Nouvelle Méthode

de la

Mécanique Progressive

du

Jeu de Violon

par

B. Campagnoli.

Troisième Partie.

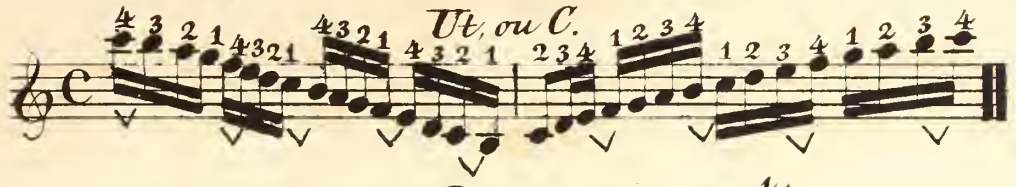
Contenant:

Les sept principales Positions; les règles pour la Diminution et les Ornemens de l'Adagio; la variété des coups d'Archet.

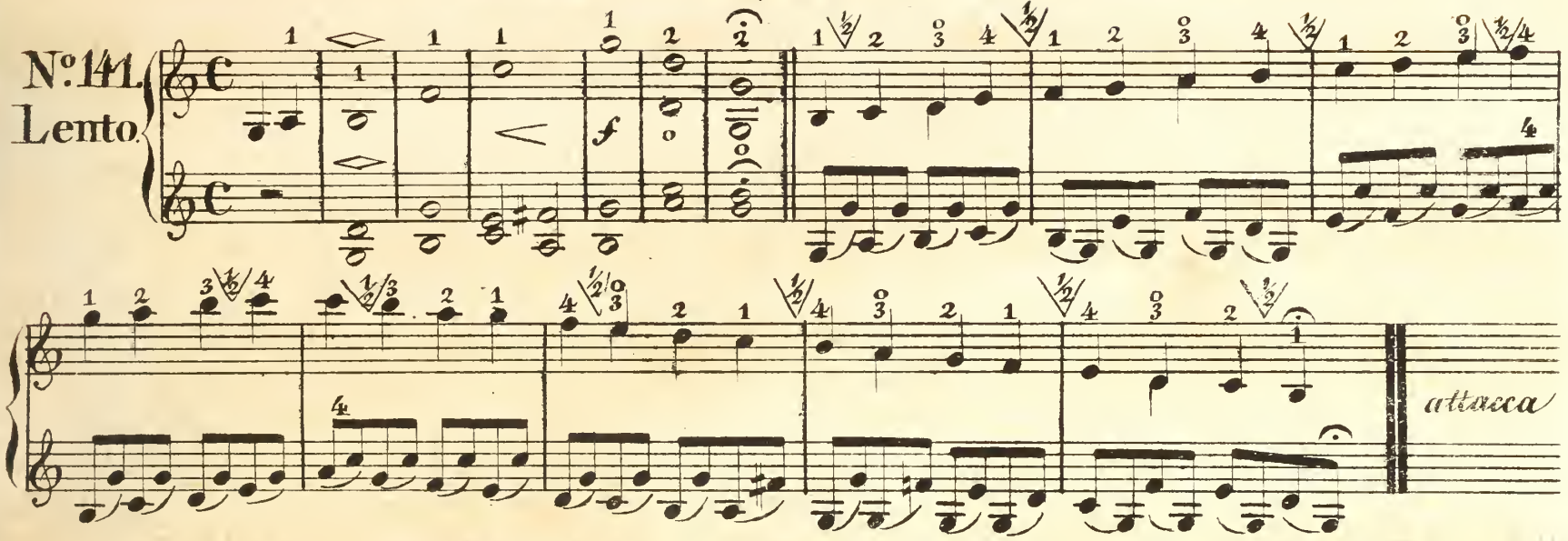
Troisième Partie.

2me Position.

Ut, ou C.



No. 141.
Lento.



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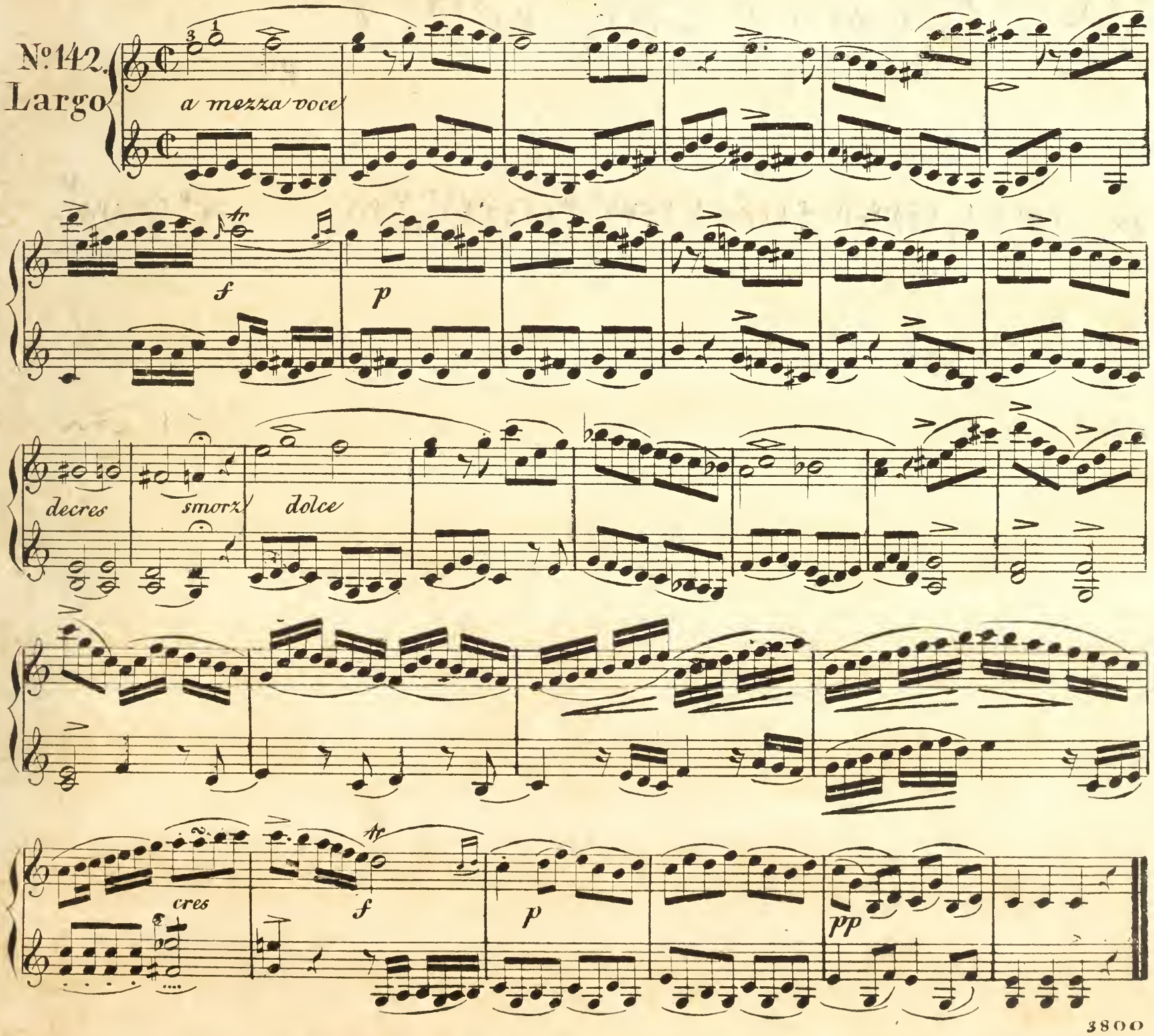
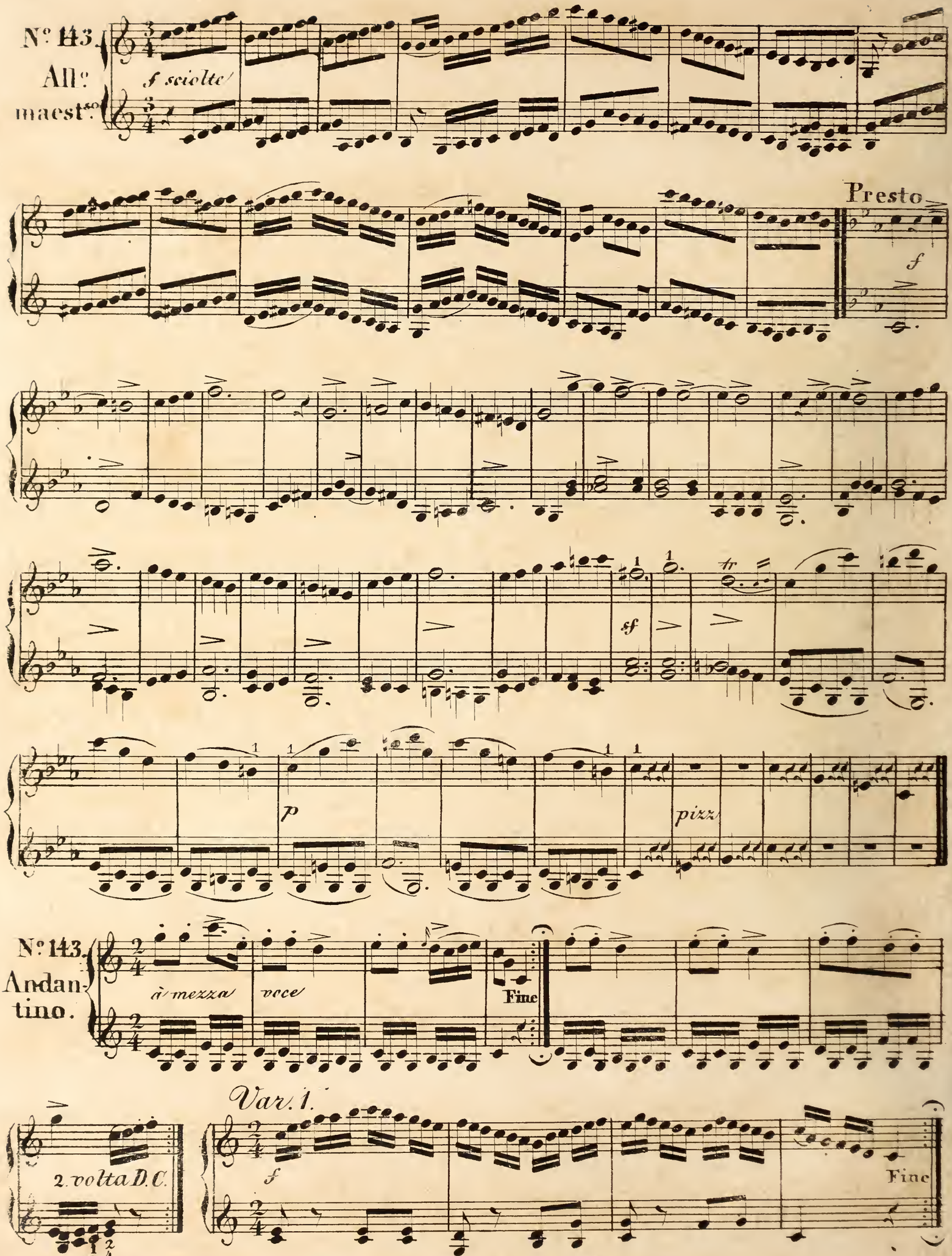
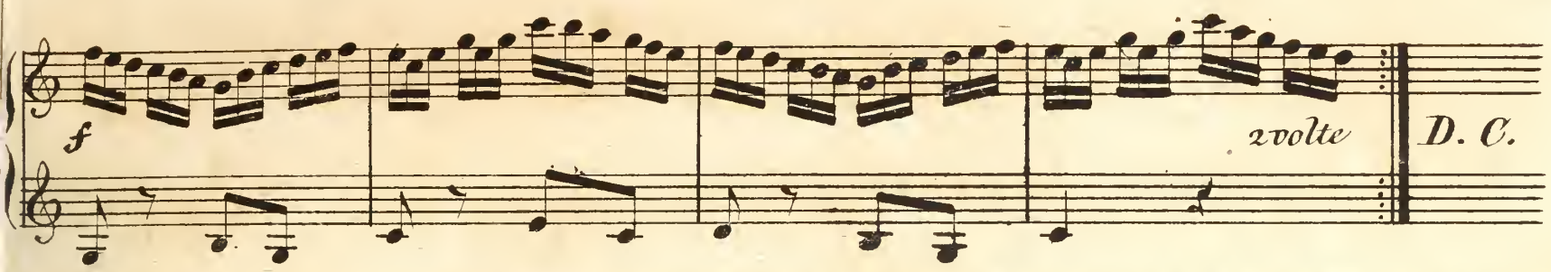
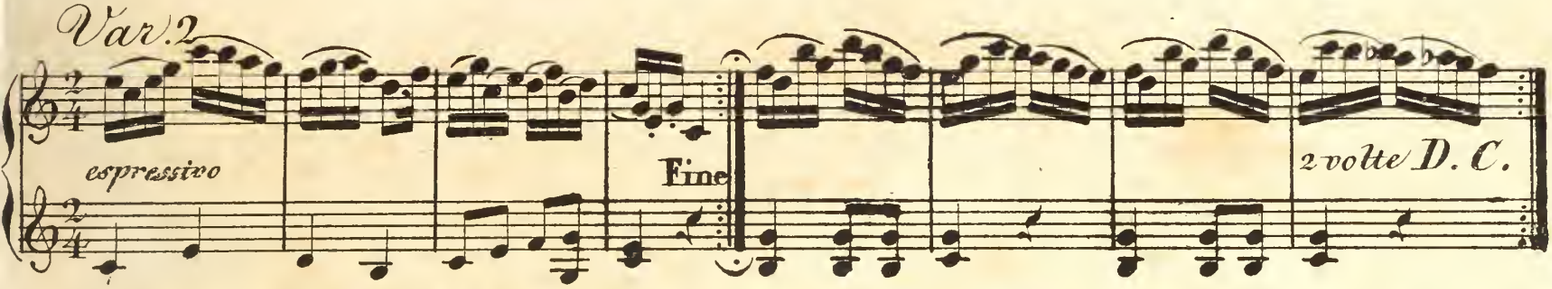
Largo.




Nº 143.
All.o
maest.o
f sciolto
Presto
f
sf
tr
p
pizz.
Nº 143.
Andan-
tino.
à mezza voce
Fine
Var. 1.
2. volta D.C.
f
Fine



Var. 2



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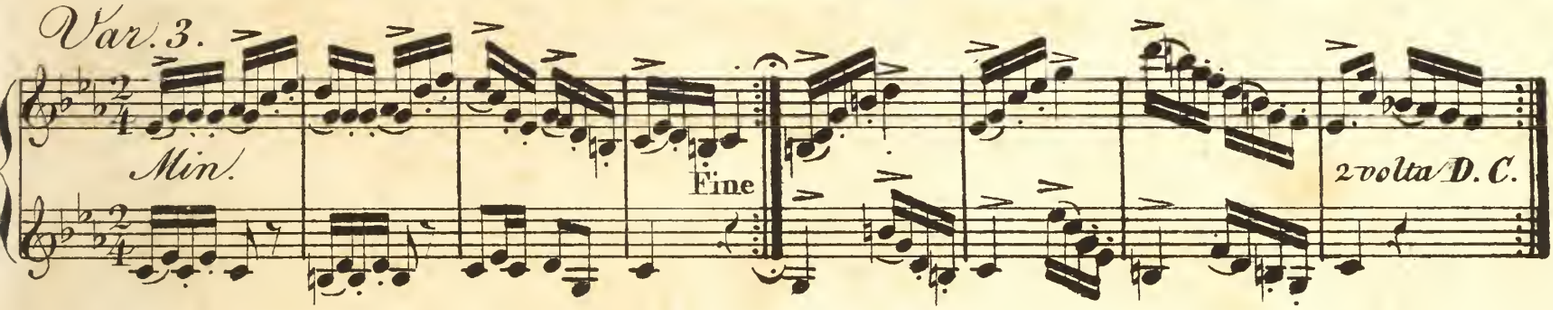
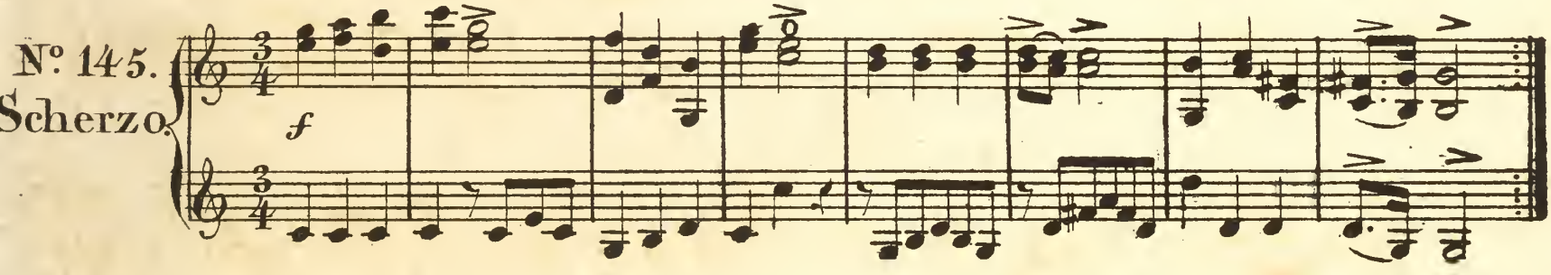
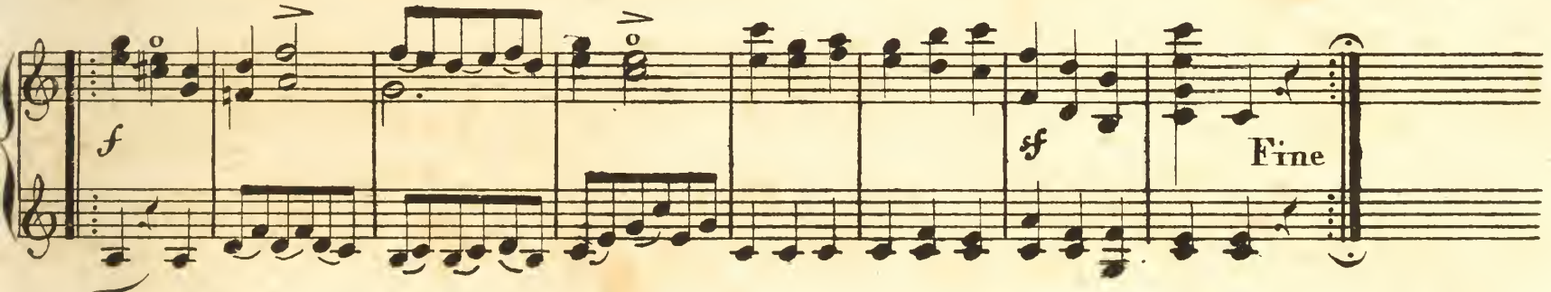
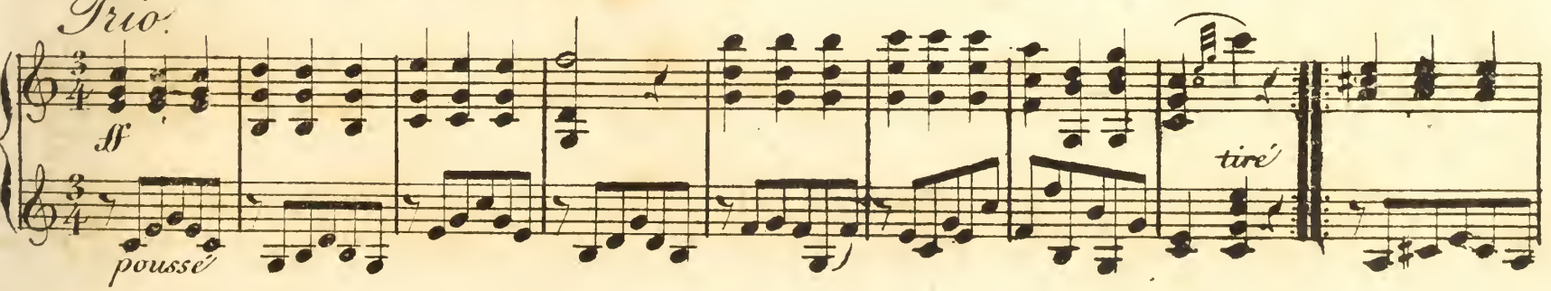


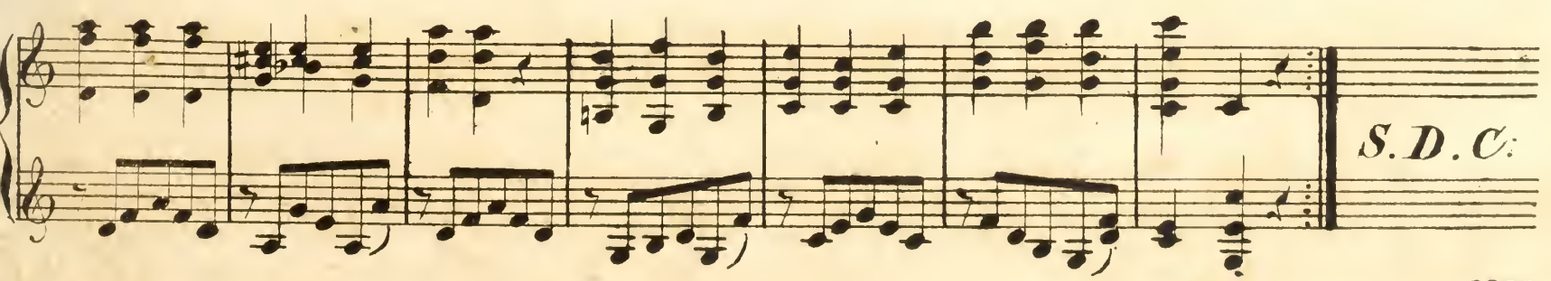
Nº 145.
Scherzo.

