

COMPOSITIONS POUR HARPE

PAR

CHARLES OBERTHÜR

MÉTHODE ET EXERCICES.

- Op. 36. Harfenschule für doppelte und einfache Bewegung (Method for the Harp) . . .
„ 24. Préludes dans tous les tons (Supplément à la Méthode) 2 Cahiers . . . chaque
The Major and Minor Scales (Tonleitern in Dur und Moll)

HARPE SEULE.

- Op.
30. Souvenir de Boulogne, Nocturne
92. Eugenia, Etude caractéristique
114. Stray leaves, 3 Sketches
122. 3 Mélodies
123. La Grâce, Impromptu
150. La Sylphide, Morceau caractéristique
168. *Reichardt's Song*. Thou art so near and yet
so far (Du liebes Aug') transcr.
178. Hommage à Milton, 3 Mélodies
181. Le Réveil des Elfes, Morceau caractéristique
182. A fairy Legend
183. Erin, oh! Erin, Mélodie irlandaise favorite
185. Miranda. Scena senza parole
195. Les Gracieuses. 3 Mélodies favorites
207. Air Russe (Le Sarafan)
219. Clouds and Sunshine. Musical Illustration
298. Adieu, Impromptu
304. Graziella, Caprice
305. Fleur de Lys, Mélodie
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311. Sylvana, Air de Ballet
312. Solitude, Impromptu
327. Un Songe, Poésie musicale
328. Olympia, Caprice

Fleurs de Jules Schuthoff, Morceaux élégants:

- Nr. 1. Le Zéphyr, Romance
„ 2. Nocturne, Op. 11
„ 3. La Naiade, Mélodie
„ 4. Chanson à boire, 2^{me} Impromptu, Op. 8
„ 5. Elégie, Marche funèbre
„ 6. La Berceuse, 4^{me} Impromptu
„ 7. Confidence, 1^{re} Impromptu, Op. 8
„ 8. Polouéa, Mazurka en La mineur

Sérénade de Gounod

Méditation de Gounod

Les Gouttes d'eau, Caprice-Etude de J. Ascher.

Cavatine de l'opéra „Der Freischütz“

Liebeslied aus der Walküre von R. Wagner

Walther's Preislied. von R. Wagner

Hymnes sacrés

Etude de Concert de Gorla

A Dream of by-gone days, Melody

Philomèle. Paraphrase

Le Sylphe, Morceau gracieux

La Serenata de G. Braga

The Nun's Prayer Op. 54

3 Musical Sketches:

No. 1. The Gipsy Girl

„ 2. The Gondolier

„ 3. The blind Girl

2 HARPES.

- Op. 297. Amadis, Duo

HARPE AVEC ACC. DE PIANO etc.

- Op.
31. Réminiscences italiennes, Duo pour Harpe et
Piano
42. Souvenir de Schwalbach, Nocturne pour Harpe
et Violon (ou Cello, ou Flûte, ou Cor) chaque
56. Martha, Fantaisie pour Harpe et Piano
90. Mon Séjour à Darmstadt, Nocturne pour Harpe
et Violon (ou Cello, ou Cor) chaque
90. Mon Séjour à Darmstadt, Nocturne pour Harpe
et Violon et Violoncello (ou 2 Violons, ou 2
Violoncelles, ou 2 Cors) chaque
141. Obéron, Grand Duo pour Harpe et Piano
172. Un Ballo in Maschera, Souvenir pour Harpe et
Piano
297. Amadis, Duo pour Harpe et Piano
299. Berceuse pour Harpe (ou Piano) et Violon
299. Berceuse, arr. en Duo pour Harpe et Piano,

Gesang der Rheintöchter aus Götterdämmerung, für Harfe und Piano

Sérénade de Gounod pour Harpe et Piano

Méditation de Gounod pour Harpe et Violon (ou Piano) chaque

Choeur de l'Opéra „Norma“ pour Harpe et Piano

Cavatine de l'Opéra „Robert le Diable“ pour Harpe et Piano

La Traviata de Verdi, Duo pour Harpe et Piano

Trois Marches funèbres transcrites pour Harpe et Violon (ou Cello, ou Flûte, ou Cornet, ou Clarinette) ou Piano)

