



# AUGUST WILHELMJ

## Bearbeitungen und Kompositionen für Violine und Klavier

**Bach.** Konzert für 2 Violinen d moll . . . . .  
**Bazzini.** Op. 25. La Ronde des Lutins  
 Scherzo Fantastique . . . . .  
**Beethoven.** Violin-Romanzen.  
 No. 1. G dur Op. 40 . . . . .  
 2. F dur Op. 50 . . . . .  
**Bériot.** Op. 32. Andante et Rondo russe  
 (a. d. II. Konzert) . . . . .  
 — Op. 76. Konzert No. 7 in G . . . . .  
**David, F.** Op. 16. Andante und Scherzo  
 Capriccioso . . . . .  
**Ernst.** Op. 11. Fantaisie sur la Marche et  
 la Romance d'Otello (*Rossini*) . . . . .  
 — Op. 22. Ungarische Weisen . . . . .  
 — Op. 23. Konzert (Allegro pathétique).  
 — Elegie mit Spohr's Introduction . . . . .  
**Gluck-Sgambati.** Mélodie . . . . .  
**Mendelssohn.** Op. 64. Konzert . . . . .  
 — Andante aus Op. 64. . . . .  
**Merkel.** Op. 51. Adagio . . . . .  
**Moszkowski, M.** Menuet (Op. 77 No. 10)  
**Paganini.** 2. Konzert Op. 7 . . . . .  
 — La Campanella (Rondo aus Op. 7) . . . . .  
 — Le Streghe . . . . . Op. 8 . . . . .  
 — God save the King Op. 9 . . . . .  
 — Non più mesta . . . . . Op. 12 . . . . .  
 — Einleitung, Thema und Variationen . . . . .  
 — I Palpiti Op. 13 . . . . .  
 — Moses-Fantasie . . . . .  
**Raff.** Improvisation über „Die Liebesfee“ . . . . .  
**Röze.** Extase d'Amour . . . . .  
**Schubert.** 2 Lieder (Ave Maria — Am Meer)

**Schubert.** (*Dresden*) Die Biene (L'Abeille) . . . . .  
**Schumann.** Abendlied . . . . .  
 — do. mit Orgelbegleitung . . . . .  
**Spohr.** Romanze „Rose wie bist Du“ . . . . .  
**Stojowski, S.** Op. 1 Mélodie . . . . .  
**Tschaikowski.** Op. 26 Serenade . . . . .  
 — Konzert (D) ~~Op. 35~~ . . . . .  
 — Canzonetta aus Op. 35 . . . . .  
**Vieuxtemps.** Op. 10 Grand Konzert (E) . . . . .  
 — Op. 11 Fantaisie-Caprice . . . . .  
**Wagner.** Walther's Preislied . . . . .  
 — Parsifal-Paraphrase . . . . .  
 — Siegfried-Paraphrase . . . . .  
**Wieniawski.** Op. 3 Souvenir de Posen,  
 Mazurka . . . . . Ed.  
 — Op. 6 Souvenir de Moscou . . . . . Ed.  
 — Op. 7 Capriccio-Valse . . . . . Ed.  
 — Op. 9 Romance sans paroles et Rondo  
 élégant . . . . . Ed.  
 — Op. 12 Deux Mazurkas de Salon  
 (Sielanka — Chanson polonaise) . . . . . Ed.  
 — Op. 16 Scherzo-Tarantelle . . . . . Ed.  
 — Op. 17 Légende . . . . . Ed.  
 — Op. 19 2 Mazurkas caractéristiques, kpl. Ed  
 No. 1 Obertass . . . . . Ed.  
 2 Le Ménétrier, Dudziarz . . . . . Ed.  
 — Op. 21 2. Polonaise in A . . . . . Ed.  
 — Op. 22 Konzert No. 2 (d moll) . . . . . Ed.  
 — Romanze a. d. Konzert No. 2 . . . . . Ed.  
 — Alla Zingara „ „ . . . . . Ed.  
 — Kuyawiak, 2. Mazurka . . . . . Ed.  
**Wilhelmj.** Fantasiestück (Ballade) . . . . .  
 — Mélodie danoise (d'après Grainger) . . . . .

### Violine allein

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

Nachdruck verboten laut dem russischen Autorengesetz vom 20. März 1911.  
 Перепечатка воспрещается (российским законом отъ авторства пропущъ отъ 20. марта 1911 г.).

