

105501
Seinem Freunde
DAVID POPPER.

2tes Nocturne (Op.32.Nº1) Elfentanz (Op.39.)

von
DAVID POPPER.

Uebersetzen
für
Violine
mit Begleitung des Pianoforte

von
EMILE SAURET.

2tes Nocturne. Op.32. Nº 1. Pr. $\frac{M 2}{R 1}$

Elfentanz. Op.39. Pr. $\frac{M 3.50}{R 1.75}$

Eigenthum des Verlegers für alle Länder.
Eingetragen das Vereins-Archiv.

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Leipzig, Fr. Kistner

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Sp...
SED
HELF

ELFENTANZ.

David Popper, Op. 39.
Uebertragen von Emile Sauret.

Presto.

Violino. *ff* *sempre spiccato*

PIANO. *f* *p*



System 1: Treble clef with a melodic line in D major. Piano accompaniment in bass clef with a bass line and chords. Dynamics include *p* and *f*. The system concludes with a double bar line.

System 2: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line. The system concludes with a double bar line.

System 3: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line. Dynamics include *p*. The system concludes with a double bar line.

System 4: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line. The system concludes with a double bar line.

System 5: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line. The system concludes with a double bar line.

First system of musical notation. It features a single melodic line at the top with a circled '8' above the first measure. Below it is a grand staff with piano (p) dynamics. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the grand staff from the first system. It shows a complex interplay between the upper and lower staves.

Third system of musical notation. The upper staff begins with a forte (f) dynamic. The lower staff features a series of chords with a '7' symbol above them, indicating a seventh chord.

Fourth system of musical notation. The upper staff continues with a melodic line, while the lower staff consists of a series of chords, some with a '7' symbol above them.

Fifth system of musical notation. The upper staff features a melodic line with a piano (p) dynamic. The lower staff continues with chords, some marked with a '7' symbol.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is two sharps (F# and C#). The first staff contains a complex, fast-moving melodic line with many sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. The bass staff contains a simple bass line with quarter notes. Dynamics include *p* (piano) and *ppp* (pianissimo).

Second system of musical notation, continuing the piece. It features similar instrumentation to the first system. The treble staff continues with intricate melodic patterns. The grand staff provides harmonic support with sustained chords and moving lines. The bass staff continues with a steady bass line. Dynamics include *ppp*.

Third system of musical notation. The treble staff features a dense texture of sixteenth-note passages. The grand staff accompaniment includes chords with some grace notes. The bass staff has a rhythmic pattern of eighth notes. Dynamics include *pp* (pianissimo).

Fourth system of musical notation. The treble staff continues with melodic lines. The grand staff accompaniment features chords and moving lines. The bass staff has a rhythmic pattern of eighth notes. Dynamics include *ppp* and *pp*.

Fifth system of musical notation. The treble staff continues with melodic lines. The grand staff accompaniment features chords and moving lines. The bass staff has a rhythmic pattern of eighth notes. Dynamics include *pp*.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures. The grand staff accompaniment features more complex chordal structures.

Third system of musical notation, showing further development of the melodic and harmonic material. The accompaniment includes some vertical lines, possibly indicating tremolos or rapid chord changes.

Fourth system of musical notation, featuring a melodic line with a *sempre cresc.* (sempre crescendo) marking. The accompaniment continues with complex textures.

Fifth system of musical notation, concluding the page with a melodic line and a grand staff accompaniment. A forte (*f*) dynamic marking is present.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a continuous eighth-note melody. The grand staff features a piano accompaniment with a steady eighth-note bass line and chords in the treble. The dynamic marking *pp* is present in both the treble and bass staves of the grand staff.

Second system of musical notation. It follows the same three-staff layout. The top staff continues the eighth-note melody. The grand staff accompaniment includes a long, sustained chord in the treble staff. The dynamic marking *pp* is present in the bass staff.

Third system of musical notation. The top staff continues the eighth-note melody. The grand staff accompaniment features a variety of dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p* (piano) in the bass staff, and *p* (piano) in the treble staff.

