

A. d'Ambrosio



Compositions

pour

Violon et Piano

	n. M.
Op. 5. <i>Réverie</i>	1. 50
Op. 24. <i>Orientale</i>	1. 50
Op. 27. <i>Romance</i>	1. —
Op. 35. <i>No. 1. Sonnet allègre</i> . .	1. 57
2. <i>Nocturne</i>	1. —
Op. 39. <i>Ballade</i>	1. 50
Op. 40. <i>Serenata</i>	1. 20



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Chanson Gracieuse.

E. Barns.

Violin. *Andante.*
mp con sordini ad lib.

PIANO. *p*

f *cresc.* *cresc.* *f*

poco rall.

Tango.

E. Fernandez-Arbós, Op. 6, Nº 3.

Violon. *Allegro moderato.* *arco* *pizz.* *arco*

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

p *poco rit.* *a tempo*

Salut d'Amour.

E. Elgar, Op. 12.

Violon. *Andantino.*
p dolce legatis.

PIANO. *pp*

segue *ten.* *cresc.* *f*

cresc.

p *p dol.* *dim.* *rit.*

Tallahassee

Mélo die et Danse nègre

CYRIL SCOTT, Op. 73. Nº 4

VIOLON *ANDANTE*
molto espressivo

PIANO

ff *ff* *Sul D* *ten.* *etc.*

ALLEGRO CON SPIRITO
non legato *etc.*

SONNET ALLÈGRE

pour

VIOLON

avec accompagnement

de PIANO

* par *

A. D'AMBROSIO

N^o 28026.

PR. M.

OP. 35. N^o 1.

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SONNET ALLÈGRE

A. d'Ambrosio, Op. 35. N°1.

VIOLON. *Allegro.*

PIANO. *Allegro.*

mf *p*

mf pizz.

pp

pp *mf*

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano part features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *pp* (pianissimo) and *fpp* (fortissimissimo).

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with chords and a melodic line. Dynamics include *sf* (sforzando).

Third system of musical notation. It features a vocal line and piano accompaniment. The piano part includes a melodic line in the left hand. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fourth system of musical notation. It consists of a single staff with a melodic line. Dynamics include *f* (forte), *p* (piano), *poco rit.* (poco ritardando), *a tempo*, and *mf poco rit.* (mezzo-forte poco ritardando). The instruction *Poco meno. arco* is written above the staff.

Fifth system of musical notation. It consists of two staves: a vocal line at the top and a piano accompaniment at the bottom. The piano part features chords in the right hand and a melodic line in the left hand. Dynamics include *f* (forte), *rall.* (rallentando), *p* (piano), *poco rit.* (poco ritardando), *a tempo*, and *mf poco rit.* (mezzo-forte poco ritardando). The instruction *Poco meno.* is written above the staff.

First system of musical notation. The upper staff (treble clef) begins with the tempo marking *a tempo* and dynamic markings *p* and *mf*. The lower staff (grand staff) begins with the tempo marking *a tempo* and dynamic marking *mf*. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Second system of musical notation. The upper staff includes tempo markings *poco rit.* and *a tempo*. The lower staff includes the tempo marking *poco rit.*. The music continues with similar melodic and accompanimental parts.

Third system of musical notation. The upper staff features dynamic markings *p*, *cresc.*, and *f*. The lower staff features dynamic markings *p*, *pp*, and *cresc.*. An 8-measure rest is indicated in the upper staff. The music shows a clear crescendo in both parts.

Fourth system of musical notation. The upper staff includes tempo markings *poco rit.* and *a tempo*, and dynamic marking *p*. The lower staff includes the instruction *suivez* and dynamic marking *p*. The system concludes with a final melodic phrase in the upper staff and a sustained accompaniment in the lower staff.

1^o Tempo.
pizz.
pizz. f
f
poco rit.
I^o Tempo..
pp

pp

mf
pp

fpp

Poco meno.

arco

p

poco rit.

a tempo

Poco meno.

rit.

p

poco rit.

a tempo

mf poco rit.

a tempo

p

mf poco rit.

a tempo p

mf

I^o Tempo.

pizz.

p

p poco rit.

I^o Tempo..

p

poco rit.

pp

sempre pp



Mischa Elman

~ Succès Classiques ~

pour

Violon et Piano

- | | | |
|--------|-----------------|----------------------|
| No. 1. | Gossec | Savotte en Ré |
| 2. | Veracini . . . | Giga all' antico |
| 3. | Cartini | Allegro animosamente |
| 4. | Gluck | Air de Ballet |
| 5. | Lully | Savotte en Rondeau |
| 6. | d'Auvergne . . | Allegro appassionato |
| 7. | Mascitti . . . | Allemanda |
| 8. | Corelli | Sarabanda e Giga |
| 9. | Lolli | Adagio e Allegro |
| 10. | Mouret | Deux Bourrées |
| 11. | Leclair | Gigue |
| 12. | Rousseau . . . | Deux Menuets |
| 13. | Hellendaal . . | Savotte en Ré-mineur |
| 14. | Giardini . . . | Gigue |
| 15. | Giardini . . . | Musette |
| 16. | Sammartini . . | Canto amoroso |

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La Promesse.

Charles Dancla, Op.223.

Violin. *Andante cantabile.*
dolce e mf
a tempo

PIANO. *p*
f tenuto
rall. poco
a poco
a tempo

Allegro

par Fiocco d'Anvers.

Bent-O'Neill.

Violin. *Allegro.*
f
p

PIANO. *f*
p
stacc.
p cresc.
cresc.
f
p
mf

Menuet.

Maurice Moszkowski, Op.77, N°10.

Violon. *Molto moderato.*
pizz.
p
sourdine

PIANO. *m.s.*
molto p
arco
pp
un poco

Extase d'amour.

(Love's Ecstasy)

R. Rôze.

Violon. *Andantino con grazia.*
p

PIANO. *p*
poco cresc.
poco cresc.
rit. dim.
rit. dim.

B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG-LONDON-BRUXELLES-PARIS

Canzonetta

Franz Drdla, Op. 67.

Andantino.

Violon. *con sord.* *pp* *colla parte*

PIANO. *pp* *tenuto*

tenuto *p* *a tempo*

colla parte *cresc. mf* *tenuto* *ritard.*

Nocturne.

A. d'Ambrosio, Op. 85. N.º 2.

Andante.

Violin.

PIANO. *p* *rit.* *a tempo*

p

poco a poco cresc.

Ronde Champêtre.

Guido Papini Op. 66.

Quasi Allegro con spirito.

Violin. *mp legg. con spirito*

PIANO. *p stacc. e legg.*

Swing Song

L'Escarpolette.

Ethel Barns.

Played by
Mischa Elman
and others.

Allegretto grazioso.

Violin. *p*

PIANO. *p*

rall.

a tempo