



22782

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 -
6. Esdur	- 14. - 2	- 1 - 10 -
8. Edur	- 14. - 3	- 1 - 10 -
7. Dmoll	- 20	- 2 - 10 -
8. Gmoll	- 26	- 2 - - -
9. Gdur	- 27	- 1 - 15 -

Eigenthum der Verleger.

LEIPZIG, BREITKOPF UND HÄRTEL.

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Trio no. 4, op. 14 no. 1, e-minor

Piano Trio No. 4

in e-minor, op. 14 No. 1

Georges Onslow 1784 - 1853

This version of the piano trio no. 4, op. 14 no. 1, by Georges Onslow--intended as rehearsal and performance material--is based on a Breitkopf & Haertel (B&H) edition from approx. 1843 (plate number 7603) 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. Also available on IMSLP are the string parts (last page of violin part missing) of this work in a Haslinger edition, ca. 1820 (plate number S.u.C. 3021) which differs almost not at all from B&H. The work 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.

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

Accents: The markings “**fz**” and “**sf**” as well as “<” are used interchangeably in the original. They were typeset as they appear there. The marking “*dolce*” implies piano or mezzopiano, usually in a leading voice.

Slurs: Suggested additional slurs: dotted line.

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 as well as metronome markings.

An attempt was made to correct dynamic markings such that the markings in the three parts match, mostly by adding markings in parts where they were obviously left out by error. A satisfactory “reconstruction” of the dynamics as intended by the composer resulted in my opinion from this proceeding. As for the string parts: Dynamic markings present in only one of the sources were used for the typeset; they always match markings in at least one other voice. However, the articulation markings and legato bows, frequently inconsistent in the originals, were typeset as they appear in the original. There are numerous possibilities for the interpretation of these articulation markings and players are best served by being given the markings uncorrected.

Allegro espressivo

Measure 35: Cello; Initial eighth rest missing in original (B&H as well as Haslinger). Corrected in typeset to match all other occurrences of this motif.

Andante grazioso

Measure 26: Cello. Legato bow different in the two cello-part originals, the version of Haslinger is more convincing and has been adopted for the typeset (B&H: Legato over the two eighth notes b-d).

Minuetto

In the typeset the parts of the trio appear in the order in which they are intended to be played without resort to “da capo dal segno”. This avoids a tricky multi-page turn backward for the pianist.

Measure 8: Violin part; Original dynamic **p** (both sources); must be **f** to match the piano and cello parts.

Measure 65ff: This short **f** passage is based on just one marking in the violin part of the original. Continuous **p** playing is also an option.

Finale

Measures 53 - 61: The staccato points on the accompanying eighth notes were typeset throughout this and analogous passages, ignoring in this instance the inconsistencies of the original.

Measures 62-63 and 169-170: The forte marking in the piano part is delayed by half a measure in both places (most likely intended by Onslow).

Measure 163: Piano part right hand: Bass clef is missing in original (B&H). Violin: “sul G” ends presumably at measure 170.

Performance time: Allegro espressivo: (M.M. $\text{♩} = 100$ [original: 120]), 6 Min.; Andante grazioso: (M.M. $\text{♩} = 116$), 5 Min.; Minuetto: (M.M. $\text{♩} = 104$), 2 Min.; Finale (M.M. $\text{♩} = 84$), 7 Min. for a total performance time of 21 - 22 Min.

Allegro espressivo. M.M. $\text{J} = 120$

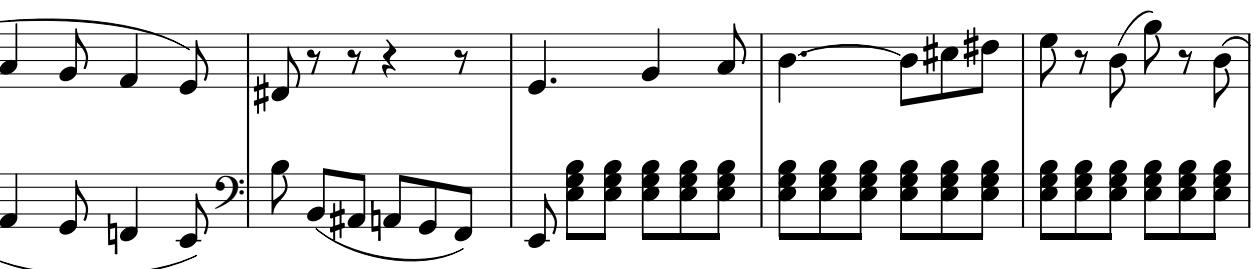
Violin 

Violoncello

Piano 

Vln. 

Vlc.

Pno. 

Vln. 16

 Vlc.

 Pno.

Vln. 21

 Vlc.

 Pno.

Vln. 26

 Vlc.

 Pno.

30

Vln. -

(p) crescendo

Vlc. (p) (crescendo)

Pno. crescendo p

35

Vln. - pp

Vlc. pp

Pno.

41

Vln. - con grazia

Vlc. -

Pno. con grazia

Vln. 46
 Vlc.
 Pno.

Vln. 52
 Vlc.
 Pno.

Vln. 58
 Vlc.
 Pno.

The musical score consists of four systems of music for two violins, one cello, and a piano. Measure 46 starts with a dynamic of *crescendo* followed by *pp*. Measure 52 begins with a dynamic of *crescendo*, followed by *f*, then *diminuendo*, *p*, and finally *p*. Measure 58 starts with a dynamic of *crescendo*, followed by *f*, then *(p)*, and finally *p*. The piano part includes sustained notes and rhythmic patterns. The score uses standard musical notation with clefs, sharps, and dynamics.

62

Vln.

Vlc.

Pno.

66

Vln.

Vlc.

Pno.

71

Vln.

Vlc.

Pno.

Vln. 76

Vlc.

Pno.

crescendo fz

f

(cresc.) fz

f

cresc.

(f)

Vln. 80

Vlc.

Pno.

mf

f

p

(mf)

(p)

crescendo

f

Vln. 85

Vlc.

Pno.

p

(f)

p

diminuendo

p

Vln. 90

Vlc.

Pno.

Vln. 95

Vlc.

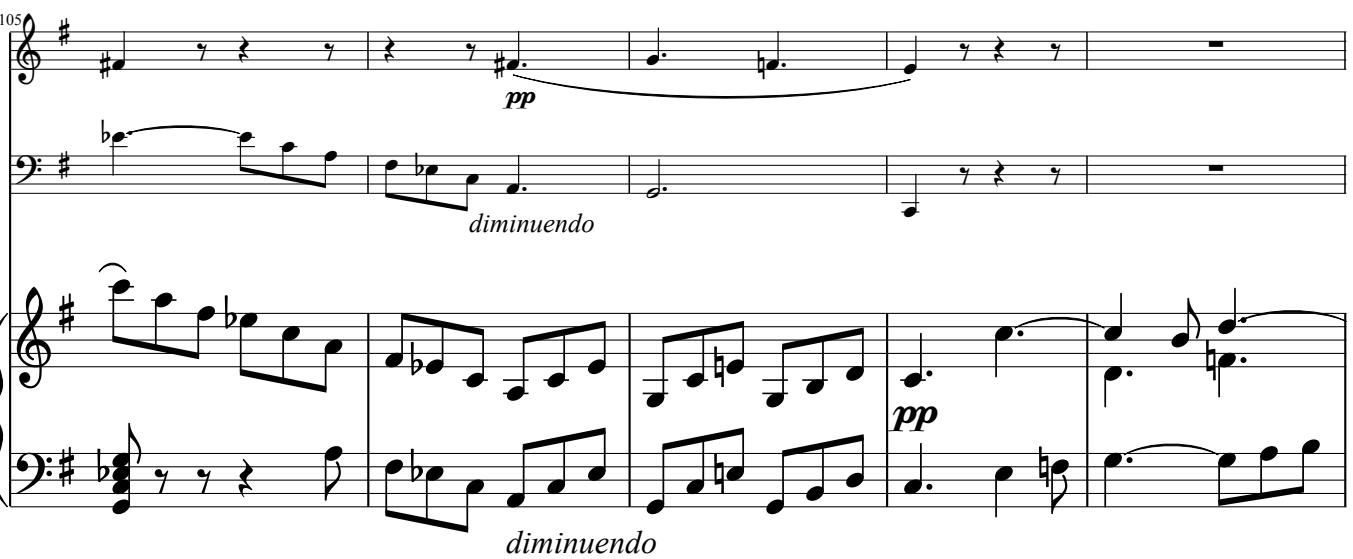
Pno.

Vln. 100

Vlc.

Pno.

105

Vln. 

Vlc. 

