

7 Duets

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2 Oboes & 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. Oboe

Piano

The first system of the musical score for '1. Adagio'. It features three staves: 1. Oboe, 2. Oboe, and Piano. The 1. Oboe staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. It contains a melodic line starting on a whole note, followed by eighth notes, and then a series of eighth notes with a slur. The 2. Oboe staff is empty. The Piano part consists of two staves (treble and bass clef) with a key signature of two flats and a time signature of 8/8. The right hand plays a series of eighth notes with a slur, and the left hand plays a series of eighth notes with a slur. Dynamics include *p* (piano) for both the Oboe and Piano parts.

4

The second system of the musical score, starting at measure 4. It continues the three staves: 1. Oboe, 2. Oboe, and Piano. The 1. Oboe staff has a melodic line with a slur and a dynamic of *p*. The 2. Oboe staff has a melodic line with a slur and a dynamic of *p cresc.*. The Piano part continues with eighth notes in both hands, with a dynamic of *p* and a *cresc.* (crescendo) marking in the left hand.

8

The third system of the musical score, starting at measure 8. It continues the three staves: 1. Oboe, 2. Oboe, and Piano. The 1. Oboe staff has a melodic line with a slur and a dynamic of *p*. The 2. Oboe staff has a melodic line with a slur and a dynamic of *mp*. The Piano part continues with eighth notes in both hands, with a dynamic of *p* and a *cresc.* (crescendo) marking in the left hand.

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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 three staves: two for the vocal parts (soprano and alto) and one for the piano accompaniment. The vocal parts begin with a half rest followed by a quarter note, then a half note, and a quarter note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The tempo is marked 'Allegretto'. The dynamics are marked 'mf' (mezzo-forte) and the mood is 'cantabile'.

The second system of the musical score continues the piece. It features three staves: two for the vocal parts and one for the piano accompaniment. The vocal parts continue with a half note, a quarter note, and a half note. The piano accompaniment continues with a half note, a quarter note, and a half note. The dynamics are marked 'p' (piano) and 'mf' (mezzo-forte).

The third system of the musical score continues the piece. It features three staves: two for the vocal parts and one for the piano accompaniment. The vocal parts continue with a half note, a quarter note, and a half note. The piano accompaniment continues with a half note, a quarter note, and a half note. The dynamics are marked '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 part with triplets and sixteenth-note patterns, and a vocal part with a melodic line. The first system of music (measures 1-5) includes a vocal part with a melodic line and a piano part with triplets and sixteenth-note patterns. The second system of music (measures 6-10) continues the vocal and piano parts. The third system of music (measures 11-15) includes a vocal part with a melodic line and a piano part with triplets and sixteenth-note patterns. The score concludes with a final piano part in measure 15.

Measures 1-5: Introduction and first system. Dynamics: *p*, *pp*, *f*, *pp*.
Measures 6-10: Second system. Dynamics: *f*, *f*, *f*, *f*.
Measures 11-15: Third system. Dynamics: *f*, *p*, *p*, *f*, *f*, *sf*.

16

Measures 16-20 of a musical score. The score is written for a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with multiple layers of triplets and sixteenth notes. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The notation includes many slurs and ties, indicating a continuous melodic line across measures.

21

Measures 21-24 of a musical score. The score is written for a grand staff. The key signature has two flats. The time signature is 3/4. The music continues with complex textures, including triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte). The notation includes many slurs and ties, indicating a continuous melodic line across measures.

25

Measures 25-28 of a musical score. The score is written for a grand staff. The key signature has two flats. The time signature is 3/4. The music continues with complex textures, including triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte). The notation includes many slurs and ties, indicating a continuous melodic line across measures.

29

Measures 29-32 of a musical score. The score is written for a grand staff. The key signature has two flats. The time signature is 3/4. The music continues with complex textures, including triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The notation includes many slurs and ties, indicating a continuous melodic line across measures.

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

The first system of the musical score for '4. Bolero' is in 3/4 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. The melody includes triplet figures and trills. The piano part is marked with a *p* (piano) dynamic.

The second system of the musical score continues the piano introduction. It features a melody in the right hand and a bass line in the left hand. The melody includes triplet figures and trills. The piano part is marked with a *mf* (mezzo-forte) dynamic.

The third system of the musical score continues the piano introduction. It features a melody in the right hand and a bass line in the left hand. The melody includes triplet figures and trills. The piano part is marked with a *f* (forte) dynamic.

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

The first system of the musical score is in 2/4 time, key of D major (two sharps). It consists of three staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The tempo is marked 'Moderato'. The first measure of the vocal line is marked *p* (piano) and *dolce espressivo*. The piano accompaniment starts with a *mf* (mezzo-forte) dynamic. The system ends with a repeat sign.

The second system of the musical score continues from the first. It consists of three staves. The vocal line has dynamics *p*, *mf*, *p*, and *f*. The piano accompaniment has dynamics *mf*, *p*, and *f*. The system ends with a repeat sign.

The third system of the musical score continues from the second. It consists of three staves. The vocal line has a *p* dynamic. The piano accompaniment has dynamics *mf* and *p*. The system ends with a repeat sign.

6. Lied

Anton Rubinstein
Arr.: Timofei Dokshitser

Andante

6

11

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

The musical score is written for piano and consists of three systems of staves. The first system includes piano (*p*) and *sempre p* markings. The second system starts at measure 4. The third system starts at measure 8 and includes mezzo-forte (*mf*) markings. The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand.

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