



# O E U V R E S

POUR

## H A R P E

P A R

# A. D. W. B. L. Z.

Harpiste de Madame la Comtesse Jeanette Esterházy.

Oeuv. 33. Deux Chansons sans paroles.....	Pr. M. 1,20
„ 34. Marche militaire.....	„ „ 1,20
„ 35. Fantaisie concertante sur des motifs de l'opéra: "Hunyadi Lászlo" par Erkel.....	„ „ 2,30
37. La chanson de Fortunio, Opéra de „ J. Offenbach. Transcription.....	„ „ 1,80

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Rosel Juchaczindler.



# Musique de Concert

pour

## HARPE.

M

### Für die Harfe allein.

(Pour la harpe seule.)

	M. S.
<b>Dubez, J.</b> , Op. 11. Hommage à Terpsichore. Morceau de Salon . . .	1 —
— Op. 33. Deux chansons sans paroles . . . . .	1 —
— Op. 34. Marche militaire . . . . .	1 —
— Op. 35. Fantaisie conc. sur l'opéra: Hunyade Lászlo. . . . .	2 —
— Op. 37. La chanson de Fortunio, de Offenbach. Transcription . . . . .	3 50
<b>Dubez, Peter</b> , Fantaisie über Motive der Oper: Casilda. . . . .	2 —
<b>Fels, Beatrice</b> , Deux Transcriptions pour la Harpe.	
No. 1. Il Duolo d'amore (de Gabussi) . . . . .	1 —
" 2. Guarda che bianca luna (Baron Lannoy) . . . . .	1 —
<b>Field, J.</b> , Deux nocturnes, transcrits par Parish-Alvars As, Esdur . . . . .	1 —
<b>Händel, G. F.</b> , Das berühmte Largo . . . . .	— 80
<b>Oberthür, Cl.</b> , Op. 89. Hommage à Franz Schubert: Trockene Blumen. Normann's Gesang. Lob der Thränen transcrits . . . . .	1 50
<b>Parish-Alvars, E.</b> , Op. 34. Concertino (Emoll) . . . . .	3 —
— Op. 38. Divertissement sur l'opéra: Beatrice di Tenda, de Bellini . . . . .	1 50
— Op. 56. Trois Romances (As G und Ddur) . . . . .	1 50
— Op. 57. Grande Fantaisie et Variations sur des motifs italiens (Bdur) . . . . .	3 —
— Op. 58. Grande Fantaisie sur des motifs de l'opéra: Moïse de Rossini . . . . .	4 —
— Op. 59. Fant. caractéristique sur des motifs de l'opéra: Oberon, de Weber . . . . .	3 —
— Op. 61. Grande Fantaisie (Bdur) . . . . .	2 50
— Op. 62. Voyage d'un Harpiste en Orient, Recueil d'Airs et de mélodies populaires en Turquie et en Asie	
No. 1. Souvenir du Bosphore (Bdur) . . . . .	} a
" 2. Danse bulgarienne. . . . .	
" 3. Air hébreu de Philopopolis . . . . .	
" 4. Air arménien . . . . .	
" 5. Marche de Parade du Sultan . . . . .	
" 6. Chanson grecque de Santorini . . . . .	
— Op. 68. L'adieu, Romance (G) . . . . .	1 —
— Op. 76. Danse des Fées. Morceau caractéristique pour Harpe ou Piano (Ges) . . . . .	2 —
— Op. 80. Reminiscences de l'opéra: Don Sebastian, de Donizetti . . . . .	1 50
<b>Vizthum, H.</b> , 12 Studien im brillanten Style zur höheren Ausbildung (für Piano componirt von H. Berens) für die Harfe bearbeitet und mit Fingersatz versehen (deutsch, franz., engl. Text) . . . . .	2 80
— 20 Etuden aus Czerny's Schule der Geläufigkeit . . . . .	4 —

	M. S.
<b>Zamara A.</b> , Op. 7. Barcarolle, Prière du soir . . . . .	1 —
— Op. 8. Morceau de Salon . . . . .	1 50
— Op. 21. La réveuse, Etude . . . . .	1 —
— Abschied. Melodische Studie . . . . .	— 80

### Für die Harfe mit Begleitung anderer Instrumente.

(Pour la Harpe avec accompagnement d'autres instruments).

<b>Bach, J. S.</b> , Orchester-Vorspiel und figurirter Choral aus der 8ten Cantate, für Flöte, Violine, Harmonium und Harfe, eingerichtet von L. A. Zellner . . . . .	3 —
<b>Corelli A.</b> , Adagio und Allegro für Violinen, Violoncellos und Bässe, Harfe und Orgel (oder Harmonium) arrangirt von J. Hellmesberger und L. A. Zellner . . . . .	2 50
<b>Händel, G. F.</b> , Arioso, für Violinen, Violoncellos, Contrabässe, Harfe und Orgel arrangirt von J. Hellmesberger und L. A. Zellner . . . . .	2 80
— Largo für Solo-Violine, Violinen, Viola als unisono, Harfe und grosse Orgel. Arrangement von J. Hellmesberger . . . . .	2 —
— do. für Solo-Violine, Clavier (oder Harfe) und Harmonium (mit einer 2ten Violine oder Viola ad libit) . . . . .	1 50
— do. für Violine und Harfe (mit einer 2ten Violine oder Viola ad libit.) . . . . .	1 30
— do. für Violoncello und Harfe . . . . .	— 80
— do. für Harmonium und Harfe . . . . .	— 80
<b>Lackenbacher, J.</b> , Filigrane. Air de danse. Pour deux Violons, Alto et Violoncelle avec Harpe (ad libit) . . . . .	1 50
<b>Lux, F.</b> , Op. 30. Ave Maria, von Fr. Schubert, für Cello, Harfe und Harmonium . . . . .	2 30
<b>Mayseder, J.</b> , Op. 41. Trio in F pour Harpe, Violon et Cor . . . . .	4 —
<b>Oehlschlegel, Alfred.</b> Harfen-Serenade für Violine, Cello und Harfe. . . . .	1 50
<b>Schubert, Franz</b> , Deutsche Tänze. Op. 33. Arrang. für Harmonium und Harfe von L. A. Zellner . . . . .	2 —
<b>Weber, C. M. v.</b> , Op. 65. Aufforderung zum Tanz. Arrangirt für Harmonium und Harfe von L. A. Zellner . . . . .	2 50
<b>Zamara, A.</b> , Ap. 6. Elégie pour Violoncelle et Harpe. . . . .	1 50

