

Augener & Co's Edition.

Nº 7603.



L'Ecole de la Velocité

THE SCHOOL OF VELOCITY

pour le

VIOLON

PAR

C. COURVOISIER.

(Supplément de la Méthode.)

- 7603A Cah. I. Exercices de doigts (systématiques)
Systematic Finger Exercises.
- 7603B Cah. II. Etudes des gammes et accords (systématiques)
Studies of Scales and Chords in systematic order.
- 7603C Cah. III. 13 Etudes mélodiques dans la 1^{re} Position (Majeur)
13 Melodic Studies in the first position (Major).
- 7603D Cah. IV. 12 Etudes mélodiques dans la 1^{re} Position (Mineur)
12 Melodic Studies in the first position (Minor).
- 7603E Cah. V. Exercices spéciaux du change des positions.
Special Studies in Shifting.

Ent. Sta. Hall.

Augener & Co. London.
Newgate Street & Regent Street.

New York, G. Schirmer.

[Vm⁸.c.141

(C)

*Uebersicht der Fingersätze
von der I. bis zur VIII. Lage
auf einer Saite, bei gleicher
Tonart:*

Survey of the Fingerings
from the 1st up to VIIIth po-
sition, on one string, in the
same key:

*Revue des doigtés des posi-
tions, de la I^{re} jusqu'à la
VIII^{me}, dans le même ton:*

Dur:

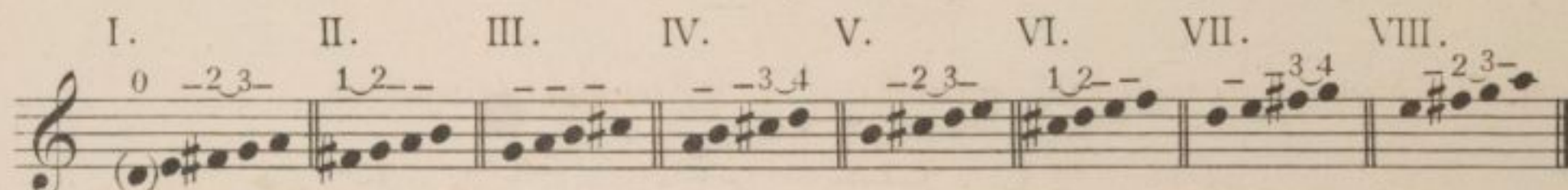
Major:

Majeur:

a) *Grundton: die leere Saite.*

a) tonic: the open string.

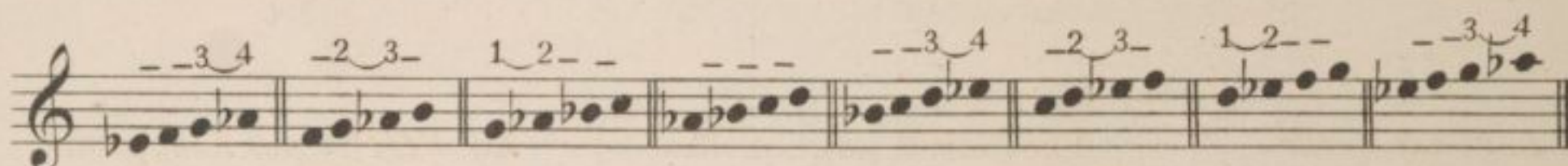
a) *tonique: la corde à vide.*



b) *Grundton: die Secunde.*

b) tonic: the second degree.

b) *tonique: la seconde.*

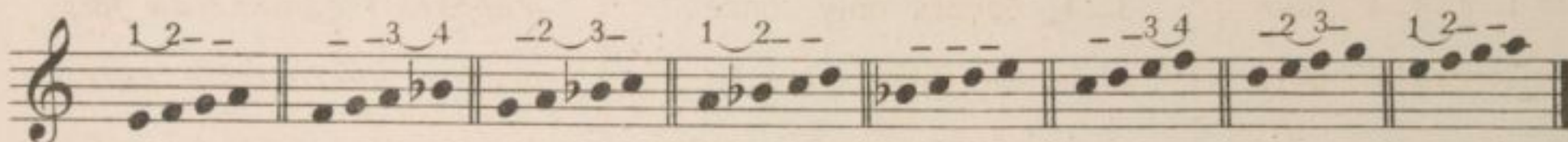


*auch E dur.
E major also.
Mi nat. de même.*

c) *Grundton: die Terz.*

c) tonic: the third.

c) *tonique: la tierce.*

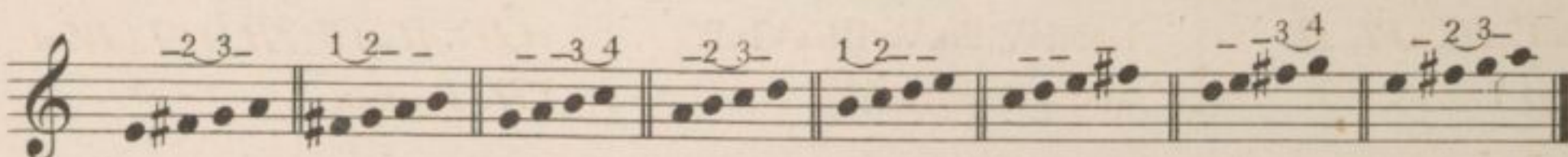


*Fis.
F sharp.
Fa dièse.*

d) *Grundton: die Quart.*

d) tonic: the fourth.

d) *tonique: la quarte.*



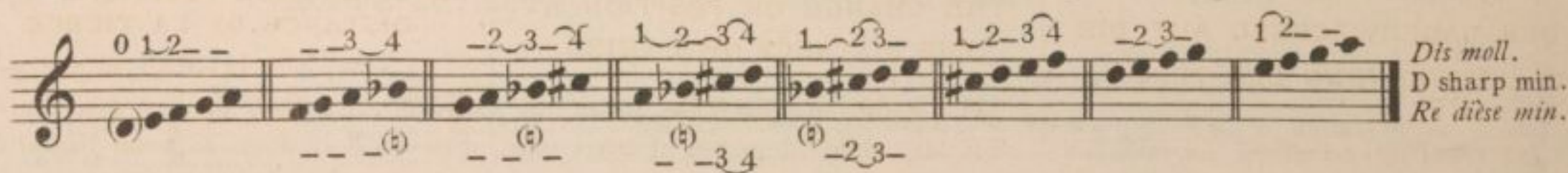
*Ges.
G flat.
Sol bémol.*

Moll:

Minor:

Mineur:

a) Grundton: die leere Saite. a) tonic: the open string. a) tonique: la corde à vide.



Erstes Capitel.

DER LAGENWECHSEL AUF DIE ENTFERNUNG DER TERZ.

Die Hand legt bei diesem Lagenwechsel einen ziemlich kleinen Weg zurück, während, in Tonleitern, zwei Finger wenigstens in einer Lage zu brauchen sind; darum eignet sich dieser Wechsel vorzüglich für kurze Läufe, und für den Vortrag vieler Melodien auf einer Saite, aber er eignet sich durchaus nicht für alle Fälle, sollte also nicht fast der einzige Wechsel sein, den die meisten Violinisten kennen!

Für jeden Lagenwechsel ist die Regel, dass man, auf einen und zwar den zuletzt gebrauchten festgepressten Finger gestützt, die Hand verschiebt, bis der betreffende Finger genau seine Stelle in der neuen Lage erreicht hat; soll er nicht dort erklingen, so ist er im Moment des Eintreffens von dem andern Finger abzulösen, dessen Ton erscheinen soll. (N.B.—Der geübtere Geiger zieht vor den abrückenden Finger in die Luft zu nehmen, damit nicht etwa seine Ankunft vernommen werde; doch soll der Anfänger dieses noch nicht wagen). Von obiger Regel macht nur der aufsteigende diatonische Gang eine Ausnahme, sowie der Fall des Fingerwechsels auf einem Tone. Zum erstern gebe ich eine Vorübung, welche zeigt, dass ein Doppelgriff auf einer Saite im Augenblicke vor dem Wechsel vorhanden ist, und dass der untere Finger im Vorrücken festgedrückt bleibt, während der obere vor ihm in die Luft entweicht; ich lasse den Doppelgriff auf zwei Saiten klingen, damit der untere Finger nicht in die Versuchung gerathe, durch die Luft auf seine andere Stelle zu springen.

Der Doppelgriff ist immer so gewählt, dass das Maass der betreffenden beiden Finger für die neue Lage vorausgeföhlt wird.

Man wird wohl thun den Fingerwechsel auf einem Tone ganz in derselben Weise auszuführen, unter Umständen also den unteren Finger in der alten Lage schon festzustellen.

N.B.—Ich verdanke den Rath zur Verwendung dieser Vorübung dem Herrn Richard Sahla in Hannover.

First Chapter.

THE CHANGE OF POSITION AT THE DISTANCE OF A THIRD.

The hand, in this case, does not shift far, while, in scales, at least two fingers can be used in one position; this change therefore is most useful for short runs, and for the rendering of many melodies on one string—but it is far from suitable to all cases, and hence should not be, as it is, almost the only kind of shifting known by the greater number of violinists.

For any change of position, the rule is, that the hand, leaning on a finger pressed on the string (properly speaking, by the finger, which has been last used in the old position) should move until this finger finds its exact place in the new position. If the same finger is not to give the first sound in the new position, it must at once be replaced by the next. (N.B.—The practised violinist prefers to take off the former finger in order that its arrival in the new position may not be heard; but the beginner should not try that).

There are only two exceptions to the above rule: the ascending diatonic scale, and the change of two fingers on the same note. For the first exception I give a preparatory exercise, to show that in the moment before the change a double stop on ONE string is made, and that the lower finger, during the movement of the hand, remains pressed on the string, while the upper one is lifted up. I advise the pupil to make that double-stop on two strings, not to allow the lower finger to leave the string; the double-stop is always chosen so as to prepare the proper distance between the two fingers in the new position. It will be useful to execute in exactly the same manner the change of two fingers on the same note, that is to say: place the lower finger ready in the old position.

N.B.—I owe the use of this preparatory exercise to Herr RICHARD SAHLA in Hanover.

Premier Chapitre.

LE CHANGE DE POSITIONS À LA DISTANCE DE LA TIERCE.

La main, dans ce change, ne fait qu'un chemin assez petit, pendant que, dans les gammes, deux doigts au moins peuvent être usés dans une position; c'est pourquoi ce change est excessivement utile pour des passages courts et pour la déclamation de beaucoup de melodies à une corde—mais il n'est pas du tout applicable à un cas quelconque, et ne devrait pas être le seul change à peu près, que la plupart des violinistes connaît.

Pour tout change de positions, la règle est de mouvoir la main appuyée sur un doigt, proprement dit le doigt usé le dernier dans l'ancienne position, qui reste pressé sur la corde, jusqu'à ce que ce doigt ait trouvé précisément sa place dans la nouvelle position. Si ce n'est pas lui qui doit sonner là, il faut le remplacer, dans le moment de l'arrivée, par l'autre doigt dont le son doit apparaître. (N.B.—Le violiniste de quelque expérience préfère d'ôter le doigt en glissant, pour ne pas le faire entendre en arrivant; mais le commençant ne devra pas risquer cela).

Il n'y a pas d'exception de cette règle sinon le cas de la gamme diatonique montante, et le cas du change de doigts pour le même son.

Pour le premier cas j'offre un exercice préparatoire qui montre, que deux doigts se trouvent placés sur une corde dans le moment avant le change, et que le doigt inférieur reste ferme en glissant, pendant que le doigt supérieur est ôté devant lui; je fais sonner le double son à deux cordes, pour que le doigt inférieur ne soit pas tenté de faire un bond vers sa nouvelle place.

Le double-son est toujours choisi de sorte qu'il puisse préparer la mesure entre les deux doigts qu'on va trouver dans la nouvelle position.

On fera bien d'exécuter le change de doigts pour le même son de la même manière précisément; selon les circonstances on placera le doigt inférieur avant de changer la position.

N.B.—Je dois à Mons. Richard Sahla à Hannover le conseil d'adopter cet exercice préparatoire.

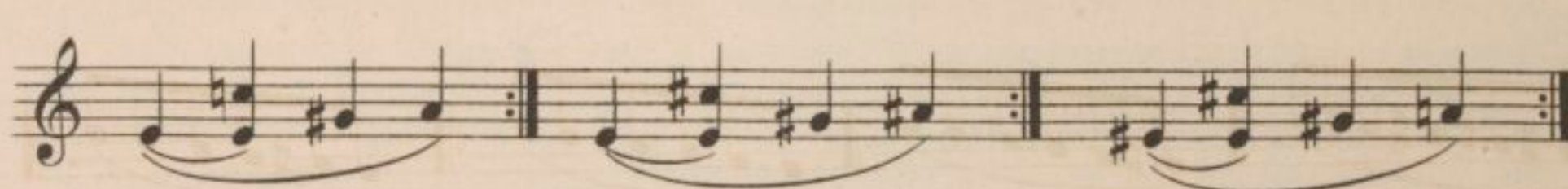
Vorübung für den Lagenwechsel in diatonischen Gängen:

Preparatory exercise for the change of position in diatonic passages:

Exercice préparatoire pour le change de positions dans des passages diatoniques:

1.  *und zurück. and back. et de retour.*

 *und zurück. and back. et de retour.*

 *und zurück. and back. et de retour.*

Anwendung:

Application:

Application:

 *und zurück. and back. et de retour.*

 *und zurück. and back. et de retour.*

Mit ungleichen Maassen:

With unequal measures:

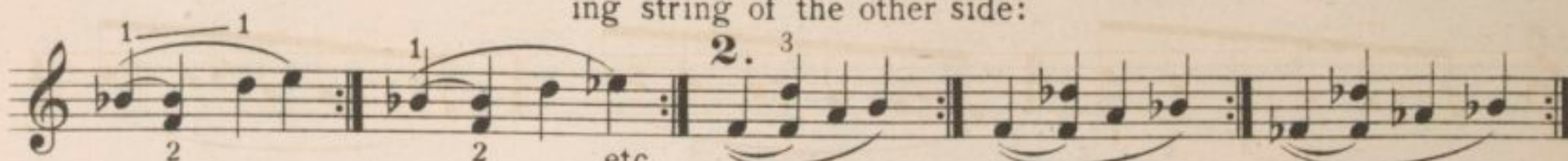
Avec des mesures inégales:

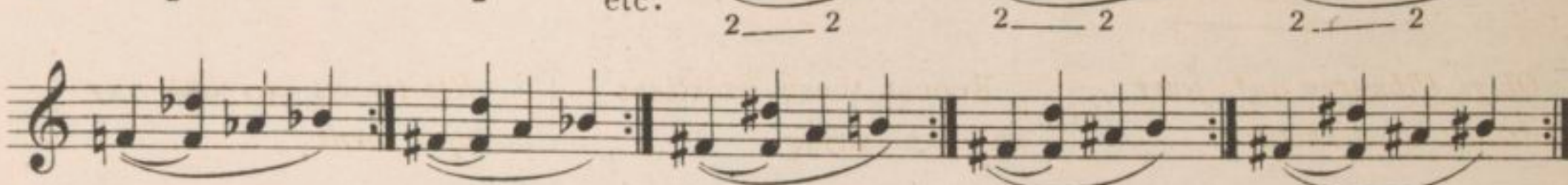
 *und zurück. and back. et de retour.*

Die Vorübung kann auch die jenseitige Saite brauchen:

The preparation may also be used for the neighbouring string of the other side:

La préparation peut de même user la corde de l'autre côté:

 *und zurück. and back. et de retour.*

 *und zurück. and back. et de retour.*

*Anwendung:**Application:**Application:*

The musical exercises are organized into eight rows, each containing four measures of music. The exercises involve various fingerings (2, 3, 4) and bowing techniques (trills, slurs). Some measures are marked with (b), (g), or (a). A large '8.' is placed above the fourth measure of the fourth row.

*Obige Uebungen auf jeder
Saite zu wiederholen.*

Repeat these exercises
on each string.

*Répétez ces exercices sur
chaque corde.*

*Fingerwechsel auf
einem Tone.*

CHANGE OF FINGERS
ON THE SAME NOTE.

