

12

Études caractéristiques

pour

VIOLON

par

C. H. DE BÉRIOT.

OP. 114.

Nouvelle édition correcte

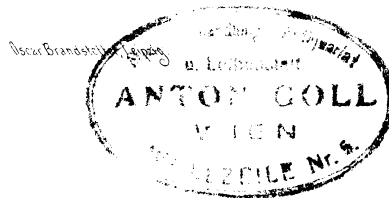
par

WALDEMAR MEYER.

STEINGRÄBER VERLAG, LEIPZIG.

London, Bowerman & Co, 43 Poland Str., W., Copyright Proprietors in the British Empire.
New York, Edw. Schuberth & Co, 23 Union Square Paris, Louis Gregh, 78 Rue d'Anjou.

986



49

Bériot op. 114

Ch. de Bériot.

DOUZE ÉTUDES CARACTÉRISTIQUES.

Op. 114.

HYMNE.

- A. Diese Etüde wird fast durchaus mit der Mitte des Bogens gespielt, die Harmonie gut getragen und die Akkorde weich arpeggiert.
 B. Die Bogenstriche müssen weich und gegen die Mitte verlängert geführt werden.
 C. Jeder Taktteil muß scharf betont werden.
 D. Mit springendem, leichtem Bogen im Gegensatz mit dem vorhergehenden Effekte, jedoch ohne zu eilen.
 E. Mit möglichster Stärke des Tons.

THE HYMN.

- A. This study is played almost entirely with the middle of the bow, the harmony being sustained and the chords softly arpeggiated.
 B. The bow strokes must be velvety and lengthened towards the middle.
 C. Accent each beat energetically.
 D. With a light, springing bow, in order to produce a contrast with the preceding effect, but without hastening the tempo.
 E. With the greatest vigor possible.

L'HYMNE.

- A. Cette étude se joue presque entièrement vers le milieu de l'archet, l'harmonie bien soutenue et les accords moelleusement arpeggiés.
 B. Coups d'archet veloutés et allongés vers le milieu.
 C. Accentuer chaque temps avec énergie.
 D. Rebondissant et léger pour contraster avec l'effet précédent, sans toutefois presser le mouvement.
 E. Avec toute la puissance de son possible.

Andante con moto. ♩ = 80.

1. *A poussée*

B dolce

cresc.

C *D* *C* *D*

E

DIE RUDERFAHRT.

A. Ungefähr im zweiten Drittel der Bogenlänge, mit wenig Bogen im Anfange, die Arpeggie piano und gleichmäßig, die Note im Aufstriche mit dem Zeichen > markiert und mit Nachdruck ausgehalten.

THE ROWING EXCURSION.

A. With about two-thirds of the bow-length, economising the same at first; the arpeggio must be played softly and evenly; the note played with the up-stroke and marked with the sign > must be emphasised and sustained.

LA RAME.

A. Vers les deux tiers de la baguette, en employant peu d'archet au début, l'arpège piano et égale, la note poussée marquée du signe > soutenue et appuyée.

Moderato. $\text{♩} = 54$.

2. *p* *sost.* *sost.* *sost.* *sost.*

First staff of music, treble clef, key signature of one sharp (F#). It begins with a series of eighth notes, some beamed together, and includes slurs and ties.

Second staff of music, continuing the melodic line with eighth notes and slurs.

Third staff of music, featuring a sequence of eighth notes with a slur. A dotted line with the number '8' above it spans the first six measures of this staff.

Fourth staff of music, continuing the eighth-note pattern. A dotted line with the number '8' above it spans the first six measures. The word *sost.* appears at the end of the staff, and a *p* dynamic marking is present.

Fifth staff of music, starting with a *p* dynamic marking. The word *sost.* appears twice above the staff.

Sixth staff of music, continuing the melodic line with eighth notes and slurs.

Seventh staff of music, continuing the melodic line with eighth notes and slurs.

Eighth staff of music, continuing the melodic line with eighth notes and slurs.

Ninth staff of music, continuing the melodic line with eighth notes and slurs.

Tenth staff of music, continuing the melodic line with eighth notes and slurs.

Eleventh staff of music, concluding the page with eighth notes and a final chord. A dotted line with the number '8' above it spans the first six measures. A '0' is written below the staff at the end.

TRIUMPH - MARSCH.

