

Andreas Daams

Elegie

für Fagott, Violine, Viola und Violoncello
for bassoon, violin, viola and cello

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für Claus-Fritjof Boden

Elegie

für Fagott und Streichtrio
for bassoon and string trio

♩ = 48

Andreas Daams, 1993

First system of the musical score for 'Elegie'. It features four staves: Fagott (Bassoon), Violine (Violin), Viola, and Violoncello (Cello). The key signature is one flat (B-flat) and the time signature is 6/4. The tempo is marked as quarter note = 48. The Fagott part has two measures of whole notes, with dynamics *f* and *pp* indicated above. The Violine part has two measures of eighth-note triplets, with dynamics *s.p.* and *p* indicated above. The Viola part has two measures of half notes, with dynamics *pp* and *con sord.* indicated above. The Violoncello part has two measures of whole notes.

Second system of the musical score for 'Elegie'. It features four staves: Fag. (Bassoon), Vl. (Violin), Vla. (Viola), and Vc. (Cello). The Fag. part has two measures of whole notes, with dynamics *f* and *pp* indicated above. The Vl. part has two measures of eighth-note triplets, with dynamics *f* and *pp* indicated above. The Vla. part has two measures of half notes, with dynamics *f* and *pp* indicated above. The Vc. part has two measures of eighth notes, with dynamics *f* and *p* indicated below. The word *pizz.* is written above the first measure of the Vc. part.

5

Fag. *p*

Vl. *p*

Vla *pp*

Vc. *p*

7

Fag. *ppp* *f*

Vl. ord. *f* *pp* *ppp* *f*

Vla *pp* *ppp* *f*

Vc. *pp* *ff* *f*

9

Fag. *f* *pp*

Vl. *f* *p*

Vla *f* *pp*

Vc. *pp* *f* *p*

11

Fag. *f* *pp*

Vl. *pp* s.t. ord. *p*

Vla. *p* senza sord.

Vc. *p*

13

Fag.

Vl. *mf*

Vla. *mf*

Vc. *mf*

14

Fag. *ff*

Vl. *ff*

Vla. *ff*

Vc. *ff*

15

Fag. *pp*

VI. *p*

Vla. *p*

Vc. *p*

16 (tr)

Fag. *pp* *f* *p*

VI. *pp* *ff* *p* *p*

Vla. *pp* *ff* *p* *p*

Vc. *pp* *ff* *p* *p* s.p. 3

18 staccatissimo 3

Fag. *pp*

VI. *pp*

Vla. con sord. *p*

Vc. ord. 5 *mf* *p* *pp* s.t.

21

Fag. *mp* *pp* *ppp*

Vl. *pizz.* *mp* *pp* *arco* *mf*

Vla. *mp* *pizz.* *pp* *arco* *mf*

Vc. *mp* *pp* *mf*

23

Fag. *mf* *ff*

Vl.

Vla.

Vc.

