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(Prices current 2008)

*Seinem Freunde Wilhelm Gevick  
gewidmet*

# Trio

*für  
Pianoforte, Violine  
und Viola*

*von*

## Robert Fuchs

*Op. 115*



*Eigentum des Verlegers für alle Länder  
Aufführungsrecht vorbehalten. Mit Vorbehalt aller Bearbeitungen.*

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No. 3827

# TRIO

für Pianoforte, Violine und Viola

Rob. Fuchs, Op.115

## 1 Allegro molto moderato

Violine

Viola

Pianoforte

*p*

*cresc.*

*f*

*dim.*

*p*

*L* *a tempo*

*p*

*rin fz*

*cresc.*

*mf* *cresc.* *ff*

*ff*

*p* *cresc.* *sf* *mf espress.* *sostenuto*  
*p* *cresc.* *f* *f* *p* *f*  
*cresc.* *f* *sf* *p* *mf espress.*

*cresc.* *sf* *molto espress.*  
*cresc.*  
*cresc.* *molto espress.*

*f* *sf*

*dim.* *ritard.*  
*dim.*  
*dim.* *ritard.*

*p* *cresc.* *f espress.*  
*cresc.* *f espress.*  
*cresc.* *f*

*poco rit.* *a tempo*  
*fp* *p*  
*poco rit.* *a tempo*  
*fp poco rit.* *a tempo* *f*

*p* *cresc.* *mf*  
*p* *cresc.* *mf*  
*3 cresc.* *mf espress.*

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

**A**

*f largamente*

*dim. e rit.*

**B in tempo**

*p dolce*

**B**

*p in tempo*

**I**

*pp tener.*

**I**

*pp*

**K**

*cresc.*

**K**

*cresc.*

*sf*

*p*

*cresc.*

*f*

First system of musical notation on page 36, featuring piano and violin parts. The piano part is in the lower register with a melodic line, while the violin part is in the upper register with a more active line. Dynamics include *mp*.

Second system of musical notation on page 36, featuring piano and violin parts. It includes markings for *H in tempo* and dynamics such as *cresc.*, *f*, and *dim.*.

Third system of musical notation on page 36, featuring piano and violin parts. It includes markings for *pp dolciss.* and *pp*.

Fourth system of musical notation on page 36, featuring piano and violin parts. It includes markings for *pp*.

First system of musical notation on page 5, featuring piano and violin parts. It includes markings for *cresc.* and *rin fz.*.

Second system of musical notation on page 5, featuring piano and violin parts. It includes markings for *p espress.*.

Third system of musical notation on page 5, featuring piano and violin parts. It includes markings for *cresc.*.

Fourth system of musical notation on page 5, featuring piano and violin parts. It includes markings for *C*, *p espress.*, and *espress.*.

First system of music on page 6, featuring piano and violin parts. The piano part includes dynamic markings *cresc.*, *f*, and *sf*. The violin part includes *f* and *sf*.

Second system of music on page 6, featuring piano and violin parts. The piano part includes dynamic markings *dim.*, *p*, and *D*. The violin part includes *p* and *D*.

Third system of music on page 6, featuring piano and violin parts.

Fourth system of music on page 6, featuring piano and violin parts. The piano part includes dynamic markings *fpassionato*, *ff*, and *largamente*. The violin part includes *fpassionato*, *ff*, and *largamente*.

First system of music on page 35, featuring piano and violin parts. The piano part includes dynamic markings *cresc.* and *f*. The violin part includes *cresc.* and *f*.

Second system of music on page 35, featuring piano and violin parts. The piano part includes dynamic markings *sf*, *mf*, and *sf*. The violin part includes *sf* and *sf*.

Third system of music on page 35, featuring piano and violin parts. The piano part includes dynamic markings *cresc.* and *8*. The violin part includes *cresc.* and *8*.

Fourth system of music on page 35, featuring piano and violin parts. The piano part includes dynamic markings *sostenuto*, *ff*, *mf espress.*, and *p*. The violin part includes *sostenuto*, *ff*, *mf espress.*, and *mf*.

First system of musical notation on page 34, including vocal lines and piano accompaniment. Dynamic markings include *cresc.* and *f*.

Second system of musical notation on page 34, including vocal lines and piano accompaniment. Dynamic markings include *f*, *pp*, and *a tempo*.

Third system of musical notation on page 34, including vocal lines and piano accompaniment. Dynamic markings include *mf*, *cresc.*, and *f*.

