



Hochschule für
Musik und Tanz Köln

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Trios für Pianoforte, Violine u. Violoncell

Haydn, Joseph

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TRIOS

für Pianoforte, Violine und Violoncell.

SONATES POUR LE PIANOFORTE

avec accompagnement de Violon et de Violoncelle

von

JOSEPH HAYDN.

No. 1. G dur.	No. 9. A dur.	No. 17. Es dur.	No. 25. F dur.
- 2. Fis moll.	- 10. Emoll.	- 18. C dur.	- 26. C dur.
- 3. C dur.	- 11. Es dur.	- 19. D moll.	- 27. F dur.
- 4. E dur.	- 12. Es dur.	- 20. Es dur.	- 28. G dur.
- 5. Es dur.	- 13. B dur.	- 21. D dur.	- 29. F dur.
- 6. D dur.	- 14. G moll.	- 22. B dur.	- 30. D dur.
- 7. A dur.	- 15. Esmoll.	- 23. F dur.	- 31. G dur.
- 8. C moll.	- 16. G moll.	- 24. Asdur.	

No. 29, 30 und 31 mit Flöte (oder Violine) und Violoncell.

Neue Ausgabe

zum Gebrauch beim Conservatorium der Musik in Leipzig

genau bezeichnet von

FERDINAND DAVID

und in dieser Gestalt Eigenthum der Verleger.

LEIPZIG, BEI BREITKOPF & HÄRTEL.

Preis 1 Thaler.

TRIO

VON

JOSEPH HAYDN.

Nº 6.

Allegro.

VIOLINO.

VIOLONCELLO.

PIANOFORTE.

The score is written for three instruments: Violino (Violin), Violoncello (Cello), and Pianoforte (Piano). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro'. The score is divided into three systems. The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues the development. The third system features a more complex piano part with many sixteenth and thirty-second notes, accompanied by extensive handwritten fingering and articulation marks. The score concludes with a final cadence.

Stich und Druck von Breitkopf & Härtel in Leipzig.

8923

This page contains a handwritten musical score on aged, slightly stained paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in pencil or light ink are present throughout the score, including fingerings (e.g., 1, 2, 3, 4, 5), slurs, and specific performance instructions like *sp*, *fz p*, *f*, *p*, *cresc.*, and *dim.*. The bottom of the page features the number '8923' and a logo for 'Hochschule für Musik und Tanz Köln'.

Dynamic markings and annotations include:

- sp* (sforzando)
- fz p* (forzando piano)
- f* (forte)
- p* (piano)
- cresc.* (crescendo)
- dim.* (diminuendo)

Handwritten numbers and symbols include:

- Fingerings: 1, 2, 3, 4, 5
- Slurs and ties
- Accents
- Rehearsal or measure numbers: 21, 23, 4, 5, 43, 49, 4121
- Bottom right number: 8923

Handwritten musical score for "L'Espresso" by Franz Schubert. The score is written on three systems of staves. The first system consists of a treble and bass staff, both marked *ff* (fortissimo). The second system also consists of a treble and bass staff, with the treble staff marked *ff* and the bass staff marked *ff*. The third system consists of a grand staff (treble and bass) and a single treble staff. The grand staff is marked *ff* and the single treble staff is marked *p* (piano). The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in the margins, including the number "12" and the word "arco".

This page contains a handwritten musical score on aged, stained paper. The score is organized into five systems, each consisting of a piano (piano) part and a violin part. The piano part is written in treble and bass staves, while the violin part is written in a single treble staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten fingerings and other annotations are present throughout the score.

System 1: The piano part begins with a series of sixteenth-note runs in both hands, marked with fingerings 1-4 and 1-2. The violin part has a few notes and rests.

System 2: The piano part continues with more sixteenth-note runs, marked with fingerings 1-4 and 1-2. The violin part has a few notes and rests.

