



A
MODERN SCHOOL
for the
VIOLIN
by
AUGUST WILHELMJ
and
JAMES BROWN.
IN TWELVE BOOKS.

BOOK 1B.
(FIRST BOOK OF STUDIES.)

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GENERAL PREFACE.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

“A Modern School for the Violin” consists of Six Books devoted to daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of “A Modern School for the Violin” is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each book of *Technical Practice* is divided into “Lessons” (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this Section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the Third Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the “School” must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on.

PIECES.

In completion of the scheme of “A Modern School” a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

AUGUST WILHELMJ.

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BOOK 1B.

(FIRST BOOK OF STUDIES.)

INTRODUCTION.

THE following Book of *Studies* is intended to be used concurrently with Book 1A (First Book of *Technical Practice*) and should be given to the Pupil when Lesson VI. therein has been mastered.

Throughout this Book it will constantly be necessary to attend to certain Rules which govern the details of Tone-production, Intonation, Bowing, and Expression, as well as to the general directions given in the Introduction to the First Book of *Technical Practice* (Book 1A). Such Rules are therefore placed here, once for all, in as concise a form as possible.

TONE-PRODUCTION.

- I. A full, round tone is to be gained, after diligent practice, by the following technical means:—
 - (a) Placing the Bow at a distance of one inch (or very little more) from the Bridge.
 - (b) Moving the Bow somewhat rapidly.
 - (c) Pressing the Bow with sufficient firmness on the String.

Other methods of producing tone will be mentioned in due course. Some common faults to be carefully avoided are:—

- (a) Whistling (insufficient pressure near the bridge).
- (b) Scraping (excessive pressure).
- (c) Sourness of Tone (too slow a bow, with dead pressure).

INTONATION.

2. Good Intonation, or playing in tune, is essential. In order to prepare the correct intonation of each Study, proceed as follows:—

- (a) Ascertain the key in which the Study is written. (This is always given.)
- (b) Refer to the *Technical Practice* Book (1A), pp. 23-25, 31-38, and find the Scales and Arpeggi in the required key.
- (c) Practise first the Arpeggio, and then the Scale, noting in the latter the position occupied by the semitones, as indicated at the commencement of each Study.

It will save much trouble if the Scales, &c., be committed to memory.

N.B.—Beginners almost invariably play their semitones too widely apart.

BOWING.

3. Throughout each Study, the Bow should remain on the String. Rests indicate silence, but they do not indicate a removal of the Bow. (See X, XVI., XXI., and XXXIV.) When such removal is intended it is plainly marked. (See XXV. and XXIX.)

4. Separate (*i.e.*, unslurred) *short* notes are produced by the action of the wrist only, without the aid of the arm, and using but a very small portion of the Bow. (See VI., X., XI., XIII., XIX., and XXXVIII.) They must, however, be given their full duration, unless otherwise marked. The sign used to remind the player that full duration is required is a short horizontal line (—) placed above or below the note (see X., XXXVIII.), or the word *tenuto*, *ten.* (see XXVII.).

5. In addition to the silence marks or *rests*, the following signs are employed to indicate that a note is to be detached from the next by an interval of complete silence:—

- (a) The *Staccato* dot (*staccato* means “detached”). The note must be shortened to a little more than half its written time-value. (See XVI., XIX., XXVII., &c.)

- (b) The *mezzo staccato* (half-detached) sign. This is a combination of the horizontal line mentioned above with the staccato dot (\cdot). It means that the note is to be held for almost its full time-value, but not quite. (See IV.)
- (c) The *molto staccato* sign, or dash (|). The note is reduced to its shortest possible duration. This sign is not used in the present Book.

EXPRESSION.

