



„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 Wilhelm u. A.**2. Sammlung * *Anthologie of 100 Pieces for Violin and Piano, newly edited by celebrated masters.* * II. Serie

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

Fortsetzung

A

101. **Dvořák.** *Slavischer Tanz, op. 39 No. 2* m. 1,50
 102. **Sibelius.** *Nocturne (Press)* m. 1,20
 103. **Drdla.** *2 böhmische Volkslieder: Klage — Bauernanz* l. 1,—
 104. **Raff.** *Kavatine, op. 85 No. 3. Orig. u. erleicht. (Press)* m. 1,—
 105. **Juon.** *Barkarole, op. 19 No. 2 (Vecsey)* m. 1,20
 106. **Kéler Béla.** *Der Sohn der Heide, op. 134 No. 2 (Press)* m. 1,50
 107. **Bizet.** *Menuett aus „Arlésienne“* m. 1,—
 108. **Couperin.** *Die kleinen Windmühlen (Press)* s. 1,50
 109. **Eichhorn.** *Geburtstagswalzer, op. 26 No. 3* l. —,80
 110. **Galkine.** *Serenade* m. 1,50
 111. **Cramer.** *Walzer (Hollaender)* l. 1,—
 112. **Beethoven.** *Contretanz (Hollaender)* m. 1,—
 113. **Juon.** *Melodie, op. 36 No. 1* m. 1,—
 114. **Milandre.** *Menuett (Press)* m. 1,—
 115. **Wienlawsky.** *Kujawiak-Mazurka (Press)* s. 1,—
 116. **Chopin.** *Nocturne (Es dur), op. 9 No. 2* m. 1,—
 117. **Mendelssohn.** *Frühlingslied (Lied ohne Worte), op. 62 No. 6* m. —,80
 118. **Eichhorn.** *Pizzicato-Gavotte, op. 26 No. 5* l. —,80
 119. **Mattheson.** *Air auf der G-Saite (Burmester)* l. 1,—
 120. **Schubert.** *Ave Maria, op. 52 No. 6* m. —,80
 121. **Rubinstein.** *Melodie, op. 3 No. 1* m. —,80
 122. **Mozart.** *Gavotte aus „Idomeneo“ (Hollaender)* l. 1,—
 123. **Offenbach.** *Barkarole „Hoffmanns Erzählungen“* l. 1,—
 124. **Bach (E).** *Frühlingserwachen* m. 1,—
 125. **Drdla.** *2 böhmische Volkslieder: Rose — Erntefest* l. 1,—

Continuation

f marcato

mf

p

pp

ff

p

pp

p

System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns and slurs. Bass clef contains a rhythmic accompaniment with chords and eighth notes.

System 2: Treble and Bass clefs. Treble clef continues the melodic line with slurs and accents. Bass clef continues the accompaniment. Dynamics include *sfz* (sforzando) and *p* (piano).

System 3: Treble and Bass clefs. Treble clef features a melodic line with slurs and a *dim.* (diminuendo) marking. Bass clef features a rhythmic accompaniment with slurs and a *dim.* marking.

System 4: Treble and Bass clefs. Treble clef features a melodic line with slurs and a *Fine.* marking. Bass clef features a rhythmic accompaniment with slurs and a *Fine.* marking. The system concludes with a double bar line and a *Fine.* marking.

Trio.
Poco più mosso.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte piano (*fp*) dynamic. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It also begins with a forte piano (*fp*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with eighth notes in the left hand.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with eighth-note patterns and a bass line with eighth notes. Dynamics include *fp* and *f*.

Third system of musical notation. The vocal line has a melodic line with some rests. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with eighth notes. Dynamics include *p*, *dim.*, and *pp*.

Fourth system of musical notation. The vocal line has a melodic line with some rests. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with eighth notes. Dynamics include *p*, *dim.*, and *pp*.

