

MERTON MUSIC

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(Prices current 1.1.02)

TROIS PIÈCES

pour VIOLON, VIOLONCELLE et PIANO

RENÉ DE BOISDEFFRE

Op:54.

à Monsieur PAUL SÉDILLE.

Nº 1.

Violon.

Violoncelle.

Piano.

And^{te} sostenuto.

p *espress.*

First system of musical notation on page 2, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part features dense chordal textures. The word "cresc." is written above the vocal lines and below the piano accompaniment.

Second system of musical notation on page 2, consisting of four staves. Similar to the first system, it has vocal and piano parts. The piano accompaniment continues with complex textures. The dynamic marking "f" is present in the vocal lines.

Third system of musical notation on page 2, consisting of four staves. It includes dynamic markings such as "espress.", "dim.", and "p". It also features tempo markings "Rit." and "Tempo." indicating changes in the music's pace.

First system of musical notation on page 19, consisting of four staves. It continues the vocal and piano parts from the previous page.

Second system of musical notation on page 19, consisting of four staves. It includes tempo markings "Rit." and "Tempo." and dynamic markings "dim." and "p".

Third system of musical notation on page 19, consisting of four staves. It includes dynamic markings "sf", "ff", and "f", and tempo markings "Rit." and "Tempo.".

System 1: Two staves of music. The upper staff contains a melodic line with slurs and ties. The lower staff contains a piano accompaniment with chords and moving lines.

System 2: Two staves of music. The upper staff begins with a *pp* dynamic marking. The lower staff also begins with a *pp* dynamic marking.

System 3: Two staves of music. The upper staff begins with a *cresc.* marking. The lower staff begins with a *cresc.* marking. The system concludes with a *f* dynamic marking.

System 4: Two staves of music. The upper staff begins with a *p* dynamic marking. The lower staff contains a piano accompaniment with chords and moving lines.

System 5: Two staves of music. Both the upper and lower staves begin with a *cresc.* dynamic marking.

System 6: Two staves of music. Both the upper and lower staves begin with a *f* dynamic marking. The system concludes with a *f* dynamic marking.

First system of musical notation on page 4, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. Dynamic markings include *f* and *dim.*

Second system of musical notation on page 4, consisting of two staves. The upper staff has dynamic markings *sf espress.*, *dim.*, and *p espress.*. The lower staff has dynamic markings *espress.*, *dim.*, and *p espress.*

Third system of musical notation on page 4, consisting of two staves. The upper staff has dynamic markings *f* and *p*. The lower staff has dynamic markings *f* and *p*.

Fourth system of musical notation on page 4, consisting of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with chords and single notes.

Fifth system of musical notation on page 4, consisting of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with chords and single notes.

First system of musical notation on page 17, consisting of two staves. The upper staff has dynamic markings *f* and *dim.*. The lower staff has dynamic markings *f* and *dim.*

Second system of musical notation on page 17, consisting of two staves. The upper staff has dynamic markings *pp* and *pizz.*. The lower staff has dynamic markings *pp* and *pizz.*

Third system of musical notation on page 17, consisting of two staves. The upper staff has dynamic markings *pp* and *Rit. Tempo.*. The lower staff has dynamic markings *pp* and *Rit. Tempo.*

Fourth system of musical notation on page 17, consisting of two staves. The upper staff has dynamic markings *arco.* and *pizz.*. The lower staff has dynamic markings *arco.* and *pizz.*

Fifth system of musical notation on page 17, consisting of two staves. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with chords and single notes.

First system of musical notation on page 16, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a major key and 4/4 time, featuring melodic lines with slurs and piano accompaniment with chords and moving bass lines.

Second system of musical notation on page 16, consisting of four staves. Similar to the first system, it features vocal lines and piano accompaniment with various musical notations including slurs and dynamic markings.

Third system of musical notation on page 16, consisting of four staves. The vocal lines continue with melodic phrases, and the piano accompaniment provides harmonic support with chords and bass movement.

First system of musical notation on page 5, consisting of four staves. The vocal lines are marked with *cresc.* (crescendo). The piano accompaniment features dense chordal textures and moving bass lines.

Second system of musical notation on page 5, consisting of four staves. The vocal lines are marked with *f* (forte) and *express.* (espressivo). The piano accompaniment continues with complex chordal patterns.

