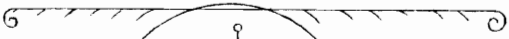


# TRIO



H-DUR

für

Violine, Violoncell  
und Klavier

von

FRANZ MIKOREY

Preis M. 9.-

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Violine: Professor Henri Marteau.

Violoncell: Professor Georg Wille.

Klavier: Der Komponist.



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# TRIO

in H Dur.

## I.

Franz Mikorey.

Allegro.

Violine.

Violoncell.

Klavier.

The musical score is written for Violin, Cello, and Piano. It begins with a treble clef for the Violin and a bass clef for the Cello and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The score is divided into three systems. The first system shows the initial entries of the instruments. The second system features more complex rhythmic patterns and dynamic markings such as *ff* and *mf*. The third system continues the intricate musical texture with various dynamics and articulation marks. The piano part has a prominent bass line with chords and moving lines.

ff tenuto molto

*f* *mf* *ff* *f*

This system contains the first two systems of music. The top system features a vocal line with a fermata and a piano line with a *ff tenuto molto* instruction. The second system continues the piano accompaniment with dynamic markings *f*, *mf*, *ff*, and *f*.

Tempo I.

*ff* *pp* *pp*

*ff* più tenuto *p* *pp*

Tempo I.

*ff* *rall. molto* *p*

This system contains the third and fourth systems of music. The top system includes a vocal line with a fermata and piano line with dynamics *ff*, *pp*, and *pp*, and the instruction *Tempo I.*. The fourth system features a piano line with *ff*, *rall. molto*, and *p* markings.

*p* *p*

*f* *f* *p* *sf*

This system contains the fifth and sixth systems of music. The top system has piano dynamics *p* and *p*. The sixth system features piano dynamics *f*, *f*, *p*, and *sf*.

*cresc.* *cresc.* *mf* *sf*

*mf* *pochiss. ritenuto* *mf* *pochiss. ritenuto*

*mp* *p*

This system contains the seventh and eighth systems of music. The top system includes *cresc.*, *cresc.*, *mf*, and *sf*. The eighth system features piano dynamics *mf*, *pochiss. ritenuto*, *mf*, and *pochiss. ritenuto*. The bottom system includes *mp* and *p*.

2 *poco tenuto*

*mf espr.* *f*

*poco tenuto*

This system contains the first two systems of music. The top system has a piano part with a dynamic marking of *mf espr.* and a violin part with a dynamic marking of *f*. The second system continues with piano and violin parts, including a triplet in the piano part and a dynamic marking of *f*. The tempo marking *poco tenuto* is present at the beginning of the second system.

*poco string.* *mp* *cresc.* *frall.*

*mf* *cresc.* *f*

*poco string.* *mf* *rall.* *ff*

This system contains the third and fourth systems of music. The top system features piano and violin parts with dynamic markings *mp*, *cresc.*, and *frall.*. The second system continues with piano and violin parts, including dynamic markings *mf*, *cresc.*, and *f*. The third system features piano and violin parts with dynamic markings *mf*, *rall.*, and *ff*. The tempo marking *poco string.* is present at the beginning of the third system.

*a tempo* *ff* *sf*

*ff* *sf*

This system contains the fifth and sixth systems of music. The top system features piano and violin parts with dynamic markings *ff* and *sf*. The tempo marking *a tempo* is present at the beginning of the fifth system. The second system continues with piano and violin parts, including dynamic markings *ff* and *sf*.

*meno sf dim.* *p*

*meno sf dim.* *p* *mf* *p*

*meno sf* *sf* *p* *sf*

This system contains the seventh and eighth systems of music. The top system features piano and violin parts with dynamic markings *meno sf dim.* and *p*. The second system continues with piano and violin parts, including dynamic markings *meno sf dim.*, *p*, *mf*, and *p*. The third system features piano and violin parts with dynamic markings *meno sf*, *sf*, *p*, and *sf*.

pp

*non rit.*

*pp*

*p dolce*

*pp*

3

8

*p*

*pp*

*pp*

*pp*

*pp*

*cresc.*

*mf*

*p*

*mp*

*mp*

*mf*

*cresc. più*

*f*

*cresc. più*

*f*

*mf*

*f*

*pochiss. accel.*

*pochiss. accel.*

*pochiss. tenuto* **4** Tempo I.

