



SCHERZO

—
VIOLIN & PIANOFORTE.
—

H. Waldo Warner.

LONDON
Novello & Co., Ltd.

A Modern School for the Violin

BY

AUGUST WILHELMJ

AND

JAMES BROWN.

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" will consist 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.

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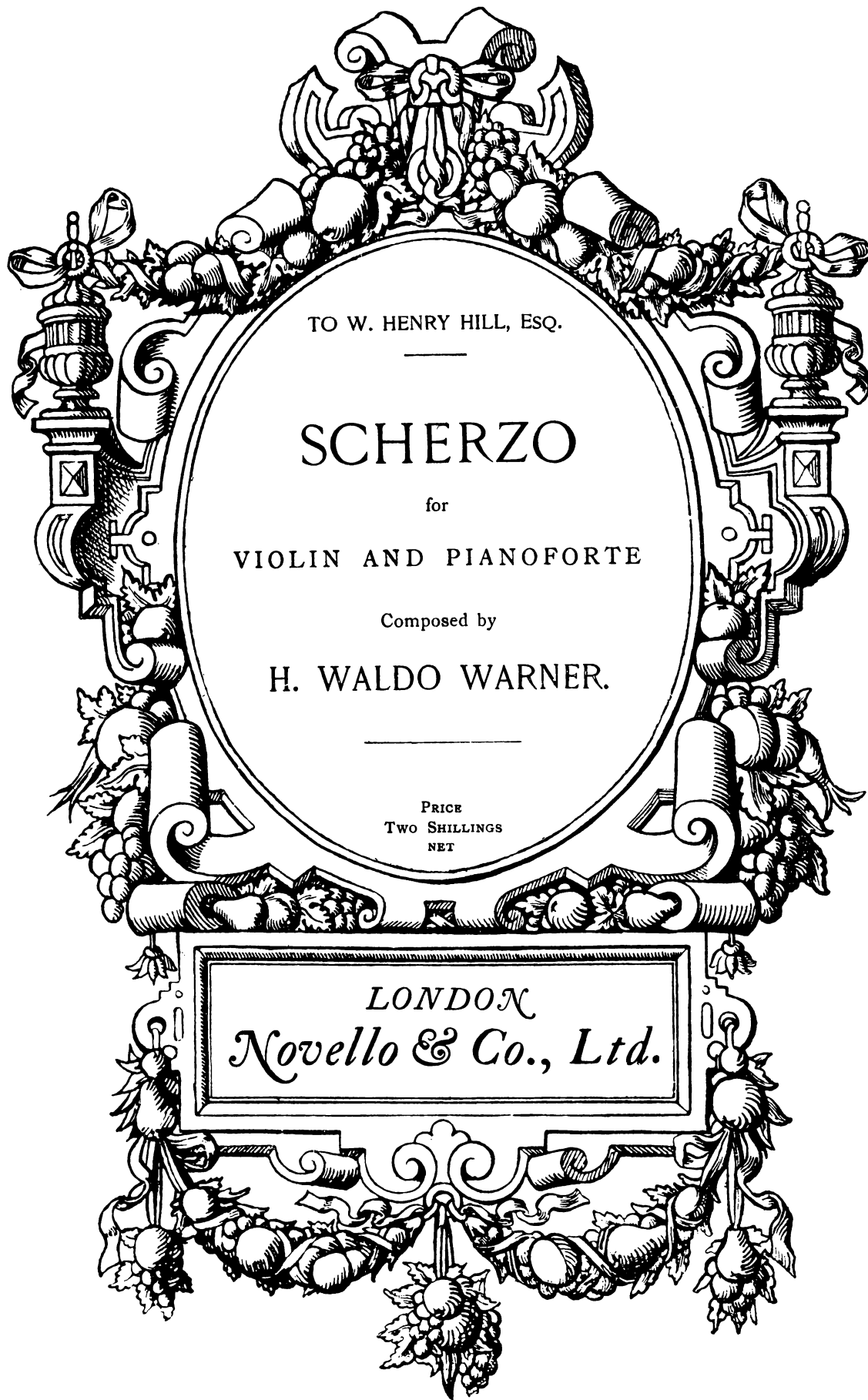
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SCHERZO.