Pno. 

110

Vln. 

Vlc. 

Pno. 

116

Vln. 

Vlc. 

Pno. 

121

Vln.

Vlc.

Pno.

126

Vln.

Vlc.

Pno.

131

Vln.

Vlc.

Pno.

Musical score for orchestra and piano, page 136. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The piano part features a dynamic marking of *diminuendo*. The score shows various musical markings such as *f*, *pp*, and *#* (sharp sign).

Musical score for orchestra and piano, page 141. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The piano part features a basso continuo line with sustained notes and chords. The violin and cello parts are mostly silent or have rests. The piano part continues with eighth-note patterns and sustained notes.

Musical score for orchestra and piano, page 146. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The Violin part starts with a rest followed by eighth-note patterns. The Cello part features sustained notes with grace notes and dynamic markings (p, f). The Piano part has bass notes and treble entries. The score is in common time, with a key signature of one sharp.

150

Vln.

Vlc.

Pno.

154

Vln.

Vlc.

Pno.

158

Vln.

Vlc.

Pno.

163

Vln. - - - - - *con grazia (p)*

Vlc. - - - - - *p*

Pno. { *con grazia*

This section shows the first system of the musical score. It includes staves for Violin (Vln.), Viola (Vlc.), and Piano (Pno.). Measure 163 starts with rests for all three instruments. The Violin has a sixteenth-note pattern starting at measure 164. The Viola begins with a sustained note followed by eighth-note pairs. The Piano provides harmonic support with eighth-note chords. Measure 164 continues with similar patterns, with dynamic markings *con grazia (p)* for the Violin and *p* for the Viola. Measure 165 begins with a piano dynamic for the Viola. Measures 166 and 167 continue the melodic and harmonic patterns established earlier.

168

Vln. - - - - - *crescendo* *pp*

Vlc. - - - - - *pp*

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

This section shows the second system of the musical score. It includes staves for Violin (Vln.), Viola (Vlc.), and Piano (Pno.). Measure 168 features a crescendo for the Violin and a piano dynamic for the Viola. Measure 169 begins with a piano dynamic for the Viola. Measures 170 and 171 continue the melodic and harmonic patterns, with the Piano playing a prominent role in the harmonic structure. Measure 172 concludes the section with a piano dynamic for the Viola.

174

Vln. - - - - - *crescendo (f)* *(p)*

Vlc. - - - - - *(crescendo) (f)* *p*

Pno. { *crescendo f (p)*

This section shows the third system of the musical score. It includes staves for Violin (Vln.), Viola (Vlc.), and Piano (Pno.). Measure 174 features a crescendo for the Violin and a piano dynamic for the Viola. Measure 175 begins with a piano dynamic for the Viola. Measures 176 and 177 continue the melodic and harmonic patterns, with the Piano playing a prominent role in the harmonic structure. Measure 178 concludes the section with a piano dynamic for the Viola.

180

Vln.

Vlc.

Pno.

leggiero

184

Vln.

Vlc.

Pno.

188

Vln.

Vlc.

Pno.

193

Vln.

Vlc.

Pno.

198

Vln.

Vlc.

Pno.

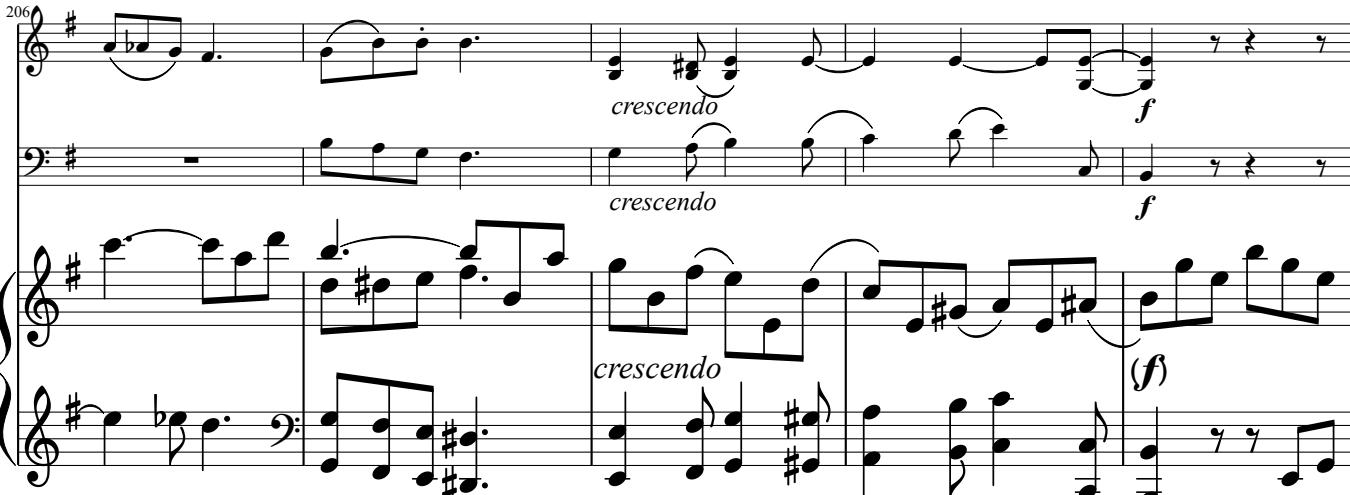
201

Vln.

Vlc.

Pno.

206

Vln. 

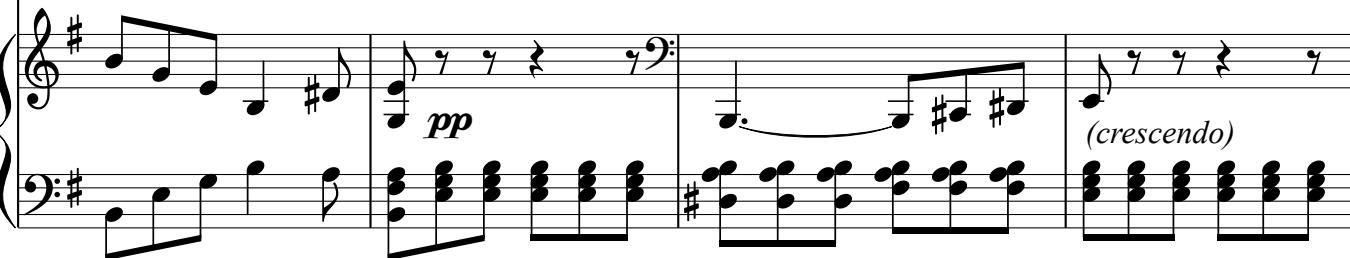
Vlc. 

Pno. 

211

Vln. 

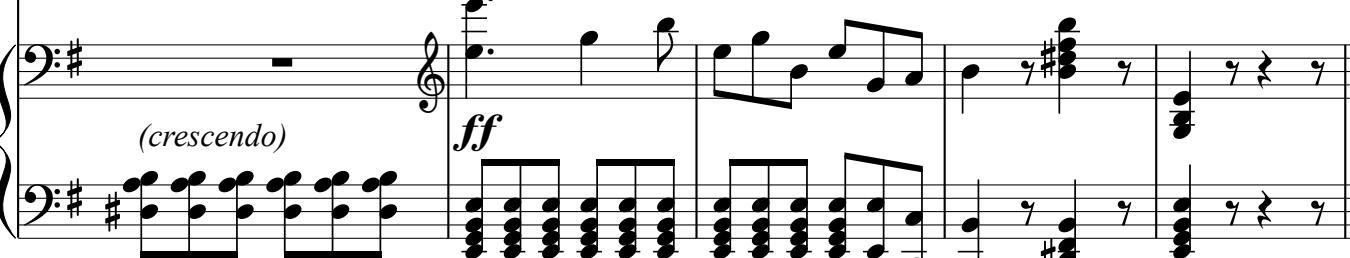
Vlc. 

Pno. 

215

Vln. 

Vlc. 

Pno. 

Andante grazioso. M.M. ♩ = 116

Violin

Violoncello

(p)

Piano

p

Vln.

Vlc.

Pno.

Vln.

Vlc.

Pno.

Vln. 16

Vlc.

Pno.

This section consists of four measures. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns with grace notes. The Piano (Pno.) part features a bass line with eighth-note chords and a treble line with eighth-note patterns. Measure 16 ends with a repeat sign and a treble clef. Measures 17-18 show more complex piano chords and bass lines. Measure 19 begins with a piano bass line and treble line, followed by a treble line with eighth-note patterns. Measure 20 concludes with a piano bass line and treble line.

Vln. 21

Vlc.

Pno.

