PAVANE

From the Music to

ROMEO AND JULIET

Composed by

EDWARD GERMAN.

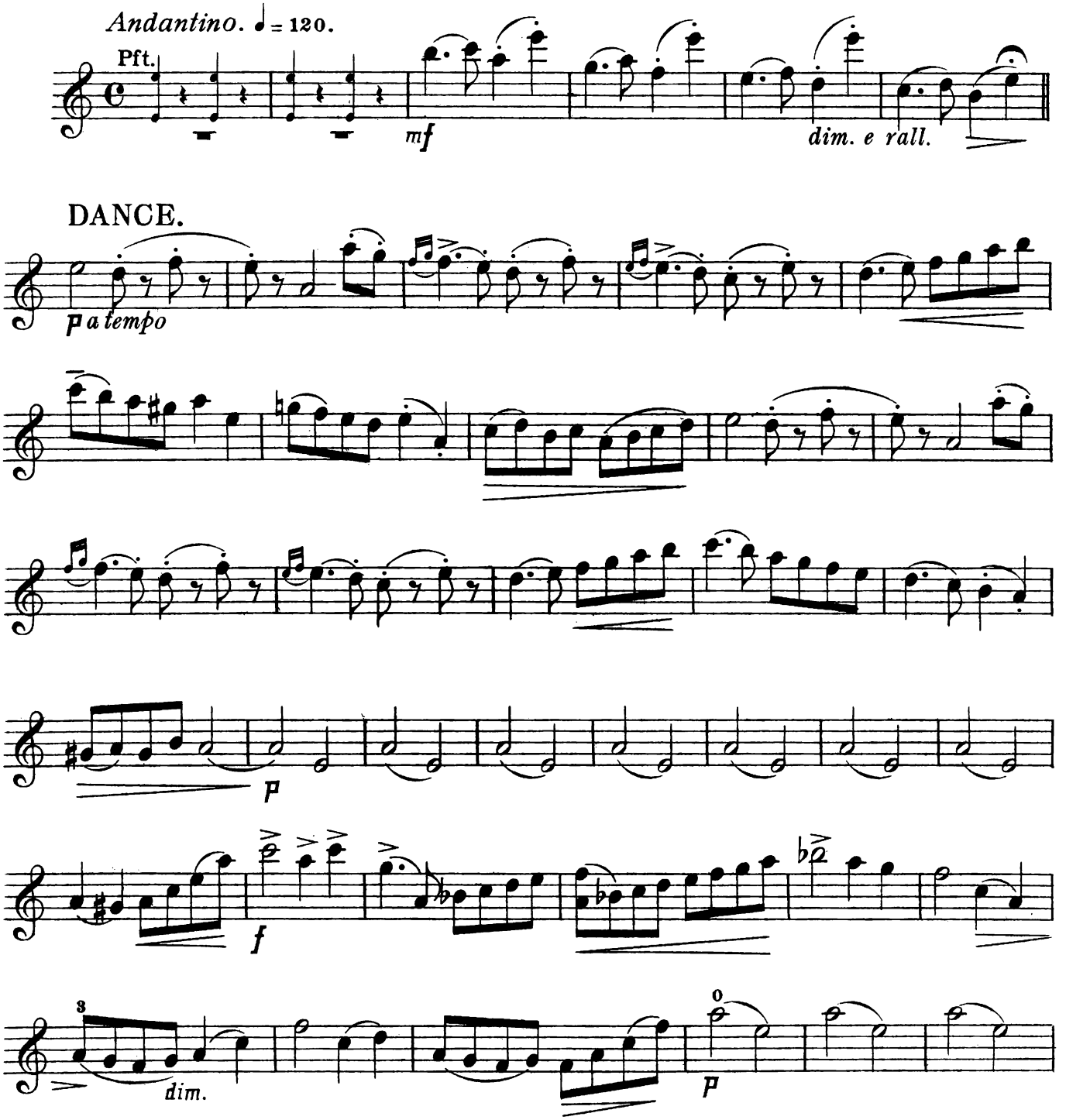
ARRANGED FOR VIOLIN AND PIANOFORTE
BY THE COMPOSER.

LONDON
Novello & Co., Ltd.

