

376286

Piano fort  
150

# TRIOS

## für Pianoforte, Violine und Violoncell

componirt von

### GEORG ONSLOW.

No. 1. A moll Op. 3.	No. 1 . . . . .	Pr. 1 Thlr. — Ngr.
- 2. Cdur	- 3. - 2 . . . . .	- 1 - -
- 3. Gmoll	- 3. - 3 . . . . .	- 1 - -
- 4. Emoll	- 14. - 1 . . . . .	- 1 10 -
- 5. Esdur	- 14. - 2 . . . . .	- 1 - 10 -
- 6. Ddur	- 14. - 3 . . . . .	- 1 - 10 -
- 7. Dmoll	- 20 . . . . .	- 2 - 10 -
- 8. Cmoll	- 26 . . . . .	- 2 - - -
- 9. G dur	- 27 . . . . .	- 1 - 15 -

Eigenthum der Verleger.

LEIPZIG, BREITKOPF UND HÄRTEL.

Druck von Breitkopf und Härtel in Leipzig.



This version of the piano trio no. 3, op. 3 no. 3, by Georges Onslow--intended as rehearsal and performance material--is based on a Breitkopf & Haertel edition from approx. 1828 (plate number 4481) that is published on IMSLP.com--from which the title page has been borrowed. The original consists of three parts for the three instruments but no score in modestly readable print. 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.

Details: Markings were added or corrected during the typesetting only in cases where the original had obvious inconsistencies. In the piano part an attempt was made to make certain passages more legible by using different clefs from the original and adding / omitting octave signs in some places. The cello part of the original uses the basse clef plus the G clef one octave below the soprano clef. The score of the typeset maintains those clefs, but for the cello part the tenor clef was substituted for the G clef, since most cellists are more comfortable with the tenor clef. These changes were not marked in the typeset as they do not alter the music.

A large number of dynamic markings are obviously missing in the original, i.e. only present in one or two of the three parts. Combining the parts however allows for a reasonable approximation of the original intent.

Dynamic markings: Additional markings and suggested corrections: in brackets.

Accents: The markings “**fz**” and “**sf**” as well as “<” are used interchangeably in the original.

The marking “*dolce*” implies piano or mezzopiano, usually in a leading voice.

Slurs: Suggested additional slurs: dotted line.

Articulation: 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: Some few accidentals had to be added by way of correcting errors in the original: in brackets.

Fingerings (on only very few occasions) were copied from the original.

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. While 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.

## Vivace

Repetition first section: The piano part is organized as follows: 1 measure, |:, 88 measures, prima volta (7 measures), |:, second volta etc. The violin and cello parts: 89 measures, prima volta (6 measures), |:, second volta etc. While the voices always match, the different organization is a nuisance for rehearsals. In this typeset all parts are following the pattern of the piano part.

M. 81: Violin: Second cord in original: a/d/a with a sharp as if for c sharp. Corrected to a/e/c sharp.

- M. 119: Piano: 7th note corrected from b to c sharp.  
 M. 174: Piano right hand: 6th note in original c flat, corrected to c natural.  
 M. 213: Piano right hand: Grace note a before first eighth note?  
 M. 240: Piano right hand: if the alternate version in small print is supposed to accommodate pianos with a smaller range the editors (or the composer) failed to provide a solution for M. 214 which also demands b".  
**Andante cantabile**  
 Tempo: in the original the title "andante cantabile" is printed ahead of the first system, the qualifier "quasi adagio" appears over the first measure.

#### Minuetto

- M. 5: piano first note corrected from half note to quarter note.  
 M. 45: Piano left hand: Bass clef missing in original.

There are so few dynamic markings in the original in this movement that it is impossible to reconstruct with reasonable certainty the intentions of the composer. The proposed solution is one of many possibilities.  
 The da capo section was fully type set in order to avoid backwards page turns for the piano.  
 analogy to three staccato dots.

#### Finale

- M. 185: Cello: First note corrected from c sharp to d flat to match the writing in the piano part.  
 M. 205: Violin: "Tempo I" marking not present in the other two parts; this is a very improbable place for "a tempo". Omitted in the typeset.

Estimated performance times: Vivace (M.M.  $\frac{3}{8} = 76$ ): 9 min, Andante cantabile (M.M.  $\frac{1}{4} = 60$ ): 6 min, Minuetto (M.M.  $\frac{1}{4} = 140$ ):  $5\frac{1}{2}$  min, Finale (M.M.  $\frac{1}{4} = 120$ ): 7 min. Total performance approx. 28 min.

# Pianotrio No. 3

g-minor, op. 3 / 3

Georges Onslow 1784 - 1853

**Vivace**

Violin      Violoncello      Piano

Vln.      Vlc.      Pno.

7

a poco

f

ff

11

Vln.

Vlc.

Pno.

15

Vln.

Vlc.

Pno.

18

Vln.

Vlc.

Pno.

22

Vln.

Vlc.

Pno.

Musical score for measures 22-24. The strings (Vln., Vlc.) are silent. The piano (Pno.) plays a melodic line in the upper staff and harmonic support in the lower staff. Measure 22: Pno. eighth-note chords. Measure 23: Pno. sixteenth-note patterns. Measure 24: Pno. eighth-note chords and sixteenth-note patterns.

25

Vln.

Vlc.

Pno.

Musical score for measures 25-28. The strings (Vln., Vlc.) are silent. The piano (Pno.) plays a melodic line in the upper staff and harmonic support in the lower staff. Measure 25: Pno. eighth-note chords. Measures 26-27: Pno. sixteenth-note patterns. Measure 28: Pno. eighth-note chords and sixteenth-note patterns, with a crescendo marking.

29

Vln.

Vlc.

Pno.

Musical score for measures 29-32. The strings (Vln., Vlc.) play eighth-note chords. The piano (Pno.) plays a melodic line in the upper staff and harmonic support in the lower staff. Measure 29: Pno. eighth-note chords. Measures 30-31: Pno. sixteenth-note patterns. Measure 32: Pno. eighth-note chords and sixteenth-note patterns.

Vln. 32

(f)

Vlc. 32

(f)

Pno. 32

f

Vln. 35

f

Vlc. 35

ff

Pno. 35

3:2

Vln. 38

#

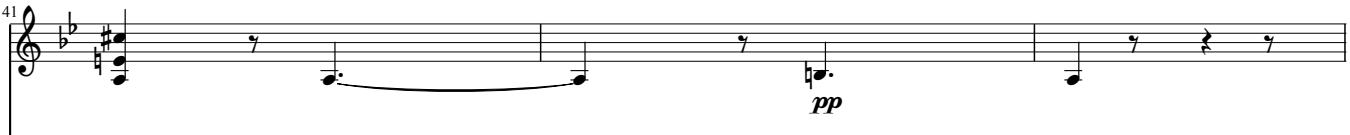
Vlc. 38

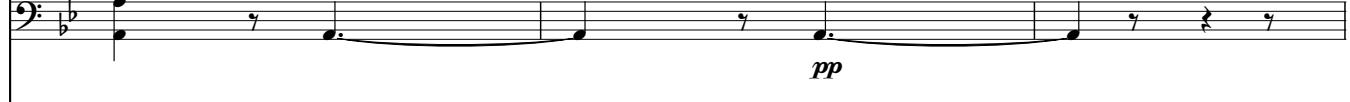
#

Pno. 38

#

41

Vln. 

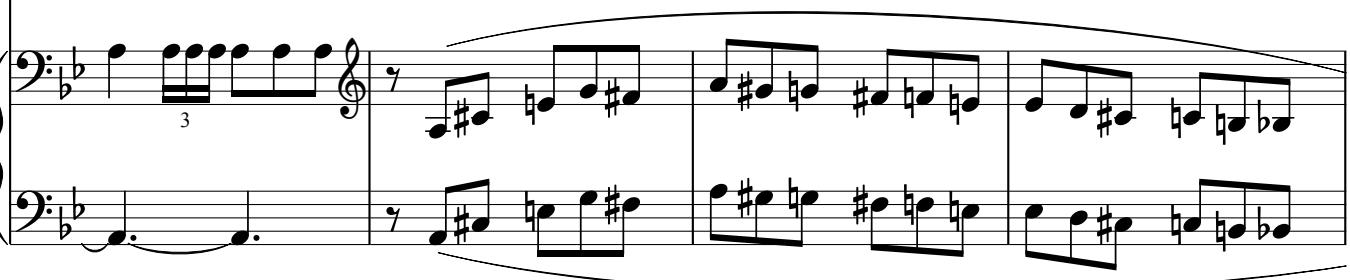
Vlc. 

Pno. 

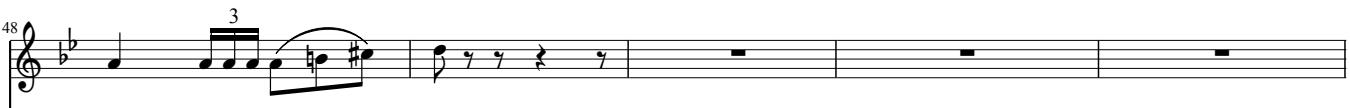
44

Vln. 

