

EDITION CRANZ

No. 150^a

Schradieck

Schule
der Violin-Technik

Heft I

(Em. Chaumont)

H E R Z I G

Wie man feststellen wird, ist die vorliegende Ausgabe um zahlreiche Bogenstriche bereichert worden, deren Zweck es ist, gleichzeitig die Technik der Bogenführung und die Technik der linken Hand fortzubilden.

Wir glauben nichts Besseres tun zu können, als diese Durchsicht Meister Emile Chaumont, dem bedeutenden Professor am Konservatorium zu Brüssel und Verfasser der berühmten, in unserem Verlage erschienenen Violin-Schule, anzuvertrauen.

Der Verleger A. Cranz

Ainsi qu'on le constatera, la présente édition s'est enrichie de nombreux coups d'archet qui ont pour but de développer concurremment la technique de l'archet et celle de la main gauche.

Nous ne pouvions mieux faire que de confier cette révision au Maître Emile Chaumont, l'éminent professeur du conservatoire de Bruxelles, auteur de la célèbre ÉCOLE DU VIOLON publiée dans nos éditions.

L'Editeur A. Cranz

As will be noted, the present edition has been enriched by numerous bowings the object of which is to develop equally the technique of bowing as well as that of the left hand.

We do not know anything better than entrust Master Emile Chaumont, the eminent Professor of the Brussels Conservatory and author of the famous Violin School (École du Violon) published in our range of editions, with this revision.

The Editor A. Cranz

Como se puede ver la presente edición ha sido enriquecida por numerosas arqueadas las que tienen por objeto de desarrollar concurrentemente la técnica del arco así como la de la mano izquierda.

No podemos hacer mejor que confiar esta revisión al Maestro Emile Chaumont, el eminente Profesor del Conservatorio de Bruselas y autor de la célebre Escuela de Violín publicada en nuestras ediciones.

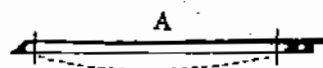
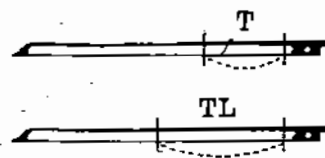
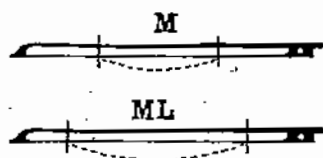
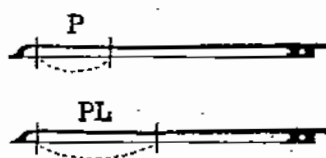
El Editor A. Cranz

Die verschiedenen
Bogenführungen:

Indication des différents
coups d'archet:

Indication of the various
bowings:

Indicación de las varias
arqueadas:



P = Spitze
PL = Spitze lang
M = Mitte
ML = Mitte lang
T = Frosch
TL = Frosch lang
A = ganzer Bogen

P = pointe
PL = pointe long
M = milieu
ML = milieu long
T = talon
TL = talon long
A = archet complet

P = tip
PL = tip long
M = middle
ML = middle long
T = frog
TL = frog long
A = full length of bow

P = punta
PL = punta largo
M = centro
ML = centro largo
T = talón
TL = talón largo
A = arco entero

Die für den ersten Takt angegebenen Bogenstriche gelten auch für die weitere Folge der Übung.

Les coups d'archet indiqués sur la première mesure s'appliquent également pour la suite de l'exercice.

The bowings mentioned on the first measure apply also to the following exercise.

Las arqueadas indicadas en la primer medida se aplican también al ejercicio siguiente.

I^{ère} PARTIE.I^a DIVISION.

FIRST DIVISION.

Exercices sur une corde.

Chaque Exercice doit être répété au moins quatre fois.

Übungen auf einer Saite.

Jede Übung muss mindestens 4 mal wiederholt werden.

Ejercicios en una cuerda.

Se habrá de repetir cada ejercicio á lo menos cuatro veces.

Exercises on one string.



Every number to be repeated at least four times.


