

BÉRIOT: AIR VARIÉ N^o 1.

SOLO VIOL. *)

Risoluto *Solo* *Cadenza ad lib.* *p* *mp* *mf* *f* *p*

PIANO

Tutti *ff trem.* *fz* *fz* *fz*

THÈME

Andante ($\text{♩} = 92$) *p dolce* *espr.*

p sempre legato

10

mp *mf* *p* *p*

p

15

mp *p* *mf* *mf* *p*

cresc.

1.

*) Probrati napřed cvičení k jednotlivým taktům na straně 17-32.

*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 17-32 vorzunehmen.

*) Begin with the exercises of the separate bars page 17-32.

*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 17-32.

2. (20)

Tutti

f fz fz fz

Molto cantabile l'istesso tempo (5)

VAR. 1

p mf mp mf

(10)

p mp pp

(15)

mf f dim. mp

1.

2. (20)

Tutti

f

3 3 3 3 3 3

Un poco allegro

VAR. 2 *sempre p*
pp

The first system of the musical score consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one flat (B-flat), starting with a dynamic marking of *sempre p*. The middle and bottom staves are a grand staff with treble and bass clefs, starting with a dynamic marking of *pp*. The music is in 3/4 time and features a continuous eighth-note pattern in the upper voice and a more sparse accompaniment in the lower voices.

⑤

The second system continues the musical piece, marked with a circled '5' above the first measure. It maintains the same three-staff structure and dynamic levels as the first system.

⑩

mf *dim.*
p

The third system is marked with a circled '10' above the first measure. It introduces dynamic changes, with *mf* and *dim.* markings in the upper voice, and a *p* marking in the middle voice. A repeat sign is present at the end of the system.

dim. *f*
mf

The fourth system continues with dynamic markings of *dim.*, *f*, and *mf* across the staves.

⑮

mf *mp* *p*
p *pp*

The fifth system is marked with a circled '15' above the first measure. It features a series of dynamic markings: *mf*, *mp*, *p* in the upper voice, and *p*, *pp* in the lower voices. The system concludes with a double bar line.

20

Moderato.

Tutti

f

p

VAR. 3.

5

mf

10

mp

pp

15

f

dim.

f

p

20

Tutti

f

fx

Con brio.

VAR. 4.

First system of music, measures 1-4. The upper staff is a single melodic line with dynamics *f*, *p*, and *mp*. The lower staff is a piano accompaniment with *mf* and *mp* dynamics.

5

Second system of music, measures 5-8. The upper staff has dynamics *mf* and *f*. The lower staff has *mf* dynamics.

10

Third system of music, measures 9-12. The upper staff has dynamics *mp*, *f*, and *p*. The lower staff has *mp* and *mf* dynamics.

15

Fourth system of music, measures 13-16. The upper staff has dynamics *f*, *p*, *f*, and *p*. The lower staff has *mf* dynamics.

20

Tutti

Fifth system of music, measures 17-20. The upper staff has dynamics *f* and *fz*. The lower staff has *fz* dynamics.

Molto sostenuto.

mf
VAR. 5.

⑤

⑩

p *cresc.* *pp* *cresc.*

⑮

p *Tutti* *f*

Non troppo Allegro

risoluto

VAR. 6

f

5

10

15

Tutti

f

8

Tempo del Thema

p

segue

VAR. 7

pp

5

10

15

20

25

BÉRIOT: AIR VARIÉ N^o 1.

Risoluto. SOLO Cadenza ad lib. *tr*

SOLO VIOL.*) *p* *mp* *mf*

VIOL. 2 *pizz.* *pizz.*

f *p*

Andante. (♩=92) *p dolce*

THÈME

espress. *mp* *mf*

p *p* *mp* *p*

10

mf *mf* *p*

15

1. 2.

*) Probrati napřed cvičení k jednotlivým taktům na straně 17-32.

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20

Molto cantabile listesso tempo.

VAR. 1.

Un poco allegro.

VAR. 2.

sempre p

Moderato.

Viol. I. *2do*

Viol. I. *1o*

VAR. 3.

Viol. II.

