

À Monsieur
LE COMTE ALBERT DE FLEMMING.

2^{ème}

SONATE

pour Piano et Violoncelle

composée

par

ANT. RUBINSTEIN.

Op. 39.

Pr. 20 fr.

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Duos Piano et Violoncelle.

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SONATA.

Violoncello.

A. Rubinstein. Op. 39.

Allegro moderato.

The musical score is written for Cello and consists of 11 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also accents and slurs throughout the piece. The first staff begins with a *p* dynamic and a triplet of eighth notes. The second staff has a *cresc.* marking and ends with a *f* dynamic. The third staff starts with a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *cresc.* marking and ends with a *f* dynamic. The seventh staff starts with a *p* dynamic. The eighth staff has a *p* dynamic and a *cresc.* marking. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The eleventh staff has a *f* dynamic and ends with a *f* dynamic.

Violoncello.

p

mf

ritard. *mf* *a tempo.*
ritard. *a tempo.* *p*

cresc. *f* *rit.*

a tempo. *p* *cresc.*

f *ritard.* *a tempo.* *p*

f

f

f

f

f

dim.

Violoncello.

The musical score for the Violoncello consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and tempo markings:

- Staff 1:** *ritard.* (ritardando), *a tempo.* (a tempo), *p* (piano).
- Staff 2:** *cresc.* (crescendo).
- Staff 3:** *f* (forte).
- Staff 4:** *f* (forte).
- Staff 5:** *f* (forte).
- Staff 6:** *ritard.* (ritardando), *a tempo.* (a tempo), *p* (piano), *mf* (mezzo-forte).
- Staff 7:** *p* (piano), *cresc.* (crescendo).
- Staff 8:** *cresc. accelerando* (crescendo, accelerando), *f* (forte), *ff* (fortissimo), *a tempo.* (a tempo).
- Staff 9:** *f* (forte).
- Staff 10:** *p* (piano), *p cresc.* (piano, crescendo).

Violoncello.

mf *cresc.* *f*

p

cresc.

mf

f

più f

p *cresc.* *1 ritard.* *1 2*

f *cresc.* *2* *1* *a tempo.*

f *ff*

Allegretto con moto.

f

p

1 *2* *mf* *p* *f* *3*

Violoncello.

mf *f* *p*

cresc. *f*

f *pizz.* 1

8 *ritard.* *Tempo I.*
al Coda *parco*

p 1 16

p 9 *D.C.*

CODA.
arco *con espressione*

p

1 *pizz.* 1 1 *Più mosso.*
pp

1 *p*

1 *pizz.* 1 1 1 1 *Più mosso.*
pp

p

Violoncello.

Andante.

largamente *cresc.*

f *mf*

p *animato*

p

p

p

stringendo *mf* *cresc.*

f *rit.* *a tempo.*

f

f

Violoncello.

animato
f

cresc.
f

p

cresc.

f *accelerando*

ritard. **Tempo I.**

p

p

animato
p

ritard.
p

Violoncello.

Allegro.

Pfte. 1 arco pizz. 1 2 5 3

f *mf* *mf* *f* *f* *f* *p* *p* *f* *con espressione*

Violoncello.

The musical score for Violoncello consists of ten systems of notation. The first system features a melodic line with a dynamic marking of *p*. The second system includes a *cresc.* marking. The third system has a *rit. f* marking and a tempo change to *a tempo.* The fourth system is marked *ff*. The fifth system has a *f* marking. The sixth system includes a *p* marking and a *rit. 4* marking. The seventh system has a *rit. mf* marking and a tempo change to *a tempo.* The eighth system includes a *frit.* marking and a *f* marking. The ninth system has a *più f* marking. The tenth system is marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Violoncello.

Tempo I.

The musical score for Violoncello consists of ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole note chord (F#, C, G) and a half note (F#), followed by a series of eighth notes. A first ending bracket is shown above the final two measures, which end with a double bar line and a fermata. The second staff is in bass clef, starting with a whole note chord (F#, C, G) and a half note (F#), followed by eighth notes. It includes dynamic markings *f*, *f*, and *mf*, and a *pizz.* instruction. The third staff is in bass clef with eighth notes and dynamic markings *mf*. The fourth staff is in bass clef with eighth notes and dynamic markings *p*. The fifth staff is in bass clef with eighth notes and dynamic markings *mf*, *mf*, *p*, and *cresc.*. The sixth staff is in bass clef with eighth notes and dynamic markings *più cresc.*. The seventh staff is in bass clef with eighth notes and dynamic markings *f*. The eighth staff is in bass clef with eighth notes and dynamic markings *f*. The ninth staff is in bass clef with eighth notes and dynamic markings *tranquillo* and *con espressione*. The tenth staff is in bass clef with eighth notes and dynamic markings *p*.

Violoncello.

Più mosso.

appassionato

a tempo.

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LE COMTE ALBERT DE FLEMMING.

2^{ème}

SONATE

pour Piano et Violoncelle

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ANTH. RUBINSTEIN.

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SONATE.

A. Rubinstein, Op. 39.

VIOLONCELLO. *Allegro moderato.*
p

PIANOFORTE. *Allegro moderato.*
p

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff notation (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The system contains four measures of music.

Second system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff notation. The system contains four measures of music. Dynamics markings include *f* (forte) in the vocal line and *f* in the piano accompaniment.

Third system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff notation. The system contains four measures of music. Dynamics markings include *p* (piano) in the piano accompaniment.

Fourth system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff notation. The system contains four measures of music. Dynamics markings include *f* (forte) in the vocal line and *mf* (mezzo-forte) in the piano accompaniment.

Fifth system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff notation. The system contains four measures of music.

First system of musical notation. It consists of a bass staff and a grand staff (treble and bass). The bass staff contains a melodic line with slurs and ties. The grand staff contains a complex accompaniment with many beamed notes and slurs. The key signature has one sharp (F#).

Second system of musical notation. It consists of a bass staff and a grand staff. The bass staff has a melodic line with a *cresc.* marking. The grand staff has a complex accompaniment with a *ritard.* marking. A measure rest of 8 measures is indicated in the grand staff. The key signature has one sharp (F#).

Third system of musical notation. It consists of a bass staff and a grand staff. The bass staff has a melodic line with a *p* marking. The grand staff has a complex accompaniment with a *con espress.* marking. The key signature has one sharp (F#).

Fourth system of musical notation. It consists of a bass staff and a grand staff. The bass staff has a melodic line with slurs. The grand staff has a complex accompaniment with slurs. The key signature has one sharp (F#).

Fifth system of musical notation. It consists of a bass staff and a grand staff. The bass staff has a melodic line with a *p* marking. The grand staff has a complex accompaniment with a *p* marking. The key signature has one sharp (F#).

