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L'École de la Vélocité

THE SCHOOL OF VELOCITY

pour le

VIOLON

PAR

C. COURVOISIER.



(Supplément de la Méthode.)

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

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[Vm⁸.c. 141]

①

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 position, on one string, in the same key:

Revue des doigts des positions, de la 1^{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.

e) Grundton: die Quint.

e) tonic: the fifth.

e) tonique: la quinte.

f) Grundton: die Sext.

f) tonic: the sixth.

f) tonique: la sixte.

g) Grundton: die Septime.

g) tonic: the seventh.

g) tonique: la septième.

Die VIII. Lage hat natürlicher Weise immer denselben Fingersatz wie die erste. Im Uebrigen kommt der gespreizte Fingersatz 1-2-3-4 nur einmal vor, während die drei andern Fingersätze sich zweimal zeigen, auf Quint, oder auf Quart-Entfernung: I. und V., II. u. VI., III. u. VII., oder I. und IV., II. u. V., III. u. VI., IV. und VII. Lage.

The VIIIth position has of course always the same Fingering as the 1st. The stretched fingering 1-2-3-4 occurs only once, while the three other fingerings appear twice, at the distance of a fifth or of a fourth:

I. and V., II. & VI., III. & VII., or I. and IV., II. & V., III. & VI., IV. and VII position.

La VIII^{me} position, naturellement, montre toujours le même doigté que la I^{re}. Le doigté détaché 1-2-3-4 n'apparaît qu'une seule fois, pendant que les trois autres doigtés se trouvent deux fois dans la série, à la distance d'une quinte ou d'une quarte: I. et V., II. et VI., III. et VII. ou I. et IV., II. et V., III. et VI., IV. et VII. position.

*Moll:**Minor:**Mineur:*a) *Grundton: die leere Saite.* a) tonic : the open string.

Dis moll.
D sharp min.
Re dièse min.

b) *Grundton: die Secunde.* b) tonic: the second.

Es.
E flat.
Mi bémol.

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.*

Gis.
G sharp.
Sol dièse.

e) *Grundton: die Quint.*

e) tonic: the fifth.

e) *tonique: la quinte.*

Ais, Ais.
A sharp,A flat.
La dièse et
La bémol

f) *Grundton: die Sext.*

f) tonic: the sixth.

f) *tonique: la sixte.*

B.
B flat.
Si bémol.

g) *Grundton: die Septime.* g) tonic : the seventh.g) *tonique: la septième.*

Cis.
C sharp.
Ut dièse.

Die Form der absteigenden melodischen Molltonleiter ist ausgelassen, weil sie mit der Dur Form gleich ist.

Der Schüler übertrage die beiden obigen Pläne auf jede Saite, schriftlich ausführend.

The form of the descending melodic minor scale, being the same as a major scale, is omitted. The pupil must transfer the two above plans to every string, writing them out.

La forme de la gamme mineure mélodique descendante n'est pas notée, parcequ'elle est la même que la forme majeure.

L'élève transposera les deux plans ci-dessus à chacune corde, en écrivant.

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 ersten 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 gerathet, 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 mélodies 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 violonistes 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 violoniste 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 fermé 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-ton est toujours choisi de sorte qu'il puisse préparer la mesure entre les deux doigts qu'on va trouver dans la nouvelle position.

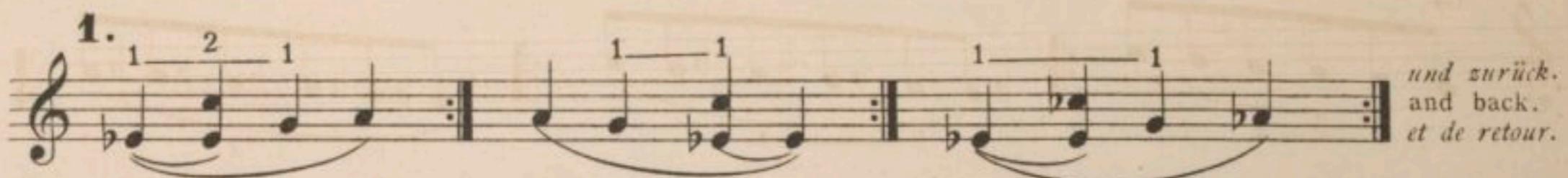
On fera bien d'exécuter le change de doigts pour le même son de la même manière précisément; selon les circonstances on placera le doigt inférieur avant de changer la position.

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

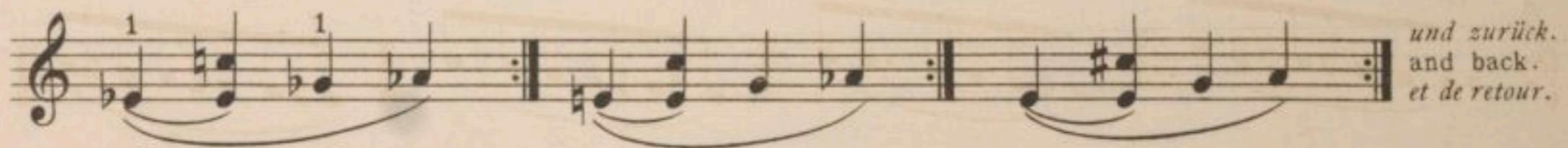
Vorübung für den Lagenwechsel in diatonischen Gängen:

Preparatory exercise for the change of position in diatonic passages:

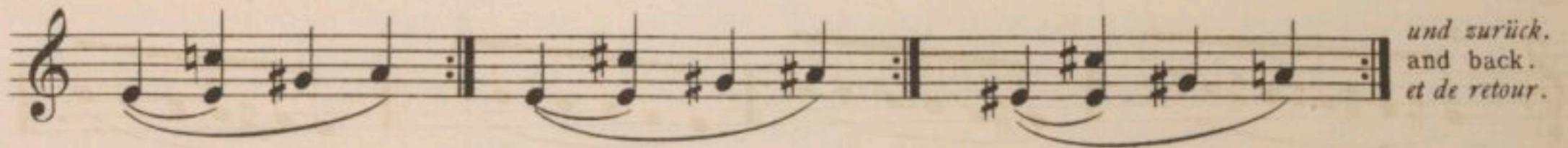
Exercice préparatoire pour le change de positions dans des passages diatoniques:



und zurück.
and back.
et de retour.



und zurück.
and back.
et de retour.

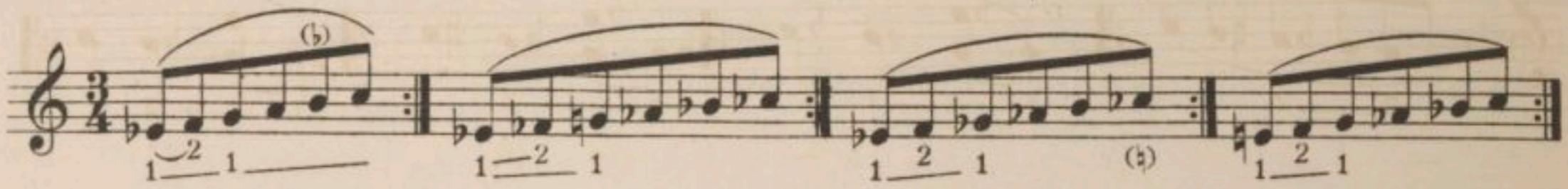


und zurück.
and back.
et de retour.

Anwendung:

Application:

Application:



Mit ungleichen Maassen:

With unequal measures:

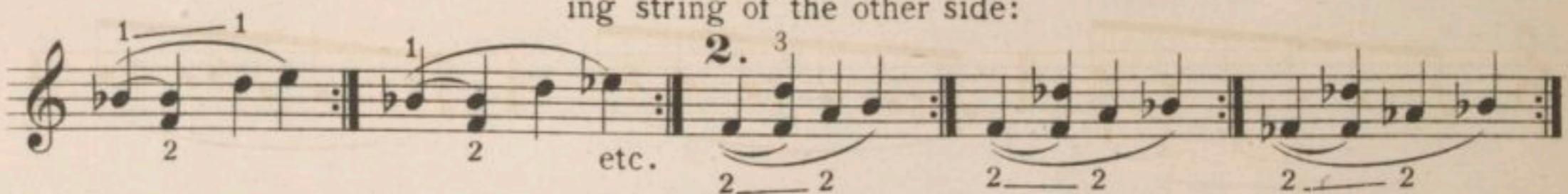
Avec des mesures inégales:

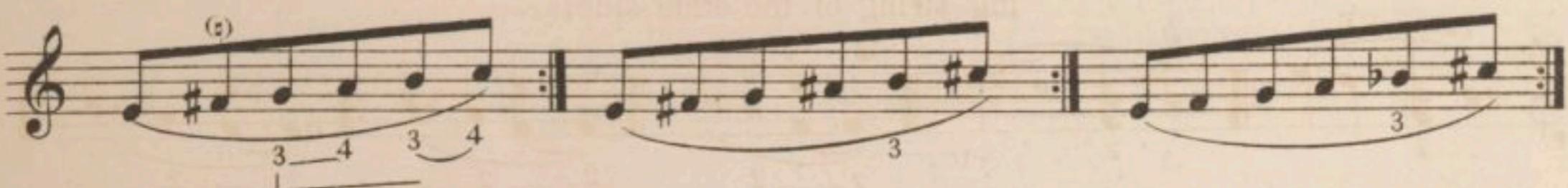
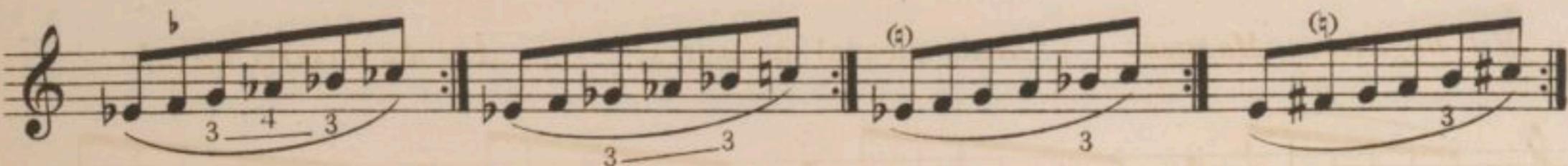
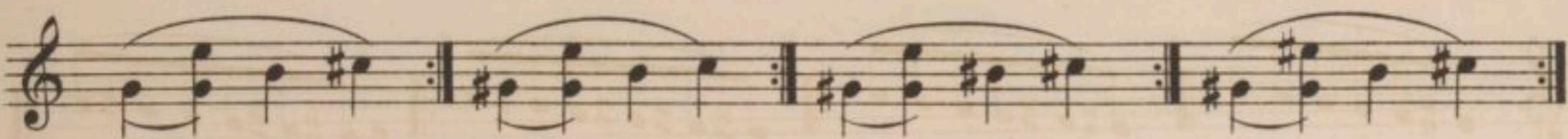
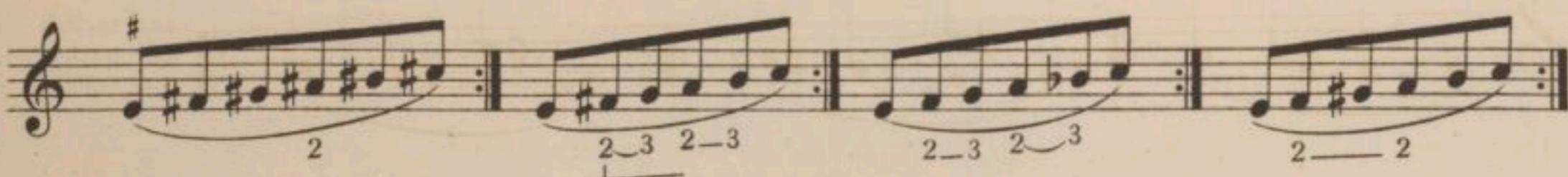
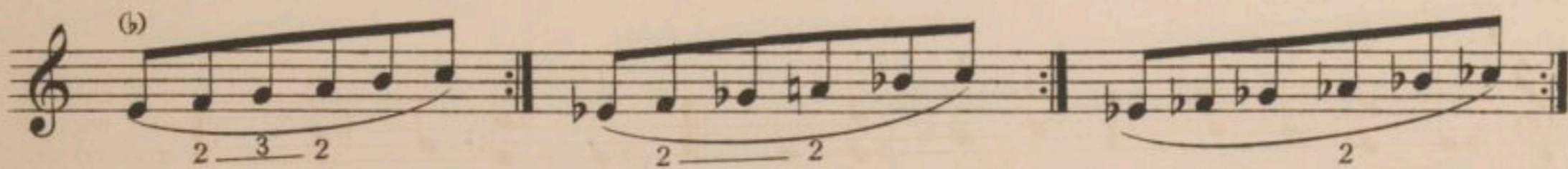


Die Vorübung kann auch die jenseitige Saite brauchen:

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:



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

*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.

13.

14.

15.

16.

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

Das Treffen vorliegender Finger im Aufsteigen, rückliegender im Absteigen.

Ausführungsweise, nach der Regel:

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.

Form similar models in all keys, on each string.

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

Manner of execution, according to the rule:

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.

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

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

Manière d'exécution, selon la règle:

17. 1-2, 1-3, 1-4, 2-3, 2-4, 3-4

18. 3-1, 1-3, 1-2, 2-1

19. 1-3, 1-4, 2-3, 2-4, 3-4

20. 2-3, 2-3

21. 2-3, 2-3

22. 3-4, 3-4

23. 2-1, 2-1

24. 3-1, 3-1

25. 4-1, 4-1

26. 3-2, 3-2

27. 4-2, 4-2

28. 4-3, 4-3

29. 4-1, 4-1

*In allen Tonarten.
In all keys.
Dans tous les tons.*

In allen Tonarten, und auf allen Saiten!

In all keys, on all strings!

Dans tous les tons, sur chaque corde!

23. 2-1, 2-1

24. 3-1, 3-1

25. 4-1, 4-1

26. 3-2, 3-2

27. 4-2, 4-2

28. 4-3, 4-3

29. 4-1, 4-1

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

*Gemischte Beispiele
zum Lagenwechsel.*

VARIOUS EXAMPLES FOR
THE CHANGE OF POSI-
TION.

*Exemples mixtes pour
le change de position.*

The musical examples consist of eight staves, each with four measures of sixteenth-note patterns. The patterns show various fingerings (1, 2, 3, 4) and position changes between the first and second fingers. The staves are in common time and various keys: C major, G major, D major, A major, E major, B-flat major, F major, and C minor.

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

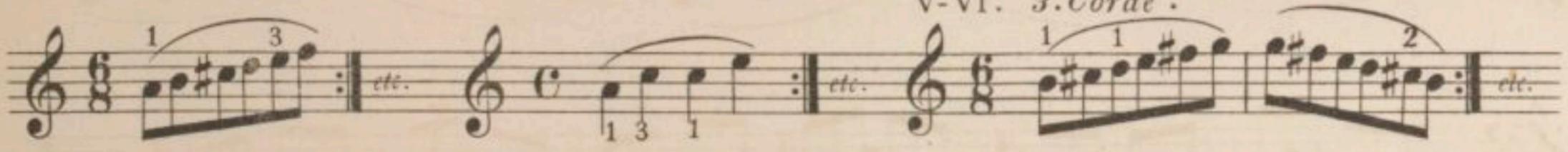
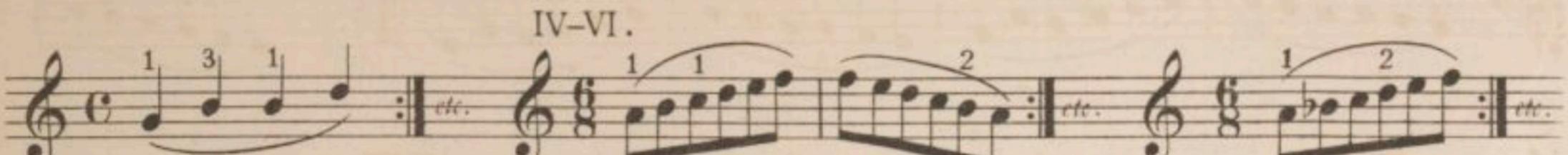
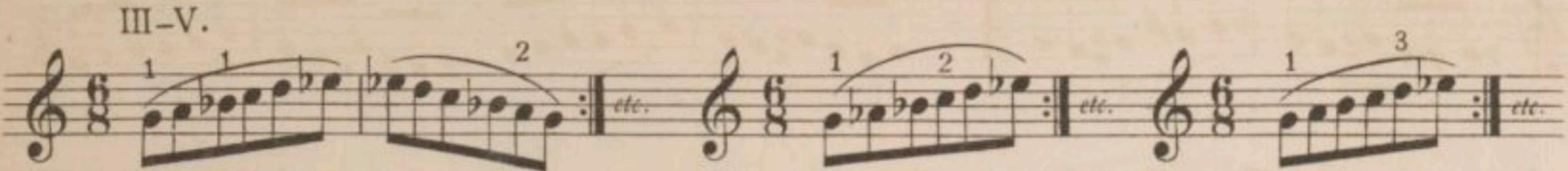
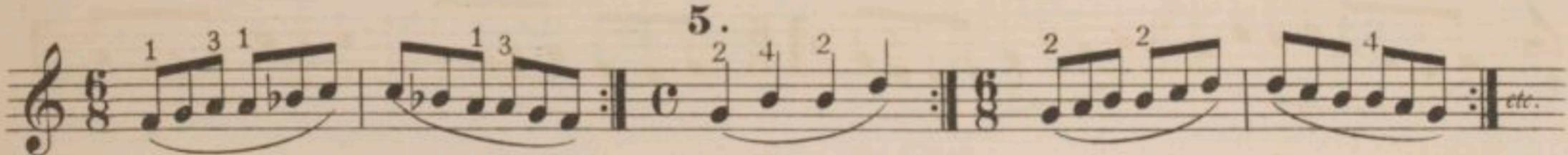
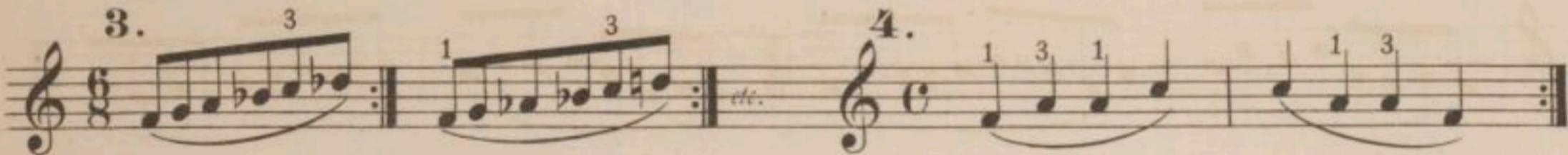
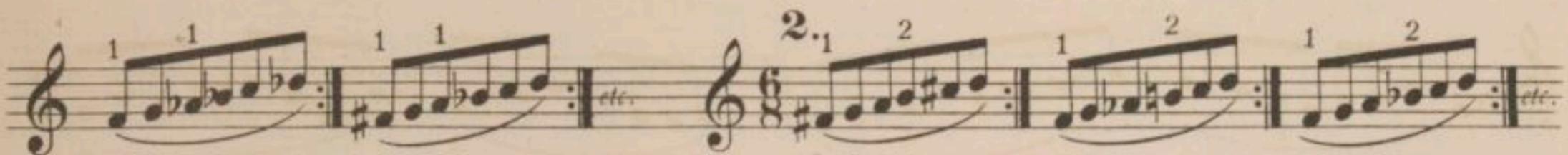
The pupil should invent
several more models in all
keys, on every string.

*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.

Beispiele:

1. II-IV.



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

Examples:

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 VII., V. et VII. etc.

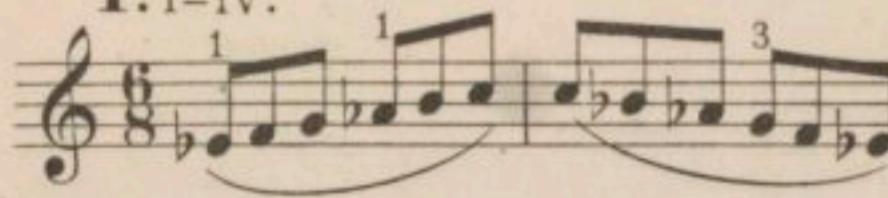
Exemples:

II. CAPITEL.

Der Lagenwechsel auf die Entfernung der Quart.

Die Ausführung bedarf keiner besondern Erklärung mehr, da sie von der bisherigen Praxis nur durch die grössere Entfernung verschieden ist.

1. I-IV.



CHAPTER II.

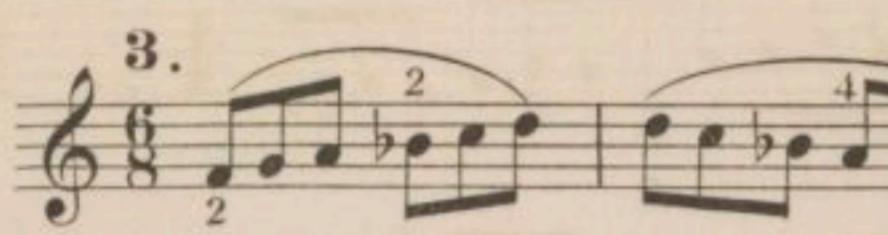
THE CHANGE OF POSITION AT THE DISTANCE OF A FOURTH.

The execution does not need any special explanations, being different from the former practice by the greater distance only.