H. Waldo Warner.

Allegro.

p staccato

Allegro.

p legato

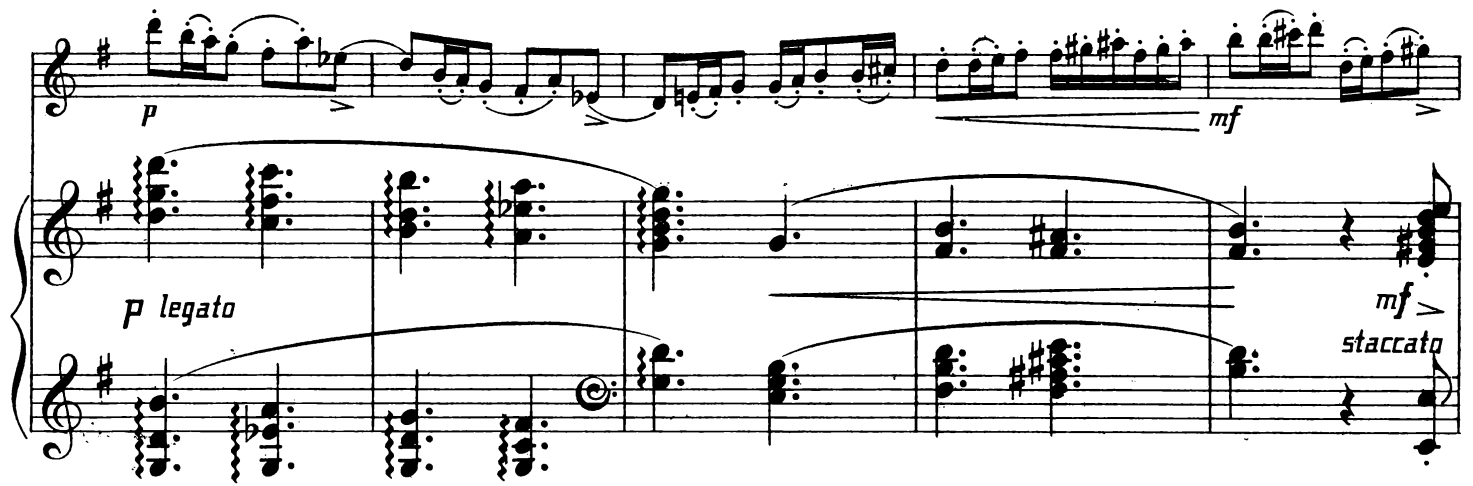
mf

mf staccato

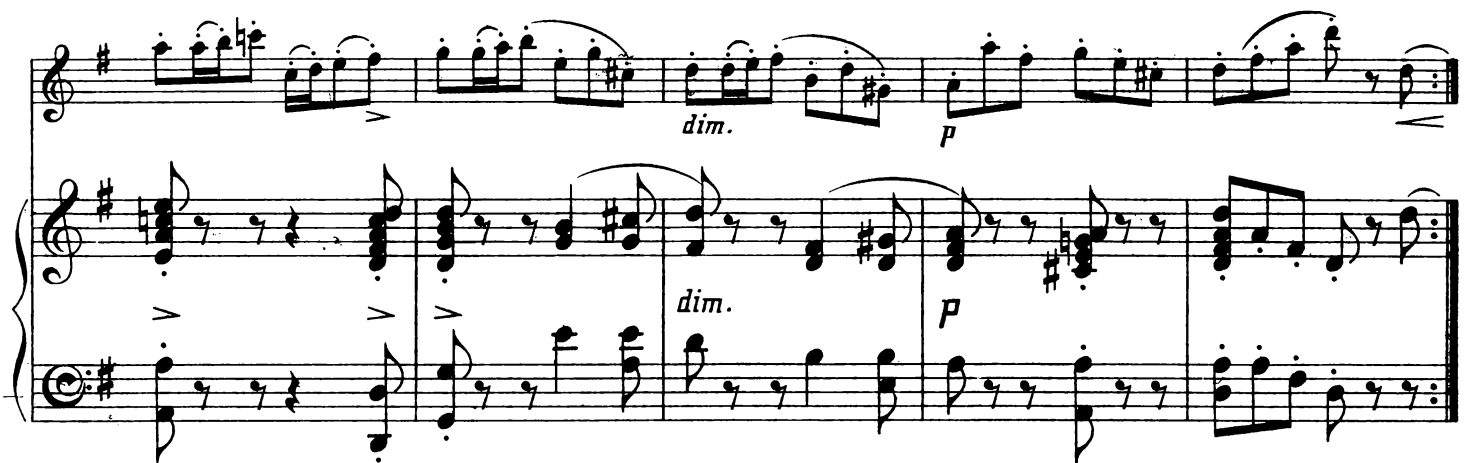
p

cresc.

cresc.



First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and a melodic line with slurs and ties, transitioning to a mezzo-forte (*mf*) section. The lower staff (bass clef) is marked *p legato* and features a series of chords with slurs. The system concludes with a mezzo-forte (*mf*) section and a staccato marking.



Second system of musical notation. The upper staff continues the melodic line with a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The lower staff features a bass line with a *dim.* marking and a piano (*p*) dynamic.



