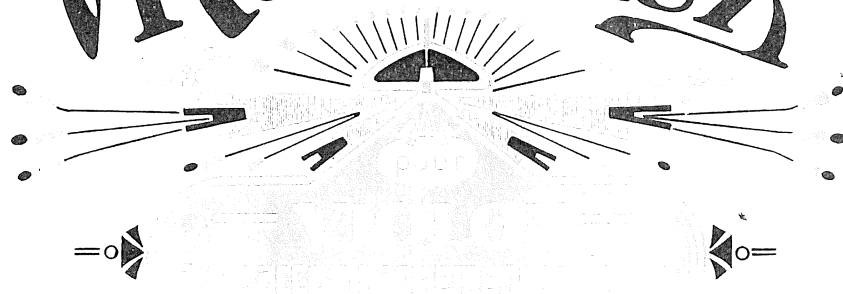


# —DIX— MORCEAUX



N° 11461	N° 1. Berceuse.....	M. 1.30	Fr. 1.75 n
11462	„ 2. Romanza.....	1.30	„ 1.75 „
11463	„ 3. Page d'Album.....	1. —	„ 1.25 „
11464	„ 4. Barcarolle.....	1.30	„ 1.75 „
11465	„ 5. Confidence amoureuse.....	1. —	„ 1.25 „
11466	„ 6. Sérénade Arabe.....	1.75	„ 2.25 „
11467	„ 7. En Songe.....	1. —	„ 1.25 „
11468	„ 8. Ultimo Canto.....	1.30	„ 1.75 „
11469	„ 9. Melodia.....	1.30	„ 1.75 „
11470	„ 10. Frammento.....	1.30	„ 1.75 „

PAR

III

## F. PAUL FRONTINI



Proprietà e Direzione per l'Italia

MILANO

Via Broletto, 15

TELEFONO 2101

1911

A XAVIER REJNA  
**BERCEUSE**

F. Paul Frontini

VIOLON

LARGHETTO

con sordina  
3<sup>a</sup> corda

*p* *mollemente*

PIANO

LARGHETTO

*p* *sottovoce e delicatissimo*

*p*

*accel. e*

3  
cresc. *f* *3<sup>a</sup> corda* *p tempo*

*cresc.* *f* *sf* *p tempo*

This system contains the first two staves of music. The upper staff begins with a triplet of eighth notes, followed by a series of eighth notes. It includes dynamic markings *cresc.*, *f*, and *sf*, and the instruction *3<sup>a</sup> corda*. The lower staff features a steady eighth-note accompaniment with dynamic markings *cresc.*, *f*, and *sf*. Both staves conclude with the tempo marking *p tempo*.

*rall.* *mf* *p*

*rall.* *mf* *p*

This system contains the next two staves. The upper staff shows a melodic line with dynamic markings *mf* and *p*, and the tempo marking *rall.*. The lower staff continues the accompaniment with dynamic markings *mf* and *p*, also marked *rall.*.

*mf* *p* *p*

*mf* *p* *f*

This system contains the third and fourth staves. The upper staff has dynamic markings *mf*, *p*, and *p*. The lower staff has dynamic markings *mf*, *p*, and *f*.

*Poco più* *pp* *f con ansia* *Poco più*

*p* *pp* *f con ansia*

This system contains the final two staves. The upper staff includes the tempo marking *Poco più*, dynamic markings *pp* and *f con ansia*, and another *Poco più* marking. The lower staff has dynamic markings *p*, *pp*, and *f con ansia*.

First system of musical notation. The upper staff contains a melodic line with dynamics *f* and *affrett.*. The lower staff contains piano accompaniment with dynamics *sf* and *affrett.*.

Second system of musical notation. The upper staff includes dynamics *stent.*, *Meno*, *f*, *rall.*, *p*, and *calando*. The lower staff includes dynamics *stent.*, *Meno*, *f*, *rall.*, *p*, and *calando*.

Third system of musical notation. The upper staff includes dynamics *stent.*, *A tempo*, *incalz.*, *Meno*, and *f*. The lower staff includes dynamics *stent.*, *A tempo*, *incalz.*, and *Meno*.

Fourth system of musical notation. The upper staff includes dynamics *p*, *rall.*, *p*, and *ppp*. The lower staff includes dynamics *p* and *ppp*.

*Iº Tempo*  
*p*

*Iº Tempo*  
*p sottovoce e delicatissimo*

*p* *mf* *p*

*p* *mf* *p*

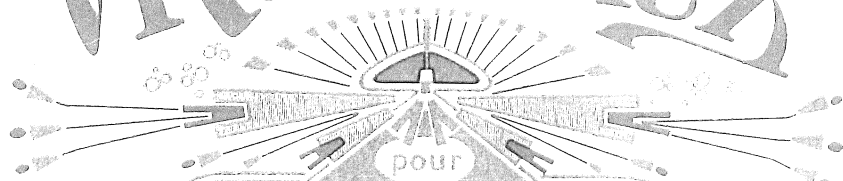
*mf* *p* *f* *p* *pp*

*mf* *p* *f* *p*

*pp* *rall.* *morendo* *ppp*

*pp* *pp rall.* *morendo* *ppp*

# —DIX— MORCEAUX



—VIOLON—  
avec accompagnement de Piano

N° 11461	N° 1. Berceuse	M. 1.30	F. 1.75 n
11462	2. Romanza	„ 1.30	„ 1.75 „
11463	3. Page d'Album	„ 1.—	„ 1.25 „
11464	4. Barcarolle	„ 1.30	„ 1.75 „
11465	5. Confidence amoureuse	„ 1.—	„ 1.25 „
11466	6. Sérénade Arabe	„ 1.75	„ 2.25 „
11467	7. En Songe	„ 1.—	„ 1.25 „
11468	8. Ultimo Canto	„ 1.30	„ 1.75 „
11469	9. Melodia	„ 1.30	„ 1.75 „
11470	10. Frammento	„ 1.30	„ 1.75 „

