

# Serenata Patetica

F. PAOLO FRONTINI

VIOLINO  
Andante affettuoso

PIANOFORTE  
Andante affettuoso

*mf con espress.*

*p* *f* *mf*

*poco rit.* *a tempo*

*rall.*

*rall. ancora* *p* *stent.* *a tempo*

*rall. ancora* *p* *stent.* *p a tempo*

First system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic and includes markings for *poco rit.* and *a tempo*. The lower staff (bass clef) also begins with a *mf* dynamic and includes markings for *poco rit.* and *a tempo*.

Second system of musical notation. The upper staff (treble clef) includes markings for *rall.* and *rall. ancora*. The lower staff (bass clef) includes markings for *rall.* and *rall. ancora*.

Third system of musical notation. The upper staff (treble clef) includes markings for *lento*, *p*, *mf sentito*, and *p*. The lower staff (bass clef) includes markings for *p*, *lento*, *mf elegante*, and *p*. The section is marked *I. Tempo* and *sempre stacc.*

Fourth system of musical notation. The upper staff (treble clef) includes markings for *sf*, *mf*, *sf*, *p*, and *rall.*. The lower staff (bass clef) includes markings for *sf*, *mf*, *sf*, and *rall.*

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *mf tempo*, followed by a *p* dynamic section and a *sf* section with a triplet of eighth notes, ending with *mf*. The lower staff (bass clef) provides accompaniment with chords and moving lines, also marked *mf tempo*, *p*, *sf*, and *mf*.

Second system of musical notation. The upper staff features a melodic line starting with *sf*, moving to *p*, and concluding with *dolciss.*. The lower staff accompaniment is marked *sf* and *p sottovoce*.

Third system of musical notation. The upper staff includes a melodic line with an 8-measure rest, marked *p elegante* and *cres.*. The lower staff accompaniment is marked *p dolciss.* and *cres.*.

Fourth system of musical notation. The upper staff begins with *f* and *rall.*, followed by *mf*, *p rall. ancora*, and *rall. molto*. The lower staff accompaniment is marked *f*, *rall.*, *m.s.*, *rall. ancora*, and *p rall. molto*.

4<sup>a</sup> Corda.

*mf con anima*

I. Tempo

*poco rit. tempo*

*mf*

*poco rit. tempo*

*rall.*

*rall. ancora*

*rall.*

*rall. ancora*

*stent.*

*ten.*

*tempo*

*cres. ed accel.*

*f*

*p*

*mf*

*mf*

*ten.*

*cres. ed accel.*

*f stent.*

*p*

*tempo*

*f*

*mf*

*f*

*mf*

*f molto lento*

*morendo*

*tempo*

*p*

*f*

*p*

*f molto lento*

*p*

*morendo*

*tempo*

*p*

*cres. ed accel.*

*f p f mf f mf f stent.*

*p cres. ed mf accel. mf f stent.*

5

*tempo*

*ten.*

*sf*

*tempo*

*ten.*

(b) #

*Meno*

*p*

*rall.*

*Meno*

*p*

*rall.*

*8-*

*armonici*

*lento*

*f tempo*

*lento*

*f tempo*

# L'Aurora del Pianista

Raccolta di Composizioni favorite in facili Riduzioni per Pianoforte di  
C. Graziani Walfer, Mario Tarenghi ed Altri

