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de violon: Le violon théorique
et pratique - La Technique du
violon - Les Maîtres du violon etc.*

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by

par

por

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24 ETUDES. - CAHIER IV - POS.: I-V

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Préface.

„Les Maîtres du Violon“ nous ont légué de nombreux cahiers d'études et de caprices remarquables. Mais l'abondance même de ce legs précieux fait qu'une part importante en reste sans profit, car il ne peut être question pour les élèves d'acquiescer ni d'étudier ces quelques milliers d'études disséminées en cinquante volumes copieux.

Le plus souvent, du reste, ces études ne sont pas classées d'une manière progressive. Résultat d'une inspiration que l'esprit pédagogique ne put toujours dominer ou conduire à sa guise, les premières études s'adressent parfois aux élèves qui conjuguent encore leurs premiers démanchés avec les coups d'archet les plus faciles, alors que les dernières sont toujours d'une difficulté transcendante.

Quelles que soient les études choisies, le premier pas une fois franchi, les élèves doivent faire de grands efforts pour réaliser imparfaitement et dans des mouvements dédoublés, des difficultés pour eux hors d'atteinte. Il en résulte une perte de temps considérable et parfois même, du découragement.

Il en résulte, en tout cas, qu'au lieu de travailler cinquante ou soixante études dans l'espace d'une année, les élèves n'en étudient péniblement qu'une trentaine.

C'est le désir de remédier à ces inconvénients multiples qui nous a incité à réaliser le présent travail, et pour l'accomplir, à rechercher dans l'œuvre des maîtres, les éléments les plus aptes à assurer rapidement aux jeunes violonistes, le mécanisme le plus complet de la main gauche et de l'archet.

Ces éléments infiniment nombreux et divers, choisis dans les éditions anciennes, ont été ensuite revus, doigtés, parfois nuancés par nous, avec le plus grand soin, puis classés par degrés de la deuxième à la 8^e année d'études d'une manière progressive.

Ces cahiers d'études ne porteront pourtant tous leurs fruits, que si le travail en est coordonné, de la 2^e à la 5^e année d'enseignement, avec celui d'une bonne méthode et d'exercices appropriés.

Les études ne peuvent, en effet, pendant cette période, remplacer ni une méthode, ni les exercices; elles doivent être considérées plutôt comme une répétition

Preface.

The masters of violin have left us an inheritance of numerous books of remarkable studies and caprices. But the very abundance of this precious inheritance makes that an important part of it remains without profit, because it is impossible for the pupils to acquire or study these few thousands studies scattered in fifty big volumes.

Very frequently however, these studies are not classified in a progressive manner. Result of an inspiration which the pedagogical spirit could not always dominate or guide as it liked to, the first studies address themselves sometimes to the pupils who conjugate yet their first shifts with the most easy bow strokes, while the last are always of a transcendent difficulty.

Whatever be the chosen studies, once the first step is surmounted, the pupils must do great efforts to realize imperfectly and in divided movements, difficulties which are beyond them. The result of this is: a considerable loss of time and sometimes even much discouragement.

It follows at all events, that instead of practising fifty or sixty caprice studies in one year's time, the pupils can hardly study thirty.

It is the desire to remedy these multiple inconveniences, that has incited us to realize the present work and in order to accomplish it to search in the greatest works of the masters, the elements the most apt to insure rapidly to the young violinists, the most complete mechanism of the left hand and bow.

These exceedingly numerous and diverse elements chosen in the old editions, have been re-examined, fingered and sometimes the nuances (shades) set by us, with the most care and then classified by degrees from the second to the eighth year of study in a progressive manner.

These books of studies will not bear their fruits however, unless the work is regulated from the second to the fifth year of teaching, by a good method and appropriated exercises. The studies cannot in reality during this period, replace neither a method nor the exercises, they have to be considered rather as an amplified rehearsal of elements learned elsewhere but still badly assimilated.

For example: The pupil shall play the Book I, (study in the first position),

Prefacio.

Los Maestros de violín nos han legado numerosos cuadernos de estudios y caprichos notables; pero la abundancia misma de éste legado precioso hace que una parte importante quede sin aprovechar, puesto que no es dado a los alumnos adquirir ni estudiar esos millares de estudios diseminados en cincuenta copiosos volúmenes.

Además, estos estudios no están clasificados de una manera progresiva. Resultado de una inspiración, que el espíritu pedagógico no puede siempre dominar para alcanzar su objeto, los primeros estudios se dirigen á los alumnos que conjugan todavía sus primeras rebuscas con los golpes de arco más fáciles en tanto que los últimos son siempre de una dificultad transcendental.