Third system of musical notation on page 5, consisting of four staves. The vocal lines are marked with *Rit.* (ritardando), *dim.* (diminuendo), and *p* (piano). The piano accompaniment features *sf* (sforzando) and *pp* (pianissimo) markings.

First system of musical notation, consisting of four staves. The top two staves are for a vocal line (soprano and alto clefs) and the bottom two for piano accompaniment (treble and bass clefs). The music is in 3/4 time and features a key signature of one sharp (F#). The vocal line has a melodic line with some rests, and the piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation, consisting of four staves. It continues the piece from the first system. The piano accompaniment features more complex rhythmic patterns and chordal textures.

Third system of musical notation, consisting of four staves. The vocal line begins with the instruction *p espress.* (piano, expressive). The piano accompaniment continues with intricate textures. The system concludes with a double bar line.

Même mouvt

p espress.
Même mouvt
p

cresc.
cresc.

TROIS PIÈCES

pour VIOLON, VIOLONCELLE et PIANO

à Monsieur PAUL SÉDILLE.

N^o 2.

RENÉ DE BOISDEFFRE

Op. 54.

LÉGENDE

Allegretto.
VIOLON. *p espress.*
VIOLONCELLE. *p espress.*
PIANO. *p*

cresc.
sf
cresc.

cresc.
Rit. Tempo.
Rit. Tempo.

dim. Rit. Tempo. *p*

dim. Rit. Tempo. *p*

Rit. *espress.* Tempo. *p grazioso.*

espress.

Rit. Tempo. *p*

p grazioso.

Rit. Tempo. *p*

Rit. Tempo. *p*

Rit.

Rit.

Tempo.

Rit. *très librement.*

Tempo. *p* Rit.

TROIS PIÈCES

pour VIOLON, VIOLONCELLE et PIANO

à Monsieur PAUL SÉDILLE.

RENÉ DE BOISDEFFRE

N° 3.

Op. 54.

VIOLON. *Allegro moderato.*

VIOLONCELLE. *p espress.*

PIANO. *Allegro moderato.*

p

espress.

p

cresc.

cresc.

p

cresc.

sf

Rit.

sf

Rit.

Tempo.

grazioso.

sf

grazioso.

sf

Tempo.

Rit.

Tempo.

pizz.

mettez la sourdine.

mettez la sourdine.

Rit.

Tempo.

Rit.

System 1: Violin I part with *arco.* and *p espress.* markings. Violin II part with *p espress.* marking. Piano accompaniment with *p* marking.

System 2: Continuation of piano accompaniment with *p* marking.

System 3: Violin I part with *espress.* marking. Violin II part with *espress.* marking. Piano accompaniment with *sf* marking.

System 4: Continuation of piano accompaniment with *sf* marking.

System 5: Violin I part with *cresc.* marking. Violin II part with *cresc.* marking. Piano accompaniment with *cresc.* marking.

System 6: Continuation of piano accompaniment with *cresc.* marking.

System 1: Violin I part with *Rit.*, *Tempo.*, *dim.*, and *p* markings. Violin II part with *dim.* and *p* markings. Piano accompaniment with *Rit.* marking.

System 2: Continuation of piano accompaniment with *Rit.* marking.

System 3: Violin I part with *Rit.* and *Tempo.* markings. Violin II part with *Rit.* and *Tempo.* markings. Piano accompaniment with *Rit.* and *Tempo.* markings.

System 4: Continuation of piano accompaniment with *Rit.* and *Tempo.* markings.

System 5: Violin I part with *pp* marking. Violin II part with *pp* marking. Piano accompaniment with *pp* marking.

System 6: Continuation of piano accompaniment with *pp* marking.

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VIOLIN

A Monsieur Paul SÉDILLE.

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POUR

Violon, Violoncelle et Piano

PAR

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No. 3732

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pour VIOLON, VIOLONCELLE et PIANO

à Monsieur PAUL SÉDILLE.

N° 1.

RENÉ DE BOISDEFFRE

Op:54.

VIOLON.

And^{te} sostenuto.

3

v

VIOLON.

p

espress.

Musical score for Violin, first page. It consists of ten staves of music in G major (one sharp) and common time. The tempo is marked 'And^{te} sostenuto.' and the time signature is '3'. The score includes various dynamics such as *p*, *espress.*, *cresc.*, and *f*. There are also markings for 'v' (vibrato) and 'Rit.' (ritardando). The piece concludes with a trill and a final note.