PAR

III

## F. PAUL FRONTINI



Agents de tous les pays et de l'étranger

MILAN

LEIPZIG PLONEX

CARISCH & JÄNICH

London W. 1. (Ingleterre)

# Romance.

F. Paul Frontini.

*ANDANTE MOSSO*

VIOLON *p* *affrett.*

PIANO *p* *affrett.*

*tempo* *rall.* *tempo*

*cresc. ed accel.* *f rall.* *p*

*rall. molto* *mf* *tempo*

First system of musical notation. The vocal line (top staff) begins with a *cresc.* marking and a fermata over a note, followed by a *rall.* marking. The piano accompaniment (bottom two staves) also features *cresc.* and *rall.* markings. The piano part consists of rhythmic patterns in the right hand and chords in the left hand.

Second system of musical notation. The vocal line (top staff) includes a *poco più* marking. The piano accompaniment (bottom two staves) includes a *poco più* marking. The piano part continues with rhythmic patterns and chords.

Third system of musical notation. The vocal line (top staff) includes a *f affrett.* marking. The piano accompaniment (bottom two staves) includes a *f affrett.* marking. The piano part continues with rhythmic patterns and chords.

Fourth system of musical notation. The vocal line (top staff) includes a *f* marking. The piano accompaniment (bottom two staves) includes a *f* marking. The piano part continues with rhythmic patterns and chords.

Fifth system of musical notation. The vocal line (top staff) includes a *deciso* marking and a *MENO* marking. The piano accompaniment (bottom two staves) includes a *deciso* marking, a *MENO* marking, and an *agitato* marking. The piano part continues with rhythmic patterns and chords.



*p* *agitato e cresc.* ..... *rall e dim.* ..... *p* ..... *lente*

*e cresc.* ..... *rall e dim.* ..... *p* ..... *lente*

TEMPO I?

tempo

*p* *TEMPO I?* ..... *affrett.* ..... *tempo*

*p* ..... *affrett.* ..... *tempo*

8.

tempo

*rall.* ..... *tempo* ..... *cresc. ed accel.*

*rall.* ..... *tempo* ..... *cresc. ed accel.*

8.

MENO

*rall.* ..... *p* ..... *rall. molto* ..... *MENO*

*rall.* ..... *f* ..... *rall. molto* ..... *p* ..... *MENO*

*morendo* ..... *pp*

*morendo* ..... *pp* ..... *ppp*

# —DIX— MORCEAUX



PAR

III

## F. PAUL FRONTINI



Edizione di 1000 esemplari  
 MILANO  
 Edizione di 1000 esemplari  
 CARLO ALBERTO  
 Via Broletto, 10

# Page d' Album.

F. Paul Frontini.

ALLEGRO ASSAI MODERATO. *affrett. e cresc.*

VIOLON *p* *poco rall.*

PIANO *p* *affrett. e cresc.* *poco rall.*

*affrett. e cresc.* *poco rall.*

*affrett. e cresc.* *poco rall.*

*rall.* *rall. molto* *f* *tempo*

*rall.* *rall. molto* *f* *tempo*

*m.s.*

*riten* *a tempo*

*p rall.* *p*

*riten.* *p* *a tempo*

*m.d.* *m.s.*

*poco rall.* *f* *rall.* *p* *rall. molto*

*sf* *poco rall.* *f* *rall.* *p* *rall. molto*

*tempo* *MENO.* *tempo* *MENO.* *p* *rall.* *mf* *affrett. e cresc.* *TEMPO I<sup>o</sup>*

