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FOR THE

VIOLIN

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Vol. 364

SCALE-STUDIES

FOR THE

VIOLIN

BY

HENRY SCHRADIECK

REVISED EDITION

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

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VORWORT.

In Folge der günstigen Aufnahme, die meinen Tonleiter-Studien zu Theil geworden, war es schon längst mein Wunsch, denselben einige Zusätze beizufügen, welche sich mir im Laufe der Zeit als wünschenswerth herausgestellt hatten ; namentlich das Hinzufügen der harmonischen Molltonleitern und der Tonleiter-Uebungen durch den Quinten-Cirkel.

Da indessen der Original-Verleger einen Neudruck veranstaltete, ohne mich davon in Kenntniss zu setzen, so wurde dieser Wunsch auf lange Zeit hinausgeschoben.

Ich ergreife daher gern die Gelegenheit, die amerikanische Ausgabe der Herren G. Schirmer durch diese Zusätze zu vervollständigen und hoffe, dass das kleine Werk in seiner etwas neuen Fassung sich derselben Gunst erfreuen möge, wie in der alten Form.

HENRY SCHRADIECK.

PREFACE.

Encouraged by the favorable reception accorded to my Scale-studies, it has long been my wish to augment the same by certain additions which continued experience in teaching has shown to be desirable ; in particular, the harmonic minor scales, and the scale-exercises through the circle of fifths.

In the meantime, however, the original publisher issued a new edition, without having consulted me with reference to it, thus indefinitely delaying the fulfilment of my intentions.

I therefore gladly embrace the opportunity to complete the American Edition, published by Messrs. G. Schirmer, by the insertion of the above-mentioned additions ; and hope that the little work may enjoy, in this improved form, the same favor as in the earlier issue.

HENRY SCHRADIECK.

I.

Scales within the limits of one Position.

Play every scale twice, and *without stopping* continue with the next one, as demonstrated in the first four lines. When the minor scale is played the second time, make in descending the change indicated in the 2nd and 4th line. Do not alternate with the fingering. First play all the scales in succession, beginning with the first finger, and then repeat them from B major, beginning with the second finger.

HENRY SCHRADIECK.

The sheet music consists of ten staves of musical notation. The first four staves are in common time, with keys of G major, A minor, D major, and E major. The subsequent six staves are in common time, with keys of A major, A minor, B flat major (1st position), B flat minor (2nd position), B major (1st position), and B minor (2nd position). Each staff contains a series of scales. Fingerings are indicated by small numbers above or below the notes. The music is divided into sections by vertical bar lines and includes measure numbers at the beginning of each section.

A major.

A minor.

B flat major. 1st Position.

i 2nd Position.

B flat minor.

B major. 1st Pos.

i 2nd Pos.

B minor.

C major. 2nd Pos.

C minor.

C sharp major. 2nd Pos.

D flat major.



C sharp minor.

D major. 3rd Pos.

D minor.

E flat major. 4th Pos.D sharp minor. 3rd Pos.

E flat minor.



E major. 4th Pos.

i 5th Pos.

E minor.

F major. 5th Pos.

i 6th Pos.

F minor.

Call

F sharp major. 5th Pos.

i 6th Pos.

F sharp minor.

G major. 6th Pos.

i 7th Pos.

G minor.

Get Practise these scales also, using the staccato bowing up and down.

Model Example.

etc.

II.

Scales with the omission of one Position.

The musical exercise consists of ten staves of scales, each with a specific key signature and note omission. The staves are arranged vertically, each with a different key signature and note omission. The first staff is in G major (one note omitted). Subsequent staves show various scales in different keys (F major, E major, D major, C major, B major, A major, G major, F# major, E major, D major) with different notes omitted. Each staff has two endings, indicated by '1' and '2' at the beginning of each half. The scales are composed of eighth and sixteenth notes.

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III.

Harmonic Minor Scales in one position.

The musical score consists of eight staves of music, each representing a different harmonic minor scale in one position. The scales are composed of eighth-note triplets. The first staff is in C minor (one sharp). The subsequent staves show scales in F# minor (two sharps), D minor (one sharp), A minor (no sharps or flats), E minor (two sharps), B minor (three sharps), G major (one sharp), and D major (two sharps). Each staff begins with a 'i' under the clef, indicating the starting note of the scale. The music is written in common time with a treble clef.



IV.

Euf
Major and minor (melodic and harmonic) scales.
Through three Octaves.

Six staves of musical notation for scales through three octaves. The staves are grouped by brace and show scales in various keys: G major, F major, A major, D major, G minor (one flat), F minor (one flat), A minor (no sharps or flats), and D minor (no sharps or flats). Each staff features a melodic pattern with numbered fingerings (1, 2, 3, 4) and includes a repeat sign and a first ending. The notation uses eighth notes and sixteenth-note patterns.

