

# COMPOSITIONEN

VON

# CARL OBERTHÜR.

	Mk. Pf.
<b>Für Harfe:</b>	
Op. 57. No. 1. La Cascade. Etude caractéristique. Ges. . . . .	1 50
„ 91. Bel Chiaro di Luna. Impromptu . . . . .	2 —
„ 93. Wiegenlied. Melodie . . . . .	— 75
„ 106. Three characteristic Melodies . . . . .	3 —
„ 116. Fantaisie brillante on motives of Flotow's Opera Martha (The last rose of summer) . . . . .	3 —
„ 152. Chant du Soir. Impromptu . . . . .	1 50
„ 153. Meditation. Musical sketch . . . . .	1 75
„ 187. The Harpe that once through Tara's Hall . . . . .	1 50
„ 188. Souvenir de Lucia di Lammermore . . . . .	1 50
„ 342. Albnblätter. 3 musik. Skizzen . . . . .	3 —

	Mk. Pf.
<b>Für Harfe od. Pianoforte mit Begleitung.</b>	
Op. 119. Le pauvre petit Savoyarde. Romanze f. Clarinette u. Pfte od. Harfe . . . . .	1 —
„ „ f. Flöte u. Pfte od. Harfe . . . . .	1 —
„ „ f. Violine „ „ . . . . .	1 —
„ „ f. Viola „ „ . . . . .	1 —
„ „ f. Violoncello „ „ . . . . .	1 —
„ „ f. Fagott „ „ . . . . .	1 —

	Mk. Pf.
Op. 175. Concertino f. Harfe u. Orch.-Begl. . . . .	16 —
„ „ „ „ m. Quart.-Begl. . . . .	10 —
„ „ „ „ m. Pfte.-Begl. . . . .	7 50

	Mk. Pf.
<b>Für Pianoforte.</b>	
Op. 93. Wiegenlied. Melodie . . . . .	— 75
„ 113. Trois Etudes mélodiques	
No. 1. Le Désir . . . . .	1 —
No. 2. Romance . . . . .	1 —
No. 3. L'invitation . . . . .	1 —
„ 174. Sous la fenêtre. Sorenade . . . . .	— 75
„ 197. So Engel lieb. Lied ohne Worte . . . . .	1 —

	Mk. Pf.
<b>Gesänge.</b>	
Op. 157. Die Kreuzritter, für Sopr., Tenor und Bass mit Pianoforte ad libitum.	
Partitur . . . . .	1 —
Stimmen . . . . .	1 —
Drei Gesänge für vier Männerstimmen . . . . .	1 50
No. 1. „NunholtmireineKanneWein.“	
No. 2. Das Posthorn: „Trarara, Trarara.“	
No. 3. Der Sänger aus der Ferne: „Siehst du dort die Wolken eilen.“	

Eigenthum des Verlegers.

Eingetragen in's Vereins-Archiv.

Den Verträgen gemäss deponirt.

Leipzig, Friedrich Hofmeister.



# Album-Blätter.

## Nº I.

„Sie singen von Lenz und Liebe,  
Von sel'ger goldner Zeit.“

(Umland.)

Charles Oberthür, Op. 342.

Andante cantabile.

The musical score is written for piano and consists of seven systems of staves. The first system begins with the tempo marking "Andante cantabile" and the performance instruction "dolce espr.". The second system includes "a tempo", "marcato", "cresc.", "f", and "con espr.". The third system is marked "delicato". The fourth system features a "2/1" time signature change. The fifth system includes "cresc.", "poco", and "a - - - poco". The sixth system has "f" and "poco" markings. The seventh system includes "poco" and "a - - - poco" markings. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in blue ink, including "string.", "sost.", and "6".

Handwritten annotations: *C4*, *(D♭)*, *C♭*, *fz*

Musical notation: Grand staff with treble and bass clefs. The piece is in a minor key with a key signature of two flats. The system contains several measures of music with various articulations and dynamics.

Handwritten annotations: *string.*, *sost.*, *a tempo*, *(F♭)*

Musical notation: Grand staff with treble and bass clefs. The system includes dynamic markings such as *sost.* and *a tempo*. There are also handwritten notes like *(F♭)* and *string.*

Handwritten annotations: *sost.*, *a tempo*, *marcato*, *crese. -*

Musical notation: Grand staff with treble and bass clefs. The system features dynamic markings including *sost.*, *a tempo*, *marcato*, and *crese. -*.

Handwritten annotations: *dolce espr.*, *con espress.*, *fz*, *7♭*

Musical notation: Grand staff with treble and bass clefs. The system includes dynamic markings like *dolce espr.*, *con espress.*, and *fz*. A handwritten *7♭* is also present.

Handwritten annotations: *7♭*, *7♯*, *7♭*, *7♯*, *7♭*, *7♯*, *7♭*, *7♯*, *fz*

Musical notation: Grand staff with treble and bass clefs. This system is heavily annotated with handwritten numbers *7♭* and *7♯* above the notes. It also includes the dynamic marking *fz*.

Handwritten annotations: *p*, *(C♭A♭)*, *riten.*, *estinto*, *(C♭)*

Musical notation: Grand staff with treble and bass clefs. The system concludes with dynamic markings *p*, *riten.*, *estinto*, and *(C♭)*. There are also handwritten notes *(C♭A♭)* and *(C♭)*.



N<sup>o</sup> II.

Höre meiner Laute Klänge  
Durch die stille Nacht erzittern.

