

# AUBADE.

A. d' Ambrosio, Op. 17.

Allegretto moderato.

Violon.

Piano.

*f*

*pizz.*

*arco*

*p*

*p*

*cédez*

*a tempo*

*f*

*p*

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

*cédez*

*a tempo*

*mf*

*p*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked *a tempo*. The first staff has a *p* dynamic and a *cédez* instruction with an arrow pointing right. The grand staff has a *pp* dynamic and a *cédez* instruction with an arrow pointing right. There is a triplet of eighth notes in the grand staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps (F# and C#). The first staff has a *f* dynamic and a *pizz:* instruction. The grand staff has a *f* dynamic. The tempo is marked *rall.* in both staves.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The first staff has a *p* dynamic and a *arco* instruction. The grand staff has a *p* dynamic and a *a tempo* instruction.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The first staff has a *mf* dynamic. The grand staff has a *p* dynamic.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The first staff has a *f* dynamic and a *cresc.* instruction. The grand staff has a *mf* dynamic.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f*. The lower staff (bass clef) begins with a dynamic marking of *mf*. The music is in a key with one sharp (F#) and a 2/4 time signature.

Second system of musical notation. The upper staff has a dynamic marking of *f*. The lower staff has a dynamic marking of *dim.* followed by *f*. The music continues with various articulations and phrasing.

Third system of musical notation. The upper staff is marked *III<sup>e</sup> C.* and *p*. The lower staff is marked *p*. The music features a change in texture and dynamics.

Fourth system of musical notation. The upper staff is marked *IV<sup>e</sup> C.*, *cédex*, *a tempo*, and *f*. The lower staff is marked *cédex*, *a tempo*, and *pp*. The music includes a section with a change in tempo and dynamics.

Fifth system of musical notation. The upper staff has dynamic markings of *f* and *p*. The lower staff has dynamic markings of *pp* and *f*. The system concludes with a final cadence.

The musical score is arranged in six systems, each with a violin part on a single staff and a piano part on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The tempo is marked *a tempo*. Dynamics include *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The word *arco* is written above the first violin staff. The word *cédex* is written above the first violin staff and below the piano staff in several places. There are several triplet markings (3) in the violin part. The piano part features complex chordal textures and melodic lines. The score concludes with a double bar line and repeat signs.

# Répertoire du Violoniste.

## CHOIX de PIÈCES

pour VIOLON ou VIOLONCELLE avec accompagnement de Piano.

Partie du Violon revue et doigtée  
par le professeur

### Casimir Piatyhorowicz.

#### I Degré.

- \* 1. **Blumenfeld St.** Au bord d'un ruisseau.  
Romance . . . . . — 50
- \* 2. **Grisard Ch.** Le Lac. Rêverie . . . . . — 40
- \* 3. **Hollaender G.** Op. 48. N° 6. Valse . . . . . — 75
- \* 4. **Lissenko N.** Moment de désespoir. Feuille  
d'album. . . . . — 40
- \* 5. **Neruda Fr.** Op. 11. Berceuse slave . . . . . — 30
- \* 6. **Tenaglia A. F.** Aria . . . . . — 40
- \* 7. **Fauré G.** Lamento. Mélodie . . . . . — 30
- \* 8. **Poznański I. B.** Romance sans paroles en Ré. — 40
- \* 9. **Klengel P.** Op. 31 N° 5. Andante patetico . — 30
- \* 10. **Thomas A.** Rêverie . . . . . — 40

#### II Degré.

- 1. **Bohm Ch.** Op. 314. N° 4. Papillon. Capriccio — 60
- \* 2. **Brühl A.** Berceuse. . . . . — 40
- \* 3. **Chaminade C.** Op. 29. Sérénade . . . . . — 50
- \* 4. **Fitzenhagen W.** Op. 36. Gavotte . . . . . — 50
- \* 5. **Gounod Ch.** Hymne à Sainte Cécile. . . . . — 40
- \* 6. **Mozart W. A.** Andante . . . . . — 50
- \* 7. **Nachez T.** Op. 17. Romance . . . . . — 40
- 8. **Nesvadba E.** Etude-staccato . . . . . — 60
- \* 9. **Piatyhorowicz C.** Barcarolle . . . . . — 60
- \* 10. **Raff J.** Op. 85. N° 3. Cavatine . . . . . — 40
- \* 11. **Sauret E.** Op. 22. N° 1. Gondoliera . . . . . — 40
- \* 12. **Schubert F.** Preghiera . . . . . — 40
- \* 13. **Schütt E.** Op. 52. N° 2. Sérénade . . . . . — 50
- \* 14. **Sitt H.** Op. 67. N° 2. Canzonetta . . . . . — 40
- \* 15. **Thomé F.** Op. 70. Andante religioso . . . . . — 50
- 16. **Toutkowski N.** Op. 22. Rêverie . . . . . — 60
- \* 17. **Wormser A.** Op. 8. N° 2. Au bord du Danube. — 40
- \* 18. **Ambrosio A.** Op. 9. Romance . . . . . — 50
- \* 19. — Op. 17. Aubade . . . . . — 40
- \* 20. — Op. 24. Orientale . . . . . — 60
- \* 21. **Bachmann A.** Op. 43. N° 1. Friska. 2-ème  
Csarda . . . . . — 40
- \* 22. **Bohm Ch.** Seguidilla . . . . . — 40
- 23. **Boisdeffre R. de.** Op. 38. N° 8. Canzonetta . — 50

Partie de Violoncelle des numéros, qui sont mar-  
qués d'un astérisque \*, revue, doigtée et arrangée  
par le professeur

