

Maurice RAVEL



# TRIO

pour Piano, Violon et Violoncelle

TR

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a André GEDALGE

481966

R. 32

# Trio

pour Piano, Violon et Violoncelle

MAURICE RAVEL

## I.

4/16/49 R. 32 5.40

**Modéré**

VIOLON.

VIOLONCELLE.

**Modéré** ♩ = 132

PIANO. *pp*

*Red.*

*pp*

*pp*

**1**

*p*

*p*

*p*

*p* *express.*

$\text{♩} = 144$

*p*

Animez - - - - - peu - - - - - à

*mp*

Animez - - - - - peu - - - - - à

*mp*

peu

**2**

*ff* *pizz.* *arco* *mp*

peu

$\text{♩} = 192$

*ff* *p*

*mf* *ff*

*ff*

Cédez - très - peu

Cédez - très - peu

3

pizz. arco

pp

pizz. arco

pp

$\text{♩} = 176$

p

pizz.

pizz. arco

pizz. Cresc.

p Cresc.

Cresc.

Ra - len - tissez

Ra - len tissez

p

4 Plus lent qu'au début

pp pizz. arco pp

Plus lent qu'au début ♩=122

pp

pp Cresc. pp Cresc.

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

5 Un peu plus lent

Rit. IV Très expressif

Rit. Un peu plus lent ♩=100

mesuré

6

Ra - len - ti pp

Ra - len - ti ♩=112 pp



First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part features complex chordal textures and melodic lines.

Second system of musical notation, starting with a boxed number '7' above the first staff. It includes dynamic markings such as *pp* and *pp* 8. A measure number '132' is indicated above the piano part. The piano accompaniment includes fingering numbers like '5 2'.

Third system of musical notation, featuring the instruction *(en retenant)* and *pp très expressif* in the vocal line. The piano part includes the instruction *Suivez* and *au Mouvt*. The piano accompaniment shows a transition to a more active texture.

Fourth system of musical notation, continuing the previous system with *(en retenant)* and *pp très expressif* in the vocal line. The piano part includes *Suivez* and *au Mouvt*. The piano accompaniment features a prominent melodic line in the right hand.

(en retenant) au Mouvt

*p*

*Suivez* au Mouvt

**8** au Mouvt en animant & en augmentant peu à peu

(en retenant) *p*

*En dehors* *p*

*Suivez* au Mouvt en animant & en augmentant peu à peu

8

*8<sup>a</sup> bassa*

jusqu' au N<sup>o</sup> **9**

jusqu' au N<sup>o</sup> **9**

8

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a section marked 'loco' with a dotted line and the number '8' below it.

9

Second system of musical notation, starting with a measure marked '9'. It includes dynamic markings such as 'pizz', 'ff', and 'mp'.

Third system of musical notation, featuring a vocal line and piano accompaniment. It includes dynamic markings 'mf' and 'ff'.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. It includes dynamic markings 'poco dim.' and 'Rall'.

10 Presque lent

mp pizz. p Lent arco pp arco

mp *expressif Dim.* & rall. p Lent  $\text{♩} = 100$  pp

Presque lent

mp Dim & Expressif rall. pp

11 Très lent

ppp presque mesuré très expressif.

ppp Très lent  $\text{♩} = 80$

ppp presque mesuré

IV Retenez

au Mouvt!

mf p

Retenez

mf p au Mouvt!  $\text{♩} = 80$

12

Retenez

pp

Retenez  $\text{♩} = 100$  pp

First system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part features complex chordal textures and arpeggiated figures.

Ra - - - len - - - ti

Second system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part continues with complex textures. The vocal line is marked with *mf*.

Ra - - - len - - - ti

13

Third system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part features a prominent arpeggiated texture. The vocal line is marked with *pp* and includes the instruction *Sul Do*. The piano part is marked with *pp* and *plouintain*.

