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(Prices current 1.1.02)

PIANOFORTE

Carmen Sylva
der hohen Dichterin
in Verehrung gewidmet.

TRIO

PHANTASIE

für
Pianoforte, Violine und Violoncell

componirt
von
LOUIS BÖDECKER.

Op. 18. No. 3

Pr. 5 Mark.

Eigentum des Verlegers für alle Länder.
LEIPZIG u. WINTERTHUR, J. RIETER-BIEDERMANN.

Das Verzeichnis genauig eingewaschen.

1248.
1883.

MERTON MUSIC

8 Wilton Grove, London SW19 3QX
Phone/Fax: 020 8540 2708
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No. 3730

Der Wind singt so traurig,
 Das Laub wird so roth,
 Der Uhu klagt schaurig,
 Die Welt ist so todt.

Es sind keine Schmerzen,
 Und doch thut es weh,
 Wie ich, unter Scherzen,
 Vor Sehnen vergeh'.

(Carmen Sylva: „Stürme.“)

The musical score is written for voice and piano. It consists of four systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent bass line with chords and arpeggiated figures. Performance markings include *p* (piano), *poco a poco cresc.*, and *dolce, cantabile, poco a poco cresc.*. The second system continues the vocal and piano parts. The third system shows the piano part with more complex textures. The fourth system concludes with a *poco a poco rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

Trio-Phantasie.

Louis Bödecker, Op.18.

Allegretto, quasi Andante. ♩ = 92.

Violine.

Violoncell.

Pianoforte.

Violin and Piano score, measures 1-8. The violin part is marked *p dolce, espressivo*. The piano accompaniment is marked *p dolce*.

Violin and Piano score, measures 9-16. The violin part is marked *dolce, espressivo*. The piano accompaniment includes a *Red.* (ritardando) marking.

Violin and Piano score, measures 17-24. The violin part includes markings for *rit. molto* and *a tempo*. The piano accompaniment is marked *espressivo* and *p*.

Violin and Piano score, measures 25-32. The piano accompaniment includes a *rit. molto* marking and *Red.* (ritardando) markings.

Violin part, measures 1-8. Marked *dolce, espressivo* and *p*.

Piano part, measures 1-8. Marked *cantabile, dolce* and *p*.

Violin and Piano score, measures 9-16. The violin part is marked *espressivo*. The piano accompaniment is marked *espressivo* and *dolce*.

Violin and Piano score, measures 17-24. The piano accompaniment features *poco a poco cresc.* markings.

pp espressivo

pp espressivo

pp p

a tempo rit. p

pp rit. molto a tempo p

pp rit. molto p a tempo rit.

a tempo espressivo p

a tempo espressivo p

a tempo espressivo pp espress. dolce

espressivo

espressivo

p espressivo dolce

rit.

espressivo

espressivo

p

poco a poco cresc.

poco a poco cresc.

f

f

System 1, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics include *p*.

System 2, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics include *p dolce* and *dolce*.

System 3, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics include *p*.

System 4, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics include *p*.

System 5, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics include *p*.

System 6, measures 21-24. Treble and bass staves with piano accompaniment. Dynamics include *poco a poco cresc.*, *pp*, and *espressivo*.

System 7, measures 25-28. Treble and bass staves with piano accompaniment. Dynamics include *espressivo*.

System 8, measures 29-32. Treble and bass staves with piano accompaniment. Dynamics include *a tempo*, *rit.*, and *p*.

a tempo

a tempo

a tempo

dolce

poco a poco cresc. e poco rit.

espressivo

poco a poco cresc. e poco rit.

espressivo

poco a poco cresc. e poco rit.

a tempo

dolce

a tempo

espressivo

a tempo

a tempo P

a tempo

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

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a tempo

a tempo

a tempo

cresc.

poco rit.

a tempo

cresc.

poco rit.

a tempo

rit.

rit.

pp

a tempo

pp

espressivo.

rit. molto

a tempo dolce

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

1248

First system of music, measures 1-4. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamics include *p* and *f*. The key signature has three sharps (F#, C#, G#).

Second system of music, measures 5-8. The piano accompaniment continues with a similar rhythmic texture. Dynamics include *f*.

Third system of music, measures 9-12. The vocal line is marked *espressivo molto*. The piano accompaniment features a more melodic line in the right hand. Dynamics include *p*.

Fourth system of music, measures 13-16. The piano accompaniment continues with a melodic line in the right hand. Dynamics include *p* and *espress. molto*.

First system of music on page 7, measures 17-20. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics include *dolce*, *poco a poco cresc. e poco rit.*, and *Red.* with asterisks.

Second system of music on page 7, measures 21-24. The piano accompaniment continues with a similar rhythmic texture. Dynamics include *dolce*, *a tempo*, and *p*.

Third system of music on page 7, measures 25-28. The piano accompaniment features a more melodic line in the right hand. Dynamics include *poco a poco cresc.*, *espressivo*, and *Red.* with asterisks.

Fourth system of music on page 7, measures 29-32. The piano accompaniment continues with a melodic line in the right hand. Dynamics include *cresc.*, *Red.*, *cresc.*, and *Red.* with asterisks.

espressivo, dolce

p *p dolce*

dolce

p

p

p

p *p*

Allegretto. $\text{♩} = 100.$

pp

espressivo, dolce

ped. *

ped. * *ped.* *

pp poco a poco cresc.

espressivo molto, poco a poco cresc.

pp poco a poco cresc.

