

FLAUTO PRINCIPALE.

VARIATIONS  
sur un  
AIR ALLEMAND

TH. BOEHM, Op. 22.

# VARIATIONS

sur un  
AIR ALLEMAND

FLAUTO PRINCIPALE.

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Larghetto. Solo

6

mf fz

6

3

p mf

fz

tr sonore

3

p p<sup>3</sup> pp Cadenza p pp

Andantino.

THEMA. *p semplice*

Var. 1.

FLAUTO PRINCIPALE.

Var. 2.

*mp*

*p*

ossia

8

Var. 3.

*p*

*fp*

*fp*

*p*

*f*

*mf*

*f*

*tr*

8

FLAUTO PRINCIPALE.

*a due voci*

Var. 4.

Musical score for Flauto Principale, Variation 4, 'a due voci'. The score consists of five staves of music in 3/8 time, key of D major. The first staff begins with a dynamic of *f* and *p*. The second and third staves continue the melodic line with alternating *f* and *p* dynamics. The fourth staff starts with *dim.* and *p*, followed by *mf* dynamics. The fifth staff ends with *mf* and *dim.* dynamics, and a repeat sign with the number 13.

*Andante molto espressivo.*

Musical score for Flauto Principale, 'Andante molto espressivo'. The score consists of eight staves of music in 6/8 time, key of D major. The first staff begins with *dolce*. The second staff has *mf* and *p* dynamics. The third staff includes *f*, *pp rall.*, and *dolce*. The fourth staff has *mf*, *p*, and *mf* dynamics, with triplets and a sextuplet. The fifth staff has *pp*, *f*, and *p* dynamics, with a decuplet. The sixth staff has *mf*, *p*, and *mf* dynamics.

*sonore*

*p calando* *pp*

3

tr

3

Detailed description: This is the first musical staff on the page. It begins with a treble clef and a key signature of two sharps (F# and C#). The music starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. A trill (tr) is indicated over a note. The dynamics are marked *p calando* and *pp*. There are two more triplet markings over the final notes of the staff.

**Allegretto.**

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *f* *f*

*f bravuroso*

Detailed description: This section contains ten musical staves of music. The tempo is marked **Allegretto.** The music is characterized by rapid sixteenth-note passages. The dynamics fluctuate between *mf* and *f*. The key signature remains two sharps. The piece concludes with a final flourish and a double bar line.

