



*Fritz Spindler.*  
*Kt. 11.*

**Drei**  
**KLEINE TRIOS**  
FÜR

**PIANO, VIOLINE UND VIOLONCELL**  
VON

**FRITZ SPINDLER.**

**Werk 305.**

**Nº1. C dur. Pr. M. 3,50.      Nº2. D moll. Pr. M. 4,50.**

**Nº3. D dur. Pr. M. 4,50.**

Eigenthum des Verlegers.

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**LEIPZIG,**  
**C. F. W. SIEGEL's Musikalien-Handlung.**

**R. LINNEMANN.**

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# TRIO.

## Nº3.

Leidenschaftlich bewegt.

Fritz Spindler. Op. 305. Nº 3.

Violine.

Violoncell.

PIANO.

This musical score is written for piano and voice. It consists of ten systems of staves. The first system includes a vocal line and two piano staves. The second system continues with piano accompaniment. The third system features a vocal line and piano accompaniment, with dynamics *ff* and *ff* marked. The fourth system continues the piano accompaniment with *ff* dynamics. The fifth system includes a vocal line and piano accompaniment. The sixth system features a vocal line and piano accompaniment. The seventh system includes a vocal line and piano accompaniment, with dynamics *abnehmend* and *p* marked. The eighth system continues the piano accompaniment with *abnehmend* dynamics. The ninth system includes a vocal line and piano accompaniment, with dynamics *ff* and *p* marked. The tenth system continues the piano accompaniment with *abnehmend* dynamics.

First system of musical notation. It consists of two vocal staves and a grand staff (piano). The vocal staves contain a melodic line with a slur and the instruction *zuehmend*. The piano part features a complex, rhythmic accompaniment with slurs and the instruction *pp*. The key signature has two sharps (F# and C#).

Second system of musical notation. It continues the vocal and piano parts. The piano part has a dynamic marking of *mf*. The key signature remains two sharps.

Third system of musical notation. The piano part continues with a dynamic marking of *mf*. The key signature remains two sharps.

Fourth system of musical notation. The piano part continues with a dynamic marking of *mf*. The key signature remains two sharps.

Fifth system of musical notation. The piano part continues with a dynamic marking of *mf*. The key signature remains two sharps.

Sixth system of musical notation. The piano part continues with a dynamic marking of *ff*. The key signature remains two sharps.

Seventh system of musical notation. The piano part continues with a dynamic marking of *ff*. The key signature remains two sharps. The system concludes with first and second endings.

mf  
zuerchmend - - - - -

*p.*  
zuerchmend - - - - -

*f*  
zuerchmend - - - - -

*mf*  
zuerchmend - - - - -

*f*  
zuerchmend - - - - -

*mf*  
zuerchmend - - - - -

*f*  
zuerchmend - - - - -

*pizz.*  
*pizz.*  
*p*

Bogen  
Bogen  
*mf*

5775

7

5775



Handwritten musical score for a string quartet, page 8. The score is in G major and 3/4 time. It features four staves: two for the first violin and second violin, and two for the first and second violas. The music includes various dynamics such as *ff*, *p*, and *pp*, and performance instructions like *pizz.*, *Bogen*, and *abnehmend*. There are also asterisks marking specific passages.

This musical score is arranged in systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a grand staff with two clefs (treble and bass) and the same key signature. The score includes several dynamic markings: *zuehmend* (diminuendo) appears in the first system, *f* (forte) in the second system, and *ff* (fortissimo) in the fifth system. The piano part features complex textures, including dense chordal structures and rapid sixteenth-note passages in the right hand, while the left hand provides a steady harmonic foundation with chords and moving lines. The overall style is characteristic of late 19th or early 20th-century Romantic music.

8

*abnehmend*

*ff*

*ff*

*abnehmend*

*pp*

*abnehmend*

*abnehmend*

*mf*

*mf*

*H*

*H*

*Coda*

First system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line has a melodic line with some rests and a lower line with lyrics. The piano accompaniment has a treble and bass clef. Dynamics include *mf* and *zuehmend*.

Second system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The piano accompaniment features a more active bass line. Dynamics include *ff* and *zuehmend*.

Third system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The piano accompaniment has a rhythmic pattern. Dynamics include *p* and *zuehmend*.

Fourth system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. Dynamics include *ff*.

Fifth system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. Dynamics include *ff*.

Sixth system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. Dynamics include *ff*.

Seventh system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. Dynamics include *ff*.





