INVENTAIRE
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COURVOISIER

L'Ecole de la Vélocité

POUR

VIOLON.

Cahier III.

Augener & Co's Edition.
No 7603.

64 1886

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

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C.

Bemerkungen.

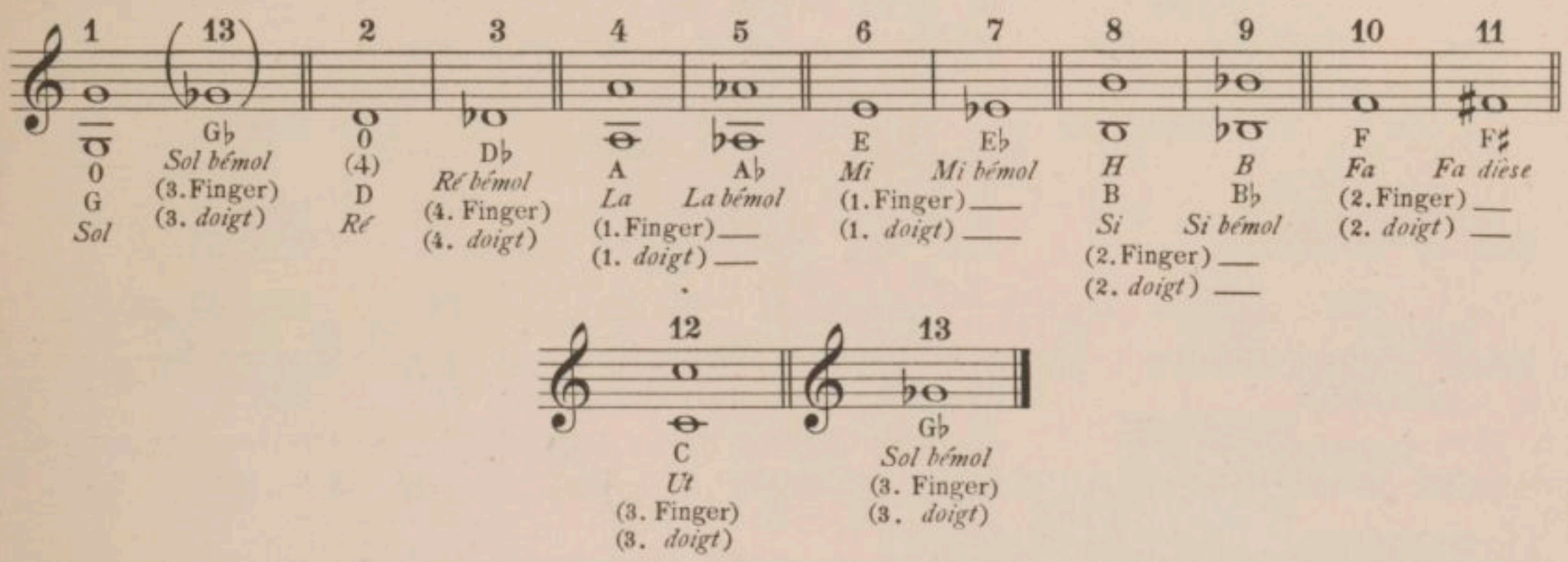
1. Die Reihenfolge der Tonarten ist folgende:

REMARKS.

1. The order of keys is this:

Remarques.

1. La suite des tons est la suivante:



Nº 13. (Ges) ***kann neben Nº 1*** (G) ***gestellt werden.***

Nº 12 (C) ***kann vorausgenommen werden.***

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

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 Gesammt-Fingersatzes der Tonart um eine Saite aufwärts oder abwärts.

Nº **13** ***(G flat)*** may be placed beside Nº **1** ***(G)***.

Nº **12** ***(C)*** may be played first.

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.

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.

Le Nº 13 (Sol bémol) ***peut être placé à coté du Nº 1*** (Sol).

Le Nº 12 (Ut) ***peut être étudié comme premier Nº***

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

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.

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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 mögl ichsten 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 Nº 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.

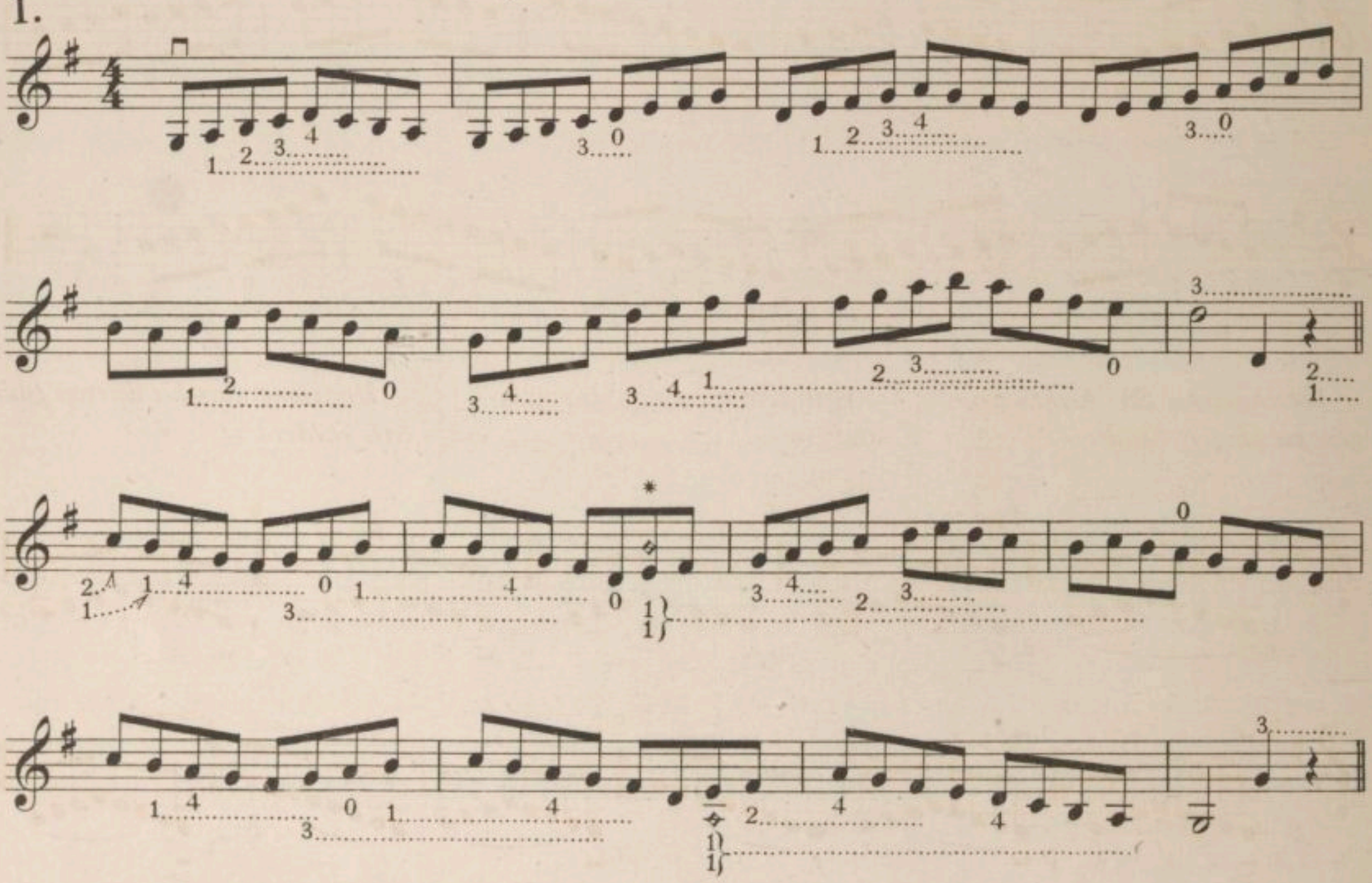
Sol majeur.

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).*

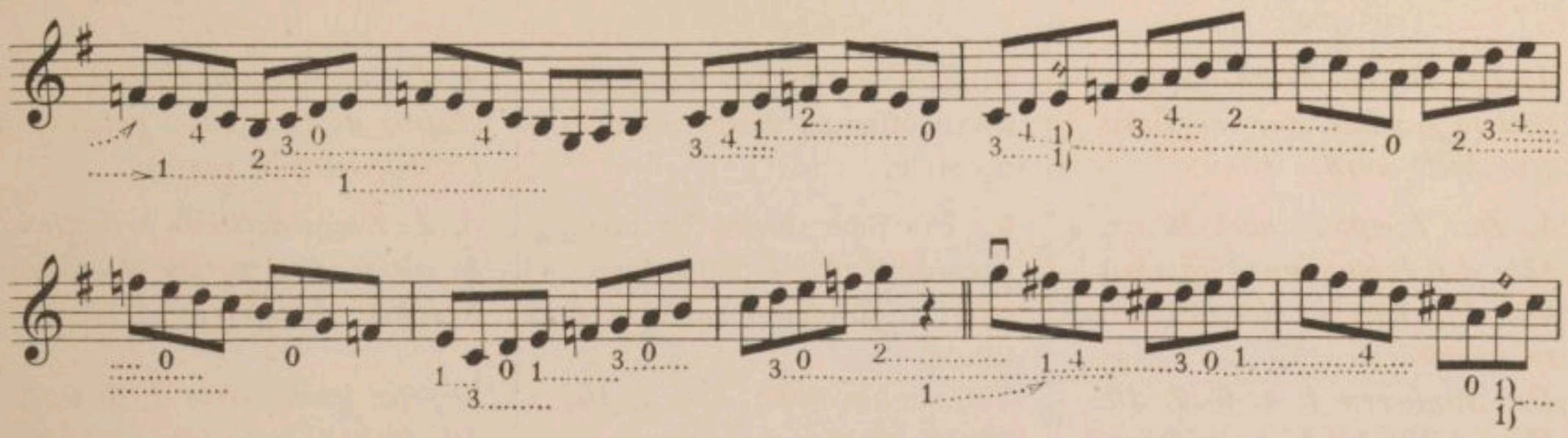
1.

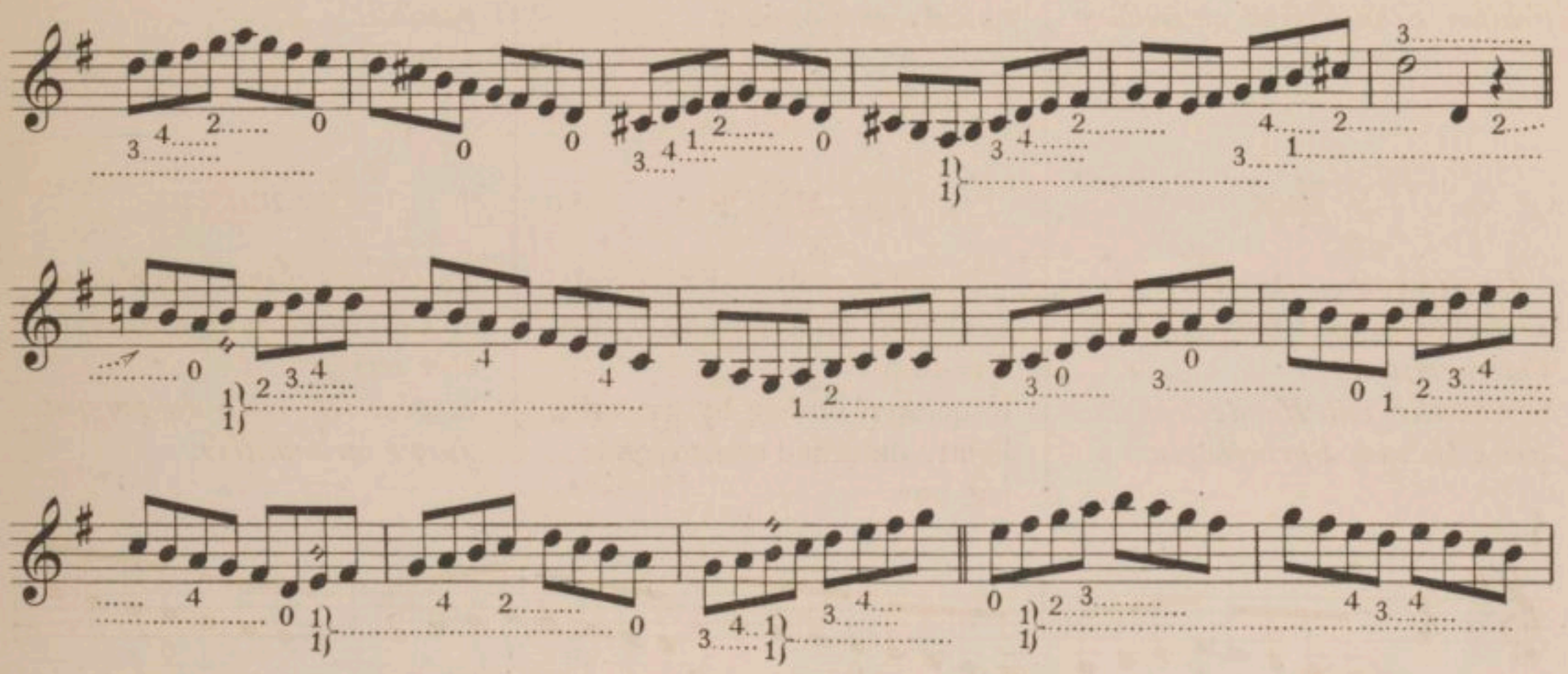


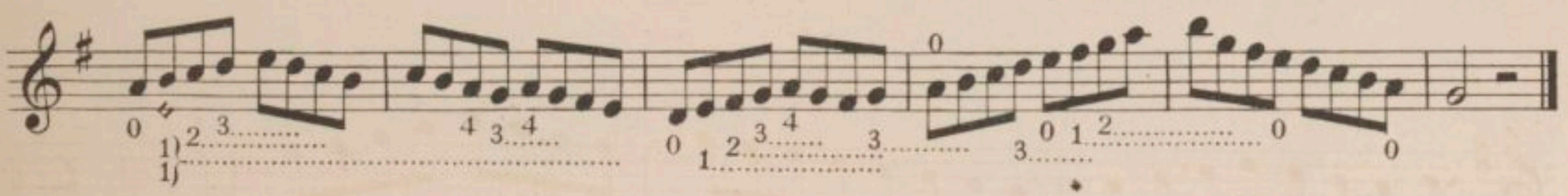
* *Besetzung zweier Saiten durch einen Finger. (Quintgriff).*

