

Vincent Trio Scores

by
Teo Vincent IV
of

Givnology
Wellness Arts
Charmony Division

GIVNOLOGY

To my new family: George, Oszkar, Vera, 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.

ISBN 978-0-9878710-3-9 (pbk.)

1. Music Songbooks 2. Classical Music 3. Trio Scores 4. Teo Barry Vincent IV

I. Title.

2011

Music > Songbooks

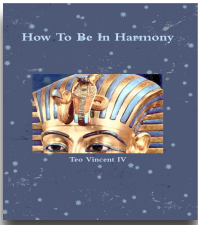
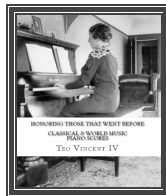
Teo Vincent IV lives in Berkeley, California. He studies at the Royal Conservatory of Music, and piano privately with Oszkar Morzsa of the Franz Liszt Academy in Budapest, Hungary. He continues composing, creating education & wellness media, and music lessons.

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

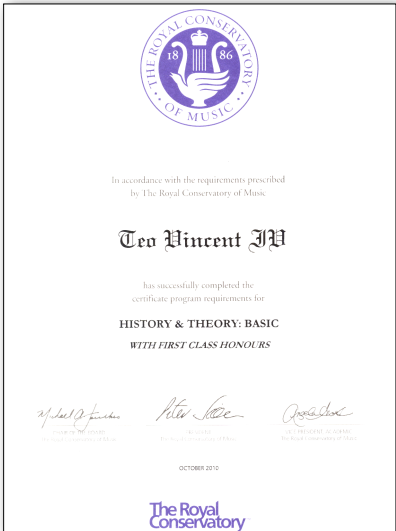
Thanks to Oszkar Morzsa for sharing his virtuosic finesse, piano teaching & great knowledge of music of the world.

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**Vincent Trio Scores,
10 Scores for Bass-Piano-Violin Trio
ISBN-13: 978-0-9878710-3-9
ISMN: 979-0-9001443-3-1
BISAC: Music / Songbooks**



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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.

Bass

Pno.

3

Glissando

3

19

Vln.

Bass

Pno.

3

mp *mf*

3

23

Vln.

Bass

Pno.

mp *mf* *f* *mp*

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.) starts with a half note G3, followed by a quarter note A3, and then a series of quarter notes: B3, A3, G3, F3, E3, D3. 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 end of the system.

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.) starts with a half note G3, followed by a quarter note A3, and then a series of quarter notes: B3, A3, G3, F3, E3, D3. 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, indicated by a whole rest. 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 written below the piano part in each measure.

Don Sanche's Aria 5

56

Vln.

Bs.

Pno.

f mp

f mp

f mp

Red. *

59

Vln.

Bs.

Pno.

p

Red. *

63

Vln.

Bs.

Pno.

perdendo pp

Fine

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.) plays a simple harmonic accompaniment, also marked *f* and *p*. The Piano part (Pno.) features a complex rhythmic accompaniment with sixteenth notes and chords, marked *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 in a simple harmonic accompaniment, marked *mf* and *p*. The Piano part (Pno.) continues its complex rhythmic accompaniment, marked *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.) plays a simple harmonic accompaniment, marked *p*. The Piano part (Pno.) features a complex rhythmic accompaniment, marked *f* in measure 31 and *p* in measure 32.

Laudate Dominum 4

35

Vln.

Bs.

Pno.

mf

p

39

Vln.

Bs.

Pno.

D.C. al Coda

42

Vln.

Bs.

Pno.

Fine

Mozart's 21st Piano Concerto

Andante

Wolfgang Amadeus Mozart 1756-1791
(c) 2012 Teo Vincent IV

♩ = 60

Violin

Bass

Piano

4

Vln.

Bs.

Pno.

8

Vln.

Bs.

Pno.

Mozart's 21st Piano Concerto page 2

12

Vln.

Bs.

Pno.

16

Vln.

Bs.

Pno.

20

Vln.

Bs.

Pno.

pp

Mozart's 21st Piano Concerto page 3

24

Vln.

Bs.

Pno.

28

Vln.

Bs.

Pno.

32

Vln.

Bs.

Pno.

Mozart's 21st Piano Concerto page 4

37

Vln. *p*

Bs.

Pno.

41

Vln. *pp*

Bs.

Pno.

45

Vln.

Bs.

Pno.

Mozart's 21st Piano Concerto page 5

49

Vln.

Bs.

Pno.

