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Harfe solo.

| | M S netto |
|---|-----------------|
| Alberstoetter, Carl. Drei kl. Vortragstücke. | |
| op. 4. Romanze | 1 20 |
| op. 5. Marsch | 1 20 |
| op. 6. Tokkata | 1 80 |
| Dizi, F. Sonate Pastorale | 2 — |
| Grande Sonate | 2 50 |
| <small>Neue, von W. Posse revidierte Ausgabe.</small> | |
| Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo | 1 50 |
| Holy, Alfred. op. 12. Drei kleine Stücke. | |
| a) Notturmo | } |
| b) Ständchen | |
| c) Canzonette | |
| | 1 50 |
| Huber, Walter. op. 5. Andante religioso | 1 50 |
| — op. 12. Valse lente | 1 50 |
| Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales) | 1 50 |
| — op. 12. Zwei Stücke | 2 — |
| a) Souvenir. b) Arabeske. | |
| — Deux Esquisses (Mélancolie. Joie) .. | 2 — |
| Magistretti, L. M. Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke. | |
| No. 1. Rossi, Mich. Angelo. Andantino Allegro | 1 50 |
| No. 2. Scarlatti, Domenico. Bourrée | 1 50 |
| No. 3. Bach, J. S. Allemande .. | 1 — |
| No. 4. Bach, J. S. Gavotte | 1 50 |
| No. 5. Händel, G. F. Courante .. | 1 50 |
| No. 6. Händel, G. F. Passacaglia | 1 50 |
| No. 7. Zipoli, D. Corrente | 1 — |
| No. 8. Daquin, C. Lecoucou .. | 1 50 |
| No. 9. Galuppi, B. Giga | 1 50 |
| No. 10. Paradisi, P. D. Toccata .. | 1 50 |
| No. 11. Rolle, J. H. Allegro Presto | 2 — |
| No. 12. Grazioli, G. B. Moderato | 1 50 |
| Oberthür, Charles. Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) | 1 50 |
| Poenitz, Franz. op. 68. Klänge aus der Alhambra | 2 — |
| — op. 76. Adventklänge. Präludium .. | 2 — |
| — op. 77 No. 1. Abendfrieden | 1 80 |
| — op. 77 No. 2. Nocturno | 2 50 |
| — op. 78. Maskenscherz. Salonstück .. | 2 — |
| Posse, Wilhelm. Mazurka | 1 50 |
| — Tarantelle | 1 50 |
| — Improvisationen | 2 — |
| — Zwei Walzer. No. 1 (Asmoll), No. 2 (Es dur) | 1 50 |
| — Sechs kleine Stücke | 2 — |
| <small>No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small> | |
| — Acht große Konzert-Etuden. Jede Etüde | 1 50 |

| | M S netto |
|--|-----------------|
| Schuëcker, Edmund. op. 28. Legende .. | 2 — |
| — op. 35. Fantasio appassionato | 3 — |
| — op. 36. Sechs Virtuosen-Etuden | 4 — |
| — op. 37. Elisabeth Gavotte | 1 50 |
| — op. 38. Barcarole | 2 — |
| — op. 41. Henrica. Nocturno | 2 — |
| Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ | 2 — |
| — op. 52. Zwei leichte Salonstücke. | |
| a) Capriccio marcial | 1 50 |
| b) Capriccio melodieux | 1 50 |
| — Vier leichte Vortragsstücke. | |
| op. 102. Romance | 1 50 |
| op. 103. Nocturne | 1 50 |
| op. 104. Capriccio musical und Intermezzo | 1 50 |
| op. 105. Konzertwalzer | 1 50 |
| — op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag. | |
| No. 1. Morgenstimmung | 1 50 |
| No. 2. Waldesrauschen | 1 50 |
| No. 3. Am Bach | 1 50 |
| No. 4. Elfentanz | 1 50 |
| No. 5. Abendlied | 1 50 |
| Spoehr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ .. | 1 50 |
| <small>Revidiert von W. Posse.</small> | |
| Stahl, Ernst. op. 41. Les Adieux (Abschied) | 1 50 |
| — op. 42. Serenade | 1 50 |
| — op. 50. An der Quelle. Salonstück .. | 1 50 |
| — op. 56. Marguerite. Gavotte | 1 50 |
| Tedeschi, L. M. op. 31. Marionetta. | |
| Humoreske | 1 50 |
| — op. 32. Pattuglia Spagnuola | 1 50 |
| — op. 34. Suite | 4 — |
| — op. 36. Al Ruscello. Studio di Concerto | 3 — |
| — op. 37. Etude Impromptu | 2 — |
| — op. 42. Angelus | 1 50 |
| — op. 43. Presque rien | 1 50 |
| — op. 44. Anacreontica | 2 — |
| — op. 45. Idillio | 1 50 |
| Theumann, M. op. 7/8. Deux pièces: Douleur, Resignation | 1 50 |
| — op. 9. Rêve d'une Mazurka | 1 50 |
| — op. 10. Cantique d'amour | 1 50 |
| — op. 11. Fantaisie sur quatre thèmes russes | 2 — |
| — Rhapsodie hongroise | 2 — |
| Trneček, Hans. op. 7. Schubert-Fantasie | 2 50 |
| — op. 30. Novelette | 1 50 |
| — op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription .. | 2 50 |
| — op. 73. Variationen über ein lustiges Thema | 2 50 |
| — op. 74. Erste Rhapsodie | 2 50 |
| Verdalle, Gabriel. op. 1. Andante religioso | 1 50 |
| — op. 2. l'Oiseau-Mouche | 1 50 |
| — op. 3. Petite Marche | 1 50 |

