

# Compositionen für Zither

VON

# A. Darr.

	MR.
No. 1 a. <b>Die Erwartung. — Der Abschied.</b> Zwei Lieder ohne Worte für Zither solo	— 60
b. Dasselbe für 2 Discantzithern . . . . .	1.20
c. Dasselbe für 2 Discant- und 1 Altzither . . . . .	1.80
d. Dasselbe für 1 Streich- und 2 Discantzithern . . . . .	1.40
e. Dasselbe für 1 oder 2 Streich-, 2 Discant- und 1 Altzither . . . . .	2.20
No. 2 a. <b>Elegie</b> für Zither solo . . . . .	— 50
b. Dasselbe für 2 Discantzithern . . . . .	— 90
c. Dasselbe für 2 Discant- und 1 Altzither . . . . .	1.40
d. Dasselbe für 1 Streich- und 2 Discantzithern . . . . .	1.20
e. Dasselbe für 1 oder 2 Streich-, 2 Discant- und 1 Altzither . . . . .	2.—
No. 3 a. <b>Lina-Walzer</b> für 2 Discantzithern . . . . .	2.—
b. Dasselbe für 2 Discant- und 1 Altzither . . . . .	2.80
c. Dasselbe für 1 Streich- und 2 Discantzithern . . . . .	2.60
d. Dasselbe für 1 Streich-, 2 Discant- und 1 Altzither . . . . .	3.40
e. Dasselbe für 2 Streich-, 2 Discant-, 1 Altzither und Glocke . . . . .	4.—

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## Elegie.

A. Darr.

## Diskantzither I.

Arr. v. Aug. Bielfeld.

Andante con espressione.

*p*  
*f*  
*sf*  
*p*  
*pp*  
*cresc. string. f*  
*p*  
*rit.*  
*a tempo*  
*p*  
*rit.*  
*a tempo*  
*p*  
*cresc.*  
*f*  
*p*  
*f*  
*dol.*

Diskantzither I.

The first system of music consists of two staves. The upper staff features a melodic line with various rhythmic values and dynamics, including *fs* and *p*. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns.

The second system continues the piece with two staves. Dynamics such as *mf*, *p*, *f*, and *p* are used to vary the intensity of the music. The notation includes slurs and accents to guide the performer.

The third system shows a change in texture with two staves. It includes dynamics like *f*, *pp*, and *rit.*, followed by a return to *a tempo*. The lower staff has a more active rhythmic role.

The fourth system features two staves with dynamics *rit.* and *a tempo*. The music flows smoothly between these two sections, with clear phrasing indicated by slurs.

The fifth system consists of two staves. Dynamics include *f*, *p*, *rit.*, and *a tempo*. The notation uses various note values and rests to create a rhythmic pattern.

The sixth system has two staves with dynamics *f* and *f*. The music becomes more intense, with sustained chords and rhythmic patterns in both staves.

The seventh system is the final one on the page, consisting of two staves. It features dynamics *p*, *ff*, and *pp*. The piece concludes with a final cadence in both staves.