Musical score for piano and voice, page 13. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes and chords. Dynamics range from piano (*p*) to fortissimo (*ff*) and pianissimo (*pp*). The piece concludes with a double bar line and repeat signs.

Dynamics and markings include: *mf* *immer zunehmend*, *ff* *abnehmend*, *p*, and *pp*.

Möglichst schnell.

Möglichst schnell.

This musical score is arranged in systems of three staves each. The top staff is for a violin or viola, the middle for a piano, and the bottom for a second violin or viola. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). There are also markings for *mf* (mezzo-forte) and *p* (piano). The bottom system includes a *Leg.* (legato) marking and the number 5775.



*pizz.*  
*p*  
*pizz.*  
*p*  
Bogen  
*f* Bogen  
*mf*  
*f* *zuernehmend*  
*mf*  
*ff*  
*ff*  
*zuernehmend*  
*f*  
*ff*  
*zuernehmend*  
*p*

Musical notation system 1, featuring treble and bass staves with dynamic markings *mf*.

Musical notation system 2, featuring treble and bass staves with dynamic markings *p*.

Musical notation system 3, featuring treble and bass staves with dynamic markings *mf*.

Musical notation system 4, featuring treble and bass staves with dynamic markings *mf* and numerical figures (1, 2, 3, 4) above the notes.

Musical notation system 5, featuring treble and bass staves with dynamic markings *mf* and numerical figures (1, 2, 3, 4) above the notes.

*ff*

*ff*

*p*

*ff*

*p*

*ff*

*Ca.*

*Ca.*

*p*

*mf*

*mf*

*mf*

*zuehmend*

*mf*

This musical score is arranged in systems of two staves each. The upper staff in each system is for a string instrument (violin or viola), and the lower staff is for the piano. The key signature is D major (two sharps). The score includes various musical notations such as slurs, ties, and dynamic markings. The word "zuehmend" is written above the piano staff in the first system. Dynamics include *f*, *ff*, *p*, and *mf*. The score concludes with the number 5775 at the bottom center.

Handwritten musical score for a string quartet, page 20. The score is arranged in systems of two staves each. The first system shows a melodic line in the upper voice and a supporting line in the lower voice. The second system features a piano introduction with chords and a melodic line. The third system includes a section marked "Solo" and "pizz." (pizzicato). The fourth system has a section marked "zunchmend" (zuckend) in both voices. The fifth system is marked "Bogen" (arco) and features a more complex rhythmic pattern. The score concludes with a final cadence.

21

5775

A Kreis 2<sup>o</sup>  
1446, Nr. 3

# Empfehlenswerte Kammermusik-Kompositionen

nebst einem Anhang von einigen  
Ensemblewerken im freieren (Salon-)  
Stil u. zur Übung im Zusammenspiel

aus dem Verlage von **C. F. W. Siegel's** Musikalienhandlung (R. Linnemann) in Leipzig.

## Quartette für 2 Violinen, Viola und Violoncell.

Bach, Joh. Seb. 14 vierstimmige Fugen a. d. Wohltemperierten Klavier, zum Gebrauche beim Unterricht f. d. Zusammenspiel bearb. u. m. Fingersatz u. Stricharten versehen v. Rich. Hofmann. Stimmen Heft 1 u. 2 . . . . . je	3.—
Dietz, F. W. Op. 54. Sechs leichte Tonstücke zur Übung im Ensemble-Spielen. Stimmen Heft 1 u. 2 . . . . . je	2.25
Meinardus, Ludw. Op. 43. Quartett (C). Partitur und Stimmen . . . . .	10.—
Rubenson, Alb. Op. 2. Quartett (F). Stimmen . . . . .	3.25
Spohr, Louis. Op. 152. Dreiuunddreissigstes Quartett (Es). Stimmen . . . . .	6.50
Taubert, E. E. Op. 34. Drittes Quartett (Em). Stimmen . . . . .	6.—
Weyermann, Mor. Op. 17. Quartett (Dm). Stimmen . . . . .	5.50

## Trio für 2 Violinen und Viola.

Manns, Ferd. Op. 15. Trio (Am) . . . . .	4.50
— Op. 16. Drei Trios in der ersten Lage. No. 1 (G) M. 2.—. No. 2 (C) M. 2.50. No. 3 (A) . . . . .	3.—
— Serenade (G) . . . . .	2.—

## Für 2 Violinen und Violoncell (oder für Violine, Viola und Violoncell).

Bach, Joh. Seb. 15 dreistimmige Inventionen, mit Stricharten u. Fingersatz versehen u. als Unterrichtsmaterial f. d. Zusammenspiel übertragen v. Rich. Hofmann. Stim. Heft 1 u. 2 je	3.50
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## Quintette für Klavier, 2 Violinen, Viola und Violoncell.

