



# Professor August Wilhelmj's

## Newly revised Editions of

### VIOLIN MUSIC WITH PIANO

		net s. d.			net s. d.
1.	BACH, J. S. Air (on the 4 <sup>th</sup> String)	2. 0	31.	WIENIAWSKI, H. 1 <sup>st</sup> Polonaise in D, Op. 4	3. 0
2.	BAZZINI, A. La Ronde des Lutins, Scherzo, Op. 25	3. 0	32.	— Airs Russes, Souvenirs de Moscou Op. 6	3. 0
3.	BEETHOVEN, L. van. Concerto in D, Op. 61	3. 0	33.	— Capriccio Valse . . . . . Op. 7	2. 0
4.	— Romance in G, Op. 40	2. 0	34.	— Romance sans Paroles et Rondo élégant Op. 9	2. 6
5.	— Romance in F, Op. 50	2. 0	35.	— 2 Mazurkas de Salon (Sielanka, Chanson Polonaise) . . . . . Op. 12	2. 0
6.	BÉRIOT, CH. de. 7 <sup>th</sup> Concerto in G, Op. 76	3. 0	36.	— Scherzo-Tarentelle . . . . . Op. 16	2. 6
7.	— Andantino et Rondo Russe, (2 <sup>nd</sup> Concerto) Op. 32	3. 0	37.	— Légende . . . . . Op. 17	2. 0
8.	CHOPIN, F. Nocturne . . . . . Op. 9, No. 2	2. 0	38.	— Deux Mazurkas No. 1. <i>Obertass.</i> No. 2. <i>Ménétrier.</i>	
9.	— Nocturne . . . . . Op. 27, No. 2	2. 0	39.	— 2 <sup>nd</sup> Concerto (D-minor) . . . . . Op. 22	6. 0
10.	— Nocturne . . . . . Op. 32, No. 1	2. 0	40.	WILHELMJ, A. Fantasiestück (Ballade)	3. 0
11.	— Nocturne . . . . . Op. 32, No. 2	2. 0	41.	— Romance in E . . . . .	2. 0
12.	— Nocturne . . . . . Op. 37, No. 1	2. 0	42.	VIEUXTEMPS, H. Fantaisie-Caprice Op. 11	3. 0
13.	— Romance from Concerto (Paraphrase) Op. 11	2. 0	43.	MENDELSSOHN, F. Andante from Op. 64	2. 0
14.	DAVID, F. Andante and Scherzo Capriccioso Op. 16	3. 0	44.	BACH, J. S. Concerto in D-minor for Two Violins and Piano . . . . .	2. 6
15.	ERNST, H. W. Othello, Fantasia . Op. 11	2. 0	45.	PAGANINI, N. Moses-Fantasia (4 <sup>th</sup> string)	2. 6
16.	— Airs hongrois . . . . . Op. 22	2. 0	46.	— I Palpiti . . . . . Op. 13	2. 0
17.	— Concerto in F sharp minor	3. 0	47.	— God save the King . . . . . Op. 9	2. 0
18.	JENSEN, A. Dreams (Träumerei) . . . . .	2. 0	48.	— 2 <sup>nd</sup> Concerto . . . . . Op. 7	4. 0
19.	MENDELSSOHN, F. Concerto in E min. Op. 64	3. 0	49.	VIEUXTEMPS, H. Air Varié Op. 22, No. 2	2. 0
20.	MERKEL, G. Adagio . . . . . Op. 51	2. 0	50.	WIENIAWSKI, H. Souvenir de Posen . . . . .	2. 0
21.	MOZART, W. A. Larghetto from Clarinet Quintett, Op. 108	2. 0	51.	RAYMOND RÔZE. Extase d'Amour . . . . .	2. 0
22.	PAGANINI, N. Introduction, Theme and Variations . . . . .	3. 0	52.	GLUCK-SGAMBATI. Mélodie . . . . .	2. 0
23.	RAFF, J. Fée d'Amour, Improvisation, Op. 67	4. 0	53.	WIENIAWSKI, H. Faust, Fantaisie. Op. 20	4. 0
24.	SCHUBERT, F. Ave Maria and Am Meer . . . . .	2. 6	54.	— 2 <sup>nd</sup> Polonaise in A . . . . . Op. 21	4. 0
25.	SPOHR, L. Rose softly blooming . . . . .	2. 0	55.	PAGANINI, N. La Campanella . . . . . Op. 7	2. 0
26.	SVENDSEN, J. Romance . . . . . Op. 26	2. 0	56.	— Non più mesta . . . . . Op. 12	2. 0
27.	VIEUXTEMPS, H. Concerto, No. 1 in E, Op. 10	6. 0	57.	— Le Streghe . . . . . Op. 8	2. 0
28.	WAGNER, R. Parsifal-Paraphrase . . . . .	2. 6	58.	VIEUXTEMPS, H. Concerto (A-minor) Op. 37	2. 0
29.	— Siegfried-Paraphrase . . . . .	3. 0	59.	— Tarentelle . . . . . Op. 22, No. 5	2. 0
30.	— Walter's Prize Song (Meistersinger) Paraphrase . . . . .	3. 0	60.	— Orage . . . . . Op. 22, No. 6	2. 0