No.	Netto
12201. No. 1. <i>LANGE, G., Canto dei fiori</i> . . . . .	Fr. 1.25
12202. * 2. <i>ROSAS, G., Sopra le onde. Valzer</i> . . . . .	1.—
12203. * 3. <i>BECUCCI, E., Che riderel Polka brillante.</i> . . . .	0.75
12204. * 4. <i>RUBINSTEIN, A., op. 41 No. 1. Romanza.</i> . . . .	1.—
12205. * 5. <i>BRAHMS, J., Vime Danse hongroise</i> . . . . .	1.25
12206. * 6. — <i>Vime Danse hongroise</i> . . . . .	1.25
12207. * 7. <i>MENDELSSOHN B F., Chant de printemps</i> . . . . .	0.75
12208. * 8. — <i>Marche nuptiale du., Songe d'une nuit d'été</i> . . . . .	1.—
12209. * 9. <i>GOUNOD, CH., Ave Maria (Méditation sur le 1. Prélude de J. S. Bach)</i> . . . . .	1.—
12210. * 10. <i>SPINDLER, F., La Cavalcata degli Uszeri</i> . . . . . Pezzo caratteristico . . . . .	1.75
12211. * 11. <i>RUBINSTEIN, A., op. 3 No. 1. Mélodie</i> . . . . .	1.—
12212. * 12. <i>JENSEN, A., Il mulino</i> . . . . .	1.25
12213. * 13. <i>BOCCHERINI, L., Menuet Célèbre</i> . . . . .	0.50
12214. * 14. <i>BEETHOVEN, L. v., Marcia turca</i> . . . . .	0.75
12215. * 15. <i>BRAHMS, J., op. 49 No. 4 Berceuse</i> . . . . .	1.75
12216. * 16. <i>THOMAS, A., "Non conosci il bel suol",</i> . . . . . Romanza dall'opera Mignon . . . . .	1.—
12217. * 17. <i>YRADIER, S., La Paloma (La Colomba)</i> . . . . . Canzone spagnuola . . . . .	0.75
12218. * 18. <i>DONIZETTI, G., Lucia di Lammermoor.</i> . . . . Fantasia . . . . .	1.50
12219. * 19. <i>ROSSINI, G., Il Barbiere di Siviglia Fant.</i> . . . .	1.50
12220. * 20. <i>BELLINI, V., La Norma. Fantasia</i> . . . . .	1.50
12221. * 21. <i>GOUNOD, CH., Faust Fantasia</i> . . . . .	1.50
12222. * 22. <i>STRAUSS, O., Sogno d'un Valzer. Valzer</i> . . . . . sopra i motivi favoriti dell'Op. Itta . . . . .	1.75*
12223. * 23. <i>SCHUBERT, FR., Serenata</i> . . . . .	1.—
12224. * 24. <i>BRAGA, G., Leggenda valacca. Serenata</i> . . . . .	1.—
12225. * 25. <i>"Vieni sul marl",</i> . . . . .	0.75
12226. * 26. <i>COSTA, M., Il Capitán Fracassa. Valzer</i> . . . . . sopra i motivi più favoriti dell'Operetta . . . . .	1.75*
12227. * 27. <i>LEONCAVALLO, R., Malbruk. Valzer sopra</i> . . . . . i motivi più favoriti di V. Billi . . . . .	1.75*
12228. * 28. <i>VERDI, G., Il Trovatore Fantasia</i> . . . . .	1.50
12229. * 29. <i>GASTALDON, S., Musica proibita</i> . . . . .	1.25
12230. * 30. <i>COTTRAU, T., "Addio mia bella Napoli",</i> . . . . .	0.75
12231. * 31. — <i>Santa Lucia</i> . . . . .	1.—
12232. * 32. <i>CHOPIN, FR., Marcia funebre</i> . . . . .	0.75
12233. * 33. — <i>op. 9 No. 2. Nocturne</i> . . . . .	0.75
12234. * 34. <i>WEBER, C. M. v., Invitation à la Valse</i> . . . . .	1.—
12235. * 35. <i>IVANOVICI, J., Le onde del Danubio</i> . . . . .	1.—
12236. * 36. <i>BRAUNSGARDT, FR., Murmure des bols</i> . . . . .	1.25
12237. * 37. <i>GOUNOD, CH., Valzer dell'Opera Faust</i> . . . . .	1.50
12238. * 38. <i>ROSSINI, G., Preghiera dell'Opera Mosè</i> . . . . .	0.75
12239. * 39. <i>HAYDN, , Serenata</i> . . . . .	0.75
12240. * 40. <i>SCHUBERT, FR., Moment musical</i> . . . . .	0.50
12241. * 41. <i>MOZART, W. A., Marcia alla turca</i> . . . . .	1.—
12242. * 42. <i>TSCHAIKOWSKY, P., Chant sans paroles</i> . . . . .	1.25

