

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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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.

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 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 4/4 time signature. It begins with a *mf* dynamic. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps and a 4/4 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. The top staff (treble clef) begins with a fermata, followed by notes marked *f* and *dim.*, ending with a *rall.* instruction. The bottom staff (bass clef) features an *accel.* instruction, followed by notes marked *ruhig p* and *rall.*. A dynamic marking *pp* is visible below the bottom staff.

Second system of musical notation. The top staff (treble clef) is marked *a tempo* and *pp*. The bottom staff (bass clef) is also marked *a tempo* and contains dense chordal accompaniment.

Third system of musical notation. The top staff (treble clef) ends with a *p* dynamic marking. The bottom staff (bass clef) features notes marked *mf* and *p*.

Fourth system of musical notation. The top staff (treble clef) begins with a *f* dynamic marking. The bottom staff (bass clef) contains notes marked *mf* and *p*.

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 in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line (top staff) features a *f* dynamic followed by a *pp* dynamic. The piano accompaniment (middle and bottom staves) starts with a *f* dynamic, then a *pp* dynamic, and ends with a *mf* dynamic. The piano part continues with dense chordal textures and a rhythmic bass line.

Third system of musical notation. The vocal line (top staff) includes a *f* dynamic and a *Breit.* marking. The piano accompaniment (middle and bottom staves) starts with a *f* dynamic and includes a *Breit.* marking. The piano part features dense chordal textures and a rhythmic bass line.

Fourth system of musical notation. The vocal line (top staff) includes a *pp* dynamic. The piano accompaniment (middle and bottom staves) starts with a *pp* dynamic and includes a *pp* dynamic marking. The piano part features dense chordal textures and a rhythmic bass line.

Fifth system of musical notation. The vocal line (top staff) includes a *cresc.* marking, a *f* dynamic, and a *rall.* marking. The piano accompaniment (middle and bottom staves) includes a *cresc.* marking, a *f* dynamic, a *Breit.* marking, and a *ff rall.* marking. The piano part features dense chordal textures and a rhythmic bass line.

a tempo
p
dim.

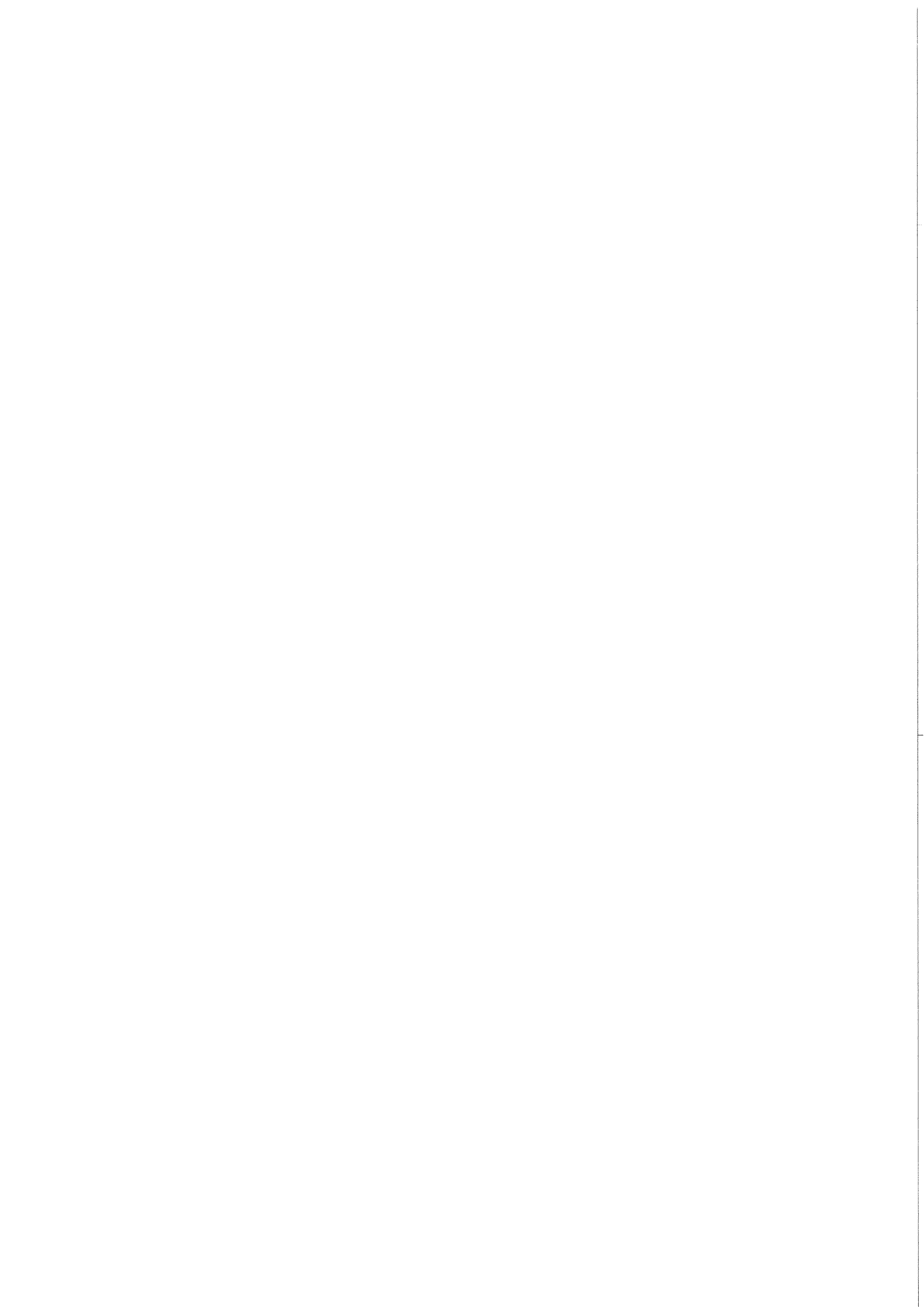
a tempo
mf
dim.
p

rall.
a tempo
pp
rall.
a tempo
pp


pp
p

dim.
pp
dim.

Detailed description: This page of a musical score contains six systems of music. The first system shows a vocal line starting with a piano (*p*) dynamic and a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The second system continues the vocal line and piano accompaniment, with the piano part featuring a *pp* dynamic. The third system includes a *rall.* (rallentando) marking for both parts, followed by a return to *a tempo* and a *pp* dynamic. The fourth system shows the vocal line with a *pp* dynamic and the piano accompaniment with a *p* dynamic. The fifth system features a *dim.* (diminuendo) marking for the vocal line and a *pp* dynamic for the piano accompaniment. The sixth system concludes with a *dim.* marking for the vocal line and a *pp* dynamic for the piano accompaniment.



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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 a *cresc.* marking, ending with a *f* dynamic. The second staff features *pp* and *p* dynamics. The third staff starts with a *f* dynamic. 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. The seventh staff contains a *rall.* marking. The eighth staff starts with an *a tempo* marking and a *pp* dynamic. The ninth staff has a *pp* dynamic. The tenth staff concludes with a *dim.* marking. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 0).

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