Retenu

Sul Do

Retenu

Mouv<sup>t</sup> du début (un peu retenu)

Fourth system of musical notation. It includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part features a prominent arpeggiated texture. The vocal line is marked with *pp* and includes the instruction *gliss.*. The piano part is marked with *ppp*. The system concludes with the instruction *Perdendosi* and *pizz.*.

Perdendosi

pizz.

Mouv<sup>t</sup> du début (un peu retenu)

Perdendosi

ppp

Perdendosi

8<sup>a</sup> bassa

8<sup>a</sup> bassa

8<sup>a</sup> bassa

## II.—Pantom

**Assez vif**  
pizz. arco

VIOLON.  
pizz. arco

VIOLONCELLE.  
pizz. arco

**PIANO.**  
Assez vif  $\text{♩} = 192$   
pizz. arco pizz.

1 arco p pizz. arco

2 p

D & F. 9346



First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line features a melodic line with triplets and slurs. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *mf* and *p*.

Second system of musical notation, continuing the piece. It features similar vocal and piano parts. Dynamics include *f* and *ff*. The piano accompaniment has a more active, rhythmic texture.

3

Third system of musical notation, starting with a boxed number '3'. The vocal line has a rest followed by a few notes. The piano accompaniment is marked *pp*. The word "Sound." is written below the piano part. Dynamics include *pp* and *pizz.*

Fourth system of musical notation. The vocal line is marked *arco* and *pp*. The piano accompaniment is also marked *pp*. The system concludes with a double bar line.





6

Violin I: *p*, arco, *p*

Violin II: *p*, arco, *p*

Viola: *p*, arco, *p*

Piano: *p*, arco, *p*

Violin I: *p*, arco, *p*, pizz., *sfz*

Violin II: *p*, arco, *p*, pizz., *sfz*

Viola: *p*, arco, *p*, pizz., *sfz*

Piano: *p*, arco, *p*, pizz., *sfz*

7

Violin I: *sfz*, arco, *pp*

Violin II: *sfz*, arco, *pp*

Viola: *sfz*, arco, *pp*

Piano: *sfz*, arco, *pp*

Violin I: *p*, *sfz*

Violin II: *p*, *sfz*

Viola: *p*, *sfz*

Piano: *p*, *sfz*

8

First system of musical notation, measures 8-9. It features a piano part (grand staff) and a violin part (single staff). Dynamics include *f*, *ff*, *p*, and *Cresc.*. The piano part has a dotted line with an '8' above it, indicating an octave shift.

9

Second system of musical notation, measures 9-10. It features a piano part (grand staff) and a violin part (single staff). Dynamics include *ff*. The piano part has a dotted line with an '8' above it, indicating an octave shift.

Third system of musical notation, measures 10-11. It features a piano part (grand staff) and a violin part (single staff). The piano part includes *pizz.* and *arco* markings. Dynamics include *ff* and *f*. The violin part includes *f*.

Fourth system of musical notation, measures 11-12. It features a piano part (grand staff) and a violin part (single staff). Dynamics include *mf*, *p*, and *pp*. The piano part includes *pizz.* and *arco* markings. The violin part includes *pp*. The piano part has a dotted line with an '8' above it, indicating an octave shift.

10

pp pizz. pp

ff. pp *expressif*

11

pp arco pizz. arco pizz. arco

pp

12

pizz. arco

arco pizz.

p Cresc.

arco pizz. arco

13

ff Poco dim.

14

pizz. mf arco 3 pp Expressif

15

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The top two staves feature long, flowing melodic lines with slurs and dynamic markings of *pp* and *Cresc.*. The grand staff below shows a more rhythmic accompaniment with chords and moving lines.

Second system of musical notation. Similar to the first, it features two staves and a grand staff. The melodic lines continue with slurs and dynamics of *pp* and *Cresc.*. The grand staff accompaniment includes some triplet markings and complex chordal textures.

Third system of musical notation. This system introduces a *ff* (fortissimo) dynamic marking. The melodic lines are more active, and the grand staff accompaniment becomes more dense and rhythmic, with some triplet figures.

