

# Федерико Фиорилло

(1753—1812)

= Э Т Ю Д =

Д-дур

Переложение для скрипки с сопровождением  
фортепиано.

Р. ГУММЕРТА

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FEDERIGO FIORILLO

(1753—1812)

E T U D E

D-dur

pour Violon avec accompagnement de Piano

Arrangée par R. GUMMERT

# ETUDE DE FIORILLO.

Arr. pour Violon et Piano par R. GUMMERT.

VIOLON. *Allegro assai.*

PIANO. *Allegro assai.*

Violin part: *Allegro assai.* Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody consists of eighth and sixteenth notes with various fingerings indicated below the staff (0, 4, 0, 0, 0, 4, 0, 0).

Piano part: *Allegro assai.* Treble and bass clefs, key signature of two sharps, 2/4 time signature. The accompaniment features chords and single notes, with a dynamic marking of *mf*.

Violin part: Continuation of the melody with dynamic marking *pp*.

Piano part: Continuation of the accompaniment with dynamic marking *ppp*.

*segue*

Violin part: Continuation of the melody with dynamic marking *f*, followed by *p*. The word *segue* is written above the staff.

Piano part: Continuation of the accompaniment with dynamic marking *f*, followed by *p*. The word *leggier.* is written above the staff.

℄ \* ℄ \*

7313  
25315

First system of musical notation. It consists of a single melodic line at the top and a grand staff (treble and bass clefs) below. The melodic line starts with a *mf* dynamic and includes fingerings like 2, 0, 4, 0. The grand staff features chords and bass lines with markings like *no.* and asterisks.

Second system of musical notation. The melodic line continues with dynamics *p* and *f*. The grand staff shows complex chordal textures with various fingerings and slurs.

Third system of musical notation. The melodic line includes a *rit.* (ritardando) section and a section for *p III Corde*. The grand staff has markings like *suivez.* and *p semplice*.

Fourth system of musical notation. The melodic line features a section marked *pp* (pianissimo) with a dashed line above it. The grand staff continues with chordal accompaniment.

Fifth system of musical notation, smaller in scale. It includes markings for *a tempo*, *rit.*, and *p*.

La couronne  
Il faut exécuter:

1 0 1 0 1 0 2 0 3 0 1 0 1 0 4 0

*f*

*dolce*

*mf*

This system features a treble clef staff with a melodic line and a piano accompaniment. The piano part includes a long, sustained chord in the left hand and a rhythmic pattern in the right hand. Fingerings are indicated by numbers 1-4. Dynamics include *f* and *mf*. The tempo/mood is marked *dolce*.

*f* *f* *f*

This system continues the melodic and piano accompaniment. The piano part features a more active right hand with eighth notes and chords. Dynamics are marked *f*. The tempo/mood is *dolce*.

*cresc.*

*legato*

This system shows a crescendo in the piano accompaniment. The melodic line in the treble clef has a slur over it, and the piano part is marked *legato*. Dynamics include *cresc.* and *f*. The tempo/mood is *dolce*.

*f* *mf*

*Re. \** *Re.* *\* Re.*

This system concludes the piece with a final melodic flourish and piano accompaniment. The piano part features long, sustained chords. Dynamics include *f* and *mf*. The tempo/mood is *dolce*. The system ends with a double bar line and repeat signs.

*f* *segue*

*più forte* *dimin.*

*legg. p* *pp* *Pa.* \* *Pa.* \*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first staff begins with a forte (*f*) dynamic and contains a melodic line with various ornaments and slurs. The grand staff accompaniment starts with a piano (*p*) dynamic, followed by a section marked *piu f* (piano fortissimo) and then *pp* (pianissimo). There are two asterisks (\*) in the bass line, each with the word "Cw." written below it.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The first staff has a piano (*p*) dynamic, followed by a section marked *f* (forte). The grand staff accompaniment continues with various chordal textures and slurs.

Third system of musical notation. The first staff includes a trill (*tr*) and a section marked *p* (piano). A specific instruction *PIV Corde* is written above the staff. The grand staff accompaniment includes the word *suivez* (follow) written above the bass line.

Fourth system of musical notation. The first staff begins with a section marked *segue* (follows) and contains a trill (*tr*). The grand staff accompaniment features a section marked *pp* (pianissimo) with a slur over several measures.