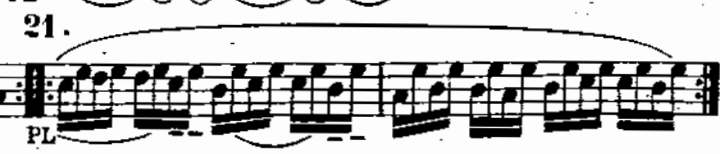
A chaque exercice l'élève doit observer l'immobilité de la main, laisser tomber les doigts avec énergie et les lever avec élasticité. Le mouvement, qui pourra être modifié ou accéléré selon les aptitudes de l'élève, est toujours tempéré.



Der Schüler muss bei sämtlichen Übungen auf ruhige Haltung der Hand, auf energisches Niederfallen und elastisches Aufheben der Finger achten. Das Zeitmaass, welches je nach der Fähigkeit des Schülers moderiert, oder beschleunigt werden kann, ist durchweg ein mässiges.


El discípulo habrá de tener presente en todos los ejercicios que es preciso tener la mano tranquila, dejar caer los dedos con vigor y levantarlos con elasticidad. El movimiento que se puede modificar según la capacidad del discípulo, disminuyendo o acelerándolo, es moderado en general.

The pupil ought to attend in all the exercises to a keeping the hand perfectly quiet, letting the fingers fall down strongly and raising them with elasticity. The movement according to the ability of the pupil must be lessened or accelerated, but is generally moderate.



18.  19. 

20.  21. 


22.  23. 

24. 


2.


1.  2. 

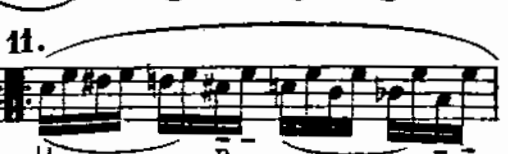
3. 


4.  5. 

6. 

7.  8. 

9. 

10.  11. 

12. 

1. ML

2. A P A

3. PL

4.

5. P 4

6. L 4

7. V 4

8. L 4

9.

10. ML L

11. PL 4

12.

13. PL 4

14. TL 4

15. M V

16. A P A T 4

A exécuter du poignet tout en conservant l'immobilité complète du bras droit.

Bei vollkommen ruhiger Haltung des rechten Armes nur mit dem Handgelenk auszuführen.

Ejercicios que deben ejecutarse con la muñeca solamente, teniendo el brazo de-
recho perfectamente tranquilo.

Exercises to be practised by the wrist only keeping the right arm perfectly quiet.

1. PL

2.

3. PL V

4. ML

5.

6. PL V

7. PL

8. ML

9. PL

10.

11. A V

12. U

13. PL U

14. U

15. PL

16. A 4 3 P TL

1. A

2. ML P

3. ML

4.

5.

6. TL A P A

7. PL V

8. PL

9. PL

10. ML

11. A U P A T

12. PL V V

Exercices sur 4 Cordes.

Übungen auf 4 Saiten.

Ejercicios en 4 cuerdas.

Exercises on 4 strings.

1. A ML

2. ML

3. M

4. M

5. P V

6. PL

7. TL A P

8. ML

9. TL

10. ML

11. A C

1. PL

2. PL

3.

4.

5.

6.

7.

8.

9.

10. CODA. 2.

ML

segue

1. 2.

1 2 1

1. PL

2.

3.

4. TL

5.

6. TL

7. ML

8. TL

9. A P A A

10. A

11. TL

1. *staccato*

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

Übungen in der 1^{sten} 2^{ten} und 3^{ten}
Lage.

Ejercicios en la 1^{ra} 2^{da} y 3^{ra}
posicion.

Exercises in the 1st 2^d and 3^d
position.

1. sautille M

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

The image displays a page of musical exercises for the 4th position. It contains 18 numbered exercises, each on a single staff. The exercises are written in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The exercises are as follows:

