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## **Trios des amateurs**

pour flûte, ou violon, ou violoncelle avec orgue-harmonium et piano

**Mendelssohn Bartholdy, Felix**

**Offenbach s/M, [ca. 1879]**

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1880  
Worms  
23  
Mandry

Seinem Schüler Herrn Adolf Müller  
in Hamburg  
freundlichst gewidmet.

**TRIOS des Amateurs**

pour

Flûte, ou Violon, ou Violoncelle

avec

ORGUE - HARMONIUM ET PIANO

par

H. E. KAYSER, SEB. LEE et G. POPP

d'après des chants célèbres

de

**FELIX MENDELSSOHN-BARTHOLDY**

CAH. I. II.

Edition Flûte, Orgue et Piano M. 4. 60.

" Violon " " 4. 60.

" Violoncelle " " 4. 60.

La partie de Flûte

" " Violon } à 60 Pf.

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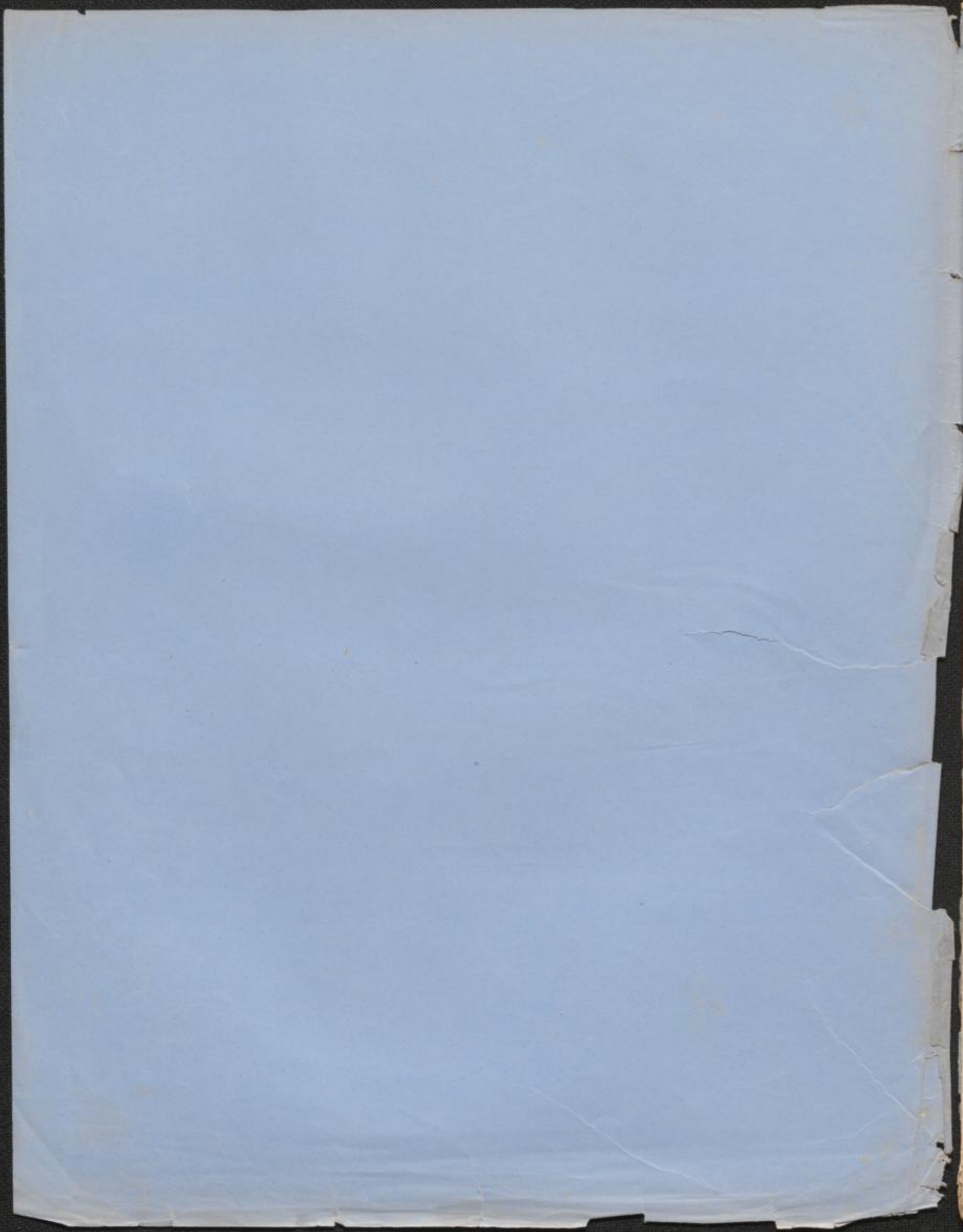
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# Sonntagsmorgen.