- A. Nachahmung der Trompete, am Frosch zu spielen, lebhaft und kurz.
 B. Die arpeggierten Akkorde sollen lebhaft, breit und sicher gegeben werden.
 C. Kriegerischer Ausdruck, der Takt streng und gemessen.
 D. Dieselbe Bewegung; mit weichem Ausdruck und getragen, im Gegensatz zu dem Anfange des Marsches.

TRIUMPHAL MARCH.

- A. Imitation of the trumpet; to be played at the frog-end of the bow with animation and shortness.
 B. The arpeggiated chords must be played with animation, breadth and firmness.
 C. With a martial accent, in severely strict time.
 D. The same movement, but with a soft and sustained accent—by way of contrast to the beginning of the march.

MARCHE TRIOMPHALE.

- A. Effet de trompette, du talon de l'archet, vif et court.
 B. Les accords arpeggiés vivement avec largeur et fermeté.
 C. Accent martial, mesure sévère et retenue.
 D. Même mouvement, accent doux et soutenu, en opposition avec le début de la marche.

Allegro. Tempo di marcia. ♩ = 144.

4^e Corde.

3.

kleiner Finger
 little finger A
 petit doigt
 pizz. arco

Canto dolce

fiermamente

am Frosch
at the frog-end
du talon

DIE BEWEGUNG.

A. Man wende den Bogen beständig im zweiten Drittel seiner Länge an, spiele kräftig und gleichmäßig, und hüte sich, den Wechsel der Positionen hören zu lassen.

MOTION.

A. Use, continually, two-thirds of the bow-length; play with force and evenness and be careful not to allow the change of position to be noticeable.

LE MOUVEMENT.

A. Coup d'archet continu aux deux tiers de la baguette avec force et égale, et éviter de faire entendre le changement de position.

Allegro. $\text{♩} = 120.$

4.

restez

restez à la position

3. u. 4. Saite. - - - -
 3rd & 4th Strings.
 3^e et 4^e Corde.

TRIOLEN.

A. Steigerung ist auch, im ganzen genommen, der Hauptcharakter dieser Etüde. Um die volle Wirkung zu erreichen, mäßige man sorgfältig den Ton und spare den Bogen in der ersten Periode, um dann am Schluss bei B die ganze erforderliche Energie anzuwenden.

TRIPLETS.

A. The upward grading is the chief characteristic of this study, taken as a whole. In order to produce the full effect thereof, one must take pains to carefully moderate the tone and economise the bow-length in the first period, so that one may be able at B towards the close to produce the requisite energetic effect.

LE TRIOLET.

A. La gradation est encore ce qui caractérise cette étude dans son ensemble. Pour en obtenir tout l'effet on aura soin de ménager beaucoup le son et l'étendue de l'archet dans la première période, afin de reporter à la conclusion B toute l'énergie désirable.

Moderato. ♩ = 100.

5.

pp

poco a poco cresc. - 1. Posit.

cresc. *pp*

poco a poco cresc. -

cresc.

restez à la position.....?

dim. *pp*

poco a poco cresc. -

DIE SPINNERIN.

A. Diese Etüde soll im allgemeinen mit halber Stärke gespielt werden, außer gegen das Ende zu, wo die Nüancen angezeigt sind. Große Gleichmäßigkeit in den Fingern und im Bogenstrich, sowie vollkommene Regelmäßigkeit der Bewegung ist zu beobachten.

THE SPINNING MAID.

A. This study must, in general, be executed as a mezzo forte—except towards the end, where the colorings are indicated. The greatest evenness must be observed both with fingers and bow, while the movement must be executed with perfect regularity.

LA FILEUSE.

A. Cette étude doit être exécutée en général à demi-jeu, excepté vers la fin où les nuances sont indiquées. On observera une grande égalité de doigts et d'archet, ainsi qu'une parfaite régularité dans le mouvement.

Allegro. ♩ = 138.

The musical score for 'Die Spinnerin' (The Spinning Maid) is presented in a single system of 13 measures. The key signature is G major (one sharp), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The score begins with a treble clef and a key signature of one sharp. The first measure is marked with a large 'A' and a dynamic of 'p' (piano). The piece consists of a continuous sixteenth-note pattern. The notation includes various articulations such as slurs, accents, and fingerings (1, 2, 3, 0). The score concludes with a final cadence in the key of G major.