*Change de doigts
pour le même ton.*

Ausführungsweise:

Manner of execution:

Manière d'exécution:



Anwendung:

Application:

Application:



*Obige Uebungen sind auf je-
der Saite zu wiederholen.*

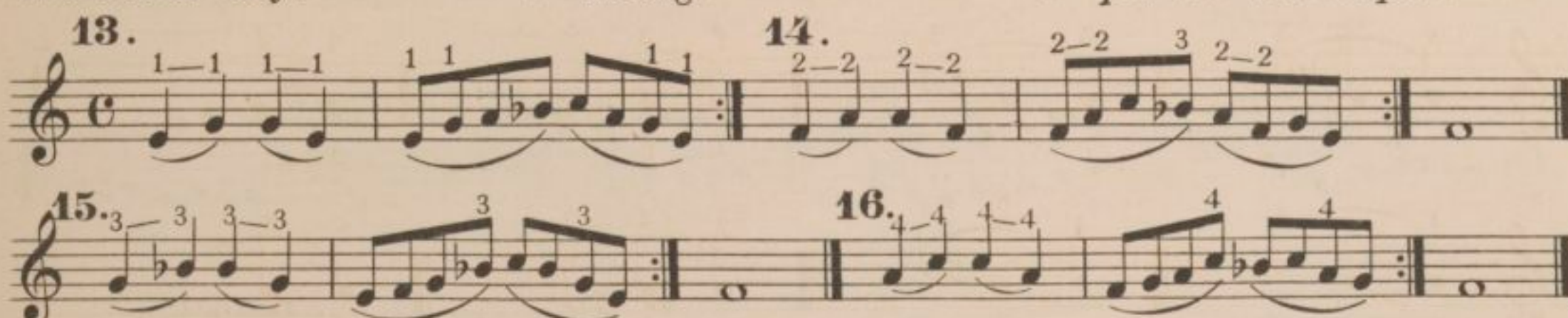
Repeat these exercises
on each string.

*Répétez ces exercices sur
chaque corde.*

Zu dem Falle, dass derselbe Finger, welcher in der alten Lage zuletzt klang, in der neuen zuerst klingen soll, ist nichts besonderes zu bemerken, als dass (natürlich) nicht die Pressung sich unterbrechen darf.

In the case of the same finger giving the last note in the old position and the first in the new one, it is of course essential, that the pressure should not cease in shifting.

Il n'y a rien à remarquer pour le cas, que le même doigt, qui a sonné le dernier dans l'ancienne position, sonnera le premier dans la nouvelle, sinon, que la pression, naturellement, ne doit pas être interrompue.



Aehnliche Modelle sind in allen Tonarten, auf allen Saiten zu bilden.

Form similar models in all keys, on each string.

Formez des modèles semblable dans tous les tons, sur chaque corde.

Das Treffen vorliegender Finger im Aufsteigen, rückliegender im Absteigen.

Exercises for finding higher fingers in shifting upwards, lower ones in shifting downwards.

Exercices pour trouver les doigts avancés en montant, les doigts inférieurs, en descendant.

Ausführungsweise, nach der Regel:

Manner of execution, according to the rule:

Manière d'exécution, selon la règle:



In allen Tonarten, und auf allen Saiten!

In all keys, on all strings!

Dans tous les tons, sur chaque corde!



*wie oben.
as before.
comme ci-dessus.*

*Gemischte Beispiele
zum Lagerwechsel.*

VARIOUS EXAMPLES FOR
THE CHANGE OF POSI-
TION.

*Exemples mixtes pour
le change de position.*

The musical examples consist of ten staves, each containing a series of exercises for changing positions on the violin. The exercises are written in treble clef and include various key signatures (C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, E minor, B minor, F minor, C# minor, G# minor, D# minor, A# minor, E# minor, B# minor, F# minor, Cb minor, Gb minor, Db minor, Ab minor, Eb minor, Bb minor, Fb minor, C# major, G# major, D# major, A# major, E# major, B# major, F# major, Cb major, Gb major, Db major, Ab major, Eb major, Bb major, Fb major, C# minor, G# minor, D# minor, A# minor, E# minor, B# minor, F# minor, Cb minor, Gb minor, Db minor, Ab minor, Eb minor, Bb minor, Fb minor, C# major, G# major, D# major, A# major, E# major, B# major, F# major, Cb major, Gb major, Db major, Ab major, Eb major, Bb major, Fb major). The exercises are designed to be played on a single string, with fingerings indicated by numbers 1-4 below the notes. Some exercises include repeat signs and slurs.

*Der Schüler erfinde noch
viele ähnliche Modelle in al-
len Tonarten, auf allen Sai-
ten.*

The pupil should invent
several more models in all
keys, on every string.

*L'élève inventera beaucoup
plus de modèles semblables dans
tous les tons, sur toutes les cor-
des.*

Die nächste Aufgabe ist, alles Obige in den Wechsel der II, und IV., III. und V., IV. und VI., V und VII. Lage etc. zu übertragen.

The next task is to transpose all that precedes into the alternation of the II. and IV., III. and V., IV. and VI. etc. positions.

La tâche prochaine est de transposer tout ce qui se trouve ci-haut, dans le change des positions II. et IV., III. et V., IV. et VI., V. et VII. etc.

Beispiele :

Examples :

Exemples :

1. II-IV.

2.

3.

4.

5.

III-V.

IV-VI.

V-VI.

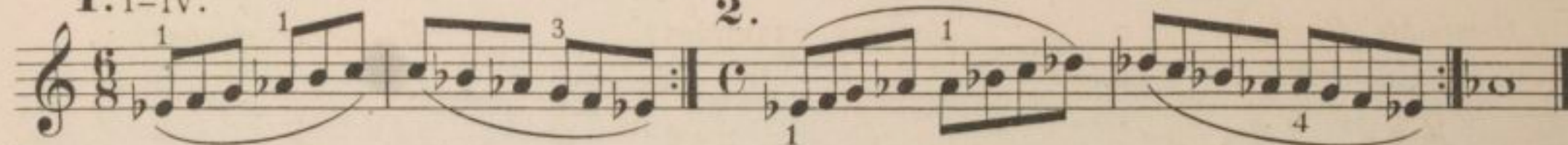
3. Saite.
3. String.
3. Corde.

II. CAPITEL.

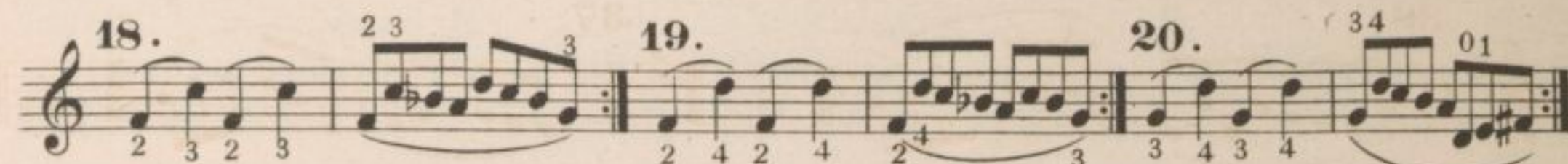
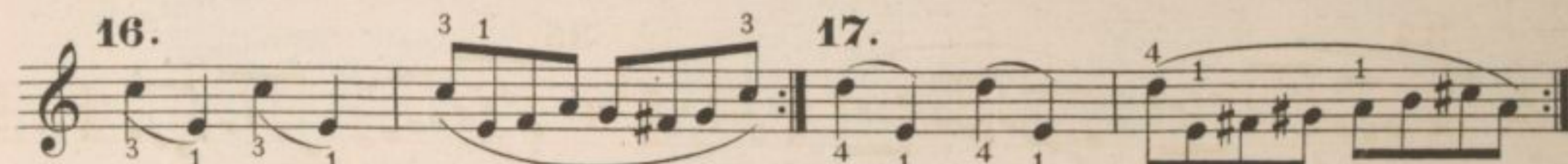
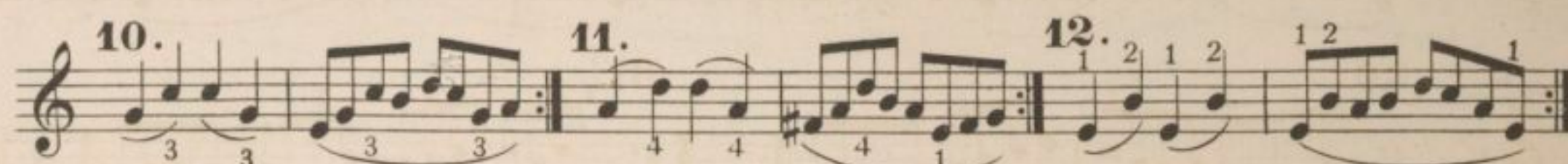
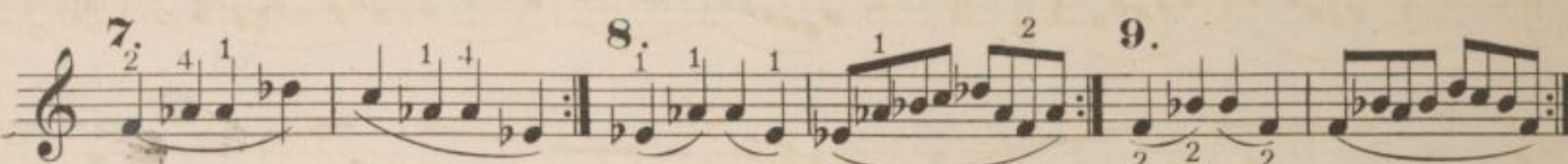
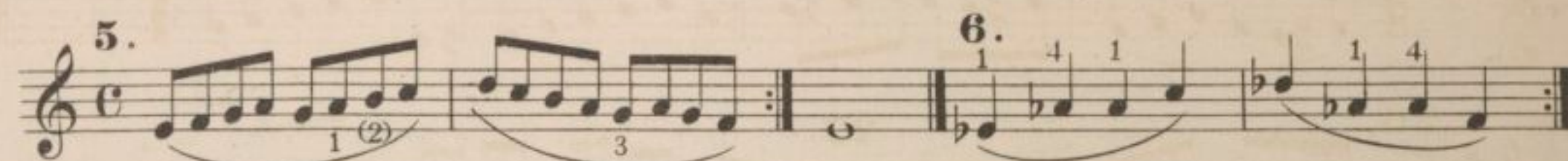
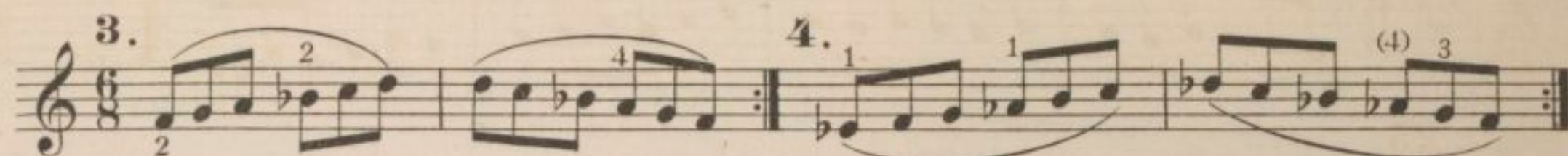
*Der Lagenwechsel
auf die Entfernung der
Quart.*

*Die Ausführung bedarf kei-
ner besondern Erklärung mehr,
da sie von der bisherigen Pra-
xis nur durch die grössere Ent-
fernung verschieden ist.*

1. I-IV.



2.



21.

22.

23.

In allen Tonarten und auf jeder Saite.
In all keys, on each string.
Dans chaque ton et sur chaque corde.

23.

*In allen Tonarten und auf jeder Saite.
In all keys, on each string.
Dans chaque ton et sur chaque corde.*

Gemischte Beispiele:

Various examples :

Exemples mixtes:

24.

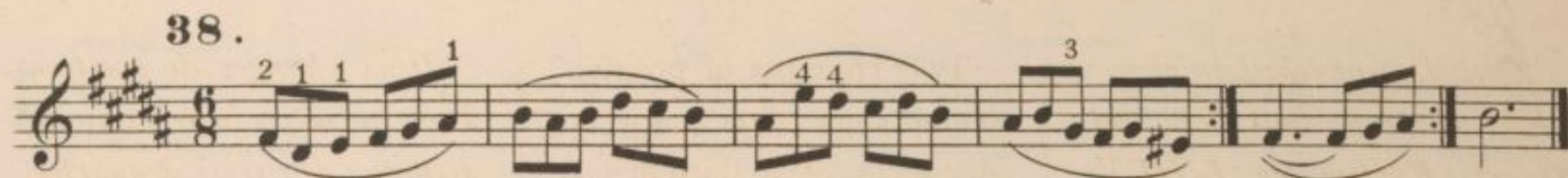
1 3 3

25.

3 3 4 3

28. 0 4

29. 4 1 3



Der Schüler erfinde weitere Modelle.

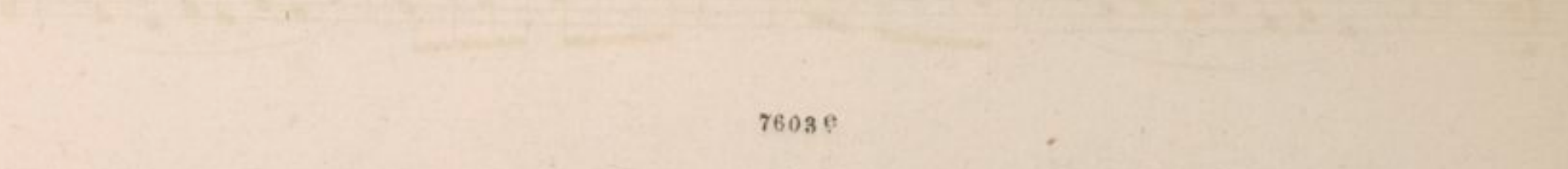
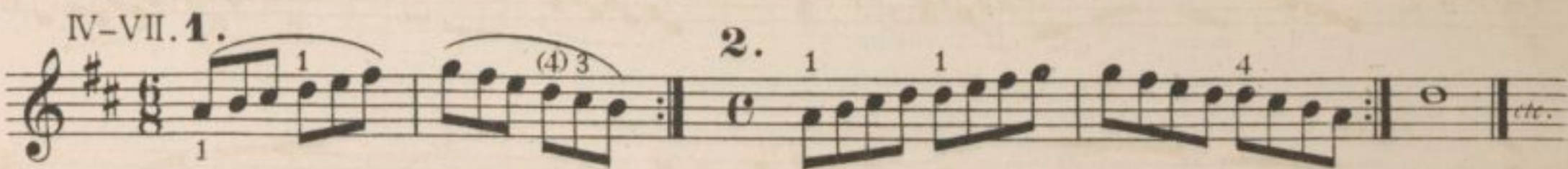
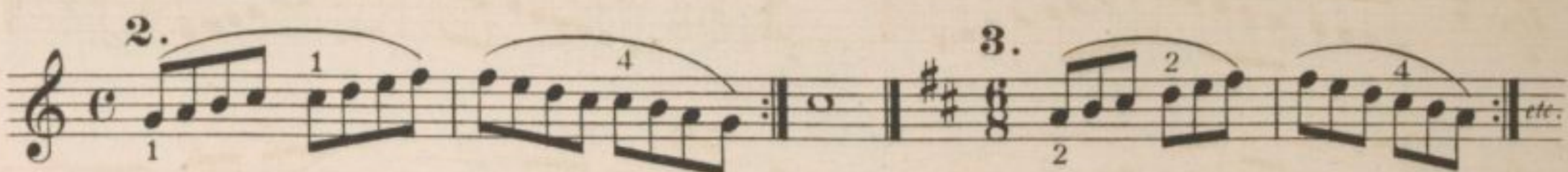
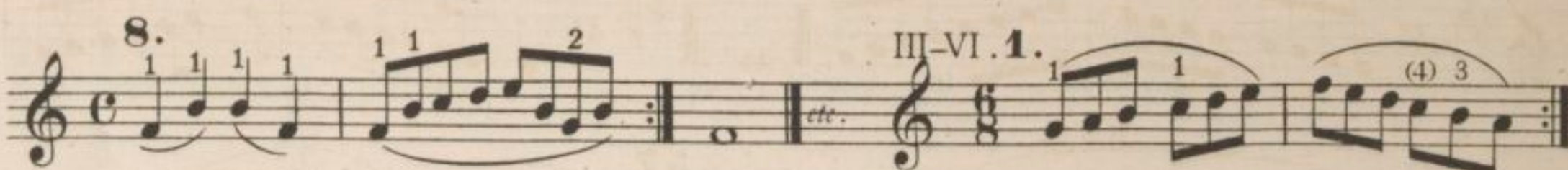
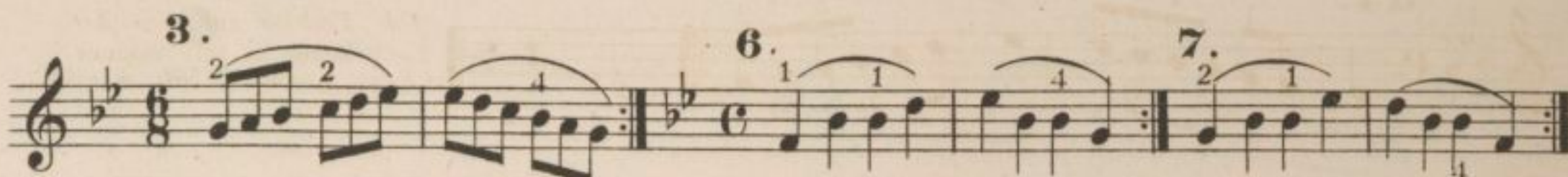
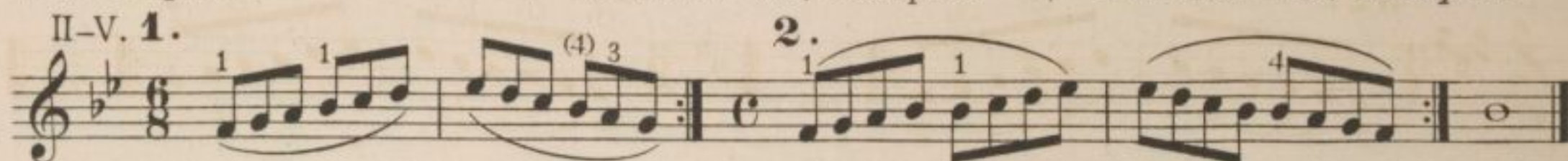
The pupil should invent further models.

