

7 Duets

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Oboe, Bassoon & 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. Oboe

2. Bassoon

Piano

p

p

p cresc.

cresc.

p

mp

cresc.

p

4

8

The musical score is written for three parts: Oboe, Bassoon, and Piano. The key signature is B-flat major (two flats) 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 Oboe and Bassoon parts with a piano (*p*) dynamic, and the Piano part with a piano (*p*) dynamic. The second system starts at measure 4 and includes crescendos (*cresc.*) for the Oboe and Bassoon parts, and a piano (*p*) dynamic for the Piano part. The third system starts at measure 8 and includes a mezzo-piano (*mp*) dynamic for the Oboe and Bassoon parts, and a piano (*p*) dynamic for the Piano part. The score features various musical notations including slurs, ties, and dynamic markings.

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11

cresc. *p*

14

decresc. *p*

17

cresc.

21

cresc. *cresc.*

2. Frühlings Lied

Robert Schumann

Arr.: Timofei Dokshitser

Allegretto

The first system of the musical score for 'Frühlings Lied' is in 6/8 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a melodic phrase starting on a half note G4, moving to A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note bass line in the left hand. Dynamics include *mf* (mezzo-forte) and the marking *cantabile* (cantabile).

The second system of the musical score continues the piece. It features a vocal line and a piano accompaniment. The vocal line has a melodic phrase starting on a half note G4, moving to A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The third system of the musical score continues the piece. It features a vocal line and a piano accompaniment. The vocal line has a melodic phrase starting on a half note G4, moving to A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note bass line in the left hand. Dynamics include *sf* (sforzando), *cresc.* (crescendo), and *f* (forte).

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for 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 both hands, marked *pp* in the right hand and *p* in the left hand. The first system of music (measures 1-5) shows the vocal line entering with a triplet of eighth notes, marked *p*. The piano accompaniment continues with triplet patterns, marked *f* in the right hand and *pp* in the left hand. The second system (measures 6-10) features a vocal line with triplet patterns, marked *f* in the right hand and *f* in the left hand. The piano accompaniment continues with triplet patterns, marked *p* in the right hand and *p* in the left hand. The third system (measures 11-15) features a vocal line with triplet patterns, marked *f* in the right hand and *f* in the left hand. The piano accompaniment continues with triplet patterns, marked *p* in the right hand and *p* in the left hand. The score concludes with a final triplet pattern in the piano accompaniment, marked *sf*.

16

Measures 16-20 of the musical score. The system consists of two staves. The upper staff (treble clef) contains melodic lines with triplets and dynamic markings *p*, *f*, and *p*. The lower staff (bass clef) contains accompaniment with triplets and dynamic markings *p*, *f*, and *p*. The key signature has two flats.

21

Measures 21-24 of the musical score. The system consists of two staves. The upper staff (treble clef) contains melodic lines with dynamic marking *mf*. The lower staff (bass clef) contains accompaniment with triplets and dynamic marking *mf*. The key signature has two flats.

25

Measures 25-28 of the musical score. The system consists of two staves. The upper staff (treble clef) contains melodic lines with dynamic marking *mf*. The lower staff (bass clef) contains accompaniment with triplets and dynamic marking *mf*. The key signature has two flats.

29

Measures 29-32 of the musical score. The system consists of two staves. The upper staff (treble clef) contains melodic lines with triplets and dynamic marking *mf*. The lower staff (bass clef) contains accompaniment with triplets and dynamic marking *mf*, with a *cresc.* marking. The key signature has two flats.

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 pattern. 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) starting in measure 10. The bass line continues with the eighth-note accompaniment.

15

Measures 15-19 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *p* (piano) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

20

Measures 20-25 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *f* (forte) and *p* (piano). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

26

Measures 26-30 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *p* (piano) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

31

Measures 31-35 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. Dynamics include *f* (forte) and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

First system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first staff has a dynamic marking of *p* and the instruction *dolce espressivo*. The second staff also has a dynamic marking of *p* and the instruction *dolce espressivo*. The third staff has a dynamic marking of *mf* and then *p*.

Second system of the musical score, starting at measure 6. It consists of three staves. The top staff has dynamic markings of *p*, *mf*, *p*, and *f*. The middle staff has dynamic markings of *p*, *mf*, *p*, and *f*. The bottom staff has dynamic markings of *mf*, *p*, and *f*. The notation includes various musical symbols such as slurs, ties, and accidentals.

Third system of the musical score, starting at measure 12. It consists of three staves. The top staff has a dynamic marking of *p*. The middle staff has a dynamic marking of *mf*. The bottom staff has a dynamic marking of *p*. The notation includes various musical symbols such as slurs, ties, and accidentals.

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

6

11

p *pp* *mf*

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

4

8

p

sempre p

mf

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