



# Poème Pastoral

pour

PIANO, VIOLON (ou hautbois)  
et  
VIOLONCELLE.

par

RENÉ DE BOISDEFFRE.

Op. 87.

Prix: net 6 f

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- N° 2. Angélus.
- N° 3. Sous bois.
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## RENÉ DE BOISDEFRE.

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# 1. Matinée de Printemps.

Allegro moderato.

Violon.  
ou Hautbois.

Violon.  
ou Hautbois. *p* *espress.*

Violoncelle.

Allegro moderato.

PIANO.

*p*  
*ped.*

*dim.* *p* *espress.*

*dim.* *p*

*mf* *sf* *mf* *sf*

*sf* *poco rit.* *Tempo.* *p*

*poco rit.* *Tempo.*

espress. *dim.*

espress. *dim.*

*dim.*

This system contains the first two systems of music. The first system has a vocal line and a bass line, both marked *espress.* and ending with *dim.* The second system is a grand staff with piano accompaniment, also ending with *dim.*

*cresc.* *dim.* *rit.*

*cresc.* *dim.* *rit.*

*dim.* *rit.*

This system contains the next two systems of music. The first system has a vocal line and a bass line, with *cresc.* and *dim.* markings, and a *rit.* marking at the end. The second system is a grand staff with piano accompaniment, also featuring *dim.* and *rit.* markings.

Tempo. *p* *espress.*

Tempo. *p*

This system contains the third and fourth systems of music. The first system has a vocal line and a bass line, starting with *Tempo.* and *p*, and ending with *espress.* The second system is a grand staff with piano accompaniment, starting with *Tempo.* and *p*.

*sf* *sf* *sf*

This system contains the fifth and sixth systems of music. The first system has a vocal line and a bass line, both featuring triplets and *sf* markings. The second system is a grand staff with piano accompaniment, also featuring *sf* markings.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line features several triplet markings (3) and slurs. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the right hand.

Second system of musical notation, continuing the vocal and piano parts from the first system. It maintains the same key signature and includes various triplet and slur markings.

Third system of musical notation. The vocal line includes the instruction *animez.* (animate) and *cresc.* (crescendo). The piano accompaniment also features *cresc.* markings. The system concludes with a *f* (forte) dynamic marking.

Fourth system of musical notation. The vocal line includes *rit. poco* (ritardando poco) and *p* (piano) markings. The piano accompaniment includes *dim.* (diminuendo) markings and the instruction *suivez* (follow). The system ends with a *f* (forte) dynamic marking.

First system of the musical score. It consists of a single grand staff with a treble and bass clef. The treble staff contains a melodic line with notes and rests, marked with *p espress.* and *cresc.*. The bass staff contains a rhythmic accompaniment of eighth notes, marked with *pizz.* and *arco*. The piano accompaniment is shown in two staves below, with chords and arpeggiated figures.

Second system of the musical score. The treble staff continues the melodic line, marked with *pizz.* and *arco*. The bass staff continues the rhythmic accompaniment, marked with *espress.*. The piano accompaniment continues with harmonic support.

Third system of the musical score. The treble staff features a more complex melodic line with slurs and accents, marked with *pizz.*, *arco*, and *sf*. The bass staff continues the accompaniment, also marked with *pizz.*, *arco*, and *sf*. The piano accompaniment includes some chordal textures.

Fourth system of the musical score. The treble staff shows a melodic line with a *rit. poco* marking and a *Tempo.* change. It is marked with *dim.*, *pizz.*, and *arco*. The bass staff continues the accompaniment, marked with *rit. poco*, *Tempo.*, and *espress.*. The piano accompaniment features arpeggiated chords and some melodic fragments.



First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and a grand staff for the piano accompaniment (treble and bass clefs). The key signature has two flats. The vocal line features a melodic line with a *dim.* (diminuendo) marking and a *p espress.* (piano, expressive) marking. The piano accompaniment includes arpeggiated chords and a bass line with a *dim.* marking.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. A *p espress.* marking is present in the piano part. The system concludes with a double bar line and a 2/4 time signature change.

Third system of musical notation. The vocal line begins with a *p espress.* marking. The piano accompaniment has a dense texture of chords and moving lines. A *cresc.* (crescendo) marking is visible in the piano part.

