



**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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Solo

*p*

*ff* *p* *pp*

The first system of music begins with a solo section in the bass clef, marked with a piano (*p*) dynamic. The treble clef part starts with a fortissimo (*ff*) dynamic, which then transitions to piano (*p*) and finally pianissimo (*pp*). The bass clef part also transitions from *pp* to *p*. The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system continues the piano accompaniment. The treble clef features a steady stream of eighth notes, while the bass clef provides a rhythmic accompaniment with eighth notes and rests. The dynamics remain consistent with the previous system.

The third system shows the continuation of the piano accompaniment. The treble clef has a melodic line with some chromatic movement, and the bass clef continues with its rhythmic pattern. The dynamics are maintained.

*p con Grazia*

*pp*

The fourth system introduces a *p con Grazia* marking in the bass clef, indicating a change in character. The treble clef continues with its melodic line, and the bass clef has a section marked *pp*. The overall mood is more delicate and expressive.

The fifth system concludes the piano accompaniment. The treble clef has a sustained melodic line, and the bass clef continues with its rhythmic accompaniment. The dynamics are consistent with the previous system.

System 1: Treble clef with a key signature of one sharp (F#). The melody consists of a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand.

System 2: Continuation of the melody and piano accompaniment. The piano part includes some chords with accidentals (sharps) in the right hand.

System 3: Continuation of the melody and piano accompaniment. The piano part features a more active bass line with eighth notes.

System 4: Continuation of the melody and piano accompaniment. The piano part includes a prominent bass line with eighth notes and rests.

System 5: Continuation of the melody and piano accompaniment. The piano part includes a section with double accents (2) over the notes in the right hand.

First system of a musical score. It features a grand staff with three staves: a top staff with a bass clef and a key signature of one flat (B-flat), and two lower staves with a treble clef and a key signature of one sharp (F-sharp). The top staff contains a melodic line with several measures of eighth notes, each marked with a '2' above it, indicating a double-measure rest. The middle and bottom staves contain accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the system.

Second system of the musical score. It continues the grand staff from the first system. The top staff has a melodic line with eighth notes and some ties. The middle and bottom staves provide accompaniment. A dynamic marking of *p.* (piano) is present in the bottom staff. A fermata is placed over the final measure of the system.

Third system of the musical score. The top staff features a melodic line that becomes more active, with some sixteenth notes. The middle and bottom staves continue the accompaniment. Dynamic markings include *ff* (fortissimo) in the top staff and *ff* and *sempre f* (sempre forte) in the bottom staff. A fermata is placed over the final measure of the system.

Fourth system of the musical score. The top staff consists of a series of chords. The middle and bottom staves feature a rhythmic accompaniment of eighth notes. A dynamic marking of *cresc.* (crescendo) is written in the bottom staff. A fermata is placed over the final measure of the system.

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 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 clef staff at the top, and a grand staff (treble and bass clefs) 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 clef staff at the top, and a grand staff (treble and bass clefs) 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 clef staff at the top, and a grand staff (treble and bass clefs) 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 with three staves. The top staff is the bass clef, the middle is the treble clef, and the bottom is the bass clef. 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 clef is a rhythmic eighth-note pattern. The bass clef accompaniment consists of chords and moving lines. The score ends with a fermata over the final notes.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F#3.

Second system of musical notation. The vocal line continues with a half note D4, followed by a quarter note C#4, and then a half note B3. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F#3. A dynamic marking *p* is present in the bass staff.

Third system of musical notation. The vocal line continues with a half note A3, followed by a quarter note G#3, and then a half note F#3. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F#3.

Fourth system of musical notation. The vocal line continues with a half note E3, followed by a quarter note D#3, and then a half note C#3. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F#3. The lyrics "ere - - - - - seen" are written below the vocal line.

Fifth system of musical notation. The vocal line continues with a half note B2, followed by a quarter note A#2, and then a half note G#2. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note G3 and a quarter note F#3. The lyrics "do" are written above the vocal line.

First system of a musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#). The vocal line begins with a melodic phrase, followed by a trill. The piano accompaniment is mostly silent in the first few measures, then enters with a rhythmic pattern in the bass clef and a melodic line in the treble clef. A dynamic marking of *p* (piano) is present.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a consistent rhythmic pattern in the bass clef and a melodic line in the treble clef.

Third system of the musical score. The vocal line includes the lyrics "cre" and "scen". The piano accompaniment consists of chords in the treble clef and a rhythmic pattern in the bass clef.

Fourth system of the musical score. The vocal line includes the lyrics "do" and "ff". The piano accompaniment features a complex rhythmic pattern in the bass clef and chords in the treble clef. Dynamic markings include *ff* (fortissimo) and *fp* (fortissimo piano).

