HANS GÁL

Trio
for Pianoforte, Violin and Violoncello

Op. 49b

Score and Parts

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Preface

The technical difficulties of this composition are sufficiently limited not to be an obstacle for players who have acquired some primary experience of their instrument and of reading music. But it demands well developed ears and a good sense of time. Chamber music style, as it is applied here, is based on an ensemble of independent individuals, whose function as leading, counterpointing, accompanying parts is changing perpetually. This involves a corresponding change of attitude on the part of the player, who will have to follow with an active, intelligent understanding of the structure and his part in it.

The violin part keeps within the first three positions, the cello in the first position. The violin can be replaced by a flute or oboe.

Edinburgh, January 1949 Hans Gál

Vorwort

Dieses Trio stellt nur bescheidene technische Ansprüche an Spieler, die der ersten Schwierigkeiten ihres Instruments Herr geworden sind und einigermaßen Notenlesen gelernt haben. Aber es verlangt geübte Ohren und Taktfestigkeit. Der Kammermusikstil, der hier konsequent fest gehalten ist, beruht auf selbständiger Haltung der drei Instrumente, deren Rolle als führende, kontrapunktierende oder begleitende Stimme ständig wechselt und die darum einer intelligenten Vortragsnuancierung bedürfen. Genaue Beachtung der dynamischen Bezeichnungen ist hiebei ebenso erforderlich, wie Verständnis der Struktur, gutes gegenseitiges Zuhören und entsprechende Unterordnung.

Die Violine bewegt sich innerhalb der ersten drei Lagen, das Cello durchwegs in der ersten Lage. Die Violine kann auch durch eine Flöte oder Oboe ersetzt werden.

Edinburgh, Jänner 1949 Hans Gál

Préface

Ce trio n'a que des exigences techniques modestes vis-à-vis d'exécutants qui ont maîtrisé les premières difficultés que leur offre leur instrument et, dans une certaine mesure, ont appris à lire leurs notes. Mais il demande une oreille exercée et le respect de la mesure. Le style de musique de chambre, qui se maintient tout au long du trio, repose sur l'indépendance des trois instruments, dont le rôle change perpétuellement, étant tantôt conducteur, tantôt contrapuntique ou accompagnateur, ce qui demande une compréhension intelligente des nuances. Observer strictement les indications de la dynamique, comprendre la structure, bien écouter ses partenaires et respecter la subordination voulue, sont également nécessaires.

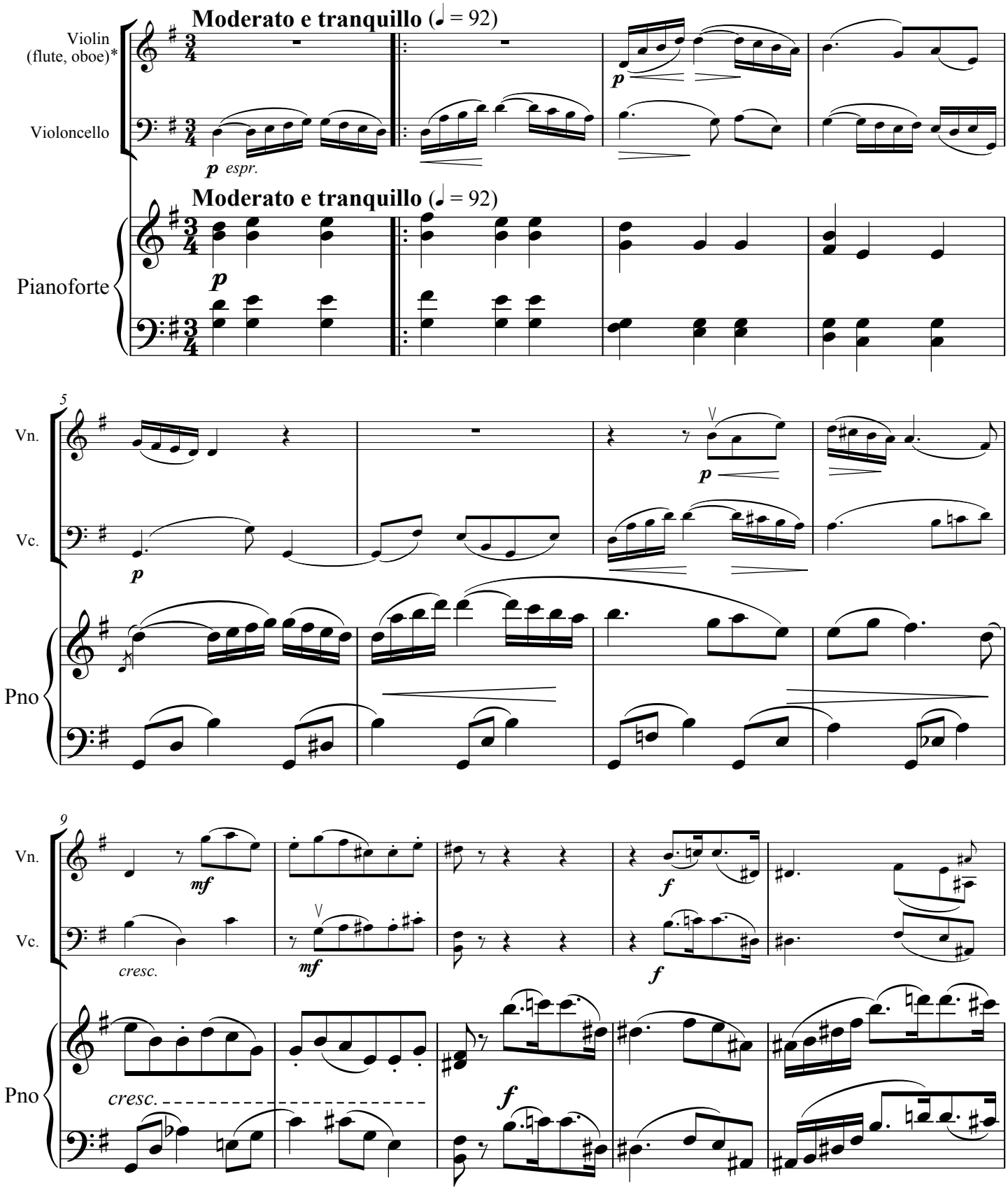
Le violon joue dans les trois premières positions, le violoncelle entièrement dans la première. Le violon peut également être remplacé par une flûte ou un hautbois.

Edimbourg, Janvier 1949 Hans Gál

Trio
for Pianoforte, Violin and Violoncello
Op. 49b

Hans Gál
(1890-1987)

I



*The small notes in the violin part refer to an alternative flute or oboe.

