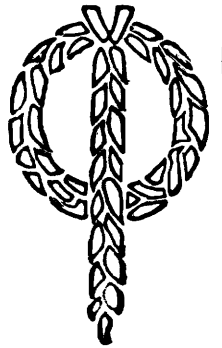




Für HARFE



Harfe solo.

- Alberstoecker, 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
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 — Etude (Es dur), op. 10 No. 11
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- 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) 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, bearb. von Wilh. Posse
- Magistretti, L. M.** Des 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. Le coucou ..
 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
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- st
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Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ .

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 — op. 42. Serenade
 — op. 50. An der Quelle. Salonstück ..
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Tedeschi, L. M.

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 — op. 11. Fantaisie sur quatre thèmes russes
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Verdalle, Gabriel.

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 — op. 7. Adagio
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 — op. 9. Mazurka
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 — 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
 — Quatrième Air de Ballet
 — A Capri. Tarantelle.....
 — 2^{me} Impromptu

Zabel, Albert. Drei große Konzert-Etuden.

- No. 1, 2, 3.....

Zingel, Rud. Ew. Hymne

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von

W. Kienzl, Op. 53.

254457

Haupt

Harfe.

arrangirt von ALFRED HOLY.

Moderato.

Harfe.

The first system of the harp piece consists of two staves. The treble staff contains a melodic line with several triplet figures, each marked with a '3' and a slur. The bass staff provides a harmonic accompaniment with chords and some triplet patterns.

The second system continues the melodic and harmonic development. The treble staff features more complex triplet patterns with slurs, while the bass staff maintains a steady accompaniment.

The third system shows further melodic elaboration in the treble staff, with triplets and slurs. The bass staff continues to support the melody with chords and rhythmic patterns.

The fourth system features a continuation of the triplet-based melody in the treble staff, with the bass staff providing a consistent accompaniment.

The fifth system introduces a change in the bass line, with more active movement. The treble staff continues with its triplet-based melodic line.

The sixth and final system on the page concludes the piece. It features a dynamic marking of *mf* (mezzo-forte) in the bass staff. The treble staff continues with triplet figures, and the bass staff has a more active accompaniment.

Harfe.

The first system of the harp piece consists of two staves. The treble staff contains a series of arpeggiated chords, each with a slur over it, moving in a descending sequence. The bass staff provides a harmonic accompaniment with chords and some melodic fragments.

The second system continues the arpeggiated melodic lines in the treble staff. The bass staff continues with harmonic support, including some triplets in the lower register.

The third system features a more complex melodic line in the treble staff with detailed fingerings (1, 2, 3, 4) and a 'm.s.' (mano sinistra) marking. The bass staff has chords and some melodic lines.

The fourth system includes several chord labels: Eb/Bb, A4, Gb, Eb/Cb, Fb, and Ab. The treble staff has arpeggiated chords, and the bass staff has chords and some melodic lines.

The fifth system features a treble staff with triplets and a 'mf' (mezzo-forte) dynamic marking. The bass staff has chords and some melodic lines.

The sixth system includes chord labels: G4/C4, Fb, D4, and C4. The treble staff has arpeggiated chords, and the bass staff has chords and some melodic lines.

Harfe.

p

p D: de

cresc. F: D: 1 2 3 4 1 2 3 4

ritard. 1 2 3 4

a tempo *mf* *simile* *pp* 1

Harfe.

riten. *a tempo*

pp 1 *A♭ E♭* 1 *pp* G♯

F♭ A♯ G♭ F♯ A♭

mf A♯ H♯

F♯ D♯ *p* 4 3 2 1 4 3 1 4 3 1 *pp* F♯ C♯ A♭ F♯ C♯ *p*

F♯ A♭ F♯ C♯ *pp* 6 6 6 6 *ppp* 6 6 6

8 A♭ D♭ F♯ C♯ *pp* *p* *f* *p* 1