

con suono

sempre Ped.

cres

cres

cres

con - *do*

tr *con* *do*

con - *do*

ff *sfz* *p* *sf*

marcato *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

4

3

2

EX.CI. 1076

TRIO
von
WOLDEMAR BARGIEL.
Op. 6.

Violino. *Adagio.*

Violoncello. *Adagio.*

Pianoforte. *Adagio.*

pp

pp

pp

pp *sempre pp*

p *espress.*

p *espress.*

espress.

espress.

espress.

ped.

ped.

EX.CI. 1076

pp
cresc.
fz
cresc.
ff
pp
ff
fz
pp
ff
p
Ped. * Ped. * Ped. *

Allegro energico.

Allegro energico. *ten. ten.*
ff
Ped. *

fz
fz
mf
fz
mf
p
Ped. * Ped. * Ped. *

Andante sostenuto.
espress.
p

Andante sostenuto.
p

mf
mf
p
mf
p
mf
mf
p

p
p
p
p
p
p
p

p
p
p
p
p
p
p
p
p
p
p
p

dim.
dim.
espressivo

p
p
p
p
p
p
p
p
p
p
p
p

Musical score for the left page, featuring piano and grand staff notation. The score includes various dynamics such as *ff* and *ff*, and numerous *Ped.* markings with asterisks. The piece concludes with a double bar line.

Musical score for the right page, featuring piano and grand staff notation. The score includes dynamics such as *p espress.*, *espress.*, and *cresc.*, along with *Ped.* markings and asterisks. The piece concludes with a double bar line.

6

cres cen do f

p *cres cen do* *f* *ff*

espress. *pp* *espress.*

pesante *pp*

pp

pp

15

sempre *cres cen do*

f *ff* *fz* *pp*

p poco più moto

p poco più moto

poco più moto

con passione
p

pp *pp* *sempre Ped.* *p*

mf *con passione* *cres* *cen*

mf *cres* *cen*

cres *cen*

do *f* *f*

do *f*

do *f*

mf *con passione*

pp *p*

poco *a* *poco* *cres* *cen* *do*

con passione *poco* *a* *poco* *cres* *cen* *do*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

f *f* *f* *f*

f *f* *f* *f*

1. *1.*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

f *f* *f* *f*

f *f* *f* *f*

1. *1.*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

f *f* *f* *f*

f *f* *f* *f*

1. *1.*

1. *ff* *sempre ff*

1. *ff* *sempre ff*

fz fz fz fz fz mf

sp *fz p*

dimi - nu - en - do pp

mf p

fz pp pp

Red. sempre

p ma marcato

1. *fz* *ff*

cresc. *ff* *cresc.* *fz* *do* *f* *ff*

f *p* *cresc.* *fz* *ff*

Red.

pesante

p espress.

mp pesante

fz pp pp

Red.

Musical score for page 12, measures 1-16. The score consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with various dynamics including *fz*, *p espress.*, *mf*, and *f*. The piano accompaniment includes chords and arpeggiated figures, with dynamics such as *fz*, *p*, and *f*. Pedal markings (*Ped.*) are present throughout. The key signature has one flat, and the time signature is 4/4.

Musical score for page 13, measures 17-32. The score continues from page 12. The vocal line has dynamics *p* and *pp*. The piano accompaniment features complex chordal textures and arpeggios, with dynamics *pp* and *sempre pp*. Pedal markings (*Ped.*) are used extensively. The key signature and time signature remain consistent with the previous page.

Musical score for page 10, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *con fuoco*, *pp*, and *fz*. The piano part features complex textures with arpeggiated chords and melodic lines. Pedal points are indicated with 'Ped.' and asterisks. The vocal line is marked with *con fuoco* and includes a *fz* marking.