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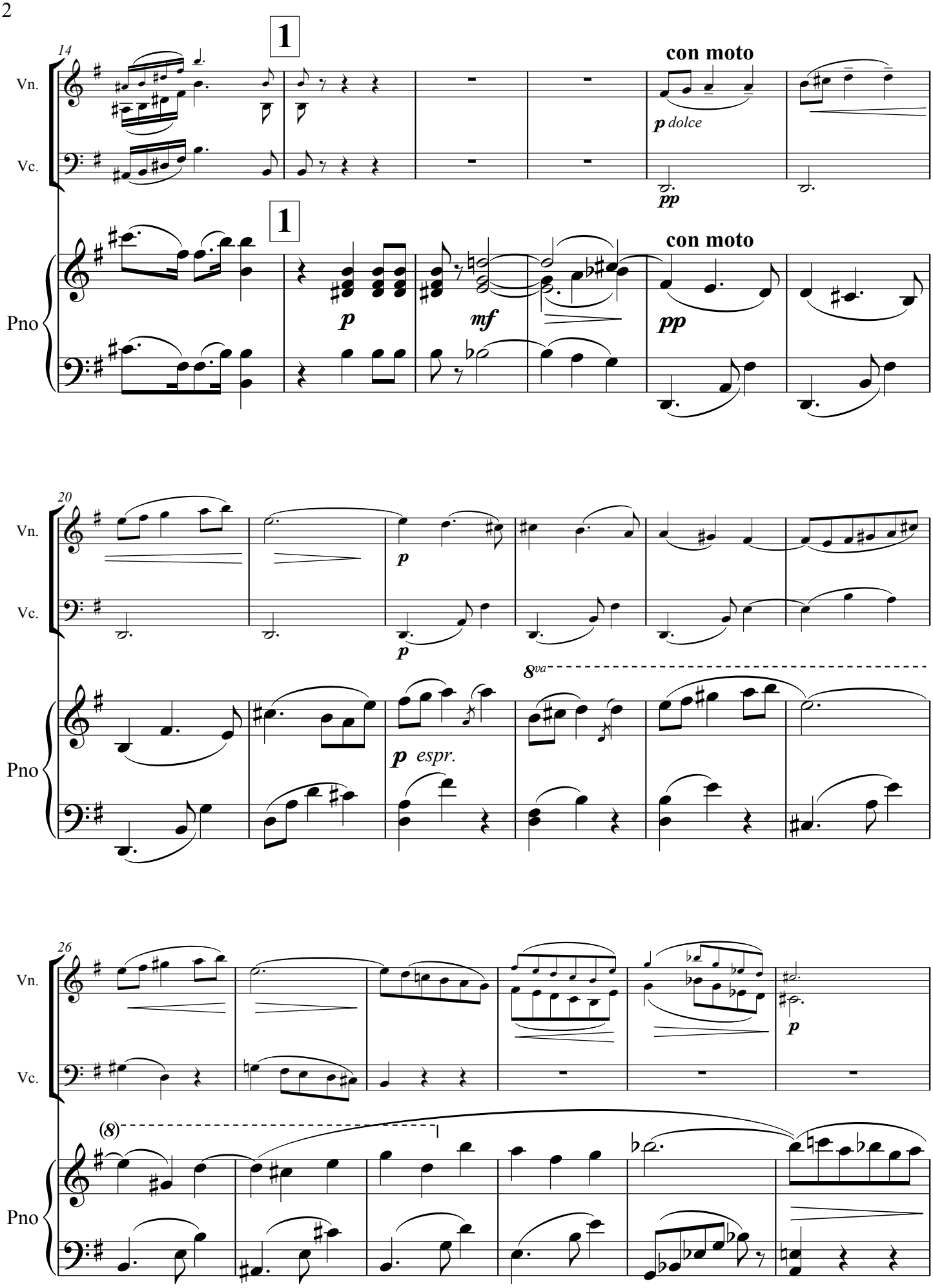
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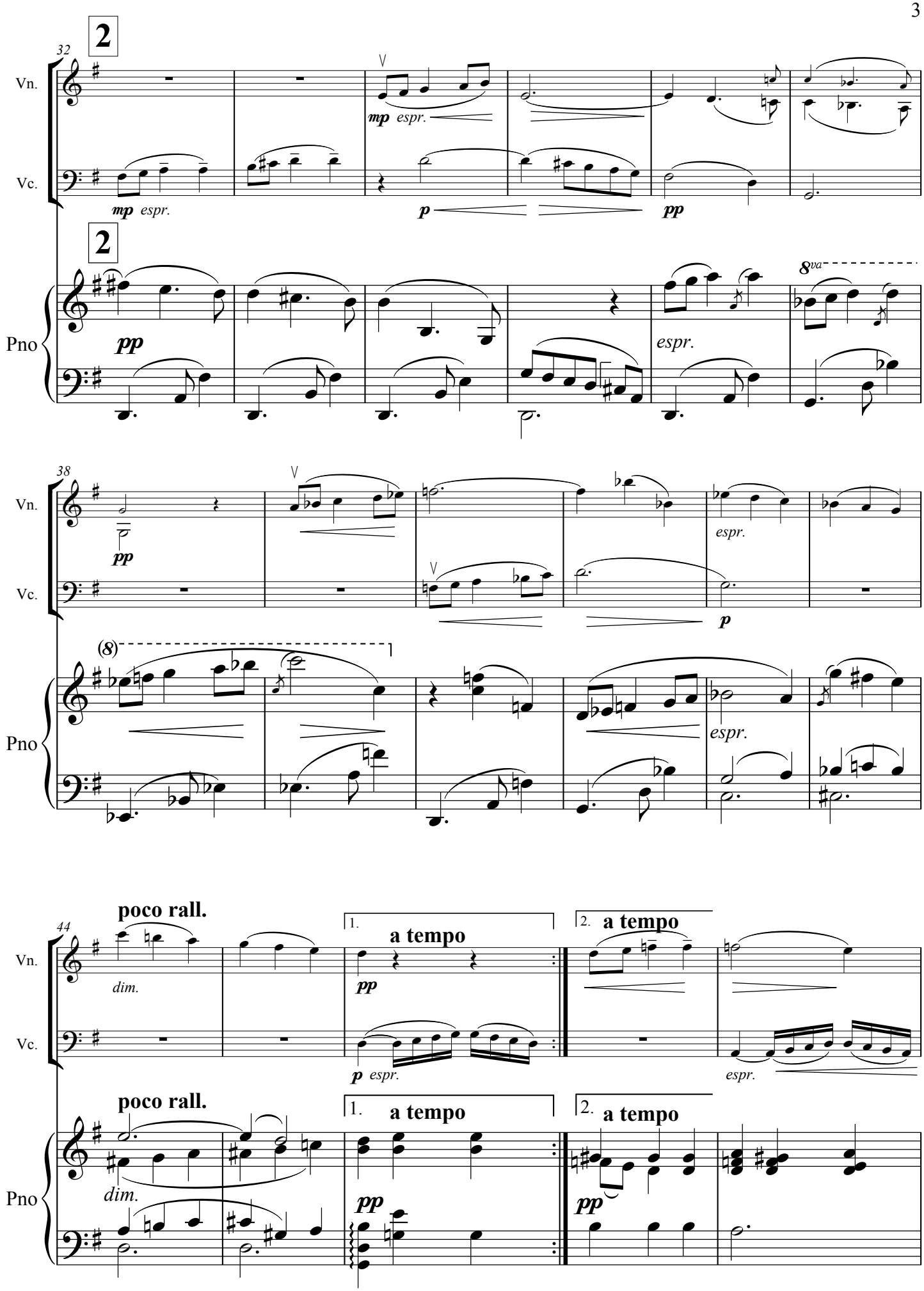
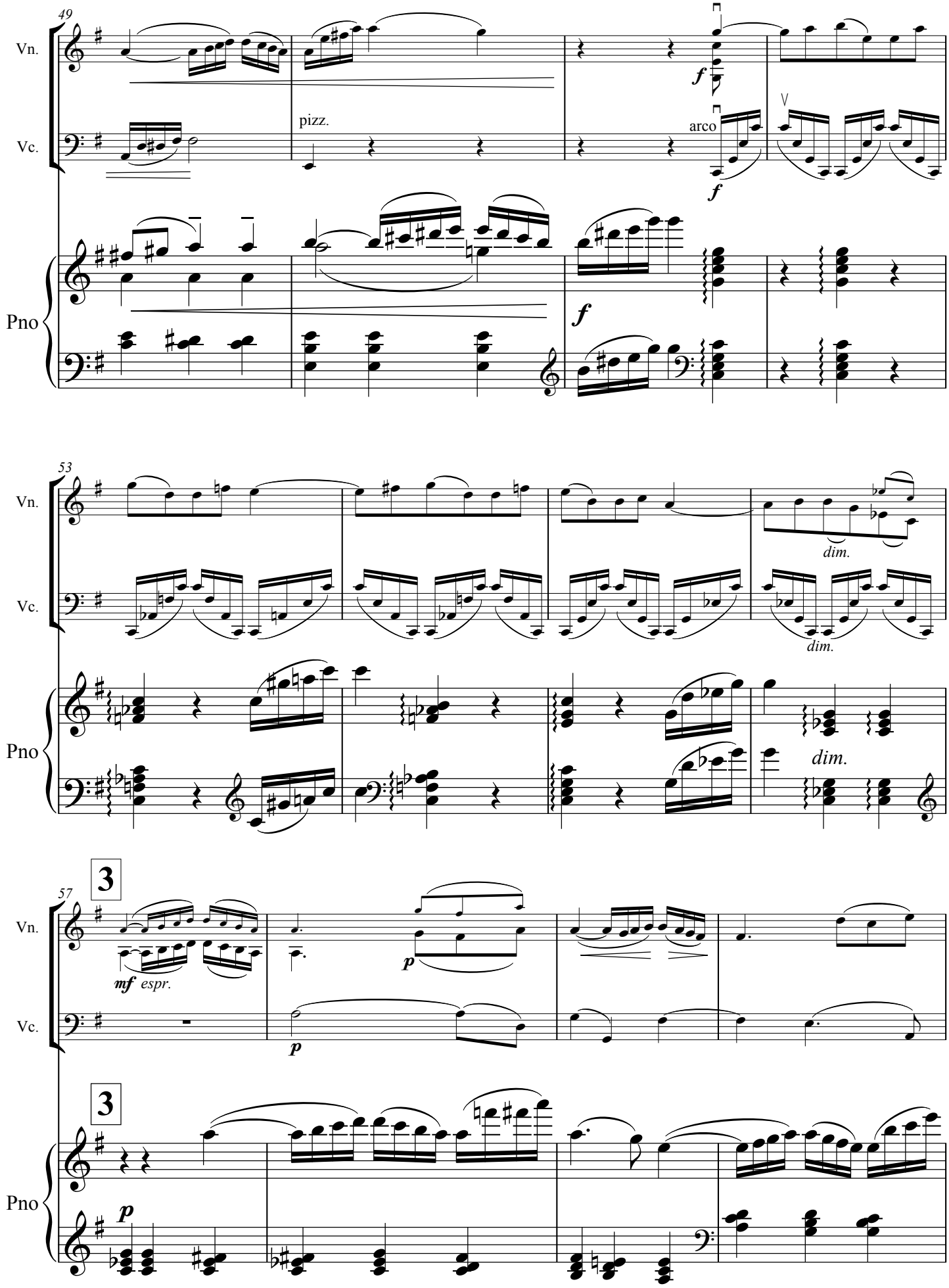
Vn.
Vc.
Pno
1
con moto
p dolce
pp
p
mf
20
8va
p espr.
26
(8)


32
2
Vn.
Vc.
mp espr.
p
pp
2
Pno
pp
espr.
8va
38
Vn.
pp
espr.
Vc.
p
(8)
Pno
espr.
44
poco rall.
dim.
1.
a tempo
pp
2.
a tempo
Vc.
p espr.
espr.
poco rall.
dim.
1.
a tempo
pp
2.
a tempo
pp
Pno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Vn.
Vc.
Pno
pizz.
arco
f
53
dim.
57
3
mf espr.
p

61

Vn.

Vc.

Pno

p

espr.

dim.

pizz.

pp

dim.

pp

espr.

67

Vn.

Vc.

Pno

pp

pizz.

pp

pp

71

Vn.

Vc.

