

PREMIER

GUIDE

DU

Violoniste

PAR

C. DE BÉRIOT

AV.

OP: 75.

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Seine
N° 286
1851

PREMIER

GUIDE DU VIOLONISTE.

20

Études élémentaires

POUR LE

BIBLIOTHÈQUE A VIOLON
R.F.
MUSIQUE

VIOLON

divisées en 2 parties:

- N°1. Exercices préparatoires de l'archet sur les cordes d'vide et 10 Etudes élémentaires, avec Acc^o d'un 2^e Violon.
- N°2. 10 Etudes mélodiques et de style en forme de petits solos, avec accomp^o de Piano.

PAR

CH. DE BÉRIOT.

OP: 75.

Chaque partie 10'

PARIS, BRANDUS et C^{ie} Editeurs,
103, Rue Richelieu.

A. Vialon.

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1851

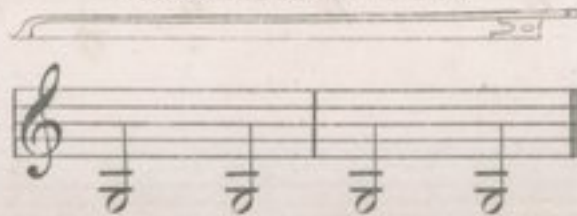
PREMIÈRE PARTIE.


DIX
ÉTUDES ÉLÉMENTAIRES
 AVEC ACCOMPAGNEMENT D'UN SECOND VIOLON.
 par
CH. DE BÉRIOT.

EXERCICES PRÉPARATOIRES DE L'ARCHET SUR LES CORDES À VIDE.

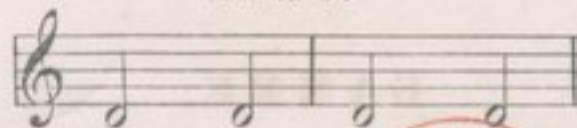
Position sur la 4^{me} Corde.

L'archet parfaitement horizontal sur la 4^{me} corde et un peu incliné vers la touche.

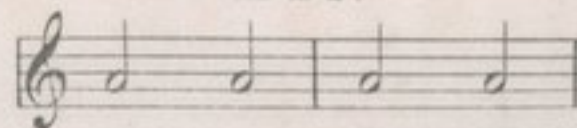


Promener l'archet lentement avec égalité et perpendiculairement à la corde.

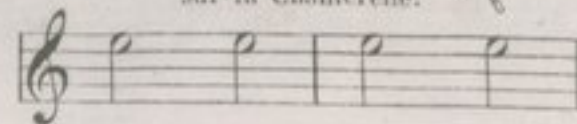
sur la 5^{me}



sur la 2^{me}



sur la Chanterelle.



Musical exercise consisting of four staves of music. Each staff contains two measures of music, numbered 1 through 7. The notes are quarter notes and half notes, primarily on a single line of the treble clef.

GAMME.

Nota. Pour mieux fixer l'attention sur le rapprochement des doigts, les tons et demi-tons sont indiqués dans cette gamme par la distance d'une note à l'autre.

Musical exercise titled "GAMME" showing four staves of music. Each staff shows a sequence of notes with fingerings (0-5) and intervals (whole and half notes) indicated between them. The first staff is in C major, and the others show chromatic variations.

2^m
ÉTUDE.
THÈME.

1^{re} Var:

2^{me} Var:

3^{me} Var:

4^{me} Var:

5^{me} Var:

6.^{me} Var:

7.^{me} Var:

8.^{me} Var:

3^{me}
ÉTUDE.
THÈME.

1^{re} Var:

2^{me} Var:

3^{me} Var:

4^{me} Var:

5.^{me} Var:

The first system of the 5th variation consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line with eighth-note patterns and some accidentals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the 5th variation. The upper staff shows a continuation of the melodic line with various intervals and accidentals. The lower staff continues the harmonic accompaniment.

6.^{me} Var:

The first system of the 6th variation consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line with eighth-note patterns and some accidentals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the 6th variation. The upper staff shows a continuation of the melodic line with various intervals and accidentals. The lower staff continues the harmonic accompaniment.

7.^{me} Var:

The first system of the 7th variation consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line with eighth-note patterns and some accidentals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the 7th variation. The upper staff shows a continuation of the melodic line with various intervals and accidentals. The lower staff continues the harmonic accompaniment.

