

Carl Bohm

Carnaval Suite de Morceaux caractéristiques pour le Piano

OP. 372.

- | | |
|--|---------|
| N ^o 1. Défilé des Masques. Polonaise..... | 65 cts. |
| „ 2. Bergers Watteau. Gavotte..... | 65 cts. |
| „ 3. Csikos et Bobémienne. Csardas..... | 65 cts. |
| „ 4. Domino rose. Valse..... | 65 cts. |
| „ 5. Etudiants espagnols. Sérénade des Mandollnes..... | 65 cts. |
| „ 6. Pierrot et Colombine. Scène de Ballet..... | 65 cts. |
| „ 7. Les Lansquenets. Marche militaire..... | 65 cts. |
| „ 8. Cosaque et Paysanne russe..... | 65 cts. |
| „ 9. Zephirettes. Fragment de Valse..... | 65 cts. |
| „ 10. La Varsovienne. Mazurka..... | 65 cts. |

Propriété de l'éditeur pour tous pays

Carl Fischer, New York
6-12 Fourth Ave. (Cooper Square)

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No 5.

Etudiants espagnols.

(Sérénade des Mandolines.)

Carl Bohm, Op. 372 No 5.

Moderato grazioso.

Piano.

The musical score consists of five systems of piano accompaniment. The first system begins with a *mf* dynamic and includes a *p* marking. The second system features a *ten.* marking and a tempo change to *a tempo*. The third system includes *riten.*, *dimin.*, and *grazioso* markings, along with a *p* dynamic. The fourth system has a *cresc.* marking. The fifth system concludes with a *poco riten.* marking. The score is annotated with numerous fingerings (e.g., 2, 3, 4, 5, 1, 2) and articulation marks (e.g., *). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

a tempo

2 4 2 5 2 1 4 2 2 5

Ped. * *Ped.* * *Ped.* *

cresc.

Ped. * *Ped.* * *Ped.* *

5 1 1 2 5 4 3 *poco rit.* *a tempo* *pp*

Ped. * *Ped.* * *Ped.* * *pp* *

Ped. * *Ped.* * *Ped.* *

a tempo *3*

dimin. rit. *p*

R. H.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Den Männerchor nachahmend.

mf

R. H.
mf

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The treble staff has a melodic line with notes and rests, and a bass staff with chords. The second system continues the same. Dynamics include *mf* and *R. H. mf*. Fingerings are indicated with numbers 1-5. There are asterisks under some notes.

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The treble staff has a melodic line with notes and rests, and a bass staff with chords. The second system continues the same. Dynamics include *mf*. Fingerings are indicated with numbers 1-5. There are asterisks under some notes.

cresc.
f

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The treble staff has a melodic line with notes and rests, and a bass staff with chords. The second system continues the same. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5. There are asterisks under some notes.

a tempo

cresc.
riten.
ff
p

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The treble staff has a melodic line with notes and rests, and a bass staff with chords. The second system continues the same. Dynamics include *cresc.*, *riten.*, *ff*, and *p*. Tempo marking is *a tempo*. Fingerings are indicated with numbers 1-5. There are asterisks under some notes.

cresc.
f
dimin.
p
poco rit.

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The treble staff has a melodic line with notes and rests, and a bass staff with chords. The second system continues the same. Dynamics include *cresc.*, *f*, *dimin.*, *p*, and *poco rit.*. Fingerings are indicated with numbers 1-5. There are asterisks under some notes.

Tempo I.

mf

2 allargando

poco rit. *mf* *pp*

a tempo

(L.H.) (L.H.) (L.H.) (L.H.)

mf

3139

(L.H.) L.H.) (L.H.) (L.H.) (L.H.)

f *mf* *cresc.*

Ped. *

(L.H.) (L.H.)

rit.

Ped. *

Ped. *

mf *cresc.*

Ped. *

f *rit.*

Ped. *

a tempo

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

ff *breit.*

Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo

Tempo I.

