

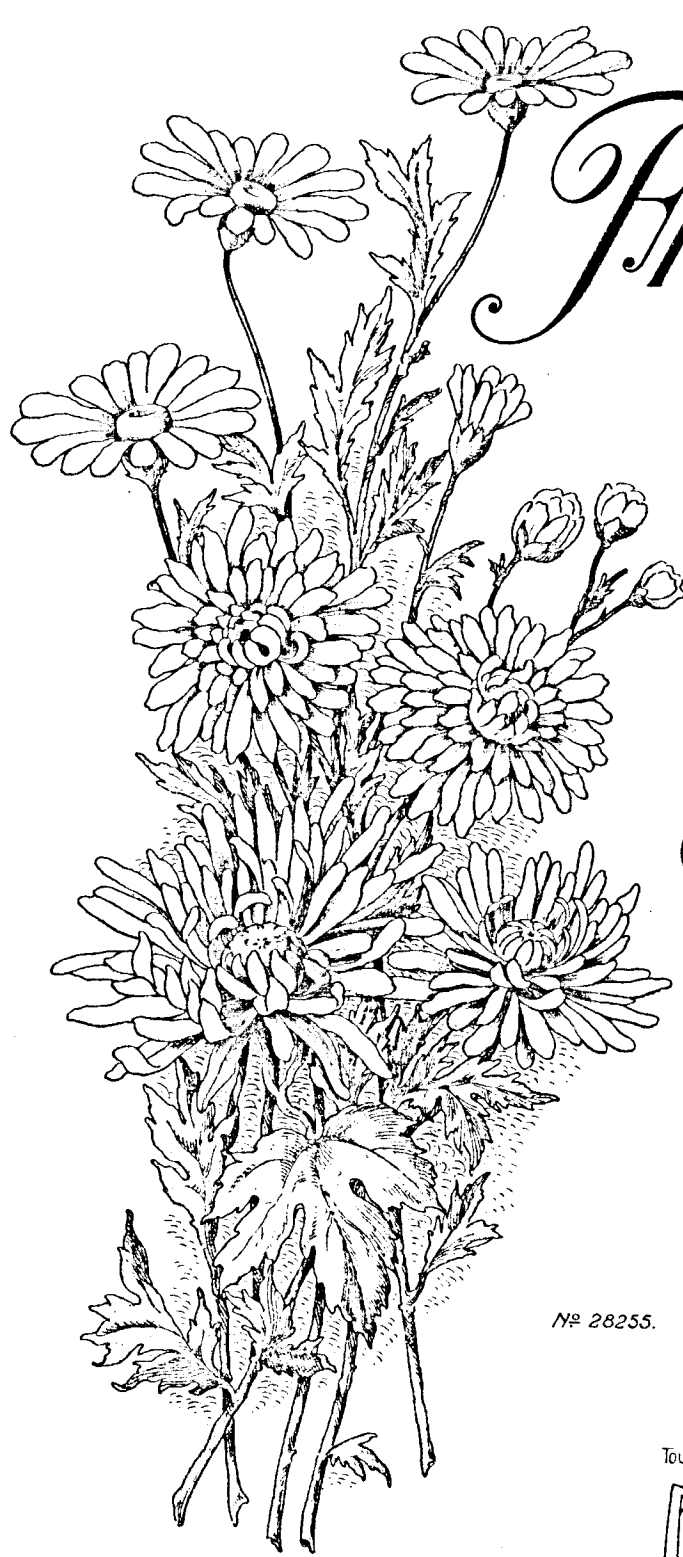
POPULAR MUSIC FOR VIOLIN AND PIANO.

VE stands for Very Easy.
M " " Moderately Advanced.

E stands for Easy.
D " " Difficult.

All the following Compositions are for Violin with Piano Accomp., unless marked with c, in which case they are Concertante Duets.

