



COMPOSITIONEN

VON ◊ ◊ ◊ ◊

DAVID POPPER.

Op. 12.	Mazurka No. 2 (D moll) für Violoncell und Clavier	n.	3.—
Op. 16.	Suite (Andante grazioso—Gavotte—Scherzo—Largo espressivo—Marcia finale) für 2 Violoncells n.	n.	3.—
Op. 16.	Tempo di Marcia für 2 Violoncells	n.	2.—
Op. 16.	Suite (Andante—Gavotte—Scherzo—Largo—Marcia finale) für Violoncell und Clavier . . n.	n.	5.—
Op. 16.	Tempo di Marcia für Violoncell und Clavier	n.	2.50
Op. 22.	Nocturne für Violoncell und Clavier	n.	2.50
Op. 23.	Gavotte No. 2 (D dur) für Violoncell und Clavier	n.	3.—
Op. 23.	Gavotte No. 2 (D dur) Orchesterbegleitung. Partitur und Stimmen	n.	8.—
Op. 23.	Gavotte No. 2 (D dur) für Violine und Clavier (Auer)—für Viola und Clavier	à n.	3.—
Op. 23.	Gavotte No. 2 (D dur) für Clavier für 4 Hände	n.	2.50
Op. 23.	Gavotte No. 2 (D dur) für Clavier für 2 Hände (Th. Kirchner).	n.	2.50
Op. 23.	Gavotte No. 2 (D dur) für Clavier für 2 Hände (leicht).	n.	1.50
Op. 24.	Concert (E moll) für Violoncell und Orchester. Partitur n. M. 20.—. Orchesterstimmen . . n.	n.	15.—
Op. 24.	Concert (E moll) für Violoncell und Clavier	n.	9.—
Op. 24.	Andante aus: Concert (E moll) für Violoncell und Clavier.	n.	2.50
Op. 28.	Concert-Polonaise (F dur) für Violoncell und Clavier	n.	5.—
Op. 38.	Barcarole für Violoncell und Clavier	n.	4.—
Op. 40.	Lieder für Sopran oder Tenor mit Clavier: „Lass dich belauschen“.—„Ich liebe dich“.—„Suleihka“ n.	n.	3.—
*Op. 65.	Drei Stücke für Violoncell und Clavier:		
	No. 1. Adagio n. M. 2.—. No. 2. Menuett No. 2 (D dur) n. M. 2.50. No. 3. Polonaise . . n.	n.	3.—
*Op. 65.	Menuett No. 2 (D dur) für Violine und Clavier.	n.	2.50
*Op. 67.	Largo und 4. Gavotte im alten Style für Violoncell und Clavier:		
	No. 1. Largo n. 2.— <i>M.</i> No. 2. Gavotte No. 4 (D moll)	n.	3.—
*Op. 68.	Ungarische Rhapsodie für Violoncell und Clavier.	n.	5.—
*Op. 68.	Ungarische Rhapsodie. Orchesterbegleitung. Partitur und Stimmen	n.	16.—
*Op. 71.	Schottische Fantasie (H dur) für Violoncell und Clavier	n.	7.50
*Op. 72.	Concert No. 4 (H moll) für Violoncell und Orchester. Partitur und Stimmen	à n.	20.—
*Op. 72.	Concert No. 4 (H moll) für Violoncell und Clavier	n.	12.—
*Op. 73.	Hohe Schule des Violoncellspiels. 40 Etüden, Heft I. II. III. IV.	à n.	4.50

Eigenthum des Verlegers für alle Länder.

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NOCTURNE.

David Popper, Op. 22.

Nicht zu langsam.

Violoncell.

Violoncell staff with notes and dynamics. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *p*. The music consists of a series of eighth and sixteenth notes, some with slurs and fingerings indicated above the notes.

Nicht zu langsam.

sul D

Pianoforte.

Pianoforte staff with notes and dynamics. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *p*. The music features a series of chords and single notes, some with slurs and fingerings. The tempo marking "Nicht zu langsam." is repeated above the staff.

Piano continuation staff with notes and dynamics. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It continues the piano accompaniment with various chordal textures and melodic lines, including some slurs and fingerings.

Piano continuation staff with notes and dynamics. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a dynamic marking of *f* and includes a *pizz.* (pizzicato) instruction. The music continues with complex chordal structures and melodic fragments.

First system of musical notation. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a complex melodic line with many slurs and fingerings (1, 2, 3, 4, 8). There are also some trills and grace notes.

Second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more rhythmic accompaniment. Dynamics include *p* and *f*.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more rhythmic accompaniment. Dynamics include *f*.

Fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more rhythmic accompaniment. Dynamics include *p* and *f*. The text *colla parte* is written in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including some chords.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including some chords.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including some chords.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, including some chords.

harmoniques

8

sul G

pizz.