Meiner lieben Frau.

# TRIO

C-MOLL

für

**VIOLINE, CELLO**

**UND KLAVIER**

von

## Alexander Maria Schnabel.

Op. 10.

RAABE & PLOTHOW,
BERLIN, W. 9, Potsdamerstr. 21.

406892



Aufführungsrecht vorbehalten.

# Trio C-moll

für Violine, Violoncell und Klavier.

## I.

Alexander Maria Schnabel, Op. 10.

Allegro ma non troppo.

Violine. *mf molto legato*

Violoncell. *mf molto legato*

Allegro ma non troppo.

Klavier. *mf* *p molto legato*

*f*

*mf*

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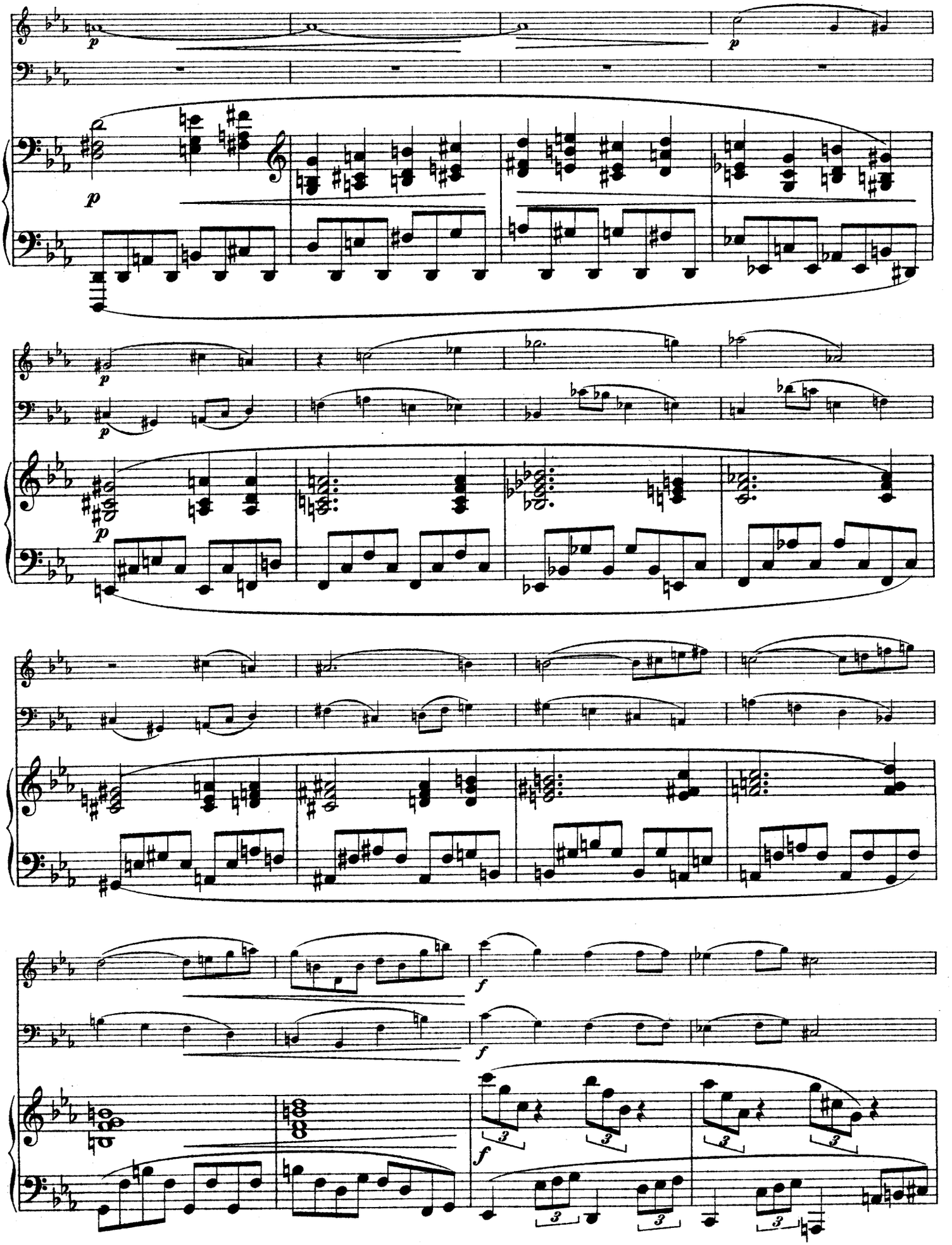
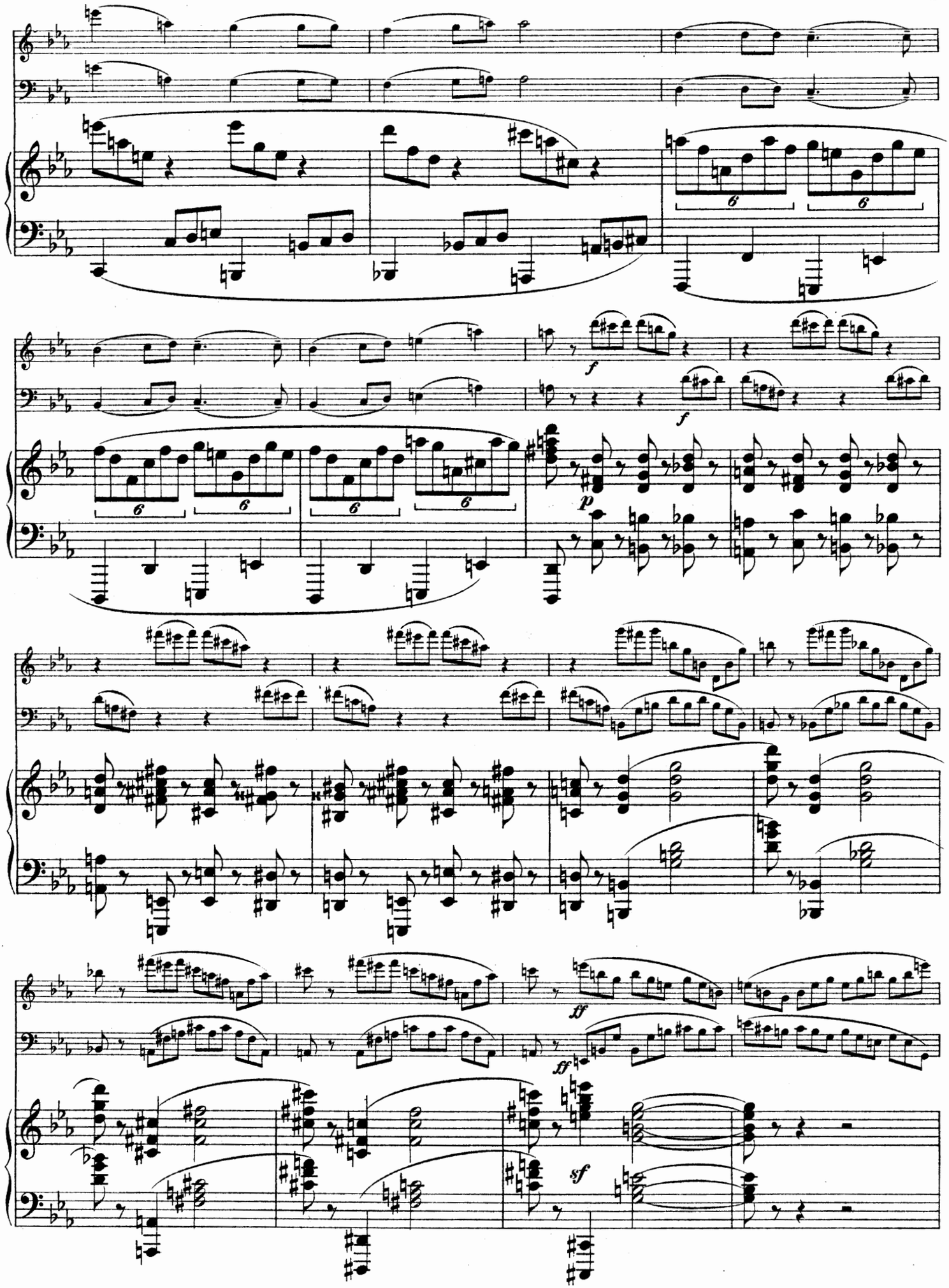
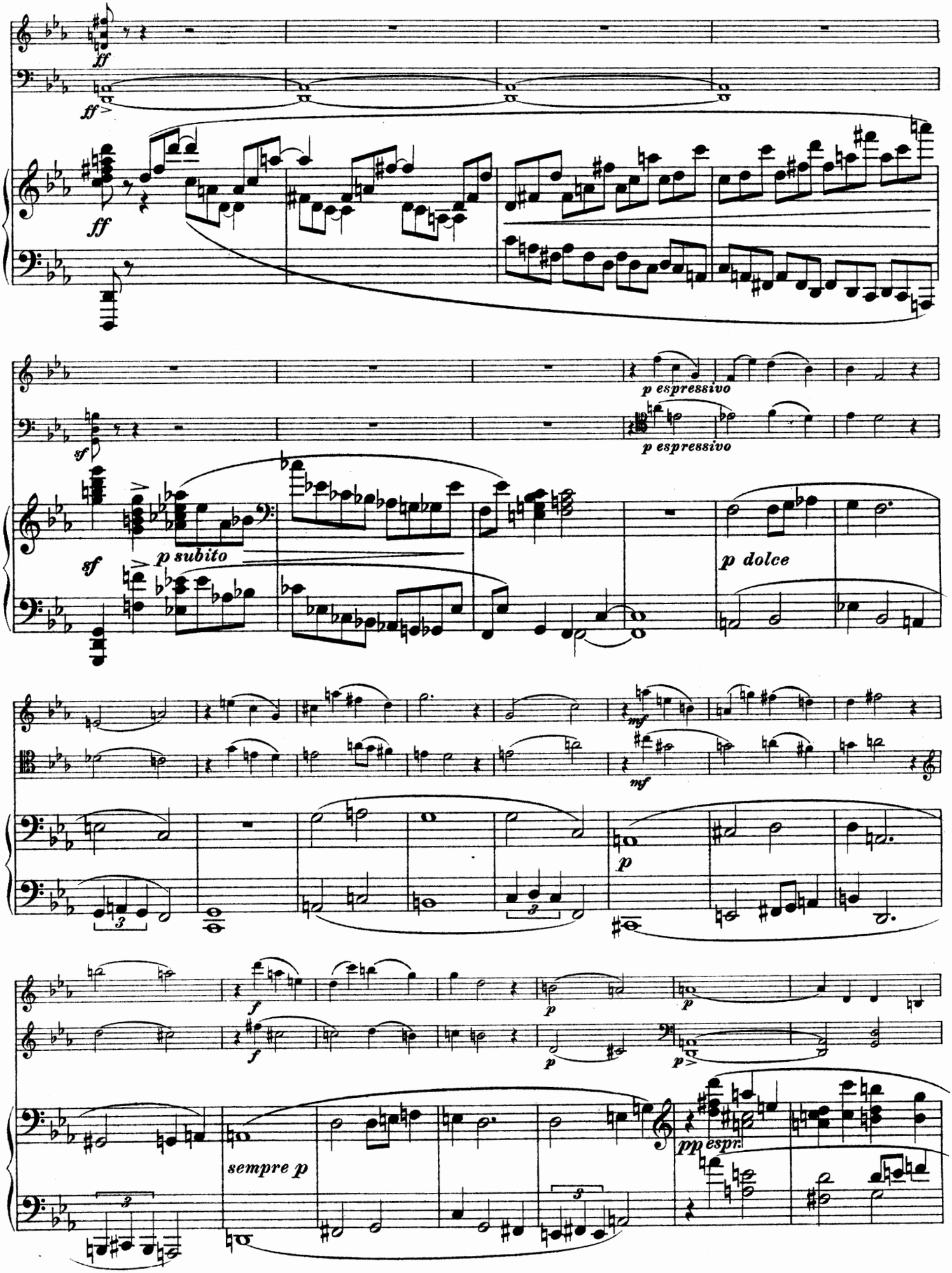
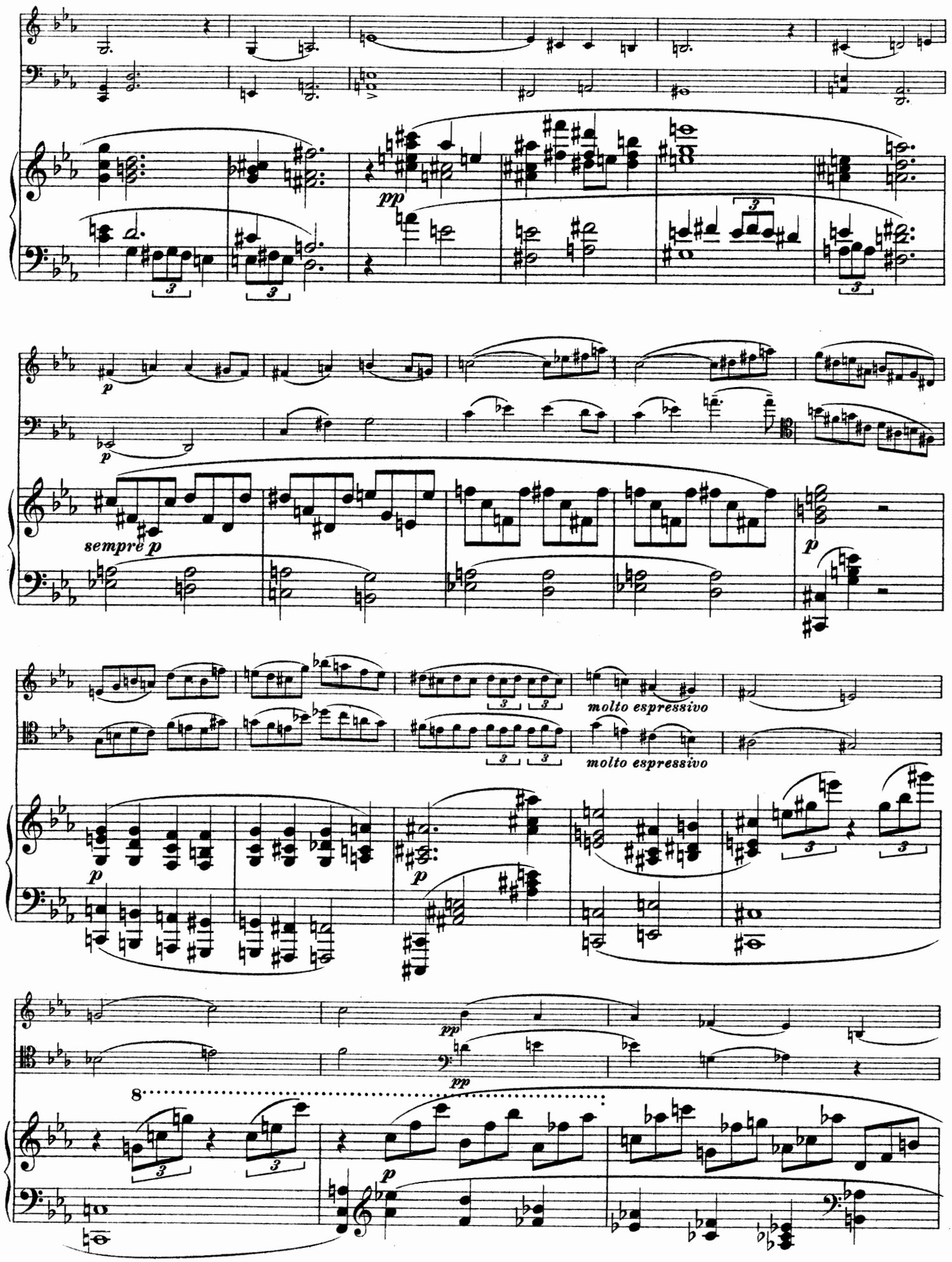
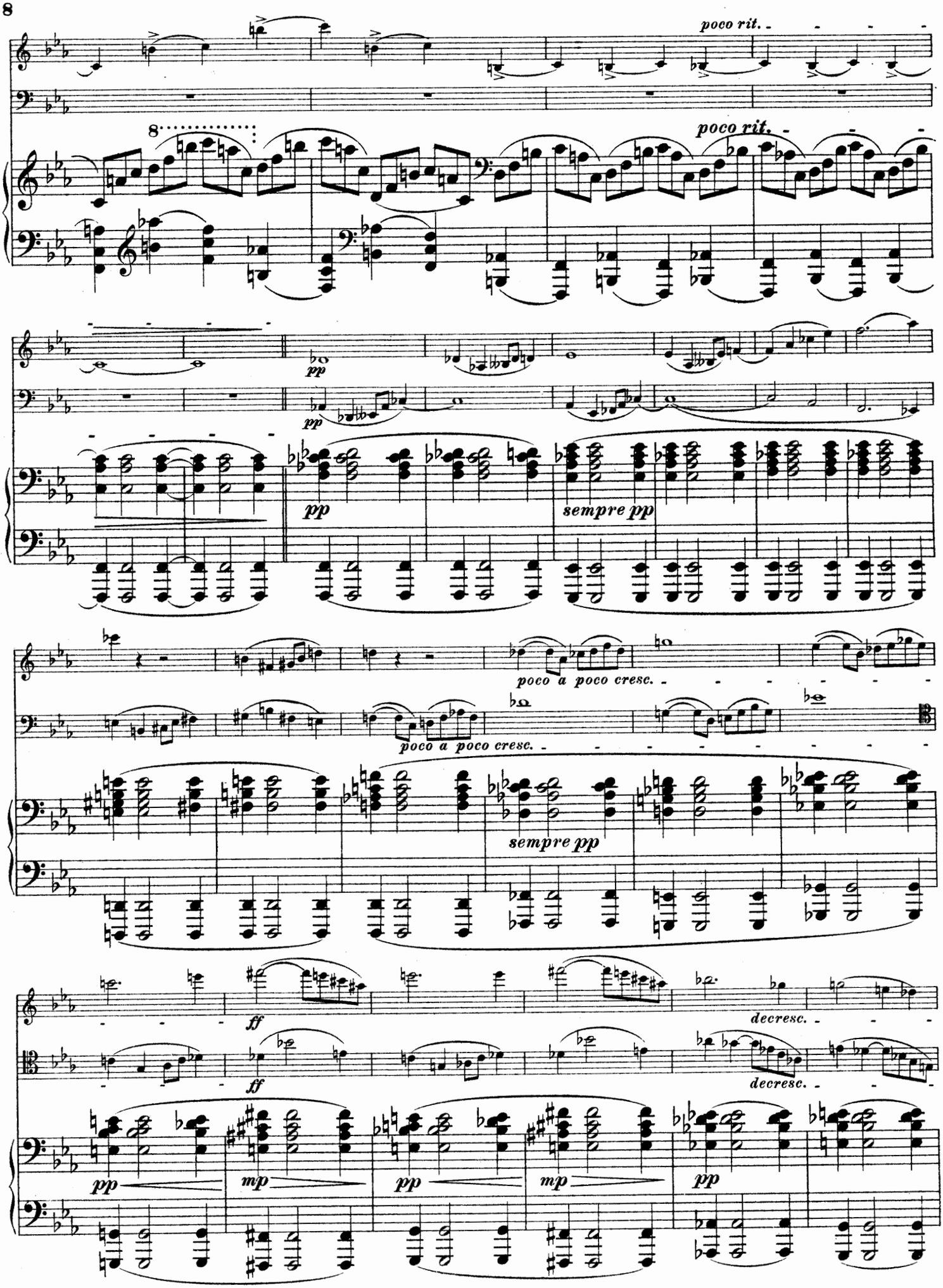
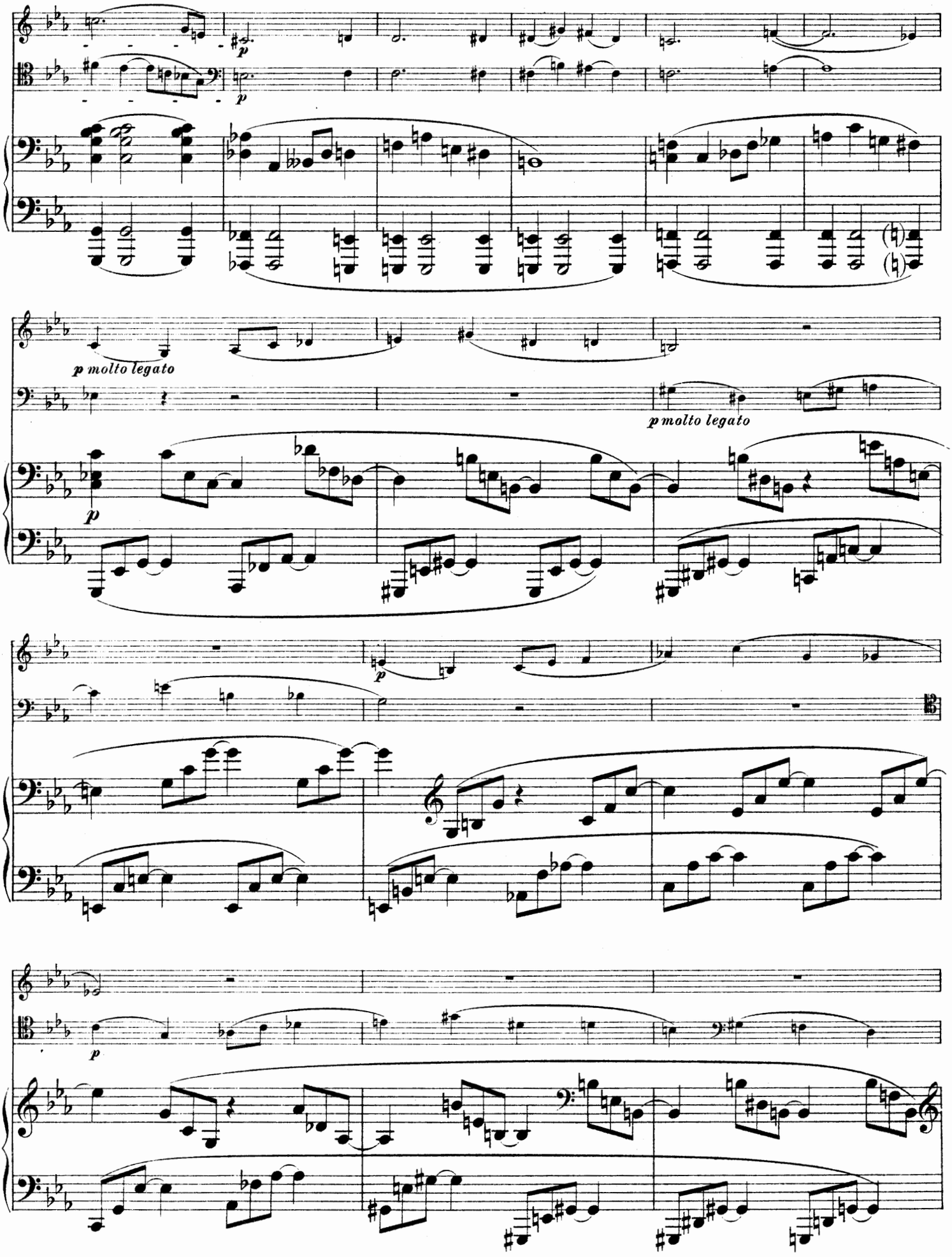