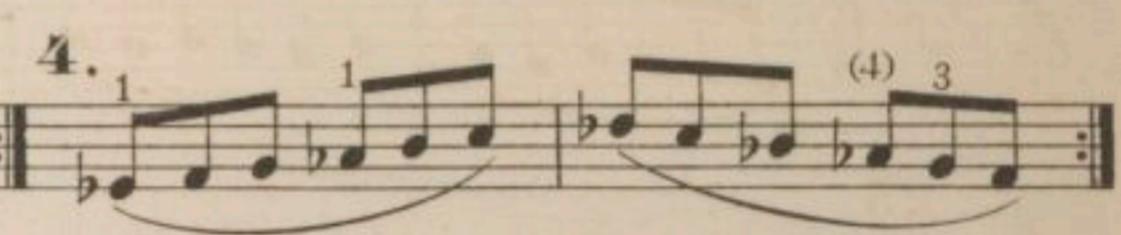
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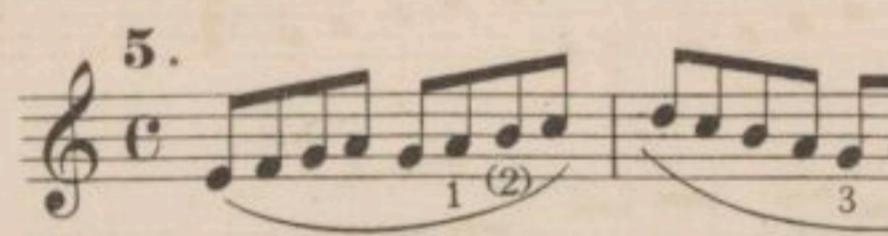
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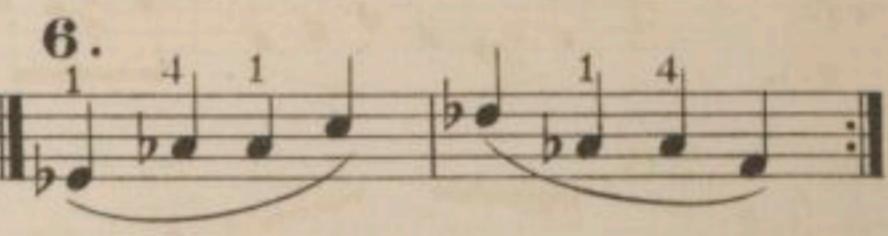
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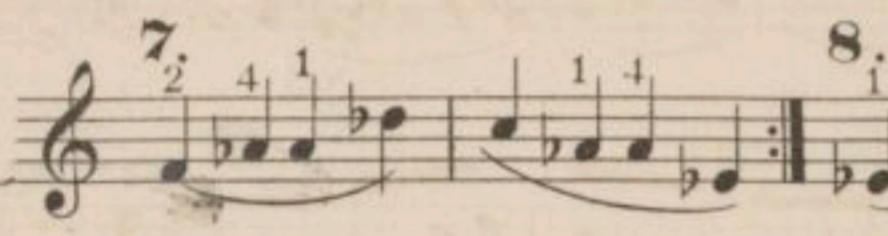
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6.



7.



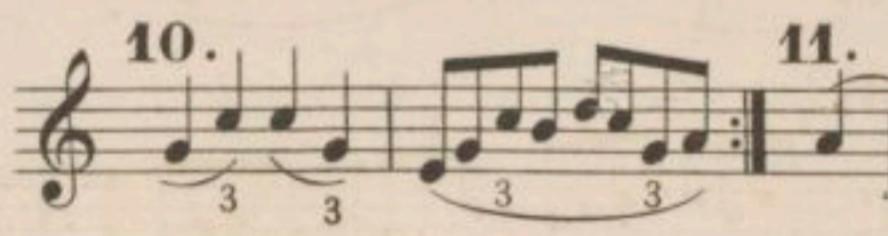
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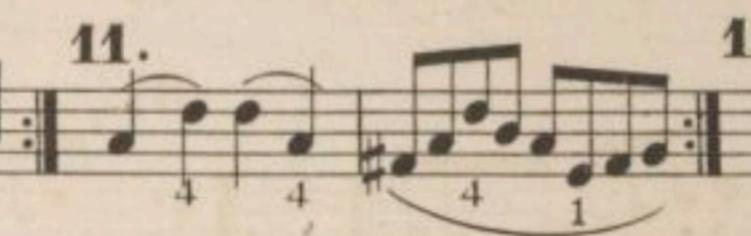
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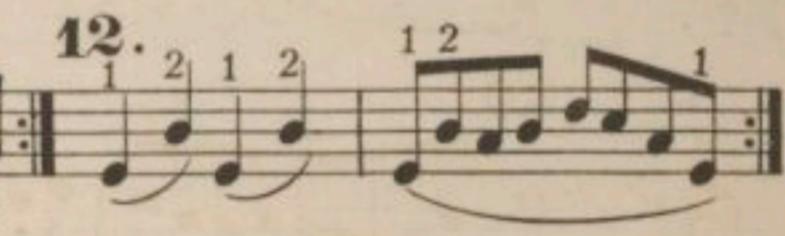
10.



11.



12.



13.



14.



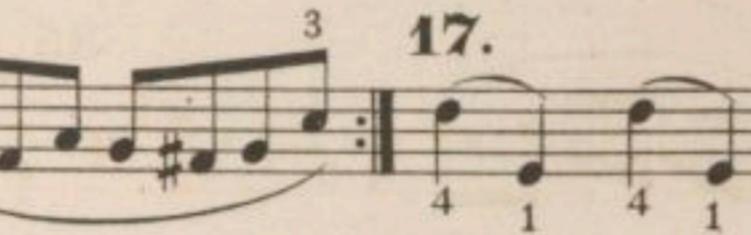
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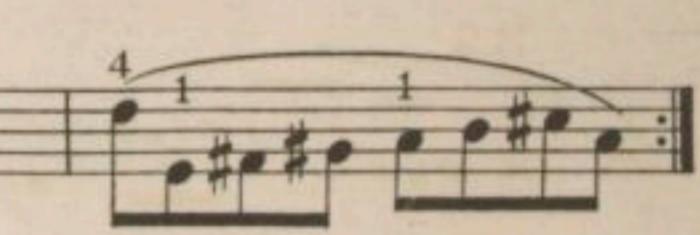
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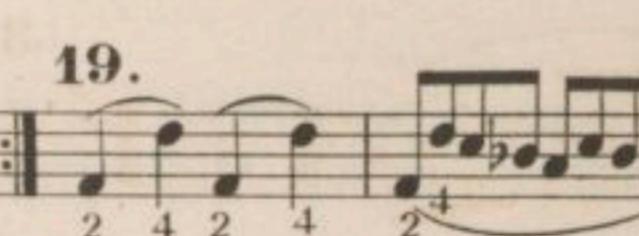
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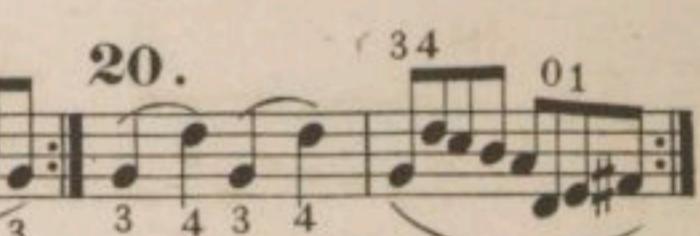
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19.



20.

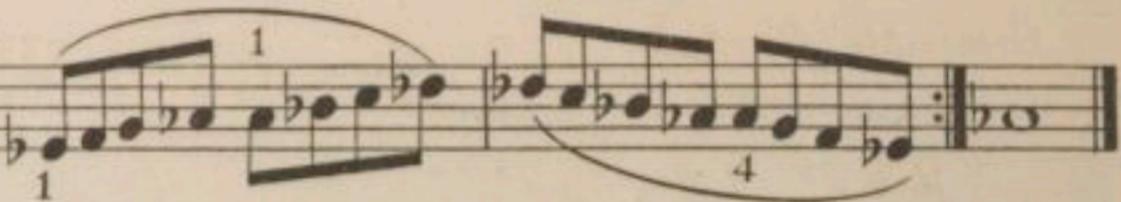


CHAPITRE II.

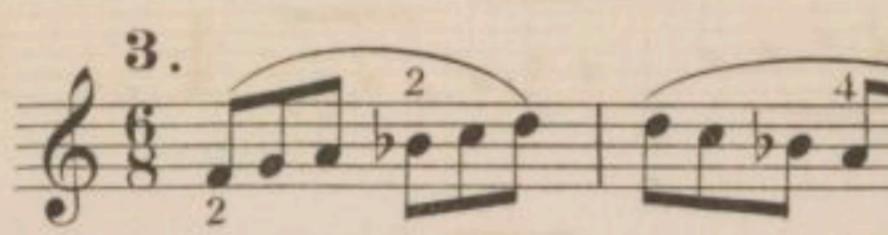
Le change de position à la distance de la quarte.

L'exécution n'exige plus d'explication spéciale, parce qu'elle n'est différente de la pratique de ce qui précède que par la distance plus grande.

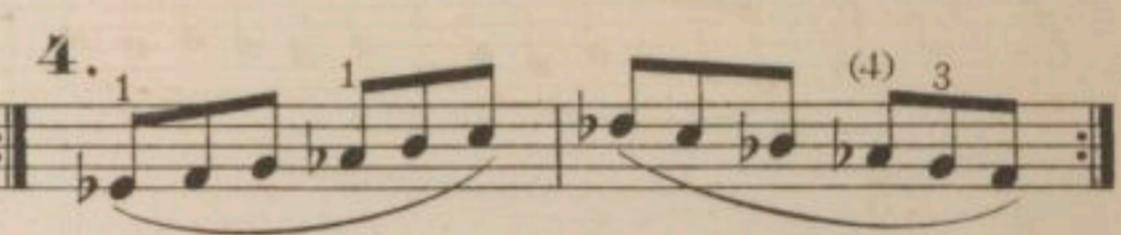
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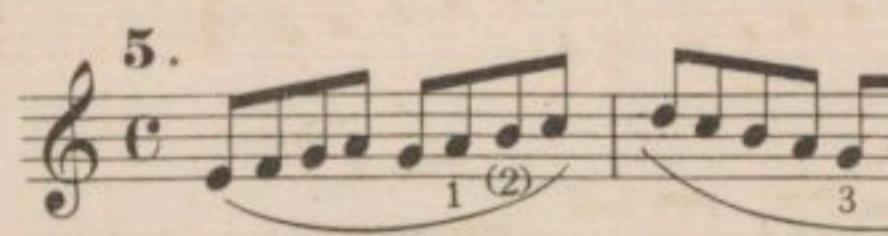
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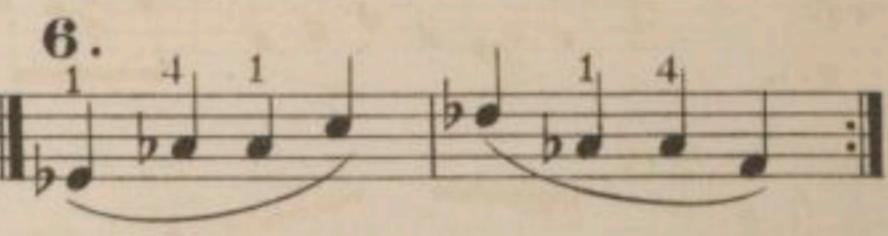
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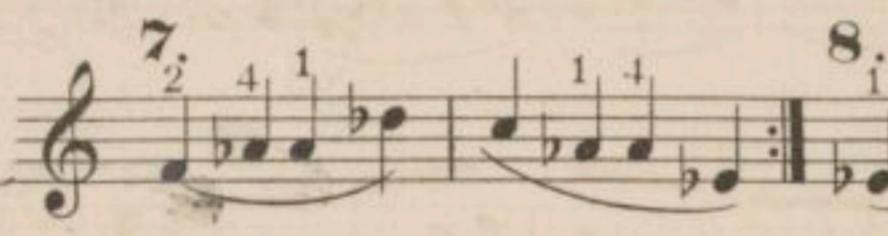
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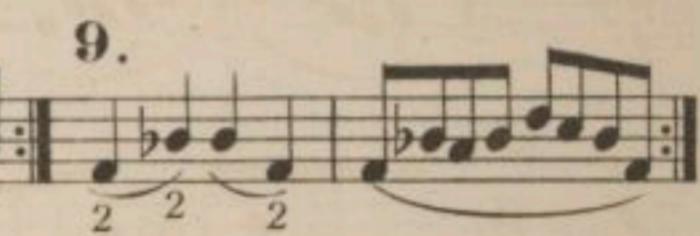
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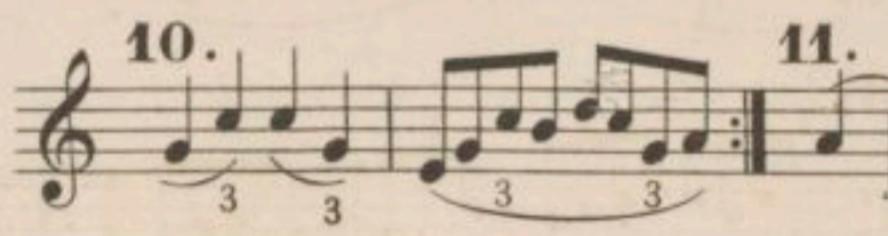
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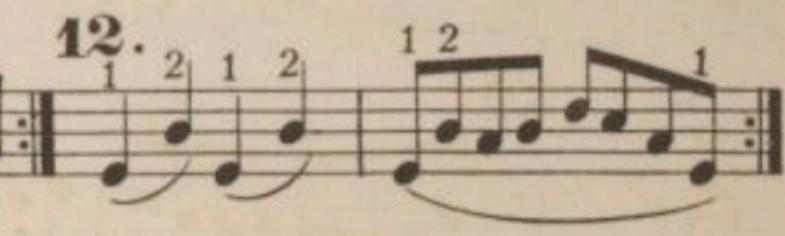
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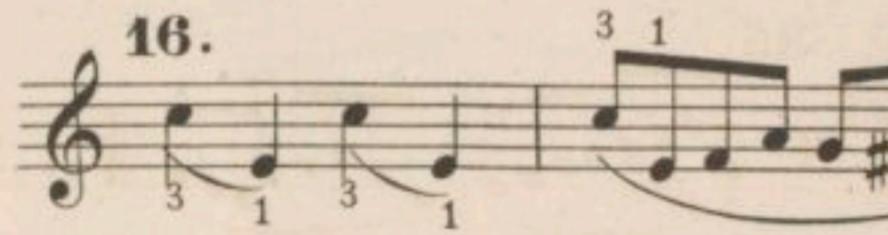
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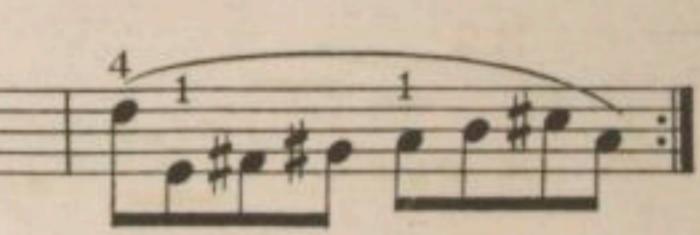
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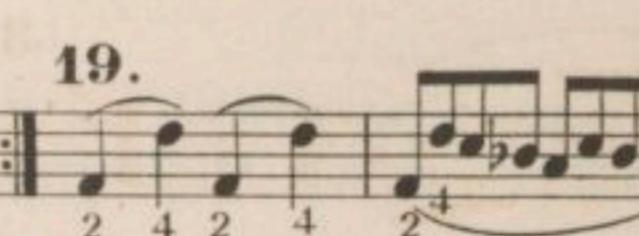
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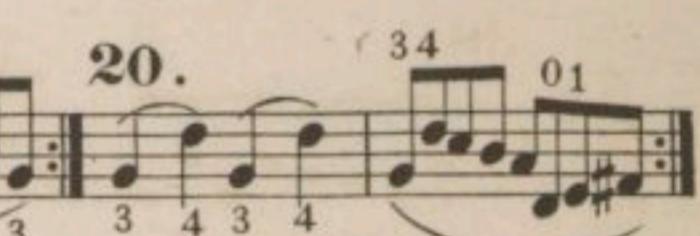
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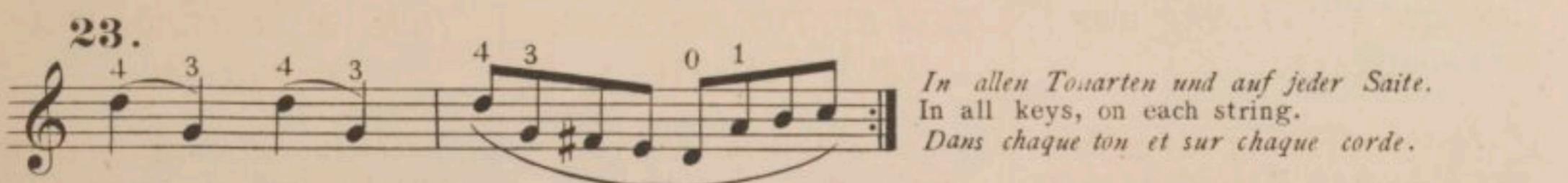
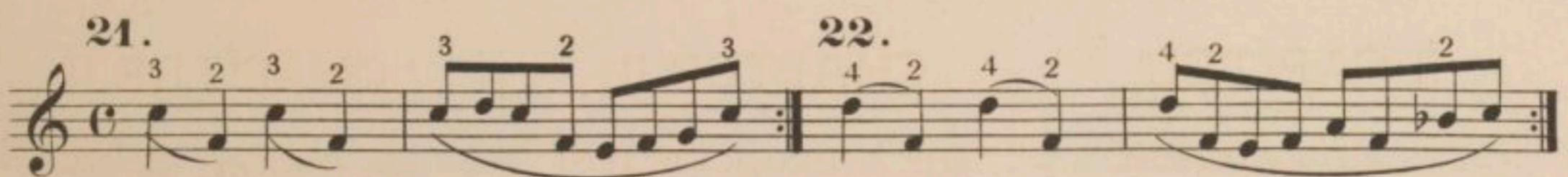
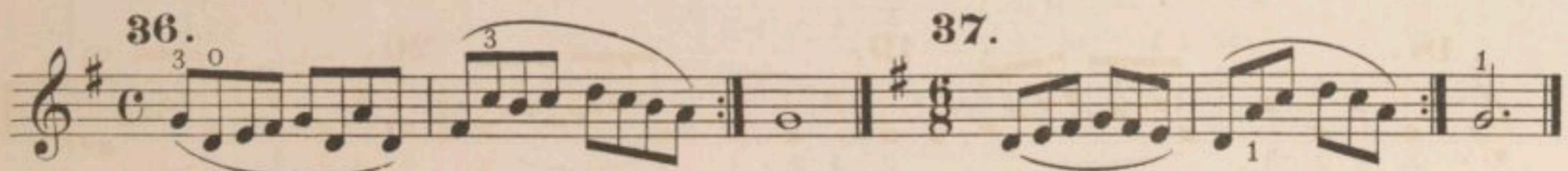
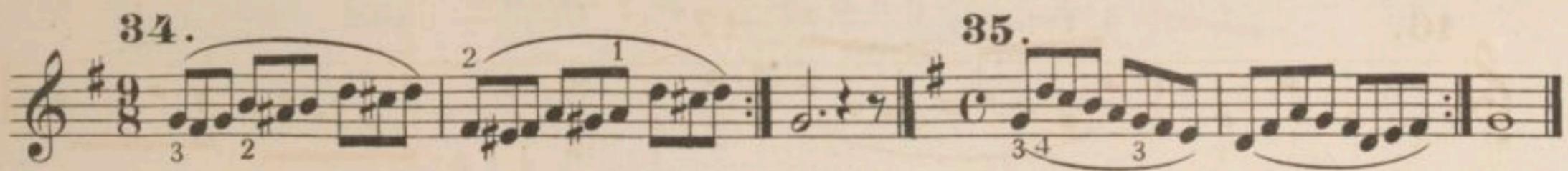
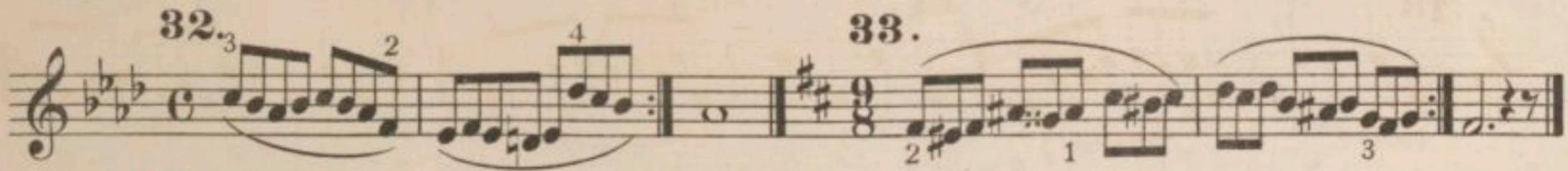
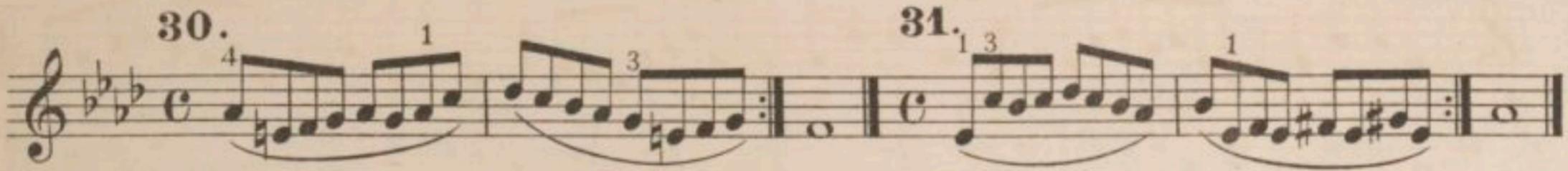
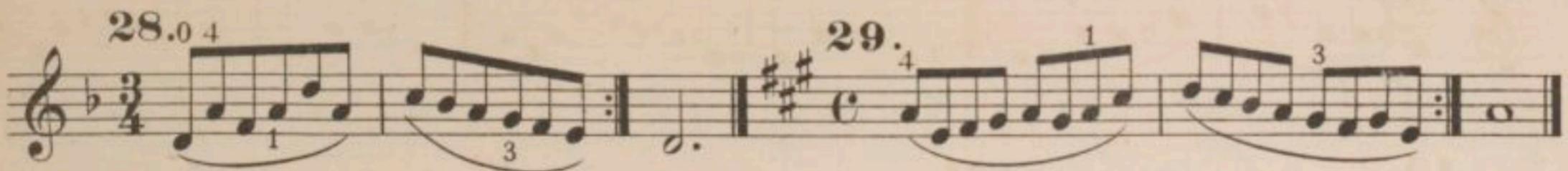
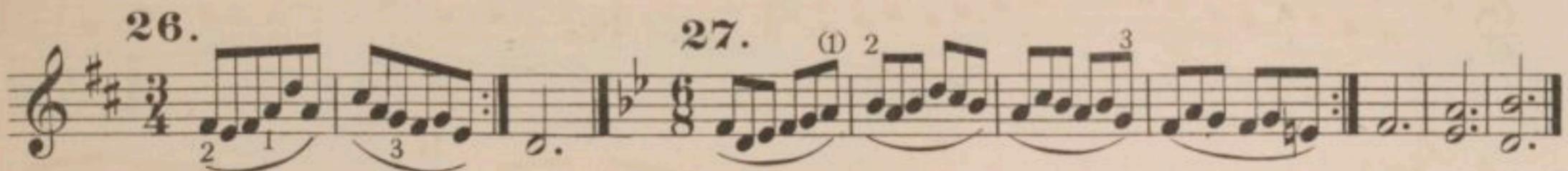


