

# Piano Trio No. 5

op. 14 No. 2, E flat major

George Onslow, 1784 - 1853

This version of the piano trio no. 5 op. 14 no. 2 by George Onslow--intended as rehearsal and performance material--is based on an early edition of the work (S. A. Steiner & Co., n.d., ca. 1820, plate number S.u.C. 3022) that is published on IMSLP.com. The original consists of three parts for the three instruments--the violin part also included in the piano part--but no full score in modestly readable print. In the copy posted on IMSLP pages 18 and 19 of the piano part are missing. The missing measures--part of the trio of the scherzo--were typeset from a different 19th century edition: Pleyel et fils aîné, Paris, Bibliothèque nationale de France, département Musique, VMA-275 (5); scan obtained from Gallica: [http://gallica.bnf.fr/Search?adva=1&adv=1&tri=&t\\_relation=%22cb43183449%22&lang=en](http://gallica.bnf.fr/Search?adva=1&adv=1&tri=&t_relation=%22cb43183449%22&lang=en)). The trio was re-typeset as literally as possible using Musescore 2.0.1 (Musescore.org). The new typeset includes measure numbers and a piano score containing the violin and cello parts. Care was taken to arrange the parts for the strings for easy page turns.

Details: Markings were added or corrected during the typesetting only in cases where the original had obvious inconsistencies.

Dynamic markings: Additional markings and suggested corrections: in brackets.

Accents: The markings “**fz**” and “**sf**” as well as “>“ appear to be used interchangeably in the original. Suggested additional accents were set in brackets.

The marking “*dolce*” implies piano or mezzopiano, usually in a leading voice.

Slurs: Suggested additional slurs (mostly for consistency): dotted line.

Articulation: Much more detail is given in the violin and cello parts of the original than in the piano part. The articulation markings were copied from the original as exactly as possible; there are inconsistencies (probably not intended by Onslow) which will need to be resolved by the players.

Accidentals: A small number of reminder accidentals were added in the typeset. Obviously missing accidentals (e.g. in parallel octaves) were also added without marking them as corrections. Some few accidentals had to be added by way of correcting errors in the original: in brackets.

Metronome numbers (where present) and fingerings (on only very few occasions) were copied from the original.

Cello part: The original edition is using two clefs, the regular F-clef as well as the G-clef one octave below the violin clef. While in the score of the typeset the clefs are given as in the original I changed them in the cello part and used the tenor clef cellists are familiar with.

Allegro:

Title: "Allegro spirituoso" in violin and cello part, "Allegro" in piano part.

M. 240, Vln. Original: Second quarter note: b natural in the violin part, b flat in the violin staff of the piano score. The typeset follows the violin part.

Andante con variazioni:

Translation of the instructions (in French) following the tempo marking: "This tempo applies only to the theme and the last variation, those (variations) preceding (the last variation) need to be executed faster".

M. 47, Vlc. The original shows the entire second half of the measure legato. Corrected to making just the two demisemiquavers legato to match the violin part as well as the numerous other occurrences of this motive.

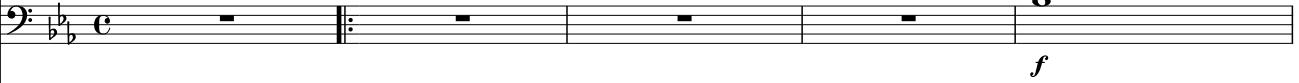
M. 92: Piano part: Repeat sign indicates repeat of first part rather than second part, no doubt erroneously.

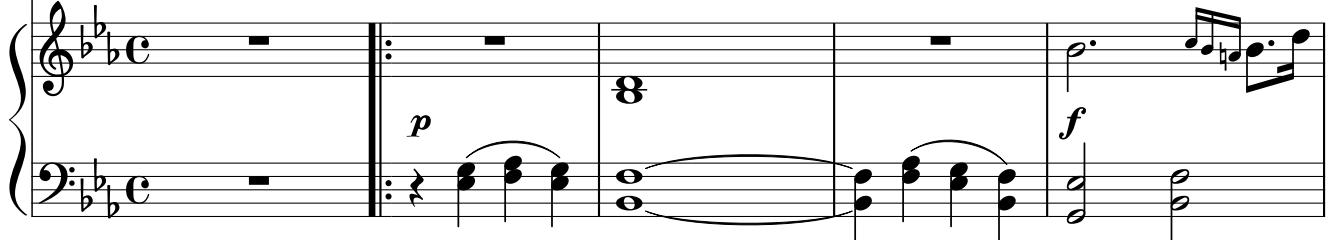
Menuetto: The da capo is indicated in the originals by "da capo al fine". In the typeset it is fully set out after the trio to avoid an awkward backward page turn in the piano part.

Estimated performance time: Allegro (M.M. 1/2 = 66): 10 min; (M.M. 1/8 = 88): 6 mi. Menuetto (M.M. ¾ = 84): 4.5 min. Andante con variazioni (M.M. ¾ = 72, 108, 136): 8 min. Finale. Allegro. M.M. dotted 1/4 = 112): 6 min. Total approx. 29 min.

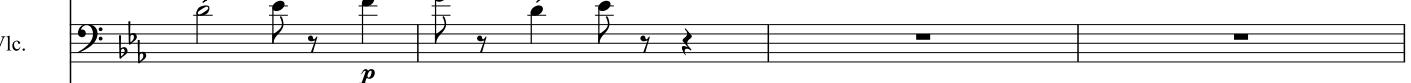
**Allegro. M.M.  $\text{♩} = 66$**

Violin      

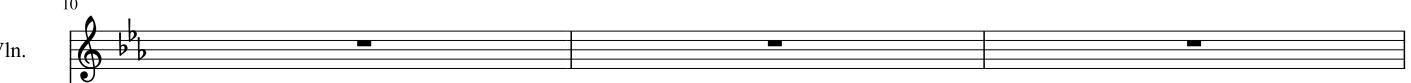
Violoncello      

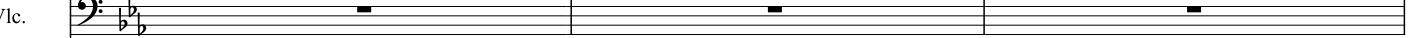
Piano      

Vln.      

Vlc.      

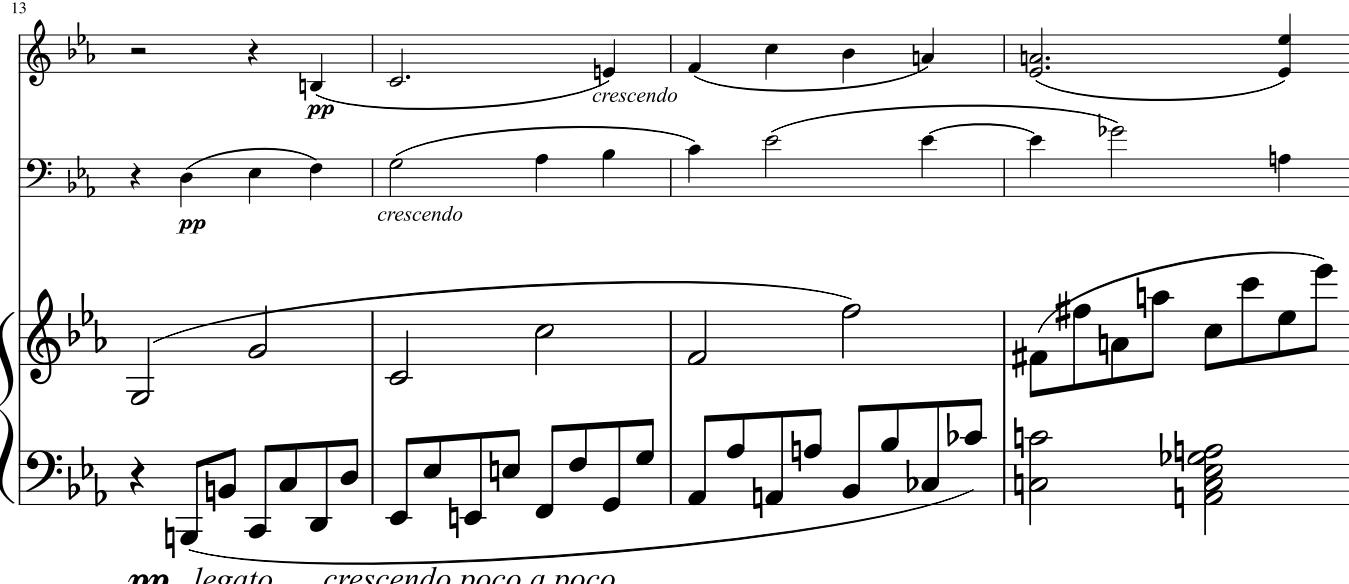
Pno.      

Vln.      

Vlc.      

Pno.      

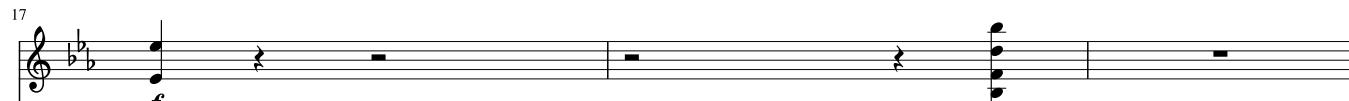
13

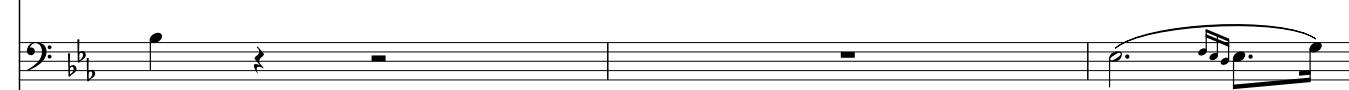
Vln.      