Fourth system of musical notation. The vocal line features a *dim.* marking. The piano accompaniment continues with a *dim.* marking. The system ends with a double bar line and a final chord.

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The vocal line has a melody with some rests. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. It continues the four-staff format. The piano accompaniment continues with its rhythmic pattern. The vocal line has a melodic line with some rests. Dynamic markings include *cresc.* (crescendo) in both the vocal and piano parts.

Third system of musical notation. It continues the four-staff format. The piano accompaniment continues with its rhythmic pattern. The vocal line has a melodic line with some rests. Dynamic markings include *dim.* (diminuendo) and *rit.* (ritardando) in both the vocal and piano parts. The system concludes with a *Tempo.* marking.

Fourth system of musical notation. It continues the four-staff format. The piano accompaniment continues with its rhythmic pattern. The vocal line has a melodic line with some rests. Dynamic markings include *cresc.* (crescendo) and *f* (forte) in both the vocal and piano parts. The system concludes with a *pizz.* (pizzicato) marking in the piano part.

# 2. Angelus.

Andantino.

The first system of the vocal line consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It begins with a piano (*p*) dynamic and contains several measures of music, including a whole note chord. The lower staff is in bass clef with the same key signature and time signature, starting with a *pizz.* (pizzicato) marking and containing rhythmic accompaniment.

Andantino.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, containing a simple bass line.

The second system of the vocal line consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It begins with a pianissimo (*pp*) dynamic and contains several measures of music, including a whole note chord. The lower staff is in bass clef with the same key signature and time signature, containing rhythmic accompaniment.

The second system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It begins with a pianissimo (*pp*) dynamic and features a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, containing a simple bass line.

*espress.*

The third system of the vocal line consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It begins with an *espress.* (espressivo) marking and contains several measures of music. The lower staff is in bass clef with the same key signature and time signature, starting with an *arco* marking and a piano (*p*) dynamic.

The third system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, containing a simple bass line.

*cresc.*

*sf*

*sf*

*dim.*

The fourth system of the vocal line consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains several measures of music with dynamics including *cresc.*, *sf*, *sf*, *dim.*, and *p*. The lower staff is in bass clef with the same key signature and time signature, containing rhythmic accompaniment.

*cresc.*

*sf*

*sf*

*dim.*

The fourth system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains several measures of music with dynamics including *cresc.*, *sf*, *sf*, *dim.*, and *p*. The lower staff is in bass clef with the same key signature and time signature, containing a simple bass line.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment is in a bass clef. The piano part begins with a *pizz.* (pizzicato) instruction. The piano part features a melodic line starting in the second measure, marked with a *p* (piano) dynamic.

Second system of musical notation. It features a vocal line and a piano accompaniment. The vocal line has two first endings, labeled "1." and "2.", with the second ending marked *rit. poco* and *grazioso*. The piano accompaniment has two first endings, labeled "1." and "2.", with the second ending marked *rit. poco*. The piano part includes a sixteenth-note pattern in the first ending and a dense chordal texture in the second ending, marked with a *p* dynamic.

Third system of musical notation. It features a vocal line and a piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes and a section marked *arco* and *espress*. The piano part features a dense chordal texture in the lower register, with a *pizz.* instruction at the end of the system.

Fourth system of musical notation. It features a vocal line and a piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes and a section marked *arco*. The piano part features a dense chordal texture in the lower register.

*cresc.*

*cresc.*

*cresc.*

*f* *dim.* *rit.*

*f* *dim.* *rit.*

*f* *dim.* *rit.*

Tempo.

*p. grazioso*

Tempo.

*p. grazioso*

*dim.* *mettez la Sourdine*

*dim.* *mettez la Sourdine*

*dim.* *rit.*

Tempo.  
*p espress.*

Tempo.  
*p*

*p espress.*

This system contains two staves. The top staff is a vocal line in a treble clef with a key signature of three flats and a common time signature. It begins with a 'Tempo.' marking and a dynamic of *p espress.*. The bottom staff is a piano accompaniment in a bass clef, starting with a dynamic of *p* and a 'Tempo.' marking. The piano part features a series of chords and some melodic lines.