Pno

arco

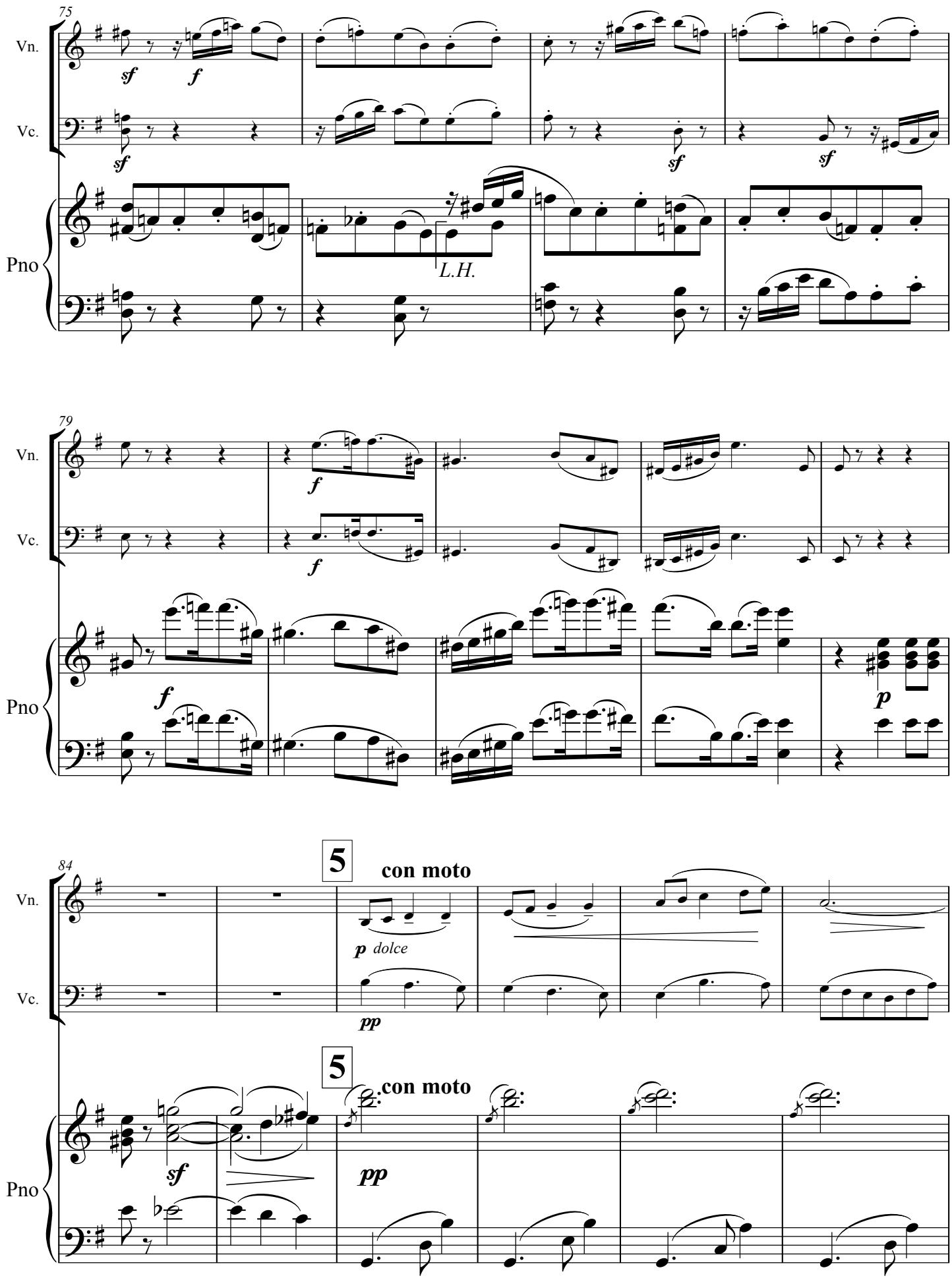
p *espr.*

f

mf

mf

cresc.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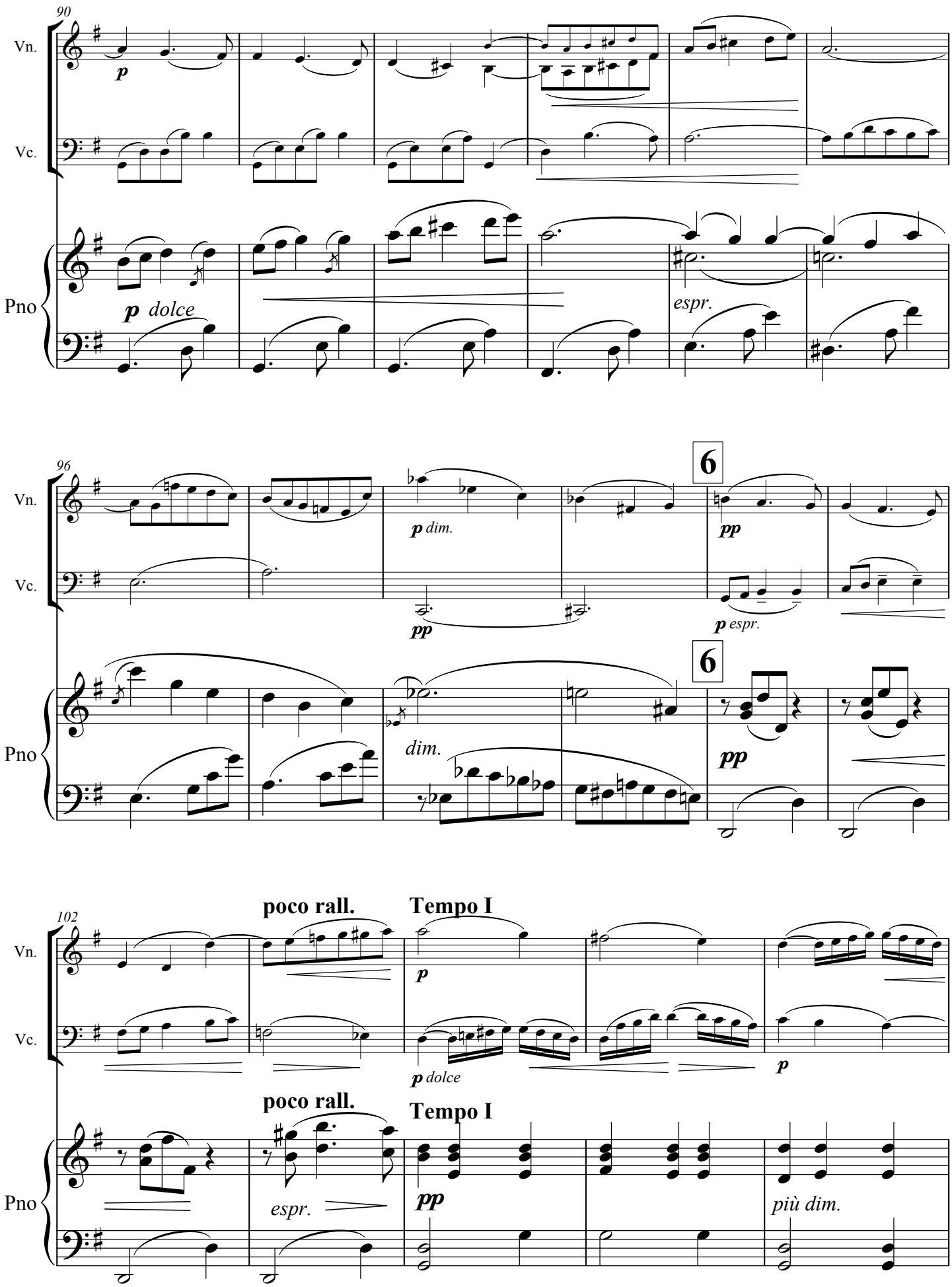
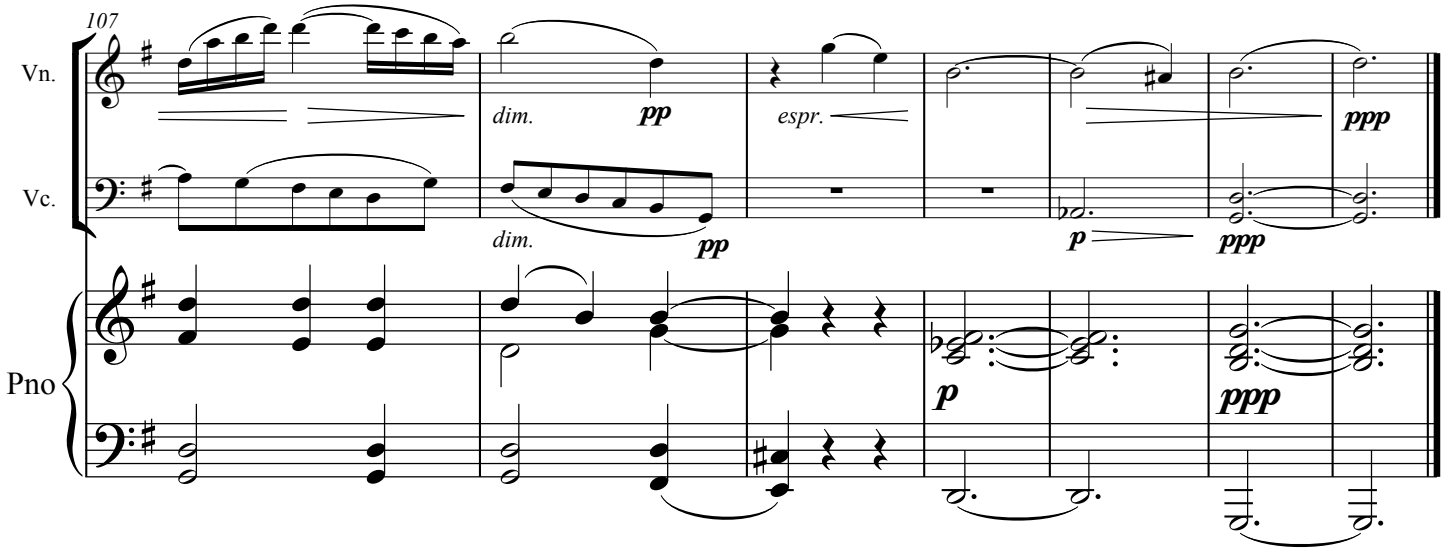
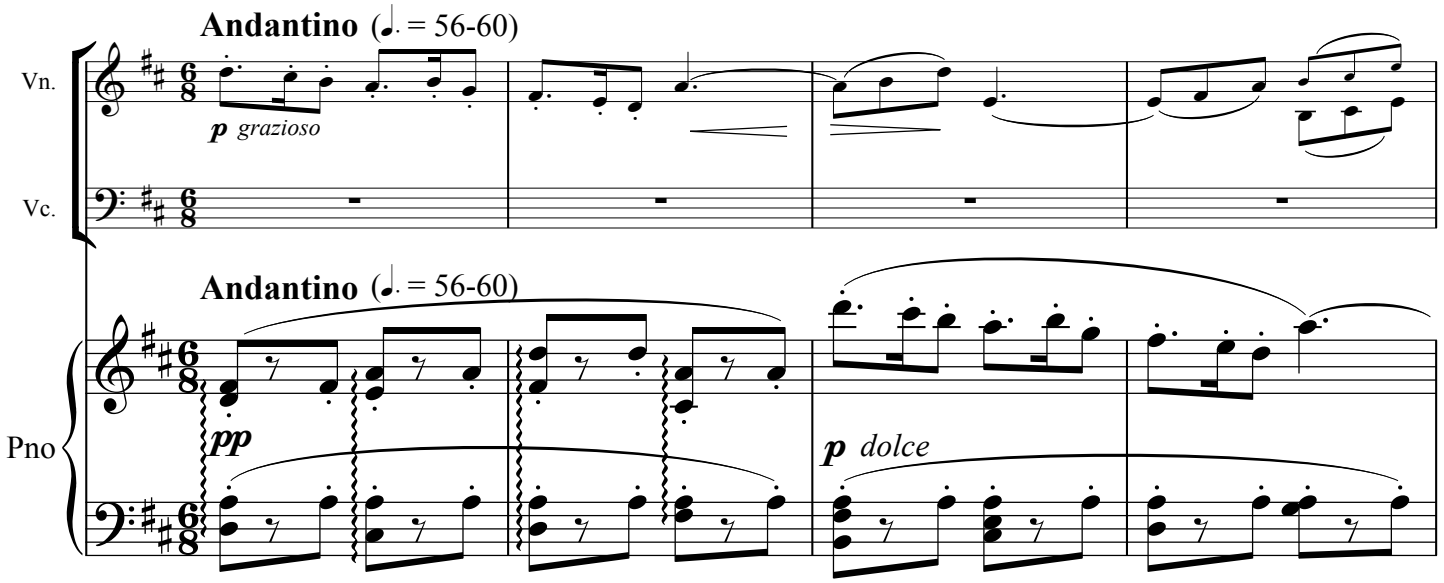
Vn.
Vc.
Pno
sf
f
L.H.
79
f
p
84
5
con moto
p dolce
pp
sf

