

Trio facile

pour Piano, Violon et Violoncelle,
composé par
Alban Förster.

Allegro risoluto.

Violino.

Violoncello.

PIANO.

The musical score is arranged in three systems. The first system includes staves for Violino, Violoncello, and Piano. The Violino and Violoncello parts begin with a rest, followed by a melodic line starting on a half note. The Piano part starts with a forte (f) chord. Dynamics include piano (p) and crescendo (cresc.). The second system continues the melodic development in the strings and piano accompaniment, with dynamics moving to mezzo-forte (mf) and then forte (f). The third system features a change in dynamics to piano dolce (p dolce) for the strings, while the piano accompaniment continues with a rhythmic pattern of eighth notes.

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First system of a musical score. It consists of three staves: two for a string quartet (violin and viola) and one for piano. The violin and viola parts begin with a *v* (vibrato) marking and a *cresc.* (crescendo) hairpin. The piano part also starts with a *cresc.* hairpin. The system concludes with a *poco rit.* (poco ritardando) marking. Dynamics include *p* (piano) and *f* (forte).

Second system of the musical score. It consists of three staves. The violin and viola parts are marked *p a tempo* (piano, ad tempo). The piano part also begins with *p a tempo*. The system includes dynamic markings of *p*, *mf*, and *p pizz.* (piano, pizzicato).

Third system of the musical score. It consists of three staves. The violin and viola parts start with *subito p* (suddenly piano) and *cresc.* (crescendo). The piano part also starts with *subito p* and *crescendo*. The system includes dynamic markings of *arco cresc.*, *f*, and *mf*.

Fourth system of the musical score. It consists of three staves. The violin and viola parts feature first and second endings, marked *1.* and *2.* respectively. The piano part includes dynamic markings of *mf*, *p*, and *f*.

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The vocal line starts with a rest, then enters with a melody. Dynamics include *p* (piano) and *sf* (sforzando). The piano accompaniment features chords and moving lines. Dynamics include *p*, *cresc.* (crescendo), and *sf*.

Second system of musical notation. It consists of four staves: two for a vocal line and two for a piano accompaniment. The vocal line continues with a melody, marked with *p cresc.* The piano accompaniment features chords and moving lines, marked with *cresc.*

Third system of musical notation. It consists of four staves: two for a vocal line and two for a piano accompaniment. The vocal line features a melody with dynamics *sf* and *f*. The piano accompaniment features chords and moving lines with dynamics *sf*, *p*, and *f*.

Fourth system of musical notation. It consists of four staves: two for a vocal line and two for a piano accompaniment. The vocal line features a melody with dynamics *p* and *f*. The piano accompaniment features chords and moving lines with dynamics *sf* and *f*.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal staves begin with a rest, followed by a melodic line starting on a half note. Dynamics include *p*, *cresc.*, and *mf*. The piano accompaniment features chords and moving lines in both hands, with dynamics *p*, *cresc.*, and *f*.

Second system of musical notation. Similar to the first system, it includes two vocal staves and piano accompaniment. The vocal lines continue with melodic phrases. Dynamics include *p*, *f*, and *p*. The piano accompaniment shows more complex chordal textures and rhythmic patterns.

Third system of musical notation. This system features long, sustained notes in the vocal staves, indicated by horizontal lines. The piano accompaniment is highly active, with rapid sixteenth-note passages in both hands. Dynamics include *p* and *f*.

Fourth system of musical notation. The vocal staves have long notes with *cresc.* markings. The piano accompaniment continues with active textures. Dynamics include *cresc.*, *f*, and *poco rit.*. The system concludes with a *poco rit.* marking over the final notes.

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The tempo is marked *p a tempo*. Dynamics include *p* and *mf*. The piano part features chords and arpeggiated figures.

Second system of musical notation. It consists of four staves. Dynamics include *subito p*, *cresc.*, and *f*. The piano part includes the instruction *arco cresc.* and *crescendo*. The music shows a dynamic increase from piano to forte.

