

20 MINIATURES DE C. CUI

pour piano à quatre mains

1. Expansion naïve.	25 cop.	11. Mazurka	60 cop.
2. Aveu timide	40 "	12. Scherzo-rustique	50 "
3. Petite Valse.	60 "	13. Marionettes espagnoles	30 "
4. A la Schumann.	40 "	14. Feuille d'album	40 "
5. Cantabile	40 "	15. Etude-arabesque	40 "
6. Souvenir douloureux	40 "	16. Au berceau	25 "
7. Mosaique	40 "	17. Marche-Etude.	50 "
8. Berceuse	40 "	18. Romanzetta	40 "
9. Canzonetta	40 "	19. En partant	40 "
10. Petite marche	50 "	20. Pièce enfantine (originale)	25 "

N^{os} 1-3, 7, 9, 11, 13-19 arrangées par A. N. SCHAEFER

N^{os} 4-6, 8, 10, 12 arrangées par G. DÜTSCH.

Propriété des éditeurs.



W. BESSEL et C^{ie}

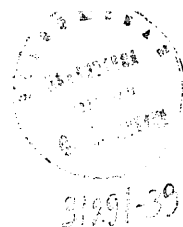
Fournisseurs de la Cour Impériale.

ST PÉTERSBOURG,
Nevsky, 54.

MOSCOU,
Petrovka, 12



MARIONETTES ESPAGNOLLES.



Arrangée par A. SCHAEFER.

SECONDO.

C. CUL.

Allegro. (♩₆₉)

MARIONETTES ESPAGNOLLES.

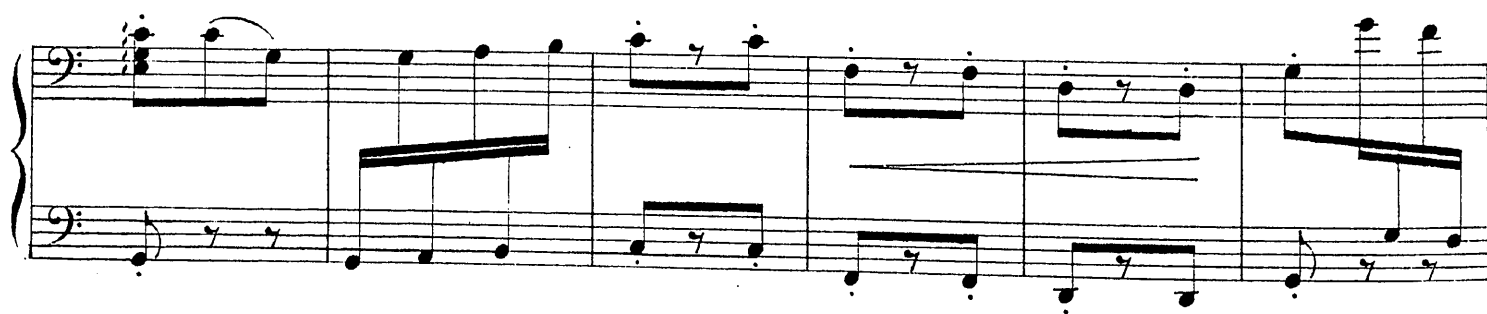
Arrangée par A. SCHAEFER.

PRIMO.

