



# Sicilienne

pour Violon et Piano

par

A. d'AMBROSIO.



OP. 14

Nr. 15646.

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POUR VIOLON ET PIANO PAR

A. d'Ambrosio.

Op. 14.

*Andante moderato. ♩. = 66.*

VIOLINO.

PIANO.

2 Ped.

*pp*

*p*

*mf*

*p*

*pp*

*s.*

*s.*

*p s.*

*s.*

*pp*

*s*

*mf*

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ANDRÉ 15646

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with a fermata over the final note. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble.

III<sup>e</sup> C.

*p*

*poco rall.*

*pp*

The second system is marked "III<sup>e</sup> C." and begins with a piano (*p*) dynamic. It includes a tempo change to "poco rall." (poco rallentando). The piano accompaniment features a series of chords in the treble and eighth notes in the bass, with a *pp* (pianissimo) dynamic marking at the start.

IV<sup>ème</sup> C.

*mf*

*a tempo*

*p*

The third system is marked "IV<sup>ème</sup> C." and begins with a mezzo-forte (*mf*) dynamic and a tempo change to "a tempo". The piano accompaniment continues with chords and eighth notes, with a piano (*p*) dynamic marking appearing in the bass line.

*f*

*dim.*

*p*

*mf*

*dim.*

*p*

The fourth system features a vocal line starting with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and ending with a piano (*p*) dynamic. The piano accompaniment mirrors these dynamics, starting with mezzo-forte (*mf*), decrescendo (*dim.*), and ending with piano (*p*).

First system of musical notation. The top staff (treble clef) contains a melodic line with a dynamic marking of *p* at the beginning and *mf* later. The bottom two staves (grand staff) show a piano accompaniment with a dynamic marking of *pp* at the beginning and *p* later. The piano part features a series of arpeggiated chords.

Second system of musical notation. The top staff continues the melodic line with dynamic markings of *p* and *mf*. The piano accompaniment in the bottom two staves continues with arpeggiated chords.

Third system of musical notation. The top staff includes the instruction *rit. c.* above the staff. The melodic line has dynamic markings of *p* and *mf*. The piano accompaniment in the bottom two staves has a dynamic marking of *pp*.

Fourth system of musical notation. The top staff continues the melodic line with dynamic markings of *p* and *mf*. The piano accompaniment in the bottom two staves continues with arpeggiated chords.

Violin part dynamics: *f*, *p*, *mf*, *p*, *pp*

Piano part dynamics: *mf*, *p*, *pp*, *f*, *pp*, *pp*

pp

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The vocal line features a melodic line with a slur. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, all under a slur. The dynamic marking *pp* is at the bottom left.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with the same rhythmic pattern and chordal structure.

mf p V

Third system of musical notation. The vocal line has a dynamic marking *mf* and a breath mark *V*. The piano accompaniment has dynamic markings *p* and *pp* at the bottom. The piano part continues with the established rhythmic and harmonic patterns.

Fourth system of musical notation. The piano accompaniment has a dynamic marking *mf* at the bottom. The piano part continues with the established rhythmic and harmonic patterns.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains a series of half notes with a melodic contour that rises and then falls. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some notes beamed together.

The second system continues the musical piece. It includes dynamic markings such as *p* (piano) and *pp* (pianissimo). A tempo instruction *poco rall.* (poco rallentando) is placed above the vocal line. The piano accompaniment maintains its rhythmic pattern while the vocal line continues its melodic progression.

The third system shows a change in dynamics with *mf* (mezzo-forte) in the vocal line and *p* (piano) in the piano accompaniment. The instruction *a tempo* (return to tempo) is written above the vocal line. The piano accompaniment continues with its characteristic eighth-note bass line.

The fourth system concludes the piece with various dynamic and tempo markings. It includes *cedez* (cedere), *pp*, *ppp* (pianississimo), *rall.* (rallentando), and *lent.* (lento). The piano accompaniment features a final cadence with sustained chords in the right hand and a descending bass line.