Third system of musical notation. It consists of four staves. Dynamics include *mf*, *p*, and *cresc.*. The piano part continues with arpeggiated patterns and chords.

Fourth system of musical notation. It consists of four staves. Dynamics include *cresc.*, *mf*, *ff*, *marc.*, and *ff marc.*. The tempo is marked *marcato*. The piano part features chords and arpeggiated figures.

Andante con moto.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p* and *cresc.*

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a more active right hand with chords and a steady left hand. Dynamics include *p* and *f*.

Third system of musical notation. The vocal line features a melodic line with some chromaticism. The piano accompaniment has a rhythmic right hand and a melodic left hand. Dynamics include *p cresc.*, *f*, and *p pizz.*

Fourth system of musical notation, concluding the page. The vocal line ends with a melodic phrase. The piano accompaniment features a series of chords. Dynamics include *p*, *dim.*, and *pp poco rit.*

Poco animato.

The musical score is arranged in four systems, each with three staves: Violin (top), Viola (middle), and Piano (bottom). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked *Poco animato.*

System 1:
Violin: *p pizz.* (pizzicato), *cresc.*
Viola: *p arco* (arco), *cresc.*
Piano: *p* (piano), *cresc.* (triplets in left hand)

System 2:
Violin: *mf* (mezzo-forte)
Viola: *f* (forte)
Piano: *mf* (mezzo-forte)

System 3:
Violin: *dim.* (diminuendo), *p* (piano), *arco* (arco), *poco cresc.*
Viola: *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *poco cresc.*
Piano: *dim.* (diminuendo), *p* (piano), *poco cresc.* (triplets in left hand)

System 4:
Violin: *molto cresc.* (molto crescendo)
Viola: *molto cresc.* (molto crescendo)
Piano: *molto cresc.* (molto crescendo)

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The vocal line begins with the dynamic marking *f espr.* and includes the instruction *sempre cresc.* in both parts. The piano accompaniment starts with a forte *f* dynamic and also features *sempre cresc.* markings in both parts.

Second system of musical notation. The vocal line includes the instruction *dim. poco a poco rit.* and *Tempo I.* The piano accompaniment also includes *dim. poco a poco rit.* and *Tempo I.* dynamics. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The vocal line features *p cresc.* and *f* dynamics. The piano accompaniment includes *p cresc.* and *f* dynamics. This system also concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The piano accompaniment includes the instruction *p pizz.* and a *p* dynamic marking. The system concludes with a double bar line and a repeat sign.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The vocal parts begin with a piano (*p*) dynamic and include markings for *dim.* (diminuendo) and *pp* (pianissimo). The piano accompaniment also starts at *p* and includes *dim.* and *pp*. The system concludes with the instruction *arco p espr.* (arco piano esprimo).

Second system of musical notation, continuing the vocal and piano parts. The vocal lines feature a *cresc.* (crescendo) followed by *poco a poco rit.* (poco a poco ritardando), then *p dim.* (piano diminuendo) and *dolce* (dolce). The piano accompaniment mirrors these dynamics, including *cresc.*, *mf poco a poco rit.*, *p dim.*, *dolce*, *pp morendo*, and *ppp* (pianississimo). The system ends with a double bar line.

Rondo.
Allegro scherzando.

Third system of musical notation, marking the beginning of the Rondo section. It features two vocal staves and a grand piano accompaniment. The tempo is *Allegro scherzando*. The vocal parts start with a piano (*p*) dynamic and include *p cresc.* (piano crescendo) and *sf* (sforzando). The piano accompaniment also begins at *p* and includes *p cresc.* and *sf*.

Fourth system of musical notation, continuing the Rondo section. The vocal parts feature repeated *sf* (sforzando) accents. The piano accompaniment continues with *sf* and *p cresc.* markings, maintaining the rhythmic and dynamic character of the section.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line features a melodic line with dynamic markings *sf*, *dim.*, and *p*. The bass line has *sf* and *dim.* markings. The piano accompaniment includes chords and arpeggiated figures with *sf* and *dim.* markings.

