

pp

poco ritard.
poco ritard.
ppp
poco ritard.
ppp

Un poco più lento (♩. = 54 - 56.)
sul D
p
sul D
mf

Un poco più lento (♩. = 54 - 56.)
p

a tempo
poco ritard.
mp
a tempo
p

poco ritard.
a tempo
mp
poco rit.
p

HANS VON BÜLOW
gewidmet.

TRIO

(G moll)

für

Pianoforte, Violine und Violoncell

componirt

von

HANS VON BRONSART.

Op. 1.

Eigenthum des Verlegers für alle Länder. Eingetragen im Vereinsarchiv.
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2259.

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TRIO

für Pianoforte, Violine und Violoncell.

Allegro molto. Maestoso (♩ = 56.)

Hans von Bronsart, Op. 1.

VIOLINE.

Allegro molto. Maestoso (♩ = 56.)

VIOLONCELL.

Allegro molto. Maestoso (♩ = 56.)

PIANOFORTE.

Appassionato. (♩ = 72.)

Appassionato. (♩ = 72.)

Appassionato. (♩ = 72.)

marcato

mf

Violin, Viola, and Piano parts for the first system. The piano part includes lyrics: *p cresc.*, *scen do*, *mf cresc.*

Violin, Viola, and Piano parts for the second system. The piano part includes lyrics: *f molto cresc.*, *f molto cresc.*, *f molto cresc.*

Violin, Viola, and Piano parts for the third system. The piano part includes lyrics: *ff*, *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Violin, Viola, and Piano parts for the fourth system. The piano part includes lyrics: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

First system of musical notation on page 18, measures 1-4. It consists of two staves (treble and bass clef) for a vocal line and two staves for a piano accompaniment. Dynamics include *p* and *ff*. The piano part features a rhythmic pattern of eighth notes.

Second system of musical notation on page 18, measures 5-8. It continues the vocal and piano parts. Dynamics include *f* and *ff*. The piano part has a more complex rhythmic texture with some triplets.

Third system of musical notation on page 18, measures 9-12. The vocal line has some rests. Dynamics include *mf* and *f*. The piano part continues with its rhythmic accompaniment.

Fourth system of musical notation on page 18, measures 13-16. The piano part features a prominent bass line. Dynamics include *mf* and *f*. The system ends with a double bar line and repeat signs.

Fifth system of musical notation on page 19, measures 17-20. The piano part continues with its rhythmic accompaniment. Dynamics include *p*.

Sixth system of musical notation on page 19, measures 21-24. The piano part features a more complex rhythmic texture with some triplets. Dynamics include *f*.

Seventh system of musical notation on page 19, measures 25-28. The piano part continues with its rhythmic accompaniment. Dynamics include *mf* and *f*. The system ends with a double bar line and repeat signs.

Eighth system of musical notation on page 19, measures 29-32. The piano part features a prominent bass line. Dynamics include *mf* and *f*. The system ends with a double bar line and repeat signs.

Musical score for the left page, featuring piano and violin parts. The score is in 3/4 time and includes various dynamics and articulations. The piano part consists of two staves (treble and bass clef), and the violin part consists of two staves (treble and bass clef). The score includes markings such as *dimin.*, *p*, *pp*, *mf*, and *cresc.*. The piece concludes with a first ending marked with a '1' and a repeat sign.

