



# Für HARFE



## Harfe solo.

	M netto		M netto		M netto
<b>Alberstoeffer, Carl.</b> Drei kl. Vortragsstücke.					
op. 4. Romanze .....	1 50				
op. 5. Marsch .....	1 50				
op. 6. Tokkata .....	2 50				
<b>Chopin, Fr.</b> Werke bearb. von Wilh. Posse.					
— Fantasie Impromptu Op. 66 .....	4 —				
— Mazurka, Op. 24 No. 1 .....	1 50				
— Etude (Ges dur), Op. 10 No. 5 .....	2 —				
— Etude (Es dur), Op. 10 No. 11 .....	2 —				
— Etude (As dur), Op. 25 No. 1 .....	2 —				
<b>Dizi, F.</b> 'Sonate Pastorale .....	2 50				
Grande Sonate .....	3 —				
Neue, von W. Posse revidierte Ausgabe.					
<b>Ferroni, Vincenzo.</b> op. 60. Zéphyr et la Nympe. Scherzo .....	2 —				
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.					
a) Notturmo	}	.....	2 —		
b) Ständchen					
c) Canzonette					
<b>Huber, Walter.</b> op. 5. Andante religioso .....	2 —				
— op. 12. Valse lente .....	2 —				
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	2 —				
— op. 12. Zwei Stücke .....	2 50				
a) Souvenir. b) Arabeske.					
— Deux Esquisses (Mélancolie. Joie) ..	2 50				
<b>Kunze, Hugo.</b>					
— op. 5 No. 1. Fantasie helvetica .....	2 50				
— op. 5 No. 2. Stille Nacht, heilige Nacht. Fantasie .....	2 —				
— op. 5 No. 3. Fantasie über „Die letzte Rose“ .....	2 —				
<b>Liszt, Franz.</b> Liebesträume. Drei Notturnos, bearbeitet von Wilh. Posse ..	3 —				
— Consolations, bearbeitet von Wilh. Posse	2 50				
<b>Magistretti, L. M.</b> Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.					
No. 1. Rossi, Mich. Angelo. Andantino Allegro .....	2 —				
No. 2. Scarlatti, Domenico. Bourrée .....	2 —				
No. 3. Bach, J. S. Allemande .....	1 50				
No. 4. Bach, J. S. Gavotte .....	2 —				
No. 5. Händel, G. F. Courante ..	2 —				
No. 6. Händel, G. F. Passacaglia ..	2 —				
No. 7. Zipoli, D. Corrente .....	1 50				
No. 8. Daquin, C. Lecoucou .....	2 —				
No. 9. Galuppi, B. Giga .....	2 —				
No. 10. Paradisi, P. D. Toccata ..	2 —				
No. 11. Rolle, J. H. Allegro Presto	2 50				
No. 12. Grazioli, G. B. Moderato	2 —				
<b>Oberthür, Charles.</b> Meine Ruh' ist hin. Musikal. Illustration. (Goethes Faust)	2 —				
<b>Poenitz, Franz.</b>					
— op. 68. Klänge aus der Alhambra .....	2 50				
— op. 76. Adventklänge. Präludium .....	2 50				
— op. 77 No. 1. Abendfrieden .....	2 50				
— op. 77 No. 2. Nocturno .....	3 —				
— op. 78. Maskenscherz. Salonstück ..	2 50				
<b>Posse, Wilhelm.</b> Mazurka .....	2 —				
— Tarantelle .....	2 —				
— Improvisationen .....	2 50				
— Zwei Walzer. No. 1 (As moll), No. 2 (Es dur) .....	2 —				
— Sechs kleine Stücke .....	2 50				
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. Jede Etude	2 —				
— Drei Etuden. No. 1, 2, 3. Jede Etude	2 —				
— Variationen üb. d. Karneval von Venedig	4 —				
— Thema mit Variationen .....	4 —				
Siehe auch unter Chopin und Liszt.					
<b>Schuëcker, Edmund.</b> op. 28. Legende ..	2 50				
— op. 35. Fantasio appassionato .....	4 —				
— op. 36. Sechs Virtuosen-Etuden .....	5 —				
— op. 37. Elisabeth Gavotte .....	2 —				
— op. 38. Barcarole .....	2 50				
— op. 41. Henrica. Nocturno .....	2 50				
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 50				
— op. 52. Zwei leichte Salonstücke.					
a) Capriccio marcial .....	2 —				
b) Capriccio melodieux .....	2 —				
— Vier leichte Vortragsstücke.					
op. 102. Romance .....	2 —				
op. 103. Nocturne .....	2 —				
op. 104. Capriccio musical und Intermezzo .....	2 —				
op. 105. Konzertwalzer .....	2 —				
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.					
No. 1. Morgenstimmung .....	2 —				
No. 2. Waldesrauschen .....	2 —				
No. 3. Am Bach .....	2 —				
No. 4. Elfentanz .....	2 —				
No. 5. Abendlied .....	2 —				
<b>Spohr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	2 —				
Revidiert von W. Posse.					
<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied)	2 —				
— op. 42. Serenade .....	2 —				
— op. 50. An der Quelle. Salonstück ..	2 —				
— op. 56. Marguerite. Gavotte .....	2 —				
<b>Tedeschi, L. M.</b>					
— op. 31. Marionetta. Humoreske .....	2 —				
— op. 32. Pattuglia Spagnuola .....	2 —				
— op. 34. Suite .....	5 —				
— op. 36. Al Ruscello. Studio di Concerto	4 —				
— op. 37. Etude Impromptu .....	2 50				
— op. 42. Angelus .....	2 —				
— op. 43. Presque rien .....	2 —				
— op. 44. Anacreontica .....	2 50				
— op. 45. Idillio .....	2 —				
<b>Theumann, M.</b>					
— op. 7/8. Deux pièces: Douleur, Resignation .....	2 —				
— op. 9. Rêve d'une Mazurka .....	2 —				
— op. 10. Cantique d'amour .....	2 —				
— op. 11. Fantaisie sur quatre thèmes russes	2 50				
— Rhapsodie hongroise .....	2 50				
<b>Trneček, Hans.</b>					
— op. 7. Schubert-Fantasie .....	3 —				
— op. 30. Novelette .....	2 —				
— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ..	3 —				
— op. 73. Variationen üb. ein lustig. Thema	3 —				
— op. 74. Erste Rhapsodie .....	3 —				
— op. 75. Dalibor. Oper v. Fr. Smetana. Fantasie .....	4 —				
— op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett	2 50				
<b>Verdalle, Gabriel.</b>					
— op. 1. Andante religioso .....	2 —				
— op. 2. l'Oiseau-Mouche .....	2 —				
— op. 3. Petite Marche .....	2 —				
— op. 4. Aubade .....	2 —				
— op. 5. Sérénade .....	2 —				
— op. 6. Romance sans paroles .....	2 —				
— op. 7. Adagio .....	2 —				
— op. 8. Valse caprice .....	2 —				
— op. 9. Mazurka .....	2 —				
— op. 10. Barcarole .....	2 —				
— op. 19. Valse lente .....	2 50				
— op. 23. Saffarelle .....	2 —				
— op. 27. Sevillana .....	2 —				
— op. 33. Invocation .....	2 —				
— op. 34. Doux songe .....	2 —				
— op. 39. Lucciola .....	2 —				
— op. 40. Danse slave .....	2 —				
— op. 41. Légende bretonne .....	2 —				
— op. 42. Remembrance .....	2 —				
— op. 43. Recueillement .....	2 —				
— op. 45. Childish march .....	2 —				
— op. 46. Leggenda d'amore .....	2 —				
— op. 67. Primavera .....	2 —				
— op. 73. Badinage .....	2 —				
— op. 76. Amoroso .....	2 —				
— op. 79. Berceuse .....	2 —				
— op. 87. Scherzetto .....	2 —				
— op. 89. Impromptu .....	2 —				
— Capricciosa .....	2 —				
— On the Lake .....	2 —				
— Quatrième Air de Ballet .....	2 50				
— A Capri. Tarantelle .....	2 50				
— 2 <sup>me</sup> Impromptu .....	2 50				
<b>Zabel, Albert.</b> Drei große Konzert-Etuden.					
No. 1, 2, 3. .... Jede Etude	2 50				