Second system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line has *cresc.*, *sf*, *p*, and *cresc.* markings. The bass line has *cresc.*, *sf*, *p*, and *cresc.* markings. The piano accompaniment has *p*, *cresc.*, *sf*, *p*, and *cresc.* markings.

Third system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line has *sf*, *p*, and *cresc.* markings. The bass line has *sf*, *pizz.*, and *cresc.* markings. The piano accompaniment has *sf*, *p*, and *cresc.* markings.

Fourth system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line has *mf* and *p* markings. The bass line has *mf* and *p* markings. The piano accompaniment has *f* and *p* markings.

cresc. *sf* *sf* *arco sf*

cresc. *f* *sf* *sf*

sf *f* *sf* *f*

sempre cresc. *sempre cresc.* *sempre cresc.*

ff *marc. sf* *pp* *ff* *pp* *p*

First system of the musical score. It consists of two staves for a string quartet (violin and viola) and a grand piano. The violin and viola parts begin with a *pizz.* (pizzicato) instruction and a dynamic marking of *p*. The piano part begins with a *cresc.* (crescendo) instruction. The system concludes with *arco* (arco) instructions and a dynamic marking of *p cresc.* for both the string and piano parts.

Second system of the musical score. The violin and viola parts feature a series of sixteenth-note passages marked with *fz* (forzando). The piano part continues with a *cresc.* instruction and includes dynamic markings of *sf* (sforzando) and *p cresc.* (piano crescendo).

Third system of the musical score. The violin and viola parts continue with sixteenth-note passages, marked with *sf*. The piano part features a series of chords and moving lines, with dynamic markings of *sf* and *p cresc.*

Fourth system of the musical score. The violin and viola parts conclude with a *dim.* (diminuendo) instruction. The piano part features a *dim.* instruction and a dynamic marking of *p* (piano).

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The vocal line features a melodic line with dynamic markings *cresc.*, *sf*, *p*, *cresc.*, and *fz*. The piano accompaniment includes a rhythmic pattern in the right hand and chords in the left hand, with dynamic markings *cresc.*, *sf*, *p*, *cresc.*, and *fz*.

Second system of musical notation. It consists of four staves. The vocal line has dynamic markings *p*, *p pizz.*, and *cresc.*. The piano accompaniment features a steady rhythmic accompaniment with dynamic markings *p* and *cresc.*.

Third system of musical notation. It consists of four staves. The vocal line has dynamic markings *mf*, *f*, and *sf*. The piano accompaniment has dynamic markings *mf*, *f*, *sf*, and *farco sf*. A key signature change to one flat is indicated at the beginning of the system.

Fourth system of musical notation. It consists of four staves. The vocal line has dynamic markings *sf* and *f*. The piano accompaniment has dynamic markings *sf* and *f*.

First system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music is in a minor key. The top staff has a melodic line with slurs and a dynamic marking of *poco a poco dim.* The middle staff has a rhythmic accompaniment of eighth notes with a dynamic marking of *f* and *poco a poco dim.* The grand staff features chords and arpeggiated figures with a dynamic marking of *poco a poco dim.*

Second system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music continues with various dynamics. The top staff has a melodic line with a dynamic marking of *p* and *molto dim.* The middle staff has a rhythmic accompaniment with a dynamic marking of *p* and *pp dim.* The grand staff features chords and arpeggiated figures with a dynamic marking of *p* and *molto dim.*

Third system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music features dynamic contrasts. The top staff has a melodic line with dynamics of *pp*, *f*, and *pp*, and a *cresc.* marking. The middle staff has a rhythmic accompaniment with dynamics of *f*, *pp*, and *cresc.* The grand staff features chords and arpeggiated figures with dynamics of *pp*, *f*, and *pp*, and a *cresc.* marking.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music continues with dynamics of *mf* and *p*. The top staff has a melodic line with a dynamic marking of *mf* and *p*. The middle staff has a rhythmic accompaniment with a dynamic marking of *mf* and *p pizz.* The grand staff features chords and arpeggiated figures with a dynamic marking of *mf* and *p*.

p cresc.

cresc.

f

fz arco

sf

Più mosso.

sempre cresc.

sempre cresc.

ff

ff

ff

Fine.

