

7 Duets

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2 Tubas & 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. Tuba

2. Tuba

Piano

4

8

11

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

14

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

17

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

21

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

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 is 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.

5

Second system of the musical score, starting at measure 5. It consists of three staves. The vocal parts continue with a *p* (piano) dynamic, while the piano accompaniment is marked *p*. The system ends with a *mf* (mezzo-forte) dynamic marking.

9

Third system of the musical score, starting at measure 9. It consists of three staves. The vocal parts feature a crescendo from *sf* (sforzando) to *f* (forte). The piano accompaniment also features a crescendo from *sf* to *f*. The system ends with a *f* dynamic marking.

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for a voice and piano. It begins with a piano introduction in the right hand, marked *p*, featuring a triplet of eighth notes. The main piece starts at measure 6. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The piano part features complex triplet patterns in the right hand and chords or single notes in the left hand. Dynamic markings include *pp*, *p*, *f*, and *sf*. The tempo is marked *Andante grazioso* with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/8.

16

Measures 16-20 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is written for piano with four staves: two for the left hand and two for the right hand. Measures 16-18 feature a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *p* (piano), *f* (forte), and *p* (piano). Measures 19-20 show a more complex texture with triplets in both hands and a crescendo leading into measure 21.

21

Measures 21-24 of the musical score. The piece continues in 3/4 time with a key signature of three flats. Measures 21-22 show a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *mf* (mezzo-forte). Measures 23-24 show a more complex texture with triplets in both hands and a crescendo leading into measure 25.

25

Measures 25-28 of the musical score. The piece continues in 3/4 time with a key signature of three flats. Measures 25-26 show a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *mf* (mezzo-forte). Measures 27-28 show a more complex texture with triplets in both hands and a crescendo leading into measure 29.

29

Measures 29-32 of the musical score. The piece continues in 3/4 time with a key signature of three flats. Measures 29-30 show a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *mf* (mezzo-forte). Measures 31-32 show a more complex texture with triplets in both hands and a crescendo leading into measure 33.

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

Measures 1-4 of the Bolero score. The music is in 3/4 time. 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* in measure 12. The bass line continues with the eighth-note accompaniment.

15

Measures 15-19 of the musical score. The score is written for piano (p) and forte (f) dynamics. The left hand (bass clef) plays a steady eighth-note accompaniment, while the right hand (treble clef) features a melodic line with various articulations and dynamics. The key signature has one sharp (F#).

20

Measures 20-25 of the musical score. The left hand continues with eighth-note accompaniment, and the right hand features a melodic line with various articulations and dynamics. The key signature has one sharp (F#).

26

Measures 26-30 of the musical score. The left hand continues with eighth-note accompaniment, and the right hand features a melodic line with various articulations and dynamics. The key signature has one sharp (F#).

31

Measures 31-35 of the musical score. The left hand continues with eighth-note accompaniment, and the right hand features a melodic line with various articulations and dynamics. The key signature has one sharp (F#).

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 left hand (bass clef) and the bottom staff is for the right hand (treble clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. Dynamics include *p* (piano) and *mf* (mezzo-forte). The expression 'dolce espressivo' is written above the first staff.

Second system of the musical score, starting at measure 6. It continues with the same instrumentation and key signature. Dynamics include *p*, *mf*, and *f* (forte). The expression 'dolce espressivo' is no longer present.

Third system of the musical score, starting at measure 12. It continues with the same instrumentation and key signature. Dynamics include *p* and *mf*.

6. Lied

Anton Rubinstein
Arr.: Timofei Dokshitser

Andante

First system of the musical score, marked *Andante*. The score is in 2/4 time and D major. It features a piano introduction with a treble and bass staff. The bass staff has a key signature change from one sharp to two sharps. Dynamics include piano (*p*) and piano-piano (*pp*).

Second system of the musical score, marked *Andante*. The score continues with a treble and bass staff. Dynamics include piano-piano (*pp*).

Third system of the musical score, marked *Andante*. The score continues with a treble and bass staff. Dynamics include piano (*p*) and mezzo-forte (*mf*).

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

p

sempre p

4

8

mf

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