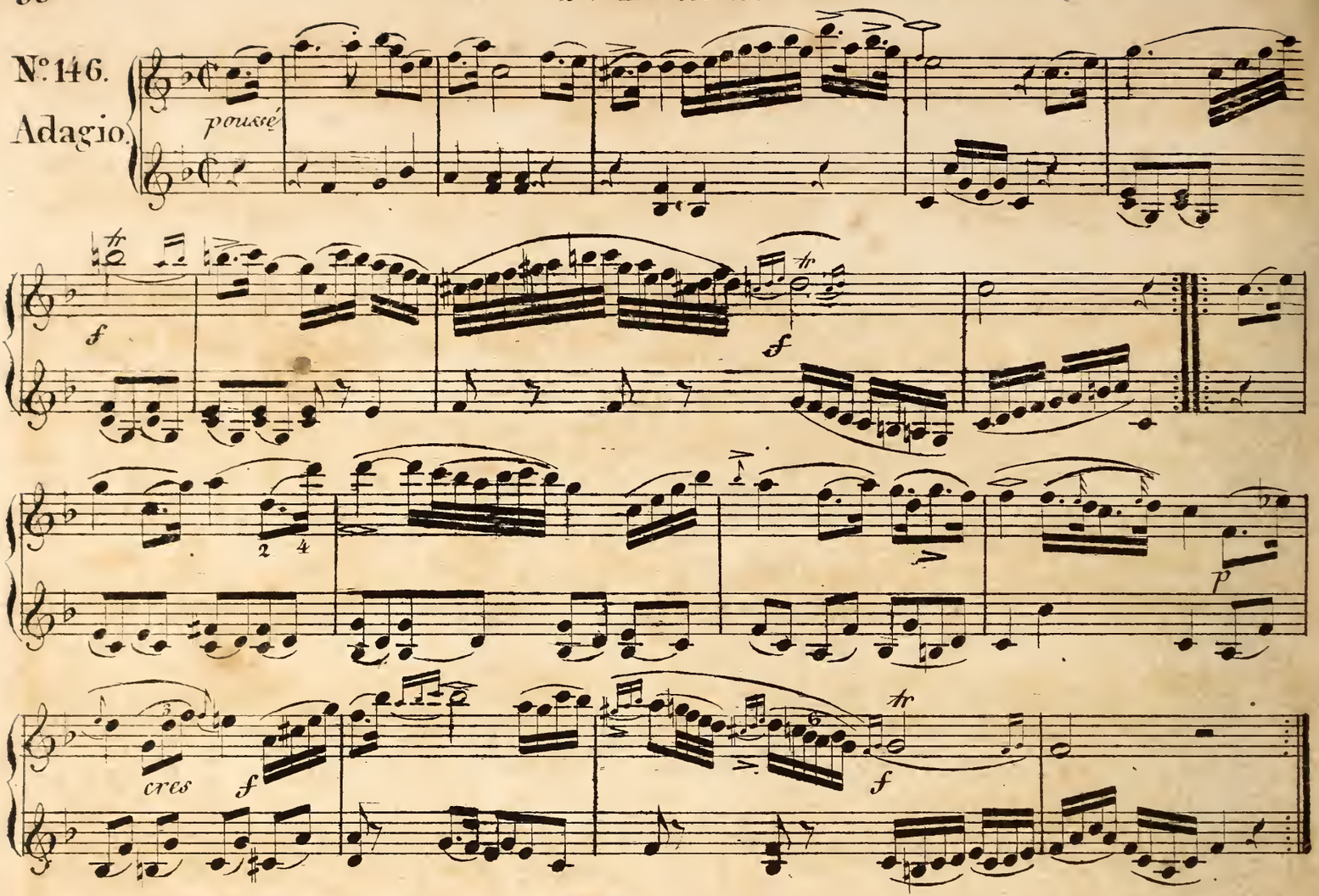




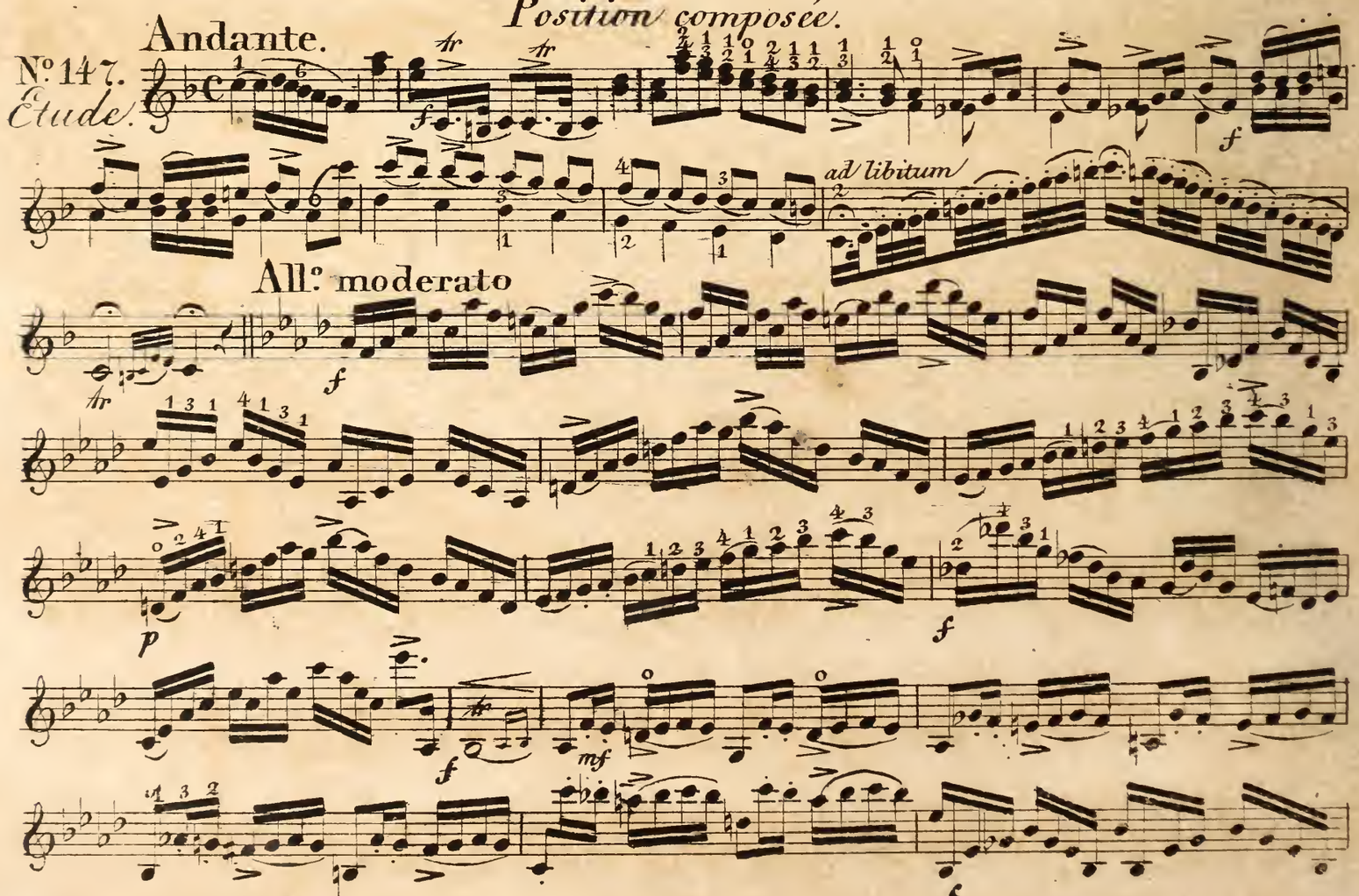
Trio.

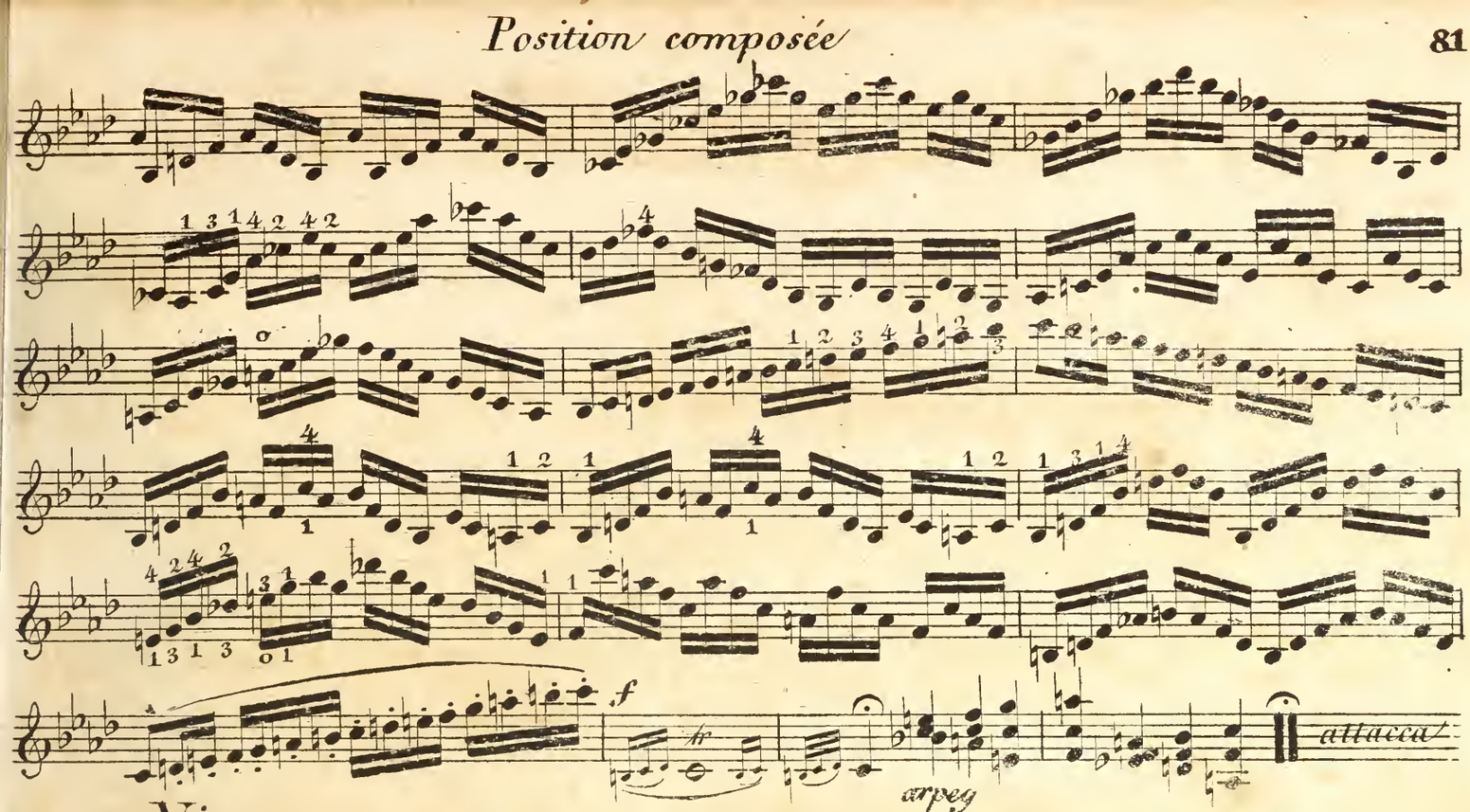




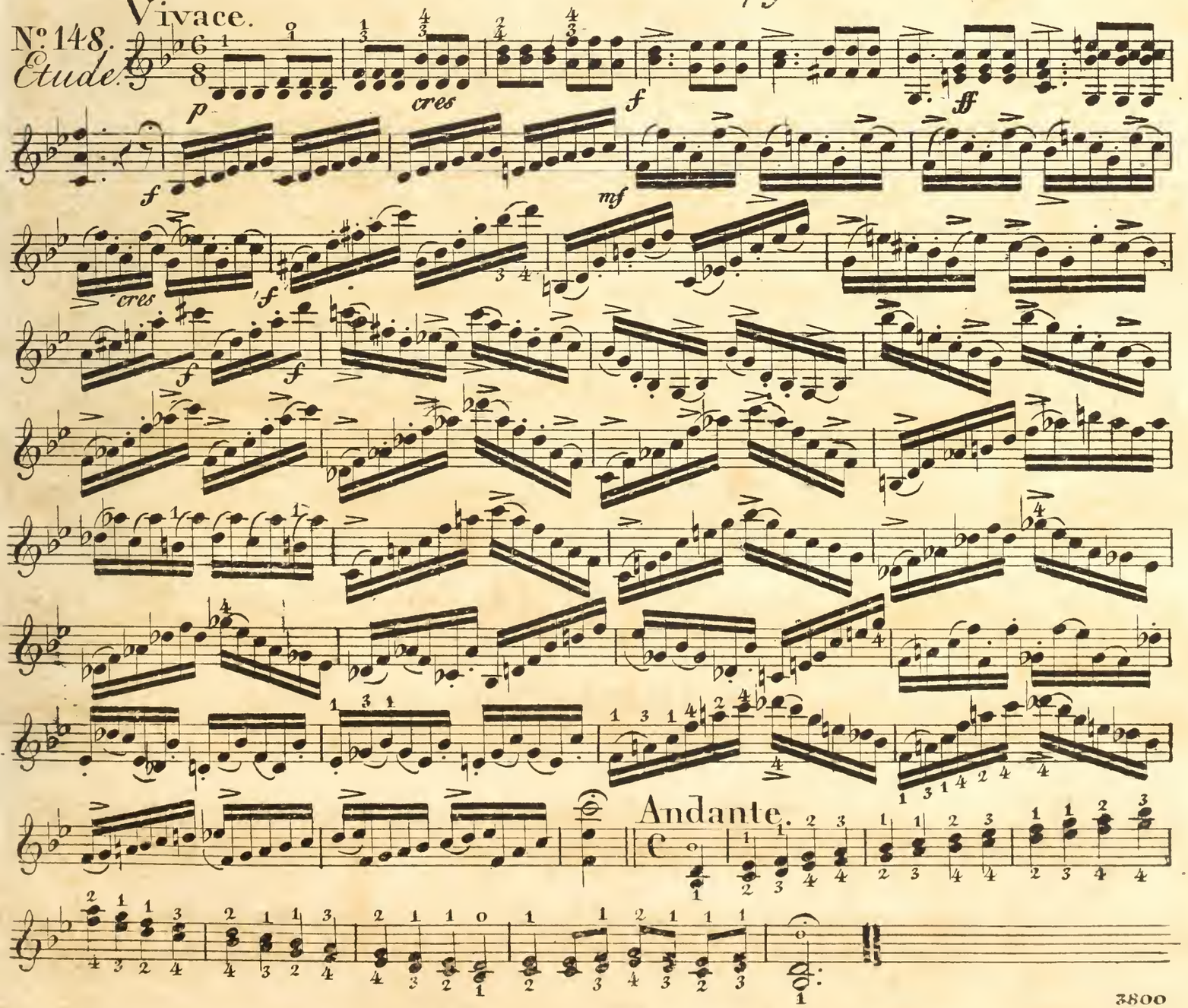


Position composée.

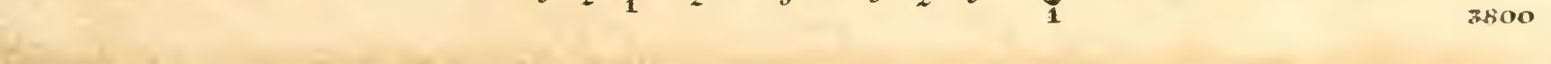




Nº 148. *Etude.* Vivace.

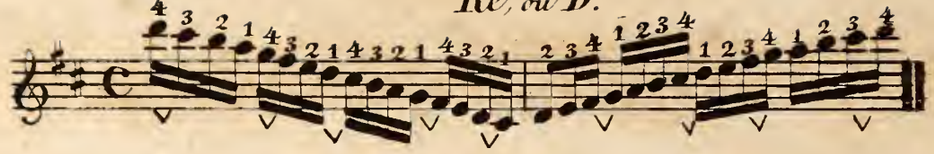


Andante.

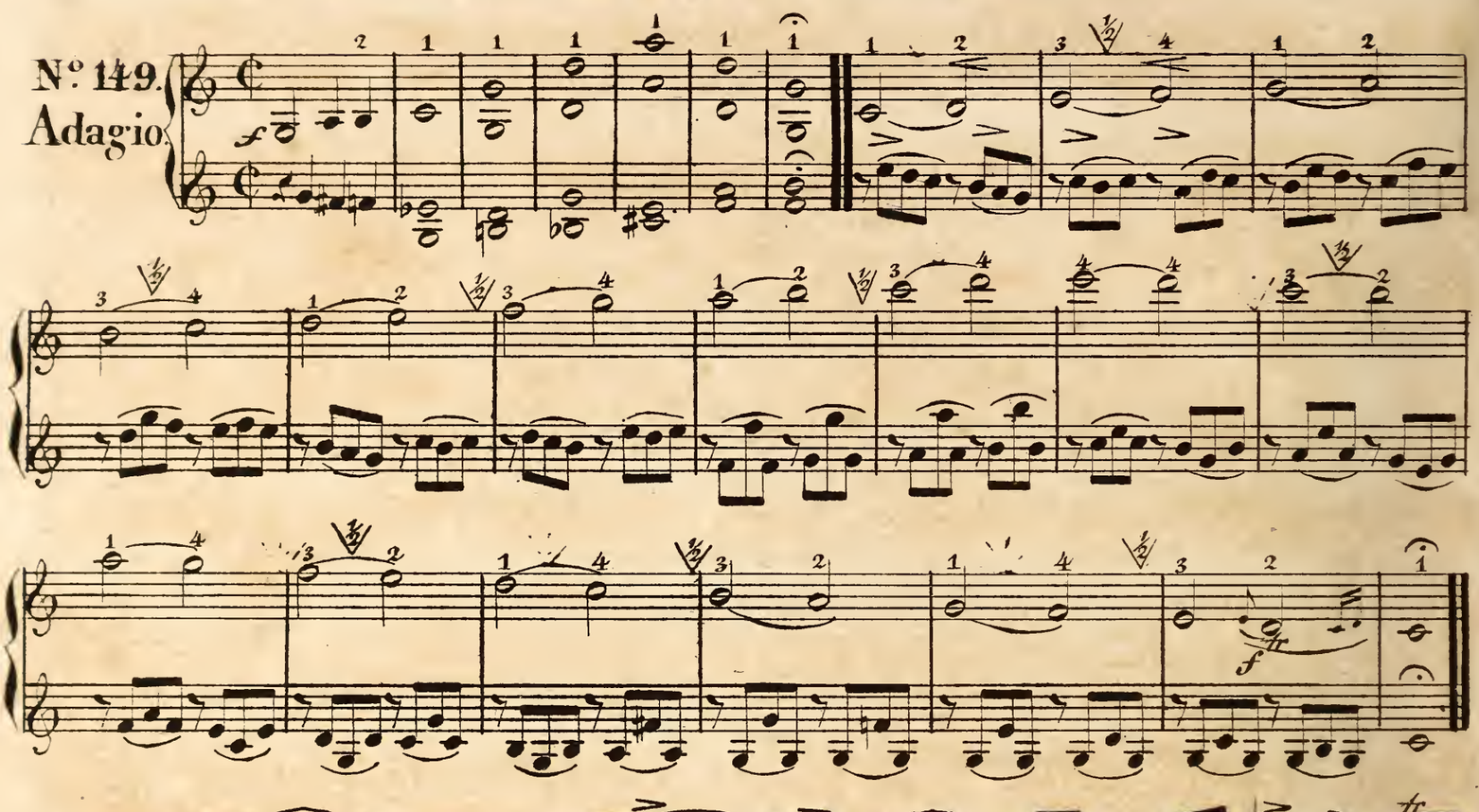


Re, ou D.

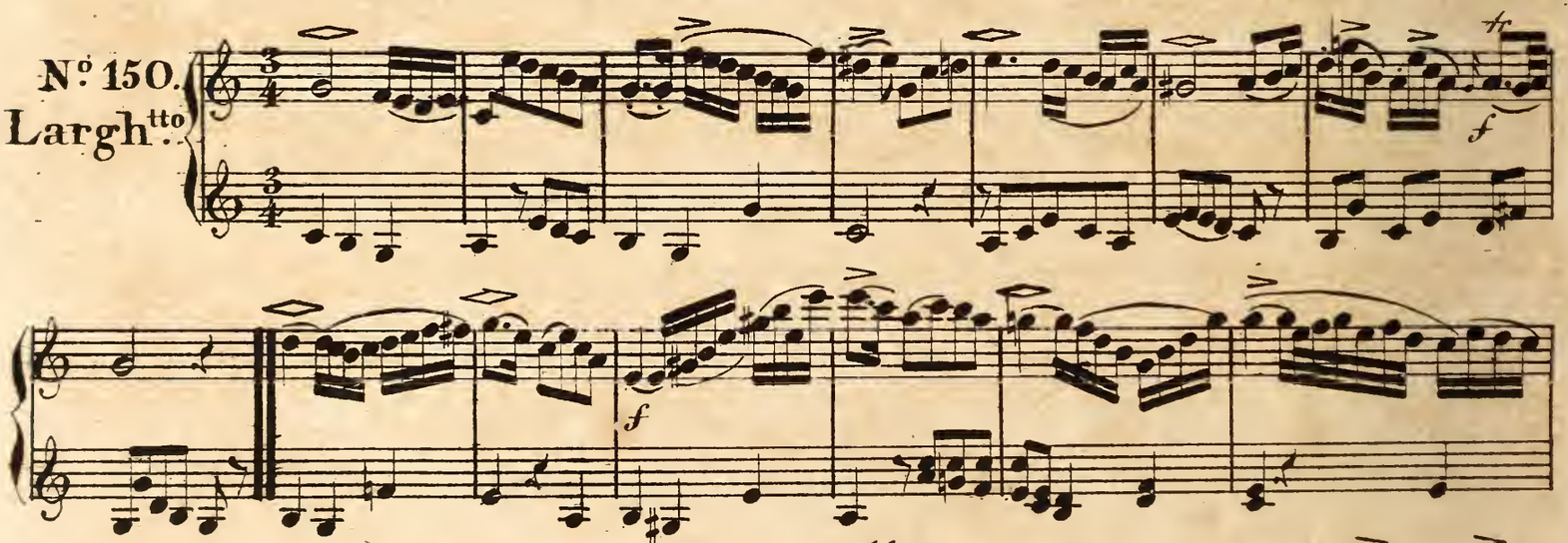
3me Position.



No. 149.
Adagio.



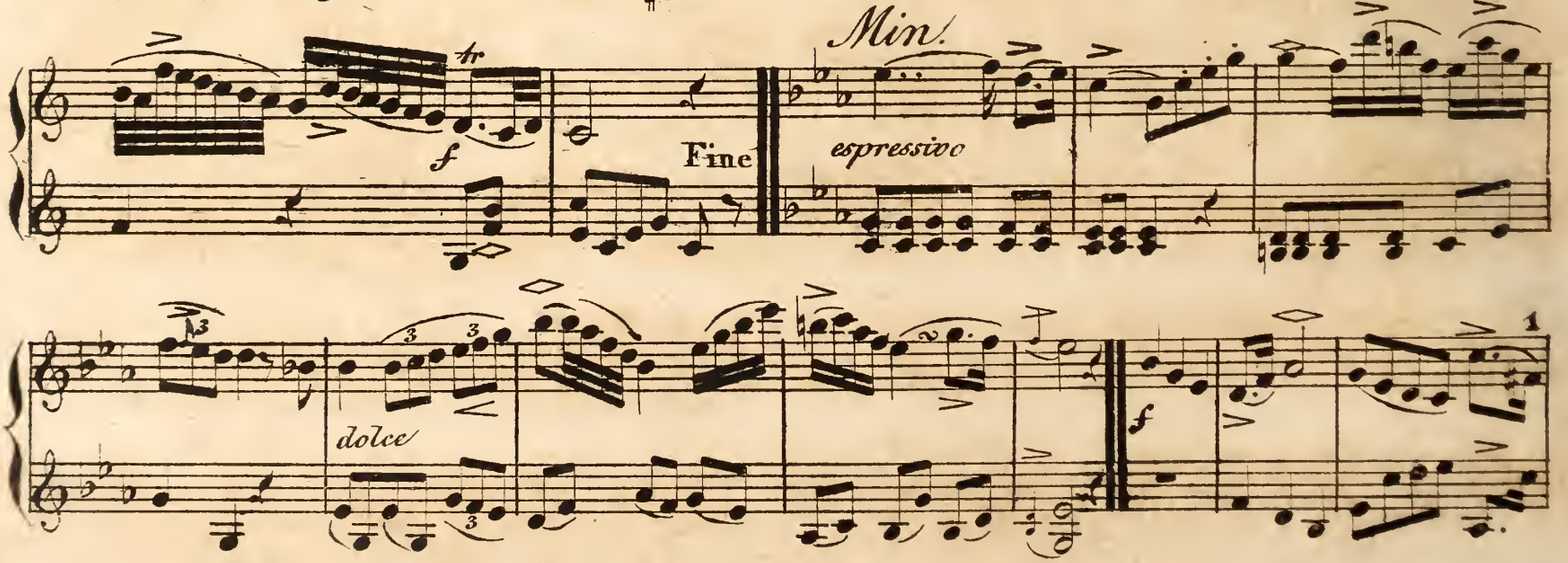
No. 150.
Largh.tto



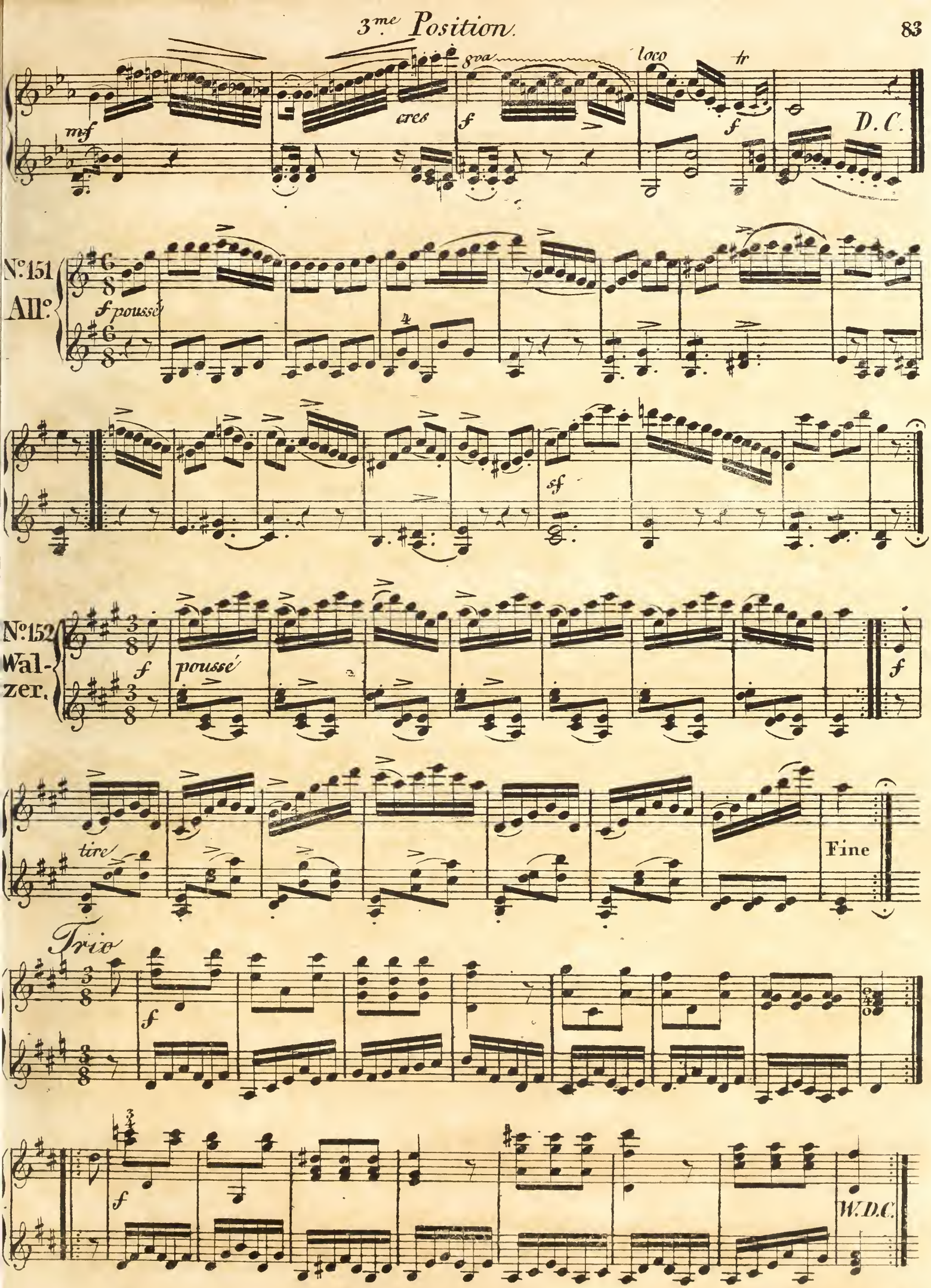
Min.

