

BOOK 1,  
of  
WESSEL & CO'S SERIES of MODERN TRIOS.

FIRST GRAND TRIO,  
for  
PIANO FORTE,  
Violin and Violoncello,  
CONCERTANT.

*Dedicated to*  
PRINCE ANTOINE RADZIWILL.

FRED. CHOPIN.

*Op. 8.*

*Ent. Sta. Hall.*

*Price 10/6*

The Violin & Violoncello Parts fingered by M<sup>r</sup> RUDOLPHUS.

LONDON,

WESSEL & CO. Importers & Publishers of FOREIGN MUSIC,  
N<sup>o</sup> 6, Frith Street, Soho Square.

*This TRIO is Arranged for Flute & Violoncello, by J. CLINTON.*

WESSEL & CO'S SERIES of TRIOS consists of:

N<sup>o</sup> 2 REISSIGER'S 3<sup>d</sup> TRIO Op: 40.    N<sup>o</sup> 3 WEBER'S TRIO ..... Op. 63.  
N<sup>o</sup> 4 KUHLAU'S 1<sup>st</sup> TRIO Op: 119.    N<sup>o</sup> 5 MAYSEDER'S 1<sup>st</sup> TRIO, Op 34.



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**BEETHOVEN, Ov: to Fidelio, by Clinton. ---** 4.0.

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\* Written at the express desire of the Publishers. --- It was destined to be his Last Composition.

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2. --- C. Kummer,

in G, Op: 13, N<sup>o</sup> 2. --- 4.0.

3. --- Klingenbrunner,

in F, Op: 13, N<sup>o</sup> 3. --- 4.0.

4. --- C. Keller,

in E minor, Op: 86 N<sup>o</sup> 1. 8.0.

5. --- B. Romberg,

in D, Op: 86, N<sup>o</sup> 2. --- 9.0.

6. --- L. Drouet,

in E<sup>b</sup>, Op: 86, N<sup>o</sup> 3. --- 8.0.

7. --- Berbiguier,

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8. --- Gabrielsky,

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\* the whole edited by A. Farrenc.

**ROSSINI, Over<sup>e</sup> to Cenerentola, arranged by Clinton, (3 Flutes.)** 4.0.

**TULOU, Grand Trio in E flat -----** 5.0.

**WALCKIERS, 4 grand Trios --- each** 9.0.

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**BEETHOVEN'S OVER: to FIDELIO, arranged for 2 Flutes and Piano, by Alex<sup>r</sup> Brand and J. Clinton. ---** 4.0.



W E S S E L & C<sup>OS</sup> S E R I E S o f M O D E R N T R I O S .

Book I .

F I R S T G R A N D T R I O O p : 8 . C O M P O S E D b y F R E D E R I C C H O P I N .

Metronome ♩ = 152.

ALLEGRO  
con  
FUOCO.

*f* risoluto. *f*

*f* legato.

poco Cres.

Dim. *p* espress. Ped. \* Ped. \*

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

sempre rubato Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



P I A N O - F O R T E .

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings such as *Cres ed appassionato.*, *f*, *ritenuto.*, and *p*. Pedal markings (*Ped.*) with asterisks are placed below the bass staff.

Musical notation for the second system, continuing the grand staff. It includes dynamic markings *p* and *mf*, and the instruction *marcato.*

Musical notation for the third system, showing a continuation of the grand staff with the instruction *legato.*

Musical notation for the fourth system, featuring a grand staff with dynamic markings *p* and *Cres.*

Musical notation for the fifth system, including dynamic markings *f*, *ff*, *con forza.*, and *p*. It also features the instruction *Loco.*

Musical notation for the sixth system, featuring a grand staff with dynamic markings *decres.* and *Cres.*, and the instruction *Loco.*



First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *fz*. Articulation: accents, slurs. Pedal marks with asterisks.

Second system of musical notation. Dynamics: *fz*. Instruction: *Cres.*. Pedal marks with asterisks.

Third system of musical notation. Dynamics: *f*, *Cres.*, *Dim.*, *p*, *leggiere*. Instruction: *3* (triplet). Pedal marks with asterisks.