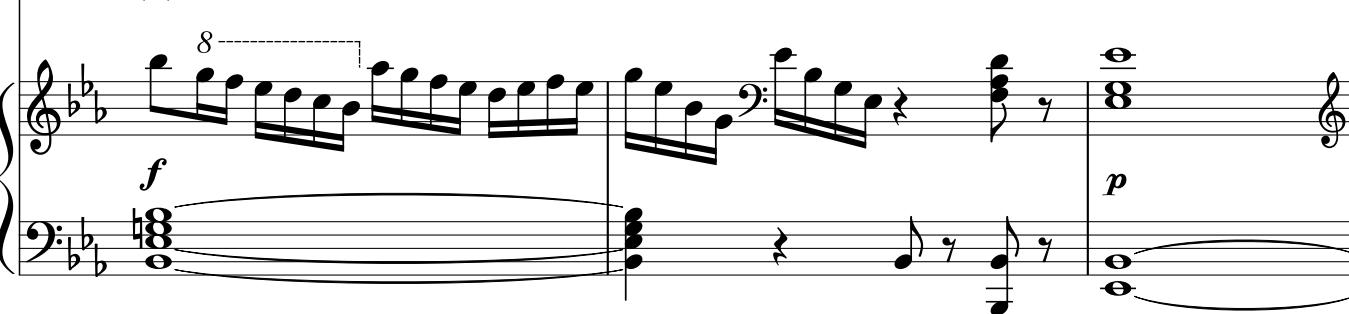
Vlc.

Pno.      

17

Vln.      

Vlc.      

Pno.      

20

Vln.      

Vlc.      

Pno.      

23

Vln. *dolce*

Vlc.

Pno.

25

Vln.

Vlc.

Pno.

27

Vln.

Vlc.

Pno.

29

Vln.

Vlc.

Pno.

8

31

Vln.

Vlc.

Pno.

8

33

Vln.

Vlc.

crescendo

Pno.

crescendo

*crescendo poco a poco*

35

Vln.

Vlc.

Pno.

*tr*

*f*

*f*

37

Vln.

Vlc.

Pno.

*tr*

39

Vln.

Vlc.

Pno.

41

Vln.

Vlc. *ff*

Pno.

43

Vln.

Vlc. *p*

Pno.

*dolce*

46

Vln.

Vlc.

Pno.

50

Vln.

*diminuendo*

Vlc.

(*f*)

(*diminuendo*)

Pno.

*con molta espressione*

*diminuendo*

54

Vln.

*p*

Vlc.

(*p*)

Pno.

*p*

57

Vln.

*dolce*

Vlc.

*s*

Pno.

61

Vln. crescendo **f**

Vlc. crescendo **f**

Pno. crescendo **f**

63

Vln. crescendo

Vlc. crescendo

Pno. crescendo

65

Vln. diminuendo **dolce**

Vlc. -

Pno. dolce

68

Vln. *crescendo*

Vlc. *crescendo*

Pno. *crescendo*

Vln. *diminuendo*

Vlc. *diminuendo*

Pno. *diminuendo*

70

Vln. *p*

Vlc. *p*

Pno. *pp*

8

72

Vln. *crescendo*

Vlc. *(crescendo)*

Pno. *crescendo*

8

74

Vln.

76

Vln.

78

Vln.

81

Vln.

Vlc.

Pno.

This section consists of four staves. The top staff (Violin) has a melodic line with grace notes and a dynamic of *f*. The second staff (Cello) has sustained notes with slurs. The third staff (Piano) has eighth-note chords. The bottom staff (Piano) has sixteenth-note chords.

85

Vln.

Vlc.

Pno.

This section consists of four staves. The top staff (Violin) has a dynamic of *ff*. The second staff (Cello) has sustained notes with slurs and a dynamic of *f*. The third staff (Piano) has sixteenth-note chords. The bottom staff (Piano) has eighth-note chords.

89

Vln.

Vlc.

Pno.

This section consists of four staves. The top staff (Violin) has two melodic phrases labeled "1." and "2." with dynamics *p* and *f*. The second staff (Cello) has eighth-note chords. The third staff (Piano) has sustained notes with slurs and dynamics *p* and *f*. The bottom staff (Piano) has eighth-note chords.

94

Vln.      Vlc.      Pno.

This section shows three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measure 94 begins with a rest followed by eighth-note patterns. The piano part includes a dynamic marking of *pp*. Measures 95 and 96 continue the pattern, with measure 96 concluding with a fermata over the piano's eighth-note chords.

99

Vln.      Vlc.      Pno.

This section shows three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measure 99 begins with eighth-note patterns. Measures 100 and 101 continue the pattern, with measure 101 concluding with a fermata over the piano's eighth-note chords.

103

Vln.      Vlc.      Pno.

This section shows three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measure 103 begins with eighth-note patterns. Measures 104 and 105 continue the pattern, with measure 105 concluding with a fermata over the piano's eighth-note chords.

106

Vln.

Vlc.

Pno.

This section shows three staves. The top staff (Violin) has a single note followed by a rest. The middle staff (Cello) has a sustained note. The bottom staff (Piano) has two staves: treble and bass. The treble staff has eighth-note patterns, and the bass staff has sixteenth-note patterns. Measure 106 ends with a fermata over the piano's bass staff.

109

Vln.

Vlc.

Pno.

This section shows three staves. The Violin and Cello play eighth-note patterns with crescendos and dynamic markings *f* and *p*. The Piano part consists of two staves: treble and bass. It starts with a rest, followed by eighth-note patterns with dynamics *cresc.*, *f*, and *diminuendo*.

113

Vln.

Vlc.

Pno.

This section shows three staves. The Violin and Cello play eighth-note patterns with dynamics *p* and *f*. The Piano part consists of two staves: treble and bass. It features eighth-note patterns with a dynamic marking *dolcissimo* and a bass staff ending with a double bar line and repeat dots.

117

Vln. *dim.*

Vlc. *dolcissimo*

Pno. *diminuendo*

**p**

121

Vln. *p*

Vlc. *f risoluto*

Pno. *f risoluto*

126

Vln. *tr*

Vlc. *p*

Pno. *p*

131

Vln.

Vlc.

Pno.

*crescendo*

134

Vln.

Vlc.

Pno.

*mf*

136

Vln.

Vlc.

Pno.

*f*

*crescendo*

138

Vln. 8  
*diminuendo*

Vlc.

Pno. *ff (diminuendo)* *p* *pp*

143

Vln.

Vlc. *pp*

Pno.

146

Vln. *crescendo poco a poco*

Vlc. *crescendo poco a poco*

Pno. *crescendo poco a poco*

149

Vln.

Vlc.

Pno.

This section contains three staves. The top staff is for the Violin (Vln.), which plays eighth-note patterns. The middle staff is for the Cello (Vlc.), featuring sustained notes with grace notes. The bottom staff is for the Piano (Pno.), showing eighth-note chords in the treble clef and bass notes in the bass clef. Measure 149 ends with a fermata over the piano's bass line.

153

Vln.

Vlc.

Pno.

This section contains three staves. The Violin (Vln.) has sixteenth-note patterns. The Cello (Vlc.) plays sustained notes with dynamic markings 'f' and 'ff'. The Piano (Pno.) has eighth-note chords in the treble clef and bass notes in the bass clef, with a dynamic marking 'f'.

155

Vln.

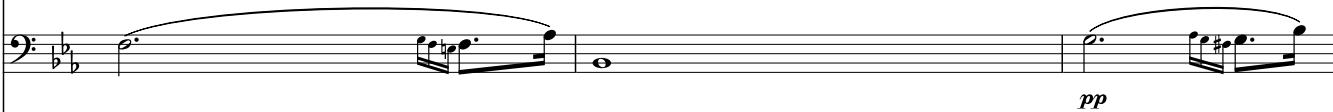
Vlc.

Pno.

This section contains three staves. The Violin (Vln.) plays eighth-note patterns with a dynamic marking 'ff'. The Cello (Vlc.) has sustained notes with grace notes. The Piano (Pno.) has eighth-note chords in the treble clef and bass notes in the bass clef, with a dynamic marking 'ff'.

157

Vln. 

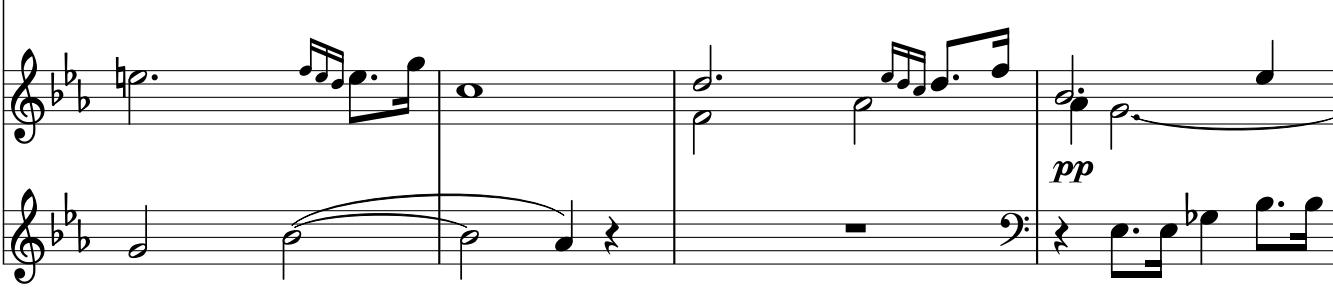
Vlc. 

