



AUGUST WILHELMJ

Bearbeitungen und Kompositionen
für
Violine und Klavier

Bach. Konzert für 2 Violinen d moll	n. 4 2. —	Schubert. (<i>Dresden</i>) Die Biene (L'Abeille)	n. 4 1. —
Bazzini. Op. 25. La Ronde des Lutins		Schumann. Abendlied	1. —
Scherzo Fantastique	2. —	do. mit Orgelbegleitung	1. 20
Beethoven. Violin-Romanzen.		Spohr. Romanze „Rose wie bist Du“	1. —
No. 1. G dur Op. 40	— 80	Stojowski, S. Op. 1 Mélodie	1. 50
2. F dur Op. 50	— 60	Tschaikowski. Op. 26 Serenade	1. 50
Bériot. Op. 32. Andante et Rondo russe		— Konzert (D) Op. 35	2. —
(a. d. II. Konzert)	— 80	— Canzonetta aus Op. 35	— 60
— Op. 76. Konzert No. 7 in G	1. 20	Vieuxtemps. Op. 10 Grand Konzert (E)	2. —
David, F. Op. 16. Andante und Scherzo		— Op. 11 Fantaisie-Caprice	1. 50
Capriccioso	1. 50	Wagner. Walther's Preislied	2. 50
Ernst. Op. 11. Fantaisie sur la Marche et		— Parsifal-Paraphrase	2. —
la Romance d'Otello (<i>Rossini</i>)	1. 50	— Siegfried-Paraphrase	2. —
— Op. 22. Ungarische Weisen	1. 20	Wieniawski. Op. 3 Souvenir de Posen,	
— Op. 23. Konzert (Allegro pathétique)	1. 50	Mazurka Ed.	1. —
— Elegie mit Spohr's Introduction	— 60	— Op. 6 Souvenir de Moscou Ed.	1. —
Glück-Sgambati. Mélodie	1. 50	— Op. 7 Capriccio-Valse Ed.	1. —
Mendelssohn. Op. 64. Konzert	2. —	— Op. 9 Romance sans paroles et Rondo	
— Andante aus Op. 64	1. —	élégant Ed.	1. —
Merkel. Op. 51. Adagio	1. 50	— Op. 12 Deux Mazurkas de Salon	
Moszkowski, M. Menuet (Op. 77 No. 10)	1. 50	(Sielanka — Chanson polonaise) Ed.	1. —
Paganini. 2. Konzert Op. 7	2. 50	— Op. 16 Scherzo-Tarantelle Ed.	1. —
— La Campanella (Rondo aus Op. 7)	1. 50	— Op. 17 Légende Ed.	1. —
— Le Streghe Op. 8	1. 50	— Op. 19 2 Mazurkas caractéristiques, kpl. Ed.	1. —
— God save the King Op. 9	1. 50	No. 1 Obertass Ed.	— 60
— Non più mesta Op. 12	1. 50	2 Le Ménétrier, Dudziarz Ed.	— 60
— Einleitung, Thema und Variationen	1. 50	— Op. 21 2. Polonaise in A Ed.	1. —
— I Palpiti Op. 13	1. 50	— Op. 22 Konzert No. 2 (d moll) Ed.	1. 50
— Moses-Fantasia	1. 50	— Romanze a. d. Konzert No. 2 Ed.	1. —
Raff. Improvisation über „Die Liebesfee“	2. 50	— Alla Zingara Ed.	1. —
Röze. Extase d'Amour	1. 80	— Kuyawiak, 2. Mazurka Ed.	1. —
Schubert. 2 Lieder (Ave Maria — Am Meer)	1. 80	Wilhelmj. Fantasiestück (Ballade)	2. —
		— Mélodie danoise (d'après Grainger)	1. —

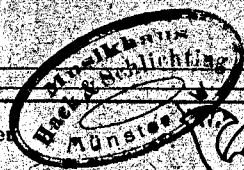
Violine allein

Ernst. Op. 26 Erikönig (Schubert)	n. 4 — 60
— Letzte Rose	— 80
Mendelssohn. Concerto	1. —
Paganini. Introduction et Variations sur „Nel cor più non mi sento“ de l'Opera „Molinara“	1. —

Siegfried Rixen

Aufführungsrecht vorbehalten
Eigentum der Verleger

B. SCHOTT'S SÖHNE, MAINZ
LEIPZIG — LONDON — BRÜSSEL — PARIS



ABENDLIED

von Robert Schumann.

bearb. von August Wilhelmj.

Langsam.

VIOLINE.