Fourth system of musical notation. The top staff continues the eighth-note melody. The grand staff accompaniment features dynamics of *f* (forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo) in the bass staff, and *pp* (pianissimo) in the treble staff.

Fifth system of musical notation. The top staff continues the eighth-note melody. The grand staff accompaniment features long, sustained chords in both the treble and bass staves. The dynamic marking *pp* is present in the bass staff.

System 1: Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes and a large chordal structure in the middle.

System 2: Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes and a large chordal structure in the middle.

System 3: Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes and a large chordal structure in the middle.

System 4: Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes and a large chordal structure in the middle.

System 5: Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes and a large chordal structure in the middle.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a continuous eighth-note melody. The grand staff contains chords and some melodic fragments, with a fermata over the final measure.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two sharps. The top staff contains a continuous eighth-note melody. The grand staff contains chords and some melodic fragments, with a fermata over the final measure.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two sharps. The top staff contains a continuous eighth-note melody. The grand staff contains chords and some melodic fragments, with a fermata over the final measure.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two sharps. The top staff contains a continuous eighth-note melody with some accidentals. The grand staff contains chords and some melodic fragments, with a fermata over the final measure.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two sharps. The top staff contains a continuous eighth-note melody with some accidentals. The grand staff contains chords and some melodic fragments, with a fermata over the final measure. The dynamic marking *ppp* is present in the final measure.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in a key with two sharps (F# and C#). The top staff features a continuous eighth-note melody. The grand staff provides harmonic support with chords and bass line.

Second system of musical notation. It consists of three staves. The top staff continues the eighth-note melody. The grand staff features a more active bass line. A dynamic marking of *f marcato* appears in the middle of the system.

Third system of musical notation. It consists of three staves. The top staff continues the eighth-note melody. The grand staff features a more active bass line. A dynamic marking of *pp* appears in the middle of the system.

Fourth system of musical notation. It consists of three staves. The top staff continues the eighth-note melody. The grand staff features a more active bass line. A dynamic marking of *pp* appears in the middle of the system.

Fifth system of musical notation. It consists of three staves. The top staff continues the eighth-note melody. The grand staff features a more active bass line. A dynamic marking of *pp* appears in the middle of the system. A *pizz.* marking is present in the final measure of the system.

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Seinem Freunde
DAVID POPPER.

2tes Nocturne Elfentanz
(Op.32.Nº1) (Op.39.)

von
DAVID POPPER.

Uebertragen
für
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mit Begleitung des Pianoforte

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EMILE SAURET.

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ELFENTANZ.

VIOLINO.

David Popper, Op. 39.

Uebersetzt von Emile Sauret.

Presto.

1 *sempre spiccato*
ff

1. C. 2. C. 8

4

VIOLINO.

The musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a first finger fingering (1) and a fermata. The second staff features dynamic markings of *f* and *ff*. The third staff includes *p* and *f* markings. The fourth staff has *f* and *p* markings. The fifth staff is marked *f*. The sixth staff contains fingering numbers 8, 1, 3, and 4. The seventh staff includes fingering numbers 4, 4, 3, 4, 3, 2, 1, 2, 4, 4, 3, 4, 3. The eighth staff is marked "3 Corde -" and includes fingering numbers 2, 0, 0, 0, 1. The ninth staff is marked "2-3 Corde -" and includes a fermata. The tenth staff is also marked "2-3 Corde -".

VIOLINO.

The score consists of 14 staves of music. The first five staves show a continuous eighth-note pattern in D major, with dynamics ranging from *mf* to *f*. The sixth staff begins a section marked *sempre crescendo* with triplets and accents. The seventh staff is marked *f* and features a triplet. The eighth staff has fingerings 1, 2, 0, 2, 2, 3. The ninth staff has fingerings 1, 1, 3, 4, 1, 1, 3. The tenth staff has fingerings 4, 1, 1, 3, 4, 1, 1, 3. The eleventh staff has fingerings 4, 3, 2, 2, 1, 1, 0, 3, 3. The twelfth staff has fingerings 0, 1, 2, 3, 3, 3, 3, 4, 3, 4. The thirteenth staff has fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The fourteenth staff has fingerings 1, 4, 3, 1, 2, 1, 3, 4, 1, 4, 3, 1, 2, 1, 3, 4.

