

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 fatiguante 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 infaillible; 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 *démanché* 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'affermi 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  
de la signature autographe de l'Auteur:*

# EUREKA!

Signes	1 — signifie 1 1 1 1 2 — " " 2 2 2 2 3 — " " 3 3 3 3 4 — " " 4 4 4 4
	sul G " sur le Sol
	sul D " sur le Ré
	sul A " sur le La
	sul E " sur le Mi

MÉCANISME NOUVEAU  
pour se mettre en doigts en quelques minutes.

M. P. MARSICK

Op. 34

## Premier Exercice

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

sul G

The image shows ten staves of musical notation for a six-string guitar. The notation uses standard musical symbols like quarter notes and eighth notes, but includes numerical values above the notes (e.g., 1, 2, 3, 4, 5, 9) which likely represent specific frets or fingerings. The first staff begins with a treble clef and a '2' above the staff, indicating two measures of 3/4 time. The subsequent staves also begin with a treble clef and a '2'. The notation consists of sixteenth-note patterns with various slurs and grace notes. The final staff ends with a measure consisting of a single note followed by a fermata and a '3'.

**Le même Exercice  
sur les 3 Cordes:**

RÉ	Sur le Ré, en Sol majeur
LA	Sur le La, en Ré majeur
MI	Sur le Mi, en La majeur

Tous droits d'Exécution réservés pour tous Pays.

A.L.15.108.

PARIS ALPHONSE LEDUC (Emile Leduc & Cie)

## 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

Sheet music for sul D, 4 staves of 8 measures each. The music is in common time, key signature of one sharp (F#). Measures 1-8 show a repeating pattern of eighth-note pairs connected by slurs. Measure 9 starts with a measure rest followed by a eighth-note pair. Measures 10-12 end with a eighth-note pair.

sul A

Sheet music for sul A, 4 staves of 8 measures each. The music is in common time, key signature of one sharp (F#). Measures 1-8 show a repeating pattern of eighth-note pairs connected by slurs. Measures 9-12 end with a eighth-note pair.

sul E

Sheet music for sul E, 4 staves of 8 measures each. The music is in common time, key signature of one sharp (F#). Measures 1-8 show a repeating pattern of eighth-note pairs connected by slurs. Measures 9-12 end with a eighth-note pair.

## 4<sup>me</sup> Exercice

sul G

A musical score consisting of four staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains eight measures of music, each with a different sequence of notes and rests. The second staff begins with a treble clef and a key signature of one sharp. It also contains eight measures. The third staff begins with a treble clef and a key signature of one sharp. It contains eight measures. The bottom staff begins with a treble clef and a key signature of one sharp. It contains eight measures.

sul D

sul A

The image shows four staves of musical notation for piano, labeled "Bar 11". The notation consists of eighth-note patterns with various slurs and grace notes. Fingerings are indicated below each staff: the first staff has "1 2 3 4" under each group of four notes; the second staff has "1 2 3 4" under each group; the third staff has "4 3 2 1" under each group; and the fourth staff has "4 3 2 1" under each group. The music is in common time, with a key signature of one sharp.

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

The image shows six staves of musical notation for a bowed instrument, such as a cello or double bass. The music is in common time (indicated by 'C') and consists of six measures per staff. The key signature is one sharp (F#). The notation includes various bowing techniques indicated by horizontal dashes under the notes, and fingerings indicated by numbers above the notes. The staves are separated by vertical bar lines. The first staff starts with a single note followed by a series of eighth-note pairs. The second staff begins with a measure labeled 'sul A'. The third staff begins with a measure labeled 'sul E'. The fourth staff starts with a measure labeled '8'. The fifth staff begins with a measure labeled 'sul A'. The sixth staff begins with a measure labeled 'sul D'.

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

The image shows a single page of sheet music for a 12-bar blues in G major. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). The music is arranged in four staves, each consisting of two measures. The first staff starts with a measure of '1' followed by a measure of '2'. The second staff starts with a measure of '3' followed by a measure of '4'. The third staff starts with a measure of '2' followed by a measure of '1'. The fourth staff starts with a measure of '9' followed by a measure of '4'. Each measure contains six eighth notes, grouped into pairs of two. The notes are connected by horizontal lines above them, representing a continuous rhythmic pattern. The music is divided into measures by vertical bar lines.



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



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

sul G



sul D



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

sul A



sul E



8<sup>me</sup> Exercice

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

Fingerings for Exercise 8:

- Staff 1: 1 1 1 1 | 2 2 2 2 | 3 3 3 3 | 4 4 4 4 | D — 2 — 3 — 4 — | sul E —
- Staff 2: E — | 2 — 1 — 4 — 3 — | 2 — | sul A — | 1 — 4 — 3 — | 2 — | sul D — | 1 — 2 — 3 — |
- Staff 3: D — | 4 — 1 — 9 — 5 — | 4 — | sul E — | 3 — 9 — 1 — | 2 — 3 — |
- Staff 4: E — | 4 — 3 — 9 — 1 — | 2 — | sul A — | 1 — 2 — 3 — | 4 — 5 — | sul A —
- Staff 5: A — | 3 — 4 — | sul D — | 1 — 2 — | sul A — | 1 — 2 — | sul D — | 1 — 2 — | 4 — 3 — | sul G — | 2 —
- Staff 6: G — | 4 — 2 — 4 — 3 — | 2 — | 9 — | 1 — 3 — | 4 — 5 — | 1 — 3 — | 4 — 4 — | Rest

9<sup>me</sup> Exercice

Fingerings for Exercise 9:

