



21782

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. G moll	- 3. - 3	- 1 - — -
- 4. E moll	- 14. - 1	- 1 10 -
- 5. Esdur	- 14. - 2	- 1 10 -
- 6. Ddur	- 14. - 3	- 1 10 -
- 7. D moll	- 20	- 2 10 -
- 8. C moll	- 26	- 2 — -
- 9. Gdur	- 27	- 1 15 -

Eigenthum der Verleger.

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

Allegro espressivo. M.M. ♩ = 120

This musical score is for measures 6 through 11 of a piece in 6/8 time, marked 'Allegro espressivo' with a tempo of 120 beats per minute. The key signature has one sharp (F#).

Violin (Violin): Measures 6-11. Starts with a half note G4 (p), followed by a half note A4, a quarter note B4, and a half note C5. Measure 7 has a half note D5, a quarter note E5, and a half note F#5. Measure 8 has a half note G5, a quarter note A5, and a half note B5. Measure 9 has a half note C6, a quarter note B5, and a half note A5. Measure 10 has a half note G5, a quarter note F#5, and a half note E5. Measure 11 has a half note D5, a quarter note C5, and a half note B4.

Violoncello (Violoncello): Measures 6-11. Measures 6-9 are whole rests. Measure 10 has a half note G2 (p), followed by a half note A2, a quarter note B2, and a half note C3. Measure 11 has a half note D3, a quarter note E3, and a half note F#3.

Piano (Piano): Measures 6-11. Measures 6-9 have a continuous eighth-note accompaniment in both hands. Measure 10 has a half note G2 (p), followed by a half note A2, a quarter note B2, and a half note C3. Measure 11 has a half note D3, a quarter note E3, and a half note F#3.

Vln. (Violin): Measures 6-11. Measures 6-9 are whole rests. Measure 10 has a half note G4 (f), followed by a half note A4, a quarter note B4, and a half note C5. Measure 11 has a half note D5, a quarter note E5, and a half note F#5.

Vlc. (Violoncello): Measures 6-11. Measures 6-9 are whole rests. Measure 10 has a half note G2 (f), followed by a half note A2, a quarter note B2, and a half note C3. Measure 11 has a half note D3, a quarter note E3, and a half note F#3.

Pno. (Piano): Measures 6-11. Measures 6-9 have a continuous eighth-note accompaniment in both hands. Measure 10 has a half note G2 (f), followed by a half note A2, a quarter note B2, and a half note C3. Measure 11 has a half note D3, a quarter note E3, and a half note F#3.

Measure 11: The score ends with a double bar line. The key signature changes to two sharps (F# and C#).

16

Vln.

Vlc.

Pno.

p

f

21

Vln.

Vlc.

Pno.

f

(diminuendo)

f

diminuendo

diminuendo

26

Vln.

Vlc.

Pno.

(p)

30

Vln. *(p) crescendo* *p*

Vlc. *(p)* *(crescendo)*

Pno. *crescendo* *p*

35

Vln. *pp*

Vlc. *pp*

Pno.

41

Vln. *con grazia*

Vlc.

Pno. *con grazia*

46

Vln. *(crescendo)* *pp*

Vlc. *pp*

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

52

Vln. *crescendo* *f* *diminuendo* *p*

Vlc. *crescendo* *f* *p*

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

58

Vln.

Vlc.

Pno. *leggero*

62

Vln.

Vlc.

Pno.

66

Vln.

Vlc.

Pno.

crescendo

f

p

71

Vln.

Vlc.

Pno.

fz

76

Vln. *crescendo fz* *f*

Vlc. *(cresc.) fz* *f*

Pno. *fz* *cresc.* *(f)*

80

Vln. *mf* *f*

Vlc. *p* *(mf)*

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

85

Vln. *p*

Vlc. *(f)* *p*

Pno. *diminuendo* *p*

90

Vln.

Vlc.

Pno.

crescendo

f

crescendo

f

95

Vln.

Vlc.

Pno.

p

p

p

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The score is written in treble and bass staves. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score is numbered 95. The first measure of the Violin part starts with a half note G4, followed by a quarter rest, a half note A4, and a quarter rest. The Viola part starts with a half note G3, followed by a quarter rest, a half note A3, and a quarter rest. The Piano part starts with a half note G3, followed by a quarter rest, a half note A3, and a quarter rest. The first measure of the Violin part is marked with a piano (*p*) dynamic. The first measure of the Viola part is marked with a piano (*p*) dynamic. The first measure of the Piano part is marked with a piano (*p*) dynamic.