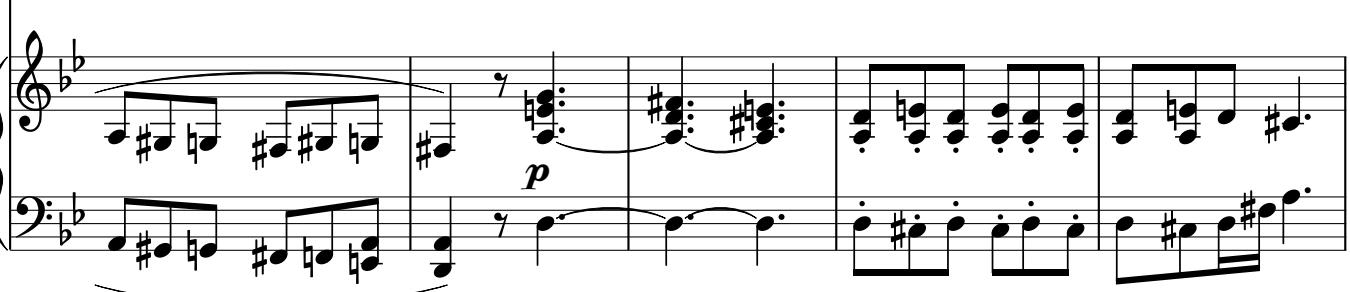
Vlc. 

Pno. 

48

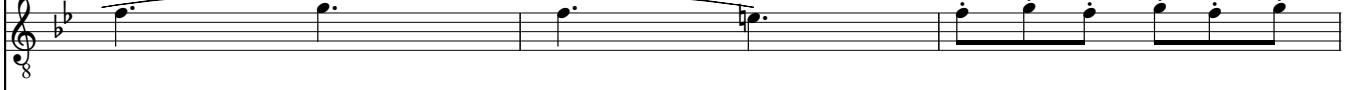
Vln. 

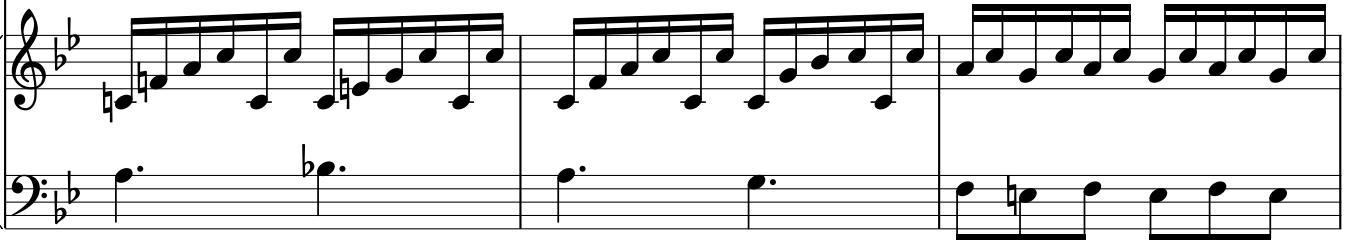
Vlc. 

Pno. 

53

Vln. 

Vlc. 

Pno. 

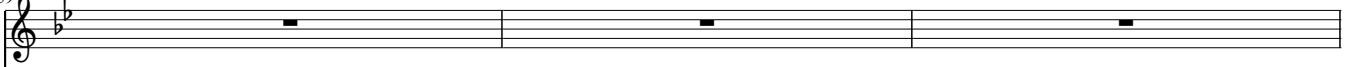
56

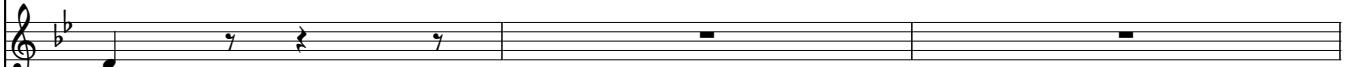
Vln. 

Vlc. 

Pno. 

59

Vln. 

Vlc. 

Pno. 

62

Vln.

Vlc.

Pno.

65

Vln.

Vlc.

Pno.

legato

69

Vln.

Vlc.

Pno.

74

Vln.

Vlc.

Pno.

This section shows measures 74 through 78. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns with grace notes. The Piano (Pno.) part consists of bass and treble staves with various chords and single notes.

79

Vln.

(crescendo)

f

Vlc.

crescendo

f

Pno.

crescendo

8va

f

This section shows measures 79 through 83. The Violin (Vln.) has eighth-note pairs with grace notes. The Cello (Vlc.) has eighth-note pairs. The Piano (Pno.) has eighth-note chords. Dynamics include crescendos and fortissimo (f) markings. An 8va (octave up) instruction is present above the piano staff.

82

Vln.

Vlc.

(8va)

Pno.

This section shows measures 82 through 86. The Violin (Vln.) and Cello (Vlc.) play sixteenth-note patterns. The Piano (Pno.) part includes eighth-note chords and sixteenth-note patterns, with an 8va (octave up) instruction above the piano staff.

84

Vln.

Vlc.

Pno.

1.

87

Vln.

Vlc.

Pno.

91

Vln.

Vlc.

Pno.

2.

Vln. 95

Vlc. *pp*

Pno. *pp*

Vln. 98

Vlc. *#p*

Pno. *#p*

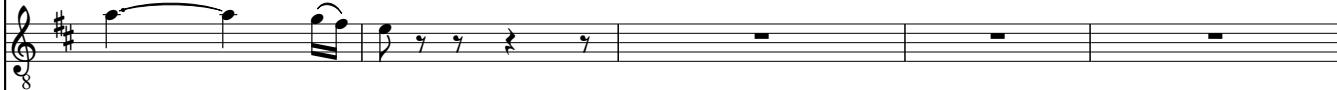
Vln. 101

Vlc. *p*

Pno. *p*

106

Vln. 

Vlc. 

Pno. 

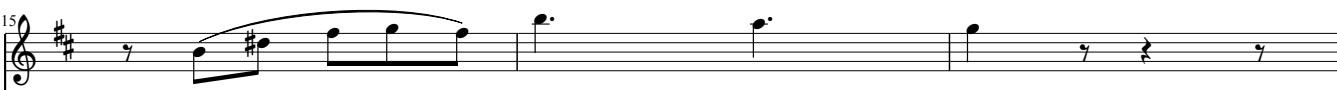
111

Vln. 

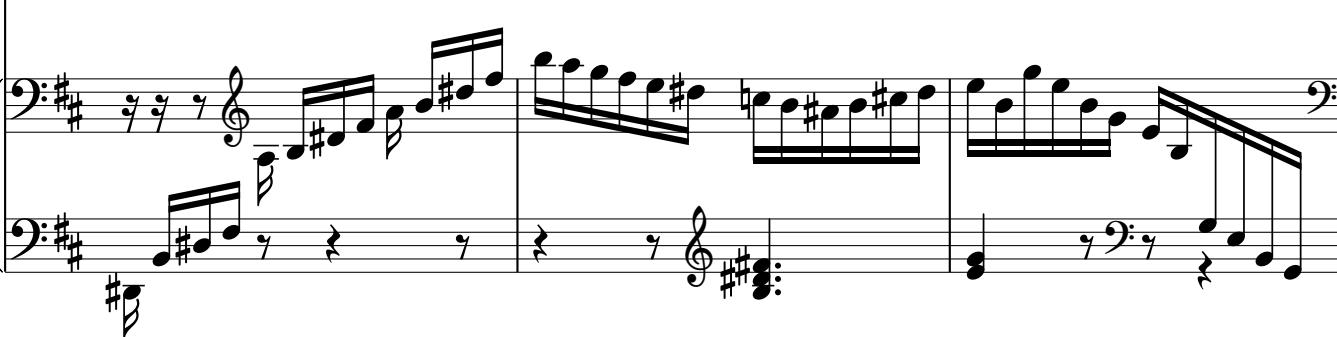
Vlc. 

Pno. 

115

Vln. 

Vlc. 

Pno. 

118

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) has a short rest followed by a sixteenth-note pattern. The Cello (Vlc.) has a eighth-note pattern. The Piano (Pno.) has a bass line with a dotted half note, followed by a treble line with sixteenth-note patterns. The key signature changes from two sharps to one sharp at the end.

121

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) has eighth-note patterns. The Cello (Vlc.) has eighth-note patterns. The Piano (Pno.) has a treble line with sixteenth-note patterns. The key signature changes from one sharp to one flat at the end.

124

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) has eighth-note patterns. The Cello (Vlc.) has eighth-note patterns. The Piano (Pno.) has a treble line with sixteenth-note patterns. The key signature changes from one flat to one sharp at the end. A dynamic instruction "diminuendo" is placed over the piano's final measure.

127

Vln.

Vlc.

Pno.

*crescendo*

*p*

*(p)*

*f p*

This musical score page 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 127 starts with a rest for the Vln. followed by a sixteenth-note pattern. The Vlc. has a sustained note. The Pno. starts with eighth notes, followed by sixteenth-note patterns with a crescendo dynamic. Measures 128-129 show the Vln. and Vlc. continuing their patterns. Measure 130 begins with a dynamic *p* for the Vlc., followed by a piano dynamic *(p)*. The Vln. has a melodic line with slurs. The Pno. has a continuous sixteenth-note pattern throughout the measure.

130

Vln.

Vlc.

Pno.

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measures 130-131 show the Vln. and Vlc. playing eighth-note patterns. The Pno. has a continuous sixteenth-note pattern. Measures 132-133 show the Vln. and Vlc. continuing their patterns. The Pno. has a continuous sixteenth-note pattern throughout the measure.

133

Vln.

Vlc.

Pno.

