

EDITION CRANZ

No. 150<sup>a</sup>

# 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'Éditeur 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.

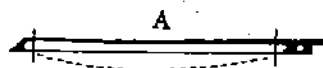
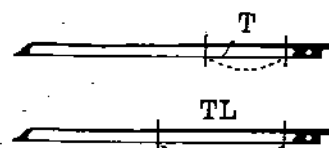
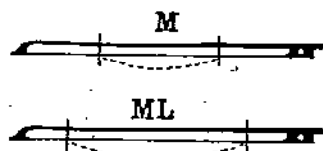
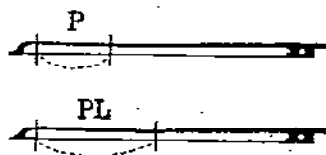
*El Editor A. Cranz*

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.

# 1<sup>ère</sup> PARTIE.

# 1<sup>a</sup> 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.

## 1.

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.

The musical score consists of 17 numbered exercises, each on a single staff. The exercises are arranged in two columns: 1-8 on the left and 9-17 on the right. Each exercise is a short melodic phrase, often repeated. Some exercises include specific performance markings: 'A' (accents), 'PL' (pizzicato), 'M' (marcato), 'L' (legato), 'V' (vibrato), 'P' (piano), and 'T' (tutti). The exercises are numbered 1 through 17.

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 moderirt, 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 segun la capacidad del discípulo, disminuyendo o acelerandolo, es moderado en ge.

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.

Labels: A, PL, ML, PL, PL, U

2.

1. 2.

3.

4. 5.

6. 4

7. 8.

9. 4

10. 11.

12.

Labels: P, PL, U, M, H, LV, A, P, AV, T, U, P, T, ML, U

1. 2.

3.

4.

6.

7.

8.

10.

11.

12.

13.

14.

15.

16.

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

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.

The musical score consists of 16 numbered exercises, each on a single staff in treble clef with a key signature of one sharp (F#). The exercises are as follows:

- Exercise 1:** PL. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 2:** Quarter notes, eighth notes, and sixteenth notes.
- Exercise 3:** PL. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 4:** ML. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 5:** Quarter notes, eighth notes, and sixteenth notes.
- Exercise 6:** PL. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 7:** PL. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 8:** ML. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 9:** PL. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 10:** Quarter notes, eighth notes, and sixteenth notes.
- Exercise 11:** ALV. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 12:** Quarter notes, eighth notes, and sixteenth notes.
- Exercise 13:** PL. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 14:** Quarter notes, eighth notes, and sixteenth notes.
- Exercise 15:** PL. Quarter notes, eighth notes, and sixteenth notes.
- Exercise 16:** A. Quarter notes, eighth notes, and sixteenth notes.

Articulation marks include accents (A), slurs (V), and various fingerings (e.g., 4, 3, 2, 1, P). The score concludes with the publisher's number A. C. 34911.

Exercices sur 3 Cordes.  
Übungen auf 3 Saiten.

# 5.

Ejercicios en 3 cuerdas.

Exercises on 3 strings.

1. A

2. ML P

3. ML

4.

5.

6. TL A P A

7. PL LV

8. PL

9. PL

10. ML

11. A U P A T

12. PL LV V

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



1. PL

2. FL

3. PL

4.

5. A P A V T

6. A

7. A P A T

8. PL V

9. ML segue

10. CODA 2.

12 1

Detailed description: This is a musical score for piano, consisting of ten numbered measures. The music is written on a single treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The score includes various performance markings such as dynamics (piano, forte), articulation (accents), and fingerings. Measure 1 is marked '1. PL'. Measure 2 is marked '2. FL'. Measure 3 is marked '3. PL'. Measure 4 is marked '4.'. Measure 5 contains markings 'A', 'P', 'A', 'V', and 'T'. Measure 6 is marked 'A'. Measure 7 is marked 'A', 'P', 'A', and 'T'. Measure 8 is marked 'PL' and 'V'. Measure 9 is marked 'ML' and 'segue'. Measure 10 is marked '10. CODA 2.'. The final measure of the piece includes fingerings '12 1'. The score is divided into two systems of five staves each.

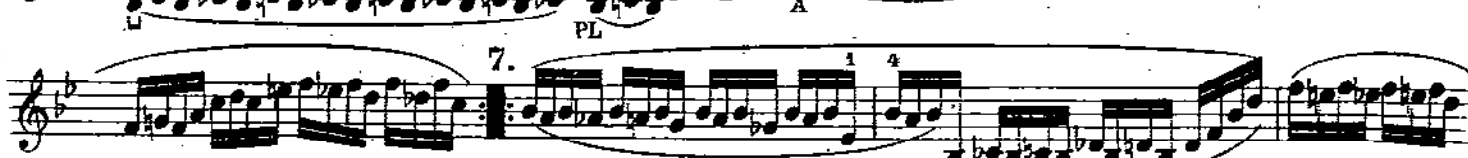
1. 

