

# HARP SOLO'S

1. Butterflies . . . . .	Verdalle	86. The Lily (from the Floral Suite)	Pinto
2. Valse Caprice . . . . .	Snoer	87. Danza Fantastica	Cella
3. Idyl—Moment Musical . . . . .	Loukine	88. Petite Dance Antique—(for the Clark Irish Harp)	Pinto
4. Intermezzo Romantico . . . . .	Kastner	89. { Poem Erotique . . . . . Grieg Largo—(from Xerxes) . . . . . Handel Humoreske . . . . . Dvorak	
5. Serenade Capricciosa . . . . .	Pinto		
6. The Faires Dream . . . . .	Robinson		
7. Fantasie (Last Rose of Summer) . . . . .	Schuetze	90. { Souvenir . . . . . Drdla Traumerie . . . . . Schumann Farewell . . . . . Beethoven	
8. Paraphrase—Robin Adair . . . . .	Pinto		
9. Scherzo—Reves—Apré le Bal . . . . .	Bousqué		
10. Tarantella in C minor . . . . .	Naderman-Pinto	91. { Salut d'Amour . . . . . Elgar Minuet—(Grandmother) . . . . . Grieg Musical Moment . . . . . Schubert	
11. Petite Fantasie—(Last Rose of Summer)	Pinto		
12. Paraphrase—Nearer My God to Thee	Mason		
13. One Sweet Solemn Thought . . . . .	Ambrosio	92. { Chant sans paroles . . . . . Tschaikowski Berceuse—(from Jocelyn) . . . . . Godard Ronde d'Armour . . . . . Westerhout	
14. Spring Thought . . . . .	Schuetze		
15. Berceuse . . . . .	Sodero		
16. Evening Hour . . . . .	Standing	93. { Melody in F . . . . . Rubinstein Madrigale . . . . . Simonetti Spring Song . . . . . Mendelssohn	
17. Petite Petrouille . . . . .	Seibert		
18. Vision . . . . .	Verdalle		
19. Lullaby—Berceuse . . . . .	Kastner	94. { Calm at Sea . . . . . Schubert Minuet in E . . . . . Mozart Adagio Sostenuto (from the Moonlight Sonata)	
20. Souvenir d'Italie—Petite Barcarolle	Di Stefano		
21. Dance Characteristic . . . . .	Savasto		
22. "Heather Bells" . . . . .	Hamilton	95. { Song of India . . . . . Rimsky-Korsarov Prelude in C minor . . . . . Chopin Nocturne—Op. 9 No. 2 . . . . . Chopin	
23. Dance of the Nymphs . . . . .	Seibert		
24. Fantasie Canadien . . . . .	Bambrick		
25. Preludio in D flat . . . . .	Loukine	96. { Evening Star . . . . . Wagner Andante . . . . . Haydn Air—(from Samson and Delilah)	
26. La Mandolinata . . . . .	"		
27. Intermezzo . . . . .	"		
28. Fantasie—Sur Kjerulf Berceuse . . . . .	Pinto	97. { (My Heart at Thy Voice) . . . . . Saint-Saens Miniature Suite—(for Clark Irish Harp)	
29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne)	"		
30. Petite Berceuse . . . . .	"		
31. At the Brook . . . . .	Loukine	98. Valse Caprice in D flat . . . . . Massino 99. Suite—"Adirondacks Sketches" . . . . . Pinto 100. Suite—"Romantic" . . . . . "	
32. Impromptu . . . . .	"		
33. The Squirrel . . . . .	Togerson		
34. The Lake Scene . . . . .	Pinto	101. Suite—"Floral Thoughts" . . . . . " 102. Mazurka de Concert . . . . . Carlo Sodero 103. Ella Wheeler Wilcox Poem, "The Harp"	
35. "Sunset" . . . . .	Pinto		
36. The Daisy—Valse Caprice . . . . .	"		
37. Impromptu . . . . .	"	104. (Music setting for Harp Solo) . . . . . Lapetino 105. Impromptu in Fa Minore . . . . . Carlo Sodero 106. Legende . . . . . Quintile 107. Nocturno . . . . . Shaw 108. Xmas Carol (Holy Night) Arr. . . . . Pinto	
38. Dancing Shadows . . . . .	Standing		
39. Barcarolle—Tales of Hoffman . . . . .	Seydel		
