

# Wendelin Böck.

## Originalwerke für Zither.

Verlag von A. KABATEK in Leipzig.

No. 35 a.	Wilhelminen-Gavotte, Op. 60, für 1 Zither . . . . .	—50
— b.	Dasselbe für 2 Discantzithern . . . . .	—90
— c.	Dasselbe für 3 Discantzithern . . . . .	1.20
— d.	Dasselbe für 3 Discant-, 1 Altzither . . . . .	1.60
— e.	Dasselbe für 1 Streich-, 3 Discant-, 1 Altzither . . . . .	2.—
— f.	Dasselbe für 2 Streich-, 3 Discant-, 1 Altzither und Cello . . . . .	2.40
No. 36 a.	Gambrinus-Tänze, Op. 105, Walzer für 1 Zither . . . . .	—70
— b.	Dasselbe für 2 Discantzithern . . . . .	1.20
— c.	Dasselbe für 3 Discantzithern . . . . .	1.80
— d.	Dasselbe für 3 Discant-, 1 Altzither . . . . .	2.20
— e.	Dasselbe für 1 Streich-, 3 Discant-, 1 Altzither . . . . .	2.60
— f.	Dasselbe für 2 Streich-, 3 Discant-, 1 Altzither und Cello . . . . .	3.20
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— b.	Dasselbe für 2 Discantzithern . . . . .	—90
— c.	Dasselbe für 3 Discantzithern . . . . .	1.20
— d.	Dasselbe für 3 Discant-, 1 Altzither . . . . .	1.60
— e.	Dasselbe für 1 Streich-, 3 Discant-, 1 Altzither . . . . .	2.—
— f.	Dasselbe für 2 Streich-, 3 Discant-, 1 Altzither und Cello . . . . .	2.40
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— b.	Dasselbe für 2 Discantzithern . . . . .	1.60
— c.	Dasselbe für 1 Streich- und 2 Discantzithern . . . . .	2.—
No. 41 a.	Frühlingsblumen, Op. 250, Walzer für 1 Zither . . . . .	—80
— b.	Dasselbe für 2 Discantzithern . . . . .	1.40
— c.	Dasselbe für 3 Discantzithern . . . . .	2.—
— d.	Dasselbe für 1 Streich- und 3 Discantzithern . . . . .	2.40



# Frühlings Blumen.

WALZER.

Discantzither-I oder Solo.

W. Böck, Op. 250.

Einleitung.  
Langsam.

The introduction consists of five systems of music. The first system is marked *p* and features a melody in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melody and accompaniment. The third system shows the melody moving upwards and the accompaniment becoming more active. The fourth system ends with a *pp rit.* marking. The fifth system concludes the introduction with a final chord.

Walzer.

1.

The waltz begins with a first ending marked *p*. The melody in the right hand is simple and characteristic of a waltz. The left hand provides a steady accompaniment. The second system continues the melody and accompaniment. The third system features a *f* marking. The fourth system concludes with a first ending marked *f*. The fifth system shows a second ending marked *f*.

Discantzither I oder Solo.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. It includes first and second endings marked with '1.' and '2.' at the end of the system.

Third system of musical notation, marked with a '2.' and a piano 'p' dynamic. It features a treble staff with a melodic line and a bass staff with chords. Fingerings are indicated with numbers 1-4.

Fourth system of musical notation, continuing the melodic and harmonic development. It includes various fingerings and articulation marks.

Fifth system of musical notation, featuring first and second endings. The second ending is marked with a forte 'f' dynamic.

Sixth system of musical notation, consisting of a treble and bass staff with a melodic line and accompaniment.

Seventh system of musical notation, the final system on the page. It includes first and second endings and various fingerings.





Discantzither I oder Solo.

3.

*f* *rit.* *p*

Finale.

*p* *f* *rit.* *ritard.*

*a tempo*

Discantzither I oder Solo.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A dynamic marking of *f* (forte) is present at the beginning.

Third system of musical notation, showing further development of the melody and accompaniment.

Fourth system of musical notation, featuring various fingerings and articulations indicated by numbers 1-4 above the notes. A dynamic marking of *f* is present.

Fifth system of musical notation, including first and second endings marked "1." and "2." with repeat signs. Fingerings are indicated throughout.

Sixth system of musical notation, concluding the piece. It includes the instruction *ritard.* (ritardando) and *a tempo*. The system ends with a double bar line and repeat dots.