



Harfe solo.

	M S 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>	
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, 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>	
Schuëcker, Edmund. op. 28. Légende ..	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 Neerlandsch bloed“	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial	1 50
b) Capriccio melodieux	1 50

	M S 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. 37. Etude Impromptu	2 —
Theumann-Schetochina. Rhapsodie hongroise	2 —
Trneček, Hans. op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette	1 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

	M S 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

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. Wikingerfahrt. Fantasie i. 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 —

Aufführungsrecht



vorbehalten.

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

Aufführungsrecht vorbehalten.

Tokkata.

Allegretto.

Carl Alberstoetter, Op. 6.

Harfe.

sf p sf p sf p sf p

sf p sf p sf f sf p f p sf p sf

sehr zart

p sf p sf cresc. f sf sf f pesante

f sf sf pesante sf sf p

p sf p p sf p p sf

Sehr ruhig.

The first system of music (measures 1-5) features a piano accompaniment. The right hand plays chords with a *dolce* marking and a *p* dynamic. The left hand plays a melodic line with dynamics *p*, *sf*, *p*, *p*, and *sf*.

The second system (measures 6-10) continues the piano accompaniment. The right hand has dynamics *p*, *sf*, *mf*, *mf*, *sf*, and *p*. The left hand has dynamics *p*, *mf*, *mf*, *sf*, and *p*.

The third system (measures 11-15) shows the piano accompaniment. The right hand has dynamics *mf*, *mf*, *sf*, *sf*, *pp*, and *p*. The left hand has dynamics *mf*, *mf*, *sf*, *sf*, and *p*.

The fourth system (measures 16-20) features a piano accompaniment. The right hand has dynamics *mf*, *p*, *p*, *p*, *cresc.*, and *mf dim.*. The left hand has dynamics *p*, *cresc.*, and *mf dim.*.

The fifth system (measures 21-25) features a piano accompaniment. The right hand has dynamics *p*, *mf*, *f*, and *sf un poco rit.*. The left hand has dynamics *p*, *mf*, *f*, and *sf un poco rit.*.

The sixth system (measures 26-30) features a piano accompaniment. The right hand has dynamics *p*, *pp*, *p*, *p*, *sf*, *p*, and *sf*. The left hand has dynamics *p*, *pp*, *p*, *sf*, *p*, and *sf*.

First system of musical notation. Treble clef: *p*, *pp*, *p*, *sf*, *mf*, *pp*, *mf*, *sf*, *p*. Bass clef: *p*, *sf*, *mf*, *pp*, *mf*, *sf*, *p*.

Second system of musical notation. Treble clef: *p*, *mf*, *pp*, *mf*, *sf*, *sf*. Bass clef: *p*, *mf*, *pp*, *mf*, *sf*, *sf*.

Third system of musical notation. Treble clef: *pp*, *p*, *sf*, *p*, *mf*, *p*, *pp*. Bass clef: *pp*, *p*, *sf*, *p*, *mf*, *p*, *pp*.

Tempo I.

stringendo

Fourth system of musical notation. Treble clef: *mf*, *p*, *mf*, *molto cresc.*. Bass clef: *mf*, *p*, *mf*, *molto cresc.*.

brillante

Fifth system of musical notation. Treble clef: *f*, *p*, *mf*, *sf*, *sf*. Bass clef: *f*, *p*, *mf*, *sf*, *sf*.

Sixth system of musical notation. Treble clef: *sf*, *sf*, *sf sempre f*, *ritard. colla parte*. Bass clef: *sf*, *sf*, *sf*, *ritard. colla parte*.

marcato la melodia

The image displays a page of musical notation for piano, organized into six systems, each consisting of a treble and bass staff. The notation is complex, featuring various dynamics and articulation marks. The first system begins with a treble staff marked *p* and *sf-p*, and a bass staff with a *mf* dynamic. The second system shows a treble staff with *p* and *mf* dynamics, and a bass staff with *mf* and *sf* dynamics. The third system features a treble staff with *f* and *sf* dynamics, and a bass staff with *p* and *mf* dynamics. The fourth system has a treble staff with *f* and *sf* dynamics, and a bass staff with *p* and *sf* dynamics. The fifth system shows a treble staff with *mf* and *sf* dynamics, and a bass staff with *mf* and *sf* dynamics. The sixth system features a treble staff with *p* and *sf* dynamics, and a bass staff with *mf* dynamics. The notation includes slurs, accents, and various note values, indicating a technically demanding piece.

