

INITIATORY COURSE

BOOK I
OF
Modern Violin School

BY

William Henley.
OP. 51.

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Ecole Moderne du Violon

(Modern Violin School)

PAR

WILLIAM HENLEY

Op. 51

BOOK 1. Initiatory Course.

467 studies and melodies on time-keeping, intonation, for the wrist, staccato, and other bowings, and 48 duets for two violins.

BOOK 2. The 1st, 2nd, and 3rd Positions.

485 studies for moving from one position to another; 23 melodies, scales, and arpeggios in two octaves; and short pieces introducing rests.

BOOK 3. The Ground-work of Bowing.

530 studies for the wrist, martelé, détaché, legato, marcato, spiccato, staccato, and complexity of bowing.

BOOK 4. Elementary Double Stopping & Chords.

370 studies up to the third position in thirds, sixths, octaves, chromatic, diminished and augmented intervals; scales, and 39 short pieces.

BOOK 5. The Art of Shifting.

450 studies in single and double notes for moving between the seven positions.

BOOK 6. Tone Production and Phrasing.

337 studies in various bowings, specially designed for producing variety of tone; and 145 studies for turns, trills, and shakes.

BOOK 7. Rapidity of Fingering.

119 studies for the cultivation of clearness in technique. All positions.

BOOK 8. Bravura Double Stopping.

10 Preludes and 7 Concert-Études in thirds, sixths, octaves, tenths, chromatic, augmented and diminished intervals.

BOOK 9. The Art of Bowing.

Studies in the most complex and difficult varieties of staccato, arpeggio, saltato, sautillé and feather bowing.

BOOK 10. Chords and Part-Playing.

Three Concert-Caprices, Prelude, Tannhäuser Paraphrase, and Cadenzas to the Brahms and Beethoven Concertos.

CAHIER 1. Élémentaire.

467 études et mélodies pour la mesure, la justesse, le poignet, le staccato, et coups d'archet divers, aussi 48 duos pour deux violons.

CAHIER 2. La première, la seconde, et la troisième position.

485 études pour le changement de position. 23 mélodies, les gammes et les arpèges en deux octaves, et des petits morceaux employant les silences.

CAHIER 3. Les exercices préparatoires de l'archet.

530 études pour le poignet, martelé, détaché, legato, marcato, spiccato, staccato, et coups d'archet divers.

CAHIER 4. Les doubles cordes élémentaires et les accords.

370 études jusqu'à la 3^{me} position en tierces, sixtes, octaves, les intervalles, chromatiques, diminués, et augmentés, les gammes et 39 petits morceaux.

CAHIER 5. Le changements de positions.

450 études en simples et doubles notes, employant les sept positions.

CAHIER 6. Les exercices pour les nuances.

337 études en coups d'archet divers, désignées surtout pour donner de la variété au son; et 145 études pour les ornements.

CAHIER 7. La vitesse du mécanisme.

119 études pour l'égalité des doigts dans le technique, employant toutes les positions.

CAHIER 8. Double Corde de Bravoure.

10 Preludes et 7 Concert-Études en tierces, sixtes, octaves, dixièmes, les intervalles chromatiques, augmentés et diminués.

CAHIER 9. L'archet.

Études sur les coups d'archets les plus difficiles les staccato, les arpèges, le saltato, le sautillé et le staccato volant.

CAHIER 10. Accords et l'Ensemble.

Trois Concert-Caprices, Prelude, Paraphrase de Tannhäuser, et Cadenzas de les Brahms et Beethoven Concertos.

199

MILLS MUSIC, INC.

1619 BROADWAY, NEW YORK 19, N. Y.

École Moderne du Violon.

1

(Modern Violin School)

Part I.

WILLIAM HENLEY, Op. 51.

Verbal instruction has been purposely dispensed with as the author considers that the holding of the Violin etc, can only be successfully acquired by the precepts of a teacher.

Each exercise should be played ten times successively

The tempo should be increased according to the ability of the player.

L'auteur considère que la tenue du Violon etc, ne peut pas être bien appris sans les renseignements d'un professeur.

Chaque étude doit être jouée dix fois.

La vitesse devrait être accélérée avec le progrès de l'élève.

SEMIBREVES. — DES RONDES.

10 exercises for violin, each consisting of a single semibreve (half note) in G major. The exercises are arranged in a grid with 10 rows and 10 columns. Each exercise is numbered in a circle on the left. The notes are written on a five-line staff with a treble clef and a key signature of one sharp (F#). Below each staff, the notes are labeled with letters (A, B, C, D, E, F, G) and fingerings (0, 1, 2, 3). The exercises progress from simple single notes to more complex patterns involving triplets and slurs.

