

Vienne

À Monsieur
MARTINN MARSICK

Suite concertante
pour le
Violon
avec accompagnement d'ORCHESTRE
ou de PIANO
par

CÉSAR CUL

Op. 25.

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B.M.C.

Suite concertante.

VIOLINO.

I.

Intermezzo scherzando.

Allegretto mosso.

César Cui, Op. 25. N° 1.

The musical score is written for Violin I and consists of 12 measures. The time signature is 3/8, and the key signature has one flat (B-flat major). The tempo is marked 'Allegretto mosso'. The score includes various musical notations such as slurs, accents, and dynamic markings.

- Measure 1: Starts with a 4-measure rest, followed by a 3-measure rest, then a series of eighth notes. Dynamic: *mf*. Fingering: 4, 3.
- Measure 2: Continues the eighth note pattern. Fingering: 1, 2.
- Measure 3: Continues the eighth note pattern. Fingering: 0, 3.
- Measure 4: Continues the eighth note pattern. Dynamic: *p*.
- Measure 5: Continues the eighth note pattern. Fingering: 2, 1.
- Measure 6: Continues the eighth note pattern. Fingering: 2, 1.
- Measure 7: Continues the eighth note pattern. Dynamic: *mf*. Fingering: 2, 1.
- Measure 8: Continues the eighth note pattern. Dynamic: *mf*. Fingering: 2, 1.
- Measure 9: Continues the eighth note pattern. Dynamic: *f*. Fingering: 2, 1.
- Measure 10: Continues the eighth note pattern. Fingering: 2, 1.
- Measure 11: Continues the eighth note pattern. Fingering: 2, 1.
- Measure 12: Continues the eighth note pattern. Fingering: 2, 1.

Additional markings include 'sul G.' above the first measure, 'sul D.' above the second measure, and 'sul A.' above the eleventh measure. The score also includes various fingering numbers (0, 1, 2, 3, 4) and dynamic markings (*mf*, *p*, *f*).

VIOLINO.

3

Violino musical score page 3. The page contains ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of eighth and sixteenth notes, with a forte (ff) dynamic marking. The second staff continues the melody with a mezzo-forte (mf) sostenuto (sost.) marking. The third and fourth staves show a more complex rhythmic pattern with eighth notes and rests. The fifth staff includes a 'sul G.' marking and a mezzo-forte (mf) dynamic. The sixth and seventh staves continue the melodic line. The eighth staff is marked 'Ossia.' and features a series of eighth notes. The ninth and tenth staves show a more complex rhythmic pattern with eighth notes and rests, ending with a first ending bracket.

VOLINO.

E 1

p

ff

Stesso tempo.

F

p

restez

p

G

mf espr.

sul G

sul A.

p

mf

VIOLINO.

5

Violino musical score page 5. The page contains ten staves of music. The first staff is in G major (one sharp) and 4/4 time, featuring a melodic line with a fourth finger fingering. The second staff continues the melody, marked *pp* (pianissimo). The third staff introduces a new section marked **Tempo I.** in 3/8 time, with a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic. The fourth staff continues this section. The fifth staff is marked *Ossia.* and features a complex, rapid melodic passage. The sixth staff continues this passage. The seventh staff is marked *Ossia.* and features a rapid, repetitive melodic pattern. The eighth staff continues this pattern. The ninth staff is marked *ff* (fortissimo) and features a rapid, repetitive melodic pattern. The tenth staff continues this pattern. The page includes various musical notations such as notes, rests, accidentals, and dynamic markings.

VOLINO.

The image displays a page of a musical score, likely for a piano and violin duo. The score is written in G major (one sharp) and 2/4 time. It is divided into several sections with tempo and mood markings: **Meno mosso.**, **Amoroſo.**, **Più moſſo.**, **L.** (Lento), and **a tempo**.

The piano part (bottom staves) begins with a **p** (piano) dynamic and features a series of chords and arpeggiated figures. The violin part (top staves) starts with a **mf** (mezzo-forte) dynamic and includes various melodic lines, some marked with **mf** and **ff** (fortissimo). The score includes numerous musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). The page number **12** is visible at the bottom center.

VIOLINO.

7

II.

Canzonetta.

César Cui, Op. 25. N° 2.

Allegretto.

The musical score is written for Violino II and consists of 12 measures. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto.' and the dynamics include *mf*, *p*, and *poco rit.*. The score includes various musical notations such as triplets, slurs, and fingerings. A section marked 'A' begins at measure 10. The piece concludes with a double bar line at measure 12.