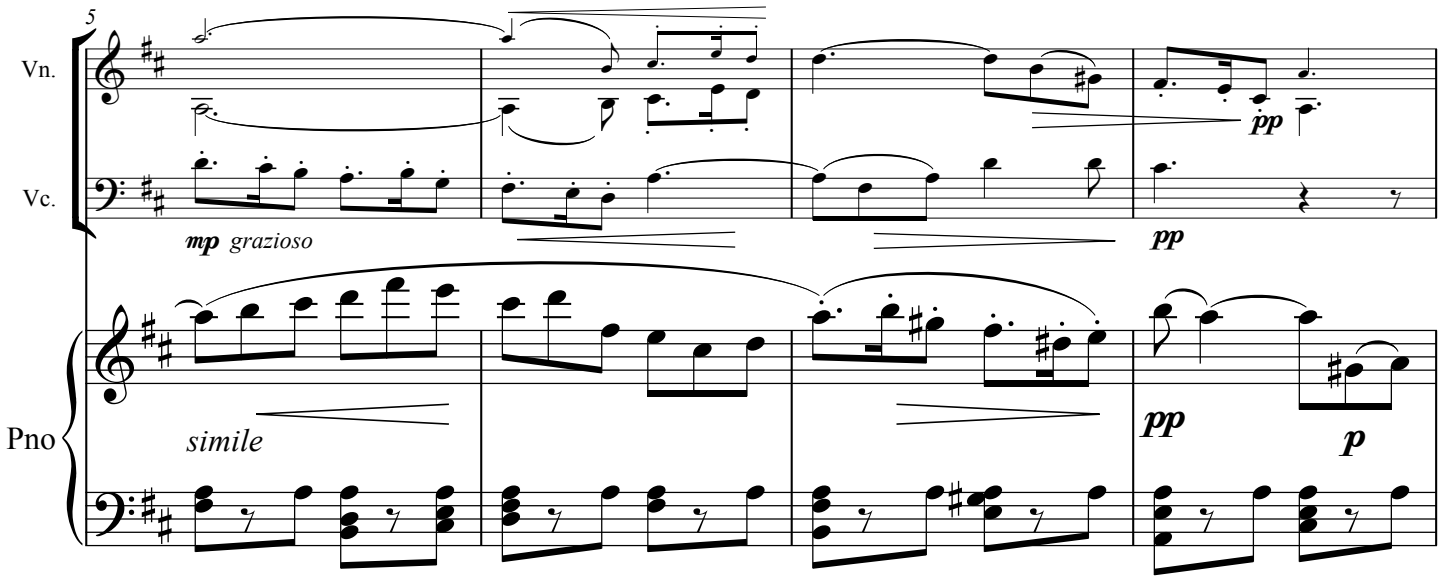

90
Vn.
Vc.
Pno
p
p dolce
espr.
96
p dim.
pp
6
pp
p espr.
dim.
102
poco rall.
Tempo I
p dolce
espr.
più dim.

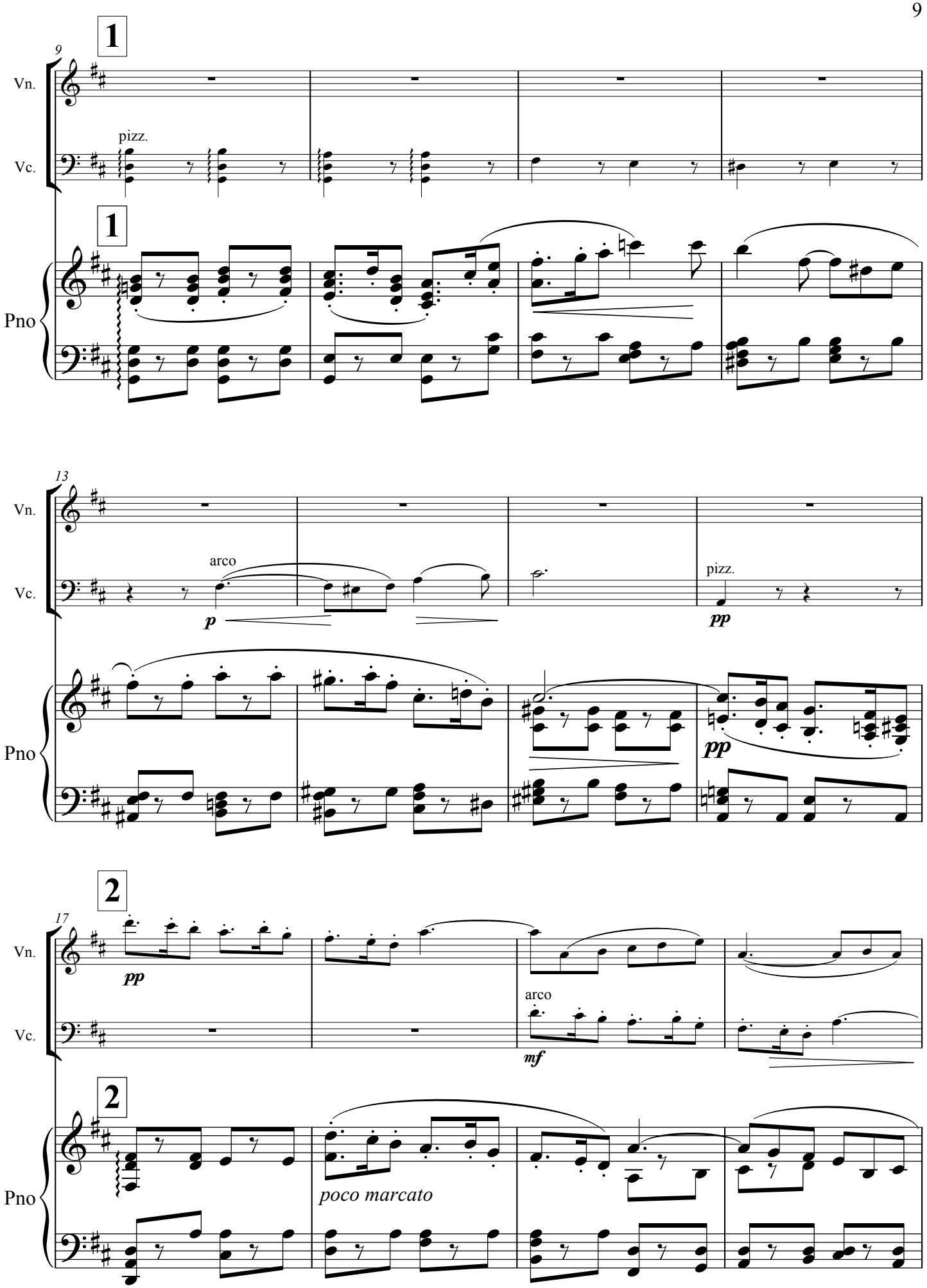


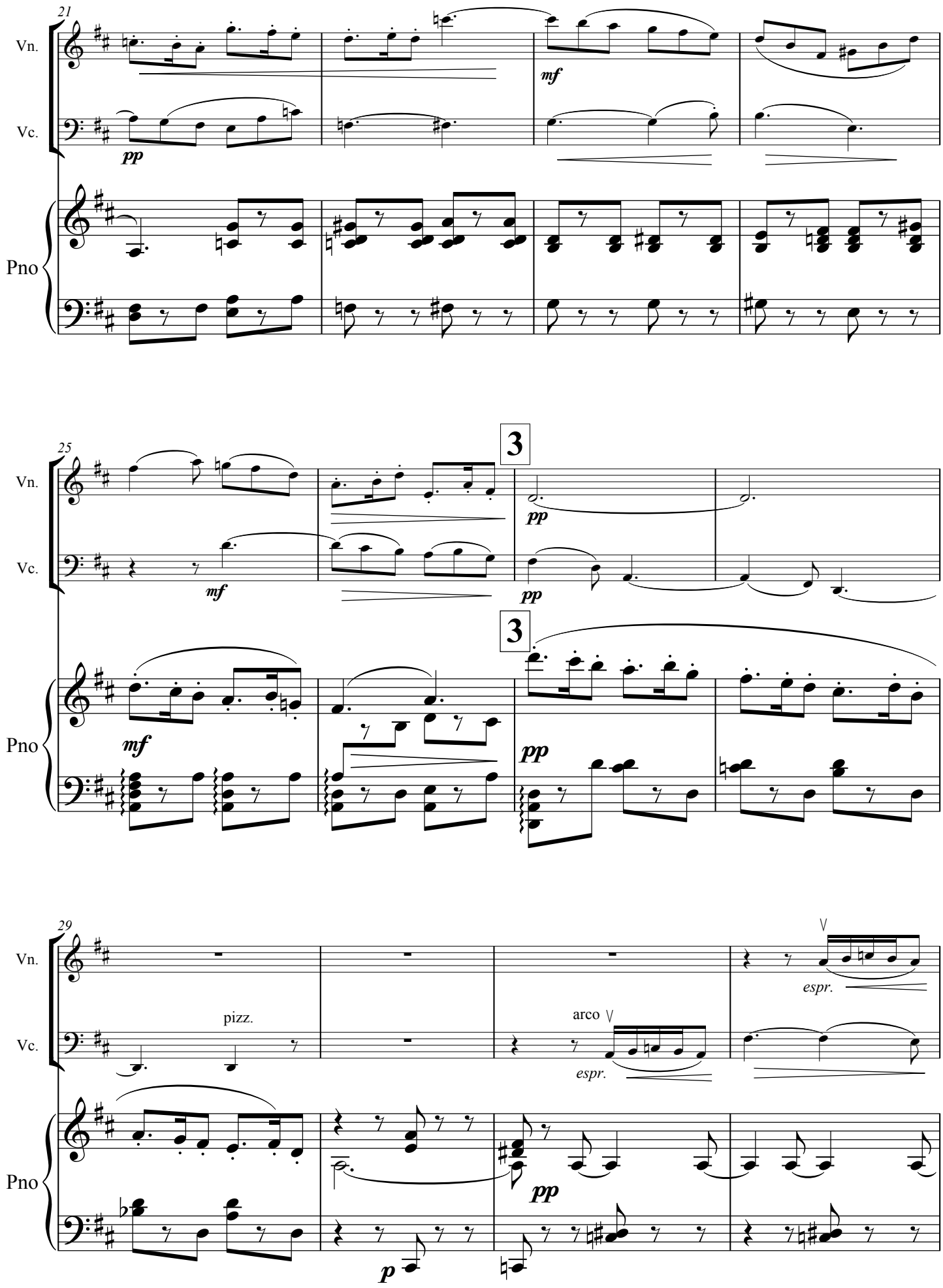
II

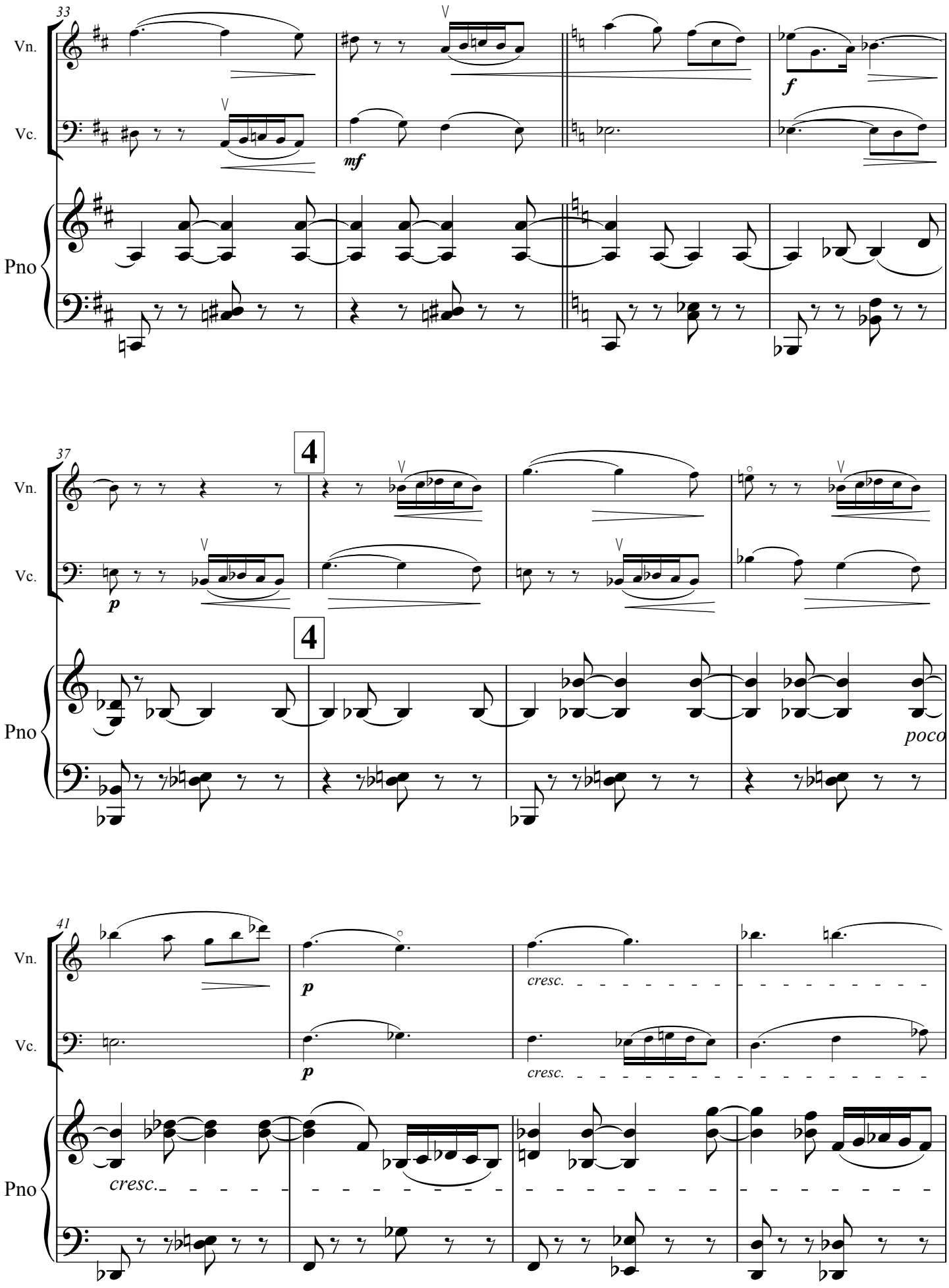
PASTORALE

