

# Polonaise de Concert

Op. 14

David Popper

$\text{♩} = 120$

Cello I

Cello II

Cello III

Cello IV

Vc.I

Vc.II

Vc.III

Vc.IV

Vc.I

Vc.II

Vc.III

Vc.IV

5

9

13

Vc.I      Vc.II      Vc.III      Vc.IV

17

Vc.I      Vc.II      Vc.III      Vc.IV

21

Vc.I      Vc.II      Vc.III      Vc.IV

26

Vc.I      

Vc.II

Vc.III

Vc.IV

28

Vc.I      

Vc.II

Vc.III

Vc.IV

30

Vc.I      

Vc.II

Vc.III

Vc.IV

37

Vc.I arco

Vc.II *mp* arco > >

Vc.III arco *f*

Vc.IV arco *mf*

41

Vc.I

Vc.II

Vc.III *mf*

Vc.IV *mp*

45

Vc.I >

Vc.II *f*

Vc.III > *f*

Vc.IV >

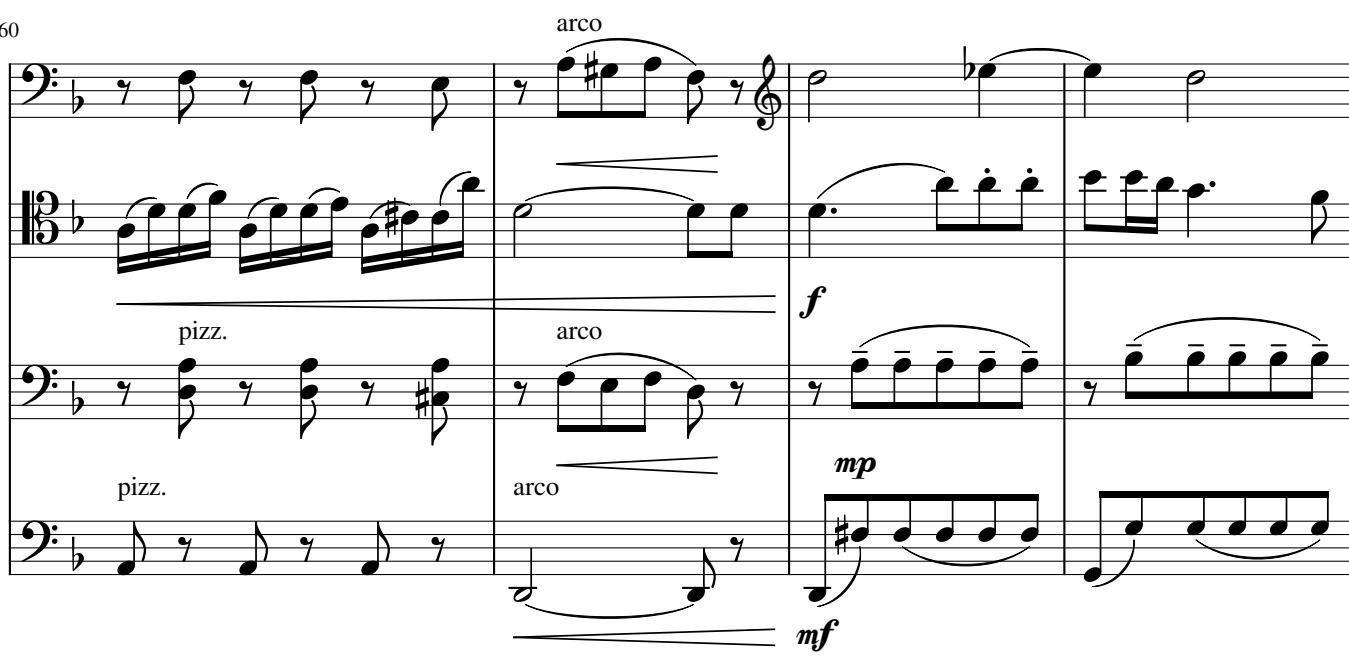
50

Vc.I      

55

Vc.I      

60

Vc.I      

64

Vc.I      Vc.II      Vc.III      Vc.IV

68

Vc.I      Vc.II      Vc.III      Vc.IV

72

Vc.I      Vc.II      Vc.III      Vc.IV

78

Vc.I

Vc.II

Vc.III

Vc.IV

84

Vc.I

Vc.II

Vc.III

Vc.IV

90

Vc.I

Vc.II

Vc.III

Vc.IV

94

Vc.I

Vc.II

Vc.III

Vc.IV

A musical score for four cellos (Vc.I, Vc.II, Vc.III, Vc.IV) in 3/4 time. The score consists of four staves. Vc.I starts with a grace note followed by eighth-note pairs. Vc.II and Vc.III play eighth-note chords. Vc.IV starts with a quarter note. Dynamic markings include f, cresc., and ff. Performance techniques shown include grace notes, slurs, and triplets indicated by a '3' under a bracket.

