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Voices Of Spring : Fruhlingsstimmen Voces de Primavera

Carl Bohm

Composer

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Concert Waltzes

Valses de Concierto

1401	<i>A la Bien Aimée (Love Waltz)</i> <i>Vals amoroso</i>	4	Schuett 60
161	<i>Echoes of the Ball (Loin du Bal) Waltz.</i> <i>Vals "Ecos del baile"</i>	3	Gillet 40
1243	<i>Edelweiss Glide Waltz</i> <i>Blanca como la Nieve-Vals</i>	4	Vanderbeek 60
299	<i>Fifth Waltz (Valse Chromatique)</i> <i>El Quinto Vals Cromático</i>	5	Godard 75
64	<i>Grande Valse Brillante. Op. 18</i>	5	Chopin 60
298	<i>Grande Valse de Concert</i>	5	Matter 75
1881	<i>In Ball Costume Valse.</i> <i>Vals "En traje de baile"</i>	3	Lange 50
221	<i>Invitation to the Dance</i> <i>Vals "Invitación al baile"</i>	5	Weber 75
254	<i>La Chatelaine. Valse Fantaisie</i> <i>La Dueña del Castillo-Vals</i>	5	Leduc 60
202	<i>Les Sylphes. Valse</i> <i>Vals "Las Silfides"</i>	4	Bachmann 60
1318	<i>Myrtles. (Les Myrtes.) Valse.</i> <i>Vals "Los mirtos"</i>	4	Wachs 75
5	<i>Second Valse</i>	4	Godard 60
1317	<i>Valse (Chopin. Op. 34. No. 1)</i>	2	L. Streabbog 40
303	<i>Valse Caprice</i>	5	Rubinstein 75
149	<i>Valse in E♭</i> <i>Vals en Mi bemol</i>	4	Durand 60
1885	<i>Valse Lente in A♭</i> <i>Vals en La bemol</i>	4	Schuett 40
118	<i>Valse Styrienne. Op. 27</i>	5	Wollenhaupt 60
32	<i>Voices of Spring Waltzes</i> <i>Valses "Voces de primavera"</i>	4	Bohrt 50
1310	<i>Waltzing Doll (Poupee Valsante.)</i> <i>Vals "La muñeca danzante"</i>	4	Poldini 50

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Voices of Spring

Frühlingsstimmen—Voces de Primavera

Waltzes—Walzer—Valses

Edited by F. Henri Klickmann

CARL BOHM,
Op. 827, No. 43.

Con brio. (♩. = 66)

p *cresc.* *f* *p cresc.* *f* *poco a poco rall.* *p cresc.* *f* *rit.* *a tempo* *dim.* *f* *cresc. molto* *ff* *dim.* *rit.*

2 1 *mf* *a tempo* *cresc.* *rit.* *p* *a tempo*

cresc. *ffz*

ffz *rit.*

ff *a tempo* *ffz* *ffz* *ff*

ffz *ffz* *L.H.* *f*

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8

p *pp* *poco a poco cresc.*

This system contains five measures of music. The first measure starts with a piano (*p*) dynamic. The second measure is marked *pp*. The third measure begins a *poco a poco cresc.* (poco a poco crescendo) section. The music features arpeggiated chords in the right hand and sustained chords in the left hand. Fingerings are indicated with numbers 1-5.

8

ff

This system contains five measures. The first four measures continue the *poco a poco cresc.* section. The fifth measure is marked *ff* (fortissimo) and features a more complex melodic line in the right hand with a trill-like figure. Fingerings are indicated with numbers 1-5 and a breath mark (b).

8

dim. *p* *cresc.*

This system contains five measures. The first measure is marked *dim.* (diminuendo). The second measure is marked *p* (piano). The third measure begins a *cresc.* (crescendo) section. The music consists of a descending melodic line in the right hand and a bass line in the left hand. Fingerings are indicated with numbers 1-5.

f *rit.*

This system contains five measures. The first measure is marked *f* (forte). The second measure is marked *rit.* (ritardando). The music features a melodic line in the right hand with a trill-like figure and a bass line in the left hand. Fingerings are indicated with numbers 1-5.

Tempo primo

mf *cresc.* *rit.* *f a tempo*

This system contains five measures. The first measure is marked *mf* (mezzo-forte). The second measure is marked *cresc.* (crescendo). The third measure is marked *rit.* (ritardando). The fourth measure is marked *f a tempo* (forte a tempo). The music features a melodic line in the right hand and a bass line in the left hand. Fingerings are indicated with numbers 1-5.

dim. *f* *cresc. molto*

ff *rit.* *p*

tranquillo e più lento

a tempo

p *dim.*

Il canto marcato

pp

cresc.

rit.

Con moto

First system of a piano score. The right hand features a melodic line with fingerings 3 1, 4 2, 5 3, 4 2, 5 3, 3 1, 2 3, 1 3, 2 3, 1 3, 1. The left hand has fingerings 5, 3, 2, 1, 3. Dynamics include *p*. A dotted line with the number 8 indicates a first ending.

Second system of a piano score. The right hand has fingerings 5 3, 4 2, 3 1, 5 3. The left hand has fingerings 4, 2, 1, 4, 2, 1. Dynamics include *f* and *rit.*

Third system of a piano score. The right hand has accents (>) over notes. The left hand has accents (>) over notes. Dynamics include *pesante*, *largamente*, and *ff a tempo*. A dotted line with the number 8 indicates a first ending.

Fourth system of a piano score. The right hand has accents (>) over notes. The left hand has accents (>) over notes. Dynamics include *cresc.* and a double flat (bb) at the end.

Tempo primo

Fifth system of a piano score. The right hand has fingerings 2 1 and accents (>). The left hand has accents (>) over notes. Dynamics include *mf* and *cresc.*

Sixth system of a piano score. The right hand has accents (>) over notes. The left hand has accents (>) over notes. Dynamics include *rit.*, *f a tempo*, and *ff*.

System 1: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *ff* and *rit.*

System 2: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *p a tempo* and *p*.

System 3: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *ffz*.

System 4: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *cresc.* and *poco accel.*

System 5: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *f*, *ff*, and *ffz*. The phrase *sempre e mar -* is written above the treble clef.

System 6: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamics include *ffz*. The word *tellato* is written above the treble clef.

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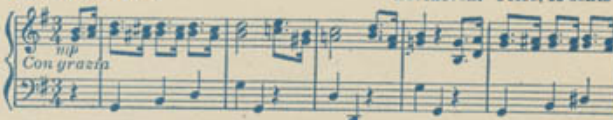
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