



Harfe solo mit Orchester. netto

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

Zwei Harfen.

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| Holy, Alfred. op. 13. Festmarsch | 4 — |
| Poenitz, Franz. op. 65. Fantasie in Ges-dur | 5 — |
| — op. 75. Spukhafte Gavotte | 2 50 |
| — op. 80. Wikingerfahrt. Fantasie i. As-moll | 5 — |

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| Schuëcker, Edmund. op. 40. Remembrances of Worcester | 7 50 |
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Violine und Harfe.

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| Alberstoetter, Carl. op. 7. Romanze ... | 2 50 |
| Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler | 2 50 |
| Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade | 2 50 |
| Oberthür, Charles. Fantasie über „Auld Robin Gray“ | 2 — |
| Poenitz, Franz. op. 79. Am Strand. Fantasie | 6 — |
| Spohr, Louis. Sonate, einger. v. W. Posse | 5 — |
| Stahl, Ernst. op. 49. Gedenken. Elegie. | 2 50 |
| — op. 52. Schelmerei. Scherzo | 2 — |
| — op. 69. Romanze in F-dur | 2 — |
| Tedeschi, L. M. op. 28. Serenade | 2 50 |
| Verdalle, Gabriel. op. 20. Larghetto ... | 2 50 |
| — op. 24. Réverie | 2 — |
| — op. 26. Cantilène | 2 — |
| — op. 29. Chant d'amour | 2 — |
| — op. 30. Mélancolie | 2 — |
| — op. 32. Pleurs et Rires | 2 — |
| Wilm, Nicolai von. op. 156. Duo | 3 — |

Violoncello und Harfe. netto

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|---|------|
| Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer | 2 — |
| Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke | 1 50 |
| Hopf, Hermann. op. 2 No. 1. Albumblatt | 2 — |
| — op. 2 No. 2. Gavotte in A moll | 2 — |
| Huber, Walter. op. 13. Fantasie | 3 — |
| Oberthür, Charles. Fantasie über „Auld Robin Gray“ | 2 — |
| Stahl, Ernst. op. 49. Gedenken. Elegie | 2 50 |
| Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston) | 2 50 |
| Tedeschi, L. M. op. 33. Impromptu dramatique | 4 — |
| Verdalle, Gabriel. op. 18. Meditation .. | 2 50 |

Flöte und Harfe.

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

Cornet à Pistons und Harfe.

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| Böhme, O. op. 23. Soirée de St. Petersburg | 2 50 |
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Ensemblemusik mit Harfe.

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| Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe | 2 50 |
| Heinisch, Victor. Elegie für Violine, Violoncello, Harfe und Harmonium | 4 — |
| Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe ... | 4 — |
| Kienzl, Wilhelm. op. 53. Abendstimmungen. Drei Stücke für Streichorchester und Harfe. | |
| No. 1. Harfners Abendsang. Partitur. <i>M</i> 2 50 Stimmen. | 2 50 |
| No. 2. Ave im Kloster. Partitur. <i>M</i> 2 50 Stimmen. | 2 50 |
| No. 3. Serenade. Partitur. <i>M</i> 2 50 Stimmen. | 2 50 |
| Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel | 2 50 |
| Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen | 2 50 |

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| Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe . | 4 — |
| Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe | 2 50 |
| Snoer, Johannes. op. 35. Paghiera für Violine, Violoncello und Harfe | 2 50 |
| Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe | 2 50 |
| Trneček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe | 4 — |
| Weber, Otto. (Ein Traum) für Violine, Violoncello und Harfe | 3 — |
| — Abschied für Violine, Violoncello und Harfe | 3 — |
| Wetzger, Paul. Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib. | 2 — |

Harfe und Pianoforte.

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| Alberstoetter, Carl. op. 3. Konzertstück (Ballade) | 3 — |
| Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe eingerichtet von Heinr. Katona-Grüneke | 6 — |
| Zabel, Albert. op. 35. Groß. Konzert C-moll | 10 — |

Harfe und Orgel.