Hiller, Ferd. Op. 156. Quintett (G) . . . . .	18.—
Hummel, Ferd. Op. 47. Quintett (Am) . . . . .	n. 10.—
Meinardus, Ludw. Op. 42. Quintett (E) . . . . .	n. 12.—
Raff, Joachim. Op. 207B. Fantasie . . . . .	10.—

## Quartette für Klavier, Violine, Viola und Violoncell.

Jadassohn, S. Op. 109. Quartett (No. 3, Am) n. 7.50	7.50
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Raff, Joachim. Op. 202. Zwei Quartette. M. Pf.	
No. 1 (G) . . . . .	n. 13.50
No. 2 (Cm) . . . . .	n. 12.—
Spindler, Fritz. Op. 108. Quartett (C) . . . . .	8.—
Taubert, E. E. Op. 38. Quartett (Es) . . . . .	10.—

## Trios für Klavier, Violine und Violoncell.

Förster, Alb. Op. 47. Für Schüler. Trio im leichten Stil . . . . .	4.—
Hofmann, Rich. Leichte instruktive Trios. Op. 53. Trio (F) . . . . .	3.—
Op. 54. Trio (Dm) . . . . .	5.—
Op. 55. Trio (C) . . . . .	4.50
Op. 56. Trio (Am) . . . . .	4.50
Op. 67. Trio (C) . . . . .	3.50
Op. 68. Trio (Em) . . . . .	4.50
Huber, H. Op. 83. Trio-Fantasia. Heft 1 u. 2 je	5.—
Jadassohn, S. Op. 16. Premier Trio (F) . . . . .	5.25
Lange, O. H. Op. 1. Trio (Cm) . . . . .	10.—
Rheinberger, Jos. Op. 34. Trio (Dm) . . . . .	11.50
Riedel, Aug. Op. 9. Suite in kanonischer Form	4.50
Spindler, Fr. Op. 154. Trio (G) . . . . .	7.25
— Op. 305. Drei leichte Trios. No. 1 (C) M. 3.50. No. 2 (Dm) u. No. 3 (D) . . . . . je	4.50
Veit, W. H. Op. 53. Trio (Dm) . . . . .	8.50
Weber, Gustav. Op. 5. Trio (B) . . . . .	9.—
Zenger, M. Op. 17. Trio (Dm) . . . . .	9.—

## Duos für Klavier und Violine.

Brüll, Ign. Op. 60. Zweite Sonate (Am) . . . . .	5.—
Hauptmann, Mor. Op. 10. Drei leichte Sonatinen	2.40
Hess, Carl. Op. 6. Sonate (Hm), arr. nach der Sonate für Klavier und Violoncell . . . . .	5.—
Hille, Gust. Op. 15. Sonate . . . . .	7.50
— Op. 24. Erste Suite (E) . . . . .	4.50
— Op. 29. Zweite Suite in kanonischer Form	2.50
Hofmann, Rich. Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2.30. No. 2 (C) . . . . .	1.80
— Op. 48. Zwei Sonatinen. No. 1 (G) M. 2.30. No. 2 (F) . . . . .	2.50
— Op. 49. Drei Sonatinen f. d. Unterricht. No. 1 (Dm) M. 1.80. No. 2 (G) M. 1.80. No. 3 (C) . . . . .	1.50
— Op. 57. Zwei Sonatinen für den Unterricht. No. 1 (C) M. 1.50. No. 2 (Am) . . . . .	1.80
— Op. 61. Leichte Sonate . . . . .	2.80
Huber, H. Op. 67. III. Sonate (D) . . . . .	6.—

Jockisch, Reinh. Op. 7. Drei Sonatinen (Violin- stimme z. No. 1 u. 2 in I. Lage, z. No. 3 in I. u. III. Lage). No. 1 (Cdur) n. M. 1.50. No. 2 (Gdur) n. M. 2.—. No. 3 (Cdur) . . . . .	n. 1.50
Mozart, W. A. Sonaten. No. 1—21 je M. —.75 bis	3.75
Pauer, E. Op. 46. Sonate . . . . .	5.75
Raff, Joachim. Op. 180. Suite (Gm) . . . . .	6.—
— Op. 210. Suite (Prélude. — Pavane. — Chanson de Louis XIII varié. — Gavotte et Musette. Tambourin). (A) . . . . .	8.—
Reissmann, Aug. Op. 47. Suite . . . . .	5.50
Schmitt, Al. Op. 123. Sonata cantata . . . . .	2.50