		s.	d.			s.	d.			s.	d.	
No. 34.				No. 60.				No. 83.				
BERIOT, CH. de. avec WOLFF, E.				BERIOT, CH. de. avec OSBORNE, G. A.				BERIOT, CH. de. avec BERIOT, FILS, C. V. de				
c	5 Morceaux de Salon sur des motifs originaux. Op. 45.			c	L'Enfant prodigue, Duo brillant	Op. 80	8 0	c	Potpourri carnavalesque, Duo comique et brillant	Op. 107	9 0	
	No. 1. Fantaisie	4	6		No. 61.				No. 84.			
	No. 35.			c	Giralda, Duo brillant	Op. 81	7 0		avec FAUCONNIER, C.			
	2. Air varié	4	6		No. 62.			c	Souvenirs dramatiques. 13th Book. Othello, 3 Duos	Op. 89	17 0	
	No. 36.			c	La Reine du Chypre, Duo brillant	Op. 82	8 0		No. 85.			
	3. Impromptu	4	6		No. 63.			D	14th Book. Roméo et Juliette et La Straniera,	2 grands Duos brillants	Op. 110	15 0
	No. 37.			c	La Fille du Régiment, Duo brillant	Op. 83	8 0		No. 86.			
	4. Fantaisie	4	6		No. 64.				avec BERIOT, FILS, C. V. de			
	No. 38.			c	Airs hongrois et styriens, Duo	Op. 84	8 0	c	La Circassienne, Duo brillant		8 0	
	5. Rondo	4	6		No. 65.				No. 87.			
	No. 39.				avec MATTHIAS, G.				avec FAUCONNIER, C.			
	6. Boléro	4	6	c	La Juive, Gr. Duo	Op. 85	8 0	c	La Pagode, Duo brillant		8 0	
	No. 40.				No. 66.				No. 88.			
c	Souvenir de Boulogne, 2 Duos concertants. Op. 48.			c	Lucie de Lammermoor, Duo brillant	Op. 86	8 0		avec BERIOT, FILS, C. V. de			
	No. 1. Sérénade variée	6	0		No. 67.			c	Lalla Roukh, Duo		6 0	
	No. 41.				avec FAUCONNIER, C.				No. 89.			
	2. Divertissement pastoral	6	0		Souvenirs dramatiques.			c	Faust de Gounod, Duo		7 0	
	No. 42.			c	1st Book. La Gazza Ladra, 6 Duettinos. Op. 89	8 0			No. 90.			
	3. Les Intimes, 2 Duos brillants. Op. 49.				No. 68.				Souvenirs dramatiques.			
	No. 1. Fantaisie de Salon	6	0	c	2nd Book. Le Freischütz, 6 Duettinos. Op. 89	8 0			avec FAUCONNIER, C.			
	No. 43.				No. 69.			c	Souvenirs dramatiques. 15th Book. Tancredi,	6 Duettinos	8 0	
	2. Fantaisie dramatique	6	0	c	3rd Book. Anna Bolena, 6 Duettinos. Op. 89.	8 0			No. 91.			
	No. 44.				No. 70.			c	16th Book. Les Noces de Figaro, 6 Duettinos		8 0	
c	La Soirée, 2 Duos concertants. Op. 50.				avec OSBORNE, G. A.			c	17th Book. Le Barbier de Séville, 5 Duettinos		8 0	
	No. 1. La Chasse	6	0	c	Marco Spada, Gr. Fantaisie	Op. 91	8 0		No. 92.			
	No. 45.			c	3 Duos de Salon. Op. 92.			c	18th Book. La Flûte enchantée, 6 Duettinos		8 0	
	2. Impromptu	6	0		No. 71.				No. 93.			
c	La Part du Diable, Gr. Duo	Op. 51	8 0		No. 1. L'Amitié, Thème allemand	4	6	c	18th Book. La Flûte enchantée, 6 Duettinos		8 0	
	No. 46.				No. 72.				BERR, F. et FESSY, A.			
	No. 47.				2. Preciosa, de Weber	4	6	c	Le Comte Ory, Fantaisie et Variations. arr. par	A. Brand	6 0	
	avec OSBORNE, G. A.				No. 73.				BERTINI, H.			
