

INVENTAIRE

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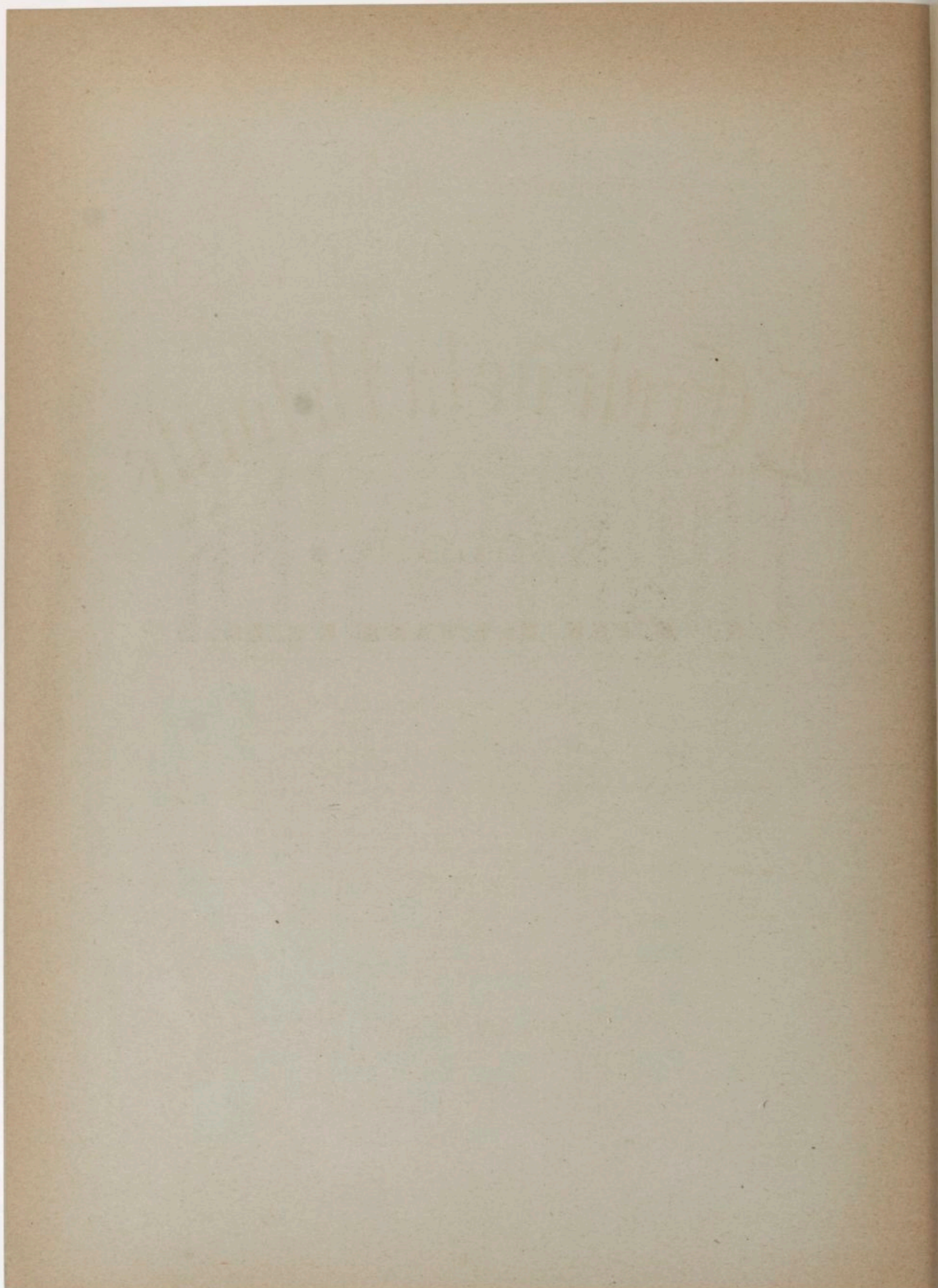
COURVOISIER

L'École de la Vélocité

POUR

VIOLON.

✦
Cahier III.
✦



Augener & Co's Edition.

N^o 7603.



L'École de la Vitesse

THE SCHOOL OF VELOCITY

pour le

VIOLON

PAR

C. COURVOISIER.

(Supplément de la Méthode.)

- 7603⁴ Cah. I. Exercices de doigts (systématiques)
Systematic Finger Exercises.
- 7603⁸ Cah. II. Etudes des gammes et accords (systématiques)
Studies of Scales and Chords in systematic order.
- 7603⁹ Cah. III. 13 Etudes mélodiques dans la 1^{re} Position (Majeur)
13 Melodic Studies in the first position (Major)
- 7603⁰ Cah. IV. 12 Etudes mélodiques dans la 1^{re} Position (Mineur)
12 Melodic Studies in the first position (Minor)
- 7603⁵ Cah. V. Exercices spéciaux du change des positions.
Special Studies in Shifting