Cualesquiera que sean los estudios elegidos, una vez franqueados los primeros pasos, los alumnos deben hacer grandes esfuerzos para realizar imperfectamente y en movimientos desdoblados las dificultades para ellos fuera de alcance. De lo cual resulta una pérdida considerable de tiempo y aun, á veces, desfallecimiento.

Por lo tanto, en lugar de trabajar cincuenta ó sesenta estudios en el espacio de un año, los alumnos no estudian sino una treintena penosamente.

El deseo de remediar a éstos múltiples inconvenientes, nos há incitado a realizar el presente trabajo, y para realizarlo hemos escogido en la obra de los maestros los elementos que puedan asegurar rápidamente á los jóvenes violinistas el más completo mecanismo de la mano izquierda y del arco.

Estos elementos, infinitamente numerosos y diversos, elegidos en las ediciones antiguas, han sido revisados, digitados y algunas veces matizados con el mayor cuidado y después clasificados por grados del segundo al octavo año de estudios de una manera progresiva. Los cuadernos de estudios no darán, sin embargo, todos sus frutos si el trabajo no se hace coordinadamente del 2^o al 5^o año de enseñanza con el de un buen método y con ejercicios apropiados.

Los estudios no pueden, en efecto, durante éste período, reemplazar un método ni los ejercicios; deben ser considerados, más bien, como una repetición ampliada de elementos estudiados en el

amplifiée d'éléments appris ailleurs, mais mal assimilés encore.

Par exemple: l'élève jouera le cah. I (études à la 1^{re} position) alors qu'il étudiera dans la méthode les positions II et III. Puis ensuite les cahiers 2 et 3 (études aux trois premières positions) pendant qu'il travaillera dans la méthode les chapitres consacrés aux positions IV et V, et ainsi de suite pour chacun des degrés des 2^e, 3^e et 4^e année.

Le travail des études ainsi conduit devient plus attrayant pour l'élève.

Parcourant plus rapidement des matières plus nombreuses et plus variées, tout en complétant et en fortifiant les connaissances acquises dans la méthode et dans les exercices, il devient rapidement bon lecteur et son travail s'en trouve allégé d'autant.

De plus, s'il est appelé à participer à des lectures dans des ensembles symphoniques ou de musique de chambre, les difficultés que ce genre d'exercice offre à chaque pas ne le prennent plus au dépourvu; ce qui, hélas! arrive toujours aux élèves dont les études ont été incomplètes ou mal conduites.

whereas he will be studying in the method, the second and third positions, then the Books II and III (studies of the three first positions) during the time that he will be studying in the method, the chapters consecrated to the fourth and fifth positions, and so on for each degree of the second, third and fourth years of study.

The studies thus worked become more agreeable to the pupil. Thus going over numerous and various works more rapidly, while completing and fortifying the knowledge acquired in the method and exercises, he becomes quickly a good sight reader and his work becomes much lighter. More so, if he is called upon to participate in lectures of works of symphony or chamber music, this kind of exercise which offers difficulties at each step, will not take him unawares, what alas! always takes place with the students whose studies have been incomplete or badly taught.

método pero mal asimilados todavía.

Por ejemplo: el alumno tocará el cuaderno I, (estudios en la primera posición) a la vez que estudiará en el método las posiciones II y III.

Enseguida los cuadernos 2^o y 3^o (estudios de las primeras posiciones) durante los cuales trabajará en el método los capítulos consagrados á las posiciones IV y V, y así sucesivamente para cada uno de los grados de 2^o, 3^o y 4^o año.

El trabajo de los estudios así conducido, se hace más atractivo para el alumno; recorriendo más rápidamente materias más numerosas y variadas al mismo tiempo que completa y fortifica los conocimientos adquiridos en el método y en los ejercicios, se hace rápidamente buen lector y encuentra su trabajo, por lo tanto, aligerado.

Además, si es llamado á participar a lecturas de conjunto sinfónico ó de música de cámara, las dificultades que este género de ejercicio ofrecen á cada paso, no lo cojerán desprevenido; lo que llega siempre á los alumnos cuyos estudios han sido incompletos ó mal conducidos.

Explication des signes employés.

▢	Tirer l'archet.
V	Pousser l'archet.
∧	Placer le doigt sur deux cordes pour exécuter la quinte.
⋮—	Laisser le doigt sur la corde.
(A)	Avec tout l'archet.
(P)	A la pointe.
(M)	Au milieu.
(T)	Au talon.
½ S	Moitié supérieure de l'archet, du milieu à la pointe.
½ I	Moitié inférieure de l'archet, du talon au milieu.
5	Extension du 4 ^e doigt.
I II III IV V	Chiffres indiquant les différentes positions.
E. A. D. G.	1 ^{re} , 2 ^e , 3 ^e , 4 ^e corde.

