

≡ Mandolinata ≡

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Wertvolle Musik für Zitherchor und Mandolinen-Quartett

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

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|------|-----------------------|--|---|
| 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. | Wormsbacher-Ragotzky, | Weihnachtslieder-Fantasie . . . | |
| 22** | Ragotzky, | Volkslieder-Potpourri . . . | |
| 23. | Schiffel, | Freischütz-Fantasie . . . | |
| 24. | Wormsbacher, | Über Berg und Tal, Marsch . . . | } Nr. 24-29 auch in einem
Heft als Sammlung
„Sprudelnder Quell“
Heft I erschienen. |
| 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 . . . | |
| 46. | Gounod-Wormsb., | „Faust-Fantasie“ a. d. Op. Margarethe . . . | |
| 47. | Spiegelberg, | Andante sinfonica . . . | |
| 48. | „ | Zwischen zwei Welten . . . | |
| 49. | Seifert, H., | Aus der guten, alten Zeit, Ländler . . . | |
| 50. | Wormsbacher, | Liebesträume, Walzer-Rondo } II. Heft d. Samm-
lung: „Spru-
delnder Quell“ | |
| 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, | „Feenreigen“, Walzer . . . | |

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

** Nur für Mandolinchor erschienen.

Narcissus!

Zither I.

BLUMEN-GAVOTTE.

Henry Wormsbacher, Op. 74.

Introduction.

Musical notation for the Introduction section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece begins with a forte (*f*) dynamic, followed by fortissimo (*ff*) and then piano (*p*). The notation includes various chords and melodic lines.

Gavotte.

Musical notation for the first system of the Gavotte section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece begins with a mezzo-forte (*mf*) dynamic. The notation includes various chords and melodic lines.

Musical notation for the second system of the Gavotte section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece continues with a mezzo-forte (*mf*) dynamic. This system includes first and second endings, with fingerings indicated by numbers 1-4.

Musical notation for the third system of the Gavotte section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece continues with a forte (*f*) dynamic. This system includes first and second endings, with fingerings indicated by numbers 1-4.

Musical notation for the fourth system of the Gavotte section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece continues with a piano (*p*) dynamic. This system includes first and second endings, with fingerings indicated by numbers 1-4.

Musical notation for the fifth system of the Gavotte section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece continues with a mezzo-forte (*mf*) dynamic. This system includes first and second endings, with fingerings indicated by numbers 1-4.

Zither I.

TRIC.

3 2 1 1 4 1 1 2 3 2 1 2 3 4 1 1 1 3 4 1 3 2 1 1

p *mf*

4 1 1 2 4 3 2 1 4 3 1 4 0 1 2 4 1. 2. *f*

mf

mf *cresc.*

mf accel. *p*

D. S. al Coda. §

⊕ CODA.

mf *mf* *mf* *f*

Narcissus!

BLUMEN-GAVOTTE.

Zither II.

Henry Wormbacher, Op. 74.

Introduction.

Handwritten annotations: 2, 4, C#, A

The introduction consists of two staves in G major (one sharp) and common time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f*, *ff*, and *p*.

Gavotte.

Handwritten annotations: 2, 4

The first system of the Gavotte features a 3/4 time signature. The right hand has a melodic line with slurs and accents, while the left hand plays chords and single notes. Dynamics include *pizz.* and *loco mf*.

Handwritten annotations: 2, 3, 1., 2., B

The second system continues the Gavotte melody. It includes first and second endings. The right hand has a melodic line with slurs and accents, while the left hand plays chords and single notes. Dynamics include *mf*.

Handwritten annotations: 4, 2, 0, 4, 1.

The third system continues the Gavotte melody. It includes first and second endings. The right hand has a melodic line with slurs and accents, while the left hand plays chords and single notes. Dynamics include *f*.

Handwritten annotations: 2., 3, pizz.

The fourth system continues the Gavotte melody. It includes first and second endings. The right hand has a melodic line with slurs and accents, while the left hand plays chords and single notes. Dynamics include *p* and *pizz.*

Handwritten annotations: 2, 3, 1/2

The fifth system concludes the Gavotte. The right hand has a melodic line with slurs and accents, while the left hand plays chords and single notes. Dynamics include *loco mf*.

Zither II.

TRIO.

First system of musical notation for the Trio section. It consists of a treble and bass staff. The treble staff begins with a melodic line marked *p* (piano). The bass staff provides a harmonic accompaniment. A first ending bracket is present, with a '3' above it indicating a triplet. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Second system of musical notation. The treble staff features a melodic line with a triplet marked '3'. The system is divided into two first endings, labeled '1.' and '2.'. The second ending concludes with a *f* (forte) dynamic marking.

Third system of musical notation. The treble staff continues the melodic line. The bass staff has a triplet marked '3'. The system concludes with a *mf* dynamic marking.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff has a triplet marked '3'. A *cresc.* (crescendo) marking is present. The system concludes with a *mf* dynamic marking.

Fifth system of musical notation. The treble staff has a melodic line with a triplet marked '3'. The system begins with a *mf accel.* (mezzo-forte, accelerating) marking and ends with a *p* (piano) marking. The system concludes with a double bar line and a Coda symbol (§).

D. S. al Coda §

⊕ CODA

Coda section of musical notation. It consists of a treble and bass staff. The treble staff begins with a melodic line marked *mf* (mezzo-forte). The bass staff provides a harmonic accompaniment. A first ending bracket is present, with a '4 1 -' above it. The system concludes with a *f* (forte) dynamic marking and a Coda symbol (§).