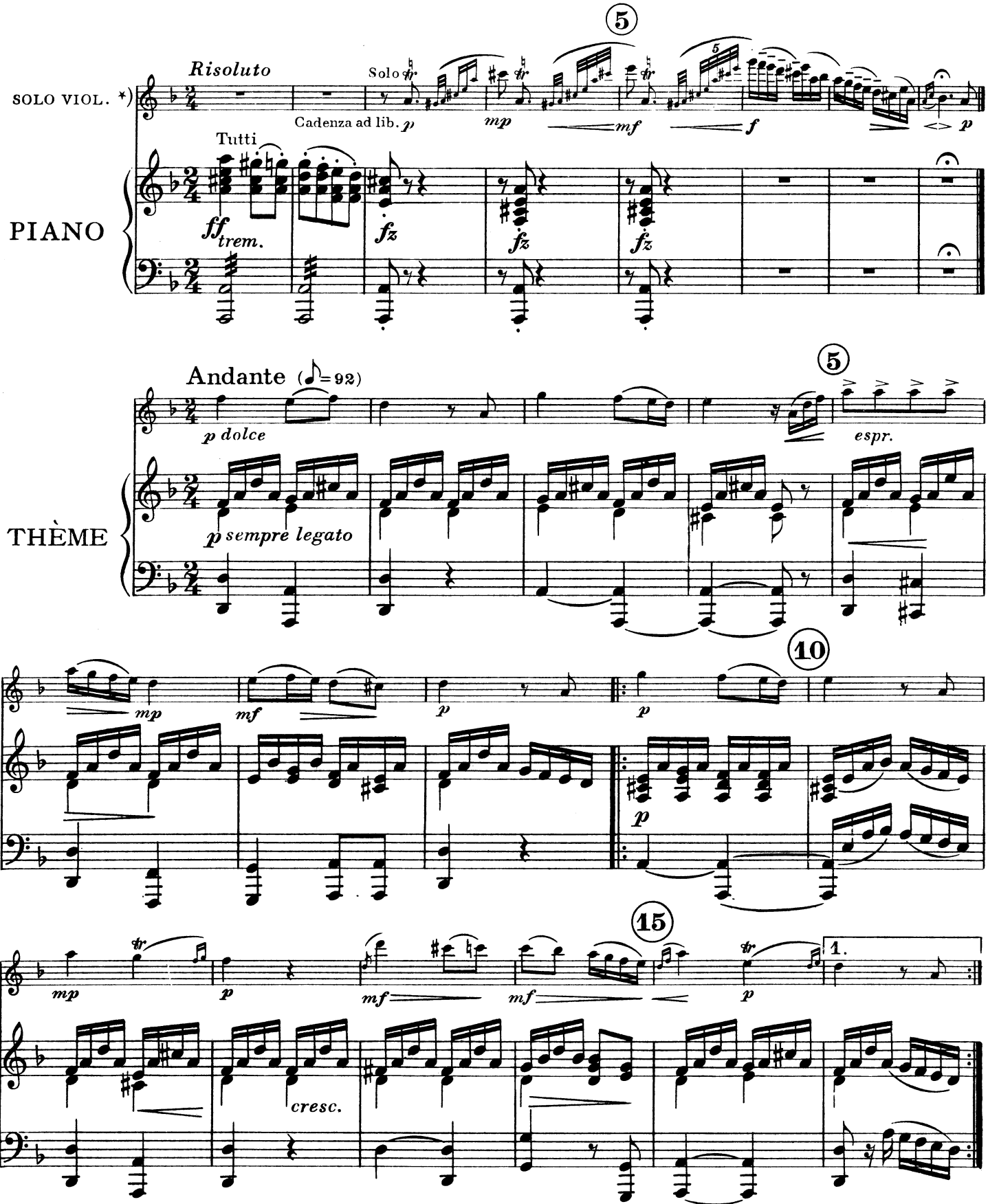
ED. PAZDÍREK - 536

II. - 36

BÉRIOT: AIR VARIÉ Nº 1.

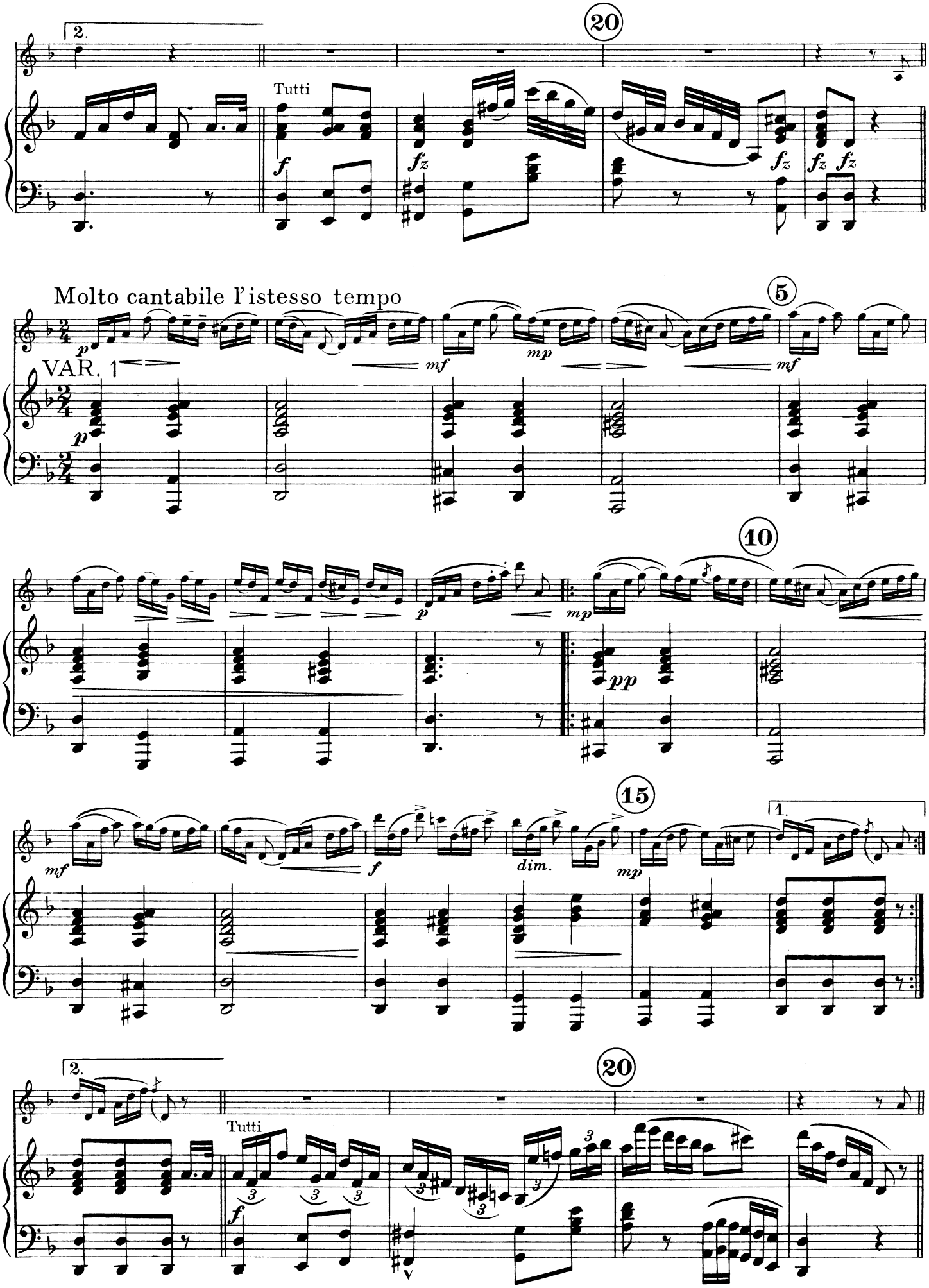


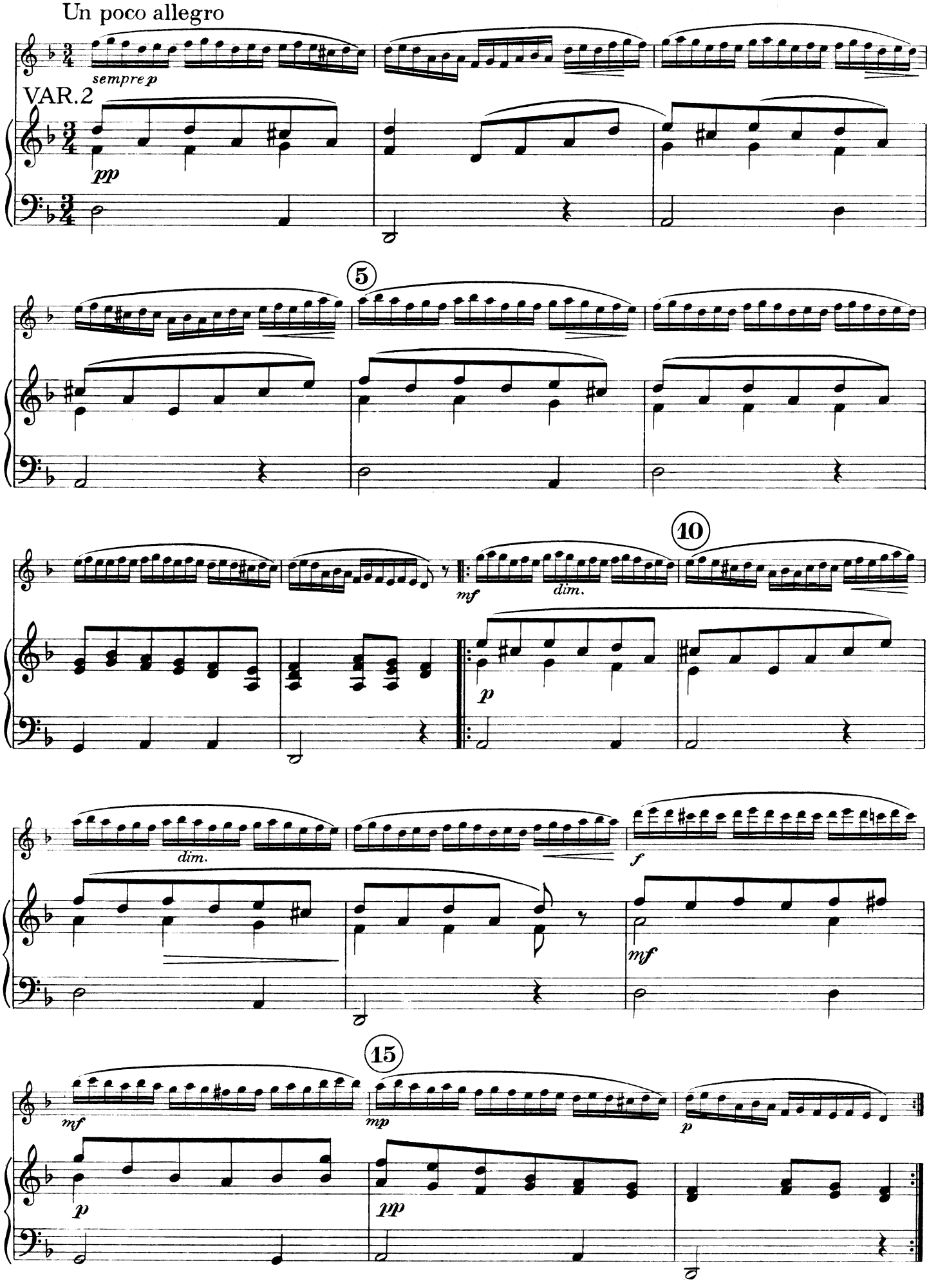
*) Probrati napřed cvičení k jednotlivým taktům na straně 17 - 32.

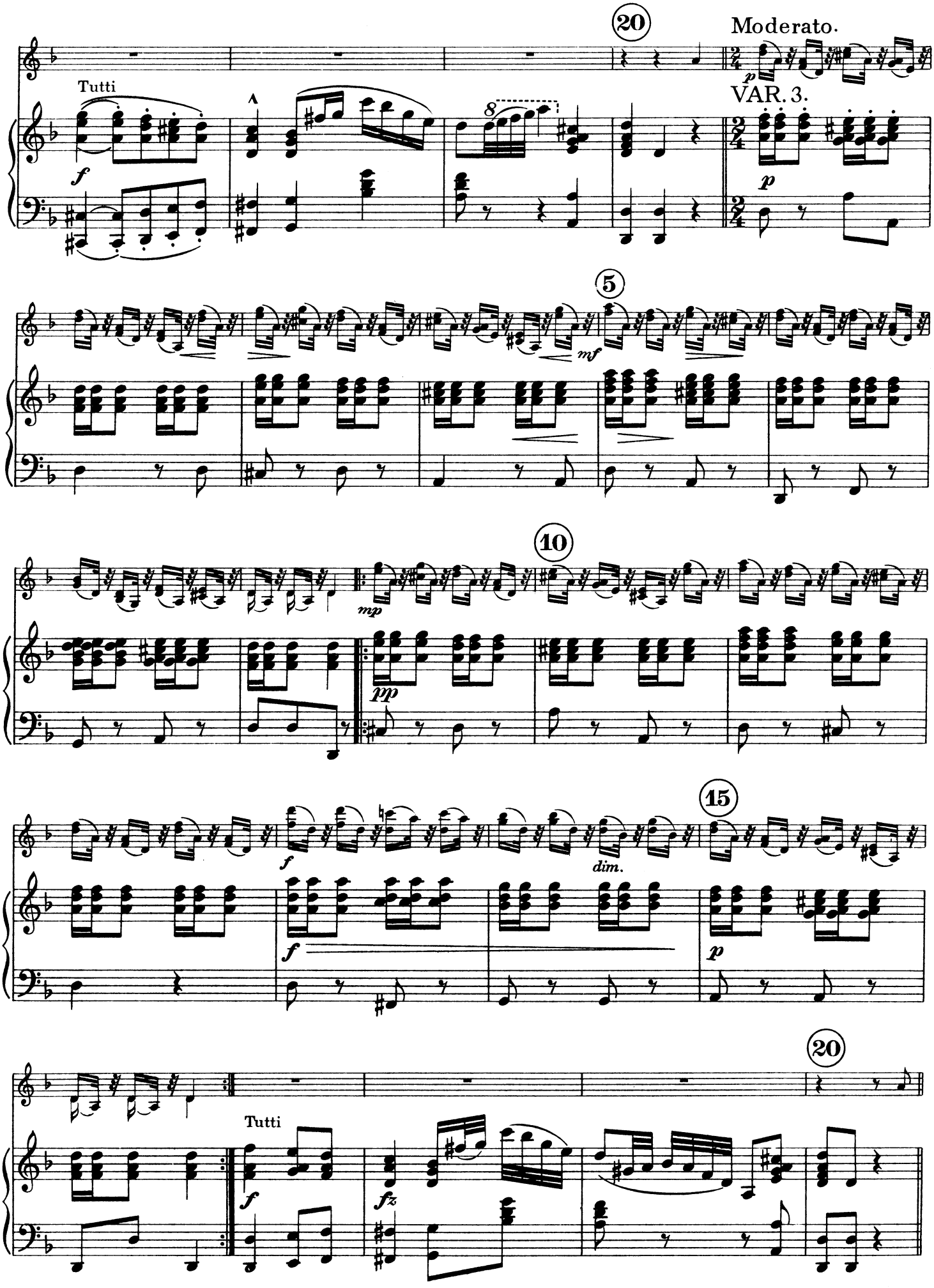
*) Zuerst ist der Übungsstoff zu den einzelnen Takten auf der Seite 17-32 vorzunehmen.

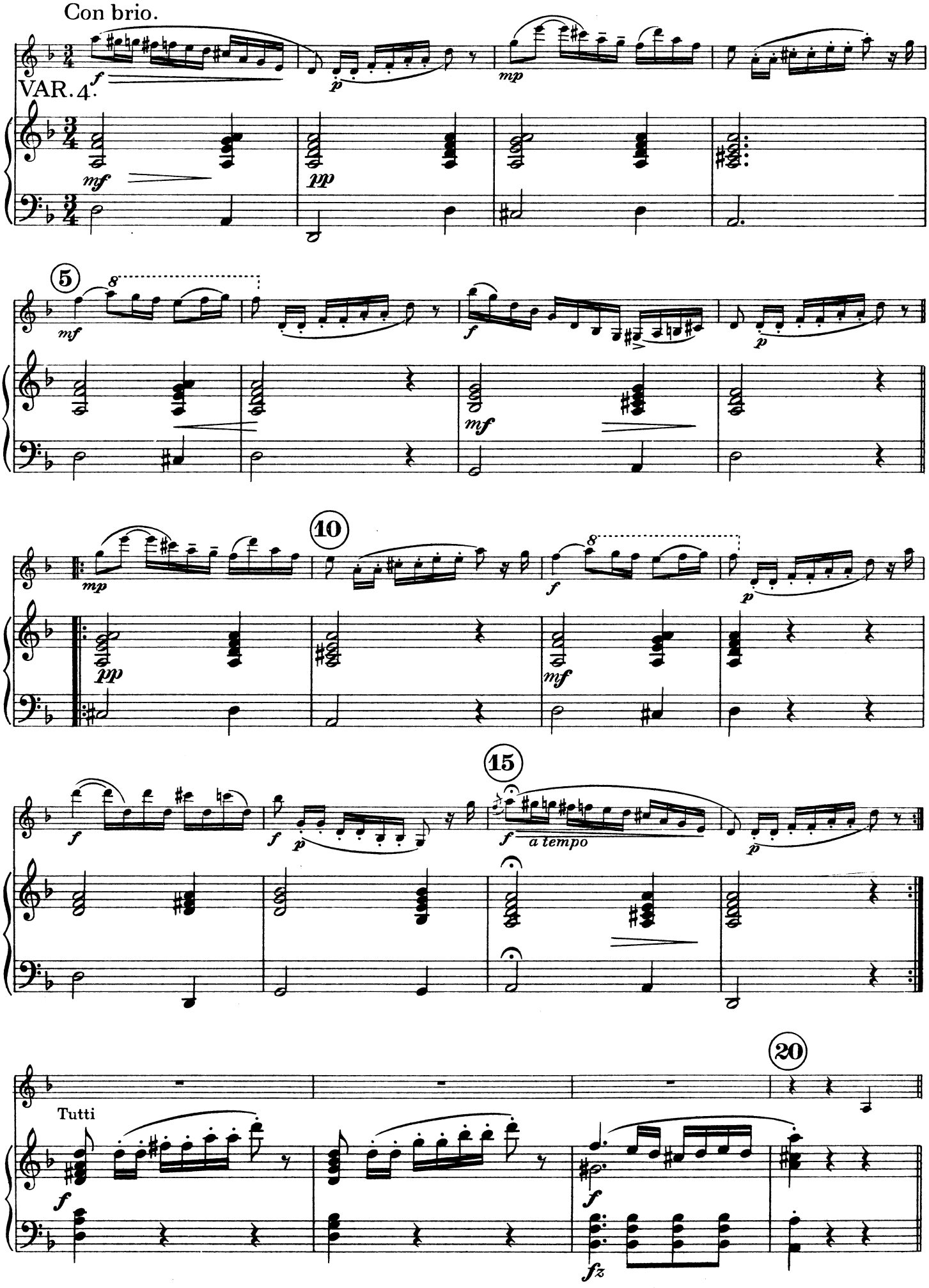
*) Begin with the exercises of the separate bars page 17 - 32.

