

EDITION KABATEK.

A condensed theoretical and practical

ZITHER METHOD

with special regard to self-instruction

by

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Edition in 



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The stringing of the Zither.

Tuning pegs.

Fingerboard.

Sounding board.

Sound hole.

Number	Name and color of the strings	Pitch
1	a	a
2	A steel	A
3	D brass	D
4	G	G
5	C overspun steel	C
6	eb	eb
7	b	b
8	f	f
9	c	c
10	g	g
11	d	d
12	a	a
13	e	e
14	b	b
15	f	f
16	c	c
17	g	g
18	d	d
19	a	a
20	e	e
21	b	b
22	f	f
23	c	c
24	g	g
25	d	d

High Bass Strings Deep or Low Bass Str. Contra Strings

Accompaniment strings Bass strings

Fingerboard strings

A. K. 805.820

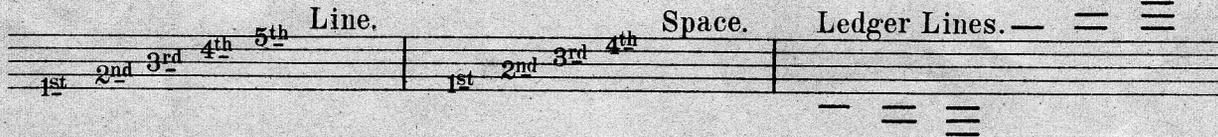
The notation, of the high and low bass strings, in the treble clef, requires the notes, to be written an octave higher than they sound.

The notation, of the high and low bass string, in the bass clef, is in conformity with the exact pitch of the note.

Introduction.

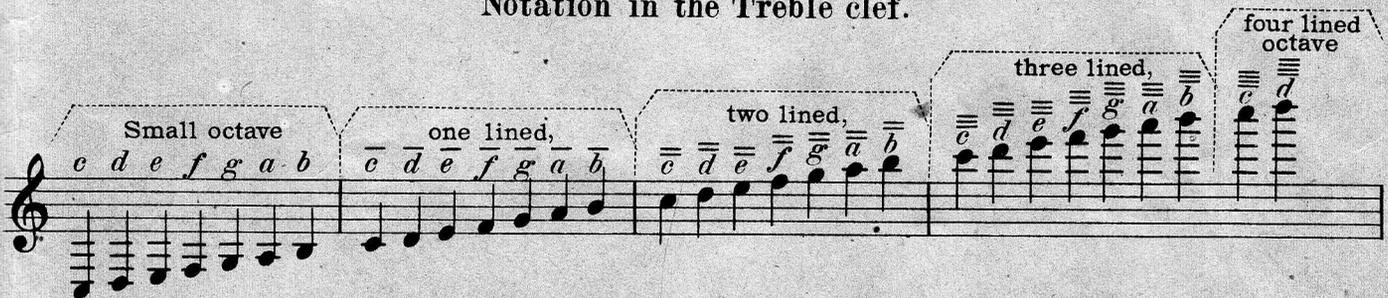
Music has seven principal tones, named *c, d, e, f, g, a, b* and the succession of tones can be repeated in an ascending or descending order. We will find that after using *b, c, d* and so on they will always follow again; this relation of succession of tones from one to the next same named tone is called an "Octave".

The signs used for the notation of tones are called "Notes", these are placed upon, above and below 5 lines, called "Staff" Added lines above or below the staff are "Ledger Lines".

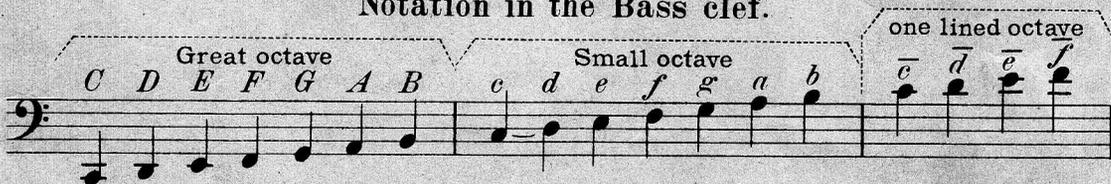


The "Clef" placed at the beginning of the staff, will give to the note its proper denomination. In musical compositions we find that the clefs most frequently used, are the Treble or *G* clef , and the Bass or *F* clef .

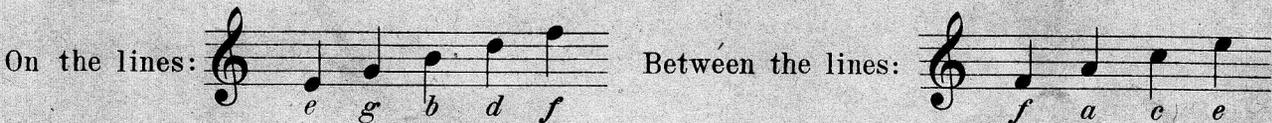
Notation in the Treble clef.



Notation in the Bass clef.



For the present the pupil should practice the reading of notes in the next example.



The value of Notes and Rests.

The value or duration of tones, in their relation to another, are determined by their appearance or shape; for rests another sign is used. They are distinguished as whole, half, quarter, eighth, sixteenth, thirtysecond and sixtyfourth notes and rests.

A whole note, or rest, has the value or duration of 2 half notes, or rests, or 4 quarters, or 8 eighths and so on. When several 8th, 16th, 32nd or 64th notes follow another, they are not written separately (giving each note a separate wing), but are drawn together as will be shown in next example.



Divisions of Time. (Time signatures).

Every piece of music, consists of a number of small equal portions, called "Measures". The perpendicular lines, drawn through the staff are called "Bars", and divide a composition into so many measures. When playing a waltz for example, the time will be 1-2-3, 1-2-3, always observing that 1 will be the beginning of the next measure.

The varieties of measure (or time), are determined by two figures, placed one above the other at the beginning of a piece, giving the fractional proportions of the whole note; thus showing, how much is contained in each measure. The character "C" is often used, for 4/4 time and C for 2/2 time.

In addition to the above named signs, the following signatures are the most frequently used, viz.—
2/4, 3/4, 3/8, 6/4, 6/8, 9/8 and so on.

To designate the movement (tempo) of a piece, the following terms are placed at the beginning:

a. Grades of Time.

Largo, broad, very slow.

Larghetto, not quite so slow.

Langsam, slowly.

Lento, slow.

Grave, very slow and solemn.

Adagio, very slow and graceful.

Andante, slow and distinct.

Andantino, little faster than Andante.

Moderato, in moderate time.

Calando (*cal.*) decreasing.

Ad libitum, at will, or discretion.

Sostenuto, sustained.

Mässig, moderately.

Allegretto, lively.

Allegro, quick.

Presto, extremely quick.

Accelerando (*accel.*) } Accelerating the degree
Stringendo (*string.*) } of movement.

Schnell, quick

Ritenuito (*riten.*) } A gradual retarding of
Rallentando (*rall.*) } the time.

Ritardando (*rit.*) }

A tempo (in time). A term used to denote that, after some short relaxation in the time, the performer must return to the original degree of movement.

Listesso tempo, in the same time as the previous movement.

b. Espression.

Contabile, in a singing style.

Con anima, with feeling.

Con brio, with spirit.

Con fuoco, with animation.

Con espressione, with expression.
Con moto, with agitation.
Dolce, soft, sweet.
Espressivo, expression.
Funebre, sad.
Giusto, with taste.
Glissando, sliding.
Grazioso, graceful.
Legato, smoothly connected.
Leggiere, in a light manner.
Loco, to be played as written.

Maestoso, majestic.
Marciale, in a martial style.
Mosso, moved.
Religioso, solemn.
Risoluto, decided style.
Scherzando, playful.
Staccato, short, detached.
Tenuto, sustained.
Tranquillo, quiet, calm.
Tremolando, tremulous.
Vivo, lively.

Dynamics.

Forte (*f*), loud.
Fortissimo (*ff*), very loud.
Mezzo forte (*mf*), moderately loud.
Stark, loud.
Sehr stark, very loud.
Piano (*p*), soft.
Pianissimo (*pp*), very soft.
Leise, not loud, soft.

Sehr leise, very soft.
Crescendo (*cresc.* or \llcorner), increasing in loudness.
Decrescendo (*decresc.* or \lrcorner), decreasing in loudness.
Diminuendo (*dim.*), diminishing.
Zurückhaltend, diminishing.
Perdendosi (*perd.*), losing itself.
Smorzando (*smorz.*), extinguishing.
Morendo, dying away.

