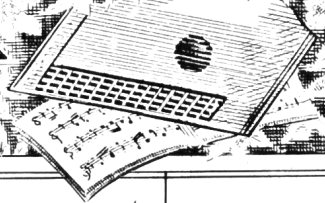


POPULAR ZITHER MUSIC.



Coeur de Rose. (<i>Gavotte</i>) H. Franckenberg. 30
Volunteer March. Arr: Jos. Thome. 30
You gave me your Love. M. Belle. 20
Prinz Rupprecht - Marsch. Philipp Schwarz. 20
" " " " For Two Zithers. 40
Back among the old Folks once Again. J. Wheeler. 20
Im Kastanienhain. (<i>Duetto</i>) J. Schnabl. 20
" " " " For Two Zithers. 40
Gruss an Berlin! (<i>March</i>) W. Böck. 20
" " " " For Three Zithers. 60
New York World March. 20
Almenrausch & Edelweiss. (<i>Concert piece</i>) 40
Tanzteufelchen. (<i>Rheinlander</i>) Felix Lohr. 20
" " " " For Two Zithers. 40
The Knickerbocker Polka. R. H. Barker. 40
Jägerlust. <i>Waltz</i> . for 1 Zither. Jos. Rixner. 25
" " " " for 3 Zithers. 65
St. Charles Zither Club March. Max Heer. 20
" " " " for 2 Zithers. 40
Gallant Knights March. (<i>Two-Step</i>) M. Leipziger. 30
Espanita, Spanish Waltz. G. Rosey. 40
Regimental Two-Step. Geo. Lechler. 25
{ I'll be true to my honey boy. Geo. Evans. } 25
{ Killarney. H. W. Balfe. } 25
Amorita March L. E. Naumann. 20
" " " " For Two Zithers. 40
Rokoko Waltz J. W. Froschmann. 20
" " " " For Two Zithers. 40

Reisebilder aus Ungarn. J. Schablass. 40
The Corncracker Dance. F. W. Meacham. 30
Prinz Rupprecht <i>Gavotte</i> Jos. Hauser. 20
" " " " For Two Zithers. 40
The New York Herald. (<i>March</i>) M. H. Rosenfeld. 30
Kapellmeister's Liebling. (<i>Concertmazurka</i>) F. X. Doll. 20
" " Arr: for Three Zithers. " " " " 50
" " Streichzither I. & II. Violin I. & II. Cello. Guitarre.
" " Complet Parts. " " " " " " 95
Parade Marsch. Alt & Streichzither. W. Baumgärtner. 20
Merry Boys Waltz. Arr: by Geo. Lechler. 50 #
Intermezzo. (<i>Cavalleria Rusticana</i>) P. Mascagni. 20
Kaiser-Friedrich Marsch. Zither 1 & 2. Jos. Rixner. 20
Varsouviana. (<i>Electric</i>) S. Schonbrun. 20
Orange Blossoms. (<i>Valse Brillante</i>) 40
Tobasco March. from the Pasha's Guard. 30
Angel's Serenade. G. Bragg. 20
Jubiläums-Gavotte. Henry Wormsbacher. 30
for 2 Discant, 1 Alt & 2 Mandolins. 100
Oriental Echo's. (<i>Two-Step</i>) G. Rosey. 30
Under Two Eagles. March. J. F. Wagner. 20
Mein Liebling Waltz. Otto Loeschner. 20
Eclipse <i>Gavotte</i> Wm C. Miller. 25
The greater New York. <i>Schottische</i> . " " " " 25
Hipodrom. <i>Concert Polka</i> John Arnold. 30
Jugendträume. <i>Concert Walzer</i> . Henry Wormsbacher. 40
The Sad Heart. H. Roepcke. 20.
" " " " For Two Zithers. 40.
For Two Zithers. Bow Zithers 50

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MEIN LIEBLINGS WALZER.

Moderato.

OTTO LOESCHNER, Op. 18.

p

p *f*

p *f*

p

p

p

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass line consists of a steady eighth-note accompaniment of G3, A3, B-flat3, and C4. A dynamic marking of *p* (piano) is placed at the beginning. The system concludes with a sharp sign (#) above a whole note G4.

The second system continues the piece. The melody includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the system, while the second ending concludes with a half note G4. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The bass line remains consistent with the eighth-note accompaniment.

The third system features a treble clef with a key signature of two flats and a common time signature. The melody is characterized by long, flowing lines with slurs, primarily consisting of half and quarter notes. The bass line continues with the eighth-note accompaniment.

The fourth system includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the system, and the second ending concludes with a half note G4. A dynamic marking of *ff* (fortissimo) is present. The bass line continues with the eighth-note accompaniment.

The fifth system continues the piece with a treble clef, a key signature of two flats, and a common time signature. The melody features long, flowing lines with slurs, primarily consisting of half and quarter notes. The bass line continues with the eighth-note accompaniment.

The sixth system concludes the piece. The melody features long, flowing lines with slurs, primarily consisting of half and quarter notes. The bass line continues with the eighth-note accompaniment. The system ends with a double bar line and the word *Fine.* written in the right margin.