



Harfe solo.

Alberstoetter, Carl. Drei kl. Vortragstücke.

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

Chopin, Fr. Werke bearb. v. 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 Nympe. Scherzo

Gillmann, Kurt. op. 10. Melodie

- op. 15. Arabeske
- op. 25. Walzer

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

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

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.

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, bearb. von Wilh. Posse

Magistretti, L. M. Des Harfenisten Konzert-Programm. Bearbeitung aller 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. Le coucou
- No. 9. Galuppi, B. Giga
- No. 10. Paradisi, P. D. Toccata
- No. 11. Rolfe, 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. Nachtsstück. 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.

Schücker, 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 Vortragstücke. op. 102. Romance
- op. 103. Nocturne
- op. 104. Capriccio musical und Intermezzo
- op. 105. Konzertwalzer

— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.

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- No. 2. Waldesrauschen
- No. 3. Am Bach
- No. 4. Elfentanz
- No. 5. Abendlied

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

Revidiert von W. Posse.

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- op. 9. Mazurka
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- op. 19. Valse lente
- op. 23. Saltarelle
- op. 27. Sevillana
- op. 33. Invocation
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- op. 40. Danse slave
- op. 41. Légende bretonne
- op. 42. Remembrance
- op. 43. Recueillement
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Variationen F dur auf ein lustiges Thema.

H. Trneček, Op. 73.

Thema.
Tempo giocoso.

Harfe.

The musical score is written for harp and consists of five systems. The first system is the 'Thema' in 'Tempo giocoso'. It begins with a treble clef and a key signature of one flat (Bb). The time signature is 2/4. The first system includes dynamics *f*, *mf*, and *cresc.*, along with fingering numbers 1, 2, and 3. The second system continues the theme with dynamics *f* and *mf*. The third system features dynamics *f*, *p*, and *mf*. The fourth system includes dynamics *cresc.*, *rit.*, *ff.*, and *f dim.*. The fifth system concludes with dynamics *mf* and *f*. The score includes various articulations and fingering instructions throughout.

Var. 1.

p staccato *poco string.*

h^b - a^b -

a tempo *p* *mf*

a^b b^b -

p *mf*

h^b -

f

b^b 1 3

rit. - - *a tempo*

p

a^b d^b e^b a^b

poco string. *f* *a tempo*

e^b d^b c[#] - f[#] -

Allegretto = ♩ .

Var. 2.

Lustig. Moderato quasi Allegretto.

Var. 3.

The musical score is written for piano in 2/4 time. It consists of seven systems of two staves each. The key signature has one flat (B-flat). The score includes various musical notations such as trills, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece starts with a piano (*p*) dynamic and includes a section marked *f* (forte). A section is marked *(facilité)*. The score concludes with a piano (*p*) dynamic. The following table summarizes the key features of each system:

System	Staff 1 (Right Hand)	Staff 2 (Left Hand)	Other Markings
1	Trills, slurs, fingerings 1, 2, 3	Trills, slurs, fingerings 3, 3	<i>p</i> , <i>h^h</i>
2	Trills, slurs, fingerings 3, 2	Trills, slurs, fingerings 2, 2	<i>p</i> , <i>f</i> , <i>(facilité)</i> , <i>a^b</i>
3	Trills, slurs, fingerings 3, 3	Trills, slurs, fingerings 3, 3	<i>p</i> , <i>b^b</i> , <i>a^h</i> , <i>e^b</i> , <i>c[#]</i> , <i>h^h</i>
4	Trills, slurs, fingerings 1, 2, 3, 4, 4	Trills, slurs, fingerings 3, 2, 3	<i>cresc.</i> , <i>f</i> , <i>a^b</i> , <i>e^b</i> , <i>d^b</i>
5	Trills, slurs, fingerings 3, 2, 3, 1, 1	Trills, slurs, fingerings 3, 3	<i>p</i> , <i>m. g.</i> , <i>p</i> , <i>a^h</i> , <i>d^h</i> , <i>e^h</i> , <i>g[#]</i>
6	Trills, slurs, fingerings 1, 2, 3, 4, 4	Trills, slurs, fingerings 3, 2, 3	<i>f</i> , <i>e^b</i> , <i>h^b</i> , <i>a^b</i> , <i>h</i>

8

f

cresc.

