

*Contenus sheet*

I

763  
3

# MINIATURES.

12

## MORCEAUX

pour  
VIOLON ET PIANO  
par

# CÉSAR CUI.

Op. 20.

Cah. I 2 r. cop.  
Cah. II 1. 75 "

Propriété des éditeurs

W. BESSEL & C<sup>ie</sup>



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LEIPZIG, BREITKOPF & HÄRTEL.

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# MINIATURES.

pour  
VIOLON ET PIANO

par  
**CÉSAR CUI.**

## Cahier I Prix 2 r

1 Expansion naïve	40
2 Aven timide	30
3 Petite Valse	60
4 A la Schumann	50
5 Cantabile	50
6 Souvenir douloureux	40
7 Mosaïque	50

## Cahier III Prix 2 r. 50 c.

13 Marionettes espagnoles	50
14 Romanzetta	50
15 En partant	50
16 Arabesque	50
17 Au berceau	50
18 Feuille d'album	50
19 Petite marche	75

## Cahier II Prix 1 r. 75 c.

8 Berceuse	50
9 Canzonetta	50
10 Petite Marche	50
11 Mazurka	50
12 Scherzo rustique	50

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I

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7 Mosaïque	50

## Cahier III Prix 2 r. 50 c.

13 Marionettes espagnoles	50
14 Romanzetta	50
15 En partant	50
16 Arabesque	50
17 Au berceau	50
18 Feuille d'album	50
19 Petite marche	75

## Cahier II Prix 1 r. 75 c.

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9 Canzonetta	50
10 Petite Marche	50
11 Mazurka	50
12 Scherzo rustique	50

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## EXPANSION NAIVE.

N<sup>o</sup> 1.

C. Cui, Op. 20.

*Allegro semplice.*

Violon. *p*

PIANO. *pp*

*Allegro semplice.*

*pp*

*A*

*p*

*pp*

*B* *a tempo*

*riten.*

*a tempo*

*p*

*riten.*

*pp*

*riten.*

*pp*



# AVEU TIMIDE.

3

Nº 2.

C. Cui.

*Poco allegretto.*

Violon.

*Poco allegretto.*

PIANO.

The musical score is written for Violon and Piano. It begins with the tempo marking *Poco allegretto.* and a dynamic marking *p* (piano). The Violon part is in treble clef with a key signature of one sharp (F#). The Piano part is in grand staff (treble and bass clefs) with the same key signature. The score consists of several systems of music. The first system shows the initial entry of both instruments. The second system continues the development. The third system includes tempo changes marked *poco rit.* and *a tempo*, and a section marked with a large 'A'. The fourth system continues with *poco rit.* and *a tempo* markings. The fifth system features a *mf* (mezzo-forte) dynamic marking. The sixth system concludes with *poco rit.* markings. The score is characterized by flowing melodic lines in the Violon and harmonic accompaniment in the Piano.

Cont. y. 134. 15. 86



*a tempo*

*p*

*a tempo*

*p*

*poco rit.*

*a tempo*

**B**

*f*

*poco rit.*

*a tempo*

*mf*

*poco rit.*

*a tempo*

*mf*

*p*

*poco rit.*

*a tempo*

*p*

*rit.*

*pp*

*rit.*

*pp*

This musical score is written for piano and voice. It consists of four systems of staves. The first system has a treble staff with a melodic line and a grand staff (treble and bass) for piano accompaniment. The second system includes a section labeled 'B' and features a forte (f) dynamic. The third system continues the piano accompaniment with various dynamics. The fourth system concludes with a ritardando (rit.) and pianissimo (pp) marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



# PETITE VALSE.

Nº 3.

C. Cui.

Violon. *Allegro.* *v*

PIANO. *Allegro.* *p*

*Tranquillo.*

*p1*

*p*

*p*



*poco rit.* *a tempo* *p*

*poco rit.* *a tempo* *p*

*rit.* *a tempo* *mf*

*rit.* *a tempo* *mf* *p*

*mf* *p*

*mf* *p*





First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic marking. The lower staff (bass clef) also begins with a piano (*p*) dynamic marking. The key signature is one sharp (F#).



Second system of musical notation. The upper staff continues the melody. The lower staff has a piano (*p*) dynamic marking in the first measure, a piano (*p*) dynamic marking in the fifth measure, and a mezzo-forte (*mf*) dynamic marking in the seventh measure. The key signature is one sharp (F#).



Third system of musical notation, marked with a section letter **A** above the first measure of the upper staff. The upper staff has piano (*p*) dynamic markings in the second and fifth measures. The lower staff has piano (*p*) dynamic markings in the first and fourth measures. The key signature is one sharp (F#).



Fourth system of musical notation. The upper staff has a piano (*p*) dynamic marking in the second measure and a pizzicato (*pizz.*) marking in the seventh measure. The lower staff has a piano (*p*) dynamic marking in the first measure and a fortissimo (*f*) dynamic marking in the seventh measure. The key signature changes from one sharp (F#) to one flat (Bb) in the final measure.

