

Inda Sabatini Notebook

Not For Sale!

*Written, Produced & Published
by
Givnology Labs*

GIVNOLOGY

To Inda Sabatini the source, inspiration & essence of the Sabatini School of Music and Culture

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By Givnology Laboratories
The Inda Sabatini Notebook, not for sale!

p. cm.

Includes notes, research, notation, analysis, programming, techniques, tips, sketches and works in progress.

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1. Finale Sheet Music Score software programming for multiple repeats and active ornament programming 2. In-process unpublished scores still being worked out 3. Latin music improvisation accompaniment cued section conducting directions 4. Chordal analysis and cheat-sheet for famous Jewish song “Hava Nagilah” 5. Rhythmic analysis and percussion diagram for Herbie Hancock’s crossover popular dance song “Chameleon” – all in process and unfinished.

I. Title.

2015

Music / Instruction & Study / Appreciation

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

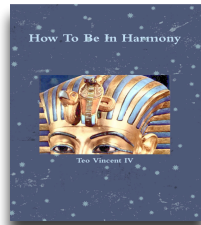
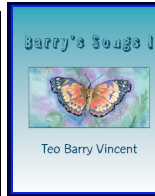
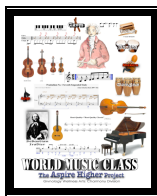
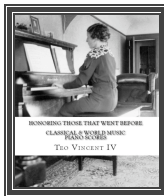
A really big special thanks to George “Thurgopedia” Thurgood at the RCM for his academic excellence, expert teaching skills, piano & creative collaboration.

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

Files: Rach2adagio35, IsisOsiris6, CacciniAveMaria15, SymphonyAdagioBizet10, Montude1h, SummerPlace8, Zigani42, Chameleon4, LovesTheme15, ConciertoAranjuez21.

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<http://teovincient4.com>

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The latest scores, sequences and pdf files can be found here: <http://teovincen4.com>

HAVAH NAGILAH,

Traditional

{V V V V i i V-iv V} *fine*

{V V iv iv iv iv V-iv V}

i i i-iv6 i-iv6

{i-i7 VI-i} {iv6-V7 iv6}

V ø V7 i D.C. al fine

How I set up Four Endings, 1st and 3rd the same.

Here is the end result:

The musical score shows four endings for a piano piece. The first and third endings are identical, both consisting of a series of chords in the right hand and a simple bass line in the left hand. The second ending is a different melodic line in the right hand, and the fourth ending is a simple bass line in the left hand. The score is in 2/4 time with a key signature of two flats.

Steps: 1st and 2nd, in bar 5:

Backward Repeat Bar Assignment

Measure: 5
Target Measure: 2

Repeat Action:

- Always Jump
- Jump on Total Passes
- Repeat Until Total Passes
- Stop On Total Passes

Total Passes: 4

Options:

- Reset on Repeat Action
- Individual Positioning
- Relative Jump

Buttons: Cancel, OK

Ending Repeat Bar Assignment

Ending Text (Optional):
First and Third Endings

Target Measure: 6

Action:

- Jump On Total Passes
- Stop On Total Passes

Total Passes: 4

Options:

- Individual Positioning
- Jump if Ignoring Repeats
- Relative Jump
- Multiple...

Buttons: Cancel, OK

Multiple "Total Passes" for Ending, Measure 5

1 2 3 4

<< 1 3 0 0 >>

Buttons: Clear, Cancel, OK

3rd and 4th steps, in bar6:

Backward Repeat Bar Assignment

Measure: 6
Target Measure:

Repeat Action: Always Jump
 Jump on Total Passes
 Repeat Until Total Passes
 Stop On Total Passes
Total Passes:

Options: Reset on Repeat Action
 Individual Positioning
 Relative Jump

Ending Repeat Bar Assignment

Ending Text (Optional):

Target Measure:

Action: Jump On Total Passes
 Stop On Total Passes
Total Passes:

Options: Individual Positioning
 Jump if Ignoring Repeats
 Relative Jump
 Multiple...

Multiple "Total Passes" for Ending, Measure 6

<<	1 2	2 0	3 0	4 0	>>
<input type="button" value="Clear"/>	<input type="button" value="Cancel"/>	<input type="button" value="OK"/>			

5th step, in bar7:

Ending Repeat Bar Assignment

Ending Text (Optional):

Target Measure:

Action: Jump On Total Passes
 Stop On Total Passes
Total Passes:

Options: Individual Positioning
 Jump if Ignoring Repeats
 Relative Jump
 Multiple...

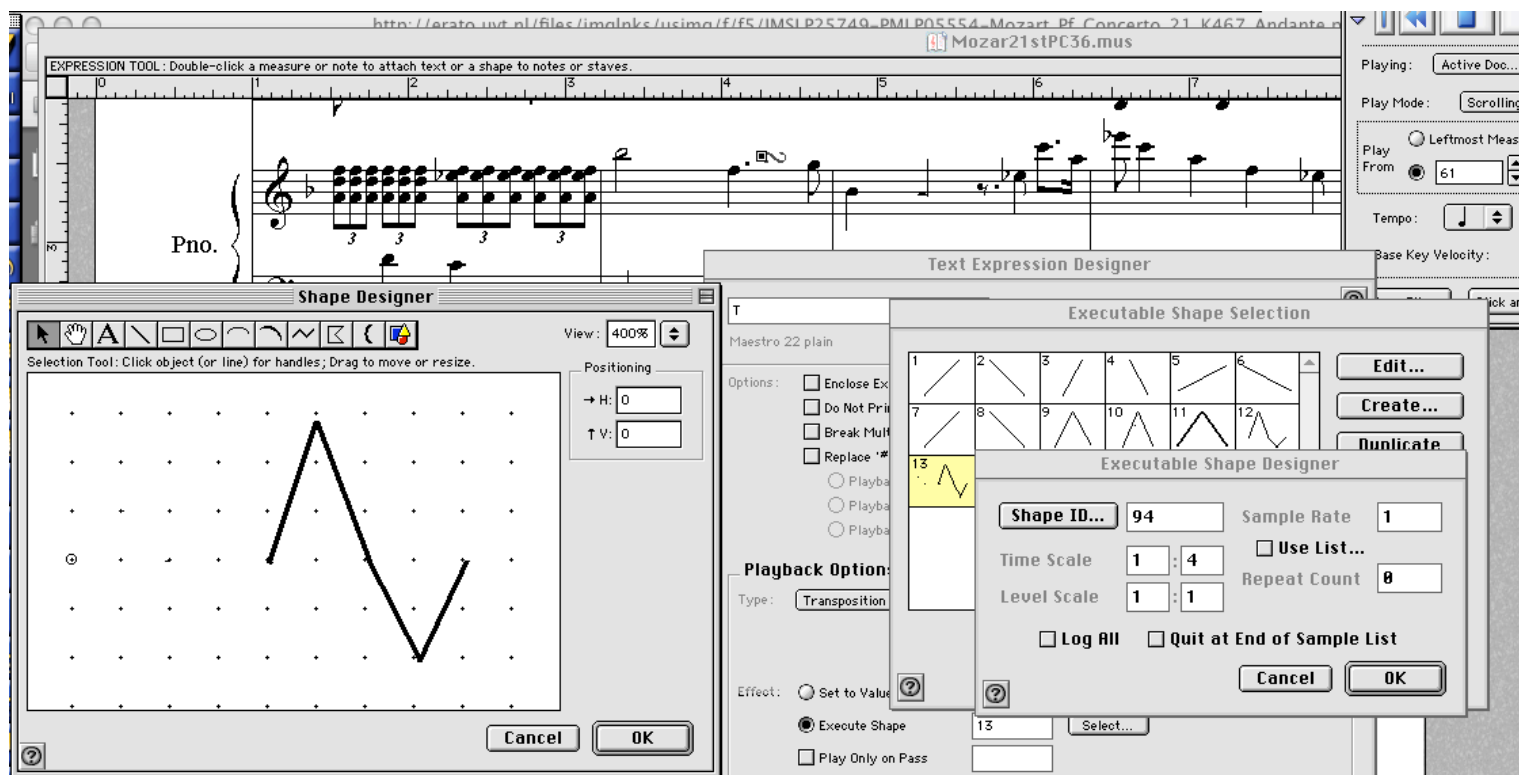
Multiple "Total Passes" for Ending, Measure 7

<<	1 4	2 0	3 0	4 0	>>
<input type="button" value="Clear"/>	<input type="button" value="Cancel"/>	<input type="button" value="OK"/>			

Schlagg (turn) programming notes – rough draft.

The turn ornament is chosen in the score. TEXT EXPRESSION DESIGNER window is there showing type is TRANSPOSITION. Shape is chosen and you can see the EXECUTABLE SHAPES there, from #9 on are created ones. The selected one was created in the SHAPE DESIGNER window there on the left. Show grid has been turned on and the grid units are 1/8th notes.

