

EDITION CRANZ

No. 150^a

Schrägdeck

Schule
der Violin-Technik

Heft I

(Em. Chaumont)

HERZIG

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, anzuertrauen.

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 eminent Profesor del Conservatorio de Bruselas y autor de la célebre Escuela de Violín publicada en nuestras ediciones.

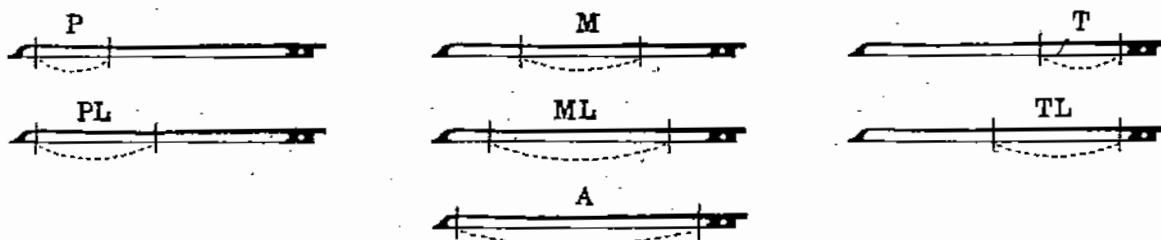
El Editor A. Cranz

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 angegebene 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.

Exercices sur une corde.

Chaque Exercice doit être répété au moins quatre fois.

Uebungen auf einer Saite.

Jede Uebung muss mindestens 4 mal wiederholt werden.

II^e DIVISION.

1.

Ejercicios en una cuerda.

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

FIRST DIVISION.

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 Uebungen auf ruhige Haltung der Hand, auf energisches Niedersfallen 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 seguirá 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.

2.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

Exercices sur 2 Cordes.

Übungen auf 2 Saiten.

3.

Ejercicios en dos cuerdas.

Exercises on two strings.

5

The sheet music consists of 16 numbered exercises (1 through 16) for two strings. Each exercise is a single-line musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The exercises feature various patterns of eighth and sixteenth notes, often with grace notes and slurs. Some exercises include performance instructions such as 'ML' (Molto Legato), 'PL' (Pizzicato), 'PLU' (Pizzicato Legato), 'TLU' (Tremolo Legato), and 'T' (Tremolo). The music is divided into sections by large curved brackets above the staves.

1. ML

2. A P A

3. PL

4.

5. P

6.

7.

8.

9.

10. ML U

11. PLU

12.

13. PLU

14. TLU

15. MLU

16. A L U P A T

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 techo perfectamente tranquilo.

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

The sheet music contains 16 numbered exercises (1 through 16) for the right hand's wrist. Each exercise is a musical phrase on a single staff. The key signature is A major (no sharps or flats). The time signature varies between common time and 4/4. The exercises feature various note heads (solid black, hollow circles, and hollow squares), slurs, and dynamic markings like PL (pianissimo), ML (mezzo-forte), and V (fortissimo). Some exercises include performance instructions such as "A u v" and "TL". The music is divided into sections by large curved brackets above the staves.

1. PL
2.
3. PL V
4. ML
5.
6. PL V
7. PL
8. ML
9. PL
10.
11. A u v
12.
13. PL
14.
15. PL
16. A O 4 3 P
A C. 34911 TL

Exercices sur 3 Cordes.

Uebungen 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 UV

8. PL

9. PL

10. ML

11. AU P A T

12. PL UV V

Exercices sur 4 Cordes.

Uebungen auf 4 Saiten.

6.

Ejercicios en 4 cuerdas.

Exercises on 4 strings.

1. A

2. ML

3.

4. M

5. P V

6. PL

7. TL A

8. ML P

9. TL

10. ML

11. A

7.

1. PL

2. PL

3. PL

4. 3 4 2 4

5. 4 4 4 8 4 8

6. 4 4 4 4

7. 4 4 4 4

8. 4 4 4 4

9. 6 4 4 4

10. CODA. 2.

A. C. 34911

1.

2. T A P A

3. A

4. ML

5. U

6. PL A

7.

8. 1 4 3

9. A T U 3

10. 4 3 3 2 2 1 3

11. V 7 2 2 3 3 4 4 1 2 2 3 3 4 1

12. 3 3 2 2 1 1 4 3 3 2 2 1 1 3

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

Exercices à la 1^{ère} & la 2^e Position.
Uebungen in der 1^{ten} und 2^{ten} Lage.

Ejercicios en la 1^a y 2^{da} posición.

Exercises in the 1st & 2^d position.

9.

