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BOHM
ALBUM
FOR THE
PIANOFORTE
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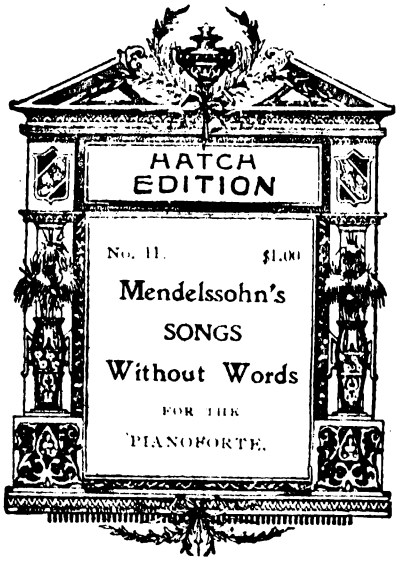

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PIANO

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HATCH EDITION

No. 76.

CARL BOHM

Album

OF

Thirteen Pieces

FOR THE

PIANOFORTE

Revised, Fingered and Annotated.

PHILADELPHIA

HATCH MUSIC COMPANY

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Happy and Gay.

(Froh und heiter.)

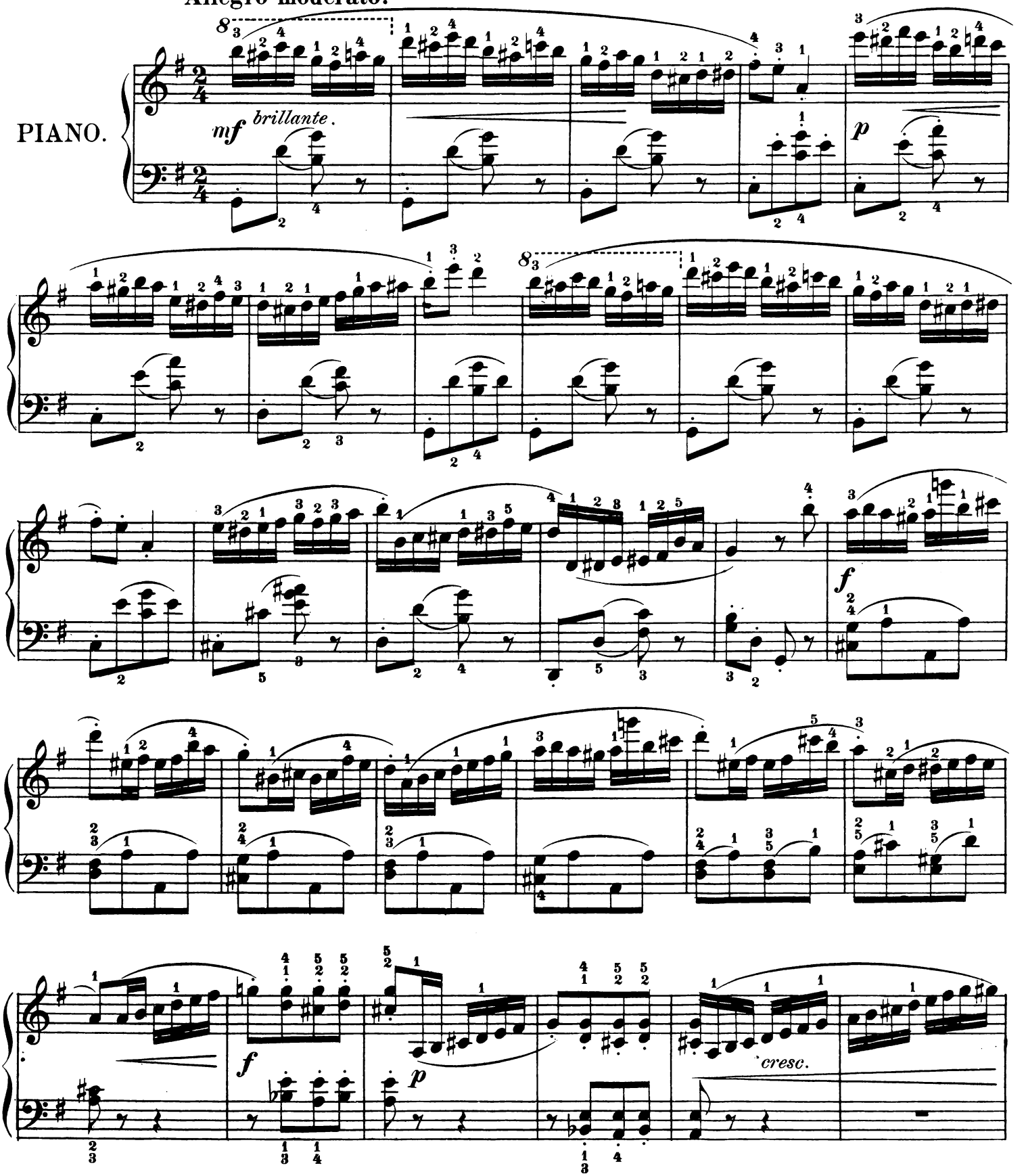
RONDO.

Revised and fingered by
JAROSLAW DE ZIELINSKI.

C. BOHM, Op. 99.

Allegro moderato.

PIANO.



The Rondo form has for its characteristic the triple and sometimes even quadruple appearance of the principal subject; the other portions of the movement being treated as fancy dictates.— The musical term "Rondo" is derived from the French poetry in which the first verse is repeated after each succeeding one.

A clear, facile touch is required for this piece, preparations for which can be found in Czerny's Art of Fingerfacility, Op 740.

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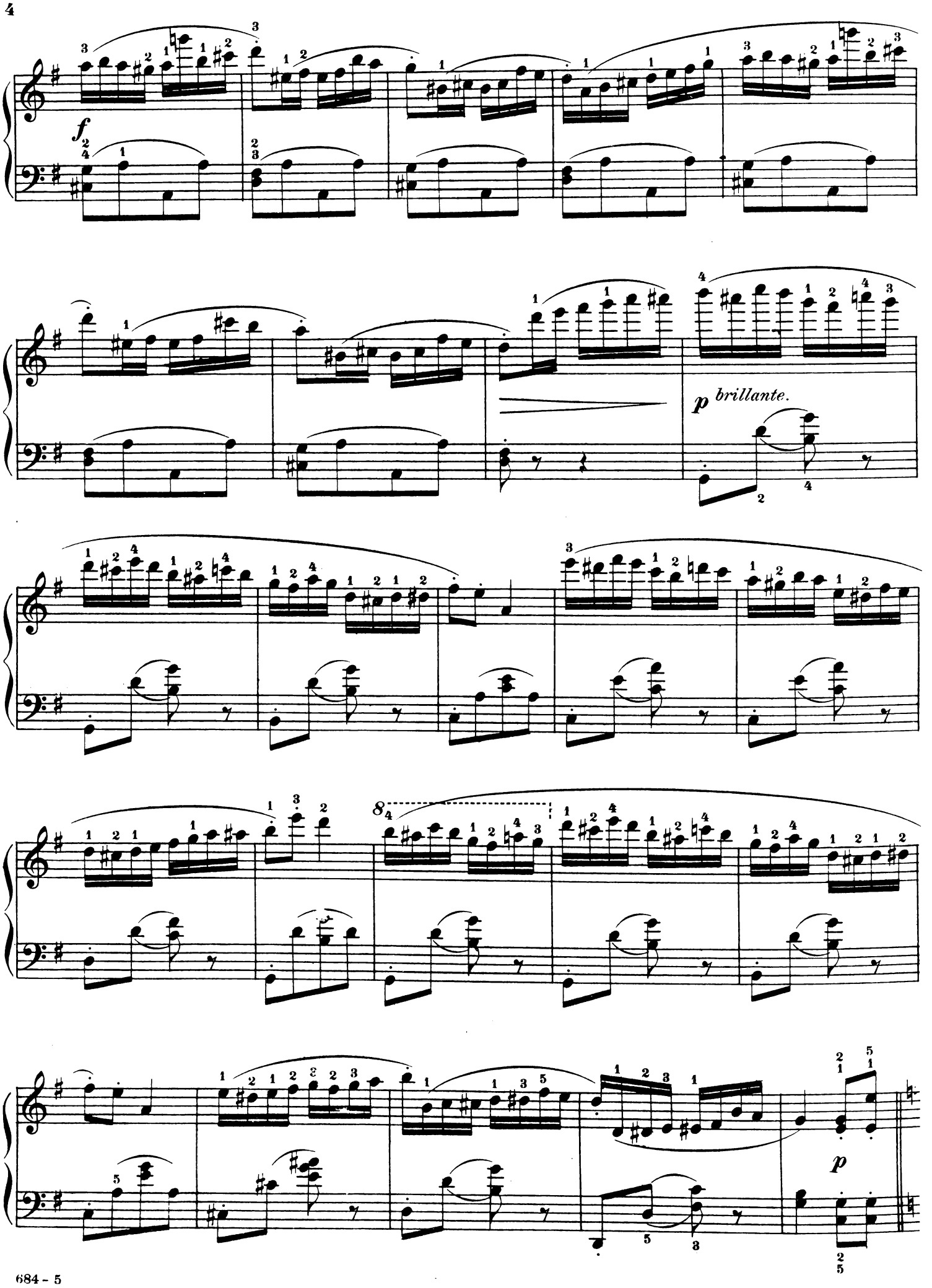
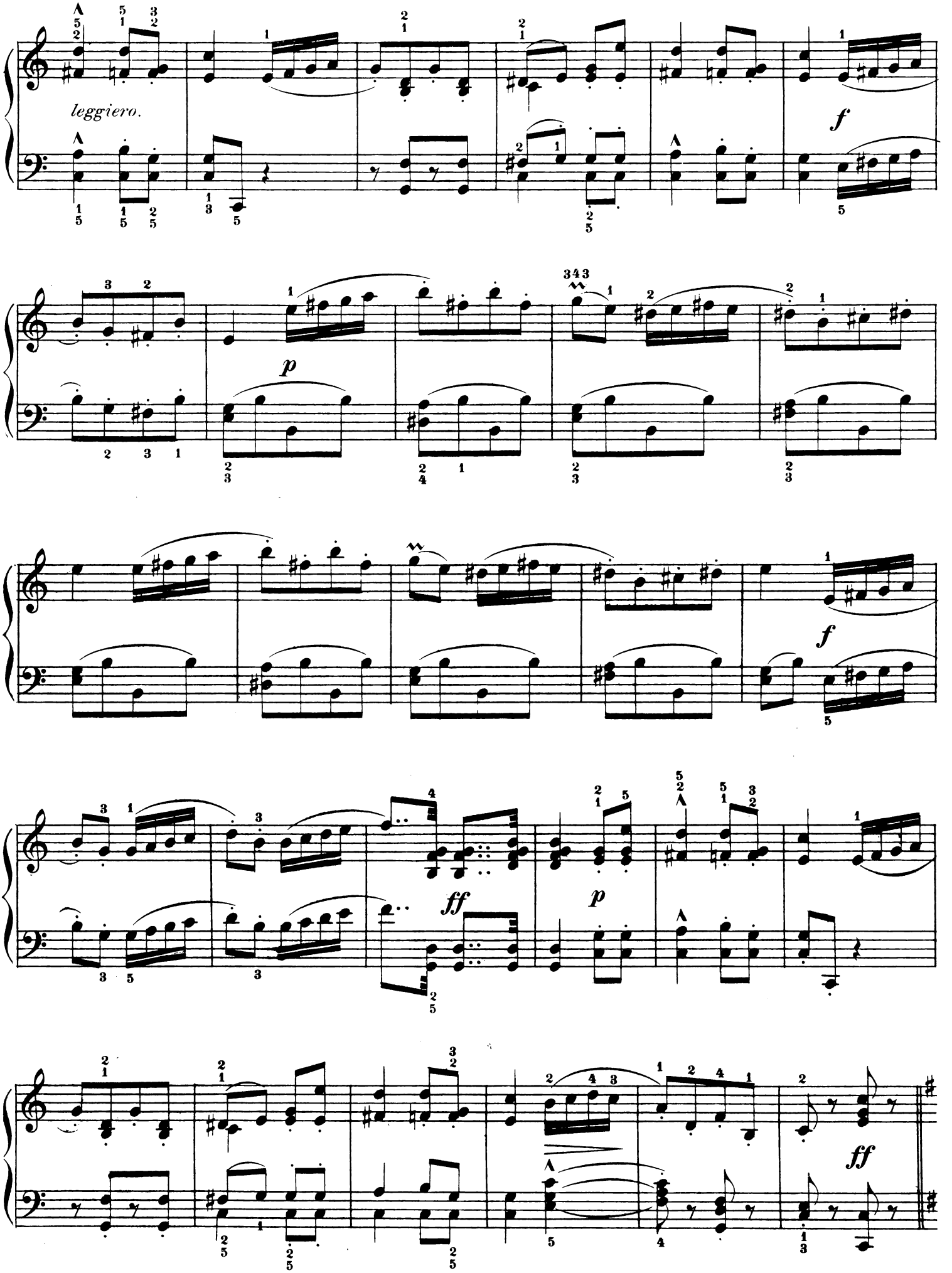
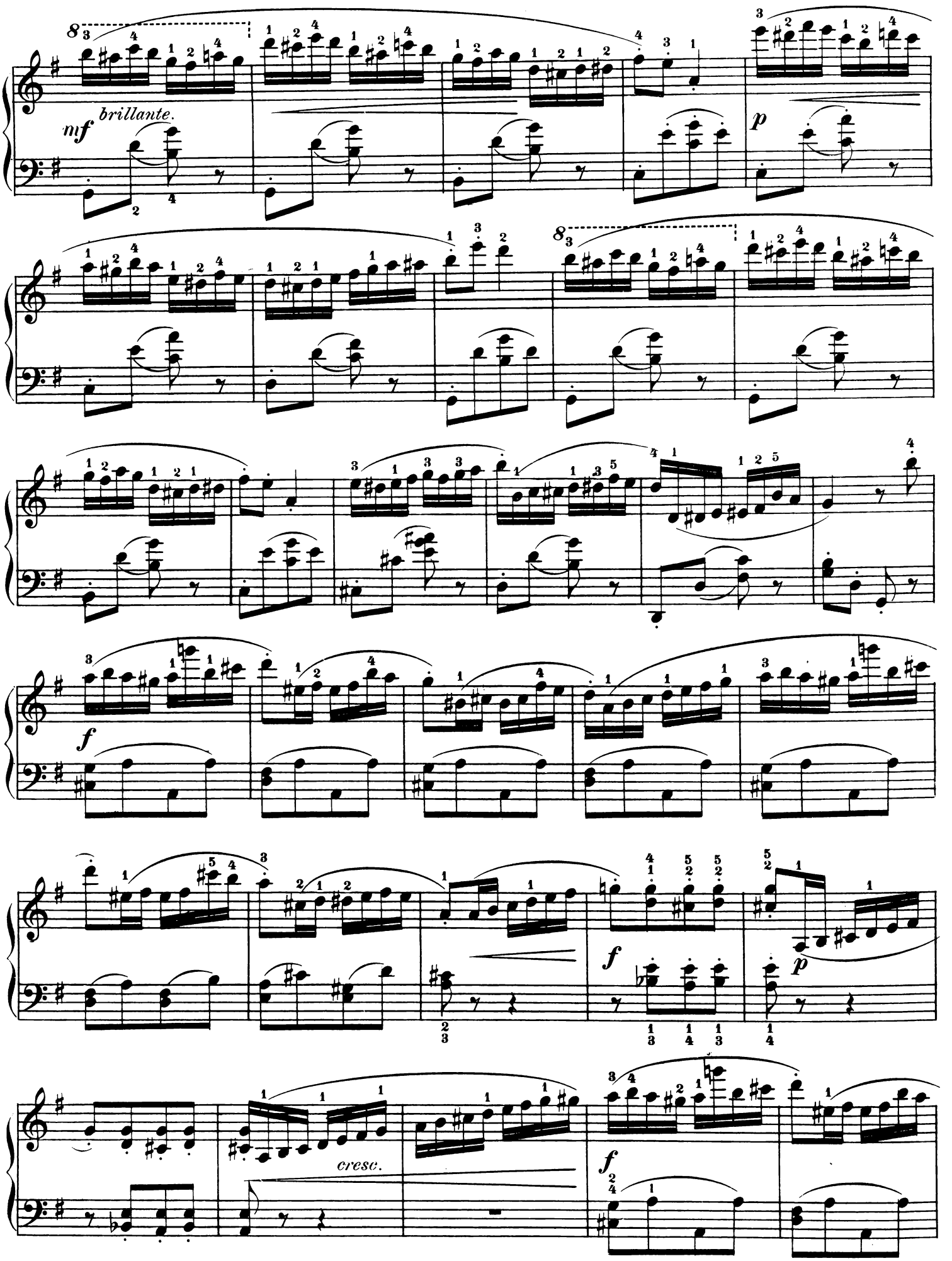
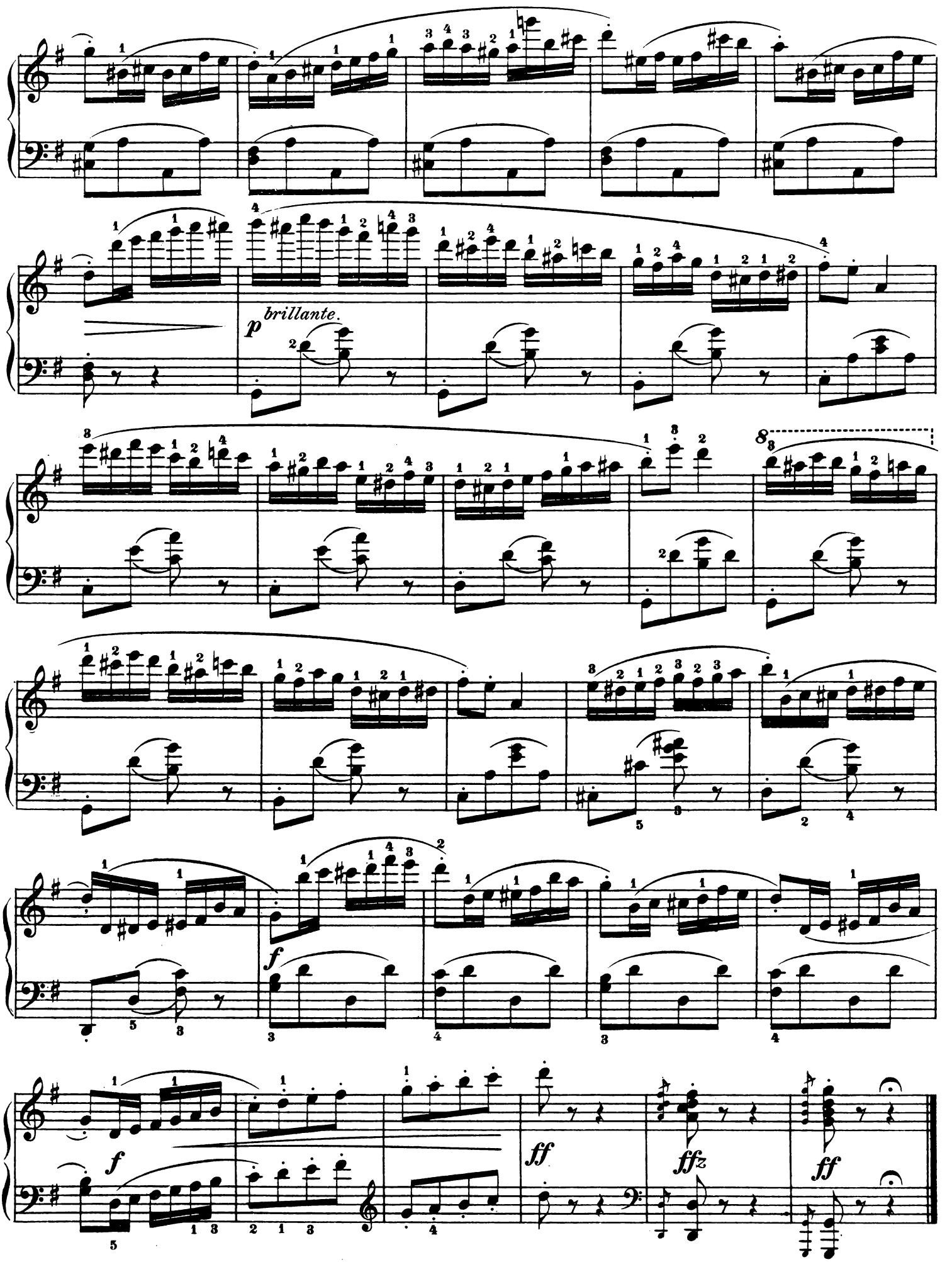

f
p brillante.
8
p


leggiero.
f
p
f
ff
p
ff


mf brillante.
p
f
f
p
cresc.
f


brillante.
p
8
f
f
f
ff
ffz
ff

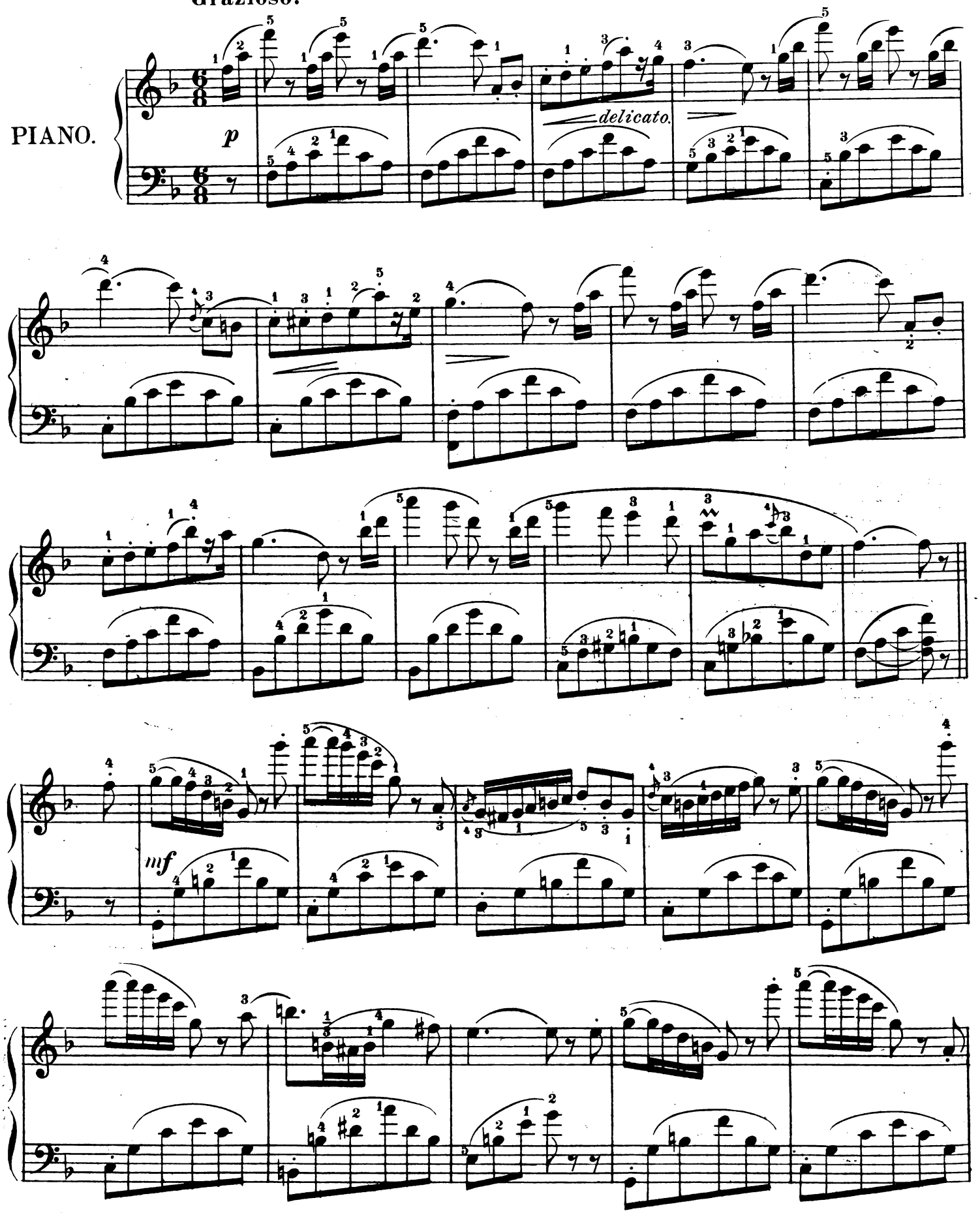
ROSE.

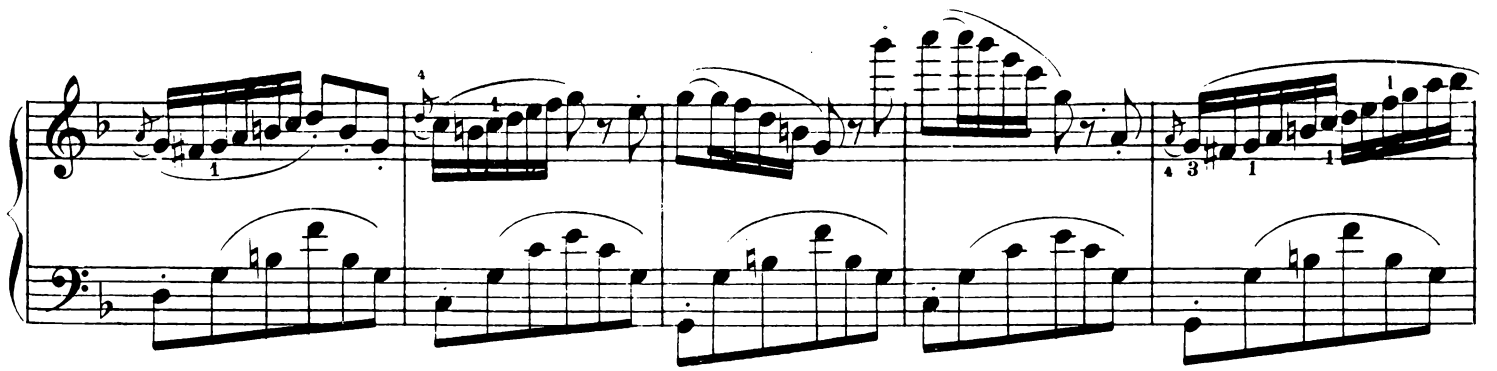
Language of Flowers.

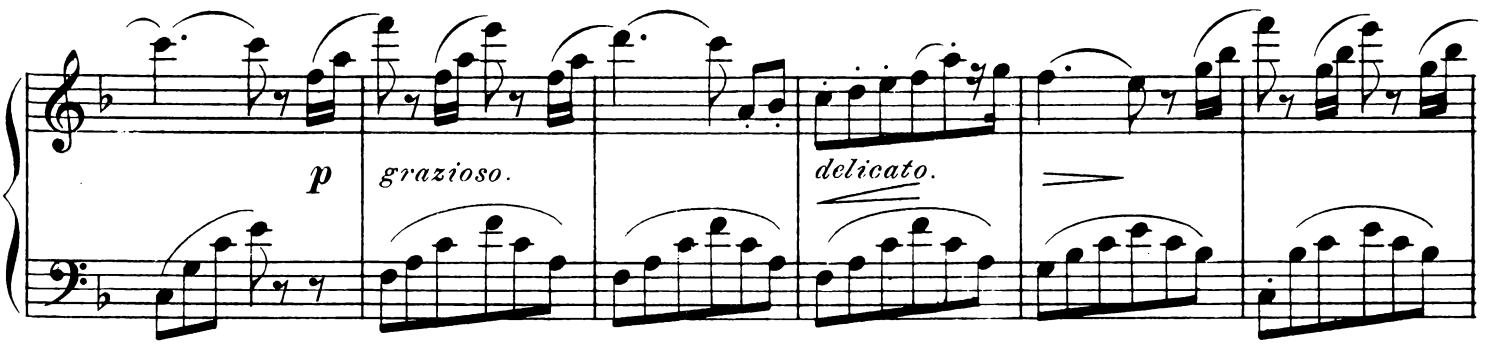
C. BOHM Op. 94. Nº 1.

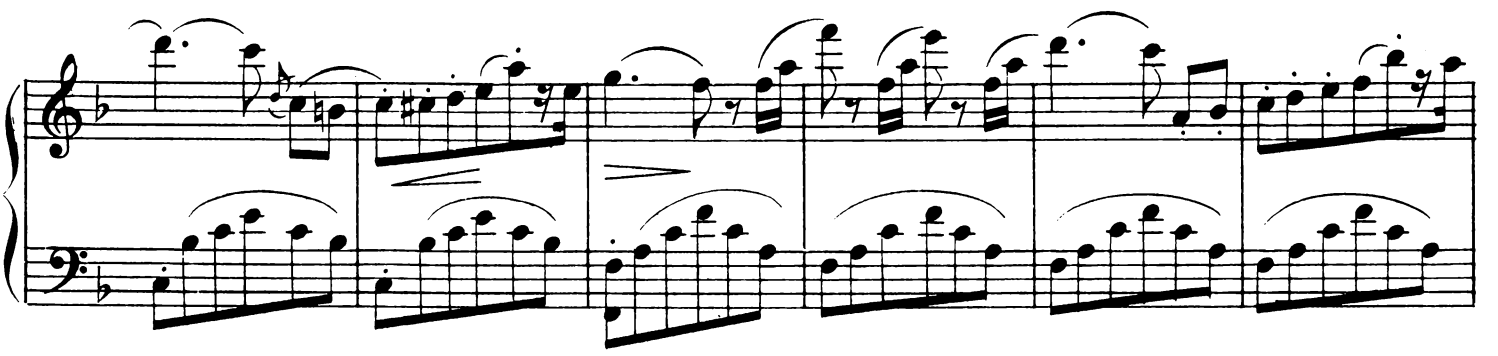
Grazioso.

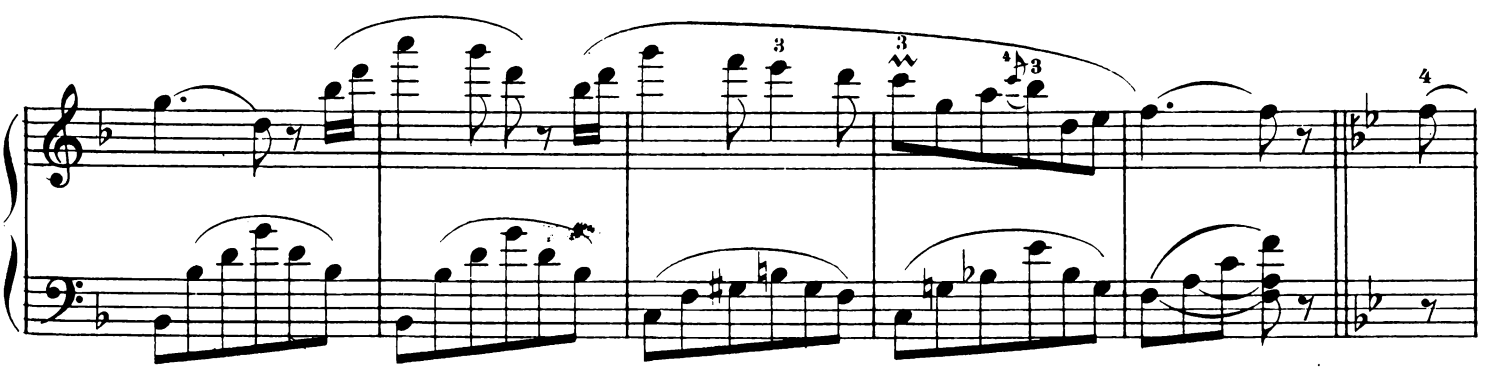
PIANO.