This particular turn goes up a whole note and down a whole note. See the small graphic for shape 12 shows going up a whole note and down only 1/2 note. The settings in TIME SCALE, LEVEL SCALE, REPEAT COUNT and QUIT AT END.. I have only barely scratched the surface of their possibilities and usefulnesses.



BaroqueDance.com



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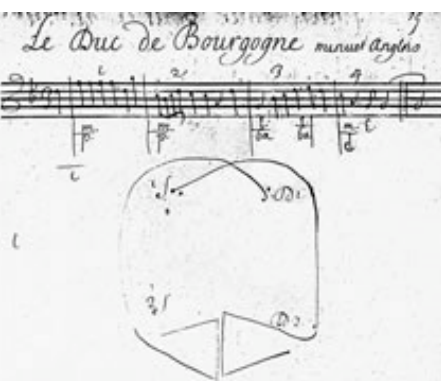

Baroque Dance Notation Systems

Reading Feuillet Notation

Baroque Dancing Manuals

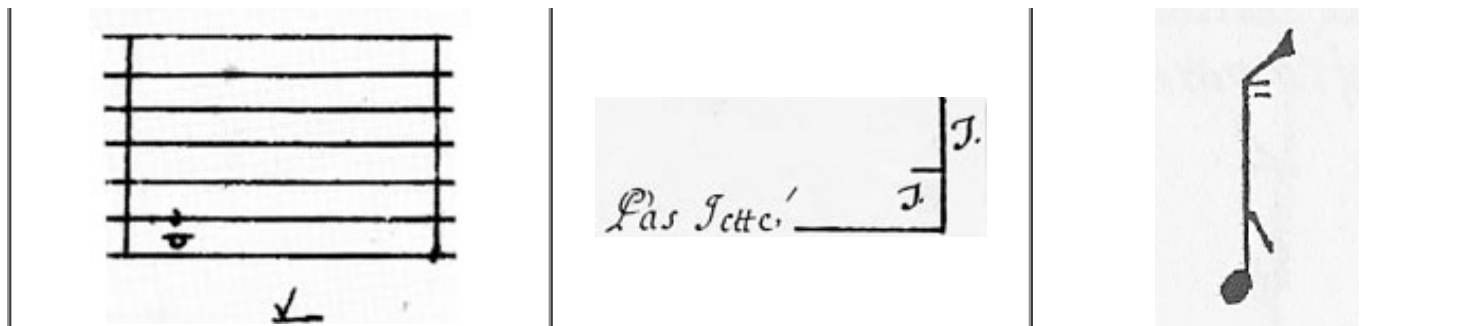
How do we know the choreography for Baroque dances?

Luckily, several systems of dance notation were being developed in France during the 1680s and a limited number of ballroom, theatre, and country dances were preserved in publications and manuscripts. Compare the examples of the three notation systems shown side by side below and then proceed to the discussion of each. The **Favier** and **Lorin** notations are discussed briefly and the **Feuillet** notation in greater detail, as it was the most widely used.

Favier Notation	Lorin Notation	Feuillet Notation
		

Favier Notation jeté onto the right	Lorin Notation jeté onto the left, jeté onto the right	Feuillet Notation jeté onto the right
---	--	---

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Continue to Favier Notation

I. Favier Notation

In 1688, choreographer Jean Favier *l'aîné* notated an entire comic masquerade, *Le Mariage de la Grosse Cathos*, complete with singers, dancers, two actors, and an onstage oboe band. Instructions for deciphering the notation were not included in the masquerade manuscript and reading it remained illusive until scholars Rebecca Harris-Warrick and Carol Marsh realized the notation was discussed in an article on "Chorégraphie" in Diderot's *Encyclopédie* dating from the mid-1700s. Dancing manuals contemporary with the notation (1680s) are

Ia. Learn more about Favier Notation

Musical Theatre at the Court of Louis XIV - Le Mariage de la Grosse Cathos by Rebecca Harris-Warrick and Carol G. Marsh and published by Cambridge University Press in 1994 contains a facsimile and an excellent analysis of Favier's notation.

Favier Notation Example

lacking, so we must speculate on the exact technique of the steps.

Read the example from top to bottom:

- title of dance
- top stave contains notes of the music
- dance type is indicated below music: Gigue
- middle stave contains location, use of right or left foot - d for *droit* (right) or g for *gauche* (left), and facing of the dancer who begins on stage left, notice that there are precise movements lined up under specific beats of the music
- bottom stave contains the same information for the dancer who begins on stage right
- and symbols below the staves indicate the movement.
- Not shown in the example: notation for arm movement, which is limited to use of the letter "m" for taking hands (*mains*) and use of the letter "b," presumably for use of the arms (*bras*) which is not described precisely

Not shown or readily apparent in the notation:

- obvious visual representation of path through space
- obvious visual representation of the steps/movements

Pro: Because movements are lined up directly under the music notes, dance rhythm can be notated very precisely. Also, because performers are assigned their own staves, dances for multiple dancers can be notated more easily than with Lorin or Feuillet notation which rely on mapping the spatial patterns in a diagram - the diagrams for multiple dancers could become very confusing.

Con: Reading Favier notation can be a tedious chore, as one must constantly move from stave to movement to decipher which foot performs an action for each beat and from stave to stave to understand spatial relationships between multiple dancers. Only after you have pieced together the movement beat by beat do you actually understand the larger sequence of movements within the measure of music and your path through space. The big picture is not quickly apparent.

[Continue to Lorin Notation](#)

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II. Lorin Notation

Two manuscripts by André Lorin survive from the same time period, one from c.1685 and one dated 1688. Lorin notates country dances that he learned during a trip to England and writes that he has "improved" them with the addition of French steps. Lorin included a key to the step abbreviations in the c.1685 manuscript, but dancing manuals from this decade are lacking and so we must speculate on the exact technique of the steps he names in the key.

Read the example from top to bottom:

- dedicatee (Le Duc de Bourgogne) and title of dance (Menuet Anglois)
- music
- letters below the music representing the steps
- diagram below the music and steps shows the dancers' paths through space
- Not shown in the example: notation for arm movements, although symbols exist for showing when dancers are to take or let go of hands, to clap, and to doff one's hat

Not shown or readily apparent in the notation:

- progression through space according to the music measure
- specific step rhythms and timing with the music within a measure of music

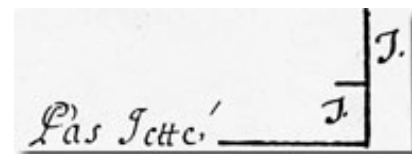
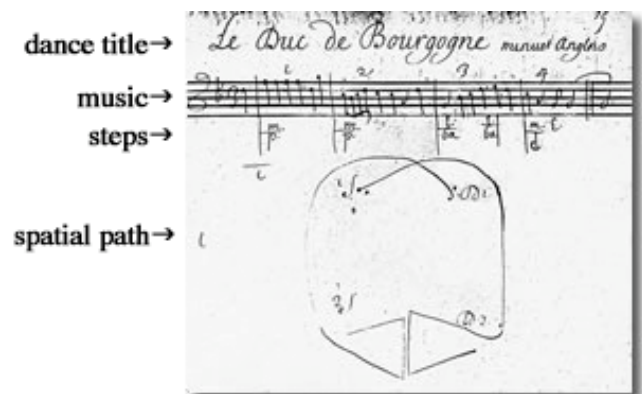
Pro: Provides a record of English country dances brought to France and the French steps Lorin used in the dances. Useful as a comparison with Playford's versions of some of the same dances and with some that are notated almost twenty years later in 1706 by **Feuillet in *Recueil de Contredances***. Feuillet lists the steps being used in *contredances* at that time in his introductory instructions.

Con: Lorin's system was used to notate *contredances*, and therefore describe a limited step vocabulary. Progression through space according to timing measure by measure is rarely indicated - most of Lorin's spatial diagrams lack music measure marks. Precise information on step timing within a measure of music is lacking.

IIa. Learn more about Country Dance and Contredance

- Playford, John. *The Dancing Master*. London: John Playford, 1651.
- Lorin, André. *Livre de contredance présenté au roy* [c. 1685], manuscript; and *Livre de la contredance du Roy* (1688), manuscript.
- Feuillet, Raoul-Auger. *Recueil de Contredances*. Paris: 1706; New York: Broude Brothers, 1968. Facsimile. **Access online at Library of Congress**. Translated by John Essex as *For the Furthur [sic] Improvement of Dancing... Translated from the French of Monsr. Feuillet... by John Essex dancing master*. London, 1710. **Access online at Library of Congress**.