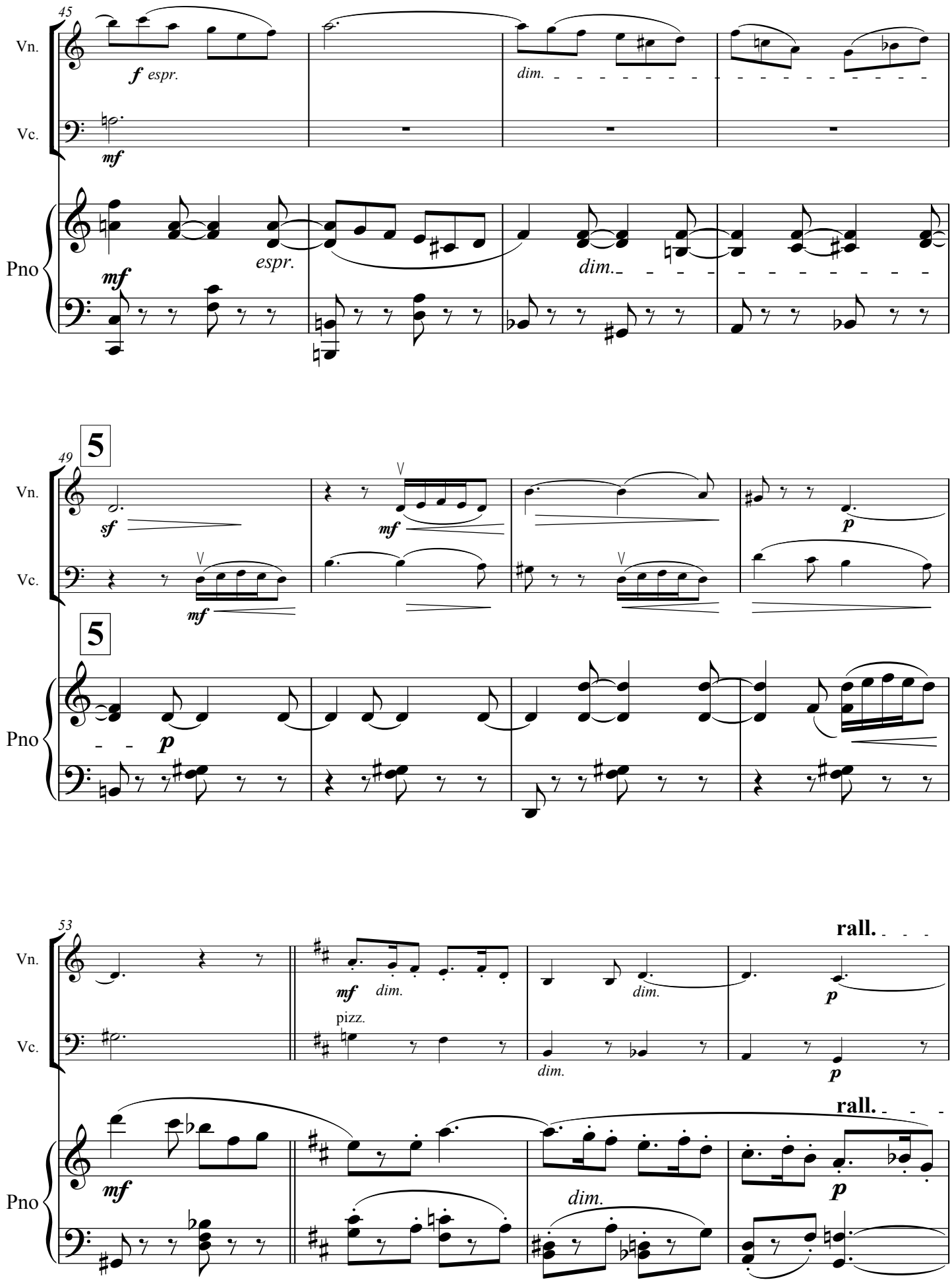


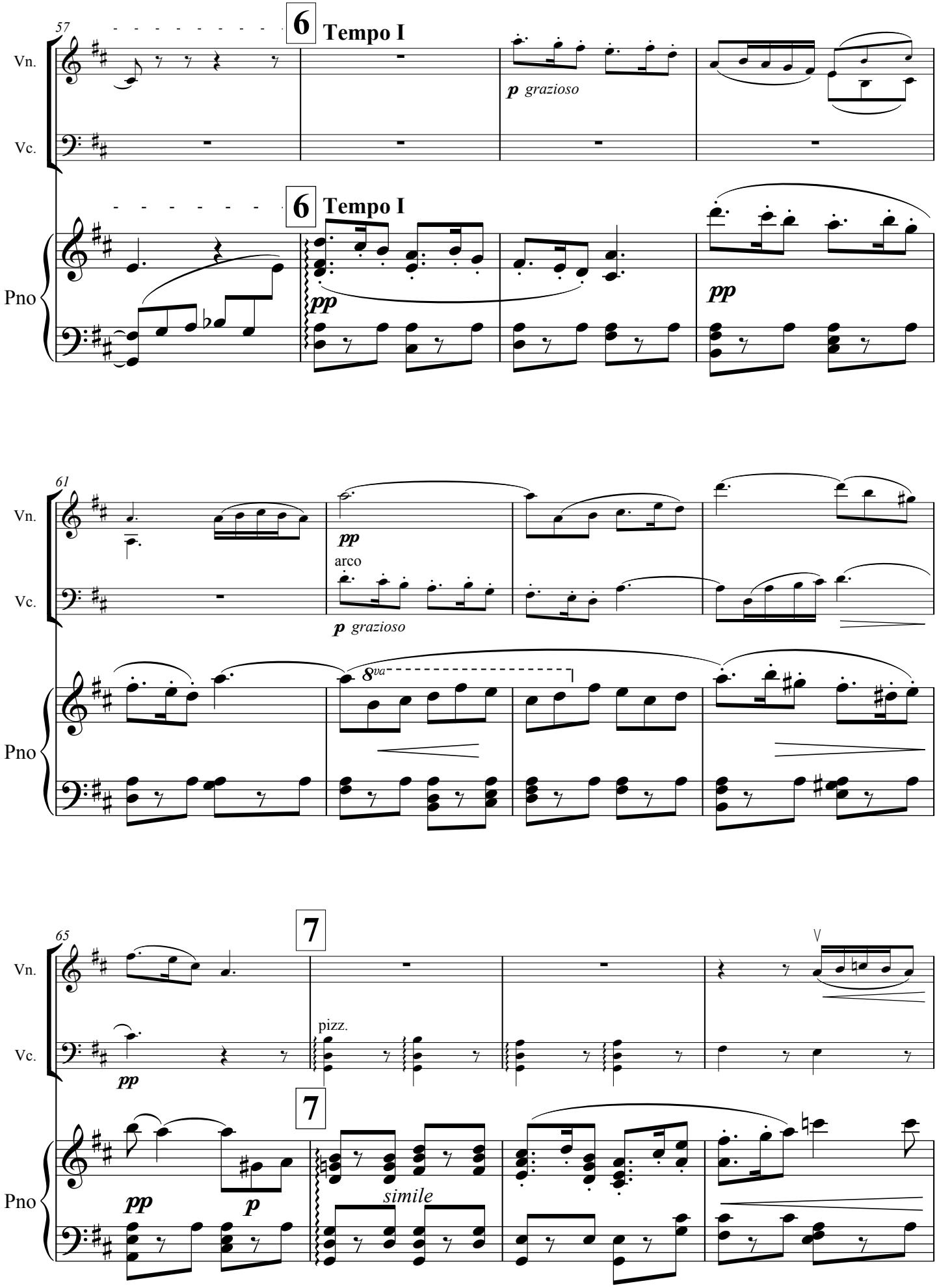


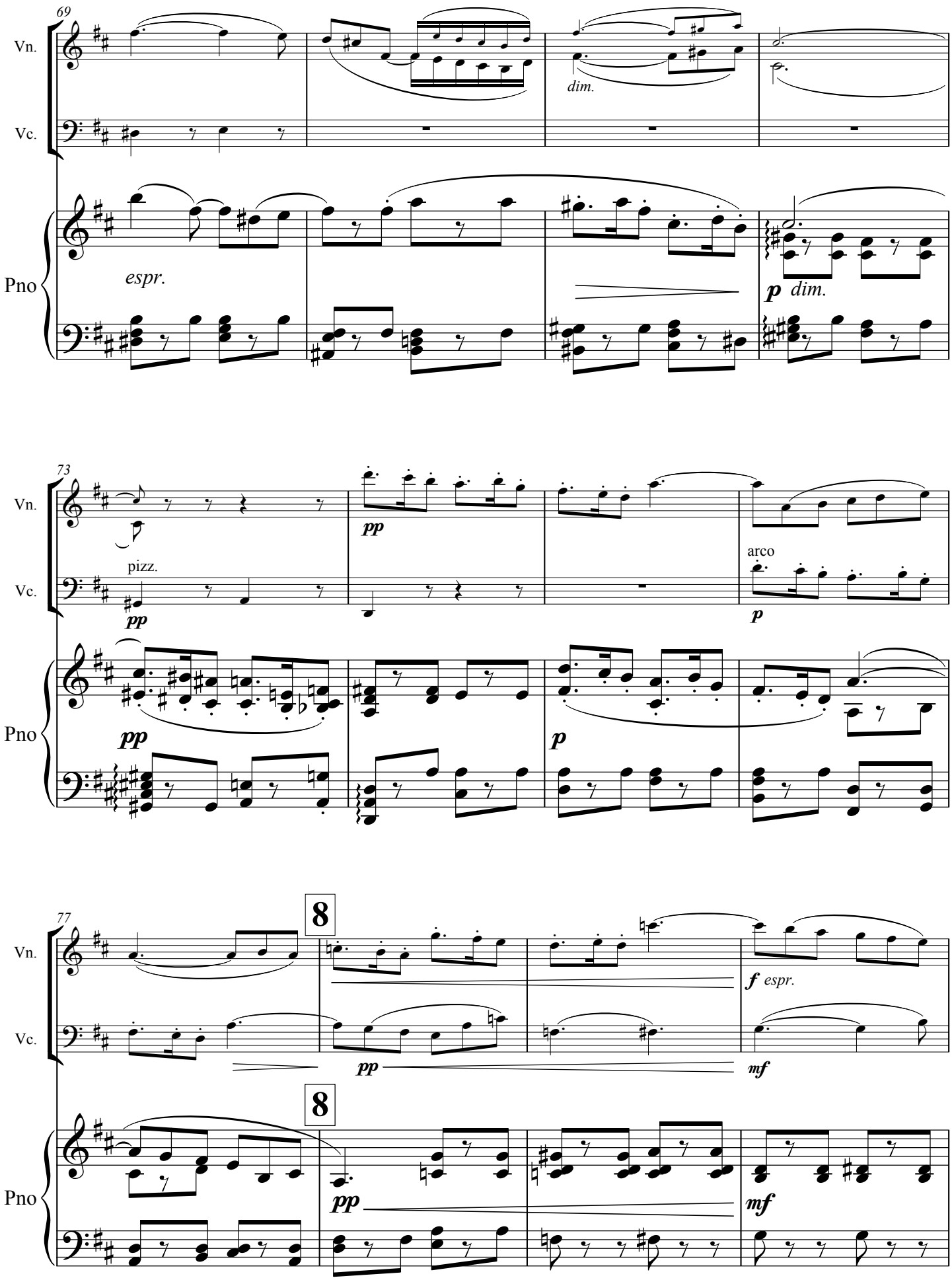

1
9
Vn.
Vc.
pizz.
1
Pno
13
Vn.
Vc.
arco
p
pizz.
pp
Pno
pp
2
17
Vn.
pp
Vc.
arco
mf
2
Pno
poco marcato

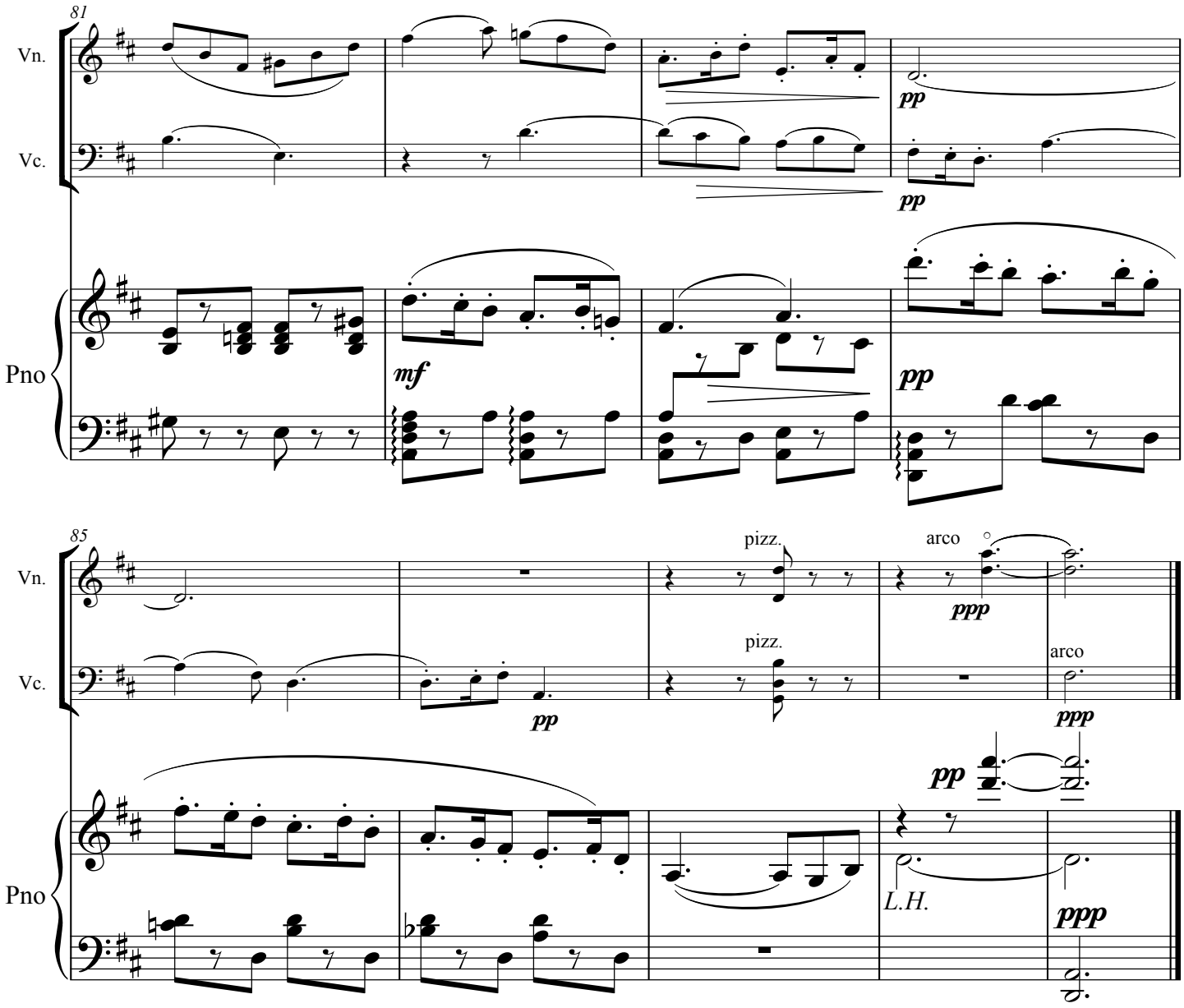

21
Vn.
Vc.
Pno
pp
mf
25
3
pp
mf
pp
mf
pp
29
pizz.
