

Ilmar Taimre

Lament Tango

Lament Tango

Ilmar Taimre

$\text{♩} = 100$

Oboe

Piano

Violoncello

This section of the musical score consists of three staves. The top staff is for the Oboe, which plays a melodic line with eighth and sixteenth notes. The middle staff is for the Piano, featuring harmonic chords. The bottom staff is for the Violoncello, providing harmonic support with sustained notes. Measure numbers 1 through 4 are present above the staves.

5

Ob.

Pno.

Vc.

This section continues the musical score from the previous page. It includes three staves: Oboe, Piano, and Violoncello. The Oboe has a melodic line with eighth and sixteenth notes. The Piano provides harmonic support with chords. The Violoncello plays sustained notes. Measure numbers 5 through 8 are indicated above the staves.

9

Ob.

Pno.

Vc.

mf

mf

13

Ob.

Pno.

f

mf

Vc.

18

Ob.

Pno.

mp

mp

Vc.

mp

4

22

This section consists of three staves. The top staff is for the Oboe (Ob.) in treble clef, playing eighth-note patterns. The middle staff is for the Piano (Pno.) in treble and bass clefs, featuring eighth-note chords. The bottom staff is for the Bassoon (Vc.) in bass clef, also playing eighth-note patterns. Measure 22 starts with a 2/4 time signature, changes to 5/4, then 4/4, and ends with 4/4. Measure 23 begins with 4/4, changes to 2/4, then 4/4, and ends with 4/4. Measure 24 begins with 4/4, changes to 2/4, then 4/4, and ends with 4/4. Measure 25 begins with 4/4, changes to 2/4, then 4/4.

26

This section consists of three staves. The top staff is for the Oboe (Ob.) in treble clef, playing eighth-note patterns. The middle staff is for the Piano (Pno.) in treble and bass clefs, featuring eighth-note chords. The bottom staff is for the Bassoon (Vc.) in bass clef, also playing eighth-note patterns. Measure 26 starts with 2/4, changes to 4/4, then 2/4, and ends with 4/4. Measure 27 begins with 4/4, changes to 2/4, then 4/4, and ends with 4/4. Measure 28 begins with 4/4, changes to 2/4, then 4/4, and ends with 4/4. Measure 29 begins with 4/4, changes to 2/4, then 4/4.

30

This section consists of three staves. The top staff is for the Oboe (Ob.) in treble clef, playing eighth-note patterns. The middle staff is for the Piano (Pno.) in treble and bass clefs, featuring eighth-note chords. The bottom staff is for the Bassoon (Vc.) in bass clef, also playing eighth-note patterns. Measure 30 starts with 4/4, changes to 2/4, then 4/4, and ends with 4/4. Measure 31 begins with 4/4, changes to 2/4, then 4/4, and ends with 4/4. Measure 32 begins with 4/4, changes to 2/4, then 4/4, and ends with 4/4. Measure 33 begins with 4/4, changes to 2/4, then 4/4.

34

Ob.

Pno.

Vc.

39

Ob.

Pno.

Vc.

45

Ob.

Pno.

Vc.

6

49

Ob.

Pno.

Vc.

53

Ob.

Pno.

Vc.

57

Ob.

Pno.

Vc.

62

Ob.

Pno.

Vc.

This section contains three staves. The top staff is for the Oboe, which plays eighth-note patterns. The middle staff is for the Piano, featuring bass notes and chords. The bottom staff is for the Bassoon, which provides harmonic support with sustained notes and chords. Measure 62 starts with a rest for the Oboe, followed by eighth-note pairs. Measures 63-64 show the Oboe playing eighth-note pairs with grace notes, while the Piano provides harmonic support. Measure 65 concludes the section with eighth-note pairs from both the Oboe and Piano.

66

Ob.

Pno.

Vc.

This section contains three staves. The top staff is for the Oboe, which begins with a melodic line. The middle staff is for the Piano, showing a more active harmonic pattern with eighth-note chords. The bottom staff is for the Bassoon, which continues its harmonic role. Measures 66-67 focus on the Oboe's melodic line. Measures 68-69 transition back to a more harmonic-driven section with the piano taking a more prominent role.

70

Ob.

Pno.

Vc.

This section contains three staves. The top staff is for the Oboe, continuing its melodic line. The middle staff is for the Piano, which becomes more active with eighth-note chords. The bottom staff is for the Bassoon, which provides harmonic support. Measures 70-71 continue the melodic line of the Oboe. Measures 72-73 transition to a more harmonic-driven section with the piano taking a more prominent role.

arco ≈

The Bassoon part ends with an instruction to play with a bow (arco) and a grace note symbol (≈).