(D<sup>r</sup> Fried. Marc.)

Moderato.

*mf* (G $\sharp$ )

*cresc.* (A $\flat$ )

*un poco animato* (G $\sharp$ )

(F $\sharp$  E $\flat$ )

(C# E<sup>b</sup>)

*ben legato*

*cresc.* -

- *poco* -

- *poco* ***f*** *un poco rit.* (E<sup>b</sup>)



*a tempo*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and rests.

(F# E#)

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

(Eb)

Third system of musical notation, showing a change in the bass line accompaniment.

*cresc. - - - poco - - - a -*

Fourth system of musical notation, including dynamic markings for crescendo and poco.

*- - poco*

Fifth system of musical notation, concluding the page with a *poco* dynamic marking.

*a tempo*

*crese. e con passione*      *molto rit.*      *mf*      (G $\frac{7}{4}$ )

(G $\frac{7}{4}$ )

*crese.*

(A $\frac{7}{4}$ )      (G $\frac{7}{4}$ )

*leggiero*

*f*



### Nº III.

Leise zieht durch mein Gemüth  
Liebliches Geläute.  
Klinge kleines Frühlingslied,  
Kling' hinaus in's Weite.

(H. Heine.)

Con moto.

The musical score is written for piano in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of staves. The first system begins with a *mf* dynamic marking and includes fingerings 1, 2, 3, and 4 for the right hand. The second system features a circled bass line and an *ab* dynamic marking. The third system includes an *sf* dynamic marking. The fourth system also includes an *sf* dynamic marking. The piece concludes with a final cadence in the bass line.



Handwritten annotations: *a 4*, *8 4*, *5 6*

Chord label: *(E#)*

Chord label: *(E#)*

Chord labels: *(G#)*, *(D# B#)*, *(G#)*, *(E#)*

Chord label: *(Db)*  
Dynamic marking: *fz*

*dolce cantabile*

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with a fermata over the final measure. Bass clef contains a rhythmic accompaniment. Handwritten annotations include 'VII' above the treble staff, 'E4' in the bass staff, and 'E4 D4' in the treble staff.

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with a fermata over the final measure. Bass clef contains a rhythmic accompaniment. Handwritten annotations include 'E4' in the bass staff, 'E4' in the treble staff, and '(D4)' in the treble staff.

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line with a fermata over the final measure. Bass clef contains a rhythmic accompaniment. Handwritten annotations include '(Bb D4)' in the treble staff, '(Ab)' in the treble staff, and '(G4)' in the treble staff.

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line with a fermata over the final measure. Bass clef contains a rhythmic accompaniment. Handwritten annotations include '(D4)' in the treble staff, 'E4' in the bass staff, and 'E4' in the bass staff.

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with a fermata over the final measure. Bass clef contains a rhythmic accompaniment. Handwritten annotations include 'E4' in the bass staff, 'E4' in the bass staff, and 'E4' in the bass staff.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with a fermata over the final measure. Bass clef contains a rhythmic accompaniment. Handwritten annotations include '11' above the treble staff, '12' above the treble staff, and 'E4' in the bass staff.



Handwritten annotations: *7b*, *7b*

Handwritten annotation: *7b*

Handwritten annotations: *7b*, *7b*

Handwritten annotations: *7b*, *7b*

Handwritten annotation: *0*

Handwritten annotations: *0*, *0*, *0*

## Musikalische Werke

von

# Theodor Kirchner.

### Für Orchester.

	Mk. Pf.
Polonaise, Gavotte, Ungarisch gesetzt von Schulz-Beuthen. Partitur netto	4. —
Stimmen netto	9. —

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Op. 20. Quartett G dur f. 2 Violinen, Viola und Violoncell . . . . . Partitur netto	4. 50
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„ 79. Acht Stücke für Violine und Clavier Heft I—IV. . . . . à	2. 50
„ 83. Bunte Blätter. 12 Stücke für Clavier, Violine und Violoncell. Heft I. II. à netto	4. —
„ 84. Quartett für Clavier, Violine, Bratsche und Violoncell . . . . . netto	12. —
Serenade für Clavier, Violine und Violoncell	2. 50

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Polonaise in F dur . . . . .	4. —
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Stücke für Clavier, frei bearbeitet vom Componisten. Nr. 1—64. . . . . à —. 75 bis	2. —
Op. 84. Quartett arr. . . . . netto	7. 50

### Clavierstücke für 2 Hände.

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„ 26. „ ungebunden . . . . . netto	3. —
„ 27. Capricen, Heft I. II. . . . . à	3. —
„ 28. Nottornos . . . . .	4. —

### Clavierstücke für 2 Hände.

	Mk. Pf.
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„ 32. Aus trüben Tagen, Heft I. II. . . . . à	5. —
„ 35. Spielsachen, 14 leichtere Clavierstücke netto	4. —
„ 36. Phantasien am Clavier, Heft I. II. à	3. 50
„ 41. Verwehte Blätter, 6 Clavierstücke, Heft I—III. . . . . à	2. 50
„ 43. Vier Polanaisen für Clavier . . . . .	5. —
„ 51. „An Stephen Heller“, 12 Clavierstücke Heft I—III. . . . . à netto	3. —
„ 53. Florestan und Eusebius. Nachklänge. Heft I—III. . . . . à	2. 50
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„ 61. Characterstücke. Heft I—III. . . . . à	3. —
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„ 74. Alte Erinnerungen. 12 leichte Clavierstücke. Heft I. II. . . . . à	3. 50
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