Fourth system of musical notation. Dynamics: *fz*, *Dim.*. Instruction: *Loco.*. Marking: *ben tenuto*. Pedal marks with asterisks.

Fifth system of musical notation. Dynamics: *p*. Instruction: *Loco.*. Marking: *poco*. Pedal marks with asterisks.

Sixth system of musical notation. Dynamics: *Dim.*, *poco riten.*, *p*, *A Tempo.*, *poco*, *Cres.*. Pedal marks with asterisks.



*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *fz* *Cres.*

*fz*

*gva* *Loco.* *f con forza.* *f* *fz/p*

*Cres.* *p* *pp*

*1ma* *2da* *p*

*Risoluto.* *f*



*f* *gva* *Loco*  
*f* *legato.*  
*ben marcato.*

*Loco.* *gva*  
*f*

*Loco.* *Dim.* *legato.* *Cres.* *gva* *Loco.*

*gva* *Loco* *gva* *Loco.*

*f* *Dim.* *sotto voce.* *gva*  
*p* *sempre legato.*  
*Ped.* \*

*gva* *Loco.* *p/p* *e sempre legato.*  
*Ped.* \* *Ped.* \* *Ped.* \*



First system of musical notation. The right hand features a melodic line with a crescendo (*Cres.*) and a fermata. The left hand plays a rhythmic accompaniment of eighth notes, also marked with a crescendo (*Cres.*).

Second system of musical notation. The right hand continues with a melodic line, marked with *Dim.*, *p*, *poco Cres.*, and *decres.*. The left hand provides a harmonic accompaniment with chords and a fermata.

Third system of musical notation. The right hand has a melodic line with a *Dim.* marking and a *p* dynamic. The left hand features a bass line with a fermata.

Fourth system of musical notation. The right hand has a melodic line with a *Dim.* marking and a *pp* dynamic. The left hand has a bass line with a fermata.

Fifth system of musical notation. The right hand has a melodic line with a *poco a poco* marking and a *Cres.* marking. The left hand has a bass line with a fermata.

Sixth system of musical notation. The right hand has a melodic line with a *Dim.* marking and a *pp* dynamic. The left hand has a bass line with a *Dim.* marking and a *smorz.* marking.



*smorz.* *ff risoluto.*

*f*

*p espress*  
*Ped.* \* *Ped.* \*

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

*gva* *Loco*  
*ru- bato.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



PIANO-FORTE.

appassionato. *f*

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

*p* *f* marcato.

Ped. \*

*p* poco Cres.

*fz*

Ped. *f* \* *fz* Ped. *f* gva



gva — Loco. gva — Loco.

fz.

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

Ped. \* Ped. \*

f hr hr

p e leggiero. Cres.

Ped. \* Ped. \*

Dim. Ped. \* Ped. \*

p Ped. \* Ped. \*



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

*Cres.*

*Cres.*

*sempre più f* *ff* *con forza.*

*gva*

*gva* *Loco.* *gva* *Loco.* *gva* *Loco.* *gva*

*gva* *Loco.* *ff*



*gva* ----- *Loco.* *Risoluto.*

*f* *mf* *legato.*

*gva* -----

*p*

*gva* ----- *Loco.* *gva* -----

*gva* ----- *Loco.*

*f* *Dim.* *mf* *sempre legato.*

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







SCHERZO.  
VIVACE.

Metronome  $\text{♩} = 69.$

Viol: *p legato.*

*poco Cres*

*f*

*fz*

*p*

*1ma*

*2da*

*f*

*tr*

*f*

*p*

*p legatiss<sup>o</sup>*



con delicatezza.

Viol.

*p* legato.

poco Cres

*f* sempre legato. *fz*

*p* *1<sup>ma</sup>* *2<sup>da</sup>* Fine.



TRIO.

*p* sotto voce. *Dolce.* *f*

*p* *f*

*f* *f*

*f* *p*

*fz* *fz* *fz* *fz* *grv* *poco Rall.* *A Tempo.* *Dolce.*

*p*



ADAGIO.

Metronome ♩ = 63.

Sostenuto.