**Tranquillo.**  
*arco*

*p*

*poco rit. a tempo*

*p*

*poco rit. a tempo*

*p*

*p*

*p*

*rit. a tempo*

*mf*

*rit. a tempo*

*mf*

*p*



First system of music, measures 1-8. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Dynamics include *mf* and *poco rit.*

Second system of music, measures 9-16. The vocal line has a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment has a bass line with eighth notes and a treble line with chords. Dynamics include *p*, *a tempo*, and *mf*.

Third system of music, measures 17-24. The vocal line has a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment has a bass line with eighth notes and a treble line with chords. Dynamics include *f* and *V*.

Fourth system of music, measures 25-32. The vocal line has a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The piano accompaniment has a bass line with eighth notes and a treble line with chords. Dynamics include *ff*, *p*, and *pp*.

**Allegro.**

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The music is written in a clear, legible hand. The lyrics 'The Rose Tree' are written below the piano part. The score includes various musical notations such as notes, rests, and bar lines. There are some corrections and erasures visible in the original manuscript.



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

Second system of musical notation. The upper staff includes the markings *rit.* (ritardando) and *B<sup>a</sup> tempo* (allegretto). The lower staff includes the markings *rit.* and *a tempo*. Both staves have a piano (*p*) dynamic marking. The music continues in the same key and time signature.

Third system of musical notation. This system continues the musical piece without additional dynamic or tempo markings.

Fourth system of musical notation. Both the upper and lower staves begin with a piano (*p*) dynamic marking. The music concludes in this system.

**C**

*mf*

*p*

*pp*

*rit.*

*mf*

*p*

*rit.*

*p*

*pp*

**Poco meno mosso.**

*riten.*

*p*

*f*

*p*

*pp*

*ppp*

**Poco meno mosso.**

*p*

*f*

*p*

*pp*

*ppp*



# CANTABILE.

Nº 5.

13

C. Cui.

**Moderato.**

Violon. *p<sup>4</sup>*

PIANO. *Moderato.* *p*

*p*

*p*

**A** poco animato e ac - ce - le - ran - do

*p*

poco ac - ce - te - ran - do

*p*

*poco rit.* **Tempo I<sup>o</sup>**

*f* *p*

*poco rit.* **Tempo I<sup>o</sup>**

*f* *p*

**B<sub>2</sub>** *p*

*mf*

*f* *p*

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows a vocal line and a piano accompaniment. The piano part has a forte (*f*) dynamic. The vocal line has a *poco rit.* marking and a **Tempo I<sup>o</sup>** marking. The second system continues the piano accompaniment with a forte (*f*) dynamic. The third system shows the vocal line with a *p* dynamic and a **B<sub>2</sub>** marking. The fourth system shows the piano accompaniment with a *mf* dynamic. The fifth system shows the vocal line with a *f* dynamic and the piano accompaniment with a *p* dynamic.



**System 1:** Vocal line (treble clef) and piano accompaniment (grand staff). Dynamics: *p*.

**System 2:** Vocal line (treble clef) and piano accompaniment (grand staff). Dynamics: *p*, *pp*.

**System 3:** Vocal line (treble clef) and piano accompaniment (grand staff). Dynamics: *p*.

**System 4:** Vocal line (treble clef) and piano accompaniment (grand staff). Dynamics: *p*.

**System 5:** Vocal line (treble clef) and piano accompaniment (grand staff). Tempo: **Meno mosso**. Dynamics: *mf*, *f*, *p*, *mf*, *pp*.

## SOUVENIR DOULOUREUX.

Nº 6.

C. Cui.

*Moderato comodo.*

Violon. *mf*

PIANO. *p*

*poco rit.*

*f*

*poco rit.*

**A** *a tempo*

*mf*

*a tempo*

*p*

The musical score is written for Violon (Violin) and Piano. The Violon part is in the upper staff, and the Piano part is in the lower staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is 'Moderato comodo'. The score is divided into four systems. The first system shows the Violon and Piano parts. The second system continues the music. The third system includes a 'poco rit.' (poco ritardando) marking. The fourth system starts with a section marked 'A a tempo'.



First system, measures 1-4. The piano part includes a mezzo-forte (*mf*) dynamic marking in measure 3.

Second system, measures 5-8. Includes tempo markings *rit.* and *a tempo*, and dynamic markings *p* and *pp*.

Third system, measures 9-12. Includes tempo markings *rit.* and *a tempo*, and dynamic markings *f*, *p*, and *mf*.

Fourth system, measures 13-16. Includes tempo markings *poco* and *riten.*, and dynamic markings *pp*.

## MOSAIQUE.

N<sup>o</sup> 7.

C. Cui.

**Vivace.**

Violon. *mf*

PIANO. *mf*

**Vivace.**

**A**

*mf*

*mf*



This musical score is for a piano and voice piece, page 19. It is written in 3/4 time with a key signature of one sharp (F#). The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). The vocal line is in a single staff. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p* (piano) and *mf* (mezzo-forte). A section marked **B** begins in the fifth system. The piece concludes with a final cadence in the piano part.

System 1: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

System 2: The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains a steady rhythm with chords and a moving bass line.

System 3: The vocal line has a half note F#5, followed by a quarter note G5, and then a half note A5. The piano accompaniment includes a series of chords and a bass line.