Musical score for the right page, featuring piano and violin parts. The score is in 3/4 time and includes various dynamics and articulations. The piano part consists of two staves (treble and bass clef), and the violin part consists of two staves (treble and bass clef). The score includes markings such as *p*, *cresc.*, *arco*, *f*, *ff*, and *dimin.*. The piano part includes the lyrics "cre - scen - do" under the notes. The piece concludes with a first ending marked with a '1' and a repeat sign.

p cresc. *mf* *sempre cresc.*
p cresc. *mf*
p cre *scen do* *mf* *sempre cresc.*

f *Un poco maestoso (♩ = 63.)*
f *Un poco maestoso (♩ = 63.)*
f *Un poco maestoso (♩ = 63.)*
tremolo
f *molto cresc.*
ff
 * *Leo.* *

f *Appassionato (♩ = 72.)*
pp *Appassionato (♩ = 72.)*
pizz. *Appassionato (♩ = 72.)*
pp
 * *Leo.* * *Leo.* *

f
f
cresc. *f*

ff *sul G*
ff
 * *Leo.* * *Leo.* *

f *ff* *f* *f* *f* *f*

mf *f* *mf* *f*

Measures 1-4 of the musical score. The vocal line features a melodic phrase with a slur. The piano accompaniment includes chords and moving lines. Dynamics include *sf* and *mf*.

Measures 5-8 of the musical score. The vocal line continues with a slur. The piano accompaniment features chords and moving lines. Dynamics include *p cresc.* and *sf*.

Measures 9-12 of the musical score. The vocal line continues with a slur. The piano accompaniment features chords and moving lines. Dynamics include *molto cresc.* and *mf*.

Measures 13-16 of the musical score. The vocal line continues with a slur. The piano accompaniment features chords and moving lines. Dynamics include *sf* and *sfz*.

Measures 1-4 of the musical score. The vocal line features a melodic phrase with a slur. The piano accompaniment includes chords and moving lines. Dynamics include *sempre cresc.*

Measures 5-8 of the musical score. The vocal line continues with a slur. The piano accompaniment features chords and moving lines. Dynamics include *p*, *sf*, and *Red tremolo*.

Measures 9-12 of the musical score. The vocal line continues with a slur. The piano accompaniment features chords and moving lines. Dynamics include *ppp* and *sfz*.

Measures 13-16 of the musical score. The vocal line continues with a slur. The piano accompaniment features chords and moving lines. Dynamics include *sfz*.

a tempo (♩ = 72.) sul G

a tempo (♩ = 72.)

p *espr.*

p espress.

a tempo (♩ = 72.)

pp

mf cresc.

mf cresc.

f

mf

f

pp

mf

pp

pp

pp

poco ritard.

ppp poco ritard.

ppp poco ritard.

pp cresc.

p cresc. mf scen do

cresc. ff Ped. *

sul G p ff Ped. *

p cresc.

mf dimin. poco rit. p a tempo

mf dimin. poco rit. p leggiero

cresc. mf 8 2

Musical score for page 22, featuring piano and violin parts. The score is in 3/4 time and includes various dynamics and articulations.

- Violin Part:**
 - Measures 1-4: *ff*
 - Measures 5-8: *ff*
 - Measures 9-12: *ff*
 - Measures 13-16: *ff*
 - Measures 17-20: *ff*
 - Measures 21-24: *ff*
 - Measures 25-28: *ff*
 - Measures 29-32: *ff*
 - Measures 33-36: *ff*
 - Measures 37-40: *ff*
 - Measures 41-44: *ff*
 - Measures 45-48: *ff*
 - Measures 49-52: *ff*
 - Measures 53-56: *ff*
 - Measures 57-60: *ff*
 - Measures 61-64: *ff*
 - Measures 65-68: *ff*
 - Measures 69-72: *ff*
 - Measures 73-76: *ff*
 - Measures 77-80: *ff*
 - Measures 81-84: *ff*
 - Measures 85-88: *ff*
 - Measures 89-92: *ff*
 - Measures 93-96: *ff*
 - Measures 97-100: *ff*
- Piano Part:**
 - Measures 1-4: *ff*
 - Measures 5-8: *ff*
 - Measures 9-12: *ff*
 - Measures 13-16: *ff*
 - Measures 17-20: *ff*
 - Measures 21-24: *ff*
 - Measures 25-28: *ff*
 - Measures 29-32: *ff*
 - Measures 33-36: *ff*
 - Measures 37-40: *ff*
 - Measures 41-44: *ff*
 - Measures 45-48: *ff*
 - Measures 49-52: *ff*
 - Measures 53-56: *ff*
 - Measures 57-60: *ff*
 - Measures 61-64: *ff*
 - Measures 65-68: *ff*
 - Measures 69-72: *ff*
 - Measures 73-76: *ff*
 - Measures 77-80: *ff*
 - Measures 81-84: *ff*
 - Measures 85-88: *ff*
 - Measures 89-92: *ff*
 - Measures 93-96: *ff*
 - Measures 97-100: *ff*

