

Maurice RAVEL



TRIO

pour Piano, Violon et Violoncelle



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MADE IN FRANCE
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Violon

- tissez
Piano4 Plus lent qu'au début $\text{♩} = 112$

von III

pp expressif5 Un peu plus lent $\text{♩} = 100$

Rit.

pp expressif

Très expressif

6 $\text{♩} = 112$ *pp*

Très expressif

au Mouv!

(en retenant)

7 $\text{♩} = 132$ *pp*

(en retenant)

au Mouv!

(en retenant)

au Mouv!

(en retenant)

8 au Mouv! en animant & en augmentant peu à peu jusqu'au N° 9

9

Violon

3

[9] $\text{♩} = 192$

Piano
ff

Von
mf *ff*

leg. *poco dim.*

Rall. *Presque lent*
pizz. *mp* *p*

Lent $\text{♩} = 100$
arco *pp*

[11] *Très lent* $\text{♩} = 80$
presque mesuré *très expressif* *ppp*

Retenez *au Mouvt* $\text{♩} = 80$ *Retenez*
mf *p*

[12] $\text{♩} = 100$
pp

Retenu *Mouv! du début (un peu retenu)*
pp

[13] $\text{♩} = 100$
pp

Retenu *Mouv! du début (un peu retenu)*
pp *perdendosi.*

pizz.

p

pizz. arco

pizz. arco

pizz.

arco

1

arco

pizz.

p

smooth

arcc

2

p

mf

1

3

ville

PH

Von pizz

pp

arcc

P

4

Piano

Vom

Violon

5

X *Too slow*

no harm

von *scat.*

pp *p*

von *Piano*

mf

von *pizz.* *pp* *1*

Dim.

6 *arco* *p* *2* *vll*

von *7* *10* *prato at. 3s*

Piano *8* *von* *f*

ff *p* *Cresc.* *4* *5* *3*

9 *Pressivo* *ff* *pizz.* *arco* *melodic* *ff*

f *mf* *4* *3* *1* *0* *2*

Violon

10



11



12



13



14



Violon

7

Violon

15 *pp* *Cresc.* *ff*

16 *Dim.* *pizz.*

17 *arco* *p* *mf* *ppp*

18 *pizz.* *Piano* *pp*

19 *Cresc.* *p* *von IV -* *keep Bow* *less Bow* *less*

19 *pizz.* *arco* *Cresc. poco a poco* *in de hora* *f* *pizz.*

20 *ff* *p* *Cresc. poco a poco*

21 *IV -*

22 *pp* *Cresc.* *poco a poco* *Piano* *von pizz.* *arco*

22 *pp* *Cresc.* *poco a poco*

22 *Piano* *von pizz.* *arco*

22 *ff*

III. - Passacaille

Très large $\text{♩} = 40$

1 *Vlle* *pp*

2 *Von* *IV* *p expressif* *MBow*

3 *Von* *f*

4 *Vlle* *p*

5 *P* *cre*

scen *do* *poco* *a* *poco*

6 *f* *ff* *Poco dim.*

7 *al* *f* *Rit.* *Piano* *5* *mettez Sourd.*

8 *a Tempo* *Von* *p (avec Sourd)*

9 *Otez la Sourd.*

10 *Enchaînez le Final*

arm Down

2 3 2

8

IV

7

7

2 3 2

5 3 7

Less B

2 3 2

7

7

2

Violon
IV.-Final

9

Animé ♩ = 152

pp

1

Piano

pp

Von

p

2

Vlle
arco

mp

Von

pizz.

Dim.

arco

p

IV

p

mf

f

3

p

ff

4

Moins animé ♩ = 120

Piano

Von

tr

loco

5

1^{re} Mouvt (un peu moins animé) ♩ = 132

Piano

pp

8^a bassa

Violon

von

6

pp *En dehors*

pp

Von

p *Cresc.*

IV - 1 - 2

mf *expressif*

7

pp *f*

A peine retenu

ff

8 au Mouvt

moins f *Cresc.* e ac - ce - le - ran - do *ff*

fff *Dim.*

9

Piano

Von 3

10

pp *Subito*

Cresc. poco a poco (al 12

11

mf

Violon

11

Piano

von

f *sempre cresc.*

Retenez un peu 12 $\text{♩} = 120$ Piano

von

ff

Un peu retenu

von

Rall. 13 au Mouvt initial $\text{♩} = 152$

von

toujours ff

14 *Pizz.* *arco*

von

no

von

no *no* *quick*

*Dickson
Hansen*

Violoncelle

Trio

pour Piano, Violon et Violoncelle

MAURICE RAVEL

Trio

pour Piano, Violon et Violoncelle

MAURICE RAVEL

I.

Violoncelle

Modéré $\text{♩} = 132$
Piano
pp

Vlle 1 3 4 4 2 3 2 4

pp

1 *Piano* *p*

Vlle 3 3 2 1 2 1 2 1

p

p *expressif* $\text{♩} = 144$ 1 2

2 $\text{♩} = 192$ *Piano* *pizz.* *ff*

Animez peu à peu

Vlle *arco* 2 1 2 1 2 1 2 1

mp *IV*

Vlle *ff* 3 1 2 1 2 1 2 1

Vlle *f* *Von* *Ceder un peu* 4 2 1

3 $\text{♩} = 176$ *Piano* *pp* *pizz. arco* 3 3 3 3

Vlle 3 3 3 3

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4, Place de la Madeleine, Paris.

