

EDIZIONI
CARISCH
MILANO

electa

Nuova Collezione di Musica per Piccola Orchestra



F. PAOLO FRONTINI

AMORE INFRANTO

INTERMEZZO

N. 15415

L. 8.— B

PROPRIETA' DEGLI EDITORI PER TUTTI I PAESI

A. & G. Carisch & C.

MILANO

1928

bouffantij

ARMONIO
AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

Musical score for the first page of 'Amore infranto!'. It consists of six systems of piano accompaniment. The first system starts with a first ending bracket and a first ending sign. The second system continues with a first ending sign. The third system begins with a 'tempo' marking. The fourth system includes a 'rit.' marking. The fifth system features a 'cres.' marking and ends with 'mf sf rit.'. The sixth system starts with 'tempo', includes 'ten.', 'rall.', 'ten.', and 'lentamente' markings, and ends with a second ending bracket and sign, and an 'm.s.' marking.

ARMONIO

Musical score for the second page of 'Amore infranto!'. It consists of six systems of piano accompaniment. The first system includes 'sf', 'cres. ed accel. a poco a poco', 'f', 'assai stent.', and 'ff grandioso' markings. The second system features 'smorz.', 'poco agitato', and 'pp' markings. The third system starts with 'Meno', 'rall.', 'ancora rall.', and '2' markings. The fourth system begins with 'I. tempo' and 'cres.' markings. The fifth system includes 'tempo', 'molto rit.', 'a tempo', 'Meno', 'mf sf rit.', 'p', 'f', 'f', 'p', and 'ppp' markings. The sixth system starts with 'Lento', 'sempre ppp', 'morendo', 'smorz.', 'p', 'mp', and 'rit.' markings.

FLAUTO

AMORE INFRANTO!....

F. PAOLO FRONTINI

Larghetto cantabile *molto calmo*

9

p

tempo

un poco rit. *p* *poco sf* *p*

cresc.

sf *molto rit.*

tempo 2

un poco Mosso (h) 8

cresc. ed accel.:..... a poco..... a poco

f *assai stent.* *ff grandioso*

smorzo *poco agitato* 6 *p*

dim. *ancora rall.*

Meno 4

I. Tempo

mf *p* *p* *poco sf* *p*

cresc.

f *molto rit.* *tempo* *p* *f* *poco affrett.*

Meno

f *rit.* *f* *molto rit.* *p* *pp dolciss.*

Lento 4

sempre pp *morendo*

OBOE (*ad libitum*)

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile, *molto calmo*

8 *un poco rit.*
p cresc. sf p

tempo
p poco sf p

4 *molto rit. tempo rall. ten.*
sf p

un poco Mosso
1 *sf sf*

cresc. ed accel. a poco a poco 6 f assai stent.

ff grandioso poco agitato
6 *Meno 2*
P ancora rall. dolciss. mf p

I. Tempo
p poco sf p

4 *molto rit. tempo*
sf p f poco affrett. sf rit.

molto rit. tempo Meno 8 Lento
f p f smorzando p

CLARINETTO in SI \flat
AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

Corno

1 Corno 1

p *un poco rit. tempo* *cres.*

poco sf *p* *sf* *molto rit.* *tempo* *ten.* *rall.*

un poco Mosso *mf con anima* *sf* *largamente* *sf*

cres. ed accel. a poco a poco *f*

assai stent. doloroso *ff grandioso* *smorz.* *dim.*

poco agitato *rall.* *ancora rall.*

Meno **I. Tempo**

dolciss. e legato *poco sf* *mf* *p* *cres.* *poco sf*

sf *molto rit.* *tempo* *f poco affrett.* *rit.*

molto rit. *tempo* **Meno** *pp dolciss.*

Lento smorzando *rit.*

semprepp morendo lentamente *f* *p* *mp*

CORNI in FA (ad libitum)

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

1 I. 1

4 *p* *rit.*

tempo *p*

3 *sf*

un poco Mosso *p*

cresc. ed accel. a poco a poco.....

f *assai stent.* *ff grandioso* *smorzo* *poco agitato* 12 *mf*

dim.

I. Tempo *p*

sf

f *tempo* 1 *Meno 8* *Lento 4* *molto rit.*

TROMBA in SI \flat

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

con sentimento

p *poco sf*
CON SORDINA

cresc. *sf* *p*

tempo
VIA SORDINA *p*

tempo ten.
CORNO *cresc.* *sf* *rit.* *p*

un poco Mosso
cresc. ed accel.

a.....poco.....a poco *f* *ff grandioso*

dim *poco agitato*
smorz *pp*

2 *Meno*
rall. *ancora rall. dolcissimo e legato*

I. Tempo
mf *p* *p*

tempo
CORNO *cresc.* *sf* *rit.* *p* *f* *f*

Meno *Lento* *dolce*
f *molto rit.* *mp*

TROMBONE

AMORE INFRANTO!....

F. PAOLO FRONTINI

Larghetto cantabile molto calmo un poco Mosso

28 *sf* 3 2 *mf*

2 *cresc. ed accel. a poco a poco.....*

f *assai stent.* *ff grandioso*

dim. *poco agitato* 12 *pp* *smorz.*

I. Tempo 12 *sf* *tempo* 1 *f poco affrett.* *molto rit.* *tempo* *f*

Meno 1 8 Lento *f smorzando* *mp dolce*

CASSA RULLANTE

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

16 *p* tempo 3 7 *mf*

3 *f* un poco Mosso 14 *f* grandioso 1 2 3 4

5 6 7 *dim.* 8 *Poco agitato* 8 *Meno* 5 *smorz.*

I. Tempo *p* 3 *mf* 7 1 *f*

f *molto rit.* tempo 2 *Meno* 8 *Lento* 3 *fp*

AMORE INFRANTO!....

F. PAOLO FRONTINI

Larghetto cantabile molto calmo
con sentimento

VIOLINO I. B
AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile *molto calmo*
con sentimento

p *poco sf* *p* *cres.*
un poco rit. *tempo*
sf *p* *poco sf*
cres.
tempo *ten.* *lentamente* *un poco Mosso*
sf *molto rit.* *rall.* *mf con anima*
sf *largamente* *sf* *cres. ed accel. a*
poco a poco *f* *6* *3* *ff grandioso*
smorz. *poco agitato*
dim. *pp doloroso*
Meno
rall. *ancora rall.* *dolciss. e legato* *poco sf*
I. Tempo
mf *p* *p* *poco sf* *p*
cres. *molto rit.* *tempo*
sf *6* *p* *f poco affrett.*
rit. *molto rit.* *tempo* *Meno*
sf *p* *pp e dolciss.*
Lento smorzando *rit.*
sempre pp *morendo* *f* *p* *mp*

VIOLINO II.

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

p *cresc.* *rit.* *tempo* *sf* *p* *cresc.* *rit.* *tempo* *rall.* *ten.* *un poco Mosso* *mf* *p* *lentamente* *mf* *cresc. ed accel. a poco a poco* *f* *grandioso* *ff* *dim.* *poco agitato* *assai stent.* *smorzato* *pp* *rall.* *ancora rall.* *Meno* *ARCO* *dolciss. e legato* *poco sf* *I. Tempo* *mf* *p* *cresc.* *a tempo* *mf* *p* *f* *f* *molto rit.* *a tempo* *p* *Meno* *pp* *dolciss.* *sempre pp* *Lento* *smorzando* *rit.* *morendo* *lentamente* *f* *p* *p*

VIOLA (ad libitum)

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

p
cresc. tempo
tempo
tempo *cresc.* *rall.* *lentamente* *un poco Mosso*
mf *p*
1 *2* *3* *4* *5* *assai stent.* *grandioso ten.* *ten.* *ten.*
cresc. ed accel. a poco a poco *f* *ff* *ten.* *ten. smorzo* *ten. poco agitato* *pp PIZZ.*
rall. *Pancora rall.* *Meno*
I. Tempo *poco sf* *mf* *p*
tempo *cresc.* *molto rit.*
tempo *Meno* *sempre pp*
Lento *rit.*
f *p* *mp* *smorzando*

VIOLONCELLO

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

p

cresc.

un poco sf rit. Pa tempo

cresc. *mf* *rit.* *a tempo*

ten. *un poco Mosso*

rall. lentamente *mf* *con passione*

cresc. ed accel. a poco a poco..... *f* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

assai stent. *ff grandioso* *dim.* *poco agitato* *PIZZ.* *rall.*

smorz. *pp* *Meno* *ARCO* *I. Tempo*

ancora rall. *poco sf* *p*

cresc. *rit.* *a tempo* *PIZZ. Meno 1* *2*

f *3* *4* *f* *rit.* *5* *fmolto rit.* *Pa tempo* *6* *p* *Lento* *pp* *rit.* *7* *8*

sempre pp morendo *ARCO* *f* *p* *mf*

CONTRABASSO

AMORE INFRANTO!...

F. PAOLO FRONTINI

Larghetto cantabile molto calmo

PIZZ.
p

cres.

tempo
PARCO

tempo *un poco Mosso*
mf *p* *mf*

cresec. ed accell. a poco a poco.....

assai stent. grandioso
f *ff*

dim. poco agitato
PIZZ. 1
smorz. pp

I. tempo
Meno 5
PARCO

tempo
mf *p* *f*

molto rit. *tempo* *Meno 1*
f *p* *p* *PIZZ. PP* *sempre PP*

Lento smorzando
pp *movendo* *ARCO f* *mp* *rit.*

BACTO D'ADDIO

PIANOFORTE

F. P. FRONTINI

Adagio non troppo

mf p

p delicato mf affrett.

p rall. rinj.

f p mf

Meno rall. sf pp p molto espress.

p

mf

f

f cresc.

lentamente Amorosissimo pp dolciss. armonico

mf

f riten. p

f con anima

f

f

p dolce

pp

mp

mf

f

ff

mf poco meno

p rall.

stent.