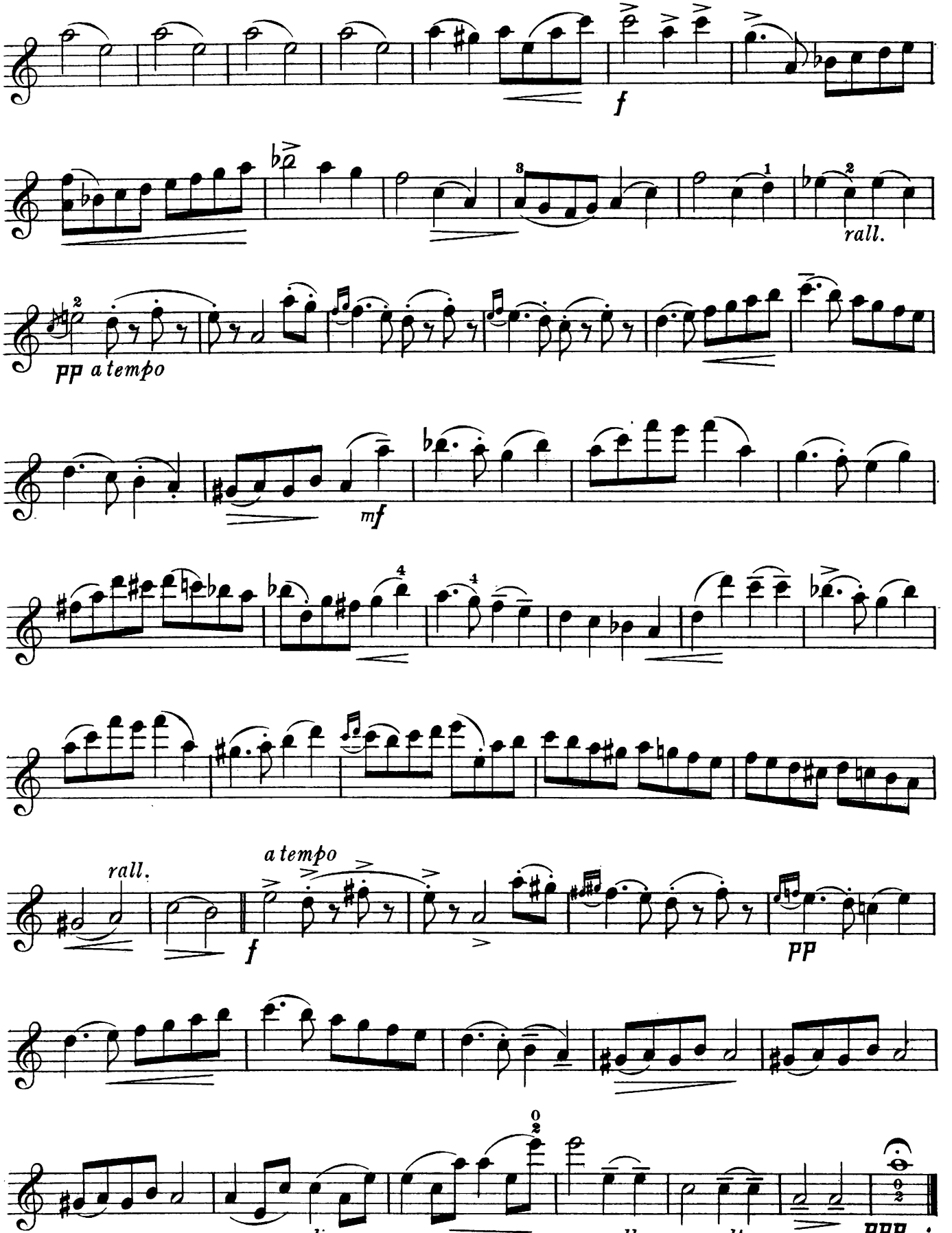
MADE IN ENGLAND.

PAVANE.

Edward German.