This section consists of five measures. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns with grace notes. The Piano (Pno.) part features a bass line with eighth-note chords and a treble line with eighth-note patterns. Measure 21 ends with a repeat sign and a treble clef. Measures 22-24 show more complex piano chords and bass lines. Measure 25 concludes with a piano bass line and treble line.

Vln. 26

Vlc.

Pno.

This section consists of five measures. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns with grace notes. The Piano (Pno.) part features a bass line with eighth-note chords and a treble line with eighth-note patterns. Measure 26 ends with a dynamic *f*. Measures 27-29 show more complex piano chords and bass lines. Measure 30 concludes with a piano bass line and treble line.

29

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) has a treble clef staff with eighth-note chords and a bass clef staff with quarter notes.

32

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) has a treble clef staff with eighth-note chords and a bass clef staff with quarter notes. A dynamic instruction 'diminuendo' is placed above the piano staff.

35

Vln.

Vlc.

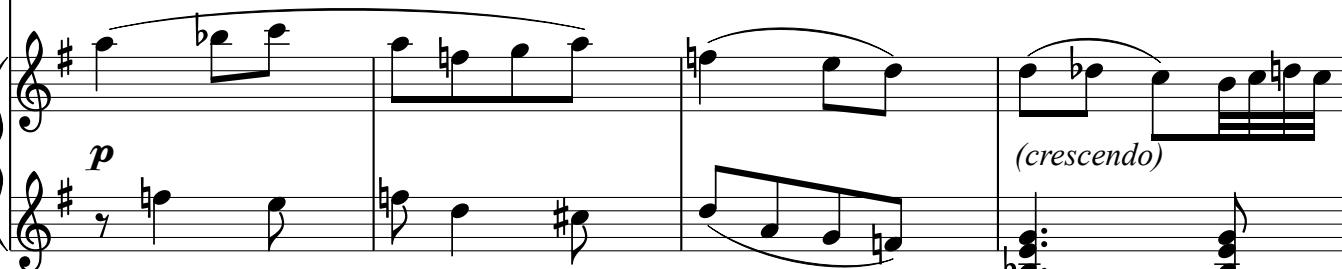
Pno.

This section shows three staves. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) has a treble clef staff with eighth-note chords and a bass clef staff with quarter notes. Dynamics 'f' (fortissimo) and 'diminuendo' are indicated.

38

Vln. 

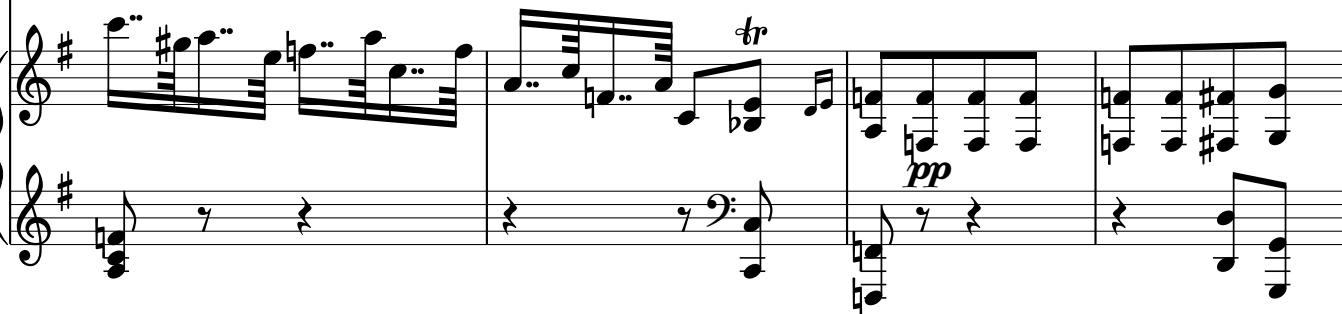
Vlc. 

Pno. 

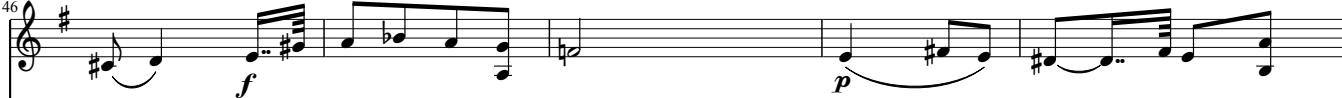
42

Vln. 

Vlc. 

Pno. 

46

Vln. 

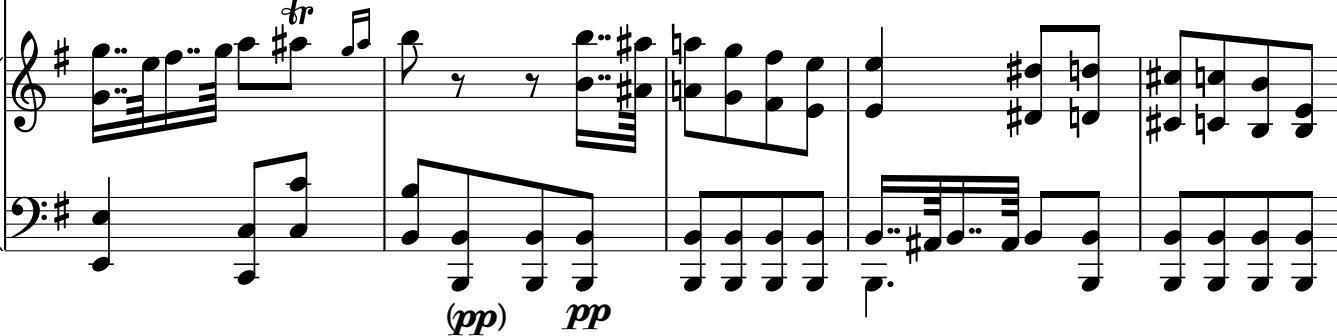
Vlc. 

Pno. 

51

Vln. 

Vlc. 

Pno. 

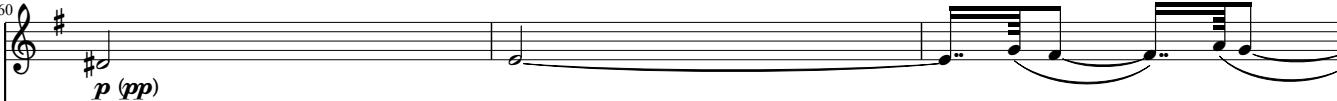
56

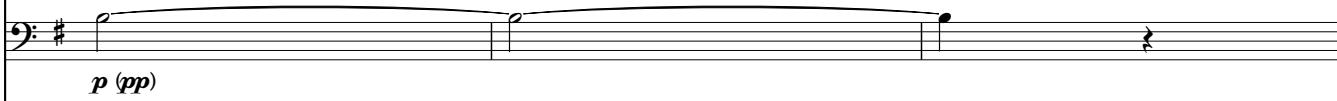
Vln. 

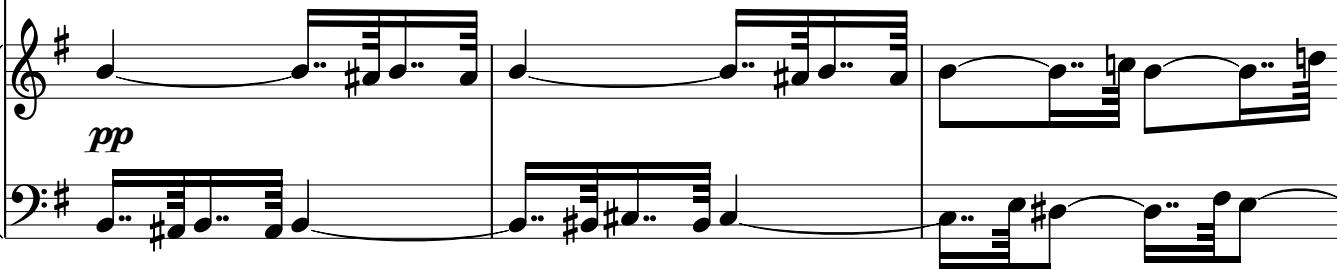
Vlc. 

Pno. 

60

Vln. 

Vlc. 

Pno. 

63

Vln.

Vlc.

Pno.

66

Vln.

Vlc.

Pno.

71

Vln.

Vlc.

Pno.

*) Employez le jeu céleste pour le piano carré, et le jeu de harpe pour ceux à queue.

76

Vln.

Vlc. *p*

Pno.

78

Vln.

Vlc.

Pno.

80

Vln.

Vlc.

Pno.

82

Vln.

Vlc.

Pno.

84

Vln.

Vlc.

Pno.

86

Vln.

Vlc.

Pno.

88

Vln.

