

7 Duets

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Trumpet (B^b + C), Trombone (♭ + ♪) & Piano

Arr.: Timofei Dokshitser

EMR 40298

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7 Duets


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1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩ = 52)



1. B♭ Trumpet

2. Trombone

Piano

4

8

p

p cresc.

p

cresc.

p

mp

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 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 shows a dynamic increase from *sf* (sforzando) to *f* (forte) with a *cresc.* (crescendo) marking. The piano accompaniment also shows a dynamic increase from *sf* to *f* with a *cresc.* marking. The system concludes with a fermata over the final notes.

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 dynamic markings: *pp* (pianissimo), *p* (piano), *f* (forte), and *sf* (sforzando). The piano accompaniment features prominent triplet patterns in both hands, often with slurs and accents. The vocal line consists of melodic phrases with slurs and accents. The score is numbered 6 and 11 at the beginning of the second and third systems, respectively.

sf

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

First system of the musical score, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first system consists of two staves: a grand staff (treble and bass clefs) and a piano staff (treble and bass clefs). 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 of the piano part is marked with a piano (*p*) dynamic. Trills (*tr*) are indicated above the final notes of measures 2 and 4.

Second system of the musical score, measures 5-9. The grand staff continues with a melody in the right hand and accompaniment in the left hand. The piano part continues with its characteristic accompaniment. The dynamic marking *mf* (mezzo-forte) is present in both the grand staff and piano part. Measure 5 is marked with a '5' above the staff.

Third system of the musical score, measures 10-14. The grand staff features a more active melody in the right hand, with a dynamic marking of *f* (forte) starting in measure 11. The piano part continues with its accompaniment, marked with *mf* in measure 11. Measure 10 is marked with a '10' above the staff.

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

First system of the musical score. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The key signature is two sharps (F# and C#) and the time signature is common time (C). The tempo is marked 'Moderato'. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The bass line follows with a similar melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. Dynamics include *p* (piano) and *dolce espressivo* (sweetly and expressively).

Second system of the musical score, starting at measure 6. It continues the vocal, bass, and piano parts. The vocal line shows dynamic changes from *p* to *mf* and *f*. The piano accompaniment includes a section with a *mf* dynamic and a crescendo leading to *f*. The bass line continues with its melodic line, also showing dynamic changes.

Third system of the musical score, starting at measure 12. The vocal line has a rest, while the bass line and piano accompaniment continue. The piano accompaniment features a *p* (piano) dynamic. The bass line has a *mf* (mezzo-forte) dynamic. The system concludes with a final melodic phrase in the vocal line.

6. Lied

Anton Rubinstein
Arr.: Timofei Dokshitser

Andante

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *p* and *pp*.

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *pp*.

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *p* and *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 a piano accompaniment in the lower staves. The tempo is marked 'Con Moto' with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The piano part is marked 'sempre p' (piano) and consists of a steady eighth-note accompaniment. The vocal line begins with a rest, followed by a melodic phrase marked 'p' (piano). The second system (measures 4-7) continues the vocal and piano parts. The third system (measures 8-11) concludes the piece, with the piano part ending on a cadence and the vocal line marked 'mf' (mezzo-forte).

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