

Aux Virtuoses Violonistes



# EUREKA!

(J'AI TROUVÉ!)

MÉCANISME NOUVEAU

pour se mettre en doigts en quelques minutes

PAR

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*Prix net : 6 francs*

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# PRÉFACE

## À LIRE

Tout professionnel du violon, s'il veut maintenir son mécanisme, ou *se mettre en doigts*, —“faire la toilette de ses doigts” comme dit spirituellement l'illustre pianiste: Francis Planté,—pour rester à *hauteur* d'exécution devant le public, est obligé de se livrer à une technique fatigante et longue; or, pour y atteindre, nous sommes *contraints* de jouer une quantité d'études reconnues justement classiques, pour se rompre à cette terrible gymnastique.

Je viens aujourd'hui, offrir aux Virtuoses, ma *découverte technique* bien simple, mais infallible; il suffit de quelques instants pour se convaincre que leur titre: Exercices pour *se mettre en doigts* en quelques minutes, n'est pas un “leurre”

Ce problème enfin résolu, est sorti de cette observation: que le doigt qui glisse ou qui démanche d'une note à une autre note, doit appuyer sur la corde avec plus de force; d'où il résulte qu'en jouant mes *exercices nouveaux*, les doigts acquièrent une solidité, une sûreté qu'aucun travail ne peut donner aussi rapidement: le terrible *démarché* n'est plus qu'un jeu; les tierces, les octaves, les triples et quadruples notes des accords deviennent faciles; l'archet subit l'heureuse influence des doigts, s'affermir et vient à la corde aisément; et la plus haute difficulté du mécanisme du violon, *les gammes chromatiques* disparaît.

Cette simple découverte technique est “la Base” d'une Réforme complète dans l'Enseignement du Violon, que j'ai entreprise, et qui sera terminée prochainement, si Dieu nous prête vie!

*Février 1905*

*Chaque exemplaire devra être revêtu  
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## Premier Exercice

Op. 34

Signes  $\left\{ \begin{array}{l} 1 - \text{ signifie } 1\ 1\ 1\ 1 \\ 2 - \text{ » } 2\ 2\ 2\ 2 \\ 3 - \text{ » } 3\ 3\ 3\ 3 \\ 4 - \text{ » } 4\ 4\ 4\ 4 \\ \text{sul G } \text{ » } \text{ sur le Sol} \\ \text{sul D } \text{ » } \text{ sur le Ré} \\ \text{sul A } \text{ » } \text{ sur le La} \\ \text{sul E } \text{ » } \text{ sur le Mi} \end{array} \right.$

N. B. — Ne pas bouger le pouce pour les glissés

sul G

Le même Exercice  $\left\{ \begin{array}{l} \text{RÉ} - \text{ Sur le Ré, en Sol majeur} \\ \text{LA} - \text{ Sur le La, en Ré majeur} \\ \text{MI} - \text{ Sur le Mi, en La majeur} \end{array} \right.$   
sur les 3 Cordes:

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Paris, ALPHONSE LEDUC. (Emile Leduc, P. Bertrand & C<sup>ie</sup>)

A. L. 15, 408.

Carlo Barato

### 2<sup>me</sup> Exercice

pour donner de la force aux 3<sup>e</sup> et 4<sup>e</sup> doigts

sul G

sul D

sul A

sul E

### 3<sup>me</sup> Exercice

sul G

sul D

1 2 3 4 4 3 2 1 1 2

3 4 4 3 2 1 1 2 3 4

4 3 2 1 1 2 3 4 4 3

2 1 1 2 3 4 4 3 2 1 1

sul A

1 2 3 4 4 3 2 1 1 2

5 4 4 3 2 1 1 2 3 4 8

4 3 2 1 1 2 3 4 4 3

2 1 1 2 3 4 4 3 2 1 1

sul E

1 2 3 4 4 3 2 1 1 2

5 4 4 3 2 1 1 2 3 4 8

4 3 2 1 1 2 3 4 4 3

2 1 1 2 3 4 4 3 2 1 1



### 5<sup>me</sup> Exercice

The 5th exercise consists of six staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains six measures of eighth-note patterns with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 5. The second staff has two measures with 'sul A' and fingerings 4, 1, 2, 3, 4, 1, 2, 3, 4, 5. The third staff has two measures with 'sul E' and fingerings 2, 1, 2, 3, 4, 3, 2, 1, 2, 3. The fourth staff has two measures with 'sul D' and fingerings 2, 1, 2, 3, 4, 3, 2, 1, 2, 3. The fifth staff has two measures with 'sul A' and fingerings 3, 4, 3, 2, 1, 2, 1, 4, 3, 2. The sixth staff has two measures with 'sul G' and fingerings 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1.

