CARL FISCHER'S
MUSIC LIBRARY

No. 426

CH. DE BERIOT

Op. 57

THREE DUOS CONCERTANTS

FOR

TWO VIOLINS

Price $1.50

CARL FISCHER'S MUSIC LIBRARY
No. 426

CH. DE BERIOT

Op. 57

Three Duos Concertants

for

TWO VIOLINS

BOSTON
252 Tremont Street

Carl Fischer Inc.

NEW YORK
Cooper Square

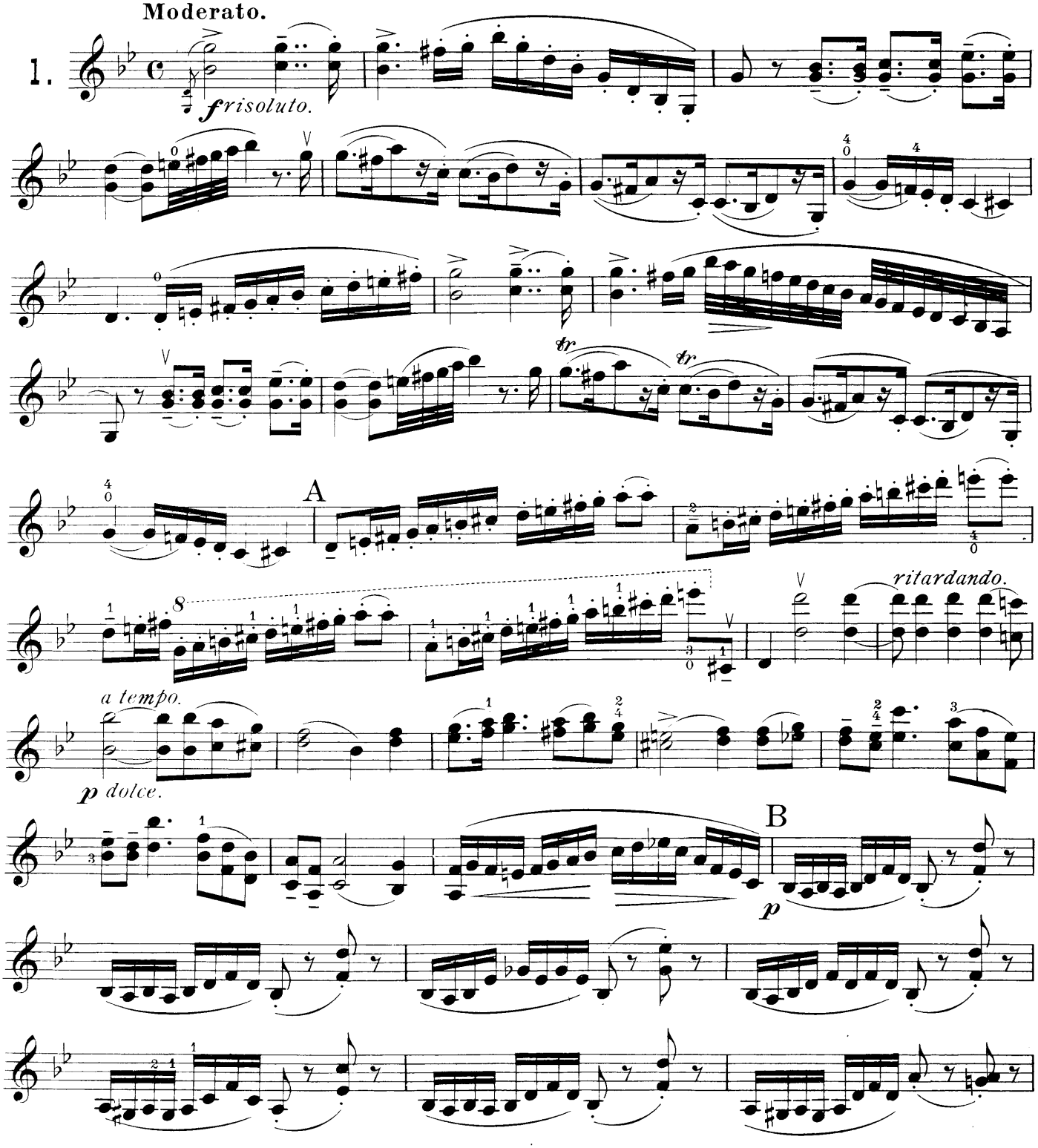
CHICAGO
306 So. Wabash Ave.

3 Duos concertants.

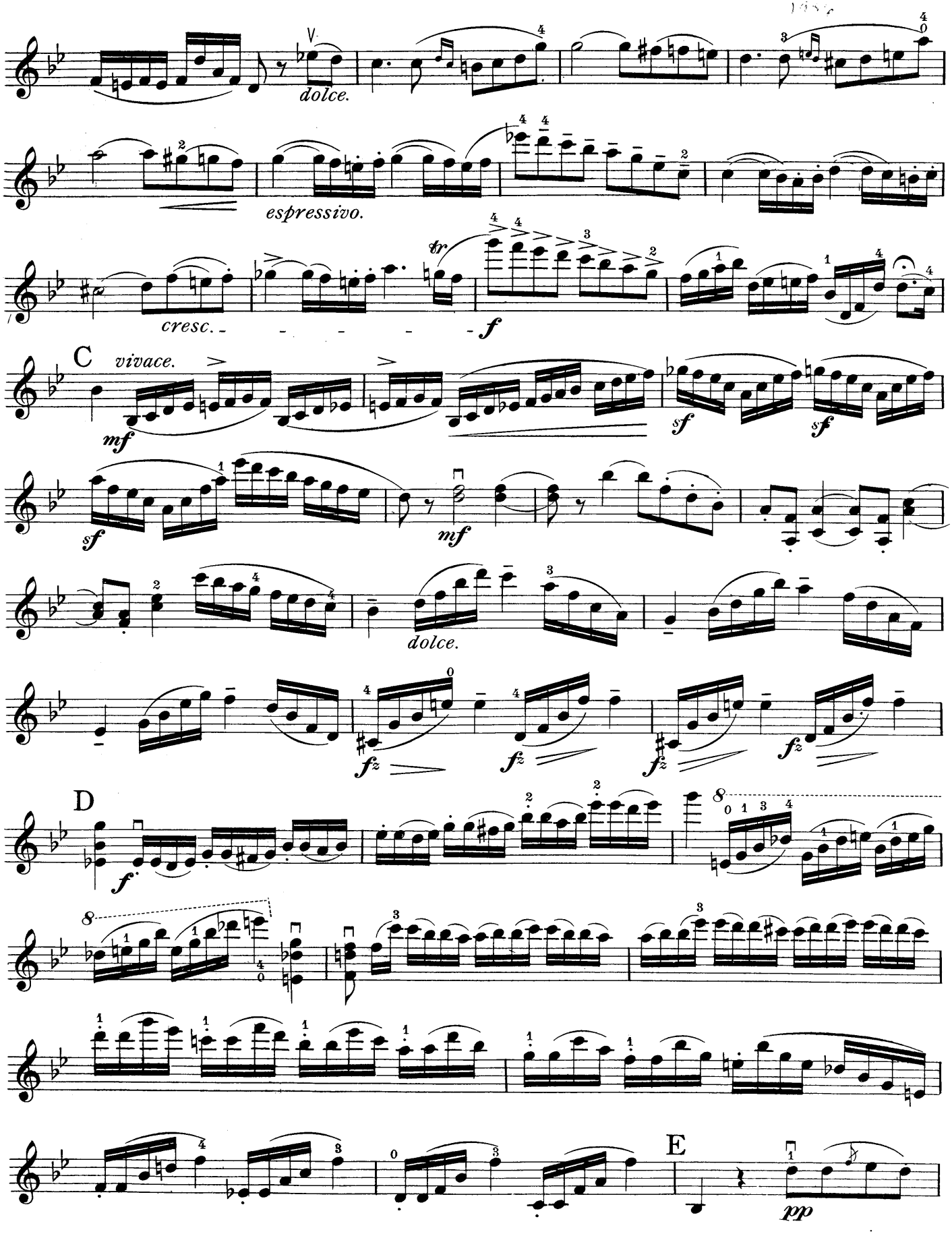
⊓ Down bow – *Herunterstrich* – Tirez.
V Up bow – *Heraufstrich* – Poussez.

VIOLIN I.

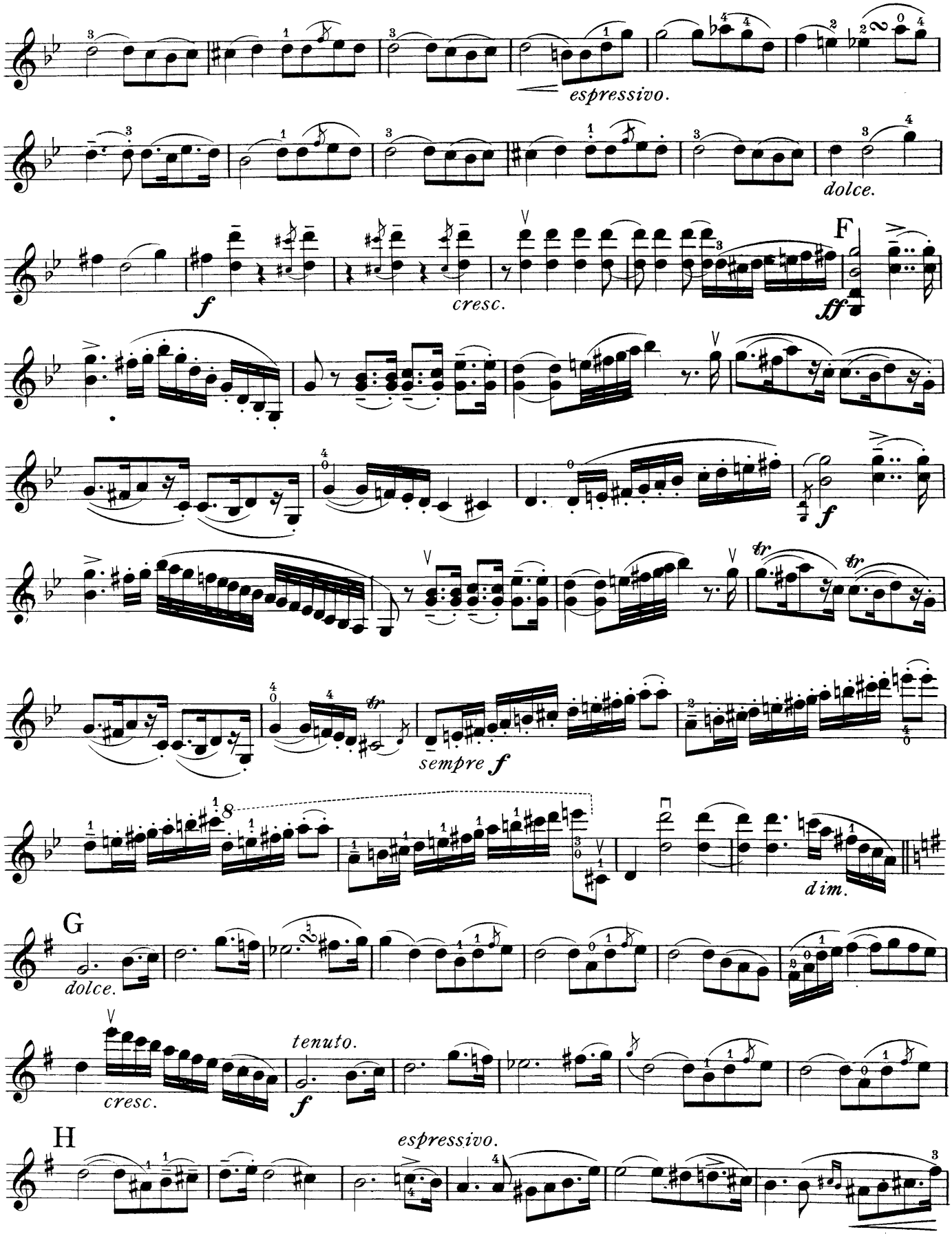
Ch. de BÉRIOT, Op. 57.