*f con forza.* *fz* *fz* *p*  
Ped. \* Ped. \*

*espress.*

*Cres.* *p*

*p legato.*

*marcato.* *Cres.* *p*

*fz* *f* *fz* *fz*







*sempre legato.*

*sempre legato.* *smorz.*

*gva* *Loco* *stretto.* *Cres.*

*pesante.* *f* *fz* *ritard.*

*A tempo. stretto.* *f* *ff*

*p* *pp* *smorz.*



Metronome ♩ = 104.

FINALE.

ALLEGRETTO.

The musical score is written for piano and consists of six systems of grand staff notation. The first system is marked 'FINALE.' and 'ALLEGRETTO.' with a tempo of 104. The score includes various performance instructions: 'gva' (gracefully) appears at the beginning of the first and third systems; 'sotto voce.' (softly) is in the first system; 'poco ritard.' (slightly ritardando) and 'A Tempo.' are in the second system; 'leggiere.' (light) is in the third system; 'Loco.' (ad libitum) is in the third system; and 'Dolce.' (sweetly) is in the fourth system. Pedal markings ('Ped.') are placed below the bass staff of each system, often with asterisks indicating specific pedal changes. The piece concludes with a final chord in the sixth system.



*Con fuoco.*



PIANO - FORT E.

The musical score is written for piano and forte. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes 'Ped.' and '\*' markings. The second system features a 'Cres.' marking. The third system includes 'fz', 'p', and 'Cres.' markings. The fourth system is marked 'f' and 'gva'. The fifth system is marked 'Loco.'. The sixth system includes 'ff', 'marcato.', and 'Cres.' markings.



The first system of musical notation consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and a few notes. Dynamics include *fz*, *p*, and *Cres.*. Pedal markings are present: *Ped.*, *\* Ped.*, and *\* Ped.*. There are also some 'x' marks in the bass line.

The second system of musical notation consists of two staves. The upper staff features a complex melodic line with many slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *pp*. Pedal markings are *Ped.*, *\* Ped.*, and *\* Ped.*. There are 'x' marks in the bass line.

The third system of musical notation consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *Cres.*. Pedal markings are *Ped.*, *\* Ped.*, and *\* Ped.*.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *Con forza.*

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *Cres.*, *fz*, *p*, and *Cres.*

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *Dim.*, *Rall?*, and *p*.



*A Tempo.*

*poco riten:*

*A Tempo.*

*Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

*leggier.*

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

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

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

*Con fuoco.*

*f* *f* *ff*



*f* *Cres.*

*gva* *Loco.* *f* *sempre Cres.* *gva* *Loco.* *gva*

*gva* *Loco.* *hr* *poco a poco crescen*

*do* *f*

*deces.*







The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a melodic line in the right hand with a long slur over the first six measures, and a more rhythmic accompaniment in the left hand.

The second system continues the piece with similar melodic and accompanimental lines. The right hand has a slur over the first four measures, and the left hand continues with its rhythmic pattern.

The third system shows further development of the melodic and accompanimental themes. The right hand has a slur over the first five measures, and the left hand maintains its rhythmic accompaniment.

The fourth system continues the musical progression. The right hand has a slur over the first four measures, and the left hand continues with its rhythmic accompaniment.

The fifth system introduces a vocal line in the upper staff. The lyrics "cre" and "scen" are written below the notes. The piano accompaniment continues in the lower staff. The lyrics are positioned between two dashed lines.

The sixth system continues the vocal line and piano accompaniment. The lyrics "- do" and "Dim." are written below the notes. The piano accompaniment continues in the lower staff.



*sempre ben marcato.*

*gva*

*f*

*ff con forza.*

Ped. \*

Ped. \*

*gva*

*Loco.*

*con forza.*

*gva*

Ped.