112

Vc.I

Vc.II

Vc.III

Vc.IV

115

Vc.I

Vc.II

Vc.III

Vc.IV

pizz.

*mp*

pizz.

arco *mp*

*mf*

pizz.

*mf*

118

Vc.I

Vc.II

Vc.III

Vc.IV

121

(play octave down  
if too hard)

Vc.I

Vc.II

Vc.III

Vc.IV

arco  
gliss.

arco

6

6

arco

123

gliss.

Vc.I

Vc.II

Vc.III

Vc.IV

gliss.

124

pizz.

Vc.I

Vc.II

Vc.III

Vc.IV

ff

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

mp

pizz.

arco mp

mf

pizz.

127

Vc.I      arco      pizz.

Vc.II      arco      pizz.

Vc.III

Vc.IV      arco      pizz.

130

Vc.I      arco

Vc.II      arco

Vc.III

Vc.IV

133

Vc.I      *mf*

Vc.II

Vc.III      *mp*

Vc.IV      arco      *mf*

135

Vc.I      

Vc.II      *mf*

Vc.III      *mf*

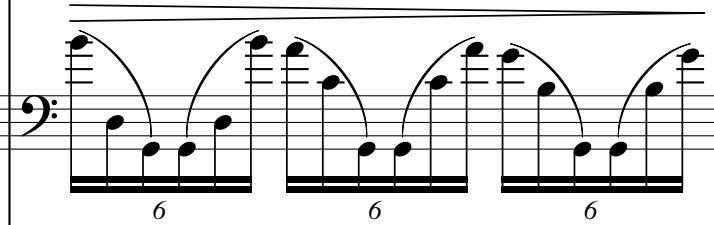
Vc.IV      *mp*

*f*

137

Vc.I      

Vc.II      *mf*

Vc.III      

Vc.IV      *mp*

*mf*

6      6      6

6      6      6

139

Vc.I

Vc.II

Vc.III

Vc.IV

141

Vc.I

Vc.II

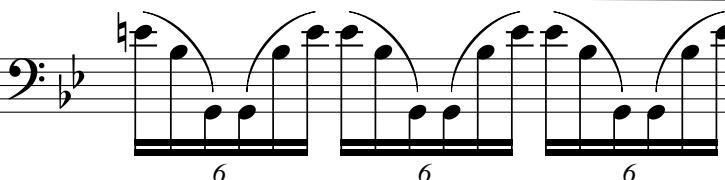
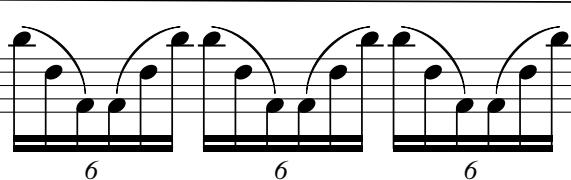
Vc.III

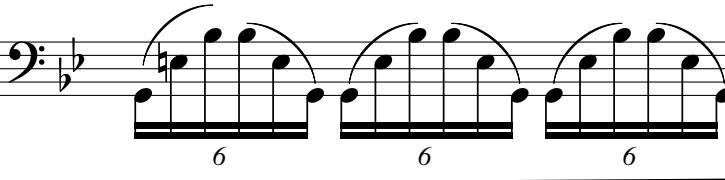
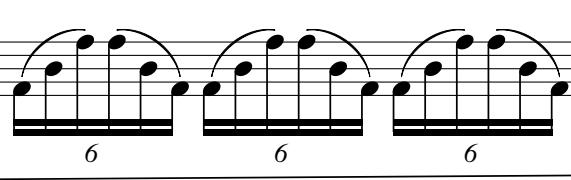
Vc.IV

