

АНДЖЕЛО

ОПЕРА ВЪ ЧЕТЫРЕХЪ ДѢЙСТВІЯХЪ

ЦЕЗАРЯ КЮИ

№1. Вступленіе для ф.п въ 4 руки.	к. 75
— 2. Хоръ (масокъ.)	1 р. 75
— 3. Пѣсня Галеофы.	30
— 4. Дуэтъ (Родольфъ и Галеофа.)	85
— 5. Дуэтъ (Тизбы и Родольфъ.)	85
— 6. Баркаролла: (для одного голоса, тенора или сопрано.)	50
— 7. Разказъ Тизбы.	60
— 8. Монологъ Катарини.	75
— 9. Хоры женщинъ: а) „Однажды царь“	60
б) „Далеко на самомъ морѣ“	60
— 10. Пѣсня Родольфа.	30
— 11. Дуэтъ (Катарина, Родольфъ.)	1
— 12. Сцена Тизбы съ Катариной.	1 35
— 13. Хоръ ноктюрнъ.	75
— 14. Хоръ тарантелла.	60
— 14 ^a . Тарантелла для одного фортепіано.	40
— 15. Клятва (Родольфъ, Асканіо и Хоръ.)	60
— 16. Молитва (Хоръ.)	40
— 17. Антрактъ (къ четвертому дѣйствию.)	40
— 18. Сцена Анджело и Фра-Паоло.	85
— 19. Монологъ Тизбы.	50
— 20. Сцена Тизбы (съ Анджело и Фра-Паоло.)	1
— 21. Сцена Катарини съ Анджело.	50
— 22. Сцена Катарини.	60
— 23. Сцена Катарини съ Тизбою и Анджело.	1 15
— 24. Монологъ Тизбы.	60
— 25. Последняя сцена.	2
Полный клавирусцугъ для ф.п. съ пѣніемъ	ц. 12 р. с.

СОБСТВЕННОСТЬ ИЗДАТЕЛЕЙ.

С ПЕТЕРБУРГЪ



у В. БЕССЕЛЯ И К^о

Поставщиковъ Двора

Е. И. ВЕЛИЧЕСТВА.

Комиссіонеровъ Придворной Пѣвческой Капеллы

АНДЖЕЛО.

ВСТУПЛЕНИЕ.

ANGELO.

VORSPIEL.

1871-1875.

Andante.

PRIMO.

Musical notation for the Primo part of the introduction, featuring a treble and bass clef with various dynamics like pp, mf, p, and f.

Andante.

SECONDO.

Musical notation for the Secondo part of the introduction, featuring a treble and bass clef with various dynamics like pp, mf, p, and f.

Piano accompaniment notation for the introduction, featuring treble and bass clefs with dynamics like ff and p.

Piano accompaniment notation for the introduction, featuring treble and bass clefs with dynamics like p.

9/24/41 International Music Company 136 cents

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains melodic lines with various dynamics including *mf* and *f*. The bass staff features a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff includes the instruction *Poco piu* and dynamics *ff* and *p*. The bass staff continues the rhythmic accompaniment.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff includes the instruction *mosso.* and *riten.* along with dynamics *mf*, *f*, and *ff*. The bass staff continues the rhythmic accompaniment.

a tempo.

Right hand musical notation for the first system. It features a treble clef and a key signature of two flats. The music consists of several measures with various rhythmic values and dynamic markings, including a piano (*p*) dynamic.

a tempo.

Left hand musical notation for the second system. It features a bass clef and a key signature of two flats. The music consists of several measures with various rhythmic values and dynamic markings, including a piano (*p*) dynamic.

Right hand musical notation for the third system. It features a treble clef and a key signature of two flats. The music consists of several measures with various rhythmic values and dynamic markings, including a mezzo-forte (*mf*) dynamic.

Left hand musical notation for the third system. It features a bass clef and a key signature of two flats. The music consists of several measures with various rhythmic values and dynamic markings, including a mezzo-forte (*mf*) dynamic.

Right hand musical notation for the fourth system. It features a treble clef and a key signature of two flats. The music consists of several measures with various rhythmic values and dynamic markings, including fortissimo (*ff*) and *riten.* markings.

Left hand musical notation for the fourth system. It features a bass clef and a key signature of two flats. The music consists of several measures with various rhythmic values and dynamic markings, including fortissimo (*ff*) and *riten.* markings.