2^{te} Uebersichts-Tafel:

Piano-Trios: Piano à 4 mains, Violine & Violoncello. — Piano à 4 mains & Violine. — Piano à 2 Violinen. — Piano, Violine & Viola. — Piano, Violine & Vlo. — (I. Folge.) Piano, Violine & Harmonium. — Piano, Viola & B-Clarinetten. — Piano, Violoncello & B-Clarinetten. — Piano, Violoncello & Harmonium.

Piano-Trios.

Piano à 4 mains, Violine & Violoncello.

André, Ant., Op. 25. Gr. Symphonie, Esdur. 7 20
Stimmen

Beethoven, L. v., Op. 20. Septett, Esdur 3 —
arr. (Burchard) . . . Stimmen

— **Op. 113. Türkischer Marsch,**
Bdur (Burchard) . . . Stimmen 1 50
1 Flötenstimme ad lib. — 60

— **Marcia funebre** aus der Symphonie eroica
op. 55 (Hermann), C moll.
Stimmen . . . 2 —

Burchard, C., Op. 35. Potpourris.

Burgmüller, Frz., Op. 49. Potpourris.

Mozart, W. A., Marsch u. Chor aus Titus,
Esdur (Burchard) . . . Stimmen 2 —

— **Quartett No. 1, G moll** (Köchel No. 478), (Orig.:
Piano, Viol., Viola & Violoncello), arr.
(Burchard) . . . Stimmen 4 50

— **Türkischer Marsch** aus der A-dur-Sonate
(Köchel No. 331) (Burchard).
Stimmen . . . 1 50
Dazu: 1 Flötenstimme ad lib. — 30

Nesvadba, J., Op. 17. Loreley-Paraphrase
(C. Burchard) . . . Stimmen 2 —
Dazu: 1 Violine II. ad lib.-Stimme — 60
1 Flötenstimme ad lib. — 60

Ouverturen (C. Burchard) in Stimmen.

No. (1.) **Jubel-Ouverture** . . . Weber 2 —
Dazu: 1 Violine II. ad lib.-Stimme — 50
1 Flötenstimme ad lib. — 50

No. (2.) **Italiana in Algeri** . . . Rossini 2 —

No. (3.) **Maçon** . . . Auber 2 —

No. (4.) **Othello** . . . Rossini 2 —

No. (5.) **Nachtlager** . . . Kreutzer 2 —
Dazu: 1 Flötenstimme ad lib. — 50

No. (6.) **Idomeneo** . . . Mozart 2 —

No. (7.) **I Montecchi ed i Capuletti** . . . Bellini 2 —

No. (8.) **Lodoiska** . . . Cherubini 2 —

No. (9.) **Gazza ladra** . . . Rossini 2 —

No. (10.) **Rosamunde** . . . Schubert 2 —
Dazu: 1 Flötenstimme ad lib. — 50

No. (11.) **Rübezahl** . . . Flotow 2 —
Dazu: 1 Violine II. ad lib.-Stimme — 50

Potpourris (Burchard, op. 35) in Stimmen.