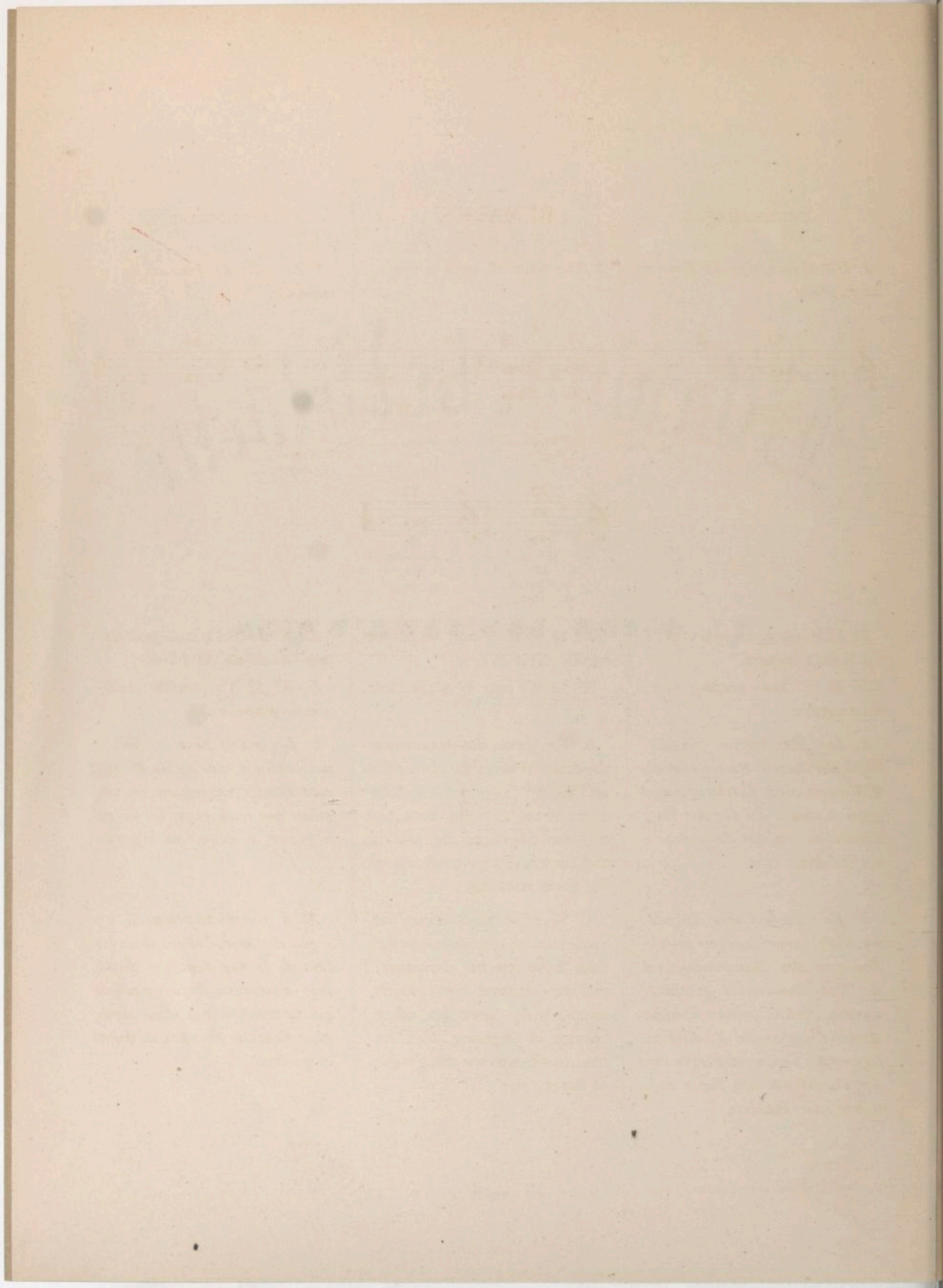
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Vm.³ c. 141

(C)



Bemerkungen.

REMARKS.

Remarques.

1. Die Reihenfolge der Tonarten ist folgende:

* 1. The order of keys is this:

1. La suite des tons est la suivante:

1	(13)	2	3	4	5	6	7	8	9	10	11
G Sol	G \flat Sol bémol (3. Finger) (3. doigt)	D Ré	D \flat Ré bémol (4. Finger) (4. doigt)	A La	A \flat La bémol (1. Finger) (1. doigt)	E Mi	E \flat Mi bémol (1. Finger) (1. doigt)	B Si	B \flat Si bémol (2. Finger) (2. doigt)	F Fa	F \sharp Fa dièse (2. Finger) (2. doigt)

12	13
C Ut (3. Finger) (3. doigt)	G \flat Sol bémol (3. Finger) (3. doigt)

N^o 13. (Ges) kann neben N^o 1 (G) gestellt werden.

N^o 13 (G flat) may be placed beside N^o 1 (G).

Le N^o 13 (Sol bémol) peut être placé à côté du N^o 1 (Sol).

N^o 12 (C) kann vorausgenommen werden.

N^o 12 (C) may be played first.

Le N^o 12 (Ut) peut être étudié comme premier N^o.