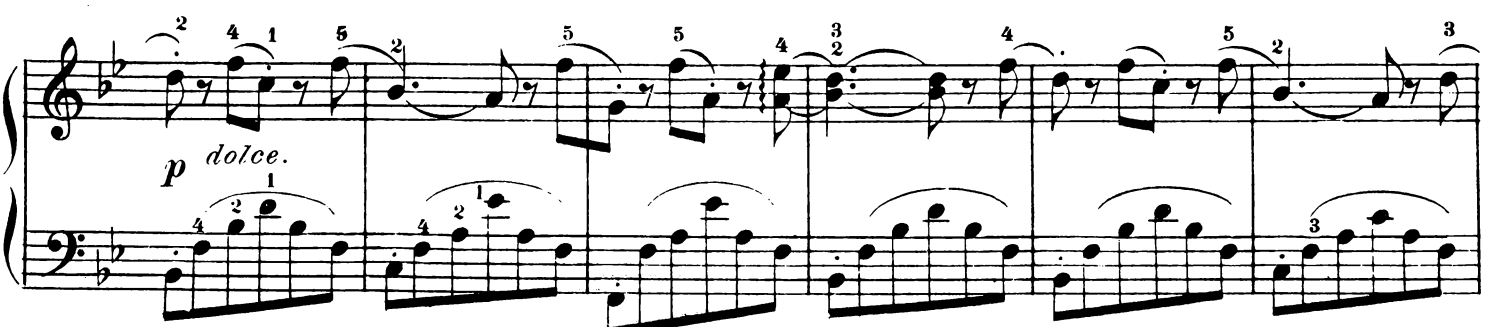


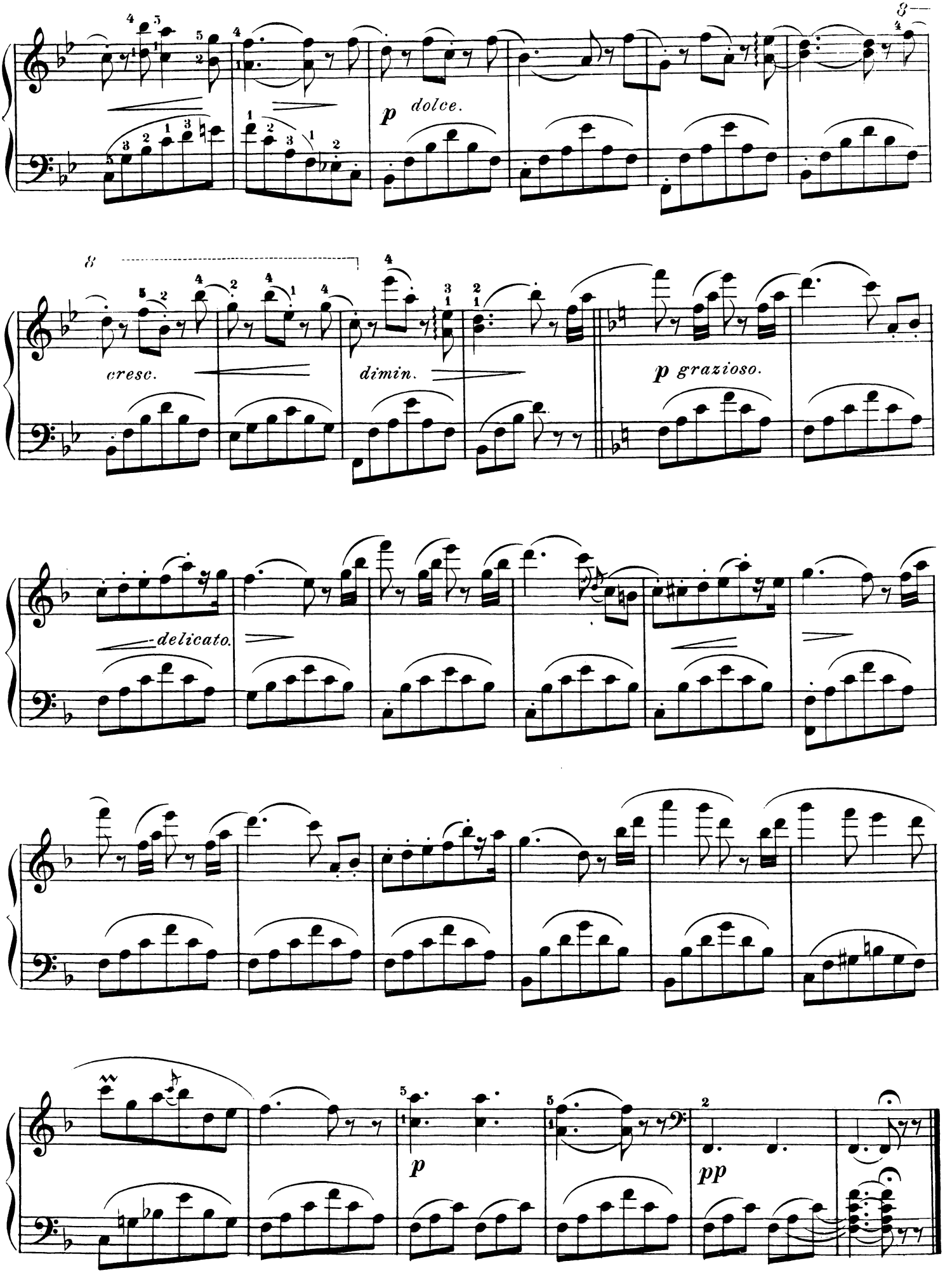



p
grazioso.
delicato.






p
dolce.

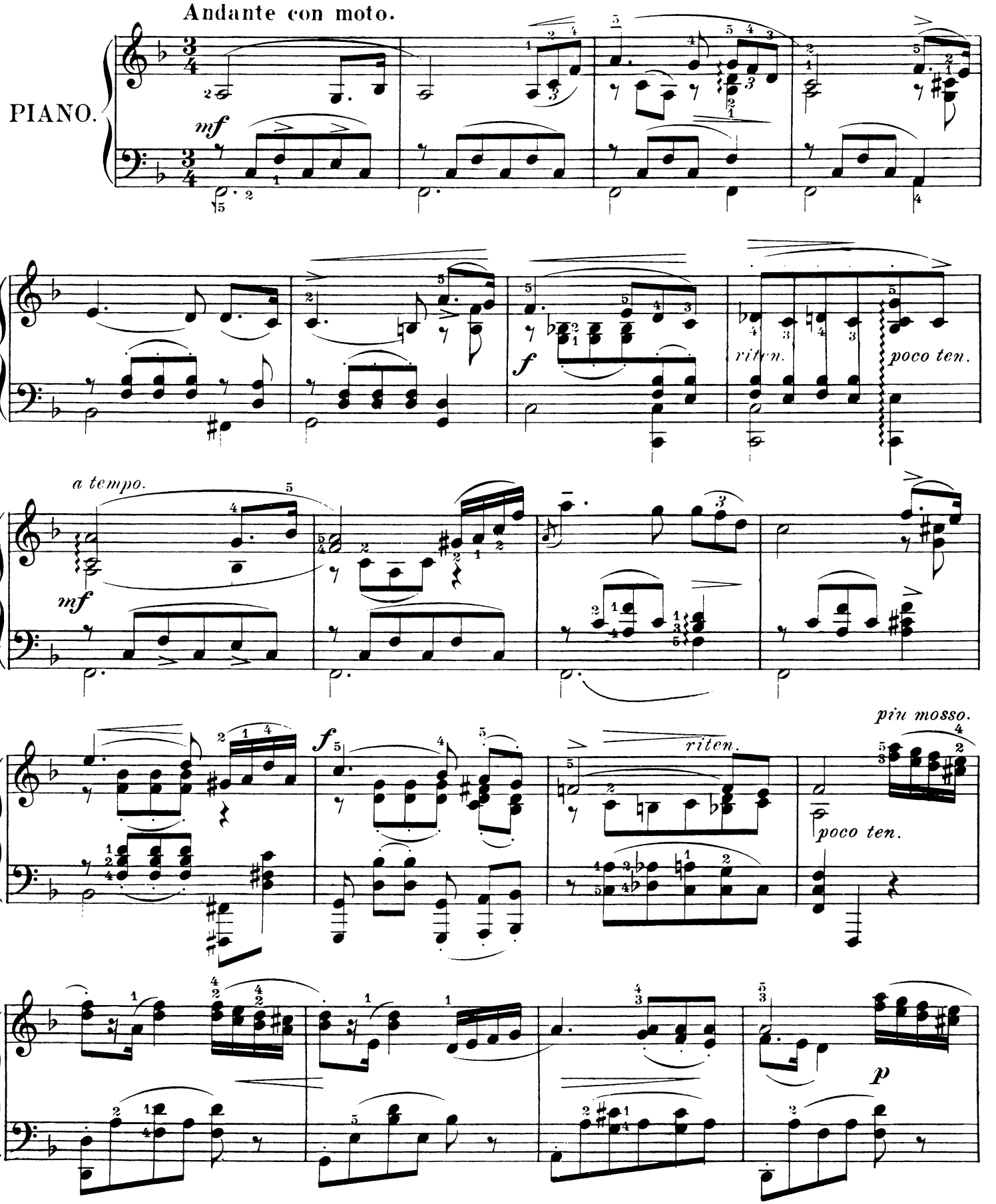

8
p dolce.
8
cresc.
dimin.
p grazioso.
delicato.
p
pp

Will you lend me your Heart?

MELODIE.

Revised and fingered by
A. BECHTER.

C. BOHM. Op. 266.



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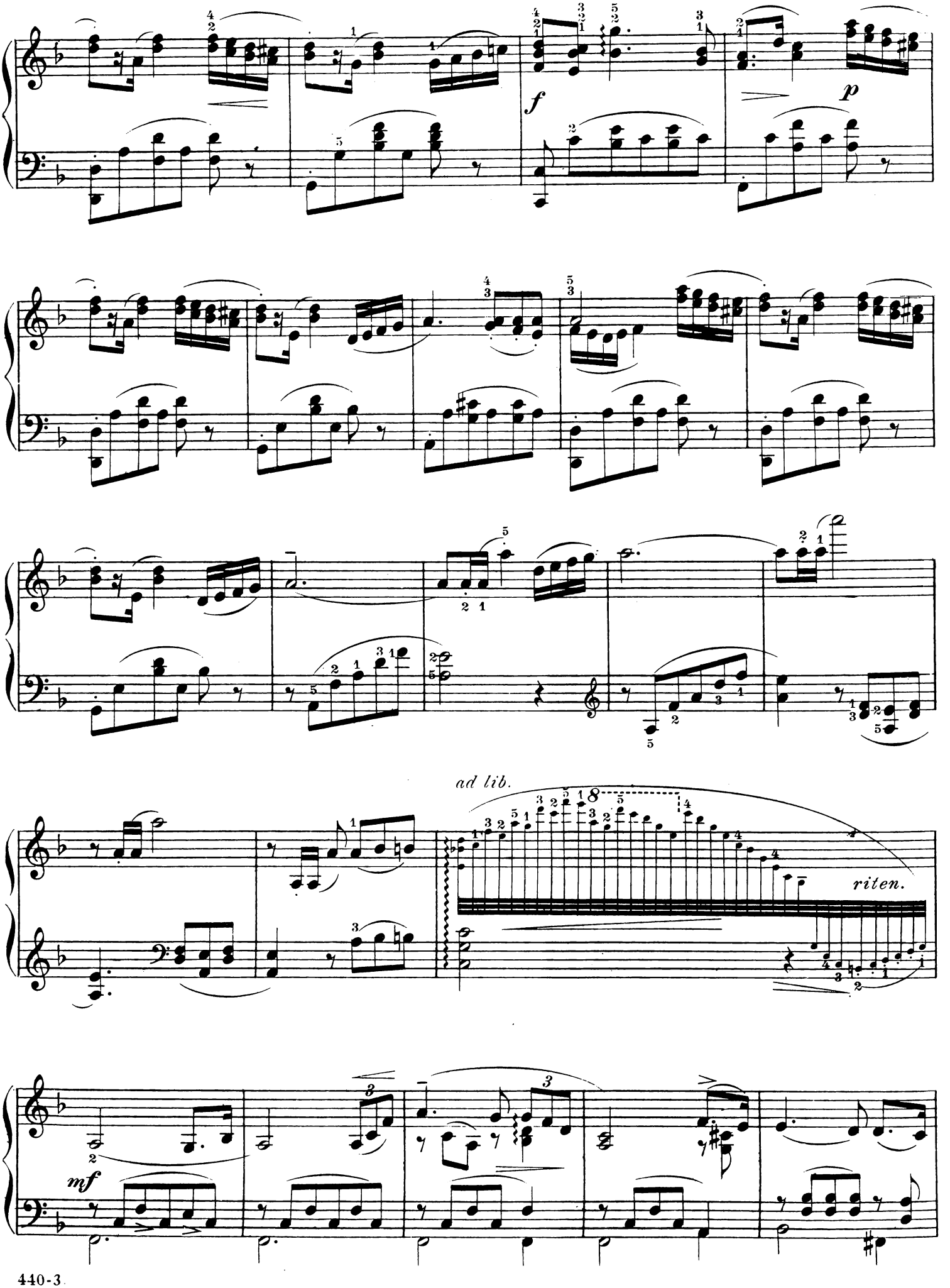
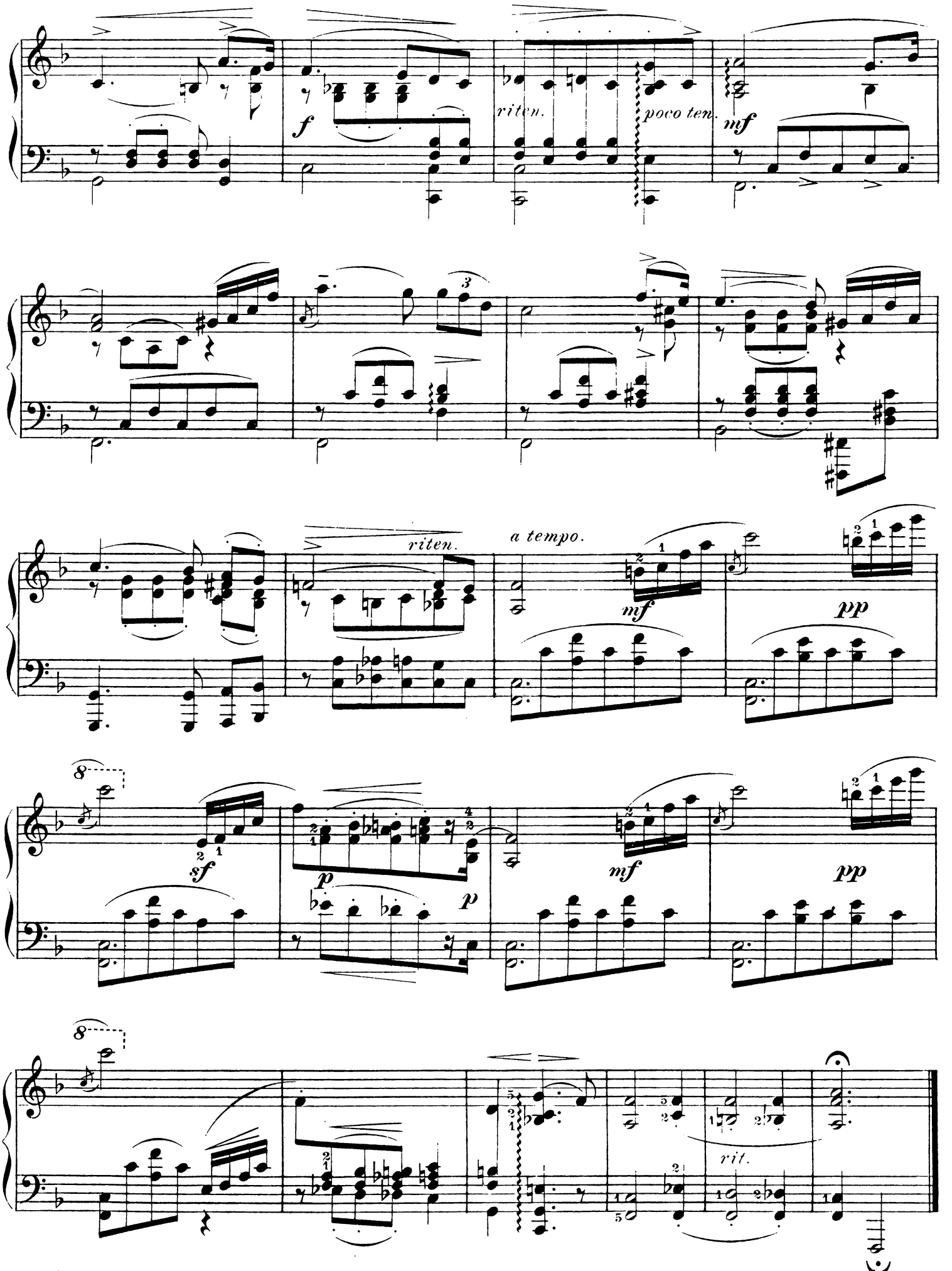

f
p
ad lib.
riten.
mf

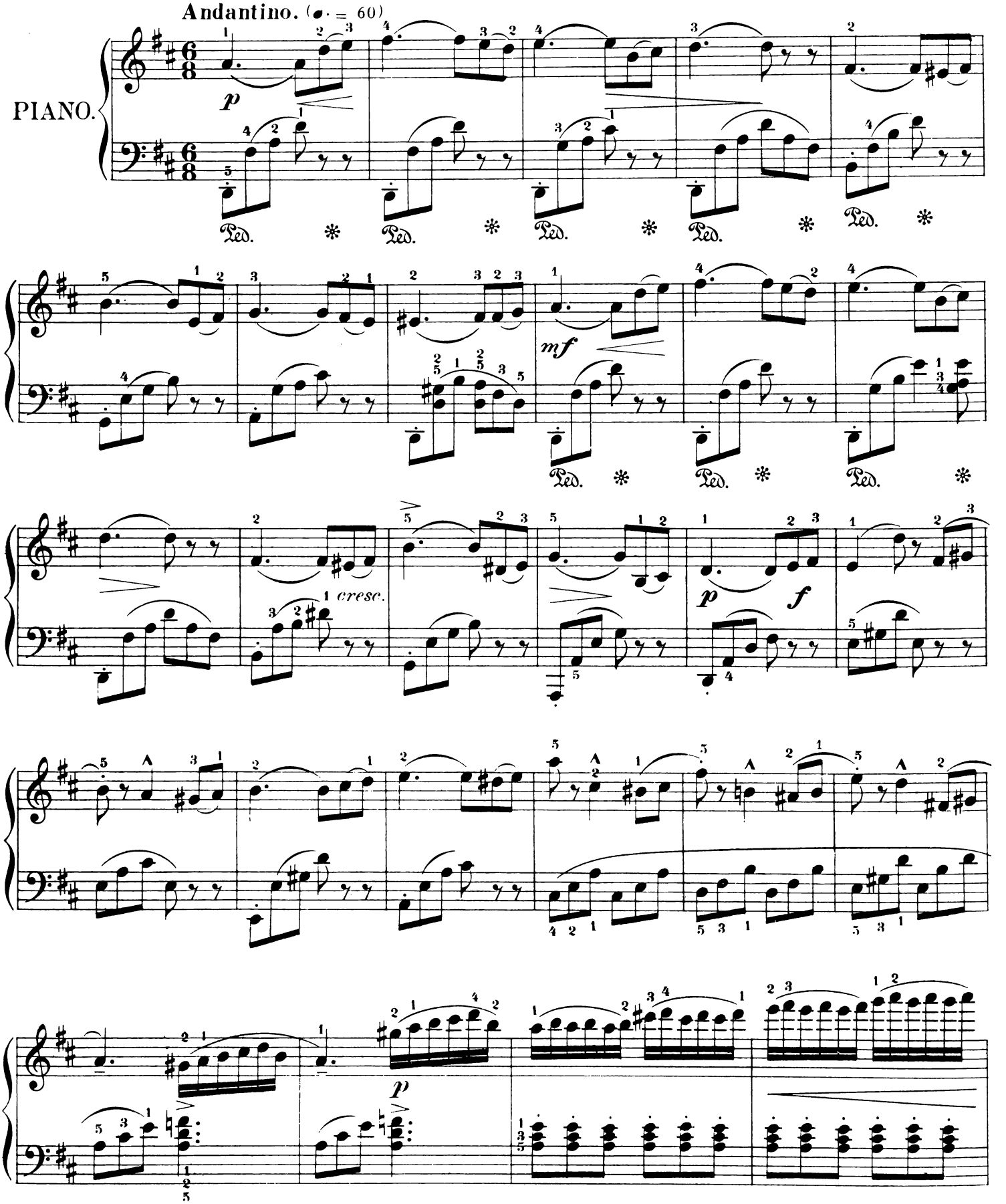

riten.
poco ten.
f
mf
riten.
a tempo.
mf
pp
sf
p
p
mf
pp
rit.

IN A GONDOLA.

(Gondelfahrt.)

Revised and Fingered by
THOS. a'BECKET.

CARL BOHM, Op. 254. № 3.



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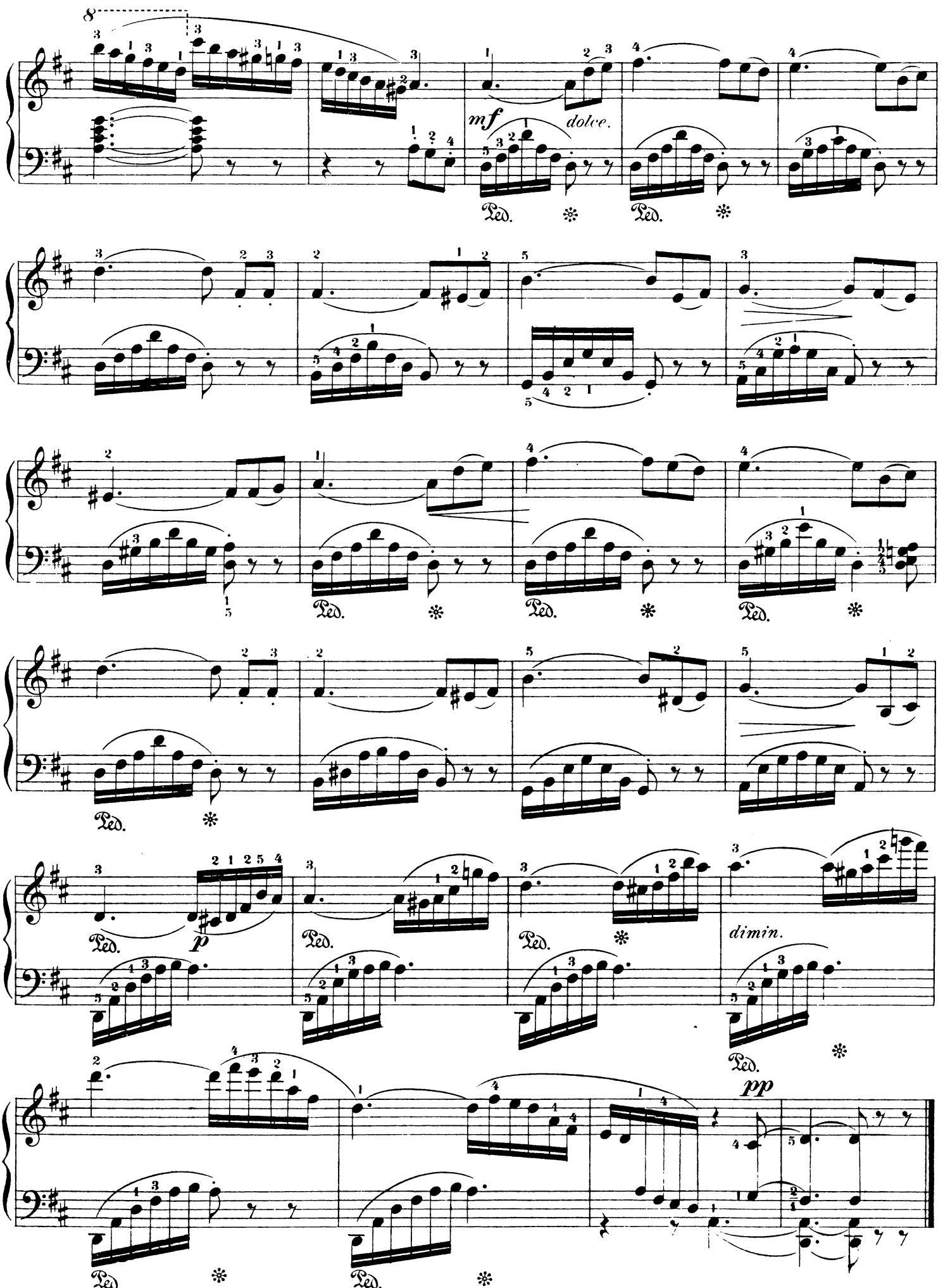

8
mf
dolce.
Ped.
p
dimin.
pp

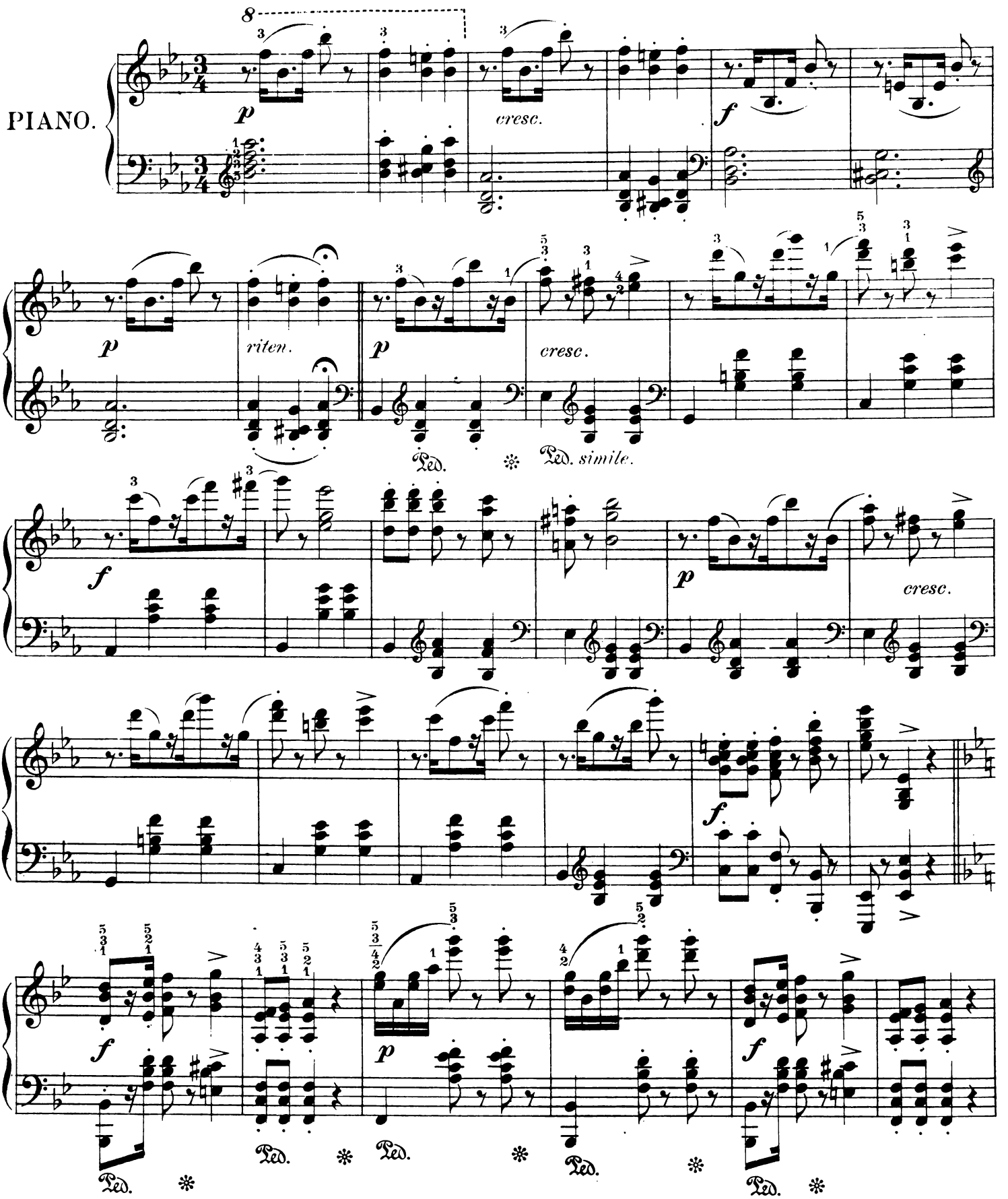
WANDA.

SALON MAZURKA.

Revised and fingered by
THOS. WILLIAMS.

