



„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.**

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

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

Fortsetzung

A

Continuation

101.	Dvořák. Slavischer Tanz, op. 39 No. 2 m.	1,50
102.	Sibelius. Nocturne (Press) m.	1,20
103.	Drdla. 2 böhmische Volkslieder: Klage — Bauern Tanz 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.	Milandro. Menuett (Press) m.	1,—
115.	Wieniawsky. 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,—
126.	Wagner. Albumblatt (Press) s-m.	1,—
127.	— Preislied (Press) s-m.	1,—
128.	— Spinnerlied (Press) s.	1,—
129.	— Am stillen Herd (Press) m.	1,—
130.	— Tannhäusermarsch (Rehfeld) l.	1,—
131.	— Lied an den Abendstern (Rehfeld) l.	1,—
132.	— Brautlied (Rehfeld) l.	1,—
133.	— Pilgerchor (Rehfeld) l.	1,—
134.	Chopin. Trauermarsch l.	—,80
135.	Tschaikowsky. Chant sans paroles m.	—,80
136.	Loewe. Die Uhr l.	—,80
137.	Schumann. Schlummertied l.	—,80
138.	Vieuxtemps. Réverie s.	1,50
139.	Burow. Polnisches Lied l.	—,80
140.	Schubert. Impromptu, op. 142 No. 2. (Asdur) m.	1,—
141.	— Moment musical, op. 94 No. 3 (hongarise) m.	—,80
142.	— Scherzo No. 1 m.	—,80
143.	— Marine militaire, op. 51 No. 1 m.	—,80
144.	Lange. Blumenlied, op. 39 m.	1,50
145.	Tschaikowsky. Andante cantabile (aus op. 11) m.	1,50
146.	Hauser. Wiegenlied und Liebeslied l.	1,—
147.	Richards. Vögels Abendlied, op. 71 m.	1,—
148.	Tschaikowsky. Barkarole, op. 37 No. 6 m.	1,—
149.	Langer. Großmütterchen. Ländler, op. 20 l.	1,—
150.	Pressel. An der Weser (R. Tourbié) m.	1,20

Der Vöglein Abendlied

Romanze

Bearbeitet von RICH. TOURBIÉ

BRINLEY RICHARDS, Op. 71

Andantino.

Violine.

p espr.

PIANO.

p

The first system of the score features a Violin part and a Piano accompaniment. The Violin part begins with a melodic line marked *p espr.* (piano, expressive). The Piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand, both starting with a dynamic marking of *p* (piano).

cresc.

rall.

cresc.

rall.

The second system continues the musical development. The Violin part includes a *cresc.* (crescendo) marking and a *rall.* (ritardando) marking. The Piano part also features *cresc.* and *rall.* markings, indicating a change in the accompaniment's dynamics and tempo.

a tempo

a tempo

The third system concludes the piece. Both the Violin and Piano parts are marked *a tempo* (allegretto), indicating a return to the original tempo. The Piano part features a dense chordal texture in the right hand.

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 two sharps (F# and C#). The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff. Dynamics include *f* (forte) and *f* (forte). There are also some markings like *v* (accents) and *5* (fingerings).

Second 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 two sharps. Dynamics include *p* (piano) and *f* (forte). There are also markings like *v* (accents) and *5* (fingerings).

Third 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 two sharps. Dynamics include *pp* (pianissimo). There are also markings like *1* and *2* (fingerings) and *7.* (pedal). The system concludes with the instruction *ped. simile*.

Fourth 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 two sharps. Dynamics include *cresc.* (crescendo), *rall.* (rallentando), and *a tempo*. There are also markings like *1*, *2*, and *3* (fingerings) and *7.* (pedal).

Con moto.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line. The vocal line has a melodic line with some slurs and accents.

Second system of musical notation. It includes dynamic markings *p* and *pp*, and tempo markings *rit.* and *a tempo*. The piano part has some chords and rests. The vocal line includes fingerings (1, 2, 4) and slurs.

Third system of musical notation. It features the tempo marking *allegro* and the instruction *Red. simile*. The piano part has a complex rhythmic pattern with triplets and a 5-measure rest. The vocal line has a long melodic phrase with slurs.

Fourth system of musical notation. It includes a tempo marking *rit.* and a fingered note (8). The piano part has a steady eighth-note bass line. The vocal line has a melodic line with slurs.

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 music is in a key with one sharp (F#) and a common time signature. The top staff features a melodic line with a long slur. The grand staff contains a more active accompaniment with various rhythmic patterns and slurs.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The tempo is marked *rit.* (ritardando) in both the top and middle staves. The music continues with melodic and harmonic development, including some chromatic movement.