4^{me}
ÉTUDE.
THÈME.

The theme consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of quarter and eighth notes.

1^{re} Var:

The first variation consists of two staves. The upper staff continues the melodic line with some changes in rhythm and phrasing. The lower staff features a more active accompaniment with eighth-note patterns.

2^{me} Var:

The second variation consists of two staves. The upper staff shows a more complex melodic line with some sixteenth-note passages. The lower staff has a rhythmic accompaniment with eighth-note patterns.

3^{me} Var:

The third variation consists of two staves. The upper staff features a melodic line with many sixteenth notes. The lower staff has a simple accompaniment of eighth notes.

4^{me} Var:

The fourth variation consists of two staves. The upper staff is characterized by a series of slanted eighth-note patterns, creating a rhythmic texture. The lower staff provides a steady accompaniment of eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef and contains a bass line with chords and single notes, primarily quarter and eighth notes.

5^{me} Var:

The 5th variation consists of two staves. The upper staff is in treble clef and features a continuous eighth-note pattern. The lower staff is in bass clef and contains a bass line with some rests and quarter notes.

The second system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter notes and rests.

6^{me} Var:

The 6th variation consists of two staves. The upper staff is in treble clef and features a complex, rapid sixteenth-note pattern. The lower staff is in bass clef and contains a bass line with chords and quarter notes.

The third system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and quarter notes.

5^{me}
ÉTUDE.
THÈME.

Musical notation for the Theme of the 5th Etude. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the upper register, while the accompaniment is in the lower register.

1^{re} Var:

Musical notation for the 1st Variation. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the upper register, while the accompaniment is in the lower register.

2^{me} Var:

Musical notation for the 2nd Variation. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the upper register, while the accompaniment is in the lower register.

Musical notation for the 3rd Variation. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the upper register, while the accompaniment is in the lower register.

3^{me} Var:

Musical notation for the 3rd Variation. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the upper register, while the accompaniment is in the lower register.

4^{me} Var:

5^{me} Var:

6^{me} 2^{me} POSITION.
ÉTUDE.
THÈME.

1^{re} Var:

2^{me} Var:

3^{me} Var:

4^{me} Var:

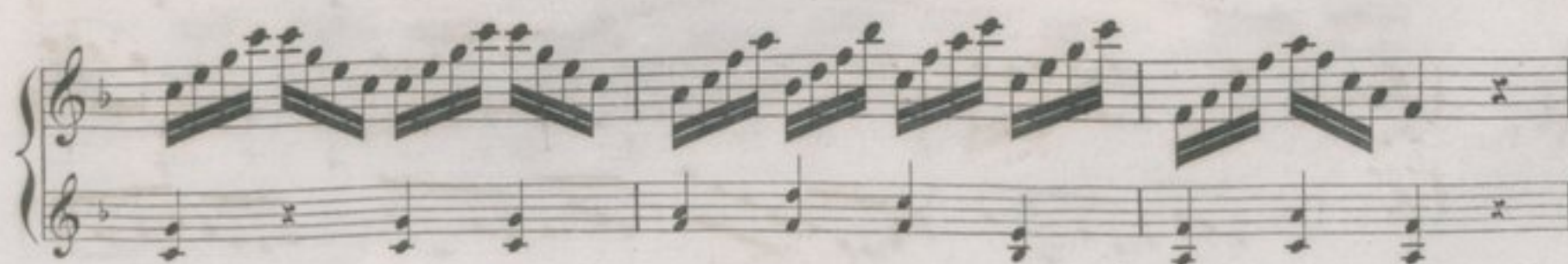
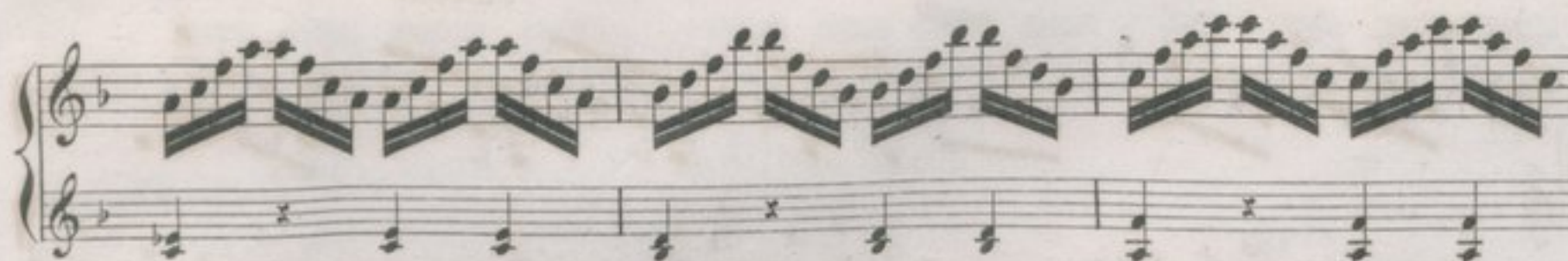


5^{me} Var:

Grand martelé.



