

TRIO. Violino.

K. J. Bischoff, 5tes Werk.

Adagio.

pp
espress:
p
cresc.
ten.
ten.
p
pp
ppp

Allegro vivace.

p
a tempo.
arco
poco rall.
pizz.
pp
cresc.
f
ff
mf
ff

Violino.

First staff of music. Key signature: two flats (B-flat and E-flat). The staff contains several measures of music with slurs and accents. Dynamics include *p dol.* and *pp*. A first ending bracket labeled '1' is present at the end of the staff.

Second staff of music. Dynamics include *espress.*. It features several measures with slurs and accents, including some triplet markings.

Third staff of music. It contains several measures of music with slurs and accents.

Fourth staff of music. Dynamics include *dol.*. It contains several measures of music with slurs and accents.

Fifth staff of music. Dynamics include *f*. It contains several measures of music with slurs and accents, including a triplet marking.

Sixth staff of music. It contains several measures of music with slurs and accents.

Seventh staff of music. Dynamics include *p*. It contains several measures of music with slurs and accents, including triplet markings.

Eighth staff of music. Dynamics include *pp*. It contains several measures of music with slurs and accents.

Ninth staff of music. Dynamics include *ppp*, *p*, and *cresc.*. It contains several measures of music with slurs and accents.

Tenth staff of music. It includes the lyrics *- cen* and *- do*. Dynamics include *f* and *ff*. It contains several measures of music with slurs and accents.

Eleventh staff of music. It contains several measures of music with slurs and accents, including a second ending bracket labeled '2'.

Twelfth staff of music. Dynamics include *dim.* and *pp*. It contains several measures of music with slurs and accents, ending with a double bar line and repeat sign.

Violino.

A page of musical notation for a violin part, consisting of 12 staves. The music is written in a key with two flats and a 3/4 time signature. The score includes various dynamic markings such as *ff*, *pp sempre*, *cresc.*, *pp*, *fz*, *ff*, *espress.*, *f*, *fz*, *ff*, *pp*, *pp*, *pp*, *cresc.*, *dim.*, *pp*, *ppp*, and *pizz.*. There are also first and second endings marked with '1' and '2'. The page number '5' is in the top right corner.

Violino.

p
pp *espress.*
fz *a tempo.* *f* *ff*
pp *molto rall. p. espress.* *cresc.* *dim.*
pp
cresc.
f *ff* *ff*
pp *espress.*
dol.

Violino.

f
ff *espress.*
cresc.
p *cresc.*
f *ff*
dol.

Violino.

Violino score page 18, featuring ten staves of music. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The first staff starts with a dynamic marking of *p* and includes markings for *espress.*, *fz*, and *pp*. The second staff continues with *espress.*, *fz*, and *p*. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has *f*, *p*, and *f* markings. The sixth staff has *f*, *p*, and *f* markings. The seventh staff has *p*, *f*, and *f* markings. The eighth staff has *ff* and *espress.* markings. The ninth staff has *ff* and *espress.* markings. The tenth staff has *p* and *rall.* markings. The eleventh staff has *a tempo.* and *lento.* markings.

Violino.

Violino score page 7, featuring ten staves of music. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The first staff starts with a dynamic marking of *f* and includes a triplet marking. The second staff has a *f* marking. The third staff has *espress.* and *espress.* markings. The fourth staff has *pp* and *pp* markings. The fifth staff has *pp* and *espress.* markings. The sixth staff has *ff* markings. The seventh staff has *ff* markings. The eighth staff has *pp cresc.* markings. The ninth staff has *ff* and *veloce* markings. The tenth staff has *ff*, *ff*, *ff*, *sp*, and *p dim.* markings. The eleventh staff has *pp* and *ppp* markings.

Violino.

Violino score for page 16, measures 1-12. The music is in a minor key and 4/4 time. It features a variety of dynamics and articulations. Measure 1 starts with *pp*. Measure 2 has a *2* above the staff. Measure 3 has *ff*. Measure 4 has *p*. Measure 5 has *fz*. Measure 6 has *p*. Measure 7 has *f*. Measure 8 has *p*. Measure 9 has *espress.*. Measure 10 has *f*. Measure 11 has *fz*. Measure 12 has *p*. Measure 13 has *pp*. Measure 14 has *pp*. Measure 15 has *ff*. Measure 16 has *p*. Measure 17 has *f*.



Violino. a tempo.

Violino score for page 9, measures 1-12. The music is in a minor key and 4/4 time. It features a variety of dynamics and articulations. Measure 1 has *dim. e rallent. assai espress.*. Measure 2 has *a tempo*. Measure 3 has *f*. Measure 4 has *p*. Measure 5 has *rall.*. Measure 6 has *espress.*. Measure 7 has *cresc.*. Measure 8 has *f*. Measure 9 has *p*. Measure 10 has *f*. Measure 11 has *p*. Measure 12 has *cresc.*. Measure 13 has *f*. Measure 14 has *dim. p*. Measure 15 has *pp*. Measure 16 has *pp*. Measure 17 has *poco*. Measure 18 has *a*. Measure 19 has *poco diminuendo*. Measure 20 has *pp*. Measure 21 has *ppp*.