Pno. 

160

Vln. 

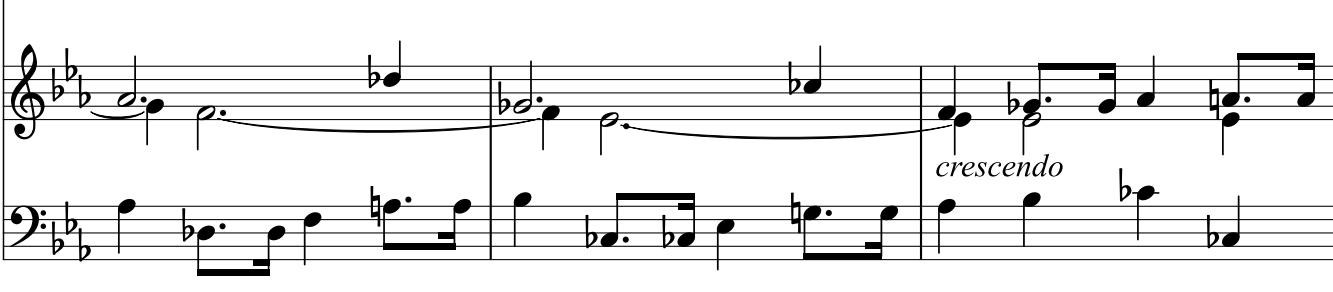
Vlc. 

Pno. 

164

Vln. 

Vlc. 

Pno. 

167

Vln.

Vlc.

Pno.

*ff*

*ff*

*f*

169

Vln.

Vlc.

Pno.

*tr*

171

Vln.

Vlc.

Pno.

*ff*

173

Vln.

Vlc.

Pno.

*p*

175

Vln.

Vlc.

Pno.

*pp*

179

Vln.

Vlc.

Pno.

*con molta espressione*

183

Vln. *f* diminuendo *p*

Vlc. *s* (*f*) (*diminuendo*) (*p*)

Pno. *f* *legato e diminuendo* *p*

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measure 183 begins with a dynamic *f* for the Violin, followed by a melodic line with a 'diminuendo' instruction. The Cello starts with a sustained note on 's' followed by a melodic line with a 'diminuendo' instruction. The Piano starts with a dynamic *f*, followed by a melodic line with a 'legato e diminuendo' instruction. Measures 184 and 185 continue the melodic lines with varying dynamics and articulations.

187

Vln. *s* - - - -

Vlc. *s* - - - -

Pno. *p* *p* *p* *p* *p* *p* *p* *p*

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measure 187 consists of six measures of rests. The first measure has a dynamic *s*. The second measure has a dynamic *p*. The third measure has a dynamic *p*. The fourth measure has a dynamic *p*. The fifth measure has a dynamic *p*. The sixth measure has a dynamic *p*.

191

Vln. *crescendo* *f*

Vlc. *s* *crescendo* *f* *bd*

Pno. *crescendo* *f*

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vlc.), and the bottom for the Piano (Pno.). Measure 191 begins with a dynamic *crescendo* followed by a dynamic *f*. The Cello starts with a dynamic *s*, followed by a dynamic *crescendo*, followed by a dynamic *f*, followed by a dynamic *bd*. The Piano starts with a dynamic *crescendo*, followed by a dynamic *f*.

194

Vln.

Vlc.

Pno.

196

Vln.

*diminuendo*

Vlc.

*dolcissimo*

(*dolcissimo*)

Pno.

*dolce*

199

Vln.

Vlc.

*crescendo*

Pno.

*diminuendo*

201

Vln.

Vlc.

Pno.

8

203

Vln.

Vlc.

Pno.

crescendo

crescendo

8

205

Vln.

Vlc.

Pno.

(f)

f

(f)

8

207

Vln.

Vlc.

Pno.

*p*

210

Vln.

Vlc.

Pno.

*dolcissimo*

*pp*

214

Vln.

Vlc.

Pno.

*f*

*f*

*f*

217

Vln.

Vlc.

Pno.

220

Vln.

Vlc.

Pno.

224

Vln.

Vlc.

Pno.

228

Vln.

Vlc.

Pno.

*crescendo*

*crescendo*

*crescendo*

232

Vln.

Vlc.

Pno.

*diminuendo*

*diminuendo*

*pp*

*diminuendo*

*p*

*pp*

236

Vln.

Vlc.

Pno.

*pp*

*smorzando*

*smorzando*

*smorzando*

241

Vln.

Vlc.

Pno.

A musical score for three instruments: Violin (Vln.), Cello/Bass (Vlc.), and Piano (Pno.). The score consists of three staves. The Vln. staff has a treble clef, two flats, and a common time signature. The Vlc. staff has a bass clef, two flats, and a common time signature. The Pno. staff has a treble clef, two flats, and a common time signature. The piano part is grouped by a brace under the treble and bass staves. Measure 241 starts with a single note followed by a rest. The next measure begins with a sustained note followed by a sixteenth-note pattern. The final measure shows sustained notes with a dynamic marking of *ppp*.

**Minuetto. Vivace M.M.  $\text{♩} = 104$**

The musical score consists of three staves:

- Violin:** Starts with a rest followed by eighth-note patterns. Dynamics:  $p$ .
- Violoncello:** Starts with a rest followed by eighth-note patterns. Dynamics:  $p$ .
- Piano:** Two staves in parentheses. The top staff starts with a dynamic  $p$ . The bottom staff starts with a dynamic  $d.$

Measure 10:

- Vln.**: Eighth-note patterns.
- Vlc.**: Rests and eighth-note patterns.
- Pno.**: Rests and eighth-note patterns.

Measure 17:

- Vln.**: Eighth-note patterns.
- Vlc.**: Rests.
- Pno.**: Eighth-note patterns.

22

Vln. *f*

Vlc. *f*

Pno.

1. 2.

28

Vln. *f*

Vlc. *f*

Pno.

34

Vln. *p* *f*

Vlc. *p* *f*

Pno. *p* *f*

Musical score for orchestra and piano, page 10, measures 40-41.

**Vln.** (Violin) **p**: Measures 40-41. The violin plays eighth-note patterns. In measure 40, there are two eighth-note pairs followed by a half note. In measure 41, there are two eighth-note pairs followed by a half note.

**Vlc.** (Double Bass) **p**: Measures 40-41. The double bass provides harmonic support with sustained notes. In measure 40, it plays a single eighth note. In measure 41, it plays a half note followed by a quarter note.

**Pno.** (Piano) **p**: Measures 40-41. The piano plays eighth-note chords. In measure 40, the left hand plays eighth notes and the right hand plays sixteenth-note chords. In measure 41, the piano continues its eighth-note chordal pattern.

Musical score for orchestra and piano, page 10, measures 46-50. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The piano part features a dynamic diminuendo in the final measure. Measure 46: Vln. plays eighth notes, Vlc. plays eighth notes. Measure 47: Vln. plays eighth notes, Vlc. plays eighth notes. Measure 48: Vln. rests, Vlc. rests. Measure 49: Vln. rests, Vlc. rests. Measure 50: Vln. rests, Vlc. rests. Piano: Measures 46-49 show eighth-note patterns in the treble and bass staves. Measure 50 shows a dynamic diminuendo.

Musical score for orchestra and piano, page 59. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The Violin and Cello parts are shown above the piano part, which includes both treble and bass staves. The piano part features a dynamic marking "pizz." above the strings. The score consists of two systems of music, each with a measure number of 59.

Musical score for orchestra and piano, page 10, measures 66-67. The score includes parts for Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is B-flat major (two flats). Measure 66 starts with a rest followed by eighth-note patterns. Measure 67 begins with eighth-note patterns, followed by a dynamic instruction "arco" above the strings' staves, and concludes with eighth-note patterns.

Musical score for orchestra and piano, page 73, measures 1 and 2. The score includes parts for Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The piano part features a dynamic marking *f* in measure 1 and *p* in measure 2. The strings play sustained notes and eighth-note patterns. The piano part includes a treble clef, a bass clef, and a dynamic marking *f* in measure 1, followed by a bass clef and a dynamic marking *p* in measure 2.

80

Vln. *p delicatamente*

Vlc. *pp*

Pno.

89

Vln. *rif*

Vlc.

Pno.

98

Vln. *rif* *f* *(dim.)* *(p)*

Vlc. *f* *dim.* *p*

Pno.

*fz* *f* *p*

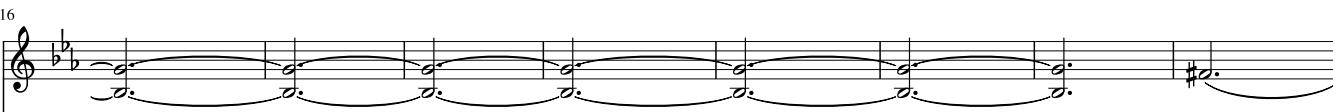
107

Vln. 

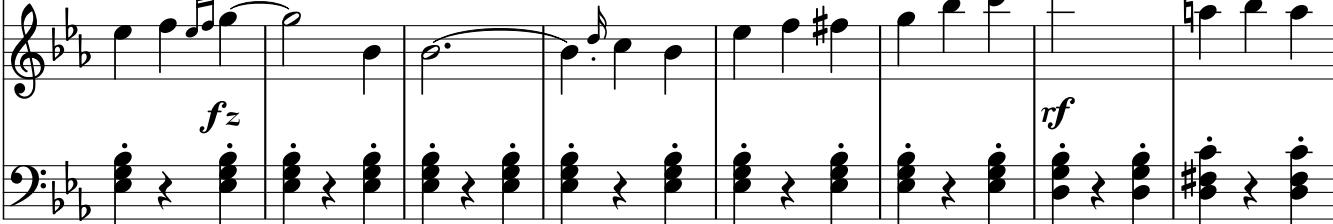
Vlc. 

