



„Der Himmel voller Geigen!“



Für Violinspieler

Anthologie

Für Violine & Klavier

100 Konzertstücke & Vortragstücke & Salonstücke 100

Herausgegeben und gespielt von **Willy Burmester, Gustav Hollaender, Paul Juon, Theobald Rehbaum, August Wilhelmj u. A.**

★ *Anthologie of 100 Pieces for Violin and Piano, newly edited by celebrated masters.* ★

l = leicht (easy), m = mittelschwer (medium), s = schwer (difficult).

1. Bach. <i>Arie aus der D dur-Suite (Burmester)</i> m. 1,—	51. Golde. <i>Preussenmarsch</i> l. 1,30
2. Wilhelmj. <i>Schwedische Melodie</i> m. 2,—	52. Chopin. <i>Nocturne (As dur), op. 32 No. 2 (Wilhelmj)</i> m. 1,50
3. Juon. <i>Berceuse, op. 28 No. 3</i> m. 1,50	53. Paganini. <i>Romanze (Wilhelmj)</i> m. 1,50
4. Boccherini. <i>Menuett (Rehbaum)</i> l. 1,—	54. Beethoven. <i>Deutsche Tänze (G. Hollaender)</i> m. 4,—
5. Sibelius. <i>Melisande</i> l. 1,50	55. Spohr. <i>Pastorale aus op. 147</i> m. 1,—
6. Hollaender (Gustav). <i>Walzer, op. 38 No. 10</i> m. 1,—	56. Händel. <i>Menuett (Burmester)</i> m. 1,—
7. Chopin. <i>Meine Freuden. Lied</i> m. 1,—	57. Stern. <i>Zigeunerlust, op. 60 No. 3</i> l. 1,30
8. Simon. <i>Berceuse</i> m. 1,—	58. Haydn. <i>Aria con Recitativo (Rehbaum)</i> m. 1,—
9. Strauss (Sohn). <i>Nachfalter-Walzer, op. 157</i> l. 1,50	59. Graben-Hoffmann. <i>50000 Teufel-Polonoise, op. 32</i> . l. 1,50
10. Schumann. <i>Abendlied, op. 85 No. 12</i> m. —80	60. Beethoven. <i>Romanse (Fdur), op. 50</i> s. —60
11. Rameau. <i>Gavotte (Burmester)</i> m. 1,—	61. Tschaikowsky. <i>Kanonetta aus dem Violinkonzert</i> . m. 1,—
12. Maether. <i>Mai-Walzer</i> l. 1,—	62. Mozart. <i>Menuett (Burmester)</i> m. 1,—
13. Krall. <i>Wiegenlied und Gavotte, op. 5 II</i> l. 1,50	63. Haydn. <i>Adagio cantabile (Rehbaum)</i> m. 1,—
14. Meyerbeer. <i>Krönungsmarsch</i> l. 1,—	64. Heller-Ernst. <i>Feuille d'Album</i> l. 1,50
15. Offenbach. <i>Musette</i> m. 2,—	65. Bach (C. Ph. E.). <i>La Complaisante (Burmester)</i> . . m. 1,—
16. Kol Nidre (E. D. Wagner, op. 44 No. 1) l. 1,—	66. Haydn. <i>Serenade</i> l. 1,—
17. Chopin. <i>Etude (Fmoll), op. 25 No. 2 (Burmester)</i> . s. 1,—	67. Nicolai. <i>Die lustigen Weiber (Jansa)</i> m. 1,50
18. Schubert. <i>Menuett (Burmester)</i> l. 1,—	68. Hollaender (Alexis). <i>Gavotte, op. 40 No. 2</i> m. 1,—
19. Ebann. <i>Wiegenlied, op. 85</i> m. 2,—	69. Weber. <i>Aufforderung zum Tanz, op. 65</i> m. 1,30
20. Bach. <i>Siciliano (Wilhelmj)</i> m. 1,50	70. Böhmer. <i>Elegie, op. 11</i> m. 1,—
21. Rosas. <i>Über den Wellen. Walzer</i> l. 2,—	71. Kuhlau. <i>Walzer (Burmester)</i> l. 1,—
22. Hirsch. <i>Andante religioso, op. 23</i> l. 1,—	72. Rossini. <i>Ouverture „Der Barbier von Sevilla“</i> . . . m. 1,—
23. Weber. <i>Ouverture „Preciosa“</i> m. 1,—	73. Schumann. <i>Träumerei, op. 15 No. 7</i> m. —80
