

7 Duets

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2 Bassoons & Piano

Arr.: Timofei Dokshitser

EMR 40277

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7 Duets


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1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)



1. Bassoon

2. Bassoon

Piano

4

8

p

p cresc.

p

cresc.

p

p

mp

cresc.

p

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2. Frühlings Lied

Robert Schumann
Arr.: Timofei Dokshitser

Allegretto

The first system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegretto'. The vocal line begins with a mezzo-forte (*mf*) dynamic and a 'cantabile' marking. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The music features a melodic line in the voice and a rhythmic accompaniment in the piano.

The second system of the musical score continues from the first system. It consists of three staves. The vocal line starts with a piano (*p*) dynamic and then moves to mezzo-forte (*mf*). The piano accompaniment also starts with a piano (*p*) dynamic and then moves to mezzo-forte (*mf*). The music continues with the same melodic and rhythmic patterns as the first system.

The third system of the musical score continues from the second system. It consists of three staves. The vocal line starts with a mezzo-forte (*mf*) dynamic and then moves to fortissimo (*sf*) and finally fortissimo (*f*). The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic and then moves to fortissimo (*sf*) and finally fortissimo (*f*). The music continues with the same melodic and rhythmic patterns as the previous systems.

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is presented in three systems, each with three staves. The top two staves of each system are for the piano, and the bottom staff is for the violin/cello. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The tempo is marked 'Andante grazioso' with a quarter note equal to 66 beats per minute. The score is filled with triplet figures, often spanning across the piano and violin/cello parts. Dynamic markings include *pp* (pianissimo), *p* (piano), and *f* (forte). The first system starts with a piano introduction in the right hand, followed by the main melody in the violin/cello. The second system continues the melodic development with various dynamics. The third system concludes with a return to a piano texture.

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

The first system of the musical score for 'Bolero' consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a 3/4 time signature. It features a piano (*p*) dynamic and contains a triplet of eighth notes followed by a trill (*tr*) on a quarter note. The lower staff is a bass staff with a 3/4 time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system of the musical score starts at measure 5. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The lower staff continues the accompaniment. The system concludes with a fermata over the final note of the upper staff.

The third system of the musical score starts at measure 10. The upper staff features a forte (*f*) dynamic and includes a long melodic phrase with a fermata. The lower staff continues the accompaniment with a mezzo-forte (*mf*) dynamic. The system concludes with a fermata over the final note of the upper staff.

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

The first system of the musical score consists of three staves. The top two staves are for the left hand, and the bottom two are for the right hand. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the left hand is marked *p* and *dolce espressivo*. The first measure of the right hand is marked *mf*. The second measure of the left hand is marked *p* and *dolce espressivo*. The second measure of the right hand is marked *p*.

The second system of the musical score consists of three staves. The top two staves are for the left hand, and the bottom two are for the right hand. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the left hand is marked *p*. The first measure of the right hand is marked *mf*. The second measure of the left hand is marked *mf*. The second measure of the right hand is marked *p*. The third measure of the left hand is marked *p*. The third measure of the right hand is marked *p*. The fourth measure of the left hand is marked *f*. The fourth measure of the right hand is marked *f*. The fifth measure of the left hand is marked *f*. The fifth measure of the right hand is marked *f*. The sixth measure of the left hand is marked *f*. The sixth measure of the right hand is marked *f*.

The third system of the musical score consists of three staves. The top two staves are for the left hand, and the bottom two are for the right hand. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the left hand is marked *p*. The first measure of the right hand is marked *mf*. The second measure of the left hand is marked *p*. The second measure of the right hand is marked *p*. The third measure of the left hand is marked *p*. The third measure of the right hand is marked *p*. The fourth measure of the left hand is marked *p*. The fourth measure of the right hand is marked *p*.

6. Lied

Anton Rubinstein
Arr.: Timofei Dokshitser

Andante

First system of musical notation, including bass and grand staves, with dynamics *p* and *pp*.

Second system of musical notation, including bass and grand staves, with dynamics *pp*.

Third system of musical notation, including bass and grand staves, with dynamics *p* and *mf*.

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

4

8

p

p

sempre p

mf

mf

mf

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