System 4: The vocal line has a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues with chords and a bass line.

System 5: The vocal line has a half note E6, followed by a quarter note F#6, and then a half note G6. The piano accompaniment concludes with a final cadence. A section marked **B** begins in the fifth system, marked *mf*.

First system of musical notation, measures 1-4. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It also begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

Second system of musical notation, measures 5-8. The system continues the vocal and piano parts. The piano part includes a measure with a 7-measure rest in the bass line. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Third system of musical notation, measures 9-12. The system begins with the tempo marking "Tempo I." and the dynamic marking *mf* (mezzo-forte). The vocal line continues with eighth notes. The piano accompaniment consists of block chords in both hands, with a *mf* dynamic marking in the bass line.

Fourth system of musical notation, measures 13-16. The system continues the vocal and piano parts. The piano accompaniment features a mix of chords and some moving lines in both hands.

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics include *mf* and accents.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics include *p* and accents.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Includes markings *poco riten.* and *Tempo I.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics include *ff* and accents.



# COMPOSITIONS

POUR

## VIOLON ET PIANO.

	P.	R.		P.	R.
* 1. Afanassieff, N. «Le Souvenir», quatre morceaux:			*31. Galkine, N. Sérénade. . . . .	—	75
N <sup>o</sup> 1. Allegro agitato. . . . .	—	60	*32. » Trois Transcriptions. Compl. . . . .	1	15
* 2. » 2. Variations russes. . . . .	1	25	*33. » N <sup>o</sup> 1. Nocturne de Chopin. . . . .	—	60
* 3. » 3. Invitation à la danse. (Valse). . . . .	1	40	*34. » 2. Rondo de Ph. E. Bach. . . . .	—	50
* 4. » 4. Adagio religioso. . . . .	—	50	*35. » 3. Träumerei de Schumann. . . . .	—	40
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier.			*36. Glazounow, A. Mélodie arabe. . . . .	—	60
Pièce militaire (avec Violoncelle ad. lib.). . . . .	2	—	*37. Godard, B. Op. 35. Canzonetta. . . . .	—	50
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, N <sup>o</sup> 2). . . . .	—	50	*38. » Berceuse de l'opéra «Jocelyn». . . . .	—	30
* 7. Borodine—Walter, W. Réverie et Nocturne tirés			*39. Hauser, M. Op. 37. N <sup>o</sup> 1. Pressentiment. . . . .	—	60
de la «Petite Suite». . . . .	—	75	*40. » 2. Conte. . . . .	—	50
* 8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl. . . . .	2	—	*41. » 3. Solitude. . . . .	—	50
* 9. » N <sup>o</sup> 1. Expansion naïve. . . . .	—	40	*42. » 4. Piété. . . . .	—	50
*10. » 2. Aveu timide. . . . .	—	40	*43. Hunke, I. Elégie (pour Violon ou Alto et Piano). . . . .	1	—
*11. » 3. Petite Valse. . . . .	—	60	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello». . . . .	1	50
*12. » 4. A la Schumann. . . . .	—	50	*45. Korestchenko, A. Mélodie. . . . .	—	60
*13. » 5. Cantabile. . . . .	—	50	*46. Renard. Berceuse. . . . .	—	30
*14. » 6. Souvenir douloureux. . . . .	—	40	*47. Ries, F. Op. 34. N <sup>o</sup> 4. Gondolière. . . . .	—	50
*15. » 7. Mosaïque. . . . .	—	50	*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon.		
*16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl. . . . .	1	75	En trois cahiers. . . . .	à	2 75
*17. » N <sup>o</sup> 8. Berceuse. . . . .	—	50	*51. » Op. 16. N <sup>o</sup> 3. Sérénade espagnole. . . . .	1	—
*18. » 9. Canzonetta. . . . .	—	50	*52. » Op. 86. Romance et Caprice. Compl. . . . .	3	—
*19. » 10. Petite Marche. . . . .	—	50	*53. » Op. 86. N <sup>o</sup> 1. Romance. . . . .	—	85
*20. » 11. Mazurka. . . . .	—	50	*54. » N <sup>o</sup> 2. Caprice. . . . .	2	25
*21. » 12. Scherzo rustique. . . . .	—	50	*55. Saint-Saëns, C. Le Cygne. Mélodie. . . . .	—	30
*22. » Op. 39a «Miniatures» 7 Morceaux. Cah. III. Compl. . . . .	2	50	*56. Solovieff-Galkine, N. Romance de l'op. «Cordélia». . . . .	—	50
*23. » N <sup>o</sup> 13. Marionnettes espagnoles. . . . .	—	50	*57. Thomé, Fr. Op. 25. Simple aveu. Romance. . . . .	—	40
*24. » 14. Romanzetta. . . . .	—	50	*58. » Op. 29. Sous la feuillée. . . . .	—	40
*25. » 15. En partant. . . . .	—	50	*59. Tchaikowsky, P. Op. 16 N <sup>o</sup> 4. Romance (arrangée		
*26. » 16. Arabesque. . . . .	—	50	par l'auteur). . . . .	—	60
*27. » 17. Au berceau. . . . .	—	50	*60. Vieuxtemps, N. Scène et Romance de l'op. «Halka»		
*28. » 18. Feuille d'album. . . . .	—	50	de Moniuszko (pour Violon ou Alto et Piano). . . . .	1	25
*29. » 19. Petite Marche. . . . .	—	75	*61. Wieniawsky, H. Op. 19. N <sup>o</sup> 1. Obertas. Mazurka. . . . .	—	60
*30. Davidoff, Ch. Petite romance. (Op. 37). . . . .	—	50	*62. Massenet, I. Meditation. . . . .	—	30

\*Propriété des éditeurs.



