

Vers de Pierre d'Amor

# Aime, enfant...

WALZE

== par ==

F. P. FRONTINI

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| DELLA CANANEA B. - <i>L'amour ne meurt pas</i> . Valse lente                                                    | 2, —   | 2,50 | — <i>La coquette</i>                                                                           | 2, —   | 2,50 |
|                                                                                                                 |        |      | — <i>Pas d'arlequin</i>                                                                        | 1,50   | 2, — |
|                                                                                                                 |        |      | WALTHER C. - <i>Fidélité à l'empereur</i> . Marche                                             | —      | —    |

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MILAN - LEIPZIG

# CARISCH & JÄNICHEN

À M<sup>lle</sup> Emma Fiorito

1

# AIME, ENFANT...

Valse lente

Piano - Conducteur

Moderato

F. PAUL FRONTINI

Introd.

(Fl. Clar.) (Oboe)

*Parmonioso*

(Fagotto)

(Corda)

*ff*

(Flauto Clarinetti Violoncello)

Valse lente

*p con molta espress.*

(Corda)

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## Piano - Conducteur

(Fl. Clar.)  
Cello

*p con molta espress.*

(Corda)

*cresc.*

*f*

*pp delicato*

*pp delicato*

*mf*

*cresc.*

*un poco mosso*

(Tromba)

*pp*



First system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with chords and single notes.

Second system of piano accompaniment. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *mf* and *cresc.*

Third system of piano accompaniment. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *cresc.*. Tempo marking: *un poco mosso* (Tromba, Clarinetti). Performance marking: *rall. molto* (Corda).

Fourth system of piano accompaniment. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *p* and *ten.*. Tempo marking: *I.<sup>o</sup> Tempo* (Fl. Clar., Violoncello). Performance marking: *p con molta espress.*

Fifth system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with chords and single notes.

## Piano - Conducteur

(Corda)

(Fl. Clar. Violoncello)

*p con molta*

*espress.*

(Corda)

*cresc.*

Piano - Conducteur (Clar.)

5

un poco mosso  
(Tutti) *f* *p*

tempo (Fl. Clar. Violini)  
*rall. un poco*

*fp*

un poco mosso  
(Tutti) *f* *p* (Clar. Corda)

tempo (Fl. Clar. Violini)  
*rall. un poco* *mf*

*f*

# AIME, ENFANT...

1

Valse lente

Violino 1°

Moderato

F. PAUL FRONTINI



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Violino 1<sup>o</sup>

Violino 1<sup>o</sup> score page 2. The page contains 13 staves of music in G major (one sharp). The music features various dynamics and tempo markings. The first staff begins with a piano (*p*) dynamic. The second staff includes a crescendo (*cresc.*) and a tempo change to "un poco mosso". The third staff features a forte (*f*) dynamic and a tempo change to "tempo". The fourth staff includes a piano (*p*) dynamic and a tempo change to "rall. un poco". The fifth staff features a fortissimo (*ff*) dynamic. The sixth staff includes a forte (*f*) dynamic and a tempo change to "tempo". The seventh staff includes a piano (*p*) dynamic and a tempo change to "rall. un poco". The eighth staff features a mezzo-forte (*mf*) dynamic. The ninth staff includes a piano (*p*) dynamic. The tenth staff includes a piano (*p*) dynamic. The eleventh staff includes a piano (*p*) dynamic. The twelfth staff includes a piano (*p*) dynamic. The thirteenth staff includes a mezzo-forte (*mf*) dynamic and a tempo change to "Molto mosso". The score concludes with a fortissimo (*ff*) dynamic.

*p*

*cresc.*  
un poco mosso

*f* *p* *f* elegante

*p* tempo

*rall. un poco*

*ff*

*f* elegante

*p* tempo

*rall. un poco*

*mf* *f*

*p*

*p*

*cresc.*  
Molto mosso

*mf* *f* *ff*

# AIME, ENFANT...

Valse lente

Violino 2º

F. PAUL FRONTINI

Moderato

Introd.

*fp* *rall.*

*Valse lente* *p*

*f*

*p*

*cresc.* *f* *f* *p*

*1.*

*2.* *p*

*un poco mosso* *mf* *cresc.* *f* *p*

*a tempo* *cresc.* *p* *p*

*un poco mosso* *mf* *cresc.* *f* *p*

*1º tempo* *rall. molto* *cresc.* *p* *rit.* *ten.* *2*



## Violino 2º

*p*

*2*

*2*

*2*

*p*

*cresc.*

*f*

*un poco mosso*

*f*

*elegante*

*tempo*

*p*

*rall. un poco*

*f*

*tempo*

*p*

*rall. un poco*

*Iº tempo*

*2*

*p*

*2*

*2*

*p*

*2*

*p*

*cresc.*

*f*

*molto mosso*

*f*

*mf*

*f*

*ff*

# AIME, ENFANT...

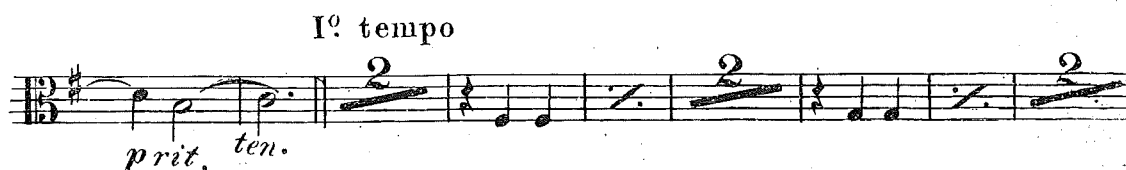
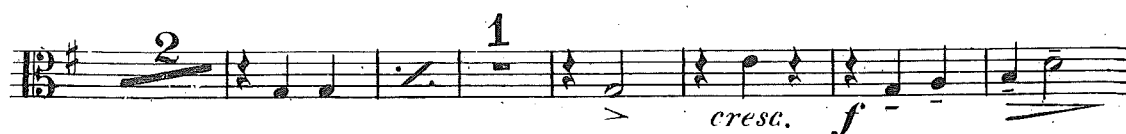
1

Valse lente

Viola

Moderato

F. PAUL FRONTINI



## Viola

2

1

*cresc.* *f* *f*

*un poco mosso* *rall. un poco* *tempo*

*p* *f* *p*

*un poco mosso* *rall. un poco* *tempo*

*f* *p*

*I.º tempo* 2

*mf* *f*

2 2

2 2 2

*cresc.* *f*

*molto mosso*

*f* *p* *mf* *f* *ff*

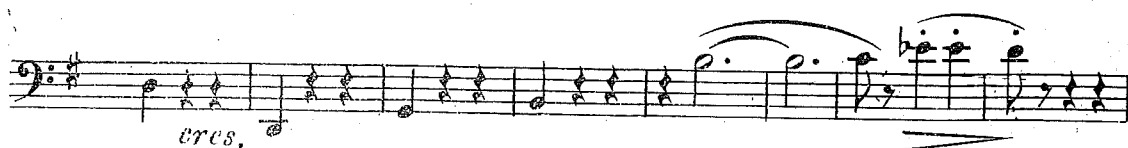
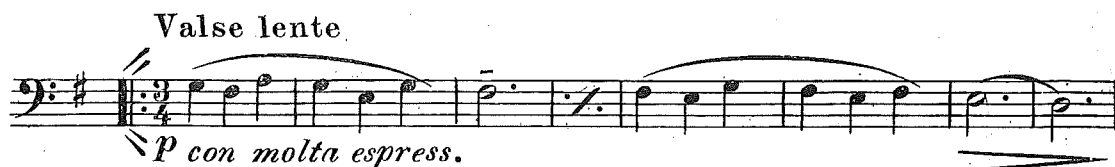
# AIME, ENFANT...

Valse lente

Violoncello

Moderato

F. PAUL FRONTINI



# Violoncello

3

*mf cresc.*  
*ten. 1.<sup>o</sup> Tempo*  
*rall. molto rit. P con molta espress.*  
*p con molta espress.*  
*cresc. f f p*  
*un poco mosso tempo*  
*p rall.*  
*tempo*  
*f p rall.*  
*mf*  
*1.<sup>o</sup> tempo*  
*P con molta espress.*  
*P con molta espress.*  
*cresc.*  
*molto mosso*  
*f f p mf f ff*

# AIME, ENFANT...

1

Valse lente

Contrabasso

F. PAUL FRONTINI

Moderato Valse lente

Introd. *pizz.* *p*

*1* *2* *1*

*1* *7* *p*

*1* *arco* *cresc.*

*f* *1.* *2.* *p*

*un poco mosso* *f* *p* *cresc.*

*tempo* *p*

*un poco mosso* *p* *3*

*pizz.*  
*p*

*1*

*1*

*1*

*p*

*arco*  
*cresc.*  
*f*

*un poco mosso*  
*f*

*p*

*rall., un poco*

*tempo*

*un poco mosso*  
*f*

*tempo*

*p*

*rall., un poco*

*I.<sup>o</sup> tempo*  
*mf*  
*pizz.*  
*p*

*1*

*1*

*1*

*p*

*arco*  
*cresc.*  
*f*

*molto mosso*  
*f*  
*mf*  
*f*  
*ff*

# AIME, ENFANT...

1

Valse lente

Flauti

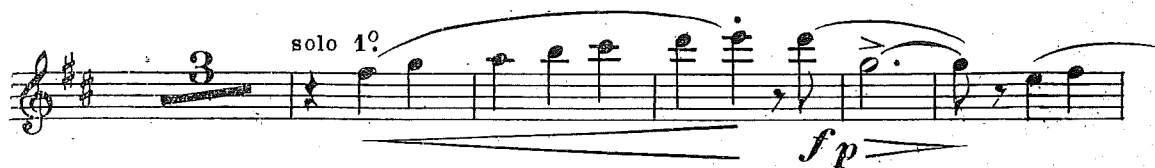
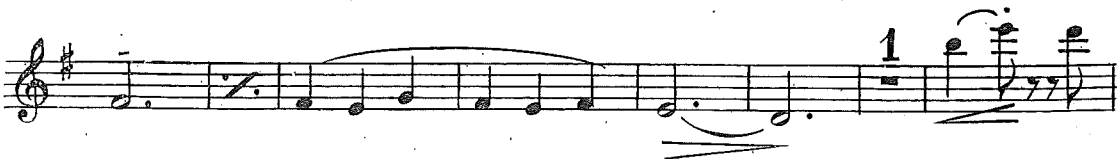
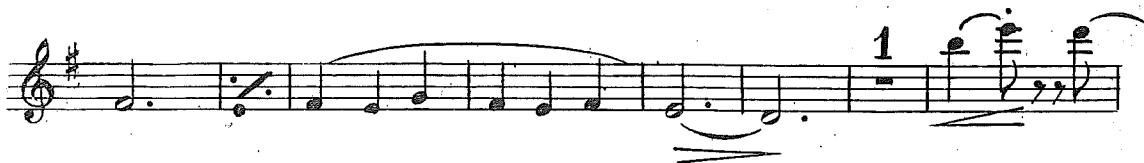
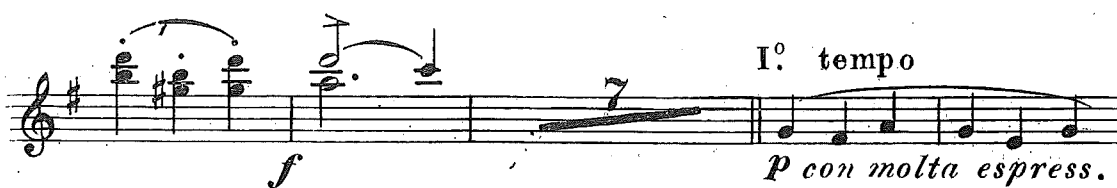
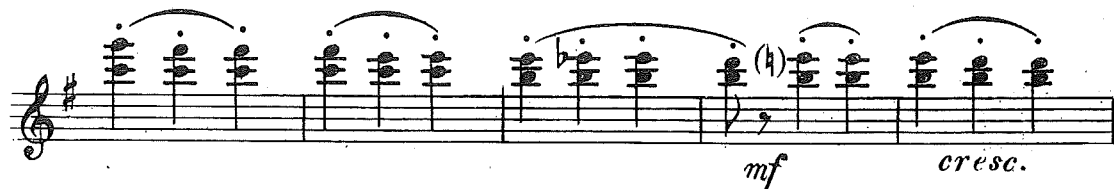
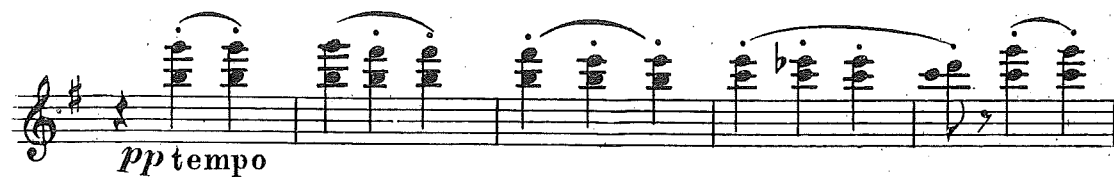
F. PAUL FRONTINI

Moderato  
1<sup>o</sup> solo  
Introd. *p*

Valse lente  
1<sup>o</sup> solo  
*p con molta espress.*

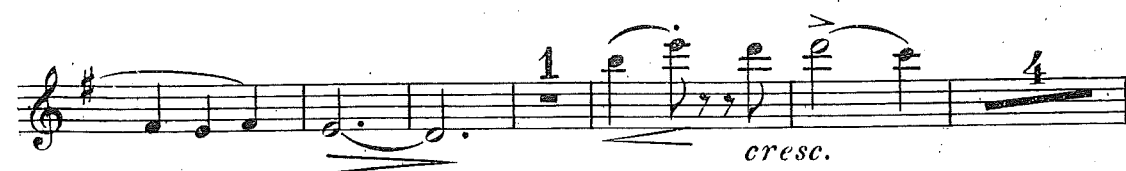


## Flauti



# Flauti

3



# AIME, ENFANT...

1

Oboi

Valse lente

F. PAUL FRONTINI

Moderato

Introd. *4* *1<sup>o</sup> solo* *p*

Valse lente *8* *1<sup>o</sup> solo*

*cresc.*

*a 2* *f* *f* *p* *1.* *2.* *pp delicato*

*mf* *cresc.*

un poco mosso tempo *4* *f* *pp delicato*

*mf* *cresc.* *f* *6* *ten.*

## Oboi

*I.<sup>o</sup> tempo*  
8 *1.<sup>o</sup> solo*

*cresc.*

*a 2*  
*f* *p*

*Un poco mosso*  
*f* *elegante*

*f* *p* *1* *f* *elegante*

*mf*

*I.<sup>o</sup> tempo*  
8 *1.<sup>o</sup> solo*

*f* *cresc.* *a 2* *f*

*molto mosso*  
*f* *p* *1* *mf* *f* *ff*

# AIME, ENFANT...

Valse lente

Clarinetti in Si b

F. PAUL FRONTINI

Moderato

Introd. *p*

Valse lente

*f p* *rall.* *p con molta espress.*

# Clarinetti in Si b

3

*p con molta espress.*

*cresc. f*

*f p pp delicato*

*mf cresc.*

*un poco mosso f p*

## Clarinetti in Si b

tempo

*pp*

*mf* *cresc.* *f*

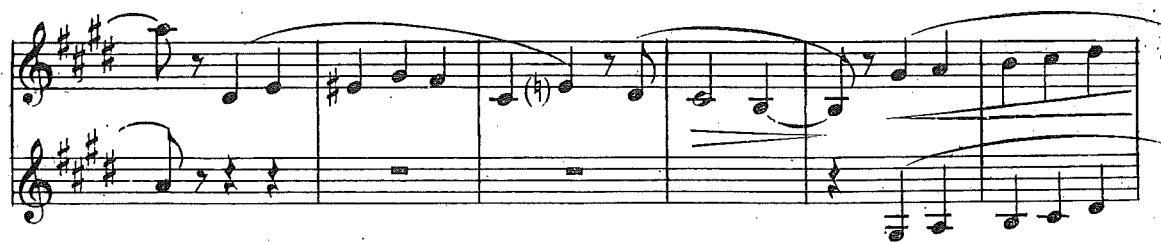
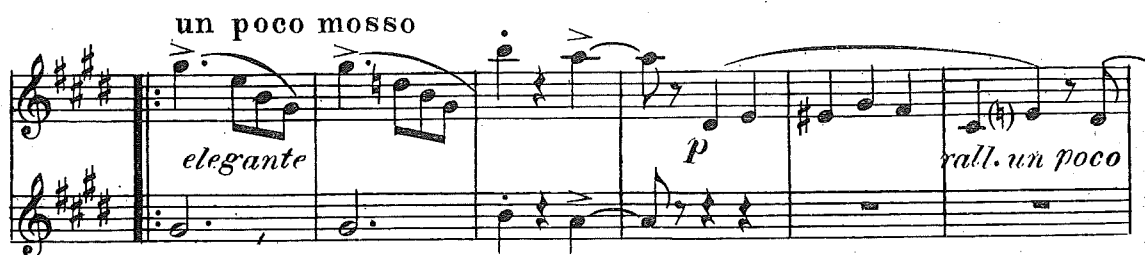
*p* **3** *1º tempo* *p con molta espress.*

*p con molta espress.*

*cresc.*

# Clarinetti in Si b

5





Clarineti in Si  $\flat$ I<sup>o</sup> tempo

*P con molta espress.*

*con molta espress.*

*cresc.* *f* *f*

Molto mosso

*p* *mf* *mf* *f* *ff*

The musical score is written for two staves (treble and bass clef) in the key of B-flat major (three sharps: F#, C#, G#). The tempo is marked 'I<sup>o</sup> tempo' and 'Molto mosso'. The first system begins with a dynamic marking of *P con molta espress.* and features a crescendo leading to a fortissimo (*f*) section. The second system continues with a fortissimo (*f*) section. The third system is marked 'Molto mosso' and includes dynamics of *p*, *mf*, *mf*, *f*, and *ff*. The score is characterized by flowing melodic lines and a strong rhythmic accompaniment.

1.

## Fagotti

Moderato

Introd.

*K*

 $f x$ 

Valse lente

*rall.*

*R*

*cresc.*

7

*f*

—

*p*

*mf cresc.*

—

*f*

*K*

solo 1<sup>o</sup>.

un poco mosso

*mf cresc.*

*f*

*P*

2

## Fagotti

I.<sup>o</sup> tempo

2

*p*

1

1

1

a 2

*p*

*cresc.*

*f* *f* *p* *f*

un poco mosso

11 6

*f*

solo 1.<sup>o</sup>

*mf* *f*

I.<sup>o</sup> tempo

2

*p*

1

1

*p*

1

*cresc. f*

molto mosso

*f* *p* *mf* *f* *ff*

# AIME, ENFANT...

1

Valse lente

Corni in Fa

F. PAUL FRONTINI

Moderato Valse lente

Int. 

*un poco mosso*

*ten. 1º tempo*

*poco sf*

## Corni in Fa

*p*

*cresc.* *f*

*un poco mosso*

*f* *p* *f* *p*

*tempo*

*rall. un poco*

*un poco mosso*

*p*

*tempo*

*rall. un poco* *mf*

*I° tempo*

*f*

*cresc.*

*molto mosso*

*f* *f* *p* *mf* *f* *ff*

# AIME ENFANT...

Valse lente

Trombe in Si b

F. PAUL FRONTINI

Introd. Moderato Valse lente

un poco mosso solo 1<sup>o</sup>

*mf* *f* *p* *dolciss.*

*cresc.* *mf*

solo 1<sup>o</sup>

*f* *p* *cresc.*

I<sup>o</sup> tempo

un poco mosso

un poco mosso solo 1<sup>o</sup>

*f* *mf*

I<sup>o</sup> tempo

molto mosso

*f* *mf* *f*

# AIME, ENFANT...

Valse lente

Trombone 1° e 2°

F. PAUL FRONTINI

Introd. *Moderato* *Valse lente*

*f* *f*

*I° tempo*

*f*

*un poco mosso*

*f*

*f*

*I° tempo*

*f* *f*

*molto mosso*

*f* *f* *ff*

# AIME, ENFANT...

Trombone 3<sup>e</sup>  
Basso-Tuba

Valse lente

F. PAUL FRONTINI

Moderato Valse lente

Introd.  $\frac{3}{4}$  13  $\frac{2}{4}$  25 *cresc.* *f*

I<sup>o</sup> tempo 1 34 25

*f* *p* *f* *p*

un poco mosso 1 12

10 *f*

I<sup>o</sup> tempo 25 *f*

molto mosso 1 2 *f* *ff*



# AIME, ENFANT...

Tamburo

G. Cassa e Piatti

Valse lente

F. PAUL FRONTINI

Moderato Valse lente

Introd. 13 10 2

10

un poco mosso

10 cresc. 10

1<sup>o</sup> tempo 2 4 10

2 10

un poco mosso

1 5 sottovoce

sottovoce

mf

1<sup>o</sup> tempo 10 2 10

mf f ff

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F. P. Frontini

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| 1318 <sup>b</sup> | " " " " Violino e piano . . . . . »                                                                                                                    | 3 —  |           |            |
| 1280              | DELL'ARENELLA duchessa Beatrice - Valse Sombre . . . . . »                                                                                             |      | 5 —       | 3 —        |
| 1285              | DIAMANTE Michele (insegnante nel R. Conservatorio di musica di Palermo)<br>Idylle ( <i>Valse lente</i> ) II <sup>a</sup> edizione di lusso . . . . . » |      | 5 —       | 2 —        |
| 1303              | " Raccolta di passi difficili e caratteristici per flauto<br>(studio d'orch.) adottato nel R. Conserv. di musica, 5 vol. in 4, ognuno . . . . . »      | 6 —  |           |            |
| 1323              | FRIEDRICH Steiner — Rossini - Trascrizione sul barbiere di Sivig. ( <i>m. d.</i> ) I <sup>a</sup> trascr. . . . . »                                    |      |           | 2 50       |
| 1324              | " Rossini - Trascrizione sul barbiere di Sivig. ( <i>m. d.</i> ) II <sup>a</sup> trascr. . . . . »                                                     |      |           | 2 50       |
| 1329              | " Cimarosa - Trascrizione sul matrimonio segreto . . . . . »                                                                                           |      |           | 2 50       |
| 1330              | " Donizetti - Lucia ( <i>m. d.</i> ) . . . . . »                                                                                                       |      |           | 2 50       |
| 1337              | " Bellini - Sonnambula ( <i>m. d.</i> ) . . . . . »                                                                                                    |      |           | 2 50       |
| 1338              | " Bellini - Norma ( <i>m. d.</i> ) . . . . . »                                                                                                         |      |           | 2 50       |
| 1340              | GARAJO Armò Laura - Follie d'amore ( <i>Fox-trot</i> ) . . . . . »                                                                                     |      | 5 —       | 3 —        |
| 1304              | GIACCHINO Carmelo - Prime corse ( <i>facile</i> ) . . . . . »                                                                                          |      | 5 —       | 2 —        |
| 1314              | " Marcia degli ufficiali . . . . . »                                                                                                                   |      | 5 —       | 2 —        |
| 1317              | " Jeu d'enfant ( <i>intermezzo</i> ) . . . . . »                                                                                                       |      | 5 —       | 2 —        |
| 1320              | " Czardas ( <i>pensiero ungherese</i> ) . . . . . »                                                                                                    |      | 5 —       | 3 —        |

**Il successo nei salotti aristocratici: LE BEDOUIN - Fox-Trot di Fortunio di Belsito.**

Per le nozze dei miei cari nipoti  
Martino Frontini e Ada Notari

# Dolce voluttà!.....

PIANO CONDUT.<sup>re</sup>

Valse Hesitation

F. Paolo Frontini

Tempo de Valse

Flauto, Oboe, Clarinetto

Introd.

Musical score for the introduction of 'Dolce voluttà!.....'. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked 'P Violoncello' and 'Tutti f' with a 'mf' dynamic. The introduction consists of several measures of music, including a repeat sign and a 'mf' dynamic marking.

Valse molto lento

Corda 6 Clarinetto

Musical score for the first section of 'Dolce voluttà!.....'. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked 'p' and 'p' with a 'p' dynamic. The section consists of several measures of music, including a repeat sign and a 'p' dynamic marking.

Musical score for the second section of 'Dolce voluttà!.....'. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked 'mf' and 'mf' with a 'mf' dynamic. The section consists of several measures of music, including a repeat sign and a 'mf' dynamic marking.

Musical score for the third section of 'Dolce voluttà!.....'. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked 'poco' and 'p' with a 'p' dynamic. The section consists of several measures of music, including a repeat sign and a 'p' dynamic marking.

Musical score for the fourth section of 'Dolce voluttà!.....'. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked 'mf' and 'f' with a 'p' dynamic. The section consists of several measures of music, including a repeat sign and a 'p' dynamic marking.

R. PROFETA & C. Palermo

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1353

2 Poco più mosso

PIANO CONDUTTO

Violino I<sup>o</sup>

First system of the musical score for Violino I. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The music begins with a half rest, followed by a series of eighth and sixteenth notes, and concludes with a half note. There are several slurs and accents throughout the system.

Second system of the musical score for Violino I. It continues the melodic line from the first system. Dynamic markings include a piano (*p*) and a forte (*f*) marking. The system ends with a half note.

Third system of the musical score, labeled "Flauto" (Flute). It features a single staff with a treble clef and a key signature of two sharps. The music starts with a half rest, followed by a series of eighth and sixteenth notes. A piano (*p*) dynamic marking is present. The system concludes with a half note.

Fourth system of the musical score for Violino I. It continues the melodic line. Dynamic markings include a forte (*f*) and a piano (*p*) marking. The system ends with a half note.

Fifth system of the musical score for Violino I. It continues the melodic line. Dynamic markings include a piano (*p*) and a forte (*f*) marking. The system ends with a half note.

PIANO CONDUT.<sup>re</sup>

Come prima

First system of musical notation for Piano Conductor. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Come prima'.

Second system of musical notation for Piano Conductor. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Come prima'.

Third system of musical notation for Piano Conductor. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The tempo is marked 'tempo'. The first measure of the system is marked 'rall. un poco'.

Fourth system of musical notation for Piano Conductor. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The tempo is marked 'tempo'. The first measure of the system is marked 'rall. un poco'.

Fifth system of musical notation for Piano Conductor. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The tempo is marked 'tempo'. The first measure of the system is marked 'rall. un poco'.

## PIANO CONDUTTO

*Più brioso* Oboe

Trio *mf* *cresc.*

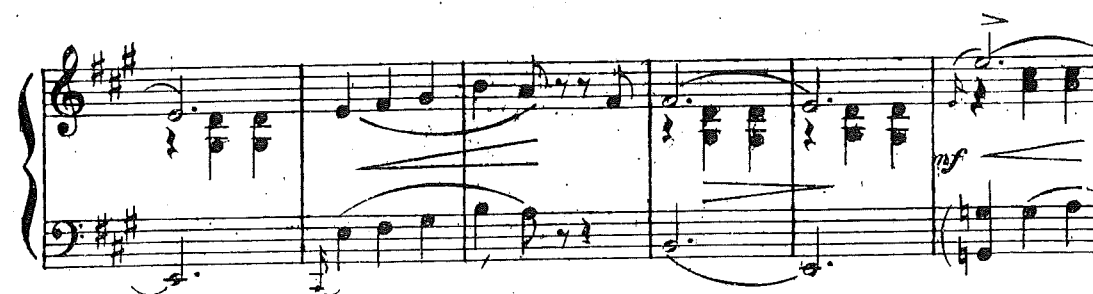
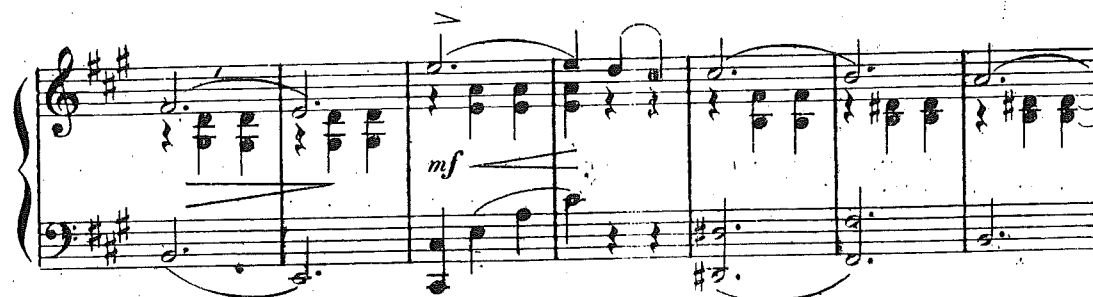
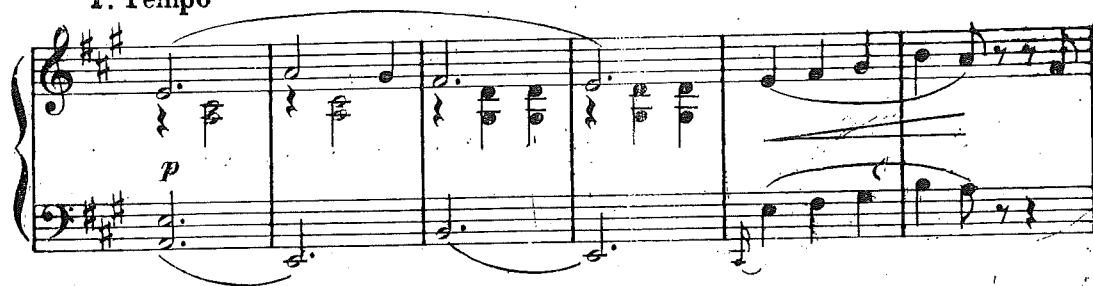
*f* *mf*

*mf* *f*

*cresc.* *f*

*movendo*

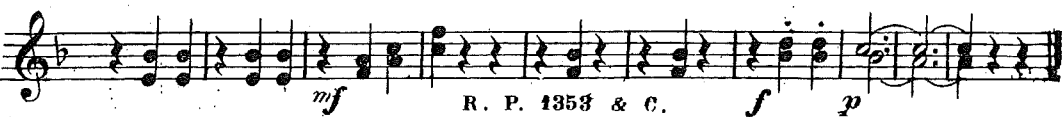
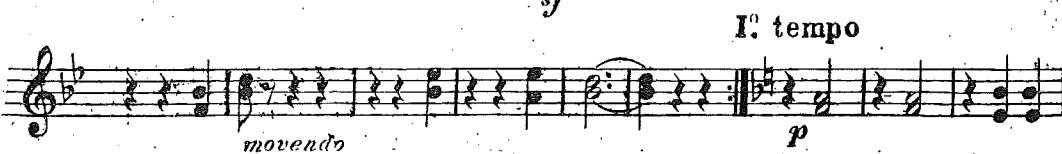
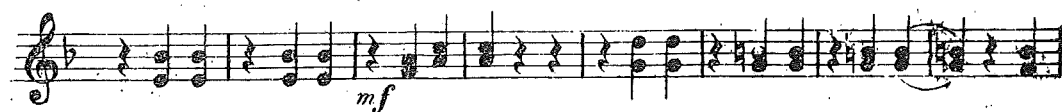
## PIANO CONDUTTO

I.<sup>o</sup> Tempo





## CORNI in Mi



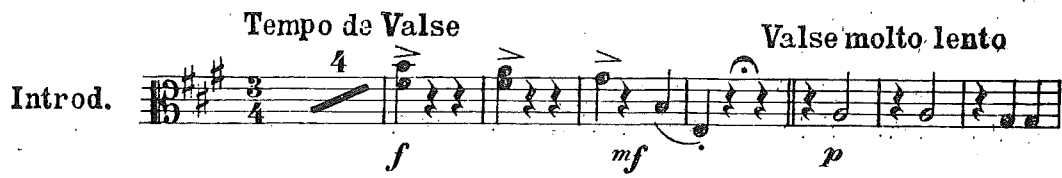
# Dolce voluttà!....

Valse Hésitation

VIOLA

F. Paolo Frontini

Tempo de Valse

Introd. 

*f* *mf* *p*



*mf*



*roll. un poco* *p tempo*

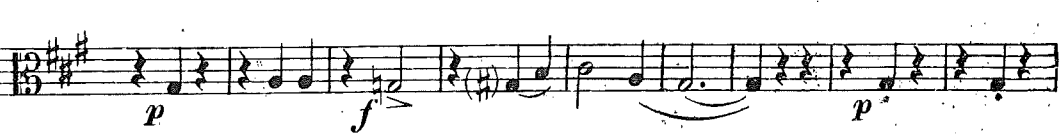


*mf* *f* *p*

Poco più mosso



*p* *f* *p*



*p* *f* *p*



*f* *p*

Come prima

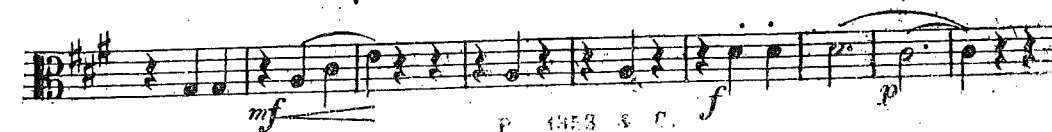
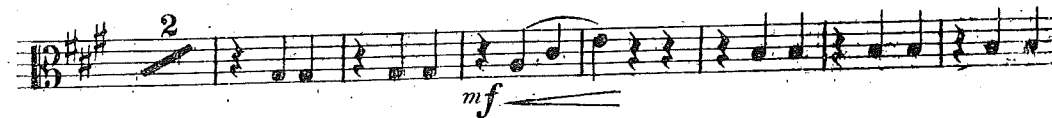
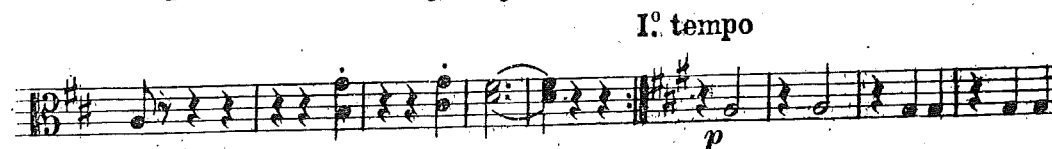
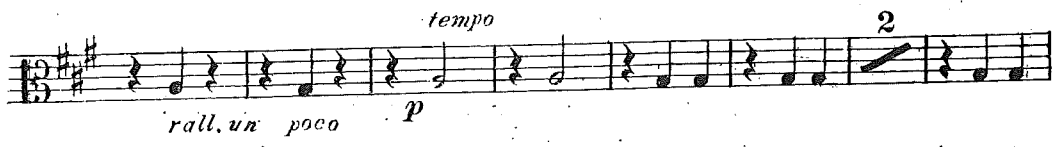


*f* *p*

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## VIOLA



# Dolce voluttà!....

Valse Hésitation

OBOE

F. Paolo Frontini

Tempo de Valse



Valse molto lento



*rall. un poco*



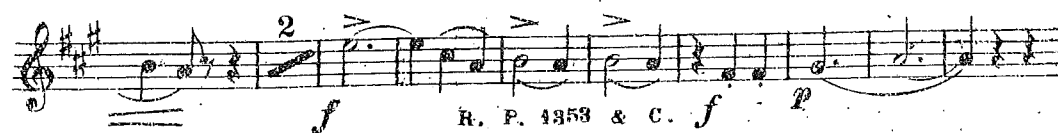
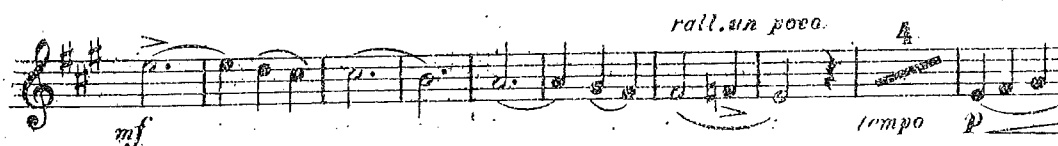
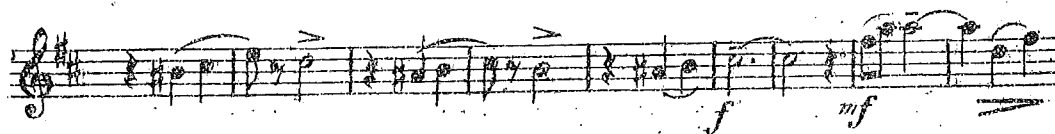
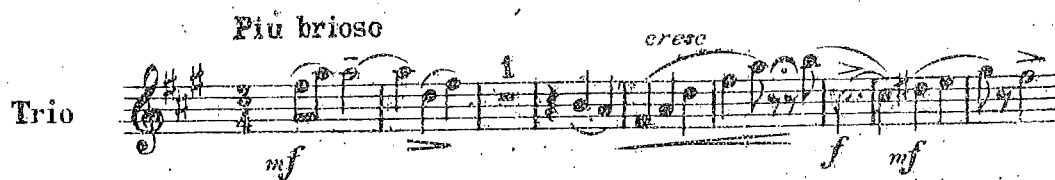
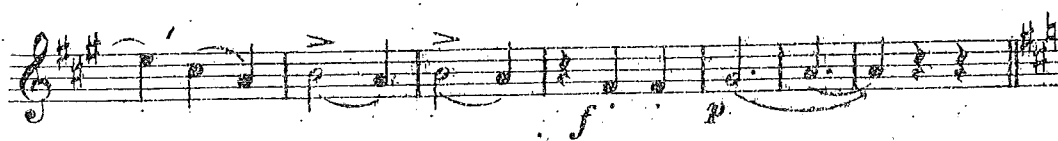
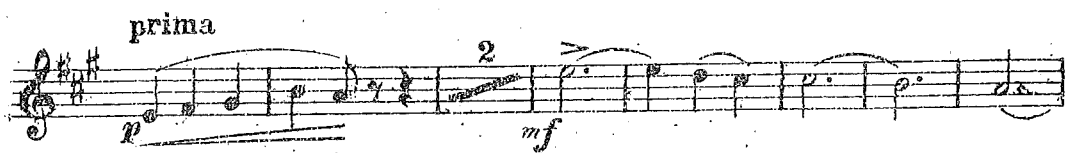
Poco più mosso



Come



## OBOE



# Dolce voluttà!....

Valse Hésitation

FLAUTO

F. Paolo Frontini

Valse molto lento

Tempo de Valse

Introd.

*mf*

*Poco*

*piu mosso*

*f*

*come prima*

*mf*

*Più brioso*

Trio

*mf*

*f*

*mf*

*mf*

*morendo*

*1.º tempo*

*mf*

*mf*

R. PROFETA & C. Palermo

# Dolce voluttà!....

Valse Hesitation.

CLARINETTO in La

F. Paolo Frontini

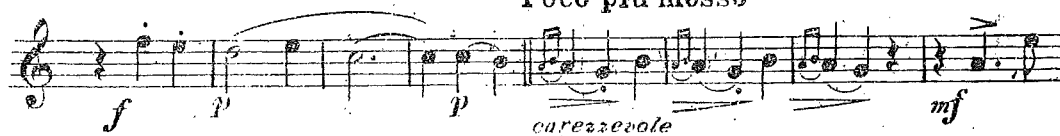
Tempo de Valse



Valse molto lento



Poco più mosso



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Come prima

*rall. un poco* *P tempo*

The first system of the musical score for 'The Song of the Lark' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B-flat4. A slur covers the next four notes: a quarter note G4, a quarter note F4, an eighth note E4, and an eighth note D4. This is followed by a quarter note C4, a quarter note B-flat3, and a quarter note A3. A slur covers the next four notes: a quarter note G3, a quarter note F3, an eighth note E3, and an eighth note D3. This is followed by a quarter note C3, a quarter note B-flat2, and a quarter note A2. A slur covers the next four notes: a quarter note G2, a quarter note F2, an eighth note E2, and an eighth note D2. This is followed by a quarter note C2, a quarter note B-flat1, and a quarter note A1. A slur covers the next four notes: a quarter note G1, a quarter note F1, an eighth note E1, and an eighth note D1. This is followed by a quarter note C1, a quarter note B-flat0, and a quarter note A0. The system ends with a double bar line.

## Più brioso

## Trio

**Trio** *Più brioso*



*mf* *p* *cresc.*

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line and a fermata over the final note. Dynamics markings 'f' (forte) and 'mf' (mezzo-forte) are present below the staff.

*movendo*

### I<sup>o</sup> tempo

The first staff of music is in treble clef and 2/4 time. It begins with a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. A slur covers the next four notes: G4, A4, Bb4, and A4. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. A double bar line with repeat dots appears after the E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note Bb3. A slur covers the final four notes: A3, G3, F3, and E3. The staff ends with a piano (p) dynamic marking.

*tempo*

*rall. un poco* *p*

# Dolce voluttà!...

Valse Hésitation

CONTRABASSO

F. Paolo Frontini

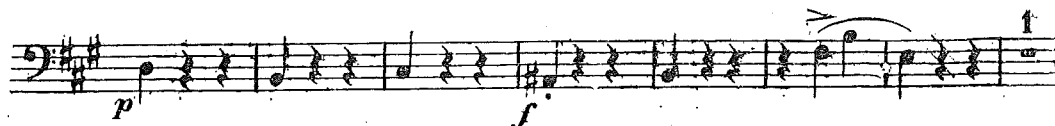
Tempo de Valse

Valse molto lento

Introd.



Poco più mosso

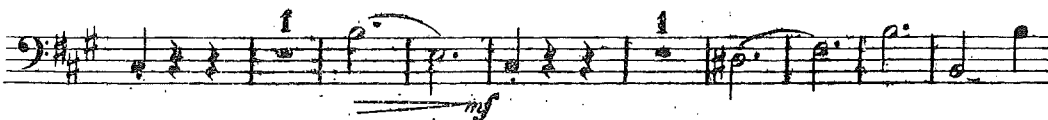
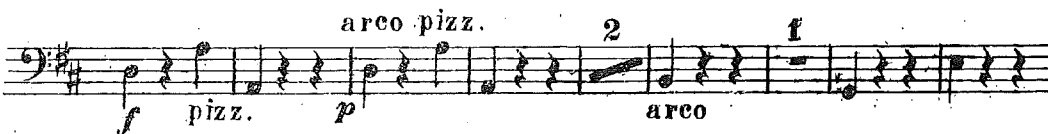
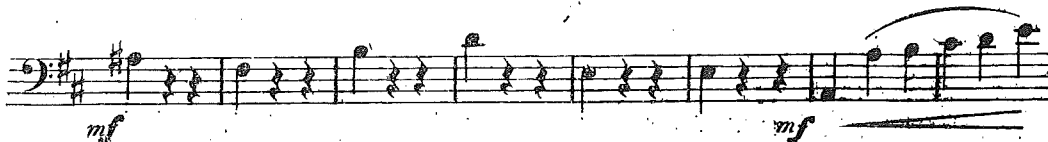


Come prima



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## CONTRABASSO



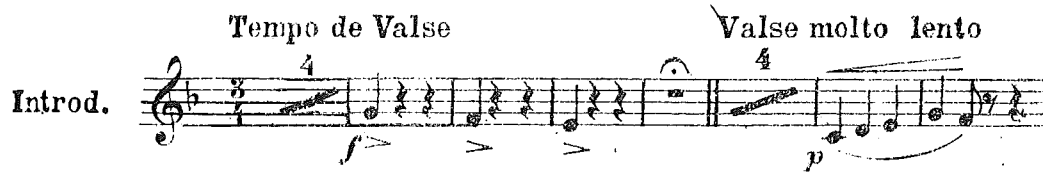
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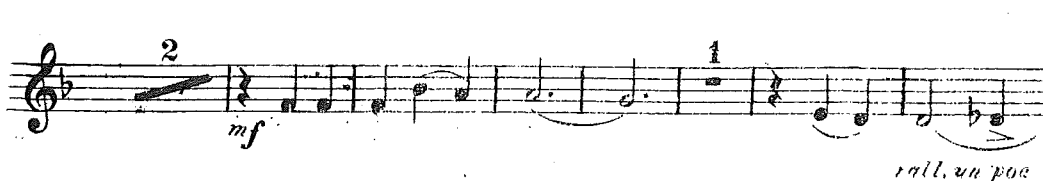
Valse Hesitation

TROMBA in Mi

E. Paolo Frontini

Tempo de Valse      Valse molto lento

Introd. 

