



### Harfe solo mit Orchester.

- Alberstoetter, Carl.** op.3. Konzertstück (Ballade).  
Partitur .....  
Orchesterstimmen  
Solostimme .....
- Huber, Walter.** op.9. Fantasie.  
Partitur .....  
Orchesterstimmen  
Solostimme .....
- op.10. Meditation für Orchester mit obligater Violine und Harfe.  
Partitur .....  
Orchesterstimmen  
Solostimme f. Harf.
- Parish Alvars, Elias.** Grand marche.  
(Arrangiert von Ludwig Richter.)  
Partitur .....  
Orchesterstimmen  
Solostimme .....
- Poenitz, Franz.** op.74. Vineta. Fantasie für großes Orchester mit obligater Harfe.  
Partitur .....  
Orchesterstimmen  
Solostimme .....
- Zabel, Albert.** op.35. Großes Konzert C-moll.  
Partitur .....  
Orchesterstimmen  
Solostimme .....

### Zwei Harfen.

- Holy, Alfred.** op.13. Festmusik .....
- Poenitz, Franz.** op.65. Fantasie in Ges-dur  
— op.75. Spukhafte Gavotte .....
- op.80. Wikingerfahrt. Fantasie i. As-moll
- Schuëcker, Edmund.** op.40. Remembrances of Worcester .....
- Trneček, Hans.** op.23. Duo zum Konzertvortrag .....

### Violine und Harfe.

- Alberstoetter, Carl.** op.7. Romanze...
- Chopin, Fr.** op.55 Nr.1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler
- Meyer-Mahlstedt, Adolf.** op.14. Petite Sérénade .....
- Oberthür, Charles.** Fantasie über „Auld Robin Gray“ .....
- Poenitz, Franz.** op.79. Am Strand. Fantasie
- Spohr, Louis.** Sonate, einger. v. W. Posse
- Stahl, Ernst.** op.49. Gedenken. Elegie.  
— op.52. Schelmerei. Scherzo .....
- op.69. Romanze in F-dur .....
- Tedeschi, L. M.** op.28: Serenade .....
- Verdalle, Gabriel.** op.20. Larghetto ...  
— op.24. Rêverie .....
- op.26. Cantilène .....
- op.29. Chant d'amour .....
- op.30. Mélancolie .....
- op.32. Pleurs et Rires .....
- Wilm, Nicolai von.** op.156. Duo .....

### Violoncello und Harfe.

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

### Flöte und Harfe.

- Hilse, B.** op.6. Suite für Flöte und Harfe oder Klavier .....
- No.1. Andante. No.2. Bacchanale. No.3. Adagio.  
No.4. Scherzo.
- Schönicke, Wilh.** op.30.  
No.1. Canzonetta. No.2. Seguidilla

### Cornet à Pistons und Harfe.

- Böhme, O.** op.23. Soirée de St. Petersburg

### Ensemblemusik mit Harfe.

- Frommer, Paul.** op.47. Serenade für Violine, Violoncello und Harfe .....
- Heinisch, Victor.** Elegie für Violine, Violoncello, Harfe und Harmonium .....
- Kempter, Lothar.** op.43. Romanze für Violine, Viola, Cello und Harfe ...
- Kienzl, Wilhelm.** op.53. Abendstim-mungen. Drei Stücke für Streich-orchester und Harfe.  
No.1. Harfners Abendsang.  
Partitur. Stimmen .  
No.2. Ave im Kloster.  
Partitur. Stimmen .  
No.3. Serenade.  
Partitur. Stimmen .
- Klughardt, August.** Gebet aus op.75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel .....
- Kronke, Emil.** op.186. Suite italienne für Flöte, Cello und Harfe .....
- Lemba, Arthur.** Berceuse für 2 Violinen, Viola, Cello u. Harfe. Part. u. Stimmen

- Mostler, N. M.** op.20. Harfenständchen. Für Violine, Violoncello und Harfe.
- Oelschlegel, Alfred.** op.144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe .....
- Pillney, Carl Herm.** Notturmo für Violine, Violoncello und Harfe .....
- Menuett für Violine, Cello u. Harfe
- Snoer, Johannes.** op.35. Preghiera für Violine, Violoncello und Harfe ...
- Stahl, Ernst.** op.66. Nocturno für Flöte, Violine, Violoncello und Harfe ...
- Tedeschi, L. M.** op.46. Suite für Violine, Cello und Harfe .....
- Trneček, Hans.** op.29. Nocturno für Violine, Violoncello und Harfe ...
- Weber, Otto.** Ein Traum für Violine, Violoncello und Harfe .....
- Abschied für Violine, Cello u. Harfe
- Wetzger, Paul.** Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib.

