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, detaché, 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-Etudes 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, sautille 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. Elémentaire.
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 3me 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 saltate, le sautille 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.

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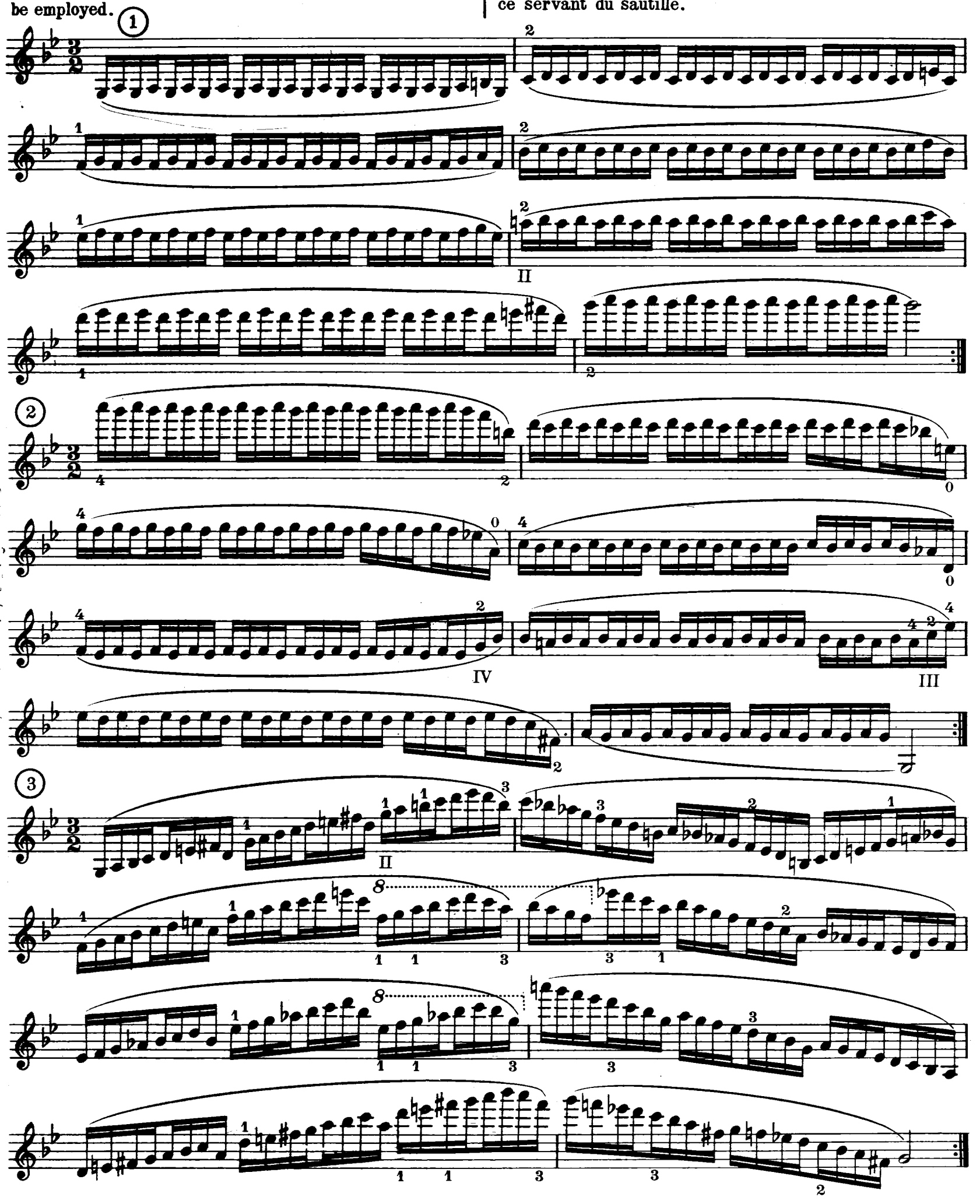
École Moderne.

Part VII.

WILLIAM HENLEY, Op. 51.

These studies should at first be played slowly, taking 4, 6, and 8 notes in one stroke according to the different rhythms, in order to ensure accurate intonation in the unusually difficult intervals presented. When the requisite rapidity is accomplished, spiccato bowing may be employed.

On conseille d'étudier ces études d'abord lentement, en prenant 4, 6, et 8 notes dans un seul archet, suivant le rhymthme, pour que les differents intervals soient parfaitement justes. Quand la partie technique sera parfaite, on pourra augmenter la rapidité du mouvement en ce servant du sautillé.



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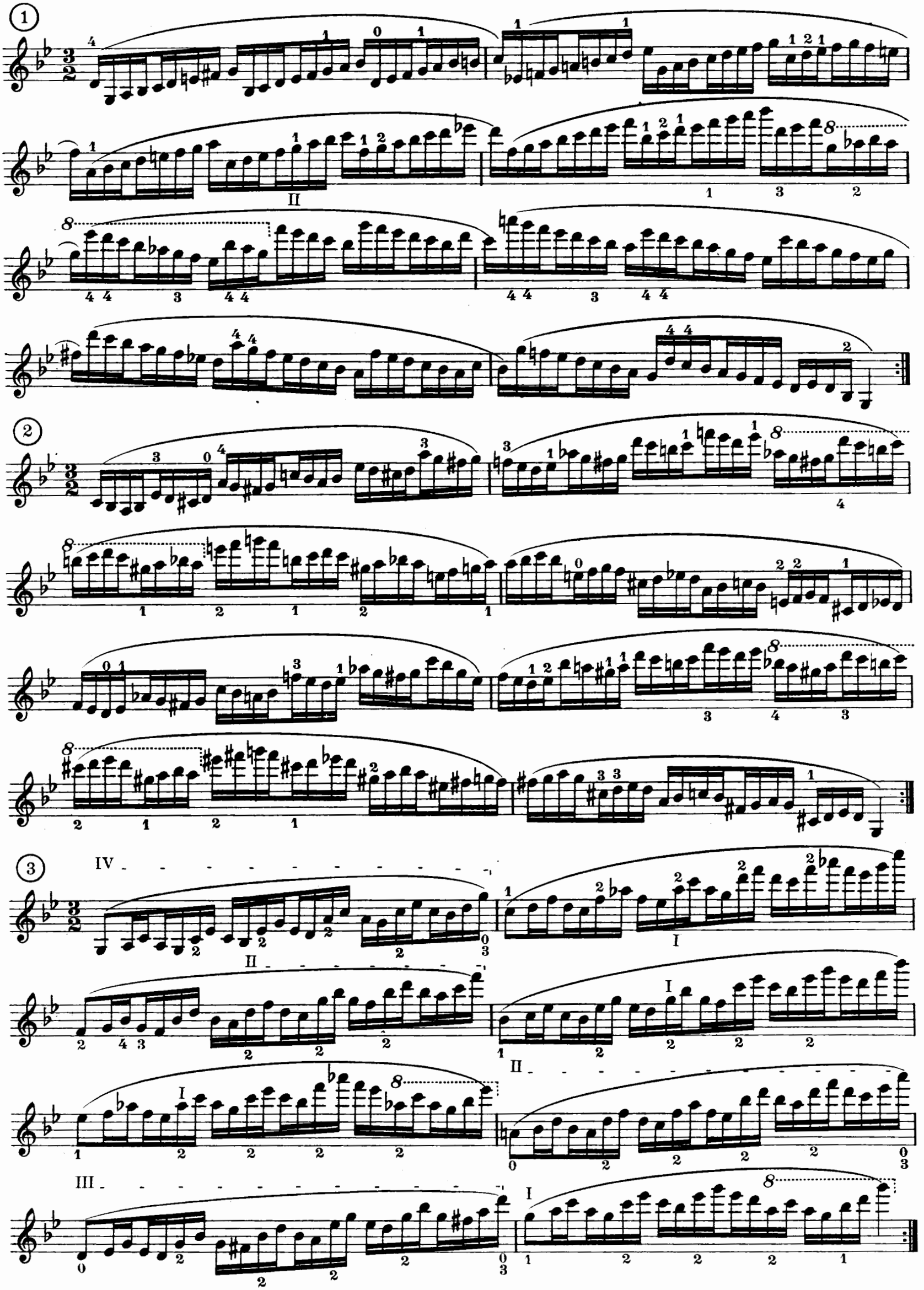
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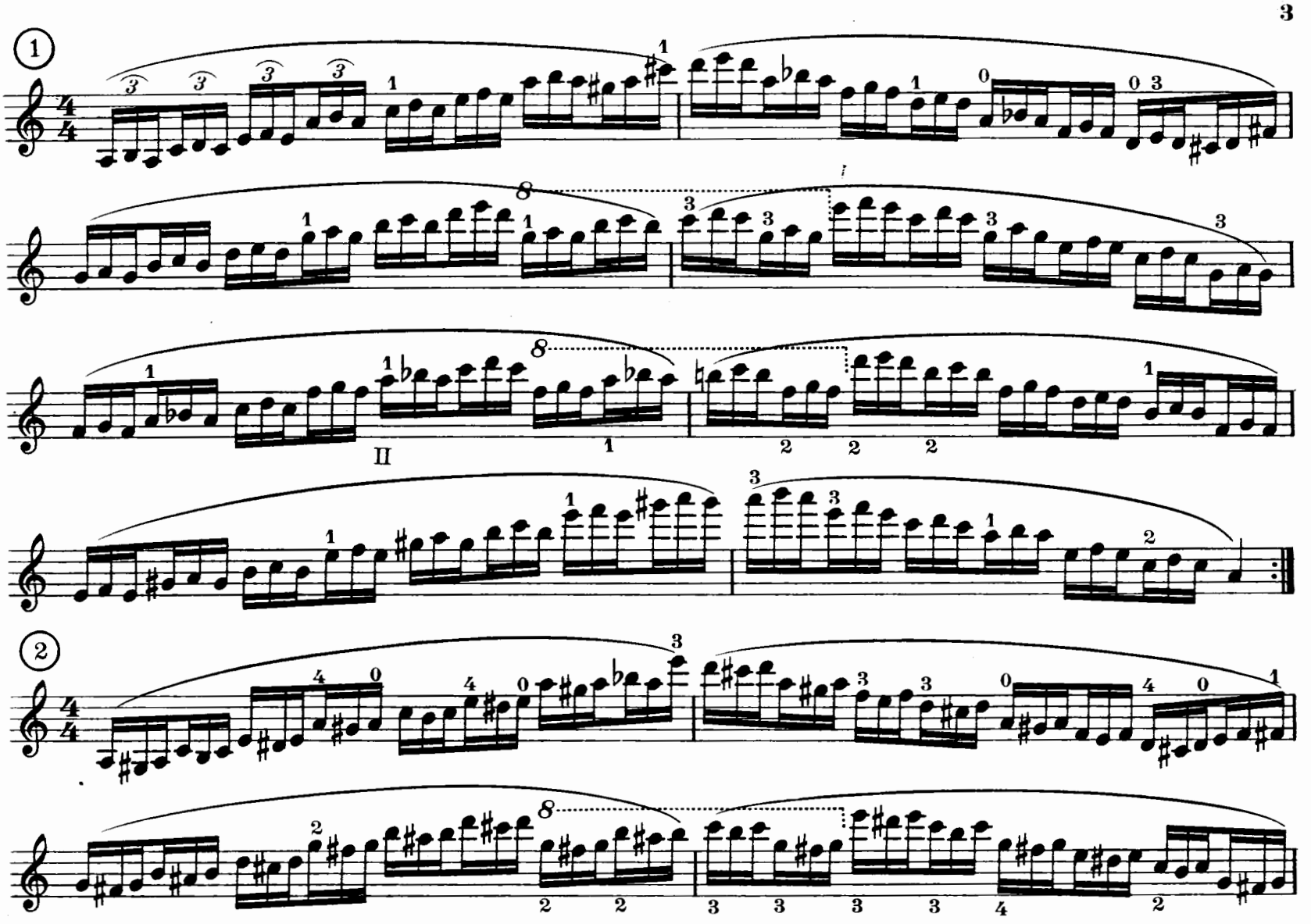

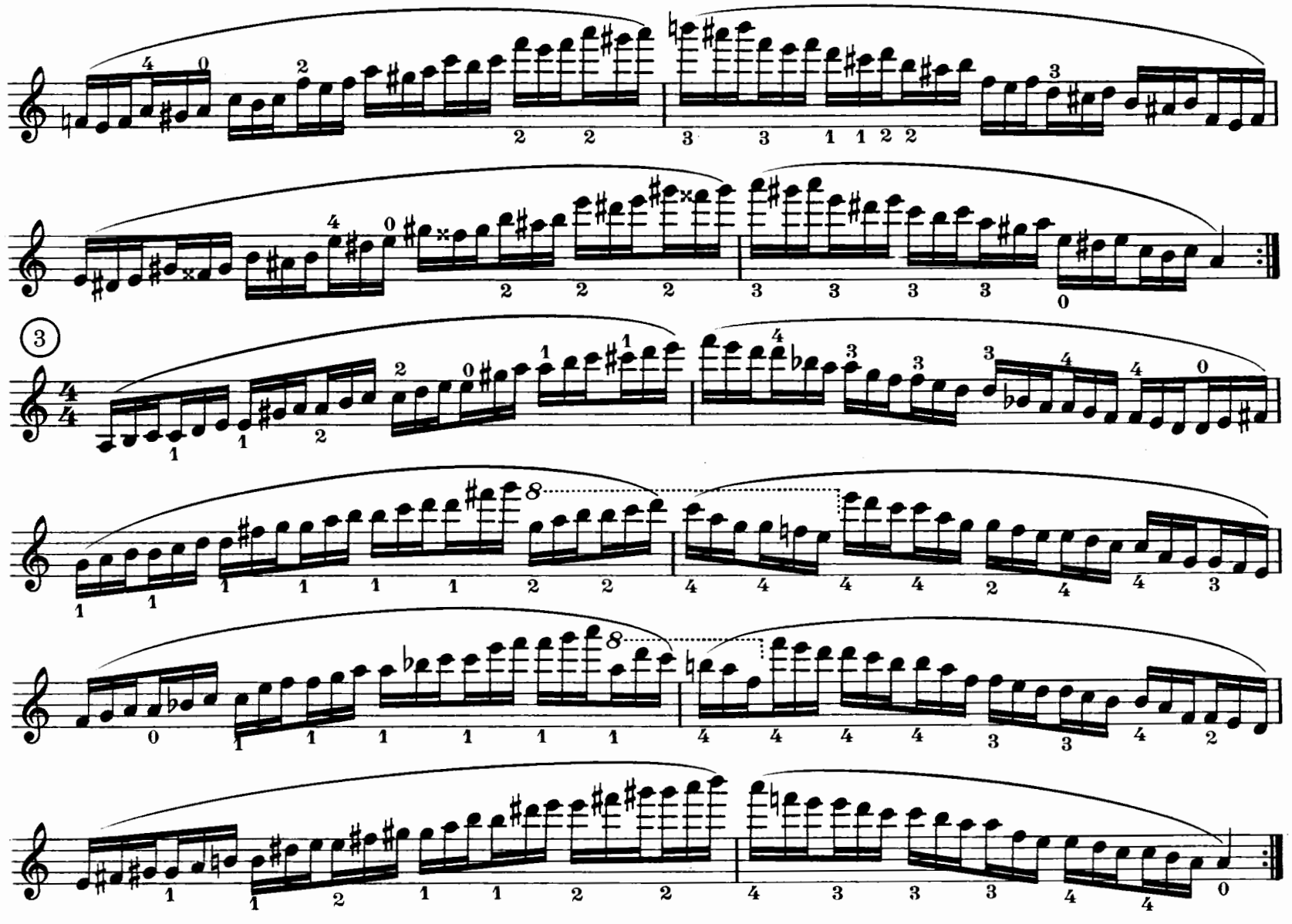

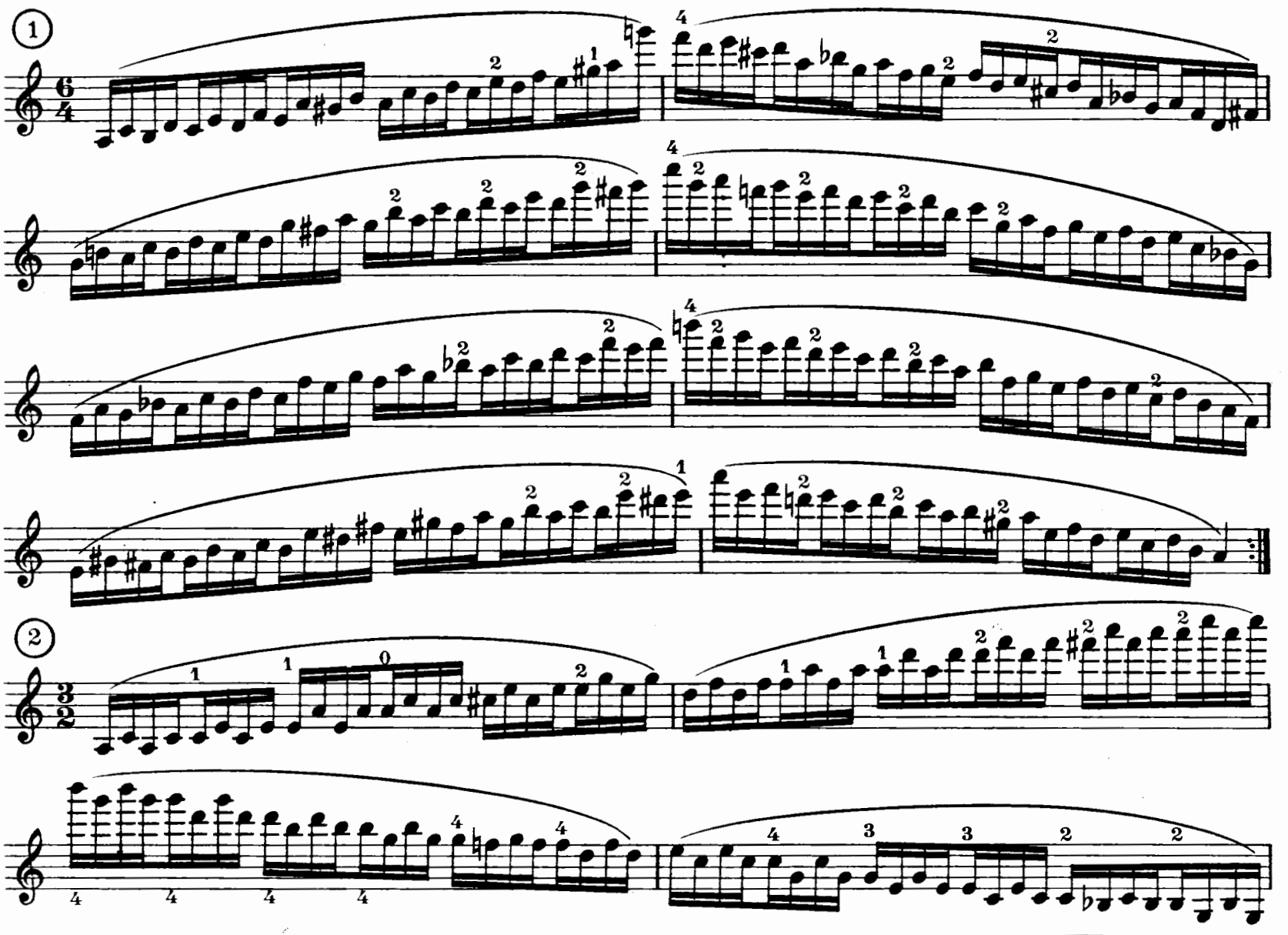
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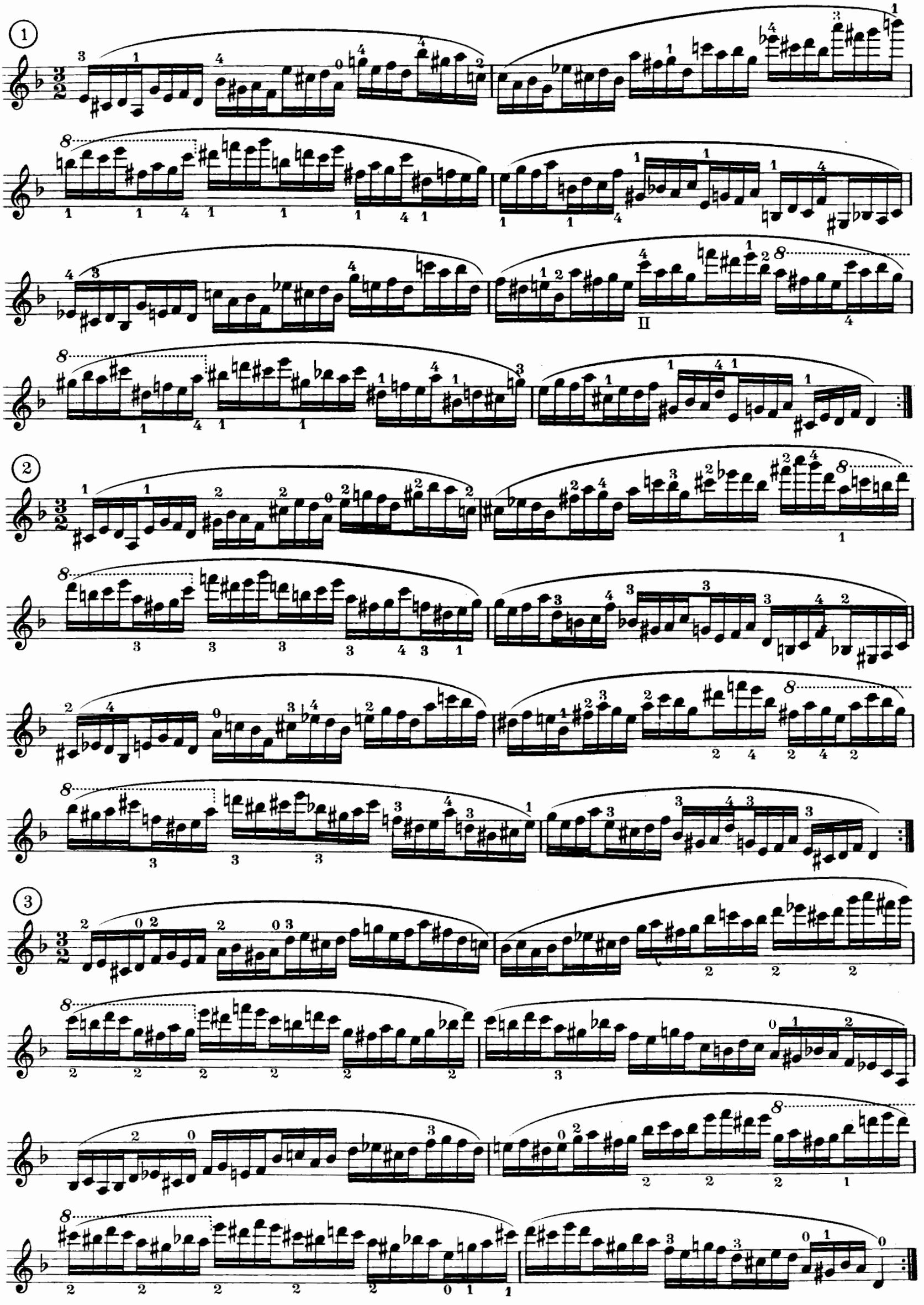
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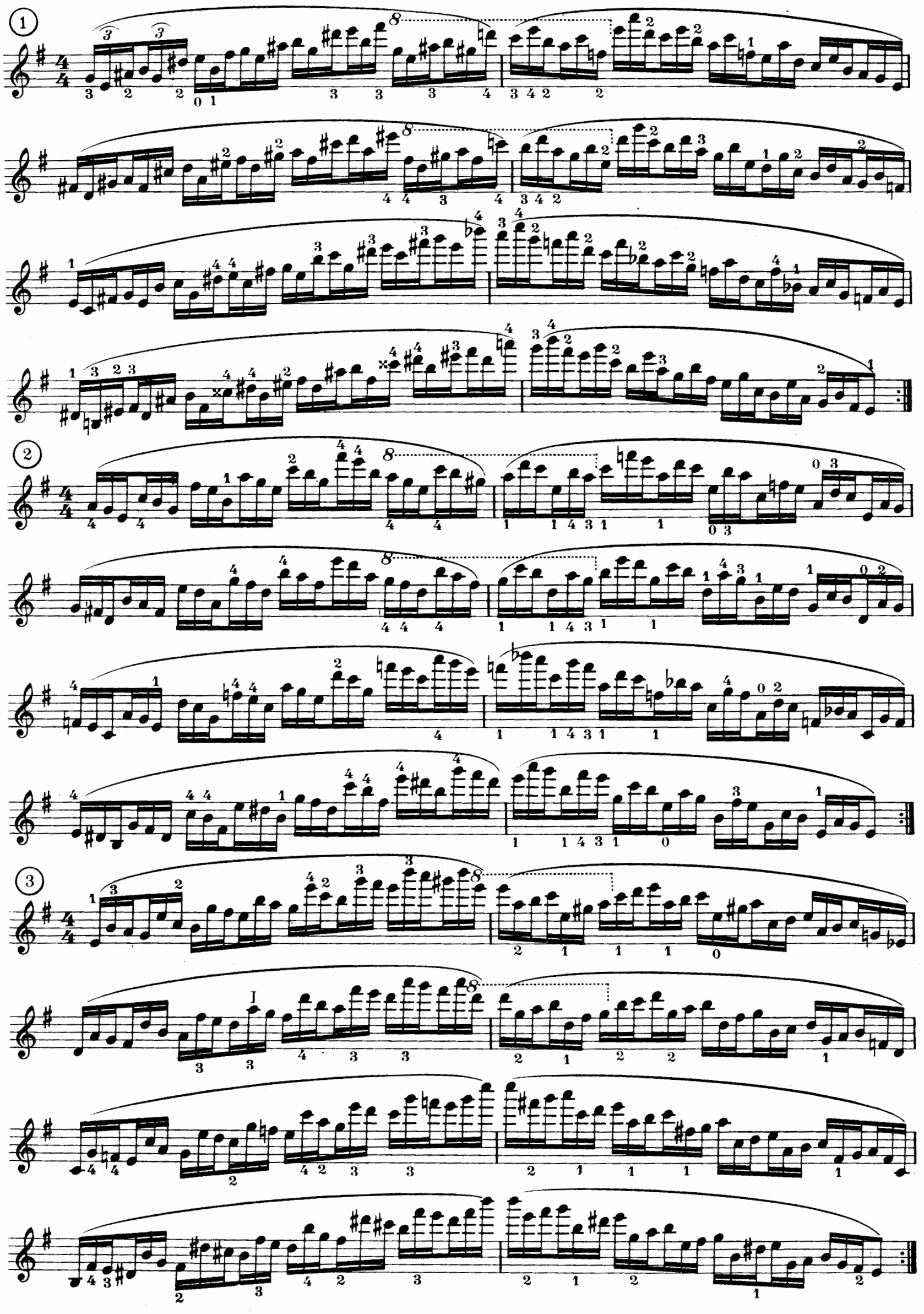