Pno. 

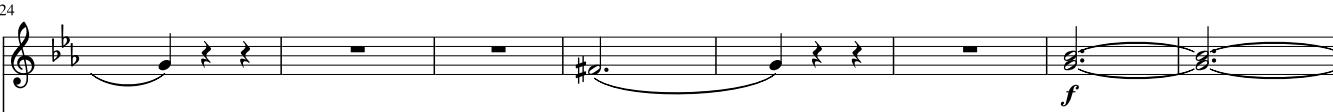
116

Vln. 

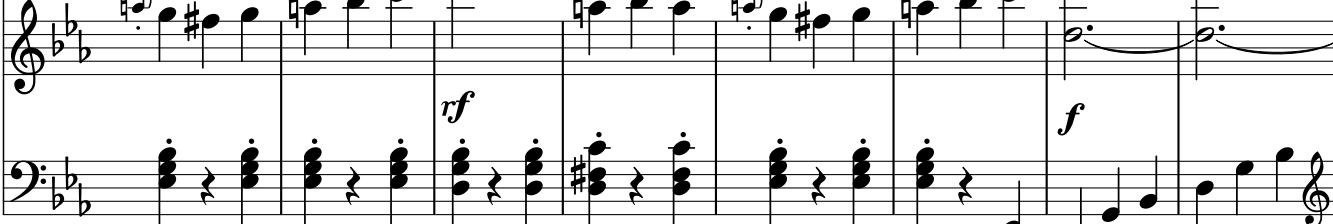
Vlc. 

Pno. 

124

Vln. 

Vlc. 

Pno. 

132

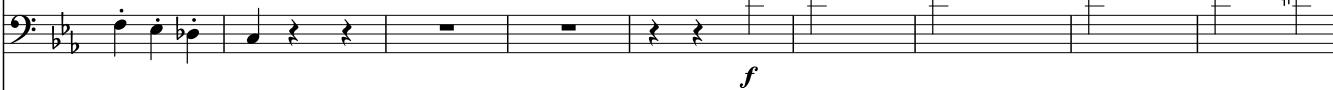
Vln. 

Vlc. 

Pno. 

141

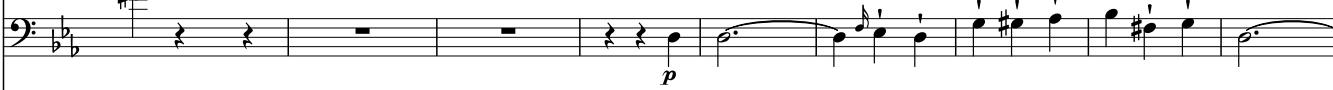
Vln. 

Vlc. 

Pno. 

150

Vln. 

Vlc. 

Pno. 

159

Vln.

Vlc.

*fz*

Pno.

(*p*)

168

Vln.

*p*

Vlc.

Pno.

178

Vln.

*fz*

Vlc.

*pp*

Pno.

*f*

186

Vln. 

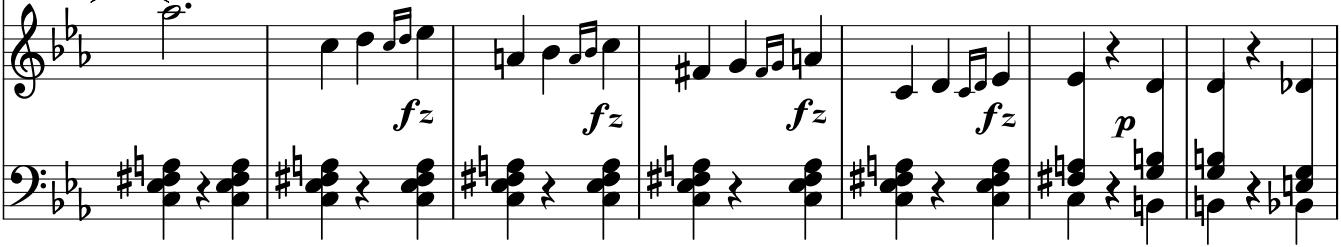
Vlc. 

Pno. 

193

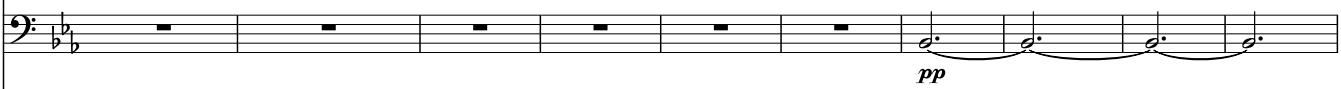
Vln. 

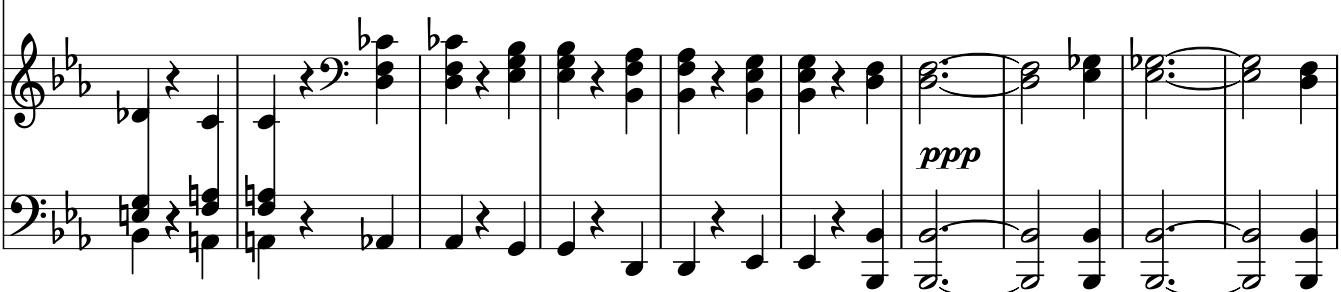
Vlc. 

Pno. 

200

Vln. 

Vlc. 

Pno. 

210

Vln. *crescendo sempre*

Vlc. *crescendo poco a poco*

Pno. *crescendo*

221

Vln. *f*

Vlc. *f*

Pno. *ff*

230

Vln. - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

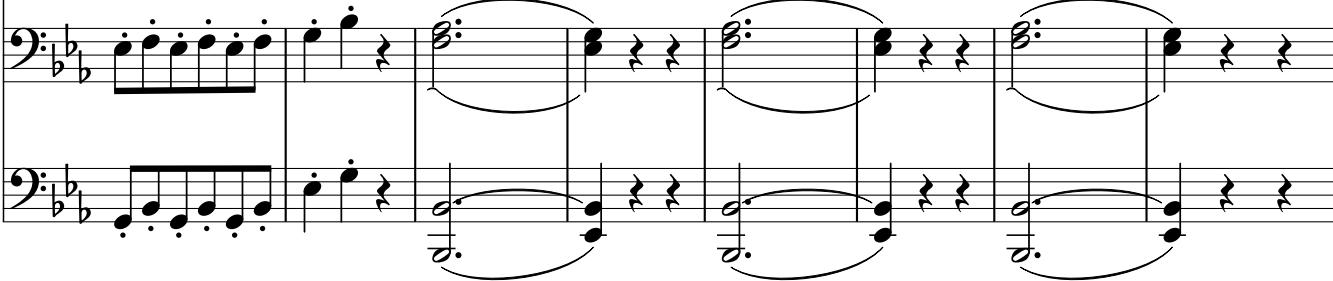
Vlc. - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

Pno. *diminuendo* *p*

236

Vln. 

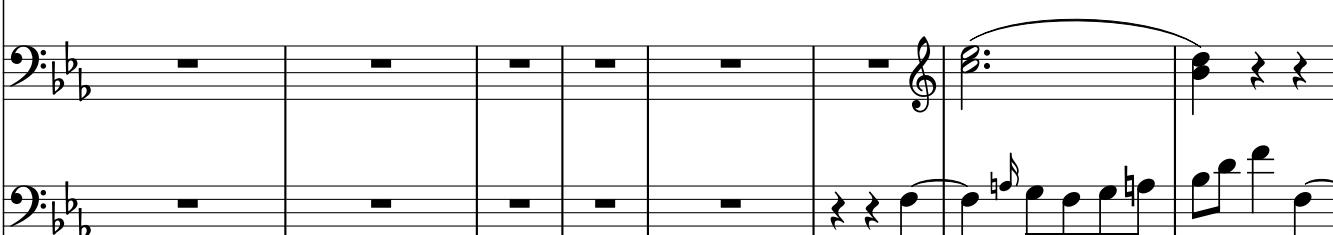
Vlc. 

Pno. 

244

Vln. 

Vlc. 

Pno. 

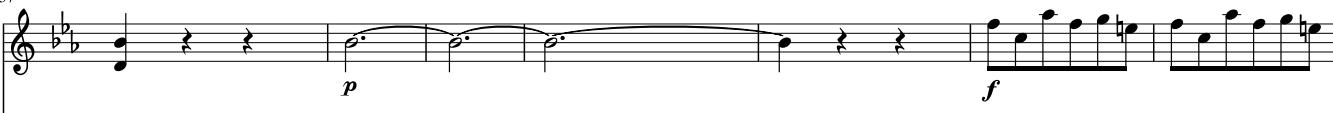
252

Vln. 

