

7 Duets

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Trumpet (B $\flat$ + C), Trombone (♭ + $\natural$) & 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. B♭ Trumpet

2. Trombone

Piano

4

8

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11

Measures 11-13 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 11 features a melodic line in the treble staff with a crescendo (cresc.) and a piano (p) dynamic. The bass staff has a supporting line. Measure 12 continues the melodic line with a crescendo (cresc.) and piano (p) dynamic. Measure 13 shows a melodic line in the treble staff with a piano (p) dynamic and a supporting line in the bass staff.

14

Measures 14-16 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 14 features a melodic line in the treble staff with a decrescendo (decresc.) and a piano (p) dynamic. The bass staff has a supporting line. Measure 15 continues the melodic line with a decrescendo (decresc.) and piano (p) dynamic. Measure 16 shows a melodic line in the treble staff with a piano (p) dynamic and a supporting line in the bass staff.

17

Measures 17-20 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 features a melodic line in the treble staff with a crescendo (cresc.). The bass staff has a supporting line. Measure 18 continues the melodic line with a crescendo (cresc.). Measure 19 shows a melodic line in the treble staff with a crescendo (cresc.). Measure 20 shows a melodic line in the treble staff with a crescendo (cresc.).

21

Measures 21-24 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 21 features a melodic line in the treble staff with a crescendo (cresc.). The bass staff has a supporting line. Measure 22 continues the melodic line with a crescendo (cresc.). Measure 23 shows a melodic line in the treble staff with a crescendo (cresc.). Measure 24 shows a melodic line in the treble staff with a crescendo (cresc.).

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 a vocal or instrumental part, and the bottom staff is for 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 staff has a dynamic marking of *mf* and the instruction 'cantabile'. The piano accompaniment starts with a dynamic marking of *mf*. The music features a melody with a repeat sign and a crescendo leading into the next system.

Second system of the musical score, starting at measure 5. It continues the three-staff format. The piano accompaniment has a dynamic marking of *p* at the beginning of the system. The melody in the upper staves has a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note pattern. The system ends with a crescendo leading into the third system.

Third system of the musical score, starting at measure 9. It continues the three-staff format. The piano accompaniment has a dynamic marking of *p* at the beginning of the system. The melody in the upper staves has a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note pattern. The system ends with a crescendo leading into the fourth system.

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 triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G3, A3, B3) in the left hand. Dynamics include *pp* (pianissimo), *f* (forte), and *pp* (pianissimo).

System 2 (Measures 6-10): The vocal line continues with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note F#4. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G3, A3, B3) in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo).

System 3 (Measures 11-15): The vocal line begins with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note F#4. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the right hand and a triplet of eighth notes (G3, A3, B3) in the left hand. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando).

16

Measures 16-20 of a musical score. The score is written for two systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). Measure 16 starts with a treble staff melodic line and a bass staff accompaniment. Measures 17-18 feature a piano (*p*) dynamic and triplet markings (*3*) in both staves. Measure 19 has a forte (*f*) dynamic and triplet markings. Measure 20 returns to a piano (*p*) dynamic. The bottom system (measures 21-25) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *f* to *p*.

21

Measures 21-24 of a musical score. The top system (measures 21-24) shows a treble staff with a melodic line starting at *mf* and a bass staff with rests. The bottom system (measures 25-28) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*.

25

Measures 25-28 of a musical score. The top system (measures 25-28) shows a treble staff with rests and a bass staff with a melodic line starting at *mf*. The bottom system (measures 29-32) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*.

29

Measures 29-32 of a musical score. The top system (measures 29-32) shows a treble staff with a melodic line starting at *mf* and a bass staff with rests. The bottom system (measures 33-36) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 37-40) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 41-44) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 45-48) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 49-52) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 53-56) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 57-60) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 61-64) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 65-68) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 69-72) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 73-76) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 77-80) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 81-84) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 85-88) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 89-92) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 93-96) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*. The bottom system (measures 97-100) features a continuous triplet accompaniment in the treble staff, with dynamics ranging from *mf* to *f*.

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 first system shows a piano introduction with a treble clef staff containing a triplet of eighth notes and a trill, and a bass clef staff with a piano accompaniment of eighth notes and chords. The dynamics are marked *p* (piano) and *tr* (trill).

Measures 5-9 of the Bolero score. The music continues with a treble clef staff featuring a melody of eighth notes and a bass clef staff with a piano accompaniment of eighth notes and chords. The dynamics are marked *mf* (mezzo-forte).

Measures 10-14 of the Bolero score. The music continues with a treble clef staff featuring a melody of eighth notes and a bass clef staff with a piano accompaniment of eighth notes and chords. The dynamics are marked *f* (forte) and *mf* (mezzo-forte).

15

15

p *f* *f* *p*

20

f *p* *f* *p*

26

p *f* *p* *f*

31

p *cresc.* *f*

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic and the instruction *dolce espressivo*. The middle staff is a single melodic line in bass clef, also marked with a piano (*p*) dynamic and the instruction *dolce espressivo*. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef), marked with a mezzo-forte (*mf*) dynamic. The key signature is two sharps (F# and C#), and the time signature is common time (C).

The second system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, with dynamics *p*, *mf*, *p*, and *f* indicated. The middle staff is a single melodic line in bass clef, with dynamics *p*, *mf*, *p*, and *f* indicated. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef), with dynamics *mf*, *p*, and *f* indicated. The key signature is two sharps (F# and C#), and the time signature is common time (C).

The third system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic. The middle staff is a single melodic line in bass clef, marked with a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef), marked with a piano (*p*) dynamic. The key signature is two sharps (F# and C#), and the time signature is common time (C).

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

First system of the musical score, measures 1-5. The tempo is marked *Andante*. The key signature is one sharp (F#). The time signature is 2/4. The score includes a vocal line and a piano accompaniment. The piano part features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *p* (piano) and *pp* (piano-piano).

Second system of the musical score, measures 6-10. The piano part continues with the eighth-note pattern. Dynamics include *pp* (piano-piano).

Third system of the musical score, measures 11-15. The piano part continues with the eighth-note pattern. Dynamics include *p* (piano) and *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 tempo of $\text{♩} = 92$. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The score is divided into three systems, each with a measure number (1, 4, and 8) at the beginning of the first staff.

System 1 (Measures 1-3): The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and arpeggios. Dynamics include *p* (piano) for the vocal line and *sempre p* (piano) for the piano accompaniment.

System 2 (Measures 4-7): The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment maintains the same rhythmic pattern. Dynamics include *p* (piano) for the vocal line and *sempre p* (piano) for the piano accompaniment.

System 3 (Measures 8-10): The vocal line ends with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment concludes with a final chord. Dynamics include *mf* (mezzo-forte) for the vocal line and *mf* (mezzo-forte) for the piano accompaniment.

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