

Three Trios

for a

GERMAN-FLUTE, VIOLIN,

and

VIOLONCELLO.

Composed by

Adelberto Girovetti.

Op. 4 Book 1. Entered at Stationers Hall. Price 6

LONDON Printed & Sold by J. BLAND, at his Music Warehouse, N^o 15 HOLBORN.

where may be had for the Flute.

Schwindls 6 Quintetts, or Trios. Op. 10	10/6	Hoffmeisters 6 Duets 2E. Op. 8	5/6
Cambinis 6 Trios	3 7/6	D ^o 3 D ^o Concertants 20	5/6
Pleyels 3 D ^o	41 6/6	D ^o 6 Solos	21 7/6
Haydns 3 D ^o	41 6/6	Graeffs 6 Solos	5 7/6
Cambinis 6 Duets	5 5/6	D ^o 6 Duets 2E	2 7/6
D ^o 6 D ^o Flute & Violin 20	5/6	D ^o 6 D ^o	3 7/6
Krasinsky & Vogel 6 D ^o D ^o Concertants	6/6	Rheins 3 D ^o Concertants	1 5/6
Krasinsky 6 D ^o 2E. Op. 2. Cou ^{ts}	6/6	Claygotts 1 st & 2 nd Book (ea. 24)	4/6

VIOLONCELLO

Allegro

TRIO I

The musical score is written for a single cello part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The piece is labeled 'TRIO I'. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings of *p* (piano) and *f* (forte) are used throughout. The score concludes with a double bar line and repeat dots.

VIOLONCELLO

Andante

p

pizz

Colarco fr fr f

p f p

Rondo

p

f p

Adagio f tempo 1mo

Minore

p f p f p

f f D.Capo

VIOLONCELLO

TRIO II *Allegro*

The musical score is written for a single cello. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score is divided into 15 staves. The first staff contains the title and tempo. The music is characterized by rhythmic complexity, with frequent eighth and sixteenth notes. Dynamic markings of *f* and *p* are used throughout to indicate changes in volume. The piece ends with a double bar line on the final staff.

VIOLONCELLO

Andante

Rondo

Allegro VIOLONCELLO

TRIO III *f* *p* *f*

First musical staff of the piece, featuring a melodic line with dynamic markings *f* and *p*.

Second musical staff, continuing the melodic and harmonic development.

Third musical staff, showing a more active melodic line.

Fourth musical staff, featuring a melodic line with dynamic markings *f* and *p*.

Fifth musical staff, with dynamic markings *f* and *f*.

Sixth musical staff, featuring a melodic line with dynamic marking *p*.

Seventh musical staff, showing a melodic line with dynamic marking *f*.

Eighth musical staff, with dynamic markings *f* and *p*.

Ninth musical staff, featuring a melodic line with dynamic marking *p*.

Tenth musical staff, showing a melodic line with dynamic marking *p*.

Eleventh musical staff, featuring a melodic line with dynamic marking *f*.

Twelfth musical staff, with dynamic markings *f* and *p*.

Thirteenth musical staff, featuring a melodic line with dynamic marking *f*.

VIOLONCELLO

Siciliano

First line of musical notation for the Siciliano section, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music begins with a dynamic marking of *p* (piano).

Second line of musical notation for the Siciliano section.

Third line of musical notation for the Siciliano section.

Fourth line of musical notation for the Siciliano section, ending with a double bar line and the instruction "1 D. Capo".

Minore

First line of musical notation for the Minore section, continuing in the same key signature and time signature.

Second line of musical notation for the Minore section, ending with a double bar line and the instruction "D. Capo".

Tempo di Menuetto

First line of musical notation for the Tempo di Menuetto section, featuring a treble clef, a key signature of one flat, and a 3/4 time signature.

Second line of musical notation for the Tempo di Menuetto section.

Third line of musical notation for the Tempo di Menuetto section.

Fourth line of musical notation for the Tempo di Menuetto section, ending with a double bar line.

TRIO

First line of musical notation for the TRIO section, continuing in the same key signature and time signature.

Second line of musical notation for the TRIO section.

Third line of musical notation for the TRIO section.

Fourth line of musical notation for the TRIO section, ending with a double bar line and the instruction "D. Capo".

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Cambius 6 Duets	5 5/6	D ^o 6 Duets 2F	2 7/6
D ^o 6 D ^o Flute & Violin 20	5/6	D ^o 6 D ^o	3 7/6
Kreisinsky & Vogel 6 D ^o D ^o Concertants	6/6	Rbeins 3 D ^o Concertants	I 5/6
Kreisinsky 6 D ^o 2F Op. 2. Cor ^{ts}	6/6	Claggetts 1 st & 2 nd Books (or 2F)	4/6

VIOLONCELLO

Allegro

TRIO.IV.

The musical score is written for a single cello. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Allegro'. The piece is titled 'TRIO.IV.'. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *p* (piano) and *f* (forte). The score concludes with a double bar line.

VIOLONCELLO

Rondo

The musical score is written for a single cello. It begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The piece is marked 'Rondo'. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by 'p' (piano) and 'f' (forte) throughout the score. There are also accents and a fingering mark '1' on the final staff. The score concludes with a double bar line.

VIOLONCELLO

Allegro Moderato

TRIO.V.

The musical score is written for a single cello part. It begins with a treble clef and a common time signature. The key signature has one flat. The score is divided into 18 staves. Dynamics are indicated by 'p' (piano) and 'f' (forte) throughout the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece ends with a double bar line.

VIOLONCELLO

Allegro

TRIO.VI.

The musical score is written for a single cello. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro'. The piece is titled 'TRIO.VI.' and is by 'Girovetz Op. 4.'. The score contains 15 staves of music. The first staff starts with a forte (*f*) dynamic and a first finger (*I*) articulation. The second staff includes 'l'arco' and 'Cres' markings. The third staff has a piano (*p*) dynamic. The fourth and fifth staves continue with piano dynamics. The sixth staff has a forte (*f*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a forte (*f*) dynamic and a first finger (*I*) articulation. The ninth staff has a piano (*piz*) dynamic. The tenth staff has a forte (*f*) dynamic. The eleventh staff has a piano (*p*) dynamic. The twelfth staff has a forte (*f*) dynamic. The thirteenth staff has a piano (*p*) dynamic. The fourteenth staff has a forte (*f*) dynamic. The fifteenth staff concludes the piece with a double bar line.

VIOLONCELLO

Largo

The Largo section consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff contains a melodic line with eighth notes. The second staff continues the melody with some rests. The third staff shows a more active melodic line with eighth notes. The fourth staff features a melodic line with some rests. The fifth staff continues the melody with eighth notes. The sixth staff shows a melodic line with some rests. The seventh staff concludes the section with a final note and a double bar line.

Rondo

The Rondo section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff contains a melodic line with eighth notes. The second staff continues the melody with some rests. The third staff shows a more active melodic line with eighth notes. The fourth staff features a melodic line with some rests. The fifth staff continues the melody with eighth notes. The sixth staff shows a melodic line with some rests. The seventh staff continues the melody with eighth notes. The eighth staff features a melodic line with some rests. The ninth staff continues the melody with eighth notes. The tenth staff concludes the section with a final note and a double bar line.

Girovets Op.4.