C. BOHM, Op. 88.

Allegro moderato. (♩ = 126)



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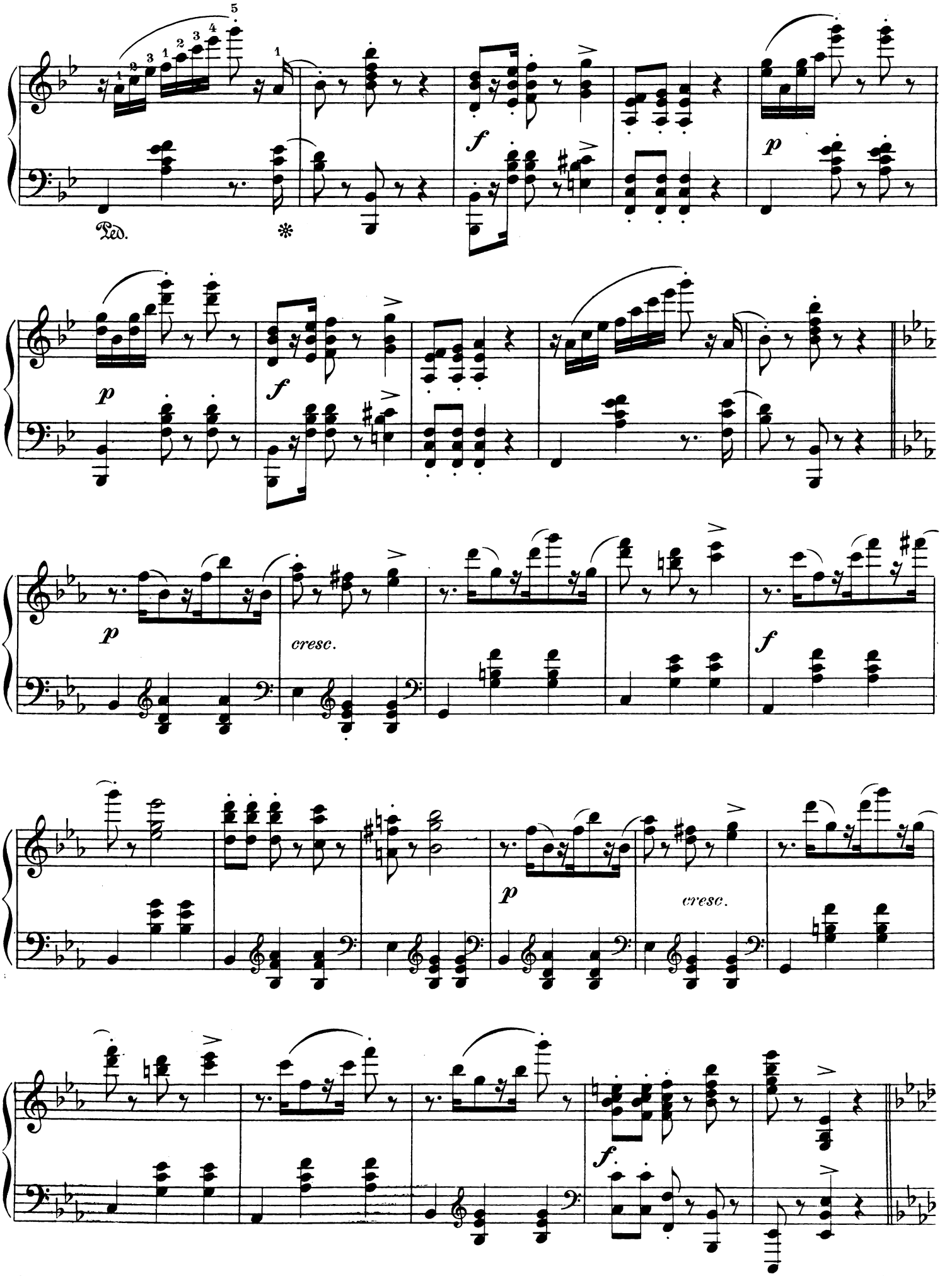
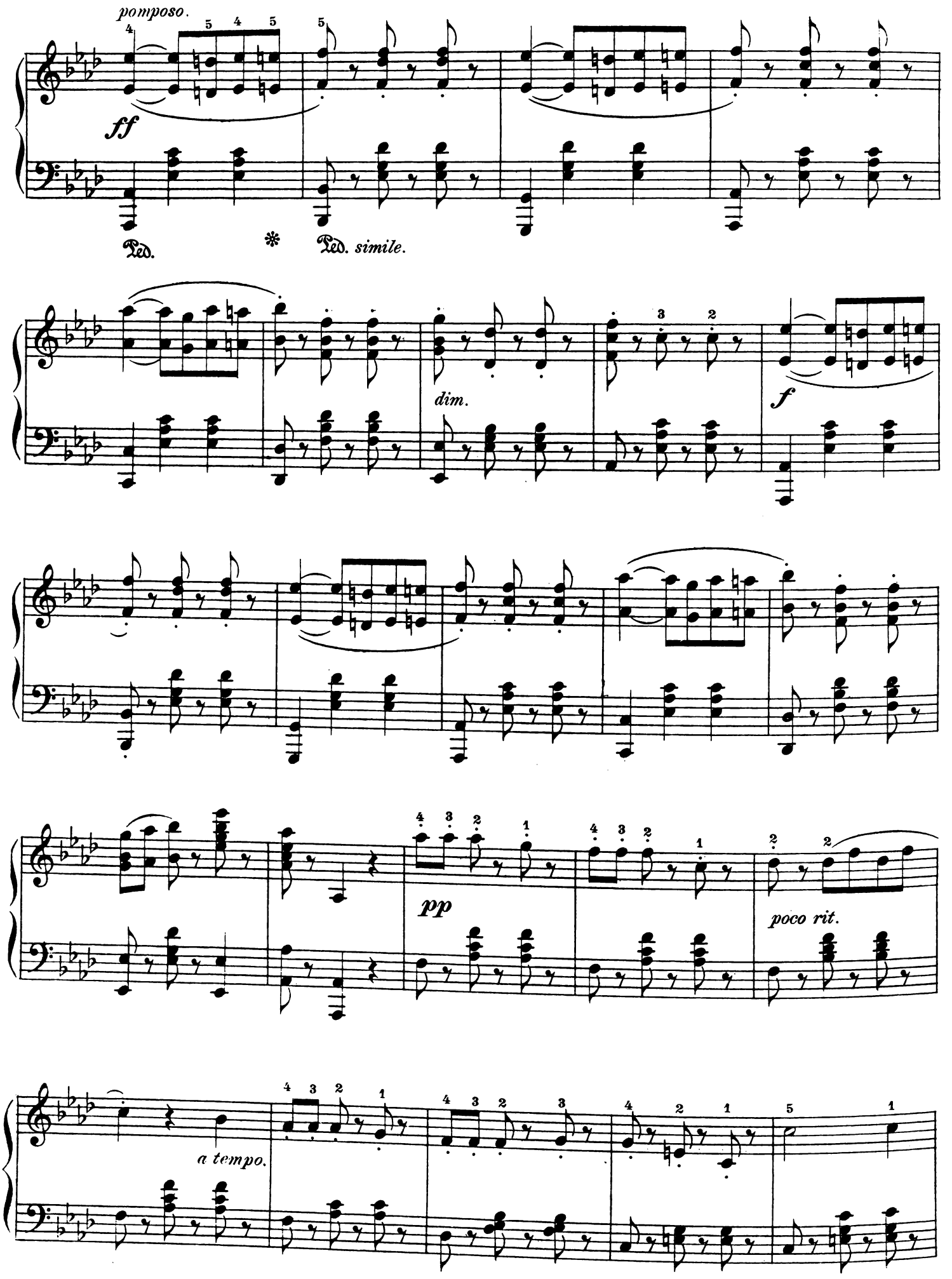
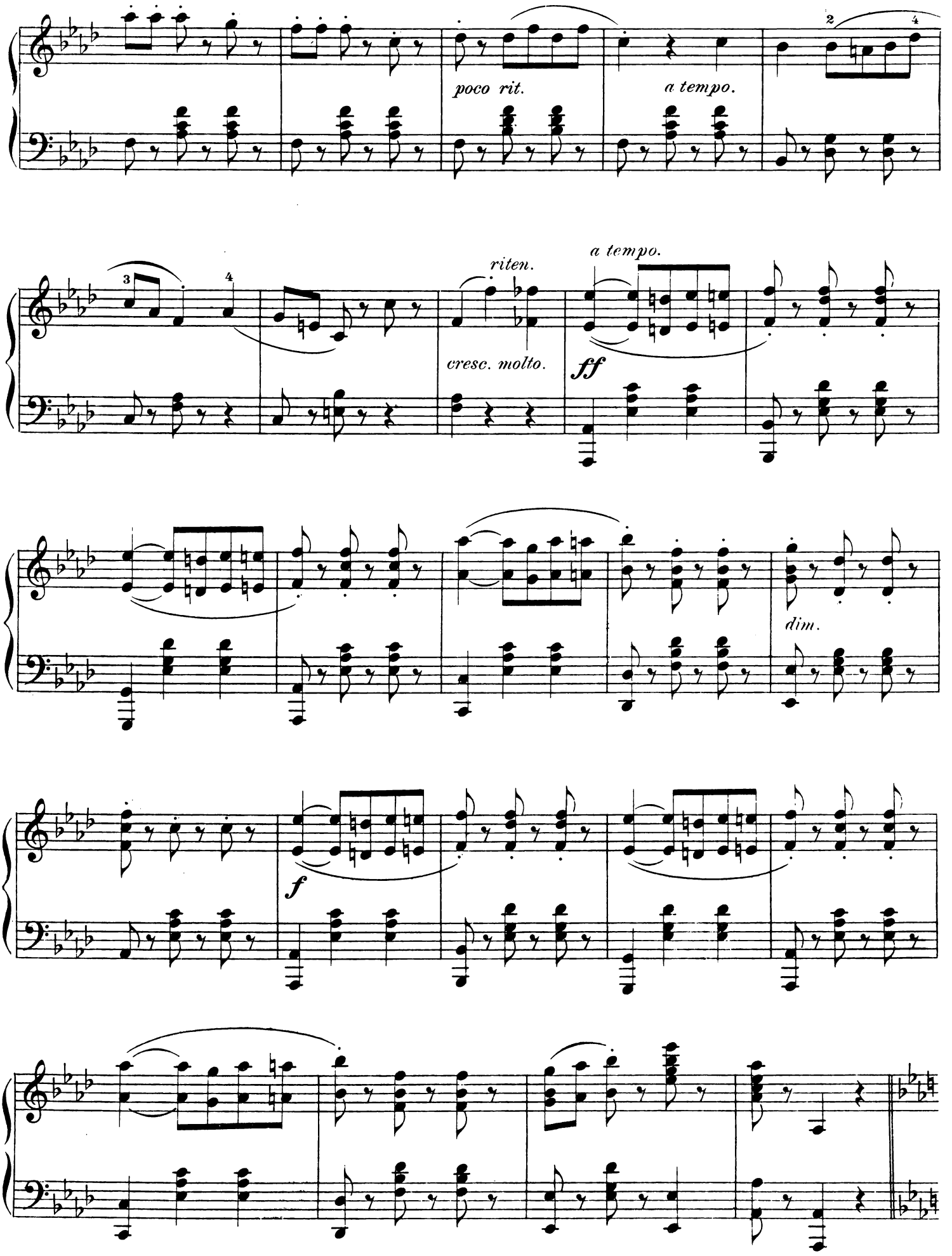
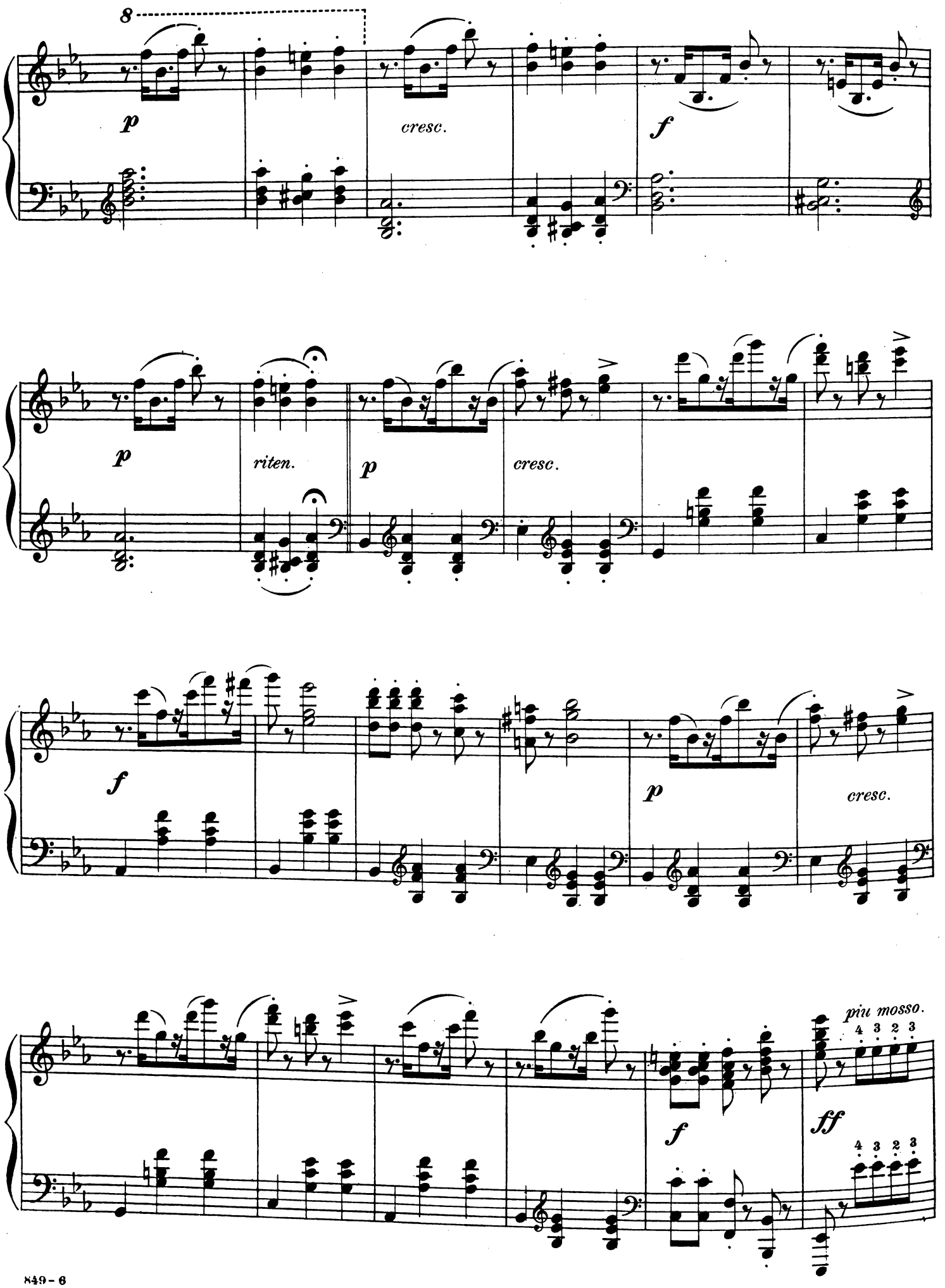
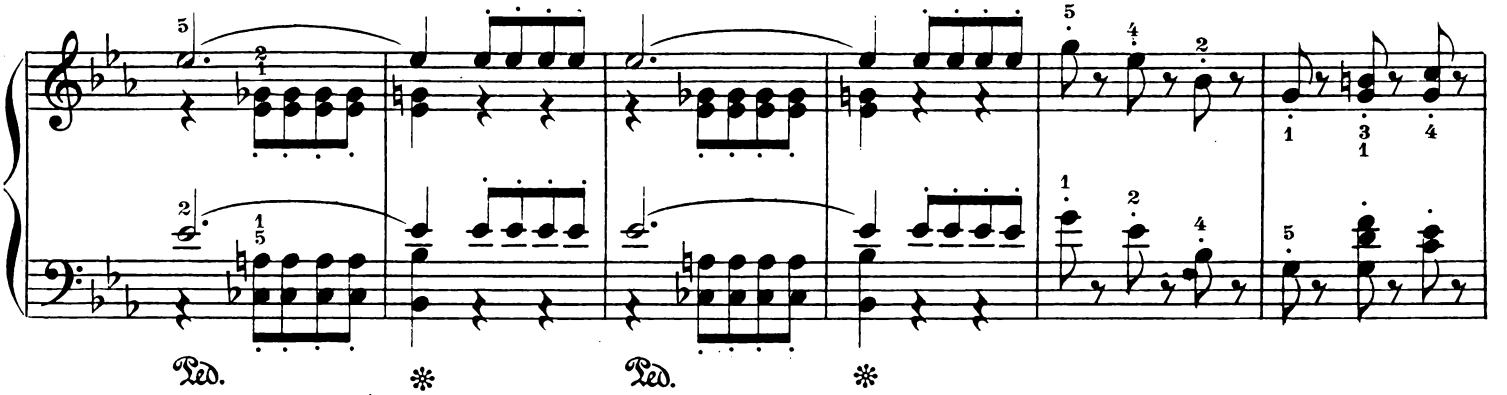
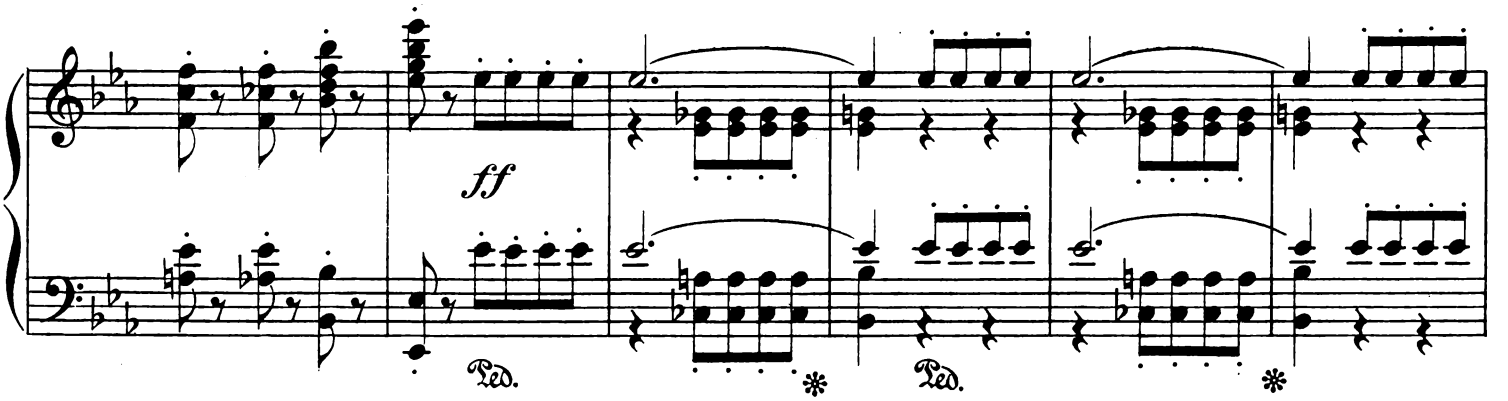

Ped.
*
f
p
p
f
p
cresc.
f
p
cresc.
f.

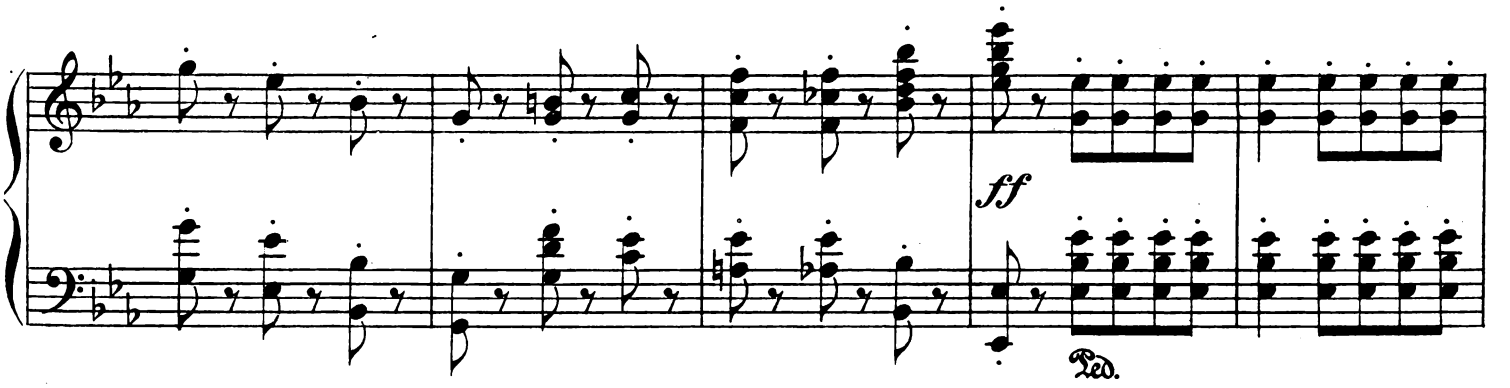

pomposo.
ff
Ped.
Ped. simile.
dim.
f
pp
poco rit.
a tempo.

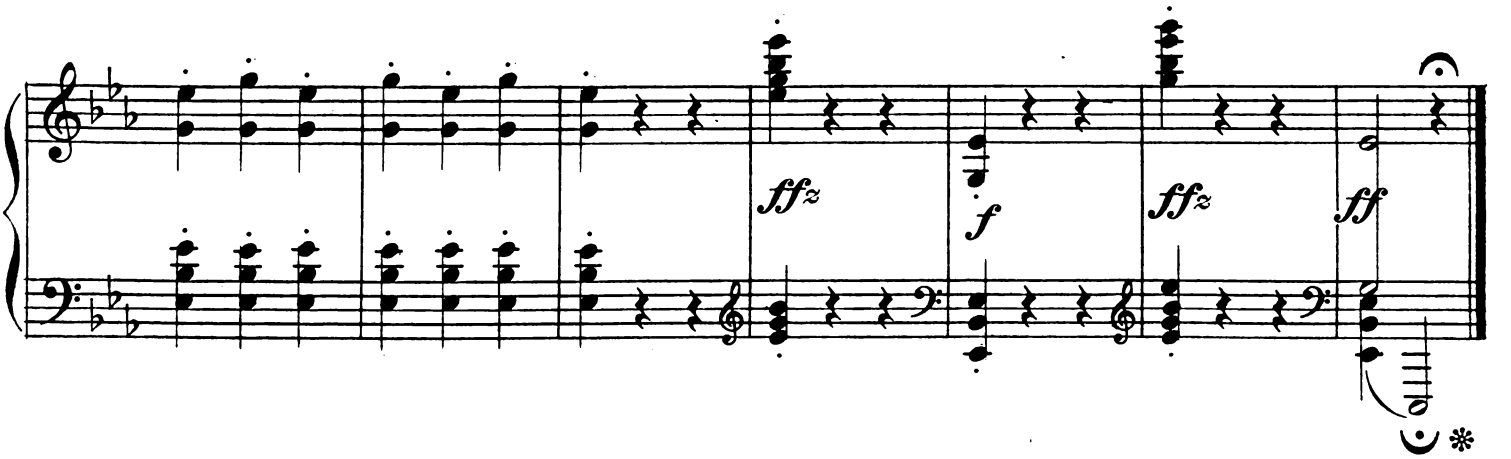

poco rit.
a tempo.
riten.
a tempo.
cresc. molto.
ff
dim.
f


8
p
cresc.
f
p
riten.
p
cresc.
f
p
cresc.
f
ff
più mosso.
4 3 2 3
4 3 2 3


Ped.
Ped.


ff
Ped.
Ped.


ff
Ped.

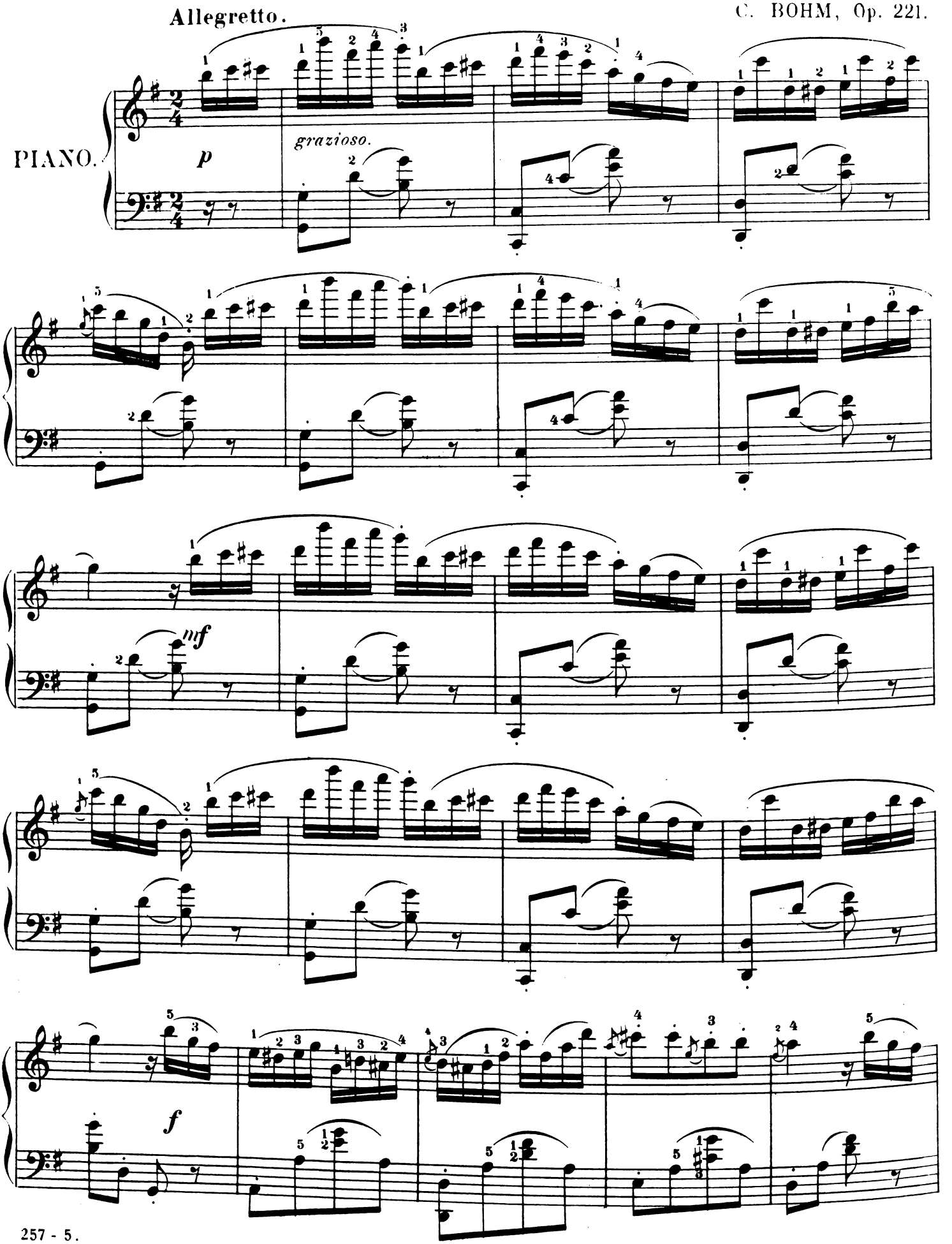

ffz
f
ffz
ff

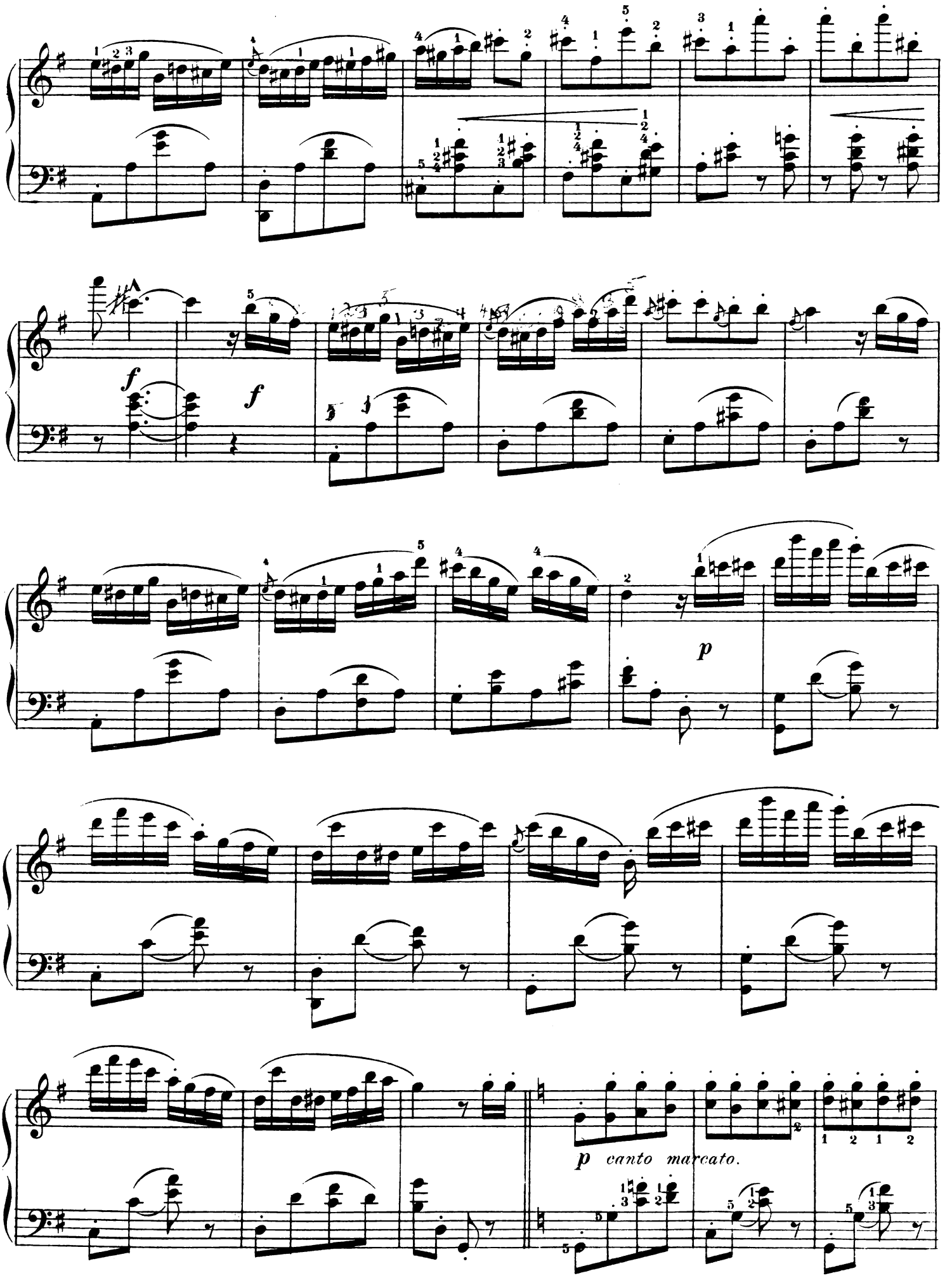
La Fontaine.

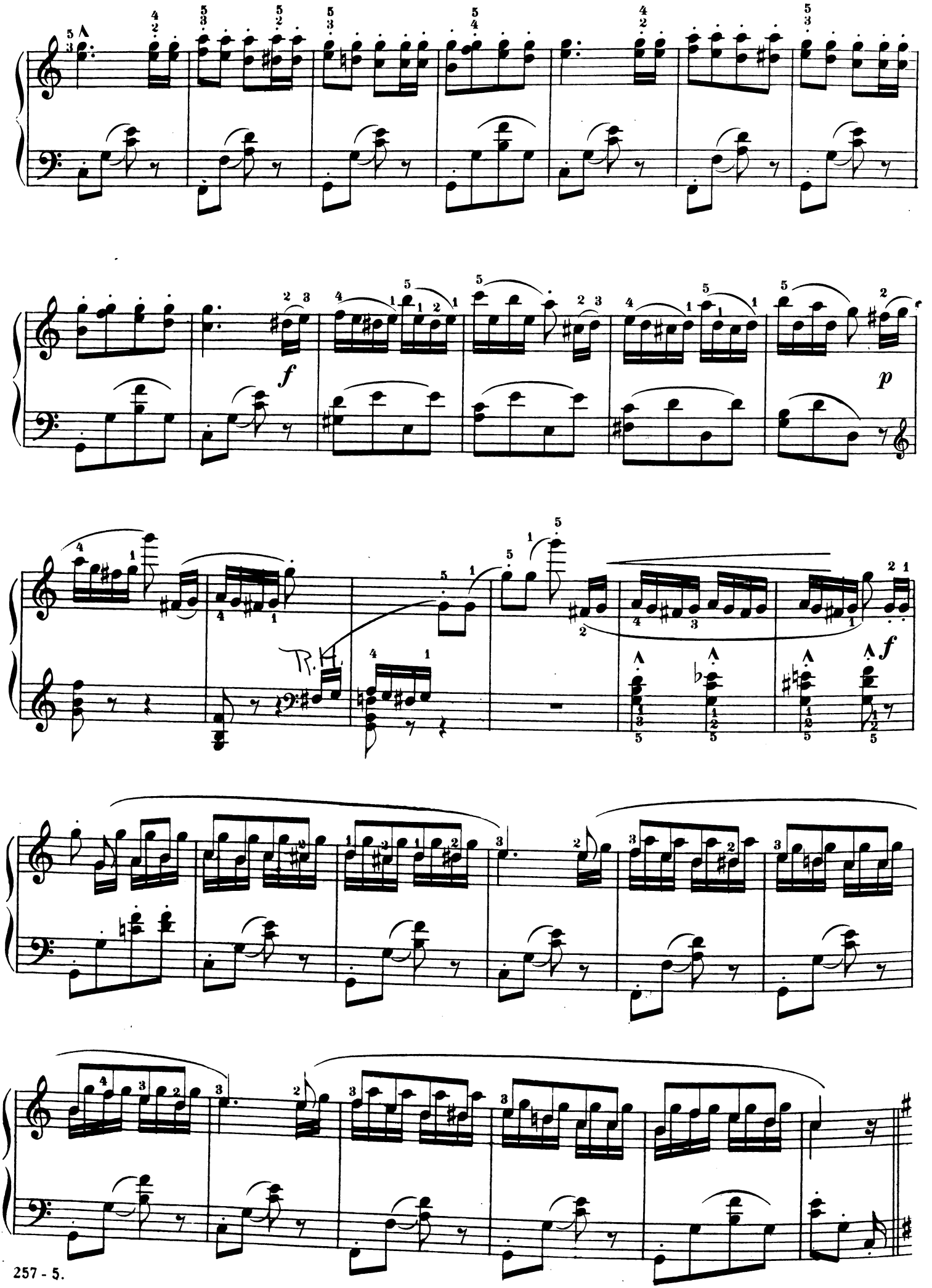
MORCEAU DE SALON.

