

Soirée de St.-Pétersbourg

Romance Op. 23

E $\flat$ Cornet & Piano or Harp

Arr.: Max Sommerhalder

Oskar Böhme

EMR 44775

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E♭ CORNET

Soirée de St.-Petersbourg

Op. 23

Romance

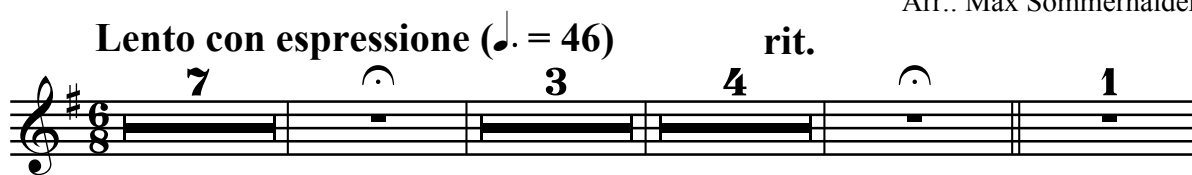
Oskar Böhme

Arr.: Max Sommerhalder

Lento con espressione (♩ = 46)

rit.

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Oskar Böhme

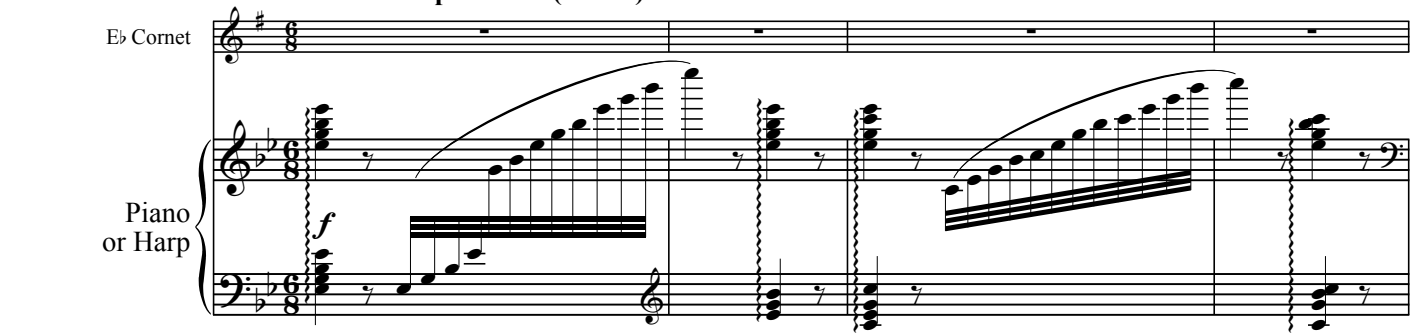
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Lento con espressione (♩. = 46)

E♭ Cornet

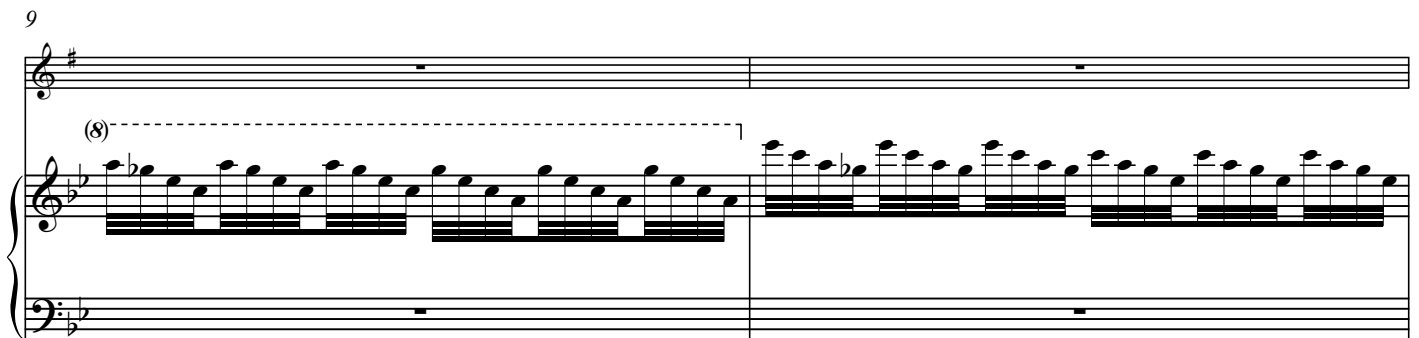
Piano
or Harp



Measures 1-4 of the score. The E♭ Cornet part is in G major (one sharp) and 8/8 time. The Piano or Harp part begins with a forte (f) dynamic and features a descending chromatic line in the right hand and a more active bass line.