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The top staff begins with a *cresc.* marking. The grand staff contains complex rhythmic patterns with many beamed notes.

Second system of musical notation, continuing the grand staff from the first system. It features intricate rhythmic figures and dynamic markings such as *f* (forte).

Third system of musical notation, continuing the grand staff. It includes various musical notations like slurs and dynamic markings.

Fourth system of musical notation, continuing the grand staff. It features complex rhythmic patterns and dynamic markings.

Fifth system of musical notation, continuing the grand staff. It includes various musical notations like slurs and dynamic markings.

First system of musical notation. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two sharps (F# and C#). The music begins with a whole note chord in the bass and a whole note chord in the treble. The bass line then features a triplet of eighth notes, followed by a series of eighth notes. The treble line has a triplet of eighth notes followed by a series of eighth notes. A dynamic marking 'p' is placed above the first triplet in the bass, and 'cresc.' is written below the first triplet in the treble.

Second system of musical notation. The bass line continues with eighth notes and includes a triplet. The treble line features a series of eighth notes. A dynamic marking 'p' is placed above the first measure of the treble line.

Third system of musical notation. The bass line continues with eighth notes and includes a triplet. The treble line features a series of eighth notes. A dynamic marking 'p' is placed above the first measure of the treble line.

Fourth system of musical notation. The bass line continues with eighth notes and includes a triplet. The treble line features a series of eighth notes. A dynamic marking 'p' is placed above the first measure of the treble line.

Fifth system of musical notation. The bass line continues with eighth notes and includes a triplet. The treble line features a series of eighth notes. A dynamic marking 'mf' is placed above the first measure of the treble line.

ritard. *a tempo.*

p *mf*

mf *ritard.*

a tempo. *p* *mf* *cresc.*

ritard. *ritard.*

a tempo.

The first system features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo is marked "a tempo." The piano part begins with a dynamic marking of *p* and includes various articulations such as slurs and accents.

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *mf* and *cresc.* (crescendo). The vocal line has a fermata over a measure.

The third system shows further development of the vocal and piano parts. The piano accompaniment features a *f* (forte) dynamic marking. The vocal line continues with melodic phrases.

ritard.

a tempo.

The fourth system includes a *ritard.* (ritardando) marking in the piano part, followed by a return to *a tempo.* The piano part features a *p* (piano) dynamic marking. The vocal line has a fermata.

The fifth system concludes the page with a *mf* (mezzo-forte) dynamic marking in the piano part and a *cresc.* (crescendo) marking. The piano part has a fermata over a measure.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and a key signature of one sharp. The music features a complex, flowing melody in the top staff and a more rhythmic accompaniment in the bottom staves. There are various musical notations including slurs, ties, and dynamic markings.

Second system of musical notation. It continues the piece with similar notation. A dynamic marking of *f* (forte) is present. A fermata is placed over a note in the top staff, with a dotted line extending to the right. The bottom staves show a steady accompaniment.

Third system of musical notation. It features a *f* dynamic marking and a *dim.* (diminuendo) marking. A fermata with a dotted line is present in the top staff. The bottom staves continue the accompaniment.

Fourth system of musical notation. It includes a *rit.* (ritardando) marking. The top staff has a complex, rapid melody. The bottom staves have a more static accompaniment.

Fifth system of musical notation. It begins with the instruction *a tempo.* and a *p* (piano) dynamic marking. The top staff has a melody that becomes more active towards the end of the system. The bottom staves feature a rhythmic accompaniment with some slurs and ties.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features a complex texture with many beamed notes and rests. There are dynamic markings 'p' and 'P' and some fermatas.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with similar complexity. There are dynamic markings 'cresc.' and 'p'.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with similar complexity. There are dynamic markings 's' and 'p'.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with similar complexity. There are dynamic markings 's' and 'p'.

Fifth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with similar complexity. There are dynamic markings 's' and 'p'.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The music features complex rhythmic patterns, including triplets and sixteenth notes. A *cresc.* marking is present in the middle staff.

Second system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music continues with complex rhythmic patterns. *ritard.* markings are present in the top and middle staves. *a tempo.* markings appear at the end of the system in the top and middle staves. Dynamic markings *p* and *mf* are also visible.

Third system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music features a more melodic and sustained character with longer note values and slurs.

Fourth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music continues with a melodic and sustained character. A *p* dynamic marking is present in the middle staff.

Fifth system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle, and a bass staff at the bottom. The music features complex rhythmic patterns and chords. *cresc.* markings are present in the top and middle staves.

The musical score is arranged in five systems, each with three staves: a bass staff on top, a grand staff (treble and bass) in the middle, and a bass staff on the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes the markings 'accelerando' and 'cresc.' in both the top and middle staves. The second system includes 'a tempo.' in both the top and middle staves, and 'ff' in the bottom staff. The third system includes 'f' in the bottom staff. The fourth system includes 'f' in the bottom staff. The fifth system includes 'f' in the bottom staff. The score concludes with a triplet of eighth notes in the top staff of the final system.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the bass staff and a complex accompaniment in the grand staff, including triplets and sixteenth-note patterns.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the bass staff and a complex accompaniment in the grand staff, including triplets and sixteenth-note patterns.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the bass staff and a complex accompaniment in the grand staff, including triplets and sixteenth-note patterns. Dynamic markings include *p cresc.* and *p*.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the bass staff and a complex accompaniment in the grand staff, including triplets and sixteenth-note patterns.

Fifth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the bass staff and a complex accompaniment in the grand staff, including triplets and sixteenth-note patterns. Dynamic markings include *mf* and *cresc.*

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The top staff contains a melodic line with a *cresc.* marking. The middle staff contains a complex piano accompaniment with many beamed notes. The bottom staff contains a simple bass line with whole notes.

Second system of musical notation, continuing the three-staff format. The piano accompaniment in the middle staff is particularly dense with sixteenth-note patterns.

Third system of musical notation. The top staff features a melodic line starting with a *p* (piano) dynamic. The middle staff has a piano accompaniment with a *p* dynamic. The bottom staff continues with a bass line.

Fourth system of musical notation. The top staff has a melodic line with a *mf* (mezzo-forte) dynamic. The middle staff has a piano accompaniment with a *cresc.* marking. The bottom staff continues with a bass line.

Fifth system of musical notation. The top staff has a melodic line with a *mf* dynamic. The middle staff has a piano accompaniment with a *mf* dynamic. The bottom staff continues with a bass line.

First system of musical notation. The upper staff features a melodic line with a dynamic marking of *piu. f*. The lower staff is a piano accompaniment with a *dim.* marking.