\* La couronne come prima.

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part begins with a *dolce* marking and a long melisma. The vocal line includes a sequence of numbers: *f* 0 1 0 1 0 2 0 3 0 1 0 1 0 4 0.

Second system of the musical score. The piano accompaniment features a melisma with a *V* marking. The vocal line includes dynamic markings *f* and *ff*.

Third system of the musical score. The piano accompaniment includes a melisma with a *V* marking and a *legato* marking. The vocal line includes a *cresc.* marking.

Fourth system of the musical score. The piano accompaniment features a melisma with a *V* marking and a *f* marking. The vocal line includes a *f* marking and a melisma with a *V* marking. There are also some handwritten notes like *Pa* and *\* Pa* at the bottom.

# РУССКАЯ СКРИПичНАЯ ЛИТЕРАТУРА

(Скрипка и фортепиано).

СЕРИЯ I.

- Акименко, Ф.** Соч. 29. Романс № 2.  
— Соч. 31. № 1. Кантабиле.  
— „ „ 2. Вальс.  
— „ „ 3. Танец.  
— Соч. 32. Соната № 1. D-dur.  
— Соч. 38. № 1. Раздумье.  
— „ „ 2. Грезы.  
— „ „ 3. Скерцо.  
— Соч. 33-bis. Соната № 2.
- Алоиз, В.** Соч. 8 № 1. Кантабиле.  
— „ „ 2. Perpetuum mobile.  
— Соч. 9. Романс.
- Алфераки, А.** Соч. 24. Экспромпт.
- Анцев, М.** Соч. 9. Десять лирических пьес:  
— 1. Деревенский танец.  
— 2. У колыбели.  
— 3. Охота.  
— 4. Восточный танец.  
— 5. Элегия.  
— 6. Грустное воспоминание.  
— 7. По цыгански.  
— 8. Идиллия.  
— 9. Польский танец.  
— 10. Иллюзия.  
— Колыбельная.  
— Мазурка № 1.  
— Ариетта.  
— Мазурка № 2.  
— Романс.  
— Гавот. (Дулов, VI, 6).  
— Гондольера. (Дулов, VI, 5).  
— Мазурка № 3. (Дулов, VI, 7).  
— Баркаролла.
- Аренский, А.** Соч. 30 № 1. Прелюдия C-moll.  
— № 2. Серенада. G-dur.  
— № 3. Колыбельная. E-dur.  
— № 4. Скерцо. E-moll.  
— Соч. 54. Концерт. A-moll.  
— „ Тоже. Партия скрипки, под редак. проф. Л. Ауэра.
- Бармотин, С.** Соч. 11. Сюита.  
— № 1. Прелюд.  
— № 2. Маленькая поэма  
— № 3. Колыбельная.  
— № 4. Скерцандо.  
— № 5. Эклога.  
— № 6. Мазурка.  
— № 7. Элегия.  
— № 8. Восточная картинка.  
— № 9. Маленький вальс.  
— Соч. 14. Соната.
- Безекирский, В.** Соч. 21. Финляндская рапсодия.  
— Соч. 15. Соната.  
— Соч. 39 № 1. Сумерки.  
— № 2. Испанский танец.  
— № 3. Блуждающие огоньки.  
— № 4. Мазурка.  
— № 5. Вальс-Серенада.
- Букке, Е.** Романс. Cis-moll.
- Бюцов, В.** Соч. 3 № 1. Колыбельная.  
— „ № 2. Восточная.  
— „ № 3. Гавот  
— Соч. 7. Соната.
- Василенко, С.** Соч. 25. Концерт.
- Виллуан, Г.** Соч. 8. Пастораль.  
— Соч. 9. Песнь-фантазия.  
— Соч. 28 № 1. Aspetto.  
— „ № 2. Tormentum.
- Галкин, Н.** Серенада.
- Гедине, А.** Соч. 10 Соната A-dur.
- Глазунов, А.** Арабская мелодия.
- Глиер, Р.** Соч. 35 № 3. Песня.  
— „ № 4. Анданте.  
— Соч. 45. 12 легких пьес:  
— № 1. Прелюдия.  
— № 2. Вальс.  
— № 3. Романс.  
— № 4. Народная песня.  
— № 5. Каприс.  
— № 6. Этюд.  
— № 7. Ария.  
— № 8. Экспромпт.  
— № 9. Мазурка.  
— № 10. Интермеццо.  
— № 11. Ноктюрн.  
— № 12. Скерцо.
- Гот, Г.** Соч. 3. Ноктюрн.  
— Соч. 26 № 1. Романс.  
— „ № 2. Вальс-Василек.  
— „ № 3. Элегическое анданте.
- Гречанинов, А.** Соч. 14. Раздумье.  
— Соч. 81. В старинном стиле. Сюита: 1. Прелюдия.  
2. Сарабанда. 3. Гавот. 4. Ария. 5. Жига.  
— Танцы (Вступление и Адажио) из оп. «Добрыня Никитич».
- Гродзкий, Б.** Соч. 34. Элегия.
- Гуммерт, Г.** Соч. 8 № 1. Выразительная мелодия.  
— Соч. 8. № 2. Раздумье (по Шопену, Соч. 48 № 1).  
— Маленькая Серенада.
- Давидов, К.** Соч. 10 № 2. Колыбельная.  
— Соч. 22. Романс.  
— „ 37. Маленький романс (из сюиты).
- Данилевский, М.** Вдохновение.
- Дианов, А.** Соч. 10. Лирические пьесы: 1. Из восточной мелодии. 2. К весне. 3. Вечерняя песенка.
- Дулов, Г.** Соч. 4. Концертное аллегро D-dur.  
— Романс.  
— Пять миниатюр:  
1. Мелодия.  
2. Менуэттик.  
3. Идиллия.  
4. Маленький вальс.  
5. Концонетта.
- Три поэмы:  
1. Грезы.  
2. В сумерки.  
3. Песнь рыбацки.
- Егоров, С.** Соч. 4 № 1. Канцонетта.  
— Соч. 4. № 2. Романс.
- Золотарев, В.** Соч. 11. Две новеллеты:  
1. Элегия.  
2. Интермеццо.
- Ильинский, А.** Соч. 6 № 1. Мазурка.
- Капри, Ю.** Соч. 30. В степях. Грезы. Колыбельная песня.
- Катуар, Г.** Соч. 15. Соната.  
— Соч. 26. Элегия.
- Козлов, И.** Соч. 5. Финская идиллия.  
— Соч. 6. Perpetuum mobile.  
— „ 8. Вечерняя песня.  
— „ 10. Цыганская серенада.  
— Песня без слов.  
— Татарская мелодия.
- Конюс, Г.** Соч. 15. Две мелодии.
- Конюс, Ю.** Соч. 2 № 1. Элегия.  
— Концерт E-moll.
- Корещенко, А.** Мелодия.