Musical score for page 11, continuing the piece. The score includes dynamic markings such as *sempre cres*, *con*, and *do*. The piano part continues with complex textures and arpeggiated chords. Pedal points are indicated with 'Ped.' and asterisks. The vocal line includes the word *do*.

sempre dim.

dim.

dim.

dim.

dim.

pp

dim.

pp

mf

pp

pizz.

pp

pizz.

pp

pp

p

ff

fz p

p

pp

p espress.

pp

espress.

pp

espress.

espress.

espress.

pp

pp

pp

pp

Musical score for the left page, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *fz*, *ff*, *cresc.*, *fz p*, *ff marcato*, and *p*. It also contains performance markings like *ped.* and *ff*. The piano part is highly textured with many chords and arpeggios.

Musical score for the right page, featuring vocal lines with lyrics and piano accompaniment. The lyrics include "cen do", "eres cen do", and "sempre ff". The piano part continues with complex textures and dynamics like *ff*, *mf*, and *sempre ff*.

Musical score for page 20, featuring vocal and piano parts. The score includes various dynamics such as *pp*, *p*, and *cres*. Performance instructions include *ped.*, *sempre Ped.*, and *cen*. The piano part features complex textures with many notes and rests.

Musical score for page 21, featuring vocal and piano parts. The score includes various dynamics such as *pp*, *p*, *dim.*, and *cresc.*. Performance instructions include *espress.*, *pp*, and *pp*. The piano part features complex textures with many notes and rests.

Violin part: *pp*, *sp*, *fz*
 Piano part: *pp*, *sp*, *fz*, *crese.*

Violin part: *fz*, *p*, *pizz.*
 Piano part: *f*, *p*

Violin part: *fz*, *arco*, *fz*
 Piano part: *f*, *p*, *f*, *Red.*

Violin part: *p*, *pp*
 Piano part: *fz*, *p*, *pp*, *Red.*

Violin part: *arco*, *fz*, *p*, *f*, *fz*, *p*, *pp*
 Piano part: *f*, *p*, *p*

Violin part: *pizz.*
 Piano part: *p*

Violin part: *dim.*, *arco*, *pp*, *1*, *2*, *3*, *4*, *5*
 Piano part: *pp*, *Red.*, *sempre pp*, *Red.*

Violin part: *pp*, *pp*, *1*, *2*, *3*, *4*, *5*
 Piano part: *pp*, *Red.*, *p*, *Red.*, *Red.*, *Red.*, *Red.*

6 7 *pp* *espress.*

pp *p*

ped. *ped.* *ped.*

ped. *ped.* *ped.*

sempre p e Ped.

pp *pp*

pizz. *pizz.* *pizz.*

pp *pp* *pp*

arco *pp* *pp*

Tempo I.

p

First system of music on the left page, featuring a vocal line and piano accompaniment. The piano part includes the instruction *sempre Ped.* at the bottom left.

Second system of music on the left page, continuing the vocal and piano parts.

Third system of music on the left page, including the instruction *sempre Ped.* in the piano part.

Fourth system of music on the left page, showing the final part of the piece on this page.

First system of music on the right page, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *pp* and *p*.

Second system of music on the right page, including the instruction *sempre Ped.* in the piano part and vocal lyrics *cre - cen - do*.

Third system of music on the right page, including the instruction *sempre Ped.* in the piano part and vocal lyrics *sempre cre - cen - do*.

Fourth system of music on the right page, including the instruction *sempre Ped.* in the piano part and vocal lyrics *sempre ff*.

Musical score for page 26, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ff*, *mf*, and *dim.*. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The vocal part consists of two staves, with the upper staff playing a melodic line and the lower staff playing a bass line. The score is in a major key and 4/4 time.

Musical score for page 27, featuring piano accompaniment. The score includes dynamic markings such as *pp*, *p*, and *molto piu lento. Commodo.*. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is in a major key and 4/4 time.

The score includes the instruction *molto piu lento. Commodo.* and the German word *Verschiebung*.

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e-mail: stephanie_hicks@freehills.com.au

Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch
Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'''', 1071 ZA Amsterdam Phone: 020 6737943
e-mail: caroline_willem@hotmail.com

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John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620
e-mail: mertonusa@yahoo.com

U.K.

