

7 Duets

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2 Alto Saxophones & Piano

Arr.: Timofei Dokshitser

EMR 40279

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7 Duets



1. Adagio

Ludwig van Beethoven

Arr.: Timofei Dokshitser

Adagio cantabile (♩. = 52)

1. Alto Saxophone

2. Alto Saxophone

Piano

Measures 1-3 of the first system. The 1. Alto Saxophone part begins with a melody in G major, marked *p*. The 2. Alto Saxophone part is silent. The Piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand, also marked *p*.

4

Measures 4-7 of the first system. The 1. Alto Saxophone part continues its melody, marked *p*. The 2. Alto Saxophone part enters in measure 5 with a melody, marked *p*. The Piano accompaniment continues with the eighth-note pattern in the left hand and a melody in the right hand, marked *p*. Dynamics include *p cresc.* and *cresc.* in the piano part.

8

Measures 8-11 of the first system. The 1. Alto Saxophone part continues its melody, marked *p*. The 2. Alto Saxophone part continues its melody, marked *mp*. The Piano accompaniment continues with the eighth-note pattern in the left hand and a melody in the right hand, marked *p*. Dynamics include *cresc.* in the piano part.

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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 one sharp (F#) 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 continues with the same three-staff structure. The vocal parts have dynamics *p* and *mf*. The piano accompaniment has a *p* dynamic in the first measure and *mf* in the second measure.

Third system of the musical score, starting at measure 9. It continues with the same three-staff structure. The vocal parts have dynamics *sf* and *f*, with a *cresc.* marking. The piano accompaniment has a *sf* dynamic and a *cresc.* marking.

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 (p) melody in the right hand and a piano (pp) accompaniment in the left hand, both using triplet rhythms. The first system of music (measures 1-5) shows the voice entering with a melody in the right hand and a piano accompaniment in the left hand. The second system (measures 6-10) continues the voice melody and piano accompaniment. The third system (measures 11-15) shows the voice melody and piano accompaniment. The score includes various dynamics (p, pp, f) and triplet markings throughout.

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 three sharps (F#, C#, G#). The first system shows the piano introduction with a treble and bass staff. The piano part begins with a triplet of eighth notes in the right hand, marked *p* (piano). The bass line consists of a steady eighth-note accompaniment. The first four measures are shown, with the piano part continuing in the subsequent systems.

Measures 5-9 of the Bolero score. The piano part continues with the triplet eighth-note pattern. The first system of this block shows measures 5-6, with the piano part marked *mf* (mezzo-forte). The second system shows measures 7-9, with the piano part continuing. The piano part is marked *mf* in the first measure of the second system.

Measures 10-13 of the Bolero score. The piano part continues with the triplet eighth-note pattern. The first system of this block shows measures 10-11, with the piano part marked *f* (forte). The second system shows measures 12-13, with the piano part marked *mf* (mezzo-forte). The piano part is marked *f* in the first measure of the second system.

5. Romance

M. Iakovlev-A. Dargomishki

Arr.: Timofei Dokshitser

Moderato

p dolce espressivo

p dolce espressivo

mf

p

6

p

mf

p

f

p

mf

p

f

mf

p

f

12

p

mf

p

6. Lied

Anton Rubinstein

Arr.: Timofei Dokshitser

Andante

p

6

pp

11

p *mf*

7. Romance

Mikhail Ivanovitch Glinka

Arr.: Timofei Dokshitser

Con Moto (♩ = 92)

First system of the musical score, measures 1-3. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal melody is in the upper staves. Dynamics include *p* (piano) and *sempre p* (always piano).

Second system of the musical score, measures 4-7. The piano accompaniment continues with the same eighth-note bass line and chords. The vocal melody develops with various note values and rests. Dynamics remain at the piano level.

Third system of the musical score, measures 8-10. The piano accompaniment continues with the same eighth-note bass line and chords. The vocal melody continues with various note values and rests. Dynamics include *mf* (mezzo-forte) starting in measure 9.

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