

GS TO

is *Abino*

RED HOLY

HARFEN-WERKE

auch mit Begleitung anderer Instrumente.

Die Rechte öffentlicher Aufführung vorbehalten.

	M.netto
Op.1. Drei lyrische Stücke für Harfe	kompl. 2,-
Nr.1. Erzählung, F dur, Moderato	
Nr.2. Wiegenliedchen, As dur, Andantino (Neue revidierte Ausgabe)	einzeln 1,80
Nr.3. Gondellied, Fdur, Allegro moderato	
Op.1. Nr.3. Gondellied. Ausg. A. Für Violine, Harmonium, und Harfe (Klavier)	2,50
*) Ausg. B. Für Violine, Violoncello und Harfe (Klavier)	2,50
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Nr.3. Spanischer Tanz, Des dur, Allegro brioso	1,50
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Op.9. Vier Albumblätter, für Harfe. Nr.1. Allegretto grazioso, C dur.	
Nr.2. Molto moderato, Fdur. Nr.3. Andante, C dur. Nr.4. Allegro moderato, G dur. kompl. 2,-	
Op.9. Nr.4. Allegro moderato, G dur, (Neue revidierte Ausgabe)	einzeln 1,-
Op.10. Barcarole, Ces dur, Con moto, für Harfe	1,80
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Op.17. Elegie, Es dur, „Dem Andenken Franz Poenitz“	
Ausg. A. Für Harfe solo	1,50
Ausg. B. Für Harfe (Klavier) und Orgel (Harmonium) Partitur-Ausgabe	2,70
Op.20. Zwölf mittelschwere Etuden für Harfe solo	4,-

*) Das Gondellied, Ausgabe B wird allen Konzert-Orchestern, Militär und Civilkapellen als besonders wirksam empfohlen.

Spohr, Louis. Op.35. Phantasie, C moll, Adagio molto, für Harfe, mit Fingersatz und Pedalbezeichnung neu herausgegeben von Alfred Holy

NB. Die Preise der Harfenkompositionen sind alle netto.
 Carl Simon, Spezial-Führer, Bd. XV. Harfennmusik (Solo und Ensemble) netto 30 Pf.

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Auslieferungslager bei F. Volckmar in Leipzig.

Probeseite.

Sonate la majeur avec Variations

par
W. A. Mozart.

Arrangée par Alfred Kastner.

Andante grazioso.

Harpe.

Albumblätter.

No 1.

Alfred Holý, Op. 9.

Die Rechte öffentlicher
Aufführung vorbehalten.

Allegretto grazioso.

Harfe.

p e dolce

leggiero

harm.

Ossia:

pp

p

mf

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with some slurs and fingerings (7, 7). Dynamics include *m. d.* and *p*.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and fingerings (1, 1, 3, 1, 3, 2, 4). The left hand has a bass line with slurs and fingerings (4, 3, 1). Dynamics include *mf*.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs and fingerings (3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 1). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). Dynamics include *m. s.*, *mf*, *espressivo*, *molto*, and *mp ritard.*. Chord symbols $D\sharp$, $A\sharp$, $C\sharp$, and $D\sharp$ are indicated below the bass line.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1, 1, 2, 3, 4, 4, 4, 4, 3, 2, 1, 1, 2, 3, 4). The left hand has a bass line with slurs and fingerings (4, 3, 2, 1, 2, 3, 4). Dynamics include *a tempo*, *sotto voce*, *m. d.*, and *p*.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs and fingerings (4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 4, 3, 2, 1, 4, 3, 2, 1, 3). The left hand has a bass line with slurs and fingerings (3, 3, 2, 4, 3, 1). Dynamics include *cre*, *scen - do*, *giocos*, *m. s.*, and *mf*.

