



# 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.

The musical score is arranged in four systems, each with a Violino staff and a Piano grand staff. The Violino part is written in a single treble clef, and the Piano part is written in grand staff (treble and bass clefs). The tempo is *Andante moderato*, 66 beats per minute. The score includes dynamic markings such as *pp*, *mf*, *p*, and *s*. The first system shows the beginning of the piece with a piano introduction. The second system continues the piano introduction. The third system features a violin entry marked *mf* and a piano section marked *p*. The fourth system continues the piano section, ending with a violin entry marked *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 begins with a melodic phrase marked with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a fermata over the final chord.

III<sup>e</sup> C.

*p*

*poco rall.*

The second system is marked "III<sup>e</sup> C." and begins with a piano (*p*) dynamic. The tempo is marked "poco rall." (poco rallentando). The piano accompaniment continues with the same rhythmic pattern as the first system, but with a slower feel.

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. The tempo is marked "a tempo". The piano accompaniment continues with the same rhythmic pattern, but with a return to the original tempo.

*f*

*dim.*

*p*

*mf*

*dim.*

*p*

The fourth system features a vocal line starting with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*). The piano accompaniment continues with the same rhythmic pattern, also featuring a decrescendo (*dim.*) to piano (*p*) dynamic.

First system of musical notation. The upper staff contains a melodic line with a dynamic marking of *p* and *mf*. The lower staff contains a piano accompaniment with a dynamic marking of *pp* and *p*. The piano part features a series of arpeggiated chords.

Second system of musical notation, continuing the melodic and piano accompaniment from the first system.

Third system of musical notation. The upper staff includes the instruction "rit. C." and a dynamic marking of *pp*. The piano accompaniment continues with arpeggiated chords.

Fourth system of musical notation, concluding the piece with a final melodic phrase and piano accompaniment.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a dynamic marking of *f* and contains a series of notes with slurs. A *p* marking appears later in the system. The grand staff features a series of chords with slurs, starting with a *mf* dynamic. A *V* marking is positioned above the treble staff, and a *p* marking is below the bass staff.

Second system of musical notation. The treble staff starts with a *mf* dynamic and includes a *p* marking. The grand staff continues with chords and slurs, featuring a *pp* dynamic marking. A *V* marking is present above the treble staff.

Third system of musical notation. The treble staff begins with a *f* dynamic and includes a *fall.* marking. The grand staff continues with chords and slurs, featuring a *f* dynamic marking.

Fourth system of musical notation. The treble staff starts with a *pp* dynamic and includes a *V* marking. The grand staff continues with chords and slurs, featuring a *pp* dynamic marking.

pp

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with a long slur over six measures. The grand staff contains a piano accompaniment with chords in the right hand and a bass line in the left hand. The dynamic marking *pp* is located at the bottom left of the system.

Second system of musical notation, continuing the three-staff format from the first system. The melodic line in the top staff continues with a slur. The piano accompaniment in the grand staff continues with similar chordal and bass line patterns.

*mf* *p* *pp*

Third system of musical notation. The top staff features a melodic line with a slur and a dynamic marking of *mf*. The grand staff continues with piano accompaniment. Dynamic markings *p* and *pp* are placed below the grand staff in the second and third measures respectively.

*f* *mf*

Fourth system of musical notation. The top staff features a melodic line with a slur and a dynamic marking of *f*. The grand staff continues with piano accompaniment. A dynamic marking of *mf* is placed below the grand staff in the fifth measure.

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: a piano (*p*) marking at the beginning of the vocal line and a pianissimo (*pp*) marking at the beginning of the piano accompaniment. The tempo marking *poco rall.* (poco rallentando) is placed above the vocal line towards the end of the system.

The third system features a mezzo-forte (*mf*) dynamic marking above the vocal line. The tempo marking *a tempo* is placed above the piano accompaniment. The piano accompaniment includes a *p* (piano) dynamic marking at the start of the system.

The fourth system contains several performance instructions: *cédez* (yield) above the vocal line, *pp rall.* (pianissimo, rallentando) above the piano accompaniment, and *lent.* (ad libitum) above the piano accompaniment. The piano accompaniment ends with a *ppp* (pianississimo) dynamic marking. The system concludes with a double bar 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. Marohe . . . 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>	Valseau 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>
— op. 25. Musikalische Genrebilder.	» 6. Tambourin . . . 2 —	<b>Triebel, B.</b> , Rêverie, Pas de ballet . . . 1 50
Heft I. Gnommentanz, Elfentanz . . 2 —	<b>Jámbor, Eug.</b> , op. 25. Suite in sechs	<b>Vieuxtemps, H.</b> , op. 30. Elegie . . . 2 —
» II. Die Launenhafte. Die Biene.	Sätzen, komplet n. 5 —	— op. 31. Adagio religioso aus dem
Die Mühle . . . 2 —	I. Allegro risoluto.	IV. Concert . . . 1 80
— 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.
Heft I. II. III. . . . 2 —	freund, <i>Variat. u. Potpourris.</i>	No. 1. Yankee doodle . . . 1 30
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</b> , op. 21. Amusements	<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	
» 11. Les Adieux, <i>Schubert</i> . . . 1 30		
» 12. Venet. Gondellied, <i>Mendelssohn</i> 1 30		

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*Andante moderato.*  $\text{♩} = 66.$

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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