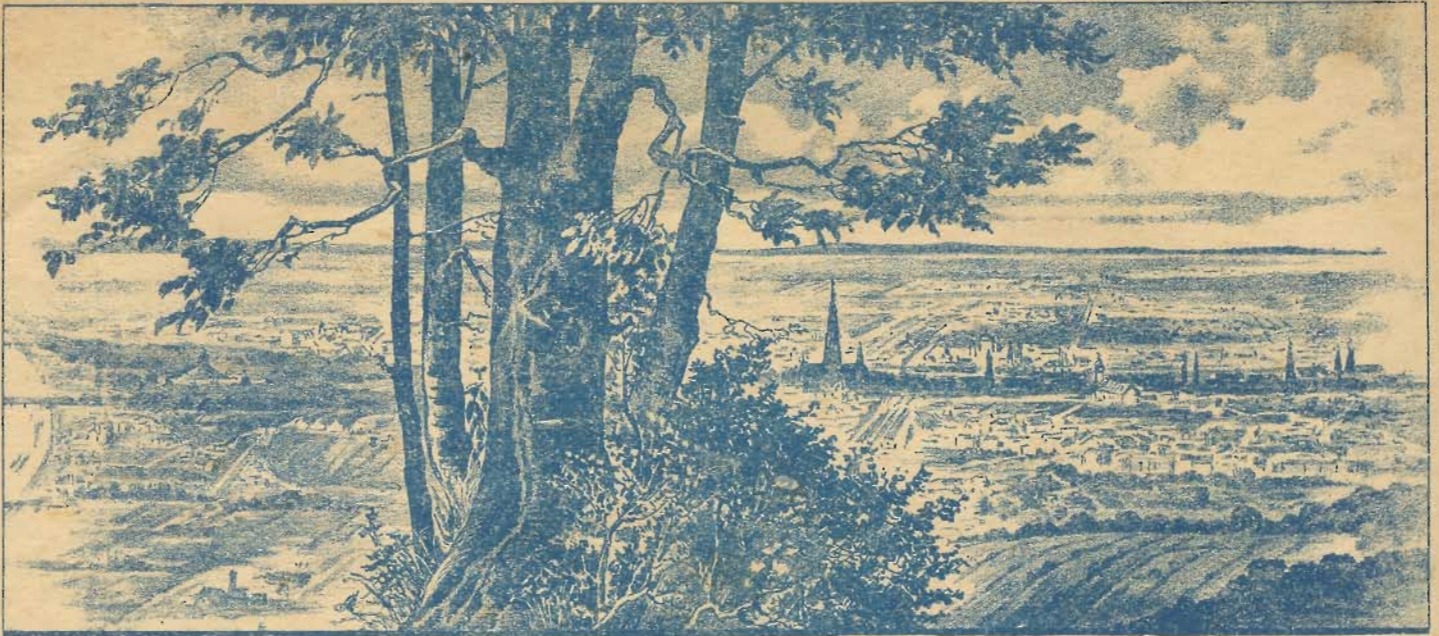


NEUE WIENER ZITHER MUSIK



Heft	Kronen	Heft	Kronen
1. Leopold Katzinger. „Mit frohem Gemüth.“ Marsch für 1 Zither. Op. 25	1.20	46. Leopold Katzinger. „Donauwellen-Walzer“ von C. Ivanovici für 1 Zither	
2. — „Gebet.“ Konzertstück (C moll) für 1 Zither. Op. 30	1.20	47. — „Die beiden Walzer.“ Heft 42 und 46 in einem Heft	1.50
3. — „Abendstille in den Alpen.“ Steirisches Lied für 1 Zither. Op. 21	84	48. 3 Lieder mit Text: „Der traurige Bua.“ „Almfrieden.“ „Murthaler Lied“	
4. — „Bei uns im Gebirg.“ Steirische Ländler für 2 Zithern. Op. 32	1.20	49. „Dornröschen.“ Polka-Mazurka für 2 Zithern	1.20
5. — „Glückskinder.“ Polka française (leicht) für 2 Zithern. Op. 33	1.26	50. „Vor dem Forsthaus.“ Lied ohne Worte für 2 Zithern	1.20
6. — „Vorstadtweisen.“ Walzer-Rondo für 2 Zithern. Op. 31	1.26	51. Louis Raab. „Edelmuth.“ Walzer-Rondo für 2 Zithern. Op. 3	1.20
7.* — „Freudenklänge.“ Polka-Mazur für 2 Zithern. Op. 34	1.26	52. „Heimatsklänge.“ Ländler für 2 Zithern. Op. 10	1.50
8. — „Zwei Lieder ohne Worte“ (im leichten Style) für 1 Zither: a) „Wiesenblümchen.“ Op. 37	72	53. Zwei Lieder ohne Worte: a) „Auf der Alm.“ Op. 5, b) „Da Hoamat zua.“ Op. 6	72
b) „Auf Alpenhöhen.“ Op. 38	72	54. „Der Dilettant.“ Walzer für 2 Zithern. Op. 16	1.20
9. — „D'Nachtwacher.“ Ländler für 2 Zithern. Op. 39	1.26	55. „Stramme Brüder.“ Marsch für 2 Zithern. Op. 19	1.20
10. — „Heiter durch's Leben.“ Marsch für 2 Zithern. Op. 35	1.26	56. „Humorisch.“ Marsch für 2 Zithern. Op. 13	1.20
11. — „Im Märchenreich.“ Polka-Mazur für 1 Zither. Op. 40	84	57. „Von Feen umringt.“ Walzer concertant für 2 Zithern. Op. 22	1.50
12. — „Im Rosenhain.“ Konzertstück II für 1 Zither. Op. 13	1.08	58. „Rosmarinsträußchen.“ Polka-Mazur für 2 Zithern. Op. 20	1.20
13.* — „Für unsere Kleinen.“ Walzer-Rondo (sehr leicht) für 2 Zithern. Op. 36	1.26	59. „Kletterrose.“ Walzer (leicht) für 2 Zithern. Op. 30	1.20
14. — „So klingt von da Alm.“ Charakteristische Gebirgsweisen für 2 Zithern. Op. 43	1.26	60. „Lebensfunke.“ Polka française für 2 Zithern. Op. 17	1.20
