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TRIO
pour
Pianoforte, Violon & Violoncelle
composé et dédié
à Mademoiselle Clemence du Teil
par
GEORGE ONSLOW.

Cetere 20.

Propriété des Editeurs.

Pr. 2 Thlr. 8 Gr.

N.B. Les parties de Violon et de Violoncelle peuvent, au besoin être remplacées par une partie de Violon seul, ajoutée séparément.

Chez Kœnigshoff & Härtel à Leipzig.

This version of the piano trio no. 7 by Georges Onslow--intended as rehearsal and performance material--is based on a Breitkopf & Haertel edition from approx. 1822 (plate number 3851) that is published on IMSLP.com--from which the title page has been borrowed. The original consists of three parts for the three instruments (no score) in modestly readable print. It contains a fair amount of errors (details see below). It was re-typeset as literally as possible using the MuseScore software package (version 1.2.; freeware, see MuseScore.org for details). The new typeset includes measure numbers and a piano score containing the violin and cello parts. Markings were added or corrected during the typesetting only where the original had obvious errors or inconsistencies.

Dynamic markings: "dolce" implies **p** or **pp**, usually in a leading voice. Additions and suggested corrections: in brackets.

Accents: The markings "**fz**" and "**sf**" as well as "<" are used inconsistently in the original; no correction was attempted. Suggested additional accents were set in brackets.

Slurs: Suggested additional slurs (mostly for consistency): dotted line.

Articulation: Much more detail is given in the violin and cello parts of the original than in the piano part. The articulation markings were copied from the original as exactly as possible; there are inconsistencies (probably not intended by Onslow) which will need to be resolved by the players.

Accidentals: A significant number of reminder accidentals were added to the typeset. Obviously missing accidentals (e.g. in parallel octaves) were also added without marking them as corrections. Some few accidentals had to be added by way of correcting errors in the original: in brackets.

Metronome numbers (where present) and fingerings (on only very few occasions) were copied from the original.

Clefs: Cello part: The original edition is using two clefs, the regular F-clef as well as the G-clef one octave below the violin clef. In the score of the typeset the clefs are given as in the original. I changed them in the cello part and used the tenor clef cellists are familiar with rather than the G-clef of the original..

Allegro energico:

Measure 2, 2nd beat 3rd sixteenth: C natural in original. For the rest of this long downward scale one finds c sharp rather than c natural (i.e. a scale in harmonic rather than aeolic minor). This deviation may or may not be the composer's intent; personally I find it sounds more convincing than a "corrected" version with an all-harmonic d-minor scale.

Measure 94ff: The second ending must resume the A-major key signature from m. 90, regardless of the change in the last measure of the first ending; however the original shows d-minor for one line in the piano (m. 94 to m. 100) and cello (m 94 & 95) parts; only the violin part is correct.

Measure 225 - 228: piano left hand: original has bass clef; corrected to G clef in analogy to measure 76 - 80.

Measure 253: cello: eighth note g/e in original on the second beat; this obvious error was corrected to the third beat in the type set.

Menuetto:

Layout of the original: |: A1 :| A2 | coda |: B1 :| B2 | "D. C. Men. al Segno". "Segno" is two measures into A1, the last two measures of B2 are identical to the first two measures of A1; the 4-measure coda is marked as follows: "Les 4 mesures ci-dessous ne s'executent qu' a la reprise du Menuet après le Majeur." To simplify matters and to avoid backwards page turns the reprise of the A-section was typeset in full as follows:
|: A1 :| A2 |: B1 :| B2 | A1 | A2 | coda.

Measure 68 & 193: Piano part: Erroneous p marking in original.

Estimated performance time: First movement (Allegro energico, M.M. $\frac{1}{4} = 120$): 12 min; second movement (Tema con variazioni. Andante cantabile non troppo Lento, M.M. $\frac{1}{4} = 50$): 11 min; third movement (Menuetto. Presto, M.M. $\frac{3}{4} = 100$): 2.5 min; fourth movement (Finale. Allegretto, M.M. $\frac{1}{4} = 76$): 8 min.

Total approx. 35 min.

Piano Trio No. 7

in d-minor op. 20

Georges Onslow 1784 - 1853

Allegro energico. M.M. $\frac{1}{2} = 76$

Violin

Vln.

Vlc.

Pno.

Vln.

Vlc.

Pno.

10

Vln.

Vlc.

Pno.

8va

p

13

Vln.

Vlc.

Pno.

dolce con espressione

crescendo

p

crescendo

17

Vln.

Vlc.

Pno.

(mf)

p

(mf)

8va

p

pp

Vln. 21

Vlc.
 Pno.
 Vln. 25 *con espressione*

Vlc.
 Pno.
 Vln. 30 *crescendo f*

35

Vln.

Vlc.

Pno.

37

Vln.

Vlc.

Pno.

39

Vln.

Vlc.

Pno.

41

Vln.

Vlc.

Pno.

8va

43

Vln.

Vlc.

Pno.

dolce

legato

46

Vln.

Vlc.

Pno.

p

51

Vln.

Vlc.

Pno.

This section contains four staves. The top two staves are for the Violin (Vln.) and Cello (Vlc.), both in treble clef and common time. The bottom two staves are for the Piano (Pno.), with the right hand in treble clef and the left hand in bass clef, also in common time. Measure 51 starts with a eighth note followed by a sixteenth-note grace and a eighth-note. Measures 52-53 show eighth-note patterns with grace notes. Measure 54 concludes with eighth-note patterns.

55

Vln.

Vlc.

Pno.

This section contains four staves. The top two staves are for the Violin (Vln.) and Cello (Vlc.), both in treble clef and common time. The bottom two staves are for the Piano (Pno.), with the right hand in treble clef and the left hand in bass clef, also in common time. Measure 55 features eighth-note patterns. Measures 56-57 continue the eighth-note patterns. Measure 58 concludes with eighth-note patterns.

59

Vln.

Vlc.

Pno.

This section contains four staves. The top two staves are for the Violin (Vln.) and Cello (Vlc.), both in treble clef and common time. The bottom two staves are for the Piano (Pno.), with the right hand in treble clef and the left hand in bass clef, also in common time. Measure 59 starts with a eighth note followed by a sixteenth-note grace and a eighth-note. Measures 60-61 continue the eighth-note patterns. Measure 62 concludes with eighth-note patterns.

Musical score for strings and piano. The score consists of three staves. The top staff is for the Violin (Vln.), the middle for the Cello/Bassoon (Vlc.), and the bottom for the Piano (Pno.). The key signature is two sharps. Measure 62 starts with a quarter note in Vln., followed by two eighth-note rests. The Vlc. has a eighth-note rest followed by a sixteenth-note grace note followed by a eighth-note. The Pno. has a eighth-note rest followed by a sixteenth-note grace note followed by a eighth-note. Measure 63 begins with a dynamic *p*. The Vln. has a sixteenth-note grace note followed by a eighth-note. The Vlc. has a sixteenth-note grace note followed by a eighth-note. The Pno. has a eighth-note followed by a sixteenth-note grace note followed by a eighth-note.

Musical score for strings and piano, page 10, measures 64-65. The score consists of three staves: Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The key signature is A major (three sharps). Measure 64 starts with a dynamic of f . The Violin has a sixteenth-note pattern followed by a crescendo. The Cello has a sixteenth-note pattern followed by a crescendo. The Piano has a eighth-note pattern followed by a crescendo. Measure 65 continues with the same patterns and dynamics.

Musical score for orchestra and piano, page 10, measures 66-67. The score includes parts for Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The Violin and Viola parts play eighth-note patterns with grace notes. The Piano part features a continuous eighth-note bass line. Measure 66 starts with a forte dynamic (f). Measure 67 begins with a piano dynamic (p).

68

Vln.

Vlc.

Pno.

8

70

Vln.

Vlc.

Pno.

p

p

72

Vln.

Vlc.

Pno.

crescendo

crescendo

crescendo

74

Vln. 

Vlc. 

Pno. 

76

Vln. 

Vlc. 

Pno. 

78

Vln. 

Vlc. 

Pno. 

80

Vln.

Vlc.

Pno.

82

Vln.

Vlc.

Pno.

84

Vln.

Vlc.

Pno.

87

Vln.

Vlc.

Pno.

This section contains four staves of musical notation. The top two staves are for the Violin (Vln.) and Viola (Vlc.), both in treble clef and common time. The bottom two staves are for the Piano (Pno.), with the left hand in bass clef and the right hand in treble clef. Measures 87-88 show eighth-note patterns. Measure 89 begins with a piano dynamic, followed by eighth-note chords. Measure 90 concludes with eighth-note chords.

1.

91

Vln.

Vlc.

Pno.

This section contains four staves of musical notation. The top two staves are for the Violin (Vln.) and Viola (Vlc.), both in treble clef and common time. The bottom two staves are for the Piano (Pno.), with the left hand in bass clef and the right hand in treble clef. Measures 91-92 show eighth-note patterns with crescendos. Measures 93-94 show eighth-note chords with dynamics *f* and *crescendo*.

crescendo

f

crescendo

8va

2.

94

Vln.

Vlc.

Pno.

This section contains four staves of musical notation. The top two staves are for the Violin (Vln.) and Viola (Vlc.), both in treble clef and common time. The bottom two staves are for the Piano (Pno.), with the left hand in bass clef and the right hand in treble clef. Measures 94-95 show eighth-note patterns with dynamics *p* and *crescendo*. Measures 96-97 show eighth-note chords with dynamics *crescendo*.

p

crescendo

crescendo

98

Vln.

Vlc. *f* *cresc. sempre*

Pno. *ff* *(f) crescendo*

102

Vln. *ff energico*

Vlc.

Pno. *ff*

energico

106

Vln.

Vlc.

Pno.

p

109

Vln. -

(p)

f energico

Vlc. -

f

Pno. -

f

113

Vln. -

Vlc. -

Pno. -

116

Vln. -

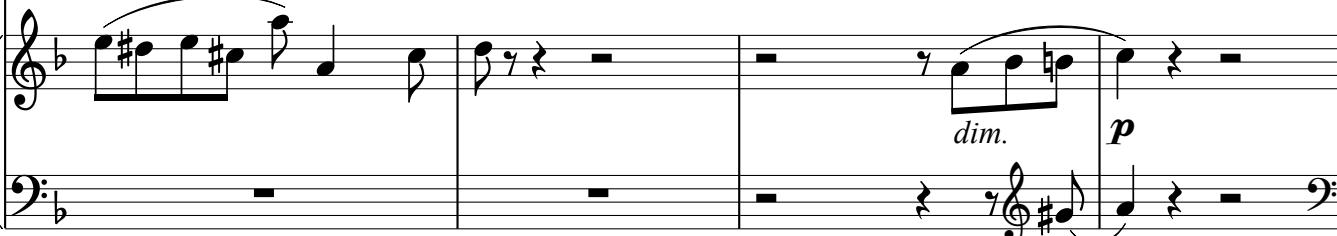
Vlc. -

Pno. f

119

Vln. 

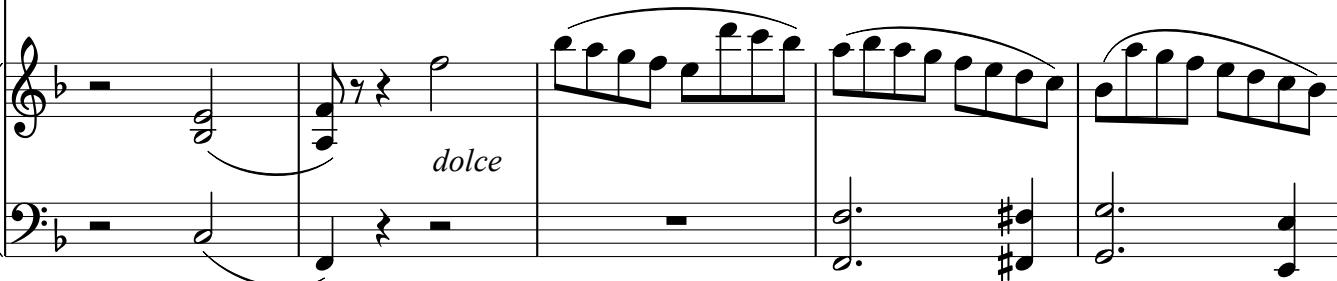
Vlc. 

Pno. 