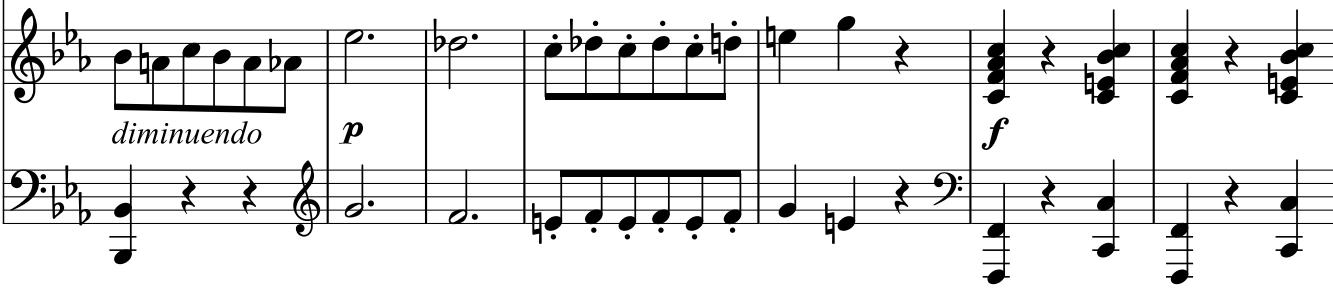
Vlc. 

Pno. 

257

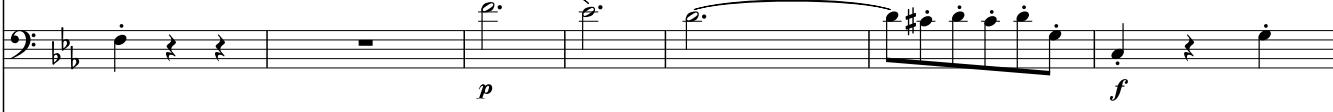
Vln. 

Vlc. 

Pno. 

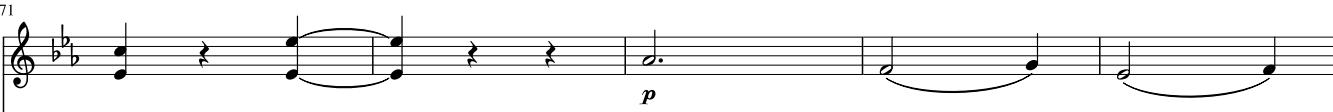
264

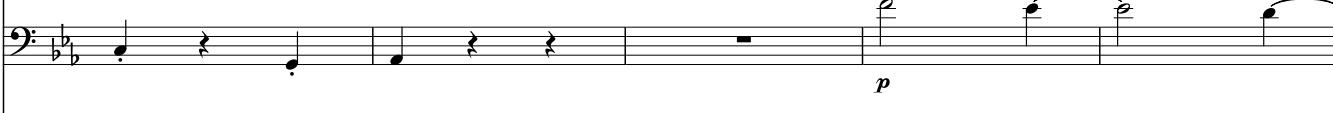
Vln. 

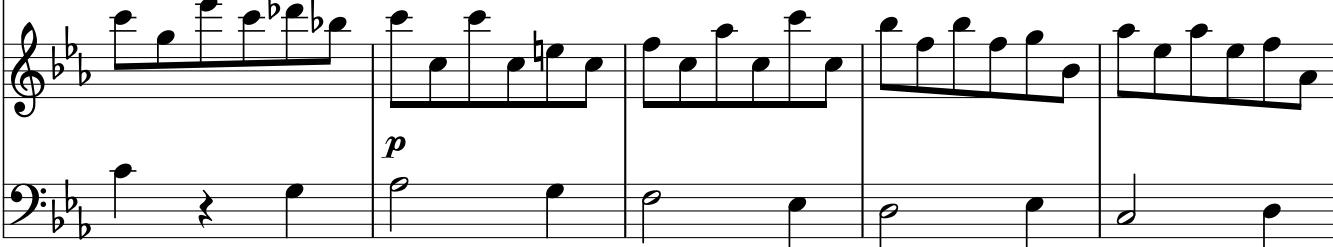
Vlc. 

Pno. 

271

Vln. 

Vlc. 

Pno. 

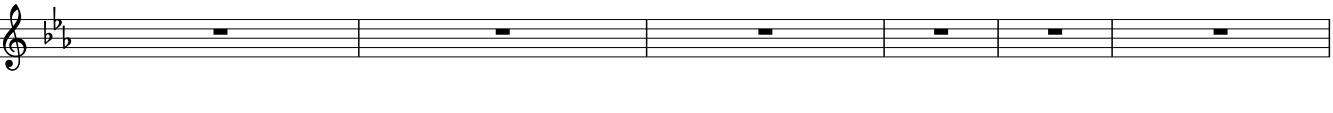
276

Vln. 

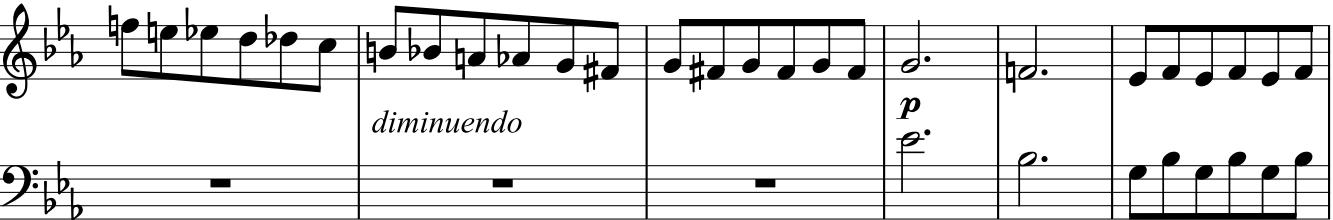
Vlc. 

Pno. 

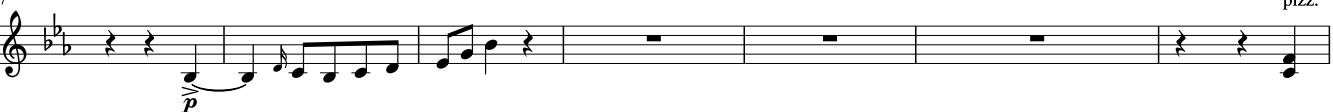
281

Vln. 

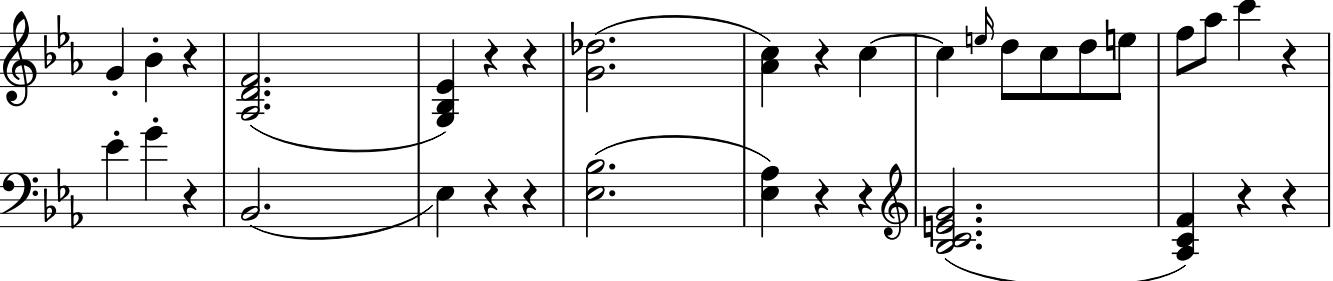
Vlc. 

Pno. 

287

Vln. 

Vlc. 

Pno. 

294

Vln.

Vlc.

Pno.

298

Vln.

arco

Vlc.

arco

Pno.

305

Vln.

*f*

Vlc.

*f*

Pno.

*f*

### **Andante con variazioni.**

M.M.  $\text{♩} = 72$  ce mouvement ne convient qu'au théma et à la dernière variation, celles qui la précédent doivent s'exécuter plus vite.

### **Air populaire des Montagnes d'Auvergne**

Violin      Violoncello      Piano

Vln.      Vlc.      Pno.

12

**1.re Var. Più Presto. M.M. ♫ = 108**

17

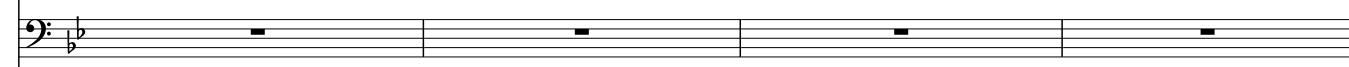
Vln. 

Vlc. 

Pno. 

21

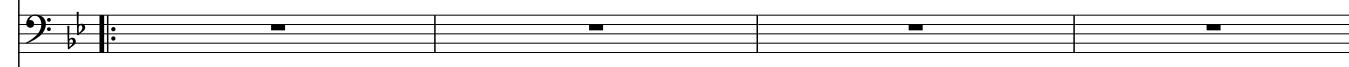
Vln. 