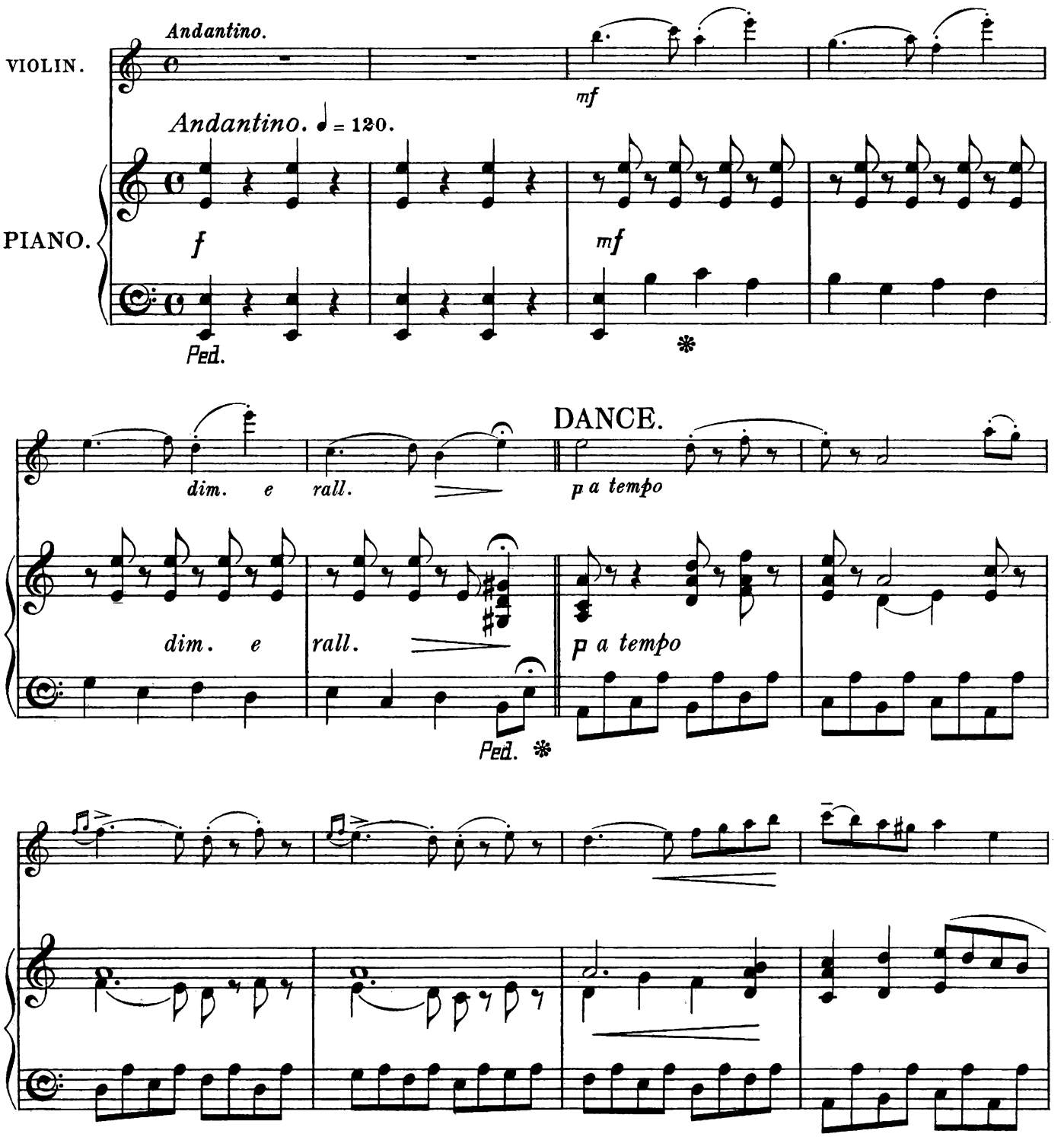


10170
Copyright, 1895, by Novello, Ewer & Co.


f
rall.