Tempo I.

Third system of musical notation, starting with the tempo change to **Tempo I.** The music is marked *p* (piano). The system includes several eighth-note patterns, some of which are grouped with a bracket and the number '8'. The bottom staff has the instruction *Ped.* (pedal) and *rit. simile* (ritardando simile). There is an asterisk (*) between the first and second measures of the bottom staff.

Fourth system of musical notation, continuing the **Tempo I.** section. The music is marked *cresc.* (crescendo) in both the top and middle staves. It features similar eighth-note patterns and slurs as the previous system, ending with a *rit.* (ritardando) marking.

a tempo

a tempo

cresc.

cresc.

dim.

rall..

rall.

a tempo

espr.

dim.

rall..

a tempo

The first system of musical notation consists of three staves. The top staff is a single melodic line with a key signature of two sharps (F# and C#) and a common time signature. The middle staff is a treble clef staff containing a complex sixteenth-note passage with fingerings 2 and 1 indicated. The bottom staff is a bass clef staff with a simple melodic line.

The second system of musical notation consists of three staves. The top staff is a single melodic line. The middle staff is a treble clef staff with a sixteenth-note passage, similar to the first system, with fingerings 2 and 1. The bottom staff is a bass clef staff with a simple melodic line.

The third system of musical notation consists of three staves. The top staff is a single melodic line. The middle staff is a treble clef staff with a sixteenth-note passage, including fingerings 3 and 1. The bottom staff is a bass clef staff with a simple melodic line.

The fourth system of musical notation consists of three staves. The top staff is a single melodic line with performance markings: *rit.*, *a tempo*, *pizz.*, and *arco*. The middle staff is a treble clef staff with a sixteenth-note passage, including fingerings 1 and 1, and a measure with a circled 8. The bottom staff is a bass clef staff with performance markings: *dim. e rit.*, *a tempo*, and *f*.