L'élève inventera plus de modèles.

*Uebertragung in die Lagen-
gruppen: II-V, III-VI, IV-
VII; Beispiele:*

Transposition into the
groups of positions: II-V,
III-VI, IV-VII; examples:

*Transposition dans les
groupes de positions: II-V,
III-VI, IV-VII; Exemples:*



Zwei Lagenwechsel in gleicher Richtung mit Terz- und Quart-Entfernung: I-III-V; I-III-VI; I-IV-VI; I-IV-VII; II-IV-VI; etc.

Two changes of position in the same direction, at the distances of a third and of a fourth: I-III-V; I-III-VI; I-IV-VI; I-IV-VII; II-IV-VI etc.

Deux changes de positions dans la même direction, aux distances de tierces et quarts: I-III-V, I-III-VI, I-IV-VI, I-IV-VII, II-IV-VI; etc.

41. 42.

43. 44. 45.

46. 47. 48. 49. 50. 51.

52. 53.

54. *Jede Tonleiter auf diese Art.
Each scale in this manner.
Chaque gamme de cette manière.*

55. 56.

57.

58. 59.

60.

III. CAPITEL.

Lagenwechsel auf grössere Entfernung.

a) auf die Quint.

CHAPTER III.

The change of position at greater distances.

a) to the fifth.

CHAPÎTRE III.

Change de positions à plus grande distance.

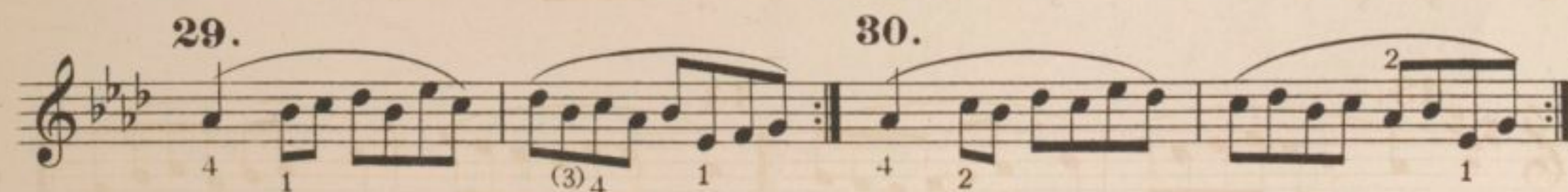
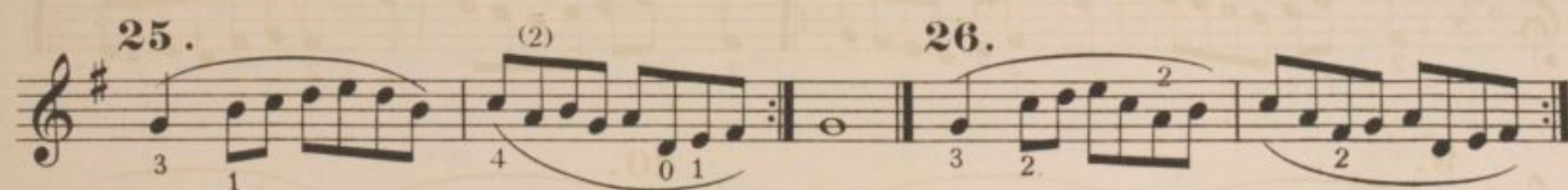
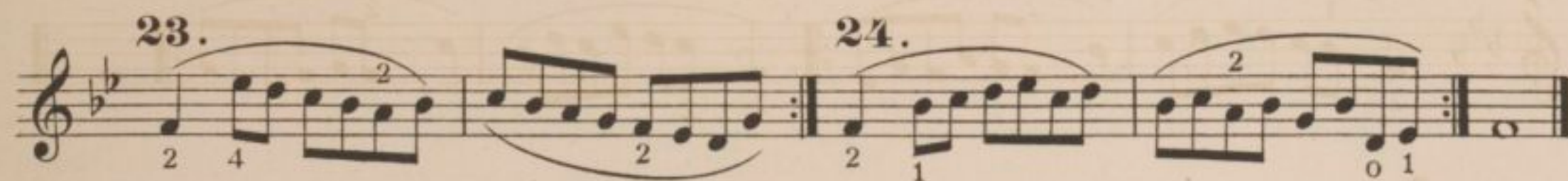
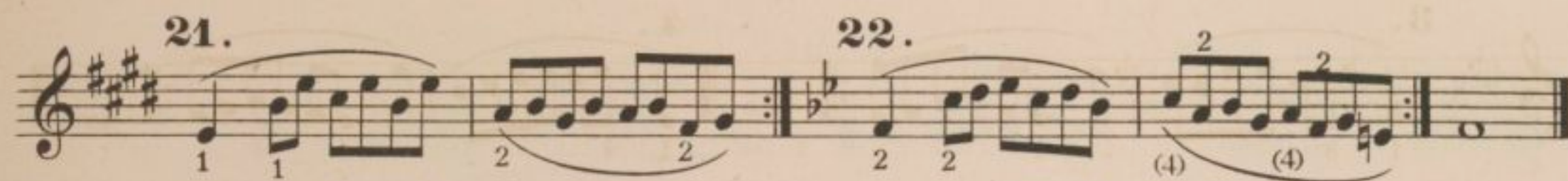
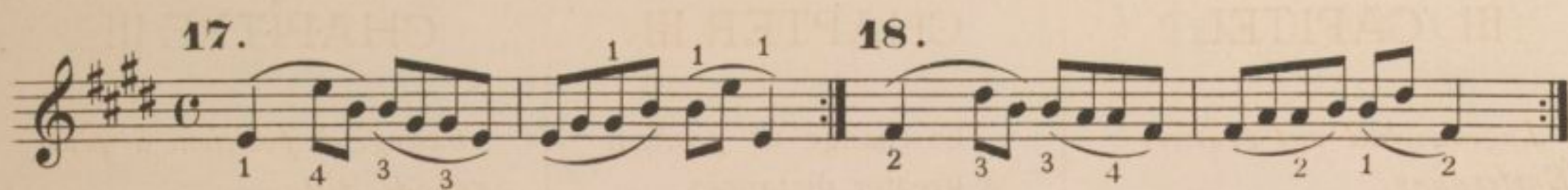
a) à la quinte.

The musical exercises are arranged in two columns, numbered 1 to 16. Each exercise is written on a single staff in treble clef. Exercises 1 through 8 are in the key of B-flat major (two flats). Exercises 9 through 16 are in the key of D major (two sharps). The exercises demonstrate various fingering patterns for moving the hand to the fifth position. For example, exercise 1 shows a sequence of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Exercise 16 shows a sequence of eighth notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4. Each exercise is followed by a repeat sign and a final note.

Aehnliche Modelle in allen Tonarten erfinden!

Invent similar models in all keys!

Inventez des modèles semblables dans tous les tons!



und ähnliche Modelle.

and similar models.

et des modèles semblables.

Uebertragung in andere La-
gengruppen. II-VI.

Transposition into other
groups of positions. II-VI.

Transposition dans d'autres
groupes. II-VI.

1. 17. 21. 28. III-VII. 1. 21.

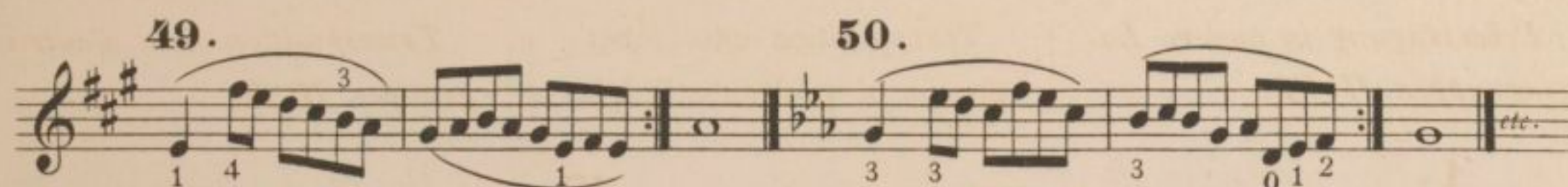
auf jeder Saite.
on each string.
sur chaque corde.

b) Lagenwechsel auf die
Sext.

b) Change at the distance
of a sixth.

b) Change à la sixte.

33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48.



Uebertragung in die Gruppe: II-VII.

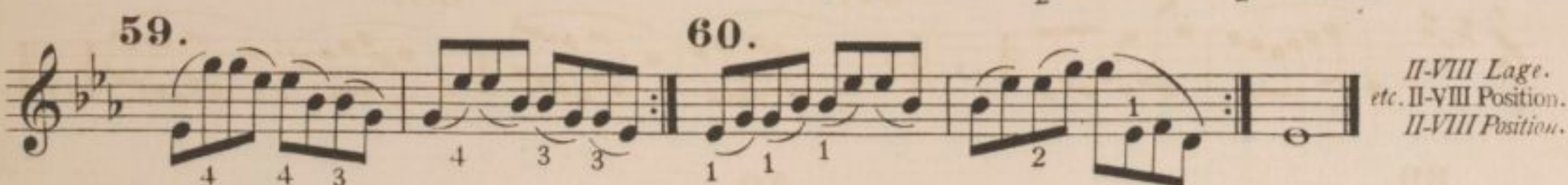
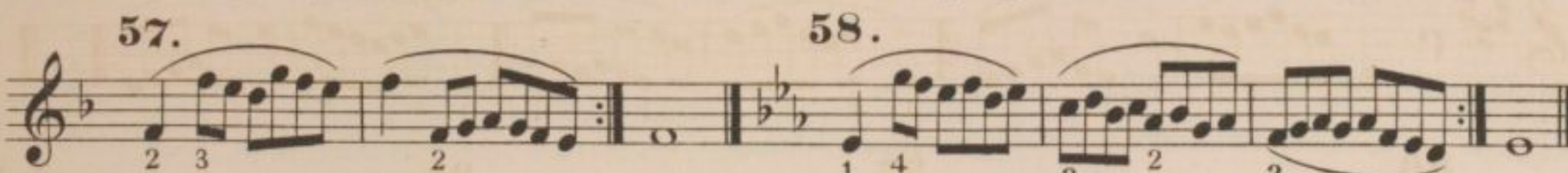
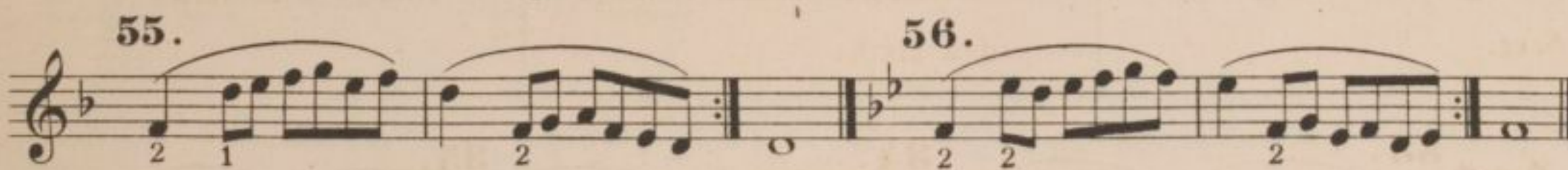
Transposition into the group: II-VII.

Transposition dans la groupe: II-VII.

c) Wechsel auf die Septime.

c) Change at the distance of a seventh.

c) Change à la septième.

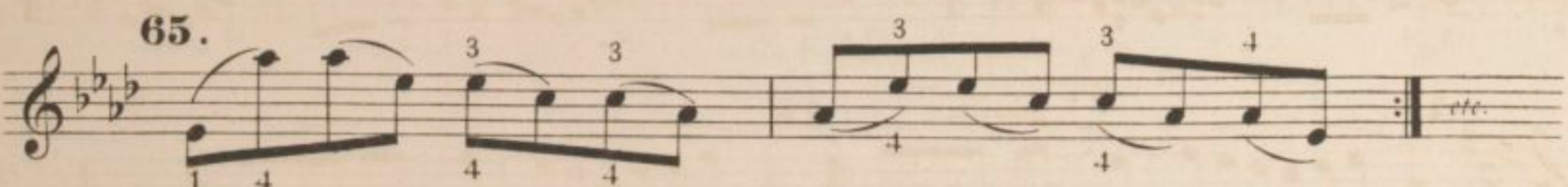
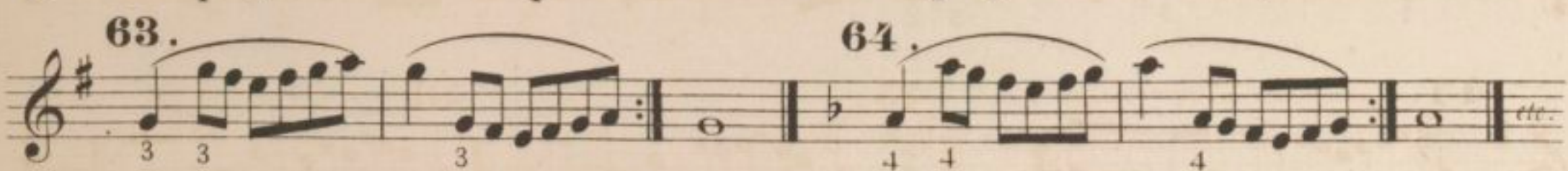
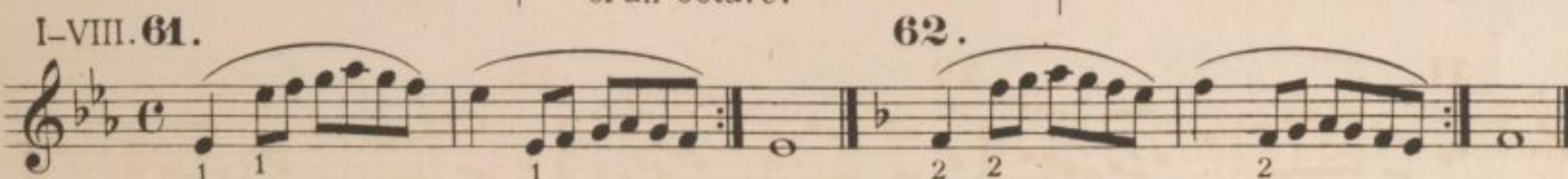


II-VIII Lage.
etc. II-VIII Position.
II-VIII Position.

d) Wechsel auf die Octave.

d) Change at the distance of an octave.

d) Change à l'octave.



Alles Obige ist auf jeder Saite auszuführen.

All that precedes to be repeated on each string.

Tous ces exercices se répèteront sur chaque corde.

IV. CAPITEL.

Der Wechsel benachbarter Lagen.

