

# A. d'Ambrosio



## Compositions

*pour*

## Violon et Piano

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

PIANO. *pp*

*ten.* *cresc.* *f*

*cresc.*

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

# Tallahassee

Mélo die et Danse nègre

CYRIL SCOTT, Op. 73. No. 4

ANDANTE

VIOLON *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° 28026.

PR. M.

OP. 35. N° 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. The vocal line continues with a melodic phrase. The piano accompaniment includes a section marked with a circled '8' (octave sign). Dynamics include *sf* (sforzando).

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

Fourth system of musical notation. The vocal line is marked *Poco meno.* and *arco*. Dynamics include *f*, *p*, *poco rit.*, *a tempo*, and *mf poco rit.*

Fifth system of musical notation. The piano accompaniment features a series of chords. Dynamics include *f*, *rall.* (rallentando), *p*, *poco rit.*, *a tempo*, and *mf poco rit.*

First system of musical notation. The upper staff (treble clef) begins with the tempo marking *a tempo*, followed by dynamics *p* and *mf*. The lower staff (grand staff) begins with *p a tempo* and *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 *poco rit.* and *a tempo*. The music continues with similar melodic and accompanimental parts.

Third system of musical notation. The upper staff includes dynamics *p*, *cresc.*, and *f*. The lower staff includes *p*, *pp*, and *cresc.*. An 8-measure rest is indicated in the upper staff. The music shows a dynamic increase in both staves.

Fourth system of musical notation. The upper staff includes tempo markings *poco rit.* and *a tempo*, and dynamic *p*. The lower staff includes the instruction *suivez* and dynamic *p*. The music concludes with a return to the original tempo and dynamics.

1<sup>o</sup> Tempo.  
*pizz.*  
*pizz. f*  
*f*  
*poco rit.*  
*I<sup>o</sup> 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<sup>o</sup> Tempo.*

*pizz.*

*p poco rit.*

*I<sup>o</sup> 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.*

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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. 2.

Andante.

Violin. *rit.* *a tempo*

PIANO. *p*

*poco a poco cresc.*

*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.

Allegretto grazioso.

Violin. *p*

PIANO. *p*

*rall.*

*rall.*

*a tempo*

*a tempo*