30 etc. 40 etc.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with eighth-note chords. A dynamic marking of *f* (forte) is present in the left hand.

Second system of musical notation. The right hand continues with eighth-note patterns, including a circled measure number 15. The left hand accompaniment includes a *dim.* (diminuendo) marking.

Third system of musical notation. The right hand has a circled measure number 20. The left hand features a *f* (forte) dynamic marking and includes a triplet of eighth notes.

Section labeled "VAR. 4." in 3/4 time. The right hand starts with a *f* (forte) dynamic and a *pizz* (pizzicato) marking. The left hand accompaniment includes *p* (piano) and *mp* (mezzo-piano) dynamics. The system concludes with a *V* (Coda) marking.

Final system of musical notation. The right hand begins with a circled measure number 5 and a *mf* (mezzo-forte) dynamic. The left hand accompaniment includes a *f* (forte) dynamic and a *p* (piano) dynamic.

Musical score system 1, measures 1-4. Treble clef, key signature of one flat, 4/4 time. Dynamics: *mp*, *f*, *p*. Includes a circled measure number 10 and a first ending bracket.

Musical score system 2, measures 5-8. Treble clef, key signature of one flat, 4/4 time. Dynamics: *f*, *p*, *f a tempo*, *p*. Includes a circled measure number 15 and a first ending bracket.

Musical score system 3, measures 9-12. Treble clef, key signature of one flat, 4/4 time. Dynamics: *f*. Includes a circled measure number 20 and the instruction *arco*.

VAR. 5. *Molto sostenuto.*

Musical score system 4, measures 13-16. Treble clef, key signature of one flat, 2/4 time. Dynamics: *mf*, *p*. Includes a *arco* instruction and a *V* marking.

Musical score system 5, measures 17-20. Treble clef, key signature of one flat, 2/4 time. Dynamics: *mf*. Includes a circled measure number 5.

Musical score system 6, measures 21-24. Treble clef, key signature of one flat, 2/4 time. Dynamics: *f*, *p*. Includes a circled measure number 10 and first ending brackets.

Non troppo Allegro.

Tempo del Thema

segue

VAR. 7.

The musical score for Variation 7 is written in 2/4 time with a key signature of one flat. It begins with a piano (*p*) dynamic. The score is divided into measures, with circled measure numbers 5, 10, 15, 20, and 25. At measure 10, there is a 4-measure rest in the right hand. At measure 15, there are two 4-measure rests in the right hand. The score includes first and second endings starting at measure 17. Dynamics include piano (*p*), *dim.* (diminuendo), and forte (*f*). The piece concludes with a double bar line and a repeat sign.

BERIOT: AIR VARIÉ N^o 1.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojčárkami ně-
kolikrát opakujte.

Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.

Bars between two double
bar lines are to be repea-
ted several times.

Le misure fra doppie li-
nee divisorie debbono ri-
petersi varie volte.

Intonování intervalů. - Intonierung der Intervalle. - Intonation of intervals. - Giustezza degli intervalli.

Sp. Fr. Sp. Fr. mp

mf f

mp p

Kadence
Cadenz
Cadence
Cadenza

Fr. Sp. mf f

p mp mf f

mf

mp

mf *p* *mf* *mp* *f* *p*

1. VAR.

mf *p* *f* *p* *mp* *f* *mp* *f* *mf* *p* *f* *segue*

mf *Sp.* *Fr.* *Sp.* *Fr.*

13 - 16

mf *p* *mf* *fp* *fz*

mf *f* *mf* *mp* *p* *simile*

Sp. Fr.

1. VAR.

s 8 změnami smyku. | mit 8 Veränderungen des Bogenstriches. | with 8 various styles of bowing. | con 8 differenti colpi d'arco.

1. Fr. Sp.

2.

3.

4.

2. VAR.

I.

Po taktech se smyky.

Taktweise mit Stricharten.

Bar by bar with bowing styles.

Differcuti misure con colpi d' arco.

Cvičiti po taktech.

Taktweise einzuüben.

Practise bar by bar.

Studiare le differenti misure.

II.

Po taktech smykem skákavým.

Taktweise mit springendem Bogen.

Bar by bar with hopping boco.

