

A  
MODERN SCHOOL

for the

VIOLIN

by

AUGUST WILHELMJ

and

JAMES BROWN.

IN TWELVE BOOKS.

BOOK 1B.

(FIRST BOOK OF STUDIES.)

PRICE  
TWO SHILLINGS  
NET.

LONDON  
*Novello & Co., Ltd.*

# 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.  
JAMES BROWN.

# 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.

1. 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 (—). 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., ——), becoming softer, and *crescendo* (cresc., ——) becoming louder, are transitions from loud (§ 6) to soft tone (§ 7), or *vice versa*. It should, however, be very clearly understood that the hastening (*cresc.*) 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.)

---

**BOOK IB.**  
**(FIRST BOOK OF STUDIES.)**

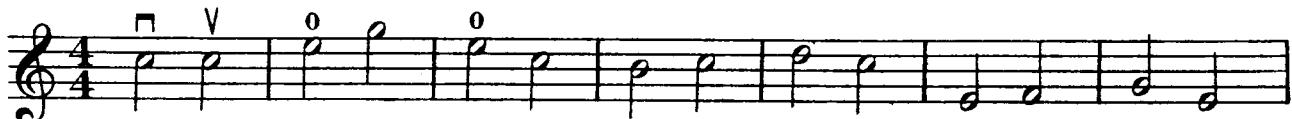
To be used concurrently with Book I<sup>A</sup> (First Book of Technical Practice.)

*Andante.*

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

I.

August Wilhelmj  
and  
James Brown.



*Copyright, 1898, by Novello & Company, Limited.*

*Andante.*

C major.

II.



## III.

*Andante grazioso.*

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

Musical score for section III, consisting of four staves of music for a bowed instrument. The key signature is one sharp (G major). The first staff starts with a quarter note followed by eighth notes. The second staff begins with a half note. The third staff starts with a dotted half note. The fourth staff starts with a half note.

## IV.

*Tempo giusto, moderato.*

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

Musical score for section IV, consisting of six staves of music for a bowed instrument. The key signature is one sharp (G major). The first staff starts with a quarter note followed by eighth notes. The second staff begins with a half note. The third staff starts with a dotted half note. The fourth staff starts with a half note. The fifth staff starts with a dotted half note. The sixth staff starts with a half note.

(a) See Introduction, § 5.

## V.

*Allegretto.*D major. Semitones F $\sharp$ -G and C $\sharp$ -D.

1 2 3 4 5

## VI.

*Tempo di Valse.*G major. Semitones B-C and F $\sharp$ -G.

1 2 3 4 5

Fine.

D.C. al Fine.

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.

*Poco Lento.*

G major.

## VIII.



*Andante.*

C major.

## IX.

*f* (a) Whole Bows.

(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.



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.

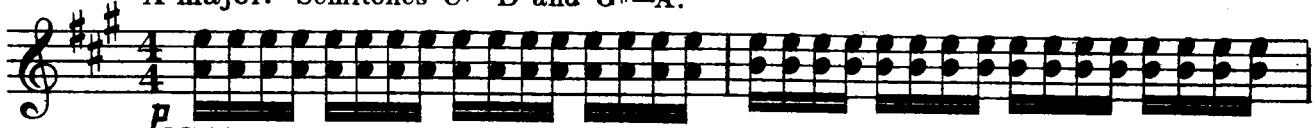


*V*

Near the Nut.

At the Middle.

## XI.

*Con moto.*A major. Semitones C $\sharp$ -D and G $\sharp$ -A.

Middle. Wrist action only.



## XII.

*Allegro ma non troppo.*F major. Semitones A-B $\flat$  and E-F.



## XIII.

*Non troppo Presto.*B<sup>b</sup> major. Semitones D-E<sup>b</sup> and A-B<sup>b</sup>.

*f* Wrist, short bows (a).

## XIV.

*Allegretto.*G major. Semitones B-C and F<sup>#</sup>-G.

Modulation to D major.



Transition to A minor.



## XV.

*Andante con moto.*E<sup>b</sup> major. Semitones G—A<sup>b</sup> and D—E<sup>b</sup>.

Middle.

(a) See Introd: § 8.

Copyright, 1898, by Novello & Company, Limited.

10654

## XVI.

*Alla Marcia.*F major. Semitones A-B<sup>b</sup> and E-F.

(a)



P. segue.



(b)



(c)



## XVII.

*Allegro tranquillo.*D major. Semitones F $\sharp$ -G and C $\sharp$ -D.

The sheet music consists of six staves of musical notation for D major. The first three staves are in common time (6/8) and the last three are in 2/4 time. The key signature is one sharp. Measure numbers 1 through 12 are indicated above the staves. The first staff begins with *mf*. The second staff begins with a dynamic of 0. The third staff begins with *p*. The fourth staff begins with *cresc.*. The fifth staff begins with *f*. The sixth staff begins with *mf*.