Following words are also used:

Molto, much; **piu**, more; **meno**, less; **assai**, very; **ma non troppo**, but not to much; **un poco piu**, a little more; **poco a poco**, little by little; **sempre**, always; **quasi**, in the manner or style of.
Coda, additional part; **Finale**, the conclusion of a piece; **Fine**, end; **Introduzione**, introduction; **Eingang**, introduction; **Da Capo**, from the beginning; **Dal Segno**, from the sign; **Scala**, scale; **Sul D**, on the D string; **Thema**, theme; **Trio**, the second movement of a composition; **Volti subito** (V. S.) turn quick.

The Zither.

(See Plate I.)

Attached to the square side of the zither, is the fingerboard; on this, are narrow projecting metal strips called "Frets". At the upper end of the zither, are the "Tuning pegs"; at the lower end, is the "Bridge".

Zithers are variously strung, some have 30 strings, others as many as 42 strings. This Method is written for a 30 stringed zither. This zither has 5 strings on the fingerboard, and 25 strings in the bass. The bass strings are divided as follows; the first 12 strings, are named "High bass"; the next 12, "Low bass"; and the last, "Contra" bass string.

The fingerboard strings are played (or struck), with a ring made of metal, or tortoise shell, and properly adjusted to the thumb of the right hand, so that the point will project downward, the other three fingers are applied to the bass strings.

The left hand, employs the first four fingers to produce tones on the fingerboard. The fingers, should rest very closely to the frets, when the strings are struck with the ring.

The fingers of both hands are numbered 1, 2, 3, and 4; beginning with the thumb.

Tuning of the Zither.

Tune the first two \bar{a} strings, true to a tuning-fork; then proceed to tune the 3rd string (\bar{d}) by placing the first finger, on the seventh fret of the \bar{d} string, and bring the string to sound in unison with the second. Tune the G and C strings in the same manner. Or, after the two \bar{a} strings are tuned in unison, place the 2nd finger on the fifth fret, and tune the \bar{d} string an octave lower. The g and c strings can be tuned in the same way. (The 12th fret of each string, will also give the octave.)

String										
1. e^b flat)	white,	tune	after	the	1 st	fret	of	the	D	string.
2. b^b flat)	white,	"	"	"	3 rd	"	"	"	G	" .
3. f	red,	"	"	"	3 rd	"	"	"	D	" .
4. c	white,	"	"	"	5 th	"	"	"	G	" .
5. g	white,	"	"	"	open	"	"	"	G	" .
6. d	white,	"	"	"	open	"	"	"	D	" .
7. a	red,	"	"	"	2 nd	"	"	"	G	" .
8. e (natural)	white,	"	"	"	2 nd	"	"	"	D	" .
9. b (natural)	white,	"	"	"	4 th	"	"	"	G	" .
10. $f^\#$ (sharp)	white,	"	"	"	6 th	"	"	"	C	" .
11. $e^\#$ (sharp)	red,	"	"	"	6 th	"	"	"	G	" .
12. $g^\#$ (sharp)	white,	"	"	"	1 st	"	"	"	G	" .

The next 12 low bass strings, will follow in the same order, but must be tuned one octave lower, the contra string is tuned another octave lower.

Position of the Instrument and Student.

(See Plate II, Figure I.)

The Zither, must be placed near to the edge of the table, but in such a position, that the head (tuning-pegs) will rest about the width of a hand farther from the edge, than the bridge.

The Student, should be seated in an upright position, allowing the arms to remain close to the body, and not permitting the elbow to extend over the table.

Position of the Right Hand.

(See Plate II, Figure III.)

To acquire a correct position of the hand, the Student must place the little finger, well extended over the bridge. Then, turn the hand back; to the right, over the bridge of the instrument, and rest the thumb in such a manner, that the point of the ring will touch the 2nd or 3rd fingerboard string, nigh to the last fret.

Then place the fourth finger, on the 16th string (low bass), extended towards the sound inghole, (about 6 cm from the bridge). Then, place the 3rd finger, on the 8th string; the 2nd finger on the 5th string; (high bass strings). The position of the hand, will now have this appearance; that part of the hand nearest to the thumb, must be well raised from

the bridge; the 2nd and 3rd fingers, must be well extended, but making a slight curve in the 1st and 2nd joint, (counting from the tip of the fingers) and touching the strings, about 7½ to 8 cm from the bridge. The different fingers, must be able to move in an unobstructed manner; the arrangement of 2nd to the 4th finger, will then be a gradual approaching the bridge.

Position of the Left Hand.

(See Plate II, Figure IV.)

The Student will place the 4th finger on the 2nd fret; the 3rd finger on the 3rd fret; the 2nd finger on the 5th fret, and the 1st finger on the 7th fret, of the 2nd fingerboard string (\bar{a}). The wrist must be turned to the right, and well raised. The fingertips, should be placed very close to the frets, and the pressure applied, should not be more than to permit the string to rest perfectly upon the fret. Each fret on the fingerboard, is the distance of a semitone.

Exercise on the Fingerboard.

After the Student has tuned the fingerboard strings, and placed the right fingers on them, in the above described position; he can play the following exercise; on the 2nd fingerboard string (\bar{a}). (The first samename string is used as an auxiliary string, and its use will be explained later on). The striking of the strings with the ring, should be in a prompt and firm manner. The thumb, should be well stretched toward the fingerboard, but not over it, and the ring must remain resting on the next (\bar{d}) string until required to play again. The Student, will now proceed to read the notes in the exercise, and then play them; producing a clear and distinct tone, and paying attention not to play too fast. In beating time, be careful to count 3 quarter notes of equal duration to each measure. The wrist of the left hand, should remain in as stationary position as possible during performance.

(For position of notes on the different strings of the zither, see diagram of fingerboard: Plate II).

Count: 1 2 3

Do not neglect, to value (or count) the rest that indicates silence, and takes the place of a note.

In the next exercise; count "two quarters" for every half note.

Count: 1 2 3

Exercise on the Bass Strings.

The Student, will now proceed to tune the low bass strings *C*, and *G*, (16th and 17th strings) Tune *C*, in unison with the *C* fingerboard string; and *G*, to sound one octave lower than the fingerboard (*G* string). After this, the other strings should be tuned after "Tuning the zither" as mentioned at the beginning of this Method.

The striking (or touching), of the bass strings with the fingers of the right hand; must occur in such a way, that the fingers will glide over the strings and then rest on the next one; however, a pressure must be exercised on these strings, to permit the played one to vibrate undisturbed. The fingers must remain in this position, until about to play or strike the next note.

The notation of zithermusic, is written on 2 staves or systems; the upper system is for the fingerboard strings; the lower one for the bass strings.

In the following exercises, the 4th finger will strike the low bass strings.

Tyrolienne.

1.

March.

2.

The 2nd and 3rd fingers of the right hand will strike the high bass strings, with the fleshy part on the right side of the finger, under the nail, (never with the nail). The finger after striking the strings must remain, resting on the next one; a rule, to which the Student must invariably adhere. For tuning of the *g*, (5th string) see, "Tuning of the zither"; this string is struck with the 2nd finger. *o* in the fingering of the treble indicates an open string.

Bohemian Folk Song.

(Play on the *D* string.)

3.

Folk Song.

4.

Count 1 2 3 4

In the next piece, the first measure is incomplete, and called an unaccented measure. We will count 1-2 and begin with 3. The second part, begins in the same manner and we will find the missing two beats in the last measure of each part.

Tyrolienne.

5.

Count 3 1 2 3 1 2

Notes written above another, are to be played together. In the next example, we find the high bass notes *c, e* and *g, b*, written together, in playing they must be struck at once (with 2nd and 3rd finger). *c, e*; 4th and 8th bass string, *g, b*, 5th and 9th.

Nursery Song.

6.

A dot placed after a note or rest, prolongs its value or duration by one half.

Notes.

Rests.

The diagram shows two staves. The top staff, labeled 'Notes.', contains six measures with the following notes: a dotted half note (3/2^{nds}), a dotted quarter note (3/4^{rs}), a dotted eighth note (3/8^{ths}), a dotted sixteenth note (3/16^{ths}), a dotted thirty-second note (3/32^s), and a dotted sixty-fourth note (3/64^{ths}). The bottom staff, labeled 'Rests.', shows the corresponding rests for each note: a dotted half rest, a dotted quarter rest, a dotted eighth rest, a dotted sixteenth rest, a dotted thirty-second rest, and a dotted sixty-fourth rest.