Violino.

Anmerkung des Componisten.

Es wird manchem Musiker oder Musikfreund befremdend erscheinen, ein Tonstück im $\frac{3}{8}$ Takte (eine anscheinend naturwidrige Taktart) componirt zu sehen. Der Verfasser erlaubt sich daher die Bemerkung: In der Dichtkunst haben wir die unzähllichsten Beispiele (aus alter und neuer Zeit) zusammengesetzter Rhythmen, ohne unser Ohr dadurch verletzt zu fühlen. Warum soll der Musiker nicht gleiches versuchen, indem er den 2 und 3 theiligen Rhythmus zusammensetzt und einen 5 theiligen daraus bildet.

Bei diesem Scherzo ist der 3 theilige vor dem 2 theiligen Rhythmus gesetzt, daher $\widehat{1231}2 = \widehat{1}2345$. Die Spieler werden sich besser im ungewohnten Takt zurechtfinden, wenn sie markiren (wie die Noten auch meistens bezeichnet sind) $\widehat{1231}2$ und dabei das 3^{te} Achtel stets als Auftakt behandeln; sei die Schreibart  oder  stets ist der vom Componisten gedachte Rhythmus auf folgende Art zu behandeln:



Scherzo. **Allegretto.** **a tempo.**

pp sempre staccato *rall.* *pp*

f *pp* *rall.*

pp *a tempo.*

1. *rall.* = 2. *f*

tr. *fz* *fz* *fz* *fz* *fz*

Violino.

f *p* *mf*

f *p* *p* *f*

pp *f* *p* *fz*

p *f* *p* *f*

ff

dim.

ff

ff

Violino.

Violino score for page 14, measures 1-14. The music is in a minor key and 4/4 time. It features a variety of dynamics including *p*, *sp*, *ff*, and *p*. There are several first and second endings marked with '1' and '2'. The piece concludes with a *cresc.* marking.

Violino.

Violino score for page 11, measures 1-14. The music is in a minor key and 4/4 time. It begins with a *rall.* and *pp* marking, followed by a section marked *a tempo.* and *con gran espressione*. Dynamics range from *pp* to *ff*. The piece ends with a first ending marked '1' and a second ending marked '2'.

Violino.

pp
f
pp
pp
Con gran espress.
1. pp 2. pp
ff p ff p
f ff
dim. pp
rall. pp a tempo.

Violino.

p
fz fz
fz fz fz fz
ff ff pp sempre
ff

Allegro.

Finale.

ff p
p
sp p
sp p
2 1 2

Viola.

a tempo.

Musical score for Viola, a tempo section. The score consists of 14 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is written in a single system. The score includes various dynamics such as *ff*, *cresc.*, and *p*. The piece concludes with a double bar line and a repeat sign.

TRIO.

Viola.

R. J. Bischoff, 5^{tes} Werk.

Adagio.

Musical score for Trio, Adagio section. The score consists of 6 staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is written in a single system. The score includes various dynamics such as *pp*, *espress.*, *p*, *pp*, *ten.*, *cresc.*, *accel.*, *f*, *p*, *pp*, and *ppp*. The piece concludes with a double bar line and a repeat sign.

Allegro vivace.

Musical score for Trio, Allegro vivace section. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music is written in a single system. The score includes various dynamics such as *p*, *a tempo.*, *arco*, *poco rall.*, *pizz.*, *pp*, *f*, *mf*, and *ff*. The piece concludes with a double bar line and a repeat sign.

Viola.

a tempo.

Viola.

Viola.

1

ff *fz* *p*

f *p*

f *p* *f*

p *espress.*

fz *p* *pp*

ff *p* *f*

ff

ff

p *pp* *ff* *pp* *ff* *pp*

ff *p* *cresc.* *f* *dim.p*

ff *p* *cresc.*

dim. e. rall. *pp*

1 2

Viola.

ff

pp *sempre* *pp*

cresc.

ff

pp *cresc.*

fz *fz* *ff*

p

2 3 4 5 6 7 8

ff *fz*

1

ff *pp* *fz* *pp* *fz*

pp *fz* *pp* *cresc.*

f *pp* *ppp* *pizz.*

Viola.

pp p rit. espress. fz a tempo. dim. rall. molto p cresc. f ff pp

Viola.

cresc. f p mf f p ff dim. pp

Viola.

Allegro.

Finale.

ff p p f p < p < p p f p ff p pp ff p pp ff p ff ff p pp

Viola.

f ten. pp una corda espress. p ppp p pp cresc. ff ff ff ff p dim. ppp

Viola.

