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**Concerto pour la flute avec accompagnement d'Orchestre
ou de Pianoforte**

Böhm, Theobald

Munic et Berne, [ca. 1825]

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Bmh 468

CONCERTO

pour la Flûte

avec accompagnement

d'Orchestre ou de Pianoforte

composé et dédié

A MONSIEUR A.B. FÜRSTENAU

Première Flûte de la Chapelle de S. M. le Roi de Saxe.

PAR

TH. BOEHM

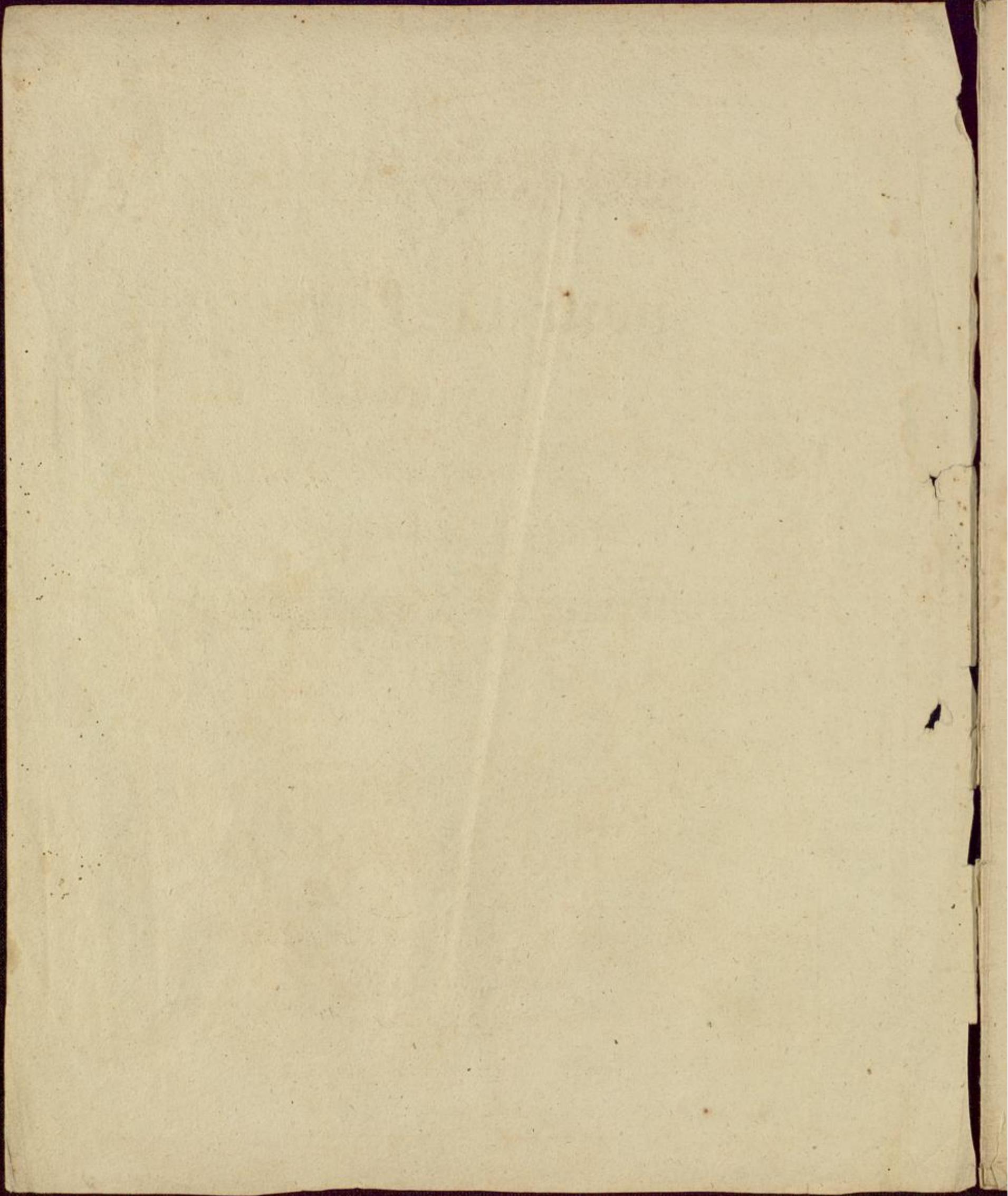
Première Flûte de la Chapelle de S. M. le Roi de Bavière.

PROPRIÉTÉ DE L'ÉDITEUR.

Ceuvre: 1.

Prix: avec Orchestre: 4,-

Munic et Berne chez Jos. Aibl.



FLAUTO PRINCIPALE .

Th. Boehm.
Concerto, Op. 1 .

ALLEGRO. *Tutti.*
p

pp *pp* *pp* *f* *f* *Solo* *f* *f* *f* *Tutti* *f*

FLAUTO PRINCIPALE .

Handwritten musical score for Flauto Principale, page 5. The score consists of ten staves of music in G major, 4/4 time. It features various musical notations including trills (tr.), slurs, and dynamic markings such as *p*, *f*, and *tutti*. A *cresc.* marking is present between the second and third staves.

FLAUTO PRINCIPALE .