Exercise	Notes (Left to Right)	Fingerings (Left to Right)
1	G, A, B, C, D, E, F, G	0, 0, 0, 0, 0, 0, 0, 0
2	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
3	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
4	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
5	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
6	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
7	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
8	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
9	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3
10	G, A, B, C, D, E, F, G	0, 1, 2, 3, 0, 1, 2, 3

EXERCISES in G. MINIMS. — Exercices en Sol. Les Blanchés.

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Moderato. Bohemian Folk Song. — Chant Bohémien.

First.

Second.

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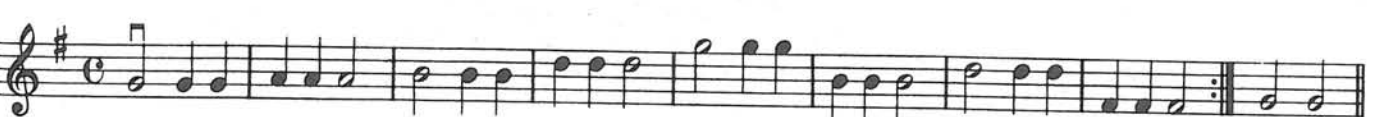
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⑩ 

Andante.

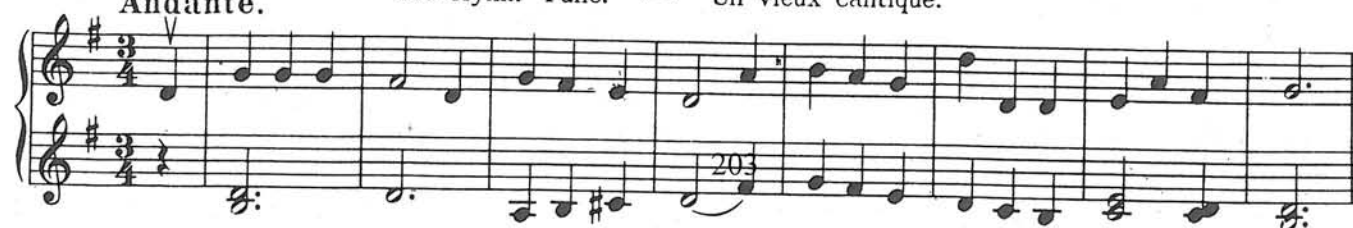
Mozart.

First. ⑪ 

Second. 

Andante.

Old Hymn Tune. — Un vieux cantique.

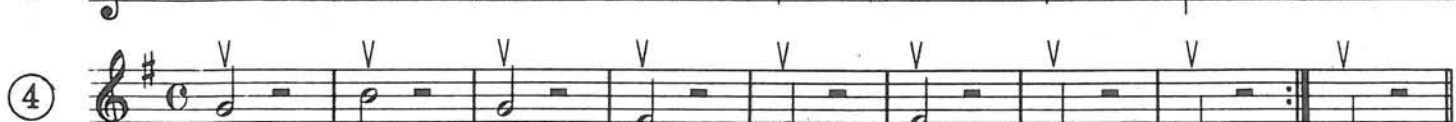
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INTRODUCING RESTS. — Exercices avec les silences.

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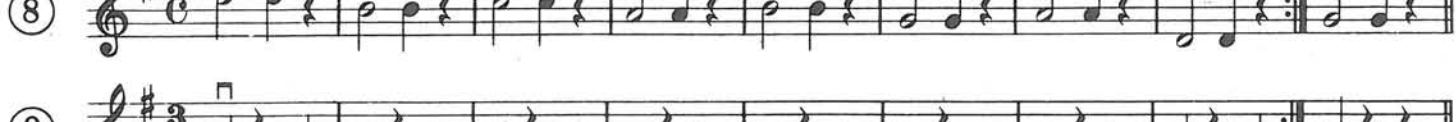
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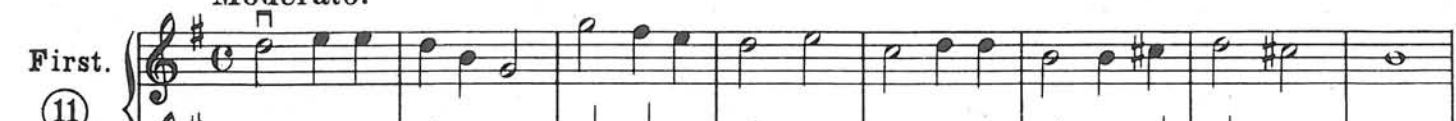
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Moderato. Russian National Anthem. — L'hymne nationale de la Russie.

First. 

⑪ Second. 



CROTCHETS. — LES NOIRES.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Moderato.

The Carnaval. — Le carnaval.