pp a tempo
mf
rall.
a tempo
f
pp
dim.
rall. - molto
ppp

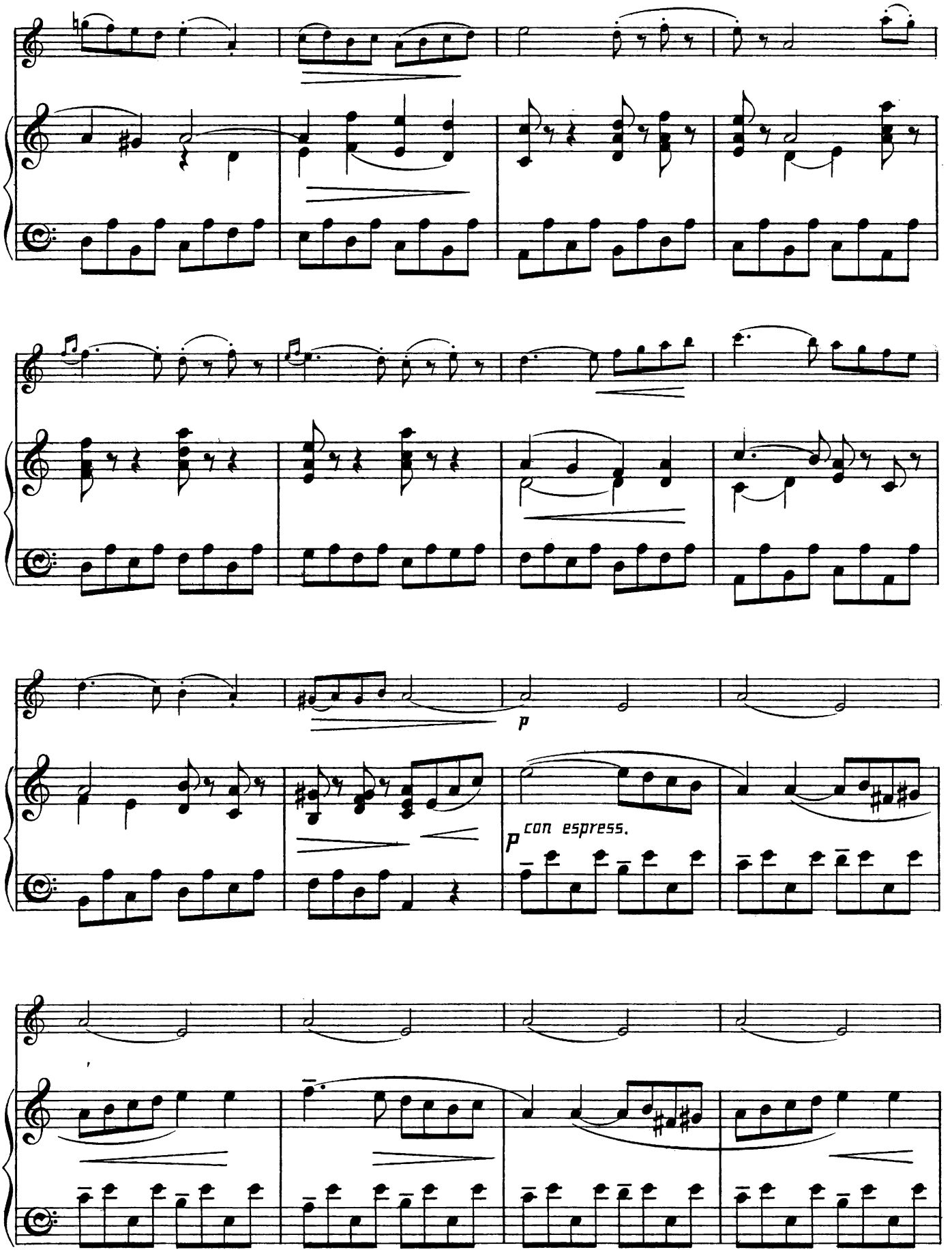
PAVANE.