*(fz)*

*fz*

*(fz)*

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measures 133-134 show the Vln. and Vlc. playing eighth-note patterns. The Pno. has a continuous sixteenth-note pattern. Measures 135-136 show the Vln. and Vlc. continuing their patterns. The Pno. has a continuous sixteenth-note pattern throughout the measure.

136

Vln.

Vlc.

Pno. crescendo  
fz fz

139

Vln. (fz) f diminuendo

Vlc. fz f diminuendo

Pno. fz fz f smorzando

142

Vln. (p) 3 3 3

Vlc. (p)

Pno. (p) - - - - - - - - - - - -

145

Vln. Vlc.

Pno.

148

Vln. Vlc.

Pno.

151

Vln. Vlc.

Pno.

156

Vln.

Vlc.

Pno.

This section consists of four measures. The Violin and Cello are silent. The Piano part features eighth-note chords in the treble clef staff, with sixteenth-note patterns in the bass clef staff. Measure 156 ends with a dynamic *f*. Measures 157-158 show eighth-note patterns in the treble clef staff, with sixteenth-note patterns in the bass clef staff. Measure 159 begins with a piano dynamic *f*. Measure 160 concludes with a piano dynamic *f*.

161

Vln.

Vlc.

Pno.

This section consists of five measures. The Violin and Cello play eighth-note patterns in the treble clef staff, with sixteenth-note patterns in the bass clef staff. The Piano part features eighth-note chords in the treble clef staff, with sixteenth-note patterns in the bass clef staff. Measure 161 ends with a piano dynamic *f*. Measures 162-164 show eighth-note patterns in the treble clef staff, with sixteenth-note patterns in the bass clef staff. Measure 165 concludes with a piano dynamic *f*.

165

Vln.

Vlc.

Pno.

This section consists of five measures. The Violin and Cello play eighth-note patterns in the treble clef staff, with sixteenth-note patterns in the bass clef staff. The Piano part features eighth-note chords in the treble clef staff, with sixteenth-note patterns in the bass clef staff. Measure 165 ends with a piano dynamic *f*. Measures 166-168 show eighth-note patterns in the treble clef staff, with sixteenth-note patterns in the bass clef staff. Measure 169 begins with a dynamic *p*, followed by a piano dynamic *solo*. Measure 170 concludes with a piano dynamic *p*.

170

Vln. 

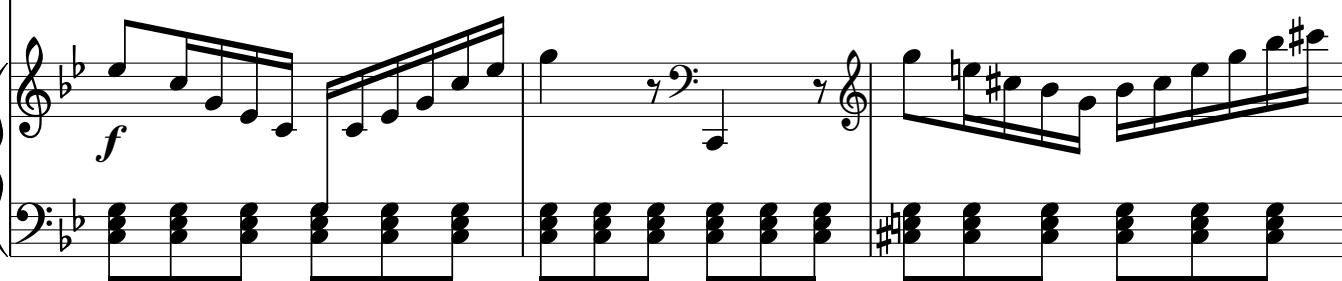
Vlc. 

Pno. 

176

Vln. 

Vlc. 

Pno. 

179

Vln. 

Vlc. 

Pno. 

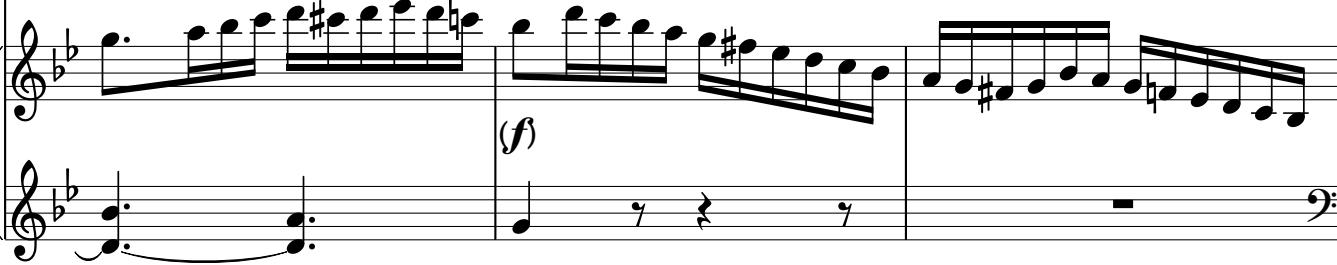
183

Vln. 

(f)

Vlc. 

f

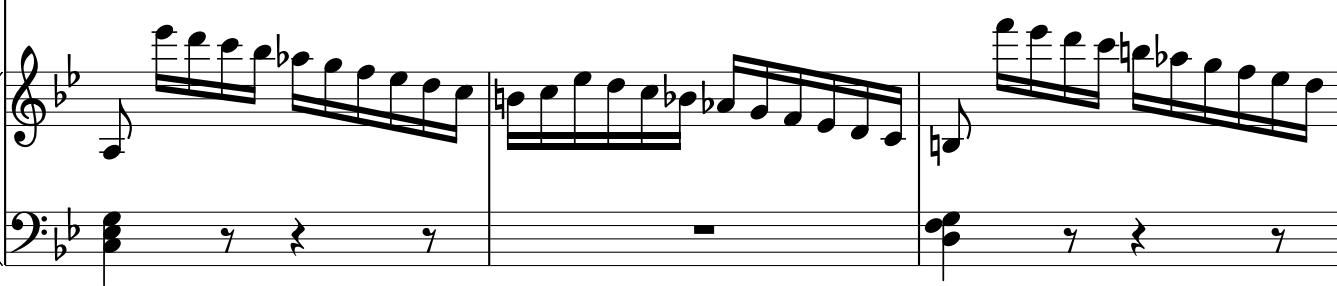
Pno. 

(f)

186

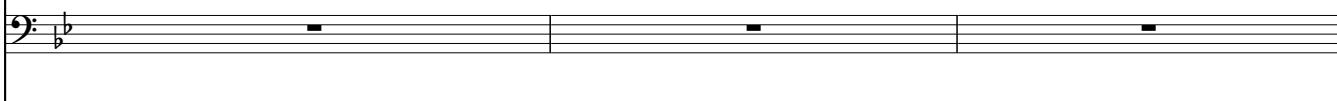
Vln. 

Vlc. 

Pno. 

189

Vln. 

Vlc. 

Pno. 

192

Vln.

Vlc.

Pno.

Violin: - - - - | :z: z - | :z: z - | :z: z - |

Viola: - - - - | :z: z - | :z: z - | :z: z - |

Piano: | :z: z - | :z: z - | :z: z - | :z: z - |

194

Vln.

Vlc.

Pno.

Violin: | :z: z - | :z: z - | :z: z - | :z: z - |

Viola: | :z: z - | :z: z - | :z: z - | :z: z - |

Piano: | :z: z - | :z: z - | :z: z - | :z: z - |

197

Vln.

Vlc.

Pno.

Violin: | :z: z - | :z: z - | :z: z - | :z: z - |

Viola: | :z: z - | :z: z - | :z: z - | :z: z - |

Piano: | :z: z - | :z: z - | :z: z - | :z: z - |

Vln. 200

(*p*)

Vlc.

Pno. 201

Vln. 204

Vlc.

Pno. 205

Vln. 209

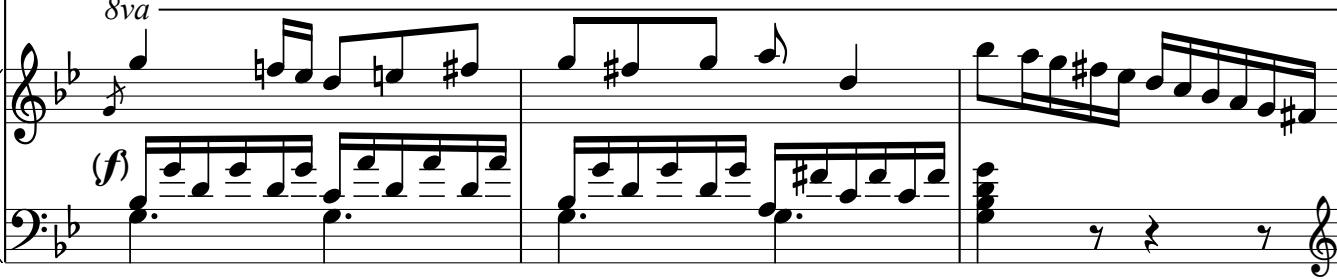
Vlc.

Pno. 210

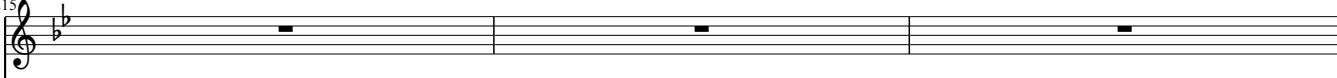
212

Vln. 

Vlc. 

Pno. 