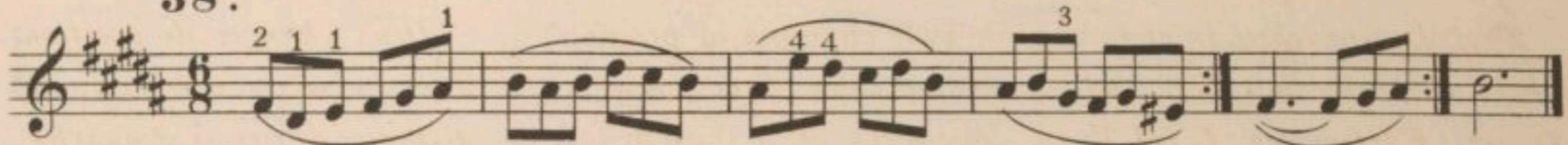
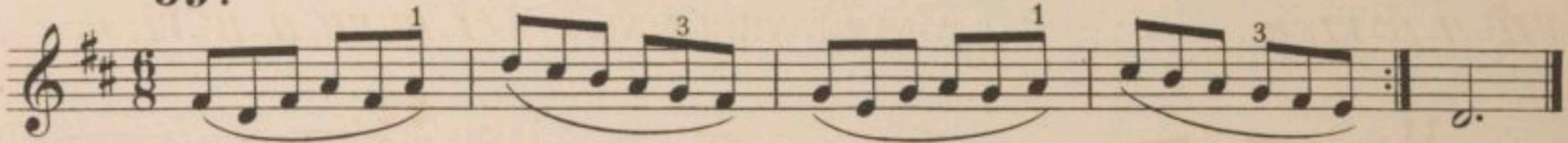
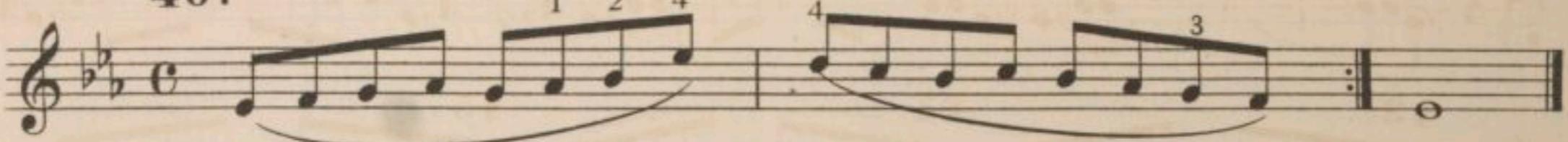
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20.



*Gemischte Beispiele:**Various examples:**Exemples mixtes:*

38.**39.****40.**

Der Schüler erfinde weitere Modelle.

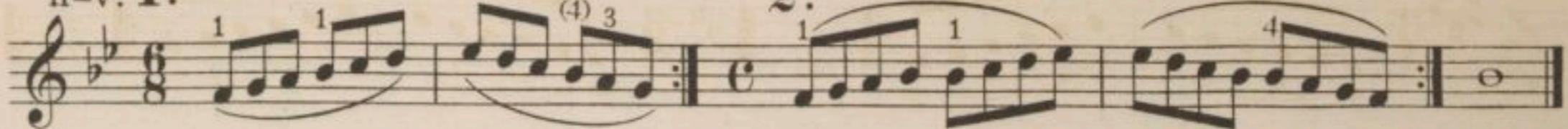
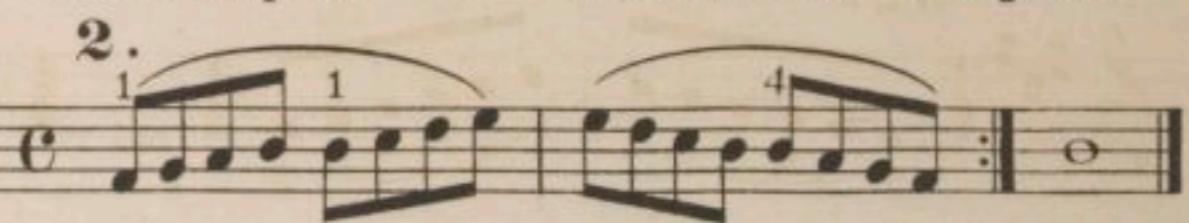
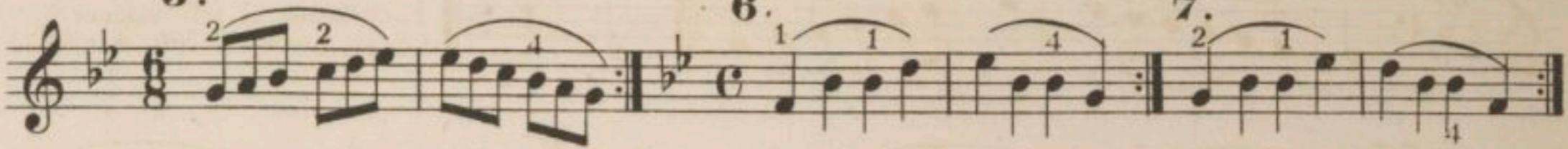
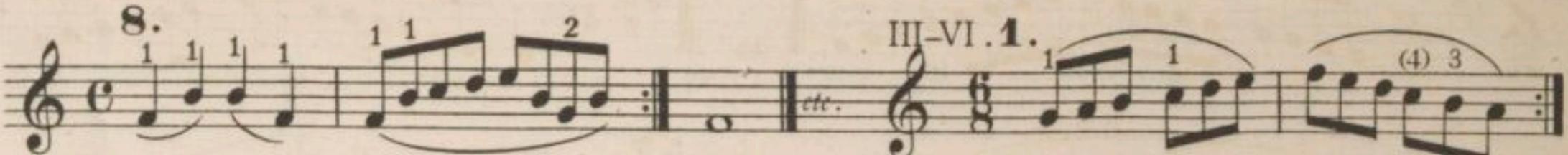
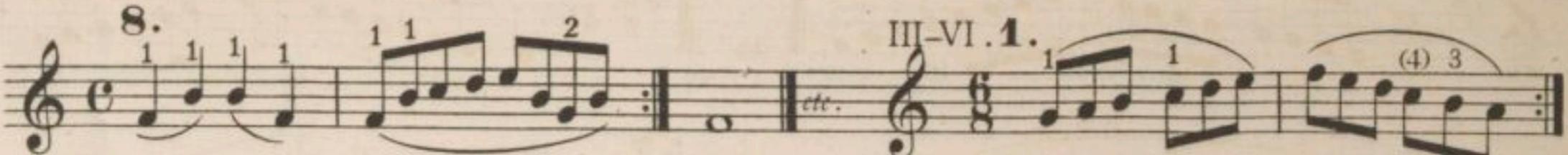
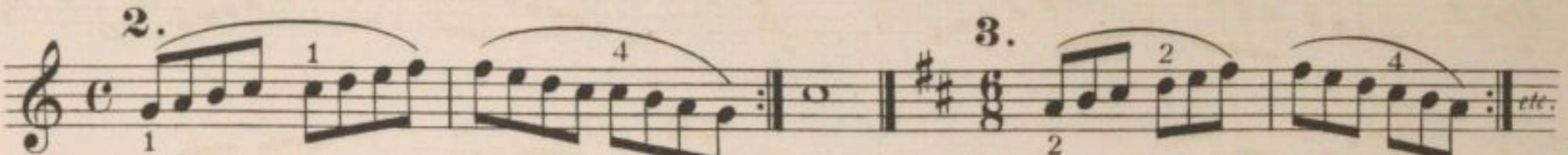
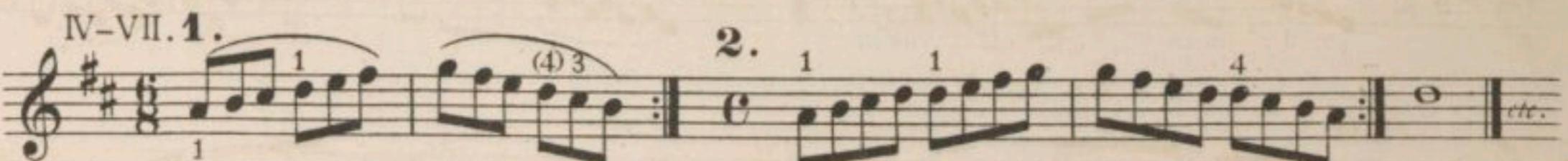
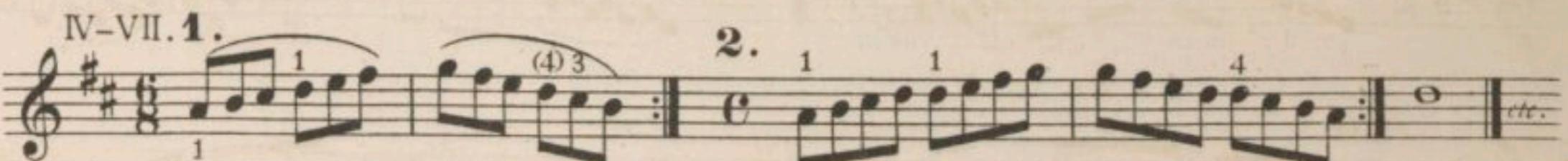
The pupil should invent further models.

L'élève inventera plus de modèles.

Uebertragung in die Lagengruppen: 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:

II-V. 1.**2.****3.****6.****7.****8.****III-VI. 1.****2.****3.****IV-VII. 1.****2.****3.**

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.

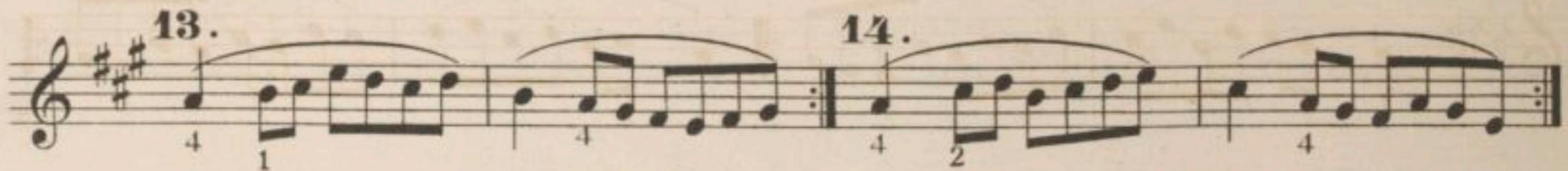
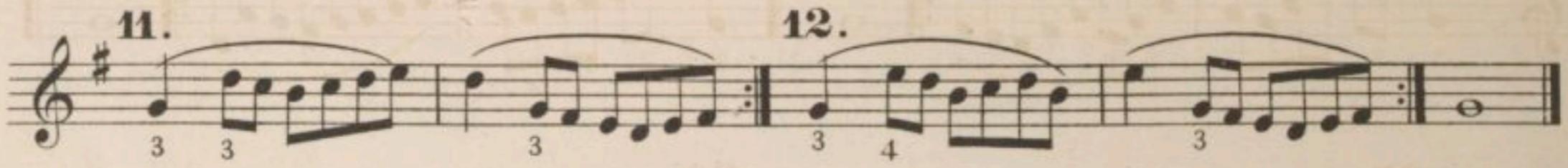
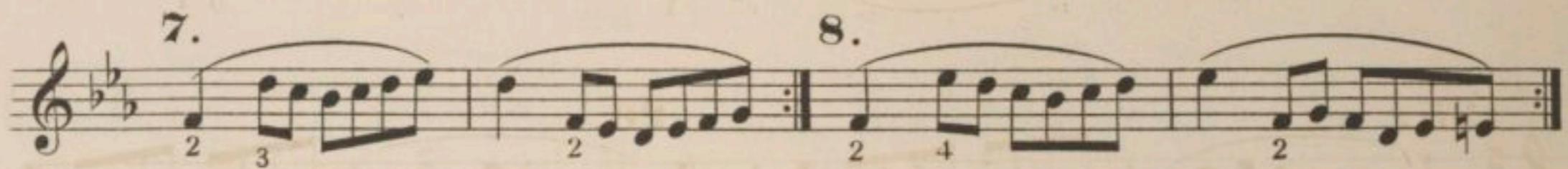
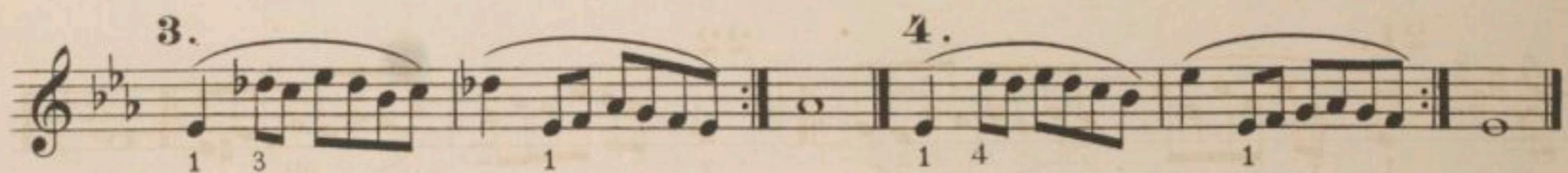
Deux changes de positions dans la même direction, aux distances de tierces et quartes: I-III-V, I-III-VI, I-IV-VI, I-IV-VII, II-IV-VI; etc.

The page contains 15 numbered musical examples (41 through 55, 57 through 60) illustrating various fingerings and scale patterns for a single string instrument. The examples are arranged in three rows: Row 1 (41-45), Row 2 (46-51), and Row 3 (52-55, 57-60). Each example shows a series of notes on a staff, with specific fingers (1, 2, 3, 4) indicated by numbers below the notes. The music is in various keys and time signatures, including 3/4, 4/4, C major, and various minor keys. Example 54 includes a note about scales: "Jede Tonleiter auf diese Art. Each scale in this manner. Chaque gamme de cette manière."

III. CAPITEL.

Lagenwechsel auf grössere Entfernung.

a) *auf die Quint.*

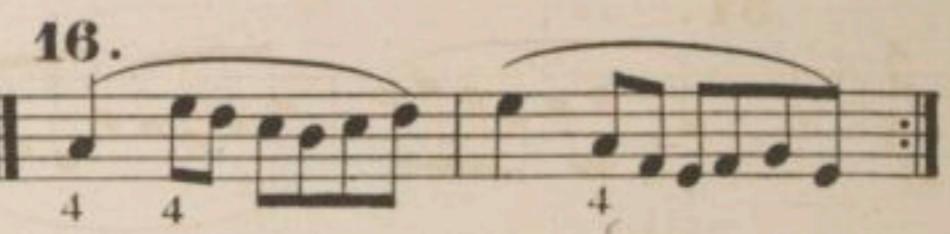
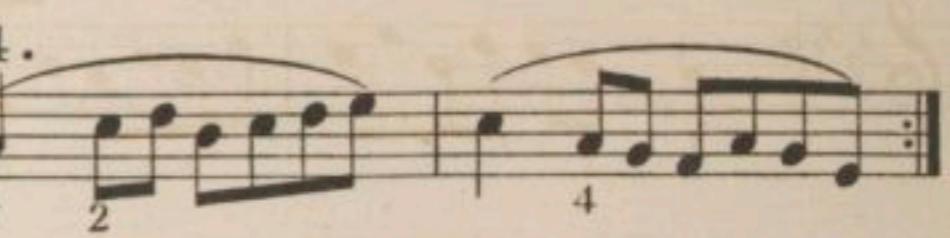
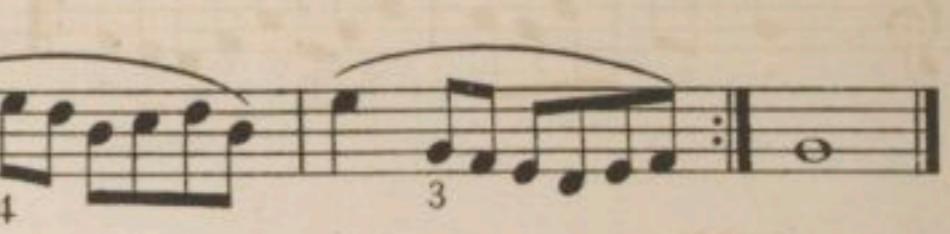
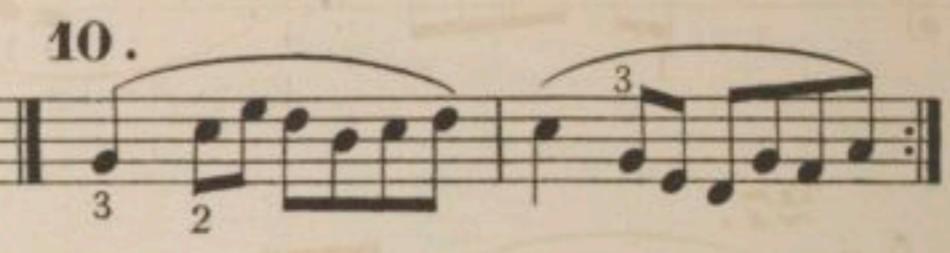
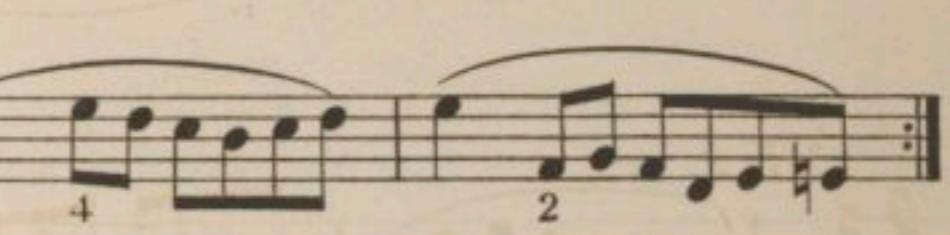
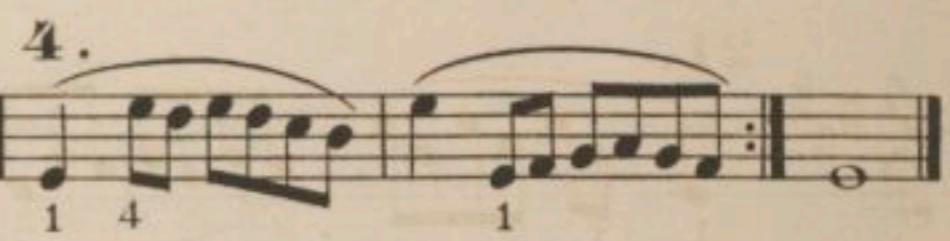
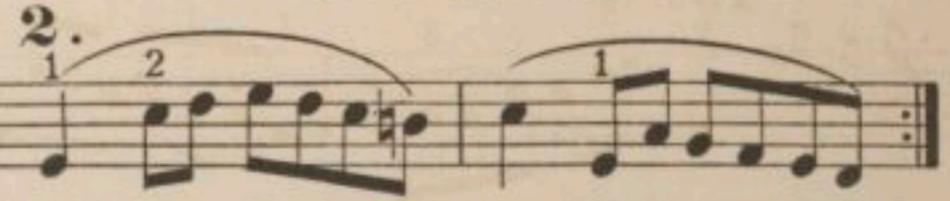


Aehnliche Modelle in allen Tonarten erfinden!

CHAPTER III.

The change of position at greater distances.

a) to the fifth.

