

# August Wilhelmj

## Bearbeitungen und Compositionen für Violine

### Mit Klavier:

	M.	Pf.
Wilhelmj—Bazzini, A. Op. 25. La Ronde des Lutins, Scherzo Fantastique . . . . .	3.	25
— Beethoven. Violin-Romanzen. No. 1. G-dur Op. 40 n. . . . .	—.	80
2. F-dur Op. 50 n. . . . .	—.	70
— Beethoven, L. v. Op. 61. Concerto . . . . .	2.	—
— Beriot, Ch. de. Op. 32. Andante et Rondo russe (Extrait du 2 <sup>d</sup> Concerto) . . . . .	1.	20
— — Op. 76. Concerto No. 7 en Sol-majeur . . . . .	1.	50
— Ernst, H. W. Op. 11. Fantaisie sur la Marche et la Romance d'Otello de <i>Rossini</i> . . . . .	1.	50
— — Op. 22. Ungarische Weisen . . . . .	1.	20
— — Op. 23. Concerto (Allegro pathétique) . . . . .	1.	50
— Mendelssohn. Op. 64. Concerto . . . . .	2.	—
— Merkel, G. Op. 51. Adagio . . . . .	2.	—
— do. do. mit Orgelbegleitung . . . . .	2.	—
— Paganini. Einleitung, Thema und Variationen . . . . .	3.	25
— Raff. Improvisation über „Die Liebesfee“ . . . . .	3.	50
— Schubert. 2 Lieder (Ave Maria — Am Meer) . . . . .	2.	25
— Schumann. Abendlied . . . . .	1.	25
— do. do. mit Orgelbegleitung . . . . .	1.	25
— Spohr. Romanze „Rose wie bist Du“ . . . . .	1.	50
— Vieuxtemps, H. Op. 10. Grand Concerto en Mi n. . . . .	6.	—
— Wagner. Walther's Preislied . . . . .	2.	75
— Parsifal-Paraphrase . . . . .	2.	25
— Siegfried-Paraphrase . . . . .	2.	75
— Wilhelmj. Fantasiestück . . . . .	3.	25

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Boul. Malesherbes (40 Rue d'Anjou)

Printed in Germany.



# ADAGIO.

G. MERKEL. Op:51.

VIOLON. *Adagio.*

PIANO. *p legato* *cresc.* *de-*

*cresc.* *p* *cresc.*

*f* *tr* *tr* *dim.*

*decresc.* *p*

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a fermata over a measure and a second ending bracket. The grand staff contains a piano accompaniment. Dynamics include *cresc.* and *cresc. e animato.*

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff features a melodic line with a trill (*tr*) and a fermata. Dynamics include *ff*, *dim.*, and *fp*. The instruction *un poco animato.* is written above the treble staff.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with a fermata. Dynamics include *f* and *p*. The instruction *smorz.* is written above the treble staff.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with a fermata. Dynamics include *cresc.* and *cresc.*

dim. p dim.

dim. p pp

This system contains three staves of music. The top staff features a melodic line with slurs and dynamic markings of *dim.*, *p*, and *dim.*. The middle and bottom staves provide harmonic accompaniment, with dynamic markings of *dim.*, *p*, and *pp*.

*Piu moto e agitato*

*p cresc.*

*p*

This system begins with the tempo instruction *Piu moto e agitato*. It consists of three staves. The top staff has a melodic line starting with a *p* dynamic and a *cresc.* marking. The middle and bottom staves have accompaniment, with a *p* dynamic marking in the middle staff.

*f p cre - scen - do*

This system contains three staves. The top staff starts with a *f* dynamic and includes a *p* dynamic and the word *cre - scen - do* with a slur. The middle and bottom staves provide accompaniment.

*cresc.*

*cre - scen - do cresc.*

This system contains three staves. The top staff has a *cresc.* marking. The middle staff includes the word *cre - scen - do* with a slur and a *cresc.* marking. The bottom staff provides accompaniment.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with several accents and a dynamic marking of *ff*. The grand staff contains a piano accompaniment with a *decresc.* marking. The key signature has one sharp (F#).

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The tempo marking **Tempo I<sup>o</sup>** is positioned above the top staff. The top staff has a dynamic marking of *p*. The grand staff continues the piano accompaniment.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The top staff has dynamic markings of *cresc.*, *cresc.*, and *f*. The grand staff has dynamic markings of *cresc.*, *f*, and *de.* The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The top staff has dynamic markings of *f*, *f*, and *cresc.*. The grand staff has dynamic markings of *cresc.* and *p*. The key signature remains two sharps.

