

A mon Ami Paul AUFRENE.



Premier

TRIO FACILE

en RÉ majeur

Pour

Piano Violon et Violoncelle

PAR

E. RATEZ

Op: 6.

Pr: 3f.50 net.

Du même Auteur.

Op: 10. 2^{ème} Trio facile (en Mi b) Piano, Violon et Violoncelle. Pr: 4f. net

Paris, ALPHONSE LEDUC, Editeur, 3, Rue de Grammont

Tous droits de Reproduction et d'Exécution réservés pour tous pays

A mon Ami PAUL AUFRENE

PREMIER

TRIO FACILE

EN RE MAJEUR

PIANO
VIOLON ET VIOLONCELLE

E. RATEZ

Op. 6.

Allegro Fugato

Allegro moderato.

VIOLON

VIOLONCELLE

Dolce.
Allegro moderato. (♩=104)

PIANO

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment starts with a bass clef and a dynamic marking of *p* (piano). The system contains two measures of music.

Second system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line features dynamic markings of *f* (forte), *fp* (fortissimo piano), and *p* (piano). The piano accompaniment includes a dynamic marking of *f* (forte) and a *p* (piano) marking with an accent (>). The system contains two measures of music.

Third system of musical notation, featuring first and second endings. It consists of a vocal line (top) and a piano accompaniment (bottom). Both parts are marked with *Dim.* (diminuendo) and include first (*1^a*) and second (*2^a*) ending brackets. The piano accompaniment has a *p* (piano) dynamic marking. The system contains two measures of music.

Fourth system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line has a *p* (piano) dynamic marking. The piano accompaniment features a *p* (piano) dynamic marking. The system contains two measures of music.

The first system of music consists of four staves. The top two staves are for a vocal line: the upper staff is in treble clef and the lower staff is in bass clef, both in a key signature of two sharps (F# and C#). The vocal line features a melodic line with some grace notes and a bass line with sustained notes. The piano accompaniment is shown in the bottom two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a harmonic foundation with chords and single notes.

The second system of music continues the composition with four staves. The vocal line (top two staves) shows a continuation of the melody, with some phrasing slurs and a final flourish. The piano accompaniment (bottom two staves) features more complex rhythmic patterns, including sixteenth-note runs in the right hand and sustained chords in the left hand. The system concludes with a double bar line and repeat signs.

The third system of music also consists of four staves. The vocal line (top two staves) has a more active melodic line with some grace notes. The piano accompaniment (bottom two staves) includes a section marked "Pizz." (pizzicato) in the bass line, where the notes are shorter and more rhythmic. The right hand of the piano part continues with rhythmic patterns. The system ends with a double bar line and repeat signs.

First system of musical notation. It consists of two staves: a violin staff (top) and a cello/bass staff (bottom). The violin staff begins with a series of eighth-note patterns, followed by a few quarter notes. The cello/bass staff starts with a long note marked "Arco." followed by several chords and a few notes. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation. It consists of two staves: a violin staff (top) and a piano staff (bottom). The violin staff has a dynamic marking of *f* at the beginning and *p* later. The piano staff has a dynamic marking of *f* at the beginning and *p* later. The piano part features chords and some melodic lines.

Third system of musical notation. It consists of two staves: a violin staff (top) and a piano staff (bottom). Both staves feature dynamic markings of *Cresc.*, *f*, *f*, and *p* *Rall.*. The piano staff has a *p* marking at the end. The system concludes with a double bar line.

Romance

Andante.

VIOLON

VIOLONCELLE

Andante. (♩ = 69)

PIANO

p

The musical score is arranged in five systems. The first system includes staves for Violin, Viola, and Piano. The tempo is marked 'Andante.' with a metronome marking of 69 quarter notes per minute. The piano part begins with a dynamic marking of 'p'. The score continues with four more systems, each containing staves for the Violin, Viola, and Piano. The music features a mix of melodic lines and harmonic accompaniment, with various note values and rests.

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase, followed by a rest, and then continues with a phrase marked *Cresc.* The piano accompaniment provides harmonic support with chords and moving lines. A *Cresc.* marking is also present in the piano part.

Second system of musical notation. The vocal line features a melodic line with a *p* (piano) dynamic marking. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line. A *p* dynamic marking is also present in the piano part.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern in the right hand and a bass line with sustained notes. A *p* dynamic marking is present in the piano part.

Fourth system of musical notation. The vocal line includes a melodic phrase marked *pp* (pianissimo) and a *Rall.* (rallentando) marking. The piano accompaniment features a rhythmic pattern in the right hand and a bass line with sustained notes. *pp* and *Rall.* markings are present in the piano part.