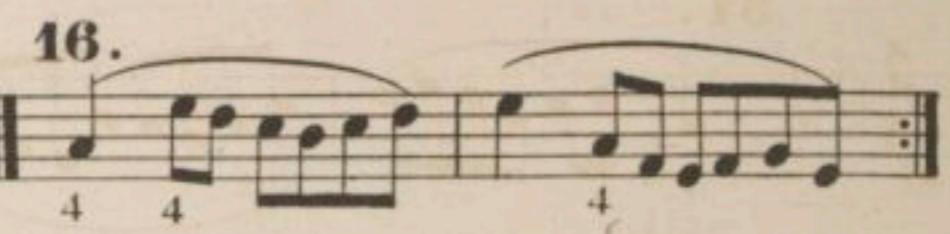
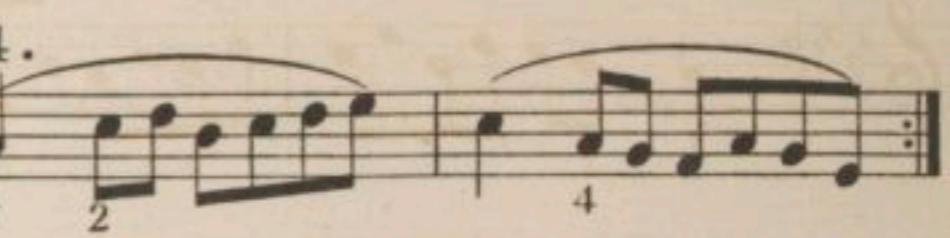
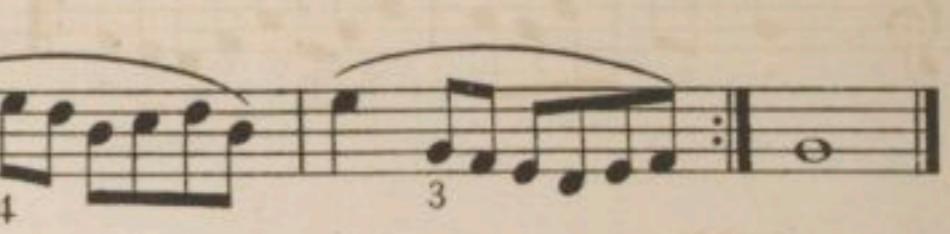
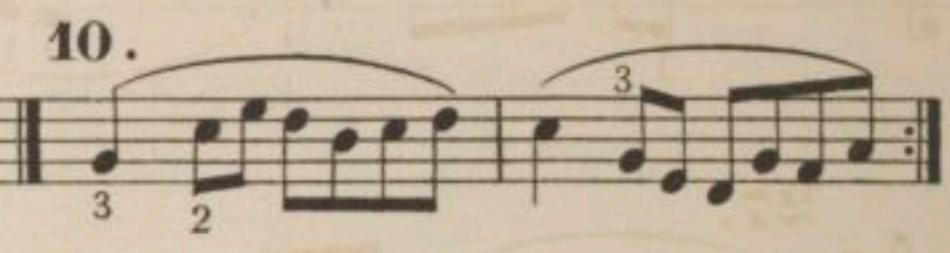
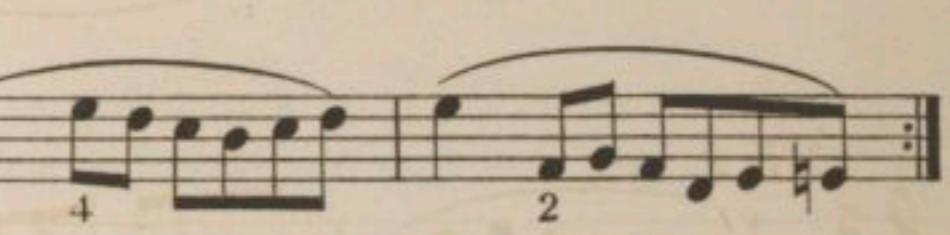
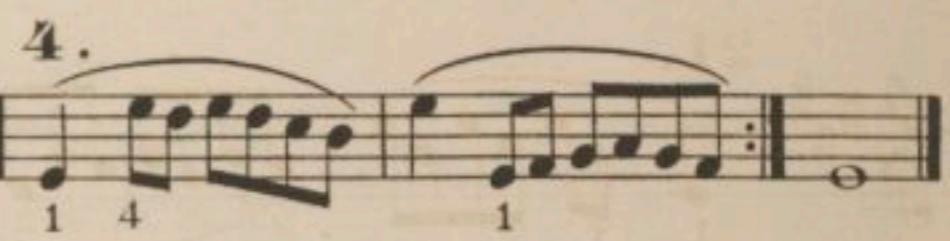
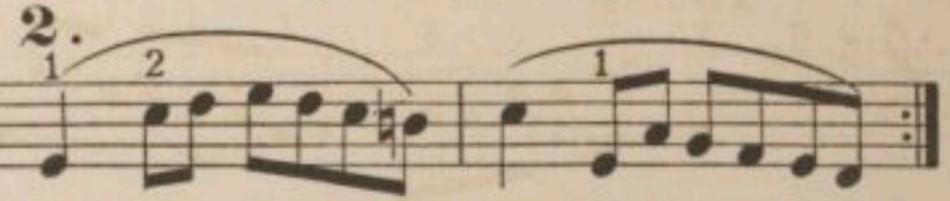


Invent similar models in all keys!

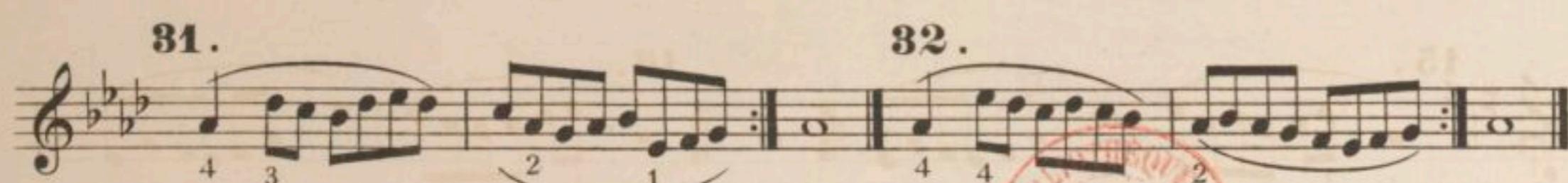
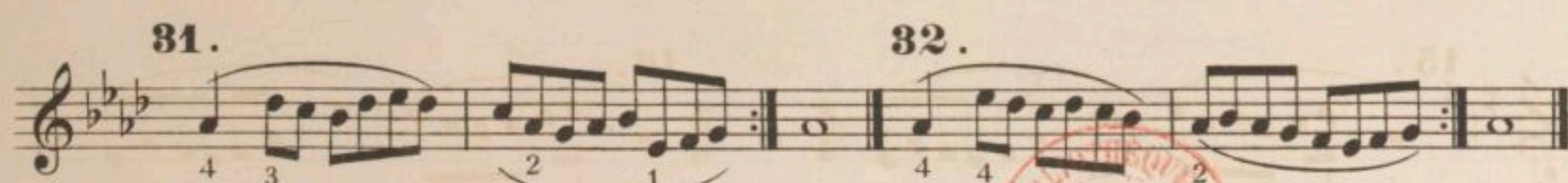
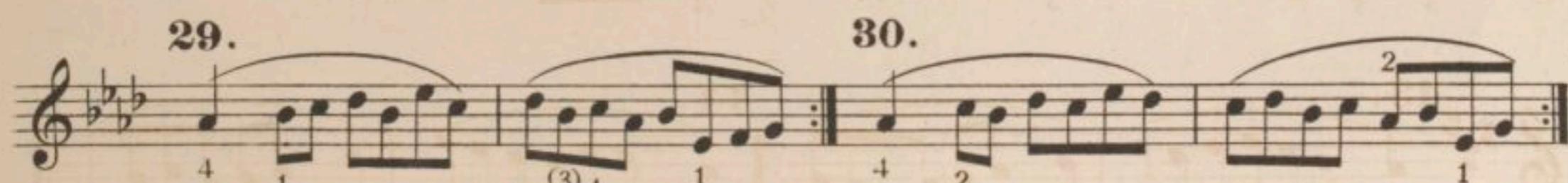
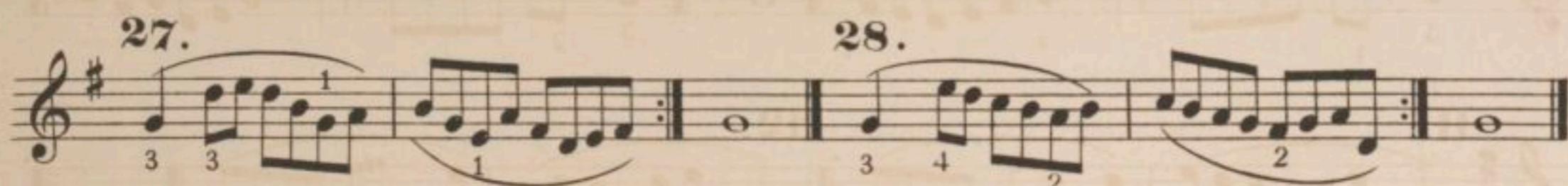
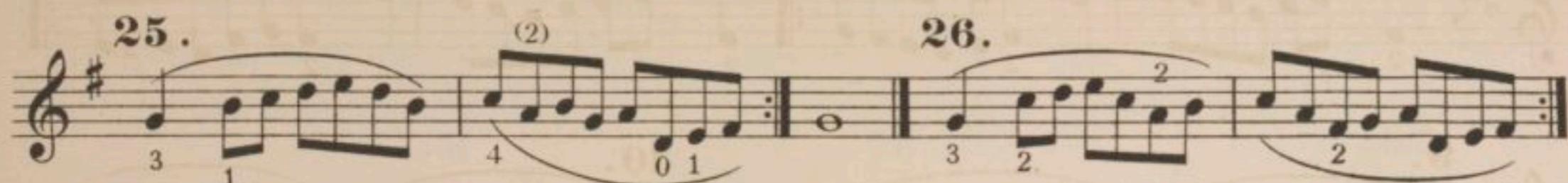
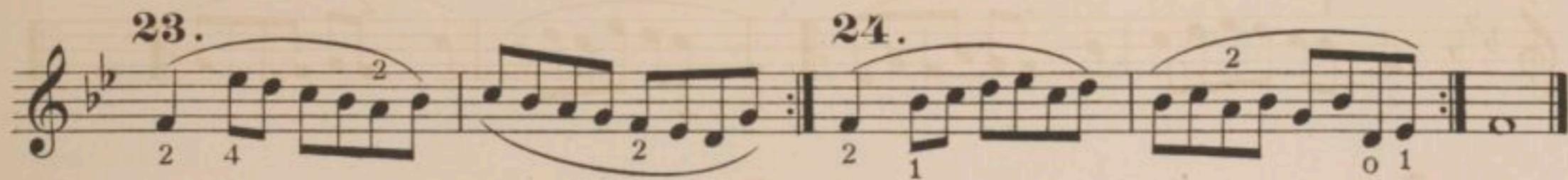
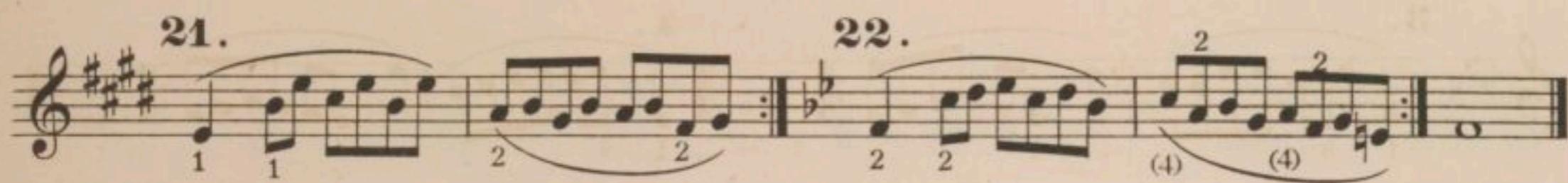
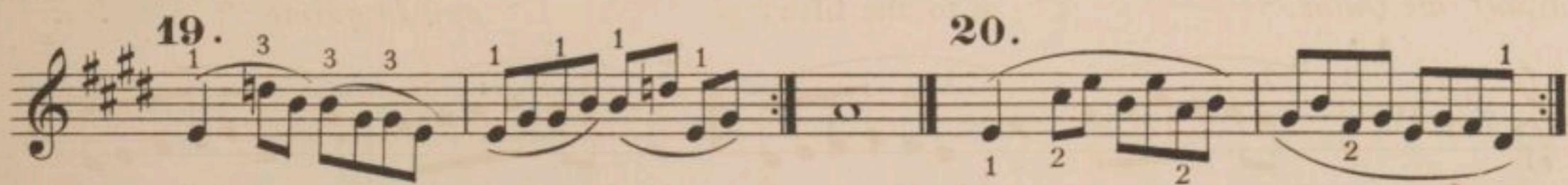
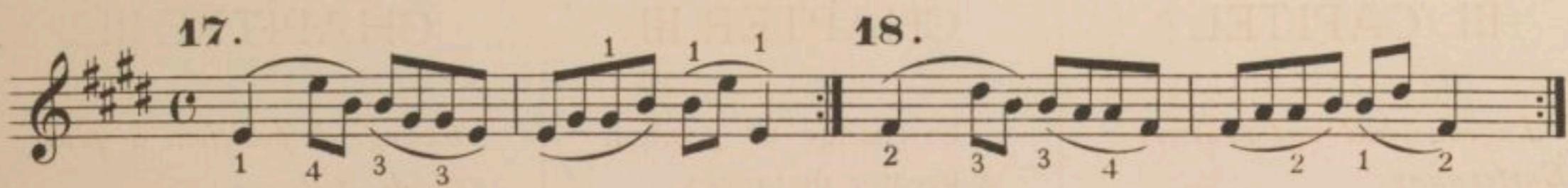
CHAPITRE III.

Change de positions à plus grande distance.

a) à la quinte.



Inventez des modèles semblables dans tous les tons!



und ähnliche Modelle.

and similar models.

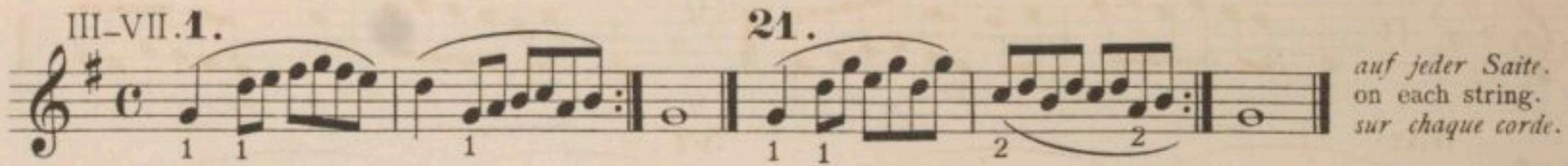
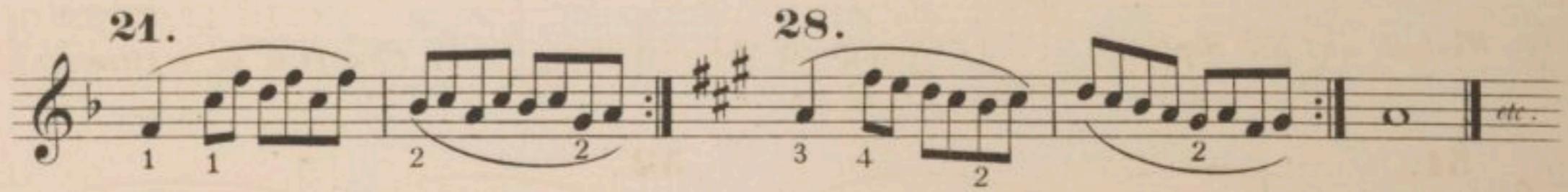
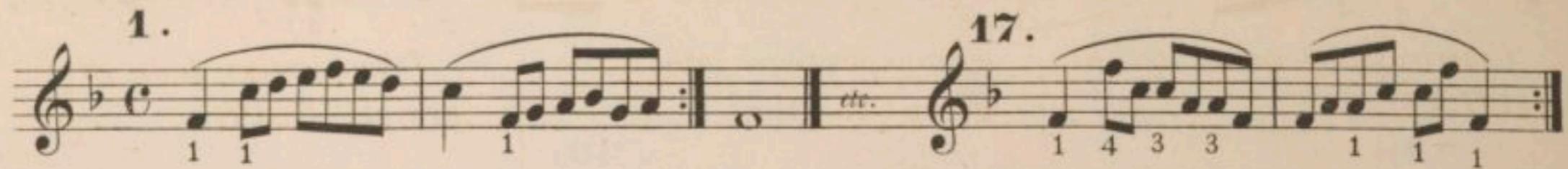
et des modèles semblables.



*Uebertragung in andere La-
gengruppen. II-VI.*

Transposition into other
groups of positions. II-VI.

*Transposition dans d'autres
groupes. II-VI.*

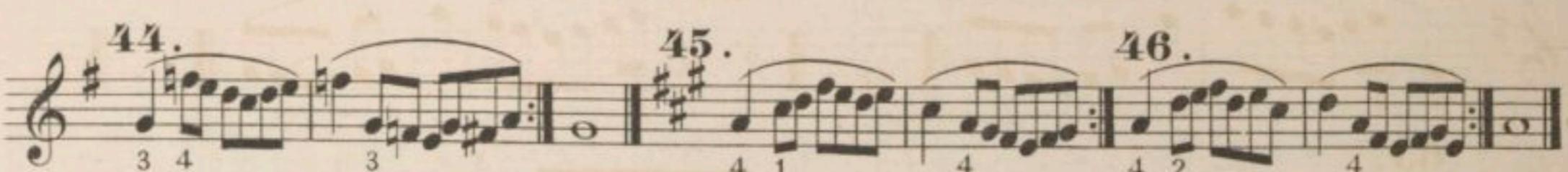
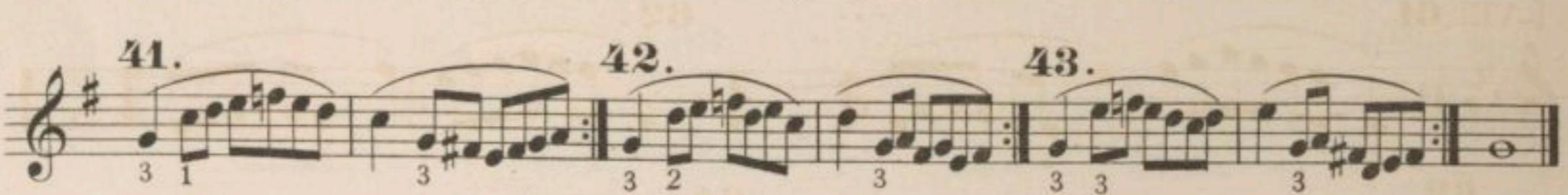
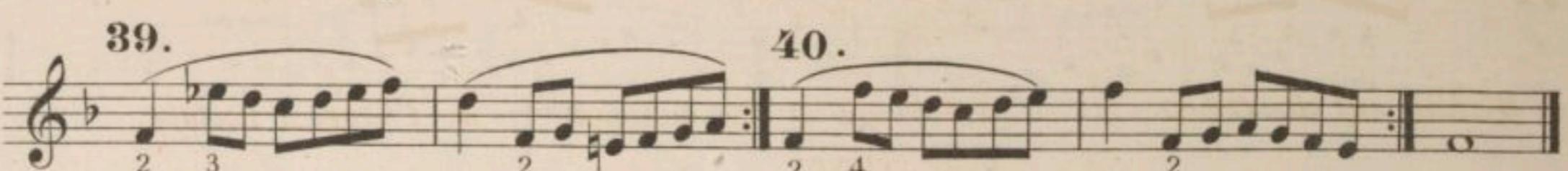
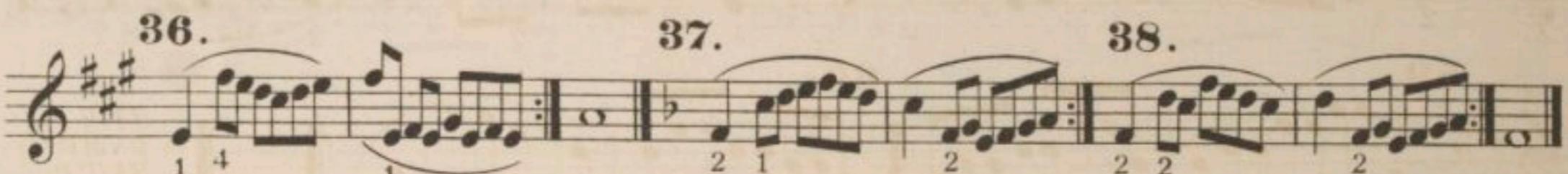
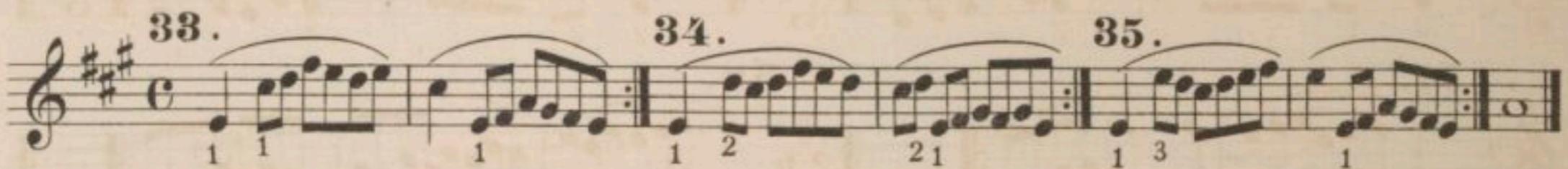


b) *Lagenwechsel auf die
Sext.*

b) Change at the distance
of a sixth.

b) *Change à la sixte.*

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



49.

50.

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.*

51.

52.

53.

54.

55.

56.

57.

58.

59.

60.

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.*

I-VIII.

61.

62.

63.

64.

etc.

65.

66.

etc.

Alles Obige ist auf jeder Saite auszuführen.

All that precedes to be repeated on each string.

Tous ces exercices se répéteront sur chaque corde.

IV. CAPITEL.

Der Wechsel benachbarter Lagen.

Lagenketten. (Sequenzen)

Im Melodievortrage kann oft der Halbtone schritt zum Uebergang in eine benachbarte Lage benutzt 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:

1.

a. 0 1 1 1 1 1
b. 1 2 1 2 1

Edur ebenso.

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:

1. 1 1 1 1 1
2 1 2 1 2 1

c. 1 1 1 1 1
d. 2 1 2 1 2

1. 1 1 1 1 1
2 1 2 1 2 1

E nat. the same.

CHAPITRE 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 seconde.

Suites de modèles dans l'étendue trois tons:

Ré majeur:

1.

e. 1 1 1 etc.
f. 2 1 2 1

Fis, G, Asdur ebenso.

F sharp, G, Aflat the same.

Mi nat. de même.

1.

1. 0 1 1 etc.
g, h. 1 2

Rückwärts in harm. und melod. Form.

Minor:

Fa dièse, Sol, La bémol de même.

Mineur:

2.

a. 0 1 etc.
b. 1 2

3. 1 1 etc.
b. 0 1 2 1

4. 1 1 etc.
b. 1 2 1

Backwards in harm. and melodic form.