Fine

espressivo

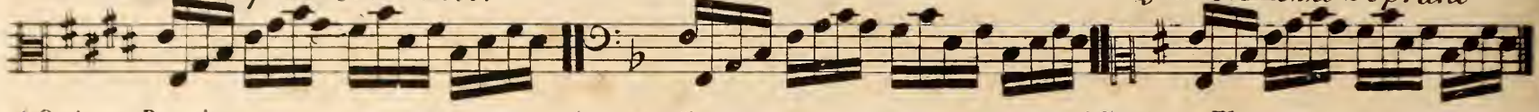


dolce

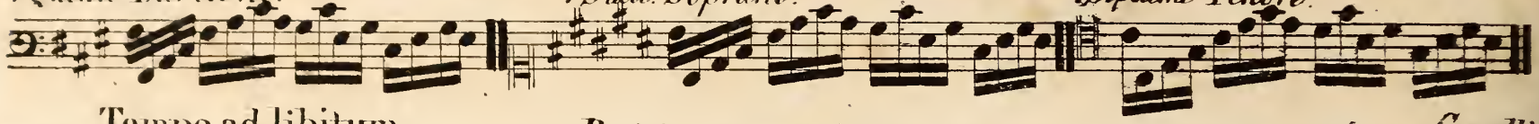

mf
cres
f
8va
loco
tr
f
D.C.
No. 151
All.o
f pousse
sf
No. 152
Wal-
zer.
f
pousse
f
tire
Fine
Trio
f
f
W.D.C.

Transposition

Une Seconde Clef de Contralto. *1 Tierce. Basso.* *1 Quarte. Mezzo Soprano*



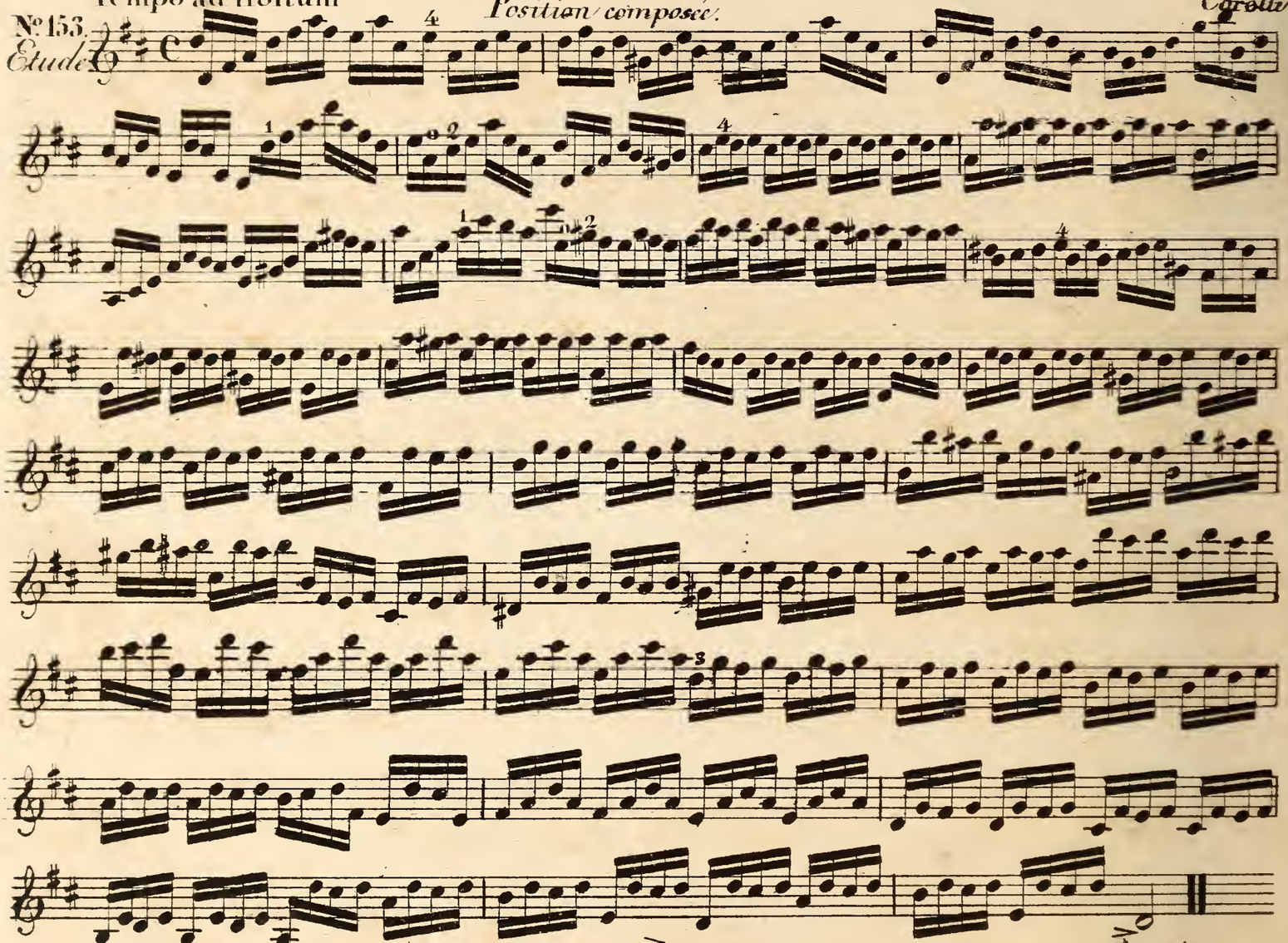
1 Quinte. Baritono. *1 Sixte. Soprano.* *1 Septieme. Tenore.*



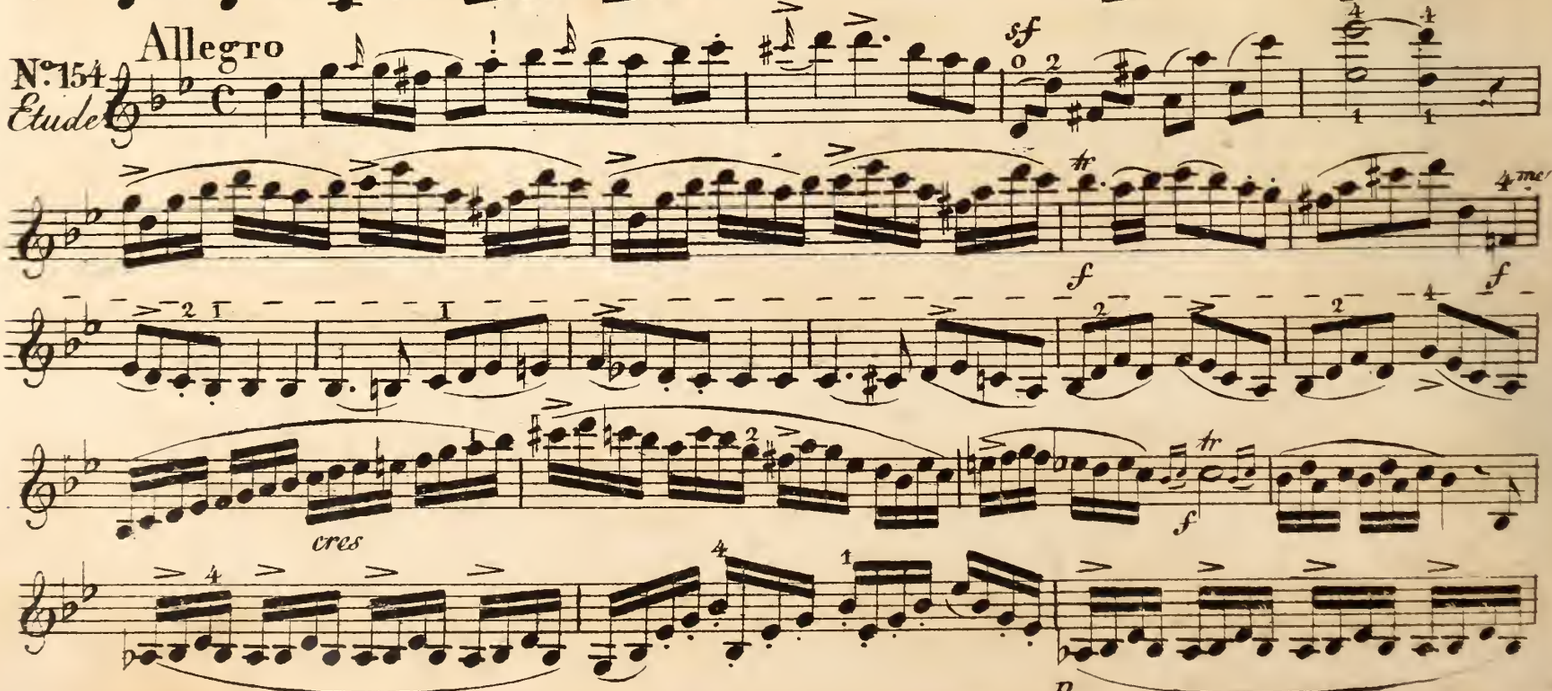
Tempo ad libitum

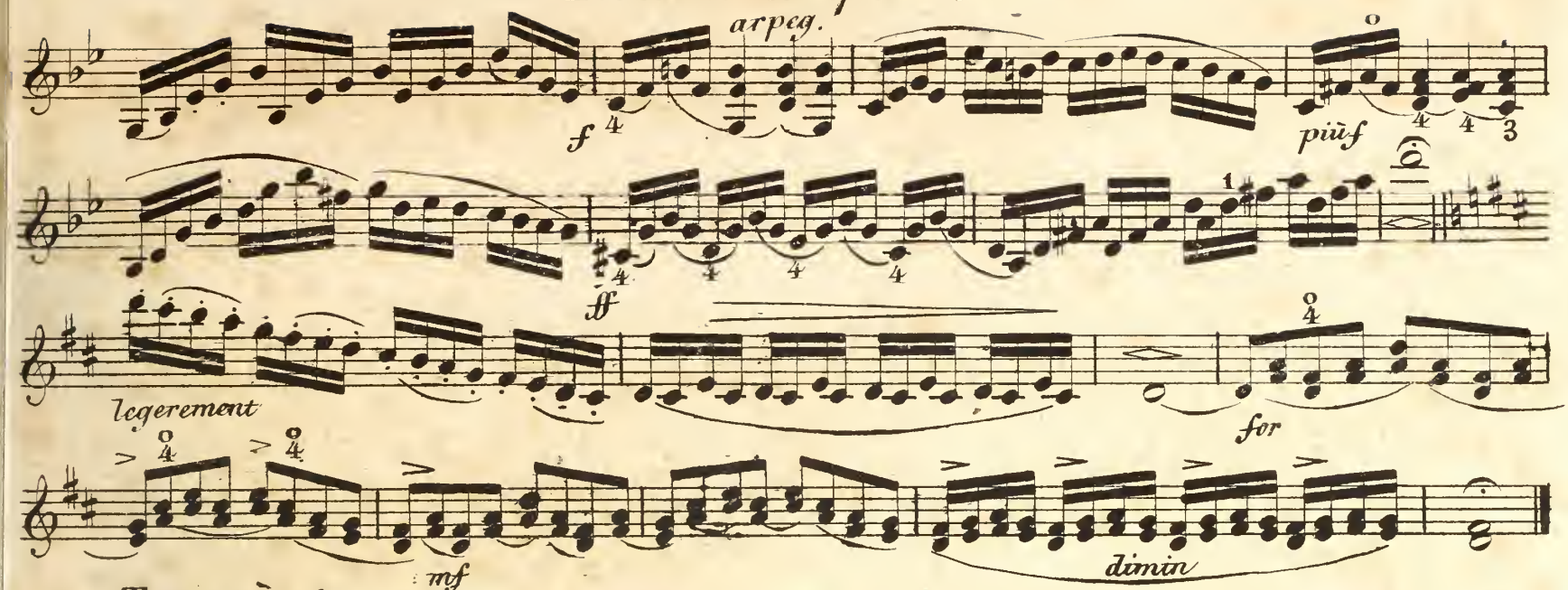
Position composée. *Corelli*

№ 153. *Etude.*



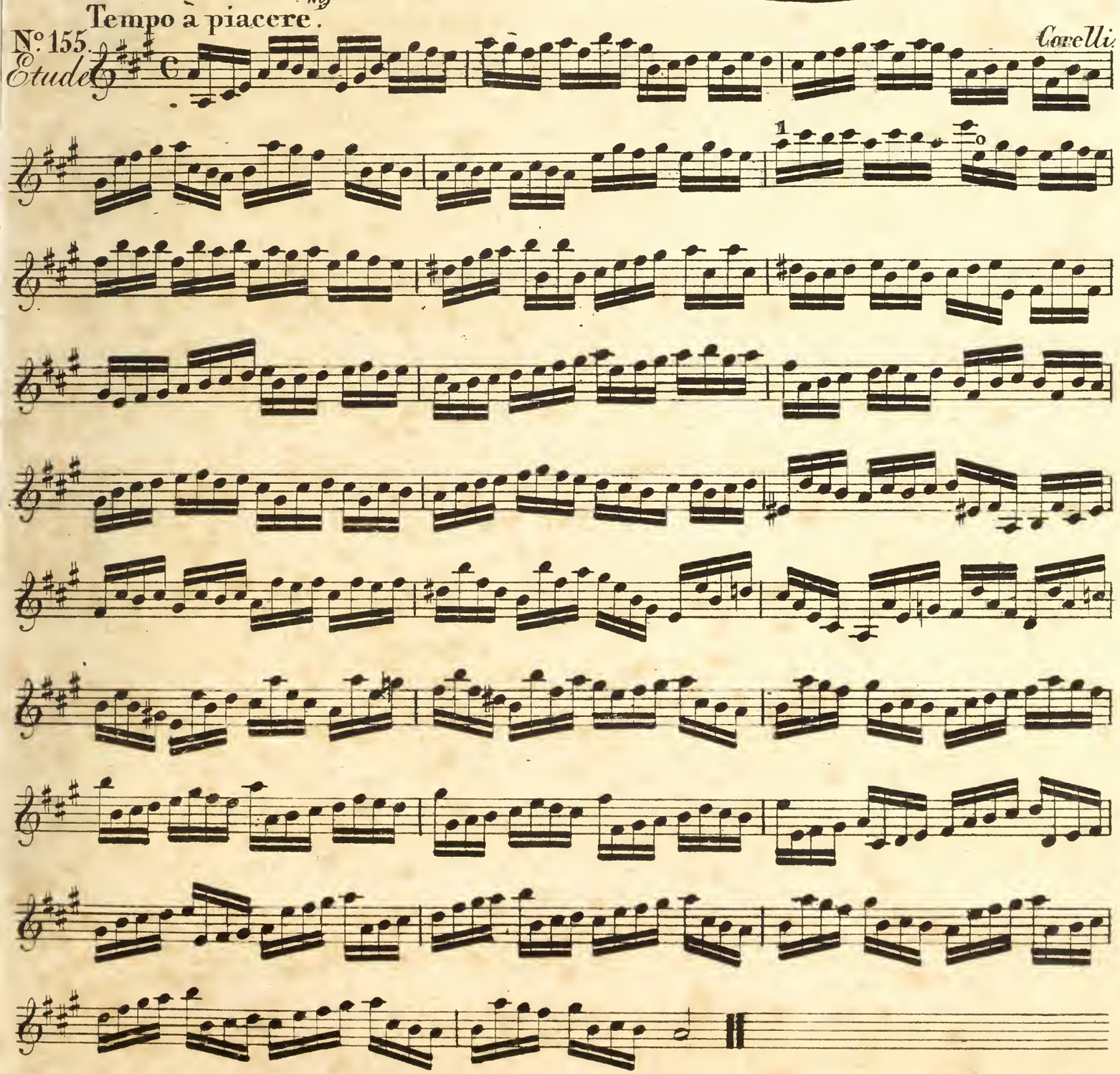
№ 154. *Etude.* Allegro



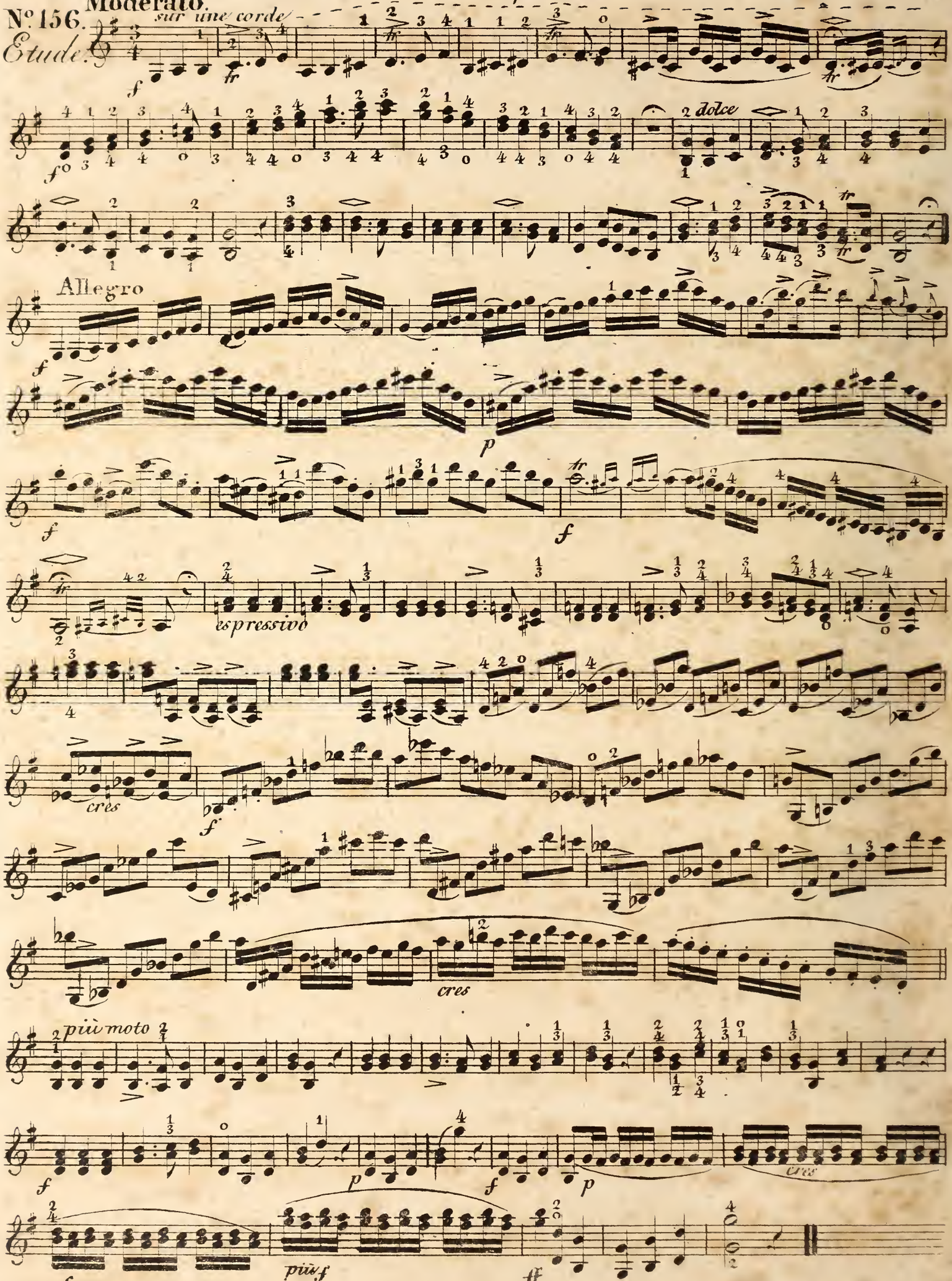


Tempo à piacere.

No. 155. Etude

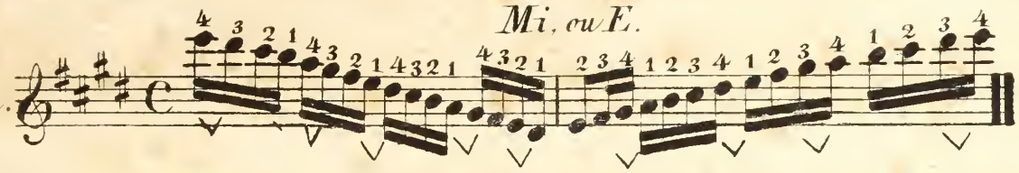


Position composée.



