

TH. BÜHM

Compositions pour Flûte

- Op. 6. Divertissement sur un air de *Carafa*.
 Avec accomp. de Piano
- „ 13. Divertissement sur Alma-Lied avec
 acc. d'Orchestre
- „ 20. Variations sur un air tyrolien.
 Avec accomp. de Piano
 Orchestre
- „ 21. Fantaisie sur un thème de *Beethoven*
 (Sehnsuchtswalzer).
 Avec accomp. de Piano
 Orchestre
- „ 22. Variations brillantes sur l'air allemand
 „Du, du liegst mir im Herzen“.
 Avec accomp. de Piano
 Orchestre
- „ 23. Fantaisie sur des thèmes suisses.
 Avec accomp. de Piano
 Orchestre
- „ 24. Fantaisie sur des thèmes suisses.
 Avec accomp. de Piano
 Orchestre
- „ 25. Fantaisie sur des airs écossais.
 Avec accomp. de Piano
 Orchestre
- „ 26. 24 Caprices-Etudes pour Flûte seule.
 Suite I Suite II
 Souvenir des Alpes, 6 Morceaux de
 salon, avec accomp. de Piano:
- „ 27. Nr. 1. Andante cantabile

Souvenir des Alpes, 6 Morceaux:

- Op. 28. Nr. 2 Rondo-Allegro
- „ 29. „ 3 Andantino, Romance
- „ 30. „ 4 Rondo-Allegretto
- „ 31. „ 5 Andante pastorale
- „ 32. „ 6 Rondo-Ländler
- „ 33. Andante, avec accomp. de Piano
- „ 34. A la Tarantella, avec acc. de Piano
- „ 35. Larghetto, avec accomp. de Piano
- „ 36. Rondo à la Mazurka avec accomp
 de Piano
- „ 37. 24. Etudes, avec accomp. de Piano.
 En 4 Suites. Suite I
 „ II
 „ III
 „ IV
- Les mêmes pour Flûte seule. En 2 Suites.
 Suite I
 „ II
- Op. 46. Andante aus der Serenade Op. 25
 von *Beethoven*, mit Pianofortebegl.
- „ 47. Elegie.
 Mit Pianofortebegleitung
 Orchesterbegleitung
 Andante de *Mozart*, transcrit, avec accomp.
 de Piano
- Adagio aus dem Quintett für Clarinette von
Mozart, arr. mit Pianoforte.

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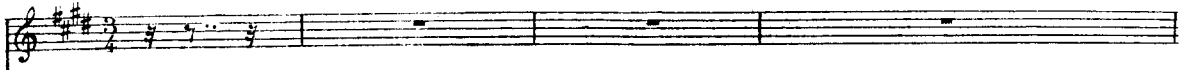
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VARIATIONS

sur un
AIR ALLEMAND

TH. BOEHM OP. 22.

FLÛTE.



Larghetto.

PIANO.

SOLO.

dol.

The musical score is arranged in three systems. The first system consists of a violin staff and a grand staff (treble and bass clefs). The violin part begins with a *fz* dynamic and includes trills and slurs. The piano accompaniment starts with a *Legato, p* marking and features triplets and *pp* dynamics. The second system continues the violin part with *fz* dynamics and includes a *fpp trem.* section in the piano accompaniment. The third system features a *Cadenza.* section in the violin part, followed by a *mf* section in the piano accompaniment that includes triplets and *ff* dynamics.

p semplice

Andantino.

TEMA.

Var. I.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of a complex, rhythmic accompaniment in the bass clef and a melodic line in the treble clef. Dynamics include *f* and *p*.

Var: II.

Second system of musical notation, labeled "Var: II.". It features a grand staff with treble and bass clefs. The key signature is three sharps. The time signature is 3/8. The music is characterized by a steady, rhythmic accompaniment in the bass clef and a melodic line in the treble clef. Dynamics include *p* and *pp*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music consists of a complex, rhythmic accompaniment in the bass clef and a melodic line in the treble clef. Dynamics include *p*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music consists of a complex, rhythmic accompaniment in the bass clef and a melodic line in the treble clef. Dynamics include *f* and *p*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music consists of a complex, rhythmic accompaniment in the bass clef and a melodic line in the treble clef. Dynamics include *f* and *p*.