Second system of musical notation. The upper staff has a *p* dynamic marking. The lower staff includes a *p espressivo* marking and a *cresc.* marking.

Third system of musical notation. The upper staff has a *ritard.* marking. The lower staff has a *ritard.* marking. The tempo marking *Meno mosso.* appears at the end of the system.

Fourth system of musical notation. The upper staff has a *ritard.* marking. The lower staff has a *ritard.* marking. The tempo marking *a tempo.* appears at the end of the system.

Fifth system of musical notation. The upper staff has a *ritard.* marking. The lower staff has a *ritard.* marking. The tempo marking *a tempo.* appears at the end of the system.

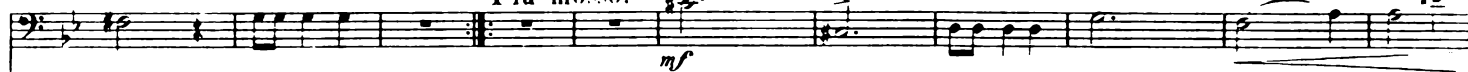
Allegretto con moto.



Allegretto con moto.



Più mosso.



Più mosso.



First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two flats. The top staff begins with a *mf* dynamic and features a melodic line with slurs and accents. The grand staff below has a *mf* dynamic and contains a complex accompaniment with many sixteenth notes and chords. The system concludes with a *f* dynamic marking.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two flats. The top staff continues the melodic line with slurs and accents, ending with a *p* dynamic. The grand staff continues the accompaniment with a *f* dynamic, featuring intricate sixteenth-note patterns. The system concludes with a *p* dynamic marking.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two flats. The top staff continues the melodic line with slurs and accents, ending with a *cresc.* dynamic. The grand staff continues the accompaniment with a *cresc.* dynamic, featuring intricate sixteenth-note patterns. The system concludes with a *cresc.* dynamic marking.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has two flats. The top staff continues the melodic line with slurs and accents, ending with a *f* dynamic. The grand staff continues the accompaniment with a *f* dynamic, featuring intricate sixteenth-note patterns. The system concludes with a *f* dynamic marking.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one flat, and two lower staves (treble and bass clefs) grouped as a grand staff. The music features a melodic line in the top staff with slurs and a dynamic marking of *f*. The grand staff contains complex chordal textures and rhythmic patterns.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The grand staff below it contains dense chordal textures. Dynamic markings include *pizz.*, *p*, and *cresc.*

Third system of musical notation. It consists of three staves. The grand staff contains complex chordal textures. A dynamic marking of *f* is present. A first ending bracket labeled '8' spans the final measure of the system.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The grand staff contains complex chordal textures. Dynamic markings include *ritard.*, *Tempo I. al Coda*, *parco*, and *p*. A first ending bracket labeled '8' spans the first measure of the system.

Fifth system of musical notation. It consists of three staves. The grand staff contains complex chordal textures. The system concludes with a final cadence.

First system of musical notation. It consists of a grand staff with three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The music is in a minor key. The first staff has a dynamic marking *p* and a fermata. The second staff has a dynamic marking *p* and the instruction *con espressione*. The third staff has a dynamic marking *p*. The system ends with a double bar line and repeat dots.

Second system of musical notation. It consists of a grand staff with three staves. The first staff has a first ending bracket labeled "1.". The second staff has a first ending bracket labeled "1.". The third staff has a dynamic marking *p*. The system ends with a double bar line and repeat dots.

Third system of musical notation. It consists of a grand staff with three staves. The first staff has a second ending bracket labeled "2.". The second staff has a second ending bracket labeled "2.". The third staff has a dynamic marking *p*. The system ends with a double bar line and repeat dots.

Fourth system of musical notation. It consists of a grand staff with three staves. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. The system ends with a double bar line and repeat dots.

Fifth system of musical notation. It consists of a grand staff with three staves. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p* and the instruction *D.C.*. The system ends with a double bar line and repeat dots.

CODA. *con espressione*

arco

CODA.

p

cresc.

First system of musical notation. It consists of three staves: a top staff with a bass clef and a treble clef, and two grand staff staves (treble and bass clefs). The music features a melodic line in the top staff and accompaniment in the grand staff. There are several slurs and dynamic markings.

Second system of musical notation. It consists of three staves: a top staff with a bass clef and a treble clef, and two grand staff staves (treble and bass clefs). The music continues with similar notation. A *pizz.* marking is present in the top staff. The grand staff accompaniment includes some complex chordal textures.

Third system of musical notation. It consists of three staves: a top staff with a bass clef and a treble clef, and two grand staff staves (treble and bass clefs). The music continues with similar notation. A *Più mosso.* marking is present in the top staff. The grand staff accompaniment includes some complex chordal textures.

Fourth system of musical notation. It consists of three staves: a top staff with a bass clef and a treble clef, and two grand staff staves (treble and bass clefs). The music continues with similar notation. A *pp staccato* marking is present in the top staff. The grand staff accompaniment includes some complex chordal textures.

Andante.
largamente

A single musical staff in bass clef, 3/4 time, containing a series of notes with a *cresc.* marking at the end.

Andante.

Piano accompaniment for the first system, featuring chords in both hands and a *p* marking.

A single musical staff in bass clef, 3/4 time, containing a series of notes with a *mf* marking.

Piano accompaniment for the second system, featuring chords in both hands and a *p* marking.

A single musical staff in bass clef, 3/4 time, containing a series of notes with a *p* marking.

Piano accompaniment for the third system, featuring chords in both hands and a *p* marking.

A single musical staff in bass clef, 3/4 time, containing a series of notes with a *p* marking.

Piano accompaniment for the fourth system, featuring chords in both hands and a *p* marking.

animato

A single musical staff in bass clef, 3/4 time, containing a series of notes with an *animato* marking.

Piano accompaniment for the fifth system, featuring chords in both hands and a *p* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various note values, rests, and slurs.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including a piano (*p*) dynamic marking. The notation includes complex rhythmic patterns and slurs.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including a piano (*p*) dynamic marking. The notation includes complex rhythmic patterns and slurs.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The notation includes complex rhythmic patterns and slurs.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including a piano (*p*) dynamic marking. The notation includes complex rhythmic patterns and slurs. At the bottom of the system, there is a double bar line with a repeat sign and a fermata.

First system of musical notation. It consists of a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with a dynamic marking of *f*. The grand staff contains a complex accompaniment with many sixteenth notes and chords.

Second system of musical notation. It features a single bass staff at the top and a grand staff below. The bass staff begins with a dynamic marking of *mf*. The grand staff continues the accompaniment, with a *cresc.* marking appearing in the middle of the system.