40. Caprice . . . . .	Pinto	109. Legende . . . . . Domenico-Sodero 110. Suite No. 1 . . . . . Shaw (a) Preiude (Ricordanza) (b) Poem (Cyclamen) (c) Scherzando	
41. The Violet . . . . .	"		
42. Russian Folk Melody—(Song of the Boatmen of Volga)	Hass		
43. Etude de Concert . . . . .	Seydel	111. Cing Petite Preludes Intimes . . . . . Salzedo (a) Tenderly Emoted (b) Dreamingly (c) Profundly Peaceful (d) In Self-Communion (e) Procession-Like	
44. At the Spring . . . . .	Pinto		
45. "The Rosemary" . . . . .	"		
46. Pastoral Reverie . . . . .	"	112. Theme with Variations . . . . . Nadermann (For the Irish or Concert Harp)	
47. "Autumn Thought" . . . . .	Loukine		
48. Intermezzo—from the "Idealist" . . . . .	Pinto		
49. Etudes—Six Petite Canons . . . . .	Togerson	113. Suite No. 1 . . . . . Cella (a) Serenade (b) Reverie (c) Bagatelle	
50. Scherzo . . . . .	Sodero		
51. Rondo Capriccioso . . . . .	Cella		
52. The Wooden Shoe Dance—(for the Clark Irish Harp)	Rogers	114. Poem (for ensemble of harps) . . . . . Pinto 115. Suite No. 2 . . . . . Snoer (a) Andante Religious (b) Reverie (c) Valse Lente (in D flat)	
53. Gavotte Antique "PYTHAGORA" . . . . .	Garagusi		
54. The Nymphs . . . . .	Schildkret		
55. L'Elegante—Polk Caprice . . . . .	Lapetino	116. Suite No 1 . . . . . Snoer (For the Irish or Concert Harp) (a) Andante Pastorale (b) Theme with Variations (c) Intermezzo (d) Petite Valse Lento	
56. Valse Melodieuse . . . . .	Pinto		
57. Paraphrase—"Believe Me If All Those Endearing	"		
58. Young Charms" . . . . .	"	117. Petite Suite "Oriental Colors" . . . . . Di Stefano (a) Danse "Arabe" (b) Chanson Orientale (c) Hindoo Dance	
59. Réverie . . . . .	Holy		
60. Pensiero Lontano . . . . .	Cella		
61. Oriental . . . . .	Nicoletta	118. "Suite Religioso" . . . . . Arr. Pinto (a) Come Ye Disconsolate (b) Silent Night (c) Abjide With Me (d) Nearer My God to Thee (e) Old Hundred (f) Adeste Fideles (g) See the Conquering Hero Comes	
62. A Winter Tale . . . . .	Davis		
63. Impression . . . . .	Sodero		
64. Le Matin . . . . .	Di Stefano	119. Sketches of the Black Forest . . . . . Krüger "No. 1—Scene at the Brook" No. 2—The Lake No. 3—The River	
65. FUGA—(a) Allegro mod.—(b) Mod. quasi And.—	Quintile		
(c) Allegro . . . . .	Lapetino		
66. Valse caprice . . . . .	Pinto	120. Five Preludes . . . . . Loukine 121. Album No. 2 . . . . . Selected	
67. Peace Dance (for the Clark Irish Harp)	"		
68. RHAPSODY No. 1—(The Irish)	"		
69. Introducing (3) popular melodies . . . . .	"	122. 1. Killarny. 2. The Harp That Once Through TARA'S HALL. 3. Believe Me, If All These Endearing Young Charms.	
70. ALBUM OF OLD MASTERS.	"		
71. Corale . . . . .	Palestrina		
72. Galiarde . . . . .	Frescobaldi		
73. Preludio . . . . .	Scarlatti		
74. Giga . . . . .	Durante		
75. Tema con variazione . . . . .	Corelli		
76. Gavotte . . . . .	Zipoli		
77. Pastorale . . . . .	Pergolese		
78. Allegro . . . . .	Turino		
79. Andantino . . . . .	Cimarosa		
80. Minuetto . . . . .	Pagnani		
81. Prayer from "Otello" . . . . .	Suerth		
82. Caprice . . . . .	Nicoletta		
83. Clear Sky—(Douce Eclacie) . . . . .	Achard-Prothin		
84. Evening (Berceuse) . . . . .	Davis		
85. Impromptu Caprice . . . . .	Quintile		

