

Seinem Freunde
Herrn Concertmeister Ludwig Gents
zugeeignet.

Bourrée
für
Violine
mit Begleitung des Pianoforte
von
Carl Bohm

Edited by O. B. Boise.

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Bourrée.

Carl Bohm, Op. 314. No 17.

Frisch. $\text{♩} = 120.$

Violine.

Clavier.

The musical score is written for Violin and Piano. It begins with a key signature of one flat (G minor) and a 3/4 time signature. The tempo is marked 'Frisch.' with a quarter note equal to 120 beats per minute. The score is divided into four systems. The first system shows the Violin part starting with a forte (*ff*) dynamic and the Piano part with a 'wichtig pesante' instruction. The second system continues the piano accompaniment. The third system features a violin melody with a 'dim.' (diminuendo) marking followed by a 'p cresc.' (piano crescendo) marking. The fourth system is marked 'bewegter werdend' (becoming more agitated) and includes a 'ff' (fortissimo) dynamic in the piano part.

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Two systems of musical notation. The first system consists of a single treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note accompaniment. The instruction *poco a poco cresc.* is written above the first system.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with piano accompaniment. The instruction *ff* is placed above the first measure, and *decresc.* is placed above the last measure. The second system continues the piano accompaniment with a *ff* dynamic marking.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with piano accompaniment. The instruction *p sehr anschmellend molto cresc.* is written above the second system. The piano part features a steady eighth-note accompaniment.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with piano accompaniment. The instruction *f* is placed above the first measure. The piano part features a steady eighth-note accompaniment.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with piano accompaniment. The piano part features a steady eighth-note accompaniment. The second system continues the piano accompaniment.

bewegter werdend

ff p

bewegter werdend

ff p

ff p

ff p

ff p

ff p

f

f

f

poco a poco

poco a poco

dim.

dim.

p

p

cresc.

cresc.

ff pesante ff sehr

ff pesante ff sehr

This system features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *ff* (fortissimo) and the character is *pesante* (heavy). The system concludes with a *tr* (trill) and the instruction *sehr* (very).

breit werdend *ff* wieder im Tempo wieder im Tempo *beschleunigend*

breit werdend *ff*

This system shows a melodic line that broadens (*breit werdend*) and then returns to the tempo (*wieder im Tempo*) before accelerating (*beschleunigend*). The piano accompaniment features a *ff* dynamic.

ff *breit* *Im Tempo, lebhaft* *Im Tempo* *lobhaft*

ff

This system includes a *ff* dynamic and the instruction *breit* (broad). The tempo changes to *Im Tempo, lebhaft* (lively) and then back to *Im Tempo*. The character is noted as *lobhaft* (praiseworthy).

zögernd *Beschleunigt* *etwas beschleunigt* *cresc.* *etwas beschleunigt*

zögernd *p* *Beschleunigt* *cresc.* *etwas beschleunigt*

This system features a *p* (piano) dynamic and the instruction *zögernd* (hesitant). It includes tempo markings *Beschleunigt* (accelerated) and *etwas beschleunigt* (somewhat accelerated), along with *cresc.* (crescendo).

ff *ff* *breit* *breit* *ff* *ff* *ff* *ff*

This system is characterized by multiple *ff* dynamics and the instruction *breit* (broad). It concludes with a *tr* (trill) and a *ff* dynamic.

Ein wenig ruhiger, doch nicht schleppend

zögernd

Im Tempo

pp

Ein wenig ruhiger, doch nicht schleppend

zögernd

Im Tempo

Im Tempo

p

pp

zögernd

Im Tempo

pp

p

zögernd

Im Tempo

pp

p

zögernd

Im Tempo

pp

p

ten.

zögernd

Im Tempo

pp

p

p

Erstes Tempo

zögernd

Im Tempo

f

ff

Erstes Tempo

zögernd

Im Tempo

cresc.

f

First system of musical notation, consisting of three staves (treble, grand staff, and bass). The music features a melodic line in the upper voice with slurs and accents, and a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, consisting of three staves. It includes dynamic markings *cresc.* and *ff*, and the instruction *bewegter werdend* (becoming more agitated) written twice. The music continues with similar melodic and harmonic textures.

Third system of musical notation, consisting of three staves. It begins with a piano dynamic marking *p*. The upper voice continues with a melodic line, while the piano accompaniment features sustained chords and moving bass lines.

Fourth system of musical notation, consisting of three staves. The music maintains its melodic and harmonic structure, with the piano accompaniment providing a steady harmonic foundation.

Fifth system of musical notation, consisting of three staves. It features a forte dynamic marking *f*. The melodic line in the upper voice is prominent, with the piano accompaniment supporting it with sustained chords and moving lines.

poco a poco dim.

poco a poco dim.

cresc.

cresc.

ff

ff

pesante ff *sehr breit werdend*

pesante ff *sehr breit werdend*

Neue Compositionen

für

Violine mit Begleitung des Pianoforte.