A second dot (two dots) after a note or rest, prolongs it an additional one half of the first dot.
viz: $\text{d}\cdot\cdot = 7/8$, $\text{d}\cdot\cdot = 7/16$.

The lovely maiden.

7.

The musical notation for 'The lovely maiden' is in 3/4 time. The melody is on the treble clef staff, and the accompaniment is on the bass clef staff. The melody consists of a series of eighth notes with accents, starting on a 'Count 3' and marked with '1 2 3'. The accompaniment consists of chords and single notes.

The eighth note, must occur between the 2nd and 3rd beat of the measure.

Playing open fingerboard strings, are to be avoided as much as possible. An exception is made, when they prove, to be the lowest written note in the example. The *d*, in the next exercise, must be taken on the *G* string.

Folksong from Rosenheim.

8.

The musical notation for 'Folksong from Rosenheim' is in common time (C). The melody is on the treble clef staff, and the accompaniment is on the bass clef staff. The melody consists of a series of eighth notes with accents, marked with '1 2' and '1 2'. The accompaniment consists of chords and single notes.

In the next exercise, the high bass strings *g*, *c* or *g*, *d*, are struck together with the 2nd finger (*d*: 6th bass string).

Ray of Hope.

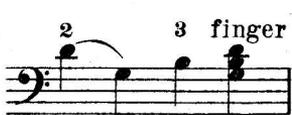
Waltz by Lanner.

9.

The musical notation for 'Ray of Hope' is in 3/4 time. The melody is on the treble clef staff, and the accompaniment is on the bass clef staff. The melody consists of a series of eighth notes with accents. The accompaniment consists of chords and single notes.

This block shows the continuation of the musical notation for 'Ray of Hope', including the melody and accompaniment for the final measures of the piece.

The precedeing exercises in the bass strings, have prepared the Student for the Chords that will occur in the next melody. The 2nd finger, will strike 2 strings, the 3rd finger one. All three strings, must sound at once, and of equal strength.

C major chord:  *G major chord:* 

The Student, should endeavor to produce a clear, distinct and uniform tone, and not neglect to count.

Melody by Haydn.

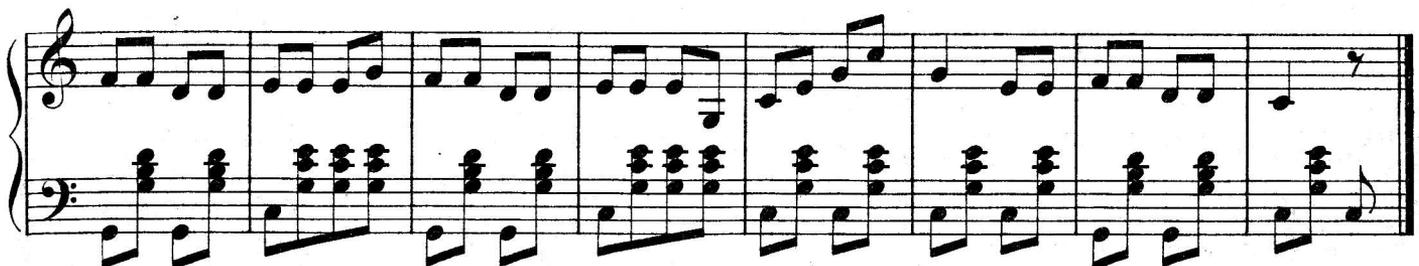
10. *G string.....*
1 3 0



In practicing the next piece, the eighth notes, can be signified in using the word "and" between the quarter beats; i, e: count, 1 "and" 2 "and", 1 "and" 2; later on, the "and" should be omitted.

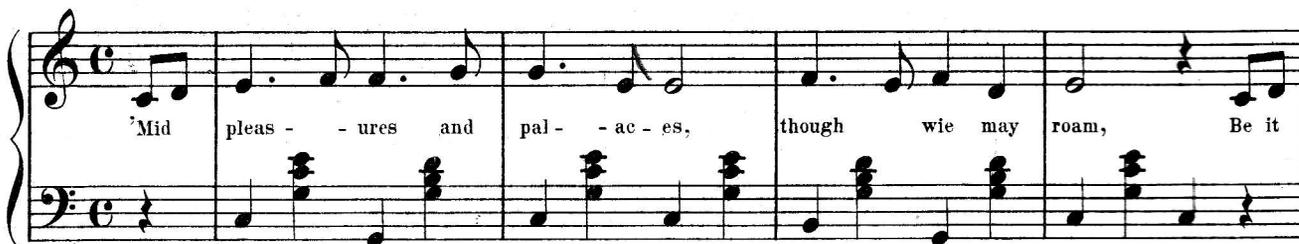
Cheerup, the time has come.

11. *Folksong.*

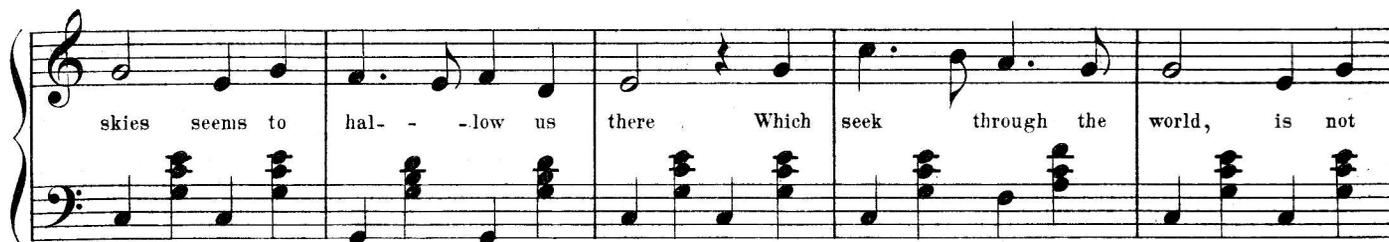



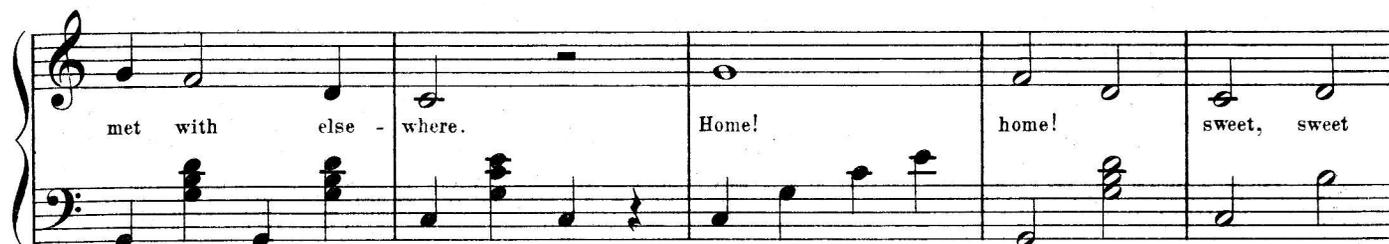
F major chord: 
 15th 7th 4th 3rd String.

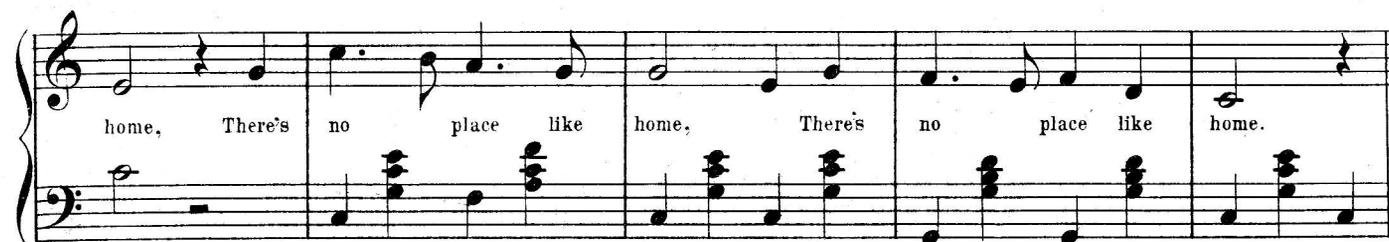
Home, sweet home.

12. 
 Mid pleas - - ures and pal - - ac - es, though wie may roam, Be it


 ev - - er so hum - - ble, there's no place like home! A charm from the


 skies seems to hal - - low us there Which seek through the world, is not


 met with else - where. Home! home! sweet, sweet


 home, There's no place like home, There's no place like home.

Rondino.

13.

Da Capo or *D. C.*, indicates that the piece should be repeated from the beginning to the word "*Fine*" signifying end.

