



# 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
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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 —
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.

First system of the musical score, measures 1-13. It features a violin part with a melodic line of eighth and sixteenth notes, a cello part with a similar line, and a harp part with chords and arpeggios. The harp part includes handwritten numbers 5 through 13 in the bass staff.

Second system of the musical score, measures 14-22. The violin part includes a *p* dynamic marking and a *rit* (ritardando) marking. The harp part includes handwritten numbers 14 through 22 in the bass staff.

Third system of the musical score, measures 23-31. The violin part features a triplet and a *rit* marking. The harp part includes handwritten numbers 23 through 31 in the bass staff.



System 1 of the musical score. It consists of four staves. The top two staves are for a vocal line, with a piano (*p*) dynamic marking. The bottom two staves are for piano accompaniment, with a pianissimo (*pp*) dynamic marking. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody with slurs and a piano accompaniment with eighth-note patterns.

System 2 of the musical score. It consists of four staves. The top two staves are for a vocal line, with a piano (*p*) dynamic marking. The bottom two staves are for piano accompaniment, with a pianissimo (*pp*) dynamic marking. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody with slurs and a piano accompaniment with eighth-note patterns.

System 3 of the musical score. It consists of four staves. The top two staves are for a vocal line, with a mezzo-forte (*mf*) dynamic marking. The bottom two staves are for piano accompaniment, with a forte (*f*) dynamic marking. The key signature changes to two sharps (F# and C#) and the time signature is 3/4. The music features a melody with slurs and a piano accompaniment with eighth-note patterns.



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 in both hands. The vocal line is a single melodic line with some rests, particularly in the first system. The overall style is characteristic of late 19th or early 20th-century art song.



The musical score is arranged in four systems. Each system contains a cello staff and a harp staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system includes the instruction *marcato* above the cello staff and *ff marcato* below the harp staff. The second system features *cresc.* markings above both staves. The third system is labeled *Volles Werk.* above the harp staff and *ff* below it. The fourth system continues the *Volles Werk.* section. The harp part is characterized by arpeggiated chords and sweeping melodic lines, while the cello part provides a steady accompaniment with some melodic fragments.

System 1: This system contains the first three staves of the piece. The top staff is a vocal line in G major with a treble clef, starting with a quarter rest followed by a series of quarter notes. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a melodic line with a slur and a dynamic marking of *f*. The bottom staff is a piano accompaniment with a grand staff, providing harmonic support with chords and a bass line.

System 2: This system contains the next three staves. The vocal line continues with a series of quarter notes. The piano accompaniment in the middle staff features a melodic line with a slur and a dynamic marking of *f*. The bottom staff continues with harmonic support.

System 3: This system contains the final three staves. The vocal line includes a triplet of eighth notes. The piano accompaniment in the middle staff features a melodic line with a slur and a dynamic marking of *f*. The bottom staff continues with harmonic support.







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* and *mf*. A first ending bracket is present at the beginning.

System 2: Second system of music. It consists of four staves. The top two staves are for a vocal line with melodic lines and accompaniment. The bottom two staves are for piano accompaniment. Dynamics include *f*, *mf*, *dim.*, and *p*. There are triplets and slurs throughout.

System 3: Third system of music. It consists of four staves. The top two staves are for a vocal line with melodic lines and accompaniment. The bottom two staves are for piano accompaniment. Dynamics include *p*, *pp*, and *tr*. A first ending bracket is present at the beginning.

