

Herrn Kapellmeister Alexander von Erbes
zugeeignet.

NOCTURNE

für

HARFE

komponiert von

Edmund Schuëcker.

Op. 7.

Preis M. 1,80.

Eigentum des Verlegers für alle Länder.
Eingetragen in das Vereinsarchiv.

LEIPZIG,
C. F. W. SIEGEL'S MUSIKALIENHANDLUNG.
R. LINNEMANN.

8780

Stich von E. Jul. Pickenhahn, Leipzig.

CASA MUSICALE
RAFFAELE IZZO
Piazza Dante 32-33-35
NAPOLI

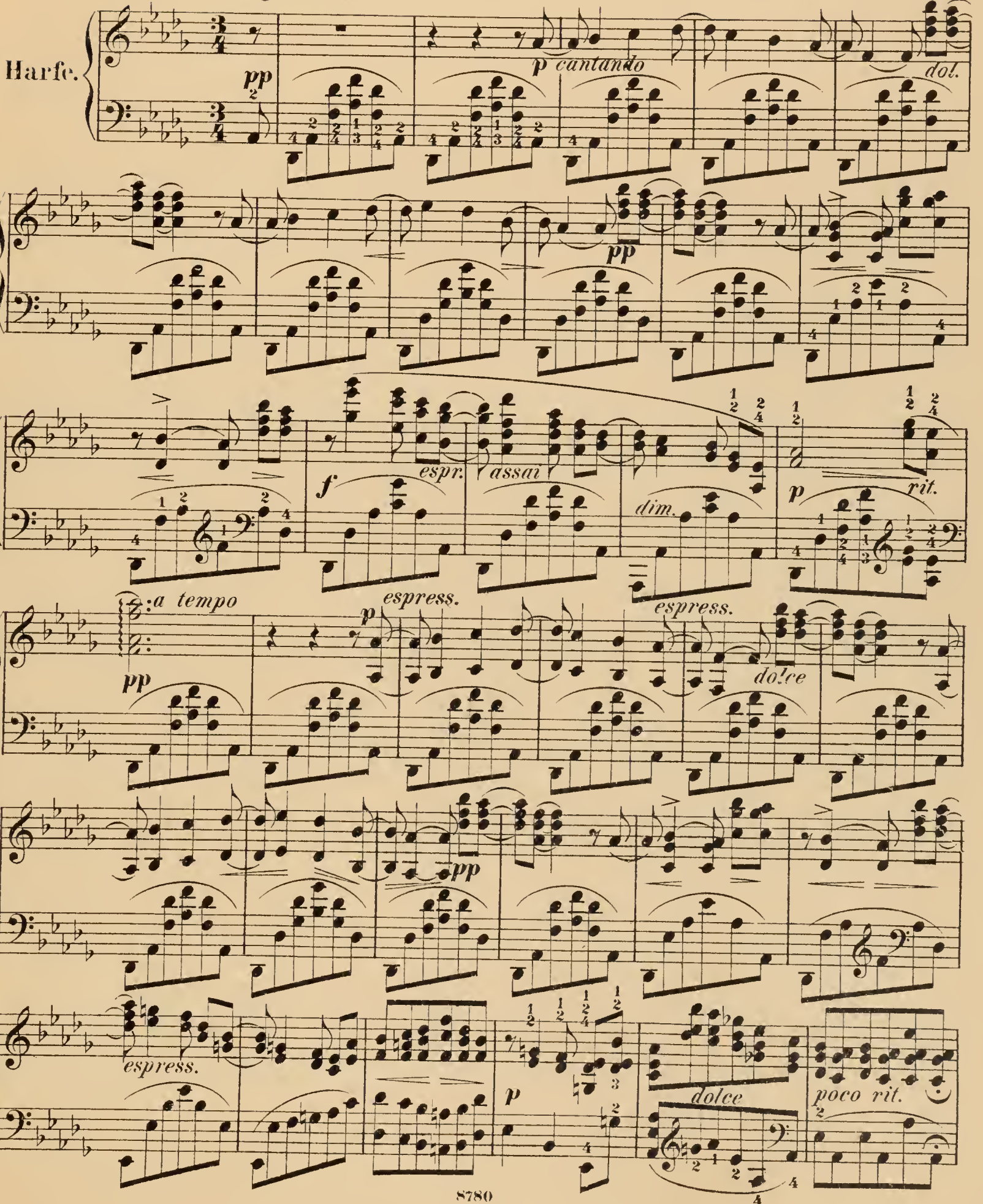
NOCTURNE.



Edmund Schücker, Op. 7.

Larghetto.

Harfe.



