

M o d e r n e s Mandolinenorchester

- Nr. 1. RITTER, TH., Ländliche Hochzeit, in 3 Sätzen
(mit Schlagzeug, Glockenspiel und Orgel)
- Nr. 2. JUREK, W. A., Deutschmeister-Marsch
- Nr. 3. WAGNES, Die Bosniaken kommen. Marsch
- Nr. 4. GRÜNFELD, A., Kleine Serenade
- Nr. 5. SUPPÉ, FR. v., Dichter u. Bauer — Ouvert.
- Nr. 6. SUPPÉ, FR. v., D. schöne Galathee — Ouvert.
- Nr. 7. SUPPÉ, FR. v., Flotte Bursche — Ouvertüre
- Nr. 8. SUPPÉ, FR. v., Paraphrase III — Ouvertüre
- Nr. 9. RITTER, TH., Jubiläumsmarsch
- Nr. 10. POSER, E., Mandolinenchormarsch
- Nr. 11. RITTER, TH., Da Capo — Marsch
- Nr. 12. RITTER, TH., Begrüßungsmarsch
- Nr. 13. RITTER, TH., Amazonenritt — Marsch
- Nr. 14. RITTER, TH., Weihnachtsouvertüre
- 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“
- Nr. 18. RITTER, TH., Schubert-Fantasie
- Nr. 19. MOZART, W. A., Ouvertüre zu „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., in der Kirche
- Nr. 22. TSCHAIKOWSKY, P., Herbstlied (Oktober)
- Nr. 23. TSCHAIKOWSKY, P., Chanson triste
- Nr. 24. TSCHAIKOWSKY, P., Lied ohne Worte
- Nr. 25. RITTER, TH., Pierrot-Ständchen
- Nr. 26. RITTER, TH., Unter der Dorflinde. Deutsche
Volke und Tanzweisen
- Nr. 27. RITTER, TH., Westfälischer Volkstanz
- Nr. 28. LISZT, Fr., Pusztá-Wehmüt
- Nr. 29. GOUNOD, CH., Frühlingsslied (mit Harfe)
- Nr. 30. ADAM, A., Ouvertüre „Si j'étais roi“
- Nr. 31. SCHUBERT, FR., Scherzo (Op. posth.)
- Nr. 32. ALTHOFF, W., Ständchen
- Nr. 33. ALTHOFF, W., Scherzo (C 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 „Bal Costumé“
- Nr. 37. CZIBULKA, A., Stephanie-Gavotte
- Nr. 38. CZIBULKA, A., Liebesträum
- Nr. 39. FLOTOW, FR. v., Ouvertüre z. Oper „Martha“
- Nr. 40. HANDEL, G. F., Largo
- Nr. 41. ADAM, CH. A. Ouvertüre „Giralda“, be-
arbeitet 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., Ouvert. „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 mit Orchester
- 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.
Reichardtsche Lied „Das Bild der Rose“
- Nr. 54. THOMAS, AMBR., Entr'acte aus „Mignon“
- Nr. 55. THOMAS, AMBR., Fantasie aus „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., Wolgalklänge
- Nr. 60. GRANZOW, PAUL, Lugano-Serenade
- Nr. 61. GRANZOW, P., Siciliana (Cigale auf Lussin)
- Nr. 62. GRANZOW, P., Tanz der Mädchen v. Positano
- Nr. 63. BRAHMS, JOH., Ungarische Tänze Nr. 5
- Nr. 64. BRAHMS, JOH., Ungarische Tänze Nr. 6
- Nr. 65. BRAHMS, JOH., Ungarische Tänze Nr. 4
- Nr. 66. BRAHMS, JOH., Ungarische Tänze Nr. 7
- Nr. 67. BRAHMS, JOH., Op. 10 Nr. 1. Ballade
- Nr. 68. BRAHMS, JOH., Op. 119 Nr. 4. Rhapsodie
- Nr. 69. RITTER, TH., „Marionetten“, für Gitarre-
chor mit Mandolinenorchester
- Nr. 70. RITTER, TH., Pastorale für Oboe, Flöte,
und Mandolinenorchester
- Nr. 71. RITTER, TH., Märchenbilder, Fantasie
- Nr. 72. BOIELDIEU, A., Ouvert. „Calif v. Bagdad“
- Nr. 73. RITTER, TH., Orientalischer Marsch
- Nr. 74. RITTER, TH., Russische Fantasie
- Nr. 75. RITTER, TH., Tanz-Vision
- Nr. 76. RITTER, TH., Menuett (D dur)
- Nr. 77. RITTER, TH., Volksliebliche (Lieder-Potp.)
- Nr. 78. RITTER, TH., Ungarische Rhapsodie
- Nr. 79. MAILLART, A., Ouvertüre „Das Glückchen
des Eremiten“
- Nr. 80. RITTER, TH., Konzert-Suite Nr. 1 in 4 Sätzen
(Präludium, Romanze, Serenade, Marsch)
- Nr. 81. ALTHOFF, W., Walzer e moll Nr. 1
- Nr. 82. ZELLER, K., Melodien a. „Der Vogelhändler“
- Nr. 83. ZELLER, Konzert-Walzer a. „Vogelhändler“
- Nr. 84. ZELLER, Melodien aus „Der Obersteiger“
- Nr. 85. RITTER, TH., Westfalenklänge. Ein Melo-
dienkranz westfälischer Volkslieder
- Nr. 86. STRAUSS, JOS., Dörfchwalben a. Österreich
- Nr. 87. STRAUSS, JOH., An der schönen blauen
Donau
- Nr. 88. STRAUSS, JOH., Melodien aus der Operette
„Die Fledermaus“
- Nr. 89. STRAUSS, JOH., Melod. a. „Zigeunerbaron“
- Nr. 90. STRAUSS, JOH., Rosen aus dem Süden
- Nr. 91. STRAUSS, JOH., Geschichten aus dem
Wiener Wald
- Nr. 92. RITTER, TH., Klänge vom Rhein
- Nr. 93. RITTER, TH., „Leise flehen meine Lieder“.
Zyklus bekannter Liebeslieder u. Ständchen