Lagenketten. (Sequenzen)

Im Melodievortrage kann oft der Halbtonschritt zum Uebergang in eine benachbarte Lage benützt werden, in Passagen dagegen sind die Terzsprünge angemessener. Dagegen kommen Sequenzen vor, welche stufenweisen Wechsel erfordern.

Ketten von Modellen im Umfang von drei Tönen:

D dur:



Edur ebenso.

E nat the same.

Mi nat. de même.



Fis, G, Asdur ebenso.

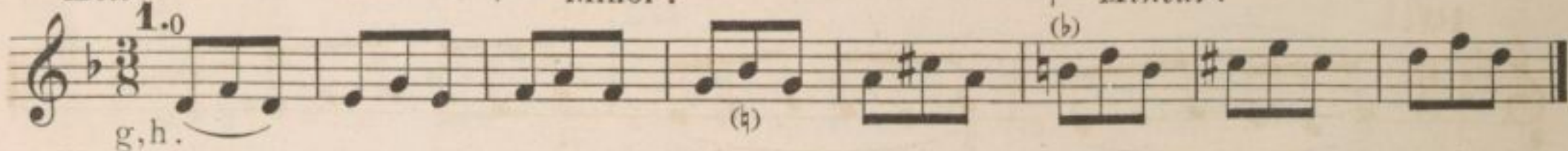
F sharp, G, A flat the same.

Fa dièse, Sol, La bémol de même.

Moll:

Minor:

Mineur:



Rückwärts in harm. und melod. Form.

Backwards in harm. and melodic form.

Retournez dans les formes harmon. et mélod.



*siehe oben.
see above.
voyez ci-haut.*



CHAPTER IV.

The change of neighbouring positions;

Chains of positions. (Sequences)

In the rendering of a melody the step of a semitone offers often a suitable opportunity for shifting the hand into a neighbouring position, while in passages the skips at the distance of a third must be preferred. But sometimes sequences occur which demand shifting by degrees.

Chains of models in the compass of three degrees:

D major:

CHAPÎTRE IV.

Le change de positions voisines.

Chaînes de positions.

Dans le jeu de mélodie on peut souvent profiter du pas de demi-ton pour trouver la position voisine, pendant que dans les passages les changes à tierces vont mieux. Mais souvent on trouve des suites de modèles, qui exigent le change à secondes.

Suites de modèles dans l'étendue trois tons:

Ré majeur:

6. *a.* *b.* *etc.*

7. *a.* *b.* *etc.*

8. *a.* *b.* *etc.*

9. *etc.*

10. *etc.*

11. *etc.*

12. *a.* *b.* *etc.*

13. *etc.*

14. *etc.*

15. *etc.*

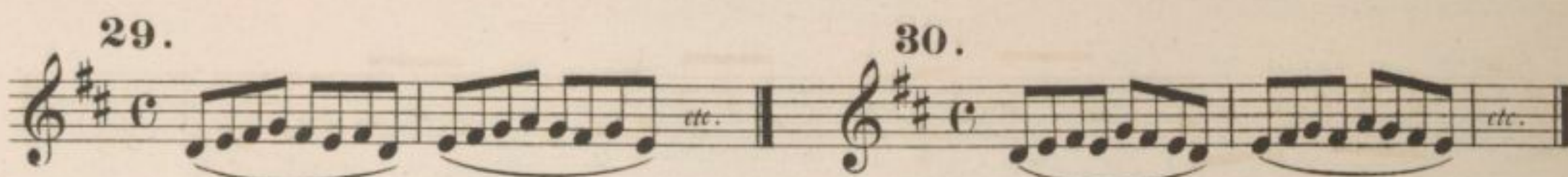
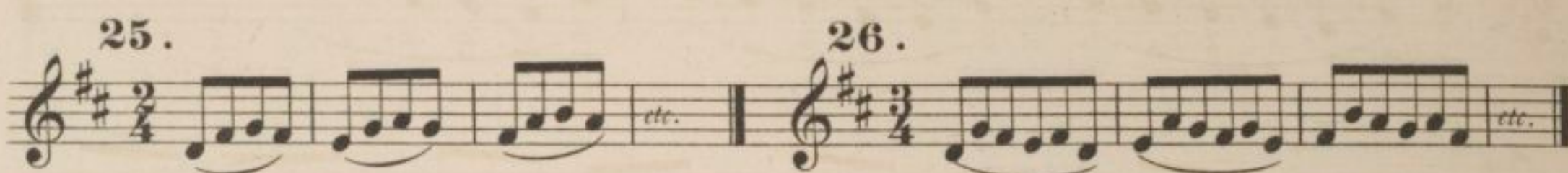
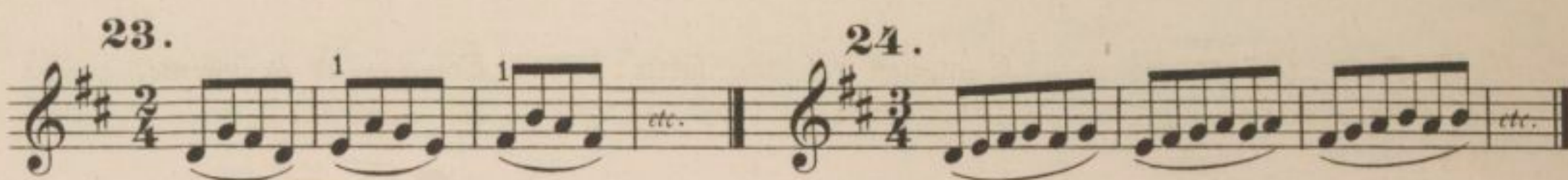
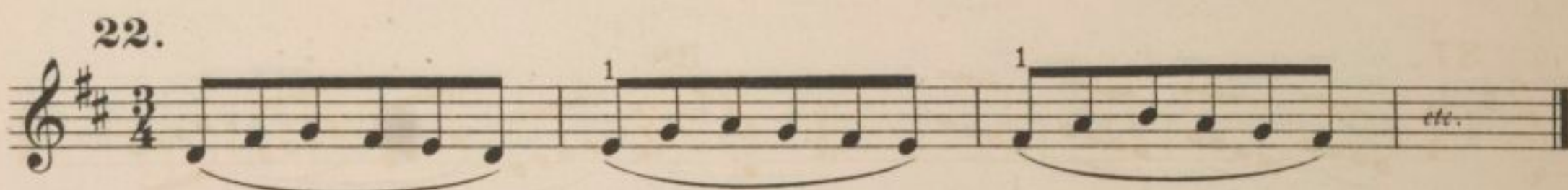
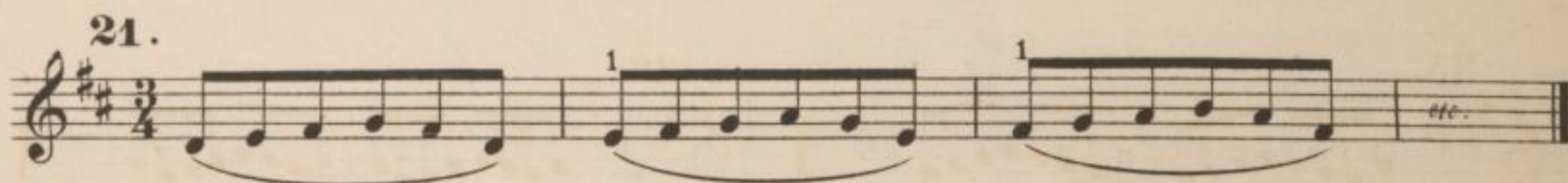
16. *etc.*

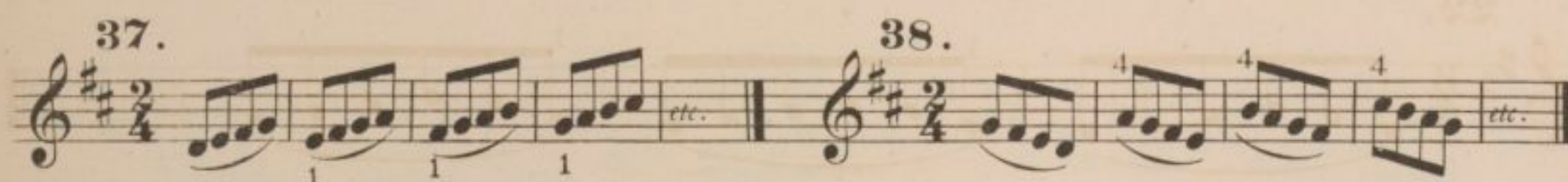
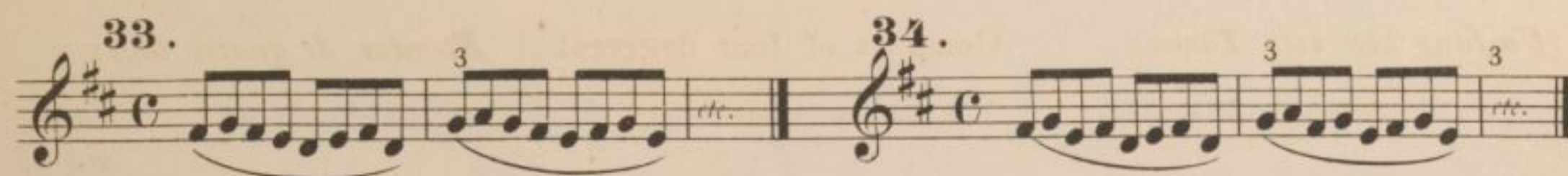
17. *etc.*

18. *etc.*

19. *etc.*

20. *etc.*

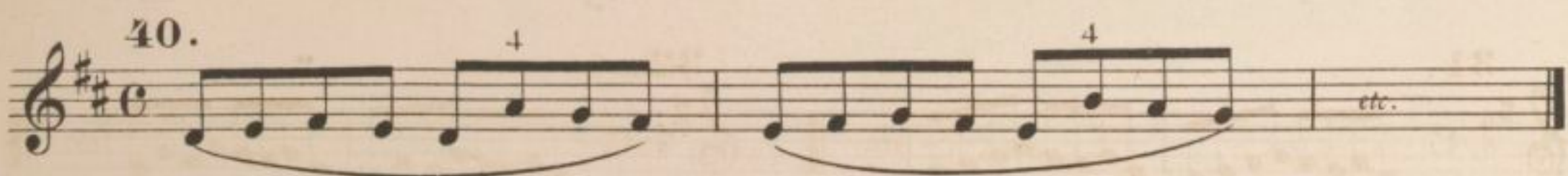
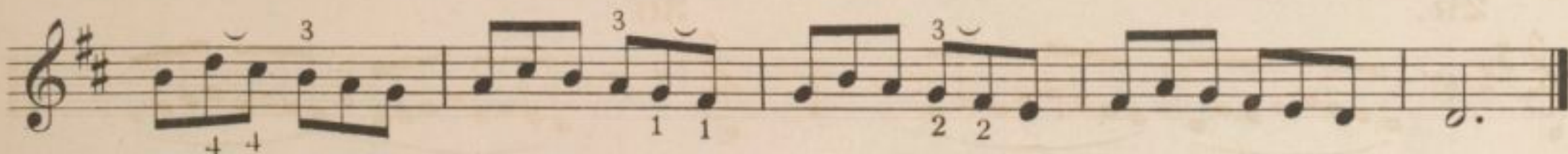
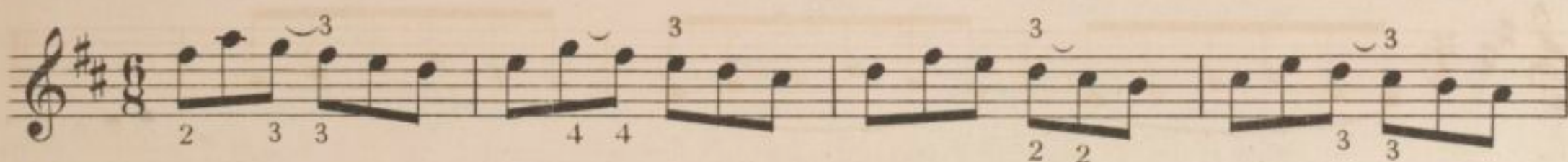
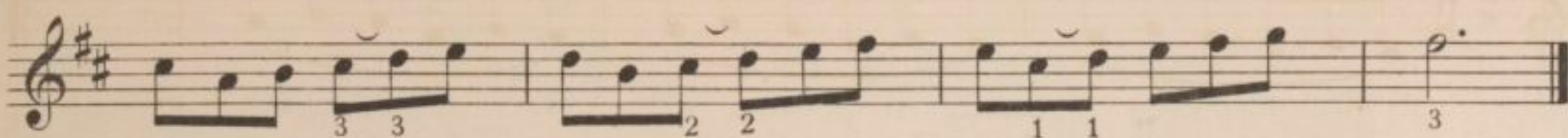
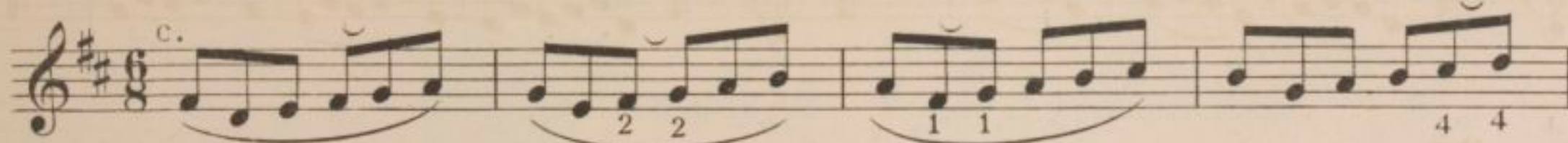
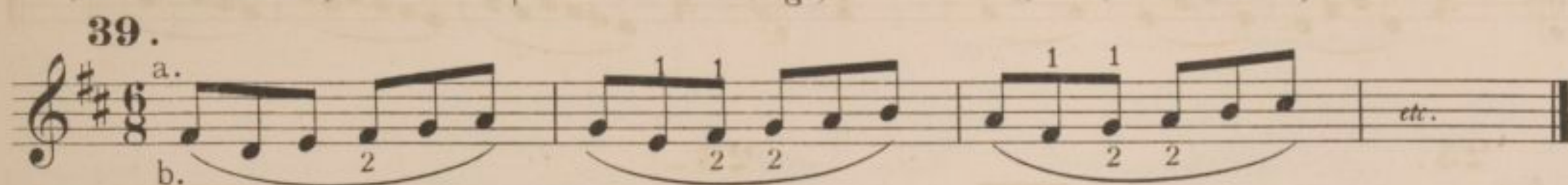
Umfang von vier Tönen:| *Compass of four degrees:*| *Etendue de quatre tons:*



Umfang der Quint:
(im Fortrücken.)

Compass of the fifth:
(in moving)

Etendue de la quinte:
(en mouvant)



Umfang der Sext (im Hin- und Herrücken):

Compass of the sixth
(in moving up and down):

*Etendue de la sixte (en mouv-
ant en avant et en arrière):*

41.

a.

b.

c.

a.

b.

42.

a.

b.

43.

a.

b.

44.

a. *etc.*

b.

*)

oder
or
ou

*) *etc.*

45.

a. *etc.*

b.

etc.

46.

a. *etc.*

b.

47. a. b.

48.

Den Fingersatz finden!

Find the fingering!

Trouvez le doigté!

49.

50.

51.

52.

Die vorstehenden Modelle sind in die Moll Tonart der leeren Saite, sowie in die Dur und Moll Tonarten anderer Stufen zu übertragen; z. B.

Transpose the above models into the minor key of the open string, and into the major and minor keys of other degrees; for example:

Transposez les modèles précédents dans le mineur de la corde à vide, et dans les autres tons majeurs et mineurs; par exemple:

21. b. *Es. E flat. Mi bémol.* c. *E. E nat. Mi.*

d. *F. Fa.* e. *B. B flat. Si bémol.*

f. *D moll. D min. Ré min.*

Manche der vorstehenden Modelle können auch in chromatischer Folge der Lagen zur Verwendung kommen:

Many of the above models can also be used in the chromatic chain of positions.

Beaucoup des modèles précédents peuvent être usés de même dans la suite chromatique des positions:

1.

*Besser mit kleiner Terz:
Better with the minor third:
Mieux avec la petite tierce:*

*Ebenso 2 und 3.
Also 2 and 3.
De même 2 et 3.*

21 und folgende in dieser Art:

21 and following ones in this manner:

21 et les suivants de cette manière:

39 und 40.
39 and 40.
39 et 40.

