

Vincent Trio Scores

by
Teo Vincent IV
of

Givnology
Wellness Arts
Charmony Division

GIVNOLOGY

To my new family: George, Oszkar, Inda, Germano, Chelsea, Tara & the great wealth of culture in Toronto

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Teo Vincent IV, 1960-
Vincent Trio Scores

p. cm.

Excellent scores for a trio composed of bass, piano and violin. Classical songs rearranged by a very creative composer and excellent keyboardist / pianist.

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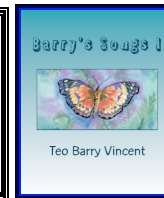
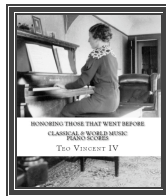
Teo Vincent IV lives in Berkeley, California. He studies at the Royal Conservatory of Music, and piano privately with Oszkar Morzsa of the Franz Liszt Academy in Budapest, Hungary. He continues composing, creating education & wellness media, and music lessons.

A really big special thanks to George “Thurgopedia” Thurgood at the RCM for his academic excellence, expert teaching skills, piano & creative collaboration.

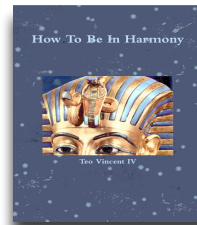
Thanks to Oszkar Morzsa for sharing his virtuosic finesse, piano teaching & great knowledge of music of the world.

Our Charmony Series:

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**Vincent Trio Scores,
8 Scores for Bass-Piano-Violin Trio
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Carmen's Habanera

Allegretto quasi andantino

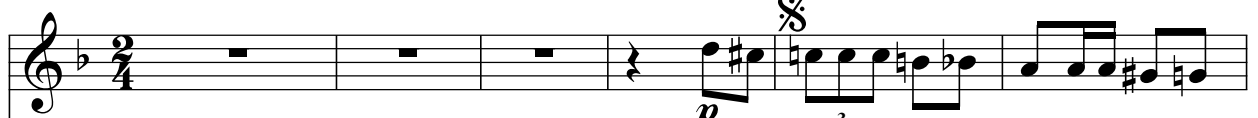
from "Carmen" Op. 21 no. 2

Georges Bizet (1838-1875)

(c) 2011 Teo Vincent IV

♩ = 60

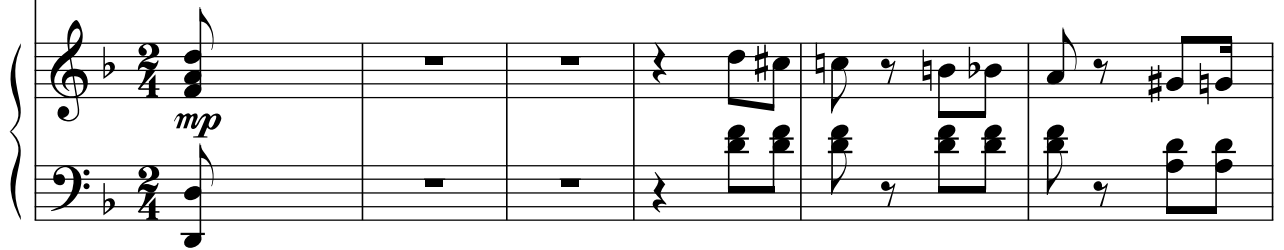
Violin



Bass



Piano



Vln.



Bass



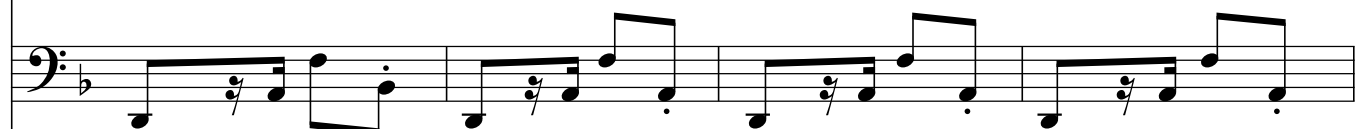
Pno.



Vln.



Bass



Pno.