24. Martini. <i>Gavotte (Burmester)</i> m. 1,—	74. Juon. <i>Arisso, op. 28 No. 2</i> m. 1,50
25. Hofmann. <i>Venezianisches Ständchen</i> m. 1,50	75. Hanitzki. <i>Ständchen, op. 6</i> m. 1,—
26. Ernst. <i>Elegie</i> s. —80	76. Hollaender (Gustav). <i>Frühlingslied, op. 38 No. 5</i> . m. 1,—
27. Schwedischer Tanz. (Juon op. 36 No. 8) m. 1,50	77. Chopin. <i>Mädchens Wunsch. Lied</i> m. 1,—
28. Hollaender (Gustav). <i>In der Mühle, op. 38 No. 4</i> . . m. 1,50	78. Mestrino. <i>Romanze</i> l. 1,—
29. Fink. <i>Bärentanz, op. 3 No. 3</i> l. 1,—	79. Schubert (François). <i>Die Biene (L'Abeille)</i> m. 1,—
30. Weber. <i>Adagio (Burmester)</i> l. 1,—	80. Käsmayer. <i>Ungarische Tänze, op. 26 II</i> m. 3,—
31. Chopin. <i>Nocturne (Hdur), op. 32 No. 1 (Wilhelmj)</i> . m. 1,50	81. Beethoven. <i>Romanze (Gdur), op. 40</i> s. —60
32. Petersen. <i>Romanze, op. 4</i> m. 1,50	82. Tschaikowsky. <i>Sérénade mélancolique, op. 26</i> . . . s. 1,50
33. Gossec. <i>Gavotte (Burmester)</i> l. 1,—	83. Nemours. <i>Tendre aveu</i> m. 1,20
34. Hellmesberger. <i>La Mélancolie</i> m. 1,50	84. Händel. <i>Largo</i> l. —60
35. Wagner. <i>Heilige Christfreude, op. 54 No. 3</i> l. 1,50	85. Paganini. <i>Perpetuum mobile (Wilhelmj)</i> s. 2,—
36. Bach. <i>Adagio (Wilhelmj)</i> m. 1,50	86. Juon. <i>Ballade, op. 28 No. 1</i> s. 3,—
37. Strauss (Vater). <i>Loreley-Rhein-Klänge, Walzer, op. 154</i> l. 1,—	87. Couperin. <i>Le Bavolet flottant (Burmester)</i> m. 1,—
38. Juon. <i>Romanze aus op. 7</i> m. 1,—	88. Wilhelmj. <i>Romanze, op. 10</i> s. 1,50
39. Schubert. <i>Am Meer (Jansa)</i> m. —80	89. Bazzini. <i>L'Absence, op. 18 No. 1</i> m. 1,50
40. Kontsky. <i>Le Réveil du Lion, op. 115</i> m. 2,—	90. Mendelssohn. <i>Hochzeitsmarsch, op. 61 No. 4</i> l. —60
41. Suk. <i>Albumblatt, op. 6</i> m. 1,50	91. Spohr. <i>Barcarole, op. 135 No. 1</i> m. 1,—
42. Haydn. <i>Romanze (Rehbaum)</i> m. 1,—	92. Hauptmann. <i>Sonatine, op. 10 No. 1</i> l. —60
43. Gumbert. <i>O bitt' Euch, liebe Vögelein</i> l. 1,50	93. Bayer. <i>Pagoden-Polka</i> l. 1,20
44. Beethoven. <i>Menuett (Burmester)</i> m. 1,—	94. Weber. <i>Ouverture „Der Freischütz“</i> m. 1,—
45. Käsmayer. <i>Ungarische Tänze, op. 26 I.</i> m. 3,—	95. Strauss (Vater). <i>Radetzky-Marsch, op. 228</i> l. —80
46. Brockway. <i>Cavatina, op. 13</i> s. 1,50	96. Rehfeld. <i>Berceuse, op. 33</i> m. 2,—
47. Schubert. <i>Ständchen (Jansa)</i> m. 1,—	97. Juon. <i>Rondo, op. 28 No. 4</i> s. 3,—
48. Rehbaum. <i>Burleske, op. 5 No. 2</i> m. 1,—	98. Schumann. <i>Von fremden Ländern</i> l. 1,—
49. Heiser. <i>Das Grab auf der Haide, op. 30</i> l. 1,50	99. Grazioli. <i>Menuett (Burmester)</i> l. 1,—
50. Peters. <i>Andante, op. 9</i> l. 1,—	100. Mozart. <i>Larghetto (Wilhelmj)</i> m. 1,50

Zigeunerlust.