*f*

*f* *f sf*

*pochiss. tenuto* Tempo I.

*f* *mf*

*f sf*

*f sf*

*cresc.*

*poco più mosso*

*sf sf sf sf sf sf sf sf*

*sf sf sf sf sf sf sf sf*

*ff* *poco più mosso*

*pochiss. rall.* *tenuto* *poco rall.*

*sf sf sf sf sf sf sf sf*

*sf sf sf sf sf sf sf sf*

*pochiss. rall.* *tenuto* *poco rall.*

*sf sf sf sf sf sf sf sf*

*sf sf sf sf sf sf sf sf*

*dim. molto*



5

*a tempo*  
*p* *sf*  
*mp* *f*

*f*  
*mf cresc.* *sf*  
*cresc.* *f*

*p* *sf*  
*p* *mp* *f*

*cresc.* *sf* *p*  
*mf* *sf* *p*  
*Poco tranquillo.*

*mf cresc.* *f dim.*  
*Poco tranquillo.*

6 Poco più tranquillo.

mp  
espr.  
Poco più tranquillo.  
mp

f  
mp  
p sub.  
p sub.  
mf  
pp  
p

cresc.  
mf  
mp espr.  
cresc.  
mf  
mp espr.  
cresc.  
mf  
f  
mp

dim.  
mf  
cresc.  
mf  
sf  
dim.  
mf  
cresc.  
mf  
cresc.

Tempo tenuto.

*ten.*  
*sf ff*  
*ten.*  
*f sf sf sf sf sf sf*  
*f ten. ten. marcato sf sf f marc. molto*

*più tenuto*  
*sf ff sf ff sf ff*  
*7*  
*3*  
*sf ff marcato e tenuto molto*

*3 riten.*  
*a tempo (non troppo presto)*  
*dim. poco allargando*  
*mp cresc.*  
*mp cresc.*  
*a tempo (non troppo presto)*  
*poco allarg.*  
*dolce mp*

*8*  
*espr. e cresc. sempre*  
*più allargando*  
*cresc. poco a poco*  
*mp p*  
*più allargando*  
*cresc. molto*

First system of musical notation. It includes a vocal line and piano accompaniment. Dynamic markings include *f*, *sf*, and *sfz*. There are also accents and slurs over the notes.

Second system of musical notation. It includes performance instructions such as *meno tenuto*, *poco string.*, *cresc. sempre f*, *sf ff*, *sempre ff*, *sf cresc. sempre*, *sf meno tenuto*, *sf*, *poco string.*, *f molto*, *sf ff*, *sf*, and *mf cresc.*

Third system of musical notation. It includes performance instructions such as *in tempo non rit.*, *poco riten.*, *rit. e dim.*, *mf*, *cant.*, *sf*, *sf*, *sf*, *sf*, *sf*, *mf*, *cant.*, *in tempo, non rit.*, *non troppo dim.*, *poco dolce rit.*, *f*, *mf*, *sf*, *sf*, *sf*, *sf*, *frit.*

Fourth system of musical notation, starting with the instruction **9 Tempo I. (più tranquillo)**. It includes performance instructions such as *cant. 3*, *f*, *mf*, *mp*, and *cresc.*. The piano part features several triplet markings.

string. *f* *mf* *mf* *f sf*

*f* *mf* *f* *f*

This system contains the first four measures of the piece. It features a string quartet and a piano. The strings play a melodic line with accents and dynamic markings of *f*, *mf*, and *f sf*. The piano accompaniment includes triplets and chords with dynamics of *f* and *mf*.

*pochiss. meno* *mp* *p* *pp*

*pochiss. meno* *sf* *p* *mf* *p* *pp*

*pochiss. meno* *sf* *3* *p* *meno sf* *pp* *pp* *poco rall.*

This system covers measures 5 through 8. The tempo is marked *pochiss. meno*. The strings play a triplet figure with dynamics *mp*, *p*, and *pp*. The piano part features a triplet in the right hand and a melodic line in the left hand, with dynamics ranging from *sf* to *pp*. A *poco rall.* marking appears at the end of the system.

10

Poco tranquillo.

