

EDITION SCHOTT

← S-7456 →

E. KREUZ

Leichtes Trio

Op. 31

(Piano, Violine & Violoncello)

TRIO FACILE.

Allegro ma non troppo.

Emil Kreuz, Op. 31.

Violon.

Violoncelle.

PIANO.

mf

mf

sempre legato

mf

p

cresc.

f

rit.

A *a tempo*

mp

a tempo

A

mp

a tempo

sempre legato

mf

mf

mf



132586

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic. The vocal line features a melodic line with various intervals and rests.

Second system of musical notation. It consists of four staves. The piano part features a prominent triplet pattern in the right hand, starting with a forte (*f*) dynamic and moving to fortissimo (*ff*) and then *dim.* The vocal line has a melodic line with triplet markings and dynamics of *mf*, *f*, and *dim.*

Third system of musical notation. It consists of four staves. The vocal line begins with a *rit.* (ritardando) marking and the instruction **B** Un poco più mosso. The dynamics range from *mp espress.* to *cresc.* and finally *dim.* The piano part has a *rit.* marking and a *p* dynamic.

Fourth system of musical notation. It consists of four staves. The vocal line begins with a *rit.* marking and the instruction **B** Un poco più mosso. The piano part features a *p* dynamic, *cresc.*, and *dim.* markings.

Fifth system of musical notation. It consists of four staves. The piano part features a *pizz.* (pizzicato) marking and a *p* dynamic, followed by an *arco* (arco) marking and *mf espress.* dynamic.

Sixth system of musical notation. It consists of four staves. The piano part features a *mp legato* marking. The vocal line has a melodic line with various intervals and rests.

mf cresc. ff rit.

cresc. ff rit.

cresc. ff f rit.

C Un poco più tranquillo.

mp

C Un poco più tranquillo.

mp

f mf mp

f dim. mp

cresc. f dim. p mf

cresc. f dim. p mf

cresc. f dim. p

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line starts with a melodic phrase, followed by a dynamic marking of *f* and then *dim.*. The piano accompaniment features chords and a bass line, with dynamic markings of *mf* and *f*, and a *dim.* marking. There are some performance instructions like *leg.* and a star symbol.

Second system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line has a dynamic marking of *mp*. The piano accompaniment has a dynamic marking of *mp*.

Third system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line has dynamic markings of *f*, *dim.*, and *mp*. A section marker **D** is placed above the vocal line with the instruction *express.*

Fourth system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line has dynamic markings of *f* and *dim.*. The piano accompaniment has a dynamic marking of *p*. A section marker **D** is placed above the vocal line.

Fifth system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line has a dynamic marking of *mp* and the instruction *express.*. The piano accompaniment has a dynamic marking of *mp* and the instruction *express.*. A *pizz.* marking is present in the piano part.

Sixth system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano accompaniment features chords and a bass line.

E *animato*
f
arco
E *animato*
f

mf *espress.*

mf *legato*

F *cresc.*
F *cresc.*

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts feature melodic lines with slurs and accents. Dynamics include *f*, *cresc.*, and *ff*. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f*, *cresc.*, and *ff*.

Second system of musical notation. It continues the vocal and piano parts. The vocal parts are marked *stringendo* and *p*. The piano accompaniment includes *stringendo* and *p*. Dynamics include *fz*, *p*, and *cresc. poco a poco*. There are also markings for *ff* and *leg.* in the piano part.

Third system of musical notation. It features a *rit.* (ritardando) marking. The vocal parts are marked *ff* and *rit.*. The piano accompaniment is marked *ff rit.* and *mf*. A **G** *Tempo I.* marking appears. Dynamics include *mf* and *sempre legato*.

Fourth system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with slurs and ties.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The vocal line features a melodic line with a triplet of eighth notes. The piano accompaniment has a rhythmic pattern in the right hand and a bass line in the left hand. The word *cresc.* is written above the vocal line and below the piano accompaniment.

Second system of musical notation. It continues the vocal and piano parts. The vocal line includes a *rit.* (ritardando) marking followed by a **H** (ritardando) and *a tempo* marking. The piano accompaniment includes a *f* (forte) dynamic marking and a *sempre legato* instruction. The word *mp* (mezzo-piano) is written below the piano accompaniment.

