

Kateidoscope.

24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par **César Cui.**

Op. 50

N ^o 1. Moment intime	Prix Mk 1...	N ^o 13. Badinage	Prix Mk 1...
N ^o 2. Dans la brume	" " 1..	N ^o 14. Appassionato	" " 1..
N ^o 3. Musette	" " 1..	N ^o 15. Danse rustique	" " 1..
N ^o 4. Simple Chanson	" " 1..	N ^o 16. Barcarola	" " 1..
N ^o 5. Berceuse	" " 1..	N ^o 17. Prélude	" " 1..
N ^o 6. Notturino	" " 1..	N ^o 18. Mazurka	" " 1.50
N ^o 7. Intermezzo	" " 1..	N ^o 19. Valse	" " 1..
N ^o 8. Cantabile	" " 1..	N ^o 20. Novellette	" " 1..
N ^o 9. Orientale	" " 1..	N ^o 21. Lettre d'amour	" " 1..
N ^o 10. Questions et réponses	" " 1..	N ^o 22. Scherzetto	" " 1..
N ^o 11. Arioso	" " 1..	N ^o 23. Petit Caprice	" " 1..
N ^o 12. Perpetuum mobile	" " 1..	N ^o 24. Allegro scherzoso	" " 1.50

Propriété de l'Editeur pour tous les pays

BERLIN, chez N. SIMROCK.

Copyright 1894 by N. Simrock, Berlin

24. Allegro scherzoso.

César Cui, Kaléidoscope.

Violine. *Allegro. ♩. = 76.*
IV-me corde
f

Pianoforte. *Allegro. ♩. = 76.*
mf

The first system of music shows the Violin part on a single staff and the Piano part on a grand staff (treble and bass clefs). The Violin part begins with a forte (*f*) dynamic and a tempo marking of *Allegro. ♩. = 76.* The Piano part starts with a mezzo-forte (*mf*) dynamic and the same tempo marking. The key signature has one flat (B-flat) and the time signature is 3/4.

The second system continues the musical piece. The Violin part features a forte (*f*) dynamic. The Piano part continues with a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic patterns and melodic lines.

The third system of music shows the Violin part with a mezzo-forte (*mf*) dynamic and the Piano part with a piano (*p*) dynamic. The Piano part features a prominent chordal texture in the right hand.

The fourth system continues the piece, with the Violin part marked mezzo-forte (*mf*) and the Piano part marked piano (*p*). The Piano part has a complex texture with many chords and moving lines.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one flat (B-flat major or D minor). The top staff features a melodic line with slurs and accents, marked *mf*. The grand staff provides harmonic support with chords and moving lines, also marked *mf* and *p* in different measures.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues in the same key. The top staff has a melodic line with slurs, marked *f*. The grand staff features more complex chordal textures and moving lines, marked *mf*.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues in the same key. The top staff has a melodic line with slurs, marked *f*. The grand staff features more complex chordal textures and moving lines, marked *mf*.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues in the same key. The top staff has a melodic line with slurs and accents, marked *p* and *f*. The grand staff features more complex chordal textures and moving lines, marked *p* and *mf*.

IV^{me} corde

3

3

mf

f

mf

IV^{me} corde

3

f

p

pizz.

p

arco semplice
p

p

p

First system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic marking. The lower staff (bass clef) begins with a *p* dynamic marking. The key signature has one flat and the time signature is 3/4.

Second system of musical notation. The upper staff begins with a *p* dynamic marking. The lower staff begins with a *p* dynamic marking. The system concludes with a *mf* dynamic marking.

Third system of musical notation. The upper staff begins with a *mf* dynamic marking. The lower staff begins with a *p* dynamic marking.

Fourth system of musical notation. The upper staff begins with a *f* dynamic marking. The lower staff begins with a *mf* dynamic marking.

Fifth system of musical notation. The upper staff begins with a *p* dynamic marking and ends with a *f* dynamic marking. The lower staff begins with a *p* dynamic marking and ends with a *mf* dynamic marking.

IV^{me} corde 7

f *mf* *p*

f *mf*

mf

f *mf*

p *mf* *p*

Neue Compositionen für Violine mit Begleitung des Pianoforte.

