

# TROIS MORCEAUX



ELEGIE,  
FEUILLE D'ALBUM,  
GAVOTTE

pour  
Violoncelle

avec accompagnement  
de  
PIANO.

Composés  
par

## ANTON BOUMAN.

OP. 10.

Prix ~~N<sup>o</sup> 1~~ f —,90.  
N<sup>o</sup> 2. " —,90.  
N<sup>o</sup> 3. " —,90.

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ROTTERDAM.

L. 363.

*Overs Brundstetter, Leipzig.*

**Bouman**, Antonius Johannes Alphonsus, (Antoon, Anton, Antoine) is a **cellist and composer** born 18.10.1854 's-Hertogenbosch, (The Netherlands) and *died* 23.3.1906 Wassenaar. Studied (from 1868) with Oscar Eberle and Woldemar Bargiel in Rotterdam. As 'pensionnaire' (at the expense of the King) he studied (from 1873) with August Lindner in Hannover, Friedrich Grützmacher in Dresden, Joseph Servais in Bruxelles and lastly in Paris with Leon Jacquard. Bouman lived in Pau France (1877), then for three years in London (concerts in Alexandra Palace and Covent Garden). Returned 1881 to live in Utrecht as a teacher and performer. Summer 1891 he became solo-cellist of the Berliner Philharmoniker and lived in Berlin until summer 1893. Lived in The Hague and became a cello teacher at the Royal Music High School and at the Rotterdam Music School (now Codarts) after the death of his master O. Eberle.

### Works

Op. 3 *Concert nr. 1* [d min] vc-orch/pno, *dedicated* Willem III – Roi des Pays-Bas, edition Utrecht-Deierkauf 1885  
Op. 4 *Concert nr. 2* [a min] vc-orch/pno, *dedicated* Ch. Davidoff 1888 [lost?]  
Op. 10 *3 Morceaux* [b min/D maj/d min] vc-pno: 1. Élégie, 2. Feuille d'Album, 3. Gavotte. Edition Rotterdam Lichtenauer (L. 363(1-3)) 1902  
*Gavotte* [g min] Edition Cunningham Boosey & Co London 1880 and Utrecht Rahr 1882  
*Bourrée* vc-pno 1888 [lost]  
*Fantasia* vc-solo 1892 [lost]  
*Andante Religioso* [G maj] (arr. of Frans Bouman, O Salutaris Hostia vc-org/pno 1891)  
*Andante & Moderato* [F maj / G maj] 1895?  
*Concert nr. 3* [A maj] vc-orch/pno 1898  
*2 Pezzi* (arr. of Sgambati, Op. 24) vc-pno: Andante cantabile and Serenata napolitana. Mainz Edition Schott 1899 [recorded by Pablo Casals]  
*Andante & Gavotte* [G maj / e min] vc-pno 1900?

**Bouman** Antonius Johannes Alphonsus, (Antoon, Anton, Antoine) ist ein Cellist und Komponist. Geboren am 18.10.1854 in Herzogenbusch (Niederlande) und verstorben am 23.03.1906 in Wassenaar.

Er studierte ab 1868 bei Oscar Eberle und Woldemar Bargiel in Rotterdam. Als königlicher Stipendiat setzte er ab 1873 sein Musikstudium fort bei August Lindner in Hannover, bei Friedrich Grützmacher in Dresden, bei Joseph Servais in Brüssel und schließlich in Paris bei Leon Jacquard.

Bouman lebte 1877 in Lufkurort Pau Frankreich, danach 3 Jahre in London (Konzerte im Alexandra Palace und Covent Garden). 1881 nahm er Wohnsitz in Utrecht, wo er lehrte und als Künstler auftrat. Im Sommer 1891 wurde er Solo-Cellist bei den Berliner Philharmonikern und lebte bis zum Sommer 1893 in Berlin.

Es folgte seine Übersiedlung nach den Haag, wo er Cellolehrer an der Königlichen Hochschule für Musik und gleichzeitig lehrer an der Rotterdamer Musikschule (jetzt Codarts) wurde nach dem Tod seines Meisters O. Eberle.