Fourth system of musical notation on page 34, including vocal lines and piano accompaniment. Dynamic markings include *p* and *f*.

First system of musical notation on page 7, including vocal lines and piano accompaniment. Dynamic markings include *mf* and *cresc.*.

Second system of musical notation on page 7, including vocal lines and piano accompaniment. Dynamic markings include *cresc.* and *f*.

Third system of musical notation on page 7, including vocal lines and piano accompaniment. Dynamic markings include *ff* and *p*.

Fourth system of musical notation on page 7, including vocal lines and piano accompaniment. Dynamic markings include *mp*, *cresc. molto*, and *f*.

*ff pesante*

*ff pesante*

*ff pesante*

*decesc.*

*fp*

*decesc.*

*decesc.*

*F*

*p dolce*

*p dolce*

*F*

*p dolce*

*pp*

*p*

*p*

*p*

*pp*

*E*

*mf*

*cresc.*

*E*

*mf*

*cresc.*

*f*

*p*

*f*

*p*

*p*

*mf*

*p*

*mf*

*p*

*p*

*p*



First system of music on page 32. It consists of two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The music is marked with *cresc.* in both vocal and piano parts.

Second system of music on page 32. It consists of two vocal staves and a piano accompaniment. The vocal staves are marked with *p*. The piano accompaniment is marked with *pp*. There is a fermata over a note in the piano part.

Third system of music on page 32. It consists of two vocal staves and a piano accompaniment. The piano accompaniment features a complex texture with many sixteenth notes.

Fourth system of music on page 32. It consists of two vocal staves and a piano accompaniment. The vocal staves are marked with *belebend* and *p*. The piano accompaniment is marked with *p*.

First system of music on page 9. It consists of two vocal staves and a piano accompaniment. The vocal staves are marked with *pp dolciss.*. The piano accompaniment is marked with *pp*.

Second system of music on page 9. It consists of two vocal staves and a piano accompaniment. The vocal staves are marked with *pp tener.*. The piano accompaniment is marked with *pp*.

Third system of music on page 9. It consists of two vocal staves and a piano accompaniment. The vocal staves are marked with *mf*. The piano accompaniment is marked with *mf* and *cresc.*.

Fourth system of music on page 9. It consists of two vocal staves and a piano accompaniment. The vocal staves are marked with *p*. The piano accompaniment is marked with *p*.

System 1: Treble and Bass staves. Treble clef has a G above the staff. Dynamics include *p* and *pspress.*  
 System 2: Treble and Bass staves. Treble clef has a G above the staff. Dynamics include *pp* and *p*.

System 3: Treble and Bass staves. Dynamics include *espress.* and *cresc.*  
 System 4: Treble and Bass staves. Dynamics include *cresc.* and *p*.

System 5: Treble and Bass staves. Dynamics include *f* and *p*.  
 System 6: Treble and Bass staves. Dynamics include *f*, *dim.*, and *p*.

System 7: Treble and Bass staves. Dynamics include *cresc.*, *fspress.*, and *sf*.  
 System 8: Treble and Bass staves. Dynamics include *cresc.*, *f*, and *sf*.

System 1: Treble and Bass staves. Dynamics include *cresc.* and *sf*.  
 System 2: Treble and Bass staves. Dynamics include *cresc.* and *sf*.

System 3: Treble and Bass staves. Tempo marking: *Un poco meno mosso*. Dynamics include *p* and *mf*.  
 System 4: Treble and Bass staves. Dynamics include *p*.

System 5: Treble and Bass staves. Dynamics include *espress.*  
 System 6: Treble and Bass staves. Dynamics include *espress.*

System 7: Treble and Bass staves. Dynamics include *cresc.*, *dim.*, and *p*.  
 System 8: Treble and Bass staves. Dynamics include *cresc.* and *pp*.

*p dim.* *pp dolciss.*

*pp dolciss.*

*p dim.* *pp*

*pp*

*pp*

*pp*

*cresc.* *p dolce*

*p*

*cresc.* *p*

*pp tener.* *C*

*p* *pp tener.*

*C* *pp*

*fp poco rit.* *in tempo* *p*

*fp poco rit.* *p*

*fp poco rit.* *p in tempo* *rf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*mf cresc.* *f* *ff*

*mf cresc.* *f* *ff*

*cresc.* *f* *ff*

*fp* *f* *p* *cresc.*

*fp* *f* *p* *cresc.*

*fp* *f* *p* *cresc.*

First system of music on page 12. It consists of two staves for piano (treble and bass clef) and two staves for violin (treble and bass clef). The piano part starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The violin part also features a crescendo (*cresc.*) and a piano (*p*) dynamic.