Adagio.

espress.

f

dim.rall.

stacc.

Viola.

pizz.

pp arco

p con gran espress.

pp

pp

ff *p* *ff* *p*

f *ff*

a tempo.

pp

p

fz *fz* *fz*

pp sempre

ff *ff*

ff pizz.

Viola.

Viola.

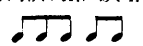
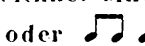
Viola.

a tempo.

Viola.

Anmerkung des Componisten.

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Bei diesem Scherzo ist der 3 theilige vor dem 2 theiligen Rhythmus gesetzt, daher $\overset{1}{1} \overset{2}{2} \overset{3}{3} \overset{4}{4} \overset{5}{5} = 12345$. Die Spieler werden sich besser im ungewohnten Takt zurechtfinden, wenn sie markiren (wie die Noten auch meistens bezeichnet sind) $\overset{1}{1} \overset{2}{2} \overset{3}{3} \overset{4}{4} \overset{5}{5}$ und dabei das 3^{te} Achtel stets als Auftakt behandeln; sei die Schreibart  oder  stets ist der vom Componisten gedachte Rhythmus auf folgende Art zu behandeln:

Allegretto.

Scherzo.

Violoncello.

a tempo.

espressione

ff

cresc.

p

cresc.

ff

3

TRIO. Violoncello.

K. J. Bischoff, 5tes Werk.

Adagio.

pp

pp

dim.

pp

cresc.

ten.

ten.

accél.

f

p

pp

ppp

Allegro vivace.

p

p

a tempo.

poco rall.

pizz.

pp arco

3

ff

mf

1

1

Violoncello.

dol. *pp* *espress.* *p* *f* *ff* *dim.* *pp*

sul c *cres - - - cen - -*

1 2

Violoncello.

pp *espress.* *fz* *p* *f* *ff* *dim.* *pp*

rall. *lento*

1 6 6

Violoncello.

1 2 3 4 5

ff *p* *pp* *ff* *pp*

f *dim.* *p* *cresc.*

dim. e rall. *pp*

a tempo. *ff* *ff*

p dol.

p *espress.* *f*

Violoncello.

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

ff *pp* *cresc.*

Violoncello.

p *pp* *ppp* *pizz.*
arco
pp *p*
rit. *espress.*
f
a tempo. *dim. rall. molto*
p
pp
cresc. *ff*
ff *pp*
espress.
p
p
p

Violoncello.

p
pp
ff *p*
p
f *p espress.*
p
p
p
p
p
p
p
ff

Violoncello.

2

p

cresc.

f

mf

p

f

p

cresc.

f

p

f

p

f

ff

Violoncello.

1

f

pp

una corda

pp

ppp

ff

2

4

p cresc.

ff

ff

ff

ff

ff

dim.

ppp

Violoncello.

Adagio.

p

una corda

f dim. rall. staccato

espress.

cresc.

ff

Violoncello.

Allegro.

Finale.

ff

p

f

ff

p

ff

p

ff

1 2 3 4 5

1

1

1 2

pp

Violoncello.

Violoncello score page 10. The page contains ten staves of music in bass clef with a key signature of two flats. The music features various dynamics and articulations. Key markings include *p*, *fz*, *tr*, *p pizz.*, *pp arco*, *p con gran espress.*, *pp*, *ff p*, *ff*, *f*, *7 a tempo.*, *rall.*, *pp*, *p*, *pp sempre*, *fz*, *ff*, *ff*, and *ppizz.* at the bottom.

Violoncello.

a tempo.

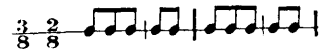
Violoncello score page 7. The page contains ten staves of music in bass clef with a key signature of two flats. The music includes various dynamics and articulations. Key markings include *p*, *dim. e rall. assai*, *pizz.*, *arco*, *a tempo.*, *p*, *rall. legato*, *dol.*, *cresc.*, *f*, *p*, *f*, *p*, *f*, *pp*, *espress.*, *legato assai*, *1*, *2*, *3*, *poco a poco dim.*, *pp*, and *ppp*.

Violoncello.

Anmerkung des Componisten.

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Allegretto.

Scherzo.

pp sempre staccato *f rall.*

a tempo. *pp* *f* *pp*

a tempo. *f rall.* *pp*

f *p* *f rall.* *f*

p *pp*

f *fz*

fz *fz* *fz* *fz*

Violoncello.

p

rall. *a tempo.* *pp*

ff

pizz.

ff arco

fpp

ff *p* *f* *p* *fpp*

f *ff*

7 *a tempo.* *rall.* *con gran espress.*

1 *p*

2 *pp* *3*

*Ihre Durchlaucht
Frau Marie Magdalene Fürstin von Isenburg*

TRIO

für Violin Viola und Violoncello

von
K. B. BISCHOFF

5^{tes} WERK

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