The Transposition Signs.

Between the principal tones *c-d, d-e, f-g, g-a, a-b*, we find intermediate tones. These intermediate tones are derived from the principal tones, and find their place on the staff as sharpened, or flattened principal tones.

The sharp (\sharp) placed before a note, indicates that it has been elevated one half tone, (on the fingerboard one fret higher). The flat (\flat) placed before a note, indicates that it has been depressed a half tone, (on the fingerboard one fret lower).

Tones that have been elevated, are signified by adding the word "sharp"; i, e: *c sharp, d sharp, e sharp, f sharp, g sharp, a sharp, b sharp*. Tones that have been depressed, are called "flat"; i, e: *c flat, d flat, e flat, f flat, g flat, a flat, b flat*. (The distance from *e-f* and *b-c* being a half step, *f flat* will be of the same pitch or sound as *e*, and *e sharp* the same as *f*, *c flat* the same as *b sharp* and *b sharp* the same as *c*.)

The double sharp ($\sharp\sharp$) placed before a note, elevates it a whole tone, (2 frets higher) and will read as *c double sharp, d double sharp* and so on. The double flat ($\flat\flat$) lowers a note, a whole tone, (2 frets lower) and reads as *c double flat, d double flat* and so on.

When these signs occur at the beginning of a piece of music, they are known as "Signs of Transposition"; and remain effective until removed by a "Natural" (\natural). This sign, restores the note again to its original name and position.

When the signs ($\sharp, \sharp\sharp, \flat, \flat\flat, \natural, \natural\sharp$) occur before notes in an intermediate measure, they are called "Accidentals" and do not effect the notes in the following measure. The double natural ($\natural\sharp$), acts for the removal of double sharps and flats, notes that have a $\sharp\sharp$ or $\flat\flat$ and become desirable to remove a half tone, a single natural is used, see example:

Peasantry Song.

14.

A curve drawn over two or more notes, of the same denomination is called a "Tie". The first note is struck and sustained into the tied note, without striking the second one.

Evening Stars.

Waltz by Lamer.

15.

The Lore Lei.

Folk song from the German.

16. I know not whence it ar- is - - es This though so full of
 And - yon der sits a - mai - - den, The fair - - est of the

woe, fair; But a tale of times de - par - - ted Haunts
 With gold is her gar - - ment glitter - - ing, And she

me, and will not yo. The With a air is cool, and it
 combs her gol - - den hair. With a gol - - den comb she

dar - - kens, And calm - ly flows the Rhine, The moun - - tain
 combs it, And a wild song sin - geth she, That melts the

peaks are spark - - ling In the sun - - ny ev - en - ing - shine.
 heart with a won - - drous And power - - ful me - - lo - - dy.

The boatman feels his bosom
 With nameless longing move,
 He sees not the gulfs before him,
 His gaze is fixed above.

Till over boat and boatman
 The Rhine's deep waters run:
 And this with her magic singing
 The Lore-Lei has done!

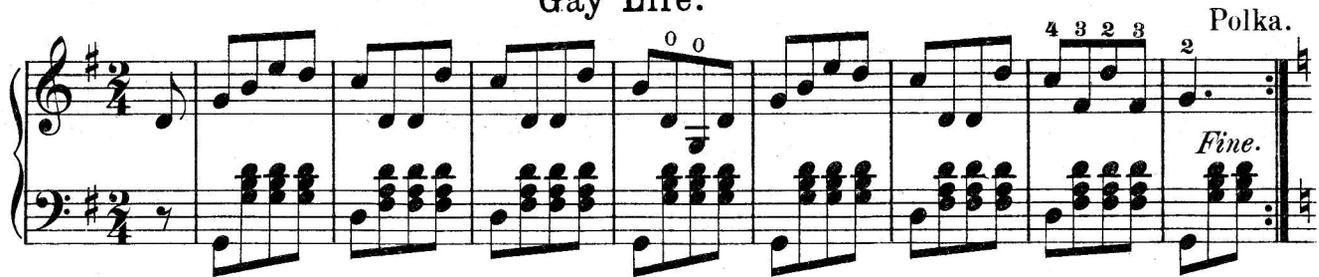
D major chord: 
18th 10th 7th 6th string

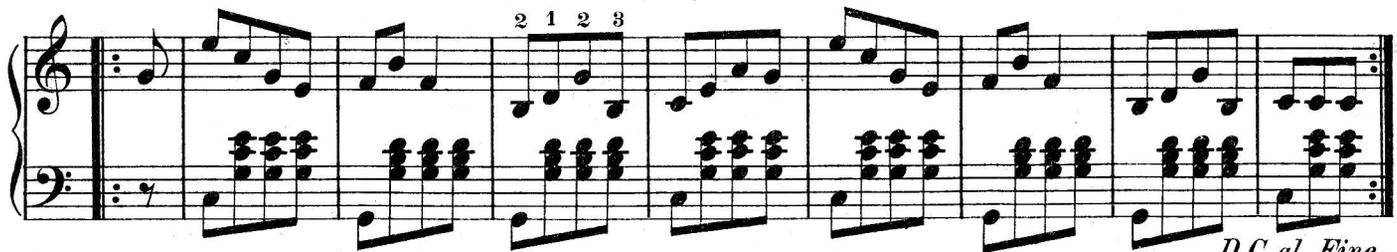
German Folk Song.

18. 



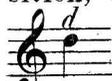
Gay Life.

19. 



D.C. al Fine.

The Positions (Shifts) on the fingerboard.

The fingerboard is divided into a number of positions, to facilitate fingering. In each position, the fingers are allotted a given place. In the first position the 2nd finger will take,  (*a* string,) the 3rd finger , and the 4th finger . The thumb enjoys more liberty; at times it takes,  also,  however; the taking of a higher position, would be preferable.

In the second position, the fingers will stand one degree higher; in the third position, one degree higher than in the second, and so on throughout all positions. Signs of transposition do not alter the fingering.

At the end of the next piece, we find $\boxed{1}$ and $\boxed{2}$, this signifies, that when the part is repeated, the notes under the brace 1, are to be passed over and those under 2, are to be played instead.

German Song.

20.

Musical score for 'German Song' in G major, 3/4 time. The piece consists of two systems. The first system has a treble clef with a melody and a bass clef with a piano accompaniment. The second system continues the melody and accompaniment, ending with a first ending (brace 1) and a second ending (brace 2).

Continuation of the 'German Song' score. The second system shows the first ending (brace 1) and the second ending (brace 2) for both the melody and the piano accompaniment.

Exercise on the C string.

1st Position.
0 4 3 2 1

Musical score for 'Exercise on the C string' in 1st position. The score is written on a single treble clef staff. It shows a sequence of chords and notes on the C string, with fingerings indicated above the notes: 0, 4, 3, 2, 1. The notes are labeled c, d, e, f, g. The exercise consists of several measures of chords and single notes, ending with a final chord.

When over a note or rest, a "Fermato" (\frown), or pause is placed, it indicates that its value should be prolonged.

Wine Song.

21.

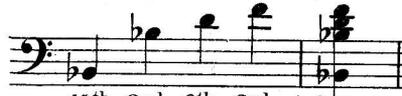
Musical score for 'Wine Song' in C major, common time. The piece consists of two systems. The first system has a treble clef with a melody and a bass clef with a piano accompaniment. The second system continues the melody and accompaniment, ending with a first ending (brace 1).

Continuation of the 'Wine Song' score. The second system shows the first ending (brace 1) and the second ending (brace 2) for both the melody and the piano accompaniment. The second ending includes a fermato symbol over a note.

* When two notes occur on different fingerboard strings, and apparently commanding the same finger to be used, an exception is made in fingering: see above example.

The  that really belongs to the first position on the *a* string, can also be taken on the 8th fret of the *d* string, (as in the key of *F* and *B^b major*). It is however; preferable, to remain on one string and avoid the changing of strings. The next example will explain this more definite.

Notes of greater or lesser value, are sometimes written together, as follows, ,  and so on.



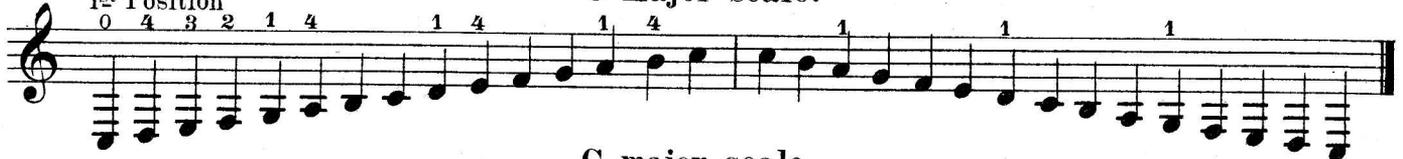
14th 2nd 6th 3rd string

The Tyrolese and his child.

