

7 Duets

1. *Adagio* (Ludwig van Beethoven)
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3. *Nocturne* (Gioacchino Rossini)
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6. *Lied* (Anton Rubinstein)
7. *Romance* (Mikhail Ivanovitch Glinka)

Flute, Bassoon & Piano

CD Play Back / Play Along

Arr.: Timofei Dokshitser

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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. 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 instruction *cantabile* (cantabile).

The second system of the musical score continues the piece. It includes a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by a phrase starting on a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and the 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 includes a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a half note, followed by a phrase starting on a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and the 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 (p) melody in the right hand and a piano accompaniment in the left hand, both marked with triplets (3). The first system of music (measures 1-5) includes a piano introduction (pp) and a piano accompaniment (f) with triplets. The second system (measures 6-10) continues the piano introduction (pp) and piano accompaniment (f) with triplets. The third system (measures 11-15) includes a piano introduction (f) and a piano accompaniment (p) with triplets. The score concludes with a piano introduction (sf) and a piano accompaniment (f) with triplets.

16

Measures 16-20 of the musical score. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). Measure 16 starts with a treble staff containing a half note G4 and a bass staff with a half note F3. Measure 17 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a piano (*p*) dynamic. Measure 18 has a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a piano (*p*) dynamic. Measure 19 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a piano (*p*) dynamic. Measure 20 has a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a piano (*p*) dynamic.

21

Measures 21-24 of the musical score. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). Measure 21 starts with a treble staff containing a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 22 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 23 has a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 24 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic.

25

Measures 25-28 of the musical score. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). Measure 25 starts with a treble staff containing a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 26 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 27 has a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 28 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic.

29

Measures 29-32 of the musical score. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). Measure 29 starts with a treble staff containing a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 30 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 31 has a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. Measure 32 features a treble staff with a half note G4 and a bass staff with a half note F3, both marked with a mezzo-forte (*mf*) dynamic. A crescendo (*cresc.*) is indicated in the bass staff of measure 30.

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 violin part is silent in these measures.

Measures 5-9 of the Bolero score. The piano part continues with the triplet pattern. The violin part enters in measure 5 with a melody marked 'mf' (mezzo-forte). The bass line remains consistent with the eighth-note accompaniment.

Measures 10-14 of the Bolero score. The piano part continues with the triplet pattern. The violin part features a melody marked 'f' (forte) in measure 10, which then changes to 'mf' (mezzo-forte) in measure 12. The bass line remains consistent with the eighth-note accompaniment.

15

15

p *f* *f* *p*

20

20

f *p* *f* *p*

26

26

p *f* *p* *f*

31

31

f *f* *cresc.* *f*

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'. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dolce espressivo*. The music features flowing melodic lines in the upper staves and a steady accompaniment in the lower staves.

Second system of the musical score, starting at measure 6. It continues with the same three-staff structure. Dynamics include *p*, *mf*, and *f* (forte). The music shows a variety of melodic and harmonic textures, with some measures featuring more complex rhythmic patterns.

Third system of the musical score, starting at measure 12. It continues with the same three-staff structure. Dynamics include *p* and *mf*. The music concludes with a final cadence in the lower staves.

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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