Carmen's Habanera 2

15

Vln. *3* *Glissando* *3*

Bass

Pno.

19

Vln. *3* *mp* *mf*

Bass

Pno. *3*

23

Vln. *mp* *mf* *f* *mp*

Bass

Pno. *3* *3* *3*

Carmen's Habanera 3

28

Vln. *mf p*

Bass

Pno.

36

Vln. *mp mf f* 3

Bass

Pno. *f mp f mp mf*

8va -----

44

Vln. *mp p* *D.S. al Coda* Θ *Fine*

Bass

Pno. *f p*

Don Sanche's Aria

Opus 1

Franz Liszt (1811-1886)

(c) 2011 Teo Vincent IV

Andante

♩ = 70

Violin

Bass

Piano

p con sordini

una corda

7 11

Vln.

Bs.

Pno.

sempre p

13

Vln.

Bs.

Pno.

Don Sanche's Aria 2

19

Vln.

Bs.

Pno.

f mp

f mp

f mp

f mp

tre corda

23

Vln.

Bs.

Pno.

f mp

f mp

f mp

f mp

ped.

26

Vln.

Bs.

Pno.

p

rinforz.

Don Sanche's Aria 3

30 30

Vln.

Bs.

Pno.

p

35

Vln.

Bs.

Pno.

40 40

Vln.

Bs.

Pno.

Don Sanche's Aria 4

44 47

Vln. Bs. Pno.

This system contains measures 44 through 47. The Violin part (Vln.) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The Bassoon part (Bs.) plays a half note G3, followed by a half note F3. The Piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A box containing the number 47 is placed above the Violin staff at the start of the fourth measure.

48

Vln. Bs. Pno.

This system contains measures 48 through 51. The Violin part (Vln.) continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The Bassoon part (Bs.) plays a half note G3, followed by a half note F3. The Piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand.

52 52

Vln. Bs. Pno.

f mp *f mp* *f mp* *f mp*

This system contains measures 52 through 55. The Violin part (Vln.) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The Bassoon part (Bs.) is silent. The Piano part (Pno.) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. The dynamic markings *f* and *mp* are indicated below the piano part in each measure.

Don Sanche's Aria 5

56

Vln. Bs. Pno.

f mp *f mp* *f mp*

Red. *

Detailed description: This system covers measures 56 to 58. The Violin part (Vln.) has a treble clef and a key signature of three flats. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The Bassoon part (Bs.) has a bass clef and plays a whole note G2. The Piano part (Pno.) consists of two staves. The right hand has a treble clef and plays a series of chords, alternating between fortissimo (f) and mezzo-piano (mp) dynamics. The left hand has a bass clef and plays a steady eighth-note accompaniment. The system concludes with a 'Red.' (Reduction) symbol and an asterisk.

59

Vln. Bs. Pno.

p

Red. * Red. * Red. *

Detailed description: This system covers measures 59 to 62. The Violin part (Vln.) has a treble clef and a key signature of three flats. It begins with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The Bassoon part (Bs.) has a bass clef and plays a whole note G2. The Piano part (Pno.) consists of two staves. The right hand has a treble clef and plays chords, starting with piano (p). The left hand has a bass clef and plays chords. The system concludes with three 'Red.' (Reduction) symbols and asterisks.

63

Vln. Bs. Pno.

perdendo pp

Fine

Detailed description: This system covers measures 63 to 65. The Violin part (Vln.) has a treble clef and a key signature of three flats. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The Bassoon part (Bs.) has a bass clef and plays a whole note G2. The Piano part (Pno.) consists of two staves. The right hand has a treble clef and plays chords, starting with piano (p). The left hand has a bass clef and plays chords. The system concludes with 'perdendo pp' (fading to pianissimo) and 'Fine' markings in all parts.

