

MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

**Australia**  
 Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059  
 Phone: (07) 3352 5576 Fax: (07) 3258 6444  
 e-mail: stephanie\_hicks@freehills.com.au

**Germany**  
 Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch  
 Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

**Holland**  
 Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943  
 e-mail: caroline\_willem@hotmail.com

**Sweden**  
 John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486  
 Fax: 08-6185407 e-mail: john.teague@telia.com

**U.S.A.**  
 Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620  
 e-mail: mertonusa@yahoo.com

**U.K.**  
 Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708  
 e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

TRIO.

Violine.

Eduard Schütt, Op. 27.

Allegro maestoso.  $\text{♩} = 66$ .

Violine.

*mp* *cresc.* *f*  
*f*  
*f*  
*rit.*  
*appassionato*  
*mp*  
*cresc.* *ff* *espr.* *calando e poco rit.*  
*2 poco rit. a tempo*  
*1 3 mf espr.*  
*pp* *espr.* *mf espr.*  
*p* *mp* *espr.*  
*poco rit.* *molto espr. e poco a poco animato*  
*cresc.*

Violine.

*mf* *cresc.* *f* *cresc.* *cresc.* *molto accel.* *ff* *rit.* *a tempo* *dim.* *p* *L >>* *poco a poco molto cresc.* *mf* *f* *martellato* *ff*

Violine.

*f* *accel. e molto cresc.* *ff stringendo* *molto ritard.* *d=48.* *tranquillo* *p* **SCHERZO.** *Vivace. <math>d=132.</math>* *6* *Pianoforte* *f* *molto cresc.* *1.* *2.* *3.* *1* *p* *A* *3* *f* *1* *p* *cresc.* *f* *1* *f* *dim.* *mf* *dim.* *poco rit.* *Ba tempo* *A* *mp* *dim.* *p* *dim.* *p*

Violine.

*mp* *mf* *f* *fz*

*fz*

*f*

*cresc.*

1 2 3 4 1

2 3 4 *a tempo*

*poco rit.* *con somma forza*

*f* *f* *poco*

*a poco animato del fine*

**D**<sub>1</sub> 2 3

*fz* *mp*

4 5 *stringento* 6 7 8

*molto* *cresc.* *f*

*Meno mosso. ♩ = 66.*

1 3 *mp*

2 *mp* *espr.* 2 *mp*

Violine.

*cresc.*

*f*

*rit.*

*fz*

**Tempo I.**

*fz subito pp* *pp*

*cresc.*

**F**

*poco rit.* *a tempo*

*f*

**G**

*con passione*

*cresc.*

*cresc.*

*cresc.*

**H**

2

FINALE.

Allegro grazioso non troppo vivo. ♩ = 116.

Violine.

Violine.

Violine.

*mp* *mf* *f* *fz* *fz* *cresc.* *a tempo* *poco rit.* *con* *somma forza* *f* *f* *poco a poco animato* *del fine.* *fz* *mp* *molto cresc.* *f* *ff*

Violine.

*Andante tranquillo.*  $\text{♩} = 50$  *p cantabile* *dolce* *p* *pp* *cresc.* *poco rit.* *dolce* *a tempo* *p* *dim.* *pp* *cresc.* *espr.* *cresc.* *string.* *poco rit.* *Tempo I.* *mf* *p* *mp* *p* *espr.* *mf* *p* *mf molto espr.* *rit.* *Tempo I.* *mp* *espr.* *f* *cresc.* *f* *ff appassionato* *E a tempo* *poco a poco calando* *espr.* *pp* *pp* *smorzando* *ritard.* *pp*

## MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

### Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059  
Phone: (07) 3352 5576 Fax: (07) 3258 6444  
e-mail: stephanie\_hicks@freehills.com.au

### Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch  
Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

### Holland

Caroline Bouwman, Hobbemastraat 6''' , 1071 ZA Amsterdam Phone: 020 6737943  
e-mail: caroline\_willem@hotmail.com

### Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486  
Fax: 08-6185407 e-mail: john.teague@telia.com

### U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620  
e-mail: mertonusa@yahoo.com

### U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

(Prices current 1.1.02)

# TRIO.

## Violoncell.

Eduard Schütt, Op. 27.

Allegro maestoso.  $d = 66$ .

