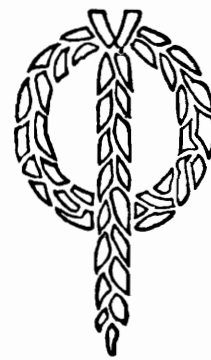




Für HARFE



Harfe solo.

	A 3 netto
Alberstoetter, Carl. Drei kl. Vortragstücke.	
op. 4. Romanze	1 20
op. 5. Marsch	1 20
op. 6. Tokkata	1 80
Dizi, F. Sonate Pastorale	2 —
Grande Sonate	2 50
<small>Neue, von W. Posse revidierte Ausgabe.</small>	
Ferroni, Vincenzo. op. 60. Zéphyr et la Nymphe. Scherzo	1 50
Holy, Alfred. op. 12. Drei kleine Stücke.	
a) Notturmo	} 1 50
b) Ständchen	
c) Canzonette	
Huber, Walter. op. 5. Andante religioso	1 50
— op. 12. Valse lente	1 50
Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)	1 50
— op. 12. Zwei Stücke	2 —
a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
Oberthür, Charles. Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust)	1 50
Poenitz, Franz. 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 —
Posse, Wilhelm. Mazurka	1 50
— Tarantelle	1 50
— Improvisationen	2 —
— Zwei Walzer. No. 1 (Asmoll), No. 2 (Esdur)	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>	
— Acht große Konzert-Etuden. Jede Etude	1 50
Schuëcker, Edmund. op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato	3 —
— op. 36. Sechs Virtuosen-Etuden	4 —
— op. 37. Elisabeth Gavotte	1 50
— op. 38. Barcarole	2 —
— op. 41. Henrica. Nocturno	2 —
Snoer, Johannes. 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

	A 3 netto
Snoer, Joh. 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
Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
<small>Revidiert von W. Posse.</small>	
Stahl, Ernst. 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
Tedeschi, L. M. op. 31. Marionetta. Humoreske	1 50
— op. 32. Pattuglia Spagnuola	1 50
— op. 34. Suite	4 —
— op. 36. Al Ruscello. Studio di Concerto	3 —
— op. 37. Etude Impromptu	2 —
Theumann, M. op. 7/8. Deux pièces: Douleur, Resignation	1 50
— op. 9. Rêve d'une Mazurka	1 50
— op. 10. Cantique d'amour	1 50
— op. 11. Fantaisie sur quatre thèmes russes	2 —
— Rhapsodie hongroise	2 —
Trneček, Hans. op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette	1 50
— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ..	2 50
Verdalle, Gabriel. 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

	A 3 netto
Verdalle, Gabriel. 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
— Capricciosa	1 50

Zabel, Albert. Drei große Konzert-Etuden. Jede Etude

Zwei Harfen.

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

Harfe solo mit Orchester.

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

Chromatische Harfe (ohne Pedale).

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

Aufführungsrecht  vorbehalten.

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

M
117
PY-11 m

756400

Ihrer Durchlaucht,
Frau Sophie, Prinzessin zu Wied, geb. Prinzessin von Schönburg,
mit vorzüglichster Ehrerbietung zugeeignet.

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Maskenscherz.

Mascarade.

Franz Poenitz, Op. 78.

Moderato molto.

Harfe.

f *mf* *p* *f*

vibrato

mf *pp* *mf*

vibrato

più mosso

p *pp* *grazioso* *rall. un poco*

vibrato

Allegro moderato.

ten. *ten.*

Fb *ten.* *ten.*

First system of a piano score. The right hand features a melodic line with accents and slurs, marked *mf* and *r*. The left hand plays a rhythmic accompaniment of chords, marked *martellato*. A *cresc.* marking is present in the middle of the system. The system concludes with a *f* dynamic and a *Bb* chord.

Second system of the piano score. The right hand continues the melodic line with accents and slurs, marked *f*. The left hand provides harmonic support with chords, marked *Hq* and *Bb*. The system ends with a treble clef sign.

Third system of the piano score. The right hand features a complex melodic passage with slurs and fingering (1, 2, 3, 1, 2, 3, 1), marked *ff*. The left hand has a melodic line with slurs and fingering (1, 2, 3, 1, 2, 3, 1), marked *p leggiero*. Chords *Dq Fq* and *Db Fb* are indicated in the left hand.

Fourth system of the piano score. The right hand has a melodic line with slurs and fingering (1, 2, 3, 1, 2, 3, 1), marked *mf*. The left hand has a melodic line with slurs and fingering (1, 2, 3, 1, 2, 3, 1), marked *mf*. Chords *Fq Dq* and *Cq* are indicated in the left hand.

Fifth system of the piano score. The right hand features a complex melodic passage with slurs and fingering (1, 2, 3, 1, 2, 3, 1), marked *p*. The left hand has a melodic line with slurs and fingering (1, 2, 3, 1, 2, 3, 1), marked *p*. A *cresc.* marking is present at the end of the system.

First system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides harmonic support with chords and single notes. Performance markings include *f*, *l.*, and *ff* *ritenuto*. Fingerings are indicated with numbers 1 and 2.

Second system of musical notation. The right hand continues with slurred eighth notes. The left hand has a more active role with chords and moving lines. Performance markings include *dimin.*, *p*, *pp*, and *dolciss. e grazioso*. Chord changes to *Ab* and *F#* are noted.

Third system of musical notation. The right hand features a continuous stream of slurred eighth notes. The left hand has a steady accompaniment. Performance markings include *legato sempre*. Chord changes to *Fb* and *H#* are indicated.