No.	Netto
12243. No. 43. <i>TSCHAIKOWSKY P., op. 37 No. 6. Giugno</i> . . . . . Barcarola . . . . .	Fr. 1.25
12244. * 44. <i>LISZT, FR., 3 Nocturne des "Sanges d'amour",</i> . . . . .	1.50
12245. * 45. <i>WEBER, C. M. v., Dernière pensée</i> . . . . .	0.50
12246. * 46. <i>LACK, TH., Caprice-Tarentelle</i> . . . . .	1.50
12247. * 47. <i>RUBINSTEIN, R., 4. Barcarolle en Sol maj</i> . . . . .	1.25
12248. * 48. <i>DE SENA, G., Sorrento. Il me Tarentelle</i> . . . . .	1.50
12249. * 49. <i>JENSEN A., op. 32 No. 9. Sérénade</i> . . . . .	1.—
12250. * 50. <i>SCHUBERT, FR., Marcia militare. Trascrizione di C. Tausig</i> . . . . .	1.25
12251. * 51. <i>LÉHAR, FR., Il Conte di Lussemburgo.</i> . . . . Valzer sopra i motivi più favoriti dell'Operetta . . . . .	1.75*
12252. * 52. <i>STRAUSS, J., Sulle rive del Danubio. Valzer</i> . . . . .	1.25
12253. * 53. <i>DONIZETTI, G., La Favorita. Fantasia</i> . . . . .	1.50
12254. * 54. <i>ROSSINI, G., Guglielmo Tell. Fantasia</i> . . . . .	1.50
12255. * 55. <i>VERDI G., La Traviata. Fantasia</i> . . . . .	1.50
12256. * 56. <i>BENDEL, FR., "Qual mirabil fascino",</i> . . . . . Canzonetta . . . . .	1.—
12257. * 57. <i>KRIER, G., Valse brune</i> . . . . .	1.50*
12258. * 58. <i>CAROSIO, E., Tripolitania bella! Valzer</i> . . . . . sopra la Canzone favorita . . . . .	1.—
12259. * 59. <i>BIZET, G., Menuet de la 2e Suite de L'Arlesienne</i> . . . . .	1.50
12260. * 60. <i>CZIBULKA, A., Gavotte Stéphanie</i> . . . . .	1.50
12261. * 61. <i>CRÉMIEUX, O., Quand l'amour meurt...</i> . . . . . Valse Boston . . . . .	1.75*
12262. * 62. <i>PADEREWSKI, J., op. 14 No. 1. Menuet</i> . . . . .	1.75*
12263. * 63. <i>BIZET, G., Carmen, Petite fantaisie</i> . . . . .	1.50*
12264. * 64. <i>BERGER, R., AMOUREUSE Valse lente</i> . . . . .	1.—
12265. * 65. <i>CHAMINADE, C., La Morena. Caprice Espagnol</i> . . . . .	1.—
12266. * 66. — <i>Sérénade</i> . . . . .	1.—
12267. * 67. <i>GILLET, E., La lettre de Manon</i> . . . . .	1.—
12268. * 68. <i>WACHS, P., Capricante Marche</i> . . . . .	1.—
12269. * 69. — <i>Toccata</i> . . . . .	1.—
12270. * 70. <i>WALDTEUFEL, E., Espana. Suite de Valsees d'après la Rhaps. d'Em. Chabrier</i> . . . . .	1.—
12271. * 71. — <i>Estudiantina! Suite de Valsees sur le célèbre Duo de P. Lacomme</i> . . . . .	1.—
12272. * 72. <i>MICHAELIS, TH., op. 83. La pattuglia Turca</i> . . . . .	1.—
12273. * 73. <i>MARIO, T., La Ritirata. Marcia d'Ordinanza della Regia Marina Italiana</i> . . . . .	1.50
13374. * 74. <i>MOZART, W. A., Minuetto</i> . . . . .	0.50
13375. * 75. <i>COLOMBINO, A., A Tripoli! Canzonetta Marcia</i> . . . . .	1.—
13376. * 76. <i>SMITH, S. Op. 31. Chanson Russe</i> . . . . .	1.50
13377. * 77. <i>WACHS, P., Les muscadins. Marche élégante</i> . . . . .	1.35*
13378. * 78. <i>LOGATTI, L. El Irresistible. Tango Argentín</i> . . . . .	1.50
13379. * 79. <i>MOLETI, H., La Furlana Italiana (con teoria)</i> . . . . .	1.50
13380. * 80. <i>VILLOLDO, A., El Choclo. Tango Argentín.</i> . . . .	1.50
13381. * 81. <i>BRUNETTI, O. Tango Argentín (con teoria)</i> . . . . .	1.50
13382. * 82. <i>BELLINI, V., Marcia e coro dall'Opera Norma.</i> . . . .	1.—
13383. * 83. <i>FLOTOW, F. de "M'appari tutt'amor",</i> . . . . . aria dall'opera Maria . . . . .	1.25

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# Feuille d'album.

Saltarello.

F. PAOLO FRONTINI

VIOLINO

PIANOFORTE

Allegretto con moto

*p* *fz*

*p*

*fz*

*f* *p* *fz*

*fz* *p*

Deposto a termine di legge.

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First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *fz*, *f*, and *deces.*. The lower staff (piano) contains accompaniment with a *deces.* marking.

Second system of musical notation, first ending. The upper staff is marked with a first ending bracket and the number '1.'. The lower staff has a *p* marking and a *cres.* marking.

Second system of musical notation, second ending. The upper staff is marked with a second ending bracket and the number '2.'. The lower staff has a *p* marking and a *cres.* marking.

Third system of musical notation. The upper staff has dynamic markings *p*, *fz*, *p*, and *fz*. The lower staff has *p* and *fz* markings.



First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *inf.*, *fz*, and *fz*. The lower staff (piano) contains accompaniment with dynamics *rinf.* and *fz*.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *f* and *f*. The lower staff (piano) contains accompaniment with dynamics *f* and *f*. There are two asterisks (\*) in the bass line.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *ores.*, *f*, and *p*. The lower staff (piano) contains accompaniment with dynamics *p*. The tempo marking *I. TEMPO* appears twice.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *fz* and *fz*. The lower staff (piano) contains accompaniment.

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *fz*, *p*, and *fz*. The lower staff (piano) contains accompaniment with dynamic markings *f* and *p*.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *fz*, *f*, and *deces.*. The lower staff (piano) contains accompaniment with dynamic markings *f* and *deces.*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *p* and *rinf. e accel.*. The lower staff (piano) contains accompaniment with dynamic markings *p* and *rinf. e accel.*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with dynamic markings *f* and *ff*. The lower staff (piano) contains accompaniment with dynamic markings *f* and *ff*.