

DES HARFENISTEN KONZERT-PROGRAMM.



ALTE MEISTERSTÜCKE BEARBEITET VON L. M. MAGISTRETTI.

	Preis netto
Nº 1. ROSSI, MICH. ANGELO. <i>Andantino Allegro</i> . M. 1,50 (1620 - 1660)	
Nº 2. SCARLATTI, DOMENICO. <i>Bourrée</i> „ 1,50 (1683 - 1757)	
Nº 3. BACH, J. S. <i>Allemande</i> „ 1,— (1685 - 1750)	
Nº 4. BACH, J. S. <i>Gavotte</i> „ 1,50 (1685 - 1750)	
Nº 5. HAENDEL, G. F. <i>Courante</i> „ 1,50 (1685 - 1759)	
Nº 6. HAENDEL, G. F. <i>Passacaglia</i> „ 1,50 (1685 - 1759)	
Nº 7. ZIPOLI, D. <i>Corrente</i> „ 1,— (1675 - 1716)	
Nº 8. DAQUIN, C. <i>Le coucou</i> „ 1,50 (1694 - 1772)	
Nº 9. GALUPPI, B. <i>Giga</i> „ 1,50 (1703 - 1785)	
Nº 10. PARADISI P. D. <i>Toccata</i> „ 1,50 (1710 - 1792)	
Nº 11. ROLLE, G. E. <i>Allegro Presto</i> „ 2,— (1718 - 1785)	
Nº 12. GRAZIOLI, G. B. <i>Moderato</i> „ 1,50 (1755 - 1820)	



JUL. HEINR. ZIMMERMANN, LEIPZIG,
St. Petersburg, Moskau, Riga, London.

C. GRÖDER G. M. B. H., LEIPZIG.

Allegro e Presto.

G. E. Rolle.
1718 - 1785.

Allegro.

Harfe.

