

Impromptu

Op. 90 Nr. 3

Trumpet or Cornet (B^b + C) & Piano

Arr.: Timofei Dokshitser

Franz Schubert

EMR 641

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Arabesque

Timofei Dokshitser, Trompete
Sergej Solodovnik, Klavier

- | | | | | | |
|---|--|------|----|-------------------------------------|------|
| 1 | An einsamer Quelle, op. 9 Nr. 2 | 3'22 | 8 | Prelude, op. 28 Nr. 24* | 2'31 |
| | Richard Strauss (1864 - 1949) | | | Frédéric Chopin (1810 - 1849) | |
| 2 | Impromptu, op. 90 Nr. 3* | 6'11 | 9 | Etüde, op. 10 Nr. 3* | 3'36 |
| | Franz Schubert (1797 - 1828) | | | Frédéric Chopin (1810 - 1849) | |
| 3 | Serenade, D 957 Nr. 4* | 4'24 | 10 | Etüde, op. 25 Nr. 9* | 0'52 |
| | Franz Schubert (1797 - 1828) | | | Frédéric Chopin (1810 - 1849) | |
| 4 | Song without words, op. 62 Nr. 6* | 2'35 | 11 | Spring Waters, op. 14 Nr. 11 | 2'10 |
| | Felix Mendelssohn (1809 - 1847) | | | Sergej Rachmaninov (1873 - 1943) | |
| 5 | Etüde, op. 8 Nr. 11* | 3'08 | 12 | Arabesque Nr. 1* | 4'23 |
| | Alexander Scriabin (1871 - 1915) | | | Claude Debussy (1862 - 1918) | |
| 6 | Etüde, op. 8 Nr. 12* | 2'28 | 13 | Consolation Nr. 3* | 4'16 |
| | Alexander Scriabin (1871 - 1915) | | | Franz Liszt (1811 - 1886) | |
| 7 | Valse sentimentale, op. 51 Nr. 6* | 2'04 | 14 | Oh ! Quand Je dors* | 4'36 |
| | Peter Illitch Tchaikovsky (1840 - 1893) | | | Franz Liszt (1811 - 1886) | |

* compositions published by Editions Marc Reift
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Impromptu

Op. 90 Nr. 3

Franz Schubert

Arr.: Timofei Dokshitser



$\text{♩} = 76$

Trumpet
or Cornet in B $\flat$

The first system of the musical score. It features three staves: a top staff for Trumpet or Cornet in B $\flat$, a middle staff for Piano (treble clef), and a bottom staff for Piano (bass clef). The key signature is three flats (B $\flat$, E $\flat$, A $\flat$). The tempo is marked as quarter note = 76. The piano part begins with a series of sixteenth-note runs, each marked with a '6' and a slur, indicating a legato texture. The trumpet part has a few notes, and the piano bass line provides harmonic support.

The second system of the musical score, starting at measure 3. It continues the piano part's sixteenth-note runs and the trumpet part's melodic line. The piano bass line remains active with sustained notes and some movement.

The third system of the musical score, starting at measure 5. The piano part continues its characteristic sixteenth-note patterns. The trumpet part has a few notes. The piano bass line includes a small section labeled 'R.H.' (Right Hand) in the final measure, showing a short melodic fragment.

The fourth system of the musical score, starting at measure 7. It concludes the piece with the piano part's sixteenth-note runs and the trumpet part's final notes. The piano bass line provides a steady harmonic foundation.

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9

Measures 9-10 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 9 features a piano (*pp*) melody in the treble staff and a piano accompaniment in the grand staff. Measure 10 continues the piano accompaniment with a crescendo leading to a forte (*f*) dynamic in the final measure.

11

Measures 11-12 of the musical score. The system consists of three staves. Measure 11 features a melody in the treble staff starting with a forte (*f*) dynamic. The piano accompaniment in the grand staff includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measure 12.

13

Measures 13-14 of the musical score. The system consists of three staves. Measure 13 features a melody in the treble staff starting with a piano (*p*) dynamic. The piano accompaniment in the grand staff also starts with a piano (*p*) dynamic. Measure 14 continues the piano accompaniment.

15

Measures 15-16 of the musical score. The system consists of three staves. Measure 15 features a melody in the treble staff. The piano accompaniment in the grand staff includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measure 16.

17

Measures 17-18 of the musical score. The system consists of three staves. Measure 17 features a melody in the treble staff. The piano accompaniment in the grand staff includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measure 18.

19

Measures 19-20 of the musical score. The right hand (RH) plays a melody with a long note in measure 19 and a half note in measure 20. The left hand (LH) plays a complex rhythmic pattern with eighth and sixteenth notes, marked with a *cresc.* (crescendo) in measure 19 and a *tr* (trill) in measure 20.

21

Measures 21-22 of the musical score. The right hand (RH) plays a melody with a *mf* (mezzo-forte) dynamic in measure 21 and a *p* (piano) dynamic in measure 22. The left hand (LH) plays a complex rhythmic pattern with eighth and sixteenth notes, marked with a *mf* dynamic in measure 21 and a *p* dynamic in measure 22.

23

Measures 23-24 of the musical score. The right hand (RH) plays a melody with a long note in measure 23 and a half note in measure 24. The left hand (LH) plays a complex rhythmic pattern with eighth and sixteenth notes, marked with a *mf* dynamic in measure 23 and a *p* dynamic in measure 24.

25

Measures 25-26 of the musical score. The right hand (RH) plays a melody with a *f* (forte) dynamic in measure 25 and a *decresc.* (decrescendo) dynamic in measure 26. The left hand (LH) plays a complex rhythmic pattern with eighth and sixteenth notes, marked with a *fz* (forzando) dynamic in measure 25 and a *fz* dynamic in measure 26.

27

Measures 27-28 of the musical score. The right hand (RH) plays a melody with a *p* (piano) dynamic in measure 27 and a *p* dynamic in measure 28. The left hand (LH) plays a complex rhythmic pattern with eighth and sixteenth notes, marked with a *R.H.* (Right Hand) dynamic in measure 27 and a *p* dynamic in measure 28.

29

Measures 29-30 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has four flats. Measure 29 features a melodic line in the treble staff and a complex accompaniment in the grand staff, including a trill in the bass. Measure 30 continues the melodic and accompanimental patterns.

31

Measures 31-32 of the musical score. Measure 31 shows a melodic line in the treble staff and a complex accompaniment in the grand staff. Measure 32 features a melodic line in the treble staff and a complex accompaniment in the grand staff, including a trill in the bass. The dynamic marking *pp* is present in both measures.

33

Measures 33-34 of the musical score. Measure 33 is marked *allarg.* and measure 34 is marked *tempo*. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has four flats. Measure 33 features a melodic line in the treble staff and a complex accompaniment in the grand staff, including a trill in the bass. Measure 34 continues the melodic and accompanimental patterns. The dynamic marking *mf* is present in measure 33 and *p* in measure 34.

35

Measures 35-36 of the musical score. Measure 35 features a melodic line in the treble staff and a complex accompaniment in the grand staff, including a trill in the bass. Measure 36 continues the melodic and accompanimental patterns. The dynamic marking *mf* is present in measure 35 and *fz* in measure 36. The key signature has four flats.

37

Measures 37-38 of the musical score. Measure 37 features a melodic line in the treble staff and a complex accompaniment in the grand staff, including a trill in the bass. Measure 38 continues the melodic and accompanimental patterns. The dynamic marking *pp* is present in measure 37 and *fz* in measure 38. The key signature has four flats.

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