Violoncelle

3

Violoncelle *pizz.* *arco* *0* *2* *4* *100* *p cresc.* *III* *II*

Von

Violoncelle *1V* *1* *2-3* *21* *2* *3* *0* *2* *p* *(P)*

Piano *Ra - len - tis - sez*

4 Plus lent qu'au début $\text{♩} = 112$ *pizz.* *pp* *arco* *2 3 1 3 4* *3* *1 3* *3* *pp*

1 3 *3* *3* *3* *4* *pp* *Cresc.*

5 Un peu plus lent $\text{♩} = 100$ *Rit.* *Von* *V* *1* *2* *3* *pp*

6 $\text{♩} = 112$ *Ra - len - ti* *Piano* *V* *1* *2* *3* *1 3* *2 2* *pp*

4 *2* *1 4* *3* *no* *1* *3* *1 2-4 4*

7 $\text{♩} = 132$ *pp* *Von* *V* *pp En retenant très peu*

Violoncelle

8

au Mouvt En retenant au Mouvt En retenant au Mouvt En retenant au Mouvt en animant

En dehors *En dehors*

pp très expressif *p* *p*

5 notes (m. 6. 8^{me} Bassa)

4 notes

3 1 2 3 4 5 6 7 8 9

& en augmentant peu à peu jusqu' au N° 9

p *cresc.*

2 4 2 1 2 3 4 5 6 7 8 9 10 11 12

pizz. *ff* *mp*

2 3 4 2 1 2 3 4 5 6 7 8 9 10 11 12

ff

ff *poco dim.* *Rall.*

10 Presque lent *mp expressif Dim.* *rall.* *pp* *5 notes* *Lent* *alco* *pp* *11* Très lent *ppp presque mesuré* *1*

5 notes *Lent* *alco* *pp*

ven *Retenez* *au Mouvt* *80* *Retenez* **12** *Piano* *pp* *1 3*

Ra - len - ti *Piano* *ven* *Piano* *ven* *mf* *mf*

13 *100* *Piano* *pp* *Sh. C.* *Mouv^t du début (un peu retenu)* *Piano* *gliss.* *ppp* *pizz.*

Violoncelle

5

II. - Pantoum

Assez vif $\text{♩} = 192$

pizz. p

Archer en main

1 arco p

2 $pizz.$ arco p

3 $pizz.$ arco p

4 p mf ff

5 pp

6 pp

Piano

7 pp

8 pp

9 f Dim.