p
p
p
p
p
f
f
f
3
3
3
3
3
3

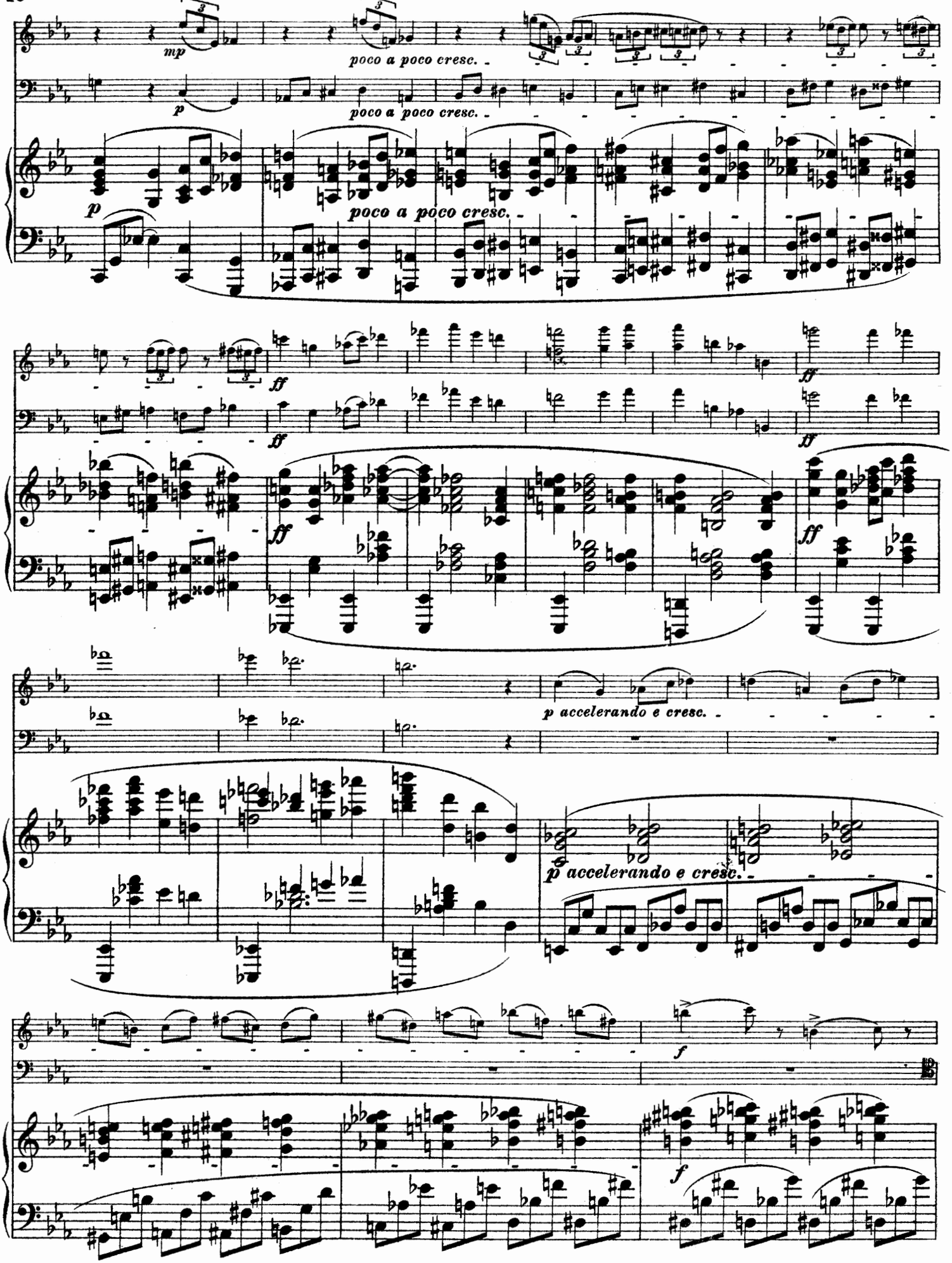

6
6
f
f
p
6
6
6
6
ff
ff
sf

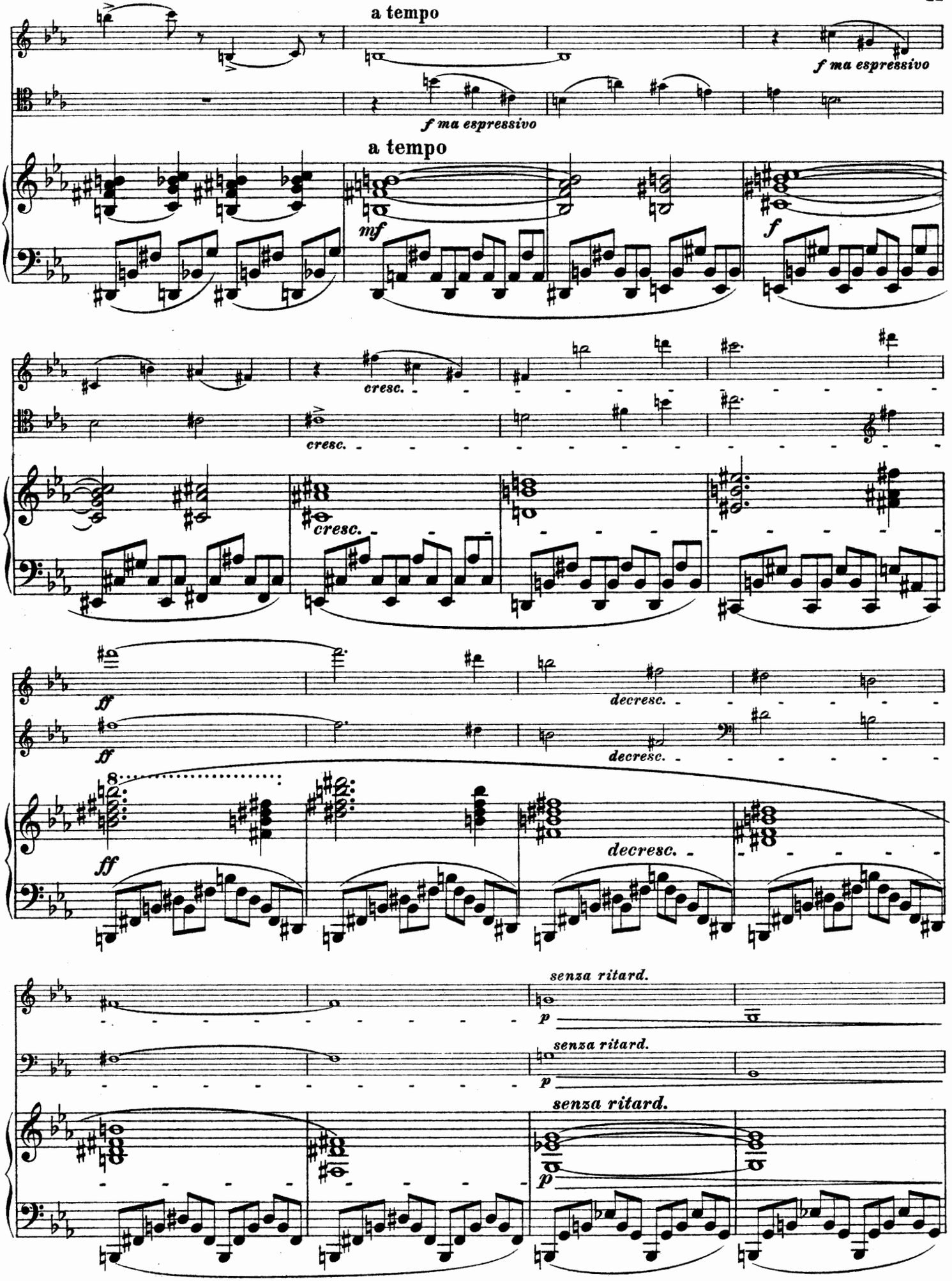

ff
ff
ff
p espressivo
p espressivo
sf
sf
p subito
p dolce
mf
mf
p
f
f
p
p
sempre p
pp espr.

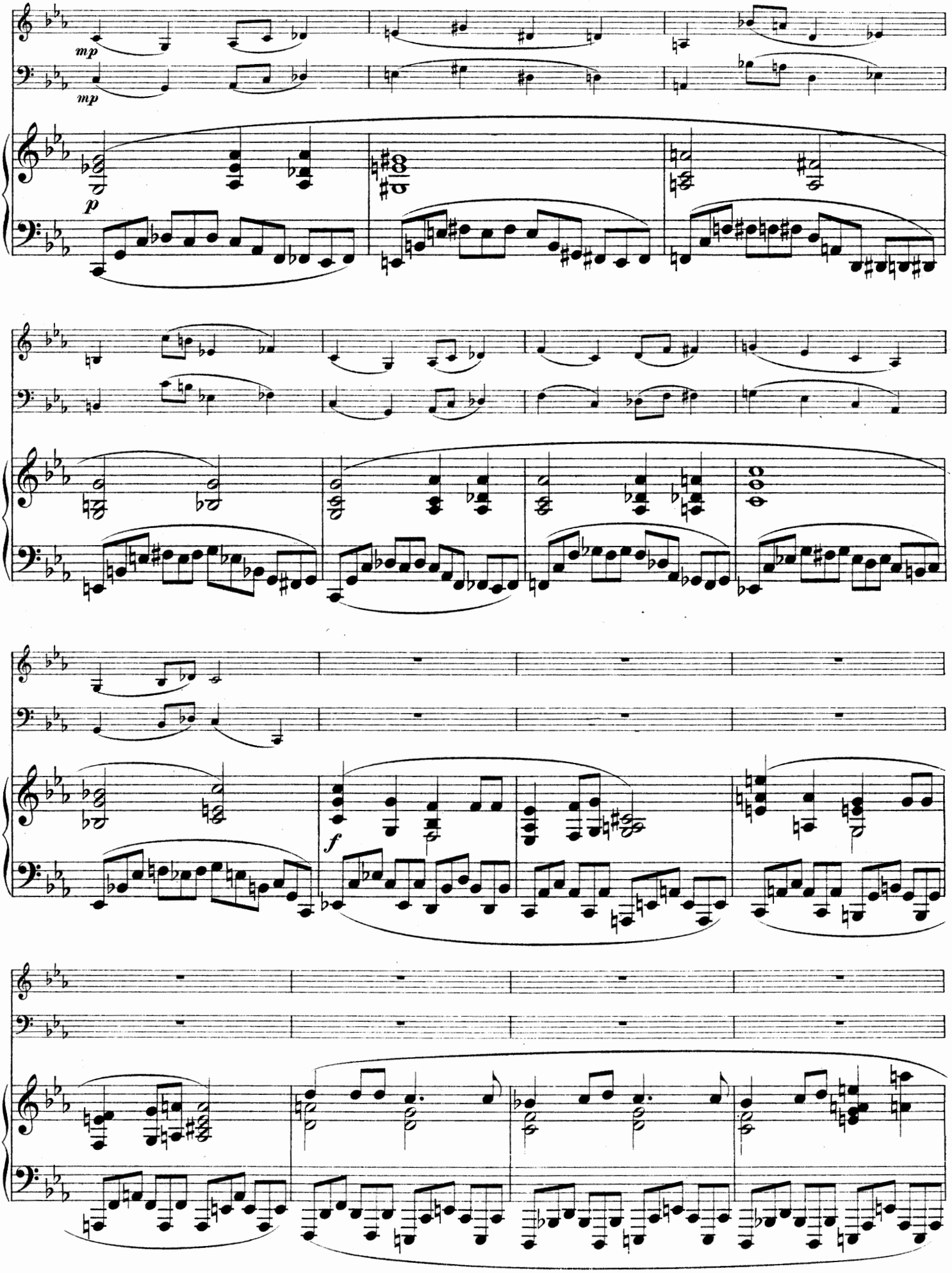

pp
p
p
sempre p
p
molto espressivo
molto espressivo
p
p
pp
pp
8
p

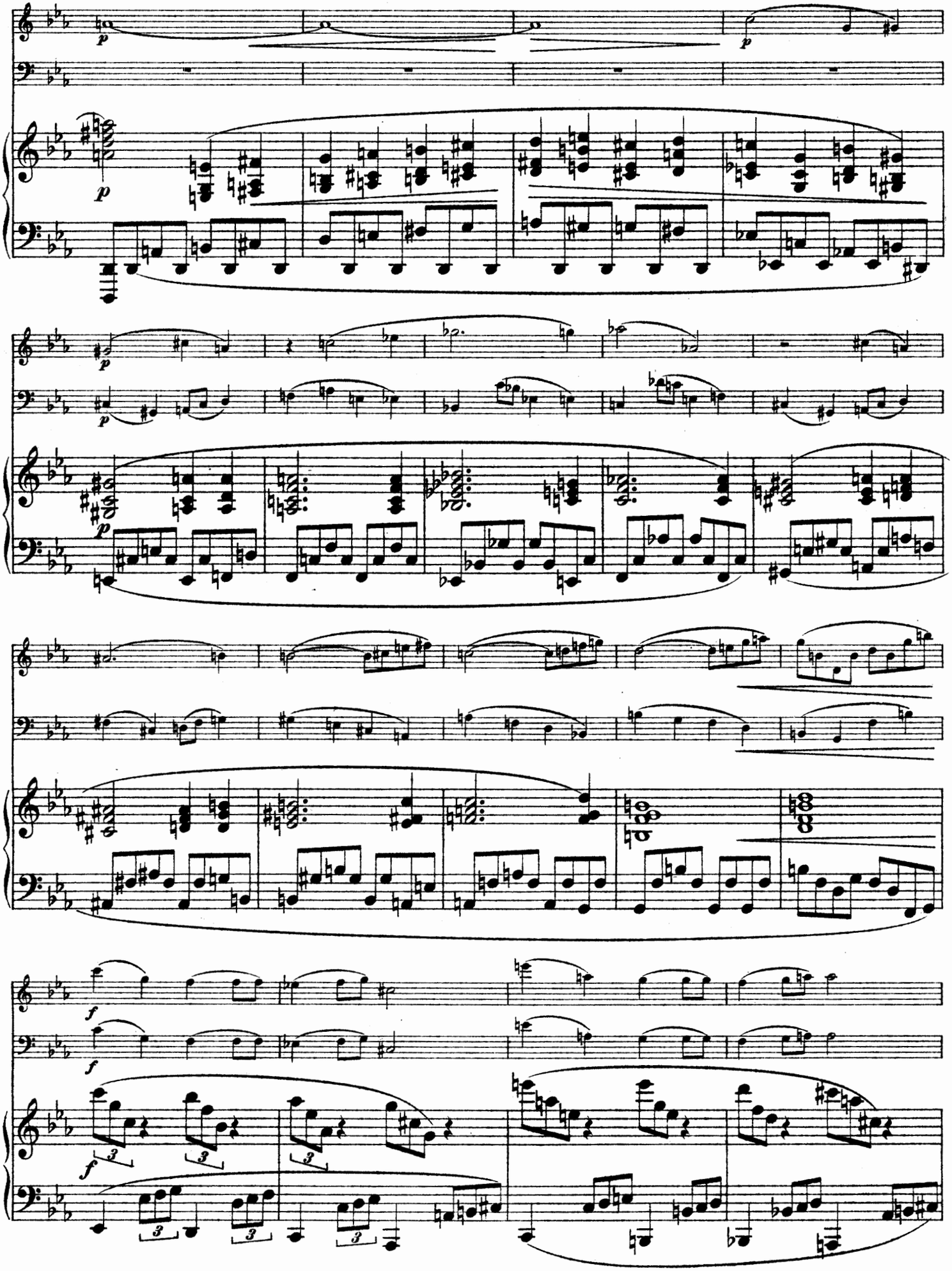

poco rit.
8
poco rit.
pp
pp
pp
sempre pp
poco a poco cresc.
poco a poco cresc.
sempre pp
ff
ff
decresc.
decresc.
pp
mp
pp
mp
pp

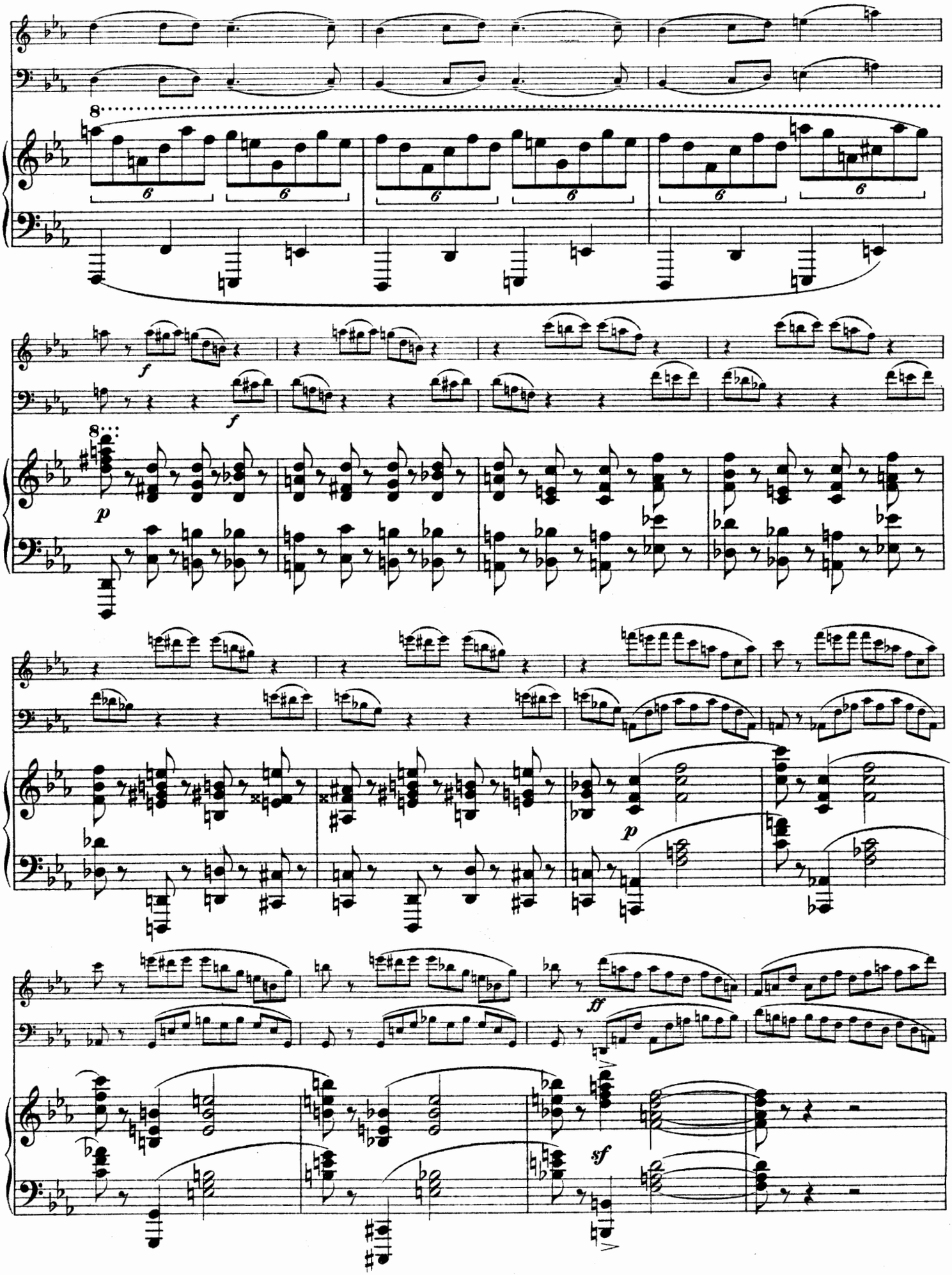

p
p molto legato
p molto legato
p
p
p

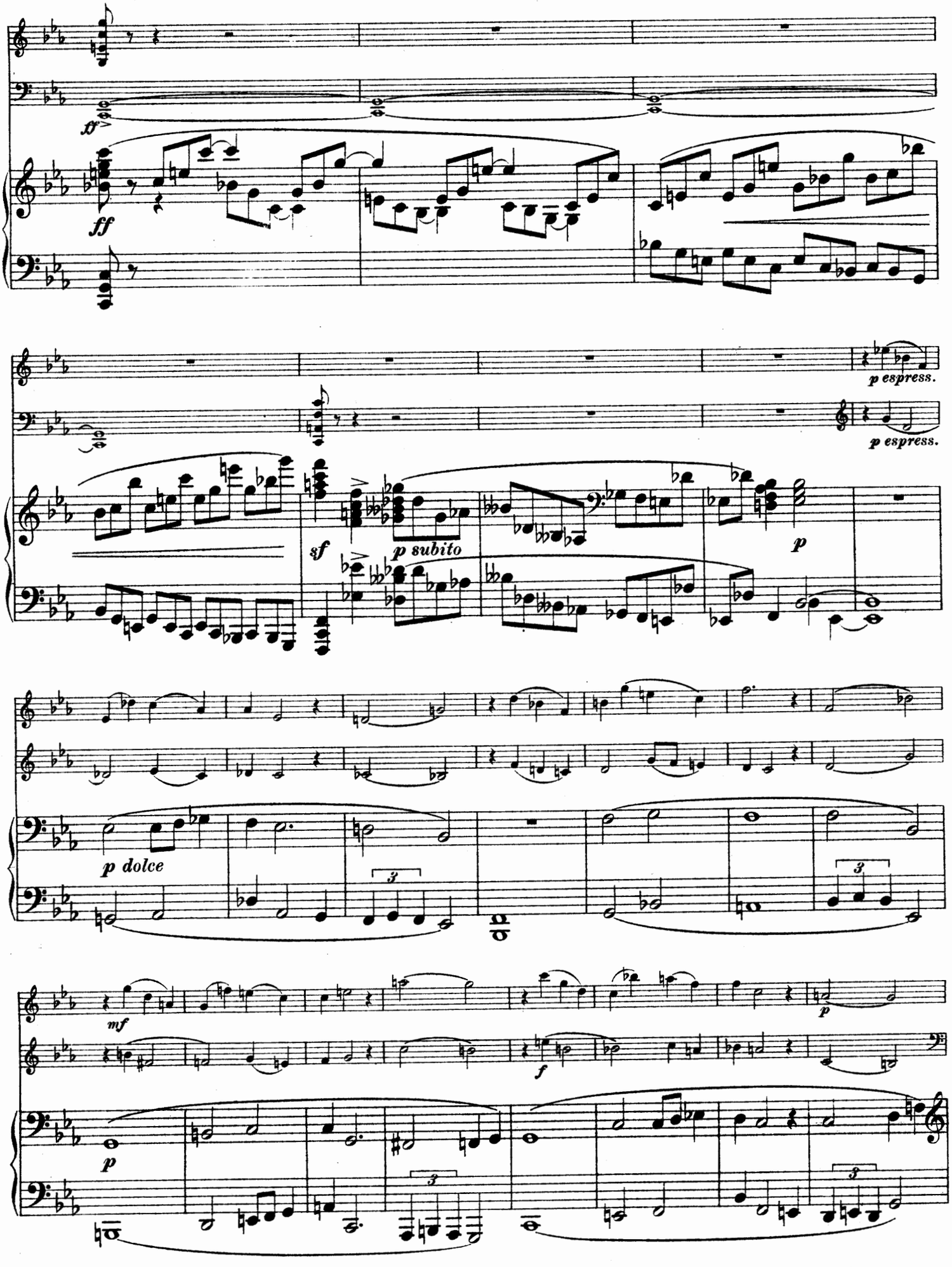

mp
poco a poco cresc.
p
poco a poco cresc.
poco a poco cresc.
ff
ff
ff
ff
ff
p accelerando e cresc.
p accelerando e cresc.
f
f

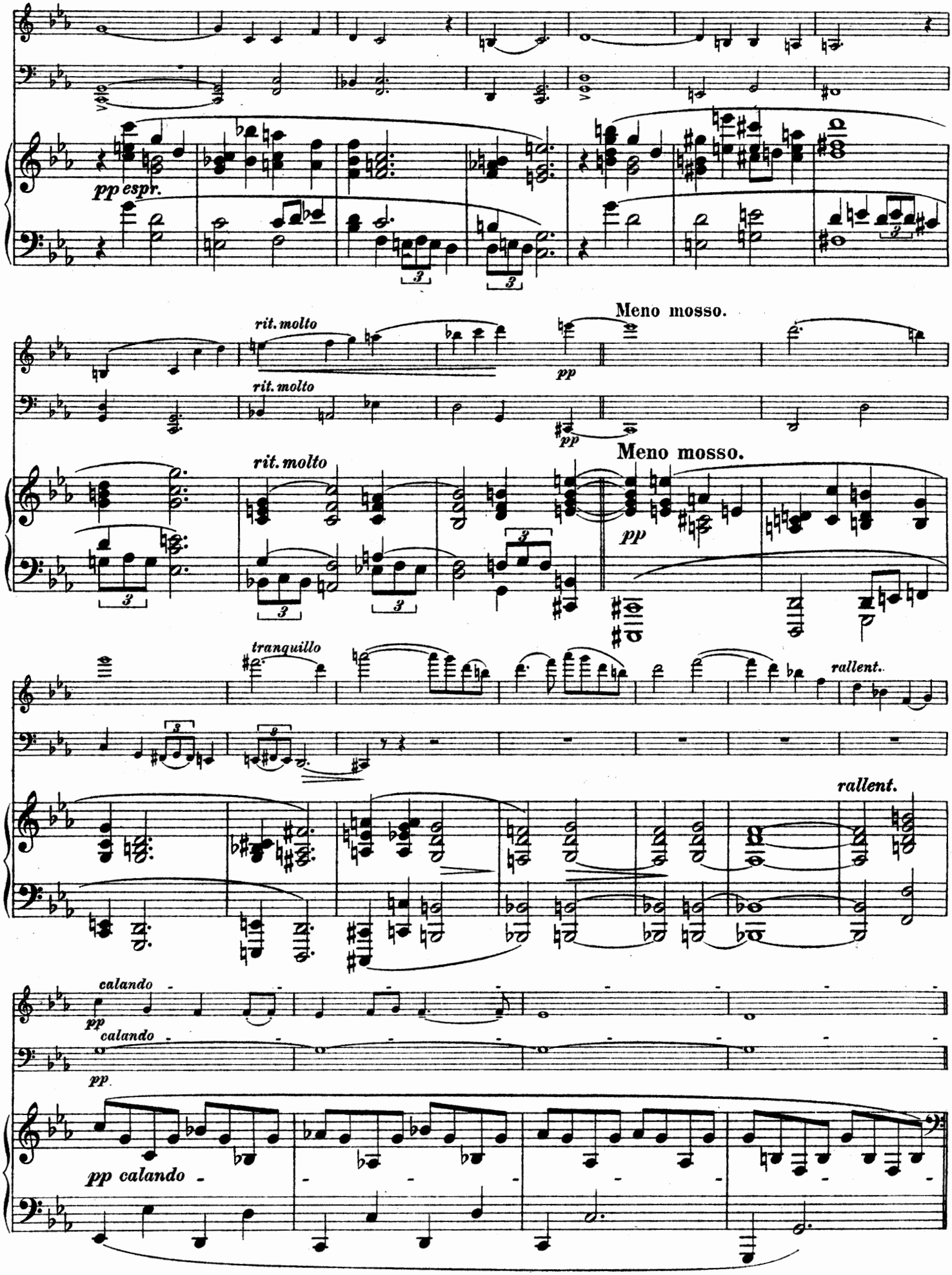

a tempo
f ma espressivo
f ma espressivo
a tempo
mf
f
cresc.
cresc.
cresc.
ff
ff
ff
decresc.
decresc.
decresc.
senza ritard.
p
senza ritard.
p
senza ritard.
p