Fourth system of musical notation. This system features a *Poco dim.* (poco decrescendo) dynamic marking. The melodic lines are more melodic and less active, while the grand staff accompaniment remains complex with many chords.

16

pizz.

Musical score for measures 16-17. The score is written for a piano and includes a vocal line. The piano part features a complex texture with chords and glissando effects. The vocal line is marked with *pizz.* and *pp*. The piano part is marked with *pp*. The key signature has three sharps (F#, C#, G#).

17

Musical score for measures 17-18. The score is written for a piano and includes a vocal line. The piano part features a complex texture with chords and glissando effects. The vocal line is marked with *arco* and *ppp*. The piano part is marked with *p*, *mf*, and *ppp*. The key signature has three sharps (F#, C#, G#).

18

Musical score for measures 18-19. The score is written for a piano and includes a vocal line. The piano part features a complex texture with chords and glissando effects. The vocal line is marked with *pizz.* and *pp*. The piano part is marked with *pp* and *Cresc.*. The key signature has three sharps (F#, C#, G#).

Musical score for measures 19-20. The score is written for a piano and includes a vocal line. The piano part features a complex texture with chords and glissando effects. The vocal line is marked with *p* and *Cresc. poco a poco*. The piano part is marked with *p* and *Cresc. poco a poco*. The key signature has three sharps (F#, C#, G#).

19

3  
V  
pizz.  
pizz.

arco  
arco  
pizz.  
pizz.  
arco  
ff  
ff

20

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

8



IV

Musical score for measures 20-21. The score is in G major (one sharp) and 4/4 time. It features a piano part with a forte (*ff*) dynamic and a violin part. The violin part includes a triplet of eighth notes and a section marked *pizz.* (pizzicato) followed by *arco* (arco). The piano part includes a triplet of eighth notes and a section marked *8<sup>va</sup>bas.....* (8va bass).

[22]

Musical score for measures 22-23. The score is in G major and 4/4 time. It features a piano part with a piano (*pp*) dynamic and a violin part. The violin part includes a section marked *pizz.* (pizzicato) followed by *arco* (arco). The piano part includes a section marked *pp* and a section marked *8<sup>va</sup>bassa.....* (8va bassa). Both parts include a section marked *Cresc. poco a poco* (Crescendo poco a poco).

Musical score for measures 24-25. The score is in G major and 4/4 time. It features a piano part with a forte (*ff*) dynamic and a violin part. The violin part includes a section marked *pizz.* (pizzicato) followed by *ff*. The piano part includes a section marked *8<sup>va</sup>bas.....* (8va bass).

Musical score for measures 26-27. The score is in G major and 4/4 time. It features a piano part with a forte (*ff*) dynamic and a violin part. The violin part includes a section marked *pizz.* (pizzicato) followed by *arco* (arco). The piano part includes a section marked *8<sup>a</sup>.....* (8a).



### III. - Passacaille

VIOLON.  
VIOLONCELLE.  
PIANO.

*Très large*

*Très large* ♩ = 40

*pp*

8<sup>bas</sup>.....

1

*pp*

8.....

2

IV

*p* *expressif*

*p*

3

pp Sourd.

p

3 cordes

4

p

s

5

pizz

arco

p

Cres: cen do poco

Cres cen do poco

p subito

Cres cen do poco

6

Musical score for measures 6-8. The top two staves are vocal lines, and the bottom two are piano accompaniment. Dynamics include *a*, *poco*, *f*, and *ff*. The piano part includes the instruction *marqué* and *8<sup>a</sup> bassa*.

Musical score for measures 9-12. The top two staves are vocal lines, and the bottom two are piano accompaniment. Dynamics include *poco*, *dim.*, *al*, and *f*. The piano part includes the instruction *8<sup>a</sup> bassa*.

7

Musical score for measures 13-16. The top two staves are vocal lines, and the bottom two are piano accompaniment. Dynamics include *pp*. The piano part includes the instruction *8<sup>a</sup> bas.*

Rit.

Sourd. Rit.

8.....

8

Sourd. a Tempo

IV

Sourd.

a Tempo

9

Otez la Sourd.

