

Wiener Zither-Spieler.

Sammlung beliebter Musikstücke für die Zither.

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Heft	Kr.h.	Heft	Kr.h.	Heft	Kr.h.
145. Knayer, Leopold. <i>Herminklänge</i> . Polka-Mazurka	—,72	188. Held, Leo. „Wenn im Sommer blüht der Roggen“ (Denk nicht dran, wie's morgen ist). Lied a. d. Operette „Die Schwalben“.	1,20	238. Weihnachtslied nach einer alten Volksweise aus Kärnten. Überliefert von Ignaz Schweiger, arr. von Al. Wanjek . . . no.	—,80
146. Zeller, Carl. <i>Rhein-Walzer</i> nach Mot. d. Operette „Der Vogelhändler“. Arr. v. A. J. Paschinger . . .	1,80	189. Wanjek, Al. „ <i>Du Ofenhock</i> “. Walzer-Rondo . . .	—,72	239. Wottitz, Th. <i>Schackerl, Schackerl</i> Marsch m. Text, arr. v. Ignaz Schnürmacher	1,—
147. Zeller, Carl. „ <i>Wie mein Ahnl 20 Jahr'</i> “. Lied a. d. Operette „Der Vogelhändler“. Arr. v. Frz. Wagner . . .	1,20	190. Meissler, Jos. „ <i>Stoizenfels am Rhein</i> “. Lied mit Text arr. v. Al. Wanjek . . .	1,50	240. Tief im Böhmerwald, Walzerlied. Volksweise, arr. von F. Metz . . .	—,72
148. Zeller, Carl. „ <i>Grüss Euch Gott alle miteinander</i> “. Polka franç. n. Motto a. d. Operette „Der Vogelhändler“. Arr. v. A. J. Paschinger . . .	1,20	191. Aletter, W. „ <i>Schliess in dein Herz mich wieder ein</i> “. Lied mit Text arr. v. Al. Wanjek . . .	1,08	241. Wottitz, Th. Op. 112. „ <i>Hab's üs a Hoamat no?</i> “ (Der Wildschütz). Original-Charakterlied (mit Text), arr. von Al. Wanjek . . .	1,20
149. Dasselbe, arr. v. Josef Kral . . .	1,20	192. Aletter, W. „ <i>Goldene Träume</i> “. Valse lente arr. v. Al. Wanjek . . .	1,44		
149. Komzák, Carl. <i>Der Wassergigler</i> . Marsch. Arr. v. A. J. Paschinger . . .	—,96	193. Blumenberg, Franz. Op. 81. <i>Zwei treue Augen</i> . Lied mit Text arr. v. Al. Wanjek	1,08		
150. Zeller, Carl. „ <i>Wie mein Ahnl 20 Jahr'</i> “. Lied a. d. Operette „Der Vogelhändler“ für Zither u. Streichzither. Arr. v. A. D. Huber . . .	1,20	194. Czibulka. Op. 358. „ <i>Liebestraum nach dem Balle</i> “ . . .	1,20		
151. Wagner, Franz. Op. 351. <i>Flug-Walzer</i> . . .	1,20	195. Hummel, J. E. „ <i>D' Alm'rüserln</i> “ . . .	—,72		
152. Knayer, Leopold. <i>Erinnerung an Feiertags-Idylle</i> . . .	1,56	196. Lehner, F. „ <i>Ach ein Kuss</i> “ . . .	1,20		
153. Herscht, Adolf. Op. 8. <i>Marien-Klänge</i> . Walzer . . .	—,72	197. Lehner, F. „ <i>Meine Lieb kennt keine Grenzen</i> “ . . .	1,20		
154. Neukirchner, Julius. <i>Lilien-Polka-Mazurka</i> für zwei Zithern . . .	1,20	198. Daere, H. „ <i>Daisy</i> “. Walzerlied . . .	1,50		
155. Komzák, Carl. „ <i>Der letzte Gruss</i> “. Lied a. d. Volksoper „Edelweiss“. Arr. v. A. J. Paschinger . . .	—,96	199. Daere, H. „ <i>Dorothee</i> “. Walzerlied . . .	1,50		
156. Schiemer, Georg. „ <i>Der Donaугigler</i> “. Marsch (mit Texteinlage). Arr. v. A. J. Paschinger . . .	—,96	200. Daere, H. „ <i>Ting a ling</i> “. Marsch-Couplet . . .	1,50		
157. Czibulka, Alfons. <i>Potpourri</i> über Motive a. d. Operette „Der Bajazzo“. Arr. v. A. J. Paschinger . . .	—,80	201. Bayer, Jos. „ <i>Liebesgestür</i> “. Walzer . . .	1,80		