Additional markings include *sempre ff*, *ped.*, and *mf*.

Musical score for page 39, featuring piano and violin parts. The score is in 3/4 time and includes various dynamics, articulations, and performance instructions.

- Violin Part:**
 - Measures 1-4: *espressivo*, *p cresc. poco a poco*
 - Measures 5-8: *f sempre cresc.*
 - Measures 9-12: *f sempre cresc.*
 - Measures 13-16: *f sempre cresc.*
 - Measures 17-20: *f sempre cresc.*
 - Measures 21-24: *f sempre cresc.*
 - Measures 25-28: *f sempre cresc.*
 - Measures 29-32: *f sempre cresc.*
 - Measures 33-36: *f sempre cresc.*
 - Measures 37-40: *f sempre cresc.*
 - Measures 41-44: *f sempre cresc.*
 - Measures 45-48: *f sempre cresc.*
 - Measures 49-52: *f sempre cresc.*
 - Measures 53-56: *f sempre cresc.*
 - Measures 57-60: *f sempre cresc.*
 - Measures 61-64: *f sempre cresc.*
 - Measures 65-68: *f sempre cresc.*
 - Measures 69-72: *f sempre cresc.*
 - Measures 73-76: *f sempre cresc.*
 - Measures 77-80: *f sempre cresc.*
 - Measures 81-84: *f sempre cresc.*
 - Measures 85-88: *f sempre cresc.*
 - Measures 89-92: *f sempre cresc.*
 - Measures 93-96: *f sempre cresc.*
 - Measures 97-100: *f sempre cresc.*
- Piano Part:**
 - Measures 1-4: *poco a poco*
 - Measures 5-8: *f sempre cresc.*
 - Measures 9-12: *f sempre cresc.*
 - Measures 13-16: *f sempre cresc.*
 - Measures 17-20: *f sempre cresc.*
 - Measures 21-24: *f sempre cresc.*
 - Measures 25-28: *f sempre cresc.*
 - Measures 29-32: *f sempre cresc.*
 - Measures 33-36: *f sempre cresc.*
 - Measures 37-40: *f sempre cresc.*
 - Measures 41-44: *f sempre cresc.*
 - Measures 45-48: *f sempre cresc.*
 - Measures 49-52: *f sempre cresc.*
 - Measures 53-56: *f sempre cresc.*
 - Measures 57-60: *f sempre cresc.*
 - Measures 61-64: *f sempre cresc.*
 - Measures 65-68: *f sempre cresc.*
 - Measures 69-72: *f sempre cresc.*
 - Measures 73-76: *f sempre cresc.*
 - Measures 77-80: *f sempre cresc.*
 - Measures 81-84: *f sempre cresc.*
 - Measures 85-88: *f sempre cresc.*
 - Measures 89-92: *f sempre cresc.*
 - Measures 93-96: *f sempre cresc.*
 - Measures 97-100: *f sempre cresc.*

Additional markings include *ped.*, *mf*, *ff poco ritard.*, *a tempo (♩ = 66)*, *largamente*, *dimin. pp*, *pp*, *p*, *mp cresc.*, *espressivo*, *pizz.*, *rit. arco*, *ppp*, *trem.*, *mf*, *ff*, *p*, *pp*, *ppp*.