3. 1 1 etc.
a. 0 1 2 1

5. 1 1 etc.
a. 1 2 1

Retournez dans les formes harmon. et mélod.

6. a. 0 1 (2) 1 (2) 1 etc.
b. 1 2 1 2 |

7. a. 1 (2) 1 (2) 1 etc.
b. 1 2 1 2 |

8. a. 1 (2) 1 (2) 1 etc.
b. 1 2 1 |

9.

10.

11.

12. a. (4) 3 3 3 3 3 3 3 3
b. 4 3 4 3 4 3 4 3 4 etc.

13. 3 3 3 3 3 3 3 3 etc.

14. 3 3 3 3 3 3 3 3 etc.

15. 3 3 3 3 3 3 3 3 etc.

16. 3 3 3 3 3 3 3 3 etc.

17.

18.

19.

20.

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

21.

22.

23.

24.

25.

26.

27.

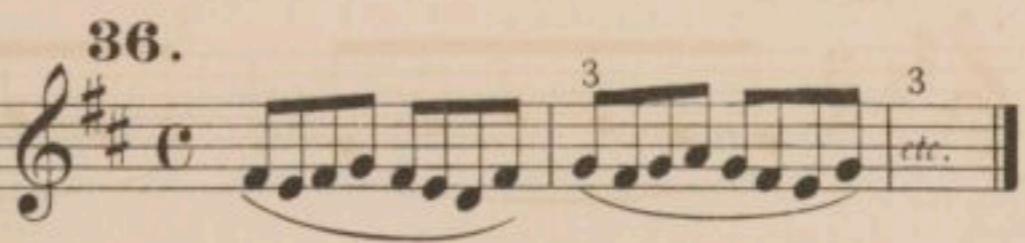
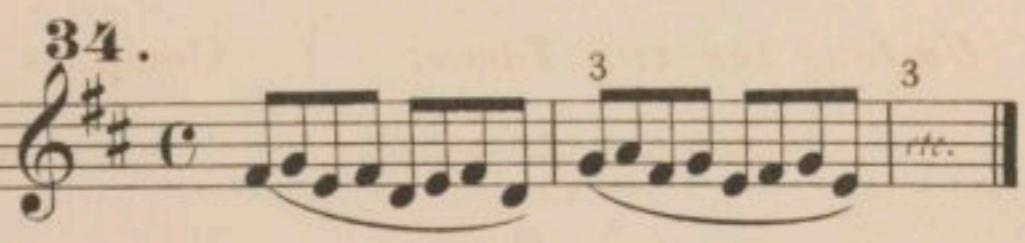
28.

29.

30.

31.

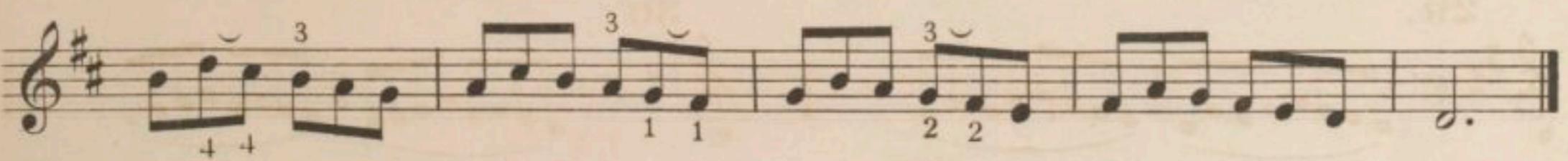
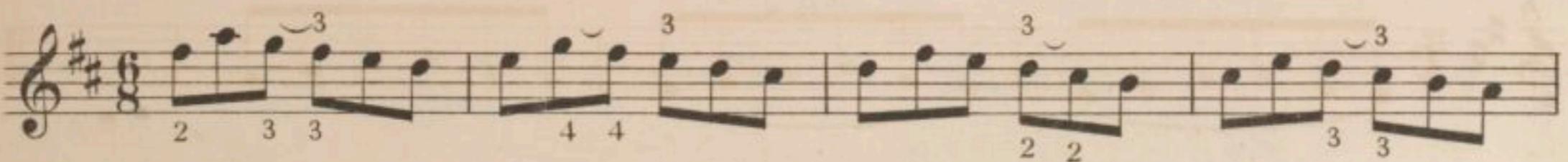
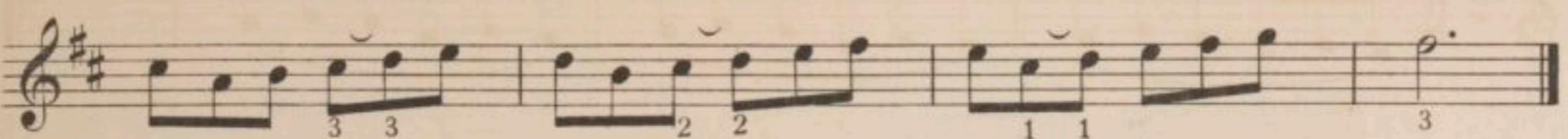
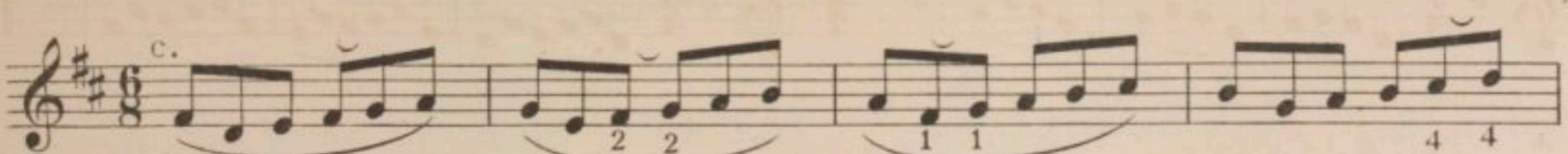
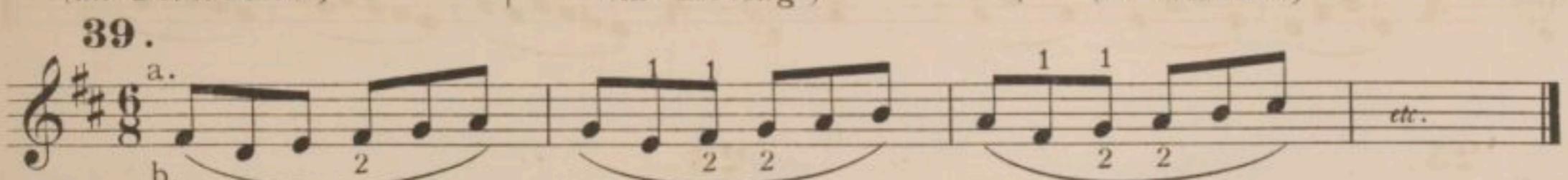
32.



*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 mouvant en avant et en arrière):

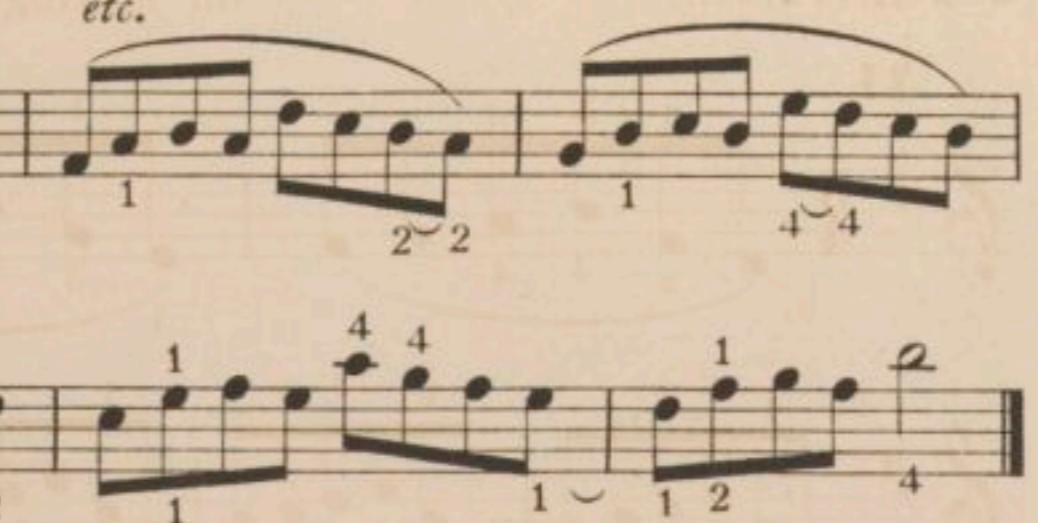
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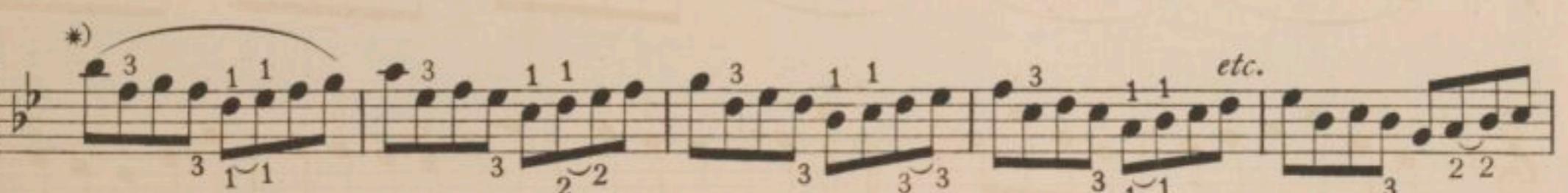
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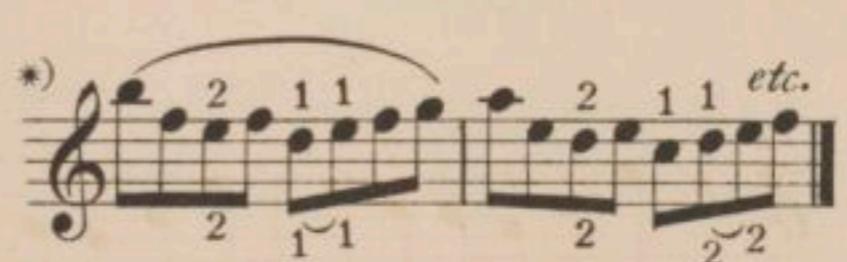
44.

a. 

b. 

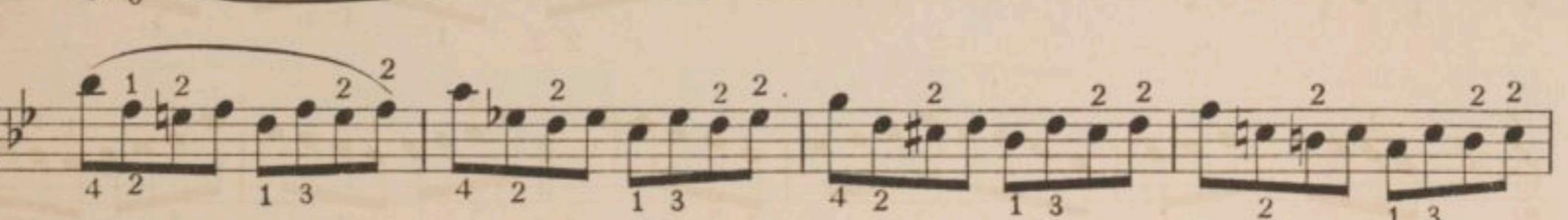
etc.

***)** 

oder 

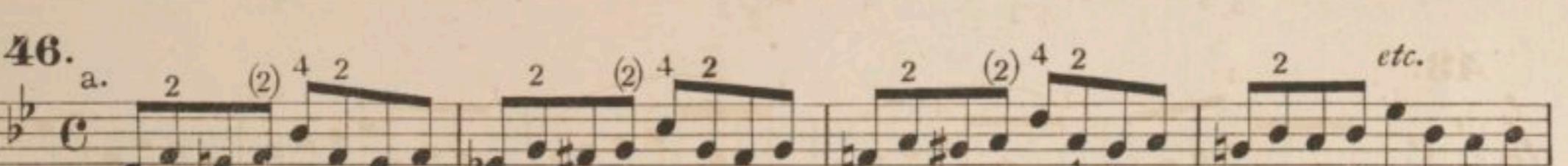
45.

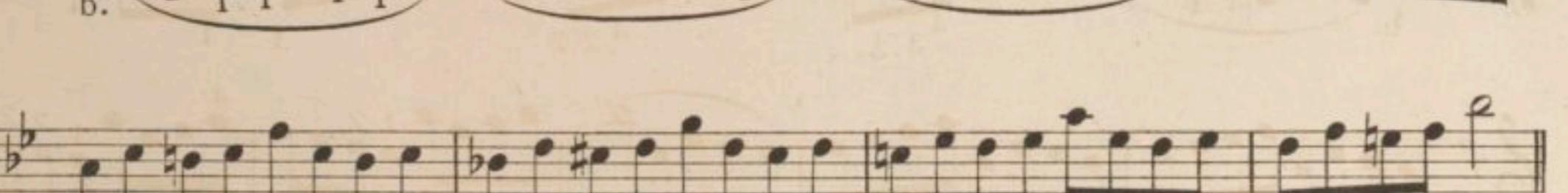
a. 

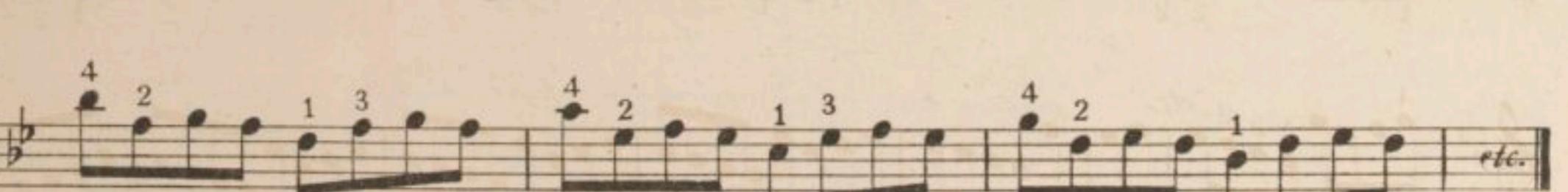
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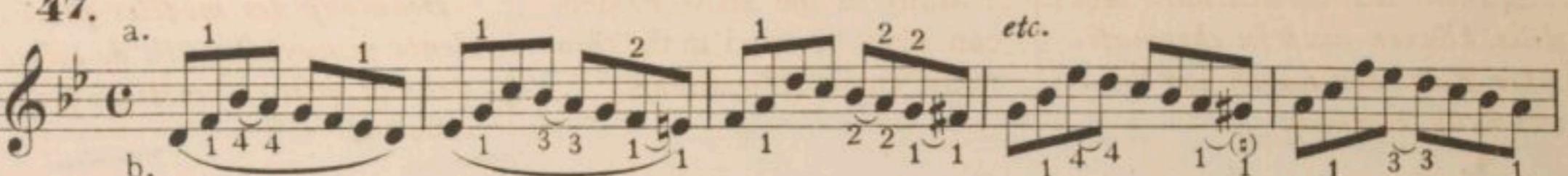
etc.

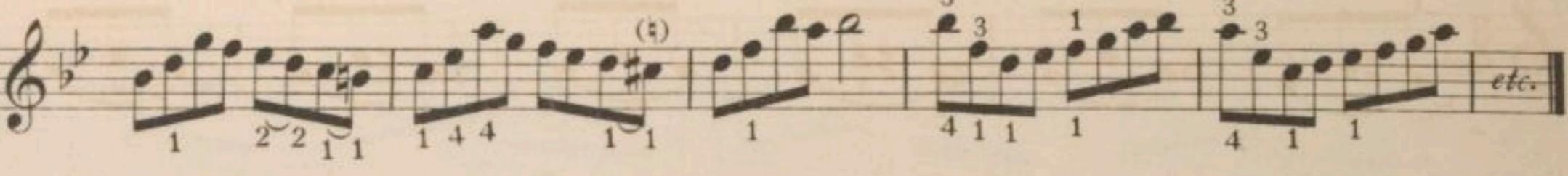
46.

a. 

b. 



47. a. 

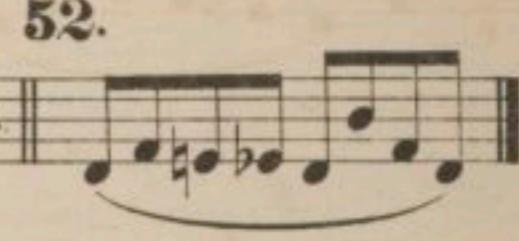
b. 

48. 

49. 

50. 

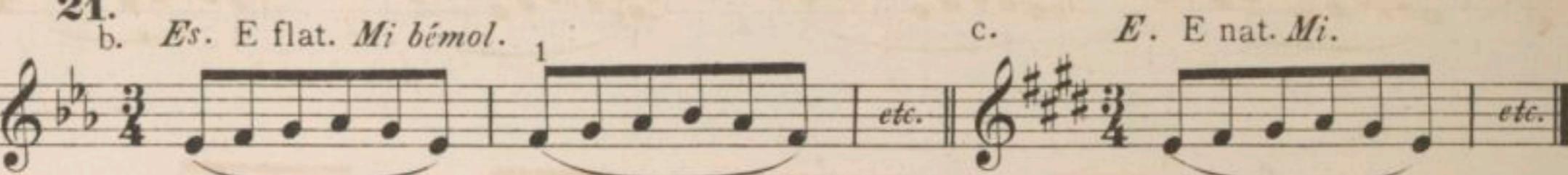
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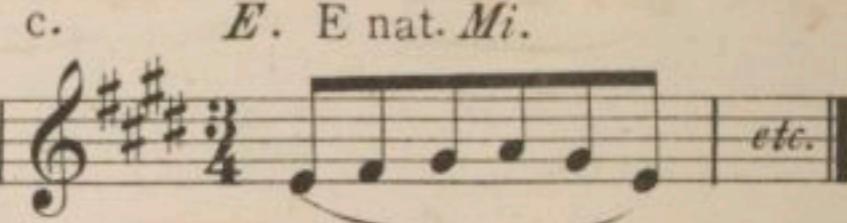
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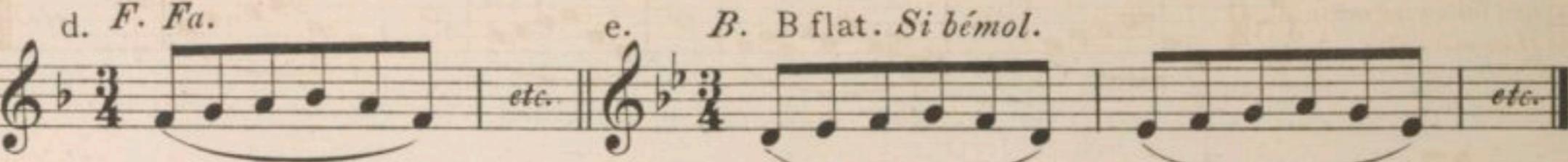
Die vorstehenden Modelle sind in die Moll Tonart der leeren Saiten, sowie in die Dur und Moll Tonarten anderer Stufen zu übertragen; z.B.

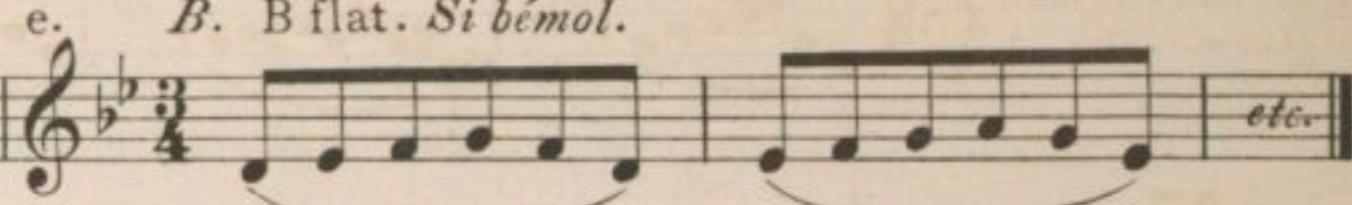
Transpose the above models into the minor key of the open string, and into the major and minor keys of other degrees; for example:

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:

1.

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:

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.

