

"Child's Dream"
I

SAN FRANCISCO ZITHER

Im frohen Kreise.

SAMMLUNG BELIEBTER COMPOSITIONEN FÜR ZITHER



- | | | |
|---|----|----|
| 1. Etwas Leichtes. <i>Polka.</i> . . . J. Kellner | 20 | 35 |
| 2. Schneeglöckchen. <i>Mazurka.</i> C.G. Burla | 25 | 40 |
| 3. Des Kindes Traum. Jos. Rixner | 20 | — |
| 4. Die Weinlese. <i>Polka.</i> J. Kellner | 20 | — |
| 5. { Die Friedensglocke <i>Idylle</i> Jos. Rixner | — | — |
| { Schmeichelkätzchen. Jos. Rixner | 30 | — |
| 6. Liebesklaenge. <i>Waltz.</i> . . . Fr. Kroll | 25 | 40 |
| 7. Die beiden Lerchen. <i>Polka.</i> J. Kellner | — | 40 |
| 8. Waldvögels Abendlied. Jos Hauser | 20 | — |
| 9. Aus der Vergangenheit. <i>Waltz.</i> F. Lohr | 20 | 35 |
| 10. Im Kastanienhain. J. Schnabl | — | 40 |
| 11. O Goldne Jugendzeit. <i>Waltz.</i> J. Hauser | 20 | — |
| 12. Herzog Ernst. <i>Gavotte.</i> . . . J. Hauser | 25 | — |
| 13. Edelweiss. (<i>mit Text</i>). . . . M. Peuschel | 20 | — |
| 14. O kehre zurück, du süßer Traum
(<i>Fantasie.</i>) Maximilian C.R. Andorff. | 25 | — |
| 15. Ballkönigin. (<i>Mazurka</i>) Lanzhammer. | 20 | 35 |
| 16. An der schönen blauen Donau.
<i>Waltz.</i> J. Strauss. | 35 | — |
| 17. Wie der Wind. <i>Galop.</i> W. Böck. | 20 | 30 |
| (2 Discant & 1 Altzither. 40¢) | | |
| 18. O, du himmelblauer See.
C. Milloeckerl | 30 | — |

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Mr. Kreuz

Zither I.

“Des Kindes Traum.”

C. Fischer's Edition.

dolce Jos. Rixner, Op. 126.

Andante.

p

p

p

p

sentimento.

mf

p

a.....da.....dad

Zither.

1 4 3 8

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various fingerings indicated by numbers 1-5 above the notes. Dynamics include *d* (piano) and *f* (forte). The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. The upper staff includes a section marked *sentimento.* (sentimental) with a *p* (piano) dynamic. It features first and second endings, indicated by '1' and '2' above the notes. The lower staff continues with a steady accompaniment.

The third system shows further melodic development in the upper staff, with fingerings and slurs. The lower staff maintains the accompaniment pattern. Dynamics are marked with *d* and *g*.

The fourth system concludes the piece. The upper staff features a final melodic phrase with fingerings and a *f* (forte) dynamic. The lower staff ends with a final accompaniment chord. A circled '1/2' is written at the end of the system.