(♩ = 63-66.)

pp *p* *pp* *mf*

pp *pp* *pp* *mp* *molto espress.* *cresc.*

mf *f* *rinforz. molto* *ff* *rinforz.*

mf *f* *rinforz. molto*

mf *dimin.* *p* *3*

(♩ = 72-88.)
(*n poco accelerando*)

mf *pp* *p* *pp* *p* *pp* *3* *cresc.*

mf *pp* *p* *pp* *3* *cresc.*

ped. **ped.* **ped.* **ped.* *2259**

cresc. molto

ff *dimin.*

pp

pp

ff

sul D

cresc.

First system of musical notation on page 24, including vocal staves and piano accompaniment. The piano part features a steady eighth-note accompaniment.

Second system of musical notation on page 24. Includes the instruction "sul D" above the vocal line. Dynamic markings include *p* and *dimin.* in both vocal and piano parts.

Third system of musical notation on page 24. Dynamic markings include *pp*, *cresc.*, and *mf* in both vocal and piano parts.

Fourth system of musical notation on page 24. Dynamic markings include *dimin.*, *pp cresc.*, and *mf* in both vocal and piano parts.

First system of musical notation on page 27. Dynamic markings include *mp*, *p*, and *pp* in both vocal and piano parts.

Second system of musical notation on page 27. Dynamic markings include *p*, *dimin.*, and *cresc.* in both vocal and piano parts. The piano part includes a *Ped.* marking.

Third system of musical notation on page 27. Dynamic markings include *ad lib.*, *pp dolciss.*, and *sempre pp* in both vocal and piano parts. The piano part includes a *Ped.* marking.

Fourth system of musical notation on page 27. Dynamic markings include *cresc. molto*, *f*, *dimin. p*, and *mf* in both vocal and piano parts. The piano part includes a *Ped.* marking.

Adagio ma non troppo. (♩ = 58-60.)
sul G

Adagio ma non troppo. (♩ = 58-60.)
Adagio ma non troppo. (♩ = 58-60.)
pp

cresc. *mf dimin.* *pp*

cresc. *mf dimin.* *pp*

pp *cresc.* *p dimin.*

pp *pp* *dolciss.*

pp

pp *mf* *pp*
ritardando *ritardando*

a tempo *ff* *a tempo* *mf crescendo* *f molto cresc.*
ff *mf crescendo* *f molto cresc.*
a tempo *mf crescendo* *f molto cresc.*
Red. *

ff

ff *f*

ff *f*
Red. *

Vivace. (♩ = 92.)

Vivace. (♩ = 92.)
 sempre staccato
 p

f
 f mf f

f mf f cresc. ff
 cresc. ff

pizz. p pp
 pizz. p pp cresc.

più mosso (♩ = 100 - 104.)

arco
 più mosso (♩ = 100 - 104.)
 ff più mosso (♩ = 100 - 104.)

p p

pp p sempre staccato
 pp p

dimin. pp ff
 dimin. pp ff

sul D
cantabile

p legato

sempre stacc.

pp

cresc.

dimin.

cresc.

dimin.

1.

cresc.

dimin.

2.

p

pp

2.

pp

pp

p

1.

2.

pp

3.

p

pp

mp

mf

mp

dimin.

pp

dimin.

pp

pp

sempre staccato

pp *sempre staccato* *dimin.*

pp *ff* *pp* *plzz.* *pp*

cantabile

p

staccato sempre

cresc. *dimin.*

cresc. *dimin.*

cresc. *dimin.*

mf *mp* *mp*

dimin. *pp* *poco ritard.* *a tempo*

pp *poco ritard.* *mf* *a tempo*

pp *poco ritard.* *pa tempo* *p*

cresc. *f*

cresc. *mf*

cresc. *mf*

mf *dimin.* *p*

p *dimin.* *pp*

p *dimin.* *pp*

staccato sempre
diminuendo

ritard. a tempo
ritard. a tempo
p

sempre staccato
sempre staccato
f

mf
f
mf
f

pizz.
pizz.
ff
pp

arco
pp
cresc.
ff

pp
f

pp
pp
p

(♩ = 58 - 60.)