ANDANTE. *Solo*

pp

tutti

f

pp

Oboe

Solo

ad libitum.

FLAUTO PRINCIPALE.

Two staves of musical notation for the Flauto Principale part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a long, flowing melodic line with various ornaments and a complex rhythmic pattern. The second staff continues the melodic line, also in treble clef and one flat key signature.

POLONAISE. *tutti*
p

Musical notation for the Polonaise section, starting with a treble clef and a key signature of one flat. The music is marked "tutti" and "p".

Solo.

Musical notation for the Solo section, starting with a treble clef and a key signature of one flat. The music is marked "Solo." and "p".

Musical notation for the Solo section, featuring a treble clef and a key signature of one flat. The music includes trills and triplets.

Musical notation for the Solo section, featuring a treble clef and a key signature of one flat. The music includes trills and triplets.

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Musical notation for the Solo section, featuring a treble clef and a key signature of one flat. The music includes trills and triplets.

tutti
p

Musical notation for the Solo section, featuring a treble clef and a key signature of one flat. The music is marked "tutti" and "p".

FLAUTO PRINCIPALE .

The musical score is written for the Flauto Principale (Principal Flute) and consists of ten staves. The key signature is G major (one sharp). The score includes various musical notations such as slurs, accents, and dynamic markings. Key markings include *p* (piano), *f* (forte), and *dolc.* (dolce). Performance instructions include *Flauto.* and *Solo.*. The music features complex passages with triplets and sixteenth-note runs.

FLAUTO PRINCIPALE

The musical score for Flauto Principale on page 9 consists of 12 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings including *p*, *sf*, and *tutti*. The music is characterized by rapid sixteenth-note passages and melodic lines with trills. The notation includes slurs, accents, and breath marks. The piece concludes with a double bar line.

FLAUTO PRINCIPALE .

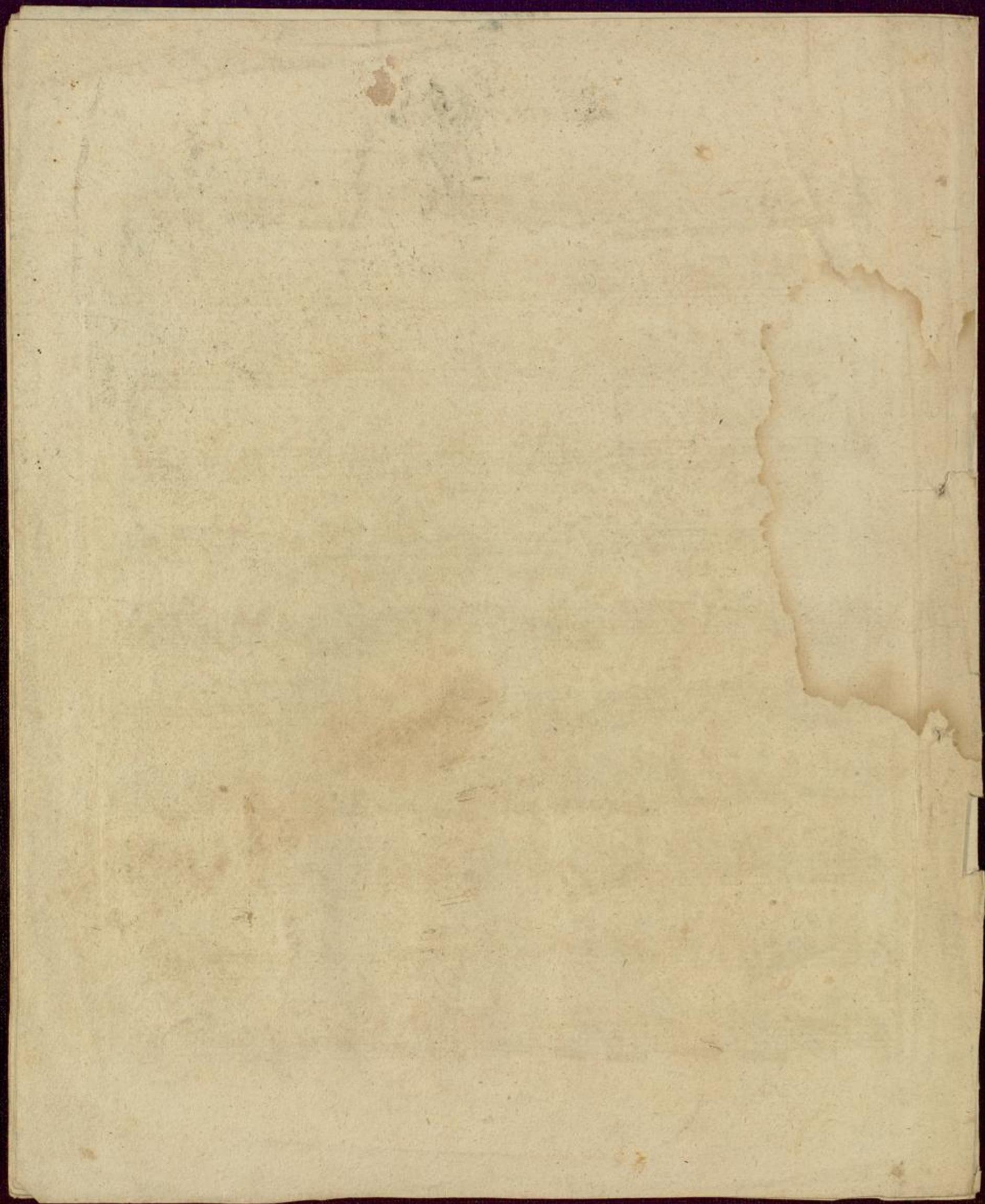
The musical score for Flauto Principale on page 10 is written in G major and 2/4 time. It consists of ten staves of music. The first staff begins with a *Solo* marking and a dynamic of *p*. The second staff continues with a dynamic of *pp*. The third staff features a trill (*tr.*) and a dynamic of *ppp*. The fourth staff has a trill (*tr.*) and a dynamic of *f*. The fifth staff has a trill (*tr.*) and a dynamic of *f*. The sixth staff has a trill (*tr.*) and a dynamic of *f*. The seventh staff has a trill (*tr.*) and a dynamic of *f*. The eighth staff has a trill (*tr.*) and a dynamic of *f*. The ninth staff has a trill (*tr.*) and a dynamic of *f*. The tenth staff has a trill (*tr.*) and a dynamic of *f*. The score includes various articulations such as trills (*tr.*) and accents (*>*). The performance markings *Solo* and *tutti* are also present.

