

Kateidoscope.

24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par **César Puig**

Op. 50.

N ^o 1. Moment intime	Prix Mk 1.-
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13. Badinage.

César Cui, Kaléidoscope.

Allegro non troppo. (♩ = 138).

Violine.

Pianoforte.

The musical score is written for Violin and Piano. It is in 2/4 time and B-flat major. The tempo is marked 'Allegro non troppo' with a quarter note equal to 138 beats per minute. The score is divided into three systems. The first system shows the violin playing a melodic line starting with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the piece. The third system features a forte (f) dynamic and ends with a pizzicato (pizz.) instruction.

arco
p
mf
p

This system contains the first two staves of music. The upper staff is a single melodic line starting with a rest, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. The lower staff is a piano accompaniment starting with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, and F3. Dynamics include *arco*, *p*, *mf*, and *p*.

p
mf
p

This system contains the next two staves. The upper staff continues the melodic line with quarter notes E4, D4, C4, B3, A3, G3, and F3. The lower staff continues the piano accompaniment with quarter notes E3, D3, C3, B2, A2, G2, and F2. Dynamics include *p*, *mf*, and *p*.

poco riten.
mf
poco riten.
mf

This system contains the third and fourth staves. The upper staff has a melodic line with quarter notes E4, D4, C4, B3, A3, G3, and F3, ending with a half note G3. The lower staff has a piano accompaniment with quarter notes E3, D3, C3, B2, A2, G2, and F2, ending with a half note G2. Dynamics include *poco riten.*, *mf*, *poco riten.*, and *mf*.

a tempo
p
a tempo
mf
p

This system contains the fifth and sixth staves. The upper staff has a melodic line with quarter notes E4, D4, C4, B3, A3, G3, and F3, ending with a half note G3. The lower staff has a piano accompaniment with quarter notes E3, D3, C3, B2, A2, G2, and F2, ending with a half note G2. Dynamics include *a tempo*, *p*, *a tempo*, *mf*, and *p*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a series of sixteenth-note runs, marked with a forte *f* dynamic. The grand staff provides harmonic support with chords and moving lines. A piano *p* dynamic marking is present at the end of the system.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff continues with melodic lines, marked with a forte *f* dynamic. The grand staff features more complex chordal textures. A mezzo-forte *mf* dynamic marking is present in the middle of the system.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff has melodic phrases, with a mezzo-forte *mf* dynamic marking. The grand staff shows a variety of dynamics, including mezzo-forte *mf*, piano *p*, and mezzo-forte *mf* again.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The top staff includes a *V* (Vibrato) marking and a *pizz.* (pizzicato) marking. Dynamics range from piano *p* to mezzo-forte *mf*. The grand staff concludes with a pianissimo *pp* dynamic marking.

13. Badinage.

Violine.

César Cui, Kaléidoscope.

Allegro non troppo. (♩ = 138).

The musical score for Violin, titled "Badinage" by César Cui, is presented in ten staves. The piece is in 2/4 time and begins with a key signature of one flat (B-flat). The tempo is marked "Allegro non troppo" with a quarter note equal to 138 beats per minute. The score features a variety of dynamics, including *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). A *poco riten.* (poco ritenuto) instruction is placed above the sixth staff. The piece concludes with a first ending bracket over the final two measures of the tenth staff.

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 canoni-scher Form) à 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. Liebes- lied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne à 1—

Serenata Española. Spanisches Ständchen . . . 1—

Sechs Vorspiel-Stücke (erste Position): No. 1. Praeludium. — No. 2. Canzonetta. — No. 3. Italie- nische Romanze. — No. 4. Gondellied. — No. 5. Inter- mezzo. — No. 6. Ländler à 1—

Albumblätter. 12 melodische Vortragsstücke:
No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sara- banda. — No. 4. Italienische Weise. — No. 5. Cou- rante. — No. 6. Mazourka. — No. 7. Spiccato. — No. 8. Ländler. — No. 9. Bolero. — No. 10. Spinn- lied. — No. 11. Adagietto religioso. — No. 12. Span. Ständchen à 1—

Kleine Suite: No. 1. Intrada. — No. 2. Loure. — No. 3. Aria. — No. 4. Gavotte. — No. 5. Intermezzo. — No. 6. Perpetuo mobile à 1—

Abendlied 1—

Arabesken. 12 leichte Vorspielstücke: No. 1. Staccato-Etüde. — No. 2. Steyerischer Ländler. — No. 3. Nocturne. — No. 4. Kujawiak. —

— Op. 113. **Zitherständchen** à 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 à 5—

Ungarische Tänze, bearbeitet von *Friedrich Hermann* (leicht). 4 Hefte à 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. Masurek. — No. 5. Studie. — No. 6. Elegie. — No. 7. Scherzando. — No. 8. Gavotte. — No. 9. Arietta. — No. 10. Réverie. — No. 11. Rondo. — No. 12. Tarantelle à 1—

Cui, César, Op. 50. Kaléidoscope. 24 Mor- ceaux: No. 1. Moment intime. — No. 2. Dans la brume. — No. 3. Musette. — No. 4. Simple chan- son. — 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 fée du Hallier. No. 1 und 3 à Mark 1,50, No. 2, 4, 5 à 2—

Goldmark, Carl, Zweite Suite (Es dur). n. 9—

Heyssig, Alfred, Op. 1. Aïrs slaves. 2 Hefte à 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 à 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) à 450

— Op. 51. **Sonate** (E moll) 8—

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

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

Mendelssohn-Bartholdy, Felix, Op. 64. **Violin-Concert** (E moll) rev. und be- zeichnet von *Joseph Joachim* n. 2—

Ondříček, Franz, Op. 3. Danses Bohé- mes No. 1. 3—

— Op. 9. **Fantasia** 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 Spani- schen 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 Pffe. 6—

— Op. 34. **Aïrs écossais** 450

Schumann, Robert, Op. 97. Dritte Sym-phonie (Es dur) arr. n. 130

— **Kleine Soldaten,** Marsch nach dem Soldaten- liede: „Ein scheckiges Pferd, ein blankes Ge- wehr“ 1—

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