158. Knayer, Leopold. „ <i>Aus tiefem Gemüth</i> “. Lied ohne Worte . . .	—,40	202. Aletter, W. „ <i>Ach könnt' ich noch einmal so lieben</i> “ . . .	1,50		
159. Knayer, Leopold. „ <i>Erinnerung an Karlsbrunn</i> “. Polka française . . .	—,72	203. Sousa, J. P. „ <i>High School Cadets</i> “. Cadetten-Marsch . . .	1,20		
160. Knayer, Leopold. „ <i>Erinnerung an Regelsbrunn</i> “. Ländler für zwei Zithern . . .	1,56	204. Meyer-Helmund. „ <i>Serenade rococo</i> “ . . .	1,50		
161. Ramsl, Franz. „ <i>Der Herrbinkerl</i> “. Polka-Mazurka . . .	—,72	205. Weinberger, C. „ <i>Schäfchen klein</i> “. Lied . . .	1,50		
162. Ramsl, Franz. „ <i>Struelpeter-Marsch</i> “ . . .	—,72	206. Weinberger, C. „ <i>Mann an Mann</i> “. Marsch . . .	1,40		
163. Ramsl, Franz. „ <i>Kirtags-Polka</i> “ . . .	—,72	207. Einödshofer, Jul. Sport-Marsch mit Trio: „ <i>Hab'n Sie nicht den kleinen Cohn gesehen</i> “, arr. v. Al. Wanjek . . .	1,20		
164. Döhl, Carl. „ <i>Damenspende</i> “. Polka-Mazurka . . .	1,20	208. Aletter, W. „ <i>Rendezvous</i> “. Intermezzo, arr. v. Al. Wanjek . . .	1,50		
165. Killan, Emilie. „ <i>Herz und Hand</i> “. Marsch für zwei Zithern . . .	1,20	209. Wanjek, Al. „ <i>Klauer Enzian</i> “. Walzer-Rondo . . .	—,72		
166. Ramsl, Franz. „ <i>Die Trostige</i> “. Polka-Mazurka . . .	—,72	210. Wanjek, Al. „ <i>Du Ausreisser</i> “. Ländler. Zweite Zitherstimme dazu . . .	—,80		
167. Mayer, Heinrich Freiherr von. Op. 10. „ <i>Isabella</i> “. Polka . . .	—,72	211. Helns, Carl. „ <i>Zwei dunkle Augen</i> “. Lied . . .	1,20		
168. Spiegel, Carl. „ <i>Die Namenlose</i> “. Polka-Mazurka . . .	—,72	212. Kappeller, K. „ <i>I hab amal a Bäuscherl g'habt</i> “, arr. v. Al. Wanjek . . .	1,20		
169. Dieckel, F. „ <i>Hollitzer-Marsch</i> “ für zwei Zithern . . .	1,20	213. A. Wanjek. <i>Maskenscherze</i> . Quadrille. Zweite Zitherstimme dazu . . .	1,20		
170. Sprowacker, Leop. „ <i>Servus Schwirl</i> “. Jux-Marsch (mit Texteinlage), arr. von Franz Jos. Sturm . . .	1,20	214. Grünfeld, A. „ <i>Diner-Walzer</i> “ aus der Operette „Der Lebemann“ . . .	1,50		
171. Zeller, Carl. <i>Obersteiger-Marsch</i> n. Mot. d. Operette „Der Obersteiger“. Arr. v. A. J. Paschinger . . .	1,20	215. Grünfeld, A. „ <i>An mein Wien</i> “ aus der Operette „Der Lebemann“ . . .	1,20		
172. Zeller, Carl. „ <i>Sei nicht böse</i> “. Lied a. d. Operette „Der Obersteiger“. Arr. v. Frz. Wagner . . .	1,44	216. Mills, Kerry. „ <i>Im Prellger</i> “. Cake Walk berühmter Negertanz, arr. v. A. Wanjek no.	—,80		
173. Zeller, Carl. „ <i>Grubenlichter</i> “. Walzer n. Mot. der Operette „Der Obersteiger“ . . .	2,16	217. Müller, J. „ <i>Der Wiener Bürger</i> “, Marsch, arr. v. Al. Wanjek . . . für 1 Zither für 2 Zithern	1,08 1,56		
174. Zeller, Carl. „ <i>Ah, das ist der Obersteiger</i> “. Polka franç. n. Mot. der Operette „Der Obersteiger“. Arr. v. A. J. Paschinger . . .	1,20	218. Norden, L. „ <i>Reitersmann-Marsch</i> “ nach dem gleichnamigen Lied von W. Aletter arr. v. Al. Wanjek . . . für 1 Zither für 2 Zithern	1,44 1,80 —,96		
175. Zeller, Carl. „ <i>Der alte Bergmann</i> “, Couplet aus der Operette „Der Obersteiger“ (mit Texteinlage), arr. v. Frz. Wagner . . .	1,20	219. Wanjek, A. <i>Studenten-Walzer</i> . . .	1,80		