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Perspective de Nevsky, maison N<sup>o</sup> 54.

**Moscou.**

Petrowka, maison Matweeff, N<sup>o</sup> 12.



# COMPOSITIONS

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* 2. »           » 2. Variations russes. . . . .	1 25	* 32. »           » Trois Transcriptions. Compl. . . . .	1 15
* 3. »           » 3. Invitation à la danse. (Valse). . . . .	1 40	* 33. »           » № 1. Nocturne de Chopin. . . . .	— 60
* 4. »           » 4. Adagio religioso. . . . .	— 50	* 34. »           » 2. Rondo de Ph. E. Bach. . . . .	— 50
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier. Pièce militaire (avec Violoncelle ad. lib.). . . . .	2 —	* 35. »           » 3. Träumerei de Schumann. . . . .	— 40
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, № 2). . . . .	— 50	* 36. Glazounow, A. Mélodie arabe. . . . .	— 60
* 7. Borodine—Walter, W. Réverie et Nocturne tirés de la «Petite Suite». . . . .	— 75	* 37. Godard, B. Op. 35. Canzonetta. . . . .	— 50
* 8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl. . . . .	2 —	* 38. »           » Berceuse de l'opéra «Jocelyn». . . . .	— 30
* 9. »           » № 1. Expansion naïve. . . . .	— 40	* 39. Hauser, M. Op. 37. № 1. Pressentiment. . . . .	— 60
* 10. »           » 2. Aveu timide. . . . .	— 40	* 40. »           » 2. Conte. . . . .	— 50
* 11. »           » 3. Petite Valse. . . . .	— 60	* 41. »           » 3. Solitude. . . . .	— 50
* 12. »           » 4. A la Schumann. . . . .	— 50	* 42. »           » 4. Piété. . . . .	— 50
* 13. »           » 5. Cantabile. . . . .	— 50	* 43. Hunke, I. Elégie (pour Violon ou Alto et Piano). . . . .	1 —
* 14. »           » 6. Souvenir douloureux. . . . .	— 40	* 44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello». . . . .	1 50
* 15. »           » 7. Mosaïque. . . . .	— 50	* 45. Korestchenko, A. Mélodie. . . . .	— 60
* 16. »           » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl. . . . .	1 75	* 46. Renard. Berceuse. . . . .	— 30
* 17. »           » № 8. Berceuse. . . . .	— 50	* 47. Ries, F. Op. 34. № 4. Gondolière. . . . .	— 50
* 18. »           » 9. Canzonetta. . . . .	— 50	* 48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon. En trois cahiers. . . . .	à 2 75
* 19. »           » 10. Petite Marche. . . . .	— 50	* 51. »           » Op. 16. № 3. Sérénade espagnole. . . . .	1 —
* 20. »           » 11. Mazurka. . . . .	— 50	* 52. »           » Op. 86. Romance et Caprice. Compl. . . . .	3 —
* 21. »           » 12. Scherzo rustique. . . . .	— 50	* 53. »           » Op. 86. № 1. Romance. . . . .	— 85
* 22. »           » Op. 39a «Miniatures», 7 Morceaux. Cah. III. Compl. . . . .	2 50	* 54. »           » № 2. Caprice. . . . .	2 25
* 23. »           » № 13. Marionnettes espagnoles. . . . .	— 50	* 55. Saint-Saëns, C. Le Cygne. Mélodie. . . . .	— 30
* 24. »           » 14. Romanzetta. . . . .	— 50	* 56. Solovieff-Galkine, N. Romance de l'op. «Cordélia». . . . .	— 50
* 25. »           » 15. En partant. . . . .	— 50	* 57. Thomé, Fr. Op. 25. Simple aveu. Romance. . . . .	— 40
* 26. »           » 16. Arabesque. . . . .	— 50	* 58. »           » Op. 29. Sous la feuillée. . . . .	— 40
* 27. »           » 17. Au berceau. . . . .	— 50	* 59. Tchaikowsky, P. Op. 16 № 4. Romance (arrangée par l'auteur). . . . .	— 60
* 28. »           » 18. Feuille d'album. . . . .	— 50	* 60. Vieuxtemps, N. Scène et Romance de l'op. «Halka» de Moniuszko (pour Violon ou Alto et Piano). . . . .	1 25
* 29. »           » 19. Petite Marche. . . . .	— 75	* 61. Wieniawsky, H. Op. 19. № 1. Obertas. Mazurka. . . . .	— 60
* 30. Davidoff, Ch. Petite romance. (Op. 37). . . . .	— 50	* 62. Massenet, I. Méditation. . . . .	— 30

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# VIOLON.