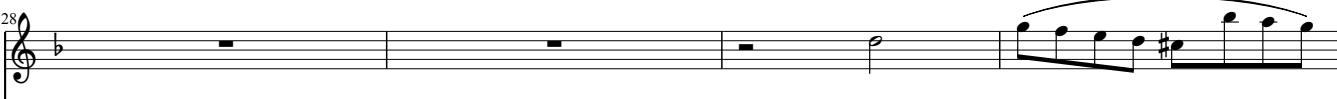
123

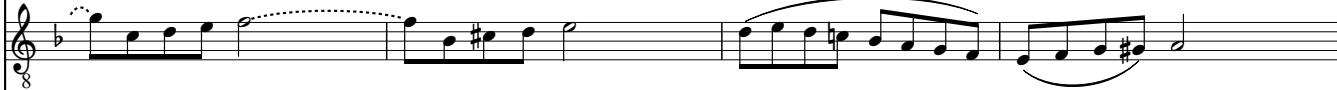
Vln. 

Vlc. 

Pno. 

128

Vln. 

Vlc. 

Pno. 

132

Vln.

Vlc.

Pno.

136

Vln.

Vlc.

Pno.

140

Vln.

Vlc.

Pno.

144

Vln.

Vlc.

Pno. (f)

146

Vln.

Vlc.

Pno.

148

Vln.

Vlc.

Pno. 8va

Vln. 151

Vlc.

Pno.

Measure 151: Vln. plays eighth-note pairs, Vlc. plays sixteenth-note pairs, Pno. bass line. Dynamics: *fz*, *crescendo*.

Measure 152: Vln. eighth-note pairs, Vlc. sixteenth-note pairs, Pno. bass line. Dynamics: *crescendo*.

Vln. 154

Vlc.

Pno.

Measure 154: Vln. eighth-note pairs, Vlc. eighth-note pairs, Pno. bass line. Dynamics: *f*, *f*, *f*.

Vln.

Vlc.

Pno.

Measure 155: Vln. eighth-note pairs, Vlc. eighth-note pairs, Pno. bass line. Dynamics: *f*.

Measure 156: Vln. eighth-note pairs, Vlc. eighth-note pairs, Pno. bass line. Dynamics: *crescendo*.

Vln. 157

Vlc.

Pno.

Measure 157: Vln. eighth-note pairs, Vlc. eighth-note pairs, Pno. bass line. Dynamics: *f*.

Measure 158: Vln. eighth-note pairs, Vlc. eighth-note pairs, Pno. bass line. Dynamics: *p*, *ff*.

159

Vln.

Vlc.

Pno.

Musical score for measures 159-160. The strings (Vln., Vlc.) are silent. The piano (Pno.) plays a melodic line in the treble clef staff, consisting of eighth-note pairs and sixteenth-note patterns, and harmonic bass notes in the bass clef staff.

161

Vln.

Vlc.

Pno.

Musical score for measures 161-162. The strings (Vln., Vlc.) play eighth-note pairs. The piano (Pno.) plays eighth-note chords in the treble clef staff and harmonic bass notes in the bass clef staff. Dynamics include **f** and **8va**.

163

Vln.

Vlc.

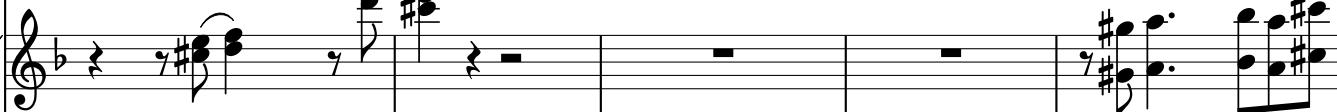
Pno.

Musical score for measures 163-164. The strings (Vln., Vlc.) play eighth-note pairs. The piano (Pno.) plays eighth-note chords in the treble clef staff and harmonic bass notes in the bass clef staff.

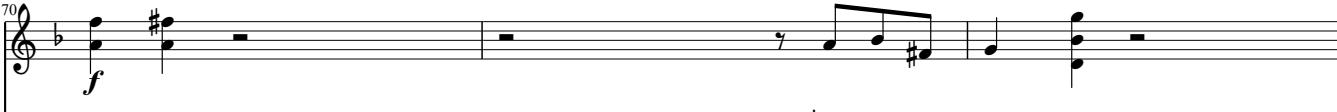
165

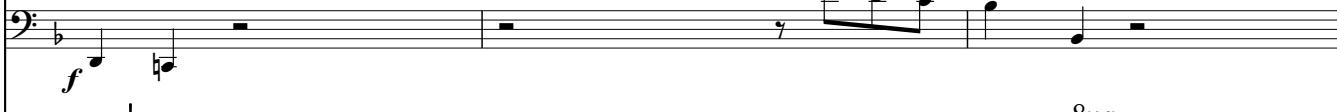
Vln. 

Vlc. 

Pno. 

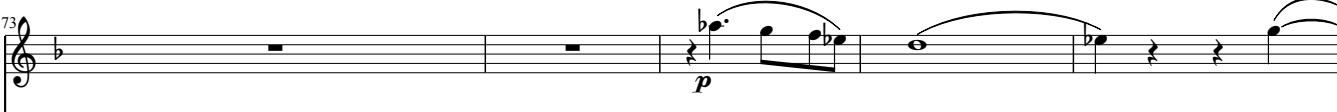
170

Vln. 

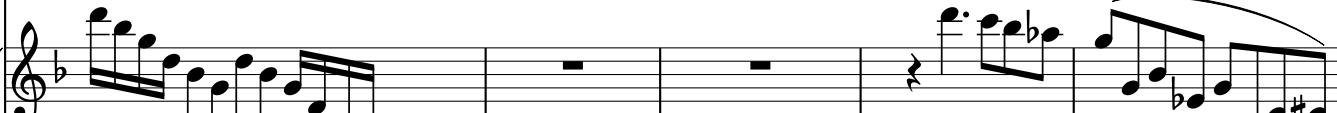
Vlc. 

Pno. 

173

Vln. 

Vlc. 

Pno. 

178

Vln.

Vlc.

Pno.

182

Vln.

Vlc.

Pno.

186

Vln.

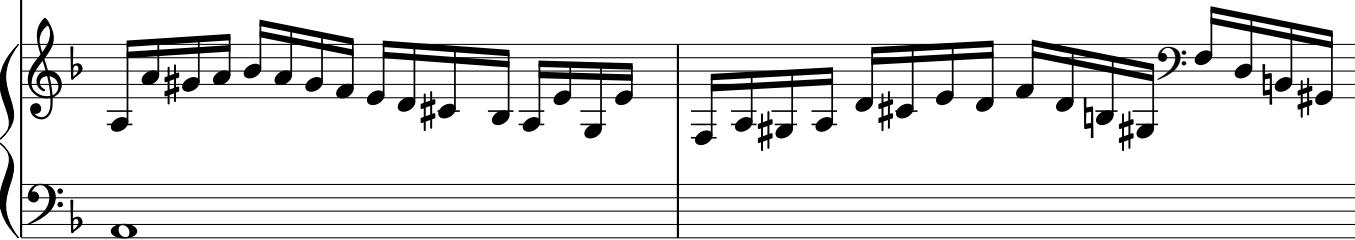
Vlc.

Pno.

188

Vln. 

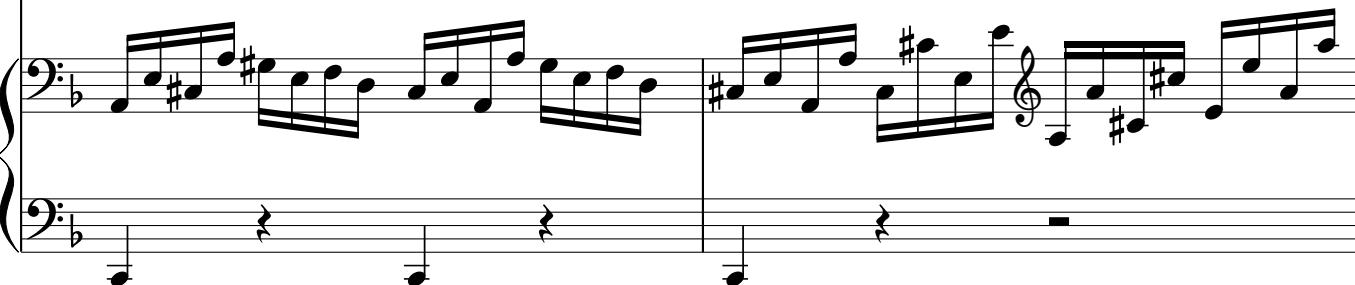
Vlc. 

Pno. 

190

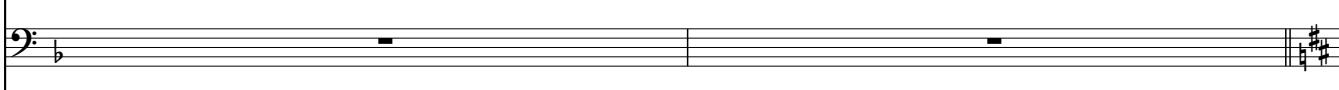
Vln. 

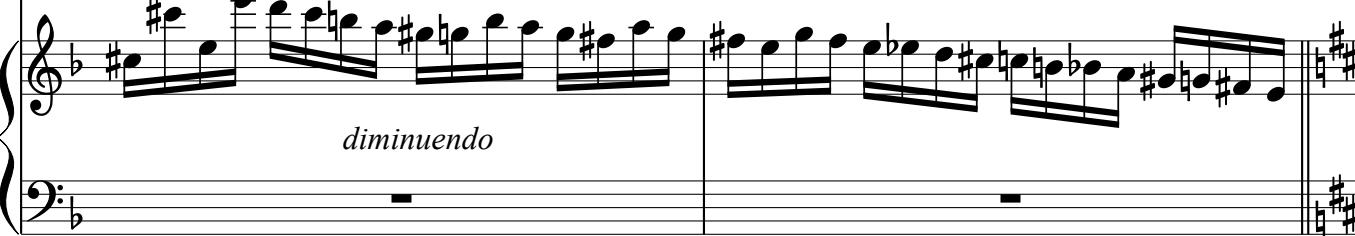
Vlc. 

Pno. 

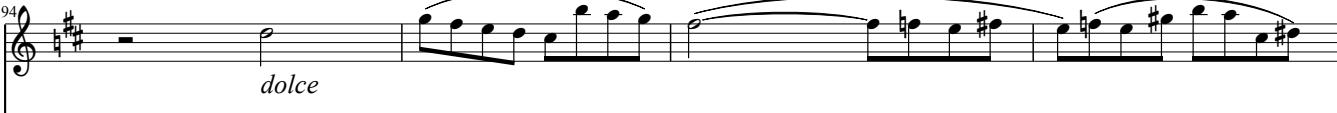
192

Vln. 

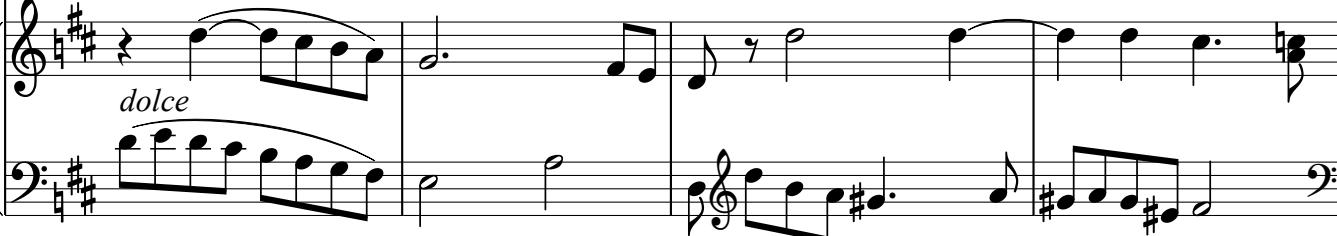
Vlc. 

Pno. 

194

Vln. 

Vlc. 

Pno. 

198

Vln. 

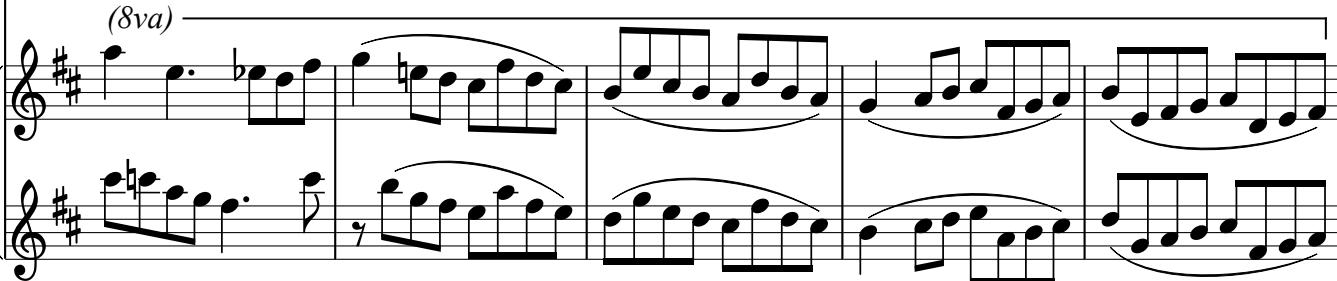
Vlc. 