  
*all. un poe*

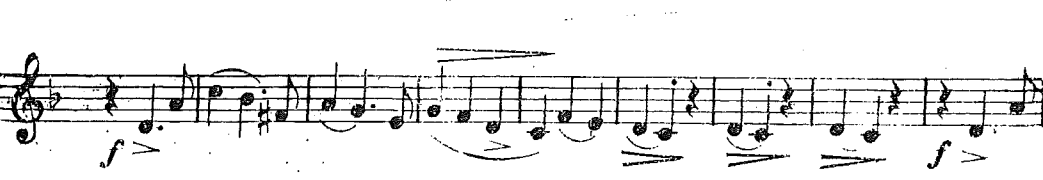


Poco piu Mosso

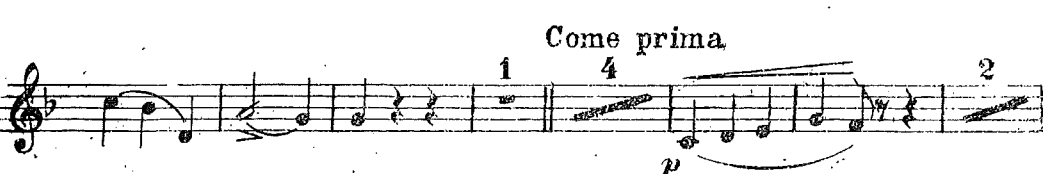








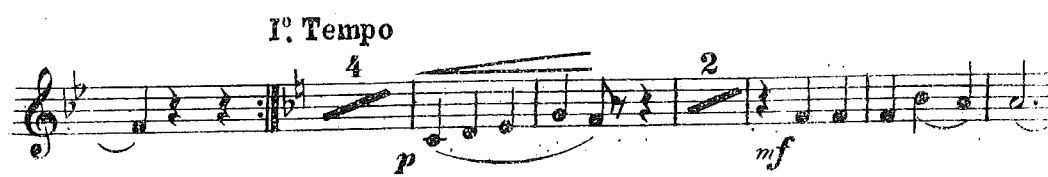
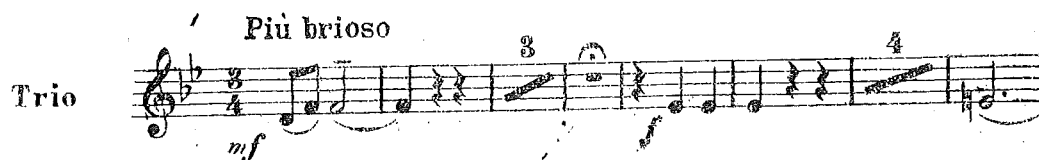
Come prima