| | M S netto |
|---|-----------------|
| Verdalle, Gabriel. op. 4. Aubade | 1 50 |
| — op. 5. Sérénade | 1 50 |
| — op. 6. Romance sans paroles | 1 50 |
| — op. 7. Adagio | 1 50 |
| — op. 8. Valse caprice | 1 50 |
| — op. 9. Mazurka | 1 50 |
| — op. 10. Barcarole | 1 50 |
| — op. 19. Valse lente | 2 — |
| — op. 23. Saltarelle | 1 50 |
| — op. 27. Sevillana | 1 50 |
| — op. 33. Invocation | 1 50 |
| — op. 34. Doux songe | 1 50 |
| — op. 39. Lucciola | 1 50 |
| — op. 40. Danse slave | 1 50 |
| — op. 41. Légende bretonne | 1 50 |
| — op. 42. Remembrance | 1 50 |
| — op. 43. Recueillement | 1 50 |
| — op. 45. Childish march | 1 50 |
| — op. 46. Leggenda d'amore | 1 50 |
| — op. 67. Primavera | 1 50 |
| — op. 73. Badinage | 1 50 |
| — op. 76. Amoroso | 1 50 |
| — op. 79. Berceuse | 1 50 |
| — op. 87. Scherzetto | 1 50 |
| — op. 89. Impromptu | 1 50 |
| — Capricciosa | 1 50 |
| — On the Lake | 1 50 |
| — Quatrième Air de Ballet | 2 — |
| — A Capri. Tarantelle | 2 — |
| — 2 ^{me} Impromptu | 2 — |

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| Zabel, Albert. Drei große Konzert-Etuden. | |
| Jede Etude | 2 — |

Harfe solo mit Orchester.

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|---|------|
| Alberstoetter, Carl. op. 3. Konzertstück (Ballade). | |
| Partitur | 6 — |
| Orchesterstimmen | 10 — |
| Solostimme | 1 50 |
| Huber, Walter. op. 9. Fantasie. | |
| Partitur | 8 — |
| Orchesterstimmen | 12 — |
| Solostimme | 2 — |
| — op. 10. Meditation für Orchester mit obligater Violine und Harfe. | |
| Partitur | 5 — |
| Orchesterstimmen | 8 — |
| Solostimme f. Harfe | 1 — |
| Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.) | |
| Partitur | 5 — |
| Orchesterstimmen | 8 — |
| Solostimme | 1 — |
| Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. | |
| Partitur | 16 — |
| Orchesterstimmen | 20 — |
| Solostimme | 3 — |
| Zabel, Albert. op. 35. Großes Konzert C-moll. | |
| Partitur | 16 — |
| Orchesterstimmen | 30 — |
| Solostimme | 4 — |

VERLAG VON JUL. HEINR. ZIMMERMANN, LEIPZIG.

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A Capri.

(Tarentelle.)

Gabriel Verdalle.

Allegro vivo.

Harpe.

ff

mf

mf

p

f

mf

First system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 1, 2, 2, 1, 2, 3, 1. Dynamics: *cresc.*

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 2, 2, 3, 2, 4, 2. Dynamics: *dim.*, *p*

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 3, 2, 4, 1, 2, 3, 4. Dynamics: *cresc.*, *dim.*

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 4, 2. Dynamics: *p*, *cresc.*

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 3. Dynamics: *dim.*, *p*

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Fingerings: 2, 1, 2, 1, 2, 3, 3, 4. Dynamics: *cresc.*, *dim.*

Musical score system 1, featuring piano accompaniment in G minor. The right hand plays a melodic line with slurs and accents, while the left hand provides a bass line with fingerings 4, 3, 2, 1, 3, 2, 1, 2, 3. Dynamics include *mf* and *f*.

Musical score system 2, continuing the piano accompaniment. The right hand has slurs and accents. The left hand has fingerings 1, 2, 1, 2, 1, 4, 1. The lyrics "di - mi -" are written below the right hand.

