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1904

Attaque Des Ulans : Grand Galop militaire

Carl Bohm

Composer

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CARL BOHM

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CARL FISCHER
BOSTON

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Bohm

ATTAQUE DES ULANS.

Grand Galop militaire.

C. Bohm, Op. 213.

Revised and fingered
by Hans T. Seifert.

PIANO.

Allegro.

ff *p poco rit.* *f* *p poco rit.*

And. *

a tempo.

p cresc. *ff*

p

ff *ff*

And. *

ff con bravaza.

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords with various fingerings (e.g., 3, 4, 4, 5, 4, 2, 3, 3, 4). The bass staff provides a harmonic accompaniment with chords and some eighth-note movement. The dynamic marking *ff con bravaza.* is placed above the first few notes.

The second system continues the piece. It features similar rhythmic complexity in the treble staff. The bass staff includes a section with a 'Ped.' (pedal) marking and asterisks, indicating a sustained pedal point. Fingerings like 1, 2, 3, 4, 5 are visible.

The third system shows further development of the musical themes. The treble staff has more intricate chordal textures. The bass staff includes another 'Ped.' marking with asterisks, and some notes are marked with accents (^).

f

The fourth system begins with a dynamic marking of *f* (forte). The treble staff features a series of chords with fingerings such as 4, 3, 2, 1, 4, 5, 4, 5, 4, 8, 2, 1, 4. The bass staff includes a 'Ped.' marking with asterisks.

f *p* *f*

The fifth system contains dynamic markings of *f*, *p* (piano), and *f*. The treble staff has complex chordal patterns with fingerings like 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff includes a 'Ped.' marking with asterisks.

f *ff*

The sixth system starts with a dynamic marking of *f* and ends with *ff*. The treble staff features a series of chords with fingerings like 8, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 4, 5, 4, 3, 2, 1. The bass staff includes a 'Ped.' marking with asterisks.

4 3 2 A 4 3 2 A *poco rit.* 3 *a tempo.* 2 5 3

p

ff

Ped.

ff con bravura.

ff

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

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Performance markings include *ff* (fortissimo) and *Red.* (ritardando). Fingering numbers (1-5) are indicated throughout.

Second system of musical notation. The right hand continues with intricate patterns, including some triplet-like figures. The left hand has a steady accompaniment. Performance markings include *sempre: ff* (sempre fortissimo) and *Red.* (ritardando).

Third system of musical notation. The right hand has a more melodic and less technically demanding passage. The left hand accompaniment is consistent. Performance markings include *ff* (fortissimo).

Fourth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is steady. Performance markings include *p dolce.* (piano dolce) and *il Basso marcato.* (the bass marked).

Fifth system of musical notation. The right hand features a melodic line with some slurs. The left hand accompaniment is consistent. Performance markings include *Red.* (ritardando).

Sixth system of musical notation. The right hand has a melodic line with some slurs. The left hand accompaniment is consistent. Performance markings include *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), and *Red.* (ritardando).

mf dolce.
cresc. molto.
ff
brillante.
ff
pesante
rit.
a tempo.
f
p. ritenuto.
a tempo.
f
riten.
f
p

This page of musical notation consists of seven systems of staves. The first system shows a piano introduction with a melody in the right hand and accompaniment in the left hand, marked *mf dolce.* The second system continues the piece, marked *cresc. molto.* The third system features a more active melody, marked *ff*. The fourth system is a grand staff with a long, sweeping melodic line in the right hand, marked *ff* and *brillante.* The fifth system is marked *pesante* and *rit.*, with *a tempo.* markings above the staff. The sixth system includes a *riten.* marking and a *f* dynamic. The seventh system concludes with a *p* dynamic. The notation includes various fingerings, slurs, and dynamic markings throughout.

4
1 4 3 2 3 4 4 2 4 3 2 5 3

3 4 3 2 3 4 3 2 1

Ped. * Ped. * Ped. *

Ped. * 2 Ped. * Ped. * Ped. *

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

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

HANS T. SEIFERT

Five Pleasing Piano Numbers

AVOWAL

Grade IV, 30 cents

*Allegretto
piu tranquillo*

mf con espressione *sosten.* *cresc.* *mf* *ritard.* *etc.*

*Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea sempre simile*

This composition is in the form of a song without words, expressive in character and imbued with touches of sustained devotion.

EDVIGA

Grade IV, 65 cents

Valse. Lento e malinconico

p dolce

*Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea*

In this piece melancholy, joy, depression and exultation alternate in constant succession, keeping both player and listener keyed to a high pitch of interest.

LA PLAINTÉ DU VENT

Grade IV, 75 cents

Allegretto con moto

p e con delicatezza *mf* *poco rit. e dim.* *etc.*

*Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea * Rea*

Entirely different in style and character from the two compositions given above. The mood varies frequently, a large range of musical expression is presented.

INTERMEZZO SCHERZANDO

Grade IV, 50 cents

Allegretto grazioso

p e con delicatezza *mf* *p* *poco forte* *etc.*

This composition is very pleasing and delightfully melodious throughout. It is written in the style of a dainty gavotte and as it is extremely simple and contains no difficulties it will prove of great interest to all medium advanced players in search of good solo material.

SWEDISH FOLKLORE (Im Folkston)

Grade V, 50 cents

Adagio

con molto espressione *p* *cresc.* *p dolce* *etc.*

This number contains decided musical merit and requires an advanced player. The song as used is one of the most beautiful in the entire literature of Swedish Folk-songs.

POEMA DI AMORE

Grade IV, 50 cents

Andante sostenuto

dolce *p la melodia ben marcato* *Ped sempre* *etc.*

In this number the composer has given expression to decidedly poetic sentiments. It is a delightful composition which will not fail to appeal to all players possessed of imagination and expressive capabilities.

Carl Fischer
BOSTON NEW YORK CHICAGO