Tanz.

INTRODUCTION.

Julius G. Stern, Op. 60 N° 3.

Andantino.

Violine.

Violin part: Treble clef, key signature of three sharps (F#, C#, G#), common time. Starts with a triplet of eighth notes (F#, C#, G#) marked *p dolce*. The melody features slurs and accents.

Piano part: Grand staff (treble and bass clefs), key signature of three sharps, common time. Starts with a triplet of eighth notes (F#, C#, G#) marked *p*. The accompaniment consists of chords and moving lines in both hands.

Violin part: Continuation of the melody with dynamics *cresc.*, *f*, *dim.*, and *pp*. Includes a triplet of eighth notes.

Piano part: Continuation of the accompaniment with dynamics *cresc.*, *f*, *dim.*, *pp*, and *mf*. Includes a triplet of eighth notes.

Violin part: Continuation of the melody with dynamics *mf* and *f*. Includes a triplet of eighth notes.

Piano part: Continuation of the accompaniment with dynamic *f*. Includes a triplet of eighth notes.

Violin part: Continuation of the melody with dynamics *p*, *f*, *ff*, and *p*. Includes a triplet of eighth notes.

Piano part: Continuation of the accompaniment with dynamics *p*, *f*, *ff*, *f*, and *p*. Includes a triplet of eighth notes.

Vivace.

The musical score is written for piano and consists of three systems of staves. Each system includes a treble clef staff, a grand staff (left and right bass clefs), and a separate bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Vivace.' at the top left. The first system begins with a dynamic marking of *f* (forte) and includes the instruction *marc.* (marcato) in the left bass staff. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. There are several accents (>) and slurs throughout the piece. The piece concludes with a double bar line and repeat dots at the end of the third system.

TRIO.

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal line is in a single staff with a treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings: *wild* (vocal), *marc.* (piano), *dolce* (vocal), *f* (piano), and *p* (piano). There are also first and second endings indicated by bracketed lines with '1' and '2' above them. The piece concludes with a *marc.* marking in the final piano measure.

The first system of music features a treble clef staff with a melodic line in G major, a piano staff with a complex accompaniment of chords and moving lines, and a bass staff with a steady eighth-note bass line.

The second system continues the piece, showing more intricate piano accompaniment and a melodic line that includes some chromatic movement.

The third system introduces a dynamic marking of *f* (forte) in the treble staff, indicating a change in volume and intensity.

The fourth system concludes the piece with a first ending and a second ending. The first ending leads back to an earlier section, while the second ending concludes. Dynamic markings *f* and *p* (piano) are used to indicate the desired volume.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The first staff contains a melodic line with slurs and accents, ending with a dynamic marking of *f*. The grand staff contains a piano accompaniment with chords and moving lines, starting with a dynamic marking of *p*.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a first ending bracket labeled "1." and a second ending bracket labeled "2.". The word *dolce* is written below the first ending. The grand staff contains a piano accompaniment with a dynamic marking of *p*.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and accents. The grand staff contains a piano accompaniment with slurs and accents.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and accents. The grand staff contains a piano accompaniment with slurs and accents.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the top staff with slurs and accents, and a rhythmic accompaniment in the lower staves. A dynamic marking of *f* (forte) is present at the end of the system.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three sharps. The music continues with melodic and rhythmic patterns. A dynamic marking of *marc.* (marcato) is present in the middle staff.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three sharps. The music continues with melodic and rhythmic patterns. Dynamic markings include *f più mosso* in the top staff and *più mosso* in the middle staff.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three sharps. The music continues with melodic and rhythmic patterns. Dynamic markings include *ff* (fortissimo) in the top staff and *ff* in the middle staff.