

*Original*

GRAND TRIO,  
Concertante,  
FOR  
Three Flutes,  
BY  
W. Gabrielsky.

*Imp. Sta. Hall.*

*Rev.*

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FLAUTO TERZA

TRIO

Allegro  
con  
Giusto

The musical score is written for the Flauto Terza (Third Flute) in a single system of 12 staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as "Allegro con Giusto". The score begins with a dynamic marking of *f* (forte) and includes a *p* (piano) marking later. A section marked *Dol* (Dolce) is indicated. The piece features various musical techniques such as slurs, accents, and triplets. The final measure of the page is marked with a first ending bracket and the number "1".

FLAUTO TERZA

The musical score for Flauto Terza, page 2, is written in G major and 2/4 time. It consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, including *ff* (fortissimo), *p* (piano), *f* (forte), and *Dol* (dolce). There are also markings for *Cres* (crescendo) and *ff* with a triplet of eighth notes. The score concludes with a first ending marked with a '1' and a final *f* dynamic.

The main musical score for Flauto Terza consists of 18 measures. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first three staves feature a complex, rapid melodic line with many slurs and accents. The fourth staff shows a more melodic, slower passage. The fifth staff contains a triplet of eighth notes marked with a piano (*p*) dynamic and a crescendo (*Cres*) marking, leading into a fortissimo (*f*) section. The sixth and seventh staves continue with melodic lines, with the seventh staff marked *f*. The eighth staff concludes the main section with a double bar line.

THEMA *Con Allegretto*

The Theme section is marked *Con Allegretto* and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a piano (*p*) dynamic. The melody is more relaxed and features several slurs. It concludes with a double bar line.

The first variation (VAR I) continues the melodic style of the theme, marked with a piano (*p*) dynamic. It features a similar melodic structure with slurs and concludes with a double bar line.

VAR I

The second variation (VAR II) is marked with a piano (*p*) dynamic. It features a more rhythmic and melodic line with many slurs and concludes with a double bar line.

The third variation (VAR II) is marked with a piano (*p*) dynamic. It features a more rhythmic and melodic line with many slurs and concludes with a double bar line.

VAR II

The fourth variation (VAR II) is marked with a piano (*p*) dynamic. It features a more rhythmic and melodic line with many slurs and concludes with a double bar line.

The fifth variation (VAR II) is marked with a piano (*p*) dynamic. It features a more rhythmic and melodic line with many slurs and concludes with a double bar line.

The sixth variation (VAR II) is marked with a piano (*p*) dynamic. It features a more rhythmic and melodic line with many slurs and concludes with a double bar line.

V A R  
III

Con Espress

V A R  
IV

RONDO