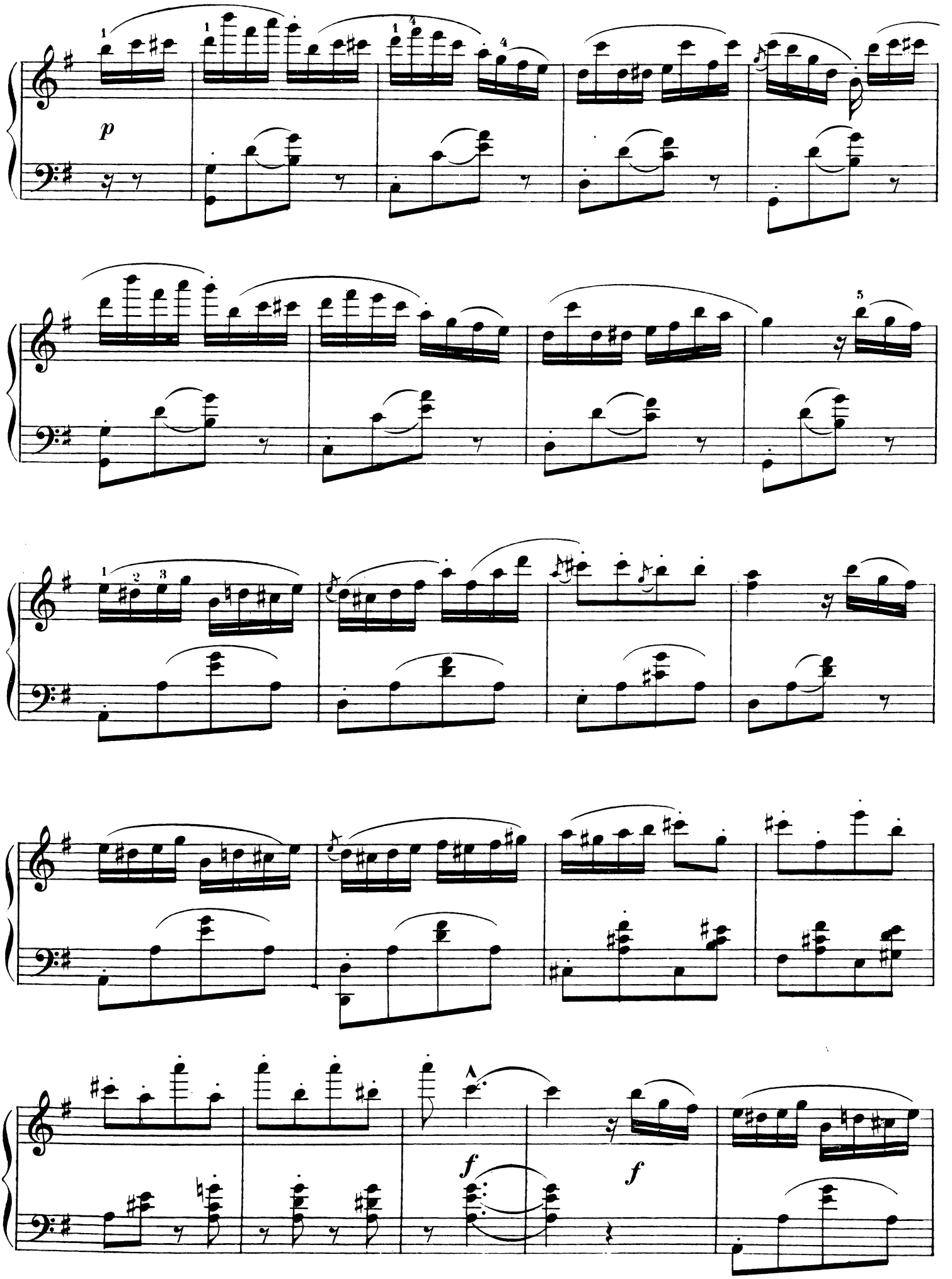
Allegretto.

C. BOHM, Op. 221.




f
f
p
p canto marcato.


f
p
f
R. H.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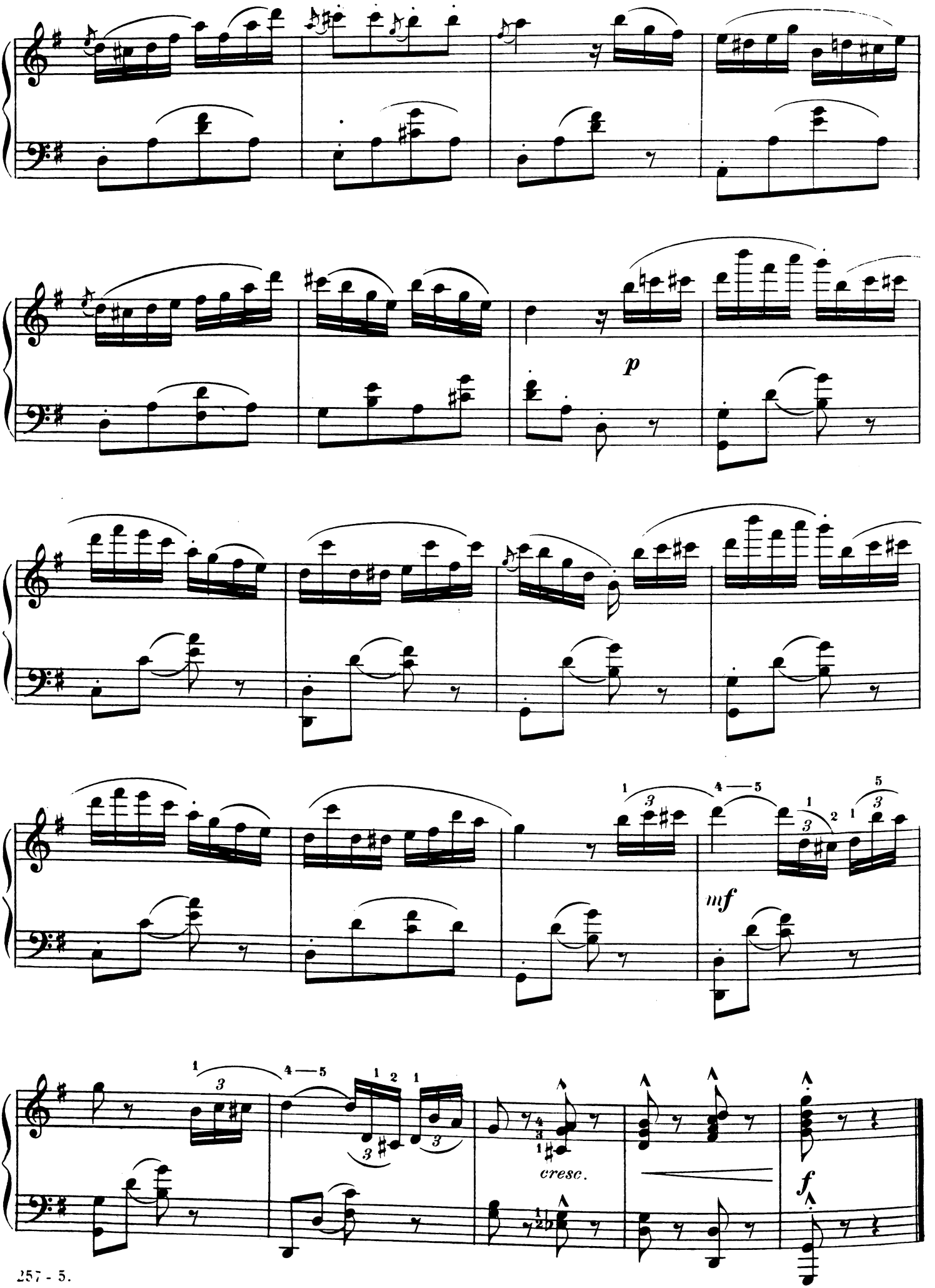
f
f


p
mf
cresc.
f

With Resounding Song.

(Mit Sang und Klang.)

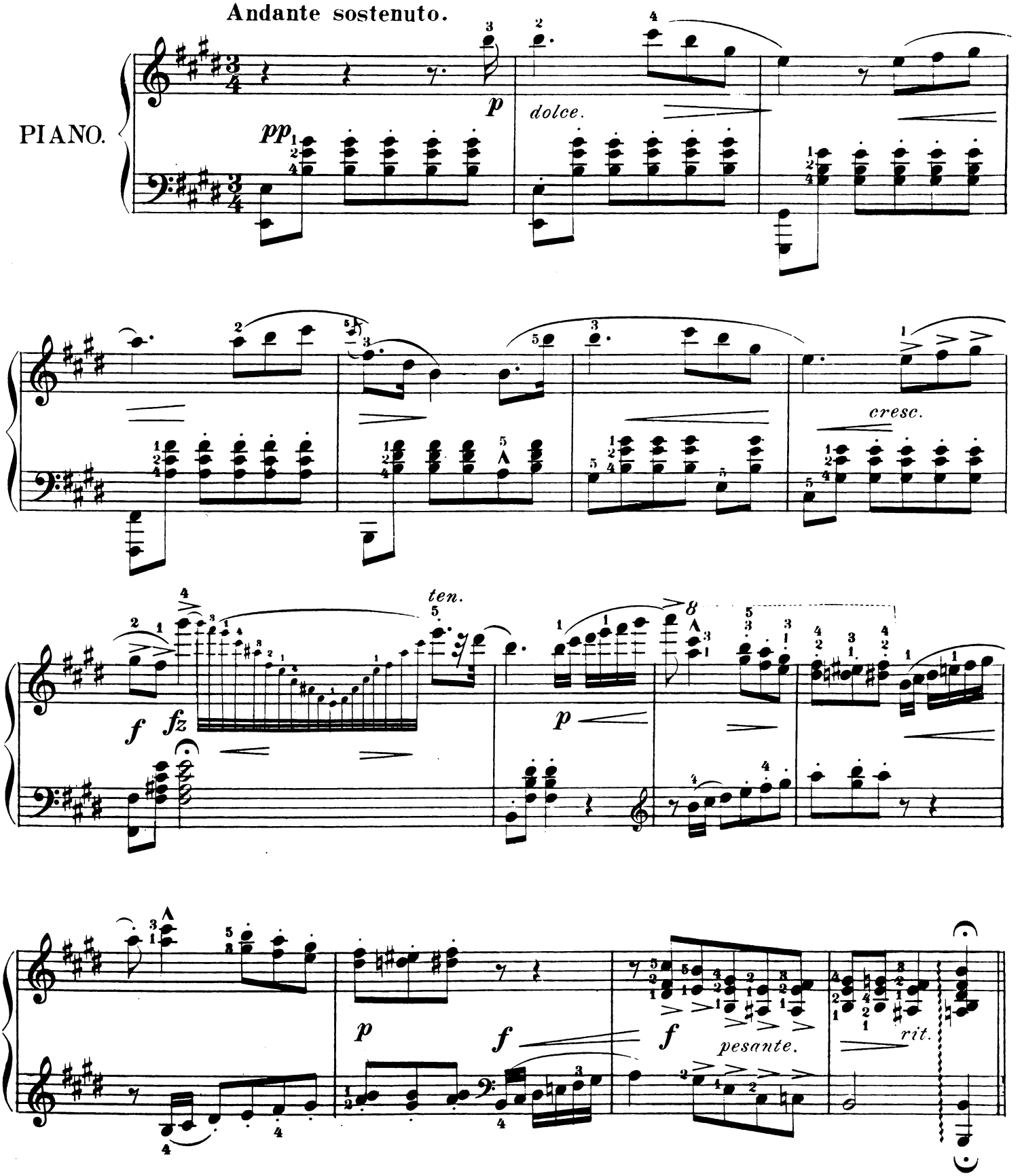
CONCERT POLONAISE.

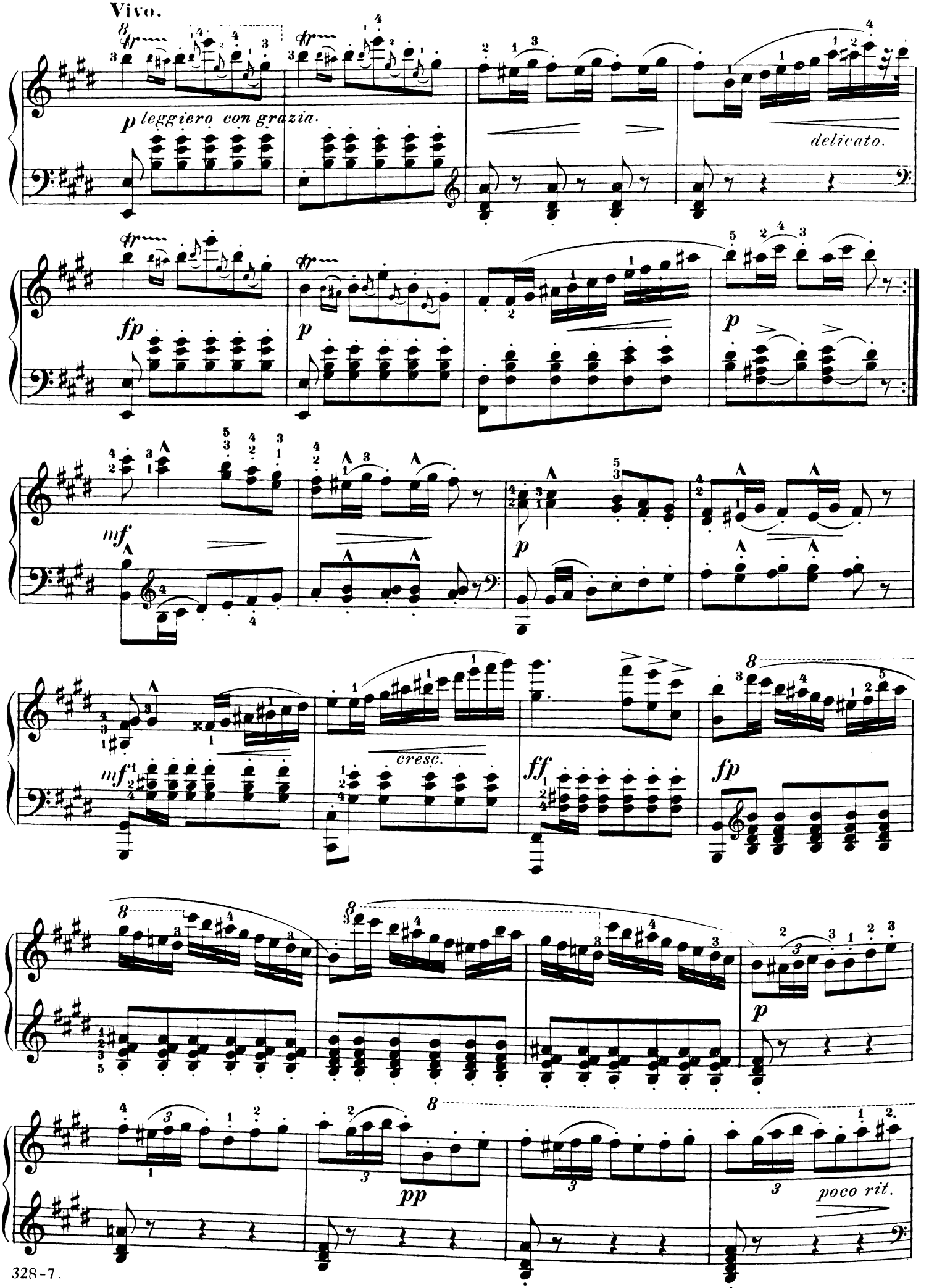
C. BOHM, Op. 153.

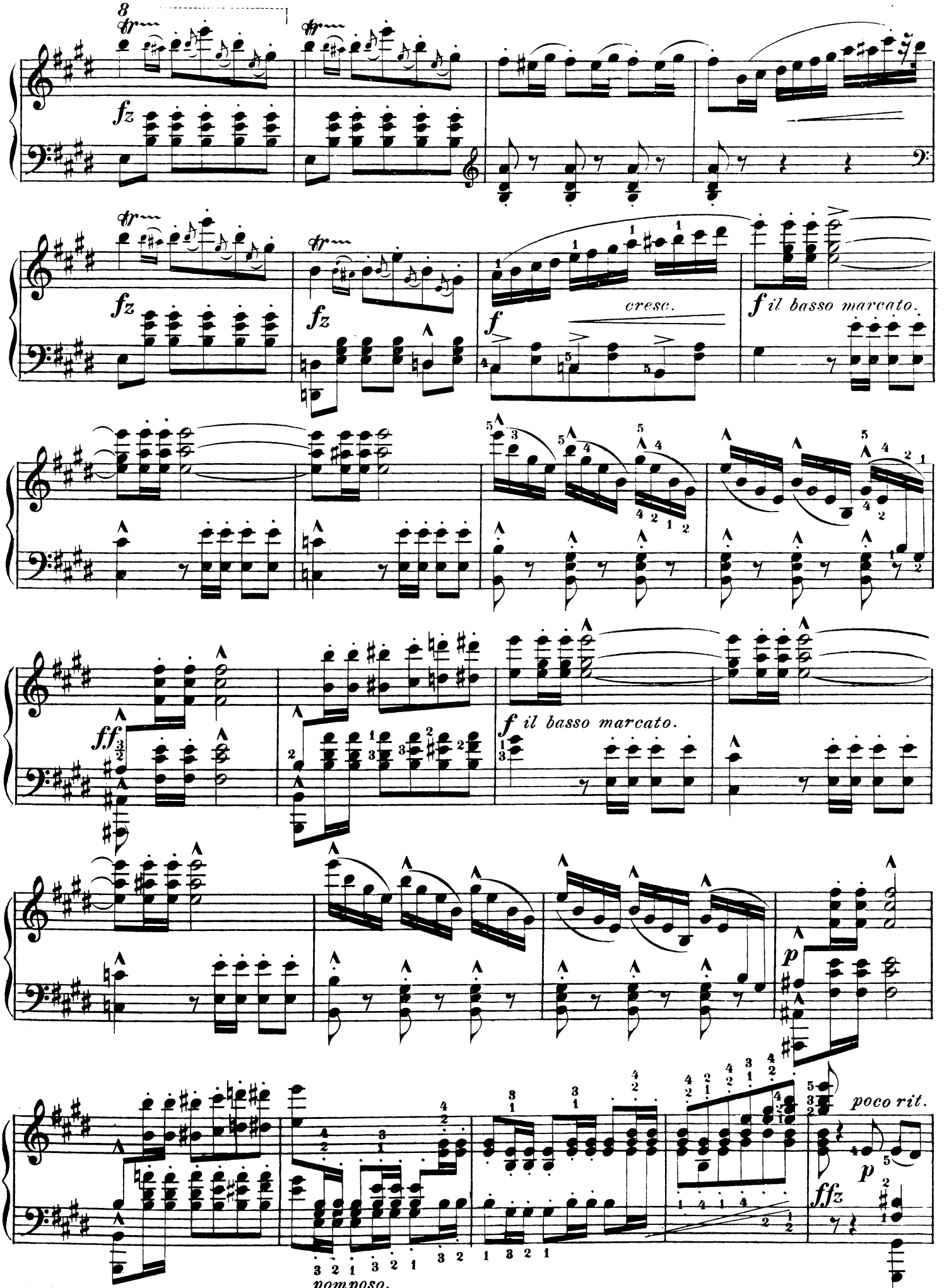
Introduction.

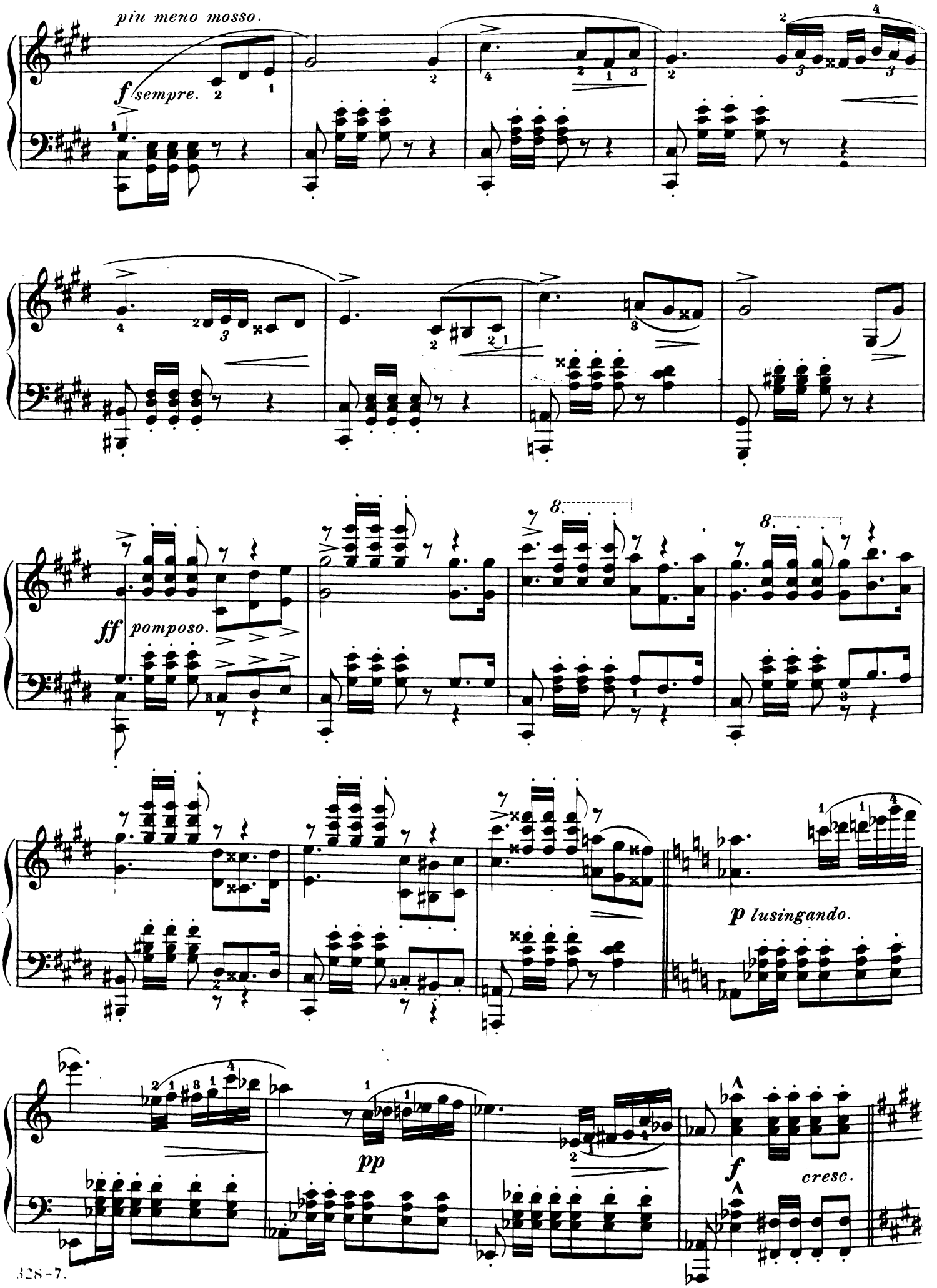
Andante sostenuto.

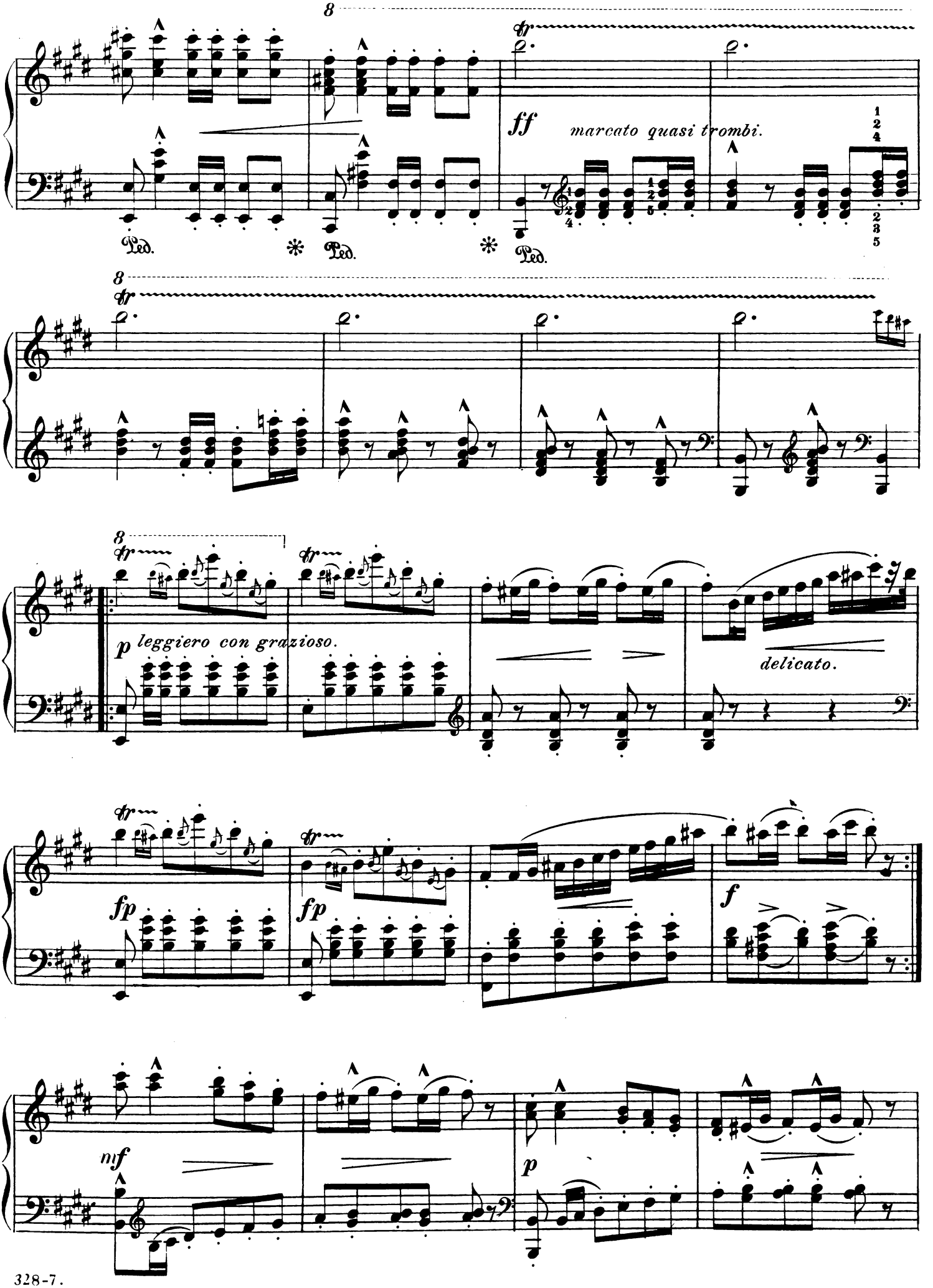
PIANO.

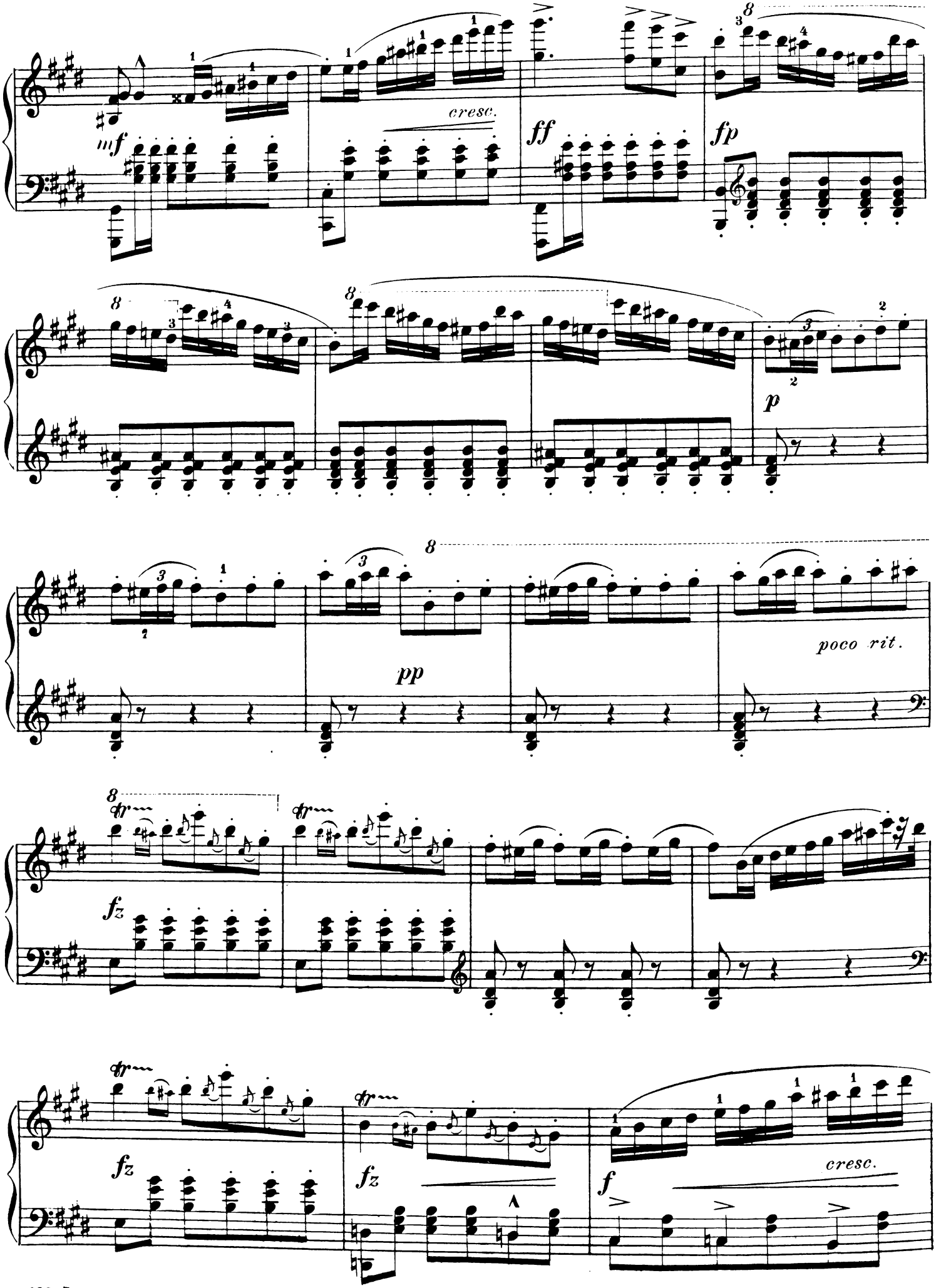


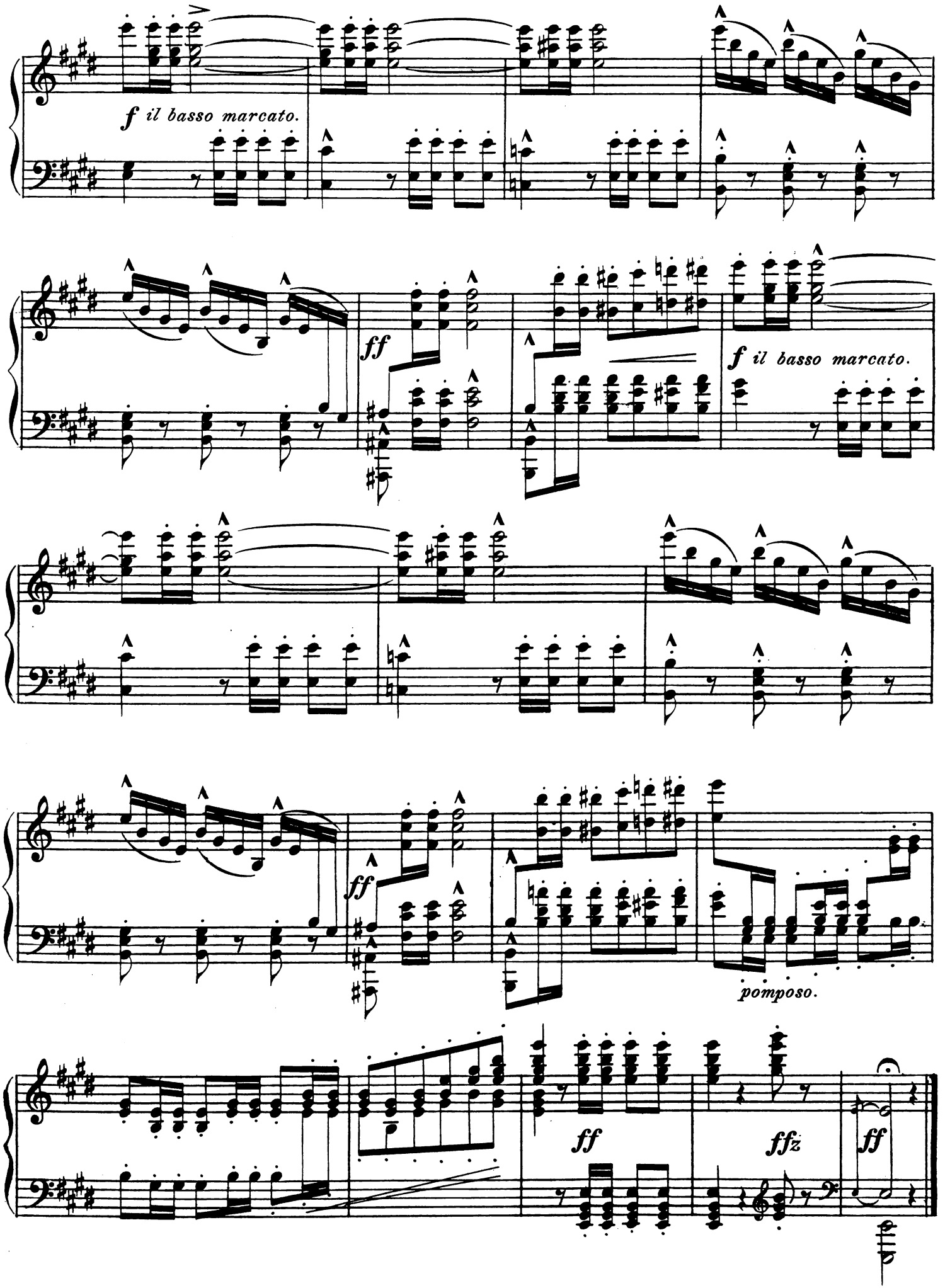

Vivo.
tr
p leggiero con grazia.
delicato.
fp
p
mf
cresc.
ff
pp
poco rit.