Violin: Rests in measures 49-52.
Bassoon: Eighth notes in measures 49-52.
Piano: Triplet eighth notes in both hands in measures 49-52.

53

Vln.

Bs.

Pno.

Violin: Eighth notes in measures 53-56.
Bassoon: Eighth notes in measures 53-56.
Piano: Triplet eighth notes in both hands in measures 53-56.

57

Vln.

Bs.

Pno.

Violin: Chords in measures 57-60.
Bassoon: Eighth notes in measures 57-60.
Piano: Chords in measures 57-58, triplet eighth notes in both hands in measures 59-60.

Mozart's 21st Piano Concerto page 6

61

Vln.

Bs.

Pno.

65

Vln.

Bs.

Pno.

69

Vln.

Bs.

Pno.

Mozart's 21st Piano Concerto page 7

73

Vln.

Bs.

Pno.

This system covers measures 73 to 76. The Violin part has a whole rest in measure 73 and a half note in measure 74. The Bassoon part has a rhythmic pattern of eighth notes. The Piano part features a complex texture with triplets in both hands and a melodic line in the right hand.

77

Vln.

Bs.

Pno.

This system covers measures 77 to 80. The Violin part has a half note in measure 77 and a whole note in measure 78. The Bassoon part continues with eighth notes. The Piano part has a melodic line in the right hand and triplets in the left hand.

81

Vln.

Bs.

Pno.

This system covers measures 81 to 84. The Violin part has a half note in measure 81 and a whole note in measure 82. The Bassoon part has a rhythmic pattern of eighth notes. The Piano part has a melodic line in the right hand and triplets in the left hand.

Mozart's 21st Piano Concerto page 8

85

Vln.

Bs.

Pno.

This system covers measures 85 to 88. The Violin part (Vln.) has a melodic line with a fermata on the first measure. The Bassoon part (Bs.) has a rhythmic pattern of eighth notes. The Piano part (Pno.) features a complex texture with triplets in both hands and a fermata on the first measure.

89

Vln.

Bs.

Pno.

This system covers measures 89 to 92. The Violin part (Vln.) has a melodic line with a fermata on the first measure. The Bassoon part (Bs.) has a rhythmic pattern of eighth notes. The Piano part (Pno.) features a complex texture with triplets in both hands and a fermata on the first measure.

93

Vln.

Bs.

Pno.

This system covers measures 93 to 96. The Violin part (Vln.) has a melodic line with a fermata on the first measure. The Bassoon part (Bs.) has a rhythmic pattern of eighth notes. The Piano part (Pno.) features a complex texture with triplets in both hands and a fermata on the first measure.

Mozart's 21st Piano Concerto page 9

The image displays a page of musical notation for Mozart's 21st Piano Concerto, page 9, covering measures 97 to 101. The score is arranged in three systems, each containing staves for Violin (Vln.), Bassoon (Bs.), and Piano (Pno.).

- System 1 (Measures 97-100):**
 - Vln.:** Measure 97 starts with a whole rest. Measures 98 and 99 contain whole rests. Measure 100 features a sixteenth-note triplet pattern.
 - Bs.:** Measures 97-100 contain a continuous eighth-note line.
 - Pno.:** Measures 97-100 feature a complex texture with sixteenth-note triplets in the right hand and chords in the left hand. A trill (tr) is marked in measure 99.
- System 2 (Measures 101-104):**
 - Vln.:** Measures 101-104 feature a sixteenth-note triplet pattern.
 - Bs.:** Measures 101-104 contain a continuous eighth-note line with triplet markings.
 - Pno.:** Measures 101-104 feature a complex texture with sixteenth-note triplets in the right hand and chords in the left hand.

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, while 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, and the Piano part features a more active accompaniment with eighth notes and chords. The Bass part remains consistent with the previous systems.

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.

8va-----

Bergamasca 5

53

Vln.

Bass

Pno.

Violin: Treble clef, key signature of two sharps (F# and C#). Measures 53-56 feature eighth-note patterns with slurs. Bass: Bass clef, key signature of two sharps. Measures 53-56 feature quarter notes. Piano: Grand staff, key signature of two sharps. Measures 53-56 feature chords and eighth-note accompaniment.

57

Vln.

Bass

Pno.

mf pizzicato

Violin: Treble clef, key signature of two sharps. Measures 57-60 feature eighth-note patterns with slurs, marked *mf* pizzicato. Bass: Bass clef, key signature of two sharps. Measures 57-60 feature quarter notes with rests. Piano: Grand staff, key signature of two sharps. Measures 57-60 feature chords and quarter notes.