arco
espr.
espr.
pp
p


33
Vn.
Vc.
Pno
mf
f
37
4
p
poco
41
cresc.


45
Vn.
Vc.
Pno
f espr.
mf
espr.
dim.
49
5
sf
mf
p
53
pizz.
rall.

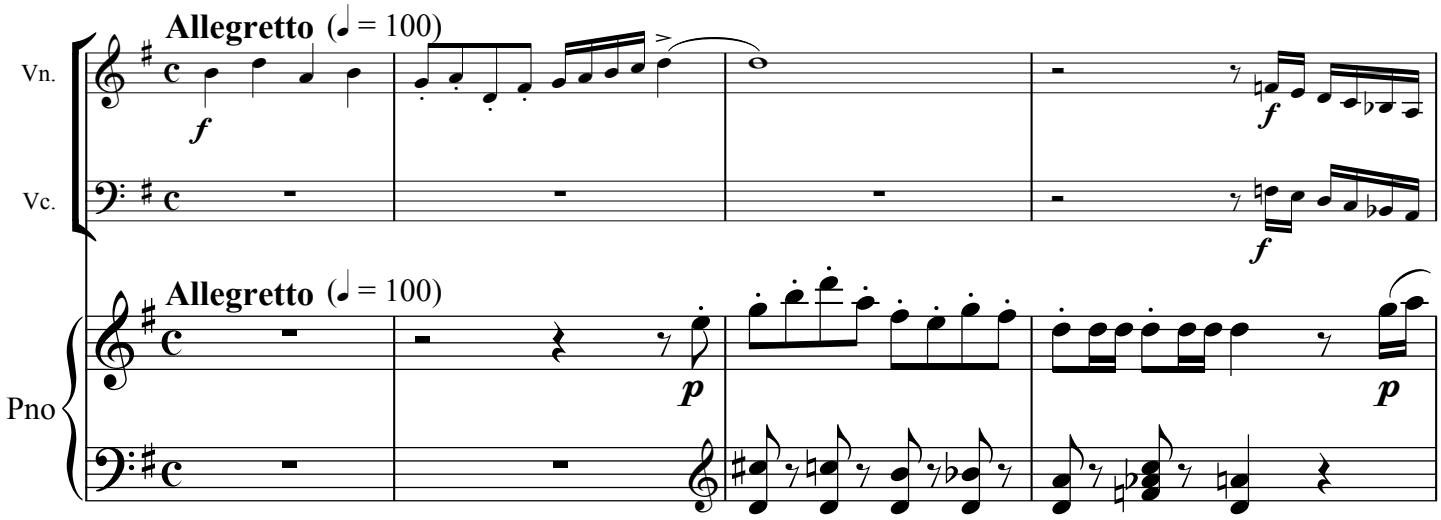

57
6
Tempo I
Vn.
Vc.
p grazioso
6
Tempo I
Pno
pp
pp
61
Vn.
pp
arco
Vc.
p grazioso
8va
Pno
65
7
Vn.
pizz.
Vc.
pp
7
Pno
pp
p
simile