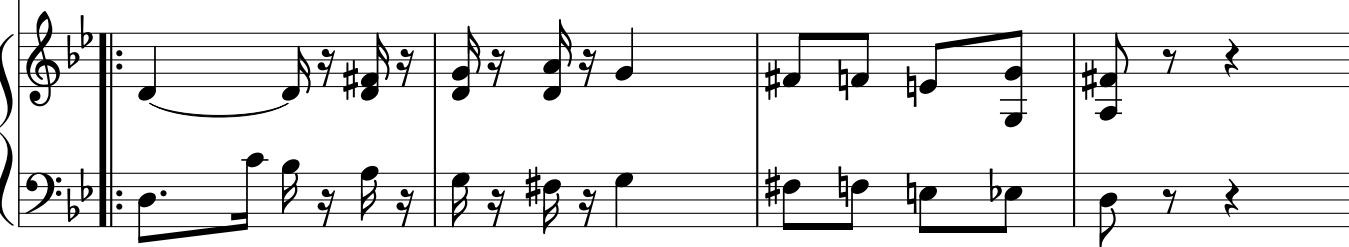
Vlc. 

Pno. 

25

Vln. 

Vlc. 

Pno. 

29

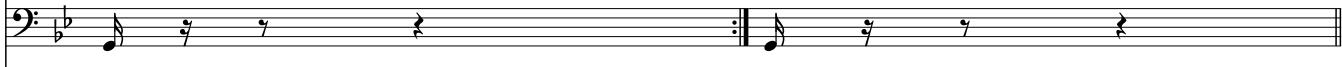
Vln. 

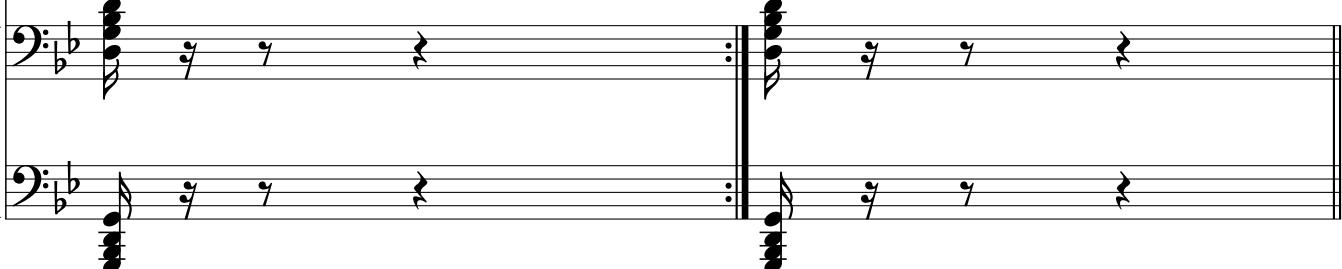
Vlc. 

Pno. 

32

Vln. 

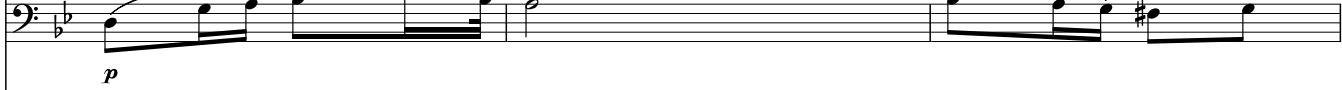
Vlc. 

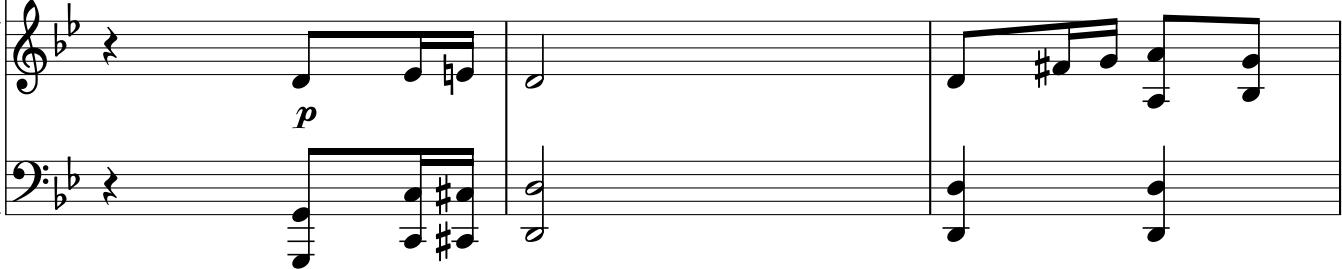
Pno. 

**2e. Var.**

34

Vln. 

Vlc. 

Pno. 

37

Vln.

Vlc.

Pno.

*legato*

39

Vln.

Vlc.

Pno.

41

Vln.

ten.

Vlc.

Pno.

43

Vln.

Vlc.

Pno.

45

Vln.

Vlc.

Pno.

47

Vln.

Vlc.

Pno.

49

1.

Vln.

2.

Vlc.

Pno.

3e. Var.

51

Vln.

Vlc.

Pno.

56

Vln.

Vlc.

Pno.

60

Vln.

Vlc.

Pno.

64

Vln.

Vlc.

Pno.

#### 4e. Var. Tempo di Marcia

68

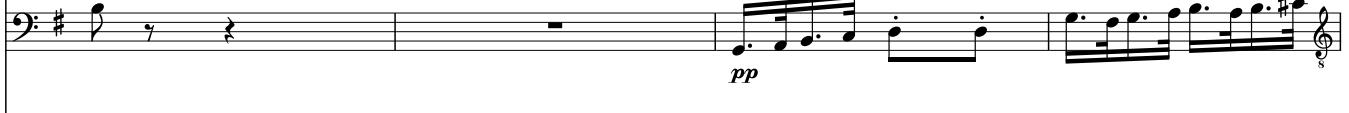
Vln.

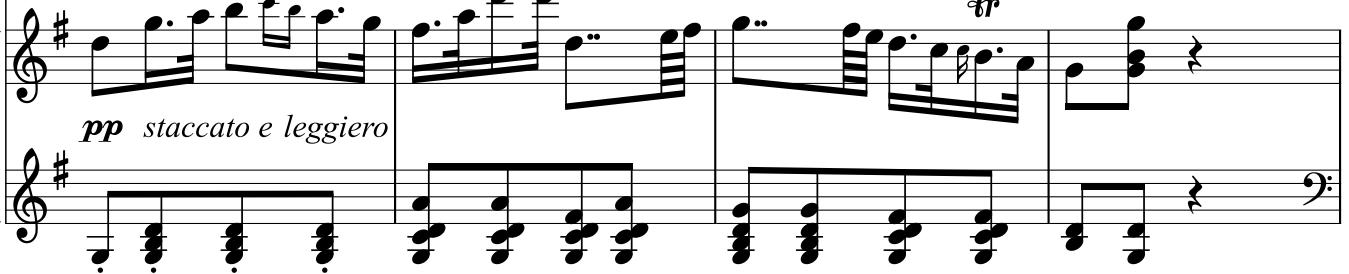
Vlc.

Pno.

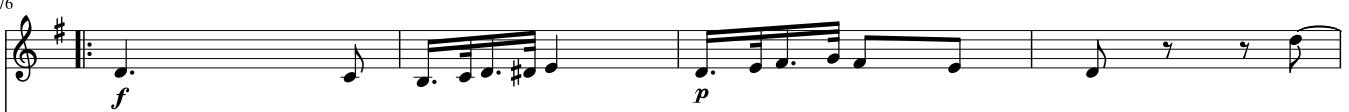
72

Vln. 

Vlc. 

Pno.   
*pp staccato e leggiero*

76

Vln. 

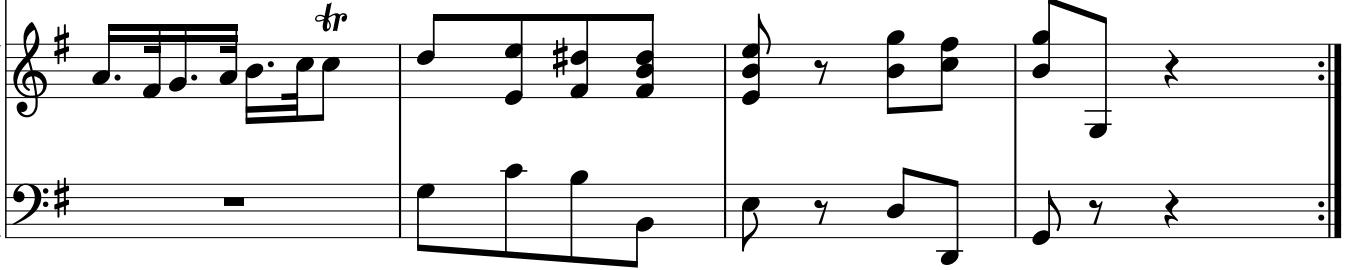
Vlc. 

Pno.   
*diminuendo*

80

Vln. 

Vlc. 

Pno.   
*crescendo*

84 2.

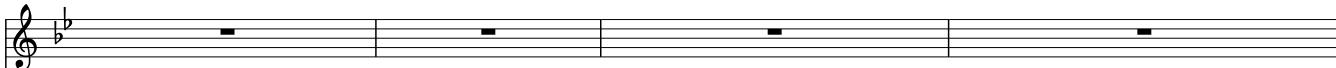
Vln. 

Vlc. 

Pno. 

5e. Var. Tempo primo

85

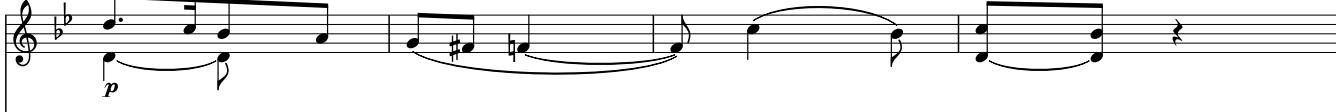
Vln. 

Vlc. 

Pno. 

*dolce con molta espressione*

89

Vln. 