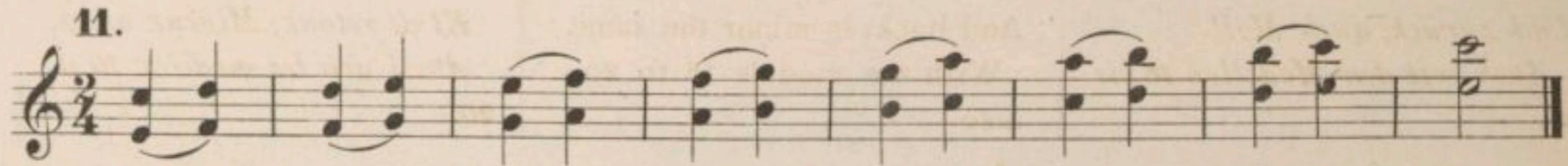
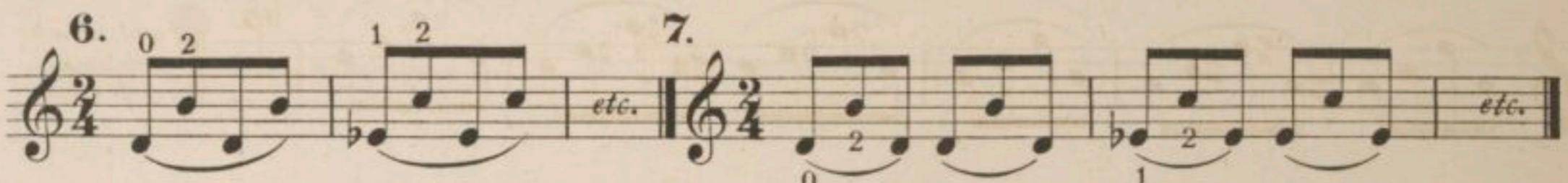
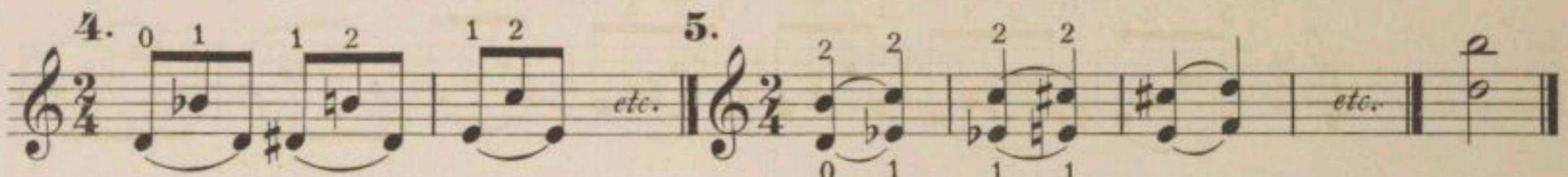
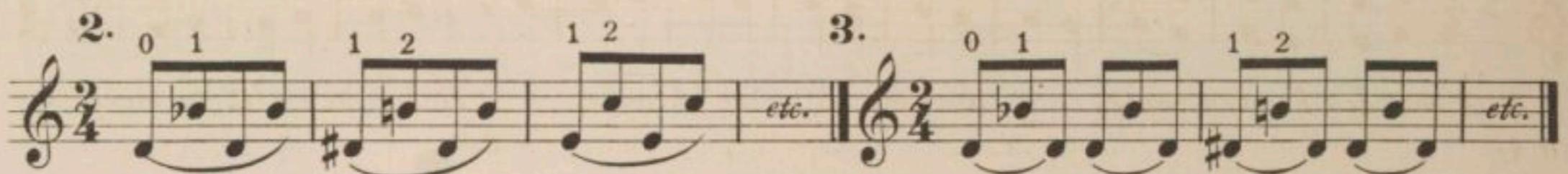
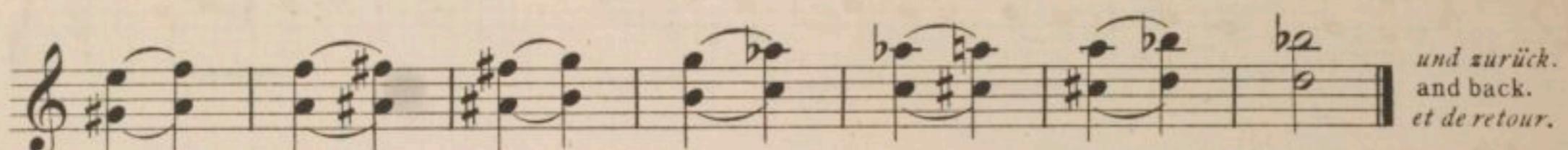
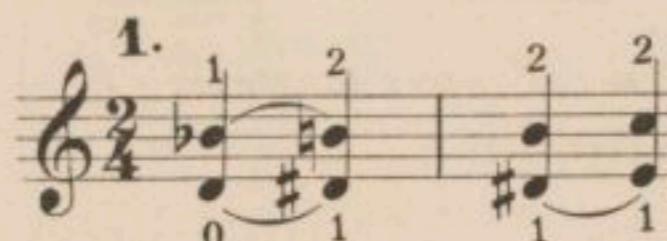
41 und folgende:

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:



CHAPÍTRE V.

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

und zurück.
and back.
et de retour.

12.

Auch in andern Tonarten;
Beispiele:

In other keys as well;
Exemples:

Dans d'autres tons aussi;
Exemples:

13.

14.

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.

15.

Sext und Terz.
Sixth and third.
Sixte et tierce.

16.

Ebenso mit der grossen Sext
und Terz.

17.

etc.

18.

etc.

19.

etc.

20.

etc.

21.

Und zurück; auch Moll.
Auch mit den Modellen 16 bis
20.

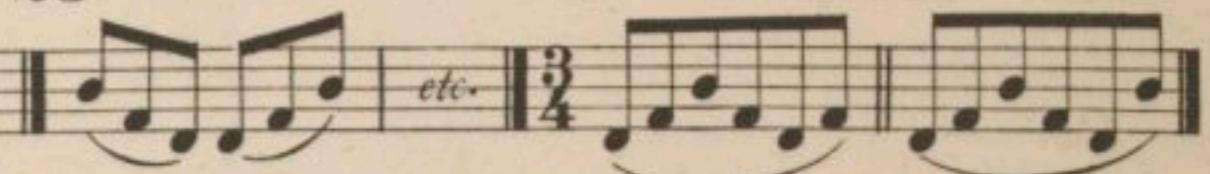
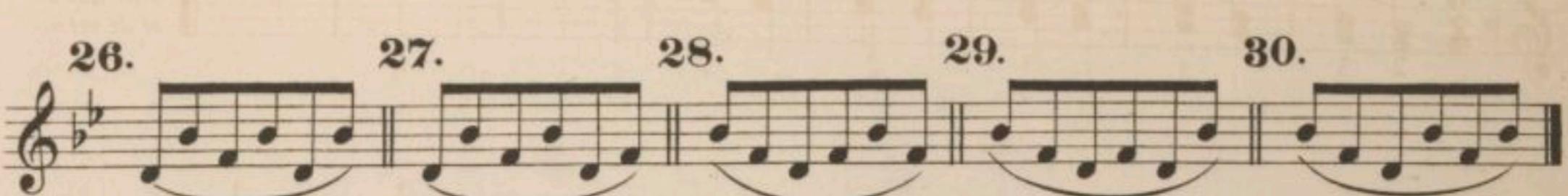
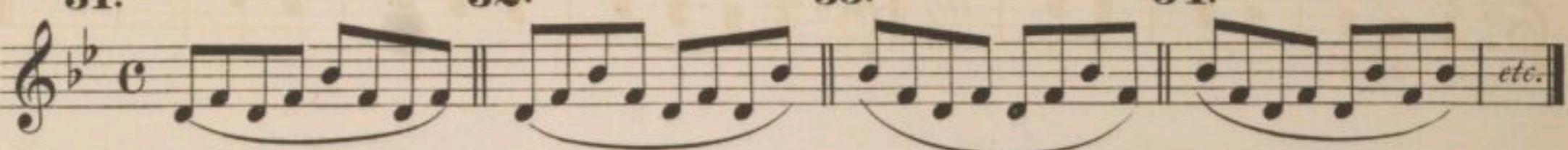
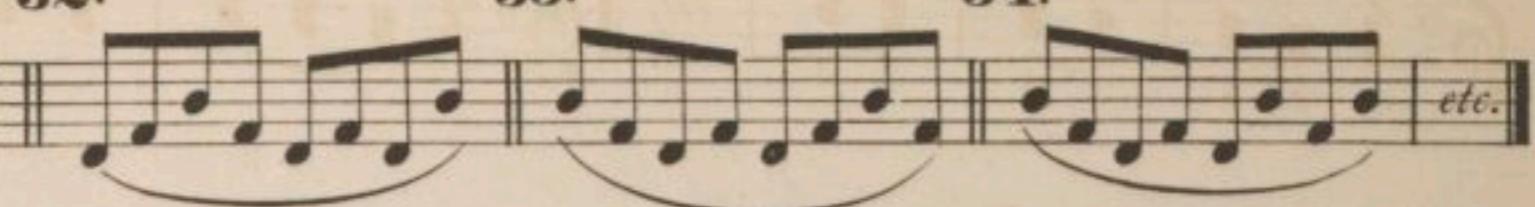
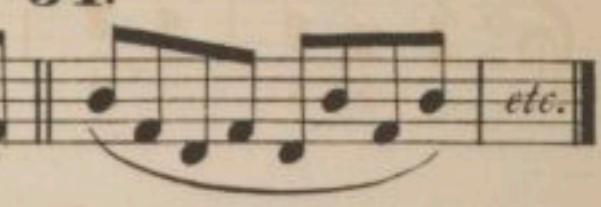
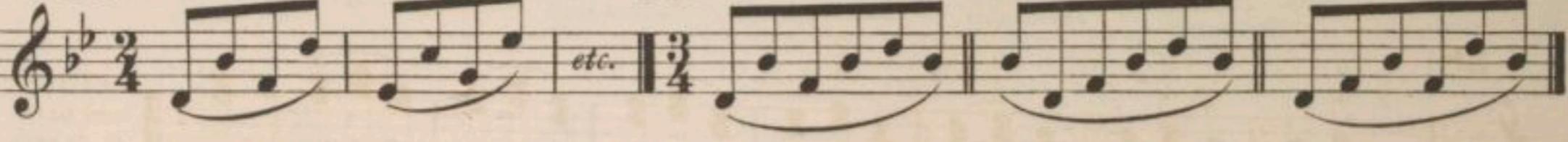
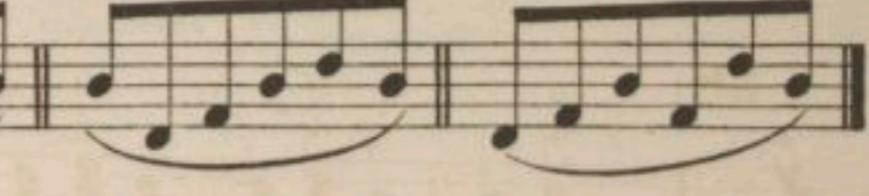
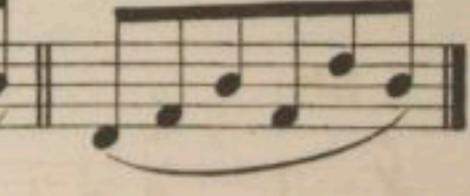
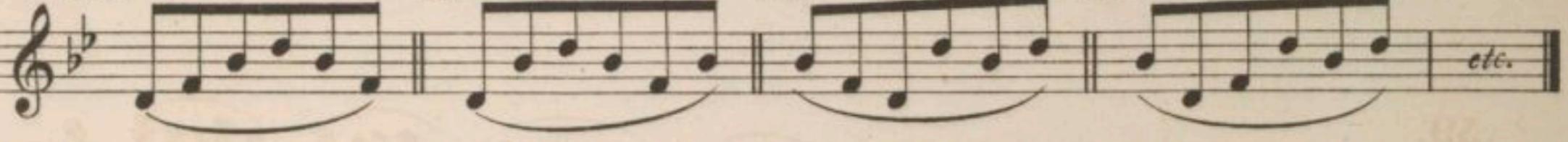
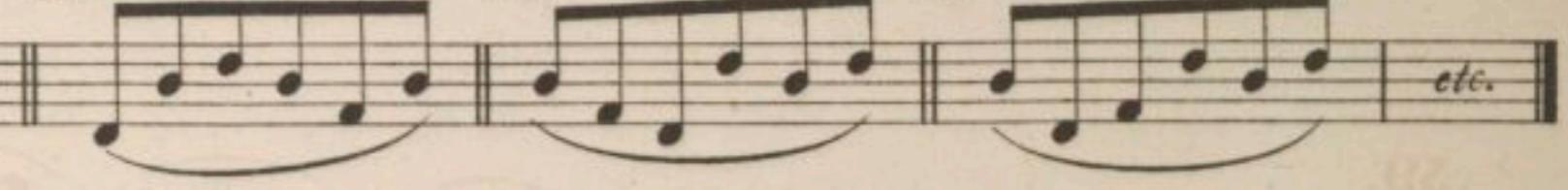
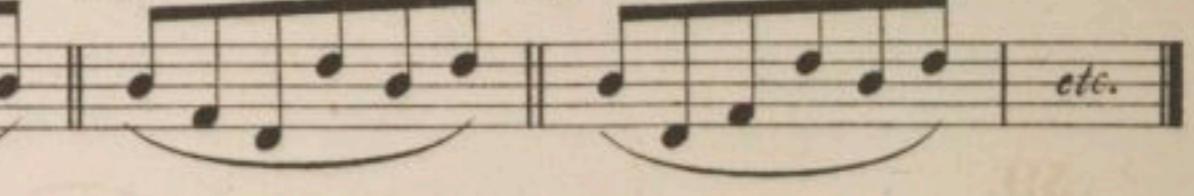
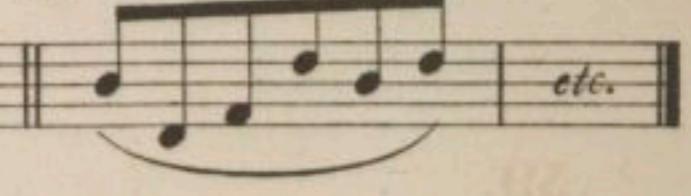
The same with the major
sixth and third.

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

De même avec la grande sixte
et tierce.

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

und zurück.
and back.
et de retour.

*Weitere Modelle:**Other models:**Autres modèles:***22.****23.****24.****25.****31.****32.****33.****34.***Terz, Sext und Octave.**Third, sixth and octave.**Tierce, sixte et octave:**Auch Hmoll.**B minor as well.**Si nat. mineur de même.***36.****37.****38.****39.****40.****41.****42.****43.****44.****45.****46.****47.****48.****49.****50.***und zurück.
and back.
et de retour.*

Das Terzenspiel.

Playing in thirds:

Le jeu à tierces.

52.

A musical score for 'Die Schwestern' in 2/4 time, treble clef, and B-flat key signature. The melody consists of eighth-note pairs connected by slurs. Fingerings are indicated above the notes: (0) over the first note of each pair, (1) over the second note of the first pair, (1) over the first note of the third pair, and (3) over the second note of the fourth pair. Dynamic markings include a piano dynamic (p) before the first pair and a forte dynamic (f) before the fifth pair. The score concludes with a fermata over the final note and a repeat sign with a '2' below it.

*und zurück.
and back.
et de retour.*

53.

54.

57.

Sheet music for guitar, page 57, measures 1-8. The music is in 2/4 time with a key signature of one flat. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. Fingerings are indicated above the notes: measure 1 (0, 2), (1, 3); measure 2 (2, 4), (1, 3); measure 3 (1, 3); measure 4 (1, 3); measure 5 (2, 4); measure 6 (2, 4); measure 7 (2, 4); measure 8 (2, 4). The music concludes with a double bar line and a repeat sign.

Wiederholen mit dem Modell 55.

Repeat with the model 55.

Repétez avec le modèle 55.

58.

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

*und zurück.
and back.
et de retour.*

59.

Musical score for page 59, measures 1-8. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). The key signature is one flat. The music features eighth-note chords and sixteenth-note patterns. Measure 1: Chords B-flat major and A major. Measure 2: Chords G major and F major. Measure 3: Chords E major and D major. Measure 4: Chords C major and B-flat major. Measure 5: Chords A major and G major. Measure 6: Chords F major and E major. Measure 7: Chords D major and C major. Measure 8: Chords B-flat major and A major.

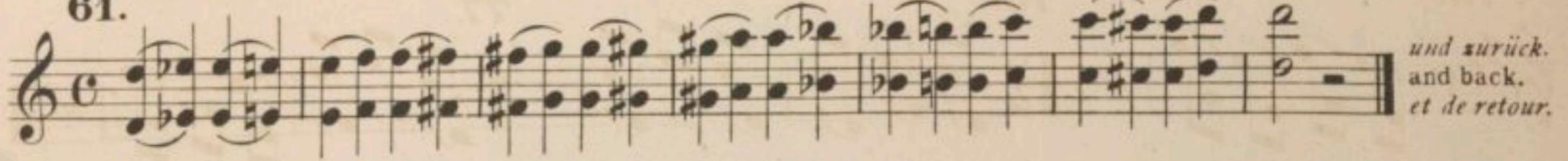
60.

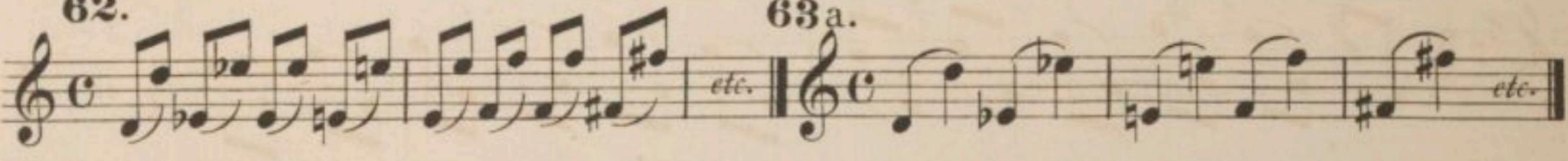
Musical score for piano, page 60, measures 1-8. The score consists of two staves. The left staff uses a treble clef, a key signature of one flat, and common time. The right staff uses a bass clef, a key signature of one sharp, and common time. Measures 1-8 show a repeating pattern of eighth-note chords and sixteenth-note patterns. Measure 1: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 2: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 3: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 4: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 5: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 6: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 7: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 8: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 9: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 10: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 11: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 12: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 13: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 14: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 15: (G-B-D) (G-B-D) (G-B-D) (G-B-D). Measure 16: (G-B-D) (G-B-D) (G-B-D) (G-B-D).

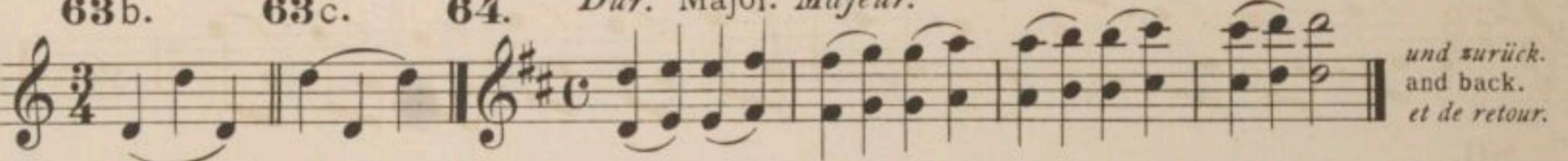
Das Octavenspiel.

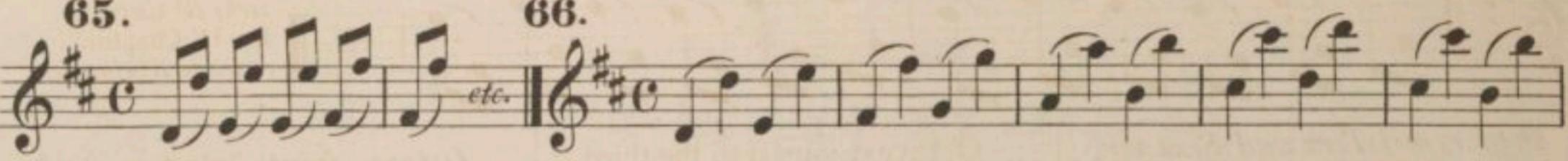
The play in octaves:

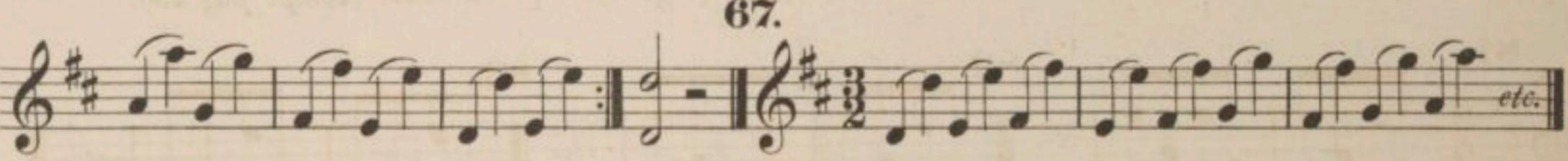
Le jeu d'octaves.

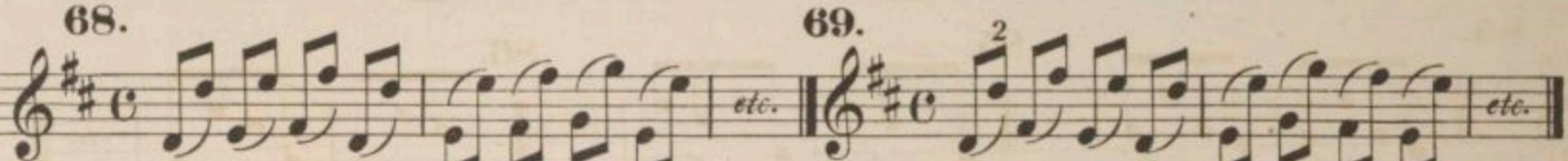
61. 

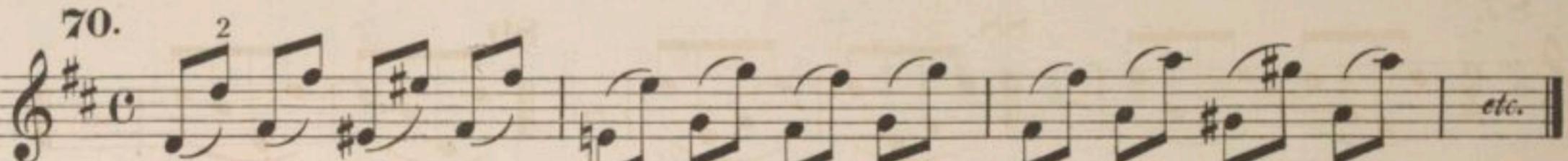
62. 

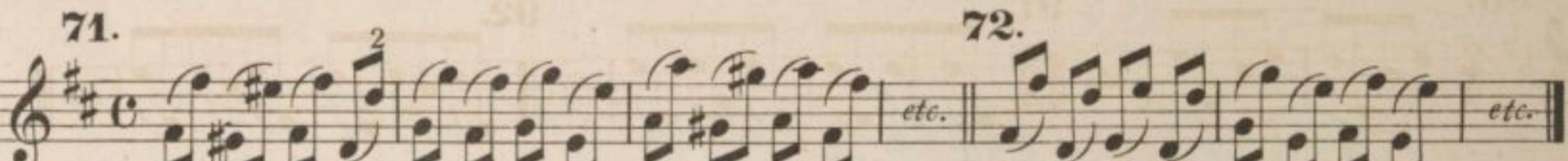
63a. 