VIOLINO.

Pochettino meno mosso.

Violin score for the first section, "Pochettino meno mosso." The music is in 3/8 time and G major. It consists of six staves. The first staff begins with a 4-measure rest, followed by a melody starting on G4. The second staff continues the melody with various ornaments and slurs. The third staff features a series of sixteenth-note runs. The fourth staff includes a section marked with a 'B' and a key signature change to A major. The fifth and sixth staves continue the melodic and rhythmic patterns with many slurs and ornaments.

Poco meno mosso.

Violin score for the second section, "Poco meno mosso." The music is in 3/8 time and G major. It consists of four staves. The first staff begins with a melody marked *mf* *espressivo*. The second staff continues the melody with a triplet. The third staff features a section marked with a 'C' and a key signature change to C major. The fourth staff continues the melody with many slurs and ornaments, ending with a *riten.* marking.

Tempo I.

Violin score for the third section, "Tempo I." The music is in 2/4 time and G major. It consists of two staves. The first staff begins with a melody marked *mf*. The second staff continues the melody with various ornaments and slurs, ending with a *riten.* marking.

Violino musical score page 9. The score is written for a violin in G major (one sharp). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features various musical notations including eighth notes, sixteenth notes, and triplets. Dynamics include *p* (piano) and *f* (forte). The tempo changes from *poco più mosso* to *a tempo*. The score includes fingerings (e.g., 1, 2, 3, 4, 5, 0) and bowings (e.g., *ten. riten.*, *pizz.*, *loco*). The piece concludes with the word *ac-cel-le-ran-do* and a final *ff* (fortissimo) dynamic.

p

f

Poco più mosso.

a tempo

riten

a tempo

p

ten. riten.

pizz.

loco

ac-cel-le-ran-do

ff

VIOLINO.
III.
Cavatina.

Andantino non troppo.

César Cui, Op. 25. N° 3.

The musical score is written for Violino III and consists of 12 staves. The key signature is D major (four sharps) and the time signature is 3/4. The tempo is marked "Andantino non troppo." The score includes various musical notations such as dynamics (p, f, pp, mf), articulation (accents, slurs), and performance instructions (sul D., poco rit., A tempo). The score is divided into sections labeled A, B, and C.

Staff 1: *p*, sul D. 4.

Staff 2: *p*, *f*.

Staff 3: *p*, *f*, *poco rit.*, *A tempo*.

Staff 4: *p dolce*, sul D., *f*.

Staff 5: *pp*.

Staff 6: *f*.

Staff 7: *mf*, sul A., *B*.

Staff 8: *mf*, sul A., *C*.

VIOLINO.

11

Musical score for Violino, page 11. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The piece begins with a *mf* dynamic and a *sul A.* instruction. The first staff contains a melodic line with a 4-measure rest, followed by a series of eighth and sixteenth notes. The second staff features a rapid sixteenth-note passage marked *ff*. The third staff continues with a descending melodic line, ending with a *pp* dynamic. The fourth staff shows a series of eighth notes. The fifth staff includes a *p* dynamic and a *D* marking. The sixth staff has a *f* dynamic and a *fff* marking. The seventh staff features a *sul G.* instruction and *ad libitum* marking. The eighth staff begins with a *E a tempo* instruction and a *p* dynamic. The ninth staff continues with a melodic line. The tenth staff ends with a *pp* dynamic and a double bar line.

VIOLINO.
IV.
Tarantella.

César Cui, Op. 25. N° 4.

Vivace. 13

The musical score is written for Violino IV and consists of 13 measures. The tempo is marked 'Vivace.' and the time signature is 6/8. The key signature has two flats (B-flat major). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also fingerings indicated by numbers 1-4 and 0. The score is divided into sections by repeat signs and first/second endings. The first ending is marked 'A' and the second ending is marked 'B'. The score ends with a double bar line and a repeat sign.

VIOLINO.

poco rit.

13

p

B Pochettino più mosso.

p

ff

Tempo I.

p cantabile

mf

mf

p

poco

ac

ce

le - ran

do

riten.

ff

Pochissimo più mosso.

7

VIOLINO.

D pizz. *mf*

arco *p*

mf

riten. *f*

mf

VIOLINO.