I. Tempo

largamente

cresc.

ff

f

ff

ff

ff rit. rall.

p

poco sf

p

Meno

ancora meno

m. s.

pp sosten.

rall.

morendo

lentiss.

ppp

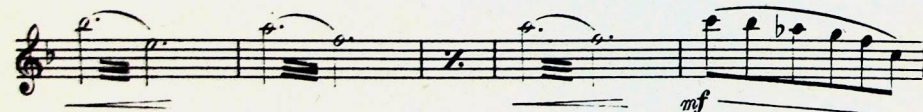
BACIO D'ADDIO

(Intermezzo)

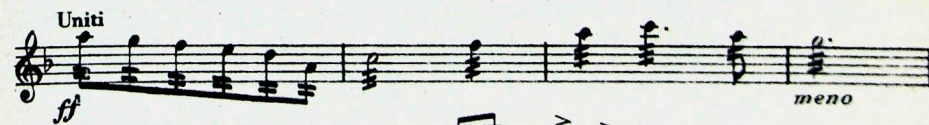
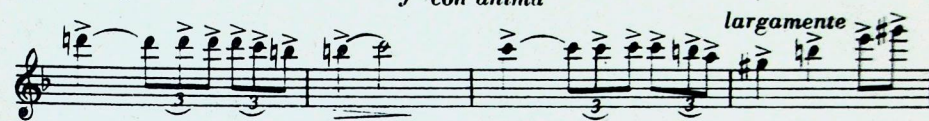
VIOLINO I

F. P. FRONTINI

Adagio non troppo



VIOLINO I



BACIO D'ADDIO

VIOLINO II

(Intermezzo)

F. P. FRONTINI

Adagio non troppo

ppp rinf. f. PIZZ. ARCO

rall. MENO Andante

mf sf *mf* *pp* *p*

Amoroso

mf cresc. f p

rit. 3 con anima

largamente stent. p

PIZZ. ARCO

p *mf* f ff con forza

largamente stent. 1° Tempo

p cresc. f

ff cresc.

rit. rall. meno PIZZ. rall. sost.

f 3 p 1



GILDA ROSEVELT

La squisite cantante - danzatrice

BACIO D'ADDIO

(Intermezzo)

VIOLONCELLO

F. P. FRONTINI

Adagio non troppo
12 PIZZ.
Andante
f
mf
Meno
1 ARCO
f

pp
espress.

mf
f

Amoroso
f
p
f

Largamente
stent.
2 Soli

1 Tutti PIZZ.
2 ARCO
mf

ff
p
rall.
stent.
cresc.
f

Meno
sf
p
p
pp
ppp



Orchestra «JUVENTUS - JAZZ»
diretta dal Maestro Antonio Petarga

ABBIAMO RISTAMPATO:

Il valzer, Vienna e tu
La canzone che tutti cantiamo

DI RUCCIONE E MICHELI

BACIO D'ADDIO

VIOLA

(Intermezzo)

F. P. FRONTINI

Adagio non troppo

12 PIZZ. *f*

Meno ARCO Andante espressivo *f* *mf*

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

f 3

largamente 3

p PIZZ. ARCO

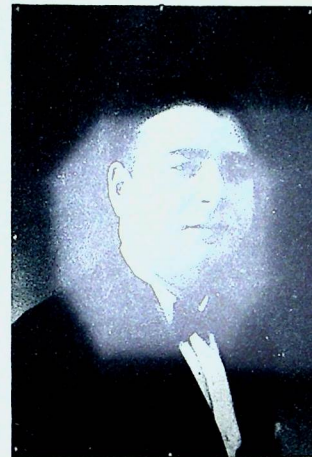
mf *f* *ff con forza*

stent. I. Tempo *cresc.* *f*

rit. e rall. *ff* *f* *cresc.* *f*

PIZZ. rall. morendo *p* *p*

TRE AUTORI NOTISSIMI AGLI AMATORI DELLA CANZONE



FORTUNATO LAY



AGOSTINO ROSSI



RENATO MICHELI

BACIO D'ADDIO

CONTRABASSO

(Intermezzo)

F. P. FRONTINI

Adagio non troppo

PIZZ. *f* *mf*

Meno ARCO *fz.* *pp* Andante PIZZ. *p*

ARCO *mf*

accel. 1 1 3

amoroso 6 *f fz.* *f*

largamente

PIZZ. 5 *f* arco *f >* *ff >*

rall. *p* Tempo *cresc. f >*

ff

rit. rall. *f > cresc.* *ff >* *p* Meno *sosten. PIZZ. pp*

BACIO D'ADDIO

(Intermezzo)

CLARINETTI in Si \flat

CLARINETTI in Si \flat

F. P. FRONTINI

Adagio non troppo

mf sf p p
affrett. rall. 1.
mf p
rinf. rall.
f p mf
Meno andante espress.
espress.
mp p.
f pp
Amoroso
mp mf cresc.

f p
rit.
f con anima 3 3 3
stent.
p dolce pp mp
mf f sf
a 2 Poco meno largamente stent.
I. Tempo p cresc.
f
ff
rit. e rall. Meno 1.
ff cresc. sf p poco sf
ancora meno rall.
poco sf ancora pp

BACIO D'ADDIO

(Intermezzo)

FLAUTI

F. P. FRONTINI

FLAUTI

Adagio non troppo

mf sf espress. 1. rall. affrett. p rinf. f p mf

Meno Andante espressivo

p a 2 f accel. cresc. 2.

lento Amorosamente

pp dolciss. mp a 2 mf cres. a 2 rit. f con anima largamente stent. 1. p dolce pp mp a 2 mf stent. 1. Tempo f cresc. f sf rit. meno sosten. rall. più sosten. p pp ancora p

BACIO D'ADDIO

FAGOTTI

(Intermezzo)

F. P. FRONTINI

Adagio non troppo

FAGOTTI

BACIO D'ADDIO

(Intermezzo)

CORNI I II III IV in fa

F. P. FRONTINI

CORNI I II III IV in fa

Adagio non troppo

I.

9 *p rinf.* *mf* *p*

Meno

Andante

I.

mf *sf* 1 8 *dolce*

mf *f*

a 2 a 2 2 *p*

mf cresc. *f*

p *f* *f* *f*

p

p 2 *mp III.* *mf*

f *f* 2 *p* *mf cresc.* *f*

a 2 *f*

sf cresc. *rit. e rall.* 6

BACIO D'ADDIO

ARPA

(Intermezzo)

F. P. FRONTINI

Adagio non troppo

12 *f* *p* *mf*

Meno

Andante

p 1 10 *mf* 1

1 *f* 1 *mf*

3 3 *p* 1 *sf*

fp *p* *f* 6

f *f* 6

ARPA

p 3 *mf* 1

1 *rall.* *p largamente* *cresc.*

I. Tempo

rit. e rall. *p* 4 *morendo* *lentissime* *pp*

BACIO D'ADDIO

(Intermezzo)

OBOI

F. P. FRONTINI

Adagio non troppo

mf sf p

1. *delicato* *affrett.* *mf*

rall. *p* *rinf.*

f *p* *mf*

Meno *Andante espressivo*

mf *f*

accl.

a 2 *Amoroso* *mp*

mf *cresc.*

f *p*

rit. *f* *con anima*

OBOI

largamente *a 2* *stent.*

pp

mp *mf* *f*

largamente *stent.* *1^o tempo*

ff *p* *cresc.* *f*

ff

ff *cresc.* *f*

6

TI VOGLIO BENE ANCORA

Valzer di
FILIPPO SIRAGUSA

su versi di
RENATO MICHELI

È un autentico successo senza confronti

Proprietà riservata ed esclusiva per tutto il mondo delle Edizioni Musicali MICHELI
Roma - Largo Chigi, 19 (Galleria Colonna)

BACIO D'ADDIO

TROMBA in Si \flat

(Intermezzo)

F. P. FRONTINI

Adagio non troppo

p dolce

p rinf.

mf

Meno

Andante

sf

f

mf poco sf

Amoroso

f

f

largamente

mp

mf

stent.

ff

mf cresc.

1° Tempo

f

f

cresc.

UNA "STELLA",
DI PRIMA GRANDEZZA



IRIS
D'ARDEA

IRIS D'ARDEA CANTA ESCLUSIVAMENTE IL NOSTRO REPERTORIO

BACIO D'ADDIO

(Intermezzo)

F. P. FRONTINI

TROMBONI I II III e BASSO TUBA

Adagio non troppo

Andante

Measures 1-14. Dynamics: *sf* (measures 1-2), *mf* (measures 13-14). Includes a first ending bracket over measures 13-14.

Measures 15-20. Tempo: *Amoroso*. Dynamics: *fz* (measures 17-18). Includes a first ending bracket over measures 19-20.

Measures 21-25. Dynamics: *f* (measures 21-24), *f* (measure 25). Includes a first ending bracket over measures 24-25.

Measures 26-31. Dynamics: *f* (measures 26-27), *ff* (measures 28-29), *f* (measures 30-31). Includes a first ending bracket over measures 30-31. Tempo: *stent.* *1° Tempo*.

Measures 32-37. Dynamics: *f* (measures 35-36), *sf* (measure 37). Includes a first ending bracket over measures 36-37.

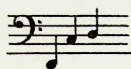
Measures 38-43. Dynamics: *cresc.* (measures 38-39), *rit. rall.* (measures 40-41), *f* (measures 42-43). Includes a first ending bracket over measures 42-43.