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## TROMBA in Mi



# Dolce voluttà!....

Valse Hésitation

TROMBONE

F. Paolo Frontini

Tempo de Valse

Introd. *f* *mf*

*rall. un poco* *tempo* *mf* *f* *p*

Poco più mosso

*f*

Come prima

*mf* *f* *p*

*rall. un poco* *tempo* *mf* *f* *p*

Più brioso

Trio *mf* *p* *f*

*mf* *p* *f*

I° tempo

*mf*

*rall. un poco* *tempo* *mf* *f* *p*

# Dolce voluttà!....

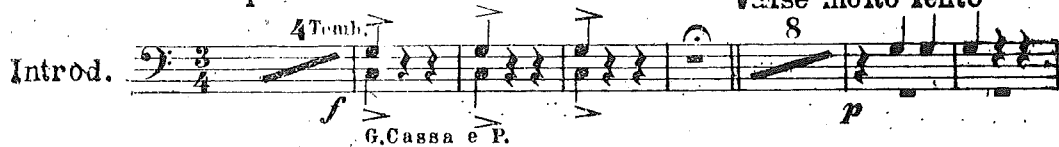
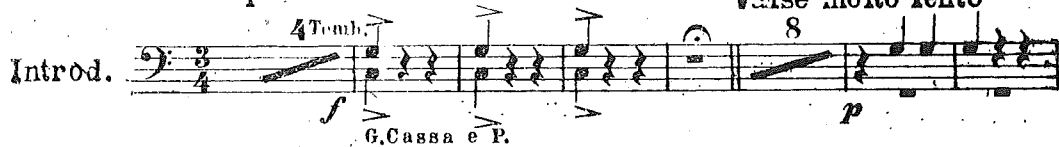
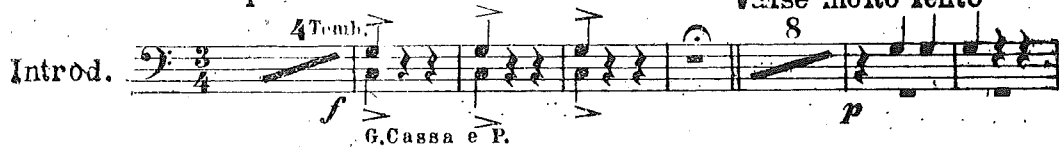
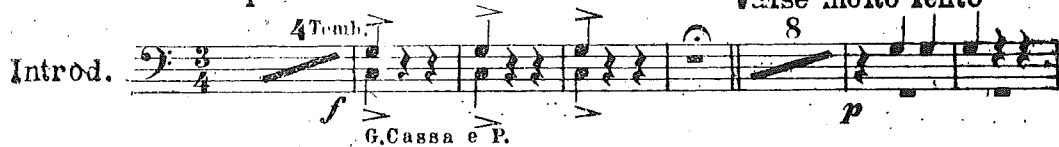
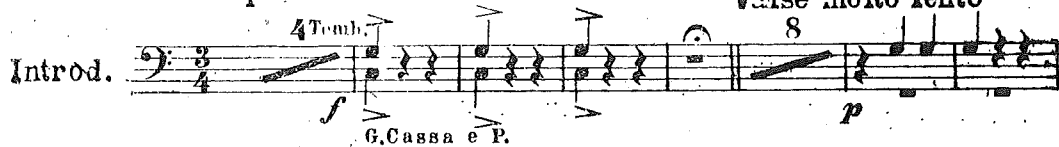
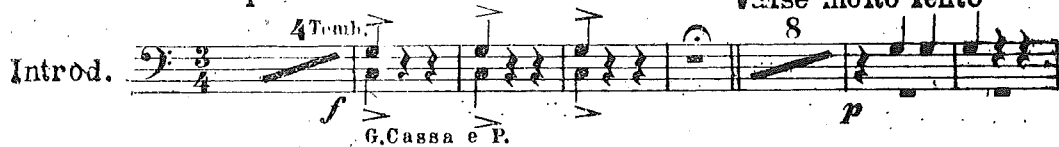
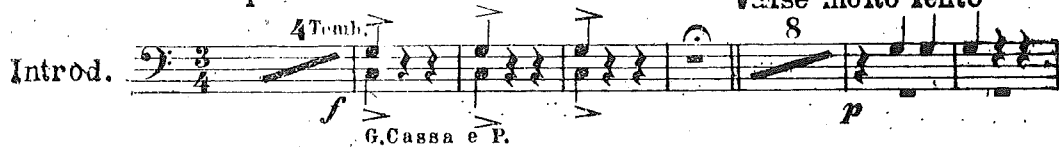
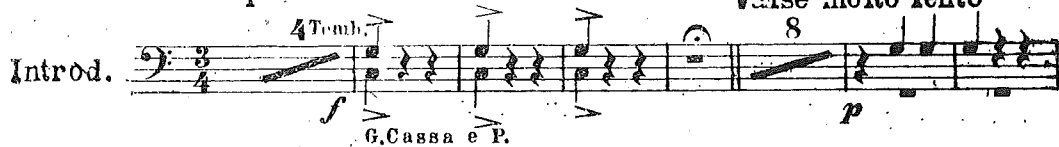
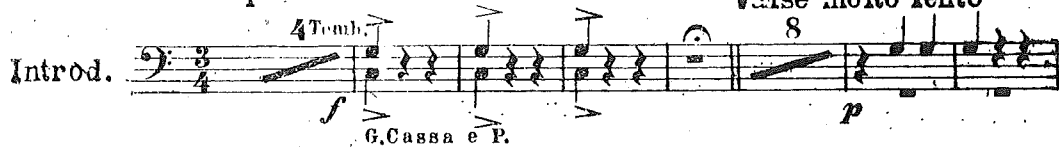
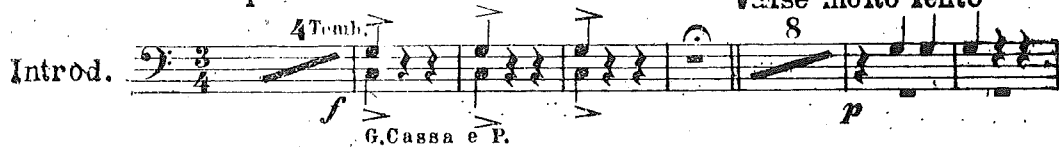
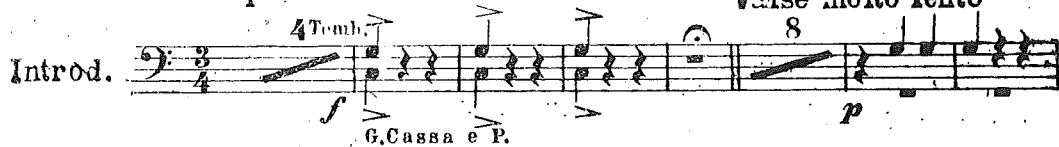
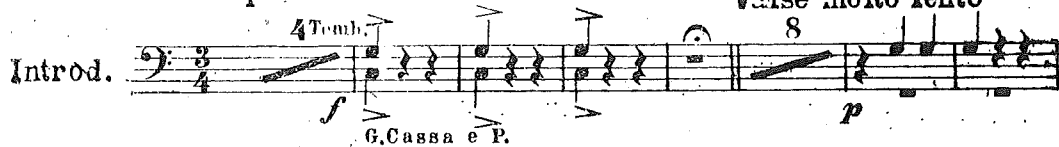
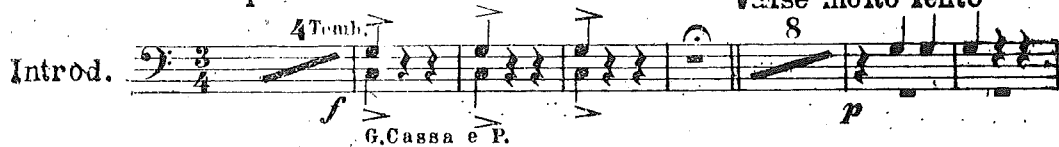
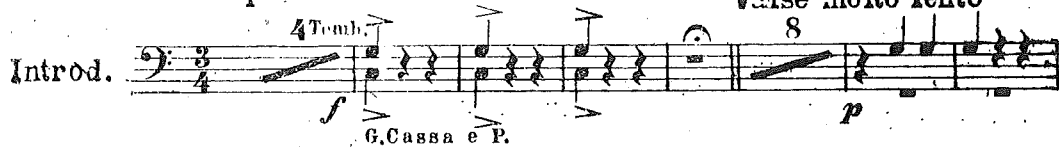
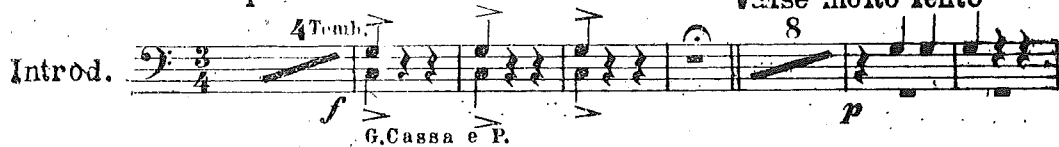
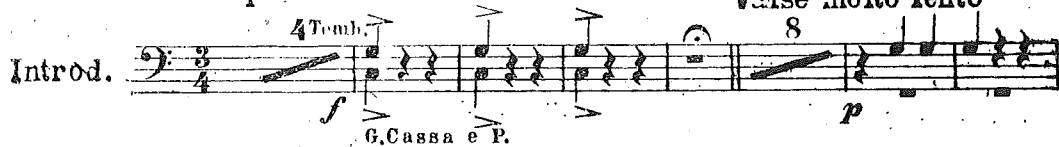
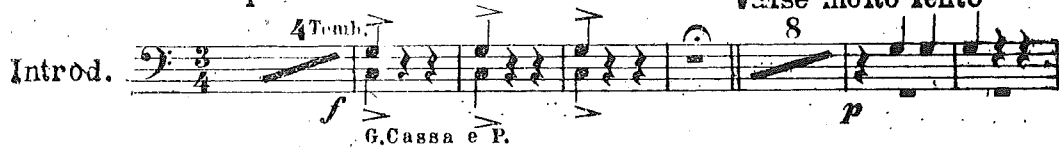
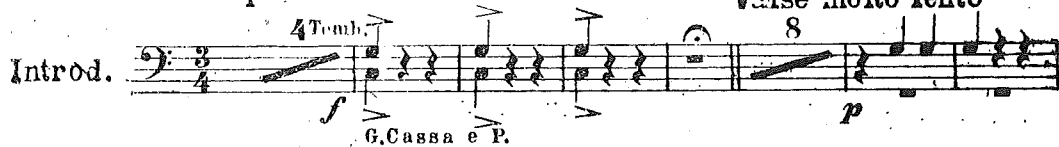
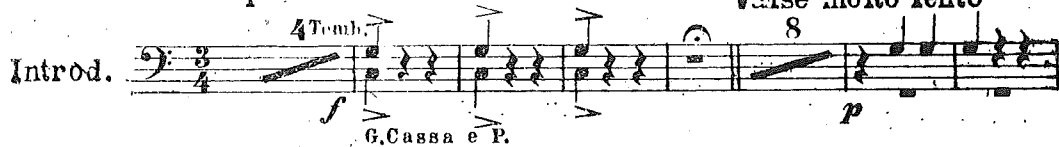
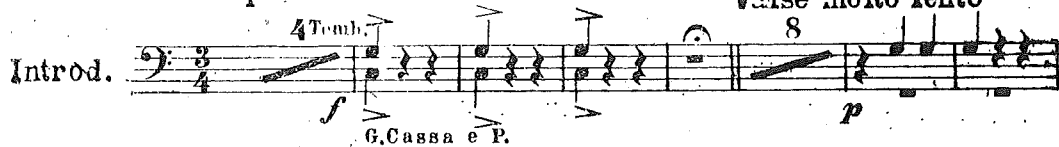
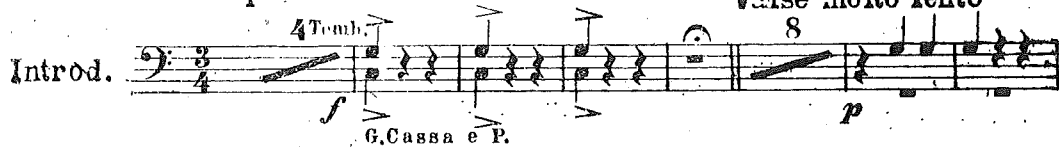
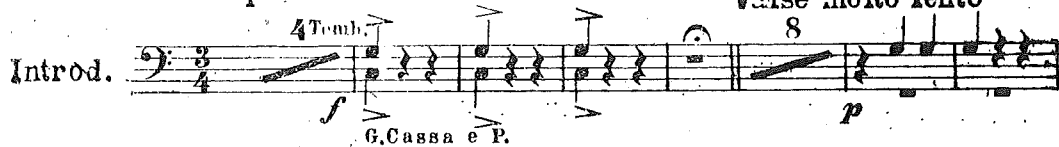
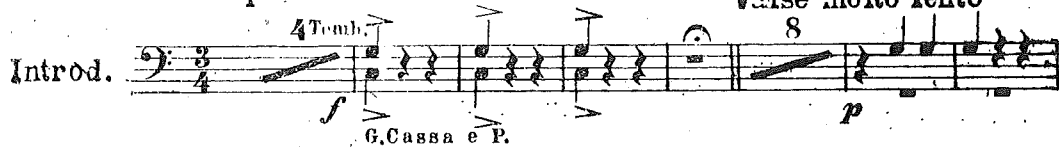
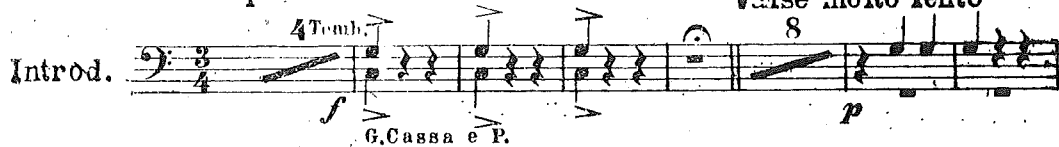
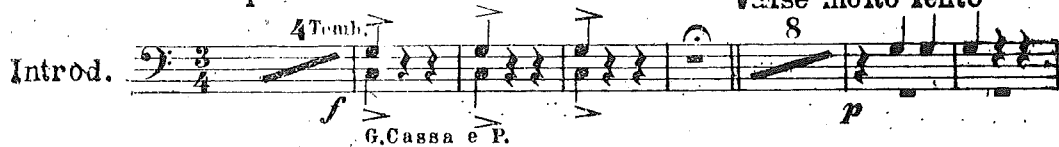
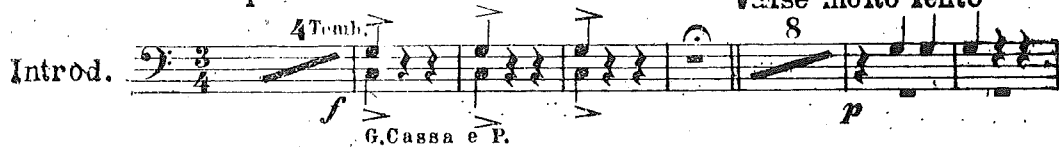
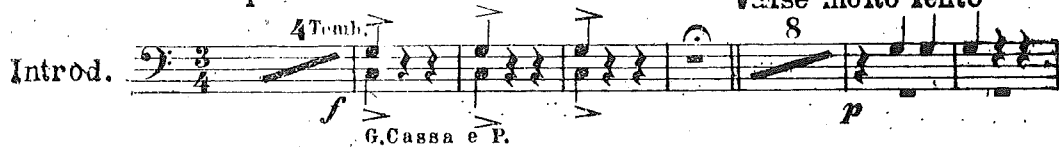
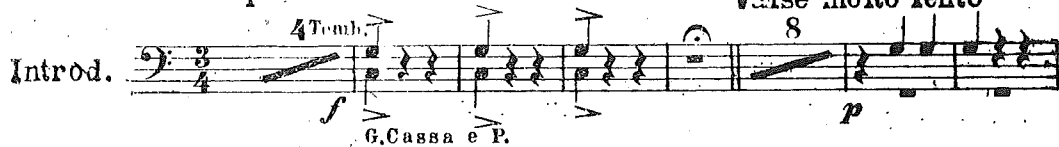
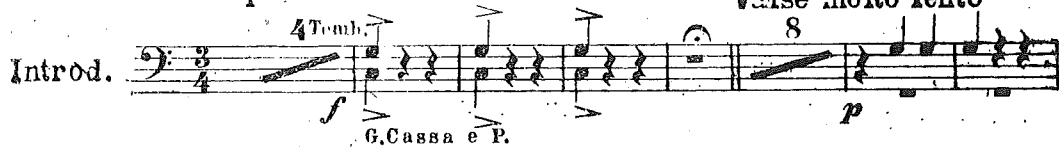
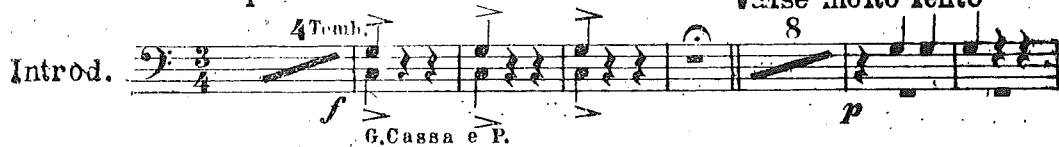
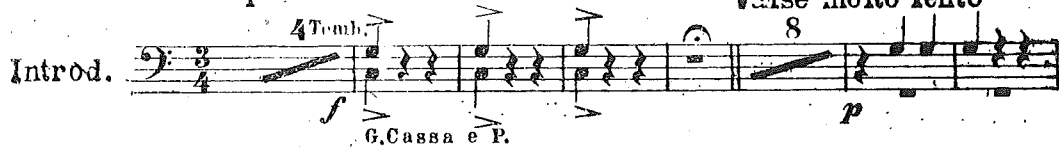
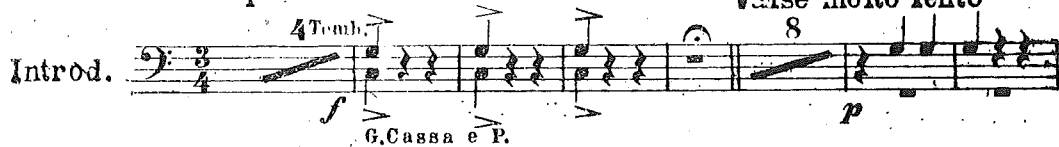
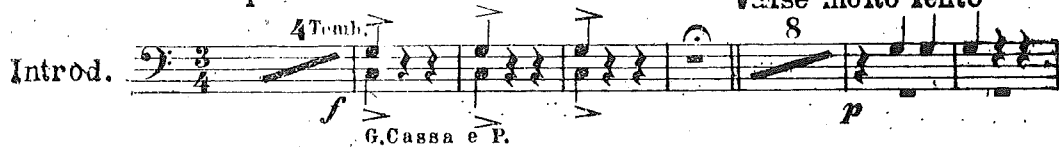
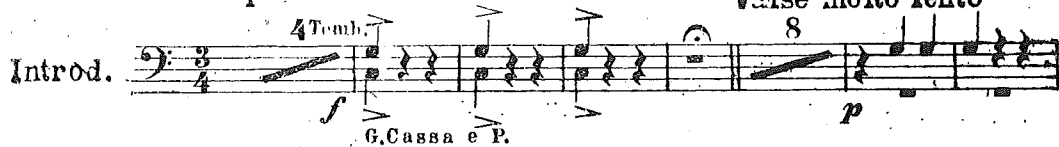
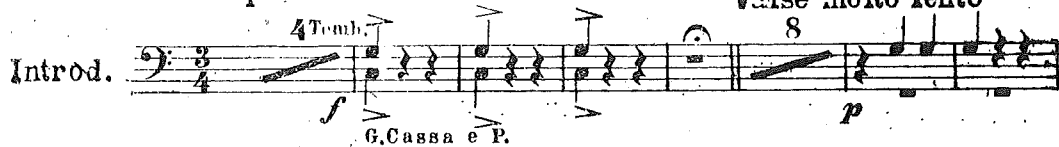
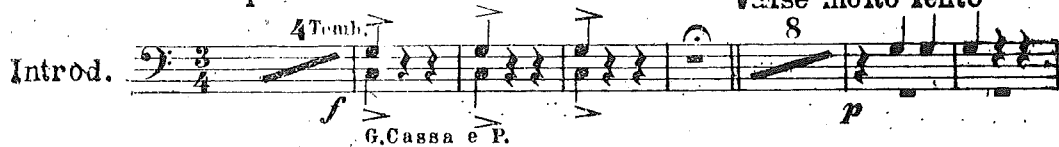
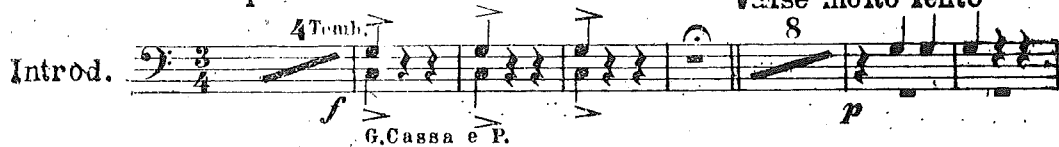
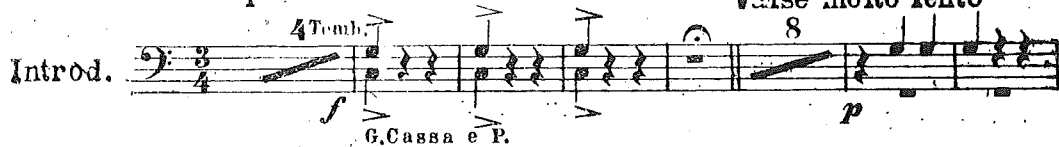
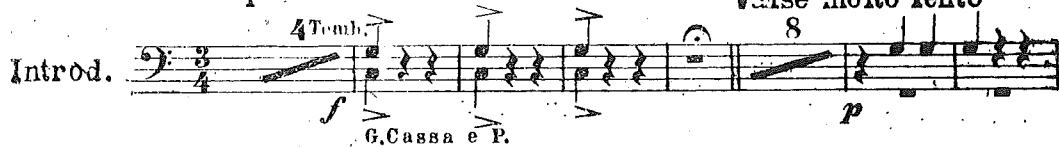
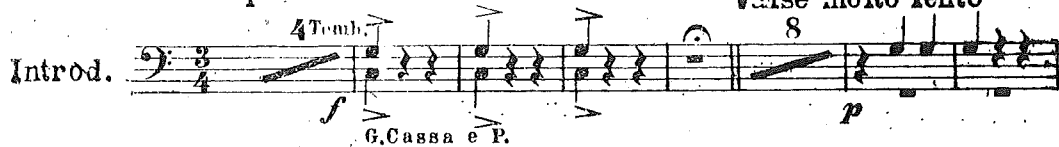
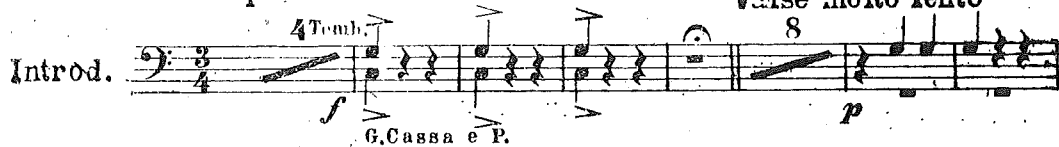
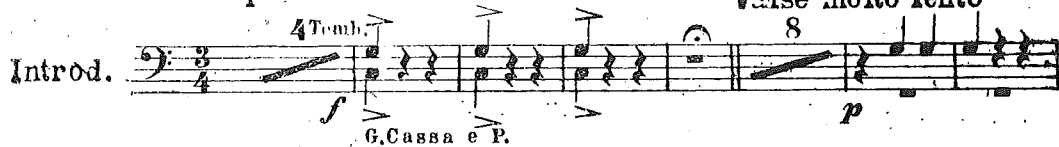
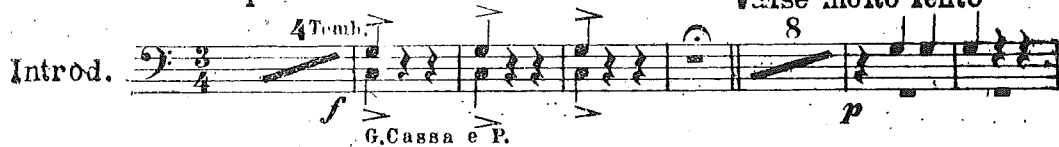
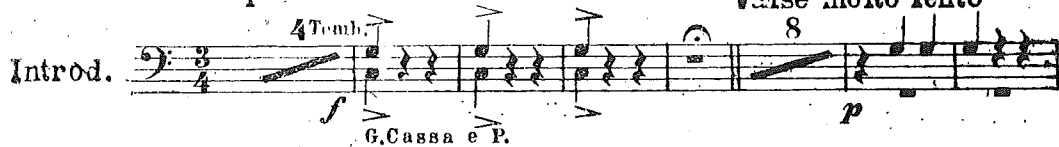
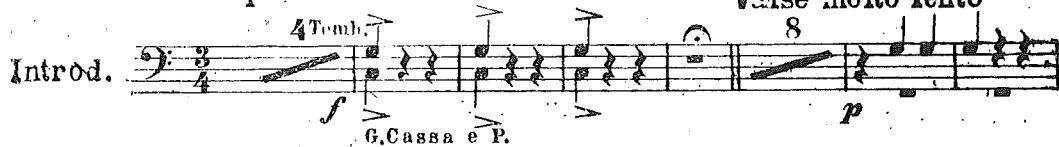
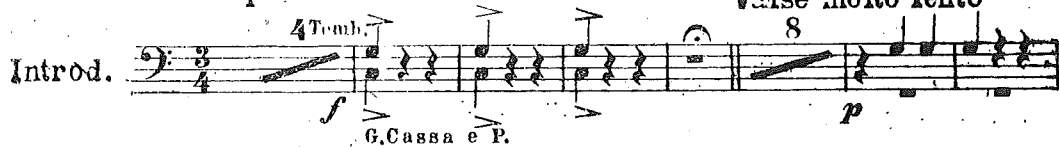
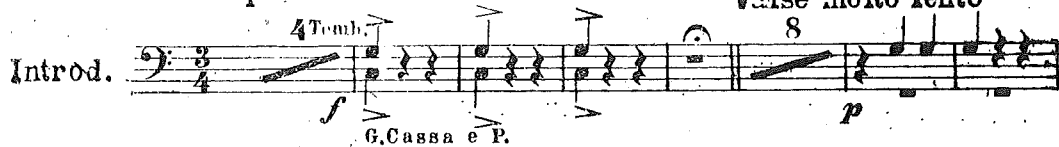
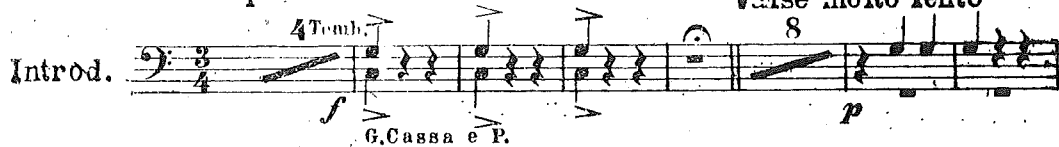
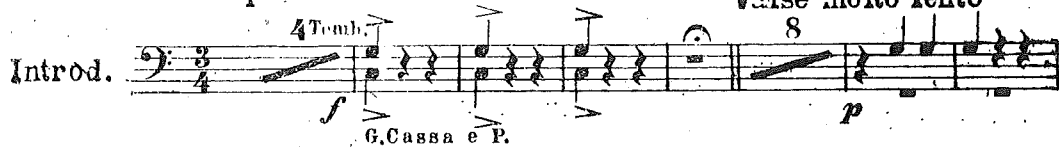
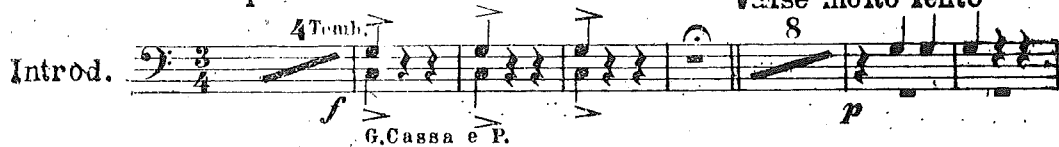
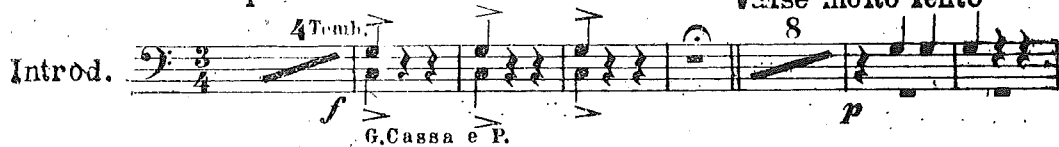
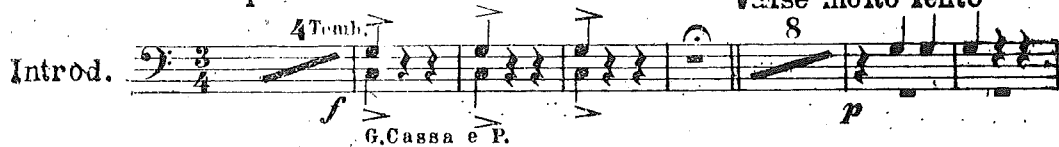
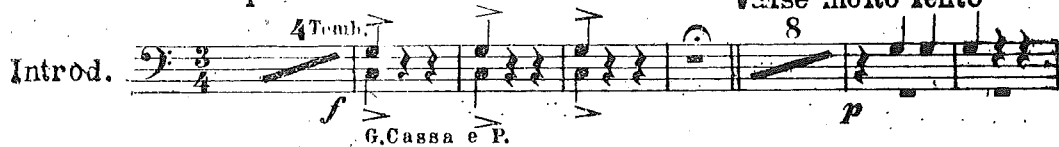
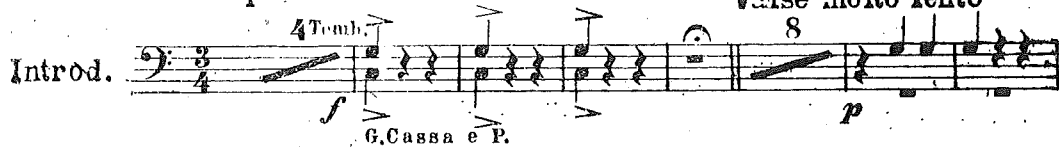
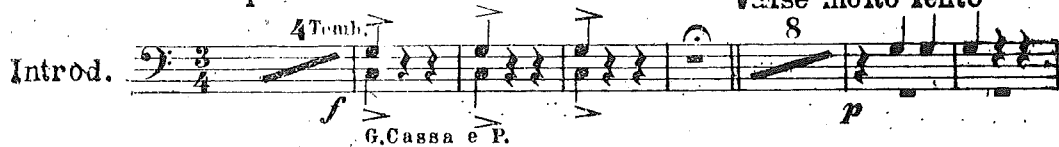
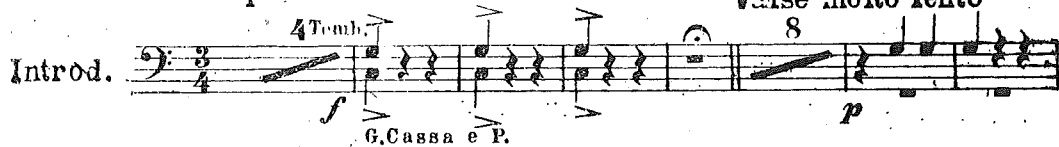
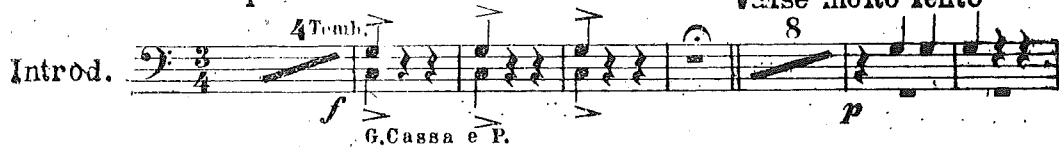
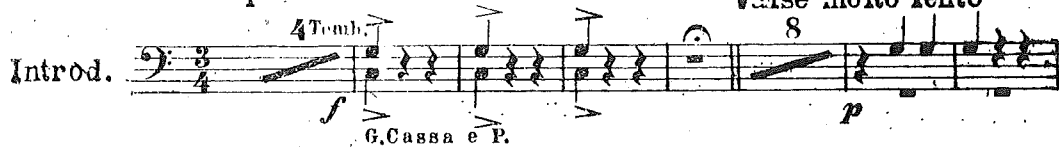
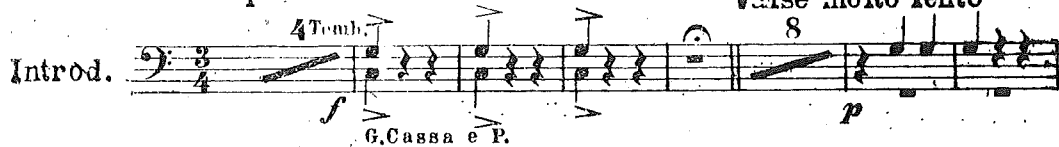
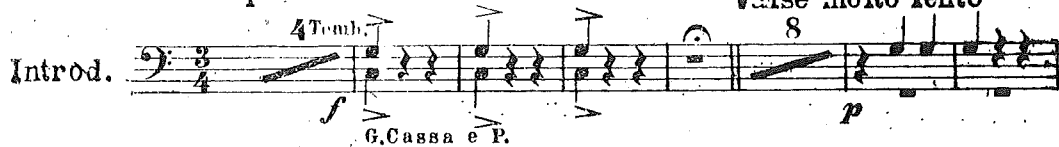
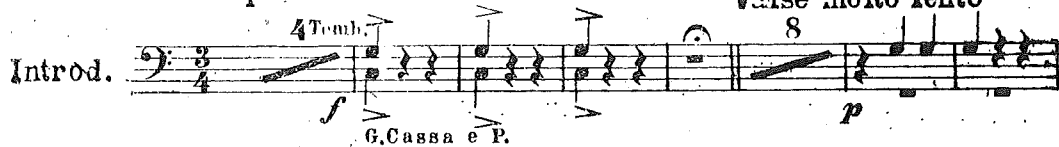
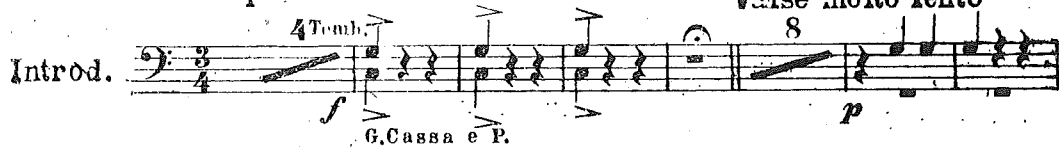
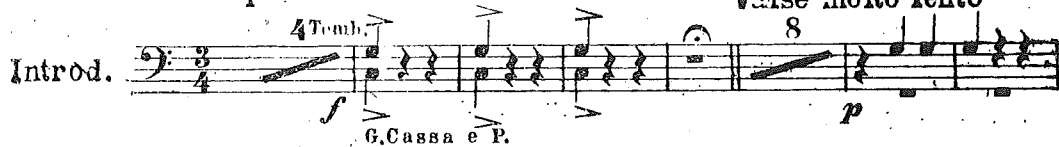
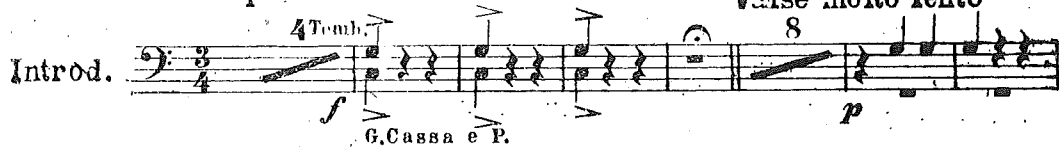
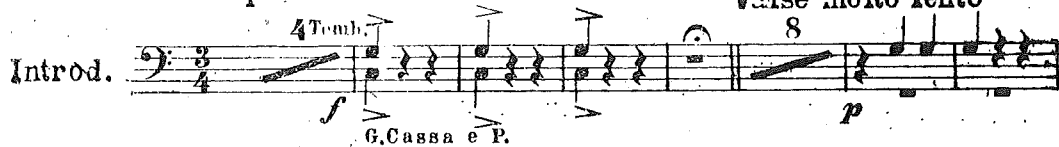
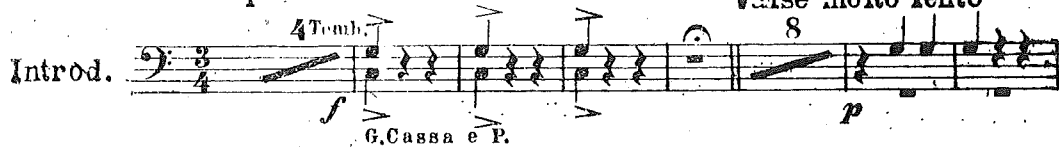
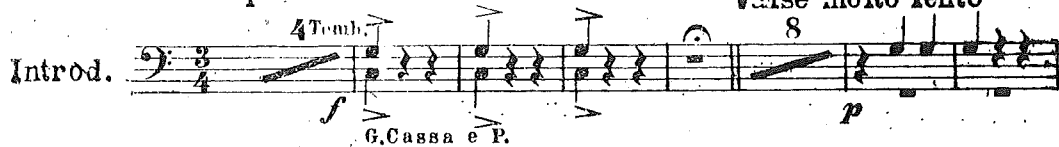
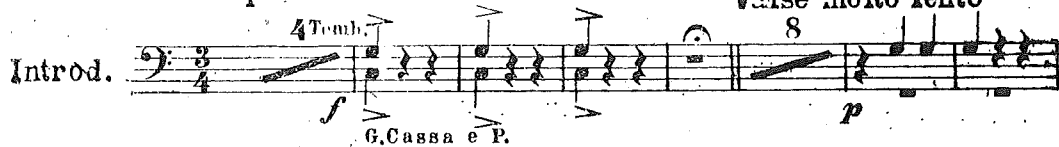
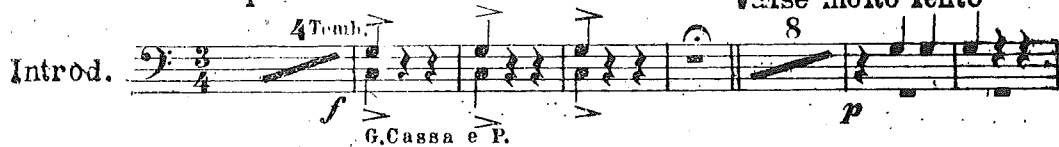
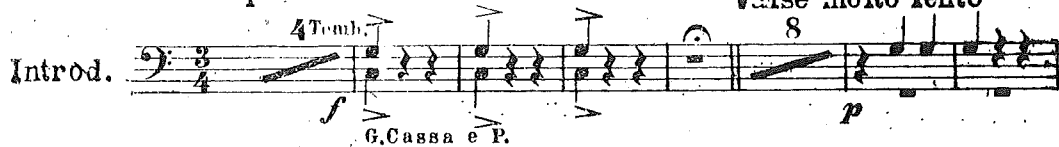
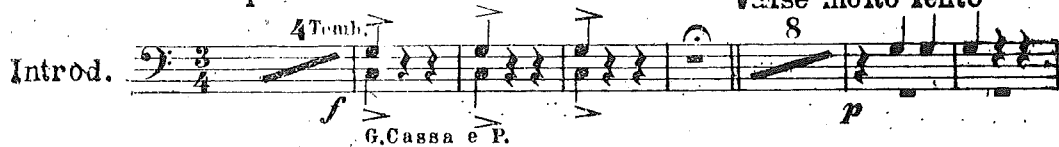
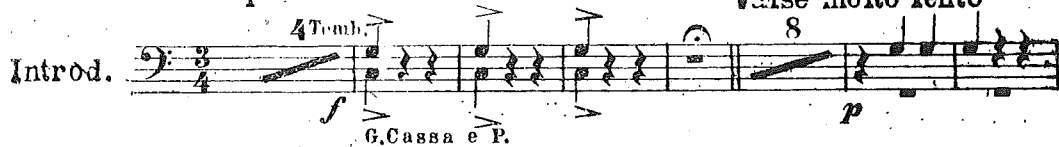
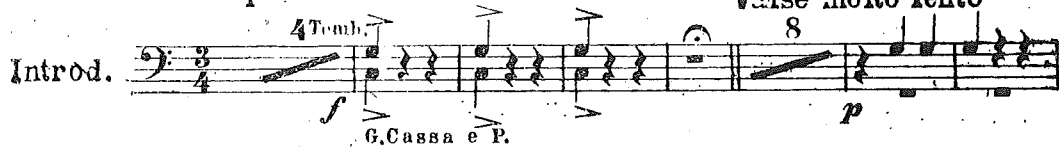
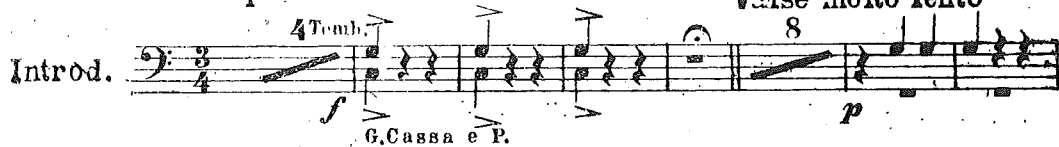
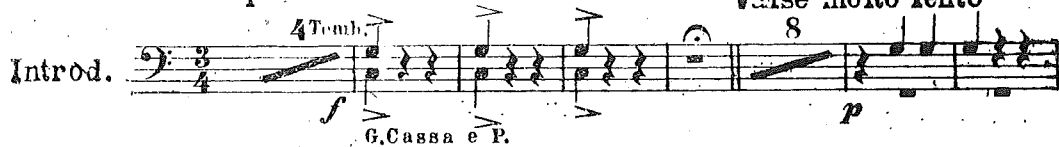
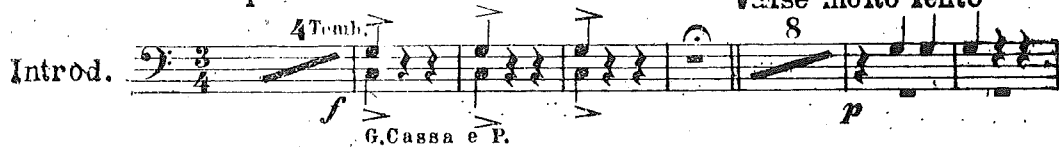
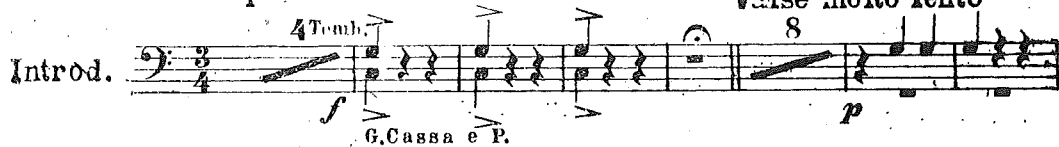
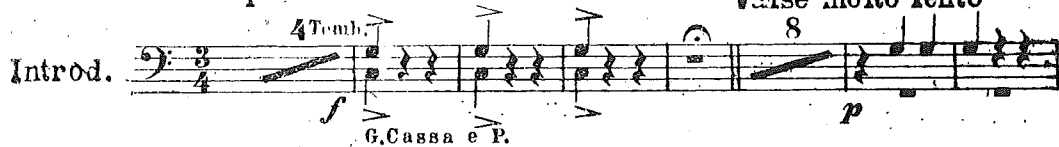
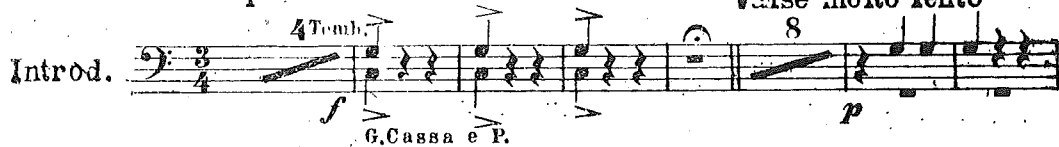
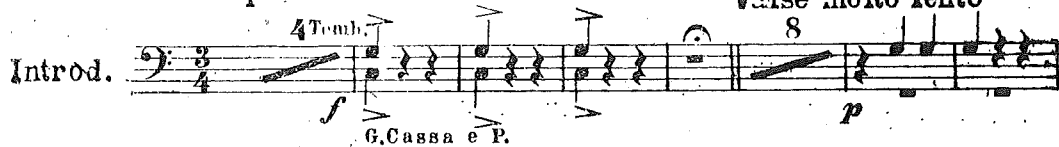
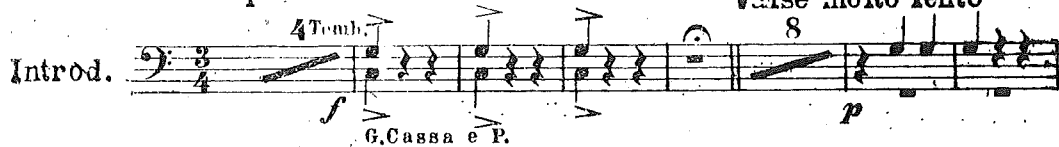
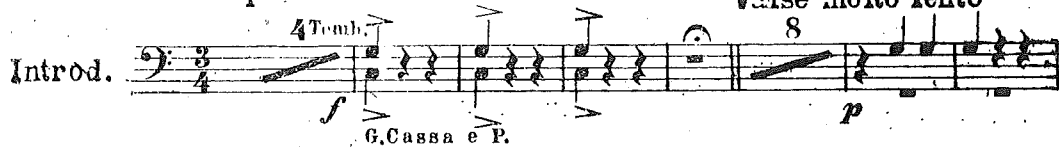
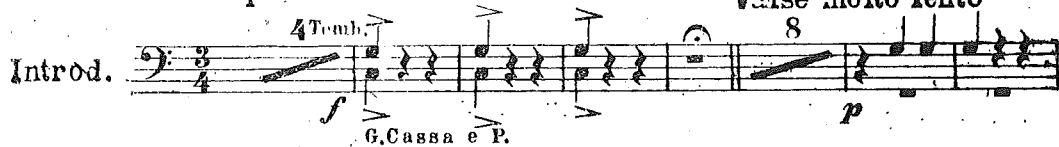
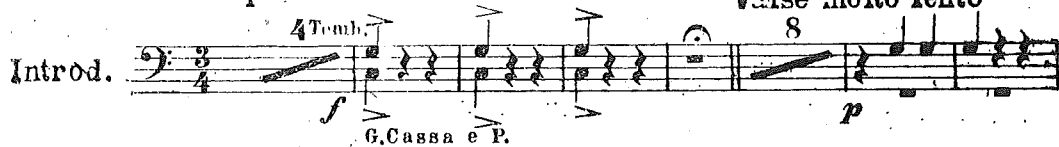
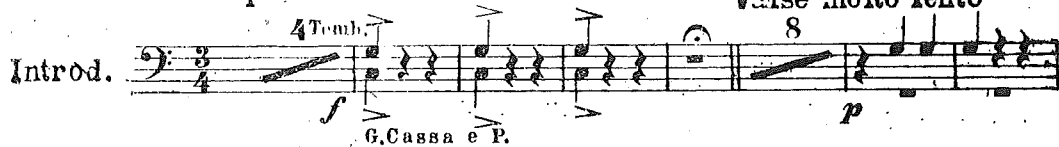
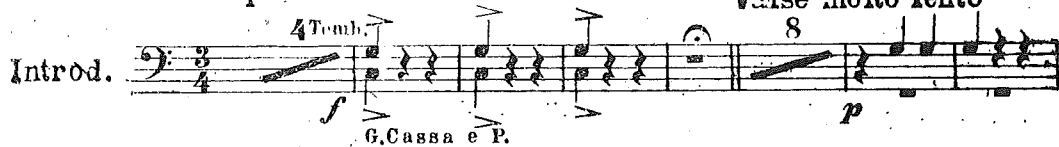
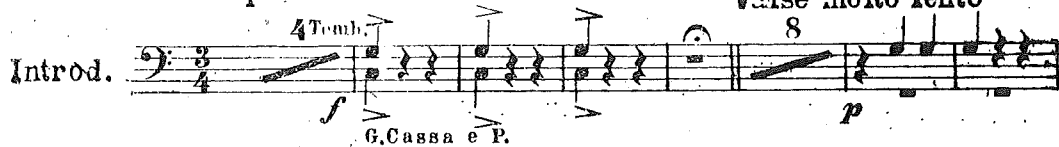
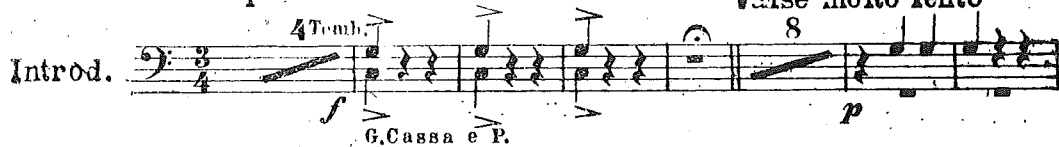
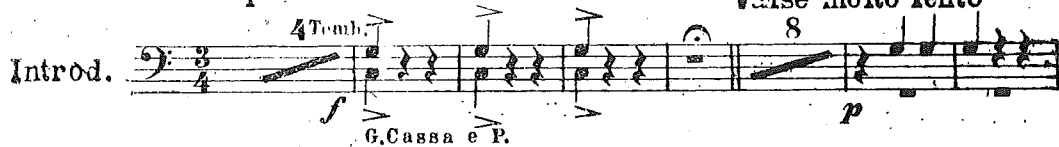
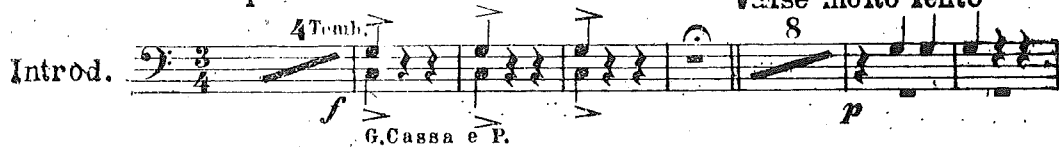
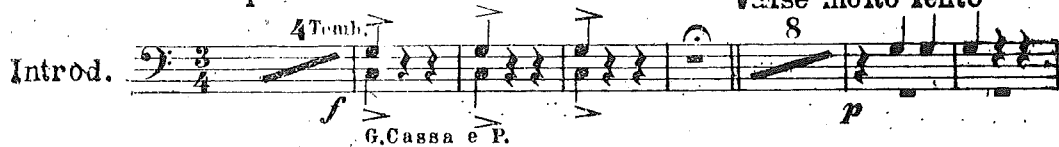
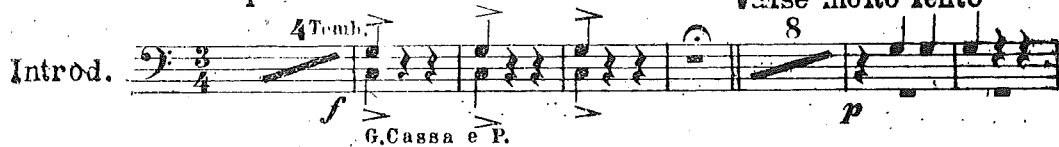
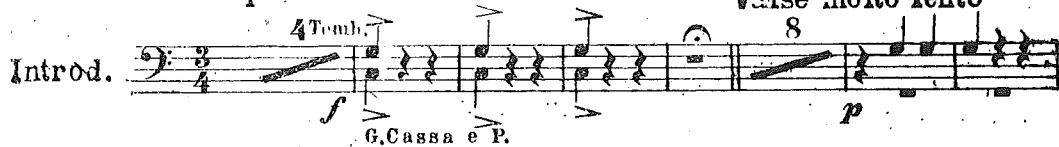
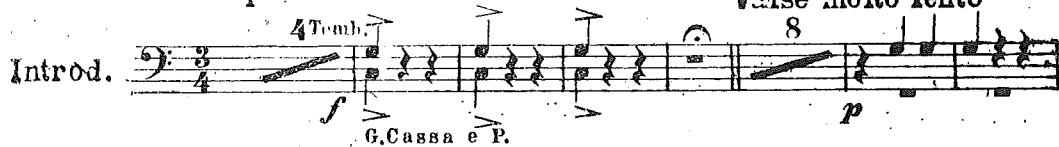
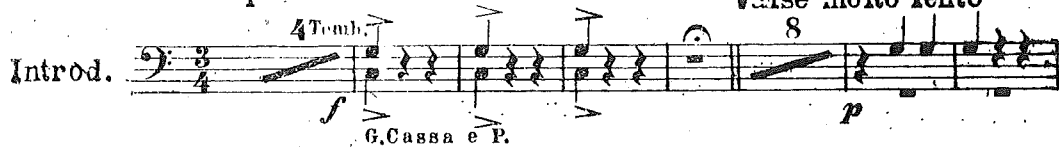
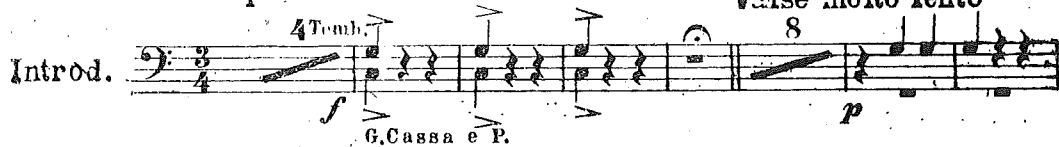
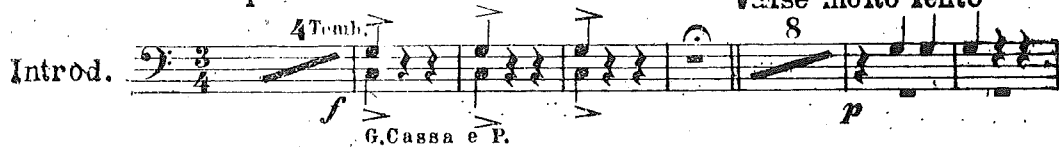
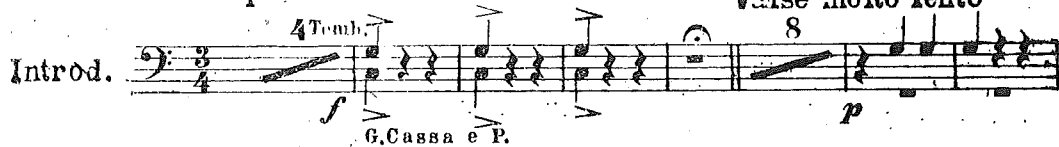
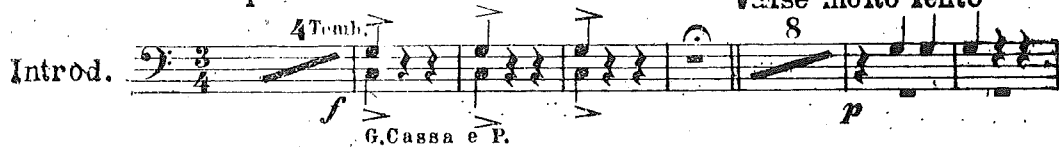
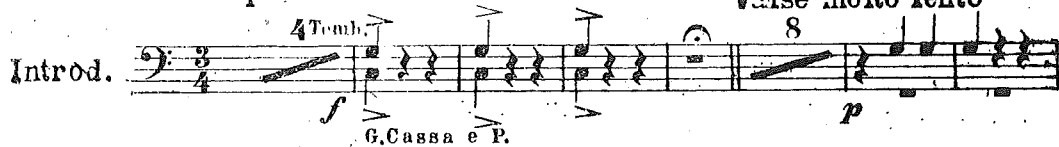
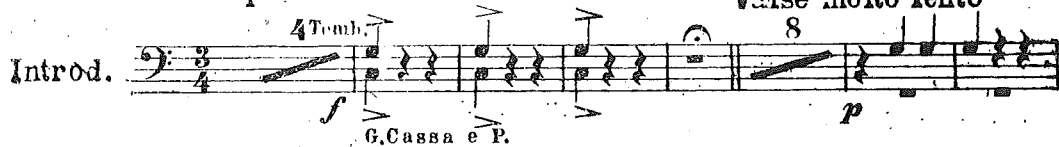
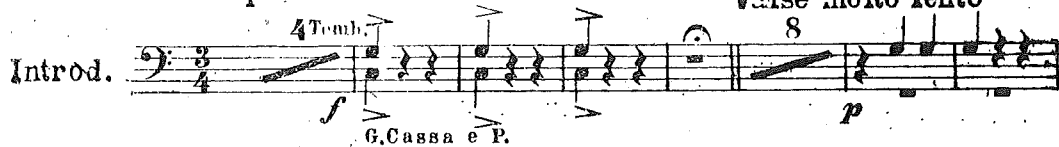
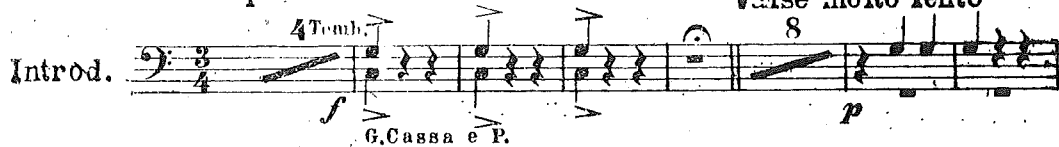
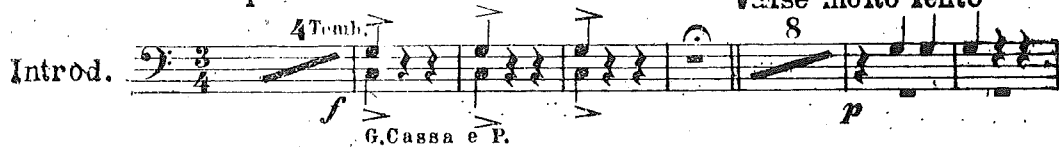
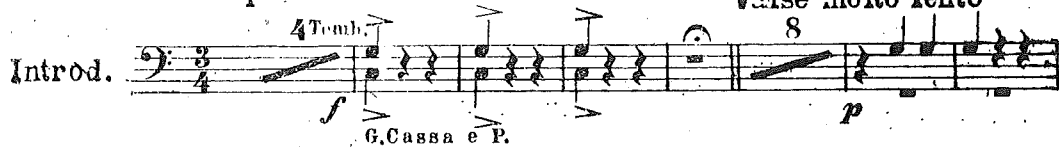
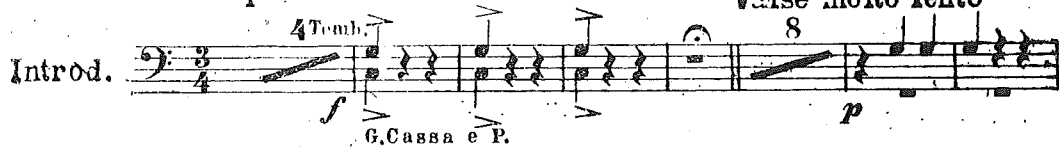
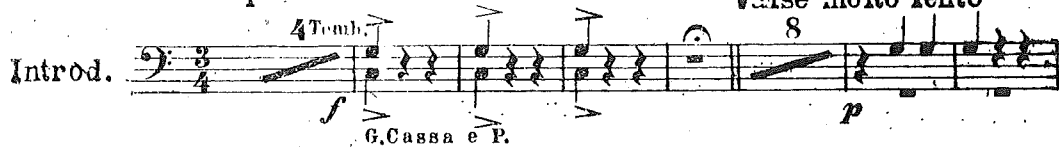
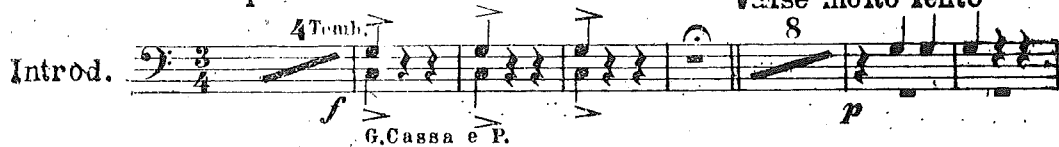
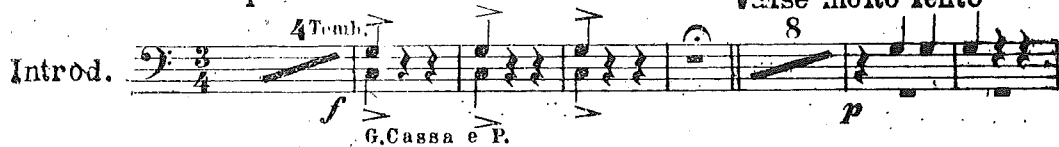
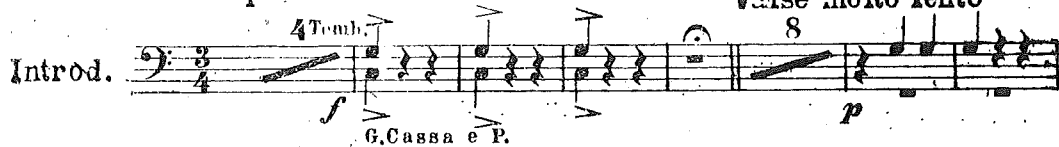
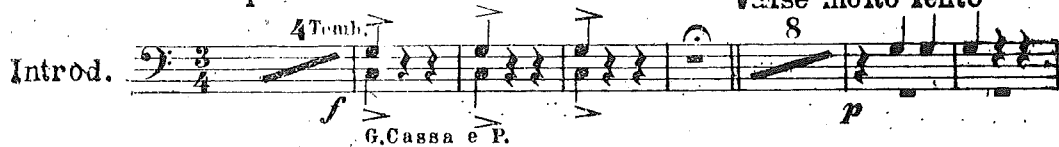
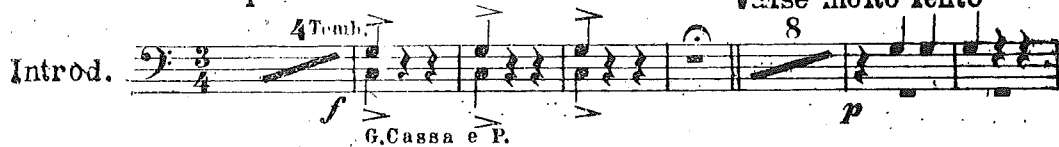
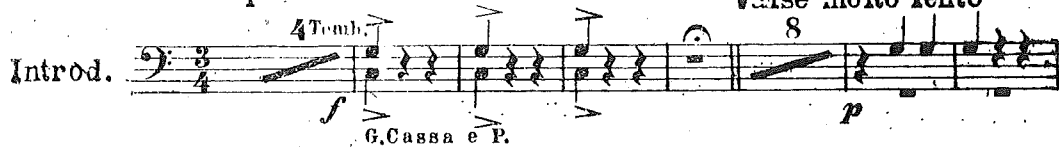
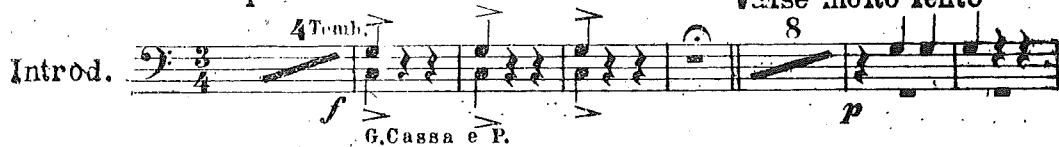
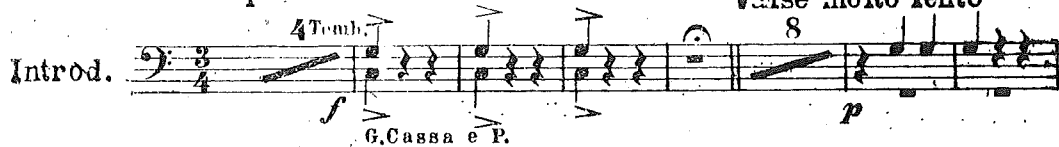
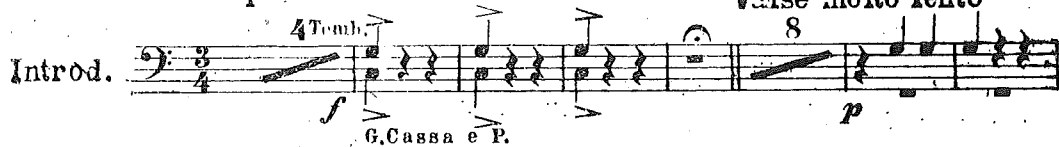
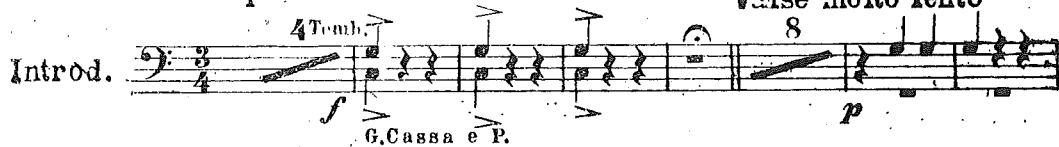
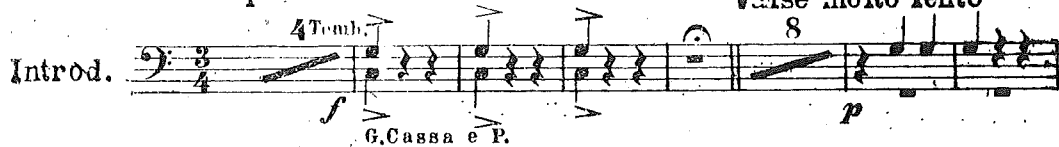
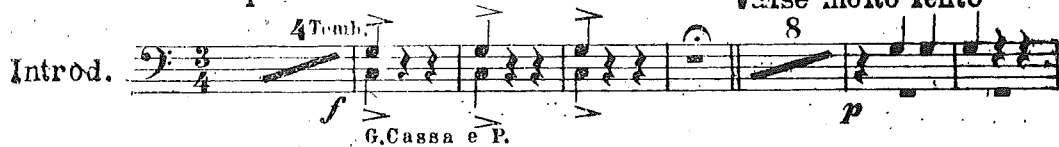
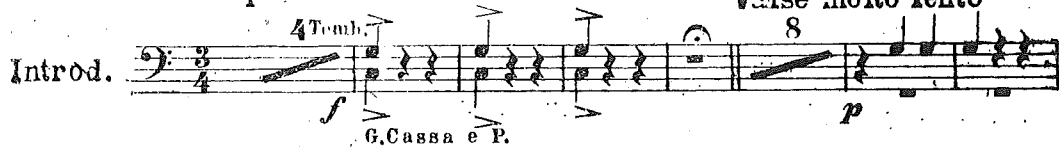
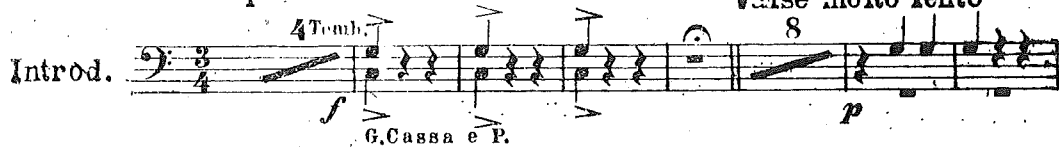
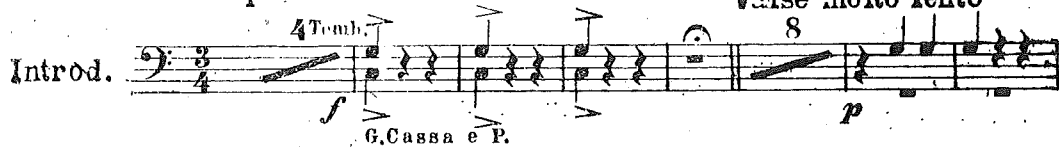
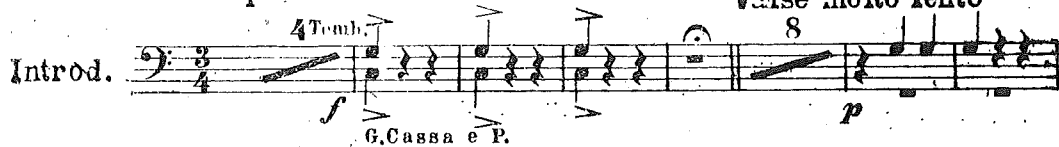
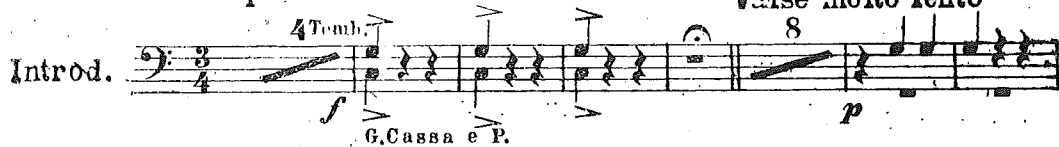
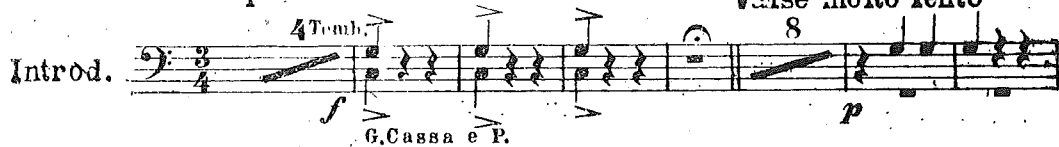
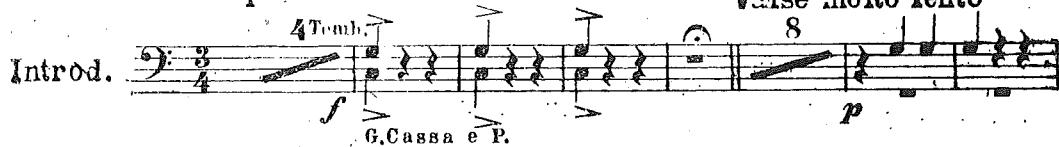
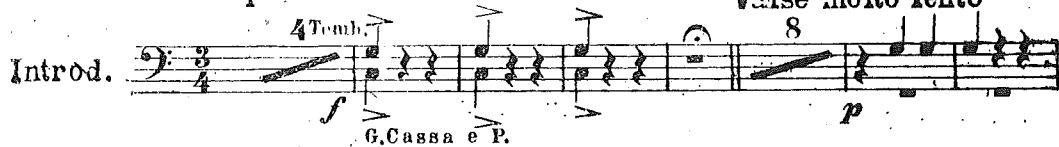
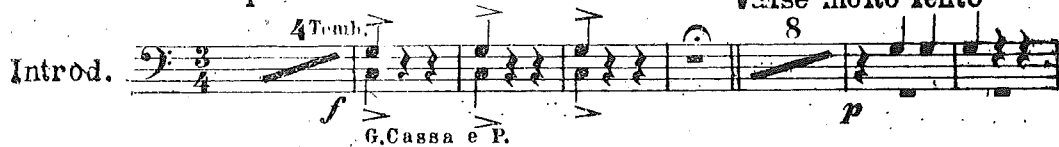
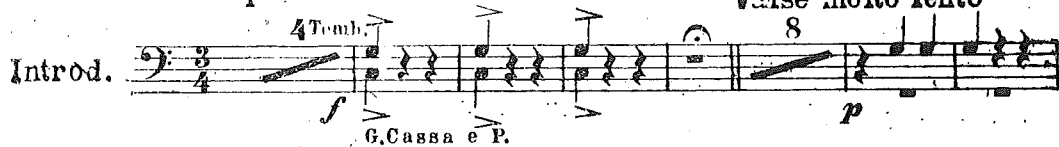
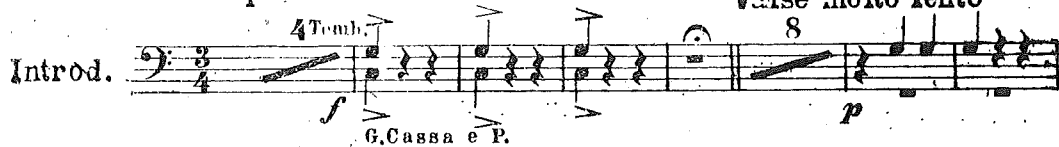
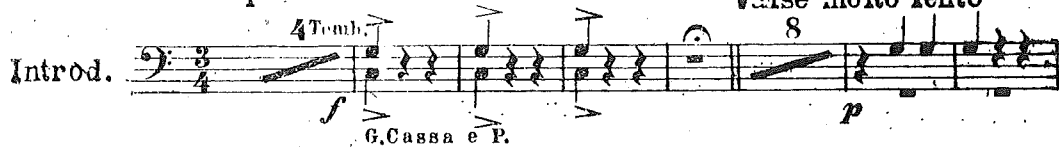
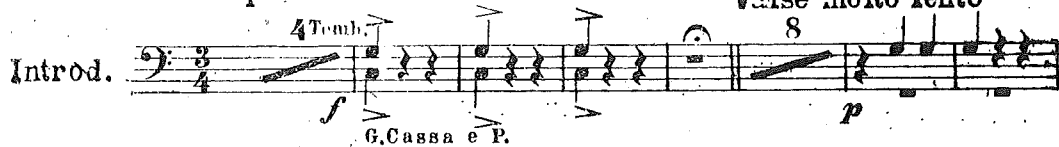
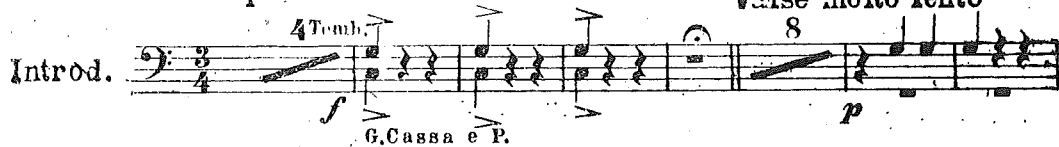
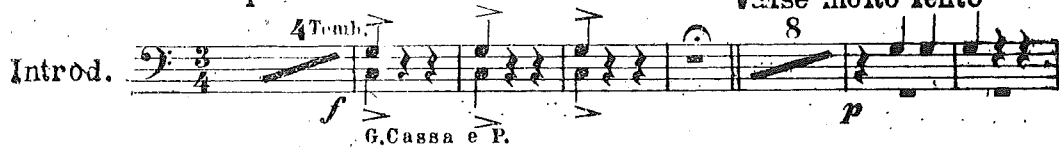
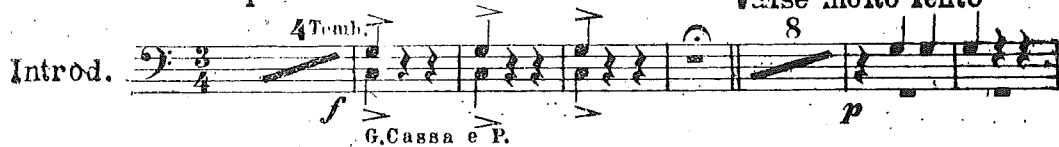
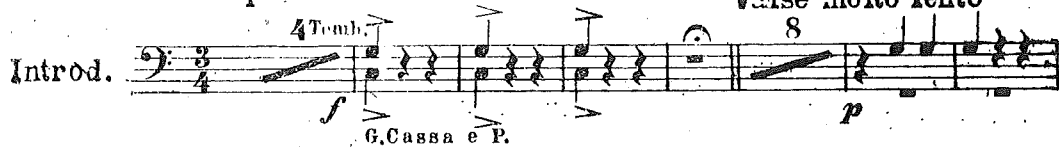
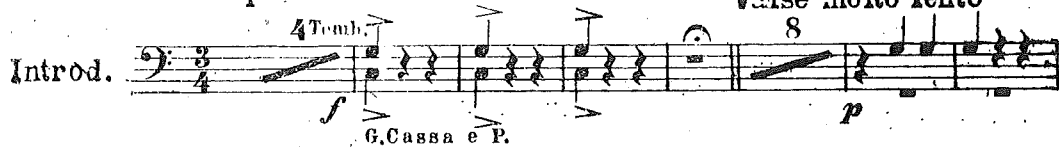
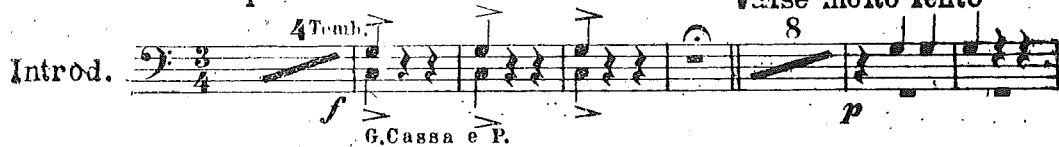
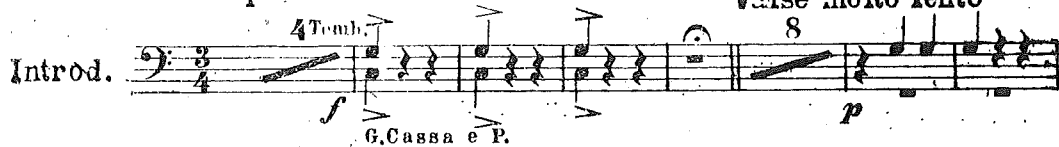
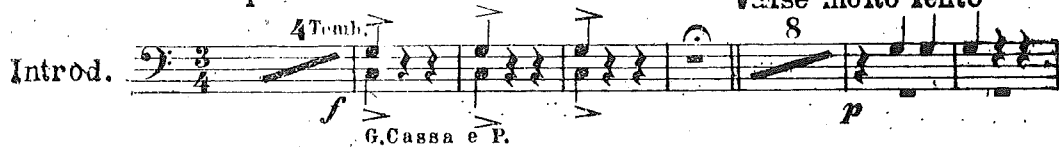
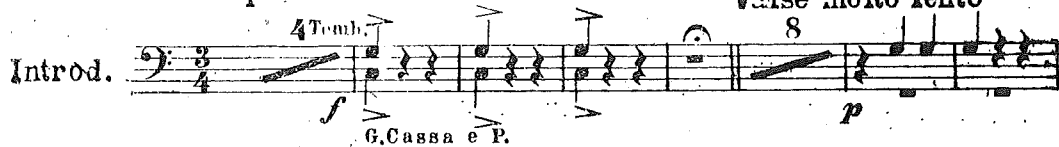
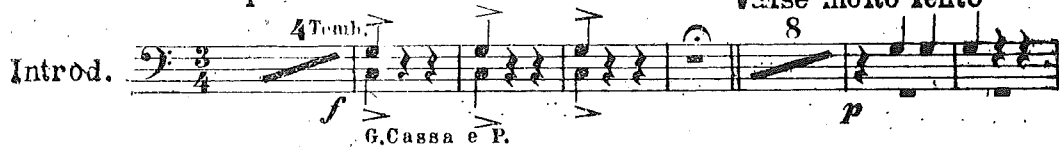
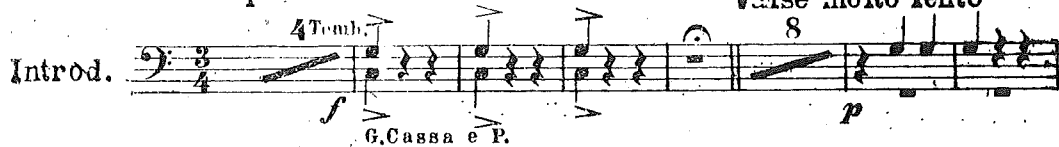
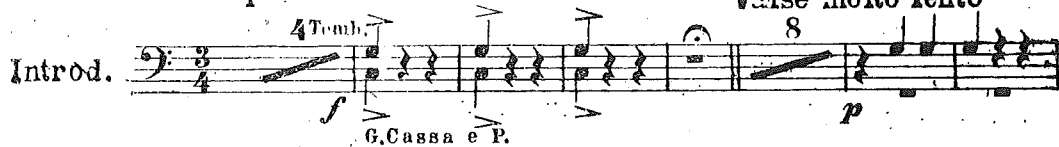
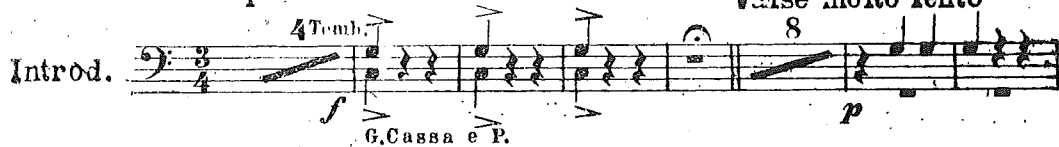
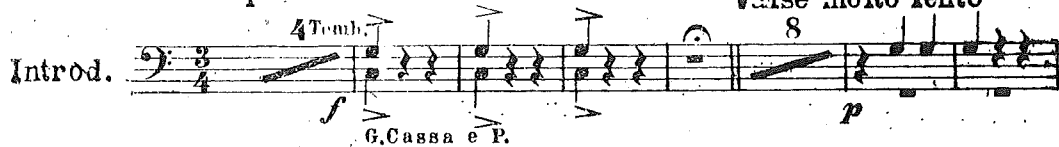
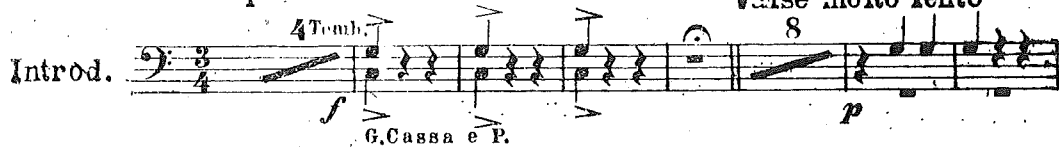
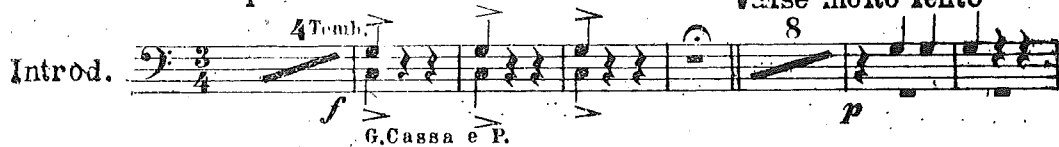
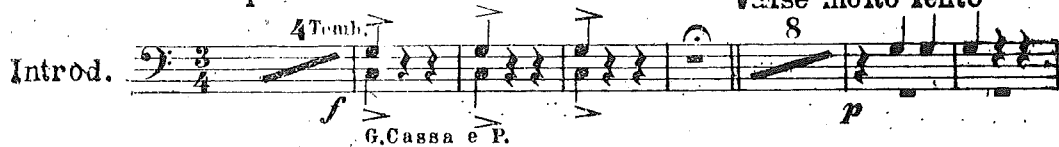
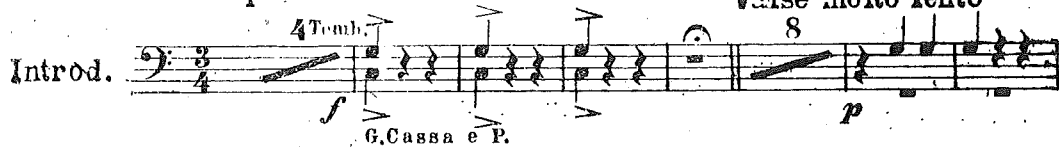
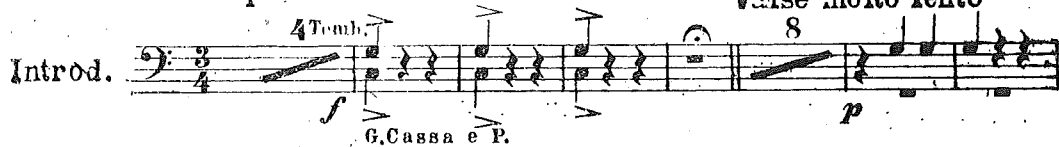
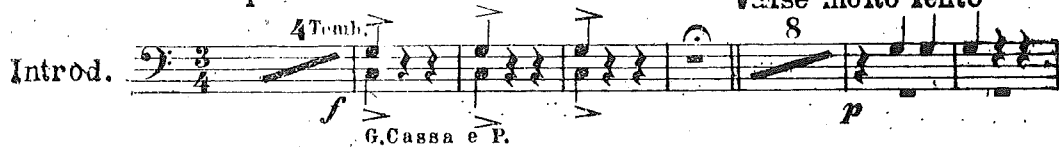
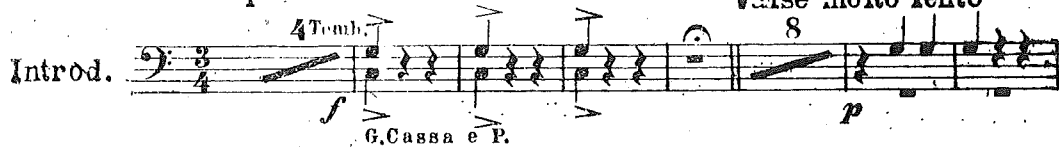
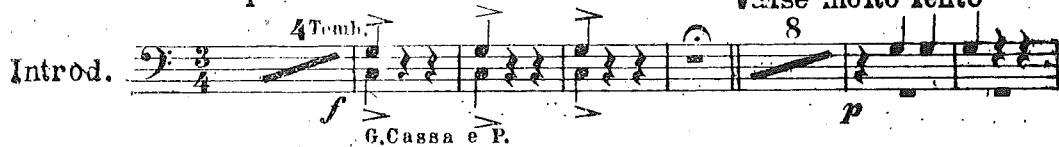
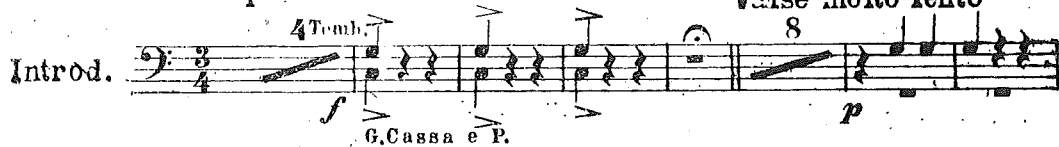
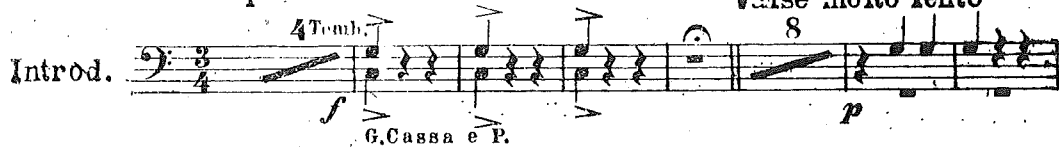
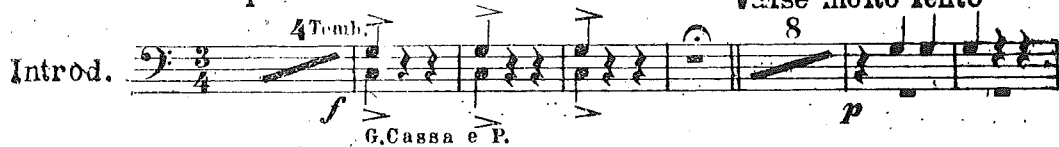
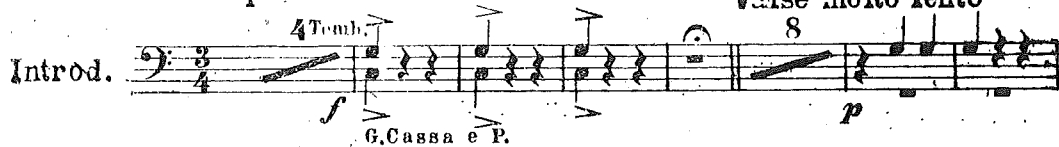
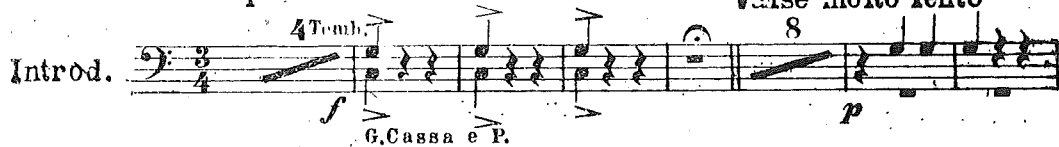
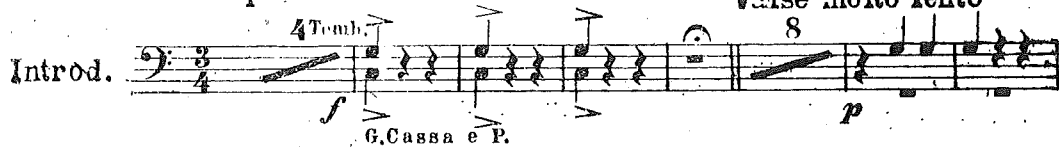
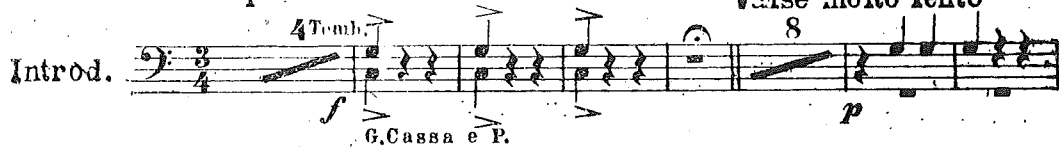
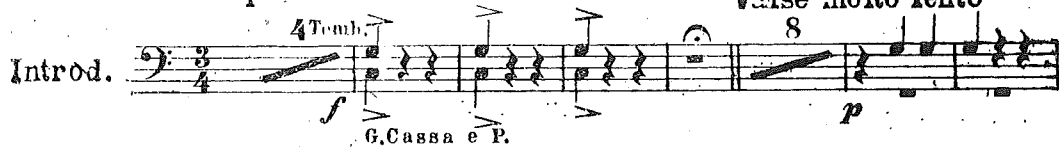
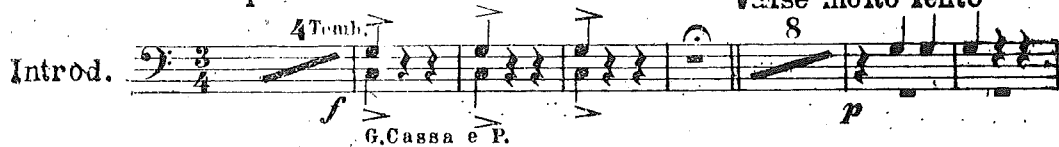
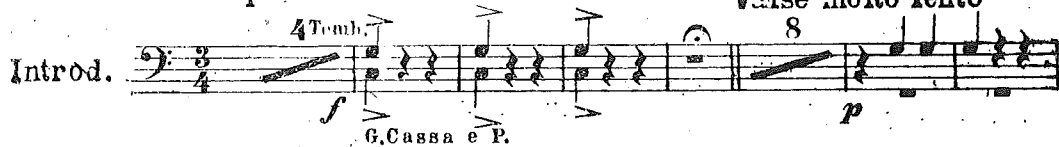
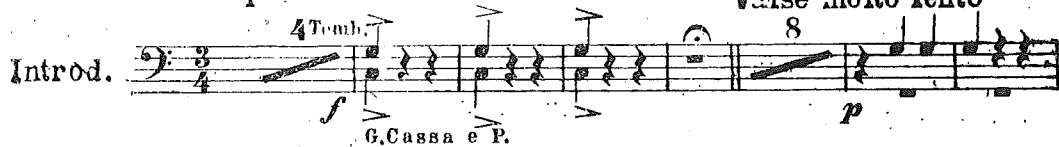
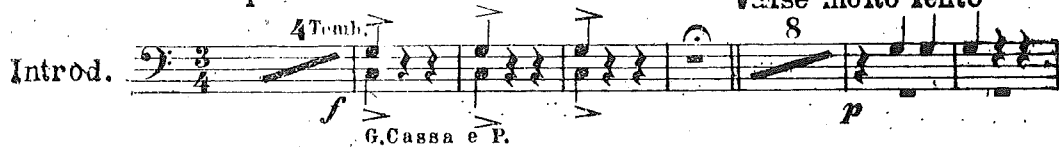
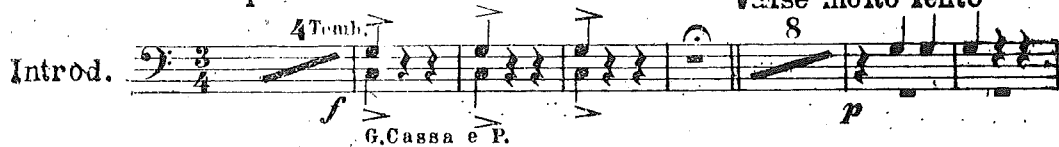
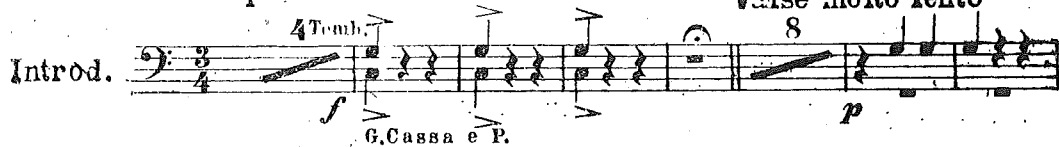
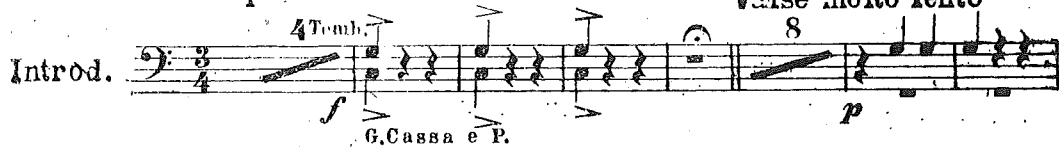
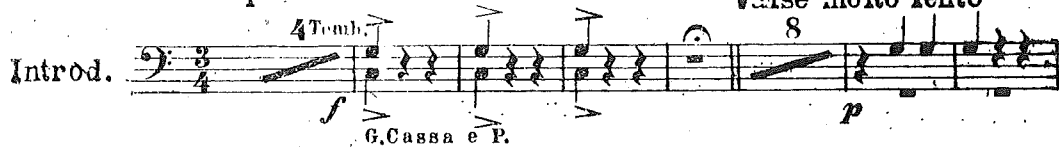
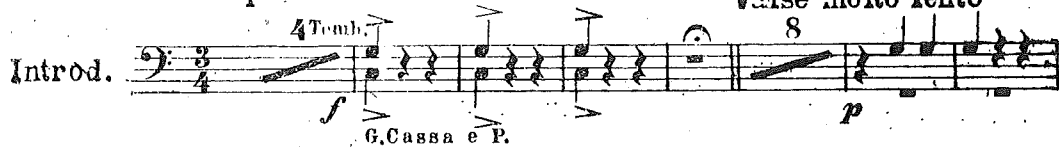
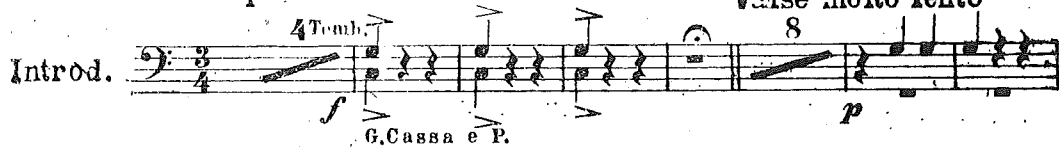
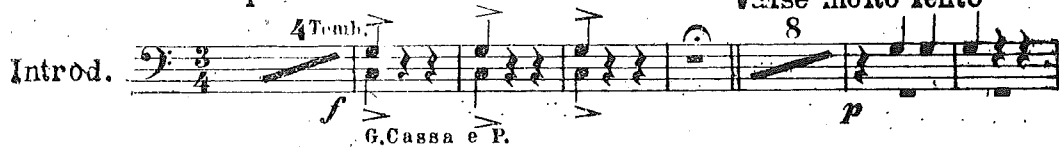
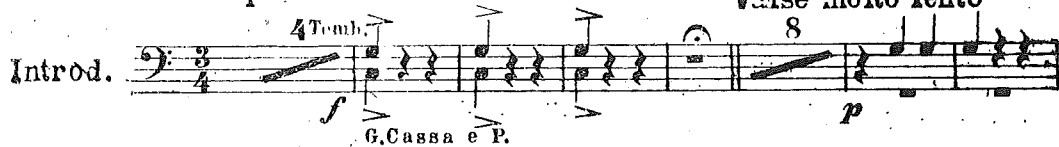
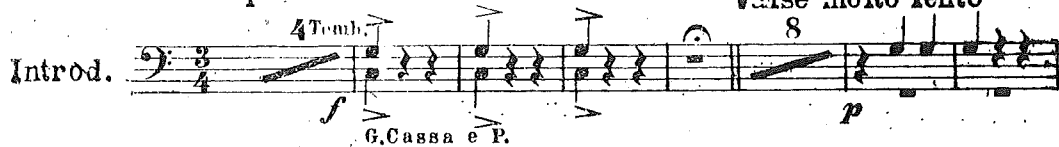
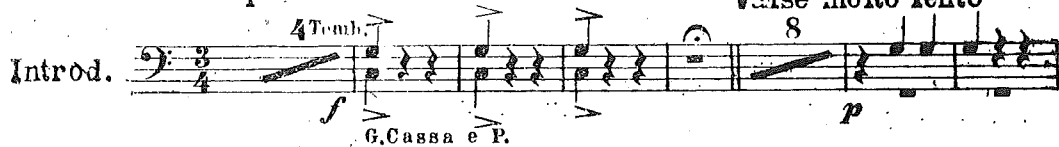
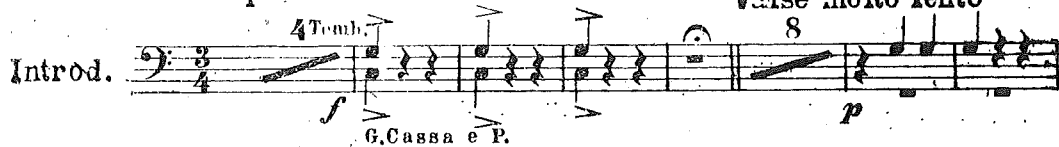
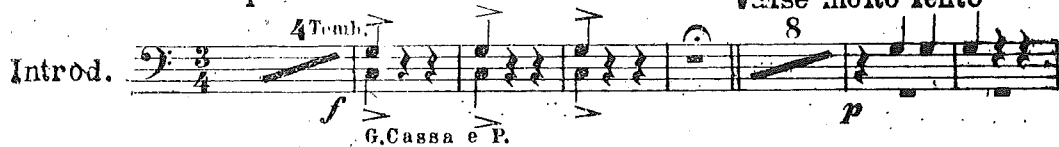
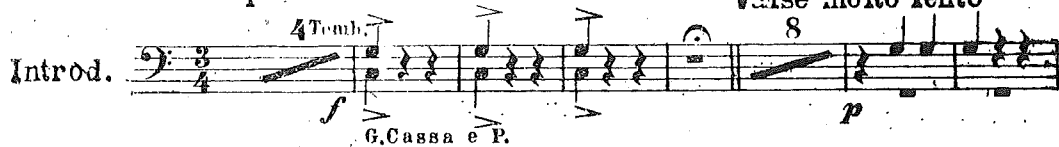
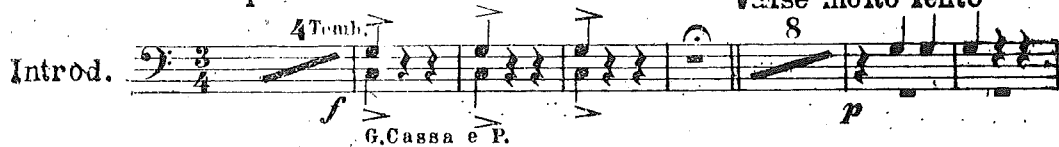
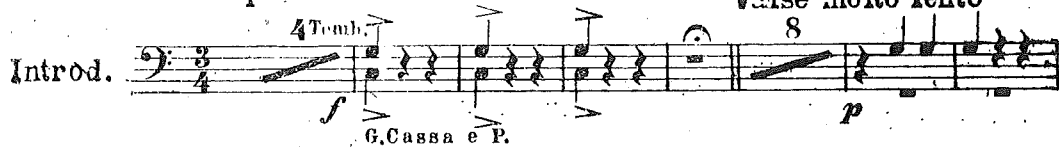
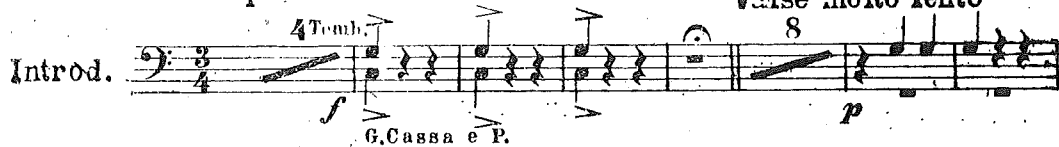
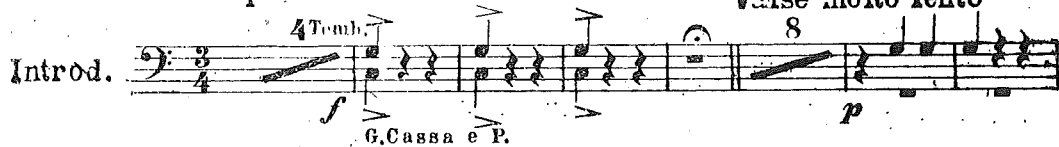
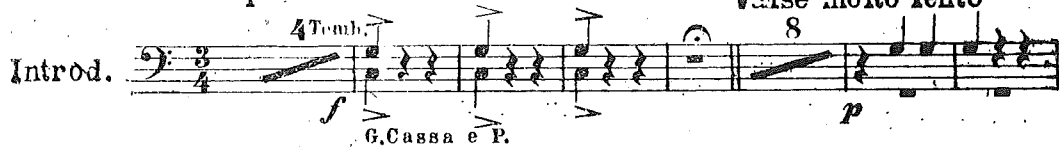
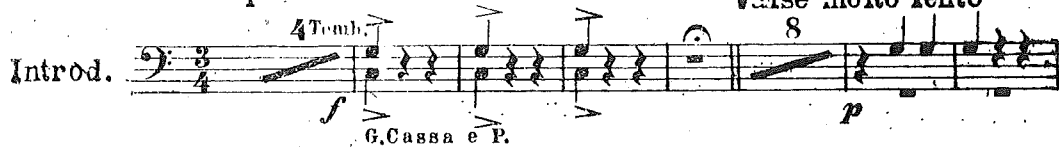
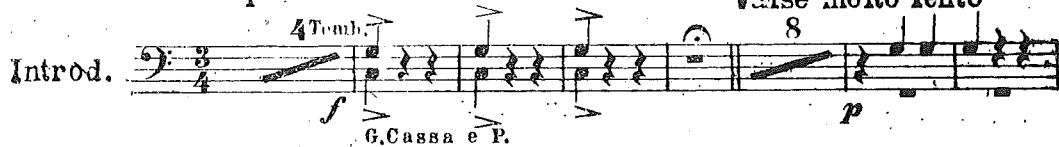
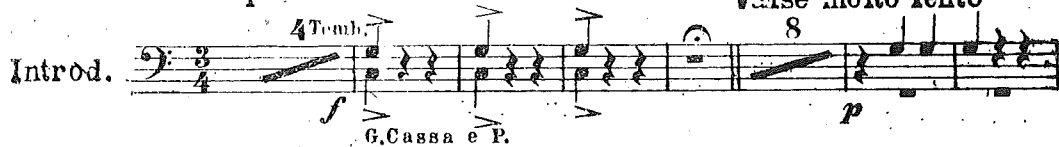
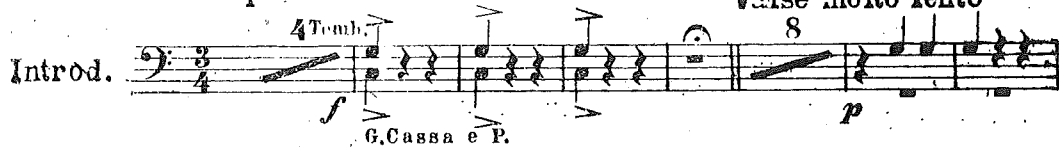
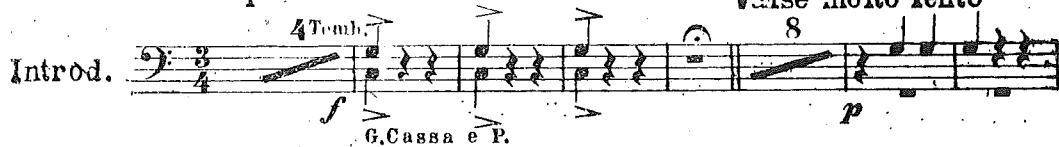
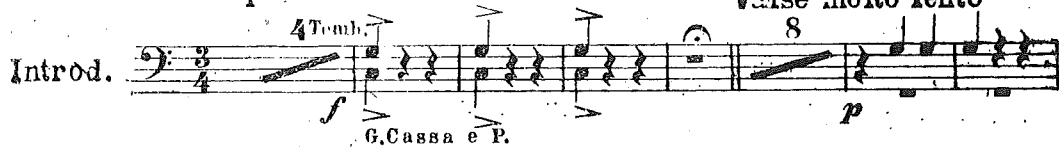
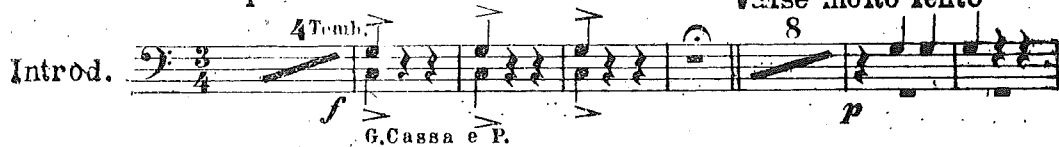
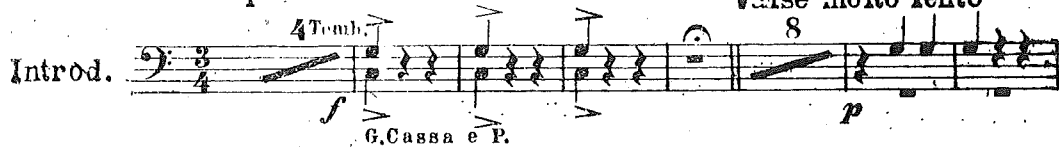
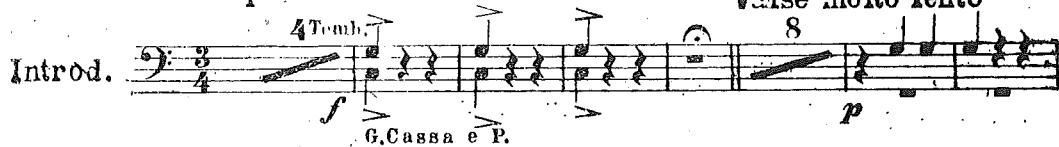
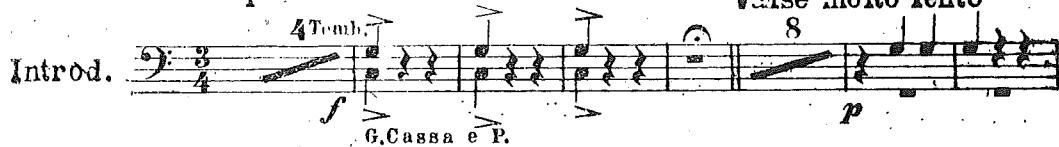
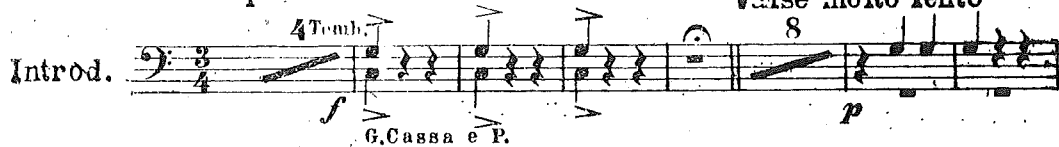
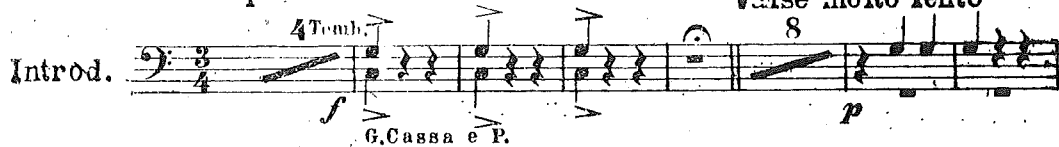
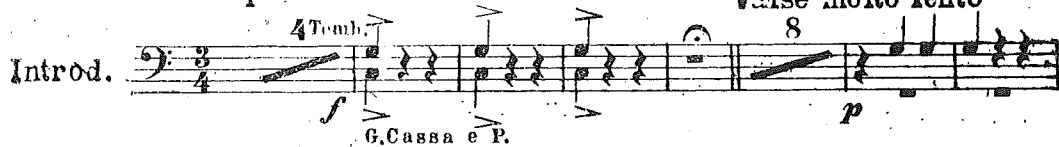
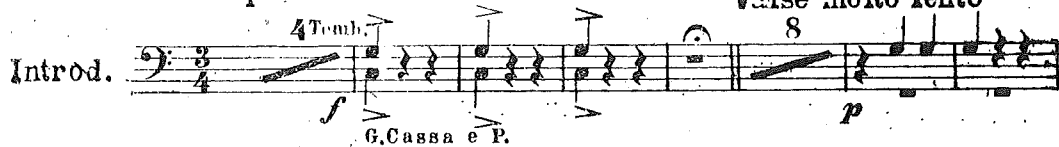
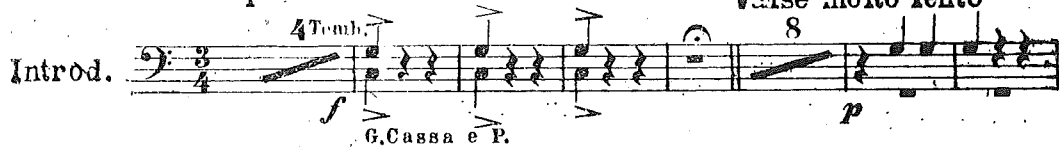
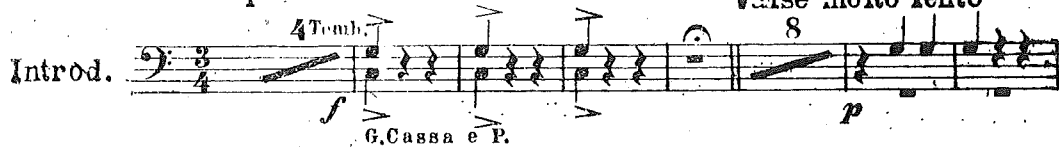
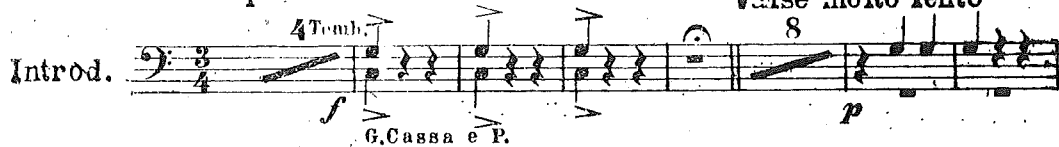
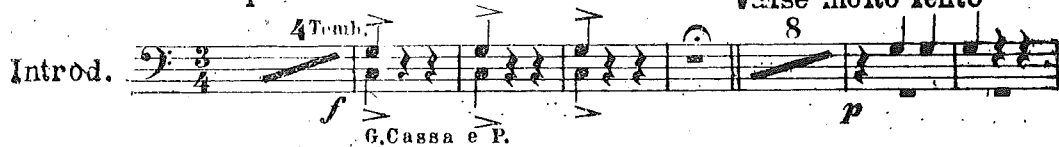
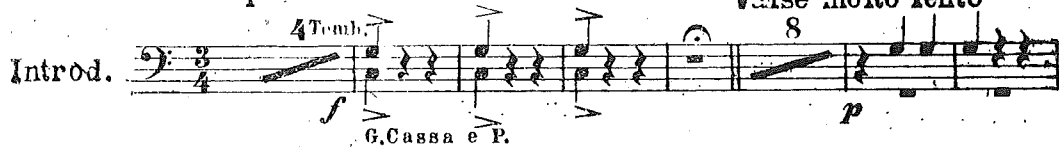
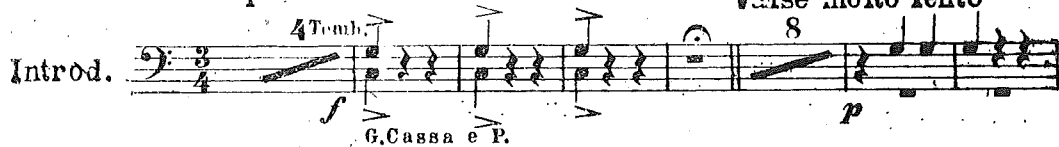
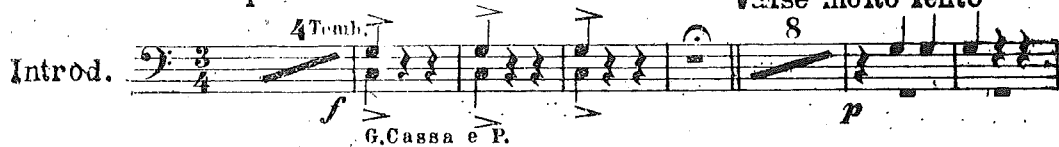
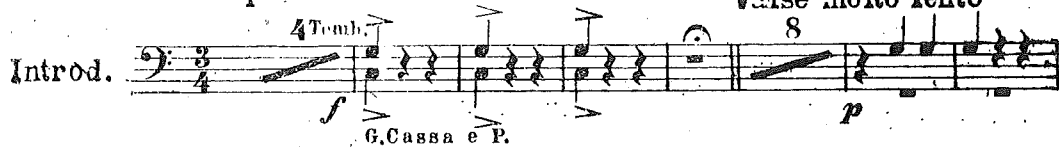
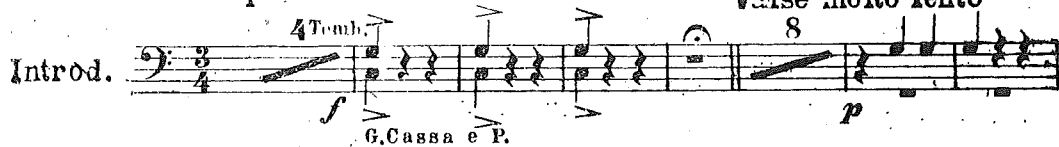
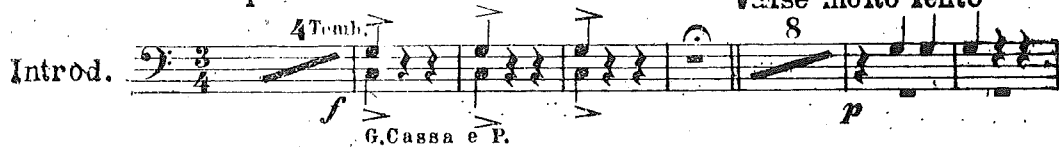
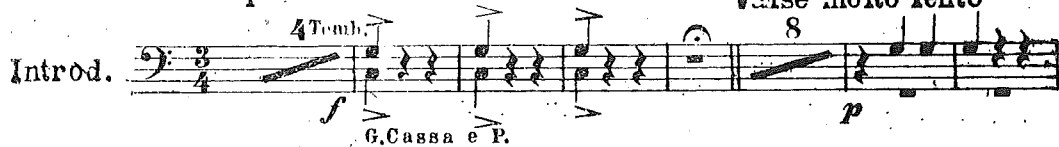
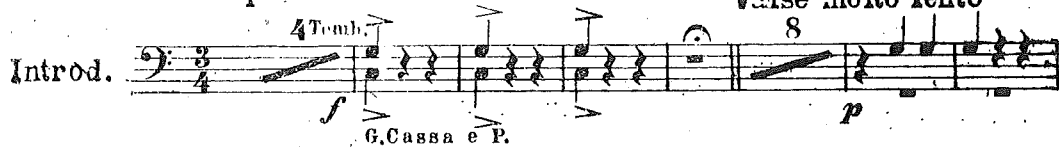
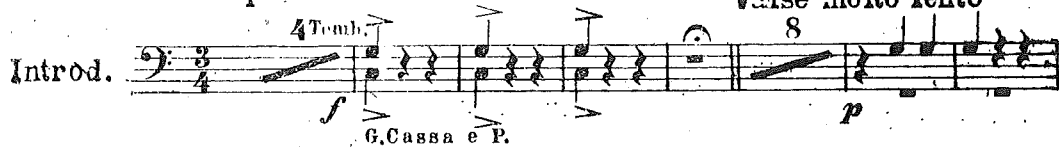
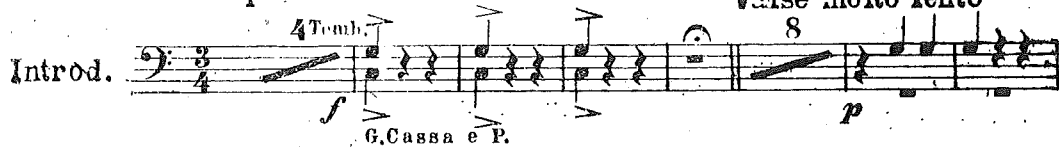
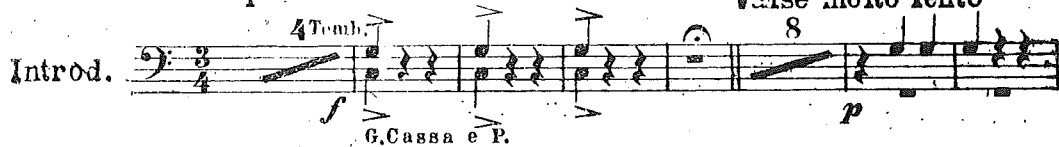
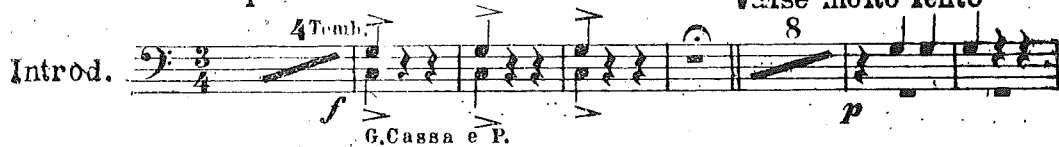
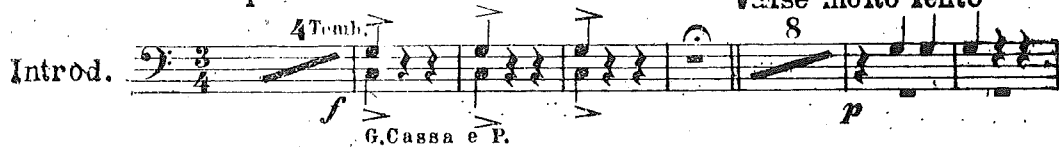
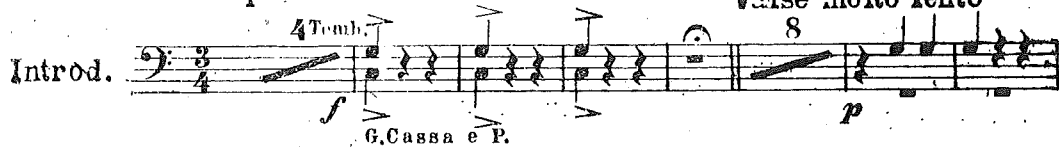
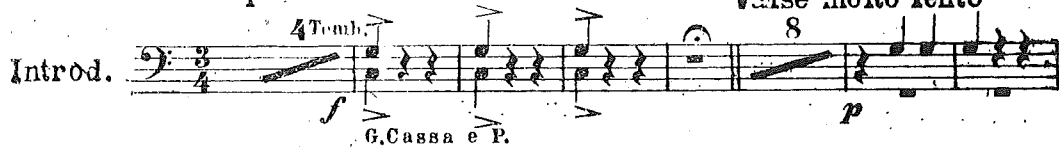
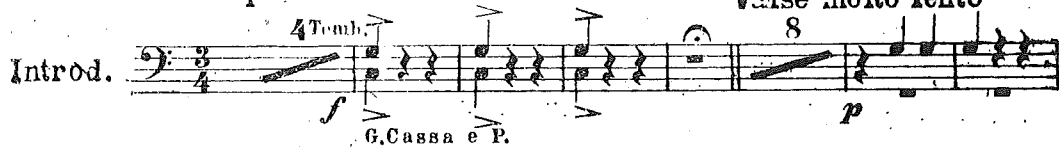
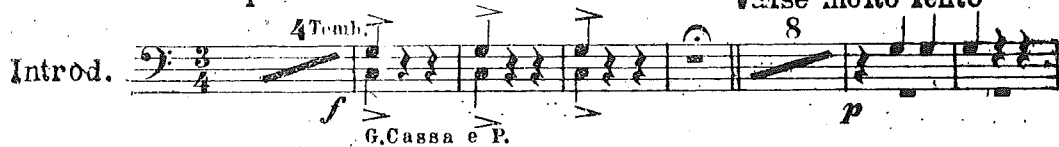
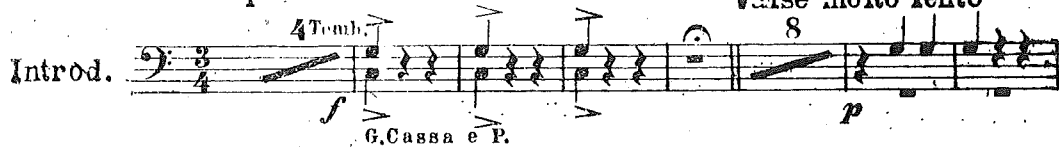
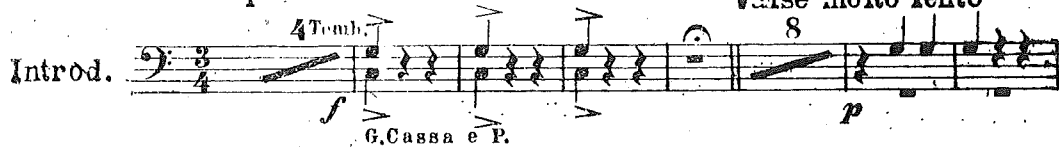
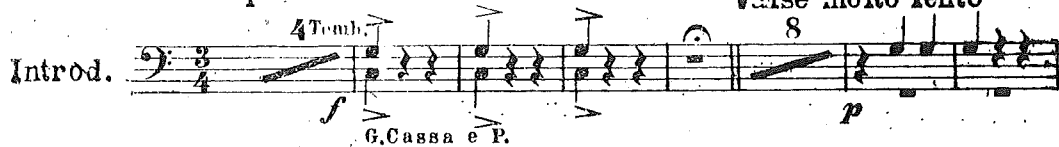
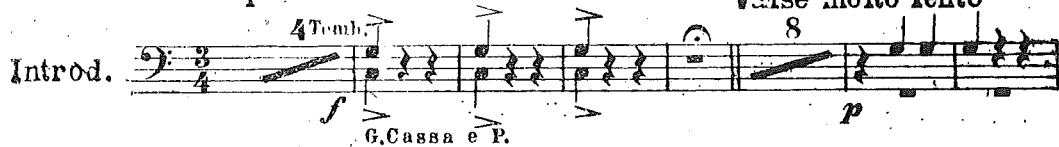
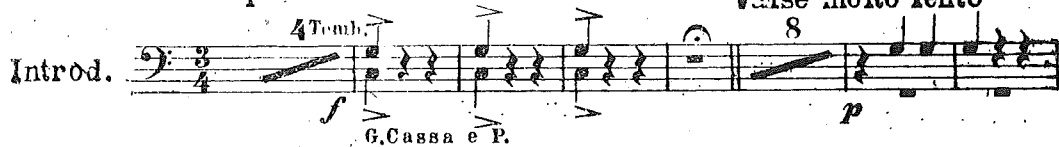
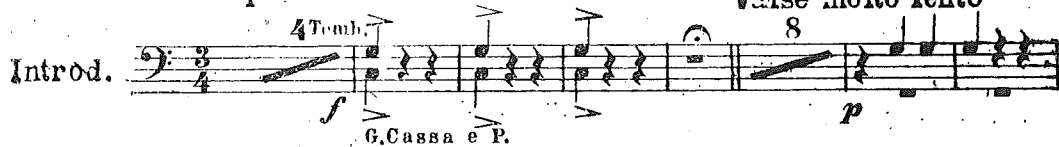
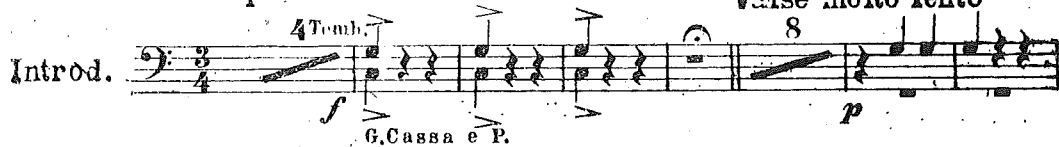
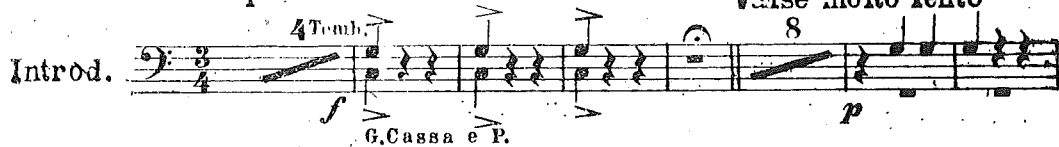
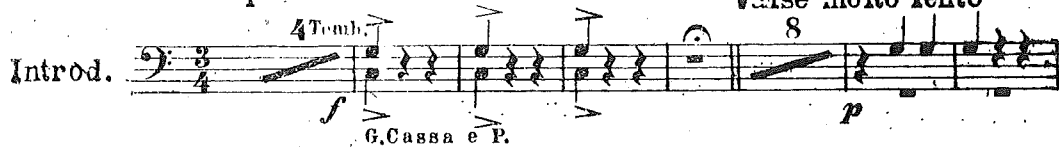
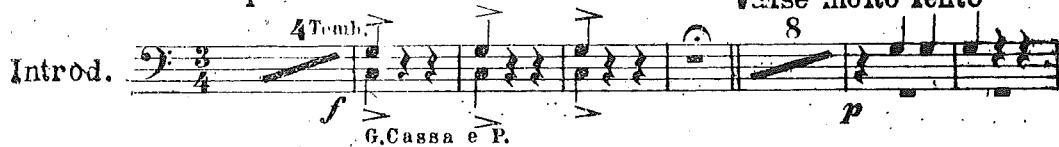
Valse Hésitation