176. Komzák, Carl. „ <i>Wiener Spaziergänge</i> “. <i>Potpourri</i> . Arr. v. A. J. Paschinger . . .	2,40	220. Aletter, W. <i>Rendezvous</i> für Zither und Streichzither . . .	1,20		
177. Hörmana, Anton. <i>Herminklänge</i> . Polka-Mazurka für zwei Zithern . . .	1,20	221. Fahrbach, Ph. Jr. <i>Im Rahlenberger-dörfel</i> . . .	1,20		
178. Müller, Adolf jun. <i>General Gogo-Marsch</i> . Arr. v. Ferd. Kolmanek . . .	1,20	222. Heuberger, R. <i>Liebesgram</i> . Intermezzo aus der Operette: „Das Baby“ arr. von Al. Wanjek (mit unterlegtem Text) . . .	—,72		
179. Müller, Adolf jun. „ <i>Eine Fee hat es getan</i> “, Lied a. d. Operette „General Gogo“ (mit unterlegtem Text), arr. v. Ferd. Kolmanek . . .	1,20	223. Aletter, W. <i>Liebesconfekt</i> (Schelmen-grübechen) (mit unterlegtem Text) . . .	1,50		
180. Taund, Eugen v. „ <i>Nur Geduld, sei doch geschick!</i> “. Couplet-Lied aus der Operette „Der Wunderknabe“ (mit Texteinlage), arr. v. A. J. Paschinger . . .	1,20	224. Bednarz, W. <i>Neubäurische</i> für 1 Zither hierzu 2. Zither . . .	1,20 —,96		
181. Weinberger, Carl. „ <i>Schmetterling-Walzer</i> “ n. Mot. d. Operette „Der Schmetterling“, arr. v. A. J. Paschinger . . .	1,80	225. Rosas, J. „ <i>Über den Wellen</i> “. Walzer dazu 2. Zither . . .	1,20 —,96		
182. Weinberger Carl. „ <i>Schmetterling-Lied</i> “ aus der Operette „Der Schmetterling“, arr. v. Franz Wagner . . .	1,20	226. Aletter, W. „ <i>Das gold'ne Kreuz</i> “. Lied (mit unterlegtem Text), arr. v. Al. Wanjek	1,44		
183. Kasteneder, Jul. Hugo. „ <i>Abend in Abbazia</i> “. Serenade für zwei Zithern . . .	—,60	227. Wanjek, A. <i>Kleinhauser-Marsch</i> f. Zither dazu 2. Zither . . .	—,80 —,60		
184. Kasteneder, Jul. Hugo. „ <i>Röslein am See</i> “. Idylle für zwei Zithern . . .	1,20	228. Aletter, W. <i>Gedenkst du noch?</i> (Denkst du daran?) Lied (mit unterlegtem Text), arr. von Al. Wanjek . . .	1,20		
185. Kasteneder, Jul. Hugo. „ <i>Waldesecho</i> “. Charact. Tonstück für eine oder zwei Zithern . . .	—,60	229. Norden, Leo. „ <i>Hänsel und Gretel</i> “. Polka arr. von K. Praschinger . . .	—,86		
186. Weinberger, Carl. „ <i>Lied so lang es dich freut</i> “. Walzer-Lied a. d. Operette „Die	—,80	230. Prashinger, Carl. „ <i>Elfen-Walzer</i> “ nach Motiven von Labitzky . . . dazu 2. Zither . . .	—,72 —,38		
		231. Lehmann, O. Op. 6. „ <i>Wenn dein Mund von Liebe spricht</i> “. Lied mit unterlegtem Text, arr. von Al. Wanjek . . .	1,—		
		232. Zeller, Carl. „ <i>Schenkt man sich Rosen in Tirol</i> “ a. d. Operette „Der Vogelhändler“ (mit Text) arr. von Al. Wanjek . . .	—,90		
		233. Mestrozzi, Paul. „ <i>Geb's ma'n her, i z'reiss'n</i> “. Marschlied (mit Text) arr. von Al. Wanjek . . .	1,20		
		234. Ehrlich, Rud. <i>Der Stiefgipfeler</i> . Marsch f. Zither (mit Text) arr. v. K. Prashinger	1,—		
		235. Zeller, Carl. „ <i>Als gebüht der Kirschenbaum</i> “. Lied a. d. Operette „Der Vogelhändler“ (mit Text) arr. von Al. Wanjek	—,80		
		236. Blümel, Fr. Aus Op. 105. „ <i>Alpengrüsse</i> “. Tanz auf der Alm. (Ländler: Sehnadshüßl)	—,80		

