

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.

HAMBURG, D. RAHTER.  
Grosze Reichenstr. 49.



S<sup>t</sup>PETERSBURG, BÜTTNER.  
Newsky-Prospect, 22.

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Leipzig, Fr. Kistner

Verf. Anst. v. G. G. Föder, Leipzig.

Sp...  
SED  
HELF



# ELFENTANZ.

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

**Presto.**

Violino. *ff* *sempre spiccato*

PIANO. *f* *p*

First system of a musical score. 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 melodic line with eighth and sixteenth notes. The grand staff features a piano accompaniment with a bass line starting with a forte (*f*) dynamic and a treble line starting with a piano (*p*) dynamic. The system concludes with a double bar line and a repeat sign.

Second system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature remains two sharps. The top staff continues the melodic line. The grand staff accompaniment features a bass line with eighth notes and a treble line with chords and some melodic fragments. The system concludes with a double bar line and a repeat sign.

Third system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature remains two sharps. The top staff continues the melodic line. The grand staff accompaniment features a bass line with eighth notes and a treble line with chords. A piano (*p*) dynamic marking is present in the final measure of the system. The system concludes with a double bar line and a repeat sign.

Fourth system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature remains two sharps. The top staff continues the melodic line with sixteenth-note patterns. The grand staff accompaniment features a bass line with eighth notes and a treble line with chords. The system concludes with a double bar line and a repeat sign.

Fifth system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature remains two sharps. The top staff continues the melodic line. The grand staff accompaniment features a bass line with eighth notes and a treble line with chords. The system concludes with a double bar line and a repeat sign.

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 sequence of chords, some with a '7' symbol.

Fifth system of musical notation. The upper staff has a melodic line with a piano (p) dynamic. The lower staff features a series of chords, some with a '7' symbol, and ends with a few notes in the bass clef.

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 system includes dynamic markings *p* and *ppp*.

Second system of musical notation, continuing the piece with the same three-staff layout and key signature.

Third system of musical notation, featuring a *pp* dynamic marking in the grand staff.

Fourth system of musical notation, featuring multiple *ppp* dynamic markings in the grand staff.

Fifth system of musical notation, featuring a *pp* dynamic marking in the grand staff and a dotted line indicating a continuation of a melodic line.

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. The system ends with a fermata over the final notes.

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 is 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. Dynamics include *pp* (pianissimo) in both the treble and bass parts.

Second system of musical notation. The top staff continues the eighth-note melody. The grand staff accompaniment includes a long melisma (a line with a slur) in the treble part, followed by a change in texture. Dynamics include *pp* in the treble and *p* (piano) in the bass.

Third system of musical notation. The top staff continues the eighth-note melody. The grand staff accompaniment features a more complex texture with chords and melodic lines. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p* (piano) in the bass part.

Fourth system of musical notation. The top staff continues the eighth-note melody. The grand staff accompaniment features a more complex texture with chords and melodic lines. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) in the bass part.

Fifth system of musical notation. The top staff continues the eighth-note melody. The grand staff accompaniment features a more complex texture with chords and melodic lines. Dynamics include *f* (forte) in the bass part.

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. 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. 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 of the grand staff.

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 contains a piano accompaniment with chords and moving lines in both hands.

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 piano accompaniment. A dynamic marking of *f marcato* is present in the right hand of the grand staff.

Third system of musical notation. It consists of three staves. The top staff continues the eighth-note melody. The grand staff continues the piano accompaniment with various chordal textures.

Fourth system of musical notation. It consists of three staves. The top staff continues the eighth-note melody. The grand staff features a piano accompaniment with a dynamic marking of *pp* in the left hand.

Fifth system of musical notation. It consists of three staves. The top staff continues the eighth-note melody. The grand staff features a piano accompaniment with a dynamic marking of *pp* in the left hand. A *pizz.* (pizzicato) marking is present in the right hand of the grand staff. A fermata is placed over a note in the top staff.

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Seinem Freunde  
**DAVID POPPER.**

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

von  
**DAVID POPPER.**

Uebertragen  
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  
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HAMBURG, D. RAHTER.  
Grosse Reichenstr. 49.



S<sup>t</sup>PETERSBURG, ABÜTTNER.  
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*Lith. Anst. v. G. G. Föder, Leipzig.*

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VIOLINO.

The musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f*, *ff*, and *p* are used throughout. Technical instructions include "3 Corde -" and "2-3 Corde -" with horizontal lines indicating specific string assignments. Fingerings are indicated by numbers 1, 2, 3, and 4. A first ending bracket is present in the second staff. The score concludes with a final whole note chord.







