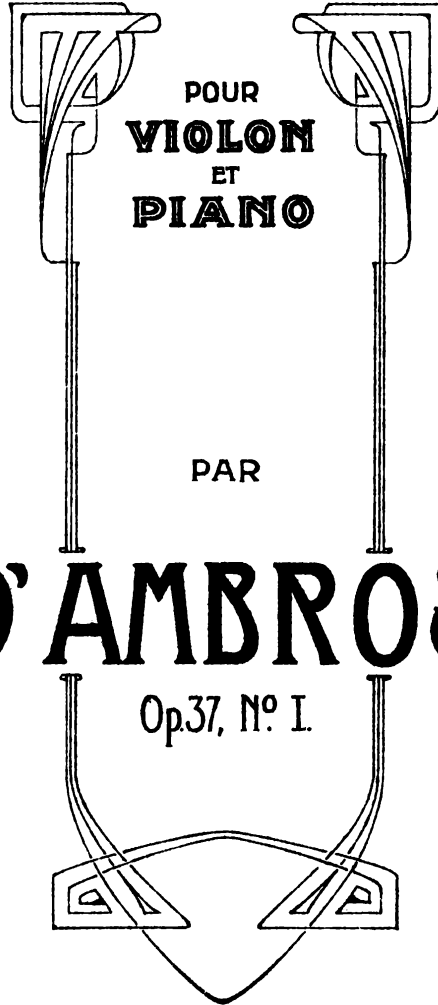




CHANSON NAPOLITAINE



COPYRIGHT MCMVI IN U.S.A.
BY JOSEPH WILLIAMS, LIMITED.

PRICE 4/-
PRIX 5 FR.

LONDON,
JOSEPH WILLIAMS LIMITED,
32, GREAT PORTLAND STREET, W.
NEW YORK: EDW. SCHUBERTH & CO (J. F. H. MEYER)



PETITE SUITE

pour

VIOLON
avec accompagnement de
PIANO

par

A. D'AMBROSIO

OP 37.

I.
CHANSON NAPOLITAINE.

II.
MÉLANCOLIE.

III.
VALSE.

COPYRIGHT MCMVI IN U.S.A.
BY JOSEPH WILLIAMS, LIMITED

NO I. PRICE 4/ PRIX 5 FR.
NO II. PRICE 3/ PRIX 3 FR. 75.
NO III. PRICE 4/ PRIX 5 FR.

LONDON,
JOSEPH WILLIAMS, LIMITED,
32, Great Portland St., W.

New York: Edw. Schuberth & Co. (J. F. Meyer)

Petite Suite.

1. Chanson Napolitaine.

A. d' AMBROSIO, Op. 37, N^o 1.

Allegro moderato.

VIOLON.

PIANO.

III. C.
poco rit. *tempo*

mf *p*

suivez. *a tempo*

mf *p*

poco rit. *a tempo*

mf *mf*

suivez. *a tempo*

mf *mf*

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the piece. The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand being marked with *mf*.

The third system shows the vocal line with a dynamic marking of *p* (piano). The piano accompaniment continues with eighth-note patterns and chords. A triplet of eighth notes is indicated in the vocal line.

The fourth system includes tempo and dynamic markings. The vocal line starts with *poco rit.* (poco ritardando), then returns to *a tempo* with a dynamic marking of *mf*. The piano accompaniment is marked *mf* and includes the instruction *suivez* (follow). The system concludes with a key signature change to three sharps (F#, C#, G#) and a dynamic marking of *p* (piano). The tempo marking *Poco meno.* (poco meno mosso) is placed above the final vocal note.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The vocal line features a melodic line with slurs and ties. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line with slurs in the left hand.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part features a *dim.* (diminuendo) marking in the middle and a *p* (piano) marking towards the end. The vocal line continues with melodic phrases.

Third system of musical notation. It continues the vocal and piano parts. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking. The vocal line maintains its melodic flow.

Fourth system of musical notation, the final system on the page. It includes a vocal line and piano accompaniment. The piano part starts with a *poco a poco rit.* (poco a poco ritardando) marking and a *ff* (fortissimo) dynamic. The vocal line has a *II.C.* (second ending) marking and a *a tempo* marking. The system concludes with a double bar line.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and a *poco rit.* marking. It features a melodic line with a triplet of eighth notes. The lower staff (bass clef) provides a harmonic accompaniment with chords and a steady eighth-note bass line. A *suivez* marking is placed above the final measure of the lower staff.

Second system of musical notation. The upper staff starts with a mezzo-forte (*mf*) dynamic and an *a tempo* marking. It includes a melodic line with a triplet. The lower staff continues the accompaniment with chords and a steady eighth-note bass line. A *p* dynamic marking appears in the second measure of the lower staff.

Third system of musical notation. The upper staff begins with a *poco rit.* marking, followed by an *a tempo* marking and a mezzo-forte (*mf*) dynamic. The lower staff features a *suivez* marking in the first measure, followed by an *a tempo* marking and a mezzo-forte (*mf*) dynamic. A piano (*p*) dynamic marking is present in the third measure of the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with a long slur. The lower staff continues the accompaniment with chords and a steady eighth-note bass line.

mf

First system of a musical score. The top staff is a single melodic line starting with a *mf* dynamic. The bottom two staves are piano accompaniment. The key signature has one sharp (F#).

p *rall.*

Second system of the musical score. The top staff features a triplet of eighth notes and ends with a *rall.* marking. The piano accompaniment in the bottom two staves begins with a *p* dynamic and also concludes with a *rall.* marking.

atempo *f* *poco a poco dim.* *pizz.*

atempo *f* *poco a poco dim.*

Third system of the musical score. The top staff starts with *atempo* and *f*, followed by *poco a poco dim.* and *pizz.* The piano accompaniment in the bottom two staves also begins with *atempo* and *f*, and includes *poco a poco dim.*

pp *f*

Fourth system of the musical score. The top staff features a *pp* dynamic followed by a *f* dynamic. The piano accompaniment in the bottom two staves also includes *pp* and *f* dynamics.

