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U.K.	Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

# MERTON MUSIC

## de ORELLANA

### STRING TRIO

in C minor

### VIOLIN

THEO WYATT

8 Wilton Grove

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Phone/Fax: 020 8540 2708 (+44 20 8540 2708)

e-mail: mertonmusic@argonet.co.uk

# Trio.

VIOLIN.

I. A. de Orellana.

Adagio. (♩ = 50.)

Allegro ma non troppo. (♩ = 120.)

# VIOLIN.

Più allegro.

Allegro. (♩ = 132.)

Musical score for Violin, page 6. The score is in 2/4 time and marked Allegro (♩ = 132). It consists of 12 staves of music. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes first and second endings. Letters M, N, and D are placed above certain staves.

Musical score for Violin, page 3. The score is in 2/4 time. It consists of 12 staves of music. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes first and second endings. Letters D, E, F, and G are placed above certain staves.

VIOLIN.

Andante cantabile. (♩ = 80.)

VIOLIN.

Menuetto.  
Quasi Allegro. (♩ = 58.)

Trio.



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# MERTON MUSIC

## de ORELLANA

### STRING TRIO

in C minor

### VIOLA

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# Trio.

## VIOLA.

I. A. de Orellana.

Adagio. (♩=50.)

First staff of music for the Adagio section. It begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is Adagio with a quarter note equal to 50 beats per minute. The dynamics range from piano (p) to crescendo (cresc.) and decrescendo (fdim.).

Second staff of music for the Adagio section. Dynamics include pianissimo (pp) and crescendo (cresc.).

Allegro ma non troppo. (♩=120.)

Third staff of music for the Allegro section. It starts with a common time signature (C). Dynamics include decrescendo (dim.) and piano (p).

Fourth staff of music for the Allegro section. Dynamics include piano (p) and sforzando piano (sf p).

Fifth staff of music for the Allegro section. Dynamics include sforzando piano (sf p) and piano (p).

Sixth staff of music for the Allegro section, marked with 'A'. Dynamics include forte (f) and piano (p).

Seventh staff of music for the Allegro section. Dynamics include forte (f), crescendo (cresc.), and fortissimo (ff).

Eighth staff of music for the Allegro section. Dynamics include fortissimo (ff).

Ninth staff of music for the Allegro section. Dynamics include mezzo-forte (mf) and piano (p).

Tenth staff of music for the Allegro section, marked with 'B'. Dynamics include fortissimo (ff) and piano (p).

Eleventh staff of music for the Allegro section. Dynamics include forte (f), decrescendo (dim.), and piano (p).

## VIOLA.

Twelfth staff of music for the Viola part. Dynamics include forte (f), piano (p), and crescendo (cresc.).

Thirteenth staff of music for the Viola part. Dynamics include piano (p) and piano-forte (p-f).

Fourteenth staff of music for the Viola part. Dynamics include piano (p) and forte (f).

Fifteenth staff of music for the Viola part. Dynamics include fortissimo (ff).

Sixteenth staff of music for the Viola part. Dynamics include piano (p).

Seventeenth staff of music for the Viola part. Dynamics include decrescendo (dim.) and piano (p).

Eighteenth staff of music for the Viola part. Dynamics include crescendo (cresc.), forte (f), piano (p), and piano-forte (p-f).

Nineteenth staff of music for the Viola part. Dynamics include piano (p), crescendo (cresc.), and forte (f).

Twentieth staff of music for the Viola part. Dynamics include forte (f) and fortissimo (ff).

Twenty-first staff of music for the Viola part. Dynamics include forte (f) and fortissimo (ff).

Twenty-second staff of music for the Viola part. Dynamics include piano (p) and piano-forte (p-f).

Twenty-third staff of music for the Viola part. Dynamics include piano (p), piano-forte (p-f), and forte (f).

Twenty-fourth staff of music for the Viola part. Dynamics include piano (p), piano-forte (p-f), and forte (f).

Twenty-fifth staff of music for the Viola part. Dynamics include fortissimo (ff) and forte (f).

Più Allegro. sf cresc.

Menuetto.  
Quasi Allegro. (♩=58)

VIOLA.