No. 1. **Muette** . . . Auber 3 50

No. 2. **Preziosa** . . . Weber 3 —

No. 3. **Freischütz** . . . 4 —

— (Burgmüller, op. 49) in Stimmen. . . 4 60

Schubert, Frz., Ballet-Musik aus »Rosamunde«, op. 26 (Burchard).
Stimmen . . . 2 —

Schubert, Frz., Zwei Entrées zu der Oper »Rosamunde« (Burchard) . . . Stimmen 2 50

— **Symphonie, H moll** (Burchard) . . . Stimmen 2 50

Spohr, L., Symphonie No. 5, op. 102, C moll
(Burchard) . . . Stimmen 6 —

Weber, C. M. v., Op. 65. Aufforderung zum Tanz, brill. Rondo (Burchard)
Dazu: 1 Violine II. ad lib.-Stimme 2 — 30

Piano à 4 mains & Violine.

Gerth, Wilh., Weihnachtsliedchen . . . 1 50

Spohr, L., Ouverture et Introduction de l'opéra »Zemire et Azor« (Horr) 3 20

Piano & 2 Violinen.

André, L., Op. 20. 's Schützenlied', Rheinländer-Polka . . . 2 —

— **Op. 100. Alpenveilchen, Ländler-Idylle** . . . 2 —

— **Op. 140. Auf hoher Alp', Ländler-Idylle** . . . 2 —

— **Op. 158. Auf Bergeshöh'l Ländler-Idylle** . . . 2 —

Jungmann, Alb., Op. 117. Heimweh, Melodie
(L. André) . . . 1 80

Kramer, W., Op. 6. Troitzköpfchen, Salon-Polka (L. André) . . . 1 80

Kreutzer, R., I. Symphonie concertante,
F dur (Heermann) . . . Bog. *17 1/2

Lang, K., Imitationen (für 1 oder 2 Violinen mit Piano) (unter willkürlicher Benutzung des gesetzlich geschützten Lang'schen Schaarndämpfers).
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Moffat, Alfred, Transcriptionen.

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No. 5. **Minuetto** von Ch. W. Gluck . . . 1 50

No. 6. **Rondeau** aus einer Sonate für 2 Violinen mit beziffertem Bass von G. F. Händel 1 50

Nesvadba, J., Op. 17. Loreley-Paraphrase, (mit Violoncello ad lib.) eingerichtet von Alfred Moffat . . . 2 —

Pleyel, Ign., Op. 48. Six Sonatines progressives (Kayser & Richard).
Heft 1. 2. . . . à Bog. *8 1/2

Schuster, W., Op. 5. Wie könnt'ich dein vergessen! Gavotte (L. André) . . . 2 —

Simpson, F. J., Allegro giocoso . . . 2 —

Spitz, R., Op. 5. Drei leichte Stücke, für 2 Violinen (in der 1. Lage) mit Piano.
No. 1. **Barcarolle** . . . 1 50

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Meyer, Ludwig, Op. 24. 14. Kinder-Trio . . . 2 50

Mozart, W. A., Op. 104. Symphonie concertante (Köchel No. 364), Esdur . . . Bog. *11 1/2

— **Adagio** nach dem berühmten Quintett für Blas-Instrum. (Köchel No. 411), arr., Bdur (André) . . . 2 60

Piano, Violine & Violoncello.