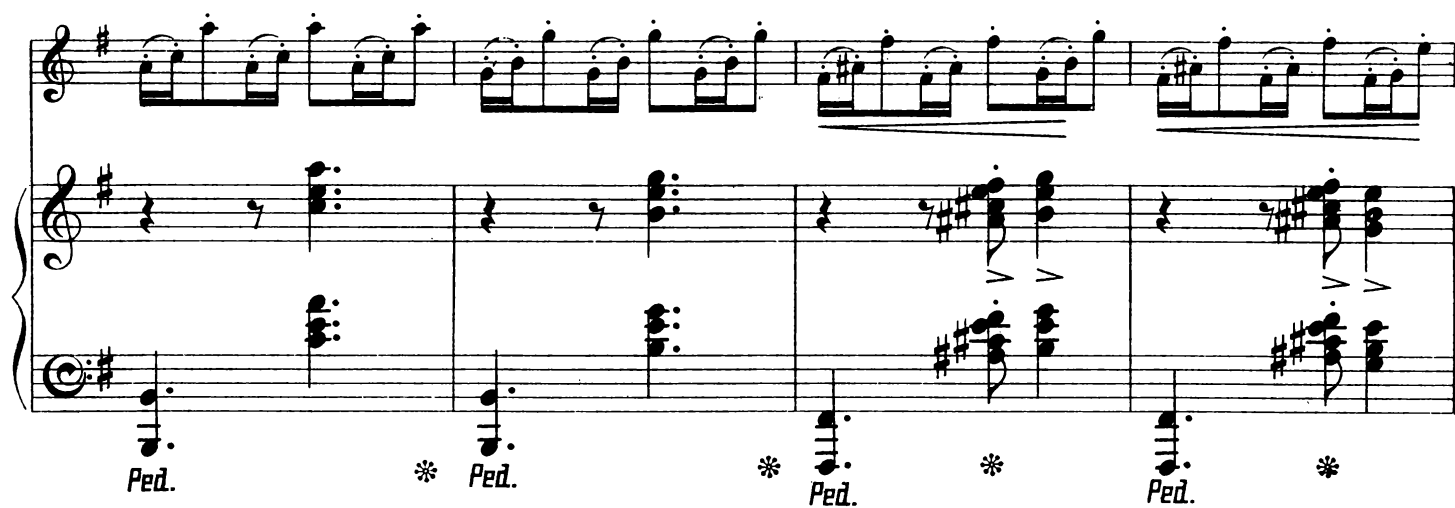
Third system of musical notation. The upper staff begins with a forte (*f*) dynamic and a melodic line, transitioning to a mezzo-forte (*mf*) section. The lower staff starts with a forte (*f*) dynamic and a bass line, transitioning to a mezzo-forte (*mf*) section with a *dim.* marking.



Fourth system of musical notation. The upper staff continues the melodic line with a forte (*f*) dynamic and a mezzo-forte (*mf*) section. The lower staff features a bass line with a forte (*f*) dynamic and a mezzo-forte (*mf*) section, including a *dim.* marking.