1

## EXPANSION NAIVE.

1.

C. Cui, Op. 20.

### Allegro semplice.

*Il Corde*

*p*

*A*

*riten.*

*B a tempo*

*p*

*riten.*

*pp*

1822

## AVEU TIMIDE.

2.

### Poco allegretto.

*p*

*poco rit.*

*a tempo*

*A*

*p*

*a tempo*

*mf*

*poco rit.*

*a tempo*

*p*

*a tempo*

*B*

*f poco rit.*

*p*

*poco rit.*

*a tempo*

*p*

*mf*

*rit.*

*pp*

1823

## VIOLON.

## PETITE VALSE.

3.

Allegro. *v*

1 *p*

1

1

1

Tranquillo. *II Corde*

1 *p*

1 2

*poco rit.* *a tempo*

*p*

*rit.* *a tempo*

*f*

*f* *p*

*p*

1 A 1



# VIOLON.

3

Violon musical score page 3. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a piano (*p*) dynamic and features a first ending bracket. The second staff continues the melody, also starting with *p*, and includes a pizzicato (*pizz.*) section marked with *f*. The third staff is marked *Tranquillo* and *arco*, starting with a first ending bracket and a piano (*p*) dynamic. The fourth staff continues the melody with a piano (*p*) dynamic. The fifth staff begins with a piano (*p*) dynamic and includes a *poco rit. a tempo* marking. The sixth staff continues the melody with a piano (*p*) dynamic. The seventh staff begins with a piano (*p*) dynamic and includes a *rit. a tempo* marking. The eighth staff continues the melody with a piano (*p*) dynamic. The ninth staff begins with a piano (*p*) dynamic and includes a *poco rit.* marking. The tenth staff begins with a piano (*p*) dynamic and includes a *ff* marking. The score concludes with a *pp* marking.



**Allegro.**

1825

# VOLON.

5

CANTABILE.

5.

Moderato.

*p*

*p*

**A** *poco animato e ac - ce - le - ran - do*

*f*

*poco rit.*

**Tempo I.**

*mf*

**B**

*f*

*mf*

**C**

*p*

*p*

*mf*

*f*

*p*

*mf*

*pp*

**Meno mosso.**

## SOUVENIR DOULOUREUX.

## VIOLON.

6.

*Moderato comodo.*

*mf* *p* *f* *poco rit.* *A a tempo* *mf* *p* *rit.* *B a tempo* *p* *rit.* *f* *a tempo* *p* *poco riten.* *pp*

1827

## MOSAIQUE.

Vivace.

7.

*mf* *mf* *mf2* *A*

1828



# VIOLON.

7

Violon musical score page 7. The score is written for a violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with a first ending bracketed and marked with a '1'. The second staff continues the melodic line, also featuring eighth and sixteenth notes, with a 'p' (piano) dynamic marking. The third staff shows a continuation of the melodic pattern. The fourth staff is marked with a 'B' and a 'mf' (mezzo-forte) dynamic, followed by a 'p' (piano) dynamic. The fifth staff continues the melodic line. The sixth staff is marked 'Tempo I.' and 'mf'. The seventh staff continues the melodic line. The eighth staff is marked 'mf' and features a first ending bracketed and marked with a '1'. The ninth staff is marked 'poco riten.' and 'Tempo I.', followed by a 'p' (piano) dynamic. The tenth staff is marked 'ff' (fortissimo) and features a first ending bracketed and marked with a '1'. The score concludes with a double bar line.





II

# MINIATURES.

## 19

### MORCEAUX

pour  
VIOLON ET PIANO  
par

# CÉSAR CUI.

Op. 20 et 39<sup>a</sup>.

Propriété des éditeurs

Cah. I — 2 r. — cop  
Cah. II — 1 „ 75 „  
Cah. III — 2 „ 50 „

7<sup>e</sup>

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Nevsky, 54.







# MINIATURES.

pour

VIOLON ET PIANO

par

## CÉSAR CUI.

### Cahier I Prix 2 r

1 Expansion naïve.....	40
2 Aven timide.....	40
3 Petite Valse.....	60
4 A la Schumann.....	50
5 Cantabile.....	50
6 Souvenir douloureux.....	40
7 Mosaïque.....	50

### Cahier III Prix 2 r. 50 c.

13 Marionettes espagnoles.....	50
14 Romanzetta.....	50
15 En partant.....	50
16 Arabesque.....	50
17 Au berceau.....	50
18 Feuille d'album.....	50
19 Petite marche.....	75

### Cahier II Prix 1 r. 75 c.

8 Berceuse.....	50
9 Canzonetta.....	50
10 Petite Marche.....	50
11 Mazurka.....	50
12 Scherzo rustique.....	50

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II

# MINIATURES.

## 19

### MORCEAUX

pour  
VIOLON ET PIANO  
par

# CÉSAR CUI.

Op. 20 et 39<sup>a</sup>

Propriété des éditeurs

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Cah. II — 1 . 75 .  
Cah. III — 2 . 50 .

70

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# MINIATURES.

pour

VIOLON ET PIANO

par

**CÉSAR CUI.**

Cahier I Prix 2 r.