0

p

cresc.

morendo *ppp*

The musical score on page 17 consists of ten staves of music in G major (one sharp). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first five staves feature a melodic line with a steady eighth-note accompaniment. The sixth staff includes the instruction *poco a poco cresc.* and contains a triplet of eighth notes. The seventh staff begins with a forte dynamic marking ***ff*** and features a complex texture with triplets and sixteenth-note patterns. The eighth and ninth staves continue with dense sixteenth-note passages. The tenth staff concludes the piece with a final melodic flourish.

RICOCHET.

- A. Springender Bogen auf dem zweiten Drittel der Bogenlänge; man hebe den Bogen während den kleinen Pausen sorgfältig auf, damit er jedesmal wieder mit hinlänglicher Kraft auf die Saiten fallen kann.
- B. Lebhaft und gedrungen, gegen die Spitze des Bogens zu.
- C. Gegen den Frosch zu; kräftig und gedrungen.
- D. Der Gesang mit dem Bogen getragen, und mit Vibrieren der linken Hand auf den langen Noten, besonders aber auf den Leittönen. Man lasse die Kraft des Tons allmählich zunehmen bis zum Buchstaben E.
- F. Mit gleichmäßiger Beweglichkeit. Man hüte sich, den Wechsel des Bogenstriches hören zu lassen, und beobachte die vorgeschriebene Steigerung bis zum \curvearrowright .

THE HOPPING BOW.

- A. A rebounding bow-stroke at the second-third of the bow-length; carefully raise the bow during the short pauses, in order that it may again fall upon the strings with sufficient power.
- B. With animation and firmness, towards the tip of the bow.
- C. With vigor and firmness towards the frog of the bow.
- D. The melody must be sustained by the bow; the left hand vibrating on the long notes and, more particularly, on the leading notes. Gradually increase the power of sound up to the letter E.
- F. With equal motion. Be careful to avoid rendering the change of bow noticeable. Pay strict attention to the up-grading as far as the \curvearrowright .

RICOCHET.

- A. Coup d'archet rebondissant aux $\frac{2}{3}$ de la baguette; levez beaucoup l'archet pendant les silences pour qu'il frappe chaque fois la corde avec assez de force.
- B. Vif et serré vers la pointe de l'archet.
- C. Vers le talon vigoureux et serré.
- D. Chant soutenu de l'archet avec vibration de la main gauche sur les notes longues, principalement sur les notes sensibles. Augmentez graduellement la puissance du son jusqu'à la lettre E.
- F. Coulez avec égalité. Évitez de faire entendre les changements d'archet. Suivre les nuances de gradation indiquées jusqu'à \curvearrowright .

Moderato. $\text{♩} = 108$.

9. *segue*

The musical score consists of two systems of staves. The first system, labeled '9.', contains six staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. It features a series of eighth-note patterns with slurs and accents. The second staff continues this pattern. The third staff introduces a new rhythmic pattern with slurs and accents. The fourth staff features a complex rhythmic pattern with slurs and accents, and includes a 'ricochet' marking above a specific note. The fifth staff continues the pattern. The sixth staff concludes the first system with a 'segue' marking. The second system, labeled 'Poco più lento.', contains two staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *ff*. It features a series of eighth-note patterns with slurs and accents. The second staff continues this pattern and includes an 'espress.' marking at the end.

E *F legato*
p dolce
poco a poco cresc.
restez
pizz.
Moderato.
arco *p* *segue* *f*
B *segue* *p* *ricochet*
A *segue*
C *ff*

The musical score is written for a string instrument in a key with two flats (B-flat major or D-flat minor) and a 2/4 time signature. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music is marked *F legato* and *p dolce*. The second staff has a *poco a poco cresc.* marking. The third staff includes a *restez* instruction. The fourth staff is marked *pizz.*. The fifth staff begins with **Moderato.**, *arco*, and *p*, followed by *segue* and *f*. The sixth staff continues the *segue* section. The seventh staff is marked **B** and *f*. The eighth staff includes *segue* and *p*. The ninth staff is marked **A** and *ricochet*. The tenth staff is marked *segue*. The eleventh staff is marked **C** and *ff*. The twelfth staff continues the *ff* section. The score includes various fingering numbers (1, 2, 4, 0) and dynamic markings throughout.

DIE WOGÉ.