2. Die Vorschriften für die Wahl der leeren Saiten oder des 4^{ten} Fingers sind durchweg genau gegeben, ebenso die für das Vorausstellen und das Stehenlassen der Finger.

2. The directions concerning the choice between the open strings and the 4th finger are carefully given throughout this book and also the directions for placing the fingers before-hand or keeping them standing.

2. Les ordres pour le choix des cordes à vide ou du 4^{me} doigt sont donnés soigneusement, de même que ceux pour les doigts à placer d'avance ou à garder.

3. Es sind fast ohne Ausnahme nur Ausweichungen in die Tonarten der Dominante und der Unterdominante gewählt worden, welche (technisch) nichts Anderes verlangen als die Verlegung des Gesamt-Fingersatzes der Tonart um eine Saite aufwärts oder abwärts.

3. No other modulations are made (almost without exception) than those into the dominant and subdominant keys, which mechanically need no other change of fingering than its transposition to one string higher or lower.

3. A peu d'exceptions, il n'y a que des modulations dans les tons de la dominante et de la sous-dominante, lesquels n'exigent que la transposition, d'une corde plus haut ou plus bas, du doigté en général.

4. Die Bogen-Eintheilungen sind so gewählt, das möglichst gewechselt werden kann.

5. Das Tempo ist nach Maassgabe der Intonations-Sicherheit und Behendigkeit des Schülers zu nehmen.

Die Nummern 1, 4, 6, 7, 10, 11 und 13 sind bis zur möglichsten Schnelligkeit zu treiben.

4. The bowing is arranged so as to offer as much variety as possible.

5. The time should be taken according to the pupils knowledge of intonation and his aptitude.

The studies N^o 1, 4, 6, 7, 10, 11 and 13 may be played as quickly as possible.

4. Les divisions de l'archet sont choisies de sorte qu'on puisse y trouver assez de variété.

5. Le temps doit être pris selon la sûreté d'intonation et selon l'habileté de l'élève.

Répétez les numéros 1, 4, 6, 7, 10, 11 et 13 jusqu'au plus vite possible.

G dur.

G MAJOR.

Sol majeur.

Lauftechnik. Ausführung:
a. Langsam mit festliegendem Unterarmstrich.
b. schneller mit Handgelenkstrich bis zum Springbogen.

Diatonic scale. Execution:
a. slowly: firm bowing by the fore-arm.
b. quicker: bowing by the wrist, lightly detached even to springing bow.

Passages courants. Exécution:
a. Lentement, coup d'avant-bras bien serré;
b. plus vite, coup du poignet (jusqu' au sautillé).

1.

* Besetzung zweier Saiten durch einen Finger. (Quintgriff).

* Double stopping by one finger (fifth).

* Placement d'un doigt sur deux cordes (quinte).

Seven staves of musical notation for a violin study. Each staff contains a sequence of notes with various bowing patterns indicated by numbers (0, 1, 2, 3, 4) and slurs. The key signature is one sharp (F#).

Verschiedene Stricheintheilungen zu obiger Studie:-

Different bowings for this study:-

Divisions d'archet diverses pour cette étude:-

Two staves of musical notation showing various bowing techniques labeled with letters a through t. The techniques include slurs, accents, and specific bowing directions.

Die Zeichen > geben solche Accente an, welche durch die Stricheintheilung selbst entstehen.

The signs > show those accents, which are produced by the manner of bowing itself. 76039

Les signes > marquent des accents qui sont produits par la division de l'archet même.

D dur.

D MAJOR.

Ré majeur.

Septimen mit regelrechter Auf-
lösung in die Sext.Sevenths regularly resolved
into the sixth.Septièmes résolues régulière-
ment dans la sixte.

2.

* Die abgestossenen Noten sind sehr fest anzusetzen; diejenigen, welche auf den ersten oder vierten Takttheil fallen, zu betonen (>). Das Ganze ist über der Bogenmitte zu halten.

** Stellvertretender Finger.

* The detached notes should be taken firmly, especially those found on the 1st and 4th part of the bar, must be accentuated (>). The whole is played above the middle of the bow.

** Finger replacing another.

* Les notes détachées se marquent décidément; ceux qui rencontrent les temps 1 et 4 de la mesure, doivent être accentués (>). Le tout se joue au-delà du milieu de l'archet.

** Doigt remplaçant.

Des dur.
Terzen. Handgelenkübung.

D FLAT MAJOR.
Thirds. Exercise for the right wrist.

Ré bémol majeur.
Tierces. Etude du poignet droit.

3.

Vorübungen für das Handgelenk:

Exercise to prepare the wrist:

Exercices préparatoires pour le poignet:

1. Takt:
1^{te} bar:
1^{re} mesure:

3. Takt:
3^{te} bar:
3^{me} mesure:

21. & 22. Takt:
21. & 22. bar:
21. & 22. mesure:

Ferner Takte 33 bis 36; 38; 39 & 40.

As well the bars 33 to 36; 38; 39 & 40.

De plus les mesures 33 à 36; 38; 39 & 40.

* Für Ausführung nach a: oberstes Drittel.
Für Ausführung nach b: obere Hälfte des Bogens.