Explanation of the signs employed.

▢	<i>Down-bow.</i>
V	<i>Up-bow.</i>
∧	<i>Indicates the fifths, which must be executed by placing the finger on two strings.</i>
⋮—	<i>Keep the finger on the string.</i>
(A)	<i>With full bow.</i>
(P)	<i>Near the point.</i>
(M)	<i>In the middle.</i>
(T)	<i>Near the nut.</i>
½ S	<i>Upper half of the bow, from the middle to the point.</i>
½ I	<i>Lower half of the bow, from the nut to the middle.</i>
5	<i>Extension of 4th finger.</i>
I II III IV V	<i>Roman figures indicating the different positions.</i>
E. A. D. G.	<i>1st, 2nd, 3rd, 4th string.</i>

Explicación de los signos empleados.

▢	Tirar el arco.
V	Empujar el arco.
∧	Poner el dedo sobre dos cuerdas para ejecutar la quinta.
⋮—	Dejar el dedo sobre la cuerda.
(A)	Con todo el arco.
(P)	A la punta del arco.
(M)	En el medio del arco.
(T)	En el talón del arco.
½ S	Medio superior del arco, del medio a la punta.
½ I	Mitad inferior del arco, del talón al medio.
5	Extensión del 4 ^o dedo.
I II III IV V	Cifras indicando las diferentes posiciones.
E. A. D. G.	1 ^a , 2 ^a , 3 ^a , 4 ^a cuerda.

LES MAÎTRES DU VIOLON

4^e Cahier

THE MASTERS OF THE VIOLIN

4th Book

LOS MAESTROS DEL VIOLIN

4^o Cuaderno

par MATHIEU CRICKBOOM

Kayser No.25.

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The piece is marked 'p grazioso' at the beginning. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). Technical markings include fingerings (1-5), slurs, accents, and breath marks. The score includes several *cresc.* (crescendo) and *dim.* (diminuendo) passages. The piece concludes with a final *dim.* marking.

Musical score for the first piece, consisting of five staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music features various dynamics including *p*, *cresc.*, *mf*, *f*, and *dim.*, along with fingerings and slurs.

Allegro assai.

Kayser No.26.

Musical score for the second piece, consisting of five staves of music in treble clef with a common time signature (C). The music is marked with "Allegro assai." and "Kayser No.26." and features a consistent dynamic of *fp* with various fingerings.

cresc.

Ⓟ *f*

1

I

Allegro moderato.

De Bériot.

5

f ^{IV} *brillante*

p dolce (M)

f

p dolce (*cresc.*)

(*cresc.*) (M) *f* *p*

3

I

Allegro vivace.

Dont.

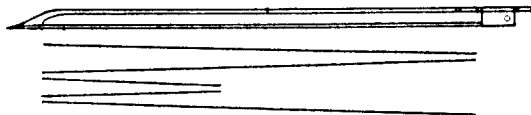
6

Allegro.

Dont.

7

This page of musical notation for guitar is set in G major and consists of 12 staves of music. The notation is characterized by continuous sixteenth-note patterns, often grouped in fours, with occasional eighth-note accents. Dynamics range from *f* (forte) to *p* (piano), with markings for *cresc.* (crescendo) and *dimin.* (diminuendo). Fingering instructions are provided throughout, including finger numbers 1, 2, 3, 4 and natural (0). Some staves include specific fingering for triplets or slurs. The tempo is marked *in tempo* on the seventh staff. The music concludes with a final cadence on the twelfth staff.



Fiorillo No.16.

Andantino. ♩-92

De Bériot.

9

mp III I III IV
 3 3 III *mf* IV
p III
 III *cresc.* IV
f (M) III I III I *pp*

Allegro maestoso.

De Bériot.

10

(f deciso) IV
 III I III
 IV II
mf I *cresc.*
 IV IV I III
cresc. IV (P) III
 I IV I

Musical notation for measures 10 to 40. Measure numbers 10, 20, 30, and 40 are indicated above the staff. Dynamics include *f* (forte) and *p* (piano).

Kreutzer, No. 9.

11 *molto sostenuto*
II

Musical notation for measures 12 to 15.

Musical notation for measures 16 to 19. Fingerings I, II, and I are indicated below the staff.