System 3: The piano part features a series of sixteenth-note runs, marked with fingerings 1-4 and 1-2. The violin part has a few notes and rests.

System 4: The piano part continues with more sixteenth-note runs, marked with fingerings 1-4 and 1-2. The violin part has a few notes and rests.

System 5: The piano part features a series of sixteenth-note runs, marked with fingerings 1-4 and 1-2. The violin part has a few notes and rests.

Dynamic Markings: The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando).

Fingerings: Handwritten fingerings are present throughout the score, including 1-4, 1-2, 1-3, 1-4, 1-5, 1-6, 1-7, 1-8, 1-9, 1-10, 1-11, 1-12, 1-13, 1-14, 1-15, 1-16, 1-17, 1-18, 1-19, 1-20, 1-21, 1-22, 1-23, 1-24, 1-25, 1-26, 1-27, 1-28, 1-29, 1-30, 1-31, 1-32, 1-33, 1-34, 1-35, 1-36, 1-37, 1-38, 1-39, 1-40, 1-41, 1-42, 1-43, 1-44, 1-45, 1-46, 1-47, 1-48, 1-49, 1-50, 1-51, 1-52, 1-53, 1-54, 1-55, 1-56, 1-57, 1-58, 1-59, 1-60, 1-61, 1-62, 1-63, 1-64, 1-65, 1-66, 1-67, 1-68, 1-69, 1-70, 1-71, 1-72, 1-73, 1-74, 1-75, 1-76, 1-77, 1-78, 1-79, 1-80, 1-81, 1-82, 1-83, 1-84, 1-85, 1-86, 1-87, 1-88, 1-89, 1-90, 1-91, 1-92, 1-93, 1-94, 1-95, 1-96, 1-97, 1-98, 1-99, 1-100.

First system of musical notation, measures 1-6. The system consists of four staves. The top two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The bottom two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The first staff has a *cresc.* marking and a *f* dynamic. The second staff has a *cresc.* marking and a *f* dynamic. The third staff has a *cresc.* marking and a *f* dynamic. The fourth staff has a *f* dynamic. The system ends with a *ff* dynamic.

Second system of musical notation, measures 7-12. The system consists of four staves. The top two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The bottom two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The first staff has a *p* dynamic. The second staff has a *mf* dynamic. The third staff has a *p* dynamic. The fourth staff has a *mf* dynamic. The system ends with a *f* dynamic.

Third system of musical notation, measures 13-18. The system consists of four staves. The top two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The bottom two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The system ends with a *pp* dynamic.

Fourth system of musical notation, measures 19-24. The system consists of four staves. The top two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The bottom two staves (treble and bass clef) have a key signature of one sharp (F#) and a time signature of 4/4. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *f* dynamic. The system ends with a *f* dynamic.

A handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *cresc.*, and *mf*. There are extensive handwritten annotations in blue ink, including fingerings (e.g., 1-2-3, 4-5, 1-2-3-4) and measure numbers (e.g., 421, 531). A large section of the manuscript is obscured by a horizontal tear across the middle. At the bottom right corner, there is a red rectangular stamp containing the word "BIBLIOTHECA".

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Handwritten musical score on page 8, featuring multiple systems of staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings. The score includes various musical notations such as *fp*, *f*, *p*, *mf*, *poco cresc.*, and *dim.*. There are also handwritten annotations in the margins, including "3/1", "3", "43", "93213121", and "5". The notation includes complex rhythmic patterns, triplets, and slurs.

Handwritten musical score on page 9, featuring multiple systems of staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings like "cresc.", "f", "mf", "p", and "ff". The score includes various musical symbols such as trills, slurs, and fingerings. The notation is written in ink on aged paper.

Andante.

VIOLINO.

VIOLONCELLO.

Andante.

PIANOFORTE.