1 2 3 2 3 2 3 2

Handwritten musical notation system 1, featuring a treble and bass clef. The treble clef has an 8-measure repeat sign. Fingerings 1, 2, 3, 2, 3, 2, 3, 2 are indicated above the notes. Dynamics include *f* and *cresc.*

f

f

eb *ab*

Handwritten musical notation system 2. Dynamics include *f*. Chord symbols *eb* and *ab* are present. Includes a 4-measure repeat sign.

f

eb *ah* *d^b-h* *h^h* *b^b*

Handwritten musical notation system 3. Dynamics include *f*. Chord symbols *eb*, *ah*, *d^b-h*, *h^h*, and *b^b* are present. Includes a 4-measure repeat sign.

dim. *p*

Handwritten musical notation system 4. Dynamics include *dim.* and *p*.

cresc. *f* *dim.*

d^b *d^h* *d^b*

Handwritten musical notation system 5. Dynamics include *cresc.*, *f*, and *dim.*. Chord symbols *d^b*, *d^h*, and *d^b* are present. Includes an 8-measure repeat sign.

rit. *p*

Handwritten musical notation system 6. Dynamics include *rit.* and *p*. Includes an 8-measure repeat sign.

Tempo di Menuetto.

Var. 4.

The musical score for Variation 4 is written in 2/4 time and consists of seven systems of two staves each. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and includes a *cresc.* marking. The second system features a forte (*f*) dynamic and includes a *etouffé* marking. The third system includes a *sost.* marking and a *mf* dynamic. The fourth system includes a *dim.* marking and a *cresc.* marking. The fifth system includes a *mf* dynamic and a *cresc.* marking. The sixth system includes a *f* dynamic and a *cresc.* marking. The seventh system includes a *p* dynamic and a *rit.* marking. The score concludes with a fermata on the final chord.

Allegro.

Var. 5.

3 2 1 3 2 1
p *pp* *p* *cresc.*
 2 3 2 3 2 3

f *etouffé*

p *mf* *p* *mf* *p*

cresc. *f*

p *pp* *p* *p* *cresc.*

f *etouffé*

Allegro meno.

Var. 6.

8

p *cresc.* *p*

f# g ges fh

Allegro.

8

cresc. *mf* *cresc.* *f*

string.

d^b a^b g^b g^b e^b

a tempo

sf *p* *cresc.* *p*

a^b d^b 3 1 2 1 2 1 3 1 2 1 2 1 c[#] c^b

cresc. *f* *cresc.*

string.

e^b a^b 3 e^b d^b 1 3 4 g^b c^b

Allegro.

ff *sf* *p* *cresc.*

a^b c^b

sf *p* *m.g.* *cresc.*

g^b a^b

8

sf p m.g. *f p m.g.* *cresc.* *p*

a^b

8

cresc. *f*

1 3 1 2 1 3 4

f p *cresc.* *p*

3 1 2 1 3 1 2 1 2 1 3 1 3 1 3 1 4

c^b

cresc. *f p* *cresc.*

g^b *a^b* *d^b* *d⁴* *d⁴*

3 1 2 1 3 2 1 3 1 2 1 2 1

p mf cresc. *f*

d^{b4} *c⁴* *a⁴* *d⁴* *g⁴*

brillante *sf*

Tempo comodo moderato.
gut rhythmisieren

Var. 7.

f *cresc.* (ges)

h^h g^b a^b g^h a^h

ff *mf*

d^b e^b

f

h^h a^b a^h

ff

d^b e^b a^b e^h a^h d^h

e^b a^b

c[#] e^b f[#] e^h

Allegro. (nicht übereilen.)

