

**Bohrer, Anton**

**Dixhuit variations pour deux violons, alto et basse ; oeuv. 5**

**Paris [circa 1800]  
4 Mus.pr. 31277**

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40  
Mus. Pr.  
31277  
4 Einh.

Bohrer

Op. 5



4<sup>o</sup> Miss. pt.

31247

Trace



3 part

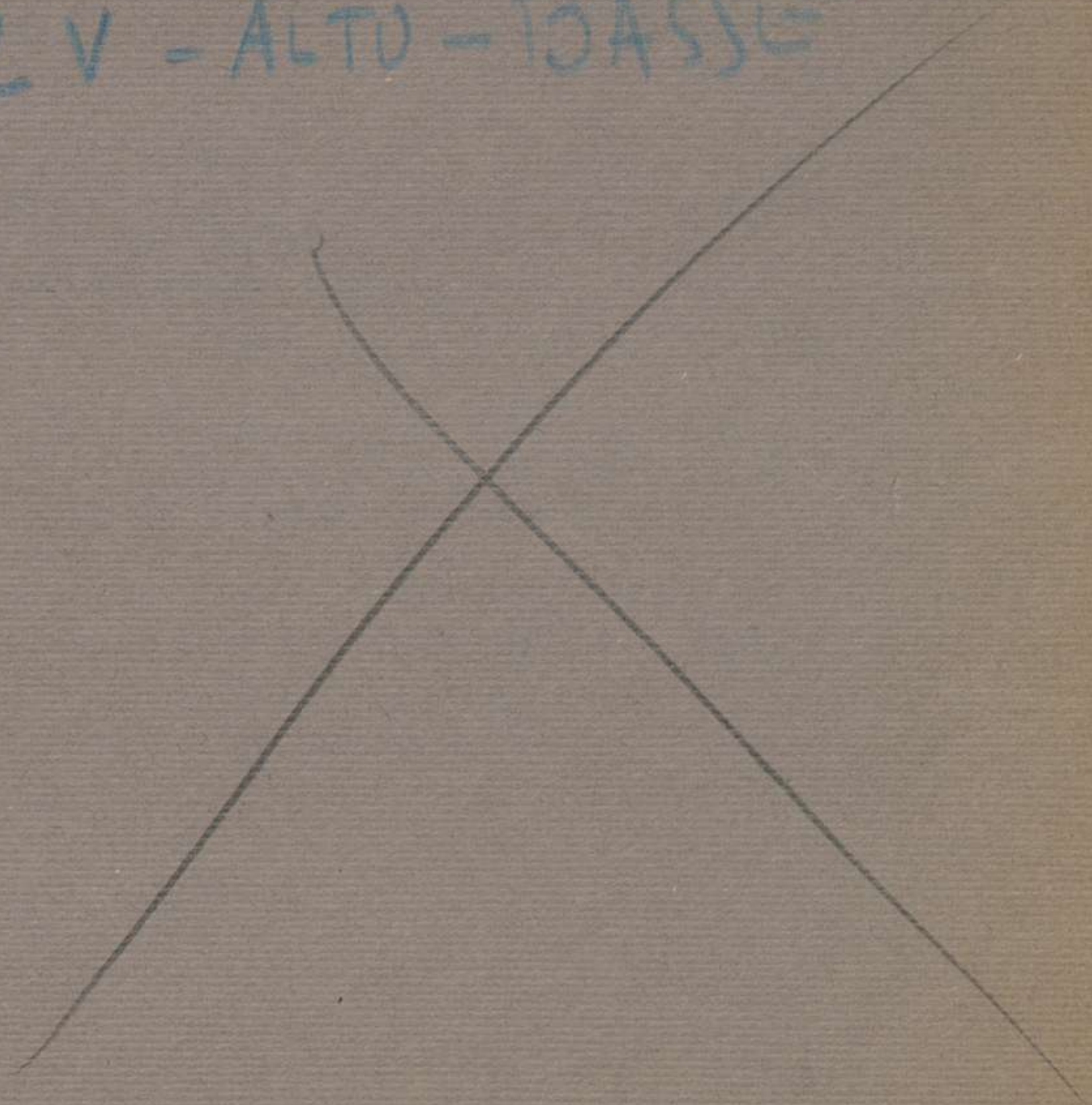
BOHNER

40 Min. pc. 34277

OP 5

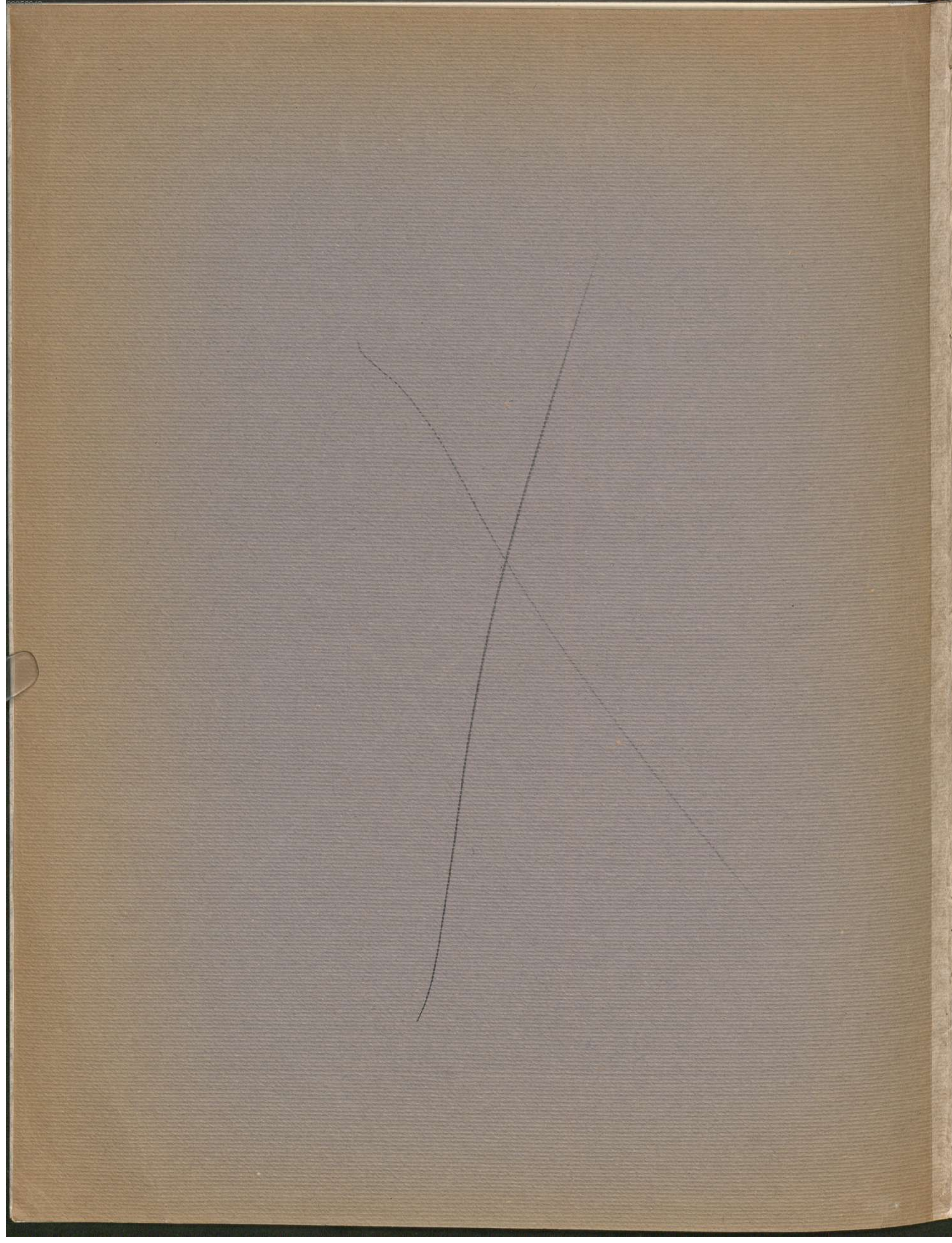
18 VARIATIONS

2 V - ALTO - BASS



49 Amt







40 Mus. pr. 31277

EUGÈNE REVERCHON

*Le Violon*

# Dix-huit Variations

POUR

Deux Violons, Alto et Basse

Composées et Dédiées

A M<sup>r</sup>. CANNABICH

*Directeur de l'Orchestre et des Concerts de S. M. le Roi de Bavière*

par A. Bohrer

Professeur de Violon au service de S. M. le Roi de Bavière

*Œuvre 5.*

*Prix 7.<sup>fr</sup> 10.<sup>cs</sup>*

*Chez Naderman Edite.*

*à la Clef de*

A LYON,  
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*Amt*



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VIOLINO PRIMO

Andante.

Thema.

1<sup>re</sup>.Var:

