

M o d e r n e s Mandolinorchester

- Nr. 1. RITTER, TH., Ländliche Hochzeit, in 3 Sätzen
(mit Schlagzeug, Glockenspiel und Orgel)
- Nr. 2. JUREK, W. A., Deutschemeler-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 Burache — Ouvertüre
- Nr. 8. SUPPÉ, FR. v., Paragraph 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 Dorfllinde. Deutsche Volks- und Tanzweisen
- Nr. 27. RITTER, TH., Westfälischer Volkstanz
- Nr. 28. LISZT, Fr., Pusztá-Wehmüt
- Nr. 29. GOUNOD, CH., Frühlinglied (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. „Torbador et Andalouse“ a. d. Suite „Bal Costumé“
- Nr. 37. CZIBULKA, A., Stephanie-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 „Giralda“, bearbeitet von JAR. KUBAT
- Nr. 42. TITL, A. E., Ouvertüre „Eine Alpenblume“ bearbeitet von JAR. KUBAT
- Nr. 43. SUPPÉ, FR. v., Teufelmarsch
- 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 „Plique Dame“
- Nr. 48. SUPPÉ, FR. v., Ouvertüre „Banditenstrolche“
- Nr. 49. SUPPÉ, FR. v., Entr'acte und Introduction „Donna Juanita“, Harfen solo 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. Reichardt'sche 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. NOVÁČEK, Castaldo-Marsch
- Nr. 59. RITTER, TH., Wolgakiänge
- Nr. 60. GRANZOW, PAUL, Lugano-Serenade
- Nr. 61. GRANZOW, P., Sicilliana (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. 4
- 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 Gitarrenchor mit Mandolinorchester
- Nr. 70. RITTER, TH., Pastorale für Oboe, Flöte, und Mandolinorchester
- Nr. 71. RITTER, TH., Märchenbilder, Fantasie
- Nr. 72. BOIELDIEU, A., Ouvert. „Callif 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., Volkliedblänge (Lieder-Potp.)
- Nr. 78. RITTER, TH., Ungarische Rhapsodie
- Nr. 79. MAILLART, A., Ouvertüre „Das Glöckchen 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 Melodienkranz westfälischer Volklieder
- Nr. 86. STRAUSS, JOS., Dorfschwalbena. 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., „Laise flehen meine Lieder“. Zyklus bekannter Liebelieder u. Ständchen
- Nr. 94. RITTER, TH., Weisen des Zupfgeigenhansl. Deutsche Volkslieder-Suite in 3 Abteilungen. I. Vom Scheiden; II. Liebesfreud — Liebesleid; III. Felerabend auf dem Lande (Schnurren und Tänze)



herausgegeben von Theodor Ritter

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

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

Printed in Germany

Deutschmeister-Regiments-Marsch.

Mandoline I.

W. A. Jurek.
Bearb. v. Th. Ritter.

Flott u. fesch.

Musical score for Mandoline I, first section. The score consists of five staves of music in G major (one sharp) and 2/4 time. The first staff begins with a dynamic marking of *ff* and ends with a repeat sign and a *f* dynamic. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.) with dynamics *ff*, *f*, *f*, and *p*. The fourth staff continues with dynamics *f*, *p*, *f*, and *p*. The fifth staff concludes with a first ending (1.) and a second ending (2.) leading to a *Fine.* marking.

Trio.

Musical score for Mandoline I, Trio section. The score consists of five staves of music in G major. The first staff begins with a dynamic marking of *f* and ends with a *p* dynamic. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.) with dynamics *ff* and *f*. The fourth staff continues with a *f* dynamic. The fifth staff concludes with a first ending (1.) and a second ending (2.) leading to a *ff f* dynamic and the instruction *M. D. C. al Fine.*

Deutschmeister-Regiments-Marsch.

Mod. Mand.-Orchester Nr.2.

Mandoline II.

W A Jurek.

Barb. v. Th. Ritter.

Flott u. fesch.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is indicated as "Flott u. fesch." The first staff contains two measures of music, starting with a fortissimo (*ff*) dynamic and ending with a forte (*f*) dynamic. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.), with dynamics ranging from fortissimo (*ff*) to piano (*p*). The fourth staff continues the melody with dynamics of *f* and *p*. The fifth staff concludes the main section with a first ending (1.) and a second ending (2.), ending with a *Fine.* marking. The sixth staff is labeled "Trio." and begins with a forte (*f*) dynamic. The seventh staff continues the melody. The eighth staff features a first ending (1.) and a second ending (2.), with dynamics of fortissimo (*ff*) and forte (*f*). The ninth staff continues the melody. The tenth staff concludes the piece with a first ending (1.) and a second ending (2.), ending with a fortissimo (*ff*) dynamic and the instruction "M. D. C. al Fine."

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Deutschmeister-Regiments-Marsch.

Mod. Mand.-Orchester Nr. 2.

Mandola.

W. A. Jurek.
Bearb. v. Th. Ritter.

Flott u. fesch.

ff *f*

ff *f* *f*

f *p* *f* *p*

f *f* *Fine.*

Trio. *f* *p*

ff *f*

ff *f* *M. D. C. al Fine.*

Deutschmeister-Regiments-Marsch.

Mod. Mand.-Orchester Nr.2.

Gitarre.

W. A. Jurek.
Bearb. v. Th. Ritter.

Flott u. fesch.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and mood are indicated as "Flott u. fesch." (Lively and brisk). The score includes various dynamic markings such as *ff*, *f*, *p*, and *ff*. There are also performance instructions like "D" (likely for double bar line), "3" (triplets), "1." and "2." (first and second endings), and "Fine." at the end of the main section. The score features a variety of rhythmic patterns, including chords, eighth notes, and sixteenth notes. The piece concludes with a *ff* dynamic and a final chord.

Deutschmeister-Regiments-Marsch.

Mandolncello.

W. A. Jurek.
Bearb. v. Th. Ritter.

Flott u. fesch.

ff *f*

1. 2. *ff* *f* *p*

f *p* *f* *p*

1. 2. *p* *Fine.*

Trio. 2 2

2. 1. *f* *f*

1. 2. *ff* *f* *M. D. C. al Fine.*

Deutschmeister-Regiments-Marsch.

Baß.

W. A. Jurek.
Bearb. v. Th. Ritter.

Flott u. fesch.

Musical score for the first section of the bass part, marked "Flott u. fesch." The score consists of five staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *ff* and ends with *f*. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.), with dynamics *ff*, *f*, and *p*. The fourth staff continues with dynamics *f*, *p*, and *f*. The fifth staff concludes with a first ending (1.) and a second ending (2.), marked *f* and ending with *Fine.*

Trio.

Musical score for the Trio section of the bass part. The score consists of five staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f* and ends with *p*. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.), with dynamics *ff* and *f*. The fourth staff continues the melody. The fifth staff concludes with a first ending (1.) and a second ending (2.), marked *ff* and ending with *M. D. C. al Fine.*