First system of musical notation, including vocal lines and piano accompaniment. It features dynamic markings such as *pp*, *ppp*, and *dimin.* across multiple staves.

Second system of musical notation, continuing the vocal and piano parts. It includes markings like *smorz.* and dynamic changes from *ppp* to *mp* and back to *pp*.

Third system of musical notation, featuring a tempo change from *Grave* (♩ = 54.) to *Allegro agitato* (♩ = 72.). It includes dynamic markings like *ff* and *pp*, and the instruction *non legato*.

Fourth system of musical notation, showing the continuation of the piano accompaniment with various rhythmic patterns and dynamic markings like *mf* and *pp*.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with a long slur. The lower staff contains a more complex accompaniment with many sixteenth notes.

Second system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *mf* and *p*. The lower staff has a complex accompaniment with dynamics *mf* and *p*.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *cresc.*. The lower staff has a complex accompaniment with dynamics *cresc.*.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with dynamics *f* and *dimin.*. The lower staff has a complex accompaniment with dynamics *f* and *dimin.*.

marcato
f

marcato
cresc.
f
ff

f
ff
pp
f
ff
p

sempre p
dimin.
pp
sempre p
dimin.
pp dolciss.

tremolo
f
ff

ff
ff

Ped. *
ff

con impeto
con impeto
con impeto
Ped. *

Musical score for page 46, featuring piano and violin parts. The score includes various dynamics such as *ff*, *f*, *mf*, *p*, and *cresc.*. It also contains performance markings like *marcato* and *Red.*. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The music is in a minor key and features complex rhythmic patterns and articulation.

Musical score for page 55, featuring piano and violin parts. The score includes various dynamics such as *ff*, *f*, *mf*, *p*, and *cresc.*. It also contains performance markings like *marcato*, *Red.*, and *con impeto*. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The music is in a minor key and features complex rhythmic patterns and articulation.

Musical score for page 54, featuring piano and violin parts. The score is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It consists of six systems of staves. The piano part is written in grand staff notation (treble and bass clefs), and the violin part is in a single treble clef. Dynamics include *mf*, *pp*, *p sf*, *p*, and *mf*. Articulations such as accents and slurs are used throughout. The piece concludes with a *mf* dynamic marking.

Musical score for page 47, featuring piano and violin parts. The score is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It consists of six systems of staves. The piano part is written in grand staff notation (treble and bass clefs), and the violin part is in a single treble clef. Dynamics include *mp*, *ff*, *pp*, *f*, *mf*, *ppb*, *molto cresc.*, *mf*, *mf cresc.*, *mf*, *mf cresc.*, *con brio*, *ff*, *staccato*, *mf cresc.*, *ff*, *sempre ff*, and *sempre ff*. Articulations such as accents, slurs, and *Red.* (ritardando) are used. The piece concludes with a *ff* dynamic marking.

Musical score for page 48, featuring piano and violin parts. The score includes various dynamics such as *pp*, *dimin.*, *sempre ff*, and *pp*. It also contains performance markings like *Red.* and *8*. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature has one flat, and the time signature is 4/4.

Musical score for page 53, featuring piano and violin parts. The score includes various dynamics such as *cresc.*, *mf*, *sempre cresc.*, *f*, *mp*, *f cresc. molto*, *ff*, *pp*, and *fff*. It also contains performance markings like *Red.*, *tremolo*, and *8*. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature has one flat, and the time signature is 4/4.