The musical score is written for Harfe (Harp) in 3/4 time, featuring various dynamics and articulations. The score is divided into six systems, each with a treble and bass staff. The dynamics range from *pp* (pianissimo) to *f* (forte). Articulations include *pp cantando*, *dol.* (dolce), *f espr. assai*, *dim.*, *p rit.*, *a tempo*, *espress.*, *espress.*, *do!re*, *espress.*, *pp*, *p*, *dolce*, and *poco rit.*. The score includes fingerings (1, 2, 3, 4) and a final cadence with a 4-measure rest.

a tempo

pp *p* *pp*

pp *f* *espress.*

assai *p* *poco*

a poco cresc. e un poco agitato

rall.

a tempo *p* *poco a poco cresc. e un poco agitato*

First system of musical notation, piano accompaniment. The right hand features chords and melodic lines, while the left hand provides harmonic support with chords and moving lines.

Second system of musical notation. The tempo is marked **Animato.** and the dynamic is **ff**. The right hand continues with melodic and harmonic development, and the left hand provides a steady accompaniment.

Third system of musical notation. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature changes from two flats to one flat. The right hand has a more active melodic line, and the left hand has a simpler accompaniment.

Fourth system of musical notation. The right hand features a triplet pattern. The dynamic is marked **sempre f**. The left hand continues with a steady accompaniment.

Fifth system of musical notation. The tempo is marked **Tempo I.** The dynamic markings are **sf**, **p**, and **espress. assai**. The right hand has a melodic line with some chromaticism, and the left hand has a simple accompaniment.

Sixth system of musical notation. The instruction **L. H.** is present. The dynamic markings are **un poco rit. e dim.**. The right hand has a melodic line with some chromaticism, and the left hand has a simple accompaniment.

Poco più moto. ^{4 2 3 1 2 1}

First system of musical notation, featuring treble and bass staves. The right hand contains a complex sequence of notes with fingerings $4, 2, 4, 1, 2, 1$ and $4, 2, 3, 1, 2, 1$. The dynamic marking is *p*.

Second system of musical notation, continuing the piece with treble and bass staves. The dynamic marking is *p*.

Third system of musical notation, including a forte *f* dynamic marking in the beginning and piano-piano *pp* marking later. An '8' is written above a group of notes in the treble staff.

Fourth system of musical notation, continuing the piece with treble and bass staves.

Fifth system of musical notation, featuring mezzo-forte *mf* and forte *f* dynamic markings. A treble clef is shown in the bass staff.

Sixth system of musical notation, starting with fortissimo *ff*. It includes fingering numbers 1, 4, 1, 3, 2, 4 and 4, 1, 4. The instruction *molto rit. e dim.* is written below the staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of eighth-note chords with slurs and accents. The bass staff has a few notes with accents.

Second system of musical notation. The treble staff continues with eighth-note chords, marked with a forte *f* dynamic. The bass staff has notes with accents.

Third system of musical notation. The treble staff features a large arpeggiated chord with fingerings 1, 4, 14, 4, 4, 8, 11 and a dynamic marking of *f*. The bass staff has notes with accents. Below the system is the instruction *sempre f*.

Fourth system of musical notation. The treble staff has eighth-note chords with slurs and accents, marked with a forte *f* dynamic. The bass staff has notes with accents. A large arpeggiated chord is shown in the treble staff with fingerings 4, 4, 8, 11.

Fifth system of musical notation. The treble staff contains eighth-note chords with slurs and accents, marked with a piano *p* dynamic. The bass staff has notes with accents.

Sixth system of musical notation. The treble staff has eighth-note chords with slurs and accents, marked with a forte *f* dynamic. The bass staff has notes with accents.

First system of musical notation. The right hand features a complex melodic line with many beamed notes and slurs, including a large slur spanning across the system. The left hand provides a bass accompaniment. A dynamic marking of *f* is present, along with a key signature change to B-flat major. A measure number of 38 is indicated.

Second system of musical notation. The right hand continues with beamed notes and slurs. The left hand has a more active accompaniment. A dynamic marking of *p* is present.

Third system of musical notation. The right hand continues with beamed notes and slurs. The left hand has a more active accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation. The right hand features a complex melodic line with many beamed notes and slurs, including a large slur spanning across the system. The left hand provides a bass accompaniment. A dynamic marking of *ff* is present, along with a key signature change to D major. A measure number of 40 is indicated.

Fifth system of musical notation. The right hand continues with beamed notes and slurs. The left hand has a more active accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation. The right hand features a complex melodic line with many beamed notes and slurs, including a large slur spanning across the system. The left hand provides a bass accompaniment. A dynamic marking of *f* is present, followed by *dim.* and a measure number of 39.