6^{me} Var:



7^{me}
ÉTUDE.
THÈME.

2^{me} position

3^{me} 1^{re}

1^{re} Var:

2^{me} Var:

Martelé.

3^{me} Var:

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with slurs and fingerings (4, 4, 4, 4, 4, 0, 3). The lower staff is in bass clef and contains corresponding accompaniment notes.

4^{me} Var:

The 4th variation is marked with a 'C' time signature. It consists of two staves. The upper staff features a complex melodic line with many slurs and accidentals. The lower staff provides a steady accompaniment.

The second system continues the musical piece with two staves. The upper staff has a prominent melodic line with many slurs and fingerings (2, 2). The lower staff continues the accompaniment.

The third system continues the musical piece with two staves. The upper staff has a prominent melodic line with many slurs and fingerings. The lower staff continues the accompaniment.

5^{me} Var:

The 5th variation is marked with a 'C' time signature. It consists of two staves. The upper staff features a complex melodic line with many slurs and accidentals. The lower staff provides a steady accompaniment.

The fourth system continues the musical piece with two staves. The upper staff has a prominent melodic line with many slurs and fingerings (1, 2, 1). The lower staff continues the accompaniment.

The fifth system continues the musical piece with two staves. The upper staff has a prominent melodic line with many slurs and fingerings. The lower staff continues the accompaniment.

ÉTUDE.

Moderato.

First system of musical notation, consisting of a grand staff with two staves. The upper staff contains a continuous stream of eighth notes, while the lower staff has a few notes and rests.

Second system of musical notation, featuring a grand staff with two staves. The upper staff continues with eighth notes, and the lower staff has a few notes and rests.

Third system of musical notation, featuring a grand staff with two staves. The upper staff includes fingerings '2 3' and '2 3'. The lower staff has a few notes and rests.

Fourth system of musical notation, featuring a grand staff with two staves. The upper staff continues with eighth notes, and the lower staff has a few notes and rests.

Fifth system of musical notation, featuring a grand staff with two staves. The upper staff includes fingerings '1 4'. The lower staff has a few notes and rests.

Sixth system of musical notation, featuring a grand staff with two staves. The upper staff continues with eighth notes, and the lower staff has a few notes and rests.

Seventh system of musical notation, featuring a grand staff with two staves. The upper staff includes fingerings '2' and '2'. The lower staff has a few notes and rests.

Eighth system of musical notation, featuring a grand staff with two staves. The upper staff includes fingerings '2'. The lower staff has a few notes and rests.



CADENCES ET APPOGGIATURES.

9^{me}
ÉTUDE.

Adagio.