- 6. Loud Tone (*forte, f*). The technique of this has already been explained (see above, § 1). (See IX., XIII., &c.)
 - 7. Soft tone (*piano, p*) is produced by
 - (a) Placing the Bow at least two inches from the Bridge.
 - (b) Moving the Bow somewhat slowly.
 - (c) Pressing the Bow very gently, or not at all. (See XV., &c.)
 - 8. *Diminuendo* (*dim.*, \rightrightarrows), becoming softer, and *crescendo* (*cresc.*, \leftrightsquigarrow) becoming louder, are transitions from loud (§ 6) to soft tone (§ 7), or *vice versá*. It should, however, be very clearly understood that the hastening (*cres.*) or retarding (*dim.*) of the *pace at which the Bow is moving* has far more influence on the intensity of sound than either the placing or the pressure of the Bow. It follows that, whenever it is possible, considerably more Bow must be given to accented or emphasized notes than to those which are without accent or emphasis. (See XV., XXV., XXVIII., &c.)
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BOOK I^B

(FIRST BOOK OF STUDIES.)

To be used concurrently with Book I^A (First Book of Technical Practice.)

Andante.

I.

August Wilhelmj

and

James Brown.

Key of C major. Semitones E-F and B-C.

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Andante.

C major.

II.

III.

Andante grazioso.

Key of G major. Semitones B-C and F#-G.

IV.

Tempo giusto, moderato.

G major. Semitones B-C and F#-G.

Short Bows.

V.

Allegretto.

D major. Semitones F#-G and C#-D.

Musical score for Study V, *Allegretto*, in D major. The score consists of five staves of music in 4/4 time. It features a continuous eighth-note pattern with various slurs and fingering numbers (4, 0) indicating specific techniques.

VI.

Tempo di Valse.

G major. Semitones B-C and F#-G.

Musical score for Study VI, *Tempo di Valse*, in G major. The score consists of three staves of music in 3/4 time. It features a continuous eighth-note pattern with various slurs, fingering numbers (4, 0), and a "D.C. al Fine." instruction.

NB. The minims in Study VI should be played with long strokes, the quavers with one inch of the Bow only. See Introd: § 4.

VII.

Andante.

C major. Semitones E-F and B-C.



Modulation to G major.



Return to C major.



VIII.

Poco Lento.

G major.



0 0 0 0 (#)

ral - len - tan - do - -

Andante.
C major.

IX.

f (a) Whole Bows.

B

(a) Strong (*forte*) tone is thus produced:— 1) Bow one inch from the Bridge, 2) Move the Bow somewhat rapidly, and 3) press the hair well on to the String. See Introd: §§ 1 & 6.

X.

Tempo giusto.

D major. Short strokes, near the Point.



(See Introd: § 3).



Short strokes at the Middle.*



(See Introd: § 4).



* The Middle of the Bow is fixed by balance rather than by measurement. On a full-sized Bow (26 inches) it is about 11 inches from the Nut and about 15 inches from the Point.

Near the Nut.

At the Middle.

XI.

*Con moto.*A major. Semitones C[#]-D and G[#]-A.

p
Middle. Wrist action only.

XII.

*Allegro ma non troppo.*F major. Semitones A-B^b and E-F.

mf

Three staves of musical notation in B-flat major. The first staff contains a melodic line with slurs and accents, including a triplet of eighth notes. The second staff continues the melodic line with similar articulations. The third staff concludes the section with a *rit.* (ritardando) marking and a final note.

XIII.

Non troppo Presto.

B^b major. Semitones D-E^b and A-B^b

Eight staves of musical notation for exercise XIII. The piece is in B-flat major and 4/4 time. It features a variety of rhythmic patterns, including triplets and groups of four notes. The notation includes slurs, accents, and dynamic markings such as *f* (forte). The exercise is characterized by its focus on semitone intervals (D-E^b and A-B^b) and is intended to be played with a specific bowing technique.

f Wrist, short bows (a).

(a) About 8 inches for emphasized notes, the rest 1 inch.

XIV.

Allegretto.

G major. Semitones B-C and F#-G.

12/8

Modulation to D major.

Transition to A minor.

C major. (b) (b) 4 4 G major.

al - lar - gan - do

Andante con moto.

E^b major. Semitones G-A^b and D-E^b

Middle.

mf (a) 4

Nut. Middle.
f *dim.* *mf* *dim.*

Point.
p

Middle.
mf *cresc.*

Nut. Middle.
ff *dim.*

Middle. Point.
mp *dim.* *p* *dim. e rall.* *pp*

(a) See Introd: § 8.