Third system of musical notation. It includes a single bass staff at the top and a grand staff below. The bass staff has a *cresc.* marking and ends with a *stringendo* and *f* marking. The grand staff has a *stringendo* and *più cresc.* marking in the latter part of the system.

Fourth system of musical notation. It consists of a single bass staff at the top and a grand staff below. The bass staff features a melodic line with a series of slurs. The grand staff continues the accompaniment.

ritard. a tempo.

This system contains the first two staves of music. The top staff is a single melodic line in bass clef. The bottom staff is a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a *ritard.* (ritardando) marking, followed by an *a tempo.* (allegretto) marking. The piece features a mix of eighth and sixteenth notes, with some triplet markings.

This system contains the next two staves of music. The top staff continues the melodic line from the first system. The bottom staff provides harmonic support with chords and moving bass lines. The *ritard.* and *a tempo.* markings are repeated at the beginning of this system.

This system contains the next two staves of music. The melodic line in the top staff continues with more complex rhythmic patterns, including triplets. The accompaniment in the bottom staff features a steady bass line and chordal textures.

This system contains the final two staves of music on the page. The melodic line in the top staff concludes with a triplet and a final cadence. The accompaniment in the bottom staff provides a solid harmonic foundation throughout.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with a fermata and a dynamic marking of *f*. The second and third staves contain piano accompaniment with a dynamic marking of *mf*. The word *accelerando* is written above the second staff.

Second system of musical notation, continuing the piece with piano accompaniment in the grand staff.

Third system of musical notation, featuring a melodic line in the upper treble staff and piano accompaniment in the grand staff. A dynamic marking of *f* is present.

Fourth system of musical notation. It includes a melodic line in the upper treble staff and piano accompaniment in the grand staff. Dynamic markings include *dim.* and *ritard.*.

Fifth system of musical notation. It features a melodic line in the upper treble staff and piano accompaniment in the grand staff. The tempo marking *Tempo I.* appears twice. A dynamic marking of *p* is present in the grand staff.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features dense, rhythmic chordal textures in both the treble and bass staves.

Second system of musical notation. The piano accompaniment continues with rhythmic patterns. A dynamic marking of *p* (piano) is present in the bass staff. The system concludes with a fermata over a chord in the piano part.

Third system of musical notation. This system shows a more complex piano accompaniment with intricate rhythmic patterns and chordal structures. A dynamic marking of *p* is visible in the bass staff.

Fourth system of musical notation. The piano accompaniment features a prominent rhythmic pattern. Dynamic markings include *animato* and *p*. The system ends with a fermata over a chord in the piano part.

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The music is in a minor key and 3/4 time. A piano (*p*) dynamic marking is present in the first measure of the top bass staff.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. A piano (*p*) dynamic marking is present in the first measure of the middle grand staff.

Third system of musical notation, continuing the piece. It maintains the three-staff structure with complex rhythmic patterns in the grand staff.

Fourth system of musical notation, the final system on the page. It includes a *ritard.* (ritardando) marking in the first measure of the top bass staff and a *pp* (pianissimo) marking in the first measure of the middle grand staff. The system concludes with a double bar line.

Allegro.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a tempo marking of "Allegro." The right hand plays a melodic line with eighth-note patterns, while the left hand provides a bass accompaniment. A dynamic marking of *pizz.* is present above the first measure.

The second system continues the melodic and accompaniment lines from the first system, maintaining the eighth-note rhythmic pattern in the right hand.

The third system introduces a dynamic change to *f* (forte) in the right hand. The left hand accompaniment becomes more complex, featuring a dense pattern of chords and eighth notes.

The fourth system includes dynamic markings of *mf* (mezzo-forte) in both the right and left hands. The right hand continues with a melodic line, while the left hand accompaniment remains dense and rhythmic.

The fifth system begins with a dynamic marking of *mf* in the right hand. It concludes with a melodic flourish in the right hand and a final chord in the left hand.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand. Dynamic markings include *mf* in the vocal line and *mf* in the piano right hand.

Second system of musical notation. It continues the three-staff format. The vocal line has a melodic phrase. The piano right hand has a more active eighth-note accompaniment. The piano left hand has a steady eighth-note bass line. Dynamic markings include *mf* in the vocal line, *cresc.* in the piano right hand, and *f* in the piano left hand.

Third system of musical notation. The piano right hand part becomes more complex with sixteenth-note patterns. The piano left hand continues with eighth-note accompaniment. Dynamic markings include *cresc.* in the piano right hand.

Fourth system of musical notation. The piano right hand part features a dense texture of sixteenth notes. The piano left hand has a steady eighth-note accompaniment. Dynamic markings include *f* in the piano right hand.

Fifth system of musical notation. The piano right hand part has a complex texture with many sixteenth notes. The piano left hand has a steady eighth-note accompaniment. Dynamic markings include *f* in the piano right hand.

First system of musical notation. It features a vocal line at the top and a piano accompaniment below. The piano part includes a dynamic marking *p* and the instruction *con espressione*. The key signature has one sharp (F#).

Second system of musical notation, continuing the piano accompaniment from the first system. It includes a dynamic marking *p*.

Third system of musical notation. The vocal line is present at the top, and the piano accompaniment is below. It includes the instruction *con espressione* and a dynamic marking *p*.

Fourth system of musical notation, primarily featuring the piano accompaniment. It includes a dynamic marking *p*.

Fifth system of musical notation, primarily featuring the piano accompaniment. It includes dynamic markings *p* and *cresc.* (crescendo).

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a *p* dynamic marking.

Second system of musical notation. It includes tempo markings: *ritard.* and *a tempo.* in both the vocal and piano parts. The piano part also features a *mf* dynamic marking.

Third system of musical notation. It includes *cresc.* markings in both the vocal and piano parts, and a *ff* dynamic marking in the piano part.

Fourth system of musical notation, showing the vocal line and piano accompaniment.

Fifth system of musical notation, showing the vocal line and piano accompaniment.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music is in 2/4 time with a key signature of one sharp (F#). The grand staff begins with a *mf* dynamic. The bass staff contains a melodic line with some grace notes. The grand staff features a complex texture with many beamed notes and rests. A *p* dynamic marking appears in the right hand of the grand staff.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The music is in 2/4 time with a key signature of one sharp (F#). The system is marked with *ritard.* and *a tempo.* in both the bass and grand staves. The grand staff begins with a *mf* dynamic. The bass staff has a melodic line with some grace notes. The grand staff features a complex texture with many beamed notes and rests.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The music is in 2/4 time with a key signature of one sharp (F#). The system is marked with *ritard.* and *a tempo.* in both the bass and grand staves. The grand staff begins with a *p* dynamic. The bass staff has a melodic line with some grace notes. The grand staff features a complex texture with many beamed notes and rests. A *mf* dynamic marking appears in the bass staff.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff below. The music is in 2/4 time with a key signature of one sharp (F#). The system is marked with *cresc.* in both the bass and grand staves. The grand staff begins with a *cresc.* dynamic. The bass staff has a melodic line with some grace notes. The grand staff features a complex texture with many beamed notes and rests.

f ritard. *Piu mosso.* *dramatico*

f ritard. *Piu mosso.* *f*

p

cresc.

mf

piu f *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of eighth and sixteenth notes in the right hand, with a corresponding bass line in the left hand.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal accompaniment.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a section marked "Tempo I." in the upper right. The music includes a prominent melodic line in the right hand and a supporting bass line. A "pizz." marking is visible at the end of the system.

