

7 Duets

1. *Adagio* (Ludwig van Beethoven)
2. *Frühlings Lied* (Robert Schumann)
3. *Nocturne* (Gioacchino Rossini)
4. *Bolero* (Camille Saint-Saens)
5. *Romance* (M. Iakovlev – A. Dargomishki)
6. *Lied* (Anton Rubinstein)
7. *Romance* (Mikhail Ivanovitch Glinka)

2 E^b Bass & Piano
CD Play Back / Play Along

Arr.: Timofei Dokshitser

EMR 40291PB

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7 Duets



1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. Eb Bass

2. Eb Bass

Piano

p

p

p cresc.

p

cresc.

p

mp

cresc.

p

The musical score is written for two Eb Basses and Piano. It is in 9/8 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 shows the first three measures. The second system starts at measure 4 and shows measures 4 through 7. The third system starts at measure 8 and shows measures 8 through 11. The Eb Bass parts have melodic lines with long slurs. The Piano part provides harmonic support with arpeggiated figures and sustained chords. Dynamics include piano (p), piano crescendo (p cresc.), mezzo-piano (mp), and piano (p).

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11

Measures 11-13 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is three flats (B-flat, E-flat, A-flat). Measures 11 and 12 feature a crescendo (*cresc.*) in the upper staves, while the lower staves have a piano (*p*) dynamic. Measure 13 shows a piano (*p*) dynamic across all staves.

14

Measures 14-16 of a musical score. The score is written for four staves. Measures 14 and 15 feature a decrescendo (*decresc.*) in the upper staves, while the lower staves have a piano (*p*) dynamic. Measure 16 shows a piano (*p*) dynamic across all staves.

17

Measures 17-20 of a musical score. The score is written for four staves. Measures 17 and 18 feature a crescendo (*cresc.*) in the upper staves, while the lower staves have a piano (*p*) dynamic. Measures 19 and 20 show a piano (*p*) dynamic across all staves.

21

Measures 21-24 of a musical score. The score is written for four staves. Measures 21 and 22 feature a crescendo (*cresc.*) in the upper staves, while the lower staves have a piano (*p*) dynamic. Measures 23 and 24 show a piano (*p*) dynamic across all staves.

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 has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegretto'. The first measure of the vocal parts is marked *mf* and *cantabile*. The piano accompaniment starts with a *mf* dynamic.

Second system of the musical score, starting at measure 5. It continues with three staves. The vocal parts show a dynamic change from *p* (piano) to *mf* (mezzo-forte). The piano accompaniment also shows a dynamic change from *p* to *mf*.

Third system of the musical score, starting at measure 9. It continues with three staves. The vocal parts show a dynamic change from *sf* (sforzando) to *f* (forte). The piano accompaniment shows a dynamic change from *sf* to *cresc.* (crescendo).

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for voice and piano. The key signature has two flats (B-flat major), 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 is divided into three systems, with measures 6 and 11 indicated at the beginning of the second and third systems respectively.

System 1 (Measures 1-5): The vocal line begins with a rest, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a half note G3 and a quarter note A3, followed by a half note Bb3 and a quarter note C4. Dynamics include *pp* (pianissimo) and *f* (forte). Triplets are used throughout the piano part.

System 2 (Measures 6-10): The vocal line continues with a half note G4 and a quarter note A4. The piano accompaniment features a half note Bb3 and a quarter note C4. Dynamics include *f* (forte) and *pp* (pianissimo). Triplets are used throughout the piano part.

System 3 (Measures 11-15): The vocal line continues with a half note G4 and a quarter note A4. The piano accompaniment features a half note Bb3 and a quarter note C4. Dynamics include *f* (forte) and *pp* (pianissimo). Triplets are used throughout the piano part.

16

Measures 16-20 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked with a 'p' (piano) and a '3' (triple). The dynamics are marked with 'p' (piano), 'f' (forte), and 'p' (piano). The notation includes triplets and slurs.

21

Measures 21-24 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked with a 'mf' (mezzo-forte). The notation includes triplets and slurs.

25

Measures 25-28 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked with a 'mf' (mezzo-forte). The notation includes triplets and slurs.

29

Measures 29-32 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked with a 'mf' (mezzo-forte). The notation includes triplets and slurs. A 'cresc.' (crescendo) marking is present in measure 30.

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

First system of the musical score for 'Bolero'. It features a grand staff with three staves. The top two staves are for the vocal line, which is currently silent. The bottom staff is for the piano accompaniment, starting with a piano (*p*) dynamic. The music includes triplets and trills (*tr*) in the right hand, and a steady eighth-note bass line in the left hand.

Second system of the musical score, starting at measure 5. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with its characteristic eighth-note pattern. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Third system of the musical score, starting at measure 10. The vocal line features a forte (*f*) dynamic. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The system ends with a forte (*f*) dynamic marking.

15

Measures 15-19. Dynamics: *p*, *f*, *f*, *p*. The piano part features a consistent eighth-note accompaniment in the left hand.

20

Measures 20-25. Dynamics: *f*, *p*, *f*, *p*. The piano part continues with eighth-note accompaniment in the left hand.

26

Measures 26-30. Dynamics: *p*, *f*, *p*, *f*. A triplet of eighth notes is marked with a '3' in measure 29. The piano part continues with eighth-note accompaniment in the left hand.

31

Measures 31-35. Dynamics: *f*, *cresc.*, *f*. A trill (tr) is marked in measure 34. The piano part continues with eighth-note accompaniment in the left hand.

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

First system of the musical score. It consists of three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first two staves have a dynamic marking of *p* (piano) and the instruction *dolce espressivo*. The bass staff has a dynamic marking of *mf* (mezzo-forte) and then *p* (piano). The music features a mix of eighth and sixteenth notes, with some slurs and ties.

Second system of the musical score, starting at measure 6. It continues with the same three-staff structure. Dynamic markings include *p*, *mf*, and *f* (forte). The music shows a variety of rhythmic patterns, including eighth and sixteenth notes, and some rests. The bass staff has a *mf* marking and a crescendo leading to *f*.

Third system of the musical score, starting at measure 12. It continues with the same three-staff structure. Dynamic markings include *p* and *mf*. The music features a mix of eighth and sixteenth notes, with some slurs and ties. The bass staff has a *p* marking and a crescendo leading to *f*.

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#). 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 tempo remains *Andante*. The key signature is one sharp (F#). The time signature is 2/4. The score continues with a piano introduction marked *pp* (pianissimo) in both hands.

Third system of the musical score, starting at measure 11. The tempo remains *Andante*. The key signature is one sharp (F#). The time signature is 2/4. The score continues with a piano introduction marked *p* (piano) and *mf* (mezzo-forte) in both hands.

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

The musical score is written for piano and voice. It consists of three systems of staves. The first system shows the beginning of the piece with a tempo marking of 'Con Moto' and a quarter note equal to 92 beats per minute. The piano part features a steady eighth-note bass line and chords in the right hand, while the voice part has a melody. The second system starts at measure 4 and continues the same texture. The third system starts at measure 8 and introduces a mezzo-forte (mf) dynamic for the voice and piano right hand. The score is in 12/8 time, key of B-flat major, and tempo 'Con Moto' (♩ = 92).

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