

M o d e r n e s Mandolinenorchester

- Nr. 1. RITTER, TH., Ländliche Hochzeit, in 3 Sätzen
(mit Schiagzeug, Glockenspiel und Orgel)
- Nr. 2. JUREK, W. A., Deutschmeister-Regimentsmarsch
- Nr. 3. WAGNES, ED., Die Bosniaken kommen — Marsch
- Nr. 4. GRUNFELD, A., Kleine Serenade
- Nr. 5. SUPPÉ, FR. v., Dichter und Bauer — Ouvertüre
- Nr. 6. SUPPÉ, FR. v., Die schöne Galathee — Ouvertüre
- Nr. 7. SUPPÉ, FR. v., Flotte Burache — Ouvertüre
- Nr. 8. SUPPÉ, FR. v., Paraphr. III — Ouvertüre
- Nr. 9. RITTER, TH., Jubiläumsmarsch
- Nr. 10. POSER, E., Mandolinenchor marsch
- Nr. 11. RITTER, TH., Da Capo — Marsch
- Nr. 12. RITTER, TH., Begrüßungsmarsch
- Nr. 13. RITTER, TH., Amazonenritt — Marsch
- Nr. 14. RITTER, TH., Weihnachtsovertüre
- Nr. 15. FUCIK, J., Op. 68, Einzug der Gladiatoren
- Nr. 16. RITTER, TH., Treue um Treue — Marsch
- Nr. 17. FLOTOW, FR. v., Hymne a. d. Oper „Stradella“ (mit Harfe)
- Nr. 18. RITTER, TH., Schubert-Fantasie
- Nr. 19. MOZART, W. A., Ouvertüre zur Oper „Don Juan“
- Nr. 20. BACH, JOH. SEB., Ave Maria. Gedanken von CH. GOUNOD über das 1. Präludium von Joh. Seb. Bach (mit Harfe)
- Nr. 21. TSCHAIKOWSKY, P., Op. 39 Nr. 24. In der Kirche
- Nr. 22. TSCHAIKOWSKY, P., Op. 37 Nr. 10. Herbstlied (Oktober)
- Nr. 23. TSCHAIKOWSKY, P., Op. 40 Nr. 2. Chanson triste
- Nr. 24. TSCHAIKOWSKY, P., Op. 40 Nr. 6. Lied ohne Worte
- Nr. 25. RITTER, TH., Pierrot-Ständchen
- Nr. 26. RITTER, TH., Unter der Dorflinde. Deutsche Volks- und Tanzweisen
- Nr. 27. RITTER, TH., Westfälischer Volkentanz
- Nr. 28. LISZT, Fr., Pusztá-Wehmut
- Nr. 29. GOUNOD, CH., Frühlingssied (mit Harfe)
- Nr. 30. ADAM, A., Ouvertüre „Si j'étais roi“ (mit Harfe)
- Nr. 31. SCHUBERT, FR., Scherzo (Op. posth.)
- Nr. 32. ALTHOFF, W., Ständchen
- Nr. 33. ALTHOFF, W., Scherzo (G Dur)
- Nr. 34. ALTHOFF, W., Polonaise
- Nr. 35. KÉLER-BÉLA, Lustspiel-Ouvertüre
- Nr. 36. RUBINSTEIN, ANT., Op. 109 Nr. 7. „Toréador et Andalouse“ a. d. Suite „Bai Costumé“
- Nr. 37. CZIBULKA, A., Stephanle-Gavotte
- Nr. 38. CZIBULKA, A., Liebestraum
- Nr. 39. FLOTOW, FR. v., Ouvertüre z. Oper „Martha“
- Nr. 40. HANDEL, G. F., Largo
- Nr. 41. ADAM, CH. A., Ouvertüre „Giraudo“ für Mandoline Ia, b, Mandoline Ila, b, Mandola I, II, Gitarre, bearbeitet von JAR. KUBAT
- Nr. 42. TITL, A. E., Ouvertüre „Eine Alpenblume“ bearbeitet von JAR. KUBAT
- Nr. 43. SUPPÉ, FR. v., Teufelsmarsch
- Nr. 44. SUPPÉ, FR. v., Boccaccio-Marsch
- Nr. 45. SUPPÉ, FR. v., Ouvertüre „Leichte Cavallerie“
- Nr. 46. SUPPÉ, FR. v., Ouvertüre „Ein Morgen, ein Mittag, ein Abend in Wien“
- Nr. 47. SUPPÉ, FR. v., Ouvertüre „Pique Dame“
- Nr. 48. SUPPÉ, FR. v., Ouvertüre „Banditenstreiche“
- Nr. 49. SUPPÉ, FR. v., Entr'acte und Introduction „Donna Juanita“, Harfensolo m. Mandolinenorchester
- Nr. 50. GODARD, B., Berceuse (Wiegenlied)
- Nr. 51. GODARD, B., Op. 26. 1. Walzer As Dur
- Nr. 52. RITTER, TH., Bolero, Fantasie (mit Harfe)
- Nr. 53. RITTER, TH., Paraphrase über das G. Reichardt'sche Lied „Das Bild der Rose“
- Nr. 54. THOMAS, AMBR., Entr'acte aus der Oper „Mignon“
- Nr. 55. THOMAS, AMBR., Fantasie aus der Oper „Mignon“
- Nr. 56. THOMAS, AMBR., Lied mit Text: „Kennst du das Land“ aus der Oper „Mignon“
- Nr. 57. RITTER, TH., Altes Minnelied: Wach' auf, meines Herzens Schöne (mit Gesang ad lib.)
- Nr. 58. NOVAČEK, Castaldo-Marsch
- Nr. 59. RITTER, TH., Wolgaklänge, Russische Volks- und Tanzweisen
- Nr. 60. GRANZOW, PAUL, Op. 138 Nr. 1. Lugano-Serenade
- Nr. 61. GRANZOW, PAUL, Op. 138 Nr. 2. Siciliana (Cigale auf Lussin)
- Nr. 62. GRANZOW, PAUL, Op. 138 Nr. 3. Tanz der Mädchen von Postano

