INVENTAIRE
Vmc 141

128

AUGENER & Co.s EDITION

№ 7603 P

COURVOISIER

L'Ecole de la Vélocité

POUR

VIOLON.

Cahier IV.

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No. 7603.

1886
5

L'Ecole 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. *Etudes des gammes et accords (systématiques)*
Studies of Scales and Chords in systematic order.

7603 c. Cah. III. *13 Etudes mélodiques dans la 1re Position (Majeur)*
13 Melodic Studies in the first position (Major)

7603 d. Cah. IV. *12 Etudes mélodiques dans la 1re Position (Mineur)*
12 Melodic Studies in the first position (Minor)

7603 e. Cah. V. *Exercices spéciaux du change des positions.*
Special Studies in Shifting.

Ent. Sta. Hall.

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

New York, G. Schirmer.

Vm.8 c. 141

C.

Bemerkungen.

1. Das Tempo ist nach Maassgabe der Gewandtheit des Schülers zu wählen.

2. Die nächstliegenden Ausweichungen aus Moll-Tonarten sind die nach der:

Dur-oder Moll-Tonart der Dominante,

Moll-Tonart der Unterdominante,

Dur-Tonart der Ober Terz (Paralleltonart,)

Dur-Tonart der Unterterz.

*3. Wie in der 1ten Etüde bis zum Zeichen * angedeutet ist, sollen durchweg die Finger so lange als möglich stehen bleiben; womöglich sollen sie auch im Voraus festgestellt werden.*

REMARKS.

1. The time should be chosen according to the pupil's dexterity.

2. The nearest modulations from the minor keys are those to the

major or minor key of the dominant;

minor key of the subdominant;

major key of the 3rd degree (mediant; relative major;)

major key of the sixth degree (sub-mediant.)

3. As it is indicated in the first study up to this sign: *, the fingers should keep their positions on the strings as long as possible, and be placed beforehand wherever this can be done.

Remarques.

1. Choisissez le mouvement selon l'habileté de l'élève.

2. Les modulations les plus prochaines des tons mineurs sont celles-ci

au ton majeur ou mineur de la dominante,

au ton mineur de la sous-dominante,

au ton majeur de la tierce (ton parallèle,)

au ton majeur de la sous-tierce.

*3. Comme on le trouve marqué dans la 1re étude, jusqu'au signe *, il faudra garder les doigts sur les cordes tant que possible, et les placer d'avance, quand on en trouve l'occasion.*

G moll.

Oktaven; gestossener Strich.

G MINOR.

Octaves. Hammered stroke.

Sol mineur.

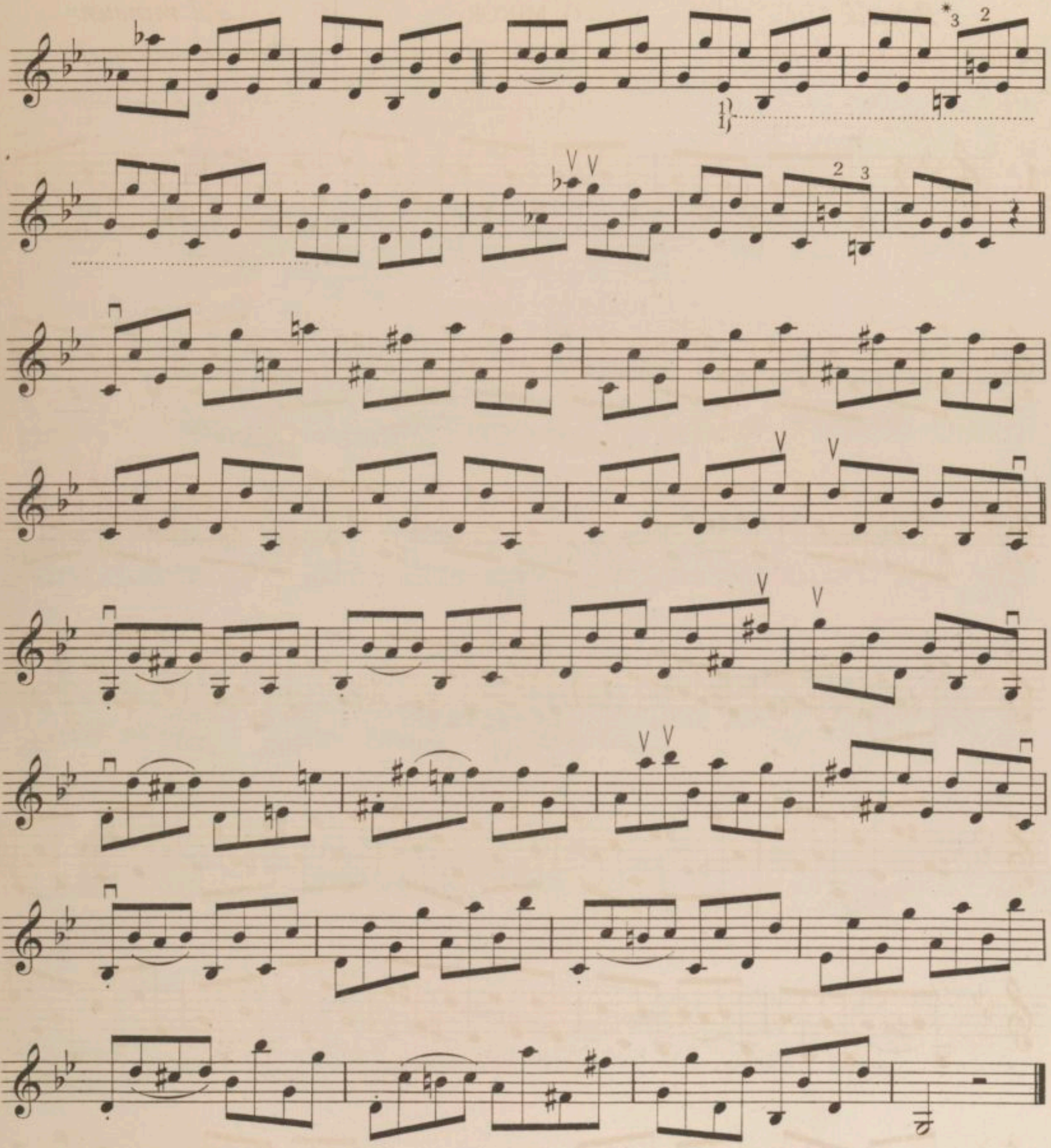
Octaves, coup martelé.

1.

segue

Music Printing Offices, 10, Lexington Street, London, W.

7603d



* *Solche Aushilfsfinger, welche sich zuweilen wie die Mischung zweier Lagen anfühlen, sind oft eine Annehmlichkeit, besonders wodurch deren Anwendung Spannungen vermieden werden Siehe die Fälle, wo die "halbe Lage" dauernd oder zeitweise verwendet werden kann in N° 2, 4, 8, 9, 10, 12.*

* Fingers used thus to replace others, which sometimes give the player the impression of a mixture of two positions, are of great assistance in many cases, particularly in avoiding overstretching. See the cases, where the "half position" can be used for longer or shorter passages, as in N° 2, 4, 8, 9, 10, 12.

* *Des doigts remplaçants de la sorte, qui quelquefois font sentir deux positions entremêlées, sont souvent un agrément surtout quand, à leur aide, on peut éviter des extensions. Voyez les cas d'application de la "demi-position" continuelle ou temporaire, dans les numéros* 2, 4, 8, 9, 10, 12.

Gis moll.

Lauftechnik. Ausführungsweise: Legato oder mit Unterarm oder Handgelenkstrich.

G SHARP MINOR.

Runs. Execution: Legato, or with stroke by the fore-arm, or by the wrist.

Sol dièse mineur.

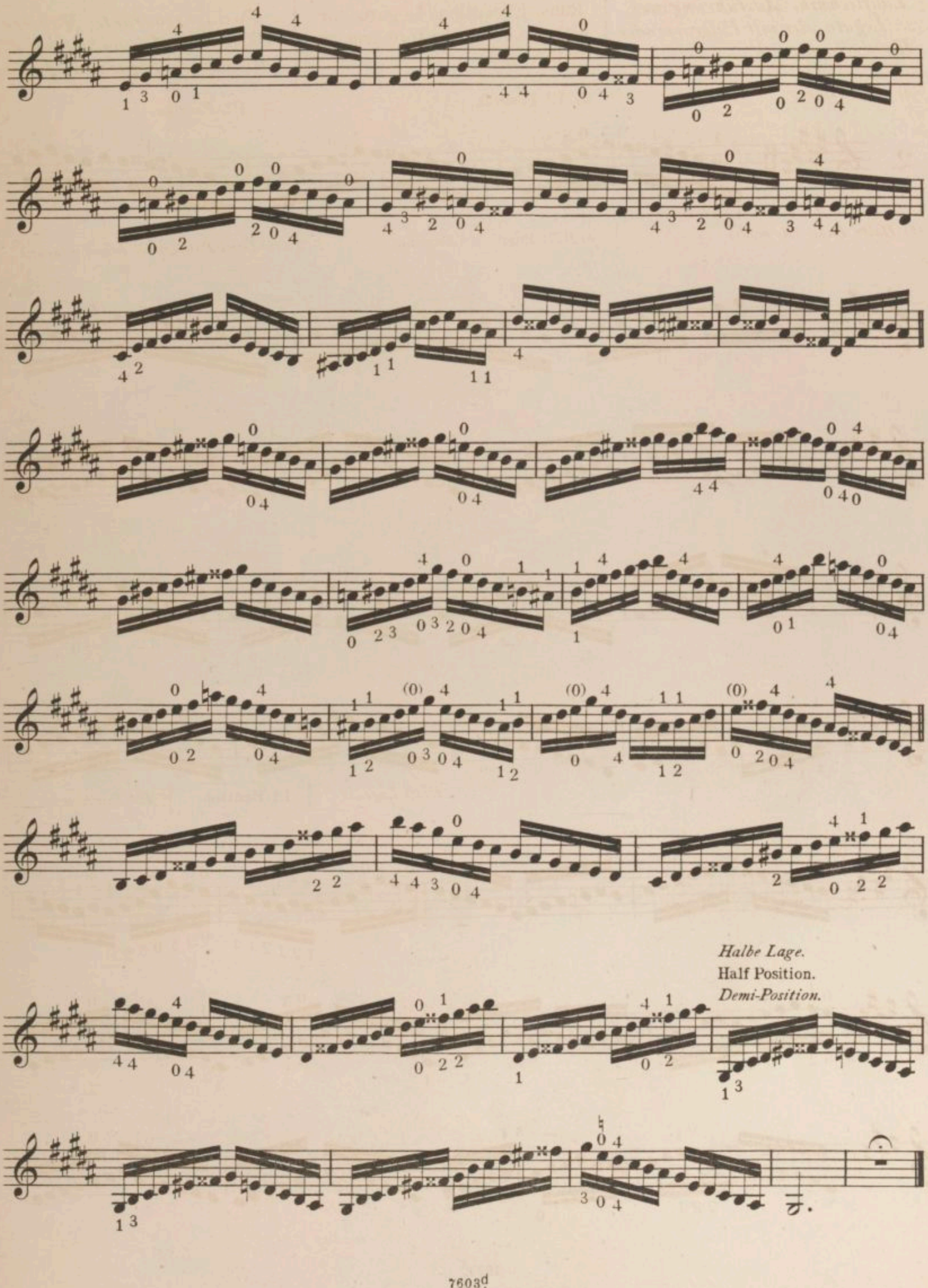
Passages courants. Manière d'éxécution. Légato ou coup d'archet d'avant-bras ou du poignet.

(a) Erste Lage. | **(a) 1st Position.** | ***(a) Ire Position.***

2.

(b) Halbe Lage (As moll.) | **(b) Half Position (A♭ minor.)** | ***(b) Demi-Position (la bémol mineur.)***

Erste Lage. | **1st Position.** | ***Ire Position.***



Halbe Lage.
Half Position.
Demi-Position.

D moll.

Gebrochene Accorde. Legato oder Unterarmstrich.

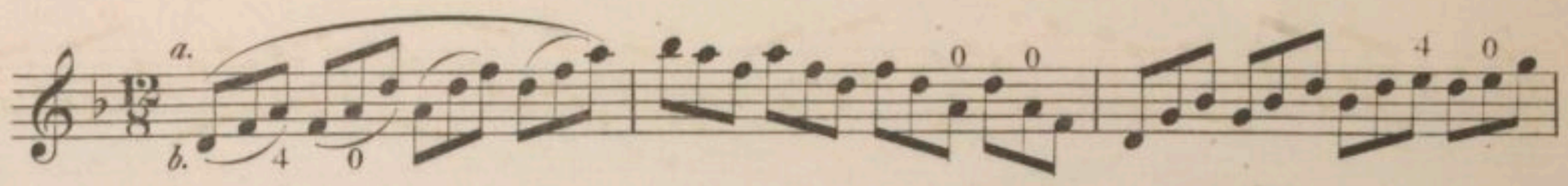
D MINOR.

