

*Three Favorite Trios,*

for<sup>2</sup>

**TWO FLUTES & PIANO FORTE.**

*Siz.*

- N<sup>o</sup>. 1. Tulou's Trio in E flat Op. 4* ..... 6/3
- 2. Gabrielsky's Grand Trio dedicated to the King of Wurtemberg* 8/2
- 3. Beethoven's celebrated Trio in D* ..... 5/2

Arranged by

**JAMES CLARKE.**

*NB. The above three Trios are likewise Published by R. Cocks & C<sup>o</sup> for three Flutes.*

N<sup>o</sup> 1

Ent. Sta. Hall.

Pr. 6/.

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Gulian's Frie

FOR PIANO FORTE AND VOICE

arranged by J. C. ...

The image shows a page of handwritten musical notation. At the top, the title "Gulian's Frie" is written in a decorative, slightly stylized font. Below the title, the text "FOR PIANO FORTE AND VOICE" is printed in a simple, all-caps font. Underneath that, there is a line of smaller text, possibly the arranger's name, which is partially obscured and difficult to read. The main body of the page is filled with ten systems of musical notation. Each system consists of two staves: the upper staff is for the piano (indicated by a treble clef and a piano symbol) and the lower staff is for the voice (indicated by a bass clef). The notation includes various note values, rests, and dynamic markings. The handwriting is clear but shows signs of age, with some ink bleed-through from the reverse side of the page. The paper is yellowed and shows some wear and tear, particularly along the edges.

No 72

# Tulou's Trio,

I

FOR PIANO FORTE AND TWO FLUTES.

arranged by Jas<sup>s</sup> CLARKE.

MODERATO.

This page contains eight systems of handwritten musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by *pp*, *p*, and *f*. The score concludes with a double bar line and the number 8.

Tulous Trio, 2 Flutes & Piano.

First system of musical notation, consisting of two staves. The music is in a key with two flats and a 3/4 time signature. It features a melody in the upper staff and a piano accompaniment in the lower staff. Dynamics include *f* and *f* *b*. A triplet of eighth notes is marked with a '3' above it.

Second system of musical notation, consisting of two staves. Dynamics include *cres*, *f*, and *p*. The piano accompaniment features a rhythmic pattern of eighth notes.

Third system of musical notation, consisting of two staves. Dynamics include *p*. The piano accompaniment continues with eighth notes.

Fourth system of musical notation, consisting of two staves. Dynamics include *p*. The piano accompaniment continues with eighth notes.

Fifth system of musical notation, consisting of two staves. Dynamics include *cres* and *f*. The piano accompaniment continues with eighth notes.

Sixth system of musical notation, consisting of two staves. Dynamics include *f*. The piano accompaniment continues with eighth notes.

Seventh system of musical notation, consisting of two staves. Dynamics include *pp*. The piano accompaniment features a melodic line with a long note value.

*mf*

*con espress:*

*p*

Tulou's Trio, 2 Flutes & Piano.

pp *f*

*p*

*f* *p* *f*

*p* *f*

*f* *f* *hr*

*p*

*p* *Ped* \* *Ped* \*

Adagio. *1 p*

Tulou's Trio, 2 Flutes & Piano.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or E-flat minor) and a 3/4 time signature. The piece begins with a forte piano (*fp*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef part features a melodic line with some rests and a final phrase marked *pp* (pianissimo). The bass clef part continues with a rhythmic accompaniment, including a measure with a flat sign (B-flat) and a half note.

Third system of musical notation. The treble clef part has a melodic line with a *pp* marking. The bass clef part features a more active accompaniment with a *p* (piano) dynamic marking.

Fourth system of musical notation. The treble clef part has a melodic line with a *pp* marking. The bass clef part continues with a rhythmic accompaniment.

Fifth system of musical notation. The treble clef part has a melodic line. The bass clef part continues with a rhythmic accompaniment.

Sixth system of musical notation, concluding the page. The treble clef part features a melodic line with a *dim.* (diminuendo) marking and a triplet of eighth notes. The bass clef part continues with a rhythmic accompaniment. The instruction *Fl: ad lib.* is written above the first few notes of the treble clef.

ALLEGRO POCO PRESTO.

Rondo.

The first system of the Rondo consists of two staves. The upper staff is in treble clef with a 2/4 time signature, and the lower staff is in bass clef with a 2/4 time signature. The key signature has two flats. The music begins with a piano (*p*) dynamic and includes a first ending marked with a double bar line and a repeat sign. A second ending is marked with a double bar line and a repeat sign, and the tempo is indicated as "2d time". The system concludes with a forte (*rf*) dynamic.