Differenti misure in saltellato.

3. VAR.

I.

a.) Výchvik úhozu prstů

a.) Ausbildung des Finger-
schlages.a.) Development of the
strike of the fingers.a.) Perfezionamento del
movimento delle dita per
collaccarle sopra la tastiera.

*) 15 předcházejících příkladů jest hráti také v 16, v 32 tinnách a v tremolu, bez určitého počtu tónů v rychlém trylku.

*) Die 15 vorhergehenden Beispiele sind auch in 16^{tel}, in 32^{tel} Noten und im tremolo auszuführen, ohne bestimmte Anzahl der Töne, schnell trillernd.

*) The 15 preceding examples are also to be executed in semiquavers, in demisemiquavers and in tremolo, without definite number of notes, quickly trilling.

*) I 15 esercizi precedenti si eseguiranno pure in semicrome in fuse e in tremolo senza fare un numero determinato di note, ma bensì un trillo rapido.

II.

b) Hmaty jednoduché střídavě se dvojhmaty. Změny smyku. Opakovati po dvou taktech.

b) Einfache Griffe mit Doppelgriffen abwechselnd. Veränderungen des Bogenstriches. Je 2 Takte zu wiederholen.

b) Single stops and double stops alternately. Various bowings. Every two bars are to be repeated.

b) Alternare le note semplici con le doppie corde. Differenti colpi d'arco. Ripetere sempre due battute.

III.

c) Smyčcová cvičení na dvou strunách. Cvičiti po taktu a dvou taktech.

c) Bogenübungen auf 2 Saiten. Taktweise und zu 2 Takten einzuüben.

c) Bowing exercises on two strings. Bar by bar and by two bars.

c) Esercizio per l'arco in 2 corde. Studiarlo in differenti misure e ogni due misure.

4. VAR.

I.

Intonování intervalů. | Intonierung der Intervalle. | Intonation of intervals. | Giustezza degli intervalli.

*) Snadnější dosažení
vyššího tónu.*) Leichteres Erreichen
des hohen Tones.*) To reach the high to-
ne more easily.*) Per raggiungere più fa-
cile il tono più alto.

II.

Ve skupinách po 7 a 5
tónech.
Détaché střídavě se sau-
tillé.In Gruppen zu 7 und 5
Noten.
Détaché mit sautillé ab-
wechselnd.In groups of 7 and 5
notes.
Détaché and sautillé
alternately.In gruppi di 7 e 5 note.
Alternare il détaché col
saltellato.

*) Sautillé používá se
vždy s ležícím smyč-
cem.*) Das sautillé wird im-
mer mit liegendem Bo-
gen angewendet.*) The sautillé is al-
ways be executed with
the bow remaining on the
string.*) Il saltellato d'ève farsi
sempre con l'arco piano.

5. Var.

I.

Cvičení dvojhmatů. | Einüben der Doppelgriffe. | Studies of double stops. | Studio delle doppie corde.
 Rozděleně a dohromady. | Gebrochen und zusammen. | Broken and in succession. | Separate e unite.

II.

Cvičení neodvislosti | Übung für Fingerunabhängigkeit. | Studies of independence of the fingers. | Esercizio per la indipendenza delle dita.

9 - 16

mf

Sp.

Fr.

Sp.

Fr.

Sp.

Fr.

Fr.

Sp.

Fr.

Sp.

III.

Smyčková cvičení na dvou střídajících se strunách. Cvičiti po 1 a 2 taktech.

Bogenübungen auf 2 abwechselnden Saiten. Taktweise und zu 2 Takten einzuüben.

Bowing-exercises on two strings alternately. Bar by bar and by two bars.

Esercizio dell'arco sopra due corda. Studiarlo con differenti misure e ogni due misure.

Předchozí v rychlejším tempu v 3/4 taktu.

Das Vorhergehende im schnelleren Tempo im 3/4 Takt.

The preceding in quicker tempo in 3/4 time.

Il precedente in tempo rapido di 3/4

6. VAR.

I.

Rychlé postavení akkordů. | Rasches Aufstellen der Akkorde. | Quick placing of the fingers for the chord. | Attaccare gli accordi rapidamente.