Bohm, Carl, Bagatellen. 12 kleine Stücke:
 No. 1. Larghetto. — No. 2. Scherzoso. — No. 3. Intermezzo. — No. 4. Serenade. — No. 5. Zigeuner-Weise. — No. 6. Polonaise. — No. 7. Fugato. — No. 8. Siciliano. — No. 9. Berceuse. — No. 10. Gigue. — No. 11. Menuett. — No. 12. Walzer (in canonischer Form) 1 —

— **Bunte Reihe.** 6 leichte Stücke: No. 1. Arioso. — No. 2. Menuetto. — No. 3. à la Polka. — No. 4. Märchen. — No. 5. à la Valse. — No. 6. Ländler 1 50

— **Miniatur-Bilder.** 6 Melodien: No. 1. Liebeslied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne 1 —

— **Serenata Española.** Spanisches Ständchen 1 —

— **Sechs Vorspiel-Stücke** (erste Position): No. 1. Præludium. — No. 2. Canzonetta. — No. 3. Italienische Romanze. — No. 4. Gondellied. — No. 5. Intermezzo. — No. 6. Ländler 1 —

— **Albumblätter.** 12 melodische Vortragsstücke: No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sarabande. — No. 4. Italienische Weise. — No. 5. Courante. — No. 6. Mazourka. — No. 7. Spiccato. — No. 8. Ländler. — No. 9. Bolero. — No. 10. Spinnlied. — No. 11. Adagietto religioso. — No. 12. Span. Ständchen 1 —

— **Kleine Suite:** No. 1. Intrada. — No. 2. Loure. — No. 3. Aria. — No. 4. Gavotte. — No. 5. Intermezzo. — No. 6. Perpetuo mobile 1 —

— **Abendlied** 1 —

— **Arabesken.** 12 leichte Vorspielstücke: No. 1. Staccato-Etüde. — No. 2. Steyerischer Ländler. — No. 3. Nocturne. — No. 4. Kujawiak 1 —

— Op. 113. **Zitherstündchen** 1 —

— Op. 151. **Wiegenlied** 1 —

— Op. 179. **Malinconia.** Moment musical 2 —

— Op. 314 No. 1. **Canzona.** Romanze 1 50

— Op. 314 No. 2. **Cavatina** 1 50

— Op. 314 No. 3. **Gavotte** (No. 1) 1 50

— Op. 314 No. 4. **Papillon.** Capriccio 2 50

— Op. 314 No. 5. **Barcarola** 2 —

— Op. 314 No. 6. **Caprice de Concert** en forme de Variations 3 —

— Op. 314 No. 7. **Legende.** Morceau de Concert 2 —

— Op. 314 No. 8. **Gavotte** (No. 2) 2 —

— Op. 314 No. 9. **Air mélodieux.** Morceau facile 1 50

— Op. 314 No. 10. **Mazourka-Caprice** 2 —

— Op. 314 No. 11. **Ballade** 2 50

— Op. 314 No. 12. **Romanze** 2 —

— Op. 314 No. 13. **Tarantelle** 2 50

— Op. 314 No. 14. **Schlummerlied** (Berceuse) 1 50

— Op. 314 No. 15. **Novellette** (No. 1, D moll) 1 50

— Op. 314 No. 16. **Novellette** (No. 2, F dur) 1 50

— Op. 314 No. 17. **Bourrée** 2 —

— Op. 314 No. 18. **Aria** 1 —

— Op. 314 No. 19. **Dritte Gavotte** 1 50

— Op. 314 No. 20. **Zweite Ballade** 2 —

— Op. 314 No. 21. **Zweite Romanze** 2 —

Brahms, Johannes, Ungarische Tänze, bearbeitet von *Joseph Joachim*. 4 Hefte 5 —

— **Ungarische Tänze,** bearbeitet von *Friedrich Hermann* (leicht). 4 Hefte 3 —

— **Wiegenlied** (Op. 49 No. 4) 1 30

— Op. 52. **Liebeslieder** 4 50

— Op. 77. **Violin-Concert** (D dur) 10 —

— Op. 78. **Sonate** (G dur) 7 50

— Op. 100. **Zweite Sonate** (A dur) 8 —

— Op. 108. **Dritte Sonate** (D moll) 8 —

— Op. 115. **Quintett als Sonate** 8 —

— aus Op. 116 No. 4. **Intermezzo** 1 50

— aus Op. 117 No. 1. **Intermezzo** 1 50

Bruch, Max, Op. 42. Romanze (A moll) 4 —

— Op. 44. **Zweites Violin-Concert** (D moll) 8 —

— Op. 46. **Schottische Concert** 9 —

— Op. 47. **Kol Nidrel.** Adagio 3 —

— Op. 56. **Adagio** nach Keltischen Melodien 3 —

— Op. 57. **Adagio appassionato** 3 —

— Op. 58. **Drittes Violin-Concert** (D moll) 12 —

— Op. 61. **Ave Maria.** Concertstück 3 —

— Op. 63. **Schwedische Tänze.** 2 Hefte 4 50

— Op. 65. **In Memoriam.** Adagio 4 —

Cooper, Henry, „Da Capo“, 12 leichte Stücke (erste Position): No. 1. Tambourin. — No. 2. Walzer. — No. 3. Sonatine. — No. 4. Mazurka. — No. 5. Studie. — No. 6. Elegie. — No. 7. Scherzando. — No. 8. Gavotte. — No. 9. Arietta. — No. 10. Réverie. — No. 11. Rondo. — No. 12. Tarantelle 1 —

