



Harfe solo mit Orchester. netto

Alberstoetter, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6 —
Orchesterstimmen	10 —
Solostimme	2 —
Huber, Walter. op. 9. Fantasie.	
Partitur	8 —
Orchesterstimmen	12 —
Solostimme	2 50
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 50
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme	1 50
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16 —
Orchesterstimmen	20 —
Solostimme	4 —
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16 —
Orchesterstimmen	30 —
Solostimme	5 —

Zwei Harfen.

Holy, Alfred. op. 13. Festmarsch	4 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	5 —
— op. 75. Spukhafte Gavotte	2 50
— op. 80. Wikingerfahrt. Fantasie i. As-moll	5 —

Schuëcker, Edmund. op. 40. Remembrances of Worcester	7 50
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Violine und Harfe.

Alberstoetter, Carl. op. 7. Romanze ...	2 50
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 50
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2 —
Poenitz, Franz. op. 79. Am Strand. Fantasie	6 —
Spoehr, Louis. Sonate, einger. v. W. Posse	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 50
— op. 52. Schelmerei. Scherzo	2 —
— op. 69. Romanze in F-dur	2 —
Tedeschi, L. M. op. 28. Serenade	2 50
Verdalle, Gabriel. op. 20. Larghetto ...	2 50
— op. 24. Réverie	2 —
— op. 26. Cantilène	2 —
— op. 29. Chant d'amour	2 —
— op. 30. Mélancolie	2 —
— op. 32. Pleurs et Rires	2 —
Wilm, Nicolai von. op. 156. Duo	3 —

Violoncello und Harfe. netto

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	2 —
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 50
Hopf, Hermann. op. 2 No. 1. Albumblatt	2 —
— op. 2 No. 2. Gavotte in A moll	2 —
Huber, Walter. op. 13. Fantasie	3 —
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2 —
Stahl, Ernst. op. 49. Gedenken. Elegie	2 50
Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston)	2 50
Tedeschi, L. M. op. 33. Impromptu dramatique	4 —
Verdalle, Gabriel. op. 18. Meditation ..	2 50

Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier	4 —
<small>No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.</small>	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta	2 —
No. 2. Seguidilla	2 50

Cornet à Pistons und Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 50
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe	2 50
Heinisch, Victor. Elegie für Violine, Violoncello, Harfe und Harmonium	4 —
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe ...	4 —
Kienzl, Wilhelm. op. 53. Abendstimmungen. Drei Stücke für Streichorchester und Harfe.	
No. 1. Harfners Abendsang. Partitur. <i>M</i> 2 50 Stimmen.	2 50
No. 2. Ave im Kloster. Partitur. <i>M</i> 2 50 Stimmen.	2 50
No. 3. Serenade. Partitur. <i>M</i> 2 50 Stimmen.	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel	2 50
Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen	2 50

Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe .	4 —
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe	2 50
Snoer, Johannes. op. 35. Paghiera für Violine, Violoncello und Harfe	2 50
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe	2 50
Trneček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe	4 —
Weber, Otto. (Ein Traum) für Violine, Violoncello und Harfe	3 —
— Abschied für Violine, Violoncello und Harfe	3 —
Wetzger, Paul. Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib.	2 —

Harfe und Pianoforte.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade)	3 —
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe eingerichtet von Heinr. Katona-Grüneke	6 —
Zabel, Albert. op. 35. Groß. Konzert C-moll	10 —

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	3 —
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	2 —
Klughardt, August. op. 80 No. 2. Alt-deutsches Minnelied	1 —
Müller, Margarethe. Christkindchen. Ausgabe für hohe Stimme	1 —
Ausgabe für tiefe Stimme	1 —

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	4 —
Komplett in 1 Band gebunden	10 —
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge: Heft I, Übung 1—25 (ohne Pedale) .	5 —
Heft II, Übung 26—50	5 —
Schuëcker, Edmund. op. 36. Sechs Virtuosen-Etuden	5 —

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Ein Traum.

Rêve.

Otto Weber.

Moderato.

Violino.

Cello.