Tempo I.

pp *dolce* *cantando* *pp* *8*

pp *8*

f *espressivo assai* *dim.* *p* *rit.* *a tempo* *pp*

p *dolce*

dolce *f* *espressivo assai*

dim. *p* *poco a poco cresc. un poco agitato*

ff appassionato *mf* *poco a poco cresc. un poco agitato*

ff *rall.*

a tempo *p* *molto dim.* *pp*

poco a poco dim. e rall.

morendo pp *E_b* *E_b* *A₄ - b*

Verzeichnis

empfehlenswerter Kammermusik-Kompositionen

nebst einem Anhang von einigen Ensemblewerken im freieren (Salon-) Stil

aus dem Verlage von

C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

Quartette für 2 Violinen, Viola und Violoncell.

Bach, Johann Sebastian. Vierzehn vierstimmige Fugen aus dem wohltemperierten Klavier, zum Gebrauche beim Unterricht f. d. Zusammenspiel an Konservatorien u. Seminarien bearb. u. m. Fingersatz und Stricharten versehen v. Richard Hofmann. Stimmen Heft 1 u. 2 . . . je	3	—
Dietz, F. W. Op. 54. Sechs leichte Tonstücke zur Übung im Ensemble-Spielen. (Heft 1. Andantino. Deutscher Tanz. Orientalischer Marsch. Heft 2. Thema mit Variationen. Hymne. Scherzoso.) Stimmen. Heft 1 u. 2 . . . je	2	25
Meinardus, Ludwig. Op. 43. Quartett (C). Partitur u. Stimmen	10	—
Rubenson, Albert. Op. 2. Quartett (F). Stimmen	3	25
Spohr, Louis. Op. 152. Dreiunddreissigstes Quartett (Es). Stimmen	6	50
Taubert, Ernst Eduard. Op. 34. Drittes Quartett (Em). Stimmen	6	—
Weyermann, Moritz. Op. 17. Quartett (Dm). Stimmen	5	50

Trios für 2 Violinen und Viola.

Manns, Ferdinand. Op. 15. Trio (Am)	4	50
— Op. 16. Drei Trios in der ersten Lage. No. 1 (G) M. 2,—. No. 2 (C) M. 2,50. No. 3 (A)	3	—
— Serenade (G)	2	—

Für 2 Violinen und Violoncell (oder für Violine, Viola und Violoncell).

Bach, Johann Sebastian. 15 dreistimmige Inventionen, mit Stricharten und Fingersatz versehen und als Unterrichtsmaterial f. d. Zusammenspiel übertragen v. Richard Hofmann. Stimmen. Heft 1 u. 2 . . . je	3	50
--	---	----

Quintette für Klavier, 2 Violinen, Viola und Violoncell.

Hiller, Ferdinand. Op. 156. Quintett (G)	18	—
Hummel, Ferd. Op. 47. Quintett (Am) n.	10	—
Meinardus, Ludwig. Op. 42. Quintett (E)n.	12	—
Raff, Joachim. Op. 207B. Fantasie	10	—

Quartette für Klavier, Violine, Viola und Violoncell.

Raff, Joachim. Op. 202. Zwei Quartette. No. 1 (G) . . . n.	13	50
No. 2 (Cm) . . . n.	12	—
Spindler, Fritz. Op. 108. Quartett (C)	8	—
Taubert, E. E. Op. 38. Quartett (Es)	10	—

Trios für Klavier, Violine und Violoncell.

Förster, Alban. Op. 47. Für Schüler. Trio im leichtesten Stil	4	—
Hofmann, R. Leichte instruktive Trios. Op. 53. Trio (F)	3	—
Op. 54. Trio (Dm)	5	—
Op. 55. Trio (C)	4	50
Op. 56. Trio (Am)	4	50

Huber, Hans. Op. 83. Trio-Fantasien. Heft 1 u. 2 . . . je	5	—
Jadassohn, S. Op. 16. Premier Trio (F)	5	25
Rheinberger, Josef. Op. 34. Trio (Dm)	11	50
Riedel, August. Op. 9. Suite in kanonischer Form	4	50
Spindler, Fritz. Op. 154. Trio (G)	7	25
— Op. 305. Drei leichte Trios. No. 1 (C) M. 3,50. No. 2 (Dm) u. No. 3 (D) . . . je	4	50
Veit, W. H. Op. 53. Trio (Dm)	8	50
Weber, Gustav. Op. 5. Trio (B)	9	—
Zenger, Max. Op. 17. Trio (Dm)	9	—

Duos für Klavier und Violine.