* For the execution in the sense of a: take the upper third of the bow.
For the execution in the sense of b: take the upper half.

* Pour l'exécution selon a: le tiers supérieur.
Pour l'exécution selon b: la moitié supérieure de l'archet.

** In schnellerem Tempo kann ein Bogenstrich zwei Takte füllen.

** In quicker time, two bars may be joined in one stroke.

** Dans le mouvement plus vite, un coup d'archet peut remplir deux mesures.

A dur.

A MAJOR.

La majeur.

*Gebrochene Accorde. Handge-
lenkstudie.*

Broken chords. Exercise for
the wrist.

*Accords arpègés. Etude du
poignet droit.*

4. $\frac{1}{1} 3 \dots 3 \dots 2 \dots (\dots) 2 \dots$

1. $\dots 4 \dots 4 \dots 0 \dots 0 \dots 4 \dots 2 \dots 4 \dots (0) \dots 3 \dots 0 \dots 0 \dots 3 \dots 0 \dots 0 \dots 3 \dots 0 \dots \sharp 4 \dots 0 \dots$

2. $\dots 3 \dots 4 \dots 4 \dots (0) \dots 3 \dots 4 \dots 0 \dots 3 \dots 4 \dots 0 \dots$

1. $\dots 4 \dots 4 \dots 0 \dots 0 \dots 4 \dots 4 \dots 0 \dots 0 \dots 4 \dots 1) \dots 3 \dots 0 \dots 4 \dots 1) \dots 3 \dots 0 \dots$

3. $\dots 1 \dots 2 \dots 1) \dots 3 \dots 0 \dots 0 \dots 3 \dots 2 \dots$

1. $\dots 0 \dots 2 \dots 0 \dots 2 \dots 0 \dots 3 \dots 0 \dots 2 \dots 1) \dots 0 \dots 2 \dots 0 \dots (4) \dots$

3. $\dots (0) \dots 4 \dots 4 \dots 1) \dots 3 \dots (0) \dots 4 \dots 4 \dots 0 \dots 0 \dots 2 \dots$

Ausführungsweisen:

Manners of execution:

Manières d'exécution:

e. *Glatter Unterarmstrich, festliegend.*
 f. *Geworfener Strich nahe am Frosch. (Oberarmstrich) langsam.*
 g. *Springbogen (Handgelenkstrich), schnell.*

e. *Firm even stroke by the fore-arm;*
 f. *loose stroke by the upper arm near the nut, slowly; (thrown bow);*
 g. *detached stroke by the wrist, (springing bow) quickly.*

e. *Coup d'avant bras doux, serré.*
 f. *Coup d'archet jeté (bras supérieur) près du talon.*
 g. *Sautillé (détaché du poignet) vite.*

*As dur.**Läufe gemischt mit gebrochenen Accorden.*

A FLAT MAJOR.

Diatonic scales mixed with broken chords.

*La bémol majeur.**Passages courants et accords entremêlés.*

5.

The musical score for exercise 5 is written in A-flat major (three flats) and 6/8 time. It consists of nine staves of music. The first staff is divided into two parts, 'a.' and 'b.'. The music features a mix of diatonic scales and broken chords. Fingering is indicated by numbers 1-4 above or below notes. Some notes have a '1)' above them, possibly indicating a first finger lift or a specific fingering. There are also some '0' markings, likely indicating natural harmonics or specific fingerings. The piece concludes with a double bar line and a final chord.

Ausführungsweisen ferner:
 c. Geworfener Strich.
 d. Gehämmerter Strich nahe der Spitze.

Other kinds of execution:
 c. Loose stroke by the upper arm (springing bow);
 d. hammered stroke near the head.

Manières d'exécution de plus
 c. Coup jeté.
 d. Coup martelé près de la pointe.

♩ dur.

E MAJOR.

Mi majeur.

Läufe, durch Gegenschritte unterbrochen.

Diatonic runs interrupted with backward steps.

Courants, interrompus par de pas retournants.

6.

The musical score consists of ten staves of music in E major (one sharp). The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line. The first two staves are grouped by a large bracket underneath. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingering is indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are marked with '0', likely indicating natural harmonics or specific fingerings. There are also markings for '1)' and '2)' which likely refer to different fingerings or techniques. The piece concludes with a double bar line.

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are several instances of slurs and accents. Some notes are marked with '0', likely indicating natural harmonics. The notation includes various rhythmic patterns and articulation marks such as slurs and accents.

Ausführungsweisen ferner:
 a. *Glatter Unterarmstrich.*
 b. *Handgelenkstrich.*

Other kinds of execution:
 a. Even stroke by the fore-arm.
 b. Detached stroke by the wrist.

Manières d'exécution de plus:
 a. *Coup d'avant-bras serré.*
 b. *Coup du poignet.*

ps dut.

E FLAT MAJOR.

Mi bémol majeur.

Accorde mit durchgehenden Tönen.

Chords with passing notes.

Accords avec des notes passantes.

7.

The musical score consists of ten staves of music in E-flat major (three flats). Part 'a' is written in a treble clef with a 6/8 time signature. Part 'b' is written in a bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingering is indicated by numbers 1-4 and 0 (open string). Some notes are marked with a '1)' above them, possibly indicating a specific fingering or a first ending. The piece concludes with a double bar line and a '7' time signature, indicating a final measure.