FLAUTO PRINCIPALE

11.

The musical score is written for the Flauto Principale in G major. It consists of ten staves of music. The first staff begins with a long slur over a series of eighth notes. The second and third staves feature triplet markings. The fourth and fifth staves contain several trills, indicated by 'tr.' above the notes. The sixth and seventh staves continue with eighth-note patterns, some with slurs. The eighth and ninth staves show more complex rhythmic patterns with slurs. The final staff concludes with a double fermata and the word 'Fine'.





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VIOLINO I^o.

1.

ALLEGRO. *tutti.*

p *p* *ff* *pp* *ff* *p* *f* *pp* *ff* *ff*

VIOLINO I^o.

Solo.
pp 3

f *pp*

tutti.
ff

ANDANTE.

pp

mf

p

f *p* *pp*

tutti *f* *p* *p*

Solo *pp*

Fl. *p*

ad libitum. *Cadenza.*

POLONAISE

8. Flauto Violino.

tutti.

Handwritten musical score for Violino I, page 5. The score consists of ten staves of music in G major, 2/4 time. It features various dynamics such as *sf*, *p*, *f*, and *tutti*, along with articulation marks like accents and slurs. The music includes complex rhythmic patterns, triplets, and sixteenth-note passages.

VIOLINO I^o.

Solo.
ff *p* *pp*

pizz.

p arco. *pizz.*

5.

tutti
f

Solo
f

Flauto *Violino*
p *f*

5.

p *p*

ff *Fine.*

VIOLINO II^o.

ALLEGRO.

p

f

pp

pp

Solo.

tutti

pp

f

VIOLINO II^o.

The musical score is written for Violino II and consists of ten staves. The first staff begins with a *pp* dynamic marking and a long slur over the first six measures. The second staff continues the melodic line. The third and fourth staves feature a rhythmic pattern of eighth notes. The fifth and sixth staves continue this rhythmic pattern. The seventh staff introduces a *tutti* section with a *ff* dynamic marking and a *2.* fingering. The eighth staff continues the *tutti* section. The ninth staff begins a new section marked *Andante Solo* with a *ppp* dynamic marking and a *1.* fingering. The tenth staff concludes the piece with a *f p* dynamic marking.

Handwritten musical score for Violino II, page 3. The score consists of 12 staves of music. The first six staves are in a common time signature with a key signature of two flats. The seventh staff is marked "Solo." and "pp". The eighth staff is marked "Polonaise." and "cresc.". The final two staves end with first and second endings. Dynamics include pp, p, f, and ff.

This page of a musical score for Violino II features two staves: Flauto (Flute) and Violino (Violin). The Flauto part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of sixteenth-note runs, followed by a section marked *tutti* with triplet figures. The Violino part is also in treble clef with the same key signature and time signature. It starts with a *p* (piano) dynamic and includes various dynamic markings such as *f* (forte), *sf* (sforzando), and *pp* (pianissimo). A *Solo.* marking is present in the fifth measure of the Violino part. The score concludes with a final cadence in the key of D major.

Handwritten musical score for Violino II, page 5. The score consists of 13 staves of music in G major and 3/4 time. It includes various dynamics such as *f*, *p*, *ff*, *pp*, and *sfz*, and performance markings like *Solo.*, *Flauto*, *Violino*, and *tutti.*. The piece concludes with a double bar line and the word *Fine.*

1804

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VIOLA

1.