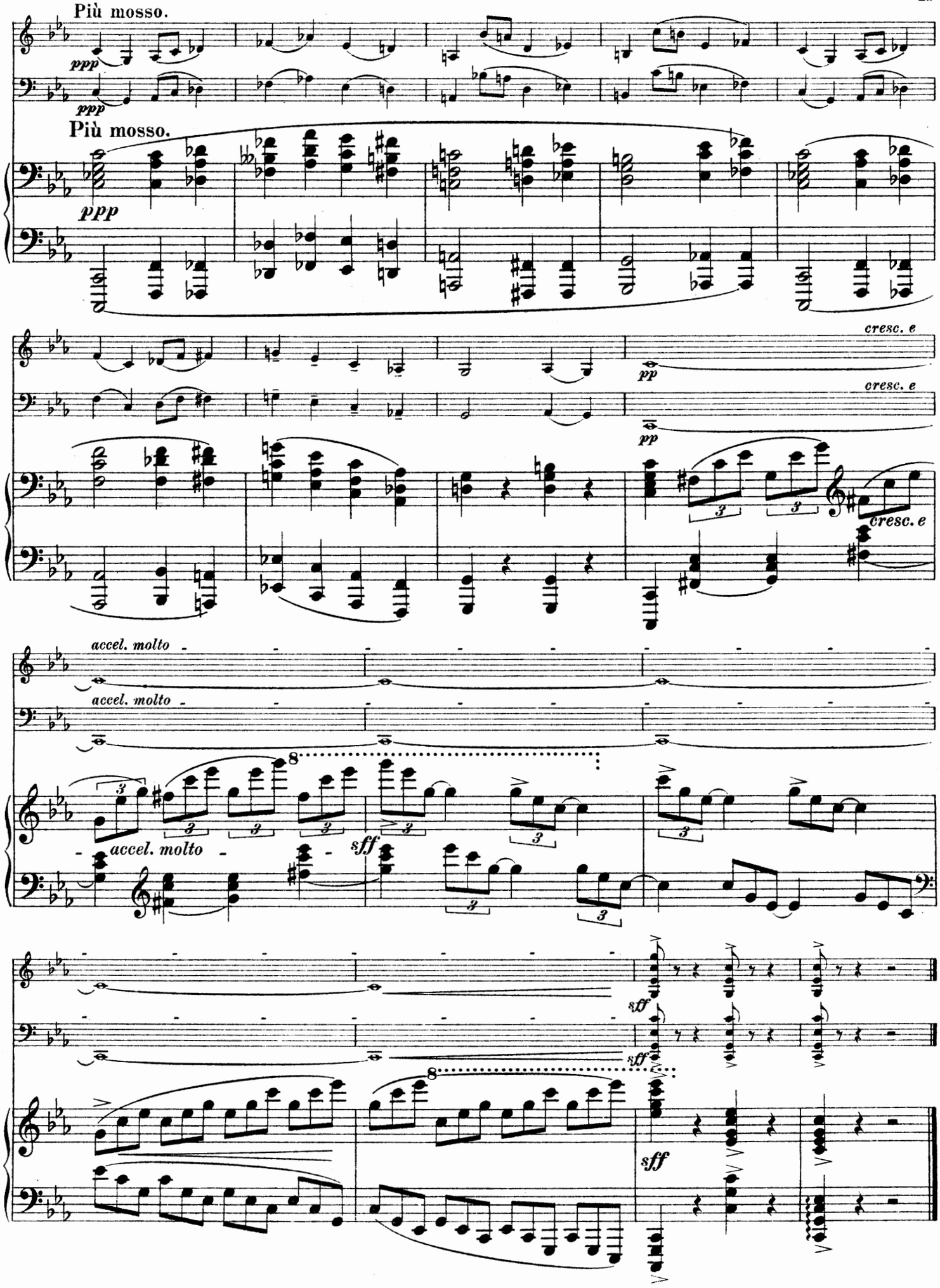

mp
mp
p
f



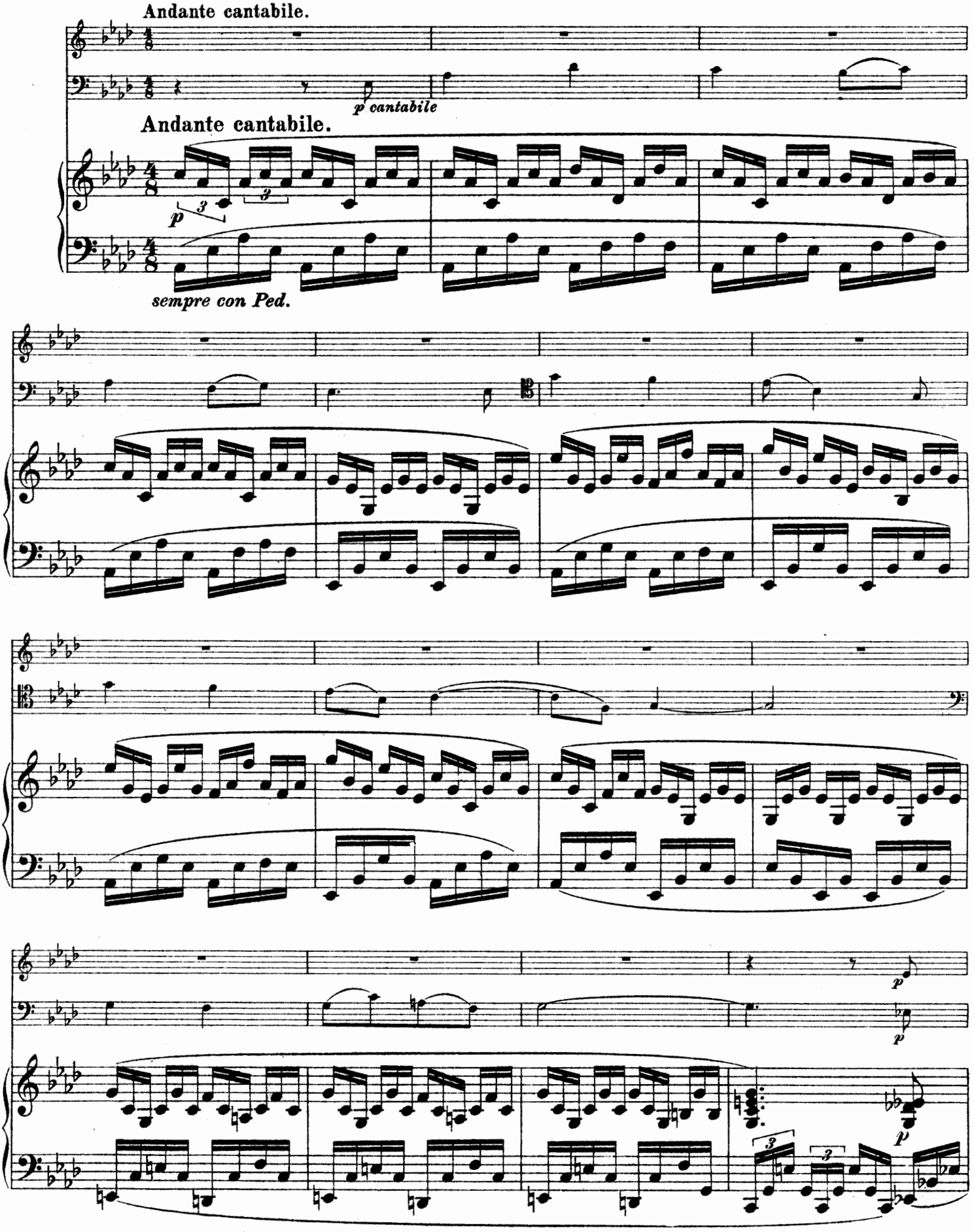

8
6
6
6
6
6
6
f
f
8
p
p
ff
sf

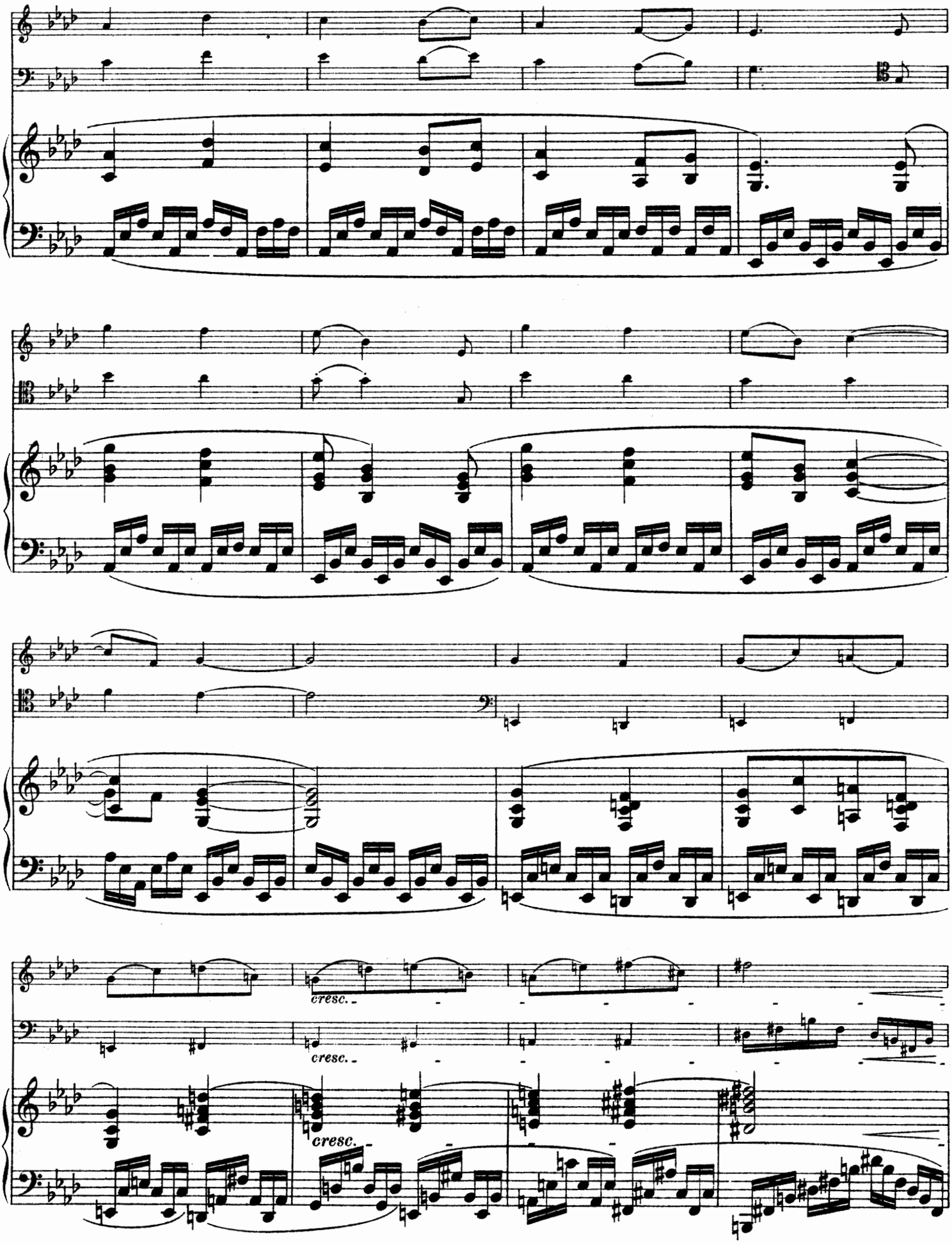

ff
ff
p espress.
p espress.
sf
p subito
p
p dolce
mf
f
p
p

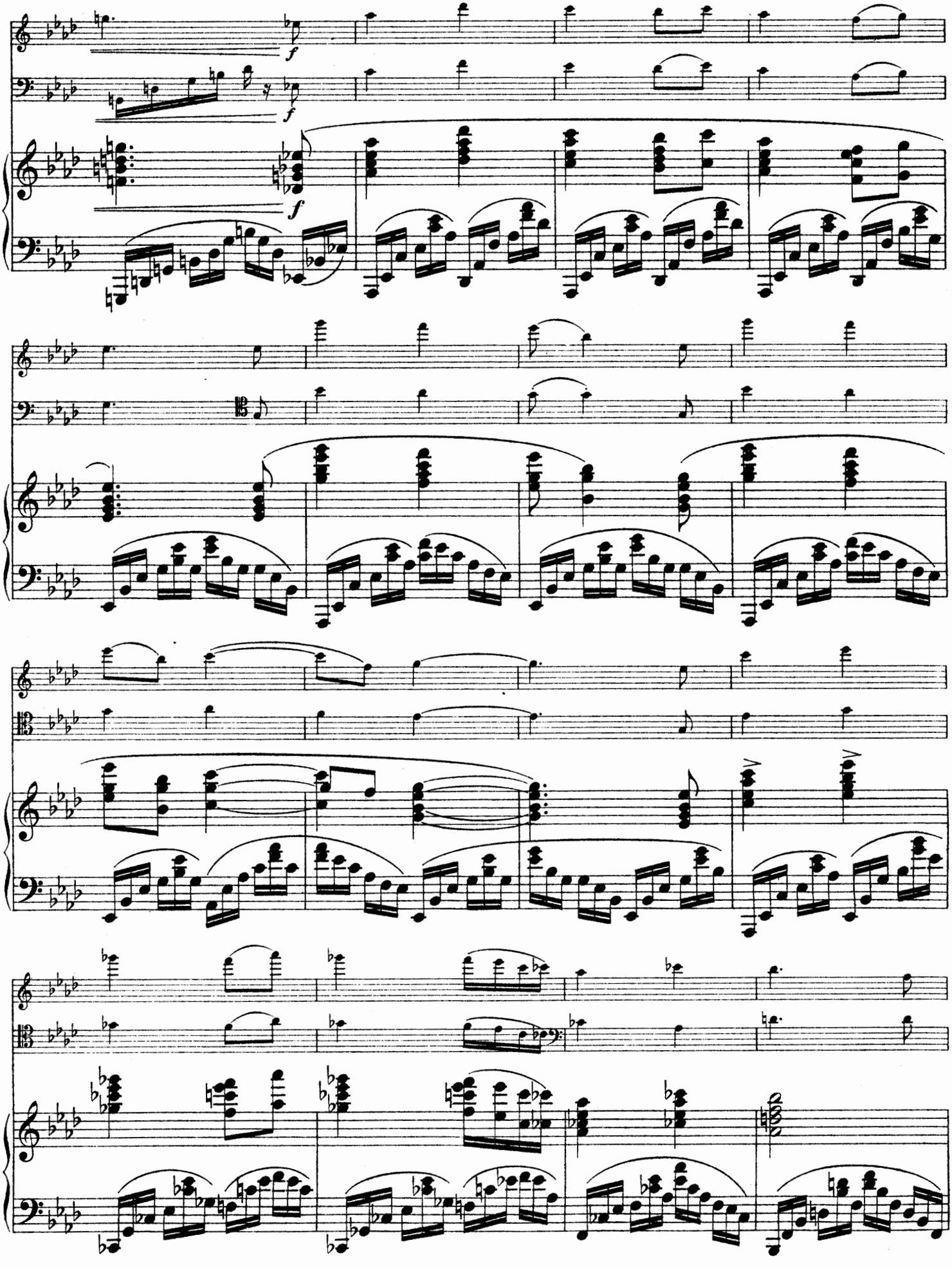

pp espr.
rit. molto
rit. molto
pp
Meno mosso.
rit. molto
pp
Meno mosso.
tranquillo
rallent.
rallent.
calando
pp
calando
pp
pp calando

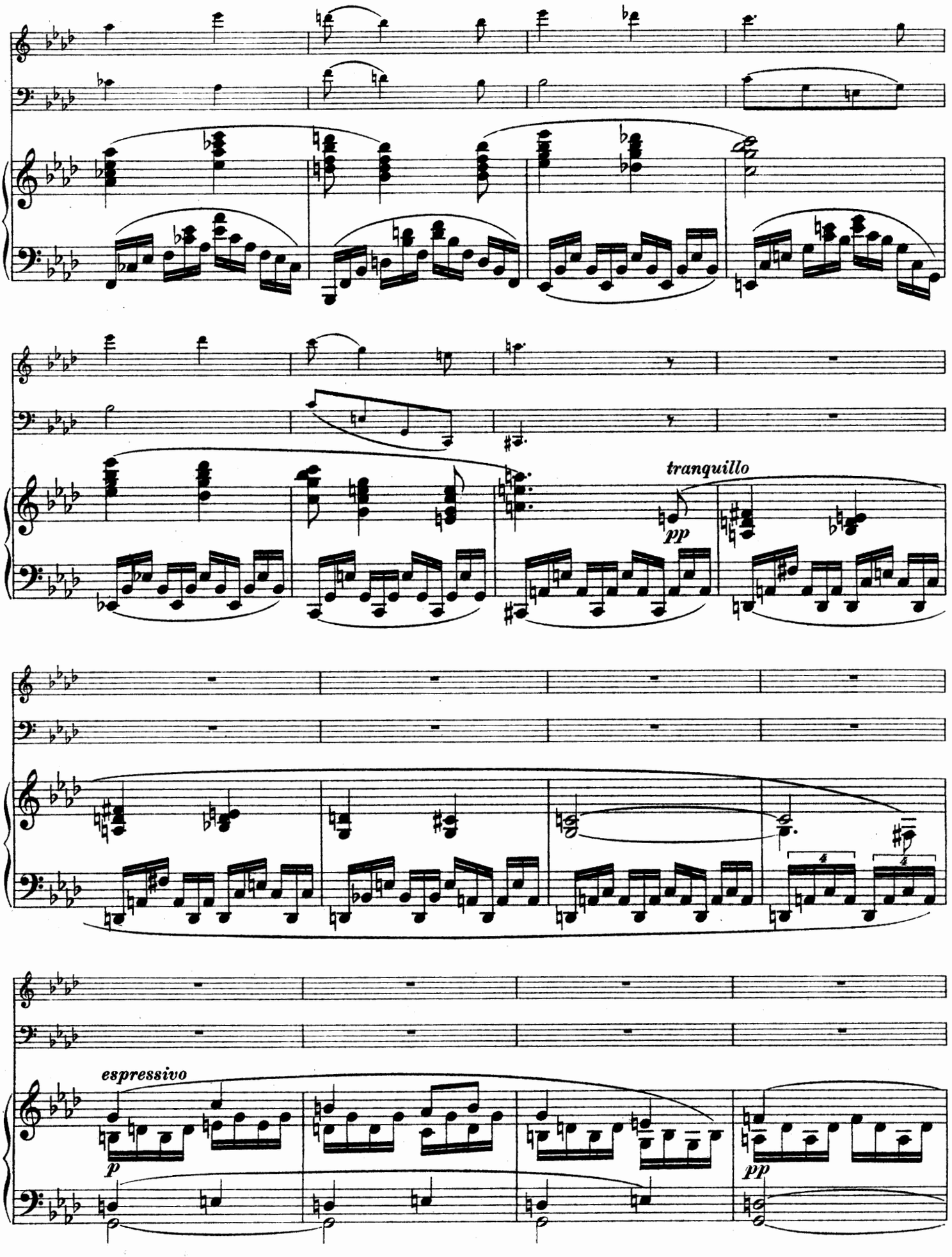

Più mosso.
ppp
Più mosso.
ppp
cresc. e
pp
cresc. e
pp
cresc. e
accel. molto
accel. molto
accel. molto
sff
sff
sff
sff

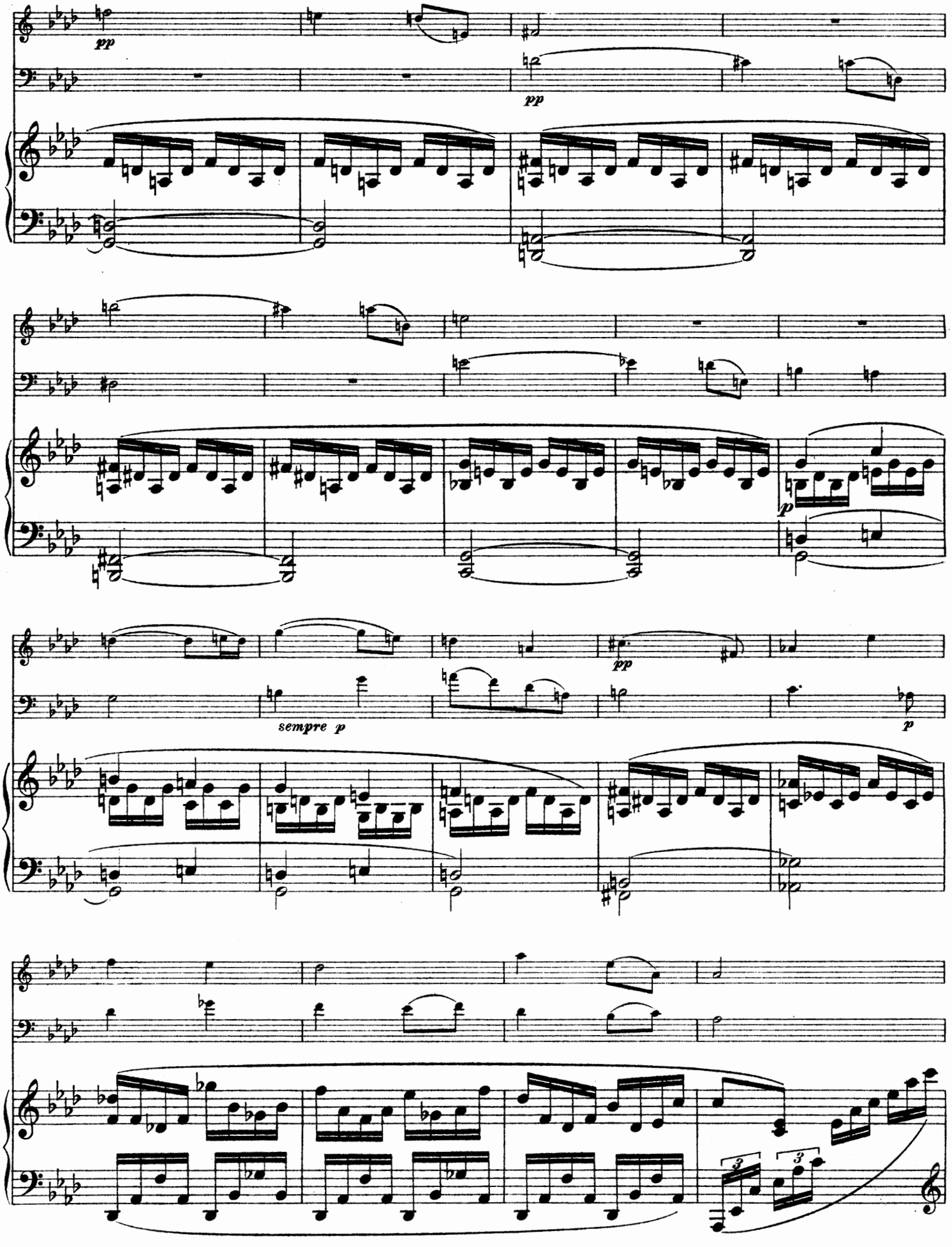
# II.