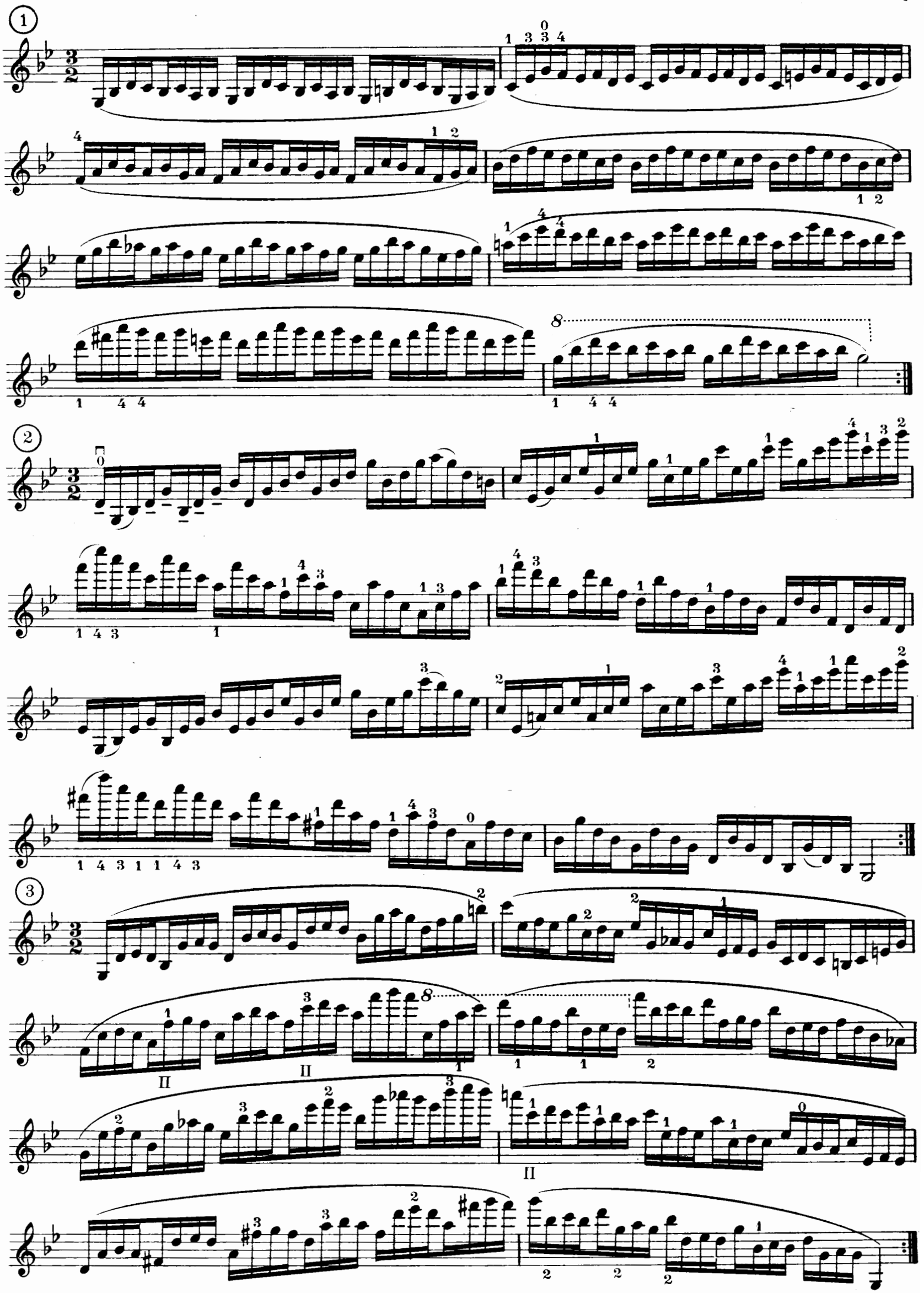

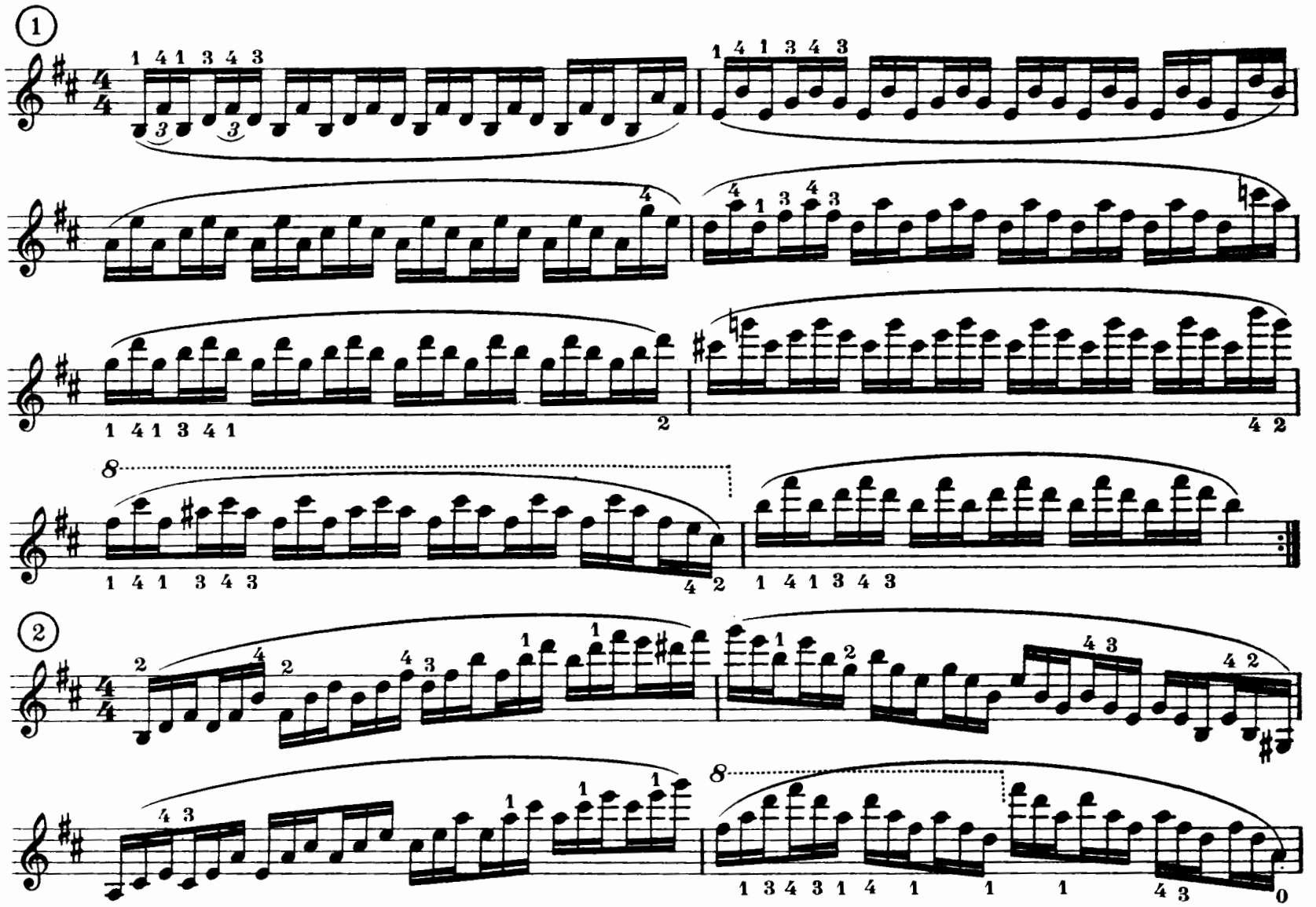
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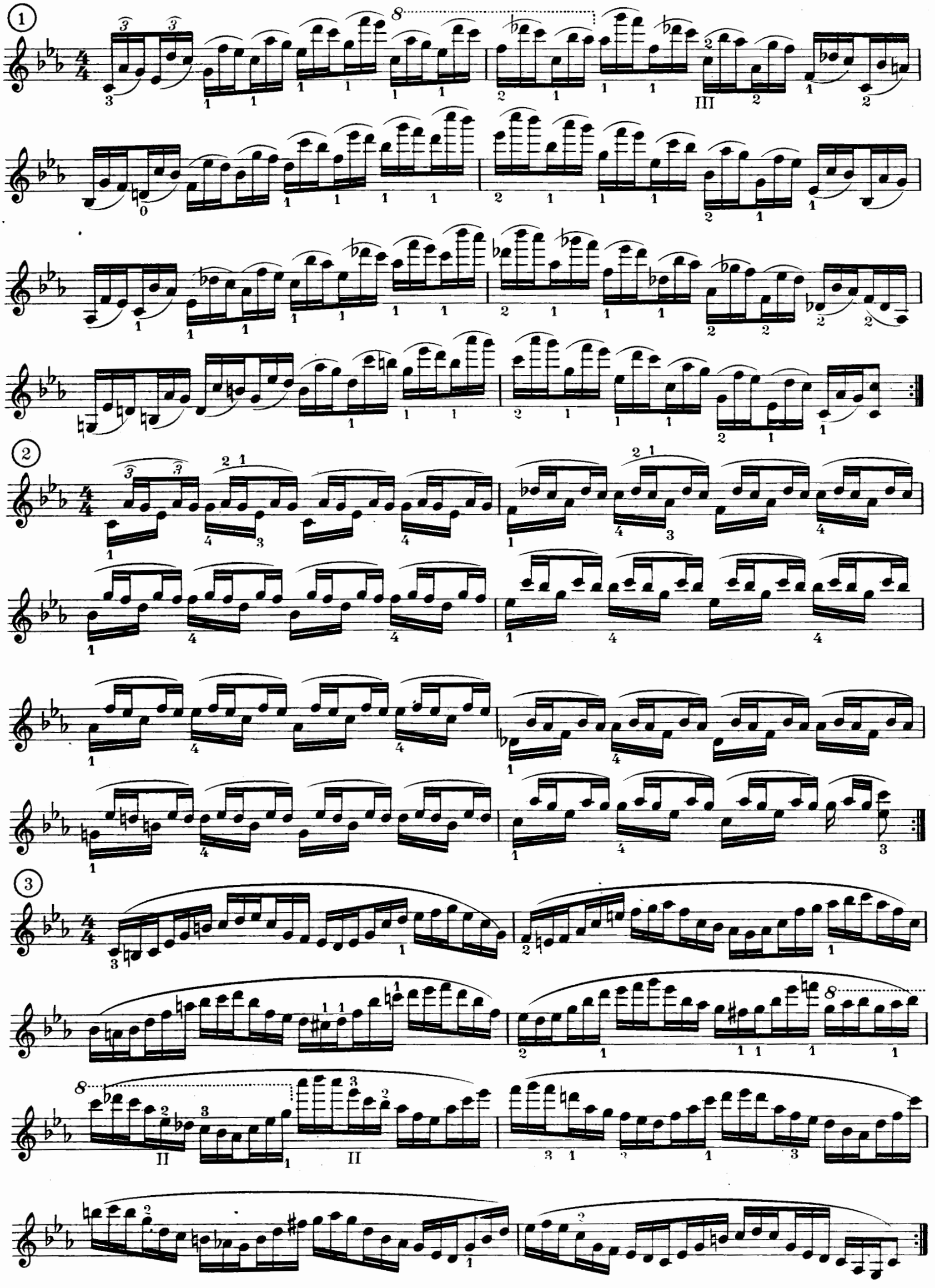