# Flöte und Klavier – Flûte et Piano

## BERÜHMTE BEARBEITUNGEN TRANSCRIPTIONS CÉLÈBRES

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

	n. M.		n. M.
l <b>Adam</b> , Cantique de Noël 04384/85 . . . . .	.80	m <b>Mozart</b> , Klarinetten-Quintett: Adagio (Böhm) . . . . .	1.—
l <b>Arditi</b> , Il Bacio 04386, 02202 . . . . .	.80	m — Larghetto (Gariboldi) 04417, 04418 . . . . .	.80
s <b>Böhm</b> , op. 20 Variationen über ein Tyroler Lied . . . . .	1.80	m — Don Juan, Eleg. Fantasie (Gariboldi) 04415, 04416 . . . . .	.80
s — op. 21 Fantasie über Beethovens Sehnsuchts-		l <b>Offenbach</b> , Orpheus, Fantasie (Küffner) 04419, 04420/1 . . . . .	1.20
s — Walzer	1.80	l <b>Popp</b> , op. 301 Chants populaires:	
s — op. 22 Variationen über: „Du, du liegst mir	1.80	l — No. 3 Yradier, La Paloma 05668/9 . . . . .	.80
s — am Herzen“	1.80	l — No. 6 Kreutzer, Schäfers Sonntagsglied . . . . .	.80
m — op. 23 Fantasie über Schweizer Themen . . . . .	1.80	l — No. 7 Kreutzer, Die Kapelle . . . . .	.80
m — op. 24 Fantasie über Schweizer Themen . . . . .	1.80	l — No. 9 Braga, La Serenata . . . . .	1.50
s — op. 25 Fantasie über schottische Arien . . . . .	2.—	l — op. 302 Opéras favoris:	
m — op. 46 Andante aus der Serenade op. 25	1.—	l — No. 1 Walther vor der Meisterzunft aus	
m — (Beethoven)	1.—	l — Meistersinger . . . . .	.80
m — Andante von Mozart . . . . .	1.—	l — No. 3 Auber, Domino noir . . . . .	1.20
m <b>Braga</b> , La Serenata (Popp) . . . . .	1.50	l — No. 6 Donizetti, La Fille du Régiment	
m <b>Briccialdi</b> , op. 77 Le Carnaval de Venise . . . . .	1.80	l — Air: Par le rang . . . . .	1.—
s — Fantaisies:		l — No. 7 La Part du diable: Romance . . . . .	1.—
s — op. 27 Regimentstochter (Fille du Régiment) 2.—		l — No. 9 Walküre: Siegmunds Liebes ed . . . . .	1.—
m — op. 56 Lucrezia Borgia . . . . .	1.80	l — No. 13 Wilhelm Tell, Solo aus der Ouverture . . . . .	1.20
m — op. 75 La Muette de Portici . . . . .	1.80	l — No. 15 Donizetti, Lucie di Lammermoor . . . . .	1.50
m — op. 86 Traviata 04433, 04434/5 . . . . .	1.60	l — No. 19 Il Trovatore, Fant. d'après Singelée . . . . .	.80
l — op. 87 Troubadour 04436, 04437/8 . . . . .	2.—	l — op. 303 Morceaux de Salon:	
m — op. 106 Rigoletto 04430, 04431/2 . . . . .	2.—	l — No. 6 Andante aus Beriot Konzert No. 7 . . . . .	1.—
m — op. 107 Wilhelm Tell 04422, 04423/4 . . . . .	1.20	l — No. 7 Smith, Chanson russe . . . . .	1.—
m — op. 114 Martha 04404, 04405/6 . . . . .	1.20	l — No. 7 <sup>bis</sup> — Edit. de concert . . . . .	1.—
m — op. 129 Lohengrin . . . . .	1.80	l — No. 8 Bériot, Scène de Ballet . . . . .	1.—
m — op. 134 Aida 04427, 04428/9 . . . . .	1.20	l — No. 11 Widor, Contes d'Avril, Marche nuptiale . . . . .	1.50
<b>Burmester</b> , Alte Weisen (Prill), 15 alte Tänze und		s <b>Ravel</b> , Pavane . . . . .	2.50
Stücke . . . . .	1.—	m <b>Ravina</b> , Bolero (Ritter) . . . . .	1.50
1. Händel, Sarabande		m <b>Rossini</b> , Guillaume Tell, Ouverture . . . . .	1.60
2. Beethoven, Menuett Es		m <b>Stiehl</b> , Impressions du Soir . . . . .	1.50
3. Méhul, Gavotte		m <b>Tersohak</b> , Letzte Rose . . . . .	.80
4. Mozart, Menuett		l <b>Tschalkowsky</b> , Chant sans paroles (Ritter) . . . . .	1.50
5. Beethoven, Contre-Tanz		m <b>Wagner</b> , Lohengrin, Potp. (Thomas) 02933/a, 02833/4/a . . . . .	1.60
6. Dussek, Menuett		m — do. Grosse Fantasie (Briccialdi) 02954, 02955/6 . . . . .	1.20