*pp* *pp* *pp*

*Poco tranquillo.* *ppp* *p pp* *p pp* *pp*

*ppp* *mp* *ppp* *mp*

This system contains measures 9 through 16. The tempo is *Poco tranquillo*. The strings play a melodic line with dynamics *pp*. The piano part features a complex texture with many chords and triplets, with dynamics including *ppp*, *p pp*, and *mp*.

*p* *più espress.*  
*tenuto, non vibrato*  
*pp dolce* *dolce*  
*p* *poco cresc.*

*pochiss. più mosso*  
*pp* *ppp cresc.* *poco accel.*  
*pp* *pochiss. più mosso* *ppp cresc.*  
*mp* *pp cresc.* *poco accel.* *sf*

**Allegro molto.**  
*sf* *ff marc.*  
*più cresc.* *sf* *f* *Allegro molto.*

*sf* *ff marc.* *sf*  
*sf* *cresc. molto*

*string.*

*sf sf sf sf sf sf sf sf*

*string.*

*f sf f cresc. sf ff sf ff*

*3*

*string. molto*

*poco rit. a tempo*

*fff sf*

*string. molto*

*poco rit. a tempo*

*fff sf*

*ritard. tenuto molto*

*f sf*

*ritard. tenuto molto*

*f marc. molto tenuto molto*

*sf più f sf*

*rit. più rit. molto*

*sf sf sf sf sf sf sf sf*

*rit. più rit. molto*

*sf dolce f sf sf sf sf sf sf*

# II.

*Adagio. espress.*

*Adagio.*

*non p*

*p*

*f*

*p*

*pochiss. rall.*

*mf*

*espr.*

*f*

*mf*

*f*

*f*

*mf*

*mf*

*a tempo*

*p dolce*

*cresc. poco a poco*

*poco f*

*f*

*a tempo*

*p*

*p cresc. poco a poco*

*poco f*

*piu f*

*f*

*dim.*

*mp*

*f*

*f*

*mp*

*f*

*f*



*pochiss. rall. a tempo*

*mp dolce dim.*

*ten. sf mf espr. p tenuto p cresc. p rall. più*

*ten. dolce pochiss. rall. a tempo rall. più*

*pp dim. p*

**2**

*a tempo dolce mp*

*a tempo p più cresc. f p*

*mp dolce*

*mf pp mf mf f*

*2 3 3*

*f espr. cresc. molto molto f dim.*

*ff f dim.*

*più marc. mf*

*rall.* **3** *a tempo (poco animato)* *poco string*

*cresc. molto* *ff* *f* *f* *f*

*p* *ff* *dim.* *p* *rall.* *fespr.* *cresc.*

*f* *f* *più f* *a tempo (poco animato)* *poco string*

*f* *f* *f* *mf*

*a tempo* *string.* *rit.* *a tempo*

*mf cresc.* *f* *non dim.* *cresc.* *f* *f*

*f* *poco dim.* *cresc.* *f* *f*

*a tempo* *rit.* *a tempo*

*cresc.* *f* *mp espr.* *cresc.* *f sempre cresc.*

*rall.* *a tempo* *rit.* **4** *rall. più* *a tempo* *rit.*

*f* *ff* *ff* *ff* *cresc. molto*

*f* *ff* *ff* *ff*

*rall.* *a tempo* *rall. più* *a tempo*

*mf* *dim. molto e rit. p* *f* *dim. e rit. molto*

*sf* *p.* *sf* *p.*

8

*rall. più* *meno rall.* *rit.* *a tempo (tranquillo)*

*ff* *espr.* *p* *cresc. poco a poco*

*ff* *dim.* *espr.* *p* *cresc. poco a poco*

*rall. più* *meno rall.* *a tempo (tranquillo)*

*f* *sf* *ff* *meno f dim. e rit.* *ppp* *p*

*pochiss. string.* *dim. poco a poco*

*p* *mf* *mf* *mp cresc.*

*poco rall.* *a tempo* *mp* *sf* *cresc.*

*poco rall.* *a tempo* *mf espress. molto e cresc.* *f* *più cresc.*

*mp* *sf* *cresc.* *mf espress. molto e cresc.* *f* *più cresc.*

*pochiss. rall. a tempo* *f* *p* *sf* *p* *pochiss. rall.* *poco rall. a tempo*

*pochiss. rall.* *a tempo* *p* *a tempo* *pochiss. rall.* *pp* *ppp* *poco rall. a tempo*