Aufführungsrecht vorbehalten  
 Eigentum der Verleger  
**B. SCHOTT'S SÖHNE, MAINZ**  
 LEIPZIG — LONDON — BRÜSSEL — PARIS

# Sérénade Mélancolique.

P. Tschaikowsky, Op. 26.

Revue et doigtée par August Wilhelmj.

Andante.

VIOLON.

PIANO

Fl.

Cl.

Cl.Ob.

Ob.

Fag.

Cel.

pp

1

Corni

p

sul G

Quartett pizz.

pp

sul G

Pochissimo più mosso.  
dolce

*p* *pp*

*ppp* *cresc.* Fl. *mf*  
Corno

*riten.* *dim.* *riten.* II

*a tempo*  
*p*  
*a tempo*  
*pp*

*poco cresc.*  
*poco string.*  
*poco cresc.*  
*poco string.*

Più mosso agitato e un poco rubato.

*f*  
*agitato e molto espress.*  
*Corno*  
*mf*

*dim.*  
*pp*  
*pp*

*Ob.*

Violin II *mf cresc.*  
 Piano *p cresc.*

**Largamente.**

Cor. *ff*  
 Alto *mf*  
 Fl.

Ob. *Fl.*

*agitato un poco e cresc.*  
*fagitato un poco cresc.*

*cresc.*

+) Ottava bassa ad libitum.

Largamente.

ff con tutta forza

mf

This system contains the first two systems of music. The first system features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The second system continues the same musical material.

This system continues the musical piece with two systems of notation, maintaining the same instrumental and melodic lines as the previous systems.

dim.

dim.

This system continues the piece, with the first system of notation including a *dim.* (diminuendo) marking. The second system continues the accompaniment.

*p* *pp* *pp* *sul G*

This system features a single system of notation with a treble clef staff. It includes dynamic markings *p*, *pp*, and *pp*, and a fingering instruction *sul G*. The notation includes triplets and a complex melodic line.

Tempo I.

*pp* *delicatamente*

This system contains the final system of music on the page, marked *Tempo I.* It features a treble clef staff with a melodic line and a grand staff with a piano accompaniment. The dynamic marking is *pp* and the instruction is *delicatamente*.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a complex texture with many chords and some sixteenth-note patterns.

Second system of musical notation. The piano accompaniment continues with a dense chordal texture. A *p* (piano) dynamic marking is present in the lower staff.

Third system of musical notation. The piano part includes triplets in the lower staff. The instruction *poco a poco cresc.* is written above the vocal line and below the piano line.

Fourth system of musical notation. The piano accompaniment features a steady eighth-note pattern in the lower staff. The instruction *poco rit.* is written above the vocal line.

Fifth system of musical notation. The piano accompaniment continues with a steady eighth-note pattern. A *mf* (mezzo-forte) dynamic marking is present in the lower staff.

Pochissimo più mosso.

First system of the musical score. The vocal line begins with the instruction *dolce*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second system of the musical score. The vocal line includes the instruction *dim.*. The piano accompaniment continues with the eighth-note pattern, and the right hand begins to play chords, with *mf* indicated.

Third system of the musical score. The vocal line starts with *mf*. The piano accompaniment features a more complex rhythmic pattern with chords and moving lines in both hands.

Fourth system of the musical score. The vocal line includes the instruction *riten.* and a second ending marked *II*. The piano accompaniment includes the instruction *a tempo* and *poco a poco cresc.*. A clarinet part is introduced with the instruction *Cl.* and *p*, followed by *espress.* and *cresc.*



First system of musical notation. The upper staff features a melodic line with dynamic markings *cresc.* and *f*. The lower staff provides a piano accompaniment with chords and rhythmic patterns.

Second system of musical notation. The upper staff includes markings *poco string.*, *dim.*, *tranquillo*, and *riten.*. The lower staff is marked *pp*.

Third system of musical notation. The upper staff has markings *a tempo*, *p*, *cresc.*, *mf*, and *dim. rit. pp*. The lower staff is marked *p* and *pp*. A *Cl.* (Clarinet) part is indicated in the upper right.

Fourth system of musical notation. The upper staff includes markings *pp*, *rallent.*, *morendo*, and *v s*. The lower staff is marked *ppp*.

