



Original- Compositionen und Arrangements für Zither von Edwin Schiffer



1. Frühlingsblumen. Walzer concertant. Op. 75. Solo für 1 Zither. M. 1,20
2. Erinnerung an Zschopau. Walzer concert. Op. 71. Solo für 1 Zither. " 1,20
3. Olga-Mazurka v. Gorja, Op. 5. Für 2 Diskant-, 1 Altzither. 2,20
Streichquartett ad libit. 1,20
4. Cadetten-Marsch v. Sousa. Für 2 Diskant-, 1 Altzither. 2,20
Streichquartett ad libit. 1,20
5. Schöne Gedanken. Potp. üb. belieb. Mel. Für 2 Diskant-, 1 Altzith. " 3,20
Streichquartett ad libit. " 1,60
6. a) Am Meer. Lied von Franz Schubert.
b) Ich wollt' meine Lieb' ergösse sich. v. Mendelssohn - Bartholdy. Für 2 Diskant-Streichzithern. -60
mit Begleitung von 2 Disk-Schlagzith. u. Altzith. " 2,60
Alt- und Bassstreichzither ad libit. -60
7. Gruß an's Herzliebchen. Tonstück. Op. 34. Für 1 Zither. -80
8. Herzensgrüße. Tonstück. Op. 82. Für 1 Zither. -80
9. Episode. Tonstück. Op. 84. Solo für 1 Zither. -80
10. Graziella. Tonstück. Op. 86. Für 1 Zither. -80
11. Ständchen. Tonstück. Op. 87. Für 1 Zither. -80
12. Aufforderung zum Tanz. Rondo brillant. v. C. M. v. Weber.
Terzett für 2 Diskant-, u. 1 Altzither. 3,60
13. Motive aus der Oper: „Carmen“ v. Georges Bizet.
Für 2 Diskant-, u. 1 Altzither. 3,20
2 Streichz., Altstreichz. u. Cello ad libit. 1,60
14. Gruß an Königstein. Marsch. Op. 89. Für 2 Diskant-, u. 1 Altzith. " 2,20
2 Streichz., Altstreichz., Cello u. Gitarre ad libit. " 1,50

15. Melodie in F dur. v. Rubinstein. Für eine Zither eingerichtet. M. -80
16. Zwei Tonstücke für Zither: a) Vision. Op. 90.
b) Souvenir. Op. 91. zus. " 1, -
17. Schiffer'scher Zither-Vereins-Marsch. Für 2 Disk., u. 1 Altzith. " 2,20
2 Streichz., Altstreichz., Cello u. Gitarre ad libit. " 1,50
18. Legende. Op. 92. Für Solo-Violine (Streichzith.) mit Zither-Begleit. 1,50
19. Gedankenflug. Konzertstück. Op. 93. Für 1 Zither. 1,20
20. Haus Gottfried. Lied für eine Singstimme mit Zitherbegleitung arr. " -80
21. Motive aus Oberon (König der Elfen) Romantische Oper von
C.M. v. Weber. Für 2 Disk.-u. 1 Altzither. " 3,20
Streichquartett u. Gitarre. " 1,50
22. Illusionen. Fantasiestück Op. 94. Für 1 Zither. -80
23. Impromptu. Op. 95. Tonstück für 1 Zither. 1,-
24. Aphorismen. Op. 96. Tonbild für 1 Zither. -80
25. Lento e religioso v. Bertini. Für Streichquartett arr. -80
26. Reminiscenzen. Tonstück für 1 Zither. 1,-
27. Huldigung. Op. 98. Konzertstück für 2 Zithern. 2,-
28. Tempi passati. Op. 100. (Aus vergangenen Tagen) Intermezzo.
Für 3 Disk. u. 1 Altzither 2,80. Streichquartett u. Gitarre - 1,50
29. Zwei Lieder: a) Durch die Wälder, durch die Apen. Arie aus
der Oper, „Der Freischütz“ v. C. M. v. Weber.
b) Wer hat dich, du schöner Wald v. Mendels-
sohn-Bartholdy. für 1 Zither zus. -80
30. Inspiration. Op. 101. Tonbild für 1 Zither. 1, -

Eigentum des Verlegers.

Robert Söhnel,

Zither-Musik-Verlag in Deuben bei Dresden

in Leipzig bei L. Fernau in Zürich bei P. Lechtner's Ww.

Inspiration. Tonbild.

Edwin Schiffel, Op.101.

Mit freiem Vortrag.

Zither.

p

p

rit.
8va

p a tempo

mf

mf

8

tranquillo

Musical score for the first system, featuring a piano (*p*) dynamic. The piece is in a key with one sharp (F#) and a common time signature (C). The right hand contains several slurs and fingering numbers (1, 2, 3, 4, 5). The left hand includes a triplet of eighth notes and various other rhythmic patterns.

Ruhig.

Musical score for the second system, marked *Ruhig.* and *p*. The time signature changes to 4/4. The right hand features a series of chords and some melodic lines with fingering numbers (1, 2, 4). The left hand consists of a steady bass line with chords and some eighth-note patterns.

poco acceler.

Musical score for the third system, marked *poco acceler.* The time signature is 4/4. The right hand has a more active melodic line with slurs and fingering numbers (0, 4, 2, 4, 2, 1, 4, 2, 1, 4). The left hand continues with a bass line, including some chords and eighth-note patterns.

Musical score for the fourth system, marked *mf* and *p*. The time signature changes to 3/4. The right hand features a melodic line with slurs and fingering numbers (3, 2, 1, 4, 3, 2, 1, 3). The left hand has a bass line with chords and some eighth-note patterns. An *8va* marking is present below the first measure.

Musical score for the fifth system, marked *p*. The time signature is 3/4. The right hand has a melodic line with slurs and fingering numbers (1, 3, 3, 3, 3). The left hand continues with a bass line and chords. An *8va* marking is present below the first measure.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a *rit.* (ritardando) marking. The right hand features a melodic line with a slur and a *dolce* (sweet) marking. The left hand plays a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-5. A *pizz.* (pizzicato) marking is present in the right hand. The system concludes with a *pl.* (piano) marking.

Second system of musical notation. Continues the piece with complex melodic and harmonic textures. The right hand has a dense melodic line with many slurs and fingerings. The left hand provides a steady accompaniment. The system ends with a *pl.* marking.

Third system of musical notation. The key signature changes to three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with a *dolce* marking. The left hand has a more active accompaniment. The system ends with a *pl.* marking.

Fourth system of musical notation. The key signature changes to three sharps (F#, C#, G#). The right hand has a melodic line with a *mf* (mezzo-forte) marking. The left hand has a steady accompaniment. The system ends with a *poco rit.* (poco ritardando) marking and an *8va* (octave) marking.

Fifth system of musical notation. The key signature changes to one sharp (F#). The piece begins with a *Tempo I.* marking. The right hand has a melodic line with a *p* (piano) marking. The left hand has a steady accompaniment. The system ends with a *mf* marking and an *8va* marking.