The musical score for Violoncell, Op. 27 by Eduard Schütt, is presented in bass clef with a 2/4 time signature. The tempo is marked 'Allegro maestoso' with a quarter note equal to 66 beats per minute. The score begins with a first ending marked '2 4' and 'espress.' in *mp*. The first staff features a melodic line with slurs and accents. The second staff continues with triplets and a dynamic shift to *f*. The third staff is marked 'A' and features a dynamic of *fz*. The fourth staff continues with a dynamic of *f*. The fifth staff is marked 'B' and features a dynamic of *ff*. The sixth staff continues with a dynamic of *f*. The seventh staff is marked 'C' and features a dynamic of *mf* with 'espr.' and 'pizz.' markings. The eighth staff continues with a dynamic of *p*. The ninth staff is marked 'D' and features a dynamic of *pp*. The tenth staff continues with a dynamic of *p*. The eleventh staff features a first ending marked '1.' and a second ending marked '2.' with a dynamic of *espr.*. The piece concludes with a dynamic of *cresc.*

Violoncell.

The musical score for the Violoncell consists of ten staves of music. The notation includes various dynamics such as *mp*, *cresc.*, *f*, *mf*, *espr.*, *f*, *rit.*, *a tempo*, *f appassionato*, *mp*, *cresc.*, *ff*, *pp*, *mf espr.*, *p*, and *poco rit.*. The score features several trills and triplets, with specific fingerings indicated by numbers 1, 2, and 3. Chordal structures are labeled with letters E, F, and G. The piece concludes with a *poco rit.* marking.



Violoncell.

Violoncell score for page 10. The piece begins with a *mf* dynamic and a *cresc.* marking. It features several measures with triplets and a section marked *rit. a tempo dim.* with notes numbered 1 through 8. The score includes dynamic markings such as *f*, *ff*, and *p*, and performance instructions like *molto accel.* and *martellato*. The piece concludes with a *ff* dynamic.

Violoncell.

Violoncell score for page 8. The piece starts with a *mf* dynamic and a *cresc.* marking. It includes a section marked *stringendo* and another marked *molto ritard.* with a *tratt.* (tratto) section. The score features dynamic markings such as *f*, *ff*, *p*, and *pp*, along with performance instructions like *molto espr. e poco a poco animato* and *accelerando e molto cresc.*.

SCHERZO.

Vivace.  $\text{♩} = 132$ .

SCHERZO score for page 8. The piece is in 3/4 time and marked *Vivace.  $\text{♩} = 132$* . It begins with a *fz* dynamic and includes a section marked *Pianoforte*. The score contains various dynamic markings such as *f*, *ff*, *p*, and *pp*, as well as performance instructions like *molto cresc.*, *arco*, *pizz.*, and *poco rit.*. The piece concludes with a *dim. p* dynamic.

Violoncell.

Violoncell.

Violoncell.

FINALE.

Allegro grazioso non troppo vivo. (♩=116)

Pianoforte

6 *mp espr.*

*cresc.*

*mf*

*f* *p* Violin 8 9 10 11

*mf espr.* *cresc.* *mf*

1 2 3 4 5 6 7 8 *mp*

*dimin.* *poco rit.* *a tempo*

*cresc.* *espr.* *f*

Viol. *poco rit.* *a tempo* Ptte. 7 *mp*

*cresc.*

*mf* *D* 7

Violoncell.