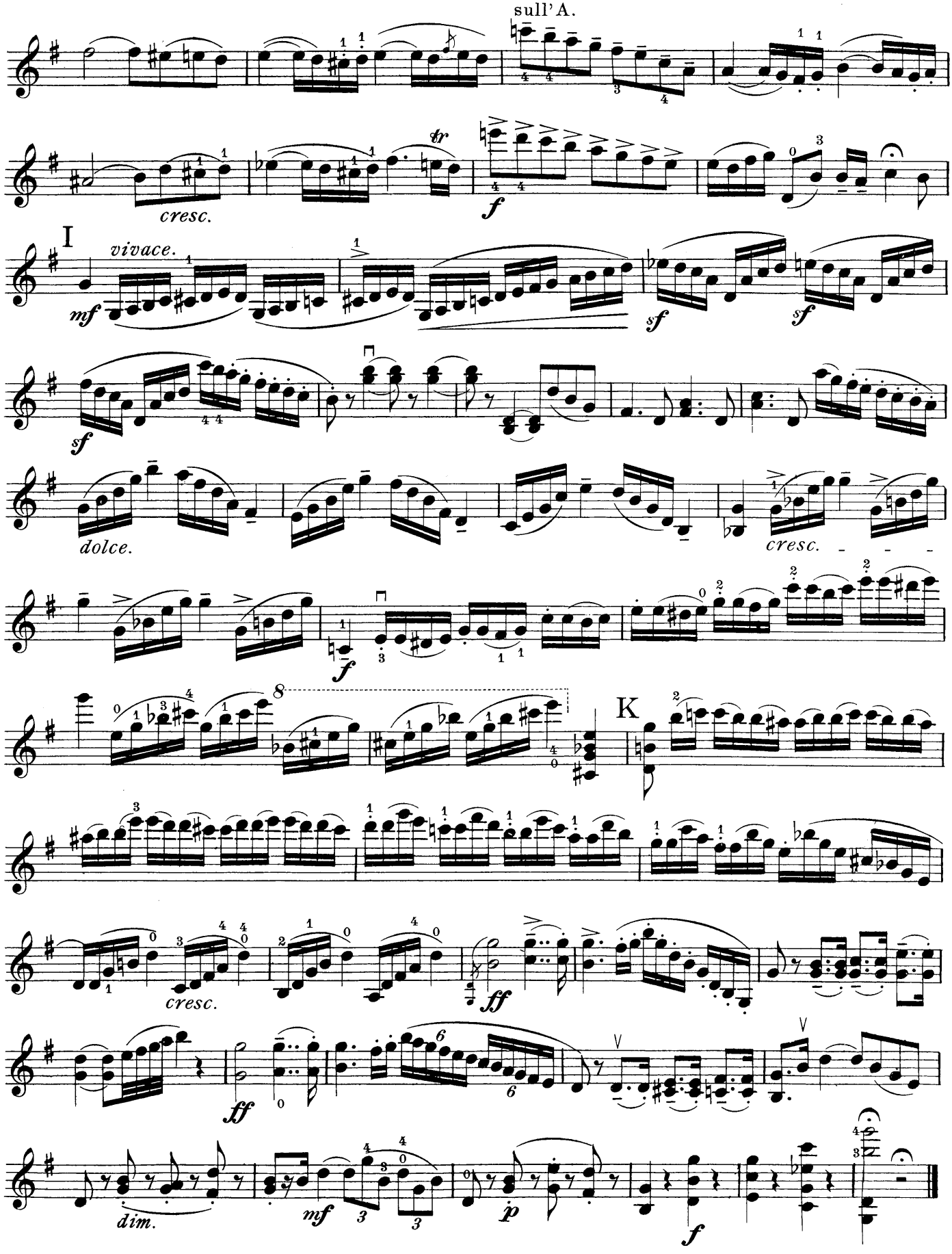


Published MCMVI by Carl Fischer, N. Y.