Fifth system of musical notation, concluding the page with a series of arpeggiated chords in the right hand and a steady bass line.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves with a grand staff (treble and bass clefs). The music features a melodic line in the upper staff and a complex accompaniment in the lower staves, including chords and arpeggiated figures. A dynamic marking of *f* (forte) is present.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with various rhythmic patterns. The accompaniment includes dense chordal textures. Dynamic markings include *f* and *mf* (mezzo-forte).

Third system of musical notation. The upper staff shows a more active melodic line with slurs. The lower staves continue with complex accompaniment. Dynamic markings include *mf* and *f*.

Fourth system of musical notation. This system features a prominent melodic line in the upper staff with long slurs. The lower staves provide a steady accompaniment. Dynamic markings include *f* and *mf*.

Fifth system of musical notation, the final system on the page. It concludes with a melodic flourish in the upper staff and a final accompaniment section in the lower staves. Dynamic markings include *f*.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line starts with a whole note chord, followed by a half note, and then a melodic phrase. Dynamics include *mf*. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

Second system of musical notation. The vocal line continues with a melodic phrase, marked with *p* and *cresc.*. The piano accompaniment continues with its rhythmic pattern, also marked with *cresc.*

Third system of musical notation. The vocal line continues with a melodic phrase, marked with *più cresc.*. The piano accompaniment continues with its rhythmic pattern, also marked with *più cresc.*

Fourth system of musical notation. The vocal line continues with a melodic phrase, marked with *f*. The piano accompaniment continues with its rhythmic pattern, also marked with *f*.

Fifth system of musical notation. The vocal line continues with a melodic phrase, marked with *f*. The piano accompaniment continues with its rhythmic pattern, also marked with *f*.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has one sharp (F#). The system ends with the instruction *dimin.*

Second system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has one sharp (F#). The system ends with the instruction *con espressione* and a dynamic marking *p*.

Third system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has one sharp (F#). The system includes dynamic markings *p* and *p*.

Fourth system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has one sharp (F#). The system includes dynamic markings *f* and *p*.

Fifth system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has one sharp (F#). The system includes dynamic markings *p* and *p*.

dramatico

Più mosso.

First system of the musical score. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of chords in the bass and a more active line in the treble. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* (mezzo-forte).

Third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamics include *più f* (più forte) and *f* (forte).

Fourth system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamics include *più f* (più forte), *ff* (fortissimo), and *appassionato* (passionately).

Fifth system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamics include *ff* (fortissimo) and *appassionato* (passionately).

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves (treble and bass clef) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

Second system of musical notation. It continues the three-staff format. The vocal line includes the instruction "a tempo." and "rit." (ritardando). The piano accompaniment includes "rit." and "p" (piano) markings. The piano part has a more melodic character in this section.

Third system of musical notation. This system focuses on the piano accompaniment, showing two staves. It features repeated melodic phrases in the right hand, each marked with "cresc." (crescendo). The bass line is mostly rests.

Fourth system of musical notation. This system continues the piano accompaniment. It features a melodic line in the right hand with a dotted line indicating a slur over several measures. The left hand provides harmonic support. The marking "arco" is present above the right hand.

Fifth system of musical notation. This system continues the piano accompaniment. It features a melodic line in the right hand with a dotted line indicating a slur. The left hand has a rhythmic accompaniment. The system ends with a double bar line and repeat signs.

Duos Piano et Violoncelle (Suite).

