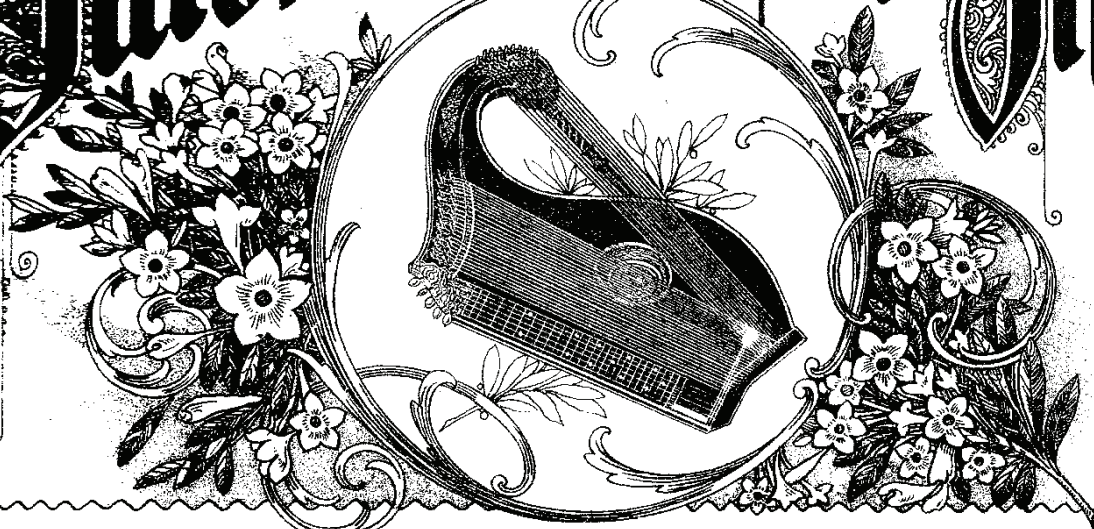


Salonmusik für Zither



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

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I II Altzith. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 =	* 29. — op. 29b. Traum unterm Fliederbaum. Lied ohne Worte	II-III 0.80
* 12. — op. 70. Schnell ans Ziel. Marsch.		* 30. Swoboda, Jos., op. 193. Sonatine für Zither II-III	1.50
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13. — op. 61. Die Graziöse. Polka	0.80	* 32. Stattler, Fritz, op. 72^{1, 2, 3, 4, 5.} 5 Schilflieder für 1 Zither	II-III 1.50
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18. Thauer, Hans, op. 130 auch für Chor.		Für 1 Zither M. 1.—, für 2 Zithern	
I II Altzith. I. Viol. II. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 =	35. — op. 46. Weihnachts-Album	II 2.—
* 18 ^a Ludwig, Hans, op. 59. Grüne Myrthen. Gavotte.		12 harmonisch gesetzte Weihnachtslieder nebst einer Weihnachtsfantasie, letztere im Violin- und Baßschlüssel	
I II III Altzith. I. Viol. II. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 =		
18 ^b — op. 60. Festmarsch I. G-dur.			
I II Altzith. I. Viol. II. Viol. Cello Git.	0.80 0.60 0.60 0.40 0.40 0.40 =		

*) Werke im Baßschlüssel, alle übrigen im Violinschlüssel.

Weltausstellung
St. Louis 1904.



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Liebliche Klänge.

Ständchen.

Zither I.

Jos. Swoboda, Op. 194^a

Moderato.

p

cresc.

p

f

f

p

4 4 3

3 4 3 3 2 1

Zither I.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is placed above the treble staff towards the end of the system.

The second system continues the piece. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment. A *p* (piano) marking is placed above the treble staff.

The third system features a more complex texture. The treble staff has chords and some melodic fragments. The bass staff has a rhythmic accompaniment. A *pp dolcissimo* (pianissimo, very soft) marking is at the beginning, and a *rit.* (ritardando) marking is towards the end.

The fourth system has a prominent melodic line in the treble staff, marked with a *f* (forte) dynamic. The bass staff has a simple accompaniment. A *rit.* marking is present, followed by a *p* marking.

D. C. al Φ poi la Coda.

The Coda section is marked with 'Coda.' on the left. It features a melodic line in the treble staff and a bass line in the bass staff. Dynamics include *p*, *rit.*, and *pp* (pianissimo).

Liebliche Klänge.

Ständchen.

Zither II.

Jos. Swoboda, Op. 194^b

Moderato.

p

cresc.

p

f

f

p

Zither II.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a slur over a group of notes. The bass staff provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is placed above the treble staff in the third measure.

The second system continues the piece with two staves. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. A *p* (piano) marking is placed above the treble staff in the fourth measure.

The third system features two staves. The treble staff has a melodic line with slurs and fingerings (1, 2, 3) indicated below the notes. The bass staff has a rhythmic accompaniment with fingerings (1, 2, 3, 4) indicated below the notes. A *mf* (mezzo-forte) marking is placed above the treble staff in the first measure.

The fourth system consists of two staves. The treble staff has a melodic line with slurs and a *rit.* (ritardando) marking above it in the second measure. The bass staff has a harmonic accompaniment with chords and fingerings (1, 2, 3, 4) indicated below the notes. A *Zith. I.* marking is placed above the treble staff in the fourth measure. The system ends with a *p* (piano) marking above the treble staff in the fifth measure.

D. C. al \oplus poi la Coda.

The Coda section consists of two staves. The treble staff has a melodic line with slurs and rests. The bass staff has a harmonic accompaniment with chords and fingerings (1, 2, 3, 4) indicated below the notes. The section is marked with *Coda.* at the beginning, *p* (piano) in the second measure, *rit.* (ritardando) in the third measure, and *pp* (pianissimo) in the final measure.