First system of the Menuetto, Quasi Allegro. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic, followed by fortissimo (*ff*) and then piano (*p*). The second staff includes first and second endings. The third staff starts with piano (*p*) and includes a crescendo (*cresc.*). The fourth staff begins with forte (*f*), followed by a decrescendo and rallentando (*dim. e rall.*), then piano (*p*), forte (*f*), and fortissimo (*ff*). The fifth staff concludes with piano (*p*), forte (*f*), and a *Fine* marking.

Second system of the Menuetto, Quasi Allegro. It consists of three staves. The first staff is marked *Trio.* and begins with piano (*p*), followed by a crescendo (*cresc.*), fortissimo (*f*), and *arco* playing. The second staff starts with piano (*p*), includes *pizz.* (pizzicato) and *arco* markings, and ends with a crescendo (*cresc.*). The third staff begins with forte (*f*), piano (*p*), and decrescendo (*dim.*), ending with *M. D. C.* (Molto Diminuendo e Crescendo).

Third system of the Menuetto, Quasi Allegro. It consists of five staves. The first staff is marked *Allegro. (♩=132.)* and begins with piano (*p*), followed by a crescendo (*cresc.*), forte (*f*), piano (*p*), and fortissimo (*f*). The second staff starts with piano (*p*) and includes first and second endings. The third staff begins with piano (*p*), fortissimo (*f*), piano (*p*), and fortissimo (*f*). The fourth staff starts with *M* (Molto) and fortissimo (*sf*). The fifth staff begins with fortissimo (*sf*), crescendo (*cresc.*), fortissimo (*sf*), fortissimo (*sf*), fortissimo (*sf*), and pianissimo (*pp*).

VIOLA.

First system of the Viola part. It consists of three staves. The first staff begins with piano (*p*), followed by fortissimo (*f*), decrescendo (*dim.*), and piano (*p*). The second staff starts with piano (*p*) and fortissimo (*f*). The third staff begins with piano (*p*), pianissimo (*pp*), crescendo (*cresc.*), fortissimo (*f*), fortissimo (*f*), and piano (*p*).

Second system of the Viola part. It consists of three staves. The first staff begins with piano (*p*) and includes first and second endings. The second staff starts with piano (*p*) and includes a crescendo (*cresc.*), fortissimo (*f*), and piano (*p*). The third staff begins with piano (*p*) and fortissimo (*f*).

Third system of the Viola part. It consists of five staves. The first staff begins with piano (*p*), fortissimo (*ff*), and piano (*p*). The second staff starts with piano (*p*), fortissimo (*f*), decrescendo (*dim.*), and piano (*p*). The third staff begins with piano (*p*), fortissimo (*f*), piano (*p*), and fortissimo (*f*). The fourth staff starts with piano (*p*), fortissimo (*f*), piano (*p*), and fortissimo (*f*). The fifth staff begins with fortissimo (*sf*) and piano (*p*).

VIOLA.

1

*p* *f*

*p* *cresc.* *f*

*cresc.* *ff*

*mf*

G *ff* *p*

*f* *dim.* *p*

*f* *dim.*

H *p* *p*

*f* *p* *pp* *cresc.*

*f* *f* *p* *p*

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

*cresc.* *f* *cresc.* *ff*

Andante cantabile. (♩ 80.) VIOLA.

*p* *cresc.* *f*

*dim.* *p*

*cresc.* *f* *dim.*

J *p* *cresc.* *f* *dim.* *p*

*cresc.* *f*

*dim.* K *p* *cresc.* *f* *dim.* *p* *cresc.*

*f* *dim.*

*p* *cresc.* *f*

*dim.* *p*

L *f*

*dim.* *p* *cresc.*

*sf* *dim.* *p* *pp* *cresc.* *sf* *p*



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in C minor

### VIOLONCELLO

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# Trio.

## VIOLONCELLO.

I.A.de Orellana.

Adagio. (♩ = 50.)

First system of musical notation for the Trio, Adagio section. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *p*. The second staff begins with a dynamic marking of *pp* and includes a *cresc.* marking.

Allegro ma non troppo. (♩ = 120.)

Second system of musical notation for the Trio, Allegro section. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff begins with a dynamic marking of *dim. p* and includes a *p* marking. The second staff includes dynamic markings of *sf p* and *sf p*.

Third system of musical notation for the Trio, Allegro section. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes a dynamic marking of *sf p*. The second staff is marked with a section letter 'A' and a dynamic marking of *f*.