Ped. \*



*Loco* *gva*

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

*gva* *Loco.*

*Cres.* *f* *sf* *p*

*Ped.* \* *Ped.*

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

*gva*

*sempre più cre*

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

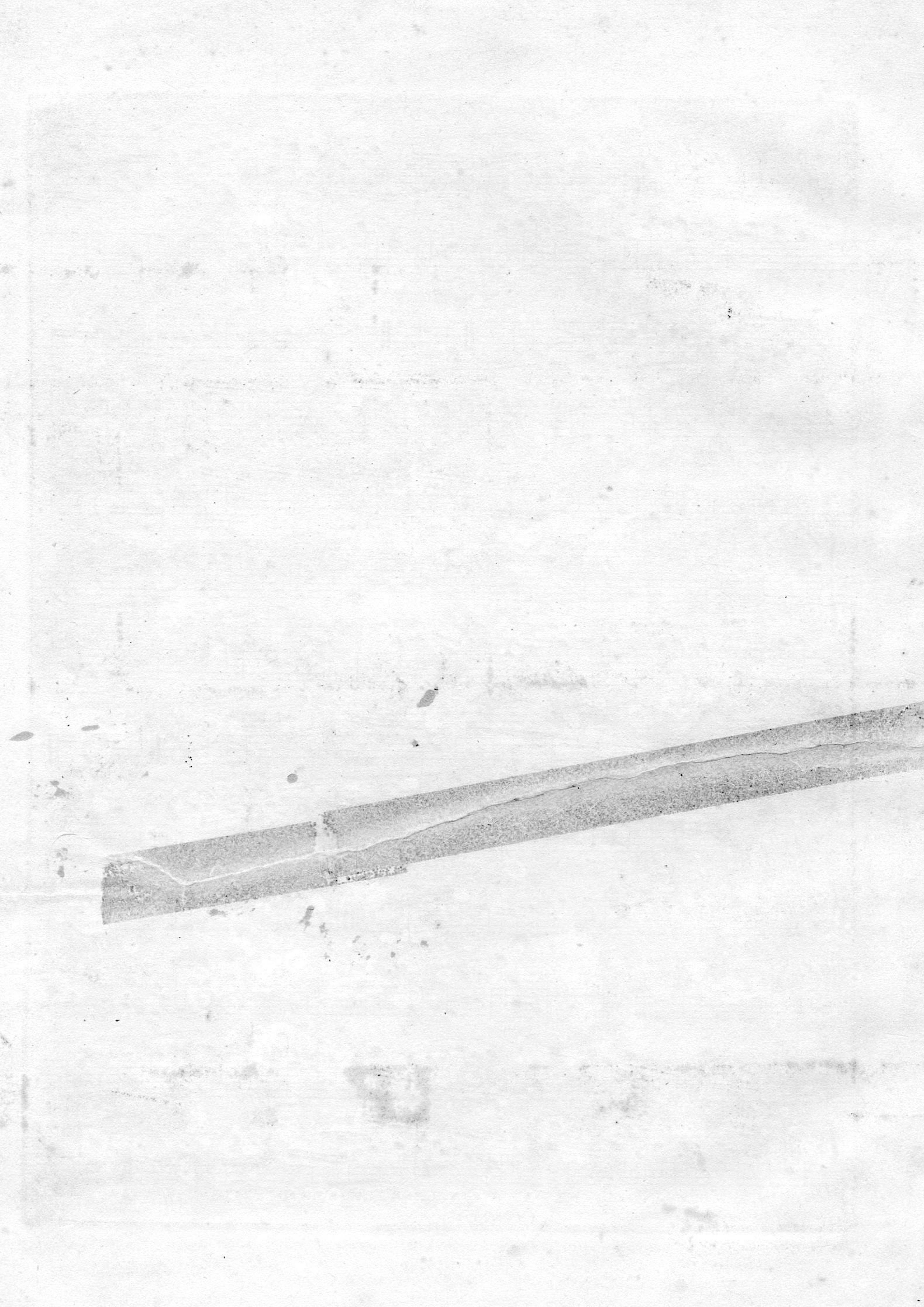
*Loco.* *gva* *Loco.*

*scen* *do.* *ff* *con forza.*

*fz* *fz* *Fine.*

*Ped.* \*







*Celli*

BOOK 1,  
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*Price 10/6*

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LONDON,

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Table with multiple columns and rows, containing faint data entries. The table structure is difficult to discern due to low contrast and bleed-through from the reverse side of the page.