herausgegeben von Theodor Ritter

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

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Lustspiel-Ouverture

Mandoline I

Kéler Béla
bearb. von Th. Ritter.

Andante maestoso

The score is written for Mandoline I in G major, 2/4 time. It begins with a dynamic of *ff* and a tempo of *Andante maestoso*. The first four staves feature a melodic line with various dynamics including *ff*, *p*, and *f*, and include trills and triplets. The fifth staff marks a change to *a tempo* with a dynamic of *ff*. The sixth staff begins the *Allegro vivo* section with a dynamic of *p scherzando*. The final two staves continue the lively tempo with dynamics of *f* and *ff*, featuring triplets and accents. The piece concludes with a final *ff* dynamic.

ff *p* *ff* *p* *f* *a tempo* *ff* *p* *Allegro vivo* *p scherzando* *Mda.* *cresc.* *f* *ff* *Mand. II/III. Ob.*

Mandoline I

Fl.

f *ff*

p *f* *p dolce*

mp

rit. *a tempo* *fp*

p a tempo

rallentando

cresca. *f*

Mandoline I

3 3 3 3 3 3

ff

p *f* *p*

f *p dolce*

8va ad lib.
mp dolce

rit. *Più mosso*
(*8va ad lib.*)
p

ff *p*

ff *ff*

p stacc. *ff* *p stacc.*

ff

ff

Lustspiel-Ouverture

Mandoline II

Kéler Béla
bearb. von Th. Ritter.

