



Boyko Oleg

Ukraine, Chernigov

Being up in the clouds, II mov (Suite for guitar solo "Being up in the clouds" in 4 parts)

A propos de l'artiste

Oleg Boyko borned in 1976 in Mariupol. After ending of Chernigov musical college the name of Revutsky, in 1996 entered National Musical Academy of Ukraine, which made off in 2001 (class of the professor Mihajlenko).

From 1995 year actively takes part in international festivals and competitions: Warsaw (Poland, 2 prize), Berlin (Germany, Gran-pry), Parma (Italy, 1 prize), Lyon (France, 2 bonuses), Frankfurt-am-Main (Germany, Gran-pry) et al.

Studied at Summers Schools of Bach, Saltzburg (Austria), Dusseldorf (Germany); at High Schools of Music, Frankfurt-am-Main (Germany), Rome (Italy). Studied in master classes of prominent guitarists of world: Manuel Baruecco (USA), John Willams (Australia), Stefano Cardi (Italy), Carlo Marchione (Italy), David Russel (Great Britain), Aniello Desiderio (Italy).

Oleg actively tours on the countries of near foreignness and Western Europe. His programs include different styles – from a baroque (J. S. Bach, G. P. Telemann, D. Scarlatti... (la suite en ligne)

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A propos de la pièce



Titre : Being up in the clouds, II mov
[Suite for guitar solo "Being up in the clouds" in 4 parts]

Compositeur : Oleg, Boyko

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Instrumentation : Guitare seule (notation standard)

Style : Contemporain

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Being up in the clouds

Oleg Boyko

Витая в облаках

Олег Бойко

II.

Moderato rubato

mp

p

p poco cresc.

f

II. Being up in the clouds

rit.

Allegretto leggiero

p

mf ③ 0

f

mp

II. Being up in the clouds

The first system of music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth-note runs with slurs. The bass line features chords with a '4' below them. A dynamic marking of *p* (piano) is placed below the first measure.

The second system continues the melody and bass line. It includes a *rit.* (ritardando) marking above the staff and a **Tempo I** marking above the staff. The time signature changes from 4/4 to 2/4 and then back to 4/4. The bass line features a '1' below the first measure.

The third system shows a complex bass line with various time signatures: 4/4, 3/4, 4/4, 4/4, and 3/4. The melody continues with eighth-note patterns.

The fourth system features a 3/4 time signature. The bass line has dotted notes and rests, while the melody continues with eighth-note runs.

The fifth system concludes the piece with a *molto rit.* (molto ritardando) marking above the staff. The melody and bass line both feature eighth-note patterns.