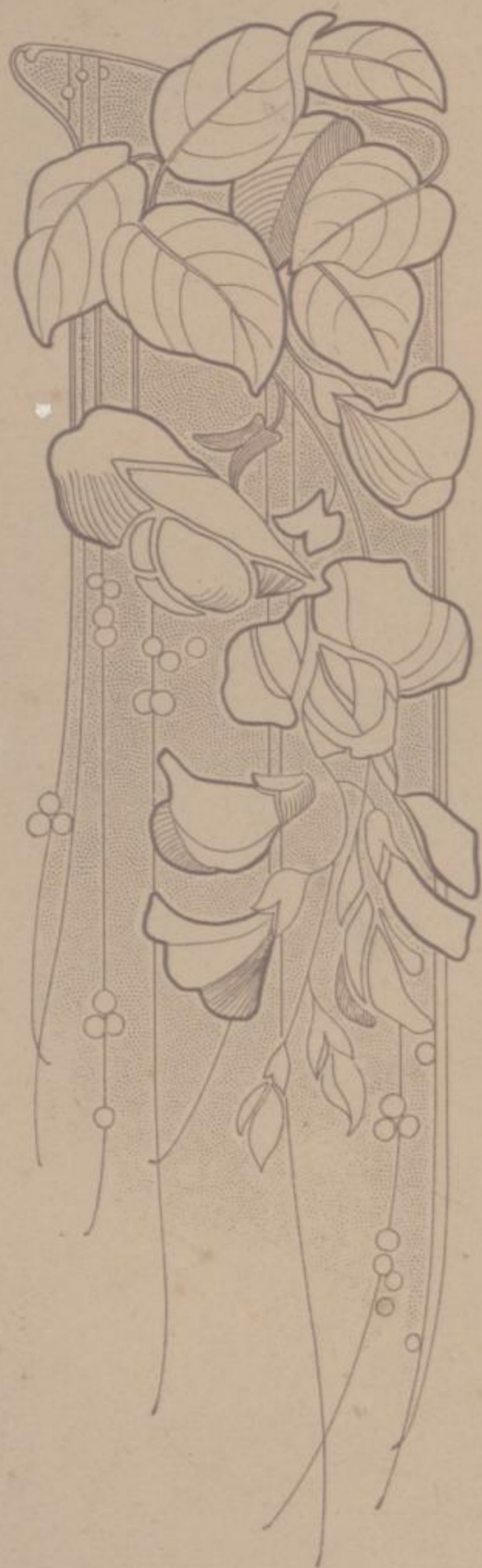
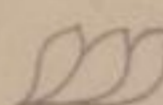


# ZEHN MITTELSCHWERE GROSSE ETÜDEN



FÜR VIOLONCELL   
[Als Vorstudien zur „Hohen Schule des Violoncellspieles“]  
OP. 73.

VON

# David Popper.

OP. 76.

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Leipzig, Friedrich Hofmeister

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M. 3. — netto

Musikaliendruckerei v. Jos. Eberle & Co. Wien, VII.





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VON . . . .

# DAVID POPPER.

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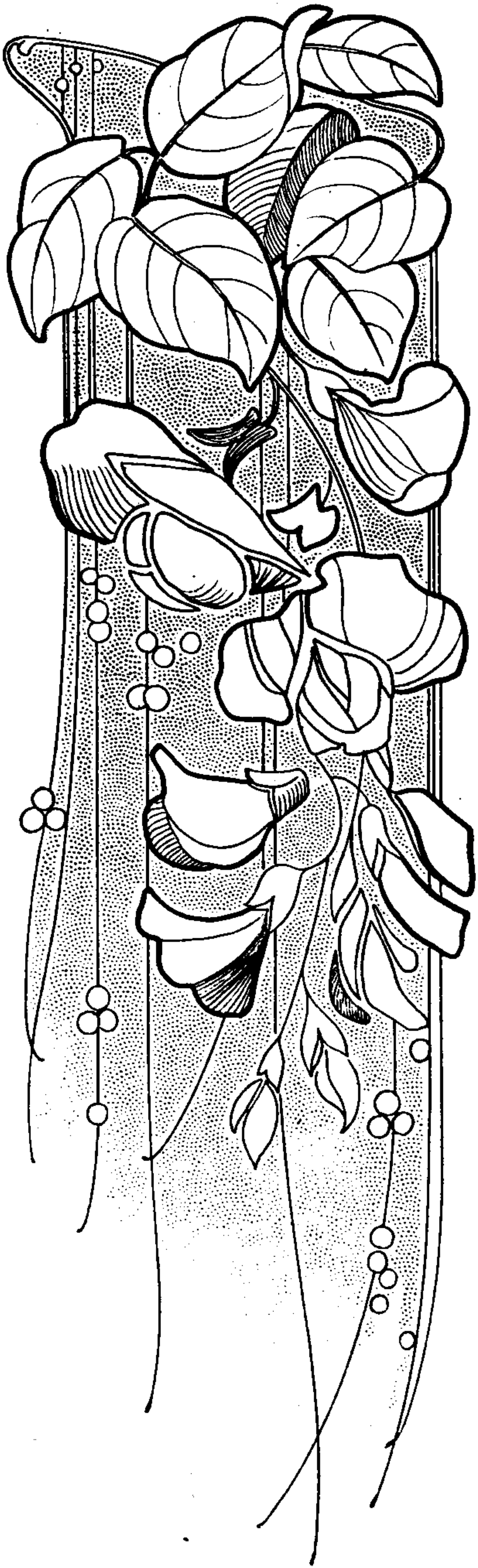
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# Zehn mittelschwere grosse Etuden.