22. *F major*: 



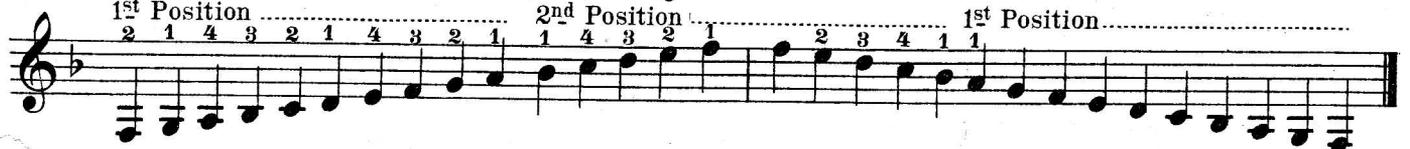
1st Position *C major scale.*
0 4 3 2 1 4 1 4 1 4 1 1 1



1st Position *G major scale.*
0 4 1 4



1st Position 2nd Position 1st Position
2 1 4 3 2 1 4 3 2 1 1 4 3 2 1 2 3 4 1 1



German Folksong.

23.

The Slur, (or legato).

With "slurring;" we mean in general, a connected style of performance, of two or more notes, on one string of the fingerboard; for if we were to strike each note with the ring, this could not be accomplished. Should two notes be slurred on one string, of which the second one will be the highest, it becomes necessary to strike the first one, and allow the finger to fall firmly upon the second one, without striking the string with the ring again. We hereby gain precisely, what is desired in musical rule, in which the slurred note shall be weaker than the first one.

The most common way to indicate the slur, is to draw a curve over the notes; but, as we are able to produce various slurs on the zither, we add a small curve, to the fingering in this Method to signify the above manner.

The Comrades.

24.

Folksong.

Exercise in the 2nd Position.

German Song.

(B flat major, 2nd Pos.)

25.

Major Scales.

B flat major.

D major.

G major.

2nd Position

3rd Position

When slurs (descending), occur on one string, both notes must be fingered and then produce the slur by striking the first note with the ring, and cause the second one to sound by pulling the string parallel with the fret, with the finger that held the first note. A curve also indicates this slur.

A major chord: 19th 7th 11th 8th string

E major chord: 20th 12th 9th 8th string

The merry month of May.

26.

The Student, should now endeavor to acquire firmness in his performance, combined with good taste and expression. Terms and definitions, will be found on page 6 and 7.

Accentuation.

In counting or beating time, in the previous exercises, the Student will have noticed that a slight stress, is placed on the first beat of each measure. This will answer for simple duple or common time, ($\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$) and simple triple time ($\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$). In compound time, (consisting of 2×2 , 2×3 , 3×3 or 4×3) the first accent is the strongest, the second the weaker one. (||| indicates stronger than ||, || stronger than |), see next example:

Notes of smaller duration, the first of two, is accented; with triplets, only the first of the three. Great care must be observed, not to apply the accent too heavy. Two notes may be played in the same degree of softness or loudness, and yet a fine feeling of time will make us perceive an accent in the one, of which the other is entirely devoid.

Last Rose of Summer.

Con espressione.

27. *p*

mf *rall.* *p a tempo*

Tyrolese Song.

Allegretto.

28. *p* *Fine.*

1st Position.....

D. S. (*dal Segno* = from the sign) signifies, that not the whole piece should be repeated, but only from the sign (§) and played to "Fine" (end).

The Star Spangled Banner.

Maestoso.

29. *mf* *f* *mf*

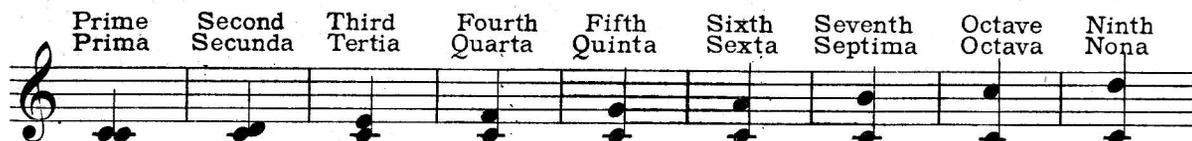
3rd Pos.

2nd Pos.....

2nd Pos. 3rd Pos. 2nd Pos.

Intervals.

The distance from any musical sound to another, is called an interval: The intervals, derive their name, from the position or degree, they take on the staff. The first degree is called, Prime or Prima; the second degree Second or Secunda; the third, as Third or Tertia; the fourth, as Fourth or Quarta; the fifth, as Fifth or Quinta; the sixth, as Sixth or Sexta; the seventh, as Seventh or Septima; and eighth, as Octave or Octava and so on. The following intervals will increase by adding the next degree.



The Fundamental Chords.

The fundamental chord of any key, consists of the 1st, 3rd and 5th tone (or degree) of the scale. The following chords, are most frequently used, and require the same position of the fingers:



The chords of the following 4 keys, can be taken in two ways, and require a different manner of fingering.

Four musical staves in bass clef showing alternative chord positions for B major, F sharp major, C sharp major, and A flat major. Each staff includes string and finger numbers above the notes.

- B major:** Notes on 1st and 13th strings. 2nd finger. (incomplete)
- F sharp major:** Notes on 2nd and 14th strings. 2nd finger. (incomplete)
- C sharp major, enharmonic D flat major:** Notes on 15th, 23rd, 12th, and 11th strings. Labels: c#, e#, g#, c#, e#.
- A flat major:** Notes on 24th and 12th strings. 2nd and 3rd fingers. 4th finger. Labels: ab, ab, c, eb.

The first form of the *B*, *F*[#], and *C*[#] (enharmonic *D*^b), requires the 3rd finger, to strike 2 strings; the first form, of the *A*^b major chord requires all 3 fingers. The next following bass strings are known in their enharmonic relation, as follows: *e*^b as *d*[#], *b*^b as *a*[#], *f* - *e*[#], *c*[#] - *d*^b, *g*[#] - *a*^b. (An excellent way, to ascertain the exact enharmonic relation of tones is to make comparisons on the fingerboard.) The Student will find the number of the string, placed above the note in the preceding example. Also be it mentioned, that any interval of the chord can be placed into the bass.

Blue bells of Scotland.

Andante.

30.

O where, and O where does your highland laddie dwell? O where, and O where does your highland laddie dwell? He

dwells in merry Scotland where the blue bells sweetly smell, And oh! in my heart I love my laddiewell. He loveny laddie well.

Exercise in the 3rd Position.

Sul C
Sul G
Sul D

Melody from "Don Juan"

Allegretto.

Mozart.

31.

p

f *p*

Major Scales.

2nd Position E flat.

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2

3rd Position 4th Position A

2 1 4 3 2 1 4 3 2 1 1 4 3 2 1 2 3 4 1 1 2 3 4 1

The triplet, is a group of three notes, played in the time of two of the same value. The figure 3, and a curve are usually placed above them.

Quarter triplet value. Eighth triplet value. Triplets with rests.

The wanderer's Song.

32. *mf* 4th Position March.

Folks Melody.

33. Moderato. *p*

The Slide.

The slide is one of the peculiar embellishments, of the zither, and is capable of producing many pleasing effects; however, it should not be used too frequently in succession. The slide can be on one string from a low tone to a higher one, and vice versa. To produce the slide, place the surface of the nail of the thumb; firmly upon the string and slide to the proper note. If the ascending slide occurs on an open string, strike open string, and permit the thumb to fall upon the first fret, and slide to the desired note. If the note, is not an open string, then place the thumb on the next fret, to the one, held by another finger and perform the slide. This slide is indicated by a dash, drawn over the notes, and both notes are to be struck with the ring; however, should a curve occur in addition to the dash, then do not strike the second note again; yet an exception can sometimes be made by playing the second note, which must then be very gently touched with the ring. This is indicated by placing a dot over that note. Some composers signify the slide, when both notes are to be struck with the ring in this manner.

Lonely at midnight, standing.

34. Moderato. *p*

When I rise early in the morning.

Allegretto.

35. *mf*

The Minor Keys and Chords.