**For Violin only:**  
 WILHELMJ, A. Exercises in Thirds . . . . . net 3. 0  
 BEETHOVEN, L. van. Concerto in D . . . . . 2. 0  
 MENDELSSOHN, F. Concerto in E minor . . . . . 2. 0  
 ERNST, H. W. Op. 26. Le Roi des Aulnes (*Schubert*) . . . . . 2. 0  
 — The Last Rose of Summer . . . . . 2. 0

No.

Price

Copyright.

LONDON, SCHOTT & CO.,  
 157 & 159 Regent Street.  
 Printed in Germany.







*sempre dim.* - - - - - *p*

*mf*

*p*

*f* *cresc.*

*ff energico*

*p*

*f*

*f*

1. 2. *f*

Detailed description: This page of a violin score contains ten staves of music. The first staff begins with a dynamic marking of *sempre dim.* (always decrescendo) and a *p* (piano) dynamic. The second staff features a *mf* (mezzo-forte) dynamic. The third staff returns to *p*. The fourth staff is marked *f* (forte) with a *cresc.* (crescendo) instruction. The fifth staff is marked *ff energico* (fortissimo energico). The sixth staff is marked *p*. The seventh staff is marked *f*. The eighth staff is marked *f*. The ninth and tenth staves are marked *f* and contain first and second endings. The score includes various musical notations such as slurs, accents, trills (tr), and fingering numbers (0, 1, 2, 3, 4).

VIOLON.

The image shows a page of violin sheet music with ten staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The piece is marked with various dynamics and performance instructions:

- Staff 1:** Starts with a dynamic of *f*. The word *brillante* is written below the staff.
- Staff 2:** Continues the melodic line with various fingerings.
- Staff 3:** Features a dynamic of *f*.
- Staff 4:** Marked *sempre f* (always forte).
- Staff 5:** Marked *f*.
- Staff 6:** Marked *ff* (fortissimo).
- Staff 7:** Includes a dynamic of *f* and a *p* (piano) section.
- Staff 8:** Marked *f* and *p*.
- Staff 9:** Marked *f* and *p*.
- Staff 10:** Ends with a series of dynamics: *p*, *sf*, *sf*, *sf*, *f*, *p*, and *sf*.

The notation includes numerous slurs, accents, and fingerings (1-4, 0) for the left hand. There are also some markings like 'V' above notes in the later staves.

VIOLON.

The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The dynamics are marked as *sf*, *sf*, *f*, *mf*, *sf*, *sf*, and *sf*. The second staff is marked *f sempre spiccato* and includes a *cresc.* instruction. The third staff features a *ff* dynamic and a *leggierissimo* instruction. The fourth staff includes a *cresc* instruction and the phrase *poco a poco ac*. The fifth staff is marked *celerando sin al Fine* and *f*. The sixth staff continues the melodic line. The seventh staff is marked *cresc.*. The eighth staff is marked *ff*. The ninth staff includes a *ff* dynamic and a *ff* dynamic. The tenth staff concludes with a *ff* dynamic.