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

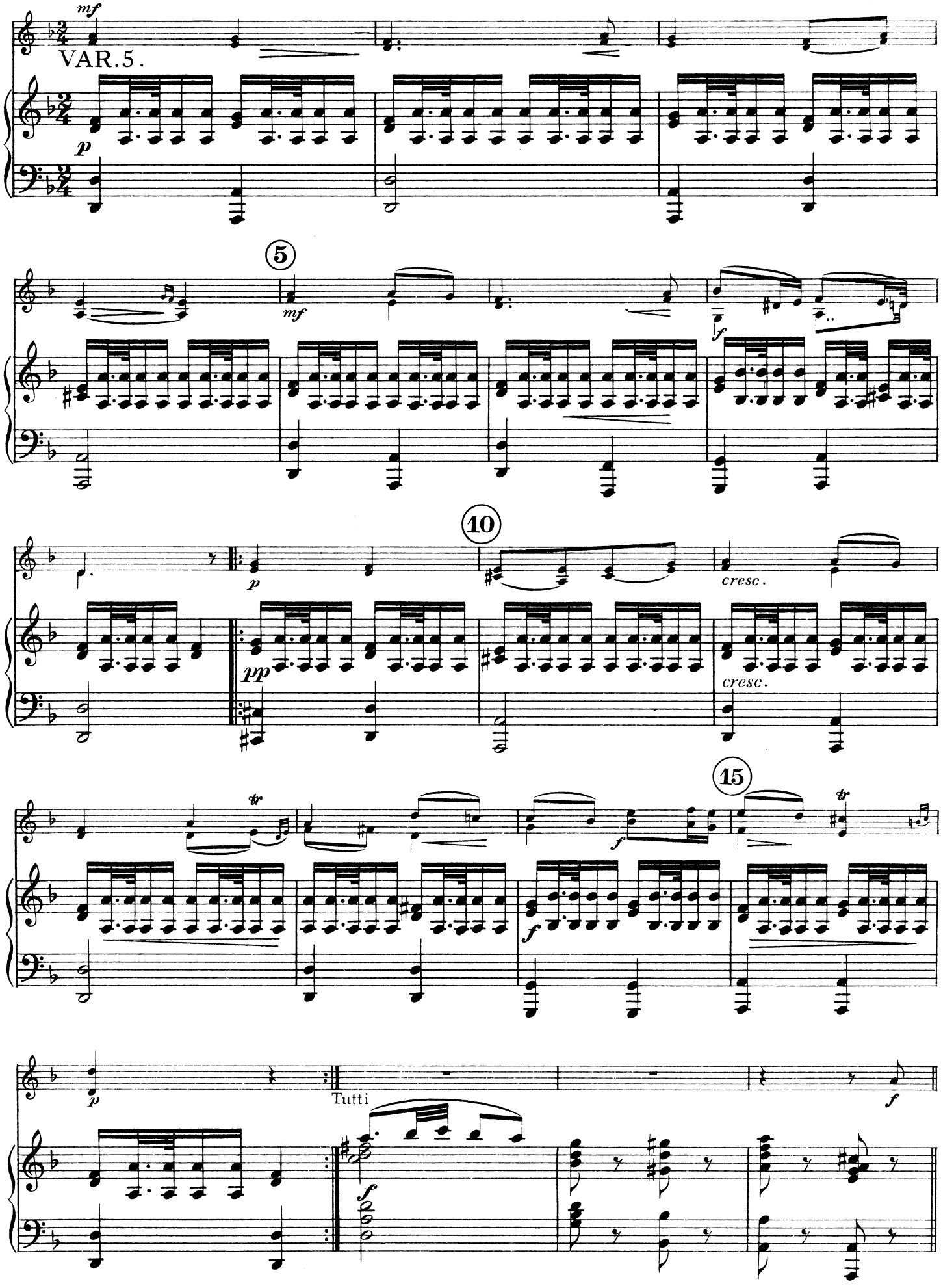

2.
20
Tutti
f
fz
fz
fz
fz
Molto cantabile l'istesso tempo
5
p
mf
mp
mf
VAR. 1
p
10
p
mp
pp
15
mf
f
dim.
mp
1.
2.
20
Tutti
f

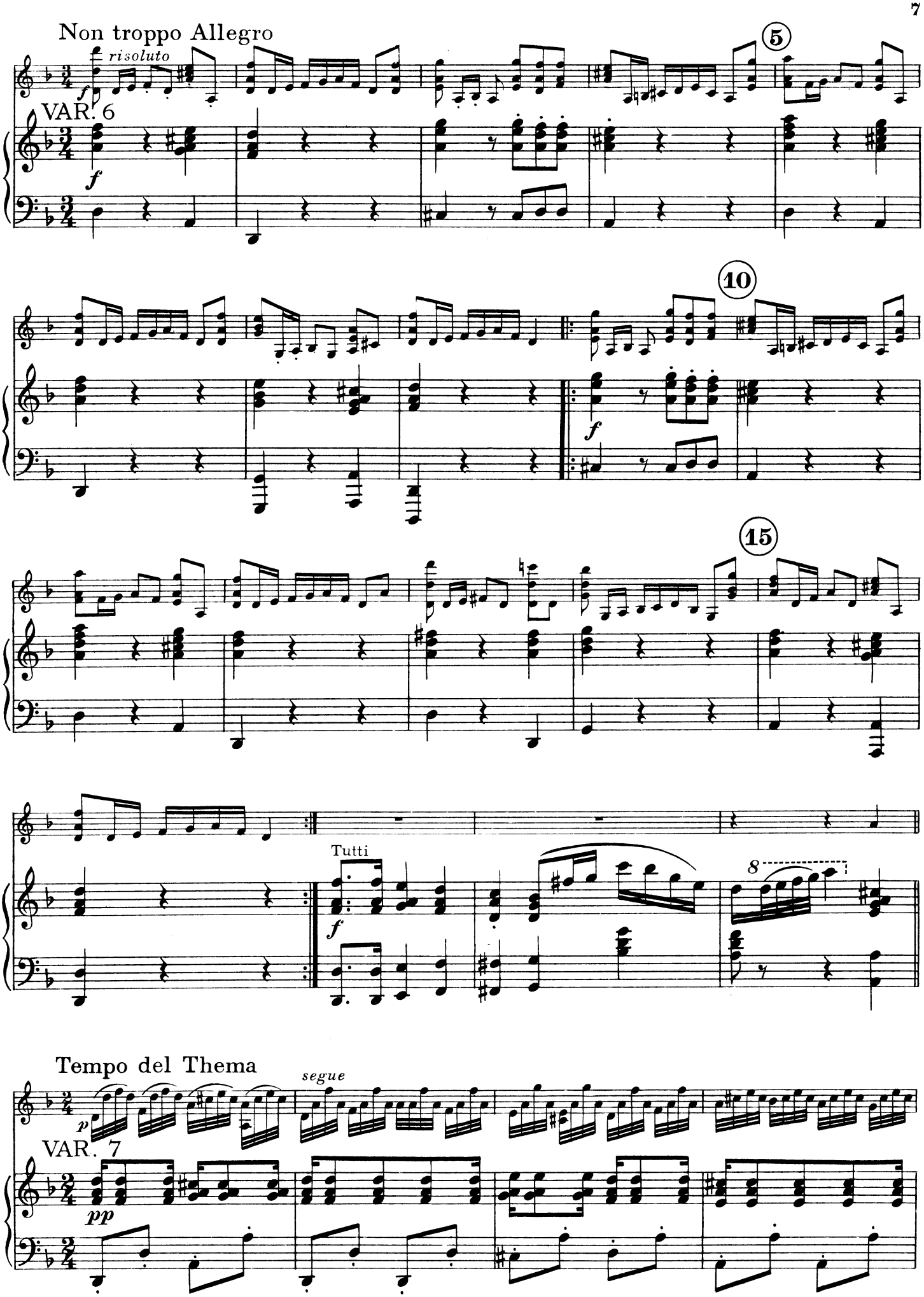

Un poco allegro
sempre p
VAR. 2
pp
5
10
mf
dim.
p
dim.
f
mf
15
mf
mp
p
p
pp

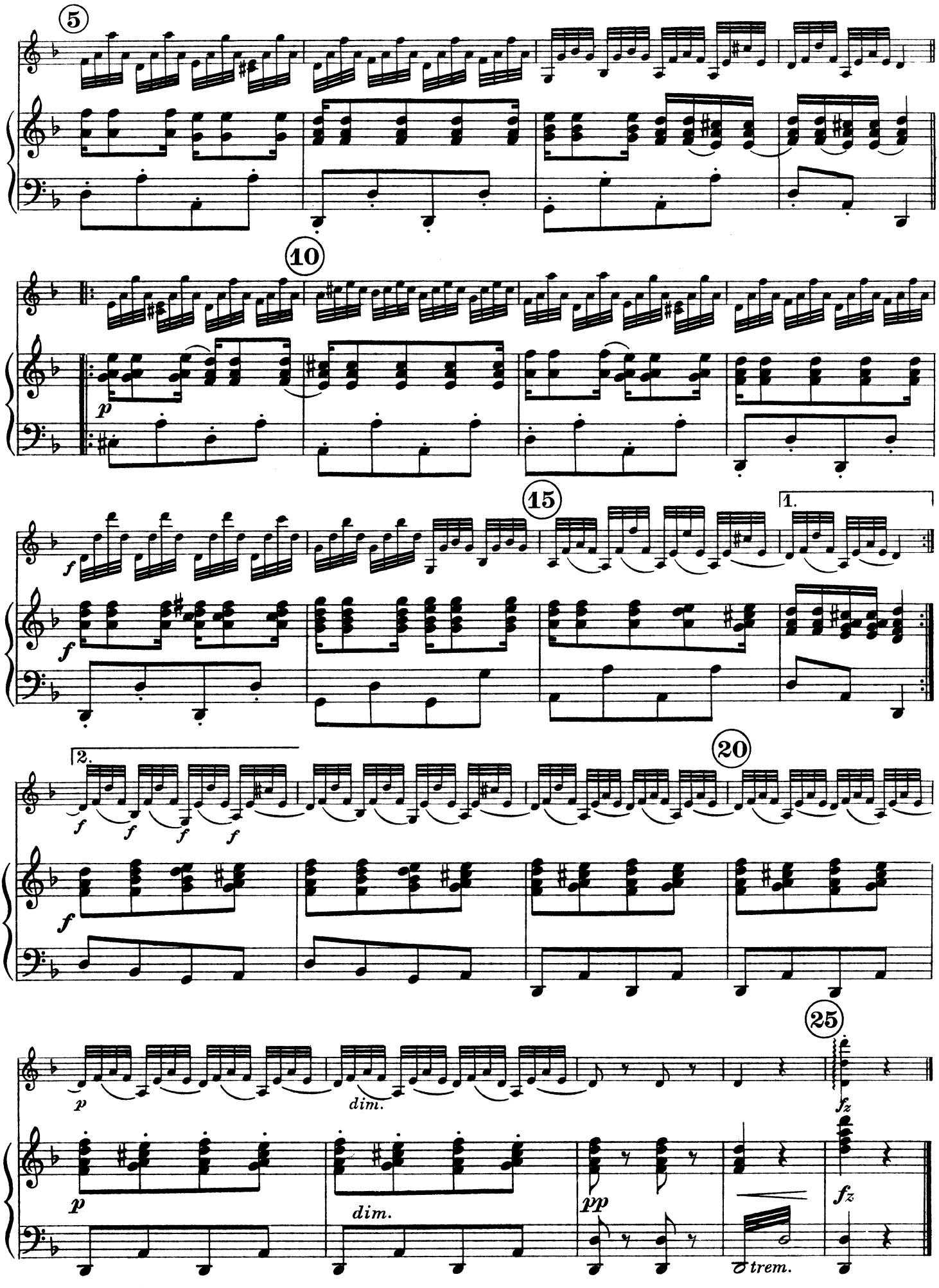

20
Moderato.
Tutti
VAR. 3.
5
10
15
20
Tutti


Con brio.
VAR. 4.
Tutti
a tempo

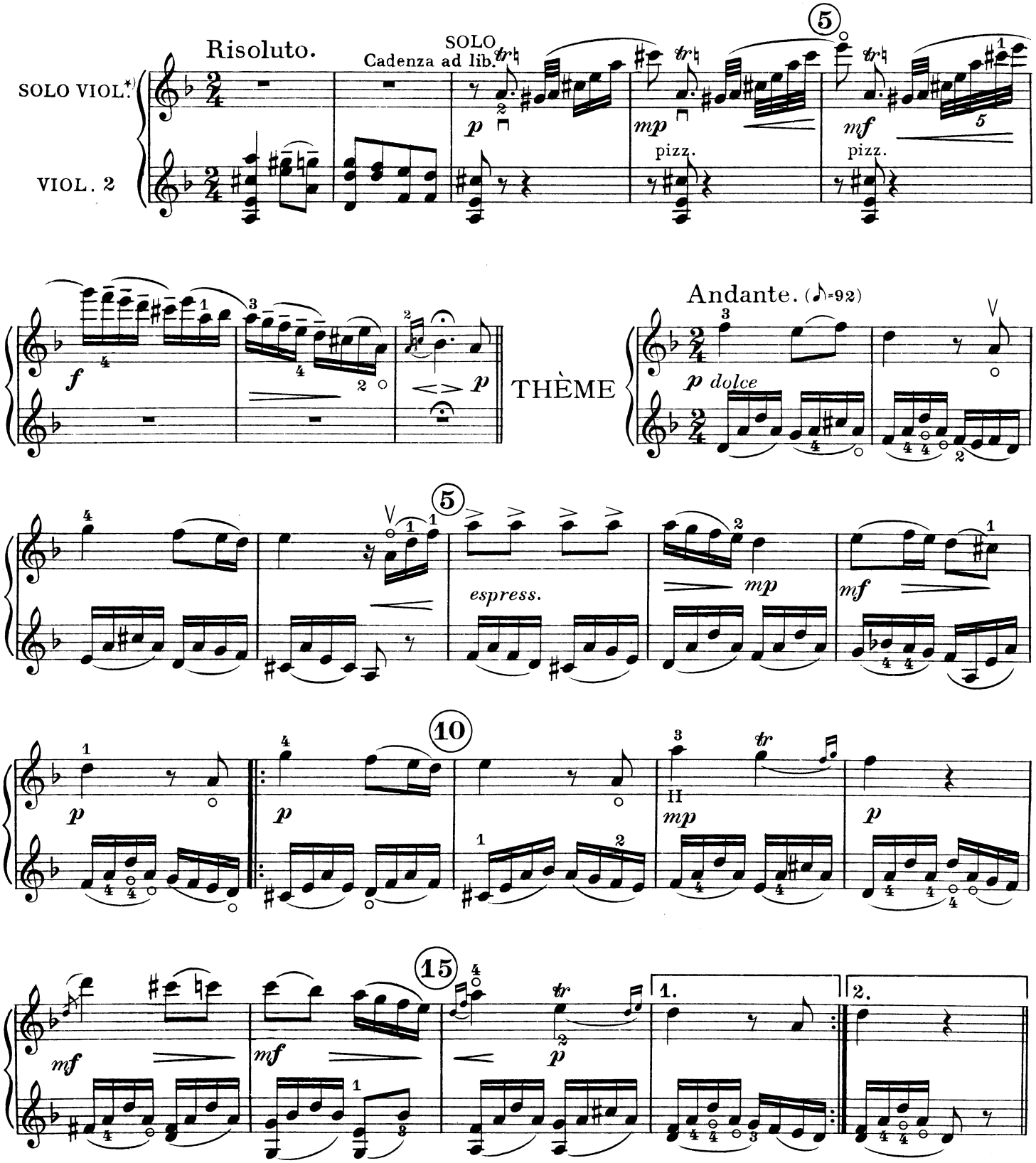
Molto sostenuto.




Non troppo Allegro
risoluto
VAR. 6
Tutti
Tempo del Thema
segue
VAR. 7


5
10
15
1.
2.
20
25
p
f
dim.
pp
fz
trem.

BÉRIOT: AIR VARIÉ Nº 1.

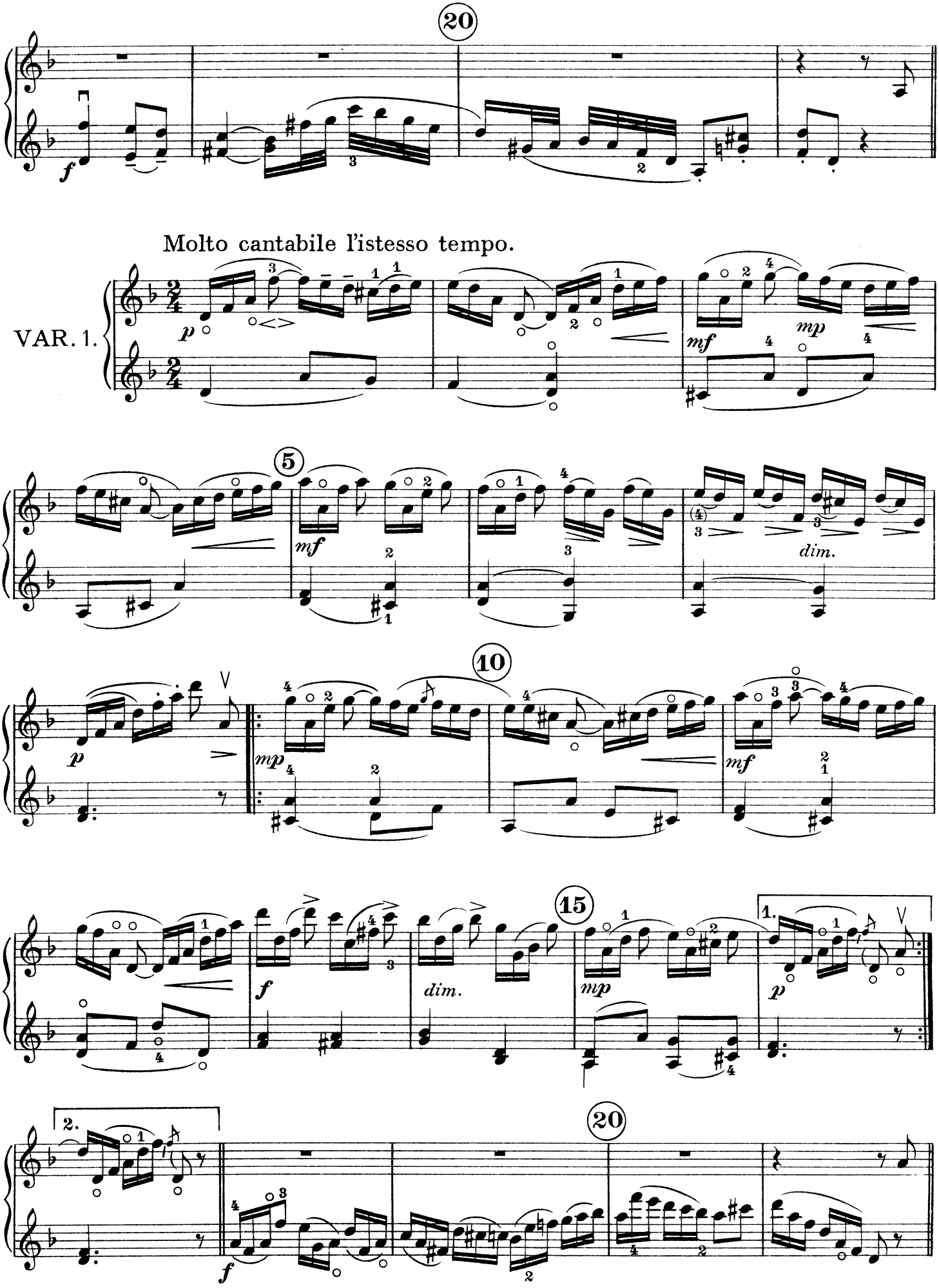


*) Probrati napřed cvičení k jednotlivým taktům na straně 17 - 32.

*) 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.


20
Molto cantabile l'istesso tempo.
VAR. 1.
5
10
15
20
1.
2.
dim.

Un poco allegro.