Fourth system of musical notation for the Trio, Allegro section. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff begins with a dynamic marking of *p*. The second staff includes dynamic markings of *cresc.* and *ff*.

Fifth system of musical notation for the Trio, Allegro section. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes a dynamic marking of *mf*.

Sixth system of musical notation for the Trio, Allegro section. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The second staff is marked with a section letter 'B' and a dynamic marking of *ff*.

## VIOLONCELLO.

First system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes dynamic markings of *p*, *f*, *p*, and *f*. The second staff includes dynamic markings of *p* and *f*.

Second system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff is marked with a section letter 'N' and a dynamic marking of *ff*. The second staff includes a *dim.* marking.

Third system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes dynamic markings of *p* and *cresc. f*. The second staff includes dynamic markings of *p* and *f*.

Fourth system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes a dynamic marking of *p*. The second staff includes first and second endings, marked with '1' and '2'.

Fifth system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes a *cresc.* marking. The second staff includes dynamic markings of *f*, *p*, and *sf*.

Sixth system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes a dynamic marking of *sf*. The second staff includes dynamic markings of *sf* and *sf*.

Seventh system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes dynamic markings of *sf* and *sf*. The second staff includes dynamic markings of *sf cresc.* and *sf*.

Eighth system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes dynamic markings of *sf* and *pp*. The second staff is marked with the tempo change *Più Allegro.*

Ninth system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes dynamic markings of *p* and *cresc. f*. The second staff includes dynamic markings of *p* and *f*.

Tenth system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes dynamic markings of *p* and *sf*. The second staff includes a *cresc.* marking.

Eleventh system of musical notation for the Violoncello part. It consists of two staves of music in bass clef with a key signature of two flats and a 2/4 time signature. The first staff includes dynamic markings of *cresc.* and *ff*.

Menuetto.  
Quasi Allegro. (♩ = 58.)

VIOLONCELLO.

Musical score for Menuetto, Quasi Allegro (♩ = 58). The score is written for Cello and consists of 14 staves. It begins with a first ending and a second ending. The first ending leads to a section marked "Trio." which has its own first and second endings. The second ending leads to a section marked "Allegro. (♩ = 132.)". The score includes various dynamics such as *f*, *ff*, *p*, *cresc.*, *dim.*, *sf*, *pp*, and *fz*. Performance instructions include *pizz.*, *arco*, *dim. e rall.*, and *atempo*. The piece concludes with a "Fine." marking and a "M. D. C." (Messa da Capo) instruction.

VIOLONCELLO.

Continuation of the musical score for Menuetto, Quasi Allegro (♩ = 58). This page contains 14 staves of music. It includes various dynamics such as *p*, *f*, *dim.*, *pp*, and *cresc.*. Performance instructions include *dim.*, *p*, *f*, and *cresc.*. The score features several first and second endings. The piece concludes with a first ending and a *f* dynamic marking.

VIOLONCELLO.

Violoncello score for page 4, featuring ten staves of music. The piece is marked with various dynamics and includes section markers E, F, G, and H. The notation includes slurs, accents, and dynamic markings such as *p*, *cresc.*, *f*, *sf*, *pp*, and *sf*.

**E**

**F**

**G**

**H**

VIOLONCELLO.

Violoncello score for page 5, featuring ten staves of music. The piece includes a tempo change to *Andante cantabile* and section markers J, K, and L. The notation includes slurs, accents, and dynamic markings such as *p*, *cresc.*, *f*, *dim.*, *mf*, *ff*, *pizz.*, and *arco*.

*Andante cantabile.* (♩ = 80.)

**J**

**K**

**L**



I.A.de Orellana (1860 - 1931) was an English violinist and composer of stage music and orchestral works.

We are grateful to Mr.A.R.T.Bottomley for drawing our attention to the autobiography of Eric Coates who as a student around 1907 played in a number of London theatres and who writes "The orchestrations were of immense interest to me, many of these being done by I.A.de Orellana. Orellana had a remarkable sense of the theatre, and being a sound musician, his arrangements were always delicately finished and in good taste. It was fascinating to get hold of a vocal score of one of the popular musical comedies of the day and run through the music on the piano, and then listen in the evening to what Orellana could make it sound like".

This string trio and a string quartet were published in London by Charles Woolhouse in 1888.

# MERTON MUSIC

## de ORELLANA

### STRING TRIO

in C minor

### PARTS

THEO WYATT  
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