# SCHOTT & CO.'S

## EDUCATIONAL VIOLIN MUSIC

(METHODS, STUDIES, AND EXERCISES FOR THE VIOLIN.)

<p><b>SUHR, C.</b> Treatise on Single and Double Harmonics, according to the system of <i>Paganini</i> . . . . . 4 0</p> <p><b>HADDOCK, G.</b> Violin School. Complete Method of Instruction for the Violin, graduating in a systematic and progressive manner from the elementary to the more difficult stages, with numerous examples from the works of the Great Masters, with the addition of a second Violin; the whole concluding with Scales and Exercises in the first seven Position, with all the methods of Bowing and Fingering in modern use. Second revised and enlarged edition, Folio, complete . . . . . 15 0 In 3 Parts . . . . . each " 6 0 First Edition, in 2 Parts . . . . . " 10 6</p> <p><b>HAMILTON, J. A.</b> Complete and Popular Course of Instruction for the Violin, illustrated with 150 practical examples, &amp;c . . . . . net. 3 0 — The Universal Violin Tutor " 1 0</p> <p><b>HERMAN, A. L.</b> L'Art de l'Exécution. 30 Etudes graduées, avec accomp. d'un 2d Violon ad lib. . . . . Op. 100. 4 0 In 2 Books . . . . . each net.</p> <p><b>KLIER, J. B.</b> Methodo elementar, theoretico e practico para Rebeca Violino (with Portuguese words) . . . . . net. 8 0</p> <p><b>KOOPMAN, JULES.</b> A series of Arpeggios in progressive order, with fingering and various ways of bowing . . . . . net. 4 0</p> <p><b>KREUTZER, R.</b> 40 Etudes pour le Violon. Nouvelle Edition, <i>J. Clavel</i> . . . . . net. 3 0 In 3 Books . . . . . each " 1 0 — 42 Etuden nach den Technischen Ansprüchen der Neuzeit mit genauem system. Fingersatz, Stricharten, &amp;c., <i>E. Kross</i> . . . . . net. 6 0 — The same in English . . . . . " 6 0</p> <p><b>KROSS, EMIL.</b> Modern Violin Technics. Systematic Scale Studies, Op. 18:</p> <p style="padding-left: 20px;">No. 1. Book 1. In one and two octaves . . . . . net. 3 6 2. Book 2. In three octaves " 3 6 3. Book 3. In Double Stopping " 3 6 Systematic Chord Studies, Op. 98:</p> <p style="padding-left: 20px;">4. Book 1. First position . . . . . net. 3 0 5. Book 2. Second to fifth posit. " 4 0 6. Book 3. Sixth, seventh, and changes of position net. 4 0 Systematic Studies on Double Stopping, Op. 100.</p> <p style="padding-left: 20px;">7. Book 1. First position . . . . . net. 3 0 8. Book 2. Second to fifth posit. " 4 0 9. Book 3. Sixth, seventh, and changes of position net. 4 0</p> <p>— Classical Violin Studies, critically revised, bowed and fingered by <i>Emil Kross</i>: Album of Studies: melodious and progressive Violin Studies by celebrated Masters (<i>Bériot, Alard, Meerts, Dancla, &amp;c.</i>), with 2nd Violin accompaniment.</p> <p style="padding-left: 20px;">No. 10. Book 1 . . . . . net. 3 0 11. Book 2 . . . . . " 4 0 12. <i>Baillet, P.</i> Exercises in all positions . . . . . net. 2 6 13. <i>Gaviniès, P.</i> 24 Matinées " 2 6 14. <i>Kreutzer, H.</i> 42 Etudes " 6 0 15. <i>Mazas, F.</i> Etudes spéciales. Op. 36. Book 1 net. 2 0 16. — Etudes brillantes. Book 2 . . . . . net. 2 0 17. — Etudes d'Artistes. Book 3 . . . . . net. 2 0</p>	<p><b>KROSS, EMIL.