

7 Duets

1. *Adagio* (Ludwig van Beethoven)
2. *Frühlings Lied* (Robert Schumann)
3. *Nocturne* (Gioacchino Rossini)
4. *Bolero* (Camille Saint-Saens)
5. *Romance* (M. Iakovlev – A. Dargomishki)
6. *Lied* (Anton Rubinstein)
7. *Romance* (Mikhail Ivanovitch Glinka)

2 Flutes & Piano

CD Play Back / Play Along

Arr.: Timofei Dokshitser

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Arr.: Timofei Dokshitser

1. Flute

2. Flute

Piano

4

p *cresc.* *p* *cresc.* *p*

8

p

mp

cresc.

p

11

cresc. *p*

14

decresc. *p*

17

cresc. *p*

21

cresc. *cresc.* *p*

2. Frühlings Lied

Robert Schumann

Arr.: Timofei Dokshitser

Allegretto

The first system of the musical score for 'Frühlings Lied' 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 one flat (B-flat) and the time signature is 8/8. The tempo is marked 'Allegretto'. The vocal parts begin with a measure of rest, followed by a series of notes. The piano accompaniment starts with a series of eighth notes in the right hand and eighth notes in the left hand. Dynamics include *mf* (mezzo-forte) and *cantabile* (cantabile).

The second system of the musical score continues the piece. It consists of three staves. The vocal parts continue their melodic lines, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). The piano accompaniment features a steady eighth-note pattern in the left hand and more complex figures in the right hand. The system ends with a measure of rest for the vocal parts.

The third system of the musical score continues the piece. It consists of three staves. The vocal parts continue their melodic lines, with dynamics ranging from *sf* (sforzando) to *f* (forte). The piano accompaniment features a steady eighth-note pattern in the left hand and more complex figures in the right hand. The system ends with a measure of rest for the vocal parts.

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for piano and features a variety of musical elements:

- Tempo and Key:** Andante grazioso (♩ = 66), key of B-flat major.
- Introduction:** The first system shows a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).
- Main Melody:** The melody is characterized by triplets and various dynamics, including *f* (forte) and *pp* (pianissimo).
- Accompaniment:** The left hand provides a steady accompaniment with triplets and chords.
- Rehearsal Marks:** The score includes rehearsal marks at measures 6 and 11.
- Final Measure:** The score ends with a *sf* (sforzando) dynamic.

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

First system of the musical score for '4. Bolero'. It features a grand staff with three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic, featuring triplet eighth notes and trills (*tr*) in the right hand, and a steady eighth-note bass line in the left hand.

Second system of the musical score, starting at measure 5. The vocal line enters with a mezzo-forte (*mf*) dynamic, playing a melody of eighth notes. The piano accompaniment continues with its eighth-note pattern. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Third system of the musical score, starting at measure 10. The vocal line features a crescendo leading to a forte (*f*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic marking. The system ends with a forte (*f*) dynamic marking.

15

15

p

f

f

p

20

f

p

f

p

26

p

f

p

f

p

31

p

f

p

f

p

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 staff is 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 begins 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

p

pp

p

mf

16

mf *p* *mf* *p* *f*

21

p *p* *pp* *f* *f*

26

p *p* *p* *ten.* *ten.*

31

p *p* *mp* *mf* *mf*

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