* Double stopping by one finger (fifth).

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



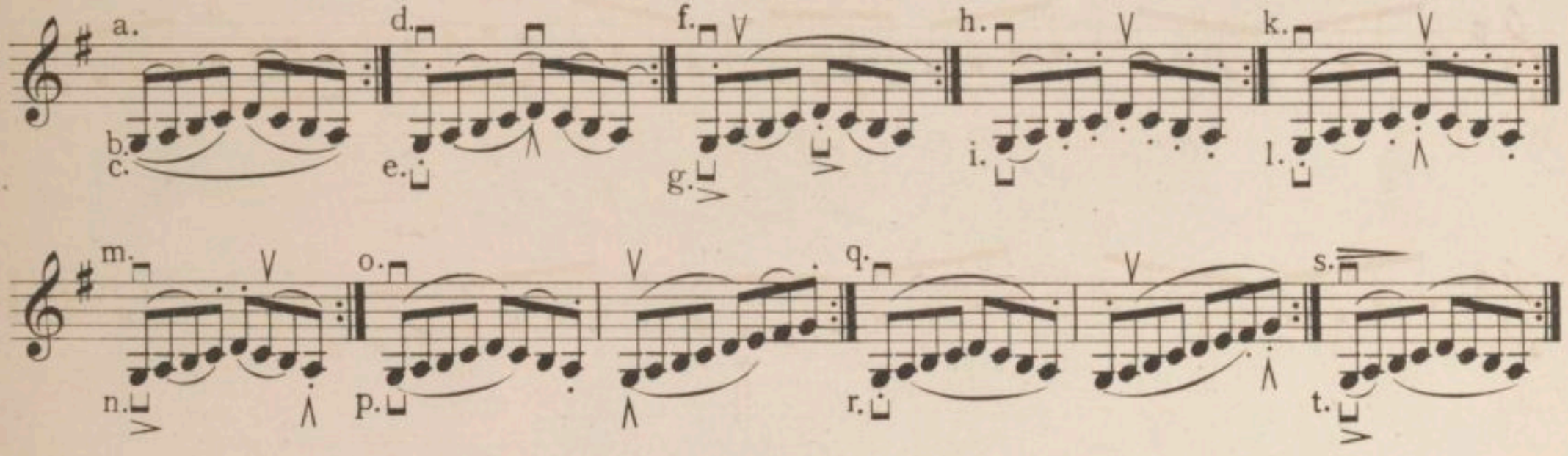




Verschiedene Stricheintheilungen zu obiger Studie:-

Different bowings for this study:-

Divisions d'archet diverses pour cette étude:-



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.

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

D dur.

Septimen mit regelrechter Auflösung in die Sext.

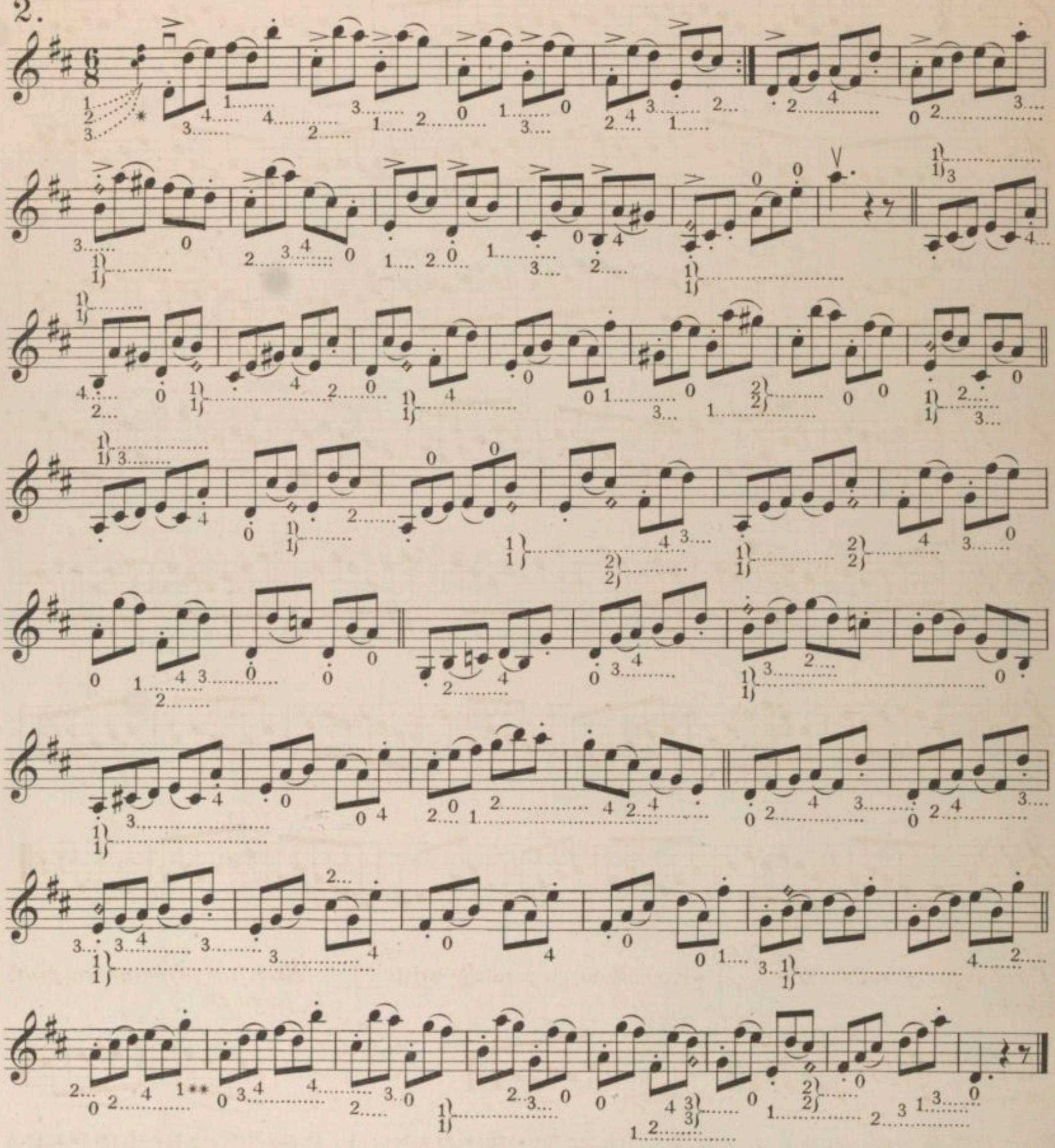
D MAJOR.

Sevenths regularly resolved into the sixth.

Ré majeur.

Septièmes résolues regulièrement 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 accentuées (>). Le tout se joue au-dela du milieu de l'archet.*

** *Doigt remplaçant.*

Des dur.

Terzen. Handgelenkübung.

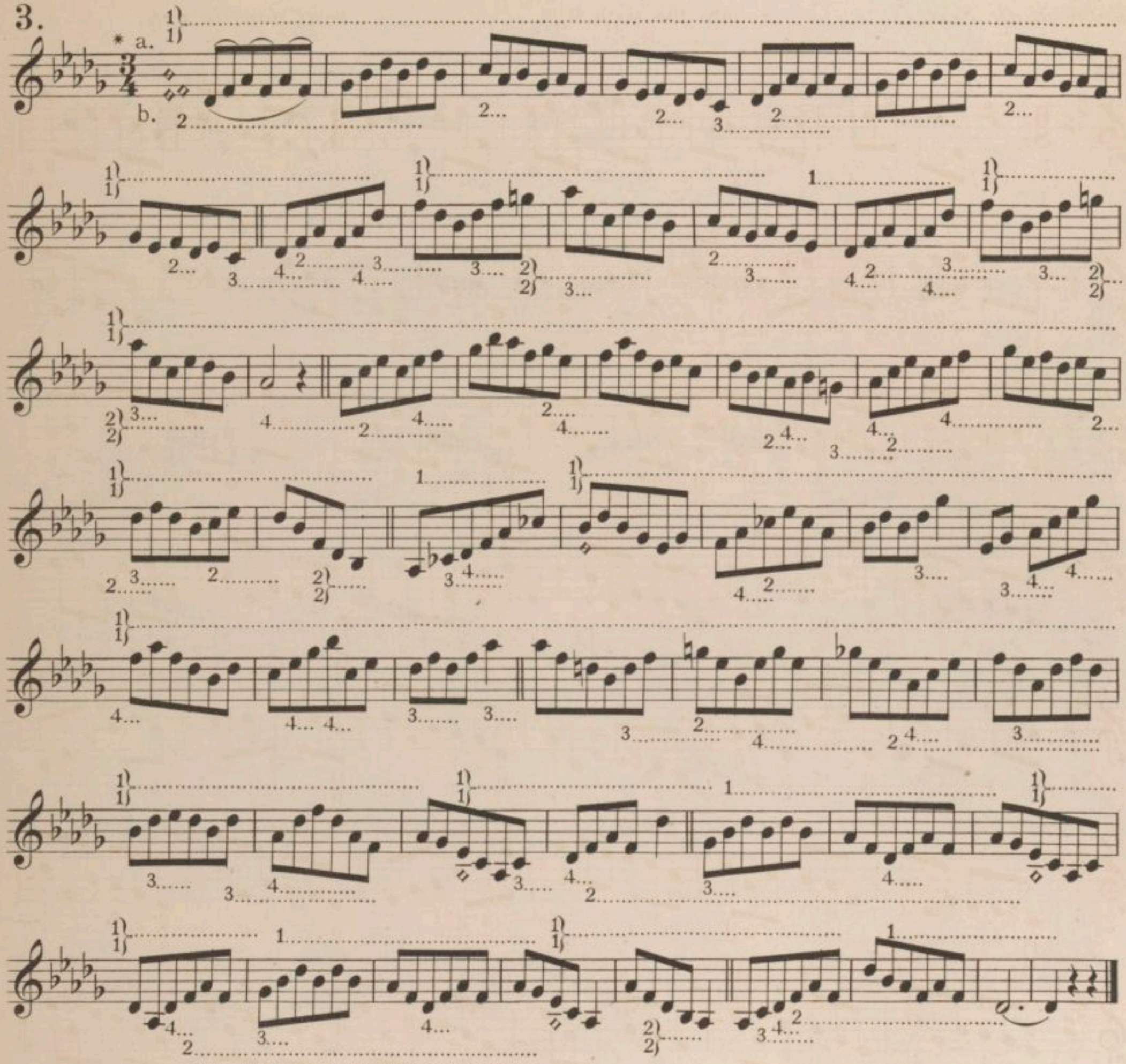
D FLAT MAJOR.

Thirds. Exercise for the right wrist.

Ré bémol majeur.

Tierces. Etude du poignet droit.

3.