The image displays a musical score for piano and violin. The top staff is a single violin line, and the bottom two staves are a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score is divided into several systems. The first system shows the violin part starting with a *p* dynamic, followed by *sp* (sforzando piano) markings. The piano accompaniment begins with a *pp* (pianissimo) dynamic. The second system is marked 'Var. III.' and features a *fz* (forzando) dynamic in the piano part. The third system continues with *fz* and *pp* markings. The fourth system includes *mf* (mezzo-forte) and *f* (forte) dynamics. The fifth system shows *fz* and *f* markings. The sixth system features *f* and *p* dynamics. The score concludes with a double bar line.

a due voci.

Var. IV.

The musical score is arranged in two systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/8. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The vocal line consists of a melodic line with various articulations like accents and slurs. The score includes repeat signs and a double bar line with repeat dots. The piece concludes with a final cadence in the piano part.

dolce.
Andante molto espressivo.

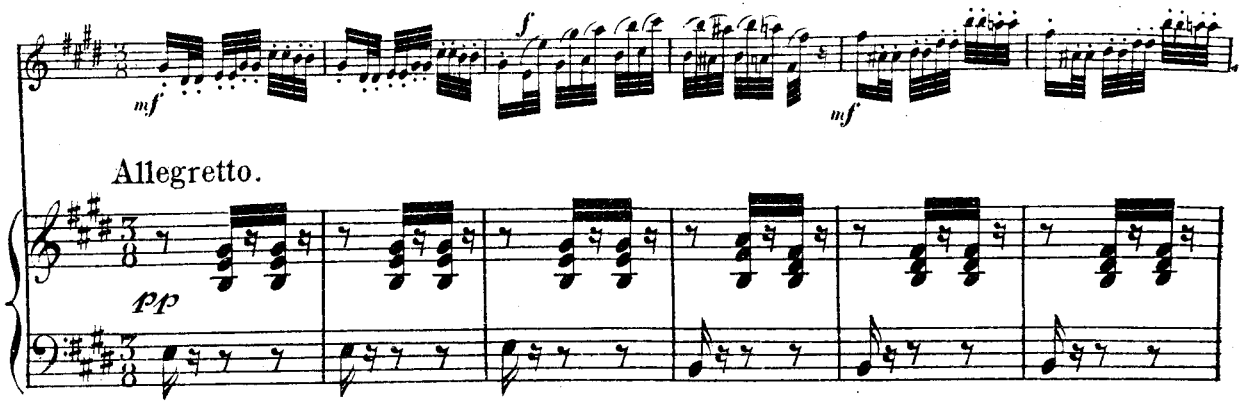
The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a 6/8 time signature. The piano part begins with a *p* dynamic marking.

The second system continues the vocal and piano parts. The vocal line includes dynamic markings of *mf* and *p*. The piano accompaniment continues with a steady rhythmic pattern.

The third system shows the vocal line with dynamics *f*, *pp*, *rallent.*, *dolce*, and *mf*. The piano accompaniment includes a *pp* dynamic marking.

The fourth system continues the vocal and piano parts, with dynamic markings of *p* and *mf* in the vocal line.

This musical score consists of six systems, each with a violin part on a single staff and a piano accompaniment on two staves. The violin part is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Specific markings include *fz* (forzando), *calando* (rushing), *sonore* (sonorous), and *tr* (trill). The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines. The piece concludes with a *pp* dynamic marking.



mf

Allegretto.

pp

This system contains the first two staves of music. The upper staff is a single melodic line with a dynamic marking of *mf*. The lower staff is a piano accompaniment with a dynamic marking of *pp*. The tempo is marked *Allegretto.*



mf

p

This system contains the second two staves of music. The upper staff continues the melodic line with a dynamic marking of *mf*. The lower staff continues the piano accompaniment with a dynamic marking of *p*.