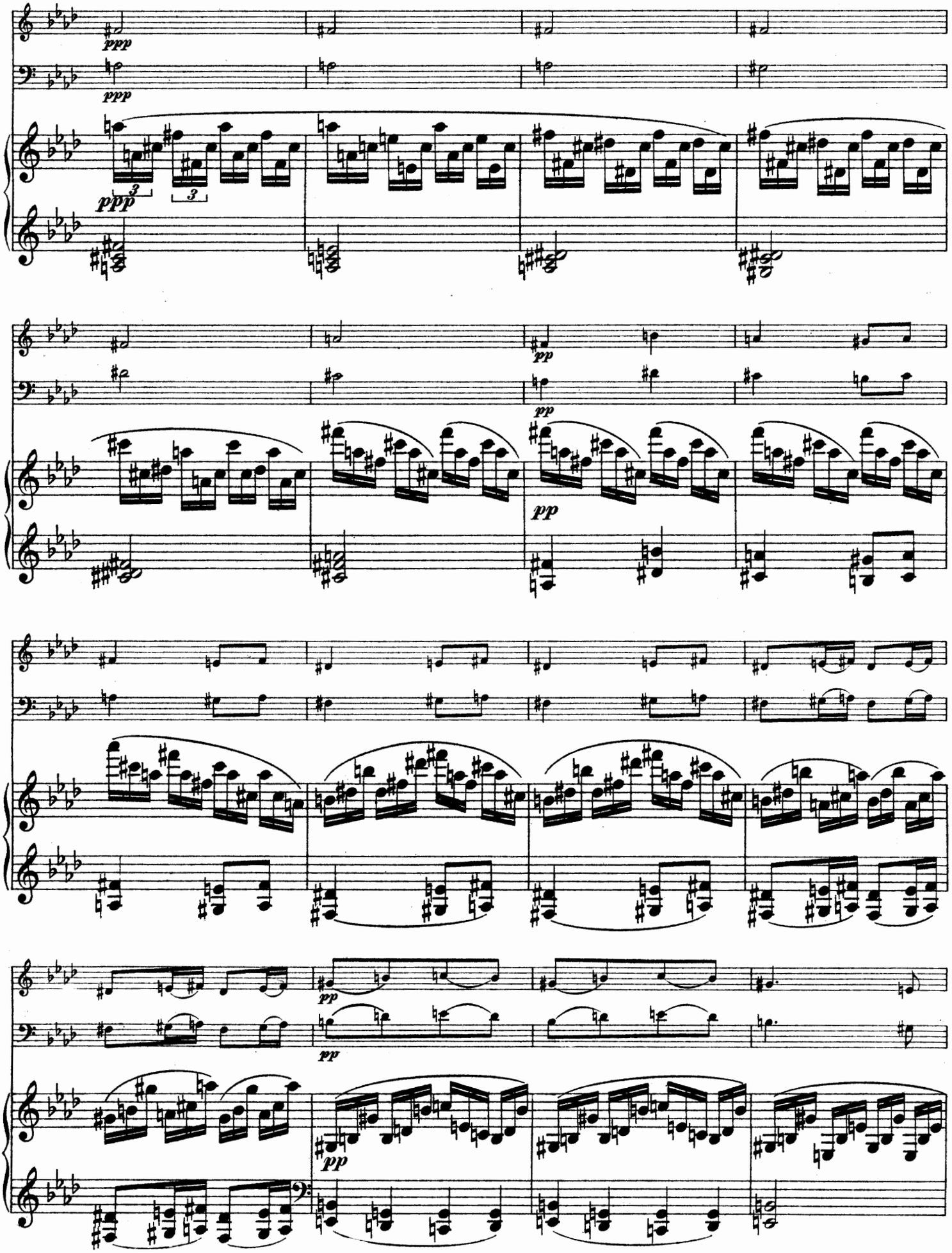

Andante cantabile.
p cantabile
Andante cantabile.
p
sempre con Ped.
p
p
p

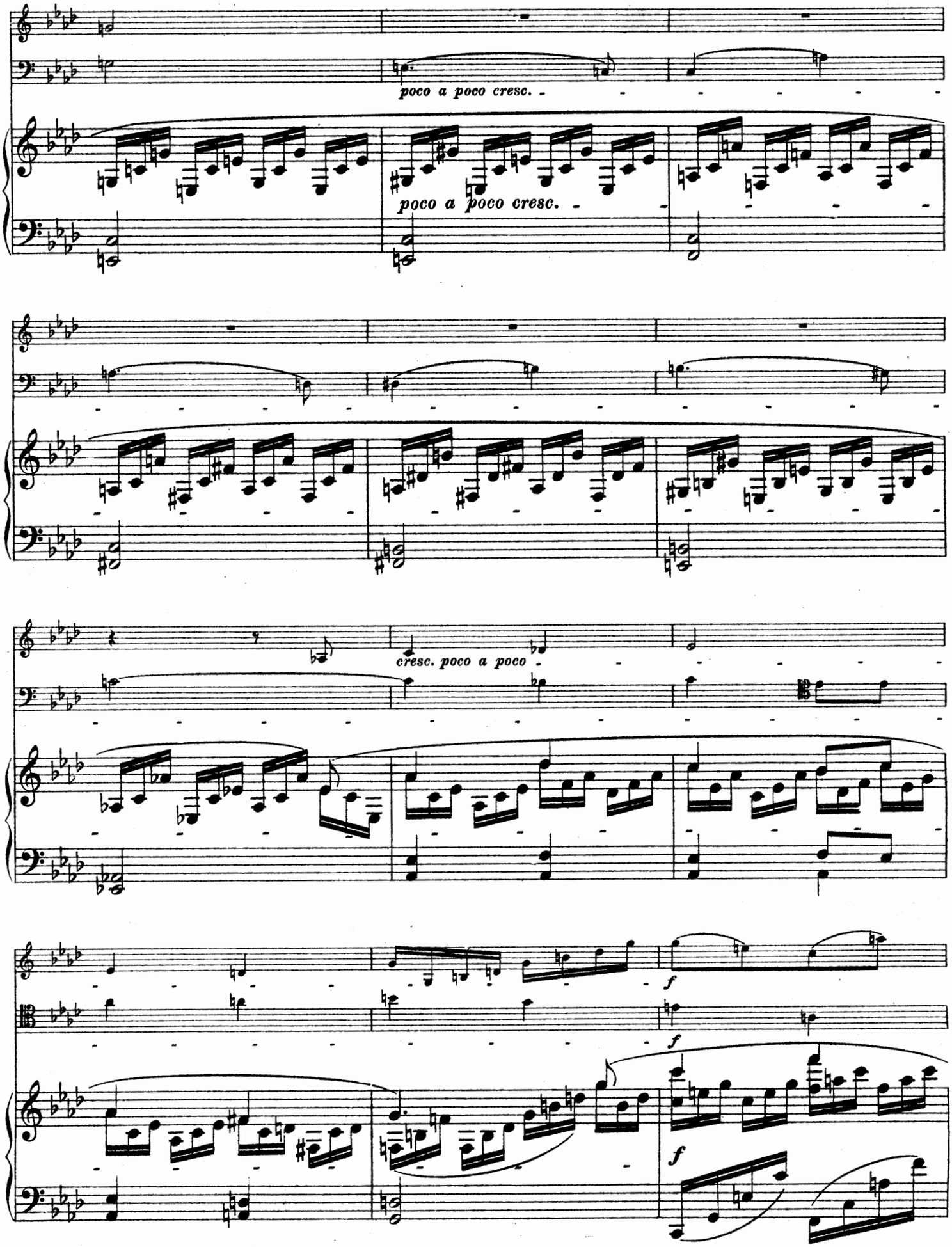

cresc.
cresc.
cresc.

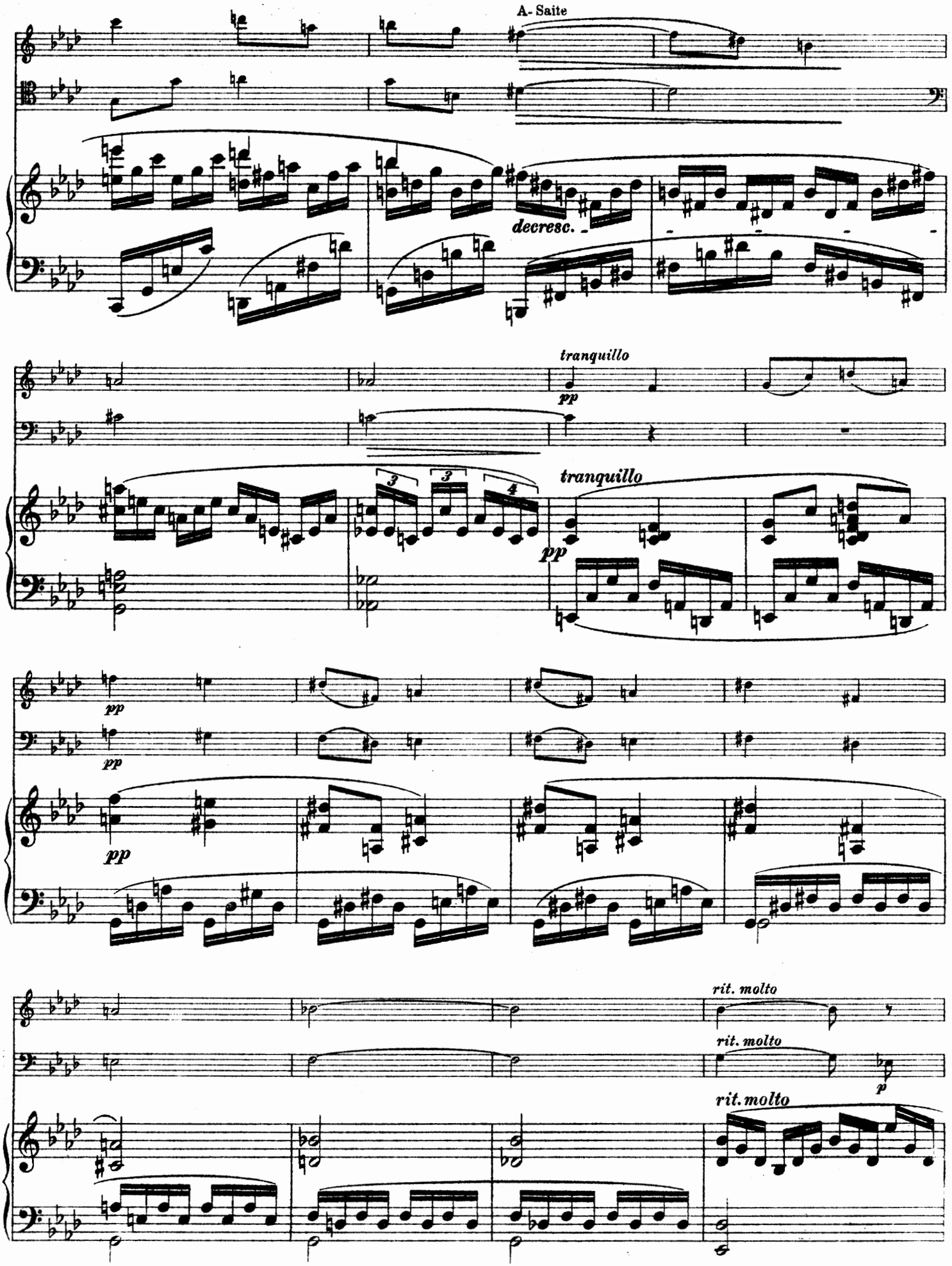

f
f
f

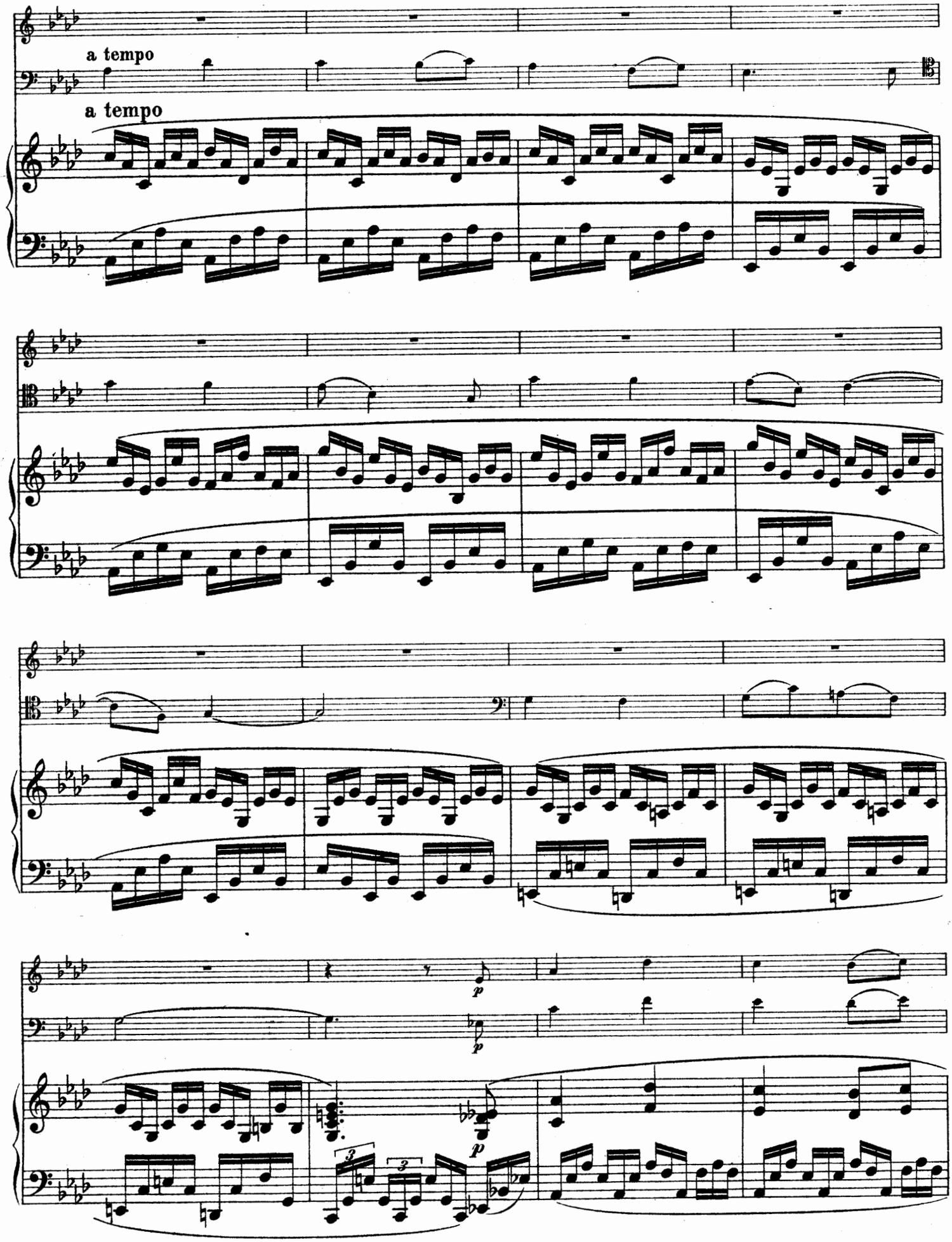

tranquillo
pp
espressivo
p
pp

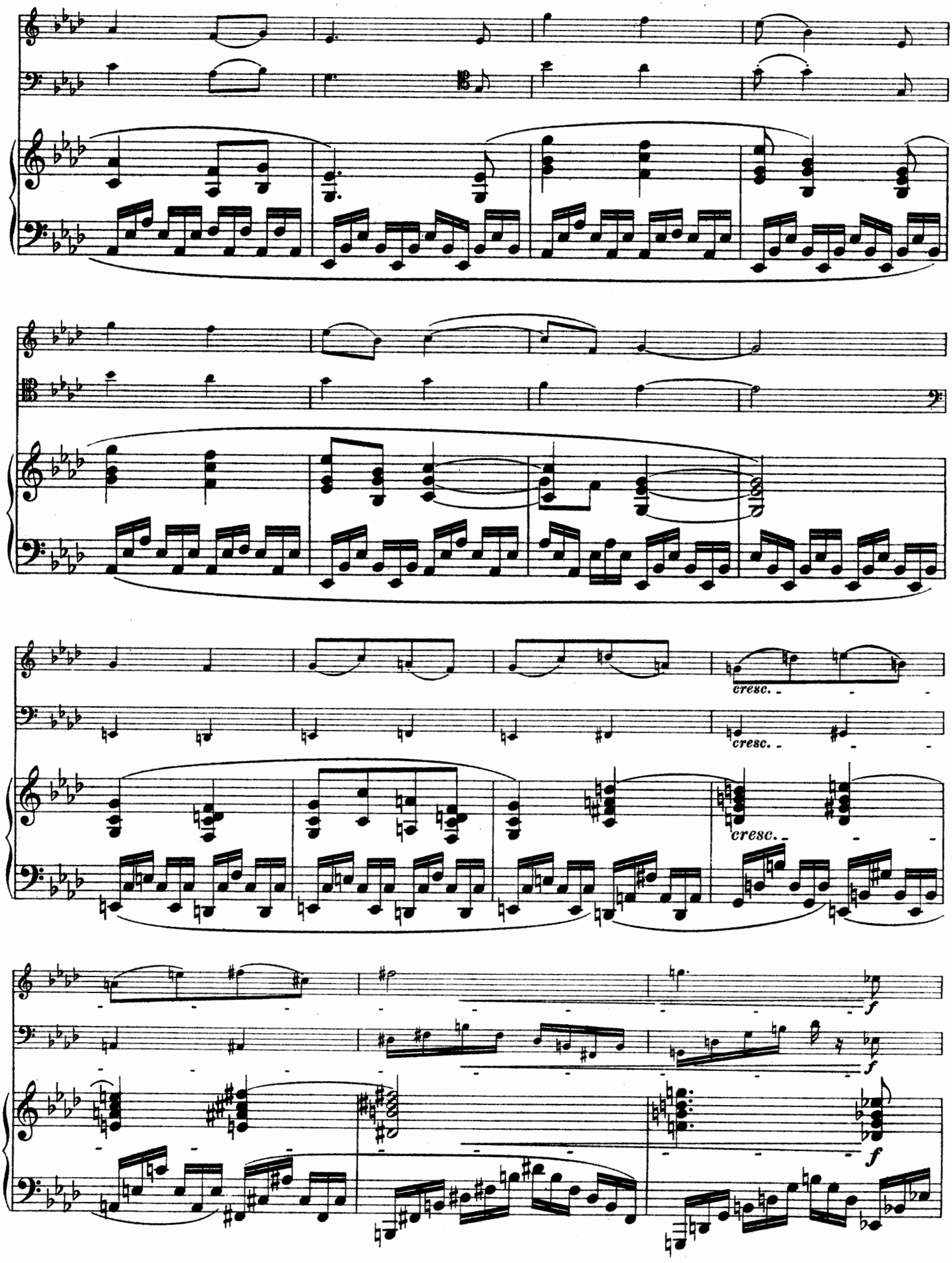

pp
pp
p
pp
sempre p
p

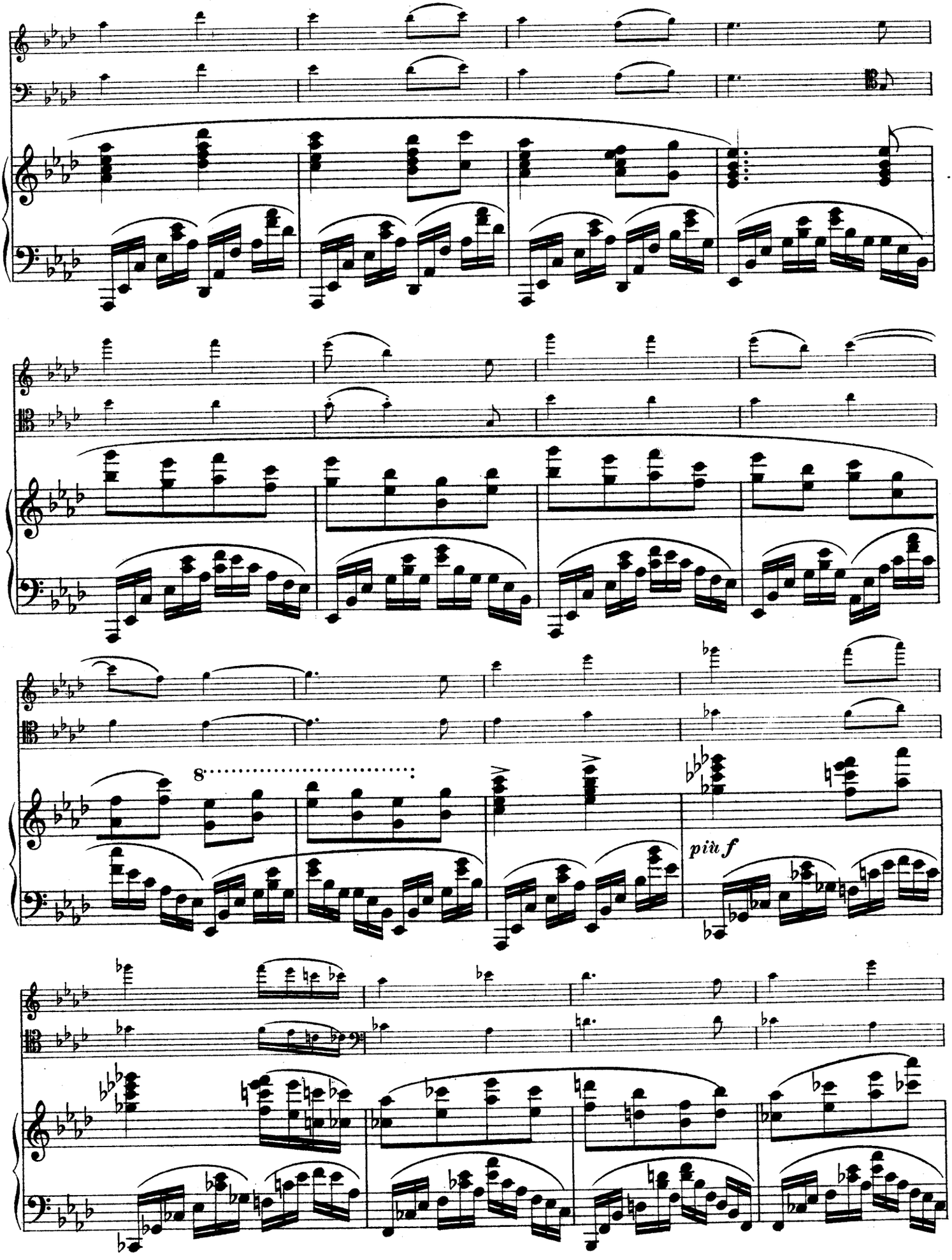

ppp
ppp
ppp
3
3
pp
pp
pp
pp
pp

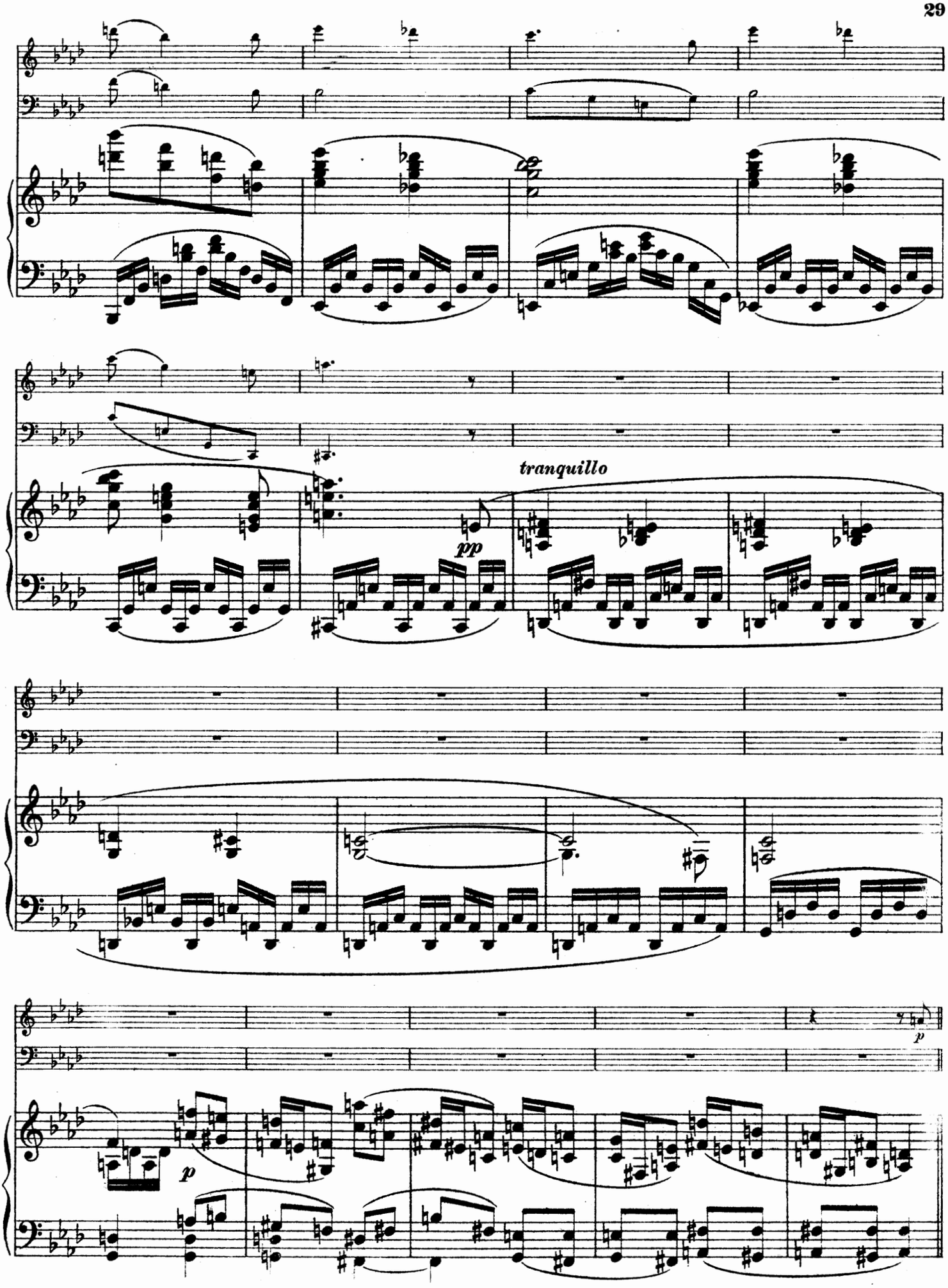

poco a poco cresc.
poco a poco cresc.
cresc. poco a poco
f
f
f

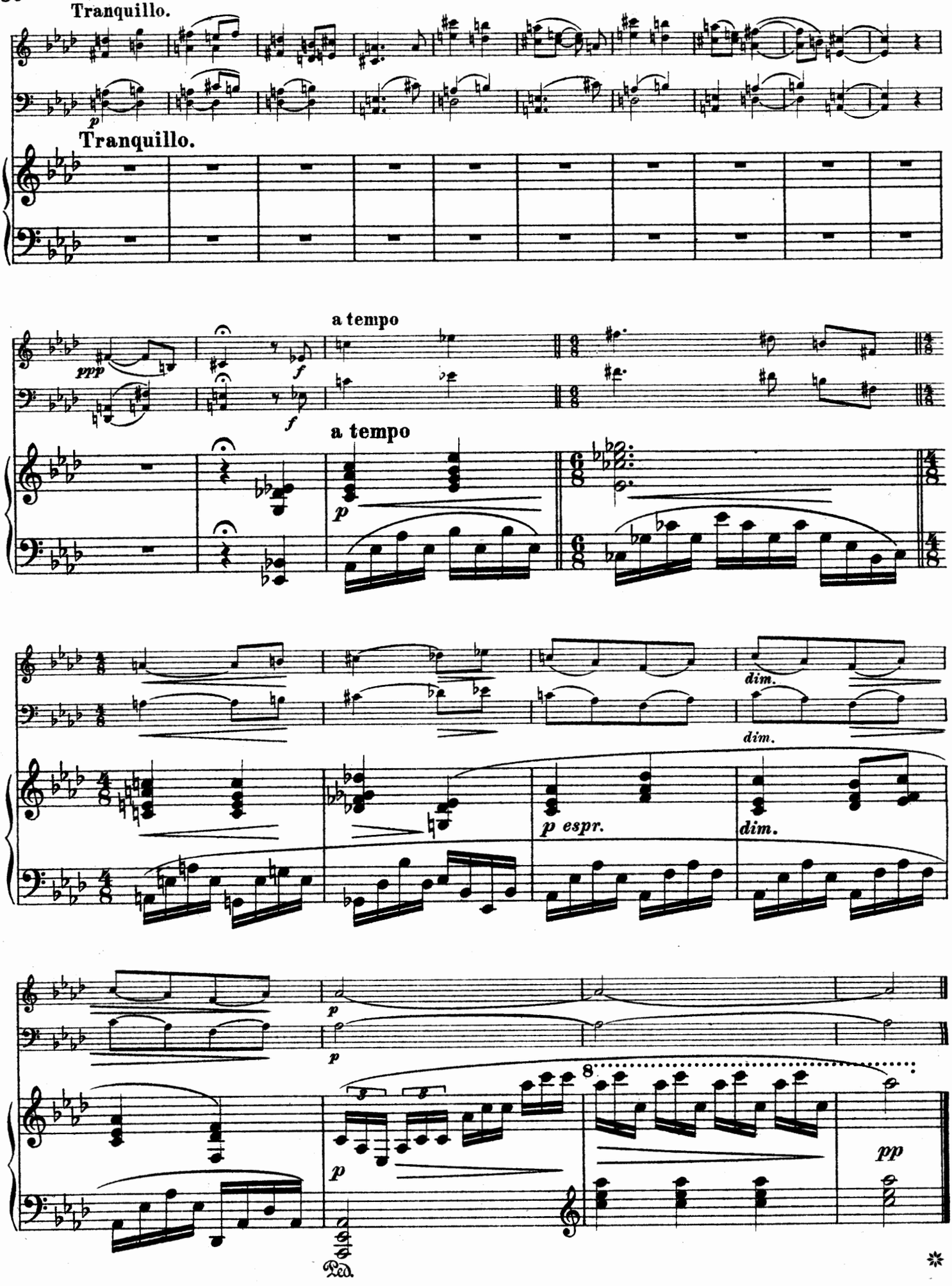

A- Saite
decresc.
tranquillo
pp
tranquillo
pp
pp
pp
pp
rit. molto
rit. molto
p
rit. molto


