

7 Duets

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2 Alto Trombones & 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. Alto Trombone

2. Alto Trombone

Piano

The musical score is arranged in three systems. The first system shows the first three measures. The second system, starting at measure 4, shows the first two parts (Alto Trombone and Piano) with the second part (Alto Trombone) entering in measure 4. The third system, starting at measure 8, shows all three parts. The score includes dynamic markings such as *p*, *p cresc.*, *cresc.*, *mp*, and *p*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 9/8. The tempo is marked "Adagio cantabile" with a quarter note equal to 52 beats per minute.

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11

Measures 11-13 of a musical score. The score is written for three systems: two staves for the upper right hand (treble and alto clefs) and two staves for the lower right hand (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 11 features a melodic line in the upper right hand with a *cresc.* marking and a whole note in the lower right hand. Measure 12 continues the melodic line with a *cresc.* marking. Measure 13 shows a *p* (piano) dynamic marking in the upper right hand, with a whole note in the lower right hand.

14

Measures 14-16 of a musical score. The score is written for three systems: two staves for the upper right hand (treble and alto clefs) and two staves for the lower right hand (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 14 features a melodic line in the upper right hand with a *decresc.* marking and a whole note in the lower right hand. Measure 15 continues the melodic line with a *decresc.* marking. Measure 16 shows a *p* (piano) dynamic marking in the upper right hand, with a whole note in the lower right hand.

17

Measures 17-20 of a musical score. The score is written for three systems: two staves for the upper right hand (treble and alto clefs) and two staves for the lower right hand (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 features a melodic line in the upper right hand with a *cresc.* marking and a whole note in the lower right hand. Measure 18 continues the melodic line with a *cresc.* marking. Measure 19 shows a *p* (piano) dynamic marking in the upper right hand, with a whole note in the lower right hand. Measure 20 continues the melodic line with a *p* dynamic marking.

21

Measures 21-23 of a musical score. The score is written for three systems: two staves for the upper right hand (treble and alto clefs) and two staves for the lower right hand (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 21 features a melodic line in the upper right hand with a *cresc.* marking and a whole note in the lower right hand. Measure 22 continues the melodic line with a *cresc.* marking. Measure 23 shows a *cresc.* marking in the upper right hand, with a whole note in the lower right hand.

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 one flat (B-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.

5

Second system of the musical score, starting at measure 5. It continues with the same three staves. The vocal parts have a *p* (piano) dynamic in measure 5, followed by a *mf* (mezzo-forte) dynamic in measure 6. The piano accompaniment also has a *p* dynamic in measure 5, followed by a *mf* dynamic in measure 6.

9

Third system of the musical score, starting at measure 9. It continues with the same three staves. The vocal parts have a *sf* (sforzando) dynamic in measure 9, followed by a *cresc.* (crescendo) in measure 10, and a *f* (forte) dynamic in measure 11. The piano accompaniment also has a *sf* dynamic in measure 9, followed by a *cresc.* in measure 10, and a *f* dynamic in measure 11.

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 3/8 time, key of B-flat major, with a tempo of Andante grazioso (♩ = 66). The introduction features a piano accompaniment with triplet patterns in the right hand and chords in the left hand. The first system of music starts at measure 6, with the vocal line entering in the second measure. The piano accompaniment continues with triplet patterns. The second system of music starts at measure 11, with the vocal line entering in the first measure. The piano accompaniment continues with triplet patterns. The score includes dynamic markings such as *pp*, *p*, *f*, and *sf*. The key signature has two flats (B-flat major). The tempo is Andante grazioso (♩ = 66).

16

Measures 16-20 of the musical score. The score is written for three staves: two for the upper right hand (treble and alto clefs) and one for the lower left hand (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features a variety of dynamics including *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are several triplet markings (3) and slurs. The right hand plays a melodic line with triplets, while the left hand provides a harmonic accompaniment with chords and single notes.

21

Measures 21-24 of the musical score. The score continues with the same instrumentation and key signature. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with chords and single notes. The dynamics include *mf* (mezzo-forte).

25

Measures 25-28 of the musical score. The score continues with the same instrumentation and key signature. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with chords and single notes. The dynamics include *mf* (mezzo-forte).

29

Measures 29-32 of the musical score. The score continues with the same instrumentation and key signature. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with chords and single notes. The dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). There are several triplet markings (3).

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

Measures 1-4 of the Bolero score. The music is in 3/4 time. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The first measure is marked *p* (piano). The melody includes trills in measures 3 and 4.

Measures 5-9 of the Bolero score. The piano part continues with the triplet accompaniment. The violin part enters in measure 5 with a melody marked *mf* (mezzo-forte). The violin melody consists of eighth and sixteenth notes, with a slur over measures 7-9.

Measures 10-14 of the Bolero score. The piano part continues. The violin part has a long note in measure 10, followed by a melody marked *f* (forte) in measures 11-14. The piano part has a *mf* (mezzo-forte) marking in measure 13.

15

Measures 15-19. Dynamics: *p*, *f*, *f*, *p*. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The key signature has one sharp (F#).

20

Measures 20-25. Dynamics: *f*, *p*, *f*, *p*. The right hand features a series of slurs and ties, while the left hand plays a more active line with eighth notes and chords. The key signature has one sharp (F#).

26

Measures 26-30. Dynamics: *p*, *f*, *p*, *f*. The right hand has a melodic line with a triplet in measure 30. The left hand plays a more active line with eighth notes and chords. The key signature has one sharp (F#).

31

Measures 31-35. Dynamics: *f*, *f*, *cresc.*, *f*. The right hand features a melodic line with a triplet and trills (tr). The left hand plays a more active line with eighth notes and chords. The key signature has one sharp (F#).

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

First system of the musical score. It features three staves: two for the vocal line (soprano and alto) and one 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 half note G4. The piano accompaniment starts with a half note G2 in the bass and a half note D4 in the treble. Dynamics include *p* (piano) and *mf* (mezzo-forte). The phrase 'dolce espressivo' is 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 has a melodic line with various dynamics: *p*, *mf*, *p*, and *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *p*, *mf*, and *f*. The phrase 'dolce espressivo' is not present in this system.

Third system of the musical score, starting at measure 12. The vocal line continues with a melodic phrase, marked with *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, marked with *mf* and *p*. The system ends with a fermata over the final notes.

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

First system of the musical score, marked *Andante*. The score is in 2/4 time. The right hand (treble clef) and left hand (bass clef) both play piano (*p*). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the musical score, starting at measure 6. The right hand (treble clef) and left hand (bass clef) both play piano-piano (*pp*). The right hand features a melody with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment.

Third system of the musical score, starting at measure 11. The right hand (treble clef) and left hand (bass clef) both play mezzo-forte (*mf*). The right hand features a melody with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment. The system concludes with a piano (*p*) dynamic marking.

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

p

sempre p

4

p

8

mf

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