VIOLON.

Musical score for Violin, second page. It consists of ten staves of music in G major (one sharp) and common time. The tempo is marked 'Tempo.' and the time signature is 'C'. The score includes various dynamics such as *pp*, *espress.*, *pizz.*, *arco.*, *cresc.*, *f*, *dim.*, and *ff*. There are also markings for 'Rit.' (ritardando) and 'Tempo.' (tempo). The piece concludes with a trill and a final note.

TROIS PIÈCES

pour VIOLON, VIOLONCELLE et PIANO

à Monsieur PAUL SÉDILLE.

RENÉ DE BOISDEFFRE

N° 3.

Op. 54.

VIOLON.

All^o moderato.

4

p

espress.

p

Rit. *p* Tempo.

cresc.

Rit.

Tempo. 5

Même mouv!

VIOLON.

3

8:

p espress

VIOLON.

cresc.

f

2 *sf*

dim. *p*

1 *cresc.*

f

espress.

Rit. *p* Rit.

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N° 2.

RENÉ DE BOISDEFFRE

Op. 54.

LÉGENDE

VIOLON.

Allegretto.

p *espress.*

Musical score for Violin, first page. The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Allegretto.' and the dynamics start with 'p' and 'espress.'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'cresc.', 'f', 'Rit.', and 'Tempo.'. There are also some numerical markings (4, 2, 1) above the notes, possibly indicating fingerings or bowings.

VIOLON.

5

Musical score for Violin, second page. The score consists of ten staves of music. It continues from the first page with a treble clef, a key signature of two sharps, and a 6/8 time signature. The tempo is marked 'Tempo.' and the dynamics include 'grazioso.', 'Rit.', 'Tempo.', 'sf', 'pizz. b.', 'sourdine.', 'cresc.', 'Rit.', 'Tempo.', 'f', 'dim.', 'Rit.', 'Tempo.', 'p', 'Rit.', 'Tempo.', and 'p'. There are also numerical markings (4, 2, 1, 8) above the notes.

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à Monsieur PAUL SÉDILLE.

N° 1.

RENÉ DE BOISDEFFRE

Op. 54.

VIOLONCELLE.

And^{te} sostenuto.

Violoncelle score for the first piece, measures 1-16. The music is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and a *espress.* marking. The score features a series of slurred eighth notes, with dynamics ranging from *p* to *f*. A *cresc.* marking is present in measure 10. The piece concludes with a *Rit.* marking and a final *p* dynamic.

VIOLONCELLE.

Violoncelle score for the second piece, measures 1-16. The music is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic. The score features a series of slurred eighth notes, with dynamics ranging from *p* to *ff*. A *Rit.* marking is present in measure 10. The piece concludes with a *Rit.* marking and a final *ff* dynamic.

TROIS PIÈCES

pour VIOLON, VIOLONCELLE et PIANO

à Monsieur PAUL SÉDILLE.

N° 3.

RENÉ DE BOISDEFFRE

Op. 54.

VIOLONCELLE.

All^o moderato.

Violoncelle score for the first page, measures 1-12. The music is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic and an *espress.* marking. The first system contains measures 1-4, the second system measures 5-8, and the third system measures 9-12. The piece concludes with a *Rit. Tempo.* marking and a *p* dynamic.

VIOLONCELLE.

Violoncelle score for the second page, measures 13-24. The music continues in G major and 3/4 time. It features a *cresc.* marking in measure 13, a *f* dynamic in measure 14, and a *dim.* marking in measure 19. The piece concludes with a *Rit.* marking and a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

TROIS PIÈCES

pour VIOLON, VIOLONCELLE et PIANO

RENÉ DE BOISDEFFRE

Op. 54.

à Monsieur PAUL SÉDILLE.

N° 2.

LÉGENDE

VIOLONCELLE.

Allegretto. *vns*

p *espress.*

espress.

f

dim. *Rit.* *Tempo.* *p*

espress.

p *espress.*

VIOLONCELLE.

sf *Rit.* *Tempo.*

Rit.

vns *2* *2* *mettez la sourdine.*

velle *p* *espress.*

2 *1* *f*

cresc. *sf*

Rit. *dim.*

Rit. *Tempo.*

Rit. *p*

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