



# Für HARFE

## Harfe solo.

**Alberstoetter, Carl.** Drei kl. Vortragstücke.  
op. 4. Romanze .....  
op. 5. Marsch .....  
op. 6. Tokkata .....

**Chopin, Fr.** Werke bearb. v. Wilh. Posse.  
— Fantasie Impromptu op. 66 .....  
— Mazurka, op. 24 No. 1 .....  
— Etüde (Gesdur), op. 10 No. 5 .....  
— Etüde (Esdur), op. 10 No. 11 .....  
— Etüde (Asdur), op. 25 No. 1 .....

**Dizi, F.** Sonate Pastorale .....  
Grande Sonate .....

Neue, von W. Posse revidierte Ausgabe.

**Ferroni, Vincenzo.** op. 60. Zéphyr et la Nympe. Scherzo .....

**Gillmann, Kurt.** op. 10. Melodie .....  
— op. 15. Arabeske .....  
— op. 25. Walzer .....

**Holy, Alfred.** op. 12. Drei kleine Stücke.  
a) Notturmo } (Orgel ad libit.)  
b) Ständchen }  
c) Canzonetta }

**Huber, Walter.** op. 5. Andante religioso  
— op. 12. Valse Caprice .....

**Kastner, Alfred.** op. 10. Deux morceaux faciles (sans pédales) .....  
— op. 12. Zwei Stücke .....  
a) Souvenir. b) Arabeske.

— Deux Esquisses (Mélancolie. Joie) .  
**Kunze, Hugo.** op. 5 No. 1. Fantasie helvetica  
— op. 5 No. 2. Stille Nacht, heilige Nacht.  
Fantasie .....  
— op. 5 No. 3. Fantasie über „Die letzte Rose“ .....

**Liszt, Franz.** Liebesträume. Drei Notturnos, bearbeitet von Wilh. Posse .  
— Consolations, bearb. von Wilh. Posse

**Magistretti, L. M.** Des Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.

No. 1. Rossi, Mich. Angelo. Andantino Allegro .....

No. 2. Scarlatti, Domenico. Bourrée .....

No. 3. Bach, J. S. Allemande ...

No. 4. Bach, J. S. Gavotte ....

No. 5. Händel, G. F. Courante .

No. 6. Händel, G. F. Passacaglia

No. 7. Zipoli, D. Corrente ....

No. 8. Daquin, C. Le coucou ..

No. 9. Galuppi, B. Giga .....

No. 10. Paradisi, P. D. Toccata .

No. 11. Rolle, J. H. Allegro Presto

No. 12. Grazioli, G. B. Moderato

**Oberthür, Charles.** Meine Ruh' ist hin.  
Musikal. Illustration. (Goethes Faust)

**Poenitz, Franz.**

— op. 68. Klänge aus der Alhambra....  
— op. 76. Adventklänge. Präludium....  
— op. 77 No. 1. Abendfrieden .....  
— op. 77 No. 2. Nocturno.....  
— op. 78. Maskenscherz. Salonstück ...

**Posse, Wilhelm.** Mazurka .....  
— Tarantelle .....  
— Improvisationen .....  
— Zwei Walzer. No. 1 (As moll), No. 2 (Es dur)  
— Sechs kleine Stücke .....  
No. 1. Neckerei. No. 2. Nachtsstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.  
— Acht große Konzert-Etüden.

No. 1, 2, 3, 4, 5, 6, 7, 8.  
— Drei Etüden. No. 1, 2, 3.  
— Variationen üb. d. Karneval von Venedig  
— Thema mit Variationen .....  
Siehe auch unter Chopin und Liszt.

**Schuëcker, Edmund.** op. 28. Legende .

— op. 35. Fantasio appassionato .....  
— op. 36. Sechs Virtuosen-Etüden.....  
— op. 37. Elisabeth Gavotte.....  
— op. 38. Barcarole .....  
— op. 41. Henrica. Nocturno.....

**Snoer, Johannes.** op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....

— op. 52. Zwei leichte Salonstücke.  
a) Capriccio marcial .....  
b) Capriccio mélodieux.....

— Vier leichte Vortragsstücke.  
op. 102. Romance .....  
op. 103. Nocturne .....  
op. 104. Capriccio marcial und Intermezzo.....  
op. 105. Konzertwalzer .....

— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.  
No. 1. Morgenstimmung.....  
No. 2. Waldesrauschen .....  
No. 3. Am Bach.....  
No. 4. Elfentanz .....  
No. 5. Abendlied .....