Vlc.

Pno.

90

Vln.

Vlc.

Pno.

92

Vln.

Vlc.

Pno.

94

Vln.

Vlc.

Pno.

96

Vln.

Vlc.

Pno.

98

Vln.

Vlc.

Pno.

crescendo

100

Vln.

Vlc.

Pno.

*)

102

Vln.

Vlc.

Pno.

p

104

Vln.

Vlc.

Pno.

*) Otez la pédale

Vln. 106

Vlc.

Pno.

Vln. 108

Vlc.

Pno.

Vln. 110

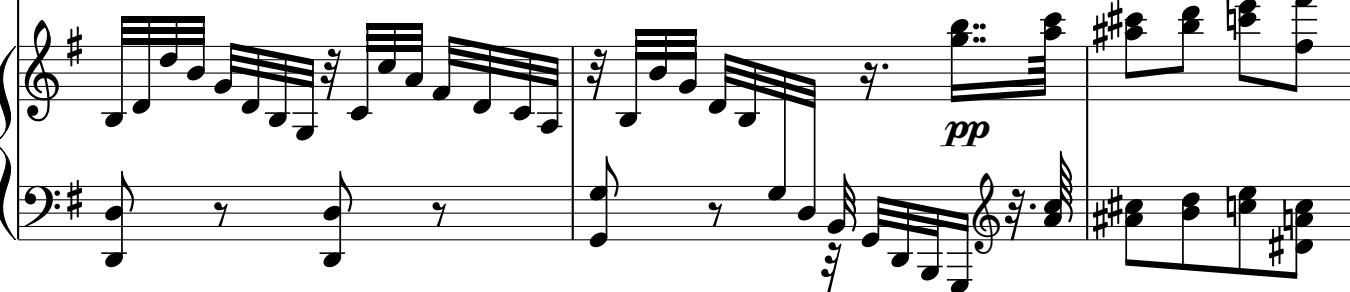
Vlc.

Pno.

112

Vln. 

Vlc. 

Pno. 

115

Vln. 

Vlc. 

Pno. 

MINUETTO. Presto. M.M. $\downarrow = 104$

Violin

Violoncello

Piano

Vln.

Vlc.

Pno.

Vln.

Vlc.

Pno.

23

Vln. 

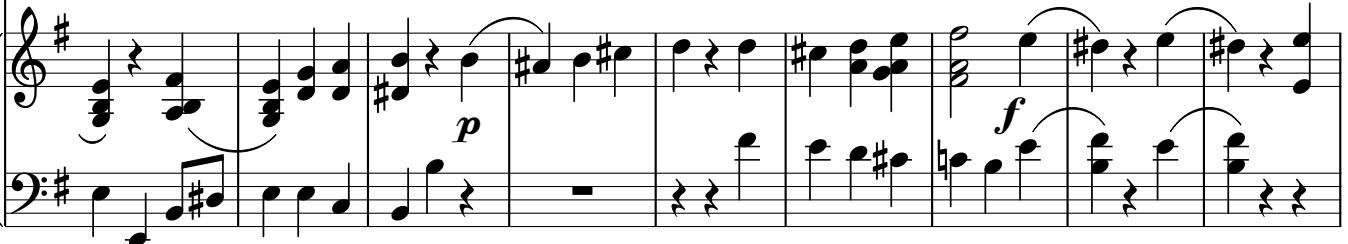
Vlc. 

Pno. 

31

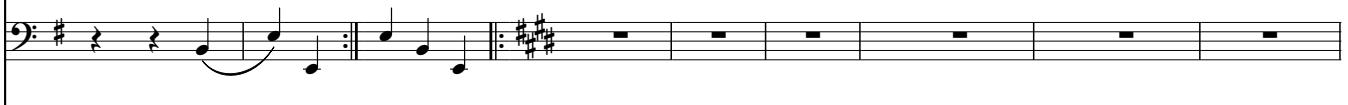
Vln. 

Vlc. 

Pno. 

40

Vln. 

Vlc. 

Pno. 

legato e dolcissimo

49

Vln. *pp legato*

Vlc. *pp legato*

Pno. *fz*

58

1. 2.

Vln.

Vlc.

Pno. *fz*

68

Vln. *f* (diminuendo) (*p*)

Vlc. (*mf*) (*dim.*) (*p*)

Pno. (*f*) (diminuendo) (*p*)

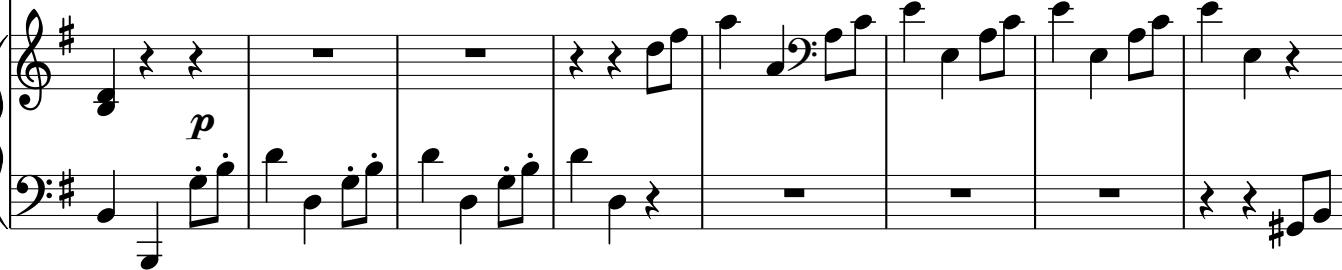
Musical score for orchestra, page 10, measures 79-80. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The key signature is A major (three sharps). Measure 79 starts with a dynamic of fz . The Violin and Cello play eighth-note patterns, while the Piano provides harmonic support. Measure 80 continues with eighth-note patterns and sustained notes, leading into the next section.

Musical score for orchestra and piano, page 10, measures 88-90. The score includes parts for Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The piano part features a treble clef and a bass clef, indicating two staves. Measure 88 starts with a forte dynamic in common time. Measure 89 begins with a piano dynamic. Measure 90 starts with a forte dynamic. The score uses various dynamics, including forte, piano, and sforzando (sf).

104

Vln. 

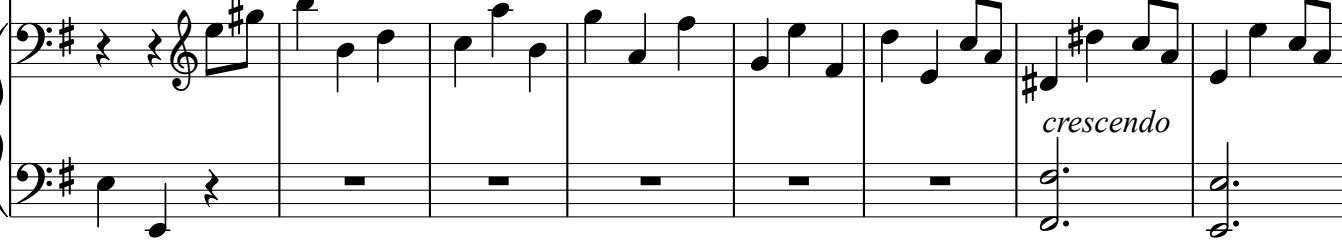
Vlc. 

Pno. 

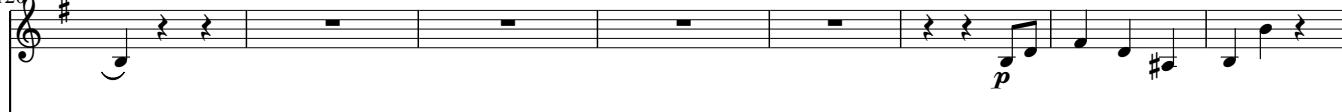
112

Vln. 

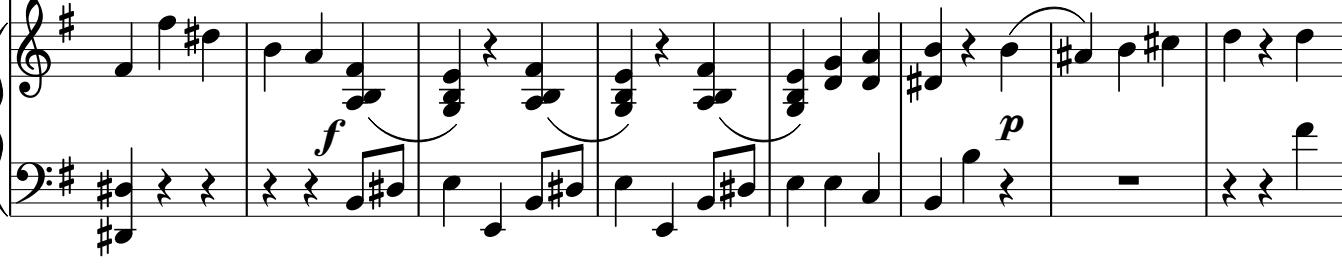
Vlc. 