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

1. Bach. Arie aus der D dur-Suite (Burmester) m.	1,—	51. Golde. Preussenmarsch l.	1,30
2. Wilhelmj. Schwedische Melodie m.	2,—	52. Chopin. Nocturne (As dur), op. 32 No. 2 (Wilhelmj) m.	1,50
3. Juon. Berceuse, op. 28 No. 3 m.	1,50	53. Paganini. Romanze (Wilhelmj) m.	1,50
4. Boccherini. Menuett (Rehbaum) l.	1,—	54. Beethoven. Deutsche Tänze (G. Hollaender) No. 1 m.	1,—
5. Sibelius. Melisande l.	1,50	55. Spohr. Pastorale aus op. 147 m.	1,—
6. Hollaender (Gustav). Walzer, op. 38 No. 10 m.	1,—	56. Händel. Menuett (Burmester) m.	1,—
7. Chopin. Meine Freuden. Lied m.	1,—	57. Stern. Zigeunerlust, op. 60 No. 3 l.	1,30
8. Simon. Berceuse m.	1,—	58. Haydn. Aria con Recitativo (Rehbaum) m.	1,—
9. Strauss (Sohn). Nachtfalter-Walzer, op. 157 l.	1,50	59. Graben-Hoffmann. 500000 Teufel-Polonaise, op. 32 l.	1,50
10. Schumann. Abendlied, op. 85 No. 12 m.	—,80	60. Beethoven. Romanze (Fdur), op. 50 s.	—,60
11. Rameau. Gavotte (Burmester) m.	1,—	61. Tschaikowsky. Kanzonetta aus dem Violinkonzert m.	1,—
12. Maether. Mat-Walzer l.	1,—	62. Mozart. Menuett (Burmester) m.	1,—
13. Krall. Wiegenlied und Gavotte, op. 5 II l.	1,50	63. Haydn. Adagio cantabile (Rehbaum) m.	1,—
14. Meyerbeer. Krönungsmarsch l.	1,—	64. Heller-Ernst. Feuillet d'Album l.	1,50
15. Offenbach. Musette m.	2,—	65. Bach (C. Ph. E.). La Complaisante (Burmester) m.	1,—
16. Kol Nidre (E. D. Wagner, op. 44 No. 1) l.	1,—	66. Haydn. Serenade l.	1,—
17. Chopin. Etude (Fmoll), op. 25 No. 2 (Burmester) s.	1,—	67. Nicolai. Die lustigen Weiber (Jansa) m.	1,50
18. Schubert. Menuett (Burmester) l.	1,—	68. Hollaender (Alexis). Gavotte, op. 40 No. 2 m.	1,—
19. Bach. Sarabande a. d. G-Saite (Schnirlin) m.	1,—	69. Weber. Aufforderung zum Tanz, op. 65 m.	1,30
20. Bach. Siciliano (Wilhelmj) m.	1,50	70. Böhmer. Elegie, op. 11 m.	1,—
21. Rosas. Über den Wellen. Walzer l.	2,—	71. Kuhlau. Walzer (Burmester) l.	1,—
22. Hirsch. Andante religioso, op. 23 l.	1,—	72. Rossini. Ouverture „Der Barbier von Sevilla“ m.	1,—
23. Weber. Ouverture „Preciosa“ m.	1,—	73. Schumann. Trümmerei, op. 15 No. 7 m.	—,80
24. Martini. Gavotte (Burmester) m.	1,—	74. Juon. Arioso, op. 28 No. 2 m.	1,50
25. Hofmann. Venezianisches Ständchen m.	1,50	75. Hanitzki. Ständchen, op. 6 m.	1,—
26. Ernst. Elegie s.	—,80	76. Hollaender (Gustav). Frühlingslied, op. 38 No. 5 m.	1,—
27. Schwedischer Tanz. (Juon op. 36 No. 8) m.	1,50	77. Chopin. Mädchens Wunsch. Lied m.	1,—
28. Hollaender (Gustav). In der Mühle, op. 38 No. 4 m.	1,50	78. Mestrino. Romanze l.	1,—
29. Fink. Barentans, op. 3 No. 3 l.	1,—	79. Schubert (François). Die Biene (L'Abeille) m.	1,—
30. Weber. Adagio (Burmester) l.	1,—	80. Kässmayer. Ungarische Tänze, op. 26 II s.	1,50
31. Chopin. Nocturne (Hdur), op. 32 No. 1 (Wilhelmj) m.	1,50	81. Beethoven. Romanze (Gdur), op. 40 s.	—,50
32. Mozart. Ave verum l.	—,80	82. Tschaikowsky. Sérénade mélancolique, op. 26 s.	1,50
33. Gossec. Gavotte (Burmester) l.	1,—	83. Nemours. Tendre aveu m.	1,20
34. Hellmesberger. La Mélancolie m.	1,50	84. Händel. Largo l.	—,60
35. Wagner. Heilige Christfreude, op. 54 No. 3 l.	1,50	85. Paganini. Perpetuum mobile (Wilhelmj) s.	2,—
36. Bach. Adagio (Wilhelmj) m.	1,50	86. Juon. Ballade, op. 28 No. 1 s.	3,—
37. Strauss (Vater). Loreley-Rhein-Klänge, Walzer, op. 154 l.	1,—	87. Couperin. Le Bavolet flottant (Burmester) m.	1,—
38. Juon. Romanze aus op. 7 m.	1,—	88. Wilhelmj. Romanze, op. 10 s.	1,50
39. Schubert. Am Meer (Jansa) m.	—,80	89. Bazzini. L'Absence, op. 18 No. 1 m.	1,50
40. Kontsky. Le Réveil du Lion, op. 115 m.	2,—	90. Mendelssohn. Hochzeitsmarsch, op. 61 No. 4 l.	—,60
41. Suk. Albumblatt, op. 6 m.	1,50	91. Spohr. Barcarole, op. 135 No. 1 m.	1,—
42. Haydn. Romanze (Rehbaum) m.	1,—	92. Hauptmann. Sonatine, op. 10 No. 1 l.	—,60
43. Gumbert. O bit' Euch, liebe Vögelein l.	1,50	93. Bayer. Pagoden-Polka l.	1,20
44. Beethoven. Menuett (Burmester) m.	1,—	94. Weber. Ouverture „Der Freischütz“ m.	1,—
45. Kässmayer. Ungarische Tänze, op. 26 I m.	2,—	95. Strauss (Vater). Radetzky-Marsch, op. 228 l.	—,80
46. Brockway. Cavatina, op. 13 s.	1,50	96. Rehfeld. Berceuse, op. 33 m.	2,—
47. Schubert. Ständchen (Jansa) m.	1,—	97. Juon. Rondo, op. 28 No. 4 s.	3,—
48. Rehbaum. Burleske, op. 5 No. 2 m.	1,—	98. Schumann. Von fremden Ländern l.	1,—
49. Heiser. Das Grab auf der Haide, op. 30 l.	1,50	99. Grazioli. Menuett (Burmester) l.	1,—
50. Peters. Andante, op. 9 l.	1,—	100. Mozart. Larghetto (Wilhelmj) m.	1,50

T. 140 I.

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