

7 Duets

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2 Trombones (♭ + ♪) & Piano
CD Play Back / Play Along

Arr.: Timofei Dokshitser

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7 Duets


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1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. Trombone

2. Trombone

Piano

4

8

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11

cresc. *p*

14

decresc. *p*

17

cresc. *p*

21

cresc. *cresc.* *p*

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 line, 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 8/8. The tempo is marked 'Allegretto'. The vocal line begins with a mezzo-forte (*mf*) dynamic and a 'cantabile' marking. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The system contains four measures.

Second system of the musical score, starting at measure 5. It continues with the vocal and piano parts. The vocal line has dynamics of *p* (piano) and *mf* (mezzo-forte). The piano accompaniment has dynamics of *p* and *mf*. The system contains four measures.

Third system of the musical score, starting at measure 9. It continues with the vocal and piano parts. The vocal line has dynamics of *sf* (sforzando), *cresc.* (crescendo), *sf*, and *f* (forte). The piano accompaniment has dynamics of *sf*, *cresc.*, *sf*, and *f*. The system contains four measures.

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for piano and right hand. 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, 11, and 16 indicated at the beginning of each system. The piano part (left hand) features a steady accompaniment of triplets in the bass line. The right hand part features a melody with triplets and various dynamic markings including *pp*, *p*, *f*, and *sf*. The score includes slurs, ties, and crescendo/decrescendo hairpins.

16

Measures 16-20 of a musical score. The score is written for a grand staff (bass and treble clefs). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The first system (measures 16-17) has a *p* (piano) dynamic. The second system (measures 18-19) has a *f* (forte) dynamic. The third system (measure 20) has a *p* (piano) dynamic. The music includes various triplet markings and slurs.

21

Measures 21-24 of a musical score. The score is written for a grand staff (bass and treble clefs). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The first system (measures 21-22) has a *mf* (mezzo-forte) dynamic. The second system (measures 23-24) has a *mf* (mezzo-forte) dynamic. The music includes various triplet markings and slurs.

25

Measures 25-28 of a musical score. The score is written for a grand staff (bass and treble clefs). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The first system (measures 25-26) has a *mf* (mezzo-forte) dynamic. The second system (measures 27-28) has a *mf* (mezzo-forte) dynamic. The music includes various triplet markings and slurs.

29

Measures 29-32 of a musical score. The score is written for a grand staff (bass and treble clefs). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The first system (measures 29-30) has a *mf* (mezzo-forte) dynamic. The second system (measures 31-32) has a *cresc.* (crescendo) dynamic. The music includes various triplet markings and slurs.

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

Measures 1-4 of the Bolero score. The music is in 3/4 time. The upper system consists of two staves (treble and bass) with rests. The lower system consists of two staves (treble and bass). The treble staff has a melody starting with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The bass staff has a bass line starting with a quarter note (G2), followed by a quarter note (B1), then a quarter note (D2), and a quarter note (F2). The dynamics are marked *p* (piano) and *tr* (trill).

Measures 5-9 of the Bolero score. The upper system consists of two staves (treble and bass) with rests. The lower system consists of two staves (treble and bass). The treble staff has a melody starting with a quarter note (G4), followed by a quarter note (A4), then a quarter note (B4), and a quarter note (C5). The bass staff has a bass line starting with a quarter note (G2), followed by a quarter note (B1), then a quarter note (D2), and a quarter note (F2). The dynamics are marked *mf* (mezzo-forte).

Measures 10-14 of the Bolero score. The upper system consists of two staves (treble and bass) with rests. The lower system consists of two staves (treble and bass). The treble staff has a melody starting with a quarter note (G4), followed by a quarter note (A4), then a quarter note (B4), and a quarter note (C5). The bass staff has a bass line starting with a quarter note (G2), followed by a quarter note (B1), then a quarter note (D2), and a quarter note (F2). The dynamics are marked *f* (forte) and *mf* (mezzo-forte).

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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 vocal line begins with a rest, followed by a melodic phrase starting on a whole note. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simple harmonic bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte), with the instruction *dolce espressivo* (sweetly and expressively) written above the vocal line.

Second system of the musical score, starting at measure 6. It continues the vocal and piano parts. The vocal line shows dynamic changes from *p* to *mf* and back to *p*, with a crescendo leading to *f* (forte). The piano accompaniment also features dynamic markings and a crescendo. The eighth-note pattern in the right hand continues, with some chords and rests in the left hand.

Third system of the musical score, starting at measure 12. The vocal line continues with a melodic phrase, marked *p*. The piano accompaniment features a more active right hand with eighth-note patterns and chords, while the left hand provides a steady harmonic foundation. Dynamics include *p* and *mf*.

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 score is in 2/4 time. The first system shows the beginning of the piece, with a piano introduction. The right hand plays a melody, and the left hand provides accompaniment. Dynamics include *p* (piano) and *pp* (piano-piano).

Second system of the musical score, starting at measure 6. The tempo remains *Andante*. The key signature is one sharp (F#). The score is in 2/4 time. The second system shows the continuation of the piano introduction. The right hand plays a melody, and the left hand provides accompaniment. Dynamics include *pp* (piano-piano).

Third system of the musical score, starting at measure 11. The tempo remains *Andante*. The key signature is one sharp (F#). The score is in 2/4 time. The third system shows the continuation of the piano introduction. The right hand plays a melody, and the left hand provides accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

p

sempre p

4

8

mf

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