



*Longe d'Amour après le bal.*

*Intermezzo par A. Gribulka.*

*N<sup>o</sup> 75.*

*N<sup>o</sup> 69*

**75.**

# Mandolinen-Musik

**in jeder Besetzung ausführbar!**

		Mandoline solo	Mandoline u. Gitarre	2 Mandolinen u. Gitarre	2 Mandolinen, Mandola u. Gitarre	Mandoline u. Klavier	2 Mandolinen u. Klavier	2 Mandolinen, Mandola u. Klavier	2 Mandolinen, Mandola, Gitarre u. Klavier	3 Mandolinen, 2 Mandolas, Gitarre u. Klavier
No.		M. Pt.	M. Pt.	M. Pt.	M. Pt.	M. Pt.	M. Pt.	M. Pt.	M. Pt.	M. Pt.
1.	MEYER-HELMUND, E. Sérénade Rococo . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
2.	— — Souvenir d'Isola Bella. Menuett . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
3.	— — Chanson d'Amour . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
4.	IVANOVICI, J. Donauwellen. Walzer . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
5.	NORMANN, E. Marche Cosmopolitaine . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
6.	— — Blumengeheimnis . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
7.	CZIBULKA, A. La Coquette. Gavotte . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
8.	— — Liebestraum nach dem Balle. Intermezzo . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
9.	BAYER, J. Liebesgeflüster. Walzer . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
10.	SCHMELING, M. Soldatenleben. Marsch . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
11.	— — Ein Abend in Toledo. Serenade und Tanz . . . . .	1.—	1.50	1.80	2.—	1.50	2.—	2.25	2.50	
12.	SIMON, E. In der Dämmerstunde . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
13.	ALETTER, W. Rococo. (Rendez-vous. Intermezzo. Sogno di Primavera)	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
14.	MEYER-HELMUND, E. Rokoko-Liebeslied . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
15.	— — Petite Sérénade . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
16.	— — Gavotte Bluette . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
17.	BURWIG, G. Leonore. Polka Amusant . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
18.	SPERBER, R. Kosaken-Marsch . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
19.	ZELLER, C. Fantasie a. d. Operette „Der Vogelhändler“ . . . . .	1.—	1.50	1.80	2.—	1.50	2.—	2.25	2.50	
20.	— — Fantasie a. d. Operette „Der Obersteiger“ . . . . .	1.—	1.50	1.80	2.—	1.50	2.—	2.25	2.50	
21.	SCHICK, O. Mazurka Russe . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
22.	FELDMANN, C. W. Gruss aus Venedig. Walzer . . . . .	—60	1.—	1.20	1.50	1.50	2.—	2.25	2.50	
23.	TELLIER, A. Plainte d'amour. Melodie. Leichte Salon-Ausgabe	—60				1.20				
24.	ZELLER, C. Wie mein Ahnl. Lied a. d. Operette „Der Vogelhändler“	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
25.	— — Adam-Walzer a. d. Operette „Der Vogelhändler“	1.—	1.50	1.80	2.—	2.—	2.50	3.—	3.50	
26.	— — Sei nicht bö. Lied a. d. Operette „Der Obersteiger“	—80	1.—	1.20	1.50	1.50	1.80	2.—	2.25	
27.	HÄNDEL, C. F. Largo . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
28.	SCHUMANN, R. Träumerei . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
29.	Santa Lucia. Neapolitanisches Volkslied . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
30.	BACH, PH. E. Frühlingserwachen . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
31.	BOCCHERINI, L. Menuett . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
32.	ROSAS, J. Ueber den Wellen. Walzer . . . . .	1.—	1.50	1.80	2.—	1.50	2.—	2.25	2.50	2.30
33.	MANNFRED, H. Zwiesgespräch . . . . .	1.—	1.50	1.80	2.—	1.50	2.—	2.25	2.50	
34.	MENDELSSOHN, LUDWIG. Mückentanz . . . . .	—60	1.—	1.20		1.20	1.50			
35.	LEHÁR, FRANZ. Gold und Silber. Walzer . . . . .	1.—	1.50	1.80	2.—	2.—	2.50	3.—	3.50	
36.	TELLIER, A. Plainte d'amour. Melodie. Neue Konzert-Bearbeitung mit Einleitung von G. Giampietro . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
37.	DEGENHARDT, R. Was Grossmütterchen erzählt. Fantasie . . . . .	—60				1.20	1.50	1.80		
38.	DRDLA, F. Chant d'amour. Valse-Chanson . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
39.	ALETTER, W. Mimosa-Gavotte . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
40.	HEUBERGER, R. Im Chambre séparée. Lied a. d. Opette „Der Opernball“	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
41.	FUCIK, J. Heures élyséennes. Valse lente . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
42.	TELLIER, A. Sérénade Espagnole . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
43.	KAPPELLER, K. Ivresse d'amour. (Ich hab' amal a Rauscherl g'habt.) Lied	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
44.	DRDLA, F. Frühling-Serenade . . . . .	—60	1.—	1.20	1.50	1.50	1.80	2.—	2.25	
45.	FUCIK, J. Florentiner-Marsch . . . . .	—60	1.—	1.20	1.50	1.50	2.—	2.25	2.50	
46.	MEISSLER, J. Stolzenfels am Rhein. Lied . . . . .	—60	1.—	1.20	1.50	1.50	2.—	2.25	2.50	
47.	SULLIVAN, A. Barataria-Marsch . . . . .	—60	1.—	1.20	1.50	1.50	2.—	2.25	2.50	
48.	CZIBULKA, A. Herzen und Blumen. Ein neues Blumenlied . . . . .	—60	1.—	1.20	1.50	1.50	2.—	2.25	2.50	
49.	DEGENHARDT, R. Der Liebe Sehnen. Lied ohne Worte . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
50.	OFFENBACH, J. Entr'Acte und Barcarolle (Hoffmanns Erzählungen)	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
51.	DEGENHARDT, R. Op. 25. Il mio sogno. (Mein Traum.) Fantasie	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	2.50
52.	MACBETH, A. Vergissmeinnicht. Intermezzo . . . . .	—60	1.—	1.20	1.50	1.20	1.50	1.80	2.—	
53.	KÉLER BÉLA. Lustspiel-Ouverture . . . . .	—60	1.—	1.20	1.50	1.50	2.—	2.25	2.50	