*f* *p* *rall.* *mf* *affrett. e cresc.* *TEMPO I<sup>o</sup>*

*poco rall.* *f* *mf* *riten.*

*poco rall.* *f* *mf* *riten.*

*tempo* *p* *f* *p* *QUASI LENTO.*

*tempo* *p* *m.d.* *f m. s.* *p* *rit.* *f* *QUASI LENTO.*

# MORCEAUX CHOISIS

## POUR VIOLON ET PIANO

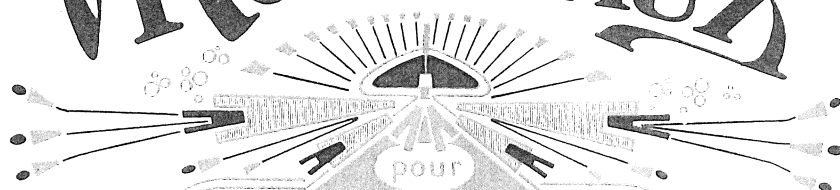
No. 1. BOSSI, M. E., op. 119, No. 1. Flatterie . . .	M. 1.75 Frs. 7.50	L. 5.— lordo	No. 40. MASCAGNI, P. Ave Maria . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo
„ 2. — op. 119, No. 2. Visione . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 41. FRANCI, R. Sognando. Melodia appassionata	M. 1.— Frs. 4.—	L. 3.— lordo
„ 3. PENTE, EM. op. 9. Polonaise . . . . .	M. 2.— Frs. 7.50	L. 5.— lordo	„ 42. — Canto d'Imeneo. Pensiero melodico . . .	M. 1.25 Frs. 5.—	L. 4.— lordo
„ 4/6. BOSSI, R., Acquerelli, compl. . . . . netto	M. 2.— Frs. 2.50	L. 2.50 netto	„ 43. — Serenata orientale . . . . .	M. 1.50 Frs. 6.—	L. 5.— lordo
Idem séparés No. 1—3. . . . . chaque	M. 1.25 Frs. 5.—	L. 3.— lordo	„ 44. — Il Canto del montanaro . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo
„ 7. LACK, THEOD., op. 185. Doux Message (Traute Botschaft). Romance sans pa- roles . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 45. CHITI, U. La Chanson de la Bergère . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo
„ 8. — op. 187. Ariette Valse (1 <sup>e</sup> et III <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 46. — Mazurka-Caprice . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo
„ 9. BOSSI, M. E. Souvenir (1 <sup>e</sup> et III <sup>e</sup> Position)	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 47. NORSA, V. Romanza (Eseguita da Vivien Chartres) . . . . .	M. 1.50 Frs. 6.—	L. 5.— lordo
„ 10. — Gondoliera (1 <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 48. LUCIETTO, G. Burlesque . . . . .	M. 2.— Frs. 2.50	netto <sup>o</sup>
„ 11. — Berceuse (1 <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 49. — op. 29. Meditazione . . . . .	M. 1.50 Frs. 2.—	netto <sup>o</sup>
„ 12. CHESSI, VINC. Serenata Veneziana (1 <sup>e</sup> et III <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 50. FANO, G. A. Andante appassionato . . . . .	M. 2.— Frs. 2.50	netto <sup>o</sup>
„ 13. — Zeffiro. Romanza (1 <sup>e</sup> et III <sup>e</sup> Position)	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 51. GIRONI, E. Berceuse . . . . .	M. 1.30 Frs. 1.75 n.	
„ 14. CIPOLLONE, A. Barcarole Veneziana (1 <sup>e</sup> et III <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 52. — Serenata . . . . .	M. 1.30 Frs. 1.75 n.	
„ 15. — Berceuse (1 <sup>e</sup> et III <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 53. DE SANCTIS, V. Gavotta . . . . .	M. 1.30 Frs. 1.75 n.	
„ 16. — Melodia Italiana (1 <sup>e</sup> et III <sup>e</sup> Position) .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 54. CHITI, U. Petite Sérénade . . . . .	M. 1.30 Frs. 1.75 n.	
„ 17. — Serenata Spagnuola (1 <sup>e</sup> et III <sup>e</sup> Position)	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 55. — Songe d'Enfant . . . . .	M. 1.30 Frs. 1.75 n.	
„ 18. GRAZIANI-WALTER, C. Gavotta graziosa (1 <sup>e</sup> et III <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 56. RAFF, J. Cavatina (seulement pour l'Italie)	Frs. 1.— n.	
„ 19. — Seguidilla (1 <sup>e</sup> et III <sup>e</sup> Position) . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	LIUZZI, F. Raccolta di Composizioni di antichi autori Italiani tramitte con libero accompagnamento di Piano- forte.		
„ 20. LUCIETTO, Andantino e Fughette finale (1 <sup>e</sup> Position) . . . . .	M. 1.75 Frs. 7.50	L. 5.— lordo	„ 57. No. 1. NARDINI, P. (1722—93) Adagio e Finale . . . . .	M. 1.30 Frs. 1.75 n.	
„ 21. HUBAY, J., op. 65. Czinka Panna Nótája Scènes de la Csárda No. 9 . . . . .	M. 2.50 Frs. 3.—	netto	„ 58. „ 2. — Tema con Variazioni . . . . .	M. 2.— Frs. 2.50 n.	
„ 22. — op. 66 No. 1. Moment musical . . . . .	M. 1.75 Frs. 7.50	L. 5.— lordo	„ 59. „ 3. DEGLI ANTONII P. (1680) Aria . . . . .	M. 1.— Frs. 1.25 n.	
„ 23. — op. 66 No. 2. Adieu . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 60. „ 4. BONPORTI, F. A. (1700) Serenata FRONTINI, F. P. 10 Morceaux.	M. 1.30 Frs. 1.75 n.	
„ 24. — op. 66 No. 3. Vol d'Hirondelles . . . . .	M. 1.75 Frs. 7.50	L. 5.— lordo	„ 61. No. 1. Berceuse . . . . .	M. 1.30 Frs. 1.75 n.	
„ 25. SCHWENDLER, O., op. 29. Mazurka . . . . .	M. 1.50 Frs. 7.50	L. 5.— lordo	„ 62. „ 2. Romanza . . . . .	M. 1.30 Frs. 1.75 n.	
„ 26. STRELEZKI, A. Chanson de fileuse (Spinnlied) . . . . .	M. 1.80 Frs. 7.50	L. 5.— lordo	„ 63. „ 3. Page d'Album . . . . .	M. 1.— Frs. 1.25 n.	
„ 27. GIARDA, L. S., op. 39. Suite No. 1. Prelude	M. 1.75 Frs. 7.50	L. 4.— lordo	„ 64. „ 4. Barcarolle . . . . .	M. 1.30 Frs. 1.75 n.	
„ 28. No. 2. Aria . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 65. „ 5. Confidence amoureuse . . . . .	M. 1.— Frs. 1.25 n.	
„ 29. „ 3. Gavotta . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 66. „ 6. Sérénade Arabe . . . . .	M. 1.75 Frs. 2.25 n.	
„ 30. „ 4. Allegro appassionato . . . . .	M. 1.75 Frs. 7.50	L. 5.— lordo	„ 67. „ 7. En Songe . . . . .	M. 1.— Frs. 1.25 n.	
„ 31. GALIMBERTI, G. Gavotte Louis XV . . . . .	M. 1.50 Frs. 6.—	L. 5.— lordo	„ 68. „ 8. Ultimo Canto . . . . .	M. 1.30 Frs. 1.75 n.	
„ 32. ROSATI, L. Barcarola . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 69. „ 9. Mélodie . . . . .	M. 1.30 Frs. 1.75 n.	
„ 33. LUCIETTO, G. Romantico . . . . .	M. 1.50 Frs. 6.—	L. 5.— lordo	„ 70. „ 10. Frammento . . . . .	M. 1.30 Frs. 1.75 n.	
„ 34. BAZZINI, A. Réverie . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 71. POLLERI, G. Contemplation. Largo . . . . .	M. 1.60 Frs. 2.— n.	
„ 35. RANZATO, V., op. 12. 4 Morceaux.	M. 1.25 Frs. 5.—	L. 4.— lordo	„ 72. ANZOLETTI, M. Studio di concerto . . . . .	M. 2.50 Frs. 3.—	netto <sup>o</sup>
„ 36. „ 2. Barcarolle . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo			
„ 37. „ 3. Berceuse . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo			
„ 38. „ 4. Dans les bois . . . . .	M. 1.50 Frs. 6.—	L. 5.— lordo			
„ 39. FERRARIA, L. E., Momento lirico . . . . .	M. 1.25 Frs. 5.—	L. 4.— lordo			