Second system of music on page 12. It consists of two staves for piano and two staves for violin. The tempo is marked *f largamente*. The piano part includes a *dim. e rit.* marking. The violin part also includes a *dim. e rit.* marking.

Third system of music on page 12. It consists of two staves for piano and two staves for violin. The tempo is marked *J in tempo*. The piano part includes a *p dolce* marking. The violin part also includes a *p dolce* marking.

Fourth system of music on page 12. It consists of two staves for piano and two staves for violin. The piano part includes markings for *cresc.* and *rinfz.* (ritardando). The violin part also includes markings for *cresc.* and *rinfz.*

First system of music on page 29. It consists of two staves for piano and two staves for violin. The piano part includes a *cresc.* marking. The violin part also includes a *cresc.* marking.

Second system of music on page 29. It consists of two staves for piano and two staves for violin. The piano part includes markings for *ff*, *sostenuto*, and *espress.*. The violin part includes markings for *mf*, *sostenuto*, and *espress.*. There are also numerical markings 8, 4, 3, and 1 above the violin staff.

Third system of music on page 29. It consists of two staves for piano and two staves for violin. The piano part includes a *cresc.* marking. The violin part also includes a *cresc.* marking.

Fourth system of music on page 29. It consists of two staves for piano and two staves for violin. The piano part includes a *cresc.* marking. The violin part includes a *B in tempo* marking. There are also markings for *cresc.* and *f*.

# 4 Allegro giusto

First system of music on page 28. It consists of two staves: a piano staff (treble and bass clef) and a violin staff (treble clef). The piano part starts with a *mf* dynamic and includes a *cresc.* marking. The violin part starts with a *mf* dynamic and includes a *cresc.* marking. The key signature has two sharps (F# and C#).

Second system of music on page 28. It consists of two staves: a piano staff and a violin staff. The piano part starts with a *sf* dynamic and includes a *p* marking. The violin part starts with a *sf* dynamic and includes a *p* marking.

Third system of music on page 28. It consists of two staves: a piano staff and a violin staff. Both parts include *cresc.* markings and *sf* dynamics.

Fourth system of music on page 28. It consists of two staves: a piano staff and a violin staff. The piano part starts with a *sf* dynamic and includes *mf* and *sf* markings. The violin part starts with a *sf* dynamic and includes *mf* and *sf* markings. A section marker 'A' is present above the violin staff.

First system of music on page 13. It consists of two staves: a piano staff and a violin staff. The piano part starts with a *p* dynamic and includes a *sf* marking. The violin part starts with a *p* dynamic and includes a *sf* marking.

Second system of music on page 13. It consists of two staves: a piano staff and a violin staff. Both parts include *cresc.* markings and *sf* dynamics.

Third system of music on page 13. It consists of two staves: a piano staff and a violin staff. The piano part starts with a *p* dynamic and includes *sf* and *espress.* markings. The violin part starts with a *p* dynamic and includes *espress.* markings. Section markers 'K' are present above both staves.

Fourth system of music on page 13. It consists of two staves: a piano staff and a violin staff. The piano part includes *cresc.* and *sf* markings. The violin part includes *sf* and *dim.* markings.

Musical score for page 14, featuring piano and violin parts. The score is in G major and 2/4 time. It consists of five systems of music. The piano part is written in the left hand, and the violin part is in the right hand. Dynamics include *p*, *cresc.*, *f*, *ff*, and *sf*. There are also markings for *L* (Lento) and *flarg.* (fatto largo). The piece concludes with a double bar line and a repeat sign.

Musical score for page 27, including piano and violin parts, a Coda section, and a Vivace section. The score is in G major and 2/4 time. It consists of four systems of music. The piano part is in the left hand, and the violin part is in the right hand. Dynamics include *cresc.*, *ff*, *sf dim.*, *p*, *mf*, *adagio*, *p*, *sf*, *p*, *pp*, and *ppp*. The piece concludes with a double bar line and a repeat sign.

D. C. sin al segno  
 e poi la Coda

Coda

Vivace

Measures 1-4 of the first system on page 26. The piano part features a melodic line with dynamics *f*, *cresc.*, and *ff*. The violin part has a similar melodic line with dynamics *f*, *cresc.*, and *ff*.