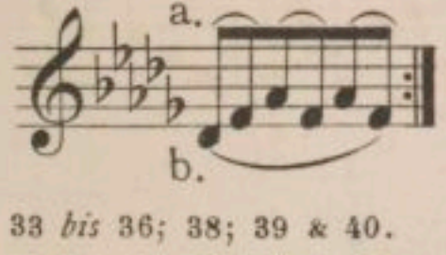


Vorübungen für das Handgelenk:

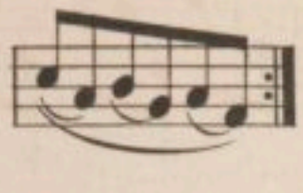
Exercise to prepare the wrist:

Exercices préparatoires pour le poignet:

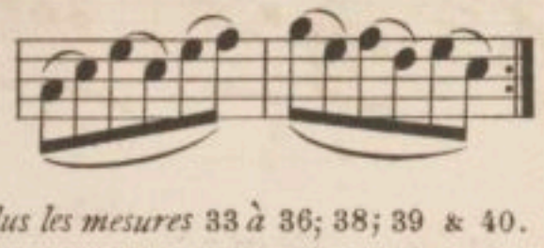
1. *Takt:*
1st bar:
1re *mesure:*



3. *Takt:*
3rd bar:
3me *mesure:*



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



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

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

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

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

* 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.

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

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

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

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

A dur.

Gebrochene Accorde. Handgelenkstudie.

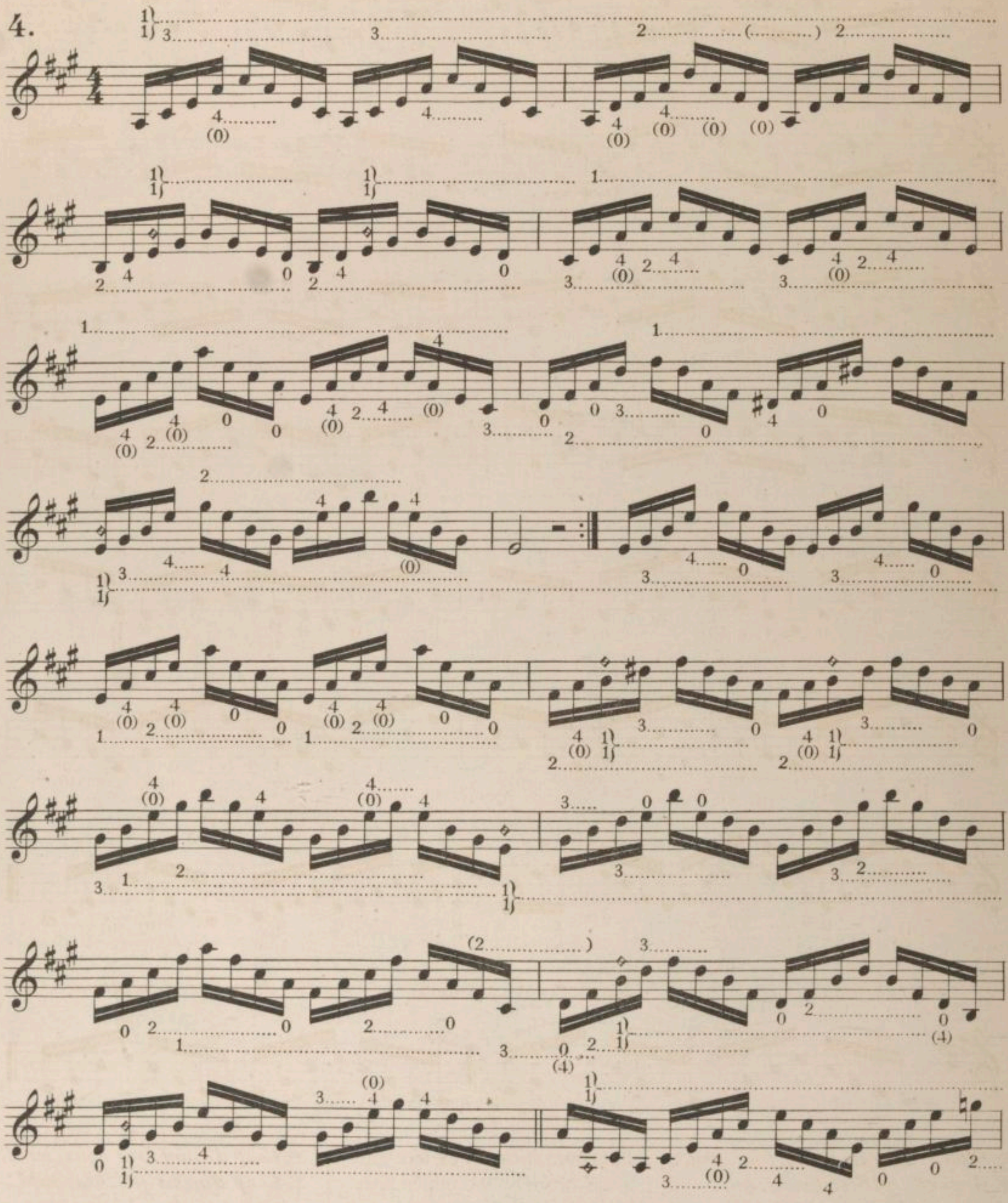
A MAJOR.

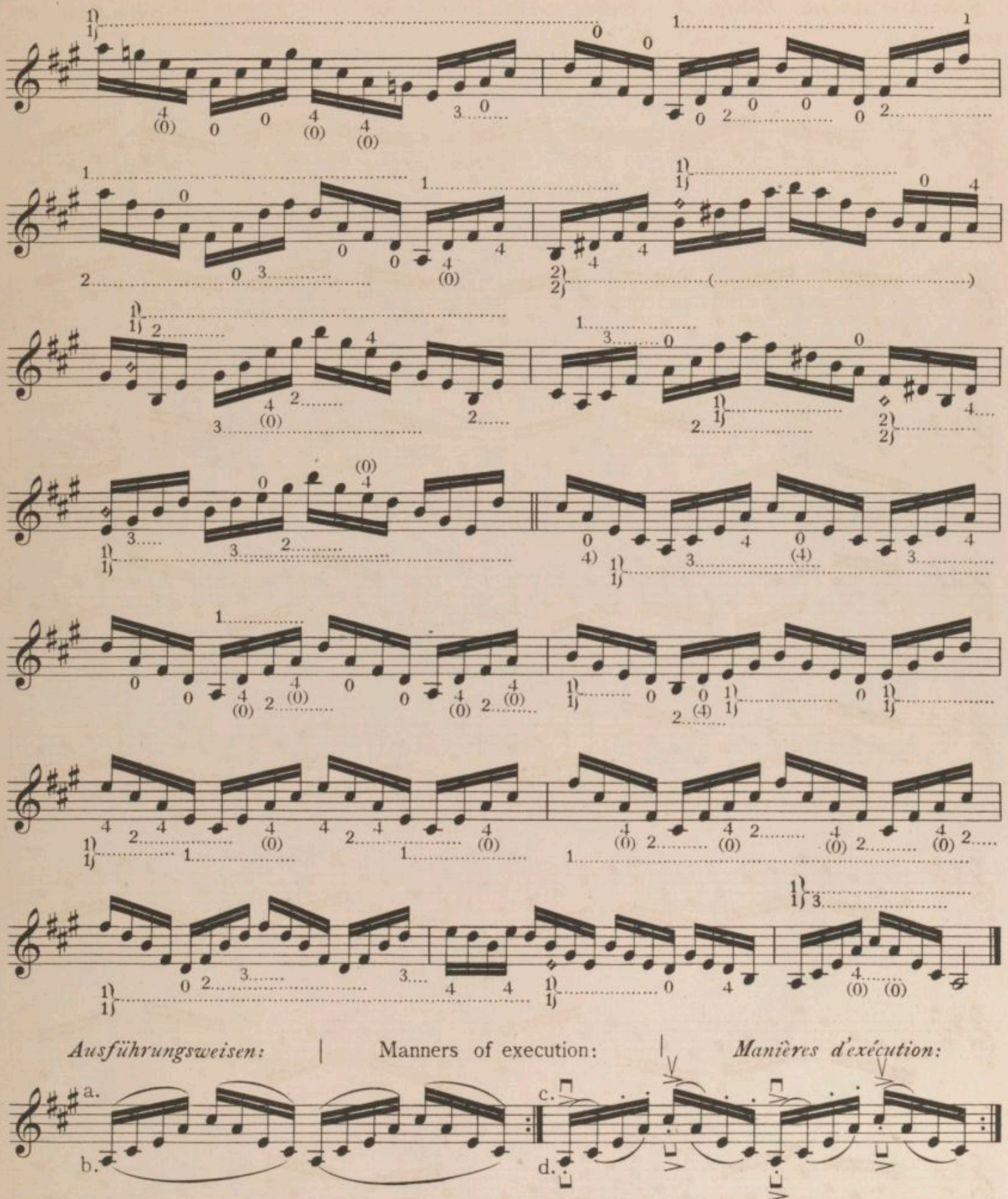
Broken chords. Exercise for the wrist.

La majeur.

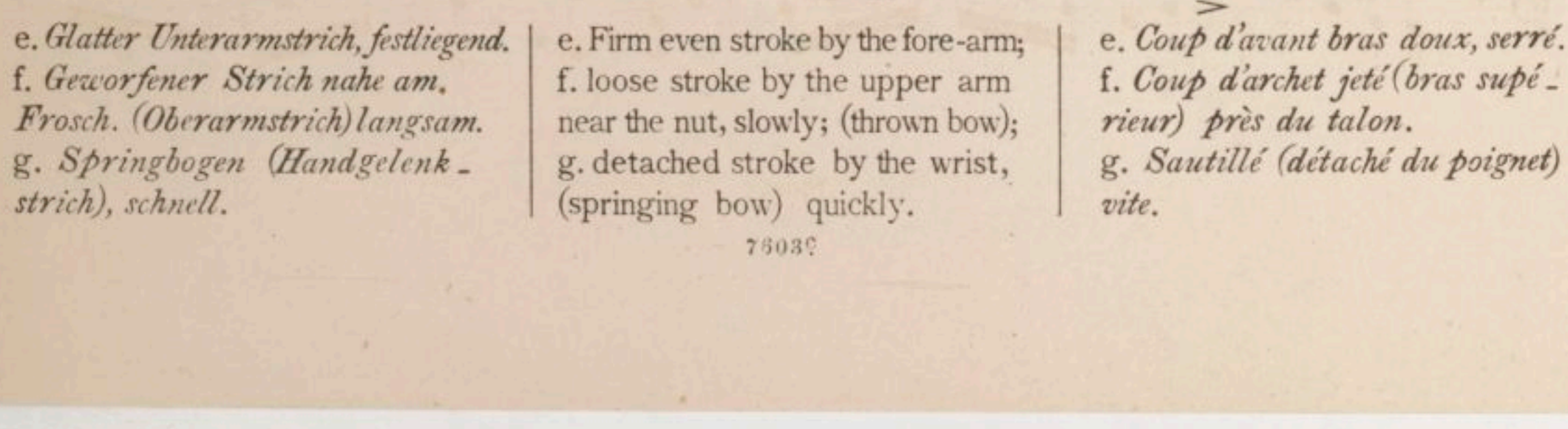
Accords arpègés. Etude du poignet droit.

4.





Ausführungsweisen: | Manners of execution: | *Manières d'exécution:*



e. *Glatter Unterarmstrich, festliegend.*
f. *Geworfener Strich nahe am. Frosch. (Oberarmstrich) langsam.*
g. *Springbogen (Handgelenk-strich), 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.