ALLEGRO.

tutti.
p *p* *sf*

p *sf*

p *f* *p*

f

Solo.
pp

pp *tutti.* *sf*

Solo.
pp 3 3

f *pp*

piu. Allo:

tutti.
sf

p *pp*

Solo.
Andante.
pp

f p

sf *p* *pp*

1.

tutti.
f *Solo*
p *pp*
Flauto *ad libitum*

Polonaise. *4.* *Solo.*
f *p*

3. *8.* *f*

Flauto *Viola*
p

tutti.
p

f

p *f*

Solo
p *ff* *1.*

The musical score for Viola on page 4 consists of 13 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various dynamics and articulation marks:

- Staff 1: *pp* (pianissimo) dynamic.
- Staff 2: *pp* dynamic.
- Staff 3: *f* (forte) dynamic, followed by *pp* and *p* (piano) dynamics.
- Staff 4: *p* dynamic.
- Staff 5: *p* dynamic.
- Staff 6: *p* dynamic.
- Staff 7: *p* dynamic.
- Staff 8: *p* dynamic.
- Staff 9: *p* dynamic.
- Staff 10: *mf* (mezzo-forte) dynamic, followed by *p* dynamic.
- Staff 11: *sf* (sforzando) dynamic, followed by *p* dynamic.
- Staff 12: *p* dynamic.
- Staff 13: *f* dynamic.

Other markings include accents (>), slurs, and triplet markings (3) over groups of notes. A 'tutti' marking is present above the 10th staff.

VIOLA .

Solo
f *pp*

pizz.

tutti.
f

Solo. 5. *Flauto*

Viola.
p

1.

ff **Fine.**

[Faint, illegible text on aged paper]



BASSO e VIOLONCELLO.

Violoncello.
tutti. *
p

ALLEGRO.

Basso.

3.

tr.

BASSO e VIOLONCELLO .

The musical score consists of ten systems of staves, each with a Bass and Cello part. The first system features a forte (*f*) dynamic. The second system continues with a forte (*f*) dynamic. The third system includes a *Solo.* section with a pianissimo (*pp*) dynamic. The fourth system also includes a *Solo.* section with a pianissimo (*pp*) dynamic. The fifth system features a *ritto* section with a pianissimo (*pp*) dynamic. The sixth system includes a *tutti.* section with a fortissimo (*ff*) dynamic, followed by a *Solo.* section with a pizzicato (*pizz.*) dynamic. The seventh system includes an *arco* section. The eighth system includes a *8. pizz.* section with a fortissimo (*f*) dynamic, followed by a *arco.* section with a pianissimo (*pp*) dynamic. The ninth system includes a *piu alto.* section with a pizzicato (*pizz.*) dynamic. The tenth system continues with a pizzicato (*pizz.*) dynamic.

BASSO e VIOLONCELLO .

The musical score is written for Bass and Cello. It begins with a 3/4 time signature and a key signature of one flat. The first seven staves contain a single melodic line. The eighth staff is marked 'Andante.' and features a 'Solo.' section for the Bass and a 'Cello.' section. The final two staves continue the melodic line. Dynamic markings include 'cresc.', 'ff', 'p', and 'pp'. Performance instructions include 'arco', 'tutti.', 'Solo.', and 'Cello.'. A 'Basso.' label is also present at the end of the eighth staff.

The musical score consists of several systems of staves:

- System 1:** Bass staff with dynamics *f* and *pp*.
- System 2:** Bass staff with dynamics *f* and *>p*, and the marking *tutti.*
- System 3:** A grand staff (Cello and Bass) with *Solo.* markings and *pizz.* (pizzicato) markings for both instruments.
- System 4:** Bass staff with *arco* (arco) and *ad libitum* markings.
- System 5:** Bass staff with *Polonaise.* marking, a 3/4 time signature, and dynamics *f*. It includes first and second endings.
- System 6:** Bass staff with *Solo.* marking and *pp* dynamic.
- System 7:** Bass staff with first and second endings.
- System 8:** Bass staff with first and second endings, marked with *3.* and *8.*

3. *p* *f* *p*

tutti. *p* *f* 3 3 3

Solo *ff* *ff* *p*

pp *pp*

pizz.

BASSO e VIOLONCELLO .

tutti arco
p *f*
Solo 5.
Flauto *Basso*
pp
pizz.
arco
ff *Fine.*

Handwritten text at the top of the page, possibly a title or page number, which is mostly illegible due to fading.

Multiple staves of handwritten musical notation, including notes, rests, and clefs, arranged in a structured layout across the page.



FLAUTO .

ALLEGRO.

Musical score for Flute, Allegro section. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'ALLEGRO.' The music features various dynamics including *f* (forte) and *p* (piano). There are several measures with repeat signs and first/second endings. A section is marked 'Solo.' with a *f* dynamic. The piece concludes with a double bar line.

ANDANTE.
tacet.

Musical score for Flute, Andante section. It consists of six staves of music. The tempo is marked 'ANDANTE.' and the instruction 'tacet.' is present. The music is in a 3/4 time signature and features a variety of dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). The piece includes numerous measures with repeat signs and first/second endings. A section is marked 'Polonaise. Violino.' with a *f* dynamic. The piece concludes with a double bar line and the word 'Fine.'

OBOE PRIMO.

1.

ALLEGRO. *tutti* 8. *p* *f*

pp *f*

p

5. Solo. *tutti* *f*

Solo 10. 3. 2. *p* *f*

10. 28. *tutti* *p* *f*

p

Adagio 7. Solo. *p* *p* *f*

pp *pp* *p* *f*

2. 5. *tutti* *f*

p *p* *f* *p*

OBOE PRIMO.

Polonaise.

