

Mandolinata

Verlag für Zither-, Mandolinen- u. Gitarrenmusik -:- Berlin NW. 21, Turmstraße 81 (Hans Ragotzky)

Wertvolle Musik für Zitherchor und Mandolinen-Quartett

(Zither I (Solo), II, Altzither, Mandoline (Violine) I, II, (III), Mandola, Gitarre, Cello)

- Nr.
1. Wormsbacher, Frühlingsblüten, Konzert-Walzer . . .
 2. " Empire (Freiheits-) Marsch . . .
 3. " Jubiläums-Gavotte . . .
 4. " Freundschafts-Gavotte . . .
 5. " Waldeinsamkeit, Idylle . . .
 6. " Schwarze Geister, Negertanz . . .
 7. Pugh, Rosenländler . . .
 8. Schiffel, Märzveilchen, Polka-Mazurka . . .
 9. " Etwas Herziges, Konzert-Polka . . .
 10. Wormsbacher, Romantische Serenade . . .
 11. " Neues Leben, (Hilton-Marsch) . . .
 12. " Vom Fels zum Meer, Conqueror-Marsch . . .
 13. " In alten Zeiten, Gavotte . . .
 14. " Triumph-Marsch . . .
 15. Kreutzer, Abendgebet a. „Nachtlager von Granada“ . . .
 16. Wormsbacher, Herzlich Willkommen, Ouvertüre . . .
 17. " Opern-Potpourri . . .
 18. Stefano, Eine Blume aus Italien, gr. Konzert-Walzer . . .
 19. Siegmund, Alpenlieder-Potpourri . . .
 20. Wormsbacher, Klänge vom Erie-See, Ouvertüre . . .
 21. Pflieger, Weihnachtslieder-Fantasie (arr. Wormsbacher) . . .
 - 22** Ragotzky, Volkslieder-Potpourri . . .
 23. Schiffel, Freischütz-Fantasie . . .
 24. Wormsbacher, Über Berg und Tal, Marsch . . .
 25. " Im Sternenlicht, Réverie . . .
 26. " Im Waldesgrün, Walzer . . .
 27. " Maiglöckchen, Polka-Mazurka . . .
 28. " Herzensgruß, Walzer . . .
 29. " Im Freundeskreise, Polka . . .
 - 30** " Volkslieder-Ranken . . .
 - 31** " Lebensfreude, Marsch . . .
 - 32** " Fantasie über „Das Mailüftle“ . . .
 33. " Mein Liebling, Polka . . .
 34. " Freiheitsgeist, Marsch . . .
 - 35* Schiffel, Alpenstimmen aus Oberösterreich . . .
 - 36* Conradi-Schulz, Berlin, wie es weint und lacht . . .
 37. Haustein, Des Frühlingsmorgen Duft und Pracht, Fantasie (Preisgekrönt) . . .
 - 38* Thauer, Gruß übers Meer, Réverie (Preisgekrönt) . . .
 39. Smetak, Ein Märchen, Tonstück (Preisgekrönt) . . .
 40. Spiegelberg, Zur Weihe des Tages, Hymnus . . .
 41. " Des Sängers Fluch, Tondichtung . . .
 - 42** Eberhard, Frischer Mut, leichtes Blut, Marsch . . .
 43. Wormsbacher, Scherzo C Dur . . .
 44. " Erinnerung a. d. Niagarafälle, Fantasie . . .
 45. " Serenade Pathétique . . .

Nr. 24-29 auch in einem
Heft als Sammlung
„Sprudelnder Quell“
Heft I erschienen.

- Nr.
46. Gounod-Wormsb., „Faust-Fantasie“ a. d. Op. Margarethe . . .
 47. Spiegelberg, Andante sinfonica . . .
 48. " Zwischen zwei Welten Tondichtung . . .
 49. Seifert, H., Aus der guten, alten Zeit, Ländler . . .
 50. Wormsbacher, Liebesträume, Walzer-Rondo . . .
 51. " Regatta-Marsch . . .
 52. " Geburtstags-Ständchen . . .
 53. Max Schulz, Loreley-Paraphrase (v. Nesvadba) . . .
 54. Wormsbacher, Am schönen Hudson-Strand, Capriccio . . .
 55. " Traumbild (Vision), Fantasie . . .
 56. " In rosiger Laune, Konzert-Polka . . .
 57. " „Narcissus“, Blumen-Gavotte . . .
 58. " „Glückliche Herzen“, Salon-Mazurka . . .
 59. Liebeck-Pugh, „Feenreigen“, Walzer . . .
 60. Brämer, Franz, Abendruhe . . .
 61. " „Auf Rosenpfaden, Walzer“ . . .
 62. Rubinstein, „Melodie“ (arr. Wormsbacher) . . .

* Nur für Zither I, II, Altzither, Violine I (II, III, Cello, Gitarre) erschienen.

** Nur für Mandolinenchor erschienen.

Traumbild.

(VISION.)

Zither I.

Andante con espressione.

H. Wormsbacher, Op. 49.

f *mf*

a tempo *poco ritard.* *p*

mf

f

ff 4 3 2 1

Meno mosso. *p*

Zither I.

The first system of music features a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes, accented with slurs. The bass clef part provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) in the second and fourth measures.

The second system continues the piece with similar melodic and harmonic textures. The bass clef part features a series of chords in the first few measures, followed by more active lines. Dynamics include *f* (forte) in the first measure.

The third system begins with a *ff* (fortissimo) dynamic and includes a section labeled "Cadenza ad libit." with a *p* (piano) dynamic. The treble clef part has a complex melodic line with triplets and a 9-measure phrase. The bass clef part has chords and moving lines. The system concludes with a *Tempo I.* marking and a change to common time (C).

The fourth system continues with a *mf* (mezzo-forte) dynamic. The treble clef part has a melodic line with slurs and accents. The bass clef part has chords and moving lines.

The fifth system features a *f* (forte) dynamic. The treble clef part has a melodic line with slurs and accents. The bass clef part has chords and moving lines. The system concludes with a *ff* (fortissimo) dynamic and a 4-3-2-1 fingerings sequence.

The sixth system continues with a *f* (forte) dynamic. The treble clef part has a melodic line with slurs and accents. The bass clef part has chords and moving lines. The system concludes with a *p* (piano) dynamic and a final chord.

Traumbild.

(VISION.)

Zither II.

H. Wormsbacher, Op. 49.

Andante con espressione.

f

mf

pizz.

p a tempo

mf loco

f

ff

Meno mosso.

p

poccrit.

Zither II.

The first system of musical notation for Zither II. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *ff* and *f*.

The second system of musical notation for Zither II. It continues the piece with similar melodic and harmonic textures. The upper staff has a more active melodic line with some slurs, and the lower staff continues with a steady accompaniment. Dynamics are not explicitly marked in this system.

The third system of musical notation for Zither II. It begins with a section marked *Tempo I.* and *pizz.* (pizzicato). The upper staff has a melodic line with a *Zither I.* marking above it. The lower staff has a *Cadenza* marking above it. Dynamics include *ff* and *p*. The system concludes with a common time signature.

The fourth system of musical notation for Zither II. It features a melodic line in the upper staff and a more active, rhythmic accompaniment in the lower staff. The dynamic marking *mf loco* is present. The system ends with a common time signature.

The fifth system of musical notation for Zither II. It continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *f* and *ff*.

The sixth system of musical notation for Zither II. It concludes the piece with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *f* and *p*.