



# Für HARFE



## Harfe solo.

	# netto
<b>Alberstoecker, Carl.</b> Drei kl. Vortragstücke.	
op. 4. Romanze .....	1 20
op. 5. Marsch .....	1 20
op. 6. Tokkata .....	1 80
<b>Dizi, F.</b> Sonate Pastorale .....	2 —
Grande Sonate .....	2 50
<small>Neue, von W. Posse revidierte Ausgabe.</small>	
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.	
a) Notturmo	} 1 50
b) Ständchen	
c) Canzonette	
<b>Huber, Walter.</b> op. 5. Andante religioso	1 50
— op. 12. Valse lente .....	1 50
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	1 50
— op. 12. Zwei Stücke .....	2 —
a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
<b>Oberthür, Charles.</b> Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) .....	1 50
<b>Poenitz, Franz.</b> 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 —
<b>Posse, Wilhelm.</b> Mazurka .....	1 50
— Tarantelle .....	1 50
— Improvisationen .....	2 —
— Zwei Walzer. No. 1, 2 .....	à 1 50
— Sechs kleine Stücke .....	2 —
<small>No. 1. Neckerei. No. 2. Nachtstück. No. 3. Traumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>	
<b>Schücker, Edmund.</b> op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato .....	3 —
— op. 37. Elisabeth Gavotte .....	1 50
— op. 38. Barcarole .....	2 —
— op. 41. Henrica. Nocturno .....	2 —
<b>Snoer, Johannes.</b> 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

	# netto
<b>Snoer, Joh.</b> Vier leichte Vortragsstücke.	
op. 102. Romance .....	1 50
op. 103. Nocturne .....	1 50
op. 104. Capriccio marcial 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
<b>Spoehr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
<small>Revidiert von W. Posse.</small>	
<b>Stahl, Ernst.</b> 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
<b>Tedeschi, L. M.</b> op. 31. Marionetta. Humoreske .....	1 50
— op. 32. Pattuglia Spagnuola .....	1 50
— op. 34. Suite .....	4 —
— op. 37. Etude Impromptu .....	2 —
<b>Theumann-Schetochina.</b> Rhapsodie hongroise .....	2 —
<b>Trneček, Hans.</b> op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette .....	1 50
<b>Verdalle, Gabriel.</b> op. 1. Andante religioso	1 50
— op. 2. l'Oiseau-Mouche .....	1 50
— op. 3. Petite Marche .....	1 50
— 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

	# netto
<b>Verdalle, Gabriel.</b> 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

## Chromatische Harfe (ohne Pedale).

**Weigel, Karl.** Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à 2 —

## Zwei Harfen.

<b>Holy, Alfred.</b> op. 13. Festmusik .....	3 —
<b>Poenitz, Franz.</b> op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte .....	2 —
— op. 80. Wikingerfahrt. Fantasie i. As-moll	4 —
<b>Schücker, Edmund.</b> op. 40. Remembrances of Worcester .....	6 —

## Harfe solo mit Orchester.

<b>Alberstoecker, Carl.</b> op. 3. Konzertstück (Ballade).	
Partitur .....	6 —
Orchesterstimmen .....	10 —
Solostimme .....	1 50
<b>Huber, Walter.</b> 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 —
<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur .....	5 —
Orchesterstimmen .....	8 —
Solostimme .....	1 —
<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur .....	16 —
Orchesterstimmen .....	20 —
Solostimme .....	3 —
<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.	
Partitur .....	16 —
Orchesterstimmen .....	30 —
Solostimme .....	4 —

Aufführungsrecht vorbehalten.

**VERLAG VON JUL. HEINR. ZIMMERMANN**  
LEIPZIG ❖ ST. PETERSBURG ❖ MOSKAU ❖ RIGA ❖ LONDON

à Madame CLARA MURRAY, de Chicago.

Aufführungsrecht  
vorbehalten.

# Scherzetto.

Gabriel Verdalle, Op. 87.

Molto vivace.

Harpe.

The musical score is written for Harpe (Harp) in 2/4 time. It consists of five systems of music. The first system begins with a mezzo-forte (mf) dynamic. The second system features a forte (f) dynamic and a fortissimo (ff) dynamic. The third system includes a crescendo (cresc.) and fortissimo (fff) dynamic. The fourth system is marked 'a tempo' and mezzo-forte (mf). The fifth system starts with piano (p) and mezzo-forte (mf). The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex, rhythmic melody with many beamed notes. A *cresc.* marking is placed above the first measure, and a *f* marking is placed above the second measure. The system concludes with a fermata over the final notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with complex, rhythmic patterns. A *mf* marking is placed above the first measure, and a *p* marking is placed above the second measure. The system concludes with a fermata over the final notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features complex, rhythmic patterns. A *mf* marking is placed above the first measure, and a *cresc.* marking is placed above the second measure. The system concludes with a fermata over the final notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with complex, rhythmic patterns. A *f* marking is placed above the first measure, and a *mf* marking is placed above the second measure. The system concludes with a fermata over the final notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music continues with complex, rhythmic patterns. A *cresc.* marking is placed above the first measure, and a *f* marking is placed above the second measure. The system concludes with a fermata over the final notes.

## Grazioso.

pp  
*Il canto ben marcato.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a continuous eighth-note melody with slurs. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment. The dynamic marking *pp* is placed above the first measure of the upper staff, and the instruction *Il canto ben marcato.* is written below the first measure of the lower staff.

