



Professor August Wilhelmj's

Newly revised Editions of

VIOLIN MUSIC

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BALLADE.

dediée à Mademoiselle
Hilda Mackenzie.

August Wilhelmj.

PIANO. *Andante.*

p

p espress.

cresc.

cresc.

calando

mf

f

cresc.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and ends with a decrescendo (*decresc.*). The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, includes a section marked *f* with a *con Ped.* instruction, and ends with a decrescendo (*decresc.*). The piano part features several triplet markings (3).

Second system of musical notation. The vocal line begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic, marked *calando*. The piano accompaniment starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. It features several triplet markings (3).

Third system of musical notation. The vocal line starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment includes a pianissimo (*pp*) section and features several triplet markings (3).

Fourth system of musical notation. The vocal line starts with a crescendo (*cresc.*), includes a *rall.* section, and ends with *a tempo* and *pp poco a poco più cresc. ed*. The piano accompaniment starts with a crescendo (*cresc.*), includes a *rall.* section, and ends with *a tempo* and *pp*. It features several triplet markings (3).

accelerando - *sf*

p *accelerando* *p* *cresc.* - *sf* - *sf*

con fuoco sempre cresc. - - - - -

sempre cresc.

a tempo *ff* *dim.*

a tempo *ff* *sf* *dim.*

p *pp*

dim. e rit. - - - - - pp
colla parte
pp
con Ped.

This system features a vocal line at the top with a melodic line and a piano accompaniment below. The piano part includes a section marked 'colla parte' with a fermata. Dynamics include 'pp' and 'con Ped.'.

espress.
pp
espress.

This system shows a piano accompaniment with a dense texture of chords and moving lines. Dynamics include 'espress.' and 'pp'.

a tempo
espress.
p
a tempo
pp
ritenuto
con Ped.

This system includes a vocal line and piano accompaniment. It features a 'ritenuto' section followed by a return to 'a tempo'. Dynamics include 'p', 'pp', and 'con Ped.'.

calando
calando

This system shows a piano accompaniment with a rhythmic pattern of chords. The tempo is marked 'calando' (ritardando).

animato

sfz

animato

cresc.

cresc.

riten.

cresc.

riten.

a tempo

f

a tempo

mf

p

con Ped.

3 1 4

2 1 4

8 1 4

cresc.

largamente

cresc.

3

ff *dim.*

VI *pp* *p*

dim. *rit.*

Allegro agitato. *f* *ff*

First system of musical notation. The upper staff features a melodic line with dynamic markings *f*, *p*, and *f*, and includes triplet markings. The lower staff is a piano accompaniment with a *p* dynamic marking.

Second system of musical notation. The upper staff continues the melodic line with dynamic markings *f*, *mf*, *p*, and *f*. The lower staff piano accompaniment includes dynamic markings *p*, *mf*, *p*, and *f*.

Third system of musical notation. The upper staff has dynamic markings *p*, *f*, *p*, and *f*. The lower staff piano accompaniment has a *p* dynamic marking.

Fourth system of musical notation. The upper staff has dynamic markings *mf* and *f*. The lower staff piano accompaniment has dynamic markings *p* and *mf*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a *dim.* (diminuendo) marking. The grand staff also begins with a piano (*p*) dynamic and includes a *dim.* marking. The music features melodic lines with slurs and various rhythmic patterns.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a *dim.* marking. The grand staff starts with a piano (*p*) dynamic and includes a *dim.* marking. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a *cresc.* (crescendo) marking. The grand staff starts with a piano (*p*) dynamic and includes a *cresc.* marking. The music features a *con Ped.* (con pedale) instruction in the bass line.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with a fortissimo (*ff*) dynamic. The grand staff starts with a forte (*f*) dynamic, followed by a sforzando (*sf*) dynamic, and then a mezzo-forte (*mf*) dynamic. The music concludes with a final chord in the bass line.

First system of musical notation. The upper staff features a melodic line starting with a fortissimo (*ff*) dynamic. The lower staff, representing the piano accompaniment, begins with a forte (*f*) dynamic and includes a *con Ped.* marking.

Second system of musical notation. The upper staff shows dynamics of *p*, *mf*, *p*, and *f*. The lower staff includes a *con Ped.* marking and a *p* dynamic.

Third system of musical notation. The upper staff includes a *p* dynamic and a *cresc.* marking. The lower staff includes a *p* dynamic and a *cresc.* marking.

Fourth system of musical notation. The upper staff features a fortissimo (*ff*) dynamic, a *poco a poco riten.* marking, and an *e dim.* marking. The lower staff includes a *ff* dynamic and a *rit.* marking.

Adagio. *rit.*

Adagio. *dim. e rit.* *colla parte*

p *f* *p* *pp*

Tempo I.

Tempo I.

pp *simile*

con Ped.

poco rit. *a tempo*

a tempo *pp* *poco ritenuto*

p *ppp*

p

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *mf*, *cresc.*, and *f*. The tempo marking *rall.* appears at the end of the system.