The second system continues the Rondo with two staves. It features a variety of rhythmic patterns, including sixteenth-note runs and chords, maintaining the 2/4 time signature and two-flat key signature.

The third system continues the Rondo with two staves, showing further development of the rhythmic and melodic themes established in the previous systems.

The fourth system continues the Rondo with two staves. It includes first and second endings, marked with "1" and "2" respectively, leading to a section marked with a forte (*f*) dynamic.

The fifth system continues the Rondo with two staves, featuring intricate rhythmic patterns and dynamic contrasts.

The sixth system continues the Rondo with two staves, maintaining the energetic and rhythmic character of the piece.

The seventh system continues the Rondo with two staves, concluding the piece with a final flourish.

Tulou's Trio, 2 Flutes & Piano.

The image shows a page of handwritten musical notation for piano. It consists of seven systems, each with a grand staff (treble and bass clefs). The music is in a minor key, indicated by two flats in the key signature. The first system begins with a piano (*p*) dynamic marking and features a triplet in the right hand. The second system has a dense texture with many chords. The third system continues with similar textures. The fourth system has a more open texture with fewer notes. The fifth system includes a triplet and a forte (*f*) dynamic marking. The sixth system continues with complex textures. The seventh system ends with a triplet marking. The paper shows signs of age, including some staining and foxing.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns and dynamic markings '1' and '2 p'.

Second system of musical notation, including a 'repeat for:' instruction and a fermata over the final measure.

Third system of musical notation, showing a continuation of the piece with various rhythmic and melodic lines.

Fourth system of musical notation, featuring dynamic markings '1', '2', and 'f'.

Fifth system of musical notation, marked 'MINORE.' and 'repeat for: 16 f', indicating a 16-measure repeat section.

Sixth system of musical notation, continuing the musical development.

Seventh system of musical notation, the final system on the page.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with two flats and a common time signature. It features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as 'p' (piano) and first endings marked with '1'.

Third system of musical notation, featuring first endings marked with '1' and a 'p' dynamic marking.

Fourth system of musical notation, including first and fourth endings marked with '1' and '4'.

Fifth system of musical notation, featuring first and second endings marked with '1st time.' and '2d time.'.

Sixth system of musical notation, consisting of dense chordal textures in both staves.

Seventh system of musical notation, ending with a 'Ped' (pedal) marking and a 'Fine.' instruction.

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 5. Six Airs from Don Juan, viz., GiovINETTE che fate, La ci darem, Andiam, Fin ch' han, Batti, Batti, and Pace, pace.  
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 4. A Romance and Rondo (Mayseder); the Gipsy March, from Preciosa; the Soldier Laddie; Fleuve du Tage; The Rose of the Valley; Ah, sure a Pair; St. Patrick's Day; Au Clair de la Lune; Come, gentle Spring (Haydn); The Streamlet; and French Rondo (Melul).  
 5. Austrian Waltz; British Grenadier's March; Bavarian Air; Gavotte de Vestris; You Gentlemen of England (Dr. Calcott); Poor Mary Ann; Air in Nina (Paesello); Here, around the huge Oak (Shield); Voi che sapete (Mozart); Partant pour la Syrie; My ain kind Deary; and Corn Rigs are bonny.  
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 8. Marseilles Hymn; Heroic March (La Parisienne); My Mother bids me bind my Hair (Haydn); Waltz (Mozart); Le Vaillant Troubadour; Polacca (Caraffa); Romance (Keller); Pray Goody; Waltz (Mozart); Air Suisse; Pray maids' Chorus (Weber); and Scots wha hae.  
 9. My Love is but a Lassie yet; Duncan Gray; Schone Mincka; Weber's Last Waltz; Romance (Cimarosa); Rule Britannia; Maid of Lodi; Largo (Haydn); Greek Air (Dressler); and Rondo (Mayseder).  
 10. Cavatina (Il Pirata); Overture (Mayseder); drille (Herz); Di tanti Palpiti; Swabian Maid; Romance (Berbiguier); Sprig of Shillelah; How sweet in the Woodlands; Peggy Bawn; How Groves of Blarney; and Never till now.  
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**FLUTE AND PIANOFORTE**

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 9. Amor, possente Nome, in Armide, and Dunque io son, in Il Barbiere.  
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