Ausführungsweisen ferner: | *Other kinds of execution:* | *Manières d'exécution de plus:*

g. *Unterarmstrich.*
h. *Handgelenkstrich.*

g. Stroke by the fore-arm.
h. Stroke by the wrist.

g. *Coup d'avant-bras.*
h. *Coup du poignet.*

Al. dur.

*Doppelgriffe; Handgelenk-
studie.*

B MAJOR.

Double stops. Exercise for the
wrist.

Si majeur.

*Double cordes. Etude du
poignet droit.*

8.

The musical exercise consists of eight staves of music in B major. The notation includes various rhythmic patterns, double stops, and fingerings. The first staff is divided into two parts, 'a.' and 'b.'. The music is written in treble clef with a key signature of two sharps (F# and C#). The exercises involve complex double stops and fingerings, including triplets and sixteenth-note runs. The notation includes various rhythmic patterns, double stops, and fingerings. The first staff is divided into two parts, 'a.' and 'b.'. The music is written in treble clef with a key signature of two sharps (F# and C#). The exercises involve complex double stops and fingerings, including triplets and sixteenth-note runs.

The page contains ten staves of musical notation in G major. Each staff is a sequence of notes with fingerings (1-4) and articulation marks (1), 2) above them. The notation includes slurs, accents, and dynamic markings like 'mf' and 'f'. The key signature has one sharp (F#).

Ausführung ferner mit geworfenem Strich.

Other kind of execution: loose stroke by the upper arm.

Exécution de plus par le coup jeté.

B dur.

B FLAT MAJOR.

Si bémol majeur.

Gebrochene Accorde mit Hilfsnoten.

Broken chords with auxiliary notes.

Accords arpègés avec des notes supplémentaires.

9.

The musical score for exercise 9 is written in B-flat major (Si bémol majeur) and 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features broken chords with auxiliary notes, indicated by slurs and accents. Fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs) are used throughout. A 'segue' marking is present above the third staff. The score includes various fingering patterns such as 1, 2, 3, 4, 0, 1, 2, 3, 4, and 0, often with dotted lines indicating fingerings for subsequent notes. The piece concludes with a double bar line and a final chord.

Musical staff 1: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 1), 1), 1), 1), 1) and fret numbers 0, 2, 0, 0, 3.

Musical staff 2: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 1), 2), 3), 3) and fret numbers 2, 3, 3, b.

Musical staff 3: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 1), 3), 1) and fret numbers 0, 0, 1.

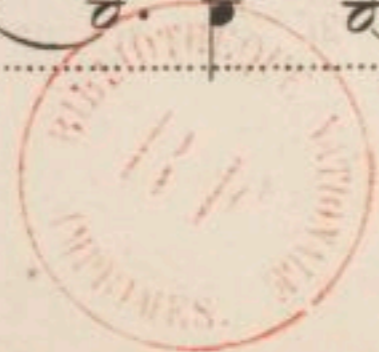
Musical staff 4: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 1), 2), 1), 1), 1) and fret numbers 0, 2, 3, 0, 0, 4.

Musical staff 5: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 2), 1), 2), 1), 1) and fret numbers 2, 4, 0, 0, 2, 4.

Musical staff 6: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 2), 1), 1), 2), 3) and fret numbers 0, 4, 4, 3, 4, 1, 0.

Musical staff 7: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 1), 2), 1), 2), 1), 2) and fret numbers 1, 0, 4, 4, 0, 4, 0.

Musical staff 8: Treble clef, key signature of two flats. Contains a sequence of notes with fingerings 1), 3), 3), 1), 2) and fret numbers 0, 4, 0, 4, 2.



F dur.

F MAJOR.

Fa majeur.

*Fingerübung. Vorübung zu
R. Kreutzer's N^o 8.*

Finger-exercise preparatory
to R. Kreutzer's study N^o 8.

*Etude des doigts (prépara-
toire au N^o 8. des études de
R. Kreutzer.)*

10.

The musical score consists of ten staves of music in 3/4 time, F major. The notation includes various rhythmic patterns, slurs, and fingerings. Fingerings are indicated by numbers 1-4 and 0 (open string). Some notes have accents or slurs. The score is divided into two main sections by a double bar line on the third staff. The first section contains the first five staves, and the second section contains the remaining five staves. The music is a technical exercise for the left hand, focusing on finger independence and control.

This page contains eight staves of musical notation for guitar. The notation is written in a single system and includes various fret numbers (0, 1, 2, 3, 4) and fingering instructions (1, 2, 3, 4) above and below the notes. The music consists of eighth and sixteenth notes with slurs and ties, indicating a complex technical exercise or piece.

Fis dur.

F SHARP MAJOR.

Fa dièse majeur.

Gemischte Bewegung.

Mixed movement.

Mouvements mixtes.

11.

