



Invocation

MORCEAU
RÉLIGIEUX

POUR

Violon avec accompagnement
de Piano ou de l'Orgue

PAR

CHARLES BOHM.

OP. 367.

PRIX $\frac{M. 1.20}{4}$

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für Violine

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INVOCATION.

Morceau religieux
pour Violon avec Piano ou Orgue.

Charles Bohm, Op. 367.

Religioso moderato.

VIOLON.

PIANO.

The musical score is written for Violin and Piano/Organ. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and mood are indicated as "Religioso moderato". The score is divided into four systems. The first system shows the violin part starting with a whole rest, followed by the piano part with a *p* dynamic. The second system continues the piano part with a *p dolce* marking. The third system features a *cresc.* marking in both parts, leading to a *f* dynamic. The fourth system concludes with a *rit.* marking in the piano part.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and includes a *cresc.* marking. The piano accompaniment is in grand staff (treble and bass clefs) and also starts with a piano (*p*) dynamic and includes a *cresc.* marking.

Second system of the musical score. The vocal line continues with a *cresc.* marking. The piano accompaniment features a *p* dynamic marking in the middle of the system and another *cresc.* marking.

Third system of the musical score. The vocal line includes a *p* dynamic marking. The piano accompaniment continues with various chordal textures.

Fourth system of the musical score. The vocal line concludes with a *f* dynamic marking. The piano accompaniment also ends with a *f* dynamic marking.

First system of a musical score. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of eighth and quarter notes, ending with a fermata. The word "dimin." is written below the staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It consists of block chords, some with a fermata at the end.

Second system of the musical score. The top staff continues the melodic line with eighth notes and rests. The bottom staff features a piano accompaniment with a dynamic marking of "p" (piano) and block chords.

Third system of the musical score. The top staff has a melodic line with a dynamic marking of "dimin." and a "riten." (ritardando) instruction. The bottom staff has a piano accompaniment with a dynamic marking of "p" and a "riten." instruction.

Fourth system of the musical score. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a dynamic marking of "p" and a steady eighth-note accompaniment in the right hand.

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line features a melodic line with a fermata over the first measure and a dynamic marking of *f* (forte) starting in the third measure. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked with *f* in the third measure.

Second system of musical notation. Similar to the first system, it features a vocal line and piano accompaniment. The vocal line continues with a melodic line and a dynamic marking of *f*. The piano accompaniment maintains its rhythmic pattern with a dynamic marking of *f*.

Third system of musical notation. The vocal line has a fermata over the first measure and a dynamic marking of *ff* *ad libitum*. The piano accompaniment features a tremolo effect in the right hand, marked with *ff* *tremolo*. The left hand continues with chords.

Fourth system of musical notation. The vocal line has a fermata over the first measure and a dynamic marking of *dimin.* (diminuendo). The piano accompaniment features a tremolo effect in the right hand and chords in the left hand.

COMPOSITIONEN UND ARRANGEMENTS

VON

ALFRED MOFFAT

Violine und Pianoforte

Op. 37. 12 leichte Stücke (1^{te} Lage — 1^{te} position):

- No. 1. Bei der Wiege. — *Lullaby*
- No. 2. Barcarole
- No. 3. In Grünen. — *Among the fields*
- No. 4. Gavotte
- No. 5. Abendröte. — *Evening*
- No. 6. Bosaratus. — *Village Dance*
- No. 7. Melodie
- No. 8. Auf der Wiese. — *In the meadow*
- No. 9. Maxirke
- No. 10. Frühlinglied. — *Spring Song*
- No. 11. Englischer Matrosentanz. — *English Seaman's Dance*
- No. 12. Schwanenlied. — *Swan Song*

Op. 38. 12 Vortragsstücke (1—3^{te} Lage — 1^{te} to 3rd position):