# Songe d'Amour après le bal.

Intermezzo par A. Czibulka.

## Mandoline I.

Tempo di Valse moderato.

*p* *poco rit.*

*a tempo* **3** *p dolce*

*p*

*p* *pp*

*marcato*

*poco rall.* *più riten.*

# Mandoline 1.

*a tempo*  
*p dolce*

*riten. e morendo*

## Andante amoroso. (La Vision.)

*p ben legato*

*1 4 1 3 2*

*cresc. string.*

*rit. assai dim. a tempo pp rit.*

## Tempo di Valse.

*pp poco rall. in tempo p dol. espr.*

*pp poco a poco più lento*

*morendo p p*

# Songe d'Amour après le bal.

Aufführungsrecht vorbehalten.



Intermezzo par A. Czibulka.

## Mandoline II.

Tempo di Valse moderato.

The musical score for Mandoline II consists of nine staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Tempo di Valse moderato." The first staff includes a dynamic marking of *p* and a *poco rit.* instruction. The second staff includes a dynamic marking of *p* and a triplet of eighth notes. The third staff includes a dynamic marking of *pp*. The fourth staff includes a dynamic marking of *p*. The fifth staff includes a dynamic marking of *pp*. The sixth staff includes a dynamic marking of *pp*. The seventh staff includes a dynamic marking of *pp*. The eighth staff includes a dynamic marking of *pp*. The ninth staff includes a dynamic marking of *pp* and a *poco rall.* instruction, followed by a *più rit.* instruction.

# Mandoline II.

*a tempo*

**Andante amoroso. (La Vision.)**

**Tempo di Valse.**



# Songe d'Amour après le bal.

Aufführungsrecht vorbehalten.

Intermezzo par A. Czibulka.

## Mandola.

Tempo di Valse moderato.

*p* *poco rit.*

*a tempo* *p*

*p*

*pp*

*poco rall.* *più rit.*

# Mandola.

*a tempo*  
*p*

*rit. e morendo*  
*dolce*

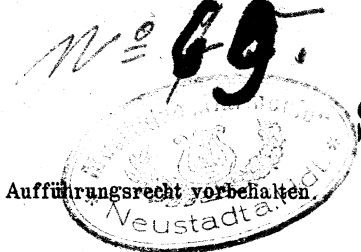
**Andante amoroso. (La Vision.)**  
*p*

*a tempo*  
*cresc. string. rit. assai dim. p rit.*

**Tempo di Valse.**  
*pp* *poco rall.* *in tempo* *p*

*poco a poco più lento*  
*p*  
*morendo p p*





# Songe d'Amour après le bal.

Intermezzo par A. Czibulka.

## Guitarre.

Tempo di Valse moderato.

*poco rit.*

The score consists of ten staves of music. The first staff is a single melodic line in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *p* and a tempo marking of *a tempo*. The second staff is a guitar accompaniment in treble clef, 3/4 time, with a key signature of two sharps. It starts with a dynamic marking of *p*. The following staves continue the accompaniment with various dynamics including *pp*, *ppp*, and *p*. The piece concludes with a *poco rall.* marking and a final cadence marked with first and second endings.

# Guitarre.

*a tempo*

*p*

*pp*

*rit. e morendo*

*Andante amoroso. (La Vision.)*

*p*

*cresc. string.*

*rit. assai*

*dim.*

*a tempo*

*p*

*rit.*

*Tempo di Valse.*

*pp*

*in tempo*

*p*

*poco a poco più lento*

*p*

*morendo*

*p*

*p*

The musical score is written for guitar and consists of several systems of staves. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It features a series of chords and melodic lines, with dynamic markings of *p* and *pp*. The second system continues with similar notation, including a *rit. e morendo* instruction. The third system introduces a new section titled *Andante amoroso. (La Vision.)* in a 2/4 time signature, marked *p*. This section features intricate melodic lines with triplets and slurs. The fourth system continues this melodic development. The fifth system includes a *cresc. string.* marking and a *rit. assai* instruction. The sixth system marks the beginning of a *Tempo di Valse.* section in a 3/4 time signature, starting with a *pp* dynamic. The seventh system continues the waltz with a *in tempo* marking. The eighth system features a *poco a poco più lento* instruction. The final system concludes with a *morendo* instruction and a *p* dynamic.