WESSEL & C<sup>OS</sup> SERIES of MODERN TRIOS.

Book I.

FIRST GRAND TRIO Op: 8. COMPOSED by FREDERIC CHOPIN.

Metre ♩ 152.

**ALLEGRO**  
con  
**FUOCO.**

*Risoluto.* *espress.* *p*

*p* *fz/p* *poco rit. a tempo.* *f* *Cres.* *1<sup>ma</sup>* *2<sup>da</sup>* *Dolce.* *sempre p* *1*



VIOLONCELLO.



VIOLONCELLO.

SCHERZO.  
VIVACE.

♩ 69.

espress.

1

pizz. 1<sup>ma</sup> 2<sup>da</sup> arco Dim.

f p

pizz. arco.

pizz. arco. p

pp f poco a poco Dim. 3 espress.

1

pizz. 1<sup>ma</sup> arco. 2<sup>da</sup> Fine.

T R I O.

Dolce.

Dim. f arco.

f f

2 p

2 pizz. arco. Dolce. Dim.

2 pizz. arco.

Scherzo D.C. al Fine.



VIOLONCELLO.

ADAGIO.

$\text{♩} = 63.$

FINALE.  
ALLEGRETTO.

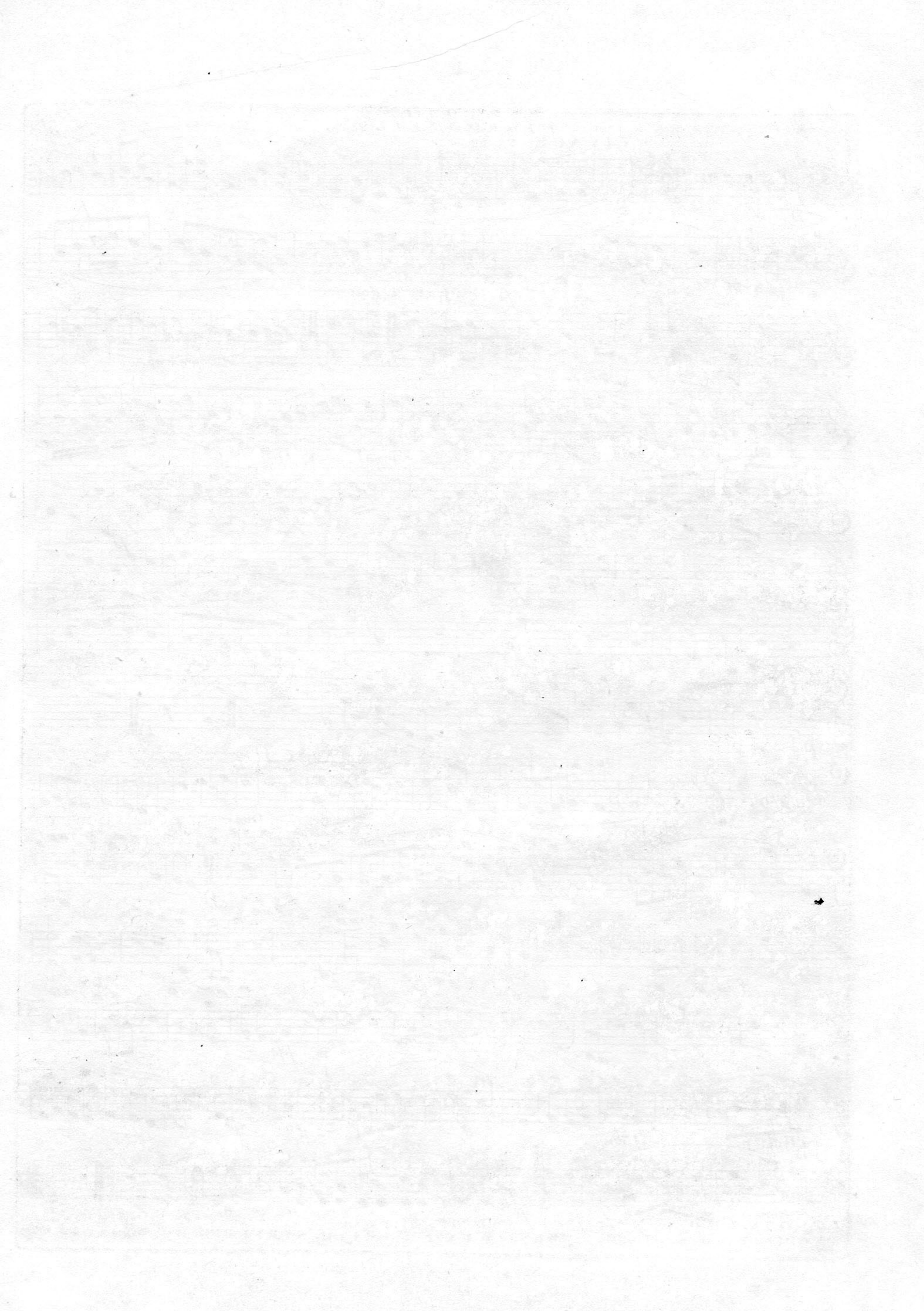
$\text{♩} = 104.$



VIOLONCELLO.

*p*  
*p* *Cres.* *p* *pp* *sempre delicato.*  
*ff* *p* *ff* *f*  
*ff* *f* *p*  
*f*  
*p* *f* *p* *f* *p*  
*p* *espress.*  
*poco stretto cres.* *p*  
*f* *sempre f* *f* *p*  
*p* *sempre piu cres.* *sempre piu f.* *ff* *Fine.*







WESSEL & C<sup>os</sup> SERIES of MODERN TRIOS.

Book I.

FIRST GRAND TRIO Op:8. COMPOSED by FREDERIC CHOPIN.

ALLEGRO  
con  
FUOCO.

Metronome ♩ = 152.

3<sup>rd</sup> string

*f risoluto.*

*p* *espress.*

*f marcato.*

*Dolce.* *f* *p* *risoluto.*

*Cres.* *Cres.*

*espress.* *fz* *f* *p* *> f*

*poco riten: A Tempo.* *p* *poco Cres.* *Cres.* *f*

*Cres.* *p* *Cres.* *p* *1<sup>ma</sup>*

*2<sup>da</sup>* *p* *f* *Risoluto.* *p* *3*

*1* *2* *4* *2* *1* *2*