- A. Man lasse den Gegensatz zwischen dem energischen Charakter des Mollsatzes am Anfange und am Ende, und dem Mittelsatz in Dur, der von sanftem und anmutigem Ausdruck ist, gut hervortreten.
- B. Um auf der höchsten Note dieser Tonleiter die ganze erforderliche Kraft hervorzu- bringen, wende man für die erste Hälfte des Taktes nur ein Drittel, für die andere Hälfte dagegen die beiden übrigen Drit- tel an.

THE WAVE.

- A. *It is essential to show a great contrast between the energetic character of the minor mode, with which the piece begins and ends and that of the middle part in the major mode, the tone coloring of which is soft and graceful.*
- B. *In order to obtain all the force necessary for the highest note of this scale, one must only use one third of the bow-length for the first half of the bar and the other two-thirds for the remaining half.*

LA VAGUE.

- A. Marquer une grande opposition entre le caractère énergique du mode mineur qui commence et qui termine, et celui de la période majeure dont la couleur est douce et gracieuse.
- B. Afin d'obtenir toute la force désirable sur la note la plus élevée de cette gamme on n'emploiera que le tiers de l'archet pour la première moitié de la mesure, et les deux tiers pour l'autre moitié.

Allegro. $\text{♩} = 120.$

10.

This page of musical notation consists of ten staves. The first three staves are in G major, indicated by a single sharp (F#). The remaining seven staves are in G minor, indicated by two flats (F and C). The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. Slurs are used extensively to group notes across measures. Dynamic markings include *f* (forte), *ff* (fortissimo), and *sfz* (sforzando). The piece concludes with a double bar line and a final chord.

DIE KLAGE.

- A. Der Akkord wird im Aufstrich mit der ganzen Länge des Bogens herausgeschleudert, und der Vorschlag mit einem kleinen Nachdruck des Bogens und Vibrieren des Fingers markiert.
 B. Derselbe Ausdruck auf den getragenen Noten.
 C. Man beschleunige die Bewegung nach und nach bis zum Ende der Étude.

LAMENTATION.

- A. Produce the chord with the up-stroke and the full length of the bow; the *appoggiatura* must be marked and with sustained expression, given by the bow and the vibrating of the finger.
 B. The same expression must be employed with the sustained notes.
 C. Accelerate the movement gradually, up to the end of the study.

LA PLAINTÉ.

- A. L'accord jeté en poussant avec toute l'étendue de l'archet, l'appoggiature marquée avec une expression soutenue par l'archet et par la vibration du doigt.
 B. Même sentiment sur la note appuyée.
 C. Animez peu à peu la mouvement jusqu'à la fin de l'étude.

Andantino. ♩ = 60.

11.

dolce, sostenuto

un poco più mosso

A

B

C

This musical score is written for a single melodic line on a treble clef staff in G major. The piece is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together in groups. The notation includes various ornaments such as slurs, ties, and accents. A key performance instruction, **Più animato.**, is placed above the eighth staff, indicating a change in tempo and energy. The score concludes with a final cadence in the key of G major.

DIE SCHWÄTZERIN.

THE CHATTERBOX.

LA BAVARDE.

A. Markierter und gedrängener Bogenstrich.

A. With accentuated and firm stroke of the bow.

A. Coup d'archet accentué et serré.

Allegro vivace. ♩ = 126.

12.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro vivace' with a metronome marking of ♩ = 126. The score is divided into ten staves. The first staff starts with a dynamic marking of *sf* and includes fingerings 1 4. The second staff continues with similar rhythmic patterns and fingerings. The third and fourth staves feature more complex rhythmic figures with slurs and accents. The fifth staff includes fingerings 1 4 1 4 1 4 and 1. The sixth staff has fingerings 1 4 and 4 0. The seventh staff includes fingerings 8 and 2. The eighth staff features a series of sixteenth-note patterns with fingerings 4 1 4, 4 1 4, 4 1 4, 4 1 4, 4 1 4, 4 1 4, 4 1 4, and 4 1 4. The ninth staff is marked 'III' and includes fingerings 1 and 2. The tenth staff concludes the piece with various rhythmic patterns and slurs.

This page of musical notation consists of ten staves of music. The first nine staves feature a continuous melodic line with a complex rhythmic pattern of sixteenth and eighth notes, often beamed together. The key signature is one sharp (F#). The notation includes various articulations such as slurs and accents. The tenth staff begins with a triplet of eighth notes, followed by a series of chords and a final melodic phrase. Fingerings are indicated by numbers 1, 2, 3, and 4. A dynamic marking '8' is placed above the final staff.