First. ⑪ Second.

pizz. pizz.

EXERCISES in D.
MINIMS - 2 NOTES SLURRED.

EXERCICES en RÉ.
LES BLANCHES - DEUX NOTES LIÉES.

① *Exercise 1: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

② *Exercise 2: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

③ *Exercise 3: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

④ *Exercise 4: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

⑤ *Exercise 5: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

⑥ *Exercise 6: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

⑦ *Exercise 7: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

⑧ *Exercise 8: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

⑨ *Exercise 9: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

⑩ *Exercise 10: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

Moderato. **Paganini.**

First. *Exercise 11: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

Second. *Exercise 12: Treble clef, D major, common time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Slurs connect D4-E4-F#4, E4-F#4-G4, G4-A4-B4, and B4-A4-G4.*

MINIMS and CROTCHETS. — Les Blanches et les Noires.

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Andante.

Hungarian Melody. — Mélodie hongroise.

First.

⑪ Second.

FOR THE WRIST. — POUR LE POIGNET.

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Andante. Vesper Hymn. — Cantique du Crépuscule.

First.

⑪ Second.

EXERCISES in C.
TWO CROTCHETS SLURRED.

EXERCICES en UT.
DEUX NOIRES LIÉES.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Andante.

German Folk Song. — Chanson d'Allemagne.

First. ⑪ Second.

209

① *Andante.*

② *Andante.*

③ *Andante.*

④ *Andante.*

⑤ *Moderato.*

⑥ *Allegro.*

⑦ *Andante.* *Haydn.*

DOTTED NOTES. — LES NOTES POINTÉES.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Allegretto. Neapolitan Melody. — Mélodie Néapolitaine.

First. ⑪ Second.

STACCATO. — LE STACCATO.

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Allegro. Lecocq.

First. Fine.

⑪ *leggiere*

Second.

CROTCHETS in VARIOUS BOWINGS. — Les Noires en coups d'archet divers.

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Andante. Haydn.

First.

⑪ Second.

Moderato.

First.

11

Second

J. W. 14308

SYNCOPIATION and TIED NOTES. — Les syncopes et les notes liées.

① *G major, C major*
 ② *G major, C major*
 ③ *G major, C major*
 ④ *G major, C major*
 ⑤ *G major, C major*
 ⑥ *G major, C major*
 ⑦ *G major, C major*
 ⑧ *G major, 3/4*
 ⑨ *G major, C major*
 ⑩ *G major, 3/4*

Andante. *Nocturne - Chopin.*

First. *(11)*
 Second.

rall.

INTRODUCING RESTS. — Exercices avec les silences.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

God save the King. — Chant national de l'Angleterre.

Moderato.

First. ⑪ *f*

Second.

rall.

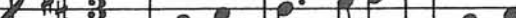
STACCATO. — LE STACCATO.

The image displays ten staves of musical notation, numbered 1 through 10. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (0, 4). The staves are arranged vertically, and the music appears to be a single melodic line for guitar.

Andante.

Aileen Aroon. — Air Irlandais.

First. 

Second. 

ARPEGGIOS. — LES ARPÈGES.

① 

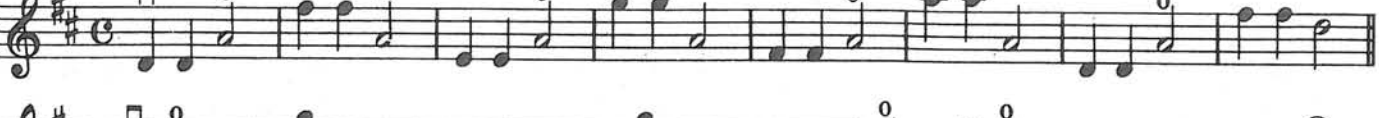
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Adagio. Spohr.

First. 

⑪ Second. 





EXERCISES in F.
CROTCHETS in VARIOUS BOWINGS.

EXERCICES en FA.
LES NOIRES en COUPS D'ARCHET DIVERS.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Allegretto.

Ernst.

First. ⑪ Second. *p* *f*

f *rall.*

MELODIES. — MÉLODIES.

Moderato.



Allegro.



