

„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. Arie aus der D dur-Suite (Burmester)	m.	1,—
2. Wilhelmj. Schwedische Melodie	m.	2,—
3. Juon. Berceuse, op. 28 No. 3	m.	1,50
4. Boccherini. Menuett (Rehbaum)	l.	1,—
5. Sibelius. Melisande	l.	1,50
6. Hollaender (Gustav). Walzer, op. 38 No. 10	m.	1,—
7. Chopin. Meine Freuden. Lied	m.	1,—
8. Simon. Berceuse	m.	1,—
9. Strauss (Sohn). Nachtfalter-Walzer, op. 157	l.	1,50
10. Schumann. Abendlied, op. 85 No. 12	m.	—,80
11. Rameau. Gavotte (Burmester)	m.	1,—
12. Maether. Mai-Walzer	l.	1,—
13. Krall. Wiegenlied und Gavotte, op. 5 II	l.	1,50
14. Meyerbeer. Krönungsmarsch	l.	1,—
15. Offenbach. Musette	m.	2,—
16. Kol Nidre (E. D. Wagner, op. 44 No. 1).	l.	1,—
17. Chopin. Etude (Fmoll), op. 25 No. 2 (Burmester)	s.	1,—
18. Schubert. Menuett (Burmester)	l.	1,—
19. Ebann. Wiegenlied, op. 85	m.	2,—
20. Bach. Siciliano (Wilhelmj)	m.	1,50
21. Rosas. Über den Wellen. Walzer	l.	2,—
22. Hirsch. Andante religioso, op. 23	l.	1,—
23. Weber. Ouverture „Preciosa“	m.	1,—
24. Martini. Gavotte (Burmester)	m.	1,—
25. Hofmann. Venezianisches Ständchen	m.	1,50
26. Ernst. Elegie	s.	—,80
27. Schwedischer Tanz. (Juon op. 36 No. 8)	m.	1,50
28. Hollaender (Gustav). In der Mühle, op. 38 No. 4	m.	1,50
29. Fink. Barentanz, op. 3 No. 3	l.	1,—
30. Weber. Adagio (Burmester)	l.	1,—
31. Chopin. Nocturne (Hdur), op. 32 No. 1 (Wilhelmj)	m.	1,50
32. Petersen. Romanze, op. 4	m.	1,50
33. Gossec. Gavotte (Burmester)	l.	1,—
34. Hellmesberger. La Mélancolie	m.	1,50
35. Wagner. Heilige Christfreude, op. 54 No. 3	l.	1,50
36. Bach. Adagio (Wilhelmj)	m.	1,50
37. Strauss (Vater). Loreley-Rhein-Klänge, Walzer, op. 154	l.	1,—
38. Juon. Romanze aus op. 7	m.	1,—
39. Schubert. Am Meer (Jansa)	m.	—,80
40. Kotsky. Le Réveil du Lion, op. 115	m.	2,—
41. Suk. Albumblatt, op. 6	m.	1,50
42. Haydn. Romanze (Rehbaum)	m.	1,—
43. Gumbert. O bitt' Euch, liebe Vögelein	l.	1,50
44. Beethoven. Menuett (Burmester)	m.	1,—
45. Kässmayer. Ungarische Tänze, op. 26 I	m.	3,—
46. Brockway. Cavatina, op. 13	s.	1,50
47. Schubert. Ständchen (Jansa)	m.	1,—
48. Rehbaum. Burleske, op. 5 No. 2	m.	1,—
49. Heiser. Das Grab auf der Haide, op. 30	l.	1,50
50. Peters. Andante, op. 9	l.	1,—