a tempo
a tempo
p
p
p

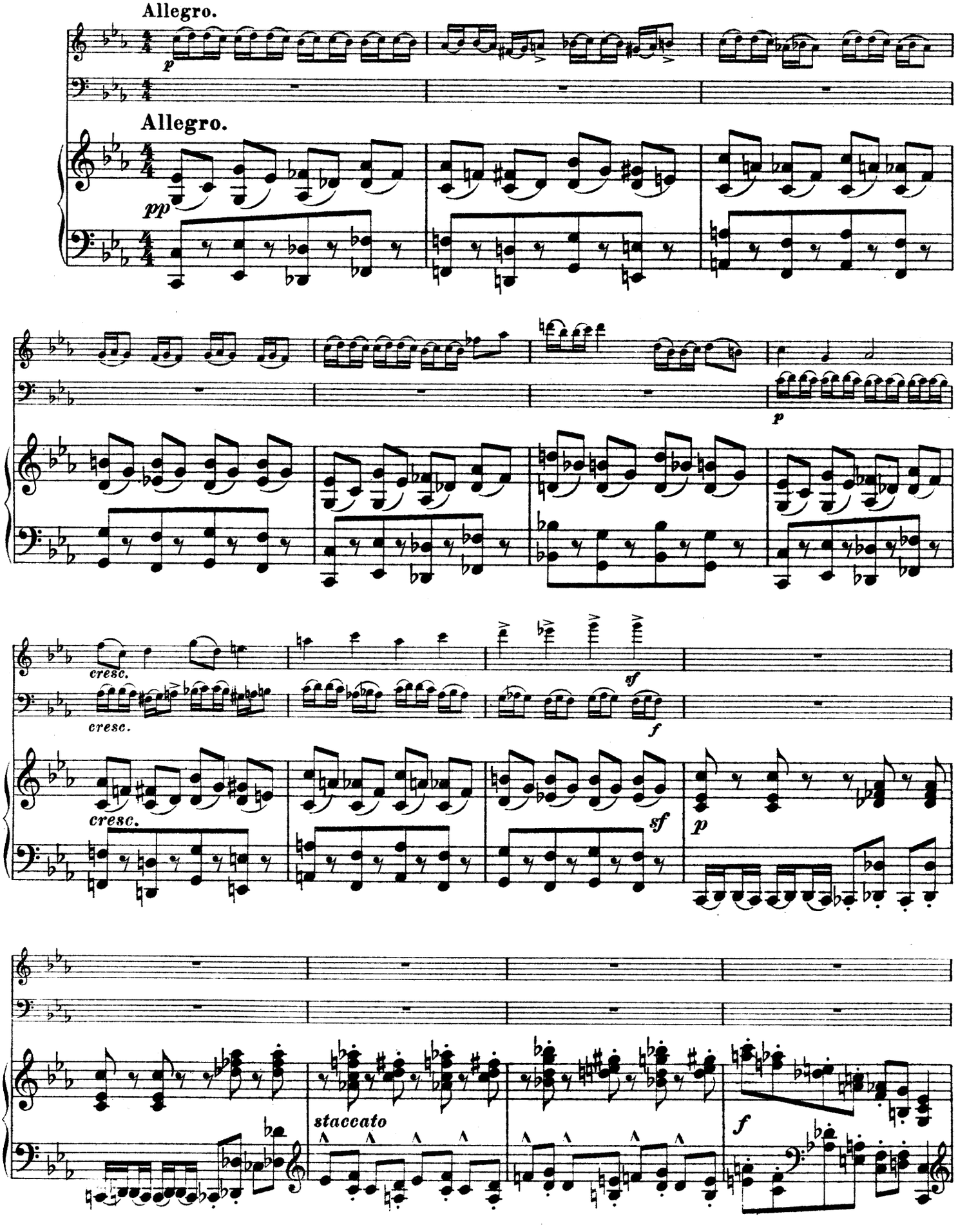

cresc.
cresc.
cresc.
f
f
f


8
più f


tranquillo
pp
p
p


Tranquillo.
p
Tranquillo.
ppp
f
f
a tempo
a tempo
p
dim.
dim.
p espr.
dim.
p
p
8
pp
Ped.

# III.

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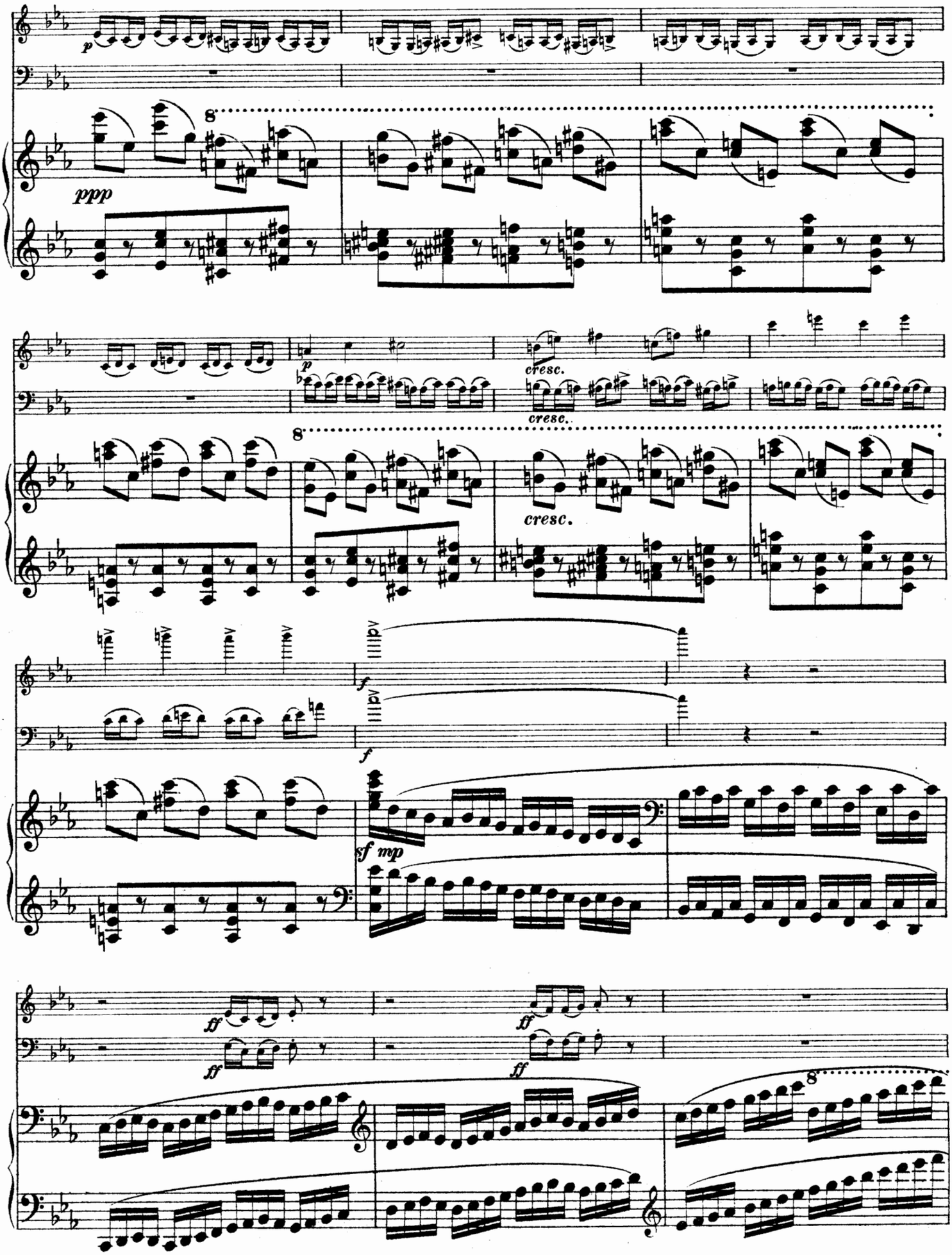
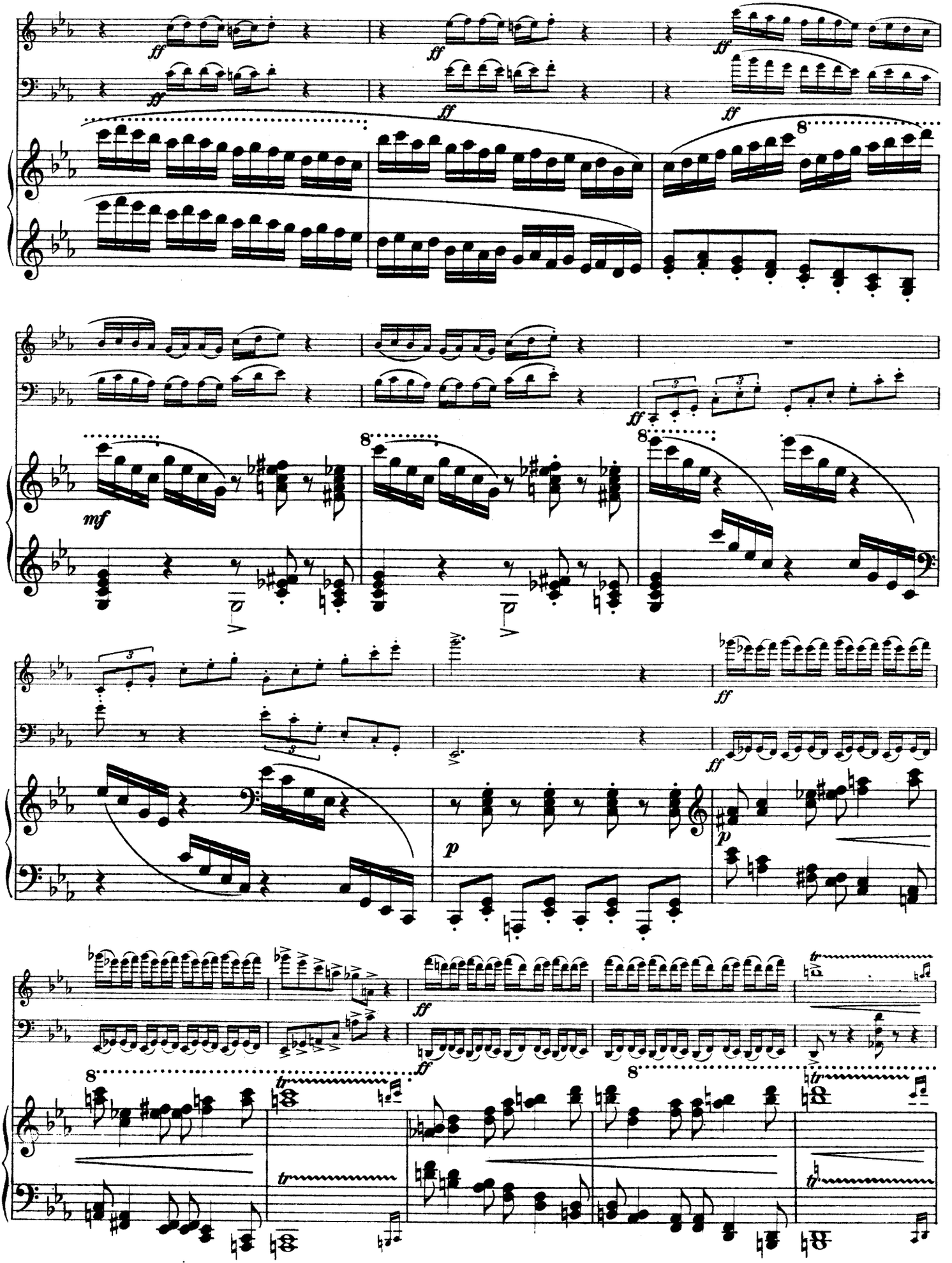
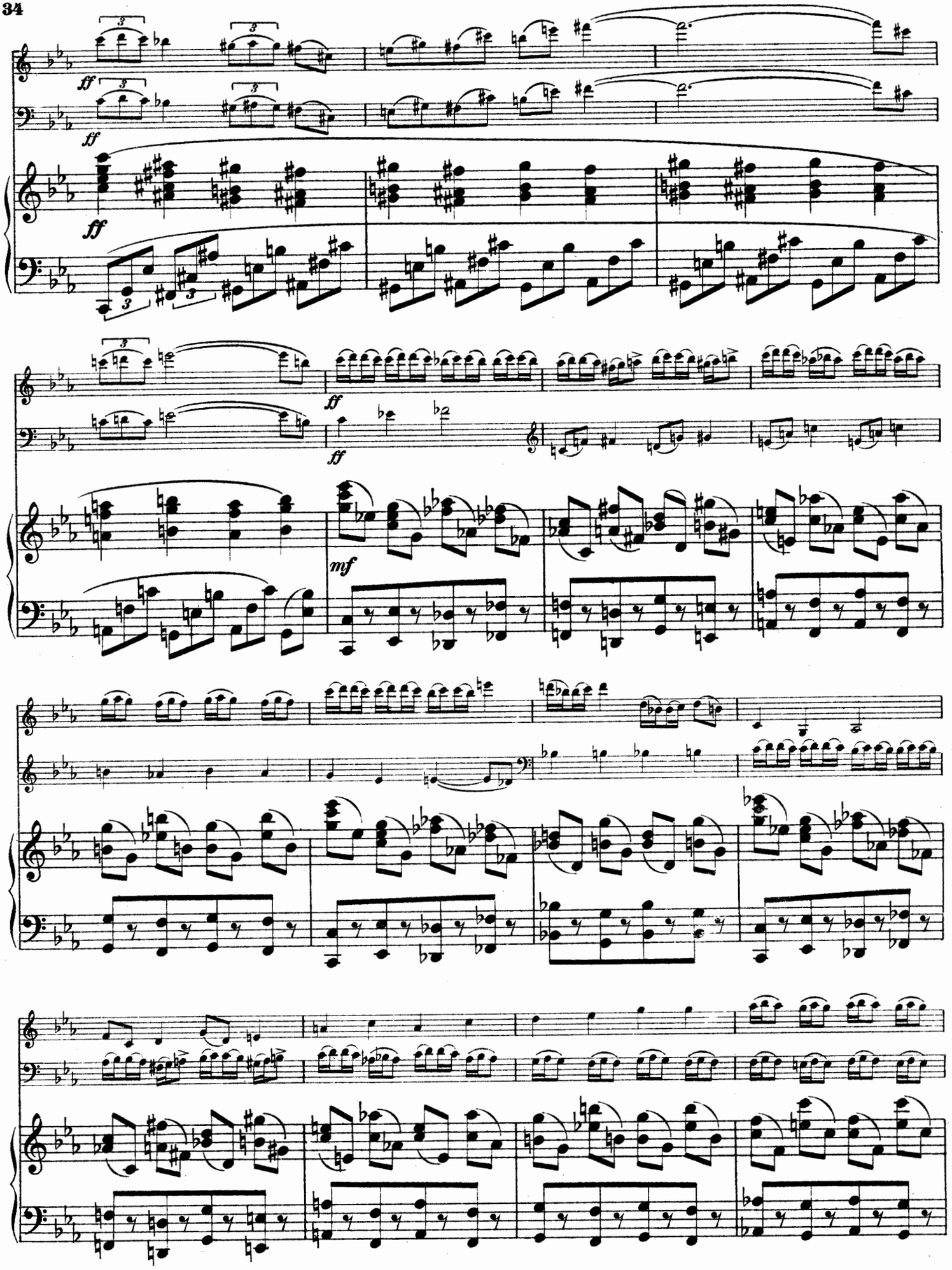
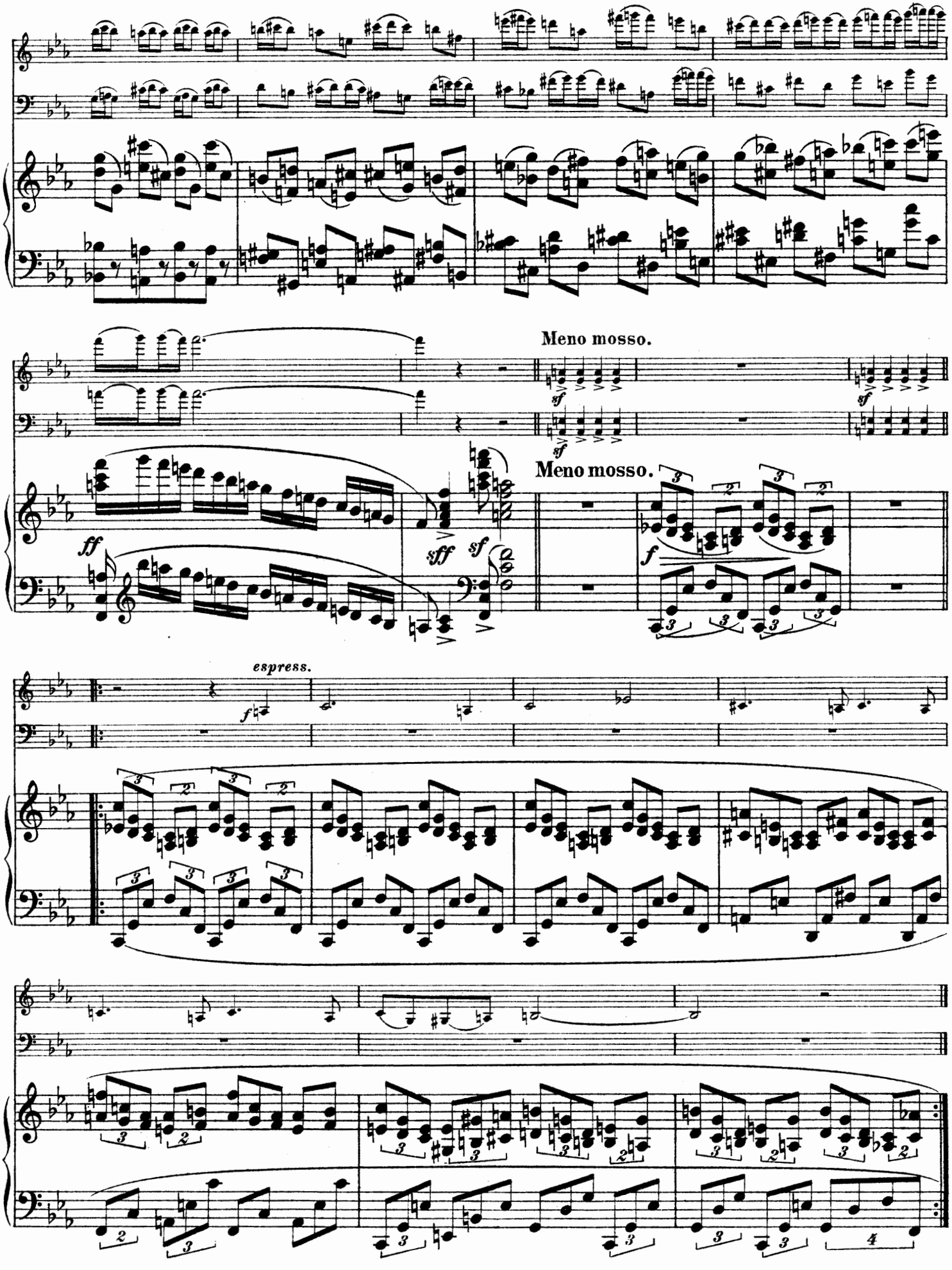
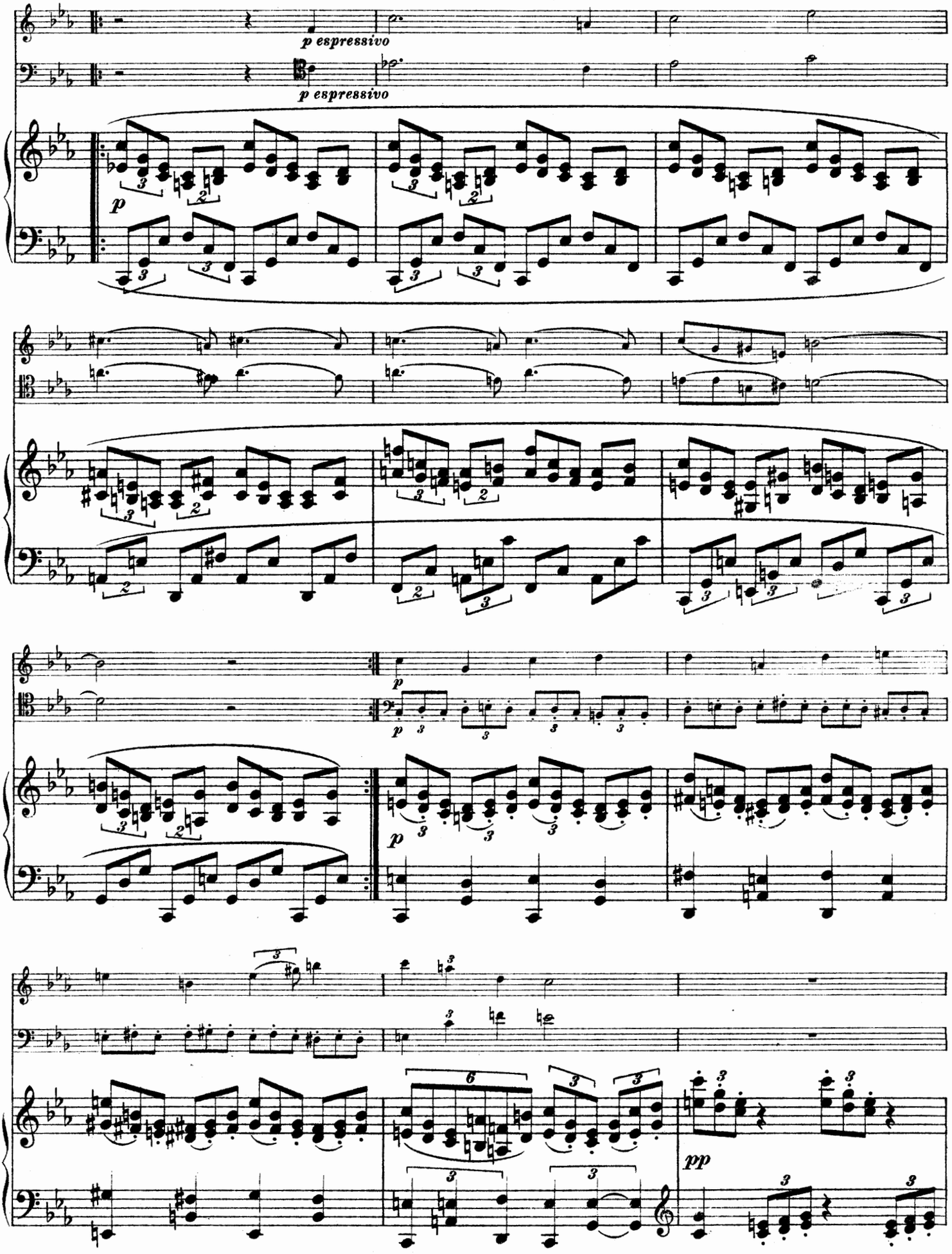
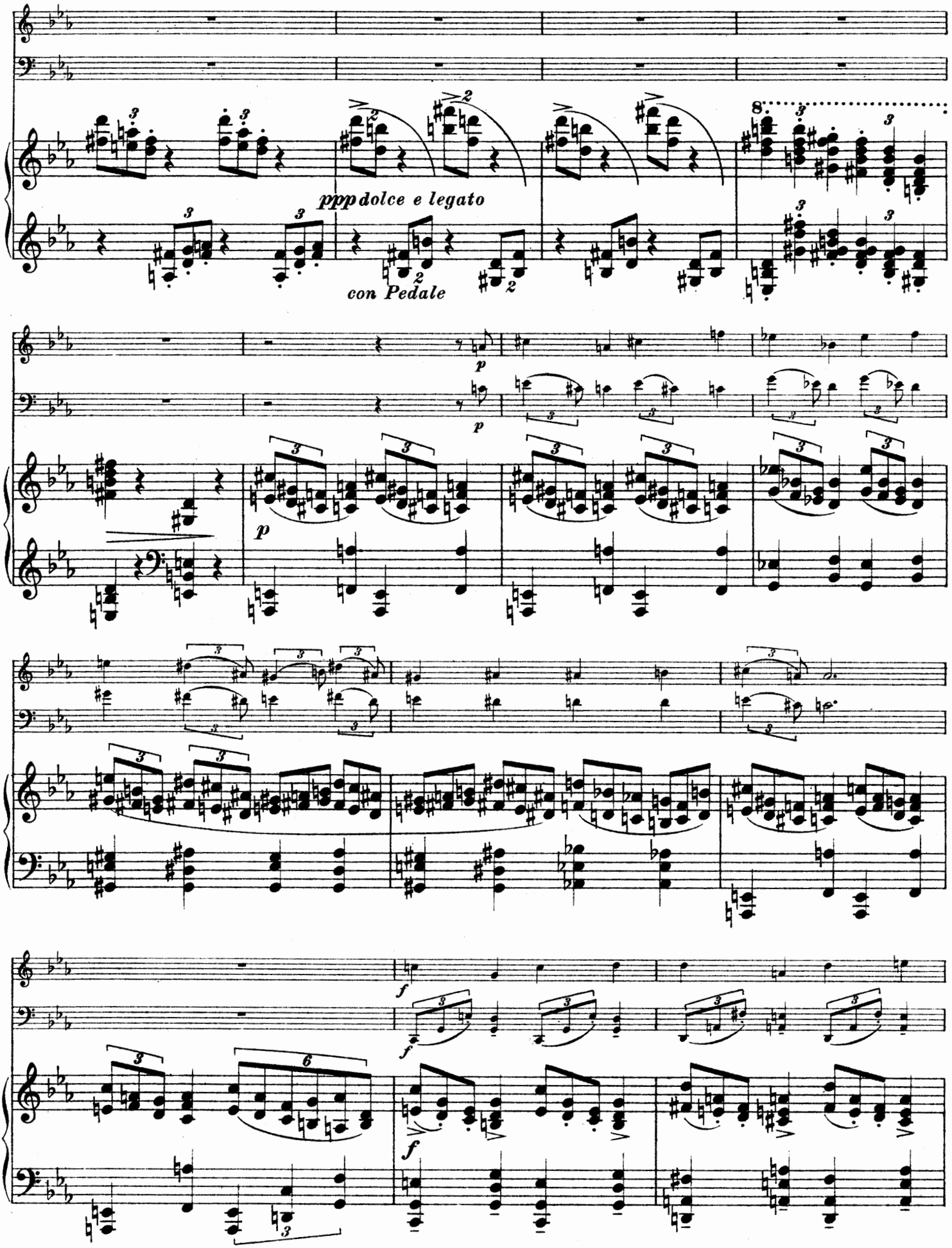