(Als Vorstudien zur Hohen Schule des Violoncellspieles.)

Edited by Bernhard Schmidt, Halle a/S.

## Nº 1. (G-dur.)

David Popper, Op. 76.

Mässig bewegt.

*Moderato*

The musical score for Etude No. 1 in G major by David Popper is presented in ten staves. It begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Mässig bewegt' (Moderato). The score features a variety of musical techniques, including slurs, accents, and dynamic markings such as 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). Fingering numbers (1-3) are indicated for many notes. The piece concludes with a final double bar line and a fermata over the last note.

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# Nº 2. (A-dur.)

David Popper, Op. 76.

Andante.

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a dynamic marking of *p* (piano). The piece is marked *Andante*. The notation consists of ten staves of music. The first seven staves are in bass clef and feature a melodic line with intricate fingering, including triplets and sextuplets. The eighth and ninth staves are in alto clef (C4 on the middle line) and contain a bass line with similar complex fingering. The tenth staff is in bass clef and includes some treble clef notation for a final melodic flourish. The score is heavily annotated with finger numbers (0-4) and includes various dynamic and articulation markings.

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This page of musical notation is for guitar and consists of ten staves. The first staff is in treble clef, while the remaining nine are in bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various note values, rests, and fingerings (numbers 1-4 and 0 for natural). Slurs and ties are used to group notes. The second and third staves have the letters 'II I' written below them. The final staff concludes with a double bar line and a 'V' marking.

*Tranquilla*

Nº 3. (C - dur.)

David Popper, Op. 76.

Ruhig.

*mf*

The image displays ten staves of musical notation for guitar. The notation is primarily in bass clef, with some staves using a treble clef. It includes various guitar-specific symbols such as fret numbers (0, 1, 2, 3, 4), accidentals (sharps, flats), and fingering indicators (I, II, III). The music is arranged in a multi-measure format with various rhythmic values and articulations. The notation is dense and complex, typical of a technical guitar exercise or a piece of music requiring advanced technique.



Nº 4. (Es-dur.)

David Popper, Op. 76.

Frisch.

*Gar!*

The musical score is written for a single bass clef instrument in E major (one sharp). It begins with a forte (f) dynamic and a tempo marking of 'Frisch.' (lively). The piece is characterized by its extreme technical demands, featuring a dense and rapid sequence of triplets and sixteenth-note patterns throughout. The notation includes numerous fingerings (1-4) and slurs to guide the performer. The score is divided into several systems, with repeat signs (I and II) indicating specific sections. The piece concludes with a final cadence in the tonic key.

This page contains 12 staves of musical notation for guitar, written in bass clef. The music is highly technical, featuring complex fretting patterns and fingerings. The notation includes:
 

- Fingerings:** Numbers 1, 2, 3, and 4 are placed above or below notes to indicate which finger to use.
- Open Strings:** The number 0 is used to denote open strings.
- Accents:** Small 'v' marks are placed above notes to indicate accents.
- Slurs:** Curved lines connect groups of notes, indicating they should be played smoothly together.
- Bar Lines:** Vertical lines divide the music into measures.
- Rehearsal Marks:** Roman numerals (I, II, III, IV) are placed below the staves to mark specific sections of the piece.

 The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line and a final chord.





*Amint*

Nº 6. (F-dur.)

David Popper, Op. 76.

Lebhaft.