Laudate Dominum

K339

Wolfgang Amadeus Mozart (1756-1791)
(c) 2011 Teo Vincent IV

Andante ma un poco sostenuto

The musical score is arranged in three systems. The first system includes Violin, Bass, and Piano parts. The second system includes Violin (Vln.), Bass (Bs.), and Piano (Pno.) parts. The third system also includes Violin (Vln.), Bass (Bs.), and Piano (Pno.) parts. The score is in 6/8 time and features dynamic markings such as *p*, *f*, *mf*, and *calando*. Trills (*tr*) are indicated in the Violin and Bass parts. The Piano part consists of a continuous rhythmic accompaniment. The score concludes with a *calando* marking and a repeat sign.

Laudate Dominum 2

11

Vln. *p*

Bs. *p*

Pno. *p*

15

Vln. *mf* *p*

Bs. *mf* *p*

Pno. *mf* *p*

19

Vln.

Bs.

Pno.

Laudate Dominum 3

23

Vln.

Bs.

Pno.

First system of music (measures 23-26). The Violin part (Vln.) starts with a melodic line in measure 23, marked *f*, then changes to *p* in measure 24. The Bassoon part (Bs.) provides a simple harmonic accompaniment. The Piano part (Pno.) features a complex rhythmic accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *f* and *p*.

27

Vln.

Bs.

Pno.

Second system of music (measures 27-30). The Violin part (Vln.) continues its melodic line, marked *mf* in measure 27 and *p* in measure 28. The Bassoon part (Bs.) remains simple. The Piano part (Pno.) continues with its intricate accompaniment. Dynamics include *mf* and *p*.

31

Vln.

Bs.

Pno.

Third system of music (measures 31-34). The Violin part (Vln.) has a melodic line marked *p* in measure 31. The Bassoon part (Bs.) is simple. The Piano part (Pno.) features a more active accompaniment, marked *f* in measure 31 and *p* in measure 32. Dynamics include *p* and *f*.

Laudate Dominum 4

35

Vln.

Bs.

Pno.

mf

p

39

Vln.

Bs.

Pno.

D.C. al Coda

42

Vln.

Bs.

Pno.

Fine

Bergamasca

from Ancient Airs & Dances Op. 40

Ottorino Respighi (1879-1936)

(c) 2001 Teo Vincent IV

Allegro

$\text{♩} = 80$

Violin


Bass

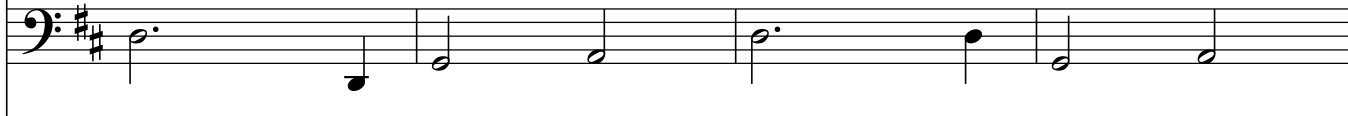
Piano

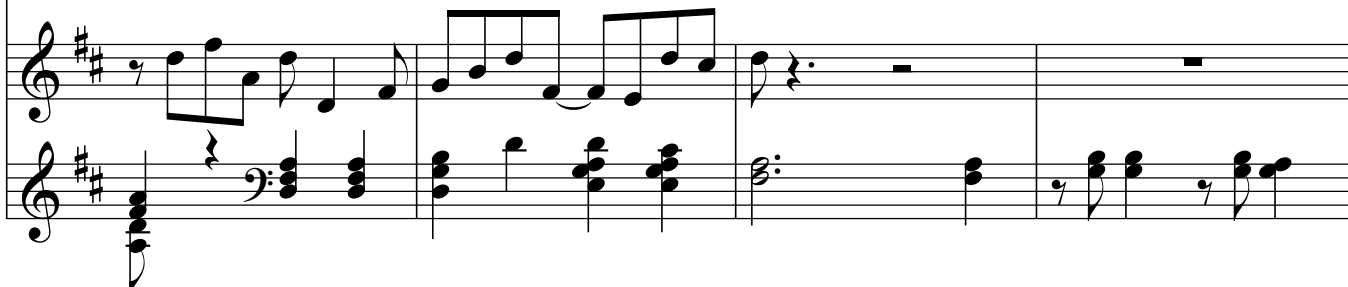
The musical score is arranged in three systems. The first system (measures 1-5) features a Violin part with a whole rest, a Bass part with a rhythmic pattern of quarter notes, and a Piano part with a complex accompaniment of chords and eighth notes. The second system (measures 6-10) begins with a measure number '6' and a boxed measure number '9'. The Violin part enters with a melodic line marked *ff* and *f*. The Bass and Piano parts continue their respective parts. The third system (measures 11-15) starts with a measure number '11'. The Violin part continues its melodic line, while the Bass and Piano parts provide harmonic support.