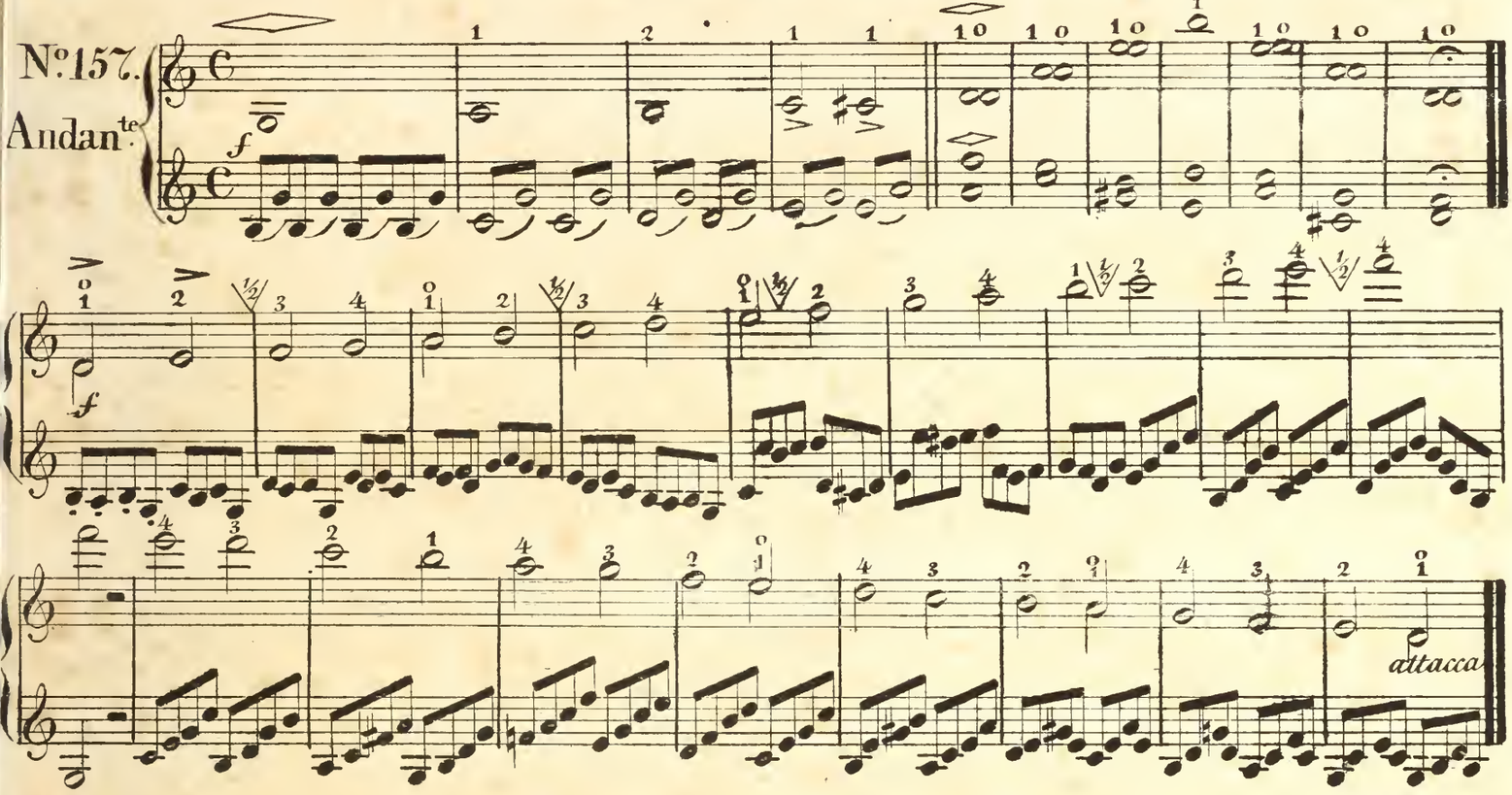
Mi, ou E.

4me *Position.*



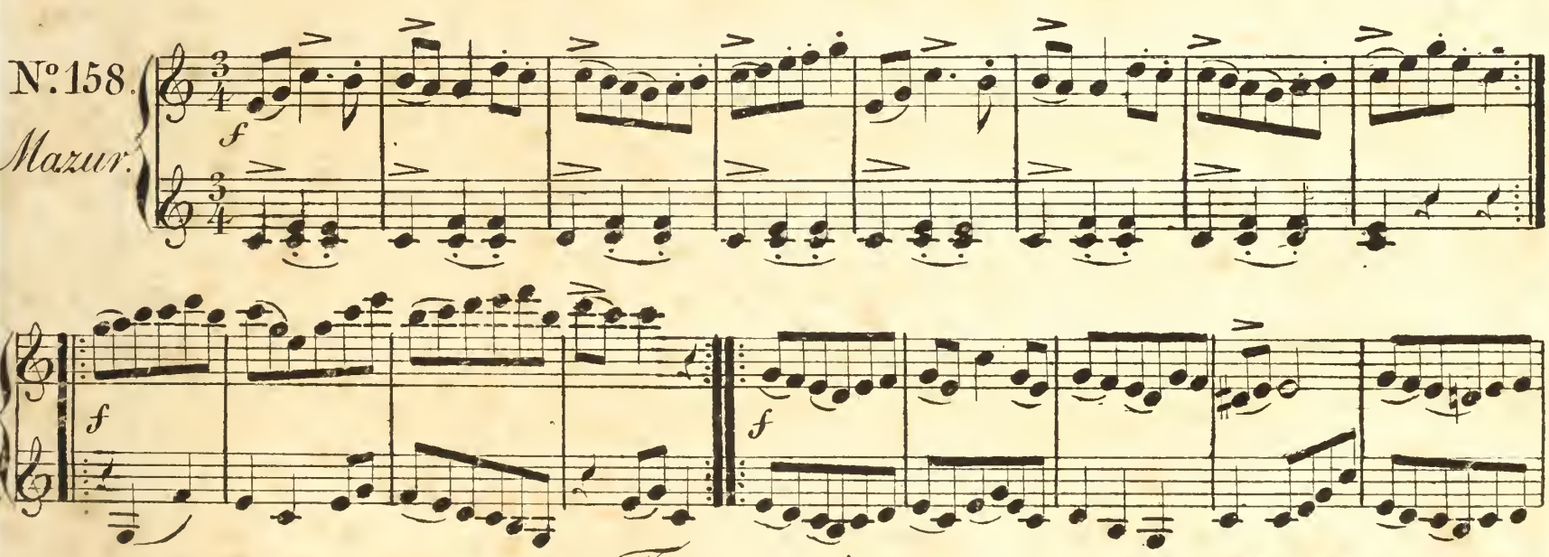
N°157.

Andante.

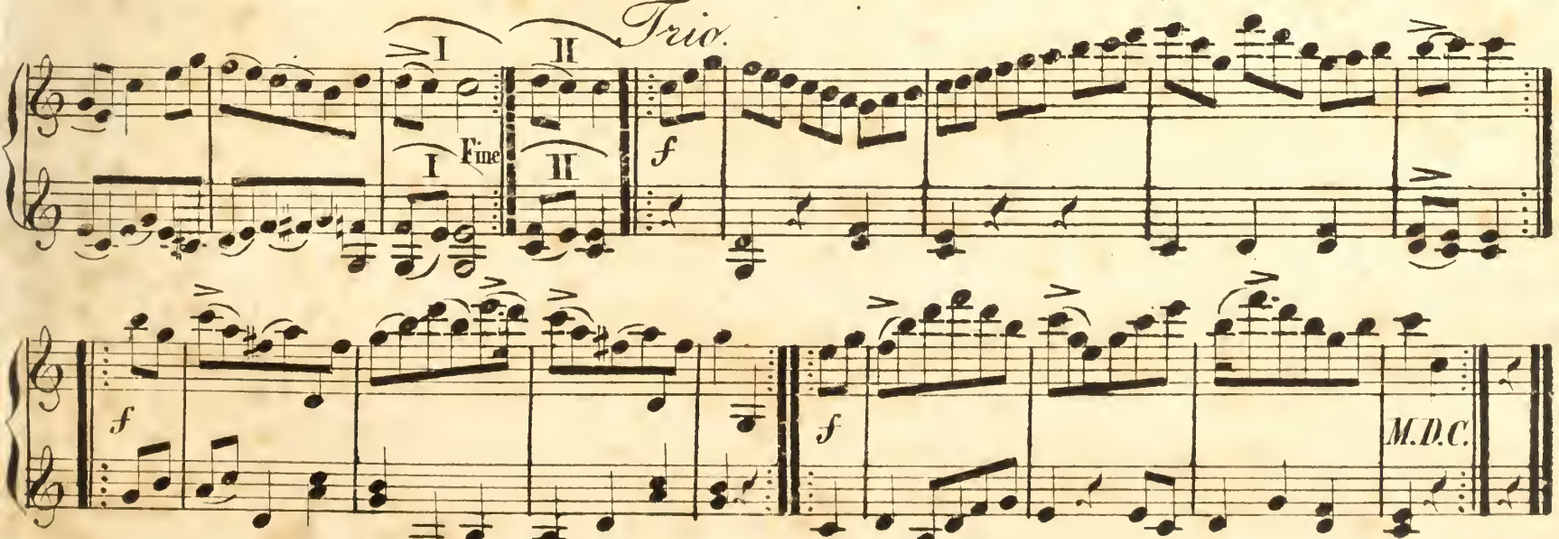


N°158.

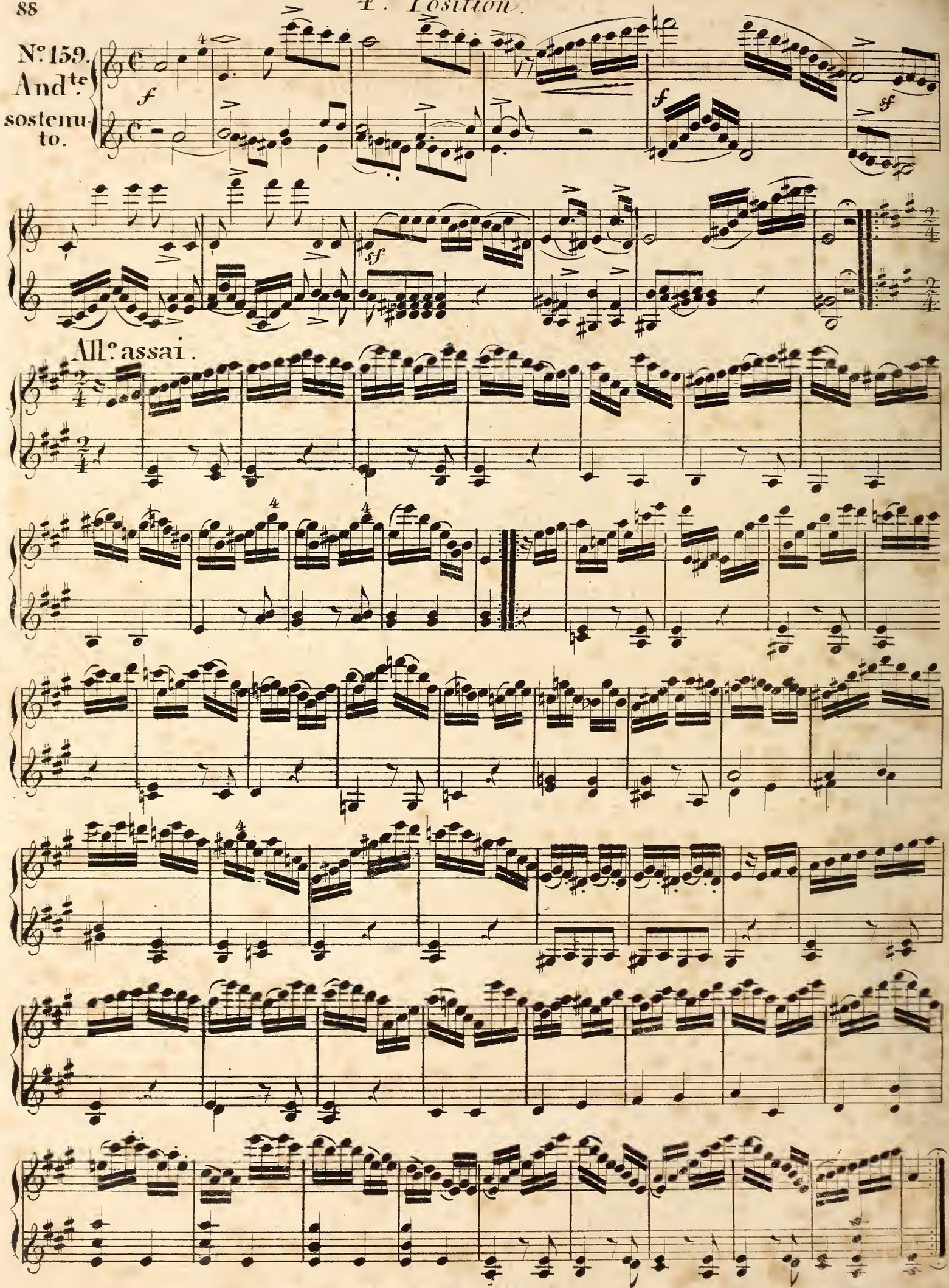
Mazur.

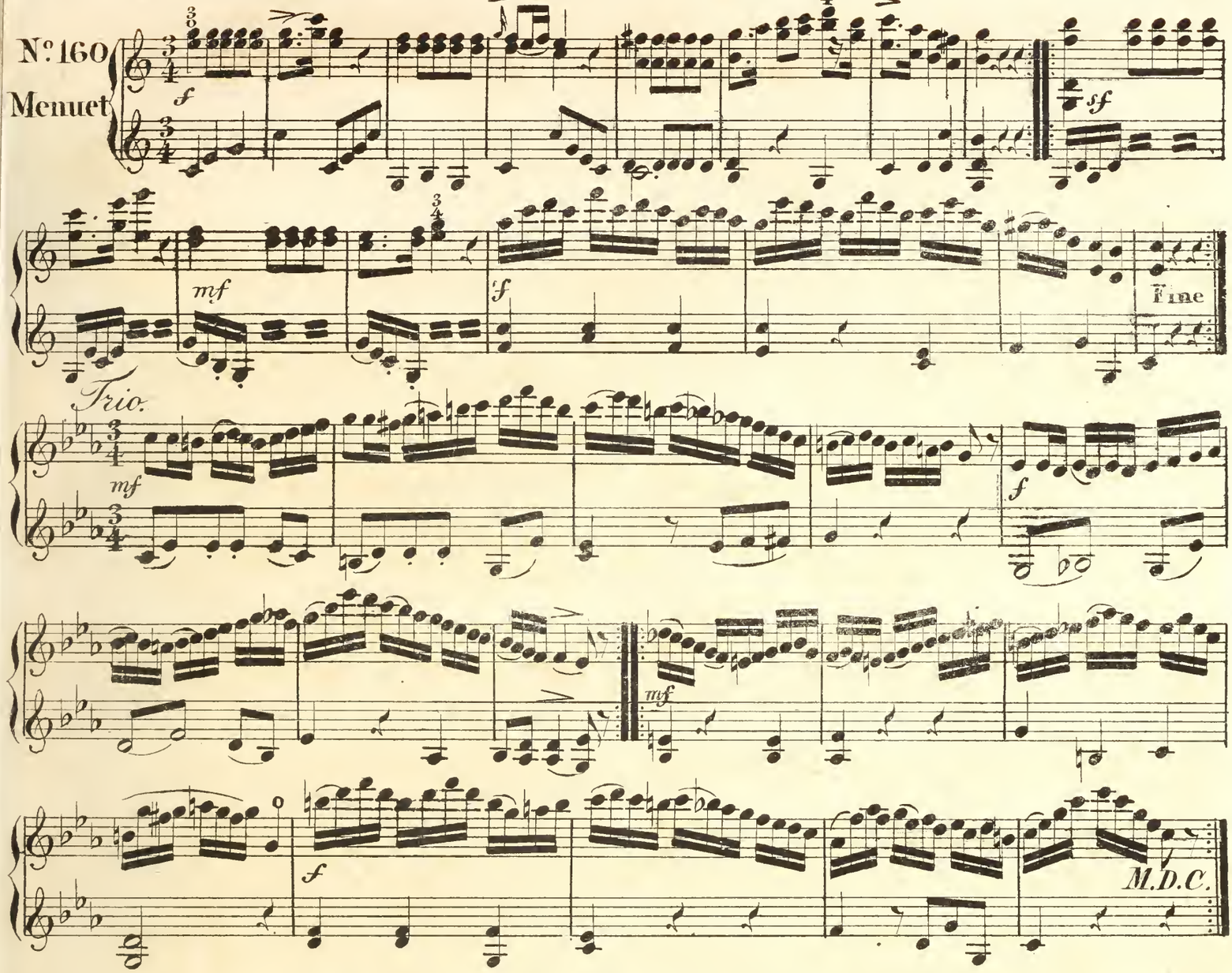


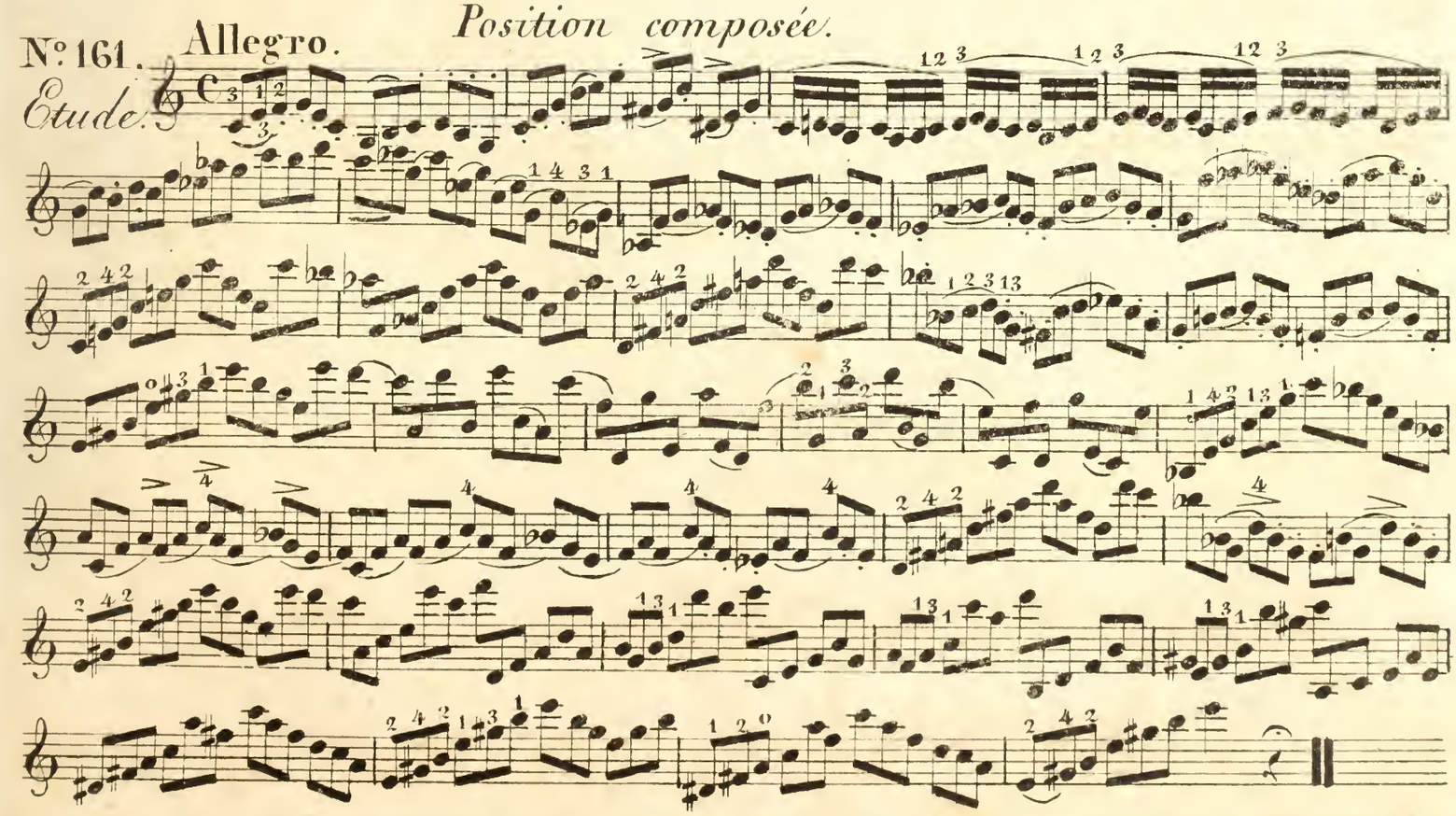
Trio.

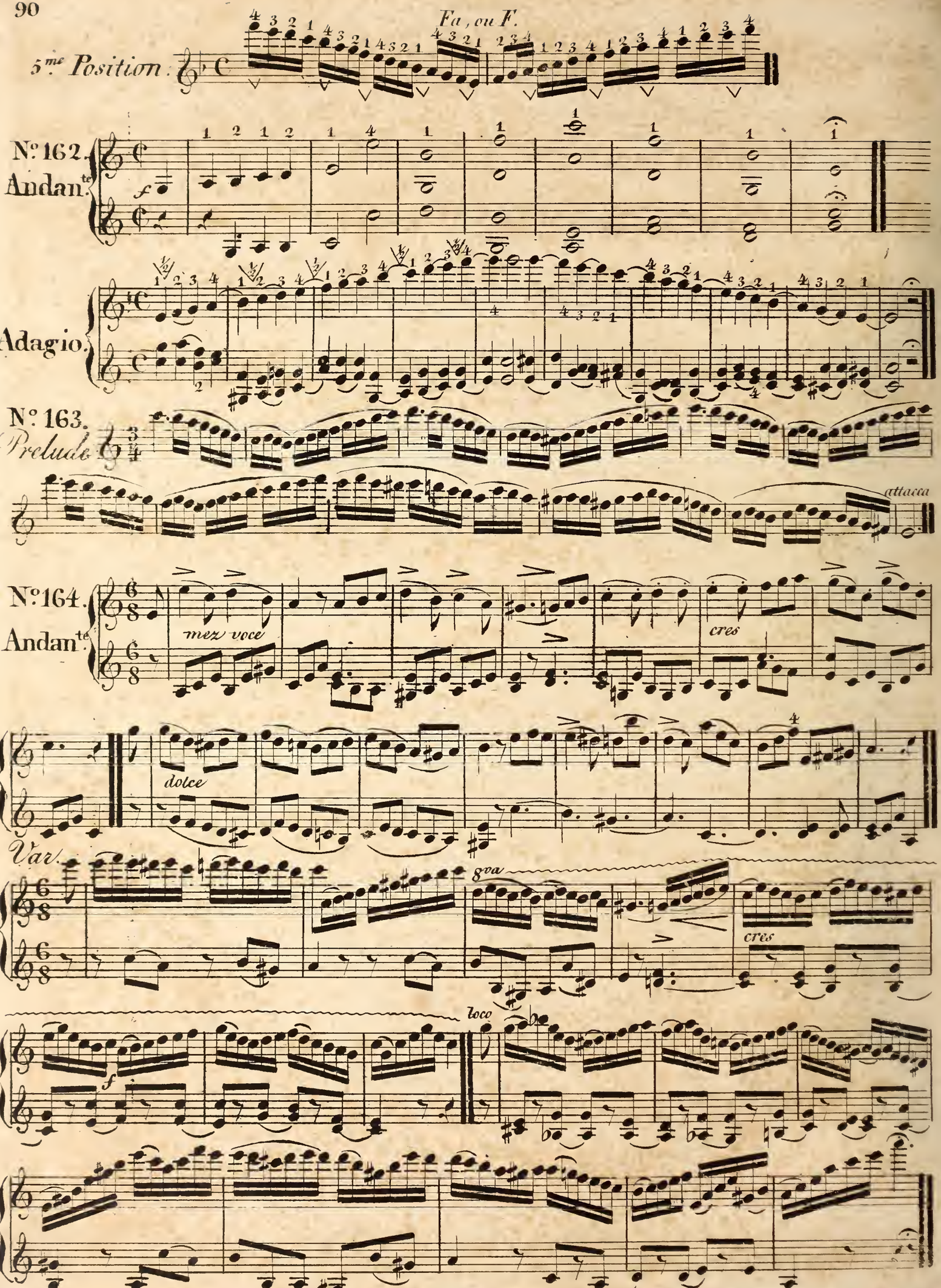


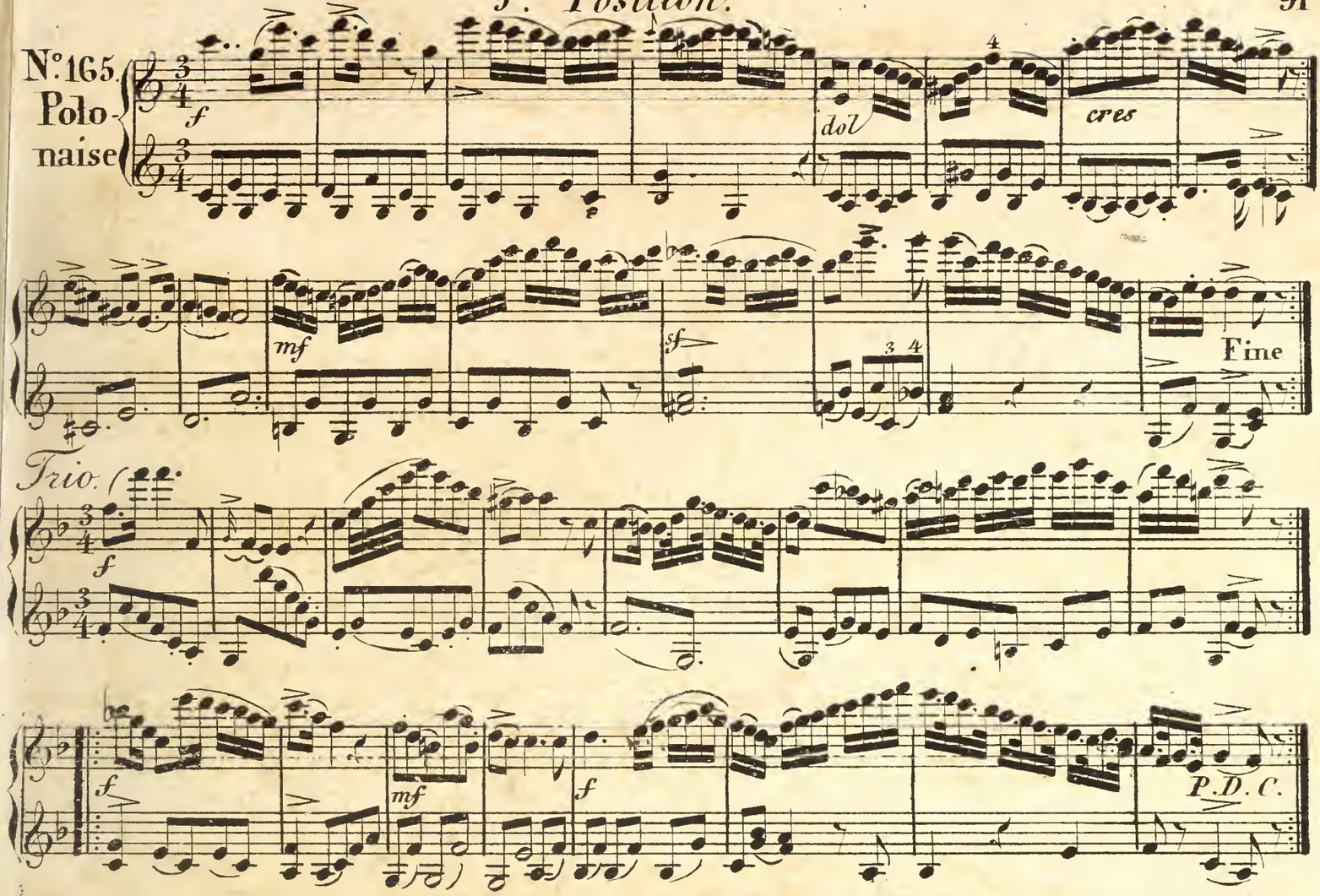
4.me Position.