2<sup>e</sup>.Var:

3<sup>e</sup>.Var:

4<sup>e</sup>.Var:



VIOLINO PRIMO

The main musical score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. A '4 2' fingering is indicated below the first few notes. The second staff continues the melodic line with similar rhythmic complexity. The third and fourth staves provide a steady accompaniment with rhythmic patterns and some melodic fragments. The piece concludes with a double bar line and repeat dots.

5<sup>e</sup>.Var: *p*

The 5th variation is a single staff of music in 2/4 time. It features a simple, rhythmic melody of eighth and sixteenth notes. A piano (*p*) dynamic marking is placed below the first few notes.

A single staff of music in 2/4 time, continuing the 6th variation. It features a rhythmic melody with eighth and sixteenth notes, similar in style to the 5th variation.

6<sup>e</sup>.Var: *f*

The 6th variation is a single staff of music in 2/4 time. It features a rhythmic melody with eighth and sixteenth notes. A forte (*f*) dynamic marking is placed below the first few notes. Trills are indicated with 'tr' above several notes.

A single staff of music in 2/4 time, continuing the 6th variation. It features a rhythmic melody with eighth and sixteenth notes and trills.

A single staff of music in 2/4 time, continuing the 6th variation. It features a rhythmic melody with eighth and sixteenth notes and trills.

7<sup>e</sup>.Var: *f*

The 7th variation is a single staff of music in 2/4 time. It features a rhythmic melody with eighth and sixteenth notes. A forte (*f*) dynamic marking is placed below the first few notes. Trills are indicated with 'tr' above several notes.

A single staff of music in 2/4 time, continuing the 7th variation. It features a rhythmic melody with eighth and sixteenth notes and trills.

A single staff of music in 2/4 time, continuing the 7th variation. It features a rhythmic melody with eighth and sixteenth notes and trills.



VIOLINO PRIMO

8<sup>e</sup> Va

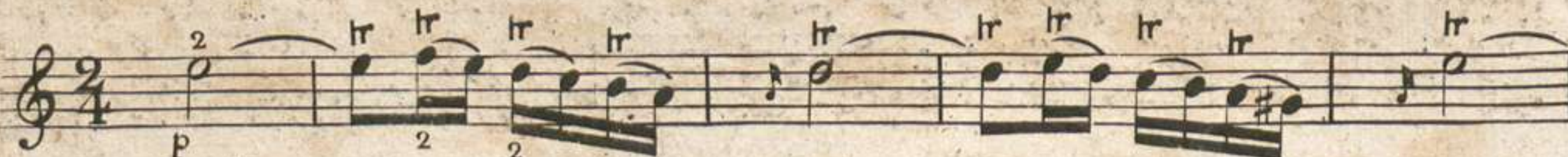


ritartando.