<p>Coquard (A.). Op. 17. Sérénade 6</p> <p>Davidoff (Ch.). Trois romances sans paroles : N° 1 et 2, Romances en sol (op. 23) 4 3. Romance élégique, op. 3 4. Petite romance (op. 37) 3</p> <p>Delannoy (L.). Op. 6. Élégie 5</p> <p>Delmas (Jules). Deux romances de G. Fauré, op. 47 : N° 1 et 2, transcrits pour violoncelle (ou violon) avec piano. Chaque 20 — Sonate de C. Franck, piano et violon, transcrit. 20 — Six transcriptions, en deux livres, d'après Ch.-M. Widor. Livre 1 9 Livre 2 12</p> <p>Dupont (Auguste). Op. 57. N° 4. Cantabile, transcrit. 6</p> <p>Duverney (A.). Op. 28. Duo 12</p> <p>Eskert (Ch.). Op. 38. Concerto pour violoncelle avec accompagnement de piano 15 — L'accompagnement d'orchestre seul. net 8</p> <p>Erb (M.-J.). Op. 16, n° 3. Berceuse transcrit. 6</p> <p>Ernesti (Titus d'). Op. 17. Introduction et andante religieux pour piano et violoncelle (ou violon) 7 50</p> <p>Fauré (Gabriel). Op. 16. Berceuse pour violoncelle (ou violon). — Op. 47, n° 4. Romance transcrit par J. DELSART. 6 — Op. 47, n° 3. Romance 6 — Op. 24. Élégie 6</p> <p>Fiasse (H.). Op. 15. Élégie pour violoncelle (ou violon). 6</p> <p>Fouquet (Octave). Romance en la pour violoncelle ou violon avec accompagnement de piano ou d'orchestre (avec piano) 6</p> <p>Franebonneme (A.). Op. 24. Grande valse pour violoncelle avec accompagnement de piano. 7 50 — L'accompagnement de quatuor seul. 12</p> <p>Frankel (César). Sonate piano et violon transcrit par J. DELSART. 20</p> <p>Gelli (K.). Dans les allées, mélodie 6</p> <p>Godard (Benjamin). Op. 36. Deux morceaux pour violoncelle avec accompagnement d'orchestre ou de piano. N° 1. Sur le Lac. N° 3. Sérénade. 10 Piano et violoncelle 6 L'accompagnement d'orchestre net 6</p> <p>Hoff (A.). Fantaisie de salon 9</p> <p>Keller (Stephen). Voir BRAGA.</p> <p>Hubay (Jeno). Maggiolata (Chant de mal) pour violoncelle (ou alto) avec accompagnement d'orchestre ou de piano. Édition pour violoncelle et piano. 7 50</p> <p>O'Indy (Vincent). Lied pour violoncelle et orchestre : Partition d'orchestre net 4 Parties séparées (avec le violoncelle solo) net 5 Pour violoncelle et piano. 7 50</p> <p>Mervéque (V. de). Chanson valaque transcrit pour violoncelle (ou violon) avec piano 6 — Deux pièces : Madrigal. — Sous les arbres. 7 50 — Tarentelle 6</p>	<p>Kiel (Fréd.). Op. 12. Trois morceaux 10</p> <p>Kriegsmann (A.). Concertino pour violoncelle (ou alto) avec piano 9</p> <p>Lalo (Ed.). Op. 14. N° 1. Chanson villageoise pour violoncelle (ou violon) et piano 5 — Op. 14. N° 2. Sérénade pour violoncelle (ou violon) et piano 6 — Op. 16. Allegro en mi bémol majeur 10 — Valse pour violoncelle et piano (tirée de Namouna) 7 50</p> <p>Langer (Gustave). Op. 30. Grand'Maman avec 2^e violoncelle ad lib., rêverie arrangée 6 — Op. 32. Grand-Papa, rêverie arrangée 7 50</p> <p>Langer (Curt.). Gavotte d'amour transcrit 6</p> <p>Langhans (W.). Aria di Lotti, transcrit pour violoncelle (ou violon) et piano 5</p> <p>Lee (S.). Op. 24. Le retour du maria, scène caractéristique. 6 — Op. 25. Airs russes variés. 6 — Op. 26. Sérénade russe. 6</p> <p>Lemoigne (Fr.). Sérénade extraite du quatuor en si bémol, transcrit 7 50</p> <p>Luxemburg (F.). Op. 43. N° 1. Romance 6 N° 2. Mazurka 7 50</p> <p>Mendelssohn (Félix). Op. 17. Variations concertantes en ré majeur 7 50 — Op. 109. Romance sans paroles en ré majeur 6</p> <p>Ordinaire (Raoul). Op. 23. Rêverie pour violoncelle (ou violon) avec piano 5</p> <p>Papin (Georges). Op. 5. Prélude. 6 — Op. 6. Matinée de printemps 6 — 7. Vieille chanson 6 — 8. Nuit d'été 6 — 9. Doux souvenir. 5</p> <p>Pepper (David). Op. 3. Six pièces caractéristiques en deux livres : 1^{er} livre : Scène de carnaval (Arlequin). — Pourquoi ? — Conte. 9 2^e livre : Scène de carnaval (Papillon). — Rencontre. — Lied 7 50 — Op. 5. Romance pour violoncelle et piano. 6 — 44. Trois pièces : Adagio. — Humoresque. — Mazurka. 12 — 28. Troisième nocturne 5 — 29. Danse des Elfes 9 — 47. Quatrième nocturne 6 — 50. Dans la forêt. Suite 6 N° 1. Entrée. 7 50 2. Danse des gnomes 6 3. Recueillement 5 4. Ronde. 6 5. Fleur d'automne 3 6. Retour 7 50 Les six numéros en recueil net 6</p>	<p>Reiff (Jochim). Op. 157, n° 3. La Fileuse, transcrit. 7 50 — Op. 153. Sonate net 8 — Op. 152. Concerto pour violoncelle et piano. net 6 — Parties d'orchestre net 12 — Partition d'orchestre net 8</p> <p>Reincke (Ch.). Op. 146. Trois morceaux : Arioso. — Gavotte. — Scherzo. 12</p> <p>Riesch (Joh.). Op. 160. Amour discret, gavotte arrangée 5 — Op. 164. Salut au Printemps, romance arrangée 6</p> <p>Rubinstein (A.). Op. 3. Mélodie en fa, transcrit par L. AUNA. 6 — Op. 11. Trois morceaux : Andante quasi adagio. — Allegro con moto. — Allegro risoluto 15 — Op. 18. Première sonate en ré majeur 18 — Op. 29. Deuxième sonate en sol majeur 29 — Op. 63. Concerto (en la mineur) pour violoncelle avec accompagnement d'orchestre ou de piano. Édition pour violoncelle et piano net 7 — 96. Deuxième concerto (en ré mineur) pour violoncelle, avec accompagnement d'orchestre ou de piano. Édition pour violoncelle et piano net 7</p> <p>Rüfer (Ph.). Op. 13. Trois morceaux 18</p> <p>Saint-Quentin (G. de). Première romance sans paroles 5</p> <p>Saint-Saëns (C.). Op. 16. Suite net 7 Séparément : N° 1. Prélude, ré mineur. 6 2. Sérénade, sol mineur. 6 3. Scherzo, mi bémol majeur 6 4. Romance, mi majeur 6 5. Finale, ré majeur. 6 — Op. 67. Romance en mi pour violoncelle (ou cor) avec accompagnement d'orchestre ou de piano (avec piano). 6</p> <p>Sandré (G.). Op. 3. Sonate 12 — Andante et menuet de F. Schumann, transcrit. 7 50 — Op. 20. Romance 7 50</p> <p>Sarril (Léon). Op. 1. Mélodie en sol majeur 5</p> <p>Seligmann (F.). Op. 24. Mazurka, tarentelle 6 — Op. 21. Piédroch. Pastorale en ré majeur 7 50</p> <p>Thomé (Francis). Op. 70. Andante religioso, transcrit 6 — Op. 120. Deuxième andante religieux, transcrit 6</p> <p>Volkmann (R.). Op. 23. Concerto pour violoncelle et piano. net — Parties d'orchestre net 12</p> <p>Wally (Paul de). Suite. N° 1. Allegro moderato. — 2. Adagio. — 3. Allegro. 12 La n° 2, Adagio, séparément 5</p> <p>Widor (Ch.-M.). Op. 44, n° 4. Valse, transcrit par C. CASILLA. 7 50 — Op. 31. Trois pièces : Moderato. — Vivace. — Andante. 9 — Op. 28, n° 4. Valse, transcrit par C. CASILLA 6 — Op. 31, n° 3. Chanson matinale, transcrit par C. CASILLA. 5 — Op. 44. Concerto pour violoncelle avec accompagnement d'orchestre ou de piano. Édition pour violoncelle et piano net 6 Six transcriptions en deux livres, par J. DELSART : Livre 1 net 9 Livre 2 net 12</p>
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Trios avec Piano.