143

Vc.I       

Vc.II      

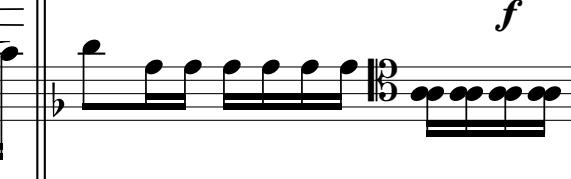
Vc.III        


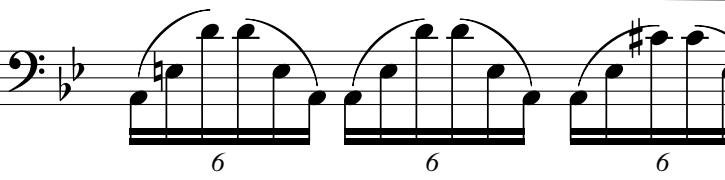
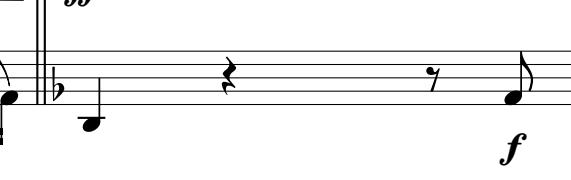
Vc.IV        


145

Vc.I       

Vc.II      

Vc.III        


Vc.IV        


147

Vc.I       

Vc.II       

Vc.III       

Vc.IV       

150

Vc.I      Vc.II      Vc.III      Vc.IV

*p*      *mf*      *mp*      pizz.

Vc.II      Vc.III      Vc.IV

*mf*      *mp*      pizz.

Vc.III      Vc.IV

*mf*      *mp*

Vc.IV

*mp*

154

Vc.I      Vc.II      Vc.III      Vc.IV

*mf*      arco      *mf*      *f*

Vc.II      Vc.III      Vc.IV

-      -      -

Vc.III      Vc.IV

*mf*      *f*

Vc.IV

*mf*      *f*

157

Vc.I      Vc.II      Vc.III      Vc.IV

*f*      *f*      *f*      *f*

Vc.II      Vc.III      Vc.IV

-      -      -

Vc.III      Vc.IV

*f*      *f*

Vc.IV

*f*

160

Vc.I      Vc.II      Vc.III      Vc.IV

163

Vc.I      Vc.II      Vc.III      Vc.IV

166

Vc.I      Vc.II      Vc.III      Vc.IV

169

Vc.I

Vc.II

Vc.III

Vc.IV

*f*

*f*

*ff*

172

Vc.I

Vc.II

Vc.III

Vc.IV

*ffff*

*ffff*

*ffff*

*ffff*

Cello 1

# Polonaise de Concert

Op. 14

David Popper

**1**  $\text{J} = 120$   
Bass clef, 3/4 time, B-flat major  
**f** **mf**  
**9** **mp** **f** **mf**  
**16** **mp** **ff** **f** > > >  
**20** **mp** **f**  
**26** **mp** 3 6 6 6 6 6  
**28** 6 6 6  
**31** **f** **f** **p** **pizz.** **arco**  
**39** **p**  
**43** **f** **mp**  
**51** **pizz.** **p**

58

arco

68      >> *ff*      3 3      *mp*

76

84      *mp*

92

100

108      *f*      3 3 3 3

115      pizz.      *mp*  
(play octave down  
if too hard)

122      arco      pizz.      *ff*      pizz.      *mp*

128      arco      pizz.