Final

Allegro.

VIOLON

VIOLONCELLE

PIANO

Allegro. (♩ = 112)

p

The musical score consists of three systems. The first system shows the Violin and Viola parts, which are mostly rests, and the Piano part. The Piano part has a treble clef with a melody of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the Piano part and adds a new melodic line for the Violin. The third system continues the Piano part and adds a new melodic line for the Viola. The score concludes with a double bar line and a key signature change to G major.

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The key signature is two sharps (F# and C#). The piano part begins with a piano (*p*) dynamic marking. The vocal line contains several rests.

Second system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). Both staves are marked with *Pizz.* (pizzicato). The piano part features a rhythmic pattern of eighth notes and chords.

Third system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). Both staves are marked with *Arco.* (arco). The piano part features a long, sweeping slur across several measures.

Fourth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The piano part features a rhythmic pattern of eighth notes and chords.

Fifth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The piano part features a rhythmic pattern of eighth notes and chords.

Sixth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The piano part features a rhythmic pattern of eighth notes and chords. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment. The vocal parts have long, flowing lines with slurs. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of musical notation. It continues the four-staff format. The piano part includes trills marked *tr* in the right hand. The vocal lines continue with melodic phrases. Dynamics include *p* and *mf* (mezzo-forte).

Third system of musical notation. The piano part features a more complex accompaniment with chords and rests. The vocal lines are more active. Dynamics include *mf*.

Fourth system of musical notation. The piano part continues with a consistent accompaniment. The vocal lines conclude with a final phrase. Dynamics include *mf*.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, some slurs, and a fermata at the end. The middle staff is a bass line in bass clef, providing a rhythmic accompaniment with eighth and quarter notes. The bottom two staves are a grand piano accompaniment, with the right hand playing chords and single notes, and the left hand playing a steady bass line of eighth notes.

The second system continues the piece. The vocal line (top staff) has a dynamic marking of *f* (forte) and includes a slur over a phrase. The piano accompaniment (bottom two staves) features a more active bass line with eighth-note patterns and chords in the right hand.

The third system shows the vocal line (top staff) with a dynamic marking of *f* and a slur. The piano accompaniment (bottom two staves) continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

The fourth system concludes the piece. The vocal line (top staff) ends with a fermata. The piano accompaniment (bottom two staves) features a final cadence with sustained chords in the right hand and a final bass note in the left hand.

Paris, ALPHONSE LEDUC, Éditeur, 3, rue de Grammont.

ŒUVRES NOUVELLES

POUR

VIOLONCELLE

CLASSIFICATION DES FORCES EN NEUF DEGRÉS :

1^{er}, 2^e, 3^e degrés : facile. — 4^e, 5^e, 6^e degrés : moyenne force. — 7^e, 8^e, 9^e degrés : difficile.

ÉTUDES

PAPIN (G.). — Douze Études pour violoncelle. . | 5^e, 6^e | 3 »

VIOLONCELLE ET PIANO

	Degrés.	Prix nets.		Degrés.	Prix nets.
BONIS (MEL.). <i>Méditation</i>	5 ^e	1 65	PAPIN (G.). Collection complète des <i>Concertos</i>		
— <i>Sérénade</i>	6 ^e	2 »	de L. BOCCHERINI :		
BRAGA (FR.). <i>Aubade</i>	5 ^e	1 35	<i>Premier Concerto</i> (en ut)	7 ^e	3 »
— <i>Chant d'Automne</i> , mélodie	5 ^e	1 35	<i>Deuxième Concerto</i> (en ré)	7 ^e	3 »
— <i>Prière</i>	6 ^e	1 »	<i>Troisième Concerto</i> (en sol)	7 ^e	3 »
DAVIDOFF (CH.). <i>Berceuse</i> , de César Cui	5 ^e	1 35	<i>Quatrième Concerto</i> (en ut)	7 ^e	3 »
DEBUCQUET (H.). <i>Berceuse</i>	5 ^e	1 65	— <i>Méditation</i>	6 ^e	2 »
DELSART (J.). <i>Prélude</i> , de A. LIADOFF (Op. 11)	6 ^e	1 65	RABAUD (H.), <i>Mazurka</i> , de A. BORODINE	6 ^e	1 65
GRESSE (A.). Op. 22. <i>Romance sans paroles</i>	5 ^e	2 50	— <i>Mazurka</i> , de A. LIADOFF		
HESS (CH.-L.). <i>Scherzetto</i>	5 ^e	2 50	(Op. 11)	6 ^e	1 65
LEROUX (X.). <i>Les Perses</i> , tragédie d'Eschyle,			VIERNE (L.). Deux pièces :		
transcriptions :			I. <i>Le Soir</i>	6 ^e	1 65
<i>Lamento</i>	5 ^e	1 35	II. <i>Légende</i>	6 ^e	1 65
<i>Invocation</i>	5 ^e	1 65			

VIOLON ET VIOLONCELLE

HUS-DESFORGES. Op. 30. *Trois Duos* | 8^e | 3 35

VIOLON ET VIOLONCELLE

Avec accompagnement de PIANO.

