



# Willy Burmester

## Alte Weisen

für

Violine mit Klavierbegleitung

- |                               |                                     |                                    |
|-------------------------------|-------------------------------------|------------------------------------|
| 1. Händel, Sarabande          | 13. Französisches Lied (18. Jahrh.) | 24. Beethoven, Menuet (F-dur)      |
| 2. Beethoven, Menuet (Es-dur) | 14. Steibelt, Walzer                | 25. Hummel, Walzer                 |
| 3. Méhul, Gavotte             | 15. Couperin, Sazur monique         | 26. Beethoven, Rondo               |
| 4. Mozart, Menuet             | 16. Bach, Gavotte                   | 27. Dittersdorf, Anglaise          |
| 5. Beethoven, Contre-Tanz     | 17. Beethoven, Menuet (Es-dur)      | 28. Dittersdorf, Alter Tanz        |
| 6. Dussek, Menuet             | 18. Hummel, Deutscher Tanz          | 29. Gluck, Andante                 |
| 7. Haydn, Capriccio           | 19. Haydn, Menuet                   | 30. Gluck, Gavotte                 |
| 8. Milandre, Menuetto         | 20. Händel, Courante                | 31. Haydn, Capricciotto            |
| 9. Lully, Tanz                | 21. Gluck, Gavotte                  | 32. Haydn, Gavotte                 |
| 10. Cramer, Walzer            | 22. Händel, Sigue                   | 33. Mozart, Deutscher Tanz (B-dur) |
| 11. Haydn, Menuet             | 23. Haydn, Rondo                    | 34. Rameau, Rigaudon               |
| 12. Mozart, Deutscher Tanz    |                                     | 35. Rameau, Gavotte                |

à n. M. 1. —

## Konzert-Bearbeitungen

Schumann, Warum!

Schubert, Moment musical No. 3

Schumann, Abendlied

Mendelssohn, Capricciotto

à n. M. 1. —

Für Violoncello & Klavier von Alfred Moffat

Für Flöte & Klavier von Emil Prill

B. SCHOTT'S SÖHNE  
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# WALZER

DANIEL STEIBELT

1764-1823

Alte Weisen  
Nº 14

Willy Burmester

**Allegretto**

Violino

PIANO

*pp grazioso*

*pp*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic and ends with a *pp* dynamic. The piano accompaniment starts with a *mf* dynamic and features a *pp* section in the middle.

Second system of musical notation. The vocal line continues with a *pp* dynamic. The piano accompaniment features a *pp* section in the middle and a *p* section towards the end.

Third system of musical notation. The vocal line has a *mf* dynamic. The piano accompaniment features a *p* *espressivo* section towards the end.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano accompaniment features a *p* *espressivo* section towards the end.

First system of musical notation. The upper staff features a melodic line with a *pp* dynamic marking. The lower staff is a piano accompaniment with a *ppp* dynamic marking.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment.

Third system of musical notation. The upper staff has a *p* dynamic marking. The lower staff has a *f* dynamic marking and includes accents (*>*) over some notes.

Fourth system of musical notation. The upper staff is marked *grazioso*. The lower staff is marked *pp*.

First system of a musical score. 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 flat (B-flat). The top staff contains a melodic line with various note values and slurs. The grand staff provides harmonic support with chords and bass lines. A dynamic marking of *f* (forte) is present in the grand staff.

Second system of the musical score. It follows the same three-staff layout. The melodic line continues with a dynamic marking of *p* (piano) in the top staff. The grand staff features chords and bass lines, with a dynamic marking of *mf* (mezzo-forte) in the top staff.

Third system of the musical score. The melodic line is marked with *p* (piano). The grand staff includes chords and bass lines, with a dynamic marking of *pp* (pianissimo) in the top staff.

Fourth system of the musical score. The melodic line is marked with *p* (piano). The grand staff includes chords and bass lines, with a dynamic marking of *p* (piano) in the top staff.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with slurs and a dynamic marking of *mf* at the end. The grand staff contains accompaniment with chords and single notes.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a dynamic marking of *p*. The grand staff has accompaniment with dynamic markings of *p*, *pp*, and *pp* in the bass line.

Third system of musical notation. It consists of three staves. The top staff has a melodic line. The grand staff has accompaniment with dynamic markings of *pp* in the bass line.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a dynamic marking of *rit.*. The grand staff has accompaniment with a dynamic marking of *rit.* in the bass line.

EUGEN YSAÏE gewidmet

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Violin with figured Bass  
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## Alfred Moffat

- |                                     |                                     |
|-------------------------------------|-------------------------------------|
| 1. Tartini . . in A (La)            | 14. Francoeur . in D-moll (Ré-min.) |
| 2. Geminiani . in D-moll (Ré-min.)  | 15. Nardini . . in G (Sol)          |
| 3. Tessarini . in G (Sol)           | 16. Sammartini in A-moll (La-min.)  |
| 4. Haendel . . in F (Fa)            | 17. Telemann . in E (Mi)            |
| 5. Leclair . . in A (La)            | 18. Locatelli . in B (Si-bémol)     |
| 6. Veracini . . in H-moll (Si-min.) | 19. Porpora . . in D (Ré)           |
| 7. Mascitti . . in E-moll (Mi-min.) | 20. dall-Abaco in H-moll (Si-min.)  |
| 8. Corelli . . in D-moll (Ré-min.)  | 21. Tartini . . in H-moll (Si-min.) |
| 9. De Gardini in G (Sol)            | 22. Leclair . . in F (Fa)           |
| 10. Vivaldi . . in D-moll (Ré-min.) | 23. Valentini . in H-moll (Si-min.) |
| 11. Senaillié . in A (La)           | 24. Tessarini . in D (Ré)           |
| 12. Albinoni . in D-moll (Ré-min.)  | 25. Senaillié . in D-moll (Ré-min.) |
| 13. Veracini . in A-moll (La-min.)  | 26. Francoeur . in B (Si-bémol)     |

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VIOLINO

# WALZER

**DANIEL STEIBELT**

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VIOLINO

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Allegretto

*p grazioso*

The musical score is written for a single violin. It begins with the tempo marking 'Allegretto' and the dynamic 'p grazioso'. The first staff contains the initial melody with several slurs and accents. The second staff continues the melody with similar phrasing. The third staff introduces a change in dynamics to 'mf' and includes first and second endings. The fourth staff features a change to 'pp' and includes a second ending. The fifth staff returns to 'mf' and continues the melodic line. The sixth staff features a change to 'pp' and includes a second ending. The seventh and eighth staves conclude the piece with a final melodic flourish.

*f* *p*

*p* *grazioso*

*f*

*p*

*mf*

*p*

*p* *grazioso*

*mf*

*p* *p*

*ritard.*

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