9<sup>e</sup> Var:



10<sup>e</sup> Var:



11<sup>e</sup> Var: tacet.

Piu Moto.

12<sup>e</sup> Var:





VIOLINO PRIMO



tempo. 1<sup>o</sup>.

13<sup>e</sup>.Var:



14<sup>e</sup>.Var:



15<sup>e</sup>.Var:



16<sup>e</sup>.Var:





VIOLENO PRIMO

6

Piu Moto.

17 Var:

18 Var:

Tempo. 1<sup>o</sup>.





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PRÉLUDES POUR PIANO

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en forme de

Blues . . . . . 2. »	Capriccio . . . . . 1,75
Scherzo . . . . . 2. »	Largo . . . . . 1,50
Andante . . . . . 1,75	Etude . . . . . 2. »
Danse . . . . . 2. »	Fox-Trot . . . . . 2. »

en recueil 6 fr.

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BOHUSLAV MARTINŮ

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Chez Alphonse Leduc  
176, Rue St-Honoré à Paris

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22/10/17

22/10/17

Deux Violons, (la)

Composées et D

A M<sup>r</sup>. CANNAN

Directeur de l'Orchestre et des Concer

par A. S.

Pro



229 Violon

40 Ms. pr. 31277  
EUGÈNE REVERCHIN

# Dix-huit Variations

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A PARIS

*Chez Naderman Editeur de Musique, Facteur de Harpes, Rue de la Loi,  
à la Clef d'or, Passage de l'ancien Café de l'oy.*



VIOLINO SECONDO

Thema. *Andante.*

1<sup>re</sup>.Var: *p*

2<sup>e</sup>.Var:

3<sup>e</sup>.Var: *p*

4<sup>e</sup>.Var: *pp*

5<sup>e</sup>.Var: *pp*



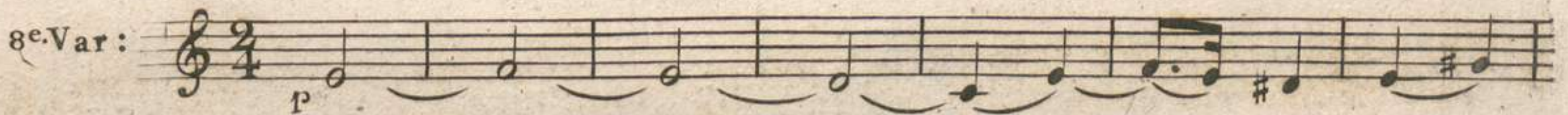
VIOLINO SECONDO

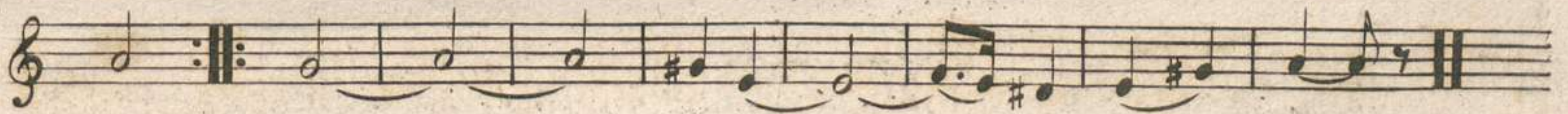
6<sup>e</sup>.Var: 



7<sup>e</sup>.Var: 



8<sup>e</sup>.Var: 



*ritartando.*

9<sup>e</sup>.Var: 