BATTERIA

F. Paolo Frontini

Tempo de Valse

Valse molto lento

Introd.  4 Temb.  8  12  16  20  24  28  32  36  40  48  56  64  72  80  88  96  104  112  120  128  136  144  152  160  168  176  184  192  200  208  216  224  232  240  248  256  264  272  280  288  296  304  312  320  328  336  344  352  360  368  376  384  392  400  408  416  424  432  440  448  456  464  472  480  488  496  504  512  520  528  536  544  552  560  568  576  584  592  600  608  616  624  632  640  648  656  664  672  680  688  696  704  712  720  728  736  744  752  760  768  776  784  792  800  808  816  824  832  840  848  856  864  872  880  888  896  904  912  920  928  936  944  952  960  968  976  984  992  1000  1008  1016  1024  1032  1040  1048  1056  1064  1072  1080  1088  1096  1104  1112  1120  1128  1136  1144  1152  1160  1168  1176  1184  1192  1200  1208  1216  1224  1232  1240  1248  1256  1264  1272  1280  1288  1296  1304  1312  1320  1328  1336  1344  1352  1360  1368  1376  1384  1392  1400  1408  1416  1424  1432  1440  1448  1456  1464  1472  1480  1488  1496  1504  1512  1520  1528  1536  1544  1552  1560  1568  1576  1584  1592  1600  1608  1616  1624  1632  1640  1648  1656  1664  1672  1680  1688  1696  1704  1712  1720  1728  1736  1744  1752  1760  1768  1776  1784  1792

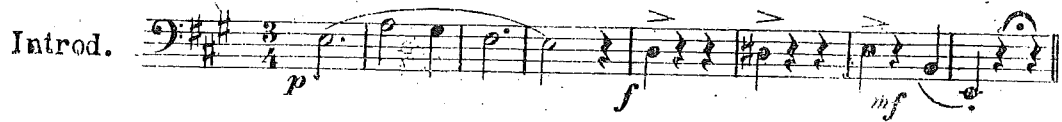
# Dolce voluttà!....

Valse Hesitation

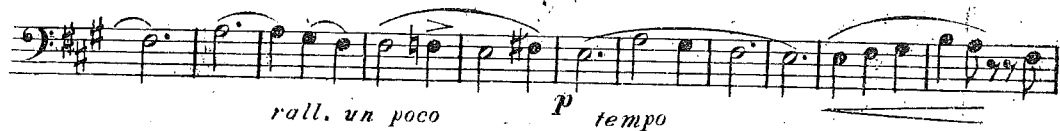
VIOLONCELLO

F. Paolo Frontini

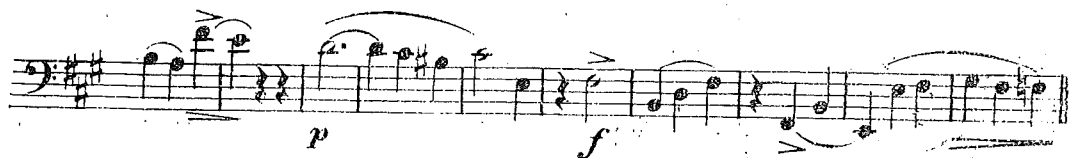
Tempo de Valse



Valse molto lento



Poco più mosso



Come prima



R. PROFETA & C. Palermo



## VIOLONCELLO

*tempo*

*rall. un poco p*

*mf* *f* *p*

**Più brioso**

**Trio** *arco pizz.* *mf* *pizz.* *p* *arco* *cresc.* *f* *mf*

*f* *mf* *pizz.* *p* *arco pizz.*

*arco* *f* *f* *movendo*

**1<sup>o</sup> tempo**

*mf*

*rall. un poco p tempo*

*mf* *f* *p*

Dolce voluttà!...

## Valse Hésitation

**VIOLINO II<sup>o</sup>**

F. Paolo Frontini

## Tempo de Valse

Valse molto lento.

Introd.

Introd.

*f* *p*

*mf*

*tempo* *rall. un poco* *p* *mf*

*Poco più mosso*

*f* *p* *p*

*f* *p* *f*

*p* *f*

*f* *p* *f*

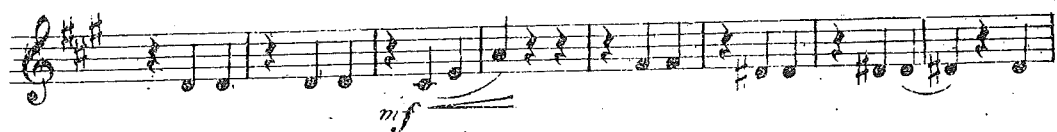
*1* *Come prima* *2*

*p* *f*

R. PROFETA & C. Palermo

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1353

VIOLINO II.<sup>o</sup>

# Dolce voluttà!....

Valse Hésitation

VOLINO I.<sup>o</sup>

F. Paolo Frontini

Tempo de Valse

Legni

Introd. *p* *f*

Valse molto lento

*p* *voluttuoso* *mf*

*tempo*

*coll. un poco*

Poco più mosso

*pizz.* *f* *pp.* *Oboe & Clar.*

*arco* *f* *pizz.* *Oboe*

*arco* *f* *p*

*f* *p*

*f*



| Numero            | ESTRATTO DEL CATALOGO                                                                               |    | Varie | Orchestra | Piano solo |
|-------------------|-----------------------------------------------------------------------------------------------------|----|-------|-----------|------------|
|                   |                                                                                                     |    |       |           |            |
| 1275              | GIACCHINO Carmelo - Alla Luna ( <i>Melodia</i> )                                                    | L. |       | 5 —       | 2 —        |
| 1275 <sup>a</sup> | » Alla Luna ( <i>Melodia</i> ) Violino violoncello e piano                                          | »  | 2 —   |           |            |
| 1292              | » Cuore in pena ( <i>Elegia</i> )                                                                   | »  |       | 5 —       | 2 —        |
| 1288              | » Pei viali ( <i>intermezzo</i> ) Violino e piano                                                   | »  | 2 —   | 5 —       | 2 —        |
| 1279              | GIBILARO Amedeo - Foxy ( <i>Fox-trot</i> ) Proprietà dell'Autore                                    | »  |       | 5 —       | 3 —        |
| 1231              | GRAZIANI Walter - Angioletto ( <i>facile p. s.</i> )                                                | »  |       |           | 1 75       |
| 1289              | » Frugoletto ( <i>facile p. s.</i> )                                                                | »  |       |           | 1 75       |
| 1233              | » Monellino ( <i>facile p. s.</i> )                                                                 | »  |       |           | 1 75       |
|                   | » Uniti                                                                                             | »  | 4 50  |           |            |
| 1286              | GUESLIP Puème - Spigliatezza ( <i>sonatina facile</i> ) piano e violino, o violonc., o flauto       | »  | 2 —   | 5 —       | 2 —        |
| 1283              | HANDEL G. F. ( <i>Celebre largo</i> ) violino, mandolino, o flauto                                  | »  | 0 25  |           |            |
| 1290              | MONTANÉ/Giuseppe - Fior d'Alpe ( <i>Valzer lento</i> )                                              | »  |       | 5 —       | 2 —        |
| 1302              | MULÈ Giovanni - Look Look (guarda, guarda) ( <i>Fox-trot</i> )                                      | »  |       | 5 —       | 4 —        |
| 1321              | » Incanto lunare ( <i>romanza, canto e piano</i> )                                                  | »  | 3 —   |           |            |
| 1306              | » Sera estiva ( <i>romanza, canto e piano</i> )                                                     | »  | 3 —   |           |            |
| 1307              | » Tarderìa ( <i>romanza, canto e piano</i> )                                                        | »  | 3 —   |           |            |
| 1308              | » Fede ( <i>romanza, canto e piano</i> )                                                            | »  | 3 —   |           |            |
| 1309              | » Solitudine ( <i>romanza, per piano e violino</i> )                                                | »  | 3 —   |           |            |
| 1294              | » Andantino Campestre ( <i>intermezzo</i> ) piano e violino, o violoncello o flauto                 | »  | 3 —   | 5 —       | 2 —        |
| 1315              | » Gavotta                                                                                           | »  |       | 5 —       | 3 —        |
| 1284              | » Passerella ( <i>canzone su versi di S. Malato</i> )                                               | »  | 2 —   |           |            |
| 1284 <sup>a</sup> | » flauto, o violino, violoncello, o canto                                                           | »  | 0 25  |           |            |
| 1281              | » Quadretti Tirolesi ( <i>canzona su versi di S. Malato</i> ) piano e canto,                        | »  | 2 —   |           |            |
|                   | » canto, o violino, o flauto, o mandolino, o violoncello                                            | »  | 0 25  |           |            |
| 1282              | » Verso l'amore ( <i>canzone su versi di S. Malato</i> ) piano e canto                              | »  | 2 50  |           |            |
|                   | » canto, o mandolino, o violino, o violoncello, o flauto                                            | »  | 0 25  |           |            |
| 1300              | » Pich - Pachi ( <i>Fox-trot</i> )                                                                  | »  |       | 5 —       | 3 —        |
| 1277              | PROFETA Rosario - Tristezza ( <i>pezzo da salone, per viola e piano</i> )                           | »  | 3 —   |           |            |
| —                 | » Tristezza ( <i>pezzo da salone, sola parte di Viola</i> )                                         | »  | 1 —   |           |            |
| 1278              | » Vorrei ( <i>romanza per tenore, su versi di V. Giambanco</i> ) piano e canto.                     | »  | 2 50  |           |            |
| 1295              | » Fiori e foglie (Gavotta) ( <i>facilitata</i> )                                                    | »  |       | 5 —       | 2 —        |
| 1326              | POMERANZEW G. - Il Buio ( <i>romanza per basso e pianoforte</i> )                                   | »  | 3 —   |           |            |
| 1341              | ZUELLI Guglielmo (Diret. Cons. di Parma) - Passa il Natale ( <i>poemetto per violino e organo</i> ) | »  | 4 —   |           |            |
| 1344              | » Largo per archi organo e arpa - (Partitura e parti)                                               | »  | 7 50  |           |            |
| —                 | » (Non si vende la sola partitura) Raddoppi per archi                                               | »  | 0 75  |           |            |
| 1347              | » Serenata popolare ( <i>per tenore con accomp. di piano, o mandolino e mandola</i> )               | »  | 2 50  |           |            |
| 1327              | » L'Ora mesta ( <i>preghiera</i> ) Coro a 4 parti, per voci d'uomini                                | »  | 2 —   |           |            |
| 1332              | » Passa la serenata. Coro a 4 parti, per voci d'uomini.                                             | »  | 3 —   |           |            |
|                   | » I due cori insieme                                                                                | »  | 4 —   |           |            |
| 1350              | » Arietta ( <i>per canto e piano</i> )                                                              | »  | 2 50  |           |            |
| 1351              | » Sogno di mamma ( <i>per canto e piano</i> )                                                       | »  | 2 50  |           |            |

# IVRESSE.

## Valse.

Piano - Conducteur.

F. Paolo Frontini.

*Andante sostenuto.*

Introduz. *pespress.* *rall.*

The introduction is in 3/4 time, marked 'Andante sostenuto'. It features a piano introduction with a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'pespress.' (pessimo) and 'rall.' (rallentando).

*Mouvement de Valse lente.*

VALSE. *pcon abbandono* *cresc.* *f* *rall.*

The first section of the waltz is marked 'Mouvement de Valse lente.' and 'VALSE'. It begins with a piano introduction marked 'pcon abbandono'. The tempo is marked 'cresc.' (crescendo) and 'f' (forte). The section ends with a 'rall.' (rallentando) marking.

*Animato*

*p* *cresc.* *rall.* *p* *mf*

The second section of the waltz is marked 'Animato'. It begins with a piano introduction marked 'p'. The tempo is marked 'cresc.' (crescendo) and 'rall.' (rallentando). The section ends with a 'p' (piano) and 'mf' (mezzo-forte) marking.

*cresc.* *f* *mf*

The third section of the waltz begins with a piano introduction marked 'cresc.' (crescendo). The tempo is marked 'f' (forte) and 'mf' (mezzo-forte).

*cresc.* *f* *p* *p* *elegante*

The fourth section of the waltz begins with a piano introduction marked 'cresc.' (crescendo). The tempo is marked 'f' (forte) and 'p' (piano). The section ends with a 'p' (piano) and 'elegante' marking.

*e con brio* *a tempo*

*rall. molto* *f* *sf* *sf*

*ten.* *ten.*

*p* *f* *ten.* *p* *f* *ten.*

*a tempo*

*p* *rall. molto* *f* *f*

*sf*

*f* *p* *rall.* *lento* *1<sup>o</sup> Tempo* *p*

*p.* *bp.* *p.* *p.* *(#)p.*



4

*lento*

First system of a piano score. The treble staff features a long, sweeping melodic line with a slur. The bass staff provides harmonic support with chords. Dynamics include *cresc.* (crescendo), *f* (forte), and *rall.* (rallentando). The key signature has one sharp (F#).

Second system of the piano score. The treble staff continues the melodic line. The bass staff has some rests. Dynamics include *p* (piano), *cresc.* (crescendo), and *rall.* (rallentando). The key signature has one sharp (F#).

Third system of the piano score. The tempo changes to *Animato*. The treble staff has a more active melodic line. The bass staff has a steady accompaniment. Dynamics include *mf* (mezzo-forte). The key signature has one sharp (F#).

Fourth system of the piano score. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *mf* (mezzo-forte). The key signature has one sharp (F#).

Fifth system of the piano score. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). The key signature has one sharp (F#).

TRIO

*m. d.*

*m. s.*

*Un poco lento*

*fp*

*p*

*voluttuoso*

*p*

*cresc.*

*f*

*mf*

*f*

*p*

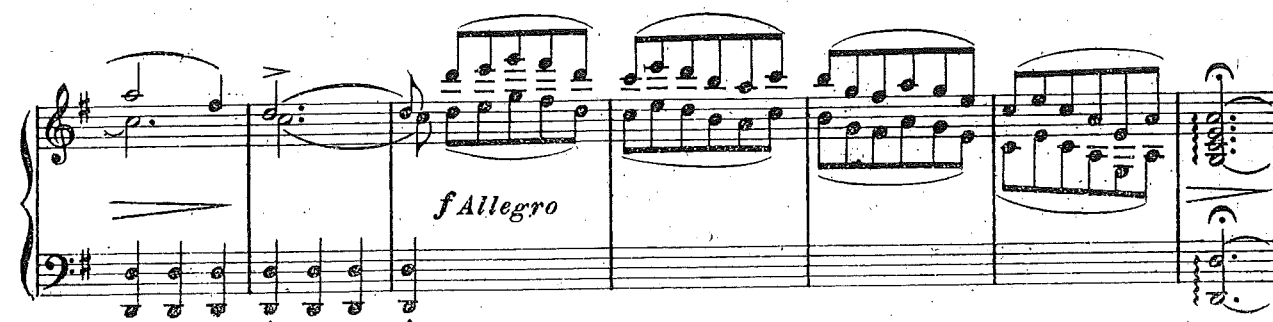
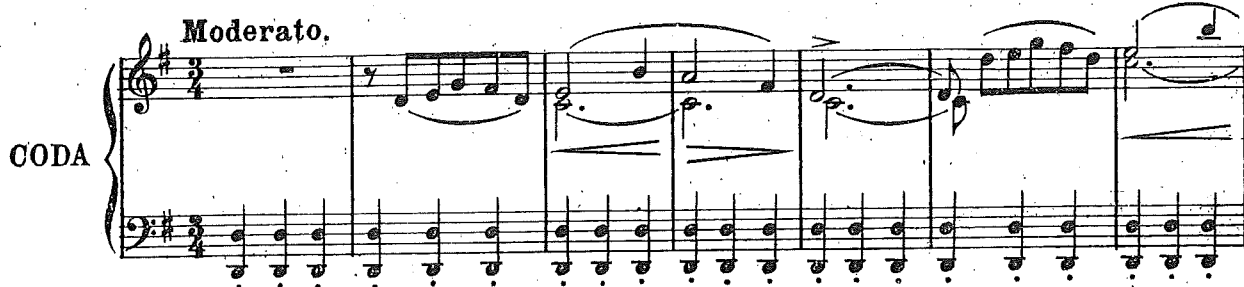
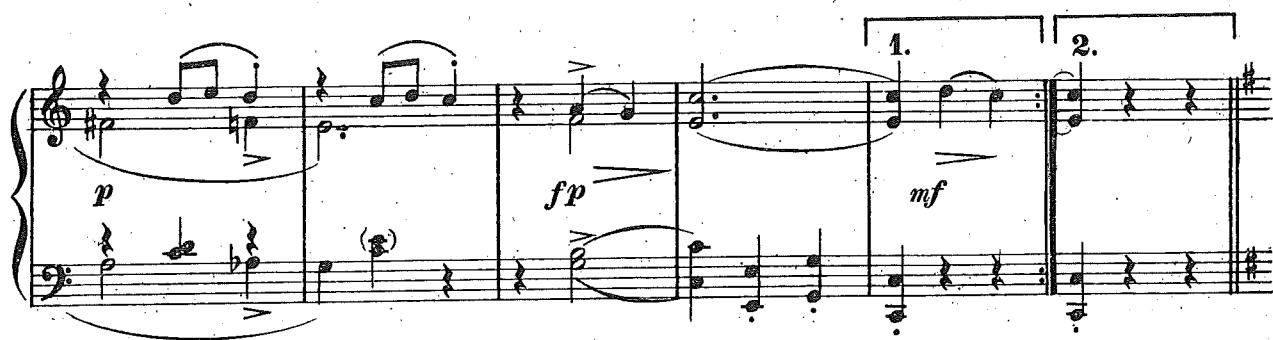
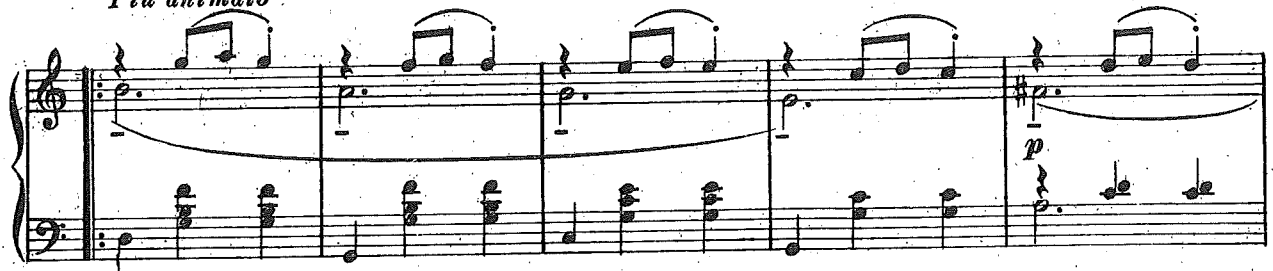
*mf*

*cresc.*

*f*

*p*

*mf*

*Più animato*

*1<sup>o</sup> tempo*

*p* *cresc.* *f* *rall.*

*p* *rall.* *p*

*Animato.*

*f* *cresc.*

*f* *rall.* *sf* *ff*

*ff* *rall.* *ben marcate*

# IVRESSE.

## Valse

Violino 1º

F. Paolo Frontini

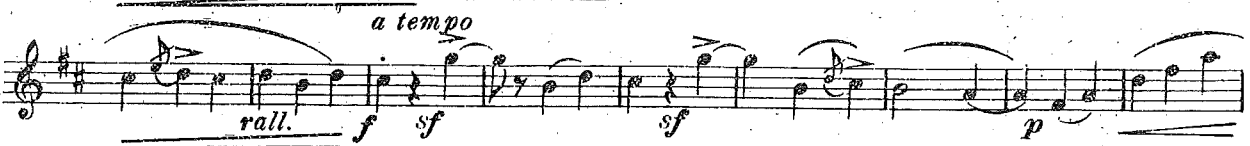
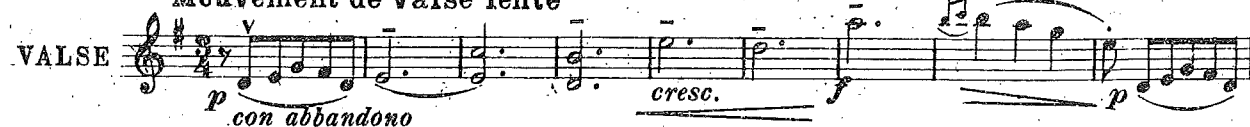
Introduz.

Andante sostenuto



Mouvement de Valse lente

VALSE



# Violino 1<sup>o</sup>

*Un poco lento*  
*Voluttuoso*

TRIO

*fp* *pizz.* *p arco*  
*f* *mf* *f* *p*  
*mf* *cresc.* *f* *p*  
*f* *p*  
*mf* *p*

*Più animato*

*Moderato* *fp Allegro*  
*p* *f*

*I.º Tempo* *cresc.*  
*p*

*rall.* *p* *cresc.* *rall.*

*Anímato* *cresc.*  
*p* *f*

*f* *f*

*ff* *rall.* *ff*

# IVRESSE.

## Valse

Violino 2<sup>o</sup>

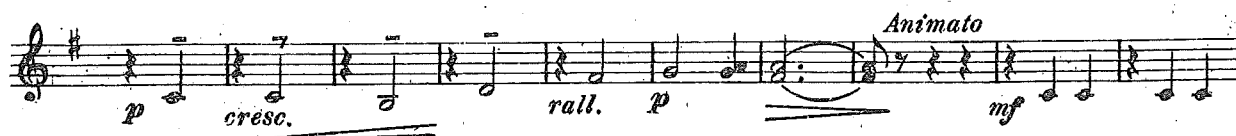
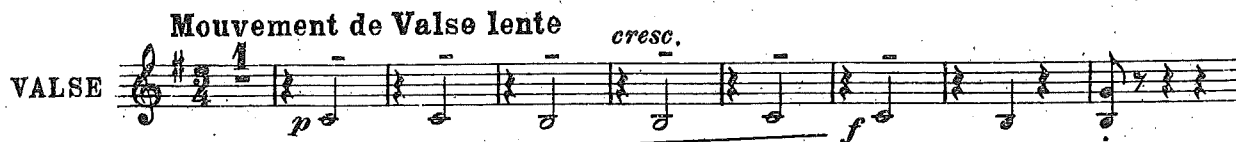
F. Paolo Frontini

Introduz.

Andante sostenuto



Mouvement de Valse lente



5

TRIO

The first system of the musical score for 'The Swan Song' is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a half note and a fermata. The system ends with a repeat sign.

*1.<sup>o</sup> Tempo*

## CODA

10405



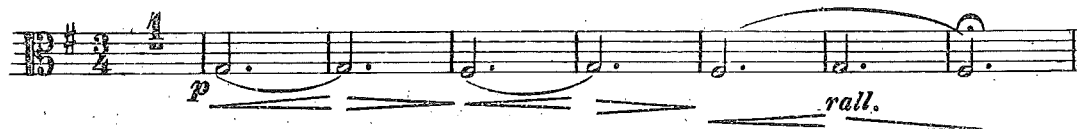
# IVRESSE.

Viola

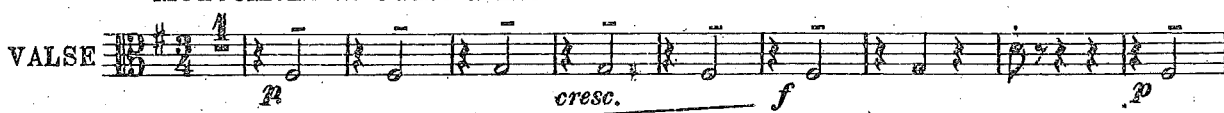
Valse

Introduz.  
Andante sostenuto

F. Paolo Frontini



Mouvement de Valse lente

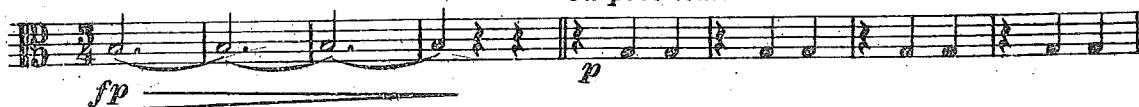


# Viola

3

*Un poco lento*

TRIO



*Più animato*



*Moderato*

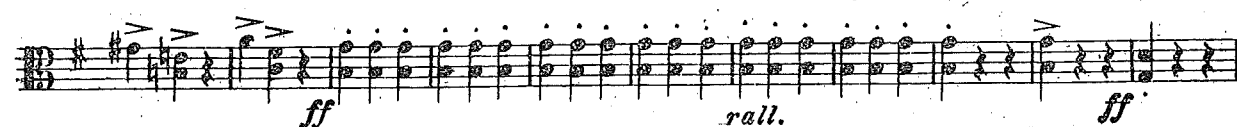


*Allegro*

*1.º Tempo*



*Animato*



# IVRESSE.

## Valse

Violoncello

Introduz.  
Andante sostenuto

F. Paolo Frontini

1

*p* *rall.*

Mouvement de Valse lente

1

VALSE *p* *cresc.* *f* *rall.*

*cresc.* *p* *mf* *Animato*

*cresc.* *f* *mf* *elegante e con brio* *cresc.* *f*

*p* *p* *rall.* *f a tempo*

*p* *p* *p*

*rall.* *f a tempo*

*f* *p* *rall.* *I° Tempo lento* *p*

*cresc.* *f rall.* *cresc.* *rall.*

*p* *mf animato* *cresc.* *f*

*mf* *cresc.* *f* *p*

# Violoncello

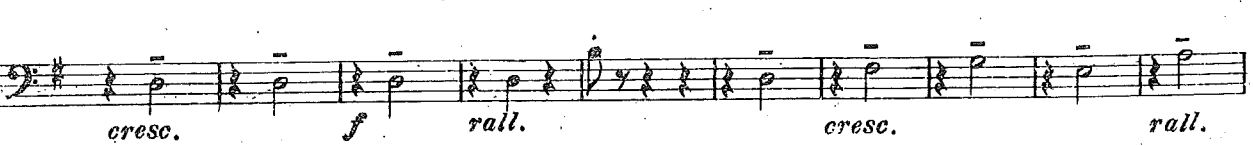
3

*Un poco lento*

TRIO



*Voluttuoso*



# IVRESSE.

## Valse.

Contrabasso.

Introduz.

VALSE

And.Sostenuto.

Mouvement de Valse lente.

F. Paolo Frontini.

7 1

*p* *cresc.*

1 3

*cresc.*

*Animato.*

*mf* *cresc.*

*f* *p*

*elegante con brio*  
*a tempo*

2 3

*f*

3 3 *a tempo* 9

*f*

*1º tempo lento*

*p* *cresc.*

3 *Animato.*

*cresc.* *mf*

1

*cresc.*

*f* *p*

Contrabasso.

3

TRIO *Un poco lento.*

*fp* *p*

*p* *legato* *f* *mf*

*p* *mf* *cresc.*

*f* *f* *p*

*Più animato.* *mf*

*1* *fp*

*Moderato.*

CODA *1* *2* *3* *4* *5* *6* *7* *8*

*p*

*Allegro.* *3* *1<sup>o</sup> tempo* *p* *cresc.*

*1*

*Animato.* *3* *f* *cresc.* *1*

*f* *ff* *ff*

*ben marcate* *rall.* *1* *ff*

104.95

# IVRESSE.

Valse.

Clarinetto 1° Sib.

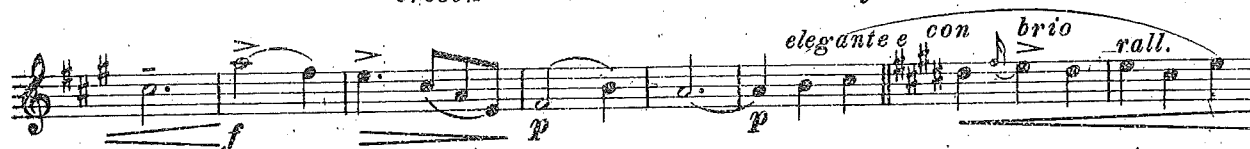
F. Paolo Frontini.

