

7 Duets

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2 B^b Bass & Piano

Arr.: Timofei Dokshitser

EMR 40292

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7 Duets


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1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

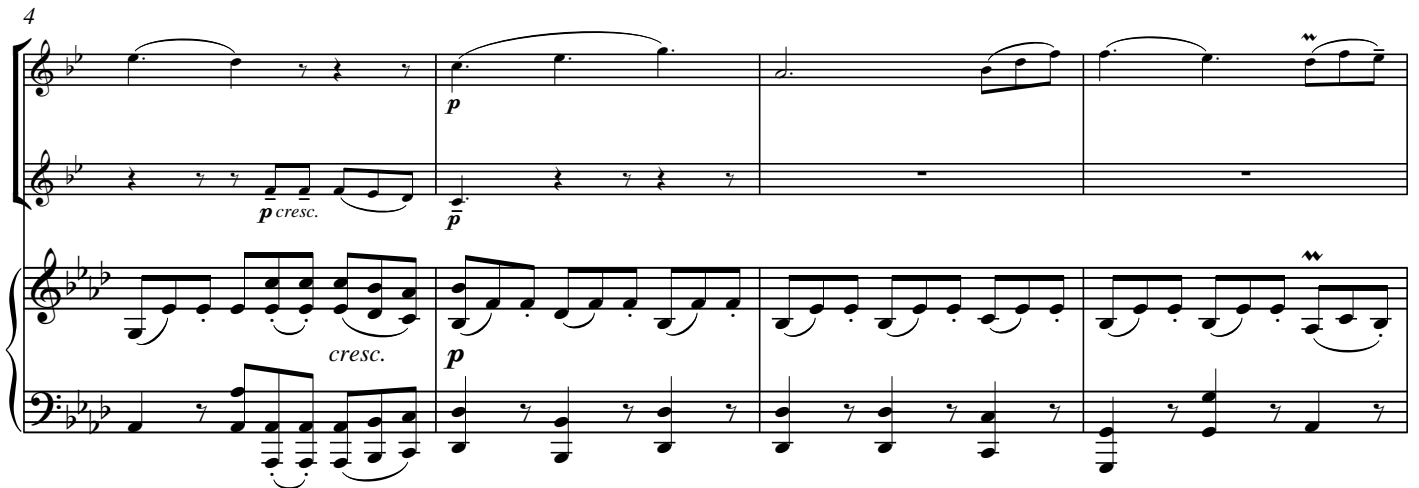
1. B♭ Bass

2. B♭ Bass

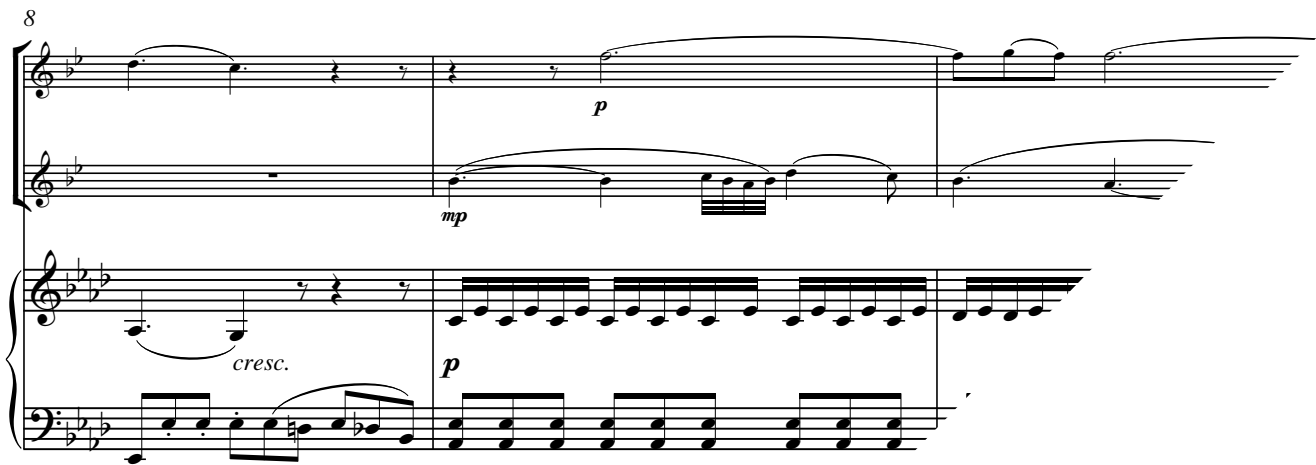
Piano



4



8



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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 has 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 rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *cantabile*.