# Compositionen für Violine mit Klavier.

<b>Alard, D.,</b> op. 49. Morceaux de Salon. <span style="float: right;">Mark.</span>	<b>Herman, Ad.,</b> op. 180. Le Violoniste <span style="float: right;">Mark.</span>	<b>Nacház, Tvardar,</b> op. 18. Abendlied . . . 1 50
Heft 1. Villanelle. — La Gitana . . . 2 —	chanteur. 20 Morceaux.	<b>Pirant, Eug.,</b> Op. 31. Berceuse . . . 1 20
» 2. Arioso. — Air de ballet . . . 2 —	No. 1. Muette (Masaniello). Prière et	<b>Rosst, Marc.,</b> op. 10. Rêverie . . . 2 —
» 3. Minuetto. — Le retour . . . 2 —	Barcarolle . . . 1 —	— op. 18. Berceuse . . . 1 20
» 4. La Sevilliana . . . 2 —	» 2. Air de Rinaldo, <i>Händel</i> . . . 1 —	— Perles musicales, Pièces célèbres.
» 5. Marche . . . 2 —	» 3. Chant du voyageur. Légende	No. 1. Chanson sans paroles von
» 6. Styrienne . . . 2 —	populaire . . . 1 —	Tschaikowsky (op. 2 No. 3) . . . 1 50
» 7. L'Adieu. — L'Absence . . . 2 —	» 4. Canzonetta. Plaisir des Champs . 1 —	» 2. Du bist die Ruh', <i>Schubert</i> . . . 1 50
» 8. Berceuse. — Tyrolenne . . . 2 —	» 5. Don Juan, Menuetto . . . 1 —	» 3. Melodie von Anton Rubinstein,
» 9. Scherzo — Speranza . . . 2 —	» 6. L'Addio a Napoli, <i>Coltrau</i> . . . 1 —	op. 3 No. 1 . . . 1 50
» 10. Brindisi-Valse . . . 2 —	» 7. Ave Maria, <i>Schubert</i> . . . 1 —	» 5. Ave Maria, Lied v. Frz. Schubert 1 50
— op. 51. Chant du Cygne, 3 <i>Méodies</i>	» 8. The long and weary day, Chant	» 6. Träumerei aus den Kinderscenen
de <i>Schubert</i> , transcr. et variées.	populaire . . . 1 —	op. 15 No. 7 von Rob. Schumann 1 —
No. 1. Sérénade (Leise sehen) . . . 1 50	» 9. Carnaval de Venise . . . 1 —	» 7. Abendlied von Rob. Schumann . 1 —
» 2. Au bord de la mer (Am Meer) . 1 30	» 10. Air de Ballet du roi Louis XIII. 1 —	» 8. Largo ( <i>Händel</i> ) . . . 1 50
» 3. Ballade (Horch, horch) . . . 1 80	» 11. J'ai perdu mon Eurydice, <i>Gluck</i> . 1 —	<b>Singelée, J. B.,</b> Fantaisies.
<b>Baselt, Frits,</b> op. 23. Berceuse . . . 1 —	» 12. Freischütz, Prière et Air . . . 1 —	— op. 34. Lucrezia Borgia . . . 3 20
<b>Blumenstengel, A.,</b> op. 13. Fantaisies.	» 13. Obéron, Barcarolle . . . 1 —	— op. 90. Zampa . . . 2 60
No. 1. Czarenlied, <i>Lortzing</i> . . . 1 80	» 14. Célèbre Menuetto, <i>Bocherini</i> . 1 —	— op. 119. Fra Diavolo . . . 3 20
» 2. Ungeduld (Impatience), <i>Schubert</i> 1 80	» 15. Romance de Joconde, <i>Isouard</i> . 1 —	— op. 120. Robert le Diable . . . 3 20
» 3. Auf Flügeln des Gesanges,	» 16. Cavatine de Niobe, <i>Bellini</i> . . 1 —	— op. 121. Fantaisie mélodique . . . 2 —
<i>Mendelssohn</i> . . . 2 —	» 17. Les saisons, Duetto, <i>Haydn</i> . . 1 —	— op. 122. Mandolinata . . . 2 —
» 4. Cujus animam aus »Stabat mater»,	» 18. Muette (Masaniello). Air de sommeil	— op. 124. Don Pasquale . . . 3 20
<i>Rossini</i> . . . 2 —	et Barcarolle, <i>Auber</i> . . . 1 —	— op. 125. Postillon . . . 3 60
» 5. Misere aus <i>Trovatore</i> . . . 1 80	» 19. O, dites-lui Romance . . . 1 —	— op. 126. Ballo in Maschera . . . 2 60
» 6. Ave Maria, <i>Gounod</i> . . . 2 —	» 20. Je suis le petit tambour . . . 1 —	— op. 128. Der fliegende Holländer (Le
» 7. O bitt' euch, Hebe Vögelein	<b>Hollander, B.,</b> op. 6. Suite, D dur <i>Ré maj.</i>	Vaisseau fantôme) . . . 3 60
(Oiseaux légers), <i>Gumbert</i> . . . 2 —	complet . . . D. 4 50	<b>Sivori, C.,</b> op. 23 No. 1. Romance céléb. 1 —
» 8. O du, mein holder Abendstern	No. 1. Prélude . . . 1 50	<b>Spohr, L.,</b> op. 55. Adagio aus IX. Concert,