COMPOSITIONS

POUR LE PIANO PAR

CÉSAR CUI.

a) à quatre mains.

	R.	C.
Op. 2. Scherzo , à la Schumann, composé pour le piano à quatre mains.	—	75
„ 12. Tarantelle , pour Orchestre, réduite pour le piano à quatre mains par l'auteur.	—	85
„ 20. Suite-Miniature , pour Orchestre, réduite pour le piano à quatre mains par l'auteur.	2	—
(№ 1 Petite marche, 2 Impromptu à la Schumann, 3 Cantabile, 4 Souvenir douloureux, 5 Berceuse, 6 Scherzo rustique).		
Introduction de l'opéra „ <i>Angelo</i> “	—	40
Entre'acte, (au 4-me acte) de l'opéra „ <i>Angelo</i> “	—	40
Ouverture de l'opéra „ <i>Le Prisonnier du Caucase</i> “	1	50
Danses de l'opéra „ <i>Le Prisonnier du Caucase</i> “: a) Danses des femmes	—	75
„ b) „ des hommes	1	—
Introduction de l'opéra „ <i>William Ratcliff</i> “	—	60
Entre'acte (au 3-me acte) de l'opéra „ <i>William Ratcliff</i> “	—	40

b) à deux mains.

Op. 1. Premier Scherzo . Réduction pour le piano à deux mains.	—	—
Op. 20. Douze Miniatures , pour le piano:		
№ 1 Expansion naïve	—	25
2. Aveu timide.	—	25
3. Petite valse	—	40
4. A la Schumann	—	25
5. Cantabile	—	40
6. Souvenir douloureux	—	25
7. Mosaïque	—	40
8. Berceuse.	—	25
9. Canzonetta.	—	25
10. Petite marche	—	40
11. Mazurka.	—	40
12. Scherzo rustique	—	40
Les douze numéros en deux cahiers: Cah. I, № 1=6	1	30
„ II, № 7=12	1	50
Op. 21. Suite , pour le piano (dédiée à Fr. Liszt)		
№ 1. Impromptu	—	50
2. Ténèbres et lueurs	—	50
3. Intermezzo.	—	60
4. Alla Polacca.	—	50
№ 1=4 en un cahier	1	85
Op. 22. Quatre Morceaux , pour le piano (dédiés à Th. Leschetizky):		
№ 1. Polonaise	—	60
2. Bagatelle italienne	—	25
3. Nocturne.	—	50
4. Quasi Scherzo	—	60
№ 1=4 en un cahier	1	65
Op. 26. Valse-Caprice , pour le piano (dédiée à M-me Essipoff-Leschetizky)	1	65
Op. 29. Deux bluettes : № 1. Valse, № 2. Scherzando giocoso	1	15
Op. 30. Deux Polonaises , pour le piano (dédiées à M-r Antoine Rubinstein).	1	50
Op. 31. Trois Valses , pour le piano (dédiées à M-me Sophie Menter)	1	65
Op. 35. Trois Impromptus , pour le piano (dédiés à M-r Hans de Bulow).	1	35
Op. 39. Huit Miniatures , pour le piano:		
№ 1. Marionnettes espagnoles, 2. Au berceau, 3. Marche, 4. Valse viennoise, 5. Feuille d'album,		
6. Etude-Arabesque, 7. Romanzetta, 8. Scherzo.		
Op. 40. A Argenteau , recueil de neuf pièces caractéristiques, pour le piano:		
№ 1. Le Cèdre.	—	50
2. Far niente.	—	50
3. Capriccioso.	—	50
4. La petite guerre.	—	40
5. Sérénade.	—	40
6. Causerie	—	60
7. Mazurka.	—	50
8. A la chapelle.	—	40
9. Le Rocher.	—	75
№ 1=9 en un cahier	3	50
Tarantelle, de l'opéra „ <i>Angelo</i> “	—	40
Le Prisonnier du Caucase, opéra en trois actes, réduit pour le piano par Georges Dutsch.	5	—
Ouverture de l'opéra „ <i>Le Prisonnier du Caucase</i> “	1	—
Potpourri de l'opéra „ <i>Le Prisonnier du Caucase</i> “, arrangé par I. Resch.	1	75