Expressif

p

10

Otez la Sourd.

8<sup>a</sup>.....

pp

Rall. poco a poco

Enchaînez

IV. - Final

VIOLON

VIOLONCELLE

PIANO.

Animé

pp

Animé ♩ = 152

pp

Sourd.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with sixteenth-note runs and slurs. The vocal line is marked with a piano (*p*) dynamic and includes a *pizz.* (pizzicato) instruction. The key signature is two sharps (F# and C#).

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with intricate sixteenth-note patterns and slurs. The vocal line maintains the *p* dynamic.

Third system of musical notation. A boxed number '2' is placed above the vocal line. The piano part features a prominent five-fingered scale-like pattern in the bass clef. The vocal line is marked *arco* and *mp* (mezzo-piano). The key signature remains two sharps.

Fourth system of musical notation. The piano part continues with the five-fingered scale pattern. The vocal line is marked *pizz.* and *p*. The key signature remains two sharps.

arco

*p*

IV

*p*

*mf*

*f*

3

*ff*

*p*



4

Moins animé

The first system of the musical score consists of two vocal staves (soprano and alto) and a grand piano accompaniment. The vocal staves feature a melodic line with a trill (tr.) and a fermata. The piano accompaniment includes a bass line with a trill and a treble line with a glissando (gliss.) and a mezzo-forte (m. g.) section. The tempo is marked 'Moins animé' with a quarter note equal to 120 (♩ = 120). Dynamics include *ff* and *f*. There are also trills (tr.) and triplets (3) in the piano part.

The second system continues the vocal and piano parts. The vocal staves have a trill (tr.) and a fermata. The piano accompaniment features a complex texture with many sixteenth notes and triplets (3) in both hands. Dynamics include *f* and *pp*. There are also trills (tr.) and triplets (3) in the piano part.

The third system continues the vocal and piano parts. The vocal staves have a trill (tr.) and a fermata. The piano accompaniment features a complex texture with many sixteenth notes and triplets (3) in both hands. Dynamics include *f* and *pp*. There are also trills (tr.) and triplets (3) in the piano part.

The fourth system continues the vocal and piano parts. The vocal staves have a trill (tr.) and a fermata. The piano accompaniment features a complex texture with many sixteenth notes and triplets (3) in both hands. Dynamics include *pp* and *m. g.*. There are also trills (tr.) and triplets (3) in the piano part.



5 1<sup>er</sup> Mouvt un peu moins animé

1<sup>er</sup> Mouvt un peu moins animé ♩ = 132

*pp*

6

*pp*

*p* *Cresc.*

IV

*mp* *mf Expressif* *mf Expressif*

IV

*f* *pp* *pp*

*p*

A peine retenu

*ff* *ff* *au Mouvt* *moinsf* *Cresc. e*

Ac - ce - le - ran - do

Ac - ce - le - ran - do

Ac - ce - le - ran - do

*ff*  $\text{♩} = 152$

*fff* *Dim.*

*fff* *Dim.*

**9**

*pp*

*pp*

*Un peu en dehors mais toujours pp*

481966

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex texture with multiple voices and dynamic markings such as *p*.

10

Second system of musical notation, starting with a measure rest. It includes dynamic markings *pp subito*, *pizz.*, and *pp*. The piano part features a prominent five-fingered scale in the right hand.

Third system of musical notation, continuing the piano accompaniment with complex textures and fingerings (5, 6, 5).

Fourth system of musical notation, concluding the piano accompaniment with complex textures and fingerings (6, 5, 6, 5, 7).

arco  
*Cresc. poco a poco (al 12)*  
*Cresc. poco a poco (al 12)*  
*Cresc. poco a poco (al 12)*

11  
*mf*  
*tr*  
*mf*  
*sempre cresc.*  
*mf*  
*sempre cresc.*

*f*  
*sempre cresc.*  
*tr*

Retenez un peu

12

ff

ff

$\text{♩} = 120$

ff

Retenez un peu

Un peu retenu

Un peu retenu

Rall.

