

7 Duets

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2 Tenor Saxophones & 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. Tenor Saxophone

2. Tenor Saxophone

Piano

The musical score is arranged in three systems. The first system shows the first three measures. The 1. Tenor Saxophone part begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The 2. Tenor Saxophone part is silent. The Piano part features a continuous eighth-note accompaniment in the right hand and a half-note bass line in the left hand. The second system starts at measure 4 and continues to measure 7. The 1. Tenor Saxophone part has a half note G4, followed by a quarter note A4, and then a half note Bb4. The 2. Tenor Saxophone part is silent. The Piano part continues with the same accompaniment. The third system starts at measure 8 and continues to measure 11. The 1. Tenor Saxophone part has a half note G4, followed by a quarter note A4, and then a half note Bb4. The 2. Tenor Saxophone part is silent. The Piano part continues with the same accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

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11

Measures 11-13 of a musical score. The score is written for four staves: two for the upper system (treble and alto clefs) and two for the lower system (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 11 features a melodic line in the upper treble staff with a *cresc.* marking and a piano (*p*) dynamic. The lower system has a complex accompaniment with sixteenth-note patterns. Measure 12 continues the melodic line with a *cresc.* marking. Measure 13 shows a melodic line in the upper treble staff with a *p* dynamic and a piano accompaniment in the lower system.

14

Measures 14-16 of a musical score. The score is written for four staves: two for the upper system (treble and alto clefs) and two for the lower system (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 14 features a melodic line in the upper treble staff with a *decresc.* marking and a piano (*p*) dynamic. The lower system has a complex accompaniment with sixteenth-note patterns. Measure 15 continues the melodic line with a *decresc.* marking. Measure 16 shows a melodic line in the upper treble staff with a *p* dynamic and a piano accompaniment in the lower system.

17

Measures 17-20 of a musical score. The score is written for four staves: two for the upper system (treble and alto clefs) and two for the lower system (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 features a melodic line in the upper treble staff with a *cresc.* marking. The lower system has a complex accompaniment with sixteenth-note patterns. Measure 18 continues the melodic line. Measure 19 shows a melodic line in the upper treble staff. Measure 20 shows a melodic line in the upper treble staff and a piano accompaniment in the lower system.

21

Measures 21-23 of a musical score. The score is written for four staves: two for the upper system (treble and alto clefs) and two for the lower system (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). Measure 21 features a melodic line in the upper treble staff with a *cresc.* marking. The lower system has a complex accompaniment with sixteenth-note patterns. Measure 22 continues the melodic line with a *cresc.* marking. Measure 23 shows a melodic line in the upper treble staff with a *cresc.* marking and a piano accompaniment in the lower system.

2. Frühlings Lied

Robert Schumann

Arr.: Timofei Dokshitser

Allegretto

The first system of the musical score is in 6/8 time and B-flat major. It features three staves. The top two staves are for the vocal parts, both marked *mf* and *cantabile*. The bottom staff is for the piano accompaniment, marked *mf*. The piano part consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

The second system of the musical score continues the piece. It features three staves. The top two staves are for the vocal parts, with dynamics *p* and *mf*. The bottom staff is for the piano accompaniment, marked *p*. The piano part continues with the same eighth-note patterns as in the first system.

The third system of the musical score continues the piece. It features three staves. The top two staves are for the vocal parts, with dynamics *sf*, *cresc.*, and *f*. The bottom staff is for the piano accompaniment, marked *sf* and *cresc.*. The piano part continues with the same eighth-note patterns as in the previous systems.

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

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 notation includes a treble and bass staff for the piano and a single treble staff for the right hand. Measures 16-17 feature a piano (*p*) dynamic with triplets in the right hand and eighth-note patterns in the left. Measures 18-19 feature a forte (*f*) dynamic with triplets in the right hand and eighth-note patterns in the left. Measure 20 features a piano (*p*) dynamic with triplets in the right hand and eighth-note patterns in the left.

21

Measures 21-24 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 notation includes a treble and bass staff for the piano and a single treble staff for the right hand. Measures 21-22 feature a mezzo-forte (*mf*) dynamic with a crescendo leading to a triplet in the right hand and eighth-note patterns in the left. Measures 23-24 feature a mezzo-forte (*mf*) dynamic with triplets in the right hand and eighth-note patterns in the left.

25

Measures 25-28 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 notation includes a treble and bass staff for the piano and a single treble staff for the right hand. Measures 25-26 feature a mezzo-forte (*mf*) dynamic with a crescendo leading to a triplet in the right hand and eighth-note patterns in the left. Measures 27-28 feature a mezzo-forte (*mf*) dynamic with triplets in the right hand and eighth-note patterns in the left.

29

Measures 29-32 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 notation includes a treble and bass staff for the piano and a single treble staff for the right hand. Measures 29-30 feature a mezzo-forte (*mf*) dynamic with triplets in the right hand and eighth-note patterns in the left. Measures 31-32 feature a mezzo-forte (*mf*) dynamic with triplets in the right hand and eighth-note patterns in the left, with a crescendo leading to a triplet in the right hand and eighth-note patterns in the left.

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 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

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: two treble staves and one grand staff (treble and bass). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first treble staff begins with a piano (*p*) dynamic and the instruction 'dolce espressivo'. The second treble staff also begins with a piano (*p*) dynamic and 'dolce espressivo'. The grand staff begins with a mezzo-forte (*mf*) dynamic. 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 layout. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The notation includes various musical ornaments such as slurs, accents, and dynamic markings like *mf* and *f* with wedge-shaped accents. The melodic lines continue to develop with expressive phrasing.

Third system of the musical score, starting at measure 12. It continues with the same three-staff layout. Dynamics include piano (*p*) and mezzo-forte (*mf*). The notation includes various musical ornaments such as slurs, accents, and dynamic markings like *p* and *mf* with wedge-shaped accents. The melodic lines continue to develop with expressive phrasing.

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante



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 quarter note equal to 92 beats per minute. The key signature has two flats (B-flat major), and the time signature is 12/8. The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters in the second measure of the first system. The second system continues the vocal and piano parts. The third system concludes the piece with a final cadence. Dynamics include piano (p) and mezzo-forte (mf).

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