Introduz.

And. Sostenuto.

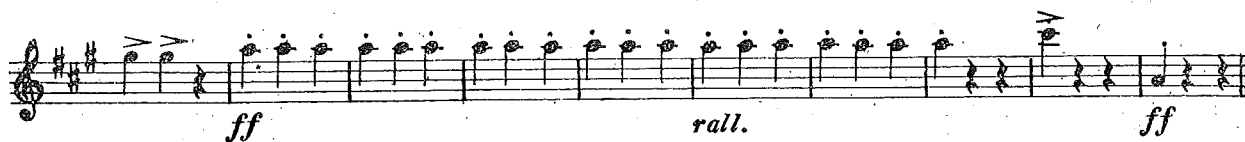
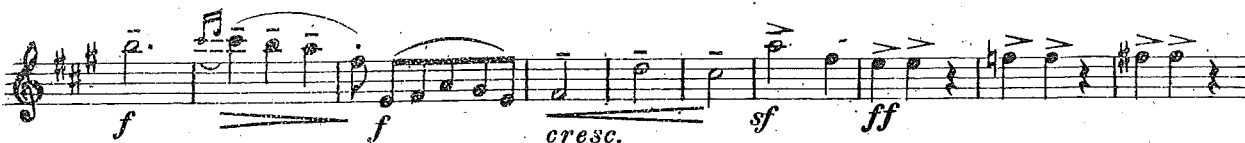
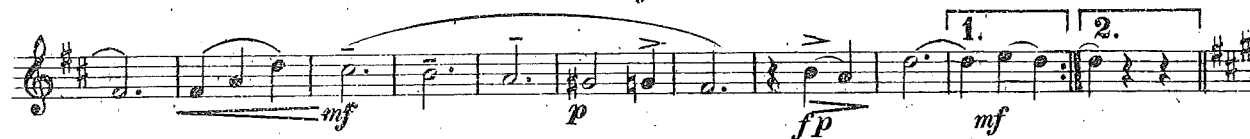


Mouvement de Valse lente



# Clarinetto 1<sup>o</sup> Sib.

3





# IVRESSE.

## Valse.

Tromba in Sib

F. Paolo Frontini.

Introduz.

And. Sostenuto.

Mouvement de Valse lente.

VALSE 1

*pe dolciiss.* *cresc.* *f*

*rall.* *cresc.* *p* *mf* *Animato*

*cresc.* *f* *mf*

*elegante e con brio* *f* *p* *rall.* *sf* *sf* *sf*

*ten.* *f*

*ten.* *f* *p* *rall.* *f* *sf* *sf*

*1º tempo* *2* *p sottovoce* *lento*

*lento* *pe dolciiss.* *cresc.* *f* *rall.* *cresc.*

*p* *f* *cresc.*

# Tromba in Sib

3



# IVRESSE.

Batteria.

Valse.

Introduz. **Mouvement de Valse lente.**

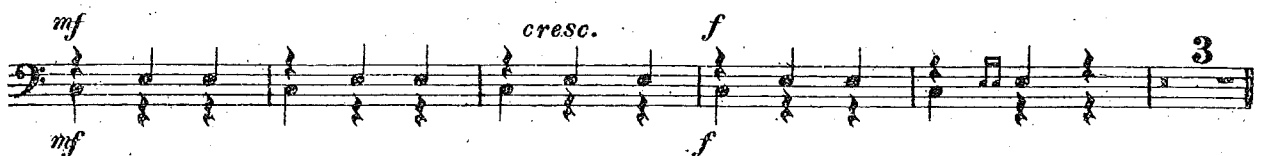
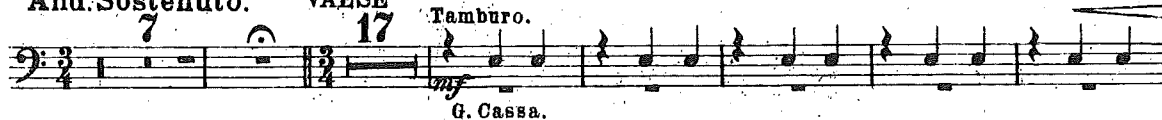
F. Paolo Frontini

And. Sostenuto.

VALSE

Animato.

cresc.



# Batteria.

*Un poco lento. voluttuoso.*

TRIO

4 4 8

1 1 1

1 2 3 4 5 6

7 3 1

*f* *f* *p*

CODA

*Moderato.*

*Allegro.*

*I<sup>o</sup> tempo*

*Animato.*

9 4 1 16

*cresc.* *f* *ff* *ff*

6

# IVRESSE.

## Valse.

Trombone.

Introduz.

And. Sostenuto.

VALSE

Mouvement de Valse lente.

F. Paolo Frontini.

7 1

*p* *cresc.* *f*

*cresc.* *p*

*Animato.* *mf*

*cresc.* *f* 3

*elegante con brio*  
*a tempo* 2 *f* 3

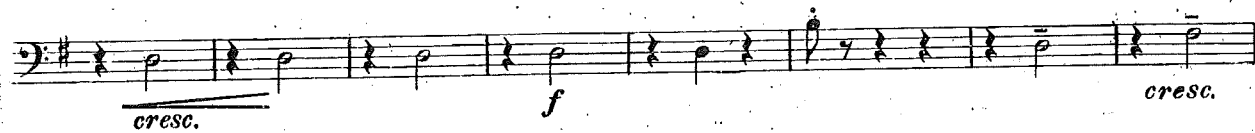
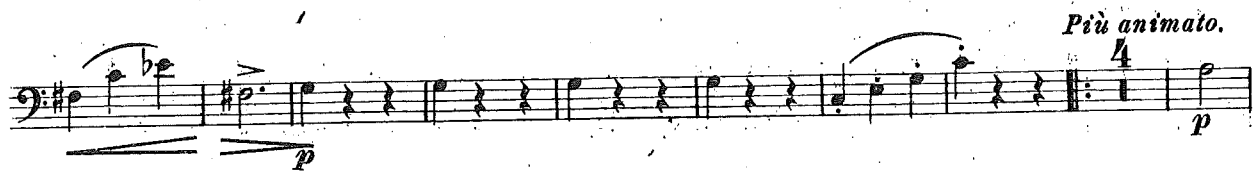
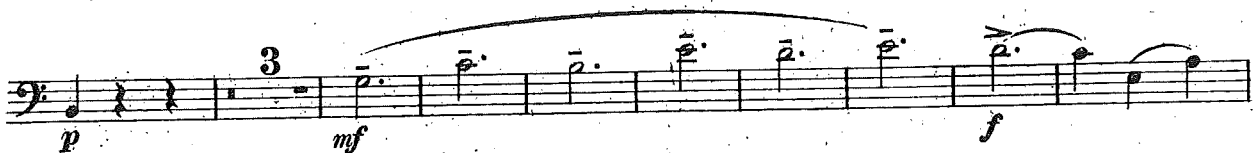
3 *a tempo* *f*

7 *lento* *1º tempo lento* *p* *cresc.*

*f* *cresc.*

*Animato.* *p* *mf*

Trombone.



# IVRESSE.

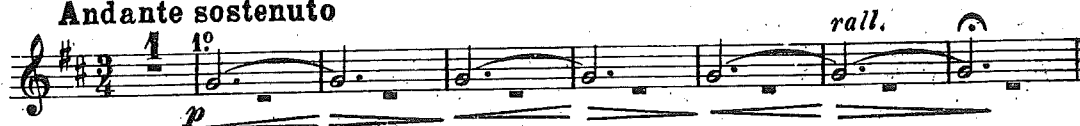
Corno 1<sup>o</sup> e 2<sup>o</sup> in Fa

Valse

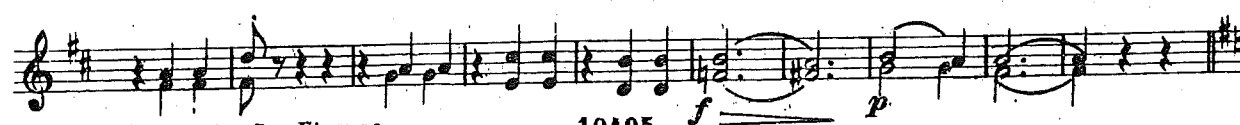
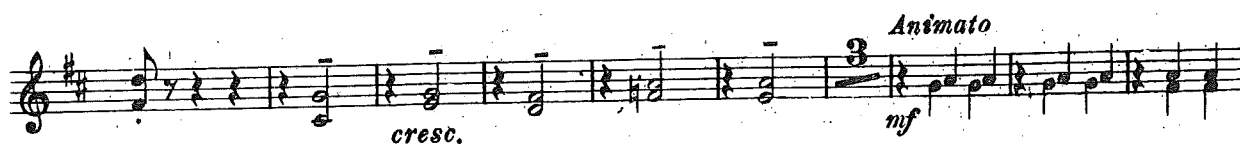
F. Paolo Frontini

Introduz.

Andante sostenuto



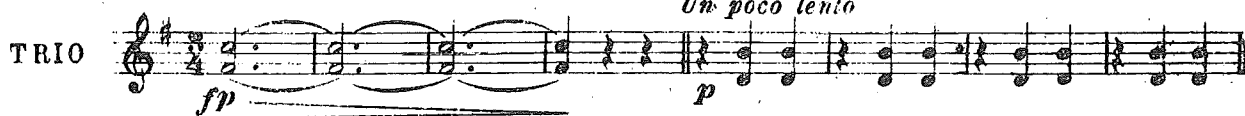
Mouvement de Valse lente



Corno 1<sup>o</sup> e 2<sup>o</sup> in Fa

*Un poco lento*

TRIO



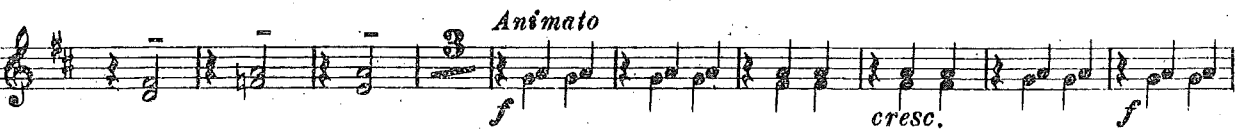
*Voluttuoso*



*Più animato*



**Moderato**





# IVRESSE.

Flauto

Valse

Introduz.  
Andante sostenuto

F. Paolo Frontini

Mouvement de Valse lente

VALSE

The musical score is written for a single flute part in F major (one sharp) and 3/4 time. It begins with an introduction marked 'Andante sostenuto' and 'Introduz.'. The first section, 'Mouvement de Valse lente', is in 3/4 time and includes a 'rall.' marking. The second section, 'Animato', is in 2/4 time and includes a 'cresc.' marking. The score is divided into several systems, each containing one or more staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *p*, *mf*, *f*, and *cresc.* are used throughout. Tempo markings include 'Andante sostenuto', 'Mouvement de Valse lente', 'Animato', 'a tempo', and 'ten.'. The score concludes with a final 'cresc. f' marking.

# Flauto

TRIO *Un poco lento*  
*Voluttuoso*  
mf f p

f p

*Più animato*  
mf p

mf

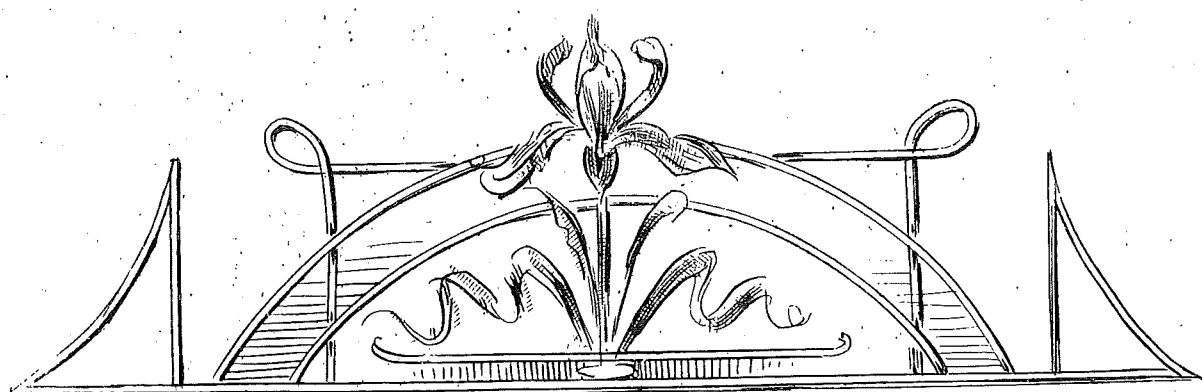
*Moderato*  
CODA p f

*1<sup>o</sup> Tempo*  
f rall.

*Animato*  
f cresc. f

cresc. sf ff

rall. ff



# MÆSTITIA



F. Paolo Frontini

*Prop. dell'Editore per tutti i paesi  
Tutti i diritti sono riservati a norma di legge*

1775 Per PIANOFORTE nati Fr 2...  
1776 Piccola Orchestra ... .. 3...

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*pagamento 100%*

A mio fratello UMBERTO

# Mæstitia

## VALZER ELEGANTE

F. PAOLO FRONTINI

**INTROD.** *LARGHETTO* *mesto* *p* *f sf* *Assai Mosso* *Lento* *p*

**VALZER** *non tro ppo allegro* *p*

*Lento* *rall.* *p* *sf*

*tempo*

*cres.* *sf* *f*

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First system of musical notation. The upper staff features a series of chords and eighth-note patterns, with a dynamic marking of *pp* and the instruction *sottovoce e. stacc.* The lower staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff continues with complex chordal textures and eighth-note figures. The lower staff maintains a steady accompaniment of chords and eighth notes.

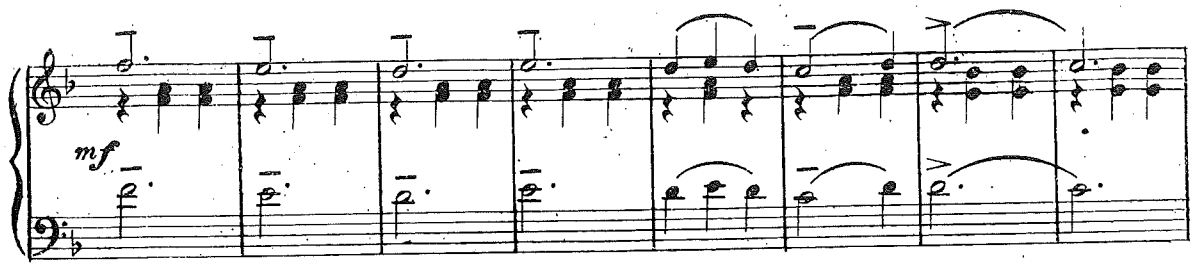
Third system of musical notation. The upper staff includes a crescendo marking *cres.* and features a melodic line with a sharp sign. The lower staff continues with harmonic support.

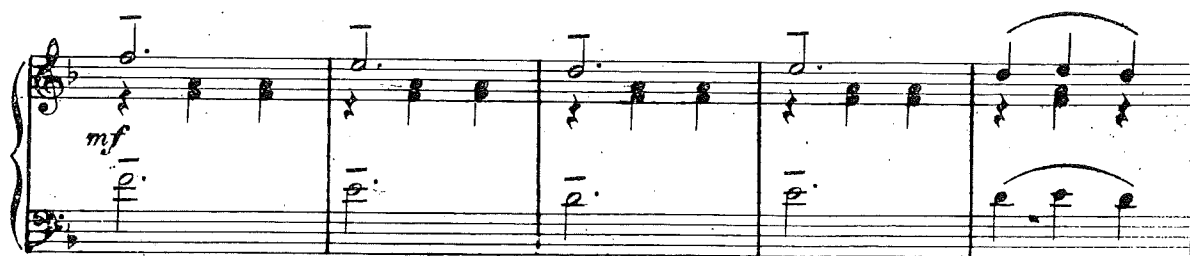
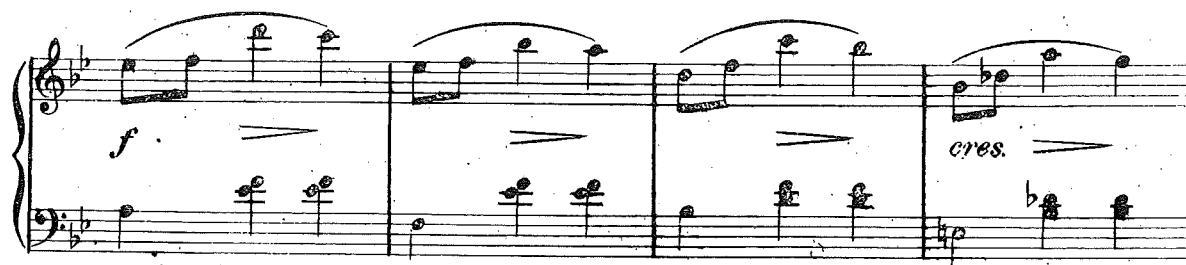
Fourth system of musical notation. The upper staff shows a continuation of the melodic and harmonic themes. The lower staff provides a consistent accompaniment.

Fifth system of musical notation. The upper staff concludes with a melodic phrase, and the lower staff ends with a final accompaniment. A dynamic marking of *p* is visible at the end of the system.



FINE



*Brillante*



First system of musical notation, measures 1-4. The treble staff contains a melody with a crescendo marking (*cres.*) and a dynamic marking (*p*). The bass staff provides harmonic support with chords and single notes.

Second system of musical notation, measures 5-8. The treble staff continues the melody with a crescendo marking (*cres*). The bass staff features a prominent bass line with a double bar line and repeat sign in measure 8.

Third system of musical notation, measures 9-12. The treble staff has a melody with a forte marking (*f*). The bass staff consists of a steady accompaniment of chords.

Fourth system of musical notation, measures 13-16. The treble staff has a melody with a piano marking (*p*). The bass staff has a bass line with a double bar line and repeat sign in measure 16.

Fifth system of musical notation, measures 17-20. The treble staff has a melody with a double bar line and repeat sign in measure 20. The bass staff has a bass line with a double bar line and repeat sign in measure 20.

# Mæstitia

## VALZER ELEGANTE

VIOLINO I.

F. PAOLO FRONTINI

Introd.<sup>ne</sup> *LARGHETTO* *mesto* *p* *Assai Mosso* *f* *Lento* *sf* *p rall.*

VALZER *non troppo allegro*

*p*

*Lento* *rall.* *p*

*tempo*

*cres.* *f*

*sottovoce.* *pp stacc.*

*cres.* *f*

*p*

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1776

MILANO-Proprietà della Premiata Copisteria e Calcografia Musicale di R. FANTUZZI.

# VIOLINO I.

3

*Lento*  
*rall.*  
*tempo*  
*cres.* *f* **FINE**  
*mf* *cres.*  
*f*  
*Brillante*  
*p*  
*cres.*  
*mf* *cres.*  
*p*  
*D.C. alla prima Forte*

# Mæstitia

## VALZER ELEGANTE

VIOLINO II.

F. Paolo FRONTINI

*Larghetto*  
Introd. *p* *f* *sf*

*Assai Mosso*

*Lento*

*Non troppo Allegro*  
VALZER *p*

*Lento*

*tempo*

*cres.* *f*

PIZZ. *p*

*cres.* *mf*

ARCO *f*

*p*

The musical score is written for Violino II. It begins with an introduction in 3/4 time, marked 'Larghetto' and 'Assai Mosso'. The introduction consists of two measures, with dynamics 'p', 'f', and 'sf'. The waltz section is marked 'Non troppo Allegro' and 'Lento'. It begins with a measure marked 'p'. The waltz consists of several measures, with dynamics 'cres.', 'f', 'mf', and 'p'. The score includes various musical notations such as slurs, ties, and accidentals.

# VIOLINO II.

3

*Lento.* *rall.*

*tempo*  
*p*

*cres.* *f* **FINE**

*mf*

*cres.*

*f*

*p*

**Brillante**  
*f*

*cres.* *f*

*mf*

*cres.*

*f*

*p*

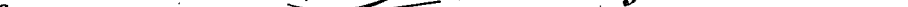
F. Paolo FRONTINI

**VALZER** *Non troppo Allegro*

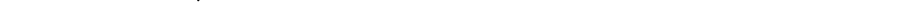
The first system of the musical score is written on a single staff. It begins with the tempo marking *Lento*. The music consists of a series of notes, including a half note, a quarter note, and a half note, followed by a measure with a whole note. The tempo then changes to *rall.* (rallentando). The music continues with a half note, a quarter note, and a half note, followed by a measure with a whole note. The system ends with a double bar line. The dynamic marking *sf* (sforzando) is placed below the staff at the beginning of the first measure and at the end of the second measure.

*tempo*

*p*

*cres.* 

PIZZ.



*p*

*cres.*

ARCO



# VIOLA

3

*Lento*

*rall*

*sf*

*sf*

*tempo*

*p*

*cres.*

*f*

**FINE**

*mf*

*cres.*

*f*

*p*

*Brillante*

*f*

*cres.*

*mf*

*cres.*

*f*

*p*

*D.C. alla I. Parte*

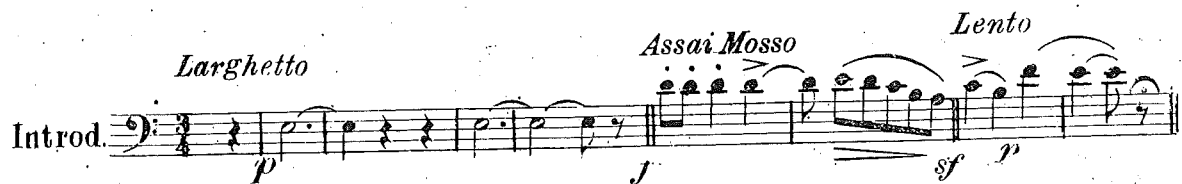
# Mæstitia

## VALZER ELEGANTE

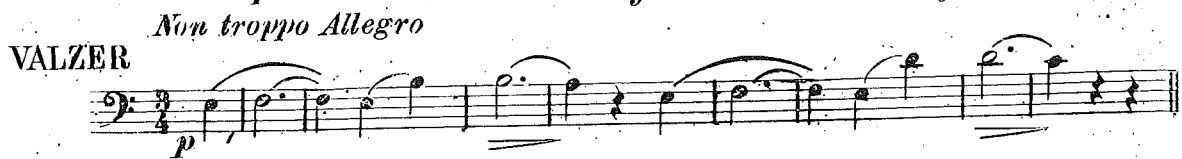
VIOLONCELLO

F. Paolo FRONTINI

*Larghetto* *Assai Mosso* *Lento*

Introd. 

*Non troppo Allegro*

VALZER 

*Lento* *rall.*



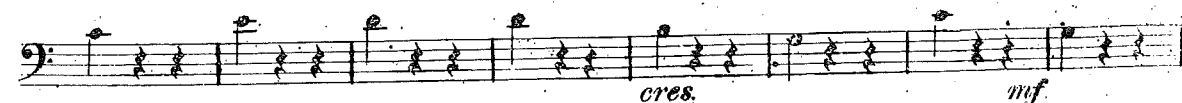
*tempo*





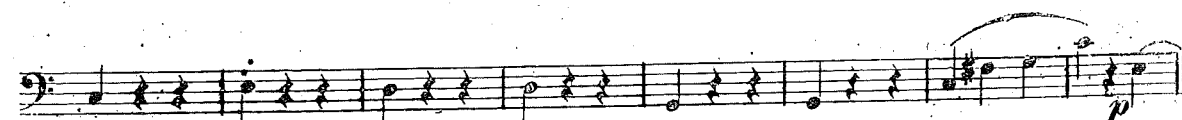
PIZZ.





ARCO







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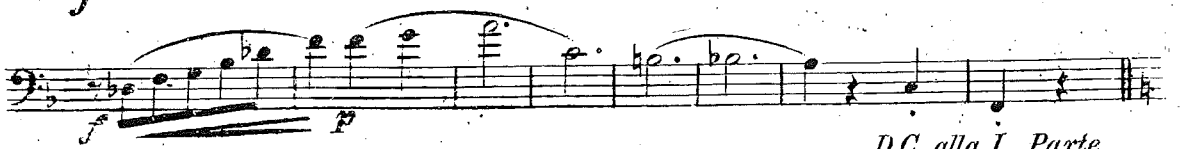
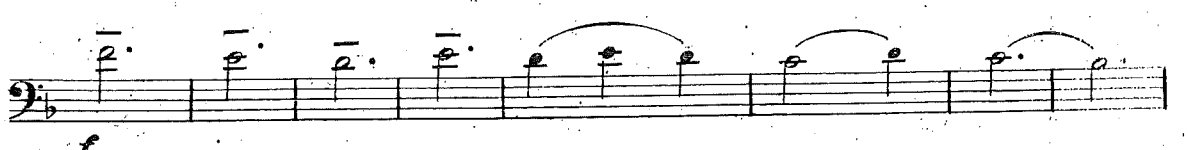
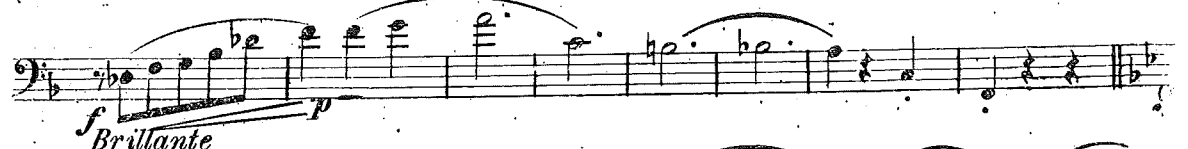


# VIOLONCELLO

*Lento*



*tempo*



*Brillante*

*D.C. alla I. Parte*

# Mæstitia

## VALZER ELEGANTE

CONTRABASSO

F. Paolo FRONTINI

*Larghetto* *Assai Mosso* *Lento*

Introd. *PIZZ. p* *f* *ARCO*

*Non troppo All.<sup>o</sup>*

VALZER *p*

*Lento*

*PIZZ.*

*tempo*

*ARCO*

*f*

16

*p*

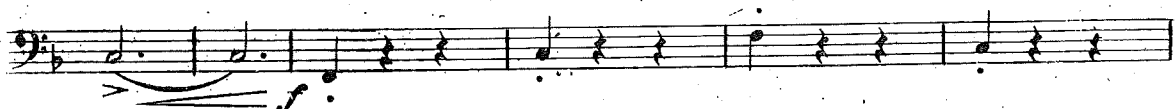
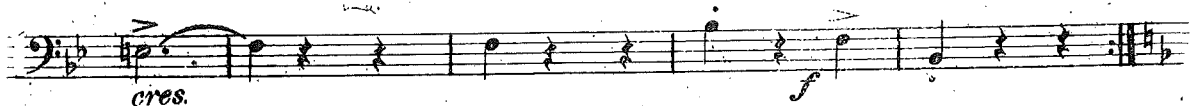
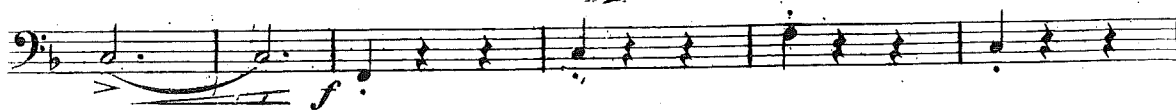
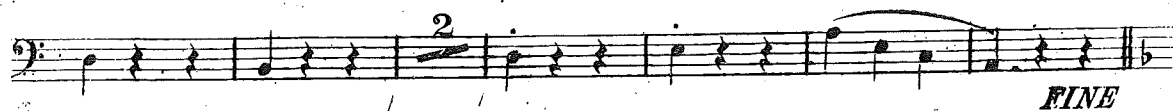
*PIZZ. Lento*

Tutti i diritti sono riservati a norma di legge. 1776

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# CONTRABASSO

3



*D.C. alla I. Parte*

# Maestitia

## VALZER ELEGANTE

FLAUTO

F. Paolo FRONTINI

Introd. *Larghetto* *Assai Mosso* *Lento*

*f* *sf* *Prall.*

VALZER *Non troppo Allegro* *Lento*

*rall.* *tempo* *cres.*

*sottovoce.* *pp. stacc.*

*cres.*

*f*

Tutti i diritti sono riservati a norma di legge. 1776

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# FLAUTO

*Lento*

*tempo*

*rall.*

*cres.*

*f*

*FINE*

*mf*

*f*

*6*

*Brillante*

*f*

*f*

*mf*

*f*

*5*

*D.C. alla I. Parte*

The musical score is written for a single flute part on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo starts with 'Lento' (slow), indicated by a wide interval between notes. The first system contains a half note G4, a half note A4, and a half note Bb4. The second system continues with a half note C5, a half note D5, and a half note E5. The third system features a half note F5, a half note G5, and a half note A5. The fourth system has a half note Bb5, a half note C6, and a half note D6. The fifth system contains a half note E6, a half note F6, and a half note G6. The sixth system has a half note A6, a half note Bb6, and a half note C7. The seventh system features a half note D7, a half note E7, and a half note F7. The eighth system has a half note G7, a half note A7, and a half note Bb7. The ninth system contains a half note C8, a half note D8, and a half note E8. The tenth system has a half note F8, a half note G8, and a half note A8. The eleventh system features a half note Bb8, a half note C9, and a half note D9. The twelfth system has a half note E9, a half note F9, and a half note G9. The thirteenth system contains a half note A9, a half note Bb9, and a half note C10. The fourteenth system has a half note D10, a half note E10, and a half note F10. The fifteenth system features a half note G10, a half note A10, and a half note Bb10. The sixteenth system has a half note C11, a half note D11, and a half note E11. The seventeenth system contains a half note F11, a half note G11, and a half note A11. The eighteenth system has a half note Bb11, a half note C12, and a half note D12. The nineteenth system features a half note E12, a half note F12, and a half note G12. The twentieth system has a half note A12, a half note Bb12, and a half note C13. The twenty-first system contains a half note D13, a half note E13, and a half note F13. The twenty-second system has a half note G13, a half note A13, and a half note Bb13. The twenty-third system features a half note C14, a half note D14, and a half note E14. The twenty-fourth system has a half note F14, a half note G14, and a half note A14. The twenty-fifth system contains a half note Bb14, a half note C15, and a half note D15. The twenty-sixth system has a half note E15, a half note F15, and a half note G15. The twenty-seventh system features a half note A15, a half note Bb15, and a half note C16. The twenty-eighth system has a half note D16, a half note E16, and a half note F16. The twenty-ninth system contains a half note G16, a half note A16, and a half note Bb16. The thirtieth system has a half note C17, a half note D17, and a half note E17. The thirty-first system features a half note F17, a half note G17, and a half note A17. The thirty-second system has a half note Bb17, a half note C18, and a half note D18. The thirty-third system contains a half note E18, a half note F18, and a half note G18. The thirty-fourth system has a half note A18, a half note Bb18, and a half note C19. The thirty-fifth system features a half note D19, a half note E19, and a half note F19. The thirty-sixth system has a half note G19, a half note A19, and a half note Bb19. The thirty-seventh system contains a half note C20, a half note D20, and a half note E20. The thirty-eighth system has a half note F20, a half note G20, and a half note A20. The thirty-ninth system features a half note Bb20, a half note C21, and a half note D21. The fortieth system has a half note E21, a half note F21, and a half note G21. The forty-first system contains a half note A21, a half note Bb21, and a half note C22. The forty-second system has a half note D22, a half note E22, and a half note F22. The forty-third system features a half note G22, a half note A22, and a half note Bb22. The forty-fourth system has a half note C23, a half note D23, and a half note E23. The forty-fifth system contains a half note F23, a half note G23, and a half note A23. The forty-sixth system has a half note Bb23, a half note C24, and a half note D24. The forty-seventh system features a half note E24, a half note F24, and a half note G24. The forty-eighth system has a half note A24, a half note Bb24, and a half note C25. The forty-ninth system contains a half note D25, a half note E25, and a half note F25. The fiftieth system has a half note G25, a half note A25, and a half note Bb25. The fifty-first system features a half note C26, a half note D26, and a half note E26. The fifty-second system has a half note F26, a half note G26, and a half note A26. The fifty-third system contains a half note Bb26, a half note C27, and a half note D27. The fifty-fourth system has a half note E27, a half note F27, and a half note G27. The fifty-fifth system features a half note A27, a half note Bb27, and a half note C28. The fifty-sixth system has a half note D28, a half note E28, and a half note F28. The fifty-seventh system contains a half note G28, a half note A28, and a half note Bb28. The fifty-eighth system has a half note C29, a half note D29, and a half note E29. The fifty-ninth system features a half note F29, a half note G29, and a half note A29. The sixtieth system has a half note Bb29, a half note C30, and a half note D30. The sixty-first system contains a half note E30, a half note F30, and a half note G30. The sixty-second system has a half note A30, a half note Bb30, and a half note C31. The sixty-third system features a half note D31, a half note E31, and a half note F31. The sixty-fourth system has a half note G31, a half note A31, and a half note Bb31. The sixty-fifth system contains a half note C32, a half note D32, and a half note E32. The sixty-sixth system has a half note F32, a half note G32, and a half note A32. The sixty-seventh system features a half note Bb32, a half note C33, and a half note D33. The sixty-eighth system has a half note E33, a half note F33, and a half note G33. The sixty-ninth system contains a half note A33, a half note Bb33, and a half note C34. The seventieth system has a half note D34, a half note E34, and a half note F34. The seventy-first system features a half note G34, a half note A34, and a half note Bb34. The seventy-second system has a half note C35, a half note D35, and a half note E35. The seventy-third system contains a half note F35, a half note G35, and a half note A35. The seventy-fourth system has a half note Bb35, a half note C36, and a half note D36. The seventy-fifth system features a half note E36, a half note F36, and a half note G36. The seventy-sixth system has a half note A36, a half note Bb36, and a half note C37. The seventy-seventh system contains a half note D37, a half note E37, and a half note F37. The seventy-eighth system has a half note G37, a half note A37, and a half note Bb37. The seventy-ninth system features a half note C38, a half note D38, and a half note E38. The eightieth system has a half note F38, a half note G38, and a half note A38. The eighty-first system contains a half note Bb38, a half note C39, and a half note D39. The eighty-second system has a half note E39, a half note F39, and a half note G39. The eighty-third system features a half note A39, a half note Bb39, and a half note C40. The eighty-fourth system has a half note D40, a half note E40, and a half note F40. The eighty-fifth system contains a half note G40, a half note A40, and a half note Bb40. The eighty-sixth system has a half note C41, a half note D41, and a half note E41. The eighty-seventh system features a half note F41, a half note G41, and a half note A41. The eighty-eighth system has a half note Bb41, a half note C42, and a half note D42. The eighty-ninth system contains a half note E42, a half note F42, and a half note G42. The ninetieth system has a half note A42, a half note Bb42, and a half note C43. The hundredth system features a half note D43, a half note E43, and a half note F43. The hundred and first system has a half note G43, a half note A43, and a half note Bb43. The hundred and second system contains a half note C44, a half note D44, and a half note E44. The hundred and third system has a half note F44, a half note G44, and a half note A44. The hundred and fourth system features a half note Bb44, a half note C45, and a half note D45. The hundred and fifth system has a half note E45, a half note F45, and a half note G45. The hundred and sixth system contains a half note A45, a half note Bb45, and a half note C46. The hundred and seventh system has a half note D46, a half note E46, and a half note F46. The hundred and eighth system features a half note G46, a half note A46, and a half note Bb46. The hundred and ninth system has a half note C47, a half note D47, and a half note E47. The hundred and tenth system contains a half note F47, a half note G47, and a half note A47. The hundred and eleventh system has a half note Bb47, a half note C48, and a half note D48. The hundred and twelfth system features a half note E48, a half note F48, and a half note G48. The hundred and thirteenth system has a half note A48, a half note Bb48, and a half note C49. The hundred and fourteenth system contains a half note D49, a half note E49, and a half note F49. The hundred and fifteenth system has a half note G49, a half note A49, and a half note Bb49. The hundred and sixteenth system features a half note C50, a half note D50, and a half note E50. The hundred and seventeenth system has a half note F50, a half note G50, and a half note A50. The hundred and eighteenth system contains a half note Bb50, a half note C51, and a half note D51. The hundred and nineteenth system has a half note E51, a half note F51, and a half note G51. The hundred and twentieth system features a half note A51, a half note Bb51, and a half note C52. The hundred and twenty-first system has a half note D52, a half note E52, and a half note F52. The hundred and twenty-second system contains a half note G52, a half note A52, and a half note Bb52. The hundred and twenty-third system has a half note C53, a half note D53, and a half note E53. The hundred and twenty-fourth system features a half note F53, a half note G53, and a half note A53. The hundred and twenty-fifth system has a half note Bb53, a half note C54, and a half note D54. The hundred and twenty-sixth system contains a half note E54, a half note F54, and a half note G54. The hundred and twenty-seventh system has a half note A54, a half note Bb54, and a half note C55. The hundred and twenty-eighth system features a half note D55, a half note E55, and a half note F55. The hundred and twenty-ninth system has a half note G55, a half note A55, and a half note Bb55. The hundred and thirtieth system contains a half note C56, a half note D56, and a half note E56. The hundred and thirty-first system has a half note F56, a half note G56, and a half note A56. The hundred and thirty-second system features a half note Bb56, a half note C57, and a half note D57. The hundred and thirty-third system has a half note E57, a half note F57, and a half note G57. The hundred and thirty-fourth system contains a half note A57, a half note Bb57, and a half note C58. The hundred and thirty-fifth system has a half note D58, a half note E58, and a half note F58. The hundred and thirty-sixth system features a half note G58, a half note A58, and a half note Bb58. The hundred and thirty-seventh system has a half note C59, a half note D59, and a half note E59. The hundred and thirty-eighth system contains a half note F59, a half note G59, and a half note A59. The hundred and thirty-ninth system has a half note Bb59, a half note C60, and a half note D60. The hundred and fortieth system features a half note E60, a half note F60, and a half note G60. The hundred and forty-first system has a half note A60, a half note Bb60, and a half note C61. The hundred and forty-second system contains a half note D61, a half note E61, and a half note F61. The hundred and forty-third system has a half note G61, a half note A61, and a half note Bb61. The hundred and forty-fourth system features a half note C62, a half note D62, and a half note E62. The hundred and forty-fifth system has a half note F62, a half note G62, and a half note A62. The hundred and forty-sixth system contains a half note Bb62, a half note C63, and a half note D63. The hundred and forty-seventh system has a half note E63, a half note F63, and a half note G63. The hundred and forty-eighth system features a half note A63, a half note Bb63, and a half note C64. The hundred and forty-ninth system has a half note D64, a half note E64, and a half note F64. The hundred and fiftieth system contains a half note G64, a half note A64, and a half note Bb64. The hundred and fifty-first system has a half note C65, a half note D65, and a half note E65. The hundred and fifty-second system features a half note F65, a half note G65, and a half note A65. The hundred and fifty-third system has a half note Bb65, a half note C66, and a half note D66. The hundred and fifty-fourth system contains a half note E66, a half note F66, and a half note G66. The hundred and fifty-fifth system has a half note A66, a half note Bb66, and a half note C67. The hundred and fifty-sixth system features a half note D67, a half note E67, and a half note F67. The hundred and fifty-seventh system has a half note G67, a half note A67, and a half note Bb67. The hundred and fifty-eighth system contains a half note C68, a half note D68, and a half note E68. The hundred and fifty-ninth system has a half note F68, a half note G68, and a half note A68. The hundred and sixtieth system features a half note Bb68, a half note C69, and a half note D69. The hundred and sixty-first system has a half note E69, a half note F69, and a half note G69. The hundred and sixty-second system contains a half note A69, a half note Bb69, and a half note C70. The hundred and sixty-third system has a half note D70, a half note E70, and a half note F70. The hundred and sixty-fourth system features a half note G70, a half note A70, and a half note Bb70. The hundred and sixty-fifth system has a half note C71, a half note D71, and a half note E71. The hundred and sixty-sixth system contains a half note F71, a half note G71, and a half note A71. The hundred and sixty-seventh system has a half note Bb71, a half note C72, and a half note D72. The hundred and sixty-eighth system features a half note E72, a half note F72, and a half note G72. The hundred and sixty-ninth system has a half note A72, a half note Bb72, and a half note C73. The hundred and seventieth system contains a half note D73, a half note E73, and a half note F73. The hundred and seventy-first system has a half note G73, a half note A73, and a half note Bb73. The hundred and seventy-second system features a half note C74, a half note D74, and a half note E74. The hundred and seventy-third system has a half note F74, a half note G74, and a half note A74. The hundred and seventy-fourth system contains a half note Bb74, a half note C75, and a half note D75. The hundred and seventy-fifth system has a half note E75, a half note F75, and a half note G75. The hundred and seventy-sixth system features a half note A75, a half note Bb75, and a half note C76. The hundred and seventy-seventh system has a half note D76, a half note E76, and a half note F76. The hundred and seventy-eighth system contains a half note G76, a half note A76, and a half note Bb76. The hundred and seventy-ninth system has a half note C77, a half note D77, and a half note E77. The hundred and eightieth system features a half note F77, a half note G77, and a half note A77. The hundred and eighty-first system has a half note Bb77, a half note C78, and a half note D78. The hundred and eighty-second system contains a half note E78, a half note F78, and a half note G78. The hundred and eighty-third system has a half note A78, a half note Bb78, and a half note C79. The hundred and eighty-fourth system features a half note D79, a half note E79, and a half note F79. The hundred and eighty-fifth system has a half note G79, a half note A79, and a half note Bb79. The hundred and eighty-sixth system contains a half note C80, a half note D80, and a half note E80. The hundred and eighty-seventh system has a half note F80, a half note G80, and a half note A80. The hundred and eighty-eighth system features a half note Bb80, a half note C81, and a half note D81. The hundred and eighty-ninth system has a half note E81, a half note F81, and a half note G81. The hundred and ninetieth system contains a half note A81, a half note Bb81, and a half note C82. The hundred and ninety-first system has a half note D82, a half note E82, and a half note F82. The hundred and ninety-second system features a half note G82, a half note A82, and a half note Bb82. The hundred and ninety-third system has a half note C83, a half note D83, and a half note E83. The hundred and ninety-fourth system contains a half note F83, a half note G83, and a half note A83. The hundred and ninety-fifth system has a half note Bb83, a half note C84, and a half note D84. The hundred and ninety-sixth system features a half note E84, a half note F84, and a half note G84. The hundred and ninety-seventh system has a half note A84, a half note Bb84, and a half note C85. The hundred and ninety-eighth system contains a half note D85, a half note E85, and a half note F85. The hundred and ninety-ninth system has a half note G85, a half note A85, and a half note Bb85. The final system features a half note C86, a half note D86, and a half note E86.

# Mæstitia

## VALZER ELEGANTE

CLARINETTO I. SI $\flat$

E PAOLO FRONTINI

**LARGHETTO**  
*mesto*

Introd.<sup>ne</sup>



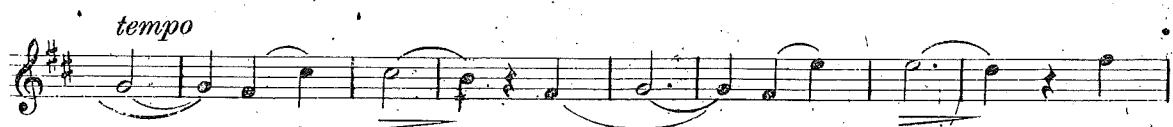
**VALZER**  
*non troppo allegro*



*Lento*



*tempo*



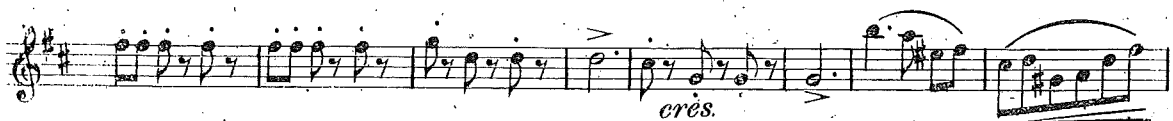
*cres.*



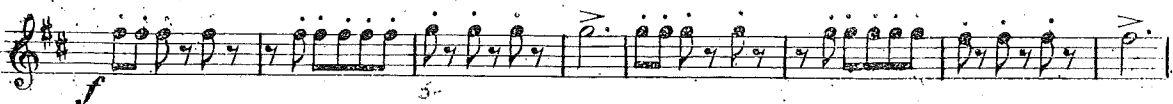
*pp stacc.*



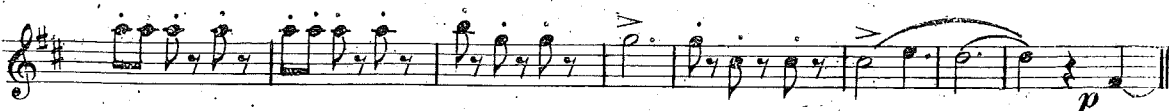
*cres.*



*f*

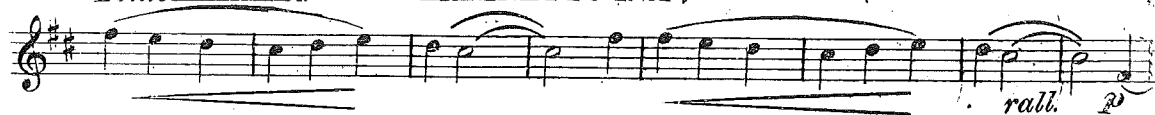


*p*



*Lento*

CLARINETTO I. SI  $\flat$



*tempo*



*cres.*

*f*

*FINE*



*mf*



*cres.*



*p*

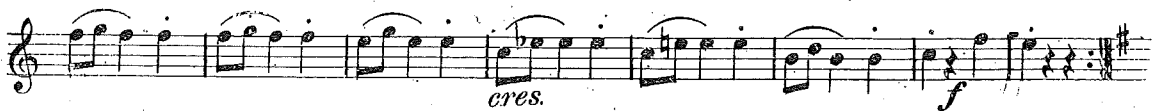


*Brillante*

*f*



*cres.*



*mf*



*cres.*



*p*



*D. C. alla prima Parte*

# Mæstitia

## VALZER ELEGANTE

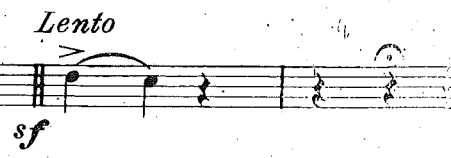
CLARINETTO II. SI $\flat$

(ad libitum)

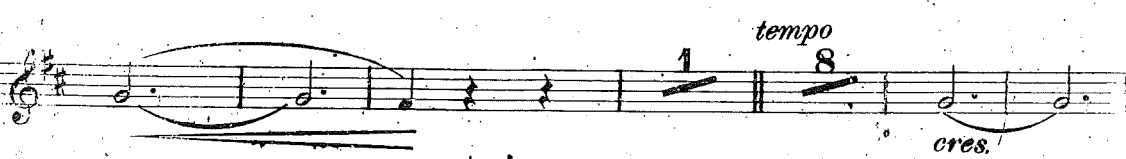
F. Paolo FRONTINI

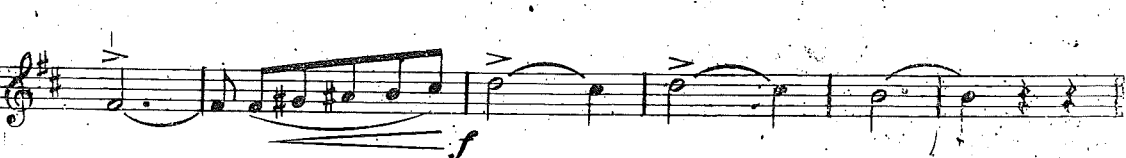
*Larghetto*

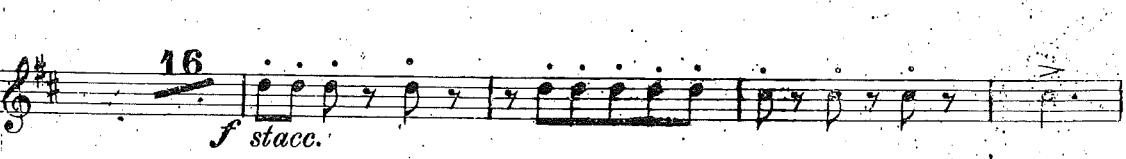
Introd. 

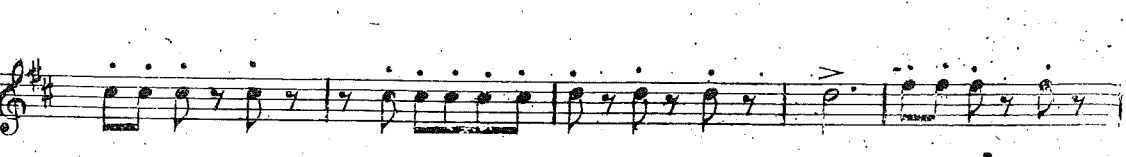
*Assai Mosso*  *Lento* 

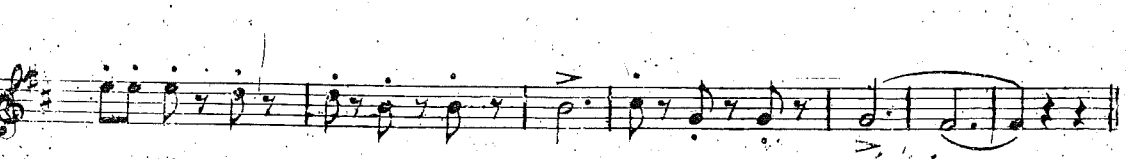
VALZER *Lento* 

*tempo* 

*f* 

*f stacc.* 





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## CLARINETTO II.

[illegible]

# Maestitia

## VALZER ELEGANTE

CORNO I e II. in FA

F. Paolo FRONTINI

Introd. *Larghetto* *Assai Mosso* *Lento*

VALZER *Non troppo Allegro*

*Lento*

*tempo*

*sottovoce*

*cres.* *mf*

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CORNO I. e II.