The musical score consists of six systems, each with a piano (left) and right-hand staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features a continuous eighth-note accompaniment with slurs. The right-hand part contains melodic lines with various ornaments and techniques: a fermata on a half note, a trill on a quarter note, a grace note, and a mordent. The piece concludes with a final cadence marked with a double bar line and repeat dots.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a quarter note G4 with a fingering '1' and a dotted quarter note F#4 with a fingering '3'. The second measure has a quarter note E4 with a fingering '2' and a quarter note D4 with a fingering '1'. The third measure has a quarter note C4 with a fingering '1' and a quarter note B3 with a fingering '1'. The fourth measure has a quarter note A3 with a fingering '1' and a quarter note G3 with a fingering '1'. The lower staff is in bass clef and contains four measures of music, each with a half note. The notes are G3, F#3, E3, and D3.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a quarter note G4 with a fingering '2' and a quarter note F#4 with a fingering '2'. The second measure has a quarter note E4 with a fingering '2' and a quarter note D4 with a fingering '2'. The third measure has a quarter note C4 with a fingering '2' and a quarter note B3 with a fingering '2'. The fourth measure has a quarter note A3 with a fingering '2' and a quarter note G3 with a fingering '2'. The lower staff is in bass clef and contains four measures of music, each with a half note. The notes are G3, F#3, E3, and D3.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a quarter note G4 with a fingering '0' and a quarter note F#4 with a fingering '3'. The second measure has a quarter note E4 with a fingering '1' and a quarter note D4 with a fingering '1'. The third measure has a quarter note C4 with a fingering '1' and a quarter note B3 with a fingering '1'. The fourth measure has a quarter note A3 with a fingering '1' and a quarter note G3 with a fingering '1'. The lower staff is in bass clef and contains four measures of music, each with a half note. The notes are G3, F#3, E3, and D3.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a quarter note G4 with a fingering '1' and a quarter note F#4 with a fingering '1'. The second measure has a quarter note E4 with a fingering '1' and a quarter note D4 with a fingering '1'. The third measure has a quarter note C4 with a fingering '1' and a quarter note B3 with a fingering '1'. The fourth measure has a quarter note A3 with a fingering '1' and a quarter note G3 with a fingering '1'. The lower staff is in bass clef and contains four measures of music, each with a half note. The notes are G3, F#3, E3, and D3.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. The first measure has a quarter note G4 with a fingering '0' and a quarter note F#4 with a fingering '3'. The second measure has a quarter note E4 with a fingering '1' and a quarter note D4 with a fingering '1'. The third measure has a quarter note C4 with a fingering '1' and a quarter note B3 with a fingering '1'. The fourth measure has a quarter note A3 with a fingering '1' and a quarter note G3 with a fingering '1'. The lower staff is in bass clef and contains four measures of music, each with a half note. The notes are G3, F#3, E3, and D3.

10^m
ÉTUDE.
Andante.

The musical score is written for piano and consists of eight systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingering numbers are indicated above notes in the first system: 2, 3, 3, 3. A '5' is written in the bass clef of the first system. The piece concludes with a final chord in the eighth system.

The musical score consists of eight systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Key annotations include:

- pizz.**: Pizzicato marking in the second system.
- arco.**: Arco marking in the sixth system.
- tr**: Trill marking in the second system.
- 4 3**: Fingering numbers in the second system.
- 0**: Natural sign (finger 0) in the third system.
- 4 4**: Fingering numbers in the third system.
- 0**: Natural sign in the fourth system.
- 0**: Natural sign in the fifth system.
- 0**: Natural sign in the sixth system.
- 0**: Natural sign in the seventh system.
- 0**: Natural sign in the eighth system.



MUSIQUE DE VIOLON.

Œuvres de CH. DE BÉRIOT.

ÉTUDES.

Op. 9. Dix études ou caprices pour violon seul	10 *
Op. 27. Six Études brillantes id.	10 *
Les mêmes, avec accompagnement de piano	15 *
Op. 29. Trois caprices brillants ou études pour violon seul	9 *
Op. 37. Trois études caractéristiques pour violon avec accompagnement de piano	9 *
Op. 43. Trois grandes études pour deux violons concertants	9 *

CONCERTOS.

Op. 26. Premier concerto, avec acc. d'orch.	24 *
— avec acc. de quatuor	18 *
— avec acc. de piano	12 *
Op. 32. Second concerto, avec acc. d'orch.	30 *
— avec acc. de quatuor	24 *
— avec acc. de piano	20 *
— complet	40 *
Op. 44. Troisième concerto, avec acc. d'orch.	30 *
— avec acc. de quatuor	24 *
— avec acc. de piano	20 *
— complet	40 *
Op. 46. Quatrième concerto, avec acc. d'orch.	20 *
— avec acc. de quatuor	15 *
— avec acc. de piano	12 *
— complet	30 *
Op. 56. Cinquième concerto, avec acc. d'orch.	20 *
— avec acc. de piano	12 *
— complet	30 *
Op. 70. Sixième concerto, avec acc. de piano	12 *
— le quatuor seul	10 *
— l'orchestre seul	20 *

AIRS VARIÉS ET FANTAISIES.

