



SCHERZO

pour Quatre Harpes Chromatiques

PAR

Mario van Overeem

Prix net : 4 fr.

ALPHONSE LEDUC

Emile LEDUC, P. BERTRAND & C^{ie}, Éditeurs de Musique

3, rue de Grammont, Paris

Tous droits d'Exécution, d'Adaptation et de Reproduction réservés
pour tous pays.

Copyright by Emile Leduc, P. Bertrand et C^{ie}, 1913.



SCHERZO

pour Quatre Harpes Chromatiques

PAR

Mario van Overeem

Prix net : 4 fr.

ALPHONSE LEDUC

Émile LEDUC, P. BERTRAND & C^{ie}, Éditeurs de Musique

3, rue de Grammont, Paris

*Tous droits d'Execution, d'adaptation et de Reproduction réservés
pour tous pays.*

Copyright by Emile Leduc, P. Bertrand et C^{ie}, 1913.

SCHERZO

pour 4 HARPES CHROMATIQUES

MARIO VAN OVEREEM

Allegro

1^{re} HARPE

A

B

Tous droits d'Exécution réservés pour tous pays,

Paris, ALPHONSE LEDUC, (Emile Leduc, P. Bertrand & Cie)

A. L. 15.628

Copyright by Emile Leduc, P. Bertrand & Cie 1915

1^{re} HARPE

Musical score for 1^{re} HARPE, page 2. The score consists of six staves of music, each with two treble clef staves. The key signature is one flat, and the time signature is common time.

- Staff 1:** Dynamics include *p*, *f*, and *sf*. Performance instruction: *Cresc.*
- Staff 2:** Dynamics include *p*, *pp*, and *p*.
- Staff 3:** Dynamics include *p*, *pp*, and *ppp*. Performance instruction: **C** al Coda.
- Staff 4:** Dynamics include *pp*.
- Staff 5:** Dynamics include *p*, *sf*, *p*, and *sf*.

D

f
pp
ff

ff

Pochissimo più lento

E

ff

F

2
3
4
mf

14
15
16
17

18
19
20
21

1^{re} HARPE.

Musical score for the 1^{re} HARPE (1st Harp). The score consists of five staves of music, each with two treble clef staves. The key signature is G major (one sharp), and the time signature is common time (indicated by a 'C'). The dynamics and performance instructions include:

- Staff 1: Dynamics *pp* (pianissimo) throughout. Fingerings are indicated above the notes.
- Staff 2: Dynamics *pp* (pianissimo) throughout. Fingerings are indicated above the notes.
- Staff 3: Dynamics *Cresc.* (crescendo) indicated below the staff. Fingerings are indicated above the notes.
- Staff 4: Dynamics *f* (forte) indicated below the staff. Fingerings are indicated above the notes.
- Staff 5: Dynamics *pp* (pianissimo) indicated below the staff. Fingerings are indicated above the notes.

The music features continuous eighth-note patterns with various slurs and grace notes. The bass clef is present at the beginning of the first staff, but the subsequent staves use only treble clefs.

Tempo 4/4
D.C.
CODA
H a Tempo
Rall.
I
K

MUSIQUE

POUR LA

Harpe Chromatique sans Pédales

(Système G. LYON)

MÉTHODES

*Lyon (G.)	Méthode complète	20 »
Wurmser-Delcourt (L.)	Méthode de harpe chromatique avec nombreuses figures explicatives.	6 »
(Cette méthode très concise et très claire est la plus récemment parue des Méthodes pour harpe chromatique).		

ÉTUDES

Labarre (Th.)	Vingt Exercices, op. 118, transcrits par L. DELCOURT (5°, 6°)	6 »
Larivière (E.)	Exercices et Études, op. 9, transcrits par L. DELCOURT (6°, 7°)	5 »