The musical score for exercise 11 is presented in two parts, 'a.' and 'b.', across ten staves. The key signature is F sharp major (three sharps: F#, C#, G#). Part 'a.' is marked with a 'V' (accents) and includes various fingerings (1-4) and articulations (accents, slurs). Part 'b.' is marked with '1)' and '2)' and includes similar fingerings and articulations. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

The musical study consists of seven staves of music in G major (one sharp). The notation includes various rhythmic patterns, slurs, and fingerings (1-4). Below the staves are three columns of text providing performance instructions in German, English, and French.

Ausführung ferner:
 c. mit geworfenem Strich.
 d. mit Handgelenkstrich.

NB: Diese Studie soll auch in der halben Lage gespielt werden mit dem Fingersatz von Ges dur in erster Lage.

Other kinds of execution:
 c. loose stroke by the upper arm (thrown bow).
 d. stroke by the wrist.

NB: This study should also be played in the half position with the fingering of G flat major in the first position.

Exécution de plus:
 c. par le coup jeté.
 d. par le coup du poignet.

NB: On jouera aussi cette étude dans la demi-position avec le doigté de Sol bémol dans la première position.

C dur.

C MAJOR.

Ut majeur.

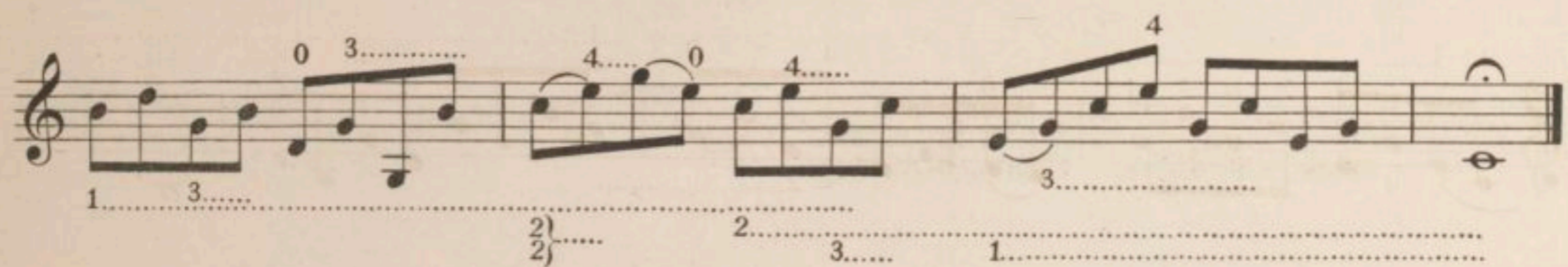
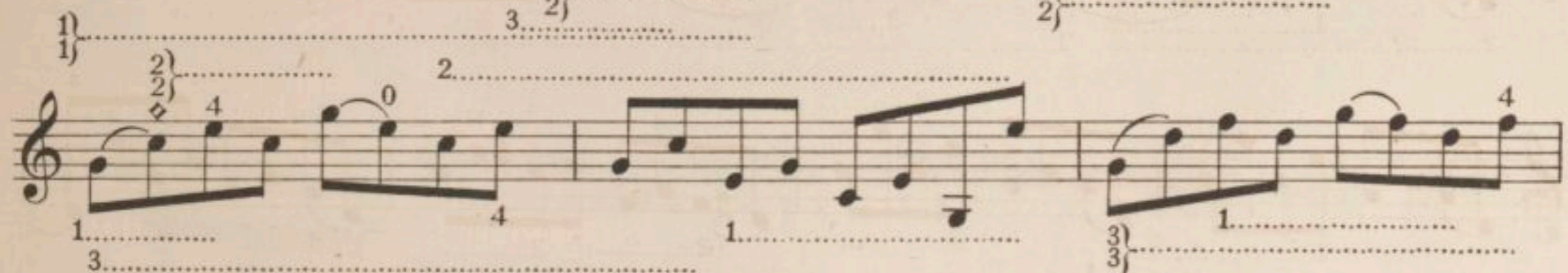
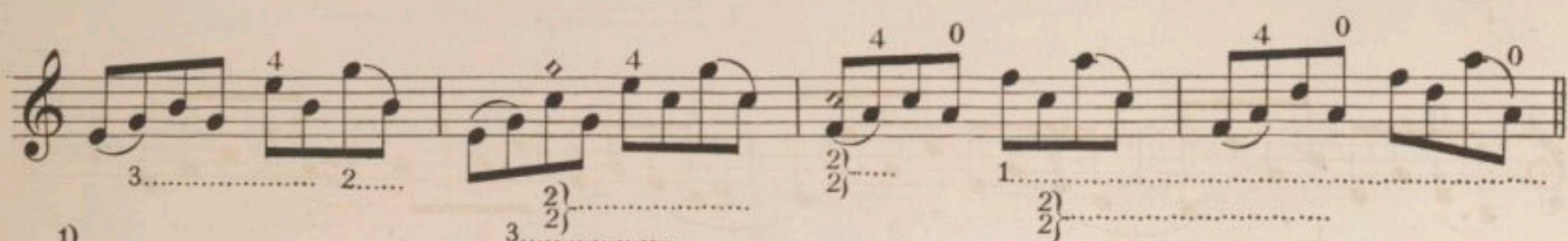
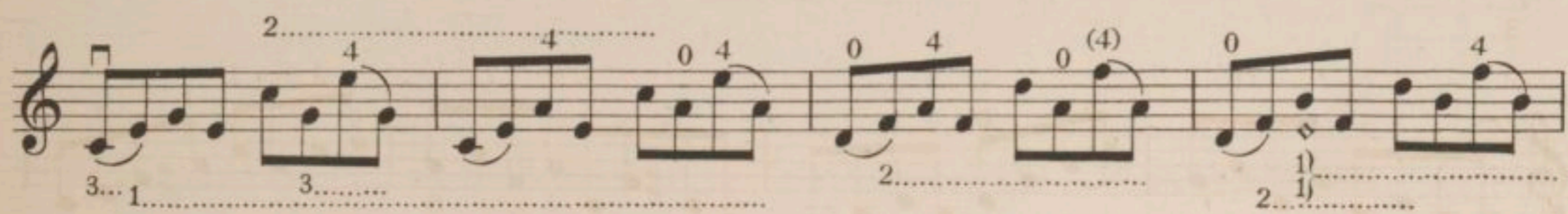
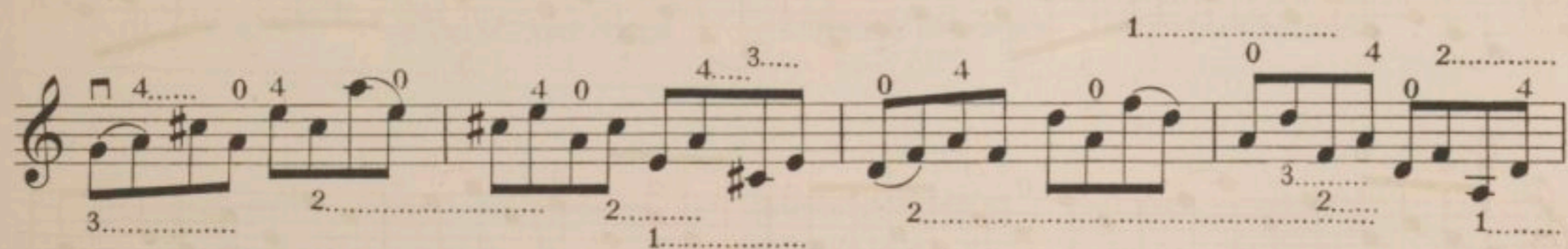
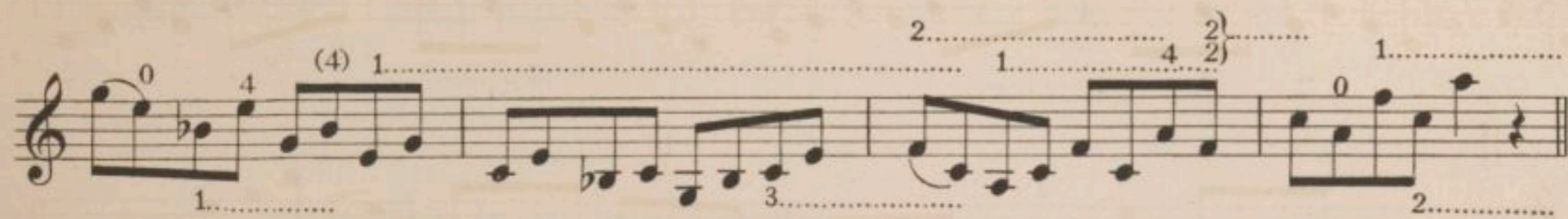
Gebrochene Accorde. (Scharf gestossen.)