Das ist der Tag des Herrn.

Felix Mendelssohn-Bartholdy (Op. 77 No 1.)

I. Heft.

Bearbeitet von Wilh. Popp.

**Andante sostenuto.**

**FLAUTO.**

**HARMONIUM.**

**PIANO.**

Verlag von Joh. André in Offenbach a. M.

12580



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in 2/4 time and D major. The first staff has dynamics *mf cresc.*, *f*, and *cresc.*. The second staff has *cresc.* and *f cresc.*. The grand staff has *cresc.* and *foresc.*.

Second system of musical notation. It consists of three staves. The first staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Dynamics include *dim.* and *f*. The second staff has *dim.* and *cresc.*. The grand staff has *dim.* and *cresc.*.

Third system of musical notation. It consists of three staves. The first staff has a fermata. The second staff has *pp* and a fermata. The grand staff has *f*, *p*, *dim.*, and *pp*. There are markings '3' and '8' in the grand staff.



# Frühlingslied.

Durch den Wald, den dunklen.

Allegro assai vivace.

FLAUTO. *mf*

HARMONIUM. *f*

PIANO. *mf*



First system of musical notation, including vocal line and piano accompaniment. The piano part features a 'dim.' (diminuendo) marking and a triplet of eighth notes.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line includes the instruction 'con anima'.

Third system of musical notation, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes.

Fourth system of musical notation, including vocal line and piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment. The piano part features a triplet of eighth notes.



Musical score for piano and voice, page 6. The score consists of six systems of staves. Each system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a grand piano section (treble and bass clefs). The music is in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, often with triplets. The grand piano section has a similar rhythmic pattern. The vocal line consists of a melodic line with various ornaments and phrasing. The score is numbered 12580 in the bottom right corner.



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dynamic marking of *f* (forte) and includes a *cresc.* (crescendo) instruction. The piano accompaniment consists of chords and arpeggiated figures.

The second system shows the piano accompaniment for the second system. It features a *cresc.* marking and continues with arpeggiated patterns in both the right and left hands.

The third system includes a vocal line starting with a *mf* (mezzo-forte) dynamic and a piano accompaniment starting with a *p* (piano) dynamic. The piano part features arpeggiated figures and sustained chords.

The fourth system shows the piano accompaniment for the fourth system, featuring a *p* dynamic marking and arpeggiated patterns.

The fifth system includes a vocal line with first and second endings, marked *1.* and *2.*, and a piano accompaniment. The dynamic marking is *mf*.

The sixth system shows the piano accompaniment for the sixth system, featuring a *f* (forte) dynamic marking and arpeggiated patterns.



# Suleika.

Ach, um deine feuchten Schwingen.

Andante sostenuto.

FLAUTO.

HARMONIUM.

PIANO.

*pp*

*mf*

*dim.*



The musical score on page 9 is arranged in four systems. Each system contains three staves: a vocal line in the upper treble clef, a piano accompaniment in the upper and lower treble clefs, and a bass line in the lower bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features various musical notations including slurs, ties, and dynamic markings such as *p*, *f*, and *pp*. The piece concludes with a double bar line and repeat signs.