# *A. d'Ambrosio*



## *Compositions*

*pour*

## *Violon et Piano*

- Op. 5. Rêverie* .....
- Op. 24. Orientale* .....
- Op. 27. Romance* .....
- Op. 35. No. 1. Sonnet allègre* ..
- 2. Nocturne* .....
- Op. 39. Ballade* .....
- Op. 40. Serenata* .....



*B. Schott's Sohne Mainz*

*Leipzig - London - Brüssel - Paris*



*Mischa Elman*  
~ Succès Classiques ~  
pour  
Violon et Piano

- No. 1. Gossec . . . . . *Savotte en Ré*  
2. Veracini . . . . . *Giga all' antico*  
3. Tartini . . . . . *Allegro animosamente*  
4. Stuck . . . . . *Air de Ballet*  
5. Lully . . . . . *Savotte en Rondeau*  
6. d'Auvergne . . . . . *Allegro appassionato*  
7. Mascitti . . . . . *Allemanda*  
8. Corelli . . . . . *Sarabanda e Giga*  
9. Lolli . . . . . *Adagio e Allegro*  
10. Mouret . . . . . *Deux Bourrées*  
11. Leclair . . . . . *Sigue*  
12. Rousseau . . . . . *Deux Menuets*  
13. Hellendaal . . . . . *Savotte en Ré-mineur*  
14. Giardini . . . . . *Sigue*  
15. Giardini . . . . . *Musette*  
16. Sammartini . . . . . *Canto amoroso*

à n. M.



*B. Schott's Söhne, Mainz*  
Leipzig - London - Brüssel - Paris

Printed in Germany

# ALFRED MOFFAT

## KLASSISCHE VIOLIN-MUSIK

### Violine und Klavier

Op. 14. **Händel-Album.** 18 Stücke, leicht bearbeitet. Heft I, II, III . . . je

#### Op. 17. **Klassische Stücke.**

- 1. No. 1. *Bach*, Sarabanda.
- 2. *Mendelssohn*, Venet. Gondellied.
- 3. *Mozart*, Ave Verum.
- 4. *Rameau*, 2 Menuette.
- 5. *Chopin*, Cantabile.
- 6. *Francoeur*, Sarabanda.
- 7. *Mozart*, Cantabile.
- 8. *Mendelssohn*, Lied ohne Worte. Op. 19, No. 2.
- 9. *Rossini*, Larghetto.
- 10. *Leclair*, Sarabanda.
- 11. *Gluck*, Arie aus Orpheus.
- 12. *Mozart*, Minuet.
- 13. *Mendelssohn*, Melodie.
- 14. *Corelli*, Sarabanda.
- 15. *Mendelssohn*, Arioso.
- 16. " Religioso.
- 17. *Shubert*, Ständchen.
- 18. *Händel*, Arie: Verdi prati.
- 19. *Pugnani*, Adagio sostenuto.
- 20. *Nardini*, Andante cantabile.
- 21. *Durante*, Arie.
- 22. *Tartini*, Adagio cantabile.
- 23. *Shubert*, Moment musical. Op. 94, No. 3.
- 24. *Schumann*, Adagio. Op. 129.
- 25. *Pergolese*, Le May. Jede No.

#### Op. 18. **3 Sonaten von G. F. Händel**, Bearbeitung.

- 1. No. 1. C-moll. (Original für Oboe)
- 2. G-dur. (Original f. Oboe)
- 3. F-dur. (Original f. Flöte)

#### Album antique. 12 klassische Stücke.

- m Heft I (*dall'Abaco*, Adagio. *Somis*, Giga. *Bonporti*, Invenzione. *Guillemain*, Largo und Tambourino. *Geminiani*, Largo. *Aubert*, Courante)
- m Heft II (*Bonporti*, Serenata. *Stamitz*, Minuetto und Trio. *Barbella*, Lullaby. *Geminiani*, Sarabanda und Allegro giocoso. *Veracini*, Largo amorosa. *Telemann*, Allegro rusticana)

#### Alte Meister für junge Spieler.

12 leichte klassische Stücke (1. Lage) Album kompl.

Inhalt:

- No. 1. *Purcell*, Air.
- 2. *Gluck*, Andante cantabile.
- 3. *Rameau*, La Villageoise.
- 4. *Händel*, Air.
- 5. *Hasse*, 2 Tänze.
- 6. *Lully*, Gavotte und Musette.
- 7. *Leclair*, Sarabande.
- 8. *Bach*, 2 Menuette.
- 9. *Beethoven*, Liebeslied.
- 10. *Tartini*, Sarabanda.
- 11. *Buononcini*, Rondeau.
- 12. *Schumann*, Erinnerung.