Second system of musical notation. The vocal line is marked *a tempo* and *pp poco a poco più crescendo ed accelerando*. The piano accompaniment features a series of arpeggiated chords. Dynamics include *pp*, *cresc.*, *mf*, *cresc.*, and *f*. The tempo marking *rall.* is present at the end.

Third system of musical notation. The vocal line is marked *a tempo* and *pp poco a poco più crescendo ed accelerando*. The piano accompaniment features a series of arpeggiated chords. Dynamics include *pp*, *cresc.*, *mf*, *cresc.*, and *f*. The tempo marking *rall.* is present at the end.

Fourth system of musical notation. The vocal line is marked *a tempo* and *pp poco a poco più crescendo ed accelerando*. The piano accompaniment features a series of arpeggiated chords. Dynamics include *pp*, *cresc.*, *mf*, *cresc.*, and *f*. The tempo marking *rall.* is present at the end.

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 top staff features a melodic line with sixteenth-note runs, marked with a '5' and a 'dim.' dynamic. The grand staff contains accompaniment with triplets and a 'p' dynamic. The system concludes with a 'dim.' dynamic marking.

Second system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The top staff continues the melodic line with triplets and a 'p' dynamic. The grand staff features a bass line with triplets and a 'p' dynamic. The system concludes with a 'dim.' dynamic marking.

Third system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The top staff is marked 'con grazia' and features a melodic line with triplets. The grand staff features a bass line with triplets and a 'pp dolcissimo' dynamic. The system concludes with a 'pp dolcissimo' dynamic marking.

Fourth system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The top staff is marked 'rit. e dim.' and features a melodic line with triplets. The grand staff features a bass line with triplets and a 'pp' dynamic. The system concludes with a 'ppp perdendosi' dynamic marking and 'una corda' markings.

A LIST OF SELECTED PIANOFORTE SOLOS.

VE stands for very easy; E for easy; M for moderately difficult; D for difficult and VD for very difficult.