15. — „Hochzeitsklänge.“ Polka française für 1 Zither (im leichtem Style). Op. 41	84	61. „Aus heimatlichen Fluren.“ Tonstück für 2 Zithern. Op. 35	1.50
16. — „Beim Touristen-Wirth.“ Gebirgs-Ländler für 1 Zither. Op. 45	84	Dasselbe für 3 gewöhnliche und 1 Elegiezither (Streichleinlage)	3.60
Dieselben für 2 Zithern	1.26	62. „Außer Rand und Band!“ Marsch für 2 Zithern. Op. 32	1.20
17. — „Alpen-Zauber.“ Lied ohne Worte für 1 Zither. Op. 50	84	63. „Jugendparadies.“ Walzer für 2 Zithern. Op. 38	1.20
18. — „Wiener-Leben.“ Walzer-Rondo für 2 Zithern. Op. 58	1.20	64. „I' bitt Herr Hauptmann.“ Marsch für 2 Zithern. Op. 33	1.20
19. — „Im Hirtenhause.“ Steirisches Lied für 2 Zithern. Op. 52. (Die Prim-Stimme kann auch auf der A-Saite gestrichen werden)	1.20	65. „Plauderstündchen.“ Polka française für 2 Zithern. Op. 39	1.20
20. — „Flotte-Geister.“ Marsch für 1 Zither. Op. 56	84	66. „Am Goams-Steig!“ Steirische Ländler. Op. 31	1.50
Dieselbe für 2 Zithern	1.26	67. „Unsere Landeute!“ Steirische Ländler für 2 Zithern. Op. 37	1.60
21. — „Myrthenblüthen-Walzer“ für 1 Zither (im leichten Style). Op. 42	84	68. „Jugendbilder.“ Walzer. Op. 43	72
22. — „Am Stubenboden.“ Ländler für 2 Zithern. Op. 59	1.50	69. „In der Dortschänke.“ Alpen-Ländler (leicht). Op. 40	1.08
Dieselben für 1 Zither	1.08	70. „Deutscher Gruß.“ Marsch für 2 Zithern. Op. 59	1.20
23. — Zwei Lieder mit Text für 2 Zithern a) „s Waldviertler-Lied.“ Op. 63	1.20	71. „Gusti-Polka.“ Für 2 Zithern	1.20
b) „Mir kommen von da Alm.“ Op. 64	1.20	72. „D' Naturforscher.“ Steirische Ländler für 2 Zithern. Op. 8	1.60
Dieselben für 1 Zither	72	73. — „Landschaftsbilder.“ Konzertstück für 2 Zithern	2.40
24. — „Wildschützen-Marsch“ (ungarisch) für 1 Zither. Op. 62	72	Dasselbe für 3 Zithern	3.60
		74. „Aeöfischen.“ Polka française	72
		75. „Mit vereinten Kräften.“ Marsch	1.08

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Leopold Katzinger

Wien, XII. Meidlinger Hauptstraße 87

Heft

Dreis K

Am Maskenball.