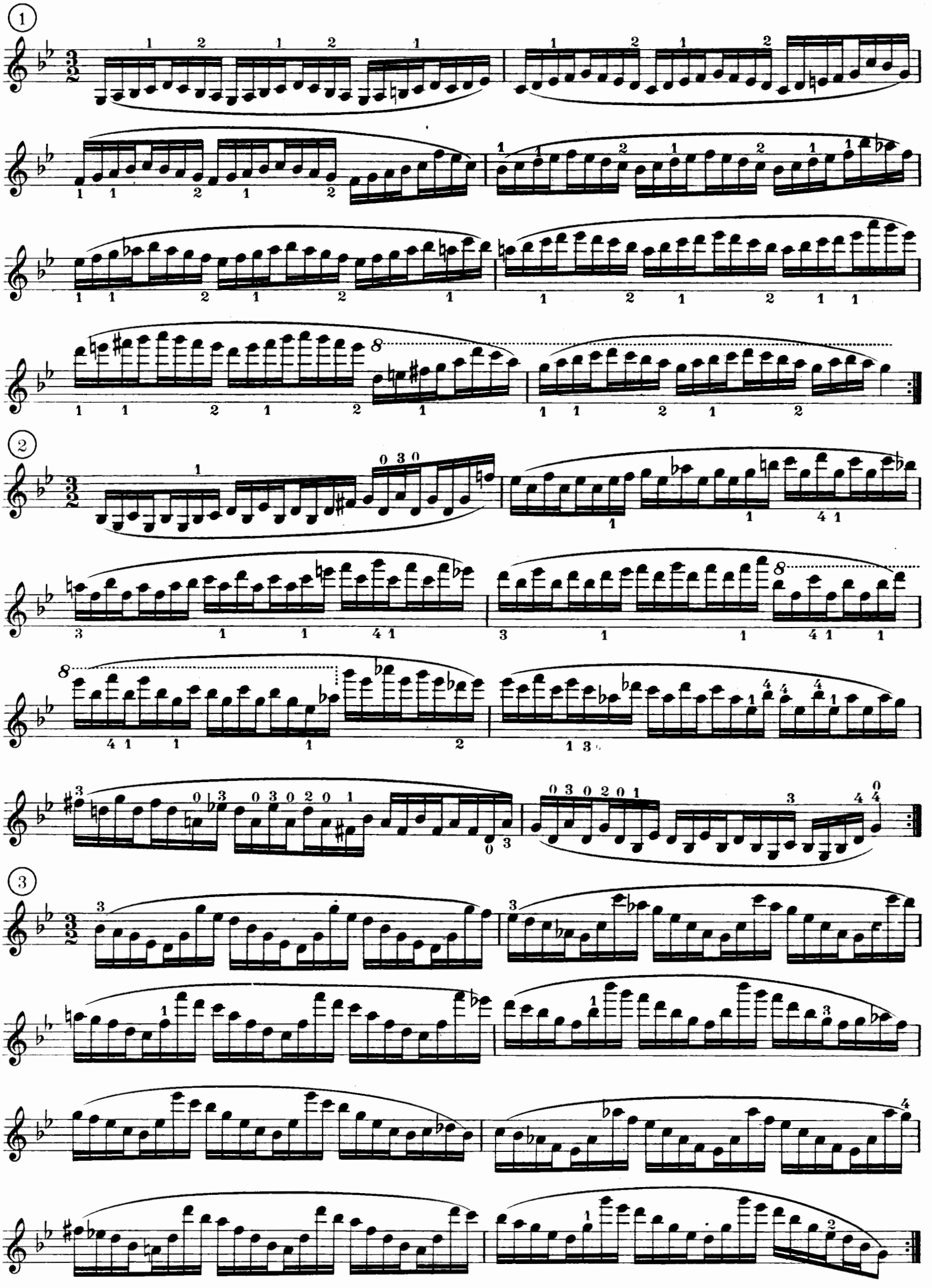

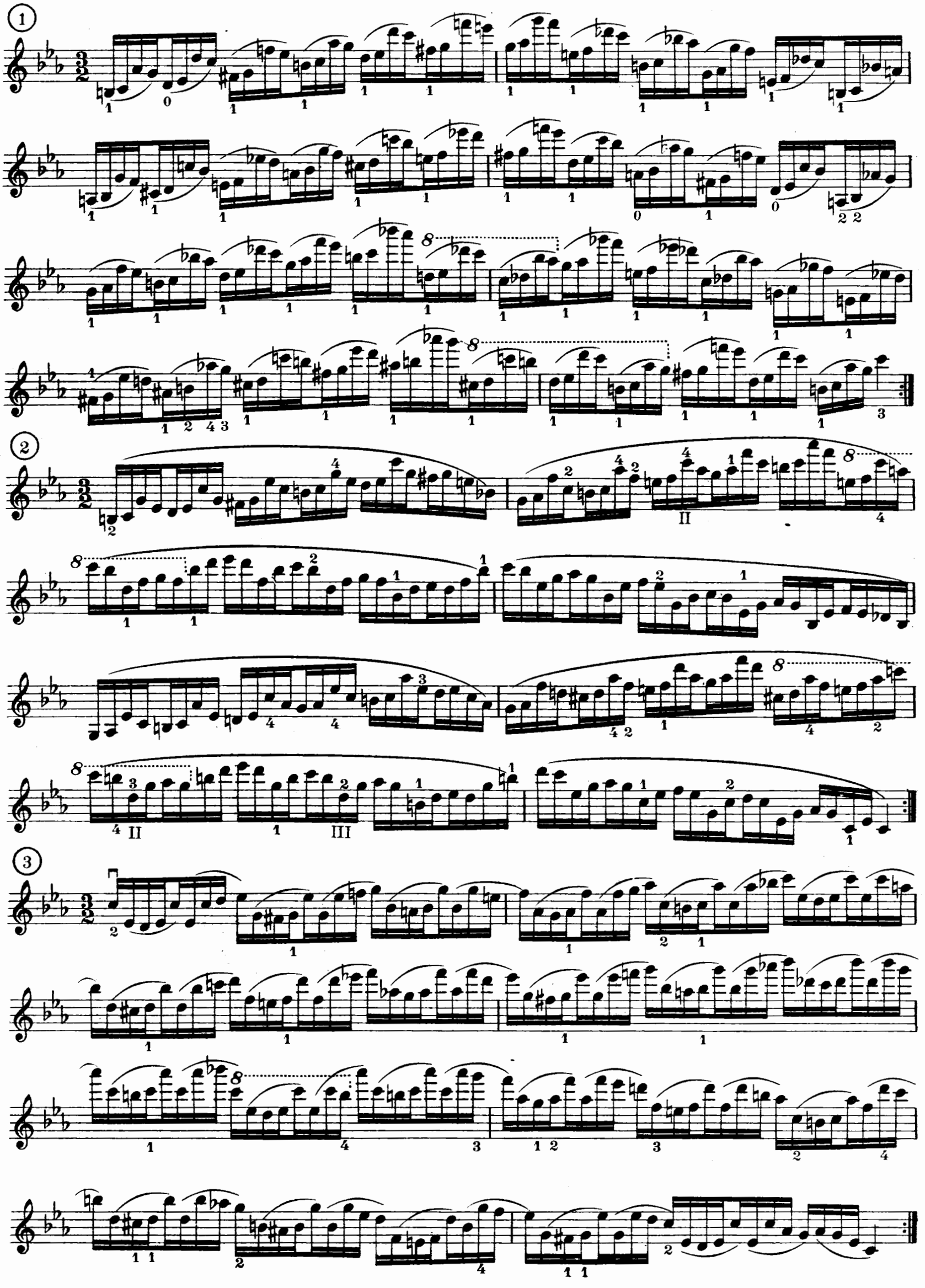

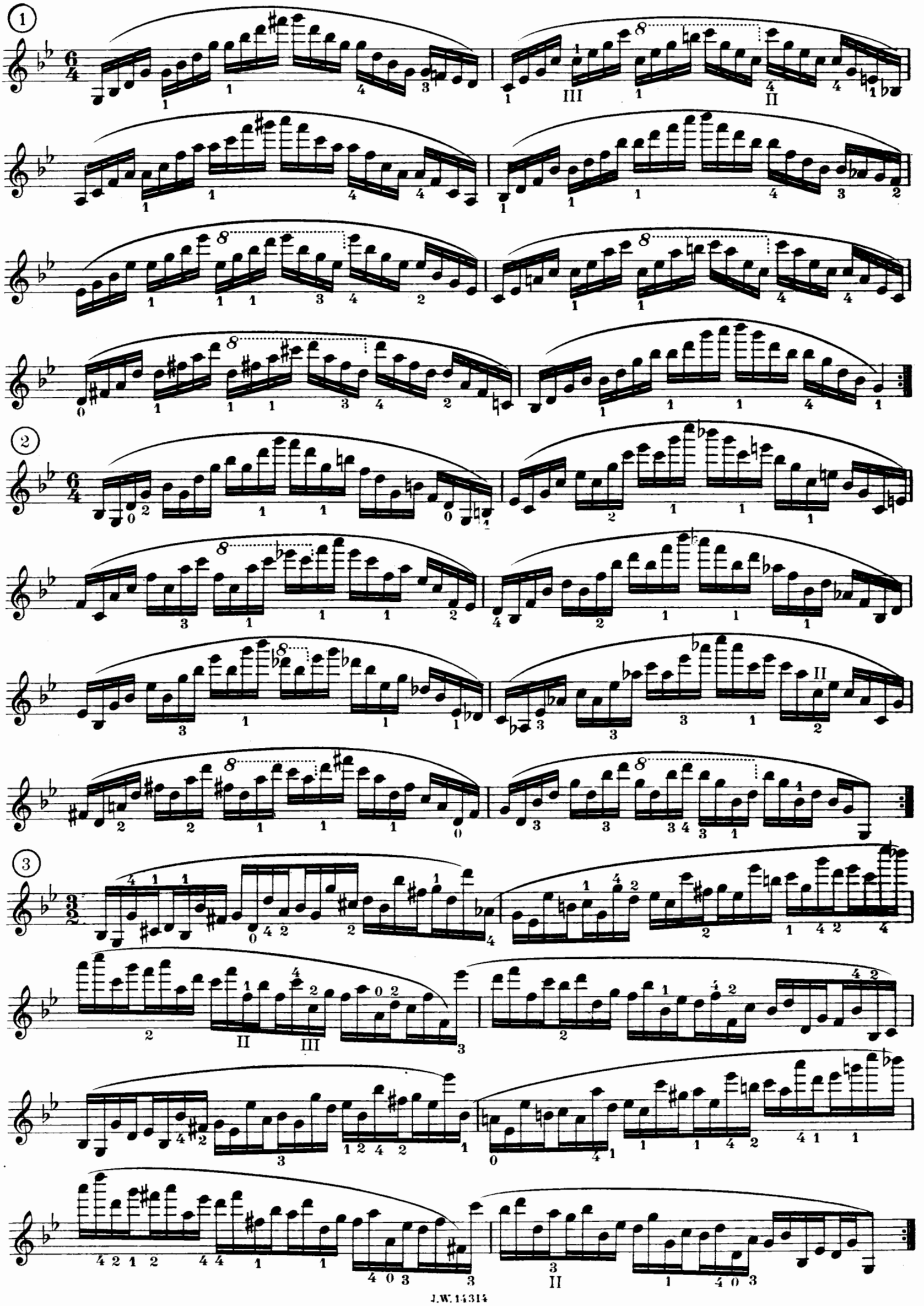

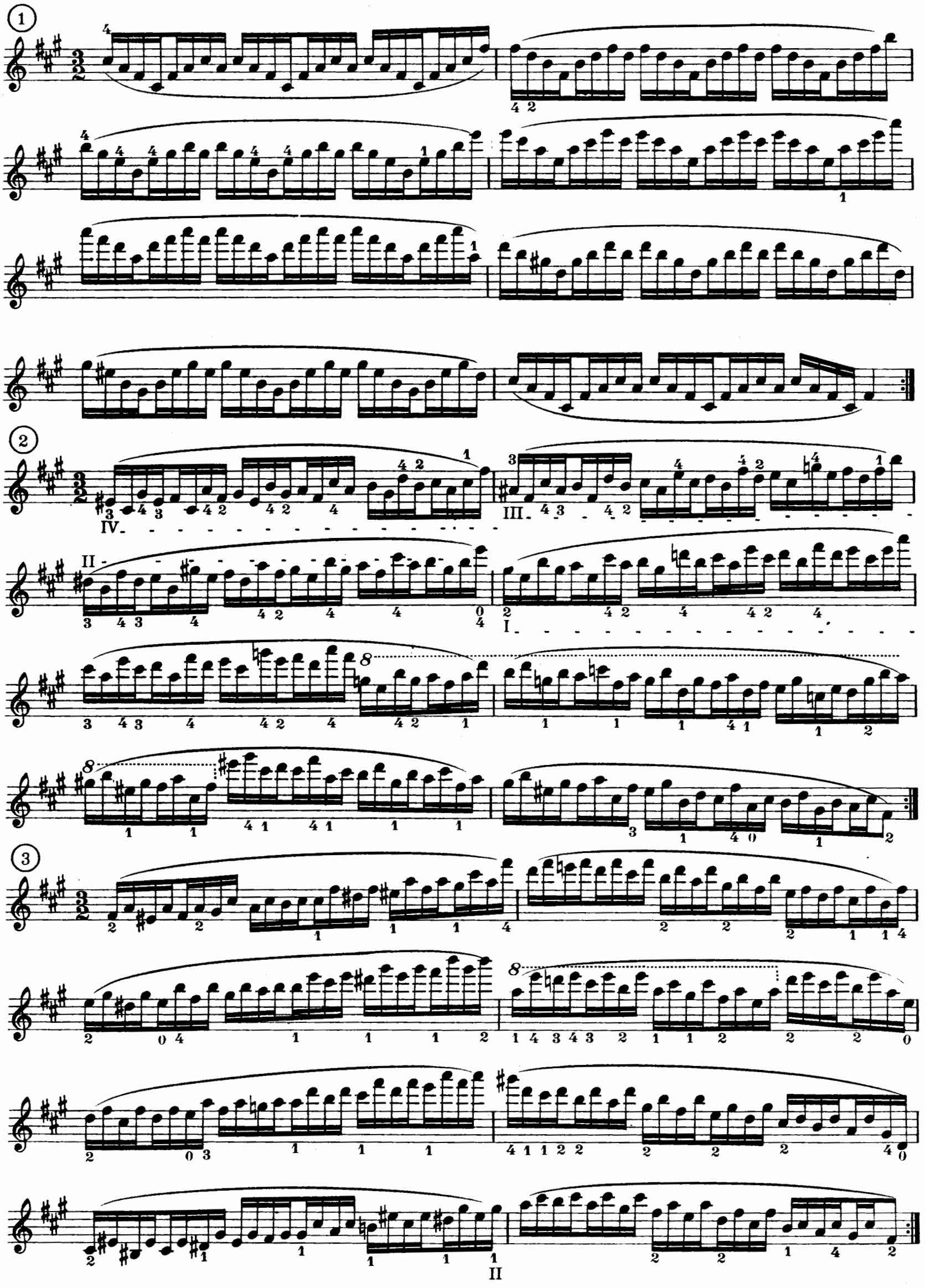
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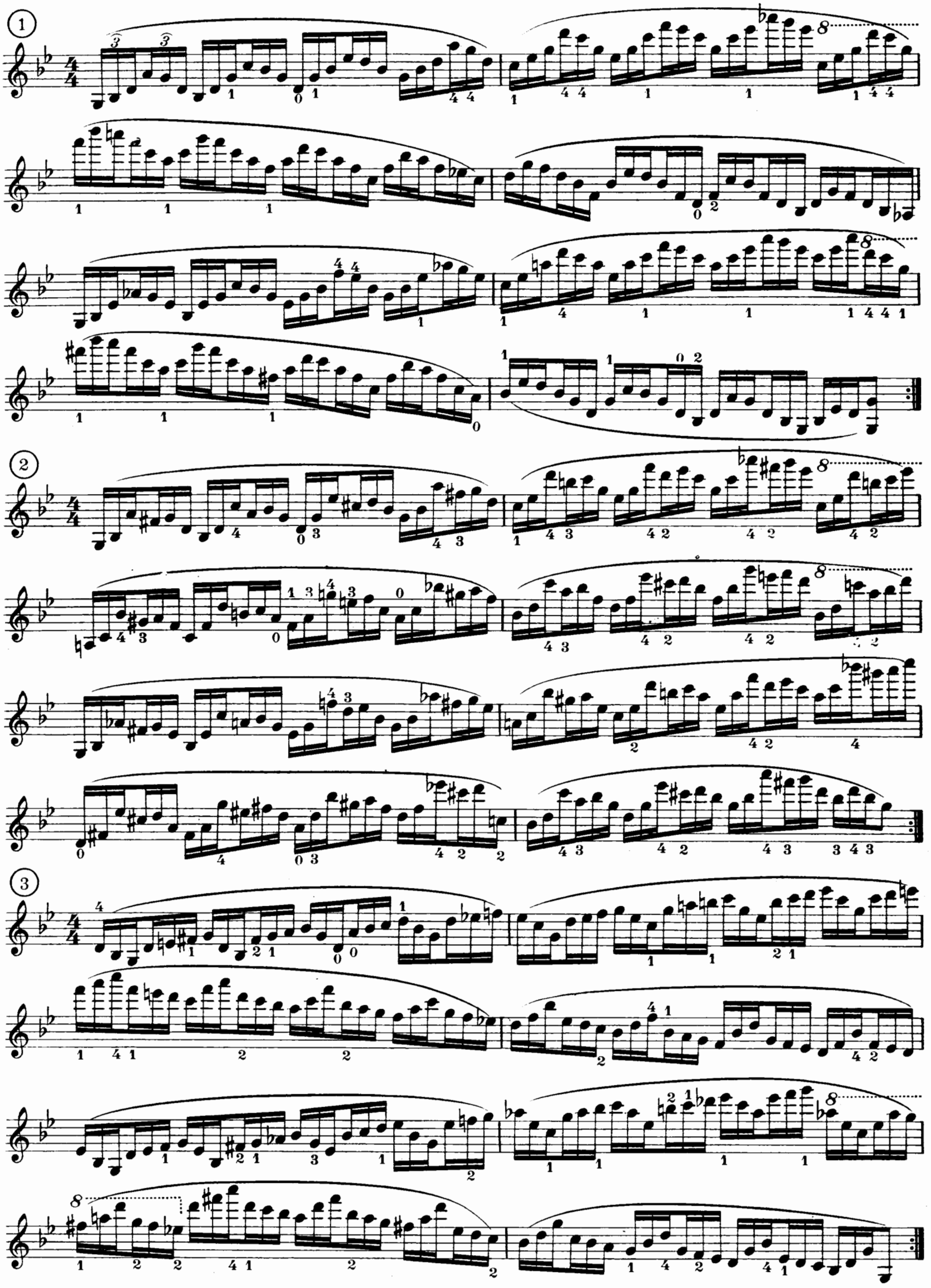

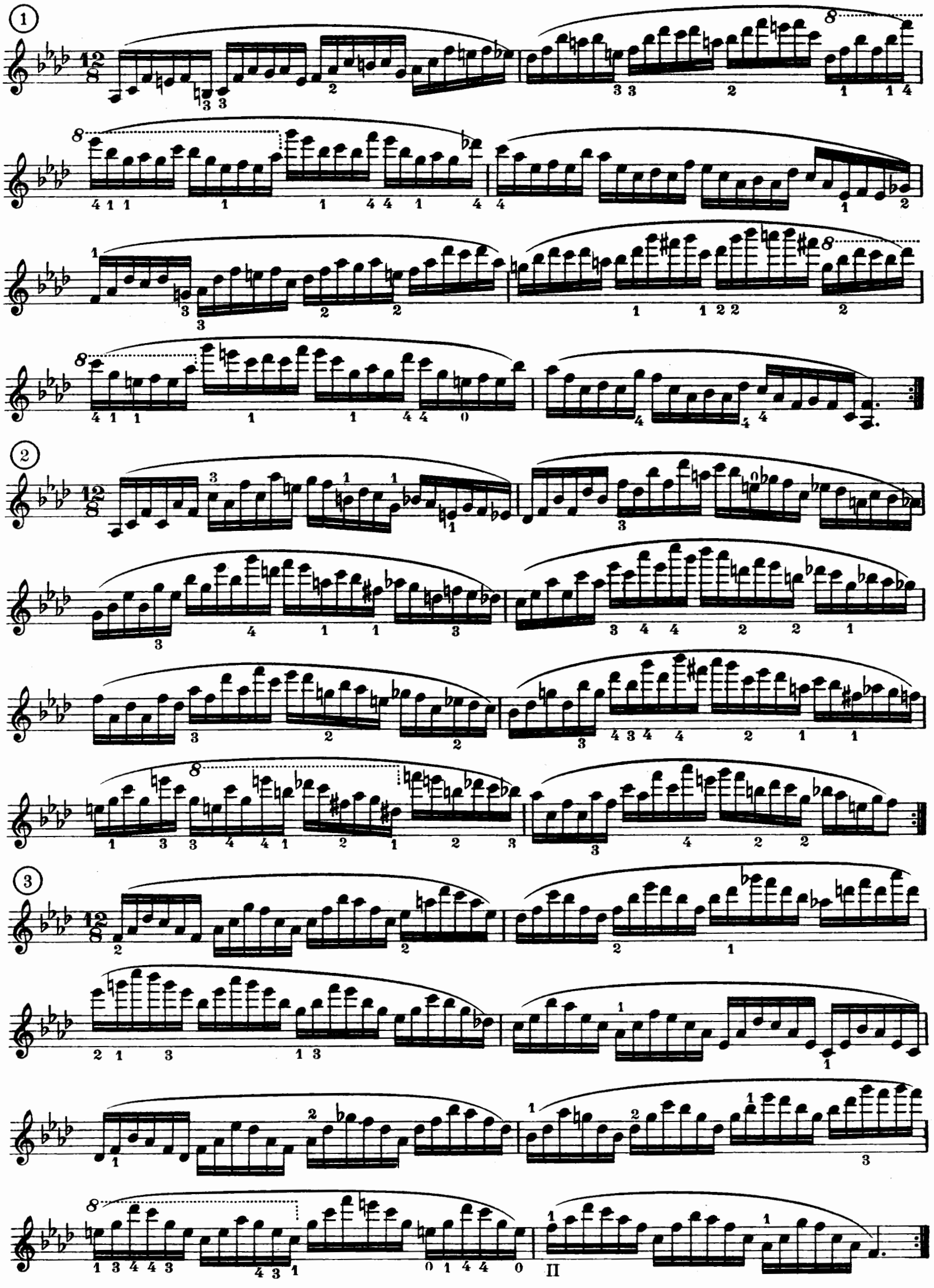
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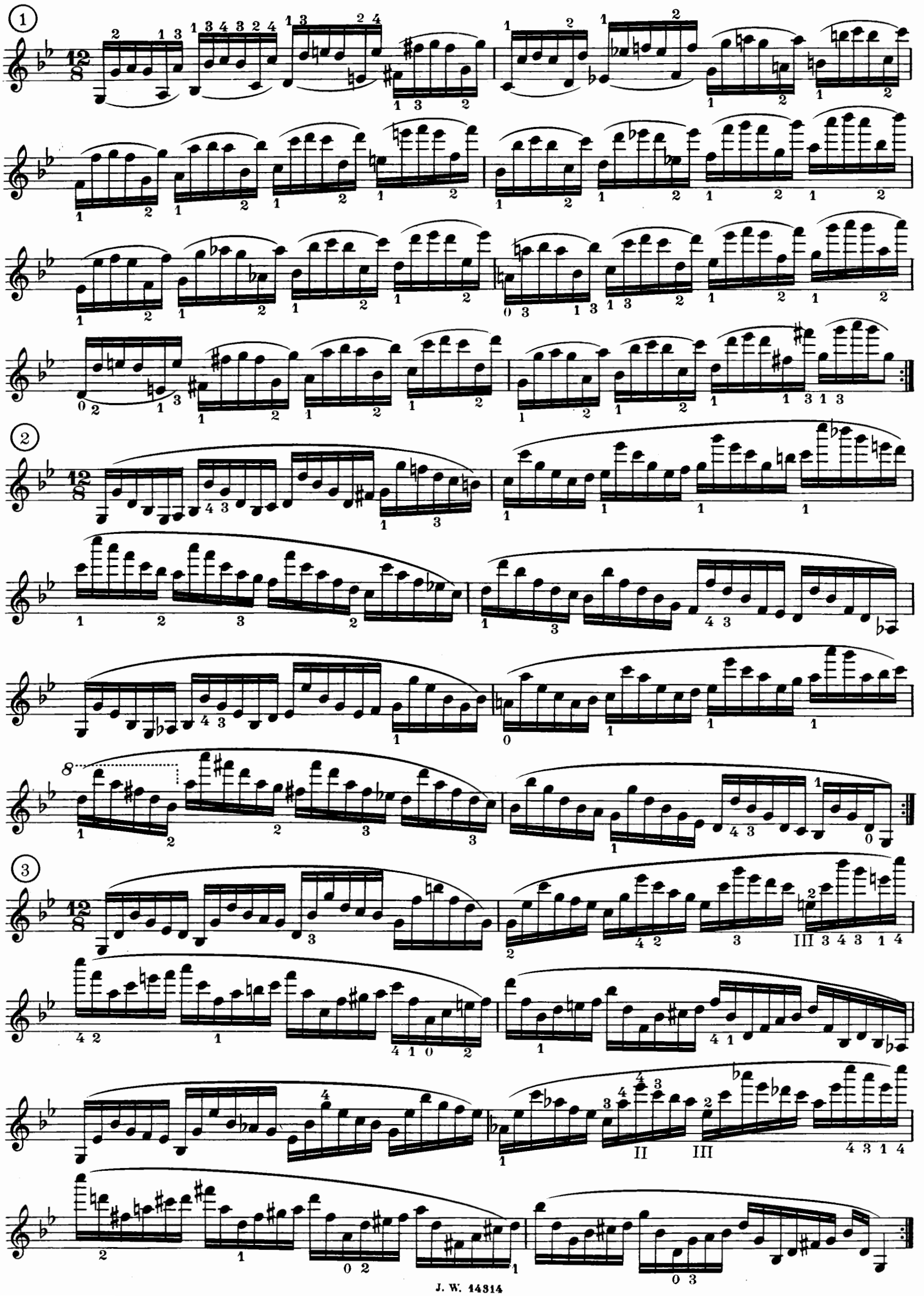