G. CUI.

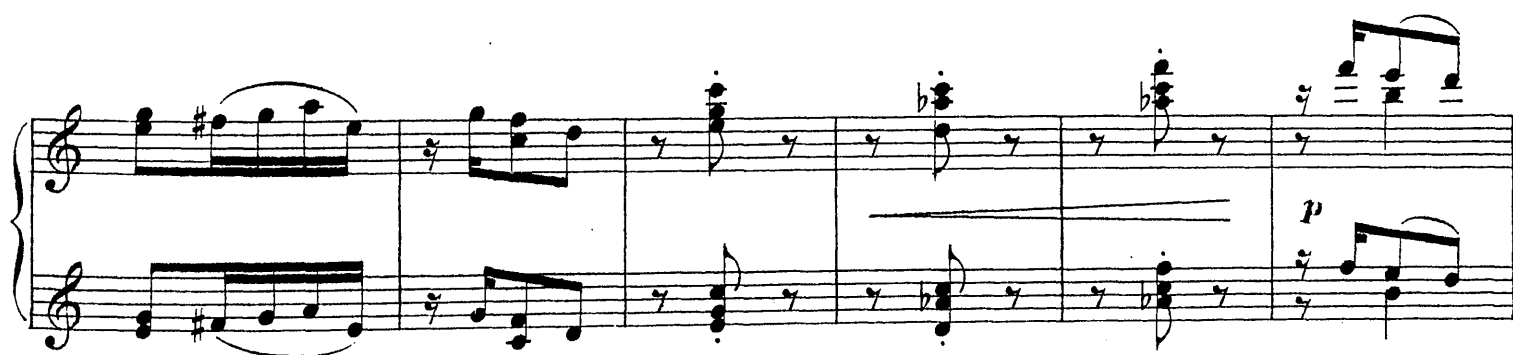
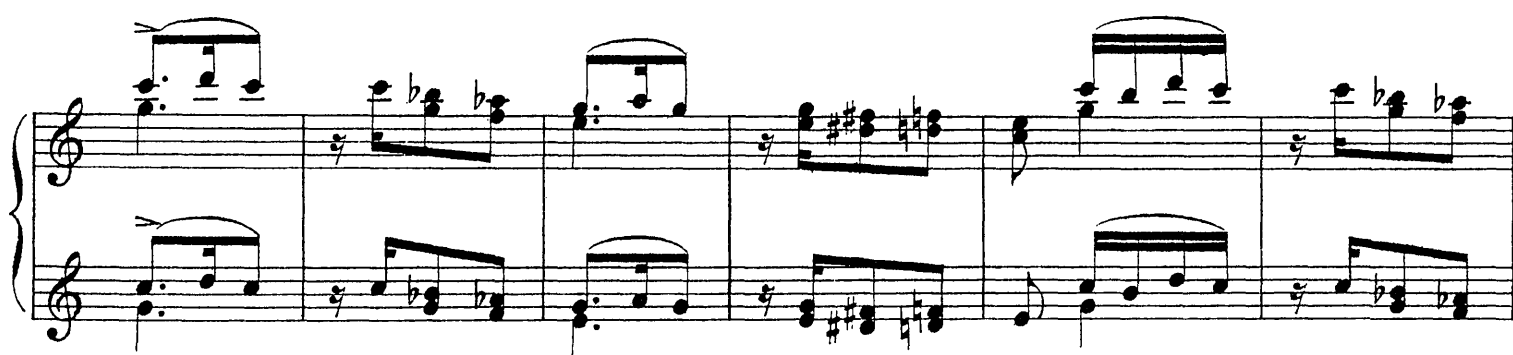
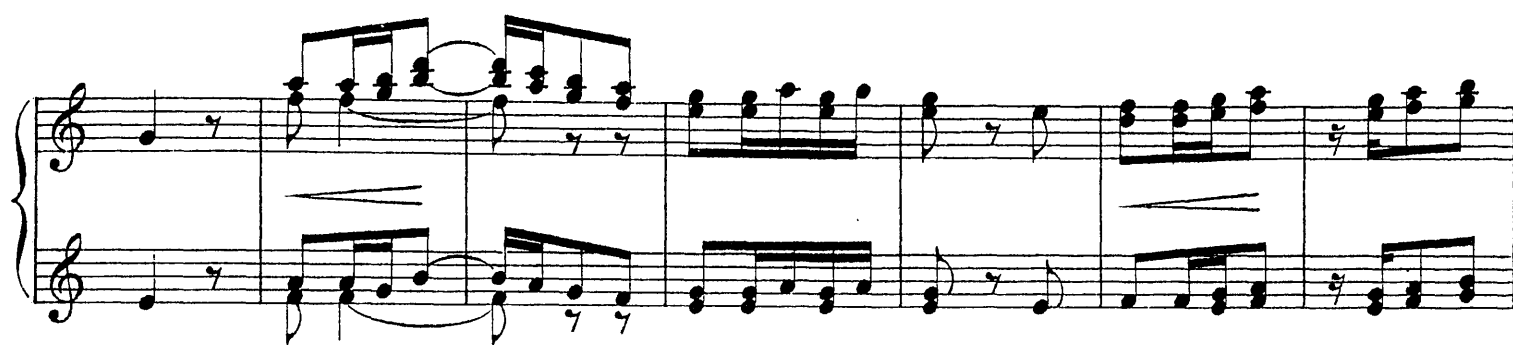
The musical score is arranged in five systems, each consisting of two staves. The first system is marked *pp* and features a series of chords. The second system is marked *p* and includes a melodic line in the right hand. The third system continues the melodic line. The fourth system is marked *p* and features a more complex melodic line. The fifth system is marked *p* and concludes with a final chord. The score is written in 3/8 time and includes various musical notations such as notes, rests, and dynamic markings.

