

Aladdin Medley

for a string trio

Arranged by Tomáš Nejezchleba

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Allegro cavo

Viola

Violoncello

pizz.

mp

pizz.

Contrabass

mf

Vla.

Vc.

Cb.

pizz.

mp

arco

mf

arco

p

6

Vla.

Vc.

Cb.

p

f

mf

10

Vla.

Vc.

Cb.

arco

mp

v

f

mp

v

14

2

18

Vla.
Vc.
Cb.

pizz.

22

Vla.
Vc.
Cb.

arco
but.
but.

26

Vla.
Vc.
Cb.

mf
mp
<mf
mp
<mf

30

Vla.
Vc.
Cb.

3
v
mp
3
v

33

Vla.
Vc.
Cb.

but.

but.

f

mf

mp

37

Vla.
Vc.
Cb.

mf

mp

mp

42 **Andantino marcia**

Vla.
Vc.
Cb.

mf

mf

ff

f

49

Vla.
Vc.
Cb.

ff

f

ff

56

Vla. Vc. Cb.

This section consists of six measures (56-61) for three string instruments. The Violin (Vla.) has a sustained note followed by eighth-note pairs. The Cello (Vc.) has eighth-note pairs. The Double Bass (Cb.) has sixteenth-note patterns. Measures 56-59 are identical, followed by a repeat sign and measures 60-61.

62

Vla. Vc. Cb.

This section consists of six measures (62-67) for three string instruments. The Violin (Vla.) and Cello (Vc.) play eighth-note pairs. The Double Bass (Cb.) has sixteenth-note patterns. Measures 62-65 are identical, followed by a repeat sign and measures 66-67.

Scherzando

69

Vla. Vc. Cb.

This section starts with a dynamic *f*. It consists of six measures (69-74) for three string instruments. The Violin (Vla.) and Cello (Vc.) play eighth-note pairs. The Double Bass (Cb.) has sixteenth-note patterns. Measures 69-72 are identical, followed by a repeat sign and measures 73-74.

75

Vla. Vc. Cb.

This section consists of six measures (75-80) for three string instruments. The Violin (Vla.) has eighth-note pairs. The Cello (Vc.) has eighth-note pairs. The Double Bass (Cb.) has sixteenth-note patterns. Measures 75-78 are identical, followed by a repeat sign and measures 79-80.

82

Vla.
Vc.
Cb.

88

Vla.
Vc.
Cb.

94

Vla.
Vc.
Cb.

100

Prestissimo

Vla.
Vc.
Cb.

6

106

Vla.
Vc.
Cb.

112 **Allegro moderato**

Vla.
Vc.
Cb.

117

Vla.
Vc.
Cb.

122

Vla.
Vc.
Cb.

126

Vla.

Vc.

Cb.

131

Vla.

Vc.

Cb.

137

Vla.

Vc.

Cb.

142

Vla.

Vc.

Cb.

Larghetto

147

Vla.

Vc.

Cb.

152

Vla.

Vc.

Cb.

155

Vla.

Vc.

Cb.

158

Vla.

Vc.

Cb.

160

Vla.

Vc.

Cb.

162

Vla.

Vc.

Cb.

5

164

Vla.

Vc.

Cb.

166

Vla.

Vc.

Cb.

>

p

f

mp

f

168

Vla.

Vc. *f*

Cb.

This section contains three staves. The first staff (Vla.) has eighth-note pairs connected by slurs. The second staff (Vc.) shows sixteenth-note patterns with dynamic markings (>) and a forte dynamic (*f*). The third staff (Cb.) has eighth-note pairs. Measures 168 and 169 are identical, followed by a repeat sign.

170

Vla.

Vc.

Cb.

This section contains three staves. The first staff (Vla.) has eighth-note pairs connected by slurs. The second staff (Vc.) shows sixteenth-note patterns with dynamic markings (>). The third staff (Cb.) has eighth-note pairs. Measures 170 and 171 are identical, followed by a repeat sign.

172

Vla. *stop*

mp — *mf*

Vc. *stop*

p — *p*

Cb. *stop*

p — *p*

This section contains three staves. The first staff (Vla.) has eighth-note pairs connected by slurs, followed by a dynamic change from *mp* to *mf*, then a fermata and eighth-note pairs. The second staff (Vc.) has sixteenth-note patterns with a dynamic change from *p* to *p*, then a fermata and eighth-note pairs. The third staff (Cb.) has eighth-note pairs, followed by a dynamic change from *p* to *p*, then a fermata and eighth-note pairs.