Third system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many beamed notes in the right hand. The word *mp* (mezzo-piano) is written below the piano accompaniment.

Fourth system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many beamed notes in the right hand. The word *mf* (mezzo-forte) is written below the piano accompaniment. The system concludes with a *ff* (fortissimo) dynamic marking and a triplet of eighth notes.

rit. **J** Un poco più mosso.

dim. *mp* *cresc.*

dim. *rit.* *mp* *p* *cresc.*

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

dim. *mp legato*

arco *mf espress.* *mf cresc.* *cresc.*

cresc.

ff *rit.*

ff *rit.*

fz *frit.*

H Un poco più tranquillo.

The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a mezzo-piano (*mp*) dynamic and contains a melodic line with various note values and slurs. The bottom staff is a piano accompaniment in bass clef, also in 4/4 time, with a *mp* dynamic. It features a steady bass line with chords and some melodic movement.

The second system continues the vocal and piano parts. The vocal line (top staff) shows a dynamic increase to forte (*f*) in the latter half. The piano accompaniment (bottom staff) maintains a consistent texture with some harmonic changes. The piano part includes a second ending bracketed with a '2.' marking.

The third system introduces dynamic markings: *mf* (mezzo-forte) and *p* (piano). It includes the instruction *stringendo al fine* (becoming more urgent towards the end). The piano part (bottom staff) starts with a *dim.* (diminuendo) marking and later features *stringendo al fine* and *cresc.* (crescendo) markings. The vocal line (top staff) also has *cresc.* markings.

The fourth system features forte (*f*) and fortissimo (*ff*) dynamics. The piano accompaniment (bottom staff) has a *ff* marking. The vocal line (top staff) also has *f* and *ff* markings. The system concludes with a double bar line and repeat signs in both staves.

Poco adagio.

Violon. *espress.*
mf

Violoncello. *espress.*
mf

PIANO. *espress.*
mf

mf *f*

poco f *f*

cresc. *cresc.* *cresc.*

f *dim.* *dim.* *dim.*

Poco meno mosso.

espress.

rit. *p* *mf*

rit. *Poco meno mosso.* *p*

rit. *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Ad. simile

mp *mf*

dolce *p*

L

cresc. poco a poco

mf *p*

cresc. poco a poco

L

p trem. *cresc. poco a poco*

ff *rit.*

ff *rit.*

ff *rit.*

led. * *led.* * *led.* * *led.* * *led.* * *led.* *

M *tempo*

p tranquillo *mp* *p*

mp tranquillo *p*

M *trem.*

tempo *p tranquillo* *p*

cresc. *rit.* *mf espress.*

cresc. *rit.* *mf espress.*

Tempo I.

cresc. *rit.* *mf espress.*

cresc. *rit.* *mf espress.*

Tempo I.

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has two flats. Dynamics include *mf* and *f*. The piano part features a complex texture with many beamed sixteenth notes.

Second system of musical notation. It continues the vocal and piano parts. Dynamics include *cresc.* and *f*. The piano accompaniment continues with its intricate rhythmic patterns.

Third system of musical notation. It begins with a dynamic of *dim.* and includes a section marked *N tranquillo* with a dynamic of *mp*. The piano part has a *p trem.* section. Dynamics include *dim.*, *mp*, and *mp tranquillo*.

Fourth system of musical notation. It includes dynamics of *mp*, *f*, *rit.*, and *pp*. The piano part features a *rit.* section. The system concludes with a *pp* dynamic and a fermata over the final notes.

Rondo, Allegro ma non troppo.

Violon. *mf* *sempre stacc.*

Violoncello. *mf*

PIANO. *mf* *sempre stacc.*

sempre stacc.

mp espress.

p

cresc. *f* *mp*

cresc. *f* *mf espress.*

cresc. **P**

cresc. **P**

cresc. **P**

f *mp* *p*

This system contains the first system of music. It features a vocal line at the top and piano accompaniment below. The vocal line starts with a *cresc.* marking and a dynamic of *f*, then moves to *mp* and *p*. The piano accompaniment also includes *cresc.* markings and a dynamic of *f*. A large **P** (Piano) dynamic marking is placed above the piano part.

mf *mf* *dim.*

mf *dim.*

This system contains the second system of music. The vocal line has dynamics of *mf* and *dim.*. The piano accompaniment has a dynamic of *mf* and *dim.*.