### F. von Mulert.

#### II Degré.

- \* 24. **Brahms J.** Op. 49. N° 4. Berceuse. . . . . — 30
- \* 25. **Drdla Fr.** Souvenir . . . . . — 40
- \* 26. **Dubois Th.** Mélodie religieuse . . . . . — 40
- \* 27. **Godard B.** Op. 18. Sérénade . . . . . — 60
- \* 28. — Op. 83. Au Matin . . . . . — 50
- \* 29. **Goltermann G.** Op. 14. Cantilena du Con-  
certo de violoncelle . . . . . — 30
- 30. **Hollaender G.** Op. 11. Sérénade. . . . . — 75
- \* 31. **Kahn R.** Op. 36. N° 4. Elégie . . . . . — 60
- \* 32. **Massenet J.** Entr'acte des Erinnyes . . . . . — 40
- \* 33. **Ortmans R.** Op. 16. Gavotte en Ré . . . . . — 50
- \* 34. **Palaschko J.** Op. 33. N° 2. Souvenir . . . . . — 60
- \* 35. **Thomé Fr.** Pizzicato . . . . . — 60
- \* 36. **Toutkowski N.** Op. 28. Berceuse . . . . . — 60
- \* 37. **Viardot P.** Le Montreur d'ours . . . . . — 60
- \* 38. **Dessau B.** Op. 39. Burlesque . . . . . — 75

#### III Degré.

- \* 1. **Hansen T.** Romance arr. par *G. Papini*. . . — 50
- 2. **Paganini N.** Op. 11. Moto perpetuo . . . — 60
- 3. **Raff J.** Op. 180. Aria tirée de la Suite. — 50
- 4. **Sicard M. de.** Op. 61. Jadis. Adagio. B-dur. — 90
- 5. **Vieuxtemps H.** Op. 22. N° 3. Rêverie . . . — 60
- 6. **Wieniawski H.** Op. 17. Légende . . . . . — 60
- 7. **Bach J. S.** Fugue en Ré min de la 1-re Sonate — 60
- 8. — Gavotte Mi majeur de la VI Sonate. — 40
- 9. — Menuetto Mi majeur de la VI Sonate. — 30
- 10. — Prélude Mi majeur de la VI Sonate. — 60
- \* 11. **Dvorák A.** Op. 101. N° 7. Humoresque . . . — 50
- \* 12. **Hubay J.** Op. 87. N° 2. Troisième Nocturne. — 60
- \* 13. **Ondricek Fr.** Op. 14. Souvenir. Vzpominani. — 40
- 14. **Toutkowski N.** Op. 22. N° 3. Danse féerique — 90

### Pour Violon seul.

- 1. **Hüllweck F.** Op. 7. Etude pour l'archet avec  
accomp. du 2-d Violon . . . . . — 40
- 2. **Piatyhorowicz C.** Etude-caprice . . . . . — 40
- 3. **Kořakowski A.** Trois études-caprices . . . — 40



## Kieff, Léon Jdzikowski

Commissionnaire de la Société IMPERIALE Musicale Russe.

MOSCOU, A. Guthell.	MOSCOU, P. Jurgenson.	ODESSA, E. Ostrowski.	PETERSBOURG, A. Johansen.	ROSTOW s/d., L. Adler.	VARSOVIE, Gebethner & Wolff.	IÉKATHÉRINOSLAW, H. Krygier.
KHARKOW, A. F. Gerhard.	TOULA, S. F. Modrzewski.	VLADIVOSTOK, S. Kraiewska.	VORONÈGE, W. Kastner.	WILNO, J. Zawadzki.		

# AUBADE.

A. d' Ambrosio, Op. 17.

Allegretto moderato. Violon.

The score is written for Violon (Violin) and consists of 11 staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto moderato'. The piece begins with a forte (f) dynamic and a sixteenth-note figure. It features several changes in dynamics, including piano (p), mezzo-forte (mf), and fortissimo (ff). Performance techniques such as pizzicato (pizz.) and arco (arco) are indicated. The score includes various musical ornaments like trills and grace notes. There are also specific performance directions like 'a tempo', 'rall.', and 'cédez'. The piece concludes with a piano (pp) dynamic.

# AUBADE.

arr. par F. v. Mulert.

A. d' Ambrosio, Op. 17.

## Allegretto moderato. Violoncello.

*pizz.*

*f* *m.d.* *m.g.* *p* *arco*

*a tempo f* *pizz.* *gliss. p* *m.g.* *arco* *f* *rall.* *p*

*p a tempo* *mf* *p* *cresc.* *f* *p* *II* *pizz.* *f* *m.d.* *m.g.* *arco* *p*

*cédex* *a tempo* *p* *gliss. p* *pp*

The musical score is written for a single cello in G major, 3/4 time. It consists of 11 staves of music. The piece begins with a sixteenth-note scale in the first staff, marked *f* and *pizz.*. The second staff continues with a similar scale, marked *m.d.* and *m.g.*. The third staff features a more complex rhythmic pattern with triplets and slurs, marked *a tempo f* and *pizz.*. The fourth staff has a glissando passage marked *gliss. p* and *m.g.*. The fifth staff returns to a scale-like pattern, marked *arco* and *f*. The sixth staff has a *rall.* section marked *p*. The seventh staff is marked *p a tempo* and *mf*. The eighth staff has a *cresc.* section marked *f*. The ninth staff has a *p* section marked *II*. The tenth staff has a *pizz.* section marked *f*. The eleventh staff has an *arco* section marked *p*. The final staff has a *cédex* section marked *a tempo* and *pp*.