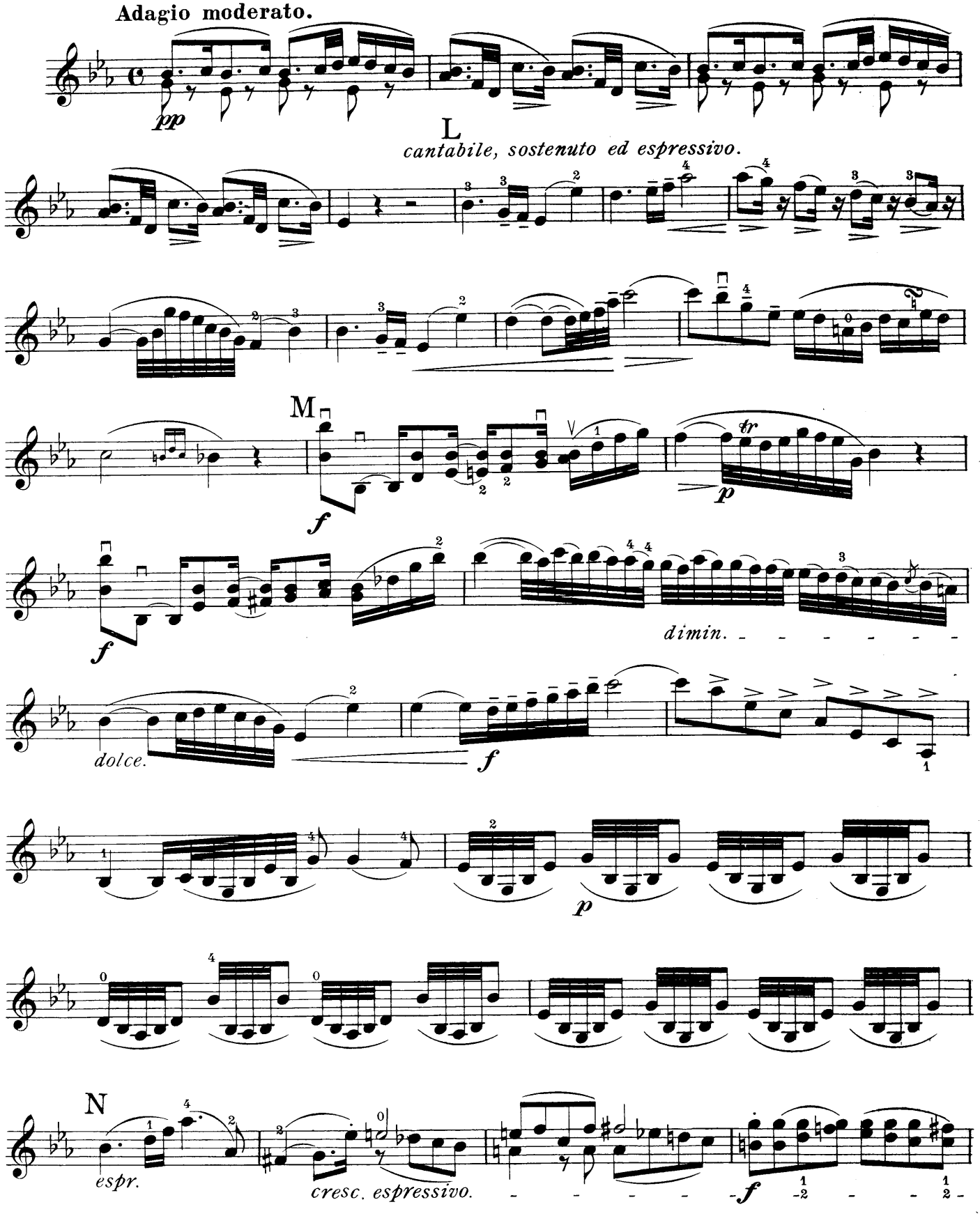

dolce.
espressivo.
cresc.
f
C
vivace.
mf
sf
sf
sf
mf
dolce.
fz
fz
fz
fz
D
f
E
pp

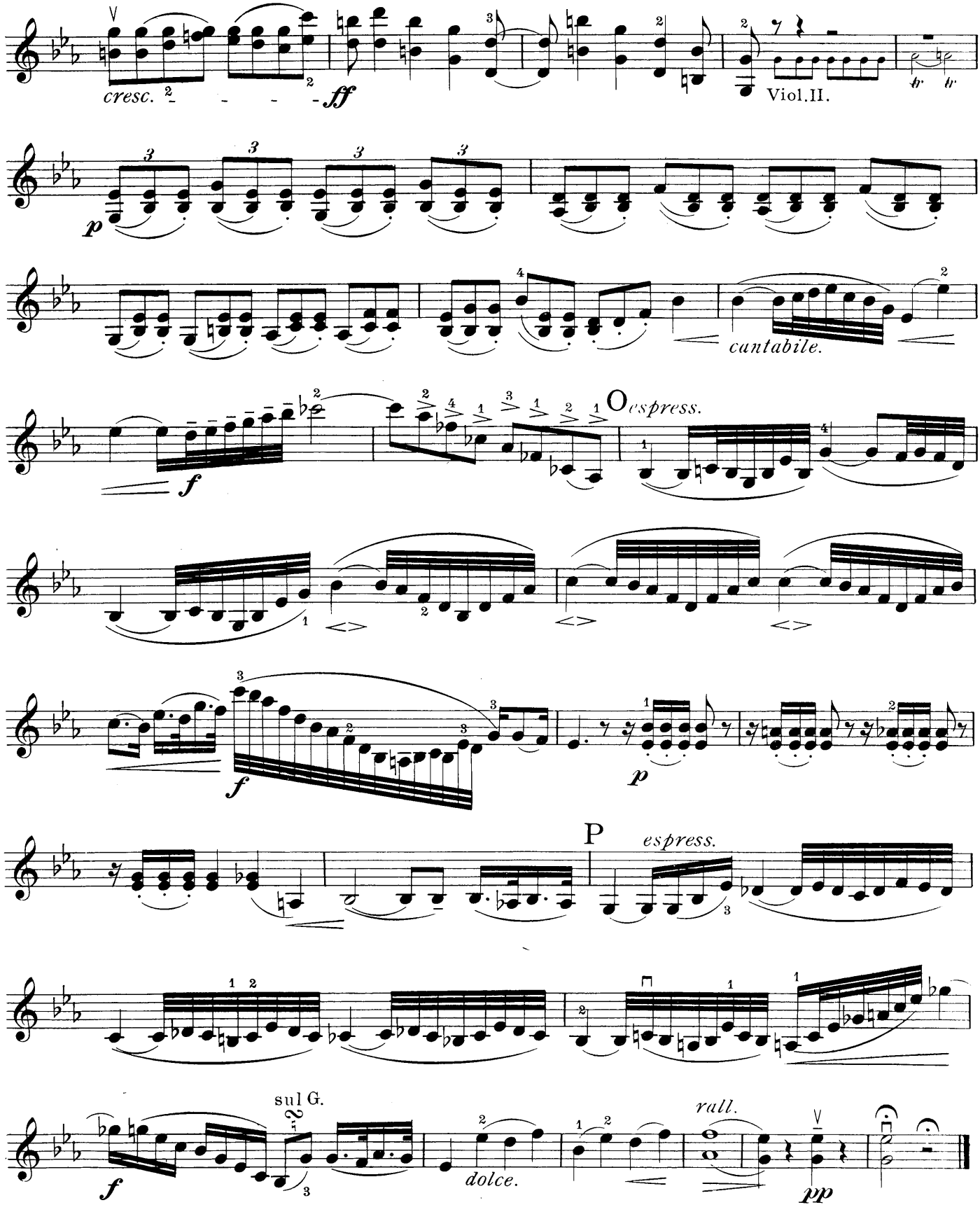
VIOLIN I.


espressivo.
dolce.
f
cresc.
F
ff
f
sempre f
dim.
G
dolce.
tenuto.
cresc.
f
H
espressivo.

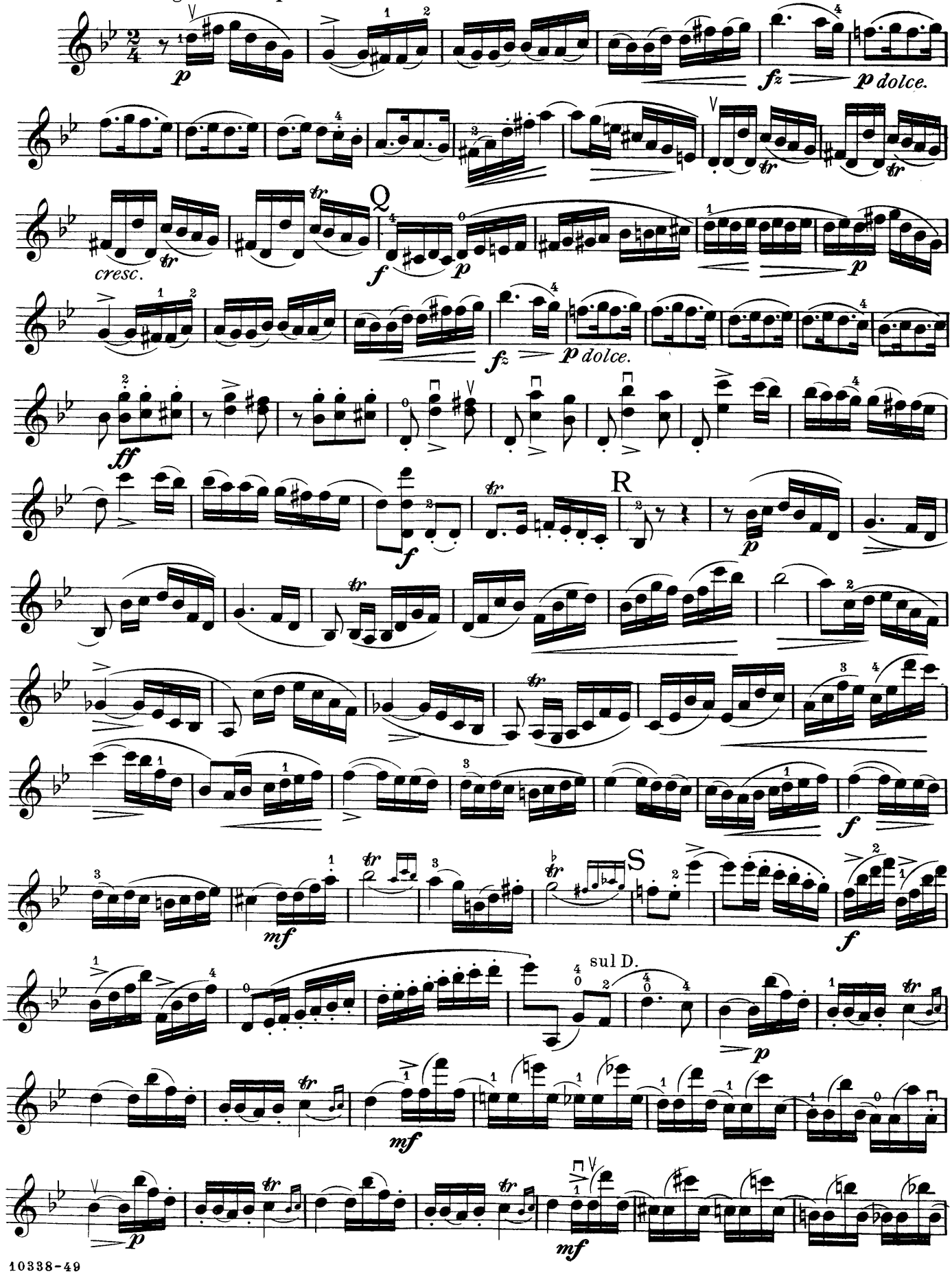

sull'A.
cresc.
f
I
vivace.
mf
sf
sf
sf
dolce.
cresc.
f
8
K
cresc.
ff
ff
dim.
mf
p
f

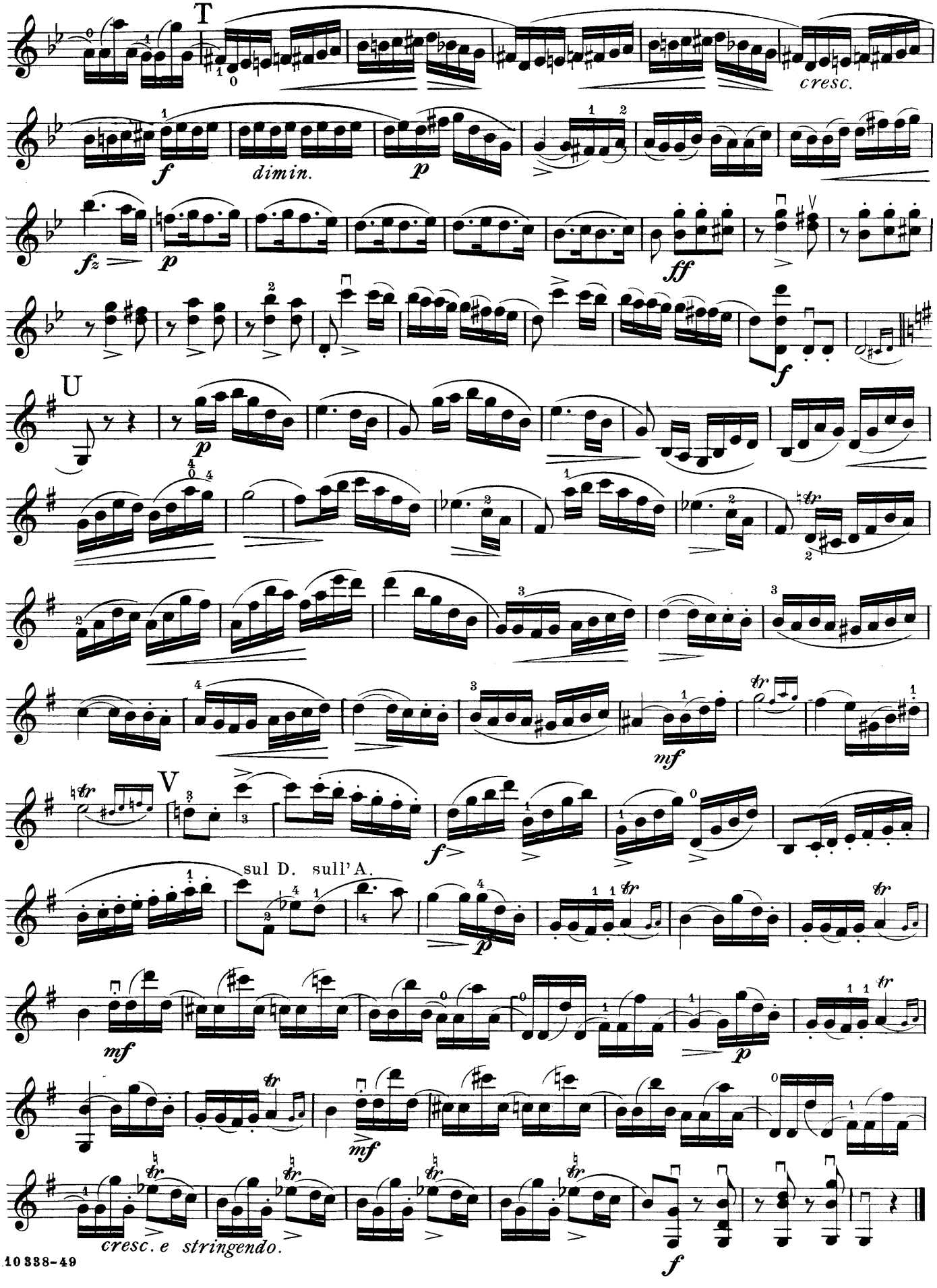
VIOLIN I.


