

Klänge aus Tyrol

Eine Sammlung wohlklingender Compositionen
für die Zither

von
EDWARD BRINGELER.

Op. 1. Glückliche-Stunden. Polka-Mazurka.....	M.	60	Op. 33. Früh am Morgen. Marsch.....	M.	60
" 2. Deutscher Gruss. Marsch.....		60	" 12. Grand Military March.....	"	60
" 3. Gebet der Sennerin im Gebirge. Lied ohne Worte.....		60	" 12 ^a . Dasselbe für 2 Zithern.....	"	1
" 4. Am Abend. Lied ohne Worte.....		50	" 13. Zur Erinnerung. Gavotte.....	"	60
" 11. Unter der Linde. Polka-Mazurka.....		60	" 40. Klänge der Freundschaft. Concert-Réverie.....	"	1
" 14. Am Ostseestrande. Concert-Polka.....		60	" 41. Souvenir de Paris. Mazurka de Concert.....	"	1
" 15. Auf nach Tyrol. Marsch.....		60	" 42. Kärnthner Lieder in Ländlerform.....	"	1
" 22. Zum Gedenken. Lied ohne Worte.....		60	" 42 ^a . Dasselbe für 2 Zithern.....	"	2
" 23. Im Kreise der Freunde. Polka.....		60	" 43. Rück Erinnerung. Idylle.....	"	80
" 23 ^a . Dasselbe für 2 Zithern.....		1	" 44. Tyroler Tanzwalzer.....	"	60
" 24. Gruss aus dem Pusterthal. Marsch.....		60	" 45. Gruss an Braunschweig. Marsch.....	"	60
" 24 ^a . Dasselbe für 2 Zithern.....		1	" 46. Im Hochland. Concert-Polka.....	"	80
" 25. Depesche aus London. Concert-Fantasie.....		1 50	" 47. Damenflor. Marsch.....	"	60
" 26. Vereinsgruss. Marsch für 2 Zithern.....		1	" 48. Heimgarten. Idylle.....	"	120
" 26 ^a . Dasselbe f. 2 Disc. u. 1 Elegiezither.....		1 50	" 49. Deutsche Romanze.....	"	60
" 26 ^b . Dasselbe f. 2 Disc. u. 1 Elegie-u. 1 Streichz.....		1 80	" 11 ^a . Unter der Linde für 2 Zithern.....	"	1

LEIPZIG, EDM. STOLL.

Eigenthum des Verlegers.

Siehe der Röderschen Officin.

Unter der Linde.

Erinnerung an Sillian in Tyrol.

Polka - Mazurka.

Eingang.

Florian Biegler, Op. 41.

The musical score is presented in four systems, each with two staves (treble and bass clef). The first system, labeled 'Eingang', begins with a treble clef and a key signature of two sharps (F# and C#). It features a melody in the treble staff and a bass line in the bass staff, with dynamics ranging from *f* to *p*. The second system, marked '1.', continues the melody and bass line, also featuring dynamics like *f* and *p*. The third system, marked '2.', introduces a *dolce* marking and continues the musical development. The fourth system, marked '1.' and '2.', concludes the piece with a final cadence. The score includes various musical notations such as accents, slurs, and repeat signs.

TRIO.
Eingang.

The musical score is written for piano and violin. It begins with a piano introduction marked *f* (forte) and *p* (piano). The piano part features a series of chords and arpeggios, while the violin part has a melodic line with some grace notes. The score includes several measures with dynamic markings and articulation marks. A section labeled "Schluss." (Finis) is indicated by a double bar line and a fermata. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score concludes with a first and second ending for the piano part.