# ETUDE DE FIORILLO.

Arr. pour Violon et Piano par R. GUMMERT.

## Violon.

Allegro assai.

Violin score for "Etude de Fiorillo" by R. Gummert. The score is in G major, 2/4 time, and consists of 12 staves of music. It features various technical exercises including sixteenth-note runs, triplets, and trills. Dynamics range from piano (p) to fortissimo (ff). Performance markings include accents, slurs, and hairpins. Fingerings and bowings are indicated throughout. The piece concludes with a "cresc." marking and a final flourish.

\* La couronne il faut exécuter: etc.

# Violon.

Violin score for 'La couronne' in G major, 2/4 time. The score consists of 11 staves of music. It begins with a *f* dynamic and a *segue* marking. The first staff has a handwritten '2' above it. The second staff has a '4' below it. The third staff has a '0' above it. The fourth staff has a *p* dynamic and a *Segue* marking. The fifth staff has *p* and *f* dynamics and trill markings (tr). The sixth staff has *f* and *p* dynamics and trill markings. The seventh staff has *p* and *f* dynamics and trill markings. The eighth staff has a *p* dynamic and a *Segue* marking. The ninth staff has a *f* dynamic and a fingering sequence: 1 0 1 0 1 0 2 0 3 0 1 0 1 0 4 0. The tenth staff has a *f* dynamic and a *cresc.* marking. The eleventh staff has a *f* dynamic and a *v* marking.

\*) La couronne-come prima.