41 und folgende:
41 and following ones:
41 et les suivants:

47.

V. CAPITEL.

*Zweisaitige Modellketten.*a) *Sexten Modelle:*

CHAPTER V.

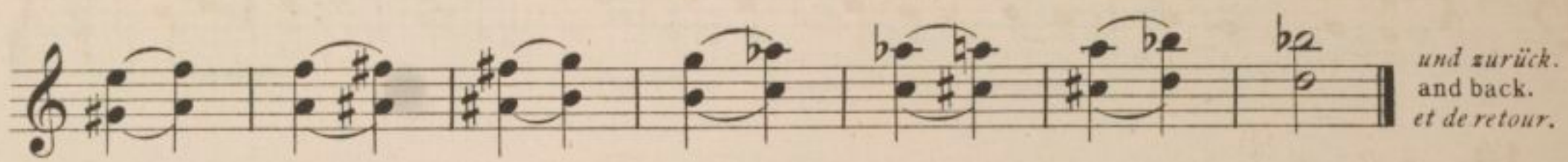
Chains of models on two strings.

a) Models of sixths:

CHAPÎTRE V.

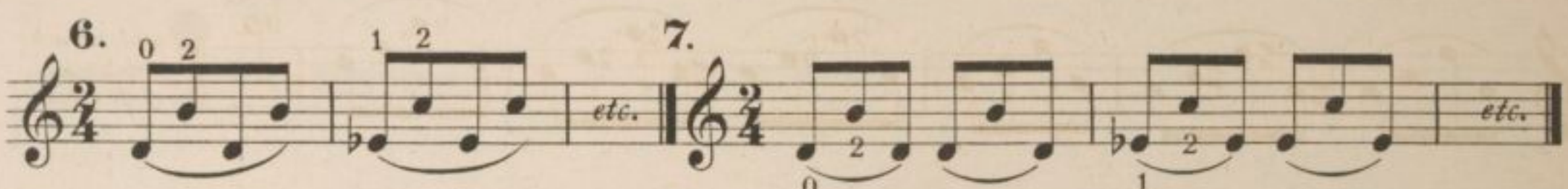
*Suites de modèles à deux cordes.*a) *Modèles à sixtes:*

1. 

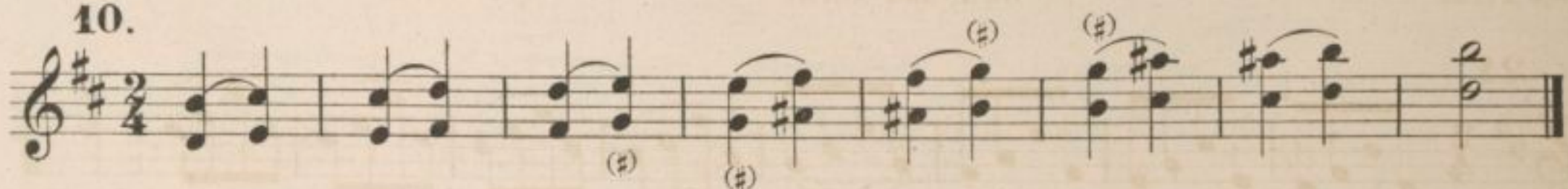


2. 

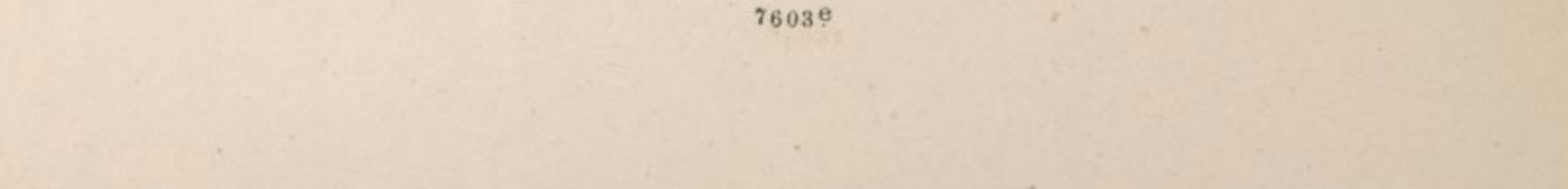
3. 

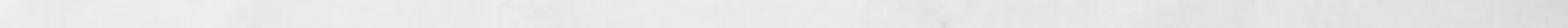
4. 

5. 

6. 

7. 

8. 

9. 

10.

11.

und zurück.
and back.
et de retour.



*Auch in andern Tonarten;
Beispiele:*

*In other keys as well;
Exemples:*

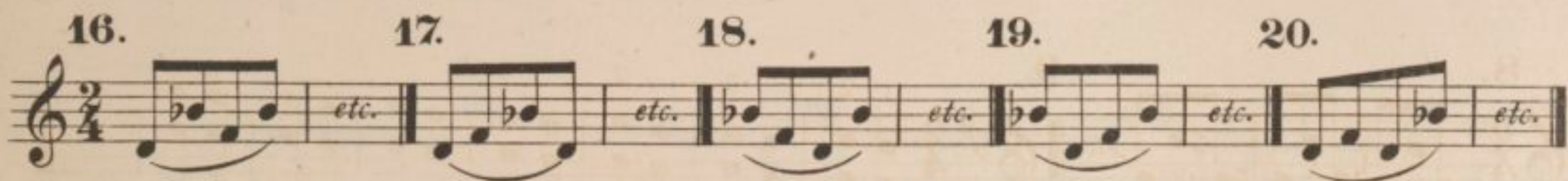
*Dans d'autres tons aussi;
Exemples:*



*Auch mit den Formen von 2,
3, 4;*

*As well with the forms 2,
3, 4.*

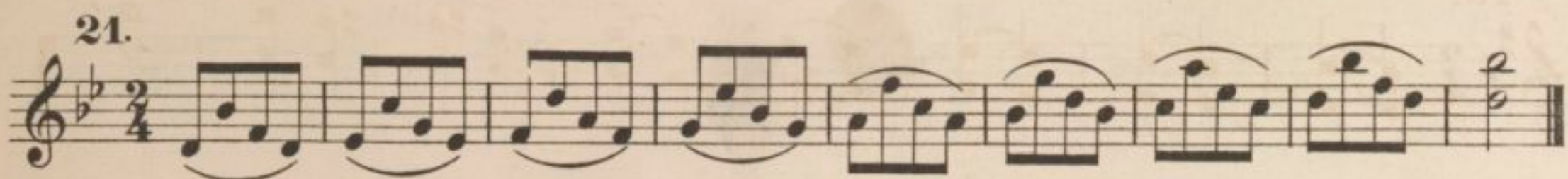
*De même en les formes de 2,
3, 4.*



*Ebenso mit der grossen Sext
und Terz.*

*The same with the major
sixth and third.*

*De même avec la grande sixte
et tierce.*



Und zurück; auch Moll.

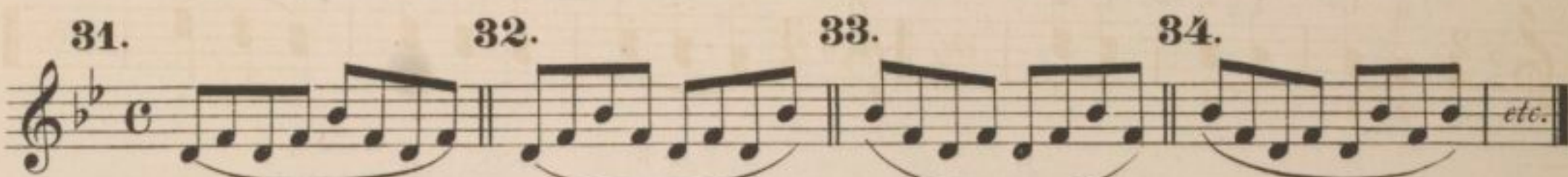
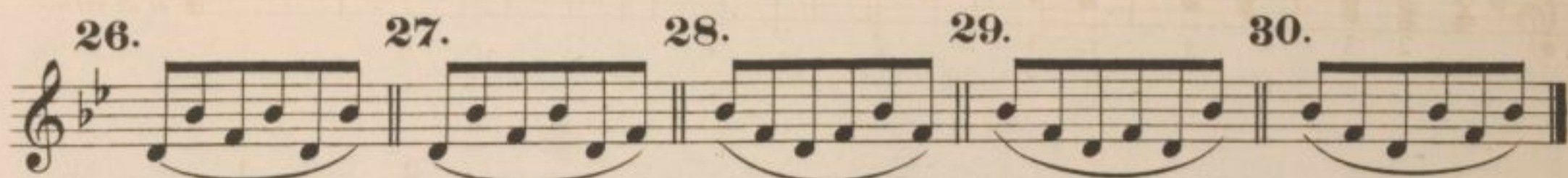
*Auch mit den Modellen 16 bis
20,*

*And back; in minor the same.
With the models 16 to 20
also.*

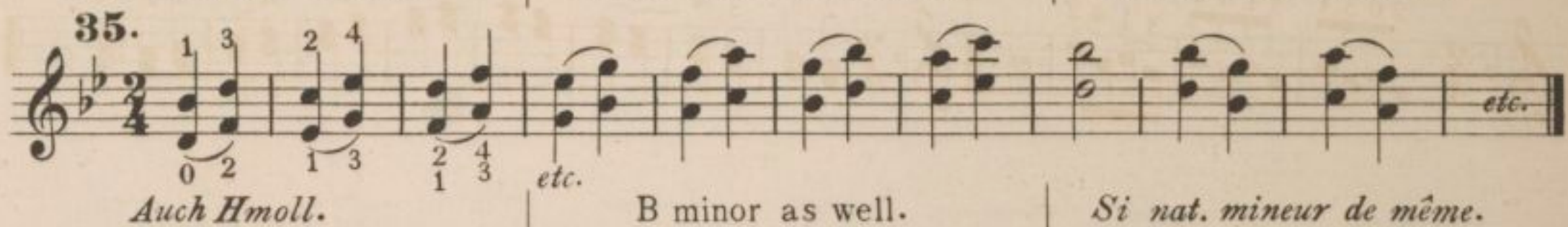
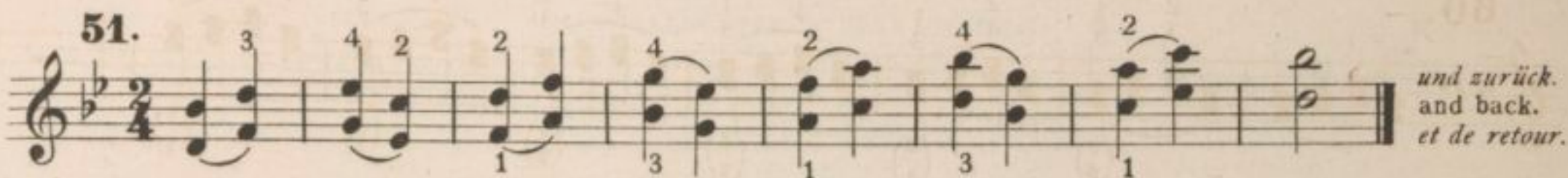
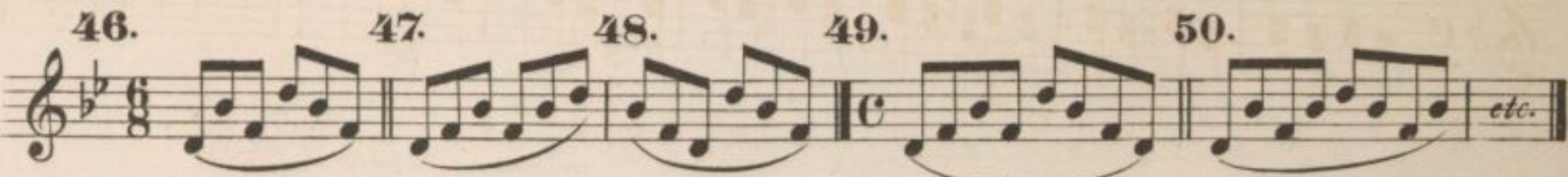
*Et de retour; Mineur aussi.
Aussi avec les modèles 16 à
20.*

Weitere Modelle:

Other models:

Autres modèles:*Terz, Sext und Octave.*

Third, sixth and octave.

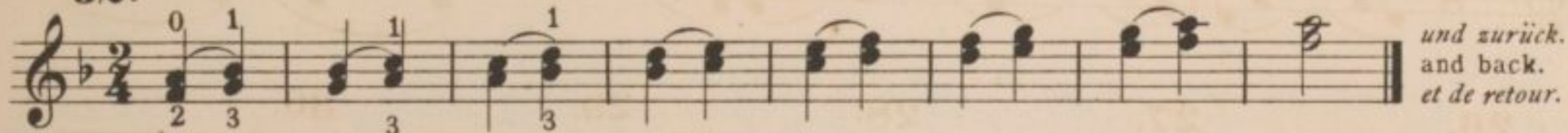
Tierce, sixte et octave:*Si nat. mineur de même.*

Das Terzenspiel.

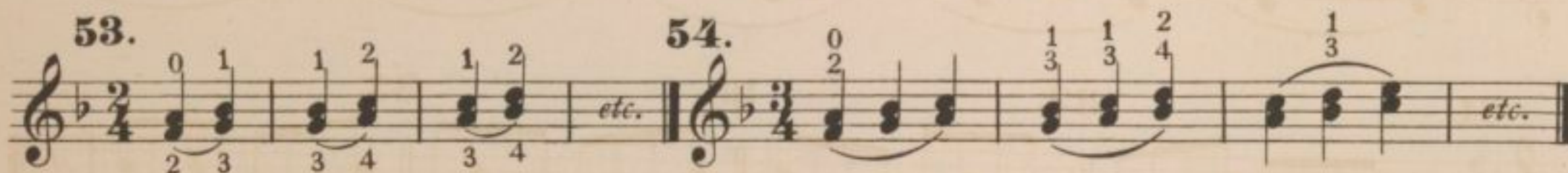
Playing in thirds:

Le jeu à tierces.

52.



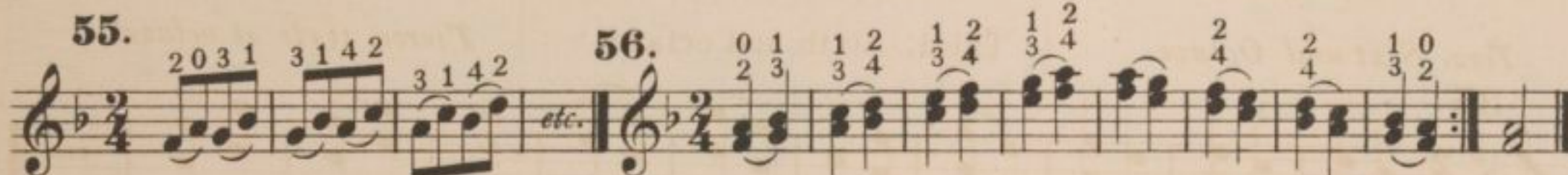
53.



54.



55.



56.



57.

*Wiederholen mit dem Modell 55.*

Repeat with the model 55.

Repétez avec le modèle 55.

58.



59.