In music we find 12 major keys, and as each major has a relative minor; we must have 12 minor keys. The minor chord differs from the major, in the 3rd degree. The fundamental and the 5th degree (quinta) in major and minor are alike; but, the third (tertia) is a lesser semitone in minor than in major; hence, the C major chord consists of *c-e-g*; C minor of *c-e^b-g*; G major of *g-b-d*; G minor of *g-b^b-d*; D major of *d-f[#]-a*; D minor of *d-f^b-a*; A major of *a-c[#]-e*; A minor of *a-c^b-e* and so on. The difference of the major and minor chords in the bass strings, will now stand quite apparent before the Student; the second finger, will play the minor third and the third finger the octave and fifth (the same strings, that would be taken with the second finger in the major chord.)

This deviation from the major key necessitates a change in the key signatures. We find the same signatures to exist in minor keys, that are when taken a 6th degree above the major keynote; for example:— C major and A minor, G major and E minor, and so on.

Minor Chords.

C minor G minor D minor A minor E minor B minor F# minor C# minor

To play the next four minor chords, a different position of the fingers will be required, due to the number of the string.

F minor B^b minor E^b minor A^b minor

My heart is in the highlands.

36. *Moderato.* *p*

mf

N.B. The chords, occurring on the fingerboard at the end of the above piece, are taken on the *G*, *D* and *A* strings. The fingering will be in such a manner as the notes will dictate.

Andante.

Gondola Song.

37. *p*

The Chord of the seventh (Septima).

This chord is formed, by adding the 7th degree of the scale to the common triad. The chord of the seventh usually has its fundamental tone based upon the 5th degree (Dominant) of the scale.

The dominant chord of the seventh of C (major or minor) will appear in the following form; fundamental tone *g*; third *b*; fifth *d*; seventh *f*. The key of F: - *c, e, g, b^b*; the key of G: - *d, f[#], a, c*: and so on through all the keys.

In playing the chord of the seventh, in the bass strings, we often omit the fifth (quinta), yet this is not absolutely necessary in all chords. The seventh can also be taken in the low bass strings. The third (tertia) is rarely omitted in this chord.

Musical notation showing bass clef chords for F# (major or minor), B, E, A, D, G, C, F, B^b, E^b, A^b, and D^b. Each chord is shown with fingerings and a '4' below the staff.

Then you'll remember me.

Andante cantabile.

38. *p* When oth - er lips and oth - er hearts, Their tales of love shall tell, In

Musical notation for the first system of the song, including vocal line and piano accompaniment.

lan - guage whose ex - cess in - parts The power they feel so well; There may per - haps in

Musical notation for the second system of the song, including vocal line and piano accompaniment.

such a scene, Some re - col - lec - tion be. Of days that have as

Musical notation for the third system of the song, including vocal line and piano accompaniment.

hap - py been, And you'll re - mem - ber me, And you'll re - member you'll re - mem - ber me.

Musical notation for the fourth system of the song, including vocal line and piano accompaniment.

39. *Con fuoco* *p*

Con anima.

Ah, how I love thee, o-ver all bounds, Thou art my on-ly hope Thou art my on-ly pray-er.

*) After striking the open A string, the same must be muted with the 2nd finger as soon as the *g* is taken.

Syncopation means to disturb the regular flow of accent. To begin on an unaccented or weak part of a measure, and to hold the note until the accented part has passed.



"Dolce" implies a soft and sweet style of performance. When playing, move the right hand towards the sounding hole and support the hand, by resting the little finger on some of the distant bass strings.

Thou knowest not, how lovely thou art.

Moderato.

40.

Minor Scales.

In the ascending minor scale the 6th and 7th degree are elevated a semitone.

A minor.

(Like C major has no signatures.)

N.B. Great importance should be placed in practicing the scales, after the fingering given above and below the notes. The Student will observe in the above scale, the sudden change of the fingers on the A string from 1 to 3 (fingering over notes); the fingering below will show similar changes.

E minor

(Same signatures as G major.)

1st Position. 1 1

D minor

(Same signatures as F major.)

1st Position. 1 1

B minor

(Same signatures as D major.)

2nd Position. 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 1 4 3 2 1 1 5th Position. 1 2 3 4 2 3 4 1 2 3 4 1 2 3 4

2nd Pos. 3rd Pos. 4th Pos. 5th Pos. 4th Pos. 3rd Pos. 2nd Pos.

G minor

(Same signatures as B^b major.)

0 4 3 2 1 4 3 2 1 1 4 3 2 1 1 4 3 2 1 1 2 3 4 1 2 2 3 4 1 1 2 3 4 0

F# minor

(Same signatures as A major.)

Auxiliary Pos. 1 4 3 2 1 4 3 2 1 1 4 3 2 1 1 4 3 2 1 1 2 3 4 1 2 2 3 4 1 1 2 3 4 1

Auxiliary Pos.

N.B. The auxiliary position, lies one degree lower than the 1st position; it is used in some of the minor keys and occasional semitone successions.

C minor

(Same signatures as E^b major.)

0 4 3 2 1 4 3 2 1 1 3 2 1 4 3 3 4 1 2 3 1 1 2 3 1 1 2 3 4 0

Polka.

41. *mf*

p *Fine.* *D.C.*

36 In the next exercise, a slight accent must be placed on the 1st, 3rd, 5th and 7th eighths of each measure.

Right Hand.

Exercise in Broken Chords.

Moderato.

The wanderer's farewell.

42. *p*

A string

*) As soon as the sliding thumb reaches *g*, the second finger is placed on this note.

Exercise in Thirds.

To designate notes occurring, above or below the staff and placed under each other, their degree is determined by the number of ledger lines.



When the letter "a" is placed in addition to the fingering, it indicates the first (*a*) string on the fingerboard, and the highest note is to be taken on the same.

Exercise in Sixths.

Exercise in Octaves.

Double notes moving in half step (semitone) successions of an ascending and descending order, it becomes necessary to take the upper, and sometimes the lower note with the same finger.

Exercise in Fingering.

A and D string.

Fingering patterns: 2 1, 3 1, 2 1, 3 1, 4 1, 3 1, 1^a 3, 1^a 4, 1^a 3, 1 2, 1 3, 1 2, 2 3, 2 4, 2 3, 1 3, 1 4, 1 3, 1 3, 1 4, 1 3.

43. *Andante.* **Greeting Song.** F. Mendelssohn.

Soft-ly steal-ing through my mind me - lo - di-ously ring - ing;
Glide a way to her a bode, where vio-lets are meet - ing.

Sounding cham-ing song of May, far, far a - way sing - - - ing.
If thou see'st a bloom-ing rose, Speak' I send my greet - - - ing.

*) Perform slide with the thumb and then change to first (a) string.

44. *Andante.* **In styrian land.**

dolce

The rest, indicates silence. To obtain this on the fingerboard, the pressure on the string is reduced, but the finger should not be entirely removed.

Moderato. Oh wond'rous enchantment. Mozart.

45.

Slurs on 2 Strings.

The Slurs on two strings are another form of legato; hereby an intimate connection of tone is the result. The rule to observe a weaker touch on the 2nd note is obtained, by allowing the ring to glide from one string to the other. In using this slur, the first (a) string is very often applied, the highest note will be taken on it and the letter (a) in the fingering will indicate this.

Allegretto. The child's play. Mozart.

46.

*) Dots placed over or under notes; denote "staccato"; and are then played short as if separated by rests.

Should a greater stress be required on a note an "emphasis" is used >, thus; - *fz* (*forzando*) and *sfz* (*sforzando*) demand a still greater stress. See ex; N^o 47.

The Appoggiatura (Grace Notes.)

There are three kinds of grace notes; namely, the short, the long and the double. All three borrow their duration from the principal note.

