

TRIO. Violino.

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

Adagio.

Allegro vivace.

Violino.

Musical staff 1: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *p dol.* and *pp*.

Musical staff 2: Treble clef, key signature of two flats. Starting with a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *espress.*

Musical staff 3: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *dol.*

Musical staff 4: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *dol.*

Musical staff 5: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *f*.

Musical staff 6: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *f*.

Musical staff 7: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *p*.

Musical staff 8: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *pp*.

Musical staff 9: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *ppp* and *cresc.*

Musical staff 10: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *f* and *ff*.

Musical staff 11: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *f*.

Musical staff 12: Treble clef, key signature of two flats. Starting with a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *dim.* and *pp*.

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 notation includes various dynamics 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'.

Violino.

Violino score page 6, featuring ten staves of music. The score includes various dynamics such as *pp*, *espress.*, *fz*, *a tempo.*, *molto rall.*, *p*, *cresc.*, *dim.*, *f*, *ff*, and *dol.*. It also contains performance markings like *rit.* and *espress.*. The music is written in a key with one flat and a 3/4 time signature. The page number 731 is printed at the bottom center.

Violino.

Violino score page 19, featuring ten staves of music. The score includes various dynamics such as *f*, *ff*, *espress.*, *p*, *cresc.*, and *ff*. It also contains performance markings like *rit.* and *espress.*. The music is written in a key with one flat and a 3/4 time signature. The page number 731 is printed at the bottom center.

Violino.

p *espress.* *fz* *pp*
espress. *fz* *p*
p
p
f *p* *f*
f *p* *f*
p *f* *p*
p *f* *p*
f
ff *espress.*
p *rall.*
lento. *a tempo.*

Violino.

f
f
p *espress.*
pp 1
pp *espress.*
ppp *ff*
pp cresc.
ff *veloce*
ff *ff* *sp* *p dim.*
pp *ppp*

Violino.

Adagio. *Una corda -*

sul g -

f *dim.* *rall.*

espress.

f *p* *f* *p* *f* *p*

f *p* *f* *p* *espress.*

p leggiero

cresc. *f* *sp*

Violino.

ff

f *pp* *f* *pp* *f*

ff *pp* *f* *pp* *f*

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

p

dim. *e* *rall.* *pp* *ff*

a tempo.

ff

ff *p dol.*

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. The first measure starts with *pp* and includes a fermata. The second measure has a *2* above it. The third measure is marked *ff*. The fourth measure is *p*. The fifth measure is *fz*. The sixth measure is *p*. The seventh measure is *f*. The eighth measure is *p*. The ninth measure is *espress.*. The tenth measure is *f*. The eleventh measure is *fz*. The twelfth measure is *p*. The thirteenth measure is *pp*. The fourteenth measure is *ff*. The fifteenth measure is *p*. The sixteenth measure is *f*.

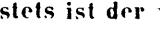
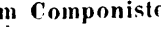
Violino. a tempo.

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. The first measure is marked *dim. e rallent. assai espress.*. The second measure is *a tempo*. The third measure is *f*. The fourth measure is *p*. The fifth measure is *rall.*. The sixth measure is *espress.*. The seventh measure is *cresc.*. The eighth measure is *f*. The ninth measure is *p*. The tenth measure is *f*. The eleventh measure is *p*. The twelfth measure is *cresc.*. The thirteenth measure is *f*. The fourteenth measure is *dim. p*. The fifteenth measure is *pp*. The sixteenth measure is *poco*. The seventeenth measure is *a*. The eighteenth measure is *poco diminuendo*. The nineteenth measure is *pp*. The twentieth measure is *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 $\hat{1}2\hat{3}1\hat{2} = 12345$. Die Spieler werden sich besser im ungewohnten Takt zurechtfinden, wenn sie markiren (wie die Noten auch meistens bezeichnet sind) $\hat{1}2\hat{3}1\hat{2}$ 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.*

a tempo. *pp*

1. *rall.* 2.

f *p* *f* *fz* *fz* *fz* *fz* *fz*

fz

Violino.

f *p* *mf*

f *p* *p* *f*

p *f* *p* *fz*

p *f* *p* *f*

p *f* *p* *f*

ff

dim.

ff

ff

1

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 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 include *pp*, *ff*, *f*, *p*, *sp*, *pp*, *f*, *ff*, *dim.*, *p*, and *pp*. There are first, second, and third endings marked with '1', '2', and '3'.

Violino.