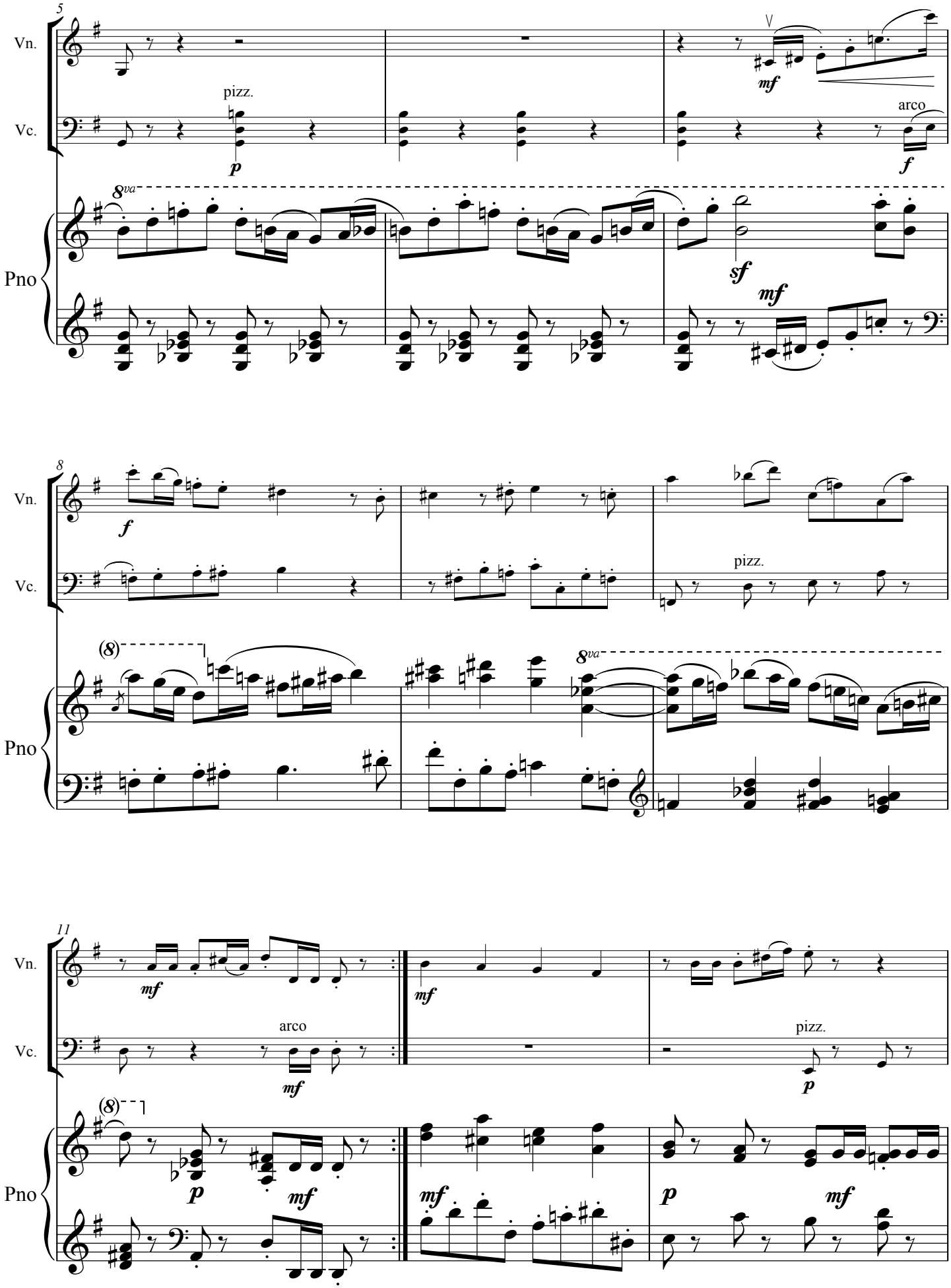

69
Vn.
Vc.
Pno
dim.
espr.
p dim.
73
pizz.
pp
arco
p
77
8
f espr.
mf

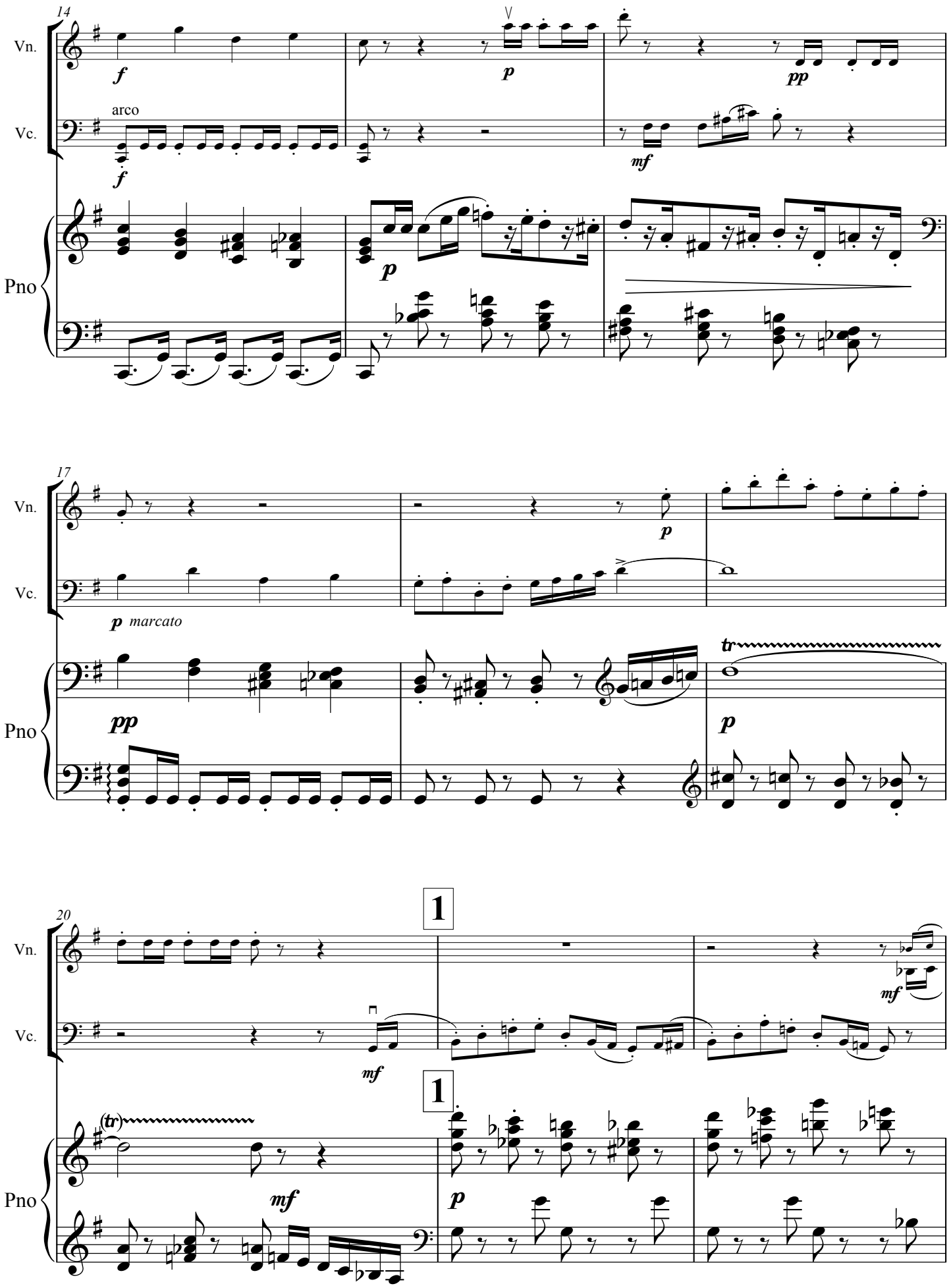


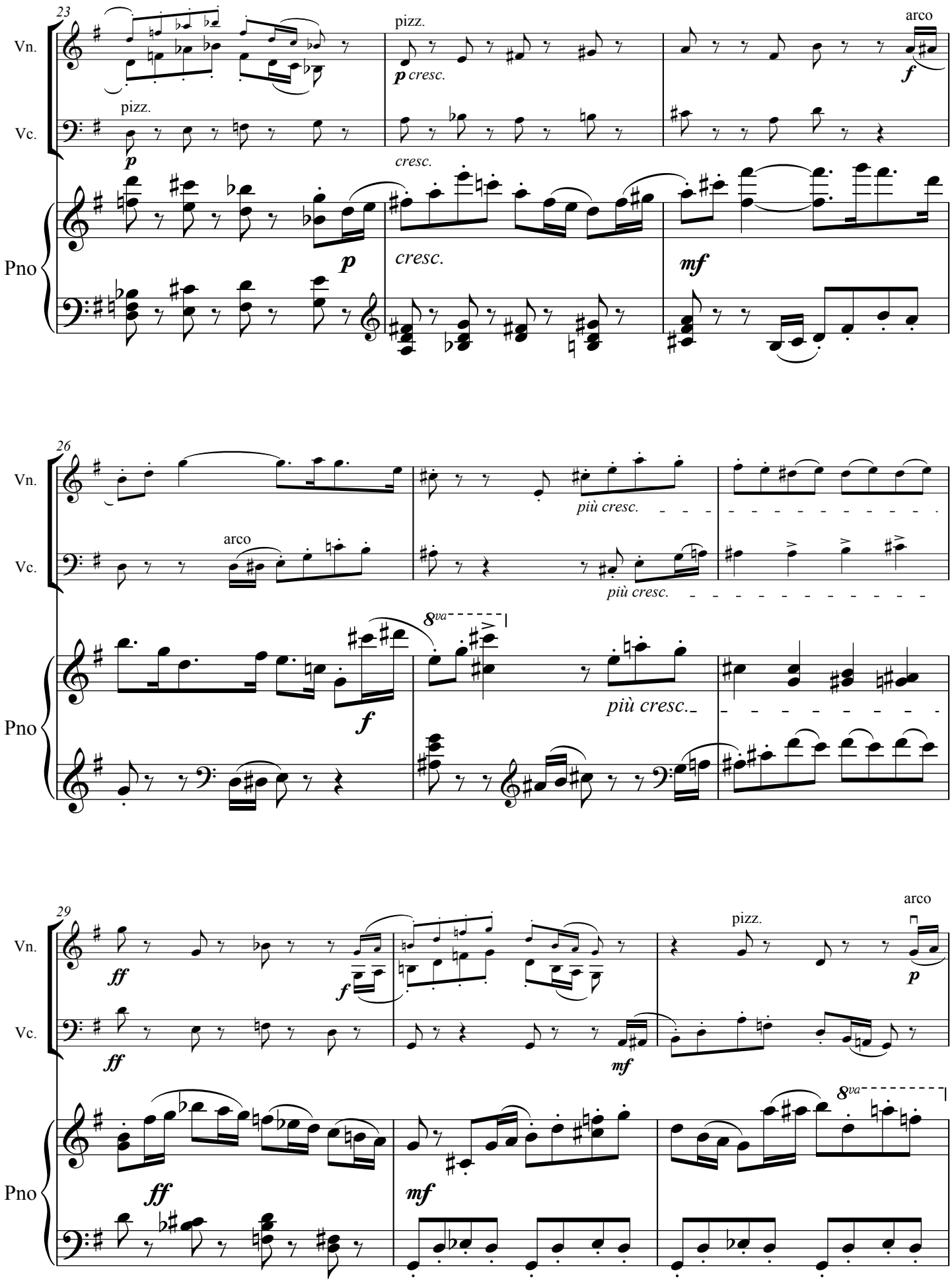
III

MARCHE BURLESQUE




5
Vn.
Vc.
Pno
pizz.
arco
8va
mf
p
f
sf
8
(8)
11


14
Vn.
Vc.
arco
Pno
17
p marcato
tr
20
1
(tr)


23
Vn.
Vc.
Pno
pizz.
p cresc.
arco
f
p
cresc.
mf
26
più cresc.
8va
29
ff
mf

32

Vn.

Vc.

pizz.

Pno

8va

pp

f

8va

35

Vn.

Vc.

arco

Pno

(8)

Fine

Trio

ff

f

mf

p

38

Vn.