p
ppp
8
p
cresc.
cresc.
8
cresc.
f
f
sf mp
ff
ff
ff
ff
8

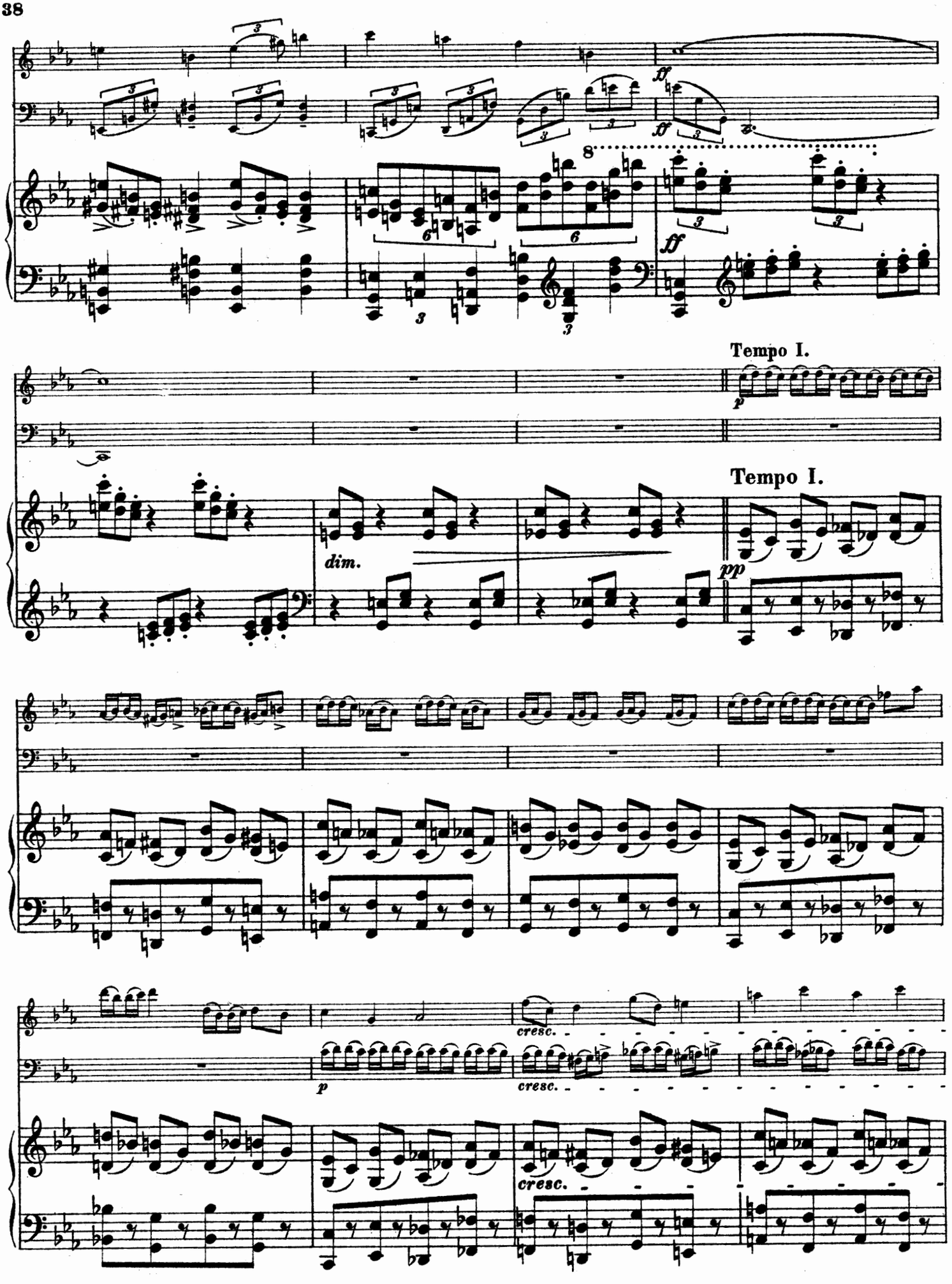

ff
mf
p
tr

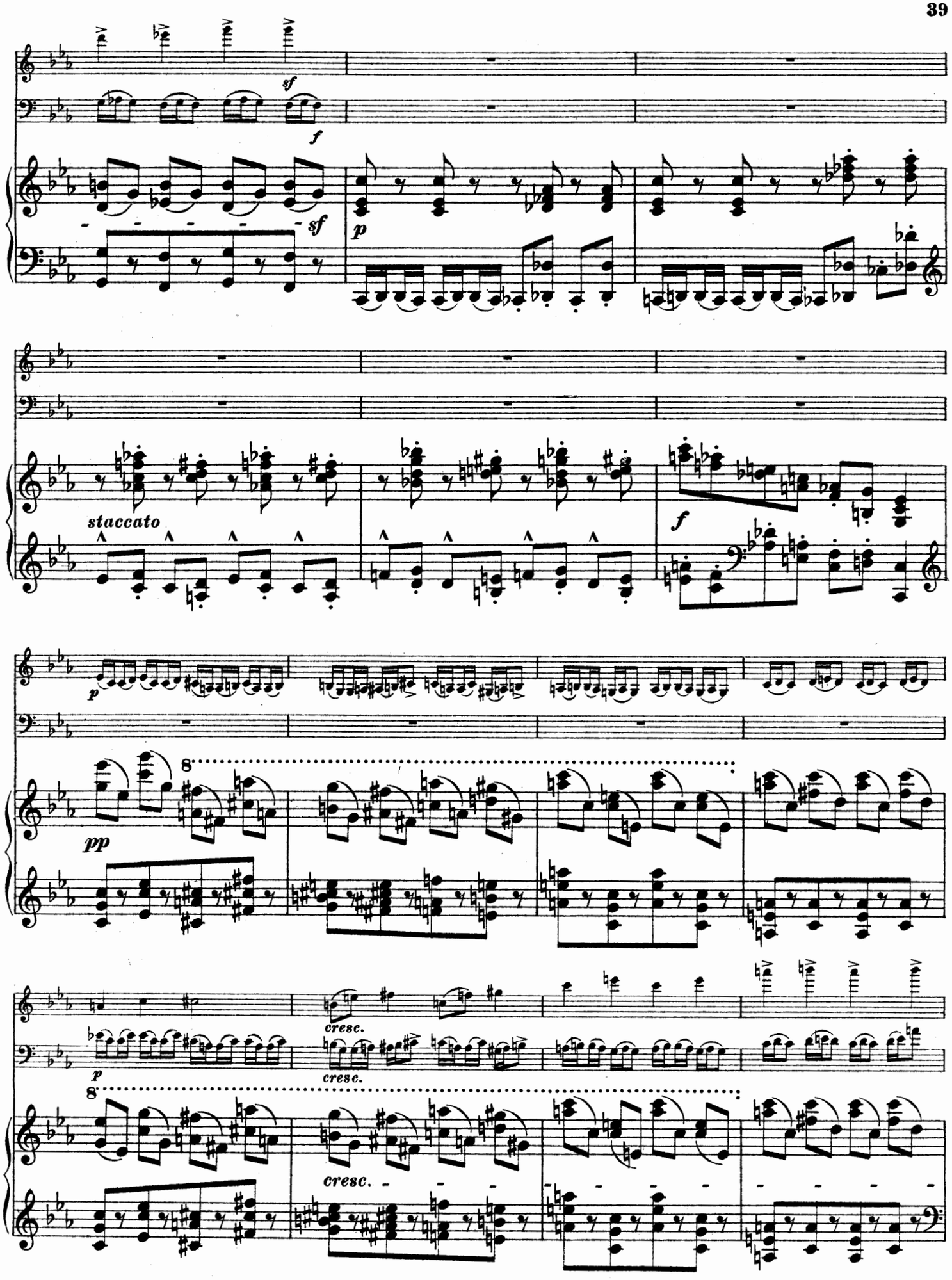

ff
ff
ff
ff
ff
mf

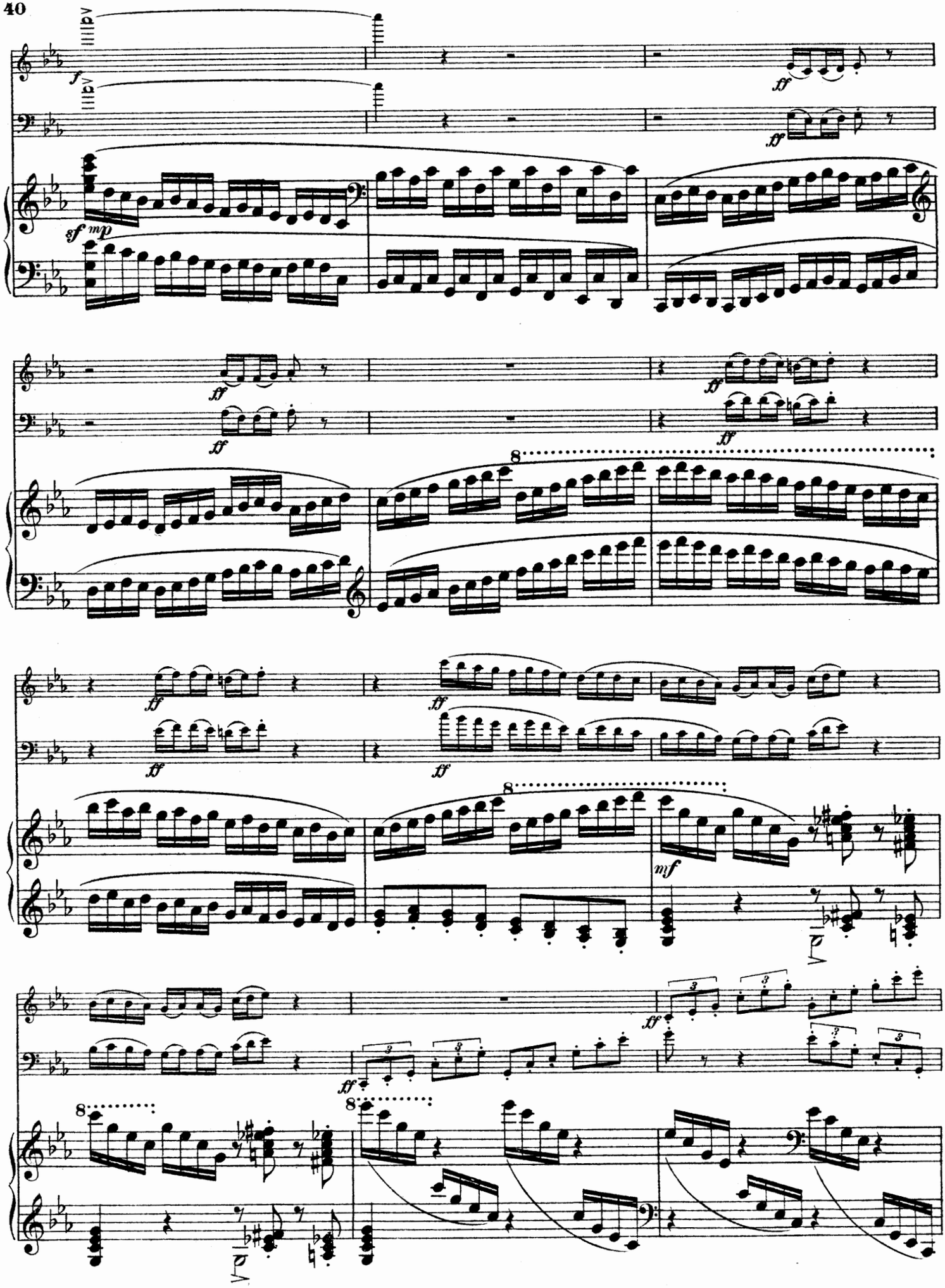

Meno mosso.
Meno mosso.
espress.

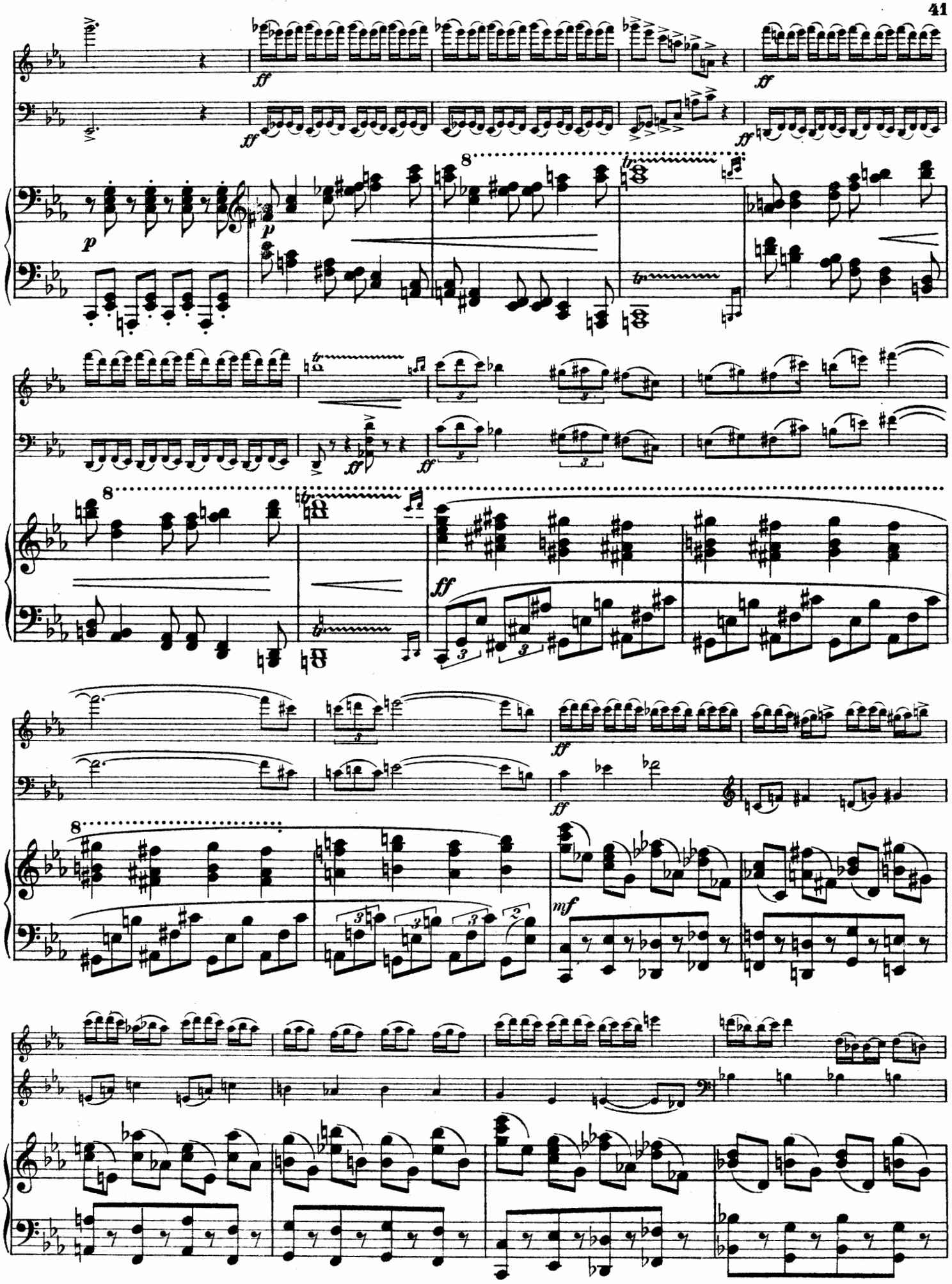

p espressivo
p espressivo
p
p
p
p
pp

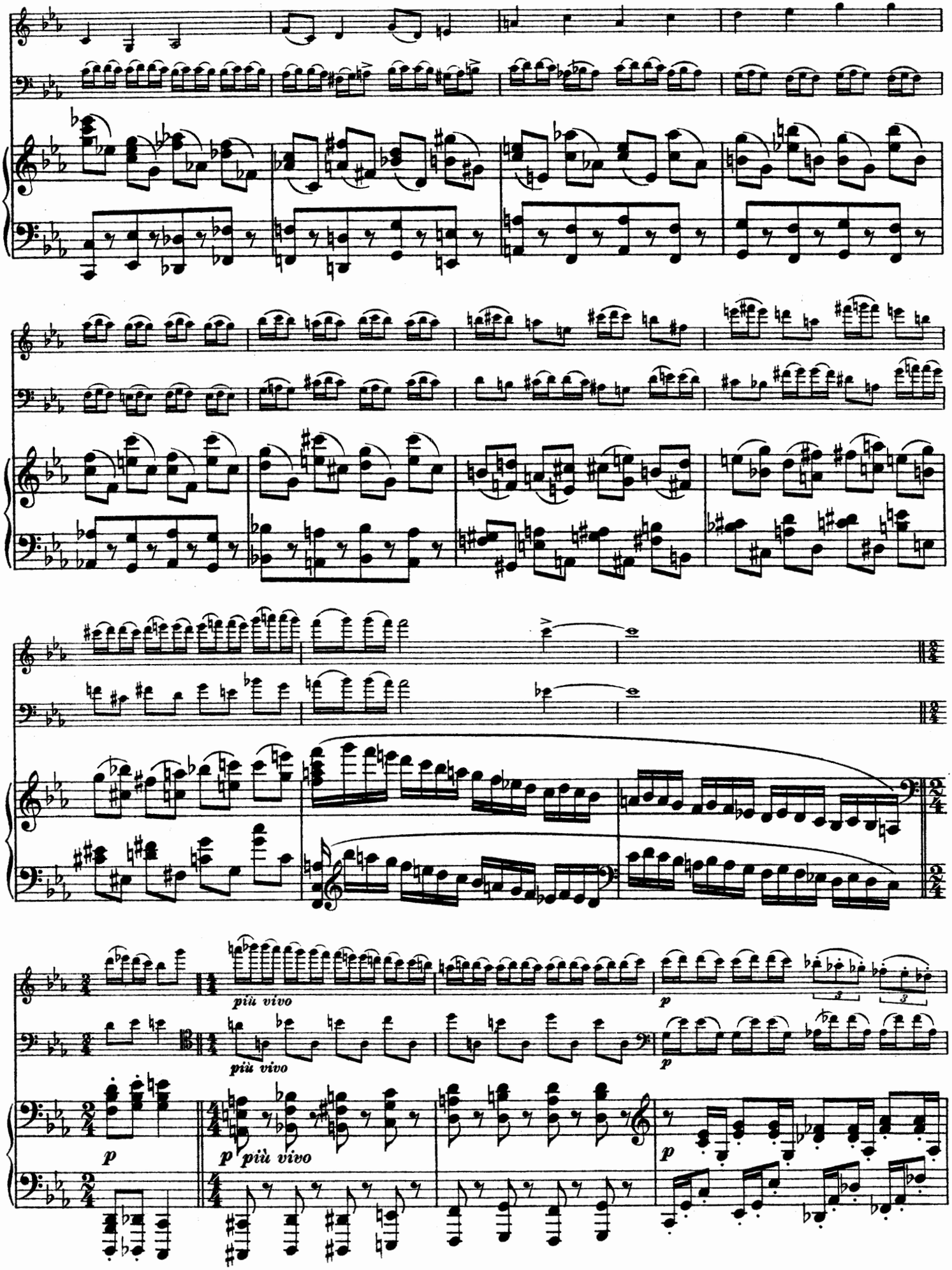

ppp dolce e legato
con Pedale
p
p
f
f

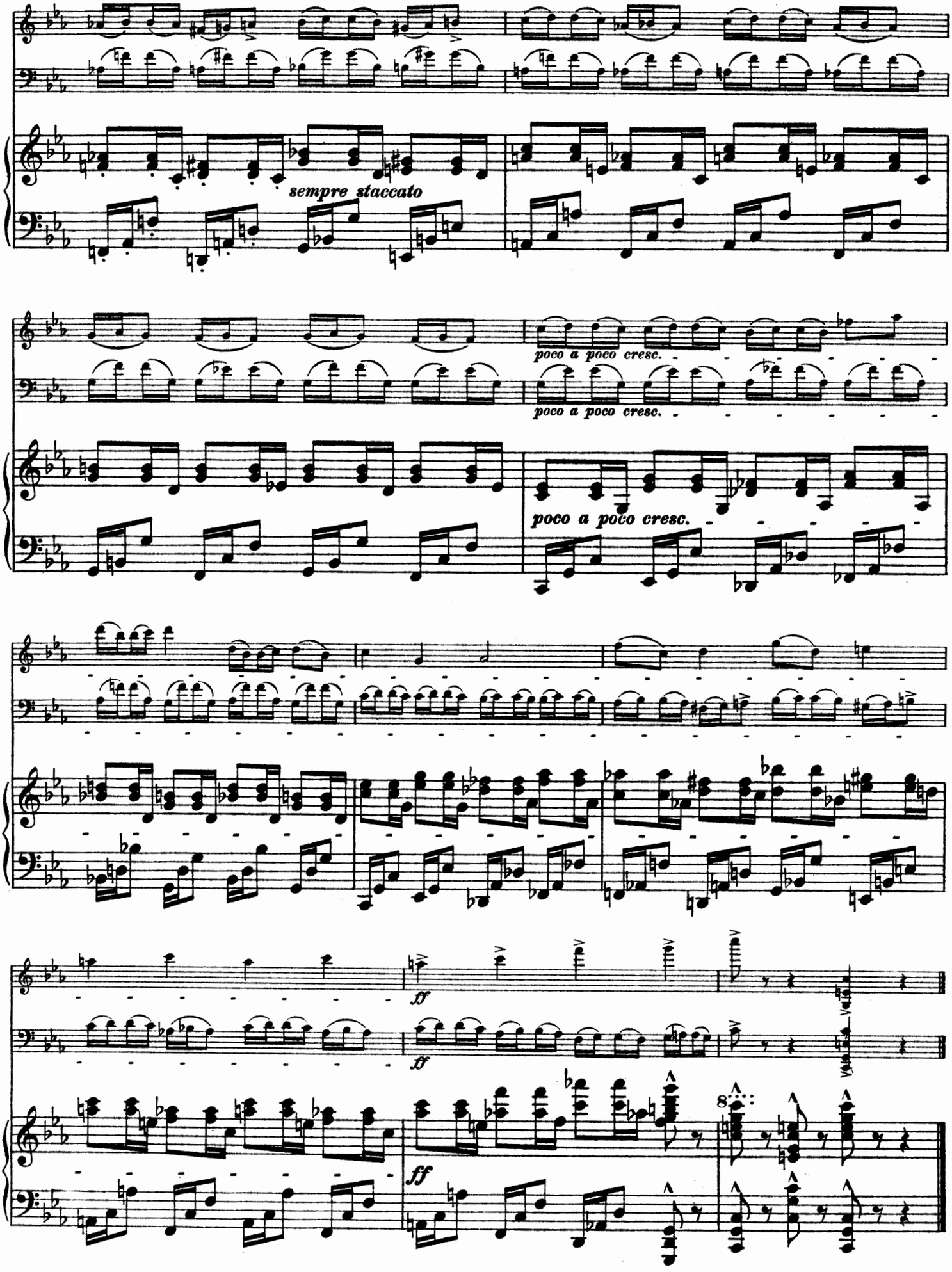

ff
ff
ff
8
Tempo I.
p
Tempo I.
dim.
pp
cresc.
p
cresc.
cresc.


sf
f
sf
p
staccato
f
p
pp
8
cresc.
p
cresc.
8
cresc.