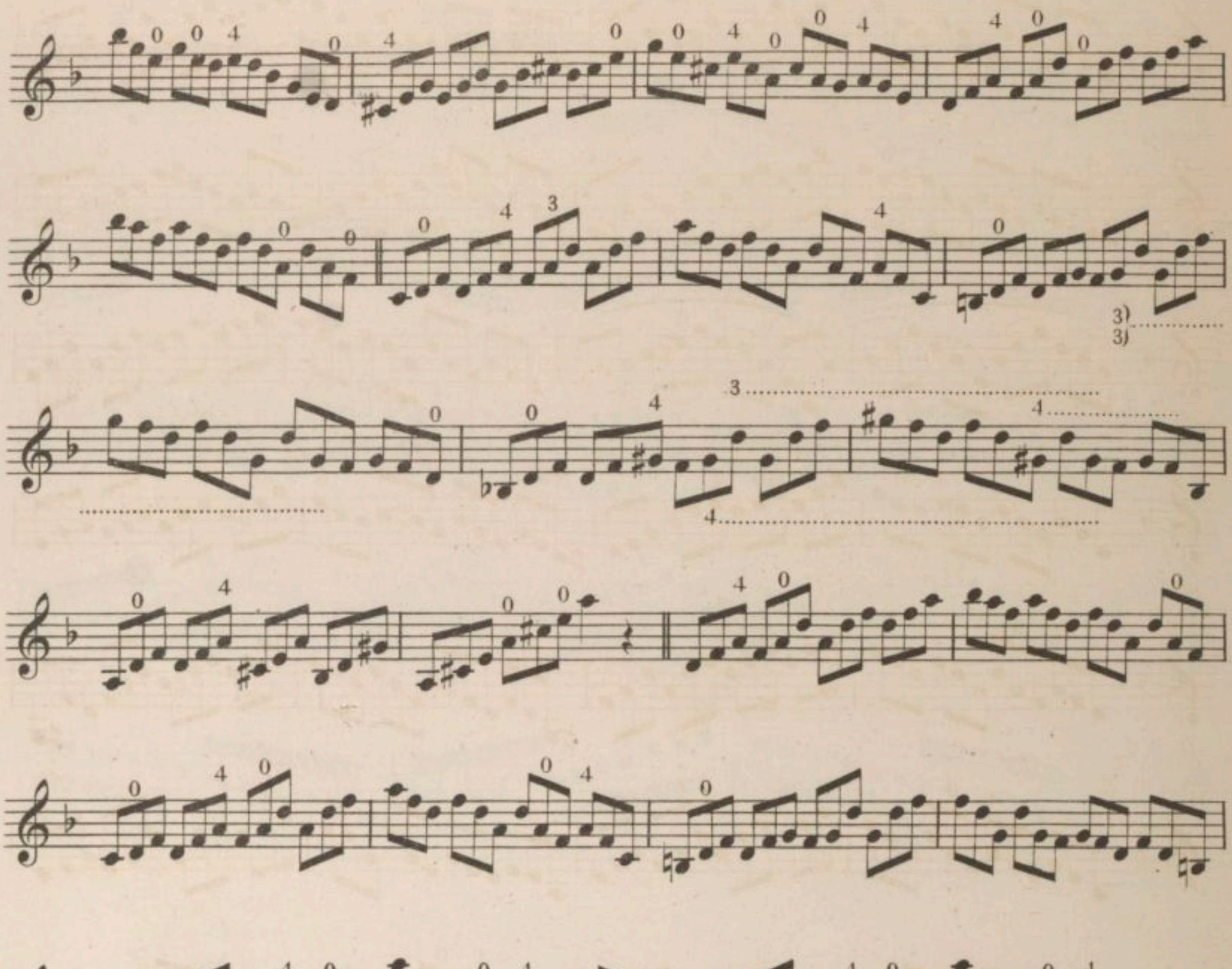
Broken chords. Legato, or with stroke by the fore-arm.

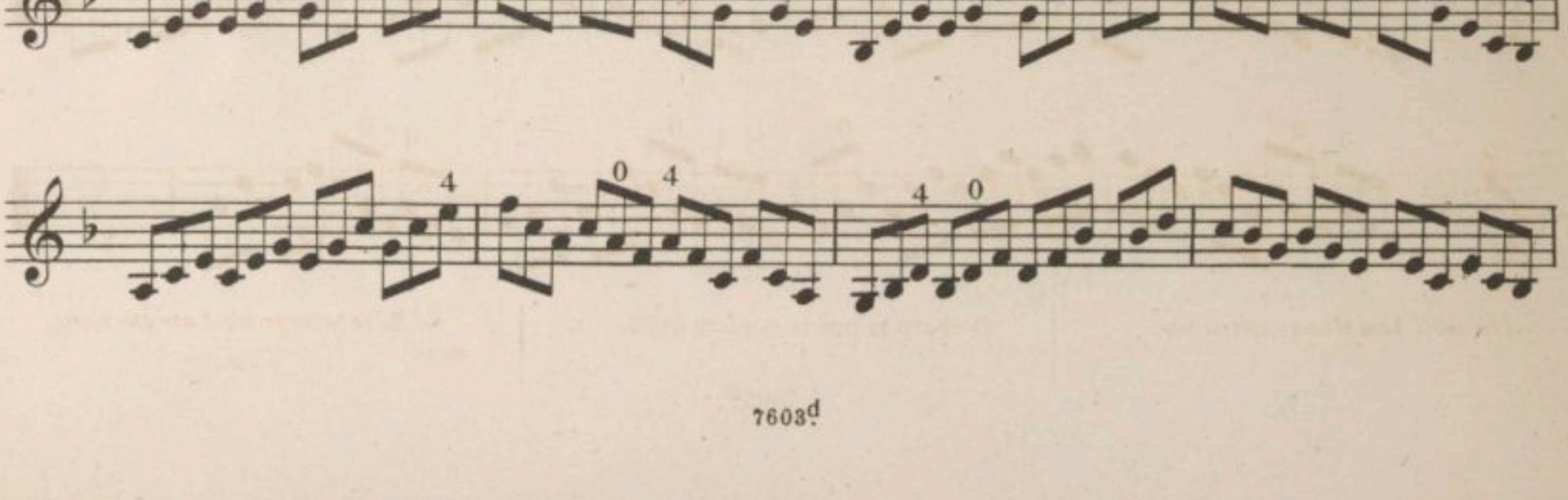
Ré mineur.

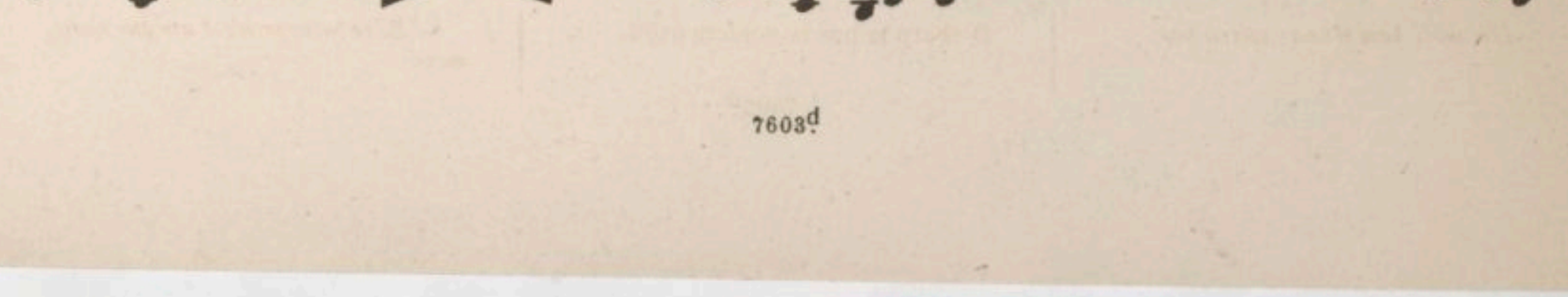
Accords arpègés. Legato ou coup d'avant-bras.

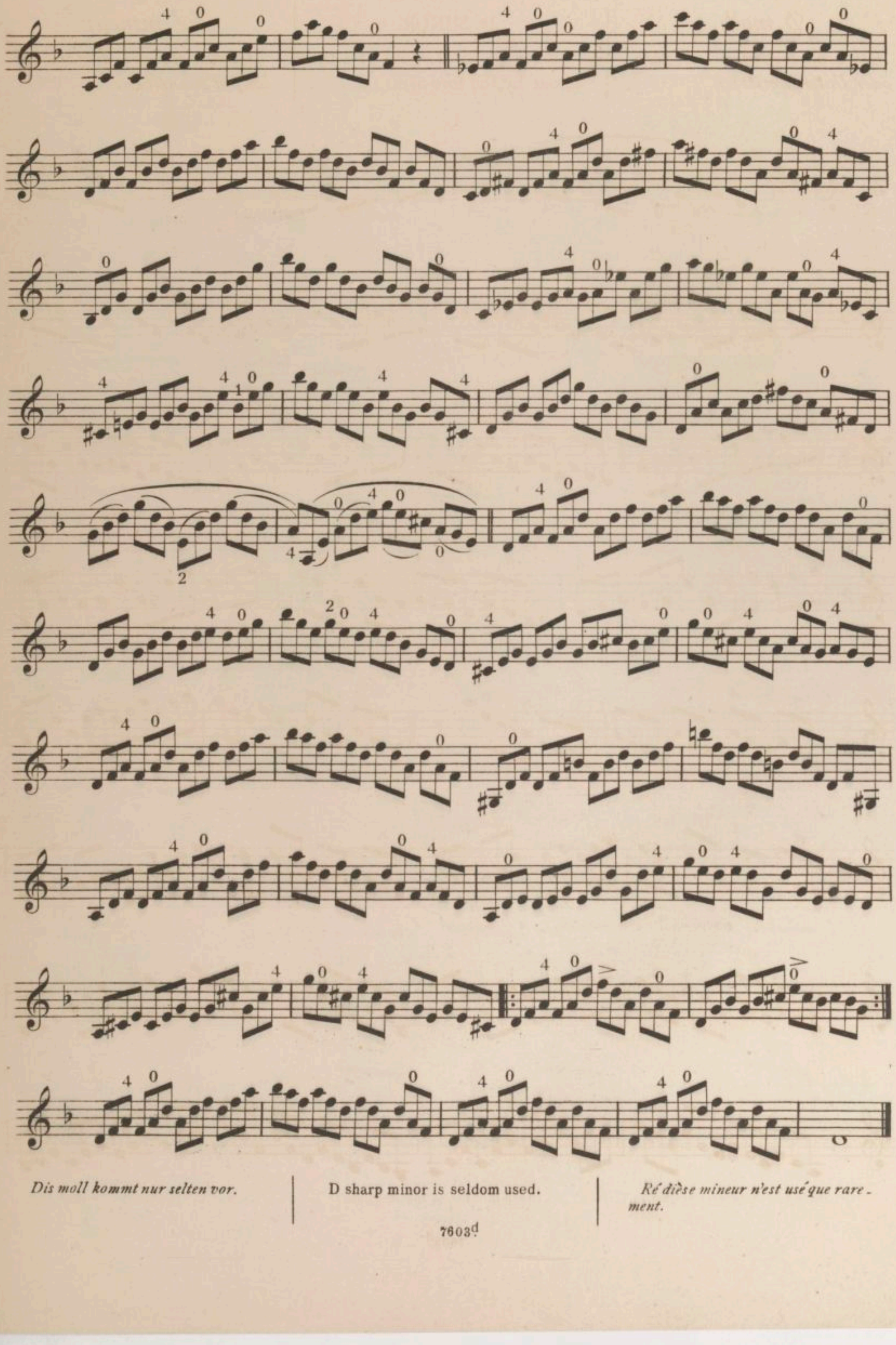
3.