## Duos für Klavier und Viola.

Hess, Carl. Op. 6. Sonate (Hm), arr. . . . .	5.—
Hofmann, Rich. Op. 46. Sonatine (F) . . . . .	1.50
Hummel, Ferd. Op. 38A. Sonate (Em) . . . . .	4.50

## Duos für Klavier und Violoncell.

Hauptmann, M. Op. 10. Drei leichte Sonatinen, bearbeitet von A. Pester . . . . .	2.—
Hess, Carl. Op. 6. Sonate (Hm) . . . . .	5.—
Hofmann, Rich. Op. 42. Drei Sonatinen. No. 1 (C) M. 1.—. No. 2 (G) und No. 3 (D) . . . . . je	1.30
Hummel, Ferd. Op. 38. Vierte Sonate (Em) . . . . .	4.50
Raff, Joachim. Op. 183. Sonate (D) . . . . .	7.50
Spindler, Fr. Op. 347. Sonate (F) . . . . .	3.—

## Duos für Klavier und Flöte.

Hofmann, Rich. Op. 46. Sonatine (F) . . . . .	1.50
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## Duos für Klavier und Oboe.

Hofmann, Rich. Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2.30. No. 2 (C) . . . . .	1.80
Spindler, Fr. Op. 347. Sonate (F) . . . . .	3.—

## Duos für Klavier und Klarinette.

Hofmann, Rich. Op. 48. Zwei Sonatinen (f. d. Unterricht). No. 1 (G) M. 2.30. No. 5 (F) . . . . .	2.50
Spindler, Fr. Op. 347. Sonate (F) . . . . .	3.—

## Duos für Klavier und Fagott.

Spindler, Fr. Op. 347. Sonate (F) . . . . .	3.—
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## Duos für Klavier und Horn.

Spindler, Fr. Op. 347. Sonate (F) . . . . .	3.—
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# ANHANG. Auswahl von Ensemblewerken im freieren (Salon-) Stil und zur Übung im Zusammenspiel.

## Hauskapelle. Sammlung klassischer und moderner Kompositionen

für Klavier zu vier Händen und Violine, mit einer zweiten Violine u. Violoncell ad lib. einger. v. Fr. Grossjohann.

No.	Titel	Räuseln Stimmen.				
		Kpl.	Viol. u. Vl.	Vl. I.	Vl. II.	Viol.
1.	Mendelssohn-B. F., Kriegsmarsch aus „Athalia“ . . . . .	M.	M.	Pf.	Pf.	Pf.
2.	Mendelssohn-B. F., Hochzeitsmarsch a. d. „Sommerstraum“ . . . . .	2.—	1.50	50	25	25
3.	Schubert, F. Entr'acte aus „Rosamunde“ . . . . .	1.80	1.30	25	25	25
4.	Beethoven, L. v., Larghetto aus der 2. Sinfonie . . . . .	3.—	2.50	50	25	25
5.	Meyerbeer, G. Krönungsmarsch aus „Der Prophet“ . . . . .	2.—	1.50	25	25	25
6.	Haydn, J. Menuett und Finale aus der Cdur-Sinfonie (No. 7) . . . . .	3.—	2.50	50	25	25
7.	Spindler, F. Op. 140 No. 3. Husarenritt . . . . .	2.50	2.—	25	25	25
8.	Kéler, Béla. Op. 73. Lustspiel-Ouverture . . . . .	3.—	2.50	50	25	25
9.	Beethoven, L. Andante aus der 1. Sinfonie . . . . .	2.—	1.50	25	25	25
10.	Cherubini, L. Ouverture zu „Anacron“ . . . . .	3.50	3.—	50	25	25
11.	Haydn, J. Andante aus der Gdur-Sinfonie m. d. Paukenschlag . . . . .	1.80	1.30	25	25	25
12.	Mozart, W. A. Ouverture zu „Die Entführung aus dem Serail“ . . . . .	3.—	2.50	50	25	25
13.	Haydn, J. Largo aus der Gdur-Sinfonie . . . . .	1.80	1.30	25	25	25
14.	Cherubini, L. Zwischenakt- und Ballettmusik aus „Ali Baba“ . . . . .	2.50	2.—	50	25	25
15.	Haydn, J. Adagio aus der Oxford-Sinfonie . . . . .	2.—	1.50	25	25	25

NB. Klavier und Violine I sind mittelschwer, Violine II und Violoncell leicht spielbar gesetzt. Die Streichinstrumente können auch mehrfach besetzt werden.