Lorin Notation Example



Lorin's notation of two pas jettés

The J. on the left side of the vertical line indicates a jetté with the left foot while the J. on the right side indicates a jetté with the right foot. This would be placed under the measure where the jettés should occur.

Continue to Feuillet Notation

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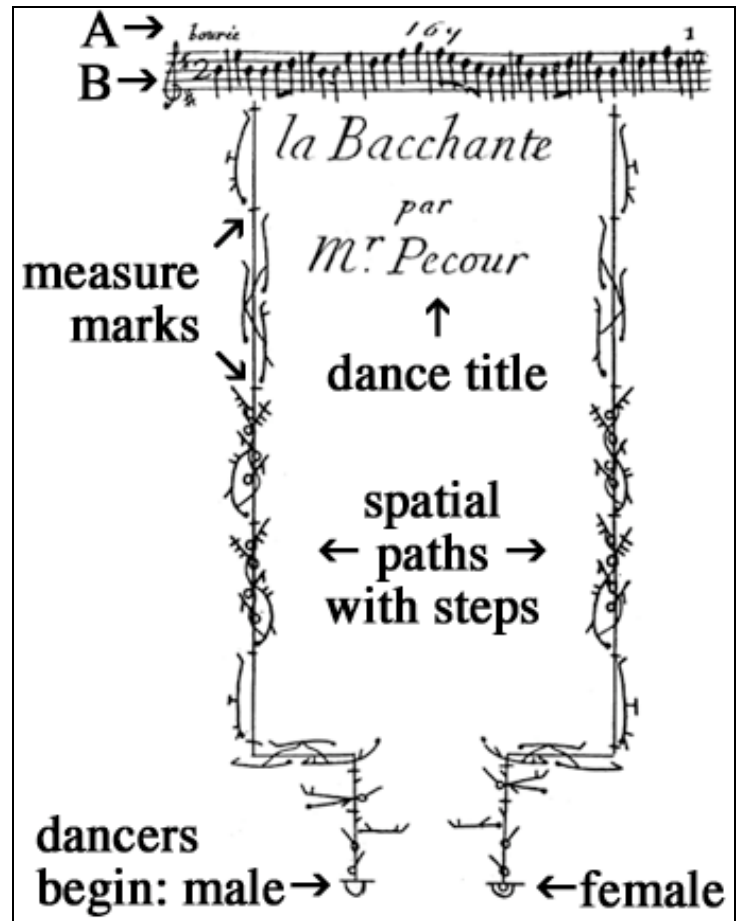
<p>III. Feuillet Notation</p> <p>In 1700 Raoul-Auger Feuillet published a system of notating dances in a book titled <i>Chorégraphie</i>. It was translated into English by dancing master John Weaver in 1706: <i>Orchesography</i>. Pierre Beauchamps, the director of the <i>Académie Royale de Danse</i> and dancing master to the king until Jean-Baptiste Lully's death in 1687, filed a formal complaint in 1704 claiming that Feuillet and Lorin had been given credit for inventing dance notation when in fact he had done so earlier. He was unable to substantiate his claims, though, as he had failed to publish his work. Many dancing masters and music writers credited Beauchamps in print with the initial creation of a notation system for this style of dance. (Harris-Warrick and Marsh discuss this in their study of Favier's notation previously mentioned, pp. 84-85.) Scholar Régine Astier, currently working on a translation of the complaint documents, recently indicated to me in a private communication that it is unclear whether Beauchamps' system resembled any of the notations published later.</p>	<p>IIIa. Inventories of Feuillet Notations</p> <p>The Feuillet system was the most widely used of the three notation systems and over 300 theatrical and ballroom dances were recorded, providing courts all over Europe easy access to the most fashionable dances. The extant notations are meticulously catalogued in two publications:</p> <ul style="list-style-type: none"> •Lancelot, Francine. <i>La Belle Dance: Catalogue Raisonné des Chorégraphies Françaises en Notation Feuillet</i>. Paris: Van Dieren Éditeur, 1996. •Little, Meredith Ellis and Carol G. Marsh. <i>La Danse Noble: An Inventory of Dances and Sources</i>. Williamstown, New York, Nabburg: Broude Brothers Ltd., 1992.
<p>Back to Top</p>	
<p>IIIb. Read the Feuillet Notation example to the right from top to bottom:</p>	<p style="text-align: center;">Feuillet Notation Example</p>

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- A = **dance rhythm type**: bourée
- B = **music** for this figure or page of notation, **important note**: the music is always situated in the DOWNSTAGE position, in other words, the page of notation must always be held with the music situated DOWNSTAGE even when the dancer turns
- **dance title**: *la Bacchante*, and in this case, the **choreographer** is identified: *Mr. Pecour*
- **measure marks**: small lines across the floor path or tract indicate music bar lines and movement between two bar lines takes place in one measure of music; there are 8 measure marks on each dancer's floor path indicating 8 measures of movement in this figure (exactly coinciding with 8 measures of music across the top of the page)
- **spatial path or tract** for the two dancers with the **steps notated measure by measure**
- notation for the **male dancer** (left) and **female dancer** (right) in their **beginning location and facing**, each figure or page of the dance will show the beginning position of the dancers in space, in relation to each other, and their facings: in the example, the dancers begin upstage and are facing downstage
- notation symbols for arm movements (*port de bras*) were developed but rarely used on dance notations (Feuillet, p. 89; Weaver, p. 96)
- notation for symbols showing when dancers are to take or let go of hands are used (see notation for hands below)

Not shown or readily apparent in the notation:

- *port de bras* or arm movement, except the taking and letting go of hands (see reference above concerning existence of notation for *port de bras* that was rarely used)



Pro: This system relays the most information of the three in a visual format that can be read quickly.



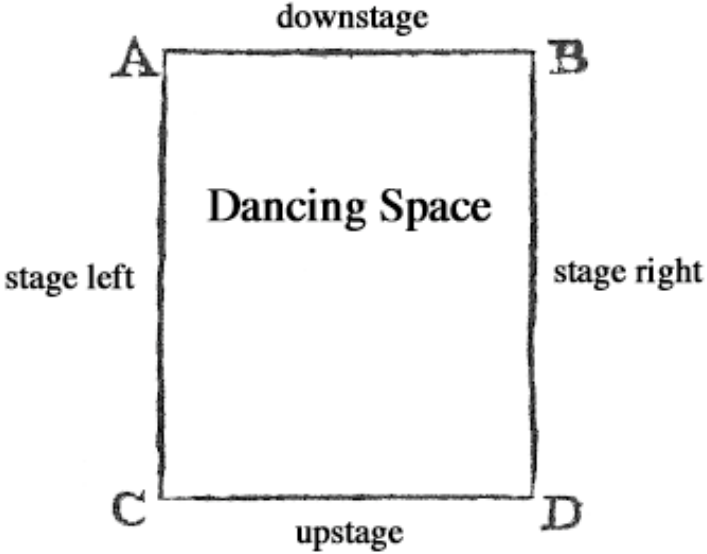
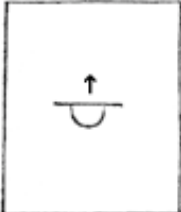
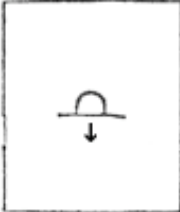
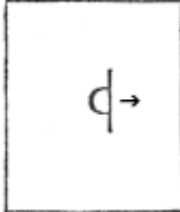
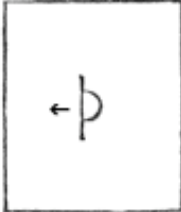
Con: Arm movements are not usually notated. It is difficult to notate multiple dancers.