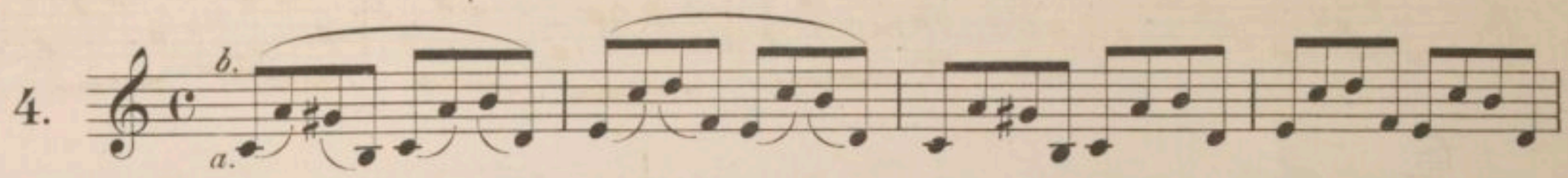


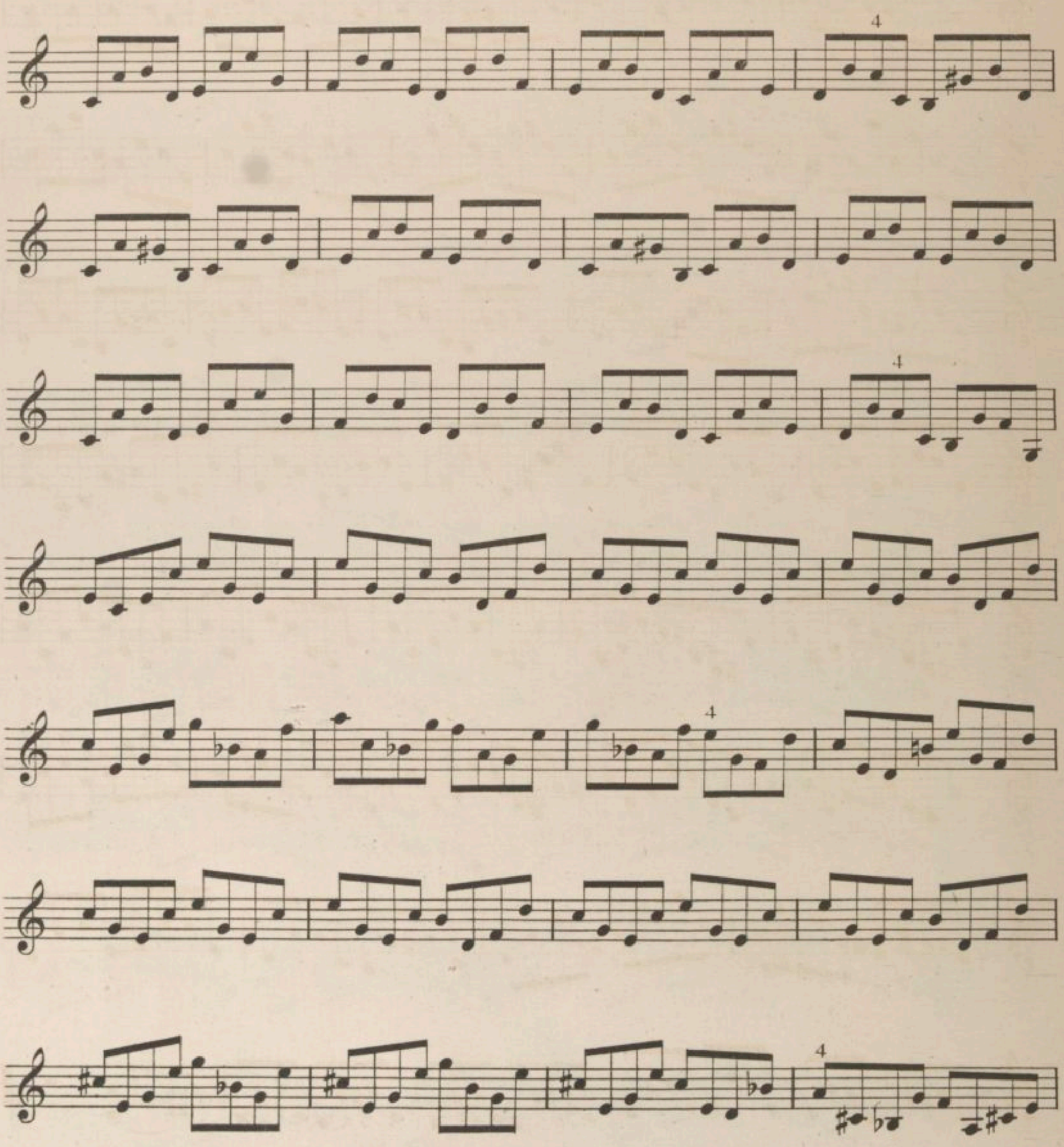
Dis moll kommt nur selten vor. | D sharp minor is seldom used. | *Ré dièse mineur n'est usé que rare-ment.*

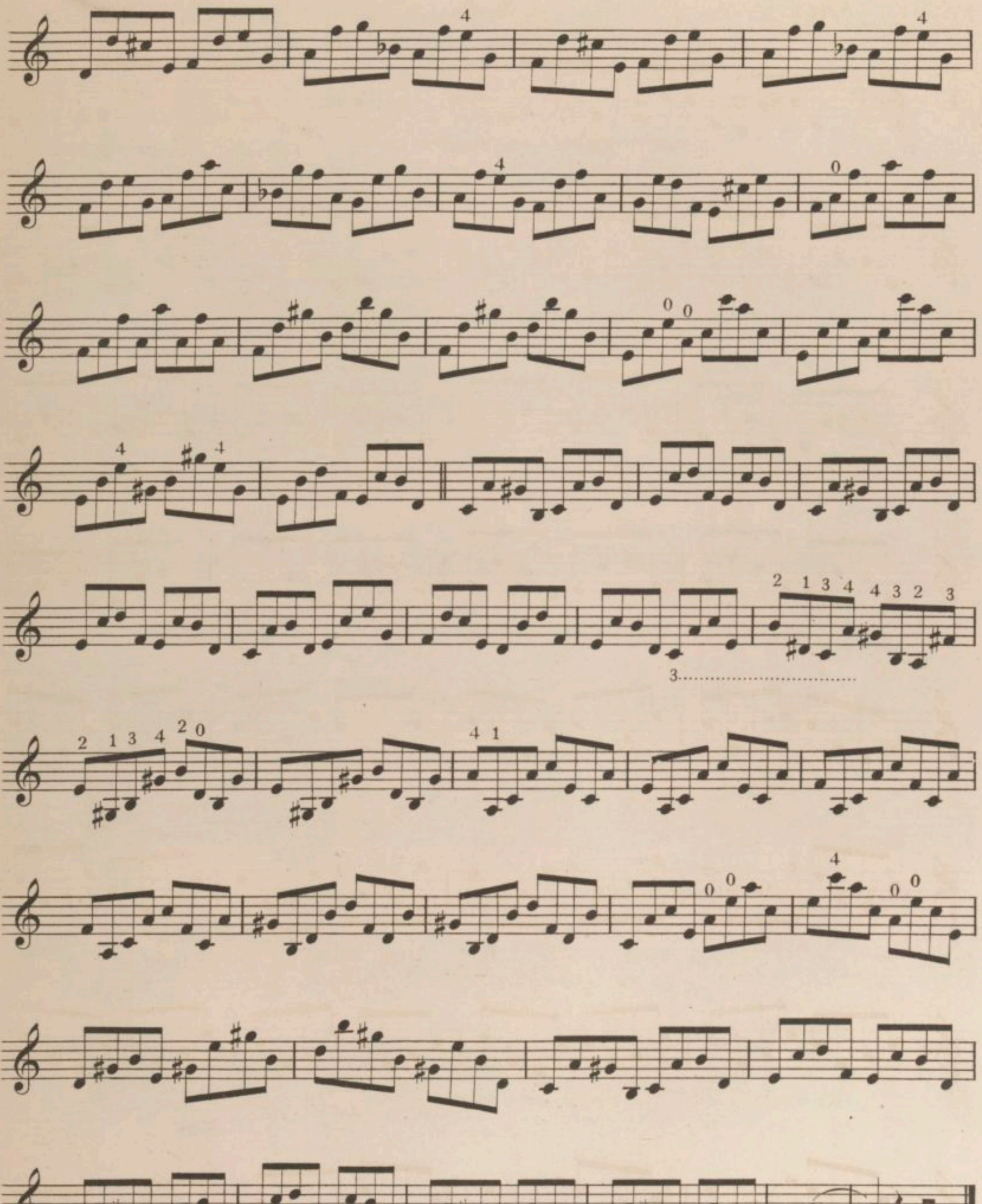
A moll. | A MINOR. | *La mineur.*

Sexten. | Sixths. | *Sixtes.*

4.







Ais moll kommt selten vor; für As moll: siehe Gis moll, Nº 2.

A sharp minor is seldom used; for A flat minor see G sharp minor, Nº 2.

La dièse mineur n'est usé que rarement; pour la bémol mineur: voyez sol dièse, Nº 2.

E moll.

Fingerübung (Trillerbewegung.)

E MINOR.

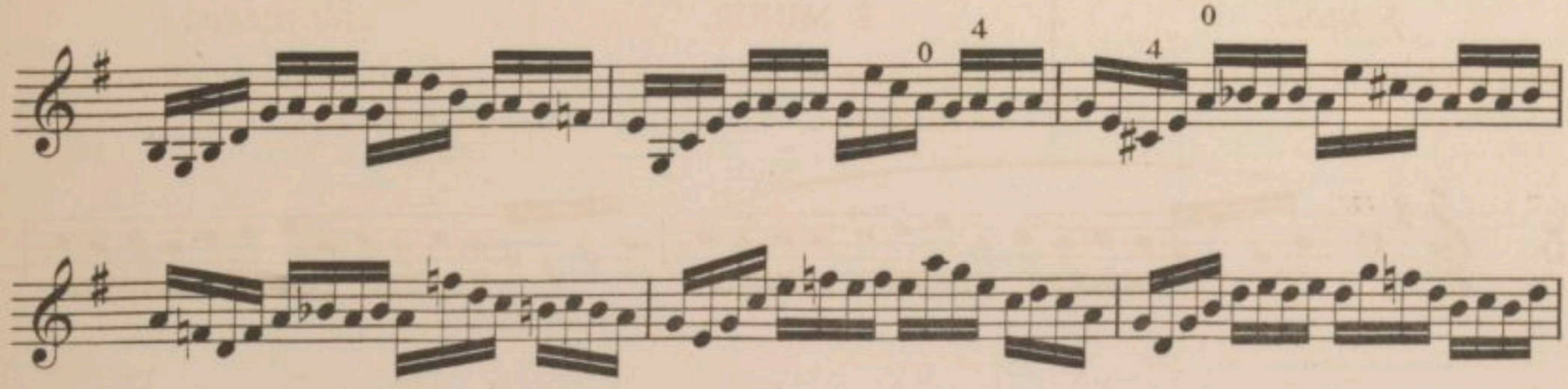
Finger exercise (Movement of the shake.)

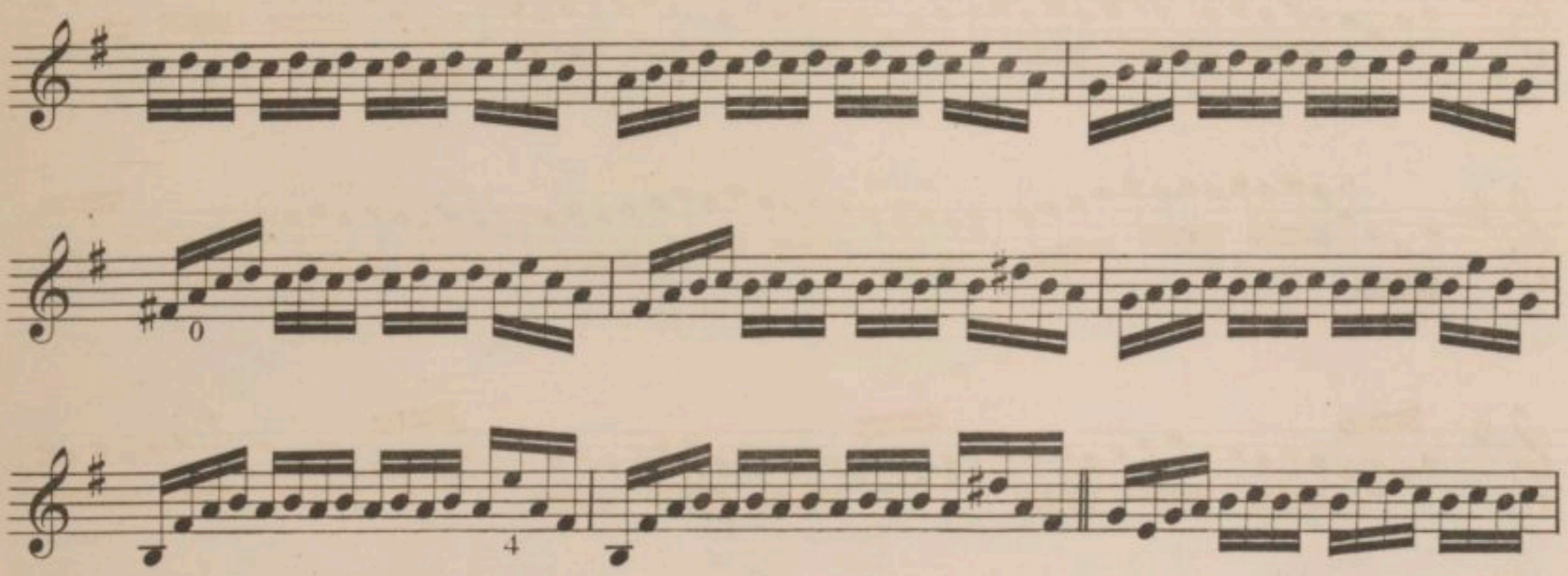
Mi mineur.

Etude des doigts (Mouvement du trille.)

