

TRIO
ARRANGEMENTS
BY

GASTON BORCH

VIOLIN · CELLO · AND · PIANO

ARENISKY, A. Op. 30, Serenade.....	\$.65	HELLMESBERGER, JOS. *Entr'acte Valse.....	\$.90
BLON, FRANZ von Whispering Flowers (Blumengefüster).....	1.00	ILJINSKY, A. *Op. 13, Berceuse (Lullaby) from "Noure and Anitra" Suite.....	.50
BRAHMS, JOHANNES Hungarian Dance, No 1.....	.75	LISZT, F. Second Hungarian Rhapsody.....	2.00
Hungarian Dance, No. 2.....	1.00	MASSENET, J. *Prelude to Act IV, from Herodiade.....	.50
Hungarian Dance, No. 3.....	.75	MOSZKOWSKI, MORITZ Op. 15, No. 1, Serenata.....	.50
Hungarian Dance, No. 7.....	.65	PARADIS, H. Pastel, Menuet vif.....	.90
BRUCH, MAX Op. 47, Kol Nidrei.....	1.00	PRYOR, ARTHUR After Sunset, Intermezzo.....	1.00
CHAMINADE, C. *Op. 29, Serenade.....	.65	RACHMANINOFF, S. *Op. 3, No. 2, Prelude.....	.65
*Op. 41, Pierrette, Air de Ballet.....	1.00	RÔZE, R. *Op. 28, Extase d'Amour (Love's Ecstasy) ..	1.00
CHOPIN, FR. Op. 34, No. 2, Valse Lente.....	1.00	RUBINSTEIN, A. *Reve Angélique (Kammenoi-Ostrow)	1.25
CUI, CESAR Op. 50, No. 9, Orientale from Kaleidoscope.....	.50	Toreador et Andalouse.....	.75
CZERWONKY RICHARD Serenade.....	.75	SCHUBERT, FRANZ Ave Maria.....	.65
DRDLA, FRANZ *Serenade.....	1.00	SCHÜTT, ED. *Op. 59, No. 2, A la Bien-aimée, Valse	1.25
DRIGO, R. Serenade from Les Millions D'Arlequin.....	1.00	SINDING, CHRISTIAN Op. 32, No. 3, Rustle of Spring (Frühling- srauschen).....	1.25
DVOŘÁK, ANTON Op. 46, Slavonic Dance, No. 3.....	1.25	TSCHAIKOWSKY, P. *Op. 42, No. 3, Melodie from Souvenir d'un lieu cher.....	.75
Op. 46, Slavonic Dance, No. 7.....	1.00	*Op. 48, Waltz from Serenade for String Orchestra.....	1.25
FLEGIER, A. Love Song (Stances).....	.90	Op. 71a, Valse des Fleurs, from The Nut- cracker Suite (Casse Noisette).....	1.50
GLAZOUNOW A. *Autumn and Winter (L'Automne et l'Hiver) Bacchanale from "The Seasons".....	.75	WAGNER, RICHARD *Quintet from Die Meistersinger von Nurnberg60
GODARD, B. Op. 35, Canzonetta from Concerto Roman- tique.....	.90	Swan Song and Lohengrin's Farewell65
*Op. 56, Second Valse in B Flat.....	1.25		
GOENS, DANIEL von Op. 12, No. 1, Romance sans Paroles.....	.75		
GOUNOD, CHARLES Ballet Music from Faust.....	1.75		
Serenade (Berceuse).....	.65		

To Numbers Marked * Any Parts from the Regular Orchestra Arrangements Published by CARL FISCHER.
Can Be Added with Excellent Effect.

Orientale

from "Kaleidoscope"

CESAR CUI, Op.50, No9
arr. by Gaston Berch

Allegretto (♩ = 69)

Violin *mf* pizz. arco

Violoncello *mf* pizz. arco

PIANO *mf* *p dolce espressivo*

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

Pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

A *Sul D* *p con morbidezza*

pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Handwritten annotations include 'A' above the first measure and 'Eb' and 'Cb' below the bass staff.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Handwritten annotations include 'B' above the first measure, '25 min.' on the left margin, and 'pizz.' and 'arco' markings above the notes. Dynamic markings include *mf*, *cresc.*, and *f*. A large bracket on the left side spans this system and the following one.