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e-mail: mertonmusic@argonet.co.uk

(Prices current 1.1.02)

Allegro con fuoco.

Allegro con fuoco.

ritard.

a tempo.

pp ma marcato

p ma marcato

p ma marcato

p ma marcato

First system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

Second system of musical notation, primarily piano accompaniment. It includes a 'Ped.' (pedal) marking and a star symbol indicating a specific performance instruction.

Third system of musical notation, primarily piano accompaniment. It includes a 'Ped.' (pedal) marking and a star symbol.

Fourth system of musical notation, featuring a vocal line with the lyrics "cres - cen - do" and piano accompaniment. The piano part includes a "cresc." (crescendo) marking.

Fifth system of musical notation, primarily piano accompaniment, continuing the harmonic and rhythmic development of the piece.

Sixth system of musical notation, featuring a vocal line with the lyrics "cres - cen - do" and piano accompaniment. The piano part includes a "cresc." (crescendo) marking.

Seventh system of musical notation, primarily piano accompaniment. It includes a 'Ped.' (pedal) marking and a star symbol.

The musical score consists of several systems of staves. The first system includes a vocal line with a treble clef and a piano accompaniment with a bass clef. Dynamics include *p* and *cresc.*. The second system continues the vocal and piano parts, with dynamics *f*, *p*, and *cresc.*. The third system features a vocal line with a treble clef and a piano accompaniment with a bass clef, including dynamics *mf*, *cresc.*, and *f*. The fourth system continues the vocal and piano parts, with dynamics *fz* and *Red.*. The fifth system features a vocal line with a treble clef and a piano accompaniment with a bass clef, including dynamics *p* and *express.*. The sixth system continues the vocal and piano parts, with dynamics *dim.* and *p*. The seventh system features a vocal line with a treble clef and a piano accompaniment with a bass clef, including dynamics *express.* and *p*. The eighth system continues the vocal and piano parts, with dynamics *express.* and *p*.

Musical score for page 38, featuring vocal and piano parts. The score includes various dynamics such as *p*, *espress.*, and *simili*. The piano part features complex chordal textures and rhythmic patterns.

Musical score for page 47, featuring vocal and piano parts. The score includes lyrics: *cres - cen - do*. The piano part features complex chordal textures and rhythmic patterns.

First system of musical notation on page 16. It consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal lines feature a melodic line with a *cresc.* marking. The piano accompaniment includes a complex texture with slurs and dynamic markings such as *f*. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation on page 16. It continues the vocal and piano parts from the first system. The vocal lines are marked with *mf*. The piano accompaniment features a similar texture with slurs and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation on page 16. This system focuses on the piano accompaniment, showing intricate textures with slurs and dynamic markings. Fingerings are indicated by the number '5' in several places.

Fourth system of musical notation on page 16. It continues the piano accompaniment with dynamic markings such as *ff* and *f*. Pedal points are indicated by 'Ped.' and asterisks.

First system of musical notation on page 17. It features piano accompaniment with dynamic markings such as *p* and *pp*. The texture is complex with many slurs and ties.

Second system of musical notation on page 17. It continues the piano accompaniment with dynamic markings such as *pp* and *cresc.*. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation on page 17. It features piano accompaniment with dynamic markings such as *fz* and *sempre molto p*. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation on page 17. It continues the piano accompaniment with dynamic markings such as *p* and *sempre pp*. Pedal points are indicated by 'Ped.' and asterisks.

Musical score for page 10, featuring vocal lines and piano accompaniment. The score includes various dynamics such as *p*, *pp*, *mf*, and *espress.*. Performance instructions include *ped.*, *sempre Ped.*, and *triquillo*. The piano part features complex textures with many chords and arpeggios.

Musical score for page 15, featuring vocal lines and piano accompaniment. The score includes lyrics: *poco ri - te - nu - to* and *ri - te - nu - to*. Dynamics include *dim.*, *pp*, *mf*, and *cresc.*. Performance instructions include *sempre Ped.*, *triquillo*, *legatissimo*, and *a tempo*. The piano part features complex textures with many chords and arpeggios.