**Allegro tranquillo.**  
D major. Semitones F $\sharp$ -G and C $\sharp$ -D.

B minor (Relative minor)

D major.

D minor (Tonic minor.)

D major (Original Key)

## XVIII.

*Moderato.*A major. Semitones C $\sharp$ -D and G $\sharp$ -A.

*E major.*

*A major.*

## XIX.

*Allegro deciso.*

C major.

The musical score is composed of eight staves of music for a bowed instrument like violin or cello. The key signature is C major. The time signature is 4/4 throughout. The tempo is indicated as 'Allegro deciso.' The dynamics include 'f' (fortissimo) at the beginning of the first staff, and various fingerings such as '4', '0', and '1' placed above or below specific notes. The first staff begins with a sixteenth-note pattern. Subsequent staves show eighth-note patterns. The eighth staff concludes with a fermata over a note, and a circled '8' is positioned above the final note.

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

## XX.

*Allegretto con grazia.*E major. Semitones G $\sharp$ -A and D $\sharp$ -E.

0 4

0 4

0 4

(#)

0 4

0 (4)

B major.

A major.

B major.

E major.

rall.

## XXI.

*Andante, marcato.*

E major.

(a) f

B major.

B minor.

C major.

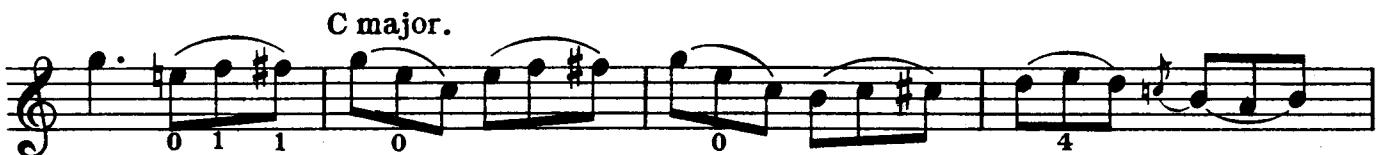
E minor.

E major.

## XXII.

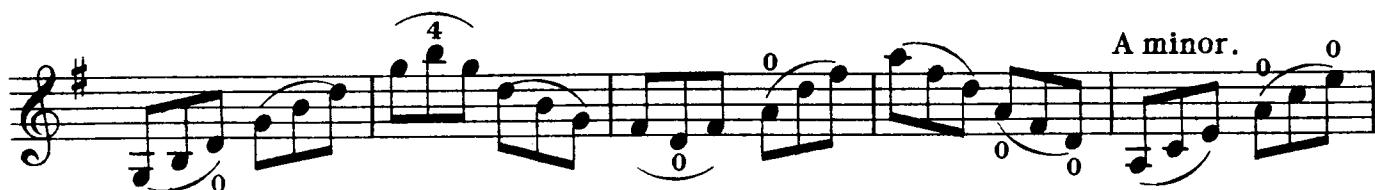
*Con moto.*

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



## XXIII.

*Andante.*  
G major.



## XXIV.

*Moderato e legato.*D minor. Semitones E-F, A-B<sup>b</sup> and C<sup>#</sup>-D<sub>(b)</sub>

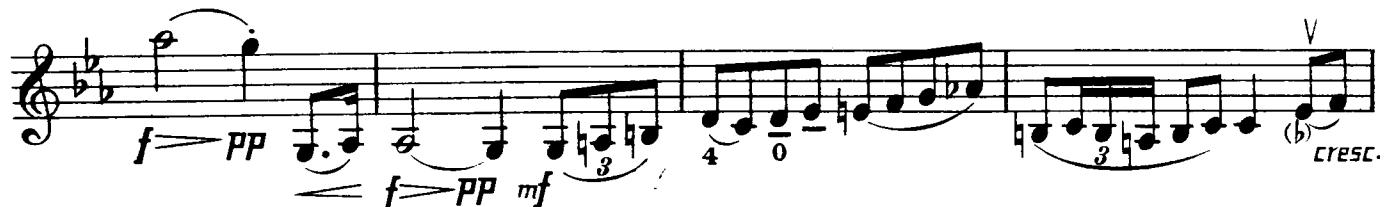
*mp* 0

*rit.*

## XXV.

*Lento.*E<sup>b</sup> major. Semitones G-A<sup>b</sup> and D-E<sup>b</sup>.

Nut.

B<sup>b</sup> major.

D minor.

Dominant of E<sup>b</sup> major.E<sup>b</sup> major.  
*a tempo*

## XXVI.

*Allegro e legato.*

D major. Middle, Short Bows.