VIOLINE.

a tempo

p cresc. *f* *p* *dimin.*

Con fuoco (♩. = 72) sul G

ppp *ff* *ff sempre*

p *cresc.*

ff

sul G

p *cresc.* *mf*

poco rit. *a tempo*

dimin. *p*

(♩. = 66) pizz.

cresc. *mf* *pp*

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Violine.

sf *sf*

pp

mf *p*

mf *cresc.*

sf *sf*

ff *pp*

mf *pp*

p *p*

p *arco*

arco *pizz.* *arco* *pizz.* *arco*

mf *f* *dim.* *p* *dim.* *a tem.*

pp *pizz.* *3* *4* *poco ritard.*

po arco *pp*

mf *sempre cresc.* *f* *mp*

cresc. molto *ff* *fff*

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Violine.

Grave. (♩ = 54) **1** Allegro agitato. (♩ = 72) < mf >

pp, mf, f, sf, ff, cresc., dim., trem., marcato, con impeto, con brio, sempre ff

Violine.

cresc., p, dimin., pp, sempre pp, a tempo, poco rit., arco, p, dim., (♩ = 69) m. r., pp, crescendo, sempre cresc., mf, ritard., a tempo sul G., p, espress., mf, cresc., f, sempre cresc., ff, pp, pp, peresc., mf, Un poco, ff, maestoso. (♩ = 63)

Violine.

Più mosso. (♩ = 100-104)

arco
ff

3

7

pp

1 2 3

p sempre staccato

4 5 6 7 8 9 10 11

dimin. pp ff

Adagio ma non troppo. (♩ = 58-60)

2 sul G.

pp

cresc. mf dimin. pp

pp cresc. p dimin.

11 m.v. pp

dolciss. pp sempre pp cresc. molto f dim. p

(♩ = 63-66) espress. mf pp p pp mf

f rinforzando molto mf dimin. p mf

Violine.

sul D.

mf p

p cresc. f

Con fuoco. (♩ = 72)

pp mf PPP ff

ff sempre

sempre ff

1 1 1 2 3

pp

sul D. sul D.

mf p

a tempo

diminuendo pp ritard. ff mf crescendo

f molto cresc. ff sf

Violine.

Vivace. (♩. = 92)

sempre staccato

sf *mf* *pizz.* *cresc.* *ff* *p* *arco* *pp* *ff* *sempre 1 staccato* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *pp* *dimin.* *pp* *ff* *sul D cantabile* *p legato* *cresc.* *1.* *2.* *mf* *a tempo* *dimin.* *poco ritard.* *mf* *cresc.* *1.* *2.* *12* *1* *a tempo* *mf* *p* *p* *ritard.* *p* *sempre stacc.*

Violine.

mf *sf* *4* *sempre staccato* *2* *3* *4* *pp* *dim.* *pizz.* *pp grazioso* *1.* *2.* *cresc.* *dimin.* *3* *pp* *p* *a tempo* *2* *1* *a tempo* *dimin.* *pp* *poco ritp* *cresc.* *1.* *2.* *mf* *p* *dimin.* *pp* *1.* *2.*

TRIO

für Pianoforte, Violine und Violoncell.

Allegro molto.
Maestoso. (♩ = 56)

Violoncell.

Hans von Bronsart, Op. 1.

Violoncell part of the Trio score, measures 1-56. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various dynamics including *pp*, *mf*, *f*, *ff*, *ppp*, and *fff*. Performance markings include *con impeto*, *marcato*, *ritard.*, *Adagio.* (♩ = 60), *arco*, *Presto.* (♩ = 88), and *sempre*. The piece concludes with a *rit.* marking and a final *fff* dynamic.

Piano and Cello parts of the Trio score, measures 1-56. The piano part is in treble clef, and the cello part is in bass clef. Both parts share the same key signature of two flats. Dynamics range from *pp* to *fff*. Performance markings include *Appassionato.* (♩ = 72), *4 Cello.*, *mf marcato*, *cresc.*, *diminuendo*, *p*, *f*, *ff*, *fp cresc.*, *f molto cresc.*, and *rit.* (Un poco più lento). The piano part ends with a *ppp* dynamic.