SECONDO.



PRIMO.

5



20
MINIATURES
DE
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5. Cantabile.....	40 "	15. Etude-arabesque.....	40 "
6. Souvenir douloureux.....	40 "	16. Au berceau.....	25 "
7. Mosaïque.....	40 "	17. Marche-Etude.....	50 "
8. Berceuse.....	40 "	18. Romanzetta.....	40 "
9. Canzonetta.....	40 "	19. En partant.....	40 "
10. Petite marche.....	50 "	20. Pièce enfantine (originale).....	25 "

Nº 1-3, 7, 9, 11, 13-19 arrangées par A. N. SCHAEFER

Nº 4-6, 8, 10, 12 arrangées par G. DÜTSCH.

Propriété des éditeurs.



W. BESSEL et Cie

Fournisseurs de la Cour Impériale.

ST PÉTERSBOURG,
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MOSCOU,
Petrovka, 12.

FEUILLE D'ALBUM.

Arrangée par A. SCHAEFER.

SECONDO.

Andantino. (♩=69)

C. CUI.

1 *pp* *pp* 1 *p*

pp

p con anima

rit. *a tempo*

f *pp* *rit.* 1

FEUILLE D'ALBUM.

Arrangée par A. SCHAEFER.

Andantino. (♩=69.)

PRIMO.

C. CUI.

The musical score is written for piano and primo. It begins with a piano (p) dynamic and an Andantino tempo (♩=69). The first system features a piano part with a melody and a primo part with a harmonic accompaniment. The second system introduces a piano-piano (pp) dynamic. The third system is marked *p con anima*. The fourth system includes a tempo change to *a tempo* and a fortissimo (f) dynamic. The fifth system returns to a piano-piano (pp) dynamic and includes a *rit.* (ritardando) marking. The score concludes with a final chord in the piano part.

pp a tempo

3

PRIMO.

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4. A la Schumann.	40 "	14. Feuille d'album	40 "
5. Cantabile	40 "	15. Etude-arabesque	75 "
6. Souvenir douloureux	40 "	16. Au berceau	25 "
7. Mosaïque	40 "	17. Marche-Etude	50 "
8. Berceuse	40 "	18. Romanzetta	40 "
9. Canzonetta	40 "	19. En partant	40 "
10. Petite marche	50 "	20. Pièce enfantine (originale)	25 "

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ST-PÉTERSBOURG,
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Petrovka, 12.

ETUDE-ARABESQUE.

Arrangée par A. SCHAEFER.

SECONDO.

31429-39 C. CUI.

Allegretto poco capriccioso. $\text{♩} = 100$.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is marked 'Allegretto poco capriccioso. $\text{♩} = 100$ '. The score is arranged by A. Schaefer and published by C. Cui. The score consists of five systems of piano and bass staves. The first system shows a piano introduction with a bass line and a treble line. The second system continues the piano introduction. The third system shows a tempo change from 'rit.' to 'a tempo'. The fourth system shows a piano introduction with a bass line and a treble line. The fifth system shows a piano introduction with a bass line and a treble line. The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics include piano (p) and a tempo change.

ETUDE-ARABESQUE.

3

Arrangée par A. SCHAEFER.