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# ◦=DIX=◦ MORCEAUX



pour  
VIOLON  
avec accompagnement de Piano

N°11461	N°1. Berceuse	M.1.30	Fr.175n
11462	2. Romanza	1.30	175.
11463	3. Page d'Album	1.	125.
11464	4. Barcarolle	1.30	175.
11465	5. Confiance amoureuse	1.	125.
11466	6. Sérénade Arabe	1.75	225.
11467	7. En Songe	1.	125.
11468	8. Ultimo Canto	1.30	175.
11469	9. Melodia	1.30	175.
11470	10. Frammento	1.30	175.

PAR

III

## F. PAUL FRONTINI



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London/WA. Breitkopf & Härtel

# Barcarolle.

F. Paul Frontini.

VIOLON

PIANO

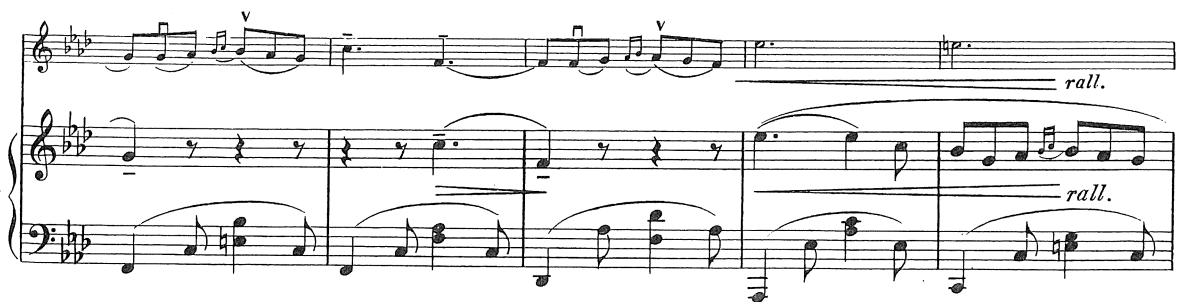
*ANDANTINO MESTO.*  
*p con semplicità*  
*calmo*



*TEMPO DI BARCAROLA.*  
*p delicato e mesto*  
*delicato*  
*p*  
*legato e tranquillo*



*rall.*  
*rall.*



*tempo*  
*p*  
*tempo*  
*p*



2

The musical score is organized into six systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

- System 1:** Vocal line starts with a melodic phrase. Piano accompaniment provides harmonic support.
- System 2:** Dynamics include *mf*, *p*, and *rall.*. The piano accompaniment features a prominent bass line.
- System 3:** Dynamics include *mf dolce* and *sf con passione*. The piano accompaniment has a more active texture.
- System 4:** Dynamics include *f*, *p*, and *rall.*. Tempo markings include *tempo*. The piano accompaniment has a steady rhythmic pattern.
- System 5:** Dynamics include *sf*, *rinf.*, *f rall.*, *rinf.*, and *f*. Tempo markings include *tempo* and *rall.*. The piano accompaniment features a complex harmonic structure.



*sotto voce* *con calma*

*p* *f* *p*

*pp* *lentamente* *ril.* *tempo*

*pp*

*f* *p eco* *f*

*strisciando* *tempo* *MENO.*

*f* *mf* *mf* *p*

*dim. e rall.*

*con Recitativo*

*mf* *p* *m. d.*

*p*

4<sup>a</sup> Corda.....

*p* *ancora meno* *pp* *m.d.*

*tempo* *f con anima* *tempo* *rall.* *sottovoce* *dim.* *tempo*

*f con anima* *tempo* *rall.* *p* *dim.* *tempo*

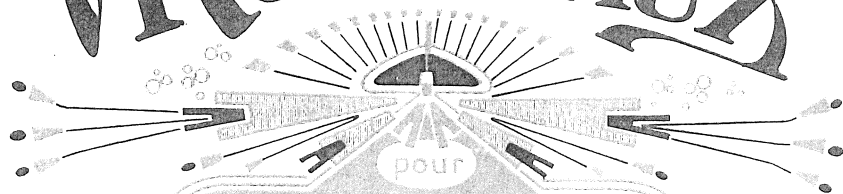
*delicato e mesto* *p* *sf*

*delicato* *p* *sf*

*fp* *fp* *morendo* *rall.* *fp* *morendo*

*fp* *fp* *morendo* *rall.* *fp* *morendo*

# ◦=DIX=◦ MORCEAUX



— VIOLON —  
avec accompagnement de Piano

N°11461	N°1. Berceuse	M.1.30	Fr.175n
11462	2. Romanza	„ 1.30	„ 175 „
11463	3. Page d'Album	„ 1. —	„ 125 „
11464	4. Barcarolle	„ 1.30	„ 175 „
11465	5. Confidence amoureuse	„ 1. —	„ 125 „
11466	6. Sérénade Arabe	„ 1.75	„ 2.25 „
11467	7. En Songe	„ 1. —	„ 125 „
11468	8. Ultimo Canto	„ 1.30	„ 175 „
11469	9. Melodia	„ 1.30	„ 175 „
11470	10. Frammento	„ 1.30	„ 175 „

PAR

III

## F. PAUL FRONTINI

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MILAN

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CARISCH & JÄNICHEN

London W. Breitkopf & Härtel

# Confidence amoureuse.

F. Paul Frontini.

ADAGIO NON TROPPO.