Pno. 

120

Vln. 

Vlc. 

Pno. 

128

Vln.

Vlc.

Pno.

A musical score page showing three staves. The top staff is for the Violin (Vln.), the middle for the Cello/Violoncello (Vlc.), and the bottom for the Piano (Pno.). The key signature is one sharp. Measure 128 begins with a rest for the Vln. followed by eighth-note patterns for all three instruments. The Vlc. has a dynamic marking 'f' under a sustained note. The Pno. staff shows a bass line with chords. Measures 129-130 continue with similar patterns, with the Vlc. and Pno. maintaining their eighth-note figures and the Vln. providing harmonic support.

FINALE. Allegretto. M.M. ♦ = 84

Violin Violoncello Piano

Vln. Vlc. Pno.

Vln. Vlc. Pno.

Vln. Vlc. Pno.

Vln. 14

 Vlc.

 Pno.

Vln. 19

 Vlc.

 Pno.

Vln.

 Vlc.

 Pno.

2.

28

Vln. *f*

Vlc. *f*

Pno. *f* *p* *pz*

31

Vln.

Vlc.

Pno. *fz* *(fz)* *fz*

34

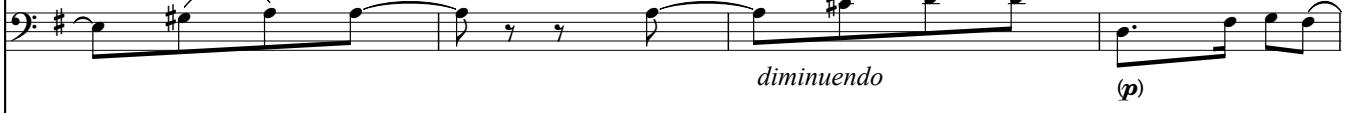
Vln. *ff(f)*

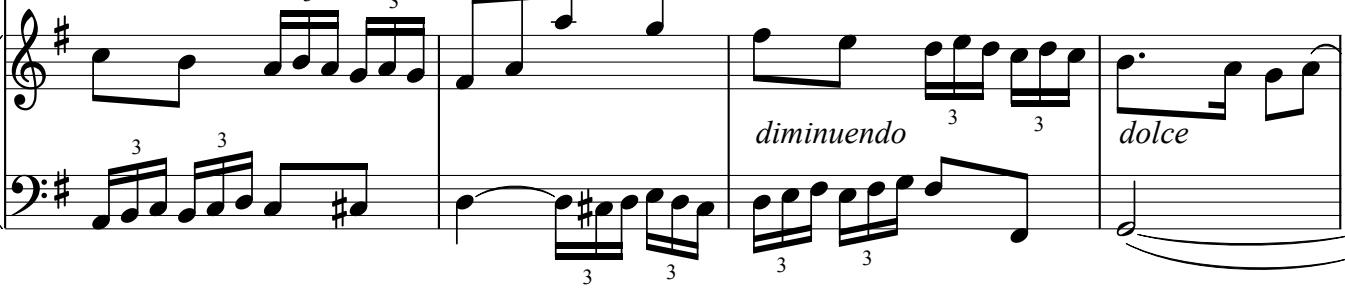
Vlc. *crescendo*

Pno. *crescendo* *f*

37

Vln. 

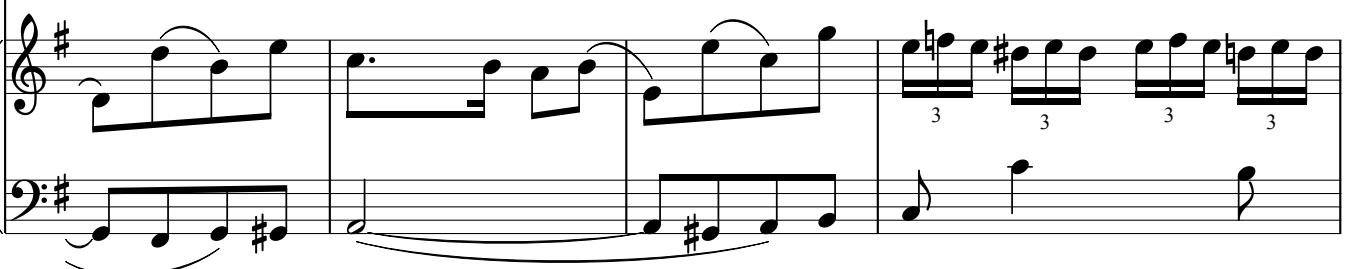
Vlc. 

Pno. 

41

Vln. 

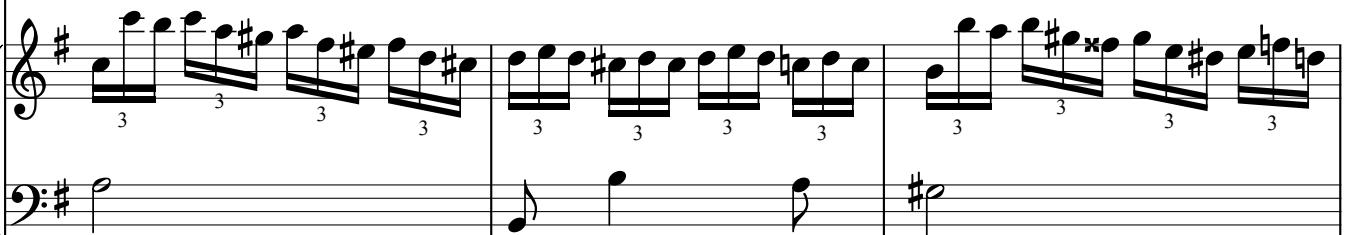
Vlc. 

Pno. 

45

Vln. 

Vlc. 

Pno. 

48

Vln.

Vlc.

Pno.

51

Vln.

Vlc.

Pno.

54

Vln.

Vlc.

Pno.

60

Vln. 

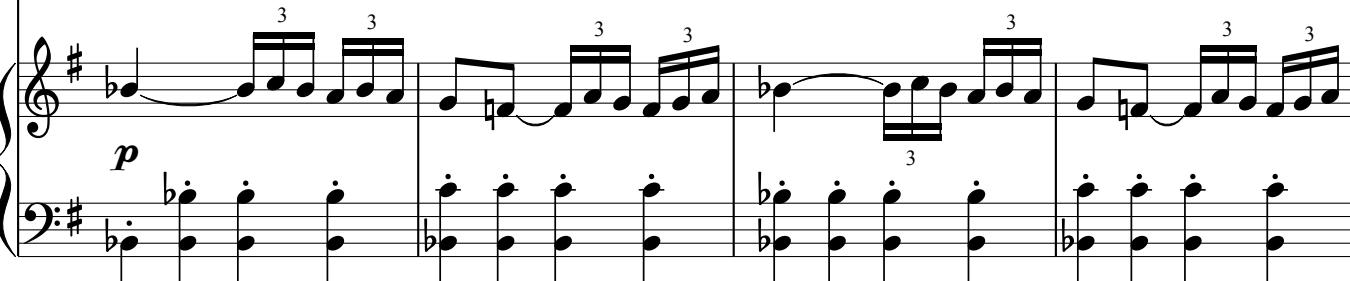
Vlc. 

Pno. 

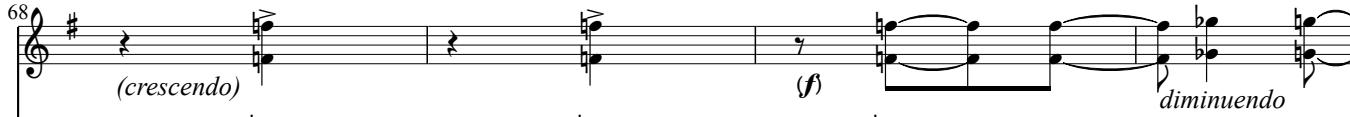
64

Vln. 

Vlc. 

Pno. 

68

Vln. 