*f* *p* *sf* *p* *pochiss. rall.* *poco rall. a tempo* *pochiss. rall.* *a tempo* *p* *a tempo* *pochiss. rall.* *pp* *ppp* *poco rall. a tempo*

*poco string.* *mp cresc.* *a tempo* *f* *f* *mp* *poco calando*

*poco string.* *a tempo* *p* *mp* *poco f dolce* *sf* *p* *poco calando*

*mp cresc.* *a tempo* *f* *f* *mp* *poco calando* *poco string.* *a tempo* *p* *mp* *poco f dolce* *sf* *p* *poco calando*

mf dim. dim. p cresc. stringendo

mf dim. p cresc. stringendo

poco f p pp sehr zart

pochiss. rall. 5 a tempo (tranquillo) poco rall.

f f mf cant. dim.

pochiss. rall. a tempo (tranquillo) poco rall.

mf sf f sf mp (weich) dim. p pp

Tempo I. pochiss. string. calando poco rall.

f cant. molto mf cant. molto sf dim. poco cresc.

f cant. molto sf dim. poco cresc.

Tempo I. pochiss. string. calando poco rall.

f sf p

sempre più tranquillo

p sf p pp

sempre più tranquillo

p pp

# III.

Scherzo, vivace molto. ♩ = ca. 168.

non p sf sf > sf sf

Scherzo, vivace molto. ♩ = ca. 168.

sf sf mf f sf mf

sf mf cresc. f sf mf cresc. f sf

mf cresc. f f < sf sf sf marcato

*poco rallent.*

*f* *mf* *mp*

*f* *sf* *p* *mf marc.*

*più slentando*

*dim. sempre p* *p* *pp* *ppp* *pp*

*più slentando*

*dim. sempre* *mp* *p* *pp* *rall. molto*

**2** Andante grazioso. (♩ = ♩) ♩ = ca. 100.

*pizz.* *p* *mf* *p*

Andante grazioso. (♩ = ♩) ♩ = ca. 100.

*pp*

*ppp*

*f espr.* *mf* *f* *pochiss. meno* *mp* *a tempo*

*mf* *pochiss. meno* *mp* *a tempo* *mf*

*poco sf* *f* *p* *mf* *f* *slentando* *p espr.* *f*

**3** *espr.* *mf* *Tempo I.* *mf* *sf* *sf* *sf* *arco* *espr.* *mf* *Tempo I.* *mf* *mf accel. molto* *non p*

*sf* *sf* *mf*

*sf* *mf* *sf* *mf* *cresc.* *sf* *mf* *cresc.* *sf* *mf* *cresc.*

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes dynamic markings *f*, *sf*, *mf*, and *cresc.*. The piano accompaniment includes *f*, *sf*, and *mf cresc.*. The key signature has three flats.

Second system of musical notation, continuing the vocal and piano parts. The vocal line features *f*, *sf*, and *ff*. The piano accompaniment includes *f*, *sf*, and *ff*. The tempo marking *accelerando* appears above the vocal line. The key signature has three flats.

Third system of musical notation, starting with a tempo change. The tempo marking is **4 Più mosso.**. The vocal line includes *ff*, *sf*, *mf*, and *sf*. The piano accompaniment includes *sf*, *mf*, and *sf*. The key signature has three flats.

Fourth system of musical notation, continuing the piece. The tempo marking is **Più mosso. 8.**. The vocal line includes *mf*, *f*, and *ff*. The piano accompaniment includes *f*, *sf*, *mf*, and *f*. The tempo marking *pizz.* (pizzicato) is present above the vocal line, and *arco* (arco) is present above the piano line. The key signature has three flats.



arco

5 Poco meno.

arco

Poco meno.

ff sf f p

ff sf f p

f sf mf f

espr.

poco tenuto Più mosso. (Allegro molto.) 6

p sf p

poco tenuto, f

poco tenuto Più mosso. (Allegro molto.)

p sf p f

non stringendo cresc sf sfz sf

poco tenuto, mf

f sf sf p

non stringendo mp mp sf sf p

mp p sf sf sf mp

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts begin with a dynamic of *sf* (sforzando) and progress through *mf* (mezzo-forte) to *f* (forte) and *mf cresc.* (mezzo-forte crescendo). The piano accompaniment starts with *sf* and includes the instruction *cresc. molto* (crescendo molto). The system concludes with a dynamic of *mf cresc.* and a fermata over the final notes.