p *f* *dim.*

p *f* *dim.*

This system contains the third system of music. The vocal line has dynamics of *p*, *f*, and *dim.*. The piano accompaniment has dynamics of *p*, *f*, and *dim.*.

senza rit. *mp* *senza rit.* *mp* *p*

senza rit. *mp* *senza rit.* *mp* *p*

This system contains the fourth system of music. The vocal line has dynamics of *mp* and *p*. The piano accompaniment has dynamics of *mp* and *p*. The marking *senza rit.* (senza ritardando) is present above both parts.

senza rit. *mp* *p*

senza rit. *mp* *p*

This system contains the fifth system of music. The vocal line has dynamics of *mp* and *p*. The piano accompaniment has dynamics of *mp* and *p*. The marking *senza rit.* is present above the vocal part.

Q

mp

pizz

arco

mp

Q

p

cresc.

f

cresc.

f

cresc.

fz

fz

fz

f

R

mp

p *poco f* *p*

R

p *mf*

Red. *

poco f *p* *cresc.*

poco f *p* *cresc.*

*

S

poco f *mf*

poco f

S

mf

Red. * *Red.* *

First system of musical notation. It consists of two staves (treble and bass) and a grand staff (treble and bass). Dynamics include *p*, *mp*, *pp*, and *cresc.*. The grand staff features a complex texture with many beamed notes and slurs.

Second system of musical notation. It consists of two staves and a grand staff. Dynamics include *ff*, *pp cresc. poco a poco*, and *pp cresc. poco a poco*. There are two trill markings (*T*) above notes in the upper staves. The grand staff continues with complex textures.

Third system of musical notation. It consists of two staves and a grand staff. The grand staff features a complex texture with many beamed notes and slurs. Dynamics are not explicitly marked in this system.

Fourth system of musical notation. It consists of two staves and a grand staff. Dynamics include *ff*, *p*, and *pp sempre stacc.*. The grand staff continues with complex textures.

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The vocal line starts with a *cresc.* marking, followed by a **U** (breath mark), and then a *p* dynamic. The piano accompaniment also features *cresc.* markings and dynamics of *f* and *p*. The system concludes with another *cresc.* marking.

Second system of musical notation. The vocal line begins with a *f* dynamic, followed by a *p* dynamic, and then *mp* and *mf* dynamics. The piano accompaniment starts with a *f* dynamic, followed by *mp* and *mf* dynamics. A *cresc.* marking is present in the piano part.

Third system of musical notation. The vocal line features *dim.* markings and a *p cresc.* dynamic. The piano accompaniment also includes *dim.* markings and a *p cresc.* dynamic.

Fourth system of musical notation. The vocal line is marked with *ff*. The piano accompaniment is marked with *ff*. The system ends with a double bar line and a repeat sign.

EDITION SCHOTT

Auswahl instruktiver Violin-Musik

Bei Bestellung genügt Angabe der S-No.