MORCEAUX DIVERS

Alphen-Strauss (R.)	Romance sans paroles (6°)	1 25
Beethoven (L.-V.)	Sonate, op. 49, n°2, transcrit par V. CIARLONE (6°)	3 »
Chopin (F.)	Valse, op. 34, n° 2, transcrit par V. CIARLONE (6°)	2 50
Ciarlone (V.)	Asie, rêverie (6°)	2 »
* — — — —	Elégie (6°)	2 »
* — — — —	Impromptu (7°)	5 »
* — — — —	Osanna, hymne religieux (7°)	4 »
* Curtis (S.)	Trois pièces, op. 10 (6°):	
	1. Sérénade	2 50
	2. Ancien air irlandais	1 50
	3. Fantaisie	2 50
* Delaunay (R.)	Caprice (6°)	2 »
* — — — —	Chanson badine (6°)	2 »
* — — — —	Impromptu (6°)	2 »
Delune (L.)	Ecossaise (6°)	2 50
* Deslandres (A.)	Canto d'Uccello (7°)	4 75
Dubois (Th.)	Chanson d'Orient, transcrit par L. DELCOURT (7°)	2 »
	Histoire triste, transcrit par L. DELCOURT (5°)	2 »
	Ronde des Archers, transcrit par L. DELCOURT (5°)	2 »
	Sorrente, transcrit par L. DELCOURT (6°)	2 »
Eymieu (H.)	Stella Matutina, transcrit par L. DELCOURT (5°)	2 »
* Faye-Jozin (Fred. de)	En filant, op. 120 (6°)	2 »
Février (H.)	Barcarolle, feuillet d'album (6°)	1 75
* Ganeval (E.)	Intermezzo (7°)	3 50
* Glinka	Caprice, avec accompagnement de piano (6°)	3 50
Grovlez (G.)	Barcarolle, transcrit par V. CIARLONE (7°)	2 50
* Guanieri (de)	Impromptu (6°)	2 »
Hasselmanns (A.)	Impromptu (6°)	2 50
	Ballade, transcrit par L. DELCOURT (7°)	3 »
	Rêverie, op. 26, transcrit par L. DELCOURT (7°)	2 »
Haydn	Adagio, transcrit par L. DELCOURT (6°)	2 50
	Arietta con variazioni, transcrit par L. DELCOURT (6°)	3 »
Hillemacher (P.-L.)	Petite pièce en forme d'étude (6°)	2 »
* Lefebvre (Ch.)	Andante et Choral (6°)	4 »
* Max d'Ollone	Romance sans paroles (6°)	2 »
Mendelssohn	Fantaisie (6°)	3 50
	Chanson populaire, transcrit par V. CIARLONE (6°)	2 50

Classification des forces en 9 degrés: 1^e, 2^e, 3^e, facile. — 4^e, 5^e, 6^e, moyenne force. — 7^e, 8^e, 9^e, difficile.

Pour recevoir franco, envoyer le prix indiqué.

ALPHONSE LEDUC

ÉMILE LEDUC, P. BERTRAND ET C^{ie}

Éditeurs de musique

PARIS - 3, Rue de Grammont, 3 - PARIS

MORCEAUX DIVERS (Suite)

Mignan (A.)	Trois pièces.	Prix nets
*	1. Etude en ré bémol (6°)	1 75
*	2. Romance sans paroles (6°)	1 75
*	3. Caprice en si mineur	1 50
Oberthür (C.)	Danse des Lutins, caprice, transcrit par L. DELCOURT (6°)	2 50
—	Sérénade mauresque, transcrit par L. DELCOURT (6°)	3 »
O'Kelly (H.)	Prélude (6°)	2 »
Pessard (E.)	Premier Nocturne, op. 5, transcrit par L. DELCOURT (7°)	2 50
Pierné (G.)	Sérénade, op. 7 (6°)	2 »
Ratez (E.)	Ballade, op. 39 (6°)	2 50
* Risler (J.)	Au soir, étude (6°)	1 75
*	Caprice (5°)	2 50
*	Choral et variations (7°)	4 »
*	Etude (6°)	2 »
*	Nocturne (7°)	1 75
*	Petite fantaisie (5°)	2 »
*	Réminiscence (6°)	1 75
Sachs (Léo)	Romance (5°)	3 50
Spetz (G.)	Impromptu (6°)	3 »
Stoecklin (Aug.)	Barcarolle (6°)	1 25
* Tedeschi (L.-M.)	Fantaisie, op. 55	2 50
* Van Ovreeem (Mario)	Fantaisie caprice, op. 40 (7°)	3 50
*	Concerto en la mineur (6°)	5 »
	Le même, avec accompagnement de piano (6°)	8 »
*	Prélude et Fugue en ut majeur (7°)	2 »
	Six morceaux (6°, 7°)	5 »
	1. Fantaisie. 4. Lentezang.	
	2. Romance. 5. Barcarolle.	
	3. Berceuse. 6. Pensée fugitive.	
*	Prélude et Fugue (7°)	2 »
Wallner (L.)	Elégie (6°)	2 50
*	Mazurka de concert (7°)	3 »

HARPE CHROMATIQUE & ALTO OU VIOLON

Péron (P.)	Trois esquisses musicales:	Prix nets
*	1. La Charmeuse (6°)	3 »
*	2. Le Songe (6°)	3 »
*	3. Délice (6°)	3 50

HARPE CHROMATIQUE & VIOLONCELLE OU VIOLON

Dolmetsch (V.)	Cantilène transcrit par A. HASSELMANS (6°)	Prix nets
Maréchaux (E.)	Chant d'amour (5°)	2 50