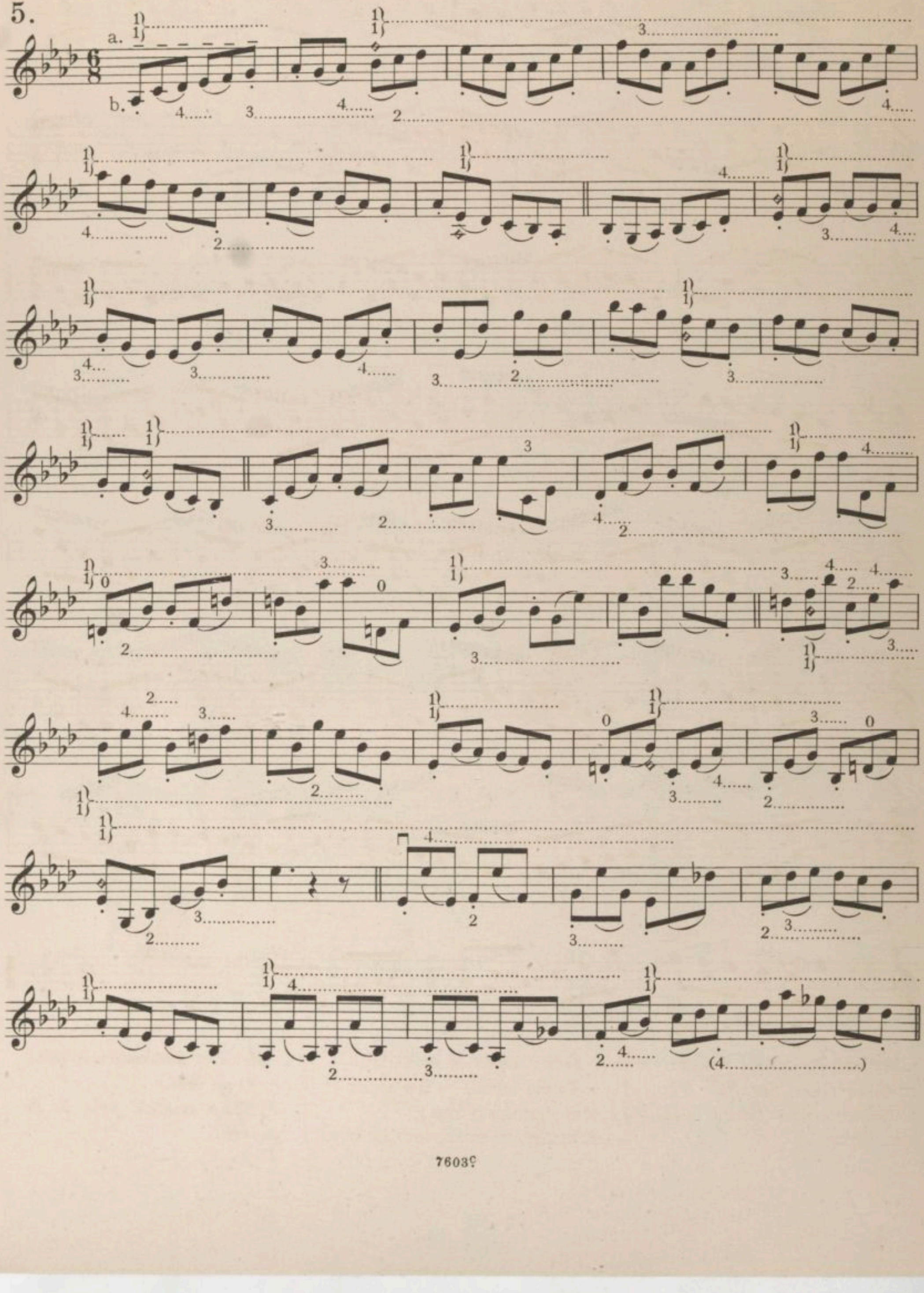
A FLAT MAJOR.

Diatonic scales mixed with broken chords.

La bémol majeur.

Passages courants et accords entremêlés.

5.



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'éxécution de plus
c. *Coup jeté.*
d. *Coup martelé près de la pointe.*

E dur.

Läufe, durch Gegenschritte unterbrochen.

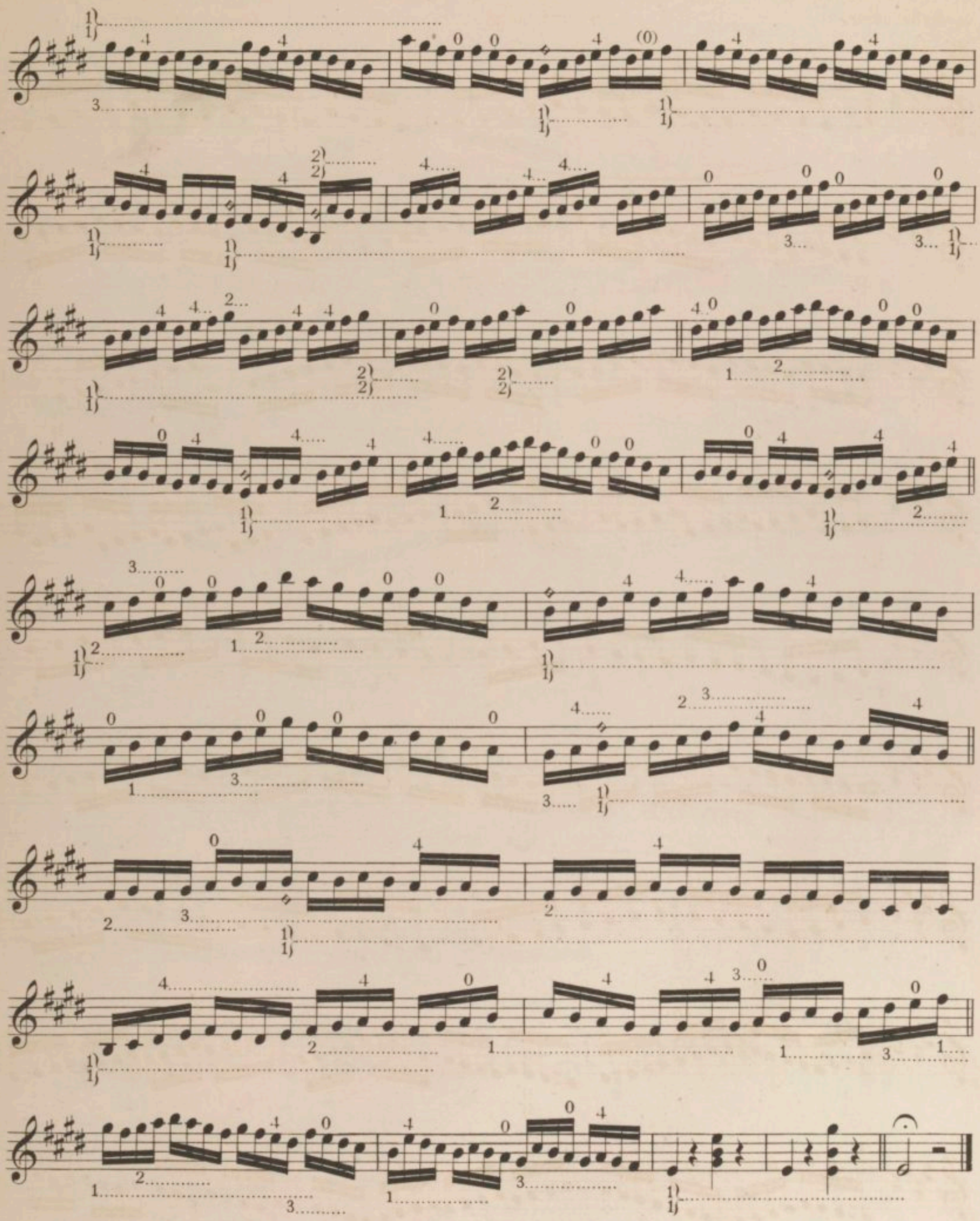
E MAJOR.

Diatonic runs interrupted with backward steps.

Mi majeur.

Courants, interrompus par de pas retournants.

6.



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

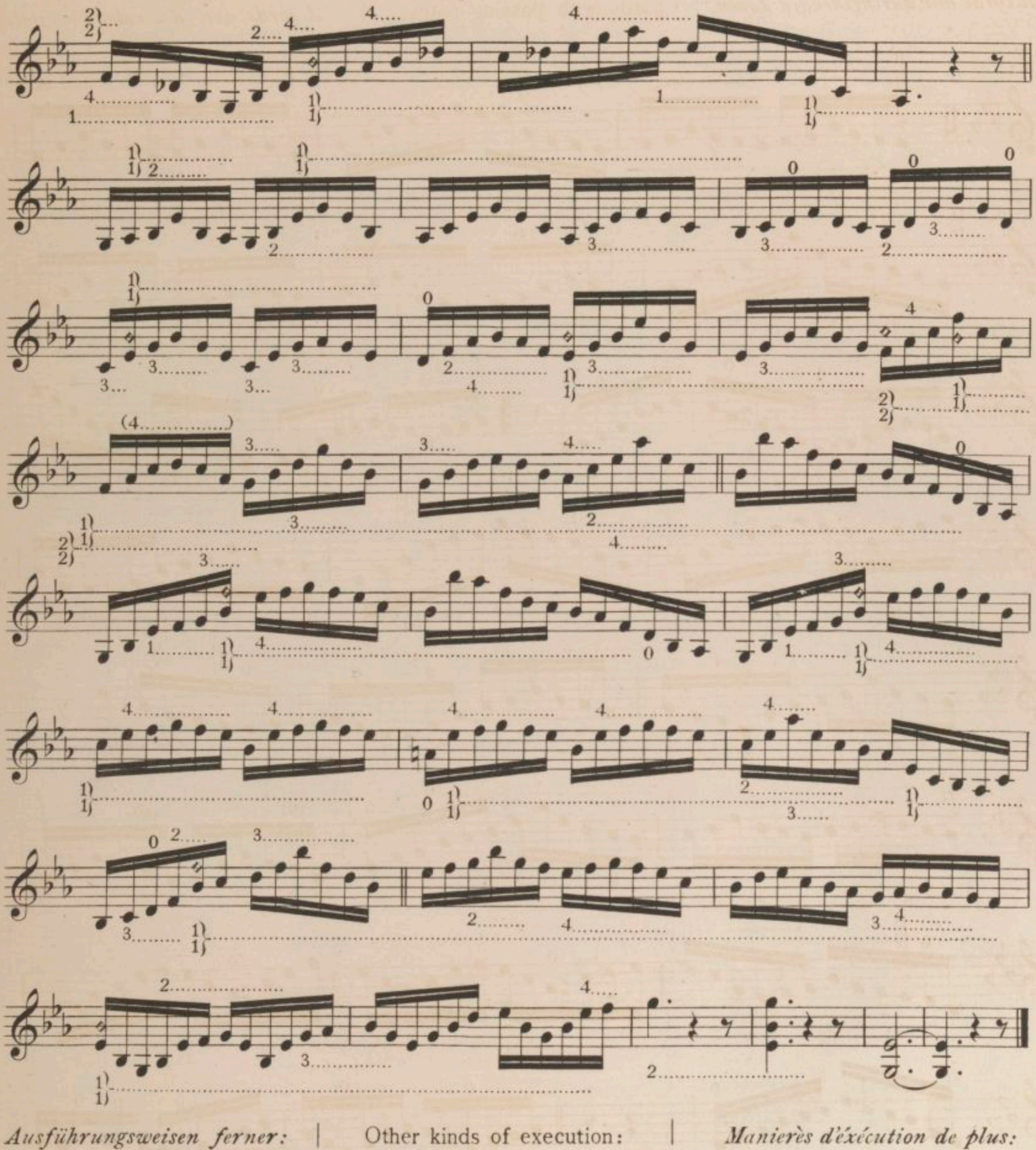
Other kinds of execution:
a. Even stroke by the fore-arm.
b. Detached stroke by the wrist.

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

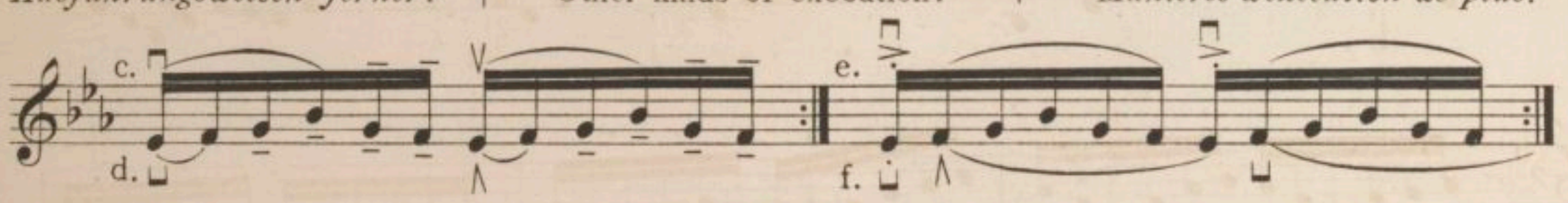
Es dur. | E FLAT MAJOR. | *Mi bémol majeur.*

Accorde mit durchgehenden Tönen. | Chords with passing notes. | *Accords avec des notes passantes.*

7.



Ausführungsweisen ferner: | Other kinds of execution: | *Manierès d'éxécution de plus:*



g. *Unterarmstrich.* | g. Stroke by the fore-arm. | g. *Coup d'avant_bras.*
h. *Handgelenkstrich.* | h. Stroke by the wrist. | h. *Coup du poignet.*

H dur.

Doppelgriffe; Handgelenk-studie.