XVI.

Alla Marcia.

F major. Semitones A-B^b and E-F.

(a)

f Nut. 0 Point. N. P. N. P. N.

P. segue.

4 0

4

0 4

0

0

0 4 (b)

0

(a) See Introd: §§ 3 & 5.

XVII.

Allegro tranquillo.

D major. Semitones F#-G and C#-D.

mf

B minor (Relative minor) (#)

cresc. *f*

D major.

p

D minor (Tonic minor.)

mf *cresc.*

f

mf

D major (Original Key)

XVIII.

Moderato.

A major. Semitones C#-D and G#-A.

The musical score is written for a single melodic line in treble clef, 4/4 time. It begins with a forte (*f*) dynamic. The key signature is A major, indicated by three sharps (F#, C#, G#). The tempo is marked *Moderato*. The piece consists of ten staves of music. The first staff starts with a dynamic marking *f*. The music is characterized by a series of slurs and fingerings (4 and 0) across the staves. The piece concludes with a final chord in the tenth staff.

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XIX.

Allegro deciso.

C major.

The musical score consists of ten staves of music in 4/4 time, C major. The first staff begins with a dynamic marking of *f* and a key signature signature. The music is primarily composed of eighth-note patterns, often grouped in fours. Technical markings include the number '4' above notes, '0' below notes, and asterisks (*) above notes. A circled '4' appears above a note in the eighth staff. The final staff concludes with a fermata over a note.

* Place the finger on both strings at once, in readiness for the Fifths. See Book I^a (*Technical Practice*) Lessons XIII, XV and XVIII. See also Introd: § 4 & 5.

XX.

Allegretto con grazia.

E major. Semitones G#-A and D#-E.

The first system of music is in E major and 9/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 9/4 time signature. The music features a series of eighth-note patterns, often grouped in pairs and marked with '0' and '4' fingerings. The second staff continues the eighth-note patterns. The third staff includes a measure with a sharp sign (#) above a note. The fourth staff concludes the system with a measure containing a sharp sign (#) above a note.

B major.

The second system of music is in B major. It consists of a single staff of music. The key signature is four sharps (F#, C#, G#, D#). The music continues with eighth-note patterns and includes a measure with a sharp sign (#) above a note.

A major.

B major.

The third system of music is in A major and B major. It consists of a single staff of music. The key signature is three sharps (F#, C#, G#). The music features eighth-note patterns and includes a measure with a sharp sign (#) above a note.

E major.

The fourth system of music is in E major. It consists of a single staff of music. The key signature is three sharps (F#, C#, G#). The music features eighth-note patterns and includes a measure with a sharp sign (#) above a note.

The fifth system of music consists of a single staff of music. It continues with eighth-note patterns and includes a measure with a sharp sign (#) above a note.

The sixth system of music consists of a single staff of music. It concludes with a measure marked 'rall.' (rallentando) and a sharp sign (#) above a note.

XXI.

Andante, marcato.

E major.

(a) *f*

0 4

0 4

0 4

0 4

(b) 0 4

(b) 0 4

(b) 0 4

(b) 0 4

B major.

B minor. 0 4

0 4

0 4

0 4

G major. 0 4

0 4

0 4

C major. 0 4

0 4

0 4

0 4

0 4

E minor. 0 4

0 4

0 4

0 4

E major. 0 4

0 4

0 4

0 4

0 4

0 4

0 4

0 4

0 4

0 4

0 4

0 4

0 4

0 4

(a) See Intro: § 3.

XXII.

Con moto.

C major. Semitones E-F and B-C.

First system of musical notation in C major, marked *mf*. It consists of two staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a *mf* dynamic marking. The music features a sequence of eighth notes with various fingerings (0, 2, 4) and slurs. The second staff continues the melody with similar rhythmic patterns and fingerings.