The musical score is arranged in three systems. The first system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a dynamic marking of *p* and *mf*. The piano accompaniment features a prominent bass line with sixteenth-note patterns, starting with a dynamic marking of *p* and including a *cresc.* marking. The second system includes a vocal line with a dynamic marking of *f* and the instruction *f con anima*, and piano accompaniment. The third system continues the vocal and piano parts, with a dynamic marking of *p* at the end. The score concludes with a double bar line and a final chord.



First system of musical notation. It consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The vocal line begins with a *mf* dynamic and includes a *f* dynamic marking. The piano right-hand part also starts with *mf*. The piano left-hand part starts with *mf*, then *p*, and ends with *dim.*

Second system of musical notation. It consists of three staves. The vocal line has a *cresc.* marking. The piano right-hand part has a *cresc.* marking. The piano left-hand part starts with *p* and has a *cresc.* marking.

Third system of musical notation. It consists of three staves. The piano right-hand part has a *p* dynamic marking. The piano left-hand part has a *p* dynamic marking. The system concludes with a double bar line.



## Auf Flügeln des Gesanges.

Andante tranquillo.

FLAUTO. *dolce et espressivo*

HARMONIUM. *pp*

PIANO. *pp*

The musical score is arranged in three systems. The first system includes the Flauto (Flute) part with the instruction 'Andante tranquillo.' and 'dolce et espressivo', and the Harmonium and Piano parts with 'pp' (pianissimo) dynamics. The second system continues the Flauto and Harmonium parts, with the Piano part marked 'p' (piano). The third system continues all three parts, with the Flauto part marked 'mf' (mezzo-forte) and the Piano part marked 'p'. The fourth system continues the Flauto and Harmonium parts, with the Flauto part marked 'mf' and the Harmonium part marked 'f' (forte). The fifth system continues all three parts, with the Flauto part marked 'f' and the Piano part marked 'mf'. The score concludes with a final measure in the fifth system.

12580



The musical score is arranged in four systems, each containing three staves. The top two staves of each system are for the voice, and the bottom two are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The third system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The fourth system shows a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. Dynamic markings include *p*, *mf*, *cresc.*, and *dolce*.



First system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature is one sharp. The system includes dynamic markings *cresc.* in the vocal line and the piano accompaniment.

Second system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature is one sharp. The system includes dynamic markings *f* in the vocal line and the piano accompaniment.

Third system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature is one sharp. The system includes dynamic markings *dim.* in the piano accompaniment.

Fourth system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature is one sharp. The system includes dynamic markings *Solo* in the piano accompaniment and *pp* in the vocal line.

Fifth system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature is one sharp. The system includes dynamic markings *pp* in the piano accompaniment.



# Das erste Veilchen.

Als ich das erste Veilchen erblickt.

Andante con moto.

FLAUTO.

HARMONIUM.

PIANO.

*cresc.*

12580



First system of musical notation. It consists of three staves: a single treble staff at the top, a grand staff (treble and bass) in the middle, and a grand staff (treble and bass) at the bottom. The top staff begins with a *cresc.* marking and a *f* dynamic. The middle staff also begins with a *cresc.* marking. The bottom staff begins with a *cresc.* marking and a *mf* dynamic.

Second system of musical notation. It consists of three staves: a single treble staff at the top, a grand staff (treble and bass) in the middle, and a grand staff (treble and bass) at the bottom. The middle staff has a *cresc.* marking in the first measure and a *dim. e ritard.* marking in the second measure. The bottom staff has a *cresc.* marking in the first measure and a *dim. e ritard.* marking in the second measure.

Third system of musical notation. It consists of three staves: a single treble staff at the top, a grand staff (treble and bass) in the middle, and a grand staff (treble and bass) at the bottom. The top staff has a *pp* dynamic in the first measure, a *con anima* marking in the second measure, and a *mf* dynamic in the third measure. The middle staff has a *r* dynamic in the second measure and a *mf* dynamic in the third measure. The bottom staff has a *pp* dynamic in the second measure and a *mf* dynamic in the third measure. The system concludes with the tempo marking *a tempo*.