*mp* *mf* *espr.*

*dimin.*

*espr.* *cresc.* *f*

*dim.* *mf*

1 2 3 4 5 6 7 8 9 1 2 *rit.*

*dimin.* *mp* *dimin.*

Tempo I. Vivace. 6 Pianoforte

*f* 7 8 9 10 11 12

1. 2. 3. *molto cresc.* *f*

1 2 3 *p* *cresc.* *f* *G*

*f* *p* *cresc.*

*pizz.* *arco* 1 2 3 4 5 6 7 8 9 10 11 12 13

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

*dim.* *mp* *dim.* *p* *poco rit.* *H a tempo* 4

# Violoncell.

*espress.*

*mp espr.* *mf*

*fz* *fz* *fz* *fz*

*arco* *pizz.* *arco* *pizz.*

*f* *f* *f* *f*

*arco* *pizz.* *arco* *cresc.*

*f* *f* *f* *f* *f* *f* *f* *f*

*7 poco rit. 8 a tempo*

*con somma forza*

*f* *f* *f* *f* *f* *f* *f* *f*

*poco a poco animato del fine*

*K* *1* *2* *3*

*fz mp*

*4* *5* *6* *7* *8*

*stringendo*

*molto cresc.* *f*

*1* *1*

*ff*

# Violoncell.

*Andante tranquillo. (♩=50)*

*Violine*

*mp espr.*

*f* *p* *cresc.*

*poco rit. a tempo* *pp* *cresc.*

*B* *p* *espr.* *cresc.*

*p* *mf* *p rit.* *C Tempo I.* *mf espr.*

*stringendo*

*Tempo I.* *mp espr.* *p* *pp*

*D* *espr.* *f*

*mp* *cresc.* *f* *ff appassionato*

*poco rit. F* *mf espr. a tempo poco a poco calando* *espr.*

*3 F* *p* *poco espr.* *espr.* *rit.* *pp*

Herrn Professor Anton Door

zugeeignet.

# TRIO

für  
Pianoforte, Violine und Violoncell

componirt  
von

## EDUARD SCHÜTT.

OP. 27.

Pr.  $\frac{M}{R} \frac{9}{5}$

Eigenthum des Verlegers für alle Länder.  
Eingetragen in das Vereins-Archiv.

Hamburg, D. Rahter  
Grosse Reichenstr. 49.



S' Petersburg, A. Büttner  
Newsky-Prospect 22.

Lieferant und Commissionär der Kais. russ. Musikgesellschaft, des Conservatoriums  
und der Philharmonischen Gesellschaft in St. Petersburg.

**MERTON MUSIC**

8 Wilton Grove, London SW19 3QX  
Phone/Fax: 020 8540 2708

e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

No. 3768

# TRIO.

Eduard Schütt, Op. 27.

Allegro maestoso.  $\text{♩} = 66.$

Violine. *mp* *espr.*

Violoncell.

Allegro maestoso.  $\text{♩} = 66.$

Pianoforte.

*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.*

*mp* *espr.* *cresc.*

*cresc.*

*ped.* \* *ped.* \* *ped.* \*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f*

*f* *f*

*mf* *f*

*ped.* \* *ped.* \*

*p* *cresc.* *cresc.*

*mf* *mf*

*ped.* \*

*f* *mf* *mf*

*ped.* \*

*f* *pizz.* *arco*

*f*

*f* *f*

*ped.* \*

Scherzo.  
Vivace.  $\text{♩} = 132.$

*f*

*Vivace.  $\text{♩} = 132.$*

*molto cresc.*

1. 2.

*molto cresc.*

*mf*

2771

*mf*

*espr.*

*mf*

*cresc.*

*mf*

2771

4

**A**

2771

13

2771



*espr.* *poco rit.* *molto espr. e poco a poco animato*

*espr.* *poco rit.* *molto espr. e poco a poco animato*

*poco rit.* *poco a poco animato*

*cresc.* *cresc.* *cresc.*

*accelerando e molto cresc.* *accelerando e molto cresc.* *accelerando e molto cresc.*

2771

**B** *ff*

*espr.* *espr.*

*calando e poco rit.* *a tempo* *poco rit.*

*poco rit.* *a tempo* *poco rit.*

*calando e poco rit.* *espr.* *pp*

*a tempo* *a tempo* *mf*

*a tempo* *mf*

2771

pp

pp

*Red.* \* *Red.* \*

*espr.* *mf espr.* *pizz.*

*mf* *dimin.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*arco* *p* *arco* *p* *pp*

*pp*

*Red.* *Red.* *Red.* \* *Red.* \*

*espr.* *poco rit.* *a tempo*

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*Red.*

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*mp* *a tempo* *espr.*

*poco rit.* *pp*

*mf* *espr.*

*pp* *H* *espr.* *mf espr.*

*p* *pp* *H* *mf*

*Red.* \* *Red.* \*

*p* *mp*

*Red.* \*

Musical score for page 10, featuring piano and vocal staves. The score includes various dynamics such as *mp*, *ff*, and *cresc.*. Performance instructions include *calando e poco rit.* and *espr.*. The piano part features complex chordal textures and arpeggiated figures.

Musical score for page 7, featuring piano and vocal staves. The score includes dynamics such as *espr.*, *cresc.*, *p*, *mp*, and *ff*. Performance instructions include *calando e poco rit.* and *espr.*. The piano part features complex chordal textures and arpeggiated figures.

8

mf espr.