VAR. 2.

sempre p

5

10

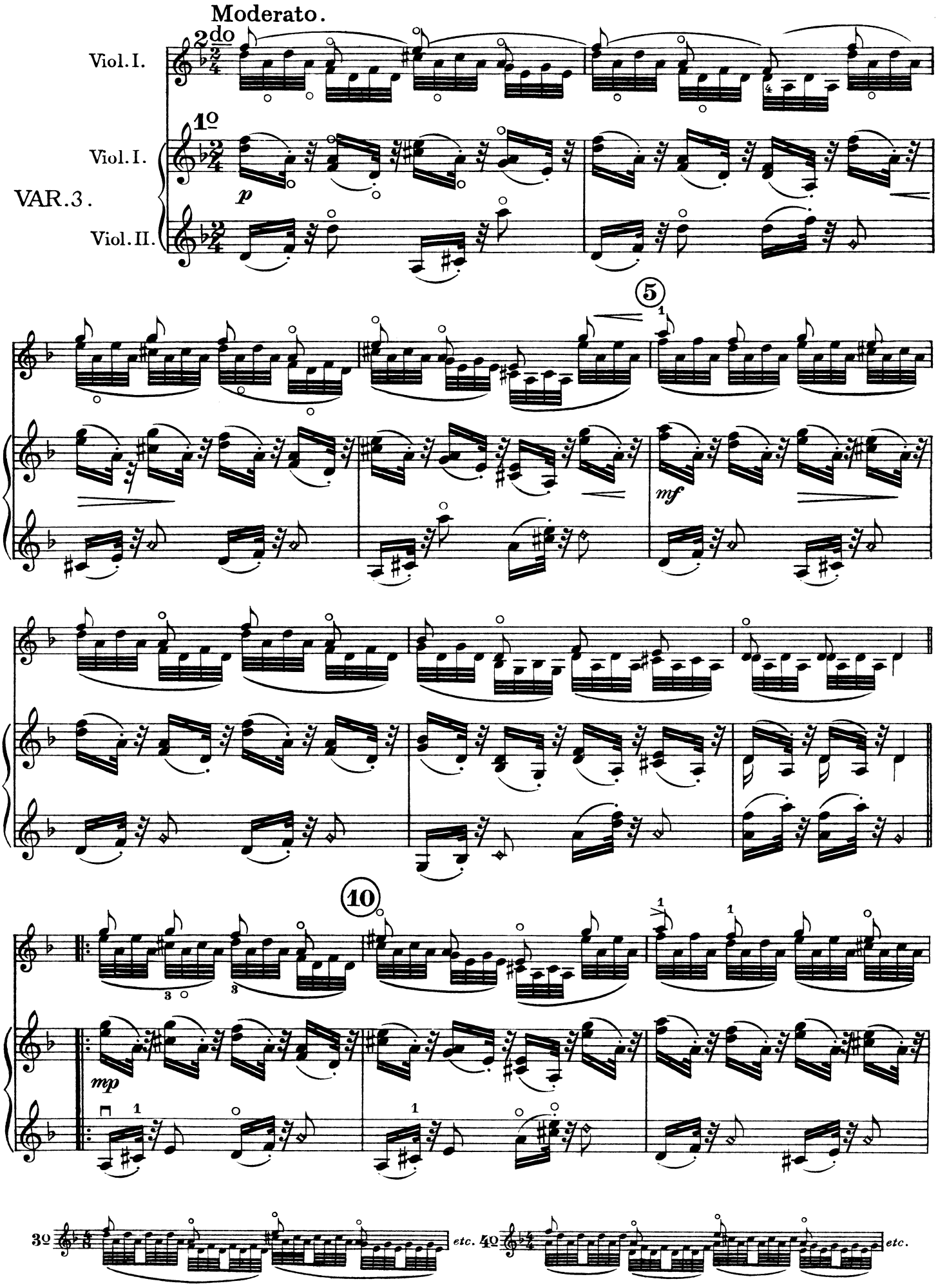
mf *dim.* *dim.*

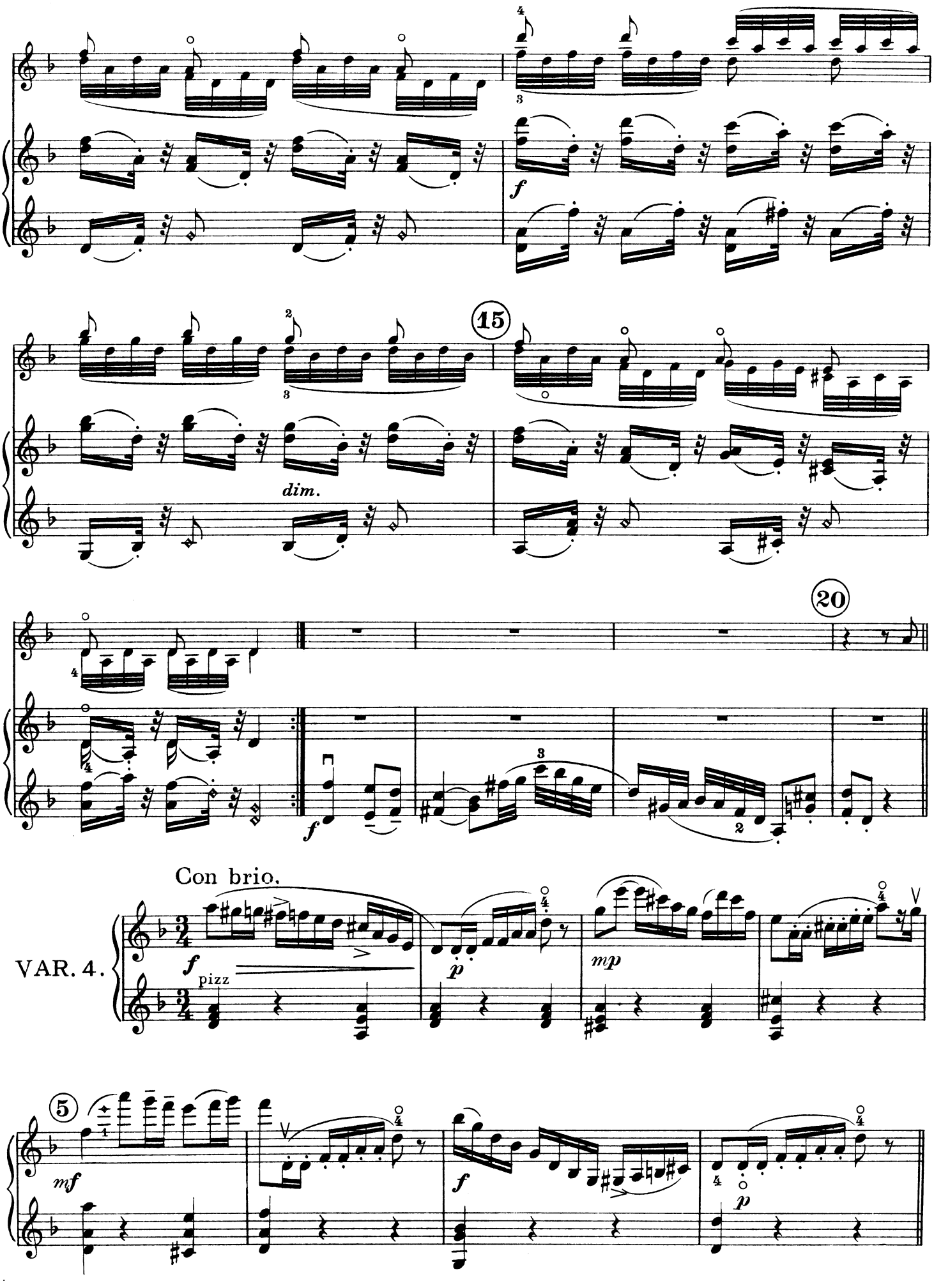
f *mf*

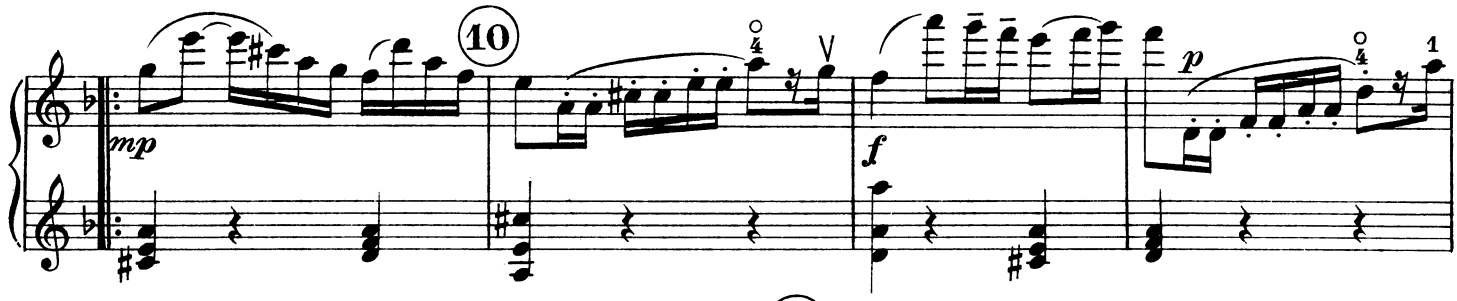
15

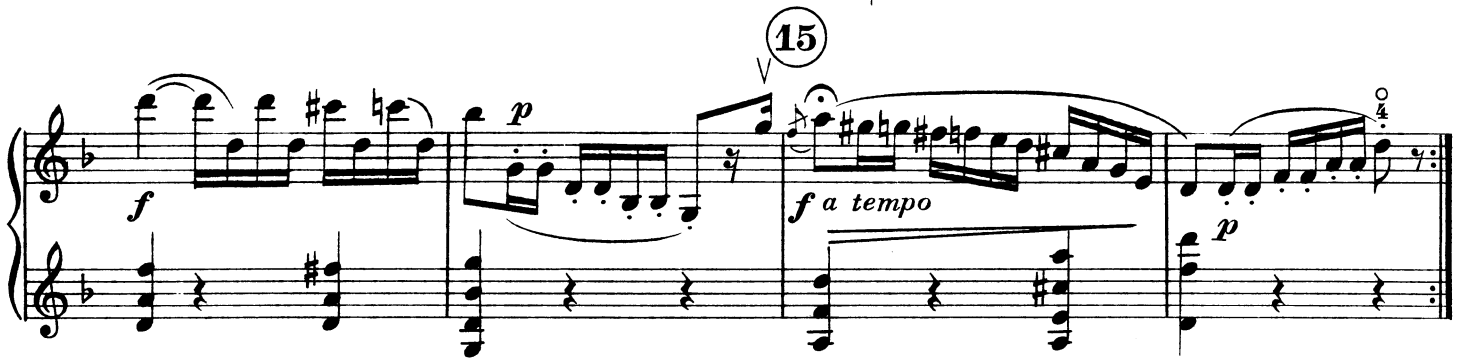
mp *p* *f*

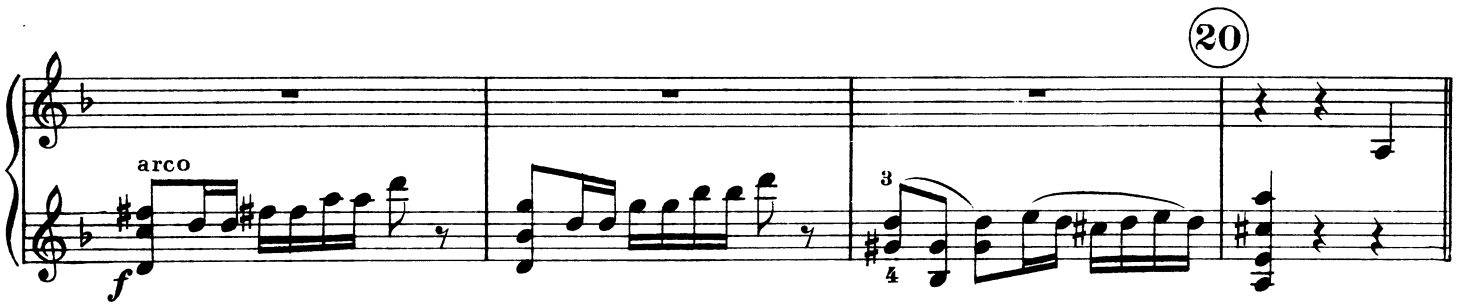
20


Moderato.
2do
Viol. I.
1o
Viol. I.
VAR. 3.
Viol. II.
p
5
1
mf
10
1
1
mp
1
1
3o
etc.
4o
etc.

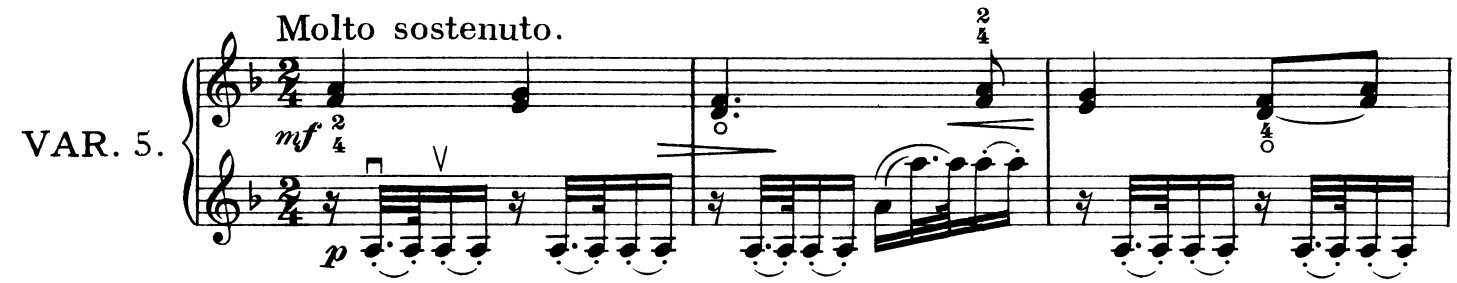

15
dim.
20
Con brio.
VAR. 4.
f
pizz
p
mp
5
mf
f
p

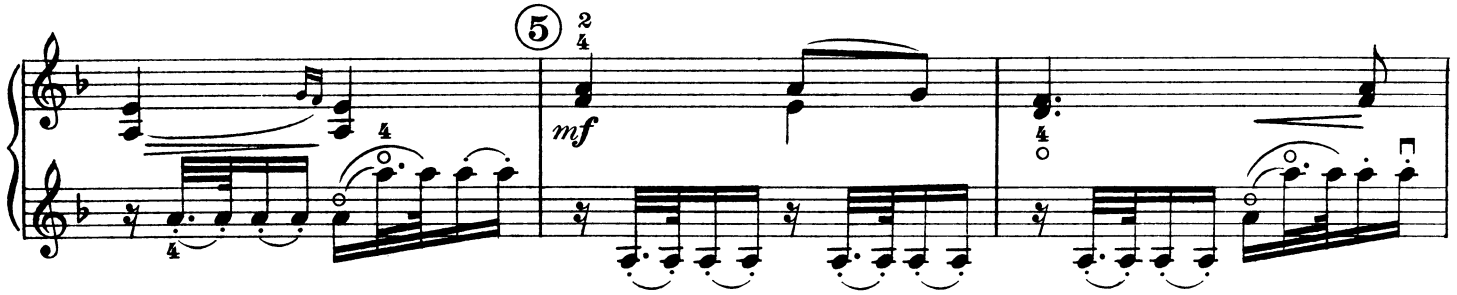

10
mp
f
p

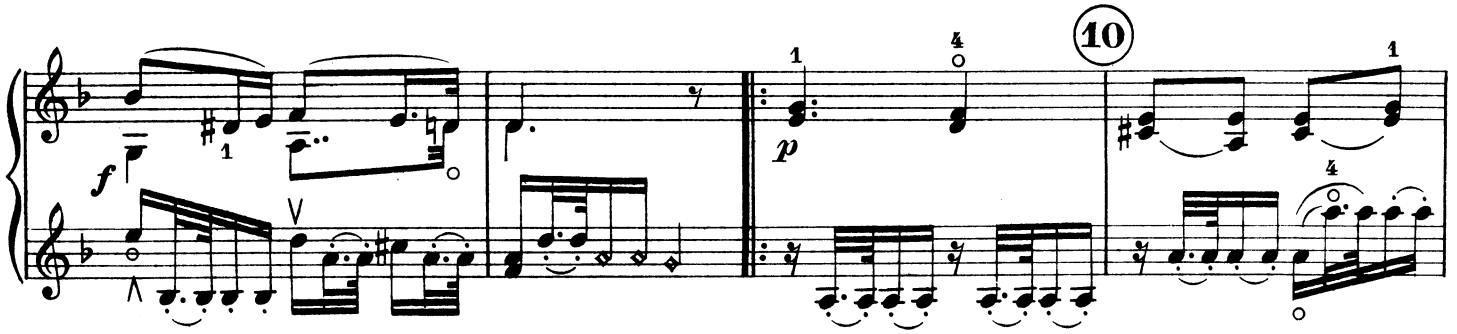

15
f
p
f a tempo
p

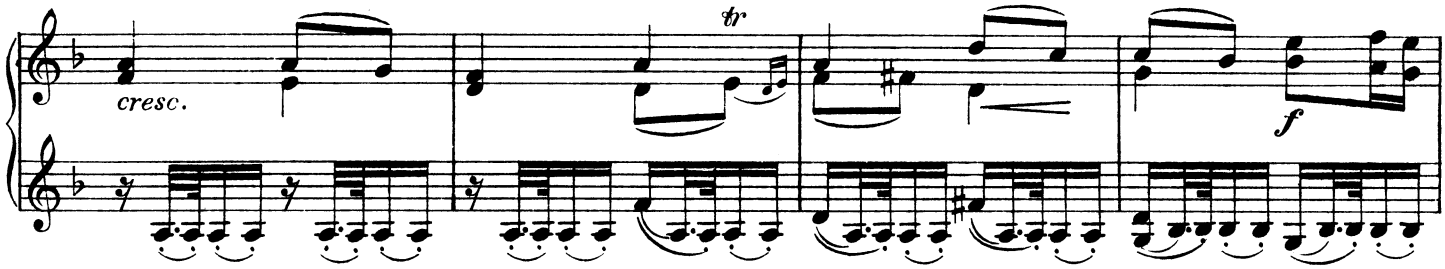

20
arco
f
3

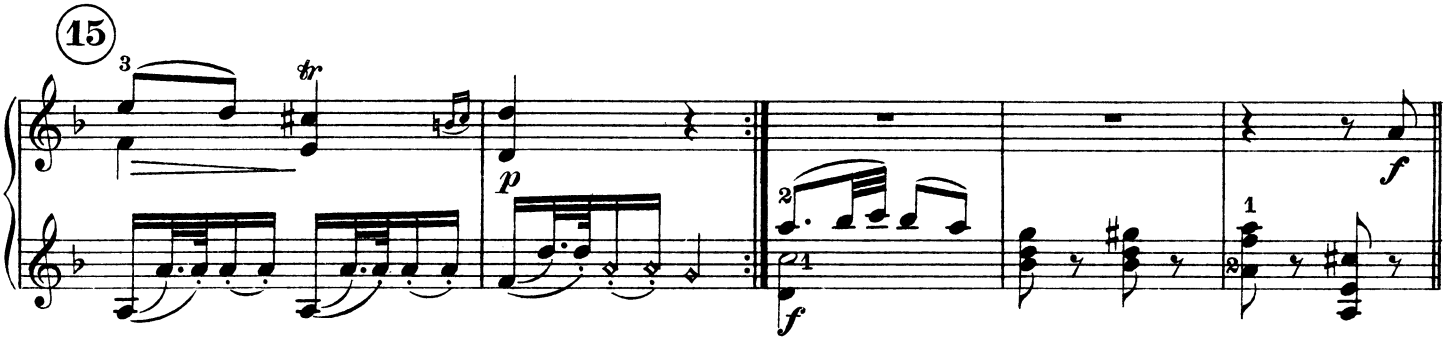
VAR. 5.


