

Etude

Opus 8, Nr. 11

Tuba & Piano

Arr.: Ilia Chkolnik

Alexander N. Scriabin

EMR 46772

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Arr.: Ilia Chkolnik

Andante cantabile (♩ = 58)

The musical score is for a Tuba and Piano. The Tuba part is in the bass clef, 3/4 time, with dynamics *mp* and *mf*. The Piano part is in the grand staff (treble and bass clefs), 3/4 time, with a *mp* dynamic. The score consists of four measures. The first measure has a *mp* dynamic for both instruments. The second measure has a *mf* dynamic for the Tuba. The third and fourth measures continue the musical development.

5

A musical score for the song 'The Rose Tree'. The score is written for three parts: Bass, Treble, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the Bass part, with the Treble part providing harmonic support. The Bass part has a final measure with a double bar line and a repeat sign. The Treble part has a final measure with a double bar line and a repeat sign. The Bass part has a final measure with a double bar line and a repeat sign.

9 **A**

A

mf p cresc.

p cresc.

13

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a treble rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The second system is a grand staff with treble and bass staves. The treble staff continues the melody from the first system, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The third system continues the grand staff, featuring a triplet of eighth notes in the bass staff and a melodic line in the treble staff. The score includes dynamic markings such as *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo). The piece concludes with a final chord in the treble staff.

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17

B poco accel.

Measures 17-19 of the musical score. Measure 17 features a bass line with a triplet of eighth notes and a treble line with a sixteenth-note triplet. Measure 18 includes a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Measure 19 shows a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Dynamics include *dim.* (diminuendo) and *cresc.* (crescendo).

20

Measures 20-22 of the musical score. Measure 20 features a bass line with a triplet of eighth notes and a treble line with a sixteenth-note triplet. Measure 21 includes a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Measure 22 shows a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Dynamics include *pp* (pianissimo) and *p cresc.* (piano crescendo).

23 **Tempo I.**

Measures 23-25 of the musical score. Measure 23 features a bass line with a triplet of eighth notes and a treble line with a sixteenth-note triplet. Measure 24 includes a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Measure 25 shows a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Dynamics include *f* (forte).

26

rit.

C Tempo I

Measures 26-29 of the musical score. Measure 26 features a bass line with a triplet of eighth notes and a treble line with a sixteenth-note triplet. Measure 27 includes a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Measure 28 shows a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Measure 29 features a bass line with a triplet of eighth notes and a treble line with a sixteenth-note triplet. Dynamics include *ff* (fortissimo) and *p sub.* (piano subito).

30

Measures 30-32 of the musical score. Measure 30 features a bass line with a triplet of eighth notes and a treble line with a sixteenth-note triplet. Measure 31 includes a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble. Measure 32 shows a sixteenth-note triplet in the bass and a sixteenth-note triplet in the treble.

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