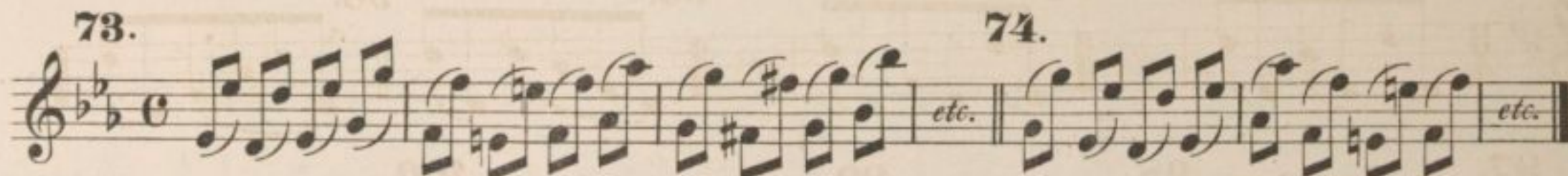
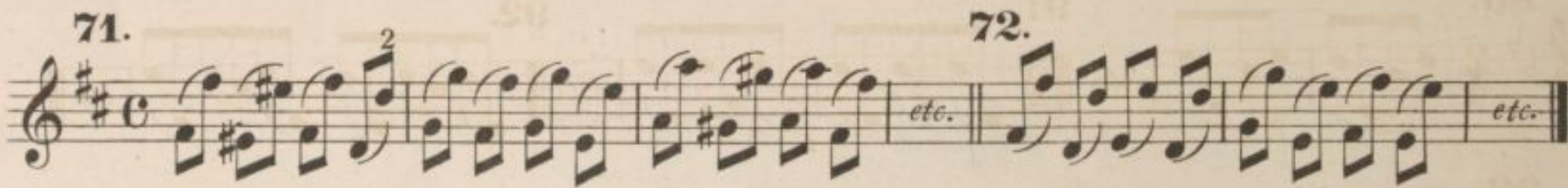
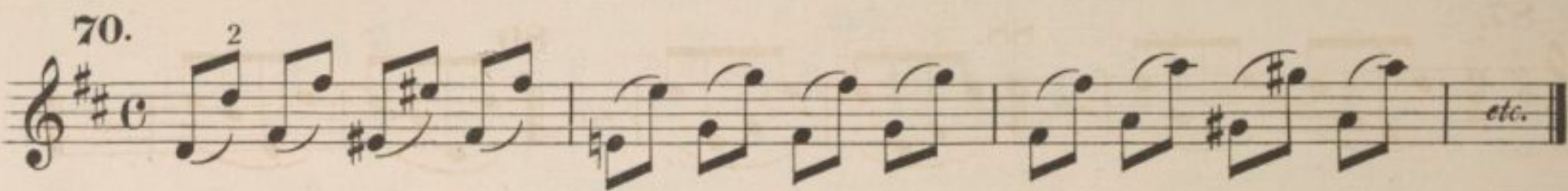
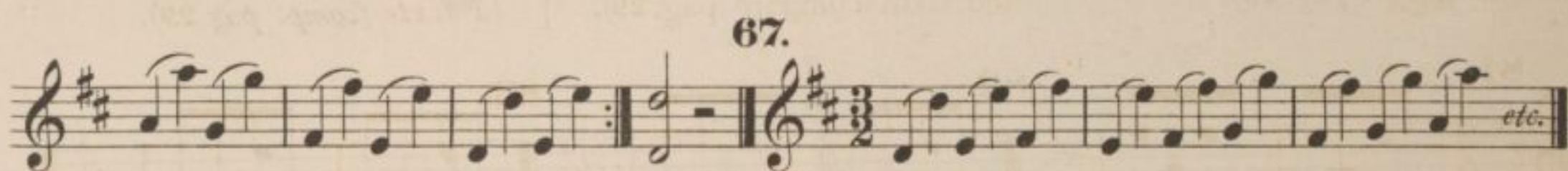
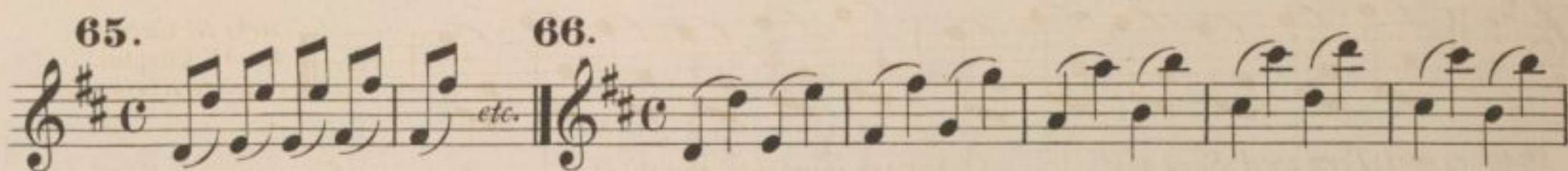
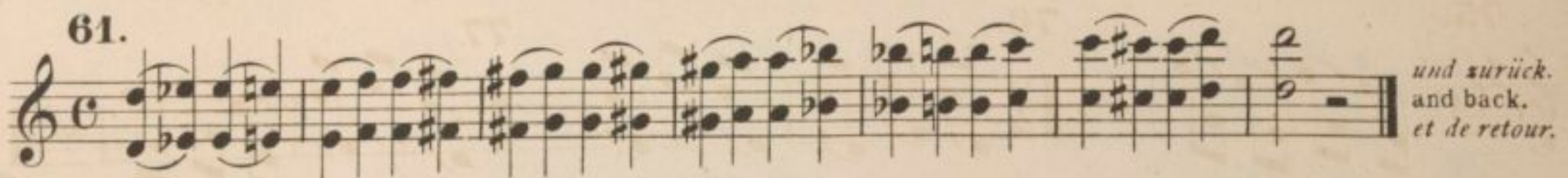


60.



Das Octavenspiel.

The play in octaves:

Le jeu d'octaves.

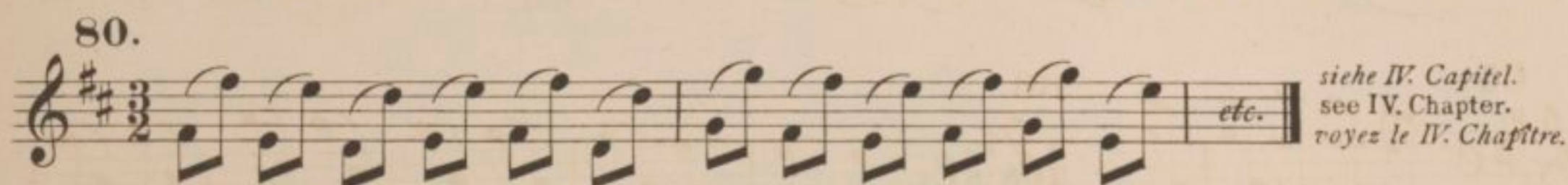
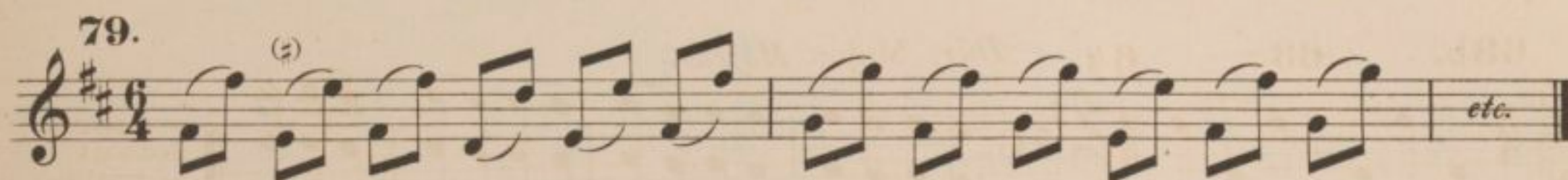
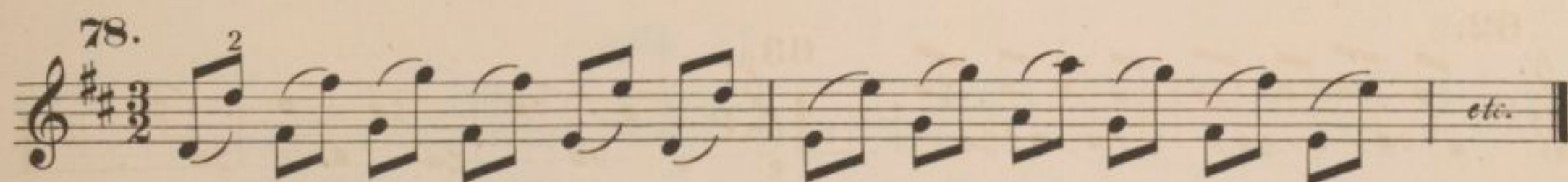
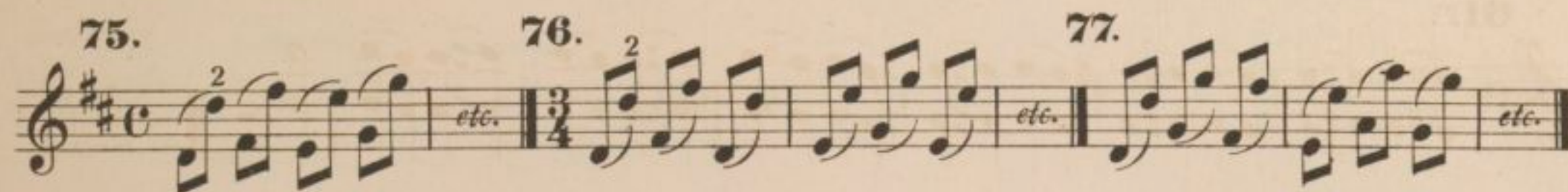
*Uebertrage die Modelle 61 bis
74 in Dmoll, Esdur und moll,
Edur und moll etc.*

Transpose the models 61
to 74 into D minor, E flat ma-
jor and minor, E nat. major
and minor, etc.

*Transposez les modèles 61 à 74
en Ré mineur, Mi bémol maj.
et min, Mi maj. et min. etc.*

Schwerere Modelle.

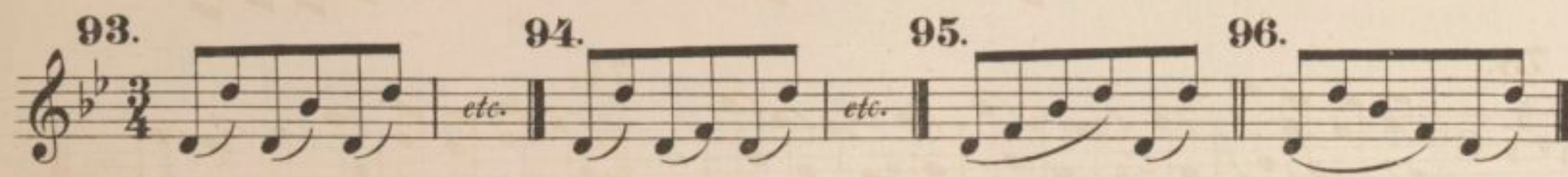
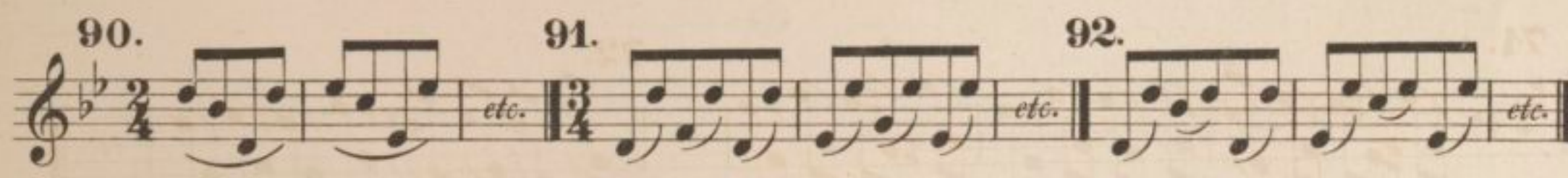
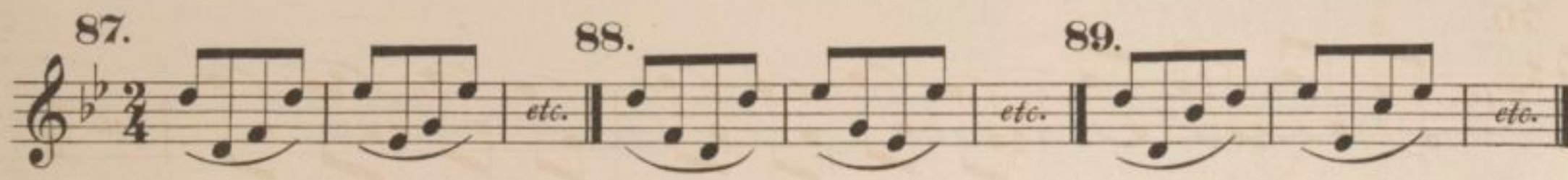
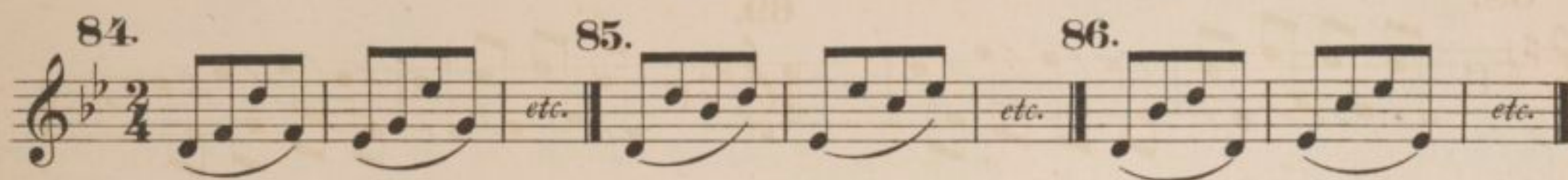
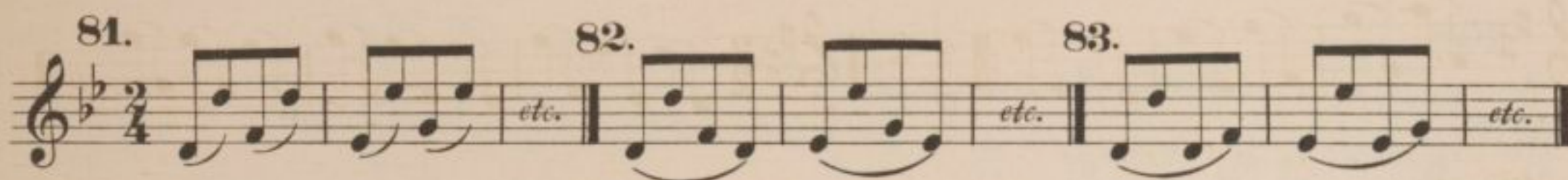
Models more difficult.

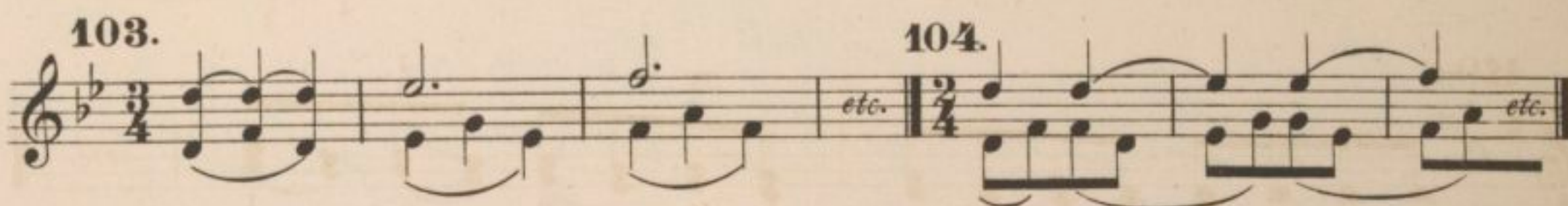
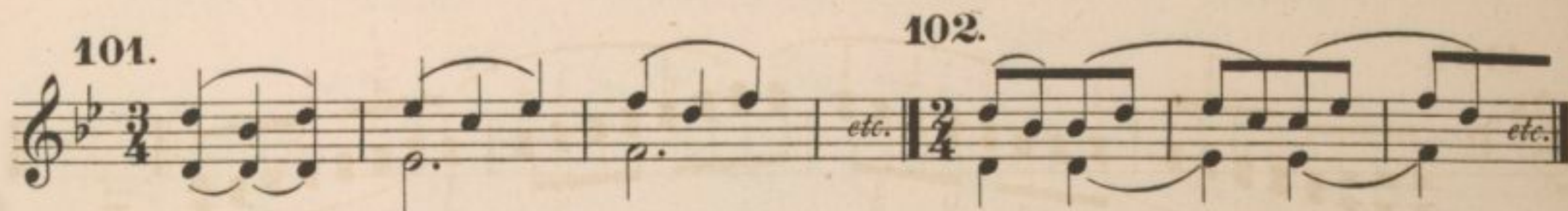
Modèles plus difficiles.

Octave, mit Terz und Sext verbunden (vergl. pag. 29).

Octaves, joined to the third and sixth (compare pag. 29).

Octave, jointe à la tierce et à la sixte (comp. pag 29).