10 p pp

11 p pp

12 p pp

13 p pp

14 p pp

15 p pp

16 p pp

17 p pp

18 p pp

19 p pp

20 p pp

21 p pp

22 p pp

23 p pp

24 p pp

25 p pp

26 p pp

27 p pp

28 p pp

29 p pp

30 p pp

31 p pp

32 p pp

33 p pp

34 p pp

35 p pp

36 p pp

37 p pp

38 p pp

39 p pp

40 p pp

41 p pp

42 p pp

43 p pp

44 p pp

45 p pp

46 p pp

47 p pp

48 p pp

49 p pp

50 p pp

51 p pp

52 p pp

53 p pp

54 p pp

55 p pp

56 p pp

57 p pp

58 p pp

59 p pp

60 p pp

61 p pp

62 p pp

63 p pp

64 p pp

65 p pp

66 p pp

67 p pp

68 p pp

69 p pp

70 p pp

71 p pp

72 p pp

73 p pp

74 p pp

75 p pp

76 p pp

77 p pp

78 p pp

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86 p pp

87 p pp

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97 p pp

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101 p pp

102 p pp

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104 p pp

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106 p pp

107 p pp

108 p pp

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110 p pp

111 p pp

112 p pp

113 p pp

114 p pp

115 p pp

116 p pp

117 p pp

118 p pp

119 p pp

120 p pp

121 p pp

122 p pp

123 p pp

124 p pp

125 p pp

126 p pp

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151 p pp

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153 p pp

154 p pp

155 p pp

156 p pp

157 p pp

158 p pp

159 p pp

160 p pp

161 p pp

162 p pp

163 p pp

164 p pp

165 p pp

166 p pp

167 p pp

168 p pp

169 p pp

170 p pp

171 p pp

172 p pp

173 p pp

174 p pp

175 p pp

176 p pp

177 p pp

178 p pp

179 p pp

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223 p pp

224 p pp

225 p pp

226 p pp

227 p pp

228 p pp

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287 p pp

288 p pp

289 p pp

290 p pp

291 p pp

292 p pp

293 p pp

294 p pp

295 p pp

296 p pp

297 p pp

298 p pp

299 p pp

300 p pp

301 p pp

302 p pp

303 p pp

304 p pp

305 p pp

306 p pp

307 p pp

308 p pp

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310 p pp

311 p pp

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438 p pp

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500 p pp

501 p pp

502 p pp

503 p pp

504 p pp

505 p pp

506 p pp

507 p pp

508 p pp

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522 p pp

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527 p pp

528 p pp

529 p pp

530 p pp

531 p pp

532 p pp

533 p pp

534 p pp

535 p pp

536 p pp

537 p pp

538 p pp

539 p pp

540 p pp

541 p pp

542 p pp

543 p pp

544 p pp

545 p pp

546 p pp

547 p pp

548 p pp

549 p pp

550 p pp

551 p pp

552 p pp

553 p pp

554 p pp

555 p pp

556 p pp

557 p pp

558 p pp

559 p pp

560 p pp

561 p pp

562 p pp

563 p pp

564 p pp

565 p pp

566 p pp

567 p pp

568 p pp

569 p pp

570 p pp

571 p pp

572 p pp

573 p pp

574 p pp

575 p pp

576 p pp

577 p pp

578 p pp

579 p pp

580 p pp

581 p pp

582 p pp

583 p pp

584 p pp

585 p pp

586 p pp

587 p pp

588 p pp

589 p pp

590 p pp

591 p pp

592 p pp

593 p pp

594 p pp

595 p pp

596 p pp

597 p pp

598 p pp

599 p pp

600 p pp

601 p pp

602 p pp

603 p pp

604 p pp

605 p pp

606 p pp

607 p pp

608 p pp

609 p pp

610 p pp

611 p pp

612 p pp

613 p pp

614 p pp

615 p pp

616 p pp

617 p pp

Violoncelle

3
Vlle arco
p p p pizz. sf sf

7 arco 1 2 3 4 5 6 1
pp

2 3 4 5 6 7 8

f ff p Cresc. 1

9 1 2 3 pizz. arco ff f mf

4 pizz. arco 1 4 pizz. 10 4 mf

Piano
Ven

11 Vlle arco pp pizz. arco pizz. Ven Vlle pizz. Sempre 7

12 Vlle arco p pizz. Ven

Violoncelle

col Vlon 7

Violoncelle

8

vllc arco

pizz.

von

vllc arco

13

vllc

ff

14

vllc pizz.

f

von

vllc

G.P.

von

vllc arco

pp

expressif

vllc

6 5 4

2 3

6 7 0 3 9 5 5

15

vllc

3 5 7 8 5

pp

Cresc.

up

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

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81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

16

pizz.

pp

17

2

1

4

3

2

Violoncelle

(pizz. sempre) arco *ppp*

mf pizz. arco **18** *pp*

Cresc. poco a poco

p *Cresc. poco a poco*

19 pizz. arco *f*

pizz. arco *ff*

20 *p* *Cresc. poco a poco*

21 *ff* pizz. arco

22 *pp* *Cresc. poco a poco*

pizz. arco *ff*

9

Très large ♩ = 40

Piano

D. & F. 9346

11

D. & F. 9346

*Klaus
Adrian*

Maurice RAVEL



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pour Piano, Violon et Violoncelle



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F : 24,00

Trio

pour Piano, Violon et Violoncelle

MAURICE RAVEL

I.

VIOLON.

VIOLONCELLE.

PIANO.

Modéré

Modéré ♩ = 132

pp

Red. L.H.

pp

pp

p

p

p

1

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part begins with a tempo marking of 144 and a dynamic of *p*. The key signature has one flat. The system concludes with a fermata over the final notes.

Second system of the musical score. The vocal line includes the lyrics "Animez - - - - - peu - - - - - à". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. The dynamic is marked *mp*. The system ends with a double bar line.

Third system of the musical score. The vocal line has the lyrics "peu" and "2". The piano part includes a section marked *ff* *pizz.* (pizzicato) and another marked *arco* (arco). A measure number of 192 is indicated. The system ends with a double bar line.

Fourth system of the musical score. The piano accompaniment continues with complex textures, including chords and arpeggios. The dynamic is marked *mf* and *ff*. The system concludes with a double bar line.

Cédez - très - peu

Cédez - très - peu

3

pp

pizz.

arco

pizz. arco

pp

$\text{♩} = 1:6$

p

pizz.

pizz. arco

**Waltz*

p

Cresc.

p

Cresc.

Cresc.

Ra - len - tissez

Ra - len - tissez

p

4

4 *plus lent qu'au début*

pp *pizz.* *arco* *pp*

8 *Plus lent qu'au début* $\text{♩} = 122$

pp

pp *Cresc.* *pp* *Cresc.*

pp *Expressif* *Cresc.* *m. g. m. d.*

5 *Un peu plus lent*

Rit. *IV* *Tres expressif*

Rit. *Un peu plus lent* $\text{♩} = 100$

mesure

6

Ra - len - ti *pp* *pp*

Ra - len - ti $\text{♩} = 112$ *pp*

First system of the musical score, featuring a vocal line and a piano accompaniment. The piano part includes complex chordal textures and arpeggiated figures.

Second system of the musical score, marked with a box containing the number 7. It includes dynamic markings such as *pp* and *ppp*, and a tempo change to *Mouv.* (Mouvement). The piano part features a prominent arpeggiated figure.

Third system of the musical score, marked with the instruction *(en retenant)* and *pp très expressif*. It includes a tempo change to *Mouv.* (Mouvement). The piano part features a prominent arpeggiated figure.

Fourth system of the musical score, marked with the instruction *(en retenant)* and *pp très expressif*. It includes a tempo change to *Mouv.* (Mouvement). The piano part features a prominent arpeggiated figure.

(en retenant)

p

au Mouvt

Suivez

au Mouvt

(en retenant)

p

En dehors

au Mouvt en animant & en augmentant peu à peu

8

au Mouvt en animant & en augmentant peu à peu

8

8 a bassa

jusqu' au N° 9

gradually grow

jusqu' au N° 9

8

7

loco

not louder

9

pizz.

ff

♩ = 192

mp

mf

ff

8

poco dim.

Rall

poco dim.

Rall

poco dim.

8

10 Presque lent

Lent

arco

mp pizz. p pizz. pp arco

mp expressif Dim. rall. p Lent = 100

mp Dim. Expressif rall. pp

11 Très lent

presque mesuré

ppp presque mesuré très expressif.

