

QUATRE  
PIÈCES EN TRIO

POUR

Piano, Violon et Violoncelle

PAR

CH. M. WIDOR

N° 1. Humoresque.....	Pr. M.	2. 50.
N° 2. Cantabile.....	„ „	2. 75.
N° 3. Nocturne.....	„ „	1. 75.
N° 4. Sérénade.....	„ „	2. —.

Propriété pour tous pays excepté la France.

**B. SCHOTT'S SÖHNE, MAYENCE**  
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Schott frères, Bruxelles.  
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24805

# Moderne Kammermusik - Werke

Violine & Klavier		M 3	M 3
Andreae, V. Op. 4. Sonate (D dur) . . . . . n.	5 —	Tovey, D. Fr. Op. 1. Trio (h moll) . . . . . n.	6 —
Barns, E. Sonate No. 4 (g moll) . . . . . n.	5 —	— Op. 8. Trio (c moll) . . . . . n.	4 —
Bowen, York Suite (d moll) . . . . . n.	5 —	Wüllner, F. Op. 9. Trio (D dur) . . . . . n.	5 —
Esposito, M. Op. 32. Sonate (G dur) . . . . . n.	4 —	Trio für Klavier, Klarinette & Horn	
Goldmark, C. Op. 11. Suite (E dur) . . . . . n.	5 —	Tovey, D. Fr. Op. 8. Trio (c moll) . . . . . n.	4 —
Jensen, G. Op. 3. Suite (D dur) . . . . . n.	4 —	Quartette für Klavier, Violine, Alto & Cello	
— Op. 25. Suite No. 3 (a moll) . . . . . n.	2 50	Hummel, F. Op. 19. Quartett . . . . . n.	6 —
Moór, E. Op. 21. Zweite Sonate . . . . . n.	4 —	Quartette für 2 Violinen, Alto & Cello	
Reger, Max Op. 1. Sonate (d moll) . . . . . n.	5 —	Caetani, R. Op. 1. Quartett (D dur) Partitur n.	2 —
— Op. 3. Zweite Sonate (D dur) . . . . . n.	5 —	Stimmen n.	6 —
Scott, Cyril Op. 59. Sonate . . . . . n.	5 —	— Op. 12. Quartett (f moll). Partitur n.	2 —
Sinding, Chr. Op. 96. Sonate (g moll) . . . . . n.	5 —	Stimmen n.	6 —
Stojowski, S. Op. 13. Sonate (G dur) . . . . . n.	3 —	Rimsky-Korsakow, N. Op. 12. Erstes Quartett (F-dur) . . . . . n.	2 —
Straus, O. Op. 33. Sonate (a moll) . . . . . n.	4 —	Stimmen n.	6 —
Viola & Klavier		Sgambati, G. Op. 17. Quartett (cis-moll) Partitur n.	2 —
Bowen, York. Sonate (c moll) . . . . . n.	5 —	Stimmen n.	6 —
Violoncello & Klavier		Quintette für Klavier, 2 Violinen, Alto & Cello	
Dohnányi, E. von. Op. 8. Sonate (B dur) n.	5 —	Caetani, R. Op. 4. Quintett (fis moll) . . . . . n.	6 —
Montrichard, A. de. Sonate (d moll) . . . . . n.	5 —	Sgambati, G. Op. 4. Erstes Quintett (f moll) n.	12 —
Reger, Max Op. 5. Sonate (f moll) . . . . . n.	5 —	— Op. 5. Zweites Quintett (B dur) . . . . . n.	15 —
Scharwenka, X. Op. 46. Sonate (g moll) . . . . . n.	4 —	Widor, Ch. M. Op. 68. Quintett (D dur) n.	8 —
Stojowski, S. Op. 18. Sonate (A dur) . . . . . n.	3 —	Sextett.	
Tovey, D. Fr. Op. 4. Sonate (F dur) . . . . . n.	5 —	Köhler, B. Sextett (As dur) für 2 Violinen, 2 Bratschen und 2 Celli. Partitur n.	2 —
Trios für Klavier, Violine & Cello		Stimmen n.	6 —
Andreae, V. Op. 1. Trio (f moll) . . . . . n.	6 —	Septett.	
Bastard, W. Op. 3. Trio (g moll) . . . . . n.	6 —	Steinbach, Fritz Septett (A dur) f. Klavier, Oboe, Klarinette, Horn, Violine, Alto & Cello n.	12 —
Caetani, R. Op. 5. Trio (D dur) . . . . . n.	5 —		
Footé, A. Op. 5. Trio (c moll) . . . . . n.	5 —		
Reger, Max Op. 2. Trio (h moll) . . . . . n.	5 —		
Rübner, C. Op. 9. Trio (g moll) . . . . . n.	5 —		

B. SCHOTT'S SÖHNE, MAINZ  
• LEIPZIG — LONDON — BRÜSSEL — PARIS •

M  
312  
A55  
C. 11

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VIOLINO.

1

# TRIO.

## I.

Volkmar Andreae, Op.1.

Allegro.

*mp*

*cresc.* *f* *mf*

*f* *ff* *pp*

*f* *ff*

*pizz.* *arco.* *pizz.* *espr.* *arco.*  
*p* *fz* *p* *mp*

*molto espr.* *4*  
*Piano* *mf*

*p* *f* *p*

*f* *p sub.* *p*

*f* *p*

*6* *7*

VIOLINO.