Vlc. 

Pno. 

93

Vln.

Vlc.

Pno.

97

Vln.

Vlc.

Pno.

1.

101

Vln.

Vlc.

Pno.

2.

103

Vln. *crescendo*

Vlc. *crescendo*

Pno. *crescendo*

*f*

105

Vln. *p*

Vlc. *p*

*crescendo poco a poco*

Pno. *p*

*crescendo poco a poco*

*crescendo poco a poco*

107

Vln.

Vlc.

Pno.

109

Vln. *f*

Vlc. *f*

Pno. *f* *diminuendo*

111

Vln. *pp*

Vlc. *pp*

Pno. *p*

115

Vln.

Vlc. *s* *crescendo*

Pno. *crescendo*

118

Vln.      *f*      *ff*

Vlc.      *f*      *ff*

Pno.

121

Vln.

Vlc.

Pno.

124

Vln.

Vlc.

Pno.

127

Vln.

Vlc.

Pno.

130

Ritardando poco  
pizz.

Vln.

Vlc.

Pno.

**Finale. Allegro. M.M.  $\downarrow = 126$**

Violin      *tr*      *p*      *fz*      *fz*      *(f)*

Violoncello      *p*      *(f)*

Piano      *tr*      *p*      *f*      *(p)*

Vln.      *(p)*      *f*

Vlc.      *(p)*      *f*

Pno.      *f*

Vln.      *p*

Vlc.      *p*

Pno.      *tr*      *p*

15

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) has a bass line with eighth-note chords and a treble line with sixteenth-note patterns. Measure 15 ends with a dynamic of *pp*. Measures 16-19 continue with similar patterns, ending with another *pp* dynamic.

20

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) has a bass line with eighth-note chords and a treble line with sixteenth-note patterns. Measure 20 ends with a dynamic of *s*. Measures 21-24 continue with similar patterns.

26

Vln.

Vlc.

Pno.

This section shows three staves. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) has a bass line with eighth-note chords and a treble line with sixteenth-note patterns. Measure 26 ends with a dynamic of *tr*. Measures 27-30 continue with similar patterns.

31

Vln.

Vlc.

Pno.

37

Vln.

Vlc.

Pno.

43

Vln.

Vlc.

Pno.

48

Vln. (f) (p) f

Vlc. (f) (p) f

Pno. (f) p f

53

Vln.

Vlc.

Pno.

58

Vln. p

Vlc. p

Pno. tr p

64

Vln.

Vlc.

Pno.

This section shows measures 64 and 65. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns with grace notes. The Piano (Pno.) part consists of two staves: the upper staff has eighth-note chords with dynamic markings 'f' and 'tr' (trill); the lower staff has sustained notes and eighth-note chords. Measure 65 begins with a fermata over the piano's upper staff.

70

Vln.

Vlc.

Pno.

This section shows measures 70 and 71. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) part features eighth-note chords in the upper staff, with dynamic markings 'dolce' and 'tr' (trill). The lower staff of the piano part shows sustained notes and eighth-note chords.

74

Vln.

Vlc.

Pno.

This section shows measures 74 and 75. The Violin (Vln.) and Cello (Vlc.) play eighth-note patterns. The Piano (Pno.) part features eighth-note chords in the upper staff, with dynamic markings 'tr' (trill) and 'dolce'. The lower staff of the piano part shows sustained notes and eighth-note chords.

79

Vln.

Vlc.

Pno.

*crescendo*

*crescendo*

*crescendo*

84

Vln.

Vlc.

*f*

*p*

*f p*

*f p*

Pno.

89

Vln.

Vlc.

*mf*

*(f)*

*mf*

*f*

Pno.

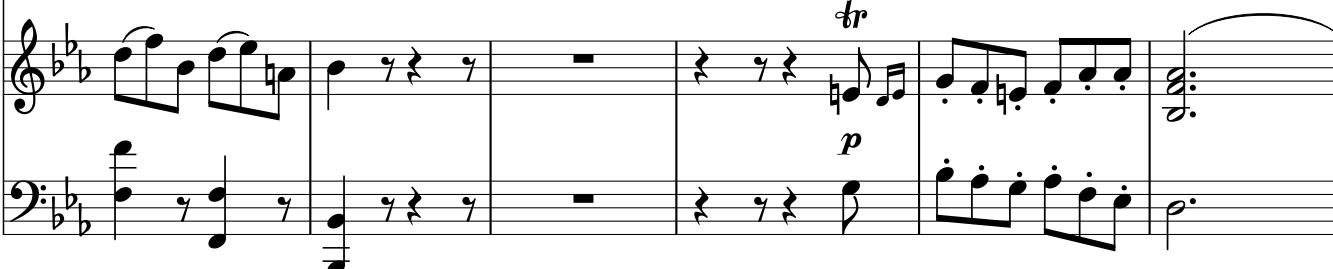
*crescendo*

*f*

94

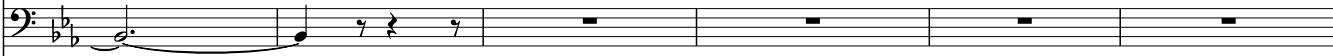
Vln. 

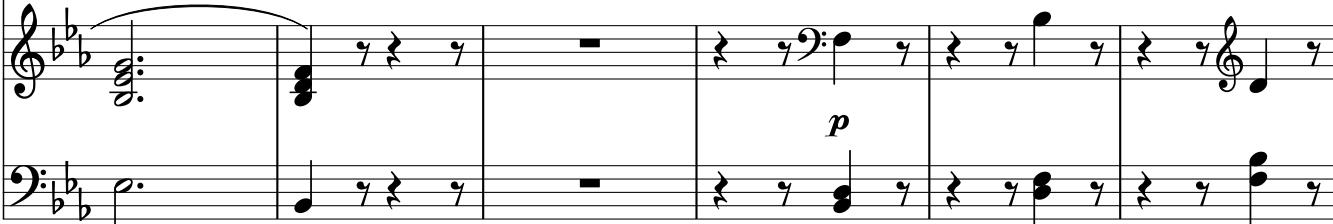
Vlc. 

Pno. 

100

Vln. 

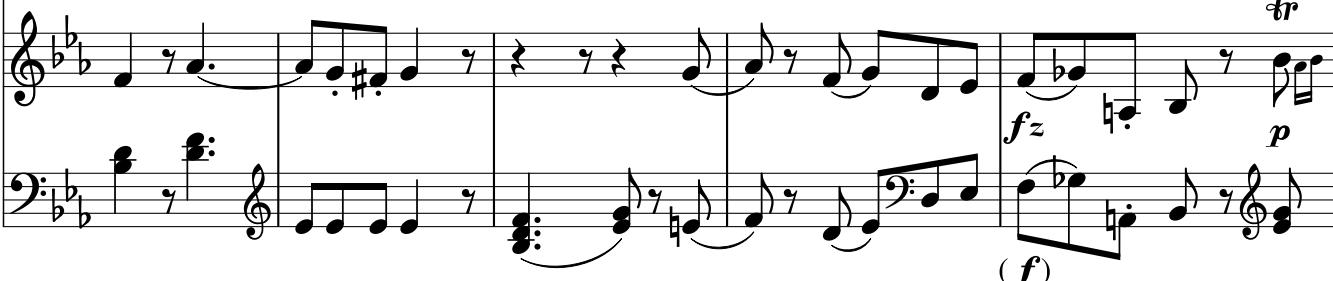
Vlc. 

Pno. 

106

Vln. 

Vlc. 

Pno. 

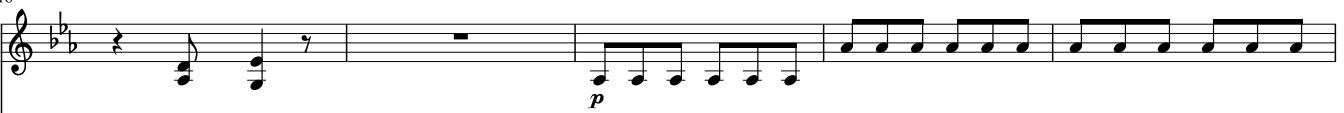
111

Vln. 

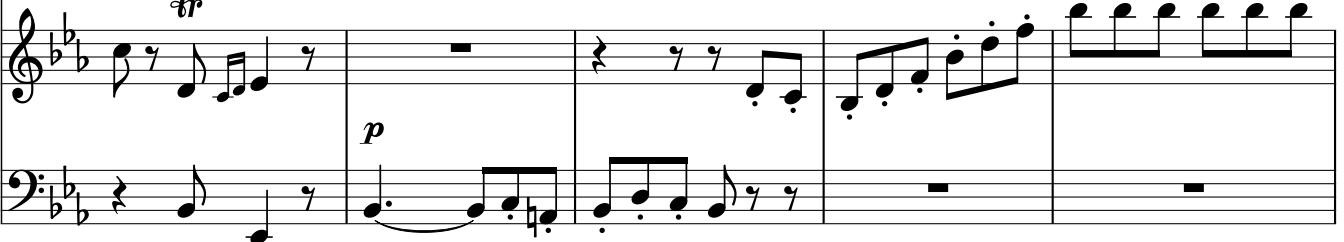
Vlc. 

Pno. 

116

Vln. 

Vlc. 

Pno. 

121

Vln. 

Vlc. 

Pno. 

127

Vln.

Vlc.

Pno.