First system of musical notation. It consists of three staves: a top staff with a bass clef and a key signature of one sharp (F#), a middle grand staff with a treble clef and a key signature of one flat (Bb), and a bottom staff with a bass clef and a key signature of one sharp (F#). The music features complex chordal textures and melodic lines. There are dynamic markings *p.* and *p*. Above the top staff, there are performance instructions: *V*, *A*, and *V*.

Second system of musical notation. It consists of three staves: a top staff with a bass clef and a key signature of one sharp (F#), a middle grand staff with a treble clef and a key signature of one flat (Bb), and a bottom staff with a bass clef and a key signature of one sharp (F#). The music continues with complex textures. A performance instruction *g sula* is written below the top staff.

Third system of musical notation. It consists of three staves: a top staff with a bass clef and a key signature of one sharp (F#), a middle grand staff with a treble clef and a key signature of one flat (Bb), and a bottom staff with a bass clef and a key signature of one sharp (F#). The music continues with complex textures.

Fourth system of musical notation. It consists of three staves: a top staff with a bass clef and a key signature of one sharp (F#), a middle grand staff with a treble clef and a key signature of one flat (Bb), and a bottom staff with a bass clef and a key signature of one sharp (F#). The music continues with complex textures.

First system of musical notation. It consists of three staves: a vocal line at the top in treble clef with a key signature of one flat and a common time signature, and two piano accompaniment staves below in grand staff notation. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has the lyrics "sul d' sel g' sul a" written below it. The piano accompaniment maintains its rhythmic and melodic structure.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more active right hand with eighth-note patterns. A dynamic marking of *f* (forte) is present at the end of the system.

Fourth system of musical notation. The vocal line is mostly sustained notes. The piano accompaniment has a more complex rhythmic pattern. A dynamic marking of *appassionato* is written above the piano part.

Fifth system of musical notation. The vocal line concludes with a final melodic phrase. The piano accompaniment features a *p* (piano) dynamic marking. The system ends with a double bar line.

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves (treble and bass clef) below. The music is in a key with one flat and a 3/4 time signature. The vocal line features a melodic line with some grace notes. The piano accompaniment includes chords and a bass line with eighth notes.

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The piano accompaniment features a treble staff with chords and a bass staff with a melodic line. A dynamic marking *p* is present. The system concludes with a key signature change to one sharp.

Third system of musical notation. It consists of three staves. The vocal line has a melodic line with a dynamic marking *ff*. The piano accompaniment includes chords and a bass line with a melodic line. A dynamic marking *f* is present. The system concludes with a key signature change to one sharp.

Fourth system of musical notation. It consists of three staves. The vocal line has a melodic line with a dynamic marking *p*. The piano accompaniment includes chords and a bass line with a melodic line. A dynamic marking *f* is present. The system concludes with a key signature change to one sharp.

Fifth system of musical notation. It consists of three staves. The vocal line has a melodic line with a dynamic marking *p*. The piano accompaniment includes chords and a bass line with a melodic line. A dynamic marking *ff* is present. The system concludes with a key signature change to one sharp.

First system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one sharp (F#). The music features a complex melodic line in the treble with many accidentals and a bass line with chords. A dynamic marking of *ff* is present in the bass line.

Second system of musical notation. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one sharp (F#). The music includes a *quasi trillo* in the treble and a *Presto.* tempo marking. Dynamic markings include *ff*, *fff*, *rit.*, *fff*, *p*, and *pp*. There are also some *rit.* markings in the bass line.

Third system of musical notation. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one sharp (F#). The music continues with complex melodic and harmonic structures in both staves.

Fourth system of musical notation. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one sharp (F#). The music continues with complex melodic and harmonic structures in both staves.

Fifth system of musical notation. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has one sharp (F#). The music includes a *espressivo* marking in the bass line. There are also some *4* markings above the treble staff.

First system of a musical score. 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 -". The piano accompaniment features a complex, rhythmic bass line with many sixteenth notes.

Second system of the musical score. It consists of three staves. The vocal staff contains the lyrics "do". The piano accompaniment includes dynamic markings: *p* (piano) and *pp* (pianissimo). The bass line continues with rhythmic patterns.

Third system of the musical score. It consists of three staves. The piano accompaniment continues with its rhythmic bass line and chordal accompaniment in the right hand.

Fourth system of the musical score. It consists of three staves. The piano accompaniment continues with its rhythmic bass line and chordal accompaniment in the right hand.

Fifth system of the musical score. It consists of three staves. The piano accompaniment includes the dynamic marking *espressivo* (expressive). The bass line continues with rhythmic patterns.



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 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 includes various chordal textures and melodic fragments.

Third system of musical notation. This system features a prominent bass line with a melodic contour and a complex accompaniment in the treble. The dynamic marking "pp." is present.

Fourth system of musical notation. The treble staff shows a melodic line with trills marked "tr". The bass staff provides a steady accompaniment. The dynamic marking "p" is visible.

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 includes a complex melodic line in the treble and a rhythmic accompaniment in the bass. The lyrics "ere - seen -" are written below the treble staff. The dynamic marking "fff" is present.



