

7 Duets

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Trombone or Euphonium (♭ + ♪),
Tuba or E[♭] Bass & Piano
CD Play Back / Play Along

Arr.: Timofei Dokshitser

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7 Duets



1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. Trombone

2. Tuba

Piano

p

p

p cresc.

p

cresc.

p

mp

cresc.

p

4

8

The musical score is for a duet between a Trombone and a Tuba, with piano accompaniment. It is in 8/8 time and B-flat major. The tempo is Adagio cantabile, with a quarter note equal to 52 beats per minute. The score is divided into three systems. The first system (measures 1-3) features the Trombone and Piano. The second system (measures 4-7) includes all three instruments. The third system (measures 8-11) also includes all three instruments. Dynamics include piano (p), piano crescendo (p cresc.), mezzo-piano (mp), and piano (p). The piano part has a complex accompaniment with many sixteenth notes.

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11

cresc. *p*

14

decresc. *p*

17

cresc. *p*

21

cresc. *cresc.*

2. Frühlings Lied

Robert Schumann

Arr.: Timofei Dokshitser

Allegretto

First system of the musical score. It consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegretto'. The vocal parts are marked with 'mf' (mezzo-forte) and 'cantabile'. The piano accompaniment is marked with 'mf'.

Second system of the musical score, starting at measure 5. It consists of three staves. The vocal parts are marked with 'p' (piano) and 'mf' (mezzo-forte). The piano accompaniment is marked with 'p' (piano).

Third system of the musical score, starting at measure 9. It consists of three staves. The vocal parts are marked with 'sf' (sforzando), 'cresc.' (crescendo), and 'f' (forte). The piano accompaniment is marked with 'sf' (sforzando) and 'cresc.' (crescendo).

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for a voice and piano. It begins with a piano introduction in the right hand, marked *p*, featuring triplet eighth notes. The tempo is *Andante grazioso* with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat major). The score is divided into three systems, each starting with a measure number (1, 6, and 11). The piano accompaniment is characterized by frequent triplet patterns in both hands. Dynamic markings include *pp* (pianissimo), *p* (piano), *f* (forte), and *sf* (sforzando). The vocal line consists of eighth and quarter notes, often with slurs and ties. The score concludes with a final *sf* marking in the piano part.

16

Measures 16-20 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is written for four staves: two for the left hand and two for the right hand. Measures 16-18 feature a melody in the right hand with triplets and slurs, accompanied by a bass line in the left hand. Dynamics include *p* (piano), *f* (forte), and *p* (piano). Measures 19-20 continue the melodic and harmonic development with similar triplet patterns.

21

Measures 21-24 of the musical score. Measures 21-22 show a melodic line in the right hand with a *mf* (mezzo-forte) dynamic, while the left hand has rests. Measures 23-24 feature a more active bass line in the left hand with triplets and slurs, while the right hand has rests. The *mf* dynamic is maintained throughout this section.

25

Measures 25-28 of the musical score. Measures 25-26 feature a melodic line in the right hand with a *mf* dynamic, while the left hand has rests. Measures 27-28 show a more active bass line in the left hand with triplets and slurs, while the right hand has rests. The *mf* dynamic is maintained throughout this section.

29

Measures 29-32 of the musical score. Measures 29-30 feature a melodic line in the right hand with a *mf* dynamic, while the left hand has rests. Measures 31-32 show a more active bass line in the left hand with triplets and slurs, while the right hand has rests. The *mf* dynamic is maintained throughout this section.

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

Measures 1-4 of the Bolero score. The music is in 3/4 time. The first system shows the piano (p) playing a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The second system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The third system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The fourth system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand.

Measures 5-9 of the Bolero score. The music is in 3/4 time. The first system shows the piano (p) playing a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The second system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The third system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The fourth system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand.

Measures 10-14 of the Bolero score. The music is in 3/4 time. The first system shows the piano (p) playing a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The second system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The third system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The fourth system shows a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand.

15

p *f* *f* *p*

20

f *p* *f* *p*

26

p *f* *p* *f*

31

f *cresc.* *f*

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

First system of the musical score. It 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 sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the vocal line is marked *p* and *dolce espressivo*. The piano accompaniment starts with a *mf* dynamic. The system ends with a repeat sign.

Second system of the musical score, starting at measure 6. It continues the vocal and piano parts. Dynamics include *p*, *mf*, and *f*. The system ends with a repeat sign.

Third system of the musical score, starting at measure 12. It continues the vocal and piano parts. Dynamics include *p* and *mf*. The system ends with a repeat sign.

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

First system of the musical score, marked *Andante*. The tempo is indicated above the first staff. The score is in 2/4 time. The first system shows the beginning of the piece with a piano (*p*) dynamic marking. The second system continues the melody and accompaniment.

Second system of the musical score, marked *Andante*. The tempo is indicated above the first staff. The score is in 2/4 time. The second system shows the continuation of the melody and accompaniment with a piano (*pp*) dynamic marking.

Third system of the musical score, marked *Andante*. The tempo is indicated above the first staff. The score is in 2/4 time. The third system shows the continuation of the melody and accompaniment with a piano (*p*) dynamic marking.

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

p

sempre p

4

8

mf

mf

mf

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