100

Vln. *pp* *ff*

Vlc. *pp* *ff*

Pno. *pp* *ff*

105

Vln. *pp*

Vlc. *diminuendo*

Pno. *pp* *diminuendo*

110

Vln.

Vlc.

Pno.

116

Vln. *ff* *risoluto*

Vlc. *ff* *risoluto*

Pno. *ff*

121

Vln.

Vlc.

Pno.

126

Vln.

Vlc.

Pno.

p

p

p

131

Vln.

Vlc.

Pno.

crescendo

crescendo

crescendo

136

Vln. *f*

Vlc. *f*

Pno. *(f)* *pp* *diminuendo*

141

Vln. *p*

Vlc.

Pno.

146

Vln. *f*

Vlc. *(p)* *f*

Pno. *f*

150

Vln.

Vlc.

Pno.

154

Vln.

Vlc.

Pno.

158

Vln.

Vlc.

Pno.

163

Vln. *con grazia (p)*

Vlc. *p*

Pno. *con grazia*

168

Vln. *crescendo* *pp*

Vlc. *pp*

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

174

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

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

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

180

Vln.

Vlc.

Pno.

leggiere

184

Vln.

Vlc.

Pno.

188

Vln.

Vlc.

Pno.

193

Vln.

Vlc.

Pno.

fz

fz

fz

fz

198

Vln.

Vlc.

Pno.

f

f

f

p

p

201

Vln.

Vlc.

Pno.

p

206

Vln. *crescendo* *f*

Vlc. *crescendo* *f*

Pno. *crescendo* (*f*)

211

Vln. *pp* *crescendo*

Vlc.

Pno. *pp* (*crescendo*)

215

Vln. *ff*

Vlc. (*p*) *crescendo* *ff*

Pno. (*crescendo*) *ff*

Andante grazioso. M.M. ♩ = 116

Violin

Violoncello

Piano

Violin: Treble clef, key of D major (F#), 2/4 time. Measures 1-5: Rest, then eighth notes D5, E5, F#5, G5, A5, B5, C6, D6. Measure 6: Rest.

Violoncello: Bass clef, key of D major (F#), 2/4 time. Measures 1-5: Eighth notes D3, C3, B2, A2, G2, F#2, E2, D2. Measure 6: Rest.

Piano: Grand staff, key of D major (F#), 2/4 time. Measures 1-5: Right hand: Quarter notes D4, E4, F#4, G4, A4, B4, C5, D5. Left hand: Eighth notes D3, C3, B2, A2, G2, F#2, E2, D2. Measure 6: Rest.

Vln.

Vlc.

Pno.

Vln.: Treble clef, key of D major (F#), 2/4 time. Measures 6-11: Eighth notes D5, E5, F#5, G5, A5, B5, C6, D6. Measure 12: Rest.

Vlc.: Bass clef, key of D major (F#), 2/4 time. Measures 6-11: Eighth notes D3, C3, B2, A2, G2, F#2, E2, D2. Measure 12: Rest.

Pno.: Grand staff, key of D major (F#), 2/4 time. Measures 6-11: Right hand: Quarter notes D4, E4, F#4, G4, A4, B4, C5, D5. Left hand: Eighth notes D3, C3, B2, A2, G2, F#2, E2, D2. Measure 12: Rest.

Vln.

Vlc.

Pno.

Vln.: Treble clef, key of D major (F#), 2/4 time. Measures 12-15: Eighth notes D5, E5, F#5, G5, A5, B5, C6, D6. Measure 16: Rest.

Vlc.: Bass clef, key of D major (F#), 2/4 time. Measures 12-15: Eighth notes D3, C3, B2, A2, G2, F#2, E2, D2. Measure 16: Rest.

Pno.: Grand staff, key of D major (F#), 2/4 time. Measures 12-15: Right hand: Quarter notes D4, E4, F#4, G4, A4, B4, C5, D5. Left hand: Eighth notes D3, C3, B2, A2, G2, F#2, E2, D2. Measure 16: Rest.

16

Vln.

Vlc.

Pno.

21

Vln.

Vlc.

Pno.

26

Vln.

Vlc.

Pno.

f

diminuendo

pp

p

f

diminuendo

pp

29

Vln.

Vlc.

Pno.

32

Vln.

Vlc.

Pno.

diminuendo *p*

35

Vln.

Vlc.

Pno.

f

diminuendo

38

Vln. *p*

Vlc. *p* *crescendo*

Pno. *p* *(crescendo)*

42

Vln. *pp*

Vlc. *p*

Pno. *tr* *pp*

46

Vln. *f* *p*

Vlc. *f* *p*

Pno. *f* *(p)*

51

Vln. *pp*

Vlc. *pp*

Pno. *(pp)* *pp*

tr

56

Vln. *crescendo* *f*

Vlc. *crescendo* *f*

Pno. *crescendo* *f*

tr

60

Vln. *p (pp)*

Vlc. *p (pp)*

Pno. *pp*

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.