BACIO D'ADDIO

(Intermezzo)

TIMPANI

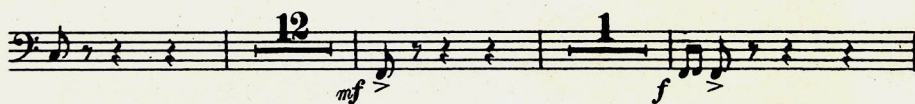
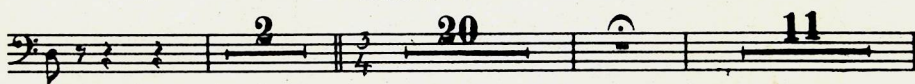
F. P. FRONTINI



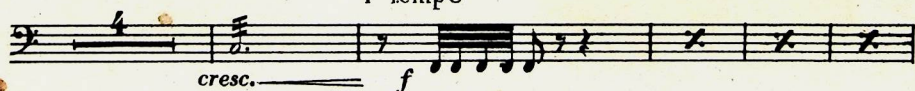
Adagio non troppo



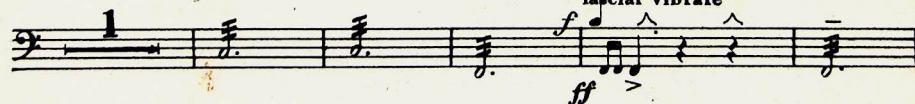
Andante



1° Tempo



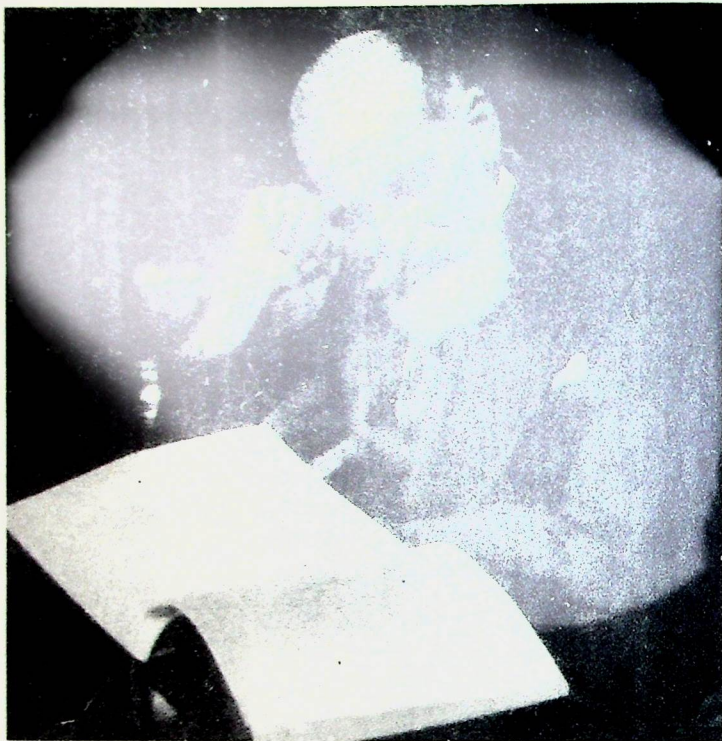
Piatto battuto con la mazzuola
lasciar vibrare



Meno



Francesco Paolo Frontini



È un compositore molto noto ed apprezzato per i suoi innumerevoli pezzi pianistici, diffusi in tutto il mondo, e che la critica italiana ed estera ha celebrato per la loro squisita fattura. Sono popolarissimi «Serenata araba», «Piccolo montanaro», «Danza spagnola», «Ritorno al villaggio», «Tzigane», «Marcia grottesca», «Minuetto in La maggiore» e tanti altri.

Oggi F. P. Frontini è considerato fra i più espressivi ed eminenti compositori, ed occupa uno dei primi posti nella letteratura pianistica moderna. Nacque a Catania il 6 agosto 1860. Apprese i primi rudimenti della musica dal padre suo cav. Martino, insigne musicista; studiò il violino con Santi D'Amico, ed esordì, con questo strumento a 13 anni, in un concerto dato nella Sala Comunale di Catania. Nel 1875 fu ammesso nel R. Conservatorio di musica di Palermo, ove ebbe a maestro di contrappunto il maestro Pietro Platania direttore di quel Conservatorio; poi si portò a Napoli per perfezionarsi nella composizione col celebre Lauro Rossi.

La sua prima composizione fu un «Quitollis» per tenore con accompagnamento d'orchestra (1875), eseguito nella Cattedrale di Catania per le feste di Santa Cecilia, e che il celebre maestro P. A. Coppola volle dirigere.

Il maestro Frontini ha scritto per il teatro le seguenti opere: «Nella», in 3 atti, rappresentata al Comunale (allora Massimo) di Catania (1881); «Sansone», azione biblica in tre parti (1882) scritta per incarico del municipio di Catania ed eseguita per le feste di Santa Agata; «Aleramo», in un prologo e 3 atti (1883) non rappresentata; «Malia» in tre atti (1893) rappresentata al Brunetti (oggi Duse) di Bologna, poi a Catania, Milano, nuovamente a Catania, Siracusa, Trapani ed in altre città; «Il Falconiere», in 3 atti (1899) rappresentata al Politeama Pacini di Catania; «Fatalità», in 2 atti (1900) non rappresentata.

Il maestro Frontini ha il merito d'essere stato il primo a far conoscere al mondo artistico e al gran pubblico la pura e genuina vena melodica del meraviglioso popolo siciliano, pubblicando la raccolta («Eco della Sicilia», Edizioni Ricordi 1883) a cui seguirono nel 1890 («Canti della Sicilia», Ed. Forlivesi), nel 1893 («Natale Siciliano», Ed. De Marchi), nel 1936 («Antiche Canzoni di Sicilia», Ed. Carisch S. A.) e nel 1938 («Canti religiosi del popolo siciliano», Ed. Carisch S. A.).

Altre composizioni: «Quartetto in Do minore»; «Omaggio a Lauro Rossi», fantasia per orchestra sui motivi delle opere di L. Rossi, eseguita a Cremona (1880); «Ouverture» per orchestra, premiata con medaglia all'Esposizione Industriale-Artistica di Cremona (1880); «Grande Messa da Requiem» (1888); «Medio Evo», poemetto per soprano con accompagnamento di pianoforte (eseguito al Teatro dei Fiorentini, Napoli 1898 - Ed. Ricordi); «Intermezzo» per archi, legni, corni, trombe ed organo, eseguito a Catania 1904 (Ed. Fantuzzi); «Idillio» per orchestra e coro ad libitum, eseguito a Catania 1912 (Ed. Fantuzzi); «Marcia trionfale» per orchestra e fanfara eseguita a Catania 1907 (Ed. Carisch); «Gloria» ouverture per orchestra (Ed. Carisch); «Elsie» ouverture per orchestra (Ed. Carisch); «Minuetto» per archi (Ed. Carisch); e molti altri per orchestra e per piccola orchestra.

Il maestro Frontini — che è commendatore della Corona d'Italia — ha inoltre pubblicato quasi un centinaio di «Romanze» per canto e pianoforte con gli editori: Lucca, Ricordi, Carisch, Sonzogno, Forlivesi, Venturini, Giudici e Strada. La Casa Carisch S. A., che gli ha pubblicato innumerevoli composizioni per pianoforte, per canto, per orchestra e per piccola orchestra, ha pubblicato un catalogo speciale delle sue Opere.

Il Frontini ottenne anche una medaglia all'Esposizione Internazionale di musica in Bologna (1888) per lavori musicali esposti.

La migliore dimostrazione di voler gentilmente collaborare con noi è quella di programmare le nostre edizioni e di inviarcì gli indirizzi dei maestri conoscenti

EDIZIONI MUSICALI MICHELI - ROMA
LARGO CHIGI N. 19 (Galleria Colonna)

RAPPRESENTANTE PER MILANO

EVARISTO STEL

VIA CLAUDIO GALENO N. 4

Bocca desiderata

Mazurka

Piano conducteur

F. PAOLO FRONTINI

Elegante.
(Violini)

(Oboi)
(Clarinetti)

Violin and Oboe/Clarinet parts. The violin part is marked *p* and the oboe/clarinet part is marked *p*. The music is in 3/4 time and features a melodic line with grace notes.

sf
(Violoncelli)
(Fagotti)

(Flauti)

Flute and Violoncello/Bassoon parts. The flute part is marked *sf* and the violoncello/bassoon part is marked *sf*. The music is in 3/4 time and features a rhythmic accompaniment.

Flute and Violoncello/Bassoon parts. The flute part is marked *sf* and the violoncello/bassoon part is marked *sf*. The music is in 3/4 time and features a rhythmic accompaniment.

Flute and Violoncello/Bassoon parts. The flute part is marked *sf* and the violoncello/bassoon part is marked *sf*. The music is in 3/4 time and features a rhythmic accompaniment.

Flute and Violoncello/Bassoon parts. The flute part is marked *p* and the violoncello/bassoon part is marked *p*. The music is in 3/4 time and features a rhythmic accompaniment.

2

Piano conducteur

Piano accompaniment. The music is in 3/4 time and features a rhythmic accompaniment. The dynamic marking is *sf*.

Piano accompaniment. The music is in 3/4 time and features a rhythmic accompaniment. The dynamic marking is *cresc.* and *sf*. The section is marked *(Tutti)*.

Piano accompaniment. The music is in 3/4 time and features a rhythmic accompaniment. The dynamic marking is *mf* and *sf*. The section is marked *(Legni)* and *(Tromba)*.

Piano accompaniment. The music is in 3/4 time and features a rhythmic accompaniment. The dynamic marking is *sf*. The section is marked *(Tutti)*.

Piano accompaniment. The music is in 3/4 time and features a rhythmic accompaniment. The dynamic marking is *mf*, *sf*, *f ben siacc.*, and *f*.

(Violini)

(Oboi)
(Clarinetti)

(Flauti)

p

sf
(Violoncelli)
(Fagotti)

cresc.

f

p

sf

Piano conducteur

First system of the Piano conducteur part on page 4. It consists of a grand staff with treble and bass clefs. The music features a melodic line in the treble and a supporting bass line. Dynamics include *cresc.* and *ffine*.

Voluttoso.
(Violini 1^{mi})
(Clarinetti)
(Violoncelli)

Trio.
p m.s.

(Trombe)

(Corni)

Second system of the Trio part on page 4. It features a grand staff with treble and bass clefs. The music is marked *p m.s.* and includes dynamic markings *p* and *m.f.*. Instrumentation includes Trombe and Corni.

Third system of the Trio part on page 4. It features a grand staff with treble and bass clefs. The music is marked *m.a.* and includes dynamic markings *p* and *m.f.*. Instrumentation includes (2^o Clarinetto), (Fagotti), and (Corno).

Fourth system of the Trio part on page 4. It features a grand staff with treble and bass clefs. The music is marked *m.s.* and includes dynamic markings *p* and *m.f.*. Instrumentation includes (Fagotti) and (Violoncelli).

Fifth system of the Trio part on page 4. It features a grand staff with treble and bass clefs. The music is marked *cresc.* and includes dynamic markings *p* and *m.f.*.

Piano conducteur

(Tutti)

First system of the Piano conducteur part on page 5. It features a grand staff with treble and bass clefs. The music is marked *s* and includes dynamic markings *f* and *mf*.

(Legni)
(Corda)

Second system of the Legni (Corda) part on page 5. It features a grand staff with treble and bass clefs. The music is marked *p* and includes dynamic markings *mf*.

brillante.
(Tutti)

(Legni)
(Corda)

Third system of the Legni (Corda) part on page 5. It features a grand staff with treble and bass clefs. The music is marked *s* and includes dynamic markings *sf* and *p*.

1. 2.

voluttoso.

(Clarinetti)
(Violoncelli)

Fourth system of the Legni (Corda) part on page 5. It features a grand staff with treble and bass clefs. The music is marked *p* and includes dynamic markings *m.d.*.