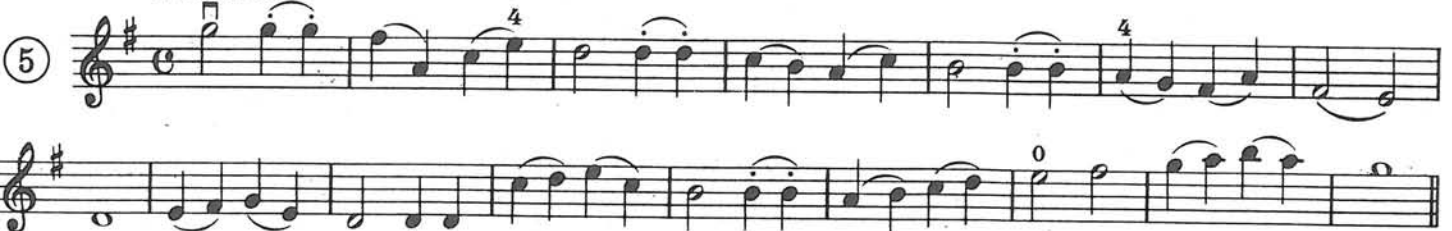
Andante.



Moderato.



Moderato.



Andante.

Hungarian Melody. — Mélodie hongroise.



FOR THE WRIST. — ETUDE POUR LE POIGNET.

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Allegretto.

Mozart.

First.

⑪

Second.



DOTTED NOTES. — LES NOTES POINTÉES.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Moderato. The Harp that once. — Air Irlandais.

First. ⑪ Second.

222

STACCATO. — LE STACCATO.

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Andante. Scotch Melody. — Air Ecosais.

First.

⑪ *mf*

Second.

CROTCHETS in VARIOUS BOWINGS. — Les noires en coups d'archet divers.

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Allegro.

Slavonic Melody. — Theme Slavonique.

First.

⑪

Second.

SYNCOPIATED and TIED NOTES. — La syncope et les notes liées.

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Andante. Mozart.

First.

⑪

Second.

Andante.

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Moderato.

②

Andante.

③

Moderato.

④

Moderato.

⑤

Andante.

Robin Gray. — Air Ecossais.

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Moderato.

Bohemian Folk - Song. — Air bohémien.

First.

⑪

Second.



STACCATO. — LE STACCATO.

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Allegretto. Weber.

First.

⑪ Second.

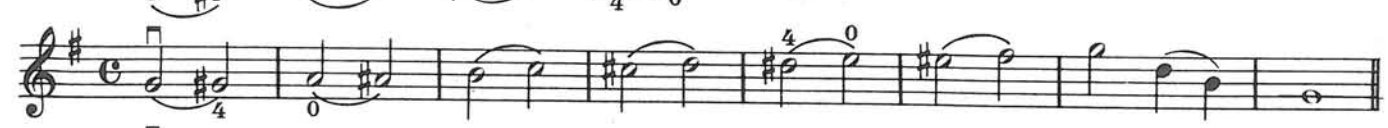
CHROMATICS. — EXERCICES POUR LES NOTES CHROMATIQUES.

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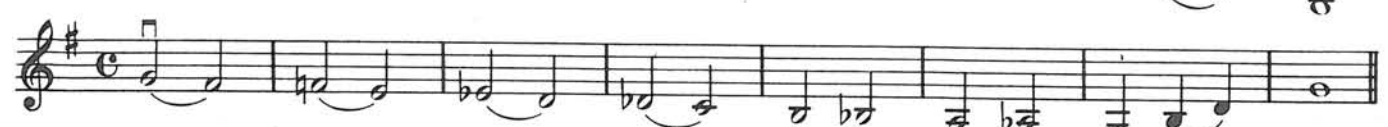
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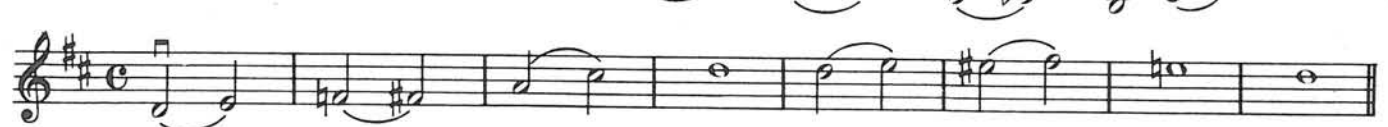
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Moderato. Donizetti.

First. 

⑪ **Second.** 

f marcato



p stacc. 237

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Moderato.

First. 

⑪ Second. 



FOR THE WRIST. — ETUDE POUR LE POIGNET.

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Allegretto.

American Melody. — Mélodie Américaine.

First.

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Second.

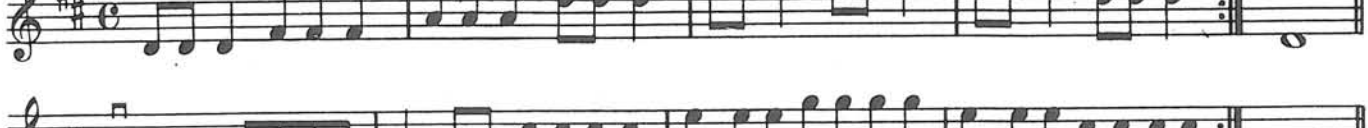
QUAVERS. — LES CROCHES.