Hauptmann, Moritz. Op. 10. Drei leichte Sonatinen	2	40
Hess, Carl. Op. 6. Sonate (Hm), arr. nach der Sonate f. Klavier u. Violoncell	5	—
Hille, Gustav. Op. 15. Sonate	7	50
— Op. 24. Erste Suite (E)	4	50
— Op. 29. Zweite Suite in kanonischer Form	2	50
Hofmann, Richard. Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C)	1	80
— Op. 48. Zwei Sonatinen. No. 1 (G) M. 2,30. No. 2 (F)	2	50
— Op. 49. Drei Sonatinen f. d. Unterricht. No. 1 (Dm) M. 1,80. No. 2 (G) M. 1,30. No. 3 (C)	1	50
— Op. 57. Zwei Sonatinen f. d. Unterricht. No. 1 (C) M. 1,50. No. 2 (Am)	1	80
— Op. 61. Leichte Sonate	2	80
Huber, Hans. Op. 67. III. Sonate (D)	6	—
Mozart, W. A. Sonaten. No. 1—21 je M. —,75 bis	3	75
Pauer, Ernst. Op. 46. Sonate	5	75
Raff, Joachim. Op. 180. Suite (Gm)	6	—
— Op. 210. Suite (Prélude. — Pavane. — Chanson de Louis XIII varié. — Gavotte et Musette. — Tambourin). (A)	8	—
Reissmann, August. Op. 47. Suite	5	50
Schmitt, Aloys. Op. 123. Sonata cantante	2	50

Duos für Klavier und Viola.

Hess, Carl. Op. 6. Sonate (Hm), arr.	5	—
Hofmann, Richard. Op. 46. Sonatine (Fm)	1	50
Hummel, Ferd. Op. 38A. Sonate (Em)	4	50

Duos für Klavier und Violoncell.

Hess, Carl. Op. 6. Sonate (Hm)	5	—
Hofmann, Richard. Op. 42. Drei Sonatinen. No. 1 (C) M. 1,—. No. 2 (G) u. No. 3 (D) . . . je	1	30
Hummel, Ferdinand. Op. 38. Vierte Sonate (Em)	4	50
Raff, Joachim. Op. 183. Sonate (D)	7	50
Spindler, Fritz. Op. 347. Sonate (F)	3	—

Duos für Klavier und Flöte.

Hofmann, Richard. Op. 46. Sonatine (F)	1	50
---	---	----

Duos für Klavier und Oboe.

Hofmann, Richard. Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C)	1	80
Spindler, Fritz. Op. 347. Sonate (F)	3	—

Duos für Klavier und Klarinette.

Hofmann, Richard. Op. 48. Zwei Sonatinen (für den Unterricht). No. 1 (G) M. 2,30. No. 2 (F)	2	50
Spindler, Fritz. Op. 347. Sonate (F)	3	—

Duos für Klavier und Fagott.

Spindler, Fritz. Op. 347. Sonate (F)	3	—
---	---	---

Duos für Klavier und Horn.

Spindler, Fritz. Op. 347. Sonate (F)	3	—
---	---	---

Anhang.

Auswahl von Ensemblewerken im freieren (Salon-) Stil.

Musik für Klavier zu vier Händen, Violine und Violoncell.

Bach, E. Frühlings Erwachen. Romanze, arr.	1	50
Bruch, Max. Op. 16. Einleitung (Ouvverture) z. d. Oper „Die Loreley“, arr.	1	50
Hummel, Ferdinand. Op. 37. Im Frühling. Serenade in 4 Sätzen	6	—
— Op. 39. Lenz-Reigen. 6 Stücke in Walzerform	4	—
Kéler, Béla. Op. 73. Lustspiel-Ouvverture, arr.	3	—
— Op. 108. Ungarische Lustspiel-Ouvverture, arr.	3	50
— Op. 111. Französische Lustspiel-Ouvverture, arr.	4	—
Leutner, Albert. Op. 42. Festouverture, arr.	3	50
Spindler, Fritz. Op. 140 No. 3. Husarenritt, arr.	2	50
Suppé, Franz von. Ouvverture zu der Oper: Pique Dame, arr.	3	50
— Ouvverture zu der komischen Oper: Leichte Kavallerie	3	—

Musik für Klavier (zu zwei Händen), Violine und Violoncell.

Hofmann, Richard. Op. 43. Miscellen, Drei leicht ausführbare Stücke (Menuetto — Andante cantabile — Scherzo)	2	50
Hummel, Ferdinand. Op. 37A. Im Frühling. Serenade in 4 Sätzen, arr.	5	50
Kratz, Robert. Op. 18. Tanzdichtung	1	80
Spindler, Fritz. Op. 140 No. 3. Husarenritt, arr.	2	50

Musik für Klavier zu vier Händen und Violine.

Hummel, Ferdinand. Op. 37C. Im Frühling. Serenade in 4 Sätzen	5	50
— Op. 39B. Lenzreigen. 6 Stücke in Walzerform	3	50
Kéler, Béla. Op. 108. Ungarische Lustspiel-Ouvverture, arr.	3	50
— Op. 111. Französische Lustspiel-Ouvverture, arr.	4	—