<p style="text-align: center; margin: 0;">ON SALE</p> <p style="font-size: small; margin: 0;">G. SCHIRMER—New York C. H. DITSON &amp; CO.—New York CARL FISCHER—New York LYON &amp; HEALY—Chicago, Ill. THEO. PRESSER &amp; CO.—Philadelphia, Pa. BOSTON MUSIC CO.—Boston, Mass. OLIVER DITSON CO.—Boston, Mass. CLARK MUSIC CO.—Syracuse, N. Y.</p>	<p style="margin: 0;">MUSIC PUBLISHED BY THE</p> <h2 style="margin: 0;">International Music Publishing Co.</h2> <p style="margin: 0;">2259 BATHGATE AVE., NEW YORK CITY</p>	<p style="text-align: center; font-size: small; margin: 0;">FOREIGN AGENTS</p> <p style="font-size: x-small; margin: 0;">LONDON—Breitkopf and Hartel PARIS—Max Eschig MILAN—Carlini &amp; Jantzen LEIPZIG—Fr. Hofmeister FIRENZE—A. Arzuffanor</p>
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# Nearer my God to Thee.

## Fantasia Religiosa.

### Harp Solo.

Organ or Orchestra Accompaniment (ad libitum.)

A.F. PINTO.

Maestoso con pompa.

Organ.

Harp.

First system of musical notation. It consists of two grand staves (treble and bass clefs). The top staff contains a melodic line with a long slur over it, marked with a fermata and the word "sua". The bottom staff contains a bass line with various chords and melodic fragments.

Second system of musical notation, primarily consisting of sustained chords in both the treble and bass staves, with a long slur over the top staff.

Third system of musical notation. The word "Largo." is written above the first measure. It features a complex texture with triplets in both staves and a long slur over the top staff.

Fourth system of musical notation, similar to the second system, with sustained chords and a long slur over the top staff.

Fifth system of musical notation. It includes a "rit." (ritardando) marking above the bottom staff. The texture is similar to the previous systems, with triplets and a long slur.

Sixth system of musical notation, consisting of sustained chords in both staves.

Seventh system of musical notation, featuring a melodic line in the top staff and a bass line in the bottom staff, both with long slurs.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a melodic line in the right hand and a bass line in the left hand. There are two instances of the annotation "(C#)" above the piano part.

Second system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking "p" is present at the beginning of the piano part.

Third system of musical notation, showing piano accompaniment. It consists of two staves: the upper staff for the right hand and the lower staff for the left hand. The right hand has a melodic line with a long slur, and the left hand has a bass line.

Fourth system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking "f poco rit." is present in the right hand.

Fifth system of musical notation, showing piano accompaniment. It consists of two staves: the upper staff for the right hand and the lower staff for the left hand. The right hand has a melodic line with a long slur, and the left hand has a bass line.

Sixth system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamic markings "f a tempo" and "poco moscol." are present in the right hand.

Nearer my God to Thee.

The image displays a musical score for piano, consisting of six systems of staves. Each system includes a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The score features a variety of musical notations, including chords, arpeggios, and melodic lines. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The piece concludes with the instruction *f poco rit.* (forte, a little ritardando).

*a tempo.* *affrett. un poco.*

*Sostenuto.*

*Sostenuto con sentimentol religioso.*  
*Ben sentitol.*

*Animato un poco.*

*Animato un poco.*  
*ff*

*Vibratol.*

*dolce e sempre calandol.*  
*rit.*

Tranquillamente.

*p dolce.*

Tranquillamente  
e bene spiccato.

8va

8va

8va

8va



The image displays a musical score for piano, consisting of five systems of staves. Each system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features several measures with a *8va* marking, indicating an octave shift. The piano accompaniment includes complex textures with triplets and sixteenth-note patterns. The vocal line is primarily composed of sustained notes with long slurs. The score concludes with a double bar line and a fermata over the final note.

The musical score is written for piano and voice. It consists of four systems, each with two measures. The piano accompaniment features a complex texture with a triplet eighth-note figure in the right hand, often marked with '8va' and a slur. The vocal line is simple, consisting of quarter and eighth notes. The score is divided into four systems, each with two measures per system.

Nearer my God to Thee.

First system of musical notation. It consists of two grand staves (treble and bass clef). The top staff contains a melodic line with a trill-like figure. The bottom staff contains a complex accompaniment with a triplet of eighth notes and a series of sixteenth notes. A fermata is placed over the final notes of the system.

Second system of musical notation. Similar to the first, it features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A fermata is present over the end of the system.

Third system of musical notation. This system includes a change in time signature from 3/4 to 2/4. The melodic line in the upper staff has a fermata. The lower staff features a triplet of eighth notes with the annotation "(B#)" below it.

Fourth system of musical notation. This system includes a change in time signature from 3/4 to 4/4. The melodic line in the upper staff has a fermata. The lower staff features a triplet of eighth notes with the annotation "(E#) volata." below it.



