



Violine und Harfe.

	M M 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	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. 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 —
<small>No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.</small>	
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 —
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe	2 —
Heinisch, Victor. Elegie für Violine, Violon- cello, Harfe und Harmonium	3 —
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe	3 —
Kienzl, Wilhelm. op. 53. Abendstim- mungen. Drei Stücke für Streich- orchester und Harfe.	
— No. 1. Harfners Abendsang.	
— Partitur	2 50
— Stimmen	2 50
— No. 2. Ave im Kloster.	
— Partitur	2 50
— Stimmen	2 50
— No. 3. Serenade.	
— Partitur	2 50
— Stimmen	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel	2 —
Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe	3 —
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe	2 —
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe	2 —
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe	2 —
Trneček, 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.

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
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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.

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.	
— Jeder Teil	3 —
— 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

Orchester-Musik.

Gustav Bäuml. Op. 13. „Stosst an!“ Lied für Trompete solo mit Begleitung von Streichmusik	} in Stimmen zusammen Preis: 2 M. 50 Pf.
Oscar Jünger. „Die Welt ist so schön!“ Marsch für Streichmusik.	
Oscar Jünger. „Schützen-Marsch“ für Streich- und Militärmusik in Stimmen	Preis: 3 M. —
Oscar Meyer. „Turnerbund-Marsch“ für Streich- und Militärmusik in Stimmen	Preis: 2 M. —
August Klughardt. Op. 67. „Auf der Wanderschaft“ Suite für Orchester in 6 Sätzen	Partitur 10 M. — Stimmen 8 M. —
August Klughardt. Overture zu E. Geibel's „Sophonisbe“ für Orchester	} in Stimmen zusammen Preis: 5 M. —
A. Schreiner. „Divertimento“ für Trompete oder Cornet à piston Solo mit Orchester.	
August Klughardt. Op. 74. Drei Stücke für Streichorchester	Partitur 1 M. 50 Pf. Stimmen 1 M. —
C. M. von Weber. „Andante con Variazioni“ für Streichquartett ..	Partitur 1 M. — Stimmen 1 M. —
G. Sonntag. „Prinz Leopold - Marsch“ „Niederbronner Einzugsmarsch“	} in Stimmen zusammen Preis: 2 M. —
August Klughardt. „Fest-Overture.“	Partitur 6 M. — Stimmen 5 M. —
Wilhelm Kienzl. Op. 53. Abendstimmungen	
1. Harfners Abendsang	Partitur 2 M. 50 Pf. netto. Stimmen 2 M. 50 Pf. netto.
2. Ave im Kloster	Partitur 2 M. 50 Pf. netto. Stimmen 2 M. — Pf. netto.
3. Serenade	Partitur 2 M. 50 Pf. netto. Stimmen 2 M. 50 Pf. netto.

Eigenthum des Verlegers für alle Länder.

Carl Giessel junior,
Bayreuth.

(E. F. Steinacker, Leipzig.)

Abendstimmungen.

3.

Serenade.

Wilh. Kienzl, Op. 53, No 3.

Aufführungsrecht vorbehalten.

Leicht bewegt.

The musical score is arranged in three systems. The first system includes staves for Violinen I and II, Bratschen (Viola), Violoncelle (Cello), Contrabässe (Double Bass), and Harfe (Harp). The second system includes Violinen I and II, Bratschen, Violoncelle, and Contrabässe. The third system includes Violinen I and II, Bratschen, Violoncelle, and Contrabässe. The score contains various musical notations such as dynamics (p, pp, ppp), articulation (div., unis., marc.), and performance instructions (pizz., arco).

First system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is an alto clef with a melodic line and the instruction "div." above it. The third staff is a bass clef with a melodic line and the instruction "unis." above it. The fourth staff is a bass clef with a melodic line and the instruction "arco" above it. The fifth staff is a bass clef with a melodic line. The system concludes with a double bar line.

Second system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line and the instruction "p" below it. The second staff is an alto clef with a melodic line and the instruction "div." above it. The third staff is a bass clef with a melodic line and the instruction "p" below it. The fourth staff is a bass clef with a melodic line and the instruction "pizz." above it. The fifth staff is a bass clef with a melodic line and the instruction "pizz." above it. The system concludes with a double bar line.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is an alto clef with a melodic line and the instruction "arco" above it. The third staff is a bass clef with a melodic line and the instruction "pizz." above it. The fourth staff is a bass clef with a melodic line and the instruction "pizz." above it. The fifth staff is a bass clef with a melodic line. The system concludes with a double bar line.

un pochet. rit. a tempo

un pochet. rit. a tempo

Musical score system 1, measures 1-8. The system consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The key signature is B-flat major. The first staff has a *mf* dynamic and a *div.* marking. The second staff has a *mf* dynamic. The third staff has a *mf* dynamic. The fourth staff has an *arco* marking and a *mf* dynamic. The fifth staff has a *mf* dynamic. The system concludes with a *f* dynamic and a *div.* marking.

Musical score system 2, measures 9-16. The system consists of five staves. The key signature changes to B major. The first staff has a *unis.* marking. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *ff* dynamic. The system concludes with a *ff* dynamic.

