

Nº 1.

New Edition.

PIANO.

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SCHUBERT'S SONGS

Arranged for

Harp and Piano

by

JOHN THOMAS

Harpist to His Majesty the King.

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| 13 THE TROUT | 14 THE FOUNTAIN |

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London
HUTCHINGS & ROMER,
39, G^T MARLBOROUGH STREET, W.

John Thomas

AVE MARIA.

PIANO.

Composed by
FRANZ SCHUBERT.

Arranged by
JOHN THOMAS.

Larghetto.

N^o 1. *pp*

The first system of music is marked 'N^o 1.' and 'pp'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex texture of chords and arpeggiated figures, with some notes marked with accents (>) and a flat (b). The bass staff provides a simple harmonic accompaniment with quarter notes.

The second system continues the piece with two staves. The treble staff features a series of arpeggiated chords, each marked with a 'p' (piano) dynamic. The bass staff continues with a steady accompaniment of quarter notes.

The third system continues the piece with two staves. The treble staff features a series of arpeggiated chords, each marked with a 'p' (piano) dynamic. The bass staff continues with a steady accompaniment of quarter notes.

The fourth system continues the piece with two staves. The treble staff features a series of arpeggiated chords, each marked with a 'p' (piano) dynamic. The bass staff continues with a steady accompaniment of quarter notes.

The fifth system continues the piece with two staves. The treble staff features a series of arpeggiated chords, each marked with a 'p' (piano) dynamic. The bass staff continues with a steady accompaniment of quarter notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of arpeggiated chords in the right hand and a steady bass line in the left hand. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation, continuing the arpeggiated texture. The right hand features a melodic line with accents. Dynamics include *p* and *sf*.

Third system of musical notation, marked *Con espress.* (Con espressione). The right hand has a more active melodic line with accents. The left hand features a walking bass line. Dynamics include *p* and *p sost.* (piano sostenuto). Pedal markings are present: *Ped.* and ** Ped.*

Fourth system of musical notation, continuing the walking bass line in the left hand and melodic line in the right hand. Pedal markings include *Ped.* and ** Ped.* A measure number *54* is indicated.

Fifth system of musical notation, featuring a more complex melodic line in the right hand with triplets and accents. The left hand continues with the walking bass line. Pedal markings include *Ped.* and ** Ped.* Measure numbers *53* and *53 1* are indicated.

The first system of the piano score for Schubert's 'John Thomas'. It consists of two staves. The upper staff (treble clef) begins with a melodic line featuring a triplet of eighth notes. The lower staff (bass clef) provides a rhythmic accompaniment with a steady eighth-note pattern. Pedal markings are indicated by 'Ped.' and asterisks. A dynamic marking of *p* (piano) is present in the second measure.

The second system of the piano score. The upper staff continues the melodic line with some chromatic movement. The lower staff maintains the eighth-note accompaniment. Pedal markings are present. A dynamic marking of *sf* (sforzando) appears in the final measure of the system.

The third system of the piano score. The upper staff features a melodic line with a triplet. The lower staff continues the accompaniment. Pedal markings are present. A dynamic marking of *p* (piano) is present in the first measure.

The fourth system of the piano score. The upper staff has a more static, chordal texture. The lower staff continues the accompaniment. Pedal markings are present. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte) with a *sost:* (sostenuto) marking.

The fifth system of the piano score. The upper staff continues with a melodic line. The lower staff continues the accompaniment. Pedal markings are present.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the upper staff with triplets and slurs, and a more rhythmic accompaniment in the lower staff. Dynamic markings include *ped.* and **ped.* with asterisks. The system concludes with a double bar line and a fermata over the final note.

The second system continues the piano accompaniment. It features similar melodic and rhythmic patterns as the first system, with triplets and slurs. Dynamic markings include *ped.* and **ped.* with asterisks. The system concludes with a double bar line and a fermata over the final note.

The third system of the piano accompaniment. The upper staff has a melodic line with triplets and slurs. The lower staff provides a rhythmic accompaniment. Dynamic markings include *ped.*, **ped.* with asterisks, and a fortissimo *f* marking. The system concludes with a double bar line and a fermata over the final note.

The fourth system of the piano accompaniment. The upper staff has a melodic line with triplets and slurs. The lower staff provides a rhythmic accompaniment. Dynamic markings include *p* (piano), *ped.*, and **ped.* with asterisks. The system concludes with a double bar line and a fermata over the final note.

The fifth and final system of the piano accompaniment. The upper staff has a melodic line with triplets and slurs. The lower staff provides a rhythmic accompaniment. Dynamic markings include *ped.*, **ped.* with asterisks, *sf* (sforzando), and *pp* (pianissimo). The system concludes with a double bar line and a fermata over the final note.

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John Thomas

A V E M A R I A .

HARP.

Composed by
FRANZ SCHUBERT.

Arranged by
JOHN THOMAS.

Nº 1.

Larghetto. *con espress.*

The musical score is written for harp and consists of six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece begins with a *Larghetto* tempo and a *pp* (pianissimo) dynamic. The first system includes a *sf* (sforzando) marking. The second system features a *p* (piano) dynamic and a *sostenuto* marking. The score is heavily annotated with handwritten numbers (1-4) and slurs, indicating fingerings and phrasing. Specific annotations include "(Fix F#)" in the second system and "D7)" in the sixth system. The piece concludes with a *p* dynamic marking.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and provides harmonic support with chords. A dynamic marking of *f* is present in the second measure. A chord symbol $(G\flat)$ is written at the end of the system.