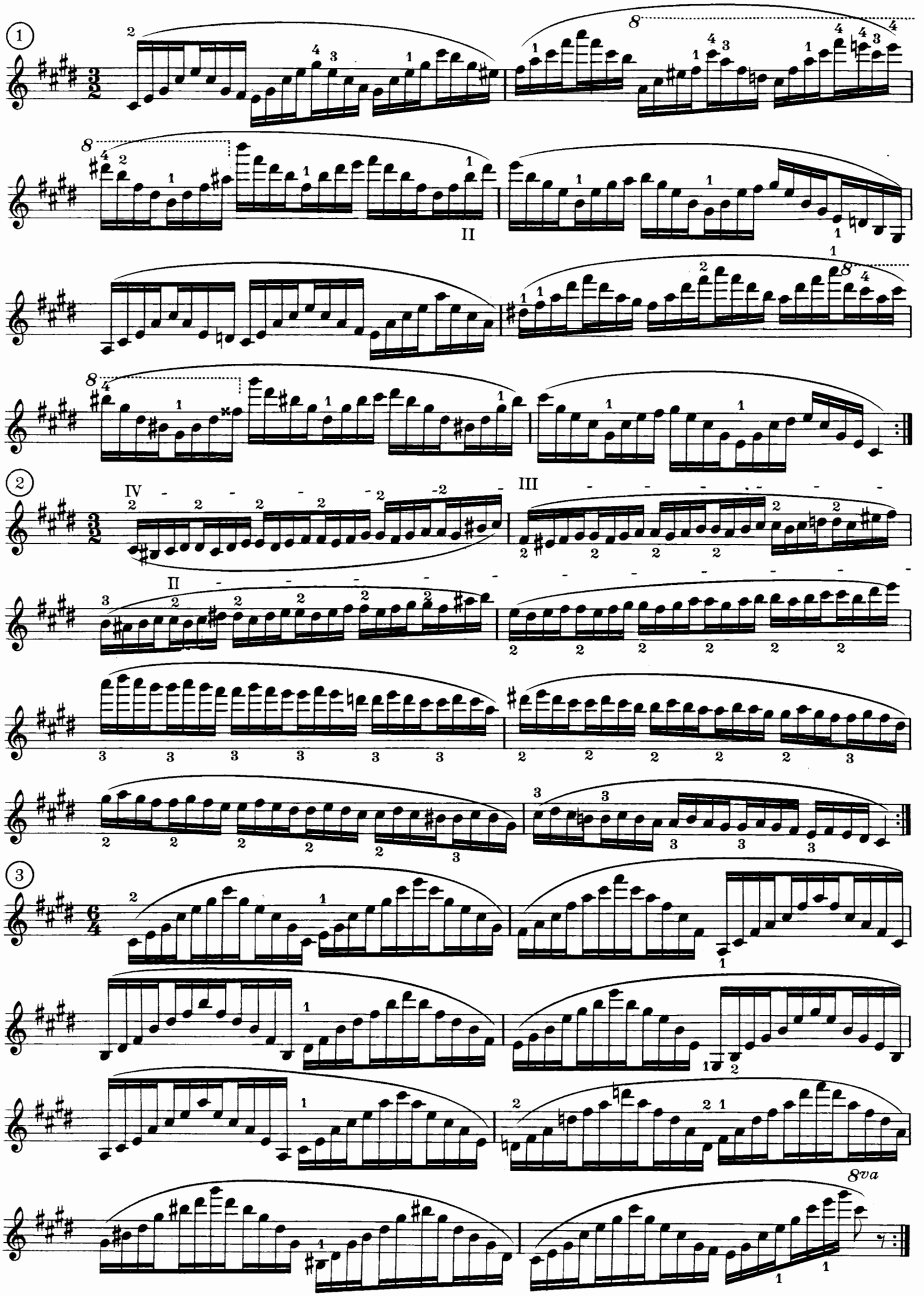
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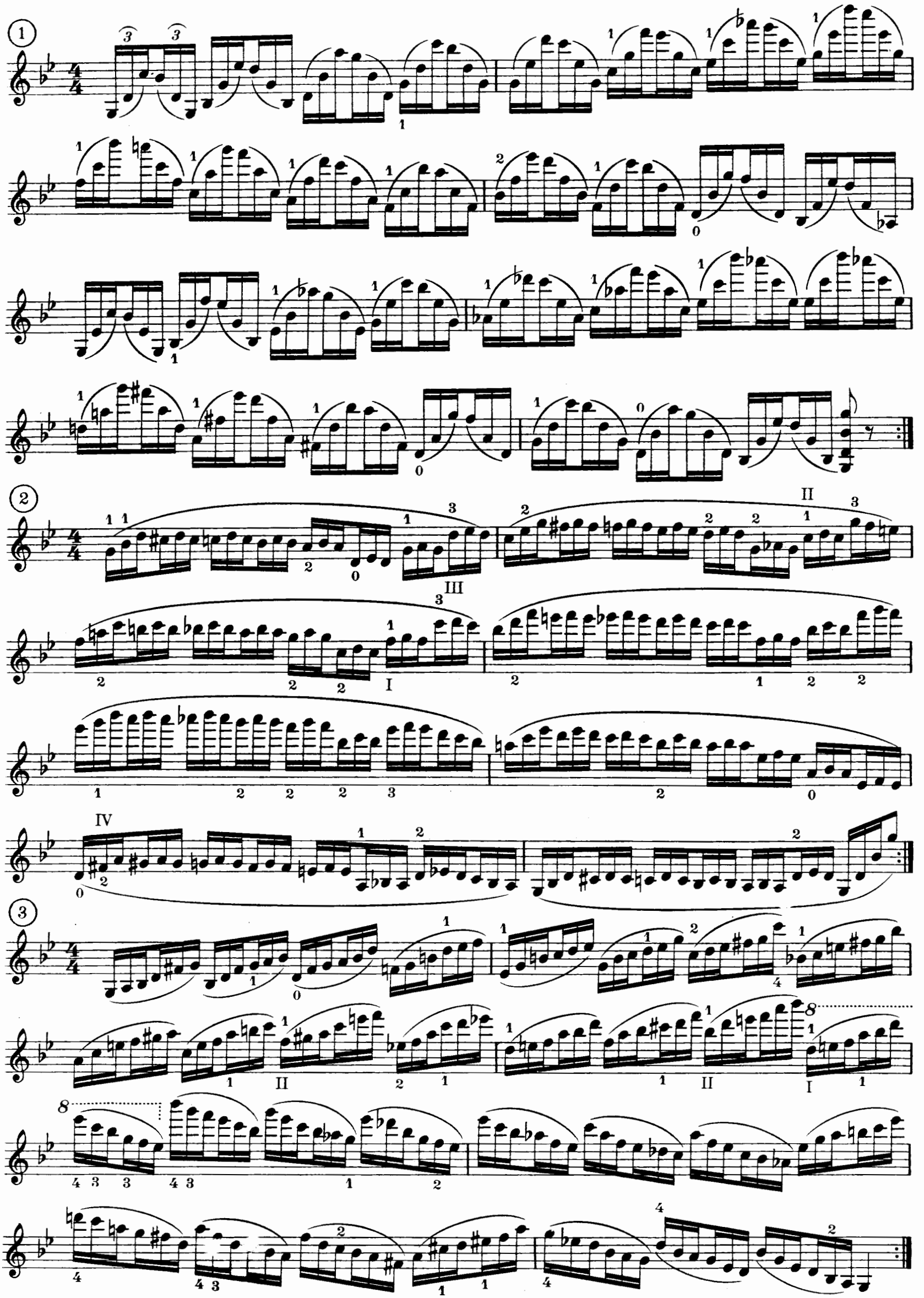

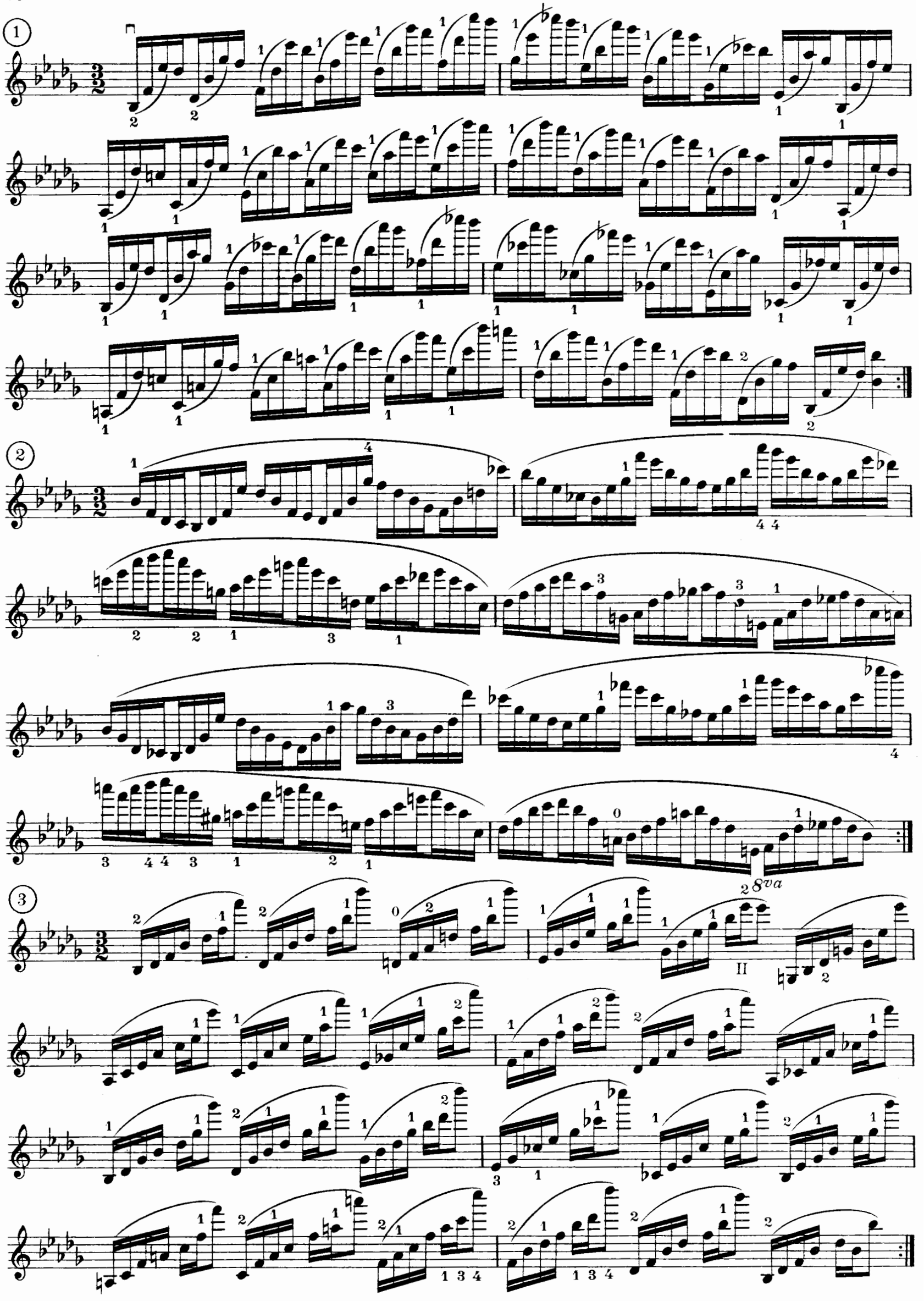
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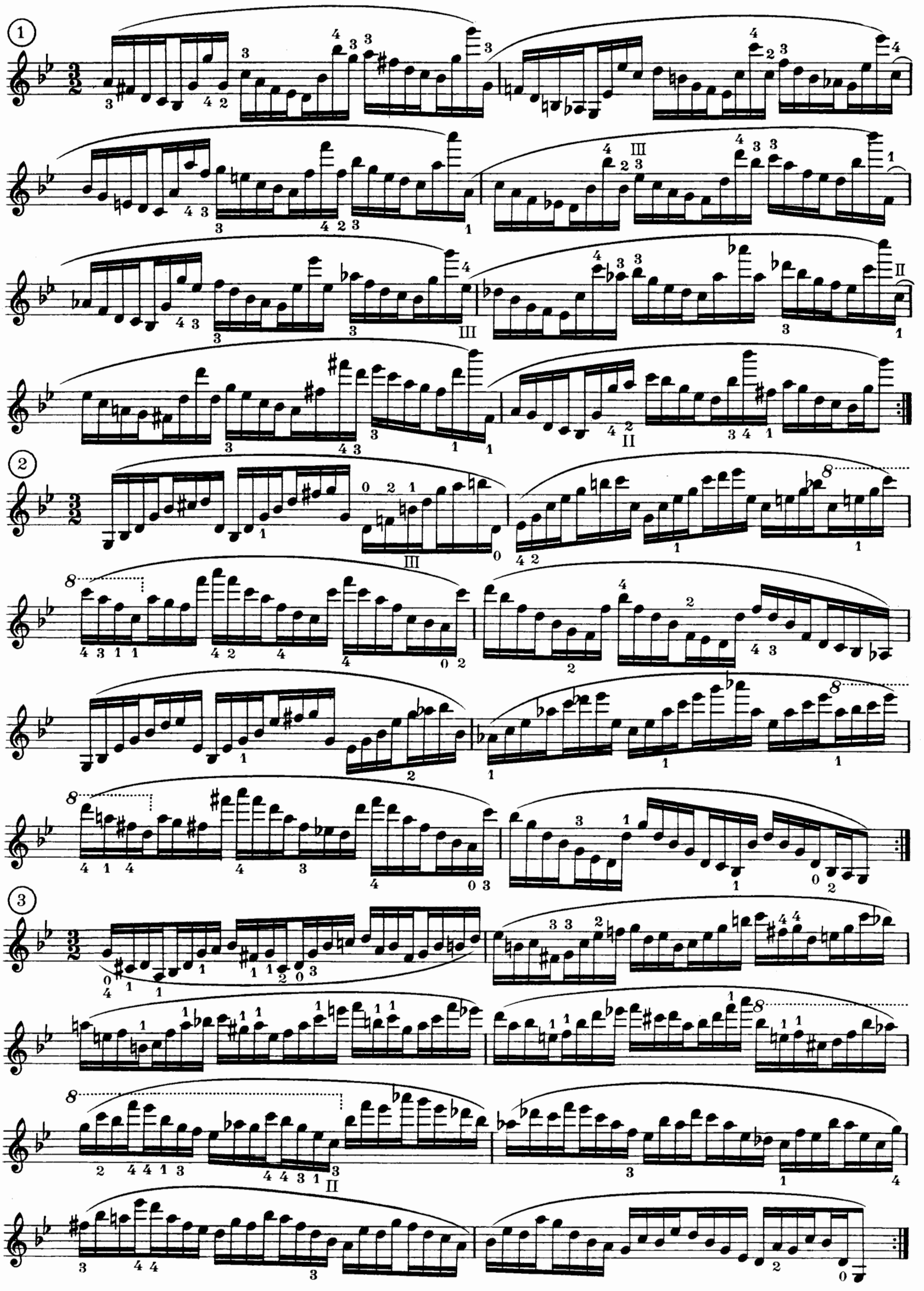

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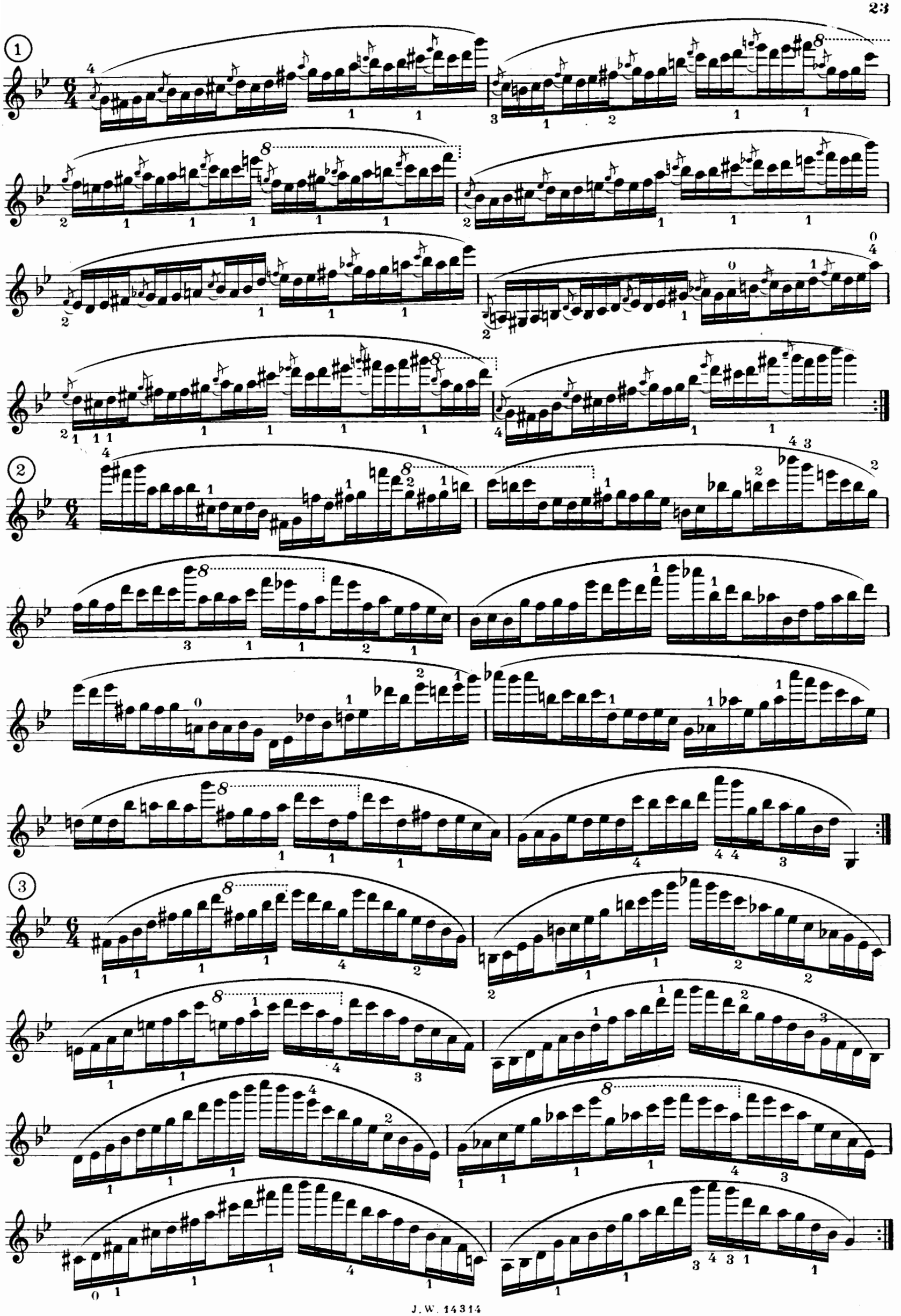

