

ZITHER MUSIC

A COLLECTION OF Solos and Club Pieces

NEW YORK:

PUBLISHED BY ERNST RUEFFER, 305 SIXTH Street

Organization March, (Easy and catchy). . . E. Rueffer.	30
The same for 2 Zithers. 45 cts. 3 Zithers. 60 cts. & Bass Zither.	75
The same with 2 Mandolins, (or Violin) & Guitar.	1.25
The same with 1 Flute, 1 Cello & 1 Piano, (ad lib.)	1.60
The Merry Blacksmiths Daughter, (Gavotte)	30
The same for 2 Zithers. 50 cts. & Bass Zith.	70
The same with 2 Mandolins (or Violin) & Guitar.	1.15
The same with 1 Flute, 1 Cello & 1 Piano.	1.60
The same for Zither & Piano.	50
Cavatina, by Joachim Raff, Op. 85. arr. by E. Rueffer.	30
The same for 2 Zithers. 50 cts. & Bass Zith.	70
The same with 2 Mandolins (or Violin) & Guitar.	1.15
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.)	1.60
The same for Zither & Piano.	50
Alice Romance, Concert Fantasia.	E. Rueffer. 50
The Muotathaler, Laendler.	A. Egli. 30
Graziella, Caprice, Fantastique.	Otto Hackh. 50
Baby Polka, (Matrimonial Joy).	E. Rueffer. 30
(Introducing Baby Cry, Clap, Cuckoo Cry etc.)	
The same for 2 Zithers. 50 cts. 3 Zithers. 70 cts. & Bass Zither.	90
The same with 2 Mandolins (or Violin) & Guitar.	1.35
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.)	1.75
Forest Flower, (Wald Bluemerl) Waltz.	E. Rueffer. 30
The same for 2 Zithers 50 cts. & Bass Zither.	70
The same with 2 Mandolins (or Violin) & Guitar.	1.15
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.)	1.60
The same for Zither & Piano.	50
Grief and Joy, Romance.	L. Becker. 30
Cupid's Whisper, Concert Reverie.	E. Rueffer. 50
American Eagle March, (A Star Hit)	J. G. Boehme. 30
The same for 2 Zithers 50 cts. & Bass Zither.	70
The same with 2 Mandolins (or Violin) & Guitar.	1.35
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.)	1.75
The same for Zither & Piano.	50
Gipsy March, (Two Step) 40¢ for 2 Zithers. 50¢ & Bass Zith.	70
The same with 2 Mandolins (or Violin) & Guitar.	90
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.)	1.40
The same for Zither & Piano.	40
Glocken- und Harfenfantasie. Op. 74, F. Burgstaller.	85
The Merry Widow. Waltz . . . arr. by E. Rueffer.	50
The same for 2 Zithers 90 cts. and Bass Zither	1.30
The same with 2 Mandolins (or Violin) & Guitar	2.00
The same with 3 rd Mandolin, Flute, Mandola, Cello, Piano, etc.	
The Happy Tyrolian, Ländler	30
The same for 2 Zithers	50
Adeste Fidelis Eng. & Ger. words.	30

Greeting to Munich Waltz . . . E. Rueffer.	30
The same for 2 Zithers 50 cts. & Bass Zither.	70
The same with 2 Mandolins (or Violin) & Guitar.	1.20
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.)	1.60
The same for 1 Zither & Piano 50 cts. 2 Zithers & Piano.	70
March to the "Holy Grail" from the Grand Opera "Parsifal," by Richard Wagner. arr. by E. Rueffer	40
The same for 2 Zithers 70 cts. with Bass Zither	90
The same with 2 Mandolins (or Violin) & 1 Guitar	1.50
The same with 1 Flute, 1 Cello & 1 Piano Acc.	2.00
The same for 1 Zither & Piano 70 cts. 2 Zithers & Piano.	90
Heimweh, (Longing for Home.) by A. Jungmann. arr. by E. Rueffer	30
Jolly Pickanninies, Cake Walk & Two Step. E. Rueffer	30
The same for 2 Zithers 50 cts. with Bass Zither.	70
The same with 2 Mandolins (or Violin) & 1 Guitar.	1.30
The same with 1 Flute, 1 Cello & 1 Piano Acc.	1.70
The same for 1 Zither & Piano 50 cts. 2 Zithers & Piano	70
Maiden's Prayer, (Gebet einer Jungfrau) arr. by E. Rueffer.	30
Menuett, by Paderewski. arr. by E. Rueffer.	30
The Gossipers, Danse du Vaudeville. (Schottische) Wauers Luz. arr. by E. Rueffer.	30
Brisk, spright, lively, or any other words depicting the humorous French style, are the only words which can be used to describe this exquisite composition. Splendid for either concert or dance.	
The same for 2 Zithers 50 cts. with Bass Zither	70
The same with 2 Mandolins (or Violin) & 1 Guitar	1.15
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.)	1.60
The same for 1 Zither & Piano 50 cts. 2 Zithers & Piano.	70
Home, Sweet Home } arr. by E. Rueffer. 30	
Yankee Doodle. }	
In Old Madrid. arr. by E. Rueffer. 30	
One Heart, One Mind, Yorke by J. Strauss. arr. E. Rueffer. 30	
The same for 2 Zithers	50
Mondnacht Empfindung. Fantasie. Ed. Hoernes. 30	
An Deinem Herzen fand ich Ruh'! Reverie, von M. Andorff. arr. by E. Rueffer. 30	
Ein Blick ins Reich der Töne, Fantasie. Jos. Hauser. 50	
The same for 2 Zithers	
Trinkn wir noch ein Tröpfchen ger. words. "O, Susanna wie ist das Leben doch so schön!" arr. by E. Rueffer. 30	
Die Wacht am Rhein, Engl. & German words Österreichische Volkshymne & Deutschland über alles. Arr. by W. Lang. 30	
I'll Never Tell Eng. & Ger. words. 30	

