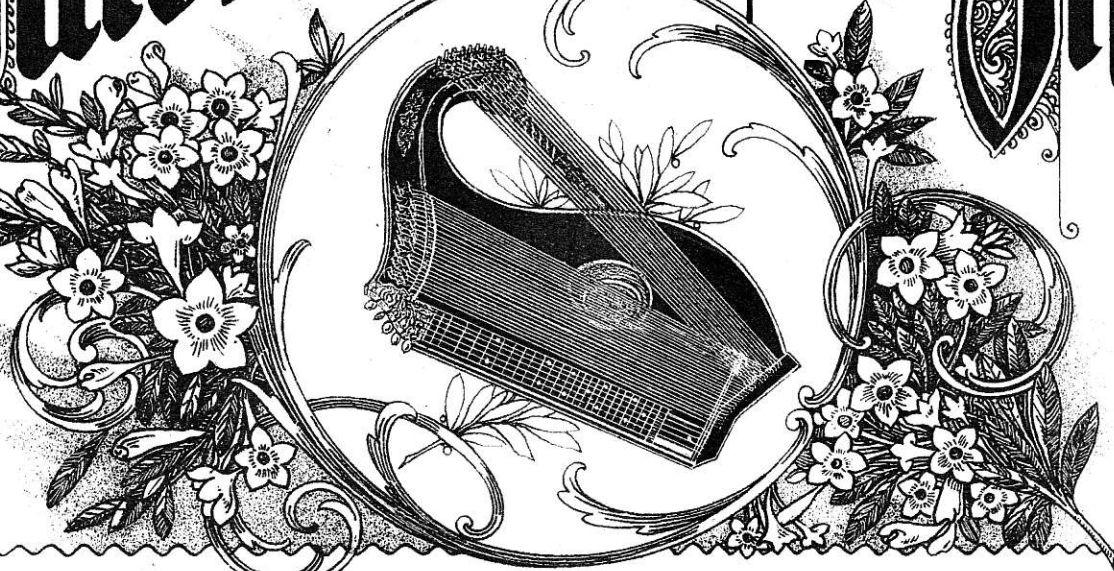


# Salonmusik für Zither



Eine Sammlung melodioser, leichter bis mittelschwerer Vortragsstücke  
unserer neueren Meister.

Verl.-No.		M.
* 1.	<b>Thauer, Hans</b> , op. 133. <b>Träumerei</b> . Konzertstück	1.20
* 2.	— op. 130. <b>Frisch gewagt</b> . Marsch	0.80
* 3.	— op. 134. <b>Tanzlust</b> . Konzertpolka-Caprice	0.80
* 4.	<b>Swoboda, Jos.</b> , op. 177. <b>Deingedenken</b> . Romanze	1.—
* 5.	— op. 178. <b>Amoretten</b> . Tonstück	0.80
* 6.	— op. 181. <b>Liebesorakel</b> . Walzer	1.50
* 7.	<b>Stattler, Fritz</b> , op. 69. <b>Frisch und frei</b> . Marsch	0.80
* 8.	— op. 47. <b>Erinnerung an das schöne Moseltal</b> . Fantasie im Ländlerstil	0.80
* 9.	— op. 40. <b>Sommerngaben</b> . Walzer	0.80
* 10.	— op. 58. <b>Erinnerung an die Rokokozeit</b> . Tonstück für 2 Zithern und Violine	1.80
* 11.	— op. 31. <b>Vergangene Zeiten</b> . Tonstück. I II Altzith. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 = 3.20
* 12.	— op. 70. <b>Schnell ans Ziel</b> . Marsch. I II Altzith. I. Viol. II. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 0.40 = 3.60
13.	— op. 61. <b>Die Graziöse</b> . Polka	0.80
14.	— op. 60. <b>Heimwärts</b> . Marsch	0.80
15.	— op. 62. <b>Mein Liebling</b> . Mazurka	0.80
16.	— op. 63. <b>Ländlermelodien</b>	0.80
17.	— op. 65. <b>Friedensstimmung</b>	0.80
18.	<b>Thauer, Hans</b> , op. 130 auch für Chor. I II Altzith. I. Viol. II. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 = 3.60
* 18 <sup>a</sup>	<b>Ludwig, Hans</b> , op. 59. <b>Grüne Myrthen</b> . Gavotte. I II III Altzith. I. Viol. II. Viol. Cello Git.	0.80 0.60 0.60 0.60 0.40 0.40 0.40 0.40 = 4.20
18 <sup>b</sup>	— op. 60. <b>Festmarsch I</b> . G-dur. I II Altzith. I. Viol. II. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 0.40 = 3.60