Op. 1. 1 ^{er} Air varié en ré mineur, avec acc. de quatuor	15 *
— avec acc. de piano	7 50
Op. 2. 2 ^e Air varié en ré majeur, avec acc. de quatuor	15 *
— avec acc. de piano	7 50
Op. 3. 3 ^e Air varié en mi.	15 *
— avec acc. d'orchestre	15 *
— avec acc. de piano	7 50
Op. 5. 4 ^e Air varié, air montagnard en si bémol, avec acc. de quatuor	15 *
— avec acc. de piano	7 50
Op. 7. 5 ^e Air varié en mi.	15 *
— avec acc. d'orchestre	15 *
— avec acc. de piano	7 50
Op. 9. Dix études ou caprices.	10 *
Op. 12. 6 ^e Air varié en la.	15 *
— avec acc. d'orchestre	15 *
— avec acc. de piano	7 50
Op. 15. 7 ^e Air varié en mi, avec acc. d'orchestre	15 *
— avec acc. de piano	7 50

Op. 30. Le Trémolo, caprice, avec acc. de piano	7 50
— avec acc. d'orchestre	15 *
Op. 32. Andante et rondo russe, extraits du deuxième concerto.	24 *
— avec acc. d'orchestre	24 *
— avec acc. de quatuor	18 *
— avec acc. de piano	15 *
— complet	30 *
Op. 42. 8 ^e Air varié en ré, avec acc. d'orchestre	15 *
— avec acc. de piano	7 50
Op. 52. 9 ^e Air varié en ré, avec acc. d'orchestre	18 *
— avec acc. de piano	9 *
Op. 69. 10 ^e Air varié, avec acc. d'orchestre	18 *
— avec acc. de piano	9 *

DUOS CONCERTANTS

POUR PIANO ET VIOLON.

Op. 6. Fantaisie sur le chœur des drapeaux du Siège de Corinthe.	9 *
Op. 8. Fantaisie sur des motifs de Moïse	9 *
Op. 10. Souvenir de la Muelle de Portici	9 *
Op. 11. Fantaisie sur des motifs du Comte Ory.	9 *
Op. 13. Variations brillantes en ré, dédiées à la reine des Pays-Bas.	9 *
Op. 14. Grandes variations en la mineur, dédiées à Mme Cottinet.	9 *
Op. 16. Fantaisie sur des motifs de Guillaume Tell.	9 *
Op. 17. Variations sur la tyrolienne de la Fiancée.	9 *
Op. 18. Duo brillant sur des motifs de la Sonnambula.	9 *
Op. 19. Duo brillant en mi, dédié à Mme Bertin de Vaux	9 *
Op. 20. Fantaisie brillante sur les motifs du Pré aux Clercs.	9 *
Op. 21. Duo sur l'Élysée d'amour.	9 *
Op. 22. Duo brillant sur des motifs de I Puritani	9 *
Op. 23. Deux Nocturnes sur les Soirées de Rossini (2 suites)	7 50
Op. 24. Duo sur les motifs de l'Ambassadrice.	9 *
Op. 25. Duo sur un thème original en si.	9 *
Op. 28. Fantaisie sur la Norma.	9 *
Op. 31. Duo brillant sur le Domino noir.	9 *
Op. 33. Duo brillant sur des motifs de Zanetta.	9 *
Op. 34. Trois Nocturnes sur des Mélodies de Schubert. N° 1. Les plaintes de la jeune fille et la Poste	7 50
2. La jeune Religieuse, Ave Maria, et l'Illusion.	7 50
3. Le Roi des Aulnes et la Sérénade.	7 50
Op. 35. Le fruit de l'étude. Six duos faciles et brillants (2 suites).	9 *
Op. 38. Grand duo sur les Diamants de la Couronne.	9 *
Op. 39. Souvenirs d'Auber, grand duo.	9 *

Op. 40. Deux duettini sur le Stabat de Rossini (2 suites).	7 50
Op. 41. Le Progrès. Six duos brillants et non difficiles. (2 suites).	10 *
Op. 45. Six morceaux de salon sur des thèmes originaux. (3 suites).	9 *
Op. 47. Grand duo sur Sémiramide	9 *
Op. 48. Souvenir de Boulogne, deux duos. (2 suites).	7 50
Op. 49. Les Intimes, deux duos. (2 suites).	7 50
Op. 50. La Soirée. Deux duos, N° 1. La Chasse. N° 2. Impromptu.	7 50
Op. 51. Duo concertant sur la Part du Diable.	9 *
Op. 53. Deuxième grande fantaisie sur Guillaume Tell.	9 *
Op. 54. Duo brillant sur la Sirène	9 *
Op. 56. Grand duo sur le Barbier de Séville.	9 *
Op. 59. Valses.	9 *
Op. 60. Grand duo sur la Gazza ladra	9 *
Op. 61. Grand duo sur la Muelle de Portici	9 *
Op. 62. Duo brillant sur le Val d'Andorre	9 *
Op. 63. Grand duo sur la Donna del Lago	9 *
Op. 64. Duo brillant sur Haydée.	9 *
Op. 65. Duo brillant sur le Prophète	9 *
Op. 66. Duo brillant sur la Cenerentola	9 *
Op. 67. Sonate concertante.	9 *
Op. 72. Duo brillant sur le Pirate	9 *
Grand Duo sur les Huguenots.	9 *
Grand Duo sur la Favorite.	9 *
Grand Duo sur Robert-le-Diable.	9 *