61

Vln.

Bass

Pno.

Violin: Treble clef, key signature of two sharps. Measures 61-64 feature eighth-note patterns with slurs. Bass: Bass clef, key signature of two sharps. Measures 61-64 feature quarter notes with rests. Piano: Grand staff, key signature of two sharps. Measures 61-64 feature 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 ending with a *bowed* marking. The line consists of eighth and sixteenth notes.

Bass part: Bass clef, key signature of two sharps. Measures 66-70 feature a rhythmic accompaniment of quarter notes with stems pointing up.

Piano (Pno.) part: Treble and Bass clefs, key signature of two sharps. Measures 66-70 feature a harmonic accompaniment of chords and single notes.

71 73

Violin (Vln.) part: Treble clef, key signature of two sharps. Measures 71-75 feature a melodic line of quarter notes. Measure 73 is boxed. Measures 74 and 75 have whole rests.

Bass part: Bass clef, key signature of two sharps. Measures 71-75 feature a rhythmic accompaniment of quarter notes with stems pointing up.

Piano (Pno.) part: Treble and Bass clefs, key signature of two sharps. Measures 71-75 feature a harmonic accompaniment of chords and single notes.

76

Violin (Vln.) part: Treble clef, key signature of two sharps. Measures 76-80 feature a melodic line of quarter notes.

Bass part: Bass clef, key signature of two sharps. Measures 76-80 feature a rhythmic accompaniment of quarter notes with stems pointing up.

Piano (Pno.) part: Treble and Bass clefs, key signature of two sharps. Measures 76-80 feature a harmonic accompaniment of chords and single notes.

Bergamasca 7

81

Vln.

Bass

Pno.

86

Vln.

Bass

Pno.

89

92

Vln.

Bass

Pno.

rit.

Fine

Andantino **Romanza Andaluza Op. 22**
from Spanish Dances III Pablo de Sarasate 1844-1908
(2012) Teo Vincent IV

♩ = 55

Violin

Bass

Piano

5

Vln.

Bs.

Pno.

10

Vln.

Bs.

Pno.

Romanza Andaluza p2

15

Vln.

Bs.

Pno.

20

Vln.

Bs.

Pno.

25

Vln.

Bs.

Pno.

Romanza Andaluza p3

29

Vln.

Bs.

Pno.

This system contains measures 29 through 32. The Violin part features a melodic line with eighth-note patterns and a final half-note chord. The Bassoon part provides a steady accompaniment of eighth notes. The Piano part consists of a complex, rhythmic chordal texture in the right hand, while the left hand remains silent.

33

Vln.

Bs.

Pno.

This system contains measures 33 through 37. The Violin part continues with a melodic line, incorporating some grace notes and a final half-note chord. The Bassoon part continues with eighth-note accompaniment. The Piano part maintains its complex chordal texture in the right hand, with the left hand still silent.

38

Vln.

Bs.

Pno.

This system contains measures 38 through 41. The Violin part features a melodic line with a half-note chord at the end. The Bassoon part continues with eighth-note accompaniment. The Piano part continues with its complex chordal texture in the right hand, with the left hand still silent.

Romanza Andaluza p4

42

Vln.

Bs.

Pno.

46

Vln.

Bs.

Pno.

50

Vln.

Bs.

Pno.

3

Romanza Andaluza p5

54

Vln. Bs. Pno.

This system contains measures 54 and 55. The Violin part features a melodic line with eighth-note patterns and rests. The Bassoon part has a simple accompaniment of quarter notes. The Piano part is mostly silent, with some low notes in the bass register.

56

Vln. Bs. Pno.

This system contains measures 56 and 57. The Violin part continues with eighth-note patterns. The Bassoon part has a simple accompaniment. The Piano part remains mostly silent.

58

Vln. Bs. Pno.

This system contains measures 58 and 59. The Violin part continues with eighth-note patterns. The Bassoon part has a simple accompaniment. The Piano part remains mostly silent.

60

Vln. Bs. Pno.

This system contains measures 60 and 61. The Violin part continues with eighth-note patterns. The Bassoon part has a simple accompaniment. The Piano part remains mostly silent.

Romanza Andaluza p6

62

Vln. Bs. Pno.