5.

sempre legato


0 4
4 0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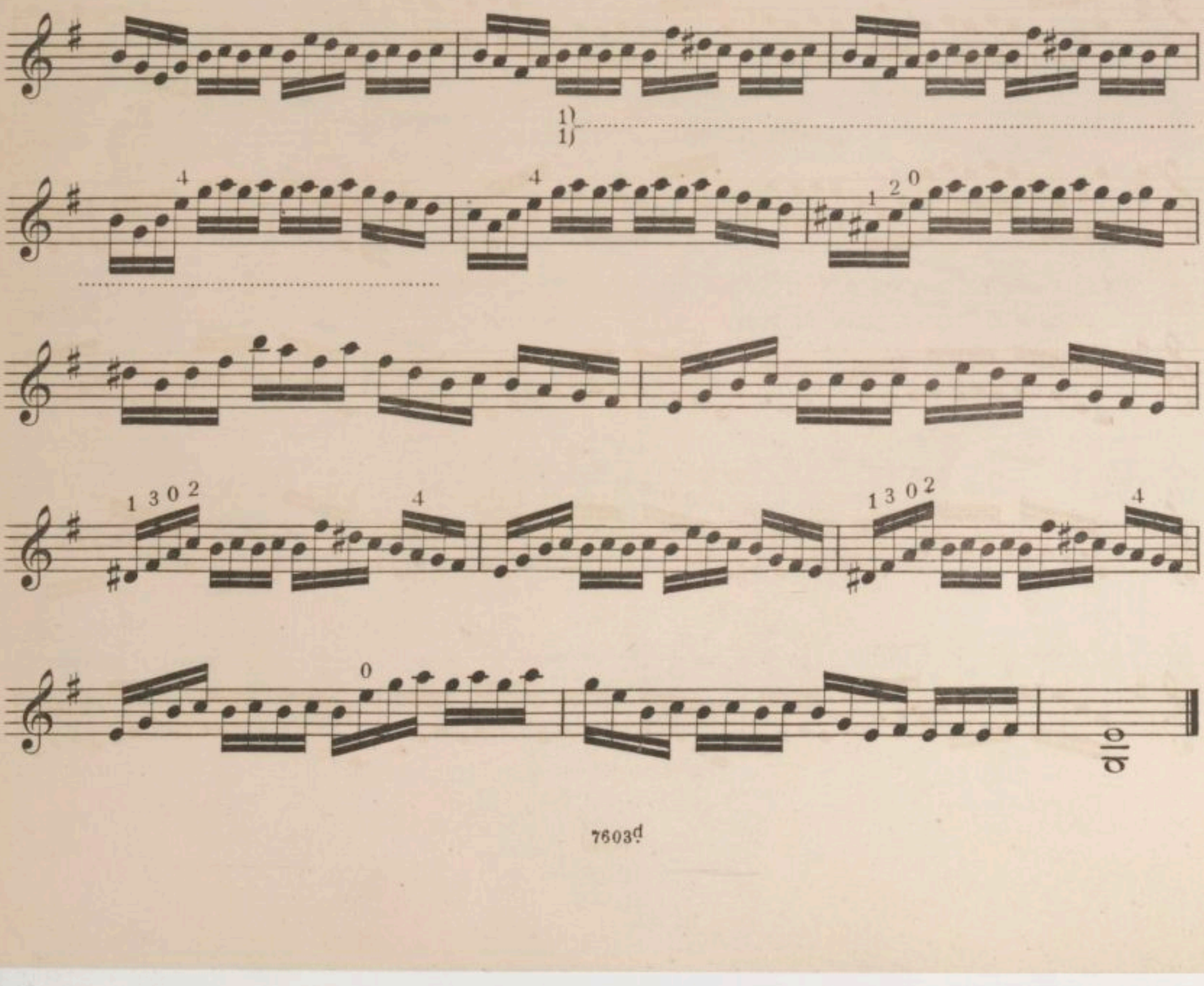

1)
1)
4
4
1 2 0

1 3 0 2
4
1 3 0 2
4
0

Es moll.

Läufe mit gebrochenen Accorden gemischt.

Anfang an der Spitze.

E FLAT MINOR.

Runs and broken chords intermixed.

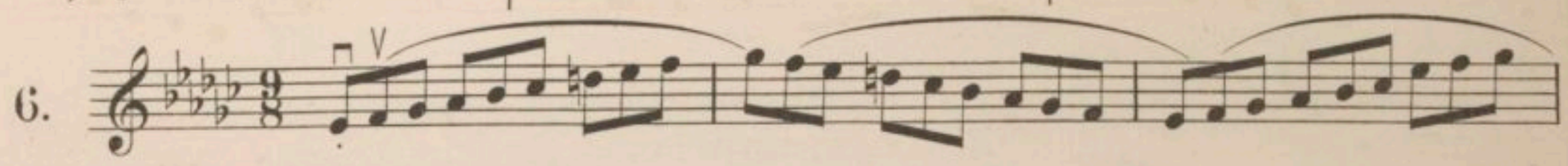
Begin at the point.

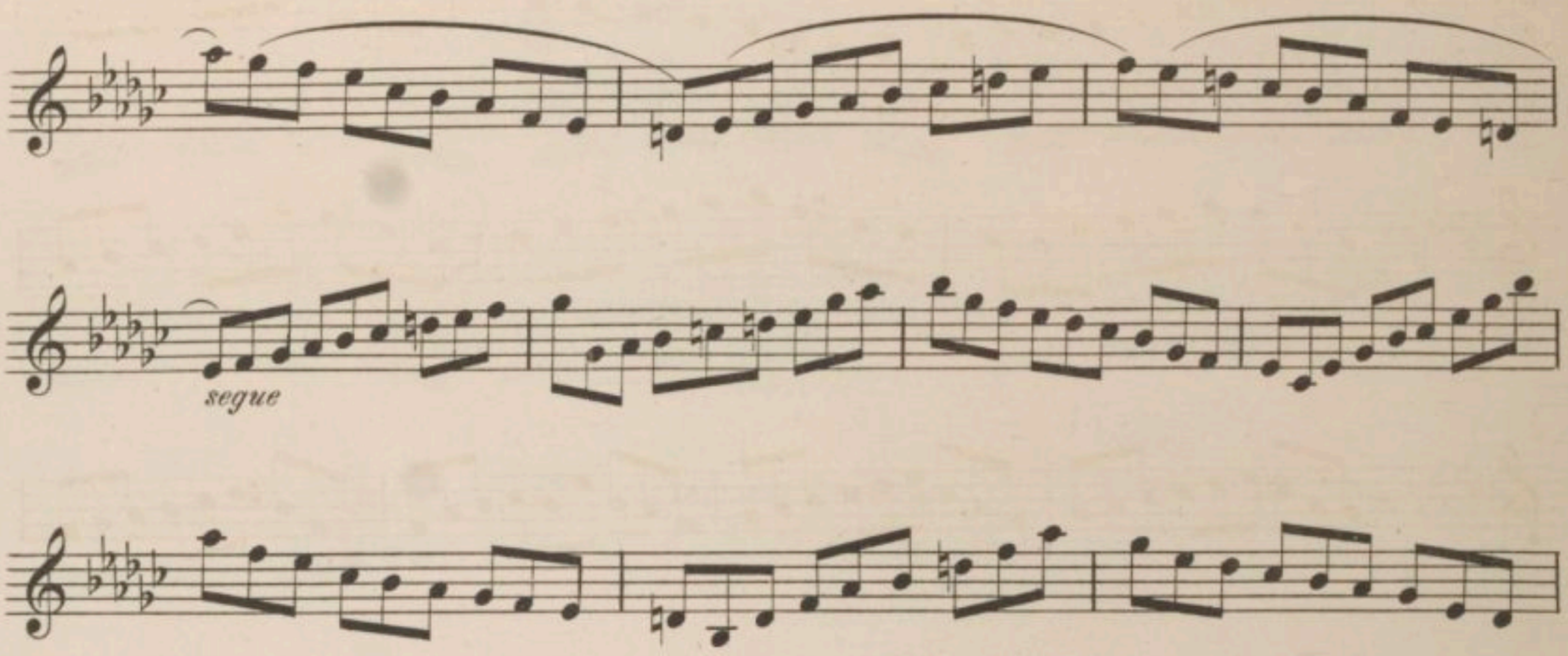
Mi bémol mineur.

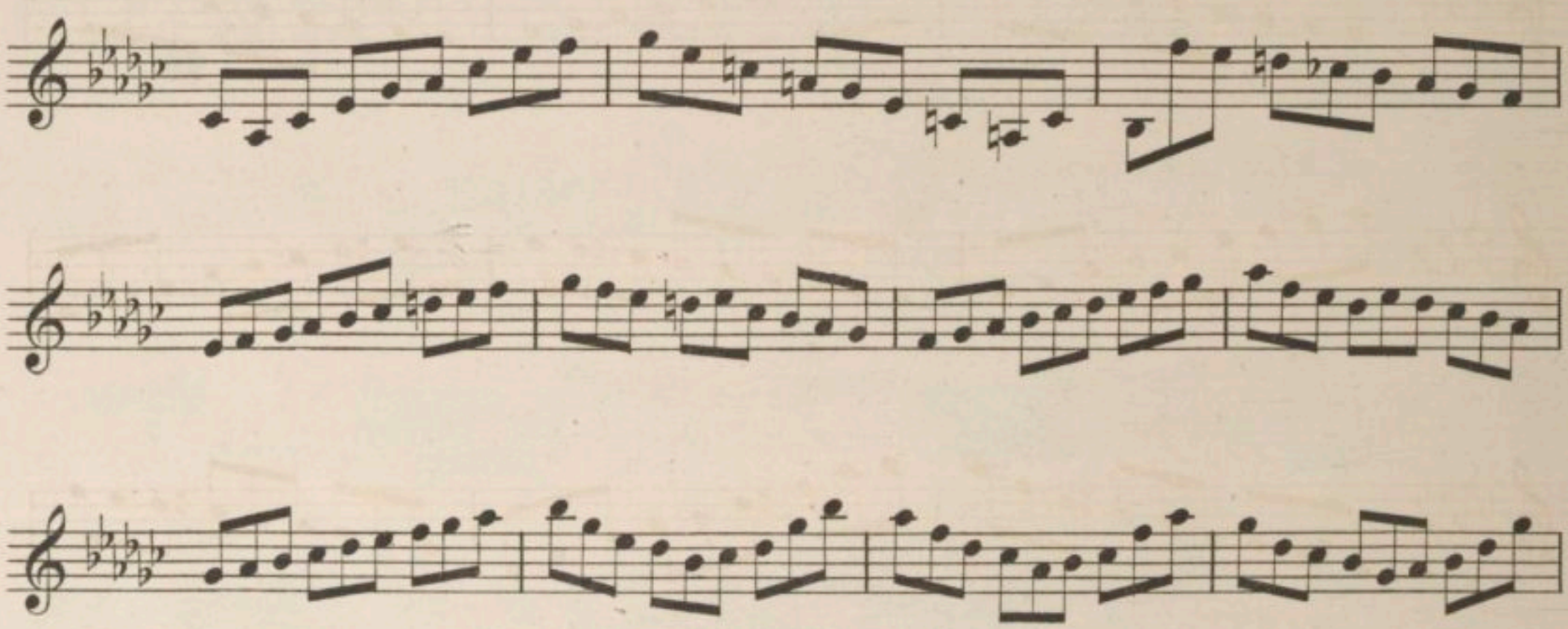
Courants et arpèges entremêlés.

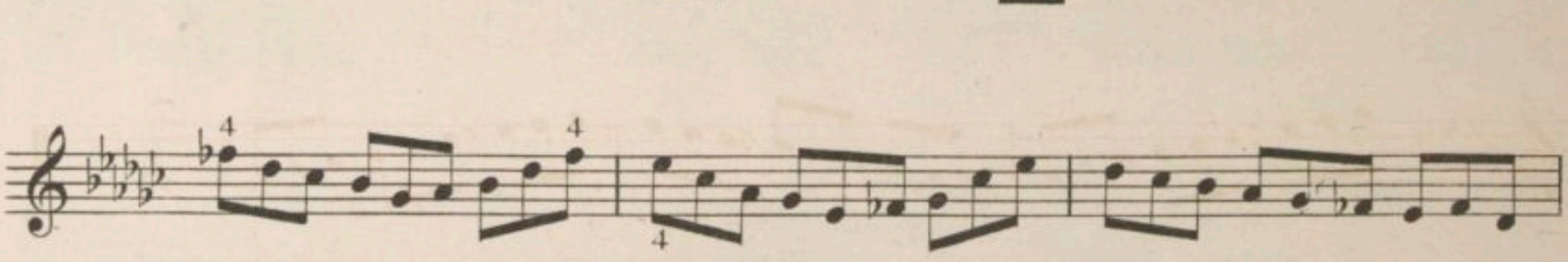
Commencez à la pointe.

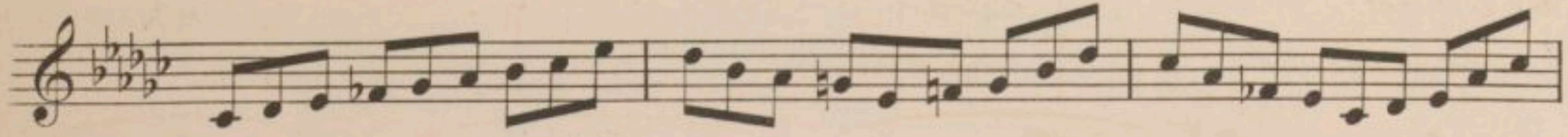
6.