15

This page of a musical score for Violino (Violin) contains 15 measures. The notation is written on ten staves, with the first nine staves grouped by a brace on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Key markings and features include:

- Measure 1:** Starts with a *p* (piano) dynamic marking.
- Measure 2:** Includes the word *poco* (poco).
- Measure 3:** Includes the word *ac* (accelerando).
- Measure 4:** Includes the word *cel - la* (cello).
- Measure 5:** Includes the word *ran* (rhythm) and a *2* (second ending) marking.
- Measure 6:** Includes a *do* (do) marking and a *3* (third ending) marking.
- Measure 7:** Includes a *ff* (fortissimo) dynamic marking.
- Measure 8:** Includes a *pizz.* (pizzicato) marking and a *1* (first ending) marking.
- Measure 9:** Includes a *arco* (arco) marking and a *pizz.* (pizzicato) marking.
- Measure 10:** Includes a *1* (first ending) marking and a *pizz.* (pizzicato) marking.
- Measure 11:** Includes a *3* (third ending) marking and a *3* (third ending) marking.
- Measure 12:** Includes a *mf* (mezzo-forte) dynamic marking.
- Measure 13:** Includes a *2* (second ending) marking.
- Measure 14:** Includes a *8* (eighth note) marking.
- Measure 15:** Includes a *H* (half note) marking and a *p* (piano) dynamic marking.

Violino musical score page 16. The score is written for a violin in G minor (three flats). It consists of 12 staves of music. The first staff begins with a treble clef and a key signature of three flats. The music is characterized by rapid sixteenth-note passages and slurs. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *rit.* (ritardando). The third staff includes the instruction "sul A." (sul tasto). The fourth staff has a first ending bracket labeled "I". The sixth staff has a second ending bracket labeled "II". The seventh staff has a third ending bracket labeled "III". The eighth staff has a fourth ending bracket labeled "IV". The ninth staff has a fifth ending bracket labeled "V". The tenth staff has a sixth ending bracket labeled "VI". The eleventh staff has a seventh ending bracket labeled "VII". The twelfth staff has an eighth ending bracket labeled "VIII". The score concludes with a double bar line and a key signature change to G major (one sharp).

12 474

Violino musical score page 17. The score is written for a violin in G major (one sharp). It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key performance instructions include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The music begins with a series of eighth notes.
- Staff 2:** Features a forte (*f*) dynamic marking at the beginning and a piano (*pp*) marking later.
- Staff 3:** Includes the instruction "sul A." (sul ponticello) and a piano (*p*) dynamic marking.
- Staff 4:** Contains the instruction "restez." (rest) and a forte (*f*) dynamic marking.
- Staff 5:** Features the instruction "pizz." (pizzicato) and a forte (*f*) dynamic marking.
- Staff 6:** Includes the instruction "arco" (arco) and a piano (*p*) dynamic marking.
- Staff 7:** Contains the instruction "poco" (poco) and a piano (*p*) dynamic marking.
- Staff 8:** Includes the instruction "accel." (accelerando) and a forte (*f*) dynamic marking.
- Staff 9:** Features the instruction "a tempo" (a tempo) and a forte (*f*) dynamic marking.
- Staff 10:** Contains a fortissimo (*ff*) dynamic marking.
- Staff 11:** Includes the instruction "restez." (rest) and a forte (*f*) dynamic marking.
- Staff 12:** Features a fortissimo (*ff*) dynamic marking and a piano (*pizz.*) instruction.

The score concludes with a double bar line and a final chord.

Musik für Streichinstrumente

im Verlage von

M. P. BELAIEFF IN LEIPZIG.

Musique pour Instruments d'archets, publiée par M. P. Belaieff à Leipzig.

Für Streichquintett.

(Quintuo d'archets.)

	M.	R.
Glazounow (Alexandre). Op. 39. Quintuo pour 2 Violons, Alto et 2 Violoncelles. (I. Allegro. II. Scherzo. III. Andante sostenuto. IV. Finale.)		
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Für Streichquartett.

(Quatuor d'archets.)