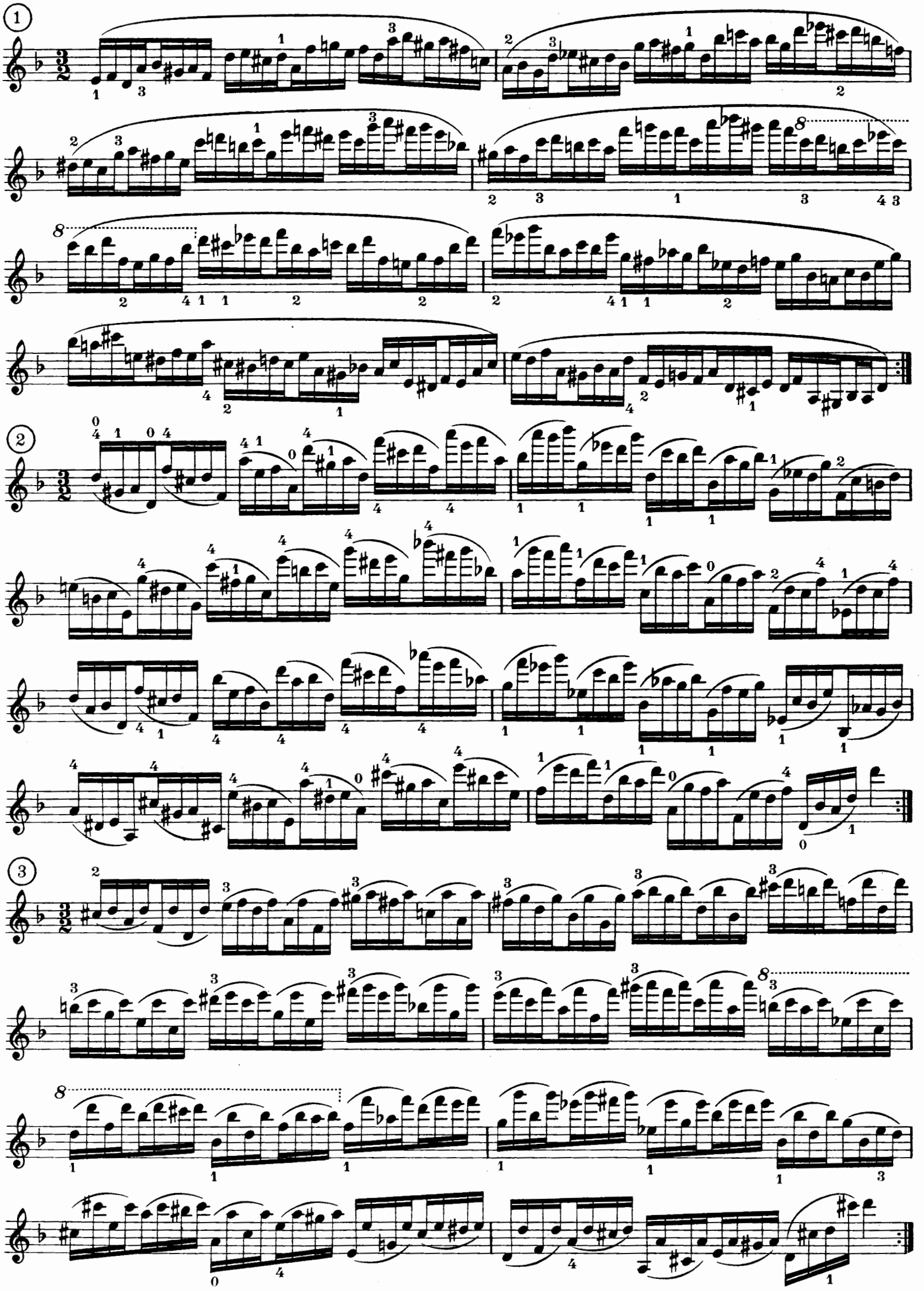

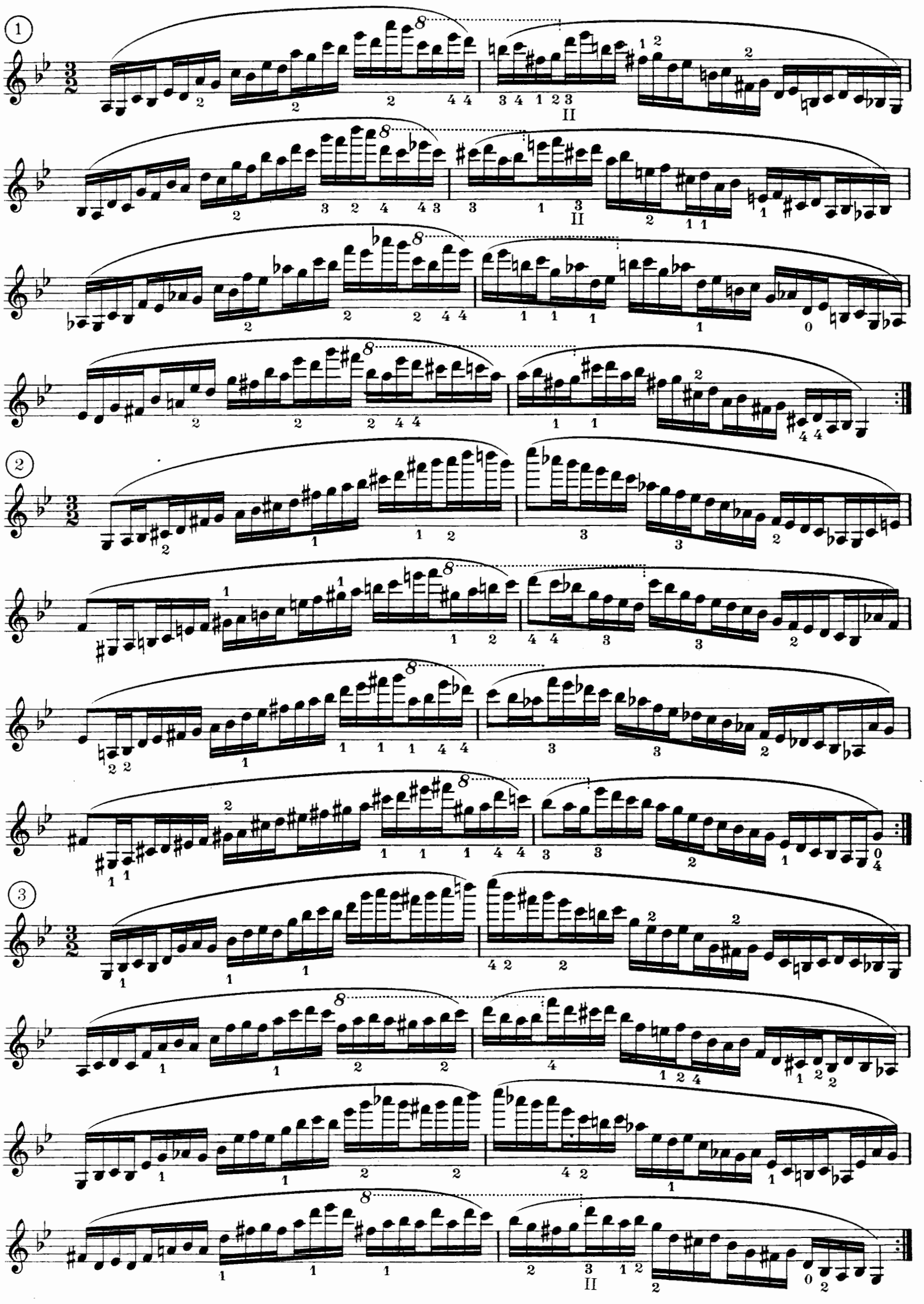

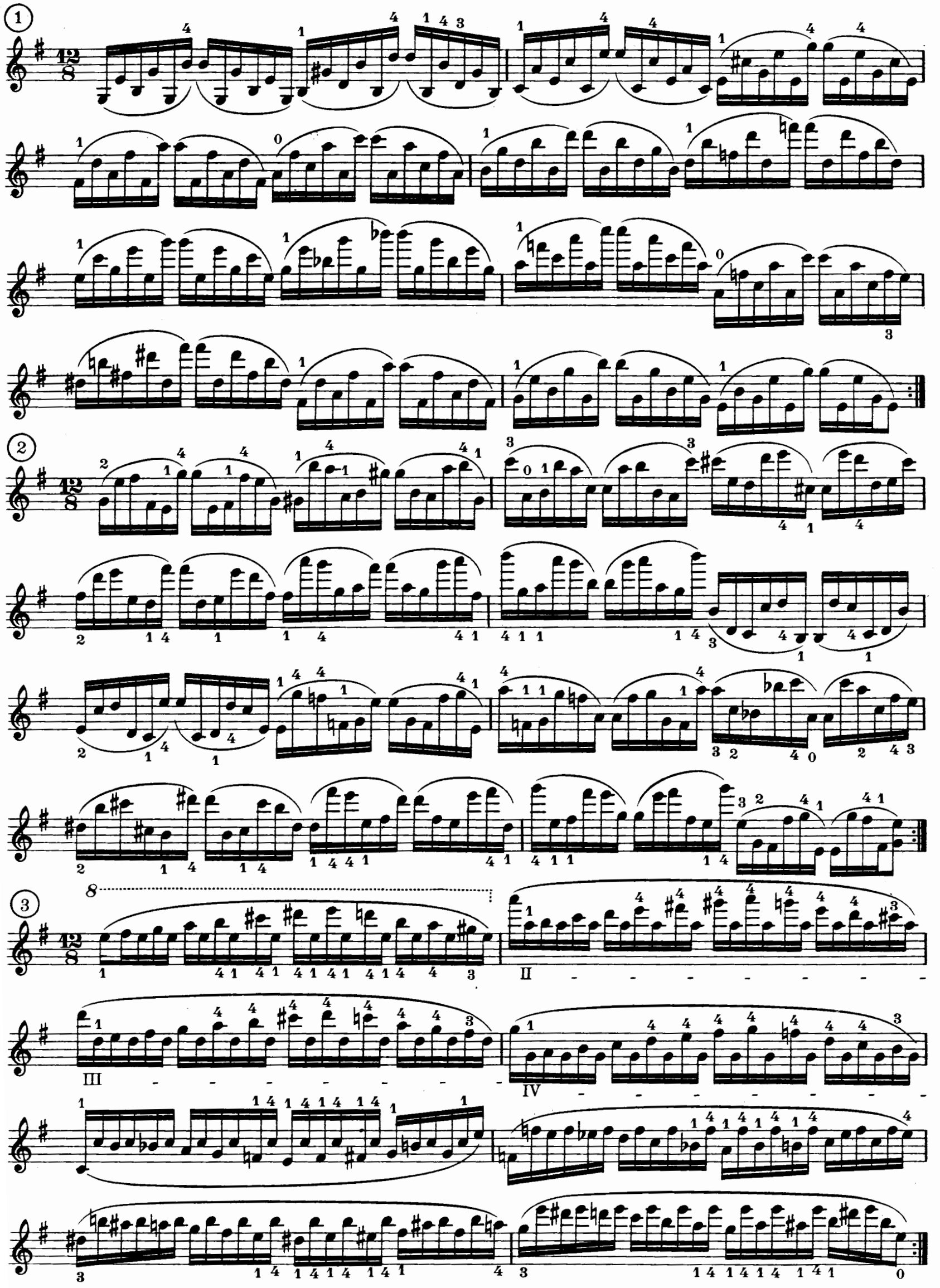
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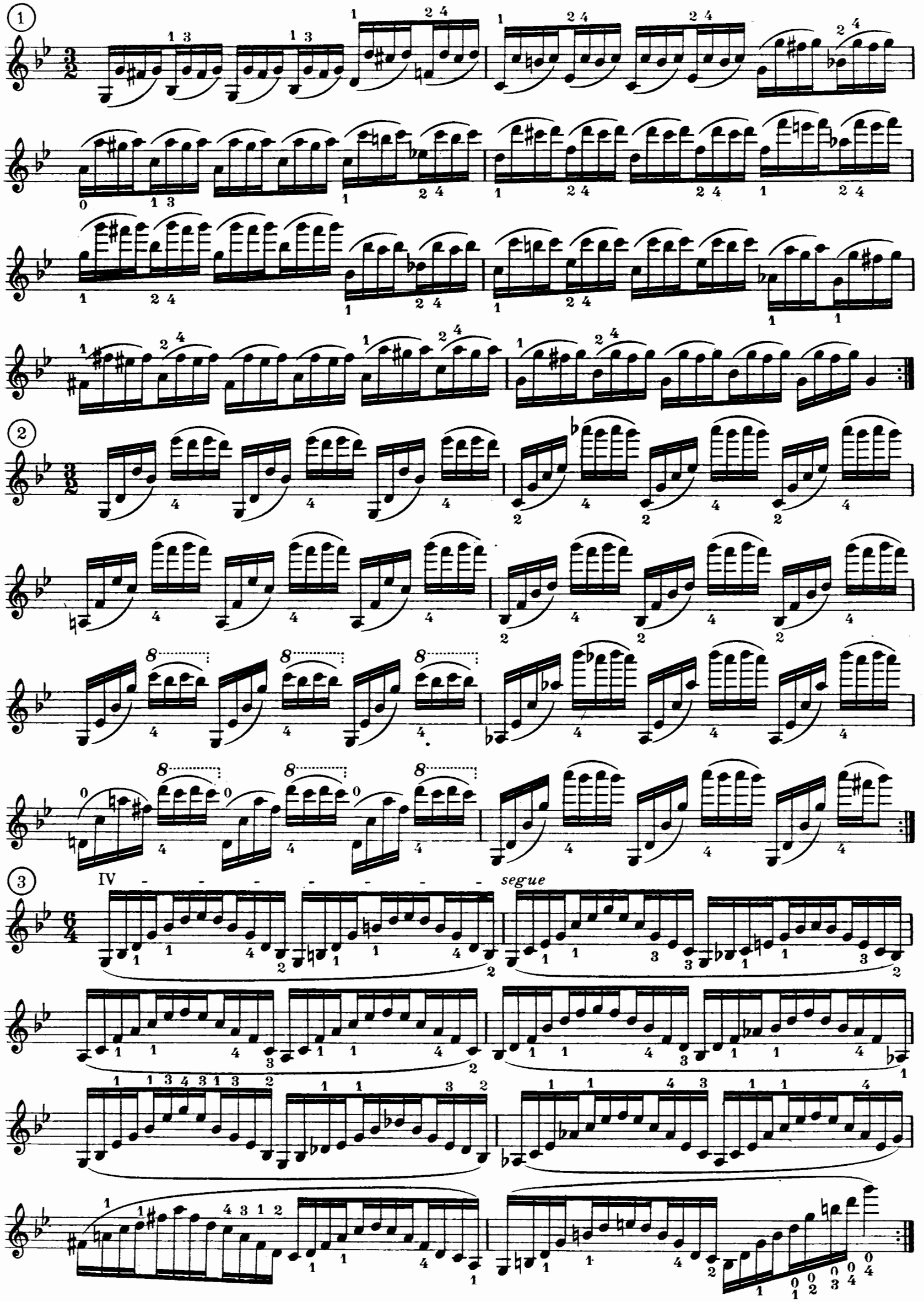
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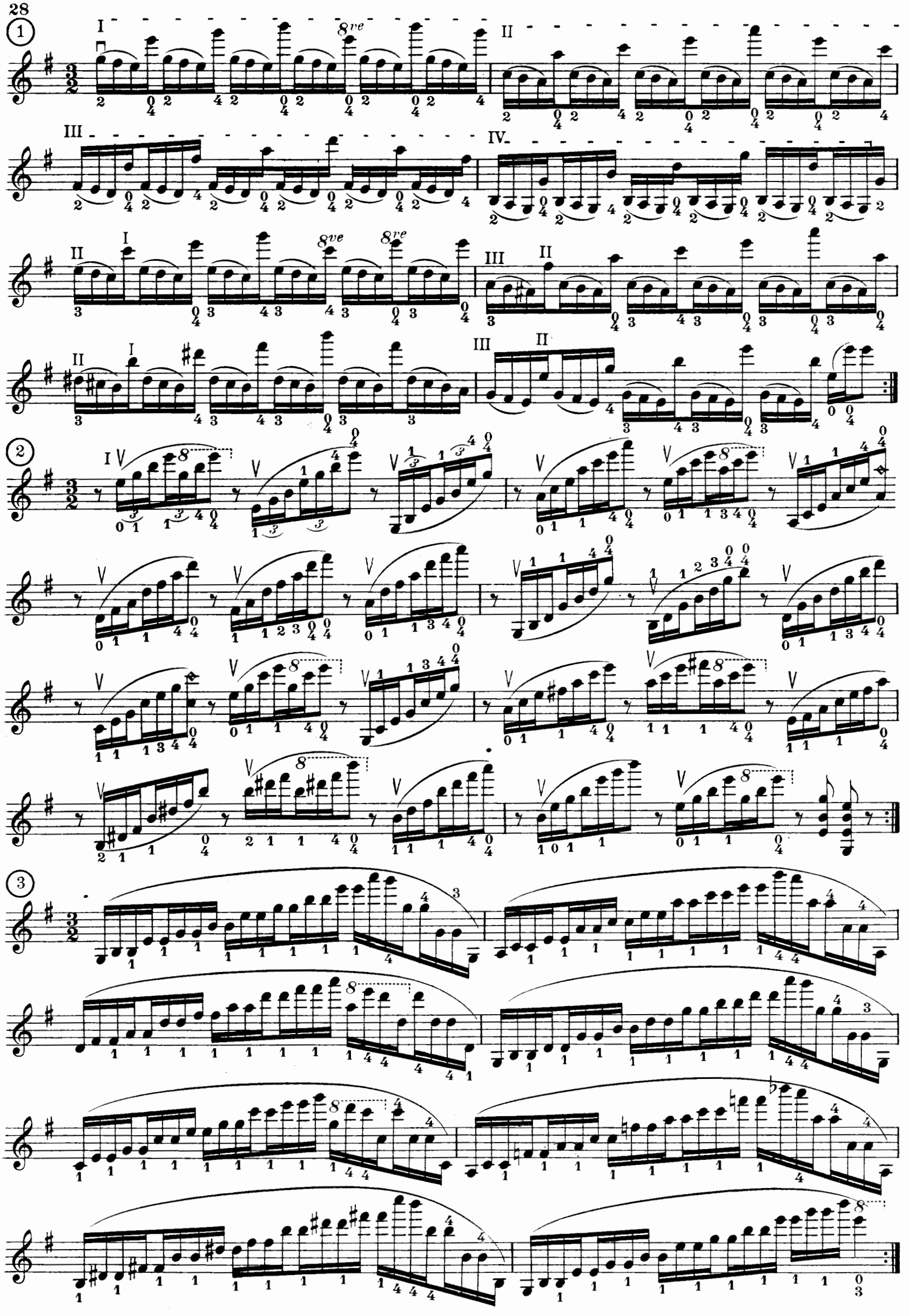