Rall.

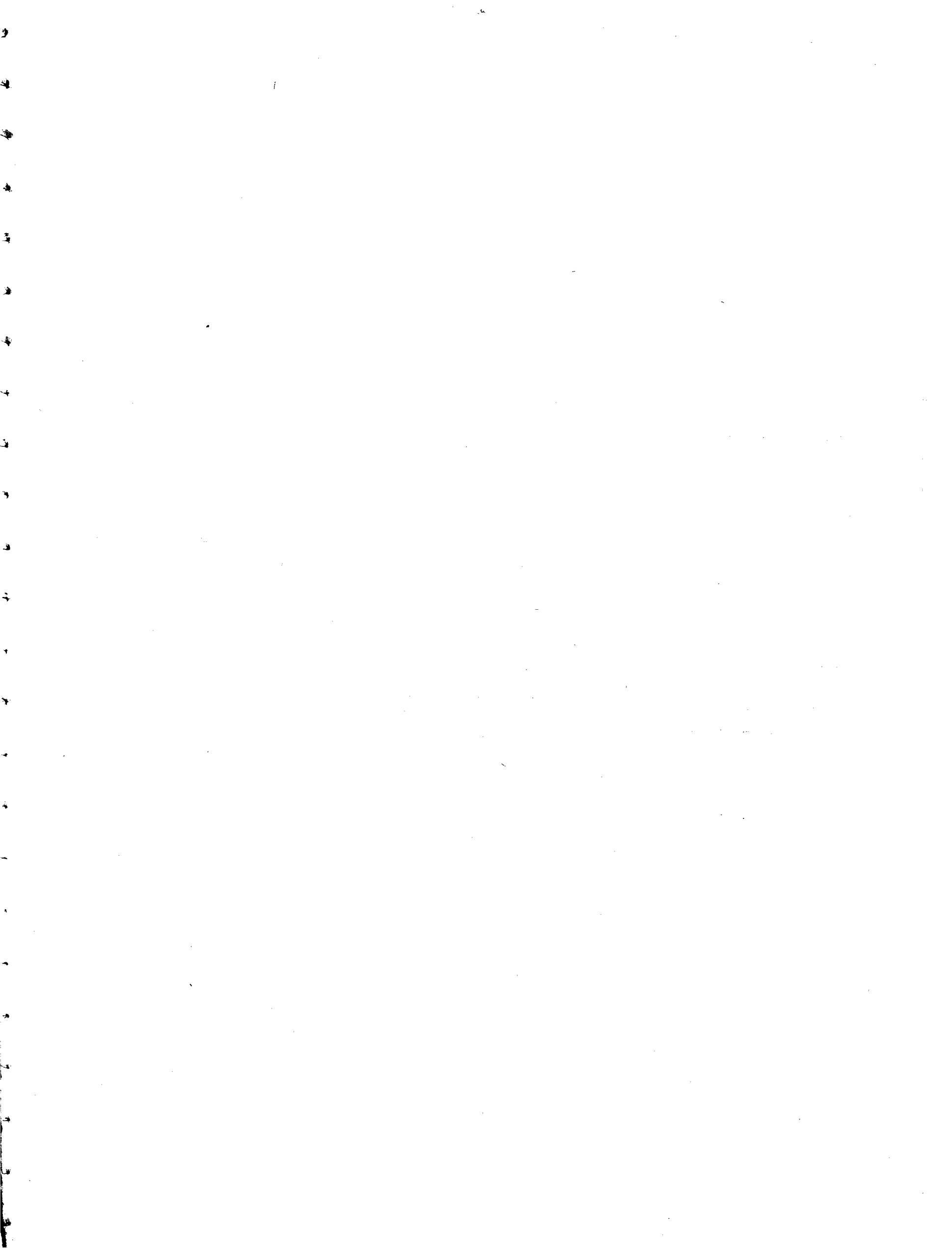
This musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The piano part is written for both right and left hands. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with the instruction 'Retenez un peu' and a tempo marking of 120. The second system includes the instruction 'Un peu retenu'. The third system includes the instruction 'Rall.'. The score concludes with a double bar line and the publisher's number 'D & F. 9346' at the bottom center.