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Ewald (V.). Op. 1. Quatuor (en UT majeur) pour 2 Violons, Alto et Violoncelle.		
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Parties séparées		6.— 3.—
Réduction pour Piano à 4 mains par l'auteur		6.— 3.—
Glazounow (Alexandre). Op. 1. Quatuor pour 2 Violons, Alto et Violoncelle.		
Partition, grand in -8°		2.— 1.—
Partition, petit in -8°		1.— 50
Parties séparées		7.— 3.50
Réduction pour Piano à 4 mains par l'auteur		7.— 3.50
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Partition, in -4°		2.— 1.—
Parties séparées		9.— 4.50
Réduction pour Piano à 4 mains par l'auteur		9.— 4.50
Réduction pour Piano à 2 mains par Henri Thiébaud		5.— 2.50
— Op. 15. 5 Nouvelles pour Quatuor d'archets. (I. Alla spagnuola. II. Orientale. III. Interludium in modo antico. IV. Valse. V. All'ungherese.)		
Partition, petit in -8°		1.— 50
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Réduction pour Piano à 4 mains par l'auteur		9.— 4.50
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Partition, petit in -8°		1.— 50
Partition, in -4°		2.— 1.—
Partition et parties séparées		9.— 4.50
Réduction pour Piano à 4 mains par N. Sokolow		7.— 3.50
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Partition, petit in -8°		1.— 50
Partition, in -4°		5.— 2.50
Partition et parties séparées		12.— 6.—
Réduction pour Piano à 4 mains par l'auteur et N. Ardeboucheff		10.— 5.—
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Partition		1.50 — 75
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Réduction pour Piano à 4 mains par N. Sokolow		4.— 2.—
— s. Rimsky-Korsakow , Liadow, Borodine et Glazounow. Quatuor sur le nom B-la-f.		

Gretchaninow (Alexandre). Op. 2. Quatuor (SOL-majeur) pour 2 Violons, Alto et Violoncelle.		
Partition		1.— 50
Parties séparées		8.— 4.—
Arrangement pour Piano à 4 mains par l'auteur		8.— 4.—
Kopylow (A.). Op. 7. Andantino sur le thème B-la-f pour Quatuor d'archets.		
Partition		1.— 50
Partition et parties séparées		2.— 1.—
Réduction pour Piano à 4 mains par l'auteur		2.— 1.—
— Op. 11. Prélude et Fugue sur le thème B-la-f pour Quatuor d'archets.		
Partition		1.— 50
Partition et parties séparées		2.— 1.—
Réduction pour Piano à 4 mains par l'auteur		1.50 — 75
— Op. 15. Quatuor pour 2 Violons, Alto et Violoncelle.		
Partition, petit in -8°		1.— 50
Partition, in -4°		2.— 1.—
Partition et parties séparées		8.— 4.—
Réduction pour Piano à 4 mains par l'auteur		6.— 3.—
— Op. 23. 2me Quatuor pour 2 Violons, Alto et Violoncelle.		
Partition		1.— 50
Parties séparées		8.— 4.—
Réduction pour Piano à 4 mains de l'auteur		8.— 4.—
Liadow (A.), s. Glazounow , Liadow et Rimsky-Korsakow . Jour de fête.		
— s. Rimsky-Korsakow , Liadow, Borodine et Glazounow. Quatuor sur le nom B-la-f.		
Rimsky-Korsakow , s. Glazounow , Liadow et Rimsky-Korsakow . Jour de fête.		
Rimsky-Korsakow (N.), Liadow (A.), Borodine (A.) et Glazounow (A.). Quatuor sur le nom B-la-f pour 2 Violons, Viola et Violoncelle.		
Partition et parties séparées		8.— 4.—
I. Allegro, par N. Rimsky-Korsakow.		
II. Scherzo, par A. Liadow.		
III. Serenata alla spagnola, par A. Borodine.		
IV. Finale, par A. Glazounow.		
— Réduction pour Piano à 4 mains par les auteurs		8.— 4.—
Sokolow (Nicolas). Op. 7. Quatuor pour 2 Violons, Alto et Violoncelle.		
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Partition, in -4°		2.— 1.—
Partition et parties séparées		9.— 4.50
Réduction pour Piano à 4 mains de l'auteur		6.— 3.—
— Op. 14. 2me Quatuor (en LA majeur) pour 2 Violons, Alto et Violoncelle.		
Partition, petit in -8°		1.— 50
Partition, in -4°		4.— 2.—
Partition et parties séparées		10.— 5.—
Réduction pour Piano à 4 mains par l'auteur		8.— 4.—
— Op. 20. 3me Quatuor (en RE mineur) pour 2 Violons, Alto et Violoncelle.		
Partition		1.— 50
Parties séparées		6.— 3.—
Réduction pour Piano à 4 mains par l'auteur		6.— 3.—

Für Violine.

(Violon.)

Cui (César). Op. 25. Suite concertante pour le Violon avec accompagnement d'Orchestre ou de Piano. (I. Intermezzo scherzando. II. Canzonetta. III. Cavatina. IV. Finale-Tarantella.)		
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(Alto.)

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(Violoncelle.)

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