Fifth system of the Legni (Corda) part on page 5. It features a grand staff with treble and bass clefs. The music includes dynamic markings *p* and *m.f.*.

Piano conducteur

First system of musical notation for Piano conducteur. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor). The upper staff features a melodic line with a slur over the first two measures and a fermata over the final note. The lower staff provides harmonic accompaniment with chords and moving bass lines. A dynamic marking *m. d.* is present in the second measure.

Second system of musical notation. The upper staff continues the melodic line with a slur and a fermata. The lower staff continues the accompaniment. A dynamic marking *m. d.* is present in the final measure.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking *cresc.* is present in the final measure.

Fourth system of musical notation. The upper staff continues the melodic line with a slur and a fermata. The lower staff continues the accompaniment with a more active bass line.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking *p* is present in the first measure.

Bocca desiderata

Mazurka

Violino 1°

Elegante

F. Paolo Frontini

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D.C. al Fine

Bocca desiderata

Mazurka

Violino 2°

F. Paolo Frontini

Elegante

Violino 2° musical score for the first system, marked "Elegante". It consists of ten staves of music in 3/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *p*, *cresc.*, *f*, and *mf*. The piece concludes with a double bar line.

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Violino 2°

Violino 2° musical score for the second system, marked "Voluttuoso". It consists of ten staves of music in 3/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *p*, *cresc.*, *f*, *mf*, and *ben stacc.*. The piece concludes with a double bar line.

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Bocca desiderata

Mazurka

Viola

F. Paolo Frontini

Elegante

The musical score consists of ten staves of music for Viola. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes marked with a piano (*p*) dynamic. The second staff continues with similar triplet patterns, marked with a crescendo (*cresc.*). The third staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The fourth staff also features a piano (*p*) dynamic and a crescendo (*cresc.*). The fifth staff includes a forte (*f*) dynamic, a key signature change to two sharps (F# and C#), and a mezzo-forte (*mf*) dynamic. The sixth staff continues with a forte (*f*) dynamic. The seventh staff features a mezzo-forte (*mf*) dynamic, accents (*sf*), and the instruction *f ben stacc.*. The eighth staff begins with a piano (*p*) dynamic and a triplet. The ninth staff continues with a piano (*p*) dynamic and a forte (*f*) dynamic. The tenth staff concludes with a piano (*p*) dynamic and a triplet.

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Viola

cresc. *f* *Fine*

Voluttuoso

TRIO *p*

cresc.

f *f* *f*

p *pizz.* *arco* *brillante* *f*

1. 2.

p

voluttuoso

p

cresc. *f*

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

D.C. al Fine

Bocca desiderata

Violoncello

Mazurka

F. Paolo Frontini

Elegante

1 *sf* *p* *cresc.* *f* *sf* *p* *sf* *cresc.* *f* *sf* *mf* *sf* *ben stacc.* *mf* *f* *sf* *p* *cresc.* *f* *sf* *p*

Violoncello

1 *sf* *cresc.* *f* *Fine*
 Voluttuoso
 TRIO *p* *cresc.* *f* *brillante* *pizz.* *arco* *mf* *p* *voluttuoso* *p* *cresc.* *f* *arco* *pizz.* *D. C. al Fine*

Bocca desiderata

Mazurka

Contrabasso

F Paolo Frontini

Elegante

3
p

3
cresc. *f*

3
p

cresc. *f* *f*

mf *f*

mf *f ben stacc.* *f*

3
p

3
cresc. *f*

3
p

3
cresc. *f* *Fine*

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Contrabasso

Voluttuoso

TRIO *p*

cresc.

f *f* *f*

pizz. *arco* *f*

1. 2. 1.

p

voluttuoso
p

cresc. *f* *f*

f *pizz.* *arco* *D.C. al Fine*

C. 12929 J.

Bocca desiderata

Mazurka

Flauto 1°

F. Paolo Frontini

Elegante

The musical score is written for Flute 1 in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo/style is marked 'Elegante'. The score consists of nine staves of music. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *sf* (sforzando), and *mf* (mezzo-forte). Articulation includes accents (>) and staccato (*ben stacc.*). The piece concludes with a final *p* dynamic marking.

Bocca desiderata

Mazurka

Flauto 2°

F. Paolo Frontini

Elegante

4

p

4

cresc. *f*

4

p *f*

4

cresc. *f*

f *mf* *sf*

sf *f*

mf *sf* *f* *ben stacc.* *f*

4

p *f*

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Flauto 2°

cresc. *f*

p

cresc. *f* *Fine*

TRIO *Voluttuoso* 21 *f*

f *f*

brillante *mf* *f*

TRV *f* *p*

1. 2. *voluttuoso* 21 *f*

f *f*

D. C. al Fine

Bocca desiderata

Mazurka

Oboe 1^o

Elegante

F. Paolo Frontini

2
p

2
p *cresc.*

2
f *p*

2
p

cresc. *f* *f*

1
f

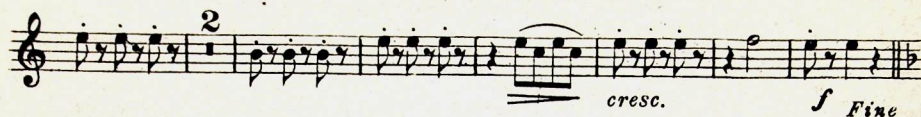
1
f *ben stacc.* *f*

2
p

2
p *cresc.* *f*

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Oboe 1^o.

D. C. al Fine

Bocca desiderata

Mazurka

Oboe 2°

F. Paolo Frontini

Elegante

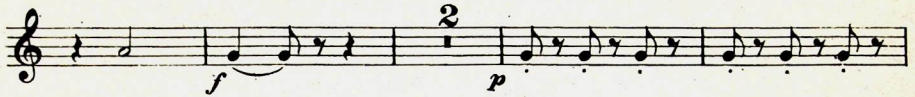
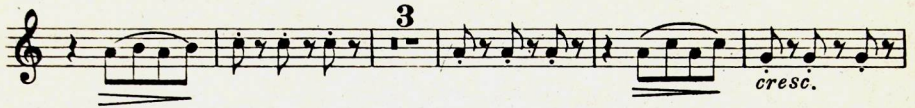
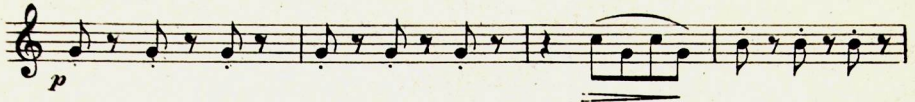
The musical score is written for Oboe 2° and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/style is marked 'Elegante'. The score includes various dynamics and articulations:

- Staff 1: *p*, *2* (second measure), *cresc.* (seventh measure).
- Staff 2: *f* (first measure), *p* (fourth measure), *3* (third measure).
- Staff 3: *cresc.* (fourth measure), *f* (seventh measure).
- Staff 4: *f* (first measure), *1* (first measure), *3* (third measure).
- Staff 5: *cresc.* (fourth measure), *f* (seventh measure).
- Staff 6: *f* (first measure), *1* (first measure).
- Staff 7: *sf* (first measure), *f* (seventh measure), *1* (first measure).
- Staff 8: *f* (first measure), *f ben stacc.* (fourth measure), *1* (first measure), *2* (second measure).

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Oboe 2°



Voluttuoso



voluttuoso



D. C. al Fine

Bocca desiderata

Mazurka

Clarinetto 1° in Sib

F. Paolo Frontini

Elegante

Musical score for Clarinet 1, first page, measures 1-24. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo/style is marked "Elegante". The score consists of ten staves of music. Dynamics include *p*, *cresc.*, *f*, *mf*, and *sf*. The piece concludes with a double bar line and repeat signs.

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Clarinetto 1° in Sib

Musical score for Clarinet 1, second page, measures 25-48. The piece continues from the first page. The tempo/style changes to "Voluttuoso" and "solo". The score consists of ten staves of music. Dynamics include *p*, *cresc.*, *f*, *mf*, and *sf*. The piece concludes with a double bar line and repeat signs.

D.C. al Fine

C 12929 J.

Bocca desiderata

Mazurka

Clarinetto 2° in Sib

F. Paolo Frontini

Elegante

Musical score for the first part of 'Bocca desiderata', featuring ten staves of music. The piece is in 3/4 time and begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *cresc.*, *f*, and *p*. The key signature is one sharp (F#).

Tutti i diritti riservati

Musical score for the second part of 'Bocca desiderata', featuring ten staves of music. The piece continues with a piano (*p*) dynamic and includes markings for *cresc.*, *f*, and *p*. The key signature changes to two sharps (F# and C#). The section is marked 'TRIO' and includes a 'Voluttuoso' section with a 6/8 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *cresc.*, *f*, *p*, and *sf*. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

D.C. al Fine

Bocca desiderata

Mazurka

Fagotto 1°

F Paolo Frontini

Elegante

Musical score for Fagotto 1° in the 'Elegante' section. It consists of ten staves of music in bass clef, 3/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *sf*, *p*, *cresc.*, and *f*. It features various articulations like accents and slurs, and includes first and second endings.

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Fagotto 1°

Musical score for Fagotto 1° in the 'Voluttuoso' section. It consists of ten staves of music in bass clef, 3/4 time. The key signature has two flats (Bb, Eb). The score includes dynamic markings such as *cresc.*, *f*, *sf*, *p*, and *f*. It features various articulations like accents and slurs, and includes first and second endings. The section concludes with the instruction 'D.C. al Fine'.

