



# Für HARFE



## Harfe solo.

	$\frac{A}{B}$ netto
<b>Alberstoeffer, 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. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>	
<b>Schuëcker, 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

	$\frac{A}{B}$ 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>Spohr, 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

	$\frac{A}{B}$ 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>Schuëcker, Edmund.</b> op. 40. Remembrances of Worcester .....	6 —

## Harfe solo mit Orchester.

<b>Alberstoeffer, 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



Aufführungsrecht vorbehalten.

# MARSCH.

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Carl Alberstoetter, Op. 5.

Mässiges Marschtempo.

Harfe.

First system of musical notation for the harp part. It consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern. Dynamic markings include *mf*, *sf*, *f*, *sf*, *f*, *sf*, and *p*.

Second system of musical notation. It continues the two-staff format. The first ending is marked with a '1.' and the second ending with a '2.'. Dynamic markings include *mf*, *f*, *f*, *sempre f*, *f*, *f*, and *f*.

Third system of musical notation. It includes triplet markings (2, 3, 4) in both staves. Dynamic markings include *sf*, *p*, *sf*, *sf*, *p*, *p*, *fp*, *sf*, and *p*.

Fourth system of musical notation. It continues the two-staff format with complex rhythmic patterns. Dynamic markings include *sf*, *p*, *sf*, *mf*, *p*, *sf*, *sf*, *f*, *f*, *sf*, *sf*, *sf*, *sf*, *p*, *sf*, *p*, and *sf*.

Fifth system of musical notation. It concludes the piece with dynamic markings including *p*, *f*, *p*, *sf*, *f*, *p*, *p*, *sf*, and *p*.

stringendo

*sf* *sf* *p*

This system contains the first two staves of music. The upper staff features a melodic line with a triplet of eighth notes and a fermata. The lower staff has a bass line with a triplet of eighth notes. Dynamics include *sf* (sforzando) and *p* (piano). The tempo marking *stringendo* is placed above the second staff.

tempo

*mf* *f* *p* *mf* *f* *p* *mf* *p* *sf* *p* *sf* *sf* *mf*

This system contains the third and fourth staves. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *sf* (sforzando). The tempo marking *tempo* is placed above the third staff.

*sf* *f* *sf* *p* *sf* *f* *sf* *p* *mf*

This system contains the fifth and sixth staves. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano).

simile

sempre *f*

*f* *sf* *sf* *mf* *sf* *f* *sf* *p*

This system contains the seventh and eighth staves. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano). The marking *simile* is placed above the seventh staff, and *sempre f* is placed above the eighth staff.

*sf* *f* *sf* *p* *f* *sf* *f* *f*

This system contains the ninth and tenth staves. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano).

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *p*, *sf*, *p*, *sf*, *p*, *f*, *sf*. Marking: *attacca*.

Second system of musical notation. Treble clef, bass clef. Marking: **Trio.** Dynamics: *p*, *mf*, *mf*. Marking: *sempre mf*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *f*, *sempre f*. Markings: 1., 2.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *f*, *f*, *p*, *cresc.*, *f*, *Fine.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*, *f*, *sf*, *pp*, *f*, *sf*, *f*, *sf*, *pp*, *sf*. Markings: *dolce*, *legato*.

*Trio da capo al Fine.*

Musical score system 1, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various dynamic markings: *mf*, *sf*, *f*, *f*, *p*, *sf*, *f*, *sf*, and *p*.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music consists of chords and eighth notes. Dynamic markings include *f*, *simile*, *ff*, *sempre f*, *ff*, *f*, *f*, and *f*. The system concludes with first and second endings.

Musical score system 3, featuring a grand staff with treble and bass clefs. The music includes triplets and chords. Dynamic markings include *sf*, *p*, *sf*, *sf*, *p*, *p*, *mf*, *fp*, *sf*, and *p*.

Musical score system 4, featuring a grand staff with treble and bass clefs. The music consists of chords and eighth notes. Dynamic markings include *sf*, *p*, *sf*, *mf*, *p*, *sf*, *sf*, *f*, *f*, *sf*, *sf*, *sf*, *sf*, *p*, *sf*, *p*, and *sf*.

Musical score system 5, featuring a grand staff with treble and bass clefs. The music consists of chords and eighth notes. Dynamic markings include *p*, *f*, *p*, *sf*, *f*, *p*, *p*, *sf*, and *p*.

stringendo

*sf*

*sf*

This system features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and one flat (Bb). The music is marked *sf* (sforzando) and *stringendo*. It includes a triplet of eighth notes in the treble staff and a bass line with eighth notes.

tempo

*mf* *sf p* *mf* *sf p* *mf* *p sf p sf* *sf* *mf*

This system is marked *tempo*. The dynamics are *mf*, *sf p*, *mf*, *sf p*, *mf*, *p sf p sf*, *sf*, and *mf*. The music consists of chords and moving lines in both staves.

*sf* *f* *sf p* *sf* *f* *sf p*

This system features dynamics *sf*, *f*, *sf p*, *sf*, *f*, and *sf p*. The music is characterized by melodic lines with slurs and accents in both staves.

cresc. *mf* *mf* *p sempre p* *p* *sf*

This system includes a *cresc.* (crescendo) marking. Dynamics are *mf*, *mf*, *p sempre p*, *p*, and *sf*. The music features chords and moving lines with accents.

*p* *sf* *p* *p* *pp*

This system features dynamics *p*, *sf*, *p*, *p*, and *pp*. The music consists of chords and moving lines in both staves.

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