Proceed to the Basics of Reading Feuillet Notation

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1. Establish the dancing space, facing, dancers:

- locate the dancers and their facing in the dancing space on each figure or page of the dance so that you know where the dancers start in space and in relation to others
- remember that the music across the top of the page is always located **downstage**

<p>man facing downstage</p> 	<p>woman facing upstage</p> 		
Dancer's Facing:			
			

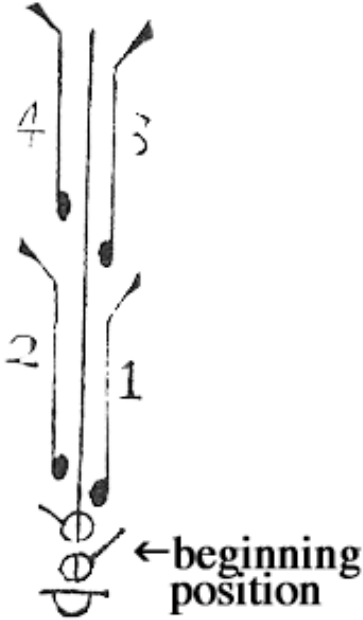
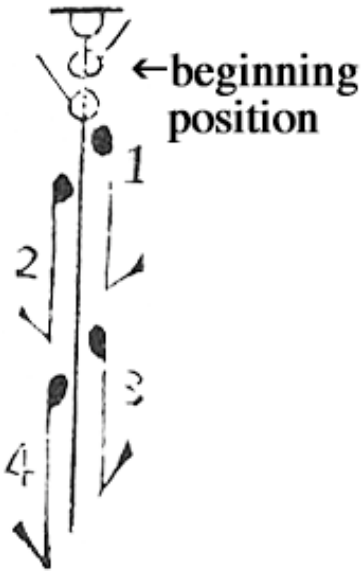
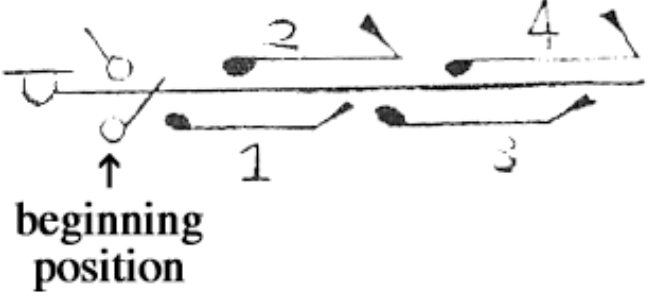
Continue to 2. Position & Path

Back to Basics of Reading Feuillet Notation

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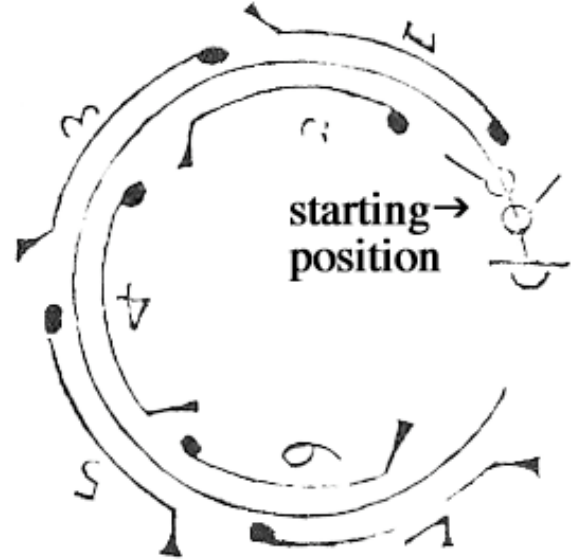
2. Identify the starting position and spatial path or tract:

- starting position of the feet is usually shown on the first figure of the dance only
- look for the dancers' path through space so that you know where to travel
- NOTE: when a path is retraced or when movements occur in one place they cannot be notated on top of each other, so dotted tract lines are used to indicate that the notation must move but the dancer does not: "dot, dot, dot, hold that spot" (my saying), see the last example below

<p>4 steps forward starting with R foot</p> 	<p>4 steps backward starting with R foot</p> 	<p>4 steps sideways to R starting with R foot, (L foot crosses in <u>front</u> of R foot)</p>  <p>*Steps opening sideways are taken in 2nd position, while steps that cross before or behind are taken in 5th position.</p>
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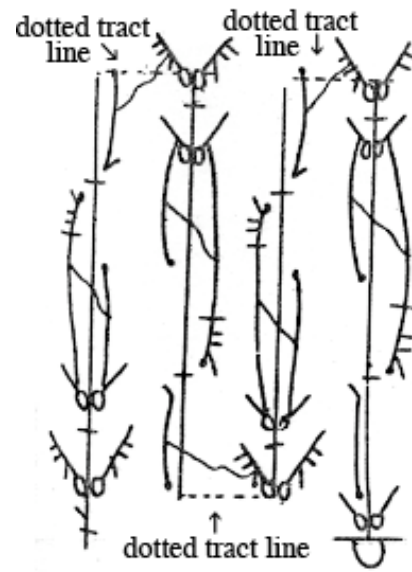
*Steps forward and backward are taken in 4th position.

7 steps in circular path counterclockwise starting with the R foot



Dotted Tract Lines (dot, dot, dot, hold that spot)

In the example to the right, the dancer moves forward, backward, forward, and backward on the same up and downstage tract, or "right line." The steps cannot be notated in layers on top of the previous movement symbols, so the dotted tract lines are used to show that the dancer does not move sideways with the dotted lines, but begins the following movements from the same spot.



Continue to 3. Symbols

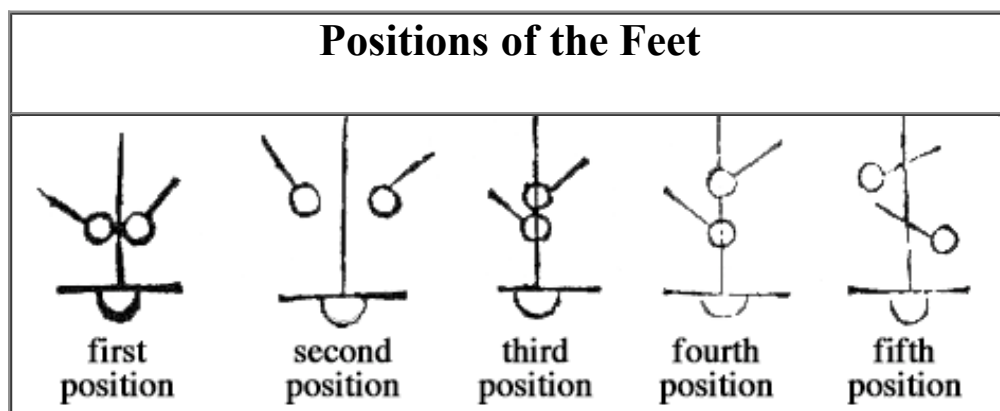
Back to Basics of Reading Feuillet Notation

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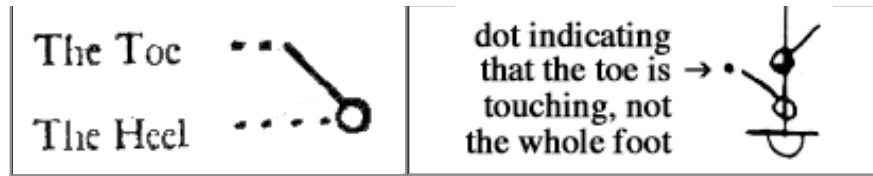
3. Read the foot, step, and movement symbols to decipher the actions:

Foot symbols can indicate

- positions of the feet at the beginning or end of movements
- that a foot is stationary while the other foot is moving as in a beat against the other foot (see **coupé bâttu** in Step Tables - new window will open)
- when movement symbols are applied to the foot symbol, that the movement(s) occurs without travelling, such as a jump in 1st position (example is shown below in Movement Symbols Applied to Step Symbols - scroll down)



Foot Symbols

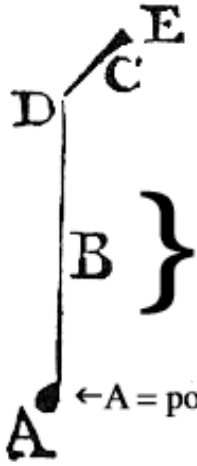


Notice that the *foot symbol* above begins with a hollow, or white circle...

and that the *step symbol* below begins with a filled, or black circle.

This is an important distinction and will help indicate when a foot is stationary (hollow circle) and when it moves through space (filled circle).

Step Symbol
(indicates motion through space)





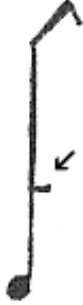
C = the foot
D = the heel
E = the toe


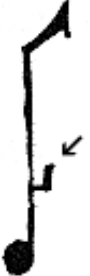
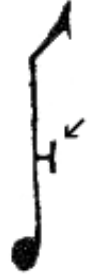


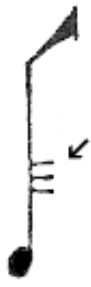
B = motion, figure, and largeness of the step (from A to D)

A ← A = position of the foot


*NOTE: Step symbols should be read starting from the black circle (letter A) and ending with the foot symbol (letter C).