Nr. 1. Beethoven, Marche funèbre de l'Op. 26

„ 2. Chopin, Marche funèbre de la Sonate, Op. 35

„ 3. Schuthoff, Marche funèbre, Elégie

1^{re} Trio pour Harpe, Violon et Violoncello, Op. 139 n

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B. SCHOTT'S SÖHNE

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LEIPZIG—LONDON—BRUXELLES—PARIS

Printed in Germany.



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117
J.E.
256
1005

CLOUDS AND SUNSHINE.

C. OBERTHÜR .

Op. 219.

LARGO .

p *profondo .*

cres .

dimin .

a tempo .

First system of musical notation for the harp piece, featuring a treble and bass staff with various chords and melodic lines.

Second system of musical notation, including performance instructions: *dolce espress.* and *ben legato*. Handwritten annotations include *rit* and *p (Fb)*.

Third system of musical notation, including the instruction *cres.*

Fourth system of musical notation, including the instruction *(A4)*.

Fifth system of musical notation, including performance instructions: *cres.*, *fz*, *sost.*, and *a tempo*.

HARP.

The first system of musical notation for Harp, measures 1-5. The music is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with a trill in the fifth measure, while the left hand provides a steady accompaniment of chords. A fermata is placed over the final chord in the fifth measure.

The second system of musical notation for Harp, measures 6-10. The right hand continues with a melodic line, including a trill in the eighth measure. The left hand accompaniment remains consistent with the first system.

The third system of musical notation for Harp, measures 11-15. The right hand melodic line is accompanied by a *cres.* (crescendo) marking in the left hand. The system concludes with a *diminu.* (diminuendo) marking in the right hand.

The fourth system of musical notation for Harp, measures 16-20. The right hand features a melodic line with a trill in the 18th measure. The left hand accompaniment includes a *pp* (pianissimo) marking. The system ends with the instruction *(G#D#Bb) e perdendosi.*

The fifth system of musical notation for Harp, measures 21-24. The right hand melodic line is marked *molto riten.* (molto ritardando) and *ppp* (pianississimo). The system concludes with a *tra* (trill) marking and a final chord in the key of *(Gb D b Bb)*. The piece ends with a 3/4 time signature.

ALLEGRO .

pp Bisbigliando .

cres.

molto crescendo

(Db)

tra

(F# Ab)
Glissando

simile .

rall

(F#)

Allegro vivace .

mf ben marcato la melodia .

(A \flat) A \flat

cres .

risoluto . *fz* >

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a continuous, flowing sixteenth-note arpeggiated pattern. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of music continues the piece. The upper staff maintains the arpeggiated pattern. The lower staff includes two specific chordal markings: $(A\flat)$ and $(A\flat)$, indicating the notes of the chords to be played.

The third system of music continues the piece. The upper staff maintains the arpeggiated pattern. The lower staff includes the marking *cres.*, indicating a crescendo in the accompaniment.

The fourth system of music concludes the piece. The upper staff maintains the arpeggiated pattern. The lower staff includes a marking fz (for *forzando*) and a fermata over a chord. A measure number '6' is written above the final measure of the upper staff.

The first system of musical notation for harp. The treble staff contains a complex melodic line with many sixteenth notes, often beamed in groups of four. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system of musical notation for harp, continuing the melodic and accompanimental patterns from the first system.

The third system of musical notation for harp. It includes a dynamic marking of *fz* (forzando) above the treble staff.

The fourth system of musical notation for harp, concluding the piece. It features dynamic markings: *cres.* (crescendo) in the bass staff, and *fz* (forzando) and *risoluto* (resolute) in the treble staff.

