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The Maiden's Dream

Carl Bohm

Composer

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Violetta Beal



BOHM

1203..A La Valse.....	3..G
743..Alpine Flower.....	3..F
764..Charge of th Uhlands.....	4..E ^b
1331..Dance on the Lawn.....	4..F
1003..Dancing Spirits.....	3..G
1330..Farewell to the Alps.....	3..G
791..Fountain, The.....	4..G
634..Grace, La.....	4..F
275..La Zingana, Mazurka.....	4..E mi
282..Little Dearest, Gavotte.....	3..F
1355..Love in Arms, Waltz, Op. 168.....	4..A ^b
1356..Love's Oracle, Mazurka, Op. 289.....	3..F
1183..Lucia, Sextette.....	3..D
643..Maiden's Dream.....	3..E ^b
1238..Mandolin Serenade.....	4..E
1479..Market Maid.....	4..F
644..May Has Come.....	3..F
1357..Mountain Spring, Op. 327, No. 2.....	4..E ^b
388..Silver Stars.....	4..E ^b
660..Song of the Swallow.....	4..E ^b
1032..Staccato.....	4..A ^b
1203..To the Waltz.....	3..G
1102..Tripping Feet.....	4..D ^b
446..Twilight Reverie, Op. 323, No. 2.....	4..F
895..Violet Waltz.....	3..G
1496..Wanda, Nocturne.....	5..D ^b

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Kas.
009560
Bohm

THE MAIDEN'S DREAM.

C. BOHM.

Introduzione. Andante.

p *trem.* *f* *p* *f*

Cadenza. *tr* *Lento.* *p con espress.*

p *f* *sf* *f* *dimin.*

pp *una corda.*

Edited Edition.

643-4

Century Music Publishing Company
New York

System 1: Treble and bass staves. Treble staff has a melodic line with eighth notes and a dotted quarter note. Bass staff has a simple accompaniment. Dynamics include *La.*, *p*, and *La.*. There are asterisks marking specific measures.

System 2: Treble and bass staves. Treble staff features a more complex melodic line with slurs and accents. Bass staff continues the accompaniment. Dynamics include *La.*, *ff*, *dimin.*, and *p*. There are asterisks marking specific measures.

System 3: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 5, 2, 1, 3, 2, 1). Bass staff has a simple accompaniment. Dynamics include *f*, *pp*, and *La.*. There are asterisks marking specific measures.

System 4: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 2, 5, 3, 2, 3). Bass staff has a simple accompaniment. Dynamics include *La.*, *p*, and *f*. There are asterisks marking specific measures.

System 5: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3). Bass staff has a simple accompaniment. Dynamics include *f* and *ritard. con affetto.*. There are asterisks marking specific measures.

First system of musical notation. The right hand features a melodic line with triplets and slurs, marked with fingerings 5 3, 2 1, and 3 1. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *pp*. The system concludes with a repeat sign.

Second system of musical notation. The right hand continues the melodic development with triplets and slurs, including a section marked with a fermata and a final note marked with a fermata. The left hand accompaniment includes chords and single notes. Dynamics include *f* and *p*. The system concludes with a repeat sign.

Third system of musical notation. The right hand features a melodic line with triplets and slurs, marked with fingerings 3 2 1, 3 2 1, and 3. The left hand accompaniment includes chords and single notes. The dynamic is marked *p dolce*. The system concludes with a repeat sign.

Fourth system of musical notation. The right hand features a melodic line with triplets and slurs, marked with fingerings 3 2 1, 3, and 2. The left hand accompaniment includes chords and single notes. The system concludes with a repeat sign.

Fifth system of musical notation. The right hand features a melodic line with triplets and slurs, marked with fingerings 3 2 1. The left hand accompaniment includes chords and single notes. The dynamic is marked *f*. The system concludes with a repeat sign.

con dolore.

The musical score consists of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system begins with a piano (*p*) dynamic and includes fingerings (5, 4, 3, 2, 5, 3) and a crescendo (*cresc.*) leading to a fortissimo (*ff*) section. The second system features a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic and a ritardando (*ritard.*) marking. The fourth system features a piano (*p*) dynamic, followed by a fortissimo (*f*) and then a fortissimo (*ff*) section. The fifth system begins with a piano (*p*) dynamic and includes a diminuendo (*dimin.*) leading to a fortissimo (*ff*) section, followed by a piano (*p*) and then a pianissimo (*pp*) section. The tempo marking *Adagio.* appears above the fifth system. The score is marked with various dynamics (*p*, *f*, *ff*, *pp*), articulations (*ritard.*, *dimin.*), and fingerings.

643-4

The Maiden's Dream. 4

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