VOLINO.

A musical score for Violino, consisting of 14 staves. The score is written in a key with two sharps (F# and C#) and a common time signature. The first staff contains six measures of music with fingerings: 1 4 3 1 3 3, 1 4 1 2, 1 4 3 1 3 3, 1 4 2 1, 3 4 1 3 1, and 1 4 3 1 2 3 1 2. Above the second measure of the first staff are markings "2.C." and "1.C.". The second staff contains six measures with fingerings: 2, 1, 1, 4, 3, 2, 2. The third and fourth staves contain six measures each, primarily consisting of eighth and sixteenth note runs with fingerings such as 0, 1, 3, and 2. The fifth and sixth staves also contain six measures each, with fingerings like 1, 1 2 0 1, 1, 1, 3 2 1 3 1, and 2. The seventh and eighth staves continue with six measures each, using fingerings like 1, 1, 1 2 3 4, 3 2 1 3 1, and 2. The ninth and tenth staves contain six measures each, with fingerings like 2, 2, 2, 2, 0, 2, 2 and 1, 1. The eleventh and twelfth staves contain six measures each, with fingerings like 1, 1, 2, 2 3 1 1 2, 3 3, and 0 4. The thirteenth staff contains six measures with fingerings like 0, 0, 0, 0. The final staff contains six measures, including a section marked "pizz." and "III corde".



VIOLIN-MUSIK

aus dem Verlage

von **D. Rahter** in Leipzig.

Violine mit Orchester.

nschel, Georg.	
Op. 39. Ballade.	6 —
Partitur	1 —
Principalstimme	6 —
Orchesterstimmen	6 —
[V. I, II, Va., Vc., B. je 60 Pf. no.]	
yer-Helmund, Erik.	
Op. 44. Fantaisie.	6 —
Partitur	1 —
Principalstimme	6 —
Orchesterstimmen	6 —
[V. I, II, Va., Vc., B. je 30 Pf., Vc. u. B. 60 Pf. netto.]	
chajkowsky, P.	
Op. 26. Sérénade mélancolique.	3 —
Partitur	60
Principalstimme	3 —
Orchesterstimmen	3 —
[V. I, II, Va., Vc., B. je 30 Pf. no.]	
Op. 34. Valse-Scherzo.	6 —
Partitur	1 20
Principalstimme	6 80
Orchesterstimmen	6 80
[V. I 90 Pf., V. II, Va., je 60 Pf., Vc. u. B. 90 Pf. netto.]	
Op. 35. Concerto.	15 —
Partitur	3 —
Principalstimme	22 50
Orchesterstimmen	22 50
[V. I, II, Va., Vc. je M. 1.80, B. M. 1.50 netto.]	
Op. 42. Souvenir d'un lieu cher.	9 —
3 Morceaux pour Violon avec accomp. de Piano. Pour Violon avec Orchestre arr. par A. Glazounow.	7 —
Partitur	3 —
Orchesterstimmen	6 —
No. 1. Méditation.	3 —
Partitur	3 —
Orchesterstimmen	4 50
No. 2. Scherzo.	3 —
Partitur	4 50
Orchesterstimmen	4 50
No. 3. Mélodie.	3 —
Partitur	4 50
Orchesterstimmen	4 50

Violine mit Clavier.

soni, Ferruccio B.	
Op. 29. Sonate f. Violine u. Pianof.	7 —
ii, Caesar.	
Op. 24. 2 Morceaux.	2 30
No. 1. Alla Spagnuola	2 50
No. 2. Nocturne	2 50
ette Suite p. Piano et Violon. (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.)	5 —
orski, Konstanty.	
Op. 1. 5 Morceaux.	1 —
No. 1. Souvenir de Nadrzeczce. Première Mazurka	1 —
No. 2. Petite Etude-Spiccato	1 —
No. 3. Seconde Mazurka, sur des chants polonais	1 50
No. 4. Aria	1 —
No. 5. Gavotte	1 80
urilitz, Cornelius.	
Op. 152. Intermezzo	1 30
enriques, Robert.	
Op. 5 No. 1. Märchen	1 50
nschel, Georg.	
Op. 39. Ballade	3 —
ermann, Florian.	
3 Morceaux pour Piano, transcrits pour Violon et Piano par J. Schlosser.	1 —