Movement Symbols Applied to Step Symbols

 <p>plain walking step (L)</p>	 <p>pas plié or sink</p>	 <p>pas élevé or rise</p>
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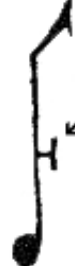

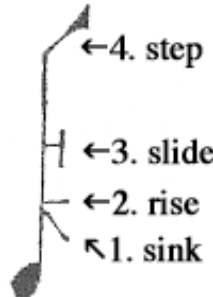
 <p>pas sauté or spring</p>	 <p>pas tombé or fall</p>	 <p>pas glissé or slide</p>
 <p>foot in the air forward</p>	 <p>point the toe forward</p>	 <p>pas cabriolé or caper</p>

Movement Symbols Applied to Foot Symbols







sink and spring in 1st position
(there is no travelling forward, sideways, or backward)

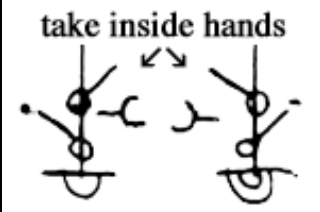
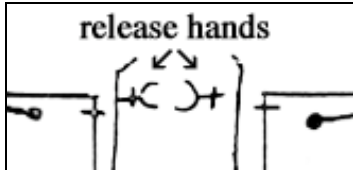
Placement of Movement Symbols on the Step Symbol

 <p>sink before moving</p>	 <p>slide in moving</p>	 <p>sink after moving</p>	 <p>←4. step ←3. slide ←2. rise ↙1. sink</p>
--	---	---	---

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<p>*NOTE: This sink occurs on the left leg before the right foot steps forward. The left leg must be the weight bearing leg before the right foot can move forward, so it is implied that the sink is on the left leg.</p>		<p>*NOTE: This sink occurs on the right leg after the right foot moves forward and the weight is transferred onto the right.</p>	<p>tems de courante</p> <p>*Remember to read the movement symbols starting at the black circle, or position of the foot. This is where the step begins.</p> <ol style="list-style-type: none"> 1. sink on left 2. rise on left 3. slide R forward 4. step or transfer weight onto R
--	--	--	--

<h3 style="text-align: center;">Turn Symbols</h3>			
			
<p style="text-align: center;">1/4 turn counterclockwise</p>	<p style="text-align: center;">1/2 turn counterclockwise</p>	<p style="text-align: center;">3/4 turn clockwise</p>	<p style="text-align: center;">whole turn clockwise starting from the dot</p>

<h3 style="text-align: center;">Hand Symbols</h3>	
<p style="text-align: center;">take inside hands</p> 	<p style="text-align: center;">release hands</p> 

Continue to 4. Other Information: Step Timing

Back to Reading Feuillet Notation

**Additional Notation Study: Step Tables (new window will
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open)

Back to Top

4. Look for other information, including clues about Step Timing: lines of liaison and rests

Lines of liaison often connect the individual steps within a measure and can give clues about the timing of the steps.

The time signature is $3/4$ in the examples below.

Single Lines of Liaison

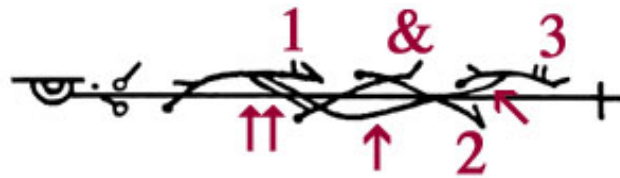
Ex. 1: two *pas de bourées* over two measures. The three steps in each *pas de bourée* are connected with a single line of liaison, so the steps have equal time value, or 1 quarter note each.



Steps connected with a single line of liaison have equal value. Count Ex. 1: 1 - 2 - 3, 1 - 2 - 3

Double Lines of Liaison

Ex. 2: A *pas de bourée vite*, or *pas de bourée - jeté*. The first two steps of the *pas de bourée* are connected with a double line of liaison, so they are twice as fast (eighth note) as a singly connected step (quarter note): in this measure, the movements equal two eighth notes followed by two quarter notes.



Steps connected with a double line of liaison are twice as fast as the steps connected with single lines of liaison. Count Ex. 2: 1 & - 2 - 3.

Unconnected Lines of Liaison

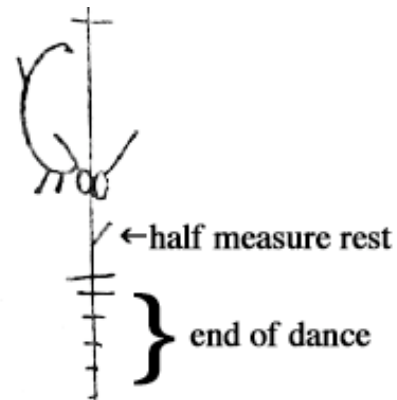
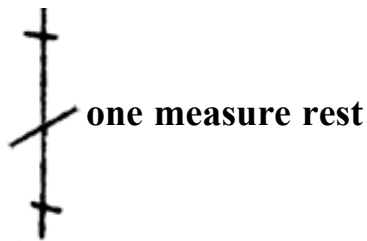
Ex. 3: *coupé avec rond de jambe* (bend & step on R with a rise and circle the L in the air). The line of liaison touches the first step but not the *rond de jambe*, so the *rond de jambe* takes up twice the time value as the first step: quarter note - half note.



The step with the unconnected line of liaison takes up twice the time value of the connected step.

Count Ex. 3: 1 - 2 3

Rests



Links to more information about step timing:

- Feuillet's discussion in *Chorégraphie*: "**De la Mesure ou Cadance**," p. 81-85.
- Weaver's translation of Feuillet's discussion: "**Of Time Measure, or Cadence**," p. 88-92.
- Feuillet's "**Traité de la Cadance**" in the Preface of his 1704 *Recueil de Dances*. This includes very useful step timing tables comparing movements notated in duple and triple meter.

Additional information about step timing is often imbedded within the verbal descriptions of the steps provided in various **dancing manuals**.

Continue to Dancing Manuals

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Back to Basics of Reading Feuillet Notation

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Baroque Dancing Manuals

In addition to preserving their work through dance notation, a number of dancing masters published dancing manuals in which steps, style, arm movements, and ballroom etiquette were described verbally.

[Access a List of Recommended Early 18th-Century Dancing Manuals](#)

[Access a Presentation on "How to Read a Dance Manual"
at the Library of Congress Dance Manual Collection](#)

The excerpt below from Rameau's *Le Maître à Danser* demonstrates information found in dancing manuals, in this case: a description of the preparatory movements for a *demi-coupé*.

"Ainsi pour commencer ce demi-coupé vous



apportez le pied droit contre le gauche à la premiere position, & vous pliez également les deux genoux, ayant toujours le corps posé sur le pied gauche...mais le corps posé sur le gauche...le droit en l'air...les deux genoux sont pliez également & tournez en dehors la ceinture non pliée, & la tête sort en arriere."

Rameau, *Le Maître à Danser*, 1725, p. 72

"Therefore to begin this half coupee, you bring the right Foot up to the Left, in the first Position, and bend both Knees equally together, keeping the Body on the left Foot...the Body all the while on the Left, the Right off the Ground, both the Knees equally bent, and turned outwards, the Waste steady, and the Head upright."

Essex's translation of Rameau, 1728, p. 41

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**Back to Basics of Reading
Feillet Notation**

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updated 7/1/10

Komm Zigany (Come Play, Gypsy)

Furioso ♩ = 80

Emmerich Kalman (1882-1953)

Trio Score (c) 2013 Teo Vincent IV

Violin

Bass

Piano

Vln.

Bs.

Pno.

5

optional ornaments

optional lines

Vln.

Bs.

Pno.

9

Sva

optional

Komm Zigany (Come Play, Gypsy) 2

13

Vln.

Bs.

Pno.

Musical score for measures 13-16. The Violin part features eighth-note patterns. The Bassoon part has quarter notes. The Piano part consists of chords and arpeggios.

17

Vln.

Bs.

Pno.

molto ritardando

8va

$\text{♩} = 80$

Musical score for measures 17-20. The Violin part has eighth-note patterns. The Bassoon part has quarter notes. The Piano part has chords and arpeggios. The tempo marking is *molto ritardando* and the dynamic marking is *8va*. The tempo is marked $\text{♩} = 80$.

21

Vln.

Bs.

Pno.

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Musical score for measures 21-24. The Violin part has quarter notes. The Bassoon part has quarter notes. The Piano part has chords and arpeggios.

Komm Zigany (Come Play, Gypsy) 3

25

Vln.

Bs.

Violin and Bass parts for measures 25-28. The key signature is two sharps (F# and C#). The violin part features a melodic line with eighth and quarter notes, while the bass part provides a rhythmic accompaniment with eighth notes and rests.

25

Pno.

Piano accompaniment for measures 25-28. The right hand plays chords and melodic fragments, while the left hand plays a steady bass line with eighth notes.

29

Vln.

Bs.

Violin and Bass parts for measures 29-32. The violin part continues its melodic line, and the bass part maintains its rhythmic accompaniment.

29

Pno.

Piano accompaniment for measures 29-32. The piano part continues with its harmonic support, featuring chords and a consistent bass line.

33

Vln.

Bs.

Violin and Bass parts for measures 33-36. The violin part has a long note in measure 34, and the bass part continues with eighth notes.

33

Pno.

Piano accompaniment for measures 33-36. The piano part continues with its harmonic support, featuring chords and a consistent bass line.

