

# GAVOTTE

FOR THE

Violoncello,

WITH

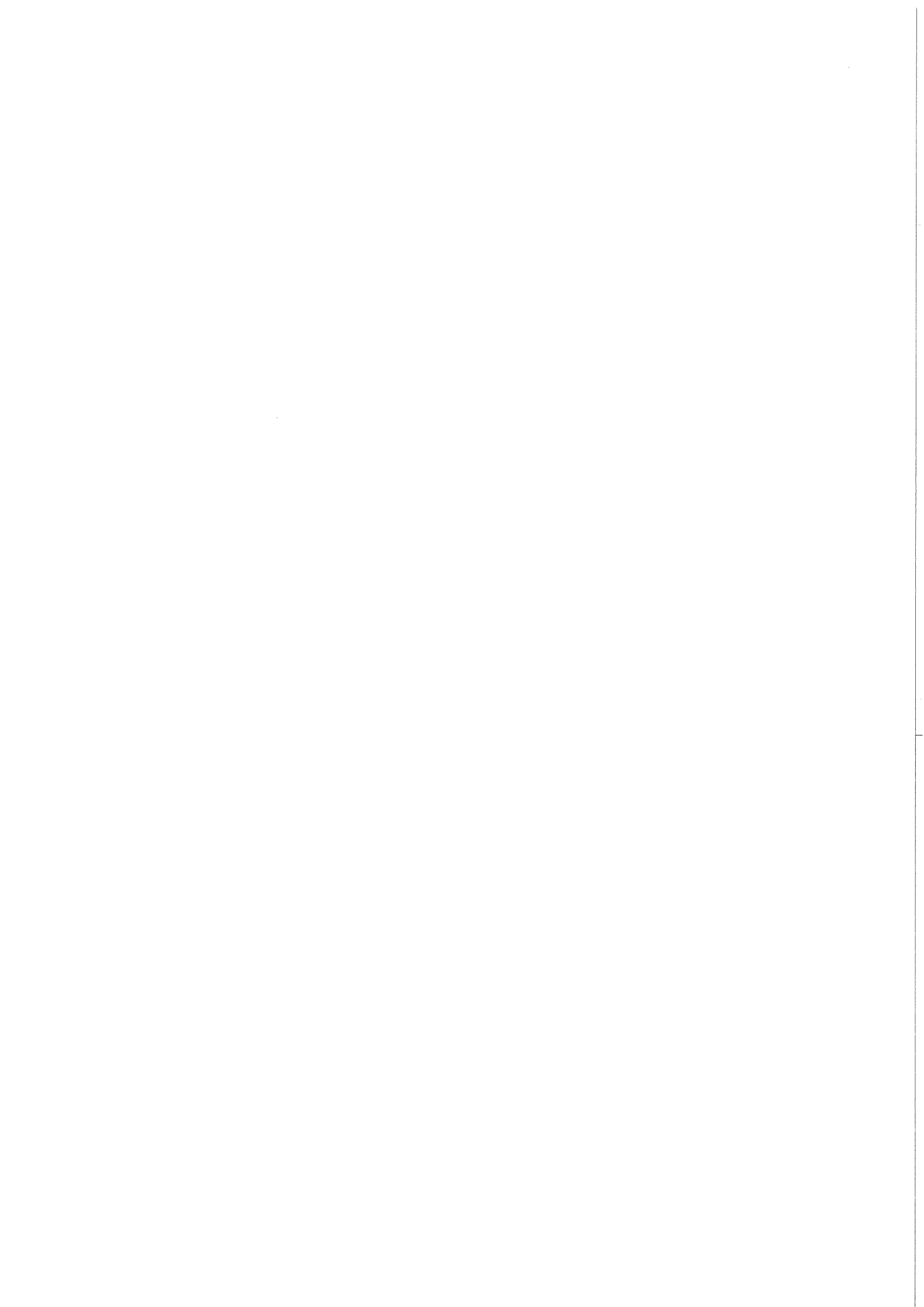
PIANOFORTE ACCOMPANIMENT

BY

Antoine Bouman.



**H. RAHR, Utrecht.**



**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.

# GAVOTTE.

ANTOINE BOUMAN.

CELLO.

PIANO

*p* *pp*

*p*

*mf* *mf*

*p*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a minor key. Dynamics include *ff* and *pp*. There are various articulations and slurs throughout the system.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. Dynamics include *ff* and *pp*. A *Rall.* (Ritardando) marking is present towards the end of the system. There are also some *gru...* markings above the notes.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. A *Tempo.* (Tempo) marking is present at the beginning of the system. The music features a steady rhythmic pattern.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The music continues with various rhythmic patterns and slurs.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The system includes first and second endings, marked with *1.* and *2.* above the notes.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff (treble and bass clefs) below it. The grand staff contains piano accompaniment with dynamics *p* and *pp*.

Second system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff below it. The grand staff contains piano accompaniment with dynamics *fz* and *pp*.

Third system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff below it. The grand staff contains piano accompaniment with dynamics *pp*.

Fourth system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff below it. The grand staff contains piano accompaniment with dynamics *ff* and *pp*. Above the grand staff, the tempo markings *Cres.*, *Rall.*, and *1st Tempo.* are indicated. The melodic line has a *ff* dynamic marking.

Fifth system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff below it. The grand staff contains piano accompaniment. Above the grand staff, the tempo marking *Rall.* is indicated.

# SAYONNE

FOR THE  
Violoncello,

WITH  
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BY

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H. RAHR, Utrecht.

# GAVOTTE.

VIOLONCELLO.

ANTOINE BOUMAN.

The musical score is written for Violoncello and consists of 14 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics and performance instructions:

- Staff 1: *p* (piano), *pp* (pianissimo)
- Staff 2: *pp* (pianissimo)
- Staff 3: *pp* (pianissimo), *Cres.* (Crescendo)
- Staff 4: *f* (forte), *ff* (fortissimo)
- Staff 5: *ff* (fortissimo), *accel.* (accelerando), *rall.* (ritardando)
- Staff 6: *p* (piano), *f* (forte), *Tempo.* (Tempo)
- Staff 7: *f* (forte), *Fine* (end of section)
- Staff 8: *Fine* (end of section)
- Staff 9: *1.* (first ending), *2.* (second ending)
- Staff 10: *pp* (pianissimo)
- Staff 11: *pp* (pianissimo)
- Staff 12: *ff* (fortissimo), *Cres.* (Crescendo)
- Staff 13: *ff* (fortissimo), *Rall.* (Ritardando)
- Staff 14: *Rall.* (Ritardando)

Rall. ☺ D.C. Gavotte