

*Aus den Konzert-Programmen von David Popper.*

# PERLES MUSICALES.

*Pièces célèbres*

transcrites pour

VIOLONCELLE ET PIANO

et exécutées dans ses concerts

par

DAVID POPPER.

- |                                                                               |                                                                 |
|-------------------------------------------------------------------------------|-----------------------------------------------------------------|
| N° 1. Schubert, Du bist die Ruh', M. 1, 50.                                   | N° 2. Pergolese, Nina. (Tre giorni) M. 1, 50.                   |
| N° 3. Rubinstein, Melodie, Op. 3 N° 1 M. 1, 50.                               | N° 4. Chopin, Nocturne, Op. 9 N° 2 M. 1, 50.                    |
| N° 5. Schumann, Träumerei, Op. 15 N° 7 M. 1, 20.<br><small>(Davidoff)</small> | N° 6. Tschaiikowsky, Chanson sans paroles, Op. 2 N° 3 M. 1, 50. |
| N° 7. Jensen, Murrelndes Lüftchen, Op. 21 N° 4 M. 1, 50.                      | *N° 8. Jämbor, Nocturne, Op. 8 N° 1 M. 1, 50.                   |
| *N° 9. Tschaiikowsky, Chanson triste, Op. 40 N° 2 M. 1, 50.                   | *N° 10. Schumann, Abendlied, Op. 85 N° 12 M. 1, 50.             |
| N° 11. Schubert, Ave Maria, Op. 52 N° 4 M. 1, 50.                             | N° 12. Campioni, Menuetto Pastorale M. 1, 50.                   |
| N° 13. Purcell, Air, M. 1, 50.                                                | N° 14. Giordani, Caro mio ben. Air, M. 1, 50.                   |
| N° 15. Cherubini, Ave Maria, M. 1, 50.                                        |                                                                 |

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# AVE MARIA.

Fr. Schubert, Op. 52 N<sup>o</sup> 4.

Für Violoncello & Piano übertragen.

David Popper.

*Sehr langsam.*

Violoncello.

PIANO. *pp*

Popper: Perles musicales N<sup>o</sup> 11.

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The first system of musical notation consists of three staves. The top staff is a single bass clef staff with a melodic line featuring slurs and triplet markings. The middle staff is a grand staff (treble and bass clefs) with a complex, rhythmic accompaniment of chords and eighth notes. The bottom staff is a single bass clef staff with a simple harmonic accompaniment of quarter notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the complex rhythmic accompaniment. The bottom staff continues the simple harmonic accompaniment.

The third system of musical notation consists of three staves. The top staff includes the text "D-Saite" written above the staff. The middle and bottom staves continue the accompaniment from the previous systems.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 7/8 time signature. It contains a complex, rhythmic melody with many beamed eighth and sixteenth notes. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The bass line is a simple, steady accompaniment of quarter notes.

The second system of musical notation continues the piece. The top staff features a melodic line with some slurs and ties. The grand staff below it maintains the same accompaniment pattern as the first system.

The third system of musical notation shows further development of the melody in the top staff, including some chromatic movement. The accompaniment in the grand staff remains consistent.

The fourth and final system of musical notation on this page. The top staff concludes with a melodic phrase that includes a trill-like figure. The grand staff accompaniment ends with a final chord.

First system of musical notation. It consists of three staves: a vocal line at the top with a treble clef and a soprano range, and a piano accompaniment below with grand staff notation (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line has a melodic line with some grace notes and slurs.

Second system of musical notation. Similar to the first system, it features a vocal line and piano accompaniment. The piano accompaniment continues with its eighth-note pattern. The vocal line has a melodic line with some grace notes and slurs. A dynamic marking of *pp* is present in the piano part.

Third system of musical notation. It features a vocal line and piano accompaniment. The piano accompaniment continues with its eighth-note pattern. The vocal line has a melodic line with some grace notes and slurs. Dynamic markings include *ppp* in the piano part and *pizz. p* in the vocal part.

Fourth system of musical notation. It features a vocal line and piano accompaniment. The piano accompaniment continues with its eighth-note pattern. The vocal line has a melodic line with some grace notes and slurs. Dynamic markings include *pp* in the piano part. The system concludes with a double bar line and repeat signs.

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*(Davidoff)*

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# VIOLONCELLO.

## AVE MARIA.

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Für Violoncello & Piano übertragen.

*Sehr langsam.*

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