

Compositionen für Violine

mit Begleitung des Pianoforte

von

CARL BOHM.

Zitherständchen.....	Mk. 1,—
Wiegenlied.....	1,—
Malinconia. Moment musical.....	2,—
Canzona. Romanze.....	1,50
Cavatina.....	1,50
Gavotte.....	1,50
Serenata española. „Spanisches Ständchen“.....	1,—
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№ 4. Märchen. — № 5. à la Valse. — № 6. Ländler. — à „	1,50
Miniatur-Bilder. 6 Melodien:	
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№ 4. Cantilene — № 5. Mazurka. — № 6. Tyrolienne. — à „	1,—
Sechs Vorspiel-Stücke:	
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№ 4. Gondellied. — № 5. Intermezzo. — № 6. Ländler. — à „	1,—
Bagatellen. 12 kleine Stücke:	
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№ 4. Serenade. — № 5. Zigeuner Weise. — № 6. Polonaise. —	
№ 7. Fugato. — № 8. Siciliano. — № 9. Berceuse. —	
№ 10. Gigue. — № 11. Menuett. — № 12. Walzer. — à „	1,—
	(in canonischer Form.)

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GAVOTTE.

Carl Bohm, Op. 314 N^o 3.

Grazioso rubato.

Violine.

PIANO.

The musical score is written for Violin and Piano. The Violin part is in treble clef with a key signature of one sharp (F#) and a common time signature. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (mf, f, ff, p, dolce, tranquillo, preste). The first system starts with a trill in the violin and a mezzo-forte (mf) piano accompaniment. The second system features a forte (f) piano accompaniment with a 'preste' marking. The third system includes a 'dolce' marking in the violin and a 'tranquillo' marking in the piano. The fourth system ends with a forte (f) piano accompaniment and a 'p' (piano) marking in the violin.

rubato *a tempo*
rit. *p dolce*

rit. *p a tempo*

f *p*

f

pesante

f *mf*

p

mf *p rit.*

rit.

allegro

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *allegro*. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 2 and a triplet of sixteenth notes in measure 4. A dynamic marking of *p* (piano) appears in measure 3. The grand staff below has a treble clef and a bass clef, both with a key signature of one sharp. It features a complex accompaniment with many beamed sixteenth and thirty-second notes, including triplets in measures 1, 2, and 4.

Second system of musical notation, measures 5-8. The system continues with three staves. The top staff has a melodic line with a dynamic marking of *mf* (mezzo-forte) in measure 6. The grand staff below has a treble clef and a bass clef, both with a key signature of one sharp. It features a complex accompaniment with many beamed sixteenth and thirty-second notes, including triplets in measures 5 and 8. A dynamic marking of *f* (forte) appears in measure 6, and another *mf* appears in measure 7.

Third system of musical notation, measures 9-12. The system continues with three staves. The top staff has a melodic line with a dynamic marking of *f* in measure 10. The grand staff below has a treble clef and a bass clef, both with a key signature of one sharp. It features a complex accompaniment with many beamed sixteenth and thirty-second notes, including a triplet of eighth notes in measure 11. A dynamic marking of *f* appears in measure 11.

Fourth system of musical notation, measures 13-16. The system continues with three staves. The top staff has a melodic line with a dynamic marking of *p dolce* (piano dolce) in measure 13. The grand staff below has a treble clef and a bass clef, both with a key signature of one sharp. It features a complex accompaniment with many beamed sixteenth and thirty-second notes, including a triplet of eighth notes in measure 14. A dynamic marking of *ff* (fortissimo) appears in measure 13, and another *p* appears in measure 14.

First system of musical notation. The top staff features a melodic line with trills and slurs. The piano accompaniment consists of chords and eighth-note patterns in both the right and left hands. Dynamic markings include *f* and *p*.

Second system of musical notation. The top staff continues the melodic line with trills. The piano accompaniment features more complex chordal textures. Dynamic markings include *f*.

Third system of musical notation. The top staff includes the instruction *a tempo* and *rit. p*. The piano accompaniment has a more active bass line. Dynamic markings include *mf a tempo*.

Fourth system of musical notation. The top staff includes the instruction *poco rit.* and *a tempo*. The piano accompaniment features a crescendo marked *cresc.* and a final section marked *ff*.