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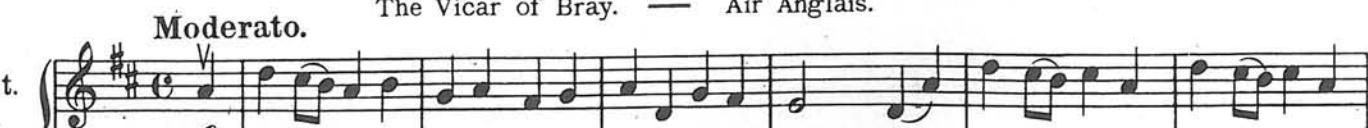
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Moderato.

The Vicar of Bray. — Air Anglais.

First.

⑪ 

Second. 



INTRODUCING RESTS. — Exercices avec les silences.

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④ segue

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Handel.

Andante.

First.

(11)

Second.

p

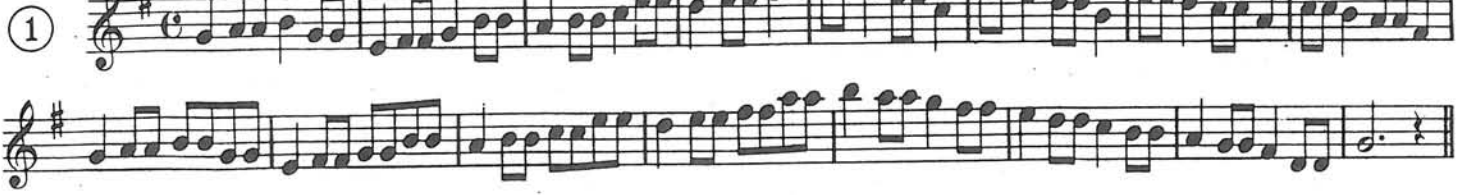
1 3

f

rall.

MELODIES. — MÉLODIES.

Moderato.



Moderato.



Andante.



Allegretto.



Moderato.



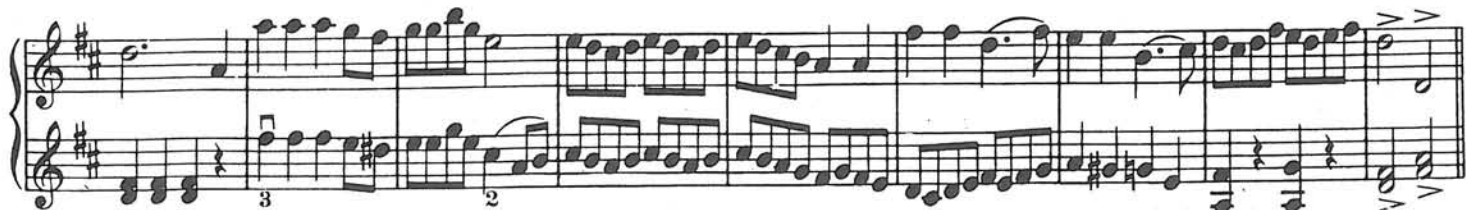
Swedish Melody. — Mélodie Suédoise.

Allegro.

First.



Second.



STACCATO. — LE STACCATO.

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Dutch Melody. — M^elodie Hollandaise.

Moderato.

First.

⑪

Second.

CHROMATICS. — ETUDE POUR LES NOTES CHROMATIQUES.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Andante. Verdi.

First. mf

⑪

Second.

QUAVERS
in VARIOUS BOWINGS.

LES CROCHES
en COUPS D'ARCHET DIVERS.

① *C major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

② *C major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

③ *D major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

④ *D major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

⑤ *D major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

⑥ *E major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

⑦ *E major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

⑧ *E major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

⑨ *E major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

⑩ *E major, 2/4 time. Four measures of eighth notes, first and third measures beamed in pairs.*

Moderato. Spanish Melody. — Mélodie Espagnole.

First. *ff*

⑪ Second.

The score for the 'Spanish Melody' consists of two parts. The first part is in 2/4 time, marked 'Moderato' and 'ff'. It features a melody of eighth notes with various bowing techniques indicated by accents and slurs. The second part is also in 2/4 time and features a bass line with various bowing techniques indicated by accents and slurs.

FOR THE WRIST. — ETUDE POUR LE POIGNET.