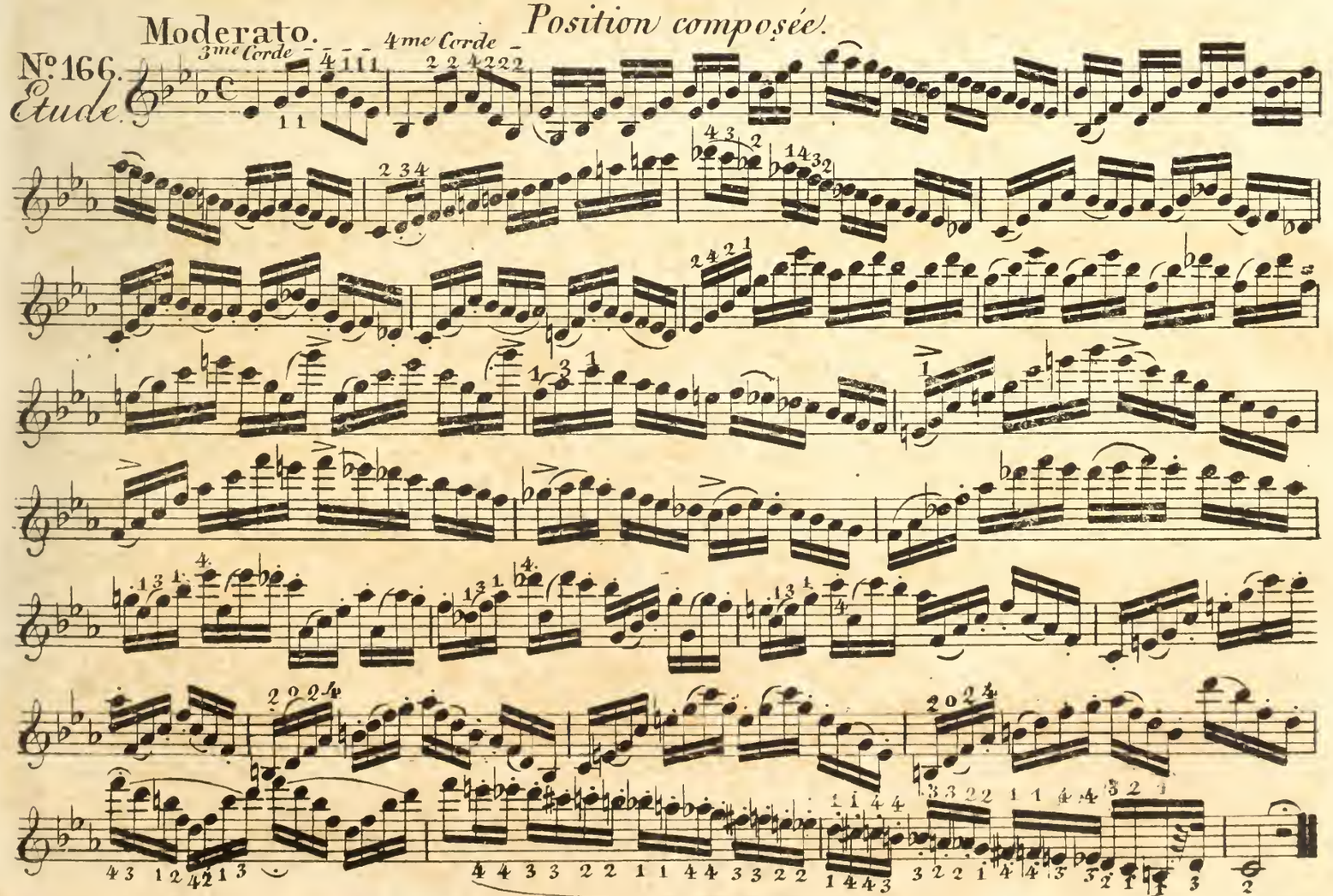


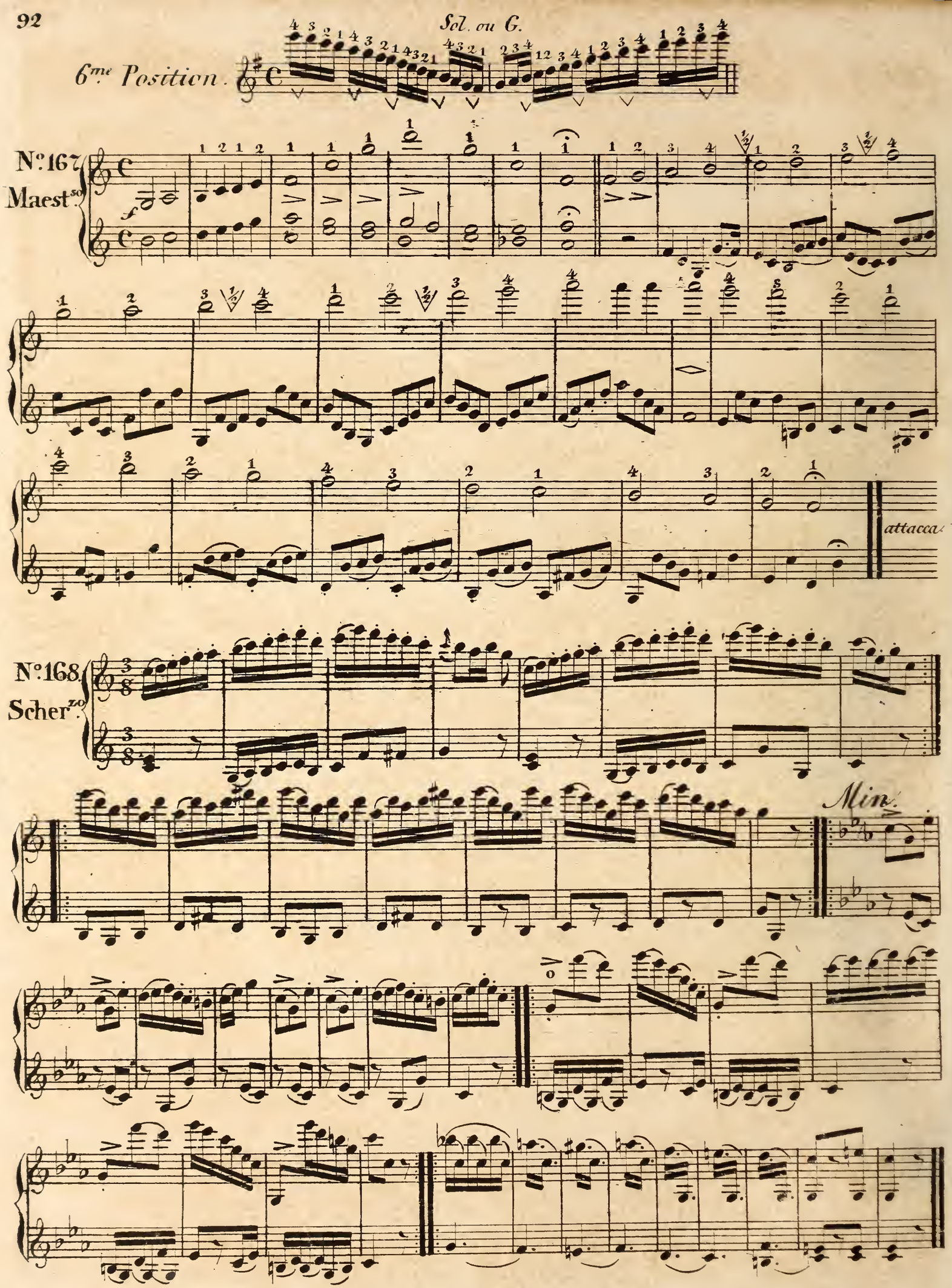

Nº 160
Menuet
Trio.
Fine
M.D.C.

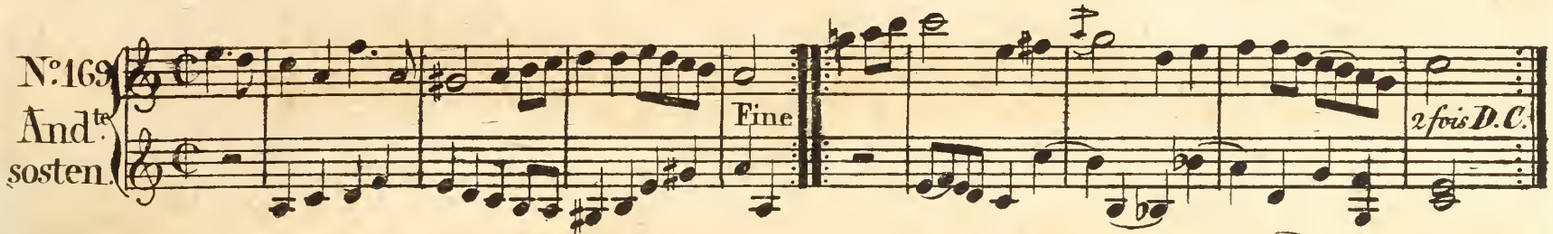

Nº 161.
Allegro.
Position composée.
Etude.

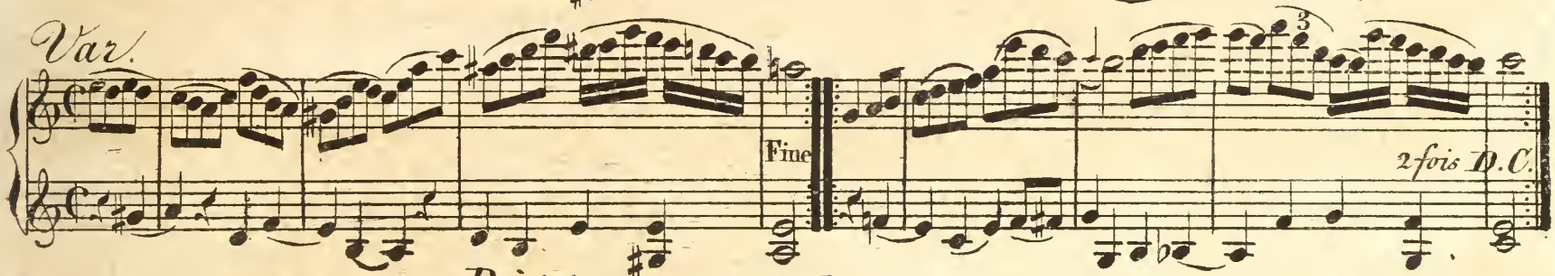

Fa, ou F.
5me Position.
Nº 162.
Andante.
Adagio.
Nº 163.
Prelude.
attacca
Nº 164.
Andante.
mez voce
cres
dolce
Var.
8va
cres
loco
f


N°165.
Polonaise
dol
cres
mf
sf
Fine
Trio.
P.D.C.

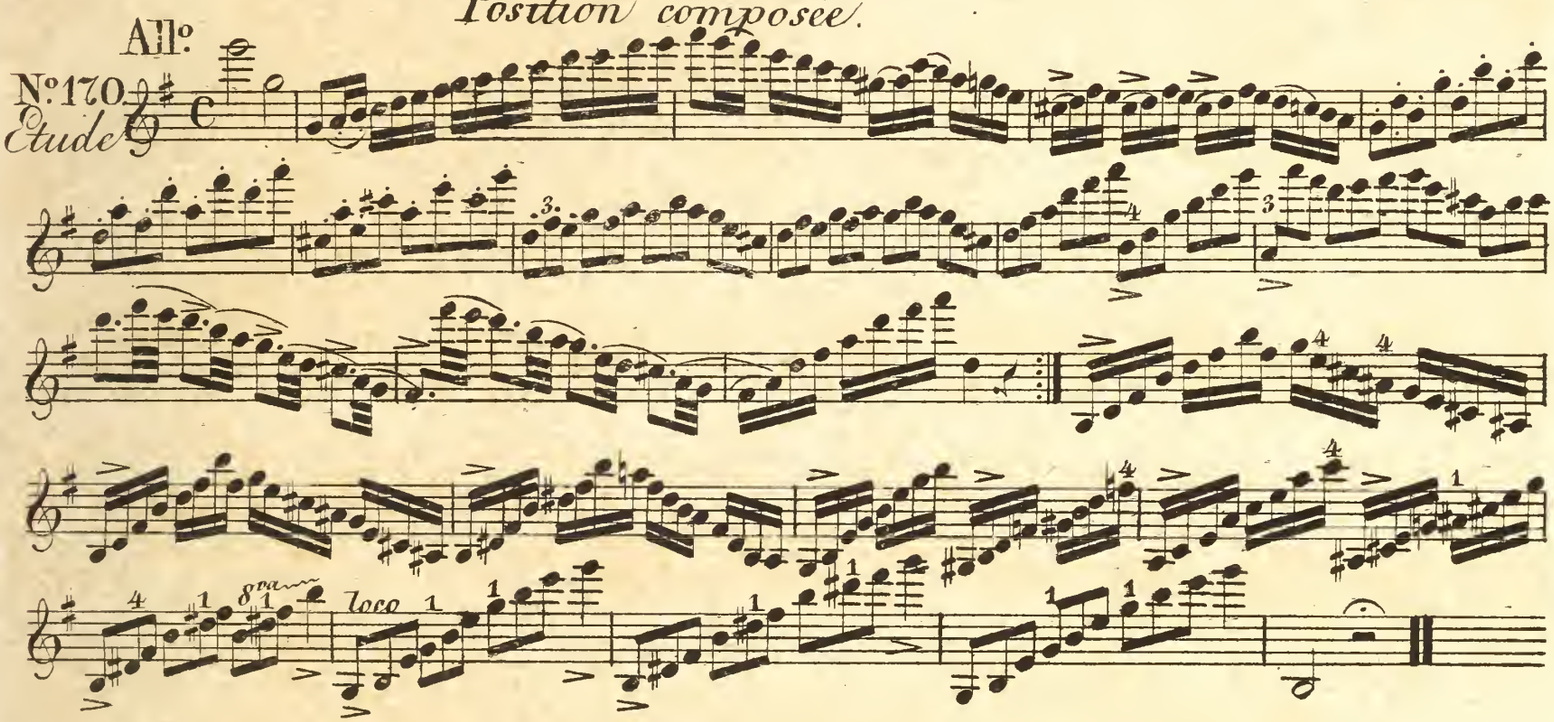

Moderato.
Position composée.
N°166.
Etude.
3me Corde
4me Corde

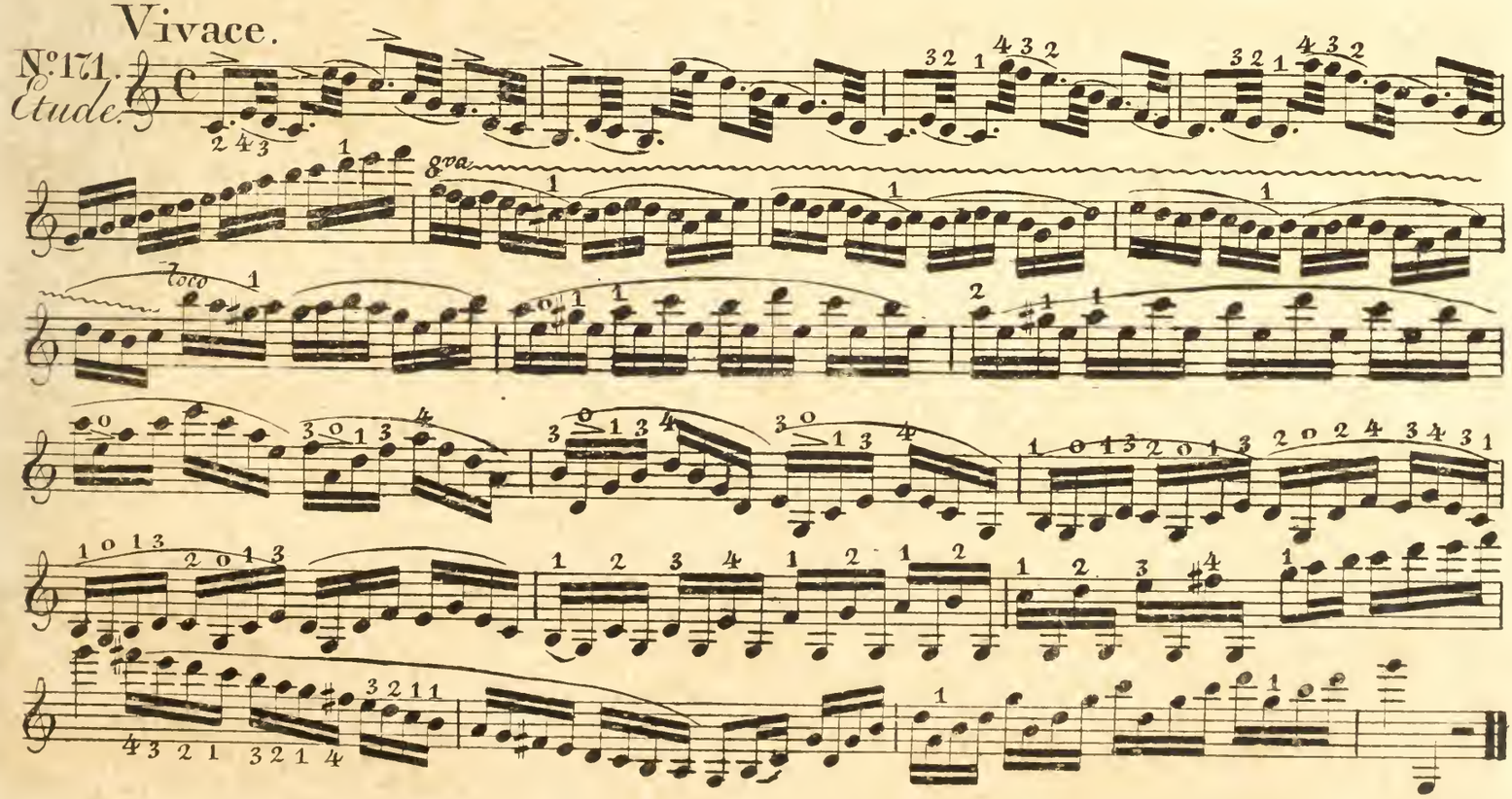

Sol. ou G.
6me Position.
No. 167.
Maestso.
attacca
No. 168.
Scherzo.
Min.



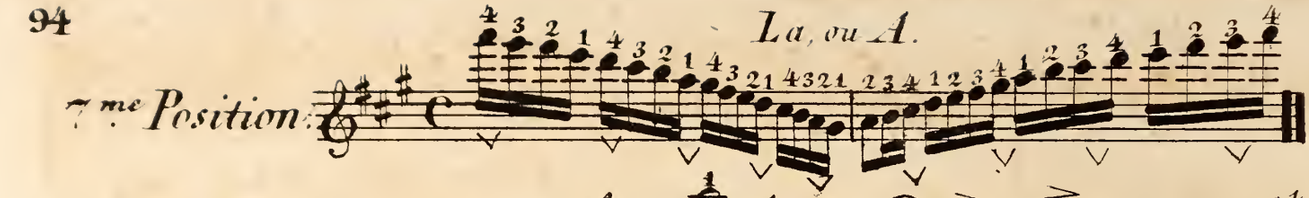


Position composée.



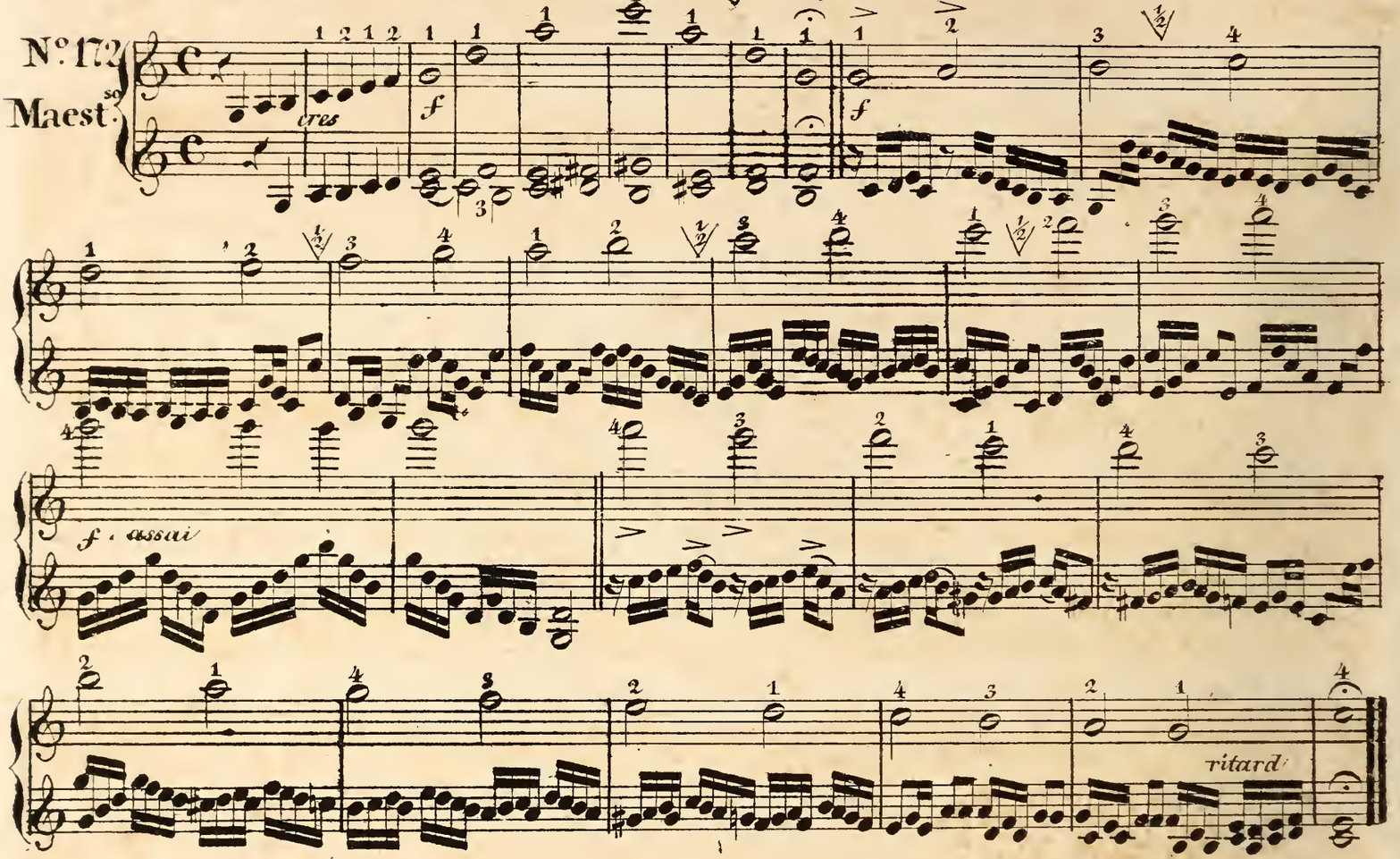


7.me Position.



