



Für HARFE



Harfe solo.

Alberstoeffer, Carl. Drei kl. Vortragstücke.

- op. 4. Romanze
- op. 5. Marsch
- op. 6. Tokkata

Chopin, Fr. Werke bearb. von Wilh. Posse.

- Fantasie Impromptu Op. 66
- Mazurka, Op. 24 No. 1
- Etude (Ges dur), Op. 10 No. 5
- Etude (Es dur), Op. 10 No. 11
- Etude (As dur), Op. 25 No. 1

Dizi, F. Sonate Pastorale

Grande Sonate

Neue, von W. Posse revidierte Ausgabe.

Ferroni, Vincenzo. op. 60. Zéphyr et la Nymphe. Scherzo

Holy, Alfred. op. 12. Drei kleine Stücke.

- a) Notturmo } (Orgel ad libit.)
- b) Ständchen }
- c) Canzonette }

Huber, Walter. op. 5. Andante religioso

- op. 12. Valse lente

Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)

- op. 12. Zwei Stücke
- a) Souvenir. b) Arabeske.
- Deux Esquisses (Mélancolie. Joie) ..

Kunze, Hugo.

- op. 5 No. 1. Fantasie helvetica
- op. 5 No. 2. Stille Nacht, heilige Nacht. Fantasie
- op. 5 No. 3. Fantasie über „Die letzte Rose“

Liszt, Franz. Liebesträume. Drei Notturnos, bearbeitet von Wilh. Posse ..

- Consolations, bearbeitet von Wilh. Posse

Magistretti, L. M. Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.

- No. 1. Rossi, Mich. Angelo. Andantino Allegro
- No. 2. Scarlatti, Domenico. Bourrée
- No. 3. Bach, J. S. Allemande ..
- No. 4. Bach, J. S. Gavotte
- No. 5. Händel, G. F. Courante ..
- No. 6. Händel, G. F. Passacaglia
- No. 7. Zipoli, D. Corrente
- No. 8. Daquin, C. Lecoucou ..
- No. 9. Galuppi, B. Giga
- No. 10. Paradisi, P. D. Toccata ..
- No. 11. Rolle, J. H. Allegro Presto
- No. 12. Grazioli, G. B. Moderato

Oberthür, Charles. Meine Ruh' ist hin. Musikal. Illustration. (Goethes Faust)

Poenitz, Franz.

- op. 68. Klänge aus der Alhambra
- op. 76. Adventklänge. Präludium
- op. 77 No. 1. Abendfrieden
- op. 77 No. 2. Nocturno
- op. 78. Maskenscherz. Salonstück ..

Posse, Wilhelm. Mazurka

- Tarantelle
- Improvisationen
- Zwei Walzer, No. 1 (As moll), No. 2 (Es dur)
- Sechs kleine Stücke
- No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.
- Acht große Konzert-Etuden.

- No. 1, 2, 3, 4, 5, 6, 7, 8.

- Drei Etuden. No. 1, 2, 3.
- Variationen üb. d. Karneval von Venedig
- Thema mit Variationen
- Siehe auch unter Chopin und Liszt.

Schüecker, Edmund. op. 28. Legende .

- op. 35. Fantasio appassionato
- op. 36. Sechs Virtuosen-Etuden
- op. 37. Elisabeth Gavotte
- op. 38. Barcarole
- op. 41. Henrica. Nocturno

Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“

- op. 52. Zwei leichte Salonstücke.
- a) Capriccio marcial
- b) Capriccio melodieux
- Vier leichte Vortragsstücke.
- op. 102. Romance
- op. 103. Nocturne
- op. 104. Capriccio musical und Intermezzo
- op. 105. Konzertwalzer

Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ .

- Revidiert von W. Posse.
- op. 41. Les Adieux (Abschied)
- op. 42. Serenade
- op. 50. An der Quelle. Salonstück ..
- op. 56. Marguerite. Gavotte

Stahl, Ernst. op. 41. Les Adieux (Abschied)

- op. 42. Serenade
- op. 50. An der Quelle. Salonstück ..
- op. 56. Marguerite. Gavotte

Tedeschi, L. M.

- op. 31. Marionetta. Humoreske
- op. 32. Pattuglia Spagnuola
- op. 34. Suite
- op. 36. Al Ruscello. Studio di Concerto
- op. 37. Etude Impromptu
- op. 42. Angelus
- op. 43. Presque rien
- op. 44. Anacreontica
- op. 45. Idillio
- op. 47. Chiarafonte

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- op. 10. Cantique d'amour
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- Rhapsodie hongroise

Trneček, Hans.

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- op. 73. Variationen üb. ein lustig. Thema
- op. 74. Erste Rhapsodie
- op. 75. Dalibor. Oper v. Fr. Smetana. Fantasie
- op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett

Verdalle, Gabriel.