First system of musical notation. The top staff is a vocal line with notes and slurs. The bottom two staves are piano accompaniment. Dynamics include *cresc.*, *p*, *f*, *mf*, and *pp*.

Second system of musical notation, primarily piano accompaniment. The top staff has a melodic line with slurs. The bottom staff has a bass line. Dynamics include *cresc.*, *f*, and *pp*.

Third system of musical notation. The top staff is a vocal line. The bottom two staves are piano accompaniment. Dynamics include *pp*.

Fourth system of musical notation, primarily piano accompaniment. The top staff has a melodic line. The bottom staff has a bass line. Dynamics include *pp*.

Fifth system of musical notation. The top staff is a vocal line. The bottom two staves are piano accompaniment. Dynamics include *pp* and *dim.*.

Sixth system of musical notation, primarily piano accompaniment. The top staff has a melodic line. The bottom staff has a bass line. Dynamics include *dim.*.



# Volkslied.

Es ist bestimmt in Gottes Rath.

*Poco sostenuto.*

FLAUTO. *mf*

HARMONIUM.

PIANO. *mf*



**Tenor-Arie: „So ihr mich von ganzem Herzen“ aus dem Oratorium „Elias“**

*Andante con moto.*

FLAUTO. *r espressivo*

HARMONIUM. *p dolce*

PIANO. *P*



First system of musical notation. It consists of three staves: a single treble staff at the top, a grand staff (treble and bass) in the middle, and another grand staff at the bottom. The music features melodic lines with slurs and dynamic markings such as *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It includes dynamic markings like *mf* and *p* (piano). The notation includes various rhythmic patterns and chordal textures.

Third system of musical notation, the final system on the page. It features dynamic markings such as *p*, *pp* (pianissimo), and *cresc.* (crescendo). The piece concludes with a final chord.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and dynamic markings *p* and *pp*. The grand staff contains accompaniment with chords and a bass line. The key signature has one sharp (F#).

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and dynamic markings *p* and *cresc.*. The grand staff contains accompaniment with chords and a bass line. The key signature has one sharp (F#).

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and dynamic markings *p* and *cresc.*. The grand staff contains accompaniment with chords and a bass line. The key signature has one sharp (F#).

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and dynamic markings *f* and *pp*. The grand staff contains accompaniment with chords and a bass line. The key signature has one sharp (F#).

Fifth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and dynamic markings *f* and *pp*. The grand staff contains accompaniment with chords and a bass line. The key signature has one sharp (F#).







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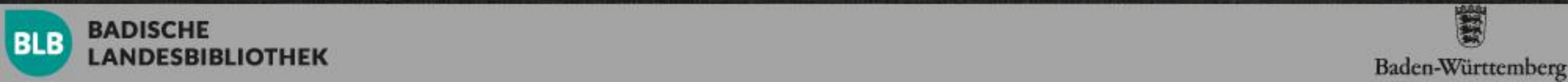
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III. sans Piano.







HARMONIUM.

Suleika.

Ach, um deine feuchten Schwingen.

Andante sostenuto.



HARMONIUM.

The first system of music consists of two staves. The treble staff begins with a melodic line in the right hand, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is placed above the treble staff in the fourth measure.

The second system continues the piece. The treble staff features a melodic line with some grace notes. The bass staff has a steady accompaniment. A dynamic marking of *pp* (pianissimo) is placed above the treble staff in the fifth measure, and a *p* (piano) marking is at the end of the system.

Un poco più vivace.

The third system is marked *Un poco più vivace*. It shows a change in tempo and energy. The treble staff has a more active melodic line. A dynamic marking of *p* (piano) is in the first measure, and *f* (forte) is in the fifth measure.

The fourth system continues with dynamic changes. A *p* (piano) marking is in the fourth measure, and an *mf* (mezzo-forte) marking is in the fifth measure.

The fifth system concludes the piece. It features a *cresc.* (crescendo) marking in the second measure and a *p* (piano) marking in the fifth measure.



# Auf Flügeln des Gesanges.

HARMONIUM.

Andante tranquillo.