Très lent = 80

ppp presque mesuré

ppp

IV Retenez

au Mouv!

mf

au Mouv! = 80

Retenez

mf

p

Retenez

12

Retenez = 100

pp

pp

pp

pp

Ru - - - len - - - ti

mf

Ra - - - len - - - ti

mf

13

pp *Sul Do* Retenu

pp *100* Retenu

pp *l'inlaine*

Andantino

Mouv^t du début (un peu retenu)

pp *gliss.* *Perdendosi* *pizz* *ppp*

Mouv^t du début (un peu retenu)

ppp *Perdendosi*

8^a bassa

II.—Pantoum

First system of musical notation, measures 1-5. The score is in G major (one sharp) and 3/4 time. It features a melody in the upper voice and a piano accompaniment in the lower voice. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are some handwritten annotations, including a circled 'x' in measure 2 and a 'd' in measure 4.

Second system of musical notation, measures 6-10. The melody continues with more complex phrasing. Dynamics include *f* (forte) and *ff* (fortissimo). There are handwritten annotations, including a circled 'x' in measure 6 and a 'd' in measure 8.

Third system of musical notation, measures 11-15. A section marker '3' is present above measure 11. The piano part has a *pizz.* (pizzicato) marking in measure 15. The word 'Sourd.' is written below the piano part in measure 12.

Fourth system of musical notation, measures 16-20. The piano part has an *arco* (arco) marking in measure 16. The word 'Sourd.' is written below the piano part in measure 17. The system concludes with a double bar line.

4

Handwritten musical score for system 4, measures 1-8. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The grand staff has a bass clef and a key signature of one sharp. The music features a melody in the first staff and accompaniment in the grand staff. The first staff has a *pp* dynamic marking. The grand staff has a *pp* dynamic marking. There are triplets in the grand staff. A handwritten note "much softer" is written below the grand staff. The system ends with a double bar line.

Handwritten musical score for system 4, measures 9-16. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The grand staff has a bass clef and a key signature of one sharp. The music features a melody in the first staff and accompaniment in the grand staff. The first staff has a *pp* dynamic marking. The grand staff has a *pp* dynamic marking. There are triplets in the grand staff. The system ends with a double bar line.

Handwritten musical score for system 4, measures 17-24. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The grand staff has a bass clef and a key signature of one sharp. The music features a melody in the first staff and accompaniment in the grand staff. The first staff has a *mf* dynamic marking and a *Dim.* marking. The grand staff has a *f* dynamic marking and a *Dim.* marking. There are triplets in the grand staff. The system ends with a double bar line.

Handwritten musical score for system 5, measures 1-8. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The grand staff has a bass clef and a key signature of one sharp. The music features a melody in the first staff and accompaniment in the grand staff. The first staff has a *pizz.* dynamic marking and a *pp* dynamic marking. The grand staff has a *pizz.* dynamic marking and a *pp* dynamic marking. There are triplets in the grand staff. The system ends with a double bar line.



First system of musical notation. It consists of a grand staff (treble and bass clef) and a single staff above. The single staff contains a melodic line with a box labeled '6' and the word 'arco' above it, followed by a 'p' (piano) dynamic marking. The grand staff contains complex chordal textures with triplets and various accidentals.



Second system of musical notation. The single staff continues with a melodic line, featuring 'arco' and 'pizz' (pizzicato) markings, and a 'p' dynamic. The grand staff continues with complex chordal textures, including triplets and various accidentals.



Third system of musical notation. The single staff begins with a box labeled '7' and contains a melodic line with 'arco' and 'pp' (pianissimo) markings. The grand staff continues with complex chordal textures, including triplets and various accidentals. There are handwritten annotations 'fz' and 'pp' in the grand staff.



Fourth system of musical notation. The single staff contains a melodic line with a 'p' (piano) dynamic marking. The grand staff continues with complex chordal textures, including triplets and various accidentals.

8

First system of music, measures 8-9. It features a piano (p) and a grand piano (pp) part. The piano part has a melodic line with a crescendo (Cresc.) and a fortissimo (ff) dynamic. The grand piano part has a harmonic accompaniment with a fortissimo (ff) dynamic. The key signature is one flat (B-flat).

9

Second system of music, measures 10-11. The piano part continues with a melodic line, marked with a fortissimo (ff) dynamic. The grand piano part has a harmonic accompaniment, marked with a fortissimo (ff) dynamic. The key signature is one flat (B-flat).

Third system of music, measures 12-13. The piano part has a melodic line with a fortissimo (ff) dynamic. The grand piano part has a harmonic accompaniment with a fortissimo (ff) dynamic. The key signature is one flat (B-flat).

Fourth system of music, measures 14-15. The piano part has a melodic line with a fortissimo (ff) dynamic. The grand piano part has a harmonic accompaniment with a fortissimo (ff) dynamic. The key signature is one flat (B-flat).

10

p *ff* *pp* *pizz.* *pp expressif*

11

pp *pizz.* *arco* *pizz.* *arco*

12

p *pizz.* *arco* *p* *pizz.* *arco* *p* *Cresc.*

Handwritten musical score system 12. It features a grand staff with two staves. The upper staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff contains a more rhythmic accompaniment with some chords and single notes. The key signature has one flat (B-flat).

Handwritten musical score system 13. It features a grand staff with two staves. The upper staff has a melodic line with some slurs and dynamic markings like *pp* and *f*. The lower staff has a more complex accompaniment with many beamed notes and dynamic markings like *pp*, *mf*, and *pizz.*. There are also markings for *arco* and *expressif*. A box containing the number 14 is at the bottom left of the system.