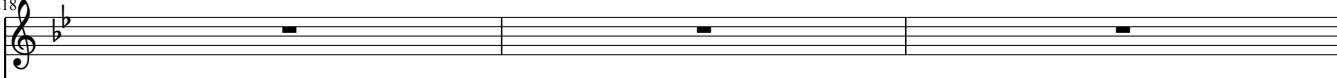
215

Vln. 

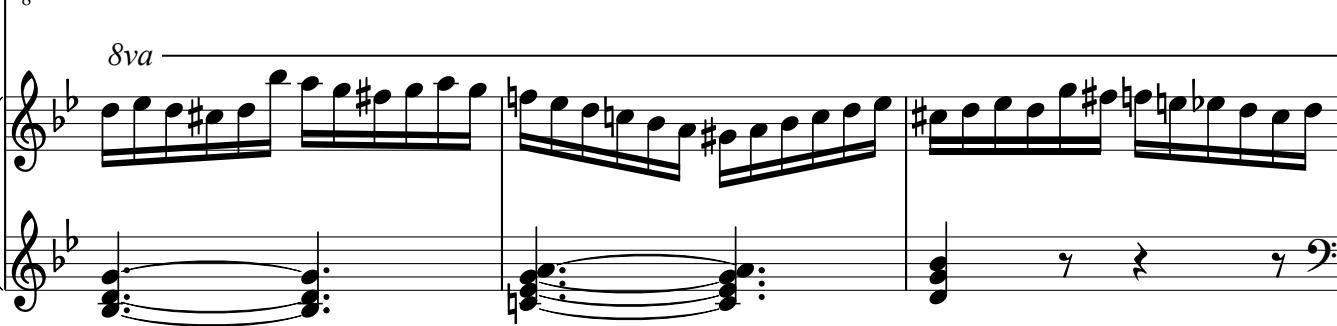
Vlc. 

Pno. 

218

Vln. 

Vlc. 

Pno. 

221

Vln.

Vlc.

Pno.

(8va)

*p*

*p*

*p*

225

Vln.

Vlc.

Pno.

*pp*

*(pp)*

*pp*

230

Vln.

Vlc.

Pno.

*crescendo*

*crescendo*

*crescendo*

Vln. 235 
 Vlc. 
 Pno.

Vln. 238 
 Vlc. 
 Pno.

Vln. 241 
 Vlc. 
 Pno.

245

Vln. (f)

Vlc. (f)

Pno. (f)

This section shows three staves. The top two staves are for the Violin (Vln.) and Viola (Vlc.), both in treble clef and common time. The Violin starts with a rest followed by a sixteenth-note pattern. The Viola follows with a similar pattern. The third staff is for the Piano (Pno.), in bass and treble clefs, also in common time. It features sustained notes and eighth-note chords.

248

Vln.

Vlc.

Pno.

This section continues with three staves. The Violin and Viola maintain their eighth-note patterns. The Piano staff shows more complex eighth-note chords and patterns.

250

Vln.

Vlc.

Pno.

This section concludes with three staves. The Violin and Viola continue their eighth-note patterns. The Piano staff shows eighth-note chords and patterns.

**ANDANTE CANTABILE - Quasi Adagio**

Violin

Violoncello

Piano

Vln.

Vlc.

Pno.

Vln.

Vlc.

Pno.

Vln. 13

Vlc.

Pno.

*crescendo p*

Vln. 16

Vlc.

Pno.

Vln. 18

Vlc.

*pp*

Pno.

*pp*

3 3 5

Vln. 20

*fz*

2 2 1 2 4 3  
3 3

Vlc.

Pno.

Vln. 22

Vlc.

Pno.

Vln. 24

Vlc.

Pno.

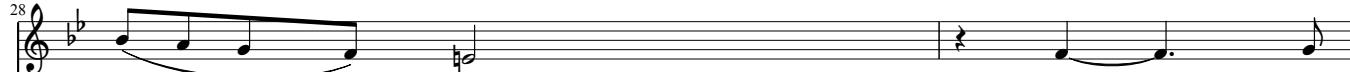
26

Vln. 

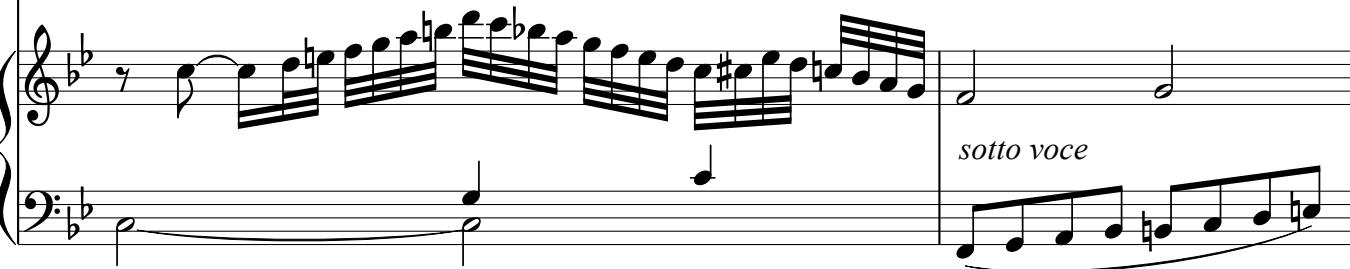
Vlc. 

Pno. 

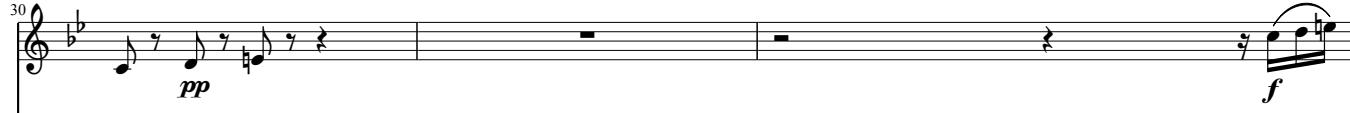
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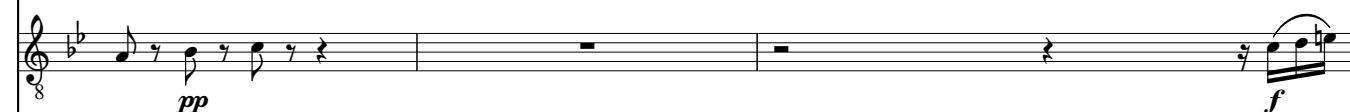
Vln. 

Vlc. 

Pno. 

30

Vln. 

Vlc. 

Pno. 

33

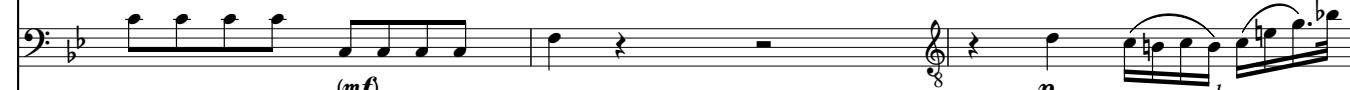
Vln. 

Vlc. 

Pno. 

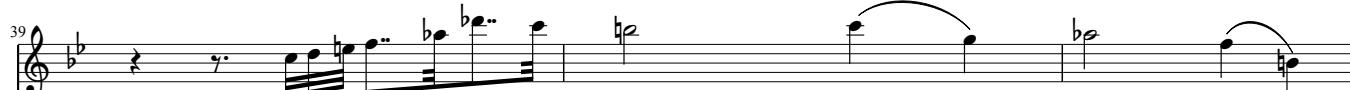
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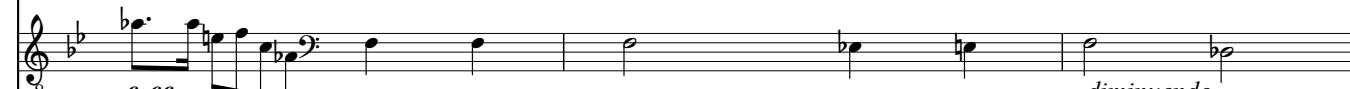
Vln. 

Vlc. 

Pno. 

39

Vln. 

Vlc. 

Pno. 

42

Vln.

Vlc.

Pno.

*legerement*

(*p*)

*ritardando*

43

Vln.

Vlc.

*p*

Pno.

*pp*

45

Vln.

Vlc.

Pno.

*p*

*(pp)*

47

Vln. ff(f)

Vlc. f

Pno. (f)

48

Vln. b

Vlc. b

Pno. b

49

Vln. #

Vlc. #

Pno. #

50

Vln.

Vlc.

Pno.

51

Vln.

Vlc.

Pno.

53

Vln.

Vlc.

Pno.

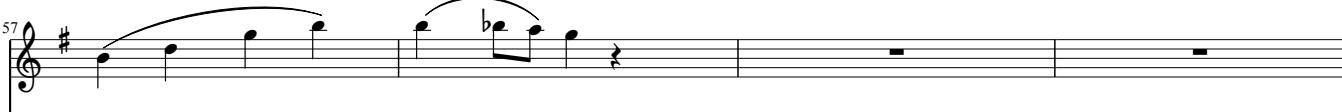
55

Vln. 

Vlc. 

Pno. 

57

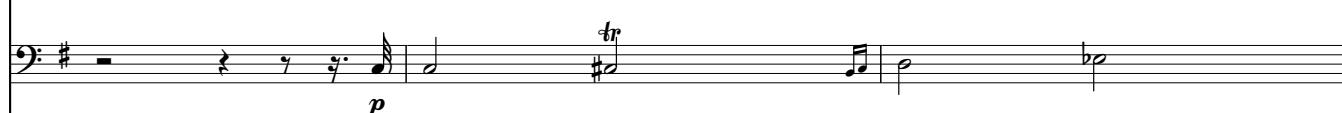
Vln. 