Re. \* Re. \*

9

Re. \* Re. \*

Re. \* Re. \*

Re. \* Re. \*

f rit. a tempo appassionato a tempo f a tempo

Re. \* Re. \*

Re. \* Re. \*

Musical score for page 32, featuring piano and violin parts. The score includes various dynamics such as *espr.*, *mp*, *cresc.*, and *ff appassionato*. It also contains performance markings like *ped.*, *arco*, and *pizz.*. The piano part features complex textures with triplets and sixteenth-note patterns. The violin part has melodic lines with slurs and accents.

Musical score for page 17, featuring piano and violin parts. The score includes dynamics such as *f*, *ben marcato*, and *cresc.*. Performance markings include *arco*, *pizz.*, and *ped.*. The piano part shows a progression of chords and textures, while the violin part has melodic lines with slurs and accents.

*a tempo*  
*poco rit.* *con*  
*f* *poco rit.* *a tempo* *con*  
*f* *poco rit.* *a tempo* *con*

*somma forza*  
*somma forza*  
*somma forza*

*poco a poco animato del fine.*  
*poco a poco animato del fine.*  
*f* *poco a poco animato del fine*

*rit.*  
*mf*  
*p* *mf* *prit.*

*Tempo I.*  
*mp* *espr.*  
*espr.*  
**Tempo I.**  
*mp* *cantabile*

*mp* *espr.*  
*pp*  
*pp*

Measures 1-4 of page 30. The vocal line features a melodic phrase with dynamics *cresc.* and *espr.*. The piano accompaniment includes a bass line with *cresc.* and a treble line with *cresc.*. There are three fermatas marked with a red 'R' and an asterisk.

Measures 5-8 of page 30. The vocal line continues with dynamics *mf*. The piano accompaniment features a *string.* section in the treble and a bass line with *mf*. There are two fermatas marked with a red 'R' and an asterisk.

Measures 9-12 of page 30. The vocal line is marked *poco rit.* and *Tempo I.* with dynamics *mf* and *p*. The piano accompaniment includes a *p rit.* section and dynamics *mf* and *mp*. There are three fermatas marked with a red 'R' and an asterisk.

Measures 13-16 of page 30. The vocal line has dynamics *mp*, *p*, *espr.*, and *mf*. The piano accompaniment features a *pp* section and dynamics *mf*. There are four fermatas marked with a red 'R' and an asterisk.

Measures 1-4 of page 19. The vocal line and piano accompaniment continue the piece.

Measures 5-8 of page 19. The vocal line features a *D* chord and dynamics *f*, *mp*, and *molto cresc. stringendo*. The piano accompaniment includes a *D* chord and dynamics *f*, *mp*, and *molto cresc. stringendo*. There are two fermatas marked with a red 'R' and an asterisk.

Measures 9-12 of page 19. The vocal line has dynamics *f* and *mp*. The piano accompaniment features a *f* section and dynamics *f* and *mp*. There are two fermatas marked with a red 'R' and an asterisk.

Measures 13-16 of page 19. The vocal line has dynamics *f* and *mp*. The piano accompaniment features a *f* section and dynamics *f* and *mp*. There are two fermatas marked with a red 'R' and an asterisk.

Meno mosso.  $\text{♩} = 66.$

Meno mosso.  $\text{♩} = 66.$



Andante tranquillo.  $\text{♩} = 50$ .

*p cantabile*

Andante tranquillo.  $\text{♩} = 50$

*pp dolce quasi legatō*

*p* *pp dolce*

*mp espr.* *cresc.* *p* *cresc.*

*mf* *f* *mp* *p* *cresc.*

*mf* *p* *cresc.*

*dimin.* *espr.*

*dimin.* *espr.*

*dimin.* *p*

*espr.*

*F* *cresc.* *f*

*F* *f*

*dimin.* *mf* *dimin.*

*dimin.* *mf* *dimin.*

*dimin.* *mf* *dimin.*

mp *dimin.* *rit.*

mp *dimin.* *rit.*

mp *dimin.* *rit.*

*rit.*

Tempo I. (Vivace.)

*f*

Tempo I. (Vivace.)

