



Varantelle

für
Violoncell

VON

DAVID POPPER

Op. 33

übertragen für

Violine und Pianoforte

VON

JENŐ HUBAY.

Pr. M. 3

*Eigenthum des Verlegers für alle Länder,
ausgenommen Frankreich, Belgien, Spanien
und Portugal.*

D. Rahter, Hamburg und Leipzig.

Paris, J. Hamelle.

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TARANTELLE.

D. Popper, Op. 33.

Allegro vivace.

Violoncell.

Allegro vivace.

Piano.

pp

ppp

The first system of the musical score features a Violoncell part on a single staff and a Piano part on a grand staff (treble and bass clefs). The Violoncell part is mostly silent. The Piano part begins with a treble clef melody and a bass clef accompaniment. Dynamics include *p* (piano) and *ppp* (pianissimo).

The second system continues the Piano part. The treble clef melody is more active, featuring eighth and sixteenth notes. The bass clef accompaniment consists of steady eighth notes. Dynamics include *ppp* and *ff* (fortissimo).

The third system continues the Piano part. The treble clef melody is highly rhythmic and melodic. The bass clef accompaniment remains steady. Dynamics include *ff*.

Solo

ff p pp

This system contains the first two staves of music. The top staff is a single melodic line starting with a *Solo* marking and a *p* dynamic. The bottom staff is a piano accompaniment starting with a *ff* dynamic, which then transitions to *p* and *pp* dynamics. The key signature has one sharp (F#).

This system contains the next two staves of music. The top staff continues the melodic line with various phrasing slurs. The bottom staff continues the piano accompaniment with consistent rhythmic patterns.

This system contains the next two staves of music. The top staff features a long, sweeping slur over several measures. The bottom staff continues the piano accompaniment.

p con Grazia

pp

This system contains the next two staves of music. The top staff has a *p con Grazia* marking. The bottom staff has a *pp* marking. The piano accompaniment continues with its characteristic rhythmic accompaniment.

This system contains the final two staves of music on the page. The top staff concludes the melodic phrase with a final slur. The bottom staff concludes the piano accompaniment.

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 one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand.

Second 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 one sharp (F#). The top staff continues the melodic line with various note values and slurs. The grand staff continues the piano accompaniment with similar rhythmic patterns.

Third 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 one sharp (F#). The top staff features a melodic line with slurs and ties. The grand staff continues the piano accompaniment.

Fourth 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 one sharp (F#). The top staff continues the melodic line. The grand staff continues the piano accompaniment.

Fifth 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 one sharp (F#). The top staff includes a melodic line with slurs and a double bar line. The grand staff continues the piano accompaniment, ending with a double bar line.

First system of a musical score. It features a grand staff with three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with bass clefs and a key signature of one flat (Bb). The top staff contains a melodic line with eighth-note patterns and slurs, with the number '2' appearing above several notes. The middle staff has a rhythmic accompaniment of eighth notes with slurs. The bottom staff has a bass line with quarter notes and slurs.

Second system of the musical score. It continues the grand staff from the first system. The top staff has a melodic line with slurs. The middle staff has a rhythmic accompaniment. The bottom staff has a bass line with a dynamic marking of *p.* (piano) under a slur.

Third system of the musical score. It continues the grand staff. The top staff has a melodic line with a dynamic marking of *ff* (fortissimo) appearing. The middle staff has a rhythmic accompaniment with a dynamic marking of *ff*. The bottom staff has a bass line with a dynamic marking of *p.* and a *sempre f* (sempre forte) marking.

Fourth system of the musical score. It continues the grand staff. The top staff has a melodic line with a dynamic marking of *cresc.* (crescendo). The middle staff has a rhythmic accompaniment. The bottom staff has a bass line with a dynamic marking of *cresc.*

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 one sharp (F#). The top staff begins with a *p* dynamic and a *rallentando* marking. The grand staff begins with a *p* dynamic and a *rallentando* marking. The system concludes with a *ppp* dynamic marking and a fermata over the final notes.

Second 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 one sharp (F#). The top staff begins with an *a tempo* marking and a *p* dynamic. The grand staff begins with an *a tempo* marking and a *ppp* dynamic. The system concludes with a *ppp* dynamic marking and a fermata over the final notes.

Third 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 one sharp (F#). The system concludes with a *ppp* dynamic marking and a fermata over the final notes.

Fourth 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 one sharp (F#). The system concludes with a *ppp* dynamic marking and a fermata over the final notes.

energico

The musical score is written for piano and consists of six systems, each containing three staves: a bass staff, a treble staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *energico*. The first system begins with a dynamic marking of *f*. The melody in the treble staff is characterized by eighth-note patterns, often beamed in pairs. The bass line provides harmonic support with a mix of quarter and eighth notes. The piece concludes with a fermata over the final chord.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with a grand staff (treble and bass clefs). The music features a melodic line in the top staff with notes and rests, and accompaniment in the lower staves. Dynamics markings include *p.* and *pp.*.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff has a treble clef and contains notes with stems. The bottom staff has a bass clef and contains notes with stems. A dynamic marking of *p* is present in the bottom staff.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff has a treble clef and contains notes with stems. The bottom staff has a bass clef and contains notes with stems. The system concludes with a final chord in the top staff.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff has a treble clef and contains notes with stems. The bottom staff has a bass clef and contains notes with stems. The lyrics "ere" and "seen" are written below the middle staff.