Violoncell.

ritard. *a tempo* *p* *mf* *p*

pp poco rit. *a tempo* *p cresc.* *f* *p* *diminuendo*

Con fuoco (♩ = 72) *ppp* *ff* *ff sempre*

mf *cresc.* *ff*

cresc. *mf* *diminuendo p* *p* (♩ = 66)

cresc. *mf* *pp pizz.*

cresc. *p dim.* *pp* *sem.*

pre pp *a tempo.* *poco rit.*

arco *mf molto espressivo* *p* *pp* *cresc.* *p sem.* (♩ = 69)

Violoncell.

vivamente *pizz.* *mf* *poco ritard. p* *pp*

arco *pizz.* *arco*

pizz. *cresc.* *mf*

f *dim.* *p*

dim. *pp*

a tempo *arco* *poco ritard.* *pp*

cresc.

mf *sempre cresc.* *f* *mp*

f cresc. molto *fff*

Violoncell.

Violoncell score page 10. The page contains ten staves of music. The first staff begins with a dynamic of *ff* and a *mf* marking. The second staff ends with *ff*. The third staff starts with *pp* and includes the instruction *molto cresc.*. The fourth staff has dynamics *ff sf sf mf cresc. ff sf*. The fifth staff is marked *sempre ff*. The sixth staff ends with *f*. The seventh staff is marked *pp*. The eighth staff has dynamics *mf p*. The ninth staff has dynamics *mf p ffpp*. The tenth staff is marked *pp*. The page number 2259 is at the bottom.

Violoncell.

Violoncell score page 3. The page contains ten staves of music. The first staff is marked *a tempo* and includes *pre cresc.*, *mf ritard e dimin.*, and *pespress.*. The second staff has dynamics *mf cresc. f*. The third staff is marked *sempre cresc.*. The fourth staff is marked *pp*. The fifth staff has dynamics *p cresc. mf (d.: 63)*. The sixth staff is marked *f* and includes *so.*, *sf*, *sf*, and *ff Un poco maesto.*. The seventh staff is marked *sf* and includes *pizz.* and *Appassionato (d.: 72)*. The eighth staff is marked *p* and includes *cresc.*. The ninth staff is marked *arco* and includes *mf*, *cresc.*, and *ff*. The tenth staff is marked *do p* and includes *ff*. The page number 2259 is at the bottom.

Violoncell.

Violoncell score page 4. The page contains ten staves of music. The first staff begins with a dynamic of *mf* and a tempo of *Andante*. The second staff has a dynamic of *f* and a tempo of *Andante*. The third staff has a dynamic of *pp* and a tempo of *Andante*. The fourth staff has a dynamic of *f* and a tempo of *Andante*. The fifth staff has a dynamic of *ppp* and a tempo of *Andante*. The sixth staff has a dynamic of *pp* and a tempo of *Andante*. The seventh staff has a dynamic of *mp* and a tempo of *Andante*. The eighth staff has a dynamic of *f* and a tempo of *Andante*. The ninth staff has a dynamic of *pp* and a tempo of *Andante*. The tenth staff has a dynamic of *pp* and a tempo of *Andante*. The page includes various musical notations such as slurs, accents, and dynamic markings.

Violoncell.

Violoncell score page 9. The page contains ten staves of music. The first staff begins with a dynamic of *nuendo* and a tempo of *Grave*. The second staff has a dynamic of *ppp* and a tempo of *Allegro agitato*. The third staff has a dynamic of *pp* and a tempo of *Allegro agitato*. The fourth staff has a dynamic of *mf* and a tempo of *Allegro agitato*. The fifth staff has a dynamic of *pp* and a tempo of *Allegro agitato*. The sixth staff has a dynamic of *pp* and a tempo of *Allegro agitato*. The seventh staff has a dynamic of *pp* and a tempo of *Allegro agitato*. The eighth staff has a dynamic of *pp* and a tempo of *Allegro agitato*. The ninth staff has a dynamic of *pp* and a tempo of *Allegro agitato*. The tenth staff has a dynamic of *pp* and a tempo of *Allegro agitato*. The page includes various musical notations such as slurs, accents, and dynamic markings.