KECHELIN (CH.). Op. 6^{ter}. *Andante* | 6^e | 2 »

VIOLONCELLE

Avec accompagnement de HARPE et d'ORGUE-HARMONIUM.

PAPIN (G.). *Méditation* | 6^e | 3 »

PIERNÉ (G.). *Offertoire*, intermezzo de la
1^{re} suite d'orchestre (ou grand Orgue). | 7^e | 3 »

La partie de grand Orgue seule. | 7^e | 1 50

Pour recevoir franco, envoyer le prix indiqué.

Tous droits de reproduction et d'exécution réservés pour tous pays.

MUSIQUE POUR LE VIOLONCELLE

NOTA. — Ces morceaux sont classés par Degrés:

1^{er}, 2^e, 3^e Degrés (*facile*); — 4^e, 5^e, 6^e Degrés (*moyenne force*); — 7^e, 8^e, 9^e Degrés (*difficile*)

MÉTHODES

	Pr. Nets
DEPAS (E.) Méthode élémentaire, F ^{is} in-8 ^o .	4 ^{fr} 25 ^c
RABAUD (H.) Professeur de Violoncelle au Conservatoire. Op. 12. Méthode complète, Nouvelle édition, révue, corrigée et augmentée de Douze Etudes Nouvelles.	10 »
Adoptée au Conservatoire N ^o de Musique.	

ÉTUDES

	Degrés	Pr. Nets
COKKEN 15 Etudes Mélodiques sur des Thèmes d'Auber, Adam, Donizetti, Hérold, Meyerbeer, avec Accomp ^t (ad lib.) d'un 2 ^e Violoncelle, revues par FR. HOLZAYER.	6 ^e	5 »
DUPORT (J.L.) Essai sur le Doigté et sur la Conduite de l'Archet	»	70 »
— 21 Exercices dans tous les tons ma- jeurs et mineurs (Extraits de l'Essai) 1 ^{er} Livre	»	4 »
2 ^{me} Livre	»	4 »
DOTZAUER (J.J.F.) Op. 47. Douze Exercices ou Etudes (avec basse chiffree).	3 ^e -7 ^e	3 »
— Op. 120. Dix-Huit Exercices progressifs.	4 ^e -8 ^e	3 »
LÉE (S.) Op. 104. Le Premier Pas du jeune Violoncelliste. 50 Petites Etudes ou Pièces faciles et progressives, avec Accompagnement d'un deuxième Violoncelle (ad libitum).	1 ^{er} -2 ^e	3,35
— Op. 105. Huit Etudes caprices.	8 ^e	2,50

FANTAISIES, MORCEAUX DE GENRE, ETC.

POUR LE VIOLONCELLE
Avec Accompagnement de Piano

BORGHINI (G.) Andante et Mazurka	7 ^e	2,50
BRAGA (FR.) Romance	6 ^e	1,65
BRAGA (G.) Napolitanella, Serenata	4 ^e	1,65
BROUSTET (ED.) Rêve après le Bal, Scherzo	5 ^e	1,65
ERLANGER (G.) Op. 17. Six Pensées mu- sicales		
1 ^{er} Pensée (en SI b Maj.)	4 ^e	1,65
2 ^e — (en RÉ Min.)	5 ^e	1,65
3 ^e — (en FA Maj.)	5 ^e	1,35
4 ^e — (en LA Min.)	6 ^e	2,50
5 ^e — (en RÉ Maj.)	4 ^e	1,35
6 ^e — (en MI Maj.)	5 ^e	1,65
Les 6 Numéros réunis, brochés.	»	6 »
GÉNIN (B.) aîné. Deux Morceaux de Salon. N ^o 1. Réverie	5 ^e	1,65
N ^o 2. Berceuse	5 ^e	2 »
HÜE (G.) Romance	8 ^e	1,65
LÉE (S.) 6 Petites Fantaisies faciles et brillantes N ^o 1. Semiramide	3 ^e	1,65
» 2. L'Italienne à Alger	3 ^e	1,65
» 3. Oberon	3 ^e	1,65
» 4. Mathilde de Sabran	3 ^e	1,65
» 5. Freyschütz	4 ^e	1,65
» 6. Moïse	4 ^e	1,65
NATHAN (E.) Aïda de G. VERDI, Fantaisie	7 ^e	2,50
PESSARD (E.) Op. 35. L'Alsacienne Pièce en Ré mineur	7 ^e	2 »
— Op. 58. Rêve de Jeune Fille	4 ^e	1,35
— Op. 76. Gavotte - Impromptu (Ut, Sol, Ré, La)	5 ^e	2 »
— Coquette, Pièce en La majeur	6 ^e	2 »
PIERNÉ (G.) Op. 7. Sérénade	6 ^e	2 »
— Op. 16. Caprice	7 ^e	2 »
— Op. 21. Expansion, Romance sans Paroles	7 ^e	2 »
POORTEN (A.) Cantilène, de V. DOLMETSCH	7 ^e	1,65
RABAUD (H.) Op. 5. 1 ^{er} Romance sans Paroles	5 ^e	2 »
— Op. 10. ARIOSO	5 ^e	2 »
— Op. 11. 2 ^{me} Romance sans Paroles	5 ^e	2 »
— Op. 13. Réverie, 1 ^{er} Morceau de Salon	6 ^e	1,65
— Op. 14. Sérénade, 2 ^e Morceau de Salon	7 ^e	2 »