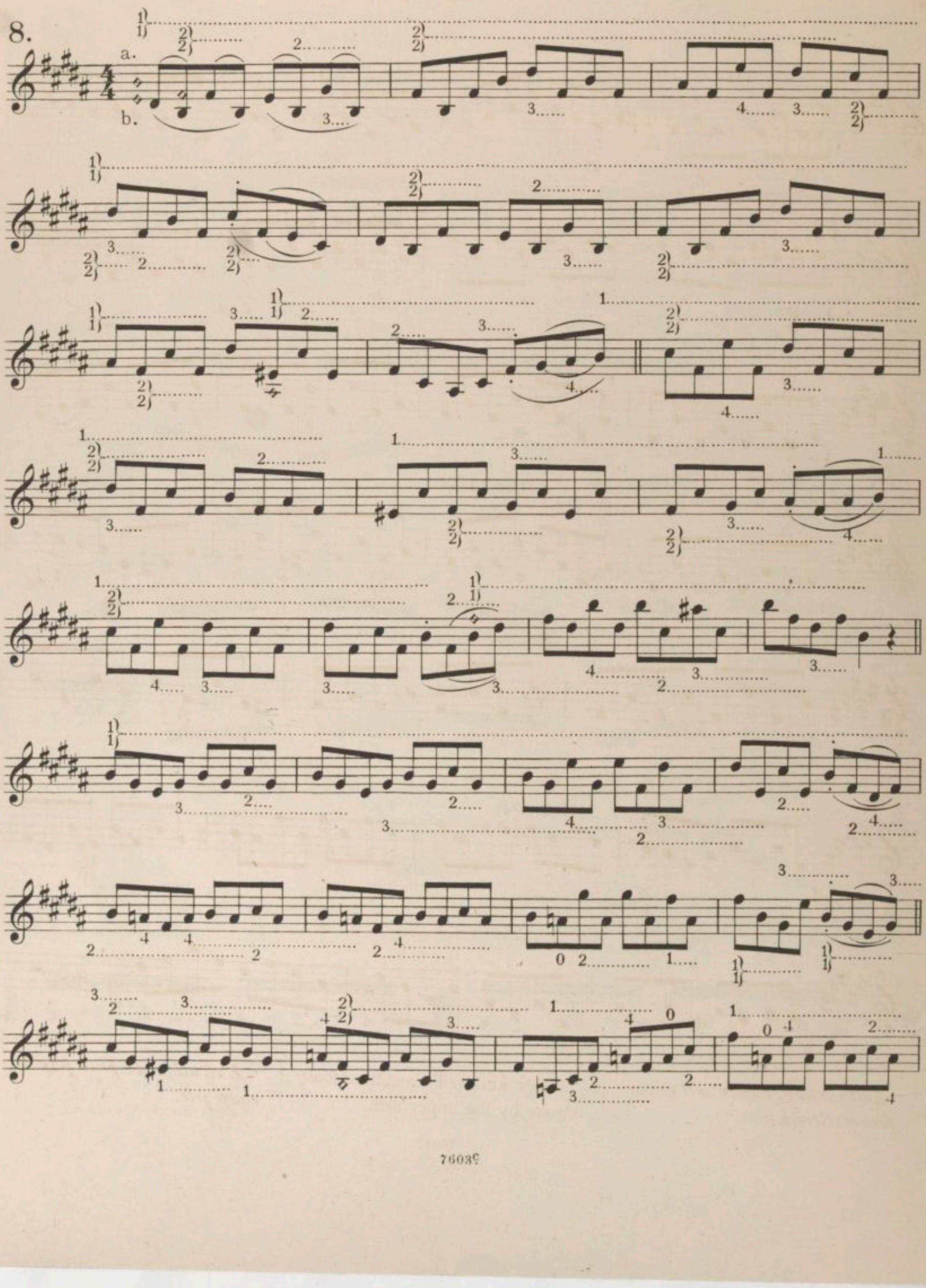
B MAJOR.

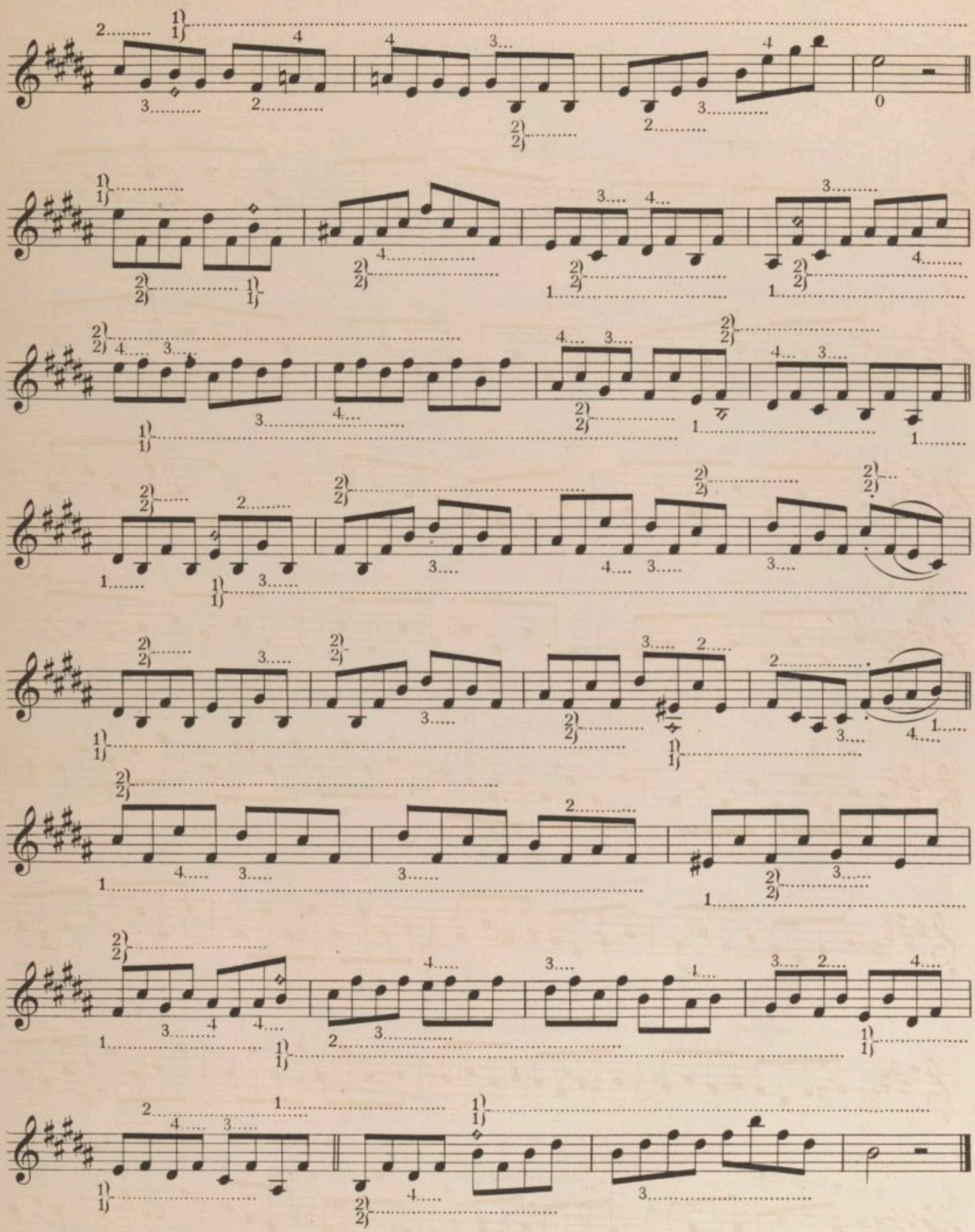
Double stops. Exercise for the wrist.

Si majeur.

Double cordes. Etude du poignet droit.

8.





Ausführung ferner mit gewor-fenem Strich.

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

Exécution de plus par le coup jeté.

B dur.

Gebrochene Accorde mit Hilfsnoten.

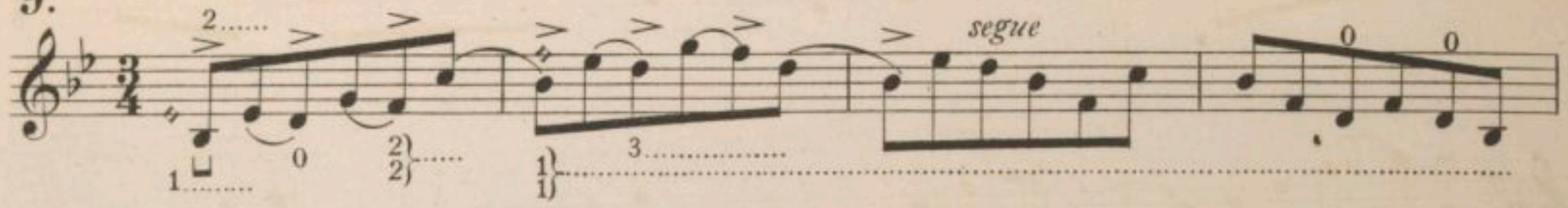
B FLAT MAJOR.

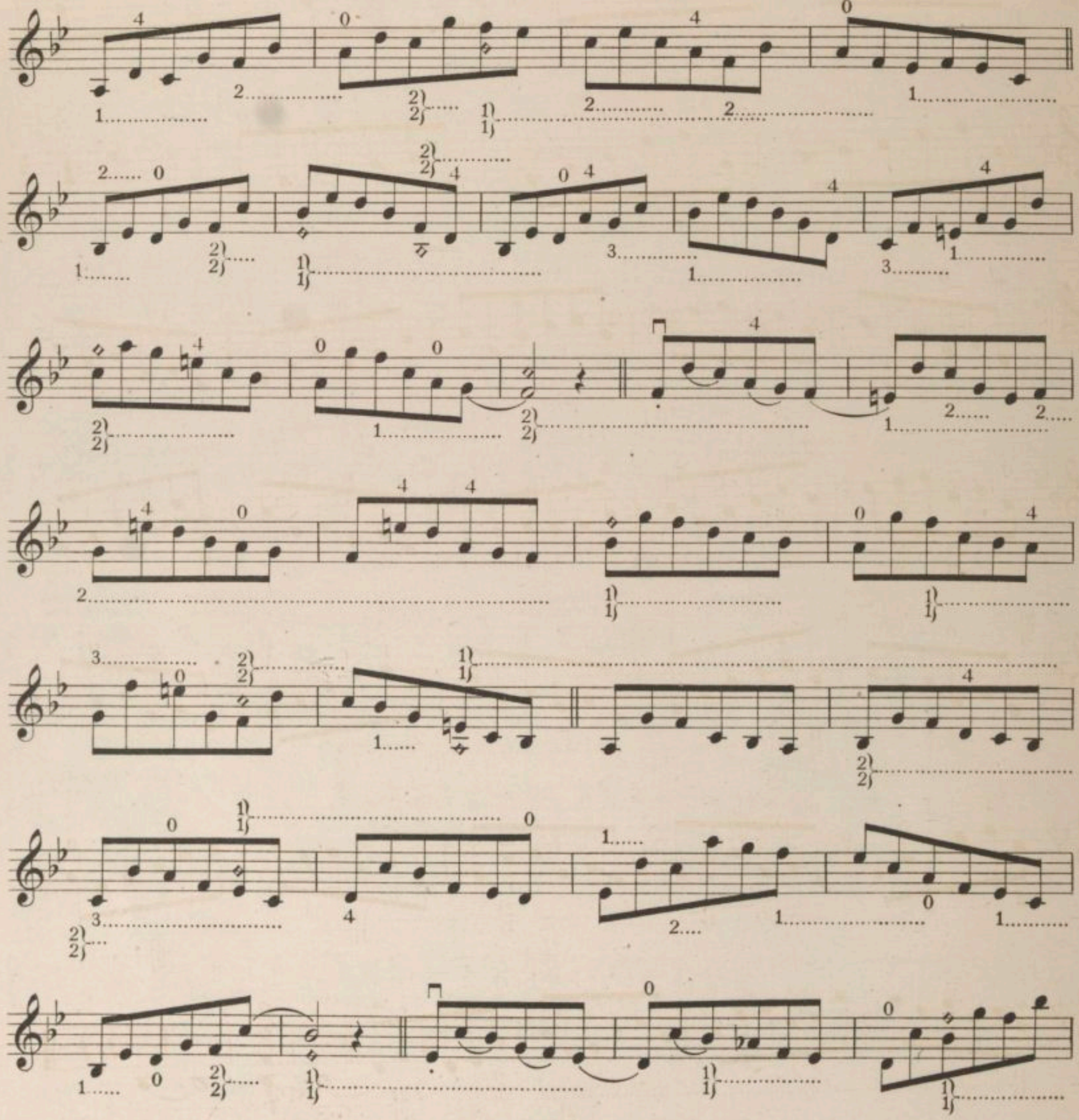
Broken chords with auxiliary notes.