16. Auflage.

CARL F. ENSLEIN
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praktische Zitherschule
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gesetzlich verboten.

Wiener Spaziergänge.

Potpourri.

Wiener Zitherspieler
Heft 176.

Karl Komzák, Op. 215.

Für Zither arrangirt von
A. J. Paschinger.

Czibulka. Overture zu „Bajazzo“
Allegro.

Zither.

The first system of music for the Zither. It consists of a treble clef staff with a 6/8 time signature and a bass clef staff. The treble staff contains a melodic line starting with a quarter note G4, followed by eighth notes. The bass staff contains a rhythmic accompaniment of chords and eighth notes. A dynamic marking of *f* is present.

The second system of music for the Zither, continuing the melodic and rhythmic patterns from the first system.

The third system of music for the Zither, ending with a *rit.* (ritardando) marking and a final chord.

*) Schindler. „Für mich leucht' ka Sterndl am Himmel.“

Moderato.

The first system of music for the second piece, 'Moderato'. It features a treble clef staff with a 6/8 time signature and a bass clef staff. The treble staff has a melodic line with a dynamic marking of *mf*.

The second system of music for the second piece, continuing the melody and accompaniment.

*) Im Einverständnis mit den Original-Verlegern Herren Zipser & König in Budapest.
B. & C^o 13358

Moderato.

Sprowacker. „Servus Schurl!“ Marsch.
Allegretto.

Schubert. „Ich hör' ein Bächlein rauschen.“ Lied.

Mässig.

Musical score for Schubert's "Ich hör' ein Bächlein rauschen." in 2/4 time, marked *p*. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment of chords and eighth notes.

Schrammel Joh. „Wir san ja in Wien a Tempo di Valse.

Musical score for Schrammel Joh. "Wir san ja in Wien a Tempo di Valse." in 3/4 time, marked *mf*. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment of chords and eighth notes.

Herz und a Sinn."

First system of the musical score for "Herz und a Sinn." in 3/4 time, marked *f*. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment of chords and eighth notes.

Second system of the musical score for "Herz und a Sinn." in 3/4 time, marked *f*. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment of chords and eighth notes.