p

tr

2^e fois

f

p

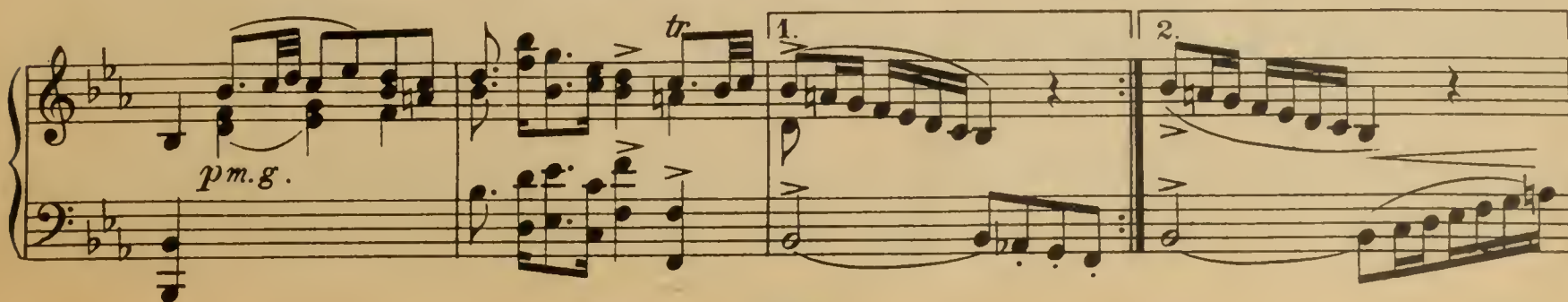
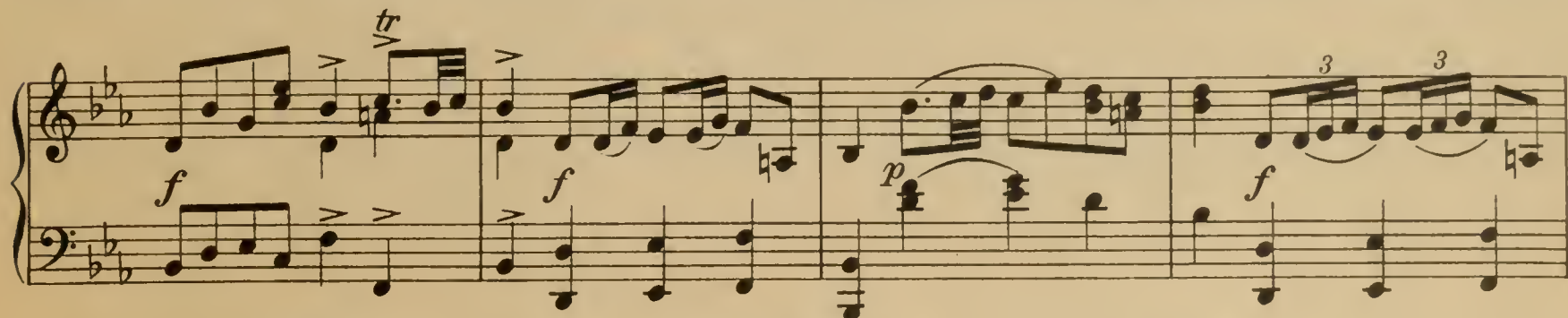
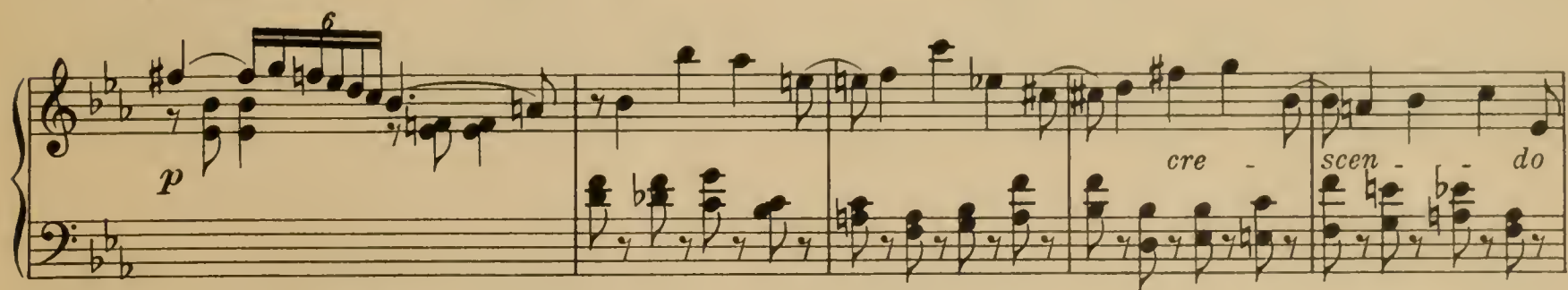
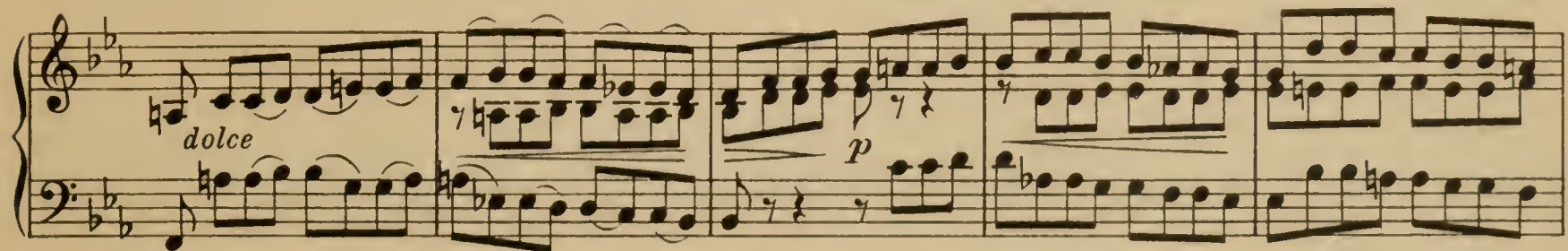
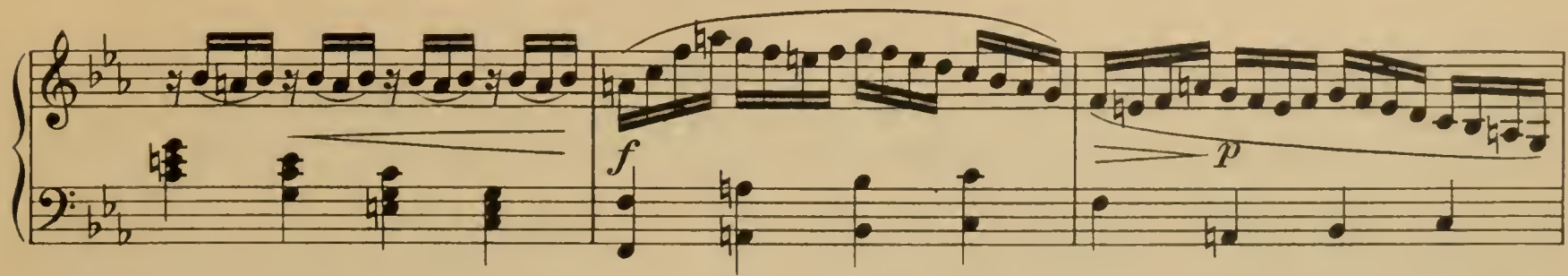
sf