First system of a musical score. It consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a half note G4, followed by eighth notes. Above the first measure, the markings "pizz." and "arco" are present. The dynamic marking *fp* is placed below the first measure. The grand staff provides harmonic support with chords and bass lines.

Second system of the musical score. The treble staff continues with eighth notes and includes a *dim.* marking. The grand staff features a dense texture of chords and moving bass lines. Dynamic markings include *fp* and *f* with *dim.*

Third system of the musical score. The treble staff shows a change in dynamics to *pp* and then *fp*. The grand staff continues with complex harmonic structures and bass movement.

Fourth system of the musical score. The treble staff maintains a *fp* dynamic. The grand staff concludes the piece with sustained chords and a final bass line.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic, followed by a *dim.* (diminuendo) section, and then a *p* section. The lower staff (bass clef) begins with a fortissimo (*fp*) dynamic, followed by a *dim.* section, and then a *p* section. The music is in a key with one sharp (F#) and a 2/4 time signature.

Second system of musical notation. The upper staff (treble clef) starts with a pianissimo (*pp*) dynamic and ends with a *cresc.* (crescendo) marking. The lower staff (bass clef) also starts with *pp* and ends with *cresc.*. The music continues in the same key and time signature.

Third system of musical notation. The upper staff (treble clef) features a *f* (forte) dynamic marking. The lower staff (bass clef) features a *p* (piano) dynamic marking. The music continues in the same key and time signature.

Fourth system of musical notation. The upper staff (treble clef) begins with a *dim.* (diminuendo) section, followed by a *pp* (pianissimo) section, and ends with a *rit.* (ritardando) section. The lower staff (bass clef) begins with a *dim.* section, followed by a *pp* section, and ends with a *rit.* section. The music concludes in the same key and time signature.