mf

f

mf

This system contains the third two staves of music. The upper staff features a more complex melodic texture with dynamic markings of *mf* and *f*. The lower staff continues the piano accompaniment with a dynamic marking of *mf*.



f

This system contains the final two staves of music on the page. The upper staff concludes with a melodic flourish marked *f*. The lower staff provides the final accompaniment.

mf

P

f *bravuro*

f

f

F

FF

Flöten-Musik — Musique pour Flûte

l = leicht facile *m* = mittel moyenne force *s* = schwer difficile *ss* = sehr schwer très difficile

Flöte solo — Flûte seule		n. M.
<i>m</i>	Böhm , op. 26 Caprices Etudes cplt.	2.50
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	Wagner-Frill , Orchester-Studien aus Meistersinger, Der Ring und Parsifal, Ed. 1096	3.—

Flöte und Klavier — Flûte et Piano

Original-Kompositionen — Compositions originales

<i>m</i>	Böhm , Souvenir des Alpes, 6 Morceaux de Salon:	
	No. 1 Andante cantabile, op. 27	1.—
	2 Rondo Allegro, op. 28	1.—
	3 Andantino Romance, op. 29	1.—
	4 Rondo Allegretto, op. 30	1.—
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<i>s</i>	Briccialdi , op. 65 Concert (B—Si)	2.—
<i>s</i>	— op. 104 Concertino (As—La b)	2.—
<i>s</i>	— op. 105 Capriccio	1.80
<i>s</i>	— op. 112 Il Vento, Caprice	1.80
<i>s</i>	— op. 117 Primavera	1.50
<i>l</i>	— op. 140 3 Romances sans paroles à	1.—
<i>m</i>	Clardi , Chagrin et Joie	1.50
<i>l</i>	— Au Bord du Rhin	1.—
<i>l</i>	— Elégie	1.20
<i>l</i>	— Nocturne	1.50
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<i>ss</i>	— op. 21 L'Oiseau des bois (Das Waldvöglein) pr. Flûte et 4 Cors, ou Piano (ou Harmonium)	2.50
<i>s</i>	— op. 28 Fantasia pastorale hongroise	2.50
<i>m</i>	Fontaine, C. , Zwei Stücke:	
	Nr. 1 Adagio cantabile nach ein. Etüde v. Drouet	1.20
	2 Pastorale, op. 84	1.20
<i>m</i>	Platti, Giov. (1740). 2 Sonaten (Jarnach):	
	No. 1 <i>emoll</i> — <i>mi min.</i>	2.—
<i>m</i>	No. 2 <i>G</i> — <i>Sol</i>	2.—
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	No. 1 Grosse Mütterchen erzählt, Ballade	1.20
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<i>l</i>	— No. 6 Ball-Erinnerung, Humoreske	1.50

		n. M.
<i>s</i>	Reichert , op. 1 Fantaisie mélancolique	2.—
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<i>m</i>	— op. 11 Danse des Paysans	2.—
<i>m</i>	— op. 12 La Sirène, Caprice	1.80
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<i>m</i>	— op. 168 Sonate (D — Ré)	3.—
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<i>m</i>	— op. 91 9 ^{me} grand Solo (Es — Mi b)	2.—

2 Flöten und Klavier — 2 Flûtes et Piano

<i>m</i>	Bousquet , Les deux Fauvettes f. 2 Piccolos et Piano	1.20
<i>m</i>	Briccialdi , op. 35 Duo concertant pour 2 Flûtes	1.80
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<i>s</i>	— op. 25 Andante	3.—
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<i>s</i>	— op. 34 Souvenir du Rigi (Fl., Wald. od. Cello)	2.50
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<i>m</i>	Reichert , op. 9 Carnaval de Venise, Duo brillant	2.—
<i>m</i>	Terschak , op. 70 12 Duos progress. pour 2 Flûtes	2.—
<i>s</i>	Toulou , op. 83 Grand Solo	2.50

3 Flöten und Klavier — 3 Flûtes et Piano

<i>m</i>	Reichert , op. 13 Plaisanterie musicale sur trois airs allemande	3.—
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