Third system of the musical score for "Herz und a Sinn." in 3/4 time, marked *f*. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment of chords and eighth notes.

Allegro.

Musical score for "Allegro." in 6/8 time, marked *f*. The score consists of two staves: a treble staff with a melody and a bass staff with a piano accompaniment of chords and eighth notes.

Czibulka. Entreact aus „Bajazzo“
Allegretto grazioso.

Musical score for Czibulka's "Entreact aus 'Bajazzo'". The piece is in 6/8 time and marked *Allegretto grazioso*. The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords and eighth notes. The dynamic marking is *mf*.

Musical score for Komzák's "Edelweisslied". The piece is in 3/4 time and marked *mf*. The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords and eighth notes. The dynamic marking is *mf*. The piece concludes with a *f* (forte) dynamic marking.

aus „Edelweiss“

Musical score for "Edelweiss". The piece is in 3/4 time and marked *mf*. The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords and eighth notes. The dynamic marking is *mf*.

Musical score for "Edelweiss" continuation. The piece is in 3/4 time and marked *mf*. The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords and eighth notes. The dynamic marking is *mf*.

Musical score for "Edelweiss" continuation. The piece is in 3/4 time and marked *mf*. The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords and eighth notes. The dynamic marking is *mf*.

* Lorenz. „Wiener Gassenhauer.“
Allegretto.

Zeller. Lied aus: „Der Vogelhändler.“ (Noh amal)
Moderato.

* Im Einverständnis mit dem Original-Verleger Herrn Josef Blaha in Wien.

Moderato.

First system of music for 'Moderato.' It consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes. The bass staff has a steady accompaniment of chords and eighth notes. A dynamic marking of *f* (forte) is present in the first measure.

Second system of music for 'Moderato.' It continues the melody and accompaniment from the first system. A dynamic marking of *f* is present in the second measure.

Allegretto.

Engelsberg. „Poeten auf der Alm.“

Third system of music, starting with 'Allegretto.' It features a change in tempo and key signature. The treble staff has a more active melody. The bass staff has a simple accompaniment. Dynamic markings of *f* and *p* (piano) are present.

Fourth system of music. The treble staff continues the melody. The bass staff has a steady accompaniment. A dynamic marking of *p* is present in the final measure.

Fifth system of music. The treble staff has a more complex melody with sixteenth notes. The bass staff has a steady accompaniment. Dynamic markings of *rit.* (ritardando), *f*, and *f* are present.

*) Lorens. Nach'n alten Weanaschlag. „Das ist halt Weanarisch!“

Marsch.

Hauser. Wiegenlied.
Andantino.

Zeller. Lied aus: „Der Vogelhändler.“
Langsamer Walzer.

(Wie mein Ahnl zwanzig Jahr.)

Lanner. „Die Schön-

brunner.“ Walzer.

Slavisches Lied.
Allegro.

Ungarisches Lied.
Langsam.

The first system of the musical score for 'Ungarisches Lied. Langsam.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and single notes.

The second system continues the piece. It includes dynamic markings: *ritard.* (ritardando) above the bass staff and *p* (piano) above the treble staff. The music concludes with a double bar line and repeat signs.

Hornpipe.
Allegro.

The first system of the 'Hornpipe. Allegro.' score is in treble and bass clefs with a key signature of two sharps (D major) and a 2/4 time signature. The upper staff features a lively melody with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present.

The second system continues the Hornpipe piece, maintaining the same key signature and time signature. The melody in the upper staff continues with eighth and sixteenth notes, while the bass staff provides accompaniment.

The third system of the Hornpipe score shows further development of the melody and accompaniment. A forte (*f*) dynamic marking is visible in the upper staff.

The fourth system concludes the Hornpipe piece. It features a final melodic phrase in the upper staff and a corresponding bass line in the lower staff, ending with a double bar line.

Marsch. „Tarara bumdieh.“

Zeller. Vogelhändler. („Grüss euch Gott alle
Allegretto.

miteinander^(*)*) Krakauer. „Du guater Him-
Andante.

melvater.“ Lied.

Zeller. Vogelhändler. Rheinwalzer.