*Meno  
mosso*





## Harfe solo.

	$\frac{M}{S}$ netto		$\frac{M}{S}$ netto		$\frac{M}{S}$ netto
<b>Alberstoetter, Carl.</b> Drei kl. Vortragstücke.		<b>Snoer, Joh.</b> Vier leichte Vortragsstücke.		<b>Verdalle, Gabriel.</b> 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
<b>Dizi, F.</b> 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
<b>Holy, Alfred.</b> 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			— op. 79. Berceuse .....	1 50	
c) Canzonette			— op. 87. Scherzetto .....	1 50	
<b>Huber, Walter.</b> op. 5. Andante religioso	1 50	No. 4. Elfentanz .....	1 50	— op. 89. Impromptu .....	1 50
— op. 12. Valse lente .....	1 50	No. 5. Abendlied .....	1 50		
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	1 50	<b>Spoehr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ .	1 50		
— op. 12. Zwei Stücke .....	2 —	Revidiert von W. Posse.		<b>Chromatische Harfe (ohne Pedale).</b>	
a) Souvenir. b) Arabeske.		<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied)	1 50	<b>Weigel, Karl.</b> Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 ä	2 —
— Deux Esquisses (Mélancolie. Joie) ..	2 —	— op. 42. Serenade .....	1 50	<b>Zwei Harfen.</b>	
<b>Oberthür, Charles.</b> Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) .....	1 50	— op. 50. An der Quelle. Salonstück ..	1 50	<b>Holy, Alfred.</b> op. 13. Festmusik .....	3 —
<b>Poenitz, Franz.</b> op. 68. Klänge aus der Alhambra .....	2 —	— op. 56. Marguerite. Gavotte .....	1 50	<b>Poenitz, Franz.</b> op. 65. Fantasie in Ges-dur	4 —
— op. 76. Adventklänge. Präludium .....	2 —	<b>Tedeschi, L. M.</b> op. 31. Marionetta. Humoreske .....	1 50	— op. 75. Spukhafte Gavotte .....	2 —
— op. 77 No. 1. Abendfrieden .....	1 80	— op. 32. Pattuglia Spagnuola .....	1 50	— op. 80. Wikingerfahrt. Fantasie i. As-moll	4 —
— op. 77 No. 2. Nocturno .....	2 50	— op. 34. Suite .....	4 —	<b>Schüecker, Edmund.</b> op. 40. Remembrances of Worcester .....	6 —
— op. 78. Maskenscherz. Salonstück ..	2 —	— op. 37. Etude Impromptu .....	2 —	<b>Harfe solo mit Orchester.</b>	
<b>Posse, Wilhelm.</b> Mazurka .....	1 50	<b>Theumann-Schetochina.</b> Rhapsodie hongroise .....	2 —	<b>Alberstoetter, Carl.</b> op. 3. Konzertstück (Ballade).	
— Tarantelle .....	1 50	<b>Trneček, Hans.</b> op. 7. Schubert-Fantasie	2 50	Partitur .....	6 —
— Improvisationen .....	2 —	— op. 30. Novelette .....	1 50	Orchesterstimmen	10 —
— Zwei Walzer. No. 1, 2 .....	à 1 50	<b>Verdalle, Gabriel.</b> op. 1. Andante religioso	1 50	Solostimme .....	1 50
— Sechs kleine Stücke .....	2 —	— op. 2. l'Oiseau-Mouche .....	1 50	<b>Huber, Walter.</b> op. 9. Fantasie.	
No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.		— op. 3. Petite Marche .....	1 50	Partitur .....	8 —
<b>Schüecker, Edmund.</b> op. 28. Legende ..	2 —	— op. 4. Aubade .....	1 50	Orchesterstimmen	12 —
— op. 35. Fantasio appassionato .....	3 —	— op. 5. Sérénade .....	1 50	Solostimme .....	2 —
— op. 37. Elisabeth Gavotte .....	1 50	— op. 6. Romance sans paroles .....	1 50	— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
— op. 38. Barcarole .....	2 —	— op. 7. Adagio .....	1 50	Partitur .....	5 —
— op. 41. Henrica. Nocturno .....	2 —	— op. 8. Valse caprice .....	1 50	Orchesterstimmen	8 —
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 —	— op. 9. Mazurka .....	1 50	Solostimme f. Harfe	1 —
— op. 52. Zwei leichte Salonstücke.		— op. 10. Barcarole .....	1 50	<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)	
a) Capriccio marcial .....	1 50	— op. 19. Valse lente .....	2 —	Partitur .....	5 —
b) Capriccio melodieux .....	1 50	— op. 23. Saltarelle .....	1 50	Orchesterstimmen	8 —
		— op. 27. Sevillana .....	1 50	Solostimme .....	1 —
		— op. 33. Invocation .....	1 50	<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
		— op. 34. Doux songe .....	1 50	Partitur .....	16 —
		— op. 39. Lucciola .....	1 50	Orchesterstimmen	20 —
		— op. 40. Danse slave .....	1 50	Solostimme .....	3 —
				<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.	
				Partitur .....	16 —
				Orchesterstimmen	30 —
				Solostimme .....	4 —

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vorbehalten.



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# Elegie

für Violine Violoncello Harfe und Harmonium

*Very slow*  
Sehr langsam.

HARFE.

Victor Heimisch.

Viol. *f* Harm.

*mf*

*p*

*F#7* *G*



HARFE.

pp

Ch Bb F#

R

f 1 3 4

3



HARFE.



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 key signature has two flats.

The second system features a large, sweeping arpeggiated chord in the treble staff, spanning several measures. The bass staff continues with a steady accompaniment of chords.

The third system continues with a large arpeggiated chord in the treble staff. The bass staff has a 'dim.' (diminuendo) marking, indicating a decrease in volume. There are some handwritten annotations in the right margin, including 'G#', 'Bb', and '39'.

The fourth system includes a 'mf' (mezzo-forte) dynamic marking. It features a large arpeggiated chord in the treble staff and a bass line with chords. The key signature changes to one flat.

The fifth system starts with a 'f' (forte) dynamic marking and includes a 'p' (piano) marking later in the system. The treble staff has a melodic line, and the bass staff has chords. The key signature has one sharp.

The sixth system begins with a 'pp' (pianissimo) dynamic marking. It features a large arpeggiated chord in the treble staff and a bass line with chords. The key signature has one sharp.

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 musical score for the Violin part of 'Elegie' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Sehr langsam.' (Very slow). The score begins with a forte (*f*) dynamic and includes several triplet markings. The dynamics fluctuate, reaching a piano (*p*) section in the middle. The piece concludes with a mezzo-forte (*mf*) dynamic. The score contains various musical notations such as slurs, accents, and technical markings like 'tr' and '8' for octaves.



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 written in a single treble clef. The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations in blue ink are present, including the number '1' above a slur on the fourth staff, '2' above a slur on the fifth staff, and '3' above a triplet on the fifth staff. The dynamic markings include *ff*, *f*, *mf*, *p*, *pp*, *dim.*, *string.*, and *trm*. The word *marcato* is written above the second staff. The score concludes with a double bar line and a repeat sign.







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# 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 contains a series of notes with slurs and accents, marked with a forte *f* dynamic. The second staff continues the melodic line with a mezzo-forte *mf* dynamic. The third staff includes a measure rest for 14 measures, indicated by a double bar line with the number 14, and then resumes the melody with a piano *p* dynamic. The fourth staff features a complex rhythmic pattern with slurs and accents. The fifth staff shows a trill-like figure with a *tr* marking. The sixth staff begins with a piano *p* dynamic and includes a sharp sign. The seventh staff continues the melodic development. The eighth staff is marked with a mezzo-forte *mf* dynamic. The ninth and tenth staves show the final part of the piece, with a key signature change to two flats (Bb) and a final cadence.



VIOLONCELLO.

*marcato*  
*ff*  
*f*  
*string.*  
*f*  
*p*  
*p*  
*pp*