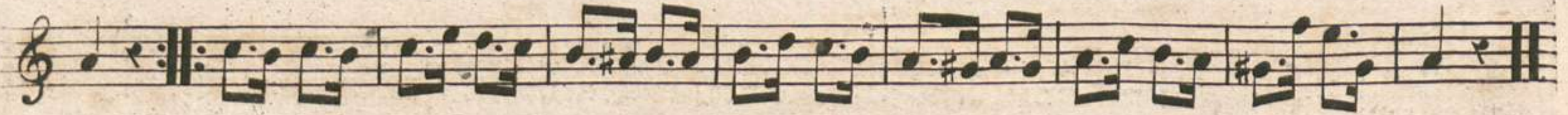
10<sup>e</sup>.Var: 





VIOLINO SECONDO

11<sup>e</sup>.Var:



12<sup>e</sup>.Var:



13<sup>e</sup>.Var:



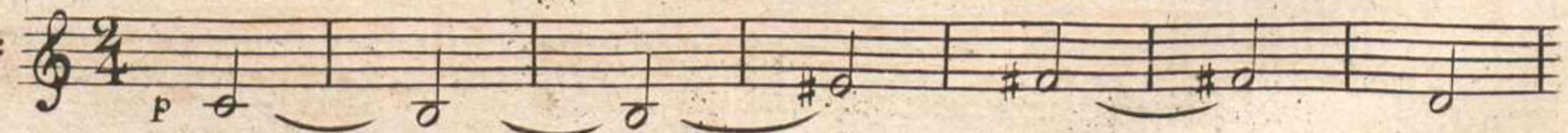
14<sup>e</sup>.Var:



15<sup>e</sup>.Var:



16<sup>e</sup>.Var:





VIOLINO SECONDO

17<sup>e</sup> Var: *Piu Moto.*  
f

18<sup>e</sup> Var:  
f

Tempo. 1<sup>o</sup>.  
p







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VIOLA

Andante.

Thema.

The first staff of the 'Thema' section begins with a piano (p) dynamic marking. It features a melodic line in 2/4 time, consisting of eighth and quarter notes, with a key signature of one sharp (F#).

The first ending of the 'Thema' section, marked with repeat signs at both ends, concludes the main theme with a final cadence.

1<sup>re</sup>. Var:

The first variation (1<sup>re</sup>. Var.) starts with a piano (p) dynamic marking and features a more rhythmic eighth-note pattern in 2/4 time.

The first ending of the first variation, marked with repeat signs, concludes the variation with a final cadence.

2<sup>e</sup>. Var:

The second variation (2<sup>e</sup>. Var.) begins with a piano (p) dynamic marking and features a rhythmic pattern of eighth notes and quarter notes.

The first ending of the second variation, marked with repeat signs, concludes the variation with a final cadence.

3<sup>e</sup>. Var:

The third variation (3<sup>e</sup>. Var.) starts with a pianissimo (pp) dynamic marking and features a slower, more spacious melodic line with long note values.

The first ending of the third variation, marked with repeat signs, concludes the variation with a final cadence.

4<sup>e</sup>. Var:

The fourth variation (4<sup>e</sup>. Var.) begins with a pianissimo (pp) dynamic marking and features a complex, dense texture of sixteenth-note chords.

The first ending of the fourth variation, marked with repeat signs, concludes the variation with a final cadence.

5<sup>e</sup>. Var:

The fifth variation (5<sup>e</sup>. Var.) starts with a piano (p) dynamic marking and features a simple, slow melodic line with long note values.

The first ending of the fifth variation, marked with repeat signs, concludes the variation with a final cadence.



VIOLA

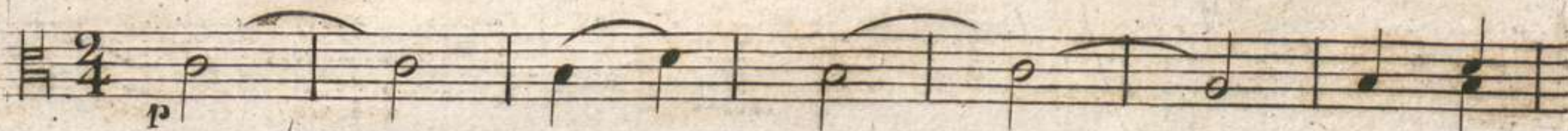
6<sup>e</sup>.Var :