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains six measures of music, primarily consisting of quarter and half notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords and single notes.

The second system continues the piece. The upper staff features a melodic line with a slur over the first two measures and a longer slur over the last two measures. The lower staff maintains the accompaniment pattern of chords and notes.

The third system shows further development of the melody in the upper staff, with a slur over the first two measures and another over the last two. The accompaniment in the lower staff continues with consistent chordal support.

The fourth system continues the musical progression. The upper staff has a slur over the first two measures and another over the last two. The lower staff accompaniment remains consistent.

The fifth and final system on the page. The upper staff concludes the melodic phrase with a slur over the first two measures and another over the last two. The lower staff accompaniment ends with a final chord. A dynamic marking of *f* (forte) is present in the final measure of the lower staff.

*) Lorens. „Pfürt di Gott du alte Zeit.“ Lied. („O du alter Stefansthurm.“)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *rit.* (ritardando) marking, followed by an *a tempo* marking. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords.

The second system continues the musical notation from the first system, maintaining the same key signature and time signature. The upper staff shows melodic lines with some phrasing slurs, and the lower staff continues with the chordal accompaniment.

The third system of musical notation continues the piece. The upper staff features a melodic line with various note values and rests, while the lower staff provides a consistent harmonic support with chords.

The fourth system of musical notation continues the piece. The upper staff shows a melodic line with some phrasing slurs, and the lower staff continues with the chordal accompaniment.

The fifth and final system of musical notation concludes the piece. The upper staff features a melodic line that ends with a final cadence, and the lower staff provides the final accompaniment. The tempo marking **Komzák. Moderato.** is placed above the right side of this system.

„Der letzte Gruss.“ Lied aus „Edelweiss.“

First system of musical notation for „Der letzte Gruss.“. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef, featuring chords and single notes.

Second system of musical notation for „Der letzte Gruss.“. It continues the melody and accompaniment from the first system.

Third system of musical notation for „Der letzte Gruss.“. It continues the melody and accompaniment.

*Lorens. „Nach'n alten Weanaschlag.“

First system of musical notation for *Lorens. „Nach'n alten Weanaschlag.“. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody is in the treble clef. The accompaniment in the bass clef includes a *ritard.* marking and a *f* dynamic marking.

(„I bin a rechtes Weanakind.“)

First system of musical notation for („I bin a rechtes Weanakind.“). It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody is in the treble clef, and the accompaniment is in the bass clef, featuring chords and single notes.

First system of musical notation. The treble clef staff contains a melodic line starting with a quarter rest, followed by a quarter note G4, and then a series of chords. The bass clef staff contains a bass line with quarter notes and chords. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff continues with chords and quarter notes. A dynamic marking 'f' is present in the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with quarter and eighth notes. The bass clef staff continues with a steady accompaniment of chords and quarter notes.

Fourth system of musical notation. The treble clef staff has a melodic line with quarter notes. The bass clef staff continues with chords and quarter notes.

Fifth system of musical notation, ending the piece. The treble clef staff concludes with a melodic line. The bass clef staff ends with a final chord. The key signature changes to one sharp (F#) and the time signature changes to 3/4.

*Jüngst. „Spinn, spinn.“

Es dam dam-G'stanzl'n.

Wassergigerl-Marsch.

The first system of the score consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a series of eighth notes, followed by a dotted quarter note, and then a series of eighth notes. The lower staff is in bass clef and features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed at the beginning of the system.

The second system continues the piece. The upper staff shows a melodic line with various note values, including quarter and eighth notes. The lower staff maintains the eighth-note accompaniment. A dynamic marking of *f* is present at the start of the system.

The third system features a more complex melodic line in the upper staff, including some sixteenth-note passages. The lower staff continues with the eighth-note accompaniment. A dynamic marking of *f* is visible at the beginning.

The fourth system introduces a new texture. The upper staff contains a series of sixteenth-note chords, with a dynamic marking of *ff* (fortissimo) at the start. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the piece. The upper staff features a series of chords, with a dynamic marking of *ff* at the beginning. The lower staff continues with the eighth-note accompaniment. The system ends with a double bar line and a final chord.