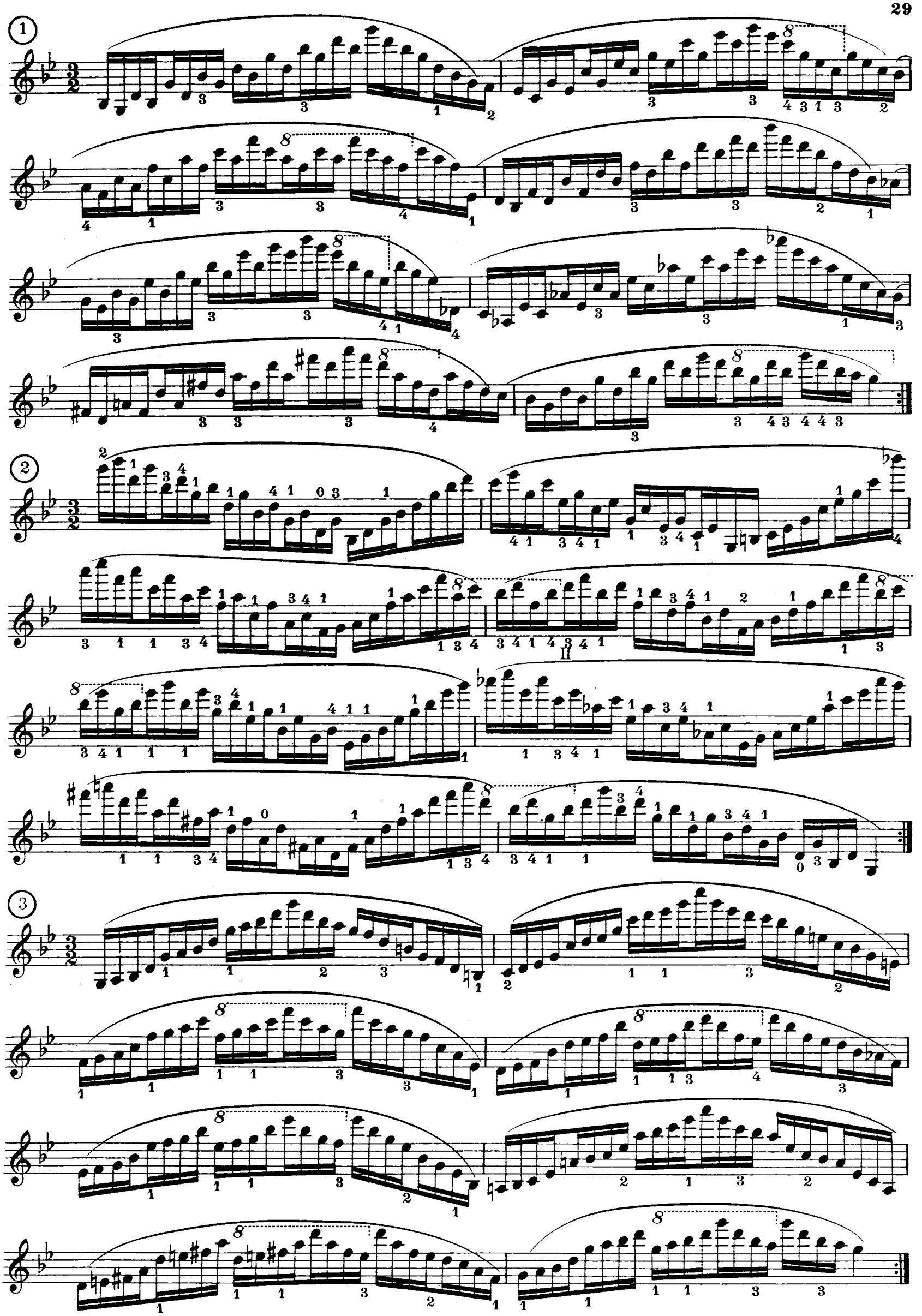

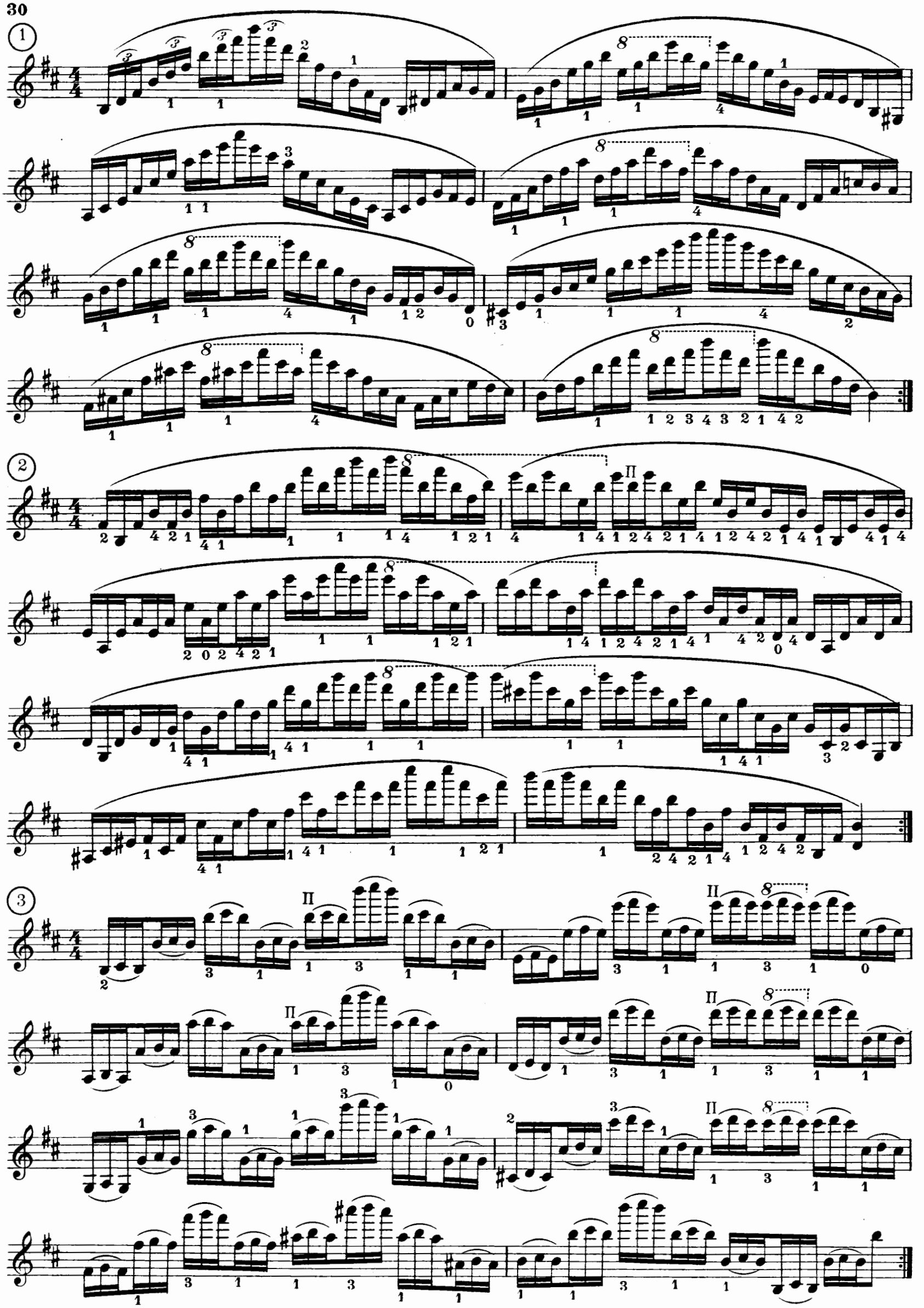

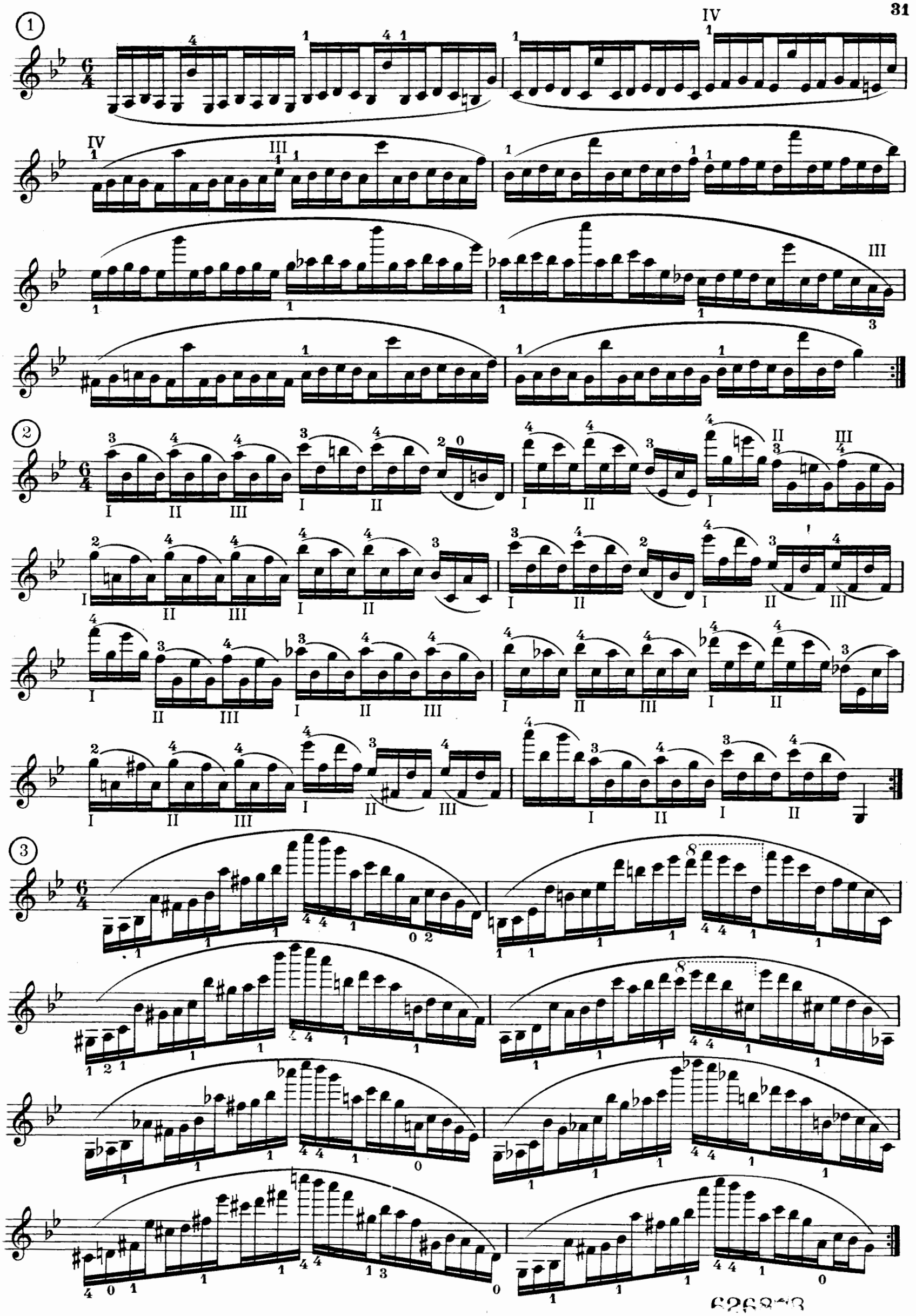

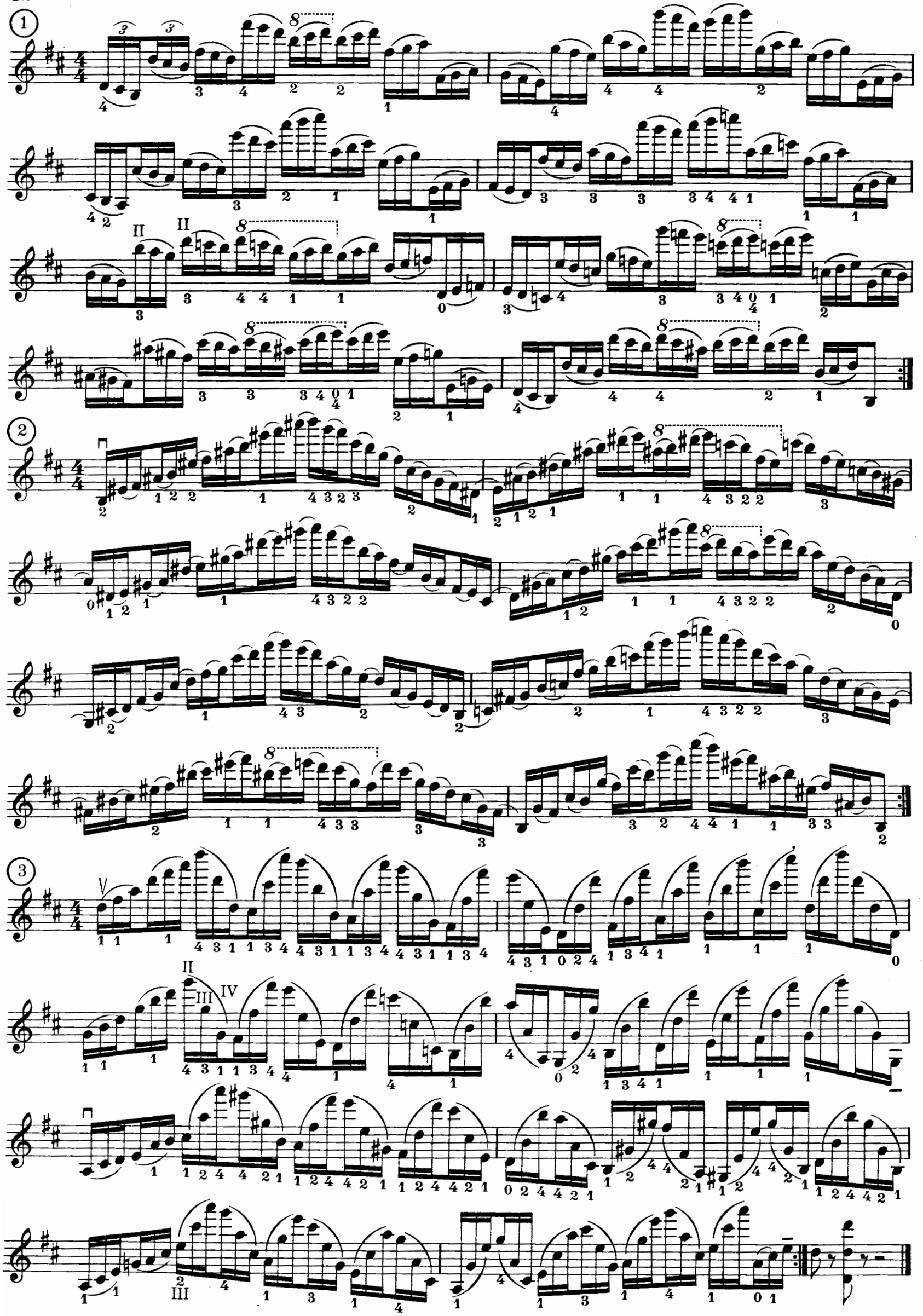

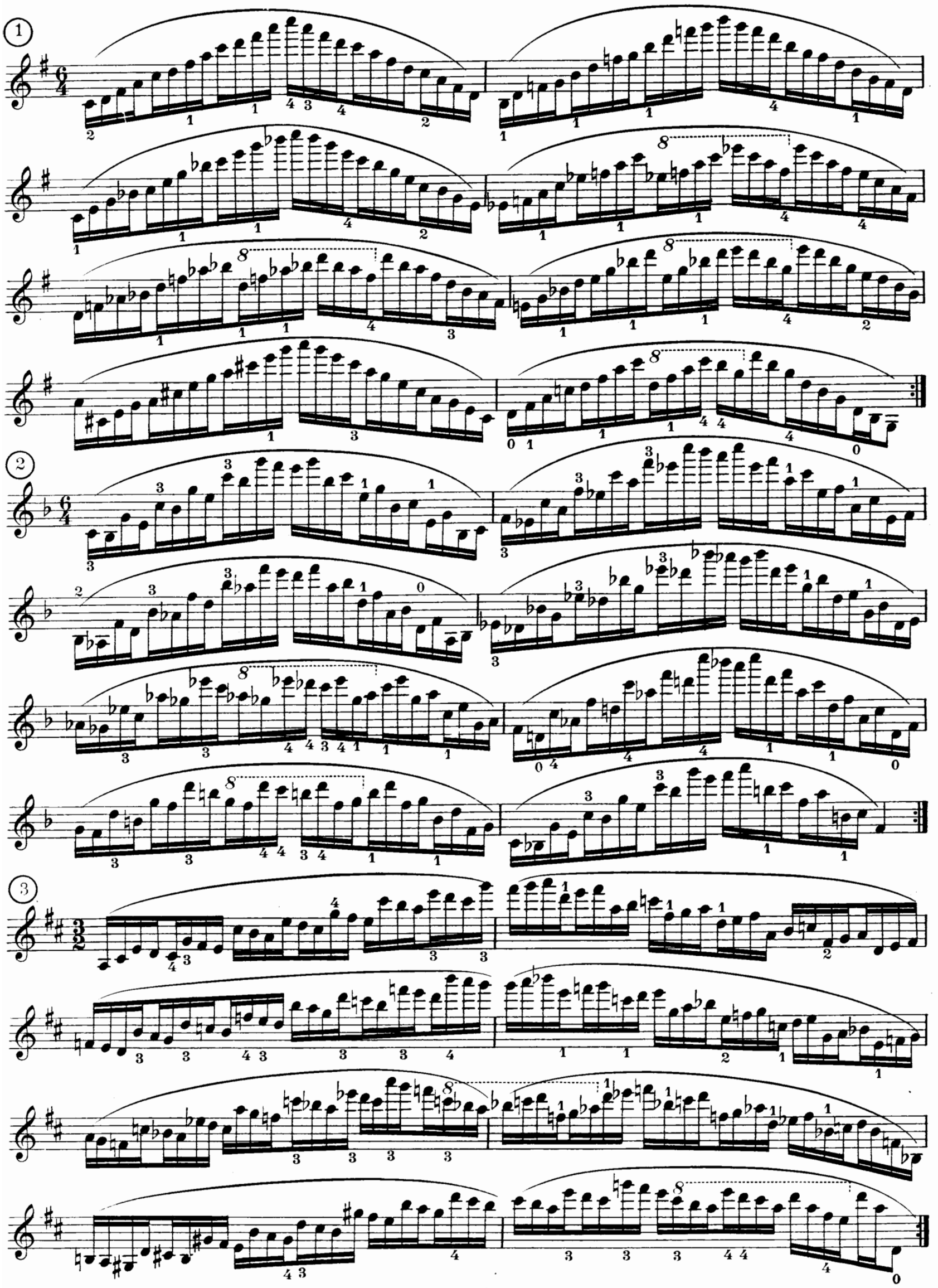

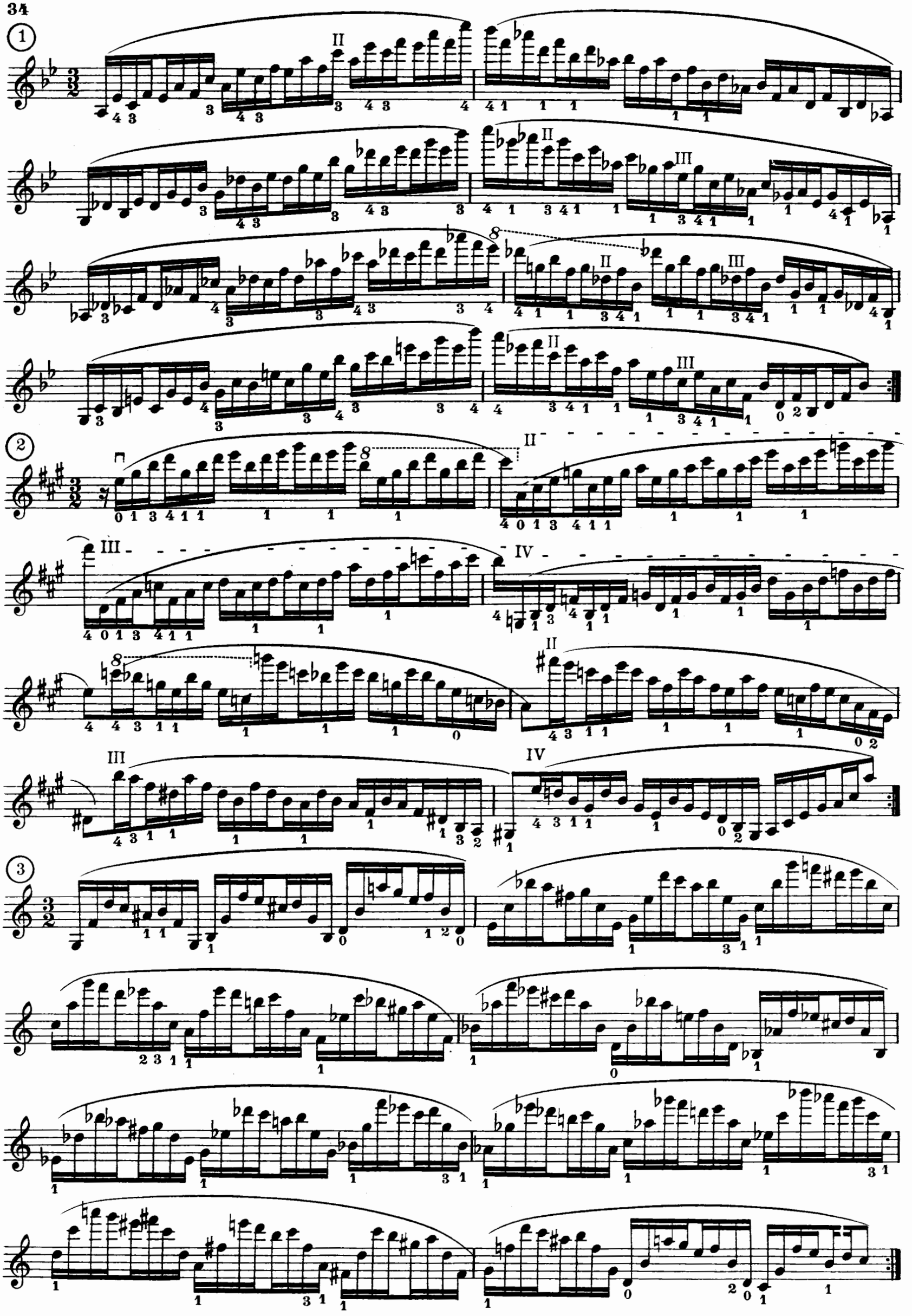

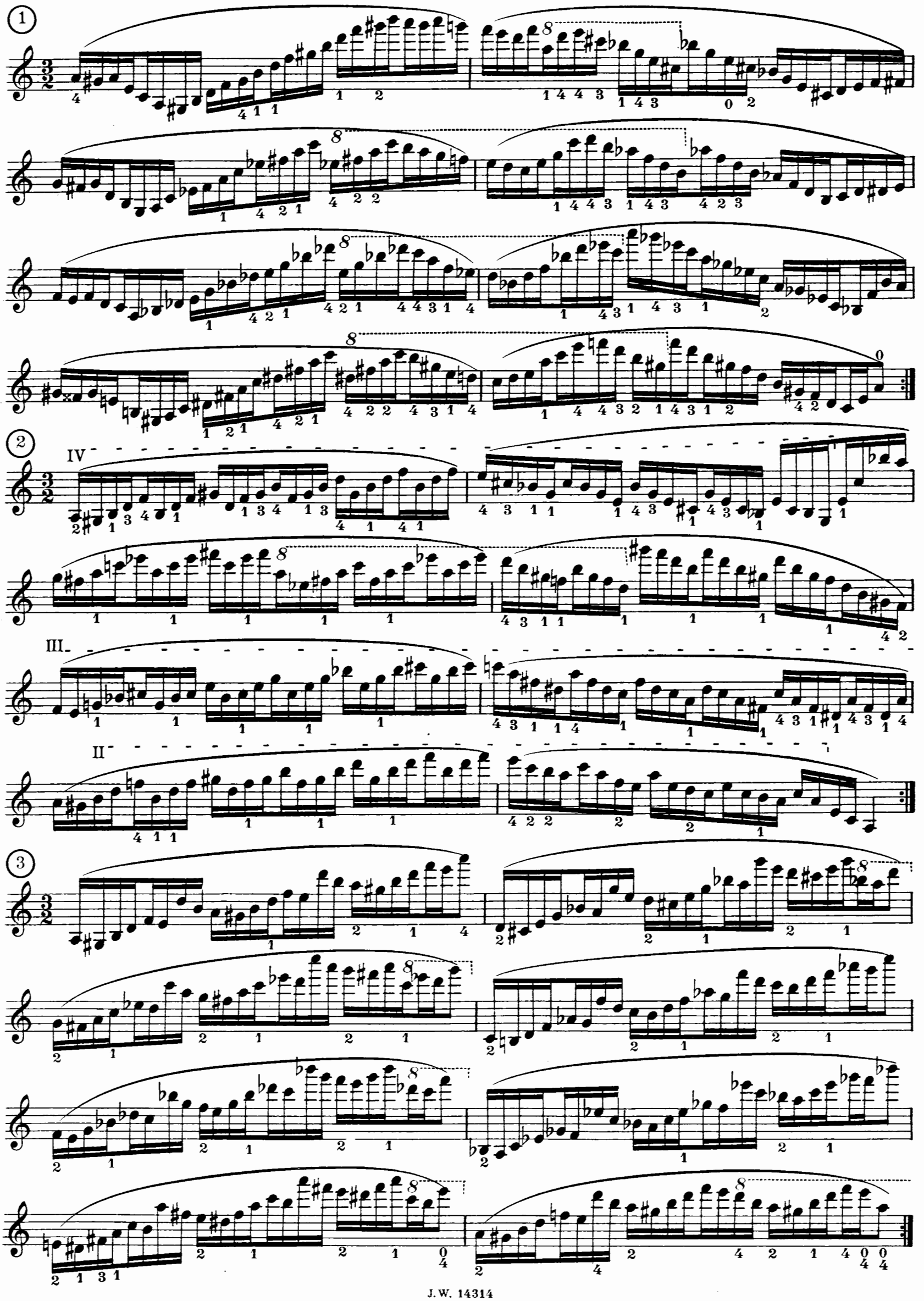

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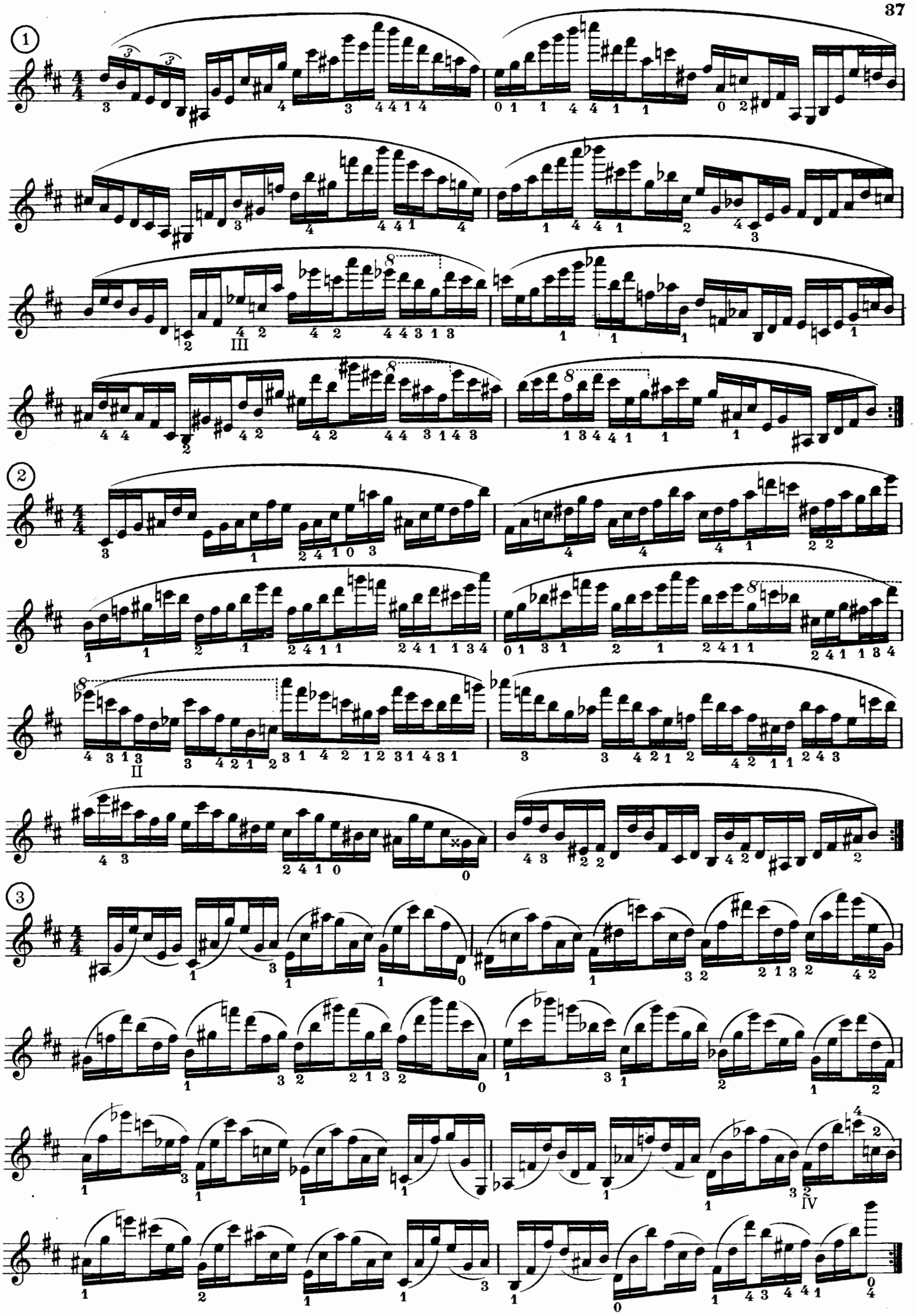