Handwritten musical score system 14. It features a grand staff with two staves. The upper staff has a melodic line with many beamed notes and dynamic markings like *pp* and *f*. The lower staff has a more complex accompaniment with many beamed notes and dynamic markings like *pp*, *mf*, and *pizz.*. There are also markings for *arco* and *expressif*. A box containing the number 13 is at the bottom right of the system.

Handwritten musical score system 15. It features a grand staff with two staves. The upper staff has a melodic line with many beamed notes and dynamic markings like *pp* and *f*. The lower staff has a more complex accompaniment with many beamed notes and dynamic markings like *pp*, *mf*, and *pizz.*. There are also markings for *arco* and *expressif*. A box containing the number 12 is at the bottom right of the system.

First system of music, measures 15-18. It consists of three staves: two vocal staves (soprano and alto) and a piano accompaniment. The vocal staves have a melody with a crescendo. The piano accompaniment has a rhythmic pattern. Dynamics include *pp* and *Cresc.*

Second system of music, measures 19-22. It consists of three staves: two vocal staves and a piano accompaniment. The vocal staves have a melody with a crescendo. The piano accompaniment has a rhythmic pattern. Dynamics include *pp* and *Cresc.*

Third system of music, measures 23-26. It consists of three staves: two vocal staves and a piano accompaniment. The vocal staves have a melody with a crescendo. The piano accompaniment has a rhythmic pattern. Dynamics include *ff* and *Cresc.*

Fourth system of music, measures 27-30. It consists of three staves: two vocal staves and a piano accompaniment. The vocal staves have a melody with a crescendo. The piano accompaniment has a rhythmic pattern. Dynamics include *Poco dim.*

16

Handwritten musical score for "Turkish March" by Franz Liszt. The score is written on five staves. The top two staves are for piano (pp) and guitar (pizz.). The bottom three staves are for guitar, with a section marked "gliss." (glissando) and "f" (forte). The manuscript is dated 1871 and includes a library stamp from the University of Turin.

17

18

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a Violin I part with a melodic line starting on a high note, a Violin II part with a similar but lower melodic line, and a Piano accompaniment. The Piano part includes a complex arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a measure marked 'pp' and 'Cresc.'.

IV

poco *a* *poco* *p* *Cresc. poco a poco* *p*

19

Handwritten musical score for measures 19 and 20. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 19 features a triplet of eighth notes in the Violin I part, marked with a '3' and a 'V' above it. The Violin II part has a 'pizz.' (pizzicato) marking. The Viola and Cello/Double Bass parts have a 'pizz.' marking. Measure 20 features a 'pizz.' marking in the Violin I part. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for measures 21 and 22. The score is written for a string quartet. Measure 21 features a 'pizz.' marking in the Violin I part. The Violin II part has a 'pizz.' marking. The Viola and Cello/Double Bass parts have a 'pizz.' marking. Measure 22 features a 'pizz.' marking in the Violin I part. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten notes include 'arco' and 'ff' (fortissimo).

Handwritten musical score for measures 23 and 24. The score is written for a string quartet. Measure 23 features a 'p' (piano) marking in the Violin I part. The Violin II part has a 'p' marking. The Viola and Cello/Double Bass parts have a 'p' marking. Measure 24 features a 'Cresc.' (Crescendo) marking in the Violin I part. The Violin II part has a 'Cresc.' marking. The Viola and Cello/Double Bass parts have a 'Cresc.' marking. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten notes include 'poco a poco' and 'Cresc.'.

Handwritten musical score for measures 25 and 26. The score is written for a string quartet. Measure 25 features a 'p' (piano) marking in the Violin I part. The Violin II part has a 'p' marking. The Viola and Cello/Double Bass parts have a 'p' marking. Measure 26 features a 'p' marking in the Violin I part. The Violin II part has a 'p' marking. The Viola and Cello/Double Bass parts have a 'p' marking. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten notes include 'poco a poco' and 'Cresc.'.

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is for the treble clef, the middle for the bass clef, and the bottom for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *pizz* (pizzicato). There are also handwritten annotations in red ink, including "pizz" and "arco" (arco). The score is numbered 20 and 21 in the top left corner. A handwritten note "pizz for page" is written in the middle of the score.

Violin and Piano score, measures 1-10. The Violin part begins with a pizzicato (pizz.) instruction and a forte (ff) dynamic. The Piano part features a complex, arpeggiated accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

III. — Passacaille

VIOLON

VIOLONCELLE.

PIANO.

Très large

Très large $\text{♩} = 40$

pp

8^{va} bas

1

pp

8

2

IV

p *expressif*

p

3

Section 3, measures 1-4. The score is in G major (one sharp) and 3/4 time. The upper staves (treble and bass clef) are mostly rests. The lower staves (bass clef) contain the main melody. Measure 1 starts with a piano (*pp*) dynamic and a 'Sourd.' (Sordano) marking. The melody consists of eighth and sixteenth notes. Measure 4 ends with a *p* dynamic and the instruction '3 cordes'.

4

Section 4, measures 1-4. The score continues in G major and 3/4 time. The upper staves remain mostly rests. The lower staves feature a more complex rhythmic pattern with many beamed sixteenth notes. Measure 1 begins with a *p* dynamic.

Section 5, measures 1-4. The score continues in G major and 3/4 time. The upper staves now have more activity, including eighth and sixteenth notes. The lower staves continue with the complex rhythmic pattern. Measure 1 starts with a *f* dynamic.

