

COMPOSITIONEN

für

HARFE.

Lorenz, J. H.	ℳ	Schuëcker, Edm.	ℳ
Op. 10. Russisches Thema mit Variationen75	Op. 21. 3 kleine Stücke. (No. 1. Ballade. No. 2. Weihnachtslied. No. 3. Walzer)	2,—
" 11. Sonate (C)50	" 22 Im Frühling	3.—
		" 23. Marche miniature	2.—
		" 24. Rêverie	3.—
		" 32. Menuett (Es)	2.—
		" 33. Mazurka No. 2 (Am.)	2.—
		Schlummerlied (C. M. v. Weber)	2,—
Oberthür, C.			
Op. 57. No. 1. La Cascade. Etude caractéristique. (Ges.)	1,50	Zwei Stücke für kirchlichen Gebrauch.	
" 91. Bel Chiaro di Luna. Impromptu	2,—	Op. 15. Andante religioso	1,50
" 93. Wiegentlied. Melodie75	" 16. Angelus	1,50
" 106. Three characteristic Melodies. (No. 1. "Wenn ich ein Vöglein wär". No. 2. Serenade. No. 3. Virgo Maria)	3,—	Drei leichte Stücke (Nocturne, Intermezzo, Capriccio)	3,—
" 116. Fantaisie brillante on motives of Flotow's Opera „Martha“. (The last rose of summer)	3,—	Album. Ausgewählte Melodien progressiv geordnet und mit Fingersatz und Pedalbezeichnung ver- sehen, für angehende Harfenspieler. (No. 1. Volkslied: Letzte Rose. No. 2. Händel, Sa- rabande. No. 3. Händel, Largo. No. 4. Mé- lail, Arie aus „Joseph“. No. 5. Lortzing, Arie aus „Czaar und Zimmermann“. No. 6. Mozart, Menuett aus „Don Juan“. No. 7. Him- mel, An Alexis. No. 8. Gluck, Reigen seliger Geister. No. 9. Alabieff, Die Nachtigall. No. 10. Weber, Meermädchen aus „Oberon“. No. 11. Mozart, Arie aus „Die Zauberflöte“. No. 12. Schubert, Gute Nacht. No. 13. Schumann, Im wunderschönen Monat Mai. No. 14. Allnächt- lich im Traume. No. 15. Schubert, Lob der Thränen. No. 16. Schubert, Haidenröslein. No. 17. Schumann, Abendlied. No. 18. Schu- bert, Der Lindenbaum. No. 19. Schubert, Lied der Mignon. No. 20. Bach, 1er Prélude. No. 21. Schubert, Frühlingsglaube. No. 22. Schubert, Ständchen. No. 23—28. Schumann, Von fremden Ländern. — Bittendes Kind. — Glückes genug. — Träumerli. — Fast zu ernst. — Der Dichter spricht. No. 29. Schubert, Du bist die Ruh'. No. 30. Rubinstein, Melodie n.	3—
" 119. Le pauvre petit Savoyarde. Romanze f. Clari- nette und Pianoforte oder Harfe	1,—		
" 119. Dasselbe f. Flöte und Pianoforte oder Harfe	1,—		
" 119. " Violino " "	1,—		
" 119. " Viola " "	1,—		
" 119. " Violoncello " "	1,—		
" 119. " Fagott " "	1.—		
" 152. Chant du soir. Impromptu	1,50		
" 153. Meditation. Musical sketch	1,75		
" 162. 2d. Trio f. Harfe, Viol., Violonecell	12,—		
" 175. Concertino f. Harfe n. Orchester-Begl. netto 16.—			
" 175. " m. Quartett-Begl. netto 10.—			
" 175. " m. Pianoforte-Begl. netto 7,50			
" 187. The Harpe that once through Tara's halls	1,50		
" 188. Souvenir de Lucia	1,50		
" 253. Orpheus, Concertstück mit Begleitung des Piano	netto 9,—		
Orchesterstimmen in Abschrift.			
" 342. Albumblätter. 3 musikalische Skizzen. (No. 1. "Sie singen von Lenz und Liebe". No. 2. "Hör' meiner Laute Klänge". No. 3. "Leise zieht durch mein Gemüth")	3.—		
Parish-Alvars, E.			
Op. 66. Fantaisie sur des Motifs de l'opéra: L'Eroë di Lancastro de Lord Burghersh	2,—		
" 69. Ricordanza di Besnate. Mélodie sans paroles	1,—		
Kastner, Alfred. Op. 7. Zwei Etuden zum Vortrag	ℳ 2,—		
Oberthür, C. Romance. Transcription pour Harpe Solo par G. Verdalle	ℳ 1,50		



Eigentum des Verlegers für alle Länder.

LEIPZIG, FRIEDRICH HOFMEISTER.

IMPROPTU.

Con moto.

Oberthür, Op. 91.

Harpe.

f e deciso

(Dflat)

(Aflat Bflat) (Gsharp)

(Gflat)

ff

(Gsharp Bflat) (Gflat)

f *veloce*
Cadenza *f* (A♭C♯)

strucciolando *simile*
tr (G♯ E♯ B)

(E♭B♭) (G♭)
Andante semplice.