**Bouman** Antonius Johannes Alphonsus, (Antoine)

né à Bois le Duc (Pays Bas) le 18 octobre 1854 et mort à Wassenaar le 23 mars 1906, est un violoncelliste et compositeur hollandais. Il est élève de Oscar Eberle et Woldemar Bargiel à l'École de musique à Rotterdam. Puis il étudie pendant plusieurs années avec des maîtres de premier plan comme August Lindner à Hannover, Friedrich Grützmacher à Dresden, Joseph Servais à Bruxelles et Leon Jacquard à Paris. En 1877 Bouman donne des concerts à l'Hotel Gassion à Pau pour les immigrées anglais. Puis il part pour Londres et prend part aux concerts de Covent Garden et du Palais Alexandra. Il s'installe à Utrecht en 1881 pour devenir premier violoncelliste d'orchestre d'Utrecht et professeur au conservatoire de la ville. Au cours de ses voyages en Europe il attire beaucoup de l'attention avec ces compositions. Nommé premier violoncelliste de Berliner Philharmonikern en 1891 il part pour Berlin. Il rentre en Pays Bas en 1893 pour s'installer à la Haye. Il était professeur au Conservatoire royal de musique et à l'École de musique à Rotterdam où sa formation musicale a commencé.

# FEUILLE D'ALBUM.

Antoon Bouman, Op. 10. No. 2.

Andante.

VIOLONCELLO.

PIANO.

The musical score is written for Violoncello and Piano. It begins with a C major key signature and a common time signature. The tempo is marked 'Andante'. The score is divided into four systems. The first system shows the initial chords and melodic lines. The second system features a more active cello line with slurs and a piano accompaniment of chords. The third system includes a section marked 'mf' and 'Red.' (likely a reduction or editing mark). The fourth system concludes with a first ending (marked '1.') and a second ending (marked '2.') leading to a final chord marked 'ff'.

Trois Morceaux. No 2.  
Rotterdam, W. F. Lichtenauer.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff begins with a dynamic marking of *f*. The grand staff features a complex piano accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over a note in the first staff.

Third system of musical notation. The first staff has a dynamic marking of *f* and a fermata. The piano accompaniment in the grand staff includes a dynamic marking of *mf* in the right hand.

Fourth system of musical notation. The first staff begins with a dynamic marking of *f*. The piano accompaniment in the grand staff features dynamic markings of *f* and *mf* in the right hand, and *f* in the left hand.

*rall.*  
*ff*

*breit*  
*a piacere*

*rall.*  
*ff*  
*dim.*

*f*

*Red.*

*a tempo*  
*mf*

*a tempo*  
*pp*

*p*

*pp*  
*mf*

Red.

This system features a double bass line with a whole note chord and a piano part. The piano part consists of two staves: the upper staff has a melodic line with a large slur, and the lower staff has a rhythmic accompaniment. The key signature has one sharp (F#).

string. *rall. ten.* *a tempo*  
*pp*

*pp*  
*a tempo*

Red.

This system includes a double bass line with a melodic line and a piano part. The piano part has a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Performance markings include *string.*, *rall. ten.*, *a tempo*, and *pp*. A tempo change is indicated by a double bar line and the marking *a tempo*. The key signature has one sharp (F#).

This system continues the piano part with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The key signature has one sharp (F#).

This system continues the piano part with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The key signature has one sharp (F#).

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has one sharp (F#). The vocal line features a melodic line with slurs and ties. The piano right hand has a rhythmic accompaniment with slurs and ties. The piano left hand provides harmonic support with chords and single notes.

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line, marked with a piano (*p*) dynamic. The piano right hand features a complex texture with slurs and ties, and includes a section marked *pp* (pianissimo). The piano left hand has a section marked *pp* and includes a *rit.* (ritardando) marking. There are also some markings like '5' and '5#' in the left hand.

Third system of musical notation. It consists of three staves. The vocal line continues with a melodic line, marked with a piano (*p*) dynamic. The piano right hand features a complex texture with slurs and ties, and includes a section marked *pp* and a *rall.* (rallentando) marking. The piano left hand has a section marked *p* and includes a *pp* marking.

Fourth system of musical notation. It consists of three staves. The vocal line continues with a melodic line, marked with *a tempo, ruhig*. The piano right hand features a complex texture with slurs and ties, and includes a section marked *pp* and a *a tempo* marking. The piano left hand has a section marked *a tempo* and includes a *pp* marking.