Pno. 

203

Vln. 

Vlc. 

Pno. 

208

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). Measure 208 starts with a dotted half note followed by a sixteenth-note pattern. Measure 209 begins with a eighth-note followed by a sustained note. Measure 210 starts with a quarter note followed by a sustained note. Measure 211 starts with a eighth-note followed by a sustained note.

212

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). Measure 212 starts with a eighth-note followed by a sustained note. Measure 213 starts with a eighth-note followed by a sustained note. Measure 214 starts with a eighth-note followed by a sustained note. Measure 215 starts with a eighth-note followed by a sustained note.

214

Vln.

Vlc.

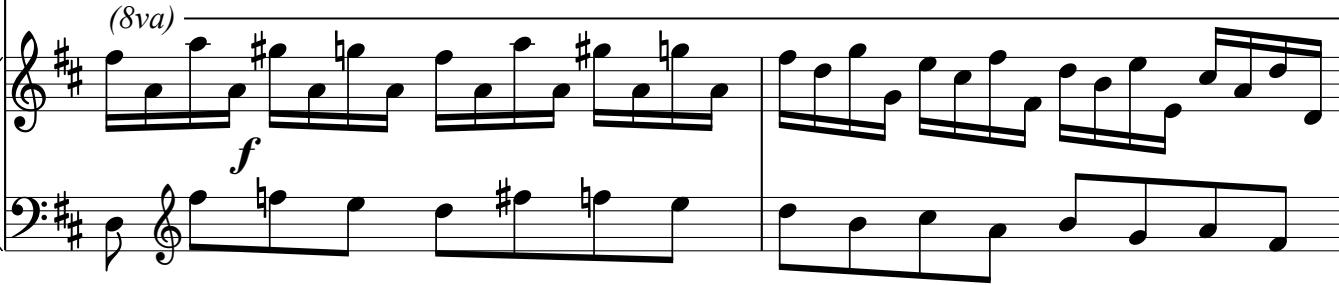
Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). Measure 214 starts with a eighth-note followed by a sustained note. Measure 215 starts with a eighth-note followed by a sustained note. Measure 216 starts with a eighth-note followed by a sustained note. Measure 217 starts with a eighth-note followed by a sustained note.

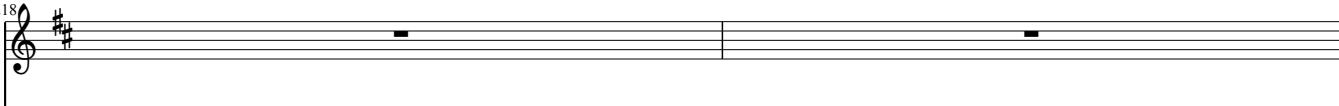
216

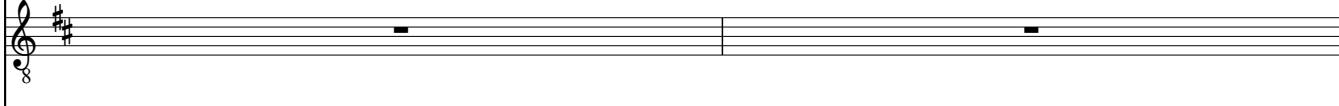
Vln. 

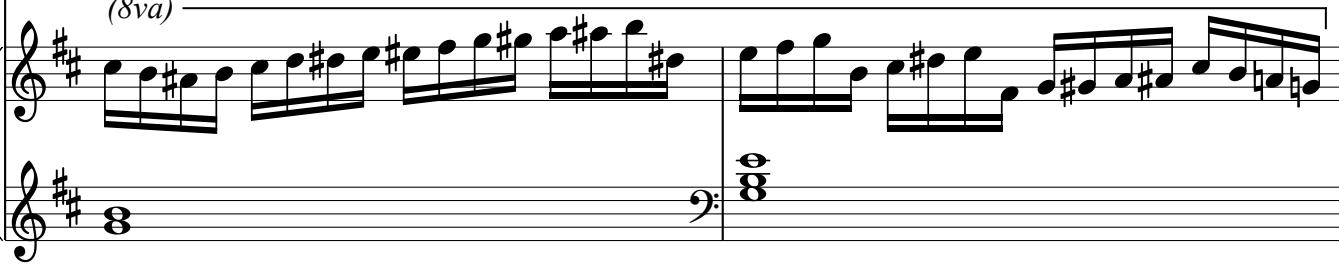
Vlc. 

Pno. 

218

Vln. 

Vlc. 

Pno. 

220

Vln. 

Vlc. 

Pno. 

222

Vln. 

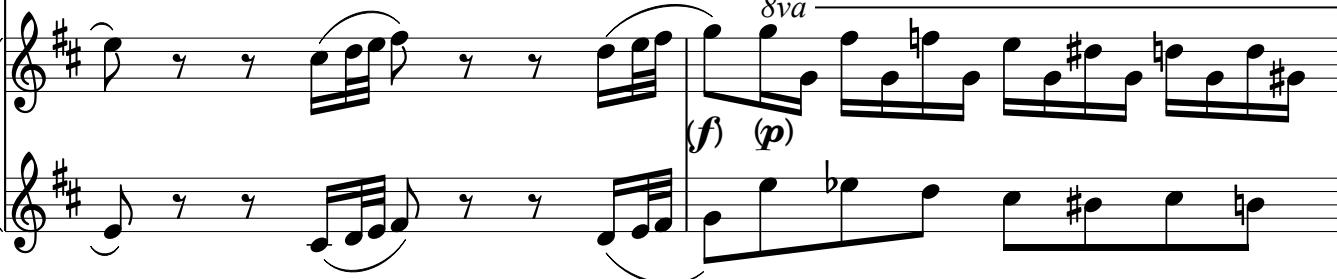
Vlc. 

Pno. 

224

Vln. 

Vlc. 

Pno. 

226

Vln. 

Vlc. 

Pno. 

228

Vln.

Vlc.

Pno.

(8va)

230

Vln.

Vlc.

Pno.

(8va)

232

Vln.

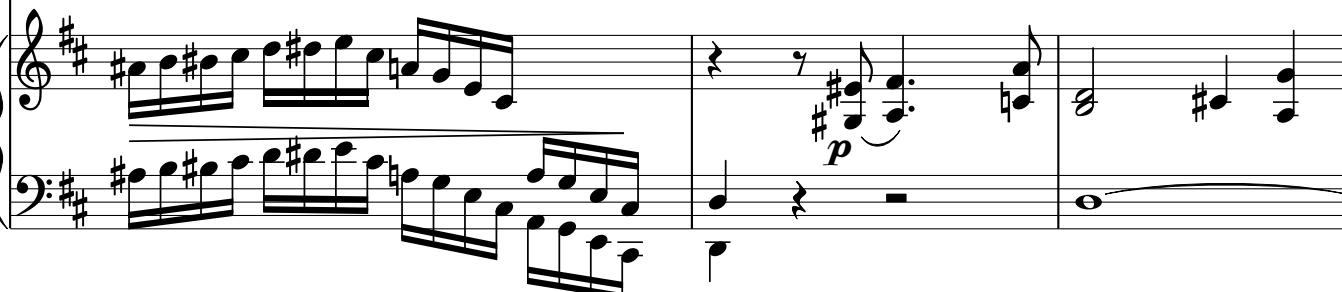
Vlc.

Pno.

234

Vln. 

Vlc. 

Pno. 

237

Vln. 

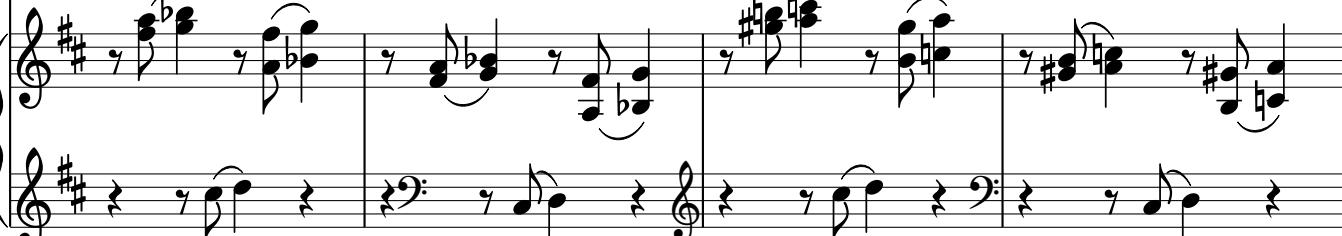
Vlc. 

Pno. 

241

Vln. 

Vlc. 

Pno. 

Musical score for orchestra and piano, page 10, measures 245-246.

Vln. (Violin) - Measures 245-246. Dynamics: **pp**. Articulation: slurs. Fingerings: 8, 8, 9.

Vlc. (Double Bass) - Measures 245-246. Dynamics: **(dimin.)**, **(pp)**. Articulation: slurs.

Pno. (Piano) - Measures 245-246. Dynamics: **pp**, **p**. Articulation: slurs, grace notes.

Musical score for strings and piano, page 251. The score consists of three staves. The top staff is for Violin (Vln.), the middle for Cello/Violoncello (Vlc.), and the bottom is for Piano (Pno.). The key signature is two sharps. The violin and cello play eighth-note patterns with grace notes and slurs. The piano provides harmonic support with sustained chords and eighth-note patterns. The dynamic is marked *f* (fortissimo) at the end of the measure.

Musical score for orchestra and piano, page 254. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The Violin and Cello parts play eighth-note patterns with dynamic markings *fz*. The Piano part provides harmonic support with sustained notes and eighth-note chords.

257

Vln.

Vlc.

Pno.

This section shows three staves. The top two staves (Violin and Cello) have rests. The piano staff has eighth-note chords in the bass and treble staves, with dynamic *p* and a forte dynamic *fz*. Measures 258-259 show eighth-note patterns in the piano's bass and treble staves. Measure 260 begins with eighth-note patterns in the piano's bass and treble staves, followed by eighth-note patterns in the violin and cello.

260

Vln.

Vlc.

Pno.

This section shows three staves. The violin and cello play eighth-note patterns with dynamics *crescendo* and *f*. The piano staff has eighth-note chords in the bass and treble staves, with dynamics *crescendo* and *f*.

263

Vln.

Vlc.

Pno.

This section shows three staves. The violin and cello play eighth-note patterns. The piano staff has sixteenth-note patterns in the bass and treble staves.

Vln. 265

 Vlc.

 Pno.

Vln. 270

 Vlc.

 Pno.

Thema con variazioni. Andante cantabile non troppo lento

Violin

Violoncello *dolce*

Piano *p*

Vln. *p*

Vlc.

Pno.

Vln. 13

Vlc.

Pno.

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) has a eighth-note pattern followed by sixteenth-note patterns. The Cello (Vlc.) has sustained notes with grace notes. The Piano (Pno.) has eighth-note chords with dynamic markings like p and f , and a dynamic $8va$.

Var. 1

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) has a sustained note with a grace note. The Cello (Vlc.) has eighth-note patterns. The Piano (Pno.) has eighth-note chords with dynamics like p and f . Measure 28 starts with a piano dynamic p .

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) has eighth-note patterns. The Cello (Vlc.) has sustained notes with grace notes. The Piano (Pno.) has eighth-note chords with dynamic markings like p and f .

1.

Vln. 30

Vlc.

Pno.

crescendo

f

crescendo

f

diminuendo

2.

Vln. 33

Vlc.

Pno.

diminuendo

p

f

Vln. 36

Vlc.

Pno.

f

f

tr

39

Vln. Vlc. Pno.

1.

diminuendo

p

42

Vln. Vlc. Pno.

2. Var. 2

p

46

Vln. Vlc. Pno.

fz

1.

Vln. 50

Vlc.

Pno.

2.

Vln. 54

Vlc.

Pno.

Vln. 58

Vlc.

Pno.

1.

2.

Var. 3

pizz.

p

62

Vln.

Vlc.

Pno.

65

Vln.

Vlc.

Pno.

67

Vln.

Vlc.

Pno.

2.

69

Vln.

Vlc.

Pno.

71

Vln.

Vlc.

Pno.

73

Vln.

Vlc.

Pno.

75

Vln.

Vlc.

Pno.

8va

Var. 4. Più lento e con molto espressione

77

Vln.

Vlc.

Pno.

p

81

Vln.

Vlc.

tr

Pno.

