

Der Salon für Zitherspieler.

Compositionen und Transcriptionen

von
FRANZ WAGNER

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

	Mk. Pf.		Mk. Pf.
1. Strauss, J. „Nur für Natur“ Walzer-Arie a. „Der lustige Krieg“	1. —	43. Král, J. N. Op. 97. Rudolf-Stefanie-Marsch	1. —
2. Brandl, Joh. Studenten-Walzer a. „Die Töchter des Dionysos“	1. 30	44. Strauss, Ed. Op. 125. Aus Lieb' zu ihr. Polka	1. —
3. Jungmann, A. Op. 340. N ^o 1. „Beim Fensterlin“	— 80	45. Dellinger, R. Maritana-Walzer. (Don Cesar.)	1. 30
4. — Op. 354. Italienische Serenade	— 80	46. — Don Cesar-Marsch. (Don Cesar.)	1. —
5. Suppé, F. V. „Hab ich nur deine Liebe“ Lied a. „Boccaccio“ } Holzel, G. Op. 105. „s' Griawerl im Kinn“ Lied }	— 50	47. Král, J. N. Op. 91. Edelweiss. Polka Mazurka	1. —
6. Suppé, F. V. Brautkleid-Polka	1. —	48. Strauss, Joh. Op. 418. Schatz-Walzer. (Der Zigeunerbaron)	—
7. Ziehrer, C. M. Op. 346. Alt Wien. Walzer	1. 30	49. — Wer hat Euch denn getraut? (Der Zigeunerbaron)	—
8. Balfe, M. W. Die Zigeunerin. Divertissement	1. 30	50. — Der Zigeunerbaron. Potpourri	1. —
9. Suppé, F. V. Gavotte aus: „Der Gascogner“	1. —	51. Wiener Fiakerlied	— 50
10. Strauss, J. Op. 407. Italienischer Walzer a. „Der lust. Krieg“	1. —	52. Wiener Fiakerlied für Gesang und Zither	— 80
11. Suppé, F. V. Gabriele Walzer aus: „Der Gascogner“	1. —	53. Ivanovici, J. Donau-Wellen. (Valurie Dunari.) Walzer	1. 30
12. Lechner, J. Da Tauba. Lied	— 50	54. Neidhardt, Alois. Fiaker-Marsch	1. —
13. Millöcker, C. Für's Vaterland. Marsch nach Motiven der komischen Operette „Der Bettelstudent“	1. —	55. Millöcker, C. Gilda-Walzer. (Der Viceadmiral)	1. 50
14. — Laura-Walzer nach Motiven der komischen Operette: „Der Bettelstudent“	1. 30	56. Genée, Richard. Jägermarsch. (Die Piraten)	1. —
15. — Der Bettelstudent. Potpourri	1. 50	57. — Leona-Walzer (Die Piraten)	1. 50
16. Strauss, Joh. Op. 410. Frühlingsstimmen. Walzer	—	58. Strauss-Album	netto 3. —
17. Suppé, F. V. Fanfani-Marsch. (Weber Berg und Thal.) aus: „Die Afrikareise“	1. —	59. Schrammel, Joh. Wien bleibt Wien. Marsch	1. —
18. Schubert, F. Zwei Lieder: 1. Ständchen: „Horch, horch“ 2. „Des Mädchens Klage“	— 80	60. Brandl, J. Du alter Stefansturm. Lied für 1 oder 2 Zithern	1. —
19. Suppé, F. V. Titania-Walzer aus: „Die Afrikareise“	1. 30	61. Millöcker, C. Schiffsjungen-Marsch. (Viceadmiral)	1. —
20. Wagner, F. Abschiedsgruss. Tonstück	— 50	62. Strauss, Joh. Op. 423. Wiener Frauen Walzer	1. 50
21. — Zwei Lieder ohne Worte. 1. Zufrieden. 2. Am Abend	— 80	63. Komzák, K. Op. 136. Erzherzog Albrecht-Marsch für eine oder zwei Zithern	1. —
22. — Erinnerungen an Nizza. 1. Souvenir de Nice. Réverie. 2. Frohe Stunde. Scherzo. 3. Stilles Glück. Lied ohne Worte	1. —	64. Millöcker, C. Am Neckarstrand. Walzer (Die 7 Schwaben)	1. 50
23. Strauss, Joh. Gondellied aus: „Eine Nacht in Venedig“	— 50	65. — Sieben Schwaben-Marsch. (Die 7 Schwaben)	1. —
24. — Potpourri	1. —	66. Schrammel, Joh. Gschnas-Marsch	1. —
25. — Op. 411. Lagunen-Walzer	—	67. — Ali's is uns recht. Walzer-Lied	— 80
26. Millöcker, C. Carlotta Walzer aus: „Gasparone“	1. 30	68. Millöcker, C. Post Scriptum. Polka Mazurka. } aus: Der	1. —
27. — Gasparone-Marsch	1. —	69. — Ein lieber Schatz! Polka française. } Viceadmiral	1. —
28. — Zucker und Caffé. Polka française a. „Gasparone“	1. —	70. — Im Köpfe zwei Äugele. Lied. (Die 7 Schwaben)	— 80
29. Král, J. N. Op. 89. Maria Teresia. Gavotte	1. —	71. Strauss, Joh. Donauweibchen. Walzer (Simplicius)	1. 50
30. Genée, Richard. Minnelied aus: „Nanon“	— 80	72. — Kriegsabenteuer. Polka schnell. aus: (Der Zigeunerbaron)	1. —
31. Roth, L. Adrienne. Valse. (Le Marquis de Rivoli.)	1. 30	73. Stern, Jul. „Dös is halt weanerisch.“ Couplet aus: (Die Hochzeit des Reservisten)	— 80
32. Suppé, F. V. Das Vergissmeinnicht f. Gesang u. Zith. f. Streich. zith. u. Zitherbegleitung oder die Begleit. als Solostück	1. —	74. v. Suppé, Franz. Glücks-Walzer (Die Jagd nach dem Glück)	1. 50
33. Millöcker, C. Freicorps-Marsch. (Der Feldprediger)	1. —	75. Müller jun., A. Der schönste Reim. Lied. (Der Liebeshof)	— 60
34. — Traum-Walzer. (Der Feldprediger)	1. 50	76. Strauss, Joh. Sinnen und Minnen. Walzer	1. 30
35. Czibulka, A. Angelo-Walzer	1. 50	77. Bayer, Jos. Puppen-Walzer. (Die Puppenfee.)	1. 50
36. — Fra Bombarda-Marsch. } aus: Pflingsten in Florenz.)	1. —	78. Eilenberg, Rich. Op. 50. Das erste Herzklopfen	1. —
37. — Lied der Rita	— 80	79. — Op. 51. J'y Pense. Gavotte	1. —
38. Millöcker, C. O. du himmelbl. See! Lied. (Das verw. Schloss)	— 80	80. — Op. 52. Die Mühle im Schwarzwald. Idylle f. 2 Zith. u. Altzith. 2. 20	—
38 ^a — für Gesang u. Zither	— 80	81. — Op. 57. Petersburger Schlittenfahrt. Galopp für 1 oder 2 Zithern mit Schellenbegleitung <i>ad libitum</i> .	2. —
39. — I und mei Bua. (Drei Paar Schuhe)	— 80	(Die Schellen dazu kosten für 1 Zith. 50 Pf. netto.)	
40. — Zillertaler-Getanz'ln. (Die Näherin) f. 2 Zithern	1. —	82. Dellinger, R. Fracassa Marsch. (Capitain Fracassa)	1. —
41. Millöcker, C. Da Burgei ihr Jodler! Lied. (Durchgeg. Weiber)	— 50	83. — Gondellieder. Walzer. (Capitain Fracassa)	1. 50
		84. Schrammel, Joh. Dornbacher-Hetz. Marsch	1. —
		85. Millöcker, C. Der arme Jonathan. Marsch	1. —
		86. — Der arme Jonathan. Walzer	1. 50