	Degrés	Pr. Nets
RABAUD (H.) Op. 15. Premier Concertino	7 ^e	4 ^{fr} »
— Op. 16. Cantabile	6 ^e	2 »
— Op. 17. Allegro de Concert	7 ^e	3 »
— Andante, Extrait du 1 ^{er} Concertino	6 ^e	1,50
RATEZ (E.) Op. 8. Douze Pièces Pittoresques		
1 Romance	7 ^e	1,50
2 Doux Souvenir	8 ^e	1,50
3 Mélancolie	9 ^e	1,50
4 Canon	10	1,50
5 Le Cœur du Poète	11	1,50
6 Danse Tudesque	12	1,50
(1 Volume F ^{is} Bib. - Leduc N ^o 107.)	5 ^e -6 ^e	4 »
La Partie de Violoncelle seule	»	1,50
REUCHSEL (J.) Op. 8. Nocturne	8 ^e	2 »
— Op. 9. En traversant le Village, Villanelle	7 ^e	2,50
SAMIE (A.) Op. 2. L'Exilé, Mélodie	6 ^e	2 »

VIOLONCELLE SEUL

LÉE (S.) Ecole du Style moderne, Douze Fantaisies divisées en deux suites, Chaque suite	4 ^e -5 ^e	2 »
---	--------------------------------	-----

DUOS

PIANO ET VIOLONCELLE

BATTA (A.) Op. 53. Sommeil de Nanine	4 ^e	1,35
CUVILLON (PH. de) Berceuse et Prière	6 ^e	2 »
DEPAS (E.) et MENKE-LÉVY. La Voile égarée, Fantaisie dramatique	5 ^e	2 »
FARRENC (L.) Op. 46. 1 ^{re} Sonate	7 ^e	5 »
GHYS (H.) Air de Louis XIII	5 ^e	2 »
LÉE (S.) et LÉBOUC (A.) L'Adieu, de SCHUBERT	3 ^e	2 »
— L'Arabesque, Fantaisie gracieuse	4 ^e	2 »
— Le Désir, de SCHUBERT	3 ^e	2 »
— Le Barbier de Séville, Fantaisie	5 ^e	2 »
— Le Carnaval de Venise, Fant. gracieuse	6 ^e	2 »
— La Cenerentola, Fantaisie brillante	6 ^e	2,50
— Daniel, Fantaisie dramatique	6 ^e	2,50
— Départ, Boléro	5 ^e	2,50
— Départ de l'Helvétie, Fant. gracieuse	4 ^e	2 »
— Départ du Village, Fant. gracieuse	3 ^e	2 »
— Don Juan, Fantaisie	6 ^e	2,50
— Dors mon Ange, Fantaisie gracieuse	3 ^e	2 »
— Elle est partie, Morceau de Salon	5 ^e	2 »
— L'Invitation à la Valse, de WEBER	9 ^e	2,50
— Le Lido, Fantaisie brillante	6 ^e	2 »
— La Mère du Chasseur, Fantaisie	5 ^e	2,50
— La Norma, Fantaisie	4 ^e	2 »
— Oberon, Fantaisie brillante	8 ^e	2,50
— Parisina, Fantaisie brillante	3 ^e	2 »
— Petite Fleur des Bois, Fant. brill.	4 ^e	2,50
— Rondo Montagnard	3 ^e	2 »
— Semiramide, Fantaisie	5 ^e	2 »
— La Sérénade, de SCHUBERT	4 ^e	2 »
— Si j'étais Roi, Fantaisie	4 ^e	2 »
— Les Soirées d'Hiver, 6 Fantaisies Concertantes:		
N ^o 1. Capuletti	3 ^e	2 »
» 2. Cor des Alpes	3 ^e	2 »
» 3. Il Furioso	4 ^e	2 »
» 4. I Puritani	5 ^e	2 »
» 5. La Straniera	4 ^e	2 »
» 6. Thème Italien	3 ^e	2 »
— Souvenir d'Allemagne, Fantaisie	3 ^e	2 »
— Thème, de MERCADANTE, Fantaisie	4 ^e	2 »
POORTEN (A.) Prélude, de S. BACH	6 ^e	1,65
RABAUD (H.) En Partant, N ^o 18 des Miniatures de CÉSAR CUI, Transcription	6 ^e	1,35
DANCLA (CH.) Les Rayons d'or, Valses	4 ^e	3 »