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- op. 2. l'Oiseau-Mouche
- op. 3. Petite Marche
- op. 4. Aubade
- op. 5. Sérénade
- op. 6. Romance sans paroles
- op. 7. Adagio
- op. 8. Valse caprice
- op. 9. Mazurka
- op. 10. Barcarole
- op. 19. Valse lente
- op. 23. Saltarelle
- op. 27. Sevillana
- op. 33. Invocation
- op. 34. Doux songe
- op. 39. Lucciola
- op. 40. Danse slave
- op. 41. Légende bretonne
- op. 42. Remembrance
- op. 43. Recueillement
- op. 45. Childish march
- op. 46. Leggenda d'amore
- op. 67. Primavera
- op. 73. Badinage
- op. 76. Amoroso
- op. 79. Berceuse
- op. 87. Scherzetto
- op. 89. Impromptu
- Capricciosa
- On the Lake
- Quatrième Air de Ballet
- A Capri. Tarantelle
- 2^{me} Impromptu

Zabel, Albert. Drei große Konzert-Etuden.

- No. 1, 2, 3

Zingel, Rud. Ew. Hymne

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C. F. PETERS CORPORATION
373 PARK AVE. SO., NEW YORK 16, N.Y.
Catalogue No.

Verlag von Jul. Heinr. Zimmermann, Leipzig • Riga • Berlin.



A M^r FRITZ SCHARFF

1^{er} Harpiste au Théâtre et au Gewandhaus orchestre de Leipzig.

751171

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CAPRICCIOSA.

(VALE LENTE.)

Gabriel Verdalle.

Harpe.

f

Allegro ma non troppo.

p

cédez

rall.

f

poco a poco

p

f

A tempo

con delicatezza

p

mf

p

mf

p

m.g. *m.g. crescendo*

f pressez un peu *rit.* *A tempo* *p*

Grazioso. *mf*

f *mf*

poco rit. *A tempo* *p* *p*

mf

First system of musical notation. Treble clef contains a series of notes with slurs and accents. Bass clef contains a few notes with rests. A dynamic marking *f* is present in the third measure.

Second system of musical notation. Treble clef has notes with slurs. Bass clef has notes with rests. Dynamic markings include *mf* and *p*. A tempo marking *molto rit.* is at the end.

Third system of musical notation. Treble clef has notes with slurs. Bass clef has notes with rests. Tempo markings *Lento* and *A tempo* are present. Dynamic markings include *pp* and *con espressione*.

Fourth system of musical notation. Treble clef has notes with slurs. Bass clef has notes with rests. A *cresc.* marking is in the second measure, and a *f* marking is in the fourth measure.

Fifth system of musical notation. Treble clef has notes with slurs. Bass clef has notes with rests. Tempo markings *Lento* and *A tempo* are present. Dynamic markings include *pp* and *cresc.*

Sixth system of musical notation. Treble clef has notes with slurs. Bass clef has notes with rests. Markings include *cedez*, *Lento*, *m.g.*, and *pp*.

First system of musical notation. The piano staff (top) contains a melodic line with notes and rests, including a *cresc.* marking. The bass staff (bottom) contains a bass line with notes and rests.

Second system of musical notation. The piano staff (top) features a melodic line with notes and rests, including a *f* dynamic marking, a *pp* dynamic marking, and tempo markings *Lento* and *A tempo*. The bass staff (bottom) contains a bass line with notes and rests.

Third system of musical notation. The piano staff (top) contains a melodic line with notes and rests, including a *cresc.* marking. The bass staff (bottom) contains a bass line with notes and rests.

Fourth system of musical notation. The piano staff (top) features a melodic line with notes and rests, including a *f* dynamic marking, a *pp* dynamic marking, and tempo markings *Lento* and *A tempo*. The bass staff (bottom) contains a bass line with notes and rests.

Fifth system of musical notation. The piano staff (top) features a melodic line with notes and rests, including a *mf* dynamic marking and tempo markings *Animato* and *Lento*. The bass staff (bottom) contains a bass line with notes and rests.

Sixth system of musical notation. The piano staff (top) features a melodic line with notes and rests, including a *mf* dynamic marking and a *Animato* tempo marking. The bass staff (bottom) contains a bass line with notes and rests.

poco rit. *A tempo* *con spirito*

3

f

This system begins with a piano introduction. The right hand features a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The left hand plays a simple accompaniment. The tempo is marked *poco rit.* (slightly ritardando), then returns to *A tempo* (normal tempo). The first measure of the *A tempo* section is marked *con spirito* (with spirit) and *f* (forte). A repeat sign is present at the end of the first measure.

mf *p*

This system continues the *A tempo* section. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics range from *mf* (mezzo-forte) to *p* (piano).

poco rit. *A tempo*

dim. *m.g.* *mf*

This system features a *poco rit.* section followed by a return to *A tempo*. The right hand has a long slur over several measures. Dynamics include *dim.* (diminuendo), *m.g.* (mezzo-giochiato), and *mf*.

p *rall.*

This system continues the *A tempo* section, ending with a *rall.* (rallentando) section. Dynamics include *p* (piano).

Lento *A tempo*

mf *sf*

This system includes a *Lento* section followed by a return to *A tempo*. The right hand has a melodic line with slurs. Dynamics include *mf* and *sf* (sforzando).