Komm Zigany (Come Play, Gypsy) 4

37

Vln.

Bs.

Pno.

41

Vln.

Bs.

Pno.

molto ritardando

45

Vln.

Bs.

Pno.

$\text{♩} = 80$

Komm Zigany (Come Play, Gypsy) 5

49

1st ending

2nd ending

Vln.

Bs.

Pno.

55

Czárdás slowly then quicker & quicker

$\text{♩} = 100$

Vln.

Bs.

Pno.

63

Vln.

Bs.

Pno.

Komm Zigany (Come Play, Gypsy) 6

Vln. *71*

Bs. *3*

Pno. *71*

Presto

Vln. *79*

Bs. *79*

Pno. *79*

Vln. *87*

Bs. *87*

Pno. *87*

Komm Zigany (Come Play, Gypsy) 7

Furioso

95

Vln.

Bs.

This system contains the first six measures of the piece. The Violin part (Vln.) features a rapid sixteenth-note melody in the right hand, while the Bassoon part (Bs.) provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature is one flat (B-flat major or D minor).

95

Pno.

This system shows the Piano accompaniment for measures 95-100. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes, mirroring the bassoon part.

101

Vln.

Bs.

This system covers measures 101-106. The Violin part continues with its melodic line, and the Bassoon part provides a steady accompaniment. The key signature changes to two sharps (D major or F# minor).

101

Pno.

This system shows the Piano accompaniment for measures 101-106. The right hand plays chords and arpeggios, while the left hand continues with a rhythmic accompaniment.

109

Vln.

Bs.

This system covers measures 109-114. The Violin part has a more melodic and expressive character, with some notes marked with accents. The Bassoon part continues with its accompaniment. The key signature remains two sharps.

109

Pno.

This system shows the Piano accompaniment for measures 109-114. The right hand plays chords and arpeggios, while the left hand continues with a rhythmic accompaniment.

Sergei Rachmaninoff PC2 Adagio

Sergei Rachmaninoff

Trio Score @ Teo Vincent IV 2013

♩ = 52

Solo Violin

Double Bass

Piano

The score is arranged in three systems. The first system shows the beginning of the piece with a Solo Violin part (mostly rests), a Double Bass part with a rhythmic pattern, and a Piano part with chords. The second system starts at measure 5, featuring a prominent triplet pattern in the Piano's right hand and a steady bass line in the Double Bass. The third system starts at measure 9, continuing the triplet pattern in the Piano and the bass line in the Double Bass. The Solo Violin part remains mostly silent throughout the shown measures.

Sergei Rachmaninoff PC2 Adagio page 2

13

Musical score for measures 13-15. The system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Measure 13 features a melodic line in the treble staff with eighth notes and a bass line with whole notes. Measure 14 continues the melodic line with a slur. Measure 15 shows the melodic line ending with a quarter note and a fermata, while the bass line has a whole note. The grand staff for measures 13-15 contains a complex texture of triplets in the treble and bass staves, with some triplets marked with a '3' and a slur.

16

Musical score for measures 16-18. The system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Measure 16 features a melodic line in the treble staff with eighth notes and a bass line with whole notes. Measure 17 continues the melodic line with a slur. Measure 18 shows the melodic line ending with a quarter note and a fermata, while the bass line has a whole note. The grand staff for measures 16-18 contains a complex texture of triplets in the treble and bass staves, with some triplets marked with a '3' and a slur.

19

Musical score for measures 19-21. The system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Measure 19 features a melodic line in the treble staff with eighth notes and a bass line with whole notes. Measure 20 continues the melodic line with a slur. Measure 21 shows the melodic line ending with a quarter note and a fermata, while the bass line has a whole note. The grand staff for measures 19-21 contains a complex texture of triplets in the treble and bass staves, with some triplets marked with a '3' and a slur.

Sergei Rachmaninoff PC2 Adagio page 3

The image displays a page of musical notation for Sergei Rachmaninoff's PC2 Adagio, page 3, covering measures 22 through 35. The score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features prominent triplet patterns in the right hand and sustained chords in the left hand. The vocal line consists of a melodic line with some rests. The page ends with a double bar line and repeat signs at the end of the final system.

Sergei Rachmaninoff PC2 Adagio page 4

The image displays a musical score for Sergei Rachmaninoff's PC2 Adagio, page 4. The score is written for voice and piano. It is in 3/4 time and has a key signature of three sharps (F#, C#, G#). The score is divided into systems, with measures 31, 34, and 36 marked at the beginning of each system. The piano accompaniment features several triplet passages, indicated by the number '3' above the notes. The vocal line consists of a melodic line with some rests. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Sergei Rachmaninoff PC2 Adagio page 5

39

39

43

43

47

47

Sergei Rachmaninoff PC2 Adagio page 6

51

First system of musical notation, measures 51-54. The treble clef staff contains a melodic line with eighth and sixteenth notes, including triplets. The bass clef staff contains a supporting line with quarter and eighth notes.

51

Second system of musical notation, measures 51-54. The treble clef staff is mostly empty with some rests. The bass clef staff contains a continuous line of eighth notes, many of which are grouped in triplets.

55

Third system of musical notation, measures 55-58. The treble clef staff features a melodic line with dotted rhythms and some chromatic movement. The bass clef staff has a line of quarter notes with some rests.

55

Fourth system of musical notation, measures 55-58. The treble clef staff contains a complex melodic line with many triplets and sixteenth notes. The bass clef staff has a line of eighth notes with some rests.

59

Fifth system of musical notation, measures 59-62. The treble clef staff has a melodic line with some chromaticism and rests. The bass clef staff has a line of quarter notes with some rests.

59

Sixth system of musical notation, measures 59-62. The treble clef staff contains a complex melodic line with many triplets and sixteenth notes. The bass clef staff has a line of eighth notes with some rests.

Sergei Rachmaninoff PC2 Adagio page 7

63

63

67

67

71

71

Sergei Rachmaninoff PC2 Adagio page 8

75

75

79

79

81

81

Sergei Rachmaninoff PC2 Adagio page 9

83

Musical notation for measures 83-86, vocal line. The key signature is three sharps (F#, C#, G#). Measure 83 starts with a whole rest. Measures 84-86 contain a melodic line with eighth and quarter notes.

83

Musical notation for measures 83-86, piano accompaniment. The right hand features chords and a melodic line with a slur over measures 85-86. The left hand provides harmonic support with chords and moving lines.

87

Musical notation for measures 87-90, vocal line. The melody continues with eighth and quarter notes, ending with a fermata in measure 90.

87

Musical notation for measures 87-90, piano accompaniment. The right hand features a complex triplet pattern of eighth notes. The left hand has a bass line with triplets and slurs.

91

Musical notation for measures 91-93, vocal line. The melody consists of eighth notes with a slur, ending with a fermata in measure 93.

91

Musical notation for measures 91-93, piano accompaniment. The right hand features a complex triplet pattern of eighth notes. The left hand has a bass line with triplets and slurs.

Sergei Rachmaninoff PC2 Adagio page 10

94

Musical notation for measures 94-96, top system. Treble clef, key signature of three sharps (F#, C#, G#), common time. Measures 94-95 feature a melodic line with slurs and ties. Measure 96 is a whole rest.

94

Musical notation for measures 94-96, bottom system. Treble clef, key signature of three sharps. Measures 94-95 feature a triplet of eighth notes. Measure 96 features a triplet of eighth notes and a triplet of sixteenth notes.

97

Musical notation for measures 97-99, top system. Treble clef, key signature of three sharps. Measures 97-98 feature a melodic line with slurs and ties. Measure 99 is a whole rest.

97

Musical notation for measures 97-99, bottom system. Treble clef, key signature of three sharps. Measures 97-98 feature a triplet of eighth notes. Measure 99 features a triplet of eighth notes.

100

Musical notation for measures 100-102, top system. Treble clef, key signature of three sharps. Measures 100-101 feature a melodic line with slurs and ties. Measure 102 is a whole rest.

100

Musical notation for measures 100-102, bottom system. Treble clef, key signature of three sharps. Measures 100-101 feature a triplet of eighth notes. Measure 102 features a triplet of eighth notes.

Sergei Rachmaninoff PC2 Adagio page 11

104

Musical notation for measures 104-106, top system. Treble clef, key signature of three sharps (F#, C#, G#). Measure 104: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 105: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 106: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5.

104

Musical notation for measures 104-106, bottom system. Bass clef, key signature of three sharps. Measure 104: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 105: quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 106: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3.

107

Musical notation for measures 107-110, top system. Treble clef, key signature of three sharps. Measure 107: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 108: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 109: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 110: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5.

107

Musical notation for measures 107-110, bottom system. Bass clef, key signature of three sharps. Measure 107: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 108: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 109: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 110: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3.