PRIMO.

C. CUI.

Allegretto poco capriccioso. $\text{♩} = 100.$

The musical score is written for piano and right hand. It begins with a piano (*p*) dynamic and a tempo marking of *Allegretto poco capriccioso* with a quarter note equal to 100 beats. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into five systems. The first system consists of two staves with a piano (*p*) dynamic. The second system also consists of two staves, with a piano (*p*) dynamic. The third system consists of two staves, with a *rit.* (ritardando) marking above the right hand and a *a tempo* marking above the left hand, followed by a piano (*p*) dynamic. The fourth system consists of two staves. The fifth system consists of two staves, with a *rit.* (ritardando) marking above the right hand. The score includes repeat signs with first and second endings, indicated by dashed lines and the number 8.

SECONDO.

a tempo

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The tempo marking *a tempo* is above the staff. The dynamic marking *p* (piano) is below the first measure. The music consists of eighth and sixteenth notes, with some measures containing rests.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The music includes eighth notes, sixteenth notes, and rests.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The dynamic marking *mf* (mezzo-forte) is below the first measure, and *f* (forte) is below the fourth measure. The music includes eighth notes, sixteenth notes, and rests.

a tempo

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The dynamic marking *p* (piano) is below the first measure, and *cresc.* (crescendo) is below the second measure. The music includes eighth notes, sixteenth notes, and rests.

Fifth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The dynamic marking *ritard.* (ritardando) is below the fourth measure. The music includes eighth notes, sixteenth notes, and rests.

PRIMO.

5

a tempo

8-

8-

a tempo

12

20

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ST PÉTERSBOURG,
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34985-39

AU BERCEAU.

Arrangée par A. SCHAEFER.

C. CUI.

SECONDO.

Allegretto. (sempre delicatamente) ♩ = 132.

The musical score is written for piano and violin. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked *Allegretto. (sempre delicatamente)* with a quarter note equal to 132 beats. The score is divided into five systems. The first system shows the piano part with a *p* dynamic. The second system continues the piano part with a *p* dynamic and a *mf* dynamic. The third system introduces the violin part with a *p* dynamic and includes the instruction *ritenuto* followed by *a tempo*. The fourth system continues the violin part with a *p* dynamic and includes the instruction *rit.* followed by *a piacere* and *a tempo*. The fifth system concludes the piece with a *pp* dynamic and a *p* dynamic.

AU BERCEAU.

Arrangée par A. SCHAEFER.

C. CUI.

PRIMO.

Allegretto. (sempre delicatamente) ♩ = 132.

p

p *mf*

p *ritenuto* *a tempo*

p *rit.* *a piacere*

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

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W. BESSEL et C^{ie}

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Petrovka, 12.

MARCHE-ETUDE.

Arrangée par A. SCHARFER.

SECONDO.

G. CUI.

Allegro. (♩=120)

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro. (♩=120)'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). A library stamp is visible in the top right corner.

PRIMO.

C. CUI.

Allegro. (♩=120)

4358

Pochissimo meno mosso. ♩ = 108

SECONDO.