aus »Tannhäuser», <i>Wagner</i> . . . 2 —	» 2. Gavotte . . . 1 80	F dur <i>Fa maj.</i> . . . 1 50
<b>Eberhardt, G.,</b> op. 20. Lieder ohne Worte.	» 3. Romance . . . 1 50	<b>Stern, Leo,</b> op. 3. Chanson d'amour . . . 1 50
No. 1. Wiegenlied. No. 2. Albumblatt.	» 4. Intermezzo . . . 2 —	— Schlummerlied . . . 1 50
» 3. Kinderlied . . . 1 50	» 5. Aria . . . 1 50	<b>Tartini, Trille du Diable, Sonate (Vieuxtemps) n. 2, 50</b>
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— op. 76. 2 Mazurkas de Concert.	II. Sicilian.	— op. 32. Morceaux de Salon.
No. 1. A moll. No. 2. D moll . . . 1 30	III. Scherzo.	No. 1. Souvenir de Beauxchamps 2 —
<b>Goltermann, G.,</b> op. 17. Romance,	IV. Saltarello.	» 2. Rondino . . . 2 —
E moll <i>Mi min.</i> . . . 1 30	V. La Malinconia.	» 3. La Chasse . . . 2 —
— op. 22. Romance, C dur <i>Do maj.</i> . . 1 —	VI. Allegro con brio.	<b>Wichtl, op. 22. Airs populaires avec</b>
<b>Hauser, M.,</b> op. 39. 6 Morceaux de Salon.	<b>Jansa, L.,</b> op. 61b. Der junge Opern-	Variat., brillantes et faciles.
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Heft I. No. 1. Air varié . . . 1 30	Martha, Freischütz, Zampa. Tra-	» 2. Last Rose of Summer . . . 1 30
» 2. Scherzo . . . 1 30	viata. <i>Trovatore, Rigoletto.</i> . . 1 30	» 3. Carnaval de Venise . . . 1 30
» II. » 3. Rêverie . . . 1 30	<b>Lachner, Ign.,</b> op. 66. 2 Pièces.	» 4. Home, sweet home . . . 1 30
» 4. Nocturne . . . 1 30	No. 1. Andantino . . . 1 80	» 5. Marsellaise . . . 1 30
» III. » 5. Capriccio . . . 1 30	» 2. Nocturne . . . 1 80	» 6. Hall Columbia . . . 1 30
» 6. Tarantelle . . . 1 30	— op. 81. Sérénade . . . 1 30	» 7. Star spangled banner . . . 1 30
<b>Hauser &amp; Wichtl, op. 21. Amusements</b>	<b>Léonard, H.,</b> op. 2. Souvenir de Haydn.	» 8. Loreley . . . 1 30
sur des chansons favorites.	Fantaisie { Original . . . 3 20	» 9. Tyrolerlied (Von meinem Bergli) 1 30
No. 1. Drang in die Ferne, <i>Schubert</i> . 1 30	Ausgabe (Dengremont) . . . 3 20	» 10. All alone (Mutterseelenallein) . 1 30
» 2. Danksagung a. d. Bach, <i>Schubert</i> 1 30	<b>Lindner, A.,</b> op. 18. Morceaux de Salon.	» 11. Santa Lucia, Chant popul. napol. 1 30
» 3. Suleika, <i>Mendelssohn</i> . . . 1 30	No. 1. Ständchen (Sérénade), <i>Schubert</i> 1 50	<b>Zamara, Alfred jun.,</b> Barcarolle . . . 1 80
» 4. Trockene Blumen (Fleurs fanées),	» 2. Ave Maria, <i>Schubert</i> . . . 1 50	
<i>Schubert</i> . . . 1 30	» 3. Lob der Thronen, <i>Schubert</i> . . 1 50	
» 5. Maurisches Ständchen <i>Kücken</i> 1 30	» 4. Last rose, Chant populaire . . 1 50	
» 6. Halt! <i>Schubert</i> . . . 1 30	» 5. Adelaïde, <i>Beethoven</i> . . . 1 50	
» 7. Wohin? (Départ), <i>Schubert</i> . . . 1 30	» 6. Hymne aus »Stradella» . . . 1 50	
» 8. Die böse Farbe, <i>Schubert</i> . . . 1 30	<b>Logé, H.,</b> Gavotte et Musette (Ueber-	
» 9. Mädchen von Juda, <i>Kücken</i> . . 1 30	tragung von B. Tours) . . . 2 —	
» 10. Mein, <i>Curschmann</i> . . . 1 30	<b>Motique, B.,</b> op. 60. Fandango, Solo . . 1 50	
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» 12. Venet. Gondellied, <i>Mendelssohn</i> 1 30		

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III<sup>e</sup> C. *a tempo* IV<sup>ème</sup> C.

*poco rall.* *mf* *f*

*dim.* *p* *p* *mf*

II<sup>e</sup> C. *p* *mf* *p*

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

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

*a tempo* *mf* *cédez* *pp* *rall.*

*poco rall.*

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