① *Exercise 1: B-flat major, C4 to G4, slurs, fingerings 0, 0.*

② *Exercise 2: B-flat major, C4 to G4, slurs, fingerings 0, 0, 4, 2, 4, 2, 0, 0.*

③ *Exercise 3: B-flat major, C4 to G4, slurs, fingering 4.*

④ *Exercise 4: B-flat major, C4 to G4, slurs, fingering 0.*

⑤ *Exercise 5: D major, C4 to G4, slurs, fingerings 4, 4.*

⑥ *Exercise 6: D major, C4 to G4, slurs, fingerings 3, 2.*

⑦ *Exercise 7: D major, C4 to G4, slurs, fingerings 4, 4.*

⑧ *Exercise 8: D major, C4 to G4, slurs, fingerings 0, 0, 0, 0, 4, 4.*

⑨ *Exercise 9: D major, C4 to G4, slurs.*

⑩ *Exercise 10: D major, C4 to G4, slurs, fingerings 4, 4, 0, 0.*

Allegro.

Russian Melody. — Air Russe.

First. *(11) p*

Second.

rall.

DOTTED NOTES. — LES NOTES POINTÉES.

① *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

② *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

③ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

④ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

⑤ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

⑥ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

⑦ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

⑧ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

⑨ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

⑩ *G major, 2/4 time. Dotted half note G, quarter note A, dotted half note B, quarter note C, dotted half note D, quarter note E, dotted half note F, quarter note G.*

Andante. Sicilian Hymn. — Cantique Sicilien.

First. ⑪

Second.

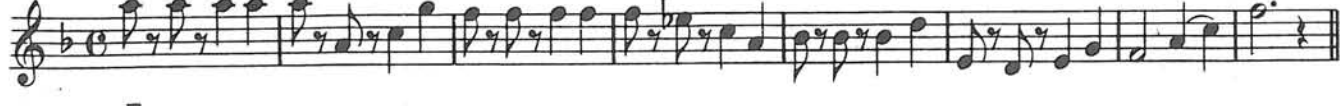
242

INTRODUCING RESTS. — Exercices avec les silences.

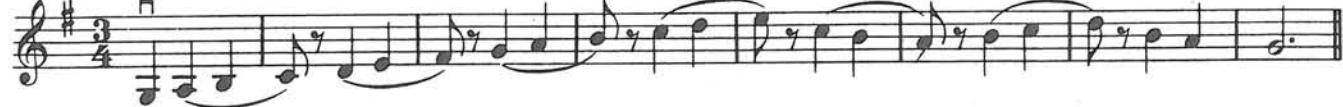
① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

⑨ 

⑩ 

Welsh Air. — Mélodie du Pays de Galles.

Moderato.

First. 

⑪ Second. 

Fine.



Da capo.

STACCATO BOWING. — Les coups d'archet pour le staccato.

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

Moderato.

Arkansas Traveller.

First.

⑪

Second.

pizz.

p

MELODIES. — MÉLODIES.

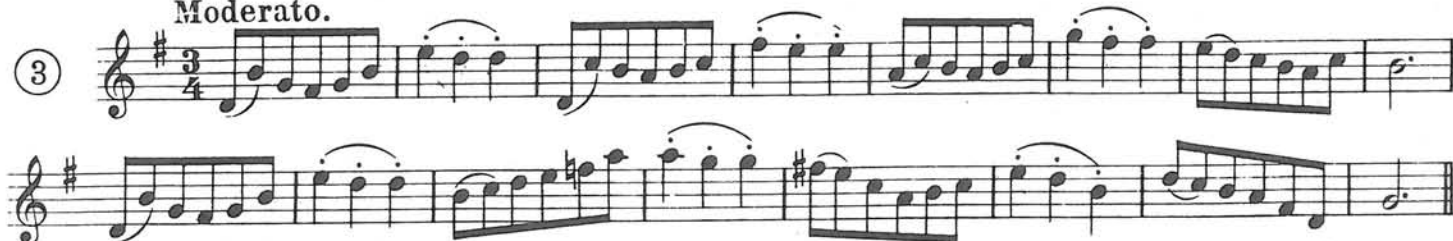
Andante.



Moderato.



Moderato.



Tempo di Gavotte.



Moderato.



Allegro.

Russian Song. — Chanson Russe.



Scales and Arpeggios
in G major and minor.

Les gammes et les arpèges en
Sol majeur et Sol mineur.

Andante. Thème Allemand.

First. (11)

Second.

Scales and Arpeggios
in D major and minor.

Les gammes et les arpèges en
Ré majeur et Ré mineur.

①

②

③

④

⑤

⑥

⑦

⑧

Andante.

Red Red Rose. — Chanson Anglaise.

First.

⑨ Second.

Scales and Arpeggios
in C and F major.

Les gammes et les arpèges
en Ut et Fa majeur.

①

②

③

④

⑤

Andante. My Pretty Jane. — Air Anglais.

First.

⑥

Second.