51. Golde. Preussenmarsch	l.	1,30
52. Chopin. Nocturne (As dur), op. 32 No. 2 (Wilhelmj)	m.	1,50
53. Paganini. Romanze (Wilhelmj)	m.	1,50
54. Beethoven. Deutsche Tänze (G. Hollaender)	m.	4,—
55. Spohr. Pastorale aus op. 147	m.	1,—
56. Händel. Menuett (Burmester)	m.	1,—
57. Stern. Zigeunerlust, op. 60 No. 3	l.	1,30
58. Haydn. Aria con Recitativo (Rehbaum)	m.	1,—
59. Graben-Hoffmann. 500000 Teufel-Polonaise, op. 32	l.	1,50
60. Beethoven. Romanze (Fdur), op. 50	s.	—,60
61. Tschaikowsky. Kantschona aus dem Violinkonzert	m.	1,—
62. Mozart. Menuett (Burmester)	m.	1,—
63. Haydn. Adagio cantabile (Rehbaum)	m.	1,—
64. Heller-Ernst. Feuillet d'Album	l.	1,50
65. Bach (C. Ph. E.). La Complaisante (Burmester)	m.	1,—
66. Haydn. Serenade	l.	1,—
67. Nicolai. Die lustigen Weiber (Jansa)	m.	1,50
68. Hollaender (Alexis). Gavotte, op. 40 No. 2	m.	1,—
69. Weber. Aufforderung zum Tanz, op. 65	m.	1,30
70. Böhmer. Elegie, op. 11	m.	1,—
71. Kühlau. Walzer (Burmester)	l.	1,—
72. Rossini. Ouverture „Der Barbier von Sevilla“	m.	1,—
73. Schumann. Träumerei, op. 15 No. 7	m.	1,—
74. Juon. Arioso, op. 28 No. 2	m.	1,50
75. Hanitzki. Ständchen, op. 6	m.	1,—
76. Hollaender (Gustav). Frühlingslied, op. 38 No. 5	m.	1,—
77. Chopin. Mädchens Wunsch. Lied	m.	1,—
78. Mestrino. Romanze	l.	1,—
79. Schubert (François). Die Biene (L'Abeille)	m.	1,—
80. Kässmayer. Ungarische Tänze, op. 26 II	m.	3,—
81. Beethoven. Romanze (Gdur), op. 40	s.	—,60
82. Tschaikowsky. Sérénade mélancolique, op. 26	s.	1,50
83. Nemours. Tendre aveu	m.	1,20
84. Händel. Largo	l.	—,60
85. Paganini. Perpetuum mobile (Wilhelmj)	s.	2,—
86. Juon. Ballade, op. 28 No. 1	s.	3,—
87. Couperin. Le Bavolet flottant (Burmester)	m.	1,—
88. Wilhelmj. Romanze, op. 10	s.	1,50
89. Bazzini. L'Absence, op. 18 No. 1	m.	1,50
90. Mendelssohn. Hochzeitsmarsch, op. 61 No. 4	l.	—,60
91. Spohr. Barcarole, op. 135 No. 1	m.	1,—
92. Hauptmann. Sonatine, op. 10 No. 1	l.	—,60
93. Bayer. Pagoden-Polka	l.	1,20
94. Weber. Ouverture „Der Freischütz“	m.	1,—
95. Strauss (Vater). Radetzky-Marsch, op. 228	l.	—,80
96. Rehfeld. Berceuse, op. 33	m.	2,—
97. Juon. Rondo, op. 28 No. 4	s.	3,—
98. Schumann. Von fremden Ländern	l.	1,—
99. Grazioli. Menuett (Burmester)	l.	1,—
100. Mozart. Larghetto (Wilhelmj)	m.	1,50

* Aufschlag 20% *

ELEGIE.

Alex Böhmer, Op. 11.

Andante sostenuto.

Violino.

sotto voce.

Andante sostenuto.

Pianoforte.

ped.

*

ped.

*

ped.

*

cresc.

cresc.

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

cresc.

cresc.

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

First system of musical notation. The upper staff contains a vocal line with a melodic line and a lower line with lyrics. The lower staff contains a piano accompaniment with treble and bass clefs. The tempo/mood marking *cresc. ed accelerando* is present in both staves.

Second system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo/mood marking *ritardando* is present in both staves. The word *do* is written under the vocal line.

Third system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo/mood marking *ritardando* is present in both staves.

Fourth system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo/mood marking *cresc. ed accelerando* is present in both staves.

Fifth system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The tempo/mood marking *ritardando* is present in both staves.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two flats. The treble staff begins with a melodic line, followed by a dynamic marking *f*. The grand staff features a complex accompaniment with chords and moving lines in both hands.

Second system of the musical score. The treble staff starts with a dynamic marking *p*. The grand staff continues the accompaniment, with several measures marked with *ped.* and an asterisk, indicating a pedal point.

Third system of the musical score. The grand staff continues with the accompaniment, featuring several measures marked with *ped.* and an asterisk.

Fourth system of the musical score. The grand staff continues with the accompaniment, featuring several measures marked with *ped.* and an asterisk.

First system of a musical score. The upper staff is a vocal line with a *cresc.* marking. The lower staff is a piano accompaniment with a *cresc.* marking. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. There are dynamic markings *pp.* and *ca.* in the left hand, and some notes are marked with an asterisk.

Second system of the musical score. The vocal line continues with a *f* dynamic marking. The piano accompaniment features a *f* dynamic marking and a complex rhythmic pattern in the left hand. The right hand has sustained chords.

Third system of the musical score. The vocal line has a *con dolore* marking and a *pp* dynamic marking. The piano accompaniment has a *f* dynamic marking in the left hand and a *pp* dynamic marking in the right hand. The left hand has a rhythmic accompaniment, and the right hand has sustained chords.

Fourth system of the musical score. The vocal line has a *pp* dynamic marking and a *pizz.* marking. The piano accompaniment has a *pp* dynamic marking. The left hand has a rhythmic accompaniment, and the right hand has sustained chords.

ELEGIE.

Violino.

Alex Böhmer Op. 11.

Andante sostenuto.

1

p *sotto voce*

cresc.

cresc.

cresc. ed accelerando

ritardando *p* *mf*

cresc. ed accelerando

ritardando *f* *ad libitum* *appassionato*

p *cresc.*

p

cresc. *ritard.* *poco piu lento sin al fine*

f *f*

pp *pp con dolore* *pizz.*