

## NINA.

(Tre giorni.)

Arie von Pergolese.

David Popper. †

Violoncello Solo.

*Cantabile.*

*p* *sul D* *sull'A*

Piano.

*Cantabile.*

*p*

*sul D* *sull'A* *sul D*

*pp*



First system of musical notation. The upper staff (bass clef) contains a melodic line with fingerings 1, 3, 2, 2, 2, 2 and dynamic markings *mf*, *sull'A*, *espressivo*, and *pp*. The lower staves (grand staff) contain accompaniment with dynamic markings *mf*, *p*, and *ppp*.



Second system of musical notation. The upper staff (bass clef) contains a melodic line with fingerings 1, 4, 3, 2, 1, 4, 3 and dynamic markings *sul D* and *p*. The lower staves (grand staff) contain accompaniment with dynamic marking *p*.



Third system of musical notation. The upper staff (bass clef) contains a melodic line with fingerings 4, 2, 2, 1, 2 and dynamic markings *mf*, *sf*, *sf*, *sull'A*, and *pp*. The lower staves (grand staff) contain accompaniment with dynamic markings *cresc.*, *mf*, *f*, and *p*.



Fourth system of musical notation. The upper staff (bass clef) contains a melodic line with fingerings 2, 4, 1, 3, 2 and dynamic marking *sul D*. The lower staves (grand staff) contain accompaniment with dynamic marking *pp*.

1 4 4 3 1 2 2 4 1 2 3 2

cre - - - scen - do

sull'A sul D'

*p*

*pp*

# VIOLONCELLO.

## NINA.

(Tre giorni.)

Arie von Pergolese

für Violoncello & Piano eingerichtet.

David Popper. †

3

20

*Cantabile.* *Solo*

*p* *sul D* *sull'A* *sul D*

*sull'A* *sul D*

*mf* *sull'A* *pp*

*sul D*

*mf* *sf* *sf* *sull'A* *espressivo* *pp*

*sul D*

*sul D* *sull'A* *sul D*

# Compositions

pour

## Violoncelle avec accompagnement de Piano.

### Luigi Forino.

|         |                                 |      |
|---------|---------------------------------|------|
| Op. 19. | Angelus (Sursum Corda)          | 1 50 |
| Op. 20. | Au château, Sérénade            | 1 60 |
| Op. 21. | Les mouches, Morc. caractérist. | 1 80 |
| Op. 22. | Sur les flots, Barcarolle       | 1 50 |
| Op. 23. | Mazourka                        | 1 80 |
| Op. 24. | Tarantella                      | 1 80 |

### Aug. Noelck.

|          |                         |      |
|----------|-------------------------|------|
| Op. 10.  | Caprice No. 2           | 2 60 |
| Op. 11.  | Deux Andantes           | 1 60 |
| Op. 15.  | No. 1. Prélude          | 1 20 |
| Op. 15.  | No. 2. Chant d'amour    | 1 50 |
| Op. 15.  | No. 3. Sérénade         | 1 20 |
| Op. 15.  | No. 4. Mélancolie       | 1 20 |
| Op. 15.  | No. 5. Souvenir lyrique | 1 50 |
| Op. 153. | Etude de Concert        | 1 80 |
| Op. 156. | Graziella               | 2 50 |

### H. Heberlein.

|         |                     |      |
|---------|---------------------|------|
| Op. 10. | Spinnerlied         | 2 —  |
| Op. 11. | Mazourka            | 1 80 |
| Op. 12. | Andante et Menuet   | 2 —  |
| Op. 27. | Fantaisie hongroise | 2 50 |

### M. Lewandowsky.

Op. 3.

Deux Morceaux.

|        |        |      |
|--------|--------|------|
| No. 1. | B dur  | 1 80 |
| No. 2. | Es dur | 2 —  |

### Louis Hegyesi.

Op. 12.

|        |          |      |
|--------|----------|------|
| No. 1. | Nocturne | 1 80 |
| No. 2. | Sérénade | 1 80 |

### David Popper.

|         |                      |      |
|---------|----------------------|------|
| Op. 10. | Sarabande et Gavotte | 1 80 |
| Op. 48. | Menuetto             | 2 50 |
| Op. 51. | Mazourke No. 6       | 2 —  |

Johann André,

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