Solo. *f* *f* *p* *f* *f* *f* *f*

Solo. *tutti.* *pp* *f* *p*

f *p* *f*

Solo. *f* *f* *sf* *p*

p *p* *f* *p*

tutti. *f* *sf*

f

Solo. *f* *p* *sf* *tutti.*

Solo. *f* *p* *sf* *f* *Fine.*

OBOE SECONDO.

ALLEGRO. *tutti* 8. *p* *f*

p 3. *f*

Solo 5. *tutti* *f*

10. 3. *p* 2.

10 28 *tutti* *p < f*

3. *p*

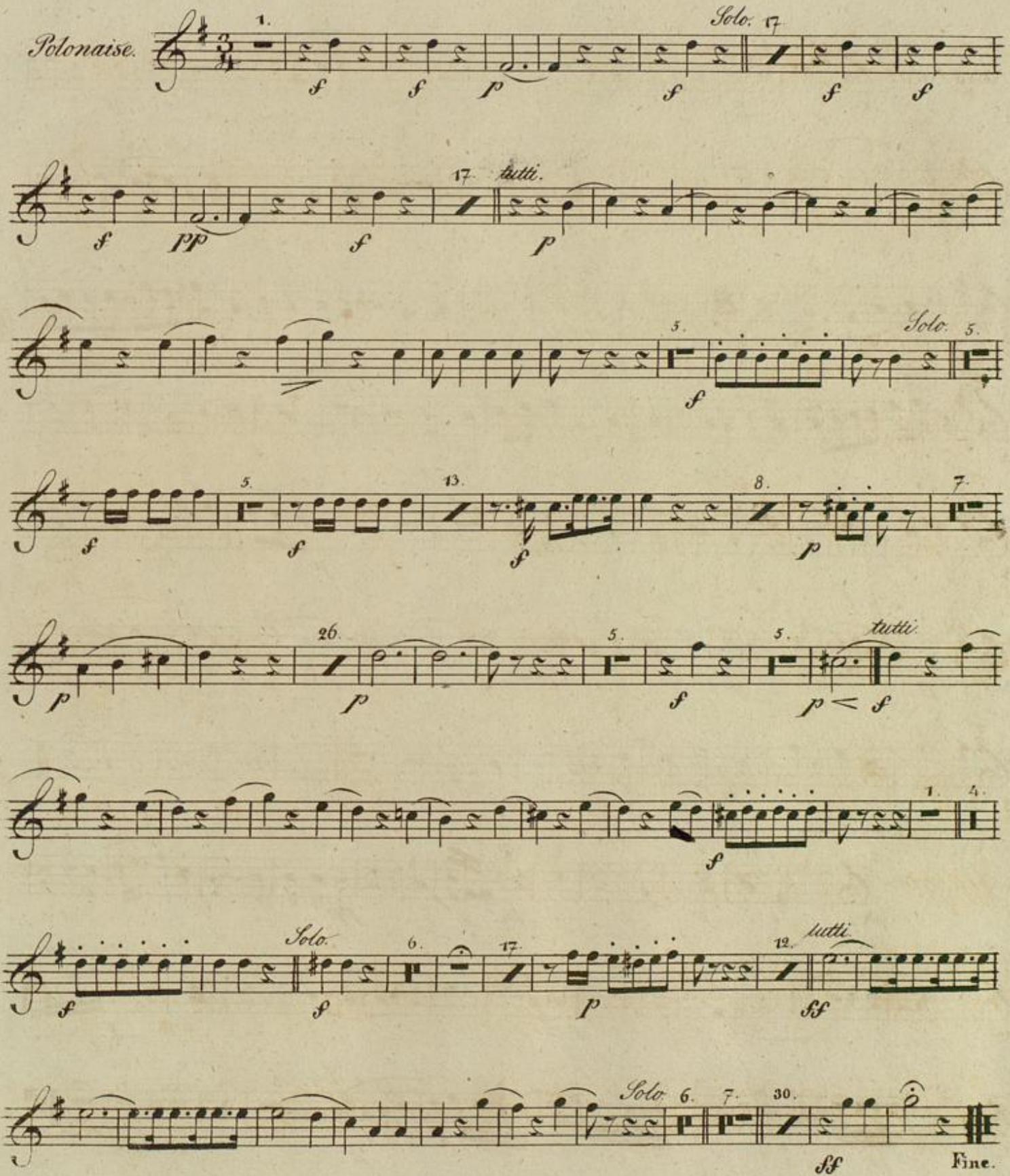
Adagio. 11. *p* *p* *pp*

5. 2. 3. 8. *tutti* *f*

p >

Solo 5. 4. 1. *f*

OBOE SECONDO.

Polonaise. 
1. *f f p f f* *Solo. 17.*
f pp f p *tutti.*
Solo. 5.
f
f f f p *f* *p* *f* *p*
p *p* *f* *p < f* *tutti.*
f *f* *ff*
Solo. 6. 7. 30. *ff* *Fine.*

FAGOTTO PRIMO .

1.