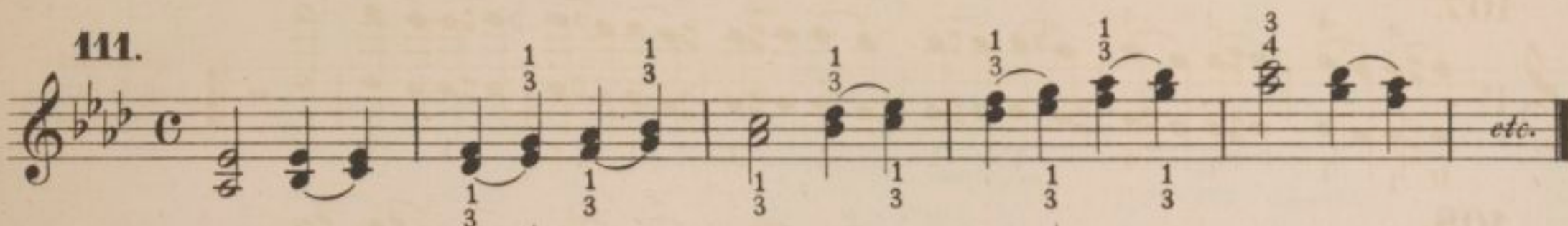
*Das Decimenspiel.*

Playing in tenths:

Le jeu de dixièmes:*Ebenso in Moll.**Wiederhole einige Modelle (von N^o 67 und folgenden) mit Decimen.*In the same way in minor.
Repeat some models (of N^o 67 and following ones) in tenths.*De même en mineur.**Répétez quelques modèles (des N^{os} 67 et suivants) avec les dixièmes.**Das zweistimmige Spiel
auf mehreren Saiten fortgesetzt.**110 a. Terzen.*Playing in double stops,
continued on several strings.

Thirds.

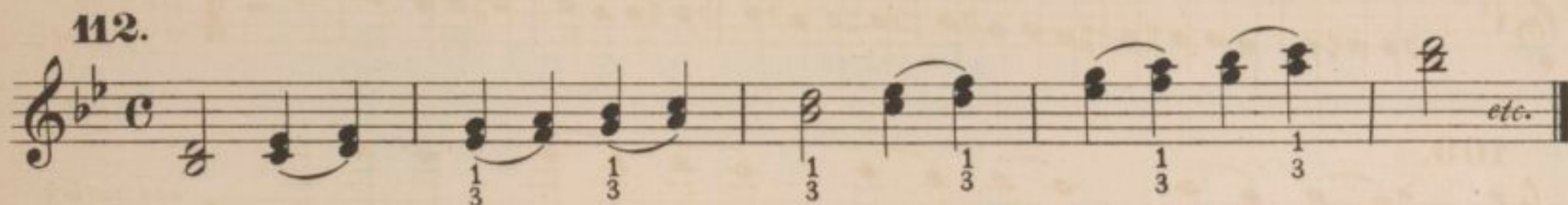
*Le jeu à double sons,
continué sur plusieurs cordes.**Tierces.*



A dur ebenso.

A major in the same way.

La majeur de même.



H dur ebenso; auch jede andere Tonleiter durch zwei Octaven, mit den Modellen 110 a,b,c, d.

B major the same, and any other scale throughout 2 octaves, with the models 110 a,b,c, d.

Si majeur de même; de plus chaque autre gamme jusqu'à la deuxième octave, avec les modèles 110 a,b,c, d.

Durch drei Octaven:

Through three octaves:

Jusqu'à la troisième octave:



Einige der tieferen Tonleitern.

Some of the lower scales.

Quelques-unes des gammes plus basses.

Sexten.

Sixths.

Sixtes.

114 a.

114 b.

114 c.

etc.

*Edur.
E major.
Mi nat. majeur.*

*Alle höheren Tonleitern durch
zwei Octaven, einige durch drei
Octaven.*

All the higher scales through
two octaves; some through three
octaves.

*Toutes les gammes plus hau-
tes jusqu'à la 2^{me} octave; quel-
ques unes jusqu'à la 3^{me}.*

Octaven.

Octaves.

Octaves.

115 a.

115 b.

115 c.

etc.

115 d. & e.

etc.

116.

Jede Tonleiter durch 2 Octaven.

Each scale up to the 2^d octave.

Chaque gamme jusqu'à la 2^{me} octave.

Decimen.

Tenths.

Dixièmes.

117.

118.

Terzen chromatisch:

Thirds in chromatic sequence.

Tierces en pas chromatiques:

119a.

119b.

Sexten:

Sixths.

Sixtes:

120a.

120b.

Auch Octaven und Decimen.

Octaves and tenths as well.

Les octaves et les dixièmes de même.

Wechsel von Tonica und Unterdominante:

Alternation of tonic and subdominant harmony:

Change de la tonique et de la sous-dominante:

6.

*Moll: Tonica und vermin-
derter Septimenaccord:*

Minor: Tonic and chord of
the dimin. seventh:

*Mineur: Tonique et accord de
la 7^{me} dim:*

7.

*Die Modelle 5, 6, 7 in enger
Lage:*

The models 5, 6, 7 in close
harmony:

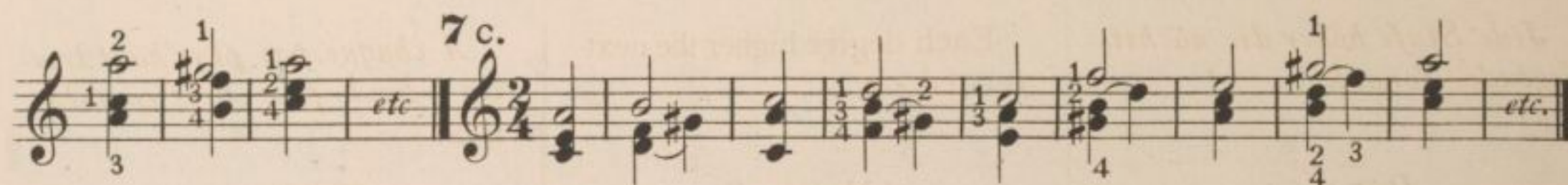
*Les modèles 5, 6, 7 dans la po-
sition serrée:*

5 b.

5 b.

6 b.

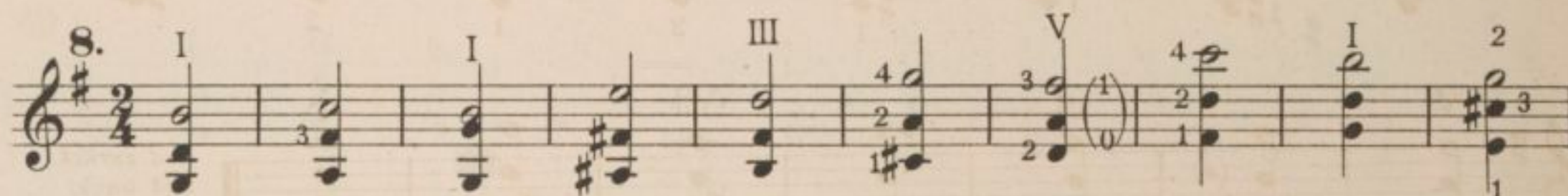
7 b.



Accordplan mit Modulation;
Dur: I-III-V-I; Moll: I-III-V-I.

Plan of chords with modulation; Major: I-III-V-I; Minor: I-III-V-I.

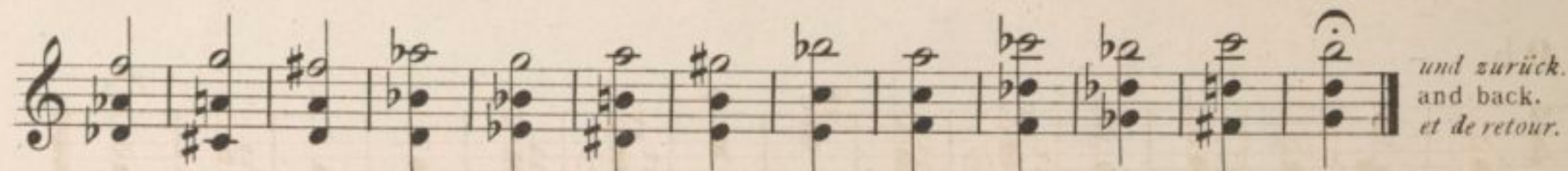
Plan d'accords avec modulation; Majeur: I-III-V-I; Mineur: I-III-V-I.



Dur, jeden Halbton höher versetzt:

Major, transposed to each semitone higher:

Majeur, transposé à chaque demi-ton:



Nº 9 und 10 mit Moll-Accorden.

Nº 9 and 10 with minor chords.

Les Nº 9 et 10 avec les accords mineurs.

*und zurück.
and back.
et de retour.*

Jeden Ganzton höher versetzt:

Transposed to each whole-
tone higher:

Transposé à chaque ton entier:

11.

und zurück.
and back.
et de retour.

Jede Stufe höher die nächst-
liegende Tonart:

Each degree higher the next
related key.

*A chaque pas plus haut trou-
vez le ton le plus près en rela-
tion:*

12.

Dur. Major. *Majeur.*

und zurück.
and back.
et de retour.

13.

Moll. Minor. *Mineur.*

und zurück.
and back.
et de retour.

Nº 8, 9, 10, 11, 12, 13 in enger
Lage:

Nº 8, 9, 10, 11, 12, 13 in close
harmony:

*Les Nº 8, 9, 10, 11, 12, 13 en har-
monie serrée:*

8 b.

9 b.

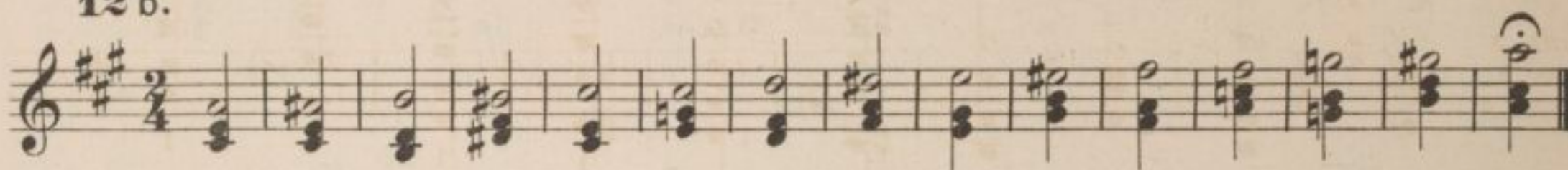
10 b.



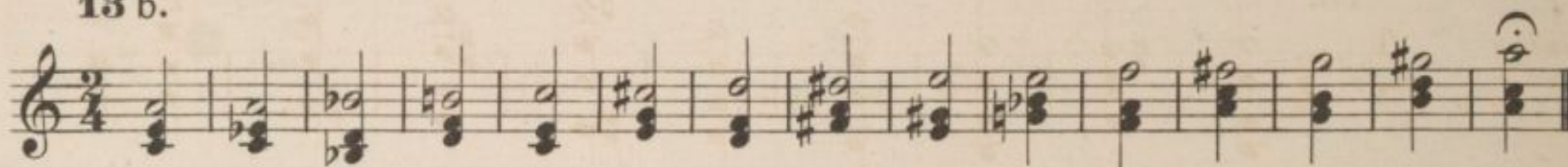
11 b.



12 b.



13 b.



Uebertrage sämtliche Mu-
ster in beliebige Tonarten.

Transpose all the models
into any key.

Tranposez tous ces modèles
dans des tons quelconques.

8 c.



9-13 ebenso.
9-13 as well.
9-13 de même.

Viersaitige Uebungen:

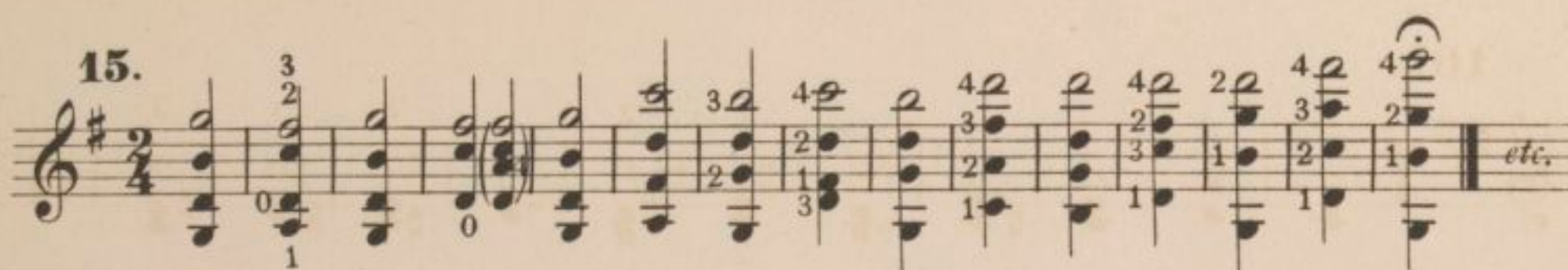
Models on four strings:

Exercices à quatre cordes:

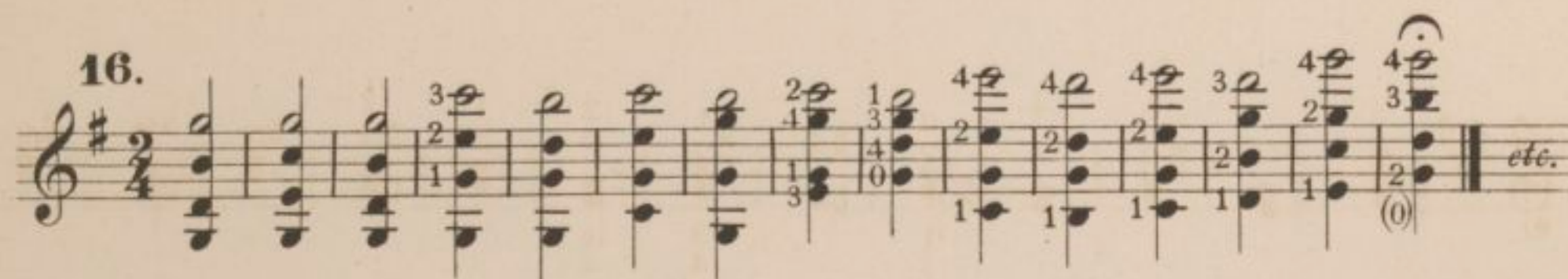
14.