The page contains 11 numbered exercises (1 through 11) for guitar, arranged in three columns. Each exercise consists of a staff of music with various fingerings indicated above the notes. The first exercise begins with a treble clef, common time, and a key signature of one sharp. Subsequent exercises change the key signature to two sharps. Some exercises include dynamic markings such as 'PL' (pizzicato), 'TL' (tapping), 'f' (forte), and 'ML' (mezzo-forte). The exercises are designed to practice finger placement and technique in the 1^{ère} and 2^e positions.

1.



3.



4.



5.



6.



7.



8.



10.



11.



12.



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

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

11.

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

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

1.

2.

sautille
M

U V

5.

6.

8.

9.

10.

11.

12.

12.

Ejercicios en la 4^{ta} posición.Exercises in the 4th position.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.*

16.

17.

18.

*) Den 1ten Finger auf die Quinten stellen.

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

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

13.

Ejercicios en la 1^{ra} 2^{da} 3^{ra} y 4^{ta}
posición.

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

1. 2.
staccato 2
3. III.
II.
I.
4. III.
II.
III.
5. III.
II.
II.
6. III.
II.
II.
7. III.
II.
8.

Musical score for exercises 9 and 10 in 5th position. The score consists of two staves of music. Exercise 9 starts with a dynamic of f and includes fingerings 1, 2, 3, 4. Exercise 10 follows with fingerings 1, 2, 3, 4. Both exercises feature slurs and various note heads.

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

14.

Ejercicios en la 5^a posición.Exercises in the 5th position.

Musical score for exercises 1 through 14 in 5th position. The score is organized into four columns of exercises, each with a title above it:

- 1. IV.** (Measures 1-4)
- 2.** (Measure 5)
- 3.** (Measure 6)
- 4.** (Measure 7)
- 5.** (Measure 8)
- 6.** (Measure 9)
- 7.** (Measure 10)
- 8.** (Measure 11)
- 9.** (Measure 12)
- 10.** (Measure 13)
- 11.** (Measure 14)
- 12.** (Measure 15)
- 13.** (Measure 16)
- 14.** (Measure 17)

Each exercise includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., f , m , ml , p , pl , a , pa , t). The score concludes with a final measure ending on a half note.

Exercices sur les 5 Positions.
Uehungen durch 5 Lagen.

Ejercicios pasando por 5 posiciones.

Exercises passing through 5 positions.

16.

Ejercicios en la 6^a posición.Exercises in the 6th position.

1. T U A

2. T U

3. T U

4. PL U

5. PL U

6. 2 2 3 3

7. TL

8. PL

9. PL U

10. PL

11. A U P A

12. P U V

13. P

14. T

15. PL U V

16. T U V A P A

17.

Exercices sur les 6 Positions.

Uebungen durch 6 Lagen.

Ejercicios pasando por 6 posiciones.

Exercises passing through 6 positions.

1.



2.



3.



4.



5.



6.



7.



8.



9.



Sheet music for piano, page 20, featuring ten staves of music. The music is in common time and consists of eighth and sixteenth note patterns. Measure numbers 8 through 12 are indicated above the staves. The first measure (8) starts with a dynamic of $\times 3$. Measures 9 and 10 show complex patterns with various dynamics and fingerings (1, 2, 3, 4). Measures 11 and 12 continue the rhythmic pattern, with measure 12 concluding with a final dynamic of $\times 6$.

18.

The sheet music contains 14 staves, each consisting of two measures. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{3}{4}$. Subsequent staves change key signatures and time signatures. Fingerings are marked with numbers 1 through 4 above or below the notes. Bows are indicated with arrows pointing left or right. The music is divided into sections by vertical bar lines.

Ces exercices peuvent également s'exécuter à la 8^{me} Position de préférence en La mineur.
Diese Übungen können auch in der 8ten 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.

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

19.

Exercices sur toutes les Positions.

Uebungen durch sämtliche Lagen.

Ejercicios pasando por todas las posiciones.

Exercises passing through all positions.

1. IV RESTEZ

2. IV

3. III

4. II

5. III

6. II

7. I

8. I

Musical score for a bowed string instrument (likely violin or cello) in common time. The score consists of 18 numbered measures. Measures 1-17 are in common time, and measure 18 begins in common time and ends in 2/4 time. The notation includes various bowing techniques (e.g., *pizz.*, *sf*, *mf*, *ff*) and fingerings (e.g., 1, 2, 3, 4, 1, 2, 3, 4). Measure 18 includes a tempo marking *P* and a dynamic *f*. The score is divided into sections labeled I, II, III, IV, V, and VI, with some sections further subdivided (e.g., I.1, I.2, II.1, II.2).

20.

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