Measures 5-8 of the score. The Piano or Harp part continues with a descending chromatic line in the right hand. A first ending bracket labeled (8) spans measures 7 and 8. An 8va (octave up) marking is present above the right hand in measure 8.



Measures 9-10 of the score. The Piano or Harp part continues with a descending chromatic line in the right hand. A first ending bracket labeled (8) spans measures 9 and 10.



Measures 11-14 of the score. The Piano or Harp part continues with a descending chromatic line in the right hand. A first ending bracket labeled (8) spans measures 11 and 12. A rit. (ritardando) marking is present above the right hand in measure 13.

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13

Musical score for measures 13-17. The system consists of a vocal line and a piano accompaniment. The vocal line is in G major and contains rests for measures 13-15, followed by a half note G4 in measure 16 and a whole note G4 in measure 17. The piano accompaniment is in B-flat major. Measures 13-15 feature a descending eighth-note arpeggiated pattern in the right hand, marked *decresc.*. Measures 16-17 feature a more complex texture with chords and moving lines in both hands. A first ending bracket is shown above measure 16, leading to a repeat of the measure. A piano (*p*) dynamic marking is present at the start of measure 17.

18

Musical score for measures 18-24. The vocal line begins in measure 18 with a piano (*p*) dynamic marking and continues with a melodic line. The piano accompaniment consists of a steady eighth-note arpeggiated pattern in the right hand and a bass line in the left hand. The texture is consistent throughout the system.

25

Musical score for measures 25-30. The vocal line continues with a melodic line, marked *mf* in measure 28. The piano accompaniment features a steady eighth-note arpeggiated pattern in the right hand and a bass line in the left hand. The texture is consistent throughout the system.

31

Musical score for measures 31-34. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note arpeggiated pattern in the right hand and a bass line in the left hand. The texture is consistent throughout the system.

35

Musical score for measures 35-38. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note arpeggiated pattern in the right hand and a bass line in the left hand. The texture is consistent throughout the system.

39

Measures 39-42 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *mf* (measures 39-40) and continues with a more active line marked *pp* (measures 41-42). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with half notes and rests in the left hand.

43

Measures 43-46 of the musical score. The vocal line continues with a melodic line, featuring a trill in measure 45. The piano accompaniment maintains the eighth-note pattern in the right hand, while the left hand has a bass line with half notes and rests.

47

Measures 47-50 of the musical score. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note pattern in the right hand, while the left hand has a bass line with half notes and rests.

51

un poco rall.

Measures 51-54 of the musical score. The vocal line continues with a melodic line, marked *f* in measure 53. The piano accompaniment maintains the eighth-note pattern in the right hand, while the left hand has a bass line with half notes and rests. The tempo marking *un poco rall.* is present above the vocal line.

55

Cadenza*a tempo*

Measures 55-58 of the musical score. The system is divided into two parts. The first part (measures 55-57) is the Cadenza, marked *p*. The second part (measures 58-59) is marked *a tempo* and *p*. The vocal line features a rapid scale-like passage in measure 55, followed by a melodic line. The piano accompaniment has a bass line with half notes and rests in the first part, and a more active line in the second part.

57

Measures 57-58 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 4/4. In measure 57, the treble staff has a half note G4, a quarter note A4, and a half note B4. The grand staff has a complex accompaniment with many sixteenth notes. In measure 58, the treble staff has a half note C5, a quarter note B4, and a half note A4. The grand staff continues with similar accompaniment.

59

Measures 59-60 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 4/4. In measure 59, the treble staff has a half note G4, a quarter note A4, and a half note B4. The grand staff has a complex accompaniment with many sixteenth notes. In measure 60, the treble staff has a half note C5, a quarter note B4, and a half note A4. The grand staff continues with similar accompaniment.

61

Measures 61-62 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 4/4. In measure 61, the treble staff has a half note G4, a quarter note A4, and a half note B4. The grand staff has a complex accompaniment with many sixteenth notes. In measure 62, the treble staff has a half note C5, a quarter note B4, and a half note A4. The grand staff continues with similar accompaniment.

63

Measures 63-64 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 4/4. In measure 63, the treble staff has a half note G4, a quarter note A4, and a half note B4. The grand staff has a complex accompaniment with many sixteenth notes. In measure 64, the treble staff has a half note C5, a quarter note B4, and a half note A4. The grand staff continues with similar accompaniment.

65

Measures 65-66 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 4/4. In measure 65, the treble staff has a half note G4, a quarter note A4, and a half note B4. The grand staff has a complex accompaniment with many sixteenth notes. In measure 66, the treble staff has a half note C5, a quarter note B4, and a half note A4. The grand staff continues with similar accompaniment.

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