	S.	D.		S.	D.
E LACK, TH. Aubade Vénitienne, Op. 42		4 0	M LEROUX, H. Six Pieces:		
E — Burlesca, Impromptu, Op. 47		3 0	M — No. 4. Mazurka		3 0
M — Danse Bohémienne, Op. 55		4 0	M — 5. Valse de Ballet		4 0
M LACOMBE, P. Aubade aux Mariés, Op. 56		4 0	D — 6. Hongroise		4 0
VD LAISTNER, MAX. Etude, <i>F. Chopin's</i> Op. 64, Op. 1, arranged for Concert Use		3 0	M LEYBACH, J. 1 ^{re} Grande Valse brillante, Op. 14		4 0
E LANGERT, A. Waltzes:			M — 2 ^{me} Valse brillante, Op. 20		4 0
No. 1, in E flat	3 0	No. 7, in D flat	3 0	M — Aux Bords du Gange, Caprice, Op. 24	4 0
2, in A flat	3 0	8, in A	3 0	D — Fête Hongroise, Caprice brillant, Op. 26	4 0
3, in A	3 0	9, in E	3 0	D — Fête aux Champs, Galop, Op. 40	4 0
4, in D	3 0	10, in E minor	3 0	D — 2 ^{me} Grande Etude (La Diabolique), Op. 47	4 0
5, in B minor	3 0	11, in A flat	3 0	M — 5 ^{me} Nocturne, Op. 52	4 0
6, in B flat	3 0	12, in E flat	3 0	M — Impromptu-Polka, Op. 53	4 0
M LAREGLA, J. Danse Espagnole, Célèbre Zortzico		4 0	M — Tyrolienne, Op. 54		4 0
M LASSEN, E. Wagner's Mastersingers. Two Transcriptions each		4 0	M — Les Vendangeurs, Caprice, Op. 55		4 0
E LAYLAND, W. Ay Chiquita, <i>Yradier</i>		4 0	M — 1 ^{re} Saltarella, Op. 59		4 0
M LEBIERRE, O. La Belle Hollandaise, Mazurka, Op. 18		4 0	M — 1 ^{re} Boléro brillant, Op. 64		4 0
M — Souvenirs d'Autrefois, Valse, Op. 19		4 0	M — Norma, Fantaisie, Op. 65		4 0
M — Caprice Bohémien, Op. 20		4 0	M — La Flûte enchantée, Op. 77		4 0
M — Souvenir de Blankenberghe, Redowa, Op. 29		4 0	M — Magali, Grande Valse brillante, Op. 83		4 0
M — Sous les Châtaigniers, Réverie, Op. 30		4 0	M — Salvia, Valse brillante, Op. 124		4 0
M — Fidélia, Danse Espagnole, Op. 33		4 0	M — Lohengrin, Fantaisie, Op. 125		4 0
M — Les Pompiers de Fluelen, Marche, Op. 34		4 0	M — Alla Stella Confidente (<i>Robaudi</i>), Op. 175		4 0
M — Fête Champenoise, Mazurka, Op. 59		4 0	M — Les Rameaux de <i>Faure</i> , Op. 180		4 0
M — Les Adieux, Mélancolie, Op. 61		4 0	M — Valse Poétique, Op. 216		4 0
M — Tarantelle, Op. 62		4 0	M — Au Bord du Lac, Réverie, Op. 217		4 0
M — Les Sons du Cœur, Op. 71		4 0	M — Wedding Fantasia (Les Noces de Jeannette)		4 0
M — Soleil de Mai, Op. 72		4 0	M — Alleluia du Printemps, Op. 247		4 0
M — Cigarières de Vevey, Minuetto, Op. 87		4 0	M LILLE, G. DE. Monkey Polka, Op. 46		4 0
M — Scènes Vosgiennes, Idylle-Ländler, Op. 88		4 0	LINDSTRAND, A. 2 Morceaux de Salon, Op. 7:		
M — Fête Bosnienne, Danse originale, Op. 98		4 0	E — No. 1. Valse Gracieuse		3 0
M — Rayon d'Espoir, Mazurka élégante, Op. 99		4 0	E — 2. Barcarolle		3 0
E — Première Violette, Valse facile, Op. 102		3 0	VD LISZT, F. Au Bord d'une Source		4 0
E — Feux Follets, Op. 103		3 0	M — Canzone (Venezia e Napoli)		3 0
E — Les Grelots, Polka facile, Op. 104		4 0	M — Canzonetta del Salvatore Rosa		3 0
M — Bonheur Ephémère, Gavotte, Op. 105		4 0	M — La Charité (<i>Rossini</i>)		4 0
M — Les Éticelles, Bluette-Polka, Op. 106		4 0	Consolations:		
E — La Reine des Prés, Valse facile, Op. 107		4 0	M — No. 3 in D flat		3 0
E — Un Doux Sourire, Mazurka, Op. 111		3 0	M — 6 in E		3 0
M — Souvenir d'Interlaken, Réverie, Op. 118		4 0	D — Cujus Animam (<i>Rossini</i>)		4 0
E — Berceuse, Op. 123		3 0	VD — Don Giovanni (<i>Mosart</i>), Grand Fantasia	net	4 0
E — Menuet, Op. 120		3 0	D — Gondoliera (Venezia e Napoli)		4 0
M — Passe-Tristesse, Valse brill., Op. 125		4 0	VD — Hungarian Fantasia	net	3 0
M — Soir d'Été à la Campagne, Op. 126		4 0	D — Rakoczy March		3 0
M — Réverie Interrompue, Op. 128		4 0	D — La Regata Veneziana (<i>Rossini</i>)		3 0
M — Mazurka Espagnole, Op. 129		4 0	Rhapsodies Hongroises:		
M — Laendler, Op. 130		4 0	No. 2. English Fingering	net	2 6
M — Scènes Ardennaises, Op. 131		4 0	The same, Foreign Fingering	net	2 6
M — Brise Parfumée, Op. 132		4 0	D — 8. Capriccio in F sharp		4 0
M — Marche Militaire, Op. 133		4 0	VD — 9. Carnaval de Pesth		8 0
E — Irena, Mazurka, Op. 134		4 0	D — 10. Prelude in E		4 0
E — Styrienne facile, Op. 137		4 0	D — Rigoletto (<i>Verdi</i>), Fantasia		4 0
M — A Travers le Feu, Op. 139		4 0	D — Sonnet de Petrarca, No. 47		3 0
E — Hansel and Gretel, Polka, Op. 141		4 0	D — " " " " 123		4 0
E — Tyrolienne Brillante, Op. 142		3 0	D — Tarantelle from Venezia e Napoli		7 0
E — Malle des Indes, Galop, Op. 144		4 0	D — Tarantelle from La Muette de Portici		4 0
M — Sur l'Herbe Fleurie, Mazurka, Op. 147		4 0	D — Tarantelle, La Danza		4 0
M — Les Bouquetières de Rheims, Scherzo, Op. 148		4 0	D — Venezia e Napoli	net	4 0
M LEIBERT, G. Air de Ballet (Fleurette)		3 0	Wagner Transcriptions:		
E — Fleurs d'Oranger, Polka		4 0	D — Tannhäuser, Einzug der Gäste auf der Wartburg (March)		6 0
E — Frou-Frou, Polka		3 0	M — Recit. und Romanze, O du mein holder Abendstern		4 0
E — Orientale (Fatima)		2 0	D — Lohengrin, Festspiel und Brautlied		6 0
M — Rêves des Ondes		3 0	D — — Elsa's Traum und Lohengrin's Verweis an Elsa		4 0
M — Valse Lente		3 0	M — — Elsa's Brautzug zum Münster		3 0
LEROUX, H. Six Pieces:			VD — Der Fliegende Holländer, Spinnerlied		6 0
M — No. 1. Prémambule		4 0	D — Die Meistersinger von Nürnberg, Am stillen Herd		5 0
M — 2. Musette		3 0	M — Das Rheingold, Walhall		4 0
M — 3. Pantomime		3 0	M — Parsifal, Solemn March		4 0
			D — Wedding March and Fairies Dance, from <i>Mendelssohn's</i> Midsummer Night's Dream	net	3 0
			M LOGÉ, H. La Gracieuse, Capriccio		4 0