

Der Salon für Zitherspieler.

Compositionen und Transcriptionen

von

FRANZ WAGNER

Kammer-Virtuos S^r Durchlaucht des Fürsten N. Esterhazy und Zitherschul-Inhaber.

N ^o		Mk. Pf.	N ^o		Mk. Pf.
88.	Marchen-Walzer	1 50	134.	Strauss, Joh jr. Op. 30. Unter den Linden. Walzer	1 50
89.	Millöcker, C. Sonntagskind-Walzer	1 50	135.	Op. 31. Die Schlittschuhläuferin. Walzer	1 50
90.	Schrammel, Joh. Op. 112. Weana G'müth. Walzer	1 50	136.	Blon, Fr. von. Op. 61. Mit Muth und Kraft. Marsch	1 20
91.	Ziehrer, C. M. Op. 434. Liebesrecepte. Walzer	1 —	137.	Waldteufel, E. Op. 240. Tout Paris. Walzer	1 50
92.	Millöcker, C. Dragoner-Lied (Das Sonntagskind)	— 80	138.	Op. 241. Ange d'Amour. Walzer	1 50
93.	Ziehrer, C. M. Op. 436. Heimatsgefühle. Walzer	1 50	139.	Margis, Alfred. Op. 31. Pâques fleuries. Valse lente	1 20
94.	Op. 437. Durch die Blume. Polka-Mazurka	1 —	140.	Op. 35. Fleur de Neige. Valse lente	1 20
95.	Op. 442. Diesen Kuss der ganz Welt. Walzer. (Copyright 1892 by A. Cranz, Brussels.)	1 50	141.	Millöcker, C. Jugend Walzer	1 50
96.	Schrammel, J. Der Schwalbe Gruss. Lied. Text v. C. Lindau	— 80	142.	Studenten Polka	Aus „Jung-Heidelberg“ Operette. 1 20
97.	Nur aussa mit die tiefen Ton. Lied. Text v. Wiesberg	— 60	143.	Wir drehn ihm eine Nase! Marsch	1 20
98.	Strauss, Joh. Op. 445. Ninetta-Walzer. (Fürstin Ninetta)	1 50	144.	Schrammel, J. Op. 115. Kunst und Natur. Marsch	1 20
99.	Op. 447. Ninetta-Marsch	1 —	145.	Bayer, J. Hoch Wien! Marsch aus „Rund um Wien“	1 20
100.	Op. 448. Diplomaten-Polka	1 —	146.	Eilenberg, R. Op. 167. In der Waldschmiede. Charakterstück	1 20
101.	Op. 449. Neue Pizzicato Polka f. 1 od. 2 Zith.	1 50	147.	Flotow, Fr. von. Ach so fromm, ach so traut. Arie	Aus 1
102.	Wagner, Fr. So a Weanatanz. Couplet	— 50	148.	Mag der Himmel Euch vergeben. Arie	4 Oper 1
103.	I bin a lauter Geist. Marsch-Couplet	— 80	149.	Letzte Rose. Volkslied	Martha — 80
104.	Mir hab'n halt a Glasur. Walzerlied	— 50	150.	Strauss, Jos. Op. 204. Die Libelle. Polka-Mazurka	1 20
105.	Wo Mancher hing'hört! Couplet	— 50	151.	Op. 235. Sphärenklänge. Walzer	1 50
106.	Heb' mi umi. Couplet	— 50	152.	Op. 258. Aquarellen. Walzer	1 50
107.	Ziehrer, C. M. Op. 444. Gebirgskinder. Walzer	1 50	153.	Eilenberg, R. Op. 220. Husaren-Attaque	1 50
108.	Op. 446. Donausagen. Walzer	1 50	154.	Strauss, Joh. Intermezzo (1001 Nacht)	1 20
109.	Op. 447. Guck in die Welt. Polka franc.	1 —	155.	Komzák, K. Op. 135. Volksliedchen-Märchen	1 20
110.	Jvanovici, J. Schiffers Töchterlein. Walzer	1 50	Die nachfolgenden Werke sind von Ferd. Kollmaneck arrangiert.		
111.	Seufzer-Walzer	1 30	156.	Kollmaneck, Ferd. Walzerfantase über Joh. Strauß'sche Walzer-Themen	1 20
112.	Bayer, Josef. Ländler aus: „Gross Wien“	— 80	157.	Strauss, Joh. O, habet Acht! Lied a. Zigeunerbaron f. Gesang, Viol. oder Streichmelodion, Mandoline und Zither.	— 60
113.	Ziehrer, C. M. Op. 449. Matrosen-Polka	1 —	158.	Op. 410. Frühlingsstimmen. Walzer. Concertbearbeitung f. Streichmelod. od. Violine u. Zither.	1 80
114.	Op. 457. Columbus-Marsch	1 —	159.	Op. 316. Künstlerleben. Walzer. Concertbearbeitung	1 80
115.	Op. 458. Märchen aus Alt-Wien. Walzer	1 50	160.	Op. 388. Rosen aus dem Süden, f. 2 Zithern u. Altzither	3 60
116.	Op. 462. Meerleuchten. Walzer	1 50	161.	Op. 314. An der schönen bl. Donau, Walzer f. Violine Laute, Zither 1/2, Altzither.	4 50
117.	Op. 464. Das erste Du. Gesang-Polka	1 —	162.	Bayer, Josef. Potpourri aus dem Ballett „Die Puppenfee“	1 80
118.	Schrammel, J. Der Frieden auf der Welt. Lied	— 80	163.	Waldteufel, E., Op. 253. Himmelsaugen. Walzer f. Zithern	1 50
119.	Ziehrer, C. M. Op. 466. Nachtschwärmer. Walzer	1 50	164.	Op. 250. Fin de Siècle. Walzer f. Zithern	1 50
120.	Schrammel, J. Die Dankbarkeit. Lied	— 50	165.	Lanner, J., Op. 161. Hofball-Tänze. Walzer	1 50
121.	Millöcker, C. Probekuss-Walzer. („Der Probekuss“)	1 30	166.	Wachs, Paul. Nadia. Mazurka de Salon	1 30
122.	Ziehrer, C. M. Op. 468. Wo meine Wiege stand. Walzer	1 50	167.	Pavane. Style renaissance	1 30
123.	Op. 469. Parfum-Walzer	1 50	168.	Rigodon	1 50
124.	Bayer, Jos. Marien-Walzer aus: „Rund um Wien“	1 50	169.	Komzák, K. Op. 227. An der schönen gr. Narenta. Walzer	1 50
125.	Strauss, Jos. Op. 263. Mein Lebenslauf ist Liebe und Lust. Walzer	1 50	170.	Vollstedt, R. Op. 43. Die kleine Bachstelze. Gavotte	1 30
126.	Eilenberg, R. Op. 169. Josephine-Gavotte	1 —			
127.	Gillet, E. Verlorenes Glück, Salonwalzer	1 50			
128.	Vollstedt, R. Op. 98. Schneidig. Marsch	1 —			
129.	Op. 100. Champagner Traum. Walzer	1 50			
130.	Calvini, A. Op. 19. Märchen-Walzer. Mit Benutzung beliebter Melodien aus „Volksliedchen und Märchen von K. Komzák. Op. 135.	1 50			
131.	Eilenberg, R. Op. 218. Stille Liebe. Gavotte	1 20			

