

7 Duets

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Cornet (Trumpet) (B $\flat$ + C), Euphonium (♫ + ♩) & Piano
CD Play Back / Play Along

Arr.: Timofei Dokshitser

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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

7 Duets



1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. B♭ Cornet (Trumpet)

2. Euphonium

Piano

4

8

The musical score is written for three parts: 1. B♭ Cornet (Trumpet), 2. Euphonium, and Piano. The key signature is B-flat major (two flats) and the time signature is 9/8. 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 shows the beginning of the piece with a piano (p) dynamic. The second system starts at measure 4 and includes a piano crescendo (p cresc.) and a piano (p) dynamic. The third system starts at measure 8 and includes a piano (p) dynamic. The Piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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11

Measures 11-13 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 11 features a melodic line in the treble staff with a crescendo (cresc.) and a piano (p) dynamic. The bass staff has a similar melodic line. Measure 12 continues the melodic development with a crescendo (cresc.) and piano (p) dynamic. Measure 13 shows a melodic line in the treble staff with a piano (p) dynamic, while the bass staff has a melodic line with a crescendo (cresc.) and piano (p) dynamic.

14

Measures 14-16 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 14 features a melodic line in the treble staff with a decrescendo (decresc.) and piano (p) dynamic. The bass staff has a melodic line with a decrescendo (decresc.) and piano (p) dynamic. Measure 15 continues the melodic development with a decrescendo (decresc.) and piano (p) dynamic. Measure 16 shows a melodic line in the treble staff with a decrescendo (decresc.) and piano (p) dynamic, while the bass staff has a melodic line with a decrescendo (decresc.) and piano (p) dynamic.

17

Measures 17-20 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 features a melodic line in the treble staff with a crescendo (cresc.). The bass staff has a melodic line. Measure 18 continues the melodic development. Measure 19 shows a melodic line in the treble staff. Measure 20 shows a melodic line in the treble staff.

21

Measures 21-24 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 21 features a melodic line in the treble staff with a crescendo (cresc.). The bass staff has a melodic line. Measure 22 continues the melodic development. Measure 23 shows a melodic line in the treble staff with a crescendo (cresc.). Measure 24 shows a melodic line in the treble staff with a crescendo (cresc.).

2. Frühlings Lied

Robert Schumann

Arr.: Timofei Dokshitser

Allegretto

The first system of the musical score for 'Frühlings Lied' is in 6/8 time. It features three staves: a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal line begins with a half rest, followed by a half note G4, and then a half note A4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a half note B3. The tempo is marked 'Allegretto'. Dynamics include *mf* (mezzo-forte) and *cantabile* (cantabile). The key signature has two flats (B-flat and E-flat).

The second system of the musical score continues the piece. It features the same three staves as the first system. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a half note B3. The tempo is marked 'Allegretto'. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cantabile* (cantabile). The key signature has two flats (B-flat and E-flat).

The third system of the musical score continues the piece. It features the same three staves as the first system. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a half note B3. The tempo is marked 'Allegretto'. Dynamics include *sf* (sforzando), *cresc.* (crescendo), and *f* (forte). The key signature has two flats (B-flat and E-flat).

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for voice and piano. It consists of three systems of staves. The first system shows the beginning of the piece with a vocal line and piano accompaniment. The piano part features triplets and dynamic markings such as *pp*, *p*, *f*, and *pp*. The second system continues the piece, with the vocal line and piano accompaniment. The piano part features triplets and dynamic markings such as *f*, *p*, and *f*. The third system concludes the piece, with the vocal line and piano accompaniment. The piano part features triplets and dynamic markings such as *f*, *p*, and *sf*.

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 a grand piano (treble and bass staves). Measures 16-18 feature a melody in the right hand with triplets and a bass line with triplets. Dynamics include *p* (piano), *f* (forte), and *p* (piano). Measure 19 has a melody in the right hand with triplets and a bass line with triplets. Dynamics include *f* (forte) and *p* (piano). Measure 20 has a melody in the right hand with triplets and a bass line with triplets. Dynamics include *f* (forte) and *p* (piano).

21

Measures 21-24 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 a grand piano (treble and bass staves). Measures 21-22 have a melody in the right hand with a crescendo hairpin and a bass line with a crescendo hairpin. Dynamics include *mf* (mezzo-forte). Measures 23-24 have a melody in the right hand with triplets and a bass line with triplets. Dynamics include *mf* (mezzo-forte).

25

Measures 25-28 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 a grand piano (treble and bass staves). Measures 25-26 have a melody in the right hand with a crescendo hairpin and a bass line with a crescendo hairpin. Dynamics include *mf* (mezzo-forte). Measures 27-28 have a melody in the right hand with triplets and a bass line with triplets. Dynamics include *mf* (mezzo-forte).

29

Measures 29-32 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 a grand piano (treble and bass staves). Measures 29-30 have a melody in the right hand with triplets and a bass line with triplets. Dynamics include *mf* (mezzo-forte). Measures 31-32 have a melody in the right hand with triplets and a bass line with triplets. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

Measures 1-4 of the Bolero score. The music is in 3/4 time with a key signature of one sharp (F#). The first system shows a piano introduction with a treble clef staff containing a triplet of eighth notes and a trill, and a bass clef staff with a piano accompaniment of eighth notes and chords. The dynamics are marked *p* (piano) and *tr* (trill).

Measures 5-9 of the Bolero score. The music continues with a treble clef staff featuring a melody of eighth notes and a bass clef staff with a piano accompaniment of eighth notes and chords. The dynamics are marked *mf* (mezzo-forte).

Measures 10-14 of the Bolero score. The music continues with a treble clef staff featuring a melody of eighth notes and a bass clef staff with a piano accompaniment of eighth notes and chords. The dynamics are marked *f* (forte) and *mf* (mezzo-forte).

15

15

p *f* *f* *p*

20

f *p* *f* *p*

26

p *f* *p* *f*

31

p *f* *f* *f*

cresc. *tr* *tr*

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

First system of the musical score. It consists of three staves. The top staff is a single melodic line in treble clef, marked *p* and *dolce espressivo*. The middle staff is a single melodic line in bass clef, also marked *p* and *dolce espressivo*. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), marked *mf* and *p*. The key signature is two sharps (F# and C#), and the time signature is common time (C).

Second system of the musical score, starting at measure 6. It continues with the same three-staff structure. The top staff has dynamic markings *p*, *mf*, *p*, and *f*. The middle staff has *p*, *mf*, *p*, and *f*. The bottom staff has *mf*, *p*, and *f*. The piano accompaniment in the bottom staff features complex chordal textures and arpeggiated figures.

Third system of the musical score, starting at measure 12. It continues with the same three-staff structure. The top staff has a *p* marking. The middle staff has a *mf* marking. The bottom staff has a *p* marking. The piano accompaniment continues with its characteristic arpeggiated patterns.

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 key signature is one sharp (F#) and the time signature is 2/4. The score begins with a piano introduction marked *p* (piano) in both hands.

Second system of the musical score, starting at measure 6. The piano introduction continues with a melody in the right hand and a bass line in the left hand, both marked *pp* (pianissimo).

Third system of the musical score, starting at measure 11. The piano introduction continues with a melody in the right hand and a bass line in the left hand, both marked *p* (piano).

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

The musical score is written for a voice and piano. It is in 12/8 time, key of B-flat major, and consists of three systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line and piano accompaniment. Dynamics include *p*, *sempre p*, and *mf*.

4

8

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