

TROIS MORCEAUX



ELEGIE,
FEUILLE D'ALBUM,
GAVOTTE

pour
Violoncelle

avec accompagnement
de
PIANO.

Composés
par

ANTON BOUMAN.

OP. 10.

Prix

N ^o 1.	f	—90.
N ^o 2.	„	—90.
N ^o 3.	„	—90.

Propriété de l'Editeur.

W. F. LICHTENAUER.

ROTTERDAM.

L. 363.

Oscar Brandstetter, Leipzig.

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ELÉGIE.

Antoon Bouman, Op. 10. No 1.

Andante.

VOLONCELLO. *mf*

PIANO. *ff* *string.* *mf*

p *f* *pp*

p *dim.*

pp *p* *pp* *rall.*

Trois Morceaux. N° 1.
Rotterdam, W. F. Lichtenauer.

L. 3681

Oscar Brandelottay, Leipzig.

Etwas bewegter.

First system of musical notation. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a *mf* dynamic marking. The lower staff is in bass clef with the same key signature and time signature, starting with a *mf* dynamic marking and the tempo marking *a tempo*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Second system of musical notation. The upper staff continues with a *cresc.* marking. The piano accompaniment in the lower staff continues with similar rhythmic patterns, showing some dynamic variation.

Third system of musical notation. The upper staff features a *breit* marking and a *f* dynamic. The piano accompaniment in the lower staff includes a *ff* dynamic marking and a *mf* marking towards the end of the system.

Fourth system of musical notation. The upper staff includes a *mf* marking and a *dim.* marking. The piano accompaniment in the lower staff features a *fz* marking and a *p* marking.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase marked with *f* and *dim.*, ending with a *rall.* instruction. The piano accompaniment begins with an *accel.* marking, followed by a *ruhig p* section. A fermata is placed over a chord in the piano part, with the annotation "Ed. *" below it. The system concludes with a *rall.* instruction.

Second system of musical notation. The vocal line is marked *a tempo* and *pp*. The piano accompaniment is also marked *a tempo* and features a dense, chordal texture throughout the system.

Third system of musical notation. The vocal line is marked *p*. The piano accompaniment is marked *mf* and includes a *p* marking towards the end of the system.

Fourth system of musical notation. The vocal line is marked *f*. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Etwas bewegter.

First system of musical notation. The vocal line (top staff) begins with a *pp* dynamic and includes a *cresc.* marking. The piano accompaniment (middle and bottom staves) starts with a *mf* dynamic and features a *cresc.* marking. The piano part consists of dense chordal textures.

Second system of musical notation. The vocal line features dynamics of *f*, *pp*, and *p*. The piano accompaniment includes dynamics of *f*, *pp*, and *mf*. The piano part continues with complex chordal patterns.

Third system of musical notation. The vocal line has a *f* dynamic. The piano accompaniment includes a *Breit.* marking and a *f* dynamic. The piano part features a wide intervallic texture.

Fourth system of musical notation. The vocal line has a *pp* dynamic. The piano accompaniment includes a *pp* dynamic. The piano part features a wide intervallic texture.

Fifth system of musical notation. The vocal line includes *cresc.*, *f*, and *rall.* markings. The piano accompaniment includes *cresc.*, *f*, *Breit.*, and *ff rall.* markings. The piano part features a wide intervallic texture.

