



„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

M

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

Continuation

Slavischer Tanz.

Polka.

Bearbeitet von E. Bohnke.

A. Dvořak, Op. 39 N^o 2.

Allegretto grazioso. (♩ = 92)

Violine.

Klavier.

First system of musical notation. The upper staff (treble clef) begins with a double bar line and a repeat sign. The first measure is marked *f marcato*. The second measure contains a tremolo. The third measure is marked *p*. The lower staff (bass clef) begins with a double bar line and a repeat sign. The first measure is marked *mf*. The second measure contains a tremolo. The third measure is marked *p*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The upper staff (treble clef) begins with a double bar line and a repeat sign. The first measure is marked *pp*. The second measure contains a tremolo. The third measure is marked *ff*. The lower staff (bass clef) begins with a double bar line and a repeat sign. The first measure is marked *pp*. The second measure contains a tremolo. The third measure is marked *ff*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The upper staff (treble clef) begins with a double bar line and a repeat sign. The first measure is marked *pp*. The second measure contains a tremolo. The third measure is marked *ff*. The lower staff (bass clef) begins with a double bar line and a repeat sign. The first measure is marked *pp*. The second measure contains a tremolo. The third measure is marked *ff*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The upper staff (treble clef) begins with a double bar line and a repeat sign. The first measure is marked *p*. The second measure contains a tremolo. The third measure is marked *p*. The lower staff (bass clef) begins with a double bar line and a repeat sign. The first measure is marked *p*. The second measure contains a tremolo. The third measure is marked *pp*. The system concludes with a double bar line and a repeat sign.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth and sixteenth notes with slurs and accents. The piano accompaniment includes chords and moving lines in both hands, with some notes marked with accents.

The second system continues the musical piece. The vocal line has slurs and accents. The piano accompaniment includes dynamic markings such as *sfz* (sforzando) and *p* (piano). The piano part features chords and moving lines in both hands.

The third system shows the vocal line with a *dim.* (diminuendo) marking. The piano accompaniment also includes a *dim.* marking and a *p* marking. The piano part features chords and moving lines in both hands.

The fourth system concludes the piece. The vocal line ends with a *Fine.* marking. The piano accompaniment also ends with a *Fine.* marking. The piano part features chords and moving lines in both hands.

Trio.
Poco più mosso.

The first system of the Trio section consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte piano (*fp*) dynamic. The middle and bottom staves are a grand staff (treble and bass clefs) with a forte piano (*fp*) dynamic. The music is in 2/4 time and features a key signature of one sharp (F#).

The second system continues the Trio section with three staves. The top staff has a forte (*f*) dynamic. The middle and bottom staves have a forte piano (*fp*) dynamic. The music maintains the 2/4 time signature and one sharp key signature.

The third system of the Trio section consists of three staves. The top staff features dynamics of piano (*p*), *dim.* (diminuendo), and piano-piano (*pp*). The middle and bottom staves also feature dynamics of piano (*p*), *dim.*, and *pp*. The music continues in 2/4 time with one sharp.

The fourth system of the Trio section consists of three staves. The top staff has a final melodic phrase. The middle and bottom staves provide harmonic support. The system concludes with a double bar line and repeat dots.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with the instruction "pizz. arco" and "fp". The grand staff also begins with "fp". The music features a rhythmic pattern of eighth and sixteenth notes in the treble and block chords in the bass.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff includes a trill (tr) and dynamic markings "fp", "f", and "dim.". The grand staff includes dynamic markings "fp" and "f dim.". The music continues with similar rhythmic patterns and includes a trill in the treble.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff starts with "pp" and "fp". The grand staff starts with "pp" and "fp". The music features a complex rhythmic pattern with many accidentals (flats and naturals) in both staves.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. Both the treble and grand staves start with "fp". The music continues with the complex rhythmic pattern and many accidentals from the previous system.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with notes and rests, marked with dynamics *fp*, *dim.*, and *p*. The grand staff contains a piano accompaniment with chords and moving lines in both hands, also marked with *fp*, *dim.*, and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a rapid sixteenth-note pattern, marked with *pp* and *cresc.*. The grand staff provides harmonic support with chords and moving lines, marked with *pp* and *cresc.*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff continues the sixteenth-note pattern, marked with *f* and *p*. The grand staff accompaniment is marked with *f* and *p*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff shows a melodic line with notes and rests, marked with *dim.*, *pp*, and *rit.*. The grand staff accompaniment is marked with *dim.*, *pp*, and *rit.*. The system concludes with a key signature change to one flat (Bb).

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The tempo is marked 'a tempo'. The first staff begins with a forte piano (*fp*) dynamic. The grand staff also begins with *fp*. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. It continues the three-staff format. The first staff has dynamics of *fp* and *f*. The grand staff has dynamics of *fp* and *f*. The music continues with similar rhythmic patterns and some chromatic movement.

Third system of the musical score. The first staff has dynamics of *p*, *dim.*, and *pp*. The grand staff has dynamics of *dim.* and *pp*. The music shows a clear decrescendo in volume.

Fourth system of the musical score, the final system on the page. It concludes with a double bar line and repeat signs. The key signature changes to one sharp (F#) at the end. The grand staff ends with a final chord and a fermata.

„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>Romanse (Wilhelmj)</i> m. 1,50
4. Boocherlini. <i>Menuett (Rehbaum)</i> l. 1,—	54. Beethoven. <i>Deutsche Tänze (G. Hollaender) No. 1</i> m. 1,—
5. Sibelius. <i>Melisande</i> l. 1,50	55. Spohr. <i>Pastorale aus op. 147</i> m. 1,—
6. Hollaender (Gustav). <i>Walser, 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>Nachtfalter-Walser, 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>Kanzonetta aus dem Violinkonzert</i> m. 1,—
12. Maether. <i>Mai-Walser</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>Feuillet 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. Walser</i> l. 2,—	71. Kuhlau. <i>Walser (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>Arioso, op. 28 No. 2</i> m. 1,50
25. Hofmann. <i>Venezianisches Ständchen</i> m. 1,50	75. Hanitzkl. <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>Romanse</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. Kässmayer. <i>Ungarische Tänze, op. 26 II</i> m. 1,50
31. Chopin. <i>Nocturne (Hdur), op. 32 No. 1 (Wilhelmj)</i> m. 1,50	81. Beethoven. <i>Romanse (Gdur), op. 40</i> s. —,80
32. Petersen. <i>Romanse, 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. 1,30
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, Walser, op. 154</i> l. 1,—	87. Couperin. <i>Le Bavolet flottant (Burmester)</i> m. 1,—
38. Juon. <i>Romanse aus op. 7</i> m. 1,—	88. Wilhelmj. <i>Romanse, 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>Romanse (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. 1,30
44. Beethoven. <i>Menuett (Burmester)</i> m. 1,—	94. Weber. <i>Ouverture „Der Freischütz“</i> m. 1,—
45. Kässmayer. <i>Ungarische Tänze, op. 26 I</i> m. 2,—	95. Strauss (Vater). <i>Radetsky-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 Heide, 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

T. 140 I.