



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

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

No. 1. Morgenstimmung

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.

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

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

Tedeschi, L. M.

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- 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

Theumann, M.

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- Rhapsodie hongroise

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- op. 30. Novelette
- op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ..
- 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
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- A Capri. Tarantelle
- 2^{me} Impromptu

Zabel, Albert. Drei große Konzert-Etuden.

- No. 1, 2, 3

Zingel, Rud. Ew. Hymne

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A M^r FRITZ SCHARFF

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

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CAPRICCIOSA.

(VALE LENTE.)

Gabriel Verdalle.

Allegro ma non troppo.

Harpe. *f*

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: starts with a whole note chord (F#4, A4, C5), followed by a half note chord (F#4, A4), and then a quarter note chord (F#4, A4). Bass clef: starts with a whole note chord (F#2, A2, C3), followed by a half note chord (F#2, A2), and then a quarter note chord (F#2, A2). Dynamics include *f*.

Second system of musical notation. Treble clef: starts with a half note chord (F#4, A4), followed by a quarter note chord (F#4, A4), and then a quarter note chord (F#4, A4). Bass clef: starts with a half note chord (F#2, A2), followed by a quarter note chord (F#2, A2), and then a quarter note chord (F#2, A2). Dynamics include *mf*, *p*, and *p.*. Instruction: *molto rit.*

Third system of musical notation. Treble clef: starts with a half note chord (F#4, A4), followed by a quarter note chord (F#4, A4), and then a quarter note chord (F#4, A4). Bass clef: starts with a half note chord (F#2, A2), followed by a quarter note chord (F#2, A2), and then a quarter note chord (F#2, A2). Dynamics include *pp* and *con espressione*. Tempo markings: *Lento* and *A tempo*.

Fourth system of musical notation. Treble clef: starts with a half note chord (F#4, A4), followed by a quarter note chord (F#4, A4), and then a quarter note chord (F#4, A4). Bass clef: starts with a half note chord (F#2, A2), followed by a quarter note chord (F#2, A2), and then a quarter note chord (F#2, A2). Dynamics include *cresc.* and *f*.

Fifth system of musical notation. Treble clef: starts with a half note chord (F#4, A4), followed by a quarter note chord (F#4, A4), and then a quarter note chord (F#4, A4). Bass clef: starts with a half note chord (F#2, A2), followed by a quarter note chord (F#2, A2), and then a quarter note chord (F#2, A2). Dynamics include *pp* and *cresc.*. Tempo markings: *Lento* and *A tempo*.

Sixth system of musical notation. Treble clef: starts with a half note chord (F#4, A4), followed by a quarter note chord (F#4, A4), and then a quarter note chord (F#4, A4). Bass clef: starts with a half note chord (F#2, A2), followed by a quarter note chord (F#2, A2), and then a quarter note chord (F#2, A2). Dynamics include *m.g.* and *pp*. Instruction: *cedez*. Tempo marking: *Lento*.

cresc.

f *pp* *Lento* *A tempo*

cresc.

cédéz *f* *pp* *Lento* *A tempo*

Animato *Lento* *mf*

A tempo *Animato*

poco rit. *A tempo* *con spirito*

3 *f*

mf *p*

poco rit. *A tempo*

dim. *m.g.* *mf*

p *rall.*

Lento *A tempo*

mf *stis*

Lento

f

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 long, sweeping melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a quarter note A4. The bass staff has a quarter rest, followed by a quarter note G3, and a quarter note F3.

subito p

cédez

The third system is marked *subito p* and *cédez*. The treble staff continues the melodic line from the previous system, ending with a quarter note G4. The bass staff has a quarter rest, followed by a quarter note G3, and a quarter note F3.

A tempo

crescendo -

f

The fourth system is marked *A tempo* and *crescendo -*. The treble staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bass staff has a quarter rest, followed by a quarter note G3, and a quarter note F3. The system ends with a *f* dynamic marking.

rallentando

mf

diminuendo

The fifth system is marked *rallentando* and *diminuendo*. The treble staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bass staff has a quarter rest, followed by a quarter note G3, and a quarter note F3.

Con delicatezza.

p A tempo

mf

The sixth system is marked *Con delicatezza.* and *p A tempo*. The treble staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bass staff has a quarter rest, followed by a quarter note G3, and a quarter note F3. The system ends with a *mf* dynamic marking.

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 staff.

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 staff, and *Grazioso.* is written above the final measure.

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 staff.

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*.

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 marked *p*.

Accelerando sine al Fine

Fourth system of musical notation. Treble clef with a melodic phrase marked *mf*. Bass clef with a whole note chord.

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.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a simple accompaniment. Dynamics include *f* and *sfz*. A triplet of eighth notes is marked with numbers 1, 1, 2, 3.

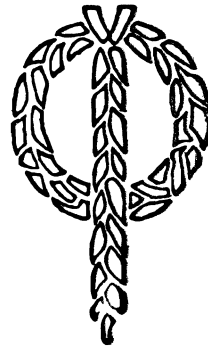
Second system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a simple accompaniment. Dynamics include *mf*.

Third system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a simple accompaniment. Dynamics include *f* and *sfz*.

Fourth system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a simple accompaniment. Dynamics include *p*, *mf*, and *f*.

Fifth system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a simple accompaniment. Dynamics include *ff* and *fff*. There are some markings above the notes, possibly indicating fingerings or articulation.

Sixth system of musical notation. The right hand plays a melodic line with slurs. The left hand plays a simple accompaniment. Dynamics include *sfz*.



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