Adagio moderato.
pp
L
cantabile, sostenuto ed espressivo.
M
f
p
dimin.
dolce.
f
p
N
espr.
cresc. espressivo.
f


cresc.
ff
Viol.II.
p
cantabile.
f
O espress.
f
p
P espress.
sul G.
f
dolce.
rall.
pp

Allegro con spirito.




T
cresc.
f
dimin.
p
fz
p
ff
f
U
p
mf
V
f
sul D. sull'A.
p
mf
p
mf
cresc. e stringendo.
f

VIOLIN I.

Moderato con spirito.

2.

espressivo.

p

espr.

f *tr* *ritard.* A *a tempo.*

leggiero.

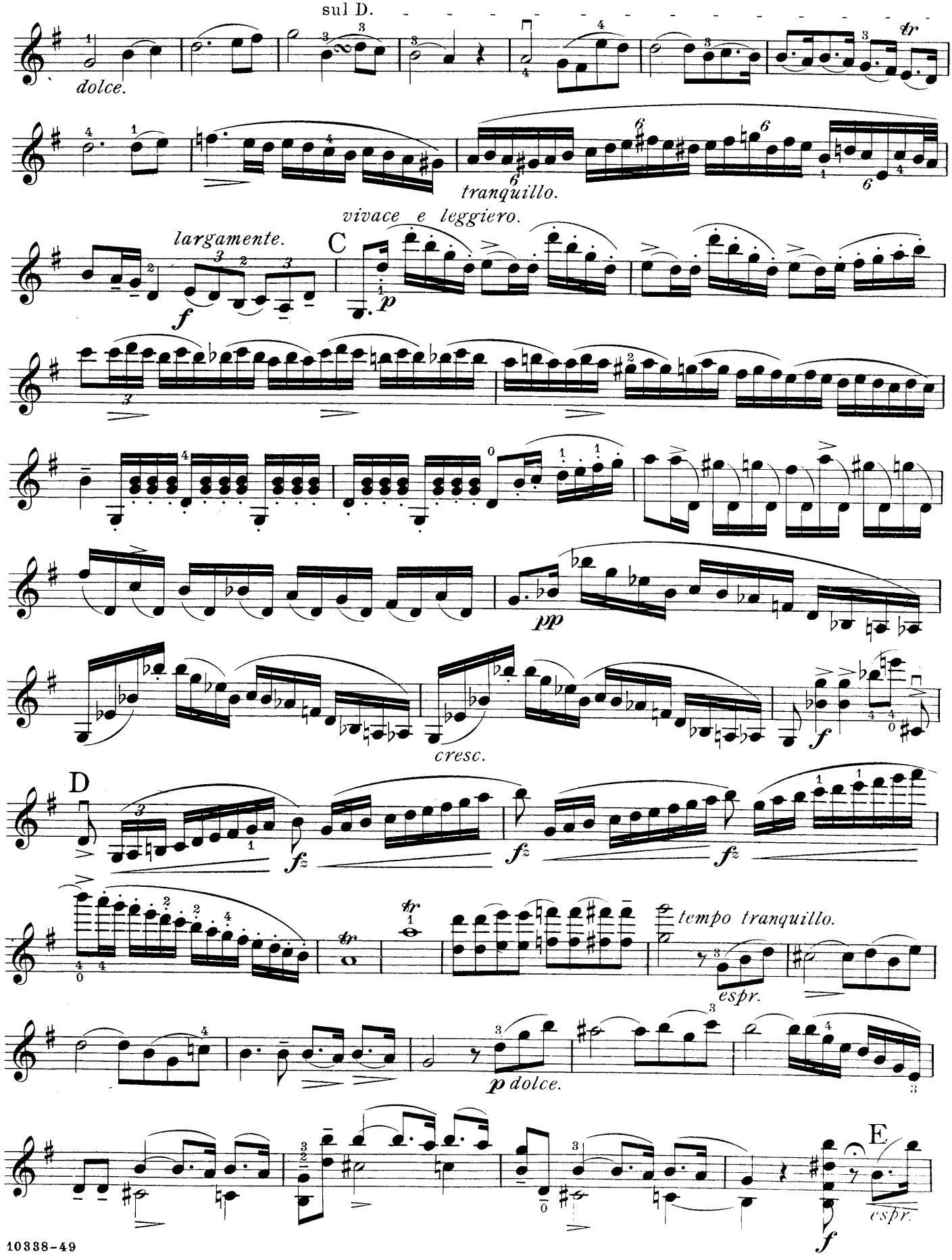
f

poco rit. B *tempo* *tranquillo.*

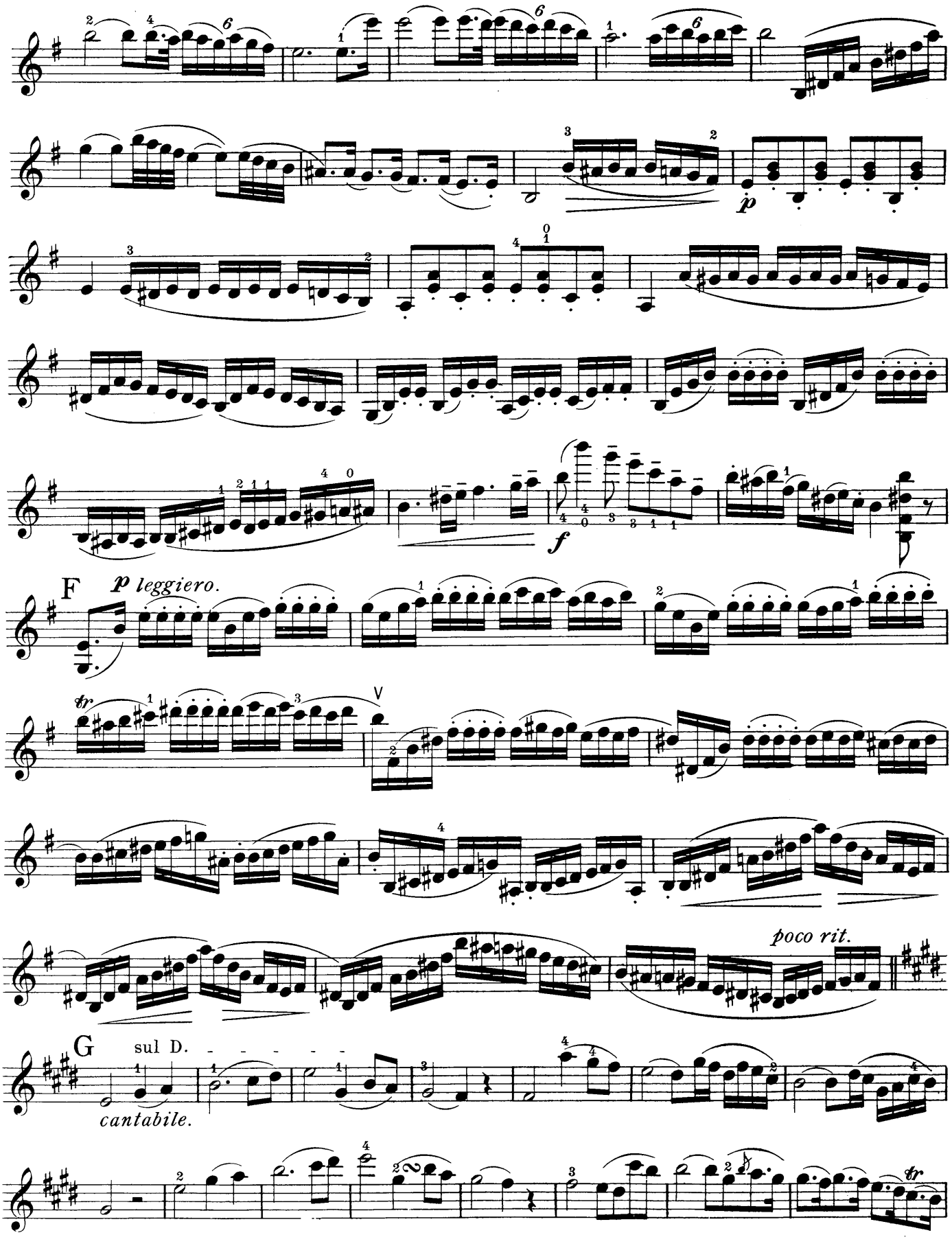
cantabile.

