

„MANDOLINATA“

Musikverlag

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In Leipzig bei Fritz Schuberth Jr.

Moderne Musik für Zither- und Mandolinenchöre

	Mk.		Mk.
Wormsbacher, Henry, Op. 29. „Waldeinsamkeit“ , Idylle.		Schiffel, E. „Freischütz-Fantasie“ arr. aus Weber's „Freischütz“ für 2 Diskant- 1 Altzither und Streich quartett	4.80
Für 2 Streich-, 2 Diskant-, 1 Altzither	3.—	Für 3 Mandolinen, Mandola und Gitarre	3.—
Dazu Cello 40 Pfg., Harmoniumstimmen 75 Pfg.		— Op. 37 „ Etwas Herziges “ Concert-Polka, Zither-Solo	—80
Für 2 Mandolinen, Mandola, Gitarre	1.60	Für 2 Diskant- und Altzither	2.—
— Op. 34. „ Schwarze Geister “ (Black Ghosts), Original Cake Walk (Negertanz).		Dazu erschienen: Streichquartett Begl. ad libit	1.—
Für Zither-Solo	1.—	Für 2 Mandolinen, Mandola, Gitarre	1.60
" 2 Zithern	2.—	— Op. 53 „ März-veilchen “, Polka-Mazurka Zither Solo	—80
" 2 Streich-, 2 Diskant-, 1 Altzither	3.80	Für 2 Diskant- und Altzither	2.—
" 2 Mandolinen, Mandola, Gitarre	1.60	Dazu erschienen: Streichquartett-Begl. ad libit	1.—
— Op. 22. „ Freundschafts-Gavotte .“		Für 2 Mandolinen, Mandola, Gitarre	1.60
Für Zither-Solo	—80	Siegmund, H. Op. 16. „Alpenlieder-Potpourri“ , Zither-Solo	1.20
" 2 Zithern	1.40	Für 1 Streich-, 2 Diskant- und Altzither	3.80
" 2 Streich-, 2 Diskant-, 1 Altzither	2.80	" 2 Mandolinen, Mandola, Gitarre	2.10
" 2 Mandolinen, Mandola, Gitarre	1.60	INHALT: Kärnthner Lieder marsch. Ueber Berg und Tal. Schaut der Jäger in das Tal Zwa Sternlan am Himmel. Mei Diarnl is harb auf mi. Auf der Alm, da gib'ts ka Säud.	
— Op. 32. „ Empire-Marsch .“ (Freiheits-Marsch).		Conradi, A. Ouvertüre zu „Berlin, wie es weint und lacht“ , arrang. von Max Schulz Zither-Solo	1.50
Für Zither-Solo	—80	Für 1 Streich-, 2 Diskant- und Altzither	4.80
" 2 Zithern	1.40	Spiegelberg, P. Op. 113 „Zur Weihe des Tages.“	
" 2 Streich-, 2 Diskant-, 1 Altzither	2.80	Hymnus für großen Zitherchor, 2 Zithern u. Altzither	3.20
" 2 Mandolinen, Mandola, Gitarre	1.60	Für Violine I, II, III, Cello, Bass und Gitarre	2.60
— Op. 12. „ Jubiläums-Gavotte .“		— Op. 103. „ Des Sängers Fluch “, Tondichtung nach der Ballade von L. Uhland. Für 2 Diskant-, 1 Alt-, 2 Streichzither und Cello	4.50
Für Zither-Solo	—80	Kreutzer, Conradin. Abendgebet aus „Das Nachtlager von Granada“ mit Text	—80
" 2 Zithern	1.40	Für 2 Zithern	1.40
" 2 Streich-, 2 Diskant-, 1 Altzither	2.80	" 2 Diskant-, Altzither, 3 Streichzithern (3 Mandolinen, ad libit.), Altstreichzither (Mandola ad libit.)	3.60
" 2 Mandolinen, Mandola, Gitarre	1.60	Gitarrenstimme dazu	—40
— Op. 31. „ Opern-Potpourri .“		Wormsbacher, H., Op. 65. „Herzlich Willkommen“ Ouverture	
Für Zither-Solo	1.50	Zither I Mk. 1.20; Zither II und Altzither je Mk. 1.—	1.—
" 2 Zithern	2.50	Cello Mk.—50; Mandoline (Violine) I, II, Mandola, Gitarre je Mk.—50;	
" 2 Streich-, 2 Diskant-, 1 Altzither	4.50	— Op. 44. „ Frühlingsblüten “, Konzertwalzer	
" 2 Mandolinen, Mandola, Gitarre	2.—	Zither I (Solo) Mk. —80; Zith II, Altzith., Mandol. (Viol.) I, je —60; Mandol. II, Mandola, Gitarre, Cello je —40	
— Op. 36. „ Eine Blume aus Italien .“ Großer Konzert-Walzer von G. v. Stefano.		— Op. 62a. „ Ueber Berg und Tal “, je Zither I	—80
Für Zither-Solo	1.20	Marsch. je Zith. II u. Altzither à	—60
" 2 Zithern	2.20	— Op. 62b. „ Im Sternenlicht “, Réverie. Mand. (Viol.) I, II, Mandola, Gitarr, Cello à	—40
" 2 Streich-, 2 Diskant-, 1 Altzither	4.—	— Op. 62c. „ Im Waldesgrün “, Walzer. Complet in einem Heft: für Zither I, II, Altzither à	2.25
" 2 Mandolinen, Mandola, Gitarre	2.—	— Op. 62e. „ Herzensgruß “, Walzer. für 2 Mandolinen, Mandola, Gitarr. Cello à	1.40
— Op. 50. „ Triumph-Marsch “ für Zither-Solo	—80	— Op. 62f. „ Im Freundeskreise “, Polka.	
Für 2 Zithern	1.40		
" 2 Diskant-, 1 Altzith., 2 Violinen, Cello	3.40		
" 2 Mandolinen, Mandola, Gitarre	1.80		
Pfleger, Jos. „Weihnachtslieder-Fantasie.“			
Für 1 Zither mit Text	1.—		
Für Zith. I, II, Altzither (Arr. H. Wormsbacher)	2.40		
Für 2 Mandolinen, Mandola, Gitarre (mit Gesang)	2.—		
Schiffel, E. Op. 60 „Alpenstimmen aus Oberösterreich“ , große Fantasie	1.20		
Für 2 Zithern	2.—		
" 2 Diskant- und Altzither	2.80		
Dazu erschienen: Streichquartett-Begl. ad lib.			