Pno.

p

78

Vln.

Vlc.

Pno.

80

Vln.

Vlc.

Pno.

82

Vln.

Vlc.

Pno.

84

Vln.

Vlc.

Pno.

86

Vln.

Vlc.

Pno.

88

Vln.

Vlc.

Pno.

Violin and Viola parts are mostly horizontal lines with a few notes. The Piano part features a complex right-hand melody with many notes and a simple left-hand accompaniment with chords.

90

Vln.

Vlc.

Pno.

Violin and Viola parts are mostly horizontal lines with a few notes. The Piano part features a complex right-hand melody with many notes and a simple left-hand accompaniment with chords.

92

Vln.

Vlc.

Pno.

Violin and Viola parts are mostly horizontal lines with a few notes. The Piano part features a complex right-hand melody with many notes and a simple left-hand accompaniment with chords.

94

Vln.

Vlc.

Pno.

Violin (Vln.) and Viola (Vlc.) parts are mostly rests. The Piano (Pno.) part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand.

96

Vln.

Vlc.

Pno.

Violin (Vln.) and Viola (Vlc.) parts are mostly rests. The Piano (Pno.) part continues with sixteenth-note runs in the right hand and chords in the left hand.

98

Vln.

Vlc.

Pno.

crescendo

Violin (Vln.) and Viola (Vlc.) parts are mostly rests. The Piano (Pno.) part continues with sixteenth-note runs in the right hand and chords in the left hand, marked with a *crescendo*.

100

Vln.

Vlc.

Pno.

*)

102

Vln.

Vlc.

Pno.

p

104

Vln.

Vlc.

Pno.

*) Otez la pédale

106

Vln.

Vlc.

Pno.

108

Vln.

Vlc.

Pno.

110

Vln.

Vlc.

Pno.

112

Vln.

Vlc.

Pno.

pp

Detailed description: This system covers measures 112 to 114. The Violin I part begins with a trill on a half note in measure 112, followed by a quarter note and a half rest. The Violoncello part has a half note, a quarter note, and a half rest in measure 112, then a quarter note and a half rest in measure 113, and a whole rest in measure 114. The Piano part features a dense, arpeggiated texture in the right hand, with sixteenth and thirty-second notes. The left hand has a more rhythmic pattern with eighth and quarter notes. A *pp* (pianissimo) dynamic marking is present in measure 113.

115

Vln.

Vlc.

Pno.

ff

Detailed description: This system covers measures 115 to 118. The Violin I part has a half rest in measure 115, followed by a quarter note, a half note, and a half rest in measure 116, then a quarter note and a half rest in measure 117, and a whole note in measure 118. The Violoncello part has a half rest in measure 115, followed by a quarter note, a half note, and a half rest in measure 116, then a quarter note and a half rest in measure 117, and a whole note in measure 118. The Piano part has a complex texture with many beamed notes in both hands, creating a powerful, rhythmic effect. A *ff* (fortissimo) dynamic marking is present in measure 116.

MINUETTO. Presto. M.M. $\text{♩} = 104$

Violin

Violoncello

Piano

f

p

The image shows a musical score for three instruments: Violin, Violoncello, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The Violin part consists of whole rests. The Violoncello part starts with whole rests and then enters with a melody marked *p* (piano). The Piano part features a complex accompaniment, starting with a forte (*f*) dynamic and transitioning to piano (*p*) in the final measure. The piano part includes many beamed sixteenth notes and rests.

8

Vln. *f* *p*

Vlc. *f* *p*

Pno. *f* *p*

15

Vln.

Vlc.

Pno.

The musical score for measures 15-18 features three staves. The Violin (Vln.) staff is in treble clef with a key signature of one sharp (F#). It contains eighth and sixteenth notes, some beamed together, and rests. The Viola (Vlc.) staff is in alto clef with a key signature of one sharp (F#). It contains eighth and sixteenth notes, some beamed together, and rests. The Piano (Pno.) staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains eighth and sixteenth notes, some beamed together, and rests. The measures are numbered 15, 16, 17, and 18 at the top of the first staff.

23

Vln. *(crescendo)*

Vlc. *crescendo*

Pno. *crescendo* *(f)*

31

Vln. *p* *f*

Vlc. *p* *f*

Pno. *p* *f*

40

Vln. 1. 2.

Vlc.

Pno. *legato e dolcissimo* *fz* *fz*

49

Vln. *pp* legato

Vlc. *pp* legato

Pno. *fz*

1. 2.