*) Po akkordu prsty zvednouti, aby opět rychle byly postaveny. (→) Smyčec podržeti na struně. Dobré cvičení dopadu.

*) Nach dem Akkord die Finger aufheben und sie rasch wieder aufstellen. (→) Den Bogen auf den Saiten behalten. Gute Treffübung.

*) Lift the fingers after the chord and replace them again quickly. (→) The bow remains on the strings. Surety of the left hand.

*) Dopo l'accordo alzare le dita e rimetterle rapidamente. (→) L'arco rimane sopra le corde. Buon esercizio per raggiungere le note.

II.

Cvičení dvou akkordů různými smyky. | Einüben zweier Akkorde mit verschiedenem Bogenstrich. | Two chords with various bowing. | Studiare due accordi con differenti colpi d'arco.

M. *spiccato* *détaché*

M. Fr.

III.

Akkordy s jednoduchými hmaty střídavě. | Akkorde mit einfachen Griffen abwechselnd. | Chords and single stops alternately. | Alternare gli accordi con le note semplici.

IV

IV

IV

IV

IV

IV

IV

IV

IV

IV

7. VAR.

I.

Dělené akkordy s výměnou smyků.

Gebrochene Akkorde mit Bogenstrichwechsel.

Broken chords with changes of bowing.

Accordi con differenti colpi d'arco.

*) Zprvu postaviti 3 prst.

*) Den 3. Finger zuerst aufstellen.

*) First place the 3rd finger.

*) Collocar prima il 3^o dito.

II.

Arpeggie se smyky. | Arpeggien mit Stricharten. | Arpeggi with bowing styles. | Arpeggi con differenti colpi d'arco.

mf

1.

2.

3.

4.

5.

6.

Sp.

Fr.

7.

8.

9.

10.

11.

12.

13.

14. Moderato.

15.

16.

17.

18.

19.

20.

21.

22.

mp spiccato

f détaché

23.

24.

f

mp

f

mp

f

mp

25.

26.

f

mp

ricochet

*) Sautillé u veden jest smyčec v rozmach po-třebný pro následující skákavé staccato.

*) Mittels des sautillé wird der Bogen in den für das folgende springende Staccato nötigen Schwung gebracht.

*) By means of sautillé the bow is put in motion necessary for the following springing staccato.

*) Arrivando alla metà del saltellato si preparerà l'arco con un leggero impulso per fare lo staccato vane seguente.

Studie odstíňování. - Nuancierung-Studien. - Studies of nuance.
 Studii delle sfumature.

Andante. Thème.

Musical staff 1: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *mp*, *mf*, *f*. Includes a trill (*tr*) and a fermata.

Musical staff 2: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *mp*, *p*, *mp*, *mf*, *p*. Includes a trill (*tr*) and a fermata.

1. VAR.

Musical staff 3: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *p*, *mp*, *p*, *p*, *mp*, *p*, *mf*, *mp*. Includes fingerings 1, 2, 3 and accents.

Musical staff 4: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *mf*, *dim.*. Includes a fermata and fingerings 1, 2, 3.

Musical staff 5: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *p*, *mp*. Includes a fermata and fingerings 1, 2, 3, 4.

Musical staff 6: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *mf*, *mp*, *mf*, *p*, *f*. Includes fingerings 1, 2, 3, 4 and a trill.

Musical staff 7: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *dim.*, *mp*, *p*. Includes fingerings 1, 2, 3, 4 and first/second endings.

Musical staff 8: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *mp*, *mf*, *mp*, *p*, *mp*. Includes fingerings 1, 2, 3, 4 and a box containing the numbers "1 - 4, 11 - 12, 15 - 16".

Musical staff 9: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *mp*, *p*, *mf*, *mp*, *p*, *mp*. Includes fingerings 1, 2, 3, 4.

Musical staff 10: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *p*, *f*, *mp*, *p*. Includes fingerings 1, 2, 3, 4 and a fermata.

Musical staff 11: Treble clef, key signature of one flat, 2/4 time signature. Dynamics: *f*, *mp*, *p*. Includes fingerings 1, 2, 3, 4 and a fermata.