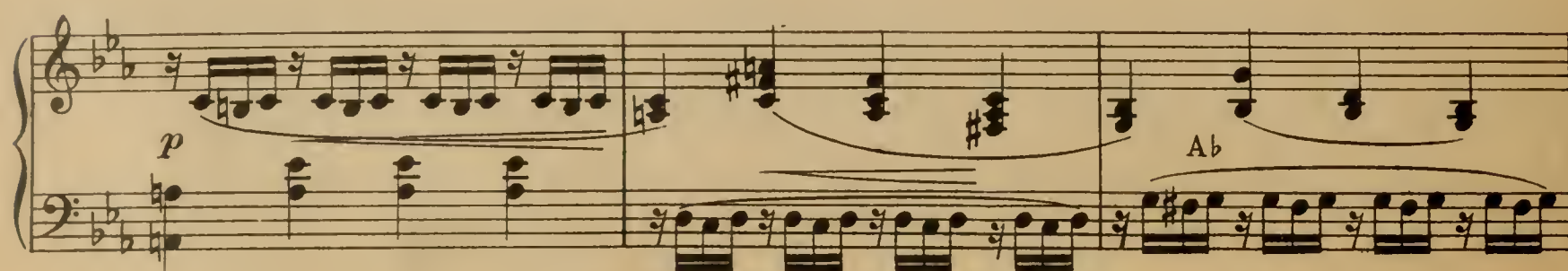
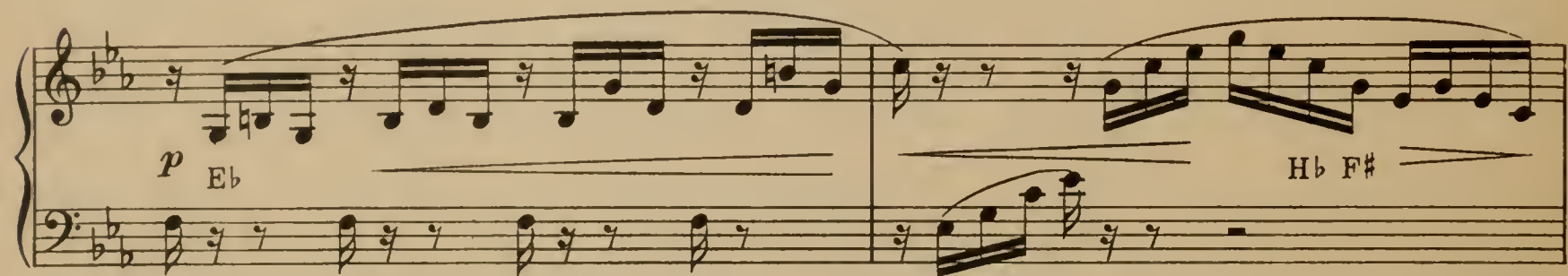
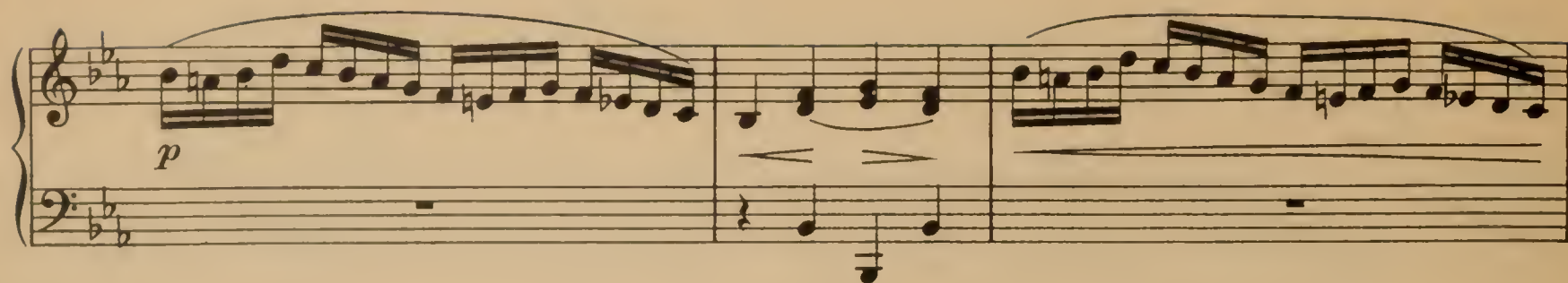
dolce