58

Vln.

Vlc.

Pno. *fz*

68

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

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

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

79

Vln.

Vlc.

Pno.

fz *fz* *fz*

fz *fz* *fz*

88

Vln.

Vlc.

Pno.

1. 2.

96

Vln.

Vlc.

Pno.

p *f*

p *f*

104

Vln. *p*

Vlc. *p*

Pno. *p*

112

Vln. *crescendo*

Vlc. *crescendo*

Pno. *crescendo*

120

Vln. *p*

Vlc. *p*

Pno. *f* *p*

128

Vln.

Vlc.

Pno.

The musical score is for three instruments: Violin (Vln.), Viola (Vlc.), and Piano (Pno.). It is in the key of D major (one sharp) and 4/4 time. The score begins at measure 128. The Violin part starts with a whole rest in measure 128, then enters in measure 129 with a half note D5, followed by eighth notes E5, F#5, G5, A5, B5, and C6. The Viola part starts in measure 128 with a half note D4, followed by a half note E4, then a half note F#4, and continues with a series of half notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, 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FINALE. Allegretto. M.M. ♩ = 84

Violin

Violoncello

Piano

Vln.

Vlc.

Pno.

1.

2.

10.

p

f

tr

p

f

p

tr

14

Vln.

Vlc.

Pno.

19

Vln.

Vlc.

Pno.

24

Vln.

Vlc.

Pno.

crescendo *f*

crescendo *f*

crescendo *f* ³

1.

2.
28

Vln. *f* *p*

Vlc. *f* *p*

Pno. *f* *p* *fz*

31

Vln.

Vlc.

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

34

Vln. *ff (f)*

Vlc. *crescendo* (*f*)

Pno. *crescendo* *f*

37

Vln. *diminuendo* (*p*)

Vlc. *diminuendo* (*p*)

Pno. *diminuendo* *dolce*

Detailed description: This system contains measures 37 through 40. The Violin (Vln.) part begins with a half note, followed by quarter notes, and ends with a triplet of eighth notes marked '(p)'. The Viola (Vlc.) part starts with a half note, has a quarter rest, and then a half note marked '(p)'. The Piano (Pno.) part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked '3'. The right hand continues with a half note and a quarter note, while the left hand has a half note and a quarter note. The system concludes with a half note in the right hand and a half note in the left hand, both marked 'dolce'.

41

Vln.

Vlc.

Pno.

Detailed description: This system contains measures 41 through 44. The Violin (Vln.) part starts with a half note, followed by quarter notes, and ends with a half note. The Viola (Vlc.) part begins with a half note, followed by quarter notes, and ends with a half note. The Piano (Pno.) part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked '3'. The right hand continues with a half note and a quarter note, while the left hand has a half note and a quarter note. The system concludes with a half note in the right hand and a half note in the left hand.

45

Vln.

Vlc.

Pno.

Detailed description: This system contains measures 45 through 47. The Violin (Vln.) part is mostly rests. The Viola (Vlc.) part begins with a half note, followed by a quarter rest, and then a half note. The Piano (Pno.) part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked '3'. The right hand continues with a half note and a quarter note, while the left hand has a half note and a quarter note. The system concludes with a half note in the right hand and a half note in the left hand.

48

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

Vlc. *crescendo* *f*

Pno. *crescendo* *f*

51

Vln.

Vlc.

Pno. *sempre crescendo*

54

Vln. *p*

Vlc. *p*

Pno. *ff* *pp*

60

Vln. *crescendo* *f* *dim.*

Vlc. *(crescendo)* *f* *dim.*

Pno. *crescendo* *f* *dim.*

64

Vln. *p*

Vlc. *pp*

Pno. *p*

68

Vln. *(crescendo)* *(f)* *diminuendo*

Vlc. *crescendo* *f* *diminuendo*

Pno. *(crescendo)* *(f)* *diminuendo*

72

Vln. *pp* (crescendo)

Vlc. *pp* *crescendo*

Pno. *(pp)* *crescendo*

77

Vln. *f*

Vlc. *f*

Pno. *f*

81

Vln.

Vlc.

Pno.

84

Vln. *fz* *fz* *fz* *fz* *crescendo*

Vlc. *p* *crescendo*

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

88

Vln. (*f*) *diminuendo* *dolce*

Vlc. *f* *diminuendo* *p*

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

93

Vln.

Vlc.

Pno.

98

Vln.

Vlc.

Pno.

f

p

tr

tr

p

f

p

102

Vln.

Vlc.

Pno.

f

f

tr

f

3

3

3

3

106

Vln.