1 Expansion naïve	40
2 Aven timide	40
3 Petite Valse	60
4 A la Schumann	50
5 Cantabile	50
6 Souvenir douloureux	40
7 Mosaïque	50

Cahier III Prix 2 r. 50 c.

13 Marionettes espagnoles	50
14 Romanzetta	50
15 En partant	50
16 Arabesque	50
17 Au berceau	50
18 Feuille d'album	50
19 Petite marche	75

~~Cahier II~~ Prix 1 r. 75 c.

8 Berceuse	50
9 Canzonetta	50
10 Petite Marche	50
11 Mazurka	50
12 Scherzo rustique	50

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**BERGEUSE.**N<sup>o</sup> 8.

C. Cui, Op. 20.

**Violon.** *Allegro non troppo.* *col sordini*

**PIANO.** *Allegro non troppo.* *p* *poco rit.* *a tempo* *pp*

First system of a musical score. The upper staff (treble clef) begins with a melody marked *mf*. After a few measures, it transitions to a passage marked *pp* with the instruction *poco rit.* above it. The lower staff (bass clef) provides harmonic accompaniment, starting with a *p* dynamic. The key signature has two flats, and the time signature is 4/4.

Second system of the musical score, marked with a large 'A' and the tempo instruction *a tempo.* The upper staff features a melody starting with a *p* dynamic, followed by a section marked *pp*. The lower staff has a bass line starting with a *p* dynamic, followed by a section marked *pp* and ending with a *ppp* section. The tempo *a tempo* is also written above the lower staff. The key signature remains two flats, and the time signature is 4/4.

Third system of the musical score. The upper staff continues the melody with a *pp* dynamic, followed by a *p* dynamic. The lower staff provides accompaniment, starting with a *p* dynamic. The key signature is two flats, and the time signature is 4/4.

Fourth system of the musical score. The upper staff features a melody marked *mf*, with a *poco rit.* instruction above it. The lower staff has a bass line that concludes the system with a *poco rit.* instruction. The key signature is two flats, and the time signature is 4/4.

This musical score is for the 'The Swan' section of 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. It is a piano arrangement for a single piano. The score is written in B-flat major (two flats) and 3/4 time. It consists of three systems of music. The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system introduces a grand staff with both treble and bass staves, with the melody continuing in the treble and the accompaniment in the bass. The third system continues the grand staff. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *pp* (pianissimo) are indicated. The piece concludes with a final cadence in the bass staff.

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with a grand staff (treble and bass clefs) and the same key signature. The score includes dynamic markings such as 'pp' (pianissimo) and 'p' (piano). There are also performance instructions like 'Ossia' and '8' (indicating an octave). The music is characterized by its melodic lines and harmonic structure, typical of Verdi's operatic style.

# CANZONETTA.

Nº 9.

5

C. Cui.

**Allegretto.**

Violon.

**PIANO.**

**Allegretto.**

*p*

*p*

**A**


*p*

The musical score is written for Violon and Piano. The Violon part is in the upper staff, and the Piano part is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 9/8. The tempo is marked 'Allegretto'. The score consists of five systems. The first system shows the Violon part with a whole rest and the Piano part with a melody and accompaniment. The second system continues the Piano part. The third system continues the Piano part. The fourth system continues the Piano part. The fifth system continues the Piano part and includes a section marked 'A'.





First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and ties, marked *mf*. The lower staff (bass clef) contains a bass line with slurs and ties, also marked *mf*. The key signature is three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and ties, marked *f* and *p*. The lower staff (bass clef) contains a bass line with slurs and ties, marked *p*. The tempo markings *poco rit.* and *a tempo* are present above the staff. The key signature is three flats (B-flat, E-flat, A-flat).



Third system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and ties, marked *mf*. The lower staff (bass clef) contains a bass line with slurs and ties, also marked *mf*. The key signature is three flats (B-flat, E-flat, A-flat).



Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and ties, marked *f* and *pp*. The lower staff (bass clef) contains a bass line with slurs and ties, marked *pp*. The tempo markings *rit.* and *a tempo* are present above the staff. A section marker **B** is located above the staff. The key signature is three flats (B-flat, E-flat, A-flat).

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is written on five systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). The vocal line is in a single staff. The music features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A *pizz.* (pizzicato) marking is present in measure 15. A common time signature change to *C* is indicated in measure 11. The score concludes with a double bar line in measure 16.

## PETITE MARCHÉ.

N<sup>o</sup> 10.

C. Cui.

Violon. Allegretto. pizz. *p*

PIANO. Allegretto. *p*

arco *mf* pizz. *p*

arco *mf* pizz. *p* A

arco *mf* pizz. *p*



First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note, followed by a half note, and then a series of eighth notes. Above the staff, the word "arco" is written above a slur, and "pizz." is written above a note. A dynamic marking "p" (piano) is placed below the staff. The lower staff is in bass clef and contains a series of eighth notes and chords.



Second system of musical notation. The upper staff begins with a first ending bracket labeled "1". Above the staff, the tempo marking "Pochissimo meno mosso." is written, followed by "arco" above a slur and a dynamic marking "p" (piano) below the staff. The lower staff contains a series of eighth notes and chords. A double bar line is present in the middle of the system.



