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1889

Aubade Printaniere

Paul Lacombe

Composer

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Aubade Printanière.

(SPRING SERENADE.)

BY

PAUL LACOMBE.

For Piano Solo Original Edition. Pr. 50¢

.. .. Transposed..... 50.

.. .. Simplified.....

.. .. Four Hands.....



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Aubade Printanière.

Revised and fingered by
W^m Scharfenberg.

PAUL LACOMBE.

Piano. Allegretto. *p staccato.* *p*

The musical score is arranged in five systems, each with a treble and bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is 'Allegretto' and the dynamics are 'p staccato' and 'p'. The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also some performance markings like 'marcato il canto' and 'Ra' with asterisks. The piece ends with a final cadence.

First system of a piano score. The right hand features a complex texture of chords and arpeggios. The left hand has a melodic line with triplets and a bass line with chords. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5. A *La* vocal line is present below the bass staff.

Second system of the piano score. The right hand continues with intricate chordal patterns. The left hand features a melodic line with a *f* dynamic and a bass line with chords. Dynamics include *f* and *più f*. Fingerings are indicated with numbers 1-5. A *La* vocal line is present below the bass staff.

Third system of the piano score. The right hand has a melodic line with a *ff* dynamic. The left hand features a bass line with chords and a *sempre ff* dynamic. Fingerings are indicated with numbers 1-5. A *La* vocal line is present below the bass staff.

Fourth system of the piano score. The right hand has a melodic line with a *dim.* dynamic. The left hand features a bass line with chords and a *p* dynamic. Fingerings are indicated with numbers 1-5. A *La* vocal line is present below the bass staff.

Fifth system of the piano score. The right hand has a melodic line with a *cresc. molto.* dynamic. The left hand features a bass line with chords and a *f* dynamic. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. A *La* vocal line is present below the bass staff.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments with fingerings 3 1, 5 3, 3 0, and 4 2. The bass clef staff contains a steady eighth-note accompaniment. A dynamic marking *p* is present. An accent (^) is placed over a chord in the second measure.

Second system of musical notation. The treble clef staff continues with chords and fingerings 4 1, 5 2, 5 3, 3 2, and 5 2. The bass clef staff continues with eighth-note accompaniment.

Third system of musical notation. The treble clef staff features chords and fingerings 5 2, 3 1, 5 2, 4 1, and 5 2. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and fingerings 4, 4, 4, 4, 4. The bass clef staff has a steady eighth-note accompaniment with fingerings 5, 2, 5, 2. A dynamic marking *p* is present.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and fingerings 4, 5, 4, 4. The bass clef staff has a steady eighth-note accompaniment with fingerings 3, 2, 3, 2. A dynamic marking *cresc. molto.* is present.

