

Original-Compositionen

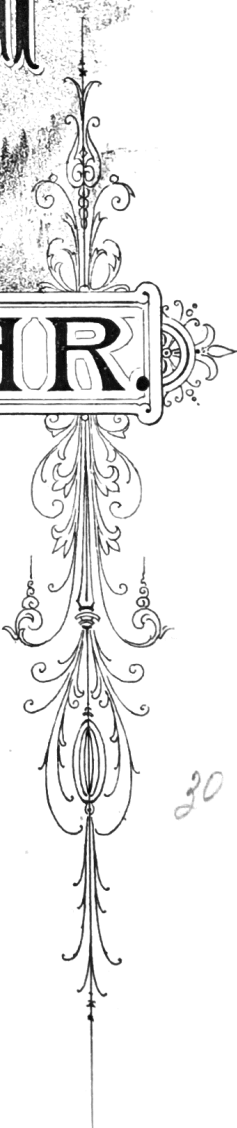
für
Zithern
von

FELIX LOHR.

	M. Pf.
Nº 1. Gruss an München. Marsch. Op. 40.....	—,80.
• 2. Auf Berges Höhen. Lied ohne Worte. Op. 41.....	—,60.
• 3. Im trauten Heim. Tonstück. Op. 166.....	—,80.
• 4. Dasselbe für 2 Zithern	1,50.
• 5. In einsamer Stunde. Lied ohne Worte. Op. 167.....	—,80.
• 6. Am Waldesbach. Idylle. Op. 168.....	—,60.
• 7. Stilles Glück. Idylle f. Streich-u. Schlagzither Op. 182.....	—,80.
• 8. Veilchens Erwachen. Tonstück. Op. 183.....	—,80.
• 9. Hand in Hand. Walzer. Op. 184.....	—,80.
• 10. Dasselbe für 2 Zithern	1,50.
• 11. Berg auf Berg ab. Polka-Mazurka. Op. 185.....	—,80.
• 12. Im schönen Mai. Fantasie. Op. 186.....	1,—
• 13. Senner's Traum. Ländler-Idylle. Op. 187.....	—,80.
• 14. Dasselbe für 2 Zithern	1,50.
• 15. Dasselbe für 2 Disc.-u. 1 Streichzither	1,80.

Eigentum des Verlegers.

ALFRED POHL-PIERNÉ
BASEL, Feierabendstr. 53 und LÖRRACHI/Baden.



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„Senner's Traum.“ Ländler-Idylle.

Zither.

Allegro Moderato.

Ländler.
Andante.

Felix Lohr, Op. 187.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a forte (*ff*) dynamic and features several triplet markings. A first ending bracket is marked with '12' above and '0' below. The lower staff is in bass clef and provides a harmonic accompaniment. A *dim.* (diminuendo) marking is present in the middle of the system. The system concludes with a double bar line and a repeat sign.

The second system continues the piece with two staves. The upper staff features a melody with dynamics of *mf*, *p*, and *mf*. A *cresc.* (crescendo) marking is placed over the final measures of this system. The lower staff provides accompaniment with a key signature change to D minor, indicated by a 'd moll' label at the end of the system.

The third system continues with two staves. The upper staff begins with a piano (*p*) dynamic. The lower staff provides accompaniment with a key signature change to C major, indicated by a 'c.' label. The system concludes with a final cadence in D minor, marked 'd m.'.

Amoroso.

First system of musical notation. The upper staff contains a melodic line with dynamics *p a tempo*, *p*, and *rit.*. The lower staff contains a bass line with dynamics *p* and *f*. The key signature changes from A minor to D minor. The system concludes with two first endings, labeled 1. and 2.

p a tempo *p* *rit.* *f*

a moll d moll a m. a m. d m. a m.

Second system of musical notation. The upper staff contains a melodic line with dynamics *mf*, *p*, *mf*, *p*, and *mf*. The lower staff contains a bass line with dynamics *p* and *mf*.

mf *p* *mf* *p* *mf*

Third system of musical notation. The upper staff contains a melodic line with dynamics *cresc.*, *f*, and *p*. The lower staff contains a bass line with dynamics *p*. The key signature changes from D minor to G minor. The system concludes with a first ending, labeled 1.

cresc. *f* *p*

d m. d m. e...

Con grazia.

Fourth system of musical notation. The upper staff contains a melodic line with dynamics *p* and *f*. The lower staff contains a bass line with dynamics *p* and *f*. The key signature changes from G minor to A minor. The system concludes with two first endings, labeled 1. and 2.

p *f* *p* *f*

g moll. g. m.

Poco Allegro.

First system of musical notation. The piano staff begins with a forte (*f*) dynamic. The bass staff includes dynamic markings *d m.* (diminuendo) and *ff* (fortissimo). The system concludes with a first ending bracket labeled "1." and a *rit.* (ritardando) marking.

Second system of musical notation. It begins with a second ending bracket labeled "2." and the instruction *Con grazia.* The piano staff features dynamics *ff*, *p* (piano), and *g m.* (gradualmente). The system ends with the instruction *Ländler D. C. al segue Coda.*

Coda section of the musical score. The piano staff is marked *con espressione* and includes dynamics *p* and *mf* (mezzo-forte).

Final system of musical notation. The piano staff includes the word *morendo* (diminuendo) and a *p* (piano) dynamic marking.