Musical score system 3, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Handwritten annotations include '8/15/41' on the left margin and 'C' above the first measure. Dynamic markings include *p*, *cresc.*, and *f*. A large bracket on the left side spans this system and the following one.

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line starts with a *p* dynamic. The piano accompaniment features a bass line with a *p* dynamic and a treble line with a *pp* dynamic. The system concludes with a *p* dynamic in the vocal line.

Second system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line begins with a *p* dynamic and ends with a *riten.* marking. The piano accompaniment includes a treble line with a *pp* dynamic and a bass line with a *pp* dynamic. The system concludes with a *p* dynamic and a *riten.* marking in the piano accompaniment.

Third system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line starts with a *f* dynamic and ends with a *v* marking. The piano accompaniment begins with a *f* dynamic, followed by a *p a tempo* marking, and ends with a *mf* dynamic. The system concludes with a *mf* dynamic in the piano accompaniment.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The vocal line features a melodic line with a crescendo leading to a forte (f) dynamic. The piano accompaniment includes chords and a bass line, also marked with a crescendo and forte dynamic. Handwritten 'c4' is visible in the lower right of the piano part.

Second system of musical notation. The vocal line continues with a melodic line, marked with a piano (p) dynamic and a decrescendo leading to a dim. dynamic. The piano accompaniment features chords and a bass line with some fingerings indicated (1, 0, 1, 1, (b), 2, 2).

Third system of musical notation. The vocal line is mostly silent, with some notes in the final measure. The piano accompaniment is more active, featuring chords and a bass line, marked with a pianissimo (pp) dynamic.

Fourth system of musical notation. The vocal line has a melodic line starting with a piano (pp) dynamic. The piano accompaniment includes chords and a bass line, also marked with a piano (pp) dynamic. A pizz. (pizzicato) instruction is present in the final measure of the piano part.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and a bass line, marked with a pianissimo (ppp) dynamic. A circled '8' is visible above the piano part.

179010

TRIOS

CLASSIC TRIO ARRANGEMENTS BY GASTON BORCH for VIOLIN, CELLO and PIANO

The following list of arrangements represents an earnest effort to present well-known orchestra and solo compositions in special trio settings, which, in point of tonal effect and individual and collective use of the instruments, will be as artistic and satisfying to discriminating trio players as the works in this form by classic masters. The numbers selected for this purpose are beyond criticism and their presentation fits them admirably for either the concert stage or the more intimate pleasures of trio playing at home.

CHAMINADE, C., Op. 29, Serenade	\$.65	SCHÜTT, ED., Op. 59, No. 2, À la Bico-amee, Valse	\$1.25
CHAMINADE, C., Op. 41, Pierrette, Air de Ballet	1.00	TSCHAIKOWSKY, P., Op. 48, Waltz from Serenade for String Orchestra	1.25
RUBINSTEIN, A., Revue Angélique (Kamennoi-Ostrov)	1.25	GLAZOUNOW, A., Autumn and Winter (L'Automne et l'Hiver), Bacchanale from "The Seasons"75
GODARD, B., Op. 56, Second Valse in E flat	1.25	MASSENET, J., Prelude to Act IV, from "Herodiade"50
RACHMANINOFF, S., Op. 3, No. 2, Prelude65	HELLMESBERGER, JOS., Entr'acte-Valse90
RÖSE, R., Op. 28, Extase d'Amour (Love's Ecstasy)	1.00	INJINSKY, A., Op. 13, Berceuse (Lullaby) from "Nour and Anitra," Suite50
DRDLA, FRANZ, Serenade	1.00	TSCHAIKOWSKY, P., Op. 42, No. 3, Melodie from "Souvenir d'un lieu cher"75
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HAYDN, JOSEPH, Menuet from Military Symphony75	TSCHAIKOWSKY, P., Autumn Song (Chant d'Automne)75
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