### 6<sup>me</sup> Exercice

The 6th exercise consists of five staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains six measures of eighth-note patterns with fingerings 1, 2, 3, 4, 2, 1, 2, 3, 4. The second staff has six measures with fingerings 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2. The third staff has six measures with fingerings 5, 4, 2, 1, 2, 5, 4, 4, 3, 2, 1, 2. The fourth staff has six measures with fingerings 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 3. The fifth staff has six measures with fingerings 2, 1, 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 1.



Le même Exercice  
sur les 3 Cordes  
RÉ-LA-MI

sul D

sul A

sul E

### 7<sup>me</sup> Exercice

sul G

Le même Exercice  
sur les 3 Cordes  
RÉ-LA-MI

sul D

sul A

sul E

### 8<sup>me</sup> Exercice

*N. B.* - Toujours bien observer de ne pas bouger le pouce dans les "glissés!"

Musical score for Exercise 8, consisting of six staves of music in C major and 2/4 time. The piece features a continuous eighth-note melody with frequent chromaticism and slurs. Fingerings are indicated by numbers 1-5. Chordal indications above the staff include D, E, A, and sul (sul ponticello). The first staff begins with a sequence of fingerings: 1 1 1 1, 2 2 2 2, 3 3 3 3, 4 4 4 4. The piece concludes with a final cadence on the sixth staff.

### 9<sup>me</sup> Exercice

Musical score for Exercise 9, consisting of six staves of music in D major and 2/4 time. The melody is composed of eighth notes with various slurs and fingerings (1-5). Chordal indications above the staff include D, G, and sul (sul ponticello). The piece concludes with a final cadence on the sixth staff.

# 10<sup>me</sup> Exercice

The 10<sup>me</sup> Exercice consists of eight staves of music in treble clef, 2/4 time. The notes are grouped into chords and connected by slurs. Fingerings are indicated by numbers 1-5 below the notes. The chords used are E, A, D, G, and A. The exercise is a continuous sequence of chords, with some notes repeated across staves to create a flowing melodic line.

# 11<sup>me</sup> Exercice

The 11<sup>me</sup> Exercice consists of three staves of music in treble clef, 2/4 time. The notes are grouped into chords and connected by slurs. Fingerings are indicated by numbers 1-5 below the notes. The chords used are G, D, A, and E. The exercise is a continuous sequence of chords, with some notes repeated across staves to create a flowing melodic line.

12<sup>me</sup> Exercice

sul G

sul D

Le même Exercice  
sur les 3 Cordes  
RÉ-LA-MI

sul A

sul E

13<sup>me</sup> Exercice

Gammes

sul D 1 2 3 4  
 A 1 2 3 4 4 3 2 1  
 E 1 2 3 4 4 3 2 1  
 A 4 5 2 1 1 2 3 4  
 D 4 5 2 1 1 2 3 4  
 A 1 2 3 4  
 E 1 2 3 4 4 3 2 1  
 A 4 3 2 1  
 D 4 3 2 1 1

### 14<sup>me</sup> Exercice

sul G 4 4 4 4 5 2 1 2 3 4 3  
 2 1 2 3 4 3 2 1 2  
 3 4 3 2 1 2 3 4 5  
 2 1 2 3 4 3 2 1 2  
 3 4 3 2 1 2 3 4 5 2  
 1 2 3 4 3 2 2 3 4 3

sul D

4 3 2 1 2 3 4 3 etc.

Le même Exercice  
sur les 3 Cordes  
RÉ-LA-MI

sul A

4 3 2 1 2 3 4 3 etc.

sul E

4 3 2 1 2 3 4 3 etc.

# 15<sup>me</sup> Exercice

The musical score consists of 12 staves of guitar notation. The first staff begins with a treble clef, a common time signature, and a 'sul G' instruction. The notes are grouped into measures with fingerings (1-5) and slurs. The second staff has a 'D' instruction above it. The third staff has 'D' and 'sul A' instructions. The fourth staff has an 'A' instruction. The fifth staff has an 'E' instruction. The sixth staff has an 'E' instruction and an '8' (octave) marking with a dashed line. The seventh staff has an 'E' instruction and an '8' marking. The eighth staff has an 'E' instruction and an '8' marking. The ninth staff has an 'E' instruction and an '8' marking. The tenth staff has an 'A' instruction. The eleventh staff has a 'D' instruction. The twelfth staff has a 'D' instruction and a 'G' instruction. The notation includes various rhythmic values, slurs, and fingerings throughout.