The first system of music is written for harp. The right hand part features a glissando starting on a G4 (labeled '0') and ending on a G5 (labeled '21'). The word 'Glissando' is written below the staff. The left hand part consists of chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system of music continues the piece. The right hand part features a glissando starting on a G4 (labeled '0') and ending on a G5 (labeled '18'). The word 'Glissando' is written below the staff. The left hand part consists of chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The third system of music continues the piece. The right hand part features a glissando starting on a G4 (labeled '0') and ending on a G5 (labeled '21'). The word 'Glissando' is written below the staff. The left hand part consists of chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The fourth system of music continues the piece. The right hand part features a glissando starting on a G4 (labeled '0') and ending on a G5 (labeled '18'). The word 'Glissando' is written below the staff. The left hand part consists of chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

grv

21

(E#)

fz

fz

(Ab)

sempre

un poco sosten.

grv

21

a tempo.

grv

18

grv 21

grv 18

grv 21 (E#)

fz> fz> fz> fz> fz> fz>

fz>

The musical score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system includes the annotation (A \flat) in both staves. The second system continues the piece. The third system features the annotation *cres.* in the bass staff. The fourth system includes the annotations *fz* and *risoluto* in the bass staff, and a large handwritten asterisk above the treble staff. The music consists of arpeggiated chords in the treble and block chords in the bass.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, arpeggiated melody with many sixteenth notes. The lower staff is in bass clef and contains a simple accompaniment of chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The system is divided into two measures. The second measure contains the chord markings $(A\flat)$ and $(A\flat)$ above the staff.

The second system of music continues the piece with the same two-staff structure. The upper staff maintains the arpeggiated melody, and the lower staff continues the accompaniment. The key signature and time signature remain the same as in the first system.

The third system of music features a *cres.* (crescendo) marking in the lower staff. The upper staff continues the arpeggiated melody. The lower staff has a change in the accompaniment, with some notes written in a smaller clef (likely soprano or alto) for the final part of the system.

The fourth system of music includes a fingering of '6' above a note in the upper staff. The dynamics *fz* (forzando) are marked in both staves. The upper staff continues the arpeggiated melody, and the lower staff continues the accompaniment.

(F#)

(Db)

pva

pva

(D F)

molto .

cres .

(G# D# B#)

gr'a

21

V

gr'a

21

V

gr'a

21

V

sempre . ff

gr'a

32

CATALOGUE DE COMPOSITIONS

POUR

HARPE

Backofen, H. Variations sur un Thème favori.

Bochsa, N. O. Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra *Guillaume Tell*.

Dutertre, V. Fantaisie et Variations sur un Thème original.

Godefroid, F. La Danse des Sylphes, Etude caractéristique.

— La Mélancolie, Le Rêve, 2 Etudes caractéristiques.

— 3 Morceaux caractéristiques.

No. 1. Les Adieux, Romance sans paroles.

2. Le Jeune et la Vieille. Dialogue.

3. Les Gouttes de Rosée, Andante.

— Ecole mélodique pour la Harpe, Fantaisies sur des chansons favorites de *F. Schubert*.

No. 1. Quand tu me vois souffrir (Nur wer die Sehnsucht kennt).

2. Sois toujours mes seules amours (Sel mir gegrüsst).

3. Le Désir (Frühlingssehnsucht).

4. Les Ris et les Pleurs (Lachen und Weinen).

5. La Sérénade (Das Ständchen).

Gounod, Ch. Méditation de *Bach*, Transcription pour la Harpe.

— Méditation de *Bach*. Transcription pour la Harpe et Piano.

Hummel, F. Elfentraum. Nachtstück für Violoncell, Harfe (od. Piano) und Harmonium (od. 2^{tes} Piano). Op. 27.

Labarre, Th. *Guillaume Tell*, Fantaisie. Op. 44.

— *Fra Diavolo*, Fantaisie. Op. 46.

— *Le Dieu et la Bayadère*, Air de ballet. Op. 50.

— *Le Serment*, Fantaisie. Op. 60.

— *Le Pré aux Clercs*, Fantaisie et Variations. Op. 63.