### Harfe und Pianoforte.

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

### Harfe und Orgel.

- Kienzl, Wilhelm.** op.53 No.1. Abendsang

### Gesang und Harfe.

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

### Studienwerke.

- Zabel, Albert.** Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3.  
Komplett in 1 Band.
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- Schuëcker, Edmund.** op.36. Sechs Virtuosen-Etuden .....

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# Abschied.

## Adieux.

Otto Weber.

**Andante sostenuto.**

Violine.

Cello.

Harfe.

The musical score is written for Violin, Cello, and Harp. It is in 4/4 time and B-flat major. The tempo is marked 'Andante sostenuto'. The score is divided into four systems. The first system shows the beginning of the piece with dynamics like *f*, *h*, *cis*, and *pp*. The second system continues with *mf* and *p*. The third system features *pp* and *mf*. The fourth system includes *pp*, *p*, *mf*, and *as des*. The harp part has various fingering and articulation markings.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line starts with a mezzo-forte (*mf*) dynamic and features a melodic line with various intervals and a final note marked with a flat. The bass line also begins with *mf* and provides a harmonic foundation. The piano accompaniment is marked *p* and includes a 'Ges' (Gesamtheit) marking, indicating a full texture of chords and moving lines.

Second system of musical notation. The vocal line continues with a forte (*fz*) dynamic, showing more complex rhythmic patterns. The bass line remains at *mf*. The piano accompaniment features a *fz* dynamic in the right hand and *mf* in the left hand, with a 'p' marking at the end of the system.

Third system of musical notation. The vocal line is marked *pp* (pianissimo) and *p*. The bass line is also marked *pp* and *p*. The piano accompaniment is marked *pp* and *p*, with a 'p' marking at the end of the system.

Fourth system of musical notation. The vocal line is marked *p*. The bass line is marked *p* and includes a 'fis' (Fis) marking. The piano accompaniment is marked *p* and includes 'f' and 'h' markings. The system concludes with a 4/4 time signature.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melody in 4/4 time, marked *mf*. The piano accompaniment features a steady eighth-note bass line, also marked *mf*. The tempo is indicated as *nach und nach ein wenig drängen*. The system concludes with a dynamic shift to *f*.

Second system of the musical score. The vocal line continues with a melody marked *mf*, which then softens to *p*. The piano accompaniment features chords and a bass line, with dynamics ranging from *mf* to *p*. The tempo is indicated as *wieder ruhiger*. The system concludes with a dynamic shift to *p*.

Third system of the musical score. The vocal line continues with a melody marked *p*, with the tempo indicated as *nach und nach drängen*. The piano accompaniment features chords and a bass line, with dynamics ranging from *pp* to *p*. The system concludes with a dynamic shift to *p*.

Fourth system of the musical score. The vocal line continues with a melody marked *mf*, which then softens to *p*. The piano accompaniment features chords and a bass line, with dynamics ranging from *mf* to *ff*. The tempo is indicated as *wieder ruhig*. The system concludes with a dynamic shift to *p* and the tempo marking *leggiere, doch klingend*.

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part features complex chordal textures with many accidentals. The vocal line has a melodic line with some grace notes. The key signature has two flats.

Second system of musical notation. The piano accompaniment continues with dense chordal patterns. The vocal line has a melodic line with some grace notes. The key signature has two flats.

Third system of musical notation. The piano accompaniment features a prominent texture of repeated chords. The vocal line has a melodic line with some grace notes. The key signature has two flats.

Fourth system of musical notation. The piano accompaniment features a prominent texture of repeated chords. The vocal line has a melodic line with some grace notes. The key signature has two flats.

The musical score consists of seven systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is B-flat major. The score includes various musical notations such as slurs, ties, and ornaments. Dynamic markings include *p*, *mf*, and *f*. Performance instructions include *ges* (Gesamter) and *nach und nach drängen*. Fingerings are indicated with numbers 1-4. Ornaments are marked with *r.H.* (right hand) and *l.H.* (left hand). The score concludes with a final chord in the piano part.

First system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The piano part features a complex harmonic structure with many accidentals. The tempo/mood is marked *ruhig und wuchtig*. Dynamics include *ff* and *f*. There are also some notes marked with *a, d, cis* and *c,*.

Second system of the musical score. It continues the vocal and piano parts. The tempo/mood is marked *ruhiger*. Dynamics include *f*, *mf*, and *p*. The piano part has some notes marked with *f, h, mf*.

Third system of the musical score. The tempo/mood is marked *noch ruhiger*. Dynamics include *p*, *pp*, and *ppp*. The piano part has notes marked with *pp*, *f, pp*, and *b, ppp*. There are also notes marked with *es,* and *as,*.

Fourth system of the musical score. Dynamics include *p* and *pp*. The piano part has notes marked with *pp* and *dimin.*.

Fifth system of the musical score. Dynamics include *p* and *pp*. The piano part has notes marked with *pp* and *dimin.*. There are also notes marked with *a,* and *cis*.