3

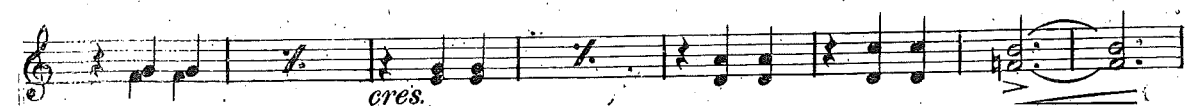
*Lento*



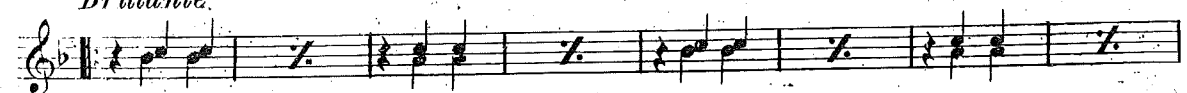
*tempo*



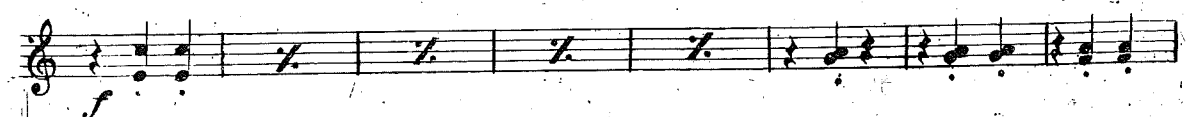
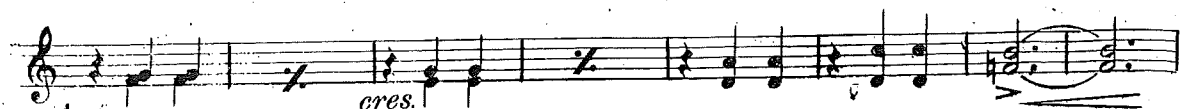
*I. Solo*



*Brillante.*



*I. Solo*



*D.C. alla I. Parte*

# Mæstita

## VALZER ELEGANTE

TROMBA SI  $\flat$ 

F. Paolo FRONTINI

*Larghetto* *Assai Mosso* *Lento*

Introd.  $\frac{2}{4}$   $p$   $f$   $sf$

*Non troppo All.<sup>o</sup>* *Lento*

VALZER  $\frac{8}{4}$   $p$

*tempo.*  $\frac{10}{4}$   $f$

$\frac{15}{4}$   $p$   $f$  *stacc.*

*Lento*  $\frac{8}{4}$   $p$

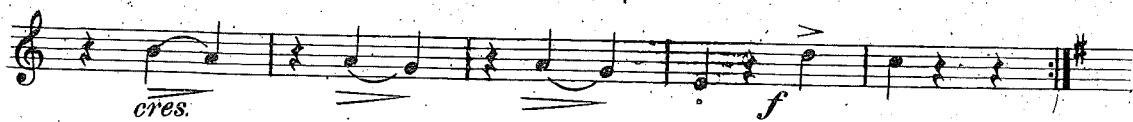
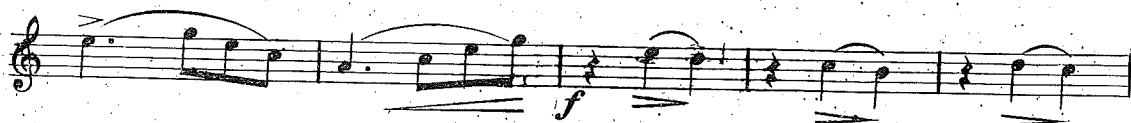
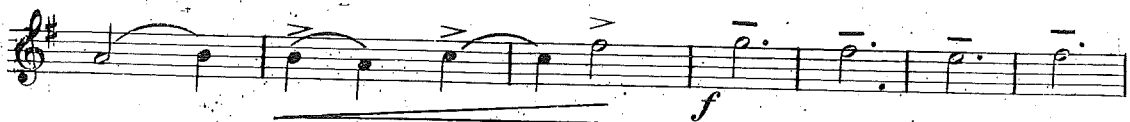
*tempo.*  $\frac{10}{4}$   $f$  **FINE**

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# TROMBA

3



*D.C. alla I. Parte*

# Mæstitia

## VALZER ELEGANTE

TROMBONE

F. Paolo FRONTINI

Introd. *Larghetto* *Assai Mosso* *Lento*

VALZER *non troppo Allegro*

*Lento*

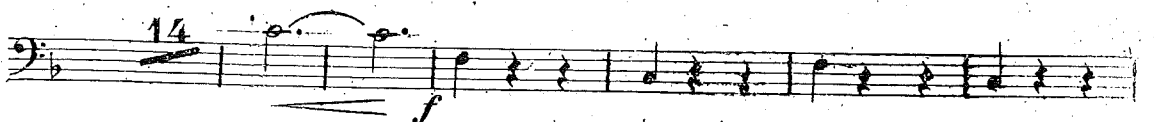
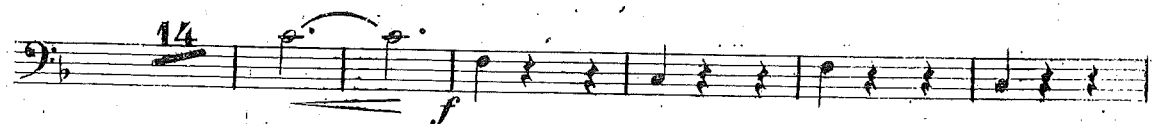
*tempo*

15

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# TROMBONE



*D.C. alla I. Parte*

# Mæstitia

## VALZER ELEGANTE

BATTERIA

F. Paolo FRONTINI

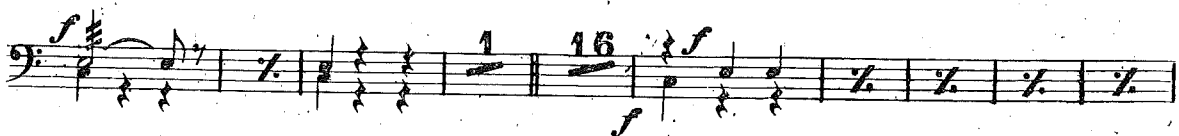
*Larghetto* *Assai Mosso* (TAMBURO) *Lento*

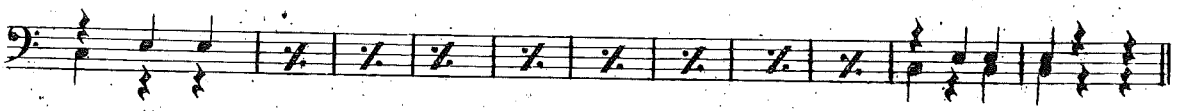
Introd. 

*f* (G. CASSA)

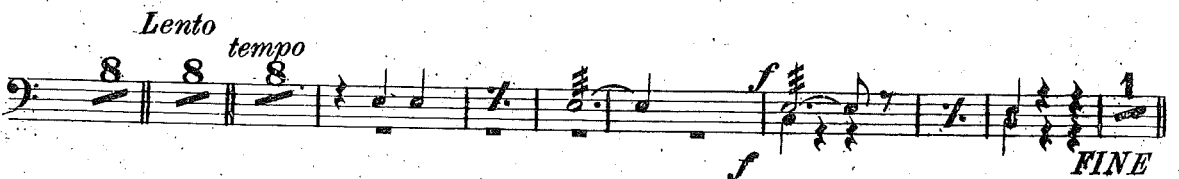
VALZER *Non troppo All<sup>o</sup>* *Lento* *tempo*



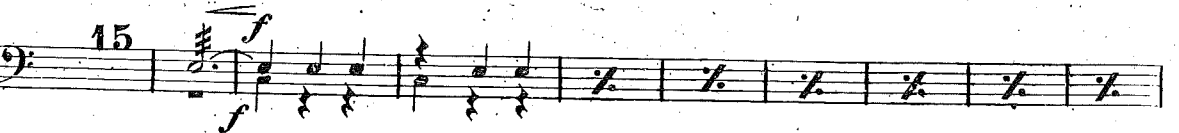




*Lento* *tempo*



*f* *FINE*



*Brillante*









D.C. alla I. Parte

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MILANO: Proprietà della Premiata Calcografia Copisteria Musicale di R. FANTUZZI



**PIANO CONDUTTORE**

1

**NUVOLETTE BIANCHE**

Riduz. di A. DI JORIO

VALSE - LENTE

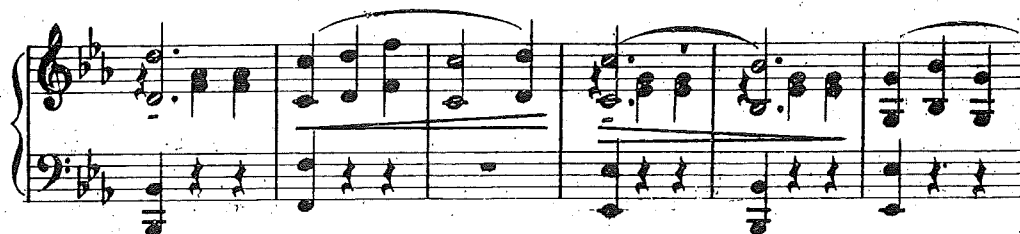
F. PAUL FRONTINI

**MODERATO**

INTRODUZIONE



VALZER



Prop. R. Izzo - Napoli

3047

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2

*rall..... sempre*

*p e rall. ancora.....*

*f con anima* *Prit.* *f tempo* *p rit.*

*f tempo*

*Prit.* *f tempo* *p*

*molto lento* *pp*

*tempo*

*rall. e dim. p rit.*

*tempo*

*f con anima*

*cres.*

*ff rall.*

*p subito riten.*

3

4 *Un poco mosso*

*f* *p* *p cres.* *pp molto lento.* *tempo* *rall.* *D.C. Valzer al  $\frac{3}{4}$  indi Coda*

**CODA** *Presto* *mf* *p subito rit.* *mf* *ff*

# VIOLINO I<sup>o</sup> NUVOLETTE BIANCHE

VALSE - LENTE

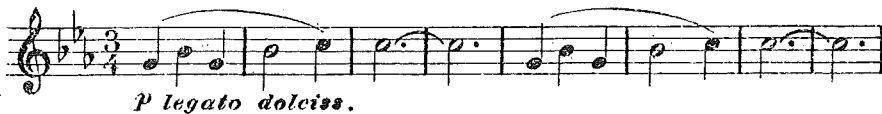
Ridus. di A. DI JORIO

F. PAUL FRONTINI

**MODERATO**

INTRODUZIONE 

*P mollemente* *pp*

VALER 

*P legato dolceiss.*

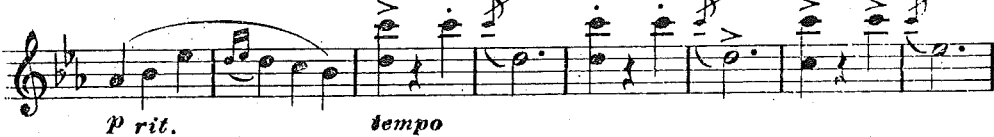




opp: 8



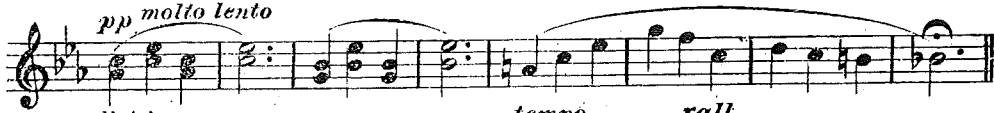
*p rit.* *f tempo* *p rit.* *f tempo*



*p rit.* *tempo*



*p rit.* *p*



*pp molto lento*  
*divisi* *tempo* *rall.*

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# VIOLINO I<sup>o</sup>

*ff con anima*

*ff rall.* *pp subito riten.*

*pizz.*

*arco* *pp* *pizz.*

*arco* *pizz.* *molto lento*

*cres.* *pp divisi*

*pp tempo* *rall.* *D.C. Valzer al  $\frac{3}{8}$  indi Coda*

*Presto*

*CODA* *pp*

VIOLINO II<sup>o</sup>

NUVOLETTE BIANCHE

VALSE - LENTE

Riduz. di A. DI JORIO

F. PAUL FRONTINI

**MODERATO** *p mollemente* **VALZER** *p legato dolceiss.*

INTROD.

*rall. sempre*

*mf* *rall. ancora*

*f tempo* *p rit.*

*tempo* *p rit.*

*tempo* *p rit.*

*pp molto lento* *tempo rall.*

# VIOLINO II<sup>o</sup>

*ff con anima*

*ff rall.* *pp* *p subito*

*riten.* *pizz.*

*arco* *pizz.*

*arco* *pizz.*

*arco* *cres.*

*pp tempo rall.*

*D.C. Valzer al §*  
*indi Coda*

**CODA** *pp*



# VOLONCELLO

## NUVOLETTE BIANCHE

VALSE - LENTE

Rid. di A. DI JORIO

F. PAUL FRONTINI

**MODERATO** **VALZER**

INTRODUZ. *p* *pp* *p legato e dolciss.*

*rall. sempre mf* *rall. ancora*

*p rit.* *f tempo* *p rit.* *f tempo*

*p rit.* *tempo*

*p* *mf*

*molto lento* *1* *tempo* *rall.*

# VIOLONCELLO

*con anima*

*ff rall.* *pp*

*Un poco mosso*

*PPP subito riten.* *pizz.*

*arco* *pp* *pizz.*

*arco* *pizz.*

*cres.* *arco* *molto lento*

*pp tempo rall.* *D. C. Valzer al<sup>o</sup>*  
*indi Coda*

*Presto*

**GODA**

# VIOLA

## NUVOLETTE BIANCHE

VALSE - LENTE

Riduz. di A. DI JORIO

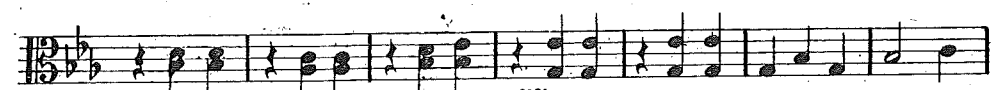
F. PAUL FRONTINI

**MODERATO** **VALZER**

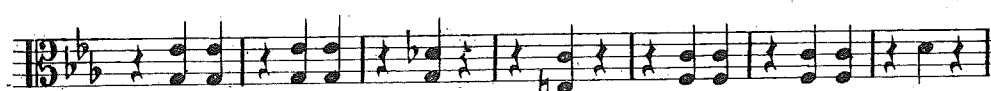
INTRODUZ 

*p mollemente* *pp legato e dolcissimo*





*pp*



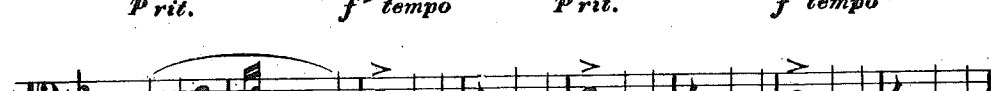
*rall...*



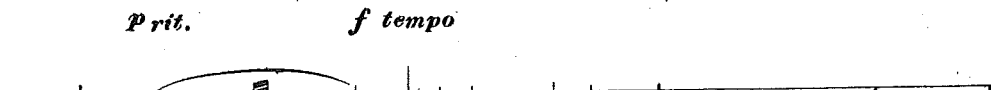
*sempre mf* *pp e rall. ancora*



*p rit.* *f > tempo* *p rit.* *f > tempo*

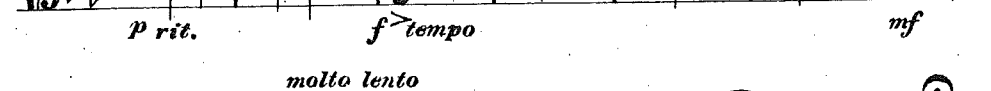


*p rit.* *f > tempo*



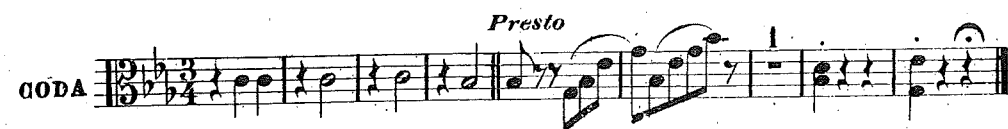
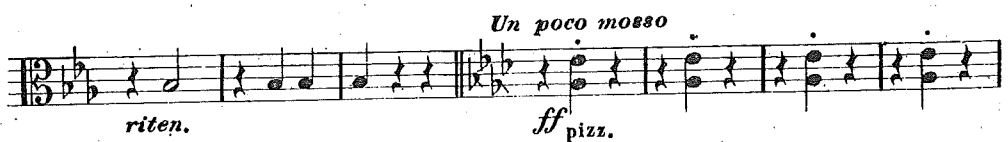
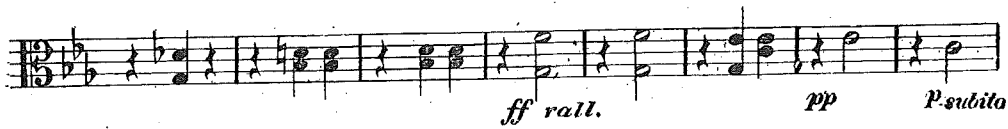
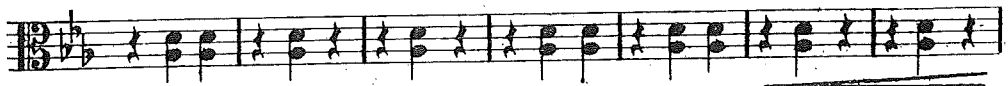
*p rit.* *f > tempo* *mf*

*molto lento*



*p* *tempo* *rall.*

# VIOLA



OBOÈ

# NUVOLETTE BIANCHE

VALSE - LENTE

Riduz. di A. DI JORIO

F. PAUL FRONTINI

INTRODUZIONE

*MODERATO*

*p mollemente*

VALZER

*p legato e dolciss.*

*mf*

*p rit.*

*sf tempo con slancio*

*p rit.*

*f tempo*

*rit.*

*f tempo*

*p rit.*

*ff tempo*

*molto lento*

*tempo*

*rall. e dim*

*p rit.*

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# OBOÈ

*Con anima*



*rall.*

*pp subito rit.*

*Un poco mosso*



*f*

*cres.*

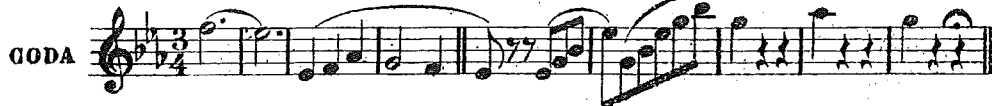
*molto lento*

*tempo rall.*



*D. C. Valse al*  
*indi Coda*

*Presto*



**CODA**

CORNI IN MIB

## NUVOLETTE BIANCHE

Riduz. di A. DI JORIO

VALESE - LENTE

F. PAUL FRONTINI

MODERATO VALZER 10

INTROD. *p*

*rall. sempre mf*

*pp*

*ff* *f*

*f* *f* *f*

*pp rall. con anima*

*ff rall.* *pp* *ppp subito rit.*

*Un poco mosso*

*Presto*

*pp* *ff*

D.C. Valzer al 8 indi Coda

CODA

# CONTRABASSO

## NUVOLETTE BIANCHE

Riduz. di A. DI JORIO

**VALSE - LENTE**

F. PAUL FRONTINI

**MODERATO VALZER**

INTROD.

p

rall. ancora

rit. sempre mf

tempo

1 molto lento

ff

pp

D.C. Valzer al Coda

Presto

CODA

*Prop. R. Izzo - Napoli*



# TROMBONI I<sup>o</sup> e II<sup>o</sup>

## NUVOLETTE BIANCHE

Riduz. di A. DI JORIO

VALESE - LENTE

F. PAUL FRONTINI

**MODERATO** **VALZER**

INTRODUC. 

*pp*

*pf*

*mf*

*ff con slancio*

*p*

*f*

*f*

*f*

*molto lento*

*rall.*

*ff con anima*

*ff rall.*

*ppp subito rit.*

*Un poco mosso*

*molto lento*

*rall.*

*pp tempo*

*D. C. Valzer al  $\text{C}$  indi Coda*

**CODA**

*Presto*

*pp*

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TROMBA Si $\flat$

# NUVOLETTE BIANCHE

VALSE - LENTE

Riduz. di A. DI JORIO

F. PAUL FRONTINI

**MODERATO** **VALZER**

INTROD.  $\text{ppp}$  2 10

$\text{pp}$  4  $\text{pp}$   $\text{rall. sempre}$   $\text{mf}$

6 *con slancio*  $\text{ff tempo}$  2  $f$  2  $\text{mf}$  1  $\text{ppp}$  1  $\text{ppp}$

$f$   $f$   $\text{pp rall.}$   $\text{ff con anima}$

$\text{pp}$   $\text{pp subito rit.}$   $\text{ff rall.}$  *Un poco mosso*

*in mancanza d' Oboè*  $f$

2  $\text{pp}$   $p$  2  $\text{molto lento}$  4  $\text{rall.}$   $\text{pp tempo}$  *D. C. Valzer al  $\frac{3}{4}$  indi Coda*

**CODA** *Presto*  $\text{pp subito rit.}$   $\text{ff}$

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3047

# FLAUTO

## NUVOLETTE BIANCHE

Riduz. di A. DI JORIO

VALESE - LENTE

F. PAUL FRONTINI

**MODERATO**

INTRODUZ. *P mallemente* *rall. sempre mf*

*tempo con slancio* *rit. f tempo* *rit. f tempo* *molto lento*

*rit. f tempo* *mf* *pp*

*tempo* *con anima*

*ff rall.* *pp subito rit.*

*Un poco mosso*

*Molto lento* *f*

*alla Coda*

**GODA** *Presto* *P subito rit.*

# BATTERIA

## NUVOLETTE BIANCHE

VALSE - LENTE

Riduz. di A. DI JORIO

F. PAUL FRONTINI

**MODERATO VALZER** tempo

INTRODUZ. *rit. f tempo*

*rit. f tempo* *molto lento* *tempo rall.*

*con anima*

*Un poco mosso* *rit.* *f*

*tempo rall.* *alla Coda*

**CODA** *Presto*

CLARINETTO SI $\flat$

NUVOLETTE BIANCHE

VALE - LENTE

Riduz. di A. DI JORIO

F. PAUL FRONTINI

**MODERATO** **VALZER**

INTRODUZ.  $pp$   $pp$  *p legato e dolciss.*

*rall. sempre mf*

*con slancio*  
*pp e rall. ancora* *rit. f tempo*

*rit. f tempo* *rit. f tempo*

*rit. f tempo* *f*

*molto lento*  
 $pp$  *rall. e dim.* *p rit.*

# CLARINETTO SI $\flat$

*Con anima*

*ff*

*ff rall.* *pp subito rit.*

*Un poco mosso*

*f* *eres.*

*molto lento* *tempo* *rall.*

*pp*

*D.C. Valzer al  $\times$  indi Coda*

*Presto*

**CODA**

# FAGOTTO

## NUVOLETTE BIANCHE

VALSE - LENTE

Ridus, di A. DI JORIO

F. PAUL FRONTINI

**MODERATO** **VALZER**

INTRODUZ. *pp* *pp*

1. 1. 1.

*rall. sempre mf* *pp e rall. ancora* *p rit.*

*sf* *tempo con slancio* *p rit.* *f tempo* *p rit.*

*f tempo* *p rit.*

*ff tempo* *mf*

*molto lento* *rall. e dim.* *p rit.*

# FAGOTTO

*Con anima*

*ff*

*ff rall.* *pp rit. subito*

*Un poco mosso*

*ff* *pp*

*P cres.*

*pp molto lento* *tempo* *rall.*

*D. C. Valzer al  $\text{C}$  indi Coda.*

*Presto*

GODA  $\frac{3}{4}$

The musical score is written for Bassoon (Fagotto) in bass clef with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with the tempo marking 'Con anima' and the dynamic 'ff'. The second and third staves continue the melodic line with various phrasing slurs. The fourth staff features a dynamic change from 'ff' to 'pp' with the instruction 'rall.' and 'rit. subito'. The fifth staff is marked 'Un poco mosso' and 'ff', followed by a 'pp' dynamic. The sixth staff has a 'P cres.' marking. The seventh staff includes 'pp molto lento', 'tempo', and 'rall.' markings. The eighth staff concludes with 'D. C. Valzer al C indi Coda.' and a repeat sign. The final staff, labeled 'GODA', is in 3/4 time and marked 'Presto', featuring a key signature change to one flat (Bb) and a repeat sign.



# COMPOSIZIONI per ORCHESTRA

con Pianoforte conduttore

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| <p>7650 <b>Anzerani G.</b> <i>Je pense à toi!</i> .. Valse lente<br/>         10981 <b>Aul P.</b> ... e addio Fox-trot<br/>         10525 <b>Barbivelli A.</b> ... e tu mi fai morir! Valse lente<br/>         10659 — <i>Quanto mi fai soffrire...!</i><br/>                             Valzer amorosamente triste<br/>         10839 — <i>Jalouse!!</i> Valse-intermezzo (Hésitation)<br/>         9979 <b>Barsanti S.</b> <i>Tutti al nettuno</i> Pas de quatre<br/>         9906 <b>Bellenghi G.</b> <i>La Polka dei Marmocchi</i><br/>         10509 <b>Bertini E.</b> <i>Ma l'amor mio non muore...</i> Valzer<br/>         9835 <b>Billi A.</b> <i>Valse des Lilas</i><br/>         9824 <b>Billi V.</b> <i>Pattuglia Giapponese</i> Fox-trot<br/>         9778 — <i>Chérie</i> Valse lente<br/>         9782 — <i>Valse passionelle</i><br/>         9830 — <i>La fin de l'amour!</i> Valse tzigane<br/>         9907 — <i>Un saluto a Mascagni</i> Marcia popolare<br/>         10947 <b>Borgioli D.</b> <i>Cheery ho!</i> Fox-trot<br/>         10945 <b>Bracco C. A.</b> <i>Serenata</i> Souvenirs d'un concert<br/>         10501 <b>Broggi R.</b> <i>Mattinata</i><br/>         10656 — <i>Implorando</i> Valzer lento<br/>         10923 — <i>Cu-Cu!</i> Fox-trot<br/>         9926 <b>Cuccaro V.</b> <i>Rataplan!</i> Marcia Militare<br/>         10951 <b>Comandoli - Villamaina A.</b> <i>Mestizia arcana</i><br/>                                                     Valse - Hésitation<br/>         10980 <b>De Luca M.</b> <i>Smiles and Kisses</i> Fox-trot<br/>         10897 <b>Erlas P.</b> <i>Le premier tango</i><br/>         9927 <b>Fabbri T.</b> <i>Genève</i> Marche<br/>         10507 <b>Franceschi U.</b> <i>La vie et l'amour</i> Valse lente<br/>         10522 — <i>One step des Géants</i><br/>         10789 — <i>Odette</i> Valse lente<br/>         10828 — <i>The dandy nigger</i> One step<br/>         10955 — <i>Jazz Band</i><br/>         10957 — <i>One step des viveurs</i><br/>         10401 <b>Frassinetti A.</b> <i>L'espagnolette</i><br/>         9841 <b>Frontini F. P.</b> <i>Valse d'amour</i><br/>         9848 — <i>Valse idéal</i><br/>         10014 — <i>Valse voluptueux</i><br/>         10405 — <i>Ivresse</i> Valse lente<br/>         10909 — <i>2.me Barcarolle</i><br/>         10276 <b>Gomes O.</b> <i>Jolanda</i> 5a Gavotta<br/>         10281 — <i>Matelda</i> Valse lente<br/>         10398 — <i>Asta Nielsen</i> Valse lente<br/>         10461 — <i>Asta-Marche</i></p> | <p>10890 <b>Great F.</b> <i>I love my mamma, but...</i> Fox-trot<br/>         10448 <b>Henglinel A.</b> <i>La vera furlana</i><br/>         9931 <b>Lena E.</b> <i>Lieto convegno</i> Marcia Two-Step<br/>         10153 <b>Magnelli A. G.</b> <i>Fiorenza</i> Two-Step<br/>         10157 — <i>Amori</i> Two-Step<br/>         9934 <b>Musso L.</b> <i>Elegia</i><br/>         10225 <b>Pennini G.</b> <i>Verso l'amore</i> Valzer lento<br/>         10503 — <i>Napoli</i> Marcia-Inno<br/>         9814 <b>Pirani G. B.</b> <i>Altalena</i> Canzonetta popolare<br/>         10162 <b>Poggiali G.</b> <i>Rêve d'amour</i> Valse<br/>         10169 — <i>Passion!</i> Valse<br/>         9991 <b>Pollini G. B.</b> <i>La marcia dei burattini</i><br/>         10092 — <i>Écho d'amour</i> Valse<br/>         9913 <b>Ricci E.</b> <i>Esulta Italia!</i> Marcia Militare<br/>         9681 <b>Rizzola L.</b> <i>Marche des petits soldats de plomb</i><br/>         10826 <b>Rizzotti Picciolli P.</b> <i>Prairie</i> Valse lente<br/>         10325 <b>Spalletti A.</b> <i>Jeunesse</i> Two-Step<br/>         10327 — <i>Fior di Libia</i> Valse<br/>         10395 — <i>Valse Parisienne</i><br/>         10416 — <i>Je l'aime ainsi</i> Valse lente<br/>         10427 — <i>Garofano verde</i> One step<br/>         10733 — <i>Tally - hi - ho</i> Rag-time<br/>         10754 — <i>Valse Sombre</i><br/>         9942 <b>Tarditi G.</b> <i>Sorriso d'amore</i> Mazurka<br/>         10012 <b>Vagnetti A.</b> <i>Sogni celesti</i> Valse lente</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Inni e canti patriottici

- 10577 **Agnolotti F.** *Trento e Trieste!* inno popolare  
 10321 **Billi V.** *Marcia dei Bersaglieri*  
                     Composta sopra i motivi della Fantasia  
 10583 **Broggi R.** *Inno dei redenti*  
 10949 **De l'Isle R.** *La Marsigliese* - Inno Francese!  
 10571 **Gabetti G.** *Marcia Reale Italiana*  
 10345 **Mellini G.** *Inno Goliardico*  
 10572 **Novaro M.** *Inno di Mameli*  
 10574 **N. N.** *Inno di Oberdan* e  
                     *Sulle balze del Trentino* 2 Inni  
 10573 **Olivieri A.** *Inno di Garibaldi*

**CIASCUNO, NETTI FR. 2,00**

## NOVITÀ

- |                                                                                                                                                                                                                                                    |                                                                                                                                                                              |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>10975 <b>Bertini E.</b> <i>Le valet chic</i>, Shimmy Fox-trot<br/>         10992 <b>Cecconi G.</b> <i>Olatisca</i> Oriental Tango<br/>         11002 <b>Franceschi U.</b> <i>Fatmà</i> Fox-trot<br/>         11005 — <i>Neveca</i> Fox-trot</p> | <p>10985 <b>Kreutzler M.</b> <i>Lanterna Giapponese</i> Fox-trot<br/>         10998 <b>Meoni G.</b> <i>Bubboli's</i> trot<br/>         11000 — <i>Nell'Oasi</i> Fox-trot</p> |
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## Valse d'Amour.

F. Paul Frontini.

Andante.

INTROD<sup>tion</sup>*pp**sotto voce ed espress.*

The first system of musical notation for the introduction. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/4. The music features a series of chords in the right hand, mostly triads and dyads, with some longer notes in the left hand. The tempo is marked 'Andante'.

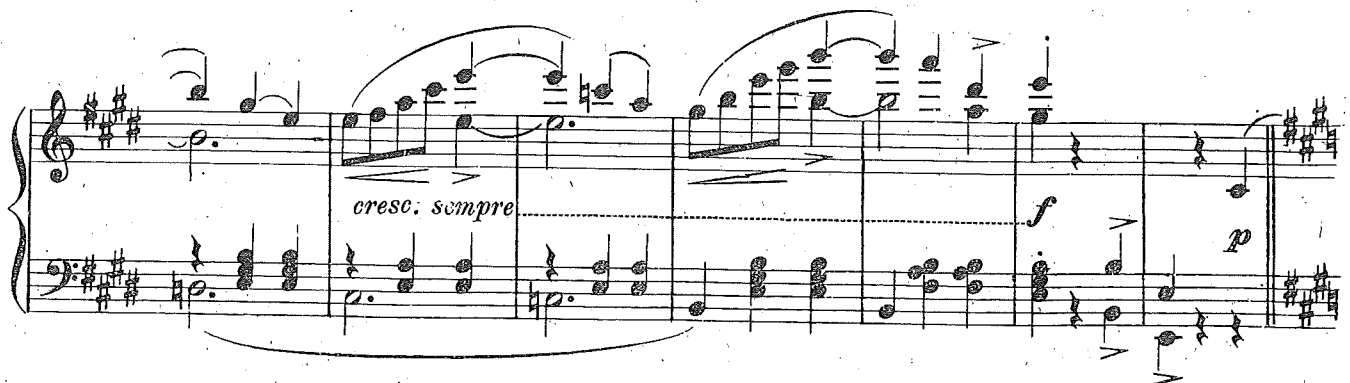
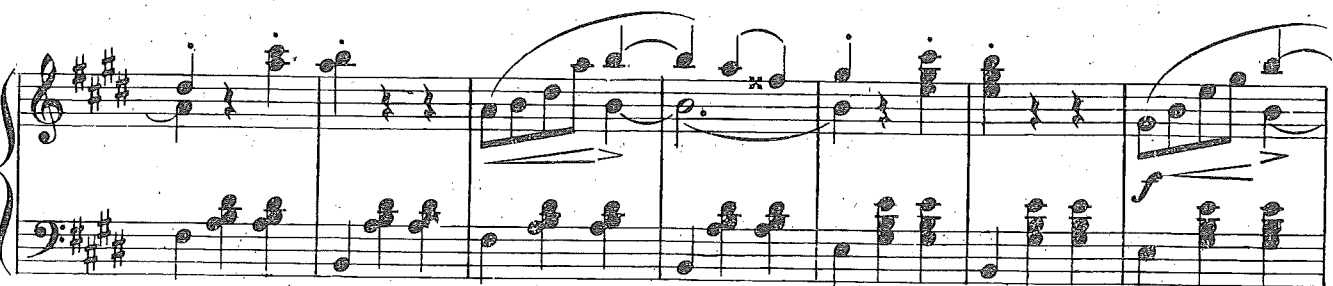
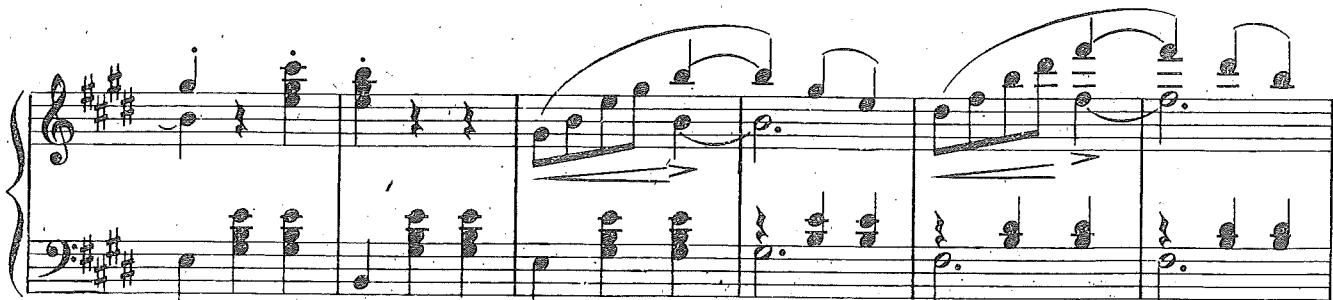
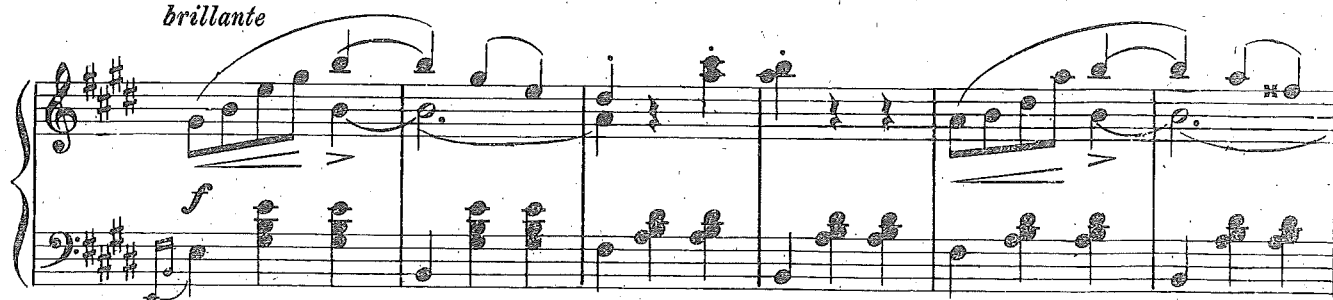
The second system of musical notation. It continues the introduction with similar chordal textures. The right hand has a series of chords, and the left hand has longer notes. The tempo remains 'Andante'.

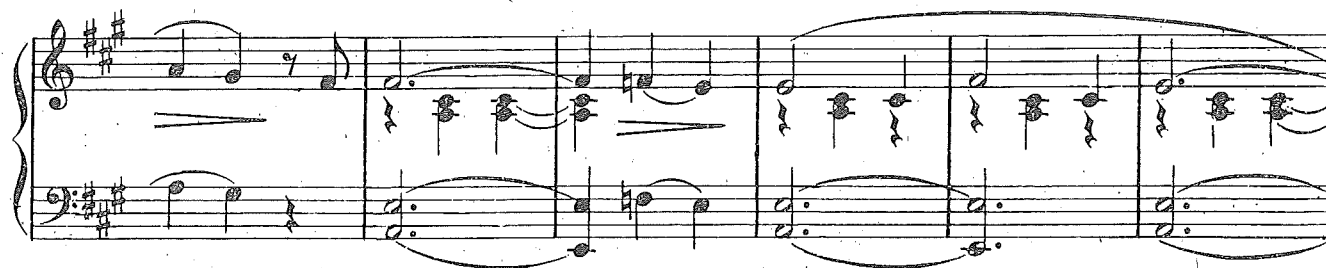
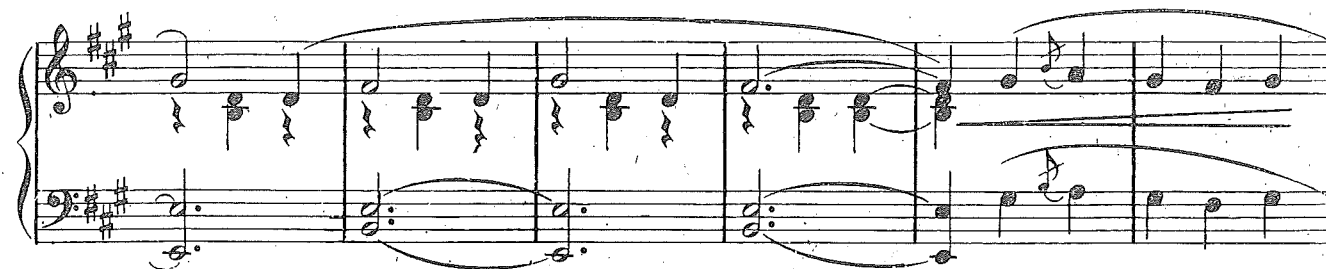
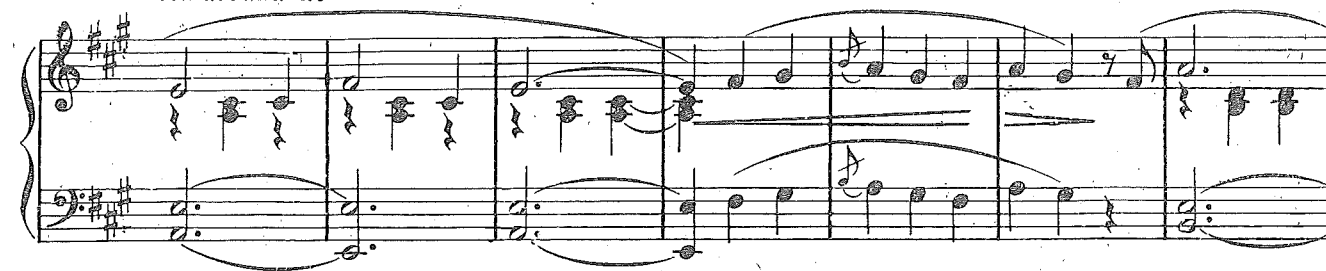
The third system of musical notation. It continues the introduction. The right hand has a series of chords, and the left hand has longer notes. The tempo remains 'Andante'.

Mouvement de Valse lente.  
*con abbandono.*

VALSE

The musical score is written for piano and is in 3/4 time with a key signature of two sharps (D major). It consists of five systems of music. The first system begins with a piano (*p*) dynamic marking. The second system continues the melodic and harmonic development. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system features a triplet of eighth notes. The fifth system concludes with a first ending (marked '1.') and a second ending (marked '2.'). The overall tempo and mood are indicated by the title 'Mouvement de Valse lente. con abbandono.' and the word 'VALSE'.

*brillante*

*con abbandono**Fine.*

*con grazia*

*mf p mf p mf p f*

*p mf p mf*

1. 2.

*mf f ben staccato*

*dolcissimo*

*pp*

*mf*

*f stacc.*

*p cresc.*

*f mf p mf p mf*

*p mf*

*p mf f*

*p mf*

*D.C. alla Iª Parte.*

# Valse d'Amour

Violino 1º

F. Paul Frontini

*Andante.*

INTRODNE

1. 2. 3. 4. 5. 6.

7. 8. 9. 10.

*pp* *mf* *p* *rall.*

*Movimento di Valse lento*

VALSE.

*p con abbandono*

*Brillante*

*f* *mf*

*p* *p*

1. 2.

*f* *un poco lento*

*f* *rall.* *f*

*tempo*

*cresc.* *f*

*p* *p con abbandono*



Violino 1º

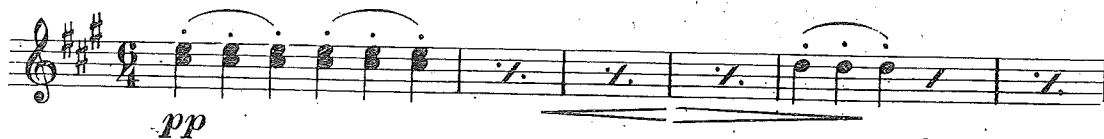
3

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in G major (one sharp) and 2/4 time. It consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The score includes various dynamic markings such as *mf*, *p*, *f*, and *pp*, as well as articulation marks like accents and slurs. The piece concludes with a "FINE." marking. The tempo/style marking "Con grazia" is present above the 10th staff. The score is a reproduction of a handwritten manuscript, showing some ink bleed-through and slight variations in line quality.

*D. C. alla I.<sup>a</sup> Parte.*

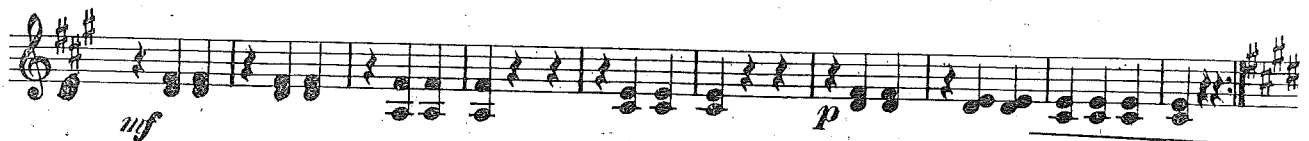
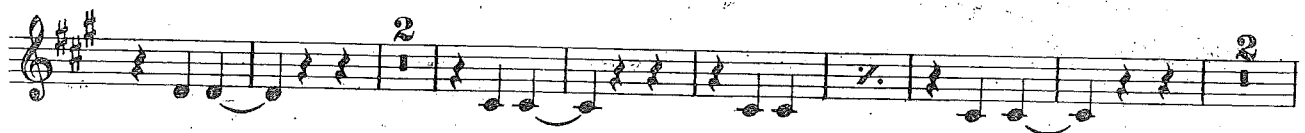
F. Paul Frontini

*INTROD<sup>ne</sup>.*

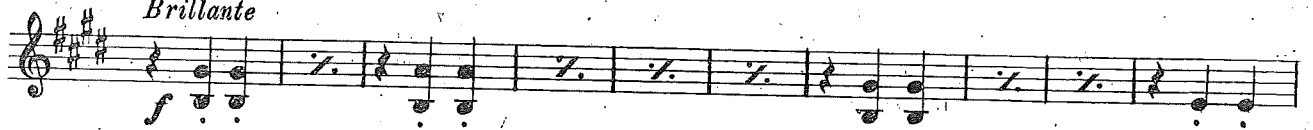


*Movimento di Valse lento.*

VALSÈ.



*Brillante*



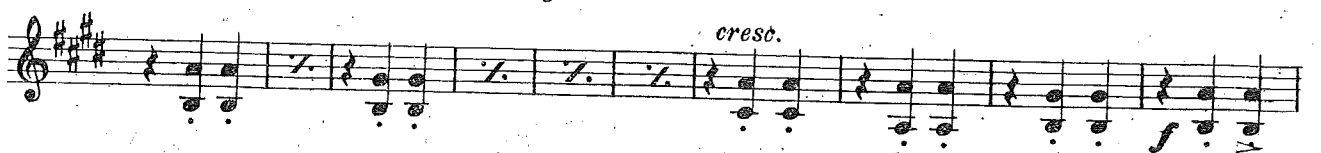
*rall.*

*un poco lente*

*tempo*



*cresc.*



Violino 2º

5

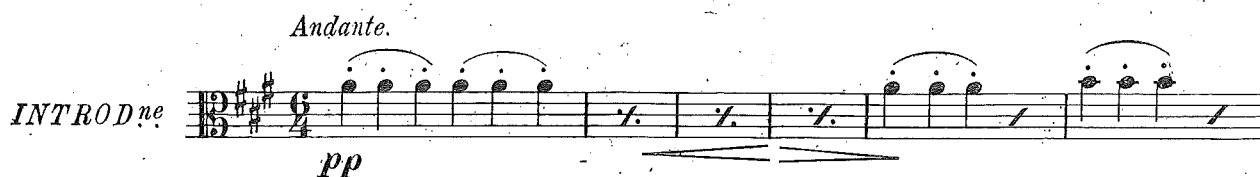
Violino 2º musical score, page 5. The score consists of ten staves of music in G major (one sharp). The first staff has a '2' above it. The second staff ends with 'FINE.' and has dynamics *mf* and *p*. The third staff is marked 'Con grazia' and has dynamics *p* and *f*. The fourth staff has dynamics *p* and *f*. The fifth staff is marked 'ben staccato' and has a *f* dynamic. The sixth staff has dynamics *pp* and *mf*. The seventh staff has a *f* dynamic. The eighth staff has dynamics *pp*, 'cresc.', *mf*, and *f*. The ninth staff has dynamics *p* and *f*. The tenth staff has dynamics *p* and *f*.

# Valse d'Amour

Viola.

F. Paul Frontini

*Andante.*

INTROD<sup>ne</sup>  *pp*

 *mf* *p* *rall.*

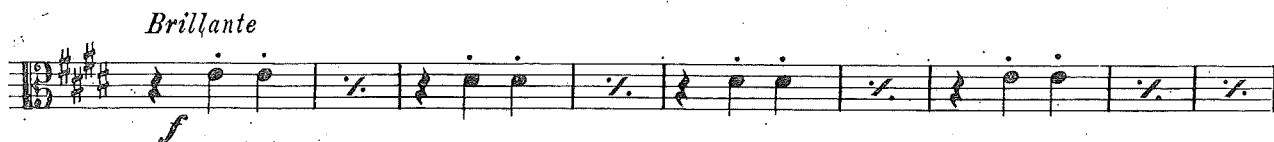
*Movimento di Valse lento.*

VALSE:  *p*

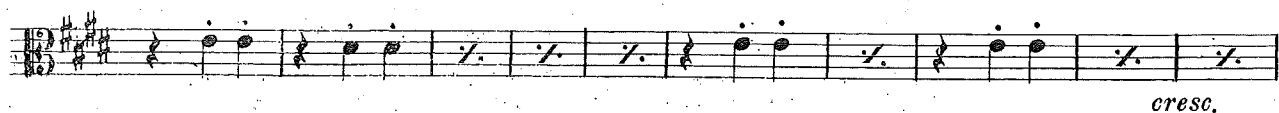


 *mf* *p*

*Brillante*

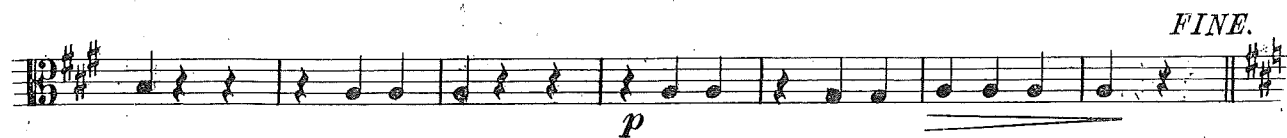
 *f*

 *rall.* *f un poco lente* *f tempo*

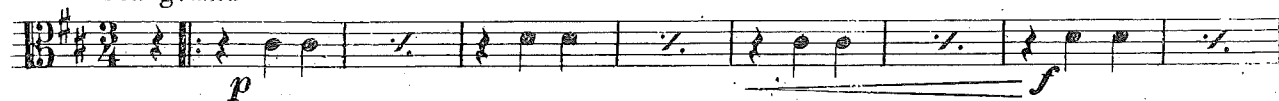
 *cresc.*

 *p*

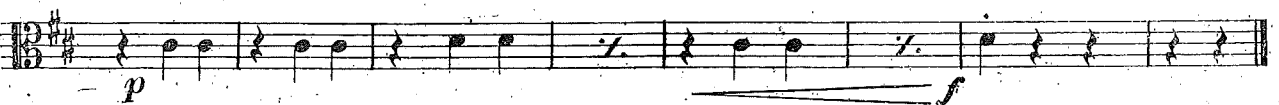
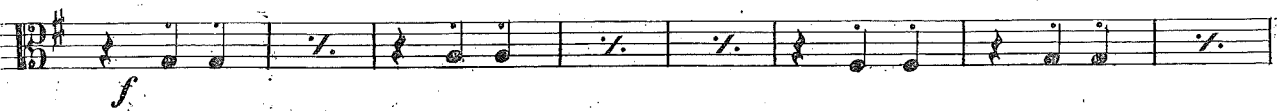
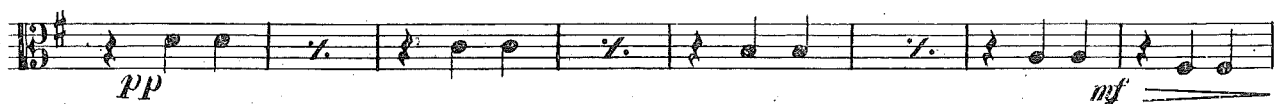
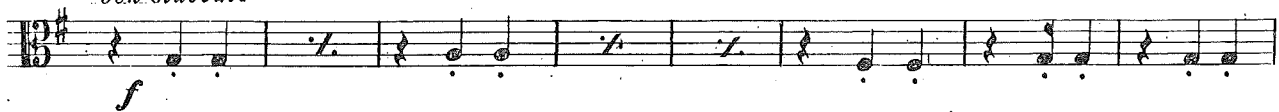
# Viola.



