

E. RUEFFER'S EDITION

Zither Music

A COLLECTION OF Solos and Club Pieces

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SERIES II.

- “SOUTHERN DREAM” . . . PATROL, . . . Two-Step by Franz Mahl. A musical vision, containing the following southern melodies: “Sailor’s Hornpipe,” “Massa’s in the Cold, Cold Ground,” “Swanee River,” “Old Black Joe,” and “Turkey in the Straw.”50
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- COLONIAL GUARD, March and Two-Step by V. J. Bonk. One of the best examples of stirring military music in existence. It simply can't be beat. It is so arranged that full orchestra can be played with the zither and mandolin club arrangement. . . .30
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- TIROLER HOLZHACKER BUAB'N, March by T. F. Wagner
 arr. by E. Rueffer. . . .30
- MITTENWALDER ORIGINAL LÄNDLER
 arr. by E. Rueffer. . . .40
- SERENADE (STÄNDCHEN) by F. Schubert
 with English & German words, arr. by E. Rueffer. . . .50

MITTENWALDER

Original-Ländler

Wo ringsum Bergesriesen,
Saftge Matten, duftge Wiesen,
Wo der Isar Wasser tosen,
Blühn am Hang schon Almarosen,
Wo'st an der Grenz bist bald,
Das is Mittenwald.

Wo der Klotz g'lebt vor gar lange Zeit,
Und die Geigna weit verbreit,
Deren Güte Jeda rühmt,
Welcher Ort ist so berühmt?
Und die Kunst so alt,
Das is Mittenwald.

Wo einst Goethe schön gerast,
Wo'st nix mirkst vo städtcher Hast,
No koan Bahnzug geht,
Stets a frisches Lüfterl weht,
Wo der Postillon no blast und schnallt
Das is Mittenwald.

Wo viel Fremde san im Summa,
Die aus alla Welt herkumme,
Wo's Natur no giebt,
Die da Künstler liebt,
Und die gern er malt,
Das is Mittenwald.

Wo ma frohe Liada singt,
In jedm Haus die Zitta klingt,
Wo ma tanzt und lusti ist,
Do an Herrgott net vegeszt,
Wo's no platin, dasz alls schallt,
Das is Mittenwald.

Wo die Menschen freundli allawei
No guat boarisch, königstreu,
Wo's no Gambs und Hirschn giebt,
Und ma heitren Sinn no liebt,
Kurz und guat, wo's jedm g'fällt,
Das is Mittenwald.

Arr. by E. Rueffer

№ 1.

ZITHER

№ 2.

f

No 3.

First system of musical notation for No 3. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. The key signature has one sharp (F#) and the time signature is 3/4. The system concludes with a double bar line and a repeat sign.

Second system of musical notation for No 3. It continues the piece with similar melodic and harmonic textures. The left hand includes fingerings (d) and (g). The system ends with a first ending bracket, a double bar line, and a second ending bracket, followed by the instruction *rit.*

No 4.

First system of musical notation for No 4. The right hand has a more active melodic line with slurs and fingerings (3, 1, 2, 4, 1, 2). The left hand accompaniment includes chords and fingerings (d) and (g).

Second system of musical notation for No 4. It continues the melodic and harmonic development. The system concludes with a first ending bracket, a double bar line, and a second ending bracket, followed by the instruction *rit.*

No 5

First system of musical notation for No 5. The right hand features a complex melodic line with many slurs and fingerings (2, 1, 3, 2, 4, 2, 1, 4, 2, 3). The left hand accompaniment includes chords and fingerings (d).

Second system of musical notation for No 5. It continues the intricate melodic and harmonic textures. The system ends with a first ending bracket, a double bar line, and a second ending bracket.

No 6.

First system of No 6. Treble clef, piano (*p*), 2/3 time signature. The right hand features eighth-note patterns with accents and slurs. The left hand consists of chords and bass notes, with *(c)* and *(g)* indicated below the staff.

Second system of No 6. Treble clef, piano (*p*), 2/3 time signature. The right hand continues eighth-note patterns. The left hand has chords and bass notes, with *(c)* and *(g)* indicated. First and second endings are marked with '1' and '2' above the staff.

No 7.

First system of No 7. Treble clef, piano (*p*), 4/2 time signature. The right hand has quarter notes and chords. The left hand has chords and bass notes, with *(g)* and *(d)* indicated below the staff.

Second system of No 7. Treble clef, piano (*p*), 4/2 time signature. The right hand continues quarter notes and chords. The left hand has chords and bass notes, with *(g)* and *(d)* indicated. First and second endings are marked with '1' and '2' above the staff.

No 8.

First system of No 8. Treble clef, piano (*p*), 4/2 time signature. The right hand has chords and eighth-note patterns. The left hand has chords and bass notes, with *(d)* indicated below the staff.

Second system of No 8. Treble clef, piano (*p*), 4/2 time signature. The right hand continues chords and eighth-note patterns. The left hand has chords and bass notes, with *(d)* indicated. First and second endings are marked with '1' and '2' above the staff.