



Für HARFE



Violine und Harfe.

	M 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	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. 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. Improptu 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.

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

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.

Alberstoetter, 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

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-Etuden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
Schücker, Edmund. op. 36. Sechs Vir- tuosen-Etuden	4 —
Tedeschi, L. M. op. 36. Al Ruscello Studio di Concerto	3 —
Zabel, Albert. Drei große Konzert- Etuden. 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.

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

Elegie

für Violine, Violoncello, Harfe und Harmonium.

Victor Heinisch.

Sehr langsam.

Violine.

Violoncello.

Harfe.

Harmonium.

System 1: Violin, Cello, and Harp staves. Measures 5-13. The violin part features a melodic line with slurs and accents. The cello part has a similar melodic line. The harp part consists of chords and arpeggiated figures. Measure numbers 5, 6, 7, 8, 9, 10, 11, 12, and 13 are written in the harp staff.

System 2: Violin, Cello, and Harp staves. Measures 14-22. The violin part includes a *p* dynamic marking and a *rit* (ritardando) marking. The cello part has a *p* dynamic marking and a *rit* marking. The harp part continues with chords and arpeggios. Measure numbers 14, 15, 16, 17, 18, 19, 20, 21, and 22 are written in the harp staff.

System 3: Violin, Cello, and Harp staves. Measures 23-31. The violin part features a melodic line with slurs and accents. The cello part has a similar melodic line. The harp part consists of chords and arpeggiated figures. Measure numbers 23, 24, 25, 26, 27, 28, 29, 30, and 31 are written in the harp staff.

This musical score is arranged in four systems, each containing a vocal line and piano accompaniment. The key signature is D major, and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

- System 1:** The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a *p* dynamic, featuring a bass line with quarter notes and a treble line with eighth-note patterns.
- System 2:** The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a *pp* dynamic and includes a triplet of eighth notes in the treble.
- System 3:** The vocal line has a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment includes a triplet of eighth notes in the treble and a *pp* dynamic.
- System 4:** The vocal line begins with a half note E6, followed by quarter notes F6, G6, and A6. The piano accompaniment features a *mf* dynamic and includes a triplet of eighth notes in the treble.

The musical score is arranged in eight systems. Each system contains a vocal line (top staff of the system, treble clef) and a piano accompaniment (bottom two staves of the system, grand staff). The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The piano accompaniment is highly textured, featuring frequent triplets and arpeggiated patterns. The vocal line is a single melodic line with some rests. The score is written in a standard musical notation style with various ornaments and phrasing slurs.

The musical score is arranged in four systems. The first system includes a cello line and a harp line. The cello line starts with a *cresc.* marking and a *ff marcato* marking. The harp line features a *Volles Werk.* marking. The second system continues the cello and harp parts. The third system shows the cello line with a *cresc.* marking and the harp line with a *ff* marking. The fourth system concludes the piece with a *ff* marking. The score is written in B-flat major and 3/4 time.

First system of musical notation. It consists of four staves. The top two staves are for a vocal line, with a treble clef on the first and a bass clef on the second. The bottom two staves are for piano accompaniment, with a treble clef on the third and a bass clef on the fourth. The key signature has two flats (B-flat and E-flat). The first measure of the vocal line starts with a fermata. The piano accompaniment features a complex, arched melodic line in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation, continuing from the first. It maintains the same four-staff structure. The vocal line continues with a melodic phrase. The piano accompaniment's arched melodic line in the right hand is prominent, with the left hand providing harmonic support through chords and a steady bass line.

Third system of musical notation, the final system on the page. The vocal line concludes with a melodic phrase that includes a triplet. The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The system ends with a final chord in both hands.

System 1: First system of music. It consists of four staves. The top two staves are for a vocal line (treble and bass clefs) with a melodic line and accompaniment. The bottom two staves are for piano accompaniment (treble and bass clefs). Dynamics include *p* (piano) and *mf* (mezzo-forte). There are slurs and phrasing marks throughout.

System 2: Second system of music. It consists of four staves. The top two staves are for a vocal line with triplets and slurs. The bottom two staves are for piano accompaniment with chords and triplets. Dynamics include *f* (forte) and *p* (piano). There are slurs and phrasing marks throughout.

System 3: Third system of music. It consists of four staves. The top two staves are for a vocal line with triplets and slurs. The bottom two staves are for piano accompaniment with chords and triplets. Dynamics include *p* (piano) and *pp* (pianissimo). There are slurs and phrasing marks throughout.