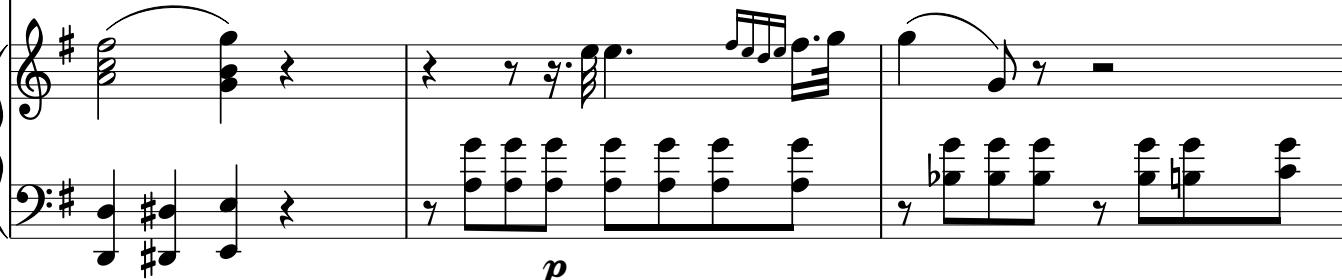
Vlc. 

Pno. 

61

Vln. 

Vlc. 

Pno. 

Vln. 64 
  
 Vlc. *crescendo*
  
 Pno. *(crescendo)*

Vln. 66 
  
 Vlc. *f*
  
 Pno. *f*

Vln. 69 
  
 Vlc. *p*
  
 Pno. *(p)*

Vln. 70

Vlc.

Pno. *fz*

*p*

*pp (p)*

Vln. 72

Vlc.

Pno. *ppp (pp)*

*f*

*f*

Vln. 75

Vlc.

Pno. *f*

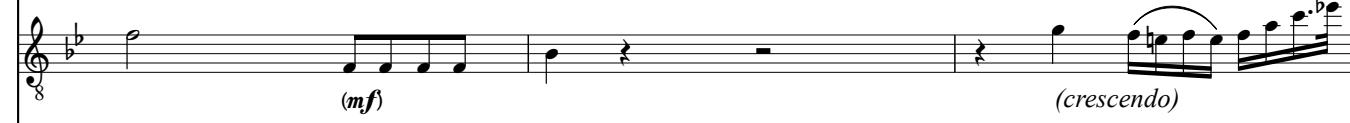
*dim.* *(p)*

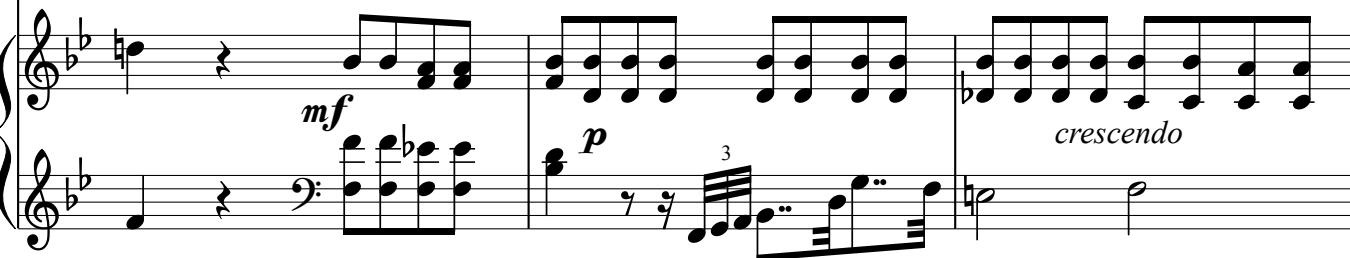
*dim.* *p*

*(p)*

78

Vln. 

Vlc. 

Pno. 

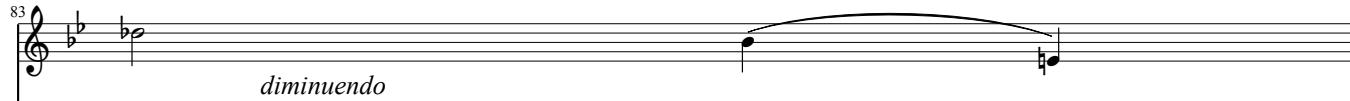
81

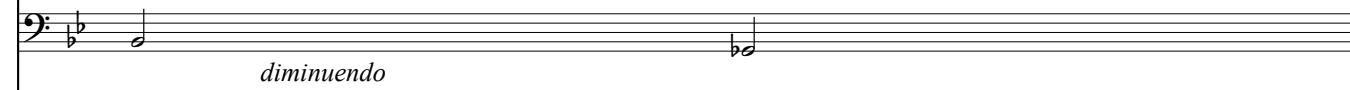
Vln. 

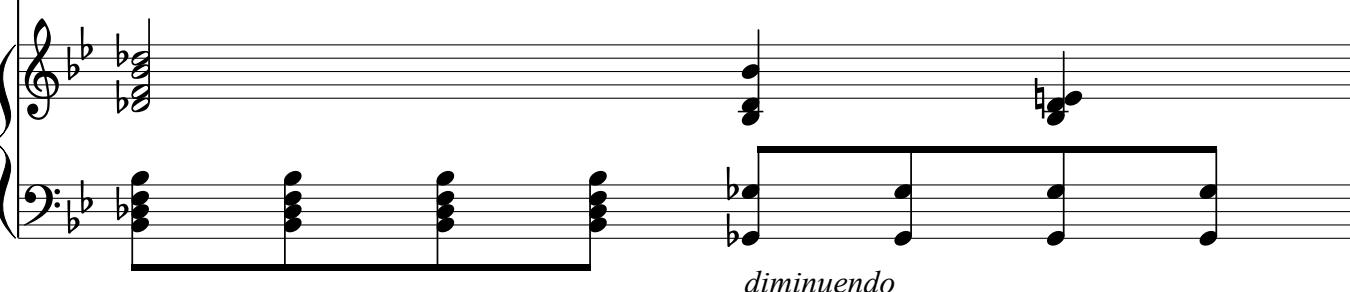
Vlc. 

Pno. 

83

Vln. 

Vlc. 

Pno. 

84

Vln.      *p*

Vlc.      *p*

Pno.      *p* leggiermente      ritardando

85

Vln.      *p*

Vlc.

Pno.      *fz*      *p*

88

Vln.

Vlc.

Pno.

**MINUETTO non tanto presto**

Violin

Violoncello

Piano

Vln.

Vlc.

Pno.

Vln.

Vlc.

Pno.

The musical score consists of three systems of music. The first system (measures 1-4) features Violin and Violoncello staves with rests, followed by a piano part in 3/4 time with dynamic **f**, instruction **scherzando**, and a bassoon part with dynamic **p**. The second system (measures 5-8) features Violin and Cello staves with rests, followed by a piano part with dynamic **f**. The third system (measures 9-12) features Violin and Cello staves with dynamics **p** and **f**, and a piano part with dynamics **p**, **f**, and **p**.

Vln. 15

Vlc.

Pno.

Vln. 19

Vlc.

Pno.

Vln. 23

Vlc.

Pno.

27

Vln.

Vlc.

Pno.

*crescendo*

31

Vln.

Vlc.

Pno.

34

Vln.

Vlc.

Pno.

38

Vln.

Vlc.

Pno.

*f*

(*f*)

42

Vln.

Vlc.

Pno.

*f*

46

Vln.

Vlc.

Pno.

*f*

*fz*

*fz*

(*fz*)

(*fz*)

50

Vln. (diminuendo) pizz.

Vlc. diminuendo (p)

Pno. (diminuendo) (p)

54

Vln. arco f

Vlc. 0 2 0 3 1

Pno. f

58

Vln. (p)

Vlc. p

Pno. p fz

64

Vln.

Vlc.

Pno.

(fz)

1. 2.

70

Vln.

Vlc.

Pno.

p

77

Vln.

Vlc.

Pno.

1. 2.

p

84

Vln.

(crescendo) (f)

Vlc.

Pno.

*fz*

*fz*

*f*

*fz*

*fz*

90

Vln.

Vlc.

Pno.

94

Vln.

Vlc.

p

(p)

Pno.

(p)

100

Vln.

Vlc.

Pno.

106

Vln.

Vlc.

Pno.

113

Vln.

Vlc.

Pno.

121

Vln. *p*

Vlc.

Pno. *f p scherzando*

D. C. il Minuetto

128

Vln.

Vlc.

Pno.