**Spohr, L.** op. 36. Variations sur l'air „Je suis encore dans mon printemps“ .  
Revidiert von W. Posse.

**Stahl, Ernst.** op. 41. Les Adieux (Abschied)

— op. 42. Serenade .....  
— op. 50. An der Quelle. Salonstück ..  
— op. 56. Marguerite. Gavotte .....

**Tedeschi, L. M.**

— op. 31. Marionette. Humoreske .....  
— op. 32. Pattuglia Spagnuola.....  
— op. 34. Suite .....

— op. 36. Al Ruscello. Studio di Concerto

— op. 37. Etude Impromptu.....

— op. 42. Angelus .....

— op. 43. Presque rien .....

— op. 44. Anacreontica .....

— op. 45. Idillio .....

— op. 47. Chiarafonte .....

**Theumann, M.**

— op. 7/8. Deux pièces: Douleur, Résignation.....  
— op. 9. Rêve d'une Mazurka .....  
— op. 10. Cantique d'amour.....  
— op. 11. Fantaisies sur quatre thèmes russes  
— Rhapsodie hongroise .....

**Trneček, Hans.**

— op. 7. Schubert-Fantasie .....  
— op. 30. Novelette .....  
— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription .  
— op. 73. Variationen üb. ein lustig. Thema  
— op. 74. Erste Rhapsodie .....  
— op. 75. Dalibor. Oper v. Fr. Smetana. Fantasie .....  
— op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett  
— op. 77. Furiant .....

**Verdalle, Gabriel.**

— op. 1. Andante religioso.....  
— op. 2. l'Oiseau-Mouche .....  
— op. 3. Petite Marche .....  
— op. 4. Aubade .....  
— op. 5. Sérénade .....  
— op. 6. Romance sans paroles.....  
— op. 7. Adagio .....  
— op. 8. Valse caprice .....  
— op. 9. Mazurka .....  
— op. 10. Barcarole .....  
— op. 19. Valse lente.....  
— op. 23. Saltarelle .....  
— op. 27. Sevillana.....  
— op. 33. Invocation.....  
— op. 34. Doux songe .....  
— op. 39. Lucciola .....  
— op. 40. Danse slave .....  
— op. 41. Légende bretonne.....  
— op. 42. Remembrance .....  
— op. 43. Recueillement.....  
— op. 45. Childish march .....  
— op. 46. Leggenda d'amore.....  
— op. 67. Primavera.....  
— op. 73. Badinage .....  
— op. 76. Amoroso .....  
— op. 79. Berceuse .....  
— op. 87. Scherzetto .....  
— op. 89. Impromptu .....  
— Capricciosa.....  
— On the Lake .....  
— Quatrième Air de Ballet .....  
— A Capri. Tarantelle.....  
— 2<sup>me</sup> Impromptu .....

**Zabel, Albert.** Drei große Konzert-Etüden.  
No. 1. 2. 3 .....

**Zingel, Rud. Ew.** Hymne .....

### Bücher über Harfe.

Snoer, Johs. Die Verwendung der Harfe in modernen Orchesterwerken. Praktische Anleitung für Komponisten und Dirigenten.

Zabel, Albert. Ein Wort an die Herren Komponisten über die prakt. Verwendung der Harfe i. Orchester.

Musikverlag Wilhelm Zimmermann, Leipzig.





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# Al Ruscello.

## Studio di Concerto per Arpa.

(Op. 36.)

L. M. TEDESCHI.

Professore del R<sup>o</sup> Conservatorio di Milano.

Andantino. (♩ = 80)

*p*

*pp* *p*

*m.s.*

*cresc.*

First system of musical notation. The upper staff features a complex rhythmic pattern of eighth and sixteenth notes. The lower staff contains a melodic line with a slur and fingerings 2, 1, and 3. A fermata is placed over the final note of the lower staff.

Second system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has a melodic line with a slur and a fermata over the final note.

Third system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has a melodic line with a slur and a fermata over the final note.

Fourth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has a melodic line with a slur and a fermata over the final note. The word "cresc." is written below the staff.

Fifth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has a melodic line with a slur and a fermata over the final note.



First system of musical notation. The upper staff (treble clef) contains a dense, continuous sixteenth-note pattern. The lower staff (bass clef) begins with a single note marked with an accent (>) and a dynamic marking of *mf*. The system concludes with a few notes in the upper staff.

Second system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff features a melodic line in the first half and a series of chords in the second half, marked with a dynamic of *pp*.

Third system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line in the first half and a long, sustained chord in the second half.

Fourth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line in the first half and a long, sustained chord in the second half.

