

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
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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. Adagio 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—
No. 6. Galop	1—
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No. 5. à la Valse	1.50
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No. 4. Cantilene	1—
No. 5. Mazurka	1—
No. 6. Tyrolienne	1—
Novelletten (1.—4. Lage):	
No. 1. Hymne	1—
No. 2. Walzer-Etude	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—
No. 12. Petite Rhapsodie hongroise	1—

	Mk.
Serenata española. Spanisches Ständchen	1—
Dritte Suite (1. Lage):	
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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-Etude	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-Etude	1—
No. 3. Alla Menuetto	1—
No. 4. Zigeunerständchen	1—
No. 5. Gavotte	1—
No. 6. Alla Turca	1—

Für Pianoforte, Violine und Violoncello.

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	Mk. 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.
No. 1. Vorspiel	1.50
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No. 9. Alla marcia	1.50
No. 10. Im Sonatenstyl	1.50
No. 11. Intermezzo	1.50
No. 12. Rondo finale	1.50



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N. SIMROCK, G. M. B. H. IN BERLIN.
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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 begins with a *p* dynamic and includes a *rit.* marking. The piano accompaniment also starts with a *p* dynamic and includes a *rit.* marking. Both parts end with a *mf* dynamic.

Second system of musical notation. The vocal line features *cresc.* markings and ends with a *poco rit.* marking and a *f* dynamic. The piano accompaniment also has *cresc.* markings and ends with a *colla parte* marking and a *f* dynamic.

Third system of musical notation. 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. 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 word *pesante* written above the staff.

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

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

p *p*

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

molto rit. *Im Tempo.*

poco rit. *f*

cresc. *ff* *ff*

cresc. *ff* *ff*

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

pesante *ff* *p* *Im Tempo.*

poco rit.

ff *p*

ff *p*

ped. *

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

p *f*

breiter *poco rit.* *Im Tempo.*

ff *p* *f*

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. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff begins with a *rit.* marking and a dynamic of *f*, followed by a slur and a *Im Tempo.* marking. The grand staff begins with a dynamic of *ff*, followed by a *rit.* marking and a dynamic of *f*, and then a *Im Tempo.* marking.

Second system of musical notation. The top staff features a *tr* (trill) marking and a *breit* (broad) marking. The grand staff begins with a *cresc.* (crescendo) marking and a *breit* marking.

Third system of musical notation. The top staff has a *tr* marking and a *poco rit.* (poco ritardando) marking. The grand staff also has a *poco rit.* marking and a dynamic of *mf*.

Fourth system of musical notation. The top staff starts with a dynamic of *p* (piano) and ends with a dynamic of *f*. The grand staff starts with a dynamic of *pp* (pianissimo) and ends with a dynamic of *f*.

poco rit. *Im Tempo.*

p *mf*

p *poco rit.* *mf* *Im Tempo.*

cresc. *rit.*

fz *ff*

cresc. *fz* *ff* *rit.*

Im Tempo.

tr *ff*

Im Tempo. *ff*

tr *pesante* *ff* *ffz* *ffz*

ff *ffz* *ffz*