#### Englisches Klassiker-Album.

12 Stücke englischer Meister des 17. u. 18. Jahrhunderts .

Inhalt:

- No. 1. *Barrett*, Hornpipe à l'Inglese (Englischer Matrosentanz).
- 2. *Boyce*, Pastorale Dance (Ländlicher Tanz).
- 3. *Valentine*, Giga.
- 4. *Babell*, Bourée.
- 5. *Arne*, Siciliana.
- 6. *Alcock*, Minuetto.
- 7. *Corbett*, Sarabande und Corrente.
- 8. *Burney*, Pastorale.
- 9. *Stanley*, Giga.
- 10. *Granom*, Gavotte.
- 11. *Purcell*, Sarabande.
- 12. *Lenton*, Two Jigs (2 Giges) and a Hornpipe (Matrosentanz).

#### Kammer-Sonaten.

- m No. 1. *Tartini*, Sonate in A
- m 2. *Geminiani*, Sonate in d-moll
- m No. 3. *Tessarini*, Sonate in G
- m 4. *Händel*, Sonate in F
- m 5. *Leclair*, Sonate in A
- m 6. *Veracini*, Sonate in h-moll
- m 7. *Mascitti*, Sonate in e-moll
- m 8. *Corelli*, Sonate in d-moll
- m 9. *De Giardini*, Sonate in G
- m 10. *Vivaldi*, Sonate in d-moll
- i 11. *Senaillié*, Sonate in A
- m 12. *Albinoni*, Sonate in d-moll
- m 13. *Veracini*, Sonate in a-moll
- m 14. *Francoeur*, Sonate in d-moll
- m 15. *Nardini*, Sonate in G
- m 16. *Sammartini*, Sonate in a-moll
- m 17. *Telemann*, Sonate in E
- m 18. *Locatelli*, Sonate in B
- m 19. *Porpora*, Sonate in D
- i 20. *dall'Abaco*, Sonate in h-moll
- m 21. *Tartini*, Sonate in h-moll
- m 22. *Leclair*, Sonate in F
- i 23. *Valentini*, Sonate in h-moll
- m 24. *Tessarini*, Sonate in D
- i 25. *Senaillié*, Sonate d-moll
- m 26. *Francoeur*, Sonate in B Jede No.

#### Leichte Unterrichtsstücke (1. Lage).

- Heft I
- s1 No. 1. *Gluck*, Minuetto.
- 2. *Mendelssohn*, Volkslied:
- 3. *Marcello*, Largo.
- 4. *Schumann*, Lied.
- 5. *Moffat*, Schlummerlied.
- 6. *Mendelssohn*, Lied ohne Worte.

s1 Heft II:

- No. 7. *Travers*, Siciliano.
- 8. *Shubert*, Adagio.
- 9. Schlaflied, engl. Volkslied.
- 10. Irische Volksweise.
- 11. Melodie, altengl. Volkslied.
- 12. *Bach*, Lied.

#### Klassische Stücke a. d. 17. u. 18. Jahrh. nach der Original-Ausgabe bearb.

- s1 No. 1. *Birkenstock*, Contredanse
- s1 2. *Telemann*, Sarabanda et Gavotta

- i No. 3. *Pepusch*, Preludio
- i 4. *Mattheson*, Bourrée et Rigaudon
- i 5. *Geminiani*, Sarabanda et Giga brillant
- i 6. *Galliard*, 2 Sarabandes
- i 7. *Carbonelli*, Allemanda
- i 8. *Grano*, Giga alla Siciliana
- i 9. *Castrucci*, Menuetto et Musette
- m 10. *Alberti*, Allegro alla Napolitana
- m 11. *Carbonelli*, Siciliana
- m 12. *Mélange*, Corrente
- m 13. *Porpora*, Allegro
- m 14. *Gluck*, Minuetto
- m 15. *Gossec*, Gavotte
- m 16. — Tambourin
- i 17. *Gretry*, Tambourin
- m 18. *De Flagny*, Les Muses dans la Forêt, Rondo
- i 19. *Händel*, Menuett aus „Berenice“
- i \*20. *Shubert*, La jeune Mère (Wiegenlied)
- m 21. *Gossec*, 2. Gavotte D, (die bekannte)
- m 22. — Menuett, D dur Jede No. —