S-No.	Schule	S-No.	Violine und Piano
4865	Kayser, H. E. op. 65. Elementar Violin-Schule	1707	Hermann, Fr. Klassische Tänze, ferner: Heft 7. <i>Mozart</i> , All' Ungarese aus dem Violin- konzert in A
	Violine solo	1708	" 8. <i>Cherubini</i> , Ballettmusik aus „Ali Baba“
4315a	Courvoisier, C. Schule der Geläufigkeit	1709	" 9. <i>Marschner</i> , Tanzmusik aus „Des Falk- ners Braut“
4315b	Teil I Fingerübungen	1710	" 10. <i>Rameau</i> , Chaconne und Musette
	Teil II Tonleiterstudien	1711	" 11. <i>Gluck</i> , Musette aus „Armida“
	Heim, E. Gradus ad Parnassum. Etüdensammlung	1712	" 12. <i>Monsigny</i> , Chaconne aus „Die Königin von Goleonda“
	in progressiver Folge		
3361/68	Heft I VIII	8209	Jensen, G. op. 25. Suite No. 3 a moll
4719 20	" IX, X	3419	— op. 31. 3 Charakterstücke
	Hermann, F. op. 24. Spezial-Übungen	1830a	Jensen, Klassische Violin-Musik:
4729a	Teil I 30 Etüden (1. Lage)	1830b	Heft 1. <i>Geminiani</i> , Sonate I in A
4729b	" II 25 " (1.—3. Lage)	"	" 2. <i>Geminiani</i> , Sonate II h moll
1725a/b	" II in 2 Heften	"	{ <i>Somis</i> , Adagio und Allegro
1751a/b	Hofmann, R. op. 90. 80 melodische Studien	1830c	" 3. { <i>Nardini</i> , Adagio
	(1. Lage) 2 Hefte	"	{ <i>Senaille</i> , Arie
1752a/b	— op. 91. 40 Studien mit Anwendung aller Posi- tionen, 2 Hefte	1830d	" 4. <i>Pugnani</i> , Sonate E
1913a/c	Kreutzer, R. 42 Etüden oder Capricen. Nach den technischen Ansprüchen der Neuzeit bearbeitet von <i>Emil Kross</i> , 3 Hefte	1830e	" 5. <i>Senaille</i> , Sonate G
1914a/g	Kreuz, E. op. 34. Progressive Studien, 7 Hefte	1830f	" 6. <i>Tartini</i> , Sonate c moll
5859	Wessely, H. Umfassender Tonleiterführer	1830g	" 7. <i>Tartini</i> , Sonate C und Giga D
		1830h	" 8. <i>Geminiani</i> , Sonate VIII d moll
		1830i	" 9. <i>Geminiani</i> , Ausgewählte Sonatensätze
		1830k	" 10. <i>Borghì</i> , Sonate II A
1630	Gurlitt, C. op. 105. Ouverture des Marionettes	1830l	" 11. <i>Borghì</i> , Sonate IV g moll
7330	— op. 150. 3 Duos faciles et progressifs	1830m	" 12. <i>Veracini</i> , Sonate a moll
1726a/b	Hermann, Fr. Die ersten Studien, 50 Übungen, 2 Hefte	1830n	" 13. <i>Corelli</i> , Follia con Variazioni d moll
2340	Pleyel op. 48. 6 Sonatinen (<i>Hermann</i>)	1830o	" 14. <i>Mozart</i> , Adagio E und Rondo C
	Violine und Piano	1830p	" 15. <i>Barthélemon</i> , Sonate e moll
1035a/f	Ariosti, A. 6 Sonaten (Saint George) 6 Hefte	1830q	" 16. <i>Händel</i> , Sonate A
1100a/f	Beethoven op. 18. 6 Quartette (<i>Hermann</i>) 6 Hefte	1830r	" 17. <i>Vivaldi</i> , Sonate A
1126	Bériot op. 104. IX. Konzert a moll (<i>Pollitzer</i>)	1830s	" 18. <i>Veracini</i> , Konzert-Sonate e moll
1248	Burgmüller 3 Nocturnes (<i>Hermann</i>)	1830t	" 19. <i>Leclair</i> , Sonate IV D