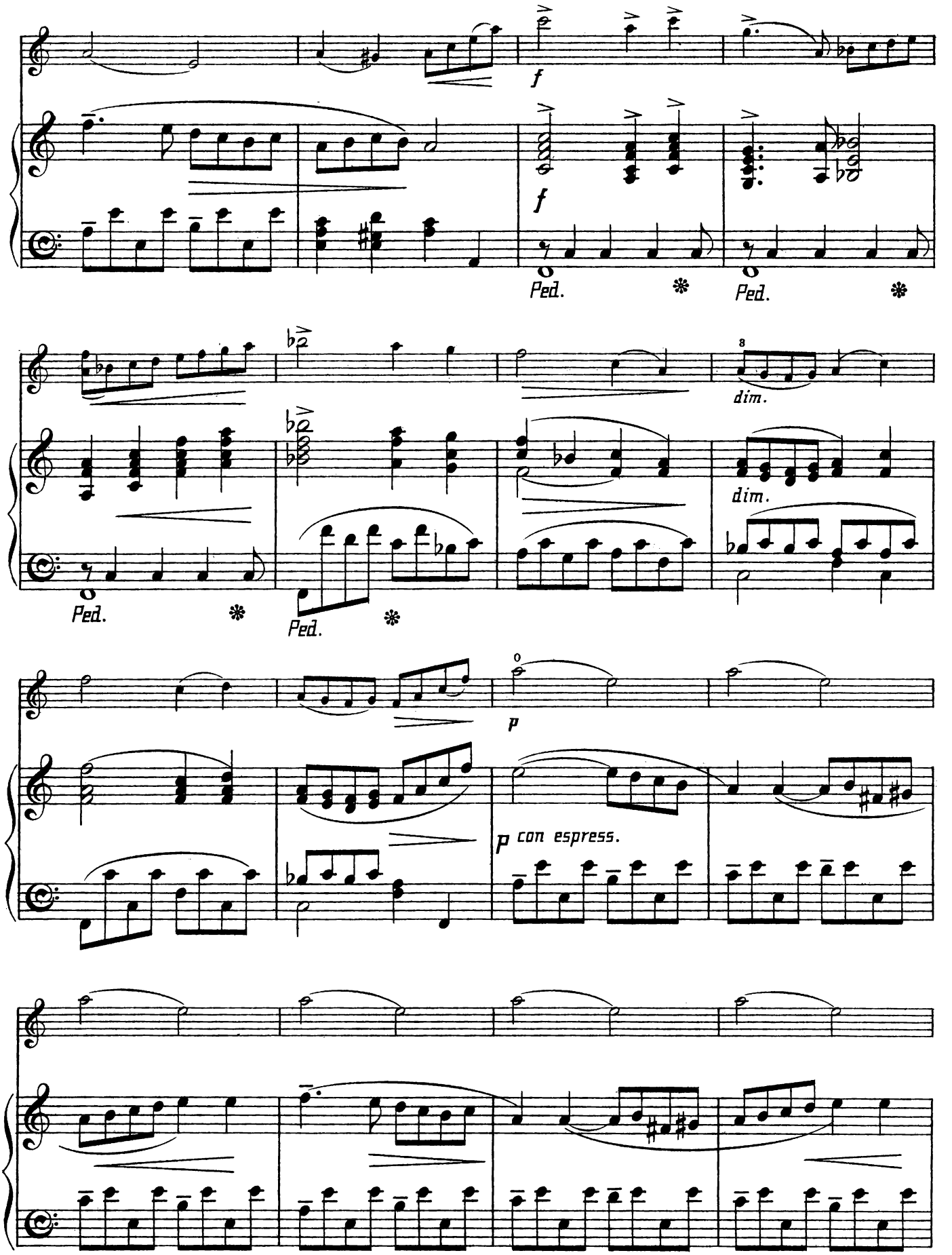
Edward German.