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Aufführungsrecht vorbehalten.

# Valse lente.

Gabriel Verdalle, Op. 19.

*Largo.*

Harpe.

*rall.* (E#) *Tempo di Valz. Moderato.*

*gracioso* *p*

*p*

M  
117  
V483vl

756384

3

First system of musical notation for harp, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. Dynamics include *mf* and *f*. The system concludes with a *rall.* marking.

Second system of musical notation for harp. It continues the piece with similar textures. Dynamics include *p*. A *slid* marking is present in the bass line. The system ends with a *a tempo* marking.

Third system of musical notation for harp. The texture remains dense with chords and moving lines. Dynamics include *p*.

Fourth system of musical notation for harp. Dynamics include *mf*. The system concludes with a *rall.* marking.

Fifth system of musical notation for harp, the final system on the page. It features complex textures and concludes with a double bar line. Dynamics include *mf*. A *slid* marking is present in the bass line.

*espressivo*

*p*

*cresc.* *dim.*

*p*

*rall.*

*mf* *p*

cre - scen - do

*poco rit.* *f* *mf* *a tempo*

*p* *mf*

cre - scen - do

*pp* *molto rit.*

*ppp gliss.* 11 11 10

*a tempo*

*rall.*

*gliss.* *p* **Tempo I.**

*p* *p*

The musical score is written for harp and consists of seven systems, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system starts with a treble clef and a key signature of one sharp (F#). The score includes markings such as *mf*, *rall.*, *p*, *p dolce*, *Più lento.*, *ppdolciss.*, and *allargando perdendosi*. There are also some performance instructions like *alib.* and *2.* indicating specific techniques or fingerings.

