



# MICHAEL MAGATAGAN

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## Cavatina from "4 Romantic Pieces" for Oboe & Piano (Op. 75 B. 150 No. 1) Dvorak, Antonin

### A propos de l'artiste

Im a software engineer. Basically, Im computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music. Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

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### A propos de la pièce

**Titre :** Cavatina from "4 Romantic Pieces" for Oboe & Piano  
[Op. 75 B. 150 No. 1]  
**Compositeur :** Dvorak, Antonin  
**Arrangeur :** MAGATAGAN, MICHAEL  
**Droit d'auteur :** Public Domain  
**Editeur :** MAGATAGAN, MICHAEL  
**Instrumentation :** Hautbois, Piano (clavier)  
**Style :** Romantique

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# Cavatina

from "4 Romantic Pieces"

Antonin Dvořák (Op. 75 B. 150 No. 1) 1887

Arranged for Oboe & Piano by Mike Magatagan 2024

**I. Allegro moderato (♩ = 96)**

Oboe

*p molto espress.*

Piano

*p*

Red.

4

O

*f*

*dim.*

P

*f*

*dim.*

Red.

7

O

*p*

*pp dolce*

P

*p*

*pp*

Red.

Detailed description: This is a musical score for Oboe and Piano. It consists of three systems of music. The first system (measures 1-3) features the Oboe playing a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5, and a dotted half note G4. The Piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes G3, F3, E3, and D3. The second system (measures 4-6) shows the Oboe playing a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The Piano accompaniment continues with the eighth-note pattern, but the right hand has some chords. The third system (measures 7-10) features the Oboe playing a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The Piano accompaniment continues with the eighth-note pattern, and the right hand has some chords. Dynamics include *p molto espress.*, *p*, *f*, *dim.*, *pp dolce*, and *pp*. The score includes a 'Red.' mark under the piano part in each system.

10

Oboe (O) part: *mf*

Piano (P) part: *mf*

Accents: *acc.*

13

Oboe (O) part: *mf*, *f*, *p*

Piano (P) part: *mf*, *f*, *dim.*, *p*, *dim.*

Accents: *acc.*

16

Oboe (O) part: *pp*, *p*, *fz*, *f*

Piano (P) part: *pp*, *pp*, *fz*, *fz*

Accents: *acc.*

19

Oboe (O) part: *p*, *dim.*, *pp*

Piano (P) part: *p*, *dim.*, *pp*

22

O

P

*fz* *p* *pp*

25

O

P

*f* *p dim.* *f*

28

O

P

*p* *pp*

31

O

P

*cresc.*

34

O

P

*f* *p*

*Red.*

37

O

P

*p* *mf* *pp* *mf*

*Red.*

40

O

P

*rit.* *poco meno mosso* *p* *pp* *dim.*

*Red.*

43

O

P

*rit.* *ppp* *ppp*

*Red.*

*Red. sin al Fine*

Oboe

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## I. Allegro moderato (♩ = 96)

1. *p molto espress.* *f* *dim.* *p*

2. *pp dolce* *mf* *mf* *f*

3. *p* *pp* *p* *fz* *f* *p* *dim.*

4. *pp* *fz* *p* *pp* *f* *dim.*

5. *f* *p* *pp*

6. *f* *p* *p* *mf*

7. *rit.* *poco meno mosso* *rit.* *p* *pp* *ppp*

Piano

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I. Allegro moderato (♩ = 96)

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Measures 1-3 of the Cavatina. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The oboe part (indicated by 'Red.' below) has a melodic line with some grace notes. Dynamics include piano (*p*) and *Red.*

Measures 4-6 of the Cavatina. The piano part continues with the eighth-note accompaniment. The oboe part has a more active melodic line. Dynamics include piano (*p*), forte (*f*), and *dim.* (diminuendo). The score includes a *Red.* marking and a sharp sign (#) in the bass line at the end of measure 6.

Measures 7-10 of the Cavatina. The piano part features a more complex accompaniment with some chords. The oboe part has a melodic line. Dynamics include piano (*p*) and pianissimo (*pp*). The score includes *Red.* markings and a fermata over the final measure.

10

Musical score for measures 10-12. The piece is in B-flat major (two flats). Measure 10 starts with a piano introduction marked *Red.*. The melody in the right hand features eighth-note patterns, while the left hand provides a simple accompaniment. Measure 11 continues with a dynamic marking of *mf*. Measure 12 concludes the section with another *Red.* marking.

*Red.*

*Red.*

*Red.*

13

Musical score for measures 13-15. Measure 13 begins with a dynamic marking of *mf*. Measure 14 features a dynamic shift to *f* followed by a *dim.* (diminuendo) marking. Measure 15 concludes with a dynamic marking of *p* and another *dim.* marking. The left hand has a *Red.* marking in measure 14.

*Red.*

*Red.*

*Red.*

*Red.*

16

Musical score for measures 16-18. Measure 16 starts with a dynamic marking of *pp*. A repeat sign is present at the end of the measure. Measure 17 begins with a dynamic marking of *pp*. Measure 18 features a dynamic shift to *fz* (forzando) and a crescendo hairpin. The left hand has a *Red.* marking in measure 16.

*Red.*

19

Musical score for measures 19-21. Measure 19 begins with a dynamic marking of *p*. Measure 20 features a *dim.* marking. Measure 21 concludes with a dynamic marking of *pp*. The left hand has a *Red.* marking in measure 19.



22

Musical score for measures 22-24. The piece is in B-flat major (one flat). The right hand features a melodic line with slurs and dynamic markings of >, p, and pp. The left hand provides a simple harmonic accompaniment with chords and single notes.

25

Musical score for measures 25-27. The right hand has a more active melodic line with dynamic markings of f, p, dim., and f. The left hand continues with harmonic support, including some chords with ledger lines below the staff.

28

Musical score for measures 28-30. The right hand has a melodic line with dynamic markings of p and pp. The left hand has a sparse accompaniment with some ledger lines.

31

Musical score for measures 31-33. The right hand has a melodic line with a crescendo marking. The left hand has a simple accompaniment with dynamic markings of  $\text{Ped.}$ .

34

*f* *p*

1.

*red.* *red.* *red.* *red.* *red.* *red.*

37

*pp* *mf* *pp*

*red.* *red.* *red.* *red.* *red.* *red.*

40

*rit.* *poco meno mosso*

*dim.* *p* *pp*

*red.* *red.* *red.* *red.* *red.* *red.*

43

*rit.* *ppp*

*red.* *red.*

*red. sin al Fine*