The musical score is written for Harmonium in G major and 6/8 time. It consists of seven systems of two staves each (treble and bass clef). The piece begins with a piano introduction marked *pp*. The first system includes a repeat sign. The second system features dynamics *p* and *mf*. The third system includes *f*, *p*, and *dim.* with a first ending bracket. The fourth system includes *mf cresc.*, *p*, and *dolce*. The fifth system includes *cresc.* and *f*. The sixth system includes *Solo* and *pp*. The piece concludes with a final cadence.



# Das erste Veilchen.

Als ich das erste Veilchen erblickt.

Andante con moto.

HARMONIUM.



HARMONIUM.

pp p

p dim. pp

Volkslied.

Es ist bestimmt in Gottes Rath.

Poco sostenuto.

1 p mf

p

f mf

p dim.



Tenor - Arie: „So ihr mich von ganzem Herzen“ aus dem Oratorium „Elias“

Andante con moto.

HARMONIUM.

*p dolce*

*mf*

*mf*

*pp*

*pp*

*p*

*cresc.*

*f*

*pp*

3







# Sonntagsmorgen.

Das ist der Tag des Herrn.

Mendelssohn, Trios des Amateurs. Cah: I.

## VIOLINO.

Bearbeitet von H. E. Käyser.

Andante sostenuto.

## Frühlingslied.

Durch den Wald, den dunklen.

Allegro assai vivace.



VIOLINO.

*p*

*con anima.*

*f*

*f*

*f cresc.*

*2<sup>me</sup> Post.*

*mf*

*f pizz.*

Suleika.

Ach, um deine feuchten Schwingen.

Andante sostenuto.

*mf*



VIOLINO.

*p*

*mf*

*p*

*f*

*p* *mf*

*f* *con anima.*

*p* *mf*

*f*

*5me Post.* *1me Post.*

*cresc.*



# Auf Flügeln des Gesanges.

## VIOLINO.

Andante tranquillo.  
*p dolce es espressivo.*

The score consists of ten staves of music in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Andante tranquillo' and the dynamics are 'p dolce es espressivo'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The dynamics fluctuate between piano (p) and forte (f). The piece concludes with a final cadence.



VIOLINO.

The first system of the violin score consists of three staves. The first staff begins with the instruction *dolce.* and ends with *cresc.*. The second staff also begins with *cresc.*. The third staff starts with a *p* dynamic, includes a *pizz.* instruction, and ends with a *pp* dynamic. The music features various articulations such as slurs, accents, and fingerings.

Das erste Veilchen.

Als ich das erste Veilchen erblickt.

Andante con moto.

The second system of the violin score consists of ten staves. It begins with a *p* dynamic and includes a *cresc. f* instruction. The music is marked *Andante con moto.* and features a variety of dynamics including *p*, *pp*, *mf*, and *f*. The score includes detailed articulations such as slurs, accents, and fingerings throughout the piece.



## Volkslied.

Es ist bestimmt in Gottes Rath.

## VIOLINO.

Poco sostenuto.

Violino score for 'Volkslied'. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is 'Poco sostenuto'. The score consists of four staves. The first staff begins with a dynamic of *mf* and features a melodic line with various fingerings (e.g., 4, 0, 4, 4, 1, 1, 2) and accents. The second staff continues the melody with dynamics *mf* and *p*. The third staff provides harmonic support with dynamics *f* and *mf*. The fourth staff concludes with dynamics *p* and *dim.*

## Tenor-Arie: „So ihr mich von ganzem Herzen“ aus dem Oratorium „Elias.“

Andante con moto.

Tenor-Arie score in 3/4 time with a key signature of one sharp (F#). The tempo is 'Andante con moto'. The score consists of seven staves. The first staff begins with a dynamic of *p* and the instruction 'espressivo'. The second staff features dynamics *mf* and *mf*. The third staff includes dynamics *p* and *mf*. The fourth staff has dynamics *p* and *cresc.*. The fifth staff includes dynamics *p* and *pp*. The sixth staff has a *cresc.* marking. The seventh staff concludes with dynamics *pp* and *pp*. The number 12580 is printed at the bottom right of the page.