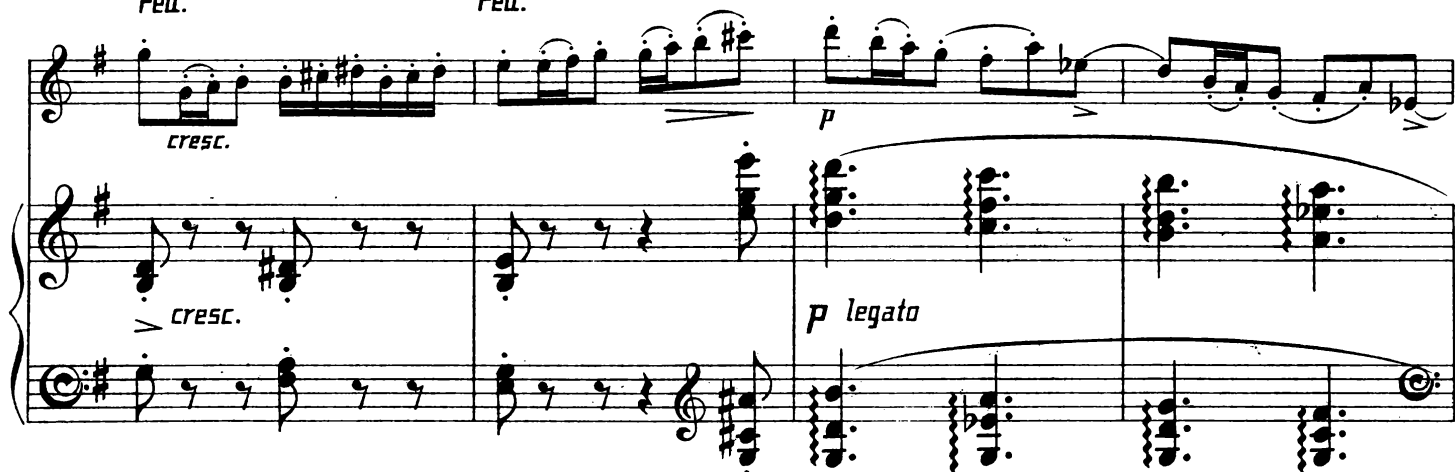
First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, marked with a piano (*p*) dynamic. The left hand (bass clef) provides harmonic support with chords and single notes, marked with a *dim.* (diminuendo) and *pp* (pianissimo) dynamic. Pedal points are indicated by *Ped.* and asterisks (*).



Second system of musical notation. The right hand continues the melodic line. The left hand features chords and single notes, marked with *Ped.* and asterisks (*).



Third system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, marked with a *dim.* (diminuendo) and *pp* (pianissimo) dynamic. The left hand provides harmonic support with chords and single notes, marked with a *dim.* (diminuendo) and *pp* (pianissimo) dynamic. Pedal points are indicated by *Ped.* and asterisks (*).



Fourth system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, marked with a *cresc.* (crescendo) and *p* (piano) dynamic. The left hand provides harmonic support with chords and single notes, marked with a *cresc.* (crescendo) and *p legato* (piano legato) dynamic. Pedal points are indicated by *Ped.* and asterisks (*).