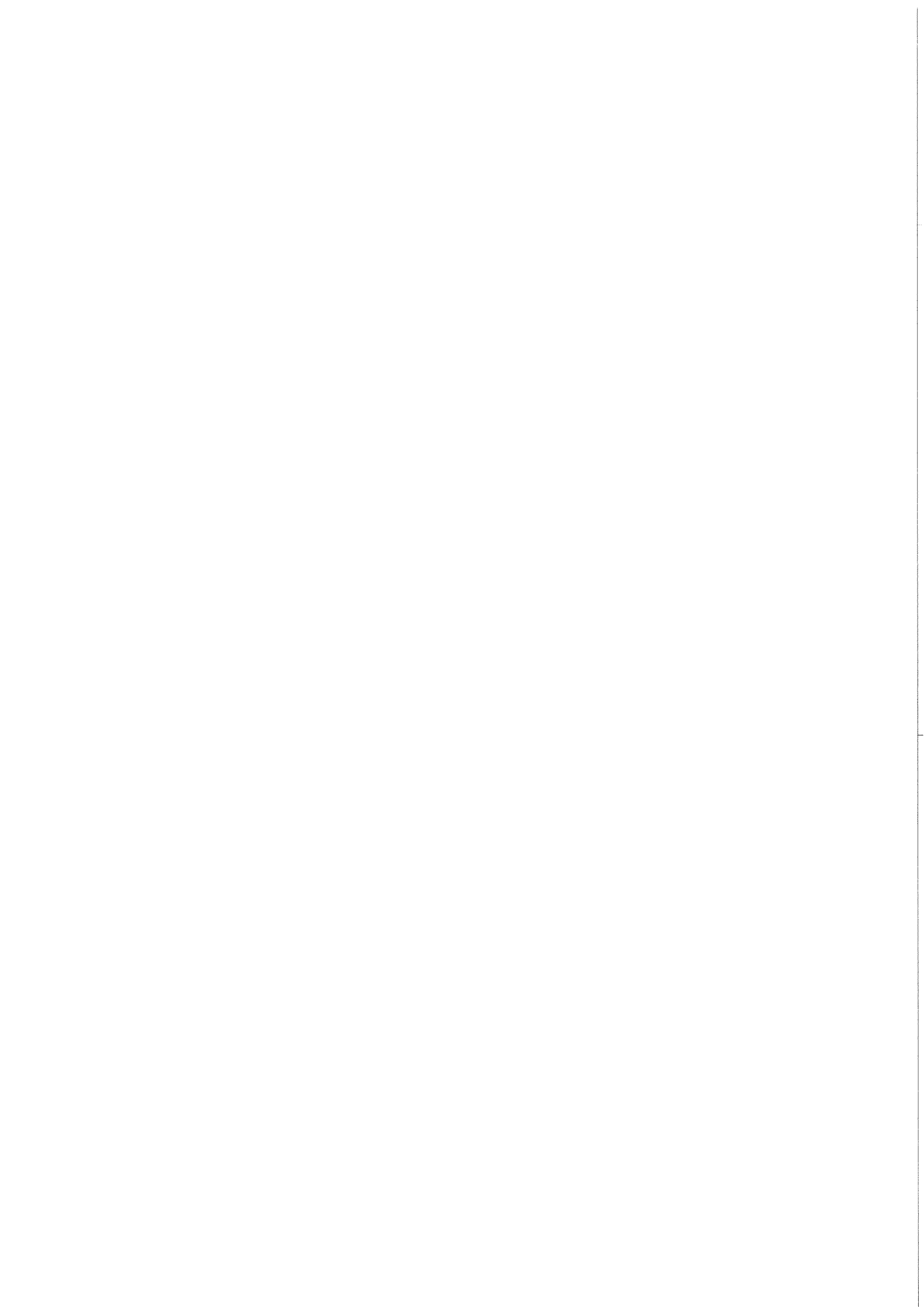
a tempo
p
dim.
a tempo
mf
dim.
p

pp


rall.
a tempo
pp
a tempo
pp

pp
p

dim.
pp
dim.



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ELÉGIE.

Violoncello.

Antoon Bouman, Op.10. No. 1.

Andante *string.*
Piano. *mf*

p

p *dim.* *pp* *p*

pp *mf* *Etwas bewegter.*

cresc. *f*

breit *mf* *dim.*

rall. *a tempo* *f* *dim.* *pp*

p *f*

Violoncello.

Etwas bewegter.

The musical score consists of ten staves of music for the cello. The first staff begins with a *pp* dynamic and includes a *cresc.* marking. The second staff features a *pp* dynamic and includes fingering numbers 2, 3, 0, 3, 0, 4. The third staff starts with a *f* dynamic and includes fingering numbers 3, 2, 1, 3, 1. The fourth staff has a *pp* dynamic. The fifth staff includes *cresc.*, *f*, *rall.*, and *a tempo* markings, ending with a *p* dynamic. The sixth staff begins with a *dim.* marking and includes fingering numbers 4, 4, 4, 3, 0. The seventh staff is in bass clef and includes fingering numbers 4, 1, 1, 4, 2, #4, #2, 1, 3, 0, and a *rall.* marking. The eighth staff is in treble clef with a key signature of three sharps and a *pp* dynamic, marked *a tempo*. The ninth staff is in treble clef with the same key signature and a *pp* dynamic. The tenth staff is in bass clef with the same key signature and ends with a *dim.* marking.

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