Die kleine Bachstelze.

Gavotte

von

Robert Vollstedt

Op. 43.

Arr. v. Ferd. Kollmaneck.

Zither.

Moderato.

p rit. *a tempo*

rit. *p rit.* *a tempo*

rit. *f appassionato*

$\frac{D}{1.4}$

First system of a piano score in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Dynamics include *f* and *f rit.*

Second system of the piano score. The right hand continues with melodic development, including some slurs. Dynamics include *f a tempo*, *f rit.*, *p*, and *a tempo*.

Third system of the piano score. The right hand has more complex melodic patterns with slurs. The left hand accompaniment remains consistent. Dynamics include *f* and *p*.

Fourth system of the piano score. The right hand features a melodic phrase with a slur. Dynamics include *rit.* and *p*.

Fifth system of the piano score. The right hand has a melodic line with slurs. Dynamics include *f*, *pp*, and *f*.

1. 2.
3.
pp *f*

This system contains the first two measures of the piece. The right hand begins with a triplet of eighth notes, marked with first and second endings. The left hand provides a simple harmonic accompaniment. Dynamic markings include *pp* (pianissimo) and *f* (forte).

dimin.

This system covers measures three through six. The right hand continues with eighth-note patterns, while the left hand features a more active bass line. A *dimin.* (diminuendo) marking is present in the second measure.

f *pp*

This system contains measures seven through ten. The right hand has a more complex melodic line with some slurs. The left hand consists of block chords. Dynamic markings include *f* (forte) and *pp* (pianissimo).

1. 2.
3.
f *pp*

This system covers measures eleven through fourteen. It features a triplet in the right hand at the start of the second measure. The left hand continues with a steady accompaniment. Dynamic markings include *f* (forte) and *pp* (pianissimo).

f *dimin.*

This system contains the final five measures of the piece. The right hand has a series of chords and a final melodic phrase. The left hand concludes with a rhythmic pattern. Dynamic markings include *f* (forte) and *dimin.* (diminuendo).

First system of musical notation. The treble clef staff begins with a piano (*p*) and ritardando (*rit.*) marking, followed by a return to *a tempo*. The bass clef staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble clef staff features a *rit.* marking in the middle, followed by a piano (*p*) marking and a return to *a tempo*. The bass clef staff continues with harmonic accompaniment.

Third system of musical notation. This system continues the piece with complex melodic lines in the treble clef and steady accompaniment in the bass clef.

Fourth system of musical notation. The treble clef staff starts with a *rit.* marking, followed by a forte (*f*) and *appassionato* marking. A dynamic marking of $\frac{D}{1.4}$ is present above the staff. The bass clef staff provides accompaniment.

Fifth system of musical notation. The final system on the page, showing the continuation of the melodic and harmonic material in both staves.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *f rit.* marking.

Second system of musical notation. The treble staff continues the melodic line. The system begins with a *fa tempo* marking. It includes a *f* dynamic marking, a *rit.* (ritardando) marking, and ends with a *p* (piano) dynamic marking.

Third system of musical notation. The treble staff features a more complex melodic line with slurs and ties. The system begins with an *a tempo* marking. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff includes a triplet of eighth notes marked with fingerings 1, 2, and 3. The system includes a *rit.* marking and a *p* (piano) dynamic marking. The bass staff features a rhythmic accompaniment with chords.

Fifth system of musical notation. The treble staff begins with a *pp un poco rit.* marking, followed by a *pp* (pianissimo) marking. The system includes a *p rit.* marking, a *f* (forte) marking, and concludes with the tempo marking *Presto.* The bass staff features a rhythmic accompaniment with chords and a final cadence.