Second system of musical notation, continuing the vocal and piano parts. The vocal dynamics are *sf*, *mf cresc.*, and *più f* (più forte). The piano accompaniment dynamics are *sf*, *mf cresc.*, and *più f*. The system ends with a fermata.

Third system of musical notation. It includes tempo markings: *poco ritenuto* (poco ritenuto), *Molto meno mosso.* (Molto meno mosso), and *rit. molto* (ritardando molto). The vocal dynamics are *sf*, *ff* (fortissimo), and *mf*. The piano accompaniment dynamics are *sf*, *ff*, *sf*, *mp*, *mf*, and *p* (piano). The system concludes with a fermata.

Fourth system of musical notation, starting with the number **7** and the tempo marking *Andante grazioso. (♩=♩)*. It includes tempo markings: *pochiss. rall.* (pochissimo rallentando), *a tempo*, and *rit. molto*. The vocal dynamics are *pp* (pianissimo), *p* (piano), *mf*, *pp*, *mp*, and *pp*. The piano accompaniment dynamics are *p*, *mf*, *pp*, *mp*, and *pp*. The system ends with a fermata.

8

pp mp p mf

pp mp p mf

pp p mp mf

mf f

*non ritardare* *accelerando poco*

*mf* *mp cresc. poco a poco* *mf accel. e cresc. molto*

*non ritardare* *accelerando poco* *accel. e cresc. molto*

*mf* *mp cresc.* *mf*

9

Allegro molto. (♩ = ♩)

*sf sf* *mp*

*sf sf* *mp*

*f sf mp mf*

10

*sf* *pp sub* *z. dolce*

*sf* *pp sub.* *dolce*

*sf p sf p sub.*

First system of musical notation. It consists of two staves for strings (violin and viola) and a grand staff for piano. The key signature has three sharps (F#, C#, G#). The string parts start with a *p* dynamic and gradually increase to *mf* and then *cresc.* The piano part features a complex melodic line with many accidentals and rests, starting with a *p* dynamic and moving through *sf* and *mf*.

Second system of musical notation. The string parts are marked *poco string.* and *cresc. molto*, reaching a *f* dynamic. The piano part continues with a *fp* dynamic, marked *poco string.* and *sf cresc. molto*, moving through *più sf* and *f* to *f a tempo*. A fermata is indicated over the final measure of the piano part.

Third system of musical notation. The string parts are marked *ff*, *meno f*, *meno sf*, and *mp*. The piano part starts with *ff* and *meno f*, then *sf* and *f*, and ends with *p*. A fermata is present over the final measure of the piano part.

Fourth system of musical notation. The string parts are marked *poco sf*, *p cresc.*, and *mp*. The piano part starts with *sf* and *p*, then *p*, *cresc.*, and ends with *f*. Both parts include *accel.* markings. A fermata is present over the final measure of the piano part.

**Presto.**

*sf* *mf* *cresc.* *ff* *sf*

**Presto.**

*ff* *sf* *f* *sf*

*f* *sf* *mf cresc.*

*f* *sf* *mf cresc.*

*stringendo sempre*

*sf* *mf cresc.* *sempre cresc.*

*sf* *f stringendo sempre* *sempre cresc.*

*ten.*

*ff* *sf* *sf*

*ff* *sf* *sf* *sf*

## IV.

Allegro impetuoso. ♩ = ca 80

*f sf sf mf cresc. poco accel.*

Allegro impetuoso. ♩ = ca 80

*f sf mf cresc. poco accel.*

*f sf mf cresc. poco accel.*

*sf ten. sf f a tempo sf mf accel. cresc.*

*sf ten. sf f a tempo sf mf accel. cresc.*

*sf ten. sf f a tempo sf mf cresc. accel.*

*sf ten. sf a tempo f f mf mf tenuto e marcato molto*

*sf ten. sf a tempo f f mf mf*

The musical score is divided into three systems. The first system shows the beginning of the piece with a tempo of 'Allegro impetuoso' and a metronome marking of 'ca 80'. It features a piano part with a complex, rhythmic accompaniment and a violin part with a melodic line. Dynamics range from *f* to *mf*, with a 'cresc. poco accel.' instruction. The second system continues the piece, maintaining the same tempo and dynamics, with a 'ten.' marking in the violin part. The third system introduces a change in tempo to 'a tempo' and includes a 'tenuto e marcato molto' section. Dynamics fluctuate between *f* and *mf*, with a final 'tenuto e marcato molto' section.