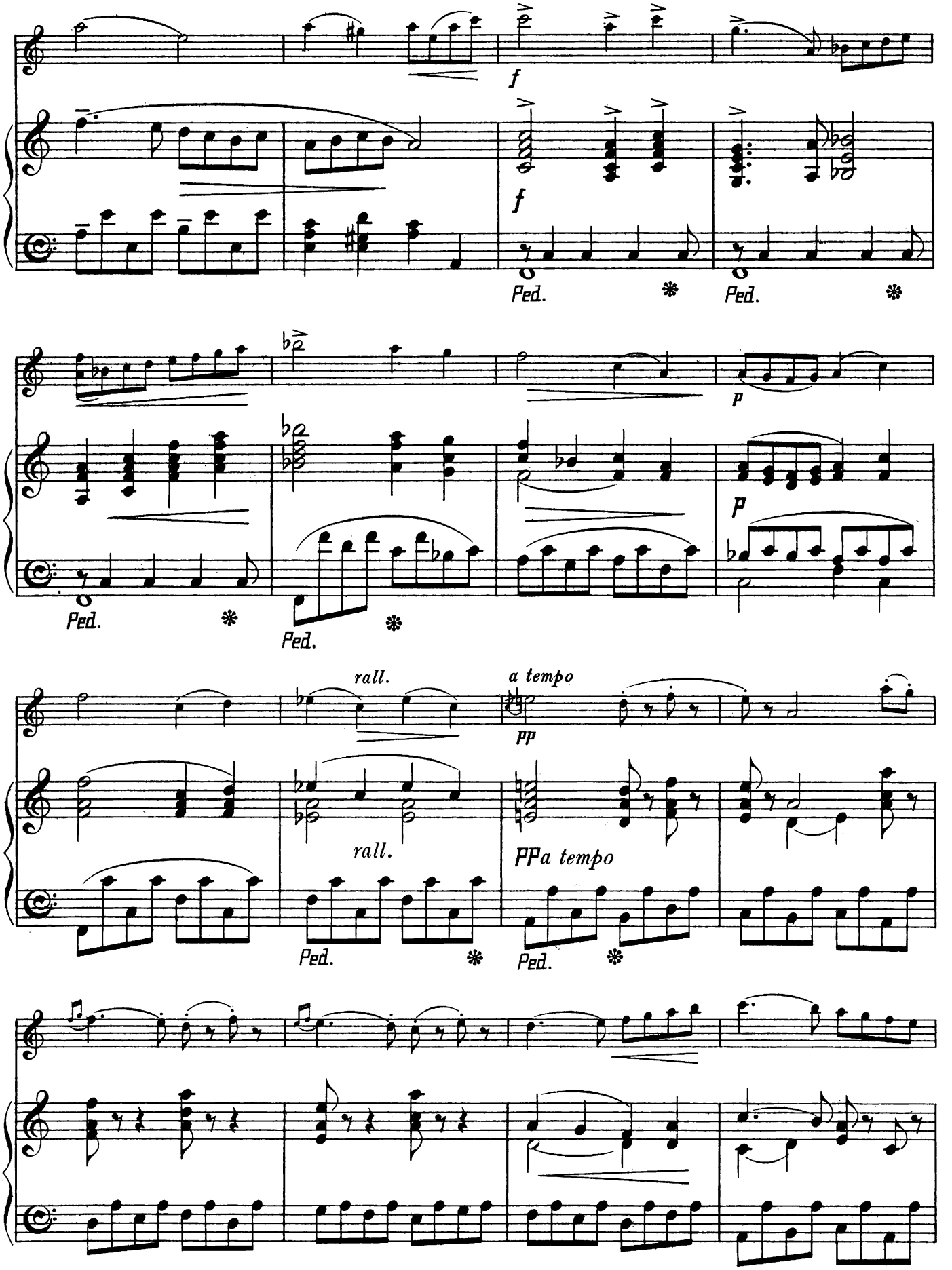


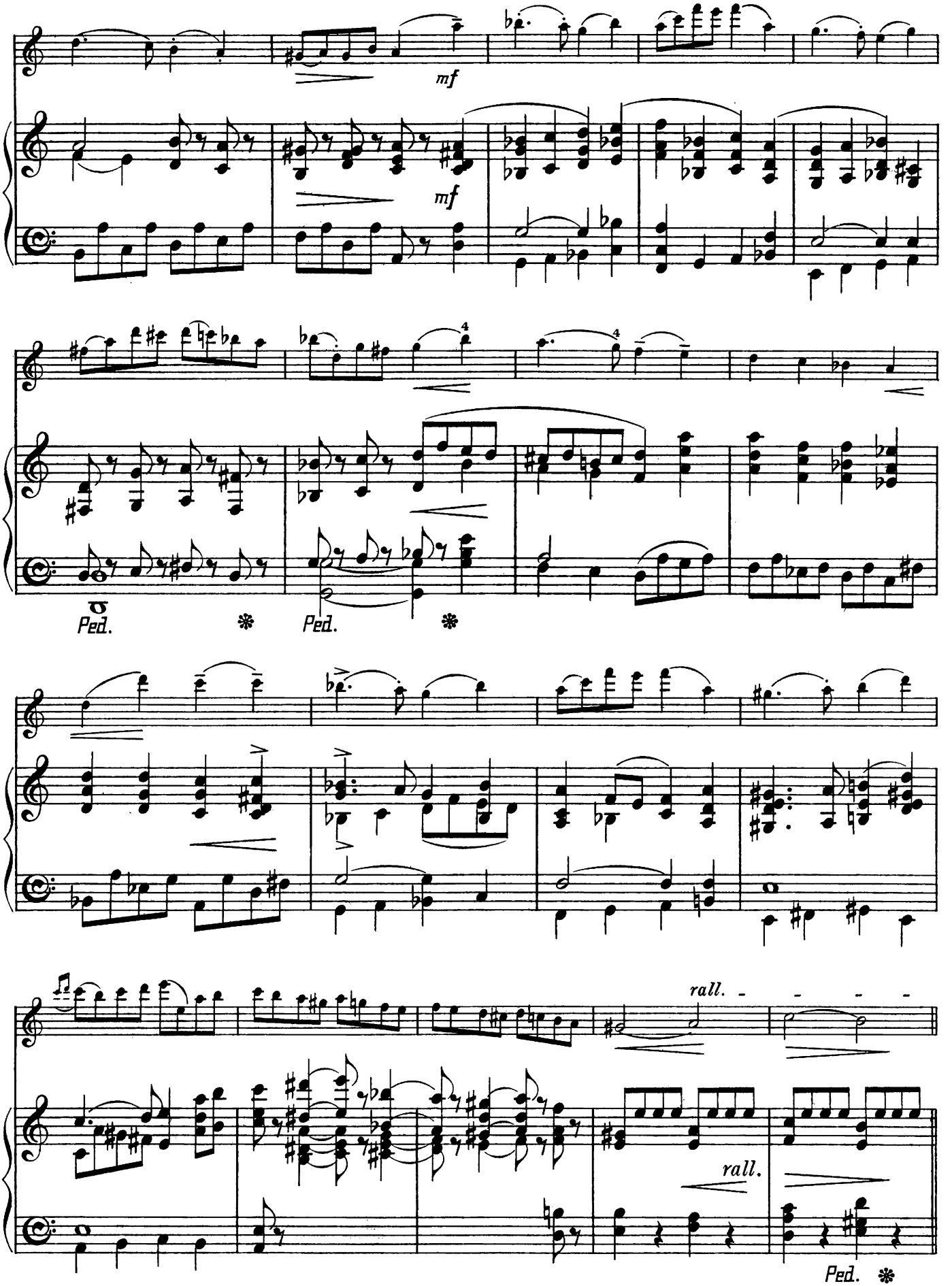
10170