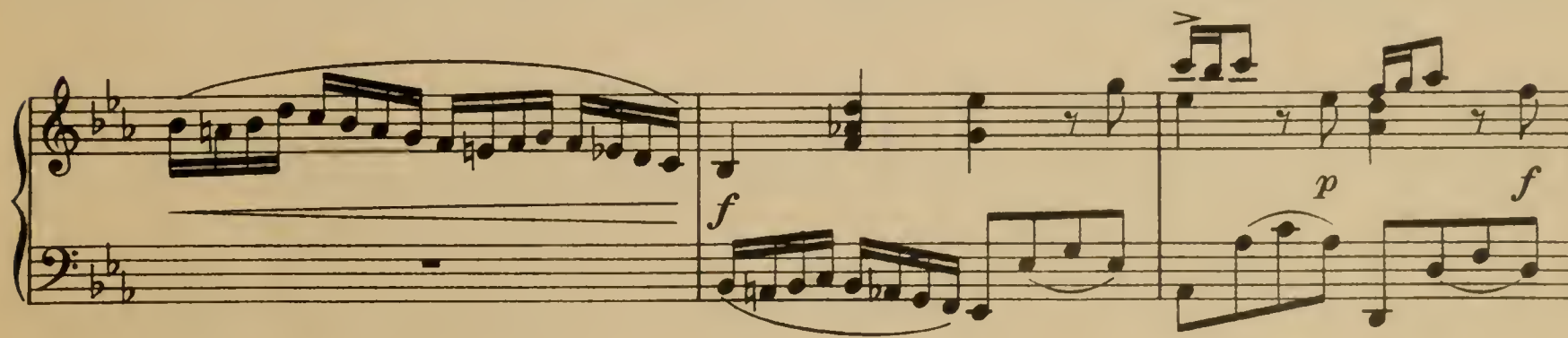
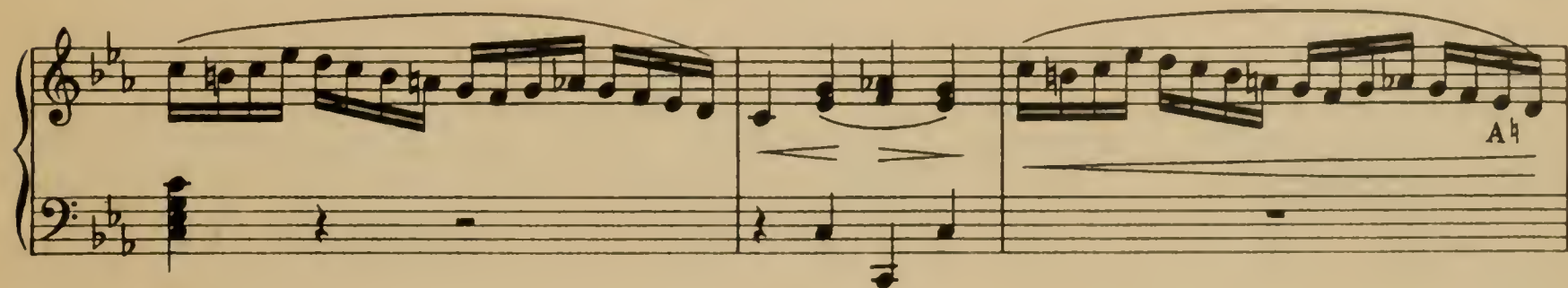
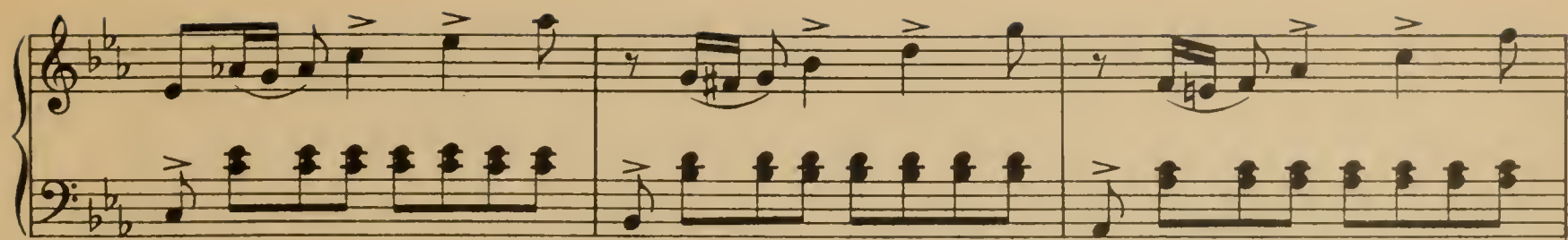
H $\sharp$

