

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.

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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]
Fantasie 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.

GAVOTTE.

Antoon Bouman, Op. 10. No. 3.

Moderato.

VIOLONCELLO.

Musical score for Violoncello and Piano, Moderato. The Violoncello part is in the upper staff, starting with a *mf* dynamic. The Piano part is in the lower staff, starting with a *ff* dynamic. The key signature has one flat (B-flat) and the time signature is common time (C).

Gavotte.

Musical score for Violoncello and Piano, Gavotte. The Violoncello part is in the upper staff, starting with a *mf* dynamic. The Piano part is in the lower staff, starting with a *mf* dynamic. The key signature has one flat (B-flat) and the time signature is common time (C).

Musical score for Violoncello and Piano, dynamic markings. The Violoncello part is in the upper staff, with dynamic markings *p*, *f*, *mf*, and *f*. The Piano part is in the lower staff, with dynamic markings *p*, *f*, *mf*, and *f*. The key signature has one flat (B-flat) and the time signature is common time (C).

Musical score for Violoncello and Piano, dynamic markings. The Violoncello part is in the upper staff, with dynamic markings *pp*. The Piano part is in the lower staff, with dynamic markings *f*, *pp*, *f*, and *f*. The key signature has one flat (B-flat) and the time signature is common time (C).

pp

pp

rall.

This system contains the first two staves of music. The upper staff is a single melodic line starting with a piano (*pp*) dynamic. The lower staff is a piano accompaniment, also starting with a piano (*pp*) dynamic. The system concludes with a *rall.* (rallentando) marking.

a tempo

mf

restez

This system contains the next two staves. The upper staff begins with an *a tempo* marking. The lower staff begins with a mezzo-forte (*mf*) dynamic. The system ends with the instruction *restez* (rest) in the upper staff.

f

f

ff

This system contains the third and fourth staves. The upper staff features a forte (*f*) dynamic. The lower staff features a fortissimo (*ff*) dynamic.

marcato

ff 2ième fois pp

ff 2ième fois pp

This system contains the final two staves. The upper staff is marked *marcato* and includes the instruction *ff 2ième fois pp*. The lower staff also includes the instruction *ff 2ième fois pp*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with dynamics *f*, *p*, *rall.*, and *a tempo*. The grand staff contains accompaniment with dynamics *f*, *p*, *mf*, and *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with dynamics *f* and *a tempo*. The grand staff continues the accompaniment with dynamics *p* and *f*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has dynamics *p* and *a tempo*. The grand staff has dynamics *p*, *mf*, and *mf*. There are some markings in the bass staff that look like "p" and "mf" with a vertical line through them.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has dynamics *mf*, *f*, and *ff*. The grand staff has dynamics *f*, *mf*, *f*, and *ff*. The system ends with the word "Fine." in the bass staff.

Trio.

mf 2ième fois pp

mf 2ième fois pp

Vcllo

This system contains the first two staves of the Trio section. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking 'mf 2ième fois pp' is present in both the vocal and piano parts.

ff

ff

Vcllo

This system contains the next two staves. The vocal line continues with similar eighth-note patterns. The piano accompaniment becomes more active, with a 'ff' (fortissimo) dynamic marking in both parts. The bass line continues with eighth notes, while the treble line has more complex chordal textures.

pizz. pp

pp

Vcllo

This system contains the next two staves. The piano part includes a 'pizz.' (pizzicato) marking in the bass line, indicating a change in texture. The dynamics are marked 'pp' (pianissimo) in both parts. The vocal line continues with eighth-note patterns.

Vcllo

This system contains the final two staves of the Trio section. The piano accompaniment features a mix of eighth and sixteenth notes. The vocal line continues with eighth-note patterns. The system concludes with a final chord in the piano part.

arco

ff *pp* *f* *pp*

ff *p* *f* *pp*

f *pp*

a tempo

a tempo

mf

dim. *pp*

dim. *pp* *pp*

Gavotte D. C. al Fine.