

Violine. *mf* *mf* *p*

Viola. *mf* *mf* *p*

Pianoforte. *p* *mf* *mf*

f *mf* *p* *ritard.*

f *mf* *p* *ritard.*

p poco tranquillo *p*

ppoco tranquillo *p*

f *p* *ritard.* *ritard.*

mf *p* *f* *ritard.*

TRIO-SUITE

für Violine Viola (oder Violoncell) und Pianoforte.

I.

Theobald Rehbaum, Op. 23.

Allegretto. ♩ = 104.

Violine. *f*

Viola. *mf* *f*

Pianoforte. *mf* *f*

f *mf*

f *p* *f*

f *p* *f*

f *p* *f*

Musical score for page 16, featuring piano and violin parts. The score is in 2/4 time and consists of five systems. The piano part is written in bass clef, and the violin part is in treble clef. The key signature has one sharp (F#). The score includes various dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with some slurs and accents.

Musical score for page 17, featuring piano and violin parts. The score is in 2/4 time and consists of five systems. The piano part is written in bass clef, and the violin part is in treble clef. The key signature has one sharp (F#). The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *dimin.* (diminuendo). The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with some slurs and accents.

First system of musical notation on page 16. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *dim.*

Second system of musical notation on page 16. The vocal line continues with quarter notes E5, D5, C5, and B4. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* and *f*.

Third system of musical notation on page 16. The vocal line has a half rest followed by quarter notes A4, B4, and C5. The piano accompaniment continues. Dynamics include *p*.

Fourth system of musical notation on page 16. The vocal line has a half rest followed by quarter notes D5, C5, B4, and A4. The piano accompaniment concludes the system. Dynamics include *f*.

First system of musical notation on page 5. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern. Dynamics include *p*.

Second system of musical notation on page 5. The vocal line continues with quarter notes D5, C5, B4, and A4. The piano accompaniment maintains its rhythmic pattern. Dynamics include *p*.

Third system of musical notation on page 5. The vocal line has a half rest followed by quarter notes G4, F4, and E4. The piano accompaniment continues. Dynamics include *p*.

Fourth system of musical notation on page 5. The vocal line has a half rest followed by quarter notes D4, C4, B3, and A3. The piano accompaniment concludes the system. Dynamics include *p*.

Musical score for page 45, measures 1-16. The score is in G major and 2/4 time. It features a piano and a grand staff. The piano part has a melodic line with various dynamics including *f*, *p*, *mf*, and *cresc.*. The grand staff provides harmonic support with chords and bass lines. Measure 16 includes first and second endings.

Musical score for page 6, measures 1-16. The score is in G major and 2/4 time. It features a piano and a grand staff. The piano part has a melodic line with various dynamics including *p*, *mf*, *f*, and *ff*. The grand staff provides harmonic support with chords and bass lines.

mf *f* *dim.*

mf *f* *dim.*

p *f* *dimin.*

mf *mf* *ritard.*

mf *mf* *ritard.*

f *p* *ritard.*

III. Menuett.

Molto moderato. ♩ = 104.

Violine. *p* *mf*

Viola. *p* *mf*

Pianoforte *p* *mf*

p

p

p *f*

f

ff *f*

p *p*

Musical score for the left page, consisting of five systems of music. Each system includes a piano part (left hand) and a violin part (right hand). The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score includes dynamic markings such as *p* (piano) and *pes press.* (pizzicato). The piano part features a steady eighth-note accompaniment, while the violin part has a melodic line with various articulations and slurs.

Musical score for the right page, continuing the composition from the left page. It consists of five systems of music, each with piano and violin parts. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piano part continues with its eighth-note accompaniment, and the violin part features more complex rhythmic patterns and slurs.

II. Canon.

Andante con moto. $\text{♩} = 112$.

