



### Harfe solo.

	M. S. 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. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>	
<b>Schüecker, Edmund.</b> op. 28. Légende ..	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

	M. S. 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 —
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<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

	M. S. 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).

<b>Weigel, Karl.</b> Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —
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### 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>Schüecker, 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

Aufführungsrecht  
vorbehalten.

# „Henrica.“

## Nocturno.

Edmund Schuëcker, Op.41.

Andante sostenuto.

Harfe.

*p*

*p dolce*

*p*

*G# Bb*

First system of musical notation. Treble clef, bass clef. Dynamics: *mf* (first measure), *p* (third measure). Chords: F# (first measure), F# (third measure), C# (fourth measure). Fingerings: 0 (first measure), 0 (second measure), 0 (third measure), 0 (fourth measure). Articulation: accents over notes in measures 2, 3, 4, and 5.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf* (first measure), *p* (second measure). Chords: D# (second measure), D# (third measure), B# (fourth measure). Fingerings: 0 (first measure), 0 (second measure), 0 (third measure), 0 (fourth measure). Articulation: accents over notes in measures 2, 3, 4, and 5.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p* (second measure). Chord: Bb (second measure). Fingerings: 0 (first measure), 0 (second measure), 0 (third measure), 0 (fourth measure). Articulation: accents over notes in measures 2, 3, 4, and 5.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (second measure). Chord: Bb (second measure). Fingerings: 0 (first measure), 0 (second measure), 0 (third measure), 0 (fourth measure). Articulation: accents over notes in measures 2, 3, 4, and 5.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *dim. 8* (third measure), *pp* (fourth measure). Chords: Bb (second measure), Bb (third measure). Fingerings: 0 (first measure), 0 (second measure), 0 (third measure), 0 (fourth measure). Articulation: accents over notes in measures 2, 3, 4, and 5.

*E♭ p molto espressivo*

*p*

*f* G♭ D♭ G♭ E♭

*sf dim.* D♭

### Harfe solo m. Orchesterbegleitung.

Carl Alberstoeffer, Concertstück (Ballade).

Partitur . . . . . netto 6  
 Orchesterstimmen complet . . . . . netto 10 -  
 Jede Dublirstimme . . . . .  
 Solostimme apart . . . . . netto 1.50

Elias Parish Alvars, „Grand marche“ (arrangiert v. Ludwig Richter)

Partitur . . . . . netto 5 -  
 Orchesterstimmen complet . . . . . netto 8 -  
 Jede Dublirstimme . . . . .  
 Solostimme apart . . . . . netto 1 -

First system of a piano score. The right hand features a complex melodic line with many slurs and accents. The left hand provides harmonic support with chords and single notes. Dynamics include *f* and *dim.*. Chords  $F\sharp - \sharp$  and  $\sharp$  are indicated above the right hand.

Second system of a piano score. The right hand continues with intricate melodic patterns. The left hand has chords and notes. Dynamics include *dim.*. Chords  $E\sharp$  and  $D\flat$  are indicated above the left hand.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand has chords and notes. Dynamics include *poco cresc.* and *f*. Chords  $A\sharp$  and  $D\sharp$  are indicated above the left hand.

Fourth system of a piano score. The right hand has a rhythmic melodic line with many slurs. The left hand has chords and notes.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has chords and notes, including triplets. Dynamics include *f*. Chords  $C\sharp$  and  $C\sharp$  are indicated above the left hand. A chord  $F\sharp - \sharp$  is indicated above the right hand.

Sixth system of a piano score. The right hand has a rhythmic melodic line with slurs. The left hand has chords and notes. Dynamics include *dim.*, *p*, and *poco rit.*. A chord  $\sharp$  is indicated above the left hand.

*a tempo*

First system of musical notation. Treble staff contains a melodic line with eighth-note patterns and slurs. Bass staff provides harmonic support with chords. Dynamic marking *p* is present.

Second system of musical notation. Treble staff continues the melodic line with some chromaticism. Bass staff features block chords. Dynamic marking *p* is present.

Third system of musical notation. Treble staff continues the melodic line. Bass staff features block chords. Dynamic marking *sf* is present.

Fourth system of musical notation. Treble staff continues the melodic line. Bass staff features block chords. Dynamic marking *f* is present, followed by *dim.*

Fifth system of musical notation. Treble staff continues the melodic line. Bass staff features block chords. Dynamic marking *p* is present, followed by *molto dim.*

Sixth system of musical notation. Treble staff continues the melodic line with a long slur. Bass staff features block chords. Dynamic marking *pp* is present.

**Zwei Harfen.**

Alfred Holý, Op.13. „Fest-Musik“ 3-

Z. 5734

Harfe solo.

- Edmund Schuëcker, op. 28., *Legende*“ . . . 2 -
- op. 35., *Fantasia appassionato*“ . . . 3 -
- op. 37., *Elisabeth-Gavotte*“ . . . 1,50
- op. 38., *Barcarole*“ . . . 2 -

*poco rall.*

(In D dur) *a tempo*  
*p espressivo*

### Violine und Harfe.

Charles Oberthür, Fantasie über „Auld Robin Gray“	150	Gabriel Verdalle, op. 18. „Larghetto“	2 -
Ernst Stahl, „Schelmerei“. Scherzo	150	op. 24. „Rêverie“	150
„ „ „Gedenken“. Elegie	2 -	op. 26. „Cantilene“	150
„ „ „Romanze“	150	op. 29. „Chant d'amour“	150
Nicolai von Wilm, op. 156. „Duo“	250	op. 30. „Mélancolie“	150
		op. 32. „Pleurs et Rires“	150





(In F dur)

First system of musical notation. Treble staff: eighth-note triplet pattern. Bass staff: accompaniment with chords marked '0' and dynamic *p*.

Second system of musical notation. Treble staff: eighth-note triplet pattern. Bass staff: accompaniment with chords marked '0'.

Third system of musical notation. Treble staff: eighth-note triplet pattern. Bass staff: accompaniment with chords marked '0'.

Fourth system of musical notation. Treble staff: eighth-note triplet pattern. Bass staff: accompaniment with chords marked '0' and a melodic line in the right hand.

Fifth system of musical notation. Treble staff: eighth-note triplet pattern. Bass staff: accompaniment with chords marked '0' and a melodic line in the right hand with *cresc.* and *f*.

## Harfe und Orgel.

Wilhelm Kienzl, op. 53 N<sup>o</sup> 1. „Abendsang“. 2.50

Z. 5734

musical score system 1, featuring treble and bass staves with chords and triplets. Chords are labeled: A $\flat$ , D $\flat$ , E $\flat$ , G $\flat$ , D $\sharp$ , B $\sharp$ . Dynamics include *f* and *sf*. The instruction *molto string.* is present.

musical score system 2, featuring treble and bass staves with chords and triplets. Chords are labeled: D $\flat$ , G $\sharp$ , E $\sharp$ , A $\flat$ , E $\flat$ , E $\sharp$ . Dynamics include *cresc.*, *ff*, and *f*.

musical score system 3, featuring treble and bass staves with chords and triplets. Chords are labeled: D $\sharp$ , A $\sharp$ . Dynamics include *f* and *pp*.

musical score system 4, featuring treble and bass staves with chords and triplets. Dynamics include *pp*.

musical score system 5, featuring treble and bass staves with chords and triplets. Dynamics include *molto dim.*, *rall.*, *pp*, and *p*.

Harfe und Pianoforte.

Carl Alberstoeffer, Concertstück (Ballade). . 2.50

Z. 5734

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