The second system features a treble staff with a complex, flowing melodic line consisting of eighth and sixteenth notes. The bass staff has a simple accompaniment of quarter notes. A dynamic marking of *f* is present.

The third system continues the melodic and harmonic development. The treble staff has a similar melodic line to the second system, while the bass staff accompaniment remains simple. A dynamic marking of *f* is present.

The fourth system continues the piece. A chord symbol $(F\sharp)$ is written in the bass staff. A dynamic marking of *f* is present.

The fifth system continues the melodic and harmonic development. A dynamic marking of *f* is present.

The sixth system concludes the page. A chord symbol $(F\sharp)$ is written in the bass staff. A dynamic marking of *f* is present.

HARP.

The image displays a musical score for Harp, consisting of six systems of two staves each. The music is written in a minor key, indicated by the key signature of one flat (B-flat). The upper staff of each system contains a complex, flowing melody with many sixteenth and thirty-second notes, often grouped in beams. The lower staff provides a simpler accompaniment, primarily consisting of quarter and eighth notes. The score includes several dynamic markings: a 'p' (piano) marking appears in the second and fifth systems, and an '(E b)' marking is present in the first system. The notation is typical of 19th-century musical manuscripts, with clear staff lines and note heads.

HARP.

The image displays a musical score for Harp, consisting of six systems of piano accompaniment. Each system is written for a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score is characterized by flowing, arpeggiated figures in the right hand and a steady, rhythmic accompaniment in the left hand. The first system shows a melodic line in the right hand with a descending eighth-note pattern, while the left hand plays a simple bass line. The second system continues this pattern. The third system introduces a dynamic marking of *p* (piano) and a fingering of *(A #)*. The fourth system features a more complex arpeggiated figure in the right hand and a similar bass line, with a dynamic marking of *(A #)*. The fifth and sixth systems continue the arpeggiated pattern, with the fifth system including a dynamic marking of *s* (sforzando) and a fingering of *(A #)*. The score concludes with a final chord in the right hand and a sustained note in the left hand.

HARP.

6

The image displays a musical score for Harp, consisting of six systems of piano accompaniment. Each system is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats (B-flat and E-flat) and a 6/8 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Above the first and third systems, there are markings '8.....' with a dotted line, indicating an eight-measure phrase. The score includes several annotations: '(Fix F#)' in the second system, '(F#)' in the fifth system, and '(E#)' in the sixth system. The music is characterized by a flowing, arpeggiated texture in the right hand and a steady, rhythmic accompaniment in the left hand.

HARP.

The image displays a musical score for Harp, consisting of seven systems of piano accompaniment. Each system is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes a variety of chords and melodic lines, often with slurs and ties. Handwritten annotations are present: 'Bb' in the first system, and 'p' in the third system. The final system includes a fermata over a measure, with the number '8' and a dotted line above it, indicating an eight-measure rest.

HARP.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat major or D minor). Each system features a melodic line in the treble clef and a bass line in the bass clef. The melodic line is characterized by a series of eighth-note chords, often beamed together, with a dotted line above them indicating a specific rhythmic or articulation mark. The bass line provides harmonic support with sustained notes and chords. Dynamic markings include *cres* (crescendo), *cen* (crescendo), and *do* (diminuendo). Handwritten annotations in blue ink include the number '77' in the second system, '10 7' in the fourth system, and 'E 7', 'E b', and '(D 7)' in the fifth system. The sixth system has '(A #)' and 'E b' written in the bass line.

First system of musical notation for harp. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a series of arpeggiated chords in the right hand, with a melodic line in the left hand. A dynamic marking of *pp* is present. A chord symbol $(A \sharp)$ is written above the first measure.

Second system of musical notation. It continues the arpeggiated texture. A dynamic marking of *cres* is written below the first measure, and *cen do* is written below the second measure. An *8* with a dotted line and a colon is written above the right-hand staff in the second measure.

Third system of musical notation. It continues the arpeggiated texture. A dynamic marking of *dim* is written below the first measure. Handwritten annotations include *in b* and $(D \sharp)$ in the left hand. An *8* with a dotted line and a colon is written above the right-hand staff in the second measure.

Fourth system of musical notation. It continues the arpeggiated texture. A dynamic marking of *pp* is present. A chord symbol $(A \sharp)$ is written above the first measure. The words *en* and *do* are written below the first and second measures respectively.

Fifth system of musical notation, the final system on the page. It continues the arpeggiated texture. A dynamic marking of *pp* is present. A measure number *15* is written below the right-hand staff. The system concludes with a double bar line and repeat signs.

COMPOSITIONS FOR THE HARP BY JOHN THOMAS.

Harpist to Her Majesty the Queen.

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Summer	(Ditto)	4	0
Autumn	(Ditto)	4	0
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Hymn (from Winter) published separately		3	0
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The Tear	(Romance No. 1)	3	0
The Smile	(Ditto ,, 2)	3	0
The Parting	(Ditto ,, 3)	3	0
The Remembrance	(Ditto ,, 4)	3	0
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