*espress.*

VIOLON

ADAGIO NON TROPPO.

*p espress.*

PIANO

The musical score is written for Violin and Piano. It begins with the tempo marking 'ADAGIO NON TROPPO' and the performance instruction 'espress.'. The violin part starts with a melody in G major, marked 'p' (piano). The piano accompaniment is marked 'p espress.' and features a consistent eighth-note pattern in the left hand. The score is divided into four systems. The second system includes dynamic markings 'rinf.' (ritornello), 'f' (forte), and 'p rall.' (piano rallentando). The third system is marked 'pp' (pianissimo) and 'assai delicato' (very delicate). The fourth system also includes 'pp' and 'rall.' markings. The piece concludes with a final flourish in the violin part.



# MORCEAUX CHOISIS

## POUR VIOLON ET PIANO

### (II<sup>e</sup> SÉRIE)

No. 101. BACH, J. S. Aria sulla corda di sol . . . . . M.—80	Frs. 1.— n.	No. 135. VENTURINI, P. Berceuse . . . . . M. 1.50	Frs. 1.75 n.
" 102. SIMON, A. Berceuse. . . . . " 1.20	" 1.50 n.	" 136. — Romanza . . . . . " 1.80	" 1.75 n.
" 103. BRAHMS, J. Ninn-Nanna. (Berceuse.) Riduzione ed Interpretazione di V. RANZA, o (seulement pour l'Italie)	" 1.25 n.	" 137. — Sonata in Sol magg. . . . . netto 6.—	" 7.50 n.*
ROSSI, R., 3 Morceaux.		" 138. MEIS, V. de, Danse grècque. Morceau brillant . . . . . 1.75	" 2.25 n.
" 104. No. 1. Ninn Nanna (Berceuse — Wiegenlied). . . . . 1.30	" 1.75 n.	" 139. ANGIOLINI, A., Désolation . . . . . 1.50	" 1.75 n.
" 105. " 2. A lei vicino (Près d'elle — Bei ihr) . . . . . 1.75	" 2.25 n.	" 140. ROBELT, T., Duo-Scherzo . . . . . " 2.—	" 3.50 n.
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STRUTT, A. E., Les toutes premières Mélodies pour le Violoniste.		" 151. No. 1. CORELLI, A. (1653—1713), Adagio . . . . . netto " 1.00	" 1.75 n.*
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" 2. Aprprès du berceau (sur les cordes à vide, coup d'archet lié).		" 154. " 4. VERACINI, F. M. (1685—1750), Largo . . . . . " 1.90	" 1.75 n.*
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" 5. Sur la mer (sur la II <sup>me</sup> corde).		" 157. " 7. TARTINI, G. (1693—1770), Adagio . . . . . " 1.80	" 1.75 n.*
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# Sérénade Arabe

F. Paul Frontini

The musical score is arranged in four systems, each with a Violon part on a single staff and a Piano part on a grand staff (treble and bass clefs). The Violon part begins with a *LENTO.* marking and a *ff* dynamic. The Piano part also starts with *LENTO.* and *ff*, with the instruction *armonioso* written below the first few measures. The score includes various dynamic markings such as *pp*, *mf*, and *pp* throughout. Performance directions like *rall.* and *pp come eco* are also present. The music features a mix of melodic lines and harmonic accompaniment, with some measures containing triplets and slurs.

The musical score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piano part features complex textures with triplets and sixteenth-note patterns.

System 1: Dynamics include *pp* in both parts.

System 2: Includes markings *rall.*, *a tempo ben stacc.*, and *pp*.

System 3: Includes markings *mf a tempo*, *riten.*, and *pp*.

System 4: Includes marking *ben stacc.*

System 5: Includes markings *ppp stent. molto*, *ALLEGRETTO*, *f*, and *pizz.*



arco  
cresc. molto

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, marked with *arco* and *cresc. molto*. The lower staff is a piano accompaniment consisting of chords and single notes, also marked with *cresc. molto*.

pizz.  
sf

This system contains the next two staves. The upper staff begins with a *pizz.* (pizzicato) marking. Both the upper and lower staves are marked with *sf* (sforzando).

arco  
cresc. molto

This system contains the third and fourth staves. The upper staff is marked with *arco* and *cresc. molto*. The lower staff is also marked with *cresc. molto*.

cresc. f p cresc. f p

This system contains the fifth and sixth staves. The upper staff has markings for *cresc.*, *f*, *p*, *cresc.*, *f*, and *p*. The lower staff has markings for *sf*, *p*, *cresc.*, *f*, and *p*.

cresc. f cresc. ff

This system contains the seventh and eighth staves. The upper staff has markings for *cresc.*, *f*, *cresc.*, and *ff*. The lower staff has markings for *cresc.*, *f*, *p*, *cresc.*, and *ff*.

