



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



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LEIPZIG — LONDON — BRÜSSEL — PARIS

# ABENDLIED

von Robert Schumann.

bearb. von August Wilhelmj.

**Langsam.** *Auf der G-Saite*

**VIOLINE.** *p ausdrucksvoll*

**PIANO.** *pp*

The first system of the musical score consists of two staves. The upper staff is for the Violin, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and quarter notes, ending with a half note. The lower staff is for the Piano, written in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and arpeggiated figures, starting with a piano (*pp*) dynamic.

The second system continues the musical score. The Violin part (upper staff) features a melodic line with a piano (*p*) dynamic. The Piano part (lower staff) continues with harmonic accompaniment, including chords and arpeggiated patterns.

*dim.* *Auf der G-Saite* *p*

The third system of the musical score. The Violin part (upper staff) includes a triplet of eighth notes and a half note, with a *dim.* (diminuendo) marking. The Piano part (lower staff) continues with harmonic accompaniment, ending with a piano (*p*) dynamic.



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
- \* 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).

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bearb. von August Wilhelmj.

## VIOLINE.

Langsam.

Auf der G-Saite

Musical staff 1: Treble clef, key signature of one sharp (F#), common time. The staff contains a series of notes with various articulations and dynamics. The first measure has a dynamic marking of *p* and the word *ausdrucksvoll*. The second measure has a dynamic marking of *p*. There are fingerings 2, 2, 4 above the notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time. The staff contains a series of notes with various articulations and dynamics. The first measure has a dynamic marking of *p*. There are fingerings 2, 3, 3, 3, 4, 2, 3, 0 above the notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time. The staff contains a series of notes with various articulations and dynamics. The first measure has a dynamic marking of *dim.*. The second measure has a dynamic marking of *p*. There are fingerings 2, 3, 3 above the notes. The text "Auf der G-Saite" is written above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), common time. The staff contains a series of notes with various articulations and dynamics. The first measure has a dynamic marking of *sp*. The second measure has a dynamic marking of *cresc.*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *dim.*. There are fingerings 4, 3, 1, 2, 2, 0 above the notes. The text "Auf der G-Saite" is written above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time. The staff contains a series of notes with various articulations and dynamics. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*. There are fingerings 2, 4, 3 above the notes. The text "Auf der G-Saite" is written above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), common time. The staff contains a series of notes with various articulations and dynamics. The first measure has a dynamic marking of *dim.*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *ppp*. There are fingerings 4, 3, 3, 1, 2, 1, 0 above the notes.

# 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.*

The musical score is written for Violon and Piano. It consists of three systems of music. The first system shows the beginning with a *pp* dynamic and *colla parte* instruction. The second system includes *tenuto*, *p*, and *a tempo* markings. The third system features *colla parte*, *cresc. mf*, *tenuto*, and *ritard.* markings.

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