

7 Duets

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2 F Horns & Piano

Arr.: Timofei Dokshitser

EMR 40281

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7 Duets



1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. F Horn

2. F Horn

Piano

p

p

p cresc.

p

cresc.

p

p

mp

cresc.

p

4

8

The musical score is written for three parts: 1. F Horn, 2. F Horn, and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 9/8. The tempo is Adagio cantabile with a quarter note equal to 52 beats per minute. The score is divided into three systems. The first system (measures 1-3) shows the 1. F Horn playing a melody starting on a half rest, followed by a quarter note, and then a half note. The 2. F Horn is silent. The Piano part consists of a continuous eighth-note accompaniment in the right hand and a half-note accompaniment in the left hand, both starting on a half rest. The second system (measures 4-7) shows the 1. F Horn playing a melody starting on a half rest, followed by a quarter note, and then a half note. The 2. F Horn is silent. The Piano part continues with the same accompaniment. The third system (measures 8-11) shows the 1. F Horn playing a melody starting on a half rest, followed by a quarter note, and then a half note. The 2. F Horn is silent. The Piano part continues with the same accompaniment.

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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.

Second system of the musical score, starting at measure 5. It consists of three staves. The vocal parts continue with a *p* (piano) dynamic in the first measure, then a *mf* (mezzo-forte) dynamic in the second measure. The piano accompaniment continues with a *p* dynamic in the first measure, then a *mf* dynamic in the second measure.

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) in the first measure, and a crescendo from *sf* to *f* in the second measure. The piano accompaniment features a crescendo from *sf* to *f* in the first measure, and a crescendo from *sf* to *f* in the second measure.

3. Nocturne

Gioacchino Rossini

Arr.: Timofei Dokshitser

Andante grazioso (♩ = 66)

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 1-5) shows the vocal line entering with a triplet of eighth notes. The piano accompaniment begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system (measures 6-10) continues the vocal line with triplets and the piano accompaniment with triplets and a forte (f) dynamic. The third system (measures 11-15) shows the vocal line with triplets and the piano accompaniment with triplets and a piano (p) dynamic. The score includes various musical notations such as triplets, dynamics (pp, p, f), and articulation marks.

4. Bolero

Camille Saint-Saens

Arr.: Timofei Dokshitser

The first system of the musical score for '4. Bolero' consists of three staves. The top two staves are for a vocal or instrumental melody, both in 3/4 time. The bottom staff is for the piano accompaniment, also in 3/4 time. The key signature has two flats (B-flat and E-flat). The piano part features a repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The first measure of the piano part is marked with a piano (*p*) dynamic and a triplet of eighth notes. The system ends with a trill (*tr*) in the right hand of the piano part.

The second system of the musical score for '4. Bolero' consists of three staves. The top two staves are for a vocal or instrumental melody, both in 3/4 time. The bottom staff is for the piano accompaniment, also in 3/4 time. The key signature has two flats (B-flat and E-flat). The piano part continues with the repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The first measure of the piano part is marked with a mezzo-forte (*mf*) dynamic. The system ends with a trill (*tr*) in the right hand of the piano part.

The third system of the musical score for '4. Bolero' consists of three staves. The top two staves are for a vocal or instrumental melody, both in 3/4 time. The bottom staff is for the piano accompaniment, also in 3/4 time. The key signature has two flats (B-flat and E-flat). The piano part continues with the repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The first measure of the piano part is marked with a mezzo-forte (*mf*) dynamic. The system ends with a trill (*tr*) in the right hand of the piano part.

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 (bass and tenor). The key signature is one sharp (F#). The time signature is common time (C). The tempo is marked 'Moderato'. The first two staves have a melody starting with a piano (*p*) dynamic and the instruction 'dolce espressivo'. The grand staff has a piano accompaniment starting with a mezzo-forte (*mf*) dynamic, which then changes to piano (*p*) in the second measure.

Second system of the musical score, starting at measure 6. It continues the three-staff format. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The piano part features a series of chords and arpeggios, with dynamics ranging from *mf* to *f*. The melody in the upper staves shows various dynamic markings and phrasing slurs.

Third system of the musical score, starting at measure 12. It continues the three-staff format. Dynamics include piano (*p*) and mezzo-forte (*mf*). The piano part continues with its characteristic chordal texture, while the melody in the upper staves moves forward with various intervals and slurs.

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

First system of the musical score, marked *Andante*. The tempo is indicated above the first staff. The key signature is one flat (B-flat major). The time signature is 2/4. The score begins with a piano introduction marked *p* (piano) in both hands.

Second system of the musical score, starting at measure 6. The tempo remains *Andante*. The key signature is one flat. The score continues with a piano introduction marked *pp* (pianissimo) in both hands.

Third system of the musical score, starting at measure 11. The tempo remains *Andante*. The key signature is one flat. The score continues with a piano introduction marked *p* (piano) and *mf* (mezzo-forte) in both hands.

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

p

sempre p

p

mf

mf

mf

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