First system of musical notation. The right hand (treble clef) features a melodic line with a long slur across the first two measures, followed by a descending scale. The left hand (bass clef) plays a rhythmic accompaniment of chords. Dynamics include *p*, *sf*, *ff*, *pesante*, and *sf*.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand has a more active accompaniment. Dynamics include *f*, *p*, *dolce*, *sf*, and *mf*.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is rhythmic. Dynamics include *mf*, *sf*, *p*, *mf*, *sf*, *mf*, *p*, and *sf*.

Fourth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is rhythmic. Dynamics include *p*, *mf*, *cresc.*, *f*, and *sf*.

Fifth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is rhythmic. Dynamics include *p*, *sf*, *p*, and *pp*.

Musical score system 1, first system. It consists of two staves (treble and bass clef). The music features chords and some melodic lines. Dynamic markings include *sf* and *p*.

Musical score system 2, second system. It consists of two staves. The music continues with various dynamics. A marking *sehr zart* (very soft) is present above the treble staff. Dynamics include *sf*, *p*, *f*, and *sf*.

Musical score system 3, third system. It consists of two staves. A prominent melodic line with a slur is in the bass clef. Dynamics include *sf*, *p*, *sf*, *cresc. molto* (crescendo molto), *f*, *sf*, and *mf*.

Musical score system 4, fourth system. It consists of two staves. The bass clef features a long, sweeping melodic line with a slur. Dynamics include *f*, *sf*, and *mf*.

Musical score system 5, fifth system. It consists of two staves. The bass clef features a long, sweeping melodic line with a slur. Dynamics include *sempre f* (sempre forte), *sf*, and *f*.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The first measure of the upper staff has a fermata. The first measure of the lower staff has a dynamic marking of *sf*. The second measure of the lower staff has a dynamic marking of *molto*. The third measure of the lower staff has a dynamic marking of *f*. The fourth measure of the lower staff has a dynamic marking of *p*. The word *cresc.* is written above the second measure of the upper staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The first measure of the upper staff has a dynamic marking of *mf*.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The first measure of the upper staff has a dynamic marking of *sf*. The second measure of the upper staff has a dynamic marking of *sf cresc e*. The third measure of the upper staff has a dynamic marking of *string*. The fourth measure of the upper staff has a dynamic marking of *sf endo*.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The first measure of the upper staff has a dynamic marking of *ff*. The second measure of the upper staff has a dynamic marking of *f*. The third measure of the upper staff has a dynamic marking of *f*.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The first measure of the upper staff has a dynamic marking of *f*. The second measure of the upper staff has a dynamic marking of *sf*. The third measure of the upper staff has a dynamic marking of *sf*. The fourth measure of the upper staff has a dynamic marking of *sf*. The fifth measure of the upper staff has a dynamic marking of *mf*. The sixth measure of the upper staff has a dynamic marking of *dim.*

sf p cresc.

sf f

f sf

sf sf sf

ff immer nach und nach abnehmend

p sf f



Für **HARFE**



Violine und Harfe. Netto

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
 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. 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. 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. Netto

Böhme, O. op. 23. Soirée de St. Petersburg 2 —

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 Trneček, Hans. op. 29. Nocturno für
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 Weber, Otto. Ein Traum für Violine,
 Violoncello und Harfe 2 50
 — Abschied für Violine, Violoncello und
 Harfe 2 50

Harfe und Pianoforte. Netto

Alberstoetter, Carl. op. 3. Konzertstück
 (Ballade) 2 50
 Zabel, Albert. op. 35. Groß. Konzert C-moll . . . 8 —

Harfe und Orgel.

Zienzl, Wilhelm. op. 53 No. 1. Abendsang 2 50

Gesang und Harfe.

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 Jughardt, August. op. 80 No. 2. Alt-
 deutsches Minnelied — 60
 Küller, 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
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 englisch. Teil 1, 2, 3.
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 Komplett in 1 Band gebunden 8 —
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 Heft II, Übung 26—50 4 —
 Mosse, Wilhelm. Acht gr. Konzert-Etüden.
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 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-
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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**