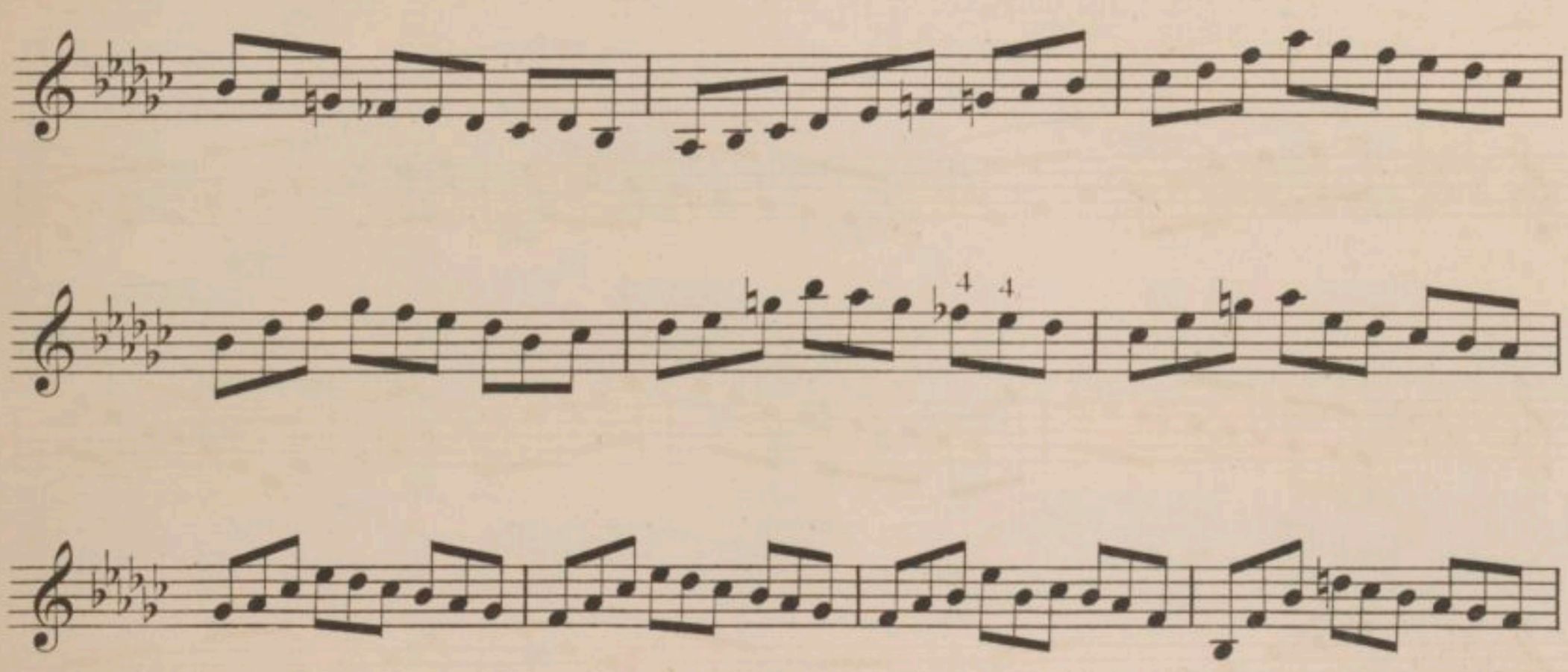


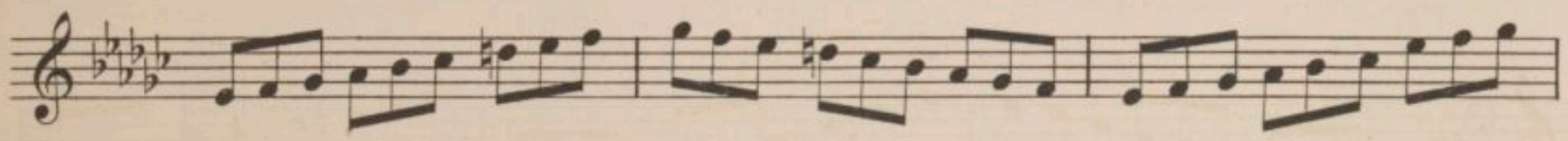


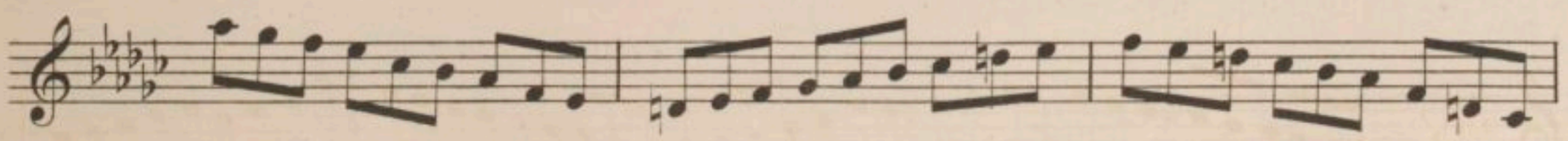


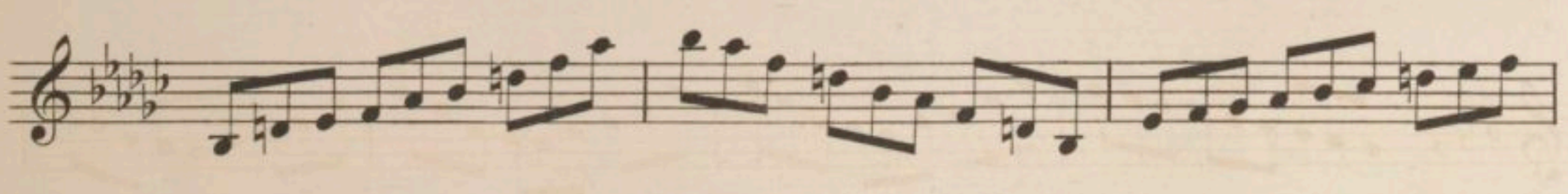


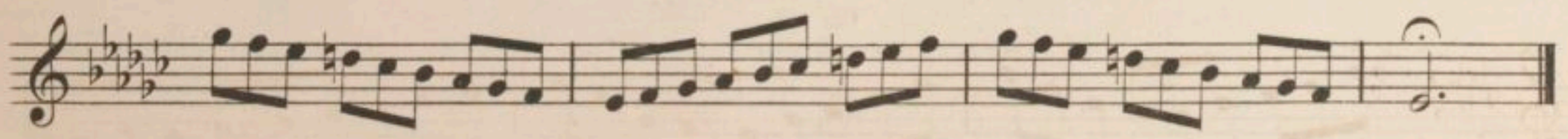












H moll.

Punktierter Rhythmus.

b. *Die Finger möglichst im Voraus feststellen!*

B MINOR.

Dotted notes.

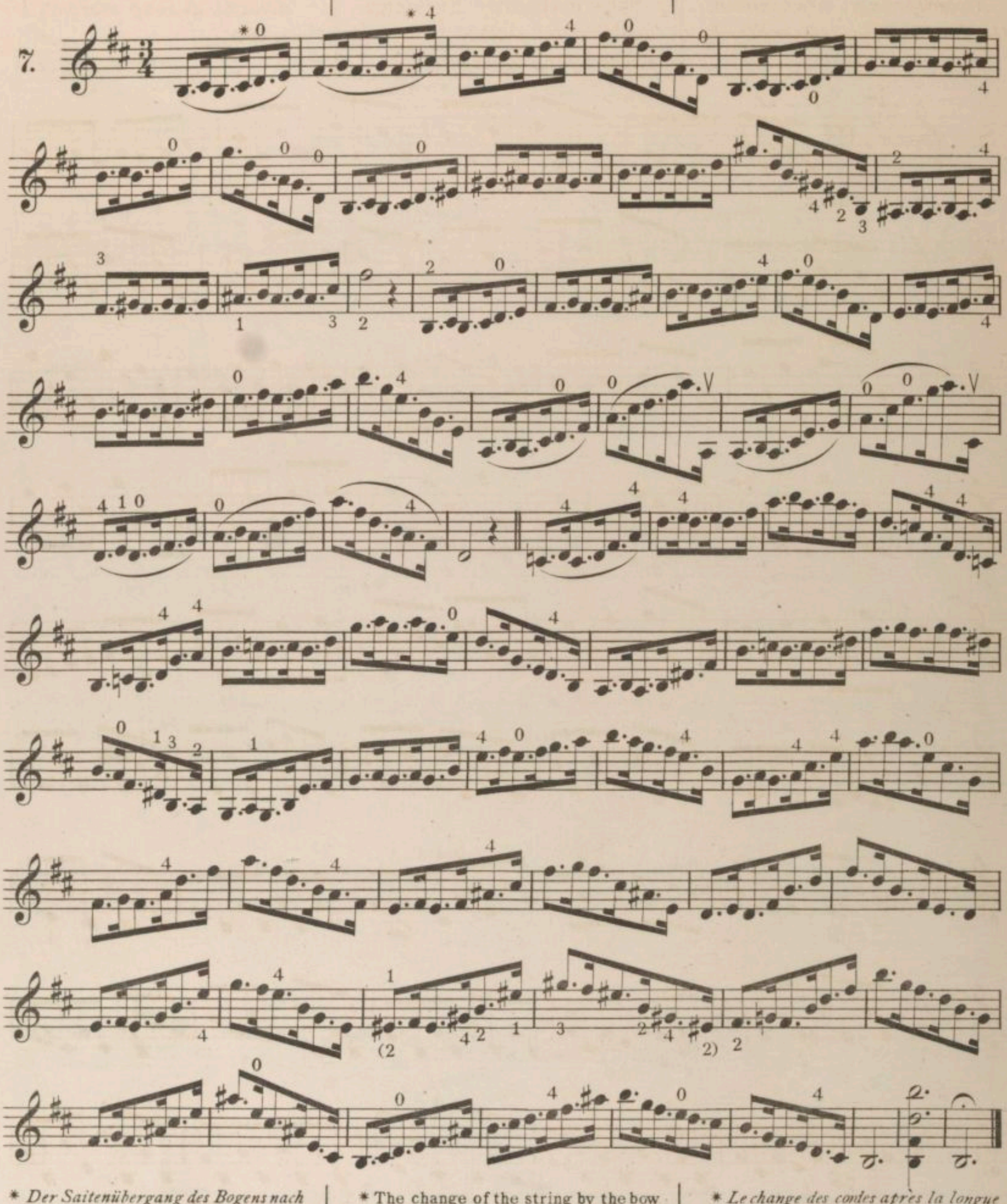
b. Place your fingers beforehand, if possible.

Si mineur.

Rythme inégale.

b. *Placez les doigts d'avance tant que possible!*

7.



* *Der Saitenübergang des Bogens nach der langen Note wäre dem vor derselben vorzuziehen; indessen fällt im letzteren Falle der Uebergang mit dem grösseren Takttheile zusammen, was die Pünktlichkeit erleichtert.*

* The change of the string by the bow after the longer note would be preferable; but the change before it will coincide with the accentuated parts of the bar and therefore facilitate exactness.

* *Le change des cordes après la longue note serait préférable à celui d'avant la dite; mais dans ce dernier cas le change se fait à un temps plus distinct de la mesure, ce qui facilite la précision.*

B moll.

Accordsprünge; a) Gehämmerter Strich, b) Geworfener Strich.

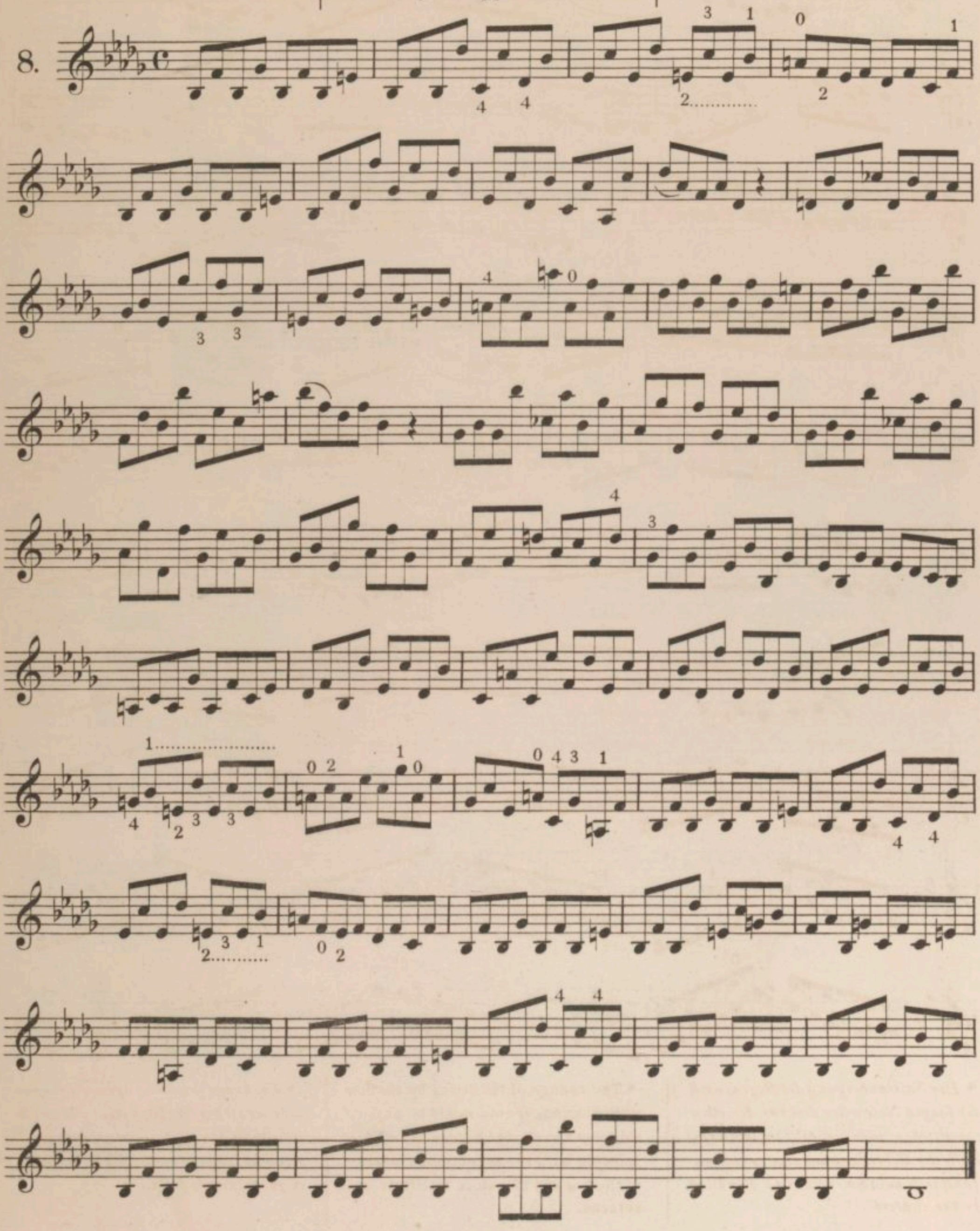
B FLAT MINOR.

Skips in chords; Execution: a) hammered stroke, b) loose stroke by the upper arm.

Si bémol mineur.

Accords; a) coup martelé; b) coup jeté.

8.