This system covers measures 62 to 66. The Violin part features a melodic line with a mix of eighth and sixteenth notes, including some slurs and accents. The Bassoon part provides a steady accompaniment of eighth notes. The Piano part consists of a complex, rhythmic accompaniment in the right hand, primarily using eighth and sixteenth notes, while the left hand remains mostly silent.

67

Vln. Bs. Pno.

This system covers measures 67 to 70. The Violin part continues its melodic development with various intervals and slurs. The Bassoon part maintains its eighth-note accompaniment. The Piano part's right hand continues with intricate rhythmic patterns, while the left hand remains mostly silent.

71

Vln. Bs. Pno.

This system covers measures 71 to 74. The Violin part features a more active melodic line with some slurs and accents. The Bassoon part continues with its eighth-note accompaniment. The Piano part's right hand continues with intricate rhythmic patterns, while the left hand remains mostly silent.

Romanza Andaluza p7

75

Vln. Bs. Pno.

This system contains measures 75 through 78. The Violin part (Vln.) features a melodic line with a mix of eighth and quarter notes, including some slurs and accidentals. The Bassoon part (Bs.) provides a rhythmic accompaniment with eighth notes. The Piano part (Pno.) consists of a right-hand line with chords and eighth notes, while the left hand is mostly silent, indicated by a dash.

79

Vln. Bs. Pno.

This system contains measures 79 through 82. The Violin part (Vln.) has a more active melodic line with eighth-note patterns and slurs. The Bassoon part (Bs.) continues with eighth-note accompaniment. The Piano part (Pno.) features a consistent eighth-note accompaniment in the right hand, with the left hand remaining silent.

83

Vln. Bs. Pno.

This system contains measures 83 through 86. The Violin part (Vln.) includes a triplet of eighth notes in measure 84 and another triplet in measure 85. The Bassoon part (Bs.) maintains its eighth-note accompaniment. The Piano part (Pno.) continues with the eighth-note accompaniment in the right hand and a silent left hand.

Romanza Andaluza p8

87

Vln.

Bs.

Pno.

91

Vln.

Bs.

Pno.

95

Vln.

Bs.

Pno.

Romanza Andaluza p9

99

Vln. Bs. Pno.

This system contains measures 99 through 102. The Violin part (Vln.) features a melodic line with a slur over measures 100 and 101, and a fermata over measure 102. The Bassoon part (Bs.) plays a rhythmic pattern of eighth notes with rests. The Piano part (Pno.) consists of a series of chords in the right hand, with the left hand mostly silent.

103

Vln. Bs. Pno.

This system contains measures 103 through 106. The Violin part (Vln.) has a melodic line with a slur over measures 104 and 105. The Bassoon part (Bs.) continues with eighth notes and rests. The Piano part (Pno.) features a rhythmic accompaniment of chords in the right hand, with the left hand remaining silent.

107

Vln. Bs. Pno.

This system contains measures 107 through 110. The Violin part (Vln.) has a melodic line with a slur over measures 108 and 109. The Bassoon part (Bs.) continues with eighth notes and rests. The Piano part (Pno.) features a rhythmic accompaniment of chords in the right hand, with the left hand remaining silent.

Romanza Andaluza p10

111

Vln. Bs. Pno.

This system contains measures 111, 112, and 113. The Violin part (Vln.) features a melodic line with slurs and accents. The Bassoon part (Bs.) provides a rhythmic accompaniment with eighth notes. The Piano part (Pno.) consists of a complex chordal texture in the right hand, with the left hand mostly silent.

114

Vln. Bs. Pno.

This system contains measures 114, 115, 116, and 117. The Violin part (Vln.) continues its melodic line, ending with a trill (tr) in measure 117. The Bassoon part (Bs.) has a more active role with eighth-note patterns. The Piano part (Pno.) features a rhythmic accompaniment with eighth notes in the right hand.

118

Vln. Bs. Pno.

This system contains measures 118, 119, 120, and 121. The Violin part (Vln.) has a trill (tr) in measure 118 and a dynamic marking of *pp* in measure 120. The Bassoon part (Bs.) continues with eighth-note patterns. The Piano part (Pno.) has a complex chordal texture in the right hand, with the left hand mostly silent.

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.

8va

18

Vln.

Bs.

Pno.

8va

19

Vln.

Bs.

Pno.

3

3

8va

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 string trio, consisting of Violin (Vln.), Bass (Bs.), and Piano (Pno.). The score is divided into three systems, each covering two measures (23-24 and 24-25).