*MENO.*

*MENO.*

*pp*

*una corda*

*p*

*rall.*

*tempo*

*rall.*

*tempo*

*ppp*

*p*

*rall.*

*p*

*ancora meno*

*f* *sentito e cantando*

*sottovoce*

*rall. sempre*

*pp*

*rall. sempre*

C. 11466 J.

quasi lento *f*

quasi lento

This system shows the first two staves of a musical score. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. The tempo is marked 'quasi lento' and the dynamic is 'f'.

I.<sup>o</sup> TEMPO. *rall.* *pp* come

I.<sup>o</sup> TEMPO. *f* *rall.* *pp*

This system continues the musical score. The upper staff has a melodic line with a 'rall.' marking and a 'pp come' dynamic. The lower staff has a rhythmic accompaniment with a 'f' dynamic and a 'rall.' marking.

eco *rall.* *mf*

*rall.* *mf*

This system continues the musical score. The upper staff has a melodic line with an 'eco' marking and a 'rall.' marking. The lower staff has a rhythmic accompaniment with a 'rall.' marking and an 'mf' dynamic.

*pp* *pp*

This system continues the musical score. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with a 'b' flat sign and 'pp' dynamics.

*pp* *pp*

This system continues the musical score. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with a 'b' flat sign and 'pp' dynamics.

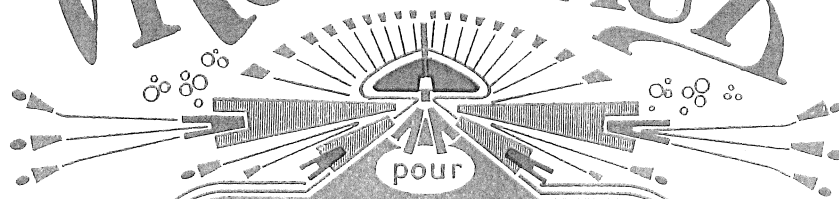
First system of musical notation. The upper staff contains a melodic line with a long slur and the instruction *rall.*. The lower staff is a piano accompaniment with chords and the instruction *pp*. The system concludes with *rall.* in both staves.

Second system of musical notation. The upper staff begins with *pp* and ends with *morendo*. The lower staff begins with *pp* and ends with *morendo*. The system concludes with *morendo* in both staves.

Third system of musical notation. The upper staff features dynamic markings *a*, *poco*, *a*, *pp*, and *poco*. The lower staff features *a*, *poco*, *a*, *pp*, *poco*, and *pp*. The system concludes with *pp* in both staves.

Fourth system of musical notation. The upper staff begins with *ppp*. The lower staff begins with *ppp*. The system concludes with *ppp* in both staves.

# —DIX— MORCEAUX



— VIOLON —  
avec accompagnement de Piano

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# En Songe.

F. Paul Frontini.

VIOLON *LENTO p espress.*

PIANO *LENTO p*

*mf stent.*

*mf*

*accel.* *p dim.* *a tempo*

*accel.* *p dim.* *a tempo* *p*

*f* *affrett.* *dim.* *tempo*

*f affrett.* *sf dim.* *tempo*

3

*mf*

*p rall.*

*f*

*p*

*cresc.*

*f*

*cresc.*

*f*

*p*

*f*

*rapido*

*4<sup>th</sup> Corda*

*p*

# ◦=DIX=◦ MORCEAUX

pour

VIOLON  
avec accompagnement de Piano

N°11461	N°1. Berceuse	M.130	Fr.175n
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III

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# Ultimo Canto.

F. Paul Frontini.

**VIOLON** *LARGHETTO* *molto espress.*

**PIANO** *LARGHETTO*

*sf* *p* *rall.* *rall.*

*rit.* *p* *a tempo* *rall.* *morendo*

*rit.* *p* *a tempo* *rall.* *morendo*

**POCO PIÙ MOSSO**

*mf* *sf* *sf*

**POCO PIÙ MOSSO**

*mf* *p*

First system of musical notation. The vocal line (top staff) begins with a *p* dynamic. The piano accompaniment (middle and bottom staves) features a *sf* dynamic in the right hand and a *p* dynamic in the left hand.

Second system of musical notation. The vocal line (top staff) includes a *2<sup>a</sup> Corda* instruction and a *rall.* marking. The piano accompaniment (middle and bottom staves) also features a *rall.* marking.

Third system of musical notation. The vocal line (top staff) starts with a *p* dynamic. The piano accompaniment (middle and bottom staves) includes a *f* dynamic in the right hand and a *p* dynamic in the left hand.

Fourth system of musical notation. The vocal line (top staff) includes a *p* dynamic, a *cresc. ed accel.* instruction, a *f* dynamic, and a *tr* (trill) marking. The piano accompaniment (middle and bottom staves) includes a *f* dynamic, a *p* dynamic, a *cresc. ed accel.* instruction, and a *affrett. un poco* marking.

1<sup>o</sup> TEMPO  
4<sup>a</sup> Corda

1<sup>o</sup> TEMPO

3<sup>a</sup> Corda

*f* *p* *rall.* *rall.*

*rit.* *1* *2* *4* *affrett.* *2* *rall.* *stent.* *2* *2*

*p* *rit.* *f* *affrett.* *rall.* *sf* *p* *stent.*

*p* *rall.* *rall. molto*

*m.s.* *m.s.* *pp* *rall. molto*

# Morceaux favoris pour Piano par F. F. FROELICH, II<sup>e</sup> SERIE.

Chitarrata Siciliana.  
Andante. Ben sentito il Canto.

Musical score for Chitarrata Siciliana, Andante. Ben sentito il Canto. The score is in 3/4 time and consists of two staves. The right hand plays a melodic line with grace notes, while the left hand provides a rhythmic accompaniment. The piece is marked with a mezzo-forte (mf) dynamic.