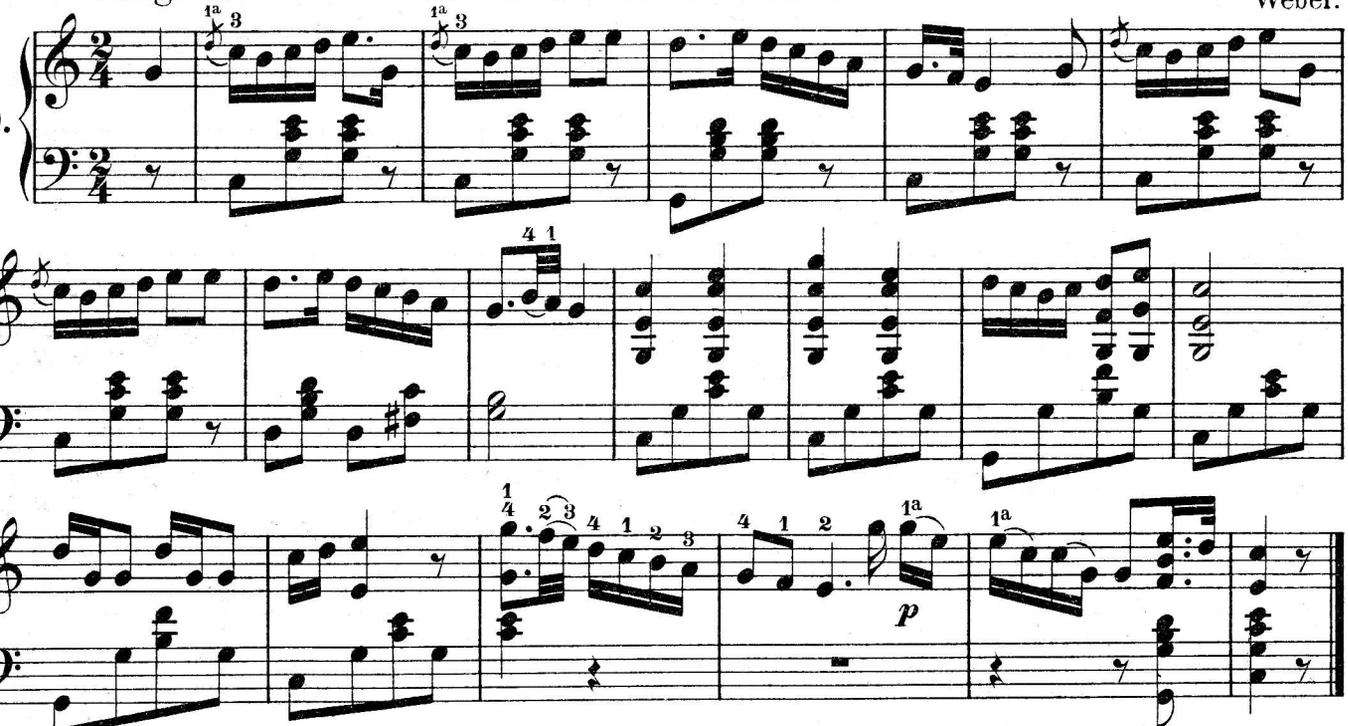
The short grace, is immediately followed by the principal note, to which it always appears as a slurred note.

The long grace receives one half, at times two thirds the value of the principal note when it is dotted. The long grace should also be slurred, if this cannot be done on two strings, or the duration of time will not permit on one string; the dynamic slur must be used. (Dynamic slurs are similar to slurs on two strings.)

The double grace, consists of two short graces, is a part of the principal note and must be played very fast. All graces are written in small notes; the short grace, has a dash through the stem.

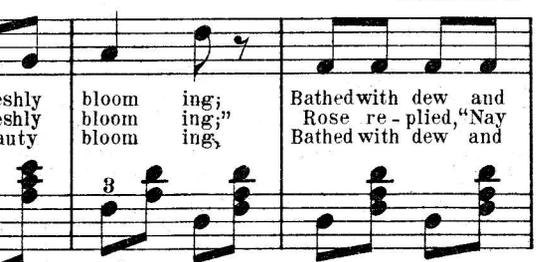
	Long Grace.	Short Grace.	Double Grace.
Manner of writing.			
Performance.			

49. **Allegretto.** **The brides maids Chorus.** Weber.



The score consists of three systems of piano accompaniment. The first system includes first and second endings (1^a, 2^a) and a fermata. The second system includes a first ending (1) and a fermata. The third system includes first and second endings (1^a, 2^a) and a fermata. The tempo is marked 'Allegretto' and the dynamics include 'p'.

50. **Lovely.** **Hedge Roses.** Schubert.

			
<p>Once I saw a "Rose" said I "thou Had I left thee,</p>	<p>sweet-briar rose, shalt be mine, love - ly flow'r,</p>	<p>All so freshly All so freshly In thy beauty</p>	<p>bloom ing; bloom ing;" bloom ings,</p>
			<p>Bathed with dew and Rose re - plied, "Nay Bathed with dew and</p>

Scales. E major.

A flat major.

C sharp minor.

F minor.

To silence the Bass Strings.

To mute, the bass strings; the vibrating strings must be covered with the fingers, or lower part of the hand, for the following purposes: 1st To prevent the oversounding of tones, that produce disturbing or dissonant effects, such as in the next figure,

The *a* must be silenced, to permit the *g#* to sound uninterrupted:

2nd, When rests occur between chords:

Love Song.

Weber.

51. *Con moto e tenerezza.* (with tenderness.)

*) Only the first note must be struck with the ring.

Aria from "Der Waffenschmied."

A. Lortzing.

52.

First system of the piano accompaniment. It consists of two staves (treble and bass clef) in 3/8 time. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with various fingerings (e.g., 2, 1, 2, 3, 4, 0, 3, 2, 0, 3, 2, 3, 1, 2, 3, 1, 3, 4, 2, 1, 2). The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p*, *cresc.*, *mf*, *dim.*, and *p*.

Second system of the piano accompaniment. It continues the melodic and harmonic development. Fingerings are more complex, including triplets and sixteenth-note runs. Dynamics include *p*, *cresc.*, *mf*, and *dim.*.

Third system of the piano accompaniment. The right hand has a more active role with sixteenth-note patterns. Dynamics include *fp* (fortissimo piano) and *mf*.

Fourth system of the piano accompaniment. The right hand features a prominent sixteenth-note figure. Dynamics include *mf* and *m.s.* (mano sinistra).

m.s. (*mano sinistra*) means the left hand. To strike the bass strings with the 2nd finger of the left hand.

Exercise in the 4th Position.

Exercise in the 4th position, consisting of three staves. The first staff is labeled "Sul C." and shows a sequence of notes with fingerings 1 2 1 3 2 3 2 4. The second staff is labeled "Sul G." and shows a sequence of notes with fingerings 4 3 2 3 2 1. The third staff is labeled "Sul D and A." and shows a sequence of notes with fingerings 4 3 2 3 2 1 4 2 1 3 3 4. The exercise is in C major and 4/4 time.

The Flageolet Tones (Harmonics.)

As soon as we touch a string lightly, with a finger of the left hand, (after it has been struck with the ring) 'over' any of the frets given in the table below, a peculiar tone is produced, known as Flageolet.

When this abbreviation "Flag?.." is used and placed over the notes, the same are to sound one octave higher than written.

Small circles placed over notes also indicate the note as flageolet, and must then sound as written.

Table of Natural Flageolets.

The table shows four strings: A string, D string, G string, and C string. For each string, notes are shown at the 4th, 5th, 7th, 12th, 19th, and 24th frets. Above the notes, 'Flag?' is written with a dotted line, and small circles are placed over the notes to indicate they are flageolet tones. The A and D strings are in G major (one sharp), while the G and C strings are in C major (no sharps or flats).

*) When no finger is marked over flageolet notes, the second finger is to be used in touching the string.

Andantino.

The score is for a piece in 3/4 time, G major. It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and includes fingerings (1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1) and flageolet notation. Chords are labeled as d7, a5, d4d5, and a7. The second system starts with a mezzo-forte (*mf*) dynamic and continues with flageolet notation and chords like e7 and p.

By lowering the pitch of the first (*a*) string to *f*, *f*[#] or *g*, the succession of natural flageolet tones can be increased.

Two or more notes can also be played as flageolet at once.

The natural flageolets on (*a*) string, when tuned to *f*[#];

A short musical notation showing the first string of a guitar tuned to F#. It displays the natural flageolet tones at the 4th, 5th, 7th, and 12th frets, with 'Flag?' written above the notes.

Gondolier Song.

(Tune (a) string to *f*♯.)

Amabile.

Flag.....

54.

Flageolets above (ascending) the 12th fret, are also indicated with ○

Artificial Flageolets.

In reducing the length of the string, by placing the 4th or 3rd finger, on certain frets and touching the string with the thumb, a fifth or an octave higher; we obtain artificial flageolets. In notation, we write 2 notes; of which the lower note indicates the one to be fingered, the upper one should be touched with the thumb.

Flag... over the bass, denotes that the 2nd finger of the left hand, should touch the bass strings about the middle of the length, producing the flageolet. The striking of the strings, occurs in the ordinary manner with the right hand.

Poco allegretto.

Tyrolienne.

55.

Pizzicato.