# "NEARER MY GOD TO THEE"

Viol. Solo

Maestoso con pompa

A. F. PINTO

Organ Solo

The musical score is written for Violin Solo and Organ Solo. It begins in 3/4 time with a tempo marking of *Maestoso con pompa*. The organ part starts with a *Solo* marking. The violin part features a *Largo* section with a repeat sign and the number 16. The organ part includes a section marked *con sva ad lib*. The score transitions to a section marked *Sostenuto* with a repeat sign and the number 16, followed by *Animato un poco* and *ff*. The violin part has markings for *tranquill*, *p dolce*, *rit. dolce*, and *calando*. The organ part includes a *p* marking. The score concludes with a key signature change to one sharp and a final cadence.



# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition A—Piano and Organ  
 " B—Harp and Piano  
 " C—Harp and Organ  
 " D—Harmonium and Piano  
 " E—Harp and VIOLIN SOLO  
or CELLO SOLO  
 —Solo Violin } WITH THE  
—Solo Cello } ACCOMPANI-  
—Solo Flute } MENT of  
PIANO

## TRIO'S

Edition F—Piano, Violin and Organ  
 " G—Harp, Cello and Organ  
 " H—Harp, Violin and Organ  
 " I—Harp, Violin and Cello  
 " J—Harp, Piano and Violin  
 " K—Piano, Violin and Cello  
 " L—Organ, Piano and Cello  
 Edition M—Two Violins and PIANO  
 " N—Viola, Violin } or HARP

## QUARTETS

" O—Piano, Organ, Violin and Cello  
 " P—Harp, Violin, Cello and Organ  
 " Q—Harmonium, Violin, Cello & Piano  
 " R—Harp, Piano, Violin and Cello  
 " S—String Quartet and Harp  
 " T—Harp Ensemble for three or more  
 Harps  
 " U—Harp or Piano, Violin, Cello & Viola

1. Serenade Capricciosa "Star of Hope" . . . . .	Pinto
2. Barcarolle "Venetian Echoes" . . . . .	"
3. Paraphrase "Cantique Noel" . . . . .	Adams
4. Paraphrase "Larghetto" . . . . .	Spohr
5. Paraphrase "Nearer My God to Thee" . . . . .	Mason
6. Paraphrase "One Sweet Solemn Thought" . . . . .	Ambrosio
7. The Swan . . . . .	Saint-Saens
8. Berceuse . . . . .	Pinto
9. Reverie Pastorale . . . . .	"
10. Agitato e Serioso . . . . .	Parkhurst
11. Invocation . . . . .	Snoer
12. American Fantasie (for 2 Harps or Harp and Piano) . . . . .	Pinto
13. Pastorale . . . . .	Pergolesi
14. Solitudine . . . . .	Sodero
15. Le Soir . . . . .	Di Stefano
16. Rhapsody No. 1 . . . . .	Pinto
17. Memories . . . . .	Previn
18. Meditazione Religiosa . . . . .	Sodero
19. Poem "The Rosemary" . . . . .	Pinto
20. Prelude "Sunset" . . . . .	"
21. Allegro Maestoso . . . . .	Hoberg
22. Intermezzo (Ideal) . . . . .	Pinto
23. "Ode to Spring" . . . . .	Briglia
24. "Impression Hebraique" . . . . .	Shilkret
25. Impression (Appel D'Amour) . . . . .	Garagusi
26. Melody "Reflective Mood" . . . . .	Hartmann

**9 TRANSCRIPTIONS 9**  
 BY  
**ALBERTO BACHMANN**

**9 TRANSCRIPTIONS 9**  
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27. Invocation . . . . .	Massenet
28. Valse Op. 69—No. 1 (Posthumous) . . . . .	Chopin
29. Fleurs D'Amour . . . . .	Borodine
30. Chanson Hebraique . . . . .	Rimsky-Korsakoff
31. Melodie Hebraique . . . . .	Eli Eli Lomo Asavtoni
32. "Danse Cubaine" . . . . .	Fuentes
33. "Novelette" . . . . .	Bird
34. "Vision" (Poem) . . . . .	Verdalle
35. "Hymn to the Sun" (from Le Coq D'Or) . . . . .	Rimsky-Korsakoff
36. Humoreske . . . . .	Holy
37. Poem (For Harp Ensemble) . . . . .	Pinto
38. Invocation . . . . .	Paganucci
39. Reverie from Suite No. I . . . . .	Snoer
40. Valse Caprice from Suite No. I . . . . .	Snoer
41. Danse Novelette . . . . .	Lowell Aistrup
42. The Mocking Bird . . . . .	Winner Aistrup

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