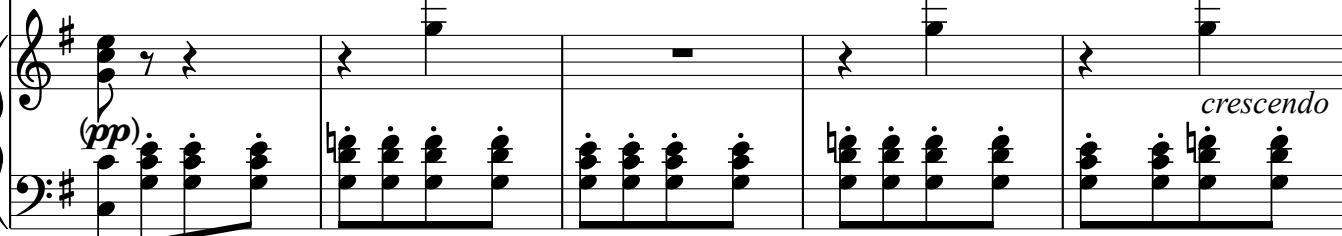
Vlc. 

Pno. 

72

Vln. 

Vlc. 

Pno. 

(crescendo)

crescendo

crescendo

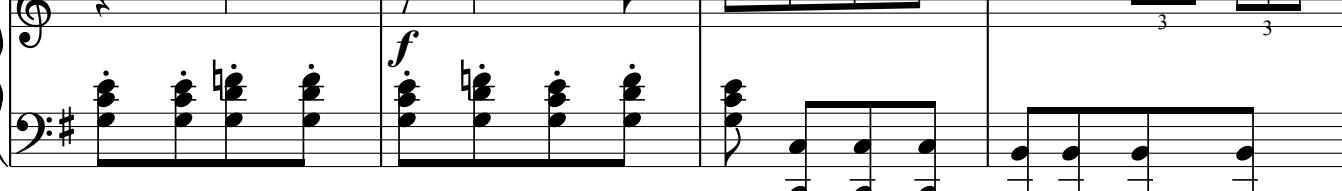
77

Vln. 

Vlc. 

(f)

Vlc. 

Pno. 

81

Vln. 

Vlc. 

Pno. 

84

Vln. *fz*

Vlc. *p*

Pno. *p* *fz* *(fz)* *(fz)* *(fz)* *crescendo*

crescendo

88

Vln. *f* *diminuendo* *dolce*

Vlc. *f* *diminuendo* *p*

Pno. *f* *diminuendo* *(p)*

93

Vln.

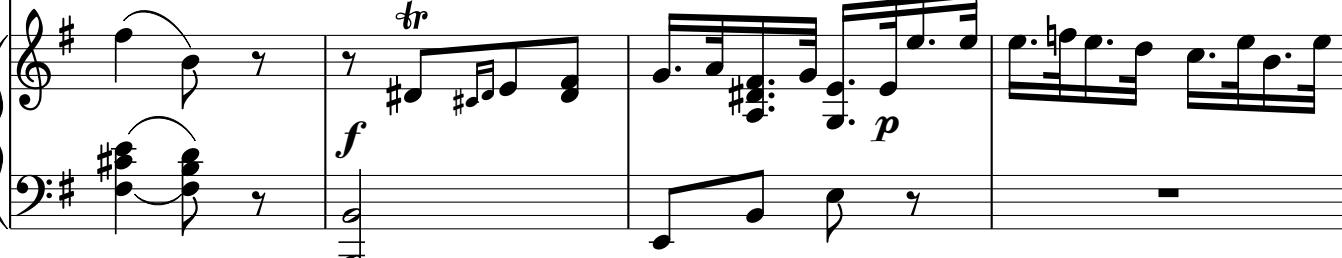
Vlc.

Pno.

98

Vln. 

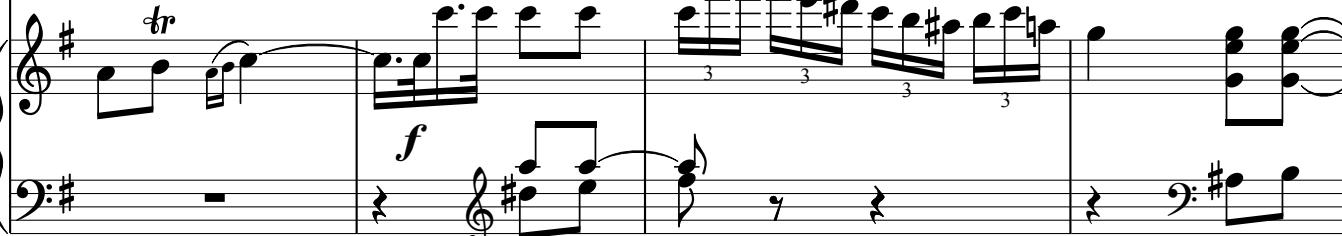
Vlc. 

Pno. 

102

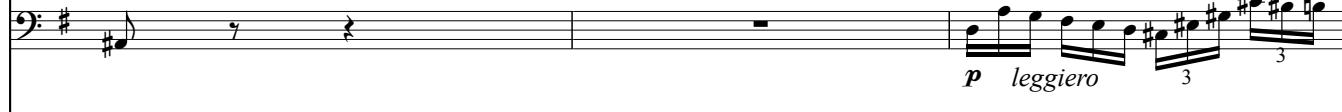
Vln. 

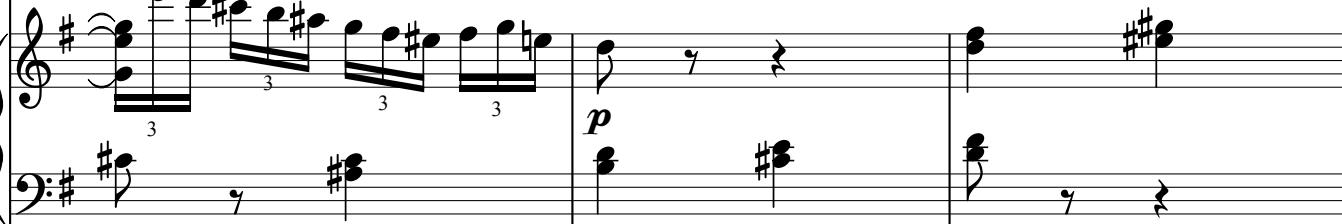
Vlc. 

Pno. 

106

Vln. 

Vlc. 

Pno. 

109

Vln.

Vlc.

Pno.

112

Vln.

Vlc.

Pno.

115

Vln.

Vlc.

Pno.

119

Vln.

Vlc.

Pno.

122

Vln.

Vlc.

Pno.

125

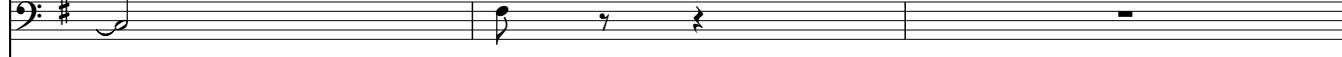
Vln.

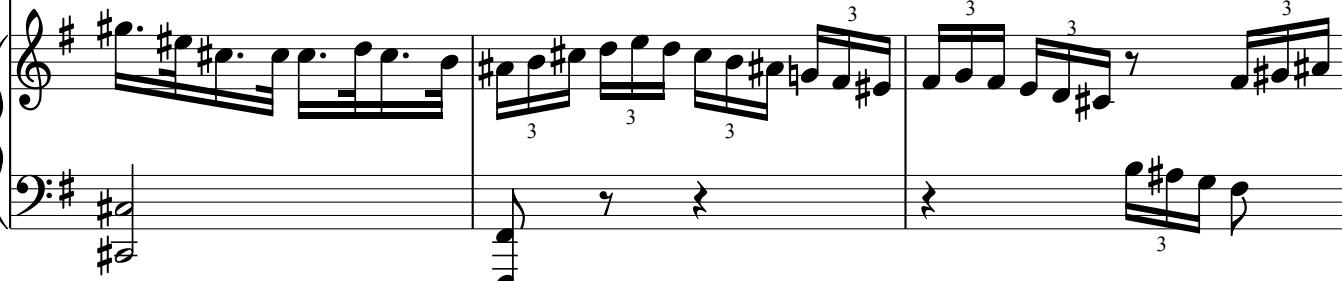
Vlc.

Pno.

128

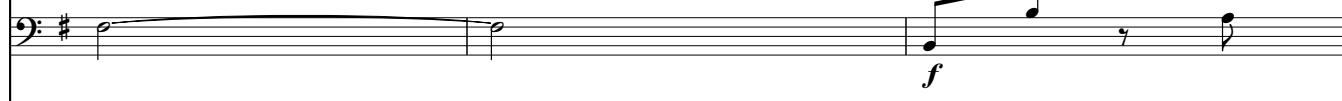
Vln. 