Musical score system 3, continuing the piano accompaniment. The right hand has slurs and accents. The left hand has fingerings 4, 1, 1, 4, 2. The lyrics "nu - en - do" are written below the right hand.

Musical score system 4, featuring piano accompaniment in G minor. The right hand plays a melodic line with slurs and accents, while the left hand provides a bass line with fingerings 4. Dynamics include *mf* and *f*.

Musical score system 5, continuing the piano accompaniment. The right hand has slurs and accents. The left hand has fingerings 4, 4, 4, 4, 4. The lyrics "di - mi -" are written below the right hand.

Musical score system 6, continuing the piano accompaniment. The right hand has slurs and accents. The left hand has fingerings 4, 4, 4, 4, 4. The lyrics "nu - en - do" are written below the right hand.

3 4 3 1 1 2 4 2 1 1 3 4 3 4 3 1

mf

1 1 2 2 3 3 2 2

2 4 2 1 1 4 1 1 2

f

ff

4 1 2 1 2 2 1 1 2 1 2 3

p

1 2 3

mf

mf

1 2 1

cresc.

2 3 1 1 2 3 1 2 2 3

1 3 2 1 4

This system contains the first five measures of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. Dynamic markings include *f* in the second measure. Fingerings are indicated by numbers 1, 3, 2, 1, and 4 below the notes.

ff *mf*

The second system covers measures 6 through 10. The right hand continues with a flowing melodic line. The left hand has some chords. Dynamic markings *ff* and *mf* are present.

cresc.

This system contains measures 11 through 15. The right hand has a consistent melodic pattern. The left hand accompaniment is steady. A *cresc.* marking is placed in the fourth measure.

f *ff*

The fourth system covers measures 16 through 20. The right hand melody is prominent. The left hand has some rests. Dynamic markings *f* and *ff* are used.

f *mf*

This system contains measures 21 through 25. The right hand features a more complex melodic line with some grace notes. The left hand accompaniment is active. Dynamic markings *f* and *mf* are present.

ff *f*

The sixth system covers measures 26 through 30. The right hand has some chords and melodic fragments. The left hand accompaniment is dense. Dynamic markings *ff* and *f* are used.

mf *f*

The final system on the page contains measures 31 through 35. The right hand melody concludes with a final cadence. The left hand accompaniment also ends. Dynamic markings *mf* and *f* are present.

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) and *mf* (mezzo-forte). The system contains six measures of music.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) and *mf* (mezzo-forte). The system contains six measures of music.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) and *p* (piano). Fingerings: 1 1, 1 2 1, 3 1 2 3 1. The system contains six measures of music.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf* (mezzo-forte). Fingerings: 3 2 1 1, 3 2, 2 2, 4 4 2 2, 1. The system contains six measures of music.

Fifth system of musical notation. Treble clef, bass clef. The system contains six measures of music.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) and *mf* (mezzo-forte). Tempo: *accelerando*. Fingerings: 4 1 1, 2. The system contains six measures of music.

sempre accelerando al fine

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords, some with accidentals (sharps and naturals), and a melodic line that begins in the fourth measure. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes. A dynamic marking of *fff* (fortissimo) is placed above the fourth measure.

The second system continues the piece. The upper staff features a melodic line with slurs and accents, including a triplet of eighth notes in the fifth measure. The lower staff provides harmonic support with chords and rests.

The third system shows further development of the melodic and harmonic themes. The upper staff continues with slurred eighth notes and accents, while the lower staff maintains a steady accompaniment.

The fourth system introduces more complex rhythmic patterns in the upper staff, with slurs and accents over eighth notes. The lower staff continues with harmonic accompaniment.

The fifth system features a melodic line in the upper staff with slurs and accents, and a bass line in the lower staff with chords and eighth notes.

The sixth system is the final one on the page. It concludes with a double bar line. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with chords and a final dynamic marking of *fff*.



Für HARFE



Zwei Harfen.

| | M S netto |
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| Holy, Alfred. op. 13. Festmarsch | 3 — |
| Poenitz, Franz. op. 65. Fantasie in Ges-dur | 4 — |
| — op. 75. Spukhafte Gavotte | 2 — |
| — op. 80. Wikingerfahrt. Fantasie i. As-moll | 4 — |
| Schüecker, Edmund. op. 40. Remem- brances of Worcester. | 6 — |

Violine und Harfe.