111

Musical notation for measures 111-113, top system. Treble clef, key signature of three sharps. Measure 111: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 112: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 113: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. *rit.* Measure 114: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 115: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 116: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5.

111

Musical notation for measures 111-113, bottom system. Bass clef, key signature of three sharps. Measure 111: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 112: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 113: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. *rit.* Measure 114: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 115: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3. Measure 116: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G3.

Sergei Rachmaninoff PC2 Adagio

Sergei Rachmaninoff
Trio Score @ Teo Vincent IV 2013

♩ = 52

Piano

Sergei Rachmaninoff PC2 Adagio page 2

Musical notation for measures 19-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). Measure 19 starts with a treble clef and contains a series of eighth-note triplets. The bass clef part consists of sustained chords. Measures 20 and 21 continue the triplet pattern in the treble clef.

Musical notation for measures 22-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps. Measure 22 features eighth-note triplets in the treble clef. Measure 23 continues with similar triplet patterns in the treble clef and sustained chords in the bass clef.

Musical notation for measures 24-27. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps. Measures 24-27 are characterized by continuous eighth-note triplets in the treble clef. The bass clef part provides harmonic support with sustained chords and some melodic movement.

Musical notation for measures 28-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps. Measures 28-30 continue the triplet motif in the treble clef. Measure 30 shows a more complex bass clef accompaniment with some sixteenth-note patterns.

Musical notation for measures 31-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps. Measures 31-33 feature eighth-note triplets in the treble clef. The bass clef part includes some sixteenth-note triplets in measure 33.

Musical notation for measures 34-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps. Measures 34-36 continue the triplet pattern in the treble clef. The bass clef part consists of sustained chords.

Sergei Rachmaninoff PC2 Adagio page 3

36

Musical notation for measures 36-38. Treble clef has triplets of eighth notes. Bass clef has quarter notes and half notes.

39

Musical notation for measures 39-42. Treble clef has triplets of eighth notes. Bass clef has triplets of eighth notes and quarter notes.

43

Musical notation for measures 43-46. Treble clef has triplets of eighth notes. Bass clef has triplets of eighth notes and quarter notes.

47

Musical notation for measures 47-50. Treble clef has triplets of eighth notes. Bass clef has triplets of eighth notes and quarter notes.

51

Musical notation for measures 51-54. Treble clef has triplets of eighth notes. Bass clef has triplets of eighth notes and quarter notes.

55

Musical notation for measures 55-58. Treble clef has triplets of eighth notes. Bass clef has triplets of eighth notes and quarter notes.

Sergei Rachmaninoff PC2 Adagio page 4

Measures 59-62 of the score. The right hand features a melodic line with frequent triplets, while the left hand provides a steady accompaniment of eighth notes, also containing triplets.

Measures 63-66. The right hand continues with a complex melodic pattern, and the left hand maintains the eighth-note accompaniment with triplets.

Measures 67-70. The right hand has a more active melodic line, and the left hand continues with the eighth-note accompaniment.

Measures 71-74. The right hand features a melodic line with some rests, and the left hand continues with the eighth-note accompaniment.

Measures 75-78. The right hand has a melodic line with some rests, and the left hand continues with the eighth-note accompaniment.

Sergei Rachmaninoff PC2 Adagio page 5

79

Musical notation for measures 79-80. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). Measure 79 features a complex melodic line in the treble with many accidentals and a bass line with eighth notes. Measure 80 continues the melodic development in the treble and has a more active bass line.

81

Musical notation for measures 81-82. Similar to the previous system, it shows a grand staff with treble and bass clefs. The treble staff contains a highly ornamented melodic line, while the bass staff provides a steady accompaniment of eighth notes.

83

Musical notation for measures 83-86. This system is characterized by a more static texture. The treble staff features a series of chords and dyads, with a long slur over the final two measures. The bass staff has a more active line with eighth notes and some chordal accompaniment.

87

Musical notation for measures 87-90. This system is dominated by triplet patterns. The treble staff has a continuous stream of eighth-note triplets. The bass staff has a more rhythmic accompaniment, including some triplet eighth notes.

91

Musical notation for measures 91-93. The treble staff continues with eighth-note triplets. The bass staff has a more active line with eighth notes and some chordal accompaniment.

94

Musical notation for measures 94-96. The treble staff continues with eighth-note triplets. The bass staff has a more active line with eighth notes and some chordal accompaniment.

Sergei Rachmaninoff PC2 Adagio page 6

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is F# major (three sharps) and the time signature is 3/4. The piece is marked 'Adagio'. The score is characterized by a continuous flow of triplets in the right hand, while the left hand provides a harmonic foundation with sustained chords and occasional melodic fragments. The first system (measures 97-103) shows the right hand with a steady stream of eighth-note triplets. The second system (measures 100-103) continues this pattern, with the left hand playing sustained chords. The third system (measures 104-110) features a similar texture, with the right hand's triplets moving across the staff. The fourth system (measures 107-113) maintains the triplet motif, with the left hand providing harmonic support. The fifth system (measures 111-113) concludes the page with a 'rit.' (ritardando) marking, leading to a final cadence. The score is written in a clear, professional notation style, with measure numbers 97, 100, 104, 107, and 111 clearly indicated at the start of their respective systems.

Concierto de Aranjuez

Joaquin Rodrigo 1902-1999

(c) 2011 Teo Vincent IV

Adagio

Violin $\bullet = 40$

2nd time a piacere (freely with variations)

p dolce

Bowed Bass

pp sordina (mute)

Piano

mf

Vln. 4

Bass 4

Pno. 4

Vln. 7

Bass 7

Pno. 7

mf cantabile (singing)

Detailed description: This is a page of a musical score for the first movement of the Concierto de Aranjuez. It features three systems of staves. The first system includes Violin, Bowed Bass, and Piano. The Violin part starts with a tempo marking of quarter note = 40 and a dynamic of *p dolce*. The Bowed Bass part is marked *pp sordina (mute)*. The Piano part is marked *mf*. The second system includes Violin, Bass, and Piano. The Violin part has a measure number of 4 and a triplet of eighth notes. The Bass part has a measure number of 4. The Piano part has a measure number of 4. The third system includes Violin, Bass, and Piano. The Violin part has a measure number of 7 and a dynamic marking of *mf cantabile (singing)*. The Bass part has a measure number of 7. The Piano part has a measure number of 7. The score is in 4/4 time and the key signature has two sharps (D major).

Concierto de Aranjuez 2

10

Vln.

Bass

Pno.

13

Vln.

Bass

Pno.

16

Vln.

Bass

Pno.

Concierto de Aranjuez 3

18

Vln.

Bass

Pno.

20

Vln.

Bass

Pno.

22

Vln.

Bass

Pno.

Concierto de Aranjuez 4

24

Vln.

Bass

Pno.

26

Vln.

Bass

Pno.

28

Vln.

Bass

Pno.

Fine

Love's Theme

Barry White (1944-2003)

(c) 2011 Teo Vincent IV

$\bullet = 100$

Violin

Violin staff notation for measures 1-5. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a treble clef and a key signature of two sharps. It contains a melodic line with a repeat sign at the end of the first measure. Measures 2-5 show a continuation of the melody with phrasing slurs.

Bass

Bass staff notation for measures 1-5. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a bass clef and a key signature of two sharps. It contains a rhythmic line with a repeat sign at the end of the first measure. Measures 2-5 show a continuation of the bass line with phrasing slurs.

Piano

Piano staff notation for measures 1-5. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a grand staff (treble and bass clefs) and a key signature of two sharps. It contains a complex accompaniment with a repeat sign at the end of the first measure. Measures 2-5 show a continuation of the piano accompaniment with phrasing slurs.

Vln.

Violin staff notation for measures 6-9. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a treble clef and a key signature of two sharps. It contains a melodic line with a repeat sign at the end of the first measure. Measures 7-9 show a continuation of the melody with phrasing slurs.

Bass

Bass staff notation for measures 6-9. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a bass clef and a key signature of two sharps. It contains a rhythmic line with a repeat sign at the end of the first measure. Measures 7-9 show a continuation of the bass line with phrasing slurs.

Pno.

Piano staff notation for measures 6-9. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a grand staff (treble and bass clefs) and a key signature of two sharps. It contains a complex accompaniment with a repeat sign at the end of the first measure. Measures 7-9 show a continuation of the piano accompaniment with phrasing slurs.

Vln.

Violin staff notation for measures 10-13. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a treble clef and a key signature of two sharps. It contains a melodic line with a repeat sign at the end of the first measure. Measures 11-13 show a continuation of the melody with phrasing slurs.

Bass

Bass staff notation for measures 10-13. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a bass clef and a key signature of two sharps. It contains a rhythmic line with a repeat sign at the end of the first measure. Measures 11-13 show a continuation of the bass line with phrasing slurs.