Broken chords. (Hammered stroke.)

Accords arpègés (martelé).

12.

The musical score for exercise 12 is written in C major and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is composed of broken chords, with notes often beamed together. Fingering is indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are marked with a '0' for natural harmonics. The score includes various articulation marks such as accents and slurs. The piece concludes with a double bar line and a repeat sign.



Ges dur.

Fingerübung. (Ist neben N^o 1 G dur zu stellen.)

G FLAT MAJOR.

Finger exercise (can be placed beside N^o 1 G major).

Sol bémol majeur.

Etude des doigts (peut être placée à côté du N^o 1 Sol naturel).

13.

1) 2..... 2..... 2..... 2 3.....

1) 2..... 2..... 2..... 2..... 3.....

1) 2..... 2..... 2..... 2 3.....

1) 2..... 2..... 4..... 2..... 4..... 1).....

1) 2..... 2..... 2..... 2 3.....

1) 2..... 2..... 2..... 2 3..... 2..... 2 3..... 1).....

1) 4..... 2..... 2..... 2..... 4..... 2..... 3..... 1).....

1) 2..... 2..... 2..... 4..... 0.....

The page contains eight staves of musical notation for guitar, written in G-flat major (two flats). The notation includes various fingerings (1, 2, 3, 4, 0) and articulation marks. The key signature has two flats (B-flat and E-flat).

* Da die leere E Saite bei wirklichem Ges dur einen zu tiefen Ton statt fes er-geben würde, ist der 1 Finger (fast ganz auf den Sattel gerückt) zu brauchen.