Musical notation for measures 20 to 23. Fingerings 4, 4, 0 4 3, and 1 4 3 are indicated above the staff.

Musical notation for measures 24 to 27. Fingering 2 is indicated above the staff.

Musical notation for measures 28 to 31. Fingering 2 and Roman numeral III are indicated above the staff.

Musical notation for measures 32 to 35. Roman numeral II is indicated below the staff.

Musical notation for measures 36 to 39. Fingerings 1 4 3, 0 4 3, and 2 are indicated above the staff.

Musical notation for measures 40 to 43. Roman numeral IV and II are indicated below the staff.

Musical notation for measures 44 to 47. Roman numeral III is indicated below the staff.

Musical notation for measures 48 to 51. Roman numerals IV and II are indicated below the staff.

Musical notation for measures 52 to 55. Roman numerals I, III, and I are indicated below the staff.

This page of musical notation for guitar consists of 12 staves of music. The notation includes various fretting techniques and fingerings, indicated by numbers (0, 1, 2, 3, 4) and letters (I, II, III, IV, V). The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes many slurs and ties, indicating complex phrasing and articulation. The first staff begins with a 0 3 II fretting, followed by a 1 I fretting. The second staff has III, IV, II, and I frettings. The third staff has IV, I, and II frettings. The fourth staff has II fretting. The fifth staff has I and II frettings. The sixth staff has I, II, and 0 4 3 frettings. The seventh staff has 1 4 3, 2, and II frettings. The eighth staff has III, II, and I frettings. The ninth staff has II, I, and II frettings. The tenth staff has 1 4 3 0, 2, I, and I frettings. The eleventh staff has III, I, and II frettings. The twelfth staff has III, I, and V frettings.

12 *(♩ = 80)*

f(spiccato)

p

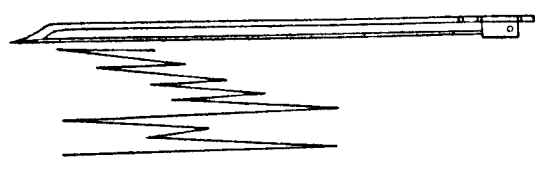
cresc.

f

dimin. e ritard.

p

Ex.: 



Allegro.

Kayser No.21.

14 

This page of musical notation consists of 14 staves of music, likely for a string instrument. The notation includes various dynamics such as *cresc.*, *fz*, *p*, *sf*, *f*, *ff*, *pp*, and *arco*. It also features articulations like accents and slurs, and fingerings indicated by numbers 1-4. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The staves are connected by a brace on the left side. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also some rests and longer note values. The piece concludes with a *pizz.* (pizzicato) section followed by an *arco* section.

Cette étude doit se jouer avec une grande délicatesse d'archet et de doigté.

This study must be played with a great delicacy of bow and finger.

Este estudio debe tocarse con una gran delicadeza de arco y de mano izquierda.

Moderato.

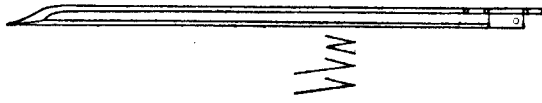
II I III V III I III I III I III A V I

15 Andante. $\text{♩} = 69 \text{ à } 80.$ De Bériot.

p (M)

A

G



Allegretto.

Campagnoli.

16 *mf con grazia* *spiccato*

5 1 2 3 2 1 5 2 3 2 1 5 0

1 2 5 3 3 2 1 3 2 5 2

3 2 5 2 1 3 2 1 2 1 2 1

19 $\bullet = 58.$ 29 $\bullet = 66.$ 39 $\bullet = 108.$

Allegro.

Fiorillo No.3.

17

Allegro

Mazas.

18 *molto sostenuto*

The musical score consists of 12 staves of music. The first staff is marked with the number '18' and the tempo 'Allegro' and 'molto sostenuto'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'fz'. Fingerings are indicated by numbers 1-4 above notes. There are also some specific markings like 'V' and '0' above notes. The music features a mix of eighth and sixteenth notes, often grouped in slurs or triplets. The overall style is characteristic of classical guitar technique.