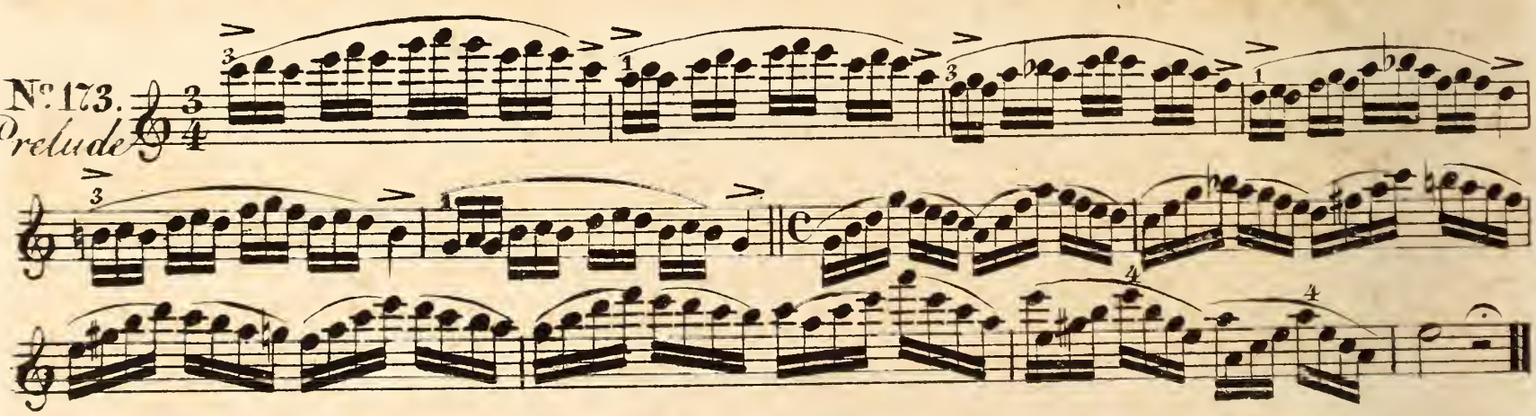
N.o 172.

Maest.so



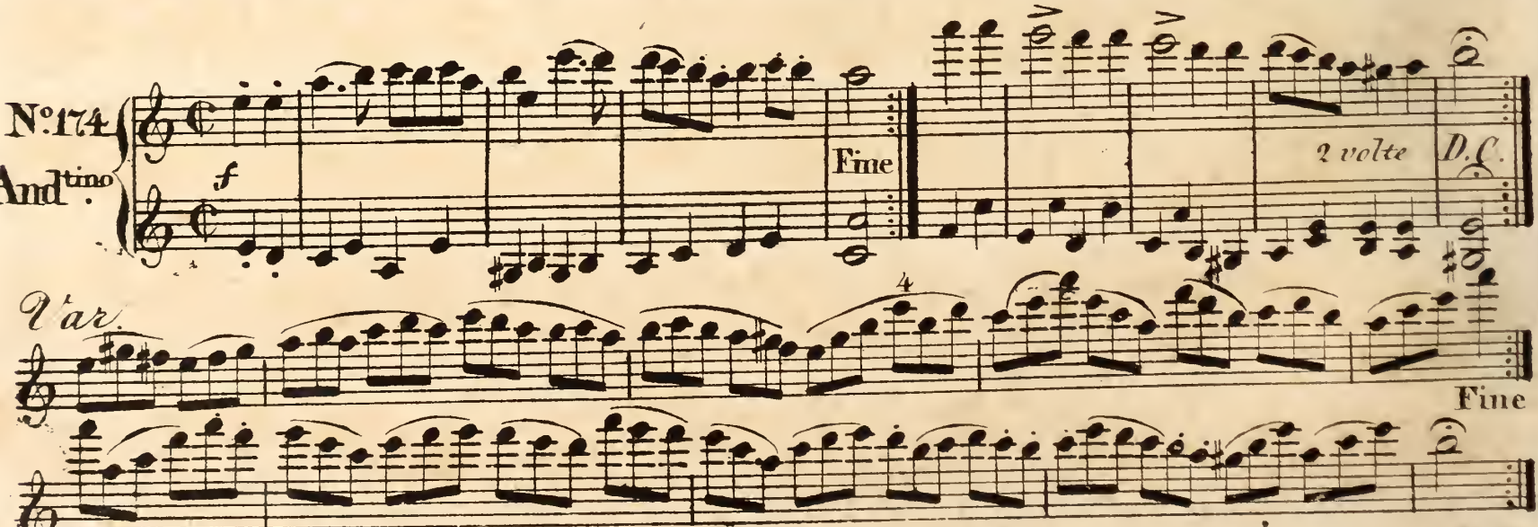
N.o 173.

Prelude



N.o 174.

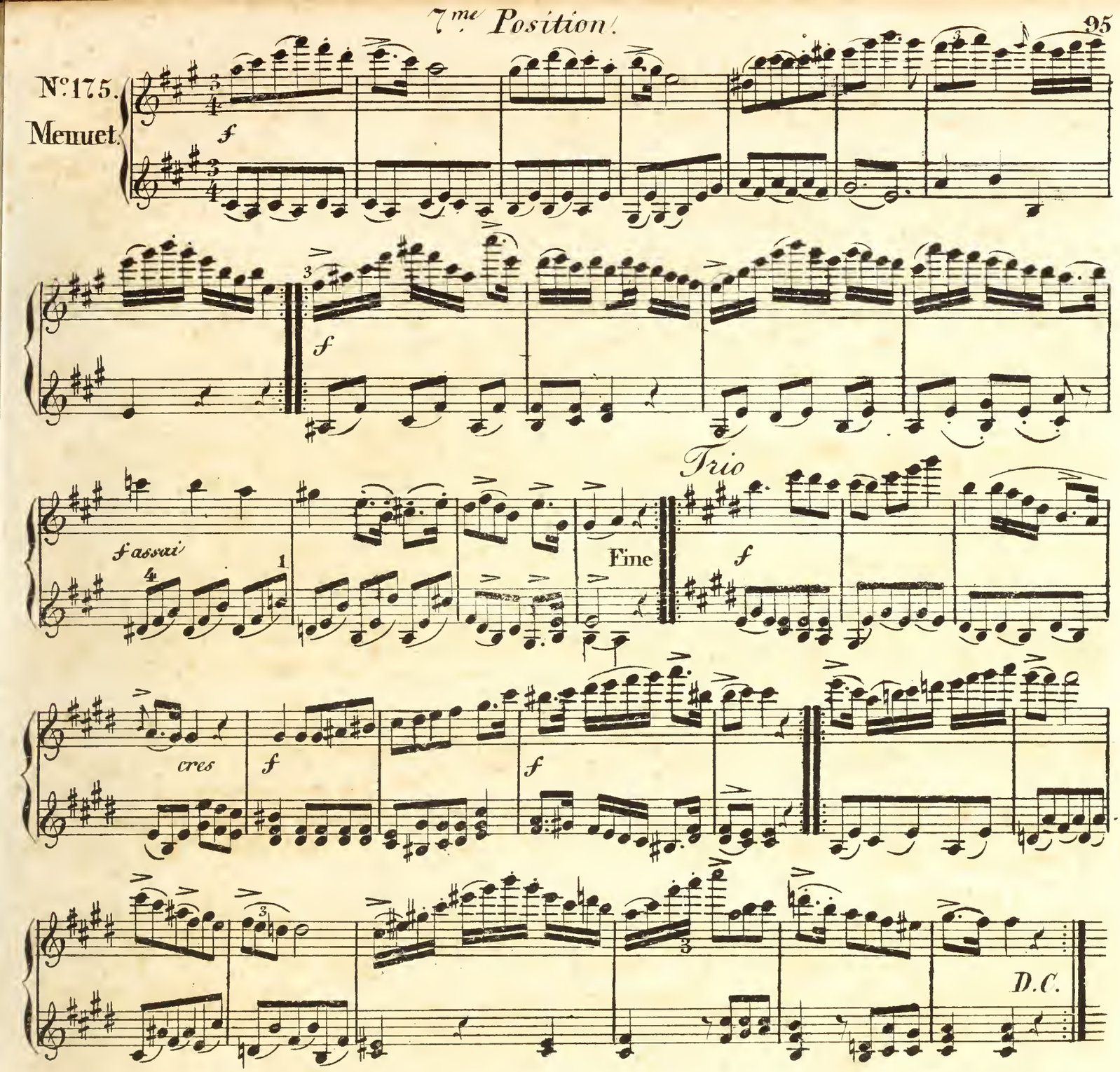
And.tino



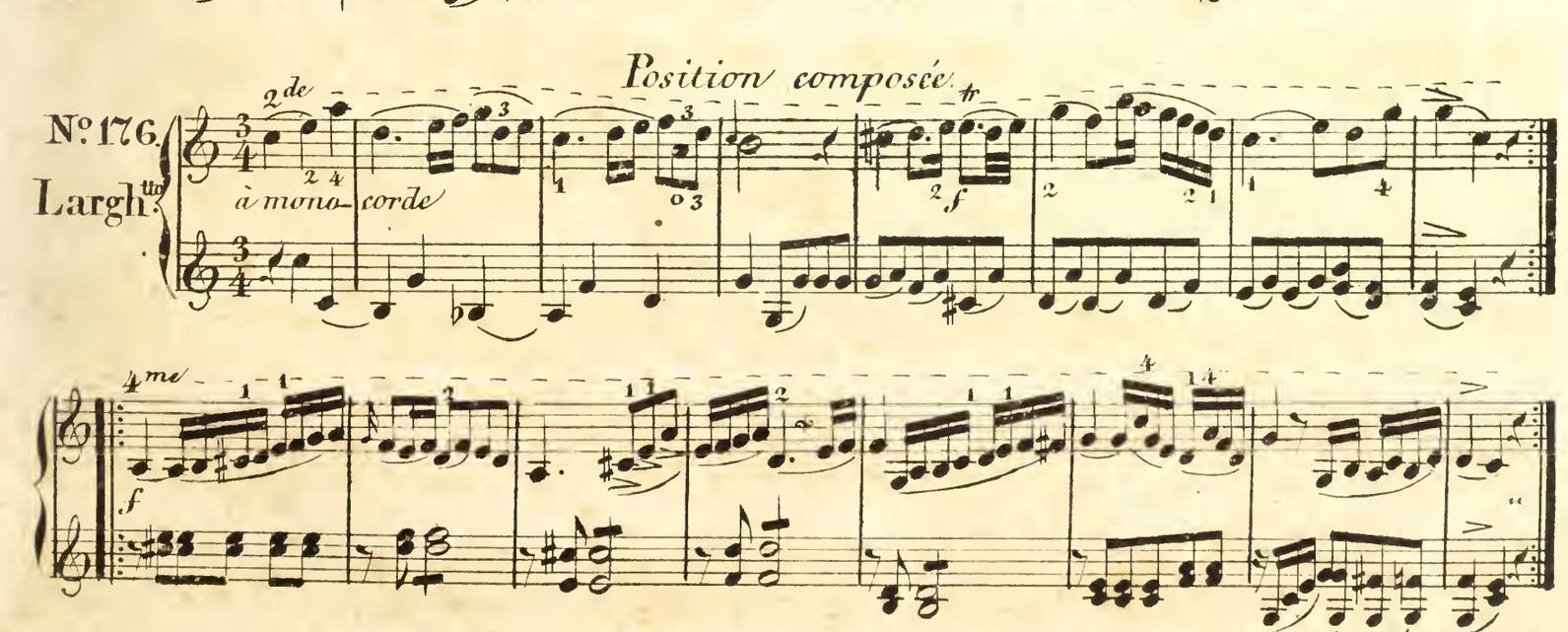
2.d Var.

v. D.C.

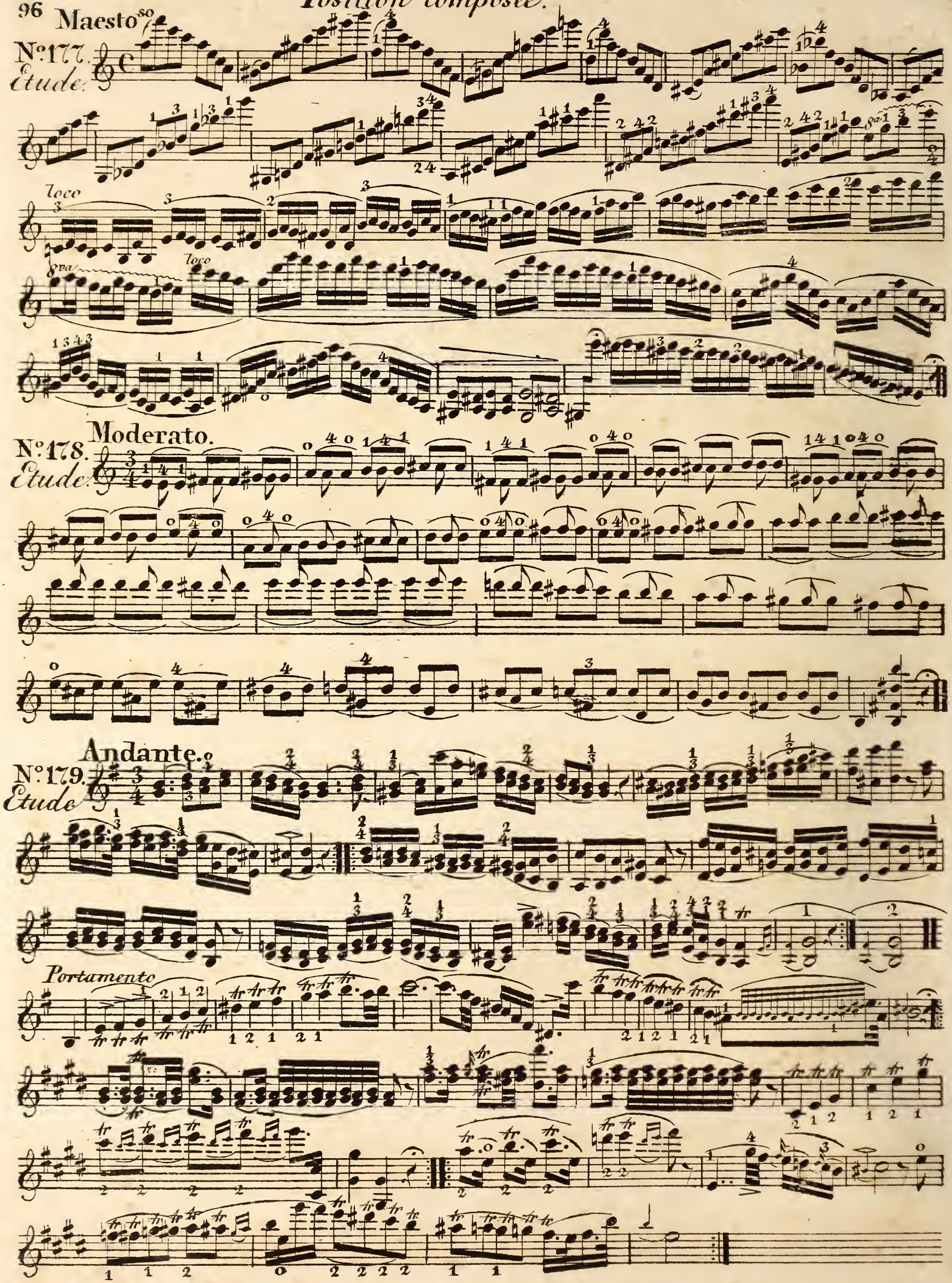
7me Position.



Position composée.



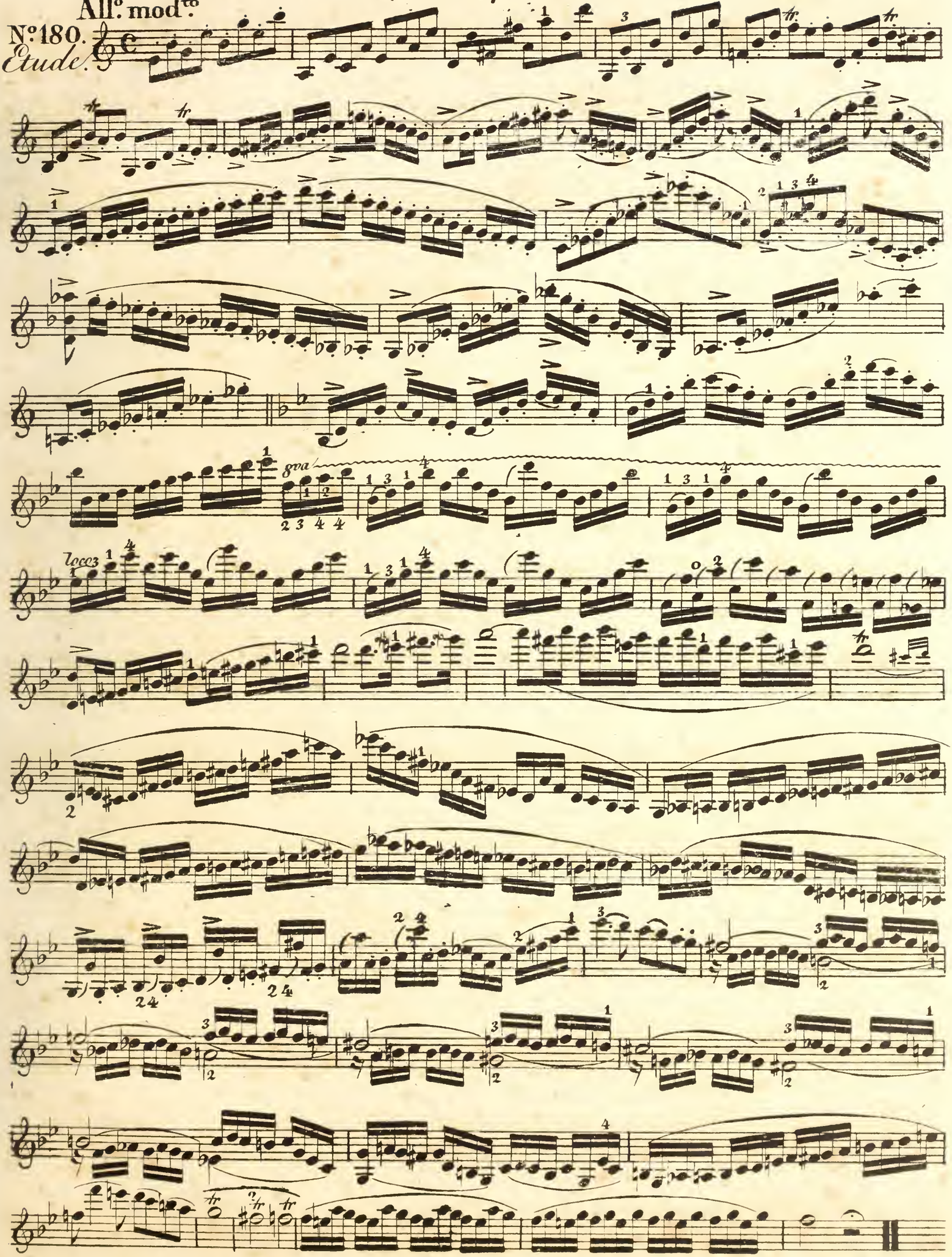
Position composée.



All.o mod.to

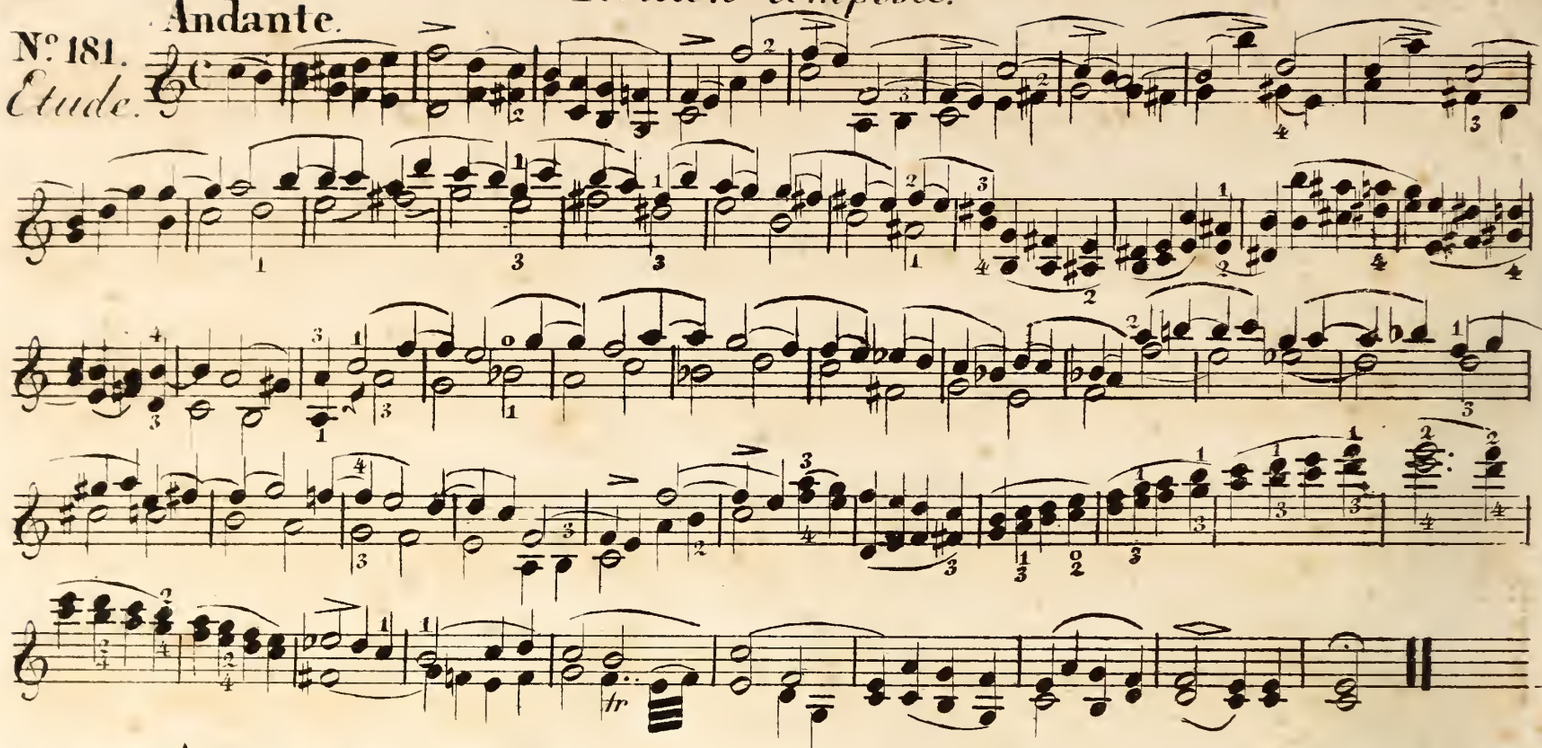
N.o 180.