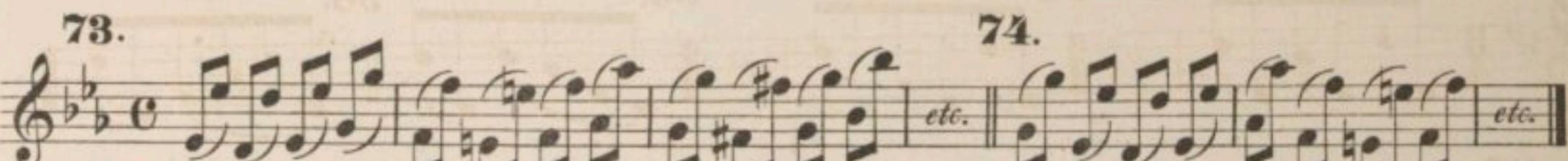
63b. 

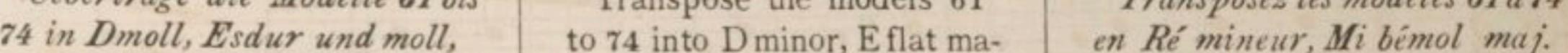
63c. 

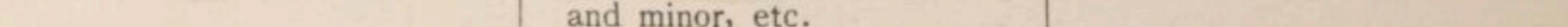
64. Dur. Major. *Majeur.* 

65. 

66. 

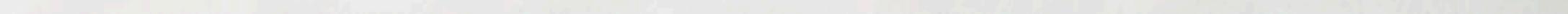
67. 

68. 

69. 

70. 

71. 

72. 

73.

74.

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 major and minor, E nat. major and minor, etc.

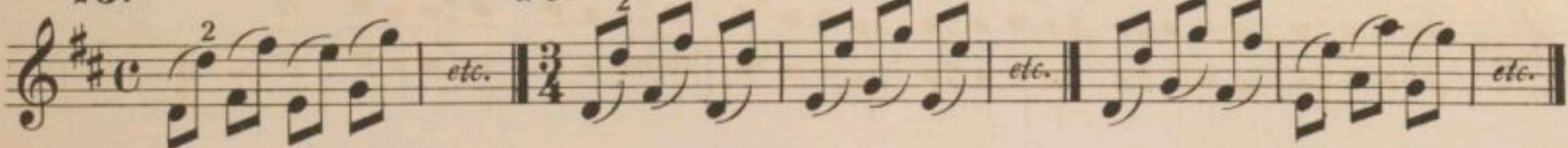
Transposez les modèles 61 à 74 en Ré mineur, Mi bémol maj. et min., Mi maj. et min. etc.

Schwerere Modelle.

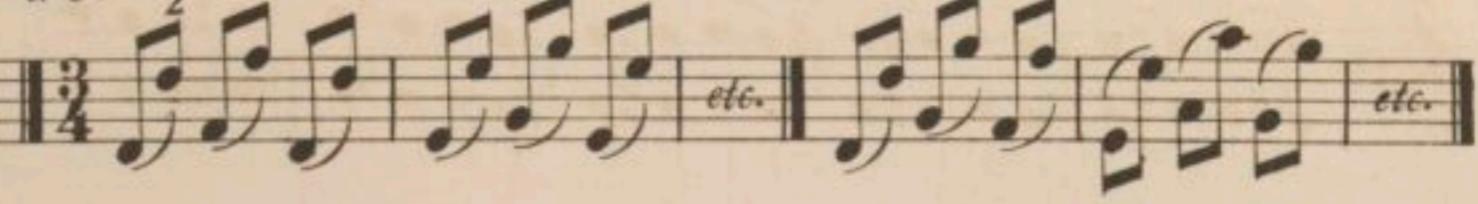
Models more difficult.

Modèles plus difficiles.

75.



76.



77.



78.



79.



80.



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).

81.



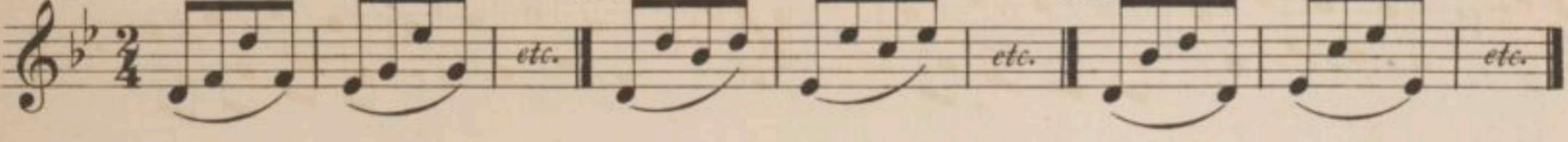
82.



83.



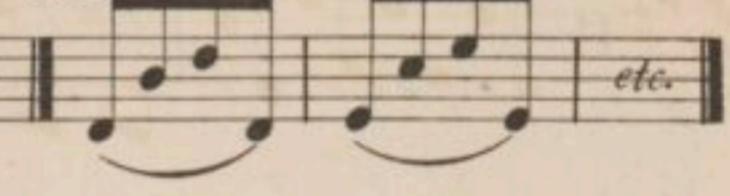
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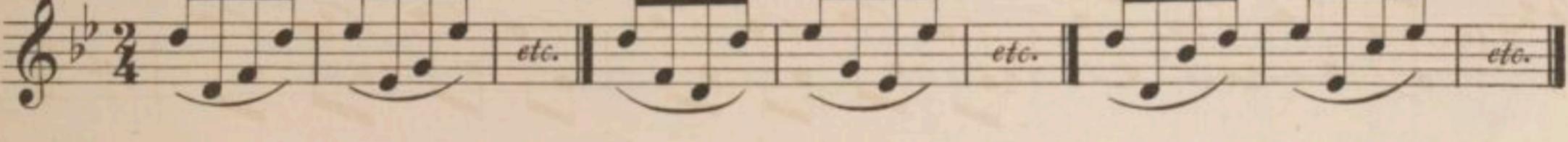
85.



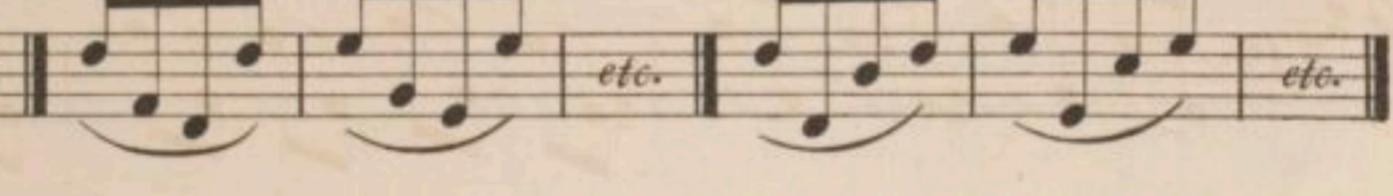
86.



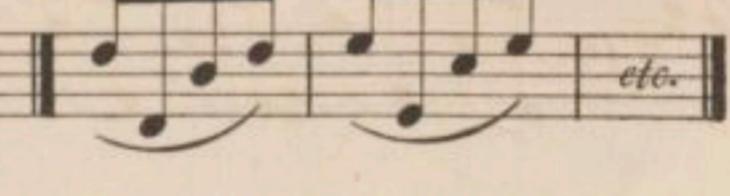
87.



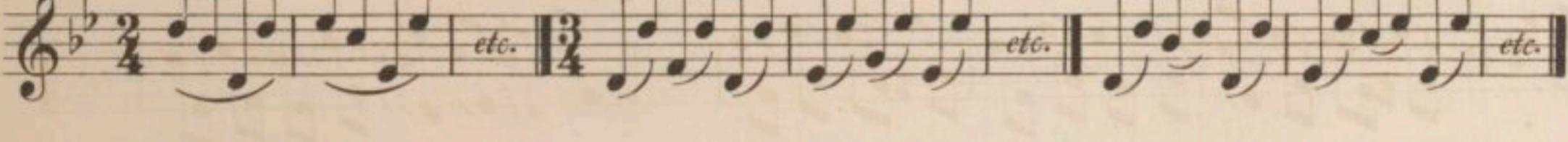
88.



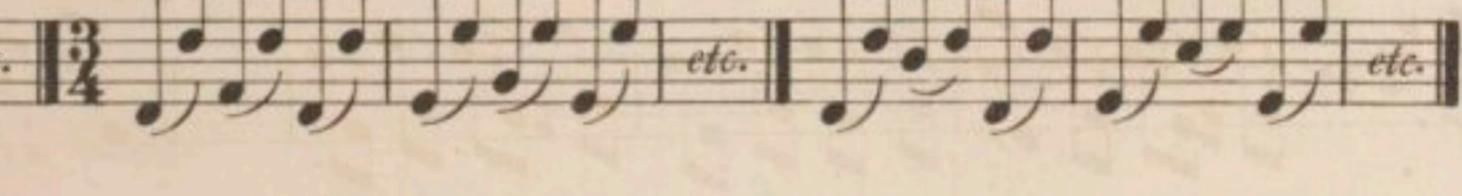
89.



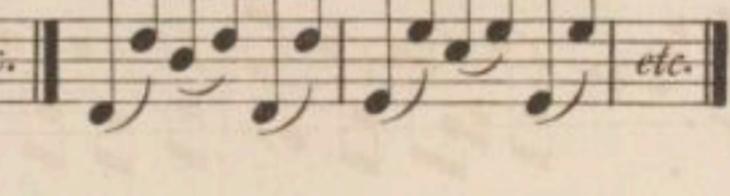
90.



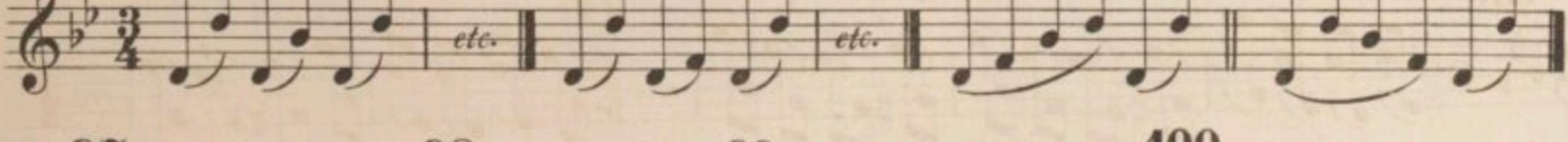
91.



92.



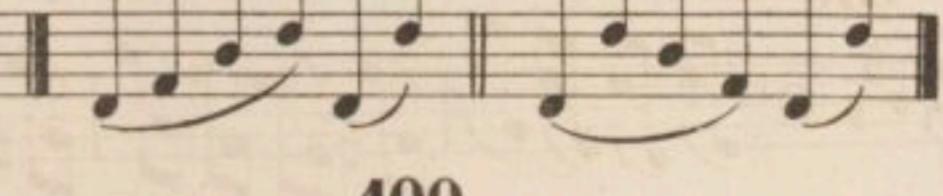
93.



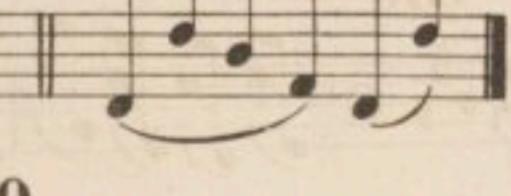
94.



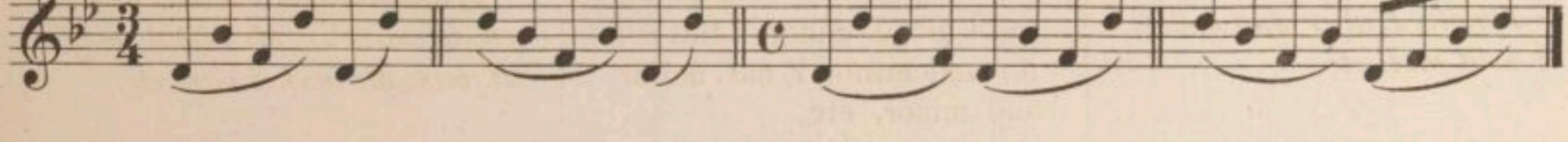
95.



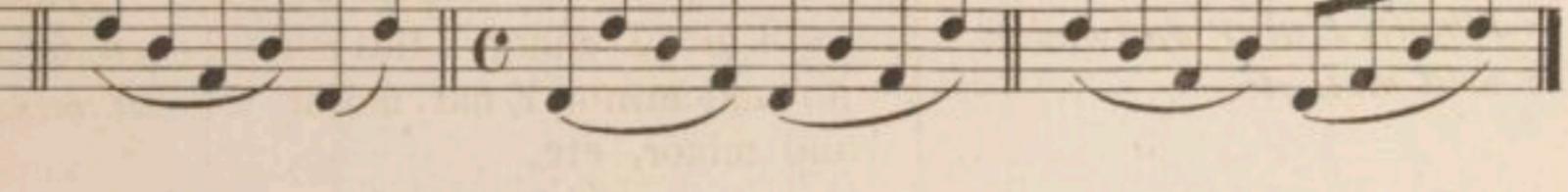
96.



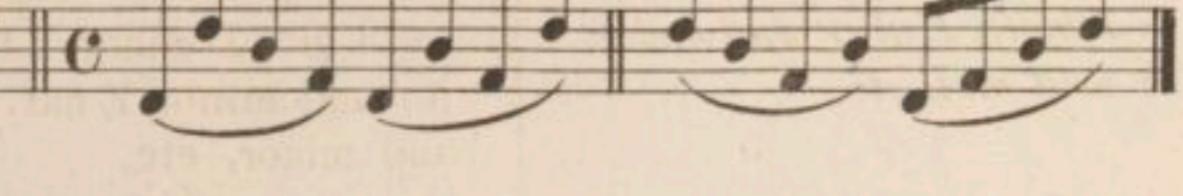
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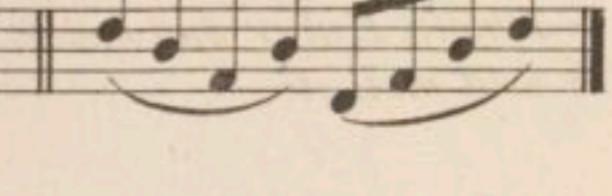
98.

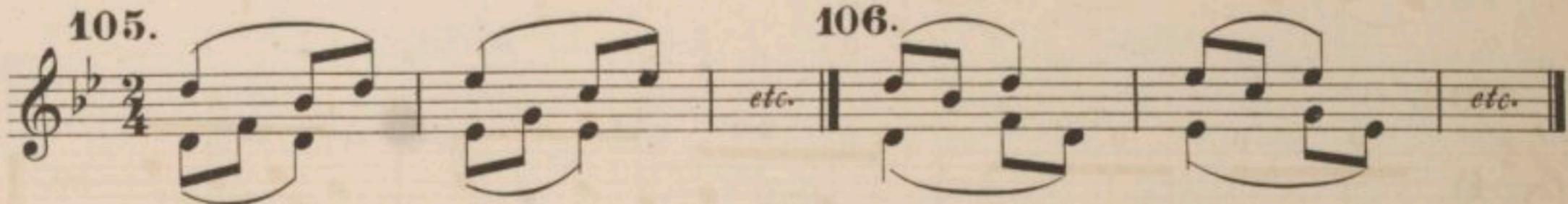
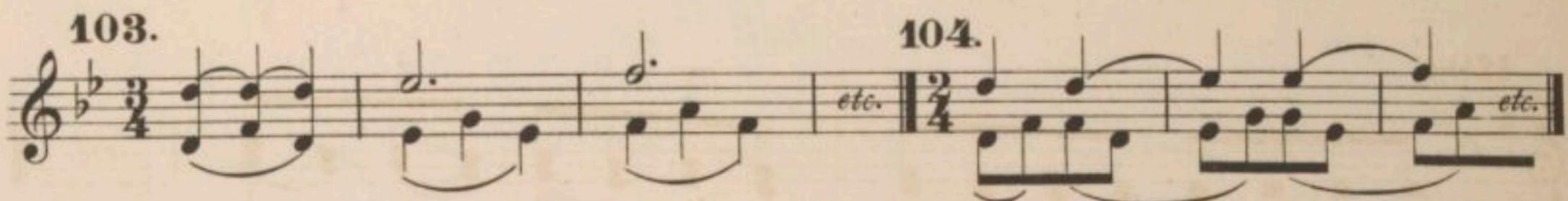
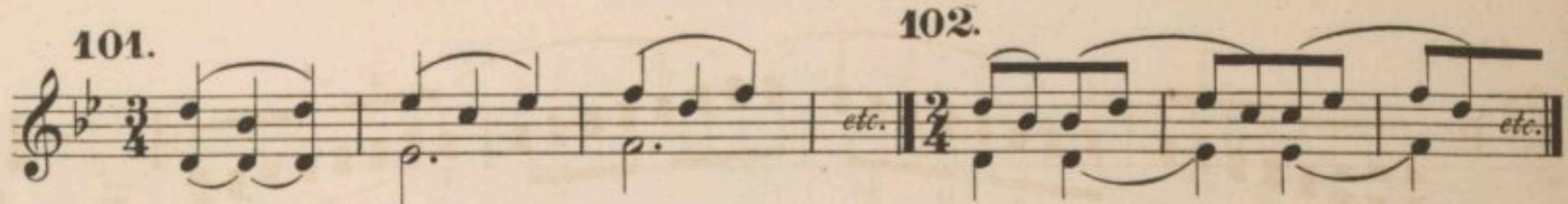


99.



100.



*Das Decimenspiel.*

Playing in tenths:

Le jeu de dixièmes:*Ebenso in Moll.**Wiederhole einige Modelle (von N° 67 und folgenden) mit Decimien.*

In the same way in minor.

Repeat some models (of N° 67 and following ones) in tenths.

*De même en mineur.**Répétez quelques modèles (des N°s 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.*

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

Durch drei Octaven:

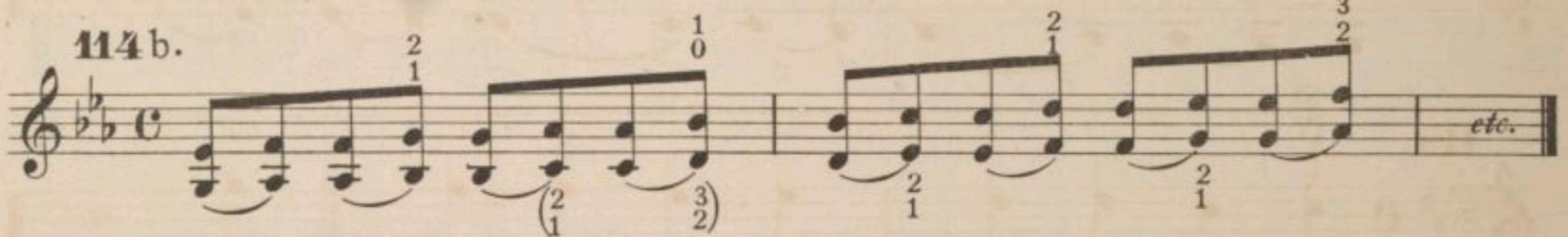
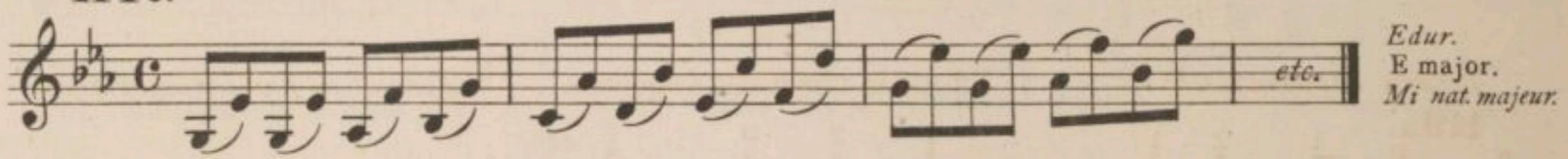
B major the same, and any other scale throughout 2 octaves, with the models 110 a,b,c,d.

Through three octaves:

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

Jusqu'à la troisième octave:

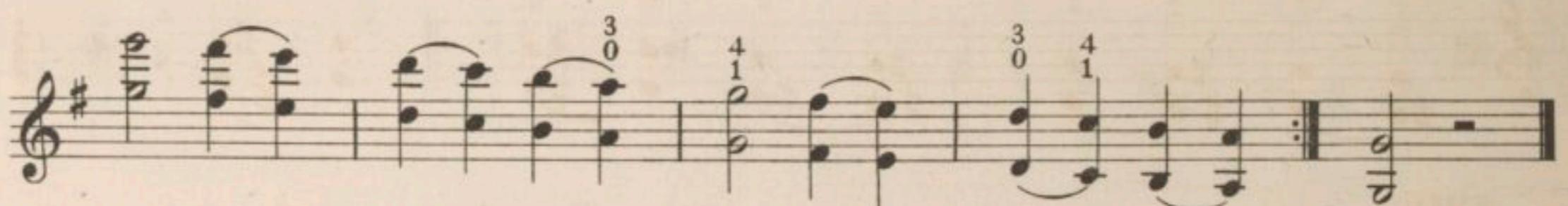
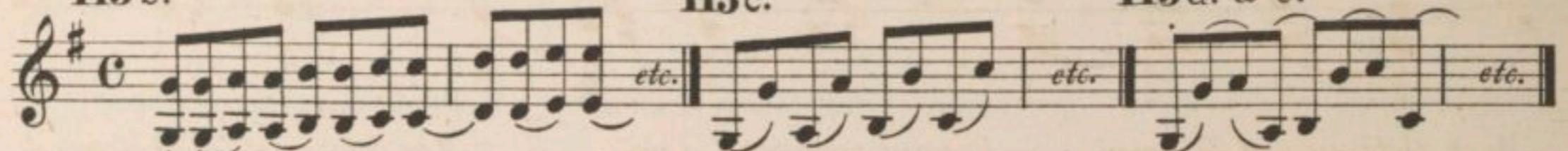
The musical score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems, each marked with a number and a fraction (e.g., 2/4, 1/3) indicating a specific fingering or pitch. The bottom staff continues the pattern, also starting with a treble clef and one sharp, and contains five measures of similar music. The notes are primarily eighth and sixteenth notes, with rests and slurs.