8
tr
fz
cresc.
f
il basso marcato.
ff
p
poco rit.
ffz
pomposo.


più meno mosso.
f sempre.
ff pomposo.
p lusingando.
pp
f
cresc.


8
tr
ff
marcato quasi trombi.
Ped.
8
tr
8
tr
p
leggiero con grazioso.
delicato.
tr
fp
fp
f
nf
p


mf
cresc.
ff
fp
p
pp
poco rit.
fz
fz
fz
f
cresc.


f il basso marcato.
ff
f il basso marcato.
ff
pomposo.
ff
ffz
ff

THE GUITAR.

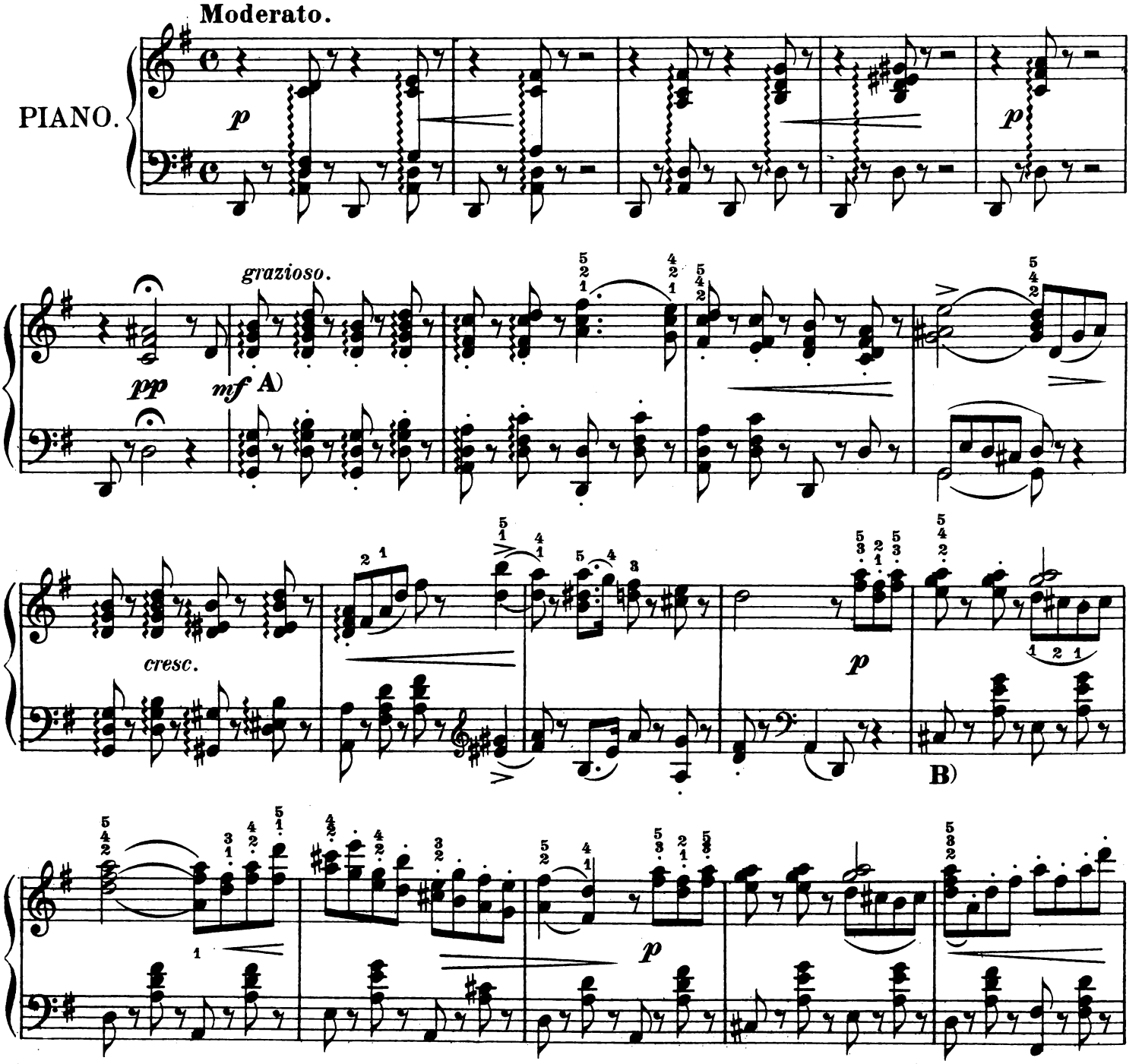
(Zur Guitarre.)

IMPROMPTU.

Revised and Fingered by
ARTHUR L. MANCHESTER.

C. BOHM.

This attractive piece of Salon Music combines a number of instructive features with its lighter characteristics. The *staccato* necessary to imitate the Guitar effect makes necessary a well controlled arm and hand to produce both lightness and power. Its charm lies in the quality of tone brought out by the player's touch and in the grace and elegance of the movement.



(A) The arpeggioed chords should be swept out with full firm tone, beginning on the accent and with the arpeggio of both hands simultaneous.

(B) In all such passages as this the bass should be subdued to act as an accompaniment without, however, losing in distinctness.

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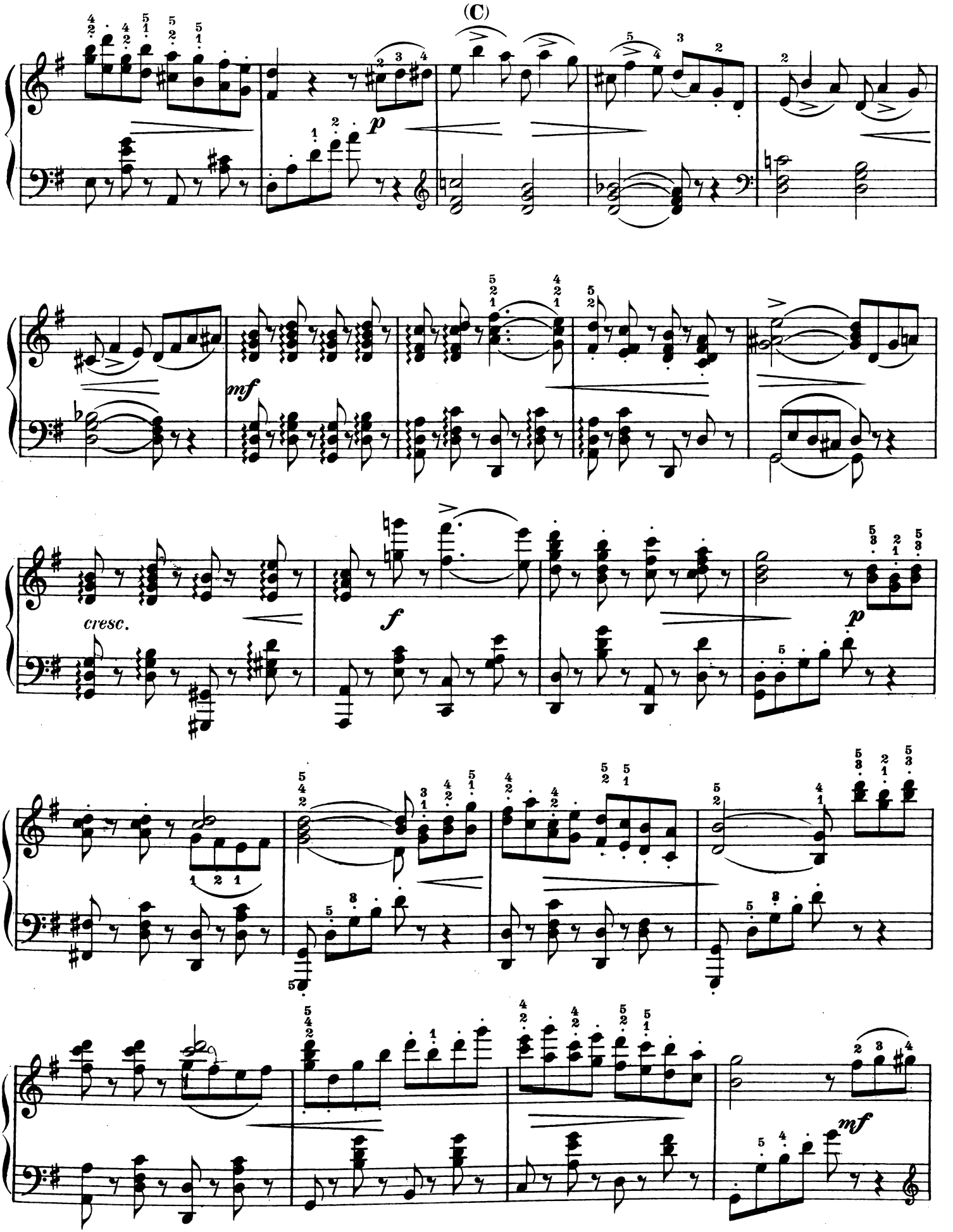
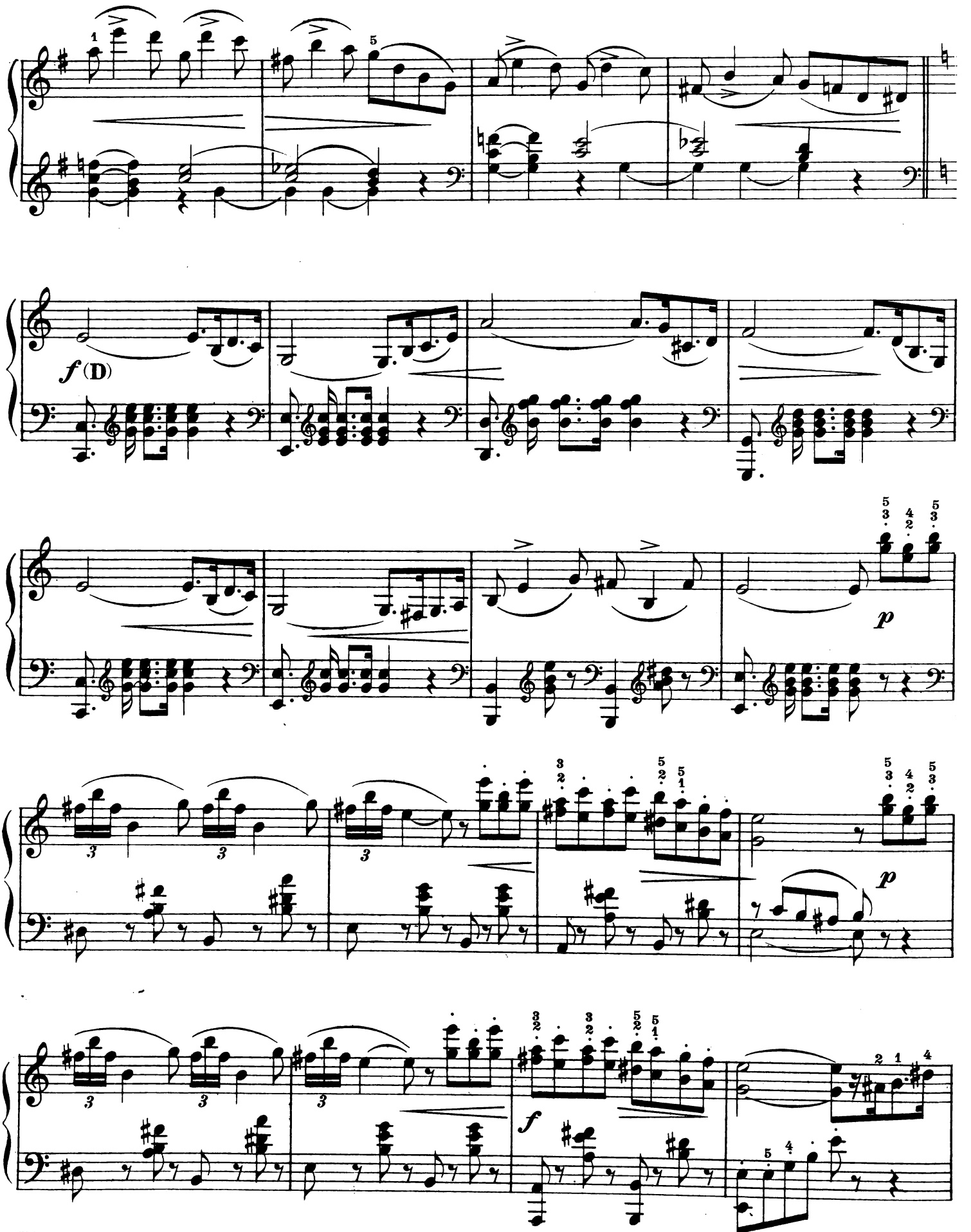
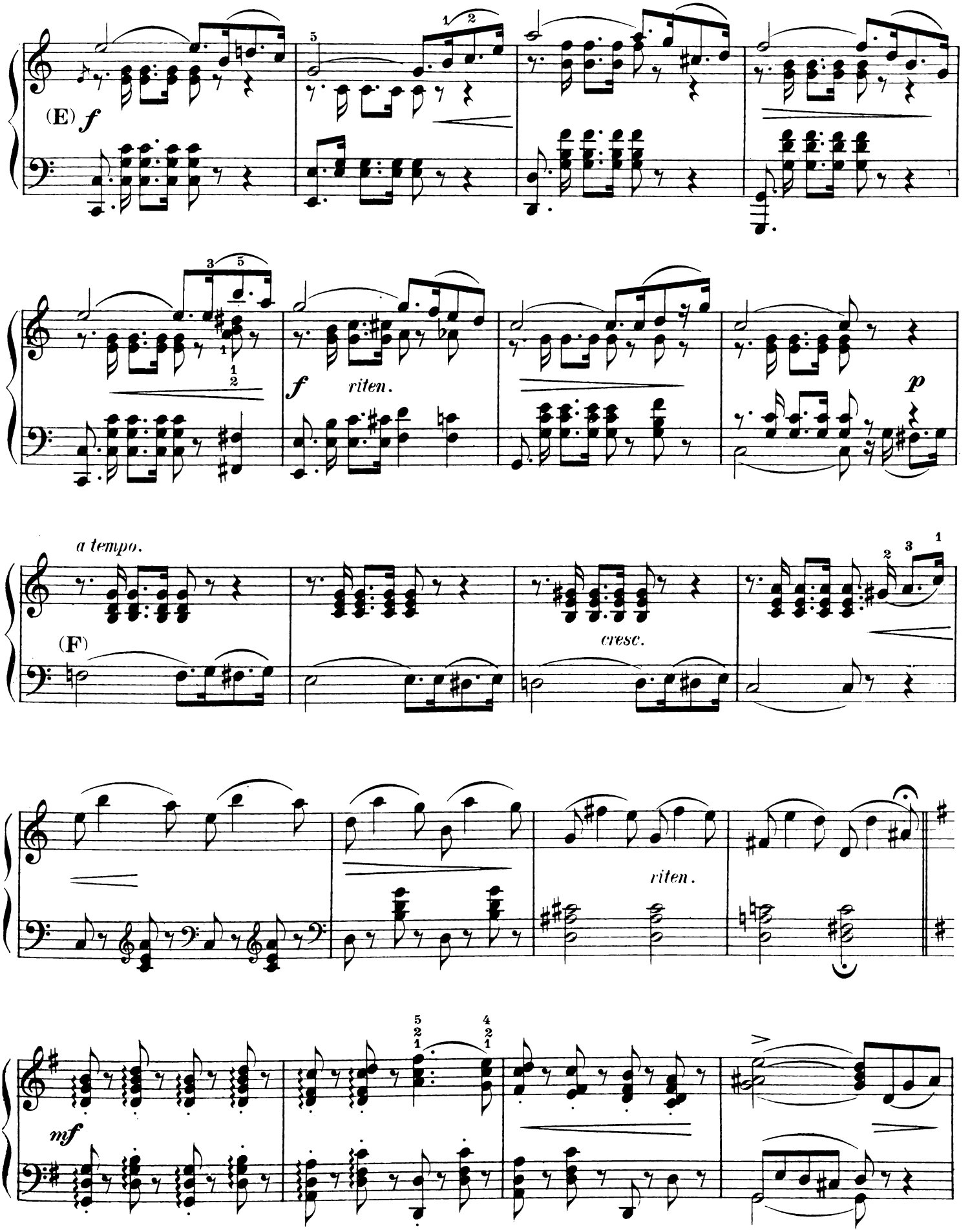


(C) It is easy to overlook the accent on the second note of the measure in the treble. It should be pronounced but not heavy or out of proportion with the balance of the passage.

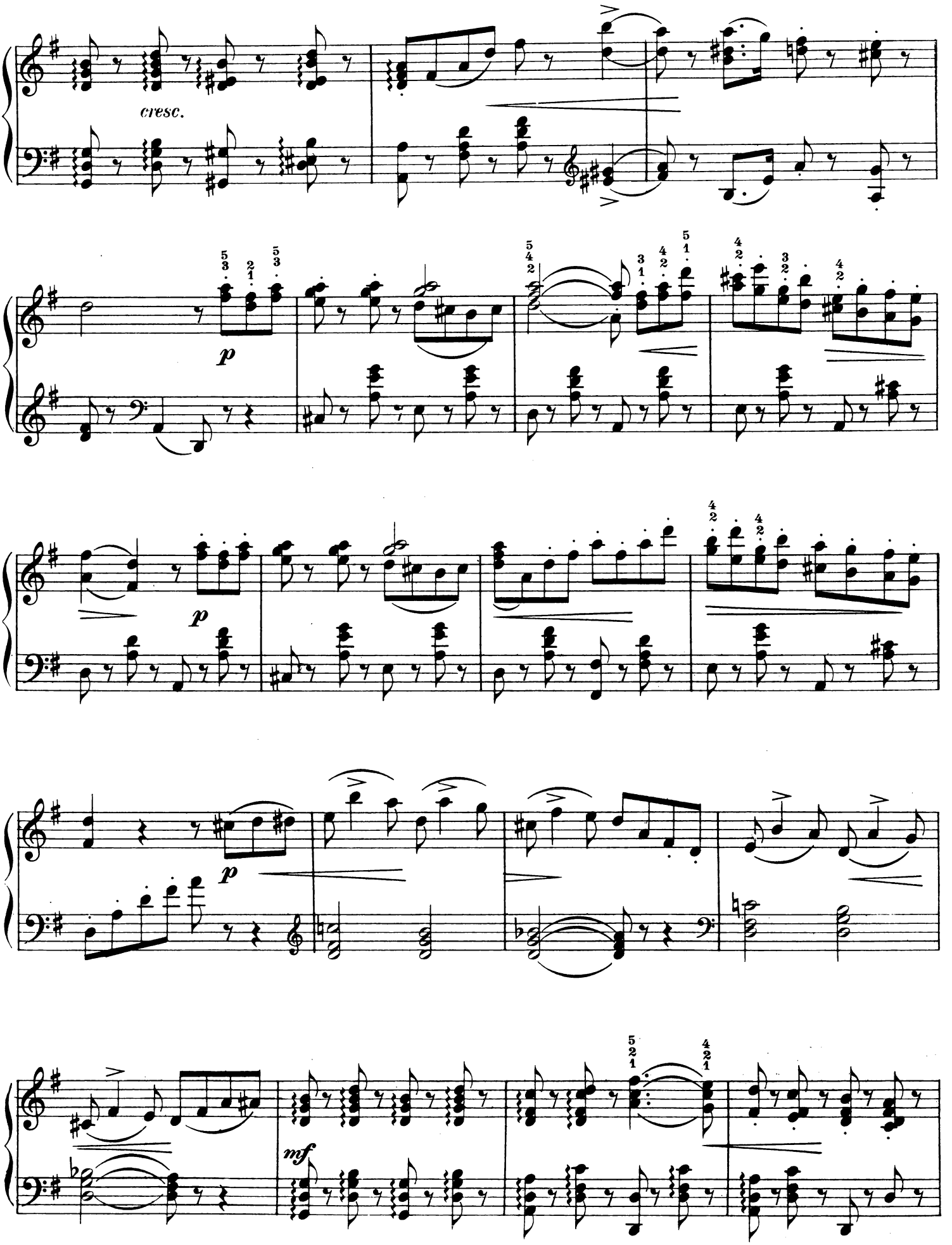


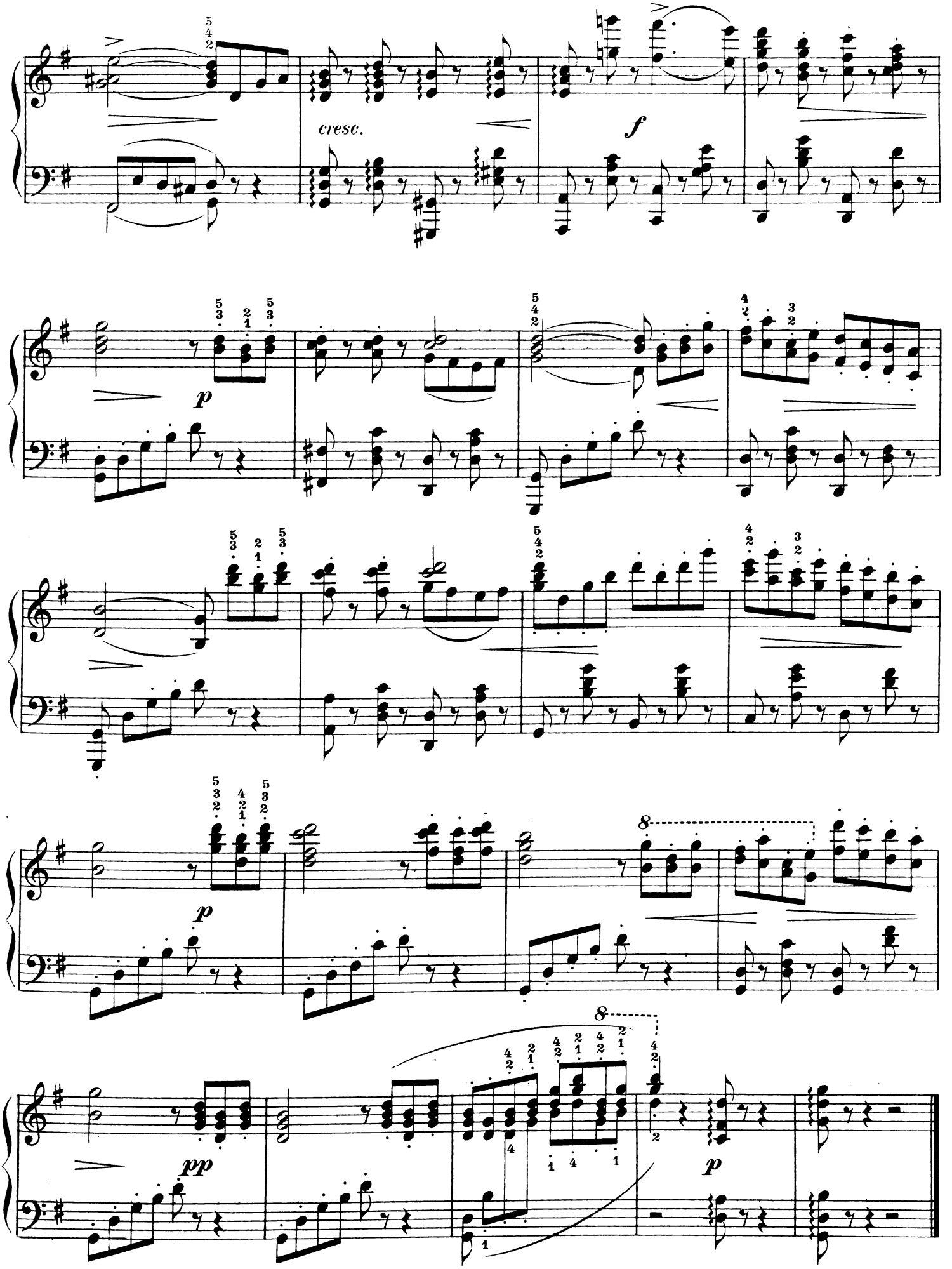
(D) The melody here should be delivered broadly and with full tone. The dotted eighth and sixteenth movement in the bass should be clearly defined but with an entire absence of stiffness or angularity. The bass also should be kept subdued.



(E) Remarks of note (D) hold good here, the entire part, however, being played with greater vigor.

(F) This passage should be played like that at (D) with the parts reversed.


cresc.
p
p
p
mf


cresc.
f
p
p
p
8
8
pp
p

Little Pleasantries.

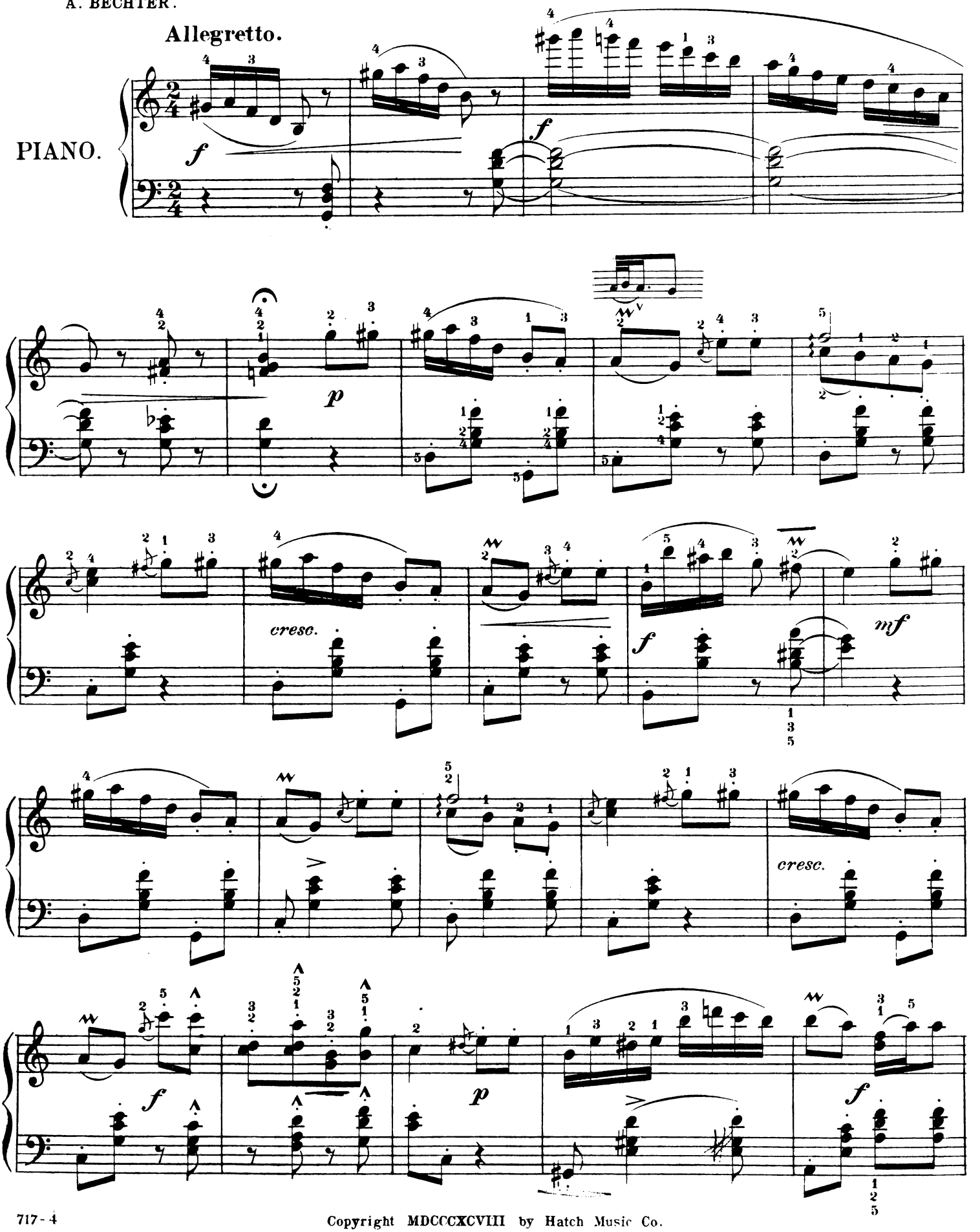
(Petite Plaisanterie.)

Revised and fingered by
A. BECHTER.

C. BOHM.

Allegretto.

PIANO.