Vln. 86

p con molto espressione

Vlc.

Pno.

Adagio

Vln. 90

crescendo

fp

Vlc.

crescendo

fp

Pno.

crescendo

f p

Vln. 93

Vlc.

Pno.

Adagio

97

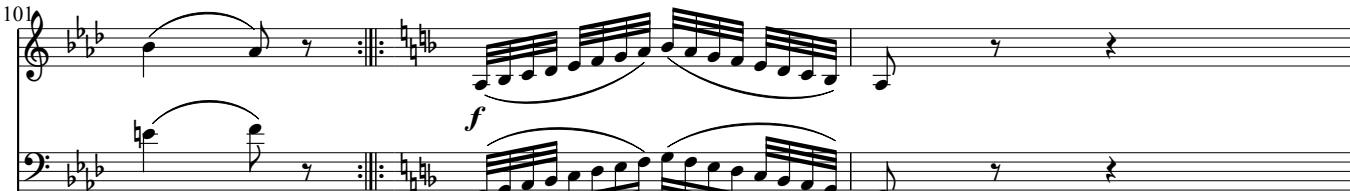
Vln. 

Vlc. 

Pno. 

Var. 5. Tempo primo

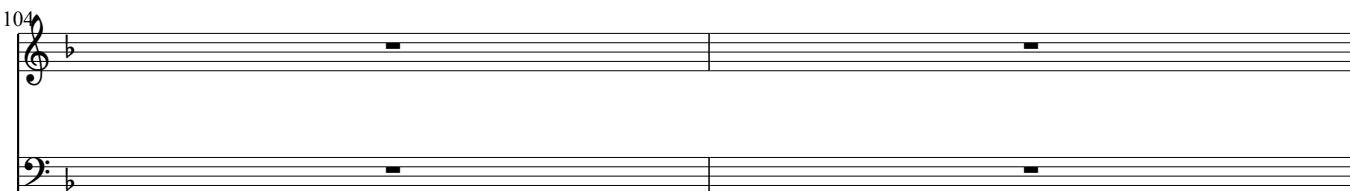
101

Vln. 

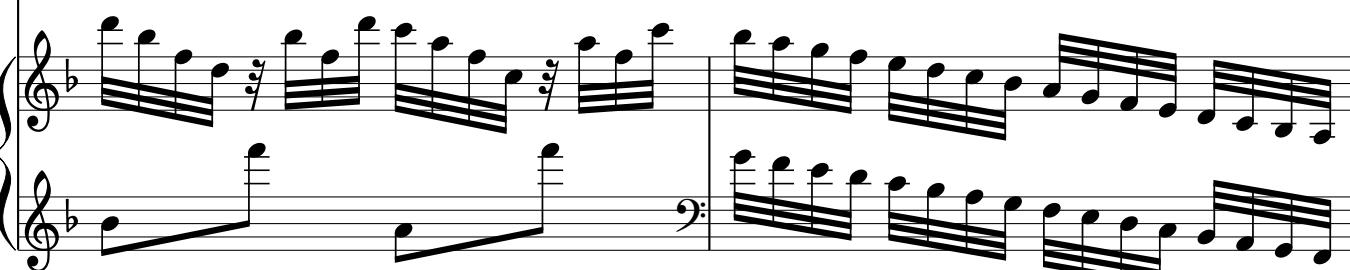
Vlc. 

Pno. 

104

Vln. 

Vlc. 

Pno. 

106

Vln.

Vlc.

Pno.

108

Vln.

Vlc.

Pno.

2.

110

Vln.

Vlc.

Pno.

113

Vln.

Vlc.

Pno.

115

Vln.

Vlc.

Pno.

117

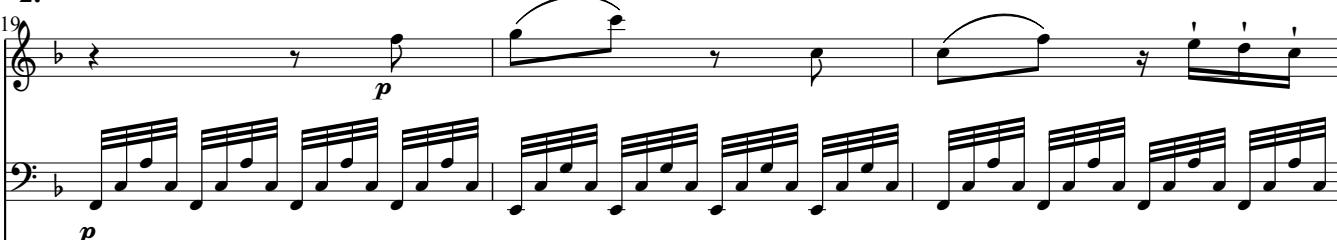
Vln.

Vlc.

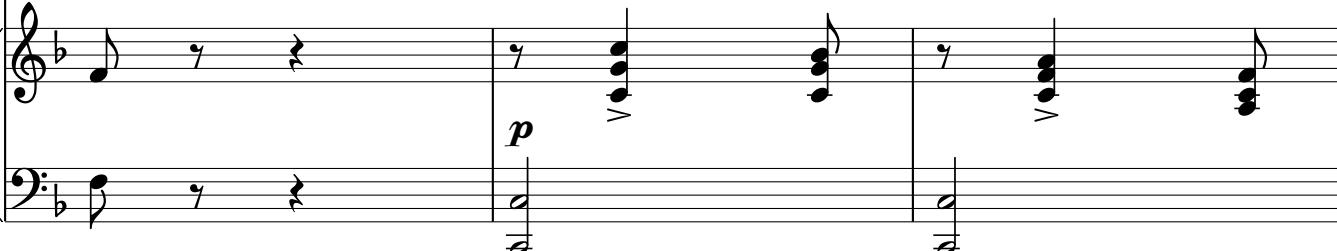
Pno.

2.

119

Vln. 

Vlc. 

Pno. 

122

Vln. 

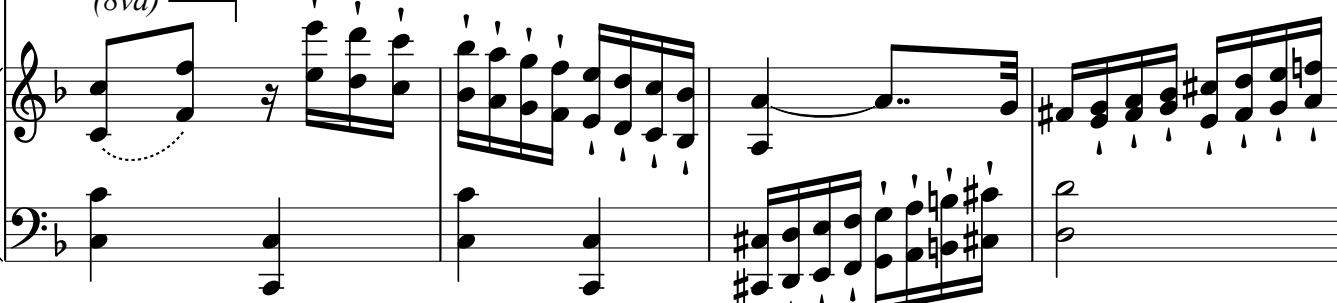
Vlc. 

Pno. 

125

Vln. 

Vlc. 

Pno. 

129

Vln.

Vlc.

Pno.

This section includes three staves. The Violin (Vln.) and Cello (Vlc.) staves show eighth-note patterns. The Piano (Pno.) staff shows sixteenth-note patterns with dynamic markings: *8va* (octave up) and *diminuendo*.

133

Vln.

Vlc.

Pno.

This section includes three staves. The Violin (Vln.) and Cello (Vlc.) staves are mostly silent. The Piano (Pno.) staff shows eighth-note patterns with dynamics: *p* (piano), *p* (piano), and *fz* (fortissimo).

137

Vln.

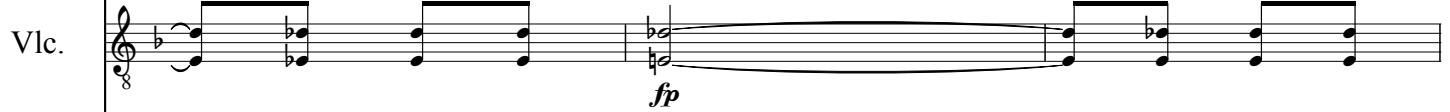
Vlc.

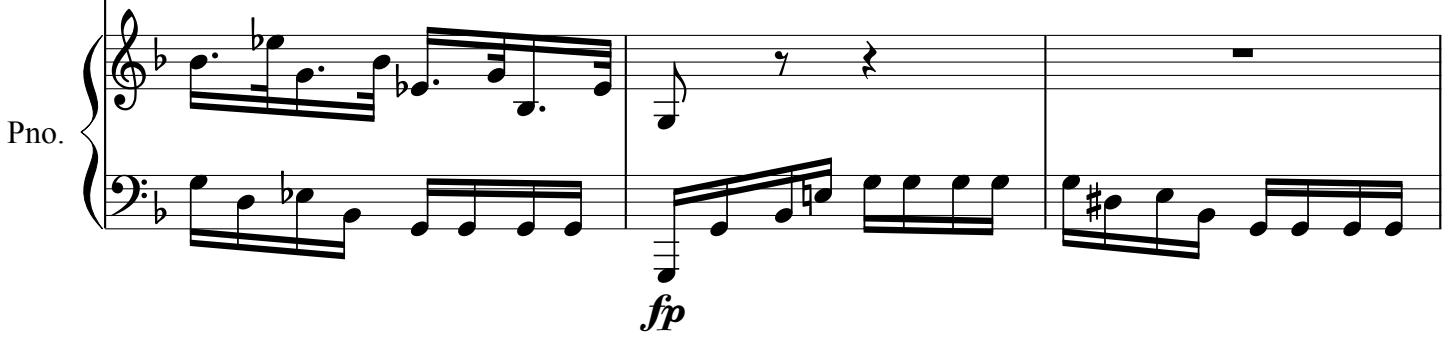
Pno.

This section includes three staves. The Violin (Vln.) and Cello (Vlc.) staves show eighth-note patterns with dynamics: *p* (piano), *fz* (fortissimo), *tr* (trill), and *fp* (fortissimo piano). The Piano (Pno.) staff shows eighth-note patterns with dynamics: *f* (forte), *p* (piano), and *fp* (fortissimo piano).

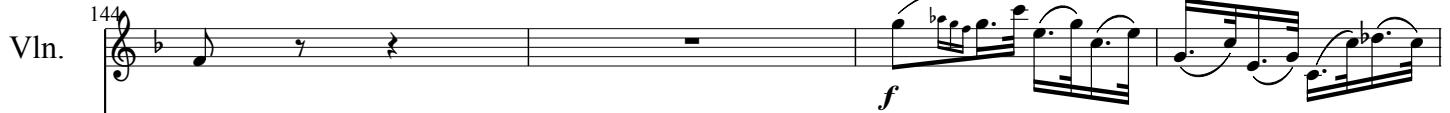
141

Vln. 

Vlc. 

Pno. 

144

Vln. 

Vlc. 

Pno. 

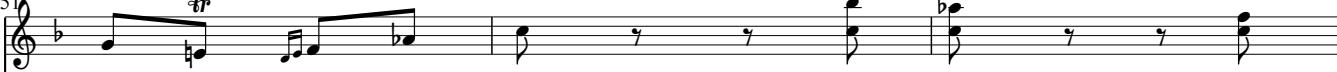
148

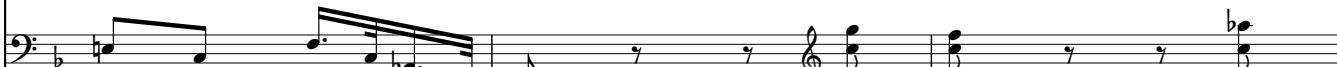
Vln. 

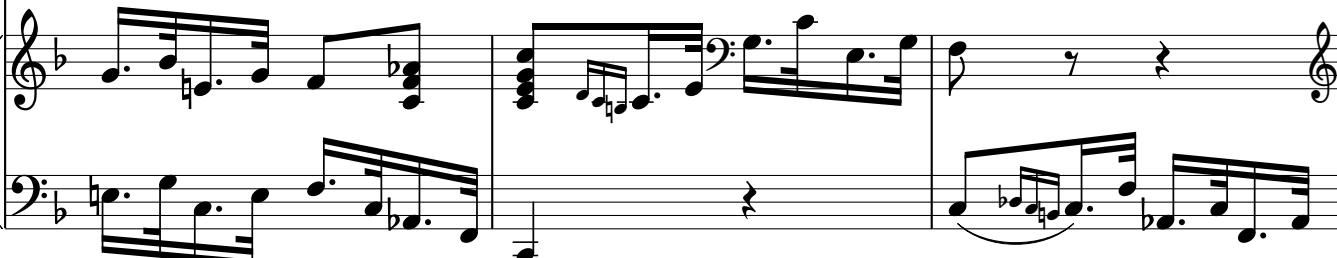
Vlc. 