D.C. al Fine

C. 12929 J.

Bocca desiderata

Mazurka

Fagotto 2°

F. Paolo Frontini

Elegante

3
p

3
cresc. *f*

3
p

3
cresc. *f*

f *solo* *mf*

f *2* *f ben stacc.* *f*

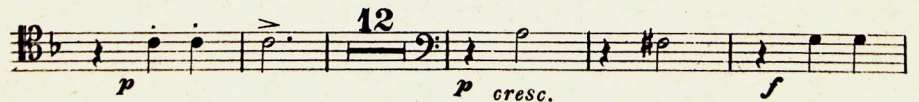
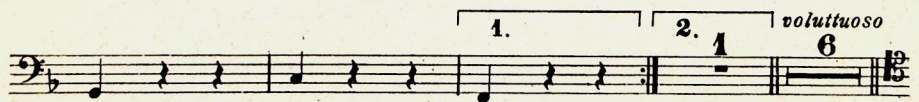
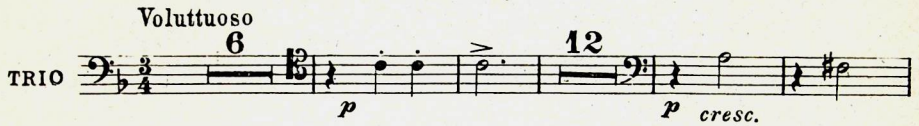
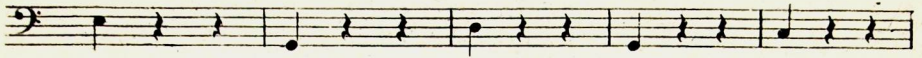
3
p

3
cresc. *f*

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Fagotto 2°



Bocca desiderata

Mazurka

Corni in Fa

F. Paolo Frontini

Elegante

p *cresc.* *f* *cresc.* *f* *mf* *f* *mf* *sf* *f* *ben stacc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *Fine*

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Corni in Fa

Voluttuoso *TRIO* *p* *cresc.* *f* *brillante* *p* *1.* *2.* *p* *voluttuoso* *p* *cresc.* *f* *D. C. al Fine*

C. 12929 J.

Bocca desiderata

Mazurka

Tromba 1° in Sib

F. Paolo Frontini

Elegante

4

p

4

p *cresc.* *f*

4

p

4

p *cresc.* *f*

f *solo* *p dolciss.*

f

1

sf *f ben stacc.* *f*

4

p

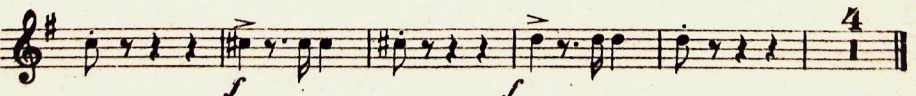
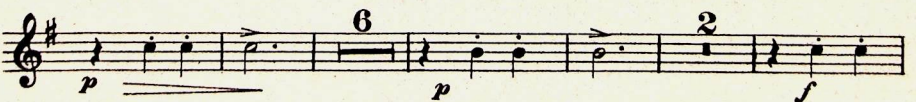
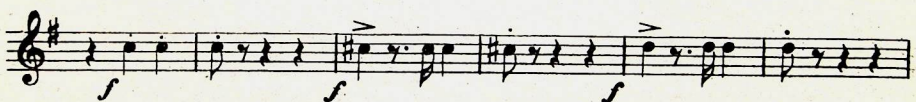
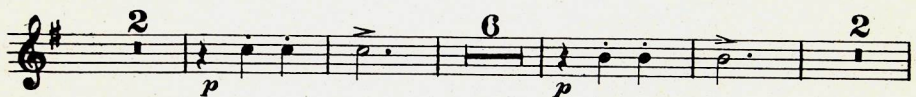
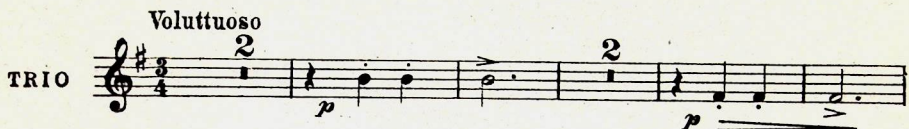
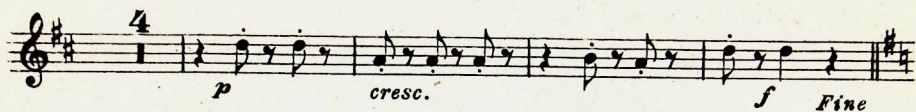
4

p *cresc.* *f*

Tutti i diritti riservati

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Tromba 1^o in Sib



D.C. al Fine

Bocca desiderata

Mazurka

Tromba 2^a in Sib

F. Paolo Frontini

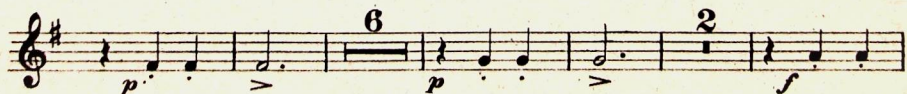
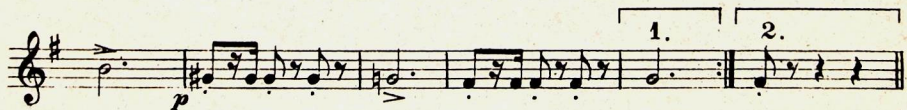
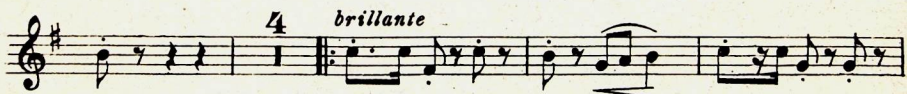
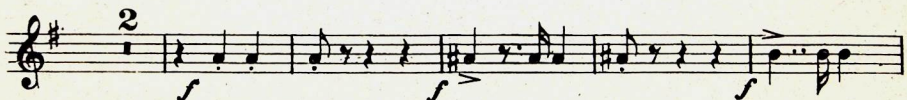
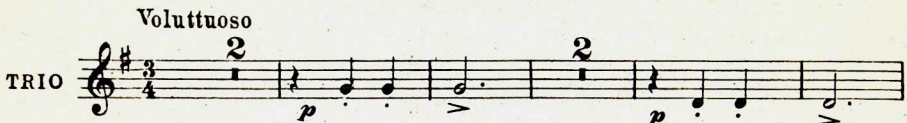
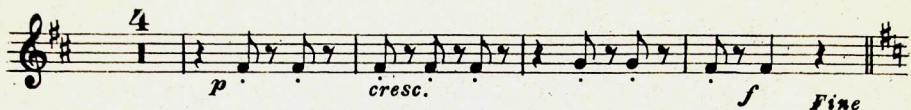
Elegante

The musical score consists of eight staves of music in 4/4 time, written for Tromba 2^a in Sib. The key signature is one sharp (F#). The tempo is marked 'Elegante'. The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando), as well as articulations like *ben stacc.* (very staccato). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

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Tromba 2^a in Sib



D. C. al Fine

Bocca desiderata

Mazurka

Trombone 1°

F. Paolo Frontini

Elegante

15 15 *f*

f 4 *f*

f 2 *f* ben stacc.

15 15 *f* *f* Fine

Voluttuoso

TRIO

24 4 *f* *f*

brillante

f 3 1. 1 2. 1

voluttuoso

24 4 *f* *f*

D.C. al Fine

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Bocca desiderata

Mazurka

Trombone 2°

F. Paolo Frontini

Elegante

Musical score for Trombone 2, Elegante section. The score consists of five staves of music in 3/4 time with a key signature of one sharp (F#). The first staff begins with a 15-measure rest, followed by notes with a forte (f) dynamic. The second staff continues with notes and a 4-measure rest. The third staff features notes and a 2-measure rest with the instruction *f ben stacc.* The fourth staff includes notes, a 15-measure rest, and ends with the word *Fine*.

Voluttuoso

Musical score for Trombone 2, Voluttuoso section. The score consists of three staves of music in 3/4 time with a key signature of one flat (Bb). The first staff starts with a 24-measure rest, followed by notes with a forte (f) dynamic. The second staff continues with notes and a 5-measure rest. The third staff begins with the instruction *brillante* and notes, followed by a 3-measure rest and first/second endings. The fourth staff starts with the instruction *voluttuosa.* and a 24-measure rest, followed by notes and a 5-measure rest, ending with the instruction *D. C. al Fine*.

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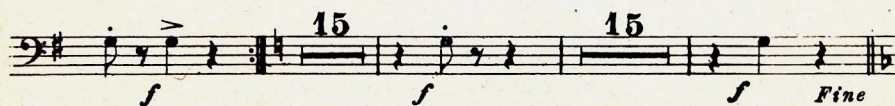
Bocca desiderata

Mazurka

Trombone 3°

F. Paolo Frontini

Elegante



Voluttuoso



brillante



voluttuoso



D. C. al Fine

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Bocca desiderata

Mazurka

Basso-Tuba

F. Paolo Frontini

Elegante

Musical score for Basso-Tuba, Elegante section. The score consists of five staves of music in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a 15-measure rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second staff begins with a 15-measure rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The third staff begins with a 4-measure rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The fourth staff begins with a 3-measure rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The fifth staff begins with a 15-measure rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The piece ends with a double bar line and the word "Fine".

Voluttuoso

Musical score for Basso-Tuba, Voluttuoso section. The score consists of three staves of music in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The first staff begins with a 24-measure rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. The second staff begins with a 1-measure rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. The third staff begins with a 5-measure rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. The piece ends with a double bar line and the word "Fine".

brillante

Musical score for Basso-Tuba, brillante section. The score consists of one staff of music in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff begins with a 3-measure rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. The piece ends with a double bar line and the word "Fine".

voluttuoso

Musical score for Basso-Tuba, voluttuoso section. The score consists of one staff of music in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff begins with a 24-measure rest, followed by a quarter note G3, a quarter rest, and a quarter note A3. The piece ends with a double bar line and the word "Fine".

D. C. al Fine

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Bocca desiderata

Mazurka

Tamburo

F. Paolo Frontini

The musical score is written in bass clef with a 3/4 time signature. It consists of two main parts: a solo section for the Tamburo and a Trio section. The solo section is divided into six staves. The first two staves feature a rhythmic pattern of eighth notes with fingerings 5, 1, and 5, and dynamics *pp* and *cresc.*. The third staff has a different rhythmic pattern with dynamics *f* and *cresc.*. The fourth staff continues with a similar pattern and dynamics *f*. The fifth staff returns to the 5, 1, 5 fingering with dynamics *pp* and *cresc.*. The sixth staff concludes with dynamics *pp*, *cresc.*, and *f*, ending with the word *Fine*. The Trio section begins with a double bar line and the number 22. It consists of three staves. The first staff has a rhythmic pattern with dynamics *f*. The second staff has a different rhythmic pattern with dynamics *f* and *brillante*. The third staff has a rhythmic pattern with dynamics *f* and *brillante*, ending with the word *Fine*. The word *Voluttuoso* appears below the first staff of the Trio section. The word *voluttuoso* appears below the first staff of the final section. The final section consists of one staff with a rhythmic pattern and dynamics *f*, ending with the word *Fine*.