</b> Classical Violin Studies, critically revised, bowed and fingered by <i>Emil Kross</i>:</p> <p style="padding-left: 20px;">No. 18. <i>Paganini, N.</i> 24 Caprices Op. 1. net. 2 0 19. — 60 Variations sur <i>Barucaba</i>, in 3 Nos. Op. 14. each net. 1 0 20. <i>Rode, P.</i> 24 Caprices. Op. 22, " 2 6 21. — 12 Etudes posth. " 2 0 22. <i>Spohr, L.</i> Selected Studies, in 2 Books . . . . . each net. 1 0</p> <p><b>KÜFFNER, J.</b> 50 Etudes pour 2 Violons. Op. 326. In 2 Books . . . . . each net. 2 0</p> <p><b>LEONARD, H.</b> 24 Etudes classiques Op. 21. In 2 Books . . . . . each 5 0 — <i>La Gymnastique du Violon</i> . . . . . net. 5 0 In 2 Books . . . . . each " 2 6</p> <p><b>LOTTIN, D.</b> Duos pour 2 Violons, Etudes des 5 premières positions. Op. 17, net. 3 0</p> <p><b>LOUIS, N.</b> 24 Etudes pour 2 Violons Op. 85, net. 4 0</p> <p><b>MAZAS, F.</b> Petite Méthode de Violon, with English, French and German words, new edition . . . . . net. 3 0 — Melodious and Progressive Studies for the Violin, Op. 36. Newly revised by <i>E. Kross</i>. With English and German words. Book 1. Special Studies . . . . . net. 2 0 Book 2. Brilliant Studies . . . . . " 2 0 Book 3. Artistic Studies . . . . . " 2 0</p> <p><b>MEERTS, L. J.</b> Violin Technics, new edition, revised for the use of the Leipzig Conservatoire by <i>Hans Sitt</i>: A. 12 Elementary Studies with accomp. of a second Violin . . . . . net. 2 0 B. 12 Studies with accomp. of a second Violin . . . . . net. 3 0 The same in 2 Books . . . . . each " 2 0 C. 10 Studies with accomp. of a second Violin . . . . . net. 2 6 D. The Art of Bowing, 12 Studies " 2 0 — Elementary Studies with accomp. of a second Violin. Translated into English by <i>F. Corder</i> . . . . . net. 3 0 The same in 2 Books . . . . . each " 2 0 — Le Mécanisme du Violon, divisé en ses divers éléments: Premier Recueil. 12 Etudes, avec acc. d'un 2d Violon. Nouvelle Edition, revue et corrigée . . . . . net. 5 0 In 2 Books . . . . . each " 3 0 — Mécanisme des Instruments à cordes et notamment du Violon, enseigné sous forme d'Etudes rythmiques pour 2 Violons. 3<sup>me</sup> Recueil, en 12 Suites, renfermant chacune 3 Etudes, each net. 2 0 — Le Mécanisme de l'Archet. 12 Etudes considérées spécialement comme Exercices du poignet. (New Edition by <i>M. Grünberg</i>). In 2 Books . . . . . each net. 2 0 — 12 Etudes for 2 Violins: 1<sup>st</sup> Book, 6 Etudes in the 2<sup>nd</sup> Position . . . . . net. 3 0 2<sup>nd</sup> Book, 6 Etudes in the 4<sup>th</sup> Position . . . . . net. 3 0 — 3 Etudes brillantes (en forme de Fugues) pour 2 Violons . . . . . net. 3 0 — 6 Fantaisies (en style fugué) pour Violon seul . . . . . net. 3 0</p> <p><b>MORALT, J. B.</b> Leçons méthodiques, avec accomp. d'un 2d Violon: 1<sup>st</sup> Book . . . . . net. 4 0 2<sup>nd</sup> " . . . . . " 4 0</p>	<p><b>ORTMANS, R.