N<sup>o</sup> 11351. M. 1. 25. L. 4. lordo.  
Fr. 5.---

Gondola bruna. Barcarola.  
Tempo di Barcarola.

Musical score for Gondola bruna, Barcarola. Tempo di Barcarola. The score is in 6/8 time and consists of two staves. The right hand has a melodic line with various dynamics including piano (p), mezzo-forte (mf), and fortissimo (sf). The left hand has a steady accompaniment. The piece includes markings for affrett., tempo rall., tempo, calmo, rall., and affrett.

N<sup>o</sup> 11352. M. 1. 25. L. 4. lordo.  
Fr. 5.---

Pagina d'Album.  
Allegro assai moderato.

Musical score for Pagina d'Album, Allegro assai moderato. The score is in 4/4 time and consists of two staves. The right hand has a melodic line with dynamics including piano (p), affrett. e cresc., poco rall., affrett. e cresc., and poco rall. The left hand has a rhythmic accompaniment.

N<sup>o</sup> 11353. M. 1. --- L. 3. lordo.  
Fr. 4.---

Romanza.  
Andante mosso.

Musical score for Romanza, Andante mosso. The score is in 3/4 time and consists of two staves. The right hand has a melodic line with dynamics including piano (p) and affrett. The left hand has a rhythmic accompaniment. The piece includes markings for tempo and rall.

N<sup>o</sup> 11354. M. 1. 25. L. 4. lordo.  
Fr. 5.---

Ultimo Canto.  
Larghetto.

Musical score for Ultimo Canto, Larghetto. The score is in 8/8 time and consists of two staves. The right hand has a melodic line with dynamics including piano (p), molto espress., cresc., sf, p, rall., rall., and riten. The left hand has a rhythmic accompaniment.

N<sup>o</sup> 11355. M. 1. --- L. 3. lordo.  
Fr. 4.---

Souvenir de Chopin.  
Lento, ma non troppo.

Musical score for Souvenir de Chopin, Lento, ma non troppo. The score is in 4/4 time and consists of two staves. The right hand has a melodic line with dynamics including mezzo-forte (mf), doloroso, f, rall., f affrett., p, rin., f, and veloce. The left hand has a rhythmic accompaniment. The piece includes markings for ten., rall. tempo, and various dynamic markings.

N<sup>o</sup> 11356. M. 1. 30. Fr. 1. 75n.

Ronde.  
Moderato.

Musical score for Ronde, Moderato. The score is in 4/4 time and consists of two staves. The right hand has a melodic line with dynamics including piano (p) and fortissimo (sf). The left hand has a rhythmic accompaniment. The piece is marked with ppp una corda and ppp.

N<sup>o</sup> 11357. M. 1. 30. Fr. 1. 75n.

Marche grotesque.  
Tempo di Marcia.

Musical score for Marche grotesque, Tempo di Marcia. The score is in 2/4 time and consists of two staves. The right hand has a melodic line with dynamics including fortissimo (sf) and piano (p). The left hand has a rhythmic accompaniment. The piece is marked with f and sf.

N<sup>o</sup> 11358. M. 1. 30. Fr. 1. 75n.

Berceuse.  
Larghetto.

Musical score for Berceuse, Larghetto. The score is in 3/4 time and consists of two staves. The right hand has a melodic line with dynamics including piano (p) and fortissimo (sf). The left hand has a rhythmic accompaniment. The piece is marked with p and sf.

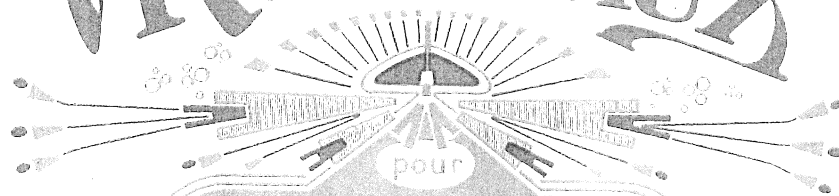
N<sup>o</sup> 11359. M. 1. 30. Fr. 1. 75n.

Désir d'Amour.  
Andante assai espressivo.

Musical score for Désir d'Amour, Andante assai espressivo. The score is in 6/8 time and consists of two staves. The right hand has a melodic line with dynamics including piano (p), cresc., and rin. The left hand has a rhythmic accompaniment. The piece is marked with p and cresc.

N<sup>o</sup> 11360. M. 1. --- Fr. 1. 25n.

# —DIX— MORCEAUX



— VIOLON —  
avec accompagnement de Piano

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11468	8. Ultimo Canto	1.30	175
11469	9. Melodia	1.30	175
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III

## F. PAUL FRONTINI



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# Melodia.

*AFFETTUOSO UN POCO MOSSO.*

F. Paul Frontini.

Violon. *p*

Piano. *p*

*AFFETTUOSO UN POCO MOSSO.*

*cres. rall. accel.*

*tempo*

*rall. cres.*

*rall. tempo cres.*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *sf* and includes a triplet of eighth notes. The piano accompaniment features a bass line with chords and a treble line with sustained notes.

Second system of musical notation. The vocal line includes dynamic markings for *cres.*, *sf*, and *p*. The piano accompaniment also features *cres.* and *p* markings, with a bass line of chords and a treble line of sustained notes.

Third system of musical notation. The vocal line includes markings for *rall. molto*, *tempo*, and *p*. The piano accompaniment includes *rall. molto* and *p* markings, with a bass line of chords and a treble line of sustained notes.

Fourth system of musical notation. The vocal line includes a dynamic marking of *mf*. The piano accompaniment includes a *mf* marking, with a bass line of chords and a treble line of sustained notes.