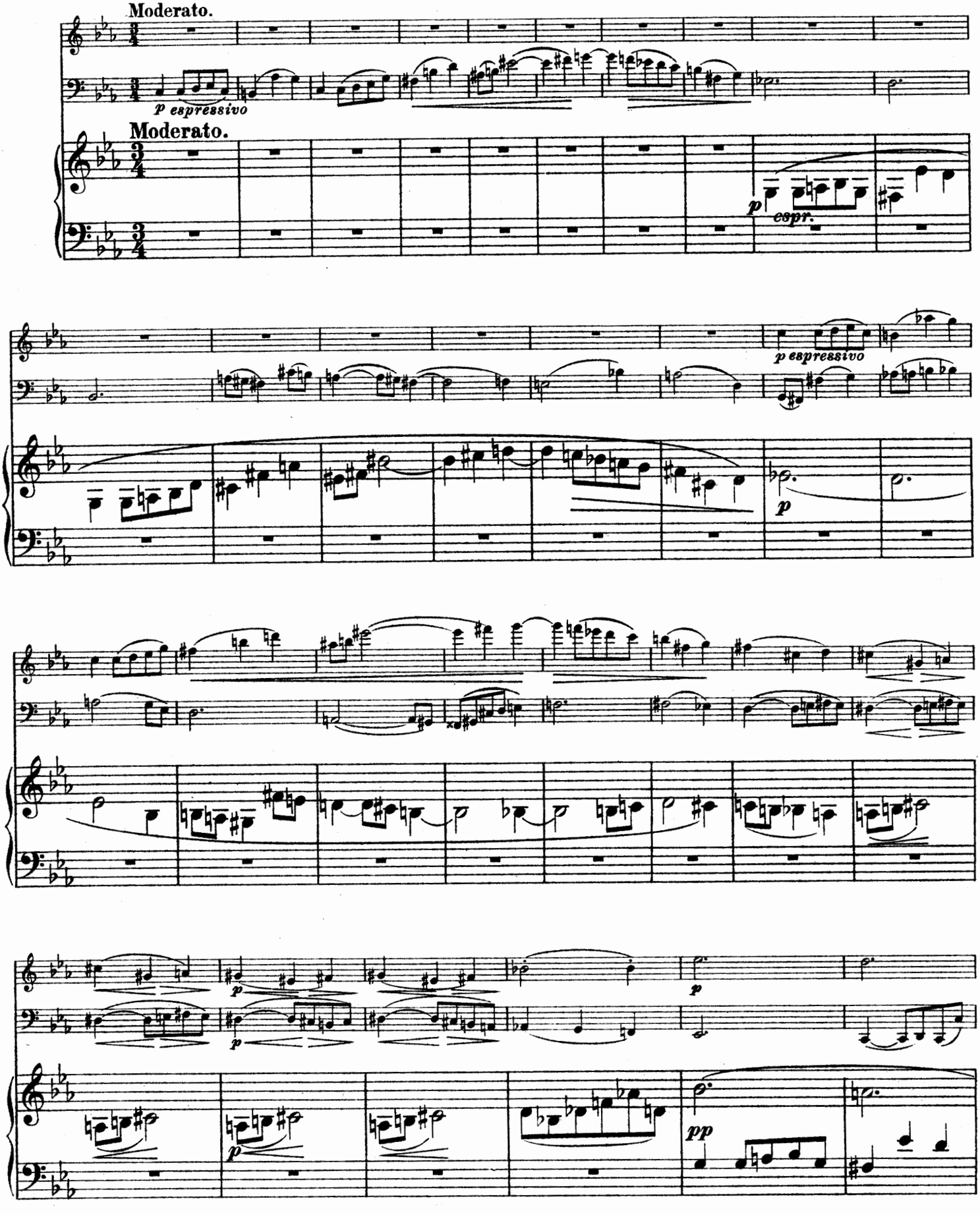

f
ff
sf mp
8
mf

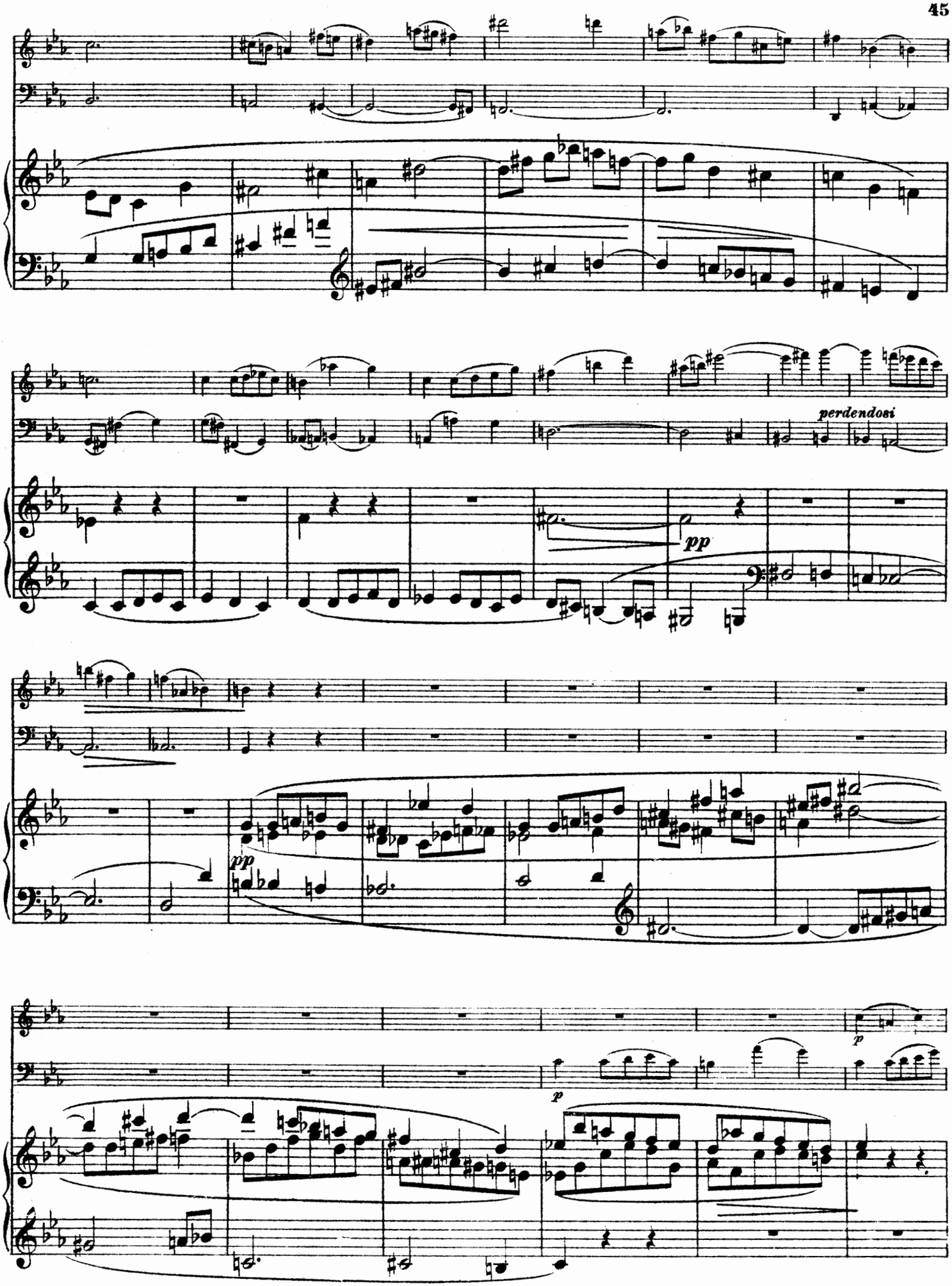


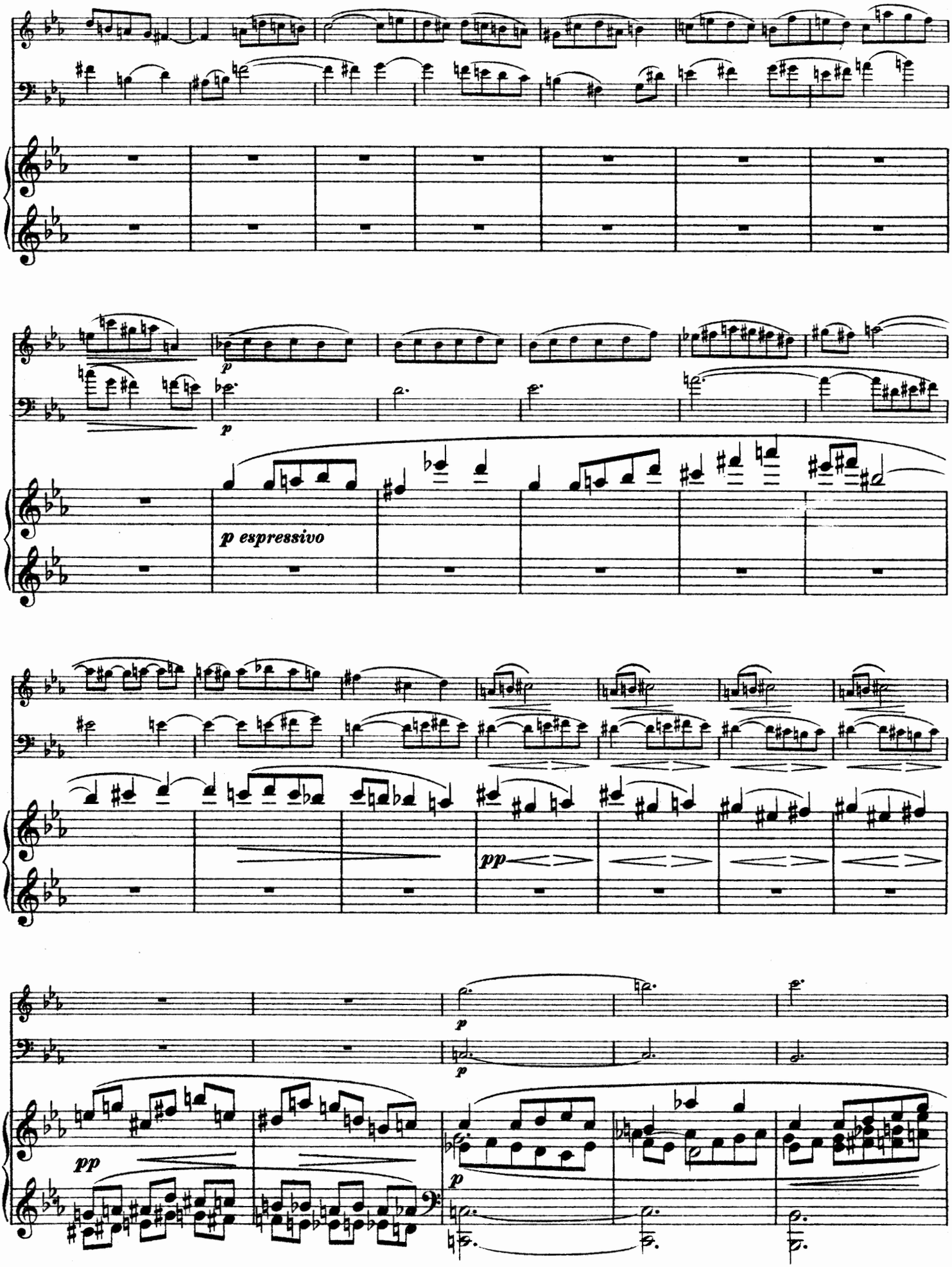

più vivo
più vivo
p
più vivo
p
p
p

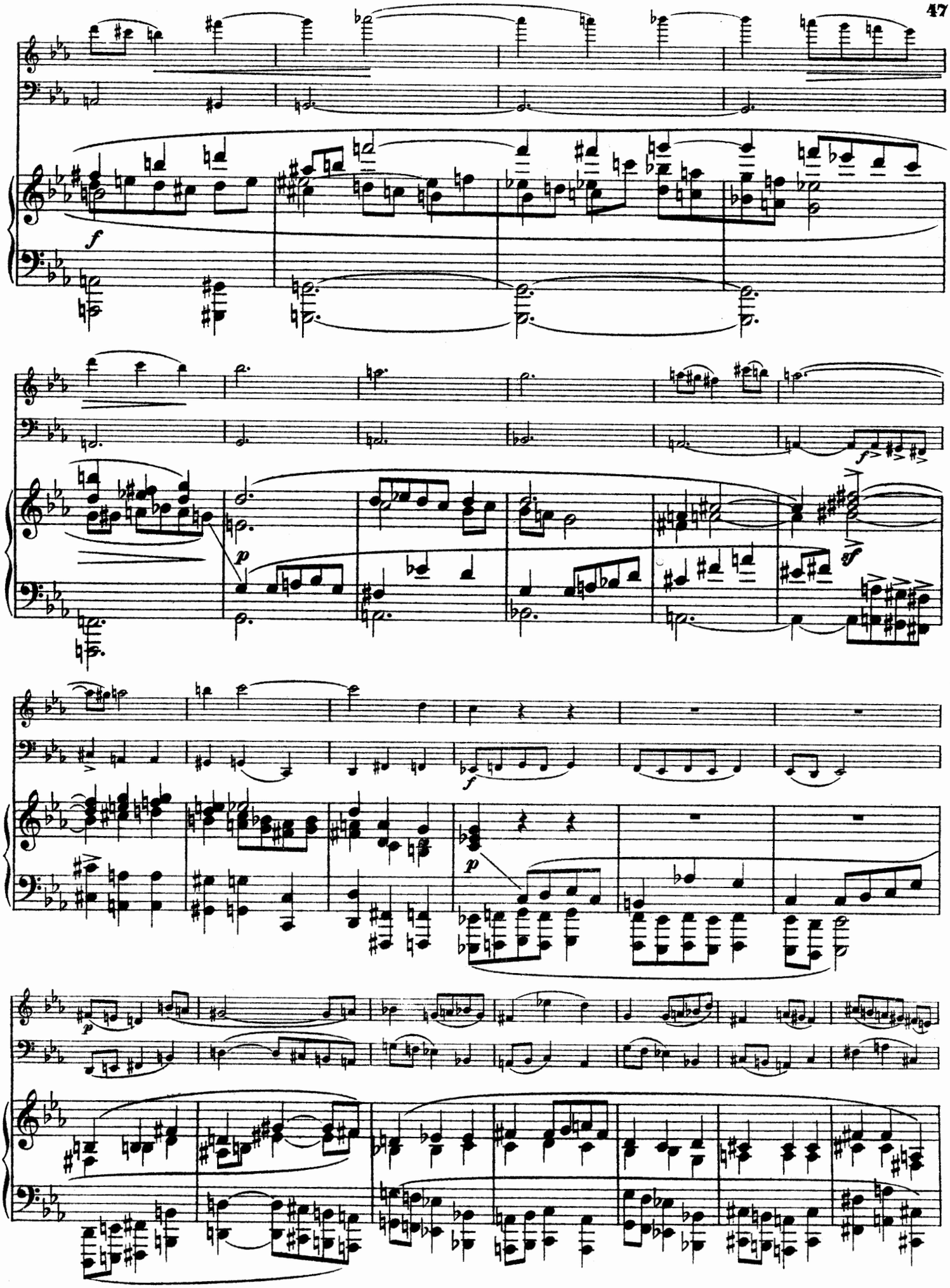

sempre staccato
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
ff
ff
ff
8va

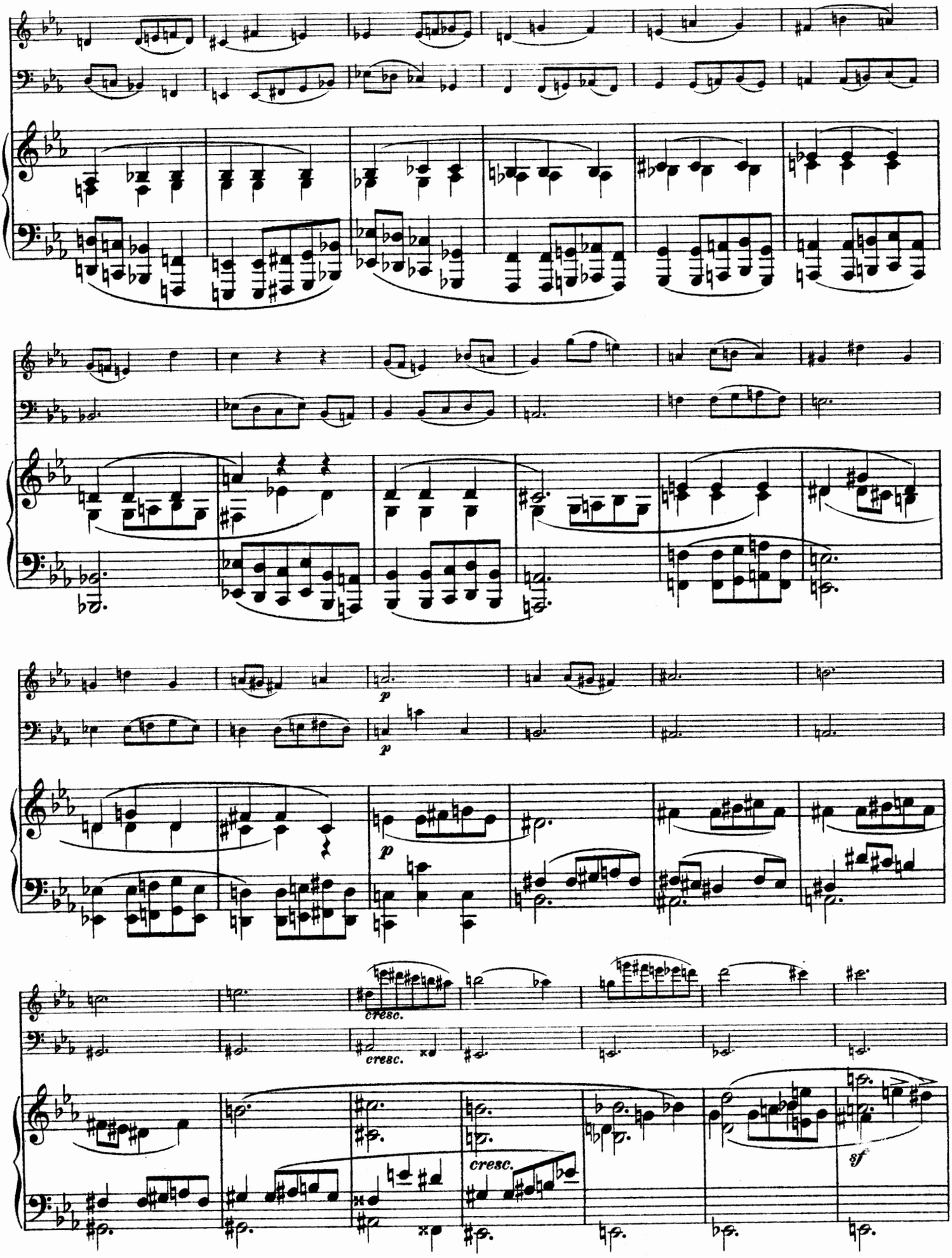
# IV.