— *Gustave*, Fantaisie. Op. 66.

— *Lestocq*, Fantaisie. Op. 70.

— *I Puritani*, Fantaisie. Op. 72.

Labarre, Th. *Le Cheval de Bronze*, Fantaisie.

Op. 73.

— *Les Soirées musicales de Rossini*, Fantaisie.

Op. 75.

— *Le Postillon de Lonjumeau*, Fantaisie. Op. 78.

— *L'Ambassadrice*, Souvenirs. Op. 82.

— Fantaisie écossaise, Caprice. Op. 90.

— Nocturne espagnol, grande Fantaisie. Op. 91.

— Sonate de concert. Op. 92.

— Les Danses nationales de l'Europe, variées.

Op. 93. No. 1.

2.

— *Brasseur de Preston d'Adam*, Fantaisie. Op. 94.

— *Le petit Trompette*, Fantaisie sur deux motifs de l'opéra *Régine*. Op. 99.

— *Les Charms de Londres*, grande Fantaisie sur deux Airs anglais favoris. Op. 100.

— *Souvenirs de Donizetti*, Fantaisie. Op. 101.

— *Récréations musicales de H. Herz*, Rondeaux, Variations et Fantaisies sur 24 Thèmes favoris. En 4 Suites. chaque

Posse, W. Etude (Ut-maj.)

— Romance sans paroles.

— Scherzo.

Premier, J. Souvenir de l'opéra *I Puritani*. Op. 43.

— *Le Domino noir*, Fantaisie. Op. 53.

— *Zanetta*. Fantaisie. Op. 59.

— Bagatelle sur *Les Diamants de la Couronne*.

Rossini, G. Ouverture de *Guillaume Tell*, arr. par Bochsa.

Schulhoff, J. Feuille d'Album, bearbeitet von *B. Fels*.

Thibault, Ch. *La Corbeille de Fleurs*, 6 Pièces faciles sur des motifs favoris. En 2 Suites, chaque

— Fantaisie brillante et facile sur l'Air irlandais favori „The last rose of summer“. Op. 28.

Volkmann, R. *Schlummerlied für Harfe, Clarinette und Horn*. Op. 76.

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- Op. 62. No. 1. Voyage d'un Harpiste en Orient,
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laires en Turquie et en Asie-
mineure
No. 2. Bulgarian Gipsy Dance
No. 5. The Sultan's Parade March
No. 6. Chanson Grecque.
„ 67. Grande Marche
„ 71. Traum am Bache
„ 72. Gretchens Gebet vor dem Bilde der
Mater dolorosa
„ 73. Petit Souvenir de l'opéra Belisario, Mor-
ceau facile et brillant
„ 75. Scenes of my youth, grande Fantaisie
„ 78. Grande Fantaisie sur des motifs de
l'opéra Lucrezia Borgia
„ 85. Il Papagallo, Souvenir de Naples

- Op. 88. Souvenir de Taglioni, Pas original de
l'auteur du Ballet La Fille du Danube
„ 89. Souvenir de Pischek, Fantaisie
Souvenir de Bochsa, Mosaique musicale, facile
et brillante
Barcarola
Hungarian March
Ballabile, Coro die Damigelli al bagno, de l'opéra
Les Huguenots
D'un sacro zel l'adore de l'opéra Les Huguenots
Nobil Signor, de l'opéra Les Huguenots
Fantaisie sur Lucia di Lammermoor, arr. dans
un style facile et brillant
Introduction et Variations sur des Airs favoris
de l'opéra Norma de *Bellini*.
6 Romances sans paroles, en 2 Cahiers, chaque
3 Romances sans paroles, (Oeuvre posthume)
Mélodie et Marche funèbre (Oeuvre posthume).

- Op. 74. Souvenir de l'opéra Don Pasquale pour Harpe et Piano
„ 98. Concerto (en Mi-bémol) avec acc. d'Orchestre
„ 98. „ „ „ „ de Piano

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