Pno. 

151

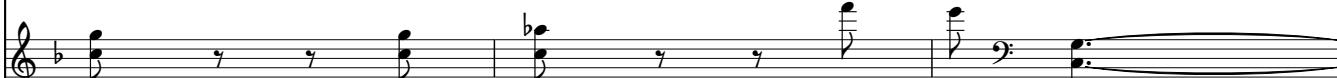
Vln.  ***tr***

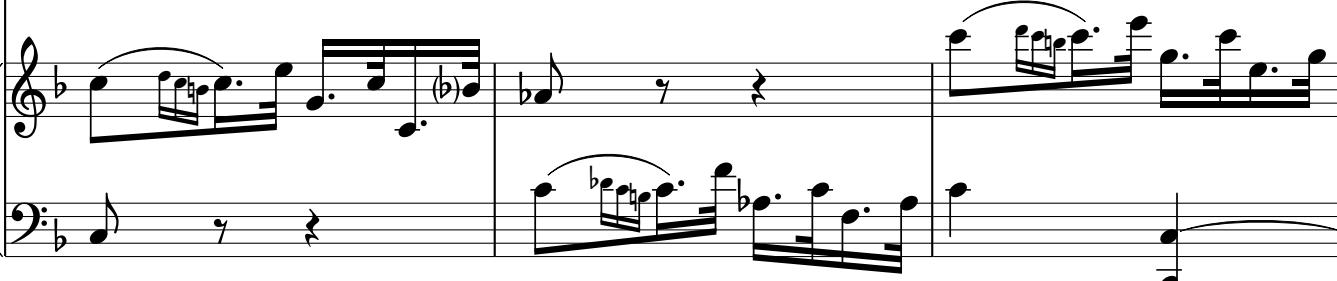
Vlc. 

Pno. 

154

Vln. 

Vlc. 

Pno. 

157

Vln. 
diminuendo ***p***

Vlc. 
diminuendo ***p***

Pno. 
diminuendo ***p***

160

Vln. ritardando poco

Vlc.

Pno. 8va ritardando poco

Tempo primo

164

Vln.

Vlc.

Pno. tr

168

Vln.

Vlc.

Pno.

170

Vln.

Vlc.

Pno.

172

Vln.

Vlc.

con delicatezza

crescendo

crescendo

Pno.

8va

174

Vln.

Vlc.

f

pizz.

p

Pno.

f

(8va)

178

Vln. 

Vlc. 

Pno. 

Menuetto. Presto. M.M. $\frac{1}{2} = 100$

Violin

pp

Violoncello

pp

Piano

p

Vln.

f

Vlc.

f

Pno.

f

Vln.

rf p rf

Vlc.

p rf

Pno.

p $#p$

23

Vln. 

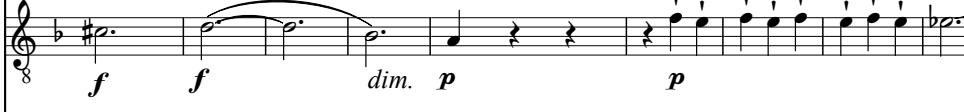
Vlc. 

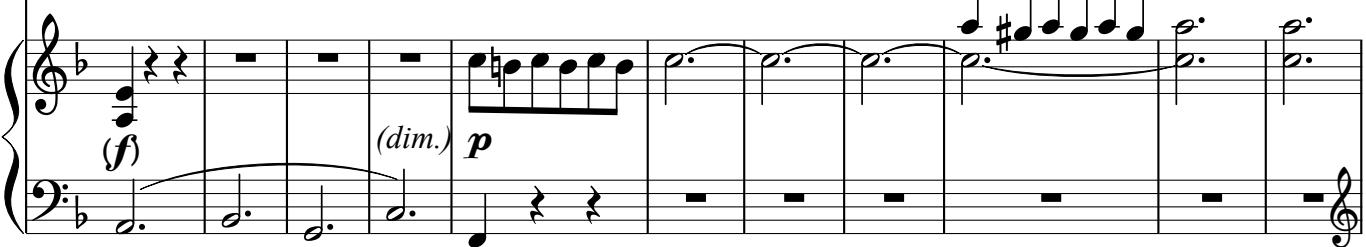
Pno. 

1.

29

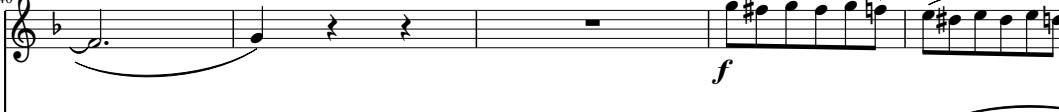
Vln. 

Vlc. 

Pno. 

2.

40

Vln. 

Vlc. 

Pno. 

46

Vln.

Vlc.

Pno.

This section contains five staves of musical notation. The first two staves show the Violin (Vln.) and Cello (Vlc.) playing eighth-note patterns with grace notes. The third staff shows the Piano (Pno.) playing eighth-note chords. Measures 46 through 51 are shown, with measure 51 ending with a repeat sign and a double bar line.

52

Vln.

Vlc.

Pno.

This section contains five staves of musical notation. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns with grace notes. The Piano (Pno.) plays eighth-note chords. Measures 52 through 57 are shown, with measure 57 ending with a repeat sign and a double bar line. Dynamic markings "ff" appear above both the Violin and Cello staves at the end of measure 57.

58

Vln.

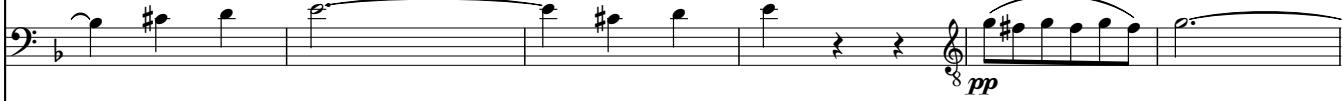
Vlc.

Pno.

This section contains five staves of musical notation. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns with grace notes. The Piano (Pno.) plays eighth-note chords. Measures 58 through 63 are shown, with measure 63 ending with a repeat sign and a double bar line. A dynamic marking "ff" appears above the Piano staff at the beginning of measure 58.

66

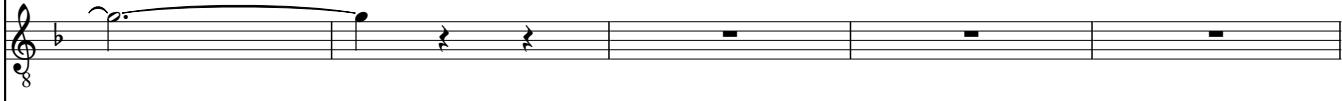
Vln. 

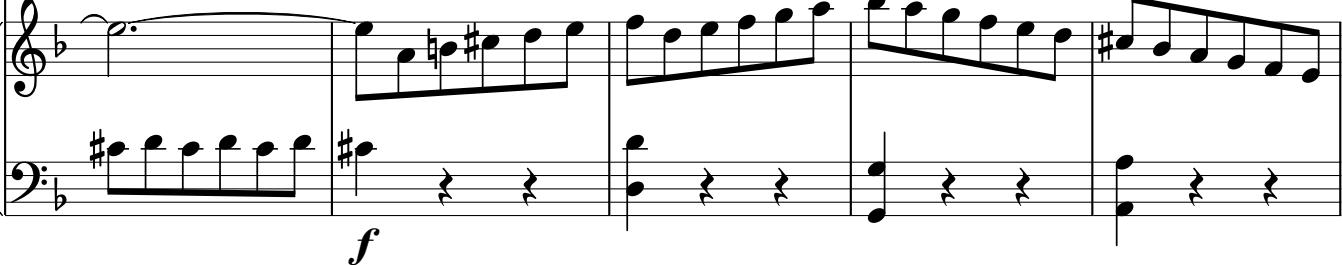
Vlc. 

Pno. 

72

Vln. 

Vlc. 

Pno. 

77

Vln. 

Vlc. 

Pno. 

84

Vln.

Vlc.

Pno.

dolce

94

Vln.

Vlc.

Pno.

104

Vln.

Vlc.

Pno.

113

Vln.

Vlc.

Pno.

122

Vln.

Vlc.

Pno.

crescendo

(crescendo)

8va

crescendo f

diminuendo

p

131

Vln.

Vlc.

Pno.

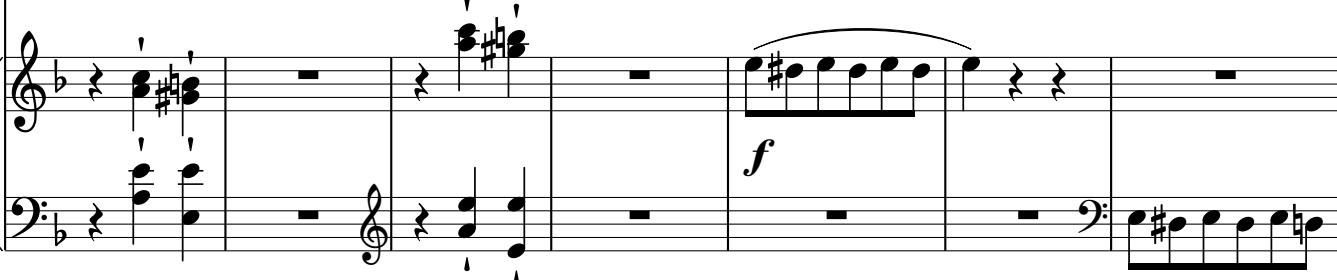
pp

p

139

Vln. 

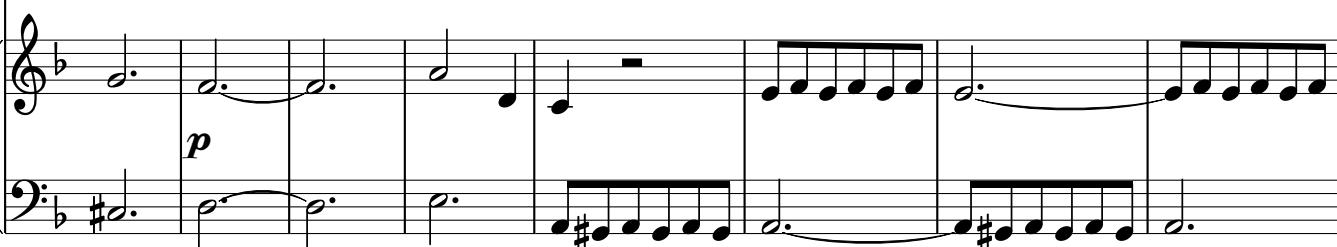
Vlc. 

Pno. 

146

Vln. 

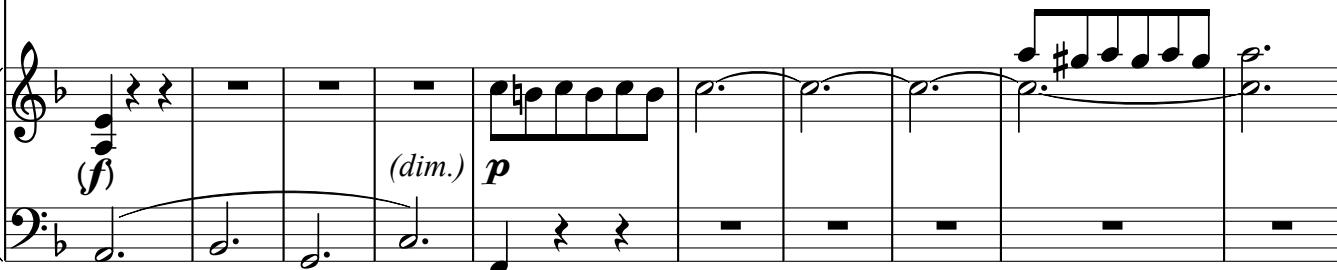
Vlc. 

Pno. 

154

Vln. 

Vlc. 

Pno. 

164

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). Measure 164 starts with a sustained note on the violin, followed by eighth-note patterns on both instruments. Measures 165-166 show eighth-note patterns on the violin and viola, with the piano providing harmonic support. Measures 167-168 continue with eighth-note patterns, with dynamic markings *f* for forte. Measure 169 begins with a sustained note on the violin, followed by eighth-note patterns. Measure 170 concludes the section with eighth-note patterns on all three instruments.