ALLEGRO. *tutti.* 8. *p* *f* 1. 1.

p *f* *p*

5. *Solo.* 14. *tutti.* *Solo.* 10. 3. *p*

2. 10. 28. *tutti.* *f*

p

Adagio. 7. *Solo.* 2. 2. *p* *p* *p*

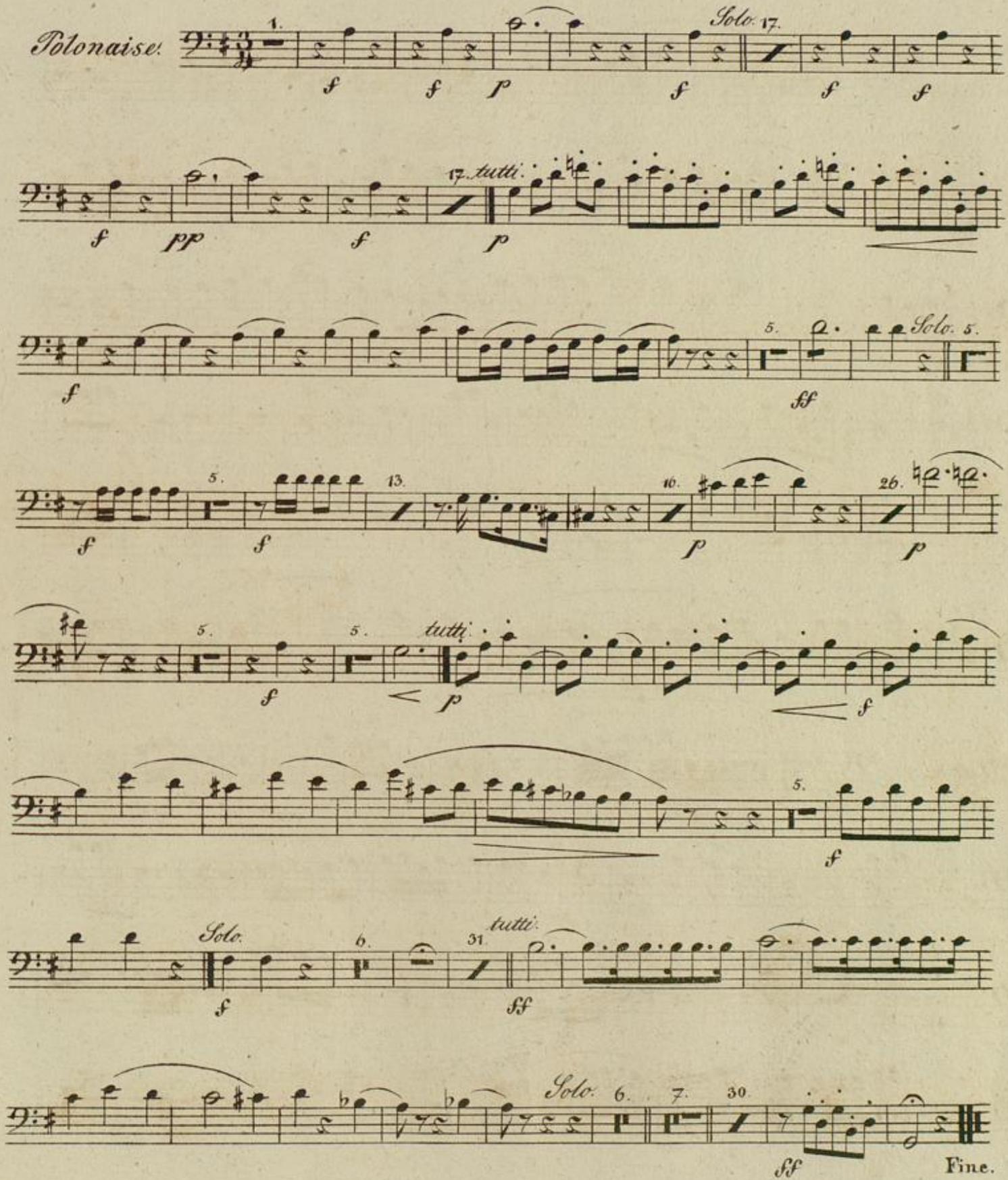
3. 3. *pp* *f*

3. 2. 5. *tutti.* 1. *p* *f*

pp *Solo.* 5. 2. 1. *p*

The musical score is written for Bassoon 1 in a 2/4 time signature. It begins with the tempo marking 'ALLEGRO' and a key signature of one flat. The score is divided into several systems, each containing one or two staves. Performance markings include dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo), as well as performance directions like *tutti.* and *Solo.*. Rehearsal marks with numbers (1, 2, 3, 4, 5, 7, 8, 10, 14, 28) are placed above the notes. The score concludes with a double bar line and repeat signs.

FAGOTTO PRIMO.

Polonaise. 

1. *f* *f* *p* *f* *f* *f* *Solo. 17.*

f *pp* *f* *p* *tutti.*

f *ff* *Solo. 5.*

f *f* *p* *p* *5.* *13.* *16.* *26.*

f *p* *tutti.* *f*

f *Solo.* *f* *31.* *tutti.* *ff*

f *Solo. 6.* *7.* *30.* *ff* *Fine.*

FAGOTTO SECONDO.

1.

ALLEGRO. *tutti. 14.* *f* *1.* *p* *o* *o* *f* *4.*

p

Solo. 14. *tutti* *f* *Solo. 10.*

3. *p* *2.* *p* *10.* *25.* *tutti.* *f*

2. *p* *40* *40*

ADAGIO. *15.* *p*

10. *f* *3.* *p* *8.* *f* *tutti.* *ff*

1. *Solo. 10.* *1.*

FAGOTTO SECONDO.