Second system of musical notation, divided into two parts. The first part is in G major, with a treble clef and a 2/4 time signature. It includes fingerings such as 2, 3, 4, and 4. The second part is in A minor, also with a treble clef and a 2/4 time signature, featuring fingerings like 0, 1, and 2.

Third system of musical notation in F major, with a treble clef and a 2/4 time signature. It includes fingerings such as 0, 1, 1, 0, 1, 1, 2, and 2.

Fourth system of musical notation in B^b major, with a treble clef and a 2/4 time signature. It includes fingerings such as 0, 1, 0, 0, 4, 0, 1, 0, 4, and 0.

Fifth system of musical notation in C major, with a treble clef and a 2/4 time signature. It includes fingerings such as 0, 1, 1, 0, 2, 2, 4, 3, and 3.

Sixth system of musical notation in D major, with a treble clef and a 2/4 time signature. It is labeled "Dominant of C." and includes fingerings such as 4, 4, and 4.

Seventh system of musical notation in C major, with a treble clef and a 2/4 time signature. It includes fingerings such as 0, 1, 1, 0, 0, and 4.

Eighth system of musical notation, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. It includes fingerings such as 4, 0, 1, 1, 2, 2, 3, 4, 0, 1, 1, 2, 2, and 3.

XXIII.

Andante.
G major.

The musical score is written on eight staves in treble clef, 6/8 time signature. The key signature is G major (one sharp). The tempo is marked *Andante*. The score begins with a dynamic marking *f* (forte). The first staff contains the initial melody with a forte dynamic. The second staff introduces a change to A minor, indicated by a natural sign under the G note. The third staff continues the A minor section. The fourth staff changes to D minor, marked with a natural sign under the G note. The fifth staff changes to B^b major, marked with a flat sign under the G note. The sixth staff changes to D major, marked with a natural sign under the G note. The seventh staff changes to G major, marked with a natural sign under the G note. The eighth staff concludes the piece with a final G major chord. Fingerings (0, 4) and slurs are used throughout the piece. The score ends with a double bar line and a final note.

XXIV.

*Moderato e legato.*D minor. Semitones E-F, A-B^b and C[#]-D^(b)

Musical score for XXIV, Moderato e legato, D minor. The score consists of ten staves of music in 3/4 time. It features a melodic line with various ornaments and techniques such as triplets, slurs, and dynamic markings like *mp* and *rit.* The key signature is D minor, and the tempo is Moderato e legato.

XXV.

Lento.

E^b major. Semitones G-A^b and D-E^b

Nut.

(a) *mf* *p* *pp* *mf* *p* *pp*

Nut.

B^b major.

mf cresc. *dim. pp*

(b) *mf* *pp* *p*

f *pp* *f* *pp* *mf* *cresc.*

(b) (b) E^b major. G minor. (b) (h) *cresc.*

D minor. (h)

Dominant of E^b major. *poco rit.* *cresc* *f* *dim.*

E^b major. *a tempo*

Nut.

p *pp* *p* *pp*

(b) *mf* *cresc.* *f* *dim.* *pp*

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(a) See Intro: § 8.

XXVI.

Allegro e legato.

D major. Middle, Short Bows.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a time signature of 12/16. The music is written in a single melodic line with a consistent eighth-note pattern. Slurs are placed over groups of notes, and accents are placed above specific notes. Fingering numbers '4' and '0' are indicated above the notes in the seventh and eighth staves. The piece concludes with a double bar line and a final note on the eighth staff.

XXVII.

Maestoso e Risoluto.

C minor. Semitones D-E^b, G-A^b and B^b-C.

The musical score consists of ten staves of music in C minor, 4/4 time. The tempo and mood are *Maestoso e Risoluto*. The score includes various dynamics such as *f*, *ten.*, and *sfz*, along with articulations like accents and slurs. Key changes are indicated: G minor (Staff 3), A^b major (Staff 4), F minor (Staff 5), and C minor (Staff 6). Fingerings and breath marks (V) are also present. The piece concludes with a final chord in C minor.

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(a) See Introd: §§ 4 & 5.

XXVIII.

Allegro giusto.

C major.

segue.