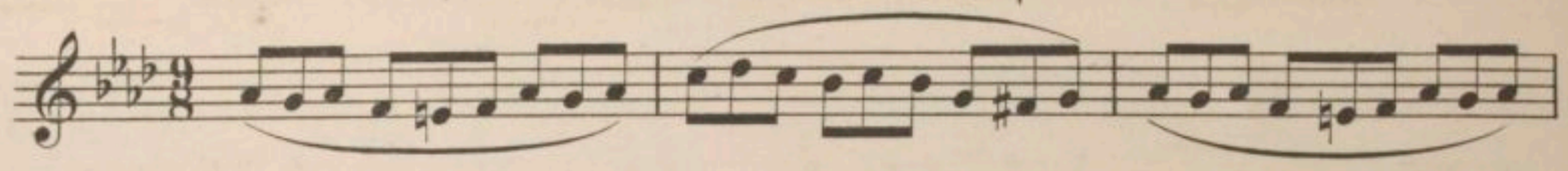


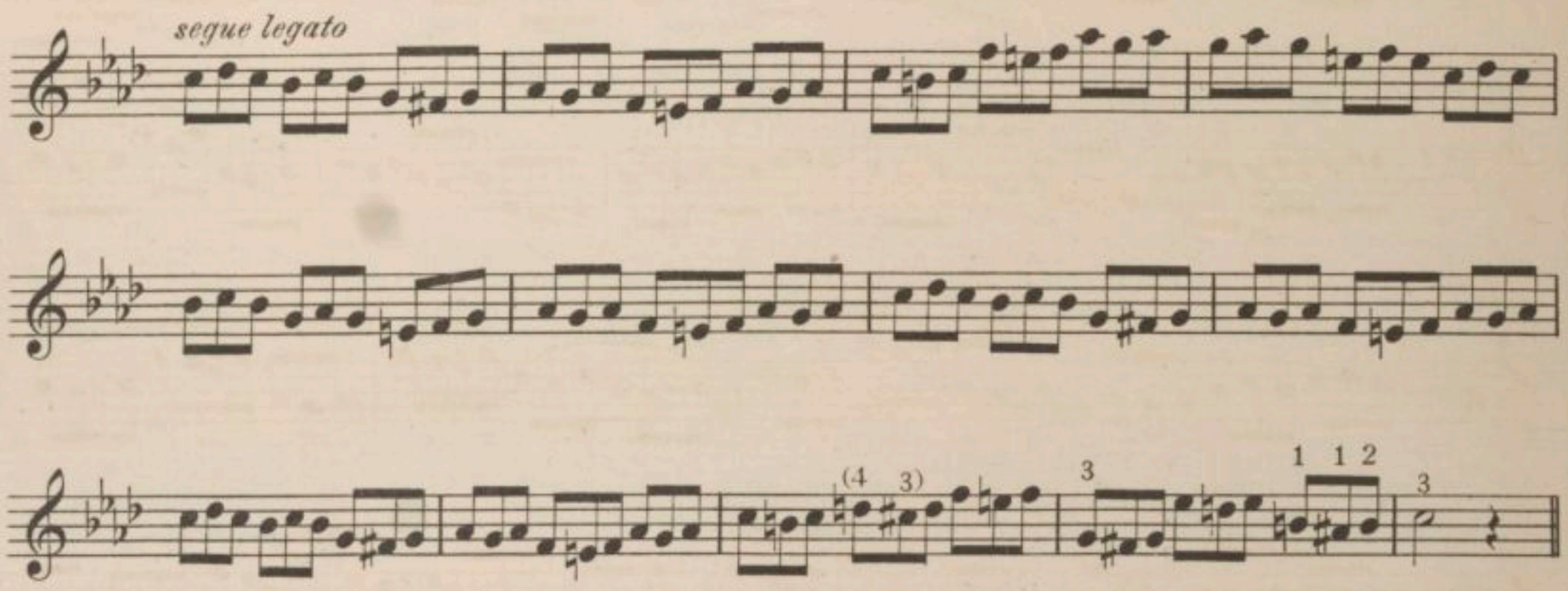
F moll.
Triolen; Fingerübung.

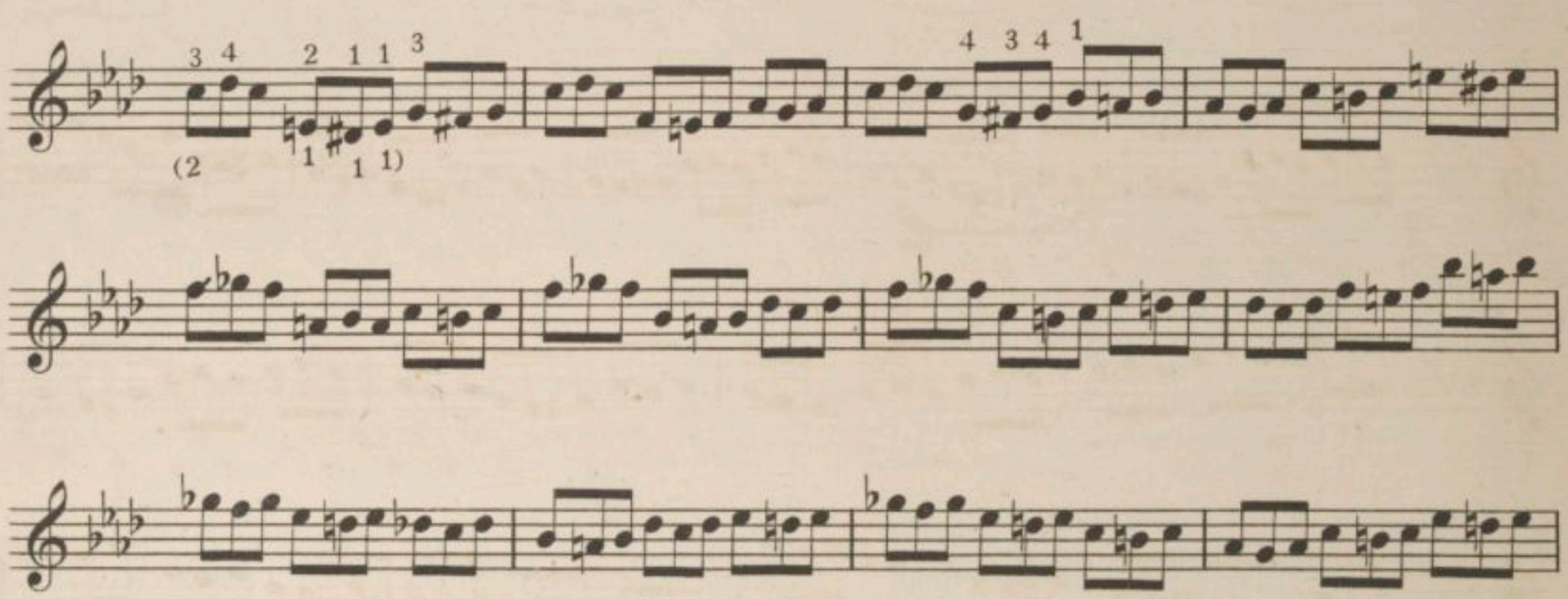
F MINOR.
Triplets. Finger exercise.

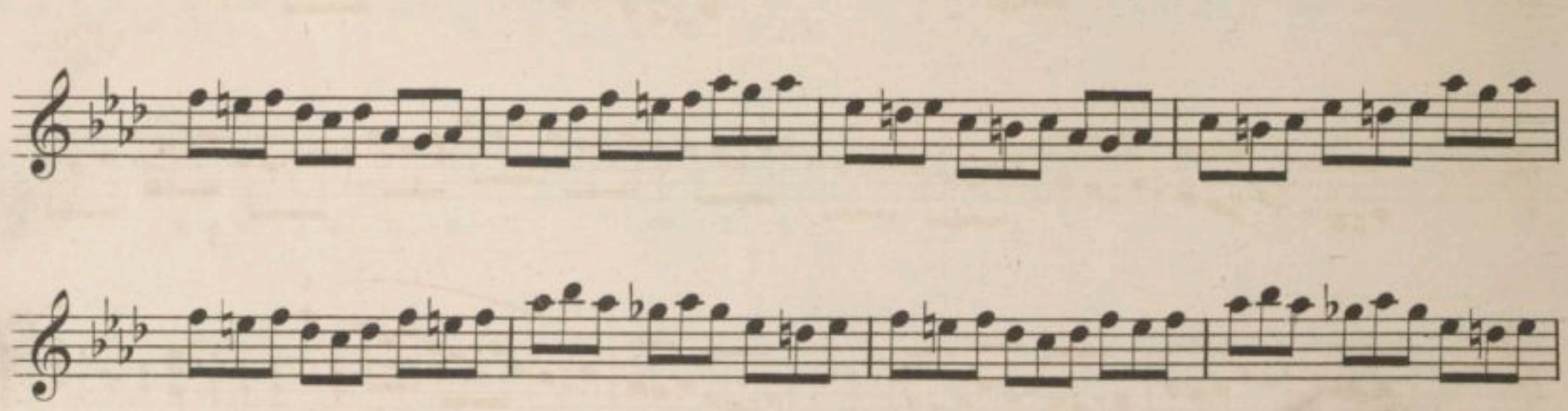
Fa mineur.
Triolets; Etude des doigts.

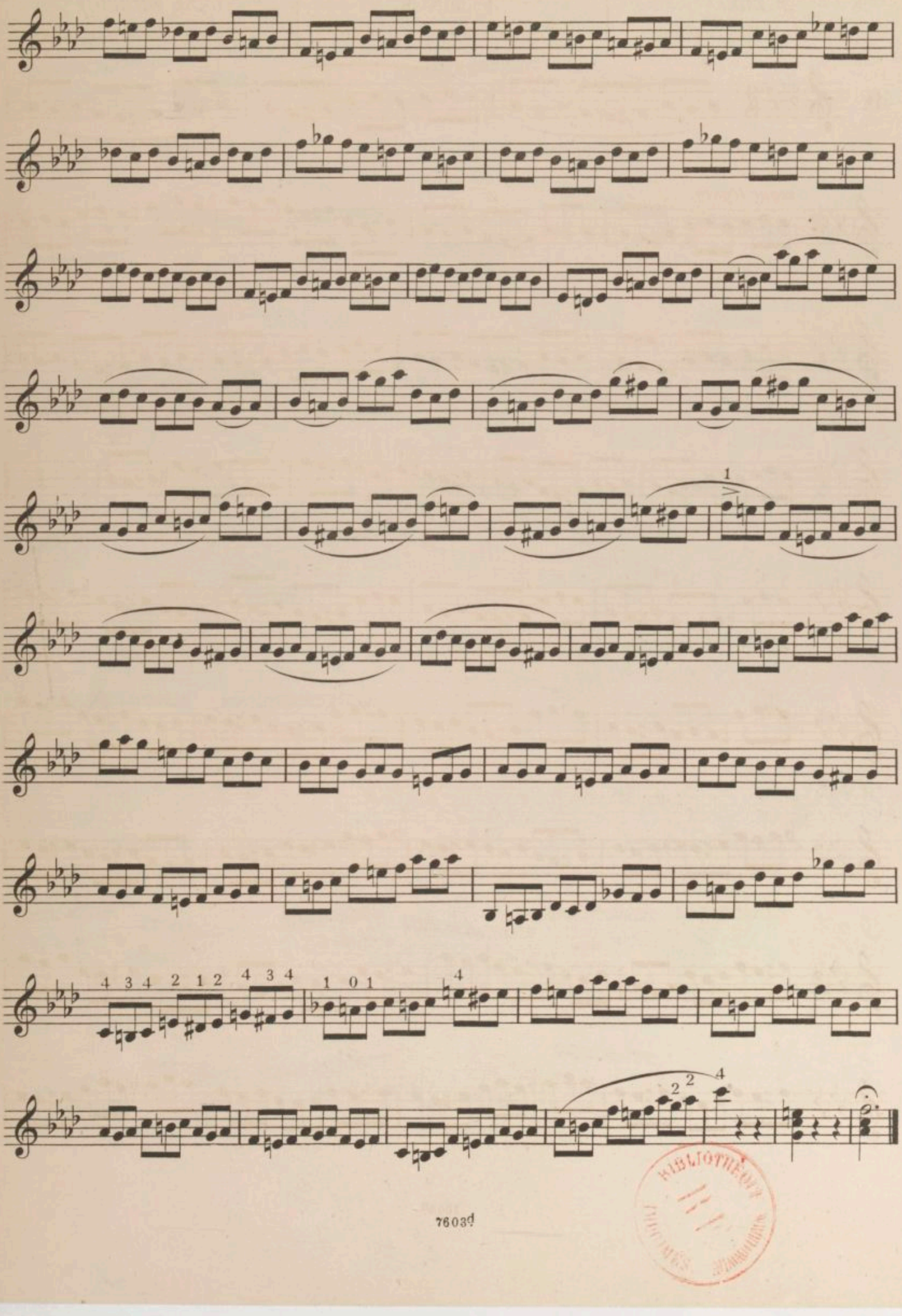
9.











BIBLIOTHÈQUE NATIONALE

Fis moll.

Gebrochene Accorde und Läufe gemischt.