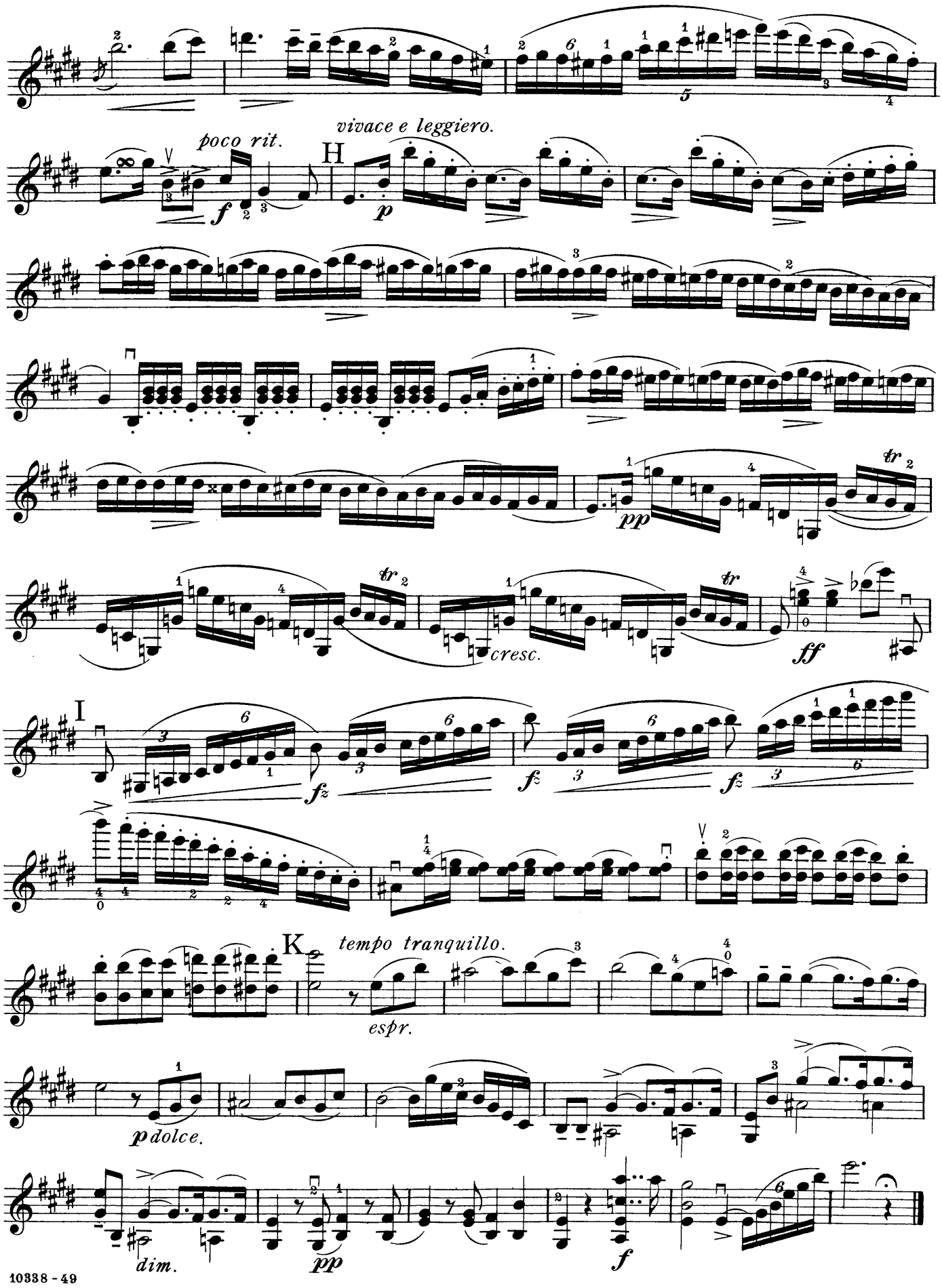
sul G.

f

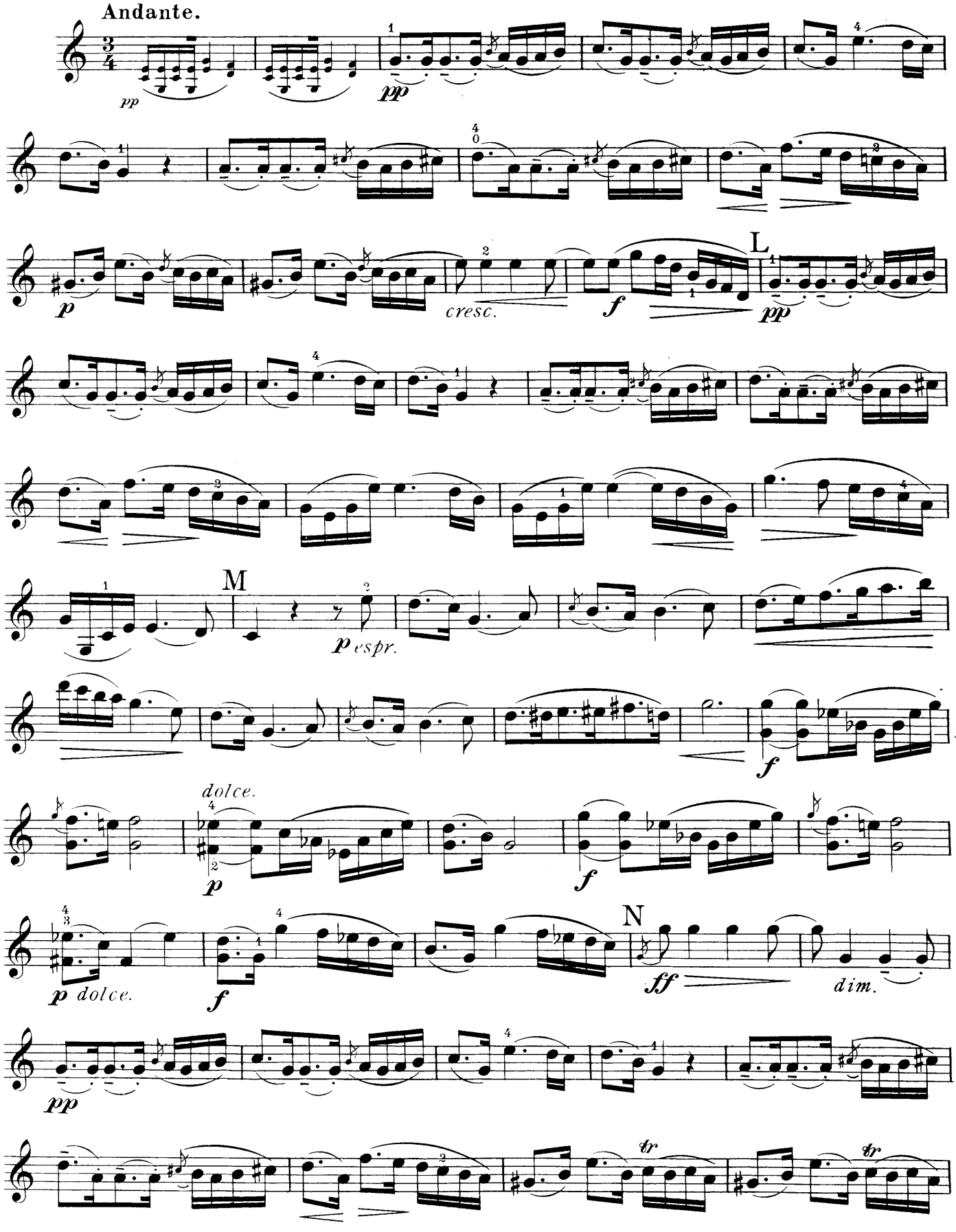

sul D.
dolce.
tranquillo.
vivace e leggiero.
largamente.
C
pp
cresc.
D
tempo tranquillo.
espr.
p dolce.
E
espr.

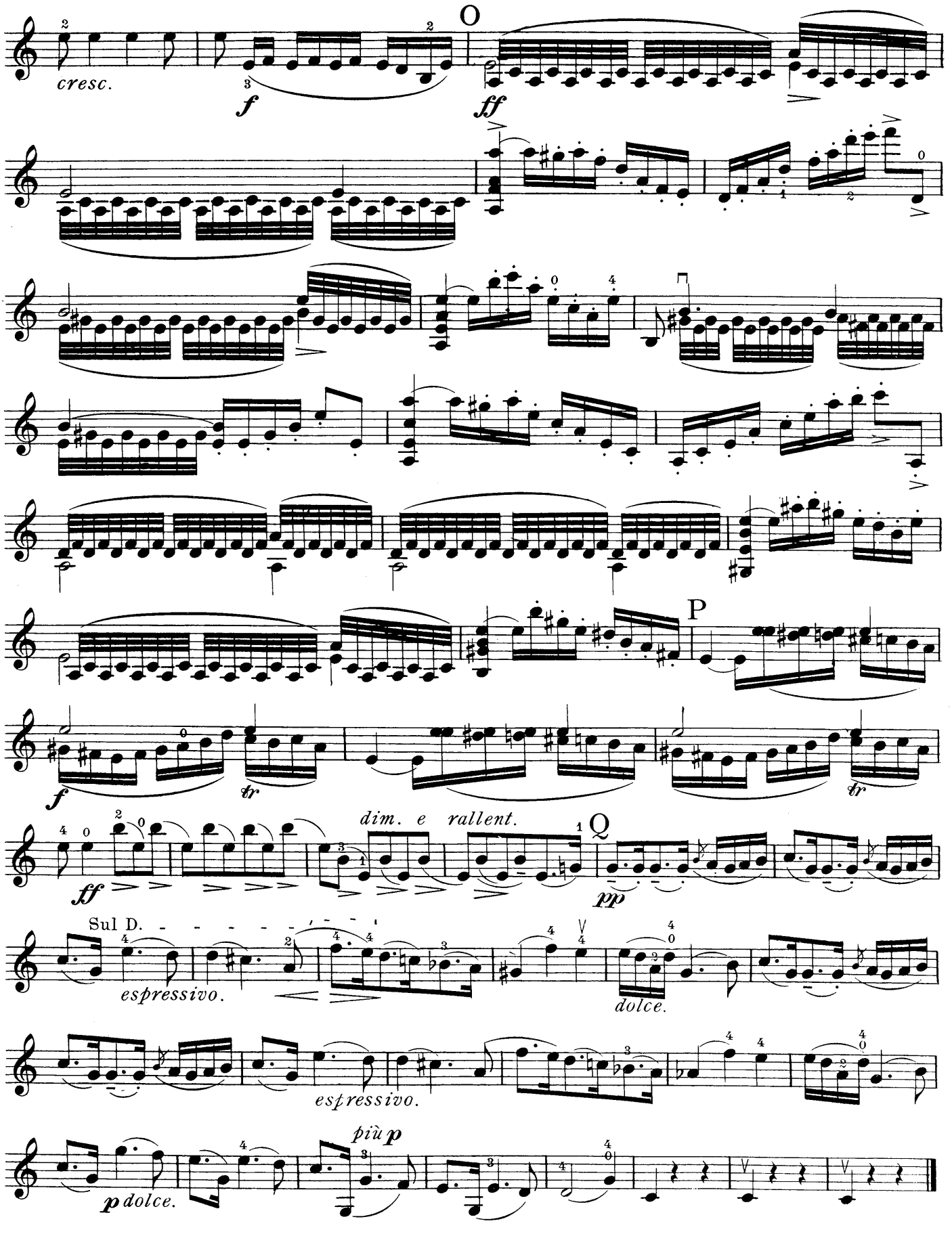
VIOLIN I.




poco rit.
vivace e leggiero.
H
I
K
tempo tranquillo.
espr.
cresc.
dim.

