

FUGUE in A MINOR

(Originally for Organ, OL 64)
for Oboe and Harpsichord

Score (01':23")

Louis Couperin (1626 - 1661)

Arr. Michel Rondeau

Moderato $\text{♩} = 80$

Oboe

Harpsichord

Ob.

Hpschd.

Ob.

Hpschd.

Ob.

Hpschd.

Ob. 16

Hpschd. 16

Ob. 19

Hpschd. 19

Ob. 22

Hpschd. 22

Ob. 25

Hpschd. 25

tr.

rit.

The musical score is written for Oboe (Ob.) and Harpsichord (Hpschd.). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four systems, each containing two staves. The first system (measures 16-18) shows the Oboe playing a melodic line starting with a sixteenth-note triplet, while the Harpsichord provides harmonic support with chords and moving lines. The second system (measures 19-21) shows a more complex interplay between the two instruments, with the Oboe playing a melodic line and the Harpsichord providing harmonic support. The third system (measures 22-24) shows the Oboe playing a melodic line with a trill (tr.) and the Harpsichord providing harmonic support. The fourth system (measure 25) shows the Oboe playing a melodic line with a trill (tr.) and the Harpsichord providing harmonic support. The score ends with a double bar line.

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Oboe

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Moderato ♩ = 80

5

11

16

21

25

tr

rit.

FUGUE in A MINOR

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Louis Couperin (1626 - 1661)

Arr. Michel Rondeau

Harpsichord

Oboe

Moderato $\text{♩} = 80$

Harpsichord

Ob.

Hpschd.

Ob.

Hpschd.

Ob.

Hpschd.

FUGUE in A MINOR - OL 64 - Couperin - Harpsichord

Ob. 16

Hpschd. 16

Ob. 19

Hpschd. 19

Ob. 22

Hpschd. 22

Ob. 25

Hpschd. 25

tr.

rit.

The musical score is written for Oboe (Ob.) and Harpsichord (Hpschd.). It is in A minor and 2/4 time. The score is divided into four systems, each starting with a measure number (16, 19, 22, 25). The Oboe part is written in a single staff, and the Harpsichord part is written in a grand staff (treble and bass clefs). The first system (measures 16-18) shows the Oboe entering with a melodic line and the Harpsichord providing harmonic support. The second system (measures 19-21) continues the development. The third system (measures 22-24) features a change in the Harpsichord's texture. The fourth system (measures 25-27) concludes the section with a trill in the Oboe and a ritardando marking.