</b> Traité de Gammes (Complete Scale Manual) Op. 6. With English, French and German words, 2 Books each net. 3 0 — 18 Etudes mélodiques (in the first Position . . . . . Op. 7, net. 2 0 — 25 Etudes, Op. 8 (in the 3<sup>rd</sup>, 5<sup>th</sup>, 2<sup>nd</sup> and 4<sup>th</sup> Positions) . . . . . net. 2 0</p> <p><b>PAGANINI, N.</b> 24 Caprices, Op. 1, Perpetuum Mobile, Op. 11, and a Duet for Violin alone. Newly revised edition by <i>E. Kross</i>. With English and German words . . . . . net. 2 0 — Etudes en 60 Variations progressives sur l'air <i>Barucaba</i>. Op. 14. Newly revised Edition by <i>E. Kross</i>. In 3 Books . . . . . each net. 1 0</p> <p><b>PANOFKA, H.</b> 24 Etudes mélodiques et progressives dans tous les tons majeurs et mineurs, soigneusement doigtées, avec accomp. d'un 2d Violon . . . . . Op. 30 In 2 Books . . . . . each net. 4 0</p> <p><b>PEINIGER, OTTO.</b> Monocord Studies for the Violin (The Higher Technics of Violin Playing) . . . . . net. 1 6</p> <p><b>PLOTENYI, FERD.</b> Etudes et 3 Cadences pour le Concerto de <i>Beethoven</i>. net. 5 0 — The 3 Cadenzas to <i>Beethoven's</i> Concerto, separate . . . . . 4 0</p> <p><b>POLLITZER, A.</b> 10 Caprices . . . . . net. 3 0</p> <p><b>PRAEGER, H.</b> Elementary and Practical School for the Violin, in 3 Parts each net. 2 0</p> <p><b>ROBBINS, L.</b> Scales, with Modern Fingering . . . . . net. 2 0</p> <p><b>RODE, P.</b> 24 Caprices en forme d'Etudes dans les 24 tons de la Gamme. Op. 22, net. 3 0 — The same, Newly revised edition by <i>E. Kross</i>. With English and German words . . . . . net. 2 0 Do. do., avec accomp. d'un 2d Violon, arrangées par <i>L. J. Meerts</i> . . . . . net. 5 0 Do. do., le 2d Violon séparément " 2 0 — 12 Studies for the Violin, Op. posth. Newly revised Edition by <i>E. Kross</i>. With English and German words, net. 2 0</p> <p><b>RODE, KREUTZER, et BAILLOT.</b> Méthode rédigée par <i>Baillet</i> et adoptée par le Conservatoire de Musique à Paris. New edition with French and German words . . . . . net. 5 0</p> <p><b>SPOHR, LOUIS.</b> 12 Studies selected from various works by <i>E. Kross</i>. Book 1. . . . . net. 1 0 2. . . . . " 1 0 — Six Studies . . . . . " 2 0 — Concertos carefully fingered and revised by <i>E. Kross</i>. (The Violin part only). No. 2, in D minor . . . . . Op. 2, net. 2 0 6, " G " " 28, " 2 0 7, " G major " " 38, " 2 0 8, " A minor " " 47, " 2 0 9, " D " " 55, " 2 0 11, " G major " " 70, " 2 0 12, " A " " 79, " 2 0 14, " A minor " " 110, " 2 0</p> <p><b>TARTINI, A.</b> Celebrated Art of Bowing, containing 50 Variations on a subject taken from <i>Corelli's</i> Solos, with an accompaniment for a Bass . . . . . net. 2 0</p> <p><b>VIVIEN, A.</b> 5 Caprices en forme d'Etudes Op. 8, net. 2 0</p> <p><b>WERY, N.</b> 50 nouvelles Variations sur la Gamme ou Etude en Sol majeur (in G) Op. 40, net. 2 0 — 6 Etudes . . . . . Op. 43, net. 2 0 — Préludes dans les tons majeurs et mineurs . . . . . Op. 44, net. 2 0</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Copyright.

**SCHOTT & CO**  
17 & 19 Regent Street  
LONDON



**B. SCHOTT'S SOHNE**  
Wiberggärten 5.  
MAYENCE