Molto sostenuto.
mf
p

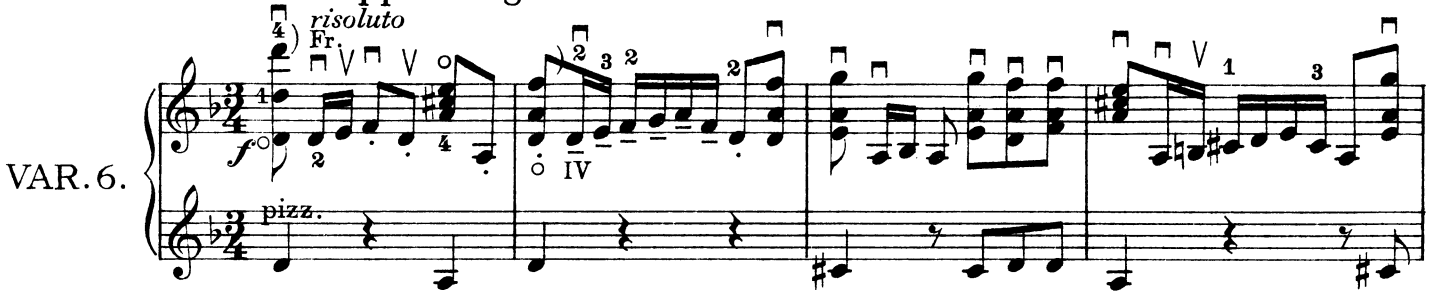

5
mf

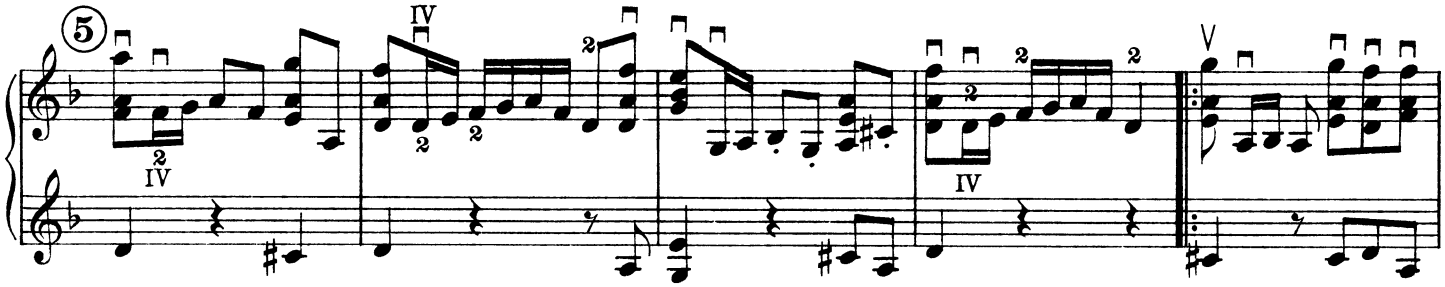

f
p
10

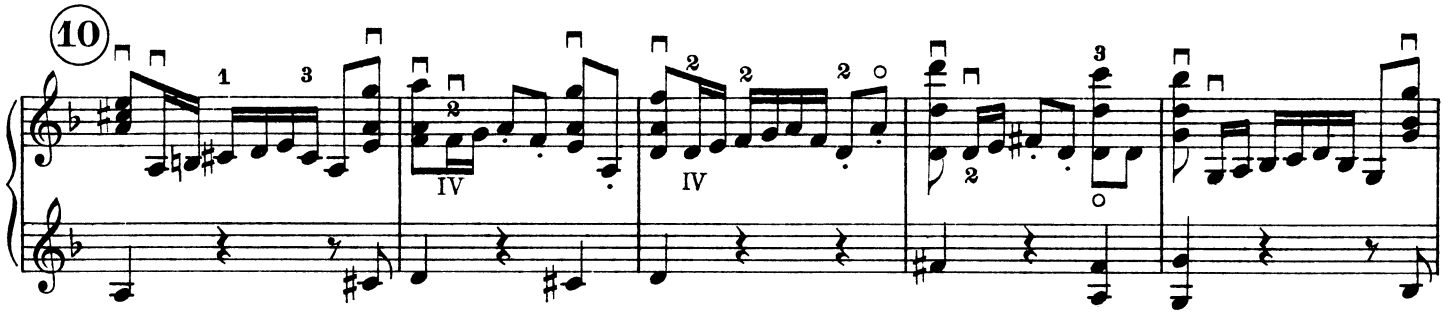


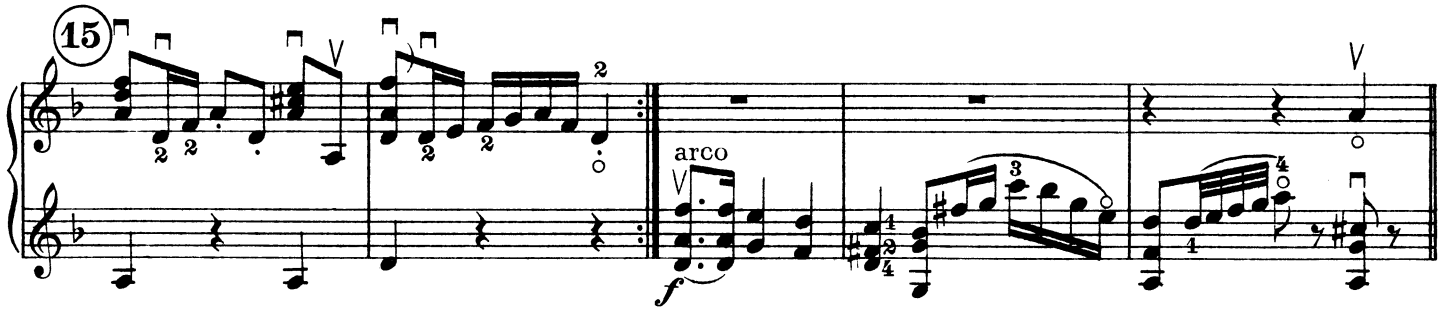


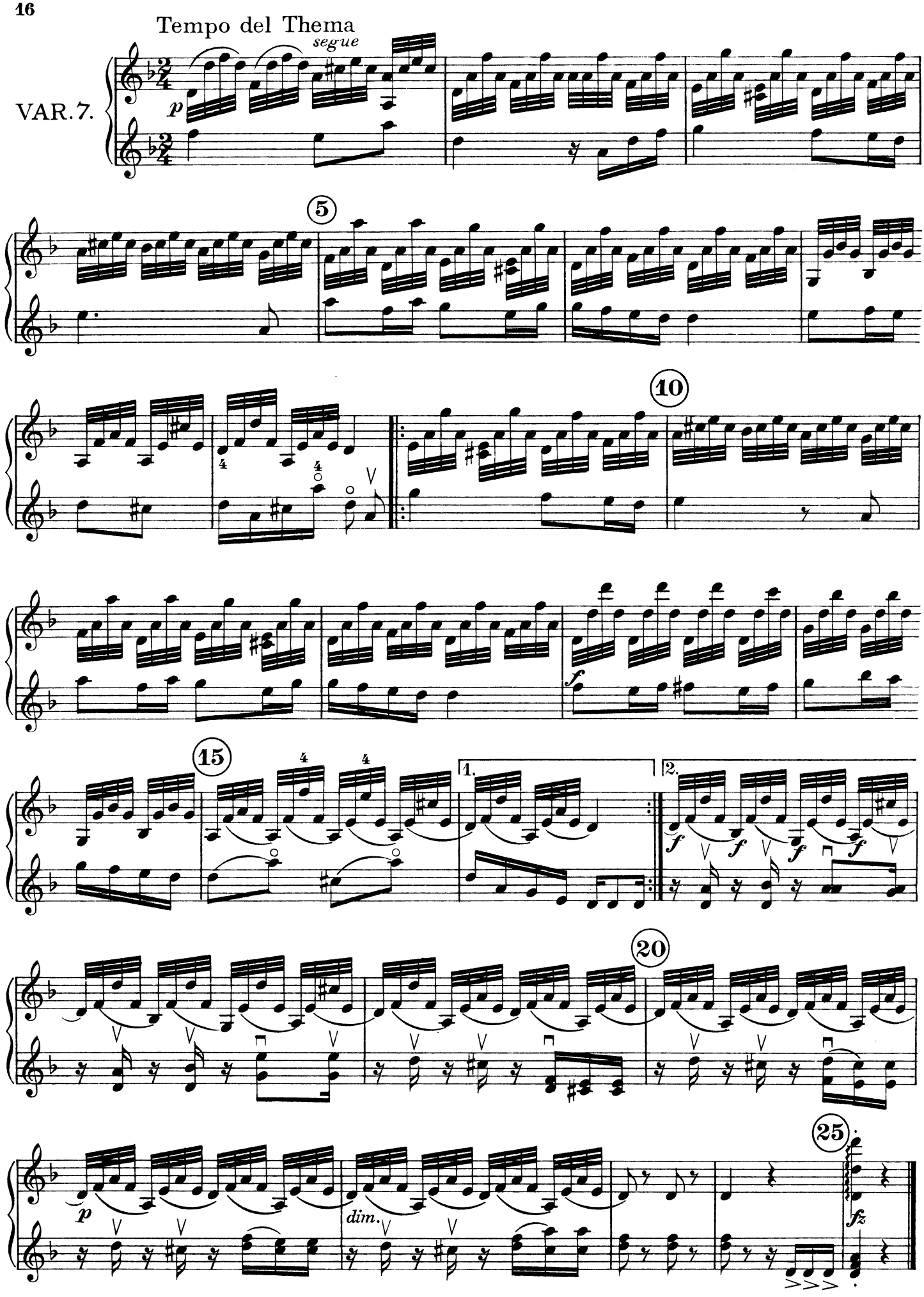
Non troppo Allegro.










Tempo del Thema
segue
VAR. 7.
p
5
10
f
15
1.
2.
f
20
p
dim.
25
fz

ED. PAZDÍREK - 536

36.

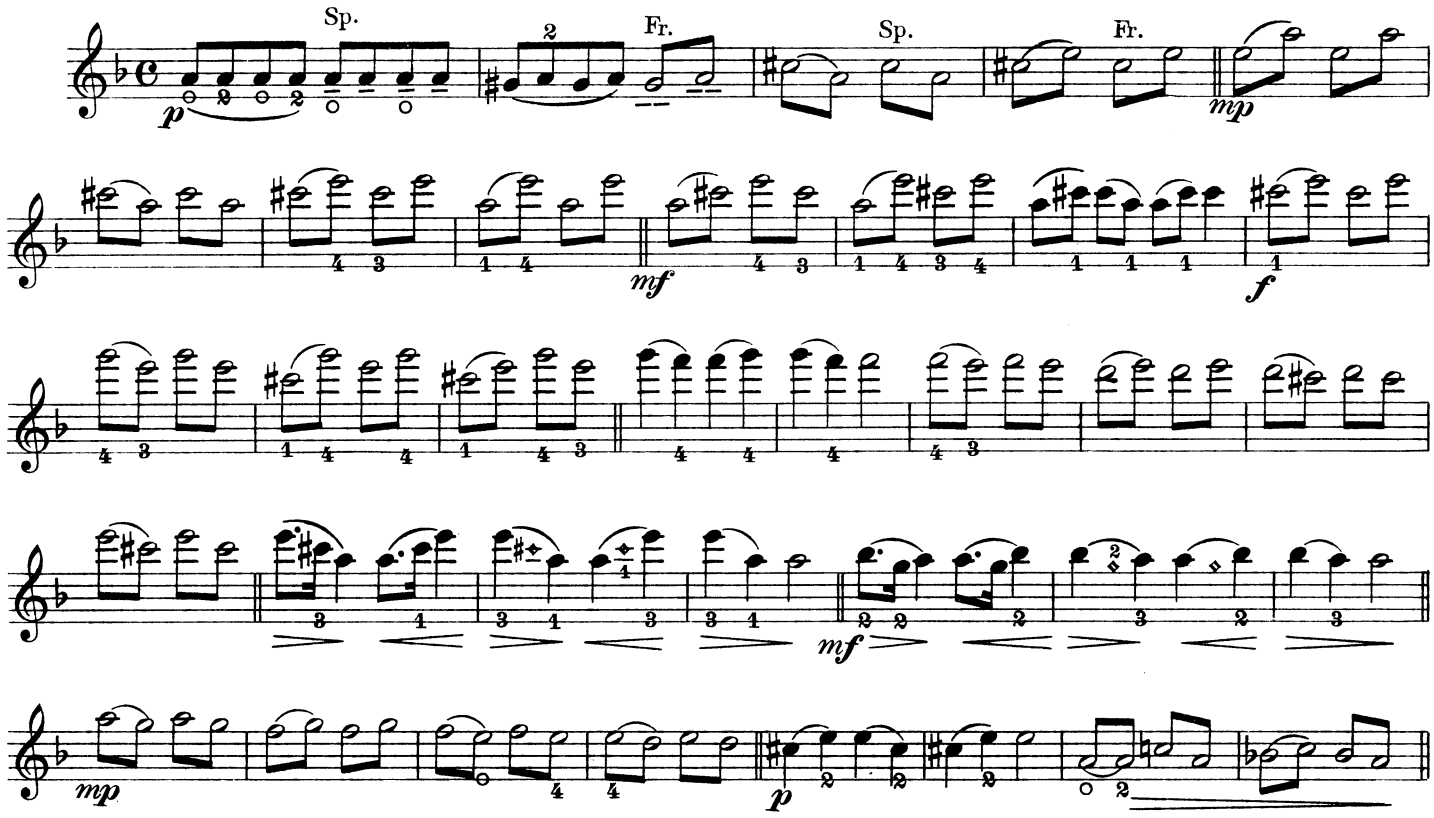
II - 36

BERIOT: AIR VARIÉ Nº 1.

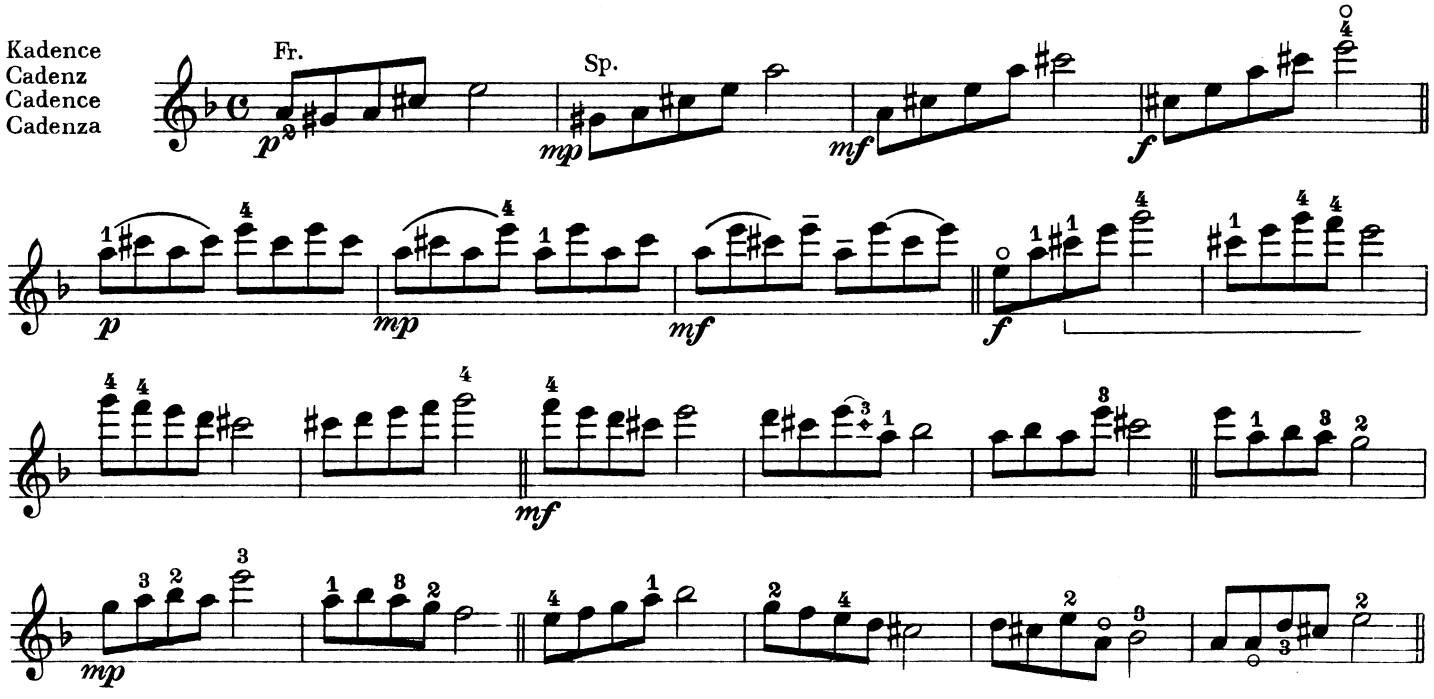
CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

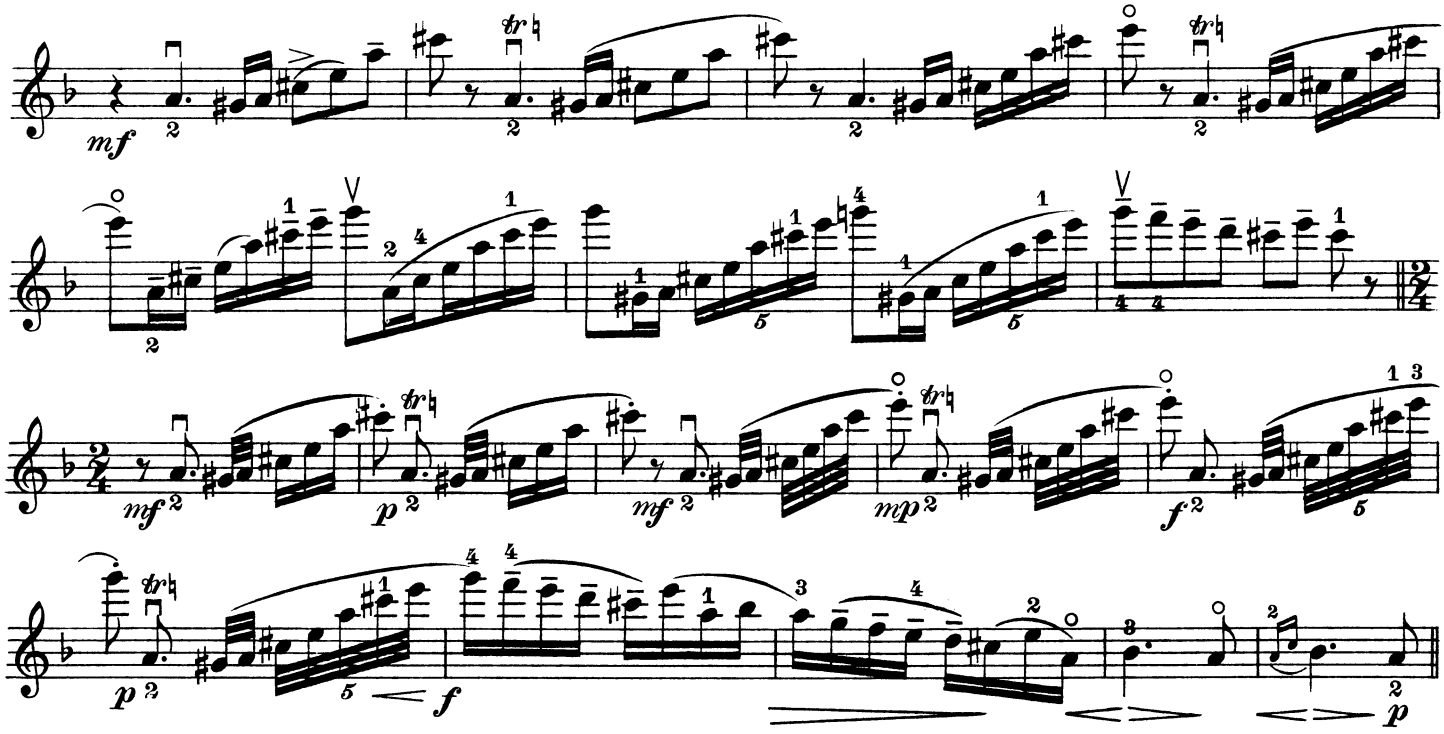
Takty umístěné mezi taktovými dvojčárkami několikráte opakujte. | Takte zwischen zwei Taktstrichen sind mehrmals zu wiederholen. | Bars between two double bar lines are to be repeated several times. | Le misure fra doppie linee divisorie debbono ripetersi varie volte.

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

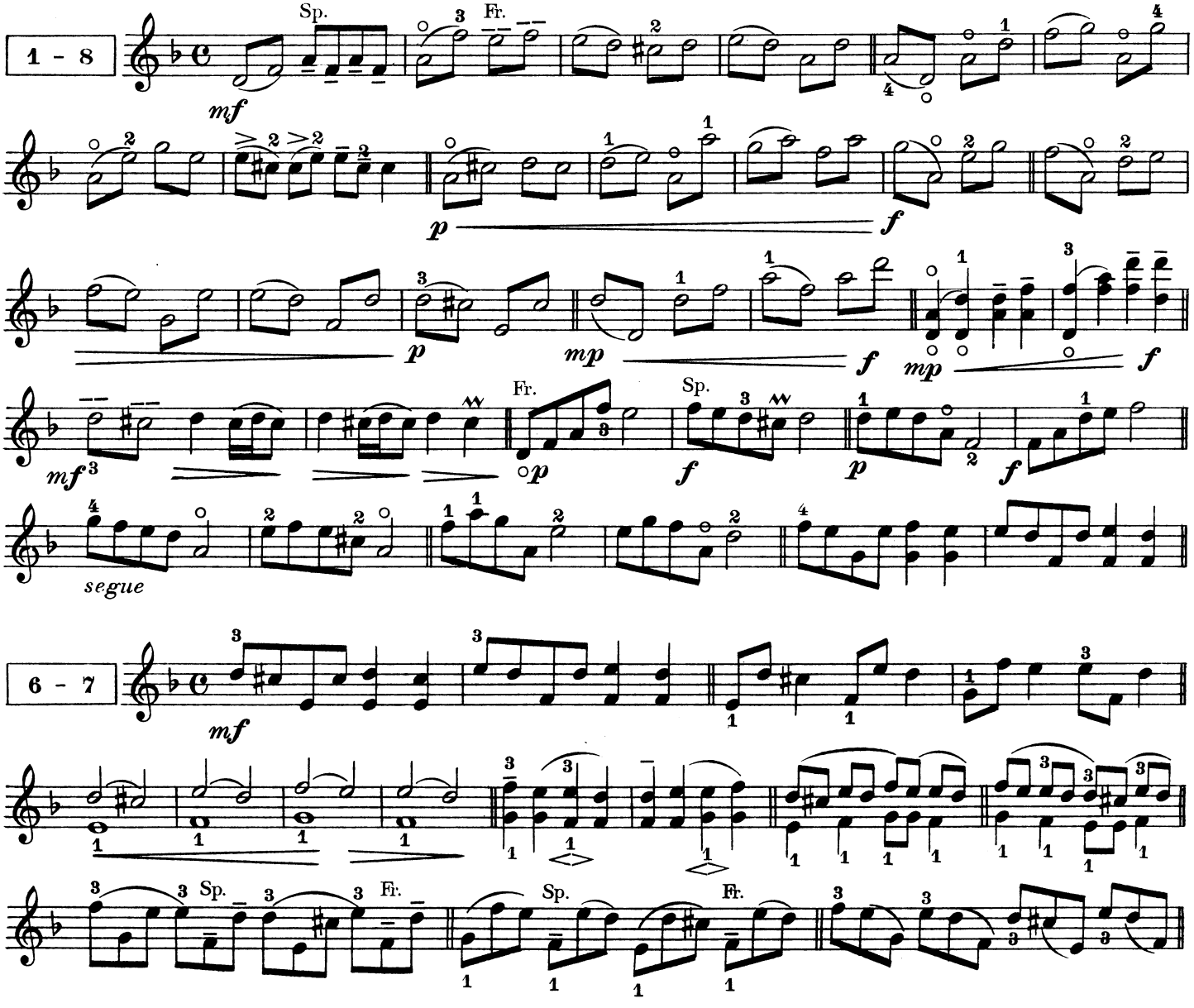


Kadence
Cadenz
Cadence
Cadenza





1. VAR.



13 - 16

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

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

Sp. Fr.

