

7 Duets

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2 Soprano Saxophones & Piano

CD Play Back / Play Along

Arr.: Timofei Dokshitser

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7 Duets



1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. Soprano Saxophone

2. Soprano Saxophone

Piano

The musical score is written for three parts: 1. Soprano Saxophone, 2. Soprano Saxophone, and Piano. The key signature is three flats (B-flat, E-flat, A-flat) 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 first two 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. Dynamics include piano (p), piano crescendo (p cresc.), mezzo-piano (mp), and piano (p). 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

Musical score for measures 11-13. The score is written for four staves: two for the upper system (treble and alto clefs) and two for the lower system (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 treble staff with a crescendo (cresc.) and a piano (p) dynamic. The upper alto staff has a similar melodic line. The lower treble staff has a complex, fast-moving melodic line. The lower bass staff has a steady eighth-note accompaniment. Measure 12 continues the melodic development in the upper staves and the fast-moving line in the lower treble staff. Measure 13 shows a continuation of the piano accompaniment in the lower staves.

14

Musical score for measures 14-16. The score continues for four staves. Measure 14 features a decrescendo (decresc.) in the upper treble staff and a piano (p) dynamic. The upper alto staff also has a decrescendo. The lower treble staff has a complex, fast-moving melodic line. The lower bass staff has a steady eighth-note accompaniment. Measure 15 continues the melodic development in the upper staves and the fast-moving line in the lower treble staff. Measure 16 shows a continuation of the piano accompaniment in the lower staves.

17

Musical score for measures 17-20. The score continues for four staves. Measure 17 features a crescendo (cresc.) in the upper treble staff. The upper alto staff also has a crescendo. The lower treble staff has a complex, fast-moving melodic line. The lower bass staff has a steady eighth-note accompaniment. Measure 18 continues the melodic development in the upper staves and the fast-moving line in the lower treble staff. Measure 19 shows a continuation of the piano accompaniment in the lower staves. Measure 20 shows a continuation of the piano accompaniment in the lower staves.

21

Musical score for measures 21-24. The score continues for four staves. Measure 21 features a crescendo (cresc.) in the upper treble staff and a piano (p) dynamic. The upper alto staff also has a crescendo. The lower treble staff has a complex, fast-moving melodic line. The lower bass staff has a steady eighth-note accompaniment. Measure 22 continues the melodic development in the upper staves and the fast-moving line in the lower treble staff. Measure 23 shows a continuation of the piano accompaniment in the lower staves. Measure 24 shows a continuation of the piano accompaniment in the lower staves.

2. Frühlings Lied

Robert Schumann

Arr.: Timofei Dokshitser

Allegretto

The first system of the musical score is in 6/8 time and B-flat major. It features three staves. The top two staves are for the vocal parts, both marked *mf* and *cantabile*. The bottom staff is for the piano accompaniment, also marked *mf*. The piano part consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

5

The second system continues the piece. The vocal parts are marked *p* (piano) and *mf* (mezzo-forte). The piano accompaniment is marked *p* and *mf*. The piano part continues with the same eighth-note patterns.

9

The third system shows a dynamic increase. The vocal parts are marked *sf* (sforzando) and *f* (forte). The piano accompaniment is marked *sf* and *cresc.* (crescendo). The piano part features more complex chords and a rising melodic line in the right hand.

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 (measures 1-5) shows the vocal line with a piano introduction (p) and the piano accompaniment starting with a piano-piano (pp) dynamic. The second system (measures 6-10) continues the vocal line with a forte (f) dynamic and the piano accompaniment with a forte (f) dynamic. The third system (measures 11-15) shows the vocal line with a piano (p) dynamic and the piano accompaniment with a piano (p) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings (pp, p, f, sf).

16

Measures 16-20 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The right hand (treble clef) has a melodic line with triplets and slurs. The left hand (bass clef) has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *p* (piano), *f* (forte), and *p* (piano) again. The measures are numbered 16, 17, 18, 19, and 20.

21

Measures 21-24 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The right hand (treble clef) has a melodic line with triplets and slurs. The left hand (bass clef) has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *mf* (mezzo-forte) and *mf* (mezzo-forte) again. The measures are numbered 21, 22, 23, and 24.

25

Measures 25-28 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The right hand (treble clef) has a melodic line with triplets and slurs. The left hand (bass clef) has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *mf* (mezzo-forte) and *mf* (mezzo-forte) again. The measures are numbered 25, 26, 27, and 28.

29

Measures 29-32 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with triplets and dynamic markings. The right hand (treble clef) has a melodic line with triplets and slurs. The left hand (bass clef) has a rhythmic accompaniment with triplets and slurs. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The measures are numbered 29, 30, 31, and 32.

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 piano part features a triplet of eighth notes in the right hand, marked with a *p* (piano) dynamic. The bass line consists of a steady eighth-note accompaniment. The upper staves are empty.

Measures 5-9 of the Bolero score. The piano part continues with the triplet accompaniment. The upper staves enter in measure 5 with a melody marked *mf* (mezzo-forte). The bass line remains consistent.

Measures 10-14 of the Bolero score. The piano part continues. The upper staves feature a melody that reaches a peak in measure 12, marked with a *f* (forte) dynamic. The piano part has a *mf* (mezzo-forte) dynamic in measure 12. The bass line continues with the eighth-note accompaniment.

15

20

26

31

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 grand staff (treble and bass). 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 piano (*p*) dynamic and the instruction 'dolce espressivo'. The grand staff has a mezzo-forte (*mf*) dynamic in the treble and a piano (*p*) dynamic in the bass.

Second system of the musical score, starting at measure 6. It continues with the same three-staff structure. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The instruction 'dolce espressivo' is still present. The grand staff shows a transition from *mf* to *p* in the treble and *p* to *f* in the bass.

Third system of the musical score, starting at measure 12. It continues with the same three-staff structure. Dynamics include piano (*p*) and mezzo-forte (*mf*). The grand staff shows a transition from *mf* to *p* in the treble and *p* to *f* in the bass.

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 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. The right hand melody is marked *p* (piano), and the left hand bass line is marked *mf* (mezzo-forte).

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

The musical score is written for voice and piano. It begins with a tempo marking of "Con Moto" and a metronome indication of a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat major), and the time signature is 12/8. The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final cadence. Dynamics include piano (p) and mezzo-forte (mf).

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