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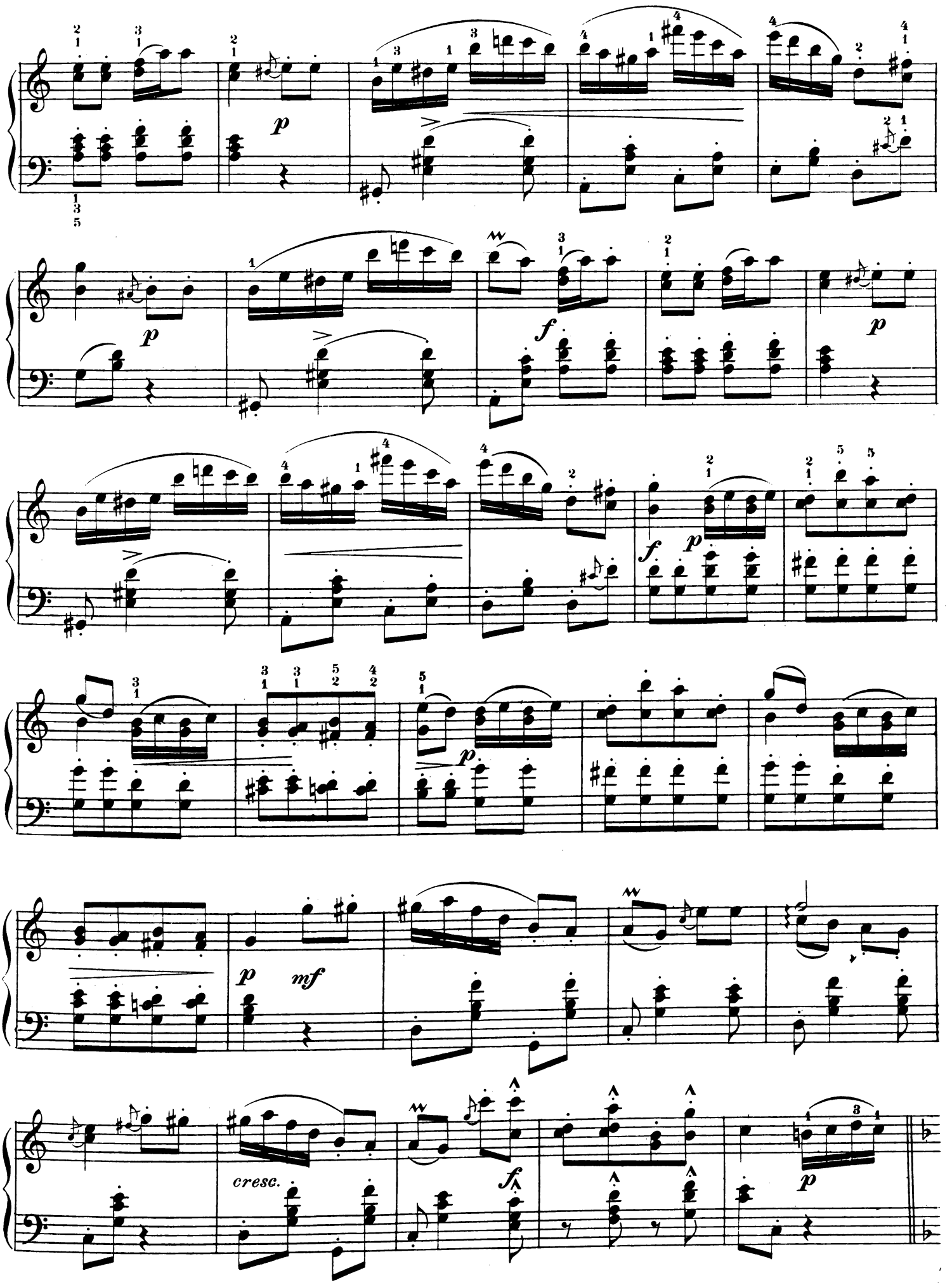
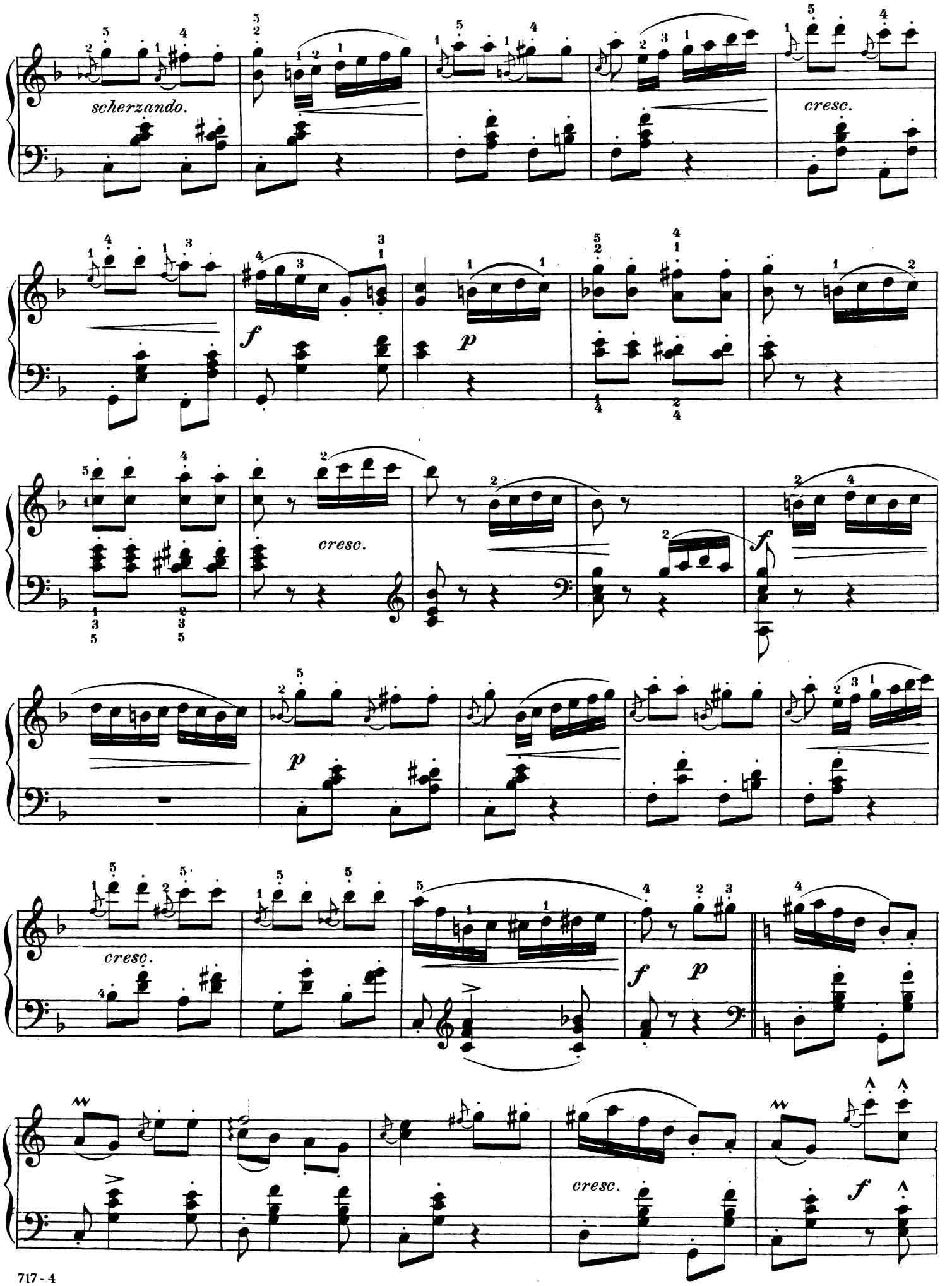
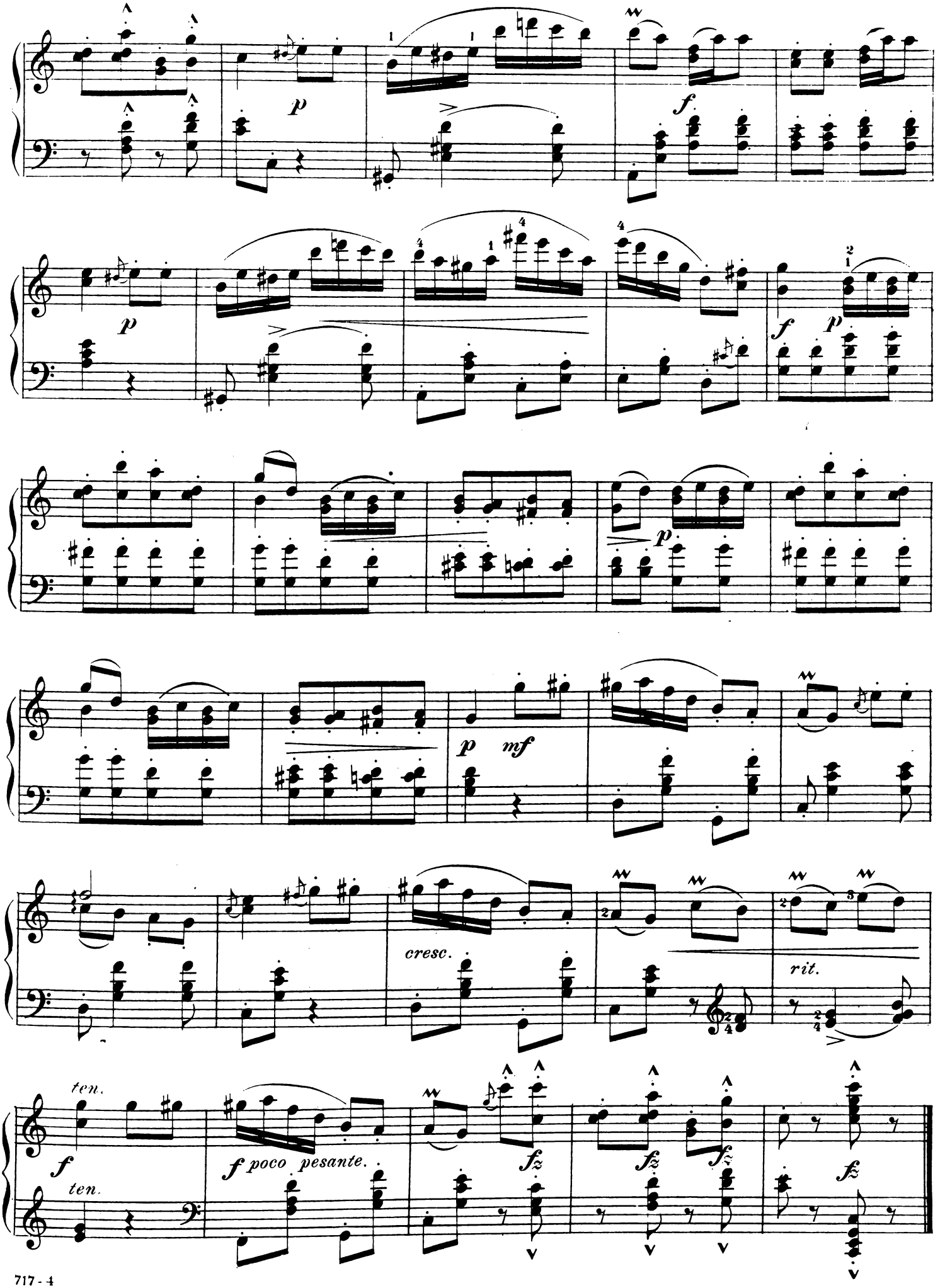

p
f
p
f
p
p
mf
cresc.
f
p


scherzando.
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f


p
f
p
f
p
p
mf
cresc.
rit.
ten.
f
ten.
f poco pesante.
fz
fz
fz
fz

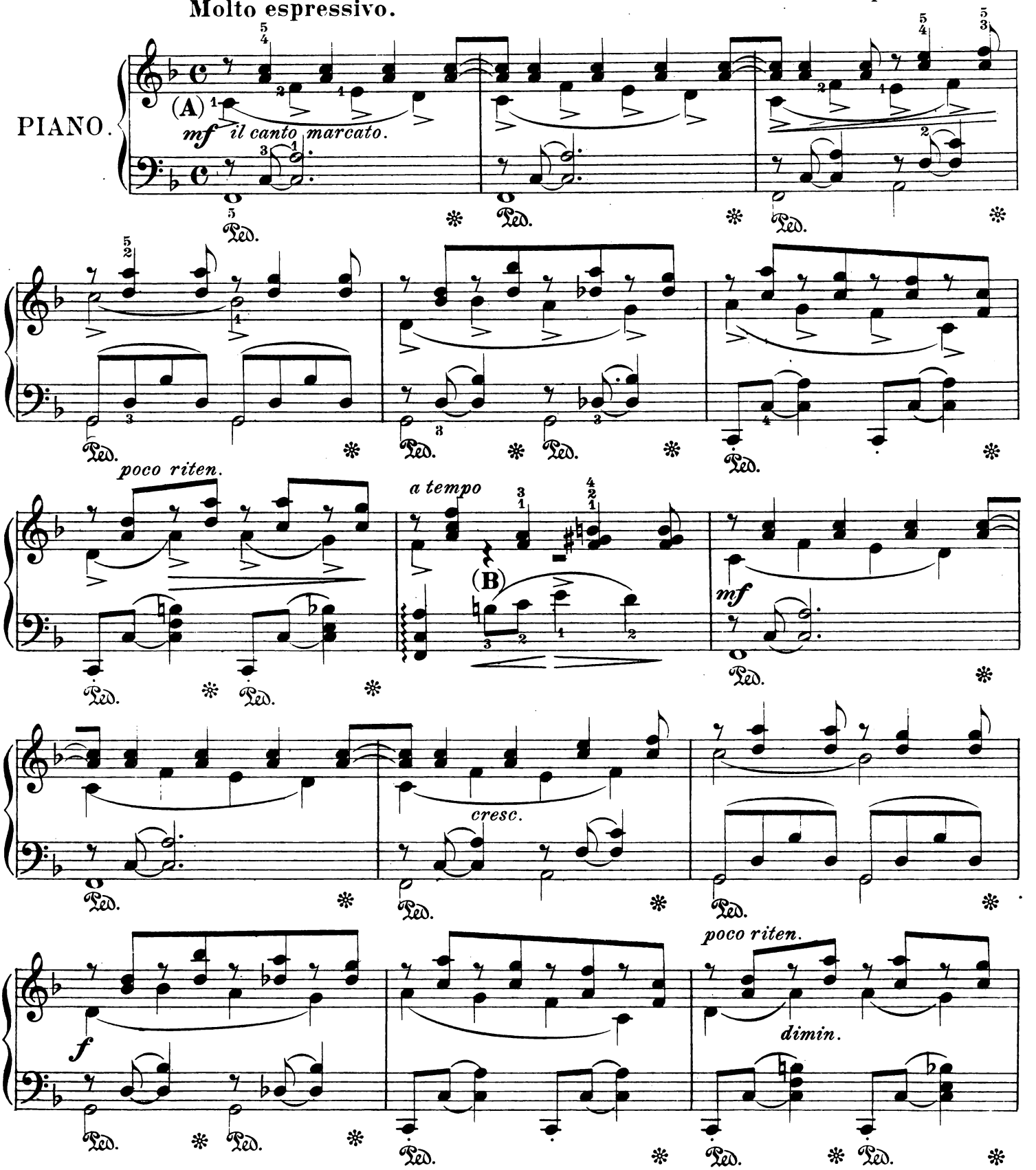
BLUE BELLS.

(Blau Veigelein.)

Revised and Fingered by
THOS. a'BECKET.

CARL BOHM, Op. 327. No 20.

Molto espressivo.



(A) While most of the melody is played with the thumb a little care, and the assistance of the pedal, will preserve the *legato*. The upper chords with lighter finger touch. Give them full value.

(B) Left hand firmly.

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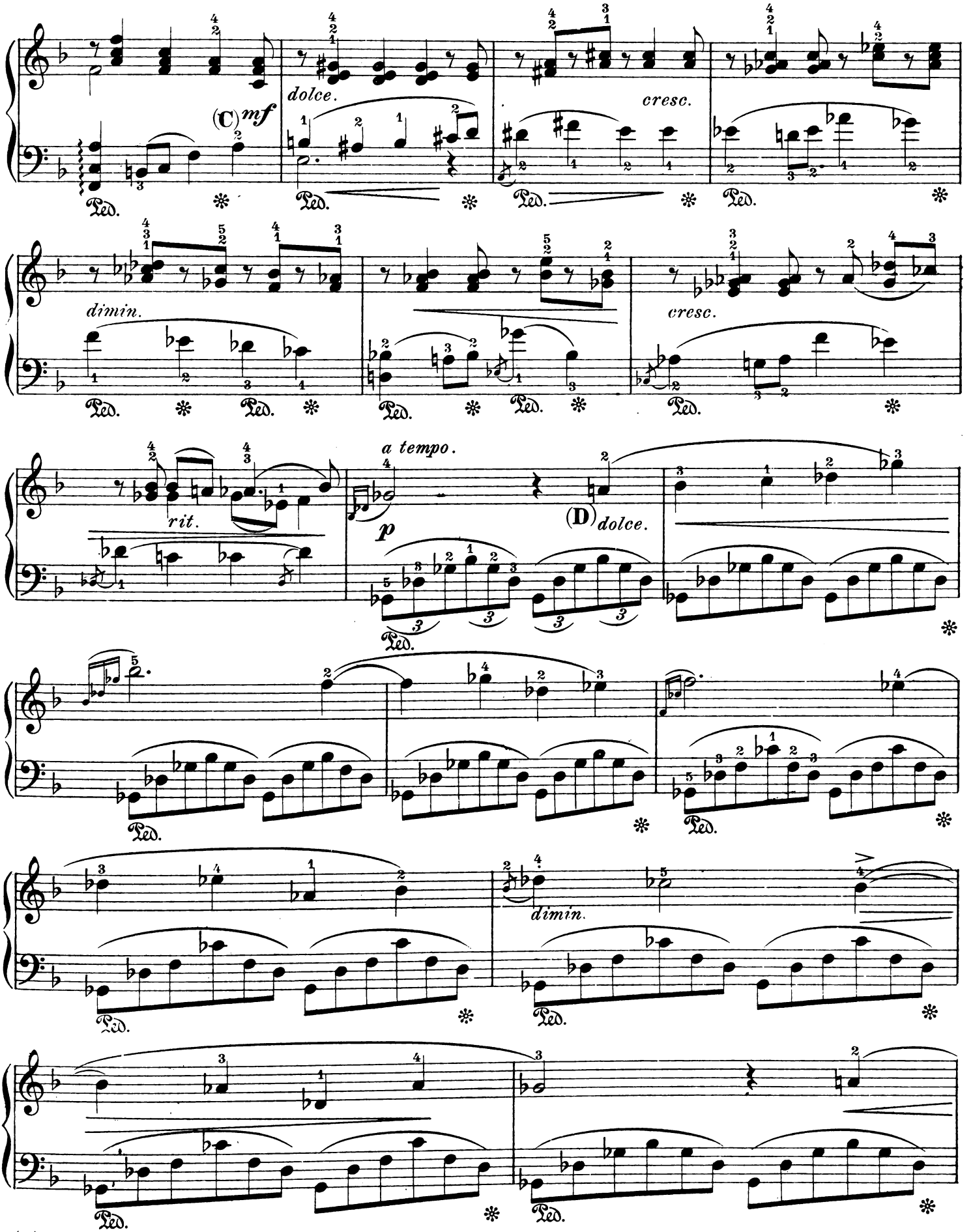
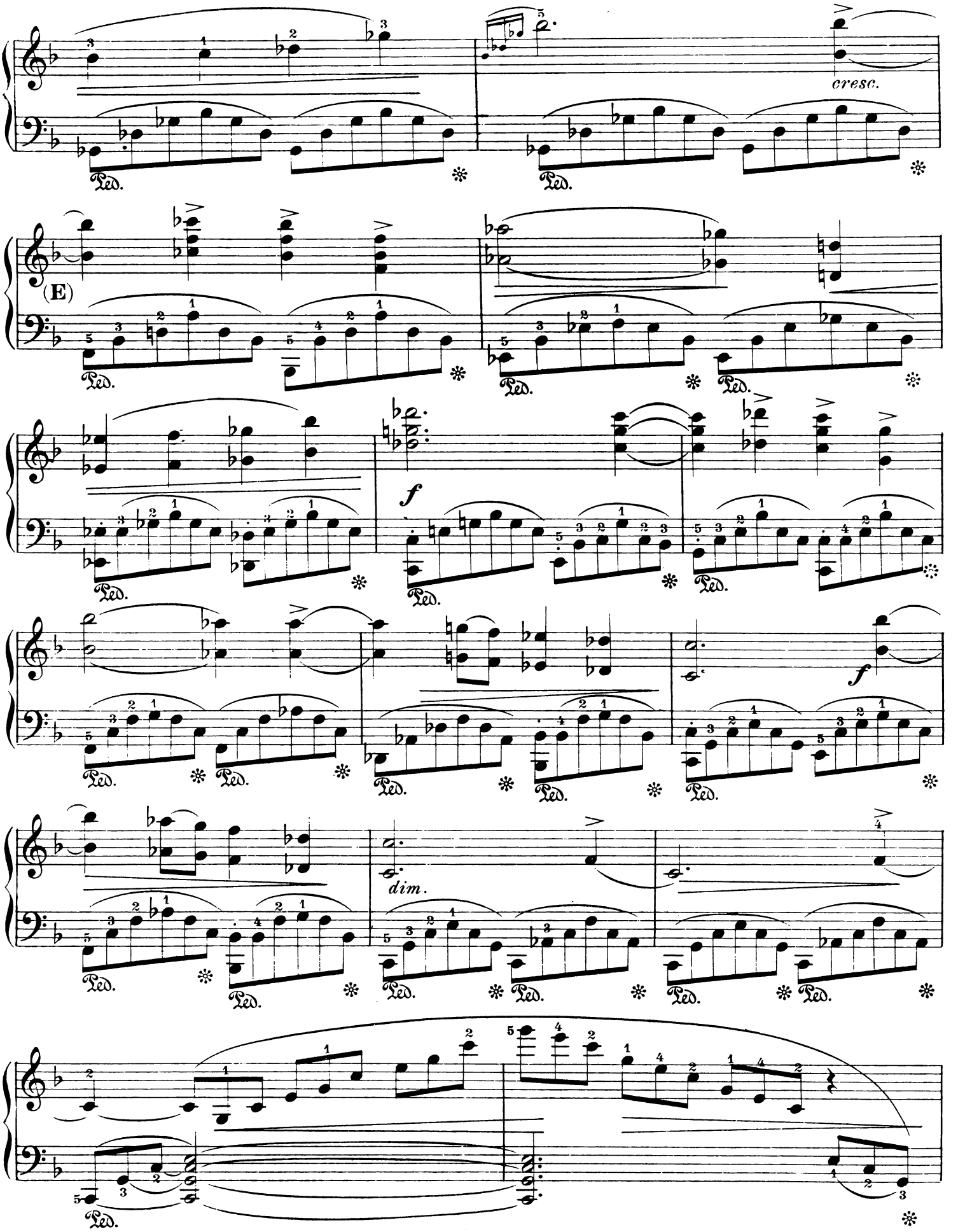
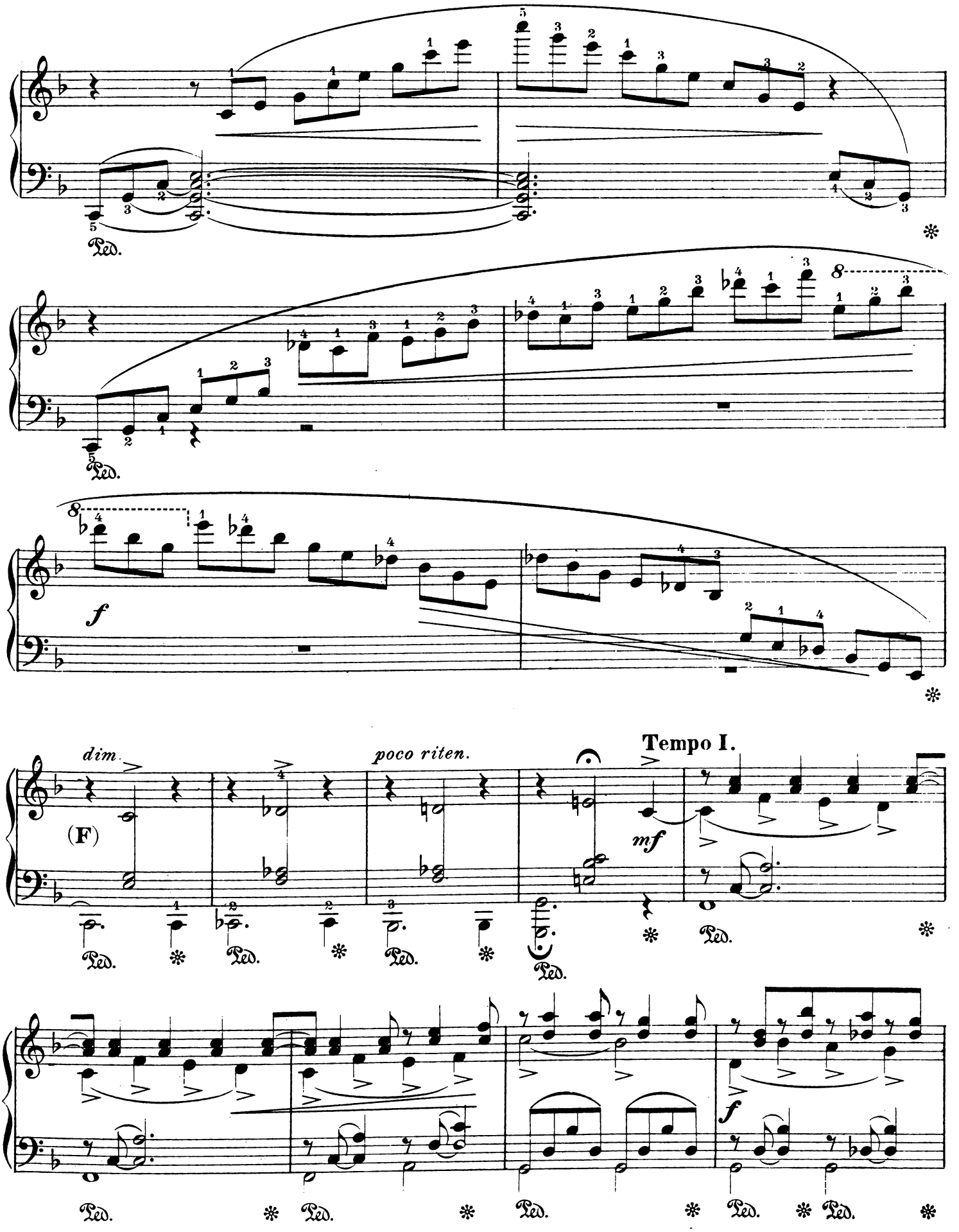


(C) The left hand must predominate, and bring out the melody with the same quality of tone as did the right hand.

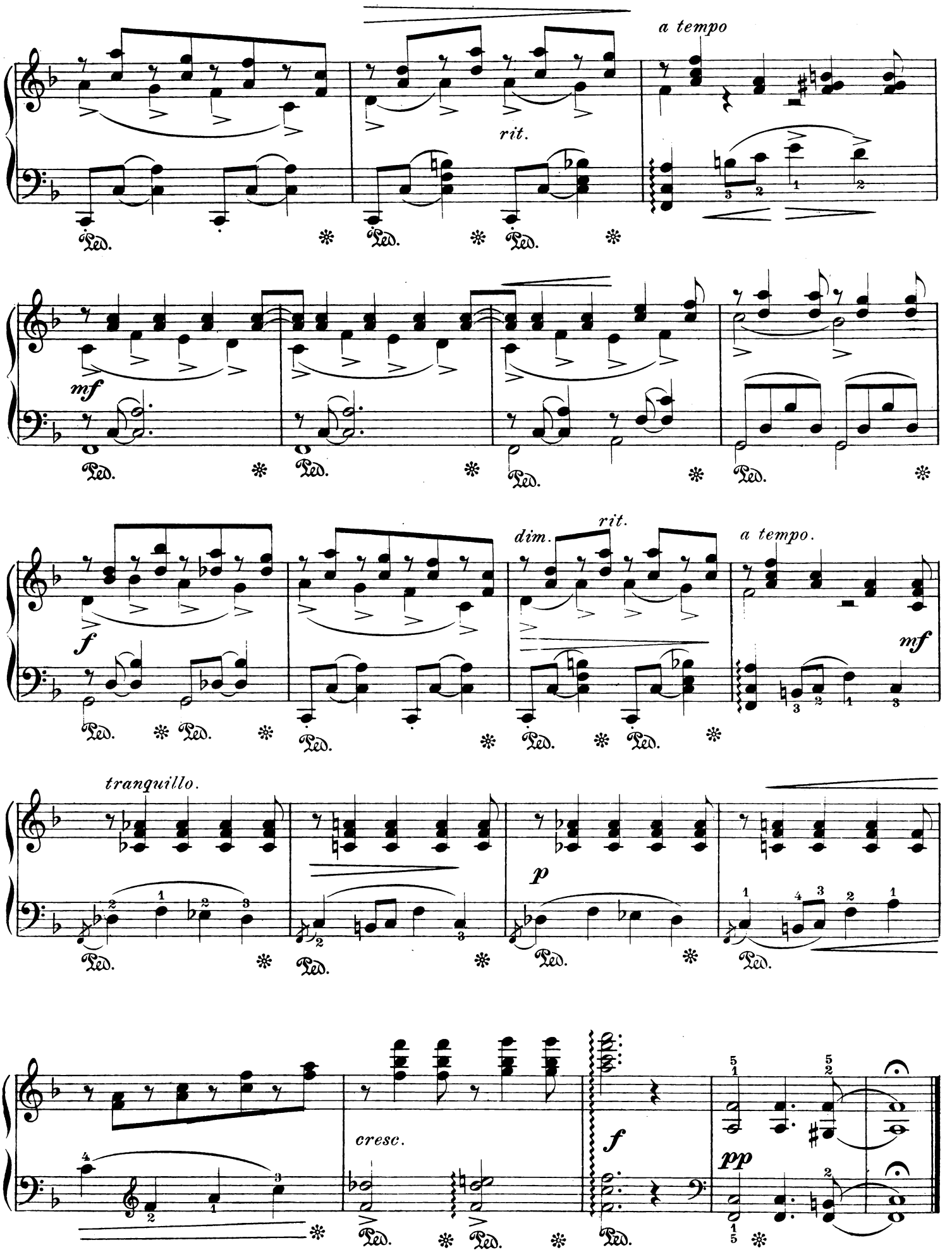
(D) Smoothly and not so sonorous.



(E) Increasing in power and passion.



(F) These chords distinctly, but not loud, and gradually quieter until the re-entrance of the theme.


a tempo
rit.
mf
dim.
rit.
a tempo.
f
mf
tranquillo.
p
cresc.
f
pp
Ped.

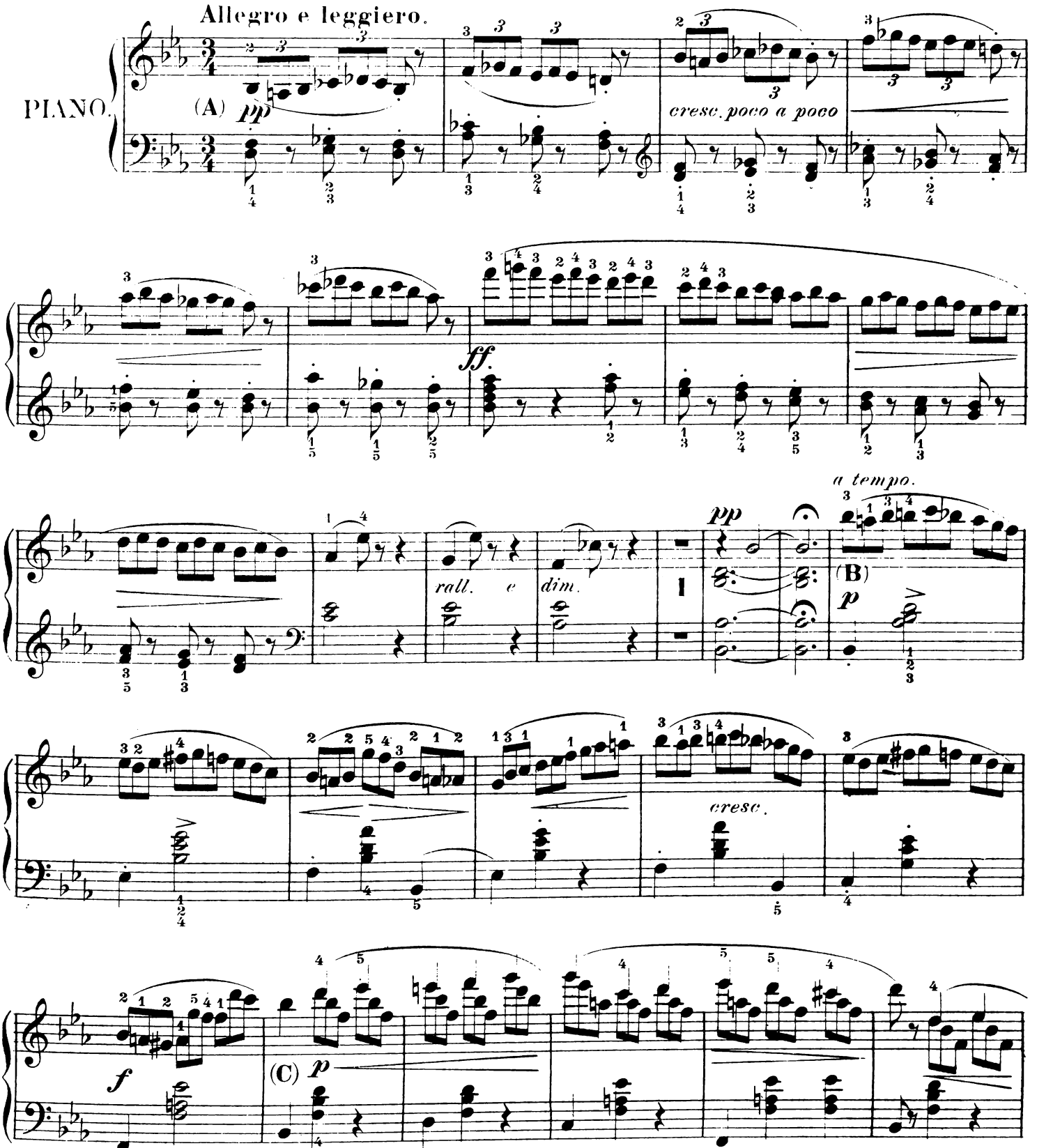
GENTLE BREEZE.