The musical score consists of eight staves of notation for bowed strings. The key signature is D major (two sharps). The time signature starts at  $\frac{12}{16}$  and changes to  $\frac{16}{16}$ . The notation uses sixteenth-note patterns with short bows. Measure numbers 4 and 0 are indicated above the staves. The music is labeled "Allegro e legato".

## XXVII.

*Maestoso e Risoluto.*C minor. Semitones D-E<sup>b</sup>, G-A<sup>b</sup> and B<sup>b</sup>-C.

Music score for 'Maestoso e Risoluto' (C minor). The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The music begins with a forte dynamic (f) and includes several tenuto markings (ten.). The first staff ends with a repeat sign and the letter 'a'. The second staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The third staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The fourth staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The fifth staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The sixth staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The seventh staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The eighth staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The ninth staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The tenth staff begins with a forte dynamic (f) and includes several tenuto markings (ten.). The score ends with a final dynamic marking (f).

## XXVIII.

*Allegro giusto.*

C major.

(a)

*segue.*

G major.

A minor.

D minor.

Dominant of C.

C major.

## XXIX.

*Vivace, non troppo presto.*

D major. Middle. Wrist.

V

*f*

(a) Middle.

(a) M.

rit.

V

## XXX.

*Allegretto.*

C major.



G major.



D minor.



F major.

A<sup>♭</sup> major.

Dominant of C.



rall.



"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<sup>b</sup>-C, D-E<sup>b</sup> and F<sup>#</sup>-G.

(b)

(Middle. Wrist.)

## XXXII.

*Allegro.*

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

The music consists of eight staves of musical notation for a single instrument. The key signature is F major (one sharp). The time signature is 2/4. The first staff begins with eighth-note pairs. The second staff introduces sixteenth-note patterns. The third staff features eighth-note pairs with slurs. The fourth staff includes sixteenth-note patterns and grace notes. The fifth staff shows eighth-note pairs with slurs. The sixth staff contains sixteenth-note patterns and grace notes. The seventh staff ends with a repeat sign and the label '(Fine)' below it. The eighth staff begins with ending (b), which leads to the final section labeled 'D.C.' (Da Capo).

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

## XXXIII.

*Moderato.*B<sup>b</sup> major.

1 2 3 4 5 6 7 8 9

## XXXIV.

*Andante.*

G major.

*Segue.*

Musical score for section XXXIV, Segue, G major, 3/2 time. The score consists of five staves. Staff 1 starts with a half note followed by eighth notes. Staff 2 starts with a half note followed by eighth notes. Staff 3 starts with a half note followed by eighth notes. Staff 4 starts with a half note followed by eighth notes. Staff 5 starts with a half note followed by eighth notes. All staves have dynamic markings 'v' above them.

## XXXV.

*Comodo.*

G major.

Musical score for section XXXV, Comodo, G major, 9/8 time. The score consists of three staves. Each staff features a series of eighth-note patterns with grace notes. The first staff has a dynamic marking '0' below the first measure. The second staff has dynamic markings '0' and '4' below the first two measures. The third staff has dynamic markings '0' and '4' below the first two measures. Measures 3-5 of each staff are identical, featuring a different eighth-note pattern.

The image displays ten staves of musical notation, likely for a right-hand technique exercise. The staves are arranged vertically, each consisting of five horizontal lines. The music is primarily composed of eighth-note patterns. Fingerings are indicated above certain notes: '4' and '0' are used frequently, with '4' often preceding '0'. In some staves, specific notes are marked with '0' or '4' without a preceding number. The first two staves are labeled "D major." and "G major." respectively. The notation includes a treble clef and a key signature of one sharp.

D major.

G major.

## XXXVI.

*Poco Allegro.*  
G major.



D major.



G major.



## XXXVII.

*Moderato.*  
E<sup>b</sup> major.



B<sup>b</sup> major.



E<sup>b</sup> major.



## XXXVIII.

*Allegro.*

D major.



B minor.



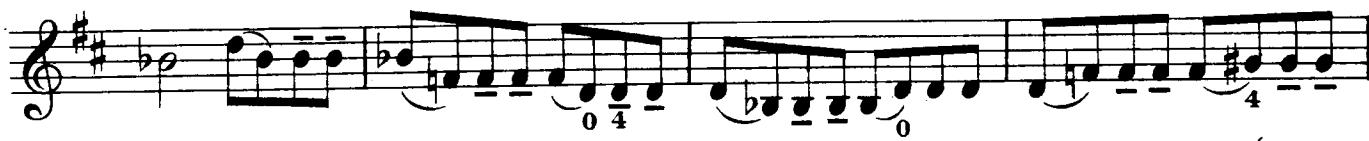
D major.



G minor.



B♭ major.



Reprise.

