

# „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. Kanzonetta 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 . . . . . s.	2,—
97. Juon. Rondo, op. 28 No. 4 . . . . . m.	3,—
98. Schumann. Von fremden Ländern . . . . . l.	1,—
99. Grazioli. Menuett (Burmester) . . . . . l.	1,—
100. Mozart. Larghetto (Wilhelmj) . . . . . m.	1,50

T. 140.

**SCHLESINGERSCHES BUCH- & MUSIKHANDLUNG (ROB. LIENAU), BERLIN.**  
WIEN. CARL HASLINGER qdm TOBIAS. W. Französische Str. 22/23.

# ELEGIE.

Alex Böhmer, Op. 11.

Andante sostenuto.

Violino.

*sotto voce.*

Andante sostenuto.

Pianoforte.

*p*

*p*

*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 melodic line with slurs and accents. The lower staff contains a piano accompaniment with chords and moving lines. The instruction *cresc. ed accelerando* is written in the right margin.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a prominent bass line. The instruction *ritardando* appears in the right margin. The word *do* is written below the first few notes of the lower staff.

Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff features a piano accompaniment with a dense, rhythmic bass line. The instruction *ritardando* is written in the right margin.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with chords and moving lines. The instruction *cresc. ed accelerando* is written in the right margin.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with chords and moving lines. The instruction *ritardando* is written in the right margin.

First system of musical notation. The upper staff (treble clef) features a melodic line with a forte (*f*) dynamic marking. The lower staff (bass clef) contains a rhythmic accompaniment with slurs and accents. The key signature has two flats.

Second system of musical notation. The upper staff begins with a piano (*p*) dynamic. The lower staff includes slurs and accents, with asterisks marking specific notes. The key signature remains two flats.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features slurs and accents, with asterisks marking notes. The key signature remains two flats.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features slurs and accents, with asterisks marking notes. The key signature remains two flats.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *cresc.* marking. The lower staff (bass clef) contains a piano accompaniment with *ca.* markings and asterisks. The key signature has two flats and the time signature is 3/4.

Second system of musical notation. The upper staff continues the melodic line with a *f* dynamic marking. The lower staff features a piano accompaniment with a *f* dynamic marking and various chordal textures.

Third system of musical notation. The upper staff includes a *con dolore* marking and a *pp* dynamic marking. The lower staff continues the piano accompaniment with a *f* dynamic marking.

Fourth system of musical notation. The upper staff features a *pp* dynamic marking and a *pizz.* marking. The lower staff includes a *pp* dynamic marking and concludes with a fermata.

# 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* *passionato*

*p* *cresc.*

*p*

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

*f* *f*

*pp con dolore* *pp* *pizz.*