Fifth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line in the first half and a long, sustained chord in the second half. The system ends with a final chord in the upper staff.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The right hand plays a continuous sixteenth-note pattern, while the left hand provides a harmonic accompaniment. Dynamic markings *mf* and *p* are present.

Musical notation system 2, featuring a grand staff. The right hand continues with the sixteenth-note pattern, and the left hand features a melodic line with a slur. Dynamic marking *pp* is present.

Musical notation system 3, featuring a grand staff. The right hand continues with the sixteenth-note pattern, and the left hand features a melodic line with a slur. Dynamic marking *pp* is present.

Musical notation system 4, featuring a grand staff. The right hand continues with the sixteenth-note pattern, and the left hand features a melodic line with a slur. Dynamic marking *pp* is present.

Musical notation system 5, featuring a grand staff. The right hand continues with the sixteenth-note pattern, and the left hand features a melodic line with a slur. Dynamic marking *pp* is present.

First system of musical notation. The upper staff (treble clef) contains a continuous eighth-note accompaniment. The lower staff (bass clef) features a melodic line with a slur. A *cresc.* marking is placed above the right-hand side of the system.

Second system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff continues the melodic line with a slur.

Third system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff features a melodic line with a slur. A *pp* marking is placed above the left-hand side of the system.

Fourth system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff features a melodic line with a slur. A *mf* marking is placed above the right-hand side of the system.

Fifth system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff features a melodic line with a slur. A *pp* marking is placed above the left-hand side of the system.



First system of musical notation. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff contains a piano accompaniment with a *mf* dynamic marking and sustained chords.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment with a *pp* dynamic marking.

Third system of musical notation. The upper staff features a more complex rhythmic pattern with sixteenth notes. The lower staff has a *mf deciso* dynamic marking and includes a melodic line with slurs.

Fourth system of musical notation. The upper staff has a *f* dynamic marking and a dense melodic texture. The lower staff has a few notes and rests.

Fifth system of musical notation. The upper staff has a *p* dynamic marking and features a melodic line with a trill-like figure and a fermata. The lower staff has a few notes and rests.



First system of musical notation. The upper staff (treble clef) contains a complex, fast-moving melodic line with many sixteenth notes. The lower staff (bass clef) contains a simpler accompaniment with quarter notes and rests. The dynamic marking *mf* is placed in the lower staff. A fermata is present over the final note of the lower staff.

Second system of musical notation. The upper staff continues the fast melodic line. The lower staff accompaniment consists of quarter notes. The dynamic marking *p* is placed in the lower staff.

Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a melodic line with quarter notes. The dynamic marking *mf* is in the lower staff, and *pp* is in the upper staff.

Fourth system of musical notation. The upper staff has a melodic line with rests. The lower staff has a melodic line with quarter notes. The dynamic marking *mf* is in the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with rests. The lower staff has a melodic line with quarter notes.

*mf* *deciso*

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a series of sixteenth-note chords, with a key signature change to one sharp (F#) in the second measure. The lower staff is a bass clef with a key signature of one flat. It features a melodic line with a fermata over the first measure and a key signature change to one sharp in the second measure.

*f*

The second system continues the piece. The upper staff maintains the sixteenth-note chordal texture. The lower staff continues the melodic line with a fermata over the first measure and a key signature change to one sharp in the second measure.

The third system continues the piece. The upper staff maintains the sixteenth-note chordal texture. The lower staff continues the melodic line with a fermata over the first measure and a key signature change to one sharp in the second measure.

*dolce* *con sentimento*

The fourth system continues the piece. The upper staff maintains the sixteenth-note chordal texture. The lower staff continues the melodic line with a fermata over the first measure and a key signature change to one sharp in the second measure.

(fix. F#)

The fifth system continues the piece. The upper staff maintains the sixteenth-note chordal texture. The lower staff continues the melodic line with a fermata over the first measure and a key signature change to one sharp in the second measure.



First system of musical notation. The upper staff features a complex, rapid melodic line with many beamed notes. The lower staff has a few notes, including a half note and a quarter note, with a slur over them.

Second system of musical notation. The upper staff continues the complex melodic line. The lower staff has a half note and a quarter note with a slur, followed by a measure with a sharp sign and a half note, and a final measure with a half note and a dynamic marking of *f*.

Third system of musical notation. The upper staff continues the complex melodic line. The lower staff has a half note and a quarter note with a slur, followed by a measure with a sharp sign and a half note, and a final measure with a half note and a dynamic marking of *f*.

Fourth system of musical notation. The upper staff continues the complex melodic line. The lower staff has a half note and a quarter note with a slur, followed by a measure with a sharp sign and a half note, and a final measure with a half note and a dynamic marking of *ppp*.