8560a/b	Burmeister, W. Alte Weisen. 2 Bände, je 6 Stücke enthaltend	1830u	" 20. <i>Händel</i> , Sonate X g moll
4302	Clementi op. 36. 6 Sonatinen (<i>Mar Reger</i>)	1830v	" 21. <i>Händel</i> , Sonate XIII D
8581a/b	Corelli op. 5. 12 Sonaten (<i>Jensen</i>) 2 Bände	1830w	" 22. <i>Leclair</i> , Le Tombeau (Sonate)
1310	— op. 5 No. 5. Sonate (<i>Jensen</i>)	1830x	" 23. <i>Benda</i> , Sonate VIII a moll
4310	— 3 Sonaten (<i>Jensen</i>)	1830y	" 24. <i>Bach</i> , Sonate g moll
4351	David op. 24. 6 Salonstücke (<i>Hermann</i>)	4830a	" 25. <i>Corelli</i> , 3 Sonaten, A, E, e moll
1420	Dussek op. 69. Sonate (<i>Thomas</i>)	4830b	" 26. <i>Tartini</i> , 2 Sonaten, G, g moll
3324	Gurlitt, C. op. 105. Ouverture des Marionettes	4830c	" 27. <i>Mozart</i> , Andante, Minuetto e Rondo
8662	— op. 106. Unsere Lieblingsmelodien	4921	Kuhlau op. 88. 4 Sonatinen (<i>Thomas</i>)
4642a/b	— op. 134. 2 Sonatinen, 2 Hefte	2071	Mendelssohn op. 64. Andante aus dem Violin- konzert (<i>Heim</i>)
1663a/b	Händel 2 Suiten (<i>Jensen</i>) 2 Hefte	7577	Moffat, A. Englische Klassiker, 12 Stücke
1664	— op. 1 No. 12. Sonate in F (<i>Riemann</i>)	7576	— Album, 12 leichte Stücke
1665	— Sonate in A (<i>Hermann</i>)	3576	— 6 leichte Stücke für junge Spieler
1690a/b	Heim, E. ABC des Violinspiels, 45 Elementar- stücke, 2 Hefte	2141a/b	— 12 klassische Stücke, 2 Hefte
	Heim-Palaestra Sammlung von Solostücken, Solo- sonaten, Solosuiten und Konzertsätzen in pro- gressiver Reihenfolge	5340	Pleyel op. 8. Six petits Duos (<i>Hermann</i>)
1691a/b	Teil I, 2 Hefte	7872	Tschaikowsky-Album (<i>Hermann</i>)
1692a/b	" II, 2 "		2 Violinen und Piano
1693a/b	" III, 2 "	8081	Corelli op. 4. 6 Kammer-Sonaten
1694a/b	" IV, 2 "	4751	Hofmann, R. Potpourris:
1695a/b	" V, 2 "	4752	<i>Donizetti</i> , Die Regimentstochter
	Hermann, Fr. Klassische Tänze:	4753	<i>Donizetti</i> , Lucrezia Borgia
1701	Heft 1. <i>Bach</i> , Sarabande aus der 2. Violinsonate	4754	<i>Lortzing</i> , Zar und Zimmermann
1702	" 2. <i>Händel</i> , Scherzo a. d. Konzert in g moll	4755	<i>Mozart</i> , Die Zauberflöte
1703	" 3. <i>Haydn</i> , Nachtwächter-Menuett	4755	<i>Nicolai</i> , Die lustigen Weiber
1704	" 4. <i>Monsigny</i> , Rigaudon aus „Die Königin von Goleonda“	4756	<i>Rossini</i> , Wilhelm Tell
1705	" 5. <i>Mozart</i> , Menuett a. d. Divertimento in D	1831a	Jensen, Klassische Violin-Musik:
1706	" 6. <i>Beethoven</i> , Allegretto aus „Die Geschöpfe des Prometheus“	1831b	Heft 28. <i>Boyce</i> , Sonate A
		1831c	" 29. <i>Purcell</i> , Goldene Sonate
		1831d	" 30. <i>Purcell</i> , Sonate h moll
		1831e	" 31. <i>Purcell</i> , Sonate a moll
		1831f	" 32. <i>Purcell</i> , Sonate C
		4831	" 33. <i>Veracini</i> , Sonate e moll
			" 34. <i>Torelli</i> , Konzert