dim. *p* *poco rit.* *a tempo.*

p

mf *cresc.* *dim.*

Ra Ra Ra Ra Ra Ra

p *p*

Ra Ra Ra Ra *

dim. *pp rit.* *ff*

Ra * Ra *

New Songs and Duets, Selected from the Catalogue of G. Schirmer, New York

<p>ABT, FRANZ, Ave Maria. 1. Sop. 50 ADAMS, STEPHEN, By the Fountain. High or low. 50 ALLITSEN, FRANCES, Absence. M.-Sop. 60 — A Cavalier's Song. Bar. 60 — A Song of Dawn. Sop. or Ten. 60 — Love is a Bubble. Sop. Em. M.-Sop. Cm. 75 — Since we parted. M.-Sop. 40 — Whether we die or we live. (With a German Transl.) M.-Sop. 60 ARNE, DR. THOS. A. (1710-1778), Blow, blow, thou Winterwind. M.-Sop. 35 — The Lass with the delicate Air. High or low. 50 — Under the Greenwood-tree. Sop. 50 — Where the Bee sucks. M.-Sop. 35 BACHELET, ALF., Chère nuit. (Dearest Night.) Sop. 50 BARTLETT, HOMER N., Canst thou forget me soon? Bar. 75 — God keep you, dearest. Sop. 60 — It's a' for Love of thee. Sop. 75 — The Sweetness of loving is dreaming. Sop. 60 BEETHOVEN, L. v., Haidenröslein. (The Wild Rose.) 60 BEHREND, A. H., Daddy. High or low. 35 — The Gift. High or low. 35 BEMBERG, H., Repose-toi. (Slumber Song) High or low. 50 BIZET, GEO., Ave Maria. 1. Sop. 35 — Ma vie a son secret. (My Life its Secret hath.) High or low. 50 — Vieille Chanson. (In the Woods.) High or low. 50 BLUMENTHAL, J., Sunshine and Rain. High or low. 50 BRAHMS, JOH., My Love is green. (Meine Liebe ist grün.) High or low. 50 BUCK, DUDLEY, Falstaff's Song. Bar. (orig.) or Ten. 60 BURLEIGH, H. T., Three Songs for Bar. or M.-Sop.: — A Birthday Song. 50 — If you but knew. 50 — Life. 50 CALDICOTT, ALFRED J., Remembrance. M.-Sop. 40 — Risen Lord. Sacred Song. M.-Sop. 40 — The crownless King. Alto. 50 CARMICHAEL, MARY, Mountain Hymn to the Dawn. M.-Sop. with Piano and Organ. 1 00 — Sappho. M.-Sop. 35 — Stay me no more. M.-Sop. 40 — Sweetheart, sigh no more. Sop. 60 — They are the Gascony Cadets. Bar. 60 CATLIN, M. H., Sanglots d'Automne. (Autumn Sighs.) M.-Sop. 50 CHAMINADE, C., Tu me dirais. (If thou dost say.) High or low. 50 CLAY, F., Gipsy John. M.-Sop. 35 COQUARD, A., Hatulul. (Alack-a-day.) High or low. 35 COWEN, F. H., The Mission of a Rose. High or low. 35 CURTIS, NATALIE, Dearest, where thy Shadow falls. Sop. 40 DE KOVEN, REG., You are Mine. High or low. 60 DELL' ACQUA, E., Chanson provençale. Sop. 75 — So long, so long. High or low. 60 DENZA, L., Leave me not! High or low. 65 — So long, so long. High or low. 65 DUBOIS, TH., Ave Maria. 1. High or low. 35 DURAND, E., Ave Maria. 1. With Violin ad lib. High or low. 50 FAURE, J., Ave Maria. 1. With Violin or Cello ad lib. Sop. 50 FLÉGIER, A., Le Cor. (The Horn.) Bar. F. Bass D. 50 FONTENAILLES, H. de, Les Baisers sont des Fleurs. (Kisses linger like Flowers.) High or low. 50 — Obstinat. (A Resolve.) High or low. 35</p>	<p>FRANZ, ROB., Born of Pain undying. (Aus meinen grossen Schmerzen.) High or low. 25 GALLICO, PAOLO, Quell der Lieder. (The Fount of Song.) Sop. 60 — There is a little Lane I know. M.-Sop. 60 GILBERT, FLORENCE, A Message to Phillis. Sop. 60 GOUNOD, CHAS., Envoi de Fleurs. (The Message of Flowers.) 3 Keys. 75 — The Cross of Calvary. (Ave Maria.) 3 Keys. 40 GRAY, HAMILTON, A Dream of Paradise. High or low. 50 — The Heavenly Song. 3 Keys. 50 GRIEG, EDV., Autumnal Gale. (Herbststurm.) M.-Sop. 50 HARDEE, NOBLE A., My True-love hath my Heart. Sop. 50 d'HARDELLOT, GUY, A Bunch of Violets. Sop. 60 — Quand on aime! (When we love!) High or low. 75 HASTINGS, FRANK S., Bring her again to me. High or low. 40 — By the Sea. High or low. 40 — If all the Skies were Sunshine. M.-Sop. 50 — My Sweetheart's coming home. M.-Sop. 50 — The Echo in the Heart. M.-Sop. 50 — To a Rose. High or low. 50 HAWLEY, C. B., Daisies. High or low. 50 — Greeting. High or low. 60 — The Nightingale and the Rose. High or low. 60 — Two Eyes of Brown. 3 Keys. 40 — Were I a Star. High or low. 60 HAYDN, JOS., My Mother bids me bind my Hair. (Bind' auf dein Haar.) M.-Sop. 50 HOLMÈS, AUGUSTA, Te souvient-il? (Dost thou remember?) High or low. 50 HORN, CHAS. E. (1786-1849), Cherry ripe. Sop. 35 — The deep, deep Sea. M.