Polonaise.

1. *f* *f* *p* *f* *f* *Solo. 17.*

f *f* *p* *f* *f* *tutti.*

f *f* *ff* *Solo. 5.*

f *f* *f* *p* *5.* *13.* *16.* *26.*

p *f* *f* *tutti.*

f *f* *f* *Solo.*

f *f* *tutti.*

f *f* *f* *Solo. 6.* *7.* *30.* *f* *Fine.*

Concerto.

CORNO PRIMO in G.

ALLEGRO. *tutti* 4. *f* *pp* *f* *Solo* 5. 14.

tutti *f* *Solo* 10. 19. 23. *tutti* *sf* *p* 4.

in B.
Adagio. *Solo* 3. *Solo* 14. 10. *f* >

in G.
Polonaise. *f* *f* *f* *f* *f* *f* *f* *f* *Solo* 17. 2.

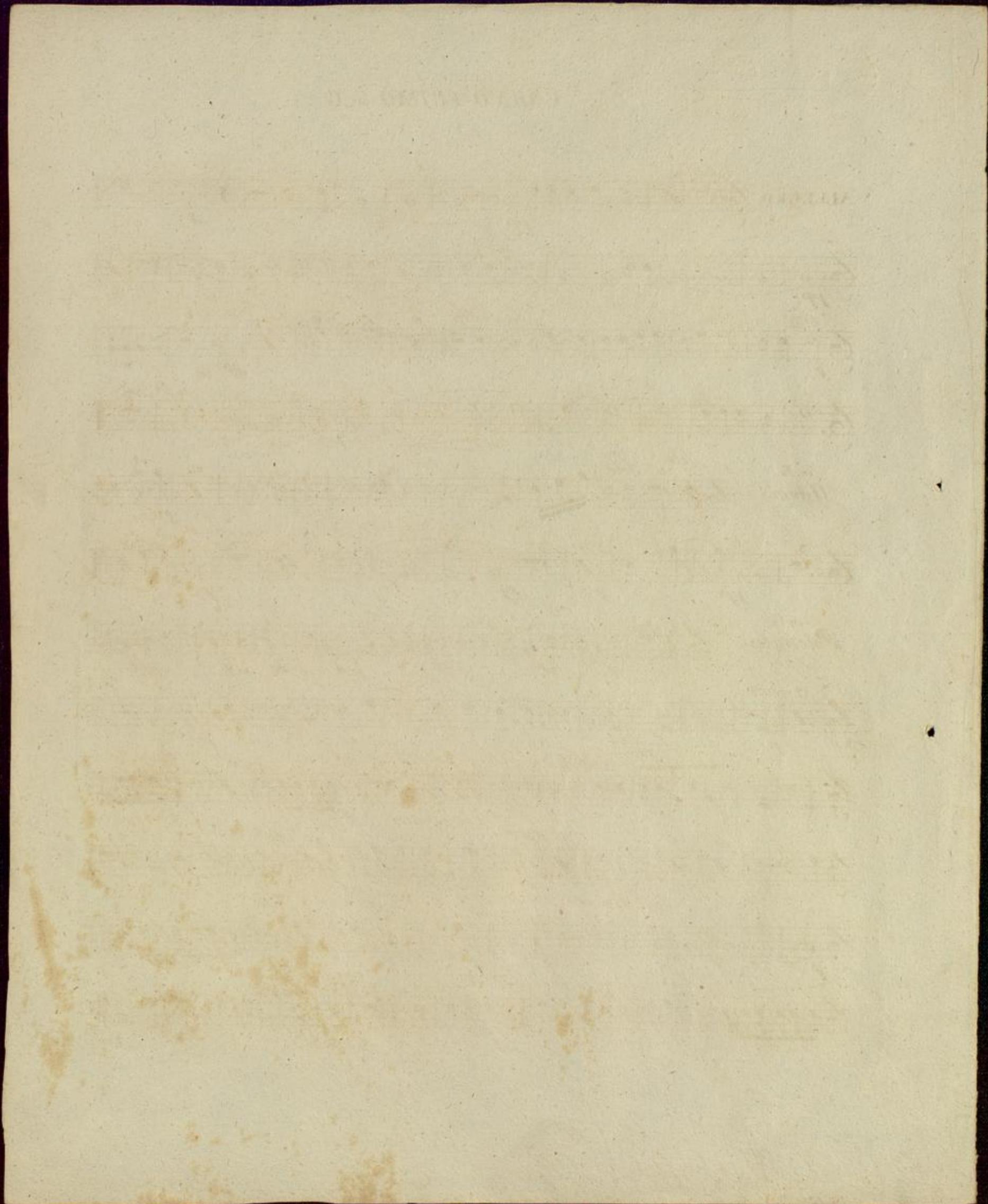
tutti 17. *p* *pp* 2.

Solo 3. 5. 13. *f* *f* *f*

20. 26. 6. *tutti* 2. 1. *f* *p* *f* *f*

Solo 6. 31. *tutti* *f* *f* *f*

Solo 6. 7. 27. *p* *sf* *Fine.*



CORNO SECONDO in G.