Beethoven, L. v., Op. 1. Drei Trios. Bog.
No. 1. Esdur . . . 15

No. 2. Gdur . . . 15 1/2

No. 3. C moll . . . 13

— **Op. 11. Grand Trio, Bdur** . . . 10 1/2

— **Op. 38. Grosses Trio, Esdur** . . . 16

— **Op. 44. 14 Variationen, Esdur** . . . 7

— **Op. 63. Grosse Sonate** (Original: Violin-Quartett op. 4) . . . 12 1/2

— **Op. 70. Zwei Trios.**
No. 1. Ddur . . . 12

No. 2. Esdur . . . 14

— **Op. 97. Grosses Trio, Bdur** . . . 18

— **Op. 121a. Schneider Kakadu, Variat., Gdur** . . . 7

— **Fidelio, II. Akt, Finale I & Quart.,** arr. (Rauch) N. 3.20. . . . 3

— **Petit Trio, Oeuvre posth., Bdur** . . . 3

— **Symphonie No. 1, Op. 21, arrangirt, Cdur** (Schletterer) . . . *13

— **Symphonie No. 2, Op. 36, arrangirt, Ddur** (Schletterer) . . . *18 1/2

— **Symphonie No. 5, Op. 67, arrangirt, C moll** (Jul. André) . . . *17 1/2

— **Trio non difficile, Oeuvre posth., Esdur** . . . 6 1/2

Berlyn, A., Op. 88. Grand Trio, A moll . . . 14 30

Derkum, Fr., Op. 15. Leichtes Trio, Cdur . . . 2 50

Eberhardt, H., Op. 8. Kleines Trio, Gdur . . . 2 50

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No. 1. **Faust, Gounod** . . . 4 20

No. 2. **Trovatore, Verdi** . . . 4 60

Haydn, J., 24 Trios (Czerny). Bog.
1. (Op. 46^{te}) Esdur . . . 7

2. (Op. 68.) Asdur . . . 8 1/2

3. (Op. 78.) G moll . . . 7

4. (Op. 86^{te}) Edur . . . 7

5. (Op. 82^{te}) Trio mit ungar. Rondo, Gdur . . . 6

6. (Op. 82^{te}) Ddur . . . 7 1/2

7. (Op. 78^{te}) A dur . . . 7 1/2

8. (Op. 57^{te}) C moll . . . 7

9. (Op. 44^{te}) A dur . . . 7 1/2

10. (Op. 57^{te}) E moll . . . 8 1/2

11. (Op. 83^{te}) Es moll . . . 6 1/2

12. (Op. 89^{te}) Es dur . . . 7

13. (Op. 78^{te}) B dur . . . 9

14. (Op. 86^{te}) C dur . . . 10

15. Es moll . . . 6 1/2

16. G moll . . . 6

17. (Op. 44^{te}) Es dur . . . 6 1/2

18. (Op. 79^{te}) C dur . . . 7

19. (Op. 79^{te}) D dur . . . 7 1/2

20. (Op. 79^{te}) Es dur . . . 10 1/2

21. D dur . . . 7 1/2

22. B dur . . . 6 1/2

23. F dur . . . 6 1/2

24. (Op. 57^{te}) Es dur . . . 6 1/2

Henkel, H., Op. 22. Trio, Ddur . . . 2 50

Holstein, Fr. v., Die Hochländer, Pièces choisies arrangées (Rauch).
Cah. I. & II. . . . à 4 60

Hummel, J. N., Op. 2 No. 1. Sonate,
Bdur . . . Bog. 7 1/2

Jámbor, Eug., Op. 24. Trio in F moll.
Allegro moderato. — Andante cantabile. — Vivace assai. — Allegro ma non troppo . . . n. 5 —

Kunz, E., Op. 16. Morceau . . . 3 20

Mendelssohn-Bartholdy, Fel., Concertstück No. 1, Op. 113.
(Original für Piano, Clarinette & Bassethorn (engl. Horn)), arrangirt, G moll . . . 2 50

— **Concertstück No. 2, Op. 114.**
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Meyer, L., Op. 24. 14^{tes} Kinder-Trio, A dur . . . 2 50

Mozart, W. A., Trios. Bog.
No. 1. Op. 14 (Kegelstatt). (Köchel No. 498). Esdur . . . 8 1/2

No. 2. Op. 15 (Köchel No. 542). E dur . . . 9

No. 3. Op. 16 (Köchel No. 502). B dur . . . 9 1/2

No. 4. Op. 80 (Köchel No. 564). G dur . . . 6 1/2

No. 5. Op. 60 (Köchel No. 548). C dur . . . 8

No. 6. Op. 13 (Köchel No. 496). G dur . . . 8 1/2

No. 7. Op. 51 (Köchel No. 254). B dur . . . 7 1/2

No. 8. (Köchel No. 442.) Oeuvre posth., D moll . . . 10

— **Adagio** nach dem berühmten Quintett für Blas-Instrum. (Köchel No. 411), arr., Bdur (J. B. André) . . . 2 60

