

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.

PIANO.

string.

ff

mf

p

f

pp

p

dim.

pp

p

pp

rall.

Trois Morceaux. N^o 1.
Rotterdam, W. F. Lichtenauer.

L. 3681

Oscar Brandelotter, Leipzig.

Etwas bewegter.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line 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. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a *mf* dynamic and is marked *a tempo*. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with dotted rhythms in the left hand.

Second system of the musical score. The vocal line continues with a *cresc.* (crescendo) marking. The piano accompaniment continues with the same rhythmic pattern, maintaining a *mf* dynamic.

Third system of the musical score. The vocal line is marked *f* and *breit* (broad). The piano accompaniment is marked *f* and *ff* (fortissimo) in the middle section, then *mf* (mezzo-forte) towards the end.

Fourth system of the musical score. The vocal line is marked *mf* and *dim.* (diminuendo). The piano accompaniment is marked *fz* (forzando), *p* (piano), and *p* (piano) in the final measures.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a rest, then has notes marked with *f* and *dim.*, ending with a note marked *rall.*. The piano accompaniment begins with *accel.* and includes a section marked *ruhig p* with a long slur. A *rall.* marking is also present in the piano part. A rehearsal mark *Ed. ** is located below the piano part.

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 series of chords in the right hand and a bass line in the left hand.

Third system of musical notation. The vocal line continues with notes marked *p*. The piano accompaniment includes a section marked *mf* and another marked *p*. The piano part features a steady bass line and chords in the right hand.

Fourth system of musical notation. The vocal line has notes marked *f*. The piano accompaniment includes a section marked *sfz* and ends with a double bar line and repeat sign.

Etwas bewegter.

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

Second system of musical notation. The vocal line has a *f* dynamic followed by a *pp* dynamic. The piano accompaniment has a *f* dynamic in the bass and a *pp* dynamic in the treble. A *p* dynamic is also present in the piano part. The *mf* dynamic is marked at the end of the system.

Third system of musical notation. The vocal line has a *f* dynamic. The piano accompaniment features a *Breit.* marking and a *f* dynamic. The texture is dense and expressive.

Fourth system of musical notation. The vocal line has a *pp* dynamic. The piano accompaniment has a *pp* dynamic. The piano part includes a *Breit.* marking and a *pp* dynamic. The texture is dense and expressive.

Fifth system of musical notation. The vocal line has a *cresc.* marking followed by a *f* dynamic and a *rall.* marking. The piano accompaniment has a *cresc.* marking, a *f* dynamic, and a *Breit.* marking. The piano part includes a *ff* dynamic and a *rall.* marking. The texture is dense and expressive.

a tempo
p
dim.

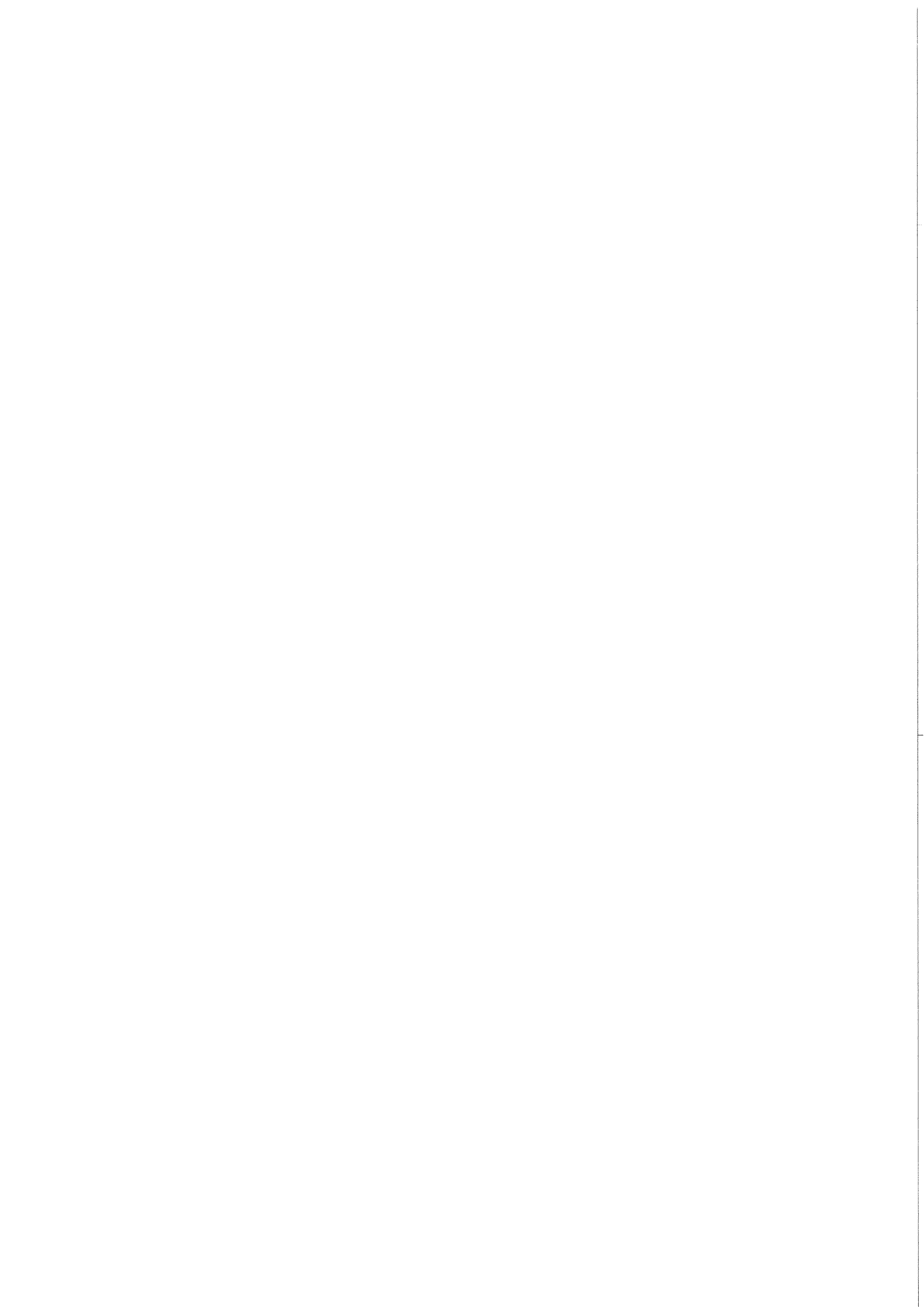
a tempo
mf
dim.
p

rall.
pp
a tempo
pp
a tempo


pp
p

dim.
pp
dim.
rall.
rall.

The musical score is written for voice and piano. It consists of six systems of staves. The first system has a vocal line and a grand staff (treble and bass clefs). The second system continues the vocal line and grand staff. The third system features a grand staff with a 'rall.' marking and a 'pp' dynamic. The fourth system has a vocal line and grand staff with 'a tempo' and 'pp' markings. The fifth system continues the vocal line and grand staff with 'pp' and 'p' dynamics. The sixth system has a vocal line and grand staff with 'dim.' and 'pp' markings, ending with 'rall.' and 'rall.' markings.



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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.*

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

p *f*

Violoncello.

Etwas bewegter.

pp cresc. f

pp p

f

pp

cresc. f rall. a tempo p

dim.

rall.

a tempo pp

pp

dim.

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