Scales and Arpeggios
in A minor

Les gammes et les arpèges
en La mineur.

① *Scale, ascending and descending, with slurs and fingerings (4, 4).*

② *Scale, ascending and descending, with slurs and fingerings (0, 4).*

③ *Scale, ascending and descending, with slurs and fingerings (4, 4).*

④ *Scale, ascending and descending, with slurs and fingerings (4, 3).*

⑤ *Scale, ascending and descending, with slurs and fingerings (0, 4, 2, 0).*

⑥ *Arpeggio, ascending and descending, with slurs and fingerings (4, 0, 4, 2, 4, 2).*

⑦ *Arpeggio, ascending and descending, with slurs and fingerings (3, 4, 0, 4).*

⑧ *Arpeggio, ascending and descending, with slurs and fingerings (4, 0, 4, 0, 4, 0, 3, 3).*

⑨ *Arpeggio, ascending and descending, with slurs and fingerings (1, 2, 1, 1).*

⑩ *Arpeggio, ascending and descending, with slurs and fingerings (4, 0).*

Allegretto.

Danse Allemande - Schubert.

First.

⑨ *First part of the Danse Allemande, starting with a forte (f) dynamic and a slur.*

Second.

Second part of the Danse Allemande, starting with a piano (p) dynamic and a slur.

Scales and Arpeggios
in B $\flat$ major.

Les gammes et les arpèges
en Si bémol majeur.

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

Andante.

First.

⑪

Second.

pizz.

3

Prume.

arco

GRADED VIOLIN MUSIC

(a1) *Very Elementary.* (a) *Easy.* (b) *Moderately Easy.*

	Net. s. d.		Net. s. d.
ALWYN, WILLIAM.		MARSHALL, CHARLES.	
(b) Three Short Pieces	2 0	(a) Six Miniature Sketches (two books) each	2 0
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Three Miniatures each	1 6	(a1) For Fiddlers (8 little pieces—in two books) each	2 0
1. Drifting. 2. Slumber Song. 3. Frolic.		NYE, ELSIE M.	
BREWER, A. HERBERT.		(a) Four Little Pieces	2 0
(b) Pantomime Pictures (3 pieces)	3 0	REED, W. H.	
*BROWN, J. HULLAH.		(b) Down in the West Country (Suite) each No.	1 6
(b) Oxford Passacaglia	2 0	1. Roving Wife. 3. Down by a Riverside.	
(a) Three Concertinos.		2. Old Adam, the Poacher. 4. Widdecombe Fair.	
No. 1 in G. No. 2 in D. No. 3 in G each	2 6	(a) Suite of Four Pieces each	1 6
(a1) Contrasted, graded and progressive		1. Menuet in G. 3. Alla Marcia.	
pieces for class use (six books) each	1 0	2. Pastorale. 4. Spinning Song.	
(a) Welsh Airs	1 6	ROWLEY, ALEC.	
CARSE, ADAM.		Four Contrasted Pieces each	2 0
(a) First-year Pieces each	1 6	(b) 1. Slumber Song. (a) 3. Romance.	
1. Gavotte in D. 4. Bourrée.		(a) 2. Pastoral. (b) 4. Tarantella.	
2. Day-dreams. 5. Alla Minuetta.		SEYBOLD, ARTHUR.	
3. On the River. 6. Dance Scherzo.		(a) Five Miniatures Op. 207	2 6
The Violin Teacher. Grade 1 each	1 6	SHORE, BERNARD.	
(a1) 1. Petite Réverie. (a1) 4. Première Valse.		(a) Six Impressions (two books) each	1 6
(a1) 2. Marche Militaire. (a) 5. Melodie Plaintive.		SOMERVELL, ARTHUR.	
(a) 3. Air Sentimental. (a) 6. Barcarolle.		(a1) Miniature Pieces (two books) each	2 6
(b) The Violin Teacher. Grade 2 each	2 0	(a) Old Tunes for Young Fiddlers	2 6
1. Chant de l'Escarpolette. 4. Menuet Capricieux.		(b) Suite of Four Pieces	3 0
2. Serenade Norvégienne. 5. Chant de Berceau.		STANFORD, C. VILLIERS.	
3. Chant du Soir. 6. Gavotte Sérieuse.		Six Sketches. Op. 155 each	2 0
DENNISON, HERBERT.		(a) 1. Minuet G. (a) 4. Arietta con Variazioni.	
(a) Four Little Tunes	1 6	(a) 2. Morris Dance. (a) 5. Gavotte.	
DUNHILL, THOMAS F.		(a) 3. Scherzino. (a) 6. Bourrée.	
(a) Five Lyrical Pieces each	1 6	TAYLOR, F. LOUIS.	
1. Gavotte Plaintive. 3. Supplication.		(a) April	1 6
2. The Shepherdess. 4. From the Hills of Sligo.		(a) March	1 6
5. On Dreamland River.		Six Progressive Pieces. Op. 105 each	1 6
(b) A Sailor Dance	2 0	(a1) 1. Valse Lente. (a) 4. L'Escarpolette.	
DYSON, GEORGE.		(a1) 2. Petite Romance. (a) 5. Marche Militaire.	
(b) Three Lyrics each	2 0	(a) 3. La Rose (valse). (a) 6. Gavotte in G.	
1. Reverie. 2. Arabesque. 3. Barcarolle.		(b) Six Pieces. Op. 109 each	2 0
(a) In Pixieland (4 pieces)	2 6	1. Pierrot. 3. Morris Dance. 5. Serbia.	
GNADE, L.		2. Havanaise. 4. Connemara. 6. Gavotte.	
(a) Simple Tunes	1 6	THOMPSON, ROY.	
GRAHAM, J.		(b) An Evening Song	1 6
(a1) Very First Violin Lessons	2 0	TOLHURST, H.	
KINSEY, HERBERT.		(a1-b) Three Characteristic Pieces	2 0
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(a1) My First Violin Book (4 little pieces)	2 0	(a) Traditional Songs and Dances (2 books) each	1 6
(a) Four Miniature Sketches	2 6		
LEE, E. MARKHAM.			
(a) Fiddle and I. Book 1	2 6		
Books 2, 3, and 4 each	2 0		
(a) In Dance Measure (4 pieces)	2 6		
LENORMAND, RENE.			
(b) Melodies irlandaises (4 pieces)	2 0		
LEVENSON, BORIS.			
(b) Five Short Pieces	2 6		
LLOYD, C. H.			
(a) Three Little Pieces	2 0		
MacCANN, THOMAS.			
(a1) Three Little Tunes	1 6		
(a) Tunes from the Countryside (3 little pieces)	1 6		
MACKENZIE, A. C.			
(a) Three Easy Impromptus (two books) each	2 6		
MARCHANT, CHARLES.			
(a) Old Irish Melody	2 0		
MARSDEN, EVAN.			
(a) By the Wayside (5 easy pieces)	2 6		