## Der kleine Kammermusiker.

Eine Sammlung klassischer Musikstücke, drei Violinen und Viola alter und neuer Meister, für in ein- und mehrfacher Besetzung eingerichtet und mit Stricharten bezeichnet von Ernst Pfierner, Op. 2.

6 Hefte, jedes 6 Stücke enthaltend und zwar Kompositionen von André, Bach, Beethoven, Boccherini, Chopin, Corelli, Gluck, Händel, Haydn, Hesse, Himmel, Mendelssohn, Mozart, Rincek, Schubert, Schumann, Spohr und Tartini. Preis jeden Heftes M. 1.40. Duplizierstimmen zu den einzelnen Heften: Viol. I M. —.50; Viol. II, III, Viola je M. —.30.

## Die Ensemble-Stunde. Instruktive Stücke meist aus den Violin- duetten älterer Meister zur Übung in der Kunst des Zusammenspiels und zum Vortrage eingerichtet und mit Klavierbegleitung versehen von Fr. Grossjohann, Op. 41.

- A. Untere Elementarstufe. (Violinen in I. Lage leicht.)  
Heft I. (F. X. Gebauer, W. A. Mozart, Bart. Campagnoli, Fr. Schubert.)  
Heft II. (J. Wanhall, M. Hauptmann, Ign. Pleyel, J. F. Mazas.)
- B. Obere Elementarstufe. (Violinen in I. Lage schwerer.)  
Heft I. (Ch. de Bériot, Fr. X. Gebauer, A. B. Bruni, Ch. de Bériot.)  
Heft II. (J. Wanhall, J. F. Mazas, Fr. Geminiani, R. Schumann.)
- C. Untere Mittelstufe. (Violinen in I. und III. Lage, leicht.)  
Heft I. (G. B. Viotti, Ch. de Bériot, C. M. von Weber, J. S. Bach.)  
Heft II. (J. S. Bach, Fr. Geminiani, J. F. Mazas, Rud. Kreutzer.)

### Preise der einzelnen Ausgaben jeden Heftes:

1. Für Violine und Klavier . . . . .	M.	5. Für Klavier, Violine und Violoncello (Klaviertrios) . . . . .	M.
2. Für 2 Violinen (Violinduetto) . . . . .	1.30	6. Für 2 Violinen, Violoncello und Klavier (Klavierquartette) . . . . .	1.80
3. Für 2 Violinen u. Violoncello (Streichtrios) . . . . .	1.—		
4. Für 2 Violinen und Klavier . . . . .	1.80		

## Musik für Klavier zu vier Händen, Violine und Violoncell.

Bach, E. Frühlings Erwachen. Romanze, arr. . . . .	M. Pf.	1.50
Bruch, Max. Op. 16. Einleitung (Ouverture) z. d. Oper „Die Loreley“ arr. . . . .	1.50	
Hummel, Ferd. Op. 37. Im Frühling. Serenade in 4 Sätzen . . . . .	6.—	
— Op. 39. Lenz-Reigen. 6 Stücke in Walzerform . . . . .	4.—	
Kéler, Béla. Op. 73. Lustspiel-Ouverture, arr. . . . .	3.—	
— Op. 108. Ungarische Lustspiel-Ouverture, arr. . . . .	3.50	
— Op. 111. Französische Lustspiel-Ouverture, arr. . . . .	4.—	
Leutner, Alb. Op. 42. Festouverture, arr. . . . .	3.50	

## Musik für Klavier (zu zwei Händen), Violine und Violoncell.

Spindler, Fritz. Op. 140 No. 3. Husarenritt, arr. . . . .	M. Pf.	2.50
Suppé, Franz v. Ouv. z. d. Op.: Pique Dame, arr. . . . .	3.50	
— Ouvert. z. d. komisch. Oper: Leichte Kavallerie . . . . .	3.—	
Hofmann, Rich. Op. 43. Miscellen. Drei leicht ausführbare Stücke (Menuetto — Andante cantabile — Scherzo) . . . . .	2.50	
Hummel, Ferd. Op. 37A. Im Frühling. Serenade in 4 Sätzen, arr. . . . .	5.50	

## Musik für Klavier zu vier Händen und Violine.

Hummel, Ferd. Op. 37C. Im Frühling. Serenade in 4 Sätzen . . . . .	5.50
— Op. 39B. Lenzreigen. 6 Stücke in Walzerform . . . . .	3.50
Kéler, Béla. Op. 108. Ungarische Lustspiel-Ouverture, arr. . . . .	3.50
— Op. 111. Französische Lustspiel-Ouverture, arr. . . . .	4.—

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# TRIO.