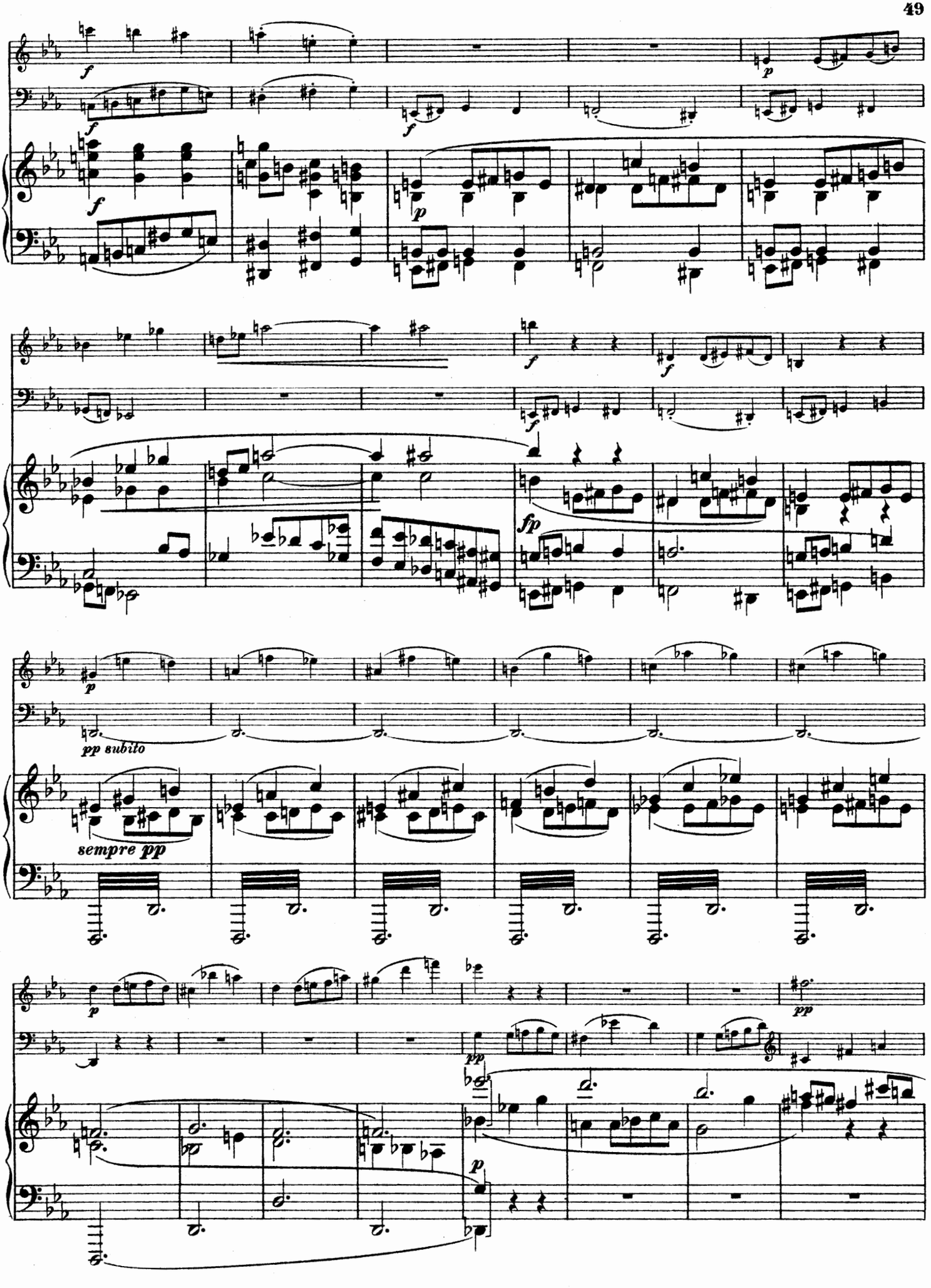


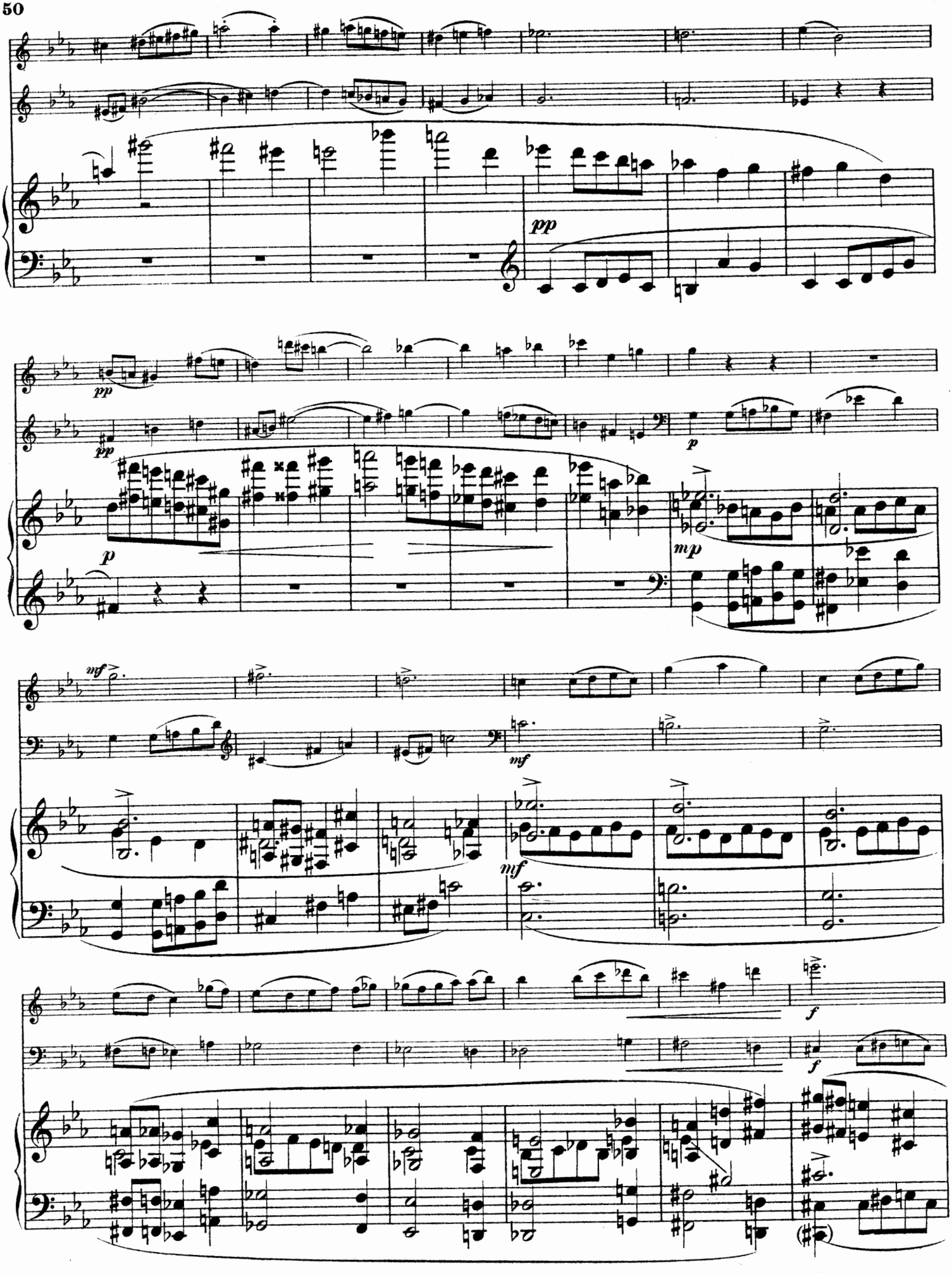

perdendosi
pp
pp
p
p

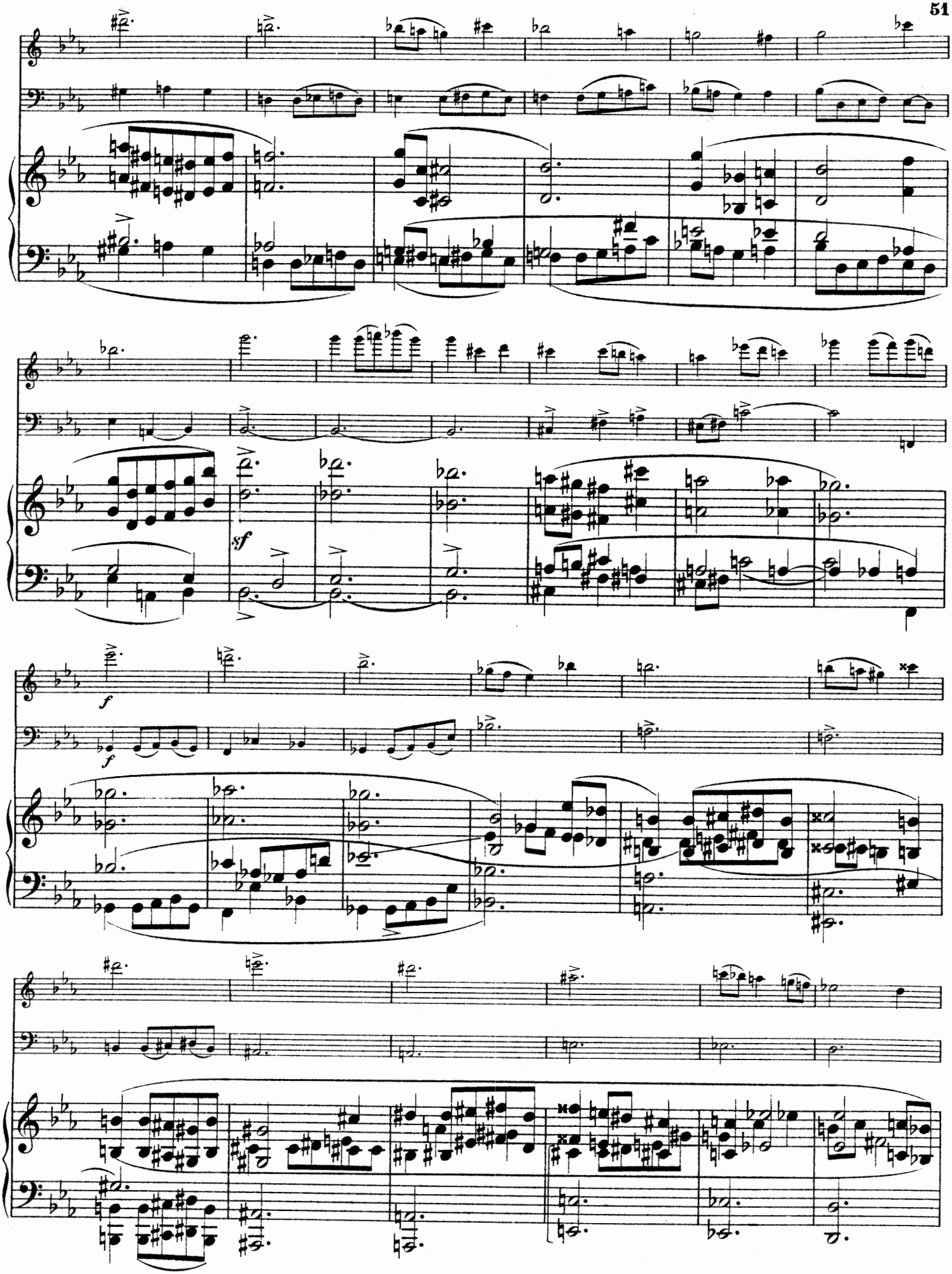

p
p
p espressivo
pp
p
p
pp
p

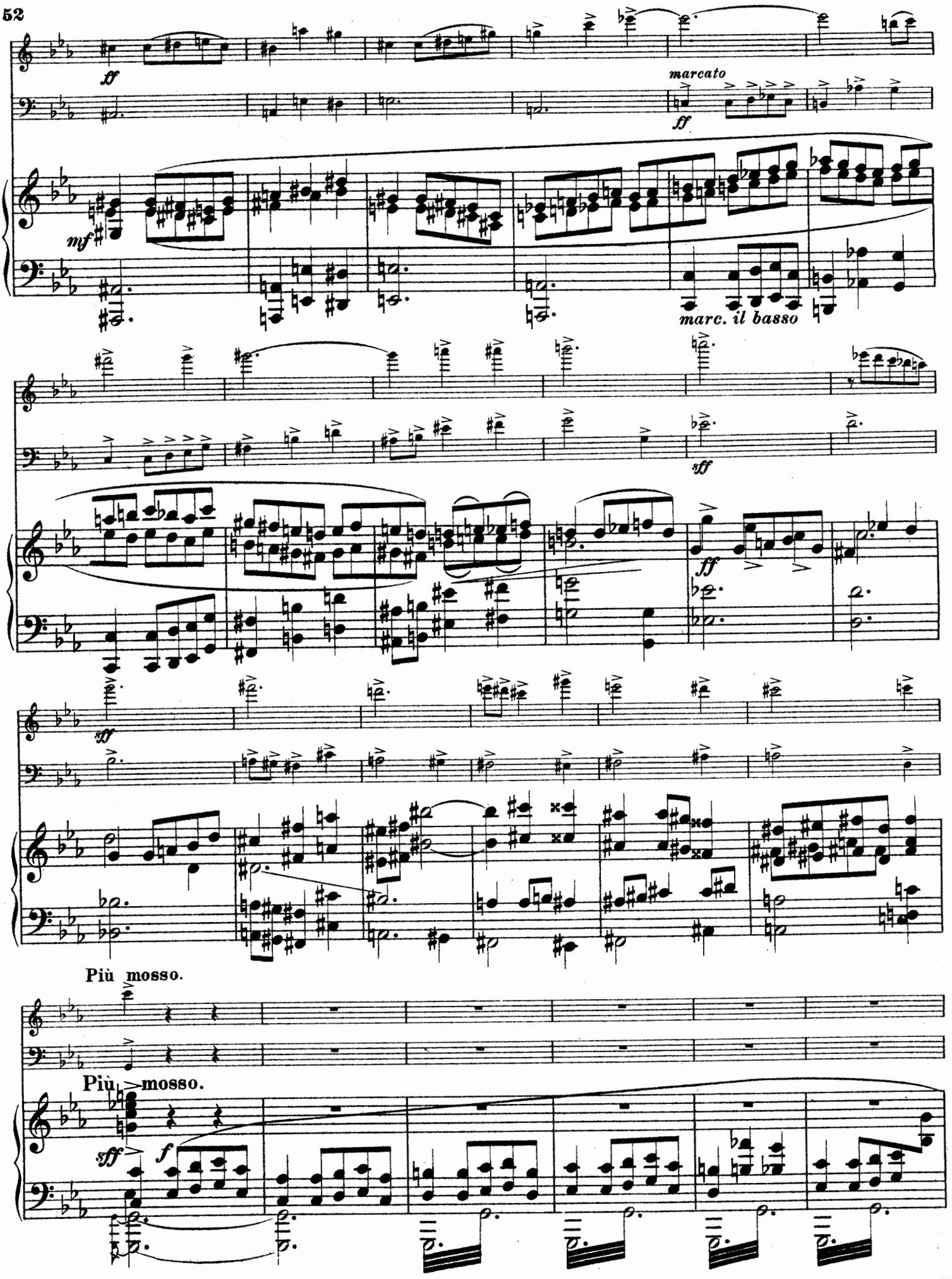

f
p
sf
f
p
p

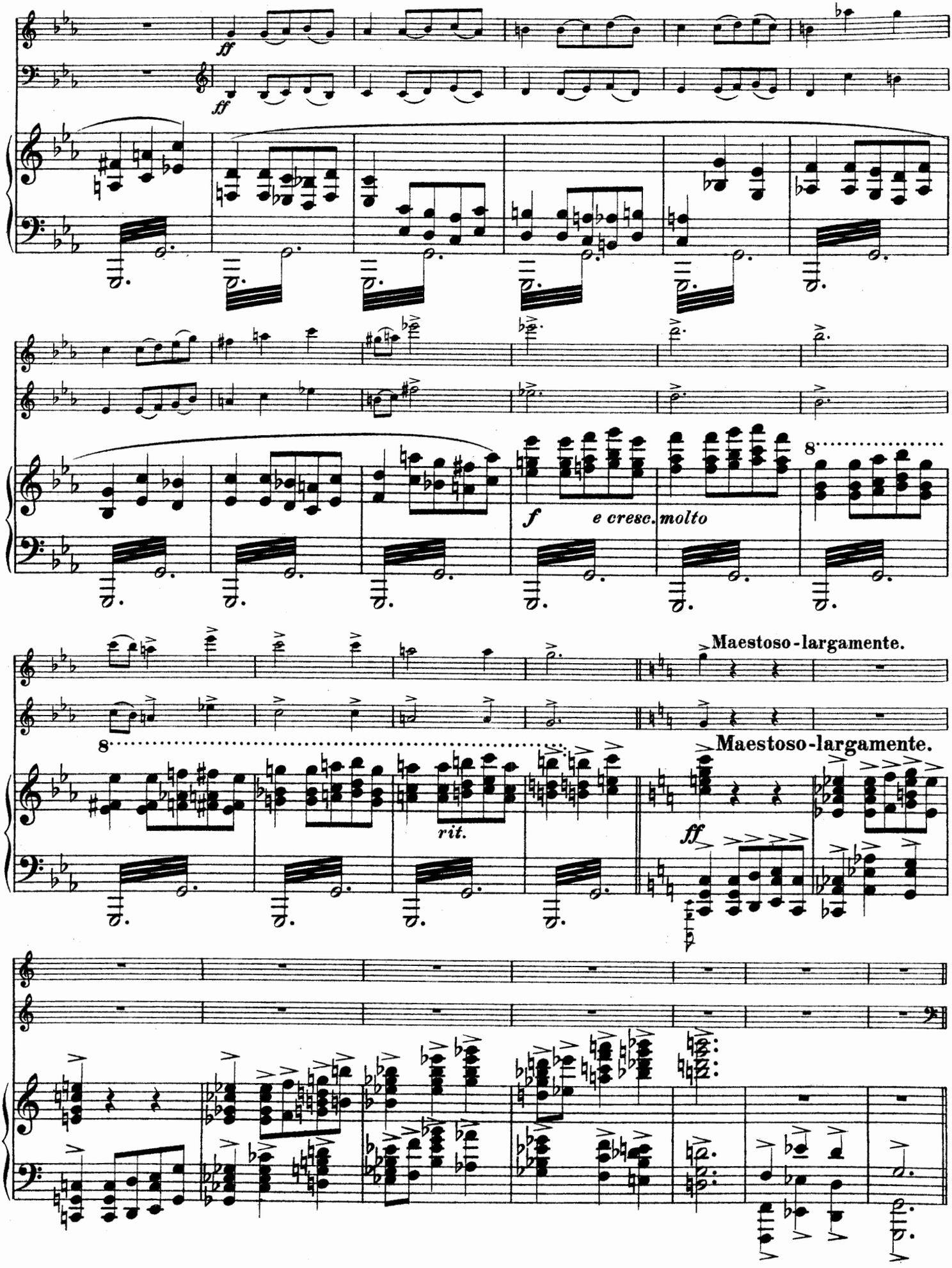

p
p
p
cresc.
cresc.
cresc.
sf

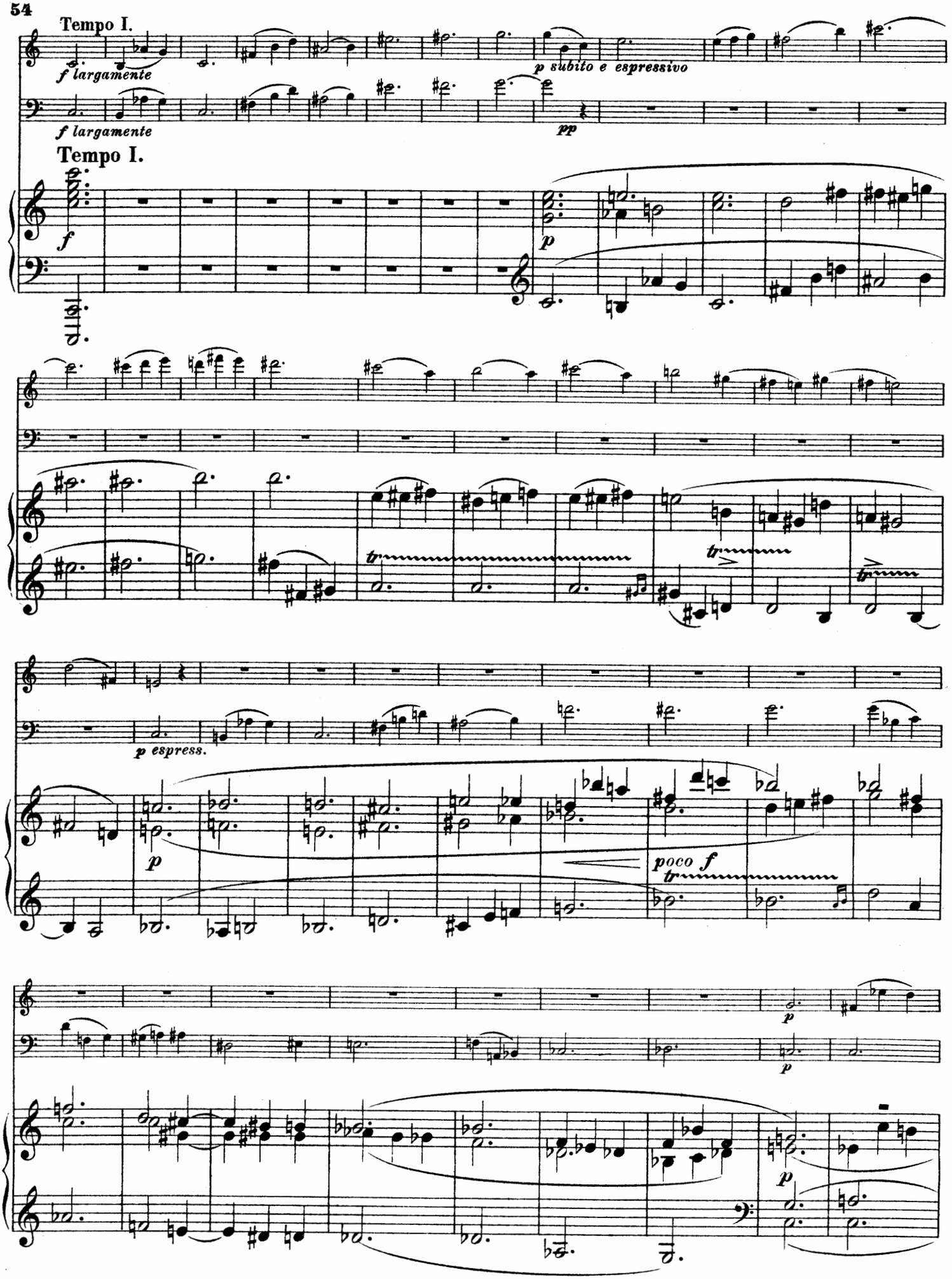

f
f
f
p
f
f
fp
p
pp subito
sempre pp
p
pp
pp
p

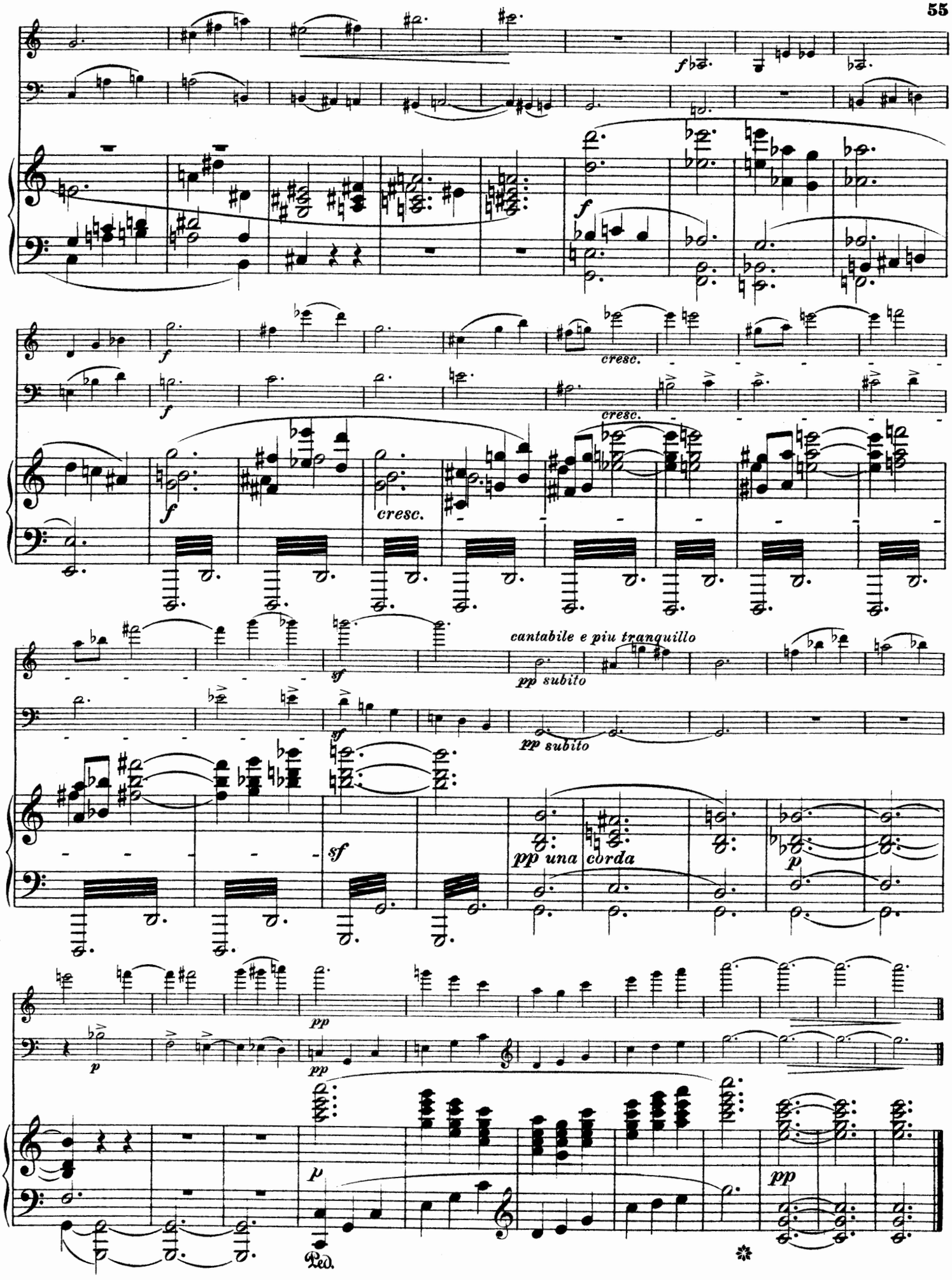

pp
pp
pp
p
mp
mf
mf
mf
f
f


sf
f
f


ff
marcato
ff
mf
marc. il basso
sff
ff
sff
Più mosso.
Più mosso.
sff
f


ff
ff
f
e cresc. molto
8
Maestoso-largamente.
8
rit.
Maestoso-largamente.
ff


Tempo I.
f largamente
p subito e espressivo
pp
Tempo I.
f
p
tr
tr
p espress.
p
poco f
tr
p
p
p


f
cresc.
cresc.
f
cresc.
sf
cantabile e piu tranquillo
pp subito
pp subito
sf
pp una corda
p
pp
p
pp
p
Ped.
pp

# Alexander Maria Schnabel

netto M.

Op. 1. **Sonate C dur** für Klavier . . . . . 10.—

Op. 2. **Sechs Lieder**

Nr. 1. Elfensang (Goethe)
Nr. 2. »Dein Angesicht so lieb und schön« (Heine)
Nr. 3. Der Schelm (Eichendorff)
Nr. 4. Dämmerfriede (Edgar Franz)
Nr. 5. »Dämmernd liegt der Sommerabend« (Heine)
Nr. 6. In der Johannisnacht (Edgar Franz)

Nr. 1—6. Für hohe Stimme . . . . . 4.—
Nr. 1—6. Für mittlere Stimme . . . . . 4.—

Op. 3. **Vier Lieder** für eine Männerstimme und Klavier

Nr. 1. »Ein Musikus wollt fröhlich sein« (Nach einem alten Text)
Nr. 2. An Leukon (Gleim)
Nr. 3. Der Feind (Brentano)
Nr. 4. »Es saß ein Mann gefangen« (Eichendorff)

Nr. 1—4. Für Tenor . . . . . 2.50
Nr. 1—4. Für Baryton . . . . . 2.50

Op. 3. Einzeln: Nr. 3. Der Feind (Brentano)
Für mittlere Stimme (Baryton oder Mezzo-Sopran) . . . . . 1.—

Op. 4. **Sonate Cis moll** für Cello und Klavier . . . . . 10.—

Op. 5. **Sonate G dur** für Violine und Klavier . . . . . 10.—

Op. 6. **Kleine Lieder.** Heft I

Nr. 1. Wiegenlied (Brentano)
Nr. 2. Ein kleines Lied (Ebner-Eschenbach)
Nr. 3. Nelken (Theodor Storm)
Nr. 4. Abend (Martin Greif)

Nr. 1—4. Für hohe Stimme . . . . . 2.—
Nr. 1—4. Für mittlere Stimme . . . . . 2.—

Op. 7. **Zwei lyrische Lieder**

Nr. 1. An die Liebe (Joh. Georg Jacobi), hoch und mittel . . . . . je 1.50
Nr. 2. »Ich will meine Seele tauchen« (Heine), hoch und mittel . . . . . je 2.—

Op. 8. **Sonate Es moll** für Klavier . . . . . 12.—

Op. 9. **Kleine Lieder.** Heft II

Nr. 1. Der träumende See (Julius Mosen)
Nr. 2. Ständchen (Gleim)
Nr. 3. Barbarazweige (Martin Greif)
Nr. 4. Abendständchen (Brentano)

Nr. 1—4. Für hohe Stimme . . . . . 4.—
Nr. 1—4. Für mittlere Stimme . . . . . 4.—

Op. 10. **Trio C moll** für Violine, Cello und Klavier . . . . . 25.—

Op. 11. „Gorm Grymme", Melodram für Deklamation, Streichquartett und Klavier, nach der Ballade von Theodor Fontane . . . . . 12.—

Op. 11. Desgl. Ausgabe für Deklamation und Klavier allein . . . . . 6.—

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