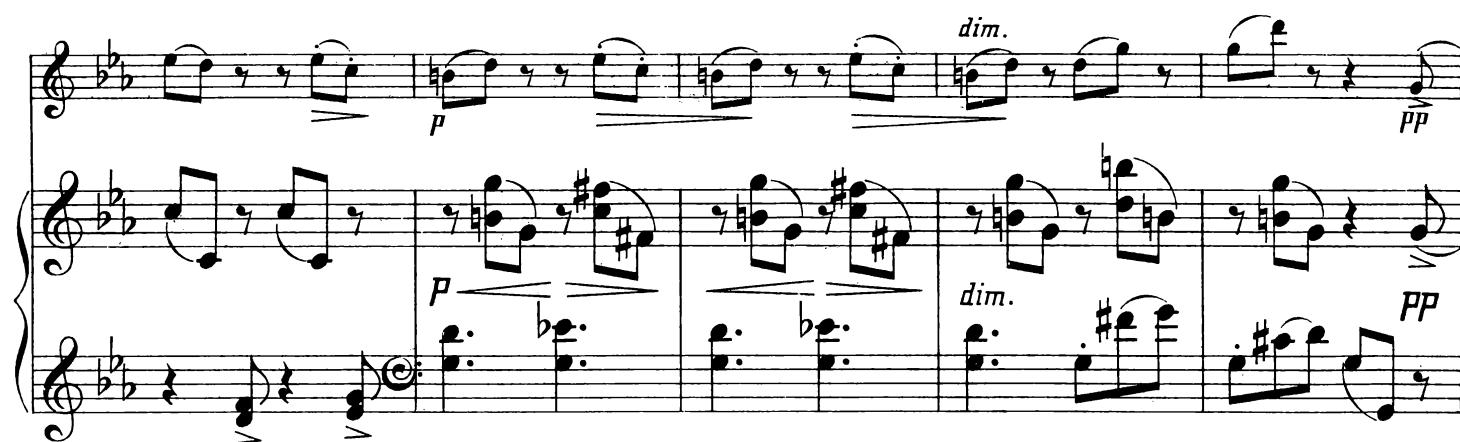
First system of the musical score. The piano part (bottom staff) features a melody line with a *mf* dynamic. The melody line (top staff) features a melody line with a *mf* dynamic. The piano part includes a *staccato* marking.

Second system of the musical score. The piano part (bottom staff) features a melody line with a *p* dynamic. The melody line (top staff) features a melody line with a *p* dynamic. The piano part includes a *staccato* marking.

TRIO.

Third system of the musical score, marked TRIO. The piano part (bottom staff) features a melody line with a *molto legato* marking. The melody line (top staff) features a melody line with a *molto legato* marking.

Fourth system of the musical score. The piano part (bottom staff) features a melody line with a *cresc.* marking. The melody line (top staff) features a melody line with a *cresc.* marking. The piano part includes a *mf* dynamic and a *dim.* marking.



First system of musical notation. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The top staff begins with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The bottom staff begins with a piano (*p*) dynamic and a *dim.* marking. The system concludes with a pianissimo (*pp*) dynamic.



Second system of musical notation. The top staff features a *cresc.* (crescendo) marking. The bottom staff also features a *cresc.* marking. The system concludes with a piano (*p*) dynamic.



Third system of musical notation. The top staff features a *cresc.* marking and a *mf dim.* (mezzo-forte diminuendo) marking. The bottom staff features a *cresc.* marking and a *mf dim.* marking. The system concludes with a *mf dim.* marking.



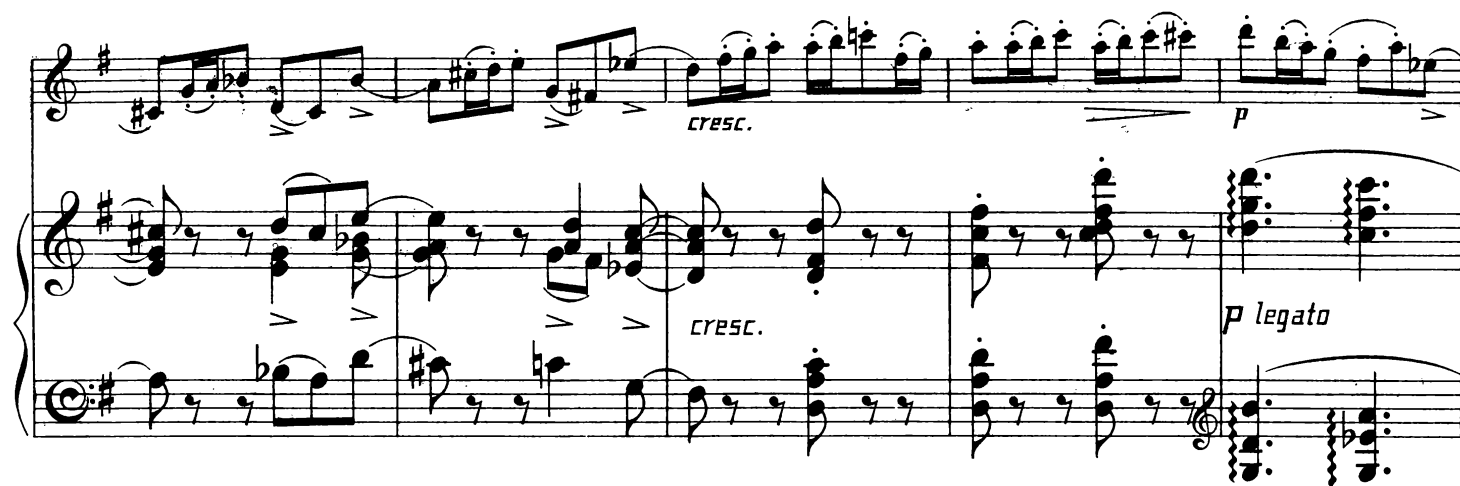
Fourth system of musical notation. The top staff begins with a piano (*p*) dynamic and a *f* (forte) dynamic. The bottom staff begins with a piano (*p*) dynamic and a *f* dynamic. The system concludes with a *f* dynamic.