Lento

f

This system concludes with a *Lento* section. The right hand has a melodic line with slurs. Dynamics include *f* (forte).

A tempo

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass staff starts with a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3. There are several accents (>) and a fermata over the final notes.

Animato
ff

The second system is marked *Animato* and *ff*. The treble staff features a melodic line with eighth and sixteenth notes, including a trill on G4. The bass staff provides harmonic support with chords and single notes.

subito p
cédez

The third system is marked *subito p* and *cédez*. The treble staff has a melodic line with a trill on G4. The bass staff has a simple accompaniment. A fermata is placed over the final notes.

A tempo
crescendo -
f

The fourth system is marked *A tempo*, *crescendo -*, and *f*. The treble staff contains a series of eighth-note chords. The bass staff has a simple accompaniment. A fermata is placed over the final notes.

rallentando
mf
diminuendo

The fifth system is marked *rallentando*, *mf*, and *diminuendo*. The treble staff has a melodic line with eighth notes. The bass staff has a simple accompaniment. A fermata is placed over the final notes.

Con delicatezza.
p A tempo
mf

The sixth system is marked *Con delicatezza.*, *p A tempo*, and *mf*. The treble staff has a melodic line with eighth notes. The bass staff has a simple accompaniment. A fermata is placed over the final notes.

First system of musical notation. The right hand plays a melodic line with slurs and ties, while the left hand provides a simple accompaniment. Dynamics include *p*, *mf*, and *p*.

Second system of musical notation. The right hand continues the melodic line. Dynamics include *m. g.*, *m. g. crescendo*, and *f*. The instruction *pressez un peu* is written above the right hand.

Third system of musical notation. The right hand continues the melodic line. Dynamics include *rit.*, *p*, and *p.*. The instruction *A tempo* is written above the right hand, and *Grazioso.* is written above the left hand.

Fourth system of musical notation. The right hand continues the melodic line. Dynamics include *mf*.

Fifth system of musical notation. The right hand continues the melodic line. Dynamics include *f*, *mf*, and *p*.

Sixth system of musical notation. The right hand continues the melodic line. Dynamics include *p.*, *poco rit.*, and *A tempo*. The instruction *p* is written below the left hand.

First system of musical notation. Treble clef with a whole note chord. Bass clef with a whole note chord. A key signature change to two sharps (F# and C#) is indicated. The system concludes with a melodic phrase in the treble clef marked *mf*.

Second system of musical notation. Treble clef with a whole note chord. Bass clef with a whole note chord. A melodic phrase in the treble clef is marked *p*. The system concludes with a whole note chord in the bass clef.

Third system of musical notation. Treble clef with a melodic phrase marked *mf*. Bass clef with a whole note chord. A melodic phrase in the treble clef is marked *p*. The system concludes with a whole note chord in the bass clef.

Accelerando sine al Fine

Fourth system of musical notation. Treble clef with a melodic phrase marked *mf*. Bass clef with a whole note chord. The system concludes with a whole note chord in the bass clef.

Fifth system of musical notation. Treble clef with a melodic phrase marked *f*. Bass clef with a whole note chord. A melodic phrase in the treble clef is marked *sfz*. The system concludes with a melodic phrase in the treble clef marked with fingerings 1, 1, 2, 3.

Sixth system of musical notation. Treble clef with a melodic phrase marked *mf*. Bass clef with a whole note chord. The system concludes with a whole note chord in the bass clef.

First system of musical notation. The right hand (treble clef) plays a series of eighth notes with slurs, starting with a dynamic marking of *f*. The left hand (bass clef) plays a simple accompaniment. A *rit.* marking is present in the second measure. The system concludes with a triplet of eighth notes in the right hand, numbered 1, 1, 2, 3.

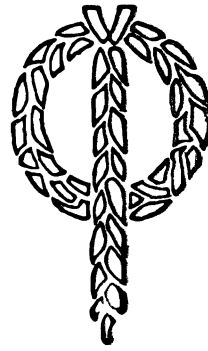
Second system of musical notation. The right hand plays a continuous eighth-note melody with slurs. The left hand provides a steady accompaniment. The dynamic marking is *mf*.

Third system of musical notation. Similar to the first system, the right hand plays eighth notes with slurs, starting with a dynamic marking of *f*. The left hand has a simple accompaniment. A *rit.* marking is present in the second measure.

Fourth system of musical notation. The right hand plays chords with slurs, starting with a dynamic marking of *p*. The left hand plays a similar chordal accompaniment. The dynamic marking changes to *mf* in the second measure and *f* in the third measure.

Fifth system of musical notation. The right hand plays chords with slurs, starting with a dynamic marking of *ff*. The left hand plays a similar accompaniment. A *fff* marking is present in the second measure. The system ends with a key signature change to B-flat major.

Sixth system of musical notation. The right hand features long, sustained chords with slurs. The left hand plays a simple accompaniment. The system concludes with a final chord in the right hand.



Harfe solo mit Orchester.

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