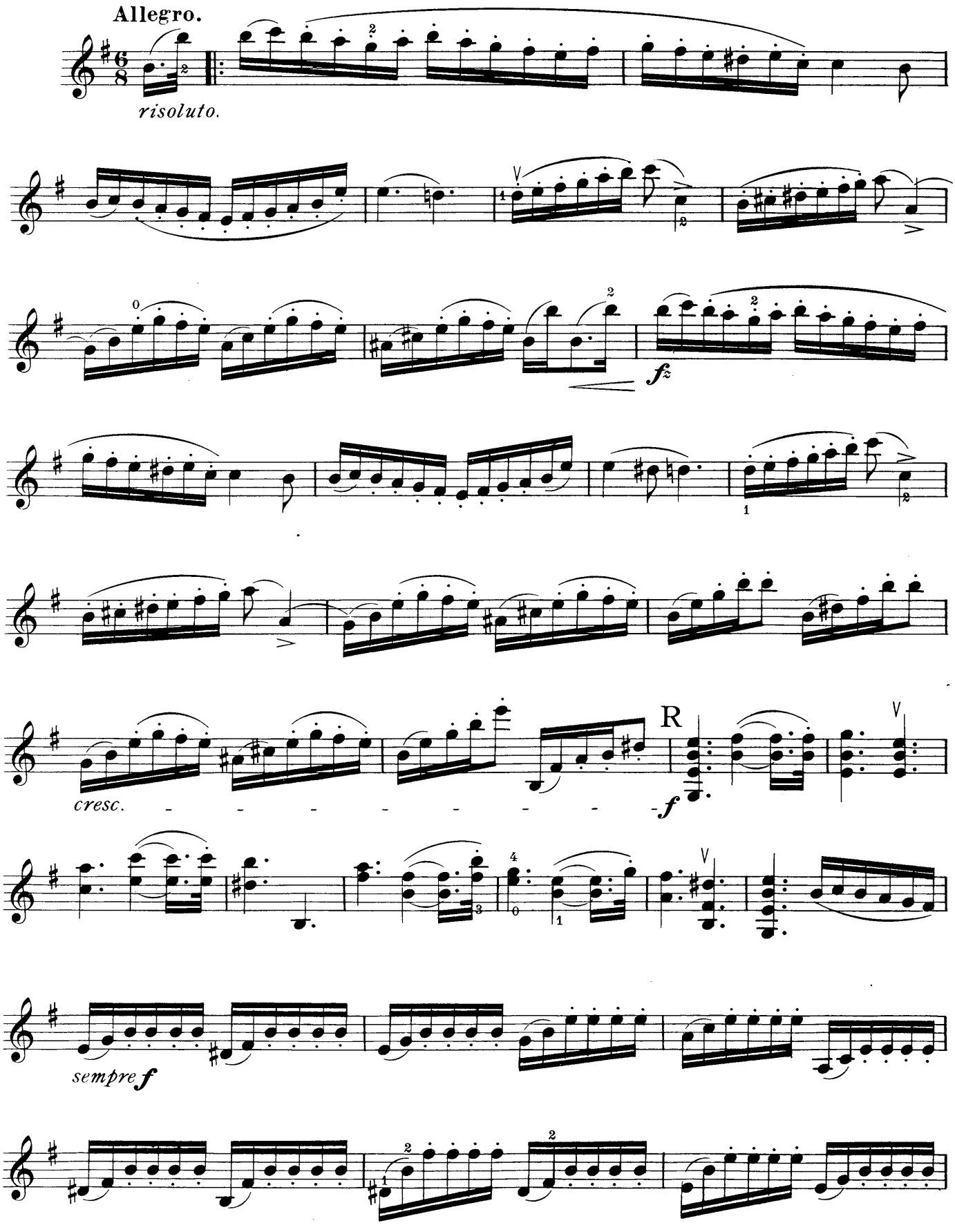
VIOLIN I.

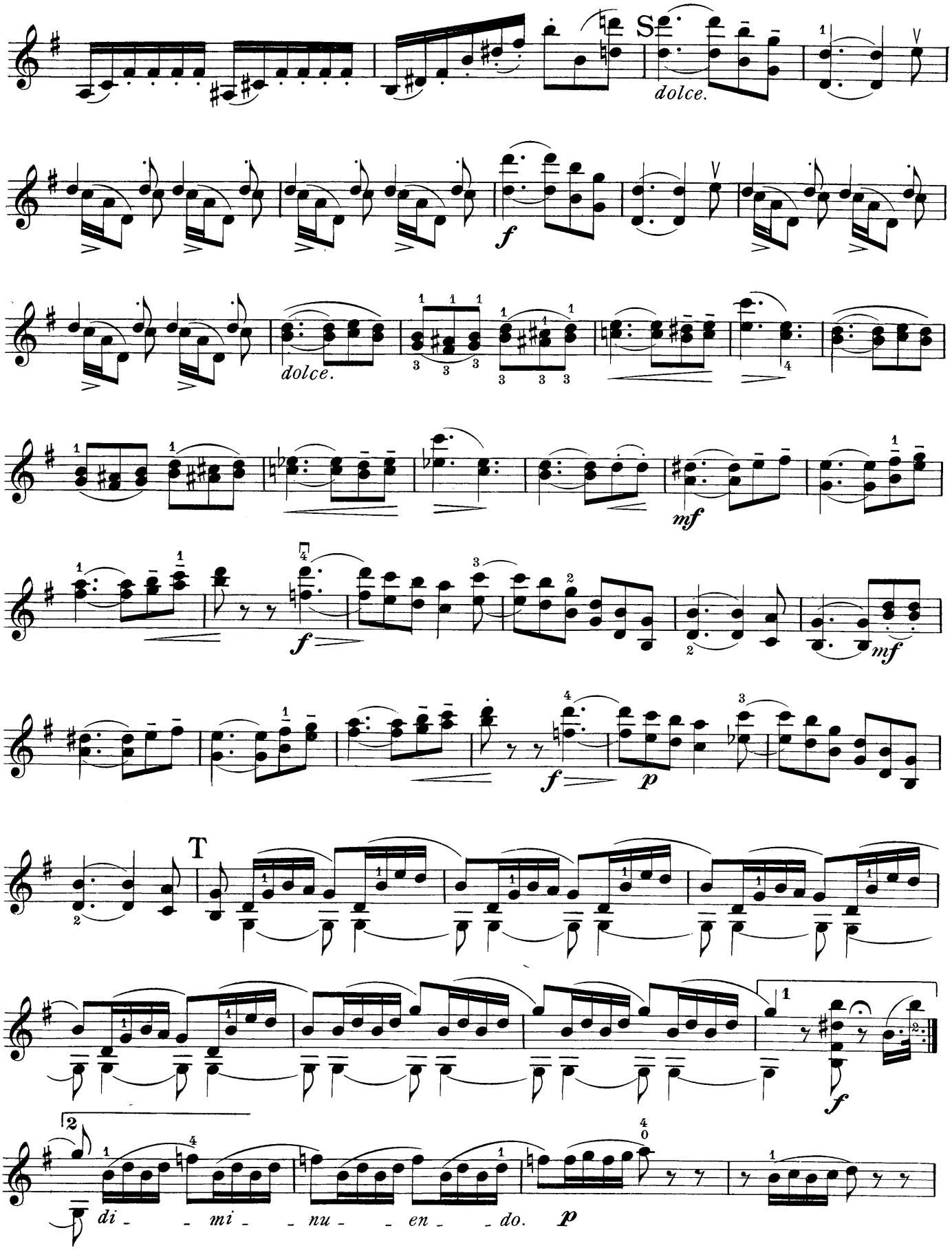

Andante.
pp
pp
p
cresc.
f
pp
L
M
p espr.
f
dolce.
p
f
p dolce.
f
N
ff
dim.
pp
tr
tr

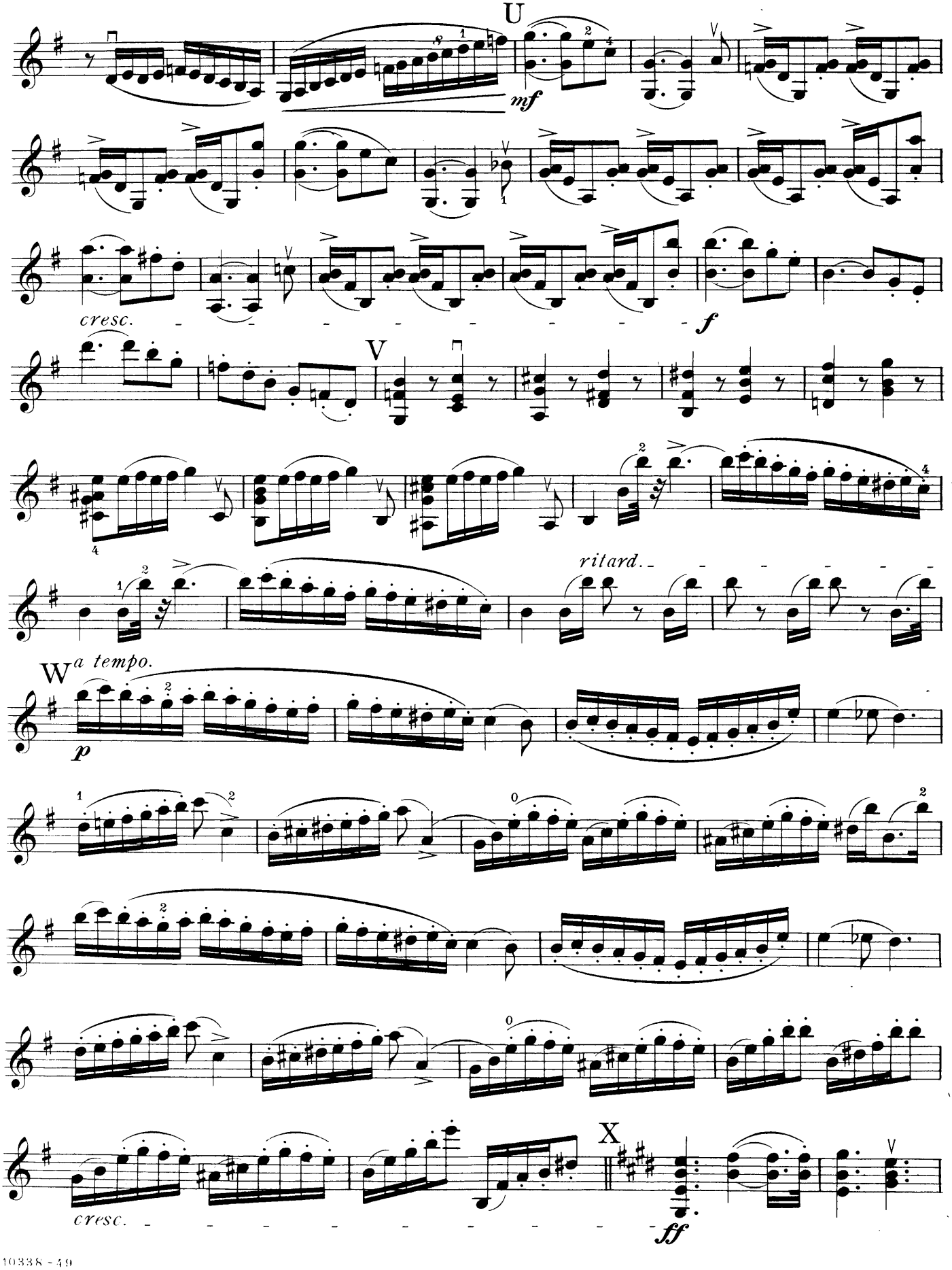

cresc.
f
O
ff
P
f
tr
tr
ff
dim. e rallent.
Q
pp
Sul D.
espressivo.
dolce.
espressivo.
p dolce.
più p