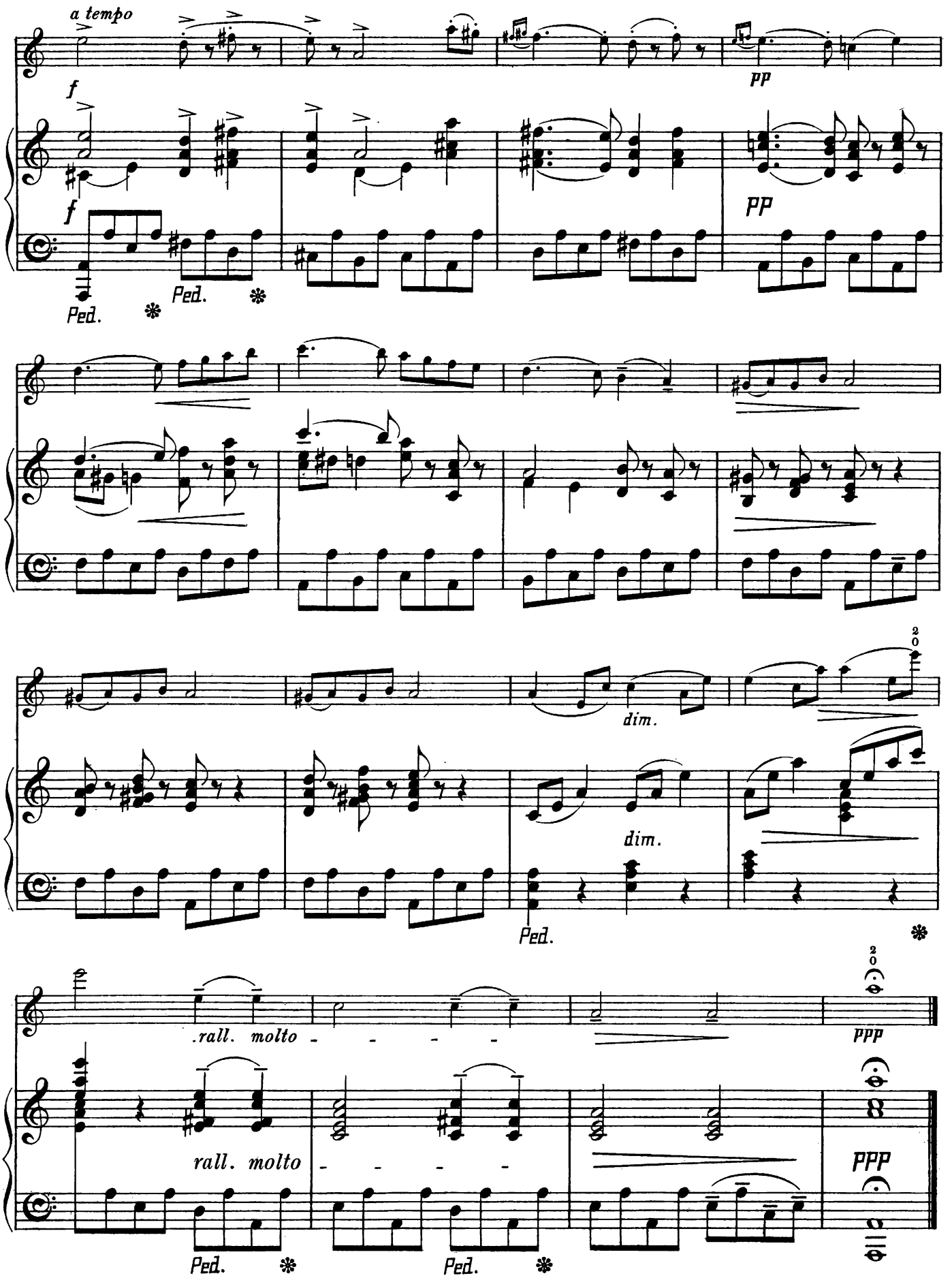
Copyright, 1895, by Novello, Ewer & Co


p
p con espress.