170

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). Measures 170-171 show eighth-note patterns on the violin and viola, with the piano providing harmonic support. Measures 172-173 continue with eighth-note patterns, with dynamic markings *f* for forte. Measures 174-175 conclude the section with eighth-note patterns on all three instruments.

176

Vln.

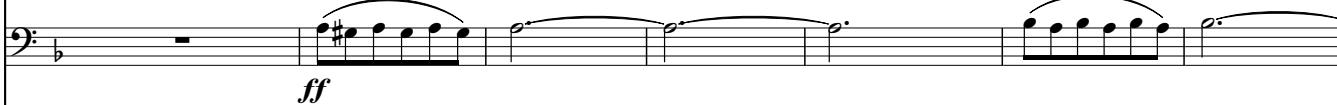
Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). Measures 176-177 show eighth-note patterns on the violin and viola, with the piano providing harmonic support. Measures 178-179 continue with eighth-note patterns, with dynamic markings *f* for forte. Measures 180-181 conclude the section with eighth-note patterns on all three instruments.

181

Vln. - 

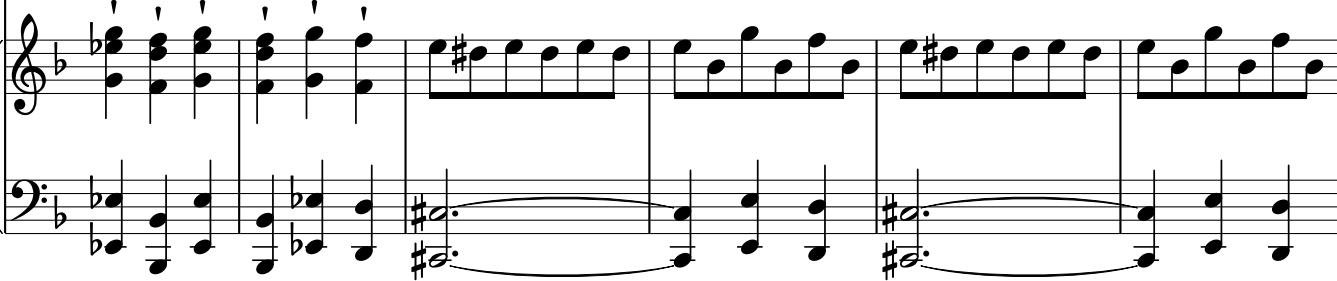
Vlc. - 

Pno. - 

188

Vln. - 

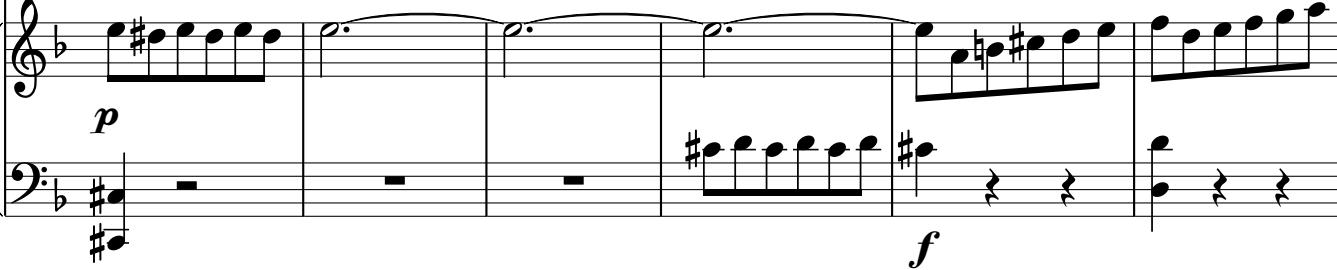
Vlc. - 

Pno. - 

194

Vln. - 

Vlc. - 

Pno. - 

200

Vln.

Vlc.

Pno.

This section shows the musical score for measures 200 through 204. The strings (Violin and Cello) play eighth-note patterns, with the violin's pattern ending in measure 204 with a sixteenth-note grace note. The piano provides harmonic support with sustained notes and eighth-note chords. Measure 204 includes dynamic markings ff and p .

205

Vln.

Vlc.

Pno.

This section shows the musical score for measures 205 through 209. The strings play eighth-note patterns, and the piano plays eighth-note chords. The dynamic increases from f to ff . Measure 209 includes a dynamic marking ff and a performance instruction $8va$.

Finale. Allegretto

Violin 

Violoncello

Piano 

Vln. 

Vlc.

Pno. 

12

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). The piano staff uses a brace to group the two hands. Measures 12-13 show the violin playing eighth-note pairs, the cello providing harmonic support, and the piano playing eighth-note chords. Measures 14-15 show the violin continuing its eighth-note pattern, the cello providing harmonic support, and the piano playing eighth-note chords.

16

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). The piano staff uses a brace to group the two hands. Measures 16-17 show the violin playing eighth-note pairs, the cello providing harmonic support, and the piano playing eighth-note chords. Measures 18-19 show the violin playing eighth-note pairs, the cello providing harmonic support, and the piano playing eighth-note chords. A dynamic marking *pp* is placed under the piano staff in measure 19.

20

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). The piano staff uses a brace to group the two hands. Measures 20-21 show the violin playing eighth-note pairs, the cello providing harmonic support, and the piano playing eighth-note chords. Measures 22-23 show the violin playing eighth-note pairs, the cello providing harmonic support, and the piano playing eighth-note chords. A dynamic marking *p* is placed under the piano staff in measure 22, and a dynamic marking *pp* is placed under the piano staff in measure 23.

24

Vln.

Vlc.

Pno.

crescendo

28

Vln.

Vlc.

Pno.

diminuendo

32

Vln.

Vlc.

Pno.

36

Vln.

Vlc.

Pno.

fz

(*fz*)

8va

40

Vln.

Vlc.

Pno.

(8va)

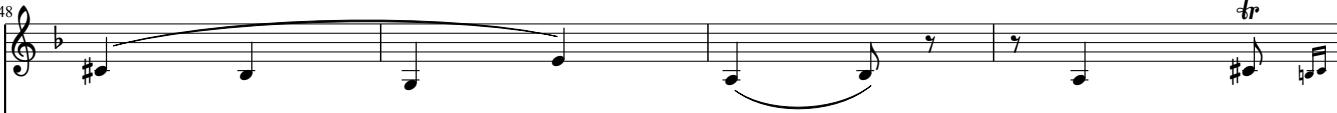
44

Vln.

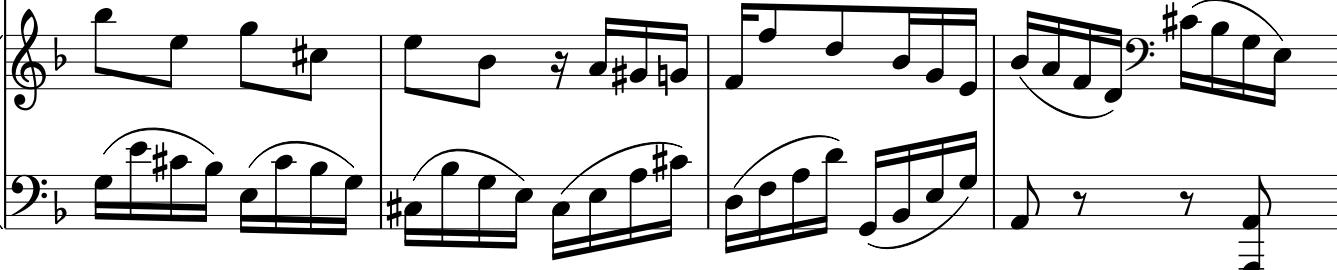
Vlc.

Pno.

48

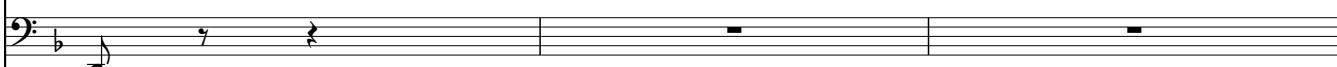
Vln. 

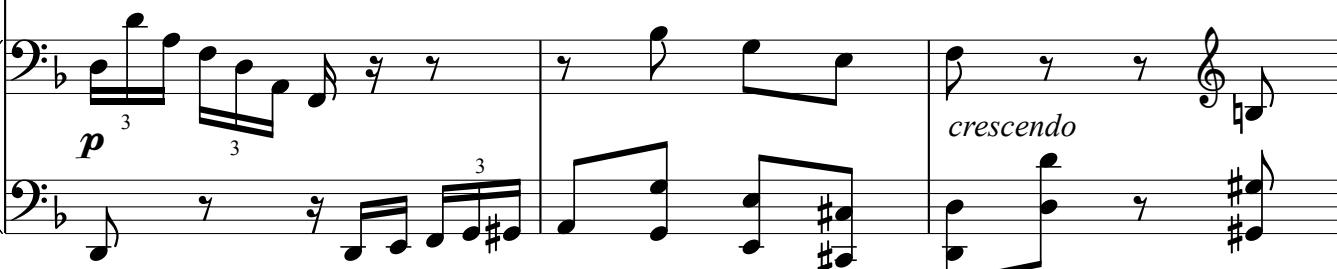
Vlc. 

Pno. 

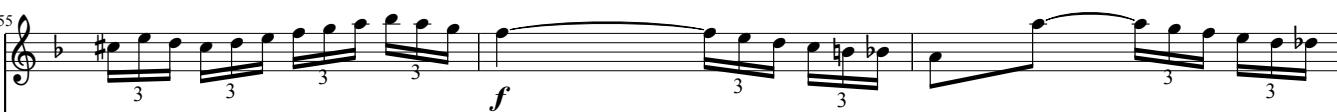
52

Vln. 

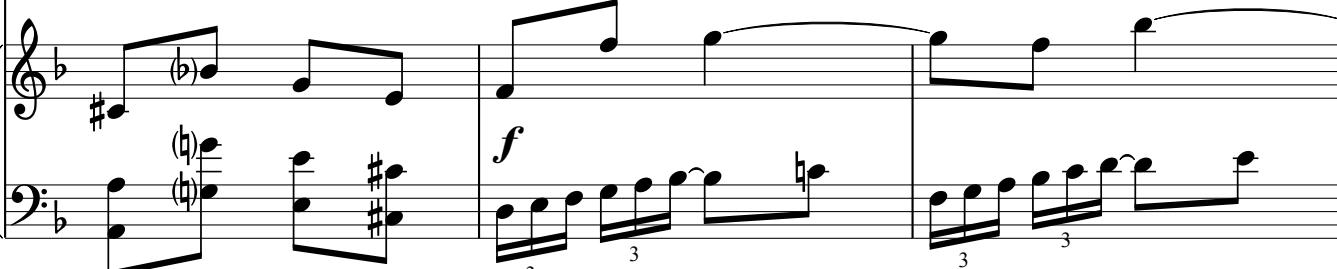
Vlc. 

Pno. 

55

Vln. 

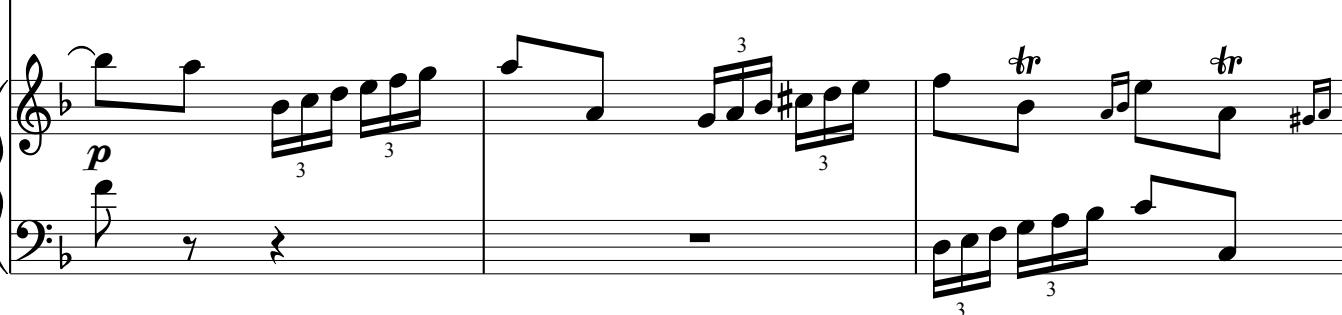
Vlc. 

Pno. 

58

Vln. 

