

A JULIETTE FOLVILLE.

6
BAGATELLES

POUR
VIOLON
ET PIANO

PAR
CÉSAR CUI

| | |
|---------------------------|---------------|
| N° 1. ARIETTA..... | Prix. Mk. _80 |
| N° 2. PETIT CONTE..... | , 1 _ |
| N° 3. MÉLODIE..... | , _80 |
| N° 4. À LA MAZURKA..... | , 1 _ |
| N° 5. CHANT SANS PAROLES. | , _80 |
| N° 6. RONDINETTO..... | , _80 |

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760

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4. A la Mazurka.

César Cui, Op. 51. N° 4.

Violino. *Allegro non troppo. ♩ = 160.*
pizz.
f
arco
p

PIANO. *Allegro non troppo. ♩ = 160.*
mf
p

pizz.
f
mf

arco
p
mf
mf pesante

p
p

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff begins with a *mf* dynamic marking. The grand staff begins with a *mf* dynamic marking. The system concludes with a *p* dynamic marking.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a *pizz.* marking. The grand staff begins with a *p* dynamic marking. The system concludes with a *mf* dynamic marking.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with an *arco* marking. The grand staff begins with a *p* dynamic marking. The system concludes with a *mf* dynamic marking.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with an *arco* marking. The grand staff begins with a *f* dynamic marking. The system concludes with a *f* dynamic marking.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a *pizz.* marking. The grand staff begins with a *p* dynamic marking. The system concludes with a *p* dynamic marking.

cantabile
p

mf
p

Meno mosso. *Tempo I.*
p *mf*

mf *p*

mf *p*

pesante
f
mf

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic line marked with accents and a dynamic of *f*. The lower staff is in bass clef, starting with a chordal accompaniment marked *mf*. The music is in a 4/4 time signature.

mf
p
f
mf

This system contains the next two staves. The upper staff continues the melodic line with a dynamic of *mf*. The lower staff features a more complex accompaniment with a dynamic of *p*. The music concludes this system with a dynamic of *f* in the upper staff and *mf* in the lower staff.

f
f

This system contains the third and fourth staves. The upper staff has a melodic line with a dynamic of *f*. The lower staff has a rhythmic accompaniment with a dynamic of *f*. The music is characterized by strong accents and a driving rhythm.

mf
p
p

This system contains the fifth and sixth staves. The upper staff has a melodic line with a dynamic of *mf*. The lower staff has a chordal accompaniment with a dynamic of *p*. The music is more melodic and less rhythmic than the previous systems.

tr(ad libitum)
mf
ff
p
mf

This system contains the seventh and eighth staves. The upper staff features a trill marked *tr(ad libitum)* with a dynamic of *mf*. The lower staff has a chordal accompaniment with a dynamic of *p*. The system concludes with a dynamic of *ff* in the upper staff and *mf* in the lower staff.

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4. A la Mazurka.

VIOLINO.

César Cui, Op. 51. N° 4.

Allegro non troppo. $\text{♩} = 160.$

The musical score is written for a single violin. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Allegro non troppo' with a quarter note equal to 160 beats per minute. The score is divided into ten staves. The first staff starts with a forte (*f*) dynamic and a pizzicato (*pizz.*) articulation. The second staff continues with *f* dynamics and includes a first finger (*1*) marking. The third staff features a piano (*p*) dynamic and an arco (arco) marking. The fourth staff has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fifth staff includes a '4me corde' (4th string) marking, a piano (*p*) dynamic, and a pizzicato (*pizz.*) marking. The sixth staff starts with a mezzo-forte (*mf*) dynamic and an arco marking. The seventh staff has a piano (*p*) dynamic and a pizzicato (*pizz.*) marking. The eighth staff begins with a forte (*f*) dynamic and an arco marking. The ninth staff has a forte (*f*) dynamic and an arco marking. The tenth staff concludes with a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and an arco marking. The piece ends with a double bar line and a key signature change to D minor.

VIOLINO.

cantabile
p

mf

Meno mosso.

f p

Tempo I.

