

7 Duets

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Soprano Sax, Tenor Sax & Piano

Arr.: Timofei Dokshitser

EMR 40296

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7 Duets


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1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩ = 52)

1. Soprano Saxophone

2. Tenor Saxophone

Piano

4

8

EMR 40296

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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 one flat (B-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*.

5

The second system continues the piece from measure 5. The vocal line features a melodic phrase starting on a half note G4, followed by a series of eighth notes. The piano accompaniment maintains its rhythmic pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte).

9

The third system begins at measure 9. The vocal line features a melodic phrase starting on a half note G4, followed by a series of eighth notes. The piano accompaniment features a more complex rhythmic pattern with chords. Dynamics include *sf* (sforzando), *cresc.* (crescendo), and *f* (forte).

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The first system of the musical score, measures 1-5, is written for voice and piano. The voice part consists of two staves. The piano part consists of two staves. The key signature has 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 first system includes dynamics such as *p* (piano) and *pp* (pianissimo), and features several triplet markings (indicated by a '3' over the notes).

The second system of the musical score, measures 6-10, continues the piece. It features a variety of dynamics including *f* (forte) and *pp* (pianissimo). The piano part is characterized by continuous triplet patterns in both the right and left hands. The voice part includes slurs and accents over the notes.

The third system of the musical score, measures 11-15, shows further development of the musical themes. Dynamics range from *f* (forte) to *p* (piano). The piano part continues with intricate triplet figures. The voice part features slurs and accents, maintaining the melodic line.

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 10-14. The piano part continues. The violin part continues with a melodic line, marked *f* in measure 13. The first system of the viola part begins in measure 10, marked *mf*.

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 vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the vocal line is marked with a piano (*p*) dynamic and the instruction 'dolce espressivo'. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic.

The second system of the musical score begins at measure 6. It continues with the vocal and piano parts. The vocal line shows dynamic changes from piano (*p*) to mezzo-forte (*mf*) and then to forte (*f*). The piano accompaniment also features dynamic markings, including *mf* and *f*. The notation includes various musical symbols such as slurs, accents, and dynamic hairpins.

The third system of the musical score begins at measure 12. It shows the continuation of the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment is marked with mezzo-forte (*mf*) and piano (*p*) dynamics. The system concludes with a final cadence in the piano part.

6. Lied

Anton Rubinstein
Arr.: Timofei Dokshitser

Andante

First system of musical notation for the first system of the piece. It consists of 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 musical notation, starting at measure 6. It continues the vocal line and piano accompaniment. The piano part features more complex textures with chords and moving lines. Dynamics include piano piano (*pp*).

Third system of musical notation, starting at measure 11. It continues the vocal line and piano accompaniment. The piano part features more complex textures with chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*).

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

The musical score is written for voice and piano. It is in 12/8 time and consists of three systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the vocal and piano parts. The third system concludes the piece with a mezzo-forte (mf) dynamic marking.

Dynamic markings: *p* (piano), *sempre p* (piano), *mf* (mezzo-forte).

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EMR 13954	PARSON, Ted (Arr.)	O Christmas Tree
EMR 13950	PARSON, Ted (Arr.)	Swingle Bells
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