SELECT PIECES FOR THE VIOLIN.

Feuille d'Album.

pour Violon avec accompagnement de Piano.

A. d'AMBROSIO, Op. 21.

Andantino. ($\text{♩} = 52$)

très lié

pp

p

mf

poco rit.

a tempo.

pp

Price 2/-net.

Ariette.

pour Violon avec accompagnement de Piano.

A. d'AMBROSIO, Op. 23.

Moderato. ($\text{♩} = 84$)

semplicemente.

a tempo.

poco rit.

pp

mf

cresc.

mf

Price 2/-net.

Sérénade.

GABRIEL PIERNÉ.

Allegretto. ($\text{♩} = 112$)

p con sordini.

mf

p

mf

pp

Price 3/-

SIX SELECTED PIECES.

FOR THE VIOLIN.

Feuille D'Album. A. D'AMBROSIO. Op. 21.

Price 2/-net.

Andantino $\text{♩} = 52.$

Andante. GABRIEL PIERNÉ.

Price 3/-

Andante $\text{♩} = 76.$

Sérénade à Colombine. GABRIEL PIERNÉ.

Price 4/-

Mouvement de Valse animée $\text{♩} = 176.$

Slumber Song. H. WEIST HILL.

Price 3/-

Andantino.
con espress.

Bachmann's Romance. Arranged by PERCIVAL GALE.

Price 4/-

Andante espressivo.

Parfait Amour. HENRY TOLHURST.

Price 3/-

Andante

Ecole Moderne du Violon

(Modern Violin School).

PAR

WILLIAM HENLEY.

Op. 61.

BOOK 1. Initiatory Course.

467 studies and melodies on time-keeping, intonation, for the wrist, staccato, and other bowings, and 48 duets for two violins.

BOOK 2. The 1st, 2nd, and 3rd Positions.

485 studies for moving from one position to another; 23 melodies, scales, and arpeggios in two octaves; and short pieces introducing rests.

BOOK 3. The Ground-work of Bowing.

530 studies for the wrist, martelé, détaché legato, marcato, spiccato, staccato, and complexity of bowing.

BOOK 4. Elementary Double Stopping & Chords.

370 studies up to the third position in thirds, sixths, octaves, chromatic, diminished and augmented intervals; scales, and 39 short pieces.

BOOK 5. The Art of Shifting.

450 studies in single and double notes for moving between the seven positions.

BOOK 6. Tone Production and Phrasing.

337 studies in various bowings, specially designed for producing variety of tone; and 145 studies for turns, trills, and shakes.

BOOK 7. Rapidity of Fingering.

342 studies for the cultivation of clearness in technique. All positions.

BOOK 8. Accuracy of Intonation.

Double stopping studies in thirds, sixths, octaves, tenths, chromatic, augmented and diminished intervals.

BOOK 9. The Art of Bowing.

Studies in the most complex and difficult varieties of staccato, arpeggio, saltato, sautillé and feather bowing.

BOOK 10. Power and Solidity.

Studies in chords and part-playing.

BOOK 11. The Brilliant & Bravura School.

Studies in single, double, and triple harmonics, left-hand pizzicato, etc.

BOOK 12. Finger Development and Virtuosity.

Studies in left-hand tremolo, double shakes, and solo pieces for violin alone, comprising all difficulties.

CAHIER 1. Élémentaire.

467 études et mélodies pour la mesure, la justesse, le poignet, le staccato, et coups d'archet divers, aussi 48 duos pour deux violons.

CAHIER 2. La première, la seconde, et la troisième position.

485 études pour le changement de position. 23 mélodies, les gammes et les arpèges en deux octaves, et des petits morceaux employant les silences.

CAHIER 3. Les exercices préparatoires de l'archet.

530 études pour le poignet, martelé, détaché, legato, marcato, spiccato, staccato, et coups d'archet divers.

CAHIER 4. Les doubles cordes élémentaires, et les accords.

370 études jusqu'à la 3me position en tierces, sixtes, octaves, les intervalles chromatiques, diminués et augmentés, les gammes et 39 petits morceaux.

CAHIER 5. Les changements de positions.

450 études en simples et doubles notes, employant les sept positions.

CAHIER 6. Les exercices pour les nuances.

337 études en coups d'archet divers, désignées surtout pour donner de la variété au son; et 145 études pour les trilles.

CAHIER 7. La vitesse du mécanisme.

342 études pour l'égalité des doigts dans le technique, employant toutes les positions.

CAHIER 8. La justesse de l'intonation.

Études en tierces, sixtes, octaves, dixièmes, les intervalles chromatiques, augmentés et diminués.

CAHIER 9. L'archet.

Études sur les coups d'archets les plus difficiles le staccato, les arpèges, le saltato, le sautillé et le staccato volant.

CAHIER 10. Puissance du son.

Études en accords, et l'ensemble.

CAHIER 11. L'école brillante.

Études en simples, doubles, et triples sons harmoniques; pizzicato de la main gauche, etc.

CAHIER 12. Le technique et la virtuosité.

Études pour le vibrato, les doubles trilles, et des morceaux pour violon seul, embrassant toutes les difficultés.

Price 2/6 net.

Prix Net. 3 frs.

London:

JOSEPH WILLIAMS, LIMITED,
32, Great Portland Street, W.

PARIS:
J. Hamelle.

NEW YORK:
Ed. Schuberth & Co. (J. F. H. Meyer)

LEIPZIG:
Breitkopf & Härtel.