Violoncell.

Violoncell musical score page 8. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of 11 staves of music. The first staff begins with a dynamic marking of *dol. pp* and includes performance instructions such as *sempre pp cresc. molto*, *f rinforzando molto*, and *dim. p*. The second staff has a tempo marking of *Un poco accelerando* and a metronome marking of $\text{♩} = 72-88$. The third staff includes *espressivo* and *cresc. poco a poco*. The fourth staff has *largamente* and *espressivo*. The fifth staff includes *mp cresc.* and *dimin.*. The sixth staff has *fz dim.* and *ppp*. The seventh staff includes *crescendo poco a poco*. The eighth staff has *p crescendo sempre*. The ninth staff includes *arco* and *tremolo*. The tenth staff has *a tempo* and *pp dolcissimo espress.*. The eleventh staff includes *cresc.* and *pp*. The page number 2259 is at the bottom center.

Violoncell.

Violoncell musical score page 5. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of 11 staves of music. The first staff has a dynamic marking of *pp*. The second staff includes *cresc.* and *diminuendo*. The third staff has *pp cresc.* and *mf*. The fourth staff includes *dimin.* and *pp cresc.*. The fifth staff has *mf ritard.* and *pp*. The sixth staff includes *f molto cresc.* and *ff*. The seventh staff has *Vivace* and a metronome marking of $\text{♩} = 92$. The eighth staff includes *sempre staccato*. The ninth staff has *f* and *sf*. The tenth staff includes *cresc.* and *pp*. The eleventh staff has *pp* and *dimin.*. The page number 2259 is at the bottom center.

Violoncell.

Violoncell score page 6. The page contains ten staves of music. The first staff begins with a treble clef and a key signature of one flat, followed by a bass clef. The music is marked *sempre stacc.* and includes fingerings 1 through 8. The second staff is marked *dimin.* and *cresc.*. The third staff is marked *pp*. The fourth staff is marked *mp*. The fifth staff is marked *pp*. The sixth staff is marked *a tempo* and *poco ritard.*. The seventh staff is marked *cresc.* and *mf*. The eighth staff is marked *p*, *dimin.*, and *pp*. The ninth staff is marked *pp*. The tenth staff is marked *sempre staccato*. The page number 2259 is at the bottom.

Violoncell.

Violoncell score page 7. The page contains ten staves of music. The first staff is marked *sempre staccato* and *p*. The second staff is marked *dimin.*. The third staff is marked *Cantabile.*, *pp*, and *ff*. The fourth staff is marked *p*, *cresc.*, and *dimin.*. The fifth staff is marked *mf* and *dimin.*. The sixth staff is marked *pp*. The seventh staff is marked *a tempo*, *poco ritard.*, *cresc.*, and *f*. The eighth staff is marked *mf*, *dimin.*, *p*, and *pizz.*. The ninth staff is marked *più mosso* (♩ = 100-104), *ff*, and *sempre staccato*. The tenth staff is marked *pp*. The eleventh staff is marked *dimin.*. The twelfth staff is marked *Adagio ma non troppo* (♩ = 58-60), *pp*, and *dolcissimo*. The thirteenth staff is marked *mp*, *p*, *pp*, and *p*. The fourteenth staff is marked *dimin.*, *cresc.*, *mf*, and *ad lib.*. The page number 2259 is at the bottom.

HANS VON BÜLOW
gewidmet.

TRIO

(G moll)

für

Pianoforte, Violine und Violoncell

componirt

VON

HANS VON BRONSART.

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No. 3734

PIANOFORTE

HANS VON BÜLOW
gewidmet.

TRIO

(G moll)

für

Pianoforte, Violine und Violoncell

componirt

von

HANS VON BRONSART.

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