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| Alberstoeffer, Carl. op. 7. Romanze . . . | 2 — |
| Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler | 2 — |
| Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade | 2 — |
| Oberthür, Charles. Fantasie über „Auld Robin Gray“ | 1 50 |
| Poenitz, Franz. op. 79. Am Strand. Fantasie | 5 — |
| Stahl, Ernst. op. 49. Gedenken. Elegie. | 2 — |
| — op. 52. Schelmerei. Scherzo | 1 50 |
| — op. 69. Romanze in F-dur | 1 50 |
| Tedeschi, L. M. op. 28. Serenade | 2 — |
| Verdalle, Gabriel. op. 20. Larghetto . . . | 2 — |
| — op. 24. Rêverie | 1 50 |
| — op. 26. Cantilène | 1 50 |
| — op. 29. Chant d'amour | 1 50 |
| — op. 30. Mélancolie | 1 50 |
| — op. 32. Pleurs et Rires | 1 50 |
| Wilm, Nicolai von. op. 156. Duo | 2 50 |

Violoncello und Harfe.

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| Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer | 1 50 |
| Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke | 1 — |
| Hopf, Hermann. op. 2 No. 1. Albumblatt | 1 50 |
| — op. 2 No. 2. Gavotte in A moll. | 1 50 |
| Huber, Walter. op. 13. Fantasie | 2 50 |
| Oberthür, Charles. Fantasie über „Auld Robin Gray“ | 1 50 |
| Stahl, Ernst. op. 49. Gedenken. Elegie | 2 — |
| Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston) | 2 — |
| Tedeschi, L. M. op. 33. Impromptu dramatique | 3 — |
| Verdalle, Gabriel. op. 18. Meditation . . | 2 — |

Flöte und Harfe.

| | M S netto |
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| Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier | 3 — |
| <small>No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.</small> | |
| Schönicke, Wilh. op. 30. | |
| — No. 1. Canzonetta | 1 50 |
| — No. 2. Seguidilla | 2 — |

Cornet à Pistons und Harfe.

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| Böhme, O. op. 23. Soirée de St. Petersburg | 2 — |
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Ensemblemusik mit Harfe.

| | |
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| Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe | 2 — |
| Heinisch, Victor. Elegie für Violine, Violon- cello, Harfe und Harmonium | 3 — |
| Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe . . . | 3 — |
| Kienzl, Wilhelm. op. 53. Abendstim- mungen. Drei Stücke für Streich- orchester und Harfe. | |
| — No. 1. Harfners Abendsang. Partitur. M 2 50 Stimmen . | 2 50 |
| — No. 2. Ave im Kloster. Partitur. M 2 50 Stimmen . | 2 50 |
| — No. 3. Serenade. Partitur. M 2 50 Stimmen . | 2 50 |
| Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel | 2 — |
| Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen | 2 — |
| Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe . | 3 — |
| Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe | 2 — |
| Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe . . . | 2 — |
| Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe | 2 — |
| Trneček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe | 3 — |
| Weber, Otto. Ein Traum für Violine, Violoncello und Harfe | 2 50 |
| — Abschied für Violine, Violoncello und Harfe | 2 50 |
| Wetzger, Paul. Minuetten aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib. | 1 50 |

Harfe und Pianoforte.

| | M S netto |
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| Alberstoeffer, Carl. op. 3. Konzertstück (Ballade) | 2 50 |
| Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe einge- richtet von Heinr. Katona-Grüneke | 5 — |
| Zabel, Albert. op. 35. Großkonzert C-moll | 8 — |

Harfe und Orgel.

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| Kienzl, Wilhelm. op. 53 No. 1. Abendsang | 2 50 |
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Gesang und Harfe.

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| Kienzl, Wilhelm. op. 56. Verwelkte Rosen | 1 50 |
| Klughardt, August. op. 80 No. 2. Alt- deutsches Minnelied | — 60 |
| Müller, Margarethe. Christkindchen. Ausgabe für hohe Stimme | — 60 |
| — Ausgabe für tiefe Stimme | — 60 |

Studienwerke.

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| Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3. Jeder Teil kostet gebunden | 3 — |
| — Komplet in 1 Band gebunden | 8 — |
| Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge: Heft I, Übung 1—25 (ohne Pedale) . | 4 — |
| — Heft II, Übung 26—50 | 4 — |
| Posse, Wilhelm. Acht gr. Konzert-Etuden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde | 1 50 |
| Schüecker, Edmund. op. 36. Sechs Vir- tuosen-Etuden | 4 — |
| Zabel, Albert. Drei große Konzert-Etuden. No. 1, 2, 3. Jede Etüde | 2 — |

Chromatische Harfe (ohne Pedale).

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|---|------|
| Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2. Jeder Teil | 3 — |
| — Komplet in 1 Band | 5 — |
| — Elegant gebunden | 7 50 |
| Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à | 2 — |

Bücher über Harfe.

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|---|------|
| Snoer, Johs. Die Verwendung der Harfe in modernen Orchesterwerken. Praktische Anleitung für Komponisten und Diri- genten netto | 1 20 |
| Zabel, Albert. Ein Wort an die Herren Kom- ponisten über die praktische Verwendung der Harfe im Orchester (mit zahlreichen Notenbeispielen). 2. vermehrte und ver- besserte Auflage netto | 1 60 |

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