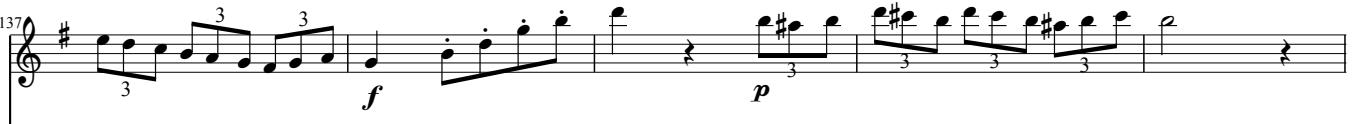
132

Vln. *f p*

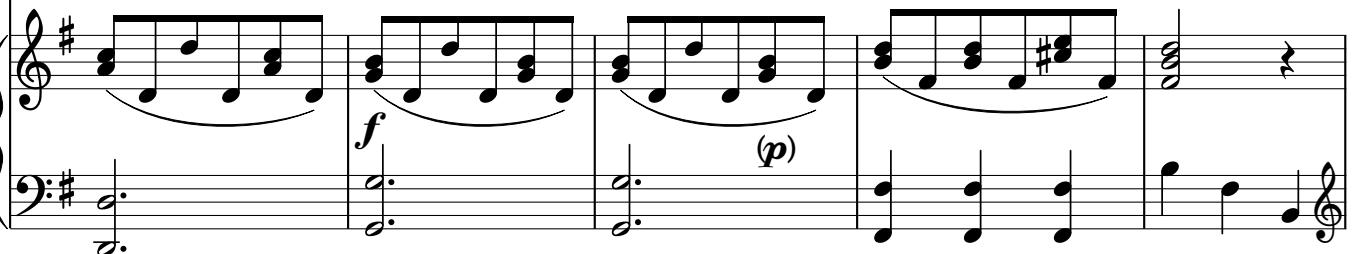
Vlc. *(f) (p)*

Pno. *f s (p) p*

137

Vln. 

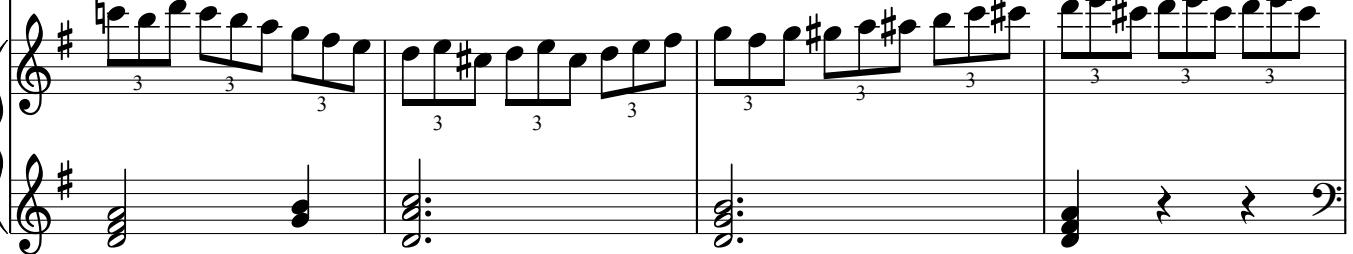
Vlc. 

Pno. 

142

Vln. 

Vlc. 

Pno. 

146

Vln. 

Vlc. 

Pno. 

150

Vln.

Vlc.

Pno.

This section consists of four measures. The strings (Vln., Vlc.) play eighth-note patterns. The piano (Pno.) provides harmonic support with chords. Measure 150: Vln. and Vlc. rest. Pno. eighth-note pattern. Measure 151: Vln. and Vlc. rest. Pno. eighth-note pattern. Measure 152: Vln. and Vlc. rest. Pno. eighth-note pattern. Measure 153: Vln. and Vlc. rest. Pno. eighth-note pattern.

154

Vln.

Vlc.

Pno.

This section consists of four measures. The strings (Vln., Vlc.) play eighth-note patterns. The piano (Pno.) provides harmonic support with chords. Measure 154: Vln. and Vlc. rest. Pno. eighth-note pattern. Measure 155: Vln. and Vlc. rest. Pno. eighth-note pattern. Measure 156: Vln. and Vlc. rest. Pno. eighth-note pattern. Measure 157: Vln. and Vlc. eighth-note pattern. Pno. eighth-note pattern. Dynamics: (f) at the end of measure 154, ff at the beginning of measure 157.

157

Vln.

Vlc.

Pno.

This section consists of four measures. The strings (Vln., Vlc.) play eighth-note patterns. The piano (Pno.) provides harmonic support with chords. Measures 157-159: Vln. and Vlc. eighth-note pattern. Pno. sixteenth-note pattern. Measures 160: Vln. and Vlc. eighth-note pattern. Pno. eighth-note pattern.

161

Vln.

Vlc.

Pno.

165

Vln.

Vlc.

Pno.

169

Vln.

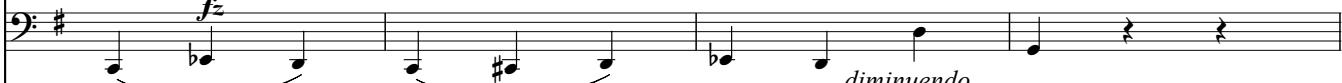
Vlc.

Pno.

173

Vln. 

(diminuendo)

Vlc. 

fz

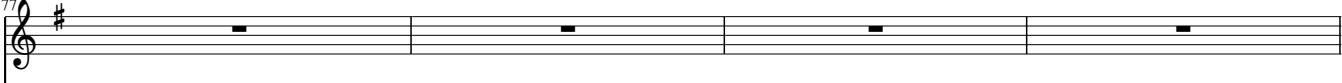
diminuendo

Pno. 

(fz)

(diminuendo) (p)

177

Vln. 

Vlc. 

pizz.

(p)

arco

f

Pno. 

181

Vln. 

f

Vlc. 

f

Pno. 

186

Vln. - (p)

Vlc. (p)

Pno.

*fz*

*(fz)*

192

Vln. -

Vlc. -

Pno.

**FINALE - ALLEGRO AGITATO**

Violin

Violoncello

Piano

Vln.

Vlc.

Pno.

Vln.

Vlc.

Pno.

The musical score consists of six staves. The top three staves (Violin, Violoncello, and Piano) are in common time (indicated by '2' over a vertical line). The bottom three staves (Violin, Cello, and Piano) switch to 2/4 time (indicated by '2' over a vertical line). The piano part includes two systems of chords. The first system starts with a piano dynamic (p) and continues with a forte dynamic (f). The second system starts with a forte dynamic (fz) and continues with a piano dynamic (p). The violin and cello parts feature eighth-note patterns, while the piano part consists of eighth-note chords. Measures 1 and 4 are marked with circled numbers above the staff. Measure 13 is marked with a circled number above the staff. The bottom section (Violin, Cello, and Piano) begins at measure 13. The violin part has dynamics mfp, crescendo, and f. The cello part has dynamics mf, crescendo, and f. The piano part has dynamics fz, f, p, fz, and f. The piano part also includes a dynamic f (mf) and a crescendo instruction.

Vln. 19

Vln. *p*

Vlc. *(f)*

Pno. *p*

Detailed description: This section starts with a sustained note from the violin at dynamic *p*. The cello enters with eighth-note patterns at dynamic *f*. The piano provides harmonic support with chords and eighth-note patterns. Measures 24 and 25 show a transition where the piano's eighth-note patterns become more rhythmic and energetic, leading into the next section.

Vln. 26

Vlc.

Pno. *diminuendo*  
*(p)*

Detailed description: The violin and cello play sustained notes. The piano has a melodic line with eighth-note patterns, starting at dynamic *p* and gradually decreasing in volume (diminuendo) through measure 31.

Vln. 32

Vlc.

Pno.

Detailed description: The violin and cello remain silent. The piano begins with eighth-note patterns in the treble clef staff, transitioning to bass clef staff with eighth-note chords in measures 36-37.

37

Vln. - - - - - *mf*

Vlc. - - - - -

Pno. *fz* *fz* *f* *mf*

43

Vln. - - - - - *f*

Vlc. - - - - - *f*

Pno. *f* *f*

50

Vln. - - - - - *p* *f*

Vlc. - - - - - *f*

Pno. *diminuendo* *p* *f*

56

Vln.

Vlc.

Pno.

62

Vln.

(p)

Vlc.

(p)

Pno.

68

Vln.

Vlc.

f

Pno.

(f)

73

Vln.

Vlc.

Pno.

77

Vln.

Vlc.

Pno.

81

Vln.

Vlc.

Pno.

86

Vln.

Vlc.

Pno.

92

Vln.

Vlc.

Pno.

98

Vln.

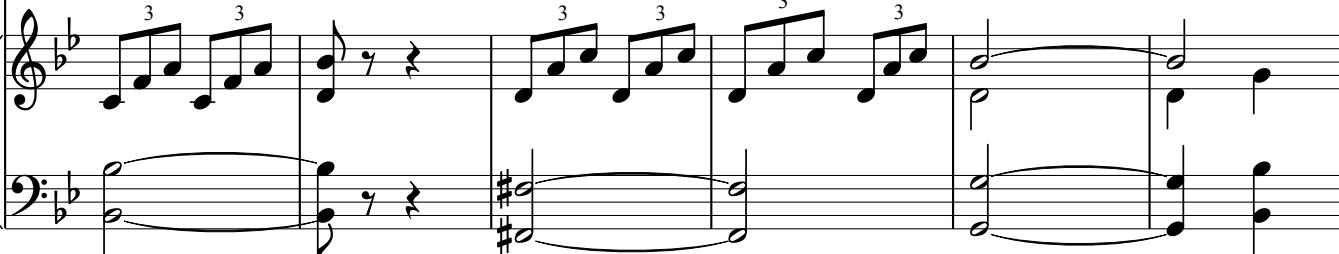
Vlc.

Pno.

103

Vln. 

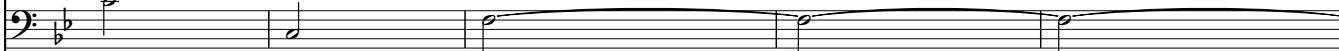
Vlc. 