E $\flat$

p







(F#)

(F#)

(F#)

Pdolce

| tr | |

p

p

f

p dolce

First system of musical notation. Treble and bass staves. Treble staff features triplet eighth notes and a trill. Bass staff has a piano (*p*) dynamic marking. The system concludes with a fortissimo (*sf*) dynamic marking.

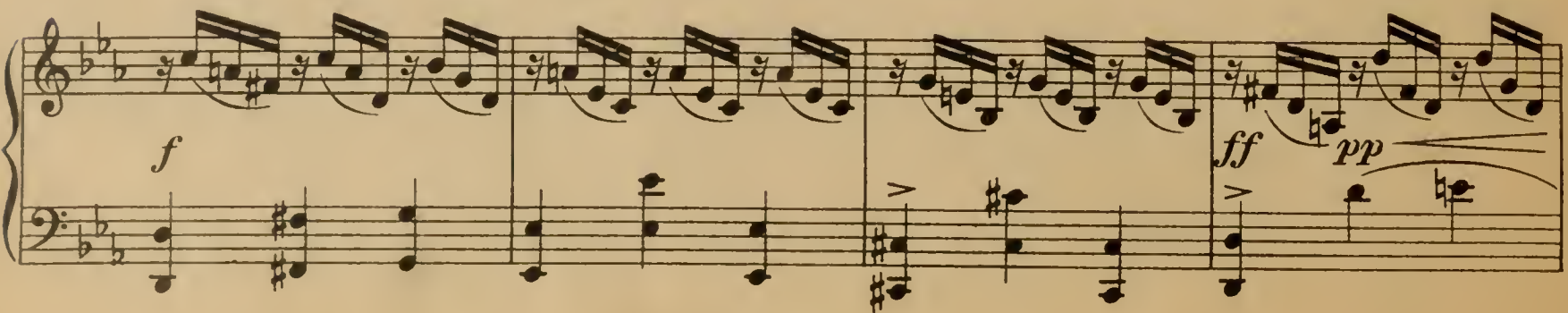
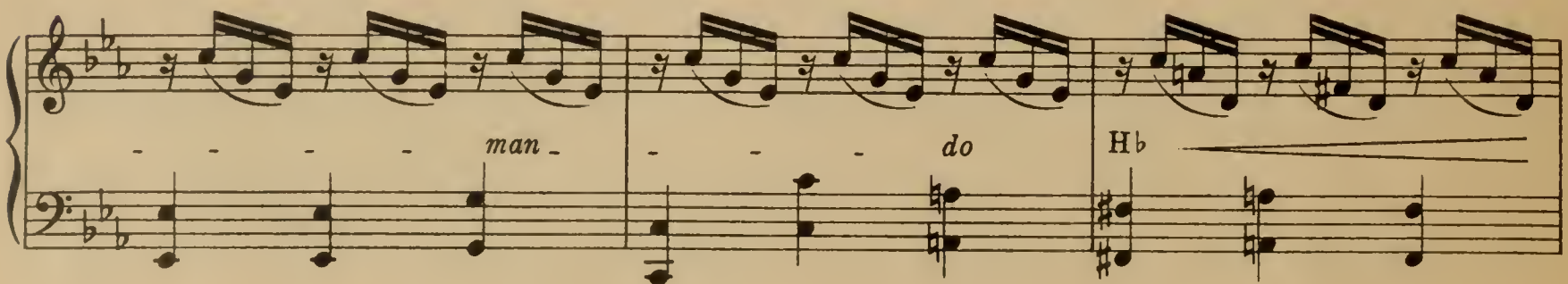