*Porpora H.*, La Chasse

*Purcell-Album*, Aïrs et Danses. Arien und Tänze arrangiert nach der Original-Ausgabe für Violine und Bass Teil I, II je

#### Sonatenstudien.

- m No. 1. *Nardini*, Adagio und Allegro
- i 2. *Veracini*, Il Postiglione
- i 3. *Vivaldi*, Preludio und Allemanda
- m 4. *Locatelli*, Sarabanda und Allegro scherzoso
- i 5. *Benda*, Affettuoso, und Minuetto
- i 6. *Francoeur*, Sarabanda u. Corrente
- i 7. *Aubert*, Introduzione und Giga
- m 8. *Senaillié*, Sarabanda u. Allemanda
- m 9. *Borghesi*, Preludio und Rondeau
- i 10. *Jones*, 2 Gavotten
- i 11. *Bitti*, Preludio und Giga
- i 12. *Mossi*, Sarabanda und Corrente

#### Zwölf klassische Stücke.

- i-m Heft I (*Festing*, Sarabande. *Putti*, Intermedio. *Veracini*, Largo. *Mossi*, 2 Gavotten. *Lampe*, Schwanengesang. *Händel*, Arie und Rondinella)
- i-m Heft II (*Bach*, Arie. *Matteis*, Sarabande Amorosa. *Birkenstock*, Tambourin. *Corelli*, Adagio. *Francoeur*, Siciliano. *Boyce*, Ariosa)

m **Zwölf Stücke englischer Meister des 17. und 18. Jahrh. Album kompl.**

Inhalt:

- No. 1. *Farmer*, Ayre.
- 1. *Babell*, Hornpipe (Matrosentanz).
- 3. *Granom*, Tempo di Gavotta.
- 4. *Woodcock*, Ayre.
- 5. *Barrett*, Jig (Gigue)
- 6. *Purcell*, 2 Hornpipes (2 Matrosentänze).
- 7. *Ravenscroft*, Adagio.
- 8. *Mercy*, Allemanda.
- 9. *Clark*, Sarabande und Corrente.
- 10. *Festing*, Giga.
- 11. *Valentine*, Sarabande und Gavotte.
- 12. *Jones*, Corrente.

s1 = sehr leicht (Stufe 1 a b) l = leicht (Stufe 2) m = mittelschwer (Stufe 3—4) s = schwer (Stufe 5) ss = sehr schwer (Stufe 6).

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON  
SCHOTT & CO.

BRÜSSEL  
SCHOTT FRÈRES.

PARIS  
MAX ESCHIG

# Sérénade Mélancolique.

## VIOLON.

P.Tschaikowsky, Op. 26.

Revue et doigtée par August Wilhelmj.

Andante. **10** sul G. *p*

Pochissimo più mosso. *dolce*

*ppp* *mf* *dim.*

*riten.* *a tempo* *p*

*pp* *poco cresc.*

*Più mosso agitato e un poco rubato.*

*poco string.* *f* *agitato e mollo espress.*

*dim.* *pp*

VIOLON.

II  
mf cresc.

Largamente.  
ff

4  
agitato un poco e cresc.

Largamente.  
cresc (+) ff con tutta forza

dim.

p II pp IV sul G

Tempo I. pp

p

poco a poco cresc.

+) Ottava bassa ad libitum.

VIOLON.

*poco riten.* *Pochissimo più mosso.*  
*dolce*  
*dim.* *mf*  
*riten.*  
*II 4* *a tempo*  
*poco a poco cresc.*  
*cresc.* *f*  
*poco stringendo* *dim.*  
*tranquillo* *rit.*  
*pp* *mf* *dim. rit. pp*  
*a tempo*  
*pp* *cresc.*  
*rallent.* *morendo*

# Franz Drdla



## Compositions

pour

## Violon et Piano



- Op. 62. Scherzando . . . . .
- Op. 65. Poème . . . . .
- Op. 67. Canzonetta . . . . .
- Op. 84. Légende . . . . .
- Op. 86. Novellette . . . . .
- Op. 88. Guitarrero . . . . .

Op. 67. Canzonetta transcr. pour Viola et Piano par H. Dessauer

B. Schott's Söhne

Mayence

Leipzig - London - Brüssel - Paris

205