Var. 8

p *cresc.*

h^h a^h a^b a^h a^b

8

p *f* *p*

b^b — h — b — e^h — d^b — d^h — o

8

f *p* *p*

h^h — b^b — a^h — o — o — d^b — b —

8

mf

e^h — b — h — e^b — h — b — h — b

8

g^b — e^h — b — a^b — d^h — b — c^h — c^b

8

d^h — b — h — c^b — g^h — g^b — d^b — f^b — h — b — f^h

8

1. 2.

d^h — g^h — d^h — h^h —

Repetition ad libitum

Finale.

8

Andantino.

accelerando

(dis) ^(dis) ^(h) *sostenuto*

(dis)

f

g^\sharp d^\sharp

Moderato.

ff

8

1 3 4

4 2 1 1

g^\sharp b^\flat

2 1 3

3

f

e^\flat d^\flat

mf *f* *mf*

1

dim.

e^\sharp b a^\flat e^\sharp b

mp

1 3 2 4

d^\sharp

p *dim.* *rit.* *pp*

e^\flat d^\sharp e^\sharp d^\sharp

Tempo I.

pp *attacato* *giocoso* *mf* *cresc.*

a[♯] c[♯] c[♯]

f *ff* *brillante*

8

8 *cresc.* *f* *Tempo di Tema.*

mf *cresc.* *f*

h[♯] a^b a[♯]

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). The system contains six measures. The bass line starts with a B-flat (b^b) and ends with a B-flat (b^b). The treble line features eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains six measures. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The bass line has a B-flat (b^b) at the start. The treble line has a *f* (forte) marking in the fourth measure.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains six measures. Dynamic markings include *sf* (sforzando) and *rit.* (ritardando). The bass line has a D-flat (d^b) and an A-flat (a^b). The treble line has a *rit.* marking in the sixth measure.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains six measures. Dynamic markings include *fa tempo*, *p*, *cresc.*, and *f*. The bass line has an E-flat (e^b) at the start. The treble line has a *f* marking in the sixth measure.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains six measures. A marking *m.g.* (more grave) is present in the sixth measure. The bass line has a D-flat (d^b), B-flat (b^b), and C-sharp (c[#]). The treble line has a B-flat (b^b) and C-sharp (c[#]).

8
m.d.
ff

This system contains the first two staves of music. The upper staff is in treble clef and begins with an 8-measure rest. The lower staff is in bass clef and contains several measures of music, including a triplet of eighth notes and a dynamic marking of *ff*.

f#
eb

This system contains the next two staves. The lower staff features a triplet of eighth notes and a dynamic marking of *f#*. The system concludes with a chord marked *eb*.

eb
c#

This system contains the next two staves. The lower staff includes a triplet of eighth notes and chords marked *eb* and *c#*.

f#
h#
g#
g#
c#
b^b
c#

This system contains the next two staves. The lower staff features several chords marked with accidentals: *f#*, *h#*, *g#*, *g#*, *c#*, *b^b*, and *c#*.

8

This system contains the next two staves. The upper staff has an 8-measure rest. The lower staff contains several measures of music with various note values and rests.

8
3
2
1

This system contains the final two staves. The upper staff has an 8-measure rest. The lower staff features a triplet of eighth notes and other notes with fingerings 3, 2, and 1.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand features a series of eighth-note chords and arpeggios. The left hand has a bass line with some triplets and a final measure with a sharp sign (h#).

Second system of musical notation. Treble clef, key signature of one flat. The right hand continues with eighth-note patterns. The left hand has a bass line with triplets and fingerings (1, 2, 3, 4).

Third system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with a dynamic marking *ff* and a flat sign (b^b).

Fourth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords and a dynamic marking *ff*. Chord symbols c#, h#, e^b, a^b, e^b are visible below the staff.

Fifth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with slurs and fingerings (3, 2, 1, 2, 3). The left hand has a bass line with chords and a dynamic marking *ff*. A glissando marking (*gliss.*) is present above the right hand.

Sixth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords and a dynamic marking *ff*. The system ends with a double bar line and a fermata.





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