Pno. 

ritardando poco

109

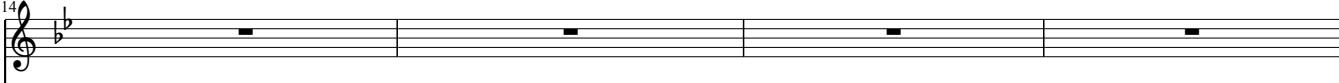
Vln. 

Vlc. 

Pno. 

(a tempo)

114

Vln. 

Vlc. 

Pno. 

118

Vln. - - - - - *dolce*

Vlc. - - - - -

Pno. { - - - - - *dolce* : - - - - -

123

Vln. - - - - -

Vlc. - - - - -

Pno. { - - - - - *crescendo* : - - - - -

128

Vln. - - - - - *mf*

Vlc. - - - - - *mf*

Pno. { - - - - - *(mf)* : - - - - -

132

Vln.

Vlc.

Pno.

*diminuendo*

136

Vln.

Vlc.

Pno.

141

Vln.

Vlc.

Pno.

147

Vln.

Vlc.

Pno.

p

(p)

154

Vln.

Vlc.

Pno.

p

crescendo

(crescendo)

f

crescendo

f

160

Vln.

Vlc.

Pno.

p

165

Vln.

Vlc.

Pno.

(p) crescendo (diminuendo)

crescendo decrescendo

170

Vln.

Vlc.

Pno.

175

Vln.

Vlc.

Pno.

pizz. (p)

f p

182

Vln. *crescendo*

Vlc. *arco*  
*(crescendo)* *f*

Pno. *pp*  
*(crescendo)* *f* *pp*

This section shows three staves. The top staff is for the Violin (Vln.), which starts with a note and then rests. The middle staff is for the Viola (Vlc.), which has a sustained note followed by eighth-note patterns. The bottom staff is for the Piano (Pno.), featuring chords and bass notes. Dynamics and performance instructions like 'arco' and dynamics 'crescendo', 'f', and 'pp' are included.

190

Vln. -

Vlc. -

Pno. *ritardando*

This section shows three staves. The top staff is for the Violin (Vln.), which rests throughout. The middle staff is for the Viola (Vlc.), which rests. The bottom staff is for the Piano (Pno.), showing eighth-note patterns and a key change to G major. The instruction 'ritardando' is placed below the piano staff.

196

Vln. -

Vlc. *sotto voce*

Pno. *sotto voce*

Tempo I

This section shows three staves. The top staff is for the Violin (Vln.), which rests. The middle staff is for the Viola (Vlc.), which plays eighth-note patterns 'sotto voce'. The bottom staff is for the Piano (Pno.), which also plays eighth-note patterns 'sotto voce'. The instruction 'Tempo I' is at the bottom.

200

Vln.

Vlc.

Pno.

*diminuendo*

204

Vln.

Vlc.

Pno.

*mf*

208

Vln.

Vlc.

Pno.

*diminuendo*

*diminuendo*

212

Vln. 1 (f)

Vlc.

Pno. 1 (f)

216

Vln. 1 ff

Vlc. ff

Pno. 8va ff (ff)

220

Vln. sotto voce

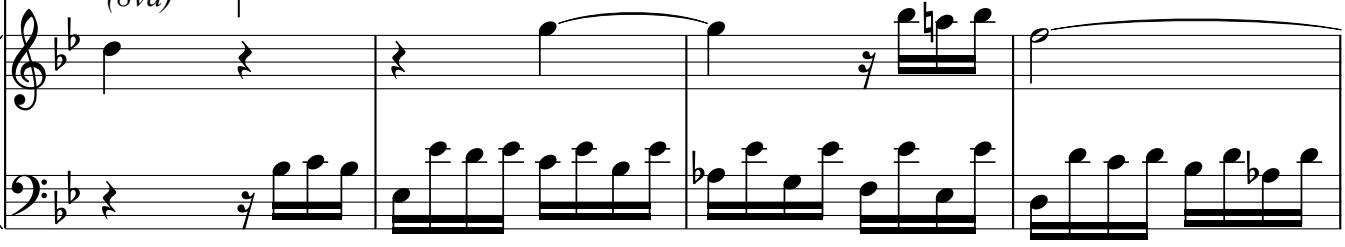
Vlc. (p)

Pno. 8va p leggiero

224

Vln. 

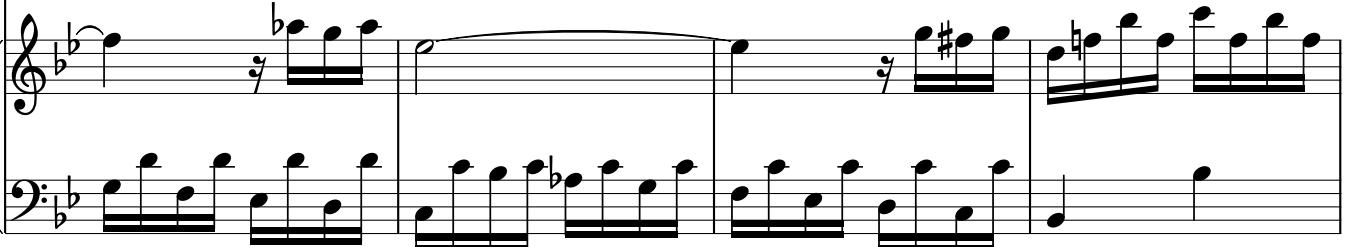
Vlc. 

Pno. 

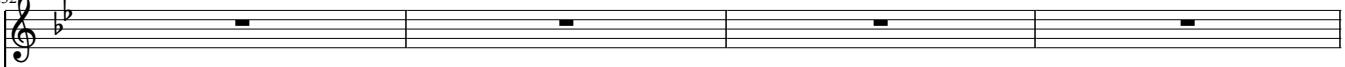
228

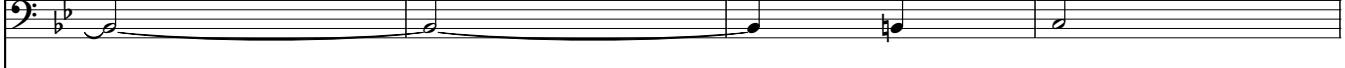
Vln. 

Vlc. 

Pno. 

232

Vln. 

Vlc. 

Pno. 

236

Vln.

Vlc.

Pno.

This musical score page 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 key signature is one flat. Measure 236 consists of four empty measures. Measure 237 begins with a piano dynamic for the Cello, followed by sustained notes on the piano. Measures 238 and 239 show the piano playing eighth-note patterns. Measure 240 is identical to measure 236, consisting of four empty measures.

240

Vln.

Vlc.

Pno.

This musical score page 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 key signature changes to one sharp. Measure 240 consists of four empty measures. Measure 241 begins with eighth-note patterns on the piano. Measures 242 and 243 continue the piano's eighth-note patterns. Measure 244 is identical to measure 240, consisting of four empty measures.

244

Vln.

Vlc.

Pno.

This musical score page 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 key signature changes to one sharp. Measure 244 consists of four empty measures. Measure 245 begins with eighth-note patterns on the piano. Measures 246 and 247 continue the piano's eighth-note patterns. Measure 248 begins with eighth-note patterns on the piano, followed by a dynamic marking "dolce". Measures 249 and 250 continue the piano's eighth-note patterns.

249

Vln.

Vlc.

Pno.

dolce

ritard. (a tempo)

254

Vln.

Vlc.

Pno.

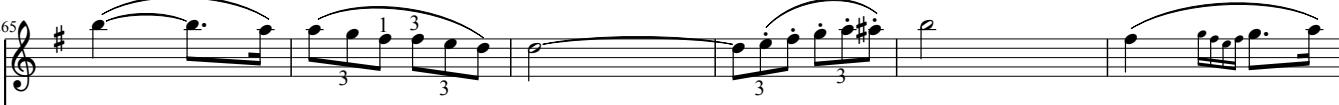
259

Vln.

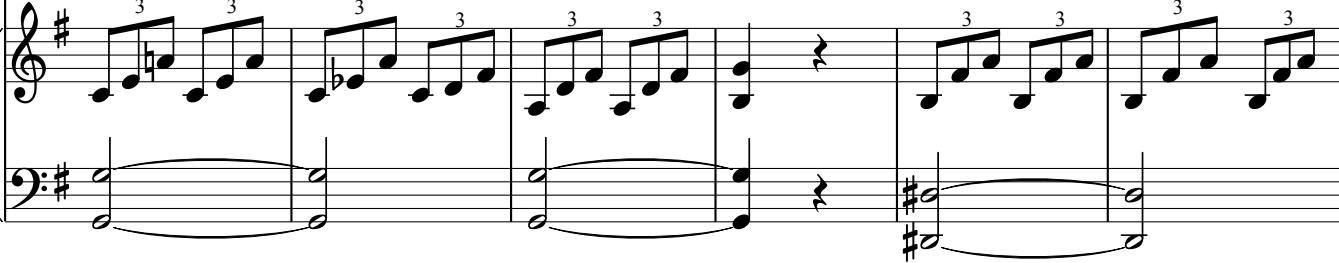
Vlc.

Pno.