-Sop. (or Ten.). 50 HYDE, ARTHUR, Absence. Sop. 60 — Chanson d'Automne. (Song of Autumn.) M.-Sop. 50 JACOBY, LOUIS C., O Lamb of God. Sacred Song. Sop. 60 KNIGHT, J. P., Rock'd in the Cradle of the Deep. Alto. 35 LALO, ED., L'Esclave. (The Bondmaid.) Alto. 35 LEHMANN, LIZA, In a Persian Garden. A Song-Cycle for 4 Solo Voices (Sop., Alto, Ten. and Bass) with Piano Acc. (selected from the Rubaiyat of Omar Khayyam). net. 2 00 LUCANTONI, G., Ave Maria. 1. With Cello or Violin ad lib. High or low. 75 LUZZI, L., Ave Maria. 1. High or low. 50 MARTIN, HUGH WHITFIELD, In Laurel-Time. Sop. 40 — Wenn ich in deine Augen seh' (When Love, I gaze into thine Eyes.) Sop. 40 — Five Songs for Sop. or Ten.: — In my Heart. 40 — The Night is calm. 50 — Oh, come, Beloved. 50 — Nur mein Schatz. (Only my Love.) 50 — Sehnsucht. (Longing.) 40 MASSENET, J., Si tu veux, Mignonne. (If you wish, Mignonne.) High or low. 50 MINETTI, CARLO, Come, live with me. M.-Sop. 60 — Glory to God. (Christmas.) High or low. 60 — Les Amoureux. (Through winding Ways.) M.-Sop. 50 MOLLOY, J. L., Home, dearie, home. High or low. 50 — The Postillion. M.-Sop. 50 PANOFKA, H., O Salutaris. 1. High or low. 35 PILOT, A., Tota pulchra es. 1. Sop. 50 PINSUTI, CIRO, Three Wishes. High or low. 50 — 'Tis I. Alto (or Bar.). 50 PURCELL, HENRY (1658-1695), I attempt from Love's Sickness to fly. Sop. 35</p>	<p>ROSSE, FRED., In Passionate Surrender. High or low. 75 — Sir Hal, the Squire. Bar. 60 ROUSSEAU, SAM'L, Ave Maria. 1. Alto. 35 SAINT-SAËNS, C., Suzette et Suzon. f. e. High or low. 35 SARGENT, CORA DECKER, A Summer Girl. Sop. 50 — Spanish Song. Sop. 60 SCHUMANN, ROB., The Walnut-Tree. (Der Nussbaum.) High or low. 50 SHIELD, WM. (1748-1829), The Friar of Orders Gray. Alto (or Bass). 35 — The Thorn. Sop. 35 SLAUGHTER, W., The Dear Home-land. High or low. 50 SOMERSET, LORD HENRY, A Song of Sleep. High or low. 35 SONGS AND BALLADS of Scotland, Ireland and Wales: — All through the Night. (Known as Poor Mary Ann.) (Welsh.) High or low. 35 — Annie Laurie (Scotch). M.-Sop. 35 — Loch Lomond (Scotch). M.-Sop. 35 — My Love's an Arbutus (Irish). In 4 Keys. 25 — Off to Philadelphia (Irish). Alto. 60 — The Little red Lark (Irish). M.-Sop. 35 — Where be going? (Cornish). M.-Sop. 55 SPICKER, MAX, Op. 8 No. 1. Frühlings-traum. (A Dream of Spring.) High or low. 50 — Op. 8 No. 2. In dieser Stunde. (This very Hour.) High or low. 50 — Op. 20. O schneller mein Ross. (The Secret.) High or low. 50 — Op. 27 No. 1. Liebesglück. (Love's Bliss.) High or low. 50 — Op. 27 No. 2. Die Rose. (The Rose.) High or low. 50 — Op. 31. Wiegenlied. (Lullaby.) High or low. 50 — Op. 48. In Thee, o God, do I put my Trust (Psalm 71). Sacred Song for Alto. 60 — (Accompaniment for String Quintet and Organ in MS. can be had of the Publishers.) 50 SULLIVAN, A. S., Orpheus with the Lute. Sop. 50 THOMAS, A. GORING, A Love Lullaby. Sop. 50 — A Song of Sunshine. Sop. 50 — The Heart's Fancies. Sop. 35 TSCHAIKOWSKY, P., Adieux, Forêts. (Farewell, ye Mountains.) Recit. and Aria (Sop.) from the Opera "Jeanne d'Arc." 75 VIDAL, PAUL, Ariette. (Were I Sunbeam.) f. e. High or low. 35 WAKEFIELD, A. M., Polly and I; or, A Bunch of Cowslips. High or low. 35 WILKENS, FR. IGN. M., O Salutaris Hostia. Motet for Alto. 1. 25 WOOD, WM. LUTON, Resurrection-Song. High or low. 60 WOODMAN, R. H., Dove-Wings. M.-Sop. 60 — Morning. Tenor. 60 — The Highwayman's Song. Bar. 60</p>
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VOCAL DUETS.

<p>CHAMINADE, C., Angelus. Op. 69. Mezzo-Soprano and Baritone. 50 GUSTAV OF SWEDEN (Prince), Plus d'amour, plus de roses! (No more of Love or of Roses!) Soprano and Tenor. 60 d'HARDELLOT, GUY, La Nuit au Bois. (Night in the Wood.) Mezzo-Soprano and Tenor. 65 NEIDLINGER, W. H., Parting. Soprano and Mezzo-Soprano. 50 RUBINSTEIN, A., Sweetly sang the Bird. (Sang das Vögelein.) Soprano and Mezzo-Soprano. 50 THOMAS, A. GORING, Sur la grande mer. (Night-Hymn at Sea.) Soprano and Tenor. 50 — The same for Mezzo-Soprano and Baritone. 50</p>