p mf f

p mf

4^{me} corde

p

pesante
f mf

f

f

trm
mf p

tr(ad libitum)
mf ff

COMPOSITIONEN UND ARRANGEMENTS

VON

ALFRED MOFFAT

Violine und Pianoforte

- Op. 37. 12 leichte Stücke (1^{te} Lage — 1st position):**
- | | |
|--|----|
| No. 1. Bei der Wiege. — <i>Lullaby</i> | 1— |
| No. 2. Barcarole | 1— |
| No. 3. Im Grünen. — <i>Among the fields</i> | 1— |
| No. 4. Gavotte | 1— |
| No. 5. Abendruhe. — <i>Even-Song</i> | 1— |
| No. 6. Bauertanz. — <i>Village Dance</i> | 1— |
| No. 7. Melodie | 1— |
| No. 8. Auf der Wiese. — <i>In the meadow</i> | 1— |
| No. 9. Mazurka | 1— |
| No. 10. Frühlingslied. — <i>Spring Song</i> | 1— |
| No. 11. Englischer Matrosentanz. — <i>English Seaman's Dance</i> | 1— |
| No. 12. Schlummerlied. — <i>Slumber Song</i> | 1— |
- Op. 38. 12 Vortragsstücke (1—3^{te} Lage — 1st to 3rd position):**
- | | |
|--|----|
| No. 1. Im Sonnenschein. — <i>In the Sunlight</i> | 1— |
| No. 2. Romanze | 1— |
| No. 3. Gavotte-Musette | 1— |
| No. 4. Tarantella | 1— |
| No. 5. Vergißmeinnicht. — <i>Forget-me-not</i> | 1— |
| No. 6. Scherzo Ecossais | 1— |
| No. 7. Träumerei. — <i>Dream Fancies</i> | 1— |
| No. 8. Bourrée | 1— |
| No. 9. Valse romantique | 1— |
| No. 10. Mazurka | 1— |
| No. 11. Abendfriede. — <i>Peace of Even</i> | 1— |
| No. 12. Im Kahn. — <i>In a Boat</i> | 1— |
- Op. 40. 4 Airs mélodieux (1—3^{te} Lage — 1st to 3rd position):**
- | | |
|---------------------------------|----|
| No. 1. La Capricieuse | 1— |
| No. 2. Ballade | 1— |
| No. 3. Fleur de Mai | 1— |
| No. 4. Air polonais | 1— |
- Op. 42. Kleine Studien. — Short Studies. — 12 Sätze aus klassischen Violinsonaten, als eine Vorbereitung zum Studium der „Meisterschule der alten Zeit“. (1—3^{te} Lage):**
- | | |
|---|---|
| No. 1. Bourrée (Telemann) | — |
| No. 2. Sarabanda (Cupis) | — |
| No. 3. Gavotte (Aubert) | — |
| No. 4. Giga (dall'Abaco) | — |
| No. 5. Tempo di Corrente (dall'Abaco) | — |
| No. 6. Tambourin (Leclair) | — |
| No. 7. Adagio (Corelli) | — |
| No. 8. Corrente (Vivaldi) | — |
| No. 9. Rondeau (Cupis) | — |
| No. 10. Sarabanda und Giga (Aubert) | — |
| No. 11. Arioso (Telemann) | — |
| No. 12. Sarabanda (Mondonville) | — |
- Op. 43. 12 Violinstücke Klassischer Meister des 17. u. 18. Jahrhunderts nach den Originalausgaben bearbeitet. (1^{te} Lage):**
- | | |
|---|----|
| No. 1. Gavotte (Francoeur) | 1— |
| No. 2. Giga (Mossi) | 1— |
| No. 3. Siciliano (Granoni) | 1— |
| No. 4. Sarabanda (Valentine) | 1— |
| No. 5. Allemande (Lully) | 1— |
| No. 6. Hornpipe à l'Anglaise (Galliard) | 1— |
| No. 7. Gavotte-Rondeau (De Fesch) | 1— |
| No. 8. Scherzando (Marcello) | 1— |
| No. 9. Giga (Humphries) | 1— |
| No. 10. Sarabande (Leclair) | 1— |
| No. 11. Menuetto (Martini) | 1— |
| No. 12. Corrente (Melandi) | 1— |
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- | | |
|---|----|
| No. 1. Sarabande. — Spanischer Tanz | 1— |
| No. 2. Charme d'Automne. — Herbstlust. — <i>Autumne Delights</i> | 1— |
| No. 3. Arlequinette. — Danse gracieuse | 1— |
| No. 4. Chant d'Été. — Sommerlied. — <i>Summer-Song</i> | 1— |
| No. 5. Petite Berceuse. — Kleines Schlummerlied. — <i>Cradle-Song</i> | 1— |
| No. 6. Danse Sylvain. — Tanz der Waldgeister. — <i>Woodland-Dance</i> | 1— |
- Leclair-Album (1—3^{te} Lage):**
- | | |
|--------------------------------------|----|
| No. 1. Sarabande | 1— |
| No. 2. Gavotte und Musette | 1— |
| No. 3. Minuet Pastorale | 1— |
| No. 4. Giga | 1— |
| No. 5. Sarabanda | 1— |
| No. 6. Gavotte | 1— |
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- | | |
|--|----|
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| No. 2. Menuett (Haydn) | 1— |
| No. 3. Corrente (Corelli) | 1— |
| No. 4. Menuetto Pastorale (Blom) | 1— |
| No. 5. Religioso (Beethoven) | 1— |
| No. 6. Andante con grazia (Tartini) | 1— |
| No. 7. Lied ohne Worte (Mendelssohn-Bartholdy) | 1— |
| No. 8. Largo célèbre (Händel) | 1— |
| No. 9. Sarabanda und Gavotta (Corelli) | 1— |
| No. 10. Ave verum (Mozart) | 1— |

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- | | |
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|--------------------------------------|----|
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| No. 2. Menuett | 1— |
| No. 3. Gavotte | 1— |
| No. 4. Frühlingslied | 1— |
| No. 5. Siciliano Pastorale | 1— |
| No. 6. Hochzeitszug | 1— |
| No. 7. Marsch | 1— |
| No. 8. Jagdlied | 1— |
- Suite dans le styl ancien 4—**

Violoncell und Pianoforte

- Op. 36. 10 Klassische Stücke:**
- | | |
|--|----|
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| No. 2. Notturmo (Field) | 1— |
| No. 3. Venetianisches Gondellied (Mendelssohn-Bartholdy) | 1— |
| No. 4. Adagio religioso (Corelli) | 1— |
| No. 5. Adagio (Sirutini) | 1— |
| No. 6. Gavotte (Biber) | 1— |
| No. 7. Cantabile (Händel) | 1— |
| No. 8. Lied ohne Worte (Mendelssohn-Bartholdy) | 1— |
| No. 9. Romanze (Schubert) | 1— |
| No. 10. Largo appassionato (Beethoven) | 1— |
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