8

73

This section consists of three staves. The top staff is for the Oboe (Ob.) in treble clef, playing eighth-note patterns. The middle staff is for the Piano (Pno.) in treble and bass clefs, featuring eighth-note chords and bass line. The bottom staff is for the Cello (Vc.) in bass clef, with sustained notes and rests.

76

This section consists of three staves. The top staff is for the Oboe (Ob.) in treble clef, with sustained notes and grace notes. The middle staff is for the Piano (Pno.) in treble and bass clefs, with eighth-note chords and bass line. The bottom staff is for the Cello (Vc.) in bass clef, with sustained notes and rests. A dynamic marking *f* is present above the piano staff.

80

This section consists of three staves. The top staff is for the Oboe (Ob.) in treble clef, with eighth-note patterns and dynamics *ff*, *f*, and *mf*. The middle staff is for the Piano (Pno.) in treble and bass clefs, with eighth-note chords and bass line. The bottom staff is for the Cello (Vc.) in bass clef, with eighth-note patterns and dynamics *f* and *ff*.

83

Ob.

Pno.

Vc.

86

Ob.

Pno.

Vc.

89

Ob.

Pno.

Vc.

10

92

Ob.

Pno.

Vc.

This musical score page contains three staves. The top staff is for the Oboe (Ob.) in treble clef, featuring eighth-note patterns. The middle staff is for the Piano (Pno.) in treble and bass clefs, with dynamics like *ff* (fortissimo) and *v.* (pianissimo). The bottom staff is for the Bassoon (Vc.) in bass clef, with rests and a single eighth note. Measure 92 concludes with a long fermata over the piano's bass line.

96

Ob.

Pno.

Vc.

This page continues the musical score. The Oboe (Ob.) has a melodic line with eighth-note pairs. The Piano (Pno.) provides harmonic support with sustained chords and dynamic markings like *f* (forte) and *ff* (double forte). The Bassoon (Vc.) remains mostly silent with occasional rests.

100

Ob.

Pno.

Vc.

This final page of the score shows the progression through measures 100 to 104. The Oboe (Ob.) begins a rhythmic pattern of eighth-note pairs. The Piano (Pno.) continues its harmonic function with sustained chords. The Bassoon (Vc.) enters with a new melodic line, featuring eighth-note pairs that align with the oboe's entries. The piano's bass line includes a dynamic marking of *mf* (mezzo-forte).

105

Ob.

Pno.

Vc.

110

Ob.

Pno.

Vc.

114

Ob.

Pno.

Vc.

This musical score consists of three systems of music for three instruments: Oboe (Ob.), Piano (Pno.), and Bassoon (Vc.).

System 1 (Measures 105-109):

- Oboe:** Starts with a rest, then plays a sixteenth-note pattern: - - - - | (E, G, B, D), (A, C, E, G), (B, D, F, A), (C, E, G, B).
- Piano:** Starts with a rest, then plays a eighth-note pattern: - - - - | (F, A, C, E), (G, B, D, F), (A, C, E, G), (B, D, F, A).
- Bassoon:** Enters in measure 109 with a eighth-note pattern: - - - - | (D, F, A, C), (E, G, B, D), (F, A, C, E), (G, B, D, F).

System 2 (Measures 110-113):

- Oboe:** Plays a eighth-note pattern: - - - - | (E, G, B, D), (A, C, E, G), (B, D, F, A), (C, E, G, B).
- Piano:** Plays a eighth-note pattern: - - - - | (F, A, C, E), (G, B, D, F), (A, C, E, G), (B, D, F, A).
- Bassoon:** Enters in measure 113 with a eighth-note pattern: - - - - | (D, F, A, C), (E, G, B, D), (F, A, C, E), (G, B, D, F).

System 3 (Measures 114-117):

- Oboe:** Plays a eighth-note pattern: - - - - | (E, G, B, D), (A, C, E, G), (B, D, F, A), (C, E, G, B).
- Piano:** Plays a eighth-note pattern: - - - - | (F, A, C, E), (G, B, D, F), (A, C, E, G), (B, D, F, A).
- Bassoon:** Enters in measure 117 with a eighth-note pattern: - - - - | (D, F, A, C), (E, G, B, D), (F, A, C, E), (G, B, D, F).

12

119

Ob.

Pno.

Vc.

mp

123

Ob.

Pno.

Vc.

mp

p

pp