



### Harfe solo.

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— 2 <sup>me</sup> Impromptu „Z.M.S.“ .....	2 —
<b>Zabel, Albert.</b> Drei große Konzert-Etuden. Jede Etude .....	2 —

### 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 —

VERLAG VON JUL. HEINR. ZIMMERMANN, LEIPZIG.



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V 483 in. 2

A Mademoiselle Effie Douglass-Putnam.

756375

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# 2<sup>me</sup> Impromptu.

Moderato.

Gabriel Verdalle.

Harpe. *p*

*Il canto ben marcato*

*mf* *p*

*pp poco rit.* *m.g.*

*mf a tempo* *f*

First system of musical notation. Treble clef, bass clef, and piano (p) dynamic marking. The piece is in a key with three flats (B-flat major or D-flat minor). The melody in the treble clef features a series of eighth notes, while the bass clef provides a simple accompaniment.

Second system of musical notation. Treble clef, bass clef, and mezzo-forte (mf) dynamic marking. The treble clef continues with eighth-note patterns, and the bass clef has a more active accompaniment with some triplets.

Third system of musical notation. Treble clef, bass clef, and forte (f) dynamic marking. It includes markings for *rit.* (ritardando) and *p a tempo* (piano at tempo). The treble clef has a more complex, chromatic melody, and the bass clef has a steady accompaniment.

Fourth system of musical notation. Treble clef, bass clef, and pianissimo (pp) dynamic marking. The treble clef features a wide intervallic leap and a descending scale-like passage. The bass clef has a simple accompaniment.

Fifth system of musical notation. Treble clef, bass clef, and dynamic markings for mezzo-forte (mf), forte (f), and fortissimo (ff). The treble clef has a complex, chromatic melody with many accidentals. The bass clef has a simple accompaniment.

Sixth system of musical notation. Treble clef, bass clef, and piano (p) dynamic marking. The treble clef has a complex, chromatic melody with many accidentals. The bass clef has a simple accompaniment. The system ends with a double bar line and a repeat sign.

Grazioso.

pp

mf rit. pp a tempo

cédez mf

p accelerando

cre - scen - do f

dim. e rall.

Lento e espressivo.

First system of musical notation, measures 1-3. The piece is in a minor key. The right hand features a melodic line with a long slur and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, measures 4-6. The melodic line continues with a slur and a triplet. The left hand accompaniment includes chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

Third system of musical notation, measures 7-9. The melodic line continues with a slur and a triplet. The left hand accompaniment includes chords and single notes. A mezzo-forte (*mf*) dynamic marking is present in the third measure.

Fourth system of musical notation, measures 10-13. The right hand has a melodic line with a slur. The left hand accompaniment includes chords and single notes. A crescendo (*cresc.*) marking is present in the second measure, and a fortissimo (*f*) dynamic marking is present in the third measure.

Fifth system of musical notation, measures 14-17. The right hand features a melodic line with a slur and triplets of eighth notes. The left hand accompaniment includes chords and single notes. A *molto rit.* (very ritardando) marking is present in the second measure.

Sixth system of musical notation, measures 18-21. The piece returns to the original tempo, marked *a tempo*. The right hand features a melodic line with a slur and a triplet. The left hand accompaniment includes chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A fermata is placed over a chord in the bass line. The system concludes with a triplet of eighth notes in the treble clef.

Second system of musical notation. The treble clef part features a melodic line with a fermata. The bass clef part includes a *mf* dynamic marking and a melodic line with a fermata. The system ends with a triplet of eighth notes in the treble clef.

Third system of musical notation. The treble clef part has a melodic line with a *cresc.* marking. The bass clef part features a *f* dynamic marking and a melodic line with a fermata. The system concludes with a triplet of eighth notes in the treble clef.

Fourth system of musical notation. The treble clef part includes a *molto rit.* marking and a triplet of eighth notes. The bass clef part has a *pp* dynamic marking and a melodic line with a fermata. A section marker **20 Tempo.** is placed above the system. The system ends with a melodic line in the treble clef.

Fifth system of musical notation. The treble clef part features a melodic line with a fermata. The bass clef part includes a melodic line with a fermata. The system concludes with a melodic line in the treble clef.

Sixth system of musical notation. The treble clef part has a melodic line with a fermata. The bass clef part includes a *mf* dynamic marking and a *rit.* marking. The system ends with a melodic line in the treble clef.

pp a tempo cédez

This system contains the first two measures of music. The right hand features a rapid sixteenth-note pattern, while the left hand provides a simple harmonic accompaniment. The dynamic is *pp* and the tempo is *a tempo*. The word *cédez* is written above the right hand in the second measure.

mf

This system contains the next two measures. The right hand continues with a similar sixteenth-note pattern, now with a slur over the first two measures. The left hand accompaniment remains. The dynamic is *mf*.

molto rall. e dim.

This system contains the next two measures. The right hand continues with the sixteenth-note pattern. The left hand accompaniment changes to a more complex, dotted-note pattern. The dynamic is *molto rall. e dim.*

1<sup>o</sup> Tempo.

This system contains the first two measures of the first tempo section. The right hand features a steady eighth-note pattern, and the left hand has a simple accompaniment. The tempo is marked *1<sup>o</sup> Tempo.*

This system contains the next two measures. The right hand continues with the eighth-note pattern, now with a slur over the first two measures. The left hand accompaniment remains.

mf

This system contains the final two measures of the first tempo section. The right hand continues with the eighth-note pattern. The left hand accompaniment changes. The dynamic is *mf*.



First system of musical notation. Treble and bass staves. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur over the first two measures. The bass line provides harmonic support with chords.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of three flats. The right hand continues the melodic line with a slur. The bass line has a *pp poco rit.* marking. The system concludes with a *m.g.* (mezza gamma) marking above the final note.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of three flats. The right hand has a *mf a tempo* marking. The piece continues with a melodic line in the right hand and chords in the left hand.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of three flats. The right hand starts with a forte (*f*) dynamic and a slur. The system ends with a piano (*p*) dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of three flats. The right hand continues with a forte (*f*) dynamic and a slur.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of three flats. The right hand begins with a piano (*p*) dynamic and an *allargando* marking. The system concludes with a *pp* dynamic marking.



### Zwei Harfen.

	N. netto
Holy, Alfred. op. 13. Festmarsch . . . . .	3 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte . . . . .	2 —
— op. 80. Wikingerfahrt. Fantasie in As-moll	4 —
Schuëcker, Edmund. op. 40. Remem- brances 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
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Wilm, Nicolai von. op. 156. Duo . . . . .	2 50

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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.

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— op. 10. Suite für Flöte und Harfe. 3. Adagio	3 —
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### Cornet à Pistons und 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.	
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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 —
Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen . . . . .	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 —
Trněček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe . . . . .	3 —
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— Abschied für Violine, Violoncello und Harfe . . . . .	2 50
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### 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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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 —
Zabel, Albert. Drei große Konzert-Etüden. No. 1, 2, 3. Jede Etüde . . . . .	2 —

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