This system continues the musical piece. The vocal line (top staff) shows a melodic line with some slurs and accents. The piano accompaniment (bottom staff) consists of chords and moving lines. Dynamics include *sf* (sforzando) in both parts.

This system continues the musical piece. The vocal line (top staff) features a melodic line with dynamics *sf* and *sf dim.*. The piano accompaniment (bottom staff) has dynamics *sf* and *dim.*. The system concludes with a dynamic of *p* in the piano part.

*un peu moins vite*

*pp*

*rit.*

*pp*

*rit.*

This system continues the musical piece. The vocal line (top staff) starts with a tempo change marking *un peu moins vite* and a dynamic of *pp*. The piano accompaniment (bottom staff) also starts with *pp*. Both parts end with a *rit.* (ritardando) marking. The piano part includes a double bar line at the end of the system.

### 3. Sous Bois.

Lent et expressif. Sourdine

Lent et expressif. Sourdine  
*p espress.*

*pp*

*dim.*

*dim.*

*p espress.*

*rit. poco*  
*espress.*

*espress.*

*rit. poco*

The musical score is arranged in six systems. Each system contains two staves for woodwinds (treble and bass clef) and two staves for piano accompaniment (treble and bass clef). The tempo and mood are indicated as 'Lent et expressif.' at the beginning. The woodwind parts feature melodic lines with various dynamics and articulations. The piano accompaniment provides a rhythmic and harmonic foundation with dense textures. The score concludes with a 'rit. poco' (ritardando poco) marking.

Tempo

Musical score for the first system, measures 1-4. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *mf*.

Musical score for the second system, measures 5-8. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf*.

Musical score for the third system, measures 9-12. The piano part has a more complex accompaniment with chords. Dynamics include *sf*, *dim.*, and *rit. poco*. The tempo marking **Tempo** is present.

Musical score for the fourth system, measures 13-16. The piano part features a prominent eighth-note accompaniment. Dynamics include *cresc.*, *dim.*, and *p*.



Musical score system 1, measures 1-4. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a key signature of one flat. The upper staff begins with a half note chord, followed by a series of eighth notes. The lower staff begins with a half note chord, followed by a series of eighth notes. The first measure of the upper staff is marked with a fermata. The second measure of the upper staff is marked with *espress.* and *p*. The second measure of the lower staff is marked with *pizz.* and *p*. The system concludes with a double bar line.

Musical score system 2, measures 5-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a key signature of one flat. The upper staff begins with a half note chord, followed by a series of eighth notes. The lower staff begins with a half note chord, followed by a series of eighth notes. The first measure of the upper staff is marked with a fermata. The second measure of the upper staff is marked with *arco*. The second measure of the lower staff is marked with *sf*. The system concludes with a double bar line.

Musical score system 3, measures 9-12. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a key signature of one flat. The upper staff begins with a half note chord, followed by a series of eighth notes. The lower staff begins with a half note chord, followed by a series of eighth notes. The first measure of the upper staff is marked with a fermata. The second measure of the upper staff is marked with *pizz.*. The second measure of the lower staff is marked with *cresc.*. The third measure of the upper staff is marked with *cresc.*. The third measure of the lower staff is marked with *sf cresc.*. The system concludes with a double bar line.

Musical score system 4, measures 13-16. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a key signature of one flat. The upper staff begins with a half note chord, followed by a series of eighth notes. The lower staff begins with a half note chord, followed by a series of eighth notes. The first measure of the upper staff is marked with a fermata. The second measure of the upper staff is marked with *p*. The second measure of the lower staff is marked with *p*. The third measure of the upper staff is marked with *poco rit.*. The third measure of the lower staff is marked with *poco rit.*. The system concludes with a double bar line.

Tempo

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *p* dynamic marking and includes a long, sustained note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

Tempo

The second system continues the piano accompaniment. The right hand features a more complex rhythmic pattern with sixteenth notes, while the left hand maintains a steady bass line. A *pp* dynamic marking is present at the beginning of the system.

Tempo

The third system shows the vocal line and piano accompaniment. The vocal line includes a *rit.* (ritardando) marking. The piano accompaniment continues with its characteristic rhythmic patterns.