The second system of the musical score continues from the first. It consists of three staves. The vocal line starts with a rest, then a melodic phrase starting on a half note G4. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* and *mf*.

The third system of the musical score continues from the second. It consists of three staves. The vocal line starts with a rest, then a melodic phrase starting on a half note G4. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *sf*, *cresc.*, and *f*.

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. 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 includes various musical notations such as triplets, slurs, and dynamic markings. The piano accompaniment features a prominent triplet pattern in the right hand and a more rhythmic bass line in the left hand. The vocal line consists of melodic phrases with some grace notes and slurs.

System 1 (Measures 1-5):
Vocal: Starts with a rest, then a phrase starting on a half note G4, followed by a triplet of eighth notes (A4, B4, C5) and a quarter note D5.
Piano: Right hand has a triplet of eighth notes (G4, A4, B4) and a quarter note C5. Left hand has a triplet of eighth notes (G3, A3, B3) and a quarter note C4. Dynamics: *pp* (piano), *f* (forte), *pp* (pianissimo).

System 2 (Measures 6-10):
Vocal: Continues with a triplet of eighth notes (D5, E5, F5) and a quarter note G5. Dynamics: *f* (forte).
Piano: Continues with the triplet pattern. Dynamics: *f* (forte).

System 3 (Measures 11-15):
Vocal: Starts with a triplet of eighth notes (G5, A5, B5) and a quarter note C6. Dynamics: *f* (forte), *p* (piano), *f* (forte).
Piano: Continues with the triplet pattern. Dynamics: *p* (piano).

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

First system of the musical score, measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The first measure is marked *p*. Trills (*tr*) are present in the right hand of measures 3 and 4.

Second system of the musical score, measures 5-9. The piano part continues with the triplet accompaniment. The first system of the violin part begins in measure 5, marked *mf*. The violin part consists of a melodic line with slurs and accents.

Third system of the musical score, measures 10-13. The piano part continues. The violin part continues with a melodic line, marked *f* in measure 11. The first system of the cello part begins in measure 10, marked *mf*.

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

First system of the musical score. It consists of three staves: two vocal staves (treble and alto clefs) and a piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first vocal staff begins with a piano (*p*) dynamic and the instruction 'dolce espressivo'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The system concludes with a fermata over the final notes.

Second system of the musical score, starting at measure 6. It continues with the same three-staff structure. The vocal staves show dynamic markings of *p*, *mf*, *p*, and *f*. The piano accompaniment also features *mf*, *p*, and *f* dynamics. The system ends with a fermata.

Third system of the musical score, starting at measure 12. It continues with the same three-staff structure. The vocal staves have a *p* dynamic marking. The piano accompaniment has a *mf* dynamic marking. The system concludes with a fermata.

6. Lied

Anton Rubinstein
Arr.: Timofei Dokshitser

Andante

First system of the musical score, measures 1-5. The score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and piano piano (*pp*).

Second system of the musical score, measures 6-10. The score continues the vocal and piano parts. The piano accompaniment features a consistent eighth-note pattern. Dynamics include piano piano (*pp*).

Third system of the musical score, measures 11-15. The score continues the vocal and piano parts. The piano accompaniment features a consistent eighth-note pattern. Dynamics include piano (*p*) and mezzo-forte (*mf*).

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

The musical score is presented in three systems. The first system (measures 1-3) features a vocal line in the upper staves and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by a melodic phrase starting on a whole note. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano) for the vocal line and *sempre p* (piano) for the piano accompaniment. The second system (measures 4-7) continues the vocal and piano parts. The third system (measures 8-10) concludes the piece, with the vocal line and piano accompaniment both marked *mf* (mezzo-forte).

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