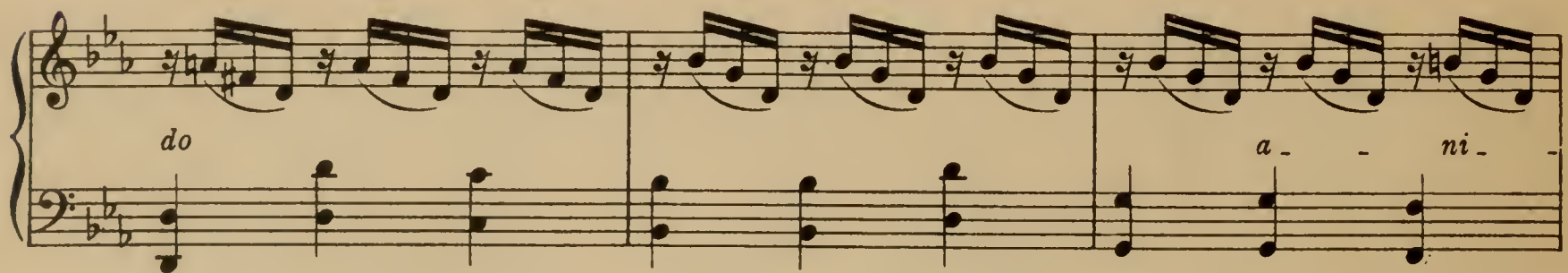
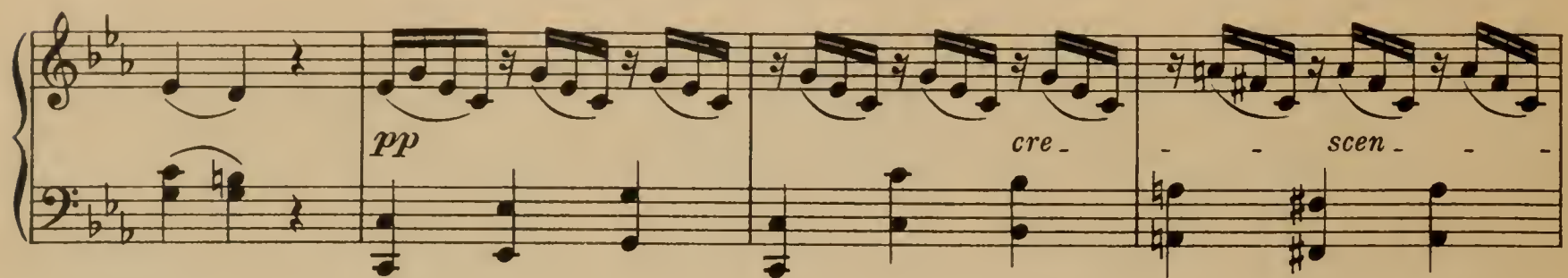
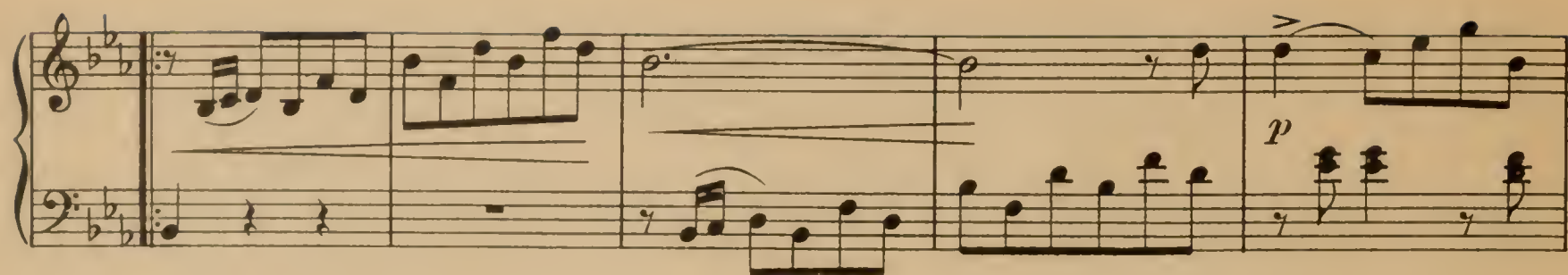
Second system of musical notation. Treble staff begins with the tempo marking "Presto." and a 3/4 time signature. It includes fingering numbers (4, 2, 3) and a forte (*f*) dynamic marking. The bass staff has a 3/4 time signature and a sequence of notes with a 4-2-3-1-4 fingering pattern.