Si bémol majeur.

Accords arpègés avec des notes supplémentaires.

9.





BIBLIOTECA CENTRAL ATENEO ATENEISTAS

F dur.

Fingerübung. Vorübung zu R. Kreutzer's Nº 8.

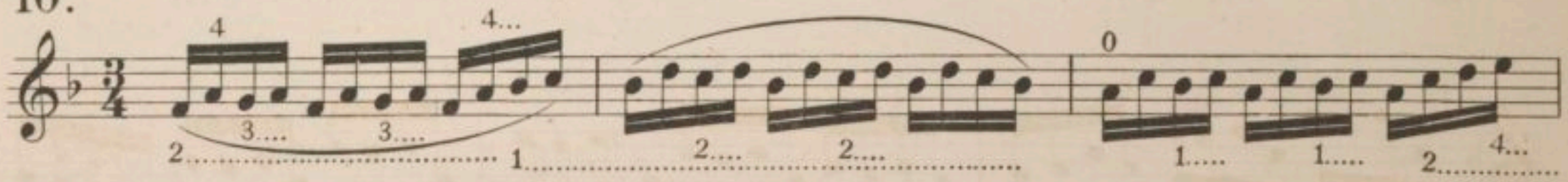
F MAJOR.

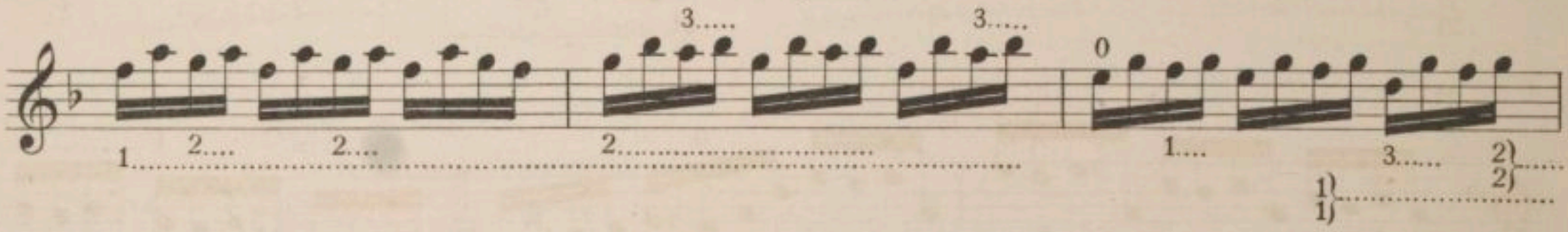
Finger-exercise preparatory to R. Kreutzer's study Nº 8.

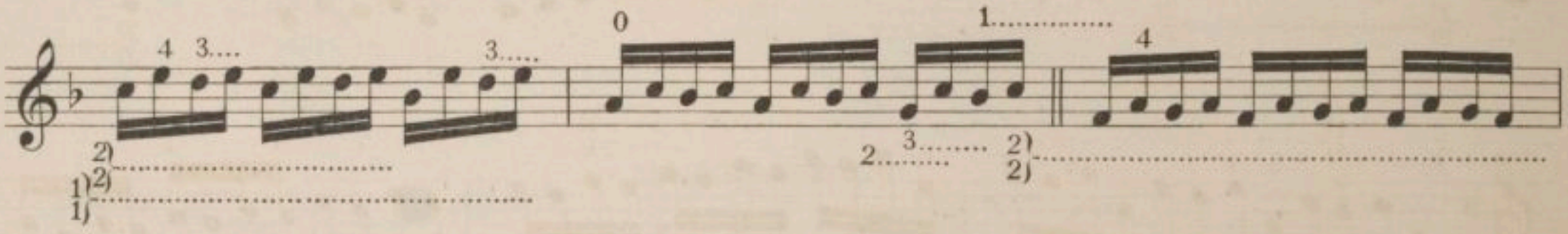
Fa majeur.

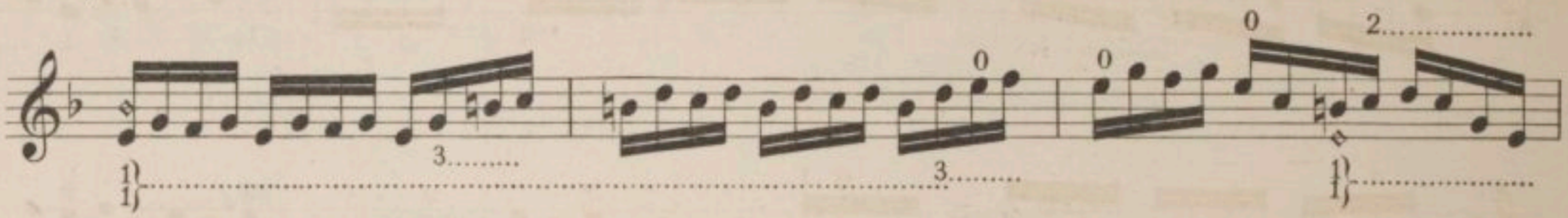
Etude des doigts (préparatoire au Nº 8. des études de R. Kreutzer.)

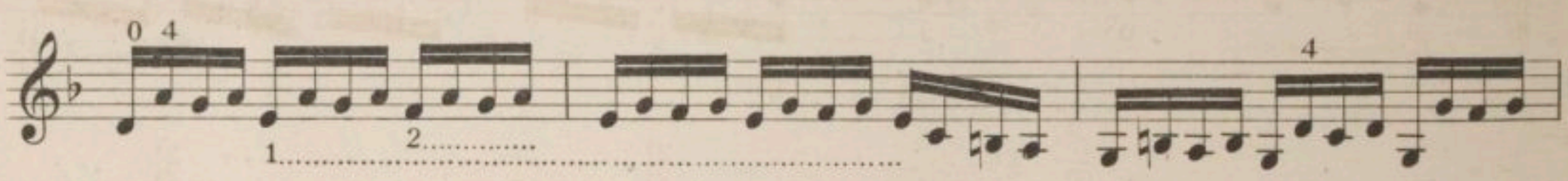
10.