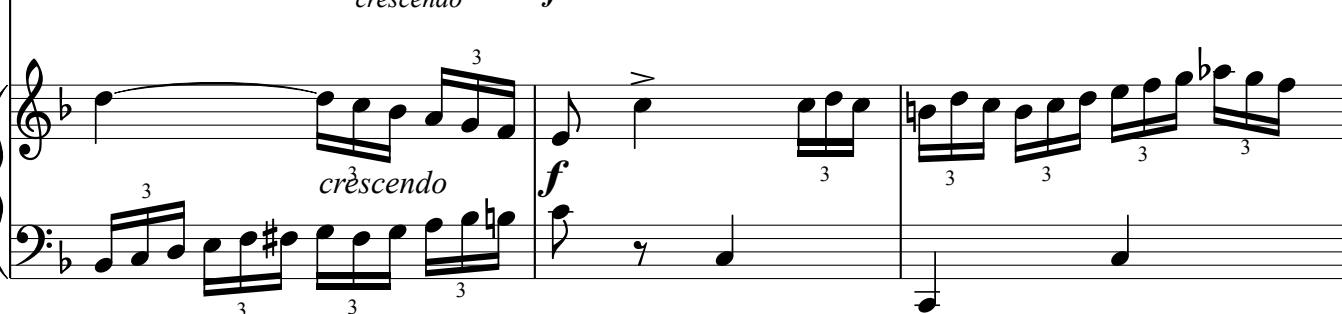
Vlc. 

Pno. 

61

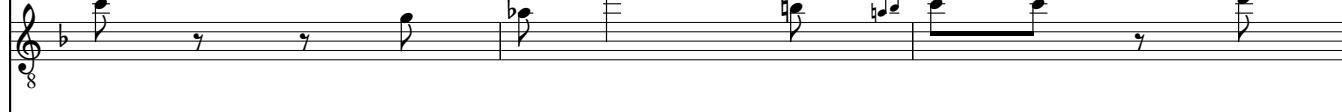
Vln. 

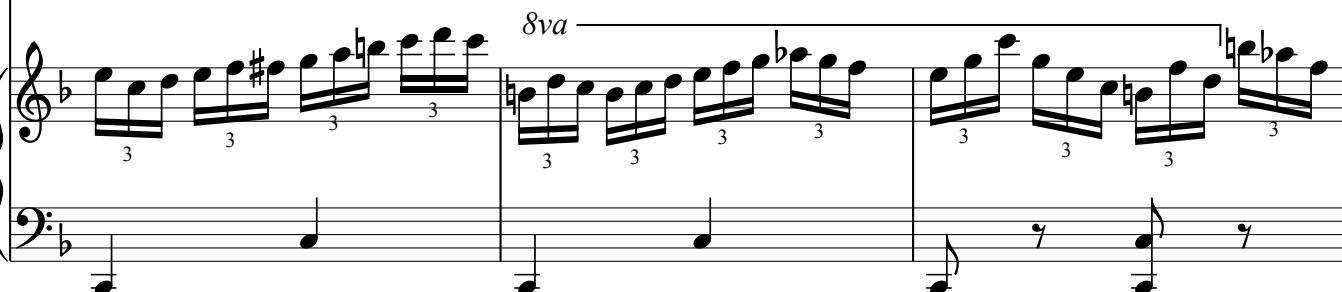
Vlc. 

Pno. 

64

Vln. 

Vlc. 

Pno. 

67

Vln.

Vlc.

Pno.

70

Vln.

Vlc.

Pno.

73

Vln.

Vlc.

Pno.

76

Vln.

Vlc.

Pno.

dolce con espressione

79

Vln.

Vlc.

Pno.

fz

fz

84

Vln.

Vlc.

Pno.

fz

88

Vln. - *dolce* *crescendo* *f*

Vlc. *crescendo*

Pno.

93

Vln. *r'f* *p*

Vlc. *f* *r'f* *p*

Pno.

f *p*

97

Vln. -

Vlc. -

Pno.

3 *3* *3* *3* *3*

101

Vln. *poco f* *p* *poco f*

Vlc. *poco f* - *poco f* -

Pno. *poco f* *p* *poco f* *p* *legato*

105

Vln. - - - - - -

Vlc. - - - - - -

Pno. *3* *3* *3* *3* *3* *3*

108

Vln. *(poco f)* *(p)*

Vlc. *fz*

Pno. *(poco f)* *(p)* *3* *3*

111

Vln. (poco *f*)

Vlc. *fz*

Pno. (poco *f*) (p) crescendo *f*

8va

114

Vln.

Vlc.

Pno. (8va) *pp*

117

Vln. *crescendo*

Vlc. *p* crescendo

Pno. *crescendo*

120

Vln. 

Vlc. 

Pno. 

123

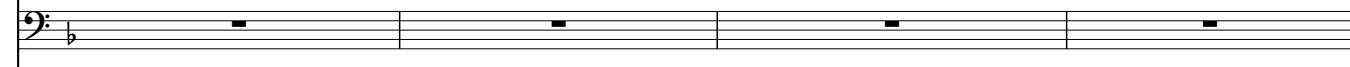
Vln. 

Vlc. 

Pno. 

127

Vln. 

Vlc. 

Pno. 

131

Vln.

Vlc.

Pno.

135

Vln.

Vlc.

Pno.

139

Vln.

Vlc.

Pno.

risoluto

143

Vln. Vlc. Pno.

This section includes three staves: Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The Violin and Cello play eighth-note patterns. The Piano part features sixteenth-note chords in the treble clef and eighth-note chords in the bass clef. Dynamics include **ff**, **p**, and **ff**.

147

Vln. Vlc. Pno.

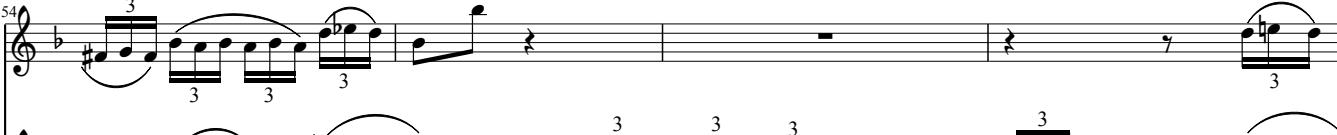
This section includes three staves: Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The Violin and Cello play eighth-note patterns. The Piano part features sixteenth-note chords in the treble clef and eighth-note chords in the bass clef. Dynamics include **rf** and **p**. The piano part also includes a dynamic marking **8va**.

150

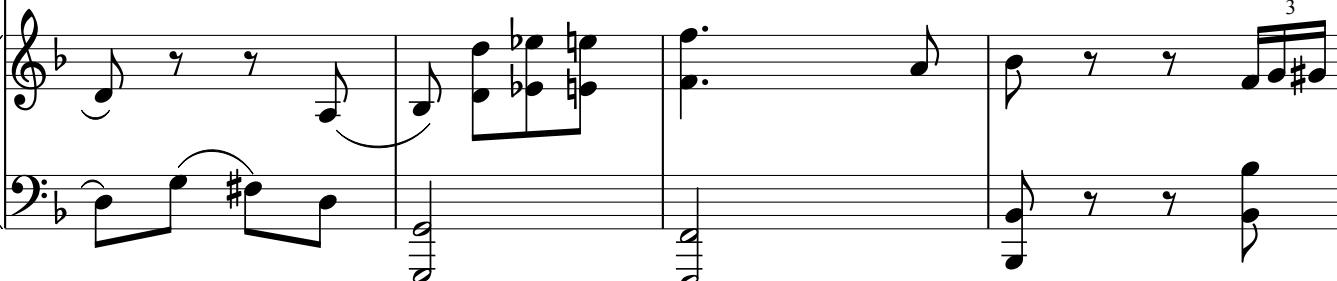
Vln. Vlc. Pno.

This section includes three staves: Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The Violin and Cello play eighth-note patterns. The Piano part features sixteenth-note chords in the treble clef and eighth-note chords in the bass clef. Dynamics include **ff**, **p**, **ff**, and **p**.

154

Vln. 

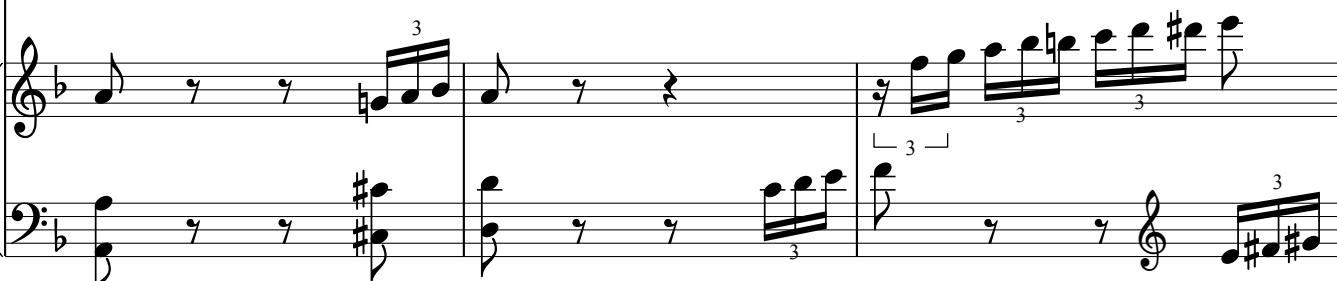
Vlc. 

Pno. 

158

Vln. 

Vlc. 

Pno. 

161

Vln. 

Vlc. 

Pno. 

Vln. 165

Vlc. *crescendo*

f

Pno.

crescendo

3

Vln. 169

p *3*

Vlc. *p*

Pno.

p

3

3

Vln. 172

3

crescendo

Vlc. *crescendo*

Pno.

crescendo

3

3

175

Vln. 

Vlc. 

Pno. 

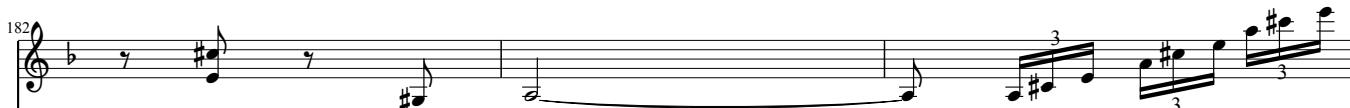
179

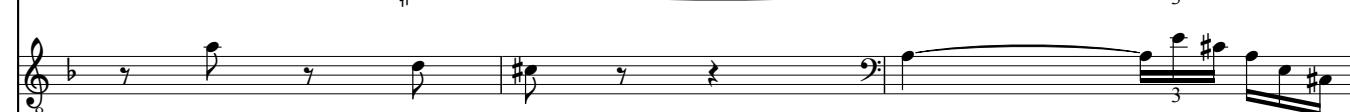
Vln. 

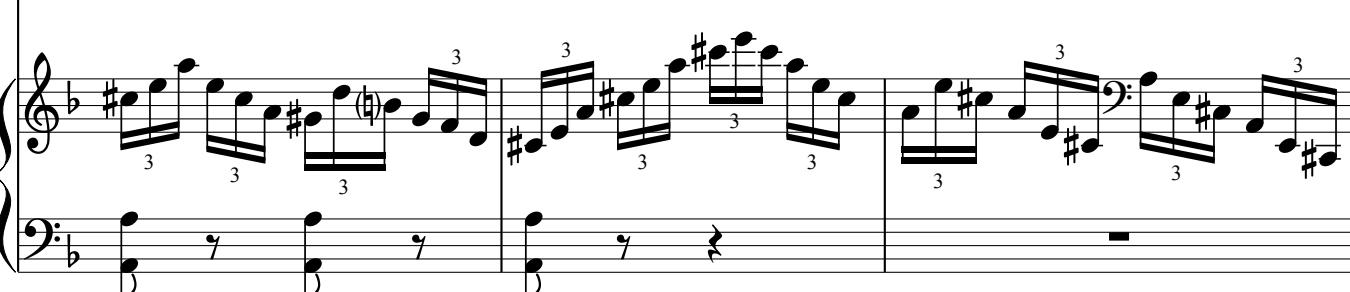
Vlc. 

Pno. 

182

Vln. 

Vlc. 

Pno. 

Maggiore

185

Vln. 

Vlc. 

Pno. 
dolce con espressione

190

Vln. 

Vlc. 

Pno. 

194

Vln. 

Vlc. 

Pno. 