*f*

*f*

*f*

*mp*

*fz* *mp* *molto cresc. stringendo*

*fz* *mp* *molto cresc. stringendo*

*fz* *mp* *molto cresc. stringendo*

*f*

*mf*

*mf*

*poco rit.* *a tempo*  
*con*  
*f*  
*poco rit.* *a tempo*  
*con*  
*f*  
*poco rit.* *a tempo*  
*con*  
*f*

*somma forza*  
*somma forza*  
*somma forza*

*f*  
*f*  
*f*

*poco a poco animato del fine.*  
*poco a poco animato del fine.*  
*f* *poco a poco animato del fine.*

*molto cresc.*  
*f*  
*molto cresc.*  
*f*

*2.*  
*f*  
*f*

*cresc.*  
*cresc.*  
*mf*

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

Systems 1 and 2 of the musical score on page 24. The first system includes a vocal line with dynamics *f*, *pizz.*, and *arco*, and a piano accompaniment starting with *mf*. The second system continues the vocal line with dynamics *f*, *dim.*, *mf*, *dim.*, and *mp*, and the piano accompaniment with *f*, *dim.*, *mf*, *dim.*, and *mp*. Both systems feature a *Red.* marking with an asterisk.

Systems 3 and 4 of the musical score on page 24. The vocal line in system 3 has dynamics *f*, *dim.*, *mf*, *dim.*, and *mp*. The piano accompaniment in system 3 has dynamics *f*, *dim.*, *mf*, *dim.*, and *mp*. System 4 continues with dynamics *f*, *dim.*, *mf*, *dim.*, and *mp*. Both systems feature a *Red.* marking with an asterisk.

Systems 5 and 6 of the musical score on page 24. System 5 includes a vocal line with dynamics *dim.*, *p*, *dim.*, *poco rit.*, *a tempo*, and *mp*, and a piano accompaniment with dynamics *dim.*, *p*, *dim.*, *poco rit.*, *a tempo*, and *mp*. System 6 features a *H* marking, dynamics *poco rit.*, *p*, and *mp*. Both systems feature a *Red.* marking with an asterisk.

Systems 7 and 8 of the musical score on page 24. System 7 includes a vocal line with dynamics *mf* and *espr.*, and a piano accompaniment with dynamics *mf* and *espr.*. System 8 features dynamics *mp* and *cresc.*. Both systems feature a *Red.* marking with an asterisk.

Systems 1 and 2 of the musical score on page 25. The vocal line in system 1 has dynamics *f*, *f*, and *f*, with markings *pizz.* and *arco*. The piano accompaniment in system 1 has dynamics *f*, *f*, and *f*, with a *cresc.* marking. System 2 continues with dynamics *f*, *f*, and *f*, and a *Red.* marking with an asterisk.

Systems 3 and 4 of the musical score on page 25. The vocal line in system 3 has dynamics *f*, *f*, and *f*, with markings *pizz.* and *arco*. The piano accompaniment in system 3 has dynamics *f*, *f*, and *f*, with a *Red.* marking with an asterisk. System 4 continues with dynamics *f*, *f*, and *f*, with a *ben marcato* marking and a *Red.* marking with an asterisk.

Systems 5 and 6 of the musical score on page 25. System 5 includes a vocal line with dynamics *f*, *f*, and *f*, and a piano accompaniment with dynamics *f*, *f*, and *f*. System 6 continues with dynamics *f*, *f*, and *f*. Both systems feature a *Red.* marking with an asterisk.

Systems 7 and 8 of the musical score on page 25. System 7 includes a vocal line with dynamics *f*, *f*, and *f*, with a *cresc.* marking, and a piano accompaniment with dynamics *f*, *f*, and *f*, with a *cresc.* marking. System 8 continues with dynamics *f*, *f*, and *f*, with a *cresc.* marking. Both systems feature a *Red.* marking with an asterisk.



Finale.  
Allegro grazioso non troppo vivo. ♩ = 116.

Allegro grazioso non troppo vivo. ♩ = 116.

Ped. \* Ped. \* Ped. \* Ped. \*

mp espr. mp espr.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

cresc. cresc. cresc.

A A

Ped. \* Ped. \* Ped. \*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *f*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, continuing the vocal and piano parts. It features dynamic markings *f* and *f*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, marked with a section letter 'B'. It includes dynamic markings *p* and *mp*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, featuring dynamic markings *mp espr.*, *mf espr.*, and *cresc.*. The system concludes with a double bar line and a repeat sign.

mf

poco rit. a tempo  
dimin. mp espr. a tempo  
dimin. poco rit. a tempo

cresc. cresc. espress.

f sf

p

L  
poco a poco molto cresc. mf  
poco a poco molto cresc. mf

f martellato martellato

sf



Musical score for page 44, measures 1-12. The score includes vocal lines and piano accompaniment. Performance markings include *rit.*, *a tempo*, and *dim.*. There are also asterisks and a *Re* marking at the bottom of the first system.