2. 

3. 

4. 

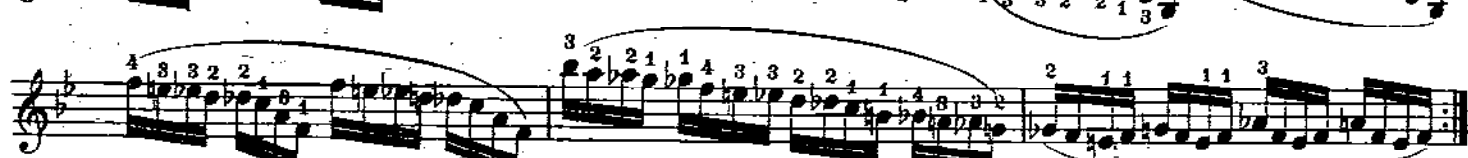
6. 

7. 

8. 

9. 

10. 



11. 

12. 

\*) Den 1<sup>ten</sup> Finger auf die Quinten stellen. A. C. 34911

Exercices à la 1<sup>ère</sup> & la 2<sup>ème</sup> Position.  
Übungen in der 1<sup>ten</sup> und 2<sup>ten</sup> Lage.

Ejercicios en la 1<sup>ra</sup> y 2<sup>da</sup> posición.

Exercises in the 1<sup>st</sup> & 2<sup>d</sup> position.

The page contains 11 numbered musical exercises for guitar, arranged in a single system across 11 staves. Each exercise is written in treble clef with a key signature of two sharps (D major or F# minor) and a common time signature (C). The exercises include various rhythmic patterns and techniques:

- Exercise 1:** Features a triplet of eighth notes and a slur over a sequence of notes. Marked with "PL".
- Exercise 2:** Includes a triplet of eighth notes and a slur. Marked with "TL".
- Exercise 3:** Features a slur over a sequence of notes. Marked with "TL".
- Exercise 4:** Includes a slur over a sequence of notes. Marked with "TL".
- Exercise 5:** Features a slur over a sequence of notes. Marked with "TL".
- Exercise 6:** Includes a slur over a sequence of notes. Marked with "TL".
- Exercise 7:** Features a slur over a sequence of notes. Marked with "ML".
- Exercise 8:** Includes a slur over a sequence of notes. Marked with "TL".
- Exercise 9:** Features a slur over a sequence of notes. Marked with "A", "P", and "A".
- Exercise 10:** Includes a slur over a sequence of notes. Marked with "A".
- Exercise 11:** Features a slur over a sequence of notes. Marked with "TL".

1. *staccato*

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12. *v*

Übungen in der 1<sup>sten</sup> 2<sup>ten</sup> und 3<sup>ten</sup> Lage.


Ejercicios en la 1<sup>ra</sup> 2<sup>da</sup> y 3<sup>ra</sup> posición.

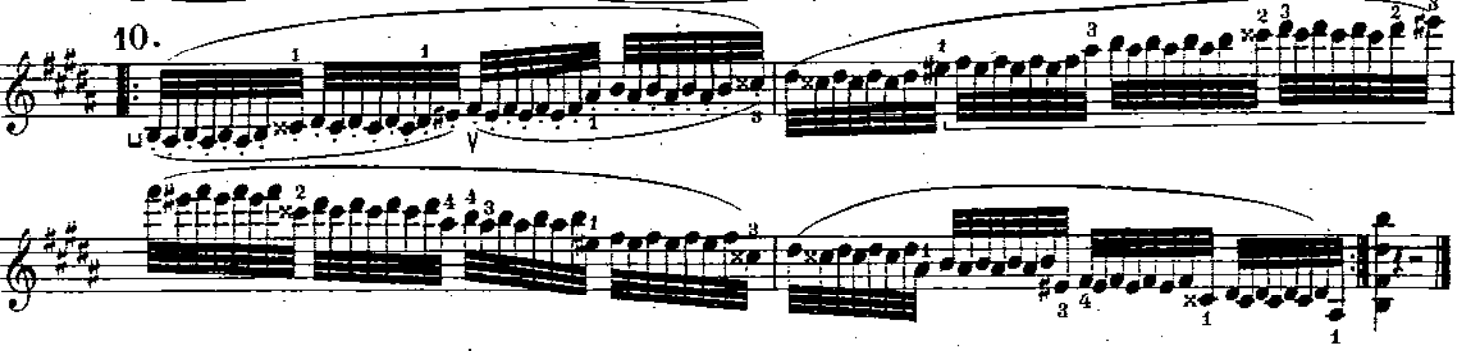
Exercises in the 1<sup>st</sup> 2<sup>d</sup> and 3<sup>d</sup> position.

The page contains 12 numbered musical exercises, each consisting of two staves of music. The exercises are written in G major (one sharp) and 3/4 time. Exercise 1 is marked 'sautille' and includes a 'M' dynamic marking. Exercises 2 through 12 feature various technical patterns such as slurs, accents, and specific fingerings (1-4) for the right hand. Some exercises include 'U' and 'V' markings, likely indicating up-bow or breath marks. The exercises progress from simple eighth-note patterns to more complex sixteenth-note and triplet patterns.