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TRIO FACILE.

Allegro ma non troppo.

VIOLON.

Emil Kreuz Op.31.

The musical score is written for a single violin part. It begins in G major and 3/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff features a piano (*p*) dynamic and includes a triplet. The third staff has a forte (*f*) dynamic, followed by a ritardando (*rit.*) and a return to *a tempo* with mezzo-piano (*mp*) dynamics. The fourth staff shows a mezzo-forte (*mf*) dynamic transitioning to piano (*p*). The fifth staff continues with mezzo-forte (*mf*). The sixth staff includes a trill (*tr.*) and a forte (*f*) dynamic. The seventh staff is marked *Un poco più mosso* and features a trill (*tr.*), a decrescendo (*dim.*), and a mezzo-piano (*mp*) dynamic with an *express.* marking. The eighth staff begins with a crescendo (*cresc.*) and ends with a decrescendo (*dim.*). The ninth staff starts with mezzo-forte (*mf*) and concludes with a triplet.



mf cresc. *ff* *rit.*

Un poco più tranquillo.
mp

f *mf* 5

cresc. *f* *p* *mf*

f *dim.* *mf*

f *dim.* *espress.* *mp*

D 2

E animato

f 3

mf **F** *cresc.*

f *cresc.* *fz* *fz* V

p string. *cresc. poco a poco*

rit. **G** *Tempo I.* *ff* *mf*

cresc. *f* 3

rit. **H** *a tempo* *mp*

mf 3 3 3

f tr 3 3 3

dim. *rit.* *mp* *cresc.* **J** *Un poco più mosso.*

dim. *mf* 3

Un poco più tranquillo.

mf cresc. *ff* *rit.* *mp*

f *mf* *p* *stringa fine*

cresc. *fz* *ff*

Poco Adagio.

espress.

mf

mf

f

cresc. *f* *dim.*

Poco meno mosso.

rit.

mf espress.

p

mp *dolce*

L
mf *p cresc. poco a poco*

ff

rit. **M** *a tempo*
p tranquillo *mp*

p *cresc.* *rit.*

Tempo I.
mf espress.

mf

f

cresc. *f* *dim.*

N *tranquillo*
mp

mp *f* *rit.* *pp*

Rondo, Allegro ma non troppo.

mf *sempre stacc.*

mp espress. *cresc.*

f *mp* *cresc.*

P *f* *mp* *mf*

dim. *p* *f*

dim. *senza rit.* *mp* *p*

Q *mp*

cresc.

The image shows a page of a violin score, page 7, with ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1: *f* (forte), *mp* (mezzo-piano), **R** (ritardando).
- Staff 2: *poco f* (poco forte), *p* (piano), *cresc.* (crescendo).
- Staff 3: *poco f* (poco forte), **S** (sforzando), *mf* (mezzo-forte), **2** (second ending).
- Staff 4: *p* (piano), *pp* (pianissimo), *cresc.* (crescendo).
- Staff 5: *ff* (fortissimo), *pp cresc. poco a poco* (pianissimo crescendo poco a poco), **T** (trillo).
- Staff 6: *ff* (fortissimo), *fz p* (forzando piano).
- Staff 7: *cresc.* (crescendo), *f* (forte), *p* (piano), **U** (urto).
- Staff 8: *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), **V** (vibrato).
- Staff 9: *dim.* (diminuendo), *p cresc.* (piano crescendo).
- Staff 10: *ff* (fortissimo).

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VIOLONCELLO.

TRIO FACILE.

Allegro ma non troppo.

VIOLONCELLE.

Emil Kreuz Op.31.

mf

p *cresc.* *f*

rit. **A** *mp a tempo* *mf*

p

mf *f*

mf *dim.* *tr.* **B** *Un poco più mosso.* *rit.* *p*

pizz. *p* *arco* *mf espress.* *cresc.*

rit. **C** *Un poco più tranquillo.* *ff* *mp* *f*

mp

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

1 *f* *mp*

2 **D** 4 *f* *mp* *espress.*

pizz.

E *animato* arco *f* *mf espress.*

F *cresc.*

f *cresc.* *fz* *fz*

string. *p* *cresc. poco a poco* *rit.* *mf*

G *Tempo I.* *mf*

cresc. *f*

rit. **H** *mp a tempo*

mf *f*

J *Un poco più mosso.* *tr.* *rit.* *mp*

pizz. *p* arco *mf espress.* *cresc.*

ff *rit.* *mp* **K** Un poco più tranquillo.

f *cresc.*

p string. al fine

sf *ff*

Poco adagio. *mf espress.*

mf *f* *cresc.*

f *dim.*

rit. Poco meno mosso **3** *p* *mp*

1 **L**
p *mf*

p cresc. poco a poco *ff* 3

rit. **M** *a tempo*
mp tranqu.

p *cresc.*

Tempo I.
rit. *mf espress.*

mf *f*

cresc.

f *dim.*

N *tranquillo*
mp

mp *f* *rit.* *pp*

VIOLONCELLE.

Rondo, Allegro ma non troppo.

Violon.

mf

sempre stacc.

0 7

mp *cresc.* *f* *p*

mp *mf*

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

senza rit. *pizz.* *p* *Q*

arco *mp*

cresc.

f

R
p *poco f* *p* *poco f*

S
poco f

mp *pp* *cresc.*

T
ff *pp* *cresc. poco a poco*

ff *ff*

p

U
cresc. *f* *p* *cresc.*

f *p* *mf* *dim.*

p *cresc.*

ff

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