*rit.*

Tempo

The fourth system focuses on the piano accompaniment. It features a *rit.* marking in the middle of the system, followed by a return to the original tempo. The piano part includes various rhythmic textures and dynamic markings.

*mf*

*sf*

*mf*

*sf*

The fifth system continues the vocal and piano parts. The vocal line has a *mf* dynamic marking, and the piano accompaniment features a *sf* (sforzando) marking. The piano part includes a variety of rhythmic patterns and dynamic changes.

The sixth system shows the vocal line and piano accompaniment. The vocal line continues with its melodic line, and the piano accompaniment provides a rhythmic foundation.

The seventh system focuses on the piano accompaniment, featuring a variety of rhythmic textures and dynamic markings, including *mf* and *sf*.

First system of musical notation. It consists of two staves for vocal parts (Soprano and Bass) and a grand staff for piano. The vocal parts begin with a forte (*f*) dynamic and a *rit.* (ritardando) marking. The piano accompaniment also features a *rit.* marking. The tempo is marked *Tempo* at the end of the system.

Second system of musical notation. It continues the vocal and piano parts. The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment features a *f* dynamic and a *rit.* marking.

Third system of musical notation. The vocal parts are marked with a *dim.* (diminuendo) dynamic. The piano accompaniment also features a *dim.* dynamic.

Fourth system of musical notation. The vocal parts are marked with a piano (*p*) dynamic and a *rit.* marking. The piano accompaniment is marked with a piano (*p*) dynamic, then a pianissimo (*pp*) dynamic, and a *rit.* marking.

# 4. Sur le Pré.

Allegro ma non troppo.

*p grazioso*

Allegro ma non troppo.

*p*  
Ped.

*p*  
Ped.

*cresc.*  
*cresc.*  
*f*

*p*

*p grazios*

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with some grace notes and slurs. The piano accompaniment has a rhythmic pattern in the right hand and a more static bass line in the left hand. The word *cresc.* is written below the vocal staff.

Second system of musical notation. Similar to the first system, it has a vocal line and a piano accompaniment. The piano accompaniment features more active right-hand figures. The word *cresc.* is written below the piano accompaniment.

Third system of musical notation. It continues the vocal and piano parts. The word *cresc.* is written below the vocal staff.

Fourth system of musical notation. The piano accompaniment has a prominent melodic line in the right hand. The word *cresc.* is written below the piano accompaniment.

Fifth system of musical notation. The vocal line has a long note followed by a rest. The word *cresc.* is written below the vocal staff, and a dynamic marking *p* is written below the piano accompaniment.

Sixth system of musical notation. This system is more complex, featuring triplets in both the vocal and piano parts. The piano accompaniment has a melodic line with triplets. Dynamic markings include *cresc.*, *espress.*, *rit.*, *dim.*, and *p*.

Tempo

*p* *pizz.* *pp*

Tempo

*p* *pp*

This system contains two staves. The top staff is for the violin, starting with a *p* dynamic and ending with *pp*. It includes a *pizz.* marking. The bottom staff is for the piano, starting with a *p* dynamic and ending with *pp*. The tempo is marked *Tempo*.

Tempo

*arco rit.* *mf* *pizz.* *mf*

Tempo

*rit.* *mf*

This system contains two staves. The top staff is for the violin, with *arco rit.* and *mf* markings, and a *pizz.* marking. The bottom staff is for the piano, with a *rit.* and *mf* marking. The tempo is marked *Tempo*.

*cresc.* *cresc.*

*cresc.*

This system contains two staves. The top staff is for the violin, with *cresc.* markings. The bottom staff is for the piano, with *cresc.* markings. The tempo is marked *Tempo*.

Tempo

*pp* *arco* *pp* *rit.* *cresc.*

Tempo

*pp* *rit.* *cresc.*

This system contains two staves. The top staff is for the violin, with *pp*, *arco*, *pp*, *rit.*, and *cresc.* markings. The bottom staff is for the piano, with *pp*, *rit.*, and *cresc.* markings. The tempo is marked *Tempo*.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple harmonic accompaniment. A *cresc.* marking is present in the piano part.