9. 

10. 

Exercices à la 5<sup>e</sup> Position.  
 Übungen in der 5<sup>ten</sup> Lage.

14.

Ejercicios en la 5<sup>ta</sup> posición.

Exercises in the 5<sup>th</sup> position.

1. IV. 

2. 

3. 

4. 


5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 



The musical score consists of 17 numbered staves, each containing a sequence of notes and rests. The notation includes various guitar-specific symbols such as 'IV', 'III', 'ML', 'A', 'T', 'PL', 'V', 'TL', and 'A'. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The exercises progress through different fret positions, with some staves explicitly labeled 'IV' or 'III'. The final staff ends with a double bar line and a circled '6'.

1. T A

2. T U

3. TL U

4. PL U

5. PL U

6. TL U

7. TL U

8. PL U

9. PL U

10. PL U

11. A P

12. P V

13. P

14. T U

15. PL U V

16. T U V A P A

Exercices sur les 6 Positions.

Uebungen durch 6 Lagen.

Ejercicios pasando por 6 posiciones.

Exercises passing through 6 positions.

The musical score consists of nine staves of music, each representing a different exercise or variation. The exercises are numbered 1 through 9. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The exercises feature various rhythmic patterns, slurs, and fingering numbers (1, 2, 3, 4). Position markers are used throughout, including 'IV.' at the start of exercise 1, 'A' and 'V' for exercises 3, 4, 6, and 7, and 'I.', 'II.', and 'III.' for exercises 8 and 9. The exercises progress through different positions on the fretboard, as indicated by the position markers and the changing notes.

This page of musical notation contains 12 measures of guitar music. The notation is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The music consists of intricate sixteenth-note patterns, often grouped into slurs and sometimes marked with 'x' for natural harmonics. Roman numerals (I, II, III, IV) are placed below the staff to indicate fret positions. Measure 10 is marked with a '10.' and measure 12 with a '12.'. The piece ends with a double bar line and a 'C' time signature.

The page contains 14 numbered musical exercises for the 7th position. Each exercise is written on a single staff with various fingerings and articulations indicated. The exercises are as follows:

- 1. IV 3 3
- 2. TL A P A P
- 3. PL ML
- 5. PL
- 6. PL
- 7<sup>a</sup> PL
- 7<sup>b</sup> PV
- 8. PV
- 9. UV
- 10. V
- 11. TL
- 12.
- 13.
- 14.

Ces exercices peuvent également s'exécuter à la 8<sup>me</sup> Position de préférence en La mineur.  
 Diese Übungen können auch in der 8<sup>ten</sup> 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 8<sup>th</sup> position the most conveniently in A minor.

Exercices sur toutes les Positions.

Uebungen durch sämtliche Lagen.

Ejercicios pasando por todas las posiciones.

Exercises passing through all positions.

The musical score consists of eight numbered exercises, each presented on two staves (treble and bass clef). The exercises are as follows:

- Exercise 1:** Labeled "1. IV" and "restez". It features a sequence of notes across the fretboard, with a "7<sup>te</sup> Lage" (7th fret) and "5<sup>te</sup> L." (5th fret) indicated at the end.
- Exercise 2:** Labeled "2. IV" and "III". It includes a section with a "5<sup>te</sup>" fret marking.
- Exercise 3:** Labeled "1." and "2.". It includes a section with a "8<sup>te</sup>" fret marking.
- Exercise 4:** Labeled "4." and "5.". It includes a section with a "9<sup>te</sup> Lage. 9<sup>te</sup> Position" marking.
- Exercise 5:** Labeled "6.". It includes a section with a "8<sup>te</sup>" fret marking.
- Exercise 6:** Labeled "7.". It includes a section with a "3<sup>te</sup> Lage" (3rd fret) and "4<sup>te</sup> Lage" (4th fret) marking.
- Exercise 8:** Labeled "8.". It includes a section with a "8<sup>te</sup>" fret marking.

Throughout the score, various fret positions are indicated by Roman numerals (I, II, III, IV) and "Lage" (fret) numbers. Fingerings are indicated by numbers 1-4 above the notes. The score concludes with the letters T, A, P, and A placed below the staves.

This musical score page contains ten staves of guitar music, numbered 9 through 18. The notation includes various guitar-specific techniques such as arpeggios, triplets, and slurs. Measure 9 starts with a treble clef and a key signature of one flat. Measures 10, 11, 12, 13, 14, 15, 16, 17, and 18 are marked with Roman numerals (I, II, III, IV, V) and letters (P, PL, ML, T) indicating specific playing techniques or positions. Measure 14 includes the instruction "8 & Lage." (8th fret, Lage). The score is densely packed with notes and rests, with many notes beamed together to indicate rapid passages.

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