Bergamasca 2

15 17

Vln. 

Bass 

Pno. 

19

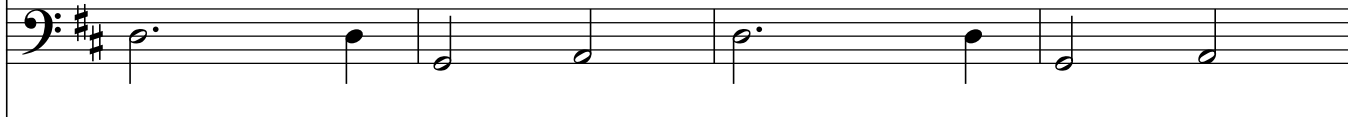
Vln. 

Bass 

Pno. 

23

Vln. 

Bass 

Pno. 

Bergamasca 3

27 29

Vln. Bass Pno.

32

Vln. Bass Pno.

36 37

Vln. Bass Pno.

Bergamasca 4

40

Vln.

Bass

Pno.

44

Vln.

Bass

Pno.

49

Vln.

Bass

Pno.

8^{va}-----

Bergamasca 5

53

Vln.

Bass

Pno.

Violin: Treble clef, key signature of two sharps (F# and C#). Measures 53-56. The violin part features eighth-note patterns with slurs. Bass: Bass clef, key signature of two sharps. Measures 53-56. The bass part consists of quarter notes. Piano: Grand staff (treble and bass clefs), key signature of two sharps. Measures 53-56. The piano part includes chords and eighth-note accompaniment.

57

Vln.

Bass

Pno.

mf pizzicato

Violin: Treble clef, key signature of two sharps. Measures 57-60. The violin part features eighth-note patterns with slurs, marked *mf* pizzicato. Bass: Bass clef, key signature of two sharps. Measures 57-60. The bass part consists of quarter notes with rests. Piano: Grand staff, key signature of two sharps. Measures 57-60. The piano part includes chords and quarter notes.

61

Vln.

Bass

Pno.

Violin: Treble clef, key signature of two sharps. Measures 61-64. The violin part features eighth-note patterns with slurs. Bass: Bass clef, key signature of two sharps. Measures 61-64. The bass part consists of quarter notes with rests. Piano: Grand staff, key signature of two sharps. Measures 61-64. The piano part includes chords and quarter notes.

Bergamasca 6

66 *8va* *bowed*

Violin (Vln.) part: Treble clef, key signature of two sharps (F# and C#). Measure 66 has a whole rest. Measures 67-70 feature a melodic line starting with an *8va* marking and a dashed line above it. The word *bowed* is written below the staff in measure 70.

Bass part: Bass clef, key signature of two sharps. Measures 66-70 consist of a steady eighth-note accompaniment.

Piano (Pno.) part: Treble and Bass clefs, key signature of two sharps. Measures 66-70 feature a harmonic accompaniment with chords and moving lines in both hands.

71 73

Violin (Vln.) part: Treble clef, key signature of two sharps. Measure 71 has a whole note. Measures 72-75 have whole rests.

Bass part: Bass clef, key signature of two sharps. Measures 71-75 consist of a steady eighth-note accompaniment.

Piano (Pno.) part: Treble and Bass clefs, key signature of two sharps. Measures 71-75 feature a harmonic accompaniment with chords and moving lines in both hands.

76

Violin (Vln.) part: Treble clef, key signature of two sharps. Measures 76-80 feature a melodic line with a dotted half note in measure 76 and quarter notes thereafter.