1. VAR.

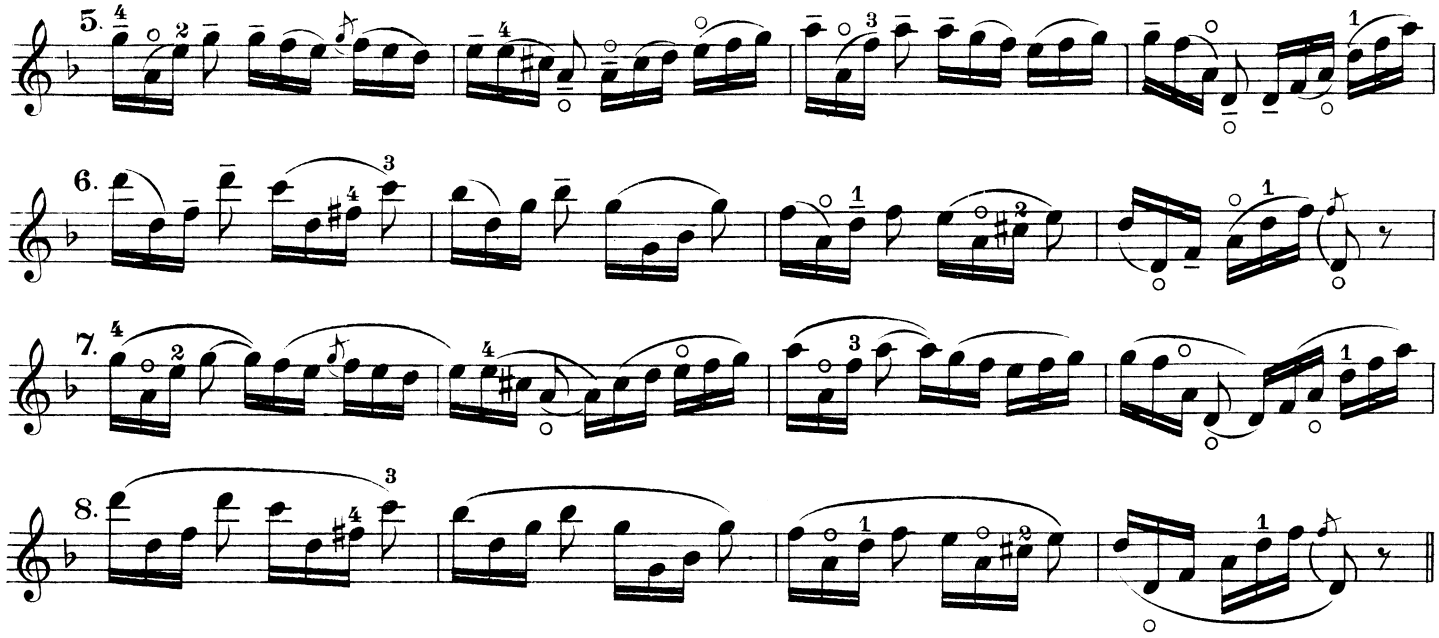
s 8 změnami smyku. | mit 8 Veränderungen des Bogenstriches. | with 8 various styles of bowing. | con 8 differenti colpi d'arco.

1. Fr. Sp.

2.

3.

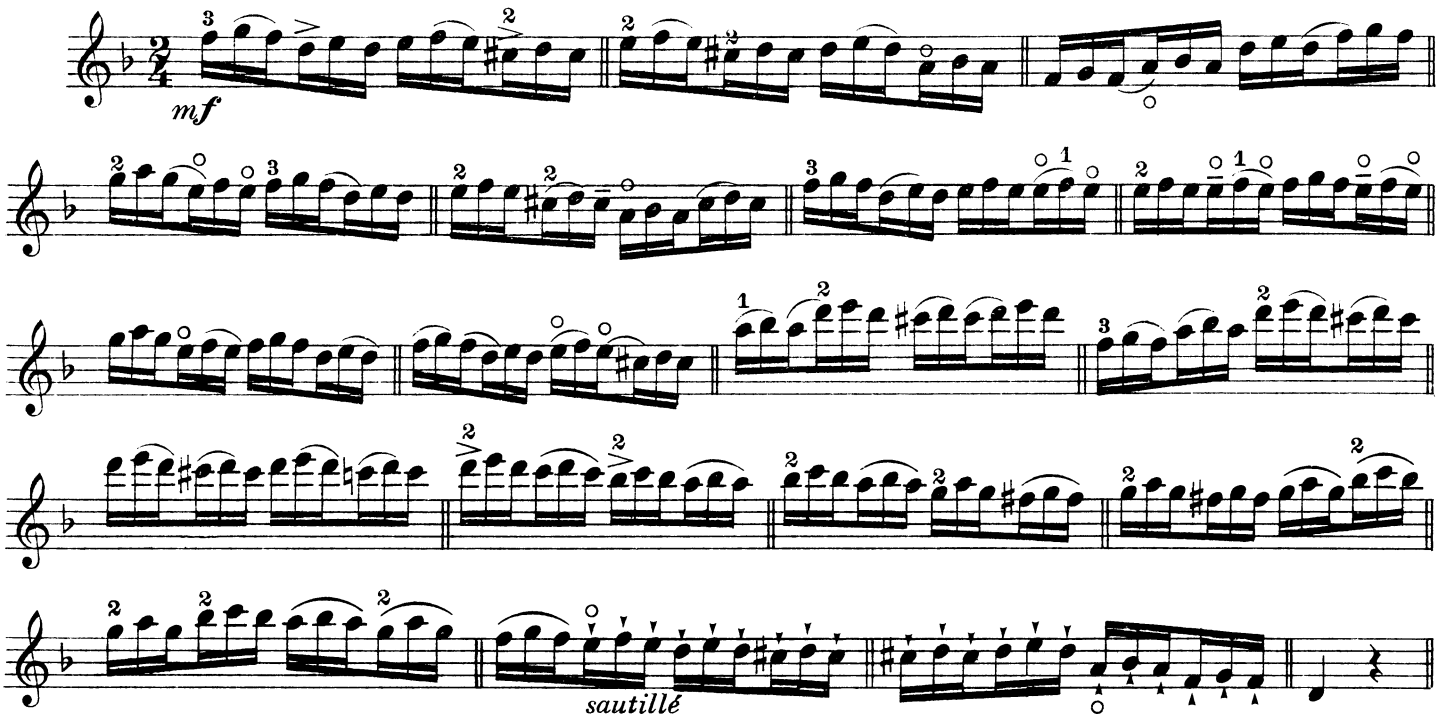
4.



2. VAR.

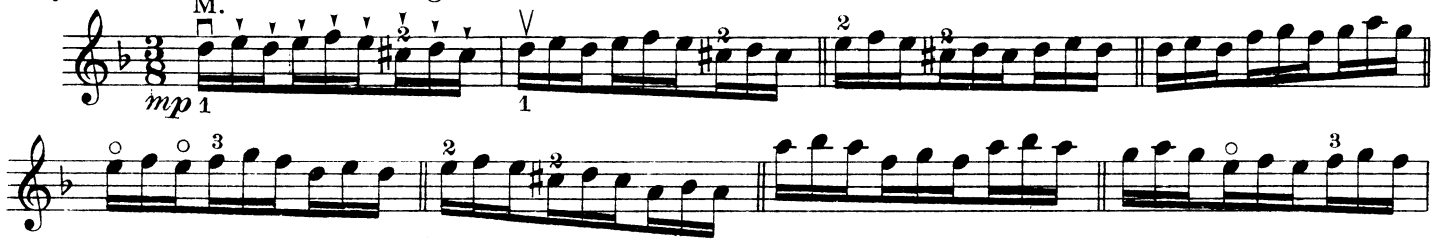
I.

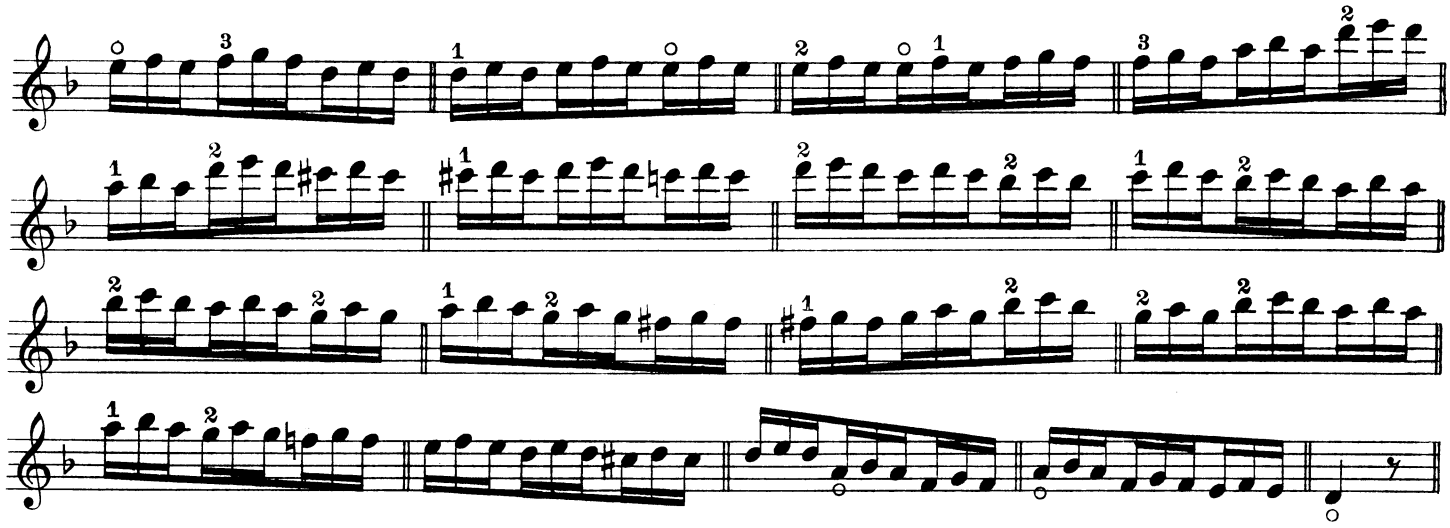
Po taktech se smyky.	Taktweise mit Stricharten.	Bar by bar with bowing styles.	Differcuti misure con colpi d' arco.
Cvičiti po taktech.	Taktweise einzuüben.	Practise bar by bar.	Studiare le differenti misure.



II.

Po taktech smykem skákavým.	Taktweise mit springendem Bogen.	Bar by bar with hopping boco.	Differenti misure in saltellato.





3. VAR.

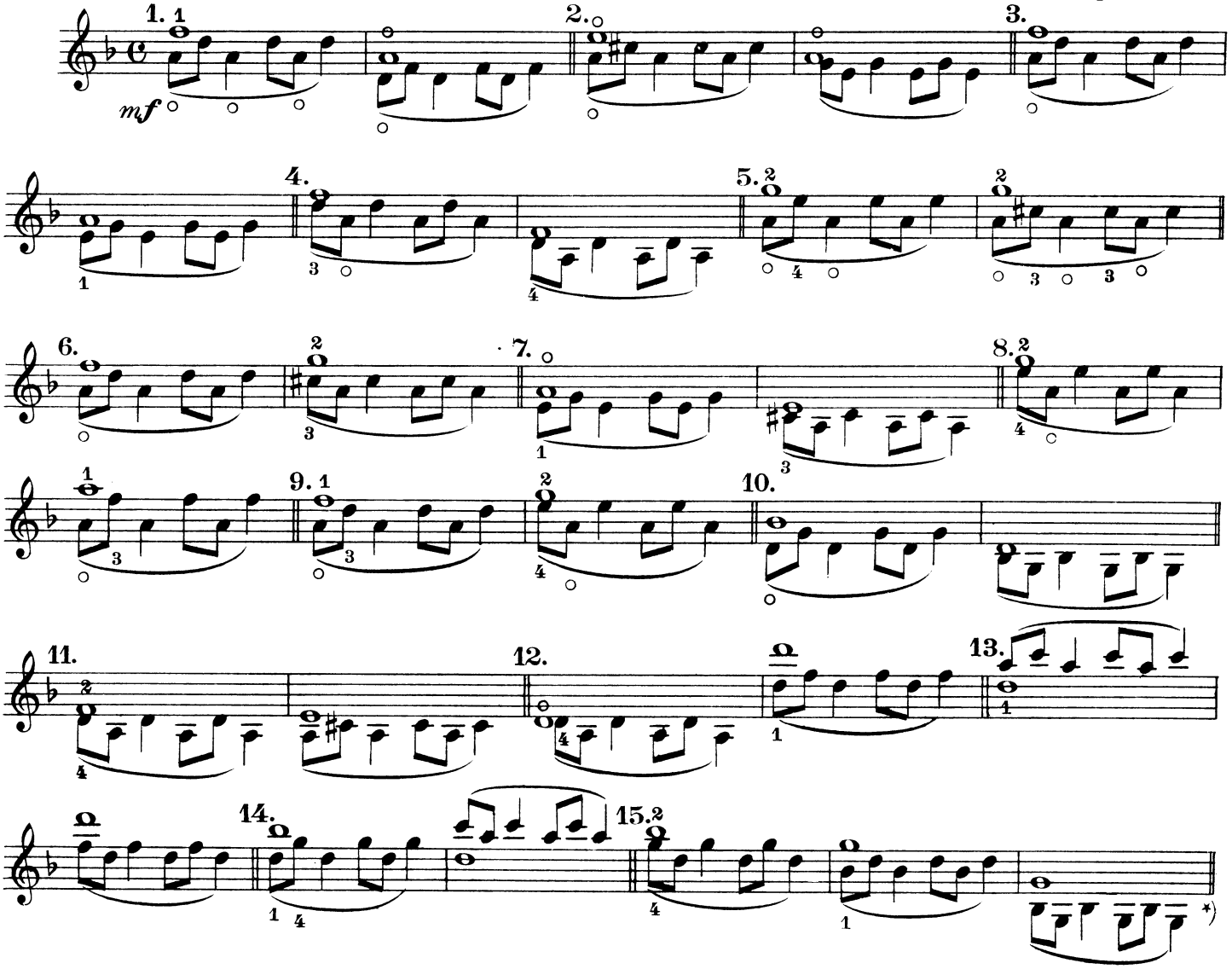
I.

a.) Výcvik úhozu prstů

a.) Ausbildung des Fingerschlages.

a.) Development of the strike of the fingers.

a.) Perfegionamento del movimento delle dita per collacarle sopra la tastiera.

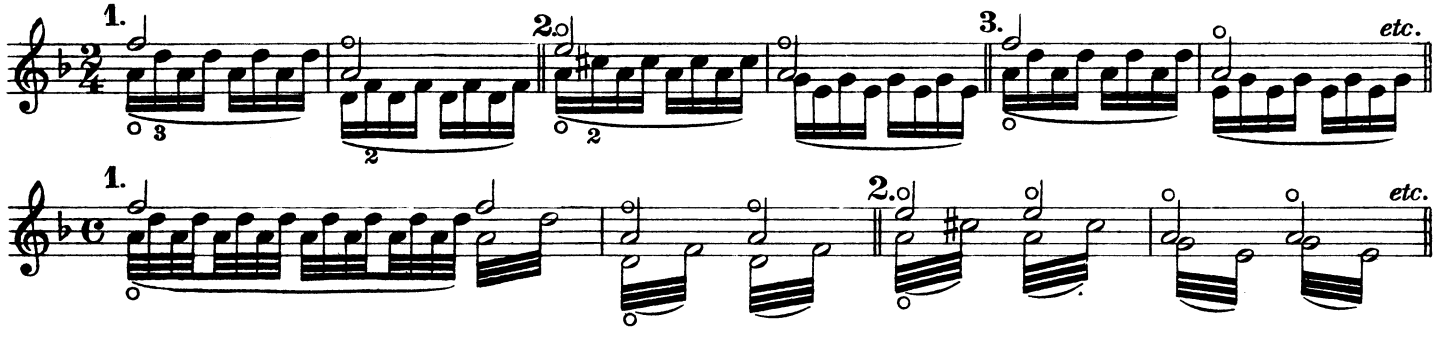


*) 15 předcházejících příkladů jest hráti také v 16, v 32 tinách a v tremolu, bez určitého počtu tónů v rychlém trylku.

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

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

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



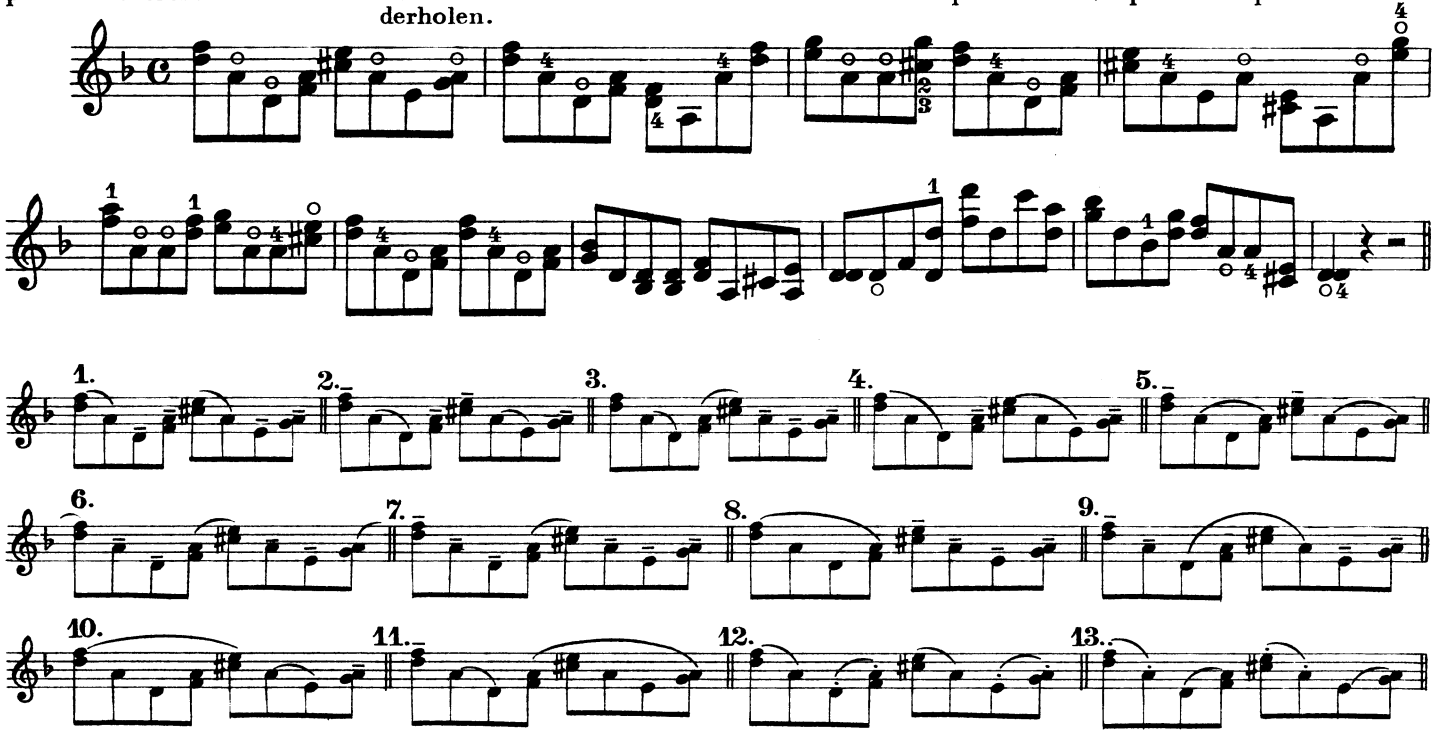
II.

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.