This section contains five staves of musical notation. The top two staves are for the Violin (Vln.) and Cello (Vlc.), both in treble clef and common time, with a key signature of one flat. The Violin plays eighth-note patterns, and the Cello provides harmonic support. The bottom three staves are for the Piano (Pno.), with a bass clef and common time, also with one flat. The piano part includes sustained notes and eighth-note chords. Measure 127 ends with a dynamic instruction *tr* (trill) over a sixteenth-note pattern in the Violin's part.

133

Vln.

Vlc.

Pno.

This section contains five staves of musical notation. The top two staves are for the Violin (Vln.) and Cello (Vlc.), both in treble clef and common time, with a key signature of one flat. The Violin has a melodic line with sixteenth-note patterns, and the Cello provides harmonic support. The bottom three staves are for the Piano (Pno.), with a bass clef and common time, also with one flat. The piano part features eighth-note chords and sustained notes. Measure 133 ends with a dynamic instruction *tr* (trill) over a sixteenth-note pattern in the Violin's part.

138

Vln.

Vlc.

Pno.

This section contains five staves of musical notation. The top two staves are for the Violin (Vln.) and Cello (Vlc.), both in treble clef and common time, with a key signature of one sharp. The Violin has a melodic line with sixteenth-note patterns, and the Cello provides harmonic support. The bottom three staves are for the Piano (Pno.), with a bass clef and common time, also with one sharp. The piano part features eighth-note chords and sustained notes. Measures 138-142 conclude with a dynamic instruction *ff* (fortissimo) over a sixteenth-note pattern in the Violin's part.

144

Vln.

Vlc.

Pno.

149

Vln.

Vlc.

Pno.

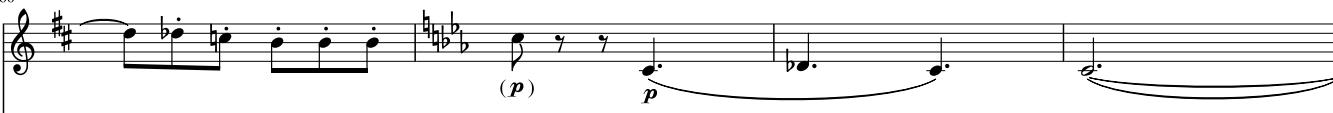
155

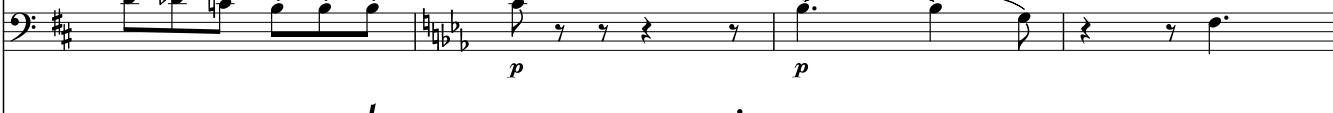
Vln.

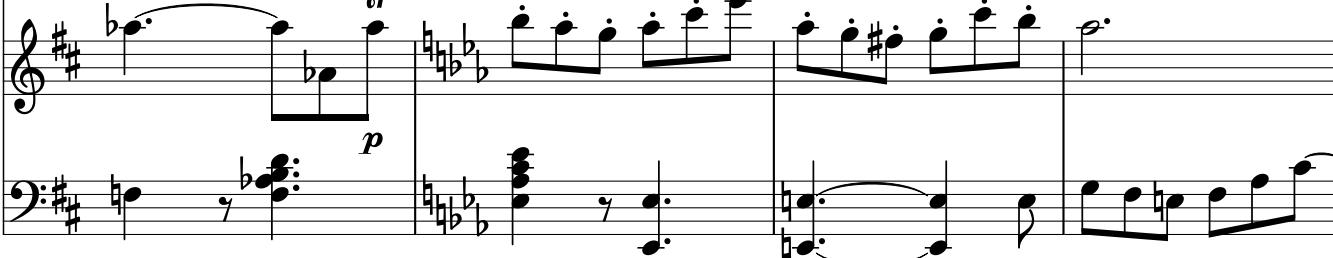
Vlc.

Pno.

160

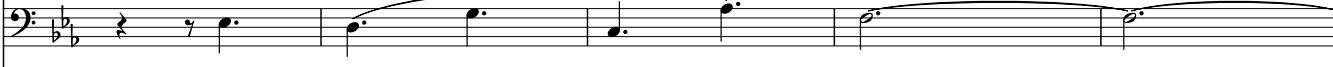
Vln. 

Vlc. 

Pno. 

164

Vln. 

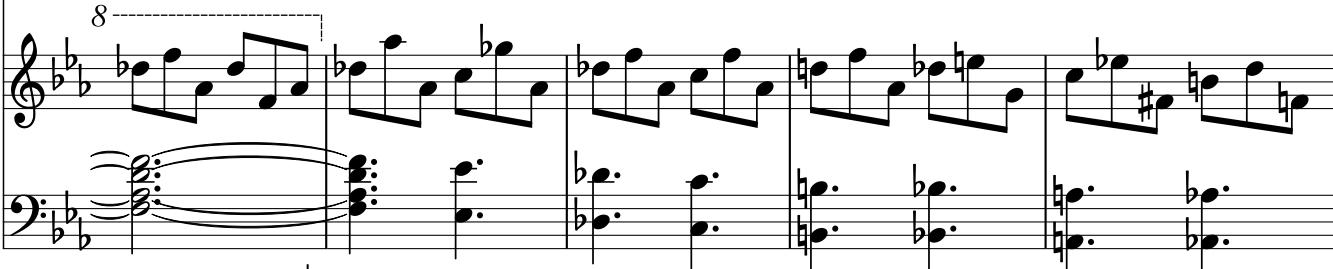
Vlc. 

Pno. 

169

Vln. 

Vlc. 

Pno. 

174

Vln.

Vlc.

Pno.

179

Vln.

Vlc.

Pno.

184

Vln.

Vlc.

Pno.

189

Vln.

Vlc.

Pno.

*crescendo*

*crescendo*

193

Vln.

Vlc.

Pno.

*mf crescendo*

8

197

Vln.

Vlc.

Pno.

*f*

*pp*

*f*

*pp*

8

202

Vln. Vlc. Pno.

207

Vln. Vlc. Pno.

*crescendo poco a poco*

*f* *(diminuendo)*

Pno.

*crescendo poco a poco*

*f*

214

Vln. Vlc. Pno.

*(p)* *tr* *fz* *fz*

*(p)* *p*

Pno.

*p*

218

Vln.

Vlc.

Pno.

*tr*

*fz*

*f*

222

Vln.

Vlc.

Pno.

*tr*

*p*

227

Vln.

Vlc.

*s*

Pno.

*fz*

232

Vln. 

Vlc. 

Pno. 

238

Vln. 

Vlc. 

Pno. 

243

Vln. 

Vlc. 

Pno. 

248

Vln.

Vlc.

Pno.

*crescendo*

253

Vln.

*crescendo*

*f diminuendo*

Vlc.

Pno.

*f*

258

Vln.

*p*

*tr*

*fz*

*fz*

Vlc.

*s*

*tr*

Pno.

262

Vln.

Vlc.

Pno.

266

Vln.

Vlc.

Pno.

272

Vln.

Vlc.

Pno.

277

Vln. *f* dim. *pp*

Vlc. *s* *pp*

Pno. *dim.* *dolcissimo*

This section shows three staves. The Violin (Vln.) has a dynamic of *f*, followed by *dim.* and *pp*. The Viola (Vlc.) has a dynamic of *s*, followed by *pp*. The Piano (Pno.) has a dynamic of *dim.*, followed by *dolcissimo*. Measures 278-283 show eighth-note patterns in the Violin and Viola, and sixteenth-note patterns in the Piano.

284

Vln.

Vlc. *mf*

Pno.

This section shows three staves. The Violin (Vln.) and Viola (Vlc.) play eighth-note patterns. The Piano (Pno.) has sustained notes with grace notes. Measures 285-289 show eighth-note patterns in the Violin and Viola, and sixteenth-note patterns in the Piano.

290

Vln. *crescendo* *f* *dim.* *pp* *legatissimo*

Vlc. *s* *(crescendo)* *f* *(dim.)* *pp*

Pno. *crescendo* *f* *diminuendo* *dolce*

This section shows three staves. The Violin (Vln.) has a dynamic of *crescendo*, followed by *f*, *dim.*, *pp*, and *legatissimo*. The Viola (Vlc.) has a dynamic of *s*, followed by *(crescendo)*, *f*, *(dim.)*, and *pp*. The Piano (Pno.) has a dynamic of *crescendo*, followed by *f*, *diminuendo*, and *dolce*. Measures 291-296 show eighth-note patterns in the Violin and Viola, and sixteenth-note patterns in the Piano.

297

Vln.

Vlc.

Pno.

crescendo *f*

crescendo *f*

*crescendo f*

308

Vln.

Vlc.

Pno.

*ff* *tr*

*ff*

*ff* *tr*

313

Vln.

Vlc.

Pno.

*tr*

*tr*

*tr*

318

Vln.

Vlc.

Pno.

A musical score for three instruments: Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The score consists of four staves. The Vln. staff has a treble clef, two flats, and a key signature of A-flat major. The Vlc. staff has a bass clef, two flats, and a key signature of A-flat major. The Pno. staff has a treble clef, two flats, and a key signature of A-flat major. The piano part includes both treble and bass staves. The music features eighth-note patterns and rests. Measure 318 begins with a forte dynamic. Measures 319 and 320 show eighth-note patterns followed by rests. Measures 321 and 322 continue with eighth-note patterns and rests. Measures 323 and 324 conclude with eighth-note patterns and rests. Measure 325 ends with a final eighth-note pattern and a rest.