

Collection Timofei Dokshitser

Japanese Melodies

Mélodies Japonaises / Japanische Melodien

Volume 3

1. Bird Song Over The Sea / Chant d'oiseau sur la mer / Regenpfeiffer über der See

2. Rain On Johgashima Island / La pluie sur l'île d'Yogashima / Regen auf Johgashima

3. The Moon Above The Ruined Castle / La lune sur le château en ruines / Mond über der Schlossruine

4. Sakura

5. A Walk Through The Town In The Snow / Promenade en ville sous la neige / Winterspaziergang durch die Stadt

Trumpet or Cornet (B^b + C) & Piano

Arr.: Timofei Dokshitser

EMR 6090

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Timofei Dokshitser, Trumpet
Sergej Solodovnik, Piano

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Japanese Melodies

Mélodies Japonaises / Japanische Melodien

Volume 3

Arr.: Ryutaro Hirota
Edited by Timofei Dokshitser

1. Bird Song Over The Sea / Chant d'oiseau sur la mer / Regenpfeiffer über der See

Adagio molto rit. Andante (♩ = 44)

B♭ Trumpet or Cornet

Piano

mf *mp* *sim.*

7

13

18

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23

Measures 23-26. The vocal line begins with a *cresc.* marking. The piano accompaniment features a triplet of eighth notes in the bass line and a sixteenth-note arpeggiated pattern in the treble line. Measure 26 includes the marking *sim. 3*.

27

Measures 27-30. The vocal line starts with *mf* and ends with *ad lib.* and *p*. The piano accompaniment continues with the triplet and arpeggiated patterns. Measure 30 shows a *p* marking in the piano part.

31

a tempo

Measures 31-34. The vocal line is marked **a tempo**. The piano accompaniment features a *p* marking and continues with the triplet and arpeggiated patterns.

35

Measures 35-38. The piano accompaniment continues with the triplet and arpeggiated patterns. Measure 38 includes a 7/7 time signature change.

39

Measures 39-42. The vocal line is silent. The piano accompaniment features a *mp* marking and continues with the triplet and arpeggiated patterns.

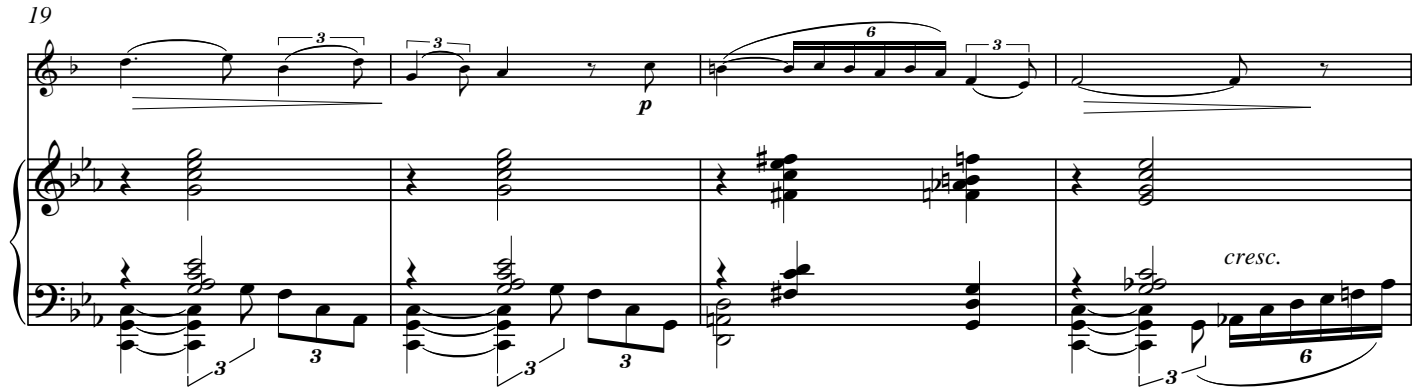
2. Rain On Johgashima Island / La pluie sur l'île d'Yogashima / Regen auf Johgashima

Arr.: Tadashi Yanada
Edited by Timofei Dokshitser

Larghetto (♩ = 63)

The musical score is presented in a grand staff format, consisting of a right-hand treble clef and a left-hand bass clef. The key signature is B-flat major (two flats), and the time signature is 3/4. The piece begins with a tempo marking of 'Larghetto' and a quarter note equal to 63 beats per minute. The first system (measures 1-5) features a right-hand melody starting with a *p* dynamic and a *dolcissimo* marking, and a left-hand accompaniment of eighth-note triplets. The second system (measures 6-10) continues the melody with dynamics ranging from *mf* to *p*. The third system (measures 11-14) introduces sixteenth-note patterns in the right hand and includes a key signature change to C major (one sharp) in the left hand. The fourth system (measures 15-19) features a more active right-hand melody with sixteenth-note runs and a *mf* dynamic, while the left hand continues with triplet accompaniment.

19



p

cresc.