Harfe.

ad libitum

f

rit. e dim.

p e dolce

p e dolce

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat major or D-flat minor). The vocal line begins with a rest followed by a half note G4, marked *mf*. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line in the left hand.

Second system of musical notation. The vocal line continues with a half note A4, then a half note Bb4, and a quarter note G4. The piano accompaniment continues with similar eighth-note patterns, including a triplet of eighth notes in the right hand.

Third system of musical notation. The vocal line has a half note C5, then a half note Bb4, and a quarter note A4. The piano accompaniment continues with eighth-note patterns. The vocal line is marked *f* and the piano accompaniment is marked *p*.

Fourth system of musical notation. The vocal line has a half note G4, then a half note F4, and a quarter note E4. The piano accompaniment continues with eighth-note patterns. The vocal line is marked *f* and the piano accompaniment is marked *p*.

Fifth system of musical notation. The vocal line has a half note D4, then a half note C4, and a quarter note B3. The piano accompaniment continues with eighth-note patterns.

Sixth system of musical notation. The vocal line has a half note A3, then a half note G3, and a quarter note F3. The piano accompaniment continues with eighth-note patterns. The vocal line is marked *pp*.

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have a treble clef and a key signature of three flats. The piano part has a grand staff (treble and bass clefs). Dynamics include *mf* and *cresc.*. There are some markings like *h* and *g* above the piano part.

Second system of musical notation. It continues the vocal and piano parts. Dynamics include *f*, *mf dolce*, and *mf*. There are markings like *a* and *f* above the piano part, and *p* below it. The piano part features complex chordal textures.

Third system of musical notation. It continues the vocal and piano parts. Dynamics include *mf dolce*. There are markings like *a* and *f* above the piano part, and *c* below it. The piano part features complex chordal textures.

Fourth system of musical notation. It continues the vocal and piano parts. Dynamics include *poco cresc.*. There are markings like *3* above the piano part. The piano part features complex chordal textures.

Fifth system of musical notation. It continues the vocal and piano parts. Dynamics include *mf*. There are markings like *3* above the piano part. The piano part features complex chordal textures.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The vocal staves feature melodic lines with slurs and triplets. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *f* and *es*. The tempo instruction *wenig bewegter* is written above the piano part.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part features large arched figures. Dynamics include *f* and *es*. The tempo instruction *wenig bewegter* is present.

Third system of musical notation. It continues the vocal and piano parts. The piano part features large arched figures. Dynamics include *h*, *es*, and *e*. The tempo instruction *wenig bewegter* is present.

Fourth system of musical notation. It continues the vocal and piano parts. The vocal part has a dynamic of *mf*. The piano part has a dynamic of *p*. The tempo instruction *sub. mf wieder ruhiger* is written above the piano part. Dynamics include *des*.

poco accel.

poco accel.

poco accel.

accel. e cresc. molto

accel. e cresc. molto

accel. e cresc. molto

ff

ff

ff gliss.

die Viertel im Zeitmaß der

dim. tempo primo

vorigen Viertel

rit. e dim. p dolce

p

First system of musical notation. It consists of two staves at the top (treble and bass clef) and a grand staff below. The top two staves have a treble clef and a bass clef. The grand staff has a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first staff has a melody with a dynamic marking of *mf*. The second staff has a bass line with a dynamic marking of *p*. The grand staff features a complex piano accompaniment with arpeggiated chords and moving lines in both hands.

Second system of musical notation. It follows the same layout as the first system. The top two staves continue the vocal or instrumental line with a dynamic marking of *p*. The grand staff continues the piano accompaniment with intricate textures and a triplet in the right hand.

Third system of musical notation. The top two staves show a melodic line with a dynamic marking of *dim. e rit.*. The grand staff continues the piano accompaniment, with a dynamic marking of *dim. e rit.* appearing in the right hand.

Fourth system of musical notation. The top two staves feature a melodic line with dynamic markings of *pp* and *ppp*, and a trill ornament. The grand staff continues the piano accompaniment with a dynamic marking of *ppp*.

Fifth system of musical notation. The top two staves have a melodic line with dynamic markings of *mf* and *pp*. The grand staff continues the piano accompaniment with a dynamic marking of *pp* and an 8-measure rest in the right hand.