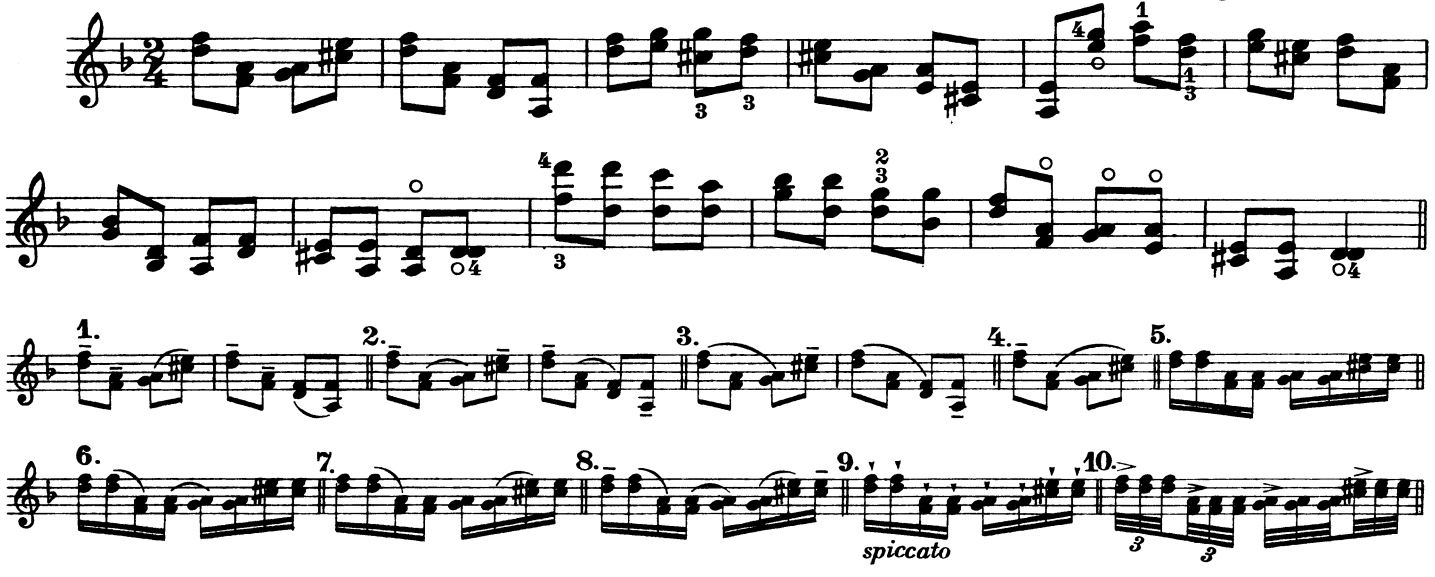
III.

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

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

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

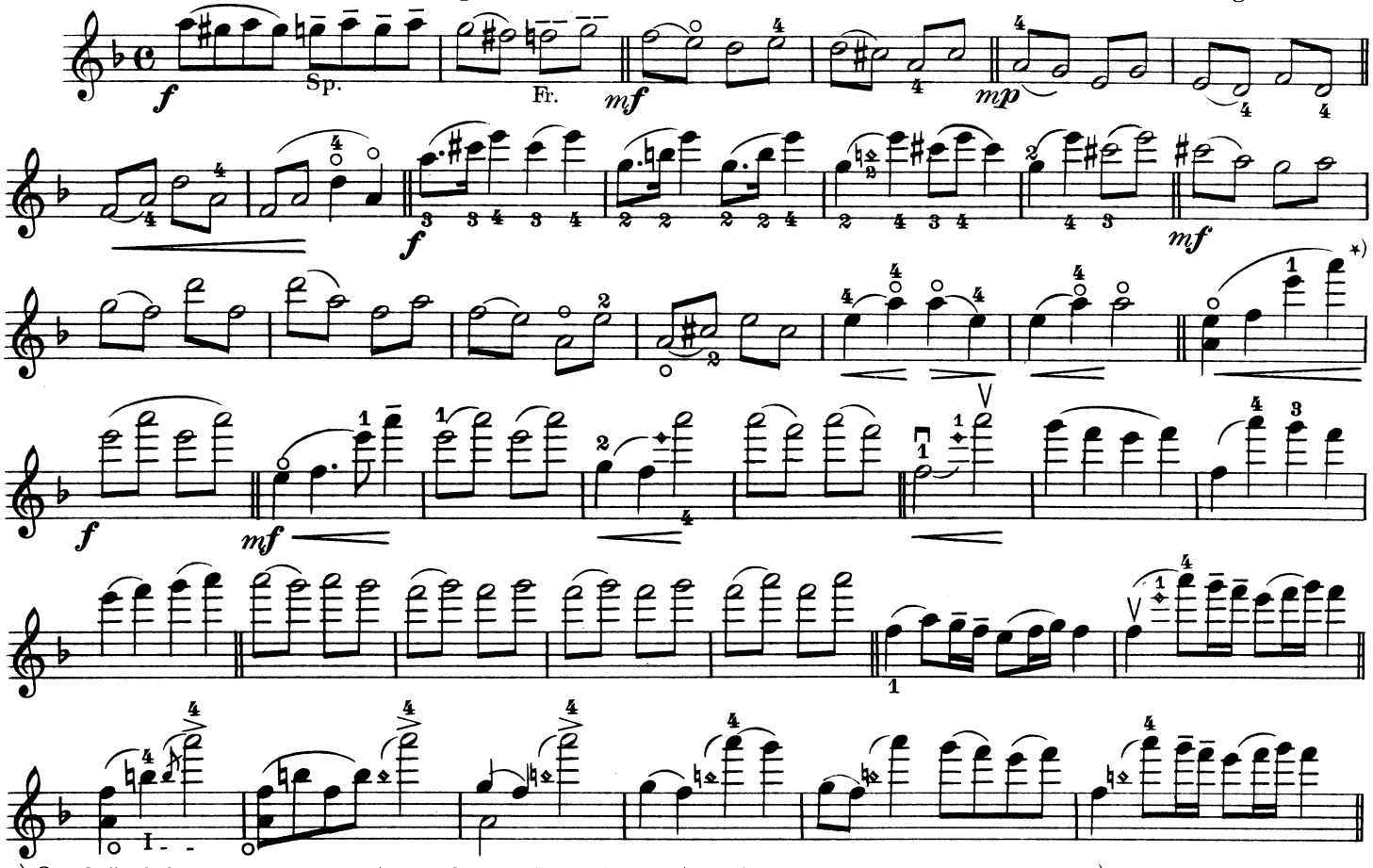
c) Esercizio per l'arco in 2 corde. Studiarlo in differenti misure e ogni due misure.



4. VAR.

I.

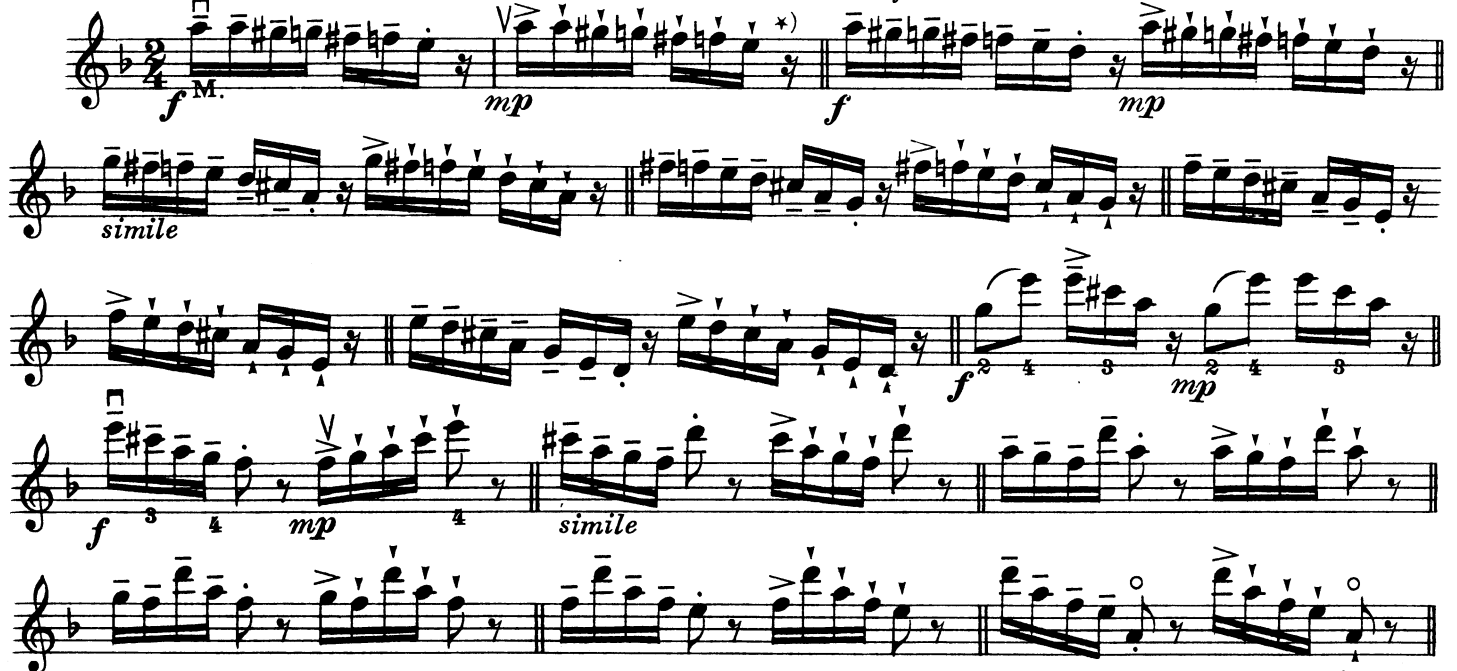
Intonování intervalů. | Intonierung der Intervalle. | Intonation of intervals. | Giustezza degli intervalli.



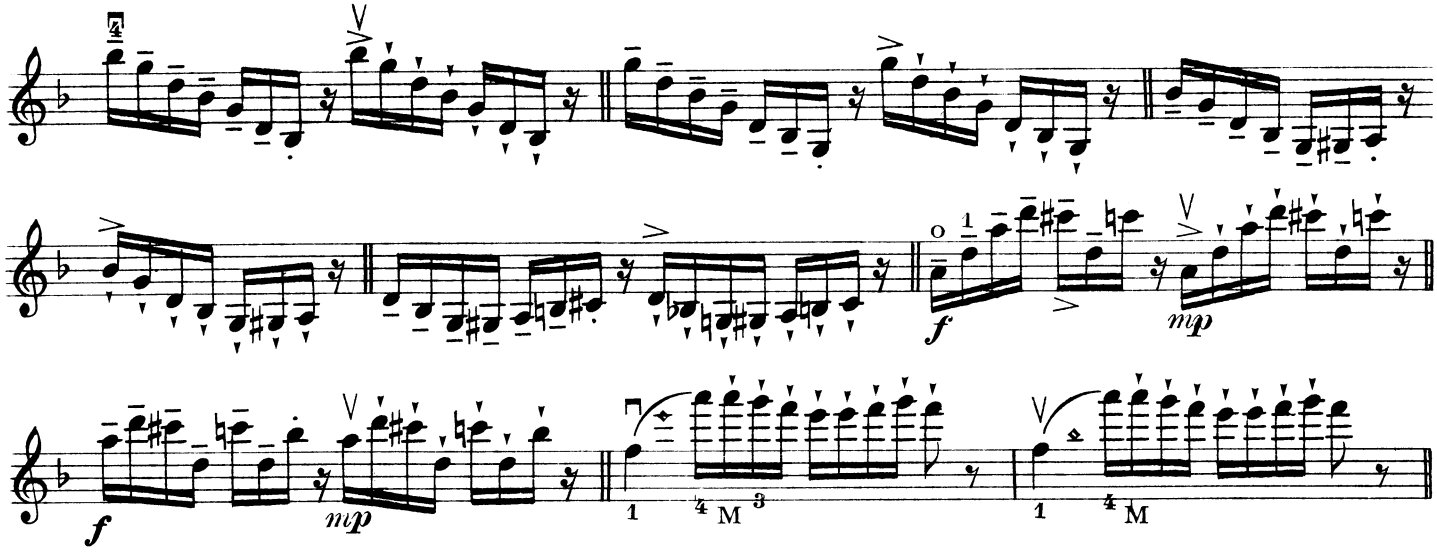
*) Snadnější dosažení vyššího tónu. | *) Leichteres Erreichen des hohen Tones. | *) To reach the high tone more casily. | *) Per raggiungere più facile il tono più alto.

II.

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



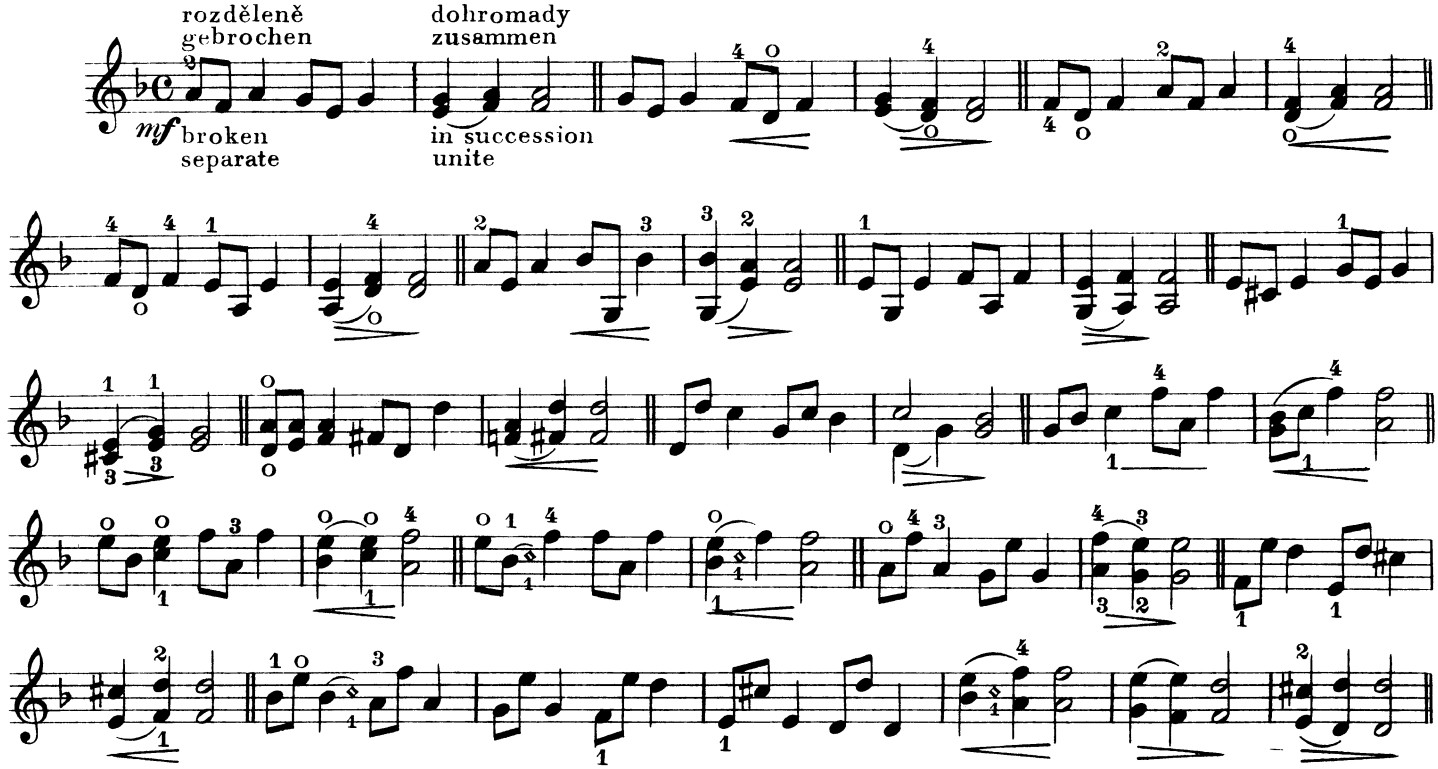
*) Sautillé používá se vždy s ležícím smyčcem. | *) Das sautillé wird immer mit liegendem Bogen angewendet. | *) The sautillé is always be executed with the bow remaining on the string. | *) Il saltellato d'eve farsi sempre con l'arco piano.



5. Var.

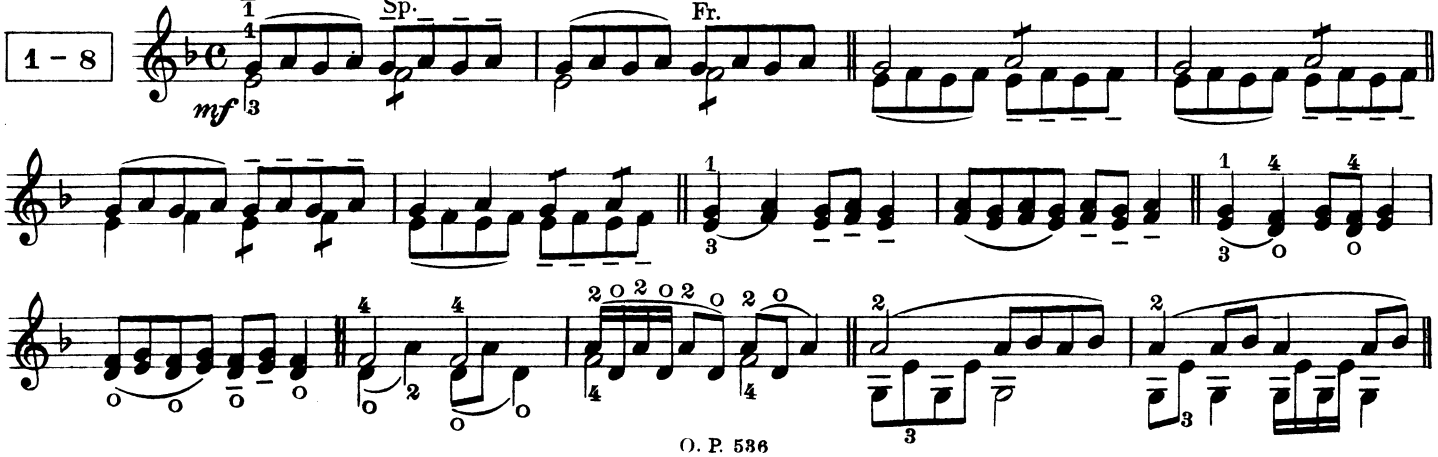
I.

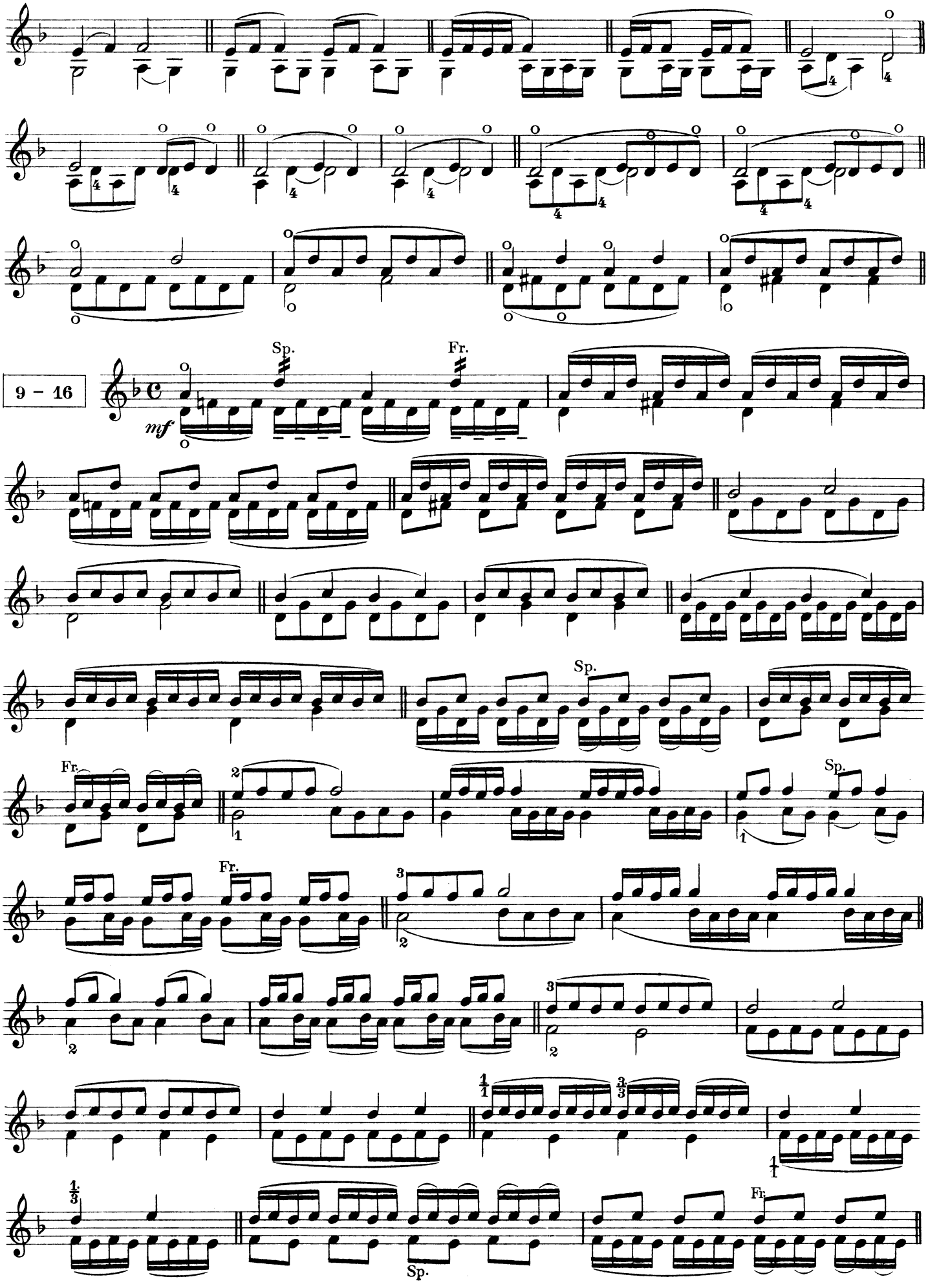
Cvičení dvojhmatů. Rozděleně a dohromady. | Einüben der Doppelgriffe. Gebrochen und zusammen. | Studies of double stops. Broken and in succession. | Studio delle doppie corde. Separate e unite.