Bass part: Bass clef, key signature of two sharps. Measures 76-80 consist of a steady eighth-note accompaniment.

Piano (Pno.) part: Treble and Bass clefs, key signature of two sharps. Measures 76-80 feature a harmonic accompaniment with chords and moving lines in both hands.

Bergamasca 7

81

Vln.

Bass

Pno.

86

Vln.

Bass

Pno.

89

92

Vln.

Bass

Pno.

rit.

Fine

Ellens Gesang / Ave Maria for Trio

Franz Schubert & Franz Liszt
Trio arrangement (c) 2011 Teo Vincent IV

Lento assai

♩ = 30

Bass

Piano

p dolce, molto espress. e legato

Vln.

Bs.

Pno.

il canto sempre marcato ed espressivo

Vln.

Bs.

Pno.

Ellens Gesang / Ave Maria for Trio 2

7

Vln.

Bs.

Pno.

9

Vln.

Bs.

Pno.

11

Vln.

Bs.

Pno.

Ellens Gesang / Ave Maria for Trio 3

13

Vln.

Bs.

Pno.

p gli accompagnamenti sempre dolci

14

Vln.

Bs.

Pno.

16

Vln.

Bs.

Pno.

p 8va

Ellens Gesang / Ave Maria for Trio 4

17

Vln.

Bs.

Pno.

Musical score for measures 17-18. The Violin part (Vln.) has a treble clef and a key signature of two flats. The Bassoon part (Bs.) has a bass clef and the same key signature. The Piano part (Pno.) is in grand staff with treble and bass clefs. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. The word '8va' is written above the right-hand staff of the piano part, indicating an octave transposition.

18

Vln.

Bs.

Pno.

Musical score for measures 18-19. The Violin part (Vln.) has a treble clef and a key signature of two flats. The Bassoon part (Bs.) has a bass clef and the same key signature. The Piano part (Pno.) is in grand staff with treble and bass clefs. The piano accompaniment continues with sixteenth-note runs and block chords. The word '8va' is written above the right-hand staff of the piano part, indicating an octave transposition.

19

Vln.

Bs.

Pno.

Musical score for measures 19-20. The Violin part (Vln.) has a treble clef and a key signature of two flats. The Bassoon part (Bs.) has a bass clef and the same key signature. The Piano part (Pno.) is in grand staff with treble and bass clefs. The piano accompaniment continues with sixteenth-note runs and block chords. The word '8va' is written above the right-hand staff of the piano part, indicating an octave transposition. Triplet markings (3) are present in the Violin part.

Ellens Gesang / Ave Maria for Trio 5

20

Vln.

Bs.

Pno.

21

Vln.

Bs.

Pno.

22

Vln.

Bs.

Pno.

Ellens Gesang / Ave Maria for Trio 6

The image displays a musical score for a Trio, consisting of Violin (Vln.), Bass (Bs.), and Piano (Pno.) parts. The score is divided into three systems, each covering two measures (23-24 and 24-25).

- Measure 23:** The Violin part features a melodic line with a triplet of eighth notes. The Bass part provides a simple harmonic accompaniment. The Piano part is characterized by a dense texture of chords, with the right hand marked *8va* (octave up) and the left hand playing a rhythmic accompaniment.
- Measure 24:** The Violin part continues the melodic line with a triplet. The Bass part has a few notes. The Piano part maintains the chordal texture, with the right hand marked *8va*.
- Measure 25:** The Violin part has a melodic line with a triplet. The Bass part has a few notes. The Piano part continues the chordal accompaniment, with the right hand marked *8va*.

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The Piano part uses a grand staff with a brace on the left side.

Ellens Gesang / Ave Maria for Trio 7

26

Vln.

Bs.

Pno.

27

Vln.

Bs.

Pno.

29

Vln.

Bs.

Pno.

Serenade / Standchen

Moderato


Schwanengesang D057 no. 4 Opus 134/90 no. 11

Franz Schubert (1797-1828)

(c) 2011 Teo Vincent IV

$\text{♩} = 60$

Piano



The piano introduction consists of four measures. The right hand plays a series of chords in a 3/4 time signature, starting with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment with quarter notes.

espressivo il canto

Vln.