8

7 *espr.* *p* *p*

1 1 1

*fp* *ff* *ff*

9 *fff*

10 *sempre f* 11 *pp sub.*

*poco a poco*

12 *cresc.* *mp*

1 *pizz.* *arco*

13 *pizz.* *arco* *mf*

VIOLINO.

14 *espr.*  
*p* *p espr.*

*cresc.*

*f*

15  
*mf*

*cresc.*

16  
*poco a poco cresc.*

17  
*f*

*poco rit.* 18 *a tempo.*  
*f*

*mf*

19  
*cresc.* - - - *f* *mp* *ff*

VIOLINO.

20

ff *mf* *pf*

*cresc.* *f*

21

*ff* *pizz.* *p* *arco.* *fz* *pizz.* *p*

*arco.* *mp espr.* *mf* *p cresc.*

22

*mf* *f* *p*

23

*molto* *mf* *espr.* *p*

*f* *p* *f*

24

*p subito* *p*

*f* *f*

VIOLINO.

25

*p* *pp*

3 *espr.* *p* 26 *espr.*

1 *espr.* *pp* *mp* 27 *p*

*cresc.* *mp* *cresc.* 28 *f*

*f* *mf*

*cresc.* *restez* *ff* *dim* 29 *ppp*

*poco a poco cresc.*

*f* *p* *f* *tr* *tr* *ff*

Detailed description: This is a page of a violin score, numbered 5. It contains ten staves of music, with measures 25 through 29 explicitly numbered. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various dynamic markings such as *pp*, *p*, *mp*, *f*, *ff*, and *ppp*, as well as performance instructions like *espr.* (espressivo), *cresc.* (crescendo), *restez* (hold), and *tr* (trills). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and accents.

VIOLINO.

II.

Adagio.

First system of the Adagio section. It begins with a treble clef and a 3/4 time signature. The music starts with a first ending bracket (1) and includes dynamic markings *p*, *mp*, *pp*, *mf*, and *ff*. A trill (tr) is indicated above the final note of the system.

Second system of the Adagio section. It continues with a treble clef and 3/4 time signature. Dynamic markings include *mf*, *p*, *mp*, *f*, and *ff*. A second ending bracket (2) is present.

Vivace assai.

First system of the Vivace assai section. It begins with a treble clef and a 3/4 time signature. Dynamic markings include *mf*, *p*, *mp*, and *f*.

Second system of the Vivace assai section. Dynamic markings include *pp*, *mp*, *f*, and *p*.

Third system of the Vivace assai section. Dynamic markings include *f*, *pp*, *mp*, and *ff*. A third ending bracket (3) is present.

Fourth system of the Vivace assai section. Dynamic markings include *mf*, *mp*, and *f*.

Fifth system of the Vivace assai section. Dynamic marking is *ff*. A third ending bracket (3) is present.

Sixth system of the Vivace assai section. Dynamic marking is *ff*. A fourth ending bracket (4) is present.

Seventh system of the Vivace assai section. Dynamic markings include *f*, *p*, and *ff*. A fifth ending bracket (5) is present.

Eighth system of the Vivace assai section. Dynamic markings include *mf*, *cresc.*, and *ff*.

Ninth system of the Vivace assai section. It concludes with ten numbered notes (1-10) and the instruction *molto riten.*



VIOLINO.

Tempo I.

mf *fp* *p* *pp*

*mp* *ff* *f* *mf* *cresc.*

*tr.* *Vivace assai.*

*f* *mf*

*p* *mf* *cresc.*

*f* *f* *mf* *cresc.*

*ff*

*sempre molto riten.* *Tempo I.* *ff*

*pp* *pizz.* *p* *arco.*

*cresc.* *p* *mf* *cresc.* *ff* *cresc.* *ff* *poco rit.*

*espr.* *fp* *p* *pp*

*dolce.* *poco rit.* *f* *morendo.* *ppp*

VIOLINO.

III.

Allegro ma non troppo.

6 *espr.*  
*mf*

*restez*  
*f*

*ff* *ff* *mf*

*p* *cresc.*

*ff* *p* *ff* *sul G*

*p* *mf*

*sf pp* *cresc.* *f*

5 *poco più mosso.*  
*pp*

6 *espr.*  
*mf*

7 *mf*

VIOLINO.

8 *ff* *mf*

9 *ff*

*p*

*poco rit.* 10 *Tempo I.*  
*pizz.*

*pp*

*arco.*  
*p espr.*

*cresc.* *f* *p*

11 *f* *p*

*pp* *pp* Cello

12 *mf* *espr.*

13 6

VIOLINO.

*espr.*  
*mp* *pp*

*pizz.*  
*pp*

*cresc.*  
*pf* *arco.*

14  
*f* *ff*

8- *loco.* *sul D*  
*pp* *pp*

6 7 1 15 2 3 4 5 6 7  
*ppp* *morendo riten.* *Tempo I. pizz.*  
*p*

*arco.*  
*mp* *espr.*

16  
*cresc.*

17  
*f* *p* *f* *p*

*p*

18  
*mf*

VIOLINO.

19 *cresc. sempre*

20 *f*

20 *ff* *cresc.*

21 *Poco più* *ff* *fff*

*mosso.* *3*

22 *fff*

23 *8*

*8-tr* *tr* *tr* *L'istesso tempo.* *riten.* *fp espr.*

24 *p* *pp* *ppp* *poco a poco cresc.*

*v* *p*

25 *f* *1* *tr* *fff rit.* *fff*