7<sup>e</sup>.Var :

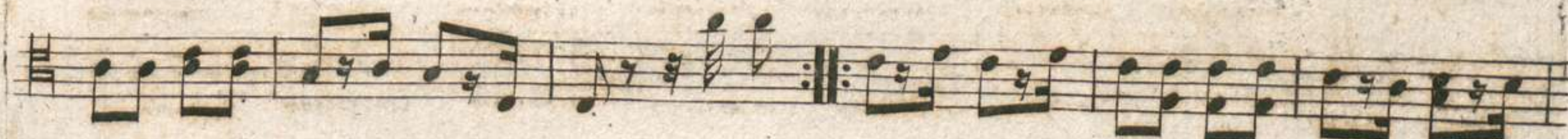


8<sup>e</sup>.Var :



*ritartando.*

9<sup>e</sup>.Var :



10<sup>e</sup>.Var :





VIOLA

11<sup>e</sup>.Var: 



Piu Moto.

12<sup>e</sup>.Var: 




Tempo. 1<sup>o</sup>.

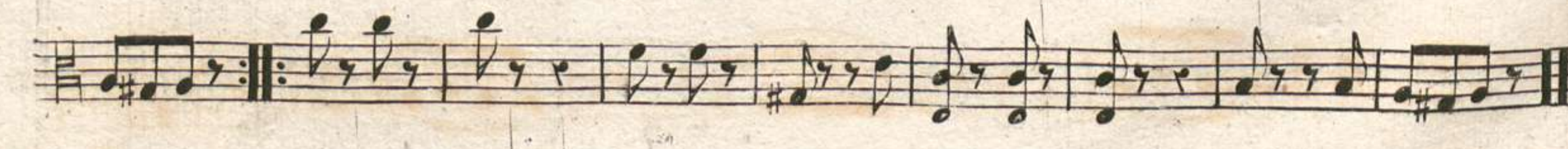
13<sup>e</sup>.Var: 

14<sup>e</sup>.Var: 



pizz:

15<sup>e</sup>.Var: 



16<sup>e</sup>.Var: 



VIOLA

A single musical staff containing a sequence of notes: a quarter note, a half note, a quarter note with a sharp sign, a half note, a quarter note, a half note, a quarter note with a sharp sign, and a quarter note. A slur covers the last four notes. The staff ends with a double bar line.

Piu Moto.  
17<sup>e</sup> Var:

A musical staff in 2/4 time, marked 'Piu Moto.' and '17<sup>e</sup> Var:'. It begins with a dynamic marking 'f'. The staff contains a series of eighth and sixteenth notes, ending with a double bar line.

A musical staff containing a sequence of notes with various slurs and accents. It ends with a double bar line.

18<sup>e</sup> Var:

A musical staff in 3/8 time, marked '18<sup>e</sup> Var:'. It begins with a dynamic marking 'f'. The staff contains a series of eighth notes, ending with a double bar line.

A musical staff containing a sequence of notes with various slurs and accents. It ends with a double bar line.

A musical staff containing a sequence of notes with various slurs and accents. It ends with a double bar line.

A musical staff containing a sequence of notes with various slurs and accents. It ends with a double bar line.

A musical staff containing a sequence of notes with various slurs and accents. It ends with a double bar line.

A musical staff containing a sequence of notes with various slurs and accents. It ends with a double bar line.

Tempo. 1<sup>o</sup>.

A musical staff in 2/4 time, marked 'Tempo. 1<sup>o</sup>.'. It begins with a dynamic marking 'p'. The staff contains a sequence of notes, ending with a double bar line.

A musical staff containing a sequence of notes with various slurs and accents. It ends with a double bar line.

dim:



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# VIOLONCELLO

Andante.