133      *mf*      *mp*

136

*mf*

144

*ff*

*mf*

152

*mp*

*mf*

156

*f*

159

*ff*

164

*f*

171

*fff*

174

175 176

Cello 2

# Polonaise de Concert

Op. 14

David Popper

$\text{♩} = 120$

7      *f* ————— *mp*  
pizz.      arco  
*p*      *f*  
14      *mf*      *mp*      ————— *ff*      *f*  
23      *mp*      *f* ————— *mp* ————— *f*  
33      pizz.      arco >> >> >> >> >>  
*ff*      *p*      *f*  
42      *mf*      ————— *f*  
48      *mf*      ————— *mp*  
54      —————  
60      ————— *f*  
65      ————— *ff*

70

83

99

112 pizz.

120 arco > pizz. pizz.

127 arco pizz. arco

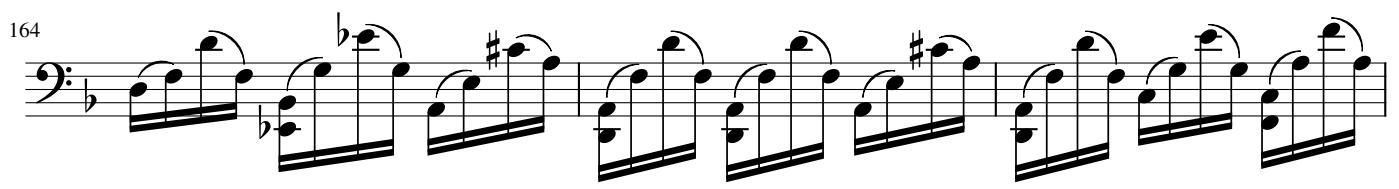
134 < mf mp < mf >

139 f

148

151 pizz. arco

159



167

Bassoon part: Measure 167. The bassoon continues the eighth-note pairs from measure 164. The key signature changes to one sharp at the end of the measure.

170

Bassoon part: Measure 170. The bassoon starts with a quarter note (f), followed by eighth-note pairs with slurs. The dynamic changes to sff at the end of the measure.

173

Bassoon part: Measure 173. The bassoon plays eighth-note pairs with slurs. The dynamic changes to ff at the end of the measure.

Cello 3

# Polonaise de Concert

Op. 14

David Popper

The sheet music for Cello 3 of "Polonaise de Concert" by David Popper is a complex piece of musical notation. It begins with a tempo of  $J = 120$ . The first staff shows a continuous pattern of eighth-note chords. Subsequent staves feature various performance techniques: pizzicato (pizz.), arco, and slurs. Dynamic markings include **f**, **mp**, **p**, **ff**, and **mf**. The key signature changes frequently, and the time signature is primarily 3/4. The music is divided into measures numbered 6, 13, 23, 34, 40, 45, 51, 58, and 65. The notation is dense, with many notes and rests per measure, reflecting the virtuosic nature of the piece.

72

80

88

96

104

112

117

121

123

125

128

131

137

140

142

144

146

*ff*

*mf*

152

*mp*

pizz.

arco

*mf*

*f*

160

170

*f*

*ffff*

Cello 4

# Polonaise de Concert

Op. 14

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$\text{♩} = 120$

11      *ff*      *mf*      *mp*      *p*      *f*  
16      *mp*      *p*      *ff*      *ff*      *mp*      *f*  
26      *2*      *mf*      *f*      *f*      *p*  
36      arco  
52      *mp*      *f*      *mp*  
62      *mf*      *ff*  
70      *mf*  
80

88

94

104

*f cresc.*

*ff*

pizz.

arco

pizz.

pizz.

arco

129

135

*f*

*mp*

*mf*

6

6

6

139

141

143

6

6

6

6

6

6

145

Bassoon part: Measure 145 consists of three groups of six eighth-note pairs. The first two groups have a bass clef, and the third group has a treble clef. The dynamic is **f**.

148

Bassoon part: Measure 148 features sixteenth-note patterns with slurs. The dynamic changes from **pizz.** to **mp**.

153 pizz. arco

Bassoon part: Measure 153 shows eighth-note pairs. The dynamic changes from **mf** to **f**. The instruction "pizz." appears above the first two notes, and "arco" appears above the last two notes.

159

Bassoon part: Measure 159 consists of sixteenth-note patterns with slurs.

162 ff

Bassoon part: Measure 162 features eighth-note pairs. The dynamic is **ff**.

169

Bassoon part: Measure 169 consists of eighth-note pairs. The dynamic is **fff**.



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