# Œuvres de MAURICE RAVEL

## Piano à 2 mains

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

## Piano à 4 mains

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

## Piano à 4 mains (suite)

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

## 2 Pianos à 4 mains

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

## Piano et Violon

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

## Piano et Violoncelle

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

## Piano et Flûte

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

## Piano et Saxophone-Alto (mi b)

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

## Piano, Violon et Violoncelle

- Trio en la mineur** . . . . .

## Quatuors

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

## Violon et Violoncelle

- Sonate** . . . . .

## Violon et Luthéal

- Tzigane**, Rapsodie de Concert . . . . .

## Harpe

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

## Orgue à pédales

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

## Orphéal

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

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# Trio

pour Piano, Violon et Violoncelle

MAURICE RAVEL

## I.

### Violon

Modéré ♩=132

Piano

pp

Violon

pp

1 Piano

p

Von

p

Vlle =144

Von Animez - - - peu - - - à - -

peu

2 ♩=192

Vlle

ff

mp

Von

mf

Cédez

ff

3 ♩=176

- très peu

pizz.

ppp

arco

pizz.

arco

p

Cresc.

Ralen

2

# Violon

- tissez  
Piano

**4** Plus lent qu'au début ♩ = 112

Von III-

**5** Un peu plus lent ♩ = 100

- len - ti

**6** ♩ = 112

pp

Très expressif

au Mouvt!

(en retenant)

**7** ♩ = 132

pp

(en retenant)

au Mouvt!

(en retenant)

au Mouvt!

(en retenant)

p

p

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

p

Violon

9 ♩ = 194 481966

Piano  
ff

Von  
mf ff

poco dim.

Rall. 10 Presque lent pizz. mp p

Lent ♩ = 100 arco pp 11 Très lent ♩ = 80 presque mesuré ppp très expressif

IV Retenez - - - au Mouv! ♩ = 80 Retenez

12 ♩ = 100 pp

Ra - - - len - - - ti

13 ♩ = 100 pp

Retenu von Mouv! du début (un peu retenu) 0 1 2 3 4 ppp perdendosi.

# Violon

## II. - Pantoum

Assez vif  $\bullet = 192$

*pizz.*  
*p*

*arco*

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

**1** *arco* *p* *pizz.*

*arco*

**2** *p* *mf* *f*

**3** *ff* *pp* *vll*

*Von pizz* *arco* *pp*

**4**

*Piano* *Von*



# Violon

The musical score consists of ten staves of music for a violin. The notation includes various dynamics and performance instructions:

- Staff 1: *Von*, *pp*, *p*
- Staff 2: *Von*, *Piano*, *mf*
- Staff 3: *Von*, *Dim.*, *pizz.*, *pp*, measure marker **5**
- Staff 4: *arco*, *p*, *p*, measure marker **6**
- Staff 5: *Von*, measure marker **7**, **10**
- Staff 6: *Piano*, *Von*, *f*, measure marker **8**
- Staff 7: *ff*, *p*, *Cresc.*
- Staff 8: *ff*, *pizz.*, *arco*, *ff*, measure marker **9**
- Staff 9: *f*, *mf*, *3*, *0*, *2*

# Violon

10

Vlle Von

*pp* *p* *pp*

Piano

Von

11

Vlle Von

*pp* *pizz.* *arco*

12

Von Vlle Von Vlle Von

*p pizz.*

Von Vlle Von Vlle Von

*f*

13

Von Vlle

*ff* *Poco dim.*

14

Von Vlle Von

*f* *pizz.* *arco* *pp* *Express.*

# Violon

Musical notation for measures 1-14. The top staff contains a melodic line with various ornaments and slurs. The bottom staff contains a bass line with chords and slurs. A dynamic marking *Von* is present at the beginning.