Andante maestoso

Musical score for Mandoline II, Andante maestoso section. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Andante maestoso'. The first staff contains measures 1-4, with dynamics *ff*, *p*, and *ff*. The second staff contains measures 5-8, with a *p* dynamic. The third staff contains measures 9-12, with trills (*tr*) and a *f* dynamic. The fourth staff contains measures 13-16, with dynamics *f*, *p*, and *f*. The fifth staff contains measures 17-20, with a *rit.* marking, a trill (*tr*), a *ff* dynamic, and a *p* dynamic. The sixth staff contains measures 21-24, with a *a tempo* marking and a *p* dynamic. The seventh staff contains measures 25-28, with a *cresc.* marking and a *f* dynamic. The eighth staff contains measures 29-32, with a *ff* dynamic. The ninth staff contains measures 33-36, with a *p* dynamic and a final measure marked with a '2'.

Allegro vivo

Mand. I

10

Musical score for Mandoline I, Allegro vivo section. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegro vivo'. The first staff contains measures 1-4, with a *cresc.* marking and a *f* dynamic. The second staff contains measures 5-8, with a *ff* dynamic and a *p* dynamic. The third staff contains measures 9-12, with a *p* dynamic and a final measure marked with a '2'.

Mandoline II

The musical score for Mandoline II consists of ten staves of music. The first staff begins with a trill (tr) and a crescendo (cresc.), followed by a forte (f) section with triplets and a fortissimo (ff) section. The second staff continues the melodic line. The third and fourth staves feature piano (p) and forte (f) dynamics. The fifth staff is marked '10' and 'Mand. I' with a mezzo-piano (mp) dynamic. The sixth staff includes a ritardando (rit.) instruction. The seventh staff is marked 'a tempo' and '1' with a fortissimo-piano (fp) dynamic. The eighth staff is marked 'a tempo' and '2' with a piano (p) dynamic and a rallentando (rallent.) instruction. The ninth staff repeats the trill and crescendo (cresc.) motif, with forte (f) and fortissimo (ff) dynamics. The tenth staff concludes the piece with a melodic flourish.

Mandoline II

p *f*

p *f*

10 Mand. I *mp dolce*

rit. *Più mosso* *p*

ff *p*

ff *ff* *p stacc.*

ff *p stacc.*

ff

ff

ff

Mod. Mand. Orch. Nr. 35
Lustspiel-Ouverture

Mandola

Kéler Béla
bearb. von Th. Ritter

Andante maestoso

ff *p* *ff*
p
f *p* *f* *ff* *rit.* *a tempo*
p
Allegro vivo
cresc. *f*
ff
cresc. *f* *ff*
f *Mdl. I*
mp *rit.* *a tempo* *fp*

Mandola

rall. *a tempo* Md. I
8

cresc. *f* *ff*

f *mp*

rit. *Più mosso*
p *ff*

p *ff* *ff*

p *ff* *p*

p marc.

ff

Lustspiel-Ouverture"

Gitarre.
(Direktion.)

Kéler Béla
bearb. von Th. Ritter.

Andante maestoso.

Mand. I. *ff* *Tutti* *p* *ff*

Gitarre. *ff* *Pk.* *p* *ff*

Fl. Ob.

f *p* *f* *Pk.* *p*

f *Pk.* *rit.* *tr.* *a tempo* *rit.* *tr.* *Ala tempo* *ff*

Ob. *tr.* *p* *Pk.*

Gitarre.

Allegro vivo.

pscherzando
M.C.
p Baß, Triang.

Fl.
Mdl. Harm.
p
cresc.
M. II. III. Ob.
2
cresc.

f
ff Pk.

Fl.
M. II. III. Ob. Harm.
Tr.
p

Mdl.
p
cresc.
M. II. III. Ob.
cresc.

f
ff Pk.
Tutti

Gitarre.

Fl. Ob.
Alt. Mdl. Harm.
p
f
p dolce
f
p dolce
Fl.
M. II, III. Harm. Mdl. C.
mp
mp
rit.
rit.

