

# Popular Harp Music Compositions favorites

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# LA DONNA É MOBILE.

J. BALSIR CHATTERTON.

Allegro Brillante.

INTRODUCTION.

*ff* *Risoluto.*

The first system of the introduction consists of two staves. The upper staff begins with a series of chords and a sixteenth-note figure marked with a '6' and a slur. The lower staff provides harmonic support with chords and a few moving lines. The dynamic marking is *ff* *Risoluto.*

The second system continues the introduction. The upper staff features a sixteenth-note figure with a '6' and a slur, followed by chords. The lower staff continues with harmonic accompaniment. The dynamic marking changes to *p*.

The third system introduces triplet figures in the upper staff, marked with '3' and a slur. The dynamic marking is *pp* *scherzando.*

The fourth system features a glissando in the upper staff, marked with 'gva' and a dashed line. The lower staff has a similar glissando. The dynamic marking is *loco*.



*Con brio.*

*Allegretto.*

*p semplice.*

*f*

*p*

*ritard.*

*p*

*pp*

*p*

*con forza.*

*ffz*

*VAR: I.*

*pp amabile.*

*soave.*

*f Brillante.*



First system of musical notation. The upper staff contains a complex melodic line with many slurs and accents. The lower staff provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff has a more active accompaniment. A forte (*f*) dynamic marking and the instruction *scherzando* are present.

Third system of musical notation. The upper staff continues the melodic line. The lower staff accompaniment is more rhythmic. A fortissimo (*ff*) dynamic marking is present at the end of the system.

VAR: 2.

Fourth system of musical notation, labeled *VAR: 2.* The upper staff features a melodic line with triplets and accents. The lower staff has a simple accompaniment. A *ppp elegante.* dynamic marking is present.

Fifth system of musical notation, continuing the *VAR: 2.* section. The upper staff features a melodic line with triplets and accents. The lower staff has a simple accompaniment.

Sixth system of musical notation, continuing the *VAR: 2.* section. The upper staff features a melodic line with triplets and accents. The lower staff has a simple accompaniment.



The musical score consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system features a triplet of eighth notes in the right hand and a bass line with quarter notes. The second system begins with a fortissimo (*f*) dynamic and includes a triplet of eighth notes and a sixteenth-note run. The third system continues with similar rhythmic patterns. The fourth system starts with a piano (*p*) dynamic and features a sixteenth-note run. The fifth system begins with a pianissimo (*pp*) dynamic and includes a sixteenth-note run. The sixth system concludes with a *ritenuto.* marking and a double bar line.



Tempo di marcia.

The musical score is written for piano accompaniment in a 2/4 time signature and the key of B-flat major. It consists of six systems of music. The first system begins with a piano (*pp*) dynamic marking. The second system continues the accompaniment. The third system includes a crescendo (*Cres*) marking. The fourth system features dynamic markings *cen*, *do.*, and *ff*. The fifth system starts with a piano (*pp*) dynamic marking and includes accents. The sixth system concludes the page with a key signature change to B-flat major.



*f* gaiment.

*f*

*f* *ff* *p* (Fix G#)

(Fix B#) *pp* (Fix D#)

*ppp* Glissando.

27 Glissando. *pp* *ppp* FINE



# COMPOSITIONEN

für die



von

# WILHELM POSSE

Étude (C-dur) . . . . .	.	.	.	.	.	.
Lied ohne Worte . . . . .	.	.	.	.	.	.
Scherzo . . . . .	.	.	.	.	.	.
Angelus! von F. Liszt, arrangirt . . . . .	.	.	.	.	.	.
Romanze (F. Liszt gewidmet) . . . . .	.	.	.	.	.	.
5 kleine Characterstücke:						
Nr. 1. Menuett (C-dur) . . . . .	.	.	.	.	.	.
„ 2. Wellenspiel (C-moll) . . . . .	.	.	.	.	.	.
„ 3. Am Abend (As-dur) . . . . .	.	.	.	.	.	.
„ 4. Lied ohne Worte (C-dur) . . . . .	.	.	.	.	.	.
„ 5. Türkischer Marsch (As-moll) . . . . .	.	.	.	.	.	.

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<b>Bochsa, N. C.</b> Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra Guillaume Tell. 1		
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„ 72. Gretchens Gebet vor dem Bilde der Mater dolorosa . . . . .	1 25
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