Thema

Musical notation for the first staff of the Thema, starting with a bass clef, 2/4 time signature, and a dynamic marking of *p*.

Musical notation for the first staff of the first variation, including a repeat sign, a dynamic marking of *sf*, and a dynamic marking of *p*.

Musical notation for the second staff of the first variation.

Musical notation for the third staff of the first variation, including a repeat sign.

Musical notation for the first staff of the second variation.

Musical notation for the second staff of the second variation, including a repeat sign.

Musical notation for the first staff of the third variation, marked *solo*.

Musical notation for the second staff of the third variation.

Musical notation for the third staff of the third variation.

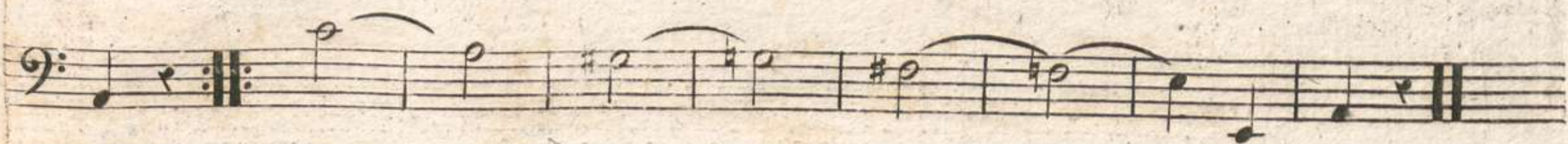
Musical notation for the first staff of the fourth variation, marked *pp*.

Musical notation for the second staff of the fourth variation, including a repeat sign.

Musical notation for the first staff of the fifth variation, marked *p*.



VIOLONCELLO



6<sup>e</sup>.Var :



7<sup>e</sup>.Var :



8<sup>e</sup>.Var :



9<sup>e</sup>.Var :

*ritartando.*



10<sup>e</sup>.Var :





VIOLONCELLO

11<sup>e</sup>.Var:

solo.

The 11th variation consists of six staves of music in 2/4 time. The first two staves feature a melodic line with sixteenth-note patterns, often beamed in groups of six, with fingerings indicated by the number '6'. The third and fourth staves show a rhythmic accompaniment with chords, marked '1<sup>re</sup>' and '2<sup>e</sup>' for the first and second endings. The fifth and sixth staves continue the melodic line, ending with a double bar line.

Piu Moto.

12<sup>e</sup>.Var:

F 2<sup>e</sup>.fois pizz piano.

The 12th variation is a single staff of music in 2/4 time, featuring a rhythmic pattern of eighth notes and rests. It is marked 'F 2<sup>e</sup>.fois pizz piano'.

F 2<sup>e</sup>.fois pizz piano.

Tempo. 1<sup>o</sup>.

13<sup>e</sup>.Var:

The 13th variation is a single staff of music in 2/4 time, featuring eighth-note patterns and rests. It is marked 'Tempo. 1<sup>o</sup>'.

14<sup>e</sup>.Var:

p

The 14th variation is a single staff of music in 2/4 time, featuring eighth-note patterns and rests. It is marked 'p'.

15<sup>e</sup>.Var:

pizz:

p

The 15th variation is a single staff of music in 2/4 time, featuring eighth-note patterns and rests. It is marked 'pizz:' and 'p'.



VIOLONCELLO

16<sup>e</sup> Var:

Piu Moto.