DEUX VIOLONCELLES

DOTZAUER (J.J.F.) Op. 52. Douze petites pièces, en deux Livres:	Degrés	Pr. Nets
1 ^{er} Livre	5 ^e	3 ^{fr}
2 ^{me} Livre	5 ^e	3 ^{fr}
GUÉRIN (E.) Trois Duos faciles	6 ^e	3 ^{fr}
HUS-DESFORGES Op. 30. Trois Duos	8 ^e	3 ^{fr}
— Op. 47. Trois Duos progressifs et élémentaires	6 ^e	3 ^{fr}
OFFENBACH (J.) Op. 19. Trois Duos très faciles	2 ^e	3 ^{fr}
— Op. 20. Trois Duos faciles	3 ^e	3 ^{fr}
— Op. 21. Trois Duos concertants	5 ^e	4 ^{fr}
— Op. 34. Trois grands Duos con- certants	7 ^e	5 ^{fr}
— Op. 35. Trois grands Duos bril- lants et concertants	8 ^e	5 ^{fr}
SCHÖNEBECK Op. 12. Six Duos concer- tants		
1 ^{er} Livre	5 ^e	3 ^{fr}
2 ^{me} Livre	6 ^e	3 ^{fr}
STIASNY (J.) Op. 4. Douze petites Pièces à l'usage des commençants	1 ^{er} -4 ^e	3 ^{fr}
— Op. 5. Six Pièces faciles	6 ^e	3 ^{fr}
— Op. 6. Trois Duos concertants	9 ^e	5 ^{fr}
— Op. 8. Trois Duos concertants	7 ^e -8 ^e	4 ^{fr}
— Op. 9. Six Pièces faciles	6 ^e	3 ^{fr}
— Six Duos, en 2 Livres:		
1 ^{er} Livre	9 ^e	5 ^{fr}
2 ^{me} Livre	9 ^e	5 ^{fr}
— Op. 11. Six Solos, avec Accompagnement d'un deuxième Violoncelle	6 ^e	3 ^{fr}

DEUX VIOLONCELLES

Avec Accompagnement de Piano

REUCHSEL (J.) Op. 17. Barcarolle	5 ^e	2 ^{fr}
--	----------------	-----------------

DUOS

POUR VIOLONCELLE ET VIOLON
Avec Accompagnement de Piano

DELOFFRE et LÉBOUC Duo concertant sur Si j'étais Roi	7 ^e	3 ^{fr}
HILLEMACHER (P.L.) Élégie, Avec partie de Flûte remplaçant la partie de Violon	»	2 ^{fr}
REUCHSEL (J.) Op. 17. Barcarolle	5 ^e	2 ^{fr}

Pour les Trios, Quatuors, Quintettes pour Violoncelle et
Instruments divers, consulter le Catalogue général.

VIOLONCELLE ET HARPE

HASELMANS (A.) Cantilène, de V. DOLMETSCH	6 ^e	2 ^{fr}
---	----------------	-----------------

VIOLONCELLE

Avec Accompagnement de HARPE ou PIANO
et ORGUE-HARMONIUM

PAPIN (G.) Andante Religioso	6 ^e	2 ^{fr}
--	----------------	-----------------

MÉLODIES

Avec Accompagnement de PIANO et de VIOLONCELLE

PESSARD (E.) Dors! Berceuse, pour Voix de Soprano	2 ^{fr}
POISOT (CH.) O Salutaris, pour Voix de Baryton ou de Contralto	1 ^{fr}

Pour recevoir franco, envoyer le prix indiqué.