

7 Duets

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2 Violas & Piano
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Arr.: Timofei Dokshitser

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7 Duets



1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. Viola

2. Viola

Piano

p

p

4

p

p cresc.

p

cresc.

p

8

p

mp

cresc.

p

The musical score is written for three staves: 1. Viola, 2. Viola, 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 (measures 1-3) features the first Viola with a melody starting on a half note, followed by the Piano with a rhythmic accompaniment of eighth notes. The second system (measures 4-7) shows the first Viola continuing its melody, while the Piano accompaniment becomes more complex with sixteenth notes. The third system (measures 8-11) features the second Viola entering with a melody, while the Piano continues its accompaniment. Dynamics include piano (p), mezzo-piano (mp), and crescendo (cresc.).

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11

Measures 11-13 of the musical score. The score is written for four staves: two for the upper right hand (treble and alto clefs) and two for the lower left hand (bass and tenor clefs). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a crescendo in measures 11 and 12, followed by a piano (*p*) dynamic in measure 13. The upper right hand plays a melodic line with a crescendo, while the lower left hand plays a rhythmic accompaniment of eighth notes.

14

Measures 14-16 of the musical score. The score continues with the same instrumentation and key signature. Measures 14 and 15 feature a decrescendo (*decresc.*) in the upper right hand, while the lower left hand continues its rhythmic accompaniment. Measure 16 begins with a piano (*p*) dynamic. The upper right hand plays a melodic line, and the lower left hand plays a rhythmic accompaniment of eighth notes.

17

Measures 17-20 of the musical score. The score continues with the same instrumentation and key signature. Measures 17 and 18 feature a crescendo (*cresc.*) in the upper right hand, while the lower left hand continues its rhythmic accompaniment. Measures 19 and 20 begin with a piano (*p*) dynamic. The upper right hand plays a melodic line, and the lower left hand plays a rhythmic accompaniment of eighth notes.

21

Measures 21-24 of the musical score. The score continues with the same instrumentation and key signature. Measures 21 and 22 feature a crescendo (*cresc.*) in the upper right hand, while the lower left hand continues its rhythmic accompaniment. Measures 23 and 24 begin with a piano (*p*) dynamic. The upper right hand plays a melodic line, and the lower left hand plays a rhythmic accompaniment of eighth notes.

2. Frühlings Lied

Robert Schumann

Arr.: Timofei Dokshitser

Allegretto

First system of the musical score. It consists of three staves: two for the vocal parts (Soprano and Alto) and one for the piano accompaniment. The vocal parts are marked *mf* and *cantabile*. The piano accompaniment is marked *mf*. The key signature is one flat (B-flat) and the time signature is 6/8. The system contains four measures.

Second system of the musical score, starting at measure 5. It consists of three staves. The vocal parts are marked *p* and *mf*. The piano accompaniment is marked *p*. The system contains four measures.

Third system of the musical score, starting at measure 9. It consists of three staves. The vocal parts are marked *sf* and *cresc.*, and *f*. The piano accompaniment is marked *sf* and *cresc.*. The system contains four measures.

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):

- Vocal:** Measures 1-4 are rests. Measure 5 begins with a piano (*p*) dynamic, featuring a triplet of eighth notes.
- Piano:** Measures 1-5 contain triplets of eighth notes in both hands. Dynamics include *pp* (pianissimo) in measure 1, *f* (forte) in measure 4, and *pp* in measure 5.

System 2 (Measures 6-10):

- Vocal:** Measures 6-10 feature a melodic line with triplets and slurs. Dynamics include *f* (forte) in measures 7 and 8.
- Piano:** Measures 6-10 continue with triplets and slurs. Dynamics include *f* in measures 7 and 8, and *p* (piano) in measure 10.

System 3 (Measures 11-15):

- Vocal:** Measures 11-15 feature a melodic line with triplets and slurs. Dynamics include *f* in measures 11 and 15, and *p* in measure 13.
- Piano:** Measures 11-15 continue with triplets and slurs. Dynamics include *f* in measures 11 and 15, and *p* in measure 13. The final measure (15) ends with a *sf* (sforzando) dynamic.

16

Measures 16-20 of the musical score. The score is written for four staves: two for the upper right hand (treble and alto clefs) and two for the lower left hand (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measures 16-18 feature a piano (*p*) dynamic with triplets in the right hand and single notes in the left hand. Measures 19-20 feature a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, both with triplets. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment.

21

Measures 21-24 of the musical score. Measures 21-22 are marked *mf* and feature a melodic line in the right hand with slurs and a rhythmic accompaniment in the left hand. Measures 23-24 continue the melodic line in the right hand and the rhythmic accompaniment in the left hand, with a crescendo leading into measure 25.

25

Measures 25-28 of the musical score. Measures 25-26 are marked *mf* and feature a melodic line in the right hand with slurs and a rhythmic accompaniment in the left hand. Measures 27-28 continue the melodic line in the right hand and the rhythmic accompaniment in the left hand, with a crescendo leading into measure 29.

29

Measures 29-32 of the musical score. Measures 29-30 are marked *mf* and feature a melodic line in the right hand with slurs and a rhythmic accompaniment in the left hand. Measures 31-32 continue the melodic line in the right hand and the rhythmic accompaniment in the left hand, with a crescendo leading into measure 33. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment.

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 score is written for piano (p) and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Trills (tr) are indicated in the right hand in measures 2 and 4.

Measures 5-9 of the Bolero score. The music continues with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with eighth notes. The tempo is marked with a '5' above the first measure.

Measures 10-14 of the Bolero score. The music continues with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with eighth notes. The tempo is marked with a '10' above the first measure. The score ends with a forte (f) dynamic in measure 14.

15

15

p *f* *f* *p*

p *f* *f* *p*

p

20

f *p*

f *p*

f *p*

26

p *f*

p *f*

f

(b)

3

31

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 two staves are for the vocal parts, and the bottom two are 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 vocal staff begins with a piano (*p*) dynamic and the instruction 'dolce espressivo'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Second system of the musical score, starting at measure 6. It continues the vocal and piano parts. The dynamics fluctuate, including piano (*p*), mezzo-forte (*mf*), and forte (*f*). The piano part features a prominent bass line with chords and moving lines. The system ends with a forte (*f*) dynamic marking.

Third system of the musical score, starting at measure 12. The vocal parts continue their melodic lines, while the piano accompaniment provides harmonic support. Dynamics include piano (*p*) and mezzo-forte (*mf*). The system concludes with a piano (*p*) dynamic marking.

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

6

11

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

p

sempre p

4

8

mf

mf

mf

STRING QUARTET

EMR 4732	ALBINONI, Tomaso	Adagio (5)
EMR 4738	ARMITAGE, Dennis	4 Fanfares (5)
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