Fifth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff has a treble clef and contains notes with stems. The bottom staff has a bass clef and contains notes with stems. The lyrics "do" are written above the middle staff.

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 is one sharp (F#). The top staff contains a melodic line with eighth-note patterns and a wavy line indicating vibrato. The grand staff contains accompaniment with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with eighth-note patterns and slurs. The accompaniment in the grand staff includes a piano (*p*) dynamic marking.

Third system of musical notation. The top staff includes the vocal line with lyrics "err" and "scen" under the notes. The grand staff accompaniment features block chords and a piano (*p*) dynamic marking.

Fourth system of musical notation. The top staff includes the vocal line with lyrics "du" and "ff" under the notes. The grand staff accompaniment features block chords and dynamic markings including *ff* and *fp*.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features complex chordal textures and melodic lines. There are dynamic markings *p* and *p* in the grand staff. Above the top staff, there are markings *V*, *A*, and *V* above specific notes.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The music continues with similar textures. A marking *g sula* is present in the middle of the top staff.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The music continues with similar textures.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The music continues with similar textures.

First system of musical notation. It consists of three staves: a vocal line in soprano clef at the top, and two piano accompaniment staves (treble and bass clefs) below. The vocal line contains a melodic phrase with a slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with dotted notes in the left hand.

Second system of musical notation. It includes the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. The lyrics "sul d' sel g' sul a" are written below the vocal line.

Third system of musical notation. It includes the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. A dynamic marking *f* is present at the end of the system.

Fourth system of musical notation. It includes the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. The tempo/mood marking *appassionato* is written below the vocal line.

Fifth system of musical notation. It includes the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. A dynamic marking *p* is present in the piano accompaniment.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature has one flat.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a section with sustained chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present. The key signature changes to one sharp.

Third system of musical notation. The vocal line features a series of eighth-note runs. The piano accompaniment has a strong rhythmic accompaniment in the left hand. Dynamic markings of *ff* are used in both parts. The key signature has one sharp.

Fourth system of musical notation. This system is primarily for the piano accompaniment, showing intricate eighth-note patterns in both hands. A dynamic marking of *p* is present. The key signature has one sharp.

Fifth system of musical notation. The vocal line has lyrics: "- seen - do". The piano accompaniment continues with eighth-note patterns. A dynamic marking of *ff* is present. The key signature has one sharp.

First system of musical notation. It consists of two staves: a bass staff and a treble staff. The key signature is one sharp (F#). The music features a complex texture with many beamed notes and chords. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Second system of musical notation. It consists of two staves. The key signature is one sharp. The music includes a *quasi trillo* marking in the treble staff. Dynamic markings include *ff*, *fff*, *rit.*, *fff*, *Presto.*, *p*, and *pp*. The tempo marking *Presto.* appears twice. There are also some unusual markings in the bass staff, possibly indicating fingerings or specific articulations.

Third system of musical notation. It consists of two staves. The key signature is one sharp. The music continues with complex textures and various note values.

Fourth system of musical notation. It consists of two staves. The key signature is one sharp. The music features a complex texture with many beamed notes and chords.

Fifth system of musical notation. It consists of two staves. The key signature is one sharp. The music includes a *espressivo* marking in the bass staff. There are also some unusual markings in the bass staff, possibly indicating fingerings or specific articulations.

First system of musical notation. It consists of three staves: a bass staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The key signature has one sharp (F#). The vocal line contains the lyrics "ere - seen -".

Second system of musical notation. It consists of three staves: a bass staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The key signature has one sharp (F#). The vocal line contains the lyrics "do". Dynamic markings include *p* and *pp*.

Third system of musical notation. It consists of three staves: a bass staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The key signature has one sharp (F#).

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The key signature has one sharp (F#).

Fifth system of musical notation. It consists of three staves: a bass staff at the top, a vocal staff in the middle, and a piano accompaniment staff at the bottom. The key signature has one sharp (F#). The dynamic marking *espressivo* is present.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The lyrics "ere - seen -" are written below the treble staff.

Second system of musical notation. It continues the grand staff from the first system. The lyrics "do" and "p" are visible. The music shows a transition in dynamics and includes a fermata over a chord in the treble.

Third system of musical notation. This system features a prominent bass line with a melodic contour. The lyrics "pp." are present. The music includes various chordal textures and rhythmic patterns.

Fourth system of musical notation. The treble staff shows a melodic line with trills, indicated by "tr" markings. The bass staff provides a steady accompaniment. The lyrics "tr" appear above the treble staff.

Fifth system of musical notation, the final system on the page. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by a strong bass line and a melodic line in the treble. Dynamics markings include "tr", "ff", and "fff". The system concludes with a double bar line.