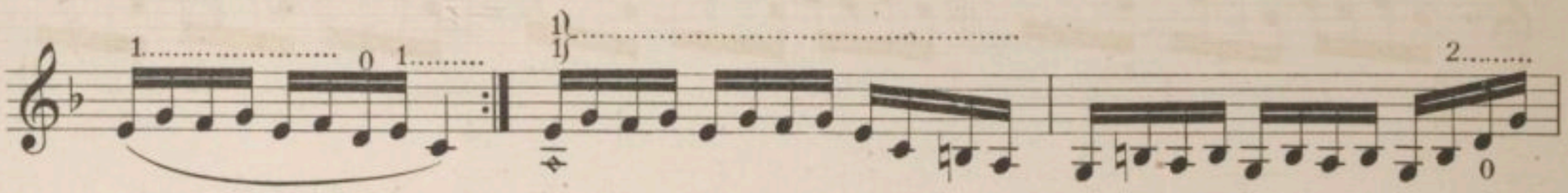


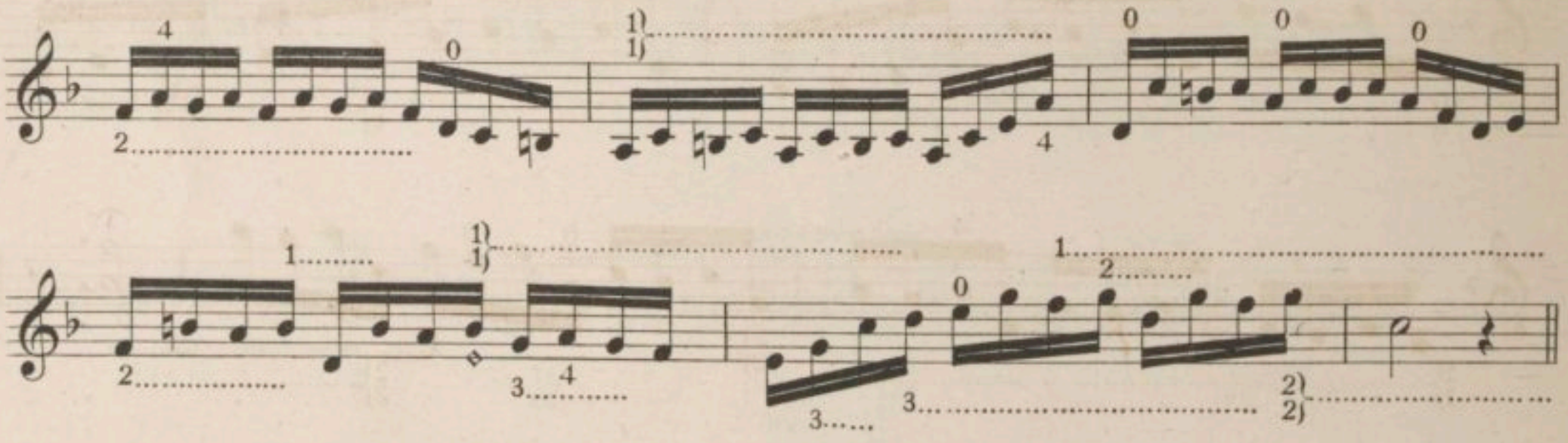


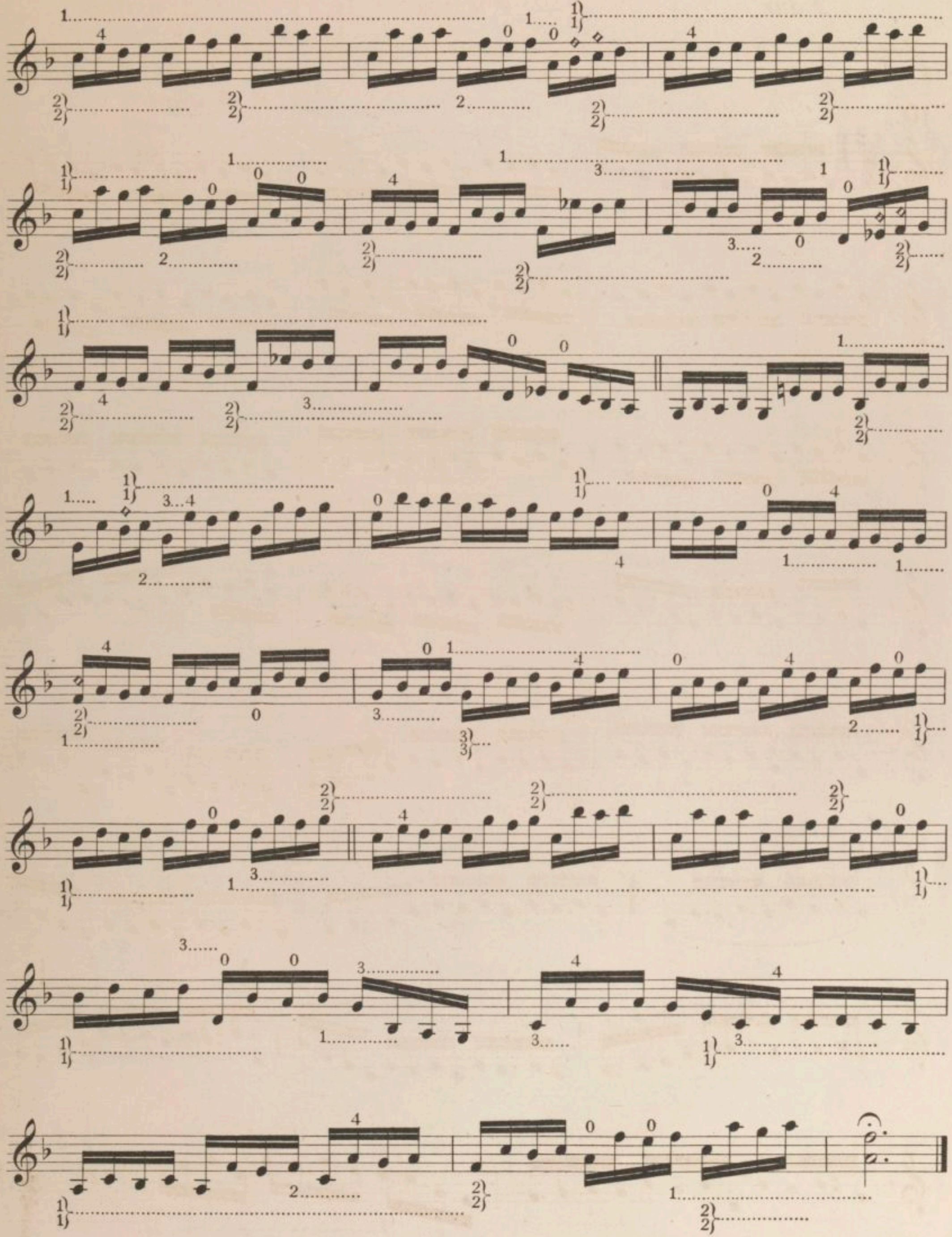








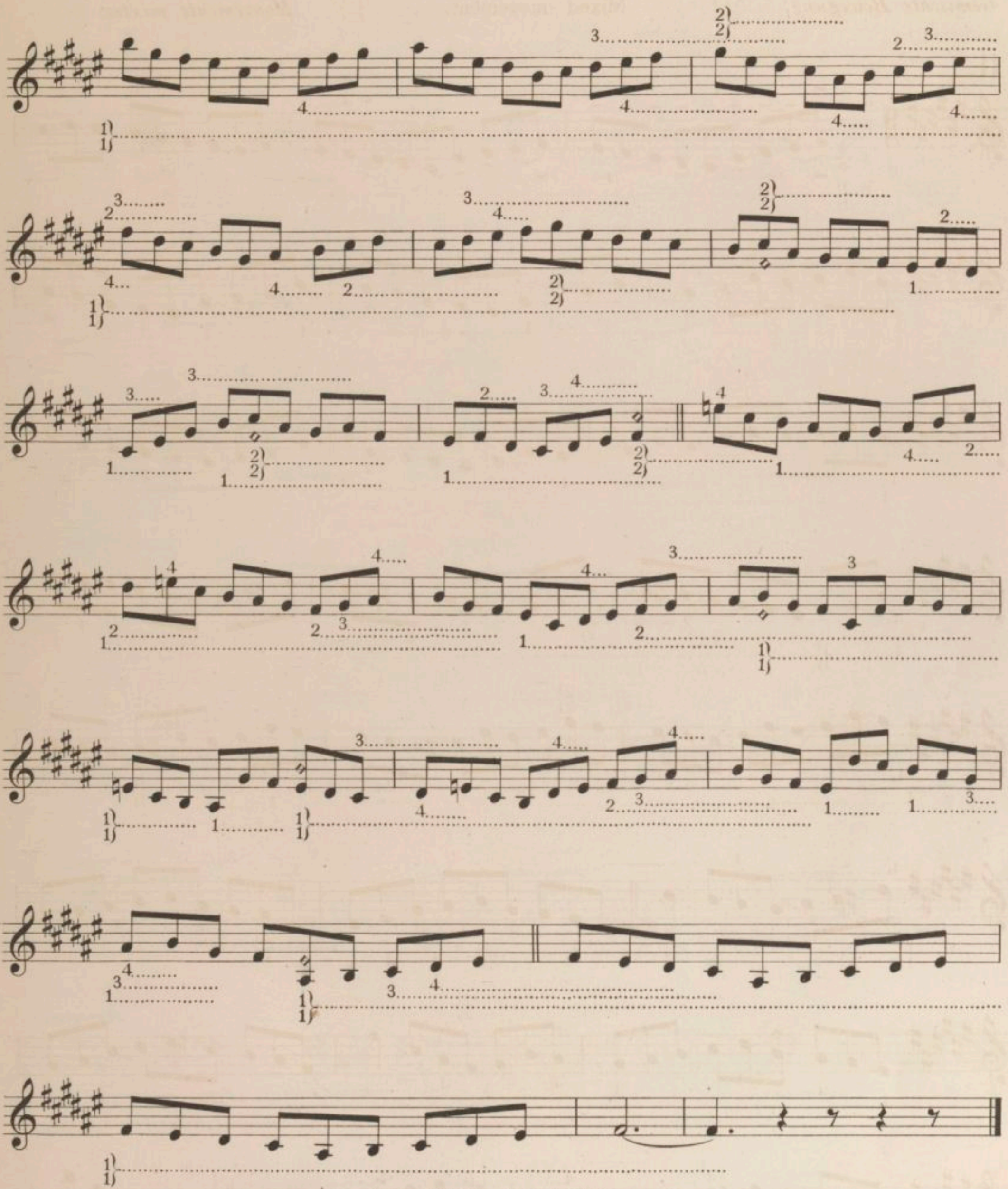




Fis dur. | F SHARP MAJOR. | *Fa dièse majeur.*

Gemischte Bewegung. | Mixed movement. | *Mouvements mixtes.*

11.



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.

Gebrochene Accorde. (Scharf gestossen.)

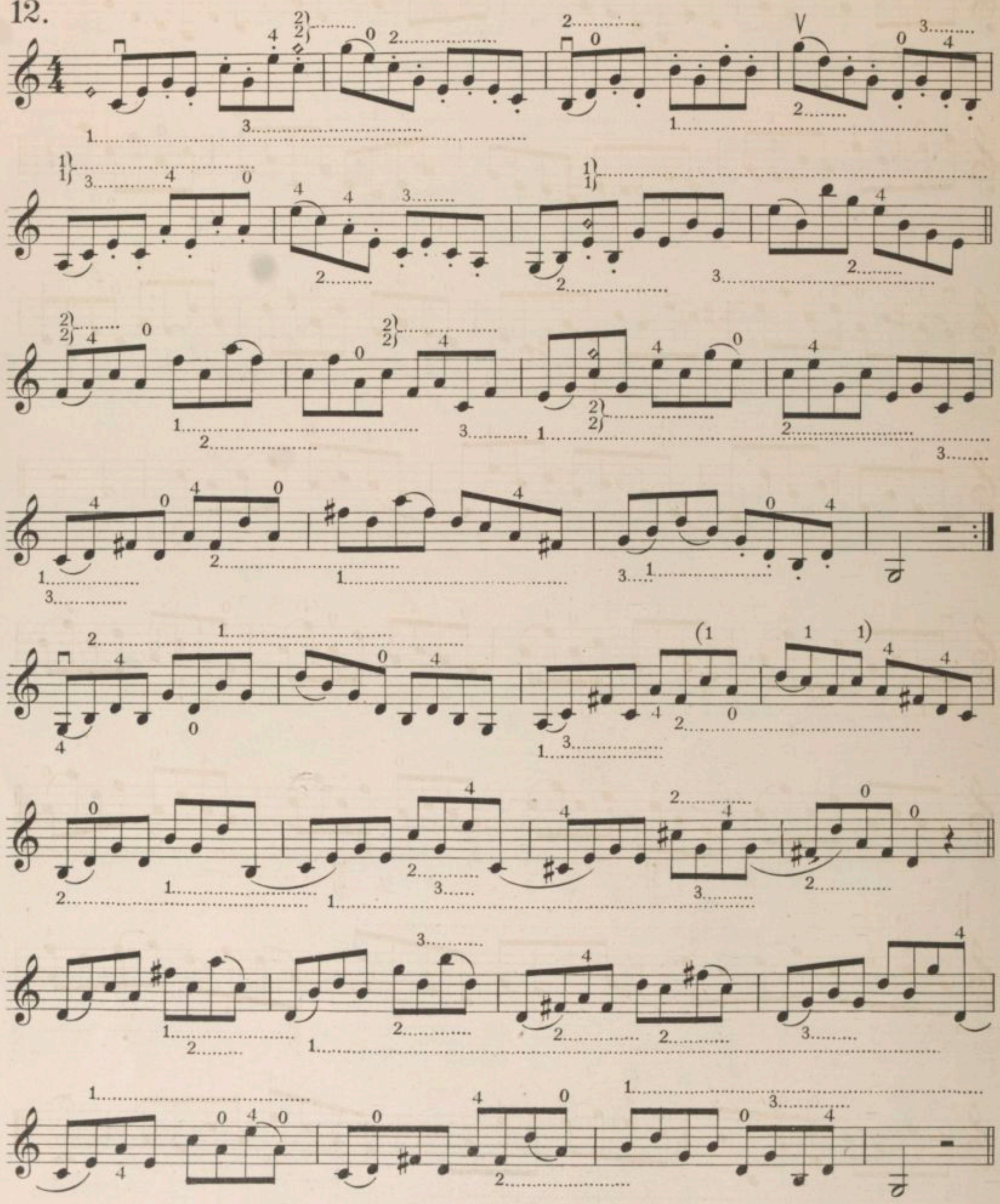
C MAJOR.

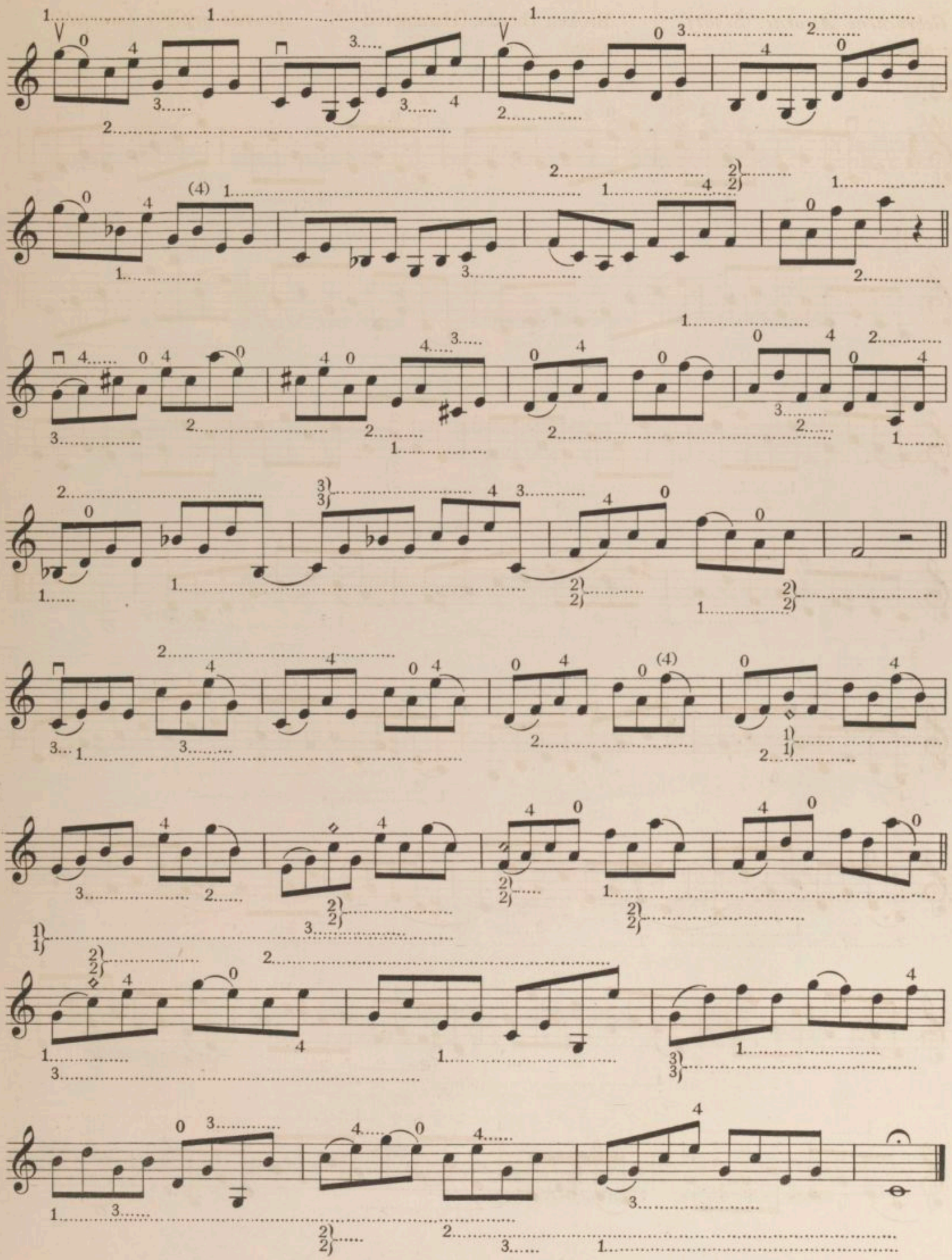
Broken chords. (Hammered stroke.)

Ut majeur.

Accords arpègés (martelé).

12.





Ges dur.

Fingerübung. (Ist neben Nº 1 G dur zu stellen.)