(G♭)

mf

cresc.

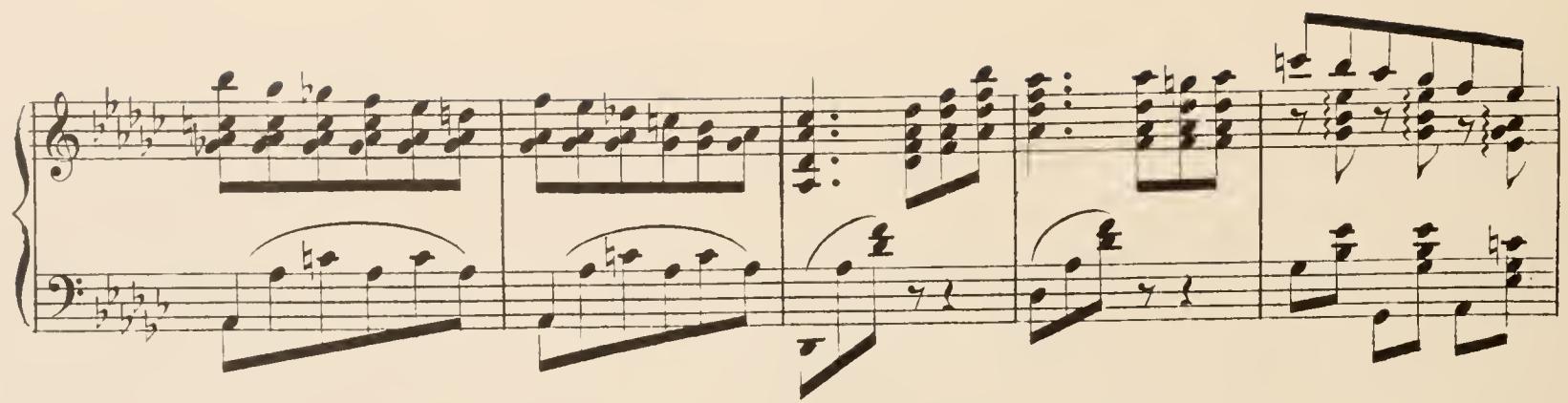
cresc.

sf

cresc.

sf *cresc.*

calando



tranquillo

sosten. *a tempo*

Measures 6-10 continue the rhythmic pattern established in the first five measures. The instruction *tranquillo* is placed above the staff, and *sosten.* and *a tempo* are placed below it. The key signature changes to F major (one sharp) at the beginning of measure 6.

Measures 11-15 show a continuation of the rhythmic pattern. The key signature remains F major throughout this section.

Measures 16-20 continue the rhythmic pattern. The key signature changes back to A minor at the beginning of measure 16.

cresc. *e* *passionato* (F \sharp) *poco*

Measures 21-25 show a continuation of the rhythmic pattern. The instruction *cresc.* is placed above the staff, and *e*, *passionato*, and (F \sharp) are placed below it. The key signature changes to F major at the beginning of measure 21.

5

poco

sosten.

con moto

81 2 3

simile

8

sdrucciolando

(C#A#E#)

(C#A#) *profondo*
(Eflat)

risoluto

Moderato. *marcato bene la melodia*

sempre f

mesto

Musical score page 7, measures 1-3. The score consists of two staves. The top staff is in G minor (two flats) and the bottom staff is in C major. The music features eighth-note patterns with grace notes and sustained notes.

Musical score page 7, measures 4-6. The staves remain the same. The music continues with eighth-note patterns and grace notes, maintaining the harmonic structure established in the previous measures.

Musical score page 7, measures 7-9. The staves remain the same. The music continues with eighth-note patterns and grace notes. The instruction "rallent." (rallentando) appears above the third measure of this section.

Animato e con spirito.

Musical score page 7, measures 10-12. The key changes to D major (one sharp). The instruction "poco a poco" is written above the first measure. The dynamic "f" (fortissimo) is indicated below the second measure. The music features sixteenth-note patterns with grace notes and sustained notes.

Musical score page 7, measures 13-15. The key changes back to G minor (two flats). The dynamic "f" (fortissimo) is indicated below the third measure. The music features sixteenth-note patterns with grace notes and sustained notes.

Musical score for piano, page 8, featuring five staves of music. The score consists of two systems of five measures each. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) and back to B-flat major. The time signature is common time (indicated by 'C'). The music includes various dynamic markings such as 'cresc.' (crescendo), 'riten.' (riten.), and 'tempo' (tempo). The piano part uses both treble and bass staves.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures, ending with a repeat sign and a double bar line. The second system begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It also contains six measures. The music is characterized by complex, chromatic patterns, primarily in the upper voices, while the lower voices provide harmonic support. Measure 10 (the start of the second system) includes dynamic markings such as *simile* and *ben legato e leggiero*. Measure 11 includes dynamic markings such as *forte* and *diminuendo*.

8
f> delicato

tr.
rallent.

R.H.
a tempo

L.H.
marcato bene la melodia

sf
appassionato

un poco più mosso

8
sdruciolando
(F# C# A#)

22

f



8 9 10

6

7

8
9

10
11

20