Nº 3.

Violine.

Leidenschaftlich bewegt.

Fritz Spindler, Op. 305. Nº 3.

*mf*

*3*

*zunehmend - - - - - f*

*f*

*ff*

*p* *zunehmend - - - - - mf*

*zunehmend - - - - -*

*ff*

1 2 3 4



Violine.

*mf* *zunehmend* *f*  
*mf* *f*  
*pizz.* *Bogen*  
*p* *f*  
*p*  
*f*  
*ff*  
*abnehmend* *Bogen* *pizz.*  
*pp* *mf*  
*zunehmend* *f*  
*ff*

The score consists of 12 staves of music in G major, 7/8 time. The first two staves feature a rhythmic pattern of eighth notes with accents, marked *mf* and *zunehmend* (increasing), leading to a *f* dynamic. The third staff introduces a *pizz.* (pizzicato) section with a *p* dynamic, followed by a *Bogen* (arco) section. The fourth and fifth staves show a *f* dynamic with a *pizz.* section. The sixth staff has a *f* dynamic. The seventh staff is marked *ff*. The eighth staff has a *pizz.* section. The ninth staff has a *pp* dynamic, followed by a *mf* section. The tenth staff is marked *zunehmend* and *f*. The eleventh staff is marked *f*. The twelfth staff is marked *ff*.

Violine.

Handwritten number 33 above the first staff. The score consists of seven staves of music in G major. The first staff has a handwritten 'ny' above it. The second staff has a handwritten '2' above it and dynamic markings *ff*, *p*, and *p* with the instruction *zunehmend*. The third staff has a dynamic marking *mf*. The fourth staff has the instruction *zunehmend*. The fifth staff has a dynamic marking *ff*. The sixth staff has a dynamic marking *p* and the instruction *zunehmend*. The seventh staff has a dynamic marking *ff*.

CANON.

The section is titled 'CANON.' and begins with the tempo marking 'Langsam.' and a 3/4 time signature. The score consists of five staves of music. The first staff has dynamic markings *f* and *mf*. The second staff has a dynamic marking *f*. The third staff has a dynamic marking *f* and the instruction *immer zunehmend*. The fourth staff has a dynamic marking *ff* and the instruction *abnehmend*. The fifth staff has a dynamic marking *p* and *pp* with a first ending bracket labeled '1'.

Violine.

Möglichst schnell.