The musical score is written in bass clef with a 2/4 time signature. It consists of 12 staves of music. The first staff begins with a dynamic marking of 'mf' and a tempo marking of 'Lebhaft.'. The music features complex fingering, including triplets and slurs. There are several 'V' markings above the notes, likely indicating vibrato. The score includes various fingerings (1-4) and bowings (1, 2, 3, 4). A 'restez' instruction is present in the 7th staff. The piece concludes with a final cadence in the 12th staff.

The musical score consists of ten staves of music. The first staff is in bass clef. The second and third staves are also in bass clef. The fourth staff is in treble clef. The fifth and sixth staves are in bass clef. The seventh and eighth staves are in bass clef. The ninth and tenth staves are in bass clef. The music features a variety of chord voicings, arpeggios, and fingerings. Dynamic markings include *p* (piano) and *f* (forte). Performance instructions include *pizz.* (pizzicato). The notation includes many accidentals and fingerings.

*Bur Messur!*

Nº 7. (D-dur.)

David Popper, Op. 76.

Ruhig, gemessen.

The musical score is presented in 14 staves, all in bass clef. The key signature is D major (two sharps) and the time signature is common time (C). The first staff starts with a dynamic marking of *mf*. The score is densely annotated with fingering numbers (1, 2, 3, 4) and includes various technical markings such as 'II', 'V', and 'H'. The music features complex rhythmic patterns and slurs across multiple staves.





*Tris Calma*

Nº 8. (A-dur.)

David Popper, Op. 76.

Sehr ruhig.

The musical score is presented in ten systems, each with two staves. The notation includes a variety of fingerings (0, 1, 2, 3, 4) and articulations such as slurs and accents. The piece is in A major and 3/4 time. The tempo is 'Sehr ruhig.' The score includes dynamic markings like 'V' and 'II'.

This page of musical notation is for guitar, written in D major. It consists of ten staves of music. The notation includes various fretting techniques such as bends, vibrato, and trills, along with fingering numbers and dynamic markings like 'rall.' and 'tr'. The music is written in a style that suggests a specific guitar technique, possibly a form of fingerstyle or a specific genre. The notation is dense with notes and includes many accidentals and fingering numbers. The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The notation includes various fretting techniques such as bends, vibrato, and trills, along with fingering numbers and dynamic markings like 'rall.' and 'tr'. The music is written in a style that suggests a specific guitar technique, possibly a form of fingerstyle or a specific genre. The notation is dense with notes and includes many accidentals and fingering numbers. The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the phrasing.

*Moderato*

Nº 9. (Des-dur.)

David Popper, Op. 76.

Mässig bewegt.

The musical score is presented in ten staves. The first two staves are for the double bass, and the remaining eight staves are for the violin. The music is in 2/4 time and features complex fingering and bowing techniques. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'. Fingering numbers (1-4) and bowing directions are clearly indicated throughout the piece.



*immer anfangen*

Nº 10. (F-dur.)

David Popper, Op. 76.

Lebhaft und feurig.

The musical score is written in bass clef with a common time signature. It contains ten staves of music. The first staff begins with a 'V' (vibrato) marking. The score includes numerous fingering numbers (0-4) and bowing directions. A 'calando' marking is present on the fifth staff. The piece ends with a double bar line and a fermata on the final note.

*(Austig)*

First system of the musical score, treble clef. It begins with a forte (*f*) dynamic and includes various ornaments and fingerings (1, 2, 3, 0).

Second system of the musical score, treble clef. It continues with various ornaments and fingerings (1, 2, 3, 0).

Third system of the musical score, bass clef. It starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. It includes various ornaments and fingerings (1, 3, 4).

Fourth system of the musical score, bass clef. It continues with various ornaments and fingerings (1, 3, 4).

Fifth system of the musical score, bass clef. It continues with various ornaments and fingerings (1, 3, 4).

Sixth system of the musical score, bass clef. It continues with various ornaments and fingerings (1, 4, 0, 1, 4).

Seventh system of the musical score, bass clef. It begins with a forte (*f*) dynamic and includes various ornaments and fingerings (1, 2, 3, 4, 0, 1, 4).

Eighth system of the musical score, bass clef. It continues with various ornaments and fingerings (1, 4, 0, 1, 4).

Ninth system of the musical score, bass clef. It includes various ornaments and fingerings (1, 3, 4, 0, 1, 4).

Tenth system of the musical score, bass clef. It continues with various ornaments and fingerings (1, 3, 4, 0, 1, 4).

Eleventh system of the musical score, bass clef. It includes dynamic markings *ff*, *pizz.*, and *arco*, along with various ornaments and fingerings (1, 3, 4, 0, 1, 4).

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	Mk.	Pf.
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