II.

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

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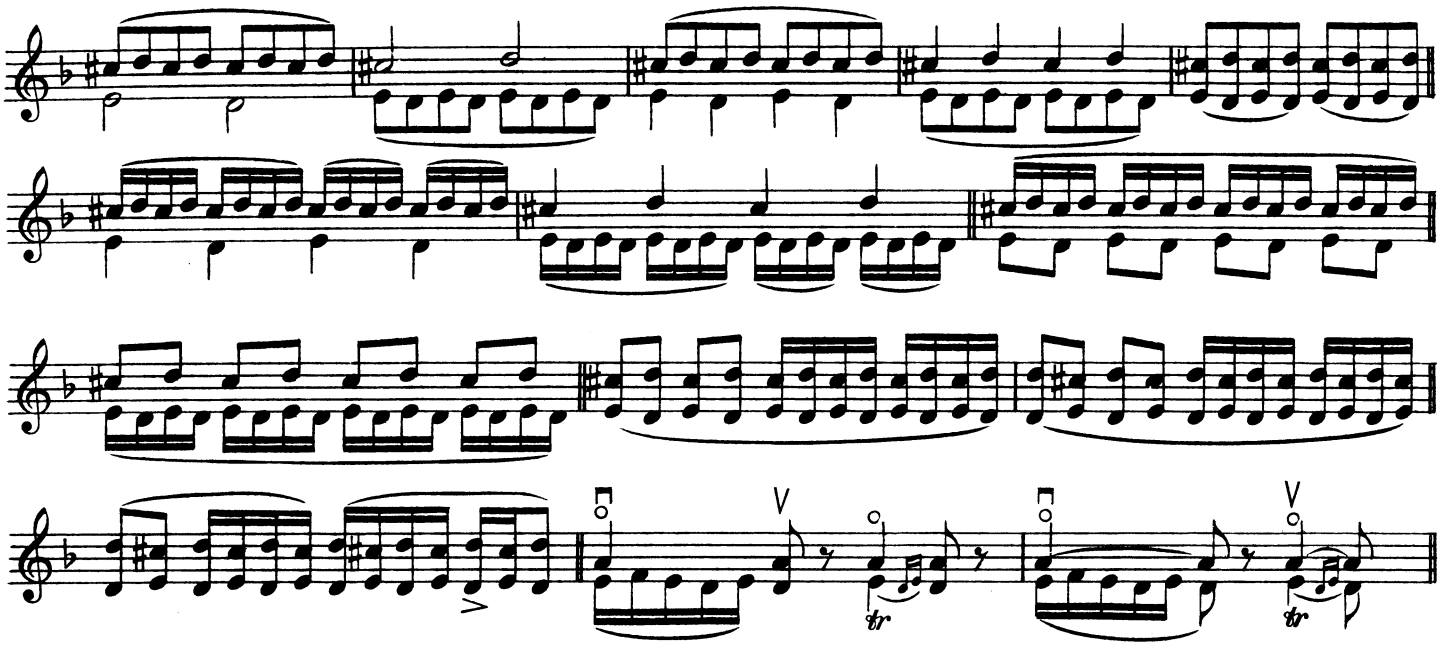


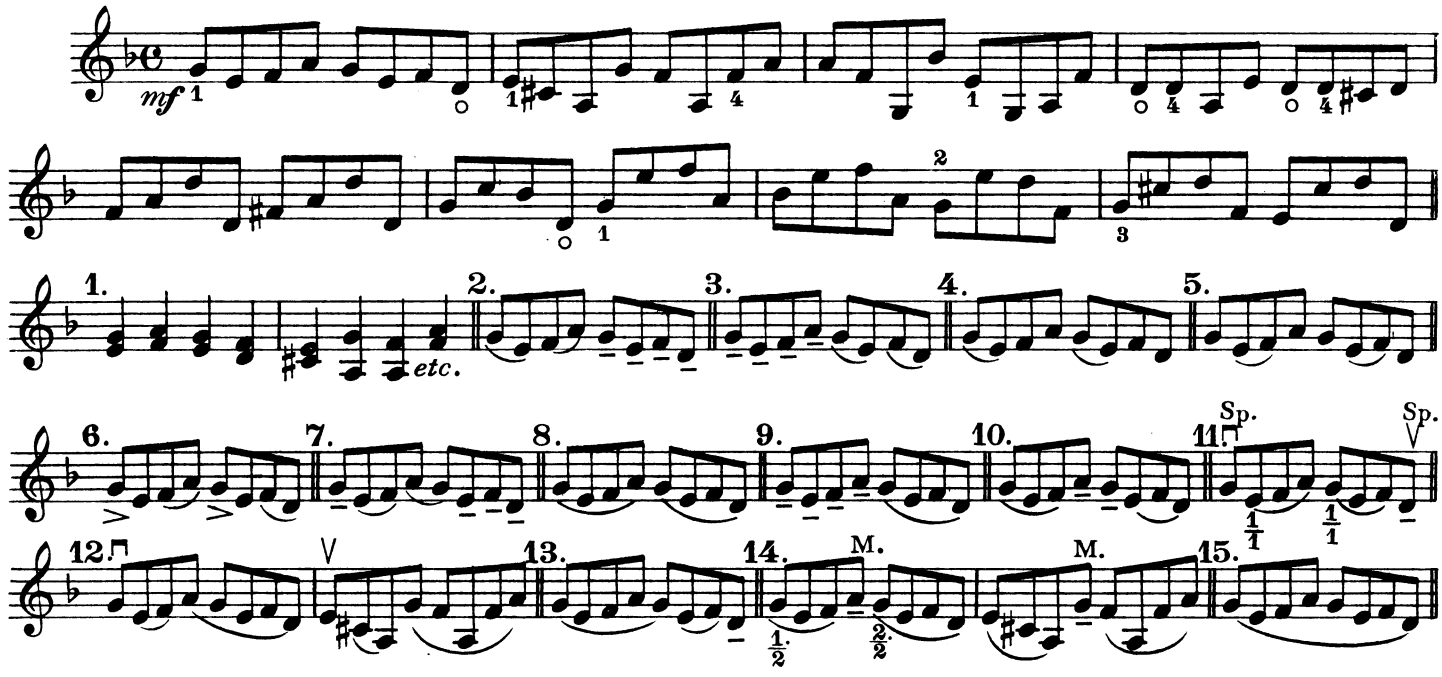
III.

Smyčcová 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 corde. Studiarlo con differenti misure e ogni due misure.

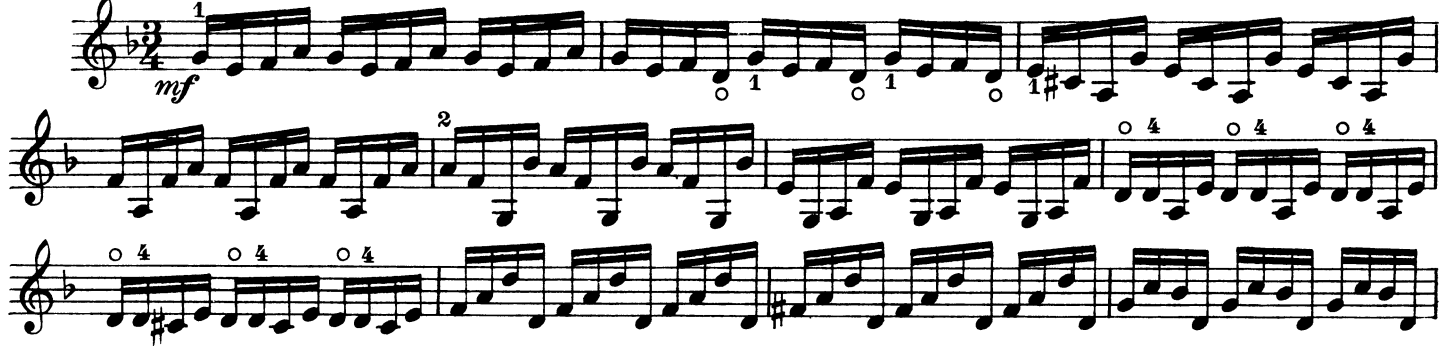


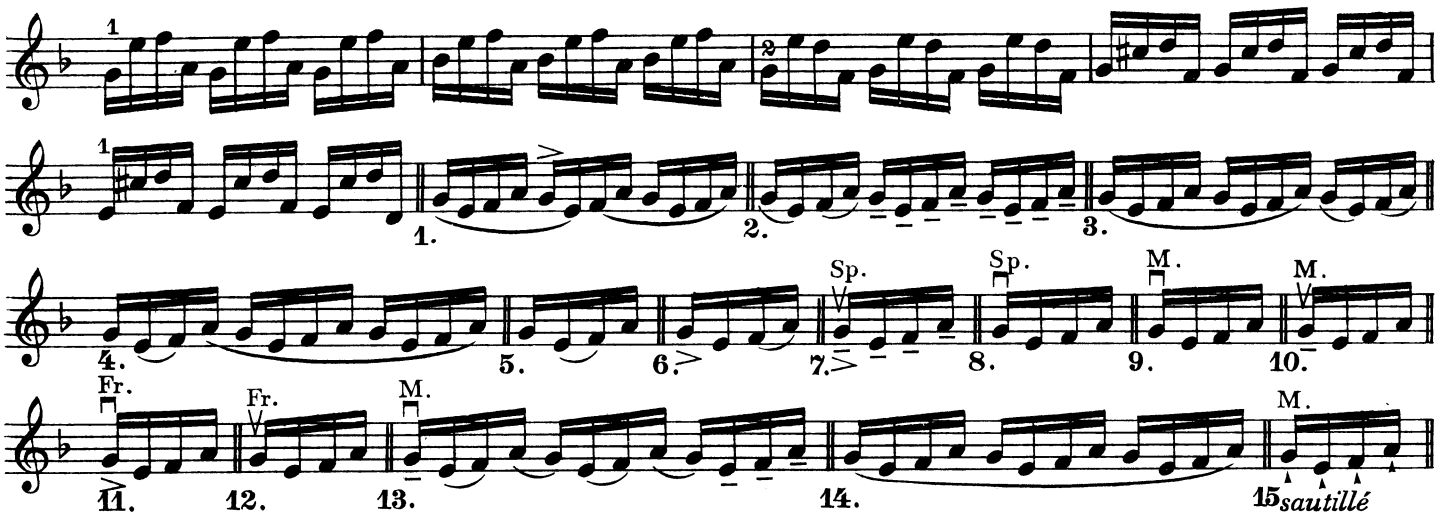
Předchozí v rychlejším tempu iv 3/4 taktu.

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

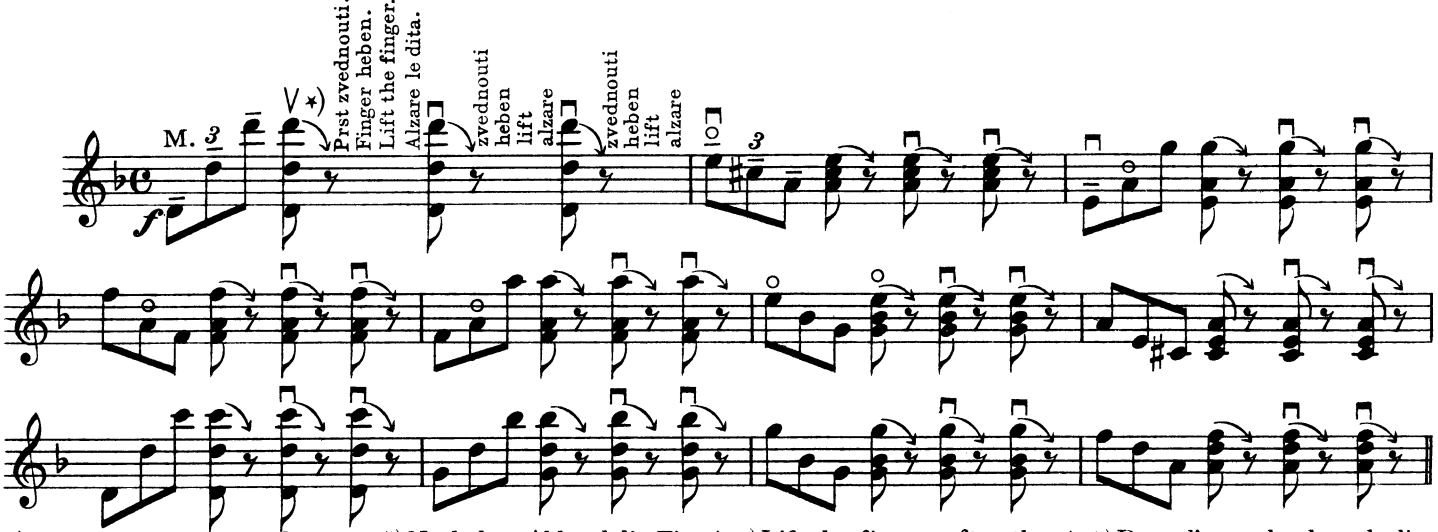




6. VAR.

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.

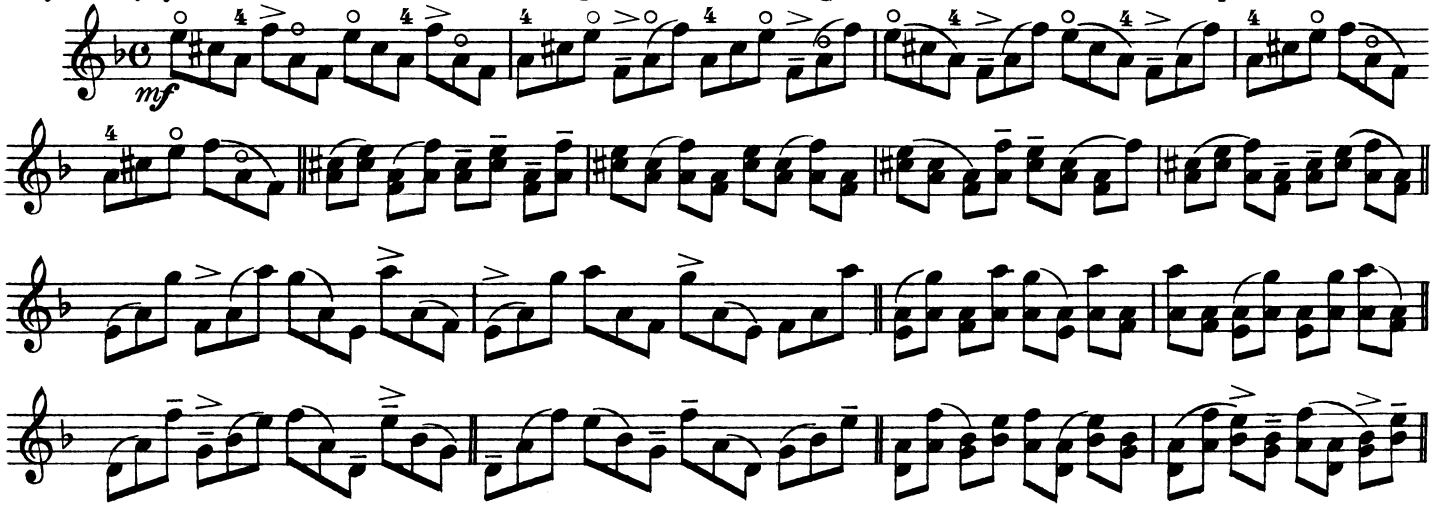
*) Nach dem Akkord die Finger aufheben und sie rasch wieder aufstellen.(↷) Den Bogen auf den Saiten behalten. Gute Treffübung.

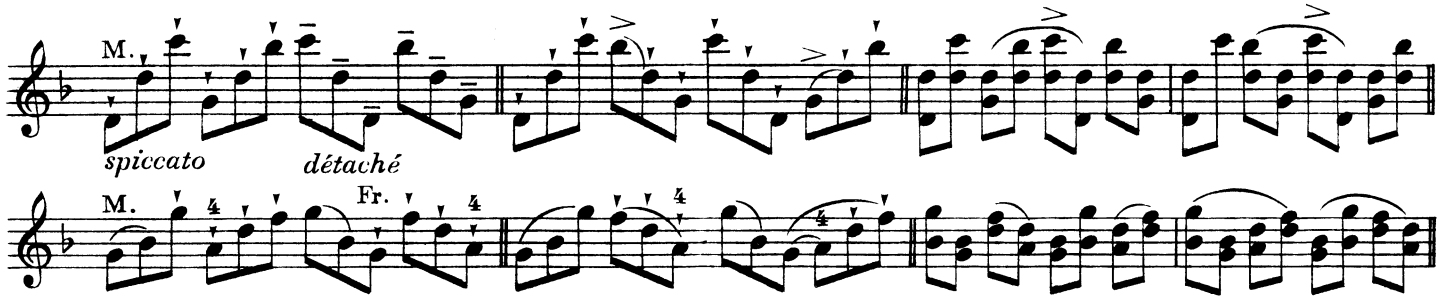
*) Lift the fingers after the chord and replace them again in quickly.(↷) The bow remains on the strings. Surety of the left hand.

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

II.

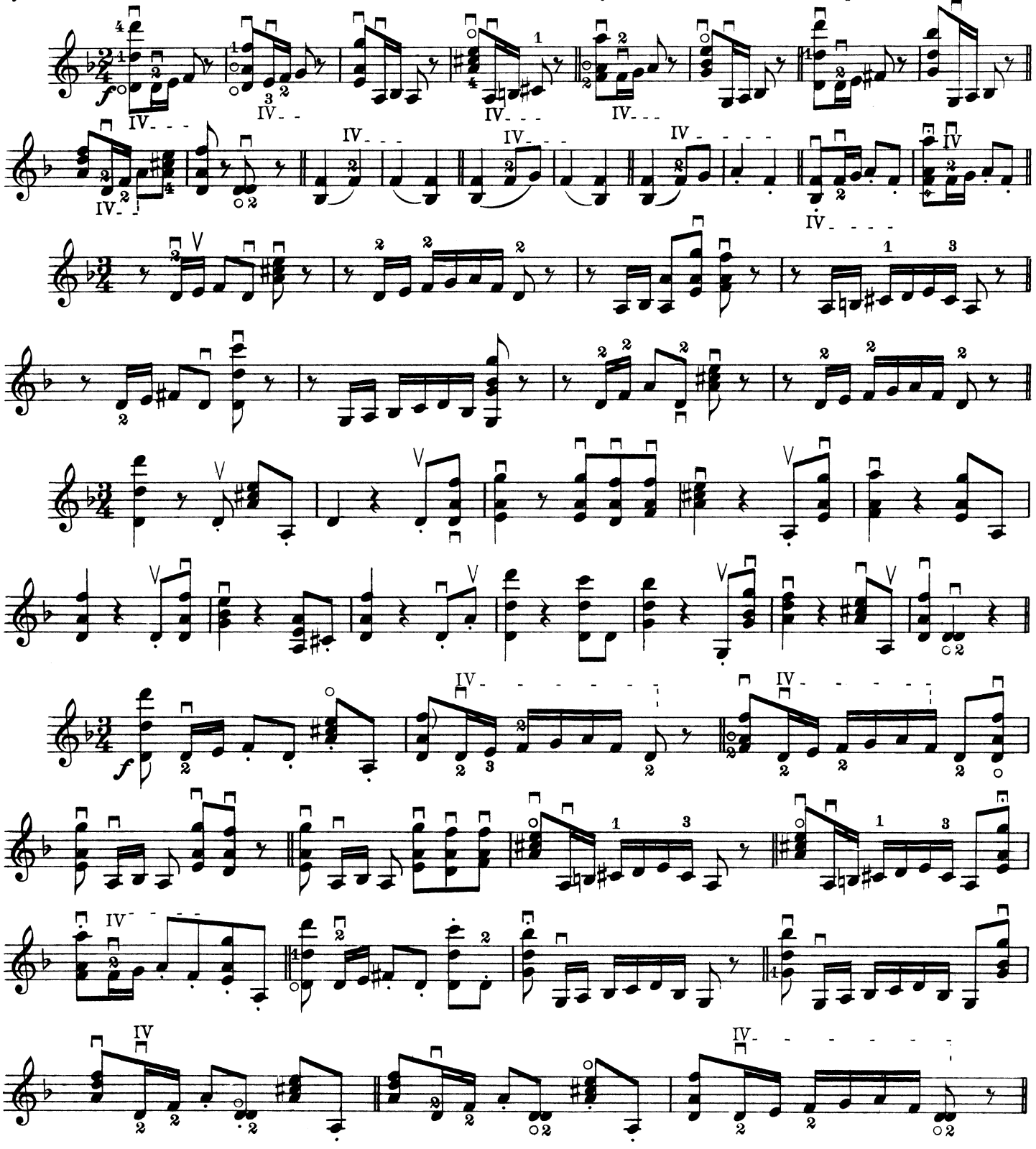
Cvičení dvou akkordů různými smyky. | Einüben zweier Akkorde mit verschiedenem Bogenstrich. | Two chords with various bowing. | Studiare due accordi con differenti colpi d'arco.