The Merry Widow.

(Die Lustige Wittwe.)

WALTZ.

On Melodies by FRANZ LEHAR.

arr. by E. RUEFFER.

Zither I
or Solo.

ALBERT A. HERRMANN
835 N. MONTFORD AVE.
BALTIMORE, MARYLAND

The first system of music is in 3/4 time, key of D major. The right hand features a melody with accents and triplets. The left hand plays a rhythmic accompaniment of eighth-note triplets. The dynamic marking is *f*.

The second system continues the melody and accompaniment. It includes a *rit.* (ritardando) marking. The system concludes with a 3/4 time signature change to 3/4.

Tempo di Valse.

The third system is in 3/4 time, key of D major. The right hand has a melody with accents. The left hand has a rhythmic accompaniment. The dynamic marking is *ff*.

Waltz.

1.

The fourth system is in 3/4 time, key of D major. The right hand has a melody with accents. The left hand has a rhythmic accompaniment. The dynamic marking is *p*. Fingering numbers 'g' and 'd' are indicated below the left hand notes.

The fifth system continues the melody and accompaniment. Fingering numbers 'g' and 'd' are indicated below the left hand notes.

In ordering indirectly, mention invariably that "Rueffer's Edition" is wanted.

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First system of a piano score. The right hand features a melodic line with slurs and accents, starting with a *p* dynamic and moving to *f*. The left hand provides a rhythmic accompaniment with chords and single notes, marked with *d*, *gr*, and *c*.

Second system of the piano score. The right hand continues the melodic line with various articulations. The left hand accompaniment includes chords and single notes, with *gr* and *d* markings.

Third system of the piano score. The right hand has a more active melodic line with slurs and accents, marked with *fz*. The left hand accompaniment features chords and single notes, with *gr* markings.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents, marked with *ff*. The left hand accompaniment includes chords and single notes, with *gr* markings.

Fifth system of the piano score, marked with a large '2.'. The right hand has a melodic line with slurs and accents, starting with a *p* dynamic and ending with *mf*. The left hand accompaniment consists of chords and single notes, with *c* markings.

Sixth system of the piano score, featuring first and second endings. The right hand has a melodic line with slurs and accents, marked with *f*. The left hand accompaniment includes chords and single notes, with *c* markings.

Seventh system of the piano score. The right hand has a melodic line with slurs and accents, marked with *p*. The left hand accompaniment consists of chords and single notes, with *gr* and *c* markings.

1. Musical score system 1, first system. Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include *ff* and *fz*. Fingerings are indicated by numbers 1-5. A first ending bracket is shown above the treble staff.

2. Musical score system 1, second system. Treble and bass staves. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include *ff*, *fz*, and *f*. Fingerings are indicated by numbers 1-5. A first ending bracket is shown above the treble staff.

3. Musical score system 2, first system. Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics include *mf*, *f*, *p*, and *cresc.*. Fingerings are indicated by numbers 1-5.

4. Musical score system 2, second system. Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

5. Musical score system 2, third system. Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

6. Musical score system 2, fourth system. Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics include *ff* and *f*. Fingerings are indicated by numbers 1-5.

7. Musical score system 2, fifth system. Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *d*.

Second system of musical notation, including first and second endings. The first ending leads back to the beginning of the system, and the second ending concludes the phrase. Dynamics include *f* and *d*.

CODA.

Third system of musical notation, labeled CODA. It features a 3/4 time signature and a key signature of one sharp. The music is marked *ff* and includes slurs and accents.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *p* and *d*.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *p*.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *p* and *ff*. The tempo marking *Presto.* is present.

Seventh system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *fz*.