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| Kienzl, Wilhelm. op. 53 No. 1. Abendsang | 3 — |
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Gesang und Harfe.

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

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 | 4 — |
| Komplett in 1 Band gebunden | 10 — |
| Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge: Heft I, Übung 1—25 (ohne Pedale) . | 5 — |
| Heft II, Übung 26—50 | 5 — |
| Schuëcker, Edmund. op. 36. Sechs Virtuosen-Etuden | 5 — |

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Ein Traum.

Rêve.

Otto Weber.

Moderato.

Violino.

Cello.

Harfe.



ad libitum

f

rit. e dim.

p e dolce



p e dolce



First system of musical notation. It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest followed by a half note G4, marked *mf*. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line in the left hand.

Second system of musical notation. The vocal line continues with a half note A4, then a half note B4, and a quarter note G4. The piano accompaniment continues with its eighth-note pattern, featuring a triplet of eighth notes in the right hand.

Third system of musical notation. The vocal line continues with a half note A4, then a half note B4, and a quarter note G4. The piano accompaniment continues with its eighth-note pattern, featuring a triplet of eighth notes in the right hand.

Fourth system of musical notation. The vocal line continues with a half note A4, then a half note B4, and a quarter note G4. The piano accompaniment continues with its eighth-note pattern, featuring a triplet of eighth notes in the right hand.

Fifth system of musical notation. The vocal line continues with a half note A4, then a half note B4, and a quarter note G4. The piano accompaniment continues with its eighth-note pattern, featuring a triplet of eighth notes in the right hand. The system concludes with a *pp* dynamic marking.

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a grand piano accompaniment. The vocal staves have a treble clef and a key signature of three flats. The piano part has a grand staff with treble and bass clefs. Dynamics include *mf* and *cresc.*. There are some markings like *h* and *g* above the piano part.

Second system of musical notation. It continues the vocal and piano parts. Dynamics include *f*, *mf dolce*, and *mf*. There are markings like *a* and *f* above the piano part, and *p* below it. The piano part features complex chordal textures.

Third system of musical notation. It continues the vocal and piano parts. Dynamics include *mf dolce*. There are markings like *a* and *f* above the piano part, and *c* below it. The piano part features complex chordal textures.

Fourth system of musical notation. It continues the vocal and piano parts. Dynamics include *poco cresc.*. There are markings like *3* above the piano part. The piano part features complex chordal textures.

Fifth system of musical notation. It continues the vocal and piano parts. Dynamics include *mf*. There are markings like *3* above the piano part. The piano part features complex chordal textures.

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a grand piano accompaniment. The vocal staves feature melodic lines with triplets and slurs. The piano part has a complex texture with many sixteenth notes. Dynamics include *f* and *f^{es}*. The tempo instruction *wenig bewegter* is written above the piano part.

Second system of musical notation. Similar to the first system, it features vocal staves and piano accompaniment. The piano part continues with intricate sixteenth-note patterns. Dynamics include *f* and *f^{es}*. The tempo instruction *wenig bewegter* is also present.

Third system of musical notation. The vocal staves have fewer notes, while the piano accompaniment continues with dense sixteenth-note passages. Dynamics include *f* and *f^{es}*. The tempo instruction *wenig bewegter* is present.

Fourth system of musical notation. The tempo instruction *sub. mf wieder ruhiger* is written above the piano part. The vocal staves have melodic lines with triplets. The piano accompaniment features slurs and triplets. Dynamics include *mf*, *p*, and *des*.

poco accel.

poco accel.

poco accel.

accel. e cresc. molto

accel. e cresc. molto

accel. e cresc. molto

ff

ff

ff gliss.

die Viertel im Zeitmaß der

dim. tempo primo

vorigen Viertel

rit. e dim. p dolce

p

mf
p

p
p

dim. e rit.
dim. e rit.
dim. e rit.

pp
ppp
pp
ppp

mf
pp