Violine. *p*

Viola. *p*

Pianoforte *p*

Systems 1-2 of page 10. The first system includes a vocal line with *cresc.* and *stacc.* markings, and a piano accompaniment with *cresc.*. The second system continues the vocal and piano parts.

Systems 3-4 of page 10. The vocal line features *f* and *ff* dynamics. The piano accompaniment includes *f* and *ff* markings.

Systems 5-6 of page 10. The vocal line has *f*, *ff*, and *mf* dynamics. The piano accompaniment includes *f* and *ff* markings.

Systems 7-8 of page 10. The vocal line has *f* dynamics. The piano accompaniment includes *mf* and *f* markings.

Systems 1-2 of page 11. The vocal line has *p* and *f* dynamics with *cresc.* markings. The piano accompaniment includes *p* and *f* dynamics with *cresc.* markings.

Systems 3-4 of page 11. The vocal line is marked *poco animato* with *f* and *p* dynamics. The piano accompaniment includes *poco animato*, *f*, and *stacc.* markings.

Systems 5-6 of page 11. The vocal line has *f* dynamics with *cresc.* markings. The piano accompaniment includes *cresc.*, *mf trem.*, and *cresc.* markings.

Systems 7-8 of page 11. The vocal line has *ff* dynamics. The piano accompaniment includes *ff* markings.

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IV.

Allegro risoluto. $\text{♩} = 132$.

Violine.

Viola.

Pianoforte.

Musical score for measures 1-4 of page 20. It features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *ff* at the end of the first system.

Musical score for measures 5-8 of page 20. The piano accompaniment is marked with *ff* in both staves.

Musical score for measures 9-12 of page 20. It includes a section labeled **B** and dynamic markings *p* and *mf cresc.*

Musical score for measures 13-16 of page 20. It includes a section labeled *grazioso* and dynamic markings *f* and *p*.

Musical score for measures 1-4 of page 29. It includes a section labeled **N** and dynamic markings *ff*.

Musical score for measures 5-8 of page 29. The piano accompaniment is marked with *ff*.

Musical score for measures 9-12 of page 29.

Musical score for measures 13-16 of page 29. It includes a section labeled *alleg*.

p grazioso *mf*

mf *mf*

M *p* *cresc.* *cresc.*

f *f*

mf

mf

p *cresc.* *cresc.* *p* *cresc.*

f *f* *sempre f*

22

D

f

sf

dimin.

tranq.

p

triquillo

alio

27

f

sf

decresc.

decresc.

decresc.

L

p

Musical score for measures 1-25. The score is written for piano and violin. It begins with a first ending bracket labeled 'I' over measures 1-4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The violin part consists of a melodic line with various articulations and dynamics, including *f* (forte) and *sf* (sforzando). A key signature change to E major is indicated by a 'K' above measure 21. The score concludes with a double bar line at measure 25.

Musical score for measures 26-40. This section continues the piece with a key signature change to E major, marked with a 'K' above measure 26. The piano part features a complex texture with many chords and arpeggiated figures, often marked with *p* (piano) and *sf*. The violin part has a melodic line with various articulations and dynamics, including *traug.* (trill) and *sempre piano*. The score concludes with a double bar line at measure 40.

System 1: Vocal line (treble and bass clefs) and piano accompaniment (treble and bass clefs). The piano part begins with a *p* dynamic marking.

System 2: Vocal line and piano accompaniment. The piano part includes a *p* dynamic marking and a *cresc.* marking.

System 3: Vocal line and piano accompaniment. The vocal line has the lyrics "poco - a - poco" and a *G* marking. The piano part includes a *poco - a - poco* marking and a *mf* dynamic marking.

System 4: Vocal line and piano accompaniment. The piano part includes a *cresc.* marking.

System 1: Vocal line and piano accompaniment. The piano part includes a *f* dynamic marking and a *p* dynamic marking.

System 2: Vocal line and piano accompaniment. The piano part includes a *H* marking and a *cresc.* marking.