ALLEGRO. *tutti. m.*

f *pp*

Solo. 4. 5. 11.

in B.
Adagio.

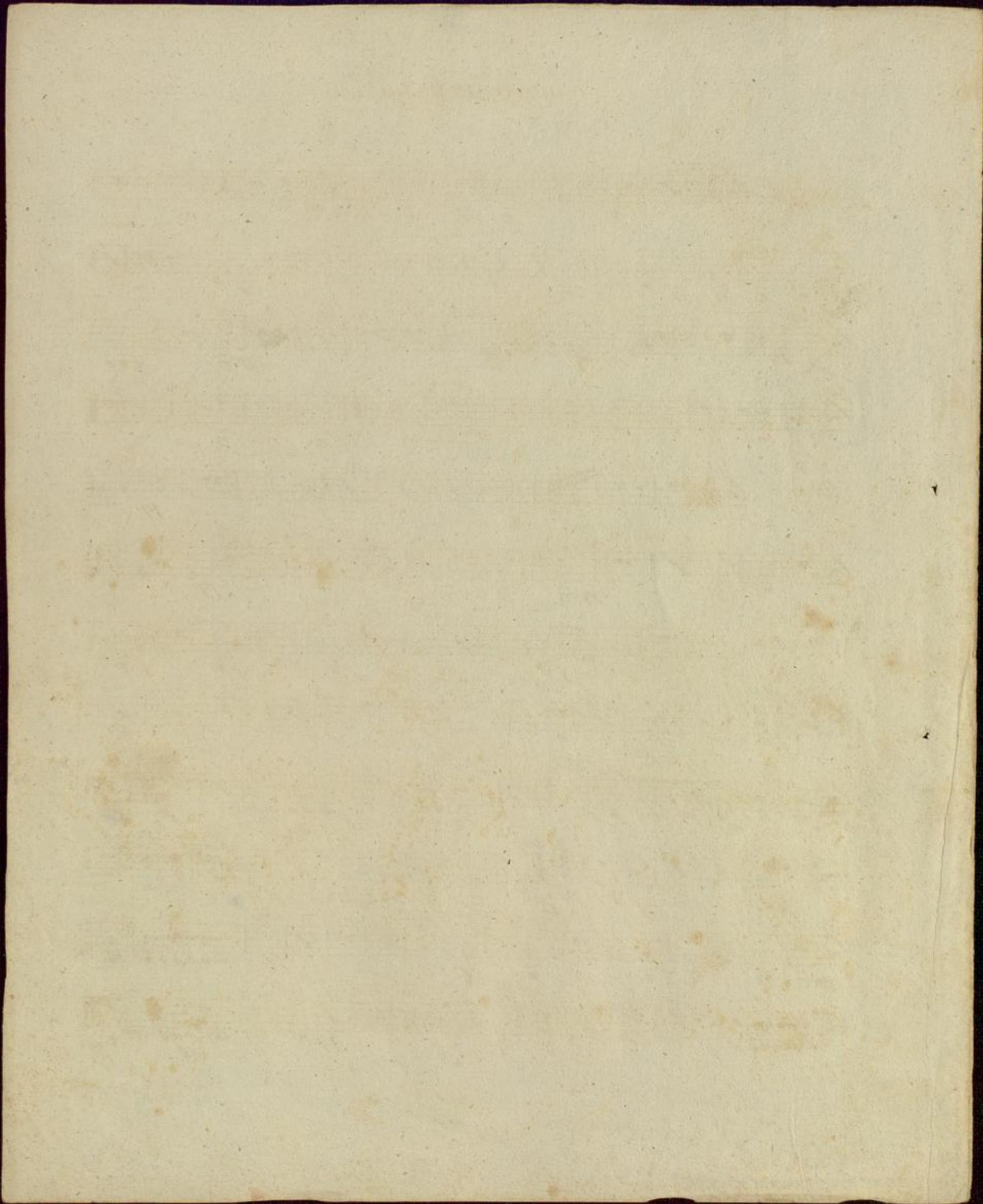
p *f* *pp*

Solo. 3. 11. 12. 3.

in G.
Polonaise.

f *f* *f* *f* *f* *f* *f* *f*

tutti. *Solo.* 17. 2. 5. 13. 20. 26. 6. *tutti.* 2. 1. *Solo.* 5. 6. 31. *tutti.* *Solo.* 6. 7. 27. *pp* *sf* *Fine.*



TIMPANI in G - D .

ALLEGRO. *tutti.* 15. *ir.* *pp* 5. *ir.* *f* *pp*

f *p* *f* *Solo.* 5. *tutti.* 14. *ir.*

ir. *Solo.* 10. 14. *tutti.* 9. *ir.* 4. *Adagio.* 64.

Polonaise. 1. 2. *Solo.* 17. 2.

f *tutti* 17. *ir.* *p* *cres.* *f* 2. *ir.* *f* 2. *p*

f *Solo.* 5. 5. *f* 67. *f*

tutti. 6. *ir.* *p* *cres.* *f* 2. *ir.* *p* 3. *p*

f *Solo.* 7. 31. *tutti.* 6. *ir.* *Solo.* 43. *ff* *Fine.*