Walzer.

Zither I.

Karl Zechmeister.

The musical score is written for Zither I in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The first system includes dynamic markings 'f' and 'mf'. The second system has a repeat sign. The third system has first and second endings. The fourth system has a '4 1 4' marking. The fifth system has first and second endings. The sixth system ends with a double bar line.

Zither I.

First system of music. Treble clef, key signature of one flat (B-flat). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with a triplet of eighth notes (3 2 1) and a half note. The left hand provides a bass accompaniment with chords and single notes. The system concludes with a piano (*p*) dynamic marking.

Second system of music. Continues the melodic and harmonic development. The right hand has a half note followed by a triplet of eighth notes (3 2 1). The left hand continues with a steady accompaniment.

Third system of music. The right hand features a melodic line with a half note and a quarter note. The left hand accompaniment remains consistent.

Fourth system of music. Includes a double bar line. The right hand has a melodic line with a half note and a quarter note. The left hand accompaniment continues. Dynamics range from forte (*ff*) to piano (*p*).

Fifth system of music. Features a first ending bracket labeled "1." over the final two measures. The right hand has a melodic line with a half note and a quarter note. The left hand accompaniment continues. Dynamics include *ff*.

Sixth system of music. Features a second ending bracket labeled "2." over the first two measures. The right hand has a melodic line with a half note and a quarter note. The left hand accompaniment continues. Dynamics include *mf*.

Seventh system of music. The right hand has a melodic line with a half note and a quarter note. The left hand accompaniment continues. Dynamics include *f*. The system ends with a double bar line.

Am Maskenball.

Walzer.

Zither II.

Karl Zechmeister.

The first system of music is written for Zither II. It begins with a treble clef and a 3/4 time signature. The key signature has one sharp (F#). The first measure is marked with a forte *f* dynamic, and the second measure is marked with a mezzo-forte *mf* dynamic. The notation includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and single notes.

The second system continues the musical piece. It features a melodic line in the treble clef and a bass line in the bass clef. The notation includes various chords and single notes, maintaining the 3/4 time signature and key signature.

The third system includes first and second endings. The first ending is marked with a '1.' and the second ending with a '2.'. The notation includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and single notes.

The fourth system continues the musical piece. It features a melodic line in the treble clef and a bass line in the bass clef. The notation includes various chords and single notes, maintaining the 3/4 time signature and key signature.

The fifth system includes first and second endings. The first ending is marked with a '1.' and the second ending with a '2.'. The notation includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and single notes.

The sixth system concludes the musical piece. It features a melodic line in the treble clef and a bass line in the bass clef. The notation includes various chords and single notes, ending with a double bar line and repeat signs.

Zither II.

The first system of music features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *f* (forte) is placed at the start. The bass clef staff provides accompaniment with quarter notes G2, A2, and B2. A dynamic marking of *p* (piano) is placed in the second measure. The system concludes with a repeat sign.

The second system continues the piece. The treble clef staff features a melody of quarter notes D5, E5, F5, and G5. The bass clef staff continues with quarter notes C3, D3, and E3. The system concludes with a repeat sign.

The third system continues the piece. The treble clef staff features a melody of quarter notes A4, B4, C5, and D5. The bass clef staff continues with quarter notes F2, G2, and A2. The system concludes with a repeat sign.

The fourth system continues the piece. The treble clef staff features a melody of quarter notes E5, F5, G5, and A5. A dynamic marking of *ff* (fortissimo) is placed in the second measure. The bass clef staff continues with quarter notes B2, C3, and D3. A dynamic marking of *p* (piano) is placed in the fifth measure. The system concludes with a repeat sign.

The fifth system continues the piece. The treble clef staff features a melody of quarter notes B5, C6, D6, and E6. A dynamic marking of *ff* (fortissimo) is placed in the second measure. The bass clef staff continues with quarter notes E3, F3, and G3. A first ending bracket labeled "1." spans the final two measures of the system.

The sixth system continues the piece. The treble clef staff features a melody of quarter notes F6, G6, A6, and B6. A dynamic marking of *mf* (mezzo-forte) is placed in the second measure. The bass clef staff continues with quarter notes A2, B2, and C3. A second ending bracket labeled "2." spans the first two measures of the system.

The seventh system concludes the piece. The treble clef staff features a melody of quarter notes C7, B6, A6, and G6. The bass clef staff continues with quarter notes D3, E3, and F3. The system concludes with a final cadence.