1. 4 2 2 4 1. 1. *m. s.* 1. 2 1 *m. s.*

m. s. 1. 2 4 4 3 2 1 *mf* 3 2 1 1

m. s. 1. 4 1 2 2 1 1 3 1 2 *m. s.* *f* *molto* 2 4

p *decresc.* 3 3

4 3 1 2 4 3 1 2 4 3 1 2 3 1 *p* *pp*
 di - mi - nu - en - do (h#)

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No 2.

Alfred Holý, Op. 9.

Harfe. *Molto moderato.* *f*

p dolce

espressivo *molto*

p

crescendo *f*

mf

con passione

First system of musical notation. The piano part (left) features a descending eighth-note scale in the bass clef with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The vocal part (right) has a melodic line with slurs and fingerings 1, 3, 4, 1, 1, 3, 2. Chord symbols Gb and b are present.

Second system of musical notation. The piano part continues with a descending eighth-note scale in the bass clef with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The vocal part has a melodic line with slurs and fingerings 1, 1, 1, 1, 2, 3, 2. Chord symbols G# and H# are present in the piano part, and Db and Gb in the vocal part.

Third system of musical notation. The piano part features a descending eighth-note scale in the bass clef with fingerings 3, 2, 1, 4, 3, 2, 1. The vocal part has a melodic line with slurs and fingerings 1, 4, 3, 2, 1. Dynamic markings include *f* and *(db)*. Chord symbols Bb, db, G#, and D# are present.

Fourth system of musical notation. The piano part features a descending eighth-note scale in the bass clef with fingerings 2, 3, 1, 2, 3, 1, 2, 1. The vocal part has a melodic line with slurs and fingerings 2, 1, 2, 1, 2, 1. The tempo marking *tranquillo* and dynamic marking *p* are present. Chord symbols F# and H# are present.

Fifth system of musical notation. The piano part features a descending eighth-note scale in the bass clef with fingerings 2, 3, 1, 2, 3, 1, 2, 1. The vocal part has a melodic line with slurs and fingerings 2, 1, 2, 1, 2, 1. The tempo marking *molto espress.* and dynamic marking *f* are present. The lyrics are: *de cre scen do ri te nu to*. The marking *m.s.* is at the end. Chord symbols Gb and Db are present.

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No 3.

Alfred Holý, Op. 9.

Andante.

Harfe.

mf *con espress.* *simile*

mf

2 3 2 1 1 2 3

1 2 3

F#4
D#4

1 4 3 1 2 3

p espress. *m.s.*

musical score system 1. Treble clef, 7/8 time signature. Key signature: two flats (Bb, Eb). Tempo: *molto*. Performance instruction: *sotto voce*. Chords: Ab, Db.

musical score system 2. Treble clef, 7/8 time signature. Key signature: two flats (Bb, Eb). Performance instruction: *cre - scen -*. Chords: Bb, fix.

musical score system 3. Treble clef, 7/8 time signature. Key signature: two flats (Bb, Eb). Performance instruction: *do mol - to*. Dynamics: *fix*, *f*, *fix*, *molto*, *pp*, *ten.*. Chords: F#, H, D#. *p ten.*

musical score system 4. Treble clef, 7/8 time signature. Key signature: two flats (Bb, Eb). Performance instruction: *molto meno*, *espress.*. Dynamics: *p*, *pp*, *tranq.*, *m.s.*. Chords: (h#).

musical score system 5. Treble clef, 7/8 time signature. Key signature: two flats (Bb, Eb). Performance instruction: *ri - tar - dan - do*. Dynamics: *p*, *pp*, *p*, *ritenuto*.

Albumblatt No 4.

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Neue revidierte Ausgabe.

Alfred Holý, Op. 9 No 4.

Allegro moderato.

Harfe. *p grazioso* *delicatamente*

harm.

elegante *mp* *lusingando*

A#
C#

mp

rubato *tranquillo*

ritard - 1 2 4 *a tempo*

4 3 2 1 1 1 3 4 1 1 3

Al
Cl

pp *mp*

F#

cre - scen - do

F#

Meno mosso.

de - cre - scen - do

pp *mf*

2 4 1 1 2 1 2 2 1 2 1 3

4 3 2 1 2 1 2 1 2 1 3

mf

2 1 1 2 1 2 1 1 2 1 1

4 3 2 1 2 1 2 1 2 1 1

3 2 3 2 1 2 1

poco

C#

meno *rit.* *tempo*

E# m.d.

