

A sa Majesté Guillaume III Roi des Pays-Bas.



CONCERT

pour

Violoncelle

avec accompagnement

d'Orchestre

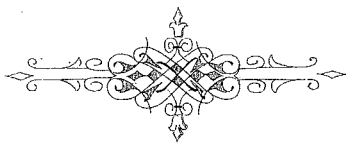
ou de

PIANO

par

ANTON BOUMAN.

Oeuvre 3.



Prix { avec Orchestre
" Piano f 3...

Propriété de l' Auteur.

À UTRECHT chez F. J. DEIERKAUF

Fournisseur de la Cour.

1885.

Inst. H. C. C. Röder, Leipzig.

A sa Majesté GUILLAUME III Roi des Pays-Bas.

CONCERT.

VIOLONCELLE.

Anton Bouman.

Allegro moderato.

VOLONCELLE.

This page of a cello musical score contains ten staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. The score features several key performance instructions: *rall.* (rallentando), *pa tempo* (poco tempo), *ff* (fortissimo), *mf* (mezzo-forte), *a tempo*, *p* (piano), and *cresc.* (crescendo). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The bottom of the page shows the beginning of the next page, marked with the number 4.

VIOLONCELLE.

The musical score consists of ten staves. The first two staves are in bass clef (C2), and the remaining eight staves are in treble clef (C4). The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-3 above notes. The piece concludes with a double bar line, a repeat sign, and a final key signature change to two flats (B-flat and E-flat) and a 2/4 time signature. The number '30' is written above the final measure, and '10' is written above the final measure of the repeat sign.

VIOLONCELLE.

Andante.

The musical score consists of ten staves of music for the cello. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*), with a mezzo-forte (*mf*) ending. There are also markings for *cresc.* (crescendo) and *dim.* (diminuendo). The music features several triplet figures and slurred passages.

4

VIOLONCELLE.

The musical score consists of ten staves of music in 3/4 time, featuring various dynamic markings and performance instructions. The first staff includes a triplet of eighth notes and a fermata. The second staff is marked *ff*. The third staff features a series of eighth notes with accents. The fourth staff has a dynamic marking of *p* and includes a second ending bracket. The fifth staff is marked *fz* and *p*, ending with *dim.*. The sixth staff is marked *pp*. The seventh staff is marked *f*. The eighth staff is marked *fz* and *dim.*. The ninth staff is marked *p*. The tenth staff is marked *rall.*, *dim.*, and *p*, concluding with a double bar line and a common time signature.

VOLONCELLE.

Allegro moderato.

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Piano.

Cadenz.

The first system of the cadenza consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano dynamic and a series of sixteenth-note patterns. A forte dynamic (ff) is introduced in the second measure. The system concludes with a fermata over a final chord.

The second system continues the cadenza with similar sixteenth-note patterns. It features first and fourth fingerings (1, 4) and includes a fermata over a measure.

The third system shows more complex rhythmic figures with triplets and sixteenth-note runs. It includes first, second, and fourth fingerings (1, 2, 4) and a fermata.

The fourth system features a change in tempo to *Tempo I.* The music transitions from the cadenza's patterns to a more regular sixteenth-note accompaniment. Dynamics include *ff* and *p*.

The fifth system includes a *rall.* section where the tempo slows down. It features a fermata and a *trium* marking. The system ends with a *Tempo I.* marking.

The sixth system continues the melodic development with various rhythmic patterns and fingerings (1, 4, 3, 4). It includes a *trium* marking and a *mf* dynamic.

The seventh system concludes the cadenza with a *ff* dynamic and a final melodic phrase. It includes a *trium* marking and a fermata.

VIOLONCELLE.

This page of a cello score contains 14 staves of music. The first two staves are in bass clef (C2), and the remaining 12 staves are in treble clef (C4). The key signature is two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include *a tempo*, *rall.*, and *p spiccato*. Fingerings are indicated by numbers 1-4. Trills are marked with 'tr'. The score concludes with a double bar line and a final note on the 14th staff.

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.