System 1 (Measures 23-24):
- **Violin (Vln.):** Measure 23 features a melodic line with a dotted quarter note, a quarter note, and a triplet of eighth notes. Measure 24 continues the melody with a dotted quarter note, a quarter note, and a triplet of eighth notes.
- **Bass (Bs.):** Measure 23 has a dotted quarter note, a quarter note, and a quarter note. Measure 24 has a dotted quarter note, a quarter note, and a quarter note.
- **Piano (Pno.):** Both measures feature a complex accompaniment with a 'ritardando' (rit.) marking and a 'crescendo' (cresc.) marking. The right hand plays a series of chords with a 'ritardando' marking, while the left hand plays a rhythmic pattern of chords.

System 2 (Measures 24-25):
- **Violin (Vln.):** Measure 24 continues the melodic line with a dotted quarter note, a quarter note, and a triplet of eighth notes. Measure 25 features a melodic line with a dotted quarter note, a quarter note, and a triplet of eighth notes.
- **Bass (Bs.):** Measure 24 has a dotted quarter note, a quarter note, and a quarter note. Measure 25 has a dotted quarter note, a quarter note, and a quarter note.
- **Piano (Pno.):** Both measures feature a complex accompaniment with a 'ritardando' (rit.) marking and a 'crescendo' (cresc.) marking. The right hand plays a series of chords with a 'ritardando' marking, while the left hand plays a rhythmic pattern of chords.

Ellens Gesang / Ave Maria for Trio 7

26

Vln.

Bs.

Pno.

8va

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 the treble clef, while the left hand plays a simple bass line in the bass clef. The music is marked with a piano (*p*) dynamic.

espressivo il canto

Vln.

Bass

Pno.



The first system of the vocal and piano accompaniment. The violin part (Vln.) begins with a melodic line starting on measure 5, featuring triplet eighth notes and a half note. The bass part (Bass) provides a simple accompaniment of half notes. The piano part (Pno.) continues with a rhythmic accompaniment of chords in the right hand and a bass line in the left hand.

Vln.

Bass

Pno.

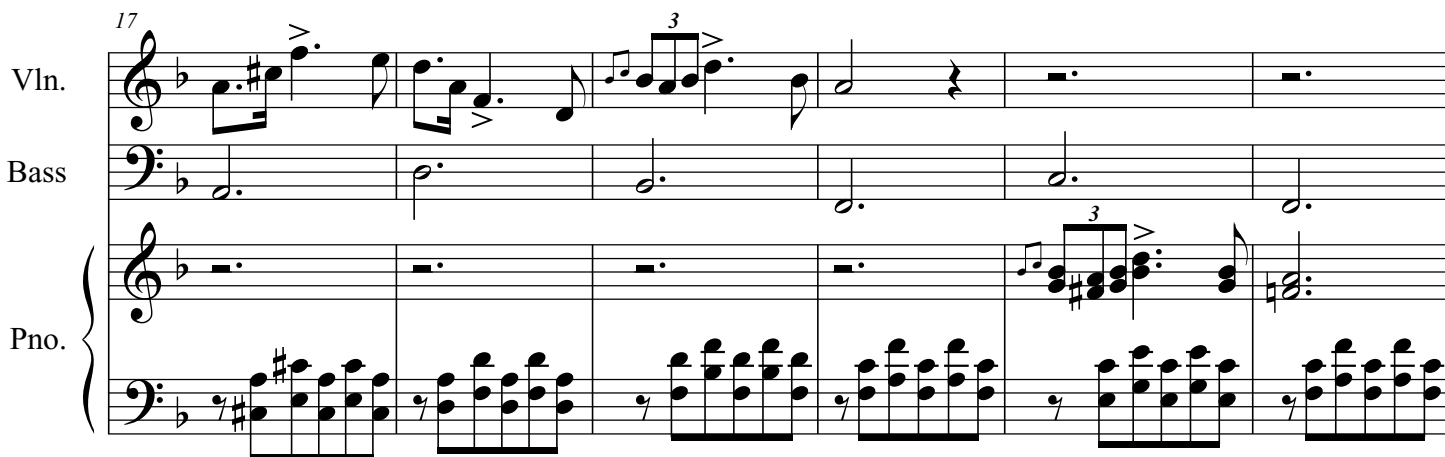


The second system of the vocal and piano accompaniment, starting at measure 11. The violin part continues with its melodic line, including triplet eighth notes. The bass part and piano accompaniment continue with their respective parts.

Vln.

Bass

Pno.