Third system of musical notation. The upper staff features triplet markings (the number "3" above groups of three notes) and a dynamic marking "mf" (mezzo-forte) below the staff. The lower staff contains a series of eighth notes and chords. A double bar line is present in the middle of the system.



Fourth system of musical notation. The upper staff features triplet markings (the number "3" above groups of three notes). The lower staff contains a series of eighth notes and chords. A double bar line is present in the middle of the system.



10

**B**

**f**

**p**

**pp**

**pizz.**

**p**

**arco**

**mf**

*pizz.* *arco* *mf* *sf*

*pizz.* *p* *mf* *p*

*arco* *pizz.* *arco* *p*

*pizz.* *p* *f*

## MAZURKA.

Nº 11.

C. Cui.

**Moderato espressivo.**

Violon. *p*

PIANO. *p*

**Un poco animato.**

*mf*

*f*

**Un poco animato.**

**Tempo I.**

*pp*

*f*

**Tempo I.**

*pp*

*mf*

*poco rit. a tempo*

*p*

*poco rit. a tempo*

*pp*

*p*

*mf*

*p*

*riten.*

*Poco piu mosso.*

*pp*

*mf*

*riten.*

*mf*

*f*

*f*



First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) and also starts with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and quarter notes, with some slurs and accents.

Second system of the musical score. The vocal line begins with a section marked 'A' and a forte (*f*) dynamic. The piano accompaniment features a section marked 'pesante' (heavy) and a mezzo-forte (*mf*) dynamic. The music is characterized by a slower, more deliberate feel with sustained chords and a focus on the lower register of the piano.

Third system of the musical score. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment features a section marked 'ff' (fortissimo). The music is more rhythmic and energetic, with a focus on the upper register of the piano. The system concludes with a repeat sign and a first ending bracket.

Fourth system of the musical score. The vocal line features the lyrics 'ri - te - nu - to' and a first ending bracket. The piano accompaniment also features the lyrics 'ri - te - nu - to' and a first ending bracket. The music is more melodic and features a mix of eighth and quarter notes, with a focus on the upper register of the piano.

Tempo I.

*p*

Tempo I.

*p*

*mf*

*pp*

*mf*

*pp*

**B**

*p*

*f*

*p*

*p*

*mf*

*p*

*m.g.*

*p*

ri - te - nu - to

ri - te - nu - to

## SCHERZO RUSTIQUE.

N° 12.

C. Cui.

Allegro non troppo.

Violon.

PIANO.

*f*

*f*

*mf*

*mf*

*f*

*mf*

**A**

*poco rit.*  
*f*  
*poco rit.*  
*f*

*a tempo*  
*pizz.*  
*p*  
*a tempo*  
*p*  
*mf*

*arco*  
*p*  
*p*  
*p*

*mf*  
*B*  
*p*  
*pizz.*  
*p*



arco pizz. arco rit. a tempo

f p

rit. a tempo

f p

f p

mf

mf

C

f mf

f mf

1833

Musical score for piano and voice, page 19. The score consists of five systems. The first system shows a vocal line and piano accompaniment. The second system includes a key signature change to D major. The third system features triplets and accents. The fourth system has a forte (*f*) dynamic. The fifth system concludes with a piano (*p*) dynamic and a "poco riten." marking.