p

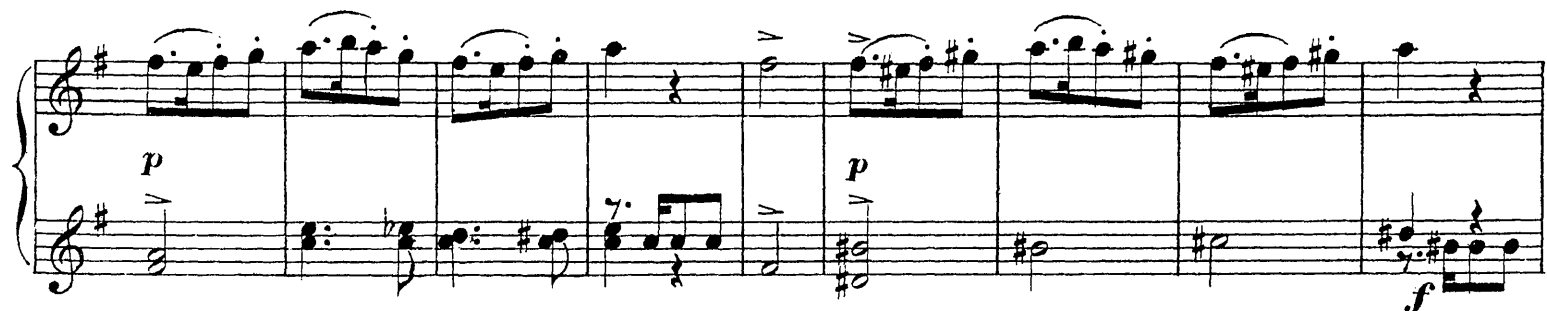
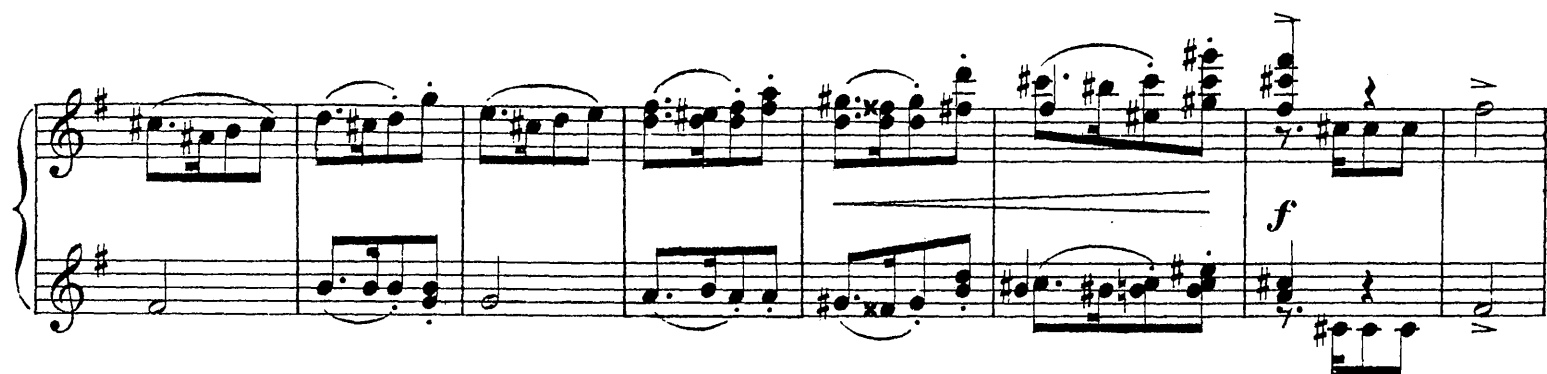
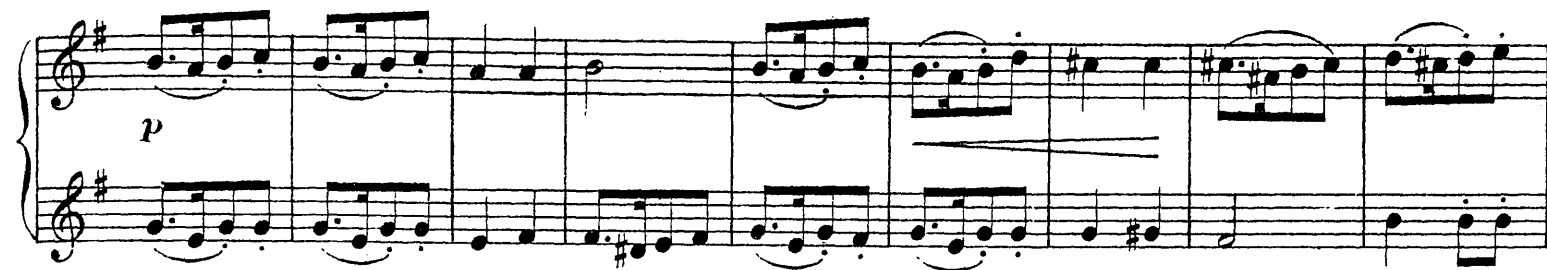
p