Musical score system 3, measures 17-24. The system consists of five staves. The key signature is B major. The first staff has a *p* dynamic. The second staff has a *mf espr.* dynamic. The third staff has a *mf espr.* dynamic. The fourth staff has a *pizz.* marking and a *p* dynamic. The fifth staff has a *div.* marking and a *p* dynamic. The system concludes with a *p* dynamic.

Musical score system 1, measures 1-8. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a complex rhythmic pattern of sixteenth notes. The second staff is a treble clef with a key signature of one sharp, containing a melodic line with slurs and accents. The third staff is a bass clef with a key signature of one sharp, featuring a steady eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one sharp, containing a melodic line with slurs and accents. The fifth staff is a bass clef with a key signature of one sharp, containing a melodic line with slurs and accents. Dynamic markings include *mf* in the second and fourth staves, and *p* arco and *pizz.* in the third staff.

Musical score system 2, measures 9-16. The system consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 7/8 time signature, featuring a complex rhythmic pattern of sixteenth notes. The second staff is a treble clef with a key signature of one flat, containing a melodic line with slurs and accents. The third staff is a bass clef with a key signature of one flat, featuring a steady eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a melodic line with slurs and accents. The fifth staff is a bass clef with a key signature of one flat, containing a melodic line with slurs and accents. Dynamic markings include *p* in the top and second staves, *mf* in the second and fourth staves, and *pizz.*, *arco*, and *div.* in the third staff.

Musical score system 3, measures 17-24. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature, featuring a complex rhythmic pattern of sixteenth notes. The second staff is a treble clef with a key signature of one flat, containing a melodic line with slurs and accents. The third staff is a bass clef with a key signature of one flat, featuring a steady eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a melodic line with slurs and accents. The fifth staff is a bass clef with a key signature of one flat, containing a melodic line with slurs and accents. Dynamic markings include *pizz.*, *arco*, and *marc.* in the top and second staves, *mp* in the second and fourth staves, and *p*, *div. pizz.*, and *arco* in the third staff.

Musical score system 1, measures 1-6. The system consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has one flat. The first staff has a '3' above a triplet of eighth notes. The second staff has 'div.' above it. The fourth staff has 'arco' and 'pizz.' markings. The music features complex rhythmic patterns and slurs.

Musical score system 2, measures 7-12. The system consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has one flat. The music features complex rhythmic patterns and slurs. Dynamic markings include *mf* and *f*. The word 'arco' is present in the fourth staff.

Musical score system 3, measures 13-18. The system consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps. The music features complex rhythmic patterns and slurs. Dynamic markings include *fz*, *p*, and *mf*. The word 'pizz.' is present in the second, third, fourth, and fifth staves.

Eine Solo - Violine.

arco

Musical score for the first system. It consists of five staves. The top staff is for the Solo Violin, marked *p* and *arco*. The second staff is for the Solo Viola, also marked *p* and *arco*. The bottom three staves (treble, alto, and bass clefs) represent the piano accompaniment.

Eine Solo - Bratsche.

arco

p

Tutti.

arco

Musical score for the second system. It consists of five staves. The top staff is for the Solo Violin, marked *p* and *arco*. The second staff is for the Solo Viola, marked *p* and *div. arco*. The third staff is for the Violin II, marked *Tutti.* and *arco*. The fourth staff is for the Viola II, marked *arco*. The bottom three staves represent the piano accompaniment, with the bass clef staff marked *p poco marc.* and *p*.

unis.

div.

pizz.

p poco marc.

p

mf

div.

mf

mf

arco

mf

arco

mf

div.

Musical score for the third system. It consists of five staves. The top staff is for the Solo Violin, marked *mf* and *div.*. The second staff is for the Solo Viola, marked *mf*. The third staff is for the Violin II, marked *mf* and *arco*. The fourth staff is for the Viola II, marked *mf* and *arco*. The bottom three staves represent the piano accompaniment, with the bass clef staff marked *mf*.

First system of musical notation, measures 1-6. It features a complex texture with multiple staves. The top two staves (treble clef) contain dense, rapid passages with many triplets. The lower staves (bass clef) provide a more rhythmic accompaniment. The key signature is one sharp (F#).

Second system of musical notation, measures 7-12. This system includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The word *div.* (divisi) is written above the top staff in measure 10. The texture continues with intricate patterns in the upper staves and more sustained notes in the lower staves.

