

7 Duets

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Soprano Sax, Tenor Sax & 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. Tenor Saxophone

Piano

The musical score is written for three instruments: Soprano Saxophone, Tenor Saxophone, and Piano. It is in 9/8 time and B-flat major. 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 Soprano Saxophone with a melodic line starting on a half note G4, followed by eighth notes. The Tenor Saxophone is silent. The Piano provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand. The second system (measures 4-7) continues the melodic development in the Soprano Saxophone, with the Piano accompaniment becoming more active, including a crescendo in the right hand. The third system (measures 8-10) shows the Tenor Saxophone entering with a melodic line, while the Soprano Saxophone continues its part. The Piano accompaniment remains consistent, with a crescendo in the right hand. Dynamics include piano (p), piano crescendo (p cresc.), mezzo-piano (mp), and piano (p). The score includes various musical notations such as slurs, ties, and articulation marks.

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11

Measures 11-13 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first two staves (treble) have a melodic line with a crescendo (cresc.) in measure 12 and a piano (p) dynamic in measure 13. The last two staves (bass) have a rhythmic accompaniment with a crescendo (cresc.) in measure 12 and a piano (p) dynamic in measure 13.

14

Measures 14-16 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first two staves (treble) have a melodic line with a decrescendo (decresc.) in measure 15 and a piano (p) dynamic in measure 16. The last two staves (bass) have a rhythmic accompaniment with a decrescendo (decresc.) in measure 15 and a piano (p) dynamic in measure 16.

17

Measures 17-20 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first two staves (treble) have a melodic line with a crescendo (cresc.) in measure 17. The last two staves (bass) have a rhythmic accompaniment.

21

Measures 21-24 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first two staves (treble) have a melodic line with a crescendo (cresc.) in measure 21 and a crescendo (cresc.) in measure 24. The last two staves (bass) have a rhythmic accompaniment with a crescendo (cresc.) in measure 21 and a crescendo (cresc.) in measure 24.

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 has two flats (B-flat and E-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. The system ends with a repeat sign.

Second system of the musical score, starting at measure 5. It consists of three staves. The vocal parts continue with a *p* dynamic, while the piano accompaniment is marked *p*. The system ends with a repeat sign.

Third system of the musical score, starting at measure 9. It consists of three staves. The vocal parts are marked *sf* and *cresc.*, leading to a *f* dynamic. The piano accompaniment is marked *sf* and *cresc.*. The system ends with a repeat sign.

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, 11, and 16 indicated at the beginning of each system. The piano part features extensive triplet patterns in both the right and left hands, often with slurs and dynamic markings. The vocal part consists of a single melodic line with slurs and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando).

Measure 6: The piano part begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal part enters with a single note. Dynamics include *pp*, *f*, and *pp*.

Measure 11: The piano part continues with triplet patterns. The vocal part has a melodic phrase. Dynamics include *f*, *p*, and *f*.

Measure 16: The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal part has a melodic phrase. Dynamics include *p* and *sf*.

16

Musical score for measures 16-20. The score is written for a grand piano (treble and bass 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. Measure 16 starts with a piano (*p*) triplet in the right hand and a piano (*p*) triplet in the left hand. Measure 17 continues with a piano (*p*) triplet in the right hand and a piano (*p*) triplet in the left hand. Measure 18 features a forte (*f*) triplet in the right hand and a piano (*p*) triplet in the left hand. Measure 19 has a forte (*f*) triplet in the right hand and a piano (*p*) triplet in the left hand. Measure 20 ends with a piano (*p*) triplet in the right hand and a piano (*p*) triplet in the left hand.

21

Musical score for measures 21-24. The score is written for a grand piano (treble and bass 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. Measure 21 starts with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 22 continues with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 23 features a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 24 ends with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand.

25

Musical score for measures 25-28. The score is written for a grand piano (treble and bass 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. Measure 25 starts with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 26 continues with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 27 features a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 28 ends with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand.