First system of musical notation, featuring a treble and bass clef staff. The music includes a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* and *cresc.*

Second system of musical notation. The bass clef staff has a *ped.* marking with a flower symbol. Dynamics include *ff* and *p*.

Third system of musical notation. The bass clef staff has a *ped.* marking with a flower symbol. Dynamics include *cresc.*, *ff*, and *express.*

Fourth system of musical notation. The bass clef staff has a *ped.* marking with a flower symbol. Dynamics include *p* and *express.*

Fifth system of musical notation. The bass clef staff has a *ped.* marking with a flower symbol. Dynamics include *f*.

Sixth system of musical notation. The bass clef staff has a *ped.* marking with a flower symbol. Dynamics include *f* and *sempre Ped.*

Seventh system of musical notation. The bass clef staff has a *ped.* marking with a flower symbol. Dynamics include *p*.

Eighth system of musical notation. The bass clef staff has a *ped.* marking with a flower symbol. Dynamics include *p*.

Musical score for page 12, measures 1-12. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*, *cresc.*, and *ff*. Pedal markings are present at the beginning of the first system.

Musical score for page 13, measures 1-12. The score continues from page 12 and features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f*, *sempre f*, and *cresc.* Pedal markings are present throughout the system.

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Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943
e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620
e-mail: mertonusa@yahoo.com

U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
e-mail: mertonmusic@argonet.co.uk

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TRIO.

Violino.

W. Bargiel, Op. 6.

Adagio.

Violino.

con passione

mf *poco a poco cres*

cen - do *f ff*

ff

ff fz fz fz ff

sempre ff

fz fz fz fz p

p *dimi - nu - en - do* *pp* *p*

p

pp

p

Violino.

Violino musical score for page 10. The score consists of 14 staves of music. It begins with a forte (*f*) dynamic and includes various dynamic markings such as *cresc.*, *ff*, *p*, *mf*, and *cresc.* throughout. The piece concludes with a *ff* dynamic and the word *Fine*.

Violino.

Violino musical score for page 3. The score consists of 14 staves of music. It begins with a *pp* dynamic and includes various dynamic markings such as *con fuoco*, *f*, *ff*, *p*, and *mf*. The piece concludes with a *p* dynamic and the word *Fine*.

Violino.

con passione
p *mf* *cresc.*
f *f*
 3 *poco piu moto*
fz *p*
ff
ff

Andante sostenuto.

16 *espress.*

p
 3
dim.

Violino.

p
 1. *pp* *cresc.*
 2. *cresc.* *f* *fz* *fz* *pp* *pp*
p sempre molto p *fz* *p*
 3 *p* *fz* *p*
 4 *p* *pp*
 4 *p* 9
p
p *cresc.*
f
 1

Violino.

Allegro con fuoco.

11

Violino score for page 11, measures 1-11. The music is in 3/4 time and features a variety of dynamics and articulations. The first staff begins with a forte (*f*) dynamic and a series of eighth notes. The second staff includes the instruction *p ma marcato*. The third staff has a forte (*f*) dynamic. The fourth staff includes the word *crescen-do*. The fifth staff has a mezzo-forte (*mf*) dynamic and also includes *crescen-do*. The sixth staff begins with a forte (*f*) dynamic. The seventh staff includes a piano (*p*) dynamic. The eighth staff has a *cresc.* marking. The ninth staff has a mezzo-forte (*mf*) dynamic. The tenth staff includes a first ending bracket (*1*) and the instruction *espress.*. The eleventh staff has a piano (*p*) dynamic. The twelfth staff has a forte (*f*) dynamic. The thirteenth staff has a piano (*p*) dynamic. The fourteenth staff has a piano (*p*) dynamic. The fifteenth staff has a piano (*p*) dynamic.

Violino.