DUOS

POUR DEUX VIOLONS.

Op. 57. Trois duos concertants, 3 suites.	9 *
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TRIOS

POUR PIANO, VIOLON ET VIOLONCELLE.

Op. 4. Trio sur des motifs de Robin des Bois.	15 *
Op. 58. Premier grand trio	15 *
Op. 71. Deuxième grand trio	15 *

DUOS CONCERTANTS

DE LABARRE ET DE BÉRIOT.

POUR VIOLON ET HARPE.

Op. 6. Fantaisie sur le Siège de Corinthe	7 50
Op. 8. Fantaisie sur les motifs de Moïse	7 50
Op. 10. Souvenirs de la Muelle de Portici.	7 50

Œuvres de HENRI VIEUXTEMPS.

CONCERTOS.

Op. 10. Grand concerto, dédié au roi des Belges. le violon principal.	12 *
— avec acc. d'orchestre.	36 *
— avec acc. de quatuor.	24 *
— avec acc. de piano.	24 *
— complet.	50 *
Op. 8. Deuxième concerto, avec acc. d'orchestre.	18 *
— avec acc. de piano	12 *
— complet	25 *
Op. 25. Troisième grand concerto, dédié à Guillaume II, roi de Hollande. le violon principal seul.	12 *
— avec acc. d'orchestre.	50 *
— avec acc. de quatuor	30 *
— avec acc. de piano	25 *
— complet.	60 *

ÉTUDES, FANTAISIES ET AIRS VARIÉS.

Air varié sur le Pirate, avec acc. de piano.	7 50
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Op. 7. Romances sans paroles, avec acc. de piano, 2 suites.	9 *
Op. 9. Hommage à Paganini, caprice sur des thèmes de Paganini.	15 *
— avec acc. d'orchestre.	15 *
— avec acc. de piano.	7 50
Op. 11. Fantaisie-caprice.	20 *
— avec acc. d'orchestre.	20 *
— avec acc. de piano.	12 *
Op. 15. Les Arpèges, caprice. av. ac. de violoncelle obligé et d'orchestre	20 *
— avec acc. de piano	10 *
Op. 16. Six études de concert. avec acc. de piano. 2 suites.	9 *
— p. viol. seul ensemble.	9 *
Op. 17. Souvenir d'Amérique, air varié sur l'air américain Yankee doodle, avec acc. de piano	6 *
— avec acc. de quatuor.	10 *
Op. 18. La Norma, fantaisie sur la quatrième corde du violon	20 *
— avec acc. d'orchestre.	20 *
— avec acc. de piano.	10 *
Op. 21. Souvenirs de Russie, fantaisie avec acc. d'orch.	24 *
— avec acc. de p.	9 *
Op. 22. Premier morceau de salon, air varié avec acc. de piano	6 *

Op. 22. Deuxième morceau de salon, air varié avec acc. de piano.	7 50
— Troisième morceau de salon, rêverie, adagio avec acc. de piano	6 *
Op. 27. Grande fantaisie sur des thèmes slaves; la partie principale de violon	6 *
— avec acc. d'orchestre	25 *
— avec acc. de piano	12 *
— complet	30 *

DUOS CONCERTANTS

POUR PIANO ET VIOLON.

Grand duo sur le Duc d'Orléans	9 *
Grande fantaisie concertante sur Oberon.	9 *
Op. 12. Grande sonate concertante en 4 parties	15 *
Op. 19. Duo brillant sur les motifs de Don Juan	9 *
Duo brillant sur des airs hongrois.	10 *
Fantaisie concertante sur les Huguenots.	10 *
Duo sur le Prophète.	9 *

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