Auf der G-Saite

p ausdrucksvoll

PIANO.

pp

The first system of the piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and single notes. The tempo is marked 'Langsam.' and the dynamics include 'pp' and 'p'.

The second system of the piano accompaniment continues the harmonic and melodic development. It includes a 'dim.' marking and a 'p' marking. The right hand features a triplet of eighth notes. The tempo remains 'Langsam.' and the piece is marked 'Auf der G-Saite'.

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 dynamics *fp* and *cresc.*. The grand staff contains accompaniment with chords and dynamics *cresc.*.

Second system of musical notation. It consists of three staves. The top staff has dynamics *f*, *p*, *dim.*, and *pp*. The grand staff below has dynamics *f*, *p*, *dim.*, and *pp*.

Third system of musical notation. The top staff begins with the instruction "Auf der G-Saite" (On the G string) and has dynamics *p*, *f*, and *dim.*. The grand staff below has dynamics *fp* and *dim.*.

Fourth system of musical notation. The top staff has dynamics *pp* and *ppp*. The grand staff below has dynamics *pp* and *ppp*.

Labadie

Willy Burmester

Alte Weisen

für

Violine mit Klavierbegleitung

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

je n. M. 1.—

Burmester-Album

jeder Band n. M. 3.—

Bd. I (No. 1, 2, 3, 6, 9, 14) — Bd. II (No. 4, 5, 7, 8, 10, 13)
III (No. 11, 16, 17, 18, 20, 23) — IV (No. 12, 15, 19, 21, 22, 25)

Konzert-Bearbeitungen

- m Schumann, Warum!
- m Schubert, Moment musical No. 3
- i Schumann, Abendlied
- m Mendelssohn, Capriccietto
- m „Särba“. Rumänischer National-Tanz

je n. M. 1.—

s l = sehr leicht (Stufe 1 a b) l = leicht (Stufe 2) m = mittelschwer (Stufe 3—4)
s = schwer (Stufe 5) s s = sehr schwer (Stufe 6).

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG
LONDON — PARIS — BRÜSSEL.

ABENDLIED

von Robert Schumann.

bearb. von August Wilhelmj.

VIOLINE.

Langsam.

Auf der G-Saite

First staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: D5 (fingered 2), E5 (fingered 2), F#5 (fingered 4), and G5 (fingered 4). The staff ends with a half note G4. Dynamics include *p* *ausdrucksvoll* and *p*.

Second staff of music. It continues the melody with a half note G4, quarter notes A4, B4, and C5. A slur covers the next four notes: D5 (fingered 2), E5 (fingered 3), F#5 (fingered 3), and G5 (fingered 4). The staff ends with a half note G4. Dynamics include *p*.

Third staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: D5 (fingered 2), E5 (fingered 3), F#5 (fingered 3), and G5 (fingered 4). The staff ends with a half note G4. Dynamics include *dim.* and *p*. The instruction "Auf der G-Saite" is written above the staff.

Fourth staff of music. It continues the melody with a half note G4, quarter notes A4, B4, and C5. A slur covers the next four notes: D5 (fingered 4), E5 (fingered 3), F#5 (fingered 3), and G5 (fingered 2). The staff ends with a half note G4. Dynamics include *sp*, *cresc.*, *f*, *p*, and *dim.*. The instruction "Auf der G-Saite" is written above the staff.

Fifth staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: D5 (fingered 2), E5 (fingered 4), F#5 (fingered 3), and G5 (fingered 3). The staff ends with a half note G4. Dynamics include *pp* and *f*. The instruction "Auf der G-Saite" is written above the staff.

Sixth staff of music. It continues the melody with a half note G4, quarter notes A4, B4, and C5. A slur covers the next four notes: D5 (fingered 4), E5 (fingered 3), F#5 (fingered 3), and G5 (fingered 1). The staff ends with a half note G4. Dynamics include *dim.*, *pp*, and *ppp*.

Canzonetta

Andantino.

Franz Drdla, Op. 67.

Violon. *con sord.* *pp* *colla parte*

PIANO *pp* *tenuto*

tenuto *p* *a tempo*

colla parte *cresc. mf* *tenuto* *ritard.*

Copyright 1909 by B. Schott's Söhne.

Pr. M. 1.50.

Tous droits d'édition, d'exécution publique, de traduction, de reproduction et d'arrangements réservés

Pour tous pays.

B. SCHOTT'S SÖHNE, MAYENCE
SCHOTT & Co. EDITIONS SCHOTT SCHOTT FRÈRES
LONDON PARIS BRUXELLES

Printed in Germany.