Bass

Pno.



The first system of the vocal and piano accompaniment spans measures 5 to 10. The violin part features a melodic line with triplet accents and slurs. The bass line consists of half notes. The piano accompaniment continues with chords in the right hand and a rhythmic pattern in the left hand.

Vln.

Bass

Pno.

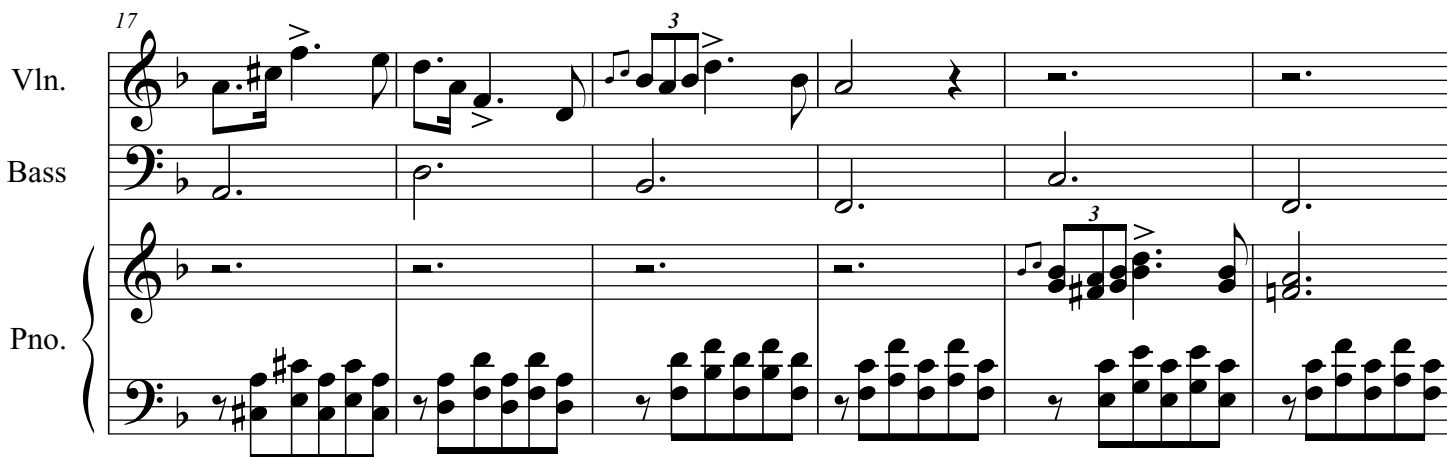


The second system of the vocal and piano accompaniment spans measures 11 to 16. The violin part continues with its melodic line. The bass line remains simple. The piano accompaniment features a triplet in the right hand.

Vln.

Bass

Pno.



The third system of the vocal and piano accompaniment spans measures 17 to 22. The violin part concludes with a triplet. The bass line and piano accompaniment continue their respective parts.

Serenade 2

23

Vln. Bass Pno.

29

small notes optional

Vln. Bass Pno.

33

Vln. Bass Pno.

37

Vln. Bass Pno.

Serenade 3


43

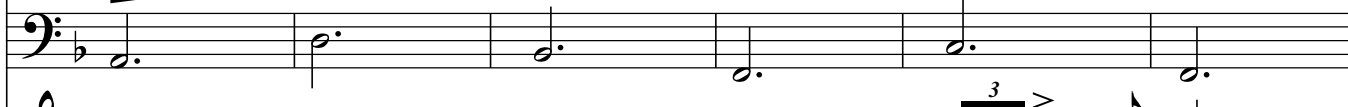
Vln. 