Measure 15: *pp* *Cresc.* *ff*

Measure 16: *Dim.* *pizz.*

Measure 17: *arco* *p* *mf* *ppp*

Measure 18: *8:* *pizz.* *3* *Piano* *pp*

Measure 19: *3* *Von IV-* *Cresc.* *p* *Cresc. poco a poco*

Measure 20: *19* *pizz.* *arco* *ff* *p* *Cresc. poco a poco* *pizz.*

Measure 21: *arco* *ff* *p* *Cresc. poco a poco*

Measure 22: *21* *IV-* *V* *3* *3* *3* *0*

Measure 23: *22* *8:* *pp* *Cresc. poco a poco*

Measure 24: *Piano* *Von pizz.* *arco* *ff*

# Violon

## III. - Passacaille

Très large  $\frac{8}{8}$  = 40

1 ville *pp*

2 von *p expressif*

3 7 4 ville *p*

5 *f* *p* cre

scen do - - - poco a - - - poco

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

7 *pp* mettez Sourd. *Rit.* *Piano* *a Tempo* 8 von *p* (avec Sourd)

9 7 10 7 Otez la Sourd. Enchaînez le Final

Violon  
IV.-Final

Animé ♩ = 152

pp

1

Piano

von

p

2

vile  
arco

mp

von.

pizz.

Dim.

arco

p.

IV

p

mf

f

3

p.

ff

4

Moins animé ♩ = 120

Piano

von

tr

5

1<sup>er</sup> Mouv<sup>t</sup> (un peu moins animé) ♩ = 132

Piano

tr

pp

8<sup>va</sup> bassi

loco

# Violon

**6**

Von

*pp* En dehors

Vlle

*p* *Cresc.*

*mp* *mf* *expressif*

IV

**7**

*f* *pp* *p*

A peine retenu

*ff*

**8** au Mouvt!

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

*fff* *Dim.*

**9** Piano

Von 3

*p*

**10**

*pp* Subito

*Cresc. poco a poco* (al **12**)

**11**

*mf*

Piano >

von

*f* sempre cresc.

**12** Retenez un peu ♩ = 120 Piano

von

*ff*

Un peu retenu

von

Rall. **13** au Mouvt initial ♩ = 152

von

toujours *ff*

**14**

von

pizz. arco

von

481966





23-2  
**Trio**

**Violoncelle**

---

pour Piano, Violon et Violoncelle

---

**MAURICE RAVEL**

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# Trio

pour Piano, Violon et Violoncelle

MAURICE RAVEL

## I.

### Violoncelle

**Modéré**  $\text{♩} = 132$   
Piano

*pp*

**Vlle**

*pp*

**1** Piano *p*

**Vlle** *p*

$\text{♩} = 144$  *p expressif*

**2**  $\text{♩} = 192$  Piano

Animez peu à peu

*ff*

**Vlle** arco *mp*

**Vlle** *ff*

**Von** *f*

**3**  $\text{♩} = 176$  Piano

**Vlle** *pp* pizz. arco

# Violoncelle

## 481966

Violoncello part: *pizz.* *arco*  
Violon part: *von* *p cresc.*

Violoncello part: *p*  
Violon part: *Piano*  
*Ra - len - tis - sez*

### 4 Plus lent qu'au début ♩=112

Violoncello part: *ppp* *arco* *pp*  
Violon part: *pp* *Cresc.*

### 5 Un peu plus lent ♩=100

Violoncello part: *Rit.* *ppp*  
Violon part: *von*

### 6 ♩=112

Violoncello part: *Ra - len - ti* *pp*  
Violon part: *Piano* *pp*

### 7 ♩=132

Violoncello part: *pp*  
Violon part: *von* *pp En retenant très peu*

# Violoncelle

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

*En dehors*

*pp très expressif* *p* *p*

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

9  $\text{♩} = 192$

Piano *pizz.* *ff* *mp*

*ff* *Rall.* *poco dim.*

10 Presque lent *mp expressif Dim.* *rall.* *pp* *Lent*  $\text{♩} = 100$  *pizz. arco* 11 Très lent  $\text{♩} = 80$  *ppp presque mesuré*

12  $\text{♩} = 100$  Piano *pp*

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

Ra - - len - - ti

Piano Ven Piano Ven

*mf*

13  $\text{♩} = 100$  Piano *pp* *Sul C.* *g/iss.* *Piano* *Piano* *pizz* *ppp*

Mouvt du début (un peu retenu)

II. - Pantoum

Assez vif  $\text{♩} = 192$   
pizz.

