

A JULIETTE FOLVILLE.

6
BAGATELLES

POUR
VIOLON
ET PIANO

PAR
CÉSAR CUI

N ^o 1. ARIETTA.....	Prix. Mk. .80
N ^o 2. PETIT CONTE.....	, 1 —
N ^o 3. MÉLODIE.....	, .80
N ^o 4. À LA MAZURKA.....	, 1 —
N ^o 5. CHANT SANS PAROLES.	, .80
N ^o 6. RONDINETTO.....	, .80

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760

444

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 system includes dynamic markings *mf* and *p*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. This system includes dynamic markings *p* and *mf*, and the instruction *pizz.* (pizzicato).

Third system of musical notation. It consists of a single treble clef staff and a grand staff. This system includes dynamic markings *p* and *mf*, and the instruction *arco* (arco).

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. This system includes dynamic markings *f* and *mf*, and the instruction *arco*.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. This system includes dynamic markings *p*, *mf*, and *p*, and the instruction *pizz.* (pizzicato).

cantabile
p

This system contains the first two staves of music. The upper staff is a single melodic line in treble clef, marked *cantabile* and *p*. The lower staff is a grand staff (treble and bass clefs) with piano accompaniment, also marked *p*. The key signature has one flat, and the time signature is 3/4.

mf
p

This system contains the next two staves of music. The upper staff continues the melody, marked *mf*. The lower staff continues the piano accompaniment, marked *p*. The musical notation includes various chords and melodic lines.

Meno mosso. Tempo I.
p *mf*

This system contains the next two staves of music. The upper staff has tempo markings *Meno mosso.* and *Tempo I.* and dynamic markings *p* and *mf*. The lower staff continues the piano accompaniment, marked *p*. The key signature changes to two sharps.

mf *p*

This system contains the next two staves of music. The upper staff continues the melody, marked *mf*. The lower staff continues the piano accompaniment, marked *p*. The key signature remains two sharps.

mf *p*

This system contains the final two staves of music on the page. The upper staff continues the melody, marked *mf*. The lower staff continues the piano accompaniment, marked *p*. The key signature remains two sharps.

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 and then features a series of chords marked with a forte (*f*) dynamic and a *pesante* (heavy) articulation. The lower staff is in bass clef and provides harmonic support with chords and some melodic fragments, marked with a mezzo-forte (*mf*) dynamic.

mf
p
mf
f

This system contains the next two staves. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic, followed by a section marked piano (*p*). The lower staff continues the harmonic accompaniment, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*) and forte (*f*).

f

This system contains the third and fourth staves. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff provides accompaniment with chords and some melodic movement, also marked with a forte (*f*) dynamic.

mf
p
p

This system contains the fifth and sixth staves. The upper staff has a melodic line marked mezzo-forte (*mf*) and piano (*p*). The lower staff continues the accompaniment, marked piano (*p*).

tr(ad libitum)
mf
ff
p
mf

This system contains the seventh and eighth staves. The upper staff features a melodic line with a trill marked *tr(ad libitum)*. Dynamics include mezzo-forte (*mf*), fortissimo (*ff*), piano (*p*), and mezzo-forte (*mf*). The lower staff provides accompaniment with chords and some melodic movement, marked piano (*p*) and mezzo-forte (*mf*).

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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 has a forte (*f*) dynamic and an arco (*arco*) marking. The seventh staff starts with a forte (*f*) dynamic and a pizzicato (*pizz.*) marking. The eighth staff has a forte (*f*) dynamic and an arco (*arco*) marking. The ninth staff begins with a piano (*p*) dynamic and an arco (*arco*) marking. The tenth staff concludes with a mezzo-forte (*mf*) dynamic, a pizzicato (*pizz.*) marking, and an arco (*arco*) marking.

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

(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. — Lullaby | 1— |
| No. 2. Barcarole | 1— |
| No. 3. Im Grünen. — Among the fields | 1— |
| No. 4. Gavotte | 1— |
| No. 5. Abendruhe. — Even-Song | 1— |
| No. 6. Bauertanz. — Village Dance | 1— |
| No. 7. Melodie | 1— |
| No. 8. Auf der Wiese. — In the meadow | 1— |
| No. 9. Mazurka | 1— |
| No. 10. Frühlingslied. — Spring Song | 1— |
| No. 11. Englischer Matrosentanz. — English Seaman's Dance | 1— |
| No. 12. Schlummerlied. — Slumber Song | 1— |
- Op. 38. 12 Vortragsstücke (1—3^{te} Lage — 1st to 3rd position):**
- | | |
|---|----|
| No. 1. Im Sonnenschein. — In the Sunlight | 1— |
| No. 2. Romanze | 1— |
| No. 3. Gavotte-Musette | 1— |
| No. 4. Tarantella | 1— |
| No. 5. Vergißmeinnicht. — Forget-me-not | 1— |
| No. 6. Scherzo Ecossais | 1— |
| No. 7. Träumerei. — Dream Fancies | 1— |
| No. 8. Bourrée | 1— |
| No. 9. Valse romantique | 1— |
| No. 10. Mazurka | 1— |
| No. 11. Abendfriede. — Peace of Even | 1— |
| No. 12. Im Kahn. — In a Boat | 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 (Granom) | 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. — Automne Delights | 1— |
| No. 3. Arlequinette. — Danse gracieuse | 1— |
| No. 4. Chant d'Été. — Sommerlied. — Summer-Song | 1— |
| No. 5. Petite Berceuse. — Kleines Schlummerlied. — Cradle-Song | 1— |
| No. 6. Danse Sylvain. — Tanz der Waldgeister. — Woodland-Dance | 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— |
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3 Violinen

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- | | |
|--|----|
| No. 1. Gavotte (Gluck) | 1— |
| 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— |

3 Violinen und Pianoforte

- Op. 39. 6 leichte Stücke (1^{te} Lage):**
- | | |
|--|------|
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| No. 2. Intermezzo | 1,50 |
| No. 3. Bauernfest. — The Village Holiday | 1,50 |
| No. 4. Menuetto Pastorale | 1,50 |
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2 Violinen und Pianoforte

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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:**
- | | |
|--|----|
| No. 1. Tempo di Sarabanda (Corelli) | 1— |
| 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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