*Meno
mosso*



Harfe solo.

	$\frac{M}{S}$ netto		$\frac{M}{S}$ netto		$\frac{M}{S}$ netto
Alberstoetter, Carl. Drei kl. Vortragstücke.		Snoer, Joh. Vier leichte Vortragsstücke.		Verdalle, Gabriel. op. 41. Légende	
op. 4. Romanze	1 20	op. 102. Romance	1 50	bretonne	1 50
op. 5. Marsch	1 20	op. 103. Nocturne	1 50	— op. 42. Remembrance	1 50
op. 6. Tokkata	1 80	op. 104. Capriccio marcial und Intermezzo	1 50	— op. 43. Recueillement	1 50
Dizi, F. Sonate Pastorale	2 —	op. 105. Konzertwalzer	1 50	— op. 45. Childish march	1 50
Grande Sonate	2 50	— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.		— op. 46. Leggenda d'amore	1 50
Neue, von W. Posse revidierte Ausgabe.		No. 1. Morgenstimmung	1 50	— op. 67. Primavera	1 50
Holy, Alfred. op. 12. Drei kleine Stücke.		No. 2. Waldesrauschen	1 50	— op. 73. Badinage	1 50
a) Notturmo	} 1 50	No. 3. Am Bach	1 50	— op. 76. Amoroso	1 50
b) Ständchen		No. 4. Elfentanz	1 50	— op. 79. Berceuse	1 50
c) Canzonette		No. 5. Abendlied	1 50	— op. 87. Scherzetto	1 50
Huber, Walter. op. 5. Andante religioso	1 50	Spoer, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“	1 50	— op. 89. Impromptu	1 50
— op. 12. Valse lente	1 50	Revidiert von W. Posse.			
Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)	1 50	Stahl, Ernst. op. 41. Les Adieux (Abschied)	1 50		
— op. 12. Zwei Stücke	2 —	— op. 42. Serenade	1 50		
a) Souvenir. b) Arabeske.		— op. 50. An der Quelle. Salonstück ..	1 50		
— Deux Esquisses (Mélancolie. Joie) ..	2 —	— op. 56. Marguerite. Gavotte	1 50		
Oberthür, Charles. Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust)	1 50	Tedeschi, L. M. op. 31. Marionetta. Humoreske	1 50		
Poenitz, Franz. op. 68. Klänge aus der Alhambra	2 —	— op. 32. Pattuglia Spagnuola	1 50		
— op. 76. Adventklänge. Präludium	2 —	— op. 34. Suite	4 —		
— op. 77 No. 1. Abendfrieden	1 80	— op. 37. Etude Impromptu	2 —		
— op. 77 No. 2. Nocturno	2 50	Theumann-Schetochina. Rhapsodie hongroise	2 —		
— op. 78. Maskenscherz. Salonstück ..	2 —	Trneček, Hans. op. 7. Schubert-Fantasie	2 50		
Posse, Wilhelm. Mazurka	1 50	— op. 30. Novelette	1 50		
— Tarantelle	1 50	Verdalle, Gabriel. op. 1. Andante religioso	1 50		
— Improvisationen	2 —	— op. 2. l'Oiseau-Mouche	1 50		
— Zwei Walzer. No. 1, 2	à 1 50	— op. 3. Petite Marche	1 50		
— Sechs kleine Stücke	2 —	— op. 4. Aubade	1 50		
No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.		— op. 5. Sérénade	1 50		
Schuëcker, Edmund. op. 28. Legende ..	2 —	— op. 6. Romance sans paroles	1 50		
— op. 35. Fantasio appassionato	3 —	— op. 7. Adagio	1 50		
— op. 37. Elisabeth Gavotte	1 50	— op. 8. Valse caprice	1 50		
— op. 38. Barcarole	2 —	— op. 9. Mazurka	1 50		
— op. 41. Henrica. Nocturno	2 —	— op. 10. Barcarole	1 50		
Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“	2 —	— op. 19. Valse lente	2 —		
— op. 52. Zwei leichte Salonstücke.		— op. 23. Saltarelle	1 50		
a) Capriccio marcial	1 50	— op. 27. Sevillana	1 50		
b) Capriccio melodieux	1 50	— op. 33. Invocation	1 50		
		— op. 34. Doux songe	1 50		
		— op. 39. Lucciola	1 50		
		— op. 40. Danse slave	1 50		

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 ä 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	
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

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Elegie

für Violine Violoncello Harfe und Harmonium

Very slow

Sehr langsam.