Müller, J. V., Op. 4. Drei Andante serioso . . . 2 50

Nesvadba, Jos., Op. 17. Loreley-Paraphrase nach *Silcher* (Burchard) . . . 1 50

Ouverturen (Burchard, C.).
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Philips, Eug., Op. 20. Trio, C moll . . . n. 5 —

Pirani, Eug. v., Op. 24. Trio.
Allegro moderato. — Andante. — Scherzo. — Presto con brio. — Allegro. — Allegro con moto . . . n. 4 50

Schmitt, Al., Op. 122. Trio, No. 3, in Esdur . . . 8 60

Schubert, Fr., Op. 77. Valses nobles . . . 2 60

Spieß, Ernst, Op. 72. Sechs Charakterstücke für die Jugend
(Marcia, Capriccio, Barcarole, Serenade, Romance, Scherzo) . . . complet 2 50

Piano, Violine & Harmonium.

Mendelssohn-Bartholdy, F., Hochzeitsmarsch aus »Sommerabendtraume«, Transcription (Menzel) . . . 2 30

— **Choix de chants célèbres** (Trios des Amateurs), (Kayser).
Heft 1. . . . Bog. *9 1/2

Heft 2. . . . Bog. *9

Popp, W., 211. Ave Maria, Méditation poët. 1 50

Vieuxtemps, Op. 31b. Adagio relig. du 4. Concert, D moll (Rehfeld) . . . 2 60

Piano, Viola & B-Clarinetten.

Mozart, W. A., Op. 14. Trio (Kegelstatt), (Köchel No. 498), Esdur. Bog. 8 1/2

Piano, Violoncello & B-Clarinetten.

Beethoven, L. v., Op. 11. Grosses Trio, Bog.
Bdur . . . 10 1/2

— **Op. 38. Esdur** . . . 16

Piano, Violoncello & Harmonium.

Baillot, P., Berühmtes Salonstück aus dem 7^{ten} Concert, op. 21 (Bockmühl) 2 60

Mendelssohn-Bartholdy, F., Choix de chants célèbres (Trio des Amateurs), (Lec). Heft 1, 2. . . . à *9

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VIOLINO.

Trio facile

pour Piano, Violon et Violoncelle

composé par

Alban Förster.

Allegro risoluto.

The score is written for a single violin part. It begins with a first ending bracket over the first measure. The first staff contains a melodic line starting with a *p* dynamic, followed by a *cresc.* and *mf*. The second staff continues the melody with *p*, *f*, *p dolce*, and *cresc.* dynamics. The third staff features a *f* dynamic, a *poco rit.* section, and a return to *p a tempo*. The fourth staff shows *p*, *mf*, *subito p*, and *cresc.* dynamics. The fifth staff includes a first ending bracket, *f*, *mf*, and *p* dynamics. The sixth staff starts with a first ending bracket, *p*, and *fz* dynamics. The seventh staff begins with *p cresc.*, followed by *fz* and *f* dynamics. The eighth staff continues with *fz* and *f* dynamics. The ninth staff concludes with *p*, *cresc.*, and *mf* dynamics.

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* Pour la Russie P. Neldner, Riga.

ANDRÉ 16500

VIOLINO.

p *f* *p* *a tempo*
cresc. *f* *dim. poco rit.* *p*
p *mf* *subito p* *crescendo*
f
mf *p* *crescendo*
marc. *fz* *ff*

Andante con moto.

p *p crescendo*
f *p* *p*

Poco animato.

dim. *pp* *poco rit.* *p pizz.* *cresc.*
mf *dim.* *p* *arco poco a poco cresc.*
molto cresc. *f espr.* *dim.*
sempre cresc. *poco a poco rit.*

VIOLINO.