Measures 5-8 of the first system on page 26. The piano part continues with dynamics *ff*. The violin part also features dynamics *ff*.

Measures 9-12 of the first system on page 26. The piano part has dynamics *mp*. A key signature change to D major is indicated by a 'D' above the staff. The violin part also has dynamics *mp*.

Measures 13-16 of the first system on page 26. The piano part features dynamics *espress.*. The violin part also has dynamics *espress.*.

2 Andante grazioso

Measures 1-4 of the second system on page 15. The piano part has dynamics *p* and *pp*. The violin part has dynamics *p* and *pp*.

Measures 5-8 of the second system on page 15. The piano part has dynamics *p*, *cresc.*, and *pp dolciss.*. The violin part has dynamics *p*, *cresc.*, and *pp dolciss.*.

Measures 9-12 of the second system on page 15. The piano part has dynamics *p*. The violin part has dynamics *p*.

Measures 13-16 of the second system on page 15. The piano part has dynamics *p*. The violin part has dynamics *p*.

First system of musical notation on page 16, including vocal lines and piano accompaniment.

Second system of musical notation on page 16, marked with 'A' and dynamic markings like 'p' and 'pp'.

Third system of musical notation on page 16, featuring dynamic markings such as 'p', 'cresc.', and 'pp dolciss.'

Fourth system of musical notation on page 16, marked with 'B' and dynamic markings like 'p' and 'mf'.

First system of musical notation on page 25, marked with 'mf'.

Second system of musical notation on page 25, featuring an 8-measure rest and dynamic markings like 'mf'.

Third system of musical notation on page 25, marked with 'f'.

Fourth system of musical notation on page 25, marked with 'C' and dynamic markings like 'p' and 'cresc.'



dim. p

dim. p sf

Vivace

mp

cresc. f

cresc. molto ff

mp passionato

passionato mf

cresc. f sf

C

mp

mf

sf

cresc.

sf

sf

ff sempre

ff sempre

ff sempre

mp

cresc.

mp

cresc.

A

arco

cresc.

arco

cresc.

f

p

dim.

p

1.

2.

B

B

### 3 Allegretto scherzando

Violin part: *p*

Piano part: *p*

Violin part: *p*

Piano part: *p*

Violin part: *cresc.*, *f*, *mf*, *pizz.*, *p*

Piano part: *cresc.*, *f*, *mf*, *pizz.*, *p*

Violin part: *arco*, *mf*, *pizz.*, *p*, *pizz.*, *p*

Piano part: *mf*, *p*

Violin part: *cresc. molto*, *ff*

Piano part: *cresc. molto*, *ff*

Violin part: *mf espress.*

Piano part: *mf espress.*

Violin part: *mf espress.*

Piano part: *mf espress.*

Violin part: *mp*, *dim.*

Piano part: *mf*, *p*, *mf*

**E**  
*pp teneramente* *ppp* *pp* *ppp*

**E**  
*pp teneramente* *ppp* *pp* *ppp*

*p* *poco cresc.*

*p* *poco cresc.*

*cresc.* *f*

**F** *ff* *dim.*

*pp* *mf*

*dim.* *ppp*

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No. 3827

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# TRIO

Aufführungsrecht  
vorbehalten

für Pianoforte, Violine und Viola

## VIOLINE

Rob. Fuchs, Op. 115

1 Allegro molto moderato

1 *p* *cresc.* *f* *p* *cresc.* *a tempo* *f espress.* *fp poco rit.* *p* *rf* *p* *cresc.* *mf cresc.* *f* *ff* *fp* *p cresc.* *f* *p cresc.* *f* *1* *2* *p* *cresc.*

*f* *pespress.* *cresc.* *f* *fz* *fz* *dim.* *p* *p* *f* *passionato* *ff* *largamente* *mf* *cresc.* *f* *ff* *p* *E* *mp* *cresc. molto* *f* *ff pesante* *decresc.* *F* *fp* *p dolce*