- Exercise 1:** Starts with a *saltato* (saltatory) marking and a first finger (1) fingering.
- Exercise 2:** Includes a 4th finger (4) fingering.
- Exercise 3:** Includes a 4th finger (4) fingering.
- Exercise 4:** Includes a 4th finger (4) fingering.
- Exercise 5:** Includes a 4th finger (4) fingering.
- Exercise 6:** Includes a 4th finger (4) fingering.
- Exercise 7:** Includes a 4th finger (4) fingering.
- Exercise 8:** Includes a 4th finger (4) fingering.
- Exercise 9:** Includes a 4th finger (4) fingering.
- Exercise 10:** Includes a 4th finger (4) fingering.
- Exercise 11:** Includes a 4th finger (4) fingering.
- Exercise 12:** Includes a 4th finger (4) fingering.
- Exercise 13:** Includes a 4th finger (4) fingering.
- Exercise 14:** Includes a 4th finger (4) fingering.
- Exercise 15:** Includes a 4th finger (4) fingering and a 1st finger (1) fingering.
- Exercise 16:** Includes a 4th finger (4) fingering.
- Exercise 17:** Includes a 4th finger (4) fingering and a *segue* marking.
- Exercise 18:** Includes a 4th finger (4) fingering.

*) Den 1^{ten} Finger auf die Quinten stellen.

Exercices à la 1^{re} 2^e 3^e &
la 4^e Position.

Übungen in der 1^{sten} 2^{ten} 3^{ten} und
4^{ten} Lage.

13.

Ejercicios en la 1^{ra} 2^{da} 3^{ra} y 4^a
posicion.

Exercises in the 1st 2^d 3^d and 4th
position.

15

1. *staccato*

2.

3. I. II.


4. III.


5. II. III.

6. II. III.

7.

8.

9. 

10. 

Exercices à la 5^e Position.Übungen in der 5^{ten} Lage.

14.

Ejercicios en la 5^{ta} posición.Exercises in the 5th position.

1. IV. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

A. C. 34911

1. T1 A

2. T1

3. TL

4. PL

5. PL

6. 2 2 3 3 4 4 5 5

7. TL

8. PL

9. PL

10. PL

11. A P A

12. P V

13. P

14. T

15. PL V

16. T V A P A

Ejercicios pasando por 6 posiciones.

Exercises passing through 6 positions.

10.

11.

12.

Übungen in der 7^{ten} Lage.Ejercicios en la 7^{ma} posicion.Exercises in the 7th position.

1. ^{IV} 3 3

2. TL

3. A P A P

4. ML

5. PL

6. PL

7^a PL

7^b PV

8. PV

9. V

10. V

11. TL

12.

13.

14.

Ces exercices peuvent également s'exécuter à la 8^{me} Position de préférence en La mineur.

Diese Übungen können auch in der 8^{ten} Lage am besten in A^{moll} geübt werden.

Estos ejercicios se pueden practicar también en la octava posición lo que convendrá lo mas hacer en La menor.

A. C. 34911

These exercises can be practised also in the 8th position the most conveniently in A minor.

Exercices sur toutes les Positions.

Übungen durch sämtliche Lagen.

Ejercicios pasando por todas las posiciones.

Exercises passing through all positions.

The musical score consists of eight systems of guitar exercises, each with two staves (treble and bass clef). The exercises are numbered 1 through 8.

- Exercise 1:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "IV" and a "restez" instruction. The second staff shows a "7^{te} Lage" and "5^{te} L.".
- Exercise 2:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "IV" and a "III" section. The second staff shows a "II" section.
- Exercise 3:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "I" and a "II" section. The second staff shows a "III" section.
- Exercise 4:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "IV" and a "V" section. The second staff shows a "7^{te} Lage. 7^e Position." and an "8^{te} Lage".
- Exercise 5:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "IV" and a "V" section. The second staff shows a "9^{te} Lage. 9^e Position".
- Exercise 6:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "IV" and a "V" section. The second staff shows a "3^{te} Lage" and a "1^{te} Lage".
- Exercise 7:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "IV" and a "V" section. The second staff shows a "3^{te} Lage" and a "1^{te} Lage".
- Exercise 8:** Starts with a treble clef and a key signature of one flat. It includes a section labeled "IV" and a "V" section. The second staff shows a "3^{te} Lage" and a "1^{te} Lage".

The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4). It also includes a key signature of one flat (B-flat) and a time signature of 4/4.

9. 8. 2

10. 8. II. III. 8. 1

11. 1. PL

12. IV.

13. 1. 2. 4. 8.

14. 1. 8. 16. Lage.

15. ML II.

16. PL V

17. IV. I. 3.

18. IV. V. V. T. 2. 2.

1. IV. 2. 3. 4. 5. 6. 7. 8. IV. 9. IV. 10. 11. 12. II. 13. 14. 15. 16. 17.