

Stephen W. Beatty

Duet for Bassoon and Cello
in F major, Op.2562

Instrumentation:

Bassoon

Violoncello

Play time: 7' 34"

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http://imslp.org/wiki/Category:Beatty,_Stephen_W.

Style: American Baroque

Duet for Bassoon and Cello in F major, Op.2562

Stephen W. Beatty (1938)

$\text{♩} = 95$

Bassoon

f

Violoncello

mf

4

Bsn.

ff

Vc.

7

Bsn.

f

mf

Vc.

mp

10

Bsn.

p

mf

Vc.

13

Bsn.

f

mf

Vc.

16

Bsn.

Vc.

f

19

Bsn.

Vc.

mf

22

Bsn.

Vc.

f

mp

25

Bsn.

Vc.

mf

f

28

Bsn.

Vc.

mf

f

mf

31

Bsn.

Vc.

f

mf

34

Bsn. *f*

Vc. *mp* *mf*

37

Bsn. *mf*

Vc. *mp*

40

Bsn. *mp* *f*

Vc.

43

Bsn.

Vc. *mf*

46

Bsn.

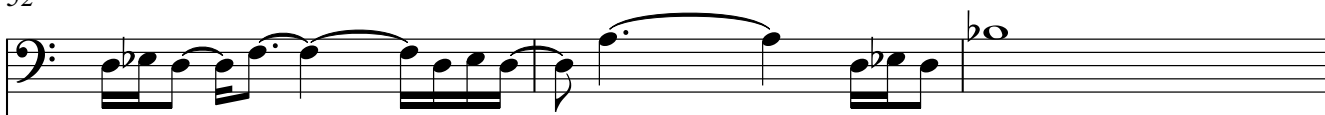
Vc. *mp* *f*


49

Bsn. *mf*

Vc. *mf*

52

Bsn. 

Vc. 

mp *mf*

55

Bsn. 

Vc. 

f *ff*

58

Bsn. 

Vc. 

mf *f* *mf*


pp *mf*


61

Bsn. 

Vc. 

64

Bsn. 

Vc. 

f *mf*

67

Bsn. 

Vc. 

70

Bsn. *f* *mf*

Vc.

73

Bsn.

Vc.

76

Bsn.

Vc. *p*

79

Bsn. *mf*

Vc. *pp*

82

Bsn.

Vc. *mf* *mp*

85

Bsn.

Vc. *f* *p* *mp*

88

Bsn. *mf*

Vc. *mf* *mp* *p*

91

Bsn. *f* *mf* *f*

Vc. *mf* *pp*

95

Bsn. *ff*

Vc. *mf*

99

Bsn. *mf* *f* *mf*

Vc. *pp* *mp*

102

Bsn. *f* *mf* *f*

Vc. *mf* *p*

106

Bsn. *mf* *pp*

Vc. *mp* *mf* *pp*

109

Bsn.

mp *mf*

Vc.

p *mf*

112

Bsn.

pp *mf*

Vc.

mp *pp* *mf*

116

Bsn.

ff *f*

Vc.

mp

119

Bsn.

mf

Vc.

p *f*

122

Bsn.

f *mf*

Vc.

125

Bsn.

mp

Vc.

Detailed description: This is a page of a musical score for Bassoon (Bsn.) and Violoncello (Vc.) parts. The page is numbered 9 in the top right corner. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into five systems, each starting with a double bar line and a repeat sign. The first system (measures 109-111) shows the Bsn. part with a melodic line and the Vc. part with a more rhythmic accompaniment. Dynamics range from *mp* to *mf*. The second system (measures 112-115) continues the melodic development in the Bsn. part, with dynamics *pp* and *mf*. The Vc. part provides a steady accompaniment with dynamics *mp*, *pp*, and *mf*. The third system (measures 116-118) features a more active Bsn. part with dynamics *ff* and *f*, while the Vc. part remains at *mp*. The fourth system (measures 119-121) shows a Bsn. part with dynamics *mf* and *f*, and a Vc. part with dynamics *p* and *f*. The fifth system (measures 122-124) continues the melodic line in the Bsn. part with dynamics *f* and *mf*, and the Vc. part with a consistent accompaniment. The final measure shown is 125, which begins a new system with a Bsn. part at *mp* and a Vc. part.

143

Bsn.

Vc.

mp *mf*

144

146

Bsn. *mf*

Vc.

149

Bsn.

Vc.

152

Bsn. *pp*

Vc. *f*

155

Bsn. *mf* *f* *mf*

Vc. *mf*

158

Bsn.

Vc. *mp*

161

Bsn. *mp*

Vc. *mf*

164

Bsn. *f*

Vc.

167

Bsn. *p* *f*

Vc. *f* *mf*

170

Bsn. *mf*

Vc. *pp* *mf*

173

Bsn. *p* *mf*

Vc.

176

Bsn. *f*

Vc.

178

Bsn. *mf* *f*

Vc. *f* *mf*