D. C. al Fine

Tutti i diritti riservati.

Bocca desiderata

Mazurka

Cassa e Piatti

F. Paolo Frontini

The musical score is written in bass clef with a 3/4 time signature. It consists of several staves of music. The first staff has two measures marked with a fermata and the number 15, with a forte (f) dynamic. The second staff has a fermata with the number 4 and a forte (f) dynamic. The third staff has a fermata with the number 2 and a forte (f) dynamic. The fourth staff has two measures marked with a fermata and the number 15, with a forte (f) dynamic, and ends with the word "Fine".

TRIO

Voluttuoso

The fifth staff is marked "TRIO" and has a 3/4 time signature. It has a fermata with the number 24 and a forte (f) dynamic, followed by a measure with a fermata and the number 1, and another measure with a fermata and the number 5. The sixth staff is marked "brillante" and has a forte (f) dynamic, followed by a measure with a fermata and the number 3, and two measures with first and second endings marked "1. 1" and "2. 1". The seventh staff is marked "voluttuoso" and has a forte (f) dynamic, followed by a measure with a fermata and the number 24, a measure with a fermata and the number 1, and a measure with a fermata and the number 5. The score ends with the instruction "D C al Fine".

Tutti i diritti riservati.

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Bocca desiderata

Mazurka

Harmonium

(Invece degli strumenti a fiato, eccetto il Flauto)

F. Paolo Frontini

Elegante

The left page of the musical score contains six systems of music. Each system consists of a treble and bass staff. The music is in 3/4 time and G major. The first system starts with a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass. The second system continues with a forte (*f*) dynamic in the bass. The third system includes a crescendo (*cresc.*) marking in the treble and a forte (*f*) dynamic in the bass. The fourth system features a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass. The fifth system has a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass. The sixth system begins with a forte (*f*) dynamic in the bass.

Tutti diritti riservati.

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The right page of the musical score contains six systems of music. Each system consists of a treble and bass staff. The music continues from the left page. The first system starts with a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass. The second system includes a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass, with the instruction "(Trombe)" written above the treble staff. The third system features a mezzo-forte (*mf*) dynamic in the treble and a forte (*f*) dynamic in the bass. The fourth system has a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass, with the instruction "*f* ben stacc." written above the treble staff. The fifth system begins with a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass. The sixth system starts with a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass.

C. 12929 J.

Harmonium

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and a melodic line. The lower staff is in bass clef and contains a bass line with some notes marked with a bar line. A dynamic marking of *sf* is located at the bottom right of the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material. The lower staff features a bass line with a *cresc.* marking. A dynamic marking of *f* is located at the bottom right of the system.

The third system of musical notation consists of two staves. The upper staff shows a melodic line with a *p* marking. The lower staff has a bass line with a *sf* marking. A dynamic marking of *sf* is located at the bottom center of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material. The lower staff features a bass line with a *sf* marking. A dynamic marking of *sf* is located at the bottom right of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material. The lower staff features a bass line with a *cresc.* marking. A dynamic marking of *f FINE* is located at the bottom right of the system.

Voluttuoso

Trio

brillante

1. *Voluttuoso*

2.

Harmonium

First system of musical notation for Harmonium. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with a slur over the first two measures and a dynamic marking of *m. d.* (mezzo-forte) in the first measure. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for Harmonium. The right hand continues the melodic line with a slur over the first two measures and a dynamic marking of *m. d.* in the third measure. The left hand accompaniment consists of chords and single notes.

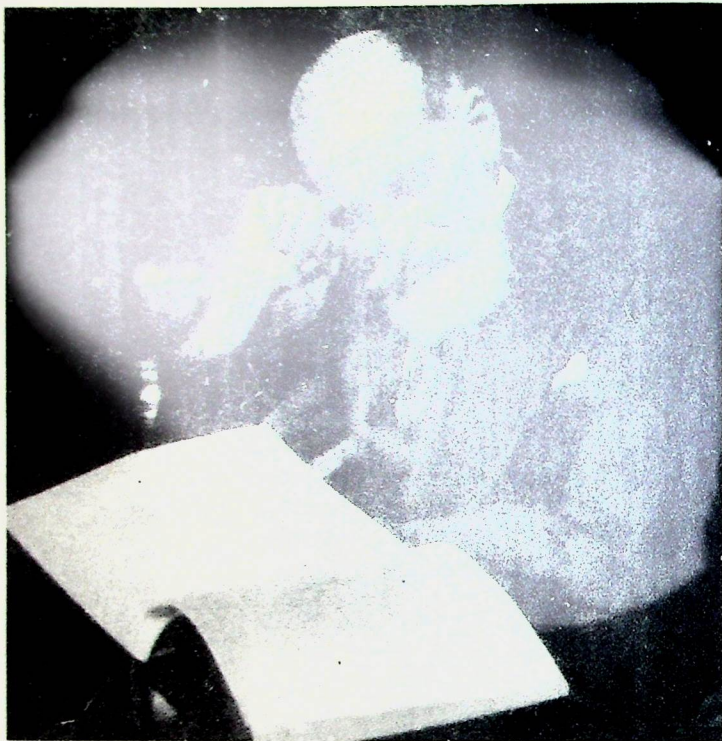
Third system of musical notation for Harmonium. The right hand features a melodic line with a slur over the first two measures. The left hand accompaniment includes chords and single notes, with some chromatic movement in the bass line.

Fourth system of musical notation for Harmonium. The right hand has a melodic line with a slur over the first two measures. The left hand accompaniment features chords and single notes, with some chromatic movement in the bass line.

Fifth system of musical notation for Harmonium. The right hand has a melodic line with a slur over the first two measures. The left hand accompaniment features chords and single notes, with a dynamic marking of *p* (piano) in the second measure. The system concludes with a double bar line.

D. C. al Fine

Francesco Paolo Frontini



È un compositore molto noto ed apprezzato per i suoi innumerevoli pezzi pianistici, diffusi in tutto il mondo, e che la critica italiana ed estera ha celebrato per la loro squisita fattura. Sono popolarissimi «Serenata araba», «Piccolo montanaro», «Danza spagnola», «Ritorno al villaggio», «Tzigane», «Marcia grottesca», «Minuetto in La maggiore» e tanti altri.

Oggi F. P. Frontini è considerato fra i più espressivi ed eminenti compositori, ed occupa uno dei primi posti nella letteratura pianistica moderna. Nacque a Catania il 6 agosto 1860. Apprese i primi rudimenti della musica dal padre suo cav. Martino, insigne musicista; studiò il violino con Santi D'Amico, ed esordì, con questo strumento a 13 anni, in un concerto dato nella Sala Comunale di Catania. Nel 1875 fu ammesso nel R. Conservatorio di musica di Palermo, ove ebbe a maestro di contrappunto il maestro Pietro Platania direttore di quel Conservatorio; poi si portò a Napoli per perfezionarsi nella composizione col celebre Lauro Rossi.

La sua prima composizione fu un «Quitollis» per tenore con accompagnamento d'orchestra (1875), eseguito nella Cattedrale di Catania per le feste di Santa Cecilia, e che il celebre maestro P. A. Coppola volle dirigere.

Il maestro Frontini ha scritto per il teatro le seguenti opere: «Nella», in 3 atti, rappresentata al Comunale (allora Massimo) di Catania (1881); «Sansone», azione biblica in tre parti (1882) scritta per incarico del municipio di Catania ed eseguita per le feste di Santa Agata; «Aleramo», in un prologo e 3 atti (1883) non rappresentata; «Malia» in tre atti (1893) rappresentata al Brunetti (oggi Duse) di Bologna, poi a Catania, Milano, nuovamente a Catania, Siracusa, Trapani ed in altre città; «Il Falconiere», in 3 atti (1899) rappresentata al Politeama Pacini di Catania; «Fatalità», in 2 atti (1900) non rappresentata.

Il maestro Frontini ha il merito d'essere stato il primo a far conoscere al mondo artistico e al gran pubblico la pura e genuina vena melodica del meraviglioso popolo siciliano, pubblicando la raccolta («Eco della Sicilia», Edizioni Ricordi 1883) a cui seguirono nel 1890 («Canti della Sicilia», Ed. Forlivesi), nel 1893 («Natale Siciliano», Ed. De Marchi), nel 1936 («Antiche Canzoni di Sicilia», Ed. Carisch S. A.) e nel 1938 («Canti religiosi del popolo siciliano», Ed. Carisch S. A.).

Altre composizioni: «Quartetto in Do minore»; «Omaggio a Lauro Rossi», fantasia per orchestra sui motivi delle opere di L. Rossi, eseguita a Cremona (1880); «Ouverture» per orchestra, premiata con medaglia all'Esposizione Industriale-Artistica di Cremona (1880); «Grande Messa da Requiem» (1888); «Medio Evo», poemetto per soprano con accompagnamento di pianoforte (eseguito al Teatro dei Fiorentini, Napoli 1898 - Ed. Ricordi); «Intermezzo» per archi, legni, corni, trombe ed organo, eseguito a Catania 1904 (Ed. Fantuzzi); «Idillio» per orchestra e coro ad libitum, eseguito a Catania 1912 (Ed. Fantuzzi); «Marcia trionfale» per orchestra e fanfara eseguita a Catania 1907 (Ed. Carisch); «Gloria» ouverture per orchestra (Ed. Carisch); «Elsie» ouverture per orchestra (Ed. Carisch); «Minuetto» per archi (Ed. Carisch); e molti altri per orchestra e per piccola orchestra.

Il maestro Frontini — che è commendatore della Corona d'Italia — ha inoltre pubblicato quasi un centinaio di «Romanze» per canto e pianoforte con gli editori: Lucca, Ricordi, Carisch, Sonzogno, Forlivesi, Venturini, Giudici e Strada. La Casa Carisch S. A., che gli ha pubblicato innumerevoli composizioni per pianoforte, per canto, per orchestra e per piccola orchestra, ha pubblicato un catalogo speciale delle sue Opere.

Il Frontini ottenne anche una medaglia all'Esposizione Internazionale di musica in Bologna (1888) per lavori musicali esposti.