Die Mühle im Schwarzwald.

IDYLLE

von

Rich. Eilenberg.

Op. 52.

Arrang. von Franz Wagner.

a Am Bache.

Andantino.

Zither.

p

The musical score is written for Zither in G major (one sharp) and 6/8 time. It consists of four systems of music. The first system is marked *p* and *Andantino*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The piece features a gentle, flowing melody in the treble clef and a steady accompaniment in the bass clef.

The first system of music features a treble and bass clef. The treble clef contains a melodic line with a 7-measure rest in the first measure, followed by eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment of chords and eighth notes. A 'rit.' marking is present above the final measure of the system.

♩ Die Mühle.
Allegretto.

The second system is the beginning of the piece 'Die Mühle'. It is in 2/4 time and marked 'p' (piano). The treble clef has a melodic line with eighth notes and a 7-measure rest. The bass clef has a simple accompaniment of chords and eighth notes.

The third system continues the piece. The treble clef features a more active melodic line with eighth notes and a 7-measure rest. The bass clef accompaniment remains consistent with the previous system.

The fourth system shows further development of the melody in the treble clef, with eighth notes and a 7-measure rest. The bass clef accompaniment continues with chords and eighth notes.

The fifth and final system on the page. The treble clef melody includes eighth notes and a 7-measure rest. The bass clef accompaniment concludes with chords and eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *f*. The bass clef staff contains a bass line with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff contains chords and eighth notes.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords and eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and some slurs. The bass clef staff contains chords and eighth notes.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth notes and slurs. The bass clef staff contains chords and eighth notes.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including some grace notes. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note bass line.

Second system of musical notation. The treble staff continues the melodic development with more complex rhythmic patterns. The bass staff maintains the accompaniment, with some chords marked with a piano (*p*) dynamic.

Third system of musical notation. The treble staff shows a continuation of the melodic theme with various rests and note values. The bass staff accompaniment remains consistent in style.

Fourth system of musical notation. The treble staff features a more active melodic line with frequent sixteenth-note passages. The bass staff accompaniment continues to support the melody.

Fifth system of musical notation, the final system on the page. The treble staff concludes the melodic phrase. The bass staff accompaniment ends with a final chord. A mezzo-forte (*mf*) dynamic marking is present in the final measure of the bass staff.

p

rit.

p

C. 28714.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar rhythmic patterns and melodic development in both staves.

The third system includes the instruction *poco a poco rit.* (poco a poco ritardando) written above the treble staff. The music shows a gradual deceleration.

The fourth system includes the instruction *più mosso.* (più mosso) written above the treble staff and a dynamic marking *f* (forte) below the treble staff. The tempo increases and the volume becomes louder.

The fifth system concludes the piece with a final cadence, featuring a series of chords in the bass staff and a final melodic phrase in the treble staff.