5

Violino score for page 5, measures 1-11. The music is in 3/4 time and features a variety of dynamics and articulations. The first staff includes the instruction *con suono* and a piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic and a *cresc.* marking. The third staff has a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic and the instruction *p espress.*. The sixth staff has a piano (*pp*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a forte (*f*) dynamic. The eleventh staff has a piano (*p*) dynamic. The twelfth staff has a piano (*pp*) dynamic. The thirteenth staff has a piano (*p*) dynamic. The fourteenth staff has a piano (*p*) dynamic. The fifteenth staff has a piano (*p*) dynamic. The sixteenth staff has a piano (*p*) dynamic. The seventeenth staff has a piano (*p*) dynamic. The eighteenth staff has a piano (*p*) dynamic. The nineteenth staff has a piano (*p*) dynamic. The twentieth staff has a piano (*pp*) dynamic.

Presto.

Violino.

Scherzo.

pp pp pp pp

pp sp fz p

fz p pp

cres - cen - do fz p

pp

pp pp

pp pp

pp espress.

pp pp p p

Violino.

cres - - cen - - do

cres - - cen - - do

sempreff

ff mf di -

- minu - en - do sempre di - - mi - - nu -

en - do

molto più lento.

Commodo.

p

p

p

p

Dal Segno sin al Coda.

Coda. 3 8 1 pizz. 1

p p f pp

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Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943
e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620
e-mail: mertonusa@yahoo.com

U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
e-mail: mertonmusic@argonet.co.uk

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TRIO. Violoncello.

W. Bargiel, Op.6.

Violoncello.

con passione

mf poco a poco cres - cen - do

ff *ff*

1. *ff* *fz* *fz* *fz* *ff*

2. 1

ff *fz* *fz* *fz* *fz* *fz*

3 *mf* *mf* *p*

2 1 *p*

ten. ten. *ten. ten.* *p* *pp* *p*

4 1 *p* *pp*

con fuoco 2 *fz* *f* *fz* 2

Violoncello.

Violoncello.

Violoncello.

con passione
mf *cres - cen - do f*

ff

f

3 poco più moto
fz *p*

Andante sostenuto.

1
p espress.

p

Violoncello.

p

1.
pp

2.
cres - cen - do f fz fz pp pp

pp *p* *sempre mollo p*

pp

p

1
espress. *pp*

2 3 4 5 6 7 12
p

5
p *cres - cen - do*

f

8
p *f*

Violoncello.

Allegro con fuoco.

f *fz* *fz* *p marcato*

mf

cresc. *mf*

cres - cen - do *f*

p *cres - cen - do*

cres - cen - do *f*

espress.

p

f *p* *f* *p*

Violoncello.

dim. *p* *cres - cen -*

fz *p* *pp*

espress. *espress.*

pp *cresc.* *fz*

ff *fz* *ff* *fz* *ff* *p espress.*

p

p *cres - cen - do* *pp*

Violoncello.

Scherzo. *Presto.*

4 & 2 *pp* *pp*

pp *fz p* *fz p* *pizz.*

arco *fz p* *fz p* *fz p*

pp *pizz.* *arco* *1 2*

3 1 5 6 7 *pp* *tr* *1 2 3 4 5 6 7* *pp*

pp *1* *p*

pp *pp* *pp*

p *p* *cres* *cen* *do* *f* *1* *1*

1 *cresc.*

Violoncello.

ff *ff* *ff sempre*

ff

mf *dim.*

1 2 3 4 5 6 7 *p* *p*

dim. *molto piu lento* *Commodo.*

p

p

p

1 pizz. *3 pizz.* *8*

Coda. *3* *9* *1 pizz.* *1*

p *f* *pp*

Dal Segno sin al fine poi la Coda.

PIANOFORTE

ERSTES TRIO

in F dur

Pianoforte, Violine und Violoncello

componirt und

ROBERT SCHUMANN

in inniger Verehrung

gewidmet von

WOLFGANG BARCEL.

OP. 6.

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MERTON MUSIC

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Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 3721

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