(Säuselndes Lüftchen.)

TONE PIECE.

Revised, fingered and annotated by
THOS. a'BECKET.

CARL BOHM. Op. 327. No 26.



(A) Dainty finger touch in Treble; end phrases quietly. Light, clear wrist stroke in Bass.
(B) With more firmness in tone, but not loud or harsh.
(C) Sustain the melody well, with good singing quality of tone.

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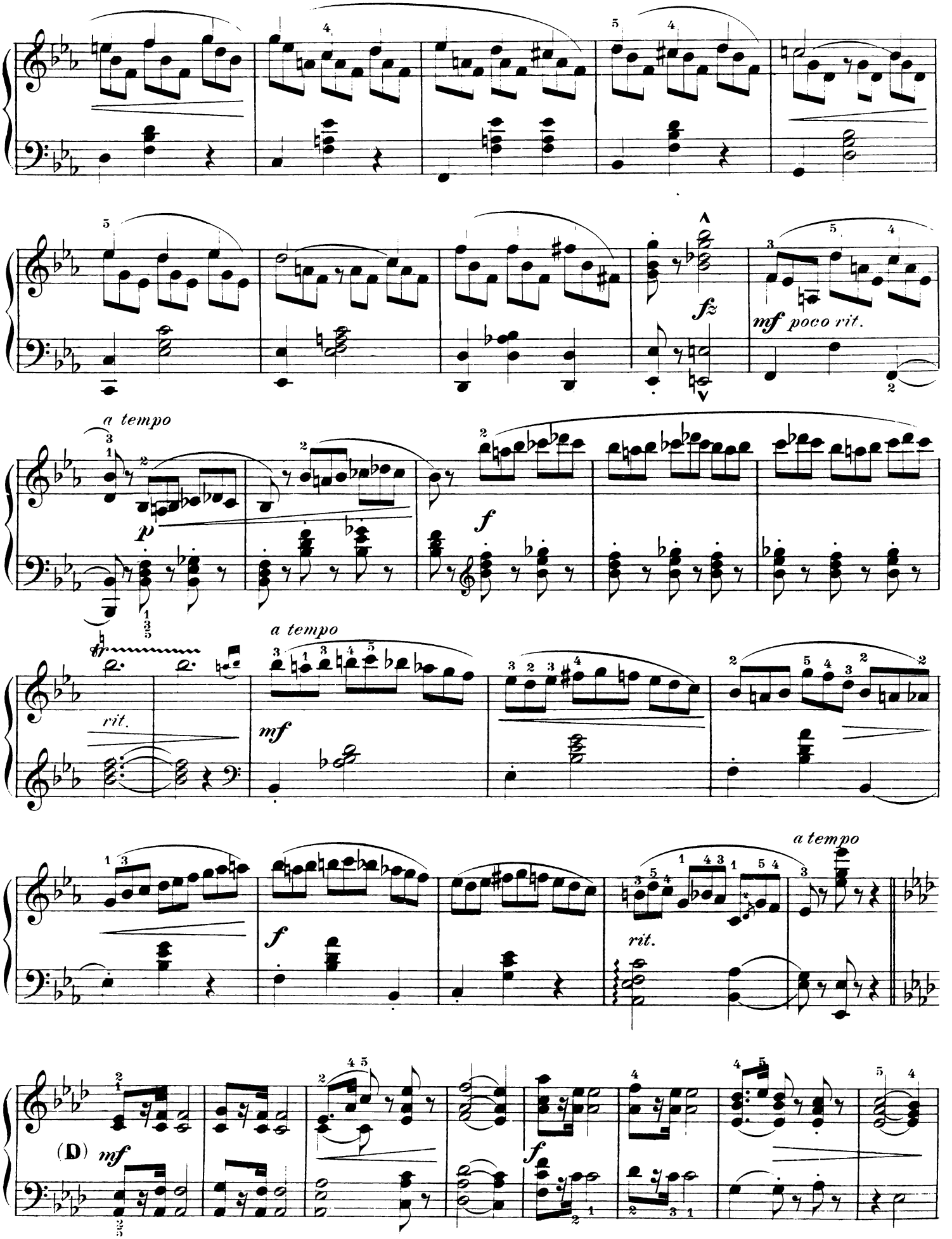
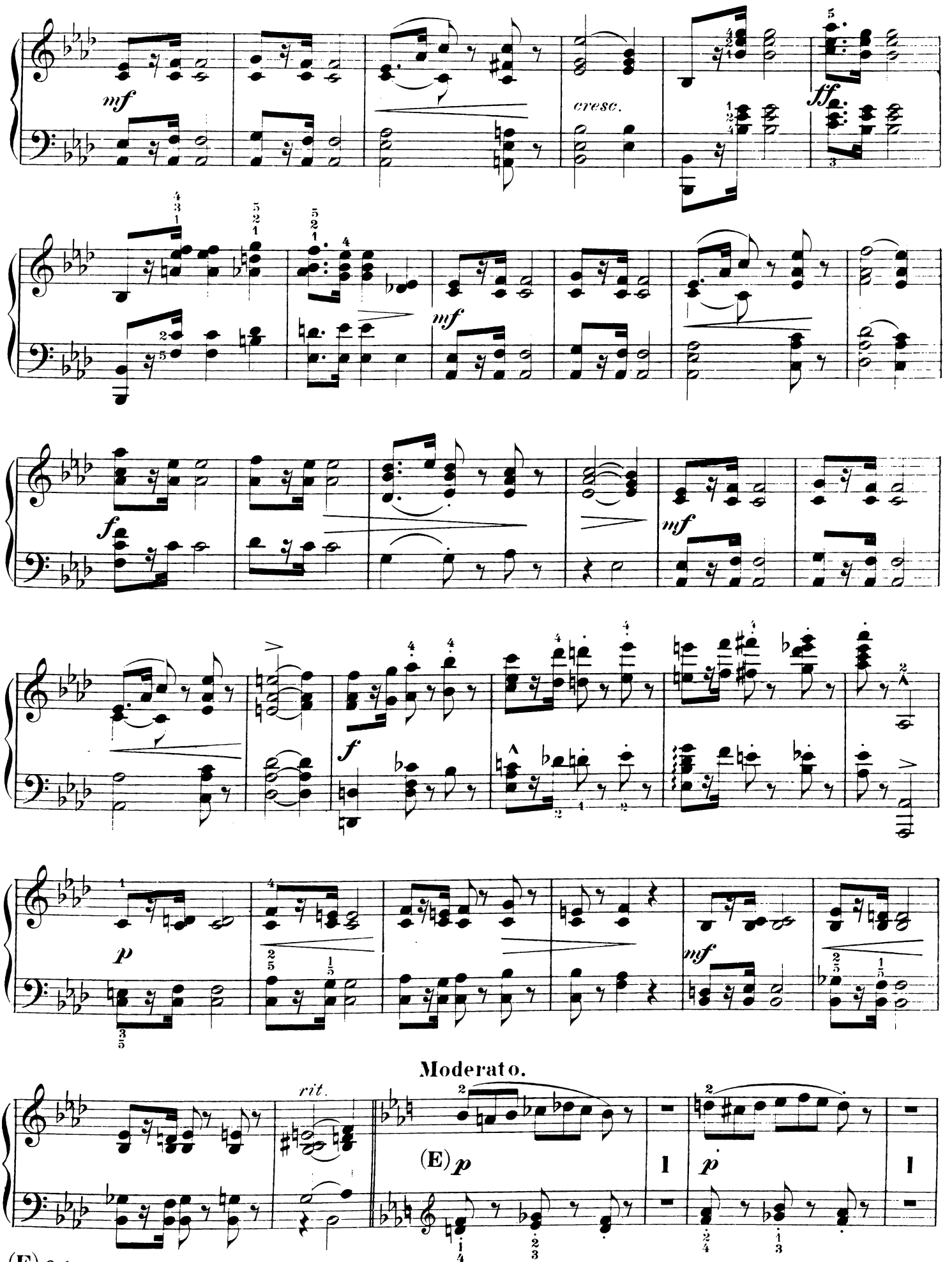
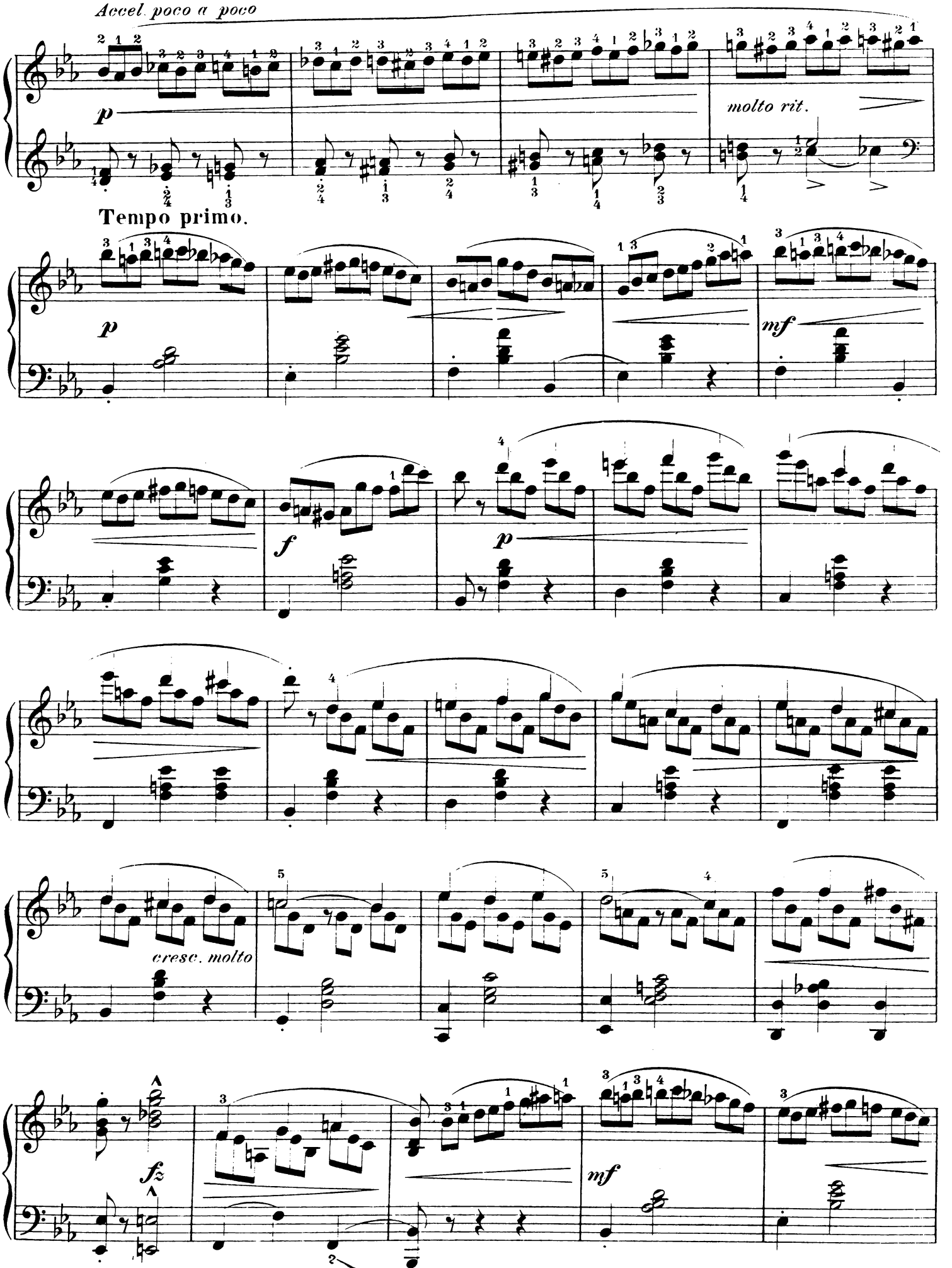
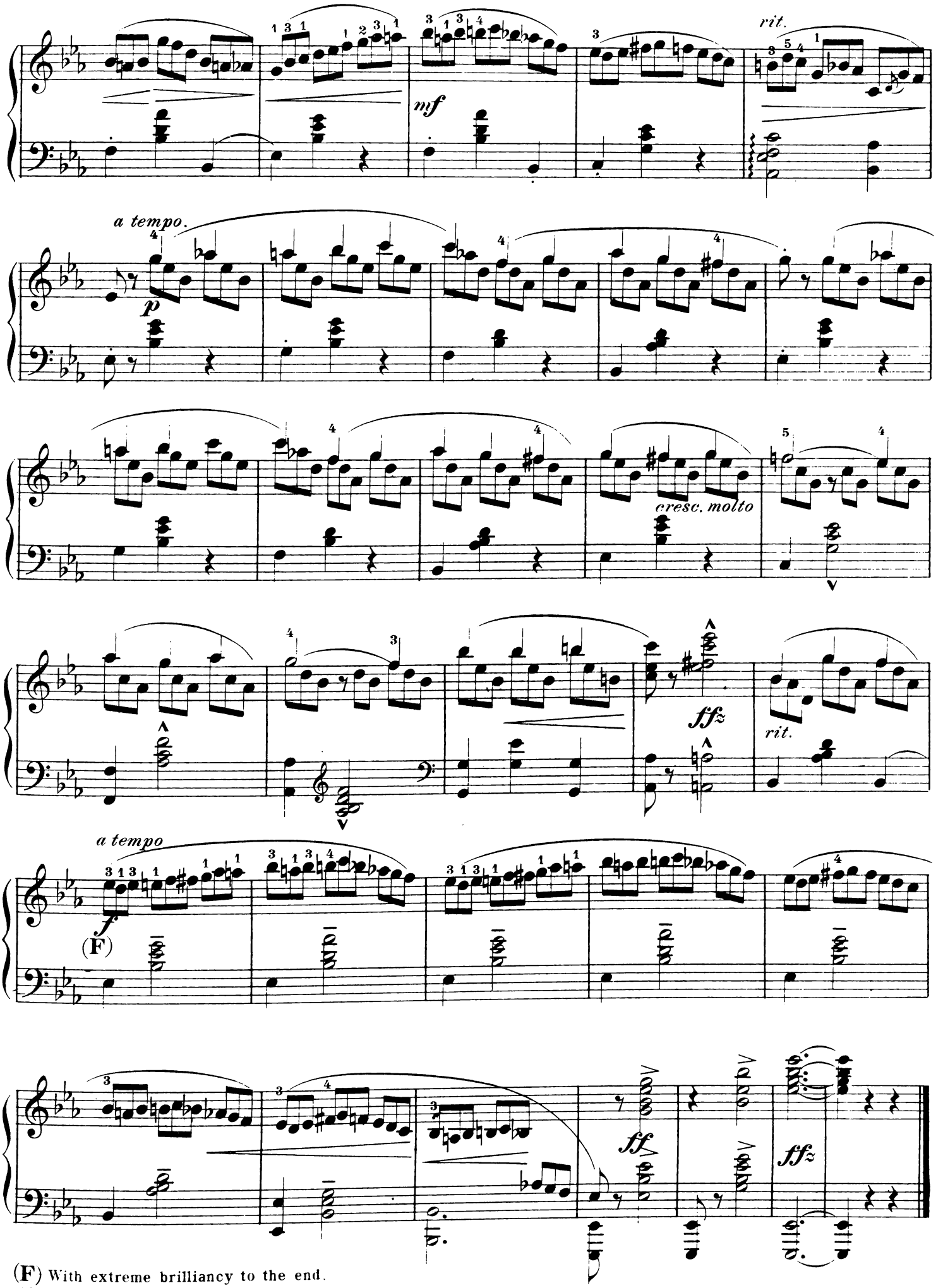


(D) This theme in bolder style, by way of contrast.



(E) Only *moderato:* not up to full speed.


Accel. poco a poco
molto rit.
Tempo primo.
cresc. molto

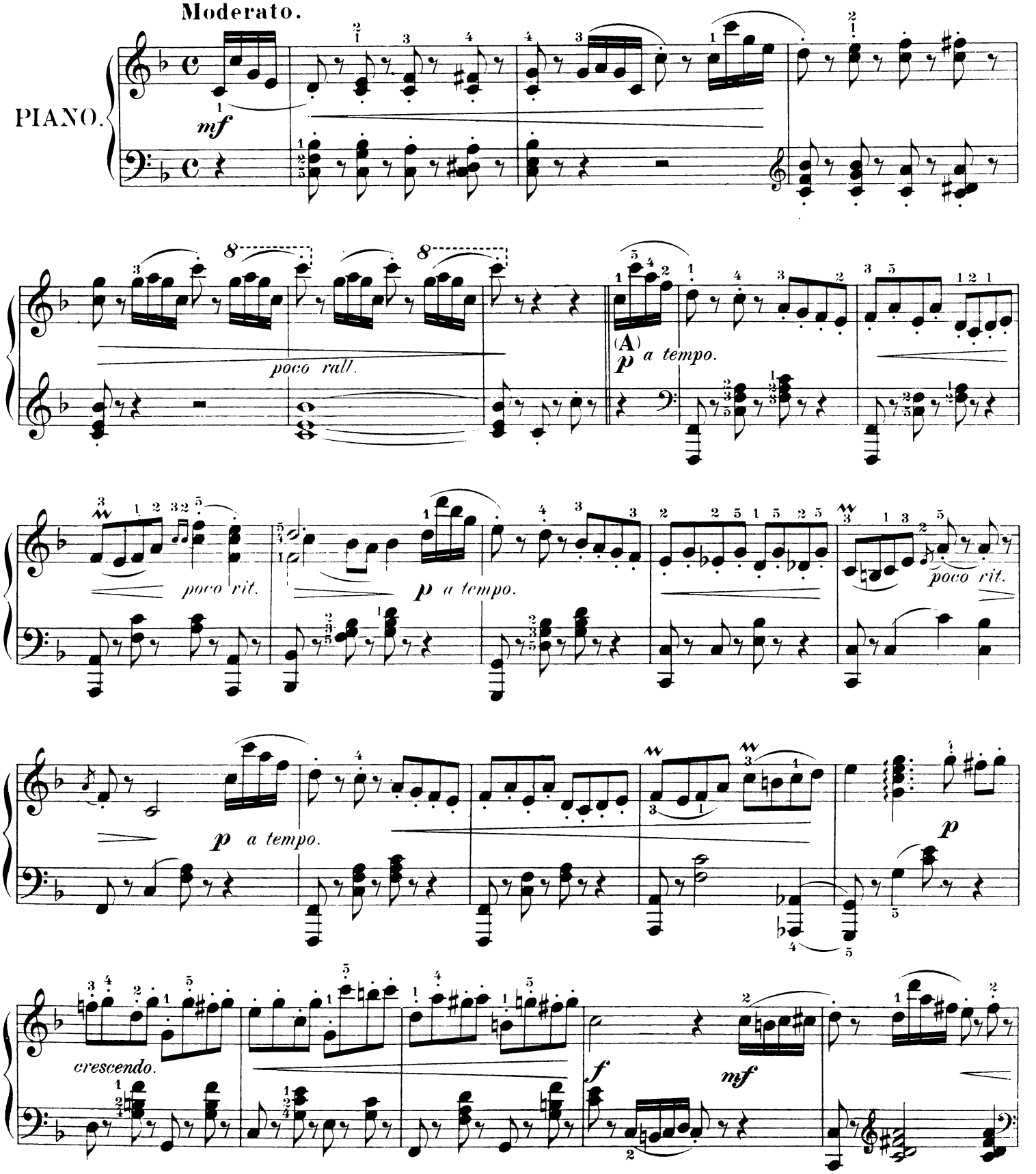


(F) With extreme brilliancy to the end.

FADETTE.

Impromptu Brillant.

CARL BOHM. Op. 327. № 45.



(A) Daintiness of touch (from the wrist) is needed. The numerous *ritard.* portions must be very slight: only a delicate lingering. The mordents begin *with* the bass note.

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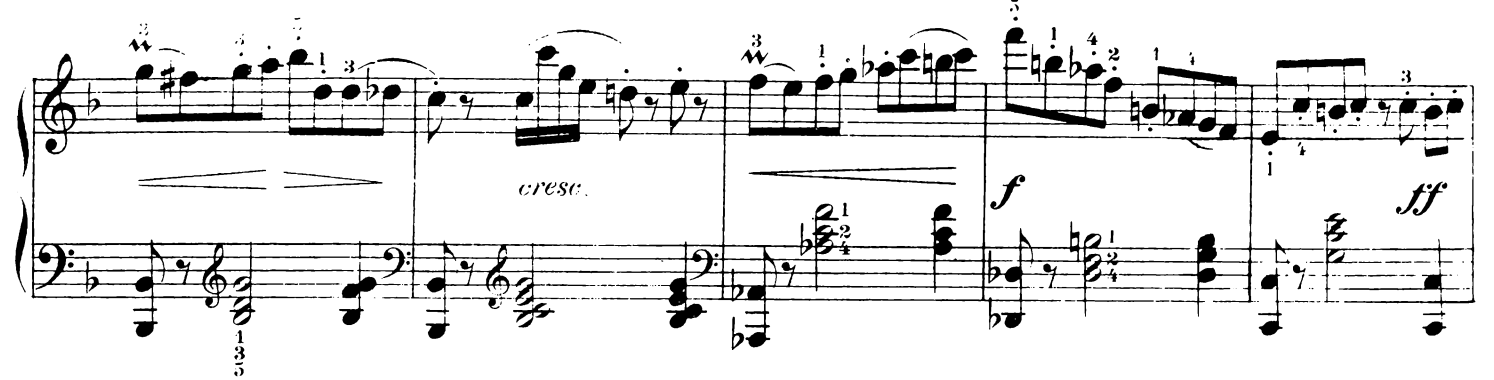
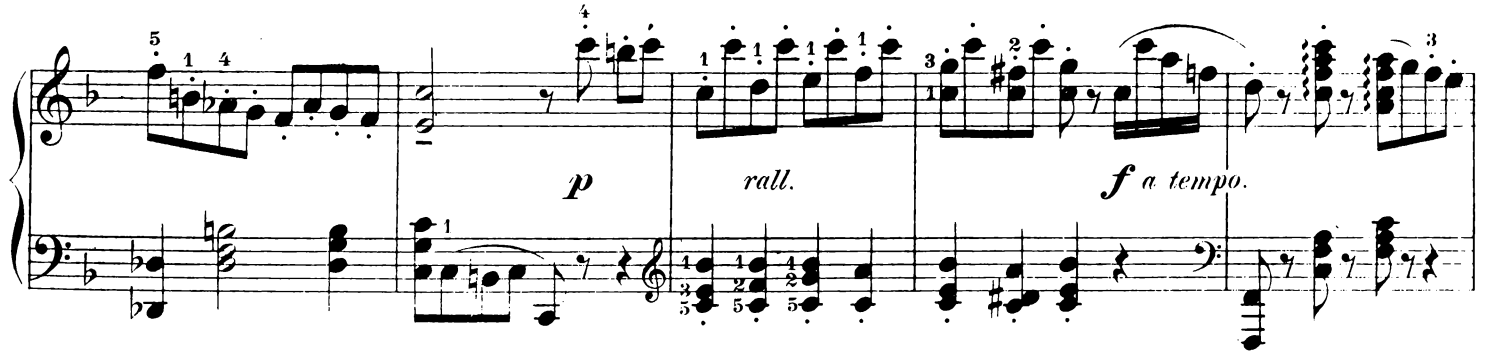
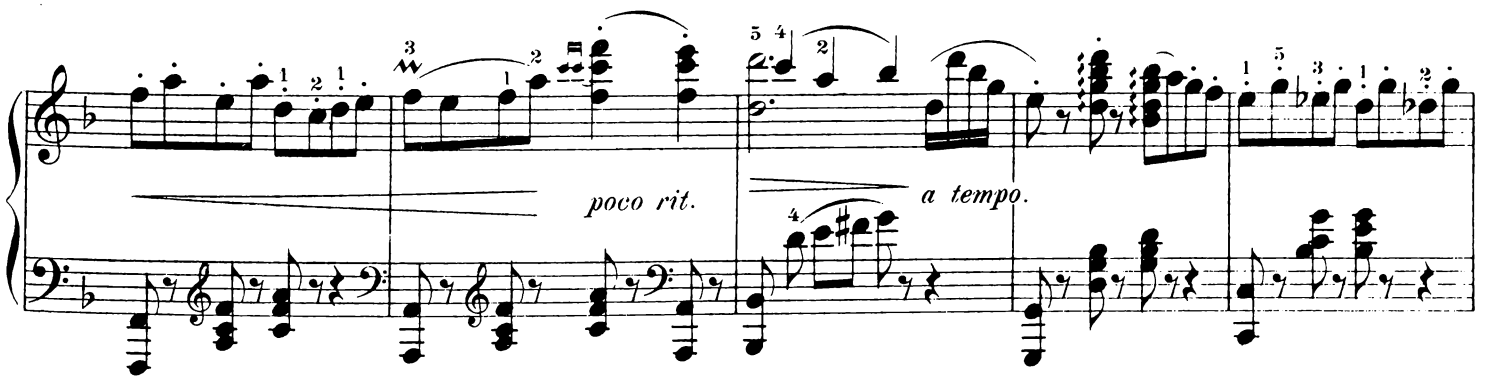
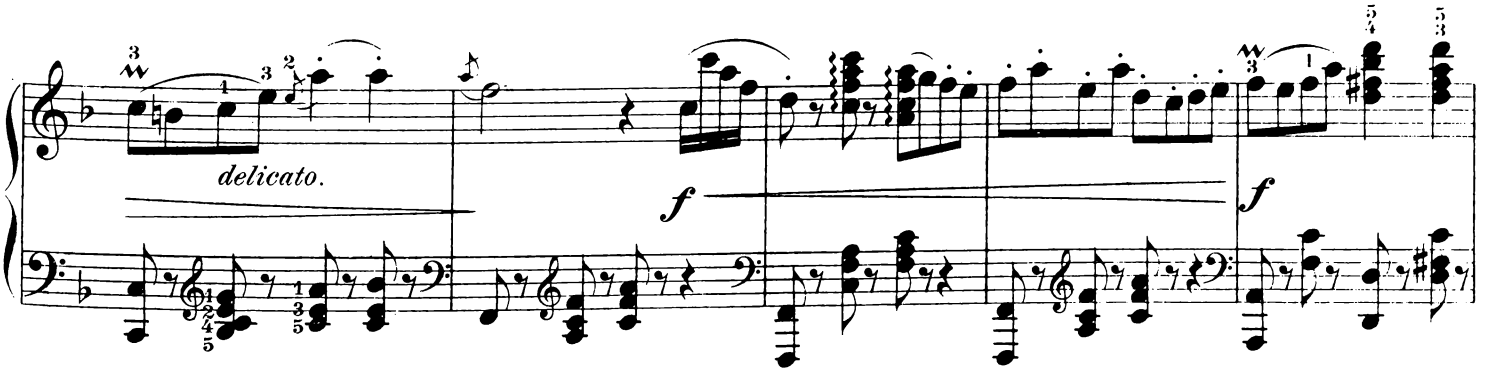
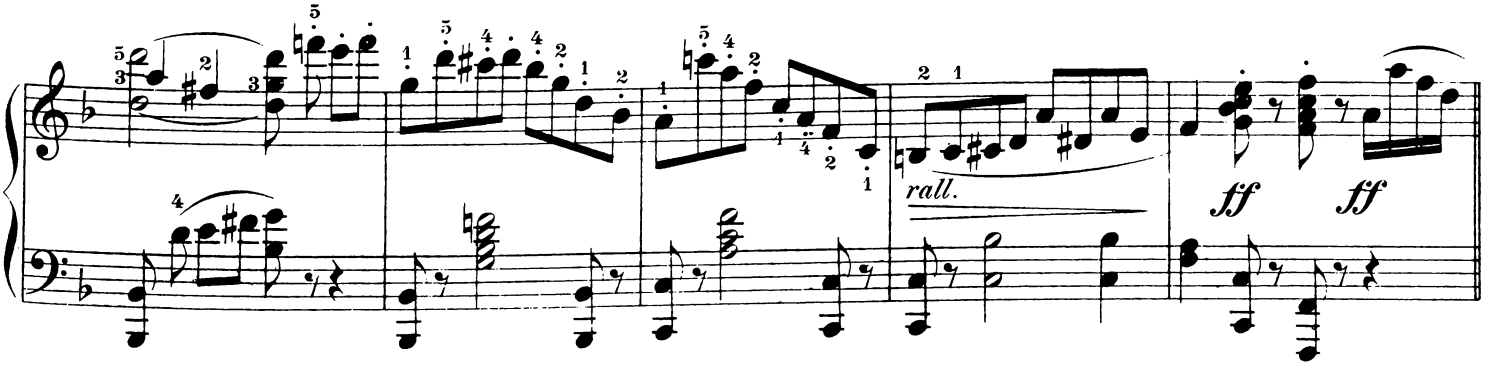
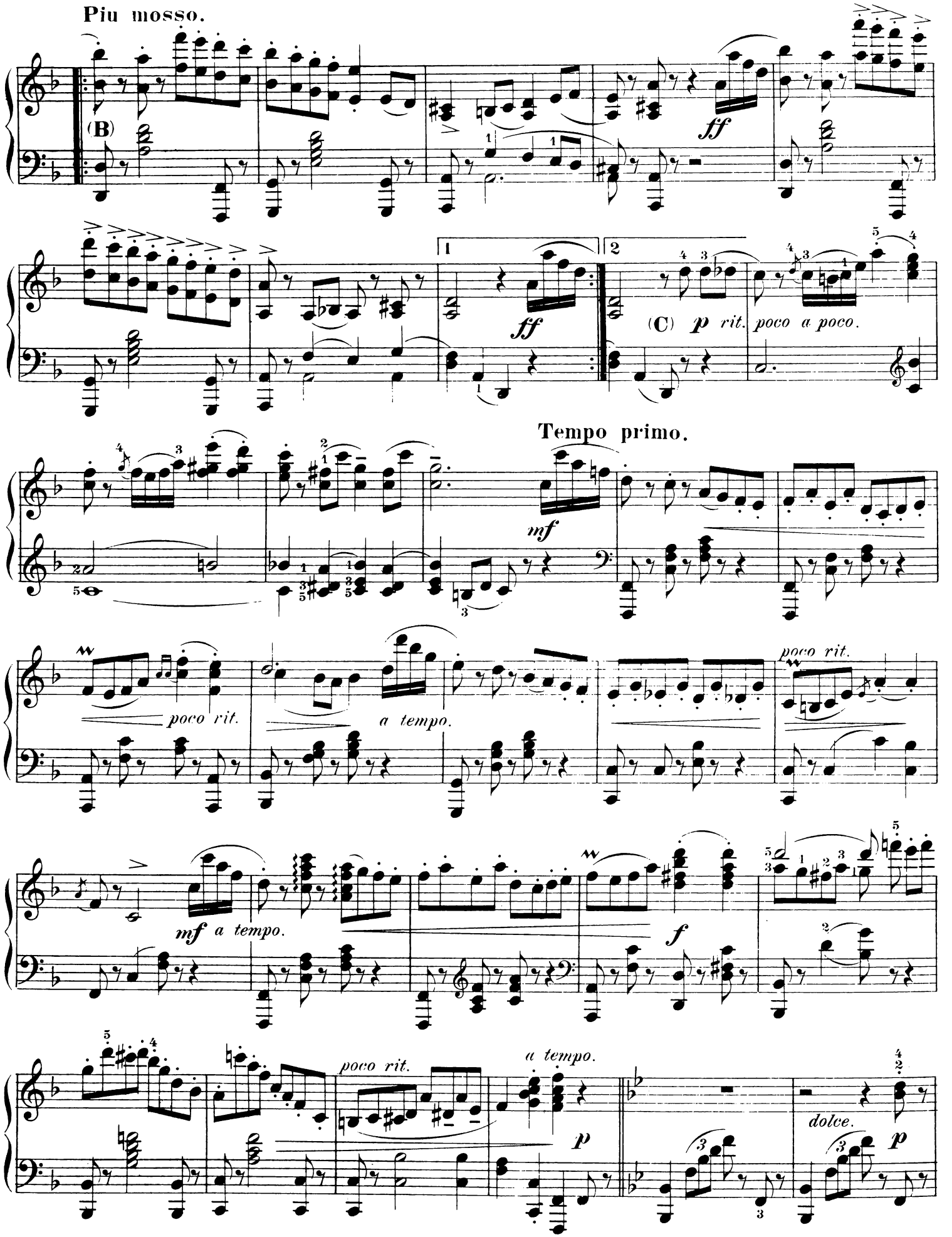

cresc.
f
ff


p
rall.
f a tempo.