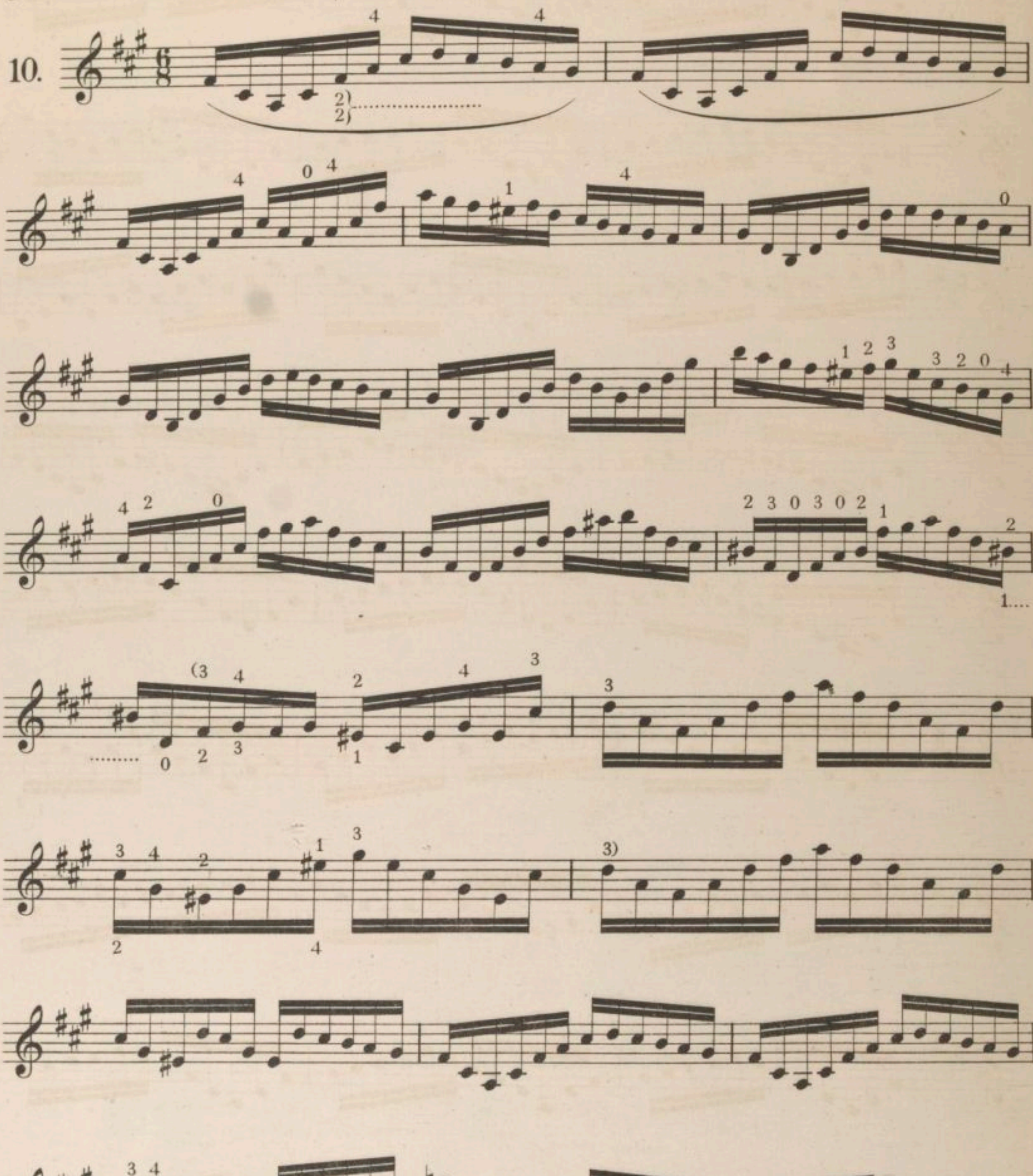
F SHARP MINOR.

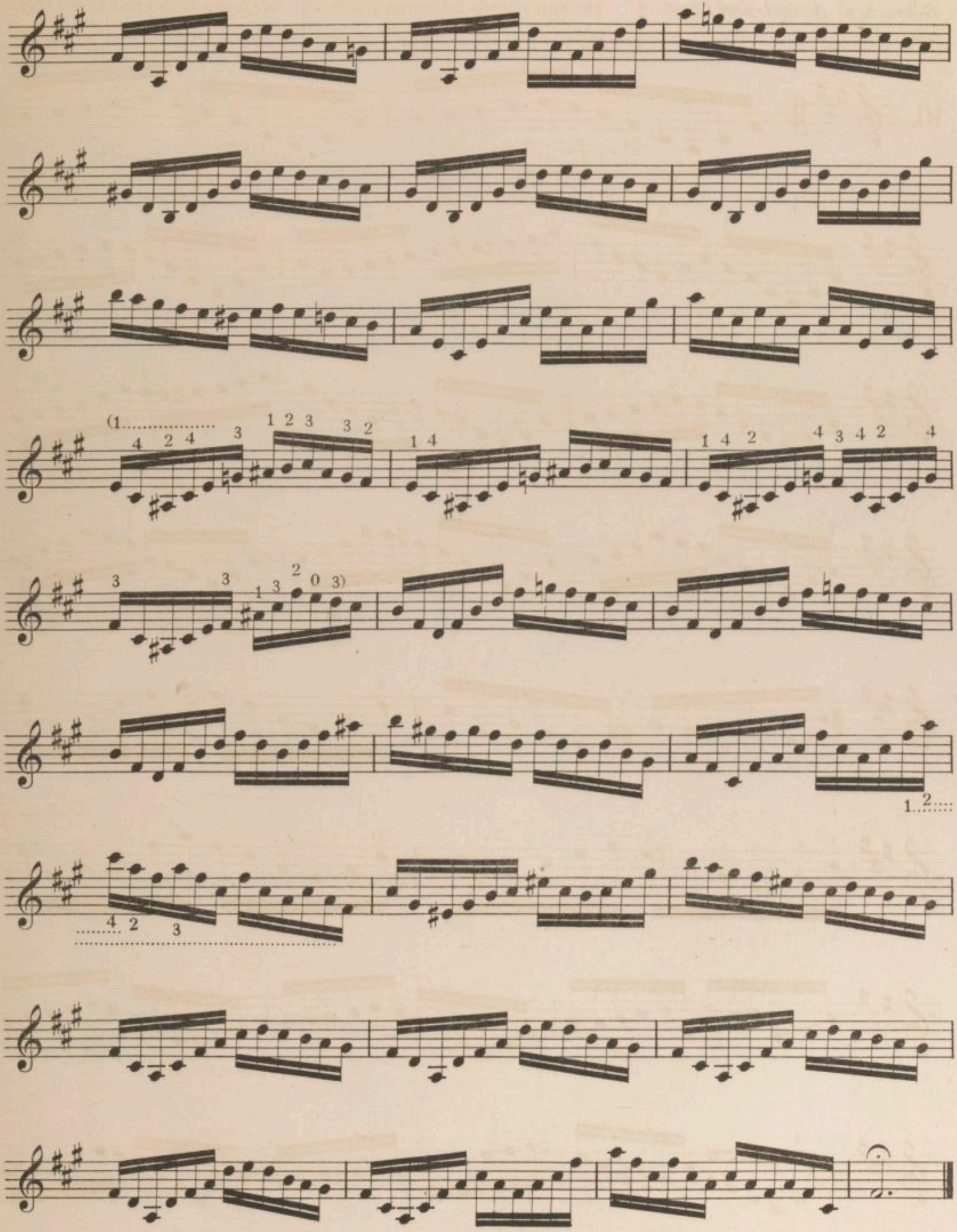
Broken chords intermixed with runs.

Fa dièse mineur.

Arpegès et courants mixtes.

10.




(1.....
4 2 4 3
1 2 3 3 2
1 4
1 4 2 4 3 4 2 4
3 3 1 3 2 0 3)
1.....2....
4 2 3

C moll.

Gebrochene Accorde mit Nebentönen, Vorübung zu Kreutzer's Studie Nº 29.

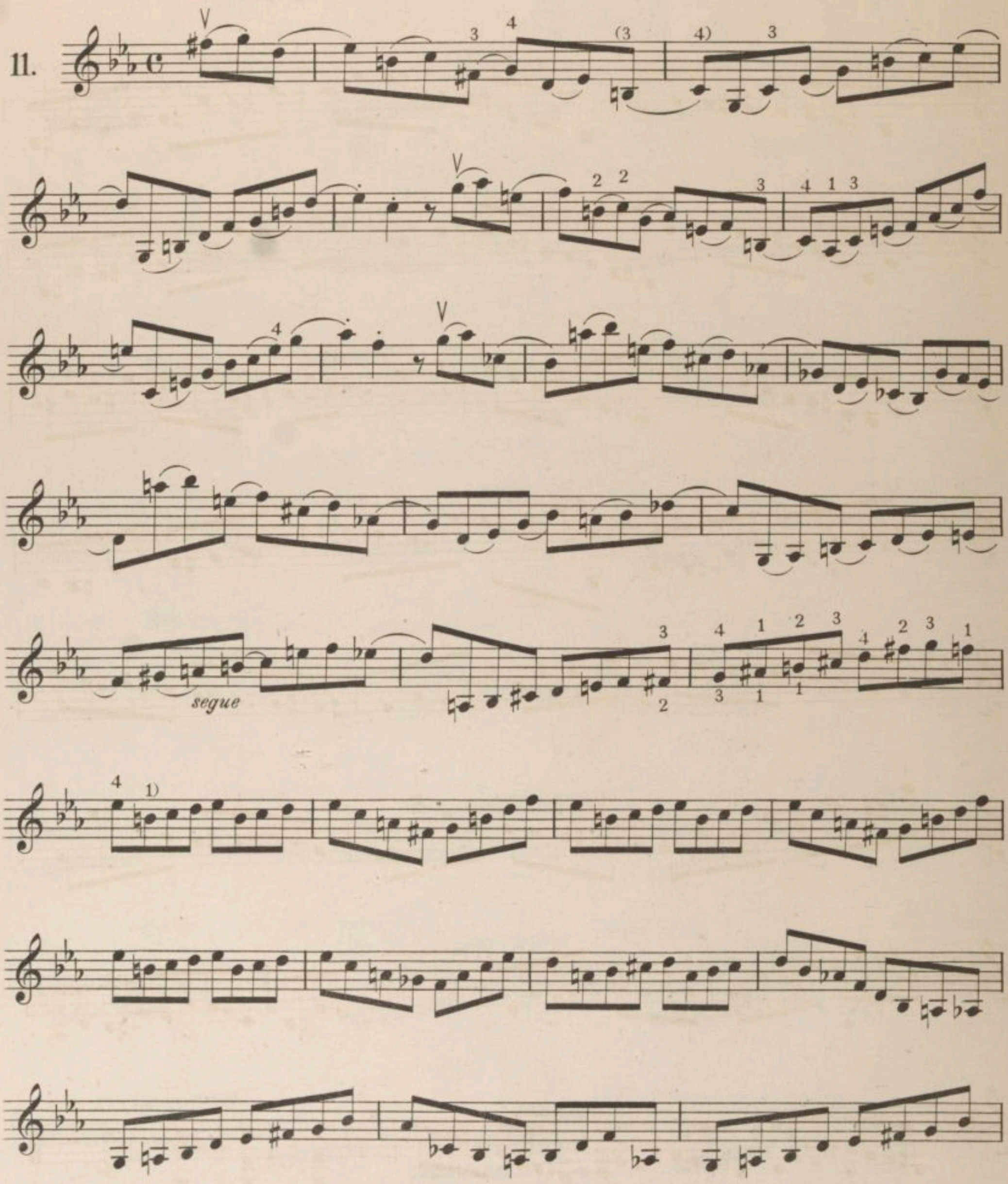
C MINOR.

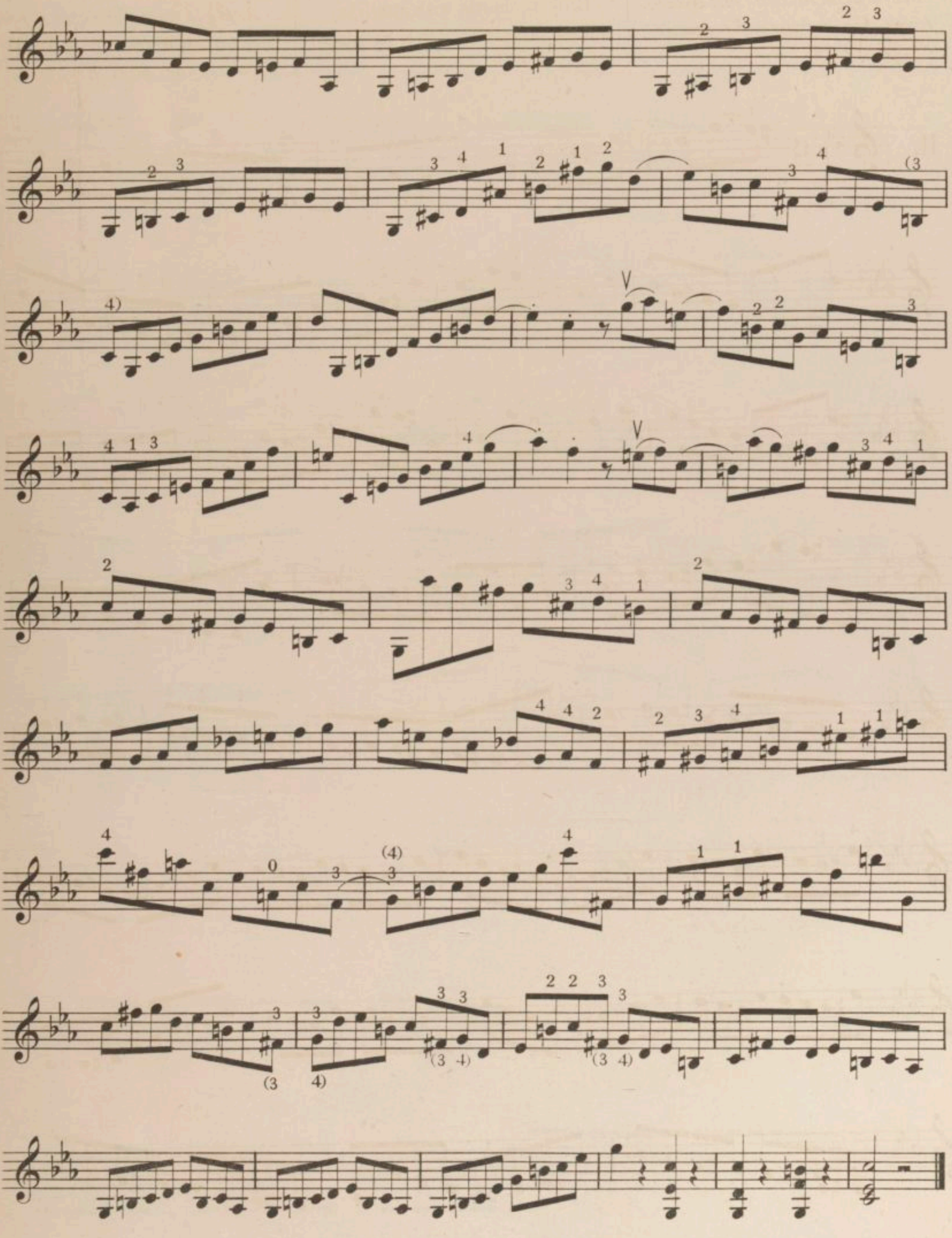
Broken chords with auxiliary notes, preparatory to R.Kreutzer's study Nº **29.**

Ut mineur.