8 *mf*

*zunehmend* - - - - *f*

*ff*

*mf*

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

*f* *f* *ff*

*p* *zunehmend* - - - -

*mf* *p*

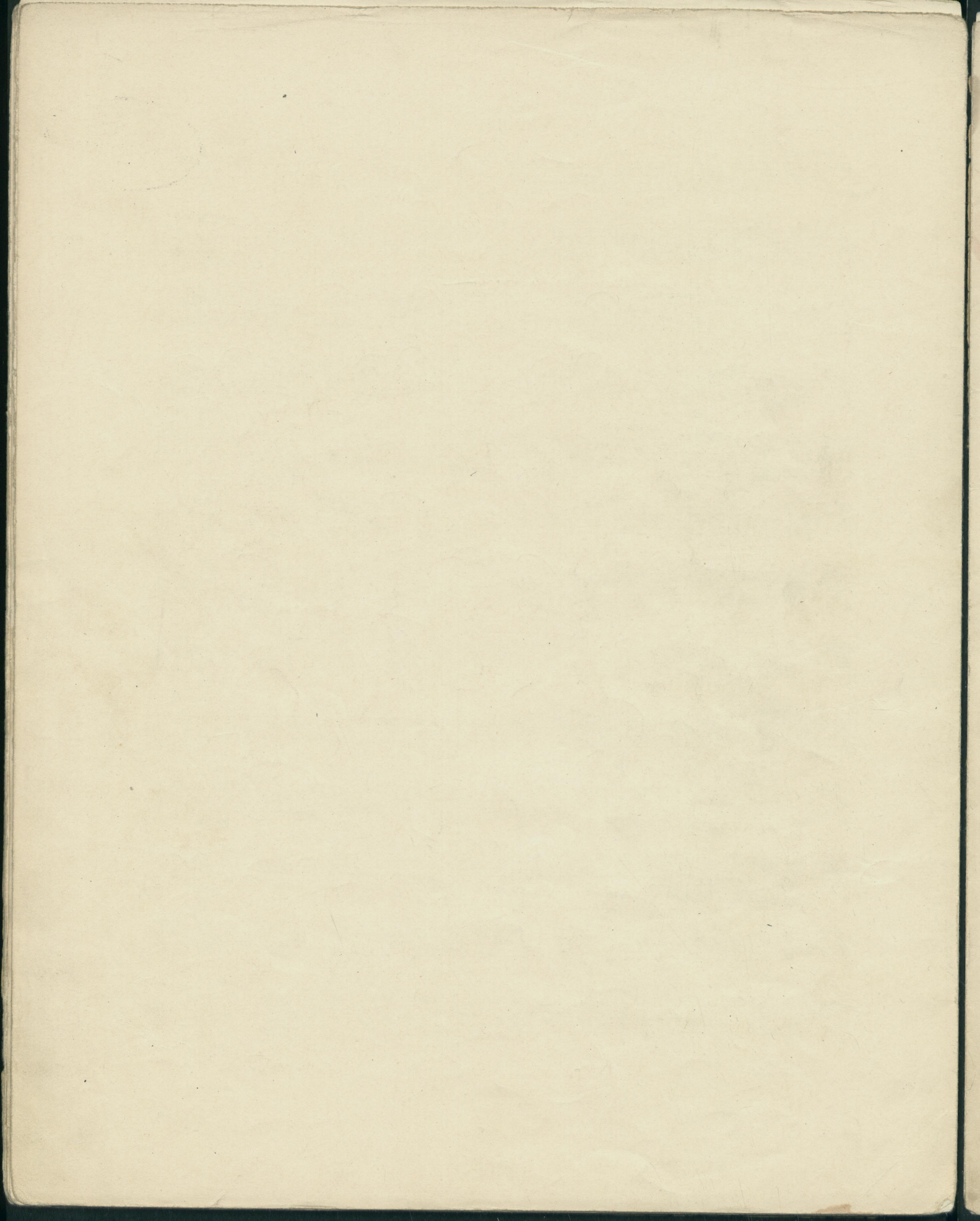
*mf* *f*

*ff* *p*

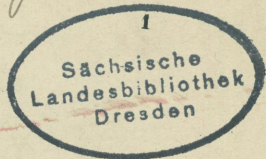
Violine.

ff p ff 8 mf  
zunchmend  
f ff  
p ff  
p mf  
p pp  
pizz. mf Bogen. zunchmend  
f ff  
mf ff

1 Mus 2° 1446,  
H. 3



Fritz Spindler. Kt. 11.



# TRIO.

Nº 3.

## Violoncell.

Leidenschaftlich bewegt.

Fritz Spindler, Op. 305. Nº 3.

Violoncell.

The musical score for the Violoncell consists of 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 instructions:

- Staff 1: *f*, *f*, *f*, *mf*. Includes first and second endings.
- Staff 2: *f*, *f*.
- Staff 3: *ff*.
- Staff 4: *f*, *abnehmend*.
- Staff 5: *p*, *pizz.*, *pp*, *Bogen*, *pizz.*, *4*, *Bogen*, *mf*.
- Staff 6: *zunehmend*.
- Staff 7: *f*.
- Staff 8: *f*.
- Staff 9: *ff*.
- Staff 10: *ff*.

Violoncell.

Violoncell musical score consisting of six staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features dynamic markings *p*, *ff*, and *p*. The second and third staves are in bass clef with the same key signature and time signature. The second staff includes the instruction *p zunehmend* and *mf*. The third staff includes *zunehmend*. The fourth and fifth staves are in treble clef with the same key signature and time signature. The fourth staff includes *ff* and *p zunehmend*. The fifth staff includes *ff*. The sixth staff is in bass clef with the same key signature and time signature.

CANON.

CANON musical score for Violine (Violin) consisting of five staves. The first staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes the instruction *Langsam.* and *Violine*, and dynamic markings *f* and *mf*. The second and third staves are in bass clef with the same key signature and time signature. The third staff includes *f*, *p*, and first/second endings. The fourth and fifth staves are in treble clef with the same key signature and time signature. The fourth staff includes *abnehmend* and *ff*. The fifth staff includes *p* and *pp*. The instruction *mf immer zunehm.* spans across the third and fourth staves.



Möglichst schnell. Violoncell.