Hoth, George.	
Op. 7. Romance mélancolique	1 20
Op. 9. Berceuse	1 20
Hunke, Jos.	
Sonate für Pianoforte u. Violine	6 —
Ippolitoff-Iwanoff, M. M.	
Op. 8. Sonate pour Piano et Violon	4 —
Kadlec, Ch. A.	
Op. 25. 3 Morceaux.	2 —
No. 1. Mazurka	2 —
No. 2. Hongroise	2 —
No. 3. Résignation	2 —
Malling, Otto.	
Op. 57. Sonate (G moll) für Violine und Pianoforte	6 —
Maurer, Louis.	
Op. 58. Concerto (en Fa dièse mineur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition p. Violon et Piano	4 50
Op. 59. Dernier Concerto (en Mi majeur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon et Piano	5 —
Meyer-Helmund, Erik.	
Op. 44. Fantaisie	3 —
Op. 95. Wonntraum. (Blissful Dream. Rêve de volupté.) Intermezzo für Orchester. Arr. für Violine und Pianoforte	2 —
Nachèz, Tivadar.	
Op. 26. Polonaise pour le Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon avec accomp. de Piano	4 —
Op. 30. Concert für Violine mit Begleitung des Orchesters. Clavierauszug von S. Liddle	9 —
Op. 31. Nocturne	1 80
Nawratil, Karl.	
Op. 20. Sonate für Violine und Pianoforte	7 —
Neruda, Franz.	
Op. 11. Berceuse slave d'après un chant polonais	1 20
Op. 43. Ballade	2 —
Op. 45. Notturmo	1 50
Op. 51. Réverie d'après un thème russe	1 50
Op. 56. Sérénade slave	1 20
Op. 64. Mazurek	2 50
Popper, David.	
Op. 32 No. 1. Zweites Nocturne. Uebertragen v. Emile Sauret	2 —
Op. 39. Elfentanz. Uebertragen von Carl Halir	4 50
— Uebertr. von Emile Sauret	3 50
Op. 50. „Im Walde“. Suite. Uebertr. von Emil Kühns.	2 —
No. 4. Reigen	1 20
No. 5. Herbstblume	1 20
Op. 52 No. 1. Feuillet d'album. Arrangement, par Emil Kühns	2 50
Op. 54. Spanische Tänze. Uebertr. von Emil Kühns.	2 80
No. 1. Zur Gitarre	2 50
No. 2. Serenade	2 50
Op. 55 No. 1. Spinnlied. Concert-Etude f. Violoncell. Für Violine m. Begl. d. Pianoforte übertr. v. Leopold Auer	4 —
Op. 57. Zweite Tarantella. Uebertr. von Emil Kühns.	5 —
Resch, Johann.	
Op. 150. Frauen-Huldigung. Gavotte. Arrangement	1 20
Savinsky, Alexandre.	
Op. 11. 2 Morceaux.	1 20
No. 1. Berceuse	1 20
No. 2. Caprice	1 20