Arpèges avec des notes supplémentaires; preparation au Nº 29 des études de R. Kreutzer.

11.





Cis moll.

Gebrochene Accorde; vorherr-schende Terzen.

C SHARP MINOR.

Broken chords; thirds predom-inant.

Ut dièse mineur.

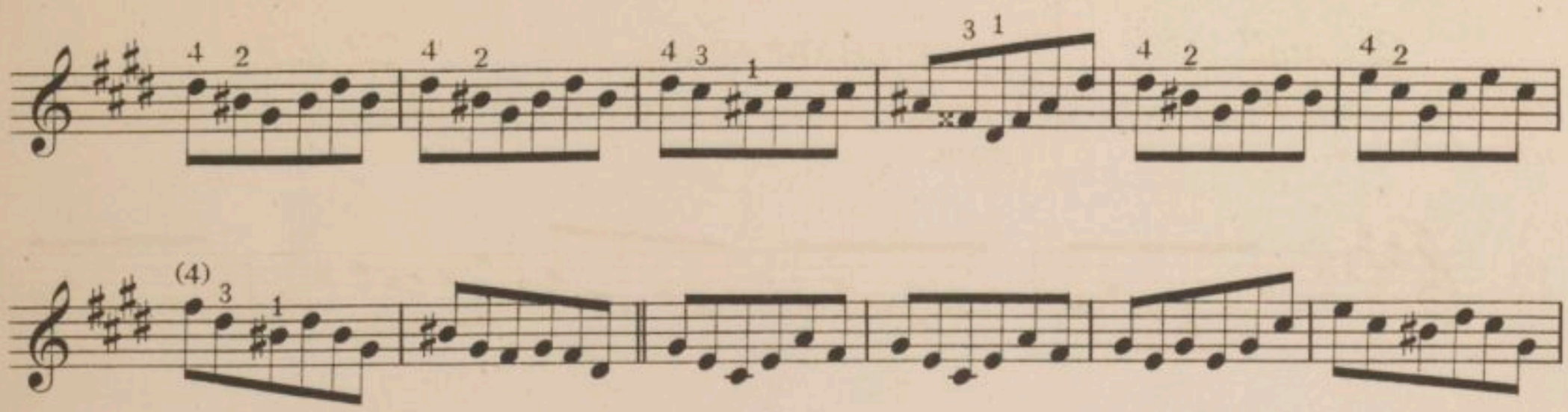
Arpèges; tierces prédominantes.

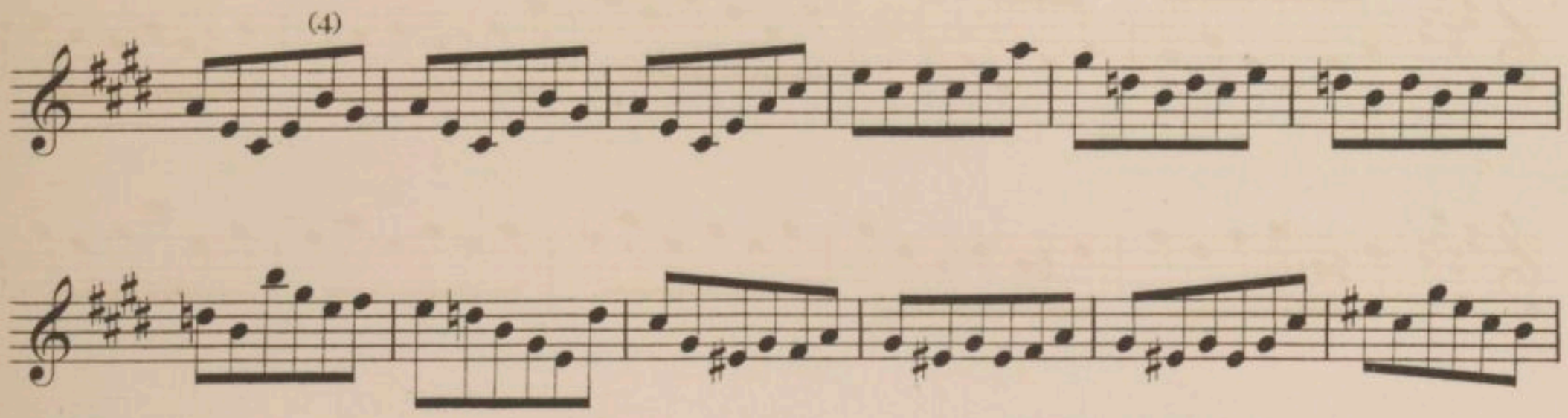
12.

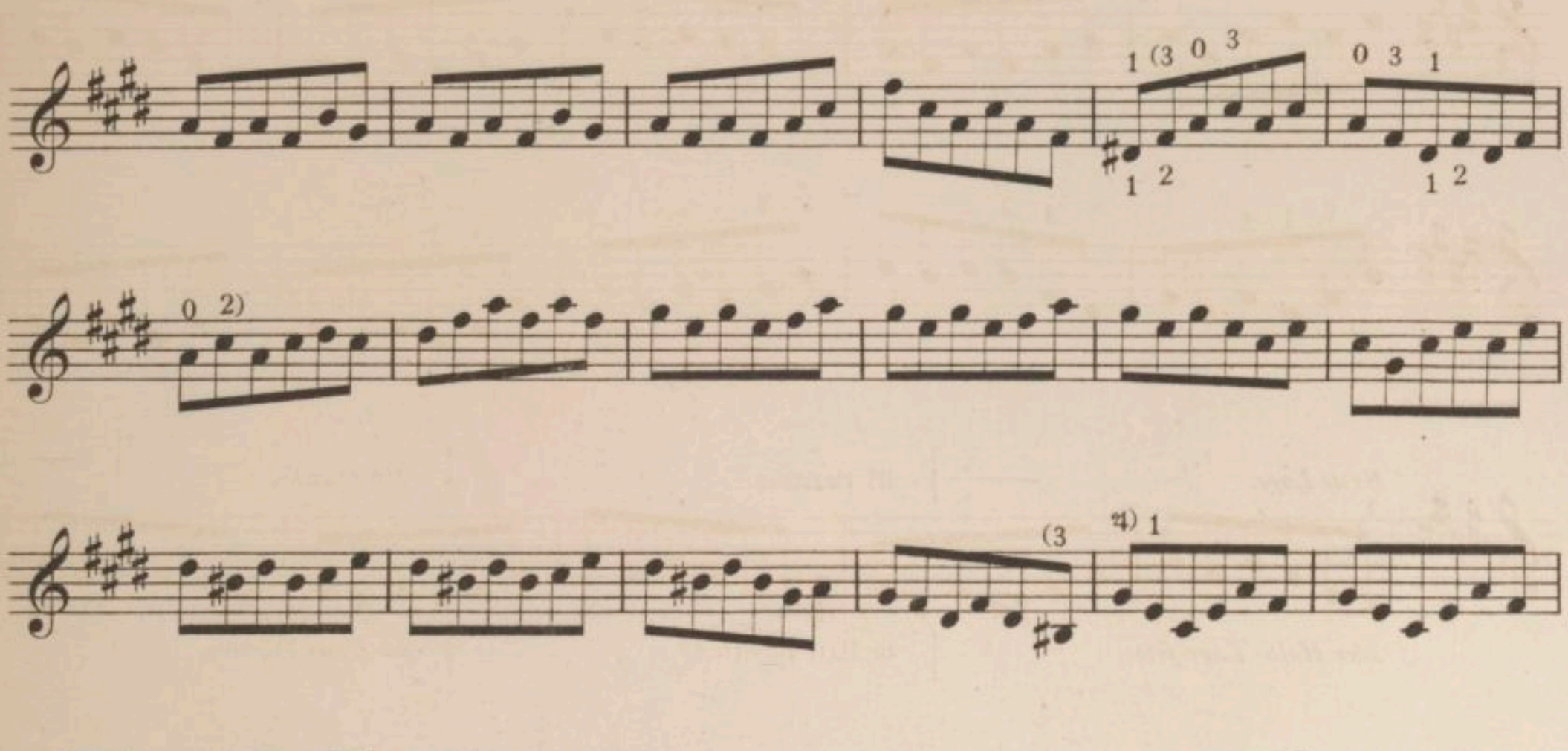
(4)

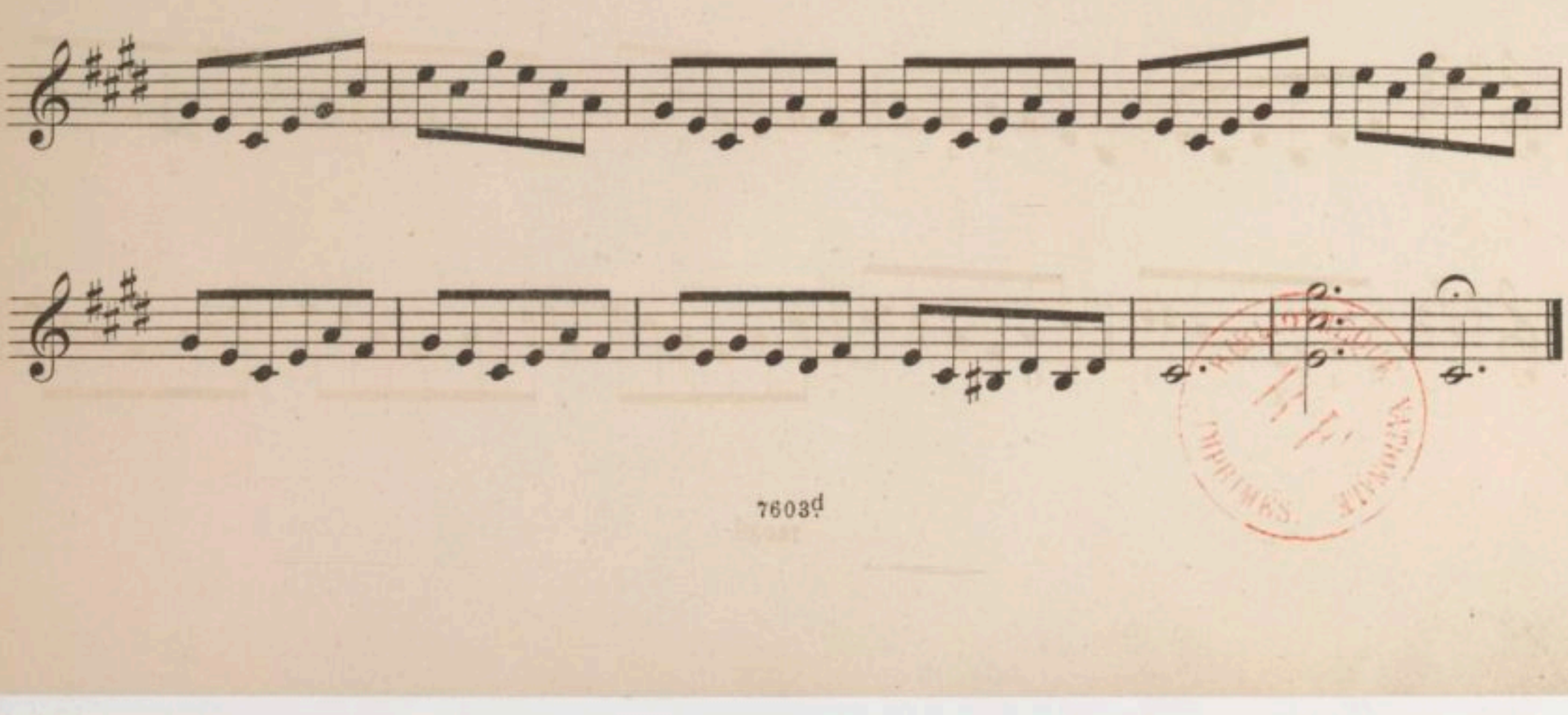
Erste Lage. | 1st Position. | *Ire Position.*

oder Halbe Lage fest. | or Half Position. | *ou Demi-Position.*









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