**F**

*fp* *pp* *mf* *a tempo*

*fz* *fz* *fz* *cresc.*

*f* *fz* *fz* *p*

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

*cresc.*

*ff* *fz* *mf* *espress.* *mf* *sostenuto*

*mf*

*cresc.* *f* *dim.* **H** *in tempo*

*pp* *dolciss.*

*cresc.* *p*

**J** *in tempo*

*dim. e rit.* *pdolce*

*cresc.* *rfz*

*p* *cresc.*

**K** *espress.*

*f* *p*

*cresc.*

*f* *fz* *fz* *dim.* *p*

*p* *rfz* *cresc.* *f*

**L**

*p* *p* *cresc.*

*f* *larg.*

*cresc.* *ff*

*ff* *ff*

2 Andante grazioso

*p* *pp* *p* *pp*  
*p* *cresc.* *pp dolciss.*  
*p*  
*p*  
*A* *p* *pp* *p* *pp*  
*p* *cresc.* *pp dolciss.*  
*fz* *p* *B 5*  
*ff* *mp passionato*  
*fz* *cresc.* *f* *ffz*  
*C* *mp* *fz* *cresc.*

*pp tener.*  
*cresc.* *ff*  
*Un poco meno mosso*  
*Viola* *p* *espress.*  
*cresc.* *dim.* *D 1*  
*p* *cresc.*  
*p*  
*belebend* *E* *mf* *cresc.*  
*f* *p* *mf*  
*f* *mf* *1*  
*p* *rf* *cresc.* *1*

4 Allegro giusto

mf fz fz fz cresc.

f fz fz p

cresc. f

fz fz fz 1 A 8 mf

cresc. ff

sostenuto

mf espress. mf mf

cresc. cresc.

B in tempo

f p dim. pp dolciss.

pp

cresc. p dolce

f ffz ff sempre

mp cresc. cresc. molto

ff

espress. mf

mp dim.

pp teneramente ppp pp

p poco cresc. cresc.

f pp pp

cresc. f

ff dim. pp

mfp dim. ppp

3 Allegretto scherzando

2 8

*p*

*cresc.* *f* *mf*

*pizz.* *arco* *pizz.* *1*

*p* *mf* *p*

A 1 1

*arco* *cresc.* *f* *p* 4 1

*cresc.* *f*

B *f* *dim.*

*p* 1 §

Vivace

*fp* *mp*

*cresc.* *f*

*mf*

*f*

C *p* *cresc.*

*f* *cresc.* *ff*

*ff*

D *mp* *espress.*

*cresc.*

*ff* *fz* *dim.* *P Da Capo sin al segno e poi la Coda*

§ Coda *p*

1

Adagio *pp* Vivace

*pizz.*

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gewidmet

Trio

für  
Pianoforte, Violine  
und Viola

von

Robert Fuchs  
Op. 115



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Adolf Robitschek

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# TRIO

Aufführungsrecht vorbehalten

für Pianoforte, Violine und Viola

## VIOLA

Rob. Fuchs, Op. 115

### 1 Allegro molto moderato

The musical score for the Viola part of the Trio, Op. 115 by Robert Fuchs, is written in 3/8 time and the key of D major. It begins with a first movement, "1 Allegro molto moderato". The score consists of ten staves of music. The first staff starts with a piano (*p*) dynamic and a crescendo (*cresc.*). The second staff features a forte (*f*) dynamic followed by a piano (*p*) dynamic and another crescendo. The third staff includes a "poco rit." (poco ritardando) instruction followed by "a tempo", with dynamics ranging from *f espress.* to *fp*, *p*, and *rf*. The fourth staff starts with a piano (*p*) dynamic and a crescendo, followed by a first ending bracket containing a *mf cresc.* section and a *f* dynamic. The fifth staff is marked with a first ending bracket and includes dynamics of *ff*, *fp*, and *f*. The sixth staff begins with a piano (*p*) dynamic and a crescendo, followed by a forte (*f*) dynamic and another piano (*p*) dynamic with a crescendo. The seventh staff starts with a forte (*f*) dynamic and a "largamente" (larghetto) instruction. The eighth staff begins with a "dim. e rit." (diminuendo e ritardando) instruction, followed by a first ending bracket and a "Bin tempo" instruction, with dynamics of *p dolce*, *cresc.*, *rin fz*, and *p*. The ninth and tenth staves continue with a piano (*p*) dynamic and a crescendo.