29

Musical score for measures 29-32. The score is written for a grand piano (treble and bass 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. Measure 29 starts with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 30 continues with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 31 features a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand. Measure 32 ends with a mezzo-forte (*mf*) triplet in the right hand and a mezzo-forte (*mf*) triplet in the left hand.

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 two sharps (F# and C#). 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 marked *f* (forte) in measure 10, which then changes to *mf* (mezzo-forte) in measure 12. The bass line continues with the eighth-note accompaniment.

15

15

p *f* *f* *p*

20

f *p* *f* *p*

26

p *f* *p* *f*

f

3

31

f

tr *tr*

cresc. *f*

3

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 staff is for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the vocal parts is marked with a piano (*p*) dynamic and the instruction 'dolce espressivo'. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic.

Second system of the musical score, starting at measure 6. It continues with the same three-staff structure. The vocal parts show a variety of dynamics including piano (*p*), mezzo-forte (*mf*), and forte (*f*). The piano accompaniment also features dynamic markings of *mf* and *p*. The notation includes various musical symbols such as slurs, accents, and ties.

Third system of the musical score, starting at measure 12. It continues the three-staff structure. The vocal parts have piano (*p*) dynamics. The piano accompaniment features a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The system concludes with a final cadence.

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

First system of the musical score, marked *Andante*. The tempo is *Andante*. The score is in 2/4 time with a key signature of one sharp (F#). It features a piano introduction with a melody in the right hand and a bass line in the left hand, both marked *p* (piano).

Second system of the musical score, marked *pp* (pianissimo). The tempo remains *Andante*. The score is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand, both marked *pp*.

Third system of the musical score, marked *mf* (mezzo-forte). The tempo remains *Andante*. The score is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand, both marked *mf*.

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

4

8

p

sempre p

mf

4 SAXOPHONES ((S(A)A(T)A(T)B))

EMR 14110	PARSON, Ted (Arr.)	Swingle Bells
EMR 14108	PARSON, Ted (Arr.)	What Child Is This?
EMR 13373	PURCELL, Henry	Trumpet Tune (Michel/Naulais) (5)
EMR 20358	RICHARDS, Scott	Frère Jacques
EMR 5389	RICHARDS, Scott	Latin Fever
EMR 14092	SAURER, Marcel (Arr.)	Adeste Fideles
EMR 14090	SAURER, Marcel (Arr.)	King's Blues March
EMR 14088	SAURER, Marcel (Arr.)	Ox And Donkey Blues
EMR 13680	SAURER, Marcel (Arr.)	She'll Be Coming Round The Mountain
EMR 14104	SAURER, Marcel (Arr.)	Silent Night
EMR 26579	SCHUBERT, Franz	Ave Maria
EMR 26596	SCOTT, James	Frog Legs Rag
EMR 28551	SCOTT, James	Rag Sentimental
EMR 13689	STRAUSS, Johann	Emperor Waltz
EMR 13694	STRAUSS, Johann	Radetzky March
EMR 13709	STRAUSS, Johann	Rosen aus dem Süden
EMR 13690	STRAUSS, Johann	Tritsch-Tratsch Polka
EMR 537	STREABBOG, L.	Jeune Viennoise (Michel)
EMR 26681	SUBA, Eduardo	Dance Of The Condor
EMR 511	SULLIVAN, Arthur	The Long Day Closes (Michel)
EMR 5423	TAILOR, Norman	El Choclo
EMR 13699	TAILOR, Norman	Inca Dance
EMR 20373	TAILOR, Norman	Nautical Airs
EMR 20372	TAILOR, Norman	Paso Doble Ole
EMR 5494	TAILOR, Norman	Sousa Medley
EMR 21651	TELEMANN, Georg P.	12 Heroic Marches
EMR 26108	TRADITIONAL	Just A Closer Walk With Thee
EMR 5413	TRADITIONAL	Londonderry Air
EMR 5492	TRADITIONAL	O Sole Mio
EMR 23834	ZAWINUL, Josef	Birdland