7. Haydn, Capriccio		m — do. Elsas Traum 02949, 02900 . . . . .	.80
8. Milandre, Menuetto		m — do. Lohengrins Ankunft (mit Schwanenlied)	
9. Lully, Tanz		m — 02950, 02911 . . . . .	.80
10. Cramer, Walzer		m — do. Grälerzählung 02951, 02913 . . . . .	.80
11. Haydn, Menuett		m — Tristan u. Isolde, Potp. (Thomas) 02934, 02958/9 . . . . .	1.20
12. Mozart, Deutscher Tanz		m — Meistersinger, Potpourri (Thomas) 02935, 02491/a . . . . .	1.20
13. Französ. Lied (18. Jahrh.)		m — do. Am stillen Herd (Popp) 0152 . . . . .	.40
14. Steibelt, Walzer		m — do. Walthers Preislied (Popp) 0153 . . . . .	.40
15. Couperin, Scour Monique		m — Rheingold, Potpourri (Thomas) 02936, 02493/a . . . . .	1.20
m <b>Chopin</b> , op. 9 No. 2 Nocturne Es — Mib (Ciardi)	.80	m — Walküre, Potpourri (Thomas) 02937, 02495/a . . . . .	1.20
04392, 04393 . . . . .	.80	m — do. Siegmunds Liebeslied (Popp) 082 . . . . .	.40
l <b>Elgar</b> , Salut d'amour (Liebesgruss) . . . . .	1.50	m — Siegfried, Potpourri (Thomas) 02938, 02497/a . . . . .	1.20
<b>Fleury</b> , Morceaux classiques:		m — Götterdämmerung, Potp. (Thomas) 02939, 02400 . . . . .	.80
m — Couperin, Le Rossignol en amour . . . . .	1.—	m — Parsifal, Potpourri (Thomas) 02940, 02501/a . . . . .	1.20
m — La Barre, Sarabande . . . . .	1.—	m — do. Karfreitagszauber (Popp) 02952, 02953 . . . . .	.80
m — — Le Landais . . . . .	1.—	m — Träume aus 5 Gedichte, Fant. (Léonard) 0128, 0129 . . . . .	.80
m — — Le Ninon, Rondeau . . . . .	1.—	m — Riensl, Potpourri (Thomas) 02930, 0165/6/a . . . . .	1.20
m — Caix-d'Hervelois, Papillon . . . . .	1.—	m — Holländer, Potpourri (Thomas) 02931/a, 0185/6/a . . . . .	1.60
m — Naudot, 2 Menuetts . . . . .	1.50	m — do. Spinnerlied 02943, 02897 . . . . .	.80
m — Raniuh, Gigue . . . . .	1.—	m — do. Matrosenchor 02945, 02901 . . . . .	.80
l <b>Flotow</b> , Martha, Fantasie über ein Motiv (Reichert)	1.20	m — Tannhäuser, Potpourri (Thomas) 02932, 02808/9/a . . . . .	1.60
do. Fantasie (Briccialdi) 04404, 04405/6 . . . . .	1.20	m — do. Pilgerchor 02946, 02903 . . . . .	.80
l — Stradella, Leichte Fantasie, 3 Stücke (Küffner)		m — do. Einzug der Gäste (Marsch) 02947, 02905 . . . . .	.80
04399, 04400/1 . . . . .	1.20	m — do. Lied an den Abendstern 02948, 02907 . . . . .	.80
m <b>Giordani</b> , Caro mio ben (Papini) 04407, 04408 . . . . .	.80	m <b>Waldteufel</b> , Amour et Printemps, Walzer . . . . .	1.50
l <b>Gounod</b> , Ave Maria (Méditation) 07212, 07224 . . . . .	.80	m <b>Weber</b> , Freischütz, Potpourri (Küffner) 04442, 04443/4 . . . . .	1.20
m — Faust: Thème et Variations, Morceau de Salon . . . . .	1.20	m — Oberon, Leichte Fantasie (Küffner) 04445, 04446/7 . . . . .	1.20
m — Faust: Fantasie (Gariboldi) . . . . .	1.80	m — Aufforderung zum Tanz (Gariboldi) 04439, 04440/1 . . . . .	1.20
l — Faust: Fantasie (Küffner) . . . . .	2.—	m <b>Widor</b> , Sérénade . . . . .	1.50
l — Faust: Lied des Siebel u. Intermezzo 07266, 07264 . . . . .	.80	m <b>Yradier</b> , La Paloma 05668, 05669 . . . . .	.80
l — Sérénade (Popp) . . . . .	1.—		
m <b>Haydn</b> , Symphonie: Adagio (G — Sol), (Fleury) . . . . .	1.—		
m <b>Humperdinck</b> , Hänsel u. Gretel, 2 Fragmente (Clarke) à . . . . .	1.50		
m <b>Meyerbeer</b> , Die Hugenotten, Potpourri 04412, 04413/4 . . . . .	1.20		
m <b>Moreira</b> , Don Quixote, Danse espagn. 04340, 04327 . . . . .	.80		

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