23

accel. **Più mosso** (♩. = 88)



mf *f*

26

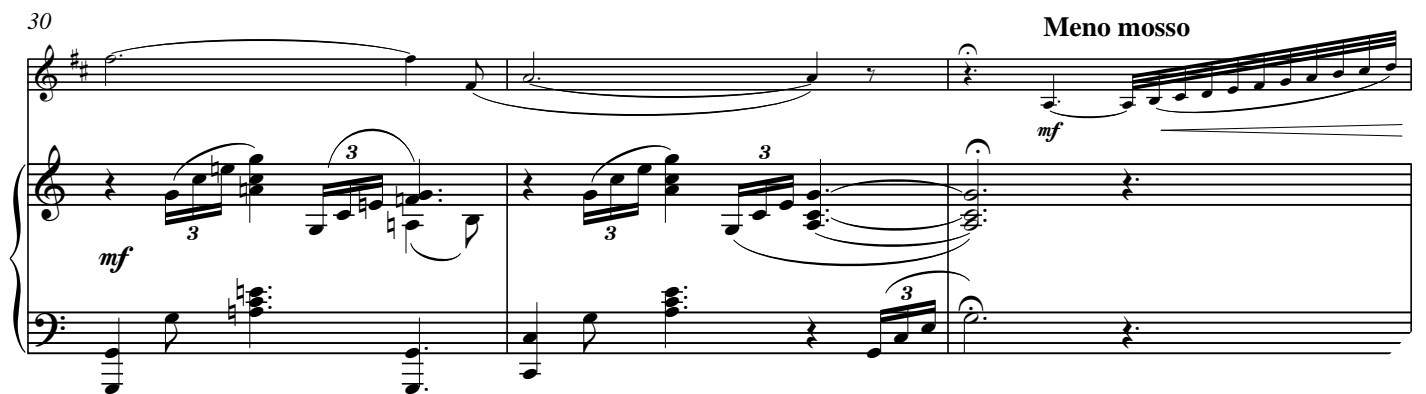
un poco meno mosso



p

30

Meno mosso



mf

33

Più mosso



f

3. The Moon Above The Ruined Castle / La lune sur le château en ruines / Mond über der Schlossruine

Arr.: Rentaroh Taki
Edited by Timofei Dokshitser

Larghetto con espressione (♩ = 60)

meno

a tempo

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked 'Larghetto con espressione' with a quarter note equal to 60 beats per minute. The score includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like *tr* (trill) and *p dolcissimo*. The piano part features a steady accompaniment of chords and moving lines in both hands, while the vocal line consists of a single melodic line with various phrasings and rests.

System 1 (Measures 1-5):
 - Measure 1: Vocal rest, piano accompaniment begins with a chord in the right hand and a moving line in the left hand.
 - Measure 2: Similar accompaniment.
 - Measure 3: Similar accompaniment.
 - Measure 4: Similar accompaniment.
 - Measure 5: Vocal line begins with a half note, piano accompaniment continues.

System 2 (Measures 6-12):
 - Measure 6: Vocal line continues with a half note.
 - Measure 7: Vocal line continues with a half note.
 - Measure 8: Vocal line continues with a half note.
 - Measure 9: Vocal line continues with a half note.
 - Measure 10: Vocal line continues with a half note.
 - Measure 11: Vocal line continues with a half note.
 - Measure 12: Vocal line continues with a half note.

System 3 (Measures 13-18):
 - Measure 13: Vocal line begins with a half note, piano accompaniment features a *mf* dynamic.
 - Measure 14: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 15: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 16: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 17: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 18: Vocal line continues with a half note, piano accompaniment continues.

System 4 (Measures 19-24):
 - Measure 19: Vocal line begins with a half note, piano accompaniment features a *f* dynamic.
 - Measure 20: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 21: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 22: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 23: Vocal line continues with a half note, piano accompaniment continues.
 - Measure 24: Vocal line continues with a half note, piano accompaniment continues.

25 molto rit.

31 **Più mosso** (♩ = 92)

*upper notes C Tpt.
lower notes B♭ Tpt.*

35

39

43 *ad lib.*

4. Sakura

Traditional

Andante grazioso (♩ = 60)

accel.

The first system of the score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest and then a half note G4. The middle and bottom staves form a grand staff in bass clef. The middle staff begins with a *mf* dynamic and features a series of chords and moving lines. The bottom staff provides a bass line with chords and a melodic line. A large slur covers the right-hand part of the grand staff, indicating a long, sustained melodic phrase.

3

The second system starts at measure 3. The top staff has a melodic line with dynamics *mf* *dolcissimo*, *p*, *mf*, and *mp*. The grand staff below features a complex accompaniment with chords and moving lines, also marked with *mf*, *p*, *mf*, and *mp*. A slur is present over the right-hand part of the grand staff.

9

The third system starts at measure 9. The top staff has a melodic line with dynamics *mf* and *f*. The grand staff below features a complex accompaniment with chords and moving lines, also marked with *mf* and *f*. A slur is present over the right-hand part of the grand staff.

15

The fourth system starts at measure 15. The top staff has a melodic line with dynamics *mp*, *mf*, and *pp*, followed by an *ad lib.* section with a long, flowing melodic line. The grand staff below features a complex accompaniment with chords and moving lines, also marked with *mp*. A slur is present over the right-hand part of the grand staff.

Ped.

5. A Walk Through The Town In The Snow / Promenade en ville sous la neige / Winterspaziergang durch die Stadt

Arr.: Yoshinao Nakata

Edited by Timofei Dokshitser

Andante (♩ = 60)

The musical score is written for piano and consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute.

- System 1:** The piano accompaniment features a continuous sixteenth-note pattern in the right hand, starting with a *pp stacc. sempre* marking. The left hand provides a simple harmonic accompaniment. A *sim.* marking appears above the vocal line. A *Ped.* marking is placed below the first measure of the piano part.
- System 2:** The vocal line begins with a *p dolce* marking. The piano accompaniment continues with the sixteenth-note pattern.
- System 3:** The vocal line has a *mp* marking. The piano accompaniment includes a triplet of sixteenth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3'.
- System 4:** The vocal line has a *p* marking, and the piano accompaniment has a *p* marking. The piece concludes with a *mf* marking in the vocal line.

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