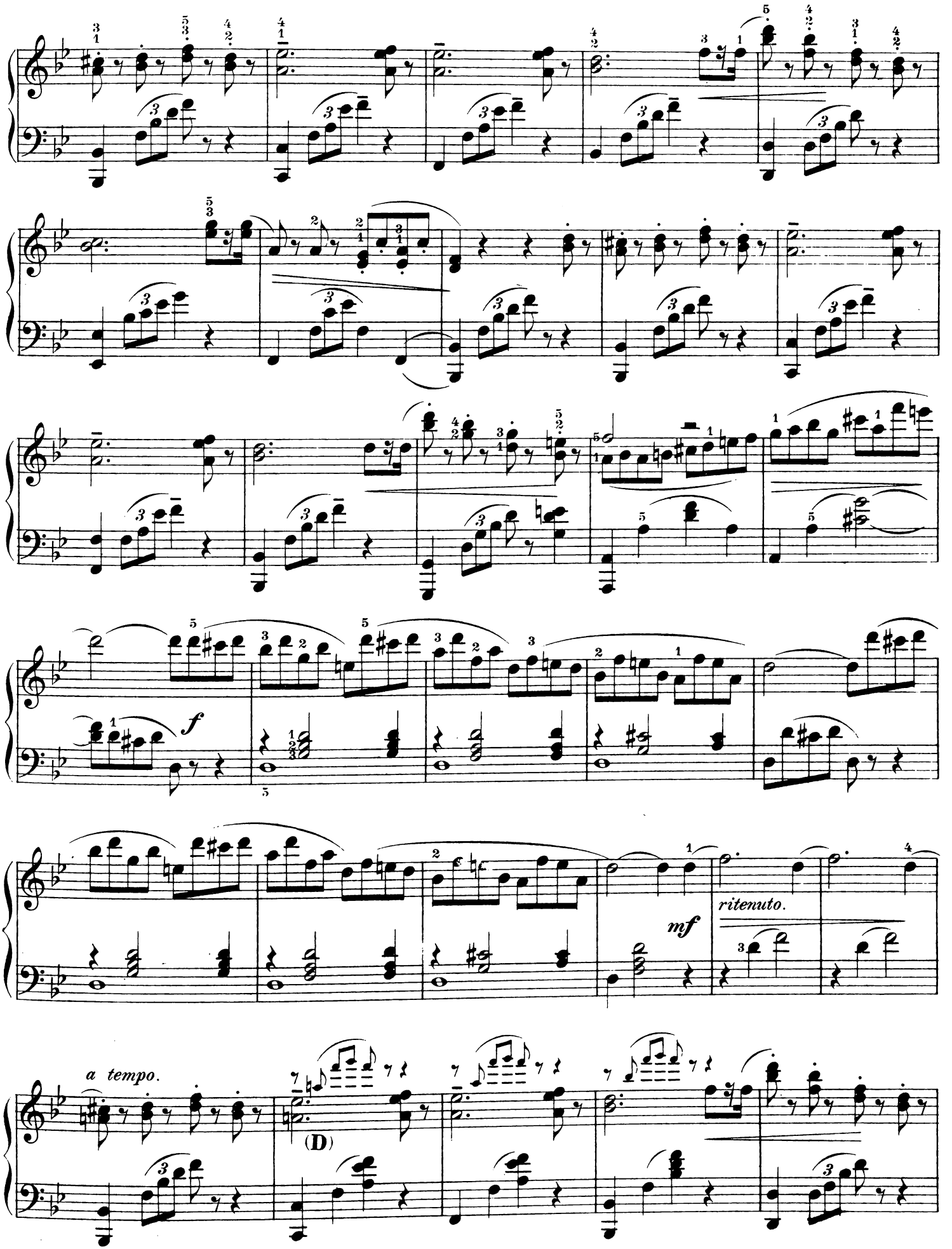

poco rit.
a tempo.


delicato.
f
f

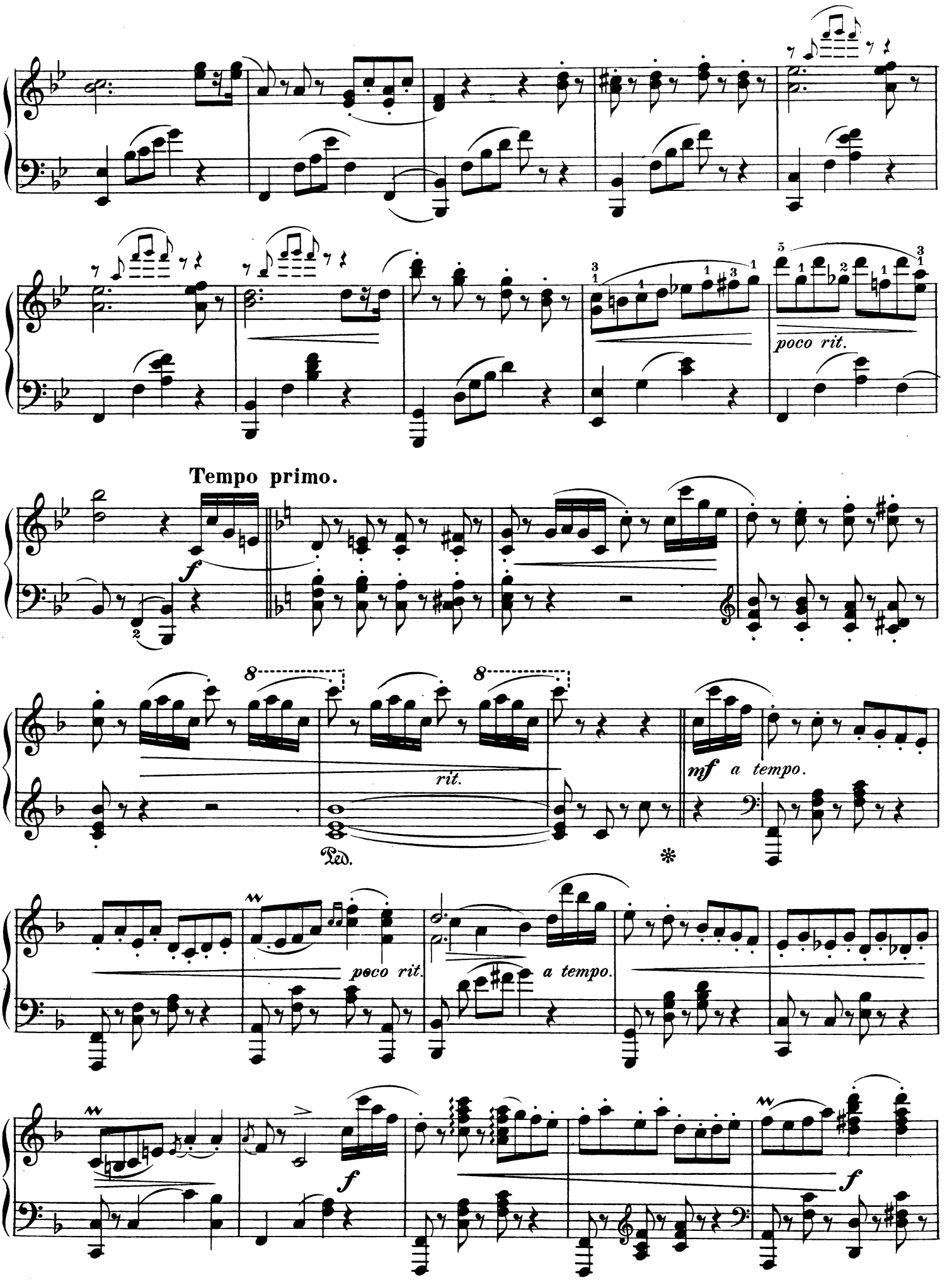

rall.
ff
ff

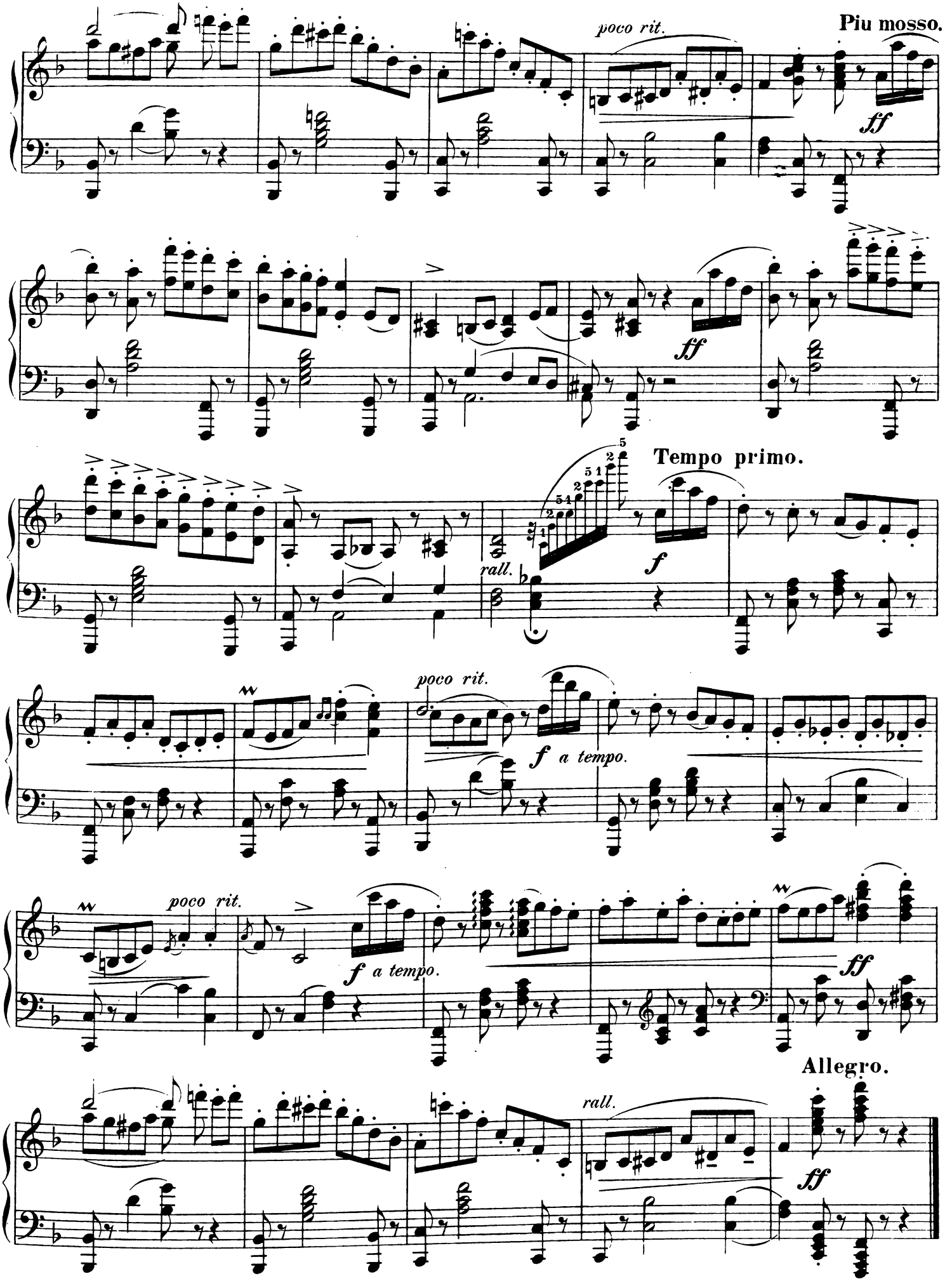


(B) Brighter and faster. Do not *push* the octaves. (C) Gradually reduce speed to that of the first movement.



(D) The ornamentation something like an echo: use soft finger touch.


poco rit.
Tempo primo.
f
rit.
Ped.
mf a tempo.
poco rit.
a tempo.
f
f

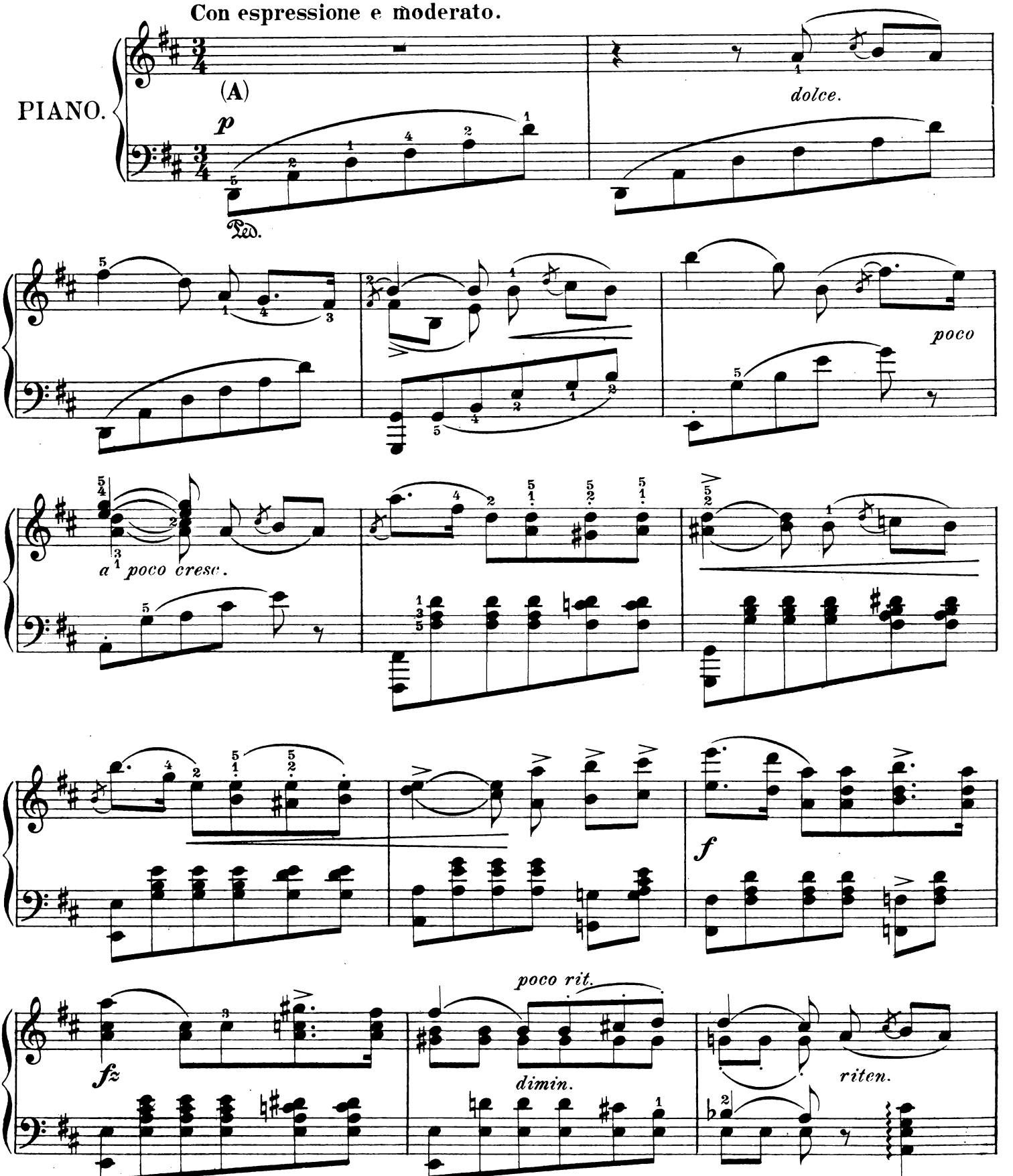

poco rit.
Piu mosso.
ff
ff
Tempo primo.
rall.
f
poco rit.
f a tempo.
poco rit.
f a tempo.
ff
Allegro.
rall.
ff

FRAGRANT ROSE.

(Duftende Rose.)

MELODIE.

CARL BOHM. Op. 327, № 17.



(A) Smooth, clear quality of tone, principally from finger pressure.

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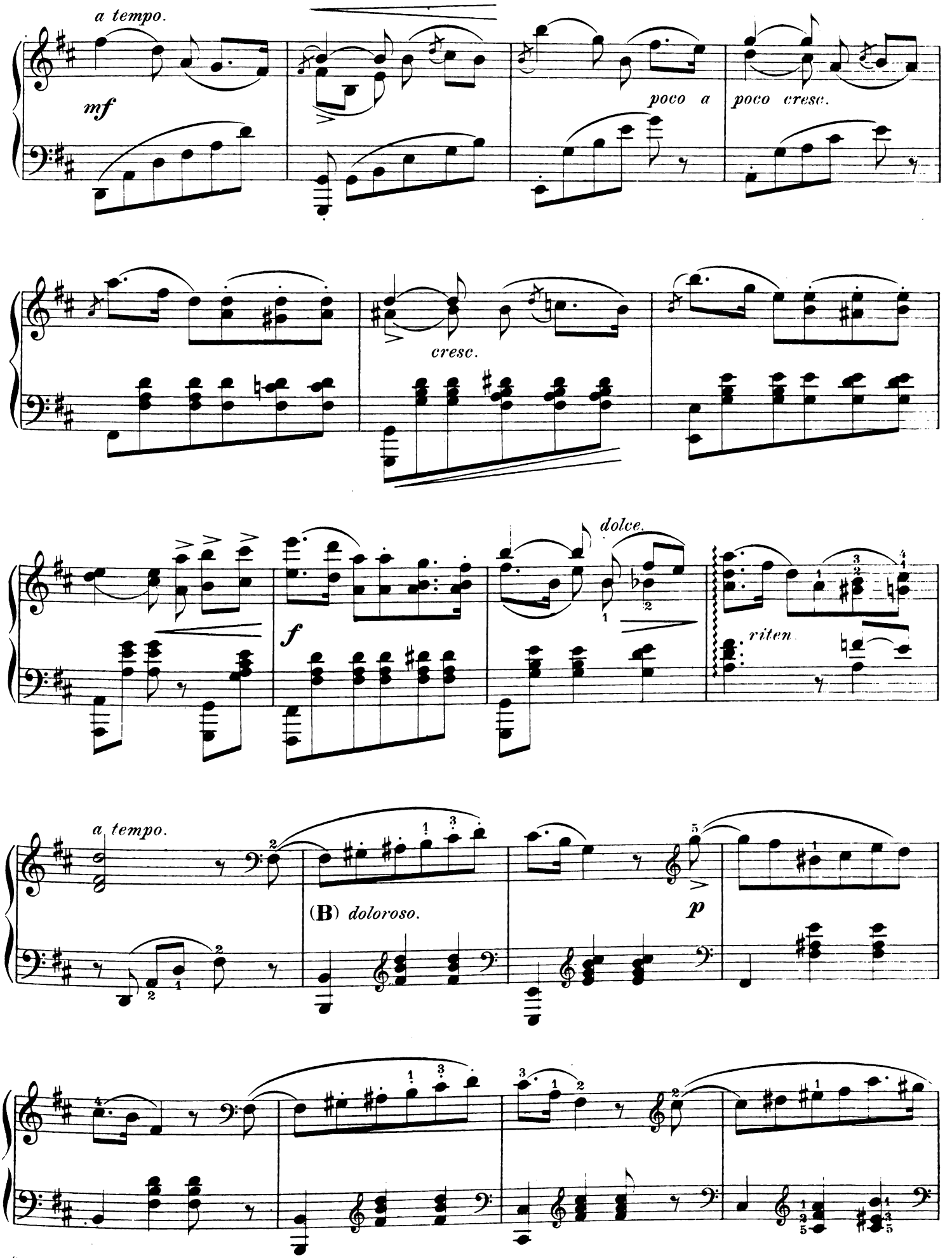
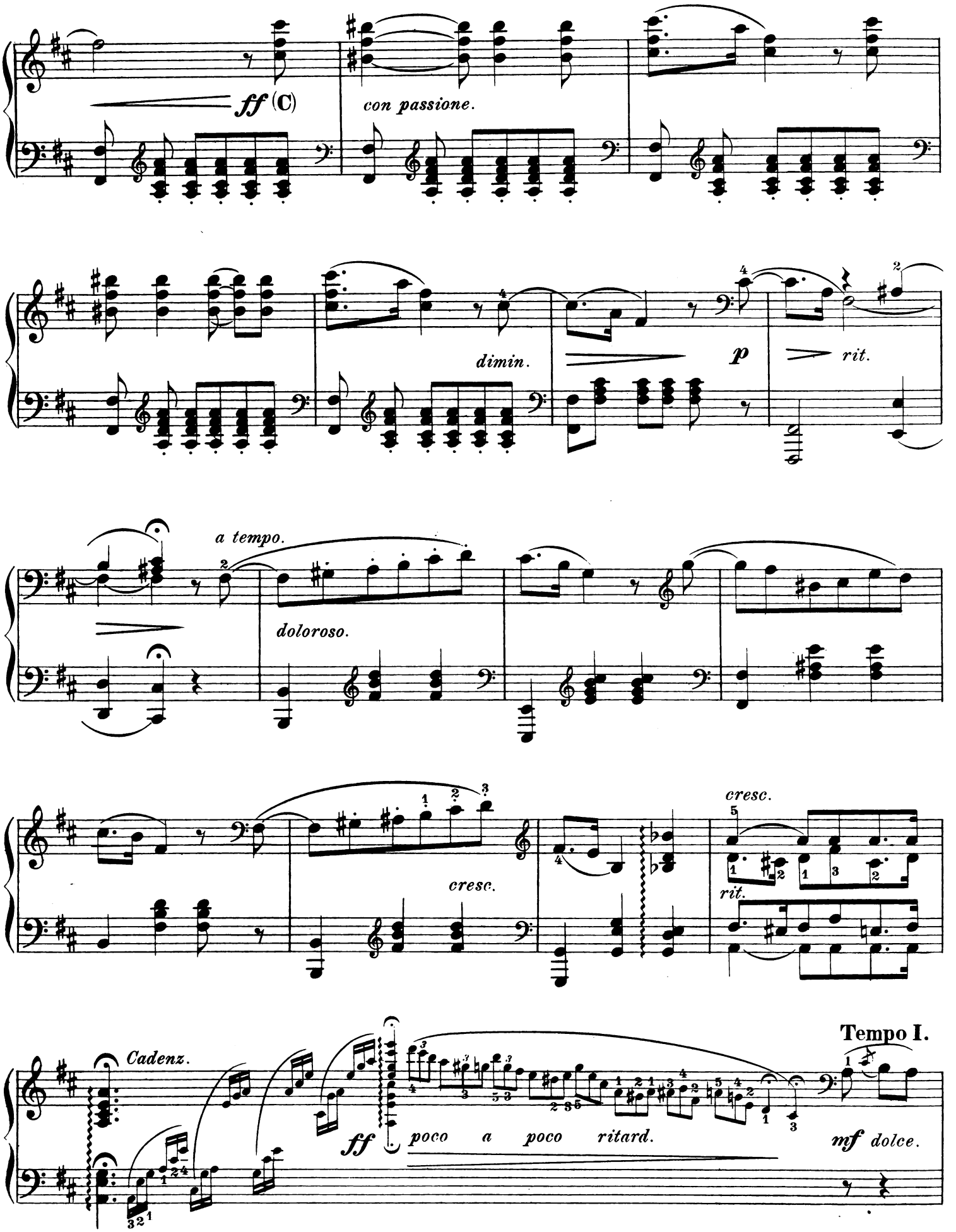
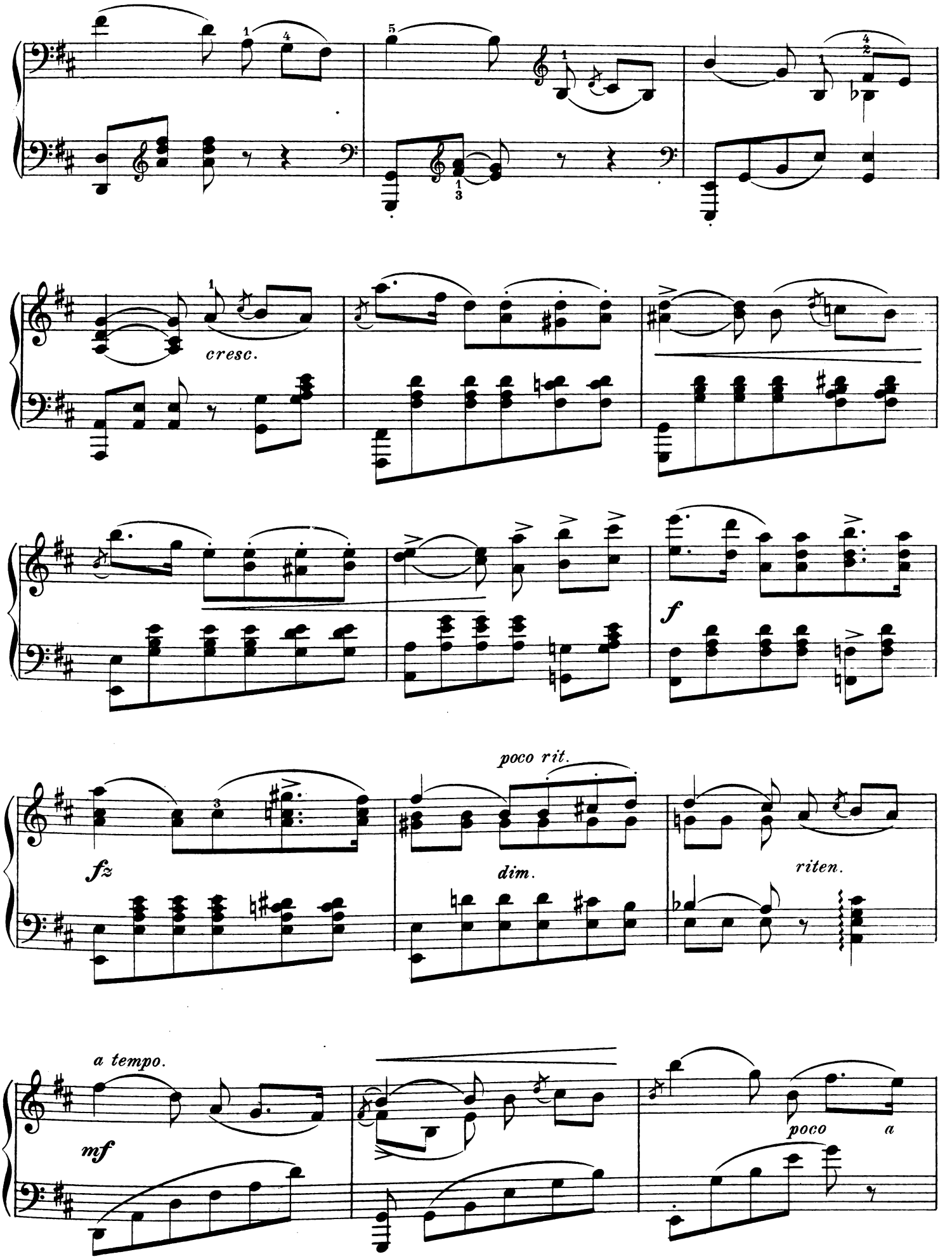
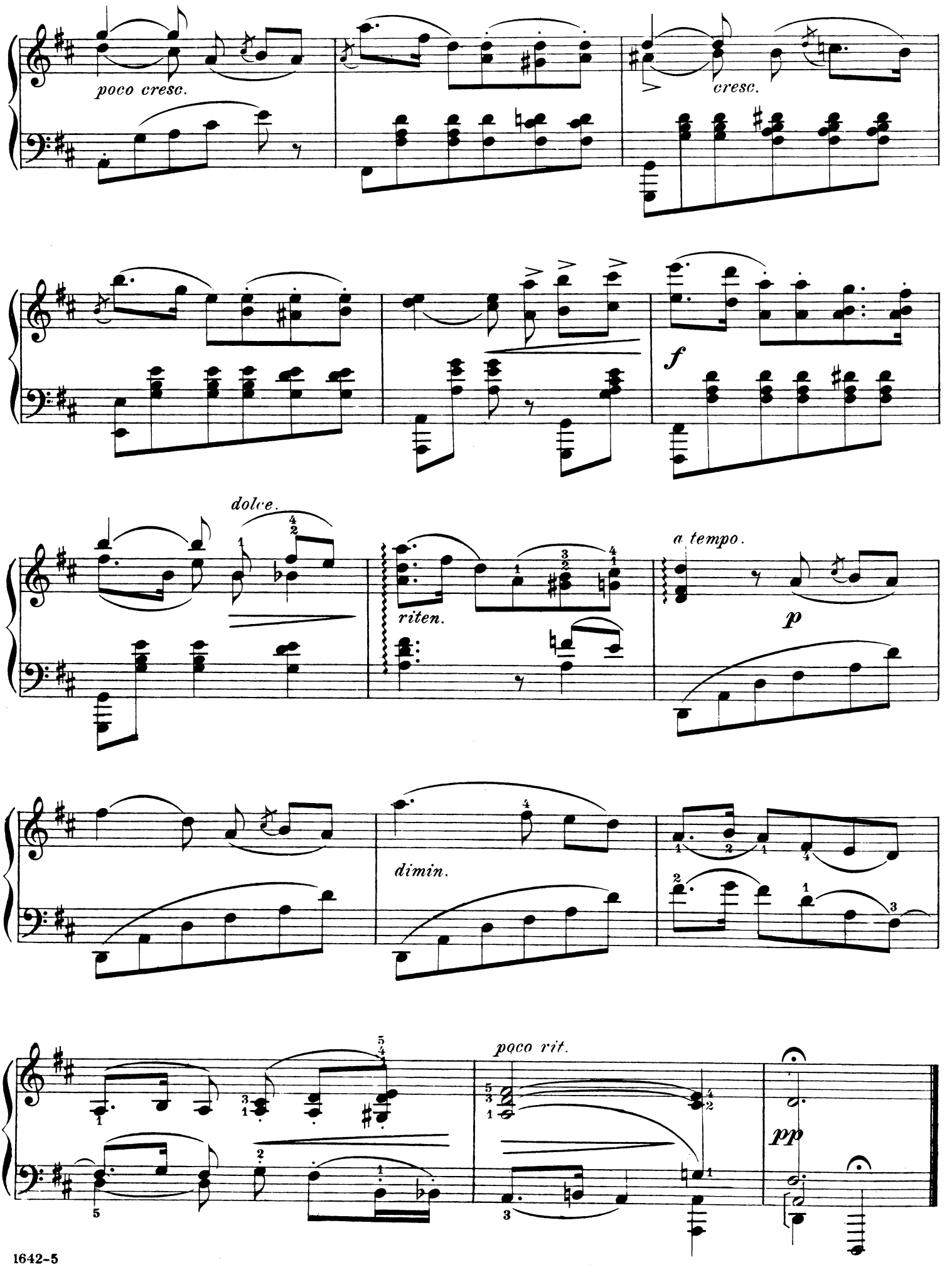


(B) A slight arm pressure should assist the hand in this measure.



(C) Brilliant arm and hand touch: speed somewhat increased for seven measures.


cresc.
f
fz
poco rit.
dim.
riten.
a tempo.
mf
poco a


poco cresc.
cresc.
f
dolce.
riten.
a tempo.
p
dimin.
poco rit.
pp