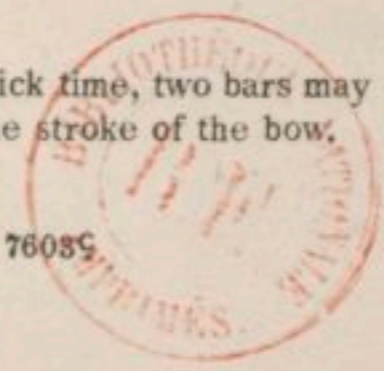
* As the open E string would give in true G flat major, a sound too low for f flat, the 1st finger must be used, but placed almost entirely on the nut.

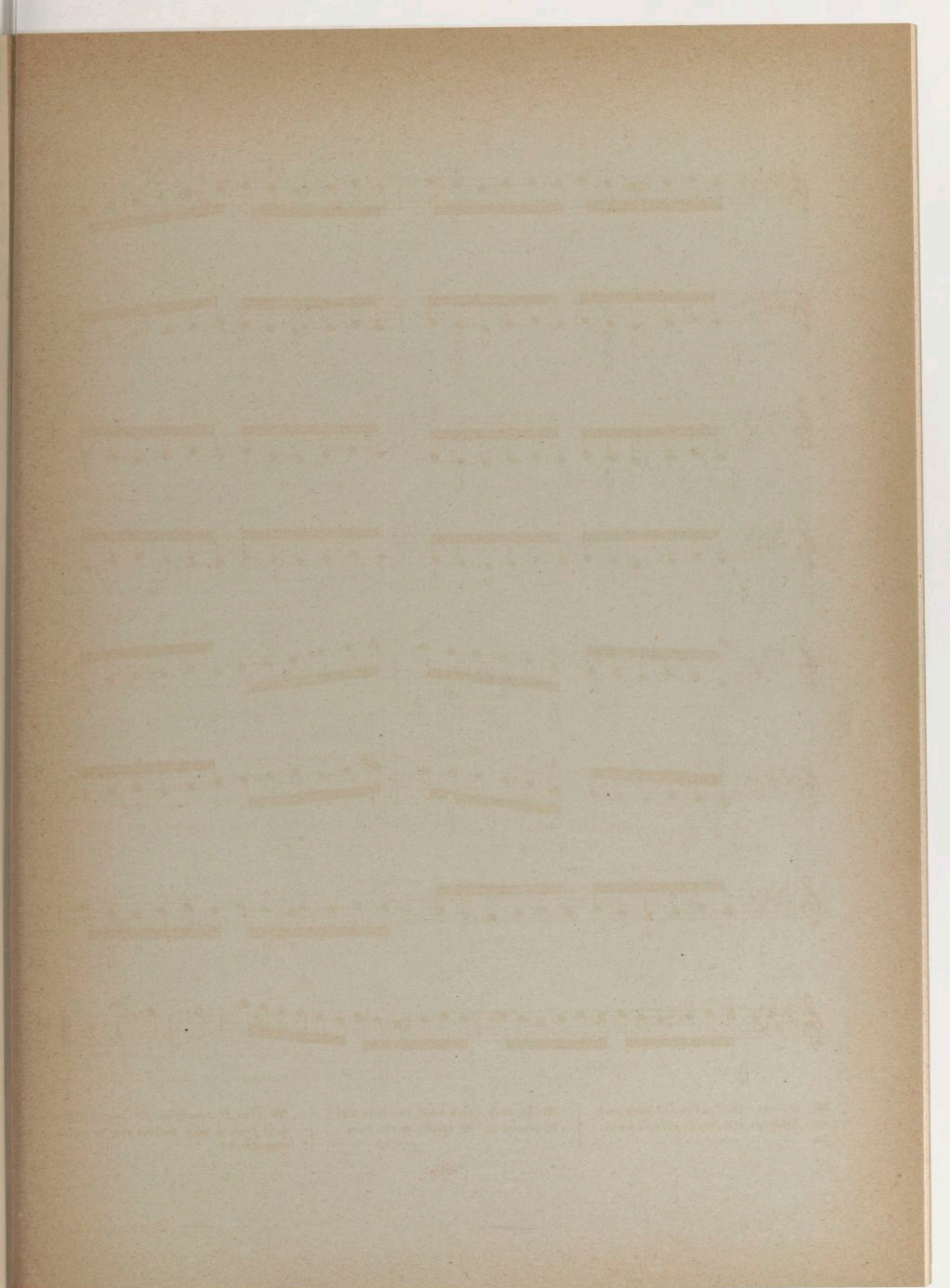
* Comme la corde à vide de Mi, dans le sol bémol juste, donnerait un son trop bas au lieu de fa bémol, il faudra placer le 1^{er} doigt (presque entièrement sur le silet).

NB: Bei sehr schnellem Tempo können auch zwei Takte in einem Striche gebunden werden.

NB: In very quick time, two bars may be joined in one stroke of the bow.

NB: Pour le mouvement très vite, on pourra aussi prendre deux mesures avec un seul coup d'archet.





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