(a)

G major.

D minor.

Dominant of C.

(b)

C major.

XXIX.

Vivace, non troppo presto.

D major. Middle. Wrist.

The musical score is written for guitar in D major (two sharps) and 6/8 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The notation includes various slurs, accents, and dynamic markings such as *V* (accents), *M.* (middle finger), and *rit.* (ritardando). Fingerings are indicated by numbers 0-4. The piece concludes with a double bar line.

(a) See Introd: § 3.

XXX.

Allegretto.

C major.



G major.

D minor.



F major.

A^b major.*rall.*Reprise.
a tempo

“Reprise” means a return to the initial Melody, Subject or Motive of a piece, and therewith a resumption of the original Key.

XXXI.

Tempo giusto, con moto.

G minor. Semitones B^b-C, D-E^b and F[#]-G.

(b)
f (Middle. Wrist.)

(#) 0

0 4 #

0 4 0 4 0

0

ten. ten. ten.

0

ten.

0 4 0 4 #

ten.

0

ten.

0 4

XXXII.

Allegro.

F major. At the Middle, with very minute strokes.

0

0

0

4

4

4

0

0

(Fine)

4

(b)

0

0

(b)

0

0

0

0

0

D.C.

Study XXXII should be played many times through. Scales and Arpeggi should also be treated in a similar manner - See *Technical Practice* (Book I^A) Lesson XXV to the end.

XXXIII.

Moderato.
B \flat major.

The musical score is written on ten staves in treble clef, 4/8 time signature, and B-flat major. The tempo is marked 'Moderato'. The score begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/8. The first staff contains a melodic line with eighth notes and a triplet of eighth notes. The second staff continues the melody with eighth notes and a slur. The third staff features a melodic line with eighth notes and a slur. The fourth staff has a melodic line with eighth notes and a slur. The fifth staff continues the melody with eighth notes and a slur. The sixth staff features a melodic line with eighth notes and a slur. The seventh staff has a melodic line with eighth notes and a slur. The eighth staff continues the melody with eighth notes and a slur. The ninth staff features a melodic line with eighth notes and a slur. The tenth staff concludes the piece with a final cadence, including a slur and a final note.

XXXIV.

Andante.

G major.

XXXV.

Comodo.

G major.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '4' and '0' are present below the notes.

D major.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '0' and '4' are present below the notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '0', '4', and '0' are present below the notes.

G major.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '4', '0', and '4' are present below the notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '4', '0', and '0' are present below the notes.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '4', '0', and '0' are present below the notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '4', '0', and '0' are present below the notes.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '4', '0', and '4' are present below the notes.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '0', '4', and '0' are present below the notes.

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with a slur over the first three measures. Fingering numbers '0', '4', and '4' are present below the notes. The staff ends with a double bar line and a fermata.

XXXVI.

Poco Allegro.
G major.

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. The key signature is G major (one sharp). The tempo is marked *Poco Allegro*. The piece begins with a 4/4 time signature and a key signature of one sharp (F#). The music consists of a continuous eighth-note accompaniment with various melodic lines. The score is divided into several measures, with some measures containing dynamic markings such as *D major.* and *G major.* A measure marked with a circled 4 indicates a four-measure rest. The piece concludes with a double bar line and a repeat sign.

XXXVII.

*Moderato.*E^b major.B^b major.E^b major.

XXXVIII.

Allegro.
D major.

The musical score consists of ten staves of music in 4/4 time. The first staff is marked *f* (a) and includes a dynamic marking *f* and a hairpin. The second staff has a '4' marking above it. The third staff is labeled 'B minor.' and has a '4' marking below it. The fourth staff is labeled 'D major.' and has a '4' marking above it. The fifth staff is labeled 'G minor.' and has a '0 4' marking below it. The sixth staff is labeled 'B^b major.' and has a '4' marking below it. The seventh staff has a '0 4' marking below it. The eighth staff is labeled 'Reprise.' with a sharp sign (#) above it and a '0' marking below it. The ninth and tenth staves have '0 4' markings below them.

(a) See Introd: § 4.