Third system of musical notation. Treble staff contains a *dolce* marking and a series of notes with a 4-2-3-1-4 fingering pattern. Bass staff includes harmonic markings: $E\flat - b$, $C\sharp - - b$, $A\flat - b$, and $A\flat$. A forte (*f*) dynamic marking is present.

Fourth system of musical notation. Treble staff features a forte (*f*) dynamic marking. Bass staff includes a piano (*p*) dynamic marking and a series of notes.

Fifth system of musical notation. Treble staff includes a trill (*tr*) and a piano (*p*) dynamic marking. Bass staff has a forte (*f*) dynamic marking and a "L.H." (Left Hand) marking.

Sixth system of musical notation. Treble staff includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. Bass staff includes a forte (*f*) dynamic marking and a series of notes.





First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The first measure contains a whole note chord of A-flat and B-flat, marked *ff*. The bass clef part features a continuous eighth-note accompaniment pattern.

Second system of musical notation. Treble clef, key signature of two flats. The first measure contains a whole note chord of F and B-flat, marked *dim.*. The second measure contains a whole note chord of A-flat and B-flat. The bass clef part continues with the eighth-note accompaniment pattern.

Third system of musical notation. Treble clef, key signature of two flats. The first measure contains a whole note chord of A-flat and B-flat. The second measure contains a whole note chord of F and B-flat, marked *p*. The bass clef part continues with the eighth-note accompaniment pattern.

Fourth system of musical notation. Treble clef, key signature of two flats. The first measure contains a whole note chord of F and B-flat, marked *cre*. The second measure contains a whole note chord of A-flat and B-flat, marked *scen*. The bass clef part continues with the eighth-note accompaniment pattern.

Fifth system of musical notation. Treble clef, key signature of two flats. The first measure contains a whole note chord of F and B-flat, marked *do*. The second measure contains a whole note chord of A-flat and B-flat, marked *di*. The third measure contains a whole note chord of F and B-flat, marked *mi*. The bass clef part continues with the eighth-note accompaniment pattern.

Sixth system of musical notation. Treble clef, key signature of two flats. The first measure contains a whole note chord of F and B-flat, marked *nu*. The second measure contains a whole note chord of A-flat and B-flat, marked *en*. The third measure contains a whole note chord of F and B-flat, marked *do*. The bass clef part continues with the eighth-note accompaniment pattern.

First system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic. Bass staff has a *p* dynamic. Chord *D $\flat$* is indicated above the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *p* dynamic. Chords *D $\sharp$* and *E $\flat$* are indicated above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *p* dynamic.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *p* dynamic. Chords *(G $\sharp$)* and *A $\flat$* are indicated above the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has a *p* dynamic.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has a *p* dynamic. First and second endings are marked with *1.* and *2.*



Für HARFE



Harfe solo.

	⁴ / ₈ 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
Neue, von W. Posse revidierte Ausgabe.	
Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo	1 50
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) Arabesque.	
— 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 (Asmoll), No. 2 (Esdur)	1 50
— Sechs kleine Stücke	2 —
No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.	
— Acht große Konzert-Etuden. Jede Etüde	1 50
Schuëcker, Edmund. op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato	3 —
— op. 36. Sechs Virtuosen-Etuden	4 —
— 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

	⁴ / ₈ 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. Elftanz	1 50
No. 5. Abendlied	1 50
Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
Revidiert von W. Posse.	
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. 36. Al Ruscello. Studio di Concerto	3 —
— op. 37. Etude Impromptu	2 —
Theumann, M. op. 7/8. Deux pièces: Doulleur, Resignation	1 50
— op. 9. Rêve d'une Mazurka	1 50
— op. 10. Cantique d'amour	1 50
— op. 11. Fantaisie sur quatre thèmes russes	2 —
— Rhapsodie hongroise	2 —
Trneček, Hans. op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette	1 50
— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ...	2 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

	⁴ / ₈ 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
— Capricciosa	1 50

Zabel, Albert. Drei große Konzert-Etuden.	
Jede Etude	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. 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 —

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —
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Aufführungsrecht



vorbehalten.

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