c	Guillaume Tell, 2me grand Duo.	Op. 53	8 0		3. La Carnaval russe, Air national	4	6	c	1re Sonate	Op. 152	10 6	
	No. 48.				No. 74.			c	2me Sonate	Op. 153	12 0	
	avec WOLFF, E.				avec FAUCONNIER, C.			c	3me Sonate	Op. 156	15 0	
c	La Sirène, Duo brillant	Op. 54	8 0		Souvenirs dramatiques.				BESKIRSKY, G.			
	No. 49.			c	4th Book. Don Juan, 6 Duettinos	15	0	D	Scène lyrique	Op. 14	4 6	
	avec OSBORNE, G. A.				Separate, Nos 1 to 6	each	4 6	D	Faust de Gounod, Fantaisie de Concert		7 0	
c	Le Barbier de Séville, Duo brillant	Op. 56	8 0		No. 75.			M	Souvenir de Varsovie, 2 Mazurkas		4 6	
	No. 50.			c	5th Book. L'Elisire d'Amore, 6 Duettinos	15	0	D	Allegro du 1r Concerto de Paganini, refait et	reinstrumenté avec une cadence	8 0	
c	La Gazza Ladra, grand Duo brillant	Op. 60	8 0		Separate, Nos 1 to 6	each	4 6		BEYER, FERD.			
	No. 51.			c	6th Book. Norma, 6 Duettinos	15	0	c	Bouquets de Mélodies, arr. par Fr. Forberg Op. 42			
	avec WOLFF, E.				Separate, Nos. 1 to 6	each	4 6		No. 1. La Fille du Régiment		7 0	
c	La Donna del Lago (Robert Bruce), Gr. Duo				No. 76.				2. Martha		7 0	
	brillant	Op. 61	8 0		No. 77.				3. Norma		7 0	
	No. 52.			c	11th Book. Opéra sans Paroles, en 3 Parties	Op. 93	15 0		4. Les Huguenots		8 0	
c	La Muette de Portici, Gr. Duo brillant. Op. 62	8 0			Separate Nos. 1 to 3	each	7 0		5. Robert le Diable		7 0	
	No. 53.				No. 78.				6. Lucia di Lammermoor		8 0	
c	Haydée, Duo brillant	Op. 65	8 0	c	7th Book. Beatrice di Tenda, 3 Duos brillants	Op. 94	17 0		BLASIUS, E.			
	No. 54.				Separate, Nos. 1 to 3	each	8 0	c	1re Sonate (in G) (Alard)		8 0	
c	Le Val d'Andorre, Duo brillant	Op. 66	8 0		No. 79.				BLUMENTHAL, J.			
	No. 55.			c	8th Book. Semiramide, 6 Duettinos.	Op. 96	15 0	c	2 Morceaux de Salon	Op. 77		
c	Le Prophète, Duo brillant	Op. 72	8 0		Separate, Nos. 1 to 6	each	4 6		No. 1. Romance		3 0	
	No. 56.				No. 80.				2. Air ancien		4 0	
	avec OSBORNE, G. A.			c	9th Book. Les Puritains, 6 Duettinos	Op. 97	17 0	E	Le Chemin du Paradis (Far away, where angels	dwell) (E. W. Ritter)	4 0	
c	La Favorite, Duo brillant	Op. 73	7 0		Separate, Nos. 1 to 6	each	4 6		BOCCHERINI, L.			
	No. 57.				No. 81.			E	Celebrated Menuet (Haddock)		4 0	
c	La Cenerentola, Duo brillant	Op. 74	7 0	c	10th Book. La Sonnambula, 6 Duettinos Op. 98	17 0		M	Pastorale et célèbre Menuet (Alard)	Op. 52	5 0	
	No. 58.				Separate, Nos. 1 to 6	each	4 6	C	Menuet (Lamoury)		4 0	
c	Le Pirate, Duo brillant	Op. 75	7 0		No. 82.			E	Menuet (Danbé)		3 0	
	No. 59.			c	12th Book. Obéron, 5 Duettinos	Op. 103	12 0	M	3me Sonate (in G) (Alard)		5 0	
c	Le Caïd, Duo brillant	Op. 78	7 0						BOCKMANN, FERD.			
								E	Stimmungsbilder von G. Merkel. 6 Lyrische Stücke	aus Op. 72	7 0	