Second system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has dynamic markings *f* and *p*, and a *p espress.* marking. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple accompaniment. *rit.* markings are present in both parts.

Third system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line features triplets. The piano accompaniment has a right-hand part with chords and a left-hand part with a simple accompaniment. A *p* marking is present in the piano part.

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line features triplets. The piano accompaniment has a right-hand part with chords and a left-hand part with a simple accompaniment.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff below. The top two staves feature melodic lines with triplets and a *cresc.* marking. The grand staff below has a rhythmic accompaniment with chords and a *cresc.* marking.

Second system of musical notation. It consists of two staves (treble and bass clef) with a grand staff below. The top two staves feature melodic lines with a *dim.* marking, followed by a *p rit.* marking, and ending with a *p grazioso* marking. The grand staff below has a rhythmic accompaniment with a *dim.* marking and a *p* marking.

Third system of musical notation. It consists of two staves (treble and bass clef) with a grand staff below. The top two staves feature melodic lines with a *dim.* marking, followed by a *p rit.* marking, and ending with a *p* marking. The grand staff below has a rhythmic accompaniment with a *dim.* marking and a *p* marking.

Fourth system of musical notation. It consists of two staves (treble and bass clef) with a grand staff below. The top two staves feature melodic lines with a *p* marking. The grand staff below has a rhythmic accompaniment with a *p* marking.

Fifth system of musical notation. It consists of two staves (treble and bass clef) with a grand staff below. The top two staves feature melodic lines with a *cresc.* marking and a *f* marking. The grand staff below has a rhythmic accompaniment with a *cresc.* marking and a *f* marking.

Sixth system of musical notation. It consists of two staves (treble and bass clef) with a grand staff below. The top two staves feature melodic lines with a *cresc.* marking and a *f* marking. The grand staff below has a rhythmic accompaniment with a *cresc.* marking and a *f* marking.



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex sixteenth-note pattern in the right hand.

Second system of musical notation, including dynamic markings *cresc.* and *f*. The piano part continues with rhythmic patterns.

Third system of musical notation, featuring dynamic markings *cresc.* and *f*. The piano part has a prominent sixteenth-note figure.

Fourth system of musical notation, including dynamic markings *pp*, *rit.*, and *dim.*. The piano part features a triplet in the bass line.

Fifth system of musical notation, including dynamic markings *pp*, *rit.*, *dim.*, and *tr.*. The piano part has a triplet in the bass line.

Sixth system of musical notation, including dynamic markings *p* and *pizz.*. The piano part features a pizzicato section in the bass line.

Seventh system of musical notation, including dynamic markings *p*. The piano part continues with rhythmic patterns.

# TRIOS PIANO, VIOLON ET VIOLONCELLE

(NB. Pour les ouvrages où la partie de violon se remplace par un autre instrument, c'est indiqué.)