HARPE CHROMATIQUE & VIOLONCELLE

* Britt (E.)	Chant du bard (6°)	Prix nets
*	Trilby, idylle (5°)	2 »

ENSEMBLE DE HARPES

Van Overeem (Mario)	Scherzo pour 4 harpes chromatiques	Prix nets
--------------------------------	---	-----------

SCHERZO

pour 4 HARPES CHROMATIQUES

MARIO VAN OVEREEM

2^e HARPE

Allegro

A

B

Tous droits d'Exécution réservés pour tous pays

Paris, ALPHONSE LEDUC, (Emile Leduc, P. Bertrand & C°)

A.L. 15,628

Copyright by Emile Leduc, P. Bertrand & C° 1915

2^e HARPE

Musical score for 2^e HARPE, page 2, measures 1-6. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff also uses a treble clef. The music features eighth-note patterns and sixteenth-note chords. Measure 1 starts with a dynamic *p*. Measures 2-6 show a descending pattern of eighth-note chords.

Musical score for 2^e HARPE, page 2, measures 7-12. The score continues with two staves. The top staff shows a crescendo with *Cresc.*, followed by a dynamic *f*. The bottom staff follows a similar pattern of eighth-note chords. Measures 10-12 feature a series of eighth-note chords.

Musical score for 2^e HARPE, page 2, measures 13-18. The score continues with two staves. The top staff starts with a dynamic *p* and moves to *pp*. The bottom staff follows a similar pattern of eighth-note chords. Measures 16-18 feature a series of eighth-note chords.

Musical score for 2^e HARPE, page 2, measures 19-24. The score continues with two staves. The top staff ends with a dynamic *al Coda* and a circle symbol. The bottom staff ends with a dynamic *pppp*.

Musical score for 2^e HARPE, page 2, measures 25-30. The score continues with two staves. The top staff starts with a dynamic *pp*. The bottom staff follows a similar pattern of eighth-note chords. Measures 28-30 feature a series of eighth-note chords.

2^e HARPE

3

A

B

C

D

D

E Pochissimo più lento

ff

F

2^e HARPE**F****G**

pp

pp

ppp

Tempo 1^o

CODA Rall.

II a Tempo

ff

f

D.C.

I

K

SCHERZO

pour 4 HARPES CHROMATIQUES

MARIO VAN OVEREEM

3^e HARPE

Allegro

A

B

Tous droits d'Exécution réservés pour tous pays

Paris, ALPHONSE LEDUC, (Emile Leduc, P. Bertrand & Cie)

A L 45,628

Copyright by Emile Leduc, P. Bertrand & Cie 1913

3^e HARPE

Cresc.