	Mk. Pf.
Attrup, Carl, Op. 18. Romanze	2 —
Barth, Richard, Op. 7. Zigeunergestalten. Sie und Er.	3 —
Bohm, Carl, Miniatur-Bilder. 6 Melodien. No. 1. Liebeslied. —	
No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. —	1 —
No. 5. Mazurka. — No. 6. Tyrolienne. —	à
— Serenata Española. Spanisches Ständchen	1 —
— Sechs Vorspiel-Stücke (erste Position). No. 1. Præludium. — No. 2. Can-	
zonetta. — No. 3. Italienische Romanze. — No. 4. Gendellied. —	
No. 5. Intermezzo. — No. 6. Ländler. —	à
— Op. 113. Zitherständchen	1 —
— Op. 151. Wiegenlied	1 —
— Op. 179. Malinconia. Moment musical	2 —
— Op. 314 No. 1. Canzona. Romanze	1 50
— Op. 314 No. 2. Cavatina	1 50
— Op. 314 No. 3. Gavotte (No. 1)	1 50
— Op. 314 No. 4. Papillon. Capriccio	2 50
— Op. 314 No. 5. Barcarola	2 —
— Op. 314 No. 6. Caprice de Concert en forme de Variations	3 —
— Op. 314 No. 7. Legende. Morceau de Concert	2 —
— Op. 314 No. 8. Gavotte (No. 2)	2 —
— Op. 314 No. 9. Air mélodieux. Morceau facile.	1 50
— Op. 314 No. 10. Mazurka-Caprice	2 —
— Op. 314 No. 11. Ballade	2 50
— Op. 314 No. 12. Romanze	2 —
— Op. 314 No. 13. Tarantelle	2 50
— Op. 314 No. 14. Schummerlied (Berceuse) „Schlaf, mein Kind!“ —	1 50
— Op. 314 No. 15. Novellette (No. 1, D moll)	1 50
— Op. 314 No. 16. Novellette (No. 2, F dur)	1 50
— Op. 314 No. 17. Bourrée	2 —
— Op. 314 No. 18. Aria	1 50
Brahms, Johannes, Ungarische Tänze, bearbeitet von Joseph	
<i>Joachim.</i> 1/4 Hefte	à 5 —
— Ungarische Tänze, bearbeitet von Friedrich Hermann (leicht).	
4 Hefte	à 3 —
— Wiegenlied (Op. 49 No. 4)	1 30
— Op. 52. Liebeslieder	4 50
— Op. 77. Violin-Concert (D dur)	10 —
— Op. 78. Sonate (G dur)	7 50
— Op. 100. Zweite Sonate (A dur)	8 —
— Op. 108. Dritte Sonate (D moll)	8 —
Bruch, Max, Op. 42. Romanze (A moll)	4 —
— Op. 44. Zweites Violin-Concert (D moll)	8 —
— Op. 46. Schottisches Concert	9 —
— Op. 47. Kol Nidrei. Adagio	3 —

	Mk. Pf.
David, Ferdinand, Lieder ohne Worte von Mendelssohn-	
<i>Bartholdy,</i> für Violine bearbeitet.	
Sieben Hefte à 3 bis 5 Mark.	
Dvorák, Anton, Op. 11. Romanze (F moll)	3 —
— Op. 46. Slavische Tänze. (Erste Serie.) 2 Hefte	à 5 —
— Op. 49. Mazurek (E moll)	3 —
— Op. 53. Violin-Concert (A moll)	10 —
— Op. 57. Sonate (F dur)	7 50
— Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte	à 6 —
— Op. 75. Romantische Stücke	4 50
Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte.	à 4 —
Engel, H, Op. 8. Zwei Nocturnos (No. 1. Es dur. — No. 2. C dur)	2 —
Ernest, Gustav, Op. 8 No. 1. Serenade	2 —
— Op. 8 No. 2. Air de Ballet	2 —
Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte	
Gernsheim, Fr., Op. 33. Fantasiestück	
Hegar, Friedrich, Op. 14. Walzer. 2 Hefte	
Hermann, Friedrich, Op. 11. Souvenirs	
Joachim, Joseph, Op. 12. Notturmo	
Kiel, Friedrich, Op. 35. Zwei Sonaten (No. 1. D n	
No. 2. F dur)	
— Op. 51. Sonate (E moll)	
— Op. 54. Deutsche Reigen. 2 Hefte	
Kirchner, Theodor, Op. 90. 12 Phantasiestücke. 2 Hefte	
Mendelssohn-Bartholdy, Felix, Op. 64.	
Concert (E moll) rev. u. bezeichnet von <i>Joseph Jac</i>	
Reissiger, C. G., Ouvertüre zur Oper „Die Felsen	
Ritter, Hermann, Op. 7 No. 1. Idylle	
— Op. 7 No. 2. Elfengesang	
— Op. 9. Schummerlied	
— Op. 17. Jagdstück	
Sarasate, Pablo de, Op. 21. Spanische Tänze.	
— Op. 22. Spanische Tänze. Heft 2	
— Op. 23. Spanische Tänze. Heft 3	
— Op. 26. Spanische Tänze. Heft 4	
— Op. 28. Sérénade andalouse (Heft 5 der Spanischen	
— Op. 29. Le Chant du Rossignol (Heft 6 der Spanischer	
— Op. 30. Bolero (Heft 7 der Spanischen Tänze)	
— Op. 33. Navarra, für zwei Violinen mit Pfte.	
Schumann, Robert, Op. 97. Dritte Symphonie (Es du	
— Kleine Soldaten, Marsch nach dem Soldatenliede: „Ein	
Pferd, ein blaues Gewehr“	