ALTÈS (Ern.). Op. 37. Deuxième Trio, pour piano, violon et violoncelle net	12	LACOMBE (P.). Op. 134 3 <sup>e</sup> trio, pour piano, violon et violoncelle	net 10
BARBEDETTE (H.). Op. 99. Un Prélude et deux Romances, pour piano, violon et violoncelle	9	LALO (E.). Deuxième Trio (si mineur), pour piano, violon et violoncelle net	6
BACH (J. S.). Célèbre Aria, pour piano, violon et violoncelle	net 1 75	LANGER (Gustave). Op. 20. Grand'Maman, rêverie-berceuse	6
BARGIEL (Woldemar). Op. 6. Premier Trio (fa majeur), piano, v <sup>on</sup> et v <sup>elle</sup> net	8	LIÉGEAIS (C.). Op. 22. Le Trio des Enfants, pour piano, v <sup>on</sup> et v <sup>elle</sup> net	4
— Op. 20. Deuxième Trio (mi bémol), piano, violon et violoncelle net	10	LASSEN (Ed.). Epithalame, pour violon, violoncelle et piano	net 2 50
— Op. 37. Troisième Trio (si bémol majeur), pour piano, violon et v <sup>elle</sup> net	10	LUZZATTO (F.). Op. 45. Deuxième Trio, pour piano, violon et v <sup>elle</sup> net	10
BEETHOVEN, Adagio de la Sonate « Clair de Lune » pour violon, v <sup>elle</sup> et piano net	2 50	MATHIAS (G.). Op. 33. Troisième Trio (fa maj.) pour piano, violon et v <sup>elle</sup> net	8
— Bando de la Sonate à 4 mains pour violon, violoncelle et piano net	2 50	— Op. 72. Idylle, pour piano, violon et violoncelle	7 50
— Adagio de la Sonate pathétique pour piano, violon et violoncelle net	2 50	MEYER (Louis). Les Concerts à la pension. Trios non difficiles pour piano, violon et violoncelle	
BÉRIOT (C. de). Op. 51. Trio en sol majeur, pour piano, violon et v <sup>elle</sup> net	10	N <sup>o</sup> 1. Sol maj.: 12 fr. — 2. Sol maj.: 9 fr. — 3. Ut maj.: 12	
BOELLMANN (L.). Op. 19. Trio, pour piano, violon et violoncelle	net 12	PLANCHET (D.). Trio, pour piano, violon et violoncelle.	net 12
BOISDEFRE (René de). Adagietto (op. 15), pour piano, violon et v <sup>elle</sup> net	2 50	RAFF (J.). Op. 155. Troisième grand Trio (la mineur), pour piano, violon et violoncelle	net 12
— Hymne nuptial (op. 15), pour piano, violon et violoncelle	net 2 50	— Op. 158. Quatrième grand Trio (ré mineur), pour piano, violon et violoncelle	net 12
— Op. 32. Deuxième Trio (sol mineur), pour piano, violon et violoncelle net	8	RESCH (Joh.). Op. 100. Amour discret, gavotte pour piano, violon et v <sup>elle</sup>	7 50
— Op. 54. Trois pièces, pour violon, violoncelle et piano:		RHEINBERGER (Jos.). Op. 34. Trio (ré mineur), pour piano, violon et v <sup>elle</sup> net	12
N <sup>o</sup> 1. Andante sostenuto. — 2. Légende. — 3. Allegretto moderato net	6	ROUHER (M.). Berceuse pastorale, pour violon, violoncelle et piano	6
— Op. 83. Suite en Ré majeur, quatre Pièces, pour piano, violon et v <sup>elle</sup> net	7	— Chant nuptial, pour violon, violoncelle et orgue (ou piano) avec harpe ou 2 <sup>e</sup> piano et contrebasse ad libitum	net 2
— Op. 87. Poème pastoral, quatre Pièces, pour piano, violon (ou hautbois) et violoncelle	net 6	RUBINSTEIN (Ant.). Op. 3 N <sup>o</sup> 1. Célèbre Mélodie, pour piano, violon et violoncelle	net 2 50
BOURGES (M.). Premier Trio en la mineur, pour piano, violon et violoncelle	20	— Op. 15 N <sup>o</sup> 1. Trio en fa, pour piano, violon et violoncelle	20
BRAHMS (J.). Op. 8. Trio en si majeur, pour piano, violon et violoncelle net	10	— Op. 15 N <sup>o</sup> 2. Trio en sol min., pour piano, violon et violoncelle	20
— Op. 40. Trio en si bémol, pour piano, violon et violoncelle ou cor	20	— Op. 44 N <sup>o</sup> 1. Romance, pour piano, violon et violoncelle	net 2 50
— Trio, pour piano, violon et violoncelle, d'après le Sextuor op. 18 net	15	— Op. 52. Troisième Trio en si bémol majeur, pour piano, violon et violoncelle	net 12
— Trio, pour piano, violon et violoncelle, d'après le Sextuor op. 36 net	15	— Op. 85. Quatrième Trio (la mineur), pour piano, violon et violoncelle net	20
— Danses hongroises, pour piano, violon et v <sup>elle</sup> , en deux livres. Chaque net	5	— Op. 108. Cinquième Trio (ut mineur), pour piano, violon et violoncelle net	12
— Danses hongroises, arrangées pour piano à 4 mains avec violon et violoncelle, en deux livres. Chaque	net 5	SAINT-SAËNS (C.). Op. 18. Trio en fa majeur, pour piano, violon et violoncelle. (Dédié à M. Alfred Lamarche)	net 8