siehe 5
see 5
voyez 5



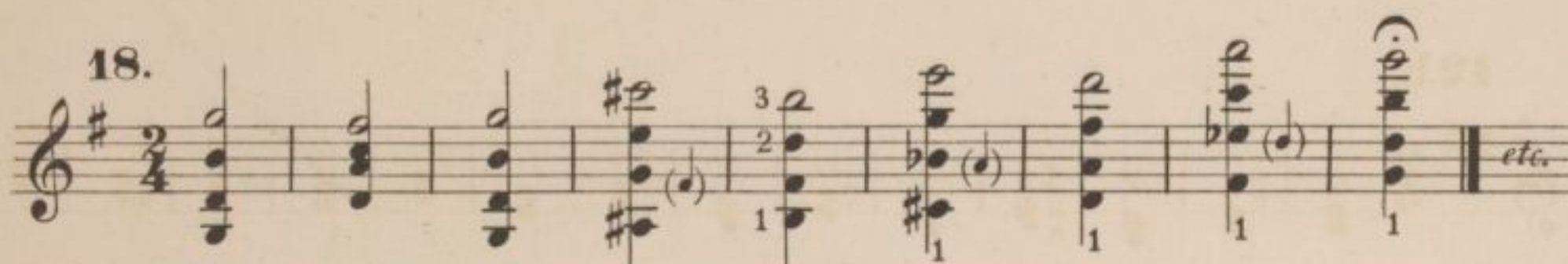
siehe 6
see 6
voyez 6



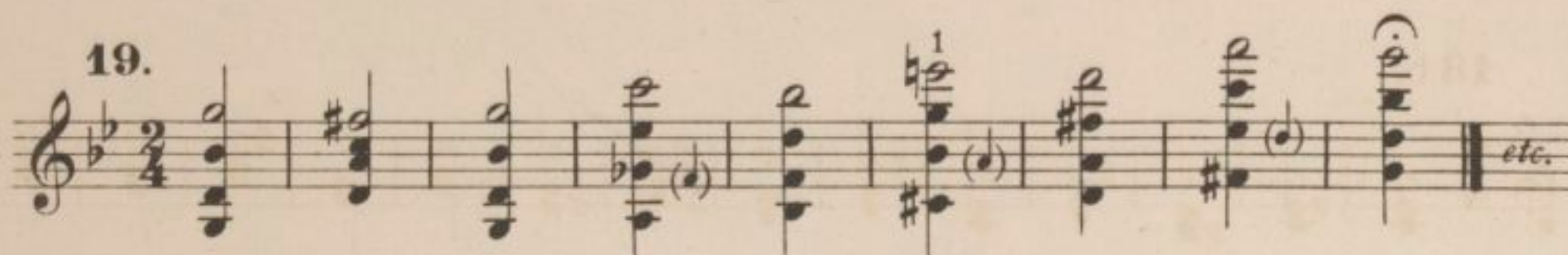
siehe 7
see 7
voyez 7



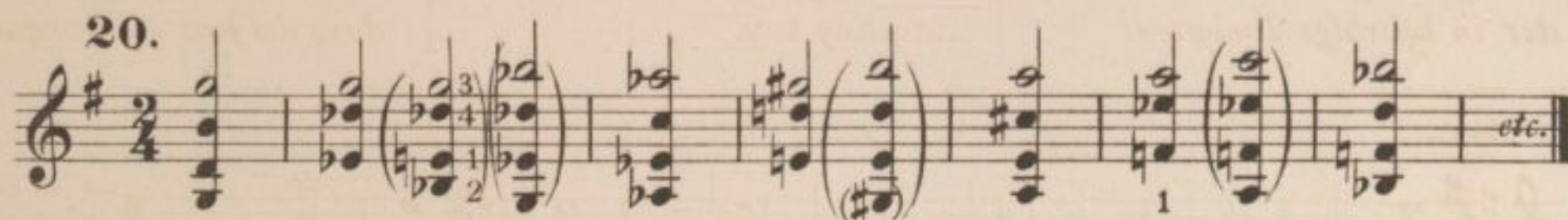
siehe 8
see 8
voyez 8



siehe 9
see 9
voyez 9



siehe 10
see 10
voyez 10



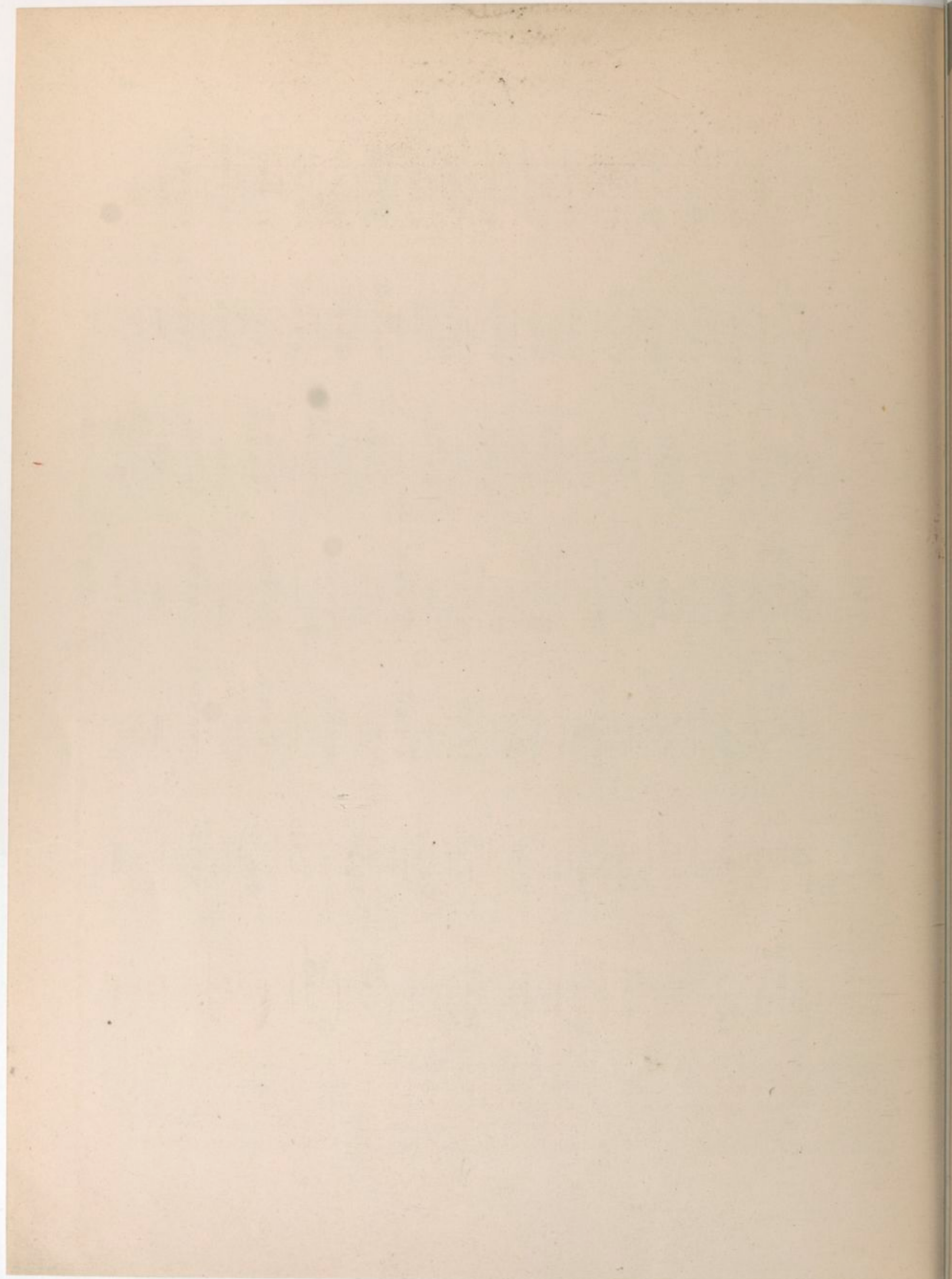
siehe 11
see 11
voyez 11

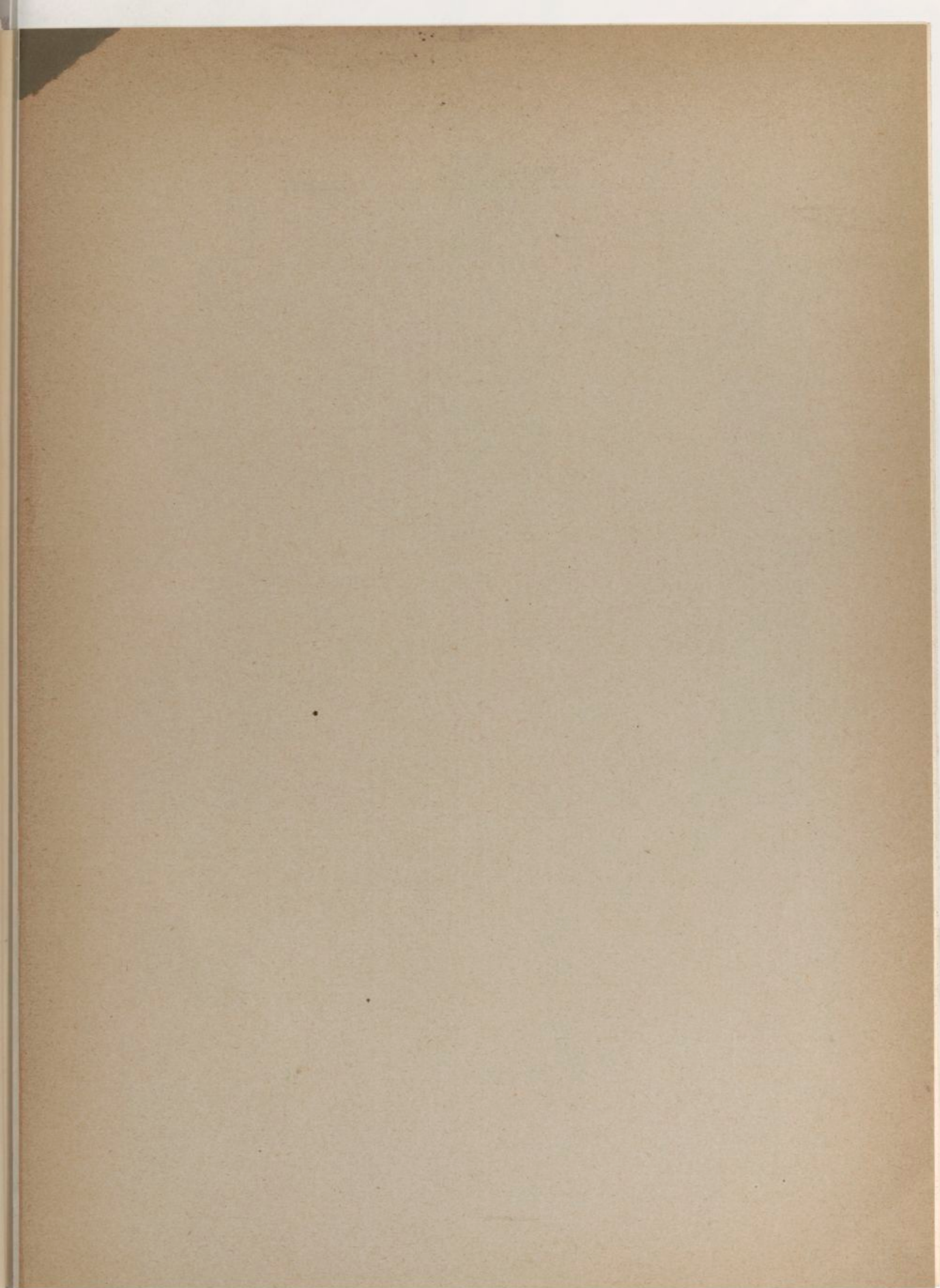


Der Schüler wird, hier angelangt, vorbereitet sein für die schwierigsten mehrstimmigen Studien von R. Kreutzer, P. Rode, Gaviniès, Dont, Paganini, etc.

The pupil who has reached this point will be prepared to play the most difficult studies in double stops by R. Kreutzer, P. Rode, Gaviniès, Dont, Paganini, etc.

L'élève, arrivé ici, sera préparé pour les études les plus difficiles à plusieurs voix, composées par R. Kreutzer, P. Rode, Gaviniès, Dont, Paganini, etc.





AUGENER & CO'S EDITION

OF VIOLIN, DUETS, SOLOS, SCHOOLS AND VIOLA (TENOR) MUSIC.

Quarto shape.

Adv. XXVII.

| Number of
Augener
& Co's
Edition. | | Paper cover.
NET. | | Number
of
Edition. | | Paper cover.
NET. | |
|--|--|----------------------|----|--------------------------|---|----------------------|----|
| | | S. | d. | | | S. | d. |
| | TWO VIOLINS. (DEUX VIOLONS.) | | | | | | |
| 7605 | DONT, J. 20 Exercices progressives | 1 | 4 | 7616 | SCHÖN, M. Practical Course of Instruction for the
Violin (continued): | | |
| 7596 | GURLITT. Ouverture des Marionnettes. Op. 105 . . . | 1 | — | | Part. VI. 18 short modern Duets for two Violins, in
various major and minor keys | 1 | — |
| 7599 | — "Commedietta," Ouverture. Op. 137 | 1 | — | | (First Position) | | |
| | HERMANN, F. 25 Etudes spéciales pour le Violon
avec 2nd Violon (ad libitum). Op. 24:— | | | 7617 | " VII. 6 easy and melodious Duettings for two
Violins in various major and minor keys | 1 | — |
| 7606 | Complete | 3 | — | | (First Position) | | |
| 7606a-c | Books I, II, III each | 1 | — | 7618 | " VIII. Fundamental Instructions in the study of
the position, with examples and easy
melodious Duettings for 2 Violins in
various major and minor keys, | 1 | — |
| | PLEYEL, I. J. Oeuvres Nouvellement revues, doigtées
et arrangées par Fr. Hermann:— | | | | (Third Position) | | |
| 7597 | Op. 8. Duos | 1 | — | 7619 | " IX. The same (Second Position) | 1 | — |
| 7598 | Op. 48. 6 Duos (Sonatinas) | 1 | — | 7620 | " X. 6 easy and melodious Duettings in various
major and minor keys for Violin and
Tenor . . . (First and Third Positions) | 1 | — |
| | SCHOEN, M. Oeuvres:— | | | | " XI. Fundamental Instructions, examples and
pieces in the form of exercises for the
study of the positions,
(Fourth, Fifth, Sixth and Seventh Positions) | 1 | — |
| 7615 | 46 short exercises for the Violin with a second Violin | 1 | — | | " XII. 12 Exercises for the Violin | 1 | — |
| 7616 | 18 short modern Duets. In various major and minor
keys (First Position) | 1 | — | 7621 | OUR FAVORITE TUNES, arranged by F. Hermann . | 1 | — |
| 7617 | 6 easy and melodious Duettings in various major and
minor keys (First Position) | 1 | — | 7622 | | | |
| 7609 | OUR FAVORITE TUNES, arranged by F. Hermann . | 2 | — | 7608 | | | |
| | VIOLIN SOLOS AND SCHOOLS.
(VIOLONSEUL ET MÉTHODES.) | | | | TENOR & PIANOFORTE.
(VIOLA & PIANO.) | | |
| 9999 | BLAGROVE, H. G. 12 Studies | 2 | 6 | | ALBUM (pour Viola & Piano. Stachling.) (Wagner Album-
blatt, Liszt Consolation, Reinecke Tears, Abendgebet;
Henselt La Fontaine, Ries Romance, Reber La Bergceuse,
Rheinberger Masurek, Lully Gavotte et Rondeau & David
Scherzo) | 2 | 6 |
| | COURVOISIER, C. L'École de la Velocité. | | | 9201 | | | |
| 7603a | Cah. I. Exercices de doigts (systematiques) . . . | 1 | 6 | | JOACHIM, J. Op. 9. Hebrew Melodies | 1 | 6 |
| 7603b | " II. Etudes des Gammes et accords systématique | 1 | 6 | | KÜCKEN, F. Six Duos for Tenor & Piano (Concertante): | | |
| 7603c | " III. 13 Etudes melodiques dans la 1re Position | 2 | — | | No. 1, in F | 1 | 6 |
| 7603d | " IV. 13 Etudes melodiques dans la 1re Position
(majeur) | 2 | — | 9204 | " 2, in E flat | 1 | 6 |
| 7603e | " V. Exercices speciaux du change des Positions
(mineur) | 2 | — | 7629a | " 3, in A minor | 1 | 6 |
| 7604 | DONT, J. 24 Exercices preparatoires aux Etudes de
R. Kreutzer et P. Rode | 1 | 4 | 7629b | " 4, in C | 1 | 6 |
| 7605 | — 20 Exercices progressives, avec accompagnement
d'un 2nd Violon | 1 | 4 | 7629c | " 5, in G minor | 1 | 6 |
| | HERMANN, F. 25 Etudes spéciales (2nd Violon ad
libitum). Op. 24:— | | | 7629d | " 6, in G | 1 | 6 |
| 7606 | Complete | 3 | — | 7629e | MENDELSSOHN, Adieu à Berlin | 1 | — |
| 7606a-c | Books I, II, III each | 1 | — | 9206 | MOZART. Adagio. (Woolhouse) | — | 6 |
| 8662a-c | KAYSER, H. E. Etudes élémentaires et progressives.
3 Books each | 1 | — | 7634 | SCHUMANN. Evening Song | — | 6 |
| 8663 | LÜTGEN, H. Elementary and Progressive Scales and
Daily Exercises | 1 | 6 | 7577 | | | |
| | SCHÖN, M. Practical Course of Instruction for the
Violin:— | | | | TENOR (VIOLA). | | |
| 7611 | Part. I. A. B. C. of Violin Playing. Introductory
School | 1 | — | 9205 | LÜTGEN, H. Practical and Progressive Method, intended
both for beginners and for more advanced players.
Containing Exercises by the greatest Masters, and
some passages from the Works of Haydn, Mozart,
Beethoven, Schumann, &c. | 2 | — |
| 7612 | " II. First Steps in practical Violin Playing. | | | 7656 | MARSH, J. Instructions and progressive Lessons in
all the principal keys. The whole arranged in
Two Parts, to be played alternately by the Tutor
and Pupil | 2 | — |
| 7613 | " III. Progressive exercises in the first position | | | | SCHOEN. 6 easy and melodious Duettings in various
major and minor keys for Violin and Tenor
(First & Third Positions) | 1 | — |
| 7614 | " IV. and in all Scales. (In three Books) . each | 1 | — | 7620 | | | |
| 7615 | " V. 46 short exercises for the Violin with a 2nd
Violin | 1 | — | | | | |

In ordering mention "Augener & Co's Edition" and Number only.

LONDON, 86 Newgate Street, Foubert's Place, and 81 Regent Street.