17<sup>e</sup> Var:

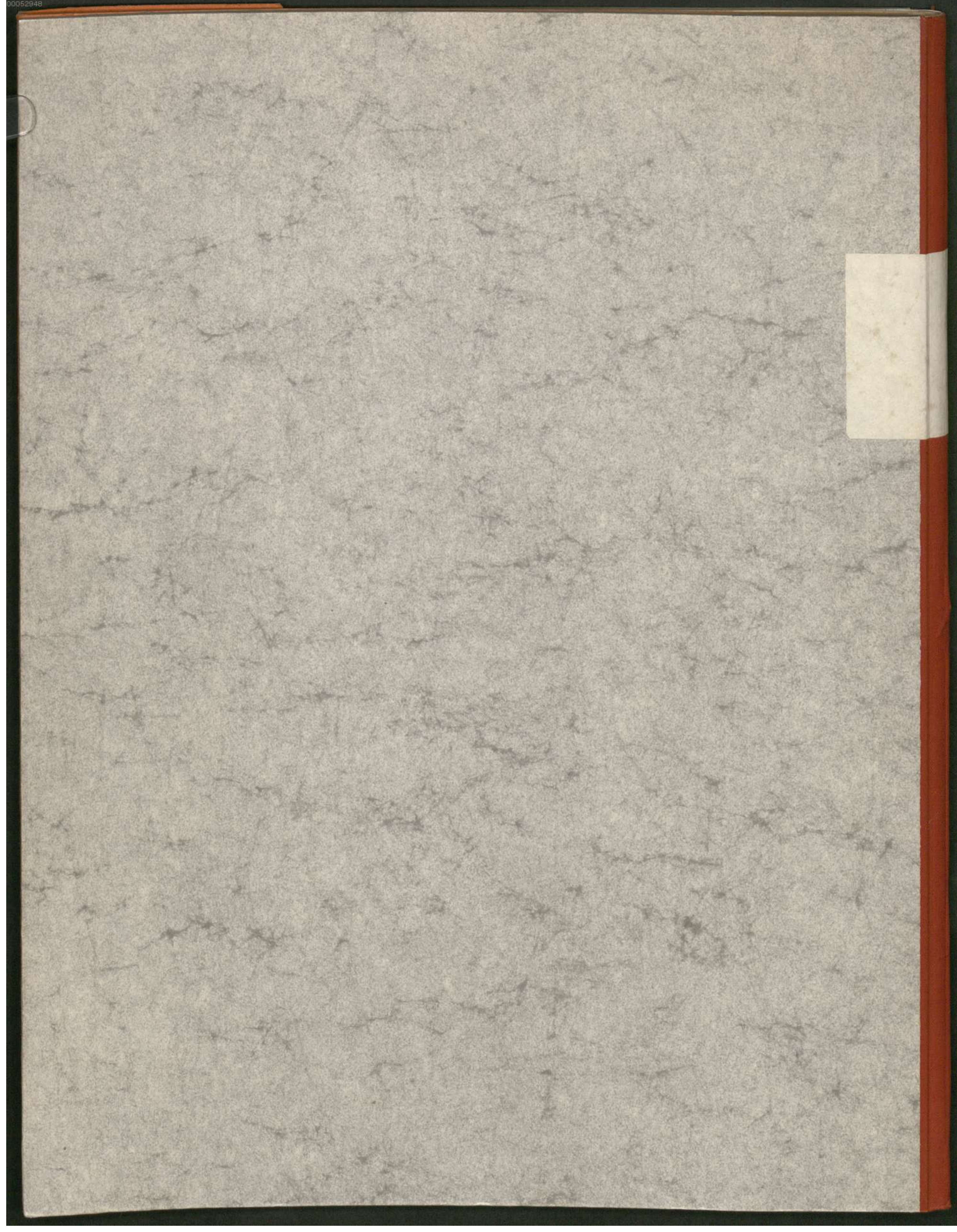
18<sup>e</sup> Var:

Tempo. 10.



Beretsko  
Starobibliotek





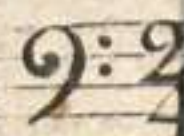


VIOLONCELLO

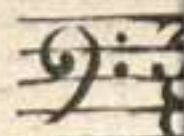
16<sup>e</sup> Var:



17<sup>e</sup> Var:



18<sup>e</sup> Var:



Tempo. 10.

