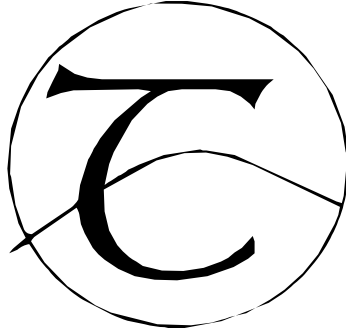


*For Oboe and Bassoon*

By

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A<sub>1</sub> G<sub>2</sub> A<sub>1</sub> M<sub>3</sub> E<sub>1</sub> F<sub>4</sub> O<sub>1</sub> R<sub>1</sub> T<sub>1</sub> W<sub>4</sub> O<sub>1</sub>

by Robin L. Øye

I<sub>1</sub> WROTE THIS PIECE for Jennet and Steven Ingle, two musicians who come to my part of the world every summer to play in the Pine Mountain Music Festival. Jennet plays oboe, and Steve plays bassoon. When they are taking a break from rehearsals, they spend time in the Motherlode, the best and most venerable of our local coffeehouses. In fact, the Motherlode is the only one of these emporia to be properly hold claim to the title *coffeehouse*, rather than *coffee shop*. (Alas, as of 2006, the Motherlode is no more). Jennet and Steve spend much of their time at the Motherlode playing Scrabble<sup>®</sup>, and this is the true inspiration for the piece.

T<sub>1</sub> he piece starts with a series of seven notes, based on the draw of seven Scrabble<sup>®</sup> tiles for each player. I took the tiles from the Motherlode's Scrabble<sup>®</sup> set. (This is only semi-authentic, though, for Steve and Jennet have their own set.) From there the piece proceeds through many rhythmical changes, giving a jazzy feel (more in the spirit of Thelonious Monk than anyone else) and a few hints of Cuba. It ends in a rather staid rhythm, though, reminding me of players who have played hard enjoying a game rather than looking for a famous victory. (For all I know, Jennet and Steve may be more competative over the Scrabble<sup>®</sup> board).

T<sub>1</sub> hough a flautist, I have always loved the double reeds. The oboe is one of the several instruments I don't play that I wish I did play. This work is written using elements of style not usually associated with the oboe and the bassoon. In so doing, I think that those elements can be heard in new ways, and I think that the instruments can be heard in new ways, too.

Robin L. Øye  
Bumbletown,  
June, 2004

# A GAME FOR TWO

Robin L. Øye

Musical score for Oboe and Bassoon, measures 1-20. The score is in 3/4 time with a tempo of quarter note = 90. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic. The Oboe part features a melodic line with slurs and accents, while the Bassoon part provides a rhythmic accompaniment with triplets and slurs. Dynamics range from *f* to *pp*. The score includes various articulations such as slurs, accents, and slurs over triplets. Measure numbers 4, 8, 12, 15, and 19 are indicated at the start of their respective systems.

21

Musical score for measures 21-25. The piece is in 3/4 time with a key signature of two flats. The melody in the treble clef starts with a half note, followed by quarter notes, and ends with a triplet of eighth notes. The bass line consists of quarter notes. Dynamics include *p*, *mf*, and *cresc.*. A triplet of eighth notes is marked in the bass line at measure 25.

26

Musical score for measures 26-28. The treble clef features sixteenth-note runs and eighth-note patterns. The bass line has a triplet of eighth notes followed by a half note. Dynamics include *ff*.

29

Musical score for measures 29-31. The treble clef has a complex sixteenth-note pattern. The bass line consists of quarter notes. Dynamics include *dim.*. The piece concludes with a double bar line and a 3/4 time signature.

32

Musical score for measures 32-34. The treble clef features triplet eighth notes and quarter notes. The bass line has quarter notes and a triplet of eighth notes. Dynamics include *mf*, *p*, and *cresc.*.

35

Musical score for measures 35-37. The treble clef has quarter notes and eighth notes. The bass line has eighth-note patterns. Dynamics include *mf*, *f*, *cresc.*, and *ff*.

38

Musical score for measures 38-41. The treble clef has quarter notes and rests. The bass line has eighth-note patterns and triplet eighth notes. Dynamics include *dim.* and *mp*. The piece concludes with a double bar line and a 3/4 time signature.

42

*cresc.* *f*

45

*mp*

48

*mf* *f* *dim.*

51

*p* *ritard.* *mf*

*p* *ritard.* *mf*

♩=80

57

*Tempo I*

64

*mp*

*mp*