

XL

# Kaléidoscope.

## 24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par

# César Pui.

Op 50

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

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# 20. Novellette.

César Cui, Kaléidoscope.

Allegro moderato. ♩ = 116.

Violine.

Pianoforte.

*f*

*f*

*mf*

*p*

*m.d.*

*p*

ff

f

Tranquillo.

p

Tranquillo.

p



First system of musical notation. The top staff is in treble clef, and the bottom two staves are in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first measure of the top staff is marked *p* (piano). The second measure of the top staff is marked *f* (forte). The bottom two staves also have *p* and *f* markings in the second measure.



Second system of musical notation. The top staff is in treble clef, and the bottom two staves are in grand staff. The key signature has two sharps (F# and C#). The first measure of the top staff is marked *ff* (fortissimo). The bottom two staves also have *ff* markings in the first measure.



Third system of musical notation. The top staff is in treble clef, and the bottom two staves are in grand staff. The key signature has two sharps (F# and C#). The first measure of the top staff is marked *mf* (mezzo-forte). The bottom two staves also have *mf* markings in the first measure.



Fourth system of musical notation. The top staff is in treble clef, and the bottom two staves are in grand staff. The key signature has two sharps (F# and C#). The first measure of the top staff is marked *pp* (pianissimo). The bottom two staves also have *pp* markings in the first measure. The system concludes with a double bar line and a repeat sign.



# 20. Novellette.

3

Violine.

César Cui, Kaléidoscope.

Allegro moderato. ♩ = 116.

The musical score is written for a single violin. It begins with the tempo marking 'Allegro moderato. ♩ = 116.' and the key signature of one sharp (F#). The first section is marked with a forte 'f' dynamic. The music features a series of eighth and sixteenth notes, with some triplets and slurs. A piano 'p' dynamic appears in the second measure of the second line. The section concludes with a fortissimo 'ff' dynamic. The second section is marked 'Tranquillo.' and begins with a piano 'p' dynamic. The key signature changes to two flats (Bb and Eb). The music is characterized by long, flowing lines with many slurs. Dynamics include piano 'p', forte 'f', fortissimo 'ff', and mezzo-forte 'mf'. The piece ends with a pianissimo 'pp' dynamic and a final cadence. There are some performance markings like 'trm' (trill) and 'ossia' (alternative fingering) throughout the score.

# 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 à 150

**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. Praeludium. — 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. Contrante. — No. 6. Mazurka. — 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. —

— Op. 113. **Zitherstündchen** . . . . . 1 —

— Op. 151. **Wiegenlied** . . . . . 1 —

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

— Op. 314 No. 1. **Canzona.** Romanze . . . . . 150

— Op. 314 No. 2. **Cavatina** . . . . . 150

— Op. 314 No. 3. **Gavotte** (No. 1) . . . . . 150

— Op. 314 No. 4. **Papillon.** Capriccio . . . . . 250

— 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 . . . . . 150

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

— Op. 314 No. 11. **Ballade** . . . . . 250

— Op. 314 No. 12. **Romanze** . . . . . 2 —

— Op. 314 No. 13. **Tarantelle** . . . . . 250

— Op. 314 No. 14. **Schlummerlied** (Berceuse) . . . . . 150

— Op. 314 No. 15. **Novellette** (No. 1, D moll) . . . . . 150

— Op. 314 No. 16. **Novellette** (No. 2, F dur) . . . . . 150

— Op. 314 No. 17. **Bourrée** . . . . . 2 —

— Op. 314 No. 18. **Aria** . . . . . 1 —

— Op. 314 No. 19. **Dritte Gavotte** . . . . . 150

— 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) . . . . . 130

— Op. 52. **Liebeslieder** . . . . . 450

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

— Op. 78. **Sonate** (G dur) . . . . . 750

— 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** . . . . . 150

— aus Op. 117 No. 1. **Intermezzo** . . . . . 150

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

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

— Op. 46. **Schottisches Concert** . . . . . 9 —

— Op. 47. **Kol Nidrei.** 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 . . . . . 450

— 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. Mazurek. — No. 5. Stodia. — 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.

**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. **Mazurek** (E moll) . . . . . 3 —

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

— Op. 57. **Sonate** (F dur) . . . . . 750

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

— Op. 75. **Romantische Stücke** . . . . . 450

**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 fête 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** . . . . . 120

— 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) . . . . . 450

— Op. 51. **Sonate** (E moll) . . . . . 8 —

— Op. 54. **Deutsche Reigen.** 2 Hefte . . . . . 450

**Kirchner, Theodor, Op. 90. 12 Phantasiestücke.** 2 Hefte . . . . . 450

**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. **Fantasie** über Motive von Smetana („Die verkaufte Braut“) . . . . . 450

— Op. 10. **Barcarole** . . . . . 2 —

— Op. 12. **Romanze** . . . . . 150

**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** . . . . . 130

— Op. 17. **Jagdstück** . . . . . 1 —

**Sarasate, Pablo de, Op. 21. Spanische Tänze.** Heft 1 . . . . . 450

— Op. 22. **Spanische Tänze.** Heft 2 . . . . . 450

— Op. 23. **Spanische Tänze.** Heft 3 . . . . . 450

— Op. 26. **Spanische Tänze.** Heft 4 . . . . . 450

— Op. 28. **Sérénade andalouse** (Heft 5 der Spanischen Tänze) . . . . . 450

— Op. 29. **Le Chant du Rossignol** (Heft 6 der Spanischen Tänze) . . . . . 450

— Op. 30. **Bolero** (Heft 7 der Spanischen Tänze) . . . . . 450

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

— Op. 34. **Airs écossais** . . . . . 450

**Schumann, Robert, Op. 97. Dritte Symphonie** (Es dur) arr. . . . . 180

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

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