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L. M. TEDESCHI.

OEUVRES
POUR HARPE

Pour Harpe seul.

- OP. 31. *Marionetta. Humoresque*
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*

Pour Violon et Harpe.

- OP. 28. *Serenade*

Pour Violoncelle et Harpe.

- OP. 33. *Impromptu dramatique* ..

Pour Harpe, Violon et Violoncelle

- OP. 46. *Suite*
a. *Improvviso* b. *Réverie* c. *Valzer-Serenata*

JUL. HEINR. ZIMMERMANN
LEIPZIG. RIGA. BERLIN

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Angelus.

L. M. TEDESCHI, Op. 42.
Professore al R^o Conservatorio di Milano.

Andante quasi recitativo.

Arpa.

Andantino. (♩. = 66)

First system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *2* marking.

Second system of musical notation. Treble and bass staves. Treble staff has a *dimin.* marking. Bass staff has a *2* marking. Chords *Ab* and *A $\flat$* are indicated.

Third system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *f* marking and a *rall.* marking. Chords *H $\cdot$ Ab*, *F $\sharp$ D $\sharp$* , and *F $\sharp$* are indicated.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *a tempo* marking. Bass staff has a *pp* marking. Chords *D $\sharp$ F $\sharp$* and *D $\sharp$ F $\sharp$* are indicated.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *8* marking. Bass staff has a *fp* marking. Chords *G $\sharp$ H*, *G $\sharp$* , *B*, and *H* are indicated.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *fp* marking. Bass staff has a *fp* marking. Chords *F $\sharp$ D $\sharp$* , *F $\sharp$ D $\sharp$* , and *F $\sharp$ D $\sharp$* are indicated. The instruction *animando a poco a poco* is written below the bass staff.

a tempo

con anima

pp subito

legatissimo

cresc.

f

animato

cresc. sempre ff

p

poco allargando

Banimando

m.s. mf m.s.

p

rit.

a tempo

rit.



allargando C#

10 8

14 8

3

B

lento a piac.

This system contains the first line of music. It features a grand staff with treble and bass clefs. The tempo is marked 'allargando' and the key signature has one sharp (C#). There are fingerings indicated as 10, 8, 14, 8, and 3. A dynamic marking 'C#' is present. The system ends with the tempo marking 'lento a piac.' and a key signature change to B-flat.



a tempo pp

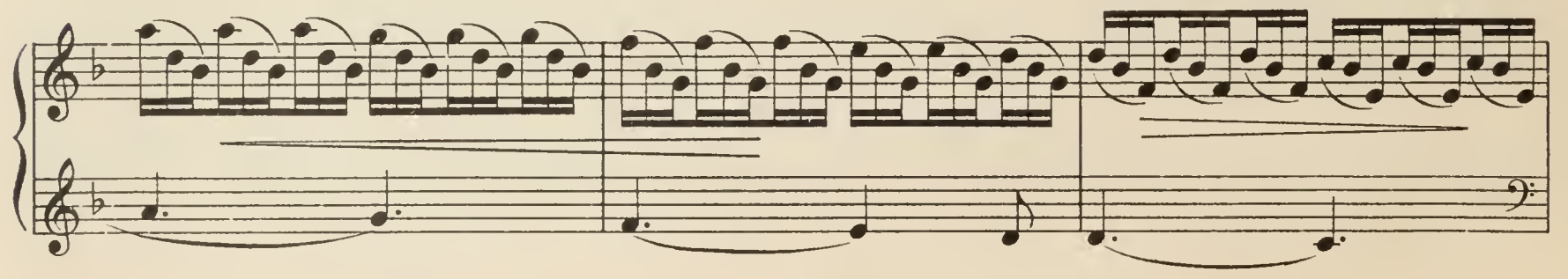
This system contains the second line of music. It features a grand staff with treble and bass clefs. The tempo is marked 'a tempo' and the dynamics are marked 'pp' (pianissimo). The music consists of a series of eighth notes in the treble clef and a single note in the bass clef.



This system contains the third line of music. It features a grand staff with treble and bass clefs. The music consists of a series of eighth notes in the treble clef and a single note in the bass clef.



This system contains the fourth line of music. It features a grand staff with treble and bass clefs. The music consists of a series of eighth notes in the treble clef and a single note in the bass clef.



This system contains the fifth line of music. It features a grand staff with treble and bass clefs. The music consists of a series of eighth notes in the treble clef and a single note in the bass clef.



cresc.

This system contains the sixth line of music. It features a grand staff with treble and bass clefs. The music consists of a series of eighth notes in the treble clef and a single note in the bass clef. The dynamic marking 'cresc.' (crescendo) is present.

First system of musical notation. The treble clef staff features a continuous eighth-note arpeggiated pattern. The bass clef staff has a few notes. A *cresc.* marking is placed above the treble staff. The notes G# and H are written above the treble staff.

Second system of musical notation. The treble clef staff has chords and a melodic line. The bass clef staff has a few notes. A *p* marking is in the bass. A *cresc. e rall.* marking with a hairpin is above the treble staff, followed by a *a tempo* marking. Notes C# and G# are written above the treble staff. A *poco allarg.* marking is below the bass staff.

Third system of musical notation. The treble clef staff has chords and a melodic line. The bass clef staff has a few notes. A *con sentimento* marking is above the treble staff. Notes C# and D# are written above the treble staff. A *rit.* marking is above the bass staff, followed by a *cresc.* marking.

Fourth system of musical notation. The treble clef staff has chords and a melodic line. The bass clef staff has a few notes. A *a tempo* marking is above the treble staff. A *p* marking is in the bass.

Fifth system of musical notation. The treble clef staff has chords and a melodic line. The bass clef staff has a few notes. A *pp* marking is in the bass. An 8-measure repeat sign is above the treble staff.

Sixth system of musical notation. The treble clef staff has chords and a melodic line. The bass clef staff has a few notes. A *deciso* marking is above the treble staff. Notes *pp*, *mf*, *pp*, and *ppp* are written above the treble staff.



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 Nympe. 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. 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. Nachtsück. 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.

Schuëcker, 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 Inter-

mezzo.....

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.

— op. 31. Marionetta. Humoreske

— 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.

— op. 7/8. Deux pièces: Douleur,
Resignation.....

— op. 9. Rêve d'une Mazurka

— op. 10. Cantique d'amour.....

— op. 11. Fantaisie sur quatre thèmes russes

— Rhapsodie hongroise.....

Trneček, Hans.

— op. 7. Schubert-Fantasie

— 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.

— op. 1. Andante religioso.....

— 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

— 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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