Cui, César, Op. 50. Kaléidoscope. 24 Morceaux: No. 1. Moment intime. — No. 2. Dans la brume. — No. 3. Musette. — No. 4. Simple chanson. — No. 5. Berceuse. — No. 6. Notturmo. — No. 7. Intermezzo. — No. 8. Cantabile. — No. 9. Orientale. — No. 10. Questions et réponses. — No. 11. Arioso. — No. 12. Perpetuum mobile. — No. 13. Badinage. — No. 14. Appassionato. — No. 15. Danse rustique. — No. 16. Barcarole. — No. 17. Prélude. — No. 18. Mazurka. — No. 19. Valse. — No. 20. Novellette. — No. 21. Lettre d'amour. — No. 22. Scherzetto. — No. 23. Petit Caprice. — No. 24. Allegro scherzoso 1 —

David, Ferdinand, Lieder ohne Worte von *Mendelssohn-Bartholdy*, für Violine bearb. Sieben Hefte à 3 bis 5 Mark

Dvorák, Anton, Op. 11. Romanze (F moll) 3 —

— Op. 46. **Slavische Tänze.** (Erste Serie.) 2 Hefte à 5 —

— Op. 49. **Mazurka** (E moll) 3 —

— Op. 53. **Violin-Concert** (A moll) 10 —

— Op. 57. **Sonate** (F dur) 7 50

— Op. 72. **Slavische Tänze.** (Zweite Serie.) 2 Hefte à 6 —

— Op. 75. **Romantische Stücke.** 4 50

Godard, Benjamin, Op. 145. En plein Air. Suite de cinq morceaux. No. 1. à l'ombre. — No. 2. Sous la charmille. — No. 3. En regardant le ciel. — No. 4. Danse rustique. — No. 5. La fée du Hallier. No. 1 und 3 à Mark 1,50, No. 2, 4, 5 2 —

Goldmark, Carl, Zweite Suite (Es dur). n. 9 —

Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte 4 —

— Op. 4 No. 1. **Ballade** 1 20

— Op. 4 No. 2. **Polonaise** 3 —

— Op. 5. **Legende** 2 —

— Op. 6. **Rondeau burlesque** 2 —

Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte 4 —

Gernsheim, Fr., Op. 33. Fantasiestück 3 —

Hegar, Friedrich, Op. 14. Walzer. 2 Hefte à 5 —

Joachim, Joseph, Op. 12. Notturmo 3 —

Kiel, Friedrich, Op. 35. Zwei Sonaten (No. 1. D moll. — No. 2. F dur) 4 50

— Op. 51. **Sonate** (E moll) 8 —

— Op. 54. **Deutsche Reigen.** 2 Hefte 4 50

Kirchner, Theodor, Op. 90. 12 Phantasiestücke. 2 Hefte 4 50

Mendelssohn-Bartholdy, Felix, Op. 64. **Violin-Concert** (E moll) rev. und bezeichnet von *Joseph Joachim* 2 —

Ondříček, Franz, Op. 3. Danses Bohèmes No. 1. 3 —

— Op. 9. **Fantasia** über Motive von *Smetana* („Die verkaufte Braut“) 4 50

— Op. 10. **Barcarole** 2 —

— Op. 12. **Romanze** 1 50

Reissiger, C. G., Ouvertüre zur Oper „Die Felsenmühle“ 2 —

Ritter, Hermann, Op. 7 No. 1. Idylle 1 —

— Op. 7 No. 2. **Elfengesang** 1 —

— Op. 9. **Schlummerlied** 1 30

— Op. 17. **Jagdstück** 1 —

Sarasate, Pablo de, Op. 21. Spanische Tänze. Heft 1 4 50

— Op. 22. **Spanische Tänze.** Heft 2 4 50

— Op. 23. **Spanische Tänze.** Heft 3 4 50

— Op. 26. **Spanische Tänze.** Heft 4 4 50

— Op. 28. **Sérénade andalouse** (Heft 5 der Spanischen Tänze) 4 50

— Op. 29. **Le Chant du Rossignol** (Heft 6 der Spanischen Tänze) 4 50

— Op. 30. **Bolero** (Heft 7 der Spanischen Tänze) 4 50

— Op. 33. **Navarra,** für zwei Violinen mit Pfte. 6 —

— Op. 34. **Airs écossais** 4 50

Schumann, Robert, Op. 97. Dritte Symphonie (Es dur) arr. 1 30

— **Kleine Soldaten,** Marsch nach dem Soldatenliede: „Ein scheekiges Pferd, ein blankes Gewehr“ 1 —

Zarzycki, Alex., Op. 35. Introduction et Cracovienne 4 —