Verl.-No.		M.
* 19.	<b>Stattler, Fritz</b> , op. 81. <b>Amoroso</b> . Tonstück	0.80
* 20.	— op. 82. <b>Capriccioso</b> . Tonstück	0.80
* 21.	— op. 41. <b>Im geselligen Kreise</b> . Salon-Walzer	0.80
* 22.	— op. 83. <b>Treues Andenken</b> . Réverie	0.80
* 23.	— <b>Swoboda, Jos.</b> , op. 184. <b>Polka-Caprice</b>	0.80
* 24.	— op. 191. <b>Die beiden Schwätzerinnen</b> . Zither I/II	1.40
* 25.	— op. 186. <b>Aus vergangenen Tagen</b> . Zither I/II	1.40
* 26.	<b>Stipp, K. W.</b> , op. 3. <b>Wanderlust</b> . Marsch	0.80
Schwierigkeitsgrad		
* 27.	— op. 5. <b>Lebenslust</b> . Walzer	II-III 0.80
* 28.	<b>Reigersberg, Heintr. Freiherr von</b> , op. 29a u. 39. <b>Konzert-Rondo I und II</b>	III je 0.80
* 29.	— op. 29b. <b>Traum unterm Fliederbaum</b> . Lied ohne Worte	II-III 0.80
* 30.	<b>Swoboda, Jos.</b> , op. 193. <b>Sonatine für Zither</b> II-III	1.50
* 31.	— op. 192. <b>Ein Lächeln unter Tränen</b> . Walzer-Poem	II-III 0.80
* 32.	<b>Bauer, J. B.</b> , <b>Konzertino B-dur</b> (im Sonatenstil)	2.—
* 33.	<b>Ludwig, Hans</b> , op. 44. <b>Waldvöglein</b> . Konzert- Polka-Caprice	II-III 0.80
Herrn Hof-Zithervirtuos L. Obermaier freundlichst zugeeignet.		
34.	— op. 40. <b>Münchener Kindl</b> . Oberbayer. Schuh- plattlertanz	II-III 1.80
Für 1 Zither M. 1.—, für 2 Zithern		
35.	— op. 46. <b>Weihnachts-Album</b>	II 2.—
12 harmonisch gesetzte Weihnachtslieder nebst einer Weihnachtsfantasie, letztere im Violin- und Bass- schlüssel II-III		

\*) Werke im Bassschlüssel, alle übrigen im Violinschlüssel.

Eigentum des Verlegers für  
alle Länder.  
Mit Vorbehalt aller  
Arrangements.



Zither-Spezialgeschäft, Verlag  
und Groß-Sortiment.  
KÖLN a. Rh., St. Apernstr. 2.  
Gegründet 1894.

# Münchener Kindl.

Oberbayrischer Schuhplattlertanz.

IV. Auflage.

Zither I.

Hans Ludwig, Op. 40.

The musical score is written for Zither I and consists of eight systems. Each system contains a treble staff and a bass staff. The music is in 3/4 time. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1, 2, 3, and 4. The key signature starts with one sharp (F#) and changes to one flat (Bb) in the final system. The piece concludes with the marking "a moll".

First system of musical notation. The upper staff contains a melodic line with fingerings 1 2 1 2 and 1 2 3 4. The lower staff contains a bass line with chords. A first ending bracket is present, followed by a second ending. Dynamics include *f*.

Second system of musical notation. The upper staff is labeled "g Saite" and contains a melodic line with fingerings 1 1 1 2 3 and 2 3 4. The lower staff contains a bass line with chords. Dynamics include *mf*. The key signature is G minor, indicated by "g moll".

Third system of musical notation. The upper staff contains a melodic line with fingerings 3 2 4 2 1 2. The lower staff contains a bass line with chords. Dynamics include *f*. A first ending bracket is present.

Fourth system of musical notation. The upper staff contains a melodic line with fingerings 4 2 3 2 1 2. The lower staff contains a bass line with chords. Dynamics include *f*.

Fifth system of musical notation. The upper staff contains a melodic line with fingerings 2 3 1 and 1 1 2. The lower staff contains a bass line with chords. Dynamics include *f*. The key signature changes to D minor, indicated by "d moll".

Sixth system of musical notation. The upper staff contains a melodic line with fingerings 4 2 1 4 and 1. The lower staff contains a bass line with chords. Dynamics include *f*.

Seventh system of musical notation. The upper staff contains a melodic line with fingerings 2 3 2 1 2 and 3 3 4 3 2 3. The lower staff contains a bass line with chords. Dynamics include *f* and *ff*. The system concludes with a double bar line and a final chord.