8

9 Violine

*mf*

*f*

*ff*

*mf*

*p* *pp*

11 12 *pizz.* *p*

Bogen

*f* *ff*

*mf*

*f*

*ff*

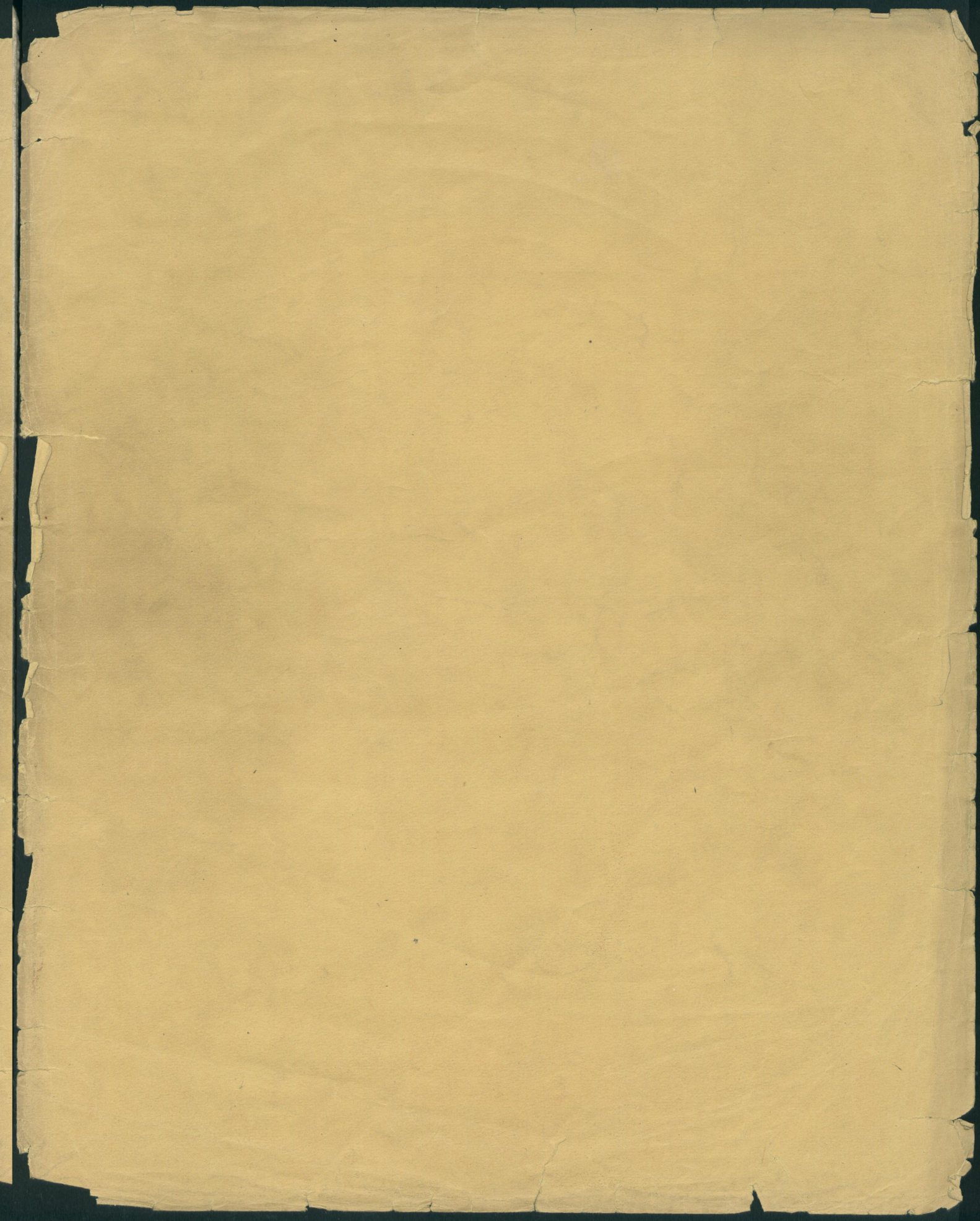
5275

Violoncell.

The musical score is written for Violoncell and Violine. It consists of 13 staves. The Violoncell part is in the bass clef with a key signature of two sharps (F# and C#). The Violine part is in the treble clef with the same key signature. The score includes various dynamic markings: *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions such as *pizz* (pizzicato) and *p zunehmend* (piano increasing). Measure numbers 8, 9, 10, 11, and 12 are indicated. The score ends with a double bar line and a fermata.

1 Mars 2° 1446,  
H. B

Ka 1700 - mi AKKimo! 25.10.19



SLUB DRESDEN



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