f *mf*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

allargando

rit. *a tempo*

mf

Ped. * Ped. * Ped. * Ped. * Ped. *

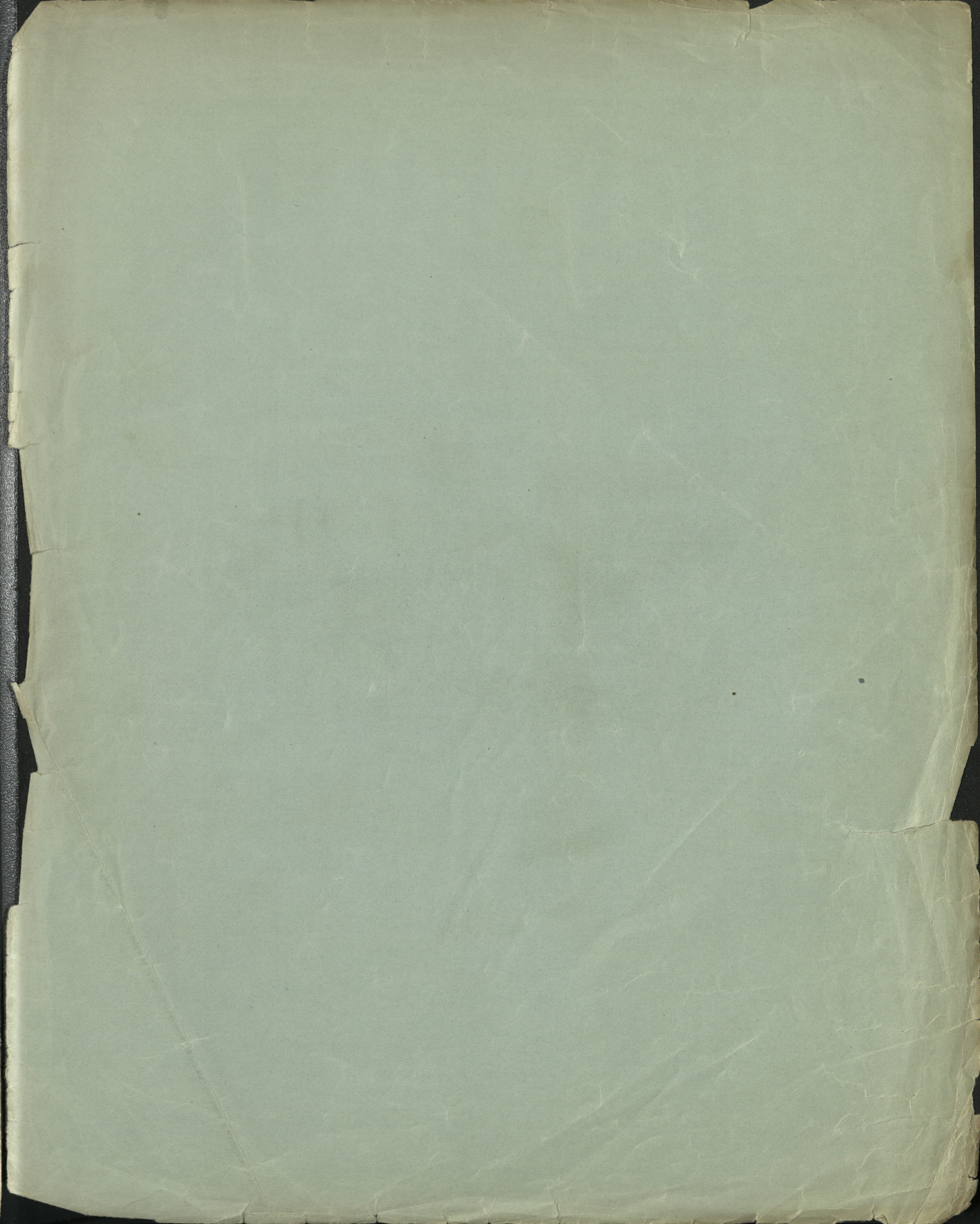
First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with slurs and fingerings (4, 5, 8, 4, 3). The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and a fermata over the final note. Performance markings include 'Ped.' and asterisks.

Second system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic development with slurs and fingerings (1, 2, 5, 5, 2, 1, 2, 5, 1, 1). The left hand accompaniment includes chords and moving lines. The system ends with a double bar line and a fermata. Performance markings include 'Ped.' and asterisks.

Third system of musical notation. Treble clef, key signature of three sharps. The right hand features a highly technical passage with many slurs and fingerings (5, 5, 4, 5, 4, 1, 2, 4, 5, 8, 1, 2, 4, 4). The left hand accompaniment includes chords and moving lines. The system concludes with a double bar line and a fermata. Performance markings include 'Tempo I.', 'poco rit.', 'p', and 'Ped.' with asterisks.

Fourth system of musical notation. Treble clef, key signature of three sharps. The right hand features a melodic line with slurs and fingerings (5, 2, 5). The left hand accompaniment includes chords and moving lines. The system concludes with a double bar line and a fermata. Performance markings include 'cresc.' and 'Ped.' with asterisks.

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand features a melodic line with slurs and fingerings (3, 2, 3, 5, 2, 5). The left hand accompaniment includes chords and moving lines. The system concludes with a double bar line and a fermata. Performance markings include 'dim.', 'dolce', 'rit.', 'mf', and 'a tempo', along with 'Ped.' and asterisks.



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Eugen d'Albert.

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