Etude.



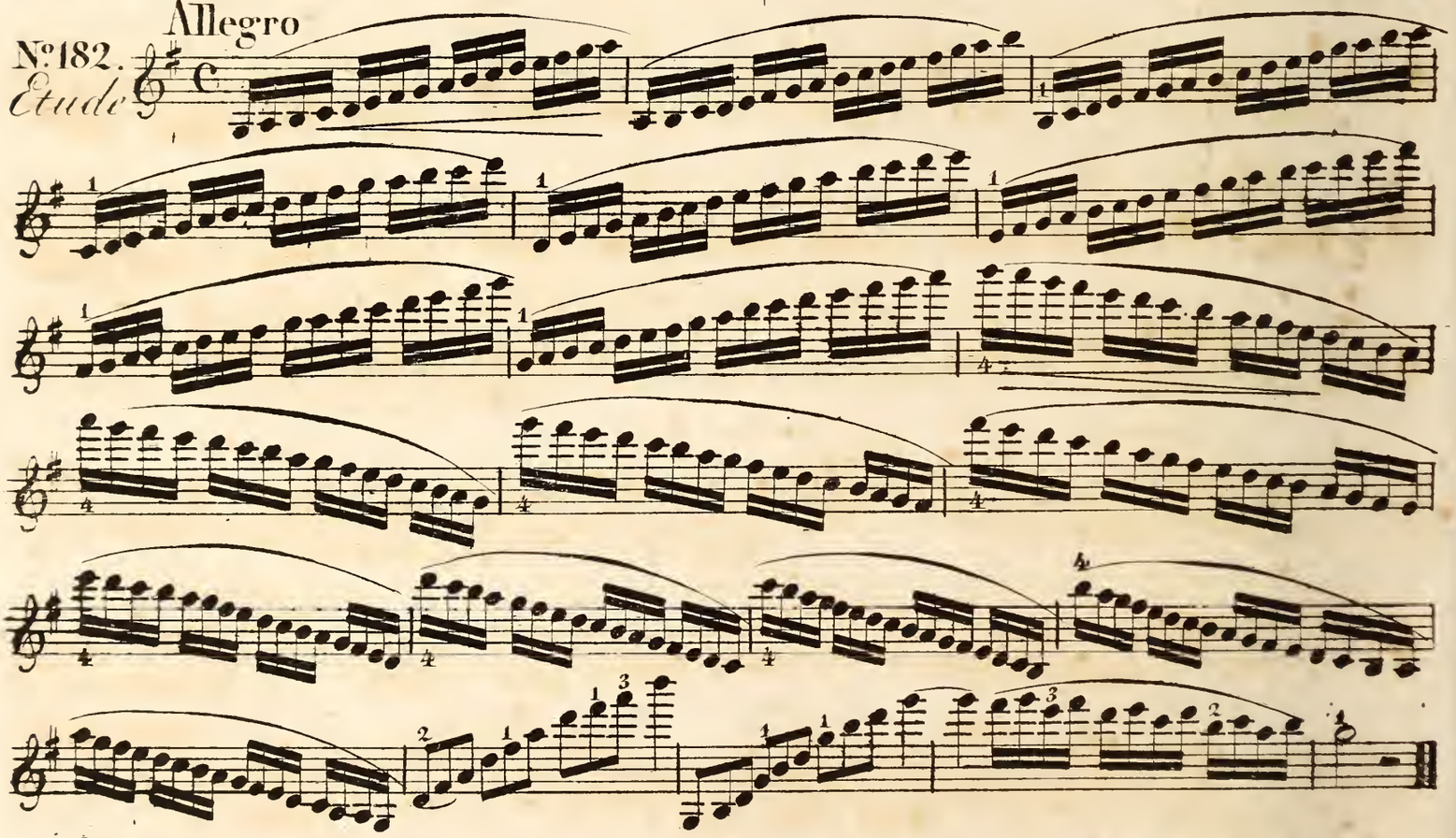
Andante.

N°. 181. Etude.



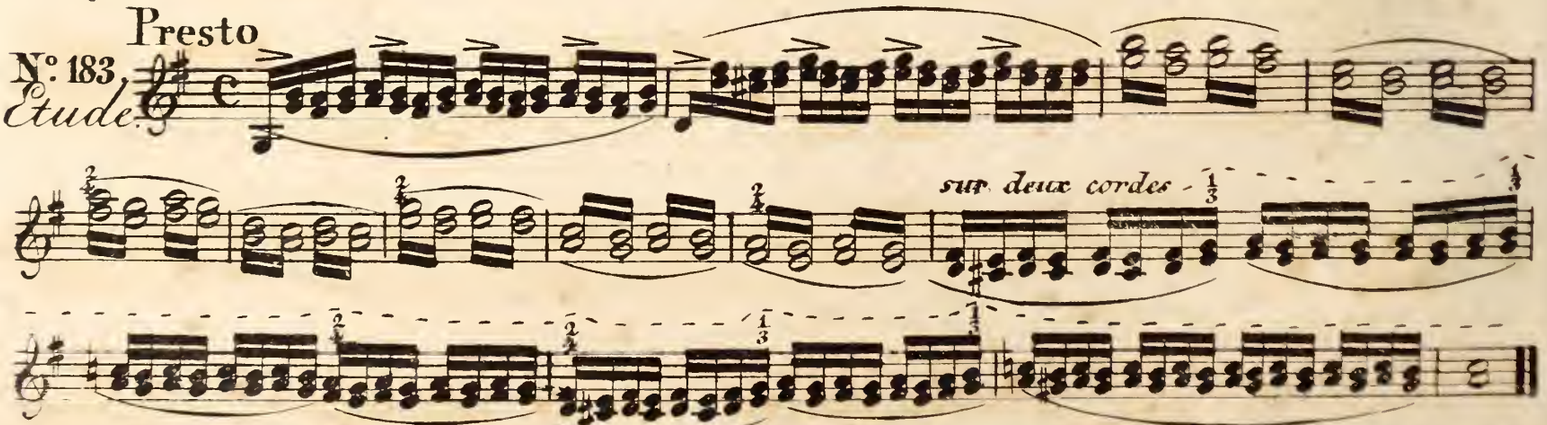
Allegro

N°. 182. Etude



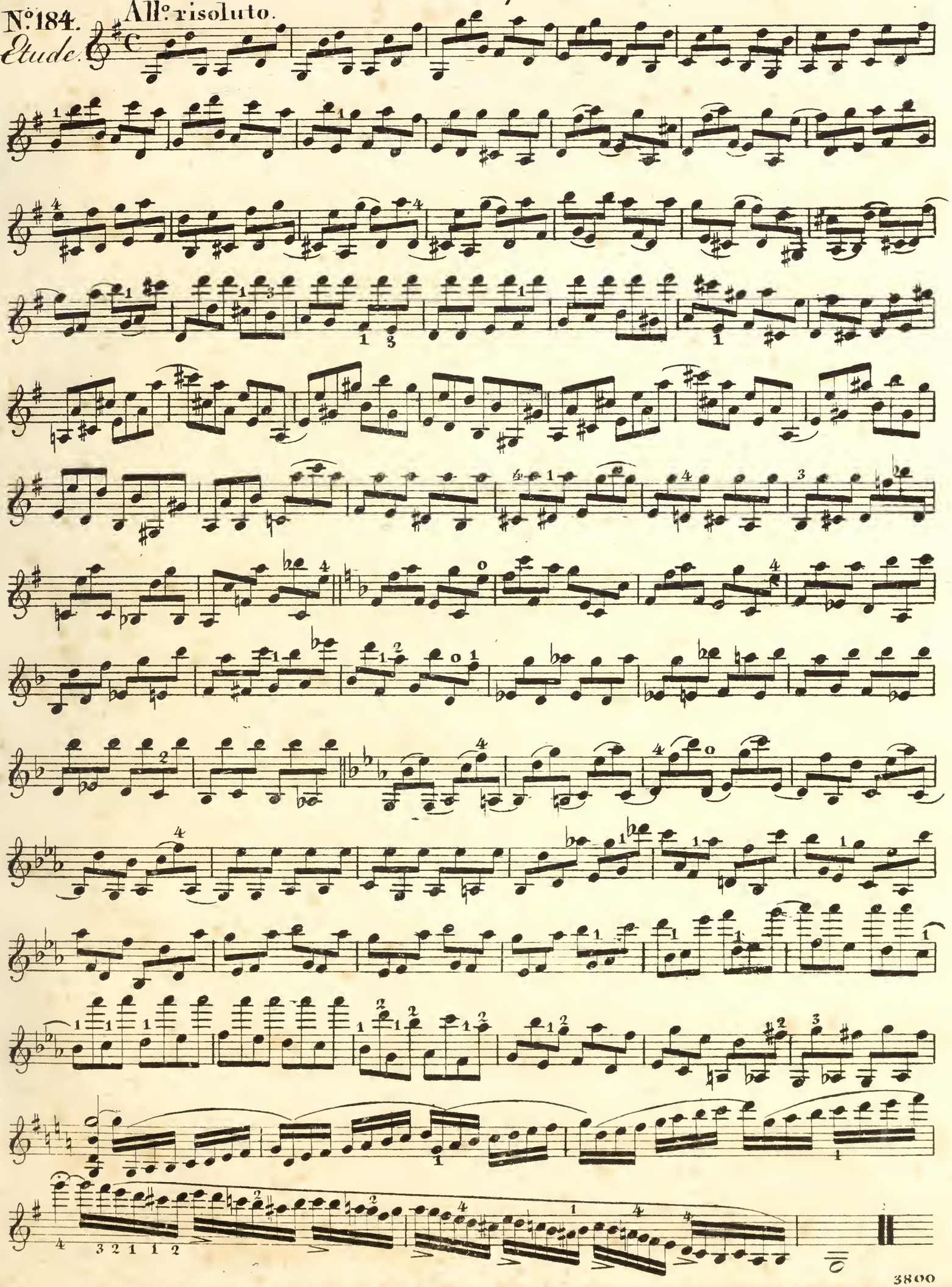
Presto

N°. 183. Etude.

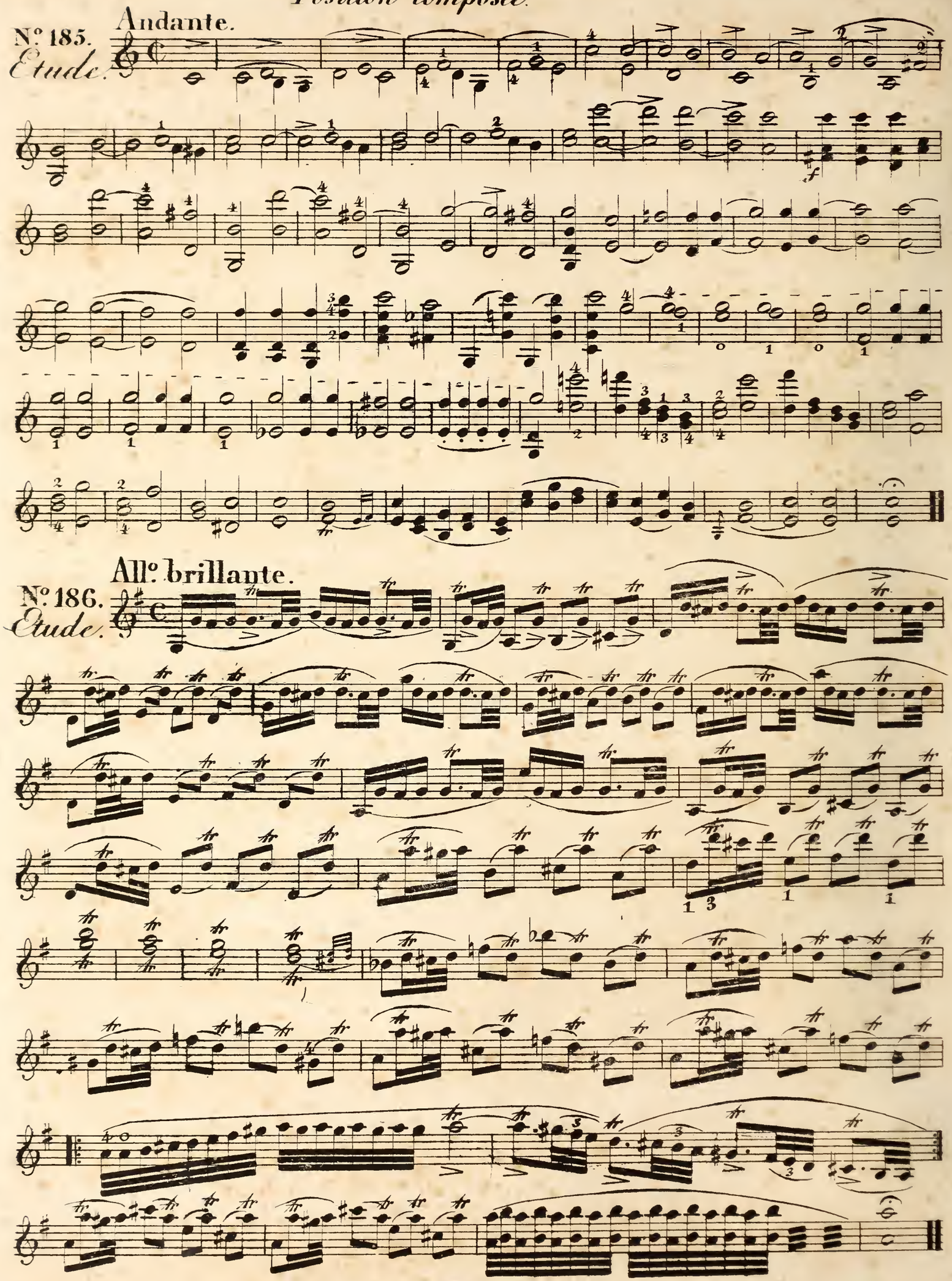


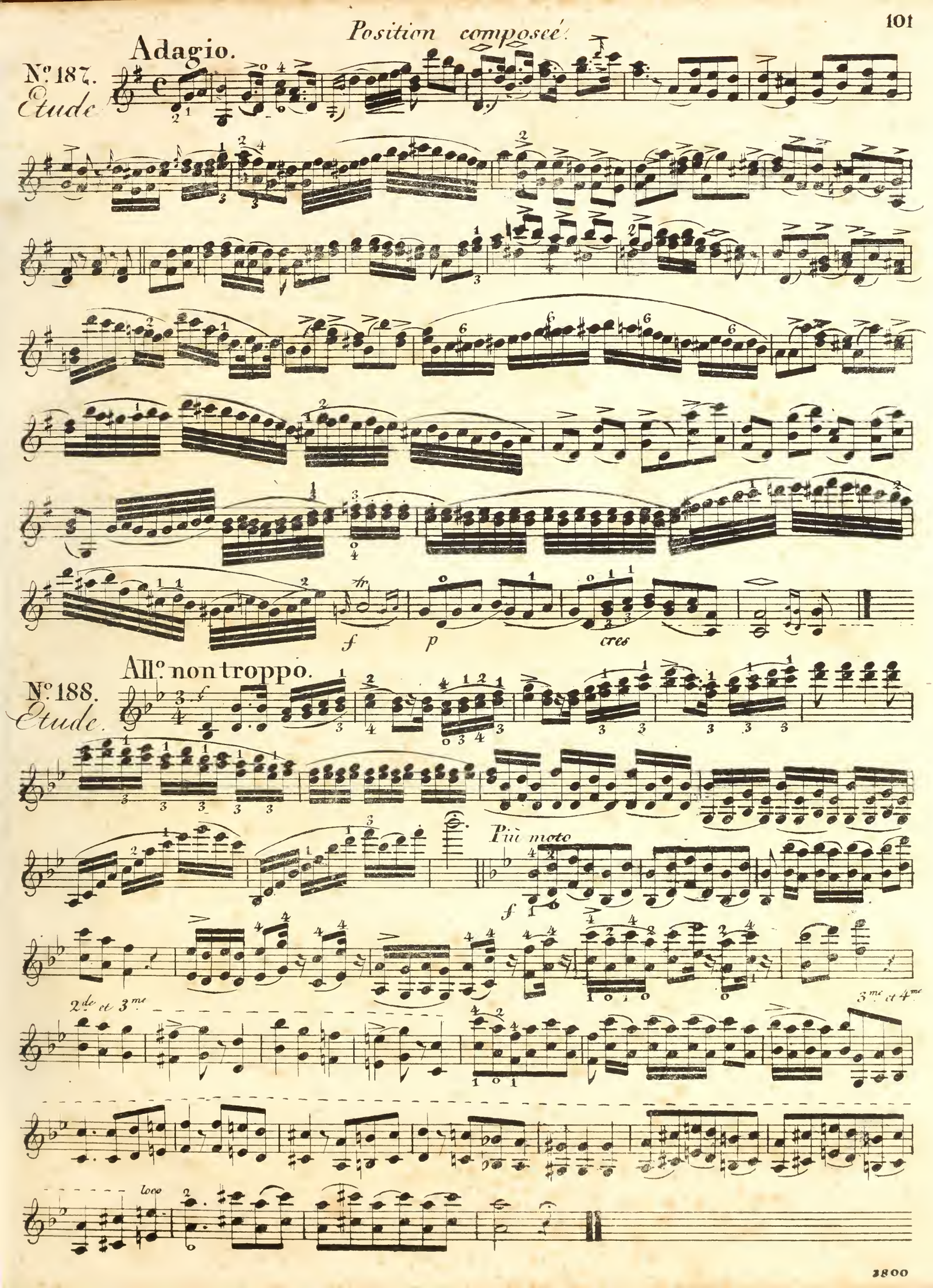
Position composée.

N°184. *Etude.* **All° risoluto.**

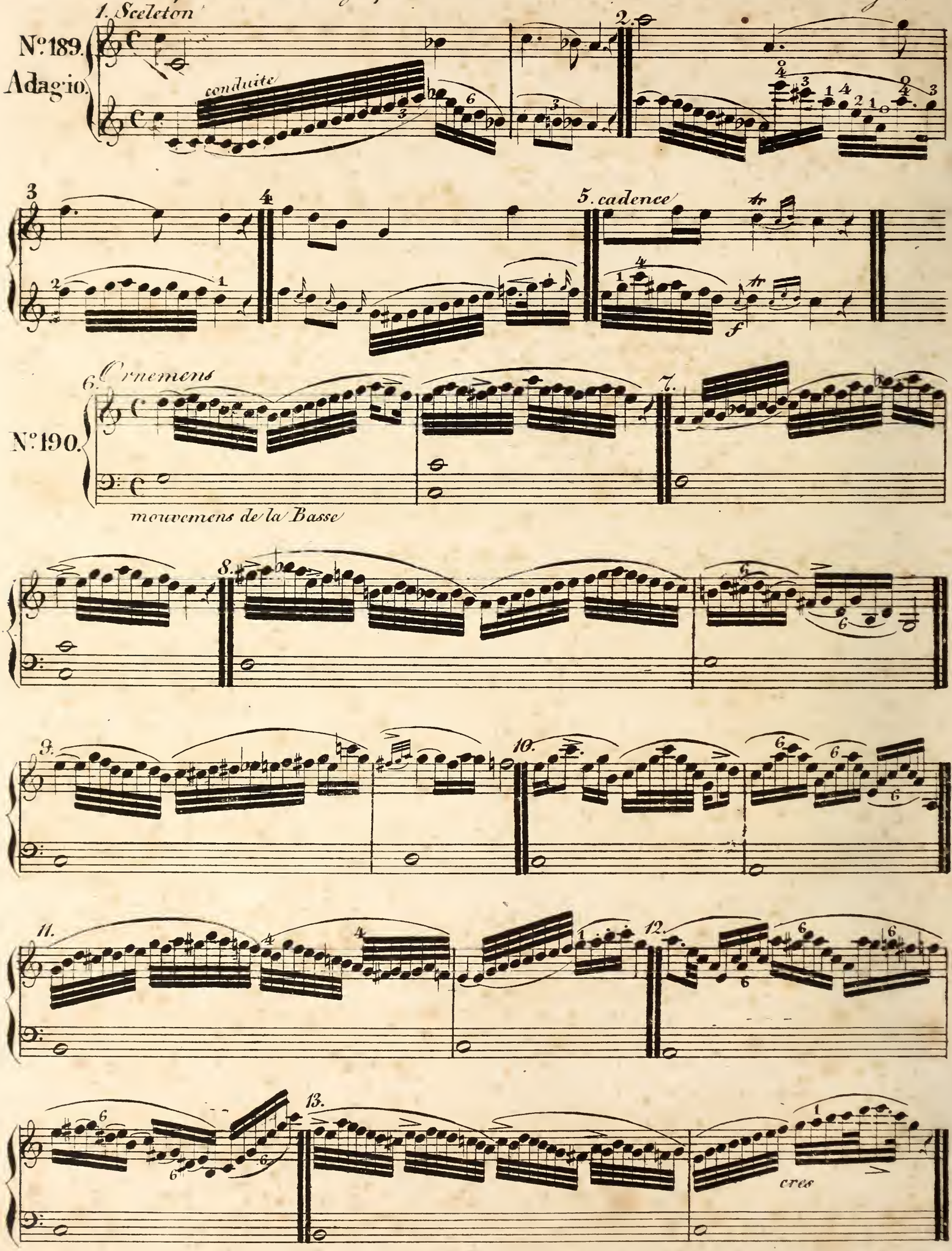


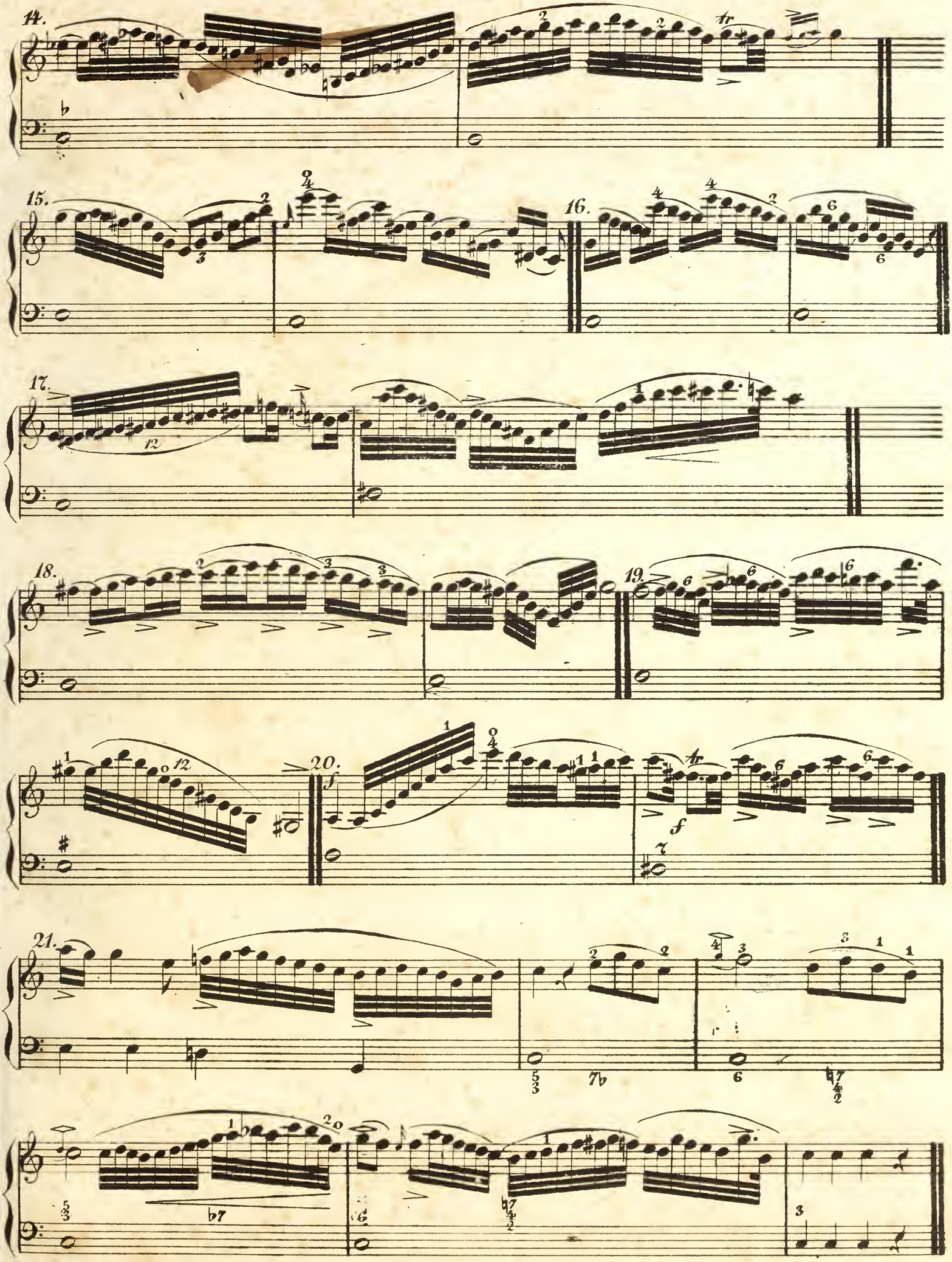
Position composée.