The third system of the vocal and piano accompaniment, starting at measure 17. The violin part continues with its melodic line, including triplet eighth notes. The bass part and piano accompaniment continue with their respective parts.

Serenade 2

23

Vln. Bass Pno.

Musical score for measures 23-28. The Violin part (Vln.) features a melodic line with a triplet of eighth notes in measure 25. The Bass part (Bass) provides a steady accompaniment with half notes. The Piano part (Pno.) consists of a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand, including a triplet of chords in measure 25.

29

small notes optional

Vln. Bass Pno.

Musical score for measures 29-32. The Violin part (Vln.) includes a melodic line with a note marked *small notes optional* in measure 29. The Bass part (Bass) continues with half notes. The Piano part (Pno.) features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

33

Vln. Bass Pno.

Musical score for measures 33-36. The Violin part (Vln.) features a melodic line with eighth notes. The Bass part (Bass) continues with half notes. The Piano part (Pno.) features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

37

Vln. Bass Pno.

Musical score for measures 37-42. The Violin part (Vln.) features a melodic line with triplets of eighth notes in measures 37 and 38. The Bass part (Bass) continues with half notes. The Piano part (Pno.) features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand, including a triplet of chords in measure 41.

Serenade 3


43

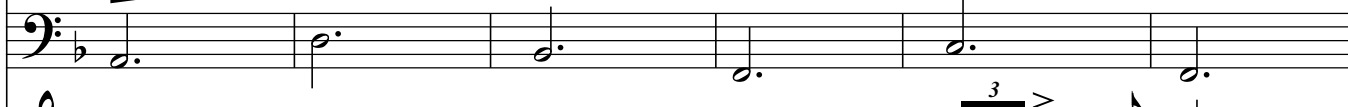
Vln. 

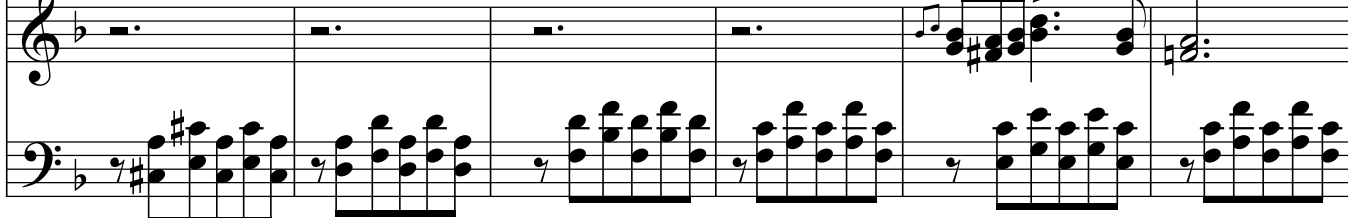
Bass 

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

pp

79

Vln. Bass Pno.

Fine

ppp

ppp

ppp

Traumerei

(Dreaming) Op15, No. 7

Robert Schumann (1810-1856)

(c) 2011 Teo Vincent IV

Andante

Violin $\bullet = 60$

Bass $\bullet = 60$

Piano $\bullet = 60$

Violin: *p*, *mp*, *p*, small notes optional

Bass: *p*

Piano: *p*, *mf*, *p*

The first system of the score is in 3/4 time with a key signature of one flat. It features a violin part with a melodic line and a piano accompaniment with chords and arpeggiated figures. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Vln. 5

Bass

Pno.

Vln.: *mf*, *p*, *rit.*

Bass: *rit.*

Pno.: *mf*, *p*, *rit.*

The second system continues the piece, marked with a fermata over the first measure. The violin part includes a *rit.* marking. The piano accompaniment features a *mf* dynamic and a *rit.* marking.

Vln. 9

Bass

Pno.

Vln.: *a tempo*, *mf*, *p*

Bass: *a tempo*

Pno.: *a tempo*, *mf*, *p*

The third system begins with a *a tempo* marking. The violin part has a *mf* dynamic and a *p* dynamic. The piano accompaniment also has a *mf* dynamic and a *p* dynamic.

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* *Fine*

Fruhlingsstimmen

(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.

9

ff *mf* *p* *mf*

mf *f* *mf* *p*

mf *f* *mf* *p*

8vb

Vln.

Bass

Pno.

17

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.

Frühlingsstimmen 4

73

Vln.

Bass

Pno.

80

Vln.

Bass

Pno.

86

Vln.

Bass

Pno.

mf

Fine

sub