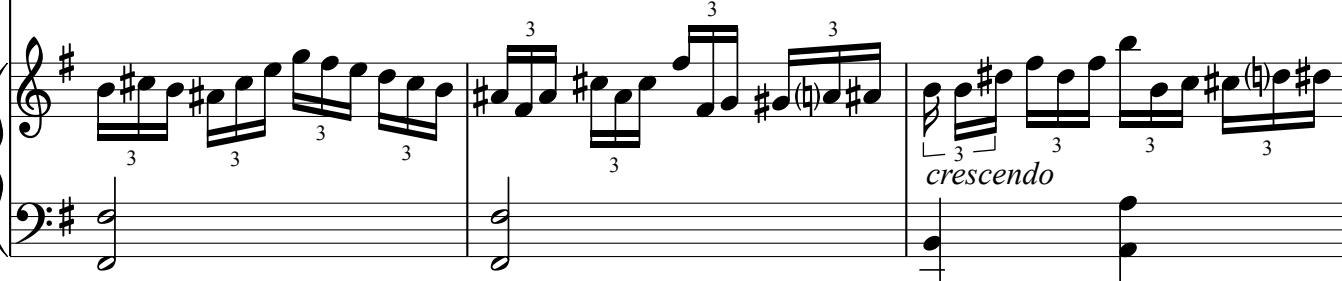
Vlc. 

Pno. 

131

Vln. 

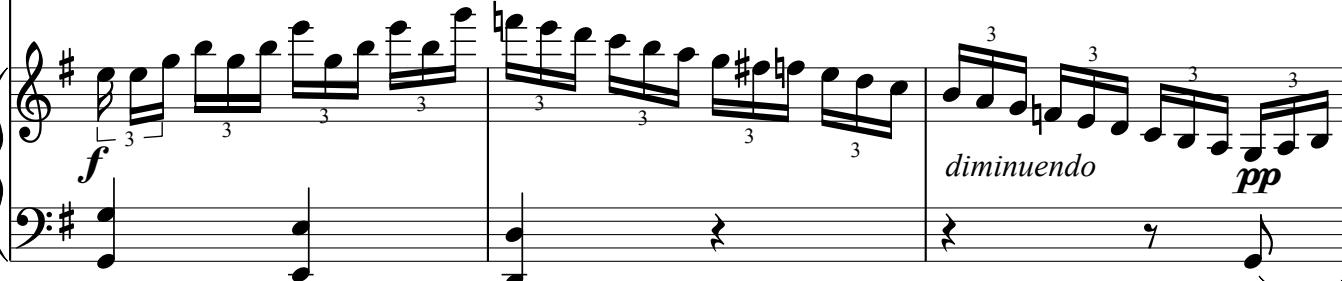
Vlc. 

Pno. 

134

Vln. 

Vlc. 

Pno. 

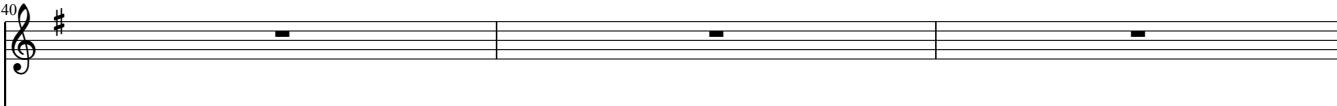
137

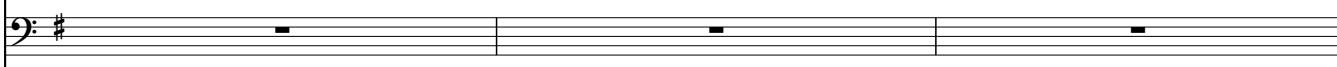
Vln. 

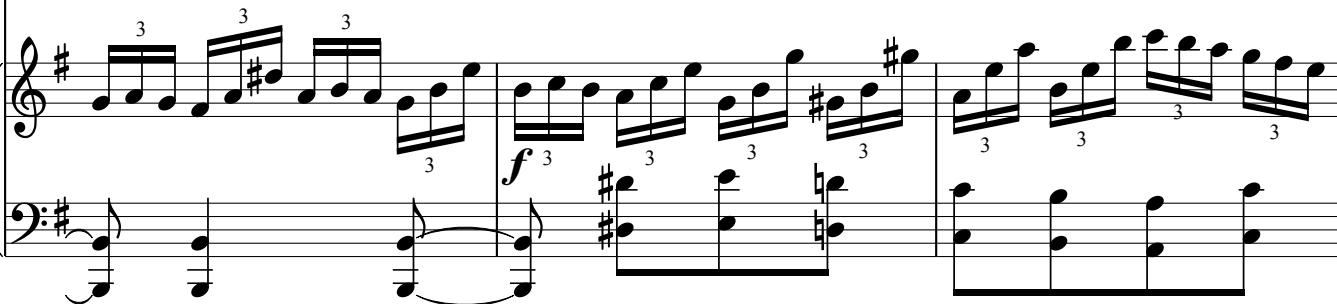
Vlc. 

Pno. 

140

Vln. 

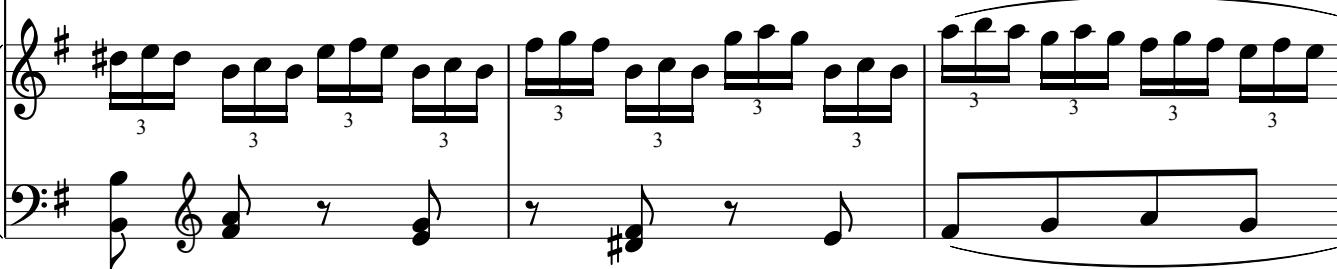
Vlc. 

Pno. 

143

Vln. 

Vlc. 

Pno. 

146

Vln.

Vlc.

Pno.

dolce

p

151

Vln.

Vlc.

Pno.

3

3

154

Vln.

Vlc.

(crescendo)

crescendo

Pno.

3

crescendo sempre

157

Vln. ♯

Vlc. ♭

Pno.

(*f*)

f

160

Vln. ♯

Vlc. ♭

Pno.

Sul G

dolce

(*p*)

ff

pp

165

Vln. ♯

Vlc. ♭

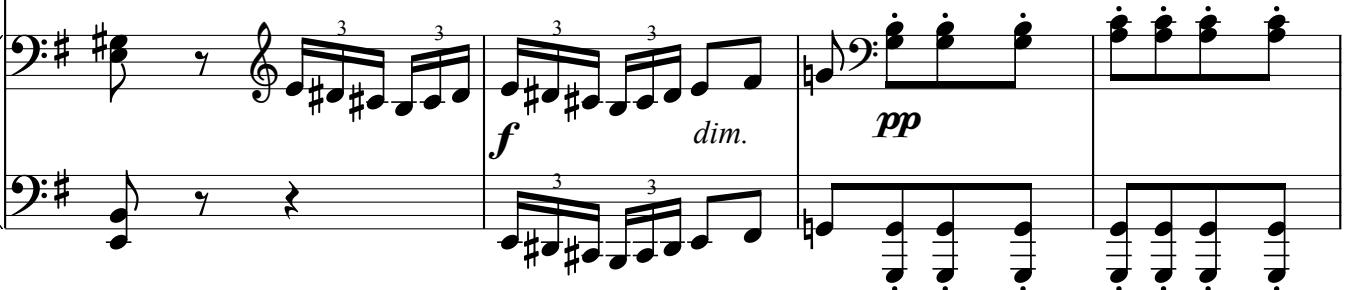
Pno.

crescendo sempre

169

Vln. 

Vlc. 

Pno. 

173

Vln. 