*Sexten.**Sixths.**Sixtes.***114 a.****114 b.****114 c.**

*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 hautes
jusqu'à la 2^{me} octave; quelques unes
jusqu'à la 3^{me}.*

*Octaven.**Octaves.**Octaves.***115 a.****115 b.****115 c.****115 d. & e.**



Jede Tonleiter durch 2 Octaven.

Each scale up to the 2^d octave.

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

Decimen.

Tenths.

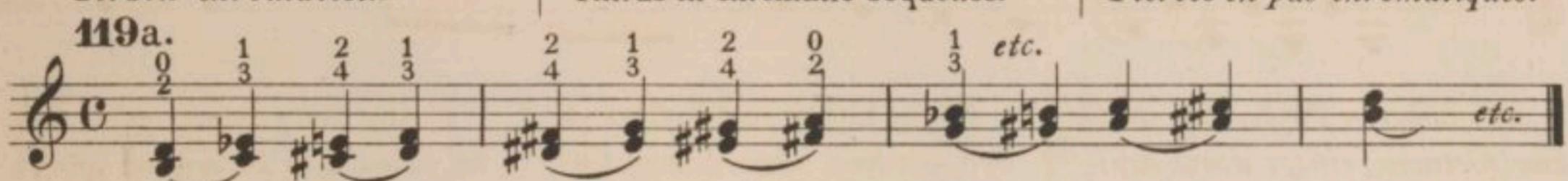
Dixièmes.



Terzen chromatisch:

Thirds in chromatic sequence.

Tierces en pas chromatiques:



Sexten:

Sixths.

Sixtes:



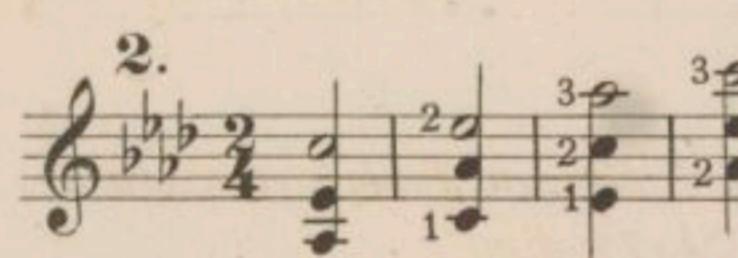
Auch Octaven und Decimen.

Octaves and tenths as well.

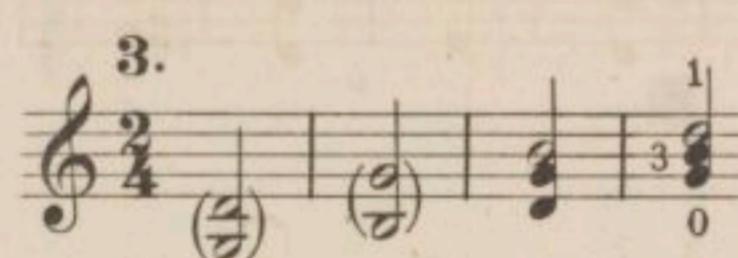
Les octaves et les dixièmes de même.

VI. CAPITEL.

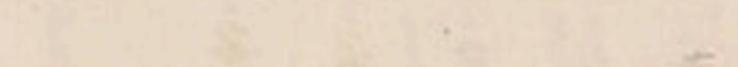
Drei und viersaitige Accordgriffe mit Lagenwechsel.



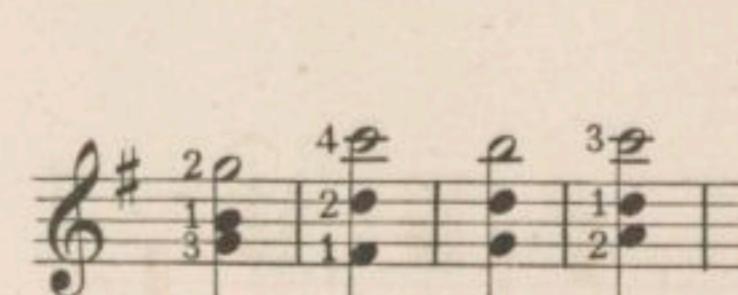
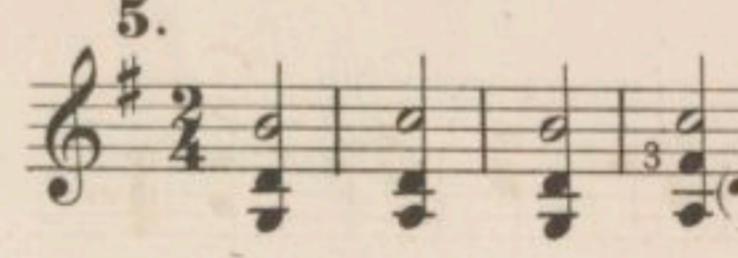
Andre Form, enge Accordlage:



Jeder Dur und Mollaccord.



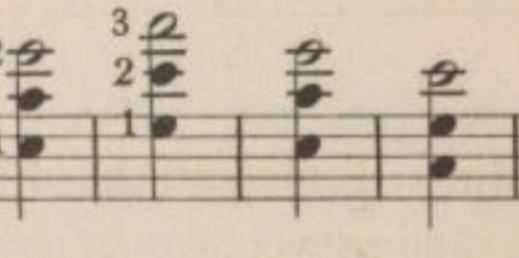
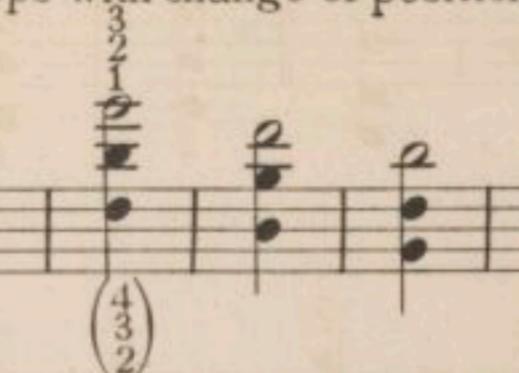
Wechsel von Tonischem und Dominantaccord:



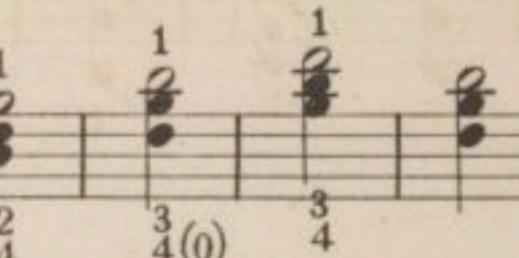
Jeder Dur und Mollaccord mit seiner Dominante.

CHAPTER VI.

Chords in triple and quadruple stops with change of position.



Other form; close harmony:



Every major and minor triad.

Alternation of tonic and dominant harmony:



Every major and minor tonic triad with its dominant.

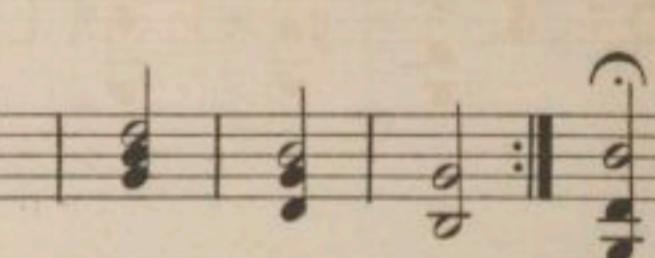
CHAPITRE VI.

Accords à trois ou quatre cordes avec le change de positions.

*G Moll ebenso.
G minor the same.
Sol min. de même.*

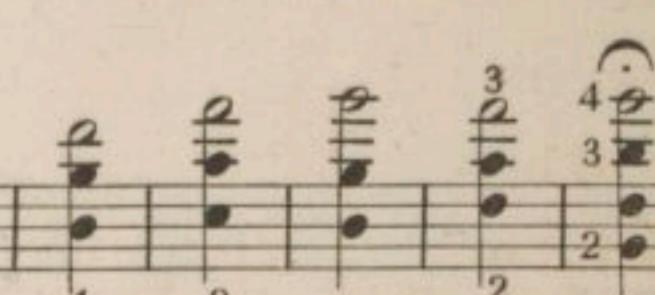
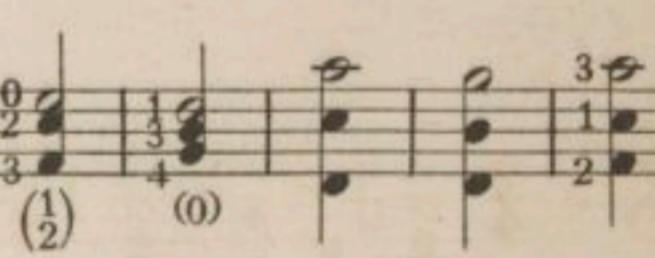
*(As moll.)
(A flat minor.)
(La bém. min.)*

Autre forme, harmonie serrée:



Chaque accord majeur et mineur.

Change des accords de la tonique et de la dominante:



Chaque accord majeur et mineur avec sa dominante.

Wechsel von Tonica und Unterdominante:

6.

Alternation of tonic and sub-dominant harmony:

Change de la tonique et de la sous-dominante:

Moll: Tonica und verminderte Septimenakkord:

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 position serrée:

5 b.

5 b.

6 b.

7 b.

A musical score for 'The Star-Spangled Banner' in 2/4 time, treble clef, and G major. The score consists of 12 measures of music with corresponding fingerings for a pianist. Measures 1-12 are shown, starting with a half note in measure 1 and ending with a half note in measure 12.

7 c.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The left staff is in common time (indicated by 'C.') and the right staff is in 2/4 time (indicated by '2'). The key signature changes between measures. Measure 11 starts with a forte dynamic (F) and includes a fermata over the bass note. Measure 12 begins with a dynamic of 7. The score includes fingerings (e.g., 1, 2, 3, 4), pedaling instructions, and 'etc.' markings.

*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:

A musical score for piano, page 8, featuring ten measures. The key signature is A major (two sharps). Measure 1: Treble clef, 2/4 time, key of A major. Measure 2: Bass note A, treble note C. Measure 3: Bass note A, treble note E. Measure 4: Bass note A, treble note G. Measure 5: Bass note A, treble note B. Measure 6: Bass note A, treble note D. Measure 7: Bass note A, treble note F. Measure 8: Bass note A, treble note A. Measure 9: Bass note A, treble note C. Measure 10: Bass note A, treble note E.

A musical score for piano, page 10, featuring two staves. The left staff uses a treble clef and a key signature of one sharp, while the right staff uses an alto clef and a key signature of one sharp. Measure 11 begins with a forte dynamic (F) and a V Roman numeral above the left hand. The left hand plays a bass note followed by a chord consisting of a root note, a third, and a fifth. The right hand plays a sixteenth-note pattern. Measure 12 begins with an III Roman numeral above the left hand, which plays a bass note followed by a chord. The right hand continues its sixteenth-note pattern. The measure ends with a repeat sign and the instruction "etc." The key signature changes to one flat in the next section.

A musical score for piano featuring two staves. The left staff uses a treble clef and a key signature of one flat. The right staff uses an alto clef and a key signature of one sharp. The score consists of six measures. Measures 1-2 show a progression from V (F#) to I (D). Measures 3-4 show a progression from V (F#) to III (A). Measures 5-6 show a return to I (D). A repeat sign with a '3' above it is placed before the third measure. The word 'etc.' is written at the end of the sixth measure.

*Dur, jeden Halbton höher
versetzt:*

Major, transposed to each semitone higher:

Majeur, transposé à chaque demi-ton:

A musical score for piano featuring a treble clef and a bass clef. The score consists of ten measures of music. Measures 1-9 show a sequence of chords: G minor (B-flat), A major (C-sharp), B major (D-sharp), C major (E-sharp), D major (F-sharp), E major (G-sharp), F major (A-sharp), G major (B-flat), A major (C-sharp), and B major (D-sharp). Measure 10 begins with a fermata over a bass note, followed by a repeat sign, and concludes with a double bar line.

Nº 9 und 10 mit Moll-Accorden.

Nº 9 and 10 with minor chords.

Les N° 9 et 10 avec les accords mineurs.

Jeden Ganzton höher versetzt:

Transposed to each whole-tone higher:

Transposé à chaque ton entier:

11.

and zurück.
and back.
et de retour.

Jede Stufe höher die nächstliegende Tonart:

Each degree higher the next related key:

A chaque pas plus haut trouvez le ton le plus près en relation:

Dur.

Major.

Majeur.

12.

and zurück.
and back.
et de retour.

Moll.

Minor.

Mineur.

13.

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 harmonie serrée:

8 b.

9 b.

10b.

Musical score for Exercise 10b. The score consists of two staves. The first staff starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It also contains six measures of music. Measures 1-3 of both staves feature quarter notes. Measures 4-6 feature eighth notes. Measure 6 of the bass staff includes a 2/4 time signature change. The score concludes with the instruction "etc." at the end of the sixth measure.

11 b.

A musical score for piano, page 11b, featuring ten measures of music. The key signature is A major (two sharps), and the time signature is common time (indicated by '4'). The music consists of two staves. The left hand (bass) starts with a G major chord (B, D, G) and continues through various chords including E major (G, B, E), C major (E, G, C), and F# major (A, C, F#). The right hand (treble) plays eighth-note patterns primarily consisting of the notes B, D, and G. Measure 10 concludes with a half note G followed by a fermata.

12 b.

A handwritten musical score for piano, page 12b. The score consists of two staves. The top staff uses a treble clef and a key signature of two sharps, indicating G major. The bottom staff uses a bass clef and a key signature of one sharp, indicating D major. Both staves are in common time (indicated by '2'). The music features a series of chords and rests, primarily consisting of quarter notes and half notes. The score is written on five-line staff paper.

13 b.

A musical score for piano, page 13 b. The score consists of two staves. The top staff is in treble clef and 2/4 time, starting with a C major chord. The bottom staff is in bass clef and 2/4 time, starting with an F major chord. The music features a variety of chords including G major, D minor, E major, A major, B major, and C major. The score is written on a five-line staff with black note heads.

*Uebertrage sämmtliche Mu-
ster in beliebige Tonarten.*

Transpose all the models into any key.

*Transposez tous ces modèles
dans des tons quelconques.*

8 c.

Viersaitige Uebungen:

Models on four strings:

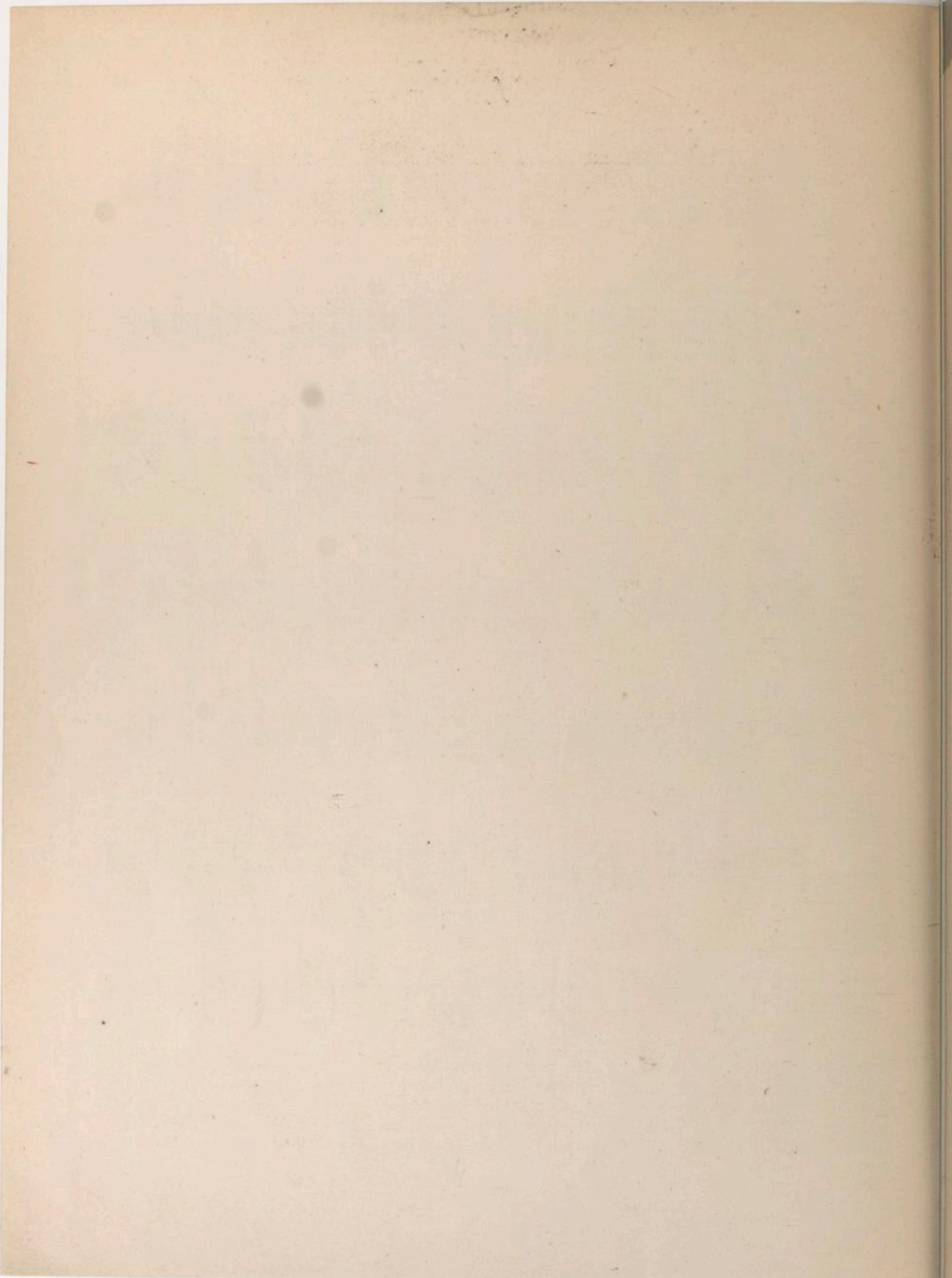
Exercices à quatre cordes:

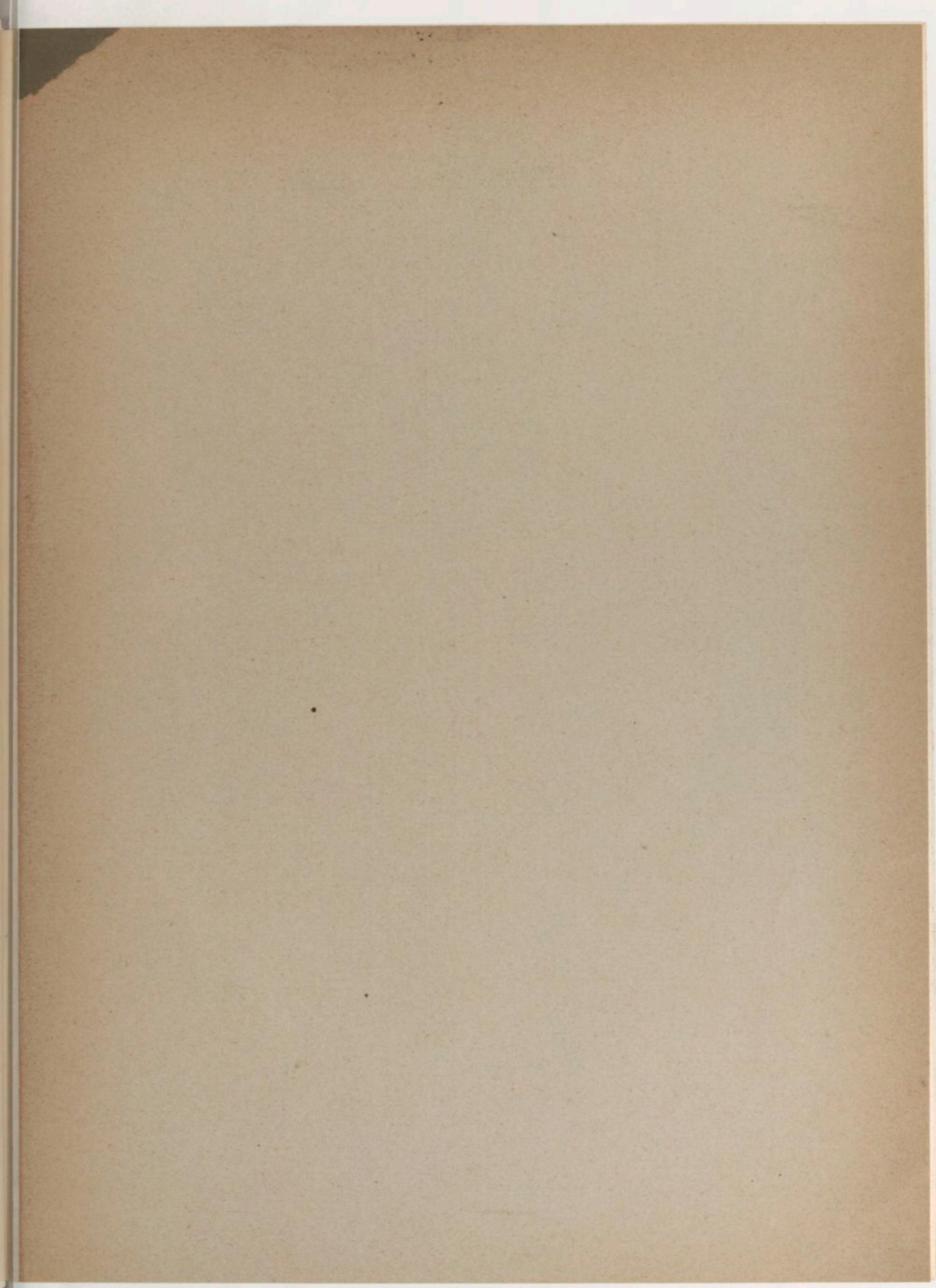
14.

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langt, vorbereitet sein für die
schwierigsten mehrstimmigen Stu-
dien von R. Kreutzer, P. Rode, Ga-
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