

# Mandolinata

ig 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. Wormsbacher-Ragotzky, Weihnachtslieder-Fantasie . . . . .
- 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 Pathetique . . . . .

Nr. 24-29 auch in einem Heft, als Sammlung „Sensibler Quartett“ Heft I erschienen.

Nr.

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

\*\* Nur für Mandolinchor erschienen.

# Wald-Einsamkeit.

## Idylle.

Zither I.

Henry Wormsbacher, Op. 29.

Andante.

The musical score is written for Zither I in 3/4 time. It consists of four systems of music. The first system is marked 'Andante' and includes dynamics 'p', 'f', and 'mf'. The second system continues the piece. The third system features intricate fingering (e.g., 3 1 1 2 3, 3 1 1 2 3 4, 1 1 2) and dynamics 'mf' and 'f'. The fourth system concludes with a 'ritard.' marking and a final chord.

Cantabile.

The musical score is written for Zither I in 3/4 time. It consists of one system of music. The first system is marked 'Cantabile' and includes dynamics 'p a tempo' and 'mf'.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a mezzo-forte (*mf*) dynamic. The notation includes various chords and melodic lines. There are two fermatas at the end of the system, one above the treble staff and one below the bass staff.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music begins with a pianissimo (*pp*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a forte (*f*) dynamic. The notation includes various chords and melodic lines. There are three first and second fingerings (1 and 2) indicated above the treble staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The notation includes various chords and melodic lines.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music begins with a piano (*p*) dynamic. The notation includes various chords and melodic lines. There are two accents (>) above the bass staff. The system ends with the instruction "D.C. al" followed by a fermata symbol.

The Coda section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The section begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic, and ends with a very pianissimo (*ppp*) dynamic. The notation includes various chords and melodic lines, including triplets in the treble staff. The section is enclosed in a box with fermata symbols at the top and bottom.