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**DEUX CHANSONS SANS PAROLES**  
 pour la **HARPE**  
*composées (dans un style facile) et dédiées*

À SON ÈLÈVE **MADemoiselle ELSA** noble de **MARGARIT**  
 par *M*

**J. DUBEZ.**  
 Oeuvre 33.

*Andante.*

**CHANSON.**  
**I.**

*mf*

This system contains the first four measures of the piece. It is written for harp in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The music features a mix of chords and single notes, with a dynamic marking of *mf* (mezzo-forte).

*a tempo.*

*ad libitum.*

This system contains measures 5 through 8. It continues the harmonic and melodic development. A dynamic marking of *ad libitum.* is present, indicating a section where the performer has some freedom in timing. The notation includes various chordal textures and melodic lines.

*con espressione.*

This system contains measures 9 through 12. The music becomes more expressive, with a dynamic marking of *con espressione.* The texture is more complex, with overlapping chords and melodic fragments.

*f*

This system contains the final four measures (13-16) of the piece. It features a strong dynamic marking of *f* (forte) and concludes with a series of chords and a final melodic flourish.

4

mf f f

This system contains the first four measures of the piece. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *mf* at the beginning, and *f* with accents in the second and fourth measures.

*p*

This system contains measures 5 through 8. The right hand continues with its intricate melodic line. The left hand accompaniment remains consistent. A *p* (piano) dynamic marking is present at the start of the system.

This system contains measures 9 through 12. The right hand's melody shows some upward movement. The left hand accompaniment continues with eighth notes. There are some slurs and accents in the right hand.

*cresc.*

This system contains measures 13 through 16. The right hand features a series of ascending slurs. The left hand accompaniment continues. A *cresc.* (crescendo) marking is placed in the first measure.

*loco* *dim.* *f*

This system contains measures 17 through 20. The right hand has a section marked *loco* (scissors) in the first measure. The left hand has a long slur. Dynamic markings include *dim.* (diminuendo) and *f* (forte) in the second and fourth measures.



CHANSON.  
II.

Andante.

a tempo.

ad libitum.

*f*

The first system of the musical score consists of two staves, treble and bass. The treble staff begins with a 3/4 time signature and a key signature of two flats. The music is marked 'Andante.' and 'a tempo.' at different points. A dynamic marking of 'f' (forte) is present in the bass staff. A section of the music is marked 'ad libitum.' and includes a fermata over a note in the treble staff.

*S* loco

ad libitum.

a tempo. *p dolce.*

The second system continues the piece. It features a fermata in the treble staff with the letter 'S' above it, followed by the instruction 'loco'. The music is marked 'ad libitum.' and 'a tempo. p dolce.' (piano dolce). The bass staff shows a steady accompaniment.

delicatissimo.

The third system is marked 'delicatissimo.' and features a delicate piano texture with light chords and a flowing bass line. The treble staff has a more active melodic line.

con passione.

*f*

*f*

The fourth system is marked 'con passione.' and features a more intense piano texture. Both the treble and bass staves are marked with 'f' (forte) dynamics. The music is more rhythmic and expressive.

The first system of music consists of two staves. The treble staff contains a series of chords and short melodic phrases. The bass staff features a more complex accompaniment with many chords and some melodic movement.

The second system continues the piece. It includes a section marked 'reloce.' in the bass staff. The treble staff has a melodic line with an '8' and 'loco' marking above it. The system concludes with a 'p dol' marking in the bass staff.

The third system features a section marked 'delicatiss.' in the bass staff, indicating a delicate texture. The treble staff continues with chords and melodic fragments.

The fourth system includes a section marked 'f' in the bass staff. The treble staff has a melodic line with an '8' and 'loco' marking. A handwritten note 'Appoggiate!' is written in the bass staff. The system ends with the marking 'marcato il canto.' in the bass staff.

The fifth system begins with a 'p' marking in the bass staff. It features two sections in the treble staff marked with an '8' and 'loco'. The bass staff continues with accompaniment.



loco

p

loco

un poco animato e ff



# DERNIÈRES NOUVEAUTÉS. LETZTE NOVITÄTEN.

Succès de Salon. Beliebte Salon-Stücke.

Bachmann, Georges. Succès-Valse. Morceau de Salon.  
Tempo di Valse.

Prix  
Pour Piano  
M. 1.50.

Du Bois, Léon. Marche funèbre d'un Hanneçon.

Pour Piano  
M. 1.50.

Wachs, Paul. Le Grillon. Pièce imitative.  
Allegretto.

Pour Piano  
M. 1.30.

Wachs, Paul. Une Fête à Séville. Caprice espagnol.  
Tempo di bolero.

Pour Piano  
M. 1.30.

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