Zither I oder Zither Solo. The Empire March.

Tempo di Marcia.

Henry Wormsbacher, Op. 32.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music begins with a forte (*ff*) dynamic. A first ending bracket spans the first two measures, followed by a second ending bracket for the next two measures. A piano (*p*) dynamic marking is placed above the second ending.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A mezzo-forte (*mf*) dynamic marking is present in the latter part of the system.

The third system continues with two staves. The upper staff has a melodic line with some slurs. The lower staff has a steady accompaniment. A forte (*f*) dynamic marking is used in the middle of the system.

The fourth system features two staves and includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The music starts with a forte (*ff*) dynamic and ends with a piano (*p*) dynamic.

The fifth system continues with two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamics of forte (*f*) and fortissimo (*ff*) are indicated.

The sixth system is the final system on the page, consisting of two staves. It includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The music concludes with a fortissimo (*ff*) dynamic in the first ending and a piano (*f*) dynamic in the second ending, which ends with the word 'Fine'.

First system of musical notation for the Trio section. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a forte (*ff*) dynamic marking and contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking appears in the middle of the system.

Second system of musical notation. The treble staff starts with a mezzo-forte (*mf*) dynamic marking. It features a melodic line with a long, expressive slur. The bass staff continues the accompaniment. Dynamic markings include *ff* and *p*.

Third system of musical notation. It includes first and second endings, marked with '1.' and '2.'. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff provides accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a *ff* dynamic marking. The instruction *Sul C* is written above the staff. The bass staff provides accompaniment.

Fifth system of musical notation. The instruction *Grandioso* is written above the staff. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff provides accompaniment.

Sixth system of musical notation. The instruction *Marsch Da Capo al Fine* is written above the staff. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff provides accompaniment.