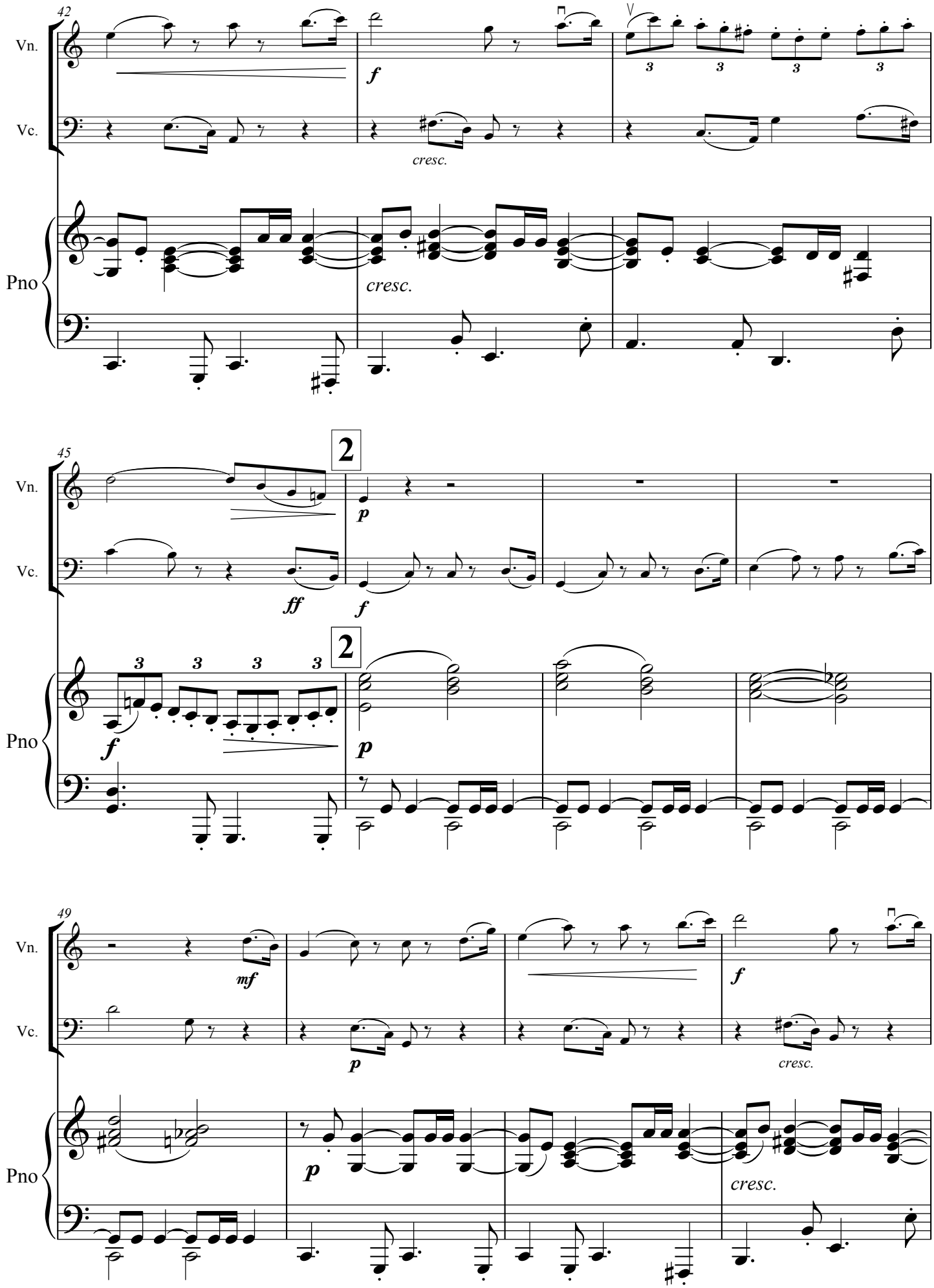
Vc.

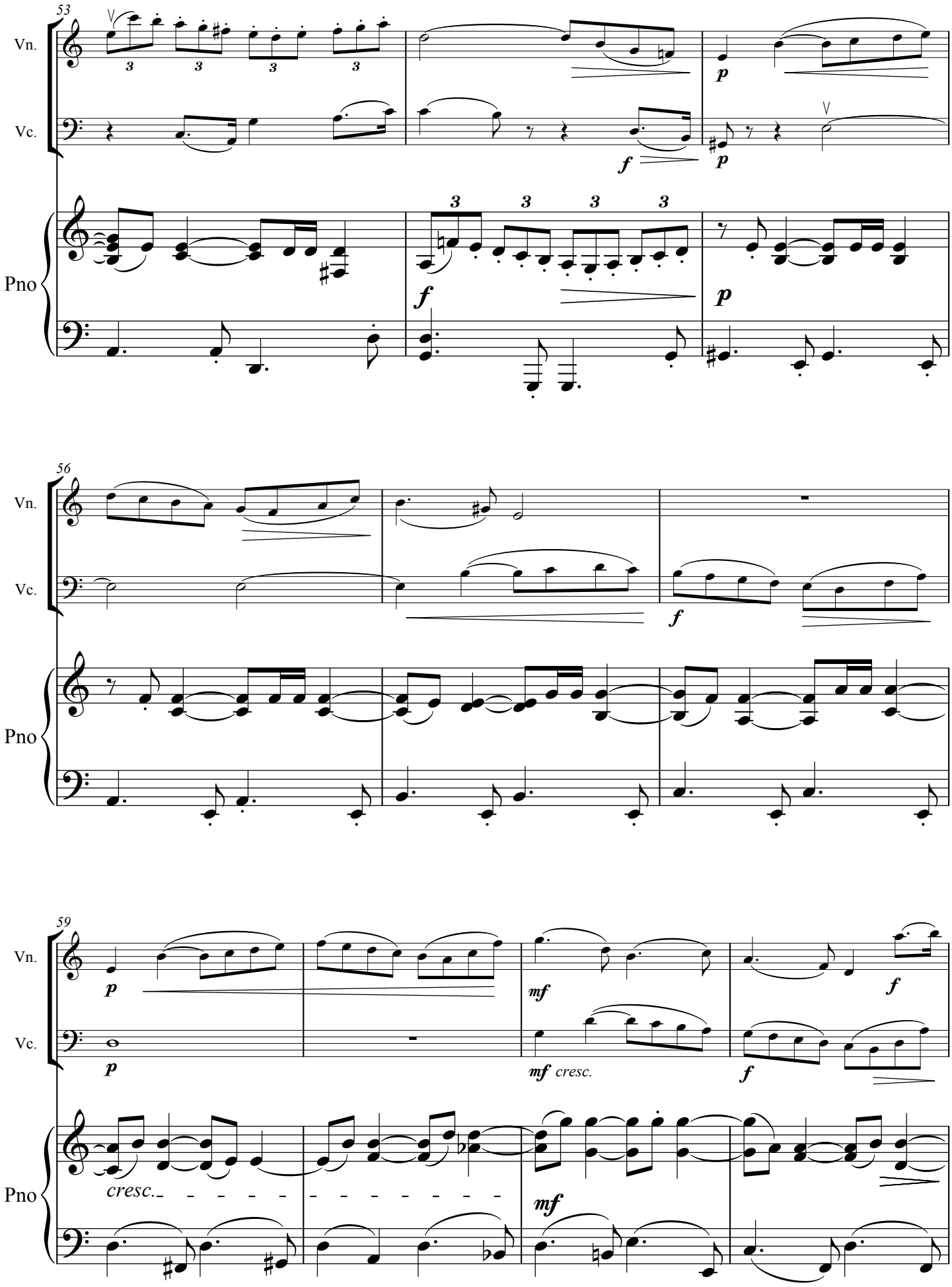
Pno

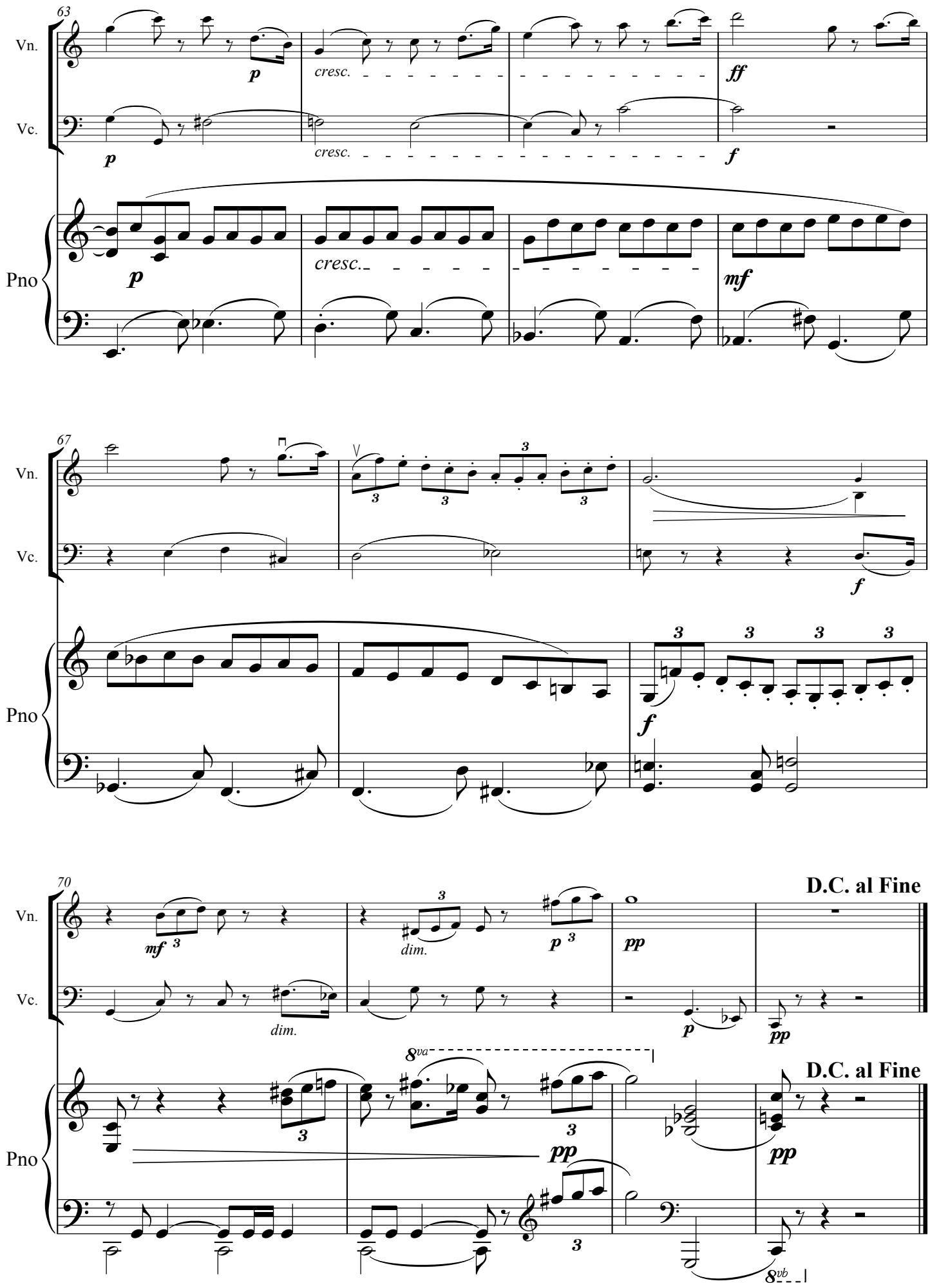
mf

p

p


42
Vn.
Vc.
Pno
f
cresc.
cresc.
45
2
2
ff
f
p
f
p
49
mf
p
f
cresc.
p
cresc.


53
Vn.
Vc.
Pno
p
f
p
f
p
56
Vn.
Vc.
Pno
f
59
Vn.
Vc.
Pno
p
p
mf
mf cresc.
f
f
cresc.
mf


63
Vn.
Vc.
Pno
p
cresc.
ff
f
mf
67
3
70
mf
dim.
pp
D.C. al Fine
8va
8vb