5

Section 5, measures 5-8. The score continues in G major and 3/4 time. The upper staves have more activity, including eighth and sixteenth notes. The lower staves continue with the complex rhythmic pattern. Measure 5 starts with a *pizz* (pizzicato) marking. Measure 6 starts with an *arco* (arco) marking. The melody in the upper staves includes the words 'Cres - cen - do' and 'poco'. The lower staves also include the words 'Cres - cen - do' and 'poco'. Measure 8 ends with a *p* dynamic and the instruction 'subito'.

First system of music, measures 1-8. The system includes vocal staves and piano accompaniment. The piano part features a prominent eighth-note bass line labeled "8^a bassa". Dynamics include *a*, *poco*, *f*, and *ff*. The word "marqué" is written above the piano staff. The key signature has two sharps (F# and C#).

Second system of music, measures 9-16. The system includes vocal staves and piano accompaniment. Dynamics include *poco*, *dim.*, *al*, and *f*. The piano part continues with the eighth-note bass line. The key signature has two sharps (F# and C#).

Third system of music, measures 17-24. The system includes vocal staves and piano accompaniment. Dynamics include *pp*. The piano part features a prominent eighth-note bass line labeled "8^a bas.". A handwritten note "but good now." is written above the piano staff. The key signature has two sharps (F# and C#).

8

Rit.

Sonore Rit.

full

8

Sourd. a Tempo

IV

Sourd. a Tempo

9

Otez la Sourd.

Expressif

p

10

Otez la Sourd.

8^a pp

Rall. poco a poco

Enchaînez

IV. — Final

VIOLON

VIOLONCELLE.

PIANO.

Animé

pp

Animé ♩ = 152

pp

Sourd.

1

p

3 cordes

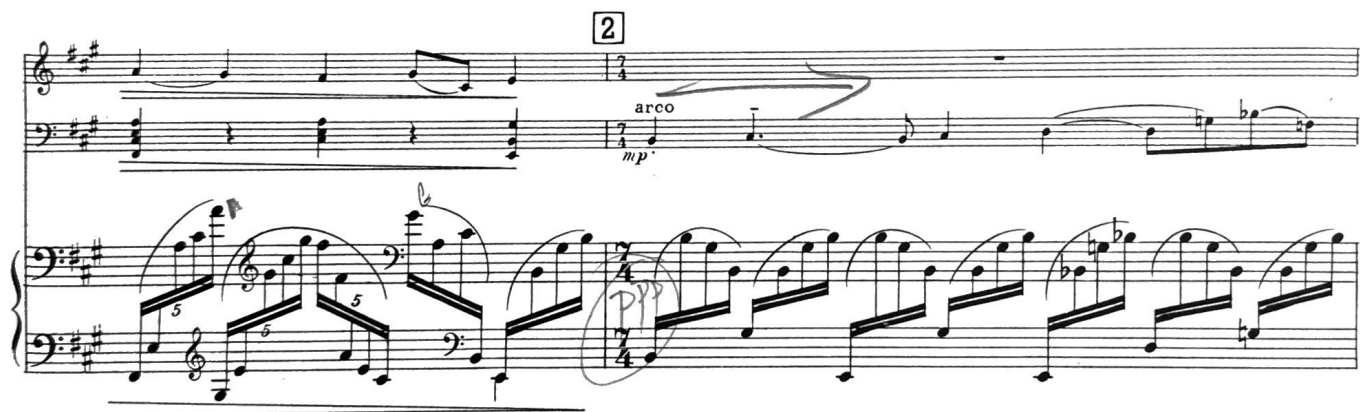
D & F. 9346



First system of musical notation. It consists of four staves. The top two staves are for a vocal or instrumental melody in treble and bass clefs, with a key signature of two sharps (F# and C#). The bottom two staves are for piano accompaniment. The piano part features a complex, flowing line with many sixteenth and thirty-second notes, including slurs and ties. A 'pizz' (pizzicato) marking is present above the first staff, and a 'p' (piano) marking is below the first staff.



Second system of musical notation, continuing the piece. It follows the same four-staff structure. The piano accompaniment continues with intricate, rapid passages. A 'pizz' marking is visible above the first staff.



Third system of musical notation. The first staff has a boxed number '2' above it. The piano part has a 'pizz' marking above it. The second staff has an 'arco' (arco) marking above it and an 'mp' (mezzo-piano) marking below it. The piano accompaniment continues with rapid, flowing lines.



Fourth system of musical notation. The first staff has a 'pizz.' (pizzicato) marking above it. The piano part has a 'p' (piano) marking below it. The piano accompaniment continues with rapid, flowing lines.

arco
p

Handwritten: *W*

This system contains the first system of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part has a complex, flowing melody with many slurs. Dynamics include *p* (piano) and *arco* (arco). A handwritten *W* is written below the piano part.

IV
p

Handwritten: *Octave of the first*

This system contains the second system of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues the complex melody. Dynamics include *p* (piano). A handwritten *Octave of the first* is written above the piano part.

mf

Handwritten: *Impulse*

This system contains the third system of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues the complex melody. Dynamics include *mf* (mezzo-forte). A handwritten *Impulse* is written below the piano part.

3

Handwritten: *Don't slow up.*

This system contains the fourth system of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues the complex melody. Dynamics include *ff* (fortissimo) and *p* (piano). A handwritten *Don't slow up.* is written below the piano part.