*p*

**1** arco *p*

pizz. arco

**2** *p*

*p* *mf* *p* *ff*

**3** *pp*

Piano *pp* Vlle

**4** *pp*

*p* *f Dim.*

**5** pizz. *pp* (sempre pizz.)

**6** von *p*

# Violoncelle

# Violoncelle

Musical notation for measures 11 and 12. The upper staff contains a long, sustained chordal structure. The lower staff features a melodic line with various articulations: *arco*, *pizz.*, *von*, and *arco*. A dynamic marking of *f* is present at the end of the lower staff.

Musical notation for measure 13. The upper staff shows a complex chordal texture. The lower staff has a melodic line with a dynamic marking of *ff* at the beginning.

Musical notation for measures 14 and 15. Measure 14 includes dynamic markings of *f*, *pizz.*, *von*, *mf*, and *pp*, along with the instruction *expressif*. Measure 15 continues the melodic line in the lower staff.

Musical notation for measures 16 and 17. The upper staff contains a melodic line with various articulations. The lower staff has a sustained chordal structure.

Musical notation for measures 18 and 19. Measure 18 includes dynamic markings of *pp* and *Cresc.*. Measure 19 includes *ff* and *Poco dim.*

Musical notation for measures 20 and 21. Measure 20 includes *pp* and *pizz.*. Measure 21 includes a dynamic marking of *2*.

Musical notation for measures 22 and 23. Measure 22 includes *pp* and *pizz.*. Measure 23 includes a dynamic marking of *2*.

# Violoncelle

(pizz. sempre) - arco

*mf* *ppp*

pizz. arco

**18** *pp*

2 3 4 5

*Cresc. poco a poco*

*p* *Cresc. poco a poco*

**19** pizz. arco

*f*

pizz. arco

*ff*

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

**21** *ff* pizz. arco

**22** pizz. arco

*pp* *Cresc. poco a poco.*

*ff* pizz. arco



III. - Passacaille

Très large ♩ = 40

Piano

# Violoncelle

## IV. - Final

Animé ♩ = 152

Piano

Octave réelle  
Vlle

pp

1

Vlle

2

Vlle pizz.

arco

mp en dehors

p

p

mf

3

4

f

p

ff

Moins animé ♩ = 120

Piano

Vlle

tr

5 1<sup>er</sup> Mouvt un peu moins animé ♩ = 132

Vlle

tr

8<sup>va</sup> bassa

pp

6

Vlle

8<sup>va</sup> bassa

tr

pp

First system of musical notation. The top staff is a cello line (Vlle) and the bottom staff is a double bass line. The music consists of a melodic line in the cello and a rhythmic, arpeggiated accompaniment in the double bass.

Second system of musical notation, continuing the arpeggiated accompaniment from the first system.

Third system of musical notation. It includes dynamic markings: *p*, *Cresc.*, *mf expressif*, *f*, and *pp*. A measure rest is indicated with the number 7.

Fourth system of musical notation. It features a *ff* dynamic marking and the instruction *ff à peine retenu*.

Fifth system of musical notation. It includes a tempo change marked **8** *au Mouv!* and a tempo of  $\text{♩} = 152$ . The lyrics "moins f Cresc. e ac - ce - le - ff ran - do" are written below the notes. The dynamic *fff* is also present.

Sixth system of musical notation. It includes a *Dim.* marking and a *pp* dynamic marking. A measure rest is indicated with the number 9.

Seventh system of musical notation. It begins with the instruction *Piano*.

Eighth system of musical notation. It includes *p* dynamic markings.

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