<p>Barbedette (H.). Op. 29. Un Prélude et deux Romances, pour piano, violon et violoncelle 9 — Op. 123. Sonate pour deux violons et piano. 20</p> <p>Bargiel (Woldemar). Op. 6. Premier trio (fa majeur), piano, violon et violoncelle net 8 — Op. 20. Deuxième Trio (mi bémol), piano, violon et violoncelle. net 10 — Op. 27. Troisième Trio (si bémol majeur), pour piano, violon et violoncelle. net 10</p> <p>Bériot (C. de). Op. 21. Trio en sol majeur, pour piano, violon et violoncelle. net 10</p> <p>Boclinmann (L.). Op. 19. Trio pour piano, violon et violoncelle. net 12</p> <p>Boisdeffre (René de). Op. 32. Deuxième Trio (sol mineur) pour piano, violon et violoncelle net 8</p> <p>Bourges (M.). Premier Trio en la mineur pour piano, violon et violoncelle. net 20</p> <p>Brahms (J.). Op. 8. Trio en si majeur pour piano, violon et violoncelle. net 10 — Op. 10. Trio en mi bémol pour piano, violon et violoncelle ou cor. 20 — Danses hongroises arrangées pour piano, flûte et violon. N° 4 à 3. Chaque numéro séparément 5 — Danses hongroises arrangées pour piano à 4 mains avec violon et violoncelle, en deux livres. Chaque 15</p> <p>Bruch (Max). Op. 3. Trio en ut mineur pour piano, violon et violoncelle. net 8</p> <p>Calliaerts (J.). Op. 16. Trio en la mineur, pour piano, violon et violoncelle net 8</p> <p>Carême (A.). Trio pour piano, violon et violoncelle. net 10</p> <p>Comer (Louis). Premier Trio pour piano, violon et violoncelle. 20</p>	<p>Ernesti (Titus d'). Op. 17. Introduction et andante religieux, trio ou quatuor pour piano, violon, violoncelle et orgue 9</p> <p>Gieses (G.). Trio en ré mineur, pour piano, violon et violoncelle. net 6</p> <p>Indy (V. d'). Op. 29. Trio (en si bémol majeur) pour piano, clarinette (ou violon) et violoncelle. net 12</p> <p>Lacombe (P.). Op. 12. Trio pour piano, violon et violoncelle net 8 — Op. 47. Sérénade pour flûte et hautbois, avec accompagnement de piano 6</p> <p>Laliet (Th.). Op. 22. Tarentelle pour piano, hautbois et basson 12</p> <p>Lalo (E.). Deuxième Trio (si mineur) pour piano, violon et violoncelle 6</p> <p>Langer (Gustave). Op. 30. Grand'Maman, rêverie-berceuse pour piano et deux violons. 6</p> <p>Luxemburg (F.). Op. 43. Deuxième Trio pour piano, violon et violoncelle net 10</p> <p>Mathias (G.). Op. 22. Troisième Trio en fa pour piano, violon et violoncelle. net 5 — Op. 12. Idylle pour piano, violon et violoncelle 7 50</p> <p>Meyer (Louis). Les concerts à la pension. Trios non difficiles pour piano, violon et violoncelle. net 12 N° 1. Sol majeur 9 2. Sol majeur 9 3. Ut majeur 12</p> <p>Reiff (J.). Op. 153. Troisième grand Trio en la mineur pour piano, violon et violoncelle net 12 — Op. 152. Quatrième grand Trio en ré mineur pour piano, violon et violoncelle net 12</p> <p>Riesch (Joh.). Op. 160. Amour discret, gavotte arrangée 6</p> <p>Rheinberger (Jos.). Op. 24. Trio (ré mineur) pour piano, violon et violoncelle. net 12</p>	<p>Rubinstein (A.). Op. 45. N° 4. Trio en fa pour piano, violon et violoncelle. net 20 — Op. 45. N° 2. Trio en sol mineur pour piano, violon et violoncelle. net 20 — Op. 52. Troisième Trio en si bémol majeur pour piano, violon et violoncelle. net 20 — Op. 55. Quatrième Trio en la mineur pour piano, violon et violoncelle. net 12 — Op. 102. Cinquième Trio en ut mineur pour piano, violon et violoncelle net 12</p> <p>Saint-Saëns (C.). Op. 48. Trio en fa majeur pour piano, violon et violoncelle. (Dédié à M. Alfred Lamarche) net 20</p> <p>Schumann (Robert). Op. 28. 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. net 15</p> <p>Spindler (Fritz). Op. 305. Trois petits Trios pour piano, violon et violoncelle : N° 1. Ut majeur. net 12 2. Ré mineur. net 15 3. Ré majeur. net 15</p> <p>Steinkühler (Em.). Op. 76. Deuxième Trio en mi bémol majeur pour piano, violon et violoncelle. net 20</p> <p>Sumashi (P.). Andante et Scherzo pour piano, violon et violoncelle net 12</p> <p>Thomé (Francis). Op. Trio en la majeur pour piano, violon et violoncelle. net 12</p> <p>Volkmann (Robert). Op. 3. Trio en fa pour piano, violon et violoncelle. net 10 — Op. 3. Trio en si bémol pour piano, violon et violoncelle net 10</p> <p>Weber (Ch.-M.). Op. 63. Trio pour piano, flûte ou violon et violoncelle. net 18</p> <p>Widor (Ch.-M.). Op. 19. Trio en si bémol pour piano, violon et violoncelle. net 10</p>
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Quatuors, etc., avec Piano.