Trois Fleurs d'Automne

POUR
VIOLON
AVEC ACCOMP. DE PIANO

PAR
Basil Althaus
OP. 88.

- N^o 1. MARGUÉRITE.....M.
- N^o 2. DAHLIA.....”
- N^o 3. CHRYSANTHÈME.....”

N^o 28255.

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MARGUÉRITE.

Basil Althaus, Op. 88. N^o 1.

Violon. *Allegro moderato.* *rit.* *a tempo*

PIANO. *rit.* *a tempo*

The first system of music consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, some beamed together. The middle staff is the right-hand piano accompaniment, featuring chords and single notes with accents. The bottom staff is the left-hand piano accompaniment, with a bass line of eighth and sixteenth notes, some beamed together, and a few chords.

The second system of music consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff shows chords and single notes with accents. The bottom staff features a bass line with eighth and sixteenth notes, some beamed together, and a few chords.

The third system of music consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff shows chords and single notes with accents. The bottom staff features a bass line with eighth and sixteenth notes, some beamed together, and a few chords.

The fourth system of music consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff shows chords and single notes with accents. The bottom staff features a bass line with eighth and sixteenth notes, some beamed together, and a few chords.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line in the top staff continues with various rhythmic patterns. The accompaniment in the grand staff features block chords and moving bass lines.

Third system of musical notation. The top staff includes the instruction *cresc.* (crescendo) above the music. The melodic line shows a gradual increase in dynamics. The accompaniment continues with harmonic support.

Fourth system of musical notation. The top staff includes the instruction *pizz.* (pizzicato) above the music. The melodic line features a *sf* (sforzando) dynamic marking. The accompaniment in the grand staff also includes *sf* markings, indicating a strong dynamic. The system concludes with a double bar line.

3 TUNEFUL PIECES

FOR
VIOLIN & PIANO

BY

BASIL ALTHAUS

— OP. 81. —

28050.

- №1. EVENTIDE.....
- №2. TEMPO DI MINUETTO..
- №3. GONDOLIERA.....



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VIOLON.
MARGUÉRITE.

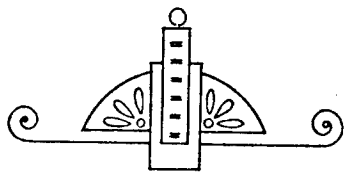
Allegro moderato.

Basil Althaus, Op. 88. N^o 1.

1 1 *a tempo*
rit.

cresc.

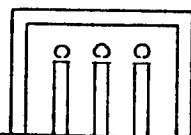
pizz.
sf



36 PROGRESSIVE VIOLIN STUDIES



BY



BASIL ALTHAUS

OP. 78.

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FOR THE JUNIOR GRADES OF THE
COLLEGE OF VIOLINISTS, LONDON.

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PRINTED IN GERMANY.

DAHLIA.

Basil Althaus, Op. 88. N^o 2.

Allegretto giocoso.

Violon.

PIANO.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains a melodic phrase with eighth and sixteenth notes. The piano accompaniment is written in grand staff (treble and bass clefs) and features a steady accompaniment of chords and moving lines. Both parts conclude with the marking *rit.* (ritardando).

Andante doloroso.

The second system is marked **Andante doloroso.** It features a vocal line with a more expressive, slower melody. The piano accompaniment is characterized by sustained chords and a somber harmonic palette, reflecting the 'doloroso' (painful) character of the tempo.

The third system continues the **Andante doloroso** section. The vocal line maintains its slow, expressive character. The piano accompaniment provides a rich harmonic support with sustained chords and a steady bass line.

Tempo primo.

leggero

The fourth system is marked **Tempo primo.** and *leggero* (light). The tempo returns to the original speed. The vocal line is more rhythmic and active. The piano accompaniment is also more rhythmic, featuring a clear bass line and chords that support the renewed energy of the music.

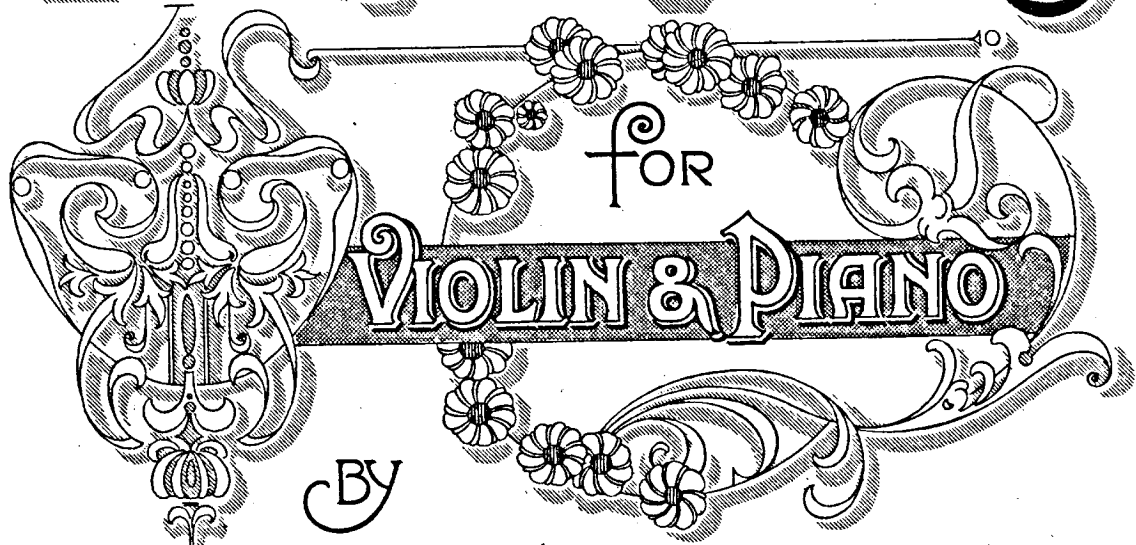
The first system of music consists of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped together as a piano accompaniment. The piano part features chords and rhythmic patterns, with some notes marked with accents (v) and slurs.