# COMPOSITIONS

POUR

## VIOLON ET PIANO.

* 1. Afanassieff, N. «Le Souvenir», quatre morceaux: N° 1. Allegro agitato. . . . .	— 60	*34. Gainine, » 2. Rondo de Ph. E. Bach. . . . .	— 50
* 2. » » 2. Variations russes. . . . .	1 25	*35. » » 3. Träumerei de Schumann. . . . .	— 40
* 3. » » 3. Invitation à la danse. (Valse). . . . .	1 40	*36. Glazounow, A. Mélodie arabe. . . . .	— 60
* 4. » » 4. Adagio religioso. . . . .	— 50	*37. Godard, B. Op. 35. Canzonetta. . . . .	— 50
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier. Pièce militaire (avec Violoncelle ad. lib.). . . . .	2 —	*38. » » Berceuse de l'opéra «Jocelyn». . . . .	— 30
* 6. Beethoven-Bachmeteff. Adagio de la sonate (Op. 27, N° 2). . . . .	— 50	*39. Hauser, M. Op. 37. N° 1. Pressentiment. . . . .	— 60
* 7. Borodine—Walter, W. Réverie et Nocturne tirés de la «Petite Suite». . . . .	— 75	*40. » » 2. Conte. . . . .	— 50
* 8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl. . . . .	2 —	*41. » » 3. Solitude. . . . .	— 50
* 9. » » N° 1. Expansion naïve. . . . .	— 40	*42. » » 4. Piété. . . . .	— 50
*10. » » 2. Aven timide. . . . .	— 40	*43. Hunke, I. Elégie (pour Violon ou Alto et Piano). . . . .	1 —
*11. » » 3. Petite Valse. . . . .	— 60	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello». . . . .	1 50
*12. » » 4. A la Schumann. . . . .	— 50	*45. Korestchenko, A. Mélodie. . . . .	— 60
*13. » » 5. Cantabile. . . . .	— 50	*46. Renard. Berceuse. . . . .	— 30
*14. » » 6. Souvenir douloureux. . . . .	— 40	*47. Ries, F. Op. 34. N° 4. Gondolière. . . . .	— 50
*15. » » 7. Mosaïque. . . . .	— 50	*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon. En trois cahiers. . . . .	à 2 75
*16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl. . . . .	1 75	*51. » » Op. 16. N° 3. Sérénade espagnole. . . . .	1 —
*17. » » N° 8. Berceuse. . . . .	— 50	*52. » » Op. 86. Romance et Caprice. Compl. . . . .	3 —
*18. » » 9. Canzonetta. . . . .	— 50	*53. » » Op. 86. N° 1. Romance. . . . .	— 85
*19. » » 10. Petite Marche. . . . .	— 50	*54. » » N° 2. Caprice. . . . .	2 25
*20. » » 11. Mazurka. . . . .	— 50	*55. Saint-Saëns, C. Le Cygne. Mélodie. . . . .	— 30
*21. » » 12. Scherzo rustique. . . . .	— 50	*56. Solovieff-Galkine, N. Romance de l'op. «Cordélia». . . . .	— 50
*22. » Op. 39a «Miniatures», 7 Morceaux. Cah. III. Compl. . . . .	2 50	*57. Thomé, Fr. Op. 25. Simple aven. Romance. . . . .	— 40
*23. » » N° 13. Marionnettes espagnoles. . . . .	— 50	*58. » » Op. 29. Sous la feuillée. . . . .	— 40
*24. » » 14. Romanzetta. . . . .	— 50	*59. Tchaikowsky, P. Op. 16 N° 4. Romance (arrangée par l'auteur). . . . .	— 60
*25. » » 15. En partant. . . . .	— 50	*60. Vieuxtemps, N. Scène et Romance de l'op. «Halka» de Moniuszko (pour Violon ou Alto et Piano). . . . .	1 25
*26. » » 16. Arabesque. . . . .	— 50	61. Wienlawsky, H. Op. 19. N° 1. Obertas. Mazurka. . . . .	— 60
*27. » » 17. Au berceau. . . . .	— 50	62. Massenet, I. Méditation. . . . .	— 30
*28. » » 18. Feuille d'album. . . . .	— 50	63. Bach-Gowa, Arie in D-dur. . . . .	— 30
*29. » » 19. Petite Marche. . . . .	— 75	64. Goltermann, G. Sandmännchen. . . . .	— 25
*30. Davidoff, Ch. Petite romance. (Op. 37). . . . .	— 50	65. » » Abendsegen. . . . .	— 25
*31. Galkine, N. Sérénade. . . . .	— 75	66. Händel, G. F. Largo. . . . .	— 25
*32. » » Trois Transcriptions. Compl. . . . .	1 15	67. Hubay, J. Op. 49 N° 3. Sous les arbres. . . . .	— 30
*33. » » N° 1. Nocturne de Chopin. . . . .	— 60	*68. Tchaikowsky, P. Berceuse. . . . .	— 60

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# VIOLEON.

1

## BERCEUSE.

8.

C. Cui, Op. 20.

*Allegro non troppo.* *con sordino*

*p*

*a tempo* *mf* *pp* *poco rit.*

**A** *p* *pp*

*p* *mf* *poco rit.*

**B** *a tempo* *p*

*f* *pp*

*Ossia.* *riten.* *pp* *p*

*8* *riten.* *pp* *p*

## VIOLON.

## CANZONETTA.

9.

*Allegretto.*

6 *p*

*A*

*mf* *f* *poco rit.* *a tempo* *p*

*mf* *f* *rit.* *a tempo*

*B* *pp*

*C* *p*

*mf* *pizz.* *pp*

1830

## PETITE MARCHÉ.

*Allegretto.*

10.

*pizz.*

*p*

*arco* *pizz.* *arco* *pizz.* *A* *p*

*mf* *p* *arco* *pizz.*

*arco* *pizz.* *p* *1*

1831

# VOLON.

3

Pochissimo meno mosso.

MAZURKA.

Moderato espressivo.

11.

1832



## VIOLON.

Tempo I.

*f* *pp* *f*

*poco rit.* *a tempo*

*p*

*mf*

*riten.* *Poco piu mosso.*

*pp* *mf*

*f*

*mf*

*f* *ff*

*mf* *pp* *p* *f*

*B*

*pp* *p* *f*

*ri - te - nu - to.*

*p* *mf* *p*

1832

SCHERZO RUSTIQUE.

Allegro non troppo.

VIOLON.

12.

5

The musical score for Violon, Scherzo Rustique, Op. 12, is written for a single violin part. It consists of 12 measures. The key signature is one flat (B-flat) and the time signature is 3/4. The piece is marked "Allegro non troppo." and is divided into sections A, B, C, and D. The score includes various musical notations such as dynamics (f, mf, p, fff), articulation (pizz., arco), and tempo markings (poco rit., rit., a tempo). The piece ends with a final cadence.