First system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The vocal line starts with a *sf* dynamic and includes *ff* and *f* markings. The piano accompaniment begins with a *f* dynamic and later changes to *mf*.

Second system of musical notation. The vocal line features *ff* and *sf* dynamics. The piano accompaniment starts with *f* and *mf* dynamics, then transitions to *f* and *mf*.

Third system of musical notation. The vocal line has *sf* and *ff* dynamics. The piano accompaniment includes *f* and *ff* dynamics, with a section marked with a *δ* symbol.

Fourth system of musical notation. It includes the instruction *pochiss. accel.* and a section marked with a *2*. Dynamics range from *sf* to *f* and *dim.*

Fifth system of musical notation. It includes the instruction *Poco più mosso.* and a section marked with a *3*. Dynamics include *ff*, *f*, and *dim.*



*calando* *rallentando*

*mf* *cresc.* *tenuto molto sf*

*mf* *cresc.* *f*

*Tempo I.*

*sf* *sf* *sf*

*Tempo I.*

*sf* *ff* *sf*

**3** Più mosso.

*f* *più f* *più f* *poco rall.* *non p*

*sf* *f* *più f* *più f*

*sf* *ff* *f* *più f* *più f*

**4** Giocoso, con spirito. ♩=80

*p* *non p* *sf*

*mp* *f*

*Giocoso, con spirito. ♩=80*

First system of musical notation. It consists of two staves for the vocal line (Soprano and Alto) and a grand staff for the piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal staves begin with a *cresc.* marking. The piano accompaniment starts with a *mf* dynamic. The system concludes with a *sf* dynamic marking.

Second system of musical notation. It continues the vocal and piano parts. The vocal staves feature *sf* and *mf* dynamics. The piano accompaniment includes a triplet of eighth notes in the right hand and a *mf* dynamic. The system ends with a *mf cresc.* marking.

Third system of musical notation. It begins with an *accel.* marking and a tempo change to **5** *Tempo I. (poco moderato)*. The vocal staves start with a *sf* dynamic and a *f cant. molto* instruction. The piano accompaniment features a *f* dynamic and *acc.* marking. The system concludes with a *mf* dynamic.

Fourth system of musical notation. It starts with an *espr.* marking and a *poco ritenuto* tempo change. The vocal staves end with a *f espr.* dynamic. The piano accompaniment begins with a *mp* dynamic and includes a triplet of eighth notes. The system concludes with a *cresc.* marking.

First system of musical notation. It includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a *sf* dynamic and includes a *ritard.* marking. The piano accompaniment also features *sf* dynamics and *mf dim.* markings. The key signature has three sharps (F#, C#, G#).

**6** *Meno mosso.*

Second system of musical notation, marked *Meno mosso.* It includes a vocal line and a piano accompaniment. The vocal line features *sf* dynamics and *rall.* markings. The piano accompaniment includes *sf* dynamics and *rall. poco più* markings. The key signature has three sharps.

**7** *Tempo tenuto, marcato molto.*

Third system of musical notation, marked *Tempo tenuto, marcato molto.* It includes a vocal line and a piano accompaniment. The vocal line features *sf* dynamics. The piano accompaniment includes *mf* dynamics and *cresc.* markings. The key signature has three sharps.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with dynamic markings *sf* and *più f*. The piano accompaniment includes chords and arpeggiated figures with dynamic markings *sf* and *mf*.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has dynamic markings *sf*, *più f*, and *ff sf*. The piano accompaniment features a *poco ritenuto* section with dynamic markings *sf* and *ff*.

Third system of musical notation. It includes a measure rest of 8 measures in the vocal line, marked *rall.* and *ten.*. The piano accompaniment continues with dynamic markings *sf* and *ff*. The system concludes with the instruction *Tempo I. (più tranquillo)*.