Fifth system of musical notation. The upper staff continues the complex melodic line. The lower staff has a half note and a quarter note with a slur, followed by a measure with a sharp sign and a half note, and a final measure with a half note.



sempre

This system contains two staves. The upper staff features a complex, rhythmic melody with frequent chromatic alterations and slurs. The lower staff provides a harmonic accompaniment with a steady, rhythmic pattern of quarter notes.



piano

This system continues the musical piece. The upper staff maintains its intricate melodic line, while the lower staff's accompaniment remains consistent in rhythm and structure.



This system shows further development of the musical themes. The upper staff's melody is highly active, and the lower staff's accompaniment continues to support the overall texture.



cresc.

This system introduces a dynamic change. The upper staff's melody becomes more intense, and the lower staff's accompaniment also shows signs of increasing volume and energy.



marcato

The final system on the page features a change in articulation. The upper staff's melody is marked with a strong, accented character. The lower staff's accompaniment also becomes more pronounced and rhythmic.



*cresc.*

*a poco a poco sino al forte*

*sempre dim. e poco rit. ff*

*a tempo ff*

pp subito

This system features a treble clef staff with a continuous eighth-note accompaniment. The bass clef staff contains a melodic line with a long slur spanning across the bar lines.

This system continues the eighth-note accompaniment in the treble clef and the melodic line in the bass clef.

cresc.

This system continues the eighth-note accompaniment in the treble clef and the melodic line in the bass clef. The word "cresc." is written at the end of the system.

This system continues the eighth-note accompaniment in the treble clef and the melodic line in the bass clef.

pp

This system features a treble clef staff with a continuous eighth-note accompaniment. The bass clef staff contains a melodic line with a long slur. The dynamic marking "pp" is written at the beginning of the system.

This system continues the eighth-note accompaniment in the treble clef and the melodic line in the bass clef.



## BALLADE

(Concertstück)

von

### CARL ALBERSTOETTER

für Harfe solo mit Orchesterbegleitung.

Partitur, Orchesterstimmen, Solostimme.

## GRAND MARCHE

von

### ELIAS PARISH ALVARS

für Harfe solo mit Orchesterbegleitung.

Partitur, Orchesterstimmen, Solostimme.





# Musikverlag Wilhelm Zimmermann, Leipzig.

## Harfe solo mit Orchester.

Alberstoecker, Carl. op. 3. Konzertstück (Ballade). Partitur. . . . . Orchesterstimmen. Solostimme. . . . .  
 Holy, Alfr. op. 32. Legende. Partitur u. 10 Blässstimmen nur in Abschrift. Huber, Walter. op. 9. Fantasie. Partitur. . . . . Orchesterstimmen. Solostimme. . . . .  
 — op. 10. Meditation für Orchester mit obligater Violine und Harfe. Partitur. . . . . Orchesterstimmen. Solostimme für Harfe. . . . .  
 Parish Alvars, Elias. Grande marche. (Arrangiert von Ludwig Richter.) Partitur. . . . . Orchesterstimmen Solostimme . . . . .  
 Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Partitur. . . . .  
 Zabel, Albert. op. 35. Gr. Konzert C-moll. Partitur. . . . . Orchesterstimmen. Solostimme . . . . .

## Violine und Harfe.

Alberstoecker, Carl. op. 7. Romanze. . . . . bearb. v. Marianne u. Clara Bigler Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade . . . . .  
 Oberthür, Charles. Fantasie über „Auld Robin Gray“ . . . . .  
 Poenitz, Franz. op. 79. Am Strand. Fantasie Spohr, Louis. Sonate, eingetr. v. W. Posse Stahl, Ernst. op. 49. Gedenken. Elegie. . . . .  
 — op. 52. Schemmerei. Scherzo . . . . .  
 — op. 69. Romanze in F-dur. . . . .  
 Tedeschi, L. M. op. 28. Serenade. . . . .  
 Verdalle, Gabriel. op. 20. Larghetto . . . . .  
 — op. 24. Réverie. . . . .  
 — op. 26. Cantilène . . . . .  
 — op. 29. Chant d'amour . . . . .  
 — op. 30. Mélancolie . . . . .  
 — op. 32. Pleurs et Rires . . . . .  
 Wilm, Nicolai von. op. 156. Duo . . . . .

## Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer . . . . .  
 Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grünke Hopf, Hermann. op. 2 No. 1. Albumblatt — op. 2 No. 2. Gavotte in A moll. . . . .  
 Huber, Walter. op. 13. Fantasie. . . . .  
 Oberthür, Charles. Fantasie über „Auld Robin Gray“ . . . . .  
 Stahl, Ernst. op. 49. Gedenken. . . . .  
 Sulzer, Joseph. op. 26. Idyll (im Thüringer Volkston) . . . . .  
 Tedeschi, L. M. op. 33. Impromptu dramatique. . . . .  
 Verdalle, Gabriel. op. 18. Meditation . . . . .

## Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe. . . . .  
 Heinisch, Victor. Elegie für Violine, Violoncello, Harfe und Harmonium. . . . .  
 Kempfer, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe . . . . .  
 Kienzl, Wilhelm. op. 53. Abendstimmungen. Drei Stücke für Streichorchester und Harfe. . . . .  
 No. 1. Hartners Abendsang. Partitur. . . . . Stimmen.  
 No. 2. Ave im Kloster. Partitur. . . . . Stimmen.  
 No. 3. Serenade. Partitur. . . . . Stimmen.  
 Kiighardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel. . . . .  
 Kronke, Emil. op. 186. Suite italienne für Flöte, Cello und Harfe . . . . .  
 Lemba, Arthur. Berceuse für 2 Violinen, Viola, Cello u. Harfe. Part. u. Stimmen

## Cornet à Pistons und Harfe.

Böhme, O. op. 23. Soirée de St. Petersbourg No. 1. Canzonetta. No. 2. Seguidilla. . . . .  
 Schönicke, Wilh. op. 30. . . . .  
 Lauber, Joseph. op. 45. Danses Médievales. . . . .  
 oder Klavier . . . . .  
 No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo. . . . .  
 Hilse, B. op. 6. Suite für Flöte und Harfe

## Flöte und Harfe

von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib. . . . .  
 Wetzer, Paul. Minuet aus L'Arlesienne — Abschied für Violine, Cello u. Harfe Violoncello und Harfe. . . . .  
 Weber, Otto. Ein Traum für Violine, Violine, Violoncello und Harfe . . . . .  
 Trnecék, Hans. op. 29. Nocturno für Cello und Harfe . . . . .  
 Tedeschi, L. M. op. 46. Suite für Violine, Violine, Violoncello und Harfe . . . . .  
 Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe . . . . .  
 Snoer, Johannes. op. 35. Pregarera für und Harfe . . . . .  
 — op. 14 No. 2. Menuett für Violine, Cello — für Violine, Violoncello und Harfe . . . . .  
 Pillney, Carl Herm. op. 14 No. 1. Notturmo Violoncello und Harfe. . . . .  
 Madonna. Sechstes Trio für Violine, Oelschlegel, Alfred. op. 144. An die Für Violine, Violoncello und Harfe. . . . .  
 Moster, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe. . . . .  
 Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe. . . . .  
 Pillney, Carl Herm. op. 14 No. 1. Notturmo für Violine, Violoncello und Harfe . . . . .  
 — op. 14 No. 2. Menuett für Violine, Cello und Harfe . . . . .  
 Snoer, Johannes. op. 35. Pregarera für Violine, Violoncello und Harfe . . . . .  
 Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe . . . . .  
 Tedeschi, L. M. op. 46. Suite für Violine, Cello und Harfe . . . . .  
 Trnecék, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe . . . . .  
 Weber, Otto. Ein Traum für Violine, Violoncello und Harfe. . . . .  
 — Abschied für Violine, Cello u. Harfe Violoncello und Harfe. . . . .  
 Wetzer, Paul. Minuet aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib. . . . .

## Harfe und Pianoforte.

Alberstoecker, Carl. op. 3. Konzertstück (Ballade) . . . . .  
 Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe eingerichtet von Heinrich Katona-Grünke Zabel, Albert. op. 35. Großkonzert C-moll

## Harfe und Orgel.

Holy, Alfred. op. 12 No. 1. Notturmo . . . . .  
 — op. 32. Legende . . . . .  
 Kienzl, Wilhelm. op. 53 No. 1. Abendsang

## Gesang und Harfe.

Goedicke, F. Ave Maria. Für Mezzo-Sopran mit Begleitung von Harfe und Violine Kienzl, Wilhelm. op. 56. Verwelkte Rosen Klighardt, Aug. op. 80 No. 2. Minnelied

## Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3. . . . .  
 Komplet in 1 Band.  
 Kastner, Alfred. op. 11. 50 leichte Übungen für Pedalharte i. progress. Reihenfolge: Heit I, Übung 1—25 (ohne Pedale). Heit II, Übung 26—50 (mit Pedalen). Schuëcker, Edmund. op. 36. Sechs Virtuosen-Etüden . . . . .