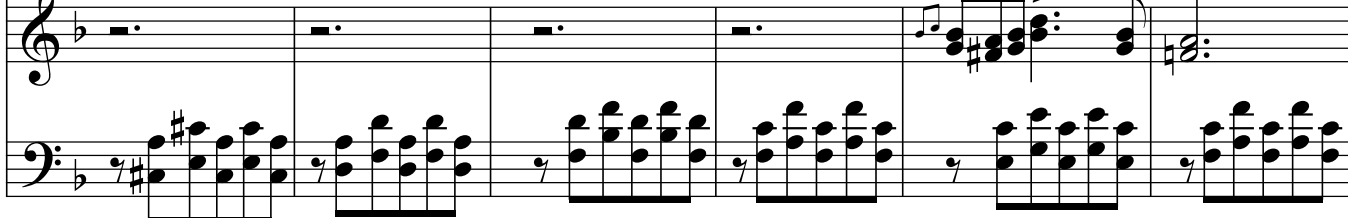
Bass 

Pno. 

49

Vln. 

Bass 

Pno. 

55

Vln. 

Bass 

Pno. 

61

Vln. 

Bass 

Pno. *Basso marcato* 

Serenade 4

67

Vln. Bass Pno.

3 >

71

Vln. Bass Pno.

3

small notes optional

75

Vln. Bass Pno.

small notes optional

dim. *pp*

dim. *pp*

pp

79

Vln. Bass Pno.

ppp

ppp

ppp

Fine

Traumerei

(Dreaming) Op15, No. 7

Robert Schumann (1810-1856)

(c) 2011 Teo Vincent IV

Andante

Violin $\bullet = 60$

Bass $\bullet = 60$

Piano $\bullet = 60$

The first system of the score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: Violin, Bass, and Piano. The Violin part begins with a piano (*p*) dynamic and includes a section of sixteenth notes with the instruction 'small notes optional'. The Bass part provides a simple harmonic accompaniment. The Piano part features a complex texture with chords and moving lines in both hands, marked with piano (*p*) and mezzo-forte (*mf*) dynamics.

Vln. 5

Bass

Pno.

The second system continues the piece, starting at measure 5. The Violin part is marked mezzo-forte (*mf*) and piano (*p*), ending with a *rit.* (ritardando) instruction. The Bass part continues its accompaniment. The Piano part shows a change in texture, with a *mf* dynamic and a *rit.* instruction towards the end of the system.

Vln. 9

Bass

Pno.

a tempo

The third system begins at measure 9 and is marked *a tempo*. The Violin part returns to a *mf* dynamic. The Bass part continues with eighth-note accompaniment. The Piano part features a more active texture with eighth-note patterns in both hands, marked with *mf* and *p* dynamics.

Traumerei 2

13

Vln. *mf* *p* *rit.*

Bass *rit.*

Pno. *mf* *p* *rit.*

17

Vln. *a tempo* *mf* *p* small notes optional

Bass *a tempo*

Pno. *a tempo* *mf* *p*

21

Vln. *mf* *rit.* *p* *Fine*

Bass *rit.* *Fine*

Pno. *mf* *mp* *p* *rit.* *Fine*

Frühlingsstimmen

(Voices of Spring) Op. 410

Johann Strauss, Jr. (1825-1899)

(c) 2011 Teo Vincent IV

♩ = 150

Violin

Bass

Piano

f *mf*

mf

mf

8vb

Vln.

Bass

Pno.

ff *mf* *p* *mf*

mf *f* *mf* *p*

mf *f* *mf* *p*

8vb

Vln.

Bass

Pno.

ff *mf* *p* *mf*

mf *f* *mf* *p*

mf *f* *mf* *p*

8vb

Frühlingsstimmen 2

25

Vln.

Bass

Pno.

ff *mp* *ff* *mp* *ff* *p*

mf *f* *p* *f* *p*

mf *f* *p* *f* *p*

8vb

33

Vln.

Bass

Pno.

p

f

p *f*

8vb

41

Vln.

Bass

Pno.

mp

pp *p*

8vb

Frühlingsstimmen 3

49

Vln.

Bass

Pno.

f

57

Vln.

Bass

Pno.

pp

p

65

Vln.

Bass

Pno.

Fruhlingsstimmen 4

73

Vln.

Bass

Pno.

80

Vln.

Bass

Pno.

86

Vln.

Bass

Pno.

mf

Fine

8^{vb}