A page of sheet music for guitar, featuring six staves of musical notation. The first staff uses a treble clef and a key signature of two sharps. The subsequent staves switch between treble and bass clefs, and their key signatures change frequently, including three sharps, one sharp, one flat, and four flats. Each staff contains six measures of music, with each measure divided into four groups by vertical bar lines. Within these groups, horizontal bar lines further divide the measures into smaller units. Above each of these smaller units, the number '1' is placed above the first, second, or third unit, and the number '4' is placed above the fourth unit. Below each of these smaller units, the number '2' is placed below the second, third, or fourth unit. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures. The first staff begins with a dynamic instruction 'F V'. The entire page is filled with musical notation, with a small, faint handwritten mark resembling a stylized 'E' located on the left side of the first staff.

A page of sheet music for guitar, featuring six staves of musical notation. The music is divided into measures by vertical bar lines. Within each measure, specific notes are highlighted with circled numbers (1, 2, 3, 4) and arrows, likely indicating fingerings or specific performance techniques. The first three staves are in common time (indicated by a 'C') and have a key signature of four sharps (F# major). The next three staves are also in common time and have a key signature of one sharp (G major). The final staff is in common time and has a key signature of one flat (E major). The notation consists of sixteenth-note patterns, primarily using the treble clef.

The image displays ten staves of musical notation for violin, arranged in two columns of five staves each. The notation consists of sixteenth-note patterns with various bowing and fingering markings. The staves are grouped by brace and arranged vertically. Each staff includes a tempo marking (e.g., '2', '8', '4', '3') above the first note and a dynamic marking below the last note.

Also practise the scales under II, III and IV with the *staccato* bowing.

V.

Scales through the Keys, in the Circle of Fifths.

This image shows a page of sheet music for piano, consisting of eight staves. The music is written in common time and uses a treble clef. The key signature changes across the staves, starting with one sharp in the first staff and ending with three sharps in the eighth staff. The notation consists of vertical stems with small horizontal dashes, likely indicating a specific performance technique. Dynamic markings are present above the notes, including '1', '2', '3', '4', '8', and '4/4'. The music is divided into measures by vertical bar lines. The piano keys are indicated by thick black lines at the bottom of each staff.

The sheet music consists of ten staves of musical notation for piano, arranged in two columns of five staves each. The notation is primarily in G major (three sharps), indicated by the treble clef and the key signature. The first five staves are in G major, and the last five staves transition to E major (no sharps or flats), also indicated by the treble clef and key signature. Each staff begins with a dynamic marking (e.g., $\hat{\text{d}}$, $\hat{\text{f}}$, $\hat{\text{ff}}$) followed by a measure of eighth notes. Subsequent measures feature sixteenth-note patterns with various fingering numbers (1, 2, 3, 4, 8) placed above the notes. The notation is divided into measures by vertical bar lines and separated by measures by horizontal bar lines.

A page of musical notation for a string instrument, likely violin or cello. The music is divided into eight measures by vertical bar lines. Each measure contains six notes. Fingerings are indicated above the notes with numbers 1, 2, 3, 4, and 8. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2 and 3 continue the sixteenth-note patterns. Measure 4 begins with a eighth-note followed by a sixteenth-note pattern. Measures 5 and 6 continue the sixteenth-note patterns. Measure 7 begins with a eighth-note followed by a sixteenth-note pattern. Measure 8 concludes with a eighth-note followed by a sixteenth-note pattern.

VI.

Chromatic Scales in one Position.

The sheet music consists of 12 staves of musical notation for a single position on a string instrument. Each staff is in common time (indicated by '3') and uses a treble clef. The notation is written in a continuous, flowing style with slurs and grace notes. Fingerings are indicated by numbers above or below the notes. The positions are labeled as follows:

- 1st Position.
- 2nd Position.
- 2nd P.
- 3rd P.
- 4th P.
- 5th P.
- 4th P.
- 5th P.
- 6th P.
- 5th P.
- 6th P.

Each staff begins with a different starting note and progresses through various chromatic scales. The notation includes many grace notes and slurs to facilitate smooth transitions between notes.

VII.

Chromatic Scales through three Octaves.

Four staves of musical notation for chromatic scales through three octaves, labeled VII. The notation uses a treble clef and includes fingerings and string numbers below the notes. The scales are played across three octaves, starting from various positions on the fingerboard.

From the 2nd Position.

A staff of musical notation for a chromatic scale from the 2nd position, labeled "From the 2nd Position." The notation uses a treble clef and includes fingerings and string numbers below the notes.

From the 1st Position.

A staff of musical notation for a chromatic scale from the 1st position, labeled "From the 1st Position." The notation uses a treble clef and includes fingerings and string numbers below the notes.

2nd Pos.

A staff of musical notation for a chromatic scale from the 2nd position, labeled "2nd Pos." The notation uses a treble clef and includes fingerings and string numbers below the notes.

1st Pos.

A staff of musical notation for a chromatic scale from the 1st position, labeled "1st Pos." The notation uses a treble clef and includes fingerings and string numbers below the notes.

3rd Pos.