f *f* *p*

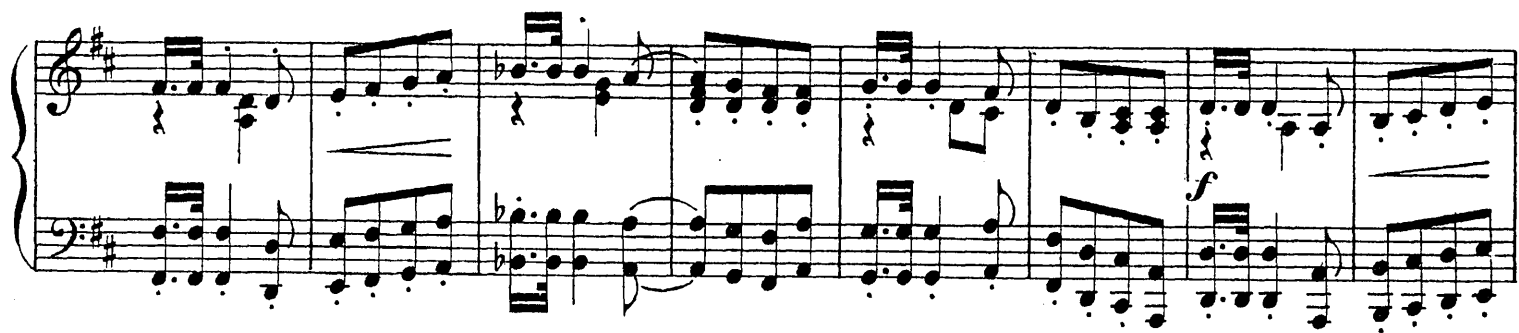
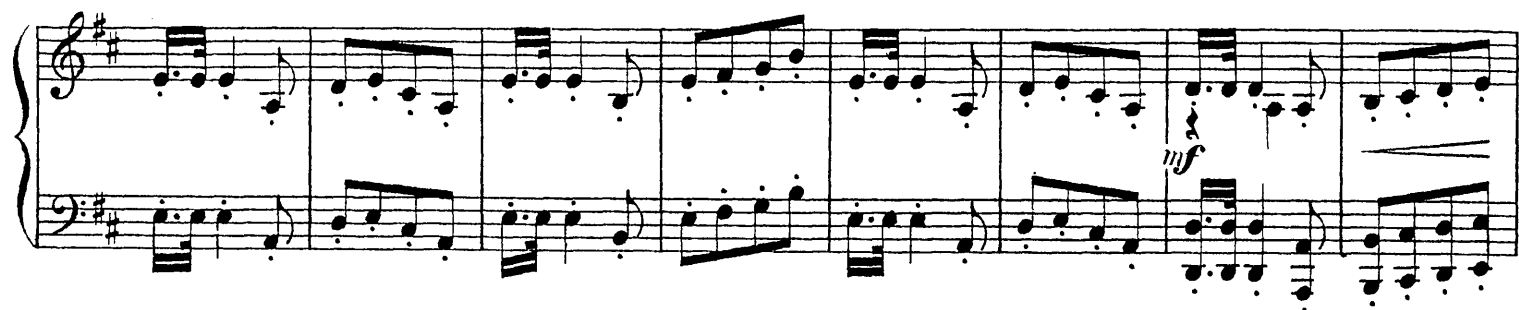
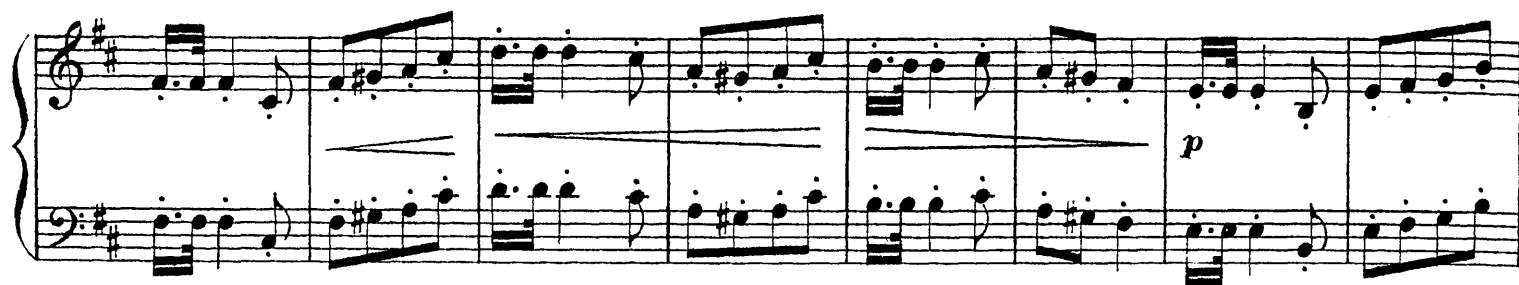
mf *p* *p*