Third system of musical notation, measures 13-18. This system includes dynamic markings such as *pp* (pianissimo) and *p* (piano). The word *riten.* (ritardando) is written above the top staff in measure 15. Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are present in the lower staves. The texture remains dense and complex.

a tempo

espress.
p
mf espress.
mf
p
arco
p div.
a tempo
mf

pizz.
f
arco ac - - ce - - le - ran - - do
pizz.
f *arco pizz.* *arco pizz.* *arco pizz.* *arco pizz.*
f *pizz.*
f *pizz.*
f *arco pizz.*
f *div.* *arco pizz.*
f *unis.*
ac - - ce - - le - ran - - do

ff *arco* *pizz.*
ff *arco* *pizz.*
ff *arco* *pizz.*
ff *arco* *pizz.*
ff *arco* *pizz.*
ff *arco* *pizz.*

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Verdalle, Gabriel, op. 41. Legende netto 1 50	bretonne..... 1 50
op. 42. Remembrance..... 1 50	op. 43. Recueillement..... 1 50
op. 45. Childish march..... 1 50	op. 46. Legenda 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. Improptu..... 1 50
Chromatische Harfe (ohne Pedale),	
Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à 2	
Zwei Harfen.	
Holy, Alfred, op. 13. Festmusik..... 3	
Poenitz, Franz, op. 65. Fantasie in Ges-dur..... 4	
op. 75. Spukhafte Gavotte..... 2	
op. 80. Wirkengeräth. Fantasie. As-moll..... 4	
Schücker, Edmund, op. 40. Remembrance of Worcester..... 6	
Harfe solo mit Orchester.	
Alberstoecker, Carl, op. 3. Konzertstück (Ballade). Partitur..... 6	
Orchesterstimmen 10	
Solosstimme..... 1 50	
Huber, Walter, op. 9. Fantasie. Partitur..... 8	
Orchesterstimmen 12	
Solosstimme..... 2	
op. 10. Meditation für Orchester mit obligater Violine und Harfe. Partitur..... 5	
Orchesterstimmen 8	
Solosstimme f. Harfe 1	
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter). Partitur..... 5	
Orchesterstimmen 8	
Solosstimme..... 1	
Poenitz, Franz, op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Partitur..... 16	
Orchesterstimmen 20	
Solosstimme..... 3	
Zabel, Albert, op. 35. Großes Konzert C-moll. Partitur..... 16	
Orchesterstimmen 30	
Solosstimme..... 4	

Snoer, Joh. Vier leichte Vortragsstücke. netto 1 50	op. 102. Romance..... 1 50
op. 103. Nocturne..... 1 50	op. 104. Capriccio martial und Intermezzo..... 1 50
op. 105. Konzertwalzer..... 1 50	op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag..... 2 50
op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag..... 2 50	Neu, von W. Posse revidirte Ausgabe.
Dizi, F. Sonate Pastorale..... 2	Grande Sonate..... 2 50
op. 6. Tokkata..... 1 80	op. 5. Marsch..... 1 20
op. 4. Romanze..... 1 20	op. 3. Romanze..... 1 20
Alberstoecker, Carl. Drei kl. Vortragsstücke. netto 1 50	op. 4. Romanze..... 1 20
op. 5. Marsch..... 1 20	op. 6. Tokkata..... 1 80
Dizi, F. Sonate Pastorale..... 2	Grande Sonate..... 2 50
Neu, von W. Posse revidirte Ausgabe.	
Holy, Alfred, op. 12. Drei kleine Stücke. netto 1 50	a) Notturmo..... 1 50
b) Ständchen..... 1 50	c) Canzonette..... 1 50
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) Arabesque..... 2	Deux Esquisses (Mélancolie, Joie)..... 2
Oberthur, 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, 2..... 1 50
Sechs kleine Stücke..... 2	No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.
Schücker, Edmund, op. 28. Legende. netto 2	op. 35. Fantasio appassionato..... 3
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 Neerlandisch bloed"..... 2
op. 52. Zwei leichte Salonstücke. a) Capriccio martial..... 1 50	b) Capriccio melodieux..... 1 50

Snoer, Joh. Vier leichte Vortragsstücke. netto 1 50	op. 102. Romance..... 1 50
op. 103. Nocturne..... 1 50	op. 104. Capriccio martial und Intermezzo..... 1 50
op. 105. Konzertwalzer..... 1 50	op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag..... 2 50
op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag..... 2 50	Neu, von W. Posse revidirte Ausgabe.
Dizi, F. Sonate Pastorale..... 2	Grande Sonate..... 2 50
op. 6. Tokkata..... 1 80	op. 5. Marsch..... 1 20
op. 4. Romanze..... 1 20	op. 3. Romanze..... 1 20
Alberstoecker, Carl. Drei kl. Vortragsstücke. netto 1 50	op. 4. Romanze..... 1 20
op. 5. Marsch..... 1 20	op. 6. Tokkata..... 1 80
Dizi, F. Sonate Pastorale..... 2	Grande Sonate..... 2 50
Neu, von W. Posse revidirte Ausgabe.	
Holy, Alfred, op. 12. Drei kleine Stücke. netto 1 50	a) Notturmo..... 1 50
b) Ständchen..... 1 50	c) Canzonette..... 1 50
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) Arabesque..... 2	Deux Esquisses (Mélancolie, Joie)..... 2
Oberthur, 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, 2..... 1 50
Sechs kleine Stücke..... 2	No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.
Schücker, Edmund, op. 28. Legende. netto 2	op. 35. Fantasio appassionato..... 3
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 Neerlandisch bloed"..... 2
op. 52. Zwei leichte Salonstücke. a) Capriccio martial..... 1 50	b) Capriccio melodieux..... 1 50

Harfe solo.

Für HARFE