*4* *p* *1*



2

VIOLINO.

The musical score is written for a single violin. It begins with a treble clef and a key signature of two flats (G minor). The tempo is not explicitly marked but the character is indicated by 'Risoluto' and 'f marcato'. The score contains several dynamic markings: *f*, *p*, *ff*, *pp*, and *f marcato*. Performance instructions include 'Risoluto.', 'f marcato.', and 'Dolce.'. The piece ends with a 'riten.' (ritardando) marking. The notation includes various fingerings (1-4), slurs, and accents.



V I O L I N O .

S C H E R Z O .

VIVACE.  $\text{♩} = 69.$

T R I O .



VIOLINO.

ADAGIO.

♩ = 63.

sostenuto.

espress.

Musical score for the Adagio section of Chopin's Trio Op. 8, measures 1-15. The score is written for violin in G major, 3/4 time. It features various dynamics including *f*, *p*, *pp*, and crescendos, along with performance markings like *sostenuto.*, *espress.*, *con forza.*, *Dolce.*, and *ritard. A tempo.*

FINALE.

ALLEGRETTO.

♩ = 104.

16

10

con fuoco.

Musical score for the Finale section of Chopin's Trio Op. 8, measures 16-22. The score is written for violin in G major, 2/4 time. It features dynamics like *p*, *f*, and *ff*, along with performance markings like *con fuoco.*, *Cres.*, and *poco a poco Cres.*



V I O L I N O .

*poco rit: A Tempo.*

*10 con fuoco.*

*f*

*deces.*

*Rall<sup>o</sup> A Tempo.*

*stretto e Cres.*

*ff Cres.*

*f*

*ff*

*f*

*p*

*ff*

*Cres.*

*f*

*f*

*p*

*ff*

*Cres.*

*Fine.*