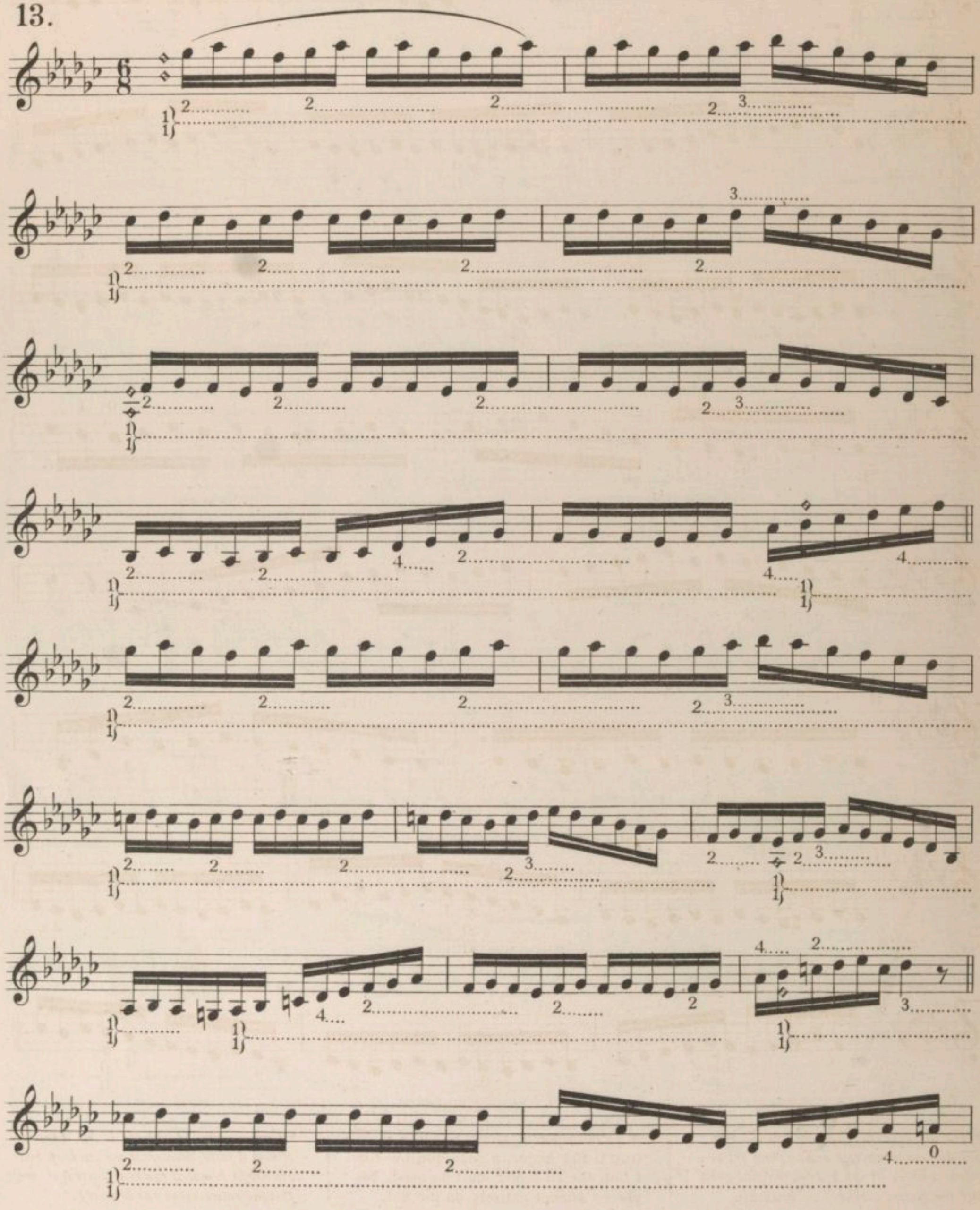
G FLAT MAJOR.

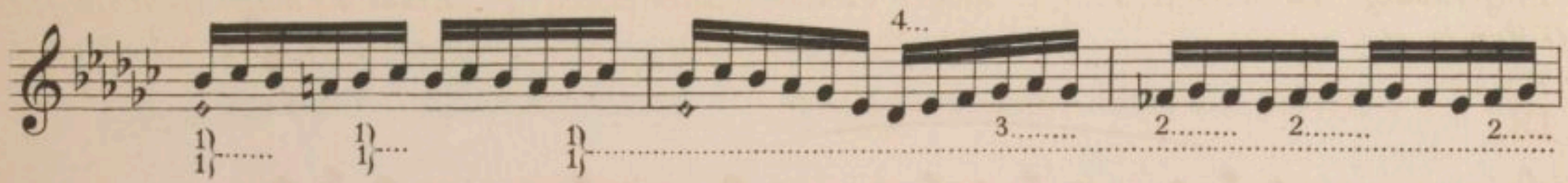
Finger exercise (can be placed beside Nº 1 G major).

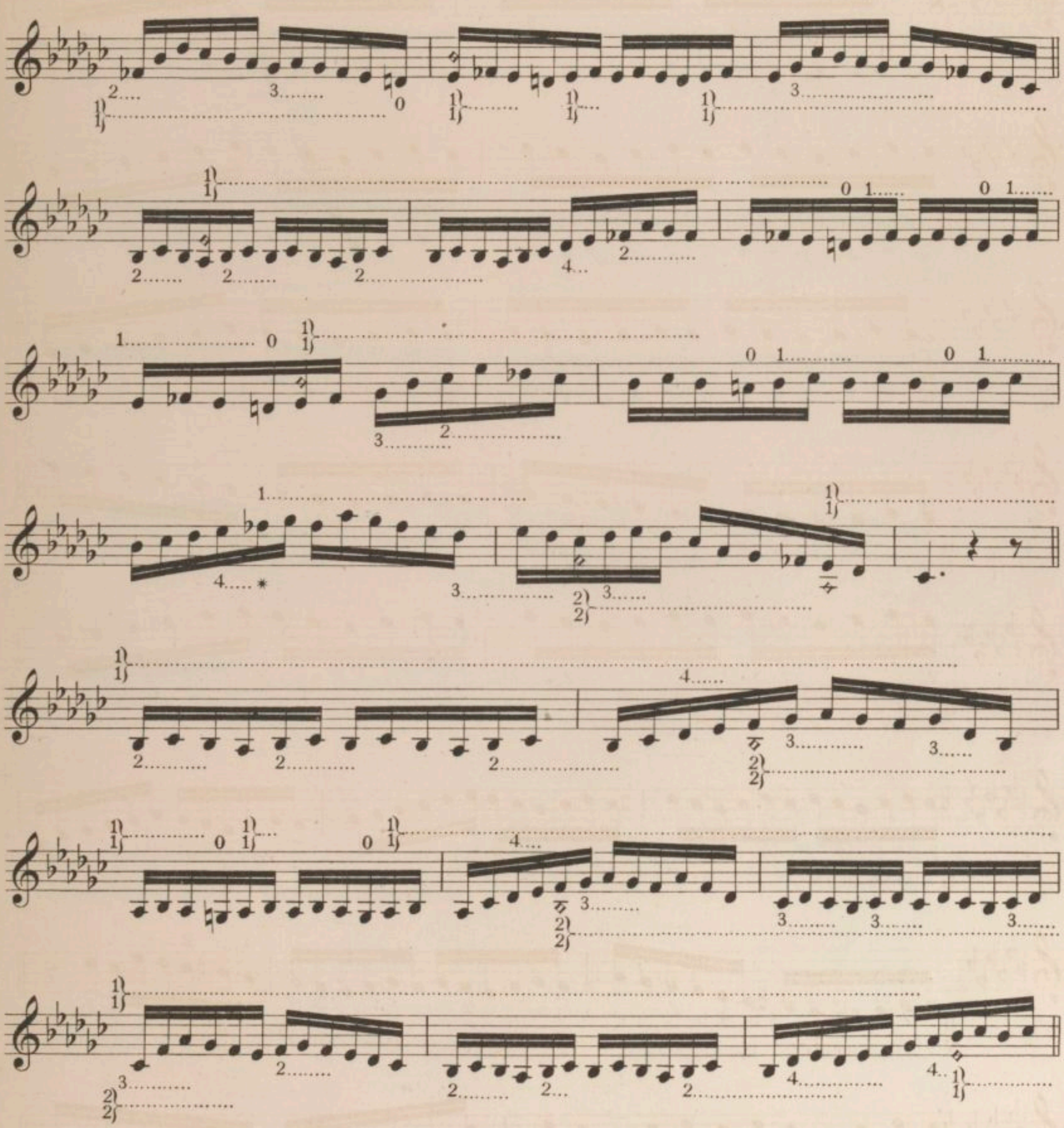
Sol bémol majeur.

Etude des doigts (peut être placée à coté du Nº 1 Sol naturel).

13.



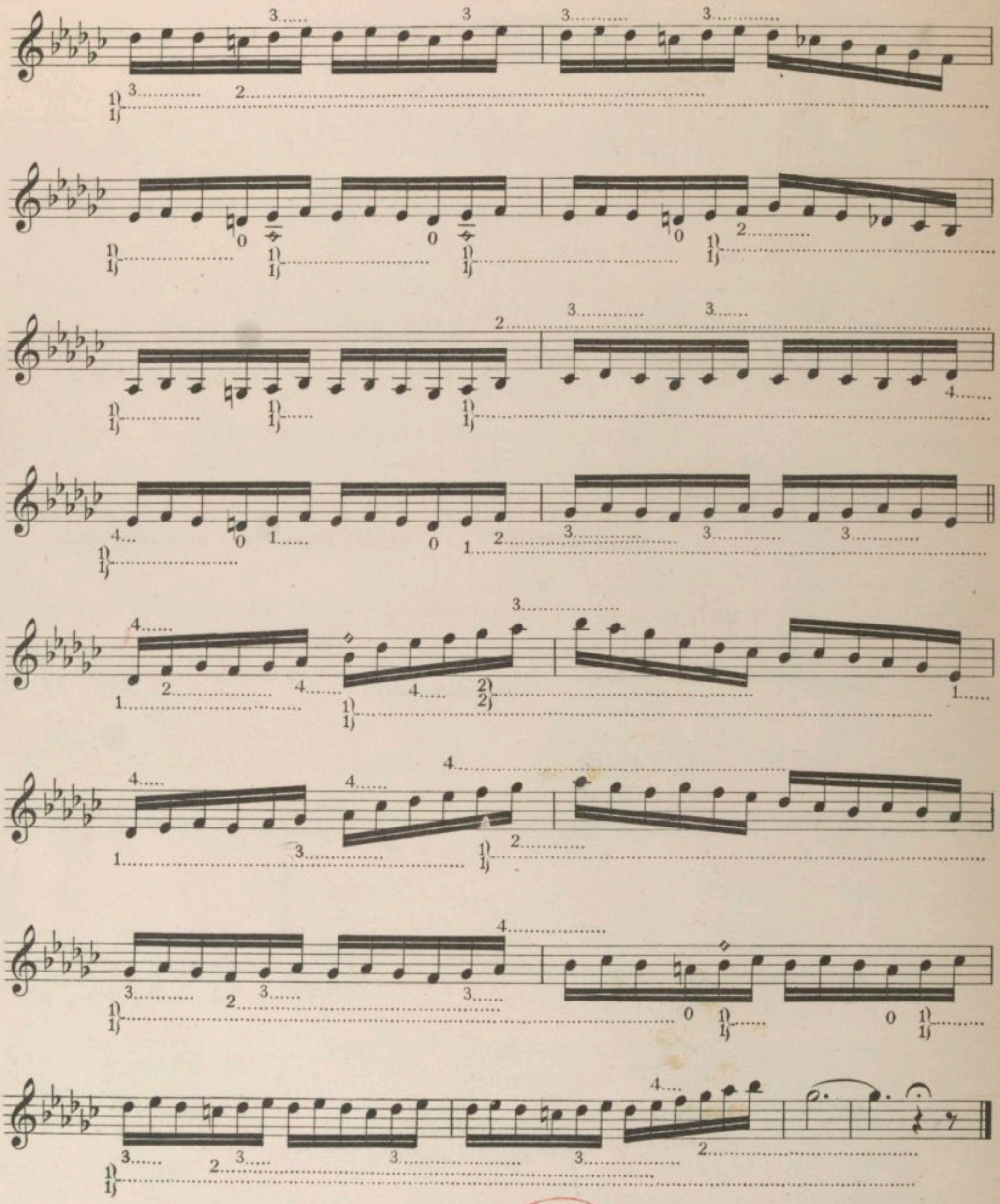




* *Da die leere E Saite bei wirklichem Ges dur einen zu tiefen Ton statt fes ergeben würde, ist der* 1 *Finger (fast ganz auf den Sattel gerückt) zu brauchen.*

* As the open E string would give in true G flat major, a soundtoolow 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 sillet).*



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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