p

PRIMO.

Pochissimo meno mosso. $\text{♩} = 108$ 

SECONDO.



PRIMO.

7

First system of musical notation for the PRIMO part. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music features chords and some melodic lines. There are dynamic markings '1' and 'p' (piano).

Second system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music features chords and some melodic lines. There is a dynamic marking 'mf' (mezzo-forte) and a '1' marking.

Third system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music features chords and some melodic lines. There are dynamic markings '1' and 'f' (forte).

Fourth system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music features chords and some melodic lines. There is a dynamic marking 'mf' (mezzo-forte).

Fifth system of musical notation. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music features chords and some melodic lines. There is a dynamic marking 'f' (forte) and a '1' marking.

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Fournisseurs de la Cour Impériale

S^T PÉTERSBOURG,
Nevsky, 54

MOSCOU,
Petrovka, 12

ROMANZETTA.

SECONDO.

Arrangée par A. SCHAEFER.
Allegretto

31424-35

C. CUI.

p

poco rit. a tempo

mf pp

f poco rit

ROMANZETTA.

Arrangée par A. SCHAEFER.

PRIMO.

Allegretto.

C. CUI.

p

poco rit. a tempo p

mf pp

mf f poco rit

SECONDO.

a tempo

p

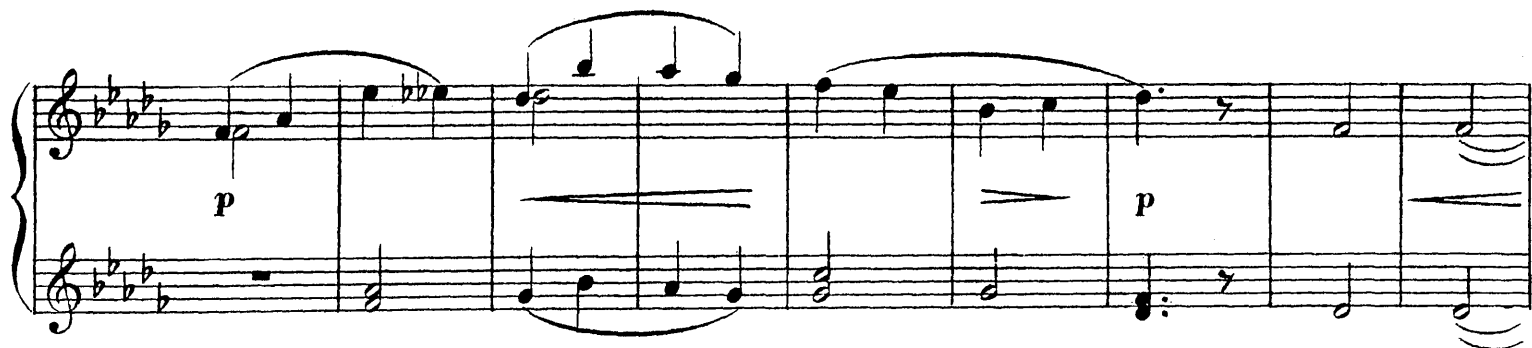
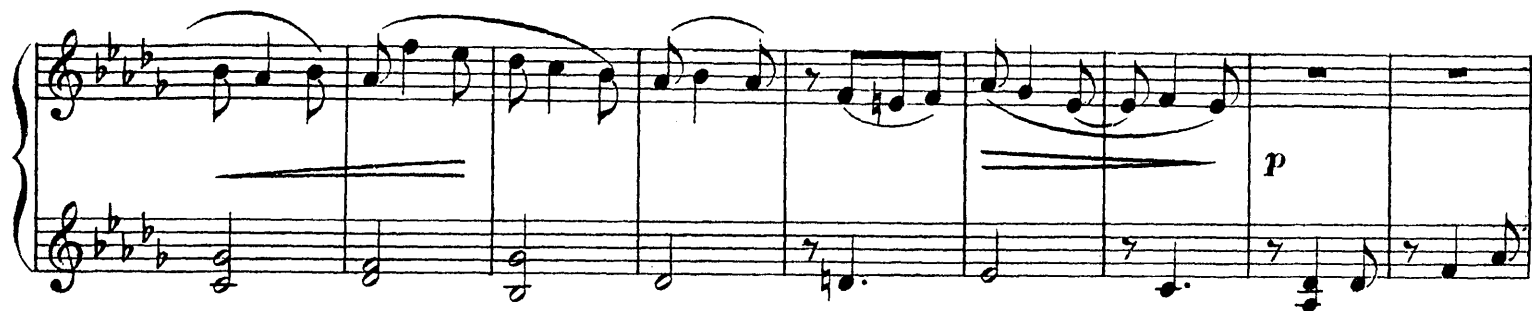
p