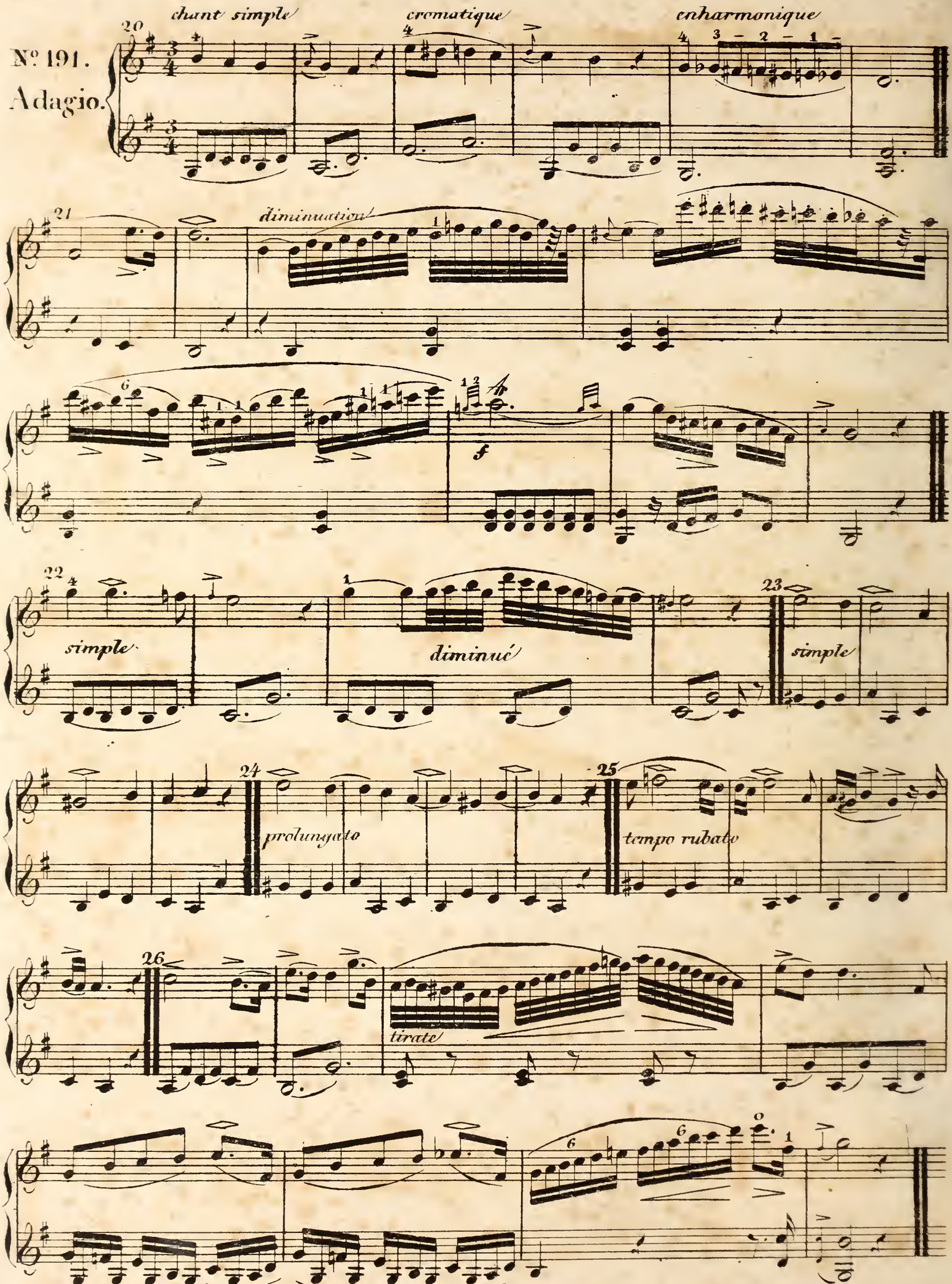

Nº 185.
Etude.
Andante.
Nº 186.
Etude.
Allº brillante.


Position composée.
Adagio.
N°. 187.
Etude
f
p
cres
All°. non troppo.
N°. 188.
Etude.
Più moto
f
2de et 3me
3me et 4me
loco

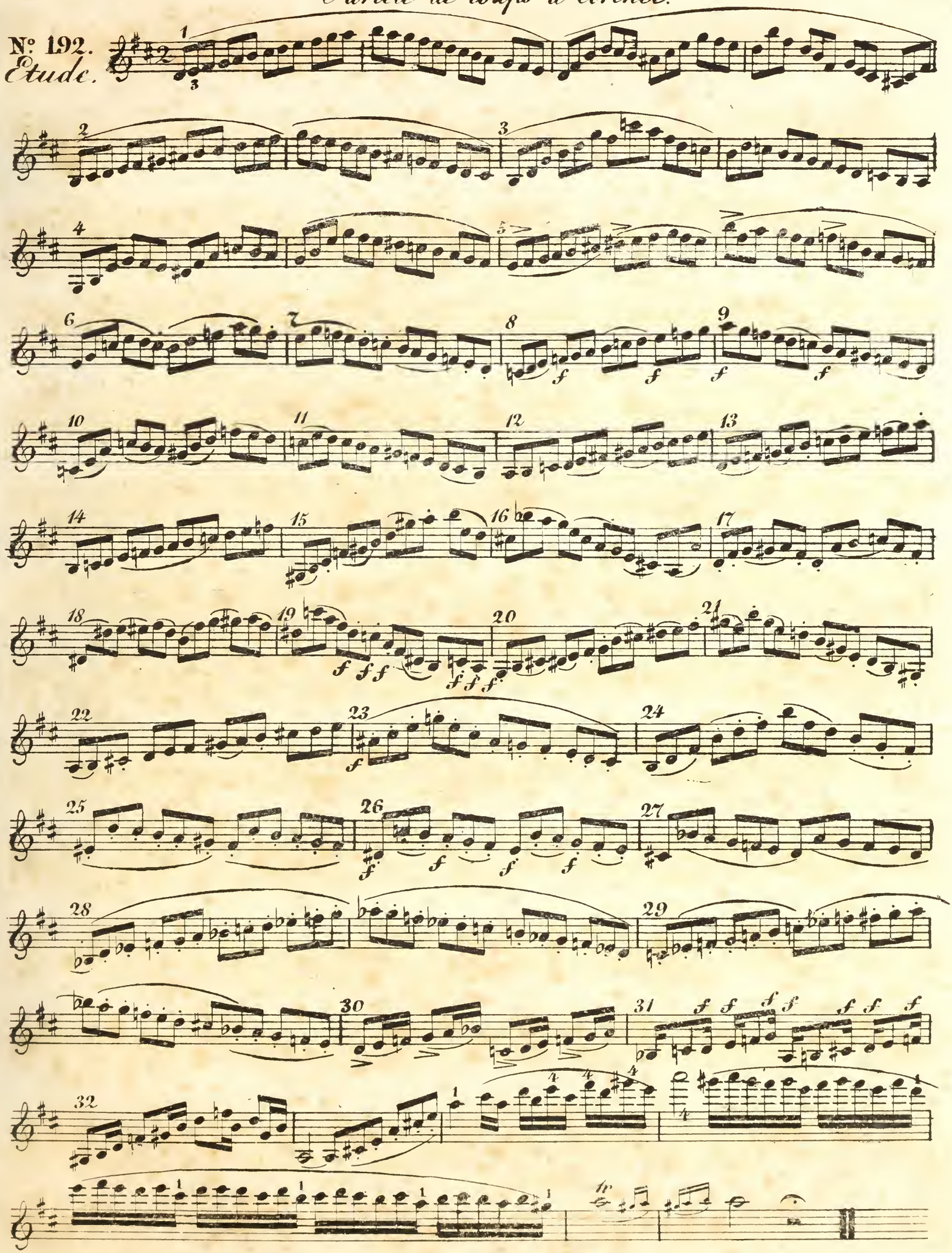
26 Exemples, servant de regle pour la diminution et les Ornemens dans l'adagio.




14.
15.
16.
17.
18.
19.
20.
f
21.


chant simple
cromatique
enharmonique
№ 191.
Adagio.
diminution
simple
diminué
simple
prolungato
tempo rubato
tirate

N° 192.
Etude.


1
2
3
4
5
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7
8
9
10
11
12
13
14
15
16
17
18
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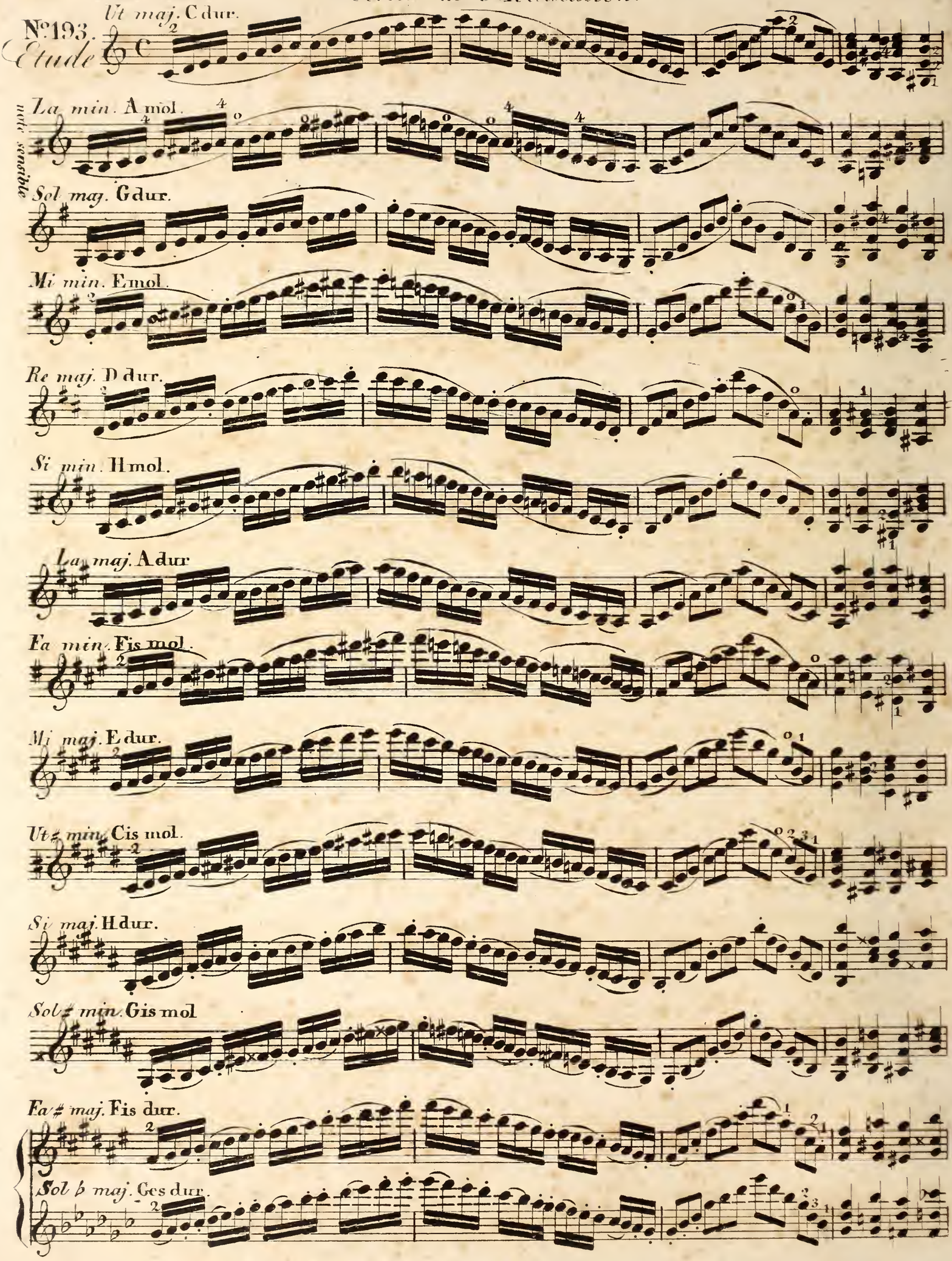
20
21
22
23
24
25
26
27
28
29
30
31
32
f

Cercle de Modulation.



Re ♯ min. **Dis mol.**

Mi ♭ min. **Es mol.**

Re ♭ maj. **Des dur.**

Si ♭ min. **B mol.**

La ♭ maj. **As dur.**

Fa min. **F mol.**

Mi ♭ maj. **Es dur.**

Ut min. **C mol.**

Si ♭ maj. **B dur.**

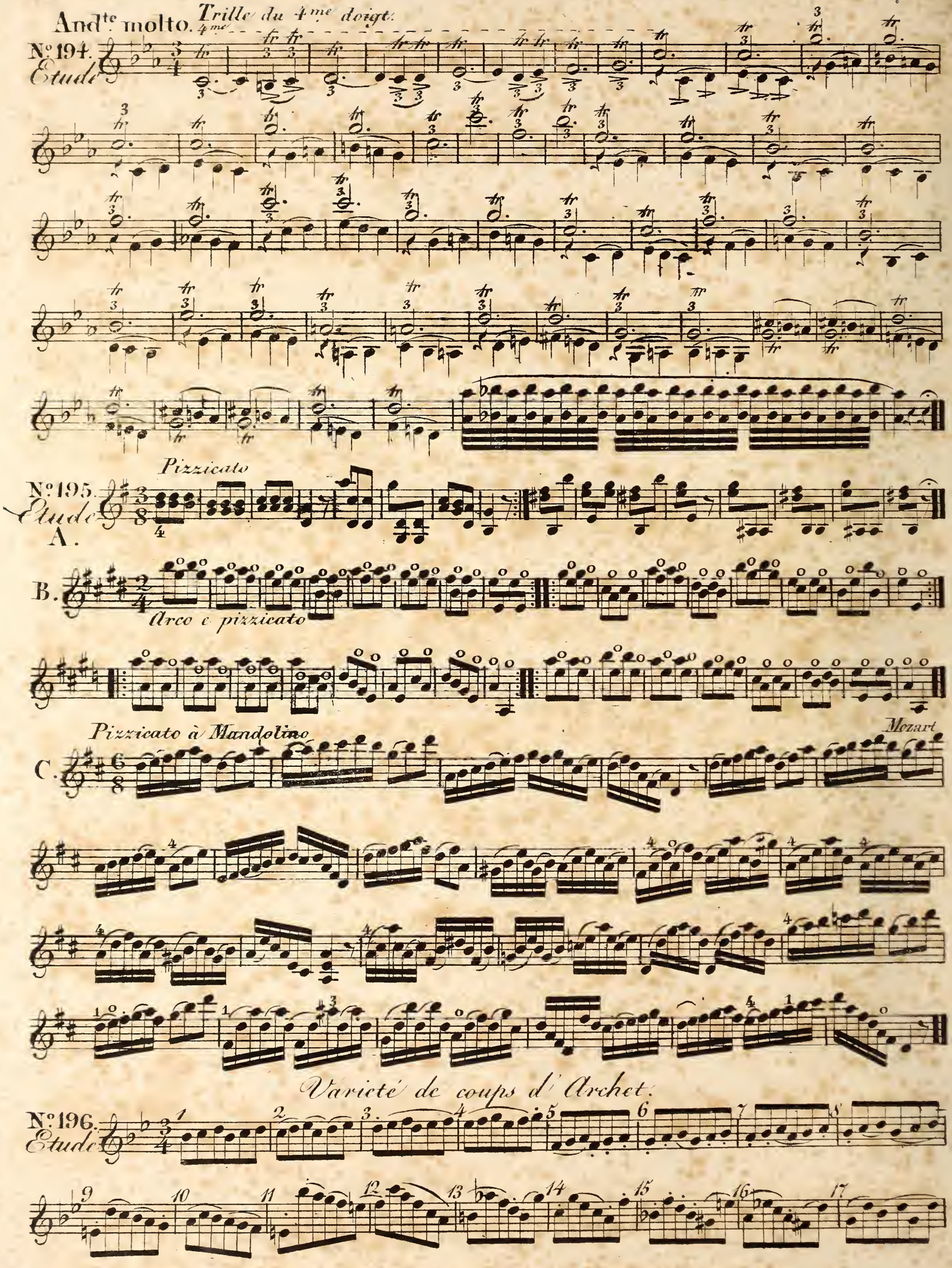
Sol min. **G mol.**

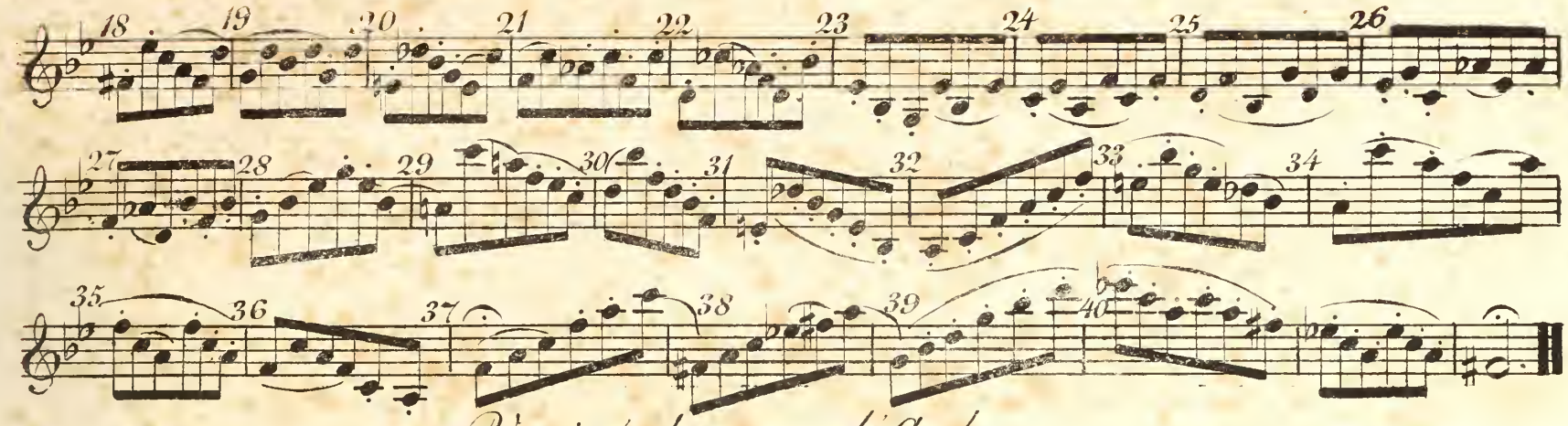
Fa maj. **F dur.**

Re min. **D mol.**

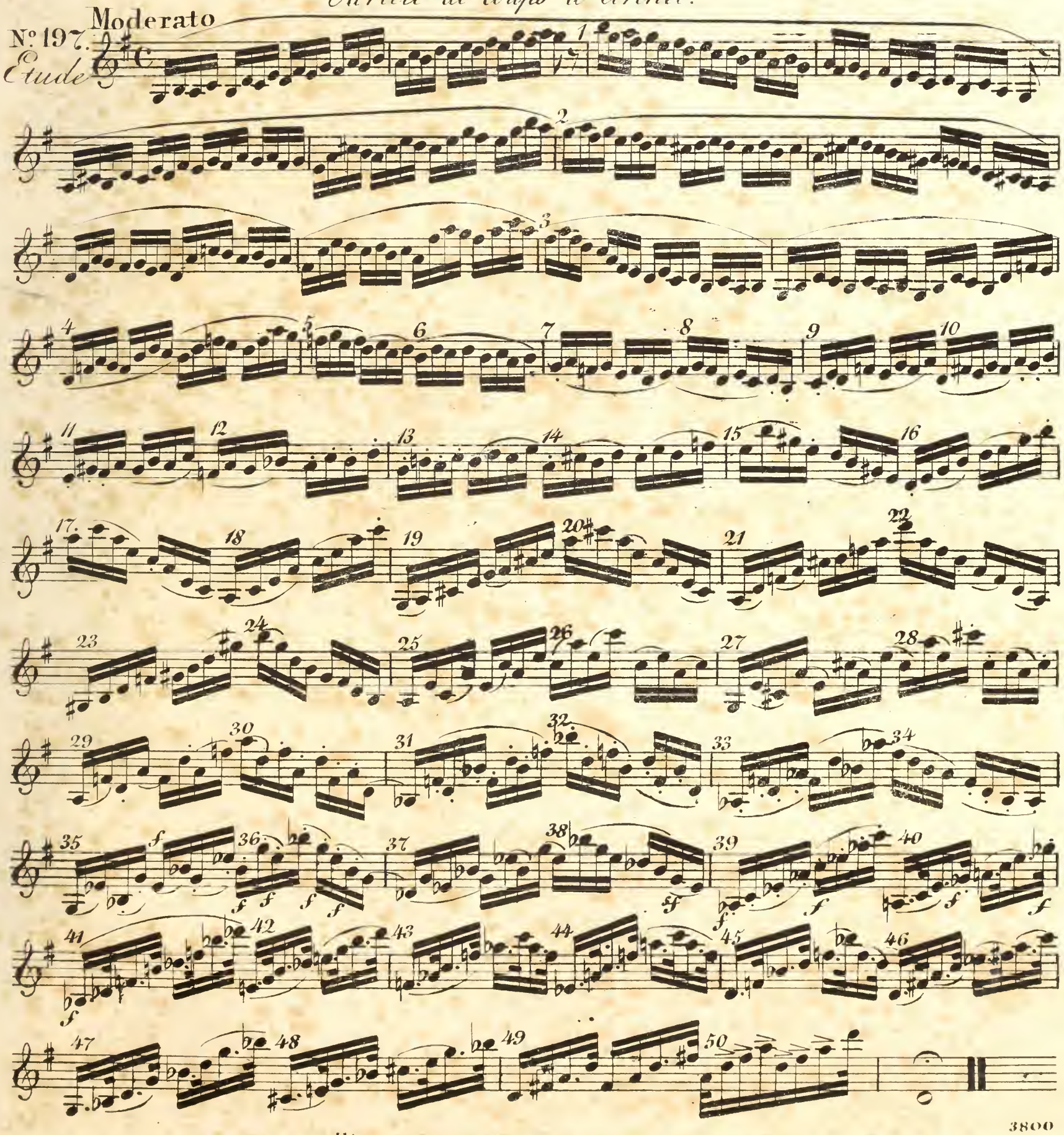
tiré

poussé


Andte molto.
Trille du 4me doigt.
4me
No 194.
Etude
Pizzicato
No 195.
Etude
A.
B.
Arco e pizzicato
Pizzicato à Mandolino
Mozart
C.
Variété de coups d'Archet.
No 196.
Etude



Varieté de coups d'Archet.


Moderato
Nº 197.
Etude

Fin de la 3me Partie.