Violino score for page 12, featuring ten staves of music. The piece begins with a *pp* dynamic and includes various articulations such as *tr* (trills) and *f* (forte). A section marked *Con gran espress.* (with a repeat sign) is followed by first and second endings. The score concludes with dynamics ranging from *pp* to *ff*, and tempo markings including *rall.* and *a tempo.*

Violino.

Violino score for page 13, featuring ten staves of music. The piece starts with a *p* dynamic and includes *fz* (forzando) markings. A section marked *pp sempre* (pianissimo sempre) is followed by a *ff* (fortissimo) section. The score concludes with a *ff* dynamic.

Allegro.

Finale.

Finale section of the Violino score for page 13, featuring ten staves of music. The piece is marked *Allegro* and begins with a *ff* dynamic. It includes various dynamics such as *p*, *sp* (sforzando), and *ff*, along with first and second endings. The score concludes with a *ff* dynamic.

Viola.

a tempo.

Musical score for Viola, a tempo section. The score consists of 14 staves of music. 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 dynamics range from *pp* to *ff*. The piece concludes with a double bar line and a repeat sign.

TRIO.

Viola.

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

Musical score for Trio, Viola part. The score consists of 14 staves of music. 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 tempo is marked *Adagio*. The dynamics range from *pp* to *ppp*. The piece includes markings for *espress.*, *ten.*, *accel.*, *poco rall.*, *a tempo.*, *arco*, *pizz.*, 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 *pp*

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. pp 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 pp ff p pp ff p pp

Viola.

f ten. pp una corda espress. pp 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.

p

a tempo.

rall. *pp* *ff*

pp *ff*

f

fpp *ff* *p* *f*

fpp *ff*

a tempo.

rall. *p con gran espress.*

p

pp

f

Viola.

f *p* *f*

p *f*

p

f *p* *espress.*

cresc.

f *ff* *p*

dim. *a tempo.*

rall. *assai*

pizz.

arco *p* *rall.*

Viola.

a tempo.

legato

cresc.

f p

f p

f p

f p

f dim.

p pp espress.

3
staccato assai

poco a poco diminuendo

pp ppp

Viola.

Anmerkung des Componisten.

Es wird manchem Musiker oder Musikfreund befremdend erscheinen, ein Tonstück im $\frac{5}{8}$ Takte (eine anscheinend naturwidrige Taktart) componirt zu sehen. Der Verfasser erlaubt sich daher die Bemerkung: In der Dichtkunst haben wir die unzähligen 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 $\overset{1}{1} \overset{2}{2} \overset{3}{3} \overset{4}{4} \overset{5}{5} = 12345$. 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.

pp sempre staccato rall.

a tempo. pp f pp

a tempo. f rall. pp

1. 2.

f p

p pp

f fz fz fz

fz fz fz

Violoncello.

a tempo.

ff *cresc.* *espressione* *cresc.* *p* *cresc.* *sf*

TRIO. Violoncello.

K. J. Bischoff, 5tes Werk.

Adagio.

pp *cresc.* *ten.* *ten.* *accel.* *f* *p* *pp* *ppp* *a tempo.* *pizz.* *pp arco* *sf* *mf*

Violoncello.

Violoncello score page 2. The page contains 12 staves of music. The first staff begins with a *dol.* marking and a *pp* dynamic. The second staff is marked *espress.*. The third staff has a first ending bracket. The fourth staff has a second ending bracket. The fifth staff has a *f* dynamic. The sixth staff has a first ending bracket. The seventh staff has a *p* dynamic and a *sul c* marking. The eighth staff has a *pp* dynamic. The ninth staff has a *ppp* dynamic. The tenth staff has a *p* dynamic and a *cres - - - cen - -* marking. The eleventh staff has a *f* dynamic and a *ff* dynamic. The twelfth staff has a *dim.* marking. The page number 731 is at the bottom.

Violoncello.

Violoncello score page 15. The page contains 12 staves of music. The first staff has a *pp* dynamic and an *espress.* marking. The second staff has a *p* dynamic and *fz* markings. The third staff has a *p* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *dim.* marking and a *pp* dynamic. The eleventh staff has a *rall.* marking. The twelfth staff has a *lento* marking and a *6* fingering. The page number 731 is at the bottom.

Violoncello.