— Berceuse, pour piano, violon et violoncelle	net 2	SCHUBERT (F.). Andante et Menuet (transcrit)	7 50
BRUCH (Max). Op. 5. Trio en ut mineur, pour piano, violon et v <sup>elle</sup> net	8	Trois mélodies, transcrites pour violon, violoncelle et piano, par R. HAMMER: N <sup>o</sup> 1. La Sérénade 7 50. — N <sup>o</sup> 2. Ave Maria 7 50. — N <sup>o</sup> 3. Le Roi des Aulnes	7 50
CALLAERTS (J.). Op. 16. Trio en la mineur, pour piano, violon et v <sup>elle</sup> net	8	SCHUMANN (Robert). Op. 88. Morceaux de fantaisie (Romance en la mineur. Humoresque en fa majeur. — Duo en ré mineur. — Finale en la mineur). Trio, pour piano, violon et violoncelle	15
CAUNE (A.). Trio, pour piano, violon et violoncelle	net 10	SPINDLER (Fritz). Op. 140 N <sup>o</sup> 8. Le Trot du cavalier, pour piano, violon et violoncelle	net 2 50
CHOPIN (Fr.). Élégie d'après l'Étude op. 25 N <sup>o</sup> 7, pour violon, violoncelle et piano, par F. Luzzatto	net 2 50	— Op. 805. Trois petits Trios, pour piano, violon et violoncelle:	
DESTENAY. Tarentelle pour piano à 4ms., violon et violoncelle	net 4	N <sup>o</sup> 1. Ut maj. 12 fr. — 2. Ré min. 15 fr. — 3. Ré maj.	15
DIÉMER (Louis). Premier Trio, pour piano, violon et violoncelle	20	STEINKÜHLER (Em.). Op. 70. Deuxième Trio (mi bémol majeur), pour piano, violon et violoncelle	20
DVOŘÁK (Ant.). Op. 46. Danses slaves, pour piano, violon et violoncelle N <sup>o</sup> 1, 2, 4, 6, 8	chaque 10	THOMÉ (Francis). Op. 55. Le Rêve, pour violon, violoncelle et piano	6
— Op. 46. Danses slaves, pour piano à 4 mains, avec violon et violoncelle, en 2 livres	chaque 25	— Op. 70. Andante religioso, pour violon, violoncelle et piano (ou orgue) net	8
ERNSTI (Titus d'). Op. 17. Introduction et andante religioso, trio ou quatuor, pour piano, violon, violoncelle et orgue	9	— Op. 71. Trio en la majeur pour piano, violon et violoncelle net	12
FAURÉ (G.). Op. 17 N <sup>o</sup> 1. Romance, pour piano, violon et violoncelle net	2 50	TSCHEIKOWSKY (P.). Barcarolle, pour piano, violon et violoncelle	net 3
— Op. 17 N <sup>o</sup> 3. Romance, pour piano, violon et violoncelle	net 2 50	— Chant d'automne, pour piano, violon et violoncelle	net 2 50
— Op. 11. Cantique de J. Racine, pour piano, violon et v <sup>elle</sup> net	3	VOLKMANN (Robert). Op. 3. Trio en fa, pour piano, violon et violoncelle net	10
— Op. 50. Pavane, pour piano, violon et violoncelle	net 2 50	— Op. 5. Trio en si bémol, pour piano, violon et violoncelle	net 10
— Op. 56. Dolly, berceuse, pour piano, violon et violoncelle	net 2 50	WEBER (Ch.-M.). Op. 63. Trio, pour piano, flûte (ou violon) et violoncelle	18
FRANCK (César). Prélude, Aria et Final, pour piano, violon et v <sup>elle</sup> net	7	— 6 pièces faciles (op. 3), pour piano, violon et violoncelle	net 5
— Symphonie (ré min.), pour piano, violon et violoncelle	net 12	WIDOR (Ch.-M.). Op. 10. Sérénade, pour piano, violon et violoncelle	12
GLASS (L.). Op. 19. Trio, pour piano, violon et violoncelle	net 12	— Op. 19. Trio en si bémol, pour violon, violoncelle et piano net	10
GOENS (D. van). Romance, pour piano, violon et violoncelle	net 2	— Op. 52. Soirs d'Alsace, 4 pièces, pour piano, violon et v <sup>elle</sup> net	7
GUIOT (G.). Trio en ré mineur, pour piano, violon et violoncelle	net 6	SCHUMANN. Rêverie, pour piano, violon et violoncelle	net 2
HAENDEL (G. F.). Célèbre Largo, pour piano, violon et violoncelle net	2	— Op. 56. Six Morceaux, pour piano, violon et violoncelle	net 6
HAMMER (R.). Op. 81. Canzonetta, pour piano, violon et violoncelle net	2 50	STRADELLA. Air d'Eglise, pour violon, violoncelle et piano	net 2 50
— Op. 82. Intermezzo, pour violon, violoncelle et piano	7 50	THOMÉ (Fr.). Berceuse	net 2 50
INDY (V. d'). Op. 29. Trio (en si bémol majeur), piano, clarinette (ou violon) et violoncelle	net 12		
LACOMBE (P.). Op. 12. Trio, pour piano, violon et violoncelle	net 8		
— Op. 47. Sérénade, pour flûte et hautbois, avec accompagnement de piano	6		
— Op. 90. 2 <sup>e</sup> Trio, pour piano, violon et violoncelle	net 12		