herausgegeben von Theodor Ritter

BESETZUNG: MAND. II. ALTMAND, MANDOLA, MAND. CELLO, GITARRE, BASS, FLÖTE

JEDE STIMME IST EINZELN ZU BEZIEHEN.

FRIEDRICH HOFMEISTER, LEIPZIG

FÜR HOLLAND: BAREND VAN ZWIETEN, ALPHEN A. D. RIJN.

Printed in Germany

Castaldo Marsch.

Mandoline I.

R. Novaček.
Bearbeitung v. Th. Ritter.

ff sf f

f

ff

poco rit. a tempo

p

f

f sf sf

Trio.

f p

div. ff

D.C. al Fine.

Fine.

Castaldo Marsch.

Mandola.

R. Novaček.
Bearbeitung v. Th. Ritter.

The musical score is written for Mandola in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic. The second and third staves continue the melody with *f* dynamics. The fourth staff features a first ending (1.) and a second ending (2.) marked *marcato* with a *ff* dynamic. The fifth staff includes the instruction *poco rit. a tempo* and a *p* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a first ending (1.) and a second ending (2.) marked *Fine.* with a *sf* dynamic. The eighth staff is marked *Trio.* and has a *f* dynamic. The ninth staff has a *ff* dynamic. The tenth staff concludes with a *D.C. al Fine.* instruction.

Castaldo Marsch.

Gitarre (Direktion).

R. Novaček.
Bearbeitung v. Th.Ritter.

Mandolino I.

Gitarre.

ff Tutti.

sf

sf

sf

1. 2.

marcato

sf

poco rit *a tempo*

p *poco rit.* *a tempo* *p*

sf

First system of music. It consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two sharps (F# and C#). The piece concludes with a first ending (marked '1.') and a second ending (marked '2.'). The word 'Fine.' is written at the end of the second ending.

Trio.

Second system of music, labeled 'Trio.'. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two sharps. Dynamics include *f* (forte) and *p* (piano). The text 'Mda. M.C.' is written above the treble staff.

Third system of music, continuing the Trio section. It consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two sharps.

Fourth system of music, continuing the Trio section. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two sharps. Dynamics include *ff* (fortissimo) and *div.* (divisi).

Fifth system of music, continuing the Trio section. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two sharps. Dynamics include *f* (forte) and *Fl.* (flauto).

Sixth system of music, continuing the Trio section. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two sharps. Dynamics include *f* (forte) and *Fl.* (flauto). The piece concludes with the instruction 'D.C. al Fine.' and a 'Vcl' marking.

Castaldo Marsch.

Mandoloncello.

R. Novaček.
Bearbeitung v. Th. Ritter.

The musical score is written for Mandoloncello in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The first staff begins with a fortissimo (*ff*) dynamic. The second staff has a forte (*f*) dynamic. The third staff continues with a forte (*f*) dynamic. The fourth staff features first and second endings, with dynamics of *ff* and *poco rit.*. The fifth staff includes the instruction *a tempo* and a piano (*p*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff includes first and second endings and ends with the instruction *Fine*. The eighth staff is marked *Trio* and begins with a forte (*f*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a fortissimo (*ff*) dynamic. The eleventh staff concludes the piece with a forte (*f*) dynamic.

Castaldo Marsch.

Bass.

R. Novaček.
Bearbeitung v. Th. Ritter.

The musical score is written for Bass in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and includes a first ending bracket. The second staff continues with a forte (*f*) dynamic. The third staff features a first ending bracket. The fourth staff includes a first ending bracket, a *marcato* marking, and a forte (*f*) dynamic. The fifth staff has a *poco rit.* marking, a *p* dynamic, and an *a tempo* marking. The sixth staff continues with a forte (*f*) dynamic. The seventh staff includes a first ending bracket, a forte (*f*) dynamic, and a *Fine* marking. The eighth staff is labeled *Trio* and starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The ninth staff features a first ending bracket and a fortissimo (*ff*) dynamic. The tenth staff concludes the piece with a forte (*f*) dynamic.