Pno.

Piano staff notation for measures 10-13. The key signature is two sharps (F# and C#), and the time signature is common time (C). The staff begins with a grand staff (treble and bass clefs) and a key signature of two sharps. It contains a complex accompaniment with a repeat sign at the end of the first measure. Measures 11-13 show a continuation of the piano accompaniment with phrasing slurs.

Love's Theme2

14

Vln.

Bass

Pno.

18

Vln.

Bass

Pno.

22

Vln.

Bass

Pno.

Love's Theme3

26

Vln.

Bass

Pno.

30

Vln.

Bass

Pno.

34

Vln.

Bass

Pno.

Love's Theme4

38

Vln.

Bass

Pno.

42

Vln.

Bass

Pno.

46

Vln.

Bass

Pno.

Love's Theme 5

50

Vln.

Bass

Pno.

54

Vln.

Bass

Pno.

58

Vln.

Bass

Pno.

Fine

Summer Place

Andantino

Max Steiner

(2012) Teo Vincent IV

♩ = 55

Violin

Bass

Piano

The first system of the score covers measures 1 through 6. It features three staves: Violin, Bass, and Piano. The Violin staff is in treble clef with a 6/8 time signature. The Bass staff is in bass clef with a 6/8 time signature. The Piano part consists of two staves, with the right hand playing a rhythmic accompaniment of eighth notes and the left hand playing a simple bass line. Dynamics include piano (*p*) and mezzo-forte (*mf*). A repeat sign is present at the end of measure 6.

7

Vln.

Bs.

Pno.

The second system of the score covers measures 7 through 12. It features three staves: Violin, Bass, and Piano. The Violin staff continues the melodic line from the previous system. The Bass staff continues the rhythmic accompaniment. The Piano part continues with the same accompaniment. Dynamics are consistent with the previous system.

13

Vln.

Bs.

Pno.

The third system of the score covers measures 13 through 18. It features three staves: Violin, Bass, and Piano. The Violin staff continues the melodic line. The Bass staff continues the rhythmic accompaniment. The Piano part continues with the same accompaniment. Dynamics are consistent with the previous system.

Summer Place (p2)

19

Vln. Bs. Pno.

This system contains measures 19 through 24. The Violin part features a melodic line with a long slur over measures 19-24. The Bassoon part provides a rhythmic accompaniment with eighth notes and rests. The Piano part has a complex texture with chords in the right hand and a steady eighth-note accompaniment in the left hand.

25

Vln. Bs. Pno.

This system contains measures 25 through 30. The Violin part continues its melodic line with a slur. The Bassoon part has a more active role with eighth-note patterns. The Piano part features a dense texture of chords and eighth-note accompaniment.

31

Vln. Bs. Pno.

This system contains measures 31 through 36. The Violin part has a melodic line with a slur. The Bassoon part has a rhythmic accompaniment with eighth notes and rests. The Piano part features a complex texture with chords and eighth-note accompaniment.

Summer Place (p3)

37

Vln.

Bs.

Pno.

43

Vln.

Bs.

Pno.

"Isis & Osiris"

the Priest's Aria from The Magic Flute

Wolfgang Amadeus Mozart

Freeboards arrangement (c) May 2013 Teo Vincent IV

$\text{♩} = 120$

F C7 dm Gm/B^b C C7 F F C F dm Gm/B^b F/C C7 C7 C C7

12

F dm G7 G7 C C/E dm/F C/G G7 C C CM7 am G[#] am dm/F

23

C/G G7 C C CM7 am Fm+7 F dm Gsus4 G7 C C F[#]/A^m D7/F[#] D7/F[#] Gm C7

34

F fm D^b7 C C7 F gm7 C7 dm F/A Gm/B^b F/C C7 C7 F

45

F FM7 dm C[#] dm gm/B^b F/C C7 F F FM7 dm/F B^bm+7 B^b gm/B^b F/C C7 F dm B^b Gm F/C C7 F

Ave Maria

Moderato - moderately, with feeling

Giulio Caccini

(c) 2013 Teo Vincent IV

$\text{♩} = 100$

Piano

A - ve Ma - ri - a A - ve Ma - ri - a

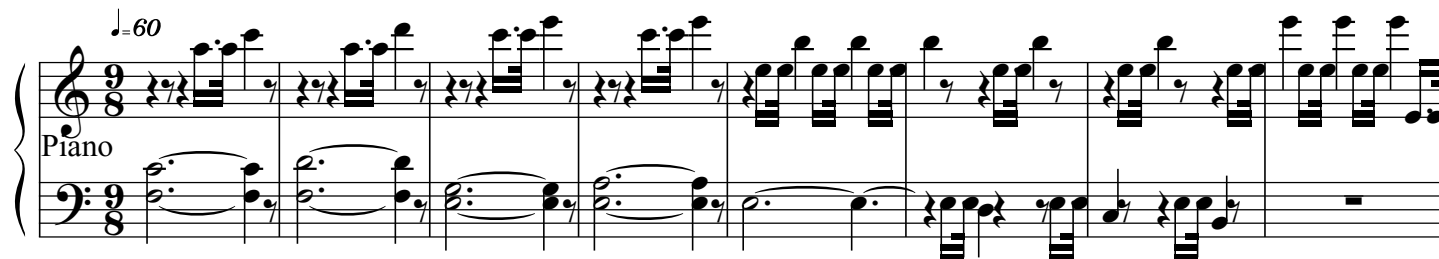
A - - - ve - - - A - - - ve Ma - ri - a.

Bizet Symphony #1 Adagio

Teo Vincent IV
2013 0405

♩ = 60

Piano



9



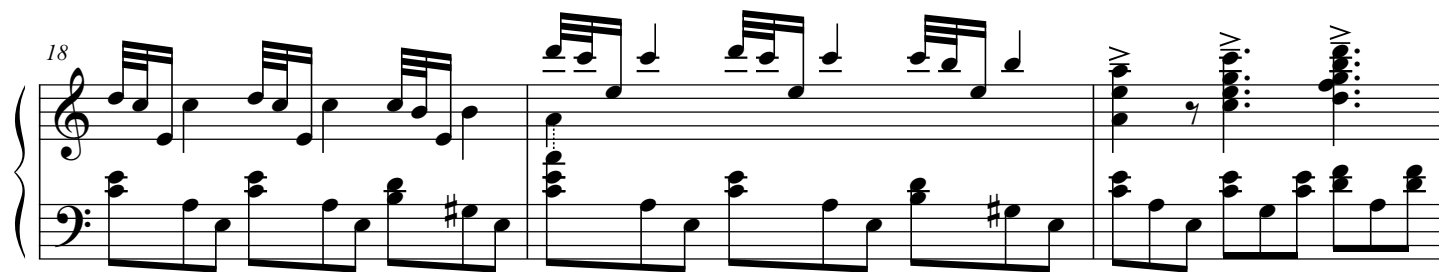
12



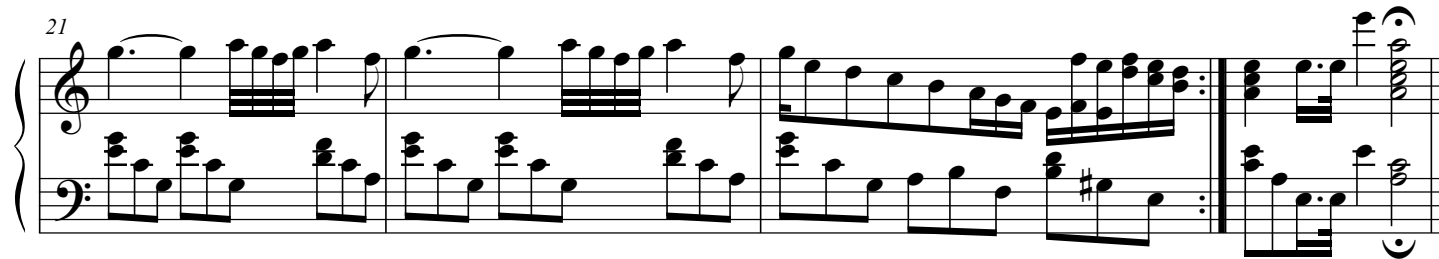
15



18



21



Montuno Etude No. 1 S

Dedicated to Oszkar Morzsa

2012
Teo Vincent IV

♩ = 120

Head

Strings

5

Montuno

Last X

9

Mambo

13

Jam

Fine

Sections are repeated until cued. Later, the section to go to can be called out loud.

Chameleon

Released 1973

Herbie Hancock (1940-)

Reduction (c) 2012 Teo Vincent IV

Great groove

Guitar or Clavinet pattern, repeat endlessly

Piano

$\text{♩} = 200$



B \flat m7

E \flat 7

6

10

14

18

22

loco

Fine