A.L.15,108.

Carlo Barato

# Deux Exercices en Etudes

The musical score is divided into three systems, each with a guitar solo line and a piano accompaniment. The guitar solo is written in treble clef with a common time signature (C). The piano accompaniment is written in grand staff (treble and bass clefs) with a common time signature (C). Fingerings are indicated by numbers 1-5. Chord names (sul G, D, A, E) are placed above the guitar line. The score includes various musical notations such as slurs, ties, and dynamic markings.

**System 1:** Guitar solo starts with a *sul G* instruction. The first measure has a slur over notes G4, A4, B4, C5, with fingerings 1 and 2. The second measure has a slur over notes C5, B4, A4, G4, with fingerings 3, 4, 4, 3. The third measure has a slur over notes G4, A4, B4, C5, with fingerings 2 and 1. The fourth measure has a slur over notes C5, B4, A4, G4, with fingerings 2 and 1. The fifth measure has a slur over notes G4, A4, B4, C5, with fingerings 1 and 2. The sixth measure has a slur over notes C5, B4, A4, G4, with fingerings 1 and 2. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

**System 2:** The guitar solo continues with a slur over notes G4, A4, B4, C5, with fingerings 3 and 4. The second measure has a slur over notes C5, B4, A4, G4, with fingerings 4 and 3. The third measure has a slur over notes G4, A4, B4, C5, with fingerings 2 and 1. The fourth measure has a slur over notes C5, B4, A4, G4, with fingerings 1 and 2. The fifth measure has a slur over notes G4, A4, B4, C5, with fingerings 1 and 2. The sixth measure has a slur over notes C5, B4, A4, G4, with fingerings 3 and 4. The piano accompaniment continues with chords and single notes.

**System 3:** The guitar solo continues with a slur over notes G4, A4, B4, C5, with fingerings 4 and 3. The second measure has a slur over notes C5, B4, A4, G4, with fingerings 2 and 1. The third measure has a slur over notes G4, A4, B4, C5, with fingerings 1 and 2. The fourth measure has a slur over notes C5, B4, A4, G4, with fingerings 3 and 4. The fifth measure has a slur over notes G4, A4, B4, C5, with fingerings 4 and 3. The sixth measure has a slur over notes C5, B4, A4, G4, with fingerings 4 and 3. The piano accompaniment concludes with chords and single notes.

# 2<sup>me</sup> Exercice (en étude)

The musical score is written for guitar and piano. It consists of four systems, each with a guitar staff and a piano accompaniment. The guitar staff features a melodic line with various fingerings and slurs, while the piano accompaniment provides harmonic support with chords and arpeggios. The score includes several key signatures and chord changes, indicated by letters G, D, A, E, and S. The tempo is marked 'sostenuto'. The guitar staff includes the instruction 'sul G' at the beginning. The piano accompaniment is written in a style that complements the guitar's melodic line.

*sul G*

*sostenuto*

Key signatures and chord changes: G, D, A, E, S.



First system of musical notation. Treble clef with melody and grand staff with piano accompaniment. Chords D and G are indicated above the staff. Fingerings are shown as 4-2-4-2 and 1-4-3-2.

Second system of musical notation. Treble clef with melody and grand staff with piano accompaniment. Chords D, A, and G are indicated above the staff. Fingerings are shown as 1-4-3-2 and 4-2-4-2.

Third system of musical notation. Treble clef with melody and grand staff with piano accompaniment. Chords D, A, E, and G are indicated above the staff. Fingerings are shown as 2-4-1-4 and 1-3-2-4.

Fourth system of musical notation. Treble clef with melody and grand staff with piano accompaniment. Chords E, A, D, and G are indicated above the staff. Fingerings are shown as 1-4-3-2 and 3-4-5-4.

16<sup>me</sup> Exercice

Gamme type qu'on peut moduler dans tous les tons et sur toutes les cordes

N. B. — Toujours bien observer de ne pas bouger le pouce dans les "glissés!"

sul G

Même Exercice sur les autres cordes, RÉ, LA, MI.

On pourra développer tous ces exercices à l'infini; — mais nous nous arrêtons ici, leur nombre en étant plus que suffisant pour prouver "l'infailibilité" de leur but: pouvoir se mettre en doigts et en archet en quelques minutes.

N. B. — Pour arriver "au mécanisme impeccable", ces exercices devront se jouer dans le mouvement des doubles-croches.