*Con grazia*



*ben staccato*



*D. C. alla I.<sup>a</sup> Parte.*

# VALSE D'AMOUR

Violoncello.

F. Paul Frontini.

*Andante.*

**INTRODNE** *sottovoce ed espress.*

*Movimento di Valse: lento.*

**VALSE.** *p con abbandono*

*Brillante*

*rall.* *f un poco lente* *tempo*

*cresc.* *f* *f PIZZ.* *con* *p ARCO*

# Violoncello.

3

*abbandono*



*FINE.*

*Con grazia*



*f D. C. alla 1<sup>a</sup> Parte.*

# VALSE D'AMOUR

**Contrabasso.**

F. Paul Frontini

*Andante.*

*Movimento di Valse lento.*

*VALSE.*

## INTROD<sup>ne</sup>

10

*Brillante.*

*rall.*

*tempo*

*un poco lente*

*cresc.*

PIZZ.

*P* ARCO

*FINE.*

*Con grazia*

*ben staccato*

*D. C. alla I<sup>a</sup> Parte.*



# VALSE D'AMOUR

Clarinetto in La.

F. Paul Frontini

*Andante.*

INTROD<sup>ne</sup>

*mf*

*Movimento di Valse lento.*

VALE.

*p con abbandono*

*mf*

*p*

*Brillante.*

*f*

*f*

*tempo*

*f*

*cresc.*

*f*

*p*

*con*

# Clarinetto in La.

8

*abbandonno*

*mf*

*FINE.*

*Con grazia*

*mf p mf p mf p*

*1. 2. ben staccato*

*pp p*

*dolcissimo*

*mf f*

*p*

*cresc.*

*mf p mf p mf p f*

*p mf p mf p f*

D. C. alla I<sup>a</sup> Parte.

# VALE D'AMOUR

Flauto.

F. Paul Frontini

*Andante.* *Molto di Valse lento.* *Brillante*  
INTROD<sup>ne</sup> VALSE. 12 64 2 2

*rall.* *f un poco lente*

*tempo* 2 2 2 2

*cresc.* *f* 31 *FINE.*

*Con grazia* *p* *p* *p* *f*

*f ben staccato*

*mf* *f* 6 *p*

*p* *p* *f*

*p* *p* *f*

# VALSE D'AMOUR

Tromba in Mi.

F. Paul Frontini

*Andante.*

INTROD<sup>ne</sup>

*Molto di Valse lento.*

VALSE.

*Brillante.*

*rall.* *un poco lente tempo*

*cresc.*

*Con grazia*

*ben staccato*

*FINE*

# VALE D'AMOUR

Trombone.

F. Paul Frontini

*Andante.*

INTROD<sup>ne</sup> *mf*

*Movimento di Valse lento.*

VALSE. *p*

*Brillante.* *mf*

*f*

*rall.* *f un poco lente* *tempo*

*cresc.*

*p*

*1*

*FINE.*

*Con grazia* *4* *p* *f* *p* *f*

*f* *mf* *f*

*p* *mf*

*4* *p* *f* *p*

# VALE D'AMOUR

Corno 1<sup>o</sup> e 2<sup>o</sup> in Mi.

F. Paul Frontini

*Andante.*

**INTROD.<sup>ne</sup>**

*sottovoce ed espress.*

*Movimento di Valse lento*

**VALE.**

*p*

*mf*

*Brillante*

*f*

*p*

*rall.*

*f un poco lente*

*f tempo*

*p*

*cresc.*

*p*

Corno 1<sup>o</sup> e 2<sup>o</sup> in Mi.

The musical score consists of ten staves of music for Horn 1 and 2 in E. The notation includes various dynamics and articulations:

- Staff 1: *mf*
- Staff 2: *p*, *FINE.*
- Staff 3: *Con grazia*, *p*, *f*, *p*
- Staff 4: *f*, *stacc.*, *f*
- Staff 5: *pp*
- Staff 6: *mf*, *f*
- Staff 7: *p*, *mf*, *f*
- Staff 8: *p*, *f*
- Staff 9: *p*, *f*

D. C. alla I<sup>a</sup> Parte.

# VALSE D'AMOUR

Batteria.

F. Paul Frontini

*Andante.* *Movimento di Valse lento*  
*VALSE.* *TAMBURO*  
*INTROD. ne* 12 24 *p* 4  
G. CASSA

*Brillante.*

*rall.* *un poco lento* *tempo*

1 24

*p* *Con grazia* *FINE.* 3 6 *mf* 6

*mf* 7

6

*f* 6 *mf* 6 *mf*



# Collezione FORLIVESI

## Repertorio per ORCHESTRA con Pianoforte conduttore

Ciascun pezzo netti fr. 4.— (aumento compreso)

- 7650 Ancarani G. *Je pense à toi...* Valse lente  
 10931 Aul P. *...e addio* Fox-trot  
 10525 Barbirolli A. *...e tu mi fai morir!* Valse lente  
 10659 — *Quanto mi fai soffrire...*  
 Valzer amorosamente triste  
 10839 — *Jalousie!!* Valse-intermezzo  
 (Hésitation)  
 9979 Barsanti S. *Tutti al nettuno* Pas de quatre  
 9906 Bellenghi G. *La Polka dei Marmocchi*  
 11121 Bertelli C. *Fra le fronde* Valzer  
 11123 — *Fior di neve* Valzer  
 11125 — *Mimosa* Valzer  
 11127 — *Sulle coste dalmate* Valzer  
 11129 — *Acqua passata* Valzer  
 11131 — *Sorrisi di primavera* Valzer  
 11133 — *Ore felici* Valzer  
 11135 — *L'ora del sogno* Valzer  
 11137 — *Azurea* Mazurka  
 11139 — *Garofani rossi* Mazurka  
 11141 — *Fiume* Marcia  
 11143 — *Kri-Kri* Marcia  
 11145 — *Attenti!* Marcia  
 11147 — *Florette* Marcia  
 11149 — *Civillino* Marcia  
 11151 — *Salve* Marcia  
 11153 — *Lolette* Marcia  
 11155 — *Marcella* Marcia  
 11157 — *Ritorno dal fronte* Marcia  
 11159 — *Dépechez vous* Galop  
 11161 — *High-life* One-step  
 11163 — *Marchons vite* Two-step  
 11165 — *Jolie Bébé* Intermezzo  
 11167 — *Un peu de joie* Intermezzo  
 11169 — *Eco d'amore* Intermezzo  
 11171 — *Porte bonheur* Intermezzo  
 11173 — *S'il vous plaît...*  
 Intermezzo Gavotta  
 11175 — *L'ultimo* Fox-trot  
 10509 Bertini E. *Ma l'amor mio non muore...*  
 Valzer  
 10975 — *Le valet chic* Shimmy Fox-trot  
 11092 — *a lei che non mi sente* Hésitation  
 9895 Billi A. *Valse des Lilas*  
 9324 Billi V. *Pattuglia giapponese* Fox-trot  
 9773 — *Chérie* Valse lente  
 9782 — *Valse passionelle*  
 9830 — *La fin de l'amour!* Valse tzigane  
 9907 — *Un saluto a Mascagni*  
 Marcia popolare  
 10947 Borgioli D. *Cheerry oh!* Fox-trot  
 10945 Bracco C. A. *Serenata*  
 (Souvenirs d'un concert)  
 10501 Brogi R. *Mattinata*  
 10656 — *Implorando* Valzer lento  
 10928 — *Cu-Cu!* Fox-trot  
 10992 Cececoni G. *Odalisca* Oriental Tango  
 11009 — *La nuova Italia* Inno-Marcia  
 10951 Comandoli-Villamaina A. *Mestizia arcana*  
 Valse-Hésitation  
 11040 — *Risa di maschere* Fox-trot  
 11075 — *Riso di sole* (Post nubile phoebus)  
 9926 Cuccaro V. *Rataplan!* Marcia Militare  
 10930 De Luca M. *Smiles and Kisses* Fox-trot  
 10897 Erlas P. *Le premier lango*  
 9927 Fabbri T. *Genève* Marche  
 11097 Fagiolani L. *Rosita* (Gitana)  
 Gipsy-Shimmy-Fox or blues

- 10507 Franceschi U. *La vie et l'amour* Valse lente  
 10522 — *One step des Géants*  
 10739 — *Odette* Valse lente  
 10828 — *The dandy nigger* One-step  
 10955 — *Jazz band*  
 10957 — *One step des viveurs*  
 11002 — *Fatmà* Fox-trot  
 11005 — *Nevica* Fox-trot  
 10401 Frassinetti A. *L'espagnolette*  
 9841 Frontini F. P. *Valse d'aliour*  
 9843 — *Valse idéal*  
 10014 — *Valse voluptueux*  
 10405 — *Ivresse* Valse lente  
 10909 — *2.me barcarolle*  
 10988 Ginami C. *Alalà* Fox-trot  
 11058 — *L'ignota* Fox-trot  
 10276 Gomes O. *Jolanda 5ª* Gavotta  
 10281 — *Matelda* Valse lente  
 10398 — *Asta Nielsen* Valse lente  
 10461 — *Asta Marche*  
 10890 Great F. *I love my mamma, but...* Fox-trot  
 10985 Kreutzler M. *Lanterna giapponese* Fox-trot  
 10448 Henginel A. *La vera furlana*  
 9931 Lena E. *Lieto convegno* Marcia Two-Step  
 10153 Magnelli A. G. *Fiorenza* Two-Step  
 10157 — *Amori* Two-Step  
 10998 Meoni G. *Bubbot's trot*  
 11000 — *Nell'Oasi* Fox-trot  
 11054 — *Sotto gli abeti* Hésitation  
 9934 Musso L. *Elegia*  
 10225 Pennini G. *Verso l'amore* Valzer lento  
 10503 — *Napoli* Marcia-inno  
 11080 Petralia-Carducci T. *Dancing fool* Fox-trot  
 9814 Pirani G. B. *Altalena* Canzonetta popolare  
 10162 Poggiali G. *Pève d'amour* Valse.  
 10169 — *Passion!* Valse  
 9991 Pollini G. B. *La marcia dei burattini*  
 10092 — *Écho d'amour* Valse  
 9913 Ricci E. *Esulta Italia!* Marcia Militare  
 9681 Rizzola L. *Marche des petits soldats de plomb*  
 10826 Rizzotti Picciolli P. *Prairie* Valse lente  
 11089 Romani C. *Addio primavera* Fox-trot  
 10837 Rosi H. *Extase* Mélodie  
 (Quatuor a corde avec Piano)  
 10325 Spalletti A. *Jeunesse* Two-Step  
 10327 — *Fior di Libia* Valse  
 10395 — *Valse Parisienne*  
 10416 — *Je t'aime ainsi* Valse lente  
 10427 — *Garofano verde* One step  
 10733 — *Tally-hi-ho* Rag-time  
 10754 — *Valse sombre*  
 9942 Tarditi G. *Sorriso d'amore* Mazurka  
 10012 Vagnetti A. *Sogni celesti* Valse lente  
 11095 Volpi U. *Voluttà campestri* Canzone Fox-trot

### Inni e canti patriottici

- 10577 Agnoletti F. *Trento e Trieste!* Inno popolare  
 10321 Billi V. *Marcia dei Bersaglieri*  
 Composta sopra i motivi della Fanfara  
 10583 Brogi R. *Inno dei redenti*  
 10949 De l'Isle R. *La Marsigliese* - Inno Francese  
 10571 Gabetti G. *Marcia Reale Italiana*  
 10345 Melilli G. *Inno Goliardico*  
 10572 Novaro M. *Inno di Mameli*  
 10574 N. N. *Inno di Oberdan e*  
*Sulle balze del Trentino* 2 Inni  
 10573 Olivieri A. *Inno di Garibaldi*

# VALSE IDÉAL

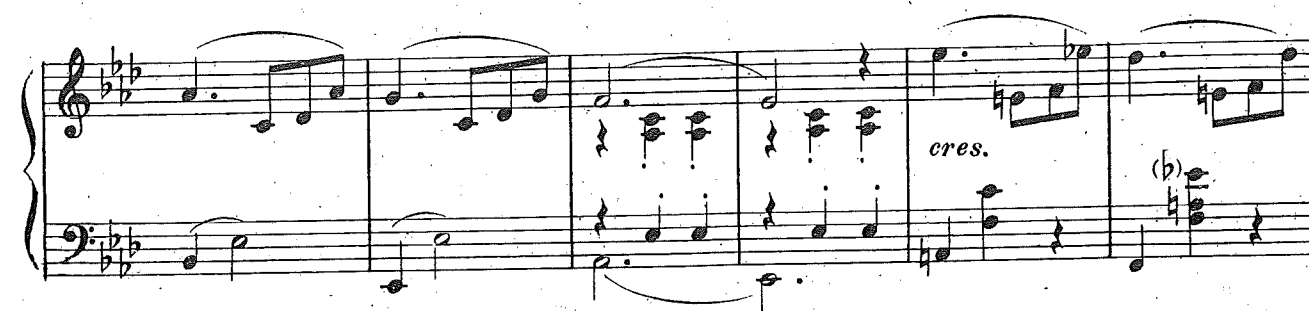
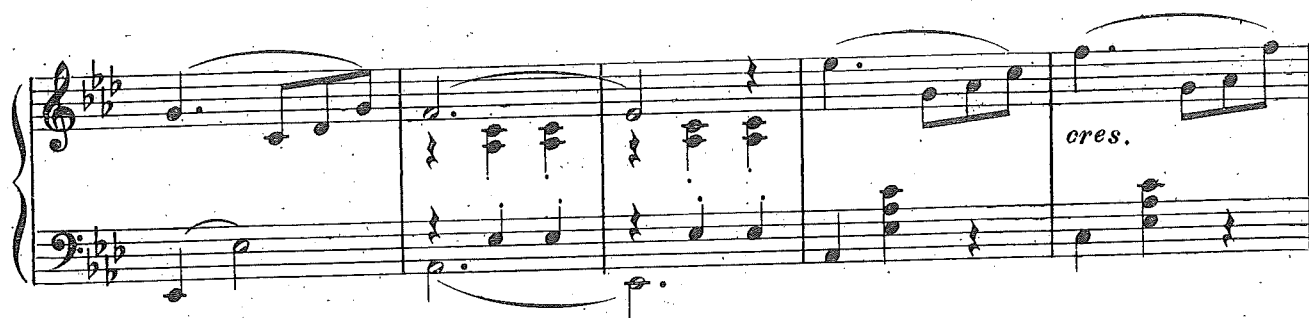
F. PAUL FRONTINI.

Mouvement de Valse lente

*Introduction*

*VALSE*

*p voluttuoso con abbandono*



*Scherzando*

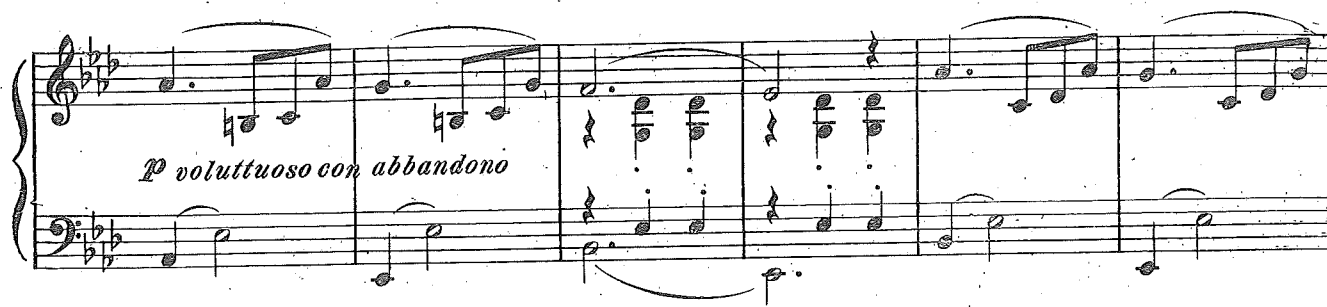
First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment of chords. The dynamic marking *mf* is placed above the first measure of the bass staff. The word *ores.* is written above the fifth measure of the treble staff.

Second system of musical notation. The treble staff continues the melody. The bass staff has a *p* dynamic marking above the second measure, followed by the word *delicato* above the third measure. A *sf* dynamic marking is placed above the fifth measure of the treble staff.

Third system of musical notation. The treble staff features a *sf* dynamic marking above the third measure. The bass staff has a *mf* dynamic marking above the fifth measure.

Fourth system of musical notation. The treble staff has a *ores.* dynamic marking above the third measure. The bass staff has a *p* dynamic marking above the fifth measure.

Fifth system of musical notation. The treble staff continues with a melody that includes a repeat sign. The bass staff has a *f* dynamic marking above the fourth measure. The system concludes with a double bar line and a key signature change to two flats.



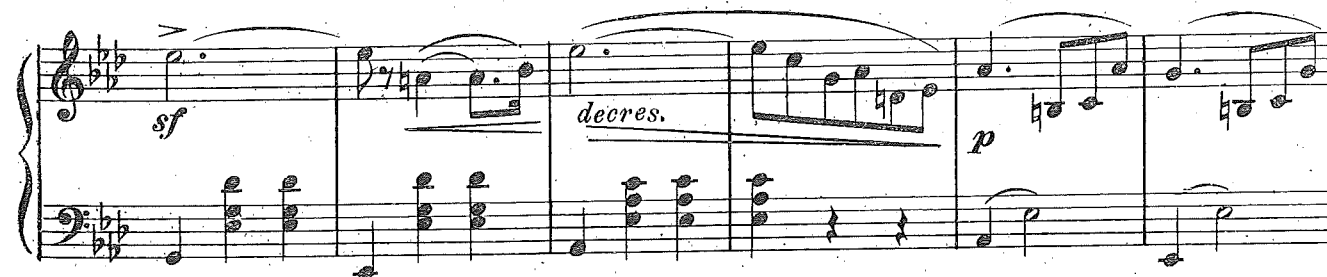
*p* *voluttuoso con abbandono*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef is marked with a piano (*p*) dynamic and the instruction *voluttuoso con abbandono*. The bass line provides harmonic support with chords and single notes.



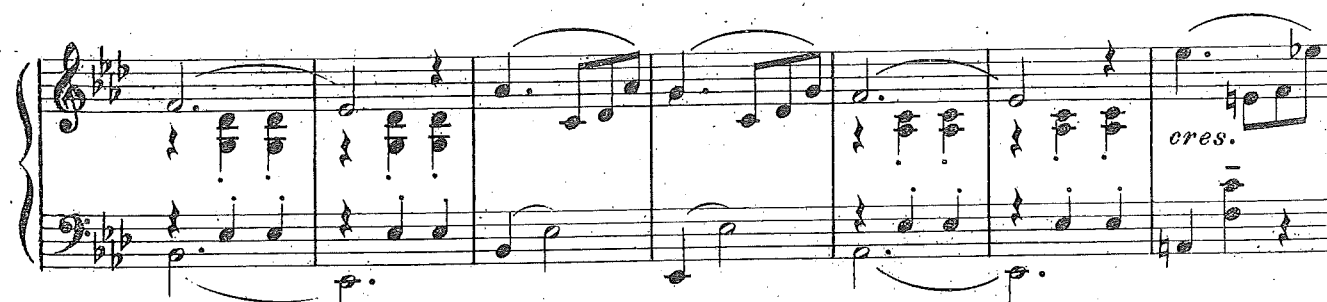
*cres.* *sf*

The second system continues the musical piece. It features a crescendo (*cres.*) leading into a fortissimo (*sf*) section. The treble clef has more active melodic lines, while the bass clef continues with harmonic accompaniment.



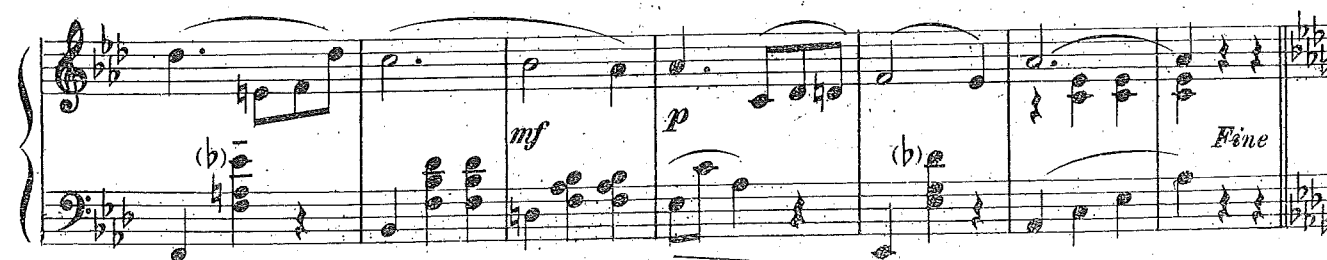
*sf* *decres.* *p*

The third system shows a fortissimo (*sf*) section followed by a decrescendo (*decres.*) and then a piano (*p*) section. The musical notation includes various note values and rests, with the treble clef often having longer note values than the bass clef.



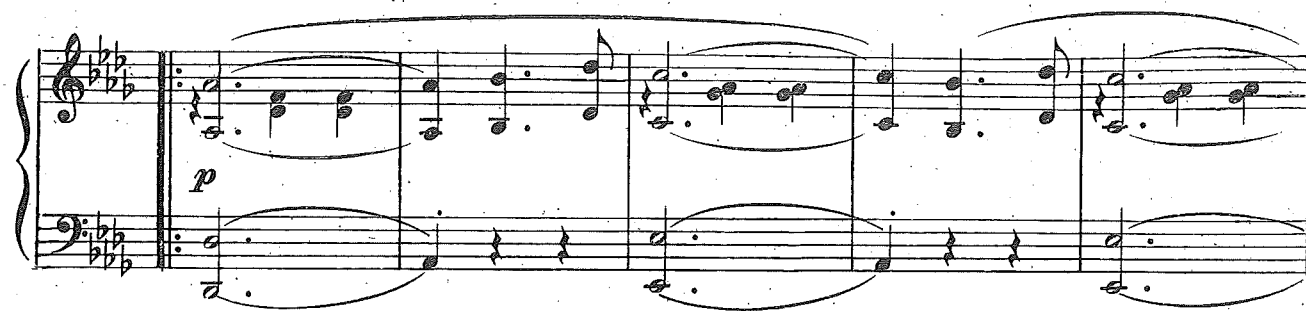
*cres.*

The fourth system begins with a crescendo (*cres.*) marking. The musical notation continues with a mix of eighth and sixteenth notes in the treble, and more sustained chords and notes in the bass.



*mf* *p* *(b)* *Fine*

The fifth and final system on the page includes dynamics of mezzo-forte (*mf*) and piano (*p*). It features a section marked with a flat symbol *(b)* in the bass clef. The system concludes with the word *Fine* and a double bar line. The key signature changes to two flats (B-flat, E-flat) at the end of the system.

*carezzevole cantando.*



First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The melody in the treble staff features eighth and sixteenth notes with slurs. The bass staff provides harmonic support with chords and single notes. A *cres.* (crescendo) marking is present above the bass staff in the second measure.



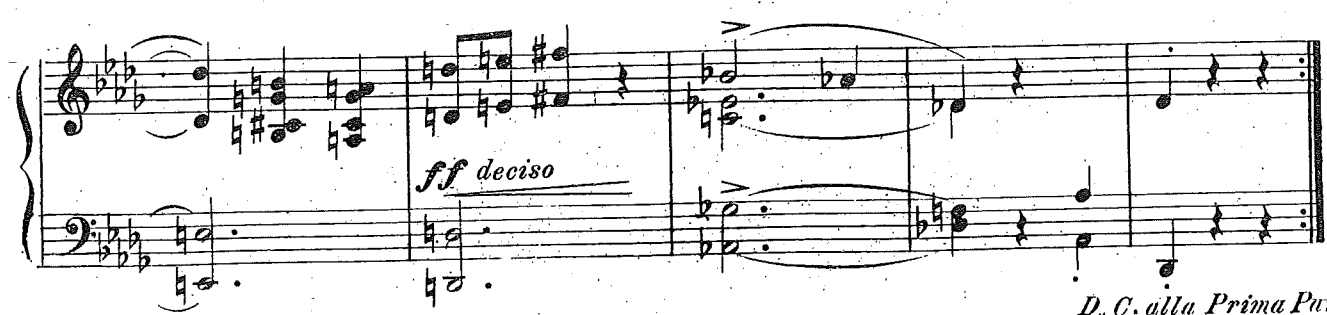
Second system of musical notation. Treble and bass staves. The melody continues with slurs and accents. A *f* (forte) dynamic marking is present above the bass staff in the fourth measure. The system concludes with a double bar line and a repeat sign. The final measure is marked *f* and *ben legato ed*.



Third system of musical notation. Treble and bass staves. The melody is marked *energico* (energetic) in the first measure. A *cres.* (crescendo) marking is present above the bass staff in the third measure, followed by a *sf* (sforzando) marking in the fourth measure.



Fourth system of musical notation. Treble and bass staves. The melody continues with slurs. A *cres.* (crescendo) marking is present above the bass staff in the fourth measure.



Fifth system of musical notation. Treble and bass staves. The melody features a *ff deciso* (fortissimo, decisive) marking in the second measure. The system concludes with a double bar line.

# VALSE IDÉAL.

VIOLINO 1º

F. Paolo Frontini.

*Mouvement de Valse Lente*

**INTROD.<sup>ne</sup>**

*mf* *p* *p*

**VALSE LENTO**

*f sf mosso* *dim.* *p* *p* *voluttuoso con abbandono* *cres.*

*più mosso* *sf* *sf* *sf* *dim.*

*lento* *p*

*più mosso* *cres.* *mf* *p*

*Scherzando* *mf* *cres.*

*p* *delicato*

*sf*

*cres.*

Prop. di A. Forlivesi e C. - Firenze



VIOLINO 1°

3

*p*  
*Lento*  
*f*  
*cres.*  
*sf più mosso*  
*sf*  
*lento*  
*ff decres. dim.*  
*p*  
*più mosso*  
*cres.*  
*Carezzevole cantando*  
*mf*  
*p*  
*Fine.*  
*sf*  
*mf*  
*sf*  
*cres.*  
*sf*  
*cres.*  
*ben legato*  
*f*  
*sf*  
*deciso*

# VALSE IDÉAL.

VIOLINO 2°

F. Paolo Frontini.

*Mouvement de Valse lente*

INTROD.

*VALSE LENTO*

*più mosso*

*decres.*

*lento*

*più mosso*

*cres.*

*mf*

*Scherzando*

*p*

*mf*

*p*

*Lento*

*cres.*

*più mosso*

*decres.*

*lento*

*p*

*Carezzerole*

*Fine.*

*p*

*mf*

*cres.*

*f*

*ff*

*deciso*

# VALSE IDEAL.

**VIOLONCELLO**

F. Paolo Frontini.

*Mouvement de Valse lente*

**INTROL.<sup>no</sup>**

*sf* *p* *sf* *p*

**FALSE LENTO**

*f sf* *p riten.* *p voluttuoso con abbandono*

*cres.* *sf più mosso*

*sf* *deces.* *dim.* *p lento*

*più mosso.* *cres.* *mf*

*Scherzando*

*mf*

*cres.* *p*

*mf*

# VIOLONCELLO

*cres.*

*Lento*

*p*

*cres.*

*sf più mosso*

*sf*

*decres.*

*dim.*

*p lento*

*più mosso*

*cres.*

*mf*

*Fine.*

*Carezzevole cantando*

*p*

*sf*

*mf*

*cres.*

*f*

*f*

*sf*

*f*

*ff*  
D.C. alla I.<sup>a</sup> parte.

# VALSE IDÉAL.

CONTRABASSO.

F. Paolo Frontini.

*Mouvement de Valse lente.*

VALSE LENTO

INTROD:

*sf* *più mosso*  
*lento* *cres.* *più mosso*  
*p* *cres.*  
*Scherzando* *mf*  
*mf* *Lento* *f*  
*più mosso* *p* *cres.*  
*1* *lento*  
*più mosso* *mf* *Fine.*  
*Caresse de* *p*  
*mf*  
*5* *mf* *f* *f*  
*ff* *D. C. alla I.ª parte.*

# VALSE IDÉAL.

FLAUTO

F. Paolo Frontini.

*Mouvement de Valse lente*

INTROD. *p* *p* *f sf mosso*

1 8 *cres.* *sf più mosso*

*sf* *decres.* *dím.* *lento* *più mosso*

*Scherzando*

*cres.* *mf*

*cres.* *p*

*delicato* *sf* *sf*

*mf* *cres.*

*p*

# FLAUTO

3

The musical score for Flauto consists of ten staves. The first staff begins with a forte (*f*) dynamic and a *lento* tempo marking. The second staff includes *cres.*, *sf*, *più mosso*, *sf*, and *decres.* markings. The third staff features *dim.*, *lento*, *più mosso*, *cres.*, and a *Fine* marking. The fourth staff is marked *Carezzevole* and begins with a 9-measure rest. The fifth staff contains first through seventh endings, marked *mf*. The sixth staff includes *cres.*, *sf*, and *f* markings. The seventh staff is marked *f* and *ben legato*, with a *sf* marking later. The eighth staff includes a *cres.* marking. The ninth staff is marked *deciso* and *ff*. The tenth staff concludes the piece.

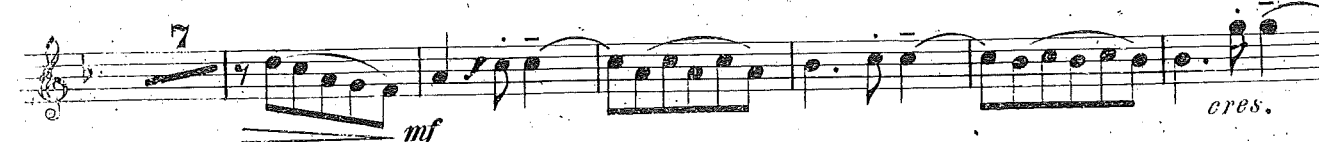
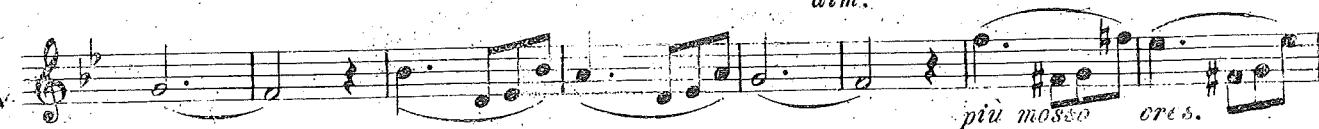
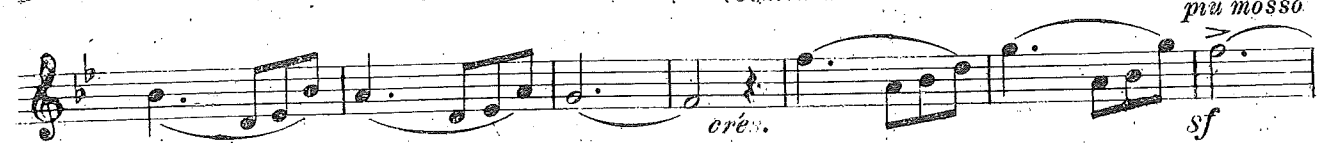
# VALSE IDÉAL.

CLARINETTO SI $\flat$

F. Paolo Frontini

*Mouvement de Valse Lente*

INTRO D.<sup>no</sup>





CLARINETTO SI $\flat$

3

*più mosso*

*cres.* *sf* *decrec.* *dim.* *p* *più mosso cres.* *Fine.*

*Carezzerole cantando*

*p* *sf* *mf* *sf* *cres.* *ben legato* *f* *sf* *diviso* *ff* *D.C. alla 1.ª parte.*

# VALSE IDÉAL.

CORNO 1.<sup>o</sup> e 2.<sup>o</sup> in Mi $\flat$

F. Paolo Frontini.

*Mouvement de Valse lente.*

*INTROD.<sup>te</sup>*

*FALSE LENTO*

*sf p sf p f sf*

*più mosso p decres. lento p*

*più mosso p*

*Scherzando*

*mf cres. p*

*cres. mf*

*Lento*

*f p più mosso p*

*cres. p*

*lento p*

*cres. più mosso*

*Carezzevole.*

*mf Fine. p*

*mf*

*cres.*

*f*

*ff*

*D.C. alla I.<sup>a</sup> Parte.*

# VALSE IDEAL.

TROMBA Sib

F. Paolo Frontini.

*Mouvement de Valse lente.*

VALSE LENTO.

*più mosso*

INTROD.<sup>ne</sup> 8 *sf* 2 10 *sf* *sf*

*sf* *lento* 10 *più mosso* 3

*Scherzando* *mf* *cres.* 8

*cres.*

*f* *Lento* 10 *più mosso* *sf*

*sf* *lento* 10 *più mosso* 3 *Fine*

*Carezzevole* 11 *dolce* *p* *mf*

*cresc.* 4

*f* *f*

*sf*

*decisa* *ff* *D.C. alla 1<sup>a</sup> parte.*

# VALSE IDÉAL.

TROMBONE

F. Paolo Frontini.

*Mouvement de Valse lente* / **VALSE LENTO**

INTRO D<sup>ma</sup>

*f sf* *p*

*cres.* *più mosso*

*lento* *più mosso*

*p* *cres.*

*Scherzando*

*mf* *mf*

*p*

*mf*

*Lento*

*f* *p*

*cres.* *più mosso* *lento*

*più mosso* *cres.* *mf* *Fine.*

*Carezzevole*

*p* *mf*

*cres.* *f* *f* *ff*

*f* *deciso* *D. C. alla I.<sup>a</sup> parte.*

# VALSE IDÉAL.

BATTERIA

F. Paolo Frontini.

*Mouvement de Valse lente*  
*Tamburo*  
*G. Cassa*

**INTROD.** *più mosso*

*Scherzando*  
*mf*

*Lento* *più mosso*

*Carezzevole*  
*Fine.*

*ff*

Prop. di A. Forlivesi e C. Firenze.

9843

*D.C. alla 1.<sup>a</sup> parte.*

# Désolation

Valse lente

par

# F. P. FRONTINI

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| * — <i>Danse russe</i>                                                                                                                                      | 2,-- | 2,50 | *MAURO E. - <i>Attractions</i> , Intermezzo - Two-step                                                  |      |      |
| * — <i>Pifferata</i>                                                                                                                                        | 1,50 | 2,-- | <i>Per sempre</i> , Intermezzo - Two-step                                                               |      |      |
| * — <i>Sérénade orientale</i>                                                                                                                               | 2,-- | 2,50 | *MIGNONE E. - <i>Danza rutena</i>                                                                       | 1,50 | 2,-- |
| *BOLOGNESI D. - <i>Profumata</i> , Intermezzo-Gavotta                                                                                                       | 1,50 | 2,-- | *MOLETTI N. - <i>Valse langoureuse</i>                                                                  | 1,50 | 2,-- |
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| BRUNETTI O. - <i>Castellamare</i> , Tarantella-Capriccio                                                                                                    | 1,50 | 2,-- | * — <i>Le Menuet de la Grand' Mère</i>                                                                  | 1,20 | 1,50 |
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| *CAROSIO E. - <i>Inno a Tripoli Italiana</i>                                                                                                                | 1,20 | 1,50 | * — <i>Si tendre</i> , Gavotte                                                                          | 1,50 | 2,-- |
| *CERRI L. - <i>La trombetta del bersagliere</i> , Canzonetta                                                                                                | 1,20 | 1,50 | WACHS P. - <i>Belle de nuit</i> , Tarentelle                                                            | 1,50 | 2,-- |
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| *DE SENA G. - <i>Danse champêtre</i>                                                                                                                        |      |      | <i>Tempo di minuetto</i>                                                                                | 2,-- | 2,50 |
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| EILEMBERG R. - <i>Parfums de roses</i> , Gavotte                                                                                                            | 2,-- | 2,50 |                                                                                                         |      |      |
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| *FEDELI F. - <i>Aurora</i> , Melodia                                                                                                                        |      |      |                                                                                                         |      |      |
| *FERRARI F. - <i>Serenata</i>                                                                                                                               |      |      |                                                                                                         |      |      |
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| * — <i>Retour au village</i> , Morceau                                                                                                                      | 1,50 | 2,-- |                                                                                                         |      |      |
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| *GLAESZ A. - <i>Chant du Nord</i>                                                                                                                           |      |      |                                                                                                         |      |      |
| * — <i>Sarabande</i>                                                                                                                                        |      |      |                                                                                                         |      |      |
| *GRAZIANI-WALTER C. - <i>Serenata lombarda</i>                                                                                                              |      |      |                                                                                                         |      |      |
| * — <i>Danza orientale</i>                                                                                                                                  |      |      |                                                                                                         |      |      |
| *HUBAY J. - <i>Adieu</i>                                                                                                                                    |      |      |                                                                                                         |      |      |
| *JANUSKE G. - <i>Golden Mountains</i> , Entr'acte                                                                                                           | 1,50 | 2,-- |                                                                                                         |      |      |
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| LACK T. - <i>L'Aveu au bal</i> , Valse-Intermezzo                                                                                                           | 1,50 | 2,-- |                                                                                                         |      |      |
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| *LEONARDI A. - <i>Attacco di cavalleria</i> , Marcia caractéristique                                                                                        | 1,50 | 2,-- |                                                                                                         |      |      |
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| *LEONCAVALLO R. - <i>Canzone d'amore</i> per solo di Violino, Archi, Flauto, Clarino ad lib., Timpani, Pianoforte ed Harmonium                              | 1,50 | 2,-- |                                                                                                         |      |      |
| * — <i>Marcia Nuziale</i>                                                                                                                                   |      |      |                                                                                                         |      |      |

## TANGOS

### One et Two-steps, Rag-times, Marches, etc.

|                                                                              |      |      |
|------------------------------------------------------------------------------|------|------|
| *ANGIOLINI A. - <i>Esercito glorioso</i> , Marcia                            | 1,50 | 2,-- |
| * — <i>Universal Tango</i>                                                   | 1,50 | 2,-- |
| *BECUCCI E. - <i>Roma</i> , Marche militaire                                 | 1,50 | 2,-- |
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| * — <i>Marocco</i> , Marche                                                  | 1,50 | 2,-- |
| *CASSADÒ J. - <i>Lola</i> , Tango                                            | 1,50 | 2,-- |
| *CERRI L. - <i>Marche burlesque espagnole</i>                                |      |      |
| *DE SENA G. - <i>Le Café Concert</i> , Two-step                              | 1,50 | 2,-- |
| FECHNER A.M. - <i>Marche Gambrinus</i>                                       | 1,20 | 1,50 |
| * — <i>Marche universelle</i>                                                | 2,-- | 2,50 |
| *FRONTINI F. P. - <i>Marcia degli Ascoli</i>                                 | 1,50 | 2,-- |
| *GALIMBERTI G. - <i>Marcia degli Alpini Italiani</i>                         | 1,50 | 2,-- |
| *JONSTOY O. - <i>My little black darling</i> , Rag-time                      | 1,50 | 2,-- |
| * — <i>Passions de nuit</i> , Marche                                         | 1,50 | 2,-- |
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| * — <i>Marche Simplon</i>                                                    | 1,50 | 2,-- |
| *LEONCAVALLO R. - <i>Yankée-Marche</i>                                       | 1,50 | 2,-- |
| *MANENTE G. - <i>A Tripoli</i> , Marcia                                      | 1,50 | 2,-- |
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| *MAURO E. - <i>Marcia Aosta</i> , Two-step                                   | 1,50 | 2,-- |
| *MEISTER F. - <i>Au pôle nord</i> , Marche                                   |      |      |
| * — <i>L'épée de la victoire</i> , Marche                                    |      |      |
| * — <i>Marche du Commandant</i>                                              |      |      |
| * — <i>Toujours poursuivant son but</i> , Marche                             |      |      |
| MOELLER C. - <i>Honneurs militaires</i> , Marche                             | 1,20 | 1,50 |
| *MOLETTI N. - <i>La Furlana Italiana</i>                                     |      |      |
| * — <i>Danza antica del Friuli</i>                                           | 1,50 | 2,-- |
| * — <i>La Virtuose</i> , One-step                                            | 2,-- | 2,50 |
| * — <i>Lady of my heart</i> (Donna del mio cuore) Rag-time                   | 1,50 | 2,-- |
| *PELLOTTIERIA. - <i>La Ballarina</i> , Tango                                 | 1,50 | 2,-- |
| SCHILD T. F. - <i>Marche des tireurs</i>                                     | 1,20 | 1,50 |
| *TARTARINI G. - <i>Choucroute</i> , One-step                                 | 1,50 | 2,-- |
| * — <i>Flamme d'amor</i> , Two-step                                          | 1,20 | 1,50 |
| * — <i>Le dernier Rag-time</i>                                               | 1,50 | 2,-- |
| *WALTHER C. - <i>Fidélité à l'empereur</i> , Marche                          |      |      |

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2  
a Elle...

# DÉSOLATION

VALESE LENTE

PIANO-CONDUCTEUR

F. P. FRONTINI

Introduction

Tempo di Valse lente

poco mosso

Musical notation for the Introduction section. It features a piano (p) dynamic, a crescendo (cres.), and a forte (f) dynamic. The tempo is marked 'Tempo di Valse lente' and 'poco mosso'. The key signature is one flat (B-flat) and the time signature is 3/4.

tempo

rall. molto

Valse lente

con tristezza

Musical notation for the first system of the Valse lente section. It features a piano (p) dynamic, a mezzo-forte (mf) dynamic, and a forte (f) dynamic. The tempo is marked 'tempo' and 'rall. molto'. The key signature is one flat (B-flat) and the time signature is 3/4.

Musical notation for the second system of the Valse lente section. It features a mezzo-forte (mf) dynamic, a forte (f) dynamic, and a piano (p) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4.

Musical notation for the third system of the Valse lente section. It features a crescendo (cres.), a piano (p) dynamic, and a mezzo-forte (mf) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4.

Musical notation for the fourth system of the Valse lente section. It features a mezzo-forte (mf) dynamic, a forte (f) dynamic, and a piano (p) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4.

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C. 12817 J.

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# PIANO-CONDUCTEUR

3

First system of musical notation for Piano-Conductor, measures 1-8. The music is in G major (one sharp) and 4/4 time. It features a piano introduction with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p subito* and *dim.*. The system concludes with a first ending (1.) and a second ending (2.) marked *pp*.

Poco mosso

Second system of musical notation for Piano-Conductor, measures 9-16. The tempo is marked *Poco mosso*. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *lamentevole*, *cres.*, and *mf*.

Third system of musical notation for Piano-Conductor, measures 17-24. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f rit. con passione* and *p*. The system concludes with a *rall.* marking.

Fourth system of musical notation for Piano-Conductor, measures 25-32. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *pp* and *cres.*.

Fifth system of musical notation for Piano-Conductor, measures 33-40. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *f rit. con passione*, and *p*. The system concludes with a *rall.* marking.

Sixth system of musical notation for Piano-Conductor, measures 41-48. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *con tristezza*.

## PIANO-CONDUCTEUR

First system of piano music for Piano-Conductor. The music is in 4/4 time and B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *f*, and *p*.

Second system of piano music for Piano-Conductor. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *cres.* and *p*.

Third system of piano music for Piano-Conductor. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *f*, and *f*.

Fourth system of piano music for Piano-Conductor. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p subito* and *dim.*

## Grandioso

## TRIO

Trio section of piano music for Piano-Conductor. The music is in 4/4 time and B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff*.

Fifth system of piano music for Piano-Conductor. The music continues with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p elegante*.

# PIANO-CONDUCTEUR

5

*rall.* tempo

*ff*

*p elegante* *riuf.*

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

D. C. senza ritornello  
al  $\Phi$  poi Coda

## CODA

Un poco mosso

*mf* *cres.* *f*

*lento* *rall. molto*

*p m. d.* *fp* *ff*

# DÉSOLATION

## VALESE LENTE

VIOLINO 1º

F. P. FRONTINI

Tempo di Valse lente

INTROD. *vuota tempo* *rall. molto*

Valse lente  
*con tristezza*

*p* *mf* *f*

*p* *cres.* *p* *mf* *f* *f*

*p subito* *dim.* *pp*

1. 2.

Poco più mosso

*lamentevole* *cres.* *mf*

*f rit. con passione* *rall.* *p*

*pp* *f*

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C. 12817 J.

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# VIOLINO 12

3

*p* *rall.*  
*con tristezza*  
*p* *mf* *f*  
*p* *cres.* *p*  
*mf* *f*  
*dim.*  
*p subito*

**TRIO**  
*ff*  
*p elegante*  
*rall.* *tempo* *ff*  
*p* *riuf.*  
*f* *mf* *p*

**CODA** *Un poco mosso*  
*vuota* *lento* *rall. molto*  
*f* *p* *ff*

D. C. senza ritornello  
 al  $\Phi$  poi Coda

# DÉSOLATION

CORNI in MI  $\flat$

VALSE LENTE

1<sup>o</sup> e 2<sup>o</sup>

F. P. FRONTINI

INTROD. *Tempo di Valse lente* *vuota* *tempo* *rall. molto* *1<sup>o</sup> solo*

*Valse lente*

*Poco più mosso*

CORNI in MI b 1° e 2°

3

*pp rall.*

*p* *f*

*p* *cres.*

*p* *f*

*p dim.* solo

Grandioso

TRIO

*ff*

*p* *p*

*rall.* *tempo*

*ff*

*p* *p* *rinf.*

*f* *mf* *p*

D. C. senza ritornello  
al  $\Phi$  poi Coda

CODA

*f* *vuota* *f* *ff* solo 1°

# DÉSOLATION

TROMBA 1<sup>a</sup>  
in SI b

VALESE LENTE

F. P. FRONTINI

Tempo di Valse lente



Valse lente



Poco più mosso



Grandioso



D. C. senza ritornello  
al  $\Phi$  poi Coda

Un poco mosso





# DÉSOLATION

CLARINETTO 1.<sup>o</sup> VALSE LENTE

in SI  $\flat$

F. P. FRONTINI

Tempo di Valse lente      poco mosso

INTR.  $p$   $cres.$   $f$  vuota

tempo  $p$   $fp$   $rall.$  Valse lente  $p$   $mf$  *con tristezza*

$f$   $p$   $cres.$   $p$

$p$   $f$

1. 2. Poco più mosso  $p$  *subito*  $dim.$   $pp$  *lamentevole*

$cres.$   $mf$   $f$  *rit.*

*con passione*  $p$   $rall.$   $pp$

$cres.$   $mf$

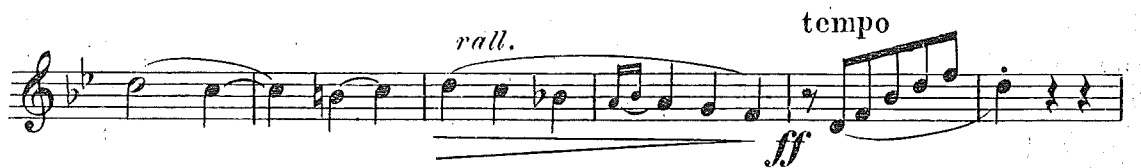
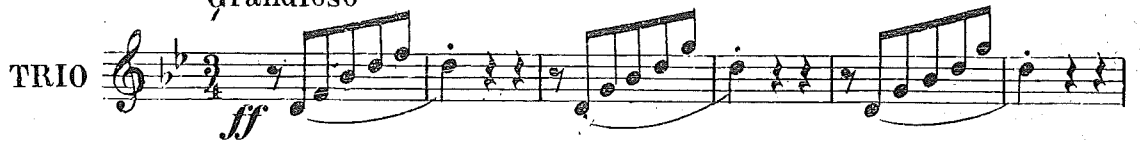
$f$  *rit.*  $p$   $rall.$

CLARINETTO 1<sup>o</sup> in SI ♭

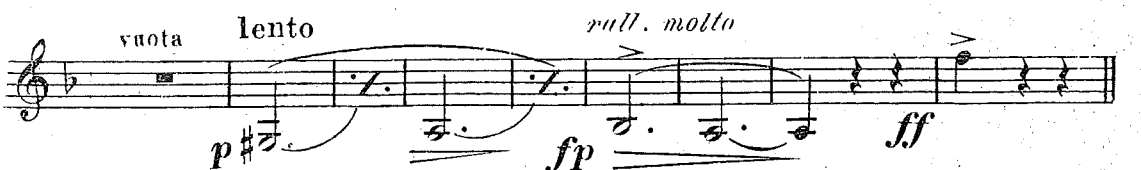
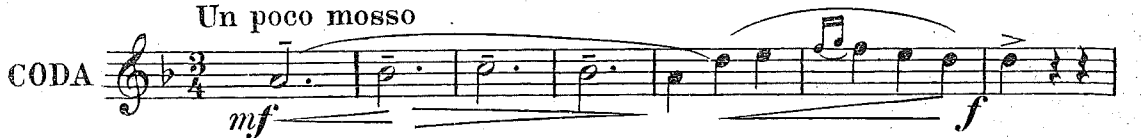
3



Grandioso

D. C. senza ritornello  
al ☉ poi Coda

Un poco mosso



# DÉSOLATION

FLAUTO 1<sup>o</sup>

VALE LENTE

F. P. FRONTINI

Tempo di Valse lente *poco mosso* *vuota* tempo

INTROD *cres.* *f*

Valse lente *mf* *f* *mf*

*f*

2. *Poco più mosso* *pp lamentevole* *cres.*

*mf* *f rit. con passione*

*pp*

*cres.* *f rit.*

*mf* *f*

*mf* *f*

TRIO

*ff*

*p*

*rall.*

*ff tempo*

I<sup>o</sup> Tempo

*f*

*mf*

*f*

*Poco più mosso*

*pp* *lumentecole*

*mf*

*f rit. con passione*

*pp*

*cres.*

*mf*

*f rit.*

Un poco mosso

CODA

*cres.*

*f*

*lento*

*ff*

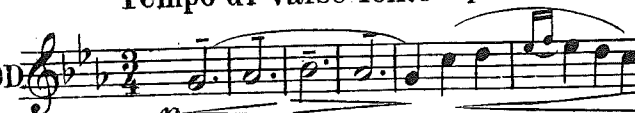
# DÉSOLATION

OBOE 1<sup>o</sup>

VALE LENTE

F. P. FRONTINI

Tempo di Valse lente poco mosso

INTROD  *p* *cres.*

vuota  *tempo*

Valse lente

 *p* *con tristezza* *mf* *f* *p*

*cres.*  *p*

 *f*

Poco più mosso

 *pp* *lamentevole* *cres.* *mf*

 *f* *rit. con passione* *p* *sentito*

 *pp* *cres.* *mf* *f* *rit.*

 *pp* *rall.*

# OBOE 1º

3



D. C. senza ritornello  
al  $\Phi$  poi Coda



# DÉSOLATION

1

CONTRABASSO

VALE LENTE

F. P. FRONTINI

Tempo di Valse lente tempo *rall. molto*

INTR. *f* *p* *vuota*

Valse lente *pp pizz.* *f arco* *p*

*cres.* *p pizz.*

*f arco* *f* *p subito*

Poco più mosso *pp pizz.*

*cres.* *mf* *f arco*

*p rall.* *pp pizz.*

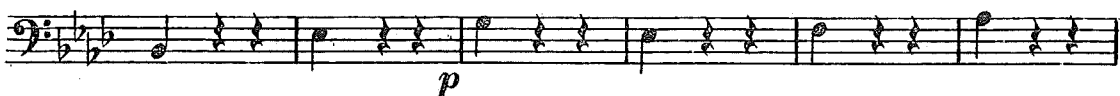
*cres.* *f arco*

*p* *p pizz.*

## CONTRABASSO



## Grandioso



## CODA

Un poco mosso

lento

D. C. senza ritornello  
al  $\Phi$  poi Coda



# DÉSOLATION

VIOLONCELLO

VALE LENTE

F. P. FRONTINI

Tempo di Valse lente

INTROD. *p* *cres.* *f* *poco mosso* *vuota*

*tempo* *p* *rall. molto* *Valse lente* *p* *con tristezza*

*mf* *f* *p*

*cres.* *p* *p*

*mf* *f*

*p subito*

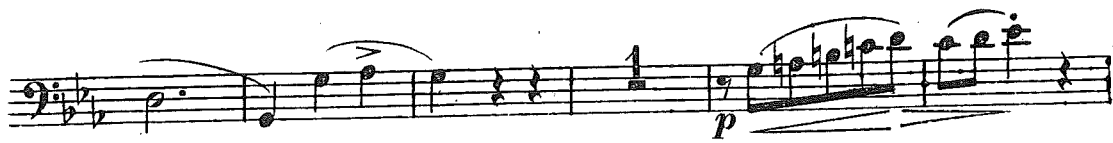
*Poco più mosso*

*p* *mf*

*f* *p* *rit. con passione*

# VIOLONCELLO

3



D. C. la 1<sup>a</sup> parte senza  
ritornello poi Trio

Grandioso



D. C. senza ritornello  
al Φ poi Coda

Un poco mosso



DÉSOLATION  
 VALSE LENTE

F. P. FRONTINI

Tempo di Valse lente

poco mosso

vuota

INTR.