Tempo I.

p *p cresc.*
f *p* *p* *dim.*
pp *cresc.* *f* *poco a poco rit. p dim. pp* *morendo ppp*

Rondo.

Allegro scherzando.

p *p cresc.* *fz*
sf *sf* *sf* *dim.*
p *cresc.* *sf* *p*
cresc. *fz* *p* *cresc.* *mf*
p *crescendo* *fz*
sf *sf*
f *sempre cresc.*
ff *marc. sf* *pp*

VIOLINO.

1 *cresc.*
p pizz. *p arco* *fz* *sf*
sf *sf* *f*
sf *sf* *dim.*
p *cresc.* *sf* *p* *cresc.* *fz*
p *cresc.* *mf* *f*
sf *sf* *f*
poco a poco dim. *p molto*
dim. *pp* *f* *pp* 1
mf *p*
p cresc. 2 *fz*
Più mosso.
sf *sempre cresc.*

VIOLONCELLO.

Trio facile

pour Piano, Violon et Violoncelle

composé par

Alban Förster.

Allegro risoluto.

2

p *cresc.* *mf* 1

p *f* *p dolce* *crescendo* *v.* *p.*

a tempo

f *poco rit.* *p* *cresc.* *p pizz.* *mf*

subito p *arco* *crescendo* *f*

mf *p* 1. 2.

1 *p* *f*

p. *cresc.* *fz* 1

f

2 *p* *cresc.* *mf* 1

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VIOLONCELLO.

p *f* *p*

cresc. *f* *poco rit.* *p* *p pizz.*

mf *subito p* *arco crescendo* *f*

mf *p* *cresc.*

fz *marc.* *ff*

Andante con moto.

p

p cresc. *f*

p pizz.

p *dim.* *pp poco rit.*

Poco animato.

p espr. *cresc.* *f*

dim. *p* *cresc.* *molto cresc.*

f *sempre cresc.* *poco a poco rit.*

VIOLONCELLO.

Tempo I.

p *p cresc.* *f*
p pizz.
p *dim.* *pp* *arco* *p espr.*
f *p dolce* *pp* *morendo* *ppp*
poco a poco rit. *dim.*

Rondo.

Allegro scherzando.

p *cresc.* *fz*
sf *sf* *dim.*
p *cresc.* *sf* *p cresc.* *fz* *pizz.* *p*
cresc. *mf*
p *cresc.* *f* *f arco*
sf *sf* *f*
sempre cresc.
ff *sf*

VIOLONCELLO.

p pizz. *p arco cresc.* *fz*

sf *sf* *dim.*

p *cresc.* *sf* *p cresc.* *fz*

p pizz. *cresc.* *mf*

f arco sf *sf*

f *poco a poco dim.*

p *pp* *f* *spp*

cresc. *mf*

p pizz. *cresc.* *fz arco*

Più mosso.

sf *sempre cresc.*

ff

2te Uebersichts-Tafel:

Piano-Trios: Piano à 4 mains, Violine & Violoncello. — Piano à 4 mains & Violine. — Piano & 2 Violinen. — Piano, Violine & Viola. — Piano, Violine & Vlo. — (I. Folge.) Piano, Violine & Harmonium. — Piano, Viola & B-Clarinet. — Piano, Violoncello & B-Clarinet. — Piano, Violoncello & Harmonium.

Piano-Trios.

Table listing piano trios by composers such as André, Beethoven, Burchard, Burgmüller, Mozart, Nesvadba, and Schubert, with details on opus numbers, movements, and prices.

Table listing piano trios by composers such as Nesvadba, Pleyel, Schuster, Simpson, Spitz, Wichtl, Wohlfahrt, Derkum, Eberhardt, Forberg, Henkel, Meyer, and Mozart, with details on opus numbers, movements, and prices.

Table listing piano trios by composers such as Henkel, Holstein, Hummel, Jambor, Kunz, Mendelssohn-Bartholdy, Meyer, and Philips, with details on opus numbers, movements, and prices.

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