Schütt, Eduard.	
Op. 26. Sonate (G dur) für Pianoforte und Violine.	5 —
Sulzer, Joseph.	
Op. 8. Sarabande	1 —
Tschajkowsky, P.	
Op. 2 No 3. Chant sans paroles. Transcrit pour le Violon avec accompagnement de Piano par Tivadar Nachèz	1 20
Op. 26. Sérénade mélancolique pour Violon avec accompagnement d'Orchestre ou de Piano. Pour Violon et Piano	2 —
Op. 34. Valse-Scherzo	5 —
Op. 35. Concert für Violine mit Begl. des Orchesters oder des Pianoforte. Neue, vom Componisten revidirte Ausgabe. Mit Pianoforte	10 —
— Daraus einzeln:	
Canzonetta	1 50
Op. 40 No. 2. Chanson triste. Transcrite pour le Violon avec accompagnement de Piano par Tivadar Nachèz	1 20
Op. 42. Souvenir d'un lieu cher. 3 Morceaux pour le Violon avec accompagnement de Piano. Nouvelle Edition, revue et corrigée par Henry Schradieck	5 —
— Separément:	
No. 1. Méditation	2 50
No. 2. Scherzo	2 50
No. 3. Mélodie	1 50
Op. 48 No. 2. Souvenir d'Aguévka. Valse, tirée de la Sérénade pour Orchestre à cordes, transcrite par Leopold Auer	3 —
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“. Für Violine und Pianoforte übertragen von Richard Hofmann	2 —
Op. 66 No. 18. Entr'acte aus dem Ballet „Dornröschen“. Für Violine und Pianoforte übertragen von A. Kleinecke	3 —
Potpourri aus der Oper „Jolanthe“ für Violine und Pianoforte von V. Laub	4 —
Potpourri aus dem Ballet „Der Nussknacker“ für Violine und Pianoforte von V. Laub	4 —
Elegie für Streichorchester. Für Violine und Pianoforte von A. Kleinecke	1 80
Eugène Onéguine. 2 airs transcrits par N. Messer.	2 25
No. 1. Andante élégiaque	2 25
No. 2. Arioso	2 25
Walzer aus der Oper „Eugen Onegin“ für Violine und Pianoforte übertragen von V. Laub	4 —
Weickmann, A.	
Op. 8. 6 leichte Stücke für Violine und Pianoforte.	2 50
Heft I. No. 1. Weihnachtslied. No. 2. Ein Tänzchen im Freien. No. 3. Jagdstück	2 50
Heft II. No. 4. Rundgesang (Kanon). No. 5. Schaukelpferd. No. 6. Haschen	2 50

Violine allein.

Minkous, Louis.	
12 Etudes	3 50
Streich-Doppelquartett.	
Afanassieff, N.	

Streich-Sextette.

Davidoff, Ch.	
Op. 35. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. Partitur	5 —
Stimmen	10 —
Tschajkowsky, P.	
Op. 70. Souvenir de Florence. Sextour pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncelles).	6 —
Partitur	20 —
Stimmen	20 —
Wilm, Nikolai v.	
Op. 27. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. In Stimmen	10 —

Streich-Quartette.

Davidoff, Ch.	
Op. 38. Quartett für 2 Violinen, Viola und Violoncell. A.	4 —
Partitur	6 —
Stimmen	6 —
Gurlitt, Cornelius.	
Op. 152. Intermezzo für 2 Violinen, Viola und Violoncell. Partitur und Stimmen	1 80
Lange, S. de.	
Op. 67. Quartett (No. 3, in G) für 2 Violinen, Bratsche und Violoncell.	3 —
Partitur	6 —
Stimmen	6 —

Clavier-Quintette.

Davidoff, Ch.	
Op. 40. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. G m.	16 —
Longo, Alessandro.	
Op. 3. Quintetto per Pianoforte, 2 Violini, Viola e Violoncello. E.	12 —
Nawratil, Karl.	
Op. 16. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. D.	15 —
Op. 17. Zweites Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. C m.	15 —

Clavier-Quartette.

Nápravnik, Eduard.	
Op. 42. Quatuor pour Piano, Violon, Alto et Violoncelle. Am.	15 —
Schütt, Eduard.	
Op. 12. Quartett für Pianoforte, Violine, Viola und Cello. F.	12 —

Clavier-Trios.

Nawratil, Karl.	
Op. 9. Trio für Pianoforte, Violine und Cello. E.	7 —
Op. 11. Zweites Trio für Clavier, Violine und Cello. F.	10 —
Riemann, Hugo.	
Op. 47. Trio (E dur) für Pianoforte, Violine und Violoncell	7 —
Schütt, Eduard.	
Op. 27. Trio für Pianoforte, Violine und Violoncell. C moll	9 —
Tschajkowsky, P.	
Op. 50. Trio für Pianoforte, Violine und Violoncell	18 —
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer.	3 —
Walzer aus der Oper „Eugen Onéguine“ für Violine, Violine	