III.

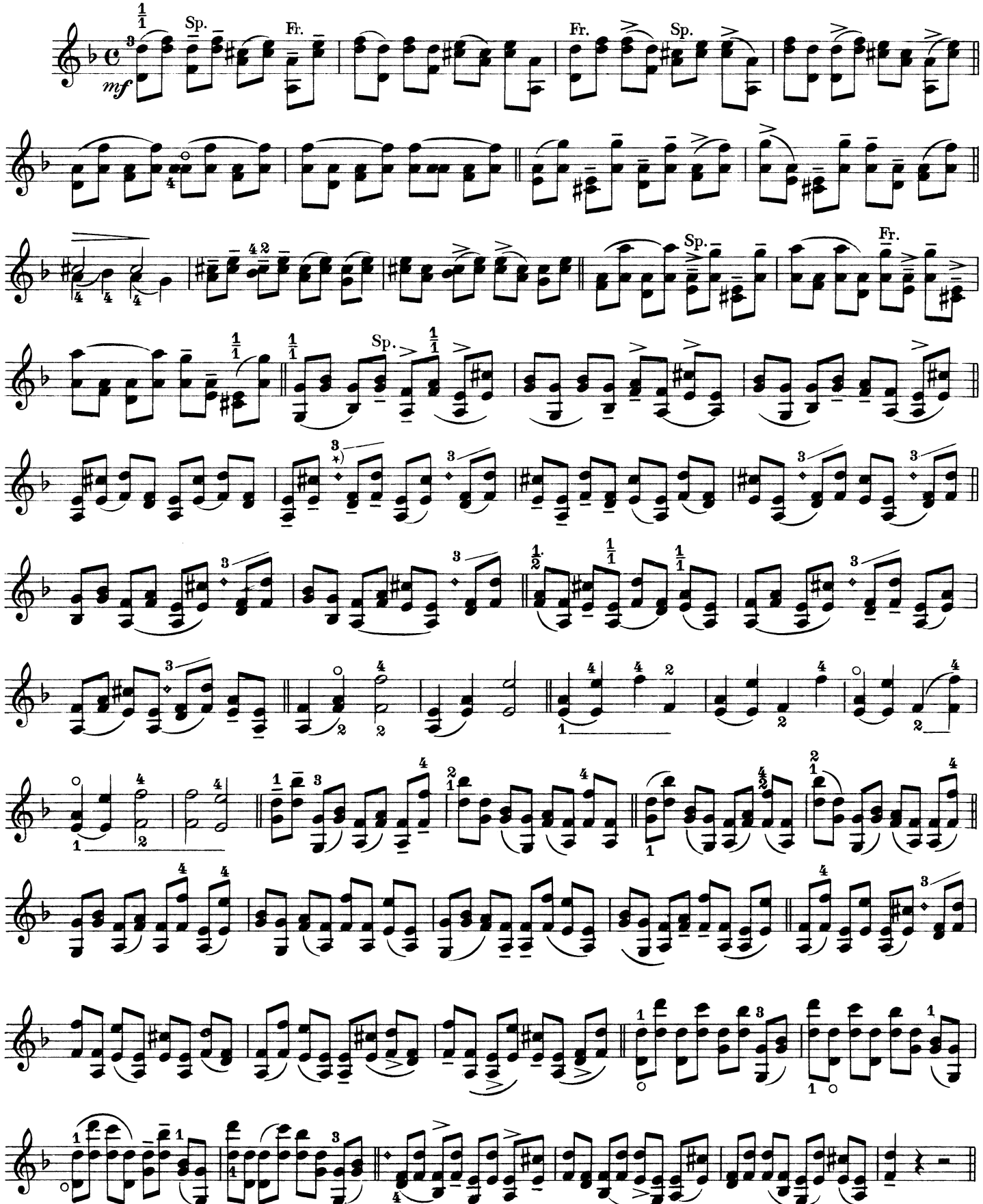
Akkordy s jednoduchými hmaty střídavě. | Akkorde mit einfachen Griffen abwechselnd. | Chords and single stops alternately. | Alternare gli accordi con le note semplici.



7. VAR.

I.

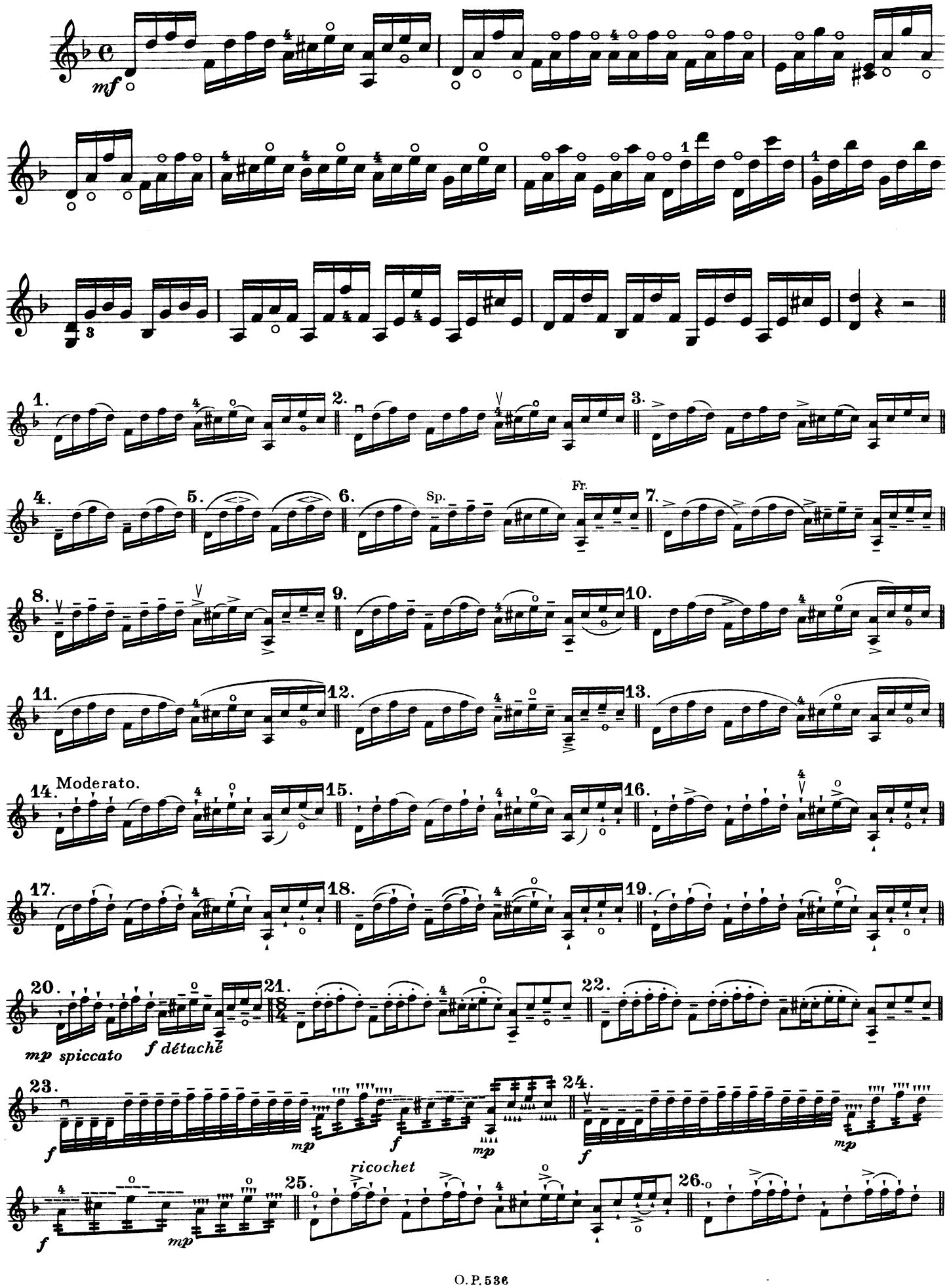
Dělené akkordy s výměnou smyků. | Gebrochene Akkorde mit Bogenstrichwechsel. | Broken chords with changes of bowing. | Accordi con differenti colpi d'arco.

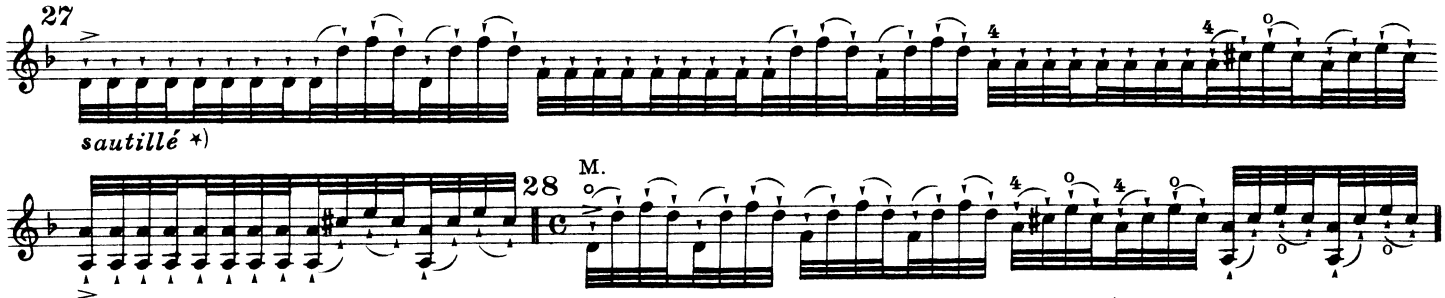


*) Zprvu postaviti 3 prst. | *) Den 3. Finger zuerst aufstellen. | *) First place the 3rd finger. | *) Collocar prima il 3° dito.

II.

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





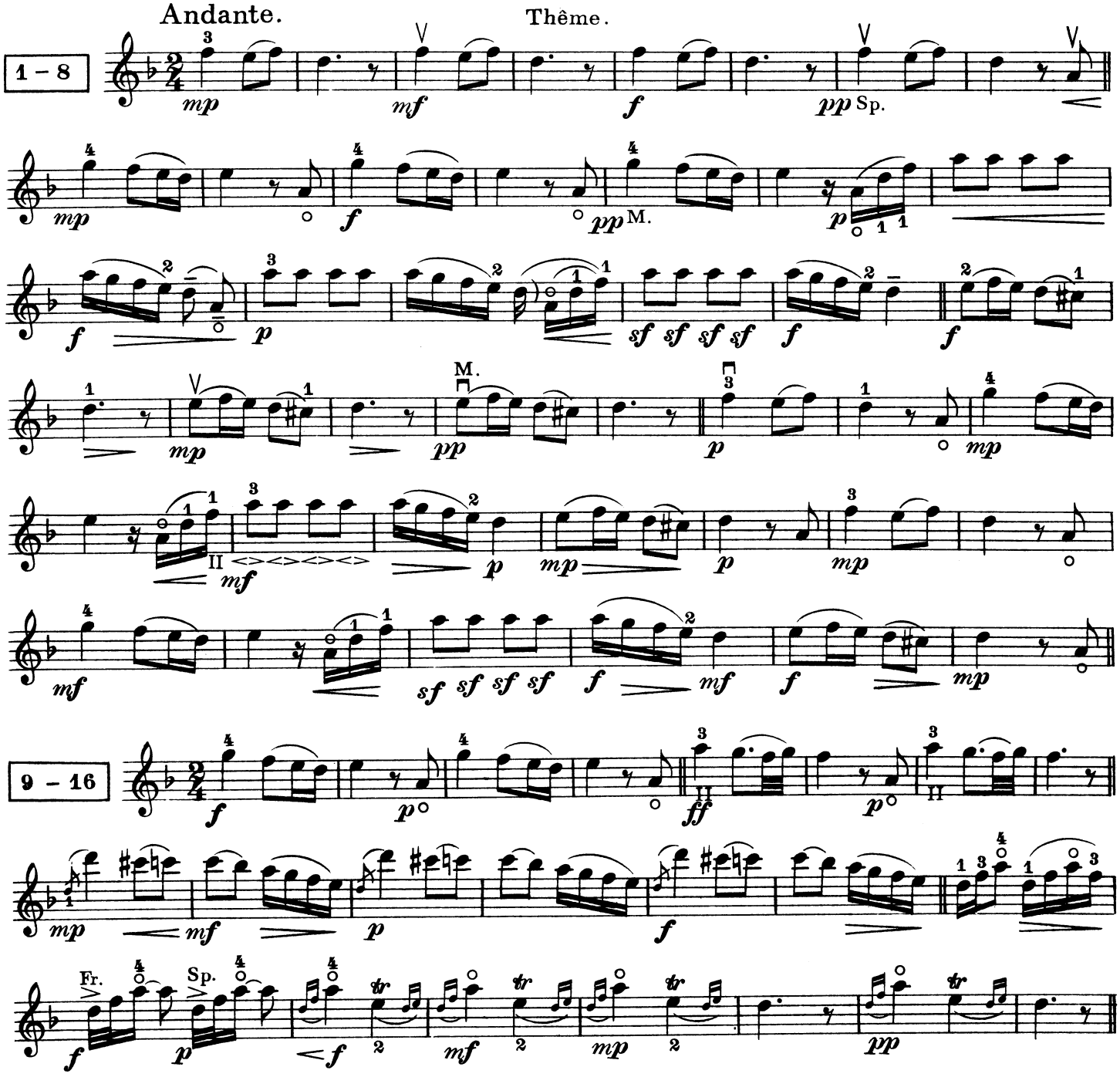
*) Sautillém uveden jest smyčec v rozmach potřebný pro následující skákavé staccato.

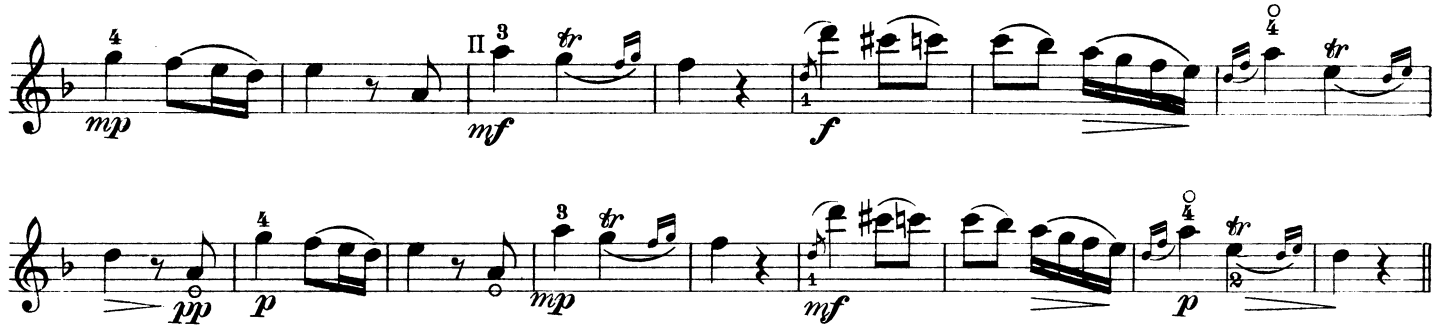
*) Mittels des sautillé wird der Bogen in den für das folgende springende Staccato nötigen Schwung gebracht.

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

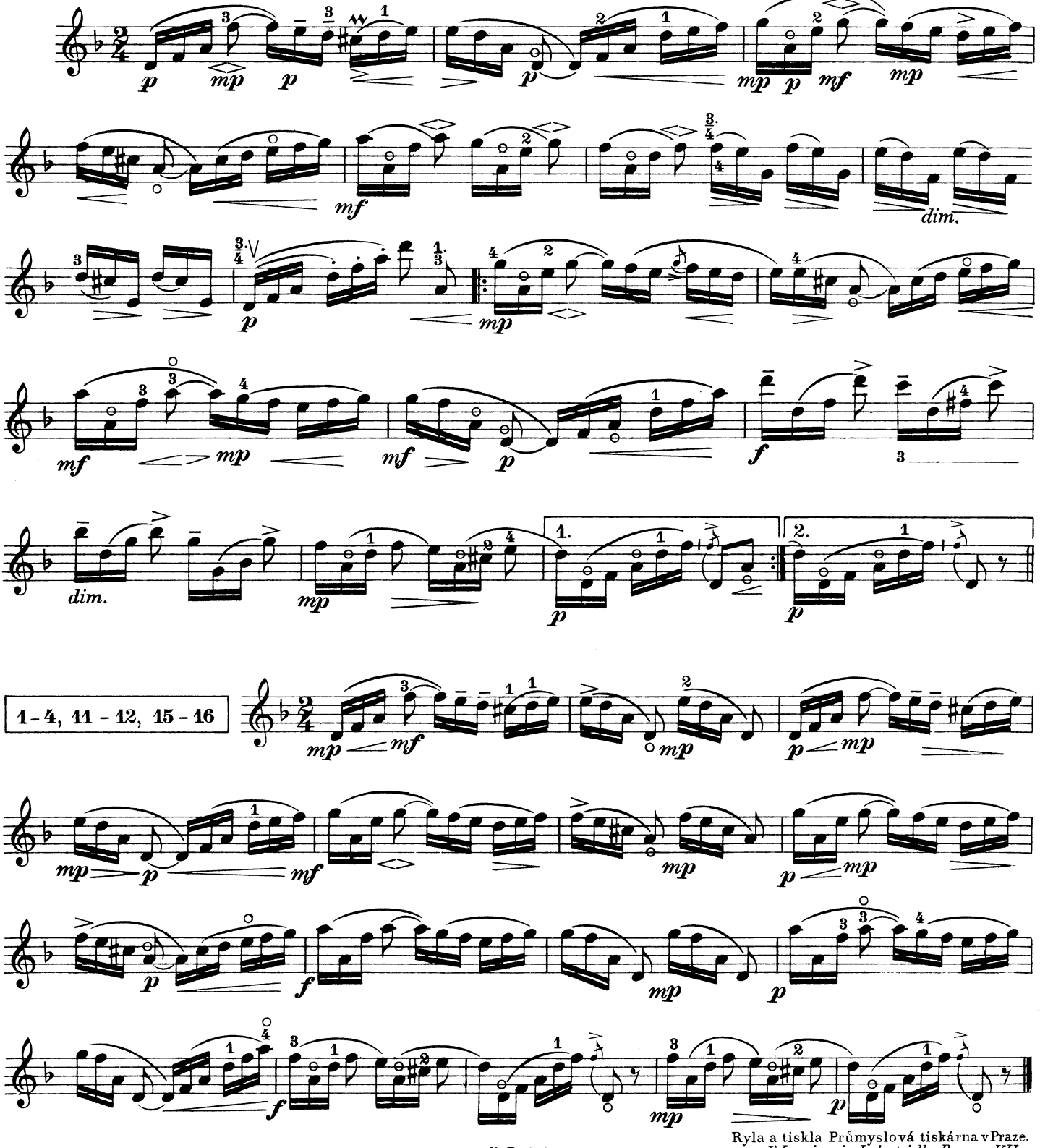
*) Arrivando alla meta del saltellato si preparera l'arco con un leggero impulso per fare lo staccato volante seguente.

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





1. VAR.



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O. P. 536

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L'Imprimerie Industrielle Prague VII.