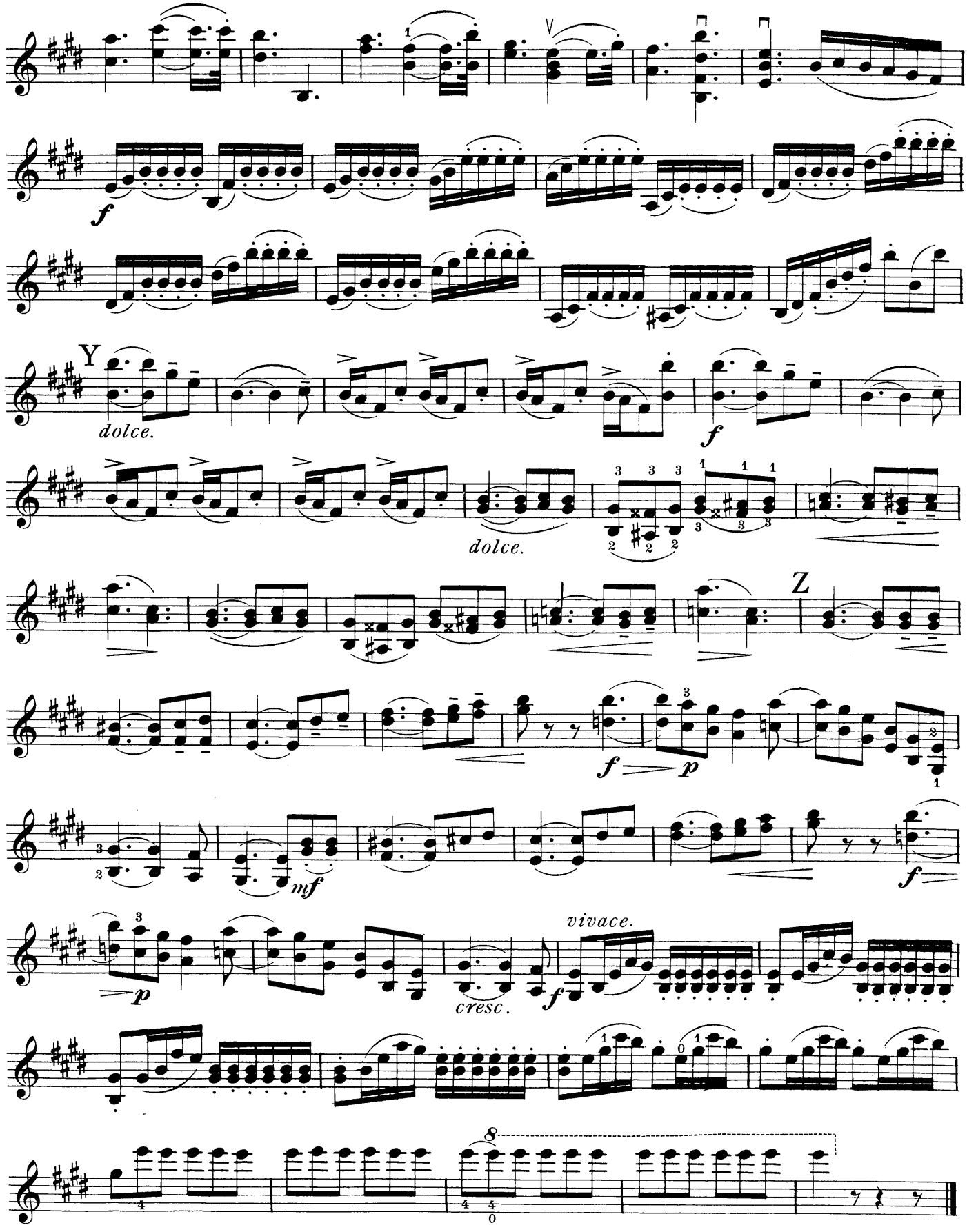
VIOLIN I.

RONDO.
Allegro.