198

Vln. *p* con espressione

Vlc. crescendo

Pno. crescendo

202

Vln. *f*

Vlc. *rif* *p*

Pno. (f) (p)

206

Vln. Minore

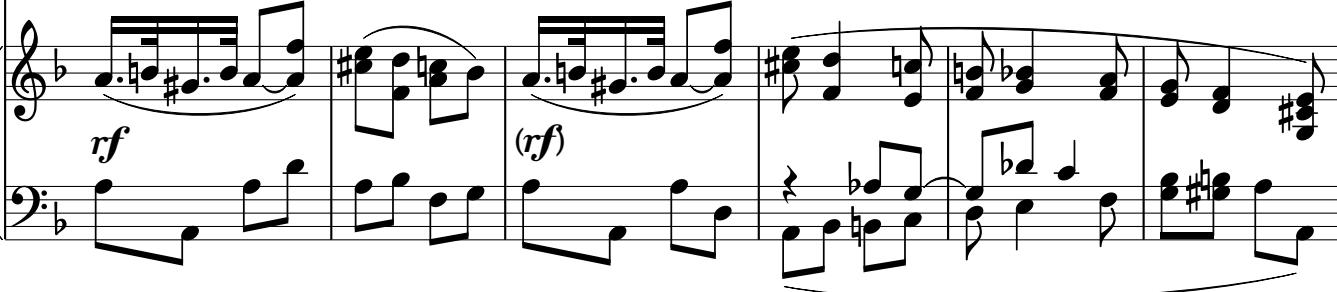
Vlc.

Pno.

210

Vln. 

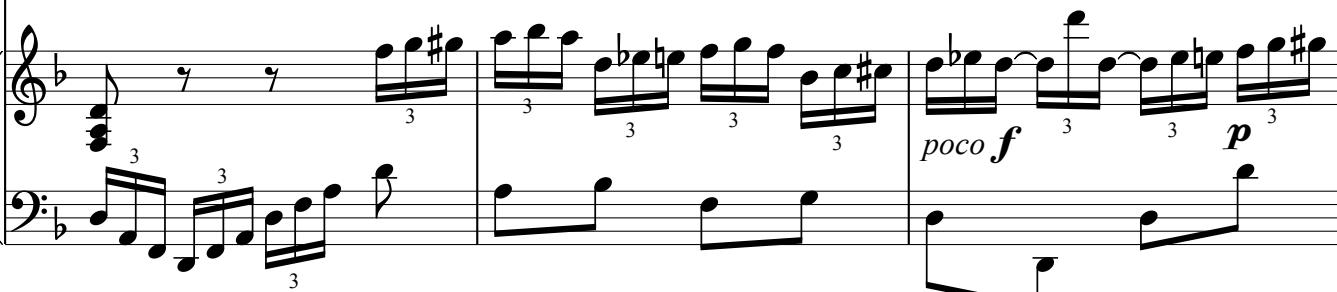
Vlc. 

Pno. 

216

Vln. 

Vlc. 

Pno. 

219

Vln. 

Vlc. 

Pno. 

222

Vln. *f*

Vlc. *f*

Pno. *f* *8va* *pp*

225

Vln. *pp* *crescendo*

Vlc. *crescendo*

Pno. *crescendo*

228

Vln. *f*

Vlc. *f*

Pno. *f* *diminuendo*

231

Vln.

Vlc.

Pno.

234

Vln.

Vlc.

Pno.

238

Vln.

Vlc.

Pno.

242

Vln.

Vlc.

Pno.

(8va)

246

Vln.

Vlc.

Pno.

p

250

Vln.

Vlc.

Pno.

254

Vln.

Vlc.

Pno.

pp

258

Vln.

Vlc.

Pno.

crescendo

pp

262

Vln.

Vlc.

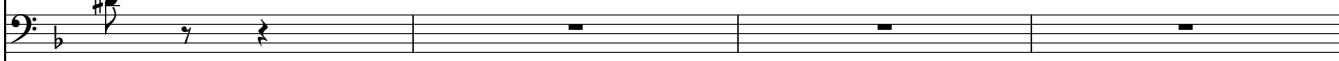
Pno.

crescendo

sempre

x

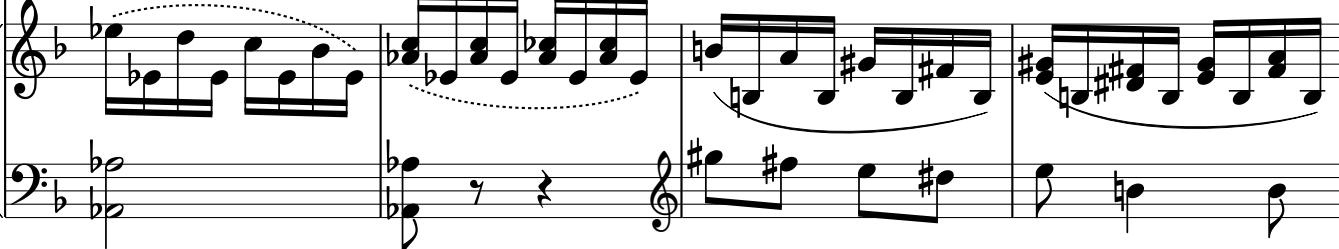
Vln. 266 

Vlc. 

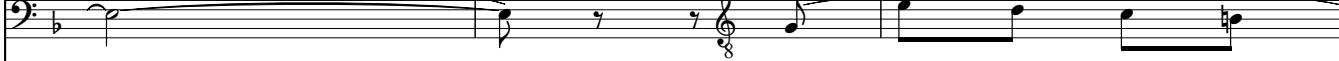
Pno. 

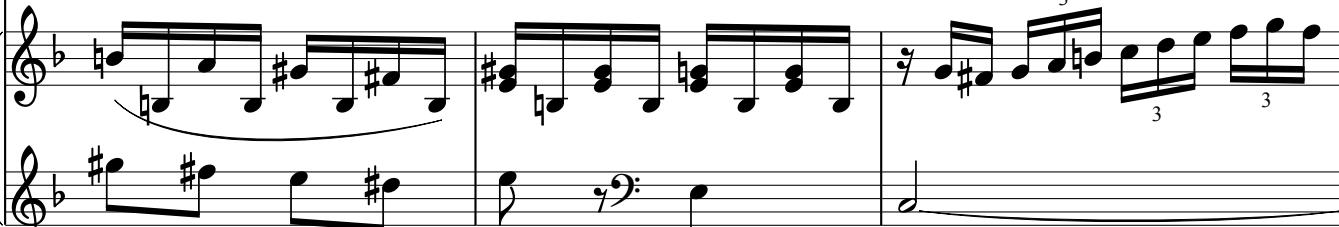
Vln. 270 

Vlc. 

Pno. 

Vln. 274 

Vlc. 

Pno. 

277

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measure 277 starts with a rest followed by eighth notes. Measure 278 begins with a dynamic *p*, followed by eighth-note pairs. Measure 279 features sixteenth-note patterns with a '3' overline indicating triplets. Measure 280 continues with sixteenth-note patterns, with the piano part starting a 'crescendo'.

280

Vln.

Vlc.

Pno.

This section continues from measure 280. The Violin (Vln.) has a sixteenth-note pattern. The Cello (Vlc.) plays eighth notes. The Piano (Pno.) has a sixteenth-note pattern, starting with a 'crescendo' dynamic.

283

Vln.

Vlc.

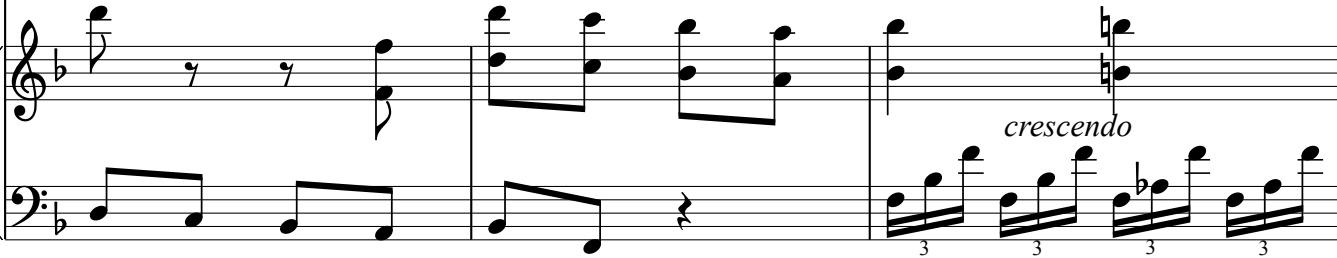
Pno.

This section concludes the piece. The Violin (Vln.) has a dynamic *f* followed by a dynamic *p*. The Cello (Vlc.) plays eighth notes. The Piano (Pno.) has a sixteenth-note pattern, starting with a dynamic *8va* (octave up) and a dynamic *(f)*.

286

Vln. 

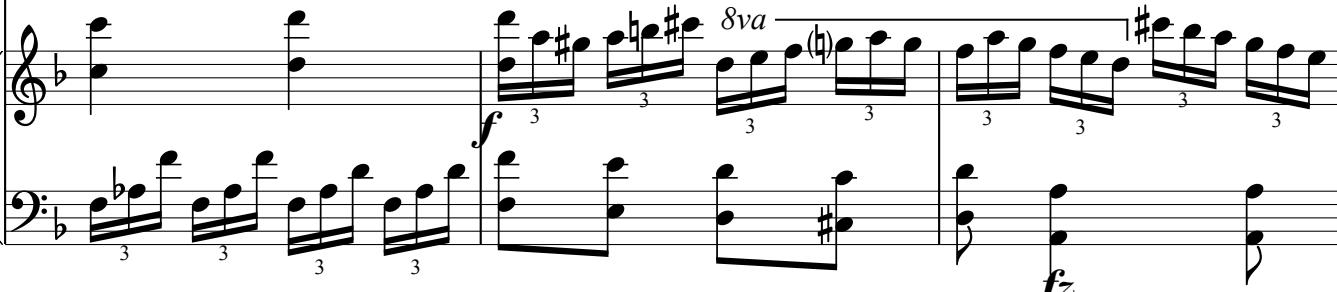
Vlc. 

Pno. 

289

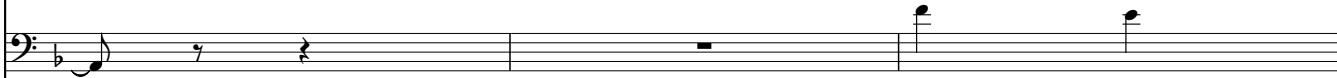
Vln. 

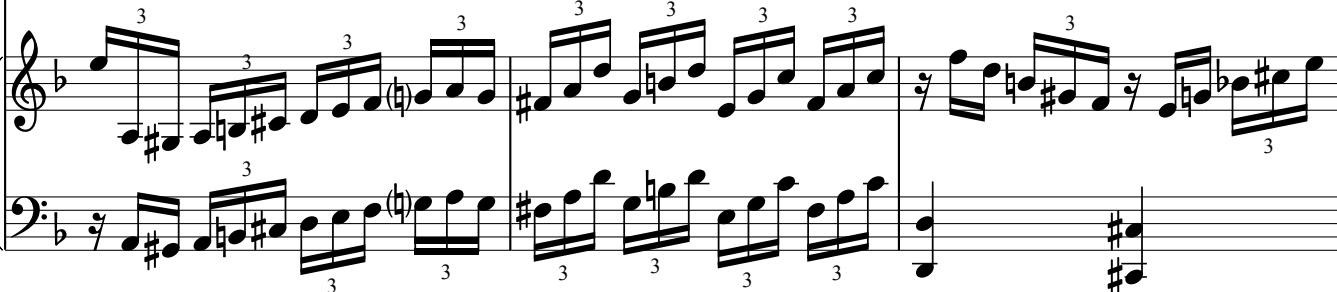
Vlc. 

Pno. 

292

Vln. 

Vlc. 

Pno. 

Musical score for orchestra and piano, page 10, measures 295-300. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The piano part features a treble clef line and a bass clef line, with a brace grouping them. Measure 295 starts with a forte dynamic (f) in the violin and cello, followed by a trill in the piano. Measure 296 continues with forte dynamics. Measure 297 begins with a piano dynamic (p). Measure 298 starts with a piano dynamic (p). Measure 299 begins with a piano dynamic (p). Measure 300 concludes with a piano dynamic (p).

Musical score for orchestra and piano, page 10, measures 298-302. The score includes parts for Violin (Vln.), Cello/Bassoon (Vlc.), and Piano (Pno.). The piano part features sustained bass notes and melodic patterns in the treble clef. The cello/bassoon part has melodic lines with dynamic markings like *dolce*. The violin part has grace notes and sustained notes. Measure 298 starts with a forte dynamic.

Musical score for orchestra, piano, and organ. The score consists of three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). The score is in common time, with a key signature of one flat. Measure 302 starts with a rest followed by eighth-note patterns. Measure 303 begins with a dynamic **p** and a instruction *con molto espressione*. The piano part features sustained notes and rhythmic patterns.

306

Vln.

Vlc.

Pno.

310

Vln.

ritardando

(pp) (ppp)

Vlc.

pp smorzando ppp

Pno.

p smorzando