

### Harfe solo.

	M. & S. netto
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— A Capri. arantelle .....	2 —
— 2 <sup>me</sup> Impromptu .....	2 —

<b>Zabel, Alber.</b> Drei große Konzert-Etuden.	
Jede Etude .....	2 —

### Harfe solo mit Orchester.

<b>Alberstoetter, 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 —

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*M. Videla*

# A Capri.

(Tarentelle.)

Gabriel Verdalle.

Allegro vivo.

Harpe.

The musical score is written for Harpe (Harp) and consists of six systems of two staves each. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Allegro vivo'. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1, 2, and 3 above or below notes. The piece is titled 'A Capri' and is a 'Tarentelle'.

First system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Fingerings are indicated by numbers 1, 2, 3, and 4. A *cresc.* marking is present in the right hand.

Second system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes fingerings and a *dim.* marking in the right hand.

Third system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes fingerings and *cresc.* and *dim.* markings in the right hand.

Fourth system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes fingerings and a *cresc.* marking in the right hand.

Fifth system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes fingerings and *dim.* and *p* markings in the right hand.

Sixth system of musical notation. Treble clef, bass clef, and piano (p) dynamic. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes fingerings and *cresc.* and *dim.* markings in the right hand.

mf f

4 3 2 1 3 2 1 2 3

di - mi -

1 2 1 2 1 4 1

- nu - en - do

4 1 1 4 2

mf f

4

di - mi -

- nu - en - do

4

Musical notation for the first system, measures 1-4. The right hand features a melodic line with slurs and fingerings (3, 4, 3, 1, 1, 2, 4, 2, 1, 1, 3, 4). The left hand provides a harmonic accompaniment with fingerings (1, 1, 2, 2, 3, 3, 2, 2). Dynamics include *f* and *mf*.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with slurs and fingerings (2, 4, 2, 1, 4, 1, 1). The left hand features a steady accompaniment with fingerings (1, 2, 3, 4, 3, 2, 1). Dynamics include *f*.

Musical notation for the third system, measures 9-12. The right hand has a melodic line with slurs and fingerings (4, 1). The left hand has a steady accompaniment with fingerings (1, 2, 3, 4, 3, 2, 1). Dynamics include *ff*.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with slurs and fingerings (4, 1, 2, 1, 2, 2, 1, 1, 1, 2, 1, 2, 3). The left hand has a steady accompaniment with fingerings (1, 2, 3, 4, 3, 2, 1). Dynamics include *p*.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and fingerings (1, 2, 3). The left hand has a steady accompaniment with fingerings (1, 2, 3, 4, 3, 2, 1). Dynamics include *mf*.

Musical notation for the sixth system, measures 21-24. The right hand has a melodic line with slurs and fingerings (1, 2, 1). The left hand has a steady accompaniment with fingerings (1, 2, 1). Dynamics include *mf*.

Musical notation for the seventh system, measures 25-28. The right hand has a melodic line with slurs and fingerings (2, 3, 1, 1, 2, 3, 1, 2, 2, 3). The left hand has a steady accompaniment with fingerings (1, 2, 2, 3). Dynamics include *cresc.*

1 3 2 1 4

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment. Fingerings are indicated by numbers 1, 3, 2, 1, and 4 below the notes.

*ff* *mf*

Second system of musical notation, continuing the melodic and harmonic development. Dynamic markings *ff* and *mf* are present.

*cresc.*

Third system of musical notation, showing a melodic line with a *cresc.* (crescendo) marking in the bass clef.

*f* *ff*

Fourth system of musical notation, featuring a melodic line with a *f* marking in the bass clef and a *ff* marking at the end.

*f* *mf*

Fifth system of musical notation, showing a melodic line with a *f* marking in the bass clef and a *mf* marking.

*ff* *f*

Sixth system of musical notation, featuring a melodic line with a *ff* marking in the bass clef and a *f* marking.

*mf* *f*

Seventh system of musical notation, showing a melodic line with a *mf* marking in the bass clef and a *f* marking.

First system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note patterns with slurs. Bass staff contains chords. Dynamics: *p* (piano) at the start, *mf* (mezzo-forte) later.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note patterns with slurs. Bass staff contains chords. Dynamics: *f* (forte) at the start, *p* (piano) later, *mf* (mezzo-forte) at the end.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note patterns with slurs and fingerings (1, 2, 1, 3, 1, 2, 3, 1). Bass staff contains chords. Dynamics: *f* (forte) at the start, *p* (piano) later.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note patterns with slurs and fingerings (3, 2, 1, 1, 3, 2, 2, 2, 4, 4, 2, 2, 1). Bass staff contains chords. Dynamics: *mf* (mezzo-forte) at the end.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note patterns with slurs. Bass staff contains chords.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats. Treble staff contains eighth-note patterns with slurs and fingerings (4, 1, 1, 2). Bass staff contains chords. Dynamics: *p* (piano) at the start, *mf* (mezzo-forte) at the end. Marking: *accelerando*.



*sempre accelerando al fine*

First system of musical notation. The right hand (treble clef) features a complex texture with many beamed notes and chords. The left hand (bass clef) has a simpler accompaniment. A dynamic marking of *fff* is present in the right hand. The system concludes with a fermata over the final notes.

Second system of musical notation. The right hand continues with melodic lines and chords, while the left hand provides harmonic support. The system ends with a fermata.

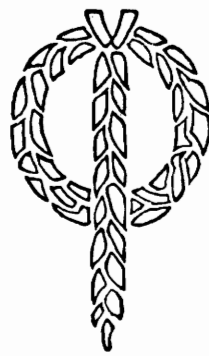
Third system of musical notation. The right hand features a series of sixteenth-note passages. The left hand has a steady accompaniment. The system ends with a fermata.

Fourth system of musical notation. The right hand continues with sixteenth-note passages. The left hand has a steady accompaniment. The system ends with a fermata.

Fifth system of musical notation. The right hand features a series of sixteenth-note passages. The left hand has a steady accompaniment. The system ends with a fermata. There are some markings below the staff, possibly indicating fingerings or breath marks.



# Für HARFE



## Zwei Harfen.

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. Remembrances of Worcester. . . . .	6 —

## Violine und Harfe.

Alberstoetter, 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
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Wilm, Nicolai von. op. 156. Dus . . . . .	2 50

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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 —

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Schönicke, Wilh. op. 30. . . . .	—
— No. 1. Canzonetta . . . . .	1 50
— No. 2. Seguidilla . . . . .	2 —

## Harfe und Pianoforte.

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Zabel, Albert. op. 35. Großkonzert C-moll . . . . .	8 —

## Harfe und Orgel.

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

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— 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 Virtuosen-Etuden . . . . .	4 —
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