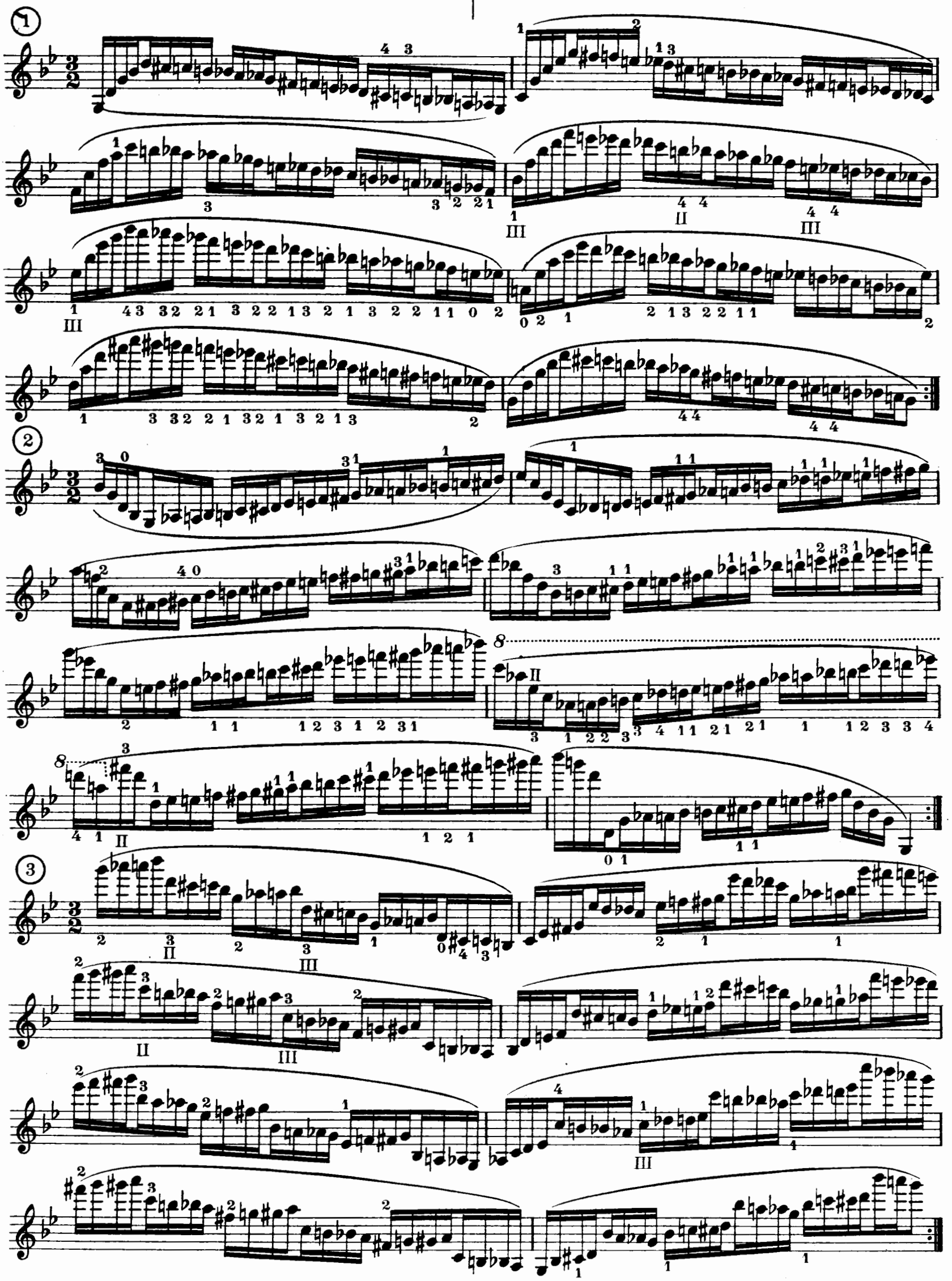
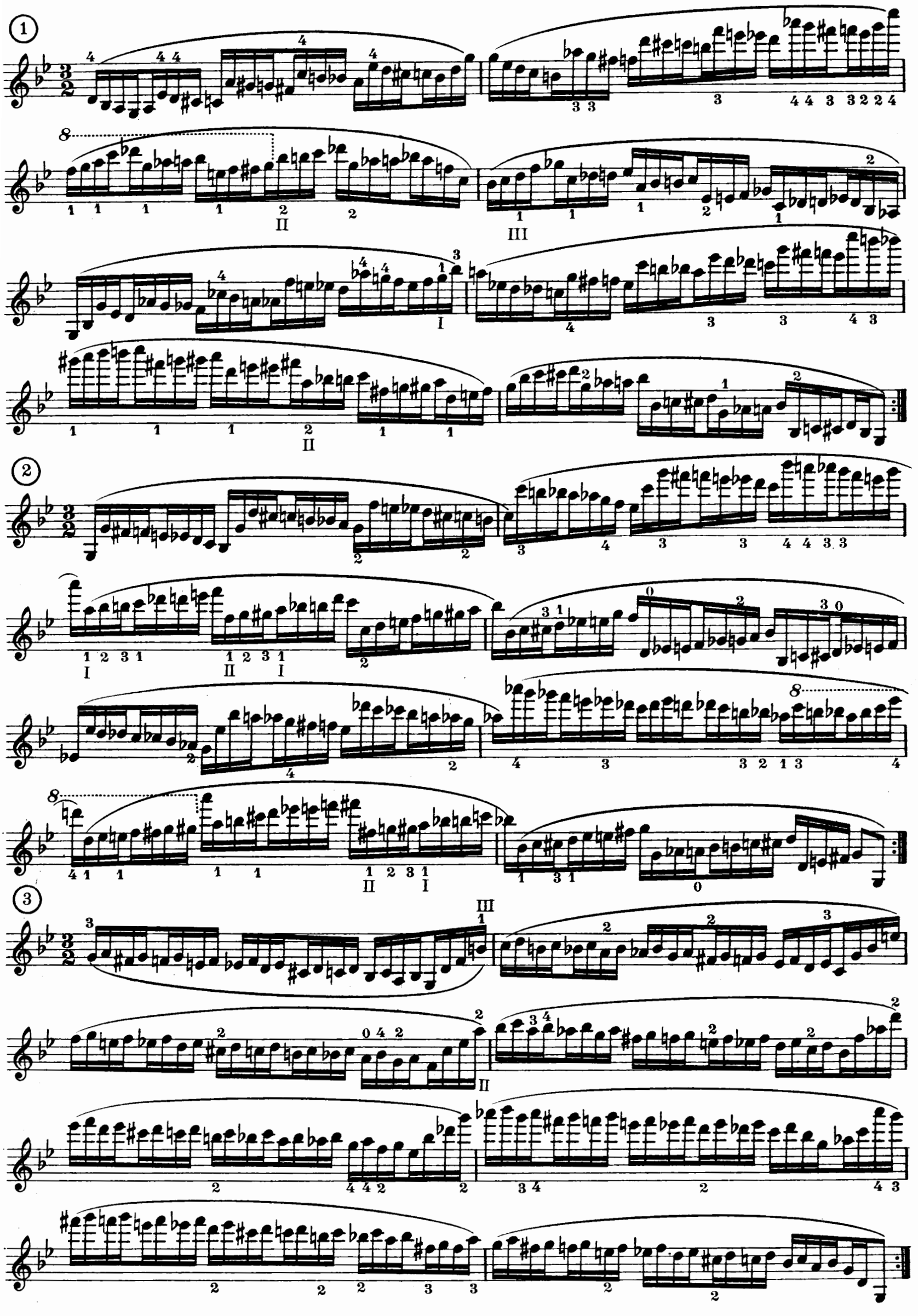


CHROMATICS. | CHROMATIQUES.

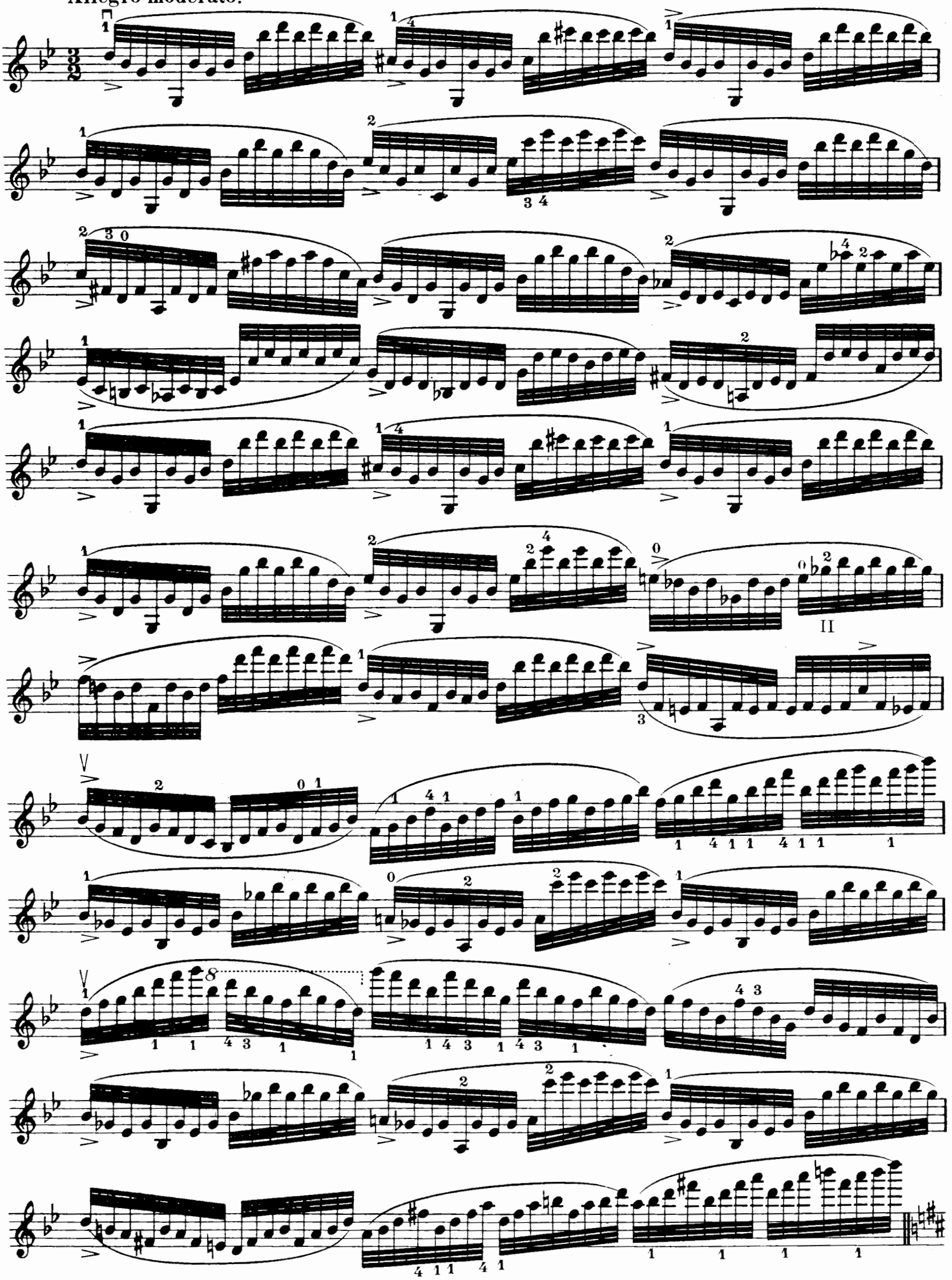


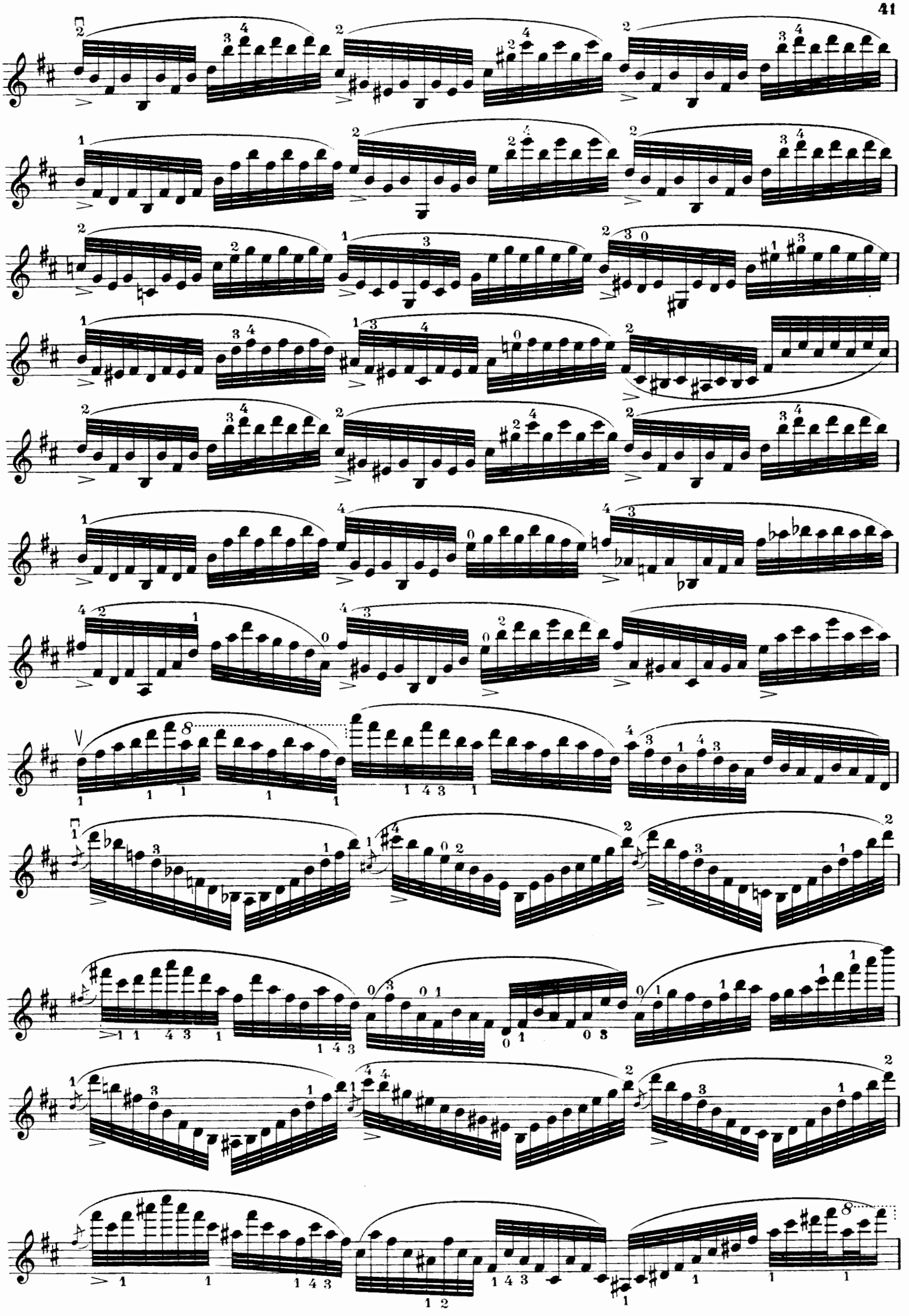


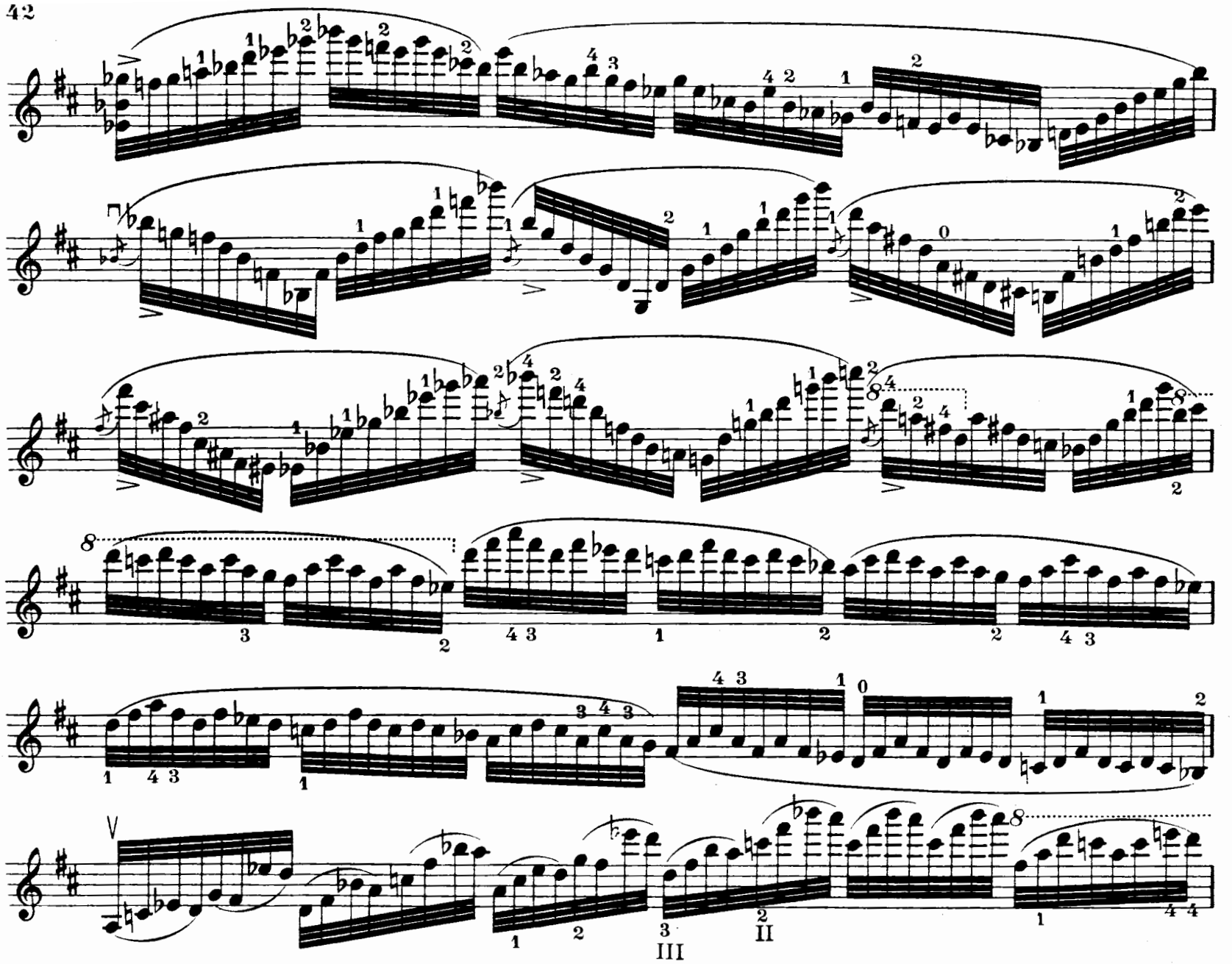
CAPRICE ON A MELODY OF LISZT. | CAPRICE SUR UNE MÉLODIE DE LISZT.

WILLIAM HENLEY.

Allegro moderato.



