



Für HARFE



Violine und Harfe.

Alberstoecker, 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 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 —
<small>No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.</small>	
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 —
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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.	
— 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 —
Trněček, 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.

Alberstoecker, Carl. op. 3. Konzertstück (Ballade)	2 50
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.

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 —
— Komplet 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-Etüden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
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- Etüden. No. 1, 2, 3. Jede Etüde	2 —
Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2.	
— Jeder Teil	3 —
— Komplet 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

Freiherrn A. von Keller gewidmet.

Aufführungsrecht
vorbehalten

Romanze.

Ernst Stahl, Op. 69.

Violine. *Andante espressivo.*

Harfe
oder
Pianoforte. *Andante espressivo.*

MAKED IN GERMANY
BREMEN

First system of musical notation. The vocal line (top staff) begins with a piano (*p*) dynamic and transitions to mezzo-forte (*mf*). The piano accompaniment (middle and bottom staves) starts with a piano (*p*) dynamic and also transitions to mezzo-forte (*mf*). The music is in a minor key and features a melodic line with some grace notes.

Second system of musical notation. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). The piano part features a rhythmic accompaniment with chords and moving lines.

Third system of musical notation. Both the vocal line and piano accompaniment are marked *più mosso* (faster). The piano part has a more active rhythmic pattern with frequent chords.

Fourth system of musical notation. The vocal line is marked *appass.* (passionately) and *f mosso* (forte, fast). The piano accompaniment is marked *f mosso*. The music becomes more intense and rhythmic.

Fifth system of musical notation. The vocal line is marked *dolce* (sweetly). The piano accompaniment is also marked *dolce*. The music becomes more lyrical and slower.

1

breiter

pp *mf*

This system contains the first two staves of music. The top staff is a single melodic line with a dynamic marking of *pp* (pianissimo) and a *breiter* (broad) performance instruction. The bottom two staves are a piano accompaniment with a dynamic marking of *pp* and a *mf* (mezzo-forte) dynamic marking.

f *espress.*

This system contains the next two staves of music. The top staff begins with a dynamic marking of *f* (forte) and features a *tr* (trill) ornament. The bottom two staves also begin with a dynamic marking of *f* and include a *espress.* (espressivo) performance instruction.

ff *ten.*

This system contains the next two staves of music. The top staff has a dynamic marking of *ff* (fortissimo) and a *ten.* (tension) performance instruction. The bottom two staves also feature a dynamic marking of *ff*.

pp *pp*

This system contains the final two staves of music on the page, both featuring a dynamic marking of *pp* (pianissimo).

large

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a series of eighth notes with a slur. The piano accompaniment includes a treble staff with a melodic line and a bass staff with a harmonic line. The tempo marking *large* is positioned at the top right of the system.

mf

large

The second system continues the musical piece. The vocal line is marked *mf* and features a melodic line with slurs. The piano accompaniment is marked *large* and includes a treble staff with chords and a bass staff with a harmonic line. The tempo marking *large* is placed at the beginning of the piano part.

f

amoroso

The third system shows the vocal line marked *f* and the piano accompaniment marked *amoroso*. The vocal line has a melodic line with slurs. The piano accompaniment features a treble staff with chords and a bass staff with a harmonic line. The tempo marking *amoroso* is placed at the beginning of the piano part.

The fourth system continues the musical piece. The vocal line has a melodic line with slurs. The piano accompaniment features a treble staff with chords and a bass staff with a harmonic line.

musical score system 1, first system. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff has a melodic line with a slur and dynamic markings *meno* and *dim.*. The grand staff has a piano accompaniment with chords and a bass line. The piano part has dynamic markings *meno* and *dim.*, and a *ten.* marking above the treble staff.

musical score system 2, second system. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a melodic line with a slur and dynamic markings *p* and *pp*. The grand staff has a piano accompaniment with chords and a bass line. The piano part has dynamic markings *p* and *pp*.

musical score system 3, third system. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a melodic line with a slur and dynamic marking *p*. The grand staff has a piano accompaniment with chords and a bass line. The piano part has a dynamic marking *p*.

musical score system 4, fourth system. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff has a melodic line with a slur and dynamic marking *mf*. The grand staff has a piano accompaniment with chords and a bass line. The piano part has a dynamic marking *mf*.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with a long, sweeping slur across several measures. The piano accompaniment includes a treble clef staff with a rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with block chords and single notes.

The second system continues the musical piece. The vocal line begins with a dynamic marking of *f* (forte). The piano accompaniment maintains the rhythmic pattern from the first system, with the bass line providing harmonic support through block chords.

The third system introduces a change in style. The vocal line is marked *quasi Recit.* (quasi recitative) and begins with a dynamic marking of *p* (piano). The piano accompaniment features a treble clef staff with a more complex, arpeggiated texture and a bass clef staff with sustained chords. A *ten.* (tenuto) marking is present in the piano part.

The fourth system continues the recitative style. The vocal line is marked *perdendosi* (fading away) and ends with a dynamic marking of *pp* (pianissimo). The piano accompaniment also features a *perdendosi* marking and concludes with a *pp* dynamic. The piano part includes a *rit.* (ritardando) marking and a final cadence.



Für HARFE



Harfe solo.

	netto
Alberstoetter, Carl. Drei kl. Vortragstücke.	
op. 4. Romanze	1 20
op. 5. Marsch	1 20
op. 6. Tokkata	1 50
Dizi, F. Sonate Pastorale	2 —
Grande Sonate	2 50
<small>Neue, von W. Pöschel 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	1 50
— Sechs kleine Stücke	2 —
<small>No. 1. Nocturno. No. 2. Nocturno. No. 3. Träumerei. No. 4. Canone. No. 5. Lied ohne Worte. No. 6. Heiler Marsch.</small>	
Schücker, Edmund. op. 28. Legende ..	2 —
— op. 35. Fantasia appassionato	3 —
— op. 37. Elisabeth Gavotte	1 50
— op. 38. Barcarole	2 —
— op. 41. Heurica. Nocturno	2 —
Snoer, Johannes. op. 51. Fantasia über das Niederländische Volkslied „Wien Neerlandisch bloed“	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial	1 50
b) Capriccio melodica	1 50

	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. Elfenanz	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. Pöschel</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-Fantasia ..	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

	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. Fantasia in Ges-dur ..	4 —
— op. 75. Spukhafte Gavotte	2 —
— op. 80. Wikingerfahrt. Fantasia i. As-moll ..	4 —
Schücker, 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. Fantasia.	
Partitur	8 —
Orchesterstimmen	12 —
Solostimme	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme I. Harfe	1 —
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme	1 —
Poenitz, Franz. op. 74. Vineta. Fantasia 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.



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Romanze.

Violino Solo.

Ernst Stahl, Op. 69.

Andante espressivo.

9
p *mf*
p *mf*
f *mf* più mosso
appass. *f* mosso
dolce
pp *mf* breiter *f*
tr
tr *ff* *pp* *ten.*

Violino Solo.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *large*, *amorosa*, *meno ten.*, *dim.*, *quasi Recit.*, and *perdendosi*. There are also numerical markings for fingerings or articulation, such as 2, 3, 4, and 8. The piece concludes with a double bar line.