Moins animé

Handwritten musical score for piano, featuring multiple systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 4** (circled)
- ff** (fortissimo)
- Moins animé** (twice)
- ♩ = 120** (quarter note equals 120 beats per minute)
- m.g.** (moderato/giusto)
- pp** (pianissimo)
- tr.** (trills)
- no pit** (handwritten note)
- Bm** (B minor)
- Gm** (G minor)
- Fm** (F minor)
- mod.** (moderato)
- 3** (triplets)
- pp** (pianissimo)
- m.g.** (moderato/giusto)

The score is written on five systems of staves, with the first system showing a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

5 1^{er} Mouv^t un peu moins animé

1^{er} Mouv^t un peu moins animé ♩ = 132

pp

8

6

pp

tr.

p *Cresc.*

Work with the for here!

IV *mf* *Expressif*

mf *Expressif*

8

IV [7] *pp*

f *pp*

lev

A peine retenu *ff* *moins f* *Cresc. e.*

[8] au Mouv. *moins f* *Cresc. e.*

120 A peine retenu *ff* *moins f* *Cresc. e.*

au Mouv! *moins f* *Cresc. e.*

Ac - ce - le - ran - do

Ac - ce - le - ran - do

ff $\text{♩} = 152$

ff *Dim.*

ff *Dim.*

9

pp

pp

8

Un peu en dehors mais toujours pp

First system of the musical score. It consists of four staves: two for the vocal line (treble and bass clef) and two for the piano accompaniment (treble and bass clef). The key signature has two sharps (F# and C#). The tempo is marked 'p' (piano). The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines in both hands.

Second system of the musical score, starting with a measure number '10' in a box. The vocal line continues with a melodic line. The piano accompaniment features a prominent arpeggiated figure in the right hand, marked 'pp subito' and 'pizz.'. A handwritten note 'lighter' is written over the piano part. The tempo is marked 'pp' (pianissimo).

Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a prominent arpeggiated figure in the right hand, marked 'pp subito'. The tempo is marked 'pp' (pianissimo).

Fourth system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a prominent arpeggiated figure in the right hand, marked 'pp subito'. The tempo is marked 'pp' (pianissimo).

Handwritten musical score for "L'Espresso" by Debussy, featuring Violin I, Violin II, and Piano parts. The score includes handwritten annotations such as "arco", "Cresc. poco a poco (al 12)", and "poco a poco (al 12)".

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The melody is simple and catchy, with a clear ending marked by a double bar line and the word "last" written above it. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The middle staff is for the piano accompaniment, starting with a grand staff (treble and bass clefs). The bottom staff is for the piano accompaniment, starting with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "sempre cresc.". There are also handwritten annotations in blue ink, including "123" and "1234" above the vocal line, and "only" written below the piano accompaniment. The score is divided into measures by vertical bar lines, with measure numbers 11, 12, and 13 visible.

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written on five staves. The top two staves are for vocal parts (Soprano and Alto) with lyrics in Italian. The bottom three staves are for piano accompaniment. The music is in 4/4 time and D major. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *sempre cresc.*

Retenez un peu

12

ff

ff

$\text{♩} = 120$

Un peu retenu

Un peu retenu

Rall.

Rall.

13 Au mouv. initial

longjous *ff* *arco* *pizz.*

Au mouv. initial $\text{♩} = 152$

longjous *ff*

8? bas:

14 $\text{♩} = 120$

grab fide! *tango*

flute p'd

Œuvres de MAURICE RAVEL

Piano à 2 mains

- Adagio du Concerto**, par G. Samazeuilh.
Adélaïde ou le Langage des Fleurs . . .
 (Valse nobles et sentimentales)
Berceuse sur le nom de Fauré . . .
Bolero, transcrit par R. Branga . . .
Concerto . . .
Daphnis et Chloé, ballet en 3 tableaux . . .
 — Fragments symphoniques : Nocturne, Interlude, Danse guerrière, par l'auteur . . .
 — Danse gracieuse et légère de Daphnis (1^{re} partie), par l'auteur . . .
 — Scène de Daphnis et Chloé (3^e partie), par l'auteur . . .
L'Enfant et les Sortilèges : . . .
Five o'clock, fox-trot . . .
Five o'clock, fox-trot, fantaisie par Gil Marchex . . .
 Valse (Danse des Rainettes, danse des Libellules et des Sphinx) . . .
Gaspard de la nuit. Trois poèmes d'après Aloysius Bertrand . . .
Ordine . . .
Le Gibet . . .
Scarbo . . .
 Les trois réunis en recueil . . .
L'Heure Espagnole, fantaisie par L. Roques
Introduction et Allegro, avec Quatuor à cordes, Flûte et Clarinette, transcrip.
Kaddisch, extrait des Mélodies Hébraïques.
 Transcription par A. Ziloti . . .
Ma Mère l'Oye, ballet en 1 acte avec le scénario réduit par J. Charlot, *Partition*
Danse du Rouet, extrait . . .
Ma Mère l'Oye, 5 pièces enfantines, transcription par J. Charlot . . .
 1. *Pavane de la Belle au Bois dormant*.
 2. *Petit Poucet*
 3. *Laidronnette, impératrice des pagodes*
 4. *Les entretiens de la Belle et de la Bête*
 5. *Le jardin féérique* . . .
 En recueil . . .
Menuet, sur le nom d'Haydn . . .
Menuet, extrait du *Tombeau de Couperin*
Prélude . . .
Quatuor à cordes en fa, transcrit . . .
Rapsodie Espagnole, N° 3, Habanera, transcription par J. Charlot . . .
Rigaudon, extrait du *Tombeau de Couperin*
Sonatine . . .
Menuet, extrait de la *Sonatine* . . .
Toccata, extraite du *Tombeau de Couperin*
Le Tombeau de Couperin. *Prélude*, *Fugue*, *Forlane*, *Rigaudon*, *Menuet*, *Toccata* . . .
La Valse, poème chorégraphique . . .
Valse nobles et sentimentales . . .