Fourth system of musical notation. The right hand has a more complex texture with slurs and accents. The left hand continues with chords and moving lines. Performance markings include *loggiere* and *rall. poco*. Chord changes to *Bb* and *F#* are noted.

Fifth system of musical notation. The right hand features a rapid, slurred passage with a *rapido* marking. The left hand has a *pp* *rall.* section. Performance markings include *pp*, *rall.*, and *24*. Chord changes to *Eb* and *D#* are indicated. Fingerings 1 4 2 3 are shown for the right hand.

The musical score is written for piano and consists of seven systems of staves. The notation includes various musical elements such as triplets, dynamics, and tempo markings. The key signature is B-flat major (two flats). The score begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The first system features a treble clef staff with triplets and a bass clef staff with chords. The second system continues with similar notation, including a *rall. poco* marking. The third system introduces a forte (*f*) dynamic and a *dimin.* marking. The fourth system features a *dimin.* marking and a *p* dynamic. The fifth system includes a *p* dynamic and a *F \flat* marking. The sixth system features a *F \flat* marking and a *H \natural* marking. The seventh system includes a *B \flat* marking. The score concludes with a final chord in the bass clef staff.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A flat sign (F_b) is visible in the right hand.

Second system of musical notation. The right hand continues with slurred and accented notes. The left hand includes the instruction *rallentando* and a dynamic marking of *p*. The tempo instruction *a tempo e grazioso* is written above the system. A flat sign (F_b) is present in the left hand.

Third system of musical notation. The right hand continues with slurred and accented notes. The left hand includes a dynamic marking of *p* and a flat sign (F_b).

Fourth system of musical notation. The right hand continues with slurred and accented notes. The left hand includes a dynamic marking of *p* and a sharp sign (F_#).

Fifth system of musical notation. The right hand continues with slurred and accented notes. The left hand includes a dynamic marking of *pp* and a flat sign (D_b).

Sixth system of musical notation. The right hand continues with slurred and accented notes. The left hand includes a dynamic marking of *pp* and a flat sign (D_b). The system concludes with a double bar line and a key signature change to three flats.

Tempo primo.

pp l.H.

r.H. *D \flat cresc. molto* *ff glissando*

ten. mf

cresc.

piu f - - - - - cresc.

p misterioso

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. The music includes various chords and melodic lines. Chord symbols $C\sharp$ and $C\flat$ are present above the staff.

Second system of musical notation. It begins with the tempo marking *meno mosso*. The music includes a *cresc.* (crescendo) marking and a *p* (piano) dynamic. The word *semplice* is written at the end of the system. Chord symbols $C\sharp$ and $C\flat$ are visible.

Third system of musical notation. It features a *mf* (mezzo-forte) dynamic and the instruction *più vivo*. The music includes a triplet of eighth notes. Chord symbols $G\sharp$ and $F\sharp$ are present.

Fourth system of musical notation. It starts with *rall. un poco* (rallentando un poco) and a *Vivo mf* marking. The system concludes with *rall. poco*. Chord symbols $H\sharp$, $B\flat$, $G\flat$, $A\sharp$, and $G\sharp$ are indicated.

Fifth system of musical notation. It includes the instruction *leggiere* (leggiero) and a *p* (piano) dynamic. The word *animando* is written above the staff. Chord symbols $D\sharp$, $A\flat$, $H\sharp$, $B\flat$, and $D\flat$ are present.

Sixth system of musical notation. It begins with a *pp* (pianissimo) dynamic and an *8* (ottava) marking. The instruction *rall. un poco* is present. The system ends with *G.P.* (Grave). Chord symbols $D\sharp$ and $G\sharp$ are visible.

Db *ff rubato* Ab *p*

Presto.

p *G#* *piu p*

pp *D#*

l.H.

fff *glissando*



Für
HARFE



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
- 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 Thüringer
Volkston) 2 —
- Tedeschi, L. M. op. 33. Impromptu
dramatique 3 —
- Verdalle, Gabriel. op. 18. 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.

- Böhme, O. op. 23. Soirée de St. Petersburg 2 —
- Ensemblemusik mit Harfe.**
- Frommer, Paul. op. 47. Serenade für
Violine, Violoncello und Harfe 2 —
 - Heinrich Victor. Elegie für Violine Violon

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- Violine, Violoncello und Harfe 3 —
- Weber, Otto. Ein Traum für Violine,
Violoncello und Harfe 2 50
- Abschied für Violine, Violoncello und
Harfe 2 50
- Wetzger, Paul. Minuett aus L'Arlesienne
von G. Bizet. Für Flöte, Harfe oder
Klavier, Violoncello und Viola ad lib. 1 50

Harfe und Pianoforte.

- Alberstoetter, Carl. op. 3. Konzertstück
(Ballade) 2 50
- Poenitz, Franz. op. 74. Vineta. Fantasie
für großes Orchester mit obligater
Harfe. Für Klavier und Harfe einge-
richtet von Heinr. Katona-Grüneke 5 —
- 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 —
Komplett 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
- Schüecker, Edmund. op. 36. Sechs Vir-
tuosen-Etüden 4 —
- 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.

- Jeder Teil 3 —
- Komplett in 1 Band 5 —
- Elegant gebunden 7 50

Bücher über Harfe.

- Snoer, Johs. Die Verwendung der Harfe in
modernen Orchesterwerken. Praktische
Anleitung für Komponisten und Diri-
genten netto 1 20
- Zabel, Albert. Ein Wort an die Herren Kom-
ponisten über die praktische Verwendung
der Harfe im Orchester (mit zahlreichen
Notenbeispielen). 2. vermehrte und ver-
besserte Auflage netto 1 60

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