- Staff 1: sul D — G — | D — G — | D — G — | D —
- Staff 2: 1 — 3 — | 1 — 5 — | 1 — | 3 — 1 — | 3 — | 2 — 4 — | 2 — 4 — | 2 — 4 — | 2 — 3 — 1 — |
- Staff 3: 3 — 1 — | 3 — | 3 — 1 — | 3 — | 2 — 4 — | 2 — 4 — | 2 — 4 — | 2 — 3 — 1 — |
- Staff 4: 3 — 1 — | 3 — | 1 — 3 — | 4 — 2 — | 4 — 2 — | 4 — 2 — | 4 — 2 — | 3 — 1 — |
- Staff 5: 3 — 1 — | 3 — | 1 — 3 — | 4 — 5 — | 4 — 9 — | 4 — 9 — | 4 — 9 — | 3 — 1 — |
- Staff 6: 3 — 1 — | 4 — 3 — | 4 — 2 — | 4 — 2 — | 4 — 2 — | 2 — 4 — | 2 — 4 — | 3 — 1 — |
- Staff 7: 3 — 1 — | 5 — | 4 — 3 — | 4 — 2 — | 4 — 2 — | 4 — 2 — | 4 — 3 — |

10<sup>me</sup> Exercice

Sheet music for Exercise 10, featuring ten staves of musical notation for a string instrument. The notation consists of vertical stems with horizontal dashes indicating fingerings. The notes are grouped by measure with labels such as E-A-D-G-D-A-E-A, A-D-G-D-A-E-A-D, D-A-E-E-A-D-A, E-A-D-A-E-E-A, D-A-E-A-E-A-D, A-E-A-D-A-E-A, A-D-A-E-E-A-D-G-D, D-A-E-A-D-G-D-A-E, and A-D-G-D-A-E-A.

11<sup>me</sup> Exercice

Sheet music for Exercise 11, featuring three staves of musical notation for a string instrument. The notation includes vertical stems with horizontal dashes for fingerings and some solid stems. Measures include G-3, D, A, D, G-3-1-2-4, D, A, and G-3-2-4.

## 12<sup>me</sup> Exercice

The image shows a musical score for a stringed instrument, likely a mandolin or guitar, titled "sul G". The score is arranged in six staves, each starting with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several slurs and grace notes indicated by small dots above the main note heads. The notation is standard tablature, where each vertical column represents a string and each horizontal position represents a fret.

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

*sul D*

1— 2— 3— 4— 4— 3— 2— 1— 1— 2— etc.

*sul A*

1— 2— 3— 4— 4— 3— 2— 1— 1— 2— etc.

*sul E*

1— 2— 3— 4— 4— 3— 2— 1— 1— 2— etc.

## 13<sup>me</sup> Exercice

## Gammes

Gammes

sul G

1 2 3 4

D

A

C

1 2 3 4

1 2 3 4

1 2 3 4

4 3 2 1

G 4

3 9 1 1 2 3 4

D

1 2 3 4

A

1 2 3 4

8

D

1 2 3 4

G 4

3 9 1 1

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

14<sup>me</sup> Exercice

sul G

4-4-4-4      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-      5-      2-      1-      2-  
3-      4-      3-      2-      1-      2-      3-      4-      5-  
1-      2-      3-      4-      5-      2-      1-      2-      3-  
1-      2-      3-      4-      5-      2-      1-      2-      3-

sul D

4-      3-      2-      1-      2-      3-      4-      3-      etc.

sul A

4-      3-      2-      1-      2-      3-      4-      3-      etc.

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

sul E

4-      3-      2-      1-      2-      3-      4-      3-      etc.

15<sup>me</sup> Exercice

sul G

D ——————

D ——————

sul A ——————

A ——————

E ——————

E ——————

E ——————

A ——————

A ——————

D ——————

D ——————

# Deux Exercices en Etudes

sul G

D

A

E

D

A

E

A.L. 45.108

2<sup>me</sup> Exercice  
(en étude)

The sheet music consists of six staves of musical notation for a guitar. The notation includes various markings such as 'sul G', 'sostenuto', and dynamic markings like 'p' and 'f'. Fingerings are indicated by numbers below the strings, such as '1-4-3-2-' or '4-3-2-'. The staves are labeled with letters above them: 'D', 'A', 'D', 'E', 'A', 'E', and 'G'. The first two staves are in common time (C), while the remaining four are in 2/4 time (2/4). The key signature changes throughout the piece, including sections in G major, A major, D major, E major, and G major.

D G  
4-9-4-2 1-4-3-9 1-4-3-2 1-4 2-4-9 4-9-4-2 1-4-5-9

D  
1-4-3-9 1-4-2-4-9 4-9-4-2 3-4-9-3 4-3 4-2-3 4-3-2-1

E 8 A  
2-4-1-4 1-3-2-4 1-2-3-4 1-4-3-2 1-4-3-2 1-4-5-2

A D G  
1-4-3-2 3-4 3-4 4-1-4-1-3

## 16<sup>me</sup> Exercice

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

A musical score for piano featuring five staves of music. The key signature is C major (one sharp). The first staff begins with a G note. The second staff begins with an E note. The third staff begins with an A note. The fourth staff begins with a D note. The fifth staff begins with an E note. The music consists of eighth-note patterns with various fingerings indicated by numbers below the notes. The patterns repeat across the staves.

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

sul G

sul G

0 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 2 3 4 4 3 2 1

1 2 3 4 4 3 2 1 1 2 3 4 4 3 2 1

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'inaffabilité" 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.*