4 SAXOPHONES (S(A)ATB) & PIANO

EMR 14289	ALOY, Georges	4 préludes-pastiches
EMR 706	GODEL, Didier	Quintette
EMR 13373	MICHEL / NAULAIS	Feierliche Musik Volume 1 (5)
EMR 13374	MICHEL / NAULAIS	Feierliche Musik Volume 2 (5)
EMR 13375	MICHEL / NAULAIS	Feierliche Musik Volume 3 (5)
EMR 13364	MICHEL / NAULAIS	Golden Hits Volume 1 (5)
EMR 13365	MICHEL / NAULAIS	Golden Hits Volume 2 (5)
EMR 13366	MICHEL / NAULAIS	Golden Hits Volume 3 (5)
EMR 13749	MOREN, Bertrand	6 Irish Tunes
EMR 21521	NAULAIS, Jérôme (Arr.)	18 Christmas Songs
EMR 2451	NAULAIS, Jérôme (Arr.)	Album Volume 1 (5)
EMR 2452	NAULAIS, Jérôme (Arr.)	Album Volume 2 (5)
EMR 2453	NAULAIS, Jérôme (Arr.)	Album Volume 3 (5)
EMR 2454	NAULAIS, Jérôme (Arr.)	Album Volume 4 (5)
EMR 2455	NAULAIS, Jérôme (Arr.)	Album Volume 5 (5)
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EMR 2459	NAULAIS, Jérôme (Arr.)	Album Volume 9 (5)
EMR 2460	NAULAIS, Jérôme (Arr.)	Album Volume 10 (5)
EMR 14106	PARSON, Ted (Arr.)	A Merry Christmas
EMR 14094	PARSON, Ted (Arr.)	Christmas Glory
EMR 14086	PARSON, Ted (Arr.)	Christmas Swing
EMR 14096	PARSON, Ted (Arr.)	Go Tell It On The Mountain
EMR 13897	PARSON, Ted (Arr.)	Holy Night
EMR 14098	PARSON, Ted (Arr.)	Joyfull Christmas
EMR 14100	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14102	PARSON, Ted (Arr.)	O Christmas Tree
EMR 14110	PARSON, Ted (Arr.)	Swingle Bells
EMR 14108	PARSON, Ted (Arr.)	What Child Is This?
EMR 5389	RICHARDS, Scott	Latin Fever
EMR 14092	SAURER, Marcel (Arr.)	Adeste Fideles
EMR 14090	SAURER, Marcel (Arr.)	King's Blues March
EMR 14088	SAURER, Marcel (Arr.)	Ox And Donkey Blues
EMR 14104	SAURER, Marcel (Arr.)	Silent Night
EMR 5494	TAILOR, Norman	Sousa Medley
EMR 21651	TELEMANN, Georg P.	12 Heroic Marches
EMR 5413	TRADITIONAL	Londonderry Air
EMR 5492	TRADITIONAL	O Sole Mio

4 SAXOPHONES (S(A)ATB) & ORGAN

EMR 2452	ALBINONI, Tomaso	Adagio (5)
EMR 14289	ALOY, Georges	4 Préludes-pastiches
EMR 2458	ARMITAGE, Dennis	4 Fanfares (5)
EMR 2458	BACH / GOUNOD	Ave Maria (5)
EMR 2451	BACH, Johann S.	Aria (5)
EMR 2460	BACH, Johann S.	Arioso (5)
EMR 2452	BEETHOVEN, L.v.	Die Ehre Gottes aus der Natur (5)
EMR 2455	BEETHOVEN, L.v.	Ode To Joy (5)
EMR 2458	BORODIN, Alexander	Polovetian Dance (5)
EMR 2455	CHARPENTIER, M.A.	Te Deum (5)
EMR 2452	CHOPIN, Frédéric	Tristesse (5)