The musical score is written for Violino, Violoncello, and Pianoforte. It is in 8/8 time and features a variety of dynamic markings and articulations. The Violino and Violoncello parts are in treble and bass clefs respectively, while the Pianoforte part is in grand staff. The score includes several measures of music, with dynamics ranging from *mf* to *ff*, and articulations such as *dim.* and *p*. The Pianoforte part includes a section with triplets and a section with a *dim.* marking. The Violino and Violoncello parts also include a section with a *dim.* marking. The score is written in a clear, legible style with standard musical notation.

Handwritten musical score on page 11, featuring multiple systems of staves with musical notation, dynamics, and performance instructions.

System 1: Treble and Bass staves. Dynamics: *p*, *f*, *p*, *f*.

System 2: Treble and Bass staves. Dynamics: *f*, *segue*, *p*, *f*.

System 3: Treble and Bass staves. Dynamics: *f*, *segue*, *f*, *4*.

System 4: Treble and Bass staves. Dynamics: *p*, *p*.

System 5: Treble and Bass staves. Dynamics: *cresc.*, *f*, *p*, *attacca*.

System 6: Treble and Bass staves. Dynamics: *p cresc.*, *f*, *p*, *attacca*.

System 7: Treble and Bass staves. Dynamics: *cresc.*, *f*, *p*, *attacca*.

Handwritten Annotations:

- Handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

8923

Allegro ma dolce.

VIOLINO.

VIOLONCELLO.

PIANOFORTE.

Allegro ma dolce.

Handwritten musical score for Violino, Violoncello, and Pianoforte. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system shows the beginning of the piece with a piano (p) dynamic. The second system continues the melody and accompaniment. The third system concludes the piece with a mezzo-piano (mp) dynamic. Numerous handwritten fingering numbers (1-5) are present throughout the score, particularly in the piano part. The paper shows signs of age and wear.

This is a handwritten musical score for piano and violin. The score is written on ten systems of staves. The top system shows a violin part with a key signature of two sharps (F# and C#) and a tempo of 2/4. The piano part is in the same key and tempo. The score includes various dynamics such as *cresc.*, *mf*, *dim.*, *p*, *f*, *ff*, and *sempre forte*. There are also key signature changes, with the word "Minore." appearing twice. The score is heavily annotated with handwritten fingerings and slurs. The bottom of the page has the number "8923" written in the center.

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is written on five staves. The top staff is for the piano (piano part), and the bottom four staves are for the orchestra (orchestra part). The music is in 2/4 time and features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The handwriting is in ink on aged paper.

Handwritten musical score for 'L'Espresso' by Liszt. The score is written on four staves. The top two staves are for the piano (treble and bass clefs), and the bottom two staves are for the vocal part (treble and bass clefs). The music is in 2/4 time and features various musical notations, including dynamics (f, dim), articulation (accents), and fingerings (numbers 1-5). The score is marked with 'f' (forte) and 'dim' (diminuendo). The vocal part includes lyrics: 'dimi - nu - en -'. The score is written on aged, yellowed paper with some water damage visible at the bottom.

Handwritten musical score for a piece titled "Maggiore." The score is written on four staves, organized into two systems. The top system contains vocal staves (soprano and alto), and the bottom system contains piano staves (treble and bass). The key signature is one sharp (F#), and the time signature is 7/8. The tempo/mood is indicated as "p dolce" (piano, dolce). The score includes a repeat sign at the beginning of the second system. Handwritten figures are present in the first system, specifically in the piano part, indicating figured bass notation. The figures are: 3 5 5, 2 3 6, 2 5 3 9, 1 3 1 9, and 5.

The musical score is written on page 15 and consists of two systems of staves. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4.

First System:

- Vocal Line:** Starts with a melodic phrase marked *p* (piano). It includes a repeat sign and ends with a fermata.
- Piano Accompaniment:** Features a steady eighth-note pattern in the right hand and a more active bass line. It also includes a repeat sign.

Second System:

- Vocal Line:** Continues the melody with dynamic markings *p*, *pp* (pianissimo), and *cresc.* (crescendo).
- Piano Accompaniment:** Maintains the eighth-note texture, with dynamics *p*, *pp*, and *cresc.*.