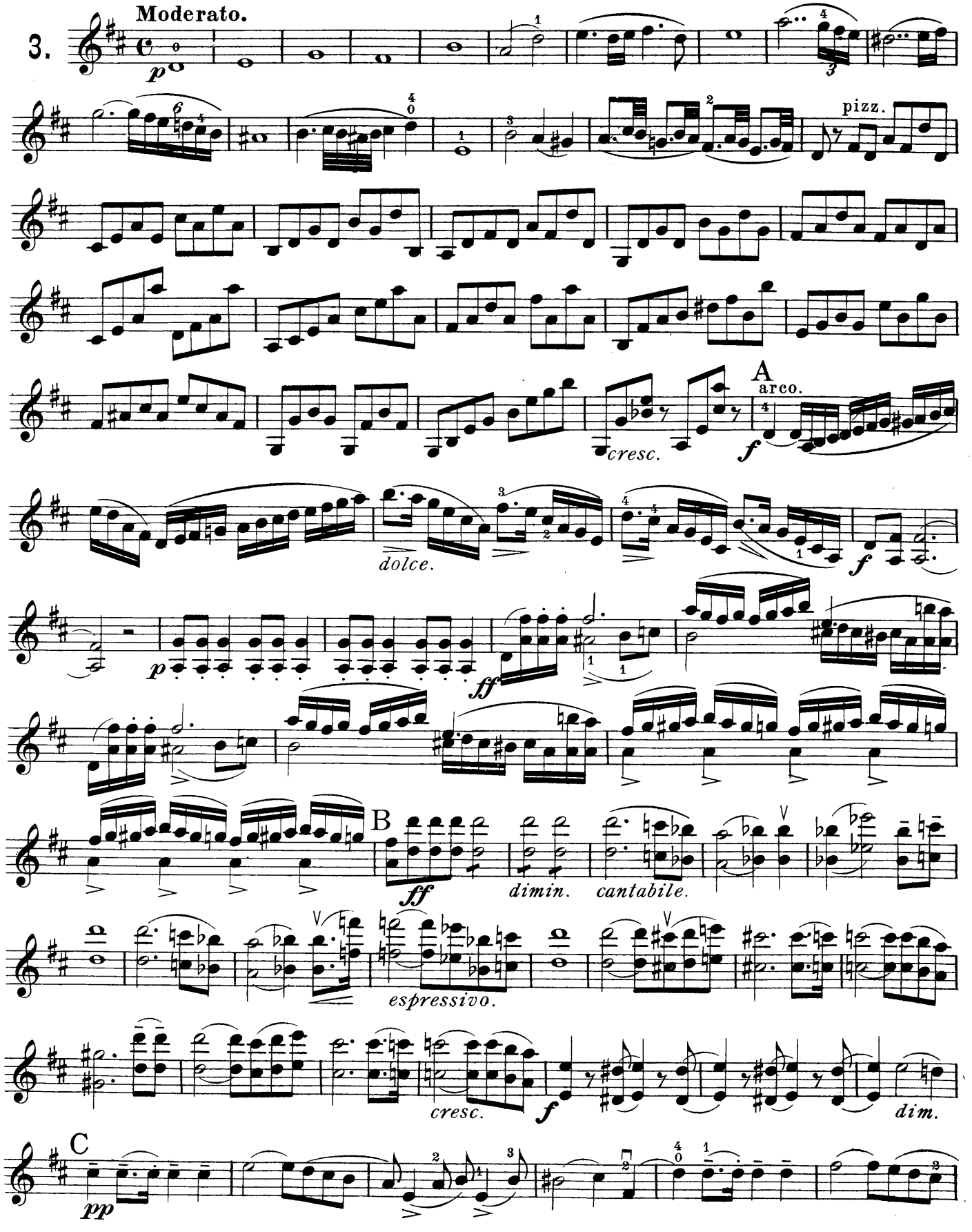


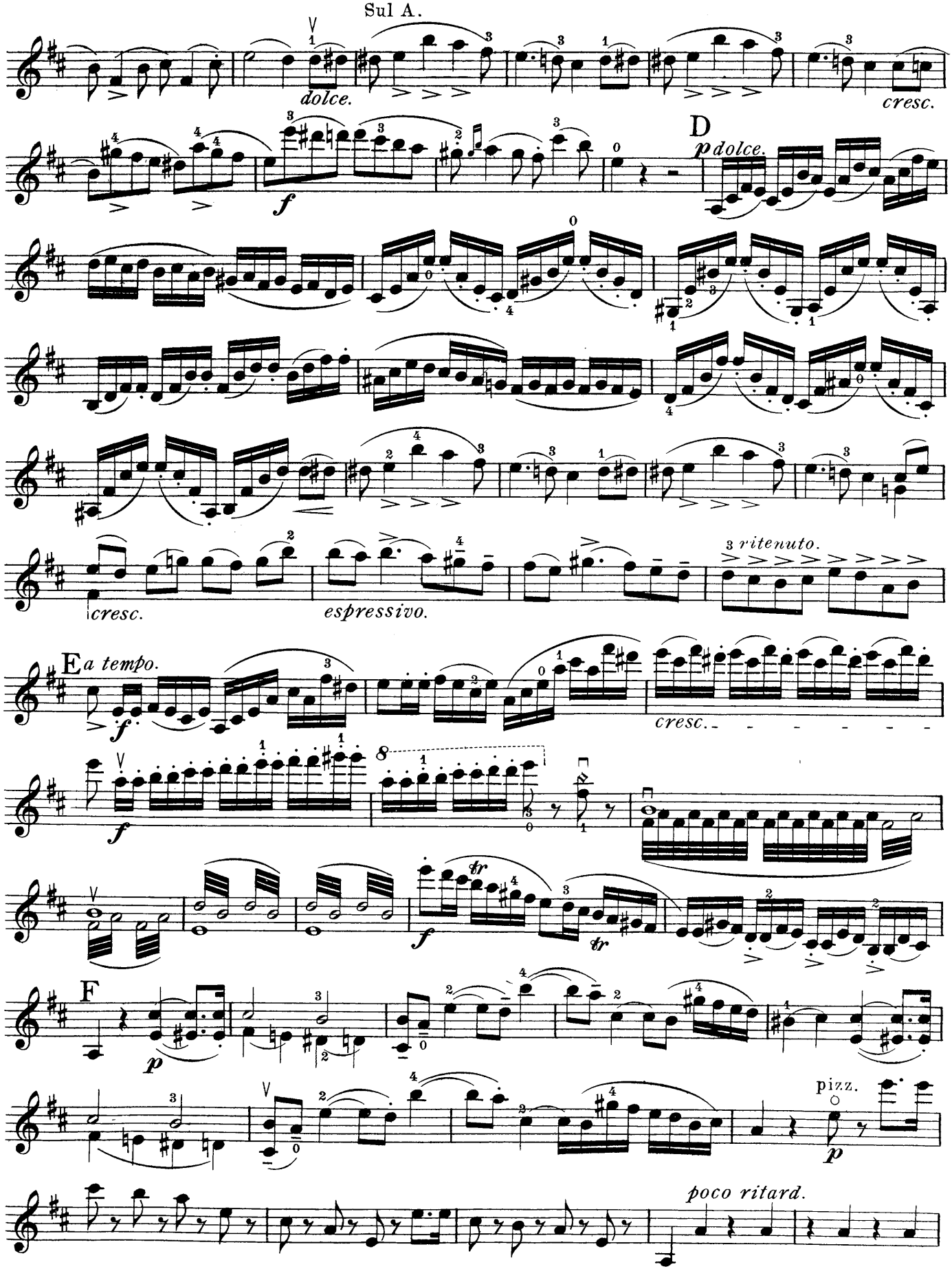

S
dolce.
f
dolce.
mf
f
mf
f
p
T
f
2
di - - mi - - nu - - en - - do.
p

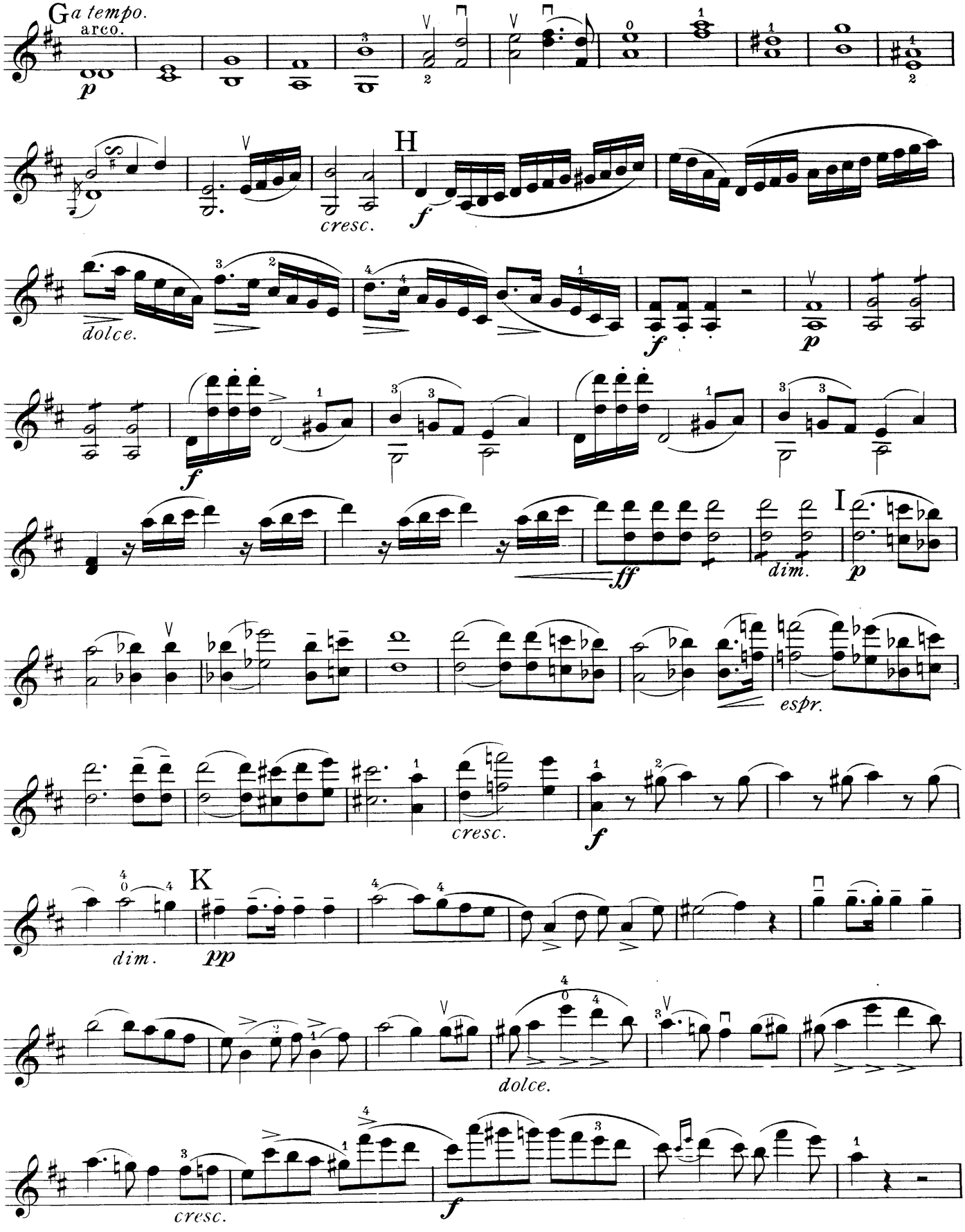

U
mf
cresc.
f
V
ritard.
W
a tempo.
p
cresc.
X
ff

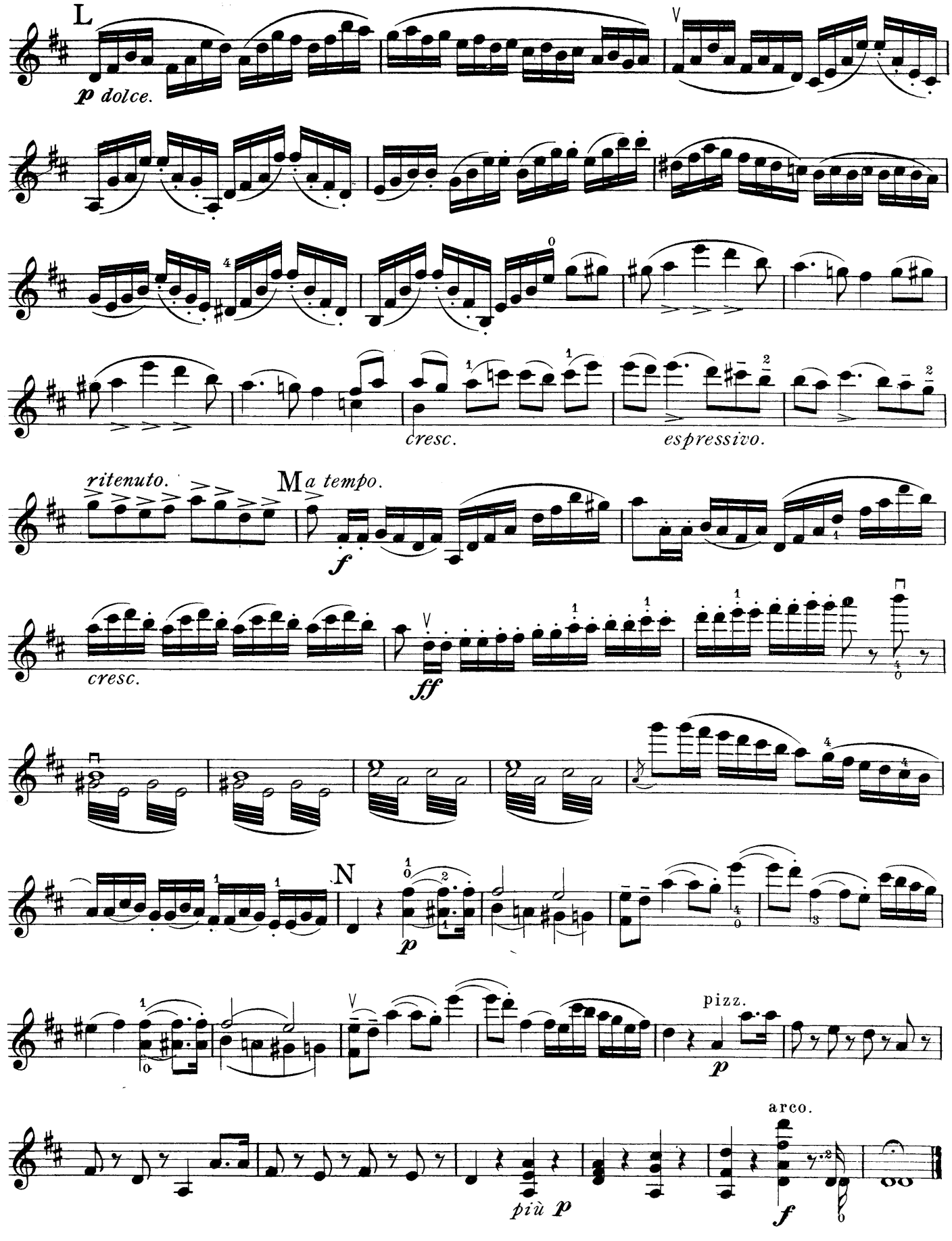

f
Y
dolce.
f
dolce.
Z
f
p
mf
f
p
vivace.
cresc.
f

VIOLIN I.