System 1: Treble and Bass clefs. Treble clef has notes with slurs and fingerings 1, 2, 3, 4. Bass clef has chords and slurs. Dynamics: *f*, *cres.*. A page number '3' is in the top right corner.

System 2: Treble and Bass clefs. Treble clef has notes with slurs and fingerings 3, 2, 3. Bass clef has chords and slurs. Dynamics: *p*, *rall.*, *pp*. A section ending with *affrett. e cres.* is marked in the bass clef.

System 3: Treble and Bass clefs. Treble clef has notes with slurs and fingerings 2, 4, 2, 1, 2. Bass clef has chords and slurs. Dynamics: *pp dolcissimo*, *pprall.*, *ppp*, *rall.*

System 4: Treble and Bass clefs. Treble clef has notes with slurs and fingerings 2. Bass clef has chords and slurs. Dynamics: *mf*, *I<sup>o</sup> TEMPO.*, *sempre.*, *molto riten.*, *mf*. The tempo marking *I<sup>o</sup> TEMPO.* appears twice.



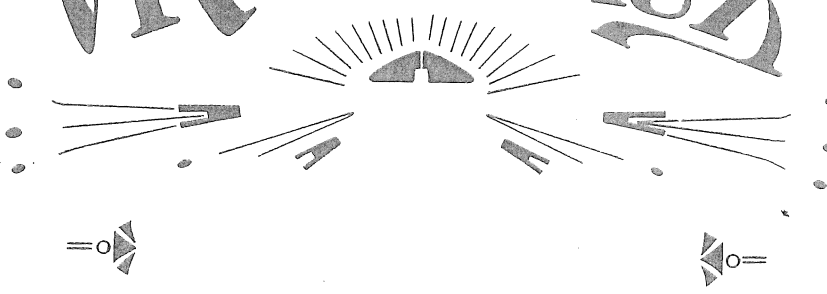
First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats and a 4/4 time signature. The first staff contains a melodic line with various ornaments (trills, grace notes) and dynamic markings including *f*, *cres.*, and *rall.*. The grand staff provides harmonic accompaniment with similar dynamics.

Second system of musical notation, continuing the three-staff format. It features a melodic line with *tempo* and *accel.* markings, and a grand staff accompaniment with *p* and *tempo* markings. The dynamics and tempo changes are clearly indicated throughout the system.

Third system of musical notation. The melodic line includes *cres.*, *f*, *p*, *rall.*, and *molto espress.* markings. The grand staff accompaniment features *cres.*, *f*, *p*, and *rall.* markings. The word *MENO.* is written above the staff in two places, indicating a decrease in volume.

Fourth system of musical notation, the final system on the page. It concludes with *cres.*, *rall.*, and *pp* markings in both the melodic and grand staff parts. The piece ends with a double bar line and a fermata.

# —DIX— MORCEAUX



N°11461	N°1. Berceuse	M.130	Fr.175n
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11465	5. Confidance amoureuse	1	125
11466	6. Sérénade Arabe	175	225
11467	7. En Songe	1	125
11468	8. Ultimo Canto	130	175
11469	9. Melodia	130	175
11470	10. Frammento	130	175

PAR

F. PAUL FRONTINI

A Monsieur PAUL SCHÖNE.  
Frammento.

1

F. Paul Frontini.

Violon. *ANDANTINO UN PO' MOSSO.* *espress.* *p*

Piano. *ANDANTINO UN PO' MOSSO.* *mf* *p*

*rall.* *fp*

*rall.* *fp*

*tempo* *mf* *mf tempo*

*cres.* *accel.* *f*

*cresc.* *accel.* *f*

The musical score is written for Violin and Piano. It begins with the tempo marking 'ANDANTINO UN PO' MOSSO.' and the dynamic 'p'. The Violin part features several triplet figures and is marked 'espress.' and 'p'. The Piano part is marked 'mf' and 'p'. The score progresses through several systems, with tempo changes to 'rall.' and 'tempo', and dynamic markings including 'fp', 'mf', and 'f'. The final system includes 'cres.' and 'accel.' markings, leading to a forte 'f' dynamic.

First system of musical notation. The upper staff (treble clef) begins with a *rall.* marking and a dynamic of *p*. It features a melodic line with a  $\frac{2}{2}$  time signature and a *tempo* marking. The lower staff (piano accompaniment) also starts with *rall.* and *p tempo*. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff includes a *dolciss.* marking. The lower staff features a triplet of eighth notes and another *dolciss.* marking. The key signature remains two sharps.

Third system of musical notation. This system shows a continuation of the piano accompaniment with various chordal textures and rhythmic patterns. The key signature is two sharps.

Fourth system of musical notation. The upper staff shows a crescendo (*cres.*) leading to *f* and *ff* dynamics. The lower staff also includes a *cres.* marking and *f* and *ff* dynamics. The key signature is two sharps.

First system of musical notation. Treble clef. Key signature: two sharps (F# and C#). The system includes a piano accompaniment with dynamic markings such as *p* and accents (*v*). The melody consists of eighth and sixteenth notes with slurs.

Second system of musical notation. Treble clef. Key signature: two sharps. Dynamics include *cres.*, *f*, and *ff*. A repeat sign is present at the end of the system. The piano accompaniment features chords and moving lines.

Third system of musical notation. Treble clef. Key signature: two sharps. Dynamics include *pp*, *p*, and *poco rall.*. A triplet marking (*3*) is used over a group of notes. The piano accompaniment includes chords and arpeggiated figures.

Fourth system of musical notation. Treble clef. Key signature: two sharps. Dynamics include *MENO.*, *p*, *cres.*, *p*, *morendo*, and *ppp*. A *38 corda* marking is present. The piano accompaniment features chords and moving lines.