a tempo
fp
a tempo
fp

fp
f
fp
f

p
dim.
pp
dim.
pp

pp
pp



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1. Bach. <i>Arie aus der D-dur-Suite</i> (Burmester) m. 1,-	51. Golde. <i>Preussenmarsch</i> l. 1,-
2. Wilhelmj. <i>Schwedische Melodie</i> m. 2,-	52. Chopin. <i>Nocturne (As dur)</i> , op. 32 No. 2 (Wilhelmj) m. 1,50
3. Juon. <i>Berceuse</i> , op. 28 No. 3 m. 1,50	53. Paganini. <i>Romanze</i> (Wilhelmj) m. 1,50
4. Bocoherini. <i>Mensuett</i> (Rehbaum) l. 1,-	54. Beethoven. <i>Deutsche Tänze</i> (G. Hollaender) No. 1 m. 1,-
5. Sibellus. <i>Melisande</i> l. 1,50	55. Spohr. <i>Pastorale</i> aus op. 147 m. 1,-
6. Hollaender (Gustav). <i>Walzer</i> , op. 38 No. 10 m. 1,-	56. Händel. <i>Mensuett</i> (Burmester) m. 1,-
7. Chopin. <i>Meine Freuden. Lied</i> m. 1,-	57. Stern. <i>Zigeunerlust</i> , op. 60 No. 3 l. 1,30
8. Simon. <i>Berceuse</i> m. 1,-	58. Haydn. <i>Aria con Recitativo</i> (Rehbaum) m. 1,-
9. Strauss (Sohn). <i>Nachfalter-Walzer</i> , op. 157 l. 1,50	59. Graben-Hoffmann. <i>500000 Teufel-Polonoise</i> , op. 32 l. 1,50
10. Schumann. <i>Abendlied</i> , op. 85 No. 12 m. -80	60. Beethoven. <i>Romanze</i> (Fdur), op. 50 s. -80
11. Rameau. <i>Gavotte</i> (Burmester) m. 1,-	61. Tschaikowsky. <i>Konzonetta aus dem Violinkonzert</i> m. 1,-
12. Maeter. <i>Kat-Walzer</i> l. 1,-	62. Mozart. <i>Mensuett</i> (Burmester) m. 1,-
13. Krall. <i>Wiegenlied und Gavotte</i> , op. 5 II l. 1,50	63. Haydn. <i>Adagio cantabile</i> (Rehbaum) m. 1,-
14. Meyerbeer. <i>Kroningsmarsch</i> l. 1,-	64. Heller-Ernst. <i>Feuille d'Album</i> l. 1,50
15. Offenbach. <i>Kassette</i> m. 2,-	65. Bach (C. Ph. E.). <i>La Complaisante</i> (Burmester) m. 1,-
16. Kol Nidre (E. D. Wagner), op. 44 No. 1) l. 1,-	66. Haydn. <i>Serenade</i> l. 1,-
17. Chopin. <i>Étude</i> (Fmol), op. 25 No. 2 (Burmester) s. 1,-	67. Nicolai. <i>Die lustigen Weiber</i> (Jansa) m. 1,50
18. Schubert. <i>Mensuett</i> (Burmester) l. 1,-	68. Hollaender (Alexis). <i>Gavotte</i> , op. 40 No. 2 m. 1,-
19. Ebbani. <i>Wiegenlied</i> , op. 85 m. 2,-	69. Weber. <i>Aufforderung zum Tanz</i> , op. 65 m. 1,30
20. Bach. <i>Sciälino</i> (Wilhelmj) m. 1,50	70. Böhmer. <i>Elegie</i> , op. 11 m. 1,-
21. Rossa. <i>Über den Wellen. Walzer</i> l. 2,-	71. Kuhlau. <i>Walzer</i> (Burmester) l. 1,-
22. Hirsch. <i>Andante religioso</i> , op. 23 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</i> , op. 15 No. 7 m. -80
24. Martini. <i>Gavotte</i> (Burmester) m. 1,-	74. Juon. <i>Arioso</i> , op. 28 No. 2 m. 1,50
25. Hofmann. <i>Venezianisches Ständchen</i> m. 1,50	75. Hanitzki. <i>Ständchen</i> , op. 6 m. 1,-
26. Ernst. <i>Elegie</i> s. -80	76. Hollaender (Gustav). <i>Frühlingslied</i> , op. 38 No. 5 m. 1,-
27. Schwedischer Tanz. (Juon op. 36 No. 8) m. 1,50	77. Chopin. <i>Mädchen's Wunsch. Lied</i> m. 1,-
28. Hollaender (Gustav). <i>In der Mühle</i> , op. 38 No. 4 m. 1,50	78. Meistrino. <i>Romanze</i> l. 1,-
29. Fink. <i>Bärenanz</i> , op. 3 No. 3 l. 1,-	79. Schubert (Franz). <i>Die Biene</i> (L'Abelle) m. 1,-
30. Weber. <i>Adagio</i> (Burmester) l. 1,-	80. Küssmayer. <i>Ungarische Tänze</i> , op. 26 II m. 1,50
31. Chopin. <i>Nocturne</i> (Hdur), op. 32 No. 1 (Wilhelmj) m. 1,50	81. Beethoven. <i>Romanze</i> (Gdur), op. 40 s. -80
32. Petersen. <i>Romanze</i> , op. 4 m. 1,50	82. Tschaikowsky. <i>Sérénade mélancolique</i> , op. 26 s. 1,50
33. Gossoc. <i>Gavotte</i> (Burmester) l. 1,-	83. Nemours. <i>Tendre aveu</i> m. 1,30
34. Hellmesberger. <i>La Mélancoie</i> m. 1,50	84. Händel. <i>Largo</i> l. -80
35. Wagner. <i>Heilige Christfreude</i> , op. 54 No. 3 l. 1,50	85. Paganini. <i>Perpetuum mobile</i> (Wilhelmj) s. 2,-
36. Bach. <i>Adagio</i> (Wilhelmj) m. 1,50	86. Juon. <i>Ballade</i> , op. 28 No. 1 s. 2,-
37. Strauss (Vater). <i>Loreley-Rhein-Klänge, Walzer</i> , op. 154 l. 1,-	87. Couperin. <i>Le Bavolet flottant</i> (Burmester) m. 1,50
38. Juon. <i>Romanze aus op. 7</i> m. 1,-	88. Wilhelmj. <i>Romanze</i> , op. 10 s. 1,50
39. Schubert. <i>Am Meer</i> (Jansa) m. -80	89. Bazzini. <i>L'Absence</i> , op. 18 No. 1 l. 1,50
40. Kontsky. <i>Le Réveil du Lion</i> , op. 115 m. 2,-	90. Mendelssohn. <i>Hochzeitsmarsch</i> , op. 61 No. 4 l. -80
41. Suk. <i>Abendlied</i> , op. 6 m. 1,50	91. Spohr. <i>Barcarole</i> , op. 135 No. 1 m. 1,-
42. Humbert. <i>O hitz' Euch, liebe Vögelein</i> l. 1,50	92. Hauptmann. <i>Sonatine</i> , op. 10 No. 1 l. -80
43. Beethoven. <i>Mensuett</i> (Burmester) m. 1,-	93. Bayer. <i>Pagoden-Polka</i> l. 1,30
44. Küssmayer. <i>Ungarische Tänze</i> , op. 26 I m. 2,-	94. Weber. <i>Ouverture „Der Freischütz“</i> m. 1,-
45. Brookway. <i>Cavatina</i> , op. 13 s. 1,50	95. Strauss (Vater). <i>Radetzky-Marsch</i> , op. 228 l. -80
46. Schubert. <i>Ständchen</i> (Jansa) m. 1,-	96. Rehfeld. <i>Berceuse</i> , op. 33 m. 2,-
47. Rehbaum. <i>Burleske</i> , op. 5 No. 2 m. 1,-	97. Juon. <i>Rondo</i> , op. 28 No. 4 s. 2,-
48. Heiser. <i>Das Grab auf der Heide</i> , op. 30 l. 1,50	98. Schumann. <i>Von fremden Ländern</i> l. 1,-
49. Peters. <i>Andante</i> , op. 9 l. 1,-	99. Grazioli. <i>Mensuett</i> (Burmester) l. 1,-
	100. Mozart. <i>Larghetto</i> (Wilhelmj) m. 1,50