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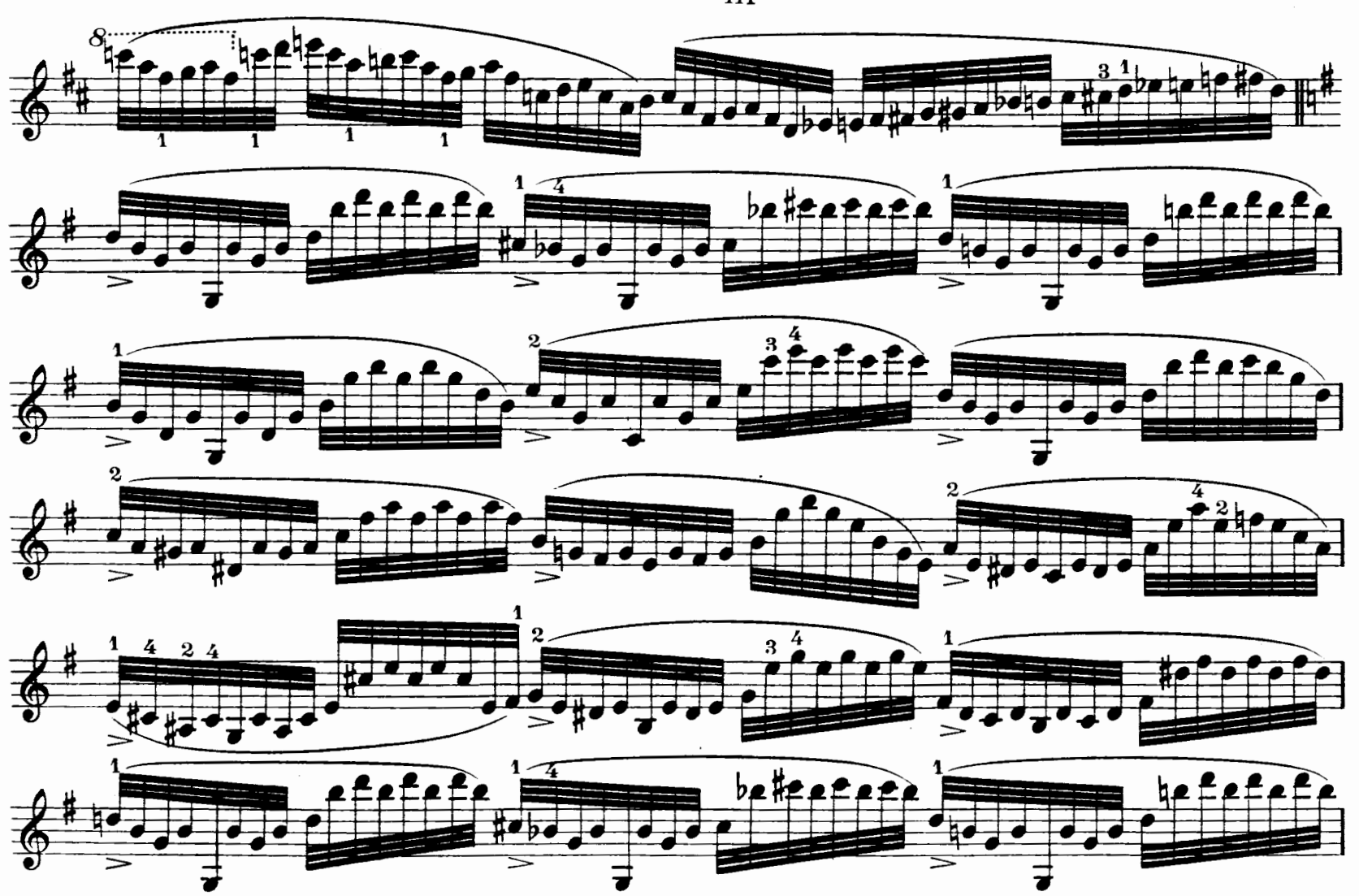

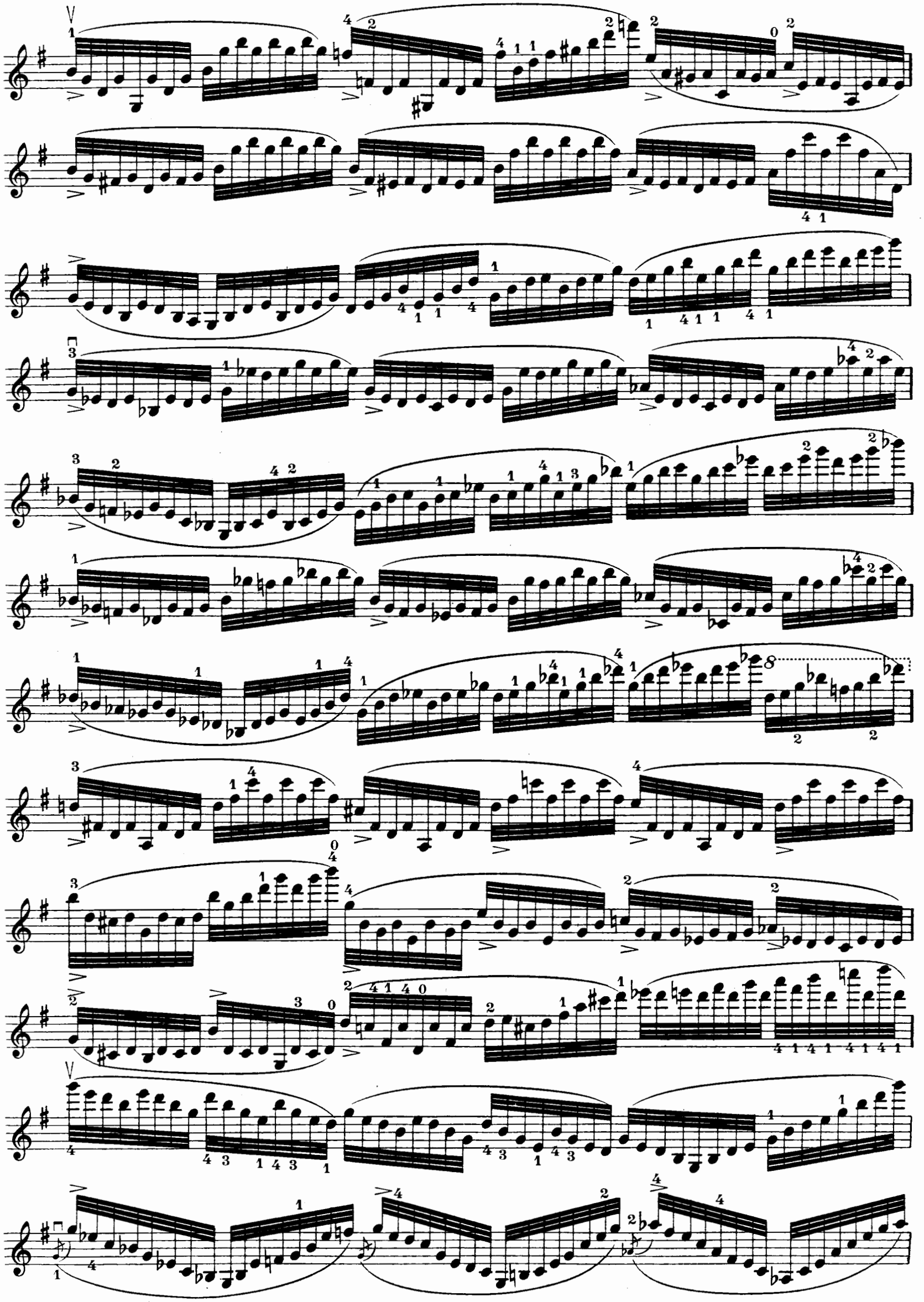

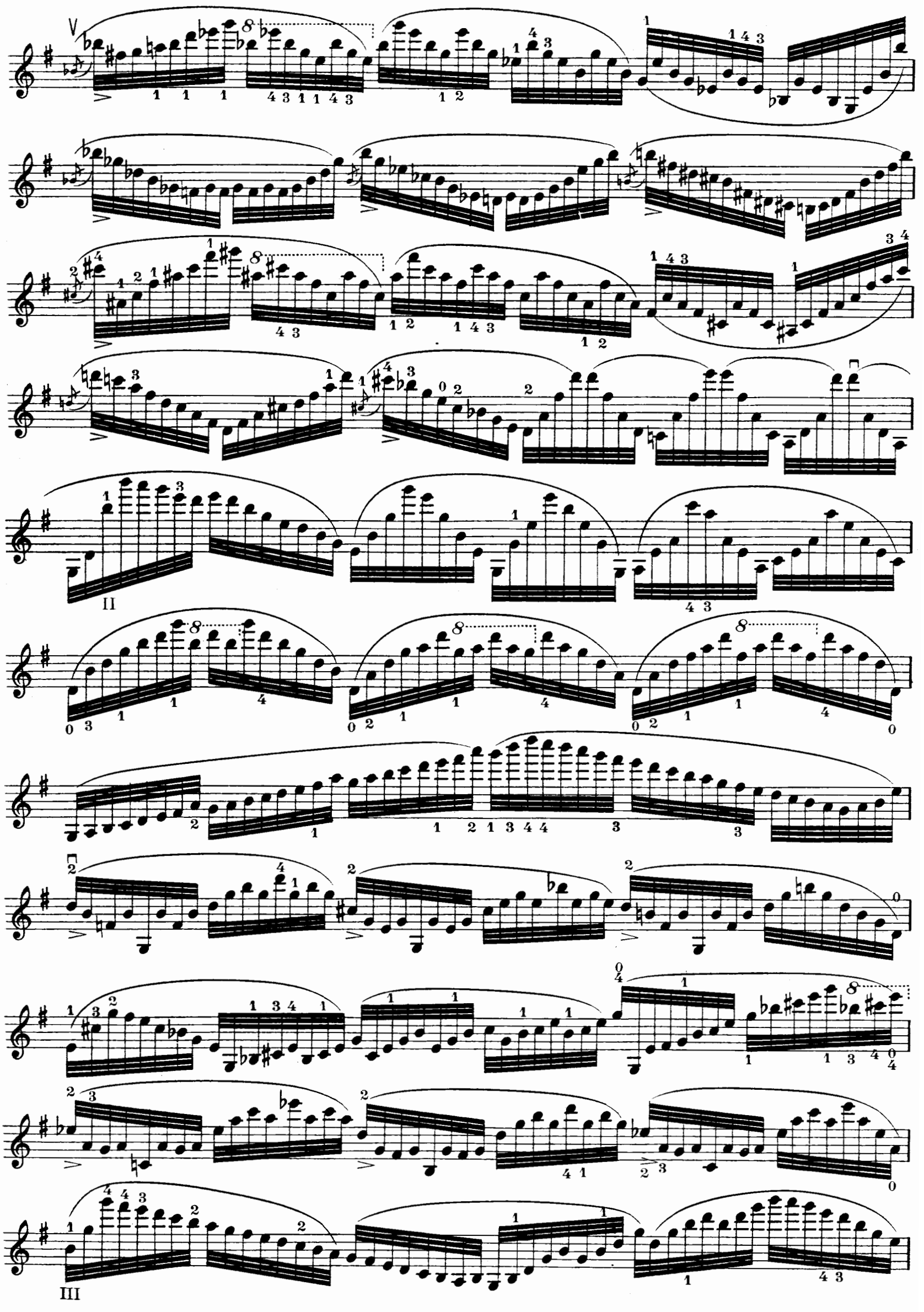

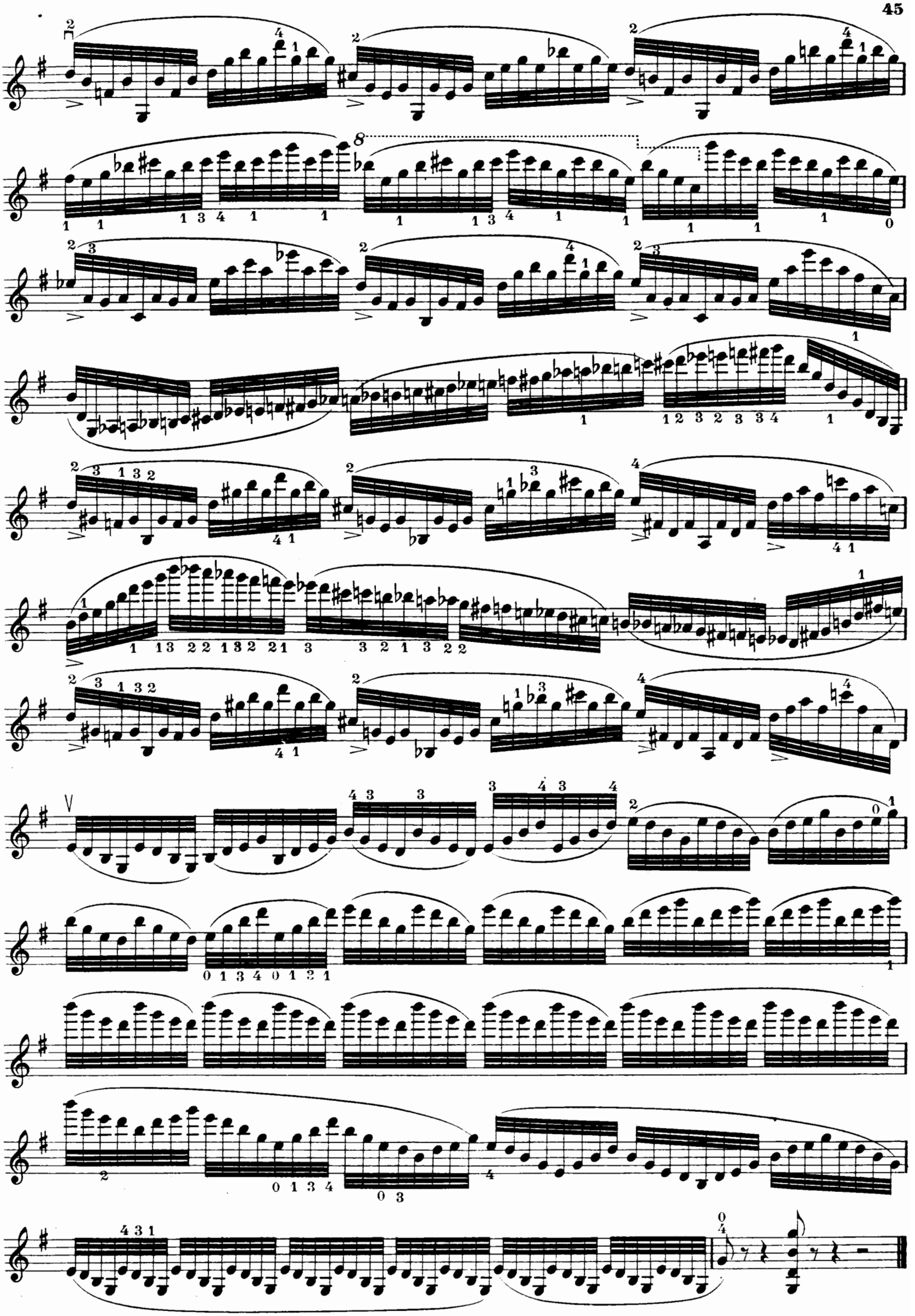

CAPRICE.

Presto.

MENDELSSOHN-HENLEY.

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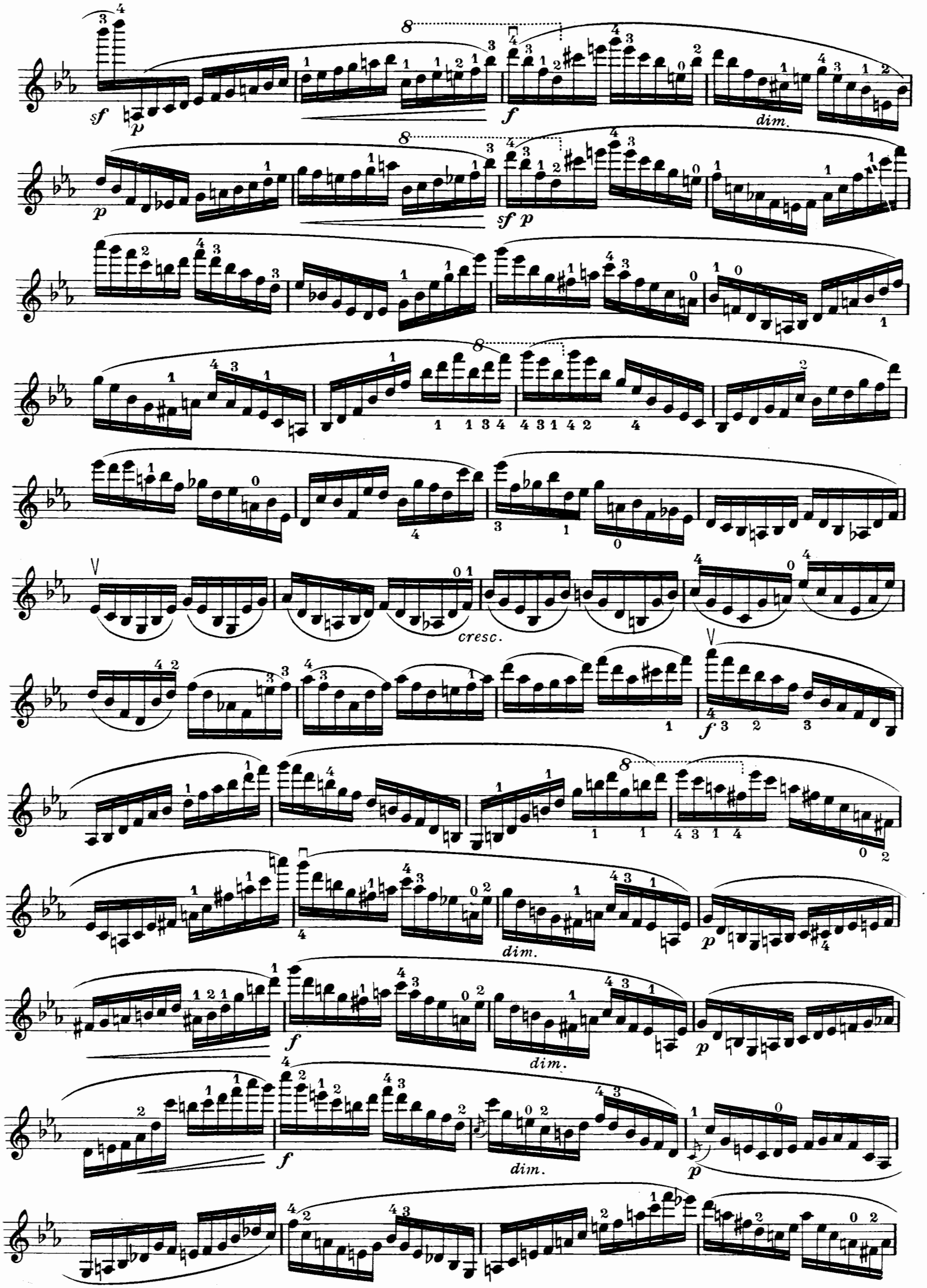
cresc.

dim.

dim.

cresc.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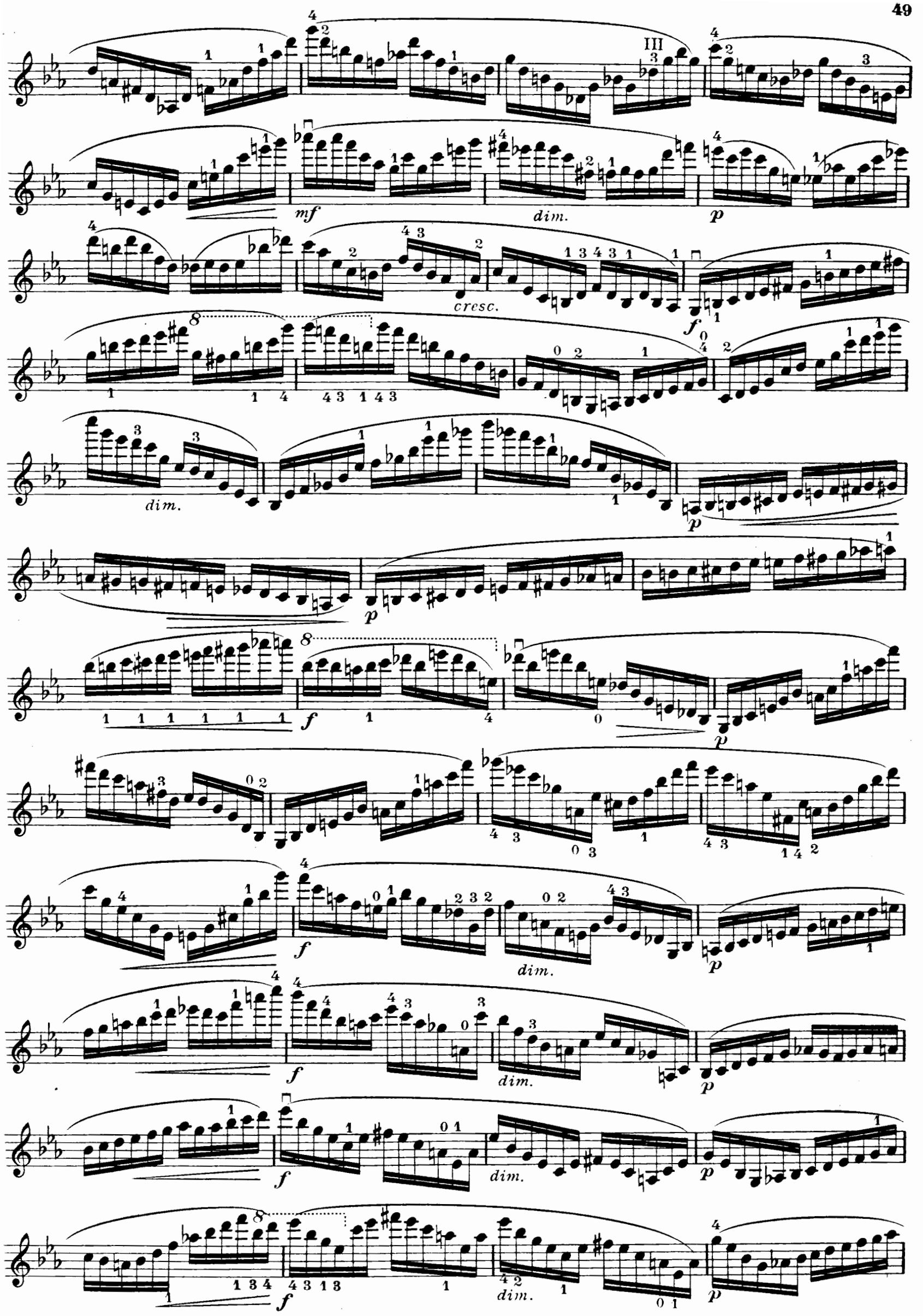
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f
dim.
p
f
dim.
p
f
dim.
p

f *dim.* *p* II

f *dim.* *p*

f *dim.* *p*

f *dim.* *dim.*

pp

cresc.

f

p

sf

f

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