f
Ped.
Ped.
dim.
dim.
Ped.
Ped.
p
p con espress.


f
f
Ped.
Ped.
p
p
Ped.
Ped.
rall.
a tempo
pp
rall.
PPa tempo
Ped.
Ped.


mf
mf
Ped.
Ped.
rall.
rall.
Ped.


a tempo
f
pp
Ped.
dim.
.rall. molto
ppp

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" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a 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 3rd 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, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

1A.	TECHNICAL PRACTICE	(1st Position)	3s. 0d.		1B.	STUDIES	... ...	(1st Position)	3s. 0d.
2A.	DITTO	(1st, 2nd, and 3rd Positions)	3s. 0d.		2B.	DITTO		(1st, 2nd, and 3rd Positions)	4s. 0d.
3A.	DITTO	... (1st to 5th Position)	4s. 6d.		3B.	DITTO	... ...	(1st to 5th Position)	4s. 6d.
4A	DITTO	... ... (all Positions)	4s. 0d.		4B.	DITTO	... ...	(all Positions)	4s. 6d.
5A.	DITTO	... ... Do.	4s. 0d.		5B.	DITTO	... ...	Do.	4s. 6d.
6A.	DITTO	... ... Do.	4s. 6d.		6B.	DITTO	... ...	Do.	4s. 6d.

CLOTH BINDINGS.

Book 1.	(1A and 1B, bound together)	in Cloth ...	... 7s. 6d.
,, 2.	(2A and 2B, bound together)	Do. ...	... 8s. 6d.
,, 3.	(3A and 3B, bound together)	Do. ...	... 10s. 6d.
,, 4.	(4A and 4B, bound together)	Do. ...	... 10s. 0d.
,, 5.	(5A and 5B, bound together)	Do. ...	... 10s. 0d.
,, 6.	(6A and 6B, bound together)	Do. ...	... 10s. 6d.

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.

No. 13.	TWELVE FOLK DANCES FROM DENMARK	(1st Position)	3s. 0d.	No. 21.	CONCERTO IN A MINOR. J. S. BACH	(1st to 6th Position)	3s. 0d.
No. 14.	SONATA IN G MINOR. G. TARTINI	(All Positions)	3s. 0d.	No. 22.	CONCERTO IN A MINOR. PIERRE RODE	(Op. 9). (All Positions)	3s. 6d.
No. 15.	OVERTURE TO SAMSON. G. F. HANDEL	(1st, 2nd, and 3rd Positions)	3s. 0d.	No. 23.	TWELVE CAROLS	(1st Position)	3s. 0d.
No. 16.	SONATINA IN D. FRANZ SCHUBERT	(1st, 2nd, and 3rd Positions)	3s. 0d.	No. 24.	SONATA IN A (KÖCHEL, No. 305). W. A. MOZART	(1st to 5th Position)	3s. 0d.
No. 17.	EIGHT HYMN TUNES. VARIOUS COMPOSERS	(1st Position)	2s. 0d.	No. 25.	RÊVERIE. HENRI VIEUXTEMPS (Op. 22, No. 3).	(Advanced)	3s. 0d.
No. 18.	STYRIAN DANCES (LANDLER) (Op. 165). JOSEF LANNER	(1st to 5th Position)	3s. 0d.	No. 26.	FOUR LITTLE PIECES. (From Op. 8) IGNAZ PLEYEL	(1st Position)	3s. 0d.
No. 19.	PRELUDE AND FUGUE IN G MINOR. J. S. BACH	(Advanced)	3s. 0d.	No. 27.	SARABANDE AND TAMBOURIN. JEAN-MARIE LECLAIR	(1st to 5th Position)	3s. 0d.
No. 20.	SONATA IN G (No. 8). JOSEPH HAYDN	(1st to 6th Position)	3s. 0d.	No. 28.	BOURRÉE AND GIGUE. J. S. BACH	(1st and 3rd Positions)	2s. 0d.
				No. 29.	BALLADE AND POLONAISE. HENRI VIEUXTEMPS (Op. 38)	(Advanced)	3s. 0d.

April, 1928—104A

LONDON: NOVELLO AND COMPANY, LIMITED.