



*Longe d'Amour après le bal.*

*Intermezzo par A. Gjalbka.*

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

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

75.

# L'ÉPIQUE

# Mandolinen-Musik

**in jeder Besetzung ausführbar!**

No.	Titel	M. Pi.	M. Pi.	M. Pi.	M. Pi.	M. Pi.	M. Pi.	M. Pi.	M. Pi.
		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
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
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. Baratania-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.—
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

2.30

2.50

# Songe d'Amour après le bal.

Intermezzo par A. Czibulka.

## Mandoline I.

Tempo di Valse moderato.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (G major), and a 3/4 time signature. The tempo is marked "Tempo di Valse moderato." The first measure is marked *p* (piano). The first staff concludes with *poco rit.* (poco ritardando). The second staff begins with *a tempo* and features a triplet of eighth notes. The second staff concludes with *p dolce* (piano dolce). The third staff contains a series of slurs over eighth and sixteenth notes. The fourth staff continues with slurs and includes a *p* marking. The fifth staff includes *p* and *pp* (pianissimo) markings. The sixth staff includes a *pp* marking. The seventh staff includes a *marcato* (marked) marking. The eighth staff continues with slurs. The ninth staff includes a *poco rall.* (poco rallentando) marking. The tenth staff concludes with a *più riten.* (più ritardando) marking.

# 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. 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.



*p* *poco rit.*

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

*pp*

*poco rall.* **1** **2** *più rit.*



# Mandoline II.

*a tempo*

*p*

*rit. e morendo* 2

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

*p*

*cresc. e string. rit. assai* *dim.* *a tempo* *rit.* 1

**Tempo di Valse. 7**

*pp* *p* *poco a poco più lento* *p*

*morendo* *p* *p* 1 1

# 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*

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

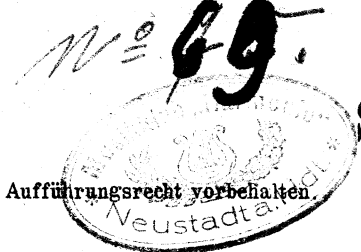
## Tempo di Valse.

*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, featuring a series of chords and single notes. The third staff continues the accompaniment. The fourth staff shows a change in dynamics to *pp*. The fifth staff continues the accompaniment. The sixth staff shows a change in dynamics to *pp*. The seventh staff continues the accompaniment. The eighth staff shows a change in dynamics to *p*. The ninth staff continues the accompaniment. The tenth staff concludes the piece with a dynamic marking of *pp* and a tempo marking of *poco rall.* The piece ends with a double bar line and a final chord.

# 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.* *in tempo*

*pp* *p*

*poco a poco più lento*

*p*

*morendo* *p* *p*

The musical score is written for guitar and consists of 14 staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The first section is marked 'a tempo' and starts with a dynamic of 'p'. The second section is marked 'rit. e morendo' and then 'Andante amoroso. (La Vision.)' with a dynamic of 'p'. This section features a 2/4 time signature and includes triplets and slurs. The third section is marked 'Tempo di Valse' and includes dynamics 'cresc.', 'string.', 'rit. assai', 'dim.', 'a tempo', 'p', and 'rit.'. It features a 3/4 time signature. The fourth section is marked 'in tempo' and includes dynamics 'pp' and 'p'. It features a 3/4 time signature. The final section is marked 'poco a poco più lento' and includes dynamics 'p' and 'morendo'. It features a 3/4 time signature. The score concludes with a dynamic of 'p'.