<p>Alary (G.). Op. 12. Quatuor pour piano, violon, alto et violoncelle. net 12</p> <p>Bériot (Ch. de). Op. 39. Quatuor en la mineur pour piano, violon, alto et violoncelle net 7 — Op. 35. Deuxième Quatuor en ré mineur pour piano, violon, alto et violoncelle net 12</p> <p>Boclinmann (L.). Op. 10. Quatuor en fa mineur pour piano, violon, alto et violoncelle. net 12</p> <p>Boisdeffre (René de). Op. 41. Quintette pour piano, 3 violons, alto et violoncelle net 12 — Op. 13. Quatuor pour piano, violon, alto et violoncelle net 12 — Op. 25. Quintette pour piano, violon, alto, violoncelle et contrebasse net 12 — Op. 26. Epithalame, Quatuor pour violon, violoncelle, harpe (ou piano) et orgue (ou harmonium) net 12 — Op. 43. Sextuor pour piano, 3 violons, alto, violoncelle et contrebasse (ad lib.). net 13</p> <p>Brahms (J.). Op. 25. Quatuor en sol mineur pour piano, violon, alto et violoncelle net 12 — Op. 26. Quatuor en la pour piano, violon, alto et violoncelle. net 12</p>	<p>Castillon (A. de). Op. 7. Quatuor pour piano, violon, alto et violoncelle. net 10</p> <p>Ernesti (Titus d'). Op. 17. Introduction et Andante religioso, quatuor ou trio pour piano, violon, violoncelle et orgue 9</p> <p>Fauré (Gabriel). Op. 13. Premier Quatuor en ut mineur pour piano, violon, alto et violoncelle. net 12 — Op. 43. Deuxième Quatuor en sol mineur pour piano, violon, alto et violoncelle net 12</p> <p>Frankel (César). Quintette en fa mineur pour piano, deux violons, alto et violoncelle. net 12</p> <p>Lefebvre (Ch.). Op. 42. Quatuor en mi bémol pour piano, violon, alto et violoncelle net 10</p> <p>LeNormand (René). Op. 27. N° 2. Intermezzo (Quintette) pour piano, deux violons, alto et violoncelle. net 3</p> <p>Luxemburg (F.). Op. 31. Suite (Quatuor) pour piano, deux violons violoncelle. net 7</p> <p>Rheinberger (Jos.). Op. 38. Quatuor pour piano, violon, alto et violoncelle net 12</p> <p>Rubinstein (A.). Op. 9. Octuor pour piano, violon, alto, violoncelle, contrebasse, flûte, clarinette et cor net 12</p>	<p>Rubinstein (A.). Op. 55. Quintette pour piano, flûte, clarinette, cor et basson net 12 La même arrangé en Quatuor pour piano, violon, alto et violoncelle. net 10 — Op. 66. Quatuor en ut majeur pour piano, violon, alto et violoncelle. net 12 — Op. 99. Quintette en sol mineur pour piano, deux violons, alto et violoncelle net 12</p> <p>Saint-Saëns (C.). Op. 14. Quintette en la mineur pour piano, deux violons, alto, violoncelle et contrebasse (ad lib.) net 12</p> <p>Sandré (G.). Op. 15. Quatuor pour piano, violon, alto et violoncelle. net 12</p> <p>Viardot (Héritte). Quatuor pour piano, violon, alto et violoncelle 20</p> <p>Weber (Charles-Marie). Quatuor en si bémol pour piano, violon, alto et violoncelle net 12</p> <p>Widor (Ch.-M.). Op. 7. Quintette en ré mineur pour piano, deux violons, alto et violoncelle. net 12 — Op. 18. Sérénade pour piano, flûte, violon, violoncelle et harmonium. net 8 Partition in-8° net 8 Parties séparées net 12</p>
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Trios, Quatuors, etc., sans Piano

<p>Alary (Georges). Op. 3. Quatuor en mi mineur, pour deux violons, alto et violoncelle. net 15 » — Op. 14. Deuxième Quatuor en fa majeur, pour deux violons, alto et violoncelle. net 15 » — Op. 25. Sextuor pour deux violons, deux altos et deux violoncelles. net 8 »</p> <p>Bach (J.-S.). Six sonates (n° 4) arrangées pour flûte, violon, alto et violoncelle par H. BISSON. net 6 »</p> <p>Brahms (J.). Op. 18. Sextuor en si bémol pour deux violons, deux altos, deux violoncelles. net 8 » En partition. net 10 » En parties séparées. net 10 » — Op. 26. Sextuor en sol, pour deux violons, deux altos et deux violoncelles. net 8 » En partition. net 10 » En parties séparées. net 10 »</p> <p>Frankel (César). Quatuor pour deux violons, alto et violoncelle. net 8 » Partition. net 10 » Parties séparées. net 10 »</p> <p>Martog (E. de). Op. 46. Suite pour deux violons, alto et violoncelle. net 15 »</p> <p>Waym (J.). Sérénade pour deux violons, alto et violoncelle (extraite du quatuor exécuté dans ses concerts par le quatuor Florentin). net 5 »</p>	<p>Andy (V. d'). Op. 24. Suite en 7^e pour trompette, deux flûtes, deux violons, alto et violoncelle. net 6 » Partition. net 7 » Parties séparées. net 7 »</p> <p>Op. 35. Quatuor pour 2 violons, alto et violoncelle. net 8 » Partition. net 10 » Parties séparées. net 10 »</p> <p>Lacombe (P.). Op. 47. Sérénade pour flûte et hautbois, avec accompagnement de cor (ad lib.) et d'instruments à cordes, partition et parties séparées. net 4 »</p> <p>Lalo (E.). Op. 43 (ancien 19). Quatuor en si bémol majeur, pour deux violons, alto et violoncelle. net 6 » — Sérénade (tirée de Namouna) quatuor pour deux violons, alto et violoncelle. net 2 50</p> <p>Langer (Gustave). Op. 20. Grand'Maman, rêverie-berceuse, pour deux violons solos avec accompagnement de deux violons, alto, violoncelle et contrebasse. net 7 50</p> <p>Langhans (W.). Op. 4. Quatuor pour deux violons, alto et violoncelle, en fa majeur. (Couronné du 1^{er} prix par la Société de quatuors de Florence). net 13 »</p> <p>Lefebvre (Ch.). Op. 37. Suite (quintette) pour flûte, hautbois, clarinette, cor et basson. net 10 » Op. 59. Suite (quatuor) pour deux violons, alto et violoncelle. net 2 » Partition in-8°. net 10 » Parties séparées. net 10 »</p>	<p>Lonepveu (Fr.). Quatuor en si bémol majeur pour deux violons, alto et violoncelle. net 8 »</p> <p>Milamolle (Théodore). Op. 5. Air de Marlborough, variations humoristiques pour violon avec piano ou quatuor. net 9 » — Op. 6. Variations humoristiques sur le « Rheinwäldchen » pour violon avec piano ou quatuor. net 10 » Le quatuor seul. net 6 »</p> <p>Naprawnik (Ed.). Op. 16. Premier Quatuor (la mineur) pour deux violons, alto et violoncelle. net 5 »</p> <p>Mates (E.). Premier Quatuor pour deux violons, alto et violoncelle. net 5 »</p> <p>Rubinstein (A.). Op. 59. Quintette en fa majeur, pour deux violons, deux altos et un violoncelle. net 18 » — Op. 90. Deux Quatuors pour deux violons, alto et violoncelle. N° 1, en sol mineur. N° 2, en mi mineur. Chaque. net 20 » — Op. 97. Sextuor pour deux violons, deux altos et deux violoncelles. net 20 »</p> <p>Müser (Ph.). Op. 26. Quatuor en ré mineur, pour deux violons, alto et violoncelle. net 5 » En partition. net 8 » En parties séparées. net 8 »</p> <p>Seltyz (Mieczslaw). Andante varié (trio) pour violon, alto et violoncelle. net 6 »</p>
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Musique pour Orchestre.

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