Musical score for page 37, measures 1-12. The score includes vocal lines and piano accompaniment. Performance markings include *poco rit. e calando*, *a tempo*, and *cresc.*. There are also asterisks and a *Re* marking at the bottom of the first system.

Musical score for page 38, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *mf* and *f*. A section of the piano part is marked *f* *ben marcato*. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal lines are written in a single staff with a treble clef.

Musical score for page 43, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *cresc.*, and *ff molto accel.*. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal lines are written in a single staff with a treble clef. The score includes a key signature change to *K* (C major) and a tempo change to *molto accel.* marked with *ff*.

Measures 1-4 of page 42. The vocal line features a melodic phrase with a *cresc.* marking. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand, also marked *cresc.*

Measures 5-8 of page 42. The vocal line continues with a melodic line. The piano accompaniment features a more complex texture with chords and moving lines. A *mf espr.* marking is present in the piano part.

Measures 9-12 of page 42. The vocal line has a *cresc.* marking. The piano accompaniment includes a *H* marking above the staff.

Measures 13-16 of page 42. The vocal line continues with a *cresc.* marking. The piano accompaniment features a *H* marking and a *grazioso* marking.

Measures 17-20 of page 42. The vocal line has a *mf* marking. The piano accompaniment consists of a steady eighth-note pattern.

Measures 21-24 of page 42. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern.

Measures 1-4 of page 39. The vocal line has a *mp* marking. The piano accompaniment has a *mf* marking.

Measures 5-8 of page 39. The vocal line continues with a melodic line. The piano accompaniment has a *mf* marking.

Measures 9-12 of page 39. The vocal line has a *cresc.* marking. The piano accompaniment includes an *E* marking above the staff.

Measures 13-16 of page 39. The vocal line has a *cresc.* marking. The piano accompaniment features an *E* marking and a *f* marking.

Measures 17-20 of page 39. The vocal line has a *rit.* marking. The piano accompaniment has a *fs* marking.

Measures 21-24 of page 39. The vocal line has a *rit.* marking. The piano accompaniment features a steady eighth-note pattern.

Tempo I.

f<sub>2</sub> subito pp  
 Tempo I.  
 f<sub>2</sub> pp  
 pp  
 cresc.  
 cresc.  
 cresc.

F  
 pizz.  
 F  
 mp  
 p  
 poco rit.  
 a tempo  
 poco rit.  
 a tempo  
 f molto espr.  
 poco rit.  
 molto espr.  
 fa tempo  
 G  
 con passione  
 f con passione  
 G  
 mf  
 3  
 3

Herrn Professor Anton Door

zugeeignet.

**TRIO**  
für  
Pianoforte, Violine und Violoncell  
componirt  
von  
**EDUARD SCHÜTT.**

OP. 27.

Pr.  $\frac{M}{R} \frac{9}{5}$

*Eigenthum des Verlegers für alle Länder.  
Eingetragen in das Vereins-Archiv.*

Hamburg, D. Rahter  
Grosse Reichenstr. 49.



S<sup>t</sup> Petersburg, A. Büttner  
Newsky-Prospect 22.

Lieferant und Commissionär der Kais. russ. Musikgesellschaft, des Conservatoriums  
und der Philharmonischen Gesellschaft in St. Petersburg.

**MERTON MUSIC**

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

No. 3768

PIANOFORTE

Herrn Professor Anton Door

zugeeignet.

**TRIO**  
für  
Pianoforte, Violine und Violoncell  
componirt  
von  
**EDUARD SCHÜTT.**

OP. 27.

Pf.  $\frac{M. 9}{R. 5}$

*Eigenthum des Verlegers für alle Länder:  
Eingetragen in das Vereins-Archiv.*

Hamburg, D. Rahter  
Grosse Reichenstr. 49.



S<sup>t</sup> Petersburg, A. Büttner  
Newsky-Prospect 22.

Lieferant und Commissionär der Kais. russ. Musikgesellschaft, des Conservatoriums  
und der Philharmonischen Gesellschaft in St. Petersburg.

**MERTON MUSIC**

3 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

No. 3768