25

Fag. *f* *f*

Vl. *p*

Vla. *p*

Vc. *p* *f*

27

Fag. *p* *mf*

VI. *p* *senza sord.* *sub. f* *mf*

Vla. *mp* *mf*

Vc. *pp* *ff*

30

Fag. *ppp* *senza vib.*

VI. *pp* *s.p.*

Vla. *pp* *s.p.*

Vc. *p* *pizz.*

32

Fag. *p*

VI. *pizz.* *ppp*

Vla. *pizz.* *ppp*

Vc. *pp* *ppp*

34

Fag. *6* *7* *6*

VI. *6* *6* *f* *6*

Vla. *6* *f* *6*

Vc. *6 f sub.* *5*

35

Fag. *3* *3* *3* *ppp*

VI. *arco* *f* *3* *p* *f*

Vla. *arco c.l.* *f* *p* *f*

Vc. *5* *pp* *3* *col legno battuto* *p* *6*

37

Fag. *f* *mf* *3* *3* *3* *3* *3* *3*

VI. *f* *3* *3* *3* *3* *3* *3*

Vla. *ord.* *f* *3* *3* *3* *3* *3* *3*

Vc. *ord. arco* *f* *3* *3* *3* *3* *3* *3*

39

Fag. *f*

Vl. *pp* *leggiere* 3

Vla *pp* *leggiere* 3 6 3

Vc. *pp* *sfz*

41

Fag. *sfz* *sfz* *p* *8va*

Vl. *sfz* *sfz* *sfz* *sfz*

Vla *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz*

43

Fag. *sfz* *pp*

Vl. *p* *mf* *ff* *mf* *f* *s.p.*

Vla *pp* *mf* *ff* *mf* *f*

Vc. *sfz* *sfz* *mp* *mf* *ff* *mf* *f*

46

Fag. *f* *sfz*

Vl. *f* pizz. gliss.

Vla. *f* pizz. gliss. arco 3 *p*

Vc. *f* pizz. gliss. *p*

49

Fag. *pp*

Vl. arco *pp*

Vla. *pp*

Vc. *mp*

51

Fag. *pp* *mf*

Vl. *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vc. *f* *ff*

10

53

Fag.

Vl.

Vla

Vc.

fp *fp* *fp* *fp* *f*

fp *fp* *fp* *fp* *f* arco

f

54

Fag.

Vl.

Vla

Vc.

mf

mf

55

Fag.

Vl.

Vla

Vc.

f *f* *ff*

f *ff*

58

Fag. *pp* *pp*<

Vl. *mp* *pp*

Vla *mp* *pp*

Vc. 12 12 12 *pizz.* *mf*

pp

Fag. *pp* *pp*

Vl. *ppp*

Vla *f*

Vc. *f*

Fag. *pp*

Vl. *f* senza vib.

Vla *f* molto vib.

Vc. arco *f* senza vib.

pp *f* *f*

65

Fag. *ppp*

VI. *ppp*
con sord.

Vla. *ppp*

Vc. *ppp*

66

Fag. *f*

VI. *f* *ppp*

Vla. *sempre ppp*

Vc. *f* *ppp*

68

Fag. *f* *pp*

VI. *f* *pp*

Vla. *rit.* *pp*

Vc. *f* *pp espr.*

a tempo

71 *b₂*

Fag. *f* *pp*

VI. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Measures 71-72. The system includes parts for Bassoon (Fag.), Violin I (VI.), Viola (Vla.), and Violoncello (Vc.). Measure 71 features a dynamic shift from *f* to *pp* in the upper parts, with triplets in the VI. and Vc. parts. Measure 72 continues the *pp* dynamic and includes a *rubato* marking in the Fag. part.

72 *rubato*

Fag. *p*

VI. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Measures 72-73. Measure 72 shows a *p* dynamic in the Fag. part and a *rubato* marking. Measure 73 features a dynamic shift from *f* to *mf* in the Fag. part, and a *p* dynamic in the VI. part.

73

Fag. *f* *mf* *p*

VI. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Measures 73-74. Measure 73 features a dynamic shift from *f* to *mf* in the Fag. part, and a *p* dynamic in the VI. part. Measure 74 continues the *pp* dynamic in the upper parts and includes a triplet in the Vc. part.

Musical score for Fag., Vl., Vla., and Vc. The score is divided into three measures. The first measure shows the Fag. part with a dynamic of *p* and a triplet of eighth notes. The Vl. and Vla. parts also feature a triplet of eighth notes, with the Vla. part marked *p*. The Vc. part begins with a dynamic of *pp*. The second measure continues the triplet in the Fag. part, which is marked *p*, and includes a dynamic crescendo leading to *f* and then *p*. The Vl. and Vla. parts continue with the triplet, with the Vla. part marked *p*. The Vc. part continues with a dynamic of *p*. The third measure shows the Fag. part with a dynamic of *p*. The Vl. part is marked *f* and includes the instruction "senza sord.". The Vla. part is marked *f* and includes the instruction "arco". The Vc. part is marked *f* and includes the instruction "pizz.". The Vc. part concludes with a dynamic of *sfz*.