Valse lente

Poco più mosso

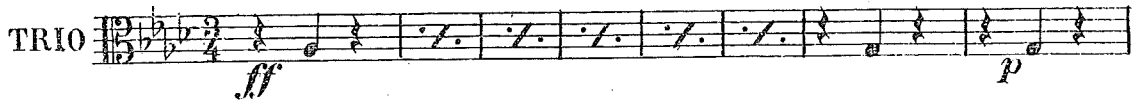
First system of the musical score. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 12/8. The music begins with a series of eighth notes, followed by a quarter rest, then a quarter note, and continues with a sequence of eighth and quarter notes. A dynamic marking of *p* (piano) is placed below the staff. The system ends with a double bar line.

D. C. la 1<sup>a</sup> parte senza  
ritornello poi Trio

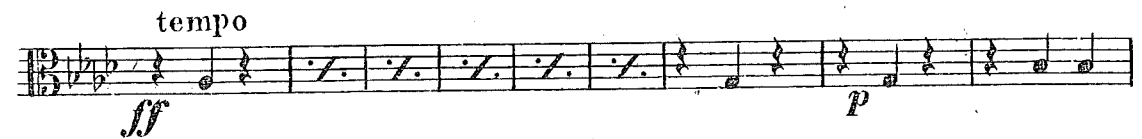
# VIOLA

3

## Grandioso

TRIO 

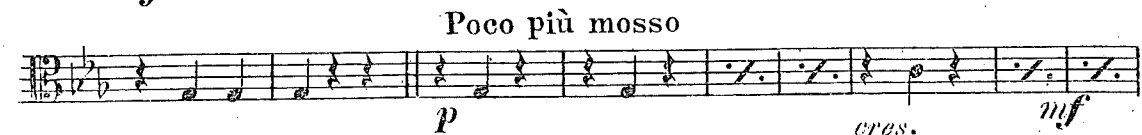


tempo 

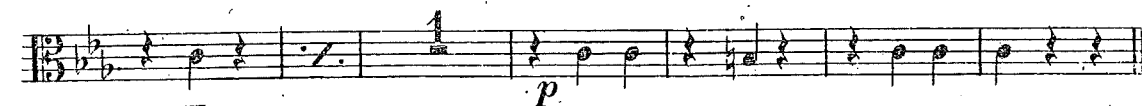


I<sup>o</sup> tempo 




Poco più mosso 





Un poco mosso 

CODA 

## DÉSOLATION

## VALE LENTE

VIOLINO 2º

Tempo di Valse lente  
poco mosso

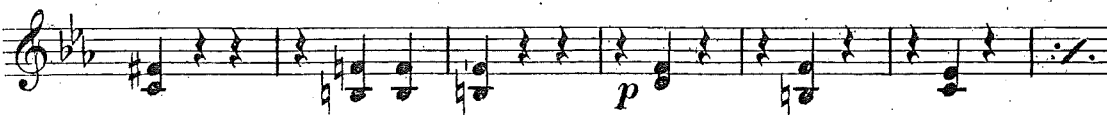
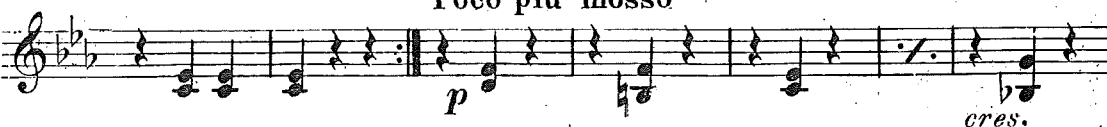
F. P. FRONTINI



Valse lente



Poco più mosso



VIOLINO 2º

3

*p* *cres.* *f* *p*

TRIO *Grandioso* *ff*

*p*

*rall.* *tempo* *ff*

*p* *rinf.*

*f* *mf* *p*

CODA

D.C. senza ritornello  
al  $\Phi$  poi Coda

*mf* *cres.* *f* *vuoto* *lento* *rall. molto* *ff*

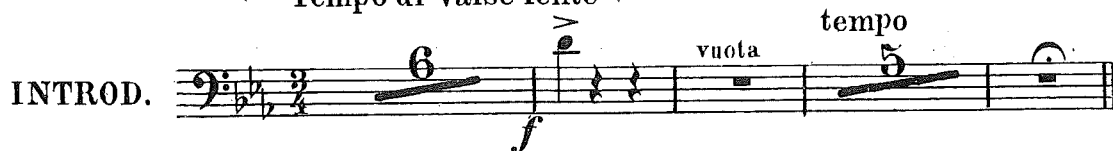
# DÉSOLATION

## VALESE LENTE

TROMBONE 1º

F. P. FRONTINI

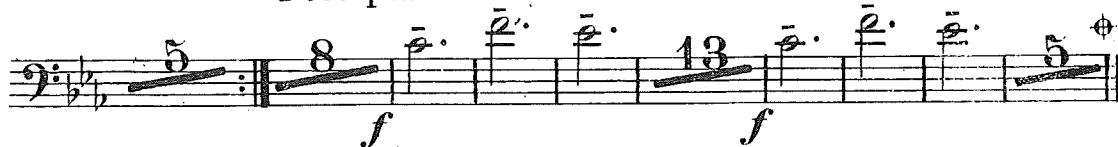
Tempo di Valse lente

INTROD. 

Valse lente

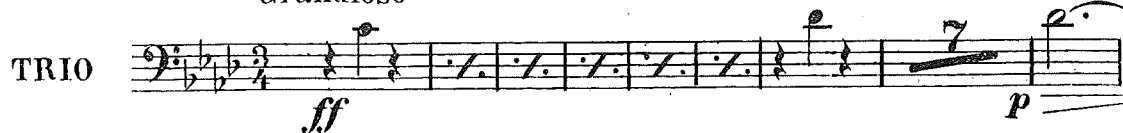


Poco più mosso:

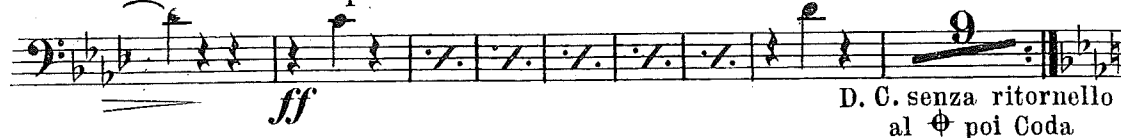




Grandioso

TRIO 

tempo



D. C. senza ritornello  
al ☼ poi Coda

Un poco mosso

CODA 

# DÉSOLATION

BATTERIA

VALE LENTE

F. P. FRONTINI

Tempo di Valse lente

6 *f* vuota tempo 5



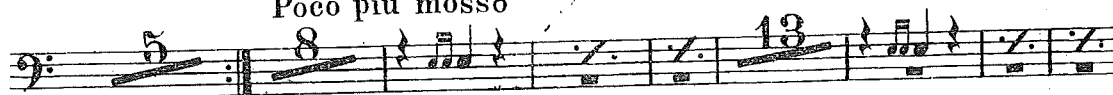
Valse lente

6 *mf*



Poco più mosso

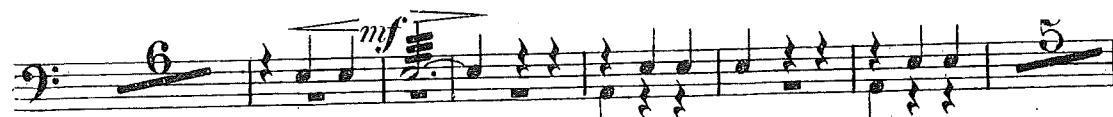
5 8 13



5 *mf* 4

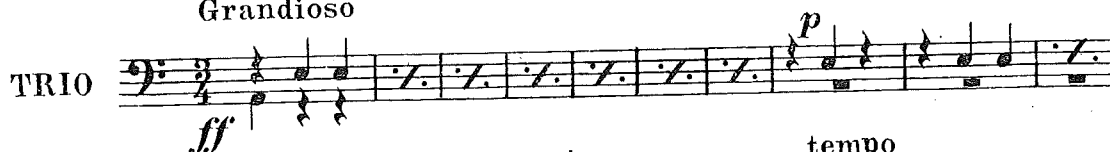


6 *mf* 5



Grandioso

TRIO *ff* *p*



*p* tempo *ff*



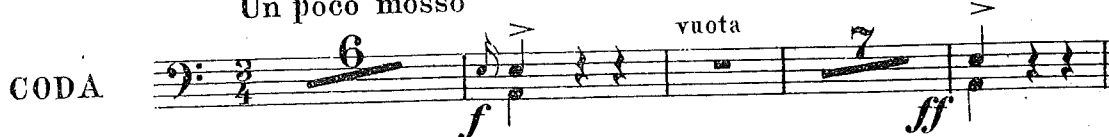
*p* *f* 4



D. C. senza ritornello  
al  $\Phi$  poi Coda

Un poco mosso

CODA 6 *f* vuota 7 *ff*





# COLLECTION

## de Morceaux modernes favoris

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avec Piano-Conducteur

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|------------------|---------------------------------------------------------------------------------------------------------------|--------|------|---------------------|------------------------------------------------------------------------------------------------|--------|------|
|                  |                                                                                                               | Mk.    | Frs. |                     |                                                                                                | Mk.    | Frs. |
| ANGIOLINI A.     | <i>Amours d'hiver</i> . Valse lente                                                                           | 2,—    | 2,50 | DELLA CANANEA B.    | <i>Carina</i> . Mazurka                                                                        | 1,50   | 2,—  |
| —                | <i>A vingt ans</i> . Polka                                                                                    | 2,—    | 2,50 | —                   | <i>Flori parlanti</i> . Valse                                                                  | 2,—    | 2,50 |
| —                | <i>Camelia</i> . Polka                                                                                        | 2,—    | 2,50 | DE SENA G.          | <i>Sorrento</i> . Il Tarentelle                                                                | 2,—    | 2,50 |
| —                | <i>Carambolage</i> . Polka                                                                                    | 2,—    | 2,50 | EILENBERG R.        | <i>Parfums de roses</i> . Gavotte                                                              | 2,50   | 3,—  |
| —                | <i>Esercito glorioso</i> . Marcia                                                                             | 2,—    | 2,50 | —                   | <i>Revûe de la garde</i> . Morceau caractéristique                                             | 2,50   | 3,—  |
| —                | <i>Eternelle passion</i> . Valse lente                                                                        | 2,—    | 2,50 | FECHNER A. M.       | <i>Marche Gambelinus</i>                                                                       | 1,50   | 2,—  |
| —                | <i>Eugenia</i> . Polka-Canzonetta                                                                             | 2,—    | 2,50 | —                   | <i>Marche universelle</i>                                                                      | 1,50   | 2,—  |
| —                | <i>Feuille de trèfle</i> . Mazurka                                                                            | 1,50   | 2,—  | —                   | <i>On dansera</i> / Polka                                                                      | 1,50   | 2,—  |
| —                | <i>Hésitation</i> . Valse lente                                                                               | 2,—    | 2,50 | —                   | <i>Sang hongrois</i> . Galop                                                                   | 1,50   | 2,—  |
| —                | <i>Papillons blancs</i> . Mazurka                                                                             | 1,50   | 2,—  | —                   | <i>Sans gêne</i> . Valse                                                                       | 2,—    | 2,50 |
| —                | <i>Polka des viveurs</i>                                                                                      | 2,—    | 2,50 | —                   | <i>Valse des castagnettes</i>                                                                  | 2,50   | 3,—  |
| —                | <i>Printemps amoureux</i> . Valse boston                                                                      | 2,—    | 2,50 | FONTANA C.          | <i>Révant... riant...</i> Valse lente                                                          | 2,50   | 3,—  |
| —                | <i>Roman d'amour</i> . Valse lente                                                                            | 2,—    | 2,50 | FRONTINI F. P.      | <i>Alme, enfant...</i> Valse                                                                   | 2,50   | 3,—  |
| —                | <i>Tendre fleur d'amour</i> . Valse lente                                                                     | 2,—    | 2,50 | —                   | <i>Bocca desiderata</i> . Mazurka                                                              | 2,—    | 2,50 |
| —                | <i>Tout légèrement</i> . Polka                                                                                | 2,—    | 2,50 | —                   | <i>Confidence amoureuse</i> . (Piano-conducteur, Quintuor à cordes, Flûte, Clarinette et Cors) | 1,50   | 2,—  |
| BARGHINI A.      | <i>Charmeuse</i> . Mazurka                                                                                    | 2,50   | 3,—  | —                   | <i>Désolation</i> . Valse lente                                                                | 2,—    | 2,50 |
| BAZZINI A.       | <i>Fin de carnaval</i> . Valse                                                                                | 1,50   | 2,—  | —                   | <i>Marche grotesque</i>                                                                        | 2,—    | 2,50 |
| —                | <i>Réverie pour Violon seul avec accompagnement d'Orchestre</i>                                               | 1,50   | 2,—  | —                   | <i>Marcia degli Ascarì</i>                                                                     | 2,50   | 3,—  |
| BECUCCI E.       | <i>Alhambra</i> . Polka                                                                                       | 2,—    | 2,50 | —                   | <i>Minuetto</i> . (soltanto per piccola orch.)                                                 | 1,50   | 2,—  |
| —                | <i>Cœur de papillon</i> . Valse                                                                               | 1,50   | 2,—  | —                   | <i>Oeillades à la dérobée</i> . Mazurka                                                        | 2,—    | 2,50 |
| —                | <i>Evlendra ce qu'il veut</i> / Polka                                                                         | 2,—    | 2,50 | —                   | <i>Retour au village</i> . Morceau caractéristique                                             | 2,—    | 2,50 |
| —                | <i>Noces d'argent</i> . Polka                                                                                 | 2,—    | 2,50 | —                   | <i>Sérénade arabe</i>                                                                          | 2,—    | 2,50 |
| —                | <i>Petit mot secret</i> . Mazurka                                                                             | 1,50   | 2,—  | —                   | <i>Tsigane</i>                                                                                 | 2,50   | 3,—  |
| —                | <i>Plus de larmes</i> . Mazurka                                                                               | 1,50   | 2,—  | —                   | <i>Ultimo sogno</i> . Intermezzo                                                               | 2,50   | 3,—  |
| —                | <i>Roma</i> . Marche militaire                                                                                | 2,—    | 2,50 | —                   | <i>Doux sourire</i> . Valse                                                                    | 1,50   | 2,—  |
| —                | <i>Serrez moi donc</i> / Polka                                                                                | 2,—    | 2,50 | —                   | <i>Fleurs tendres</i> . Mazurka                                                                | 1,50   | 2,—  |
| —                | <i>Si douce</i> / Mazurka                                                                                     | 1,50   | 2,—  | —                   | <i>Marcia degli Alpini Italiani</i>                                                            | 1,50   | 2,—  |
| BIEHL A.         | <i>Tournoyons</i> / Polka                                                                                     | 2,—    | 2,50 | —                   | <i>Ondes parfumées</i> . Valse-boston                                                          | 2,50   | 3,—  |
| —                | <i>Filles de sport</i> . Galop brillant                                                                       | 1,50   | 2,—  | —                   | <i>Valse Louis XV</i> . Boston                                                                 | 2,—    | 2,50 |
| BILLI V.         | <i>Minaudière</i> . Polka                                                                                     | 2,—    | 2,50 | GULI-CARACCIOLLO P. | <i>Je pense à toi</i> / Valse                                                                  | 2,—    | 2,50 |
| —                | <i>Amour brûlant</i> . Valse tzigane                                                                          | 1,50   | 2,—  | HUGUET-TAGELL R.    | <i>Balsers charmeurs</i> . Valse lente                                                         | 1,50   | 2,—  |
| —                | <i>Chant du ruisseau</i> . Morceau caractéristique (Piano-conducteur, Quintuor à cordes, Flûte et Clarinette) | 1,50   | 2,—  | LACK T.             | <i>L'Aveu au bal</i> . Valse-Intermezzo                                                        | 2,—    | 2,50 |
| —                | <i>L'amour revient</i> . Chanson-marche                                                                       | 2,—    | 2,50 | —                   | <i>Caprice - Tarentelle</i>                                                                    | 1,50   | 2,—  |
| —                | <i>Un peu d'amour</i> . Valse-boston                                                                          | 2,—    | 2,50 | —                   | <i>Doux message</i> . Romance sans paroles                                                     | 1,50   | 2,—  |
| —                | <i>Séduction</i> . Valse lente                                                                                | 2,—    | 2,50 | LEONARDI A.         | <i>Attacco di cavalleria</i> . Marcia                                                          | 2,—    | 2,50 |
| *BONINCONTRO G.  | <i>Te amo</i> . Tango brésilien                                                                               | 2,—    | 2,50 | —                   | <i>Enchantement d'amour</i> . Valse-bost.                                                      | 1,50   | 2,—  |
| BRUNETTI O.      | <i>Iris</i> . Valse-boston                                                                                    | 2,50   | 3,—  | —                   | <i>Entente cordiale</i> . Polka                                                                | 1,50   | 2,—  |
| —                | <i>La petite espagnole</i> . Valse                                                                            | 2,—    | 2,50 | —                   | <i>Marche Simplon</i>                                                                          | 2,50   | 3,—  |
| —                | <i>L'aviatrice</i> . Polka                                                                                    | 2,—    | 2,50 | —                   | <i>Ronde gaillarde</i>                                                                         | 2,50   | 3,—  |
| —                | <i>La vita... un sogno</i> / Mazurka                                                                          | 2,—    | 2,50 | LO SENA V.          | <i>De nuit</i> . Valse                                                                         | 2,—    | 2,50 |
| —                | <i>Pas, encore</i> / Valse                                                                                    | 2,50   | 3,—  | —                   | <i>Toujours triste</i> . Mazurka                                                               | 2,—    | 2,50 |
| BUCALOSSIP.      | <i>Valse sur des motifs de la célèbre Chanson Ciribiribin</i> , de A. Pestalozza                              | 2,—    | 2,50 | —                   | <i>Vision du paradis</i> . Valse-boston                                                        | 2,—    | 2,50 |
| —                | <i>Dolce far niente</i> . Valzer                                                                              | 1,50   | 2,—  | MAURO E.            | <i>Marcia Aosta</i> . Two-step                                                                 | 2,—    | 2,50 |
| —                | <i>Hongroise</i> . Mazurka                                                                                    | 2,50   | 3,—  | MEISTER F.          | <i>Au pôle nord</i> . Marche                                                                   | —      | —    |
| —                | <i>Hortensia</i> . Valse                                                                                      | 2,—    | 2,50 | —                   | <i>L'épée de la victoire</i> . Marche                                                          | —      | —    |
| —                | <i>Porte bonheur</i> . Polka                                                                                  | 2,—    | 2,50 | —                   | <i>Marche du commandant</i>                                                                    | —      | —    |
| —                | <i>Rosetta</i> . Mazurka                                                                                      | 2,—    | 2,50 | —                   | <i>Toujours poursuivant son but</i> / Marche                                                   | 1,50   | 2,—  |
| —                | <i>Sang polonais</i> . Mazurka                                                                                | 1,50   | 2,—  | —                   | <i>Honneurs militaires</i> . Marche                                                            | —      | —    |
| —                | <i>Sans-souci</i> . Polka                                                                                     | 2,—    | 2,50 | MOELLER C.          | <i>Ga Furlana Italiana</i> Danza antica del Friuli                                             | 2,—    | 2,50 |
| —                | <i>Steeple-chase</i> . Polka                                                                                  | 2,—    | 2,50 | MORVILLI G.         | <i>Valsons, ma petite</i> / Valse-boston                                                       | 2,—    | 2,50 |
| —                | <i>Style moderne</i> . Valse                                                                                  | 2,—    | 2,50 | PANCALDI D.         | <i>Amor deluso</i> / Valse-boston                                                              | 2,—    | 2,50 |
| CAJA A.          | <i>Valse d'automne</i>                                                                                        | 2,50   | 3,—  | PAPI G.             | <i>Déclaration</i> . Valse                                                                     | 2,—    | 2,50 |
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| —                |                                                                                                               |        |      | —                   | <i>Fidélité à l'empereur</i> . Marche                                                          | —      | —    |

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# Valse Voluptueux

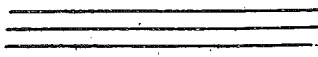
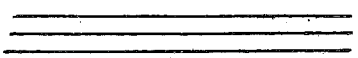
F. PAUL FRONTINI

10014

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*Repertorio di pezzi*   
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per

## Piccola Orchestra



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CASA EDITRICE DI MUSICA

**A. FORLIVESI & C.**

Via Roma 2 - FIRENZE (2)

(PRINTED IN ITALY)

# WALSE VOLUPTUEUX

Flauto  
Clarinetto in Sib  
2 Corni in Fa  
Tromba in Sib  
Trombone  
Batteria  
Archi  
Pianoforte Conduttore

Piano Conducteur

F. Paul Frontini.

Introduction. *Andantino*

*mf* *p*

*f*

*calando* *p* *rall.* *sf* *sf*

*sempre...* *sf* *rall. ... molto. ...* *sf*

Valse.

*un poco lento*

3

The musical score is written for piano in 3/4 time, marked *un poco lento*. It consists of six systems of two staves each. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and chords. Dynamic markings include *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) in the fourth system, *cres.* (crescendo) in the fourth system, and *f* (forte) in the fourth system. There is also a *p* marking at the end of the fifth system. The score is numbered 3 in the top right corner.

*p*

*p*

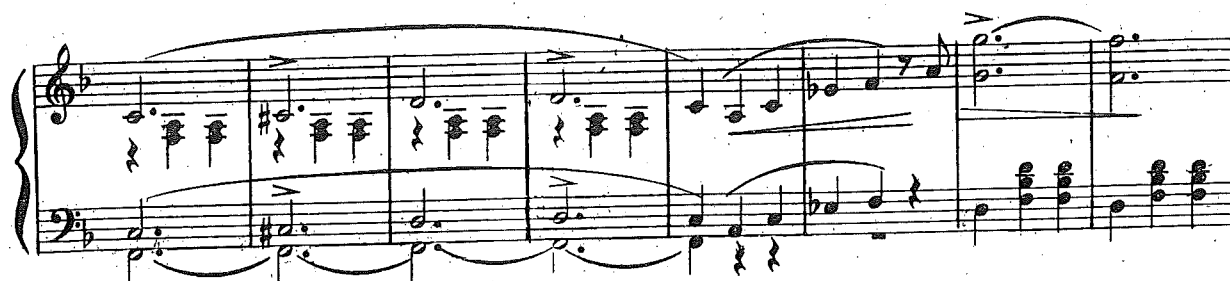
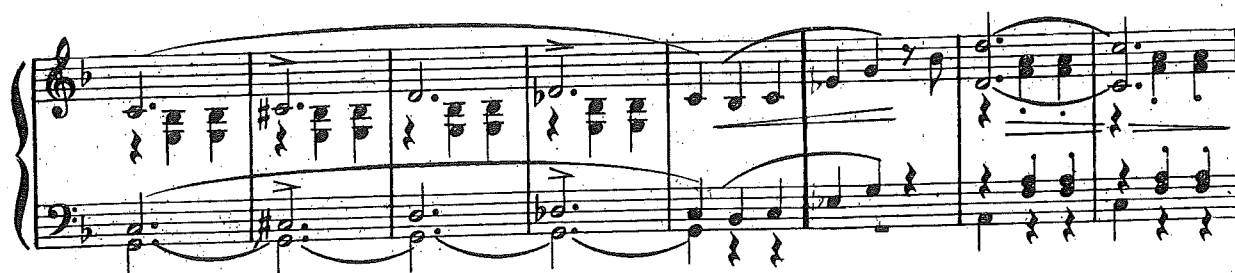
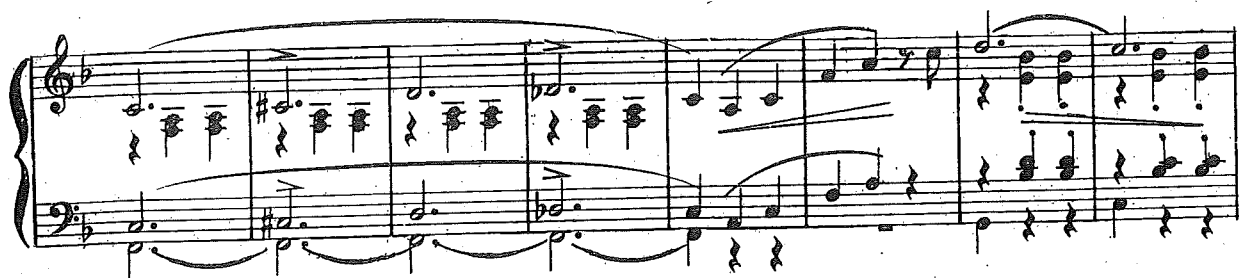
*sf* *p*

*f* *p* *cres.* *p* *cres.*

*f* *p*

*cres* *f* *p*

1. 2.



First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment. Dynamics include *mf* and *cres.*. A *sf* marking appears at the end of the system.

Second system of musical notation. It includes first and second endings marked with "1." and "2.". Dynamics include *sf*, *p*, *f*, and *mf*.

Third system of musical notation. The word *voluttuoso* is written below the bass staff. Dynamics include *cres.* and *mf*.

Fourth system of musical notation. Dynamics include *mf* and *m.s.* (more sostenuto).

Fifth system of musical notation. Dynamics include *cres.* and *mf*.

Sixth system of musical notation. Dynamics include *f* and *sf*.



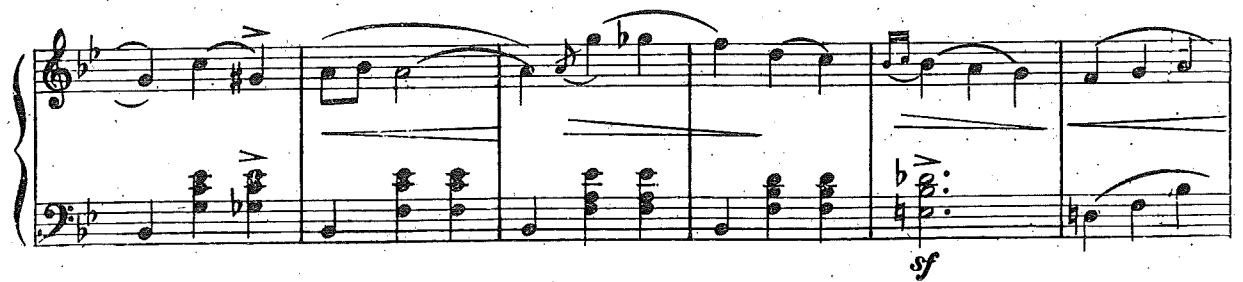
First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line in B-flat major, marked *mf*. Bass staff provides harmonic support with chords. A *cres.* (crescendo) marking is present in the second measure of the treble staff.



Second system of musical notation. Treble staff continues the melodic line. Bass staff features a *sf* (sforzando) marking in the second measure, followed by a *f* (forte) marking in the fifth measure.



Third system of musical notation. Treble staff continues the melodic line. Bass staff features a *sf* marking in the second measure, followed by a *mf* marking in the fourth measure, and a *cres.* marking in the sixth measure.



Fourth system of musical notation. Treble staff continues the melodic line. Bass staff features a *sf* marking in the fifth measure.



Fifth system of musical notation. Treble staff continues the melodic line. Bass staff features a *sf* marking in the second measure, a *p* (piano) marking in the fourth measure, and a *f* marking in the sixth measure.





# Violino 2°

3

The musical score for Violino 2° consists of 13 staves of music. The notation includes various dynamics such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *cres.* (crescendo). The score also features articulation marks like accents and slurs, as well as performance instructions like *Elegante* and *Fine*. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a first ending bracket and a repeat sign.

# VALSE VOLUPTUEUX

Violino 1<sup>o</sup>

F. Paul Frontini.

**Andantino** **Allegretto**

Introd. *p* *f* *calando* *p* *rall. sempre* *rall. molto* *p*

**Valse.** *un poco lento* *mf* *cres.* *p* *mf* *f* *1.* *2.* *p* *f* *f*

*Peccarozzevole*

Violino 1<sup>o</sup>

3

Violino 1<sup>o</sup> score page 3. The page contains 13 staves of music. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *cres.* (crescendo), *fz* (forzando), *mf* (mezzo-forte), and *voluttuoso*. The score concludes with a double bar line and the word *Fine* above the final staff.

*p*

*f*

*f*

*f* *elegante* *cres.*

*f*

*cres.*

*f* *p* *f*

*mf* *voluttuoso*

*cres.*

*cres.*

*f* *fz* *fz*

*f* *cres.*

*f* *cres.*

*f* *p* *f*

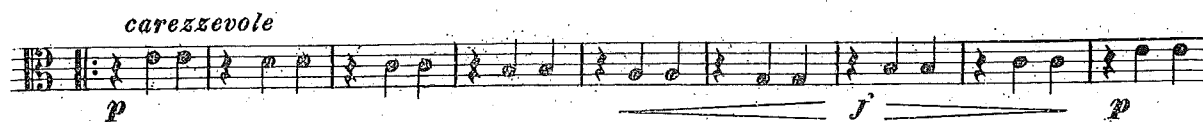
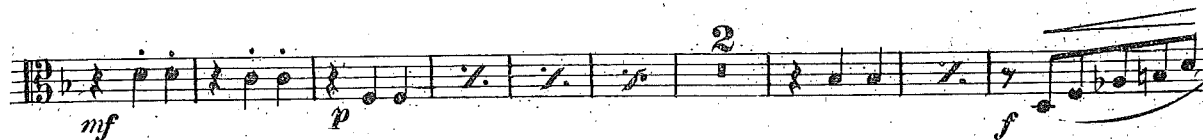
# WALSE VOLUPTUEUX

Viola

F. Paul Frontini.

Andantino

Allegretto



# Viola

Musical score for Viola, measures 1-24. The score is written in 12/8 time with a key signature of one flat (B-flat). It includes various dynamics (mf, p, f, sf, cresc., fz) and articulations (accents, slurs). The piece ends with a "Fine" marking and a repeat sign.

# Valse voluptueux

Violoncello

F. Paul Frontini.

**Andantino** **Allegretto**

Introd. *p* *f*

*calando* *rall. sempre* *Prall. molto*

**Valse.** *p* *cres.* *f* *p* *f* *p* *f* *carezzevole* *f* *p* *f* *p* *f* *p*

1. 2.

## Violoncello

3

*p*

*f* *p* *f* *Fine*

*Elegante*  
*mf*

*f* *p* *mf*

*p* *1.* *2.* *voluttuoso* *cres.*

*f* *mf* *f*

*sf* *f* *cres.* *f*

*f* *cres.* *f* *fz* *fz*

*mf*

*f* *p* *mf*

*p* *f*

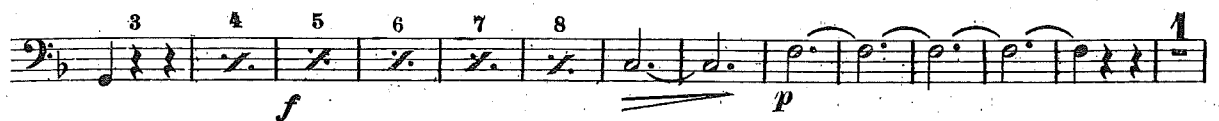


# VALSE VOLUPTUEUX

## Contrabasso

F. Paul Frontini.

Andantino Allegretto



# Contrabasso

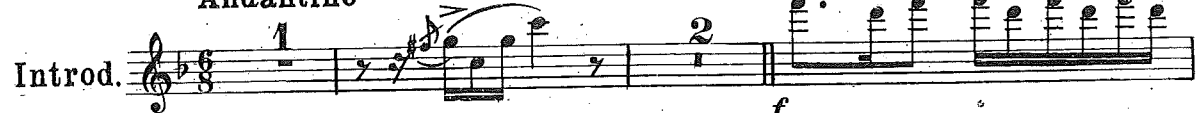
The musical score for Contrabasso consists of ten staves of music. The key signature is B-flat major (two flats). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *cres.* (crescendo). Performance instructions include *Elegante*, *arco* (arco), and *pizz.* (pizzicato). The score is marked with fingerings (1-5) and includes a *Fine* marking at the end of the second staff. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests and slurs.

# VALSE VOLUPTUEUX

Flauto

F. Paul Frontini.

**Andantino**

Introd. 

**Allegretto**

*calando* *p* *rall. molto*

*rall. molto*

*un poco lento*

Valse. 

*mf* *cres.*

*carezzevole*

*1* *6*

*1* *1* *2* *f*

*21* *mf* *f* *p*

*Fine* *Elegante*

*1* *cres.*

# Flauto

3

1

*sf* *mf* *cres.*

*sf*

2 4 *f*

2 *f* *f*

*cres.* *f* *mf*

*cres.* *f* *fz* *fz*

*mf* *cres.*

*sf*

*cres.*

*sf* *f*

*D. C. alla Prima Parte*

# VALSE VOLUPTUEUX

Clarinetto Sib

F. Paul Frontini.

Andantino



Allegretto



# Clarinetto Sib

3

*p*

*mf* *f* *Fine*

*Elegante* *mf* *cres.*

*cres.*

*sf* *p* *f* 1. 2.

*voluttuoso* *mf*

*cres* *f*

*f* *cres.*

*cres.* *f* *fz* *fz*

*cres.* *mf*

*f* *sf*

*cres.* *mf*

*sf* *p* *f*

# VALSE VOLUPTUEUX

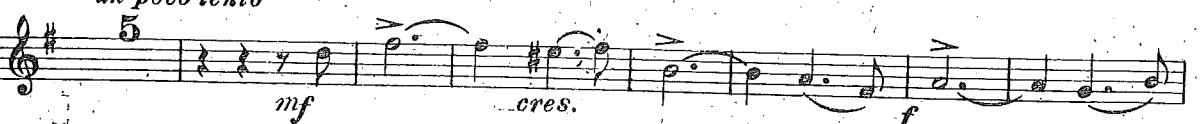
Tromba in Sib

F. Paul Frontini.

*Andantino dolce*  
Introd. 

*Allegretto*  
*calando* *p* *sfrall.* *sf*  

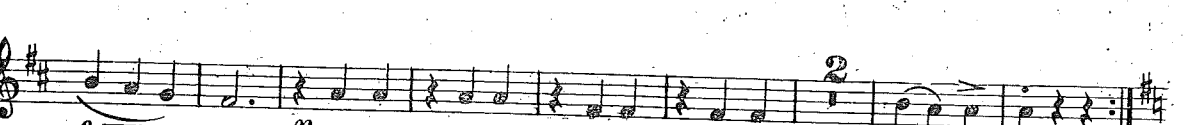

*Un poco lento*  
Valse. 

*un poco lento*  






*carezzevole*  



*Fine*  


# Tromba in Si $\flat$

*Elegante*

The musical score consists of 11 staves of music for Tromba in Si $\flat$ . The tempo/style is marked *Elegante*. The key signature has one flat (B $\flat$ ). The score includes various dynamics: *mf* (mezzo-forte), *cres.* (crescendo), *p* (piano), *f* (forte), and *fz* (forzando). There are also articulations like accents and slurs. The music features several measures with rests, some marked with fingerings (7, 2, 3) and breath marks. The piece concludes with a double bar line and a repeat sign.

*D. C. alla Prima Parte*



# VALSE VOLUPTUEUX

Corni 1° e 2° in Fa

F. Paul Frontini.

**Andantino** **Allegretto**

Introd. *mf* *f*

*calando* *prall.* *sf* *sf*

Valse. *un poco lento* *p* *mf* *p*

*f* *cres.* *f*

*p* *mf* *p*

*mf* *p*

*mf* *f* *p*

*carezzevole* *p* *f* *p*

*f* *p*

*mf* *p* *mf*

# Corni 1° e 2° in Fa

3

2

*p* *mf*

*f* *p* *Fine* 1

*Elegante* *mf* *cres.* *sf*

1 *mf* *p*

*cres.* *sf* 1

*p* *f* *p*

*cres.* *f* *f*

*f* *f* *cres.*

*f* *f* *sf*

*sf* *sf* *mf* *cres.*

*f* *mf* *p*

*mf* *cres.*

*sf* *p* *f*

# VALSE VOLUPTUEUX

# Batteria

F. Paul Frontini.

Andant. Allegretto  
Tamburo

*rall.*

Introd. 

Valse.

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with rests indicated by a 'Z' symbol. A dynamic marking 'f' (forte) is present. The piece concludes with a double bar line and a final cadence.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of several measures, including a triplet of eighth notes, a half note, and a quarter note, followed by a measure with a half note and a quarter note, and then a measure with a half note and a quarter note. The notation is in 3/4 time and includes a key signature of one flat (B-flat).

The first system of the musical score for 'The Swan Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is 3/4. The first measure contains a half note G4 and a quarter note A4, marked with a mezzo-forte (*mf*) dynamic. This is followed by a measure with a half note B-flat4 and a quarter note C5, marked with a piano (*p*) dynamic. The third measure contains a half note D5 and a quarter note E5, also marked with a piano (*p*) dynamic. The system concludes with three measures of whole rests, each marked with a repeat sign (double bar line with two dots).

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a first ending marked '1' and a second ending marked '6'. The notation includes various note values, rests, and repeat signs.

[illegible]

The bass line of the song 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by a quarter note A, and then a half note B. A slur covers the next two measures, which contain a quarter note C and a quarter note D. The melody continues with a quarter note E, a quarter note F#, and a half note G. The piece concludes with a final measure containing a quarter note G and a quarter note A. The word 'Fine.' is written above the final measure. The dynamic marking 'f' (forte) is placed below the first measure, and 'p' (piano) is placed above the measure containing the notes C and D.

# Batteria

*Elegante*

The musical score for the Batterie (Drum) part consists of eight staves of music. The notation includes various rhythmic patterns, dynamics, and articulation marks. The first staff begins with a bass clef, a key signature of one sharp (F#), and a time signature of 3/4. The first staff is marked with a piano (*p*) dynamic. The second staff is also marked with a piano (*p*) dynamic. The third staff features a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The fourth staff is marked with a forte (*f*) dynamic. The fifth staff is marked with a forte (*f*) dynamic. The sixth staff is marked with a mezzo-forte (*mf*) dynamic. The seventh staff is marked with a mezzo-forte (*mf*) dynamic. The eighth staff is marked with a forte (*f*) dynamic. The score includes various rhythmic patterns, including eighth notes, sixteenth notes, and rests. There are also articulation marks, such as slurs and accents, throughout the piece.

*D. C. alla Prima Parte*

# WALSE VOLUPTUEUX

Trombone

F. Paul Frontini.

Andantino Allegretto

Introd. *f* *calando*

*p* *sf* *rall. sempre* *sf* *rall. molto* *p*

*un poco lento*

Valse. *p* *p* *p*

*p*

*f*

*p*

*p*

*mf* *f* *p*

*p* *f* *p* *f* *p*

*p* *p*

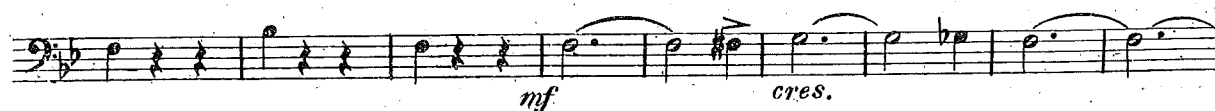
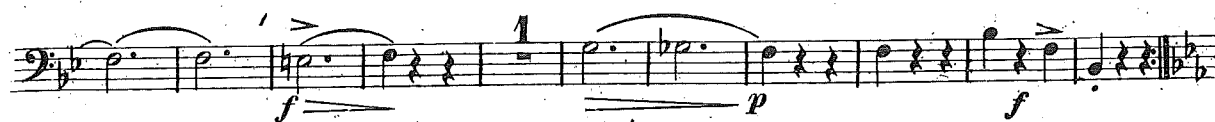
*p*

*p*

1. 2.

# Trombone

3



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- |                                                              |                                                           |
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| Fox-trot - Shimmy                                            | 10522                                                     |
| 11243 Allegra S. <i>Vecchio cancello blu...</i>              | 10739                                                     |
| Canzone blues                                                | 10828                                                     |
| 7650 Ancarani G. <i>Je pense à toi!...</i> Valse lente       | 10955                                                     |
| 10931 Aul P. <i>...e addio</i> Fox-trot                      | 10957                                                     |
| 10525 Barbirolli A. <i>...e tu mi fai morir!</i> Valse lente | 11002                                                     |
| 10659 — <i>Quanto mi fai soffrire...!</i>                    | 11005                                                     |
| Valzer amorosamente triste                                   | 11100                                                     |
| 10839 — <i>Jalouse!!</i> Valse-intermezzo                    |                                                           |
| (Hésitation)                                                 |                                                           |
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| 9908 Bellenghi G. <i>La Polka dei Marmocchi</i>              |                                                           |
| 11121 Bertelli C. <i>Fra le fronde</i> Valzer                |                                                           |
| 11123 — <i>Fior di neve</i> Valzer                           | 11250                                                     |
| 11125 — <i>Mimosa</i> Valzer                                 |                                                           |
| 11127 — <i>Sulle coste dannate</i> Valzer                    | 10401 Frassinetti A. <i>L'espagnole</i>                   |
| 11129 — <i>Acqua passata</i> Valzer                          | 11039 Frittelli C. <i>Vive l'amour</i> One-step           |
| 11131 — <i>Sorrisi di primavera</i> Valzer                   | 9841 Frontini F. P. <i>Valse d'amour</i>                  |
| 11133 — <i>Ore felici</i> Valzer                             | 9843 — <i>Valse idéal</i>                                 |
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| 11145 — <i>Attenti!...</i> Marcia                            | 11058 — <i>L'ignota</i> Fox-trot                          |
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| 11149 — <i>Cirillino</i> Marcia                              | 10281 — <i>Matelda</i> Valse lente                        |
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| 11157 — <i>Ritorno dal fronte</i> Marcia                     | 10985 Krützler M. <i>Lanterna giapponese</i> Fox-trot     |
| 11159 — <i>Dépechez vous</i> Galop                           | 10448 Henginel A. <i>La vera furlana</i>                  |
| 11161 — <i>High-life</i> One-step                            | 9931 Lena E. <i>Lieto convegno</i> Marcia Two-Step        |
| 11163 — <i>Marchons vite</i> Two-step                        | 10153 Magnelli A. G. <i>Fiorenza</i> Two-Step             |
| 11165 — <i>Jolie Bibé</i> Intermezzo                         | 10157 — <i>Amori</i> Two-Step                             |
| 11167 — <i>Un peu de joie</i> Intermezzo                     | 10998 Meoni G. <i>Bubboli's trot</i>                      |
| 11169 — <i>Eco d'amore</i> Intermezzo                        | 11000 — <i>Nell'Oasi</i> Fox-trot                         |
| 11171 — <i>Porte bonheur</i> Intermezzo                      | 11054 — <i>Sotto gli abeti</i> Hésitation                 |
| 11173 — <i>S'il vous plaît...</i> Intermezzo                 | 11192 — <i>Venus' s temple</i> Blues                      |
| 11175 — <i>L'ultimo</i> Fox-trot                             | 11196 — <i>Gipsy heart</i> (Zingaro cuor) Fox-trot        |
| 11247 — <i>Biondo tesor</i> Fox-trot                         | 11242 Monsagrati A. <i>Selima</i> Fox-trot                |
| 10509 Bertini E. <i>Ma l'amor mio non muore...</i> Valzer    | 9934 Musso L. <i>Elegia</i>                               |
| 10975 — <i>Le valet chic</i> Shimmy Fox-trot                 | 10225 Pennini G. <i>Verso l'amore</i> Valzer lento        |
| 11092 — <i>a lei che non mi sente</i> Hésitation             | 10503 — <i>Napoli</i> Marcia-Inno                         |
| 9835 Billi A. <i>Valse des Lilas</i>                         | 11080 Petralia-Carducci T. <i>Dancing fool</i> Fox-trot   |
| 9824 Billi V. <i>Pattuglia giapponese</i> Fox-trot           | 11103 — <i>Maladanado</i> Fox-trot                        |
| 9773 — <i>Chérie</i> Valse lente                             | 9814 Pirani G. B. <i>Altalena</i> Canzonetta popolare     |
| 9782 — <i>Valse passionelle</i>                              | 10162 Poggiali G. <i>Rêve d'amour</i> Valse.              |
| 9830 — <i>La fin de l'amour!</i> Valse tzigane               | 10169 — <i>Passion!</i> Valse                             |
| 9907 — <i>Un saluto a Mascagni</i> Marcia                    | 9991 Pollini G. B. <i>La marcia dei burattini</i>         |
| 10947 Borgioli D. <i>Cherry oh!</i> Fox-trot                 | 10092 — <i>Écho d'amour</i> Valse                         |
| 11043 Bormioli M. <i>Lili-Lù</i> Fox-trot                    | 9913 Ricci E. <i>Esulta Italia!</i> Marcia Militare       |
| 10945 Bracco C. A. <i>Serenata</i>                           | 9681 Rizzola L. <i>Marche des petits soldats de plomb</i> |
| (Souvenirs d'un concert)                                     | 10826 Rizzotti Picciolli P. <i>Prairie</i> Valse lente    |
| 10501 Brogi R. <i>Mattinata</i>                              | 11089 Romani C. <i>Addio primavera</i> Fox-trot           |
| 10656 — <i>Implorando</i> Valzer lento                       | 10837 Rosi H. <i>Extase</i> Mélodie                       |
| 10928 — <i>Cu-Cu!</i> Fox-trot                               | (Quatuor a corde avec Piano)                              |
| 10992 Cecconi G. <i>Odalisca</i> Oriental Tango              | 11239 — <i>Moonlight</i> Tango                            |
| 11114 Cloja B. <i>Rouge et noir</i> Fox-trot                 | 10325 Spalletti A. <i>Jeunesse</i> Two-Step               |
| 10951 Comandoli-Villamaina A. <i>Mestizia arcana</i>         | 10327 — <i>Fior di Libia</i> Valse                        |
| Valse-Hésitation                                             | 10395 — <i>Valse Parisienne</i>                           |
| 11040 — <i>Risa di maschere</i> Fox-trot                     | 10416 — <i>Je l'aime ainsi</i> Valse lente                |
| 11075 — <i>Riso di sole</i> (Post nubile phoebeus)           | 10427 — <i>Garofano verde</i> One step                    |
| 9926 Cuccaro V. <i>Rataplan!</i> Marcia Militare             | 10733 — <i>Tally-ho</i> Rag-time                          |
| 10930 De Luca M. <i>Smiles and Kisses</i> Fox-trot           | 10754 — <i>Valse sombre</i>                               |
| 10897 Erlas P. <i>Le premier tango</i>                       | 9942 Tarditi G. <i>Sorriso d'amore</i> Mazurka            |
| 9927 Fabbri T. <i>Genève</i> Marche                          | 10012 Vagnetti A. <i>Sogni celesti</i> Valse lente        |
| 11097 Fagiolari L. <i>Rosita</i> (Gitana)                    | 11095 Volpi U. <i>Voluttà campestri</i> Canzone Fox-trot  |
| Gipsy-Shimmy-Fox                                             | 11111 — <i>...e Arlecchino cantal</i> Fox-trot            |
| 11237 — <i>Piccola straniera</i>                             |                                                           |
| Canzone Hésitation                                           |                                                           |
| <b>Inni e canti patriottici</b>                              |                                                           |
| 10577 Agnoletti F. <i>Trento e Trieste!</i> Inno popolare    | 10571 Gabetti G. <i>Marcia Reale Italiana</i>             |
| 10321 Billi V. <i>Marcia dei Bersaglieri</i>                 | 10345 Melilli G. <i>Inno Goliardico</i>                   |
| Composta sopra i motivi della Fanfara                        | 10572 Novaro M. <i>Inno di Mameli</i>                     |
| 10583 Brogi R. <i>Inno dei redenti</i>                       | 10574 N. N. <i>Inno di Oberdan e</i>                      |
| 10949 De l'Isle R. <i>La Marsigliese</i> - Inno Francese     | <i>Sulle balze del Trentino</i> 2 Inni                    |
|                                                              | 10573 Olivieri A. <i>Inno di Garibaldi</i>                |