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Op. 127
140

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„THE HARP THAT ONCE THROUGH TARAS' HALLS“

„Die Harfe die einst in Tara's Hallen erklang.“

Charles Oberthür, Op. 187.

Allegro moderato.

musical score for the first section, *Allegro moderato*. It features a treble and bass clef with a key signature of two flats. The piece starts with a *mf* dynamic and includes a triplet of eighth notes. A *molto cresc.* marking is present, leading to a *f* dynamic. A large slur covers a passage of 12 measures, ending with a fermata.

Andante sostenuto.

musical score for the second section, *Andante sostenuto*. It features a treble and bass clef with a key signature of two flats. The piece starts with a *con molto espress.* marking and includes a fermata over the first measure.

musical score for the third section, *Andante sostenuto*. It features a treble and bass clef with a key signature of two flats. The piece includes a *sosten. a tempo* marking and a change in time signature to 2/4.

Con moto.

musical score for the fourth section, *Con moto*. It features a treble and bass clef with a key signature of two flats. The piece includes a *leggiero* marking and a change in time signature to 6/8. It features a *f* dynamic and a large slur covering a passage of 6 measures.

un poco moderato.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains several measures of music, including a sixteenth-note run and a sixteenth-note chordal passage. The lower staff begins with a bass clef and contains a similar sixteenth-note run. Dynamic markings include *f* (forte) and *dolce* (softly).

The second system continues the piece. The upper staff features a complex sixteenth-note passage with a slur. The lower staff continues with a sixteenth-note accompaniment. A key signature change is indicated by the notation $(E\flat B\flat)(A\flat)$, moving from two flats to three flats.

The third system shows a continuation of the sixteenth-note texture. The upper staff has a long, sweeping sixteenth-note run with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The lower staff provides a steady accompaniment.

The fourth system continues the sixteenth-note texture. The upper staff has a dynamic marking of *mf* (mezzo-forte). The lower staff continues with a steady accompaniment.

The fifth system concludes the piece. The upper staff has a dynamic marking of *riten.* (ritardando) and *molto sosten.* (molto sostenuto). The lower staff continues with a steady accompaniment.

Tempo 1.

mf dolce espress. *pp mf*

sosten. *a tempo* *E'istesso tempo.* *ben marcato (G♭)*

(A♭) *(G♭)*

First system of musical notation. Treble clef, bass clef. Chords: (F7), (F7), (F7), (F7), (F7). Dynamics: *crese.*, *e*, *string.*. Includes an 8-measure slur in the treble.

Second system of musical notation. Treble clef, bass clef. Chords: (C7), (L.H.). Dynamics: *mf grazioso*. Includes an 8-measure slur in the treble and a 7-measure slur in the treble.

Third system of musical notation. Treble clef, bass clef. Includes a 7-measure slur in the treble and an 8-measure slur in the treble.

Fourth system of musical notation. Treble clef, bass clef. Chords: (B7A7), (E7), (Eb). Includes a 7-measure slur in the treble and an 8-measure slur in the treble.

Fifth system of musical notation. Treble clef, bass clef. Chords: (Eb), (B7D7b), (Ab). Includes an 8-measure slur in the treble.

21

veloce

Brillante.
Tempo primo

marcato bene la melodia

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and slurs. A fermata is placed over a group of notes in the upper staff towards the end of the system.

The second system of musical notation continues the piece. It features similar complex textures with beamed notes and slurs. There are several fermatas placed over groups of notes in the upper staff.

The third system of musical notation continues the piece. It features similar complex textures with beamed notes and slurs. A fermata is placed over a group of notes in the upper staff towards the end of the system.

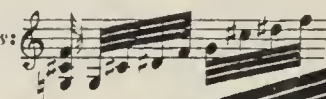
The fourth system of musical notation concludes the piece. It features similar complex textures with beamed notes and slurs. A fermata is placed over a group of notes in the upper staff. The system ends with a double bar line and a final cadence.

System 1: Treble and bass staves in 2/4 time, key of B-flat major. The treble staff features a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment with slurs. A large bracket spans the top of the system, and a smaller bracket is positioned above the treble staff.

Allegro. (G \sharp)

System 2: Treble and bass staves in common time, key of G major. The treble staff contains a complex melodic passage with slurs and accents. The bass staff has a simple accompaniment. A large bracket spans the top of the system.

(D \sharp)

played thus: 

System 3: Treble and bass staves in common time, key of D major. The treble staff features a melodic line with slurs and accents. The bass staff has a simple accompaniment. A large bracket spans the top of the system.

System 4: Treble and bass staves in common time, key of D major. The treble staff contains a complex melodic passage with slurs and accents. The bass staff has a simple accompaniment. A large bracket spans the top of the system, and a dotted line with the number '8' is positioned above the treble staff.

The first system of the musical score consists of two staves, treble and bass clef. The treble staff contains a complex rhythmic pattern with many beamed notes, slurs, and dynamic markings. The bass staff has fewer notes, primarily consisting of chords and rests. A large number '8' is written above the treble staff, indicating a measure or a specific rhythmic unit.

Piu Allegro.

The second system is marked **Piu Allegro.** and *sempre f*. It features a large slur over the treble staff, with measure numbers 18 and 21 indicated. The treble staff has a dense, rhythmic texture with many beamed notes. The bass staff has fewer notes, mostly chords and rests.

The third system continues the **Piu Allegro.** section. It features a large slur over the treble staff, with measure number 25 indicated. The treble staff has a dense, rhythmic texture with many beamed notes. The bass staff has fewer notes, mostly chords and rests.

The fourth system concludes the piece. It features a double bar line at the end. The treble staff has a few notes and rests, with a dynamic marking of **ff**. The bass staff has a few notes and rests. The system ends with a double bar line and a final chord.

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