This page of musical notation consists of 12 staves of music, all in a treble clef and a key signature of one sharp (F#). The music is characterized by intricate fingerings and various dynamic markings. The first staff begins with a triplet of eighth notes and a forte (*fz*) dynamic. The second staff features a piano (*p*) dynamic followed by a forte (*fz*) dynamic. The third staff is marked mezzo-forte (*mf*). The fourth staff is marked forte (*f*). The fifth staff includes a *dolce* marking. The sixth staff is marked piano (*p*). The seventh staff is marked pianissimo (*pp*). The eighth staff features a forte (*f*) dynamic. The ninth staff is marked piano (*p*). The tenth staff is marked mezzo-forte (*mf*). The eleventh staff is marked piano (*p*). The twelfth staff is marked mezzo-forte (*mf*). The notation includes numerous slurs, ties, and fingering numbers (1, 2, 3, 4, 0) indicating specific techniques and fingerings for the guitar.

1^o *V*
 2^o *V*
 (P) *martellato* (M) *spiccato*

Allegretto vivace.

Dont.

19

p
cresc.
f
p
f
cresc. - - f
dimin. *p*
cresc. - - - f

4^o 5^o 6^o 7^o 8^o
 (A) (A) (P) (M) (P) *staccato*

Allegro non troppo.

Dont.

20

The musical score consists of ten staves of music in 3/4 time, starting with a treble clef and a key signature of one flat. The music is characterized by continuous sixteenth-note patterns, often grouped in pairs or fours. Fingerings are indicated by numbers 0-5 above the notes. Dynamic markings include *f* (forte), *ben legato*, *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *dimin.* (diminuendo). The score includes various musical notations such as slurs, accents, and repeat signs. The piece concludes with a final measure containing a fermata.

Allegretto.

Kayser No.35.

21 *dolce* *(leggiero e grazioso)*

III *V* *I*

III *I* *III* *I* *III* *cresc.* *dim.*

rit. *a tempo*

f *dim.* *I*

f *I* *III* *dim.*

cresc. *rall.*

a tempo

cresc.

mf *dim.* *f*

mf *cresc.*

p

19 29 39

Allegretto. segue d'après Mazas.

22 0 2 2 4 5 4

4 0 5 4 0 3 1

1

4 0 2 2

2 3 4 1 4

3

0 segue

1

1 1 0 1

1 1 2 3 1

2 0 1 5 2

The image displays a page of musical notation for guitar, consisting of 12 staves. The notation is written in a single system across the staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of chords and melodic lines, with fret numbers (0, 2, 4, 5) and fingerings (I, II, III) indicated. A *segue* instruction is placed between the first and second staves. The key signature changes to two sharps (F# and C#) starting from the seventh staff. The notation continues with various fret numbers and fingerings, ending with a final chord marked with a fermata and a *f* dynamic marking.

Moderato. $\text{♩} = 88.$

De Bériot.

23

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and the tempo marking 'Moderato. ♩ = 88.'. The music is written for guitar, as evidenced by the use of numbers 0-4 above notes to indicate fretting. The score includes various musical notations such as slurs, accents, and dynamic markings like 'II', 'III', and 'I'. The piece is by De Bériot and is numbered 23.

This page of musical notation for guitar features ten staves of music. The notation is complex, involving many slurs, ties, and specific fingering instructions. Key elements include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It features a series of eighth-note patterns with slurs. Fingering numbers 1, 2, 3, 4, 5 are visible. A barre is indicated by the letter 'I'.
- Staff 2:** Continues the eighth-note patterns with slurs. A fingering '4' is shown above a group of notes.
- Staff 3:** Shows a sequence of eighth notes with slurs. Fingering numbers 1, 2, 3, 4, 3, 2 are present. A barre is indicated by the letter 'II'.
- Staff 4:** Features a series of eighth notes with slurs. Barres are indicated by the letters 'I', 'III', 'V', 'III', and 'I'.
- Staff 5:** Continues the eighth-note patterns with slurs.
- Staff 6:** Shows eighth notes with slurs and a fingering '1' above a note.
- Staff 7:** Features eighth notes with slurs and a fingering '0' above a note.
- Staff 8:** Shows eighth notes with slurs and a fingering '4' above a note.
- Staff 9:** Features eighth notes with slurs and a fingering '4' above a note.
- Staff 10:** Shows eighth notes with slurs and a fingering '5' above a note.

1º Moderato. 2º 3º 4º

f saltato rugoso

Allegro assai. furioso Kayser. No.24

24

f *mf* *cresc.* *f* *mf* *cresc.* *fz* *fz* *f* *mf* *cresc.* *mf* *cresc.* *f* *mf* *fz* *fz* *fz* *fz* *fz* *fz* *ff*

MATHIEU CRICKBOOM

LA TECHNIQUE DU VIOLON

FRANÇAIS - ANGLAIS - ESPAGNOL

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LES POSITIONS, EN TROIS CAHIERS
COMPLÉMENT DE LA CÉLÈBRE
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