Violoncello musical score page 14. The page contains ten staves of music. The first staff has five fingerings (1-5) indicated above the notes. The music features various dynamics including *ff*, *pp*, *p*, *f*, *dim.*, *cresc.*, *a tempo.*, *p dol.*, *espress.*, and *f*. There are also first and second endings marked with '1' and '2'.

Violoncello.

Violoncello musical score page 3. The page contains ten staves of music. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *pp* and a *cresc.* marking. The music includes various dynamics such as *ff*, *pp*, *f*, *cresc.*, *p*, and *f*. There are also first and second endings marked with '1' and '2'.

Violoncello.

p *pp* *ppp* *pizz.*

arco

pp *p*

rit. *espress.*

fz

dim. rall. molto

a tempo.

p

cresc. *f* *ff*

espress.

Violoncello.

pp

ff *p*

fz *p* *p* *f* *p*

f *p espress.*

ff

ff *p* *pp* *ff*

ff

ff

Violoncello.

Violoncello.

Violoncello.

Adagio.

p
una corda
f dim. rall. staccato
espress.
cresc.

Violoncello.

Allegro.

Finale.

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

Violoncello.

Violoncello score page 10. The page contains ten staves of music. The first staff begins with a piano (*p*) dynamic and a forte (*fz*) dynamic. The second staff includes a trill (*tr*) and a piano pizzicato (*p pizz.*) instruction. The third staff is marked *pp arco*. The fourth staff is marked *p con gran espress.*. The fifth and sixth staves feature piano (*pp*) dynamics with first and second endings. The seventh staff has fortissimo (*ff*) and piano (*p*) dynamics. The eighth staff is marked *7 a tempo. rall. pp*. The ninth staff includes piano (*p*) and fortissimo (*ff*) dynamics, with the instruction *pp sempre*. The final staff is marked *ff pizz.*

Violoncello.

a tempo.

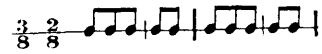
Violoncello score page 7. The page contains ten staves of music. The first staff is marked *p* and *dim. e rall. assai*. The second staff includes a pizzicato (*pizz.*) instruction. The third staff is marked *arco a tempo.*. The fourth staff includes piano (*p*), *rall. legato*, and *dol.* instructions. The fifth staff is marked *cresc.*. The sixth staff includes piano (*p*) and fortissimo (*f*) dynamics. The seventh staff includes fortissimo (*f*) and piano (*p*) dynamics. The eighth staff includes fortissimo (*f*), piano (*p*), and piano (*pp*) dynamics, with the instruction *espress.*. The ninth staff includes fortissimo (*f*) and piano (*p*) dynamics, with the instruction *legato assai*. The final staff includes piano (*p*), fortissimo (*ff*), and piano (*pp*) dynamics, with the instruction *poco a poco dim. pp ppp*.

Violoncello.

Anmerkung des Componisten.

Es wird manchem Musiker oder Musikfreund befremdend erscheinen, ein Tonstück im $\frac{5}{8}$ 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 $\overset{\wedge}{1}\overset{\wedge}{2}\overset{\wedge}{3}12 = 12345$. Die Spieler werden sich besser im ungewöhnten Takt zurechtfinden, wenn sie markiren (wie die Noten auch meistens bezeichnet sind) $\overset{\wedge}{1}\overset{\wedge}{2}\overset{\wedge}{3}12$ und dabei das 3te Achtel stets als Auftakt behandeln, sei die Schreibart $\text{♩} \text{♩} \text{♩}$ oder $\text{♩} \text{♩} \text{♩}$ stets ist der vom Componisten gedachte Rhythmus auf folgende Art zu behandeln:



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

a tempo. *rall.* *pp*

ff

pizz.

ff arco

fpp

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

f *ff*

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

p

pp

*Ihre Durchlaucht
Frau Marie Magdalene Fürstin von Isenburg*

TRIO

für Violin Viola und Violoncello

K. B. BISCHOFF

5^{tes} WERK

Durch das einstimmige Urtheil der Herren
Franz Lachner, Dr. Louis Spohr u. Joseph Strauss

mit dem von der Deutschen Tonhalle
ausgeschriebenen Preise gekrönt.

Eigenthum des Verlegers

MANNHEIM bei K. FERD. HECKEL

Preis fl. 3. 54. Thl. 2. 5 Ngr.

WIEN bei C. Haslinger, C.A. Spina & F. Gloggl. PARIS bei Brandus & Co LONDON bei J.J. Ewer & Co MOSKAU bei J.J. Gröfser.

731.

MERTON COPYING
SERVICE

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 3304