Gitarre.

a tempo *Tutti* *Fl.*

Spa tempo *ff* *Pk.* *Fl.* *Pk.* *3* *4* *2* *4* *3*

tr *Fl.* *tr* *Pk.* *rallentando* *rall.* *8* *Pk.*

a tempo *p* *M. II. III. Ob.* *Tr.* *p* *Fl.*

Mdl.

cresc. *M. II. III. Ob.* *cresc.* *f* *2* *3* *3* *3* *3* *3* *3*

Tutti *ff* *Pk.*

The musical score is written for guitar and includes parts for piano (Pk.), flute (Fl.), and other instruments. It consists of seven systems of music. The first system shows a piano part with chords and a flute part with melodic lines. The second system continues the piano part with various rhythmic patterns and the flute part with trills and melodic phrases. The third system introduces a 'rallentando' section with a 'rall.' marking and a piano part with sustained notes. The fourth system returns to 'a tempo' with a piano part featuring a trill and a flute part. The fifth system shows a piano part with a trill and a flute part with a melodic line. The sixth system features a piano part with a 'cresc.' marking and a flute part with a melodic line. The seventh system is a 'Tutti' section with a piano part featuring a 'ff' marking and a flute part with a melodic line.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation, including dynamic markings *p* and *f*, and instrument labels *Fl. Ob.* and *Altm. Mdl. Harm.*

Third system of musical notation, including dynamic markings *p* and *f*.

Fourth system of musical notation, including dynamic markings *p dolce* and *p*.

Fifth system of musical notation, including dynamic markings *p* and *mp dolce*, and numerical markings 1, 3, 3.

Sixth system of musical notation, including dynamic markings *mp dolce*, *M.III. Harm.*, and *Mdl. M. C.*

Seventh system of musical notation, including dynamic markings *rit.* and *Pk.*, and numerical markings 1, 3.

Gitarre.

Più mosso.
(*2^{da} ad lib.*)

p Tutti (ohne p) *ff*

p *ff* Pk.

p *ff* Pk.

ff *p stacc.*

ff *p stacc.* *ff* *ff marc.* Pk.

ff Pk.

Pk. Pk.

Lustspiel - Overture.

Mandolone. Cello.

Kaiser Billa
bearb. von Th. Ritter.

Andante maestoso.

Allegro viv.

a tempo

f p

rall.

a tempo

p

cresc.

f

p

f

f

rit.

p

ff

ff

ff

p

ff marc.

ff

Lustspiel-Ouverture

Baß

Kéler Béla
bearb. von Th. Ritter

Andante maestoso

Musical score for Bass, Andante maestoso section. The score consists of five staves of music in 3/4 time, key of D major. The first staff begins with a *ff* dynamic, followed by a *p* dynamic section, and ends with *ff*. The second and third staves continue the *p* dynamic. The fourth staff includes *rit.* and *a tempo* markings, with a *f* dynamic. The fifth staff begins with a *p* dynamic.

Allegro vivo

Musical score for Bass, Allegro vivo section. The score consists of three staves of music in 2/4 time, key of D major. The first staff begins with a *p* dynamic. The second staff ends with a *cresc.* marking. The third staff begins with a *f* dynamic and ends with a *ff* dynamic.

Baß

Musical score for Bass (Baß) in G major, consisting of 13 staves. The notation includes various dynamics and articulation marks:

- Staff 1: *p*
- Staff 2: *cresc.*, *f*
- Staff 3: *ff*
- Staff 4: *p*, *f*
- Staff 5: *p*, *f*, *p dolce*
- Staff 6: *pp*
- Staff 7: *rit.*, *a tempo*, *fp*
- Staff 8: *rall.*
- Staff 9: *a tempo*, *p*
- Staff 10: *cresc.*
- Staff 11: *f*, *ff*

Baß

p *f* *p* *mp* *rit.* *Più mosso* *p* *ff* *ff* *ff* *p* *ff* *ff marc.* *ff*

The musical score consists of 12 staves of bass notation. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff includes dynamic markings *p* and *f*. The third staff includes *p* and *f*. The fourth staff includes *mp*. The fifth staff includes *rit.* and *Più mosso*. The sixth staff includes *p*. The seventh staff includes *ff*. The eighth staff includes *ff*. The ninth staff includes *ff*. The tenth staff includes *p* and *ff*. The eleventh staff includes *p* and *ff marc.*. The twelfth staff includes *ff*. The final staff ends with five accents (>) over the notes.