265

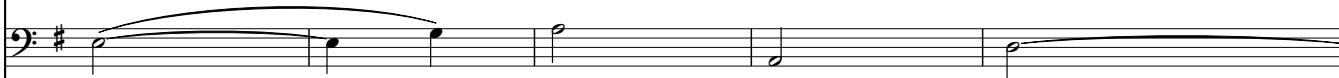
Vln. 

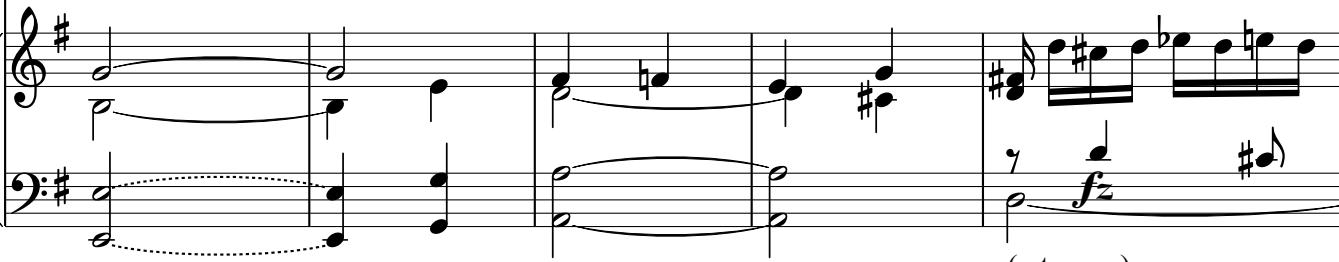
Vlc. 

Pno. 

271

Vln. 

Vlc. 

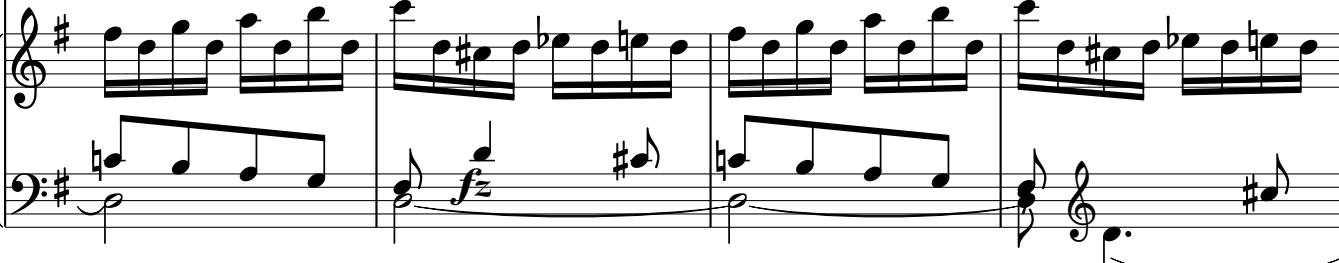
Pno. 

ritardando poco (a tempo)

276

Vln. 

Vlc. 

Pno. 

280

Vln.

Vlc.

Pno.

Measure 280: Vln. and Vlc. rest. Pno. eighth-note pattern in treble and bass staves.

Measure 281: Vln. and Vlc. rest. Pno. eighth-note pattern in treble and bass staves.

Measure 282: Vln. and Vlc. rest. Pno. eighth-note pattern in treble and bass staves.

Measure 283: Vln. and Vlc. rest. Pno. eighth-note pattern in treble and bass staves.

284

Vln.

Vlc.

Pno.

Measure 284: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff, dynamic (p).

Measure 285: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff.

Measure 286: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff, dynamic (p), marking 'dolce'.

Measure 287: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff.

290

Vln.

Vlc.

Pno.

Measure 290: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff.

Measure 291: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff.

Measure 292: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff.

Measure 293: Vln. eighth-note pattern. Vlc. eighth-note pattern. Pno. sixteenth-note pattern in treble staff, dynamic (ff), marking 'ff'.

294

Vln.

Vlc.

Pno.

298

Vln.

Vlc.

Pno.

302

Vln.

Vlc.

Pno.

306

Vln.

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). The key signature is one flat, and the time signature is common time. Measure 306 starts with a eighth note followed by a sixteenth note, then a rest, a eighth note, a sixteenth note, another rest, and a eighth note. Measure 307 begins with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 308 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 309 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 310 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note.

310

Vln.

Vlc.

Pno.

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). The key signature is one flat, and the time signature is common time. Measure 310 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 311 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 312 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 313 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 314 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note.

314

Vln.

Vlc.

Pno.

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Viola (Vlc.), and the bottom for the Piano (Pno.). The key signature is one flat, and the time signature is common time. Measure 314 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 315 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 316 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 317 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note. Measure 318 starts with a eighth note followed by a sixteenth note, then a eighth note, a sixteenth note, another rest, and a eighth note.

318

Vln.

Vlc.

Pno.

Measure 318: Vln., Vlc. rest. Pno. eighth-note patterns.

Measure 319: Vln., Vlc. rest. Pno. eighth-note patterns.

Measure 320: Vln., Vlc. rest. Pno. eighth-note patterns.

Measure 321: Vln., Vlc. rest. Pno. eighth-note patterns.

322

Vln.

Vlc.

Pno.

*diminuendo*

**p**

Measure 322: Vln., Vlc. rest. Pno. eighth-note patterns, dynamic *diminuendo*.

Measure 323: Vln., Vlc. rest. Pno. eighth-note patterns, dynamic **p**.

Measure 324: Vln., Vlc. rest. Pno. eighth-note patterns, dynamic *mf*.

Measure 325: Vln., Vlc. rest. Pno. eighth-note patterns, dynamic *mf*.

327

Vln.

Vlc.

Pno.

*mf*

*(mf)*

**fz**

**f**

**mf**

Measure 327: Vln., Vlc. eighth-note patterns, dynamic *mf*. Pno. eighth-note patterns, dynamic **fz**.

Measure 328: Vln., Vlc. eighth-note patterns, dynamic *(mf)*. Pno. eighth-note patterns, dynamic **f**.

Measure 329: Vln., Vlc. eighth-note patterns, dynamic *mf*. Pno. eighth-note patterns, dynamic **mf**.

Measure 330: Vln., Vlc. eighth-note patterns. Pno. eighth-note patterns.

334

Vln. (f)

Vlc.

Pno. (f)

This section consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo of 334. It contains eighth-note patterns with various dynamics like (f) and (p). The bottom staff has a bass clef, a key signature of one flat, and a tempo of f. It contains eighth-note patterns with dynamics like (f).

340

Vln. (p)

Vlc.

Pno. (p)

This section consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo of 340. It contains eighth-note patterns with dynamics like (p). The bottom staff has a bass clef, a key signature of one flat, and a tempo of (p). It contains eighth-note patterns with dynamics like (p).

347

Vln. (f) diminuendo

Vlc. (diminuendo)

Pno. (f) (diminuendo) (p)

This section consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo of 347. It contains eighth-note patterns with dynamics like (f) and diminuendo. The bottom staff has a bass clef, a key signature of one flat, and a tempo of (diminuendo). It contains eighth-note patterns with dynamics like (f) and diminuendo.

354

Vln.

Vlc.

Pno.

Measures 354-358. The strings (Vln., Vlc.) play sustained notes. The piano (Pno.) plays eighth-note patterns in the upper staff and bass notes in the lower staff. Measure 358 ends with a repeat sign.

359

Vln.

Vlc.

Pno.

Measures 359-364. The strings play eighth-note patterns. The piano (Pno.) has dynamic markings: *fz*, *fz*, *fz*, *f*, *ff*, *ff*. Measures 364-365 end with a repeat sign.

365

Vln.

Vlc.

Pno.

Measures 365-370. The strings play eighth-note patterns. The piano (Pno.) has dynamic *ff*. Measures 370-371 end with a repeat sign.

369

Vln.

Vlc.

Pno.

This section shows three staves. The top two staves (Violin and Cello) have single notes followed by rests. The piano staff has sixteenth-note patterns with dynamic markings like  $\sharp$ ,  $\flat$ , and  $\natural$ .

373

Vln.

Vlc.

Pno.

The Violin and Cello staves are silent. The Piano staff features sixteenth-note patterns with dynamic markings like  $\flat$ ,  $\sharp$ , and  $\natural$ .

377

Vln.

Vlc.

Pno.

The Violin and Cello staves are silent. The Piano staff features sixteenth-note patterns with dynamic markings like  $\flat$ ,  $\sharp$ , and  $\natural$ . Measure 378 includes dynamic markings *ff* and *ff*.

383

Vln.

Vlc.

Pno.

This section shows measures 383. The Violin and Cello/Bassoon are silent. The Piano plays a melodic line in the upper staff with eighth-note patterns and harmonic support in the lower staff.

387

Vln.

Vlc.

Pno.

This section shows measures 387. The Violin and Cello/Bassoon are silent. The Piano plays a melodic line in the upper staff with eighth-note patterns and harmonic support in the lower staff.

391

Vln.

Vlc.

Pno.

This section shows measures 391. The Violin and Cello/Bassoon play sustained notes with dynamic ***ff***. The Piano plays a rhythmic pattern with dynamic ***ff***.

396

Vln.

Vlc.

Pno.

A musical score page showing three staves. The top two staves are for bowed strings (Violin and Viola) and the bottom staff is for piano. The key signature is one flat, indicating F major or D minor. Measure 396 begins with sustained notes from the strings, followed by eighth-note patterns. The piano staff shows a dynamic range from soft (pp) to very strong (ff). The score is set against a white background with black musical notation.