T. 140 L.



Slavischer Tanz.

Polka.

Bearbeitet von E. Bohnke.

A. Dvořak, Op. 39 No 2.

Allegretto grazioso. (♩ = 92)

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked "Allegretto grazioso" with a quarter note equal to 92 beats per minute. The first measure is a whole rest, followed by a repeat sign. The music then proceeds with eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings include *p* (piano) and *f marcato* (forte marcato). The score includes several slurs and accents. The third staff has a *f marcato* marking. The fourth staff has a *p* marking. The fifth staff has a *ff* (fortissimo) marking and includes the instruction "III-Corda". The sixth staff has a *p* marking. The seventh staff has a *p* marking and includes the instruction "II Corda". The eighth staff concludes the piece with a double bar line and repeat dots.

Violine.

The score consists of ten staves of music. The first two staves begin with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is characterized by intricate sixteenth-note patterns and slurs. Dynamics include *fp* (fortissimo piano) and *pp* (pianissimo). The third staff introduces a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The fourth staff features a *pp* dynamic and a *cresc.* (crescendo) marking. The fifth staff has a *f* (forte) dynamic. The sixth staff includes a *p* dynamic, a *dim.* marking, and a *rit.* (ritardando) section. The seventh staff has a *pp* dynamic and a *a tempo* marking. The eighth staff features a *fp* dynamic. The ninth staff has a *f* dynamic and a *p* dynamic. The tenth staff begins with a *dim.* marking and ends with a *pp* dynamic. The piece concludes with a double bar line and a *Sf* (sforzando) marking.

D. S. da Capo al Fine senza repetitione.