*mf*

The second system continues the piece with two staves. The upper staff maintains the eighth-note melody, while the lower staff provides accompaniment. A dynamic marking of *mf* is placed above the second measure of the upper staff.

*pp*

The third system consists of two staves. The upper staff features a more complex melodic line with some chromaticism. The lower staff continues the accompaniment. A dynamic marking of *pp* is placed above the third measure of the upper staff.

The fourth system consists of two staves. The upper staff continues the eighth-note melody, and the lower staff provides accompaniment. There are no dynamic markings in this system.

*mf* *f*

The fifth system consists of two staves. The upper staff continues the melody, and the lower staff provides accompaniment. Dynamic markings of *mf* and *f* are placed above the first and third measures of the upper staff, respectively.

*p*

The sixth system consists of two staves. The upper staff continues the melody, and the lower staff provides accompaniment. A dynamic marking of *p* is placed above the second measure of the upper staff.

(sib) rit a tempo

pp

pp

mf

mf

pp

pp

mf

mf

f

f

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff maintains the melodic line with eighth-note patterns. The lower staff continues the accompaniment. A dynamic marking of *f* appears in the second measure of the upper staff.

The third system features a melodic flourish in the upper staff, marked with an accent (^) and a slur. The lower staff has a dynamic marking of *mf* in the second measure. The music continues with eighth-note patterns in both staves.

The fourth system shows the continuation of the melodic and accompaniment lines. The upper staff has a dynamic marking of *f* in the first measure. The lower staff continues with chords and single notes.

The fifth system concludes the piece. The upper staff has a dynamic marking of *f* in the first measure. The lower staff features a long, sustained chord in the second measure, indicated by a horizontal line above the notes.

Tempo I.

The first system of the musical score consists of two staves. The treble staff begins with a dynamic marking of *ff* (fortissimo) and contains a series of chords and melodic lines. The bass staff provides a harmonic accompaniment. The system concludes with a *mf* (mezzo-forte) dynamic marking.

The second system continues the piece. The treble staff starts with a *p* (piano) dynamic marking. The bass staff features a steady accompaniment. The system ends with a *mf* dynamic marking.

The third system shows a dynamic shift. The treble staff begins with a *cresc.* (crescendo) marking, leading to a *f* (forte) dynamic. The bass staff continues with its accompaniment.

The fourth system features a *mf* dynamic in the treble staff, which then transitions to a *p* dynamic. The bass staff maintains the accompaniment.

The fifth system begins with a *mf* dynamic, followed by a *cresc.* marking. The treble staff contains complex chordal textures, while the bass staff provides a consistent accompaniment.

*f* *mf*

*cresc.* *f*

**Lento.** *ff* **Presto.** *mf*







# Für **HARFE**




- ### Violine und Harfe. netto
- 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  
 Stahl, Ernst. op. 49. Gedenken. Elegie. 2—  
 — op. 52. Schelmerlei. Scherzo . . . . . 1 50  
 — op. 69. Romanze in F-dur . . . . . 1 50  
 Tedeschi, L. M. op. 28. Serenade . . . . . 2—  
 Verdalle, Gabriel. op. 18. Larghetto . . . . . 2—  
 — op. 24. Réverie . . . . . 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.
- 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 Volkston) 2—  
 Tedeschi, L. M. op. 33. Impromptu  
 dramatique . . . . . 3—  
 Verdalle, Gabriel. Meditation . . . . . 2—

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

### Cornet à Pistons u. Harfe. netto

Böhme, O. op. 23. Soirée de St. Petersburg 2—

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- Violine, Violoncello und Harfe . . . . . 2—  
 Stahl, Ernst. op. 66. Nocturno für Flöte,  
 Violine, Violoncello und Harfe . . . . . 2—  
 Trněček, 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

- ### Harfe und Pianoforte. netto
- Alberstoeffer, Carl. op. 3. Konzertstück  
 (Ballade) . . . . . 2 50  
 Zabel, Albert. op. 35. Groß. Konzert C-moll 8—

### Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang 2 50

- ### Gesang und Harfe.
- 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.
- 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-Etüden.  
 No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde 1 50  
 Schuëcker, Edmund. op. 36. Sechs Vir-  
 tuosen-Etüden . . . . . 4—  
 Tedeschi, L. M. op. 36. Al Ruscello  
 Studio di Concerto . . . . . 3—  
 Zabel, Albert. Drei große Konzert-  
 Etüden. No. 1, 2, 3. Jede Etüde. . . . . 2—

- Weigel, Karl. Schule für die chromatische  
 Harfe ohne Pedale. Teil 1 und 2.  
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 Komplet in 1 Band . . . . . 5—  
 Elegant gebunden . . . . . 7 50

### Bücher über Harfe.

In zweiter, vermehrter und verbesserter Auflage  
 erschien:

**Ein Wort** an die Herren Komponisten  
 über die praktische Ver-  
 wendung der Harfe im  
 Orchester von ALBERT ZABEL . . . Mark 1.60.

  
 Aufführungsrecht vorbehalten.

**VERLAG VON JUL. HEINR. ZIMMERMANN**  
 LEIPZIG ✦ ST. PETERSBURG ✦ MOSKAU ✦ RIGA ✦ LONDON

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