The second system of music consists of three staves. The top staff continues the melodic line. The piano accompaniment in the middle and bottom staves includes chords and moving lines, with some notes marked with accents (v) and slurs.

The third system of music consists of three staves. The top staff features a more active melodic line with sixteenth-note passages. The piano accompaniment in the middle and bottom staves provides harmonic support with chords and moving lines.

The fourth system of music consists of three staves. The top staff continues the melodic line. The piano accompaniment in the middle and bottom staves includes chords and rhythmic patterns, with some notes marked with accents (v) and slurs.

3 TUNEFUL PIECES



BY

BASIL ALTHAUS

— OP. 81. —

28050.

- №1. EVENTIDE.....
- №2. TEMPO DI MINUETTO.
- №3. GONDOLIERA.....



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VIOLON.
DAHLIA.

Basil Althaus, Op. 88. N^o 2.

Allegretto giocoso.

The first section of the piece, 'Allegretto giocoso', is written in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto giocoso' and the dynamics are 'mf'. The music consists of a single melodic line with a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The section concludes with a 'rit.' (ritardando) marking.

Andante doloroso.

The second section, 'Andante doloroso', is written in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante doloroso'. The music features a slower, more expressive melodic line with a focus on sustained notes and slurs. The dynamics are not explicitly marked but the overall mood is somber.

Tempo primo.

The third section, 'Tempo primo', is written in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo primo' and the dynamics are 'leggiere'. The music returns to a more lively and rhythmic character, featuring a mix of eighth and sixteenth notes. The section concludes with a final cadence.

CHRYSANTHÈME.

Basil Althaus, Op. 88. N^o 3.

Violon. *Andante.*

PIANO. *mf* *rit.*

rit.

rit.

a tempo

a tempo

a tempo

più moto

più moto

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 music is in a key with one sharp (F#) and a common time signature. The top staff contains a melodic line with slurs and two first/second endings marked '1' and '2'. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Allegretto.

Second system of musical notation, starting with the tempo marking 'Allegretto.' and a dynamic marking 'f' (forte). It features three staves: a single treble staff and a grand staff. The music continues in the same key and time signature. The top staff has a melodic line with slurs. The grand staff accompaniment includes chords and moving lines.

Third system of musical notation, continuing the piece. It consists of three staves: a single treble staff and a grand staff. The music is in the same key and time signature. The top staff has a melodic line with slurs. The grand staff accompaniment includes chords and moving lines.

Fourth system of musical notation, continuing the piece. It consists of three staves: a single treble staff and a grand staff. The music is in the same key and time signature. The top staff has a melodic line with slurs. The grand staff accompaniment includes chords and moving lines.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with some grace notes and a fermata. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes chords and rhythmic patterns. The word "rit." (ritardando) appears in both the vocal and piano parts.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. It features a melodic line with a fermata. The piano accompaniment is in grand staff with a key signature of one sharp. The word "a tempo" is written above the vocal line.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. It features a melodic line with a fermata. The piano accompaniment is in grand staff with a key signature of one sharp. The system concludes with a double bar line and a change in key signature to one flat (F).

Fourth system of musical notation, starting with the tempo marking "Andante. Tempo 10". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. It features a melodic line with a fermata. The piano accompaniment is in grand staff with a key signature of one flat. The piano part includes some slurs and dynamic markings.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves (treble and bass clefs). The tempo marking *più moto* is written above the vocal line and below the piano accompaniment.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment features a dense texture of chords and arpeggios.

Third system of musical notation. The vocal line includes fingerings 1, 0, and 4. The piano accompaniment continues with complex harmonic structures.

Fourth system of musical notation. The tempo marking *rit. poco a poco* is written above the vocal line. The piano accompaniment includes a *dim.* (diminuendo) marking. The system concludes with a double bar line and a circled 'C' at the bottom right.

VIOLON.
CHRYSANTHÈME.

Basil Althaus, Op. 88. N^o 3.

Andante.

rit.

più moto

Allegretto.

f

sf

rit. a tempo

Andante. Tempo I?

più moto

rit. poco a poco