

COMPOSITIONEN FÜR VIOLINE

MIT BEGLEITUNG DES PIANOFORTE

VON **CARL BOHM.**



	Mk.
Op. 113. Zitherständchen	1—
Op. 151. Wiegenlied	1—
Op. 179. Malinconia, Moment musical	2—
Op. 314. No. 1. Canzona, Romanze	1.50
*†No. 2. Cavatina	1.50
†No. 3. Erste Gavotte (G dur)	1.50
*No. 4. Papillon, Capriccio	2.50
No. 5. Barcarola	2—
No. 6. Caprice en forme de variations	3—
*No. 7. Legende. Morceau de concert	2—
No. 8. Zweite Gavotte (G dur)	2—
No. 9. Air mélodieux. Morceau facile	1.50
No. 10. Mazourka-Caprice	2—
No. 11. Ballade, Suite	2.50

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*) Auch mit Orchesterbegleitung erschienen.

†) Auch für Pianoforte allein erschienen.

	Mk.
Abendlied	1—
Albumblätter. Melodische Vortragsstücke:	
No. 1. Madrigal	1—
No. 2. Canzone	1—
No. 3. Sarabande	1—
No. 4. Italienische Weise (Air italien)	1—
No. 5. Courante	1—
No. 6. Mazurka	1—
No. 7. Variationi	1—
No. 8. Ländler	1—
No. 9. Bolero	1—
No. 10. Spinnlied	1—
No. 11. Adagietto religioso	1—
No. 12. Spanisches Ständchen	1—
Amusements (1. Position):	
No. 1. Alla marcia	1—
No. 2. La Berca (Die Wiege)	1—
No. 3. Aria di Gavotta	1—
No. 4. Moment musical	1—
No. 5. Vision	1—
No. 6. Danse polonaise	1—
No. 7. Nordische Sage	1—
No. 8. Mazurka	1—
No. 9. Giga	1—
No. 10. Ricordo di ballo	1—
No. 11. Canzona antiqua	1—
No. 12. Tremolo	1—
Arabesken. Leichte Vorspielstücke:	
No. 1. Staccato-Etude	1—
No. 2. Steyerischer Ländler	1—
No. 3. Nocturne	1—
No. 4. Kujawiak	1—
No. 5. Skandinavische Romanze	1—
No. 6. Ritornell	1—
No. 7. Nordische Sage	1—
No. 8. Abendständchen	1—
No. 9. Mazurka	1—
No. 10. Improvisation	1—
No. 11. Lied ohne Worte	1—
No. 12. Introduction und Polonaise	1—
Ave Maria	1.50
Bagatellen. 12 kleine Stücke:	
No. 1. Larghetto	1—
No. 2. Scherzoso	1—
No. 3. Intermezzo	1—
No. 4. Serenade	1—
No. 5. Zigeuner-Weise	1—
No. 6. Polonaise	1—
No. 7. Fugato	1—
No. 8. Siciliano	1—
No. 9. Berceuse	1—
No. 10. Oigue	1—
No. 11. Menuett	1—
No. 12. Walzer (i. can.F.)	1—
Le Bal. Morceaux de Danses (1. Position):	
No. 1. Polonaise	1—
No. 2. Valse	1—
No. 3. Rheinländer	1—
No. 4. Polka-Mazurka	1—
No. 5. Polka	1—
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No. 5. Mazurka	1—
No. 6. Tyrolienne	1—
Novelletten (1.—4. Lage):	
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No. 2. Walzer-Etüde	1—
No. 3. Gavotte	1—
No. 4. Balletstück	1—
No. 5. Cantilene	1—
No. 6. Die Stickerin	1—
No. 7. Madrigal	1—
No. 8. Maurisches Ständchen	1—
No. 9. Melodie	1—
No. 10. Nocturne	1—
No. 11. Fragment de Valse	1—
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	Mk.
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No. 2. Largo	1—
No. 3. Intermezzo	1—
No. 4. Scherzoso	1—
No. 5. Sarabande	1—
No. 6. Moto perpetuo	1—
Kleine Suite:	
No. 1. Intrada	1—
No. 2. Loure	1—
No. 3. Aria	1—
No. 4. Gavotte	1—
No. 5. Intermezzo	1—
No. 6. Perpetuo mobile	1—
Tonskizzen. 6 leichte Stücke (1. Lage):	
No. 1. Invocation	1—
No. 2. Seguidilla	1—
No. 3. Ballscene	1—
No. 4. Mélo die gracieuse	1—
No. 5. Valse noble	1—
No. 6. Das Spinnrad	1—
No. 7. Spanischer Tanz	1—
No. 8. Gavotte gracieuse	1—
No. 9. Impromptu	1—
No. 10. Walzer-Etüde	1—
No. 11. Novellette	1—
No. 12. Ungarisch. Tanz	1—
Sechs Vorspiel-Stücke:	
No. 1. Præludium	1—
No. 2. Canzonetta	1—
No. 3. Ital. Romanze	1—
No. 4. Gondellied	1—
No. 5. Intermezzo	1—
No. 6. Ländler	1—
Sechs melodiose Vortragsstücke (1. Lage):	
No. 1. Romanze	1—
No. 2. Staccato-Etüde	1—
No. 3. Alla Menuetto	1—
No. 4. Zigeunerständchen	1—
No. 5. Gavotte	1—
No. 6. Alla Turca	1—