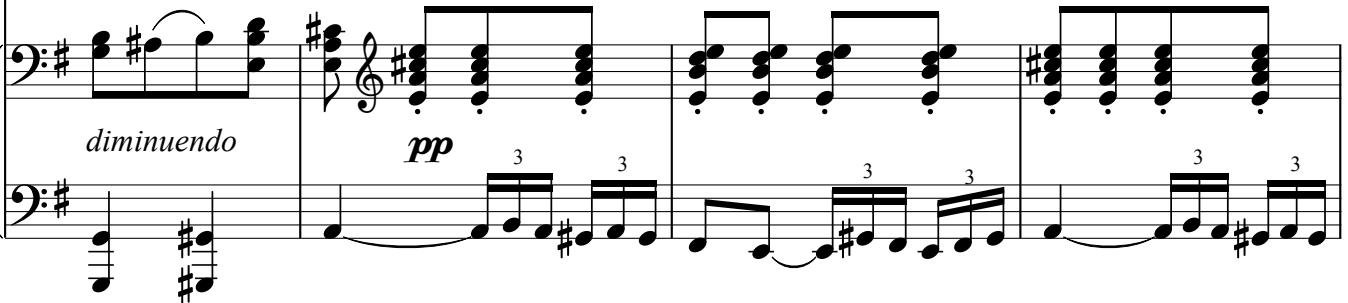
Vlc. 

Pno. 

178

Vln. 

Vlc. 

Pno. 

182

Vln.

crescendo

Vlc.

Pno.

crescendo

185

Vln.

f

crescendo

(*ff*)

Vlc.

f

crescendo sempre

ff

Pno.

f

crescendo sempre

(*ff*)₃

188

Vln.

Vlc.

Pno.

Vln. 191

Vlc. *pp*

Pno.

pp (*fz*)

Vln. 195

fz *fz* *fz*
(crescendo) *(f)* *(diminuendo)* *(p)*

Vlc. *crescendo* *f* *diminuendo*

Pno.

fz *fz* *fz*
(crescendo) *(f)* *(diminuendo)*

Vln. 200

Vlc. *p*

Pno.

(p)

205

Vln.

Vlc.

Pno.

209

Vln.

Vlc.

p

f(p)

Pno.

213

Vln.

Vlc.

Pno.

218

Vln.

Vlc.

Pno.

This section contains four staves. The top two staves show the Violin (Vln.) and Cello (Vlc.) playing eighth-note patterns. The bottom two staves show the Piano (Pno.) playing sixteenth-note patterns. Measure 218 starts with eighth-note pairs in the Violin and Cello. Measure 219 begins with eighth-note pairs in the Violin, followed by a sustained note in the Cello. Measures 220 and 221 continue with eighth-note patterns. Measure 222 concludes with eighth-note pairs in the Violin and Cello.

223

Vln.

crescendo

Vlc.

crescendo

Pno.

crescendo

f crescendo sempre

ff

This section contains four staves. The top two staves show the Violin (Vln.) and Cello (Vlc.) playing eighth-note chords. The bottom two staves show the Piano (Pno.) playing sixteenth-note patterns. Measures 223-225 show a steady increase in volume (crescendo) from *f* to *ff*. Measure 226 shows a sustained note in the Violin followed by a dynamic change to *p*.

226

Vln.

diminuendo

p

Vlc.

(diminuendo)

(p)

Pno.

diminuendo

p

p

pp

ppp

(p)

3

This section contains four staves. The top two staves show the Violin (Vln.) and Cello (Vlc.) playing eighth-note chords. The bottom two staves show the Piano (Pno.) playing sixteenth-note patterns. Measures 226-228 show a steady decrease in volume (diminuendo) from *p* to *ppp*. Measure 229 shows a sustained note in the Violin followed by a dynamic change to *(p)*. Measure 230 concludes with a sixteenth-note pattern in the Violin.

233

Vln.

Vlc.

Pno.

This section contains three staves. The top staff (Violin) has eighth-note patterns with grace notes. The middle staff (Cello) shows sixteenth-note patterns with dynamic **p**. The bottom staff (Piano) features eighth-note chords in the bass and eighth-note patterns in the treble. Measure 234 includes measure numbers 3 above the notes.

236

Vln.

Vlc.

Pno.

This section contains three staves. The top staff (Violin) has sixteenth-note patterns with measure numbers 3 above them. The middle staff (Cello) has sixteenth-note patterns. The bottom staff (Piano) has eighth-note chords in the bass and eighth-note patterns in the treble.

240

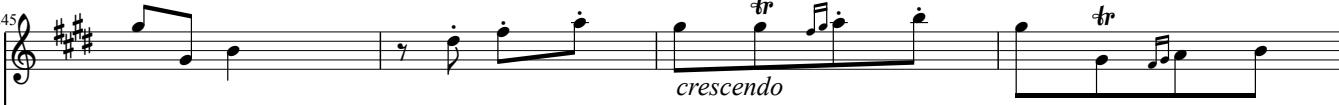
Vln.

Vlc.

Pno.

This section contains three staves. The top staff (Violin) has rests followed by eighth-note patterns with dynamic **pp**. The middle staff (Cello) has sixteenth-note patterns. The bottom staff (Piano) has eighth-note chords in the bass and eighth-note patterns in the treble. Measure 241 begins in **B** major.

245

Vln. 

Vlc. 

Pno. 

crescendo

249

Vln. 

Vlc. 

Pno. 

f *crescendo sempre*

252

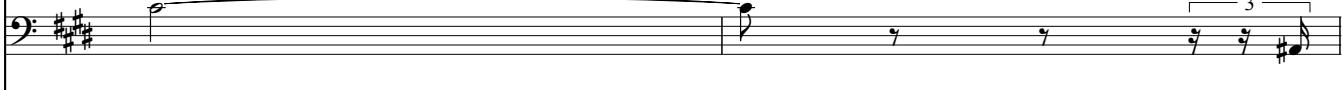
Vln. 

Vlc. 

Pno. 

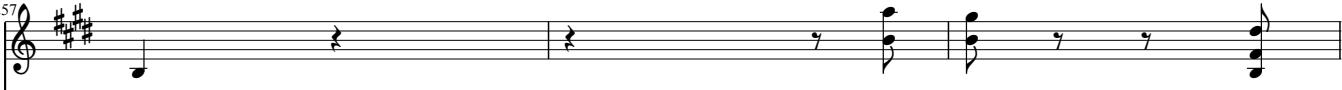
255

Vln. 

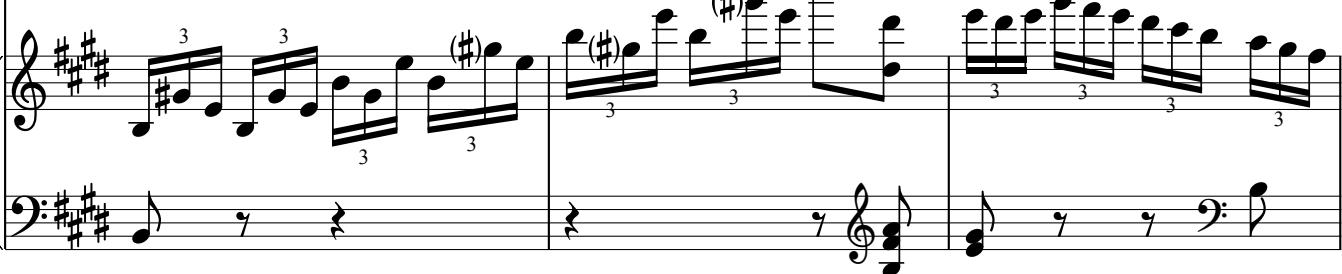
Vlc. 

Pno. 

257

Vln. 

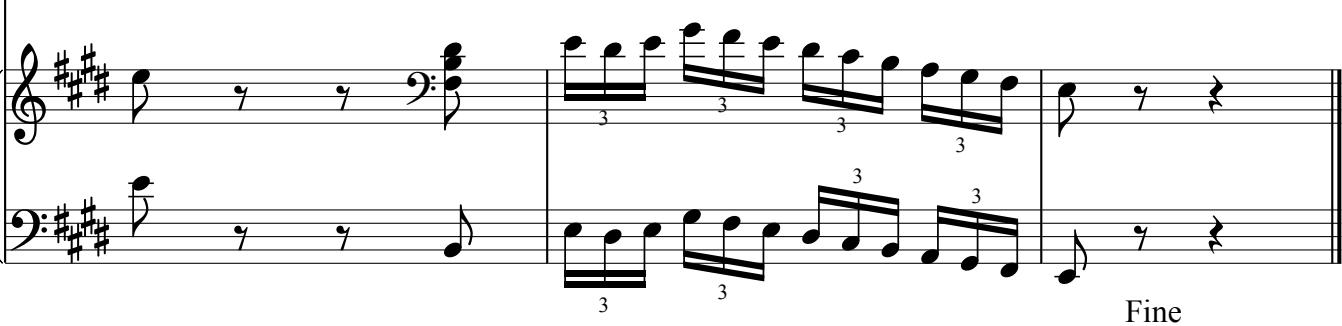
Vlc. 

Pno. 

260

Vln. 

Vlc. 

Pno. 

Fine