Third System:

- Vocal Line:** Features a melodic line with dynamics *mf* (mezzo-forte), *dim.* (diminuendo), *p*, *dim.*, and *pp*.
- Piano Accompaniment:** Includes a more complex texture with chords and moving lines, following the same dynamic progression as the vocal line.

Fourth System:

- Vocal Line:** Continues the melodic phrase with dynamics *mf*, *dim.*, *p*, *dim.*, and *pp*.
- Piano Accompaniment:** Provides harmonic support with dynamics *mf*, *dim.*, *p*, *dim.*, and *pp*.

Thematisches Verzeichniss der Trios für Pianoforte, Violine und Violoncell von Joseph Haydn.

No. 1. Andante.



No. 2. Allegro.



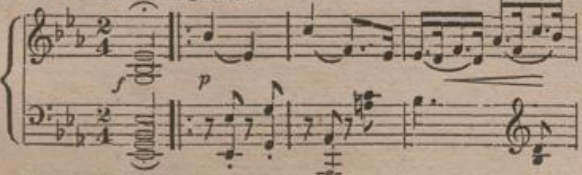
No. 3. Allegro.



No. 4. Allegro moderato.



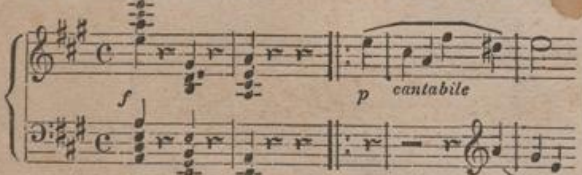
No. 5. Poco Allegretto.



No. 6. Allegro.



No. 7. Allegro moderato.



No. 8. Andante.



No. 9. Adagio.



No. 10. Allegro moderato.



No. 11. Allegro moderato.



No. 12. Allegro moderato.



No. 13. Allegro.



No. 14. Andante.



No. 15. Andante cantabile.



No. 16. Moderato (molto).



No. 17. Allegro moderato.



No. 18. Adagio pastorale.



No. 19. Andante molto.



No. 20. Allegro moderato.



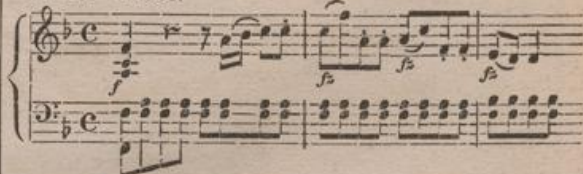
No. 21. Andante.



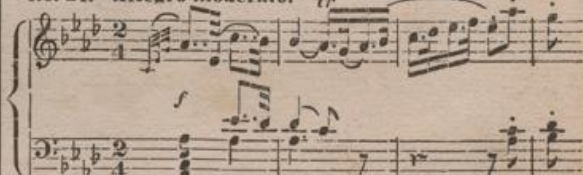
No. 22. Allegro moderato.



No. 23. Vivace.



No. 24. Allegro moderato.



No. 25. Allegro.



No. 26. Adagio.



No. 27. Allegro con brio.



No. 28. Adagio non tanto.



No. 29. Allegro.



No. 30. Allegro.



No. 31. Allegro.



Verzeichniss der Conarten.

Cdur: No. 3, 48, 26.	E dur: No. 4.
Gdur: No. 1, 28, 31.	Fdur: No. 23, 25, 27, 29.
Ddur: No. 6, 24, 30.	Bdur: No. 43, 22.
A dur: No. 7, 9.	Es dur: No. 5, 14, 42, 47, 20.

Verzeichniss der Conarten.

As dur: No. 24.	Gmoll: No. 44, 46.
Emoll: No. 40.	Cmoll: No. 8.
Fis moll: No. 2.	Es moll: No. 15.
Dmoll: No. 49.	