†CLASSICS.

BACH, J. S.	
(a) Bourrée in G	1 6
BEETHOVEN, L. VAN.	
(a) Menuet No. 1 in G	1 6
(a) Sonatina per il Mandolina (Dunhill)	2 0
CORELLI, A.	
(a) Madrigal	1 6
HAYDN, J.	
(a) Minuetto in D (H. Wessely)	2 0
MOZART, W. A.	
(a) Minuet from Divertimento	2 0
PLEYEL, I.	
(a) Tempo di Minuetto in C (Ch. Tourville)	2 0
SCRIABINE, A.	
(a) Impromptu à la Mazur	2 0

†For other violin classics, i.e. Sonatas, etc., see List 9.



VIOLIN SCALES, STUDIES, EXERCISES, Etc.



	Net. s. d.		Net. s. d.
*BROWN, J. HULLAH.		FARMER, HENRY.	
(b) New Fingerboard Dexterity for Young		Violin Tutor (Original Edition)	3 0
Violinists 1 6		(b) Forty Studies	2 6
The "Peter Pan" Violin Class Tutor (four books).		GILBERT, J.	
(a1) Book 1. 1s. 0d. net. Book 3. 1s. 3d. net.		(a1) Violin Instructions for Beginners	2 0
(a) Book 2. 1s. 3d. net. Book 4. 1s. 6d. net.		KUMMER, A.	
The Technique of the Fiddle Bow	3 0	(a) Forty-three Easy Studies. Op. 60	2 6
(a) Twenty-one Melodic Violin Studies	2 0	MANHIRE, WILSON.	
Violinists' Daily Practice Book and Register		(a1) A First Book for the Violin	1 6
(for one term)	0 9	*SPENCER DYKE.	
*BROWN, J. HULLAH and SPENCER DYKE.		Progressive School of Violin Studies.	
Children's Violin Books each	2 6	(a1) Grade 1 (Primary), 1st Position	2 0
(a1) Book 1. A new method for little children, even		(a) Grade 2 (Elementary), 1st Position	2 0
those as young as five or six years of age.		(a) Grade 3 (Higher Elementary), 1st Position	2 0
(a1) Book 2. In this book the young violinist is taken		Scale Book for the Violin. Containing a sys-	
a step forward.		tematic method of fingering whereby all scales	
Violin Method for Adults	4 0	and arpeggios are easily acquired	3 0

*Descriptive lists of Hullah Brown's and Spencer Dyke's works on application.

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