Fourth system of musical notation. It begins with a *rall.* section in the piano part, followed by *a tempo*. The piano accompaniment has dynamic markings *sf* and *sf*. The system concludes with the instruction *Tempo I. (più tranquillo)*.

Fifth system of musical notation. It features a *Più tranquillo.* section with a *ritardando molto* marking. The vocal line has a long note with a fermata. The piano accompaniment has dynamic markings *sf* and *sf*.

Sixth system of musical notation. It continues the *Più tranquillo.* section. The piano accompaniment has dynamic markings *mf* and *sf*.

9 Tempo I.  
*ten.*

Musical score for measures 9-10. The piano part (left) features a *cresc. molto* leading to *ff* dynamics. The violin part (right) starts with *sf* and *ten.* (tenuendo). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Tempo I.

Musical score for measures 11-12. The piano part (left) has *mf* and *f* dynamics. The violin part (right) has *mf* and *sf* dynamics. The key signature has three sharps and the time signature is 4/4.

10 Allegro molto.

Musical score for measures 13-16. The piano part (left) starts with *mf cresc.* and *f*. The violin part (right) has *sf* and *sf* dynamics. The key signature has three sharps and the time signature is 4/4.

Allegro molto.

Musical score for measures 17-18. The piano part (left) has *sf* and *sf* dynamics. The violin part (right) has *sf* and *sf* dynamics. The key signature has three sharps and the time signature is 4/4.

*poco rall.*

*a tempo non troppo (leggiere) ♩ = 80.*

Musical score for measures 19-22. The piano part (left) has *f* and *sf dim.* dynamics. The violin part (right) has *mf* and *mf* dynamics. The key signature has three sharps and the time signature is 4/4.

*poco rall.*

*a tempo non troppo (leggiere) ♩ = 80.*

Musical score for measures 23-26. The piano part (left) has *ff* and *dim.* dynamics. The violin part (right) has *f* and *f* dynamics. The key signature has three sharps and the time signature is 4/4.

Musical score for measures 27-30. The piano part (left) has *sf* and *sf* dynamics. The violin part (right) has *mf cresc.* and *f* dynamics. The key signature has three sharps and the time signature is 4/4.

12 Allegro moderato.

acc. sf sf ff

Allegro moderato.

f accel. ff f

espr. poco calando

mf f

13 poco più tranquillo

mf cresc. rit.

mf espr. poco più tranquillo più espr. e cresc.

mf dim. mp sf più espr. e cresc. sf rit.

espr. molto

molto più tranquillo rall. più

f espr. molto sf cresc. molto

f molto più tranquillo rall. più espr. molto

f mf f cresc. molto

*a tempo (tranquillo)*

*sf*  
*f espr.*  
*a tempo (tranquillo)*  
*f* *mf espr.*

*espr.*  
*mf* *f*

*mp espr.*  
*mp espr.*  
*mp*

*sf* *p* *mp*  
*sf* *mp*  
*mp*

Musical score for measures 1-8. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*. Performance instructions include *cresc. sempre* and *poco a poco accel.*

Musical score for measures 9-16. The vocal line continues with a half note C5, followed by a quarter note D5, and a half note E5. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamics include *mf*, *p*, and *mp*. Performance instructions include *cresc. sempre* and *poco a poco accel.*

Musical score for measures 17-24. The vocal line continues with a half note F5, followed by a quarter note G5, and a half note A5. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and triplets. Dynamics include *p sub.*, *cresc. molto*, and *sf*. Performance instructions include *accel. più* and *cresc. accel.*

15 *Tempo I.*

Musical score for measures 25-32. The tempo is marked *Tempo I.* The vocal line starts with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *fsf* and *sf*.

Musical score for measures 33-40. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and triplets. Dynamics include *f* and *mf*.



sf sf sf sf sf

**16** Più mosso.

ff sf

Più mosso.

ff sf sf

ff sf ff sf sf sf sf

ff sf sf

string. molto

f cresc.

f cresc. string. molto

f mf cresc. sf f sf sf

# Ausgewählte Kompositionen

für das Pianoforte zu zwei Händen aus dem Verlage von  
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