Piano à 4 mains

- Berceuse**, sur le nom de Fauré . . .
Bolero, transcription par l'auteur . . .
Daphnis et Chloé, fragments symphoniques, 1^{re} série :
Nocturne, *Interlude*, *Danse guerrière*, transcription . . .
 2^e série : *Lever du jour*, *Pantomime*, *Danse générale* (L. Roques) . . .

Piano à 4 mains (suite)

- L'Enfant et les Sortilèges** :
Five o'clock, fox-trot . . .
 Valse : *Danse des Rainettes*, *danse des Libellules et des Sphinx* . . .
L'Heure Espagnole, fantaisie par L. Roques
Introduction et Allegro, transcrit . . .
Ma Mère l'Oye, 5 pièces enfantines . . .
 1. *Pavane de la Belle au bois dormant*
 2. *Petit Poucet* . . .
 3. *Laidronnette, impératrice des pagodes* . . .
 4. *Les entretiens de la Belle et de la Bête*
 5. *Le jardin féérique* . . .
Ma Mère l'Oye, prélude et danse du rouet, par Lucien Garban . . .
Menuet, sur le nom d'Haydn, transcrip.
Menuet, extrait de la *Sonatine*, transcrip.
Quatuor à cordes, en fa, transcription . . .
Rapsodie espagnole . . .
Le Tombeau de Couperin, transcription par L. Garban . . .
Trio, transcrit par L. Garban . . .
Valse nobles et sentimentales, transcription par L. Garban . . .
La Valse, poème chorégraphique . . .

2 Pianos à 4 mains

- Bolero**, par l'auteur . . .
Concerto . . .
Daphnis et Chloé, fragments symphoniques, 1^{re} série : *Nocturne*, *Interlude*, *Danse guerrière*. Transcription. Il faut pour l'exécution 2 exemplaires. Chaque
 Fragments symphoniques : 2^e série : *Lever du jour*, *Pantomime*, *Danse générale*, par L. Garban. 2 exemplaires, chaque
Introduction et Allegro pour harpe avec accompagnement d'orchestre, transcrit par l'auteur . . .
Ma Mère l'Oye, 5 pièces enfantines. Transcription . . .
Quatuor à cordes, transcrit par L. Garban
Rapsodie espagnole . . .
La Valse, poème chorégraphique . . .

Piano et Violon

- Adagio du Concerto**, par G. Samazeuilh.
Berceuse, sur le nom de Fauré . . .
Kaddisch, transcription par L. Garban . . .
Ma Mère l'Oye. Extraits :
 1. *Pavane de la Belle au bois dormant* transcrit par L. Garban . . .
 2. *Le petit Poucet*, trans. par L. Garban
Menuet, extrait de la *Sonatine*, transcrit par L. Roques . . .
Menuet, extrait du *Tombeau de Couperin*, transcription par S. Dushkin . . .
Pastourelle, extraite de *L'Enfant et les Sortilèges*, arrangée par S. Dushkin . . .
Pavane de la Belle au bois dormant, transcription par Paul Lemaître . . .
Rigaudon, extrait du *Tombeau de Couperin*, transcription par S. Dushkin . . .
Sonate . . .
Trigane, Rapsodie de Concert . . .

Piano et Violoncelle

- Berceuse** sur le nom de Fauré . . .
Malaguena, extrait de la *Rapsodie espagnole*
Menuet, extrait de la *Sonatine*, transcrit.
Menuet, extrait du *Tombeau de Couperin*
Pavane de la Belle au bois dormant . . .

Piano et Flûte

- Berceuse** sur le nom de Fauré . . .
Ma Mère l'Oye, pièces enfantines.
 1. *Pavane de la Belle au bois dormant*, transcrit par L. Roques . . .
 2. *Petit Poucet*, transcrit par L. Roques
Menuet, extrait de la *Sonatine*, transcrit par L. Roques . . .

Piano et Saxophone-Alto (mi b)

- L'Enfant et les Sortilèges** : *Five o'clock*, fox-trot. Transcrit par Viard . . .

Piano, Violon et Violoncelle

- Trio en la mineur** . . .

Quatuors

- Quatuor à cordes**. Partition de poche in-16
 Parties séparées . . .

Violon et Violoncelle

- Sonate** . . .

Violon et Luthéal

- Trigane**, Rapsodie de Concert . . .

Harpe

- Introduction et Allegro** pour harpe à pédales avec accompagnement de Quatuor à cordes, Flûte et Clarinette.
 Harpe solo, pr l'exécution avec orchestre . . .
 Partition d'orchestre . . .
 Partition d'orchestre in-16 . . .
 Parties d'orchestre . . .
 Chaque partie supplémentaire . . .
 Harpe et Piano . . .

Orgue à pédales

- Petite Pastorale** (extraite de *Ma Mère l'Oye*, n° 2), trans. par G. Choiselet . . .
Six Pièces, transcriptions . . .
 1. *Le Jardin Féérique*, extrait de *Ma Mère l'Oye*.
 2. *Menuet de la Sonatine*. — 3. *Pavane de la Belle au Bois dormant*, extrait de *Ma Mère l'Oye*.
 — 4. *Petite Pastorale*, *Le Petit Poucet*, extraits de *Ma Mère l'Oye*. — 5. *Andante du Quatuor*. — 6. *Passeacaille du Trio*.

Orphéal

- Petit Poucet**, extrait de *Ma Mère l'Oye* . . .