System 3: Vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking and a *cresc.* marking.

System 4: Vocal line and piano accompaniment. The piano part includes a *ff* dynamic marking.

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TRIO-SUITE.

I.

Violine.

Theobald Rehbaum Op. 23.

Allegretto. $\text{♩} = 104.$

Violine.

The image shows a violin score consisting of 12 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamics: *f* (forte), *p* (piano), *ff* (fortissimo), and *p espress.* (piano espressivo). The music features intricate melodic lines with many slurs and ties. There are first and second endings marked with '1.' and '2.' at the end of the piece. The notation includes sixteenth and thirty-second notes, as well as rests and accidentals.

Violine.

The score consists of 14 staves of music. The first staff begins with a dynamic marking of *p*. The second staff includes *staccato* and *cresc.* markings. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *ff* marking. The sixth staff has a *f* marking. The seventh staff has a *mf* marking. The eighth staff has a *f* marking. The ninth staff has a *p* marking and *cresc.*. The tenth staff has a *f* marking and *poco animato*. The eleventh staff has a *p* marking and *tr*. The twelfth staff has a *mf* marking and *cresc.*. The thirteenth staff has a *cresc.* marking. The fourteenth staff has a *ff* marking.

Violine.

II.

CANON.

Andante con moto. ♩ = 112.

Molto moderato. ♩ = 104.

III.

MENUETT.

Violine.

Violine.

tranquillo **E**

Violine.

Violine.

f *p* *mf* *f* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *ritard* *p* *ritard.* *mf* *p*

IV.

Allegro risoluto. $\text{♩} = 132$

f *f*

Violine.

A *tr* *ff* *B* *p* *mf* *cresc.* *C* *3* *p grazioso* *mf* *p* *cresc.* *f* *D 1* *f* *ff* **10**

MERTON MUSIC

VIOLA

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TRIO = SUITE

für

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(anstatt der VIOLA auch mit
VIOLONCELL)
componirt von

THEOBALD REHBAUM.

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TRIO-SUITE.

I.

Allegretto. $\text{♩} = 104.$

Viola.

Theobald Rehbaum, Op. 23.

mf *f* *mf* *f* *f* *ff* *mf* *f* *mf* *f* *espress.* *p* *f* *2*

Viola.

ff *decresc.* *L* *1* *8* *p* *espress.* *mf* *M* *p* *cresc.* *f* *N* *ff* *1* *2*

Viola.

G

mf *cresc.*

f *p*

H

cresc. *mf* *cresc.*

ff *f*

I

4 *f*

K

Viola.

p *mf*

f *p*

f *ff*

ff

ff

ff

espress. *p*

p

2

1. 2. 4

Viola.

p
stacc.
cresc.
f
f
ff
f
ff
mf
f
p *cresc.* *f*
poco animato
f
p *cresc.* *mf* *cresc.*
ff

Viola.

f
f
ff
Prte
p *tranquillo*
E
p
F
p
cresc. *poco a poco*

Viola.

IV.

Allegro risoluto. $\text{♩} = 132.$

f

Solo

f

tr **A**

ff

B

p

mf *cresc.* *f*

espr.

C *mf*

p

p cresc. *f*

Viola.

II.
CANON.

Andante con moto. $\text{♩} = 112.$

p

tr **2**

p

f

mf

f

dimin. *mf*

tr **1**

ritard.

Viola.

III.

MENUETT.

Molto moderato. ♩ = 104.

Musical score for Viola, page 6. It contains 12 staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various dynamics such as *p*, *mf*, *f*, and *smorz.*, along with performance instructions like *cresc.* and first/second endings.

Viola.

Musical score for Viola, page 7. It contains 12 staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various dynamics such as *p*, *mf*, *f*, and *ritard.*, along with performance instructions like *poco tranquillo* and a five-fingered passage.

TRIO-SUITE

für

VIOLINE, VIOLA UND PIANOFORTE,

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