# Violin=Musik



aus dem Verlage von **D. Rahter** in **Leipzig**.

(l. = leicht, m. = mittelschwer, s. = schwer, s.s. = sehr schwer.)

## a. Für Violine mit Orchester.

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Partitur . . . . .	netto 3,—
Orchesterstimmen . . . . .	netto 4,50

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s. Op. 29. Sonate für Violine u. Pianoforte . . . . .	7,—
<b>Cui, César.</b>	
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l. No. 2. Hommage-Valse . . . . .	1,80
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<b>Hunke, Jos.</b>	
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s.s. Op. 59. Dernier Concerto (en Mi majeur) . . . . .	5,—
<b>Meyer-Helmund, Erik.</b>	
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s. Op. 31. Nocturne . . . . .	1,80
<b>Nawratil, Karl.</b>	
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m. Op. 45. Notturmo . . . . .	1,50
l. Op. 51. Réverie d'après un thème russe . . . . .	1,50
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m. Op. 64. Mazurek . . . . .	2,50
s. Op. 70. Mazurka (No. 6) <i>F</i> . . . . .	1,50
l. Op. 75. Dumka . . . . .	1,20
<b>Palaschko, Johannes.</b>	
Op. 28. Miniaturen. 8 leichte Stücke (I. Position). Compl. . . . .	5,—
Einzel:	
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## b. Für Violine mit Pianoforte.

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# P. TSCHAIKOWSKY



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Partitur . . . . .		5	—	Partitur . . . . . netto		6	—
Stimmen . . . . .		10	—	Stimmen . . . . .		20	—
				<b>Wilm, Nikolai v.</b>			
				m. Op. 27. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle.		10	—
				Stimmen . . . . .			

## 3. Quartette für 2 Violinen, Viola und Violoncell.

<b>Davidoff, Ch.</b>		M.	Pf.	<b>Lange, S. de.</b>		M.	Pf.
m. Op. 38. Quartett. A.				s. Op. 67. Quartett (No. 3). Gm.			
Partitur . . . . .		4	—	Partitur . . . . . netto		3	—
Stimmen . . . . .		6	—	Stimmen . . . . . netto		6	—
<b>Gurlitt, Cornelius.</b>				<b>Nawratil, Karl.</b>			
m. Op. 152. Intermezzo.				m. Op. 21. Quartett. Cm.			
Partitur und Stimmen . . . . .		1	80	Partitur . . . . . netto		1	—
				Stimmen . . . . .		8	—

## 4. Quintette für Pianoforte, 2 Violinen, Viola und Violoncell.

<b>Davidoff, Ch.</b>		M.	Pf.	<b>Nawratil, Karl.</b>		M.	Pf.
m. Op. 40. Quintett. Gm.		16	—	s. Op. 16. Quintett. D.		15	—
<b>Longo, Alessandro.</b>				s. Op. 17. Zweites Quintett. Cm.		15	—
s. Op. 3. Quintetto. E.		12	—				

## 5. Quartette für Pianoforte, Violine, Viola und Violoncell.

<b>Nápravnik, Eduard.</b>		M.	Pf.	<b>Schütt, Eduard.</b>		M.	Pf.
s. s. Op. 42. Quatuor. Am.		15	—	s. Op. 12. Quartett. F.		12	—

## 6. Trios für Pianoforte, Violine und Violoncell.

<b>Lange-Müller, P. E.</b>		M.	Pf.	<b>Tschaikowsky, P.</b>		M.	Pf.
s. Op. 53. Trio. F.		10	—	Op. 24. Eugen Onegin. Lyrische Scenen.			
<b>Nápravnik, Eduard.</b>				Daraus:			
s. Op. 62. Trio No. 2, Ré mineur		10	—	l. Duett: „Hast du gelauscht?“ (Schaefer) . . . . .		1	50
<b>Nawratil, Karl.</b>				m. Polonaise (Schaefer) . . . . .		4	—
m. Op. 9. Trio. E.		7	—	m. Walzer (Schaefer) . . . . .		5	—
s. s. Op. 11. Zweites Trio. F.		10	—	m. Op. 37a No. 6. Barcarolle (Schaefer) . . . . .		2	—
<b>Paul, Emil.</b>				l. Op. 40 No. 2. Chanson triste (Schaefer) . . . . .		1	50
l. Op. 7. Trio in leichtem Style. G dur		4	—	s. s. Op. 50. Trio (A moll) . . . . .		18	—
<b>Riemann, Hugo.</b>				m. Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“ (Schaefer) . . . . .		5	—
s. Op. 47. Trio. E dur		7	—				
<b>Schütt, Eduard.</b>							
s. s. Op. 27. Trio. O moll		9	—				

## 7. Duos.

### a. Für Violine und Pianoforte.

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

### b. Für Violoncell und Pianoforte.

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

## Compositionen für Viola.

### Für Viola mit Pianoforte.

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