- No. 1. Im Sonnenschein. — *In the Sunlight*
- No. 2. Romanza
- No. 3. Gavotte-Messias
- No. 4. Tarantella
- No. 5. Verführerische. — *Forget-me-not*
- No. 6. Scherzo Beozois
- No. 7. Träumerei. — *Dream Fancies*
- No. 8. Bourée
- No. 9. Valse romantique
- No. 10. Mazurka
- No. 11. Abendlied. — *Peace of Even*
- No. 12. Im Kahn. — *In a Boat*

Op. 40. 4 Airs mélodieux (1—3^{te} Lage — 1^{te} to 3rd position):

- No. 1. La Capricieuse
- No. 2. Ballade
- No. 3. Fleur de Mai
- No. 4. Air polonois

Op. 42. Kleine Studien. — Short Studies. — 12 Sätze aus klassischen Violinsonaten, als eine Vorbereitung zum Studium der „Meisterschule der alten Zeit“. (1—3^{te} Lage):

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- No. 2. Sarabande (Cepis)
- No. 3. Gavotte (Aubert)
- No. 4. Giga (dell'Abaco)
- No. 5. Tempo di Corrente (dell'Abaco)
- No. 6. Tambourin (Leclair)
- No. 7. Adagio (Correlli)
- No. 8. Corrente (Vivaldi)
- No. 9. Rondino (Cepis)
- No. 10. Sarabande und Giga (Aubert)
- No. 11. Arioso (Telemann)
- No. 12. Sarabande (Mendelssohn)

Op. 43. 12 Violinstücke klassischer Meister des 17. u. 18. Jahrhunderts nach den Originalausgaben bearbeitet. (1^{te} Lage):

- No. 1. Gavotte (Francesca)
- No. 2. Giga (Mozz)
- No. 3. Siellano (Grossm)
- No. 4. Sarabande (Vielstein)
- No. 5. Allemande (Lully)
- No. 6. Bourrée à l'italienne (Gallardi)
- No. 7. Gavotte-Rondeau (De Facchi)
- No. 8. Scherzando (Marcell)
- No. 9. Giga (Humbert)
- No. 10. Sarabande (Leclair)
- No. 11. Menuetto (Hertz)
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- No. 5. Petite Berceuse. — *Kleines Schlämmerlied. — Cradle-Song*
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3 Violinen

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- No. 9. Sarabande und Gavotte (Correlli)
- No. 10. Ave verum (Mozart)

3 Violinen und Pianoforte

Op. 39. 6 leichte Stücke (1^{te} Lage):

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- No. 2. Intermezzo
- No. 3. Bouserseto. — *The Village Holiday*
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- No. 6. Erinnerung. — *Memories*

2 Violinen und Pianoforte

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- No. 2. Menuett
- No. 3. Gavotte
- No. 4. Frühlinglied
- No. 5. Siellano Pastorale
- No. 6. Hochzeitstanz
- No. 7. Marsch
- No. 8. Jagdlied

Seite nach die sty) ancien

Violoncell und Pianoforte

Op. 36. 10 klassische Stücke:

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- No. 2. Borturo (Pohl)
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- No. 4. Adagio religioso (Correlli)
- No. 5. Adagio (Strasini)
- No. 6. Gavotte (Bion)
- No. 7. Canottieri (Händel)
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INVOCATION.

Morceau religieux
pour Violon avec Piano ou Orgue.

VIOLON.

Charles Bohm, Op. 367.



VIOLON.

The musical score consists of ten staves of music in G major. The first staff begins with a melodic line marked *dimin.*. The second staff features a melodic line with a *p* dynamic marking. The third staff continues the melodic line with slurs. The fourth staff has a *riten.* marking and a *p* dynamic marking. The fifth staff continues the melodic line. The sixth staff features a series of chords marked with *f*. The seventh staff continues the melodic line with slurs. The eighth staff features a series of chords marked with *f*. The ninth staff features a melodic line with a *tr* marking. The tenth staff concludes with a melodic line marked *dimin.* and a *ff* marking with the instruction *so ad libit.*



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