La migliore dimostrazione di voler gentilmente collaborare con noi è quella di programmare le nostre edizioni e di inviarcì gli indirizzi dei maestri conoscenti

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LARGO CHIGI N. 19 (Galleria Colonna)

RAPPRESENTANTE PER MILANO

EVARISTO STEL

VIA CLAUDIO GALENO N. 4

Colloquio di bambole

INTERMEZZO
DI

F. PAOLO FRONTINI

L. 6,— n. B
(aumento compreso)

Num. 14791

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RÉPERTOIRE DE MORCEAUX ET DANSES MODERNES

pour **Petit-Orchestre**

DANZE MODERNE

FOX-TROTS

	Lire
14731 BARBIROLI A. - Plein d'amour	5,— B
14270 BILLI V. - Ramadan	4,— B
13960 BISI R. - Satanello	4,— B
14268 CARUGATI G. - Moulin rouge	4,— B
14296 — Fox dello scarpone	4,— B
14734 CIPOLLINI D. —	
24152 CLAPSON I. - Pelican	Fr. 3,— B
14713 CUSCINA A. - Macacco	4,— B
14261 de FEO A. - Verso l'amore	4,— B
24129 ENGEL BERGER W. - Sst! la bimba dorme	4,— B
14717 FERRUZZI S. - Raja	4,— B
14719 FORTUNY A. P. M. - Réponse à Salomé	5,— B
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24128 JENNY C. - Henriette	4,— B
24154 LEE e ROBERTS. - Smiles	Fr. 3,— B
14762 LIMENTA F. - Fox dello zingaro	5,— B
24148 MACKLIN C. - Très Moutarde	Sh. 2/6
14297 MARTINI R. - Nuit	5,— B
14273 MASCHERONI V. - Love's whisper	4,— B
— Noctambules	4,— B
14287 — Coquelcots	5,— B
14735 — Groom	5,— B
14730 — Little Wanda	5,— B
14737 — Old Fezziwig	5,— B
14738 — A testa e croce	5,— B
14739 — ... se la moda purtroppo è così...	5,— B
14757 — Ci-ta-bu	5,— B
14763 MIGNONE E. - Fiemmatico	4,— B
14753 — Americana	4,— B
14724 MOLETTI N. - Kim	4,— B
13956 — Five o' clock tea	4,— B
13944 — Once More	4,— B
13949 — Pijama Dance	4,— B
13957 — Siam	4,— B
13944 — Tip-Top	4,— B
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14281 ROSSI O. - Danse des illusions	4,— B
14271 — Faisons un rêve	4,— B
14729 — Poor Mignon	4,— B
14280 SAARBEKOW S. - Amneris	4,— B
24156 SCHONEBERG B. - Whispering	Fr. 3,— B
24160 SILVER e COHN. - Si! non ho più banana!	7,— A

	Lire
14359 SOLAZZI J. - Jak	4,— B
24132 STOLZ R. - La gioia del divorzio	6,— B
24133 — Fior di giglio	3,— B
24157 TATE J. - Broken-doll	Fr. 3,— B
24160 WALLACE O. - Hindustan	7,— A
24164 YWOLTER F. - Fior del male	3,— B
24158 ZVAVIN M. - Billets doux	Fr. 3,— B
24160 — Violet-Song	3,— B

SHIMMY

	Lire
14731 BARBIROLI A. - Plein d'amour	5,— B
14758 CUSCINA A. - Corteo moresco	4,— B
24131 HEYKENS F. - Ständchen (Carezze dell'alba)	5,— B
14281 MASCHERONI V. - Noctambules	4,— B
14723 MOLETTI N. - Oh! Rose bleu	5,— B
14722 — Malabar (L'isola delle Perle)	5,— B
14724 — Kim	5,— B
14761 STAFFELLI. Shimmy	5,— B
24132 STOLZ R. - La gioia del divorzio	6,— B
24133 — Fior di giglio	6,— B

ONE-STEPS

	Lire
13959 ANGIOLINI A. - Carnaval	4,— B
13958 — Medoro	4,— B
14265 de FEO A. - Parapluie	4,— B
14274 — Dukling	4,— B
24127 GOPPELSROEDER - Pinguin	4,— B
24134 HAJOS C. - Purtroppo è così	6,— B
14267 MAGANZA G. M. - Katy	4,— B
14283 — Coup de vent	4,— B
14701 MANONI R. - Tibet	4,— B
14741 MASCHERONI V. - Atout	5,— B
14740 — P'... and last	5,— B
14286 — Senza soldi	4,— B
14294 MIGNONE E. - Frou-Frou del Variété	4,— B
14750 — Ramlah	5,— B
14725 MOLETTI N. - Bluff	5,— B
13941 — Cocktail (Danza Farabol)	5,— B
13608 — La Virtuose	4,— B
13943 — Love Step	4,— B
14295 ROSSI O. - Muscadin	4,— B
24163 SCOTTO V. - Tschike-Tschike	Fr. 3,— C
13621 TARTARINI G. - Choucroute	4,— B
14293 ZÄHRINGER A. R. - Notte cinese	4,— B
24159 VYAIN M. - Cach' ton piano	Fr. 3,— B

(Nei prezzi esposti è compreso l'aumento).

(Vedi continuazione a pag. 4)

A. & G. CARISCH & C. - Editeurs - MILAN (18)

Piano conduttore
Violino I A-B-II
Violoncello-Contrabasso
Flauto-Clarinetto Si b
Tromba-Si b-Triangolo
Tamburo e Piatto



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Corni in Fa
Armonio
ad libitum

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPEES.

F. Paolo Frontini

PIANO Conduttore

Allegretto grazioso

Archi, Cl. $\text{\textcircled{S}}$

p
molto stacc.

p
poco rall.
pp a tempo

cres.
poco rall.
elegante
mf Tromba

p
p stacc.
cres.
cres.

Deposto a termini di legge.

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PIANO Conduttore

2

mf

p

cres.

pCl.

tr

pp dolciss.

cres.

f

p

Archi Cl.

Archi

cres.

p poco rall.

Fl. Cl.

pp

cres.

poco rall.

ff

PIANO Conduttore

3

dolce

Cello

mf con molta espress.

Fl.

mf

p

mf

p

f

mf

f

mf

p

f

p

f

p

f

p

PIANO Conduttore

First system of musical notation. It includes a soprano line with a half-note melody and a piano accompaniment. The piano part features a treble clef with a sixteenth-note pattern and a bass clef with a simple accompaniment. Dynamics include *mf* and *p*. A Flute (Fl.) part is also indicated.

Second system of musical notation. The piano accompaniment in the treble clef becomes more active with sixteenth-note patterns. Dynamics range from *mf* to *f*. The bass line continues with a steady accompaniment.

Third system of musical notation. Similar to the first system, it features a half-note melody in the soprano and piano accompaniment. Dynamics include *mf* and *p*. A Flute (Fl.) part is also indicated.

Fourth system of musical notation. This system concludes with a change in tempo. It includes markings for *p rall.*, *rit.*, and *I. Tempo*. The piano accompaniment in the treble clef shows a transition to a new rhythmic pattern. Dynamics include *mf*, *f*, and *p*. The system ends with a double bar line and a key signature change.

dal §
al ◊

COLLOQUIO DI BAMBOLE

CAUSERIE DES POUPPES

FLAUTO

F. Paolo Frontini

Allegretto grazioso

a tempo

FLAUTO

I. Tempo dal § al ☉

COLLOQUIO DI BAMBOLE

CAUSERIE DES POUPÉES

CLARINO Si b

F. Paolo Frontini

Allegretto grazioso

pp
mp cres.
p
rall. un poco
a tempo
pp
cres.
p poco rall.
mf
mf
p stacc.
cres.
ppolciss.
mp cres.
p
rall. un poco

CLARINO Si b

a tempo
pp
cres.
p poco rall.
mf
p
mf
p
mf
f
mf
p
mf
p
f
mf
p
mf
p
mf
f
mf
p
mf
p
mf
f
pp
rall.
rit.
p dolciss.
I. Tempo
dal S
al Q

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPÉES

CORNI in FA

F. Paolo Frontini

Allegretto grazioso

§ 16

The musical score is written for two parts of the Horn in F. The melody is on a single staff, and the accompaniment consists of two staves. The key signature has one sharp (F#), and the time signature is 2/4. The piece is marked 'Allegretto grazioso'. The score begins with a first ending bracket labeled '§ 16' and numbered 1 through 4. Dynamics include *p*, *cres.*, *mf*, *f*, and *pp*. There are also markings for *rall.* and *rit.* leading to a first ending marked 'I: Tempo dal § al ⊕'. The score concludes with a double bar line and a circled cross symbol.

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPÉES

TROMBA Si b

F. Paolo Frontini

Allegretto grazioso

§ 15

p cantabile cres.

cres. mf p cres.

cres. f p

mf mf

mf sf sf

mf mf

mf sf sf

mf mf

mf f p

rall. I. Tempo

dal §
al ☉

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPEES

Triangolo e Tamburo

Allegretto grazioso

F. Paolo Frontini

Musical score for Triangolo and Tamburo. The score is written on a single staff with a treble clef and a 3/4 time signature. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto grazioso'. The score is divided into measures, with some measures containing rests for 7 or 2 measures. The Triangolo part is marked with dynamics such as *pp*, *p*, and *ppp*. The Tamburo part is marked with dynamics such as *mf* and *f*. The score concludes with the instruction 'I. Tempo dal § al ⊕'.

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COLLOQUIO DI BAMBOLE

Causerie de poupées

Piatto

Allegretto grazioso

F. Paolo Frontini

Musical score for Piatto. The score is written on a single staff with a treble clef and a 2/4 time signature. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto grazioso'. The score is divided into measures, with some measures containing rests for 16, 2, 13, 15, or 1 measures. The Piatto part is marked with dynamics such as *pp* and *f*. The score concludes with the instruction 'I. Tempo dal § al ⊕'.

A. & G. CARISCH & C. Editori - Milano. C. 14791

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPÉES

VIOLINO I. A.

F. Paolo Frontini

Allegretto grazioso

Violino I. A. musical score, first system. It consists of three staves. The first staff begins with a *molto stacc.* marking and a *mp cres.* dynamic. The second staff is marked *a tempo* and includes a *rall. un poco* and *p PIZZ.* instruction. The third staff is marked *cres.* and *rall. un poco*, ending with *mf elegante* and an *ARCO* marking.

Violino I. A. musical score, second system. It consists of two staves. The first staff is marked *p stacc.* and *p*. The second staff is marked *mf* and *mf elegante*.

Violino I. A. musical score, third system. It consists of two staves. Both staves are marked *mf* and feature trills (*tr*) and accents (*v*).