HARFE.

Victor Heimisch.

Viol. *f* Harm.

The first system of the score features a Violin part with a triplet of eighth notes and a Harp part with a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4. The Harp part is marked with a forte (*f*) dynamic.

mf

The second system continues the Harp part with a mezzo-forte (*mf*) dynamic. It features a series of chords and melodic lines in both the treble and bass staves.

p

The third system shows the Harp part with a piano (*p*) dynamic. The texture consists of sustained chords and a steady bass line.

F# *G*

The fourth system continues the Harp part, with handwritten annotations *F#* and *G* in the bass staff. The music maintains its slow, atmospheric character.

The fifth system of the score shows the Harp part continuing with a series of chords and a consistent bass line.

The sixth and final system of the score concludes the Harp part with a melodic flourish in the treble staff and a final chord in the bass staff.

HARFE.

pp

C7 Bb F7

R

f

3

HARFE.

The musical score is written for a solo harp. It begins with a treble and bass staff system. The treble staff contains a melodic line with a '3' above it, and the bass staff contains a supporting line with a '12' above it. A 'cresc.' marking is present in the first system. The second through seventh systems feature a complex, arched melodic line in the treble staff, often with a '11' above it, and a supporting bass line. The eighth system concludes with a final chordal texture. Handwritten annotations include '3', '12', '11', and 'Dis= Es'.

HARFE.

The first system of the harp score consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a harmonic accompaniment with chords and some melodic movement.

The second system features a prominent melodic line in the treble staff, arched over several measures. The bass staff continues with accompaniment, including some chords and melodic lines.

The third system includes a 'dim.' (diminuendo) marking in the bass staff. There are also some handwritten annotations, including 'G# B#', visible on the right side of the page.

The fourth system has a 'mf' (mezzo-forte) dynamic marking. It features a large arched melodic line in the treble staff and accompaniment in the bass staff.

The fifth system includes a 'f' (forte) dynamic marking in the bass staff and a 'p' (piano) dynamic marking in the treble staff.

The sixth system has a 'pp' (pianissimo) dynamic marking. It features a large arched melodic line in the treble staff and accompaniment in the bass staff.

Ernst Stahl, Op.42. „Serenade“ für Harfe solo. 1.50 M. netto
 Gabriel Verdalle, Op.9. „Mazurka“ für Harfe solo. 1.50 M. netto
 Z.5559

Elegie

für Violine, Violoncello, Harfe und Harmonium

VIOLINE.

Victor Heinisch.

Sehr langsam.

The score is written for a single violin. It begins in D major and 3/4 time. The tempo is marked 'Sehr langsam.' (Very slow). The first staff starts with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff includes a mezzo-forte (*mf*) dynamic and a triplet. The third staff has a piano (*p*) dynamic. The fourth and fifth staves continue with intricate melodic lines. The sixth staff has a piano (*p*) dynamic. The seventh and eighth staves show complex rhythmic patterns. The ninth and tenth staves feature octaves, marked with an '8'. The eleventh staff has a mezzo-forte (*mf*) dynamic. The twelfth staff concludes the piece in B-flat major.

VIOLINE.

The image shows a page of musical notation for a violin part. It consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by intricate melodic lines, often with slurs and accents. Dynamics include *ff*, *f*, *mf*, *p*, and *pp*. Performance instructions include *marcato*, *string.*, and *dim.*. There are also some handwritten annotations in pencil, such as '1' and '2' above notes, and '3' above a triplet. The page number '3' is in the top right corner.

Aufführungsrecht vorbehalten.

Elegie

für Violine, Violoncello, Harfe und Harmonium:

Sehr langsam.

VIOLONCELLO.

Victor Heinisch.

The musical score for Violoncello consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff continues with a mezzo-forte (*mf*) dynamic and includes a *V* marking above a triplet. The third staff contains a measure rest for 14 measures, with a *Viol.* marking above the staff. The fourth staff begins with a piano (*p*) dynamic and includes a triplet. The fifth staff features a trill (*tr*) marking. The sixth staff starts with a *>p* dynamic. The seventh staff continues with a *mf* dynamic. The eighth staff includes a *4* marking above a note. The ninth and tenth staves continue the melodic line with various articulations and dynamics.

VIOLONCELLO.

marcato
ff
f
string.
f
p
p
pp