To produce a particularly pleasing effect, the fingerboard strings are sometimes struck with the 2nd finger of the right hand. This manner is called pizzicato (*pizz.*) or *senza plectrum*; (*s. p.*); *con plectrum* (*plec.*) indicates to strike the strings with the thumb (ring) again.

The Arpeggio.

Arpeggio signifies, that the notes of a chord, are not to be sounded together, but following each other in rapid succession, The following sign is used to indicate this: —

When placed in the bass, the lowest tone should be played first, and then continued on to the highest; if carried into the treble, the same rule should be observed there. To accomplish this, a Max Albert ring must be used.

Andantino.

The highest note of the chord on the fingerboard, should be taken on the first (a) string.

56.

Exercise in the 5th Position.

Mermaids Song from "Oberon"

Andante con moto.

Weber.

57.

The Turn.

This embellishment, consists of the changing of a higher, and then a lower degree attached to the principal note; this sign (∞) is used. The position of this sign will require the distinction of two kinds.

1st, When over the principal note, the turn is rapidly executed, beginning with the degree above; principal; degree below and principal again.

2nd, When found placed between two notes; play the principal first, then the turn as described above and continue with the next note.

Transposition signs placed over, or under the ∞ , will alter the notes above or below the principal note; where no signs are marked, then observe those, as noted in the key signatures.

Turn over the note.

Turn after the note.

Manner of writing.

Performance.

The turn placed after a dotted note, will require another different manner of execution; the first three notes of the turn are played as a triplet, as will be seen in the next example.

Aria from Norma.

Bellini.

Moderato.

58. *p*

tempo

lento

f

(Long grace)

ff

ad libitum

f

*) As soon as the sliding thumb reaches *f*; it changes to 2nd finger.

The Trill (Shake).

The "Trill" (*tr*) is the swift, equal repetition of a principal note and the note that lies above it, in the regular succession of the diatonic scale; and ends with a turn, of which the last two notes are written as grace notes. A transposition sign placed over the *tr*, requires the degree above the principal note to be depressed; a transposition sign placed below the *tr*, requires the lower note of the graces to be raised. (See example)

The manner of playing the trill, on the zither, requires the principal note to be struck with the ring, and then slurred to the next degree, this must occur in rapid succession.

The "Pralltrill" (passing shake) written thus; \sim belongs to the class of trills; and consists of three notes; the principal; one degree above, and back to the principal note again. The execution requires the principal to be struck only, the other two, consists of an ascending and descending slur, played rapidly.

Manner of writing.

Performance.

graces not as fast as *tr*

tr to begin a little slower at first.

The waltz of a lunatic.

Andante.

L.v. Beethoven.

59.

p legato

f *p* *f* *p*

pp cou dolore

5th Pos:
1 1 2
3 4 1 2 3 1 2

1 1 1 2 3 A string
3 2 2 3 4 1 D

323
4 2

1

5th Pos:
2 3 2

3 2 4 1

4 2 3 2 1 2

1 2 1 2 1 2

1 2 1 2 1 2

f

p

*) This progression (c, c#, d,) has been taken from the bass, and placed into the treble, thereby gaining a much easier manner of performance.

The Legatissimo in the next exercise, demands the fingers to retain a firm position on the 3 strings of the fingerboard, and the notes are to be taken as a chord. By moving the right hand towards the sounding hole, the effect produced is a close imitation of the harp.

Moderato assai.

Etude.

1 0 3

1 4 3 2

60. *legatissimo*

The notation in this manner  places the short grace on the lower note, and is always taken on the first (*a*) string.

Coll' ottava (*col 8^{va}*) means, with the octave; if placed above the notes, the higher octave is to be added to the notes thus marked; if placed below the notes, the lower octave is intended.

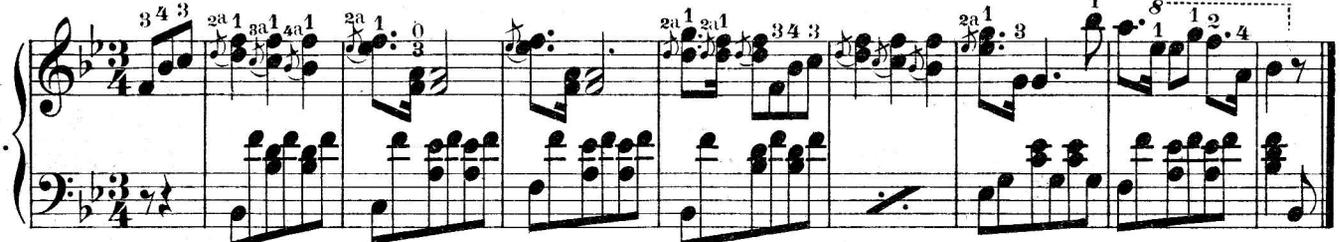
When "*8^{va}*" is placed under notes, the octave below is to be played; when placed above, the octave above is intended. See example:

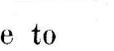
Manner of writing. 

Performance. 

This sign  indicates, an abbreviation and means that the preceding measure, should be played again.

Alpine Song.

61. 

Notes of a greater denomination with 1, 2, 3, or 4 lines drawn through the stem of the note, are valued according to the number of those lines:  represents 

The next example:  indicates, that the upper notes are to be valued as eighths and played as follows; 

Allegretto from Prometheus.

L.v. Beethoven.

62. 

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic figures and articulations:

- System 1:** Treble staff has a triplet of eighth notes (3 4 1 2) and a sextuplet of eighth notes (3 2 1). Bass staff has chords and a *pp* dynamic marking.
- System 2:** Treble staff has a sextuplet of eighth notes (1 1). Bass staff has chords.
- System 3:** Treble staff has a sextuplet of eighth notes (1^a) and a sextuplet of eighth notes (1 2 3 4 1 2). Bass staff has chords and a *pp* dynamic marking.
- System 4:** Treble staff has a sextuplet of eighth notes (1 2 4 1 2 3) and a sextuplet of eighth notes (4). Bass staff has chords.
- System 5:** Treble staff has a sextuplet of eighth notes. Bass staff has a *cresc.* marking and a *mf* dynamic marking.
- System 6:** Treble staff has a sextuplet of eighth notes. Bass staff has chords.

Quadruplet consists of 4 notes; Quintuplet of 5 notes; Sextuplet of 6 notes, and Septuplet of 7 notes. The triplet is a group of tree notes, played in the time of two of the same value; sometimes four notes of equal value are grouped together and intended to be played in the time of three; this would be called a Quadruplet; if five or six notes are grouped together and played in the time of four; they would be called Quintuplet, or Sextuplet, if seven notes are grouped together and played in the time of six notes of the same value, they would be called a Septuplet. Other varieties are permitted, but the number should always be indicated by a figure placed over the group. The accent on all "tuplets" will rest on the first note, the sextuplet differs from the double triplet, in the following manner; the accent of the former will be on 1. 3 and 5th note, and the later on the 1 and 3rd note.

Chromatic scale.

The Student has so far become familiar with the major and minor scales; also known as diatonic scales, moving in steps in an ascending or descending order. We have another scale, moving in half steps (semitones), and known as the "chromatic scale."



In fingering the chromatic scale, it is very important, to observe that the change of finger should always occur from the weak to the strong accent or beat. In these changes we employ the 2nd, 3rd and 4th fingers.

Exercise.

63. *Andante.*

The Tremolo.

The zither is capable of producing some delicate and charming effects, expressing joy and grief, longing and delight. The tremolo on the fingerboard strings characterizes this effect. To produce the tremolo great stress must be placed upon the following: After the string has been struck with the ring, the finger holding the note should begin to assume a trembling motion, thereby imparting an additional vibration to the string and create that delicate effect. The motion of the finger should be a very rapid one, and in the direction of the fret. However; the Student should under all circumstances, endeavor to avoid a wretched, and mewling tone. Then also should the tremelo be used where only the greatest expression is required in a melody.

It must be noticed here, that in the next example, a proper valuation of the triplet (upper system), and the perfect eighths (lower system) should occur.

Serenade.

Moderato.

F. Schubert.

64. *Sul G* *p* *dolce* *mf* *p* *pp* *f* *pp* *cre - scen - do*

The musical score is written for piano and consists of six systems. The first system is marked 'Moderato' and 'Sul G'. The second system is marked 'dolce'. The third system is marked 'Sul D'. The fourth system is marked 'f'. The fifth system is marked 'pp'. The sixth system is marked 'pp' and includes the lyrics 'cre - scen - do'. The score features various musical notations including triplets, slurs, and dynamic markings.

Fine.

*) Here both \bar{a} strings must be played.

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