

Arie aus der D-dur-Suite

VON JOHANN SEB. BACH.

Für Violoncello und Pianoforte

übertragen von

David Popper.



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VIOLONCELLO. *pp*

PIANO. *pp*

The musical score is arranged in three systems. The first system shows the beginning of the piece with a cello line starting on a whole note G4 and a piano accompaniment of chords. The second system continues the melodic development in the cello and the harmonic support in the piano. The third system contains two first endings, marked '1.' and '2.', leading to a final cadence. The piano part includes a fermata and a 'p' dynamic marking in the second ending.

First system of a musical score. It consists of three staves: a vocal line in the upper staff with a treble clef and a key signature of one sharp (F#), and two piano accompaniment staves (treble and bass clefs) below it. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line has a melodic line with some grace notes and slurs.

Second system of the musical score. It continues the three-staff format. The piano accompaniment is marked with *pp* (pianissimo) at the beginning and *cresc.* (crescendo) later in the system. The vocal line continues with similar melodic and rhythmic patterns.

Third system of the musical score. The piano accompaniment is marked with *pp* and *f* (forte). The vocal line includes dynamic markings of *f* and *p*. There are fingerings indicated as 'II' and 'I' in the vocal line. The piano part has a steady, rhythmic accompaniment.

Fourth system of the musical score, ending with a double bar line. It features two first endings, labeled '1.' and '2.'. The piano accompaniment continues with its rhythmic pattern. The vocal line has dynamic markings of *f* and *p*. The first ending leads to a repeat sign, and the second ending concludes the system.

Titel I.

PERLES MUSICALES.

Pièces célèbres

VIOLONCELLE ET PIANO

DAVID POPPER



Vlogka
Um 1998

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| No. | | No. | |
| 1. | Shubert, Du bist die Ruh' | 29. | Couperin, Soeur Monique (J.W. Slatter) |
| 2. | Pergolese, Nina (Tre giorni) | 30. | Hasse, Canzona (" ") |
| 3. | Rubinstein, Melodie, op. 3 ¹ | 31. | Nardini, Larghetto (" ") |
| 4. | Chopin, Nocturne, op. 9 ² | 32. | Händel, Minuet (" ") |
| 5. | Schumann, Träumerei, op. 15 ⁷ (Davidoff) | 33. | Bach, Gavotte (" ") |
| 6. | Tschaikowsky, Chanson sans paroles, op. 2 ³ | 34. | Händel, Adagio et Allegro (" ") |
| 7. | Jensen, Mummelndes Lüftchen, op. 21 ⁴ | 35. | Campagnoli, Romance (" ") |
| 8. | Jámbor, Nocturne, op. 8 ¹ | 36. | Händel, Sarabande (" ") |
| 9. | Tschaikowsky, Chanson triste, op. 40 ² | 37. | — Melodie (" ") |
| 10. | Schumann, Abendlied, op. 85 ¹² | 38. | Chopin, Cantabile (" ") |
| 11. | Shubert, Ave Maria, op. 52 ⁴ | 39. | Mattheson, Menuetto (" ") |
| 12. | Campioni, Menuetto Pastorale | 40. | Raff, Die Spinnerin - La Fileuse - (W. Deckert) |
| 13. | Purcell, Air | 41. | Volkmann, Rob. op. 7 Romanze (" ") |
| 14. | Giordani, Caro mio ben, Air | 42. | Mozart, Menuett (" ") |
| 15. | Cherubini, Ave Maria | 43. | — „Larghetto“ aus dem Clarin. Quintett (" ") |
| 16. | Tschaikowsky, Barcarolle, op. 37 ⁶ | 44. | Verboughe, „Idylle“ (W. Deckert) |
| 17. | — Percé-Niège, op. 37 ⁴ | 45. | Wieniawski, „Legende“ (" ") |
| 18. | — Chant d'Automne, op. 37 ¹⁰ | 46. | Shubert, „Die Biene“ (" ") |
| 19. | Händel, Largo | 47. | Hauser, „Liedlied“ (" ") |
| 20. | — Sarabande | 48. | Bizet, G. „Cavatine“ aus der Oper Carmen (W. Deckert) |
| 21. | Bach, Arie aus der D-dur-Suite | 49. | Händel, „Larghetto“ aus der D-dur-Viol. Sonate (" ") |
| 22. | Schumann, Schlummerlied, op. 124 ¹⁸ | 50. | Mendelssohn - B., Nocturno a. d. Sommernachtsstn' |
| 23. | Shubert, Der Neugierige | 51. | Löffl, „Aria“ (W. Deckert) |
| 24. | Shubert, Sei mir begrüßt | 52. | Haydn, Largo (" ") |
| 25. | — Litanei auf das fest „Allerseelen“ | 53. | Bach, Gavotte (" ") |
| 26. | — An die Musik | 54. | Balfe, M.W. Recitativ und Arie (W. Deckert) |
| 27. | Mendelssohn - Barth, Auf Flügeln des Gesanges | 55. | Beethoven, L.V. Adagio cantabile a. d. Sonate pathet. |
| 28. | — Reiselied, op. 19 ⁶ | 56. | — „Chor d. Dervische aus d. Ruinen v. Athen“ |
| | | 57. | — „Contre-Tänze“ (W. Deckert) |

Fortsetzung siehe Titel II Preis pro N^o M.2.

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The musical score is written for a single instrument, the Violoncello. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The first staff starts with a piano (*p*) dynamic and includes a trill (*tr*) and a fermata. The second staff contains first and second endings, marked with '1.' and '2.'. The third staff features a triplet of eighth notes and various fingering numbers. The fourth staff includes a piano-piano (*pp*) dynamic and a trill. The fifth staff starts with a crescendo (*cresc.*) and a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a forte (*f*) dynamic. The sixth staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. The seventh staff contains first and second endings, marked with '1.' and '2.', and includes a trill and a fermata.

Titel II.

PERLES MUSICALES.

Pièces célèbres

VIOLONCELLE ET PIANO

DAVID POPPER

No.		M. B.
58.	Händel, Arioso C moll (W.Deckert)	2. -
59.	Haydn, Adagio cantabile a. d. Streichquartett op. 42	2. -
60.	Mendelssohn-Barth., Venezianisches Gondellied	2. -
61.	Frühlingslied (W.Deckert)	2. -
62.	Mozart, Menuett a. d. Es dur Symphonie (*)	2. -
63.	Corelli, La Folia Variations Sérieuses (O.Brückner)	2. -
64.	Liszt, O Komm im Traum (R.Spira)	2. -

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