Violino I. A. musical score, fourth system. It consists of two staves. The first staff is marked *p* and *cres.*. The second staff is marked *f* and *pp molto stacc.*.

VIOLINO I. A.

Violino I. A. musical score, first system. It consists of one staff with a *p cres.* dynamic marking.

Violino I. A. musical score, second system. It consists of one staff with a *a tempo* marking and a *rall. un poco* instruction.

Violino I. A. musical score, third system. It consists of one staff with a *cres.* dynamic and a *un poco rall.* instruction, ending with *ff*.

Violino I. A. musical score, fourth system. It consists of two staves. The first staff is marked *Cello dolce* and *mf con molta espress.*. The second staff is marked *ARCO* and *mf*.

Violino I. A. musical score, fifth system. It consists of two staves. The first staff is marked *f*. The second staff is marked *mf* and *f*.

Violino I. A. musical score, sixth system. It consists of two staves. The first staff is marked *f*. The second staff is marked *mf* and *mf*.

VIOLINO I. A.

First system of musical notation. The top staff is for the Violino I. A. and the bottom staff is for the piano accompaniment. Dynamics include *f*, *p*, and *PIZZ* (pizzicato).

Second system of musical notation. The top staff is for the Violino I. A. and the bottom staff is for the piano accompaniment. Dynamics include *mf*, *f*, and *p*. The instruction *ARCO* is present.

Third system of musical notation. The top staff is for the Violino I. A. and the bottom staff is for the piano accompaniment. Dynamics include *mf* and *f*.

Fourth system of musical notation. The top staff is for the Violino I. A. and the bottom staff is for the piano accompaniment. Dynamics include *mf* and *f*. The instruction *Fl. p* is present.

Fifth system of musical notation. The top staff is for the Violino I. A. and the bottom staff is for the piano accompaniment. Dynamics include *mf*, *f*, *p*, *p rall.*, *rit.*, and *p stacc.*. The instruction *I. Tempo* is present.

dal S
al D

COLLOQUIO DI BAMBOLE

CAUSERIE DES POUPEES

VIOLINO I B.

F. Paolo Frontini

Allegretto grazioso

p molto stacc.

mp cres.

rall. un poco

PIZZ. p

cres.

rall. un poco

ARCO mf elegante

mf

cres.

f

p

mp cres.

rall. un poco

VIOLINO I B.

a tempo

PIZZ. p

cres.

rall. un poco

ff

ARCO mf

mf

mf

mf

sf

sf

mf

mf

f

p

PIZZ.

ARCO mf

mf

mf

mf

sf

sf

mf

mf

I. Tempo

mf

f

prall.

rit.

p stacc.

dal S
al D

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPEES

VIOLINO II.

F. Paolo Frontini

Allegretto grazioso

PIZZ. *p* *a tempo* *mp* *cres.*

rall. un poco *p*

cres. *rall. un poco* ARCO *mf*

mf

PIZZ. *p* *a tempo* *p* *cres.* *rall.*

un poco *p* *mp*

ARCO *rall. un poco* *ff* *mf*

mf *mf*

PIZZ. ARCO *f* *p* *mf*

mf *mf*

f *prall. rit.* I. Tempo *mf*

dal \S
al Φ

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPÉES

VIOLONCELLO

F. Paolo Frontini

Allegretto grazioso

♩

PIZZ. *p* *mp* *cres.*

rall. un poco *pp* *cres.* *a tempo*

rall. un poco *p* *mf* *ARCO* *PIZZ.*

mf *f* *p*

mf *f* *mp* *cres.* *rall. un poco* *pp* *a tempo*

cres. *rall. un poco* *ff*

ARCO dolce *mf con molta espress*

f *mf* *f*

p *p* *mf*

f *mf*

f *prall. rit.* **I. Tempo** dal ♩ al ♩

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPEËS

CONTRABASSO

F. Paolo Frontini

Allegretto grazioso PIZZ.

15

ARCO

The musical score consists of ten staves of music for the Contrabasso. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Allegretto grazioso' and begins with a Pizzicato (PIZZ.) section. The first staff includes a first ending bracket labeled '15' and a dynamic marking of *p*. The second staff has a dynamic marking of *mf*. The third staff alternates between Pizzicato (*f*) and Arco (*mf*). The fourth staff features a first ending bracket labeled '15' and a dynamic marking of *ff*. The fifth staff is marked 'ARCO' with a dynamic of *mf*. The sixth staff has a dynamic of *mf*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *mf*. The ninth staff has a dynamic of *mf*. The tenth staff concludes with dynamics of *mf*, *f*, and *pp*, and includes the instruction 'dal § al Φ'.

COLLOQUIO DI BAMBOLE

CAUSERIE DE POUPÉES

ARMONIO

F. Paolo Frontini

Allegretto grazioso

15

Tromba

mf cantabile

Musical score for measures 15-16. The system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff is empty. A Tromba part is indicated above the treble staff. The piano part begins with a dynamic marking of *mf cantabile*. Measure 15 contains a whole rest in the treble and a whole note chord in the bass. Measure 16 contains a half note chord in the treble and a half note chord in the bass.

Musical score for measures 17-18. The treble staff continues with a melodic line. The bass staff has a whole rest in measure 17 and a half note chord in measure 18.

cres.

f

Musical score for measures 19-20. The piano part features a crescendo leading to a dynamic marking of *f*. The treble staff has a melodic line with a fermata over the final note of measure 20. The bass staff has a half note chord in measure 19 and a half note chord in measure 20.

16

mf

Musical score for measures 21-22. Measure 21 starts with a key signature change to two sharps (F# and C#) and a dynamic marking of *mf*. The treble staff has a melodic line. The bass staff has a half note chord in measure 21 and a half note chord in measure 22.

Cl.
Cello

f

Musical score for measures 23-24. The piano part features a dynamic marking of *f*. The treble staff has a melodic line. The bass staff has a half note chord in measure 23 and a half note chord in measure 24.

ARMONIO

First system of musical notation. The upper staff is for Clarinet (Cl.) and the lower staff is for Piano. The piano part begins with a *mf* dynamic. The clarinet part features a melodic line with slurs and accents. The system concludes with the instruction *espress.* (espressivo).

Second system of musical notation. The piano part starts with a *p* (piano) dynamic. The clarinet part continues with its melodic line. The system ends with a *mf* dynamic marking.

Third system of musical notation. The upper staff is labeled "Cl. Cello". The piano part continues with its accompaniment. The system concludes with a *mf* dynamic marking.

Fourth system of musical notation. The piano part begins with a *f* (forte) dynamic, which then transitions to *mf*. The clarinet part continues with its melodic line.

Fifth system of musical notation. The piano part starts with a *f* dynamic, followed by *prall.* (rallentando) and *rit.* (ritardando). The system concludes with the tempo marking "I. Tempo" and the instruction "dal ∞ al \diamond ".



Confidence amoureuse

439
F32

CONFIDENCE AMOUREUSE

Archi.
Flauto.
Clarinetto in Sib.
2 Corni in Fa.

F. P. Frontini.

Piano - Conducteur.

ADAGIO NON TROPPO

First system of piano introduction. Treble and bass clefs. Dynamics: *p*.

Second system of piano introduction. Treble and bass clefs. Dynamics: *riuf.*, *rall.*, *pp*, *assai delicato*. Includes the instruction "(Viol. e Clar.)".

Third system of piano introduction. Treble and bass clefs. Dynamics: *pp*.

Fourth system of piano introduction. Treble and bass clefs. Dynamics: *rall.*, *mf*. Includes the instruction "Poco più".

Tutti i diritti sono riservati.

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№. 732 J.

Piano - Conducteur.

First system of orchestral score. Treble and bass clefs. Dynamics: *rall.*, *pp*, *tempo*. Includes the instruction "(Viol. 2^a)".

Second system of orchestral score. Treble and bass clefs. Dynamics: *accel.*, *f con anima stent.*

Third system of orchestral score. Treble and bass clefs. Dynamics: *largamente*, *P calando*, *assai lente*, *PPP*. Includes the instruction "(Viol. e Clar.)".

Fourth system of orchestral score. Treble and bass clefs. Dynamics: *rall.*, *mf*. Includes the instruction "Mezzo (Clar.)".

Fifth system of orchestral score. Treble and bass clefs. Dynamics: *pp*, *rall.*, *pp morendo*, *PPP*. Includes the instruction "(Fl.)".

C. 732 J.

CONFIDENCE AMOUREUSE

F. P. Frontini.

Violino I^o

ADAGIO NON TROPPO

p espress.

rinf. rall. pp assai delicato

pp rall.

Poco più mf rall. p tempo

rinf. ed accel.

stent. f con anima largamente P calando.....

assai lente rall.

Meno mf pp rall. morendo ppp

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CONFIDENCE AMOUREUSE

F. P. Frontini.

Violino II^o

ADAGIO NON TROPPO

p espress.

rinf. *rall.* *pp*

pp *mf*

rall. *PIZZ.*

f *ARCO* *largamente*

p *sf* *ppp* *assai lente* *tempo*

rall. *Meno* *rall.* *morendo* *mf* *ppp* *ppp*

CONFIDENCE AMOUREUSE

Viola (ad libitum)

F. P. Frontini.

ADAGIO NON TROPPO



CONFIDENCE AMOUREUSE

F. P. Frontini.

Violoncello.

ADAGIO NON TROPPO



CONFIDENCE AMOUREUSE

F. P. Frontini.

Contrabasso.

ADAGIO NON TROPPO

1

PIZZ. *p*

rall.

ARCO PIZZ.

1 5

PIZZ. *p*

PIZZ.

PIZZ.

ARCO

f sf p PIZZ. *pp*

Meno 2 rall. morendo

ARCO *PPP*

CONFIDENCE AMOUREUSE

Flauto.

F. P. Frontini.

ADAGIO NON TROPPO

3 *p* *rinf.*

rall. *pp* *assai delicato*

pp *rall.* *Poco più*

3 *tempo* *p* *rinf. ed accel.*

stent. *f con anima* *largamente* *p calando*

assai lente *ppp tempo* *rall.*

Meno 1 *pp* 3 *ppp*

CONFIDENCE AMOUREUSE

Clarinetto Si b.

F. P. Frontini.

ADAGIO NON TROPPO



CONFIDENCE AMOUREUSE

Corno I^o e II^o in Fa (ad libitum)

F. P. Frontini.

ADAGIO NON TROPPO

