

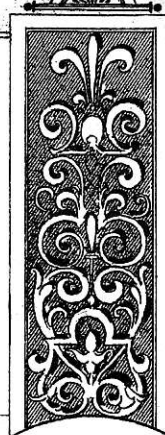
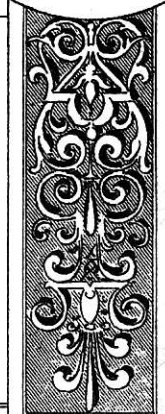
# Reiche und feckvolle Zitherkompositionen

VON

## C. G. BURDA.

Op. 52. Neuer Frühling, Lied im Volkston f. Zither mit Text . . . . . — 50.  
 Op. 73. In Liebe vereint, Walzer . . . f. 1 Zither — 50.  
 — — — f. 2 Zithern 1. —  
*Hierzu ad libitum folgende Stimmen:*  
 Violine (Streichz.), Cello, Glockenspiel a — 25.  
 Op. 103. Abendglocken. Walzer Serenade f. 1 Zither 1. —

Op. 69. Erinnerung an Kloster Heiligenrode.  
 Polka-Idylle f. 1 Zither — 75.  
 — — — f. 2 Zithern 1. 50.  
 — — — f. 2 Zithern u. Violine (od. Streichz.) 2. 00.  
 Op. 102. Liebesjubil. Festmarsch . . f. 1 Zither — 75.  
 — — — f. 2 Zithern 1. 50.  
 Op. 104. Herzkäferl, Walzer . . . . f. 1 Zither — 50.



Eigentum des Verlegers.  
**TRIER** bei **PED. HOENES.**  
 Hofmusikhändler und Hoflieferant  
 Sr. Königl. Hoheit des Herzogs Maximilian in Bayern

With Anst. v. C. G. Burda, Leipzig

# Liebesjubil.

## Festmarsch.

Introduction.  
Maestoso.

C. G. Burda, Op. 102.

Zither I.

4

*amoroso*

*p*

(b)

1. 2.

Trio.

*p*

(d)

1. 2.

*f*

(d)

*mf*

(d)

(e)

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *f* and *p*, and articulation marks like slurs and accents. A first ending bracket is visible at the top right.

Second system of musical notation, starting with the tempo marking *a tempo*. It includes dynamic markings *f*, *rit.*, and *p*. A second ending bracket is present at the bottom left.

Third system of musical notation, featuring dynamic markings *p* and *f*. It includes articulation marks such as slurs and accents.

Fourth system of musical notation, featuring dynamic markings *f* and *p*. It includes articulation marks such as slurs and accents.

Fifth system of musical notation, featuring dynamic markings *mf* and *f*. It includes articulation marks such as slurs and accents.