*f* *p espress.* C

*cresc.*

*f* *fz* *fz* *dim.* *p*

*p* 1 1 *f passionato*

*ff* *largamente* *mf* *cresc.*

*f*

*ff* 3 *p*

*mp* *cresc. molto*

*f* *ff pesante*

*decresc.*

*fp* *p dolce* 1

*p* *pp dolciss.*  
*pp tener.*  
*mf* *f* *p*  
*p* *cresc.*  
*p espress.* *cresc.*  
*f* *p* *cresc.*  
*f espress.* *sf* *fp* *p* *poco rit.* *in tempo*  
*rf* *p* *cresc.* *mf cresc.*  
*f* *ff* *fp* *f*  
*p cresc.* *f* *p cresc.*  
*f largamente*

*p* *pp* *cresc.*  
*f* *fz* *fz* *p*  
*cresc.* *rf* *p*  
*cresc.* *f* *sf* *p espress.* *f* *sostenuto*  
*cresc.* *molto espress.*  
*f* *ritard.* *La tempo*  
*dim.* *p*  
*rfz*  
*cresc.* *f*  
*mf* *cresc.* *ff*  
*ff* *ff* *ff* *fff*



VIOLA

1

*p* *rf* *cresc.*

**F**

*fp* *pp*

*a tempo*

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

*fz* *p*

*cresc.* *f*

**1 G**

*mf*

*cresc.* *ff* *fz*

sostenuto

*mp* *f*

*cresc.*

**H in tempo**

*f* *pp dolciss.*

**3**

**1**

*pp* *cresc.*

VIOLA

**1 J in tempo**

*dim. e rit.* *p dolce*

*cresc.* *rinfz*

*p*

*cresc.* *f*

**K**

*p espress.*

*cresc.* *f* *fz* *fz* *dim.*

*p* *p* *rf*

*cresc.* *f* *p*

*p* *cresc.* *f larg.*

*cresc.* *ff*

**1**

*ff* *ff*

2 Andante grazioso

1

*p* *pp* *p* *pp* *p* *cresc.*

*pp* *dolciss.*

*p*

*p* *pp* *p* *cresc.*

*pp* *dolciss.* *sf* *p*

*mf* *cresc. molto*

*ff* *mf* *fz*

*cresc.* *f* *sf* *fz*

*mf* *fz* *cresc.*

A 1

B 2 V

2 *passionato*

C 2

*cresc.*

*ff* *ff*

*p* *espress.*

*cresc.*

*p* *cresc.*

*p*

*p*

*belebend*

*mf* *cresc.*

*f* *p*

*mf*

Un poco meno mosso

2 D 1

4 Allegro giusto

mf cresc. f fz

fz p

cresc. f fz fz

fz mf

cresc. ff fz mp f

sostenuto

6/4

fz mp f

f cresc.

cresc.

cresc.

B in tempo

f pp dolciss.

3

1

ppp p

1

ppp p

C tener.

p pp

f sff ff sempre

mp cresc. cresc. molto

D

ff

mf espress.

2 1 E

pp ppp

pp ppp p poco cresc.

cresc. f pp

pp cresc.

f pp

V

f ff

dim. pp

mf dim. ppp

F

3 Allegretto scherzando

3 Allegretto scherzando

2

*p*

*p*

*cresc.*

*f*

*mf*

*pizz.*

*arco*

*mf*

*p*

*1*

*arco*

*cresc.*

*f*

*1*

*3*

*p*

*cresc.*

*f*

*1*

*2.*

*B*

*dim.*

*1*

*fp*

*mp*

*Vivace*

*cresc.*

*f*

*mf*

*f*

*mf*

*p*

*cresc.*

*f*

*cresc.*

*ff*

*ff*

*ff*

*mp*

*espress.*

*cresc.*

*ff*

*sf dim.*

*p*

*Da capo sin al segno e poi la Coda*

*Coda*

*1*

*p*

*Adagio*

*Vivace*

*pp*

*pizz.*

*1*

*Seinem Freunde Wilhelm Gericke  
gewidmet*

# *Trio*

*für  
Pianoforte, Violine  
und Viola*

*von*

## *Robert Fuchs*

*Op. 115*



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No. 3827

Robert Fuchs (1847-1927) was an Austrian composer who trained at the Vienna Conservatory and was professor of theory there from 1875 to 1912.

Wilhelm Altmann, writing in Cobbett's *Cyclopedic Survey* says of him "Fuchs was an extremely refined and cultured composer. He stood high in favour with Brahms who continually gave him warm recommendations to publishers. Together with an excellent technical equipment, he possessed the gift for writing charming melodies, instinct with the friendliness and gaiety of his Austrian nature, and even in his old age he retained his freshness of invention. He definitely enriched the repertory available for the home circle..."