## DEUX VIOLONS ET PIANO

BACHMANN (Alb.). Petite Suite espagnole, 3 Pièces	net 4	HAMMER (R.). Op. 32. Intermezzo	net 2
BARBEDETTE (H.). Op. 188. Sonate	20	LANGER (G.). Op. 20. Grand'Maman, rêverie-berceuse	net 2
BOISDEFRE (René de). Adagietto (op. 15)	net 2 50	— Op. 22. Grand Papa, rêverie-laendler	net 2 50
— Cantilène (op. 24)	net 2 50	RESCH (Joh.). Op. 100. Amour discret, gavotte	net 2 50
— Berceuse (op. 34)	net 2 50	SPINDLER (Fr.). Op. 140 N <sup>o</sup> 3. Le Trot du cavalier	net 2 50
— Au bord du ruisseau (op. 52)	net 2 50	THOMÉ (Fr.). Op. 55. Le Rêve	net 2
HAENDEL (G. F.). Célèbre Largo	net 2	— Op. 70. Andante religioso	net 8
HAMMER (R.). Op. 81. Canzonetta	net 2	WIDOR (Ch. M.). Op. 10. Sérénade	net 4
BACH (J. S.). Célèbre Aria	net 1 75	BRAHMS (J.). Berceuse net 2 fr. — Danses hongroises, N <sup>o</sup> 1 à 8 chaque	net 2

## TRIOS INSTRUMENTS DIVERS

BACHMANN (Alb.). Andante et Bourrée, pour 3 violons, sans accompagnement	net 2	DESTENAY (E.). Op. 27. Trio, pour hautbois, clarinette et piano	net 8
BALORE (Ch. de). Sérénade, pour violon, alto et violoncelle. Part.	net 2 50	LALLIET (Th.). Terzetto, pour piano hautbois et basson	net 4
Parties séparées	net 2 50	THOMÉ (Fr.). Op. 55. Le Rêve, pour piano, violon et alto	net 2
— Trio pour hautbois, alto et violoncelle. Partition	net 5	— Op. 70. Andante religioso, pour violon, orgue et harpe	net 3
Parties séparées	net 6	— Le même, pour violoncelle, orgue et harpe	net 3
BOISDEFRE (René de). Op. 85. Sérénade, pour flûte, violon et piano net	3	TSCHEIKOWSKY (P.). Barcarolle, pour piano, flûte et violon	net 2
BRAHMS (Joh.). Danses hongroises, pour piano, flûte et violon, (ou piano et 2 flûtes), N <sup>o</sup> 1 à 8 chaque	net 2	— Chant d'Automne, pour piano, flûte et violon	net 2
HAENDEL (G. F.). Largo, pour violon solo avec accomp. de harpe (ou piano) et orgue (ou harmonium) par M. Rouher	net 8	WIDOR (Ch. M.). Op. 10. Sérénade (Si b) pour piano, violon et flûte net	4