Andante. $\text{♩} = 46.$

cantabile
Ped. * *Ped.* * *Ped.* * *Ped.* *
espressivo
pizz.
pp
pizz.
pp
Ped. * *Ped.* * *pp* *

poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
dim. *p*
dim. *ff*
dim. *p* *ff*
ff
p *cresc.*
cresc.
cresc.
Ped. * *pp*
pp
pp

Andante. $\text{♩} = 46.$

espressivo, dolce

p

Andante. $\text{♩} = 46.$

First system of musical notation on page 10, featuring a piano and a violin. The piano part has a melody with slurs and dynamic markings. The violin part has a melody with slurs and dynamic markings. The tempo is Andante with a quarter note equal to 46 beats.

Andante. $\text{♩} = 46.$

Second system of musical notation on page 10, continuing the piano and violin parts.

Andante. $\text{♩} = 46.$

Third system of musical notation on page 10, continuing the piano and violin parts.

Larghetto. $\text{♩} = 46.$

pizz. *pp*

espressivo, dolce

p

Larghetto. $\text{♩} = 46.$

Fourth system of musical notation on page 10, transitioning to Larghetto. It includes a pizzicato section for the piano and a dynamic marking of *pp*.

Fifth system of musical notation on page 11, featuring a piano and a violin. The piano part has a melody with slurs and dynamic markings. The violin part has a melody with slurs and dynamic markings.

espressivo

p

espressivo

Sixth system of musical notation on page 11, featuring a piano and a violin. The piano part has a melody with slurs and dynamic markings. The violin part has a melody with slurs and dynamic markings.

p

Seventh system of musical notation on page 11, featuring a piano and a violin. The piano part has a melody with slurs and dynamic markings. The violin part has a melody with slurs and dynamic markings.

Eighth system of musical notation on page 11, featuring a piano and a violin. The piano part has a melody with slurs and dynamic markings. The violin part has a melody with slurs and dynamic markings.

Violine.

a tempo
pp *poco a poco cresc.* *dolce*
p dolce
p
espressivo
poco a poco cresc. *f*
p
dolce, espressivo
rit. molto *a tempo*
poco a poco cresc. *1* *10* *p* *p*
a tempo *espressivo*
poco a poco rit. *dolce* *pp*

Trio-Phantasie.

Violine.

Louis Bödecker, Op. 18.

Allegretto, quasi Andante. $\text{♩} = 92$
4 dolce, espressivo p *espressivo*
poco a poco cresc.
pp *espressivo*
a tempo rit. *a tempo*
pp rit. molto *2* *p* *1*
espressivo *p* *espressivo*
2 *1*
p *poco a poco cresc.*
pp *espressivo*
a tempo
pp rit. molto *1*
poco a poco cresc. e rit.
a tempo *espressivo*
a tempo *espressivo*
3

Violine.

dolce
poco a poco cresc.
p
cresc.
dolce
p
poco a poco cresc.
dim.
p
ff
p
cresc.
pp
Andante. $d=46.$
20
Larghetto. $d=46.$
espressivo, dolce

Violine.

Andante. $d=46.$
p
espressivo
pizz.
pp
Allegretto. $d=100.$
12
pp
poco a poco cresc.
p
f
espressivo molto
a tempo
cresc.
poco rit.
rit.
1

Violoncell.

p dolce

p

espressivo

poco a poco cresc.

f

p dolce, espressivo

p

rit. molto

a tempo

espressivo

poco a poco cresc.

f

dolce poco a poco rit. pp

Trio-Phantasie.

Violoncell.

Louis Bödecker, Op. 18.

Allegretto, quasi Andante. ♩=92.

espressivo

poco a poco cresc.

pp

espressivo

rit. molto a tempo

a tempo

p

espressivo

poco a poco cresc.

pp

espressivo

rit. molto

a tempo

p

a tempo

espressivo

a tempo

poco a poco cresc. e rit.

Violoncell.

Violoncell score page 2, featuring ten staves of music. The piece begins with an *espressivo* marking and a *cresc.* dynamic. The first staff includes a double bar line with a repeat sign and a fermata. The second staff is marked *espressivo dolce*. The third staff has a *p* dynamic. The fourth staff includes fingering numbers 1, 1, 2. The fifth staff has a *p* dynamic. The sixth staff is marked *dim.* and *p*. The seventh staff is marked *ff* and *p*. The eighth staff is marked *cresc.* and *pp*. The ninth staff is marked *f*. The tenth staff is marked *pp* and includes a *pizz.* marking. The piece concludes with a double bar line and a fermata.

Violoncell.

Violoncell score page 3, featuring ten staves of music. The first staff is marked *Larghetto. J=46.* and *10*, with an *espressivo* marking. The second staff is marked *espressivo*. The third staff is marked *Andante. J=46.* and *8*. The fourth staff includes a *pizz.* marking and a *pp* dynamic. The fifth staff is marked *Allegretto. J=100.* and *12*, with an *espressivo, poco a poco cresc.* marking. The sixth staff is marked *p*. The seventh staff is marked *f* and *10*. The eighth staff is marked *espress. molto*. The ninth staff is marked *cresc.* and *rit.*. The tenth staff is marked *a tempo* and *f*. The eleventh staff is marked *a tempo* and *pp*. The twelfth staff is marked *espressivo* and *poco a poco cresc.*. The thirteenth staff is marked *1* and *dolce*. The piece concludes with a double bar line and a fermata.

Carmen Sylva
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