

Spring Waters

Tuba in C & Piano

Arr.: John Glenesk Mortimer

Sergei Rachmaninov

EMR 23611

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Arabesque

Timofei Dokshitser, Trompete
Sergej Solodovnik, Klavier

- | | | | | | |
|----------|--|------|-----------|-------------------------------------|------|
| 1 | An einsamer Quelle, op. 9 Nr. 2 | 3'22 | 8 | Prelude, op. 28 Nr. 24* | 2'31 |
| | Richard Strauss (1864 - 1949) | | | Frédéric Chopin (1810 - 1849) | |
| 2 | Impromptu, op. 90 Nr. 3* | 6'11 | 9 | Etlide, op. 10 Nr. 3* | 3'36 |
| | Franz Schubert (1797 - 1828) | | | Frédéric Chopin (1810 - 1849) | |
| 3 | Serenade, D 957 Nr. 4* | 4'24 | 10 | Etlide, op. 25 Nr. 9* | 0'52 |
| | Franz Schubert (1797 - 1828) | | | Frédéric Chopin (1810 - 1849) | |
| 4 | Song without words, op. 62 Nr. 6* | 2'35 | 11 | Spring Waters, op. 14 Nr. 11 | 2'10 |
| | Felix Mendelssohn (1809 - 1847) | | | Sergej Rachmaninov (1873 - 1943) | |
| 5 | Etlide, op. 8 Nr. 11* | 3'08 | 12 | Arabesque Nr. 1* | 4'23 |
| | Alexander Scriabin (1871 - 1915) | | | Claude Debussy (1862 - 1918) | |
| 6 | Etlide, op. 8 Nr. 12* | 2'28 | 13 | Consolation Nr. 3* | 4'16 |
| | Alexander Scriabin (1871 - 1915) | | | Franz Liszt (1811 - 1886) | |
| 7 | Valse sentimentale, op. 51 Nr. 6* | 2'04 | 14 | Oh ! Quand Je dors* | 4'36 |
| | Peter Illitch Tchaikovsky (1840 - 1893) | | | Franz Liszt (1811 - 1886) | |

* compositions published by Editions Marc Reift
Route du Golf • 3963 Crans-Montana (Switzerland)
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Spring Waters

Sergei Rachmaninov
Arr.: John Glenesk Mortimer

Allegro moderato ♩ = 96

Tuba in C

Piano

con ped.

3

f

5

rit.

a tempo

f

7

p

p

pp

EMR 23611

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9

Measures 9-10 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 9 features a bass line with a half note G2, a quarter rest, and a half note F2. The piano part consists of a right hand with sixteenth-note triplets (F4, G4, A4) and a left hand with eighth-note triplets (F3, G3, A3), both marked *f*. Measure 10 continues with the bass line moving to E2, and the piano part transitioning to a *pp* dynamic with sixteenth-note triplets in the right hand and eighth-note triplets in the left hand.

11

Measures 11-13 of the musical score. Measure 11 has a bass line with a half note G2 and a quarter rest, with the piano part continuing the triplet patterns from measure 9, marked *f*. Measure 12 features a *ff* dynamic in the bass line and more complex triplet patterns in the piano part. Measure 13 continues the triplet patterns, with the bass line moving to D2.

14

rit. a tempo

Measures 14-16 of the musical score. Measure 14 begins with a *rit.* (ritardando) marking and a *fff* dynamic in the bass line. The piano part continues with triplet patterns. Measure 15 marks the start of the *a tempo* section. The bass line and piano part continue with complex triplet patterns and a *fff* dynamic.

17

Measures 17-18 of the musical score. Measure 17 features a bass line with a half note G2 and a quarter rest, with the piano part continuing the triplet patterns. Measure 18 concludes the section with a final triplet pattern in the piano part.

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TUBA & ORGAN

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