C
al Coda
Φ

D

3^e HARPE

f

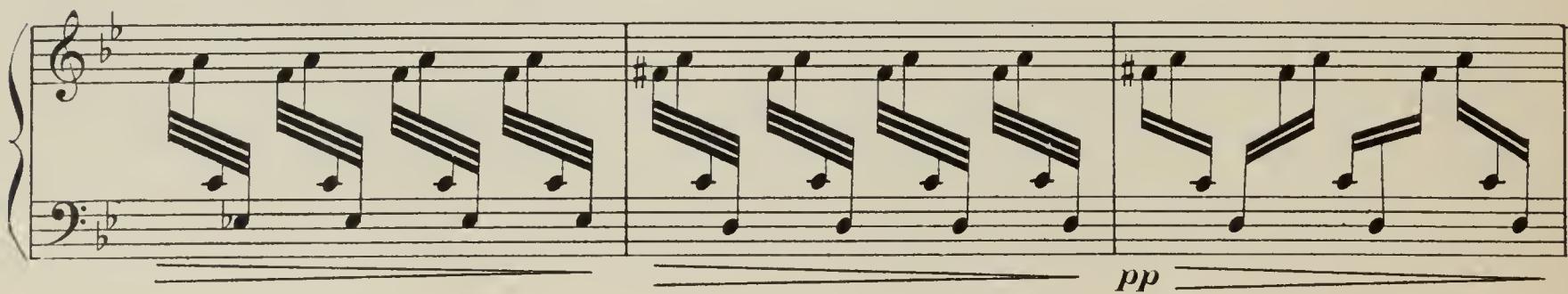
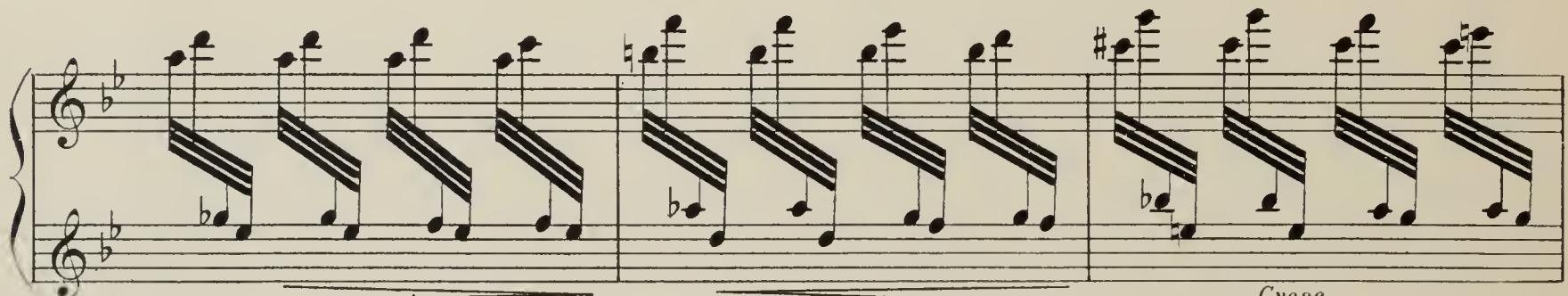
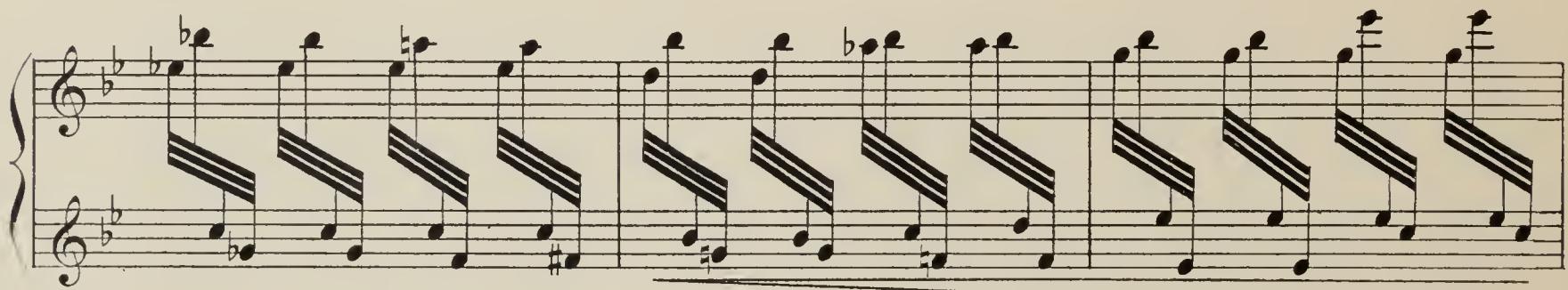
ff

E Pochissimo più lento

ff

F

mf

3^e HARPE**G**

Tempo 4^e

D.C.

K

SCHERZO

Pour 4 HARPES CHROMATIQUES

MARIO VAN OVEREEM

4^e HARPE

Allegro

The musical score for the 4th harp consists of six staves of music. The first staff starts with a dynamic of *pp*. The second staff begins with a dynamic of *f*, followed by *pp*. The third staff starts with a dynamic of *p*, followed by *sf*. The fourth staff starts with a dynamic of *p*, followed by *sf*. The fifth staff starts with a dynamic of *f*. The sixth staff starts with a dynamic of *p*. The music is primarily in common time (2/4).

Tous droit d'Exécution réservés pour tous pays

Paris, ALPHONSE LEDUC (Emile Leduc, P. Bertrand & C^{ie})

A.L. 45,628

Copyright by Emile Leduc, P. Bertrand & C^{ie} 1915

4^e HARPE

Cresc.

f

C
al Coda

pp

ppp

pp

D

Musical score for the 4^e HARPE. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Measure 1 starts with a dynamic of *ff*. Measure 2 continues the musical line.

E Pochissimo più lento

Musical score for the 4^e HARPE. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Measure 3 starts with a dynamic of *ff*. Measure 4 continues the musical line.

F

Musical score for the 4^e HARPE. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Measure 5 continues the musical line. Measure 6 starts with a dynamic of *mf*.

Musical score for the 4^e HARPE. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Measures 7 and 8 continue the musical line.

Musical score for the 4^e HARPE. The score consists of two staves. The top staff is in common time, bass clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Measures 9 and 10 continue the musical line.

4^e HARPE**G**

The musical score consists of six staves of music for harp. Staff 1 (top) starts with dynamic *pp*. Staff 2 begins with a key signature change. Staff 3 shows a transition with a crescendo marking. Staff 4 features a dynamic *f*. Staff 5 begins with *pp* again. Staff 6 concludes with *pp*.

Tempo 1^o

ppp *D.C.*

CODA Rall. II a Tempo