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 complex, rapid melodic line with many slurs and accents. Dynamics include *f*, *marc.*, *f*, and *ff*. The grand staff contains a supporting accompaniment with dynamics *cresc.*, *p*, *cresc.*, and *dim.*. Pedal markings "Ped." are placed below the bass staff. A circled cross symbol is at the end of the system.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a more melodic line with dynamics *pp* and *pp*. The grand staff continues the accompaniment with dynamics *pp* and *pp*. Pedal markings "Ped." are present below the bass staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with dynamics *f*, *f*, *f*, and *f*. The grand staff has dynamics *p* and *cresc.*. Pedal markings "Ped." are present below the bass staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has dynamics *p* and *dim.*. The grand staff has dynamics *pp* and *pp*. Pedal markings "Ped." are present below the bass staff. A circled cross symbol is at the end of the system.

# N. PAGANINI

Op. 2. 1 <sup>re</sup> Sonate (Alard. Les Maîtres classiques No. 10) . . . . .	1 50	Op. 11. Moto perpetuo ( <i>Mouvement perpétuel</i> ) avec acc. de Piano . . . . .	2 —
Op. 3. 12 <sup>me</sup> Sonate (Alard. Les Maîtres classiques No. 30) . . . . .	1 75	L'Orchestre séparément . . . . .	2 —
Op. 6. Premier Concerto, avec acc. de Piano . . . . .	21 —	Op. 12. Non piu mesta, avec acc. de Piano . . . . .	3 —
L'Orchestre séparément n. . . . .	21 —	L'Orchestre séparément . . . . .	5 25
Op. 6 <sup>bis</sup> . Ronde du 1 <sup>er</sup> Concerto . . . . .	—	Op. 13. I palpiti, avec acc. de Piano . . . . .	6 25
Allegro du 1 <sup>er</sup> Concerto. Refait et réinstrumenté avec une Cadence par <i>G. Besekirsky</i> . . . . .	4 25	Op. 14. Etudes en 60 Variations sur l'air Barucaba, pour Violon solo. En trois Suites, chaque . . . . .	2 —
avec acc. d'Orchestre . . . . .	7 75	Sonata, avec acc. de Piano . . . . .	—
Op. 7. Second Concerto ( <i>Clochette</i> ), avec acc. de Piano . . . . .	16 75	"    " de Violon et Violoncello . . . . .	—
L'Orchestre séparément . . . . .	16 75	Introduction et Variations sur „Nel cor piu non mi sento“ de l'Op. Molinara pour Violon solo . . . . .	—
Op. 7 <sup>bis</sup> . La Clochette, Rondo du 2 <sup>d</sup> Concerto . . . . .	4 25	* 24 Capricen nebst Perpetuum mobile und Duo für eine Violine . . . . .	1 50
Op. 8. Le Streghe ( <i>Danse des Sorcières</i> ), avec acc. de Piano . . . . .	7 —	* 60 Variationen über das Lied Barucaba (als Vorbereitung zu den 24 Capricen)	—
L'Orchestre séparément n. . . . .	7 —	Oeuvres posthumes, pour Violon avec accomp. de Piano (Op. 6 à 13, Sonata) Edition originale et complète, ornée du Portrait de l'Auteur . . . . .	9 —
Op. 9. God Save the Queen, avec acc. de Piano . . . . .	3 25		
L'Orchestre séparément . . . . .	5 25		
Op. 10. Le Carnaval de Venise, avec acc. de Piano . . . . .	—		

\* Bearbeitet von Emil Kross.

3 Airs with Variations, illustrating the Art of Playing on the fourth string with Pianoforte accompt.

## Morceaux détachés

pour Violoncello avec acc. de Piano:

2 Etudes de Concert transcr. par <i>R. E. Bockmühl</i> . No. 1. Le Carnaval de Venise . . . . .	2 75
"    2. Mouvement perpétuel . . . . .	2 50

pour Flûte avec acc. de Piano:

Op. 8. Le Streghe ( <i>Danse des Sorcières</i> ) fameuses Variations arr. par <i>G. Bricciardi</i> . . . . .	3 25
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pour Piano seul:

Op. 7 <sup>bis</sup> . La Clochette, Rondo du 2 <sup>d</sup> Concerto transcr. par <i>F. Beyer</i> . . . . .	1 50
Op. 8. Le Streghe ( <i>Danse des Sorcières</i> ) transcr. par <i>H. Rupp</i> . . . . .	1 50

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