p

p

p

PRIMO.

a tempo

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Petrovka, 12

EN PARTANT.

Arrangée par A. SCHAEFER.

SECONDO.

3143/-39

C. CUI.

Andante con moto.

The first system of musical notation is for the piano. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a melodic line with eighth notes.

Poco appassionato.

The second system of musical notation continues the piano part. It features a mezzo-forte (*mf*) dynamic. The right hand plays chords, and the left hand plays a melodic line with eighth notes.

The third system of musical notation continues the piano part. It features a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a melodic line with eighth notes.

The fourth system of musical notation continues the piano part. It features a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a melodic line with eighth notes.

poco rit.

The fifth system of musical notation concludes the piano part. It features a piano (*pp*) dynamic and a *poco rit.* (poco ritardando) marking. The right hand plays chords, and the left hand plays a melodic line with eighth notes.

EN PARTANT.

Arrangée par A. SCHAEFER.

G. CUI.

PRIMO.

Andante con moto.

First system of musical notation. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is for piano, indicated by the dynamic marking *p*. The right hand has a whole rest for the first four measures, followed by a half note G4 in the fifth measure. The left hand plays a steady eighth-note accompaniment.

Poco appassionato.

Second system of musical notation. The tempo changes to *Poco appassionato*. The dynamic marking is *mf*. The right hand features more active eighth-note patterns, while the left hand continues with a steady accompaniment.

Third system of musical notation. The dynamic marking changes to *f* (forte) in the middle of the system, then back to *mf*. The right hand has a melodic line with some slurs, and the left hand provides a consistent bass accompaniment.

Fourth system of musical notation. The dynamic marking is *f*. The right hand continues with a melodic line, and the left hand has a more active bass line with some slurs.

poco rit.

Fifth system of musical notation. The tempo changes to *poco rit.* (poco ritardando). The dynamic marking is *pp* (pianissimo). The right hand has a melodic line with a long slur, and the left hand has a steady accompaniment.

SECONDO.

Tempo I.

p

f

p poco a mf poco ral - len p - lan - do pp

PRIMO.

Tempo I.

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Petrowka, 12.

ПЯТИКЛАВИШНАЯ ПІЕСКА.

PIÈCE ENFANTINE.



34926-39

С. СУИ.

Secondo.

Ц. КЮИ.

Allegro.

ПЯТИКЛАВИШНАЯ ПІЕСКА.

3

PIÈCE ENFANTINE.

с. с. и.

Allegro.

Primo.

Ц. КЮН.

1 2 3 5 4 5

p

5 4 3 1 2 2

p

poco rit.

a tempo

p

mf

p

ff