1 1 3 4 2 1 1 3

f

strin - gen - do poco a poco

p *pp*

ritard. molto

Bb Fb

Tempo I.

pp

1 1 1 2 3 4 1

System 1: Treble and bass clefs. Treble clef has a melodic line with a slur and a fermata. Bass clef has a chordal accompaniment. Dynamics: *mp*. Chords: C# (bass), F# (treble), D# (bass).

System 2: Treble clef has a melodic line with slurs and fingerings (1, 1, 2, 3, 4, 3, 1, 1). Bass clef has a chordal accompaniment. Dynamics: *mf* (bass), *meno mosso p* (treble). Chords: F# C# (bass), G# (treble), F# C# G# (bass).

System 3: Treble clef has a melodic line with slurs and fingerings (1, 2, 4). Bass clef has a chordal accompaniment. Dynamics: *pp*. Chords: F# (bass).

System 4: Treble clef has a melodic line with slurs and fingerings (1, 1, 2, 4). Bass clef has a chordal accompaniment. Dynamics: *p* (treble), *pp* (bass), *ppp* (treble). Chords: A# C# (bass), A# C# (treble). A bracketed section of 8 measures is marked *ppp* and *m.s.* with fingerings 1, 2, 4.

System 5: Treble clef has a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 4, 3). Bass clef has a chordal accompaniment. Dynamics: *m.s.* (bass), *sonore* (treble). Tempo: *Lento.* Chords: A# C# (bass).

Morgenhymnus

Abendfeier An die Nacht.

Hymnes de l'office

du jour (Laudes) du soir (Vêpres)
de nuit (Matines)

Poésies de Racine d'après le bréviaire romain
(Deutscher Text von Joh. Bernhoff-Leipzig)

composées par

MARIO VAN OVEREEM.

Op. 20. Laudes.

Op. 19. Vêpres.

<p>Coll. Nr. 1467</p> <p>1468</p> <p>1576</p> <p>1577</p>	<p>A. Pour Soprano, Violon, Harpe (ou Piano) et Harmonium M. 3,60</p> <p>B. Pour Soprano, Violoncelle, Harpe (ou Piano) et Harmonium „ 3,60</p> <p>C. Pour Violon, Piano (Harpe) et Harmonium „ 3, -</p> <p>D. Pour Violoncelle, Piano (Harpe) et Harmonium „ 3, -</p>	<p>A. Pour Soprano, Violon, Harpe (ou Piano) et Harmonium M. 2,50</p> <p>B. Pour Soprano, Violoncelle, Harpe (ou Piano) et Harmonium „ 2,50</p> <p>C. Pour Violon, Piano (Harpe) et Harmonium „ 2, -</p> <p>D. Pour Violoncelle, Piano (Harpe) et Harmonium „ 2, -</p>	<p>Coll. Nr. 1465</p> <p>1466</p> <p>1574</p> <p>1575</p>
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Op. 21. Matines.

<p>Coll. Nr. 1469</p> <p>1470</p> <p>1578</p> <p>1579</p> <p>1580</p>	<p>A. Pour Soprano, Violon, Harpe (ou Piano) et Harmonium M. 3,60</p> <p>B. Pour Soprano, Violoncelle, Harpe (ou Piano) et Harmonium „ 3,60</p> <p>C. Pour Violon, Piano (Harpe) et Harmonium „ 3, -</p> <p>D. Pour Violoncelle, Piano (Harpe) et Harmonium „ 3, -</p> <p>E. Pour Soprano solo et choeur à 3 voix avec accomp. des mêmes instruments „ 4, -</p>	<p>Netto</p>
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