Für Pianoforte, Violine und Violoncello.		Mk.
Op. 352. Ensemble. 6 Trios: No. 1. D dur. No. 2. C dur. No. 3. Amoll. No. 4. F dur. No. 5. G dur. No. 6. Adur		à 3—
Op. 330. Zwei leichte Trios: No. 1. D dur. No. 2. G dur		à 2.50

Leichte Trios.

Für Pianoforte und zwei Violinen.

Hausmusik:		Mk.
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	No. 11. Intermezzo	1.50
	No. 12. Rondo finale	1.50



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Vierte Gavotte.

Carl Bohm, Op. 314 N^o 22.

Im Tempo der Gavotte, doch frei.

Violine.

Piano.

poco riten.

Im Tempo.

f pesante

poco riten.

Im Tempo.

ff

ff

f

cresc.

breit

breit

poco rit.

dimin.

poco rit.

mf

dimin.

p

p

pp

f

f

First system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has two sharps (F# and C#). The tempo is marked *Im Tempo.* The vocal line starts with a *p* dynamic and includes a *rit.* marking. The piano accompaniment also starts with a *p* dynamic and includes a *rit.* marking. The system concludes with a *mf* dynamic marking.

Second system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has two sharps. The vocal line features *cresc.* markings and ends with a *poco rit.* marking and a *f* dynamic. The piano accompaniment also features *cresc.* markings and ends with a *colla parte* instruction and a *f* dynamic.

Third system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has two sharps. The tempo is marked *Im Tempo.* The vocal line includes a *tr.* (trill) marking and ends with a *ff* dynamic. The piano accompaniment also ends with a *ff* dynamic.

Fourth system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has two sharps. The vocal line includes a *tr.* (trill) marking and features dynamics of *ff pesante*, *ff*, *ff*, and *p*. The piano accompaniment features dynamics of *ff*, *ff*, and *ff*, with the instruction *pesante* above the staff.

Bewegter. *tr.* *rit.* *molto rit.* *pp* *f accel.* *Im Tempo.*

Bewegter. *rit.* *molto rit.* *p* *f accel.* *Im Tempo.*

poco rit. *1.* *molto rit. f* *Im Tempo.*

poco rit. *molto rit.* *f* *Im Tempo.*

cresc. *ff* *ff*

cresc. *ff* *ff*

poco rit. *Im Tempo.* *pesante ff* *p dolce* *p*

poco rit. *Im Tempo.* *pesante ff* *p*

ped. *

poco rit. *Im Tempo.* *Bewegt.*

p *f*

breiter *poco rit.* *Im Tempo.*

ff *breiter* *poco rit.* *Im Tempo.*

ff

poco rit. *Erstes Tempo.* *p rit.*

ff *ff* *p*

poco rit. *Erstes Tempo.* *p rit.* *p*

Red. *

poco rit. *Im Tempo.* *poco rit.*

f

poco rit. *Im Tempo.* *poco rit.*

f

Red. * *Red.* *

First system of musical notation. The right-hand part (treble clef) begins with a *rit.* marking and a dynamic of *f*, followed by *Im Tempo.* The left-hand part (bass clef) starts with a dynamic of *ff*, then *ffz*, and *f*. The key signature has two sharps (F# and C#).

Second system of musical notation. The right-hand part features a *tr* (trill) and a *breit* marking. The left-hand part includes a *cresc.* (crescendo) marking. Dynamics include *ff* and *mf*. The key signature remains two sharps.

Third system of musical notation. The right-hand part has a *tr* and a *poco rit.* marking. The left-hand part also has a *poco rit.* marking. Dynamics include *mf*. The key signature remains two sharps.

Fourth system of musical notation. The right-hand part starts with a *p* (piano) dynamic and ends with a *f* (forte) dynamic. The left-hand part starts with a *pp* (pianissimo) dynamic and ends with a *f* dynamic. The key signature remains two sharps.

poco rit. *Im Tempo.*

p *mf*

cresc. *rit.*

ff *ff*

Im Tempo.

tr *ff*

pesante *ff* *ffz* *ffz*