Vlc.

Pno.

p *3* *leggero*

p *leggero*

3

3

3

p

109

Vln.

Vlc.

Pno.

Measures 109-111. The Violin part includes a trill in measure 109. The Violoncello part has a rising line in measure 111. The Piano part features complex triplet patterns in measures 109 and 110, and a triplet in measure 111.

112

Vln.

Vlc.

Pno.

Measures 112-114. The Violin part includes trills in measures 112 and 114. The Violoncello part has a rising line in measure 112. The Piano part features complex triplet patterns in measures 112 and 113, and a triplet in measure 114.

115

Vln.

Vlc.

Pno.

Measures 115-118. The Violin part has a rising line in measure 115. The Violoncello part has a rising line in measure 115. The Piano part features complex triplet patterns in measures 115 and 116, and a triplet in measure 117.

119

Vln.

Vlc.

Pno.

Measures 119-121. The Violin and Viola parts are mostly rests. The Piano part features a complex triplet melody in the right hand and a bass line with triplets in the left hand.

122

Vln.

Vlc.

Pno.

Measures 122-124. The Violin part has a long note with a slur. The Viola part has a melodic line. The Piano part continues with complex triplet patterns in both hands.

125

Vln.

Vlc.

Pno.

Measures 125-127. The Violin part has a melodic line starting with a piano (*p*) dynamic. The Viola part has a long note. The Piano part continues with complex triplet patterns in both hands.

128

Vln.

Vlc.

Pno.

131

Vln.

Vlc.

Pno.

134

Vln.

Vlc.

Pno.

137

Vln. *pp*

Vlc. *crescendo*

Pno. *crescendo . . . poco a . . . poco*

140

Vln.

Vlc.

Pno. *f*

143

Vln.

Vlc. *p*

Pno.

146

Vln.

Vlc.

Pno.

dolce

151

Vln.

Vlc.

Pno.

154

Vln.

Vlc.

Pno.

(crescendo)

crescendo

crescendo sempre

157

Vln.

Vlc.

Pno.

f

f

160

Vln.

Vlc.

Pno.

Sul G

dolce

ff

pp

(p)

165

Vln.

Vlc.

Pno.

crescendo sempre

169

Vln. *dim.* *p*

Vlc. *f* *dim.* *pp*

Pno. *f* *dim.* *pp*

173

Vln. (crescendo) (*f*)

Vlc. *crescendo* *f*

Pno. *crescendo* *f*

178

Vln. *diminuendo* *pp*

Vlc. *diminuendo* *pp*

Pno. *diminuendo* *pp*

182

Vln. *crescendo*

Vlc. *crescendo*

Pno. *crescendo*

185

Vln. *f* *crescendo* *(ff)*

Vlc. *f* *crescendo sempre* *ff*

Pno. *f* *crescendo sempre* *(ff)*

188

Vln.

Vlc.

Pno.

191

Vln. *fz*
p

Vlc. *pp*

Pno. *pp* (*fz*)

195

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

Vlc. *crescendo* *f* *diminuendo*

Pno. *fz* (*crescendo*) (*f*) (*diminuendo*)

200

Vln.

Vlc. *p*

Pno. (*p*)

205

Vln.

Vlc.

Pno.

209

Vln.

Vlc.

Pno.

213

Vln.

Vlc.

Pno.

218

Vln.

Vlc.

Pno.

223

Vln.

Vlc.

Pno.

crescendo

f

ff

crescendo

ff

crescendo

f crescendo sempre

ff

226

Vln.

Vlc.

Pno.

diminuendo

p

p

(diminuendo)

(p)

diminuendo

p

p

pp

ppp

(p)

233

Vln.

Vlc.

Pno.

236

Vln.

Vlc.

Pno.

240

Vln.

Vlc.

Pno.

245

Vln. *crescendo*

Vlc. *crescendo*

Pno. *crescendo*

249

Vln. *f* *crescendo sempre* *ff*

Vlc. *f* *crescendo sempre* *ff*

Pno. *f* *crescendo sempre*

252

Vln.

Vlc.

Pno.

255

Vln.

Vlc.

Pno.

Measures 255-256. Violin and Viola parts feature long, sustained notes. The Piano part consists of triplet patterns in both the treble and bass staves.

257

Vln.

Vlc.

Pno.

Measures 257-259. Violin and Viola parts have more active melodic lines. The Piano part continues with complex triplet patterns, including some with accidentals.

260

Vln.

Vlc.

Pno.

Fine

Measures 260-262. Violin and Viola parts conclude with sustained notes. The Piano part ends with triplet patterns. The word "Fine" is written at the end of the section.