2nd Pos. 3 3 0 1 1 2 2 3 4 0 1 1
1st Pos. 3 4

as above

8

3 2 2 2 1 3 2 1 4 4 3 3 2 2
1 1 0 4 3 2

4th Pos.

3rd Pos. 2 3 3 4 1 1 2 2 3 4 0 1 3 3 4 1
1st Pos. 0 1

as above

8

4 3 3 2 2 1 4 3 3 2 2 1 4 3 3 2 2
1 1 0 4 3 2

VIII. Scales in Octaves.

Practise the scales in Octaves, as shown in the Model Examples below.

With the full bow and very short.

The sheet music consists of ten staves of guitar tablature. Each staff uses a standard musical staff with a treble clef and a six-string guitar neck diagram below it. Fret numbers (0-4) are marked above the strings, and fingering numbers (0, 1, 3, 4) are placed below specific notes to indicate which string to pluck. Key signatures and time signatures change throughout the piece. The first staff starts in B-flat major (two flats). The second staff starts in A-flat major (three flats). The third staff starts in E major (no sharps or flats). The fourth staff starts in G major (one sharp). The fifth staff starts in D major (two sharps). The sixth staff starts in A major (no sharps or flats). The seventh staff starts in E major (no sharps or flats). The eighth staff starts in B major (one sharp). The ninth staff starts in F major (one flat). The tenth staff starts in C major (no sharps or flats).

*) The fingering $\frac{4}{1}$ always indicates a change of string.

The musical score is composed of ten staves of music, each with a unique key signature and time signature. The staves are arranged vertically, with each subsequent staff starting at a lower pitch than the previous one. The notation uses standard musical symbols such as quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Bowing is indicated by horizontal strokes above the notes, and fingering is shown as numbers (3 or 4) placed above or below specific notes. Measure numbers are placed above the staff, and a repeat sign with a '8' and a dashed line indicates a return to a previous section.

IX.

Scales in Thirds.

The musical score contains ten staves of music, each representing a different scale or mode based on the interval of thirds. The staves are arranged vertically, showing the progression of these scales. Each staff begins with a treble clef, followed by a key signature, and a time signature of common time (indicated by 'C'). The music is composed of eighth-note chords. Numerical fingerings (1, 2, 3) are placed above the notes to indicate the sequence of notes being played. The scales include various modes such as major, minor, and harmonic minor, as well as more complex modes like Dorian and Mixolydian.

The musical score consists of ten staves of tablature, arranged in two columns of five. The first column (measures 1-5) starts in common time with a key signature of one flat. The second column (measures 6-10) starts in common time with a key signature of one sharp. Fingerings are indicated above the notes throughout the piece.

X.
Scales in Thirds.
Through the Circle of Keys.

The image displays six staves of musical notation, each representing a different key signature as it moves through the circle of keys. The staves are arranged vertically, with each staff consisting of two measures of sixteenth-note scales. The first staff is in common time, common key (no sharps or flats). Subsequent staves show the progression through the circle of keys: G major (one sharp), A major (two sharps), B major (three sharps), C major (no sharps or flats), D major (one sharp), E major (two sharps), F major (one flat), G major (one sharp), A major (two sharps), B major (three sharps), C major (no sharps or flats), D major (one sharp), E major (two sharps), F major (one flat), and G major (one sharp). Measure numbers 1 and 2 are indicated above the notes in the first measure of each staff. The notation uses a treble clef and a standard musical staff with vertical bar lines.

The image shows a page of sheet music for a six-string guitar, consisting of seven staves. The music is written in common time, with a key signature of one flat (B-flat). The first six staves are in 4/4 time, while the last staff is in 2/4 time. The notation includes various note heads (dots, stems up, stems down), horizontal strokes, and vertical dashes. Fingering is indicated by small numbers above or below the notes. Strumming patterns are shown with '0' (downward stroke) and '2' (upward stroke). The music is divided into measures by vertical bar lines.

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XI.

Scales in Sixths.

These should be studied according to the Model Examples given on Page 17 for the Octaves and Thirds.

XII
A few Scales in Tenthths.

The sheet music consists of eight staves of guitar tablature. Each staff begins with a treble clef, a key signature, and a common time signature. Below each staff is a fingering chart indicating which fret and string to play. The scales are as follows:

- Staff 1: C major (no sharps or flats)
- Staff 2: G major (one sharp)
- Staff 3: D major (two sharps)
- Staff 4: A major (three sharps)
- Staff 5: E major (four sharps)
- Staff 6: B major (five sharps)
- Staff 7: F# minor (one flat)
- Staff 8: C minor (two flats)
- Staff 9: G minor (three flats)
- Staff 10: D minor (four flats)

Each staff contains a series of eighth-note chords followed by a scale pattern. The scales are played in sixteenth-note patterns, indicated by vertical stems on the notes. The fingering chart below each staff shows the finger number (1 or 3) and the string number (0 or 1) for each note in the scale.

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