Violin=Musik



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P. TSCHAIKOWSKY



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		Stimmen	20		
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Lange, S. de.	s. Op. 67. Quartett (No. 3). Gm.	Partitur	3	M.	Pf.
		Stimmen	6		
Nawratil, Karl.	m. Op. 21. Quartett. Cm.	Partitur	1	M.	Pf.
		Stimmen	8		
Gurlitt, Cornelius.	m. Op. 152. Intermezzo.	Partitur und Stimmen	1 80	M.	Pf.

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	s. s. Op. 11. Zweites Trio. F.	Stimmen	10	M.	Pf.
Paul, Emil.	l. Op. 7. Trio in leichtem Style. G dur	Stimmen	4	M.	Pf.
Riemann, Hugo.	s. Op. 47. Trio. E dur	Stimmen	7	M.	Pf.
Schütt, Eduard.	s. s. Op. 27. Trio. O moll	Stimmen	9	M.	Pf.
Tschaikowsky, P.	Op. 24. Eugen Onegin. Lyrische Scenen.	Daraus:		M.	Pf.
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	m. Polonaise (Schaefer)	Stimmen	4		
	m. Walzer (Schaefer)	Stimmen	5		
	m. Op. 37a No. 6. Barcarolle (Schaefer)	Stimmen	2		
	l. Op. 40 No. 2. Chanson triste (Schaefer)	Stimmen	1 50		
	s. s. Op. 50. Trio (A moll)	Stimmen	18		
	m. Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“ (Schaefer)	Stimmen	5		

		7. Duos.			
		a. Für Violine und Pianoforte.			
Busoni, Ferruccio B.	s. Op. 29. Sonate	Stimmen	7	M.	Pf.
Cui, Caesar.	m. Petite Suite (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.)	Stimmen	5	M.	Pf.
Hunke, Josef.	s. Sonate	Stimmen	6	M.	Pf.
Ippolitoff-Iwanoff, M. M.	s. Op. 8. Sonate	Stimmen	4	M.	Pf.
Longo, Alessandro.	s. Op. 33. Suite. Completa	Stimmen	4	M.	Pf.
	Separati: s. No. 1. Preludio	Stimmen	1		
	s. No. 2. Intermezzo	Stimmen	1 50		
	s. No. 3. Finale	Stimmen	2 50		
Malling, Otto.	s. Op. 57. Sonate	Stimmen	6	M.	Pf.
	Op. 68. Bilder aus den vier Jahreszeiten. Suite nach dichterischen Motiven von Carl Ewald. Complet.	Stimmen	5	M.	Pf.
	Einzel: s. I. Frühling	Stimmen	2		
	s. II. Sommer	Stimmen	1 50		
	s. III. Herbst	Stimmen	2		
	s. IV. Winter	Stimmen	1 50		
Nawratil, Karl.	s. Op. 20. Sonate	Stimmen	7	M.	Pf.
Schütt, Eduard.	s. Op. 26. Sonate	Stimmen	5	M.	Pf.

		b. Für Violoncell und Pianoforte.			
Giarda, Luigi Stefano.	s. Op. 23. Sonate	Stimmen	8	M.	Pf.
Huber, Hans.	s. Op. 84. Pastoral-Sonate (Sonate No. 2), A.	Stimmen	6	M.	Pf.
Nápravnik, Eduard.	s. Op. 36. 2me Suite. (1. Polonaise. 2. Scherzo. 3. Romance. 4. A la russe.)	Stimmen	7 50	M.	Pf.
Nicholl, H. W.	s. Op. 13. Sonate	Stimmen	4	M.	Pf.

Compositionen für Viola.

Für Viola mit Pianoforte.

Giarda, Luigi Stefano.	l. Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise).	Stimmen	2	M.	Pf.
Neruda, Franz.	Op. 11. Berceuse slave	Stimmen	1 20	M.	Pf.
Weickmann, A.	m. Op. 4 No. 1. Nachtlid	Stimmen	1	M.	Pf.
	l. No. 2. Wiegenlid	Stimmen	80		
Weickmann, H.	l. Gebet	Stimmen	1 20	M.	Pf.
Wieniawski, Henri.	m. Rêverie	Stimmen	2	M.	Pf.

TARENTELLE

Transcrite pour le Violon par
JENO HUBAY

D. POPPER, Op: 33

20

Solo

p

p

mf

p con grazia

mf *cresc.*

f *p*

f

ff

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of quarter notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking. Above the staff, the tempo marking *rallentando* is written, followed by *a Tempo* above a group of notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking. Above the staff, the tempo marking *Sul Sol* is written, followed by a first finger (*1*) marking above a group of notes.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking.

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with stems pointing up, grouped in pairs. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a piano (*p*) dynamic marking. Above the staff, the tempo marking *Tranquillo* is written, followed by a third finger (*3*) marking above a group of notes.

cresc.

f cresc.

ff *f*

tr.
dim. *pp*

cresc.

f

3

II 4 *4*

3 *2*

cresc.

espress.

spiccato segue

cresc.

ff

v du talon

ff