4 Saxophones (S(A)ATB) & Organ (Fortsetzung - Continued - Suite)

EMR 2451	CLARKE, Jeremiah	Trumpet Voluntary (5)
EMR 2459	DEBUSSY, Claude	Clair de Lune (5)
EMR 2454	DVORAK, Antonin	Humoresque (5)
EMR 2459	DVORAK, Antonin	Largo aus der Neuen Welt (5)
EMR 2454	GERSHWIN, George	'S Wonderful (5)
EMR 2452	GERSHWIN, George	I Got Rhythm (5)
EMR 2460	GERSHWIN, George	Summertime (5)
EMR 2455	GERSHWIN, George	The Man I Love (5)
EMR 2457	GLUCK, C.W.	Marche Religieuse (5)
EMR 2457	GRIEG, Edvard	Solvejgs Lied (5)
EMR 2453	HÄNDEL, Georg Fr.	Arioso (5)
EMR 2457	HÄNDEL, Georg Fr.	Largo (5)
EMR 2451	HÄNDEL, Georg Fr.	March "Scipio" (5)
EMR 2459	HÄNDEL, Georg Fr.	March (5)
EMR 2458	HÄNDEL, Georg Fr.	Minuet (5)
EMR 2454	HÄNDEL, Georg Fr.	Sarabande I (5)
EMR 2456	HÄNDEL, Georg Fr.	Sarabande II (5)
EMR 2460	HAYDN, Fr.J.	St. Anthony Choral (5)
EMR 13374	HAYDN, Joseph	Hochzeitsmarsch (Michel/Naulais) (5)
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EMR 13373	MICHEL / NAULAIS	Heilig, Heilig (5)
EMR 13375	MICHEL / NAULAIS	Hymn A La Joie (5)
EMR 13375	MICHEL / NAULAIS	Jesus bleibet meine Freude (5)
EMR 13375	MICHEL / NAULAIS	La Réjouissance Feuerwerk Musik (5)
EMR 13373	MICHEL / NAULAIS	Marsch aus Judas Macacbaeus (5)
EMR 13375	MICHEL / NAULAIS	Moderato-Menuet (5)
EMR 13373	MICHEL / NAULAIS	Overture From Water Music (5)
EMR 13375	MICHEL / NAULAIS	Plus près de toi mon Dieu (5)
EMR 13365	MICHEL/NAULAIS (Arr.)	Amazing Grace (5)
EMR 13374	MICHEL/NAULAIS (Arr.)	Andante (5)
EMR 13366	MICHEL/NAULAIS (Arr.)	Auld Lang Syne (5)
EMR 13366	MICHEL/NAULAIS (Arr.)	El Condor Pasa (5)
EMR 13365	MICHEL/NAULAIS (Arr.)	Funiculi Funicula (5)
EMR 13364	MICHEL/NAULAIS (Arr.)	Glory, Glory, Alleluja (5)
EMR 13365	MICHEL/NAULAIS (Arr.)	Go Down, Moses (5)
EMR 13366	MICHEL/NAULAIS (Arr.)	Hava Nagila (5)
EMR 13364	MICHEL/NAULAIS (Arr.)	I Got Rhythm (5)
EMR 13366	MICHEL/NAULAIS (Arr.)	Joshua Fit The Battle Of Jericho (5)
EMR 13364	MICHEL/NAULAIS (Arr.)	Kalinka (5)
EMR 13366	MICHEL/NAULAIS (Arr.)	La Cucaracha (5)
EMR 13374	MICHEL/NAULAIS (Arr.)	March in the Occasional Oratorio (5)
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EMR 2456	NAULAIS, Jérôme (Arr.)	Candlelight Walz-Auld Lang Syne (5)
EMR 2459	NAULAIS, Jérôme (Arr.)	Down By The Riverside (5)
EMR 2460	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halleluja (5)
EMR 2454	NAULAIS, Jérôme (Arr.)	Greensleeves (5)
EMR 2453	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
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EMR 2451	PURCELL, Henry	Trumpet Tune (5)
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