# VIOLIN-MUSIK

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<b>nschel, Georg.</b>	
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Orchesterstimmen . . . . .	6 —
[V. I, II, Va., Vc., B. je 60 Pf. no.]	
<b>yer-Helmund, Erik.</b>	
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.]	
<b>chalkowsky, P.</b>	
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. . . . .	1 80
Op. 1. Méditation. . . . .	3 —
Partitur . . . . .	6 —
Orchesterstimmen . . . . .	6 —
No. 2. Scherzo. . . . .	3 —
Partitur . . . . .	4 50
Orchesterstimmen . . . . .	4 50
No. 3. Mélodie. . . . .	3 —
Partitur . . . . .	4 50
Orchesterstimmen . . . . .	4 50

## Violine mit Clavier.

<b>soni, Ferruccio B.</b>	
Op. 29. Sonate f. Violine u. Pianof. . . . .	7 —
<b>ii, Caesar.</b>	
Op. 24. 2 Morceaux. . . . .	2 30
No. 1. Alla Spagnuola . . . . .	2 50
No. 2. Nocturne . . . . .	2 50
<b>etite Suite p. Piano et Violon. (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.)</b>	5 —
<b>orski, Konstanty.</b>	
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
<b>urilit, Cornelius.</b>	
Op. 152. Intermezzo . . . . .	1 30
<b>enriques, Robert.</b>	
Op. 5 No. 1. Märchen . . . . .	1 50
<b>nschel, Georg.</b>	
Op. 39. Ballade . . . . .	3 —
<b>ermann, Florian.</b>	
3 Morceaux pour Piano, transcrits pour Violon et Piano par J. Schlosser. . . . .	1 —

<b>Hoth, George.</b>	
Op. 7. Romance mélancolique . . . . .	1 20
Op. 9. Berceuse . . . . .	1 20
<b>Hunke, Jos.</b>	
Sonate für Pianoforte u. Violine . . . . .	6 —
<b>Ippolitoff-Iwanoff, M. M.</b>	
Op. 8. Sonate pour Piano et Violon . . . . .	4 —
<b>Kadlec, Ch. A.</b>	
Op. 25. 3 Morceaux. . . . .	2 —
No. 1. Mazurka . . . . .	2 —
No. 2. Hongroise . . . . .	2 —
No. 3. Résignation . . . . .	2 —
<b>Malling, Otto.</b>	
Op. 57. Sonate (G moll) für Violine und Pianoforte . . . . .	6 —
<b>Maurer, Louis.</b>	
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 —
<b>Meyer-Helmund, Erik.</b>	
Op. 44. Fantaisie . . . . .	3 —
Op. 95. Wonntraum. (Blissful Dream. Rêve de volupté.) Intermezzo für Orchester. Arr. für Violine und Pianoforte . . . . .	2 —
<b>Nachèz, Tivadar.</b>	
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
<b>Nawratil, Karl.</b>	
Op. 20. Sonate für Violine und Pianoforte . . . . .	7 —
<b>Neruda, Franz.</b>	
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
<b>Popper, David.</b>	
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 —
<b>Resch, Johann.</b>	
Op. 150. Frauen-Huldigung. Gavotte. Arrangement . . . . .	1 20
<b>Savinsky, Alexandre.</b>	
Op. 11. 2 Morceaux. . . . .	1 20
No. 1. Berceuse . . . . .	1 20
No. 2. Caprice . . . . .	1 20

<b>Schütt, Eduard.</b>	
Op. 26. Sonate (G dur) für Pianoforte und Violine. . . . .	5 —
<b>Sulzer, Joseph.</b>	
Op. 8. Sarabande . . . . .	1 —
<b>Tschaikowsky, P.</b>	
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
<b>Eugène Onéguine.</b> 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 —
<b>Weickmann, A.</b>	
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.

<b>Minkous, Louis.</b>	
12 Etudes . . . . .	3 50
<b>Streich-Doppelquartett.</b>	
<b>Afanassieff, N.</b>	

## Streich-Sextette.

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

## Streich-Quartette.

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

## Clavier-Quintette.

<b>Davidoff, Ch.</b>	
Op. 40. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. G m. . . . .	16 —
<b>Longo, Alessandro.</b>	
Op. 3. Quintetto per Pianoforte, 2 Violini, Viola e Violoncello. E. . . . .	12 —
<b>Nawratil, Karl.</b>	
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.

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

## Clavier-Trios.

<b>Nawratil, Karl.</b>	
Op. 9. Trio für Pianoforte, Violine und Cello. E. . . . .	7 —
Op. 11. Zweites Trio für Clavier, Violine und Cello. F. . . . .	10 —
<b>Riemann, Hugo.</b>	
Op. 47. Trio (E dur) für Pianoforte, Violine und Violoncell . . . . .	7 —
<b>Schütt, Eduard.</b>	
Op. 27. Trio für Pianoforte, Violine und Violoncell. C moll . . . . .	9 —
<b>Tschaikowsky, P.</b>	
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	