First system of musical notation. The top staff is a single melodic line in B-flat major, featuring eighth-note patterns and slurs. The bottom staff is a piano accompaniment with chords and moving lines in both hands. Dynamics include *fz* (forzando) in the top staff and the bottom staff.

Second system of musical notation. The top staff continues the melodic line with slurs and rests, marked with *dim.* (diminuendo) and *p* (piano). The bottom staff features a more active accompaniment with chords and moving lines, also marked with *dim.* and *p*.

Third system of musical notation. The top staff is marked *staccato* and *mf* (mezzo-forte). The bottom staff is marked *p legato* (piano, legato) and *mf staccato* (mezzo-forte, staccato). The system includes long horizontal lines indicating sustained or connected passages.

Fourth system of musical notation. The top staff continues the melodic line with slurs and rests. The bottom staff features a piano accompaniment with chords and moving lines, marked with *p* (piano) and *mf* (mezzo-forte).



First system of musical notation. The upper staff features a melodic line with a *cresc.* marking and a *p* dynamic. The lower staff features a harmonic accompaniment with a *cresc.* marking and a *p legato* marking.



Second system of musical notation. The upper staff continues the melodic line with a *mf* dynamic. The lower staff features a harmonic accompaniment with a *mf staccato* marking.



Third system of musical notation. The upper staff features a melodic line with a *dim.* marking and a *p* dynamic. The lower staff features a harmonic accompaniment with a *dim.* marking and a *p* dynamic.



Fourth system of musical notation. The upper staff features a melodic line with a *mf* dynamic. The lower staff features a harmonic accompaniment with a *dim.* marking and a *mf* dynamic.

This musical score is for a piano and voice piece, spanning measures 111 to 123. The key signature is one sharp (F#), and the time signature is 3/4. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part consists of a right hand (treble clef) and a left hand (bass clef). The voice part begins in measure 111 with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts at *mf*. In measure 112, the piano part has a *dim.* (diminuendo) marking. In measure 113, the voice part is marked *p* (piano) and the piano part has a *pp* (pianissimo) marking. In measure 114, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 115, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 116, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 117, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 118, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 119, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 120, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 121, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 122, the voice part is marked *dim.* and the piano part has a *pp* marking. In measure 123, the voice part is marked *dim.* and the piano part has a *pp* marking. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a series of chords and single notes, while the voice part features a melodic line with some grace notes. The overall mood is somber and reflective.

mf

mf

dim.

p

pp

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

dim.

pp

dim.

pp

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

p

cresc.

P

cresc.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The lower staff (bass clef) is marked *p legato* and contains block chords with long horizontal lines indicating sustained notes.

Second system of musical notation. The upper staff begins with a mezzo-forte (*mf*) dynamic. The lower staff features a staccato accompaniment, with markings for *mf* and *staccato* in the first half, and a piano (*p*) dynamic in the second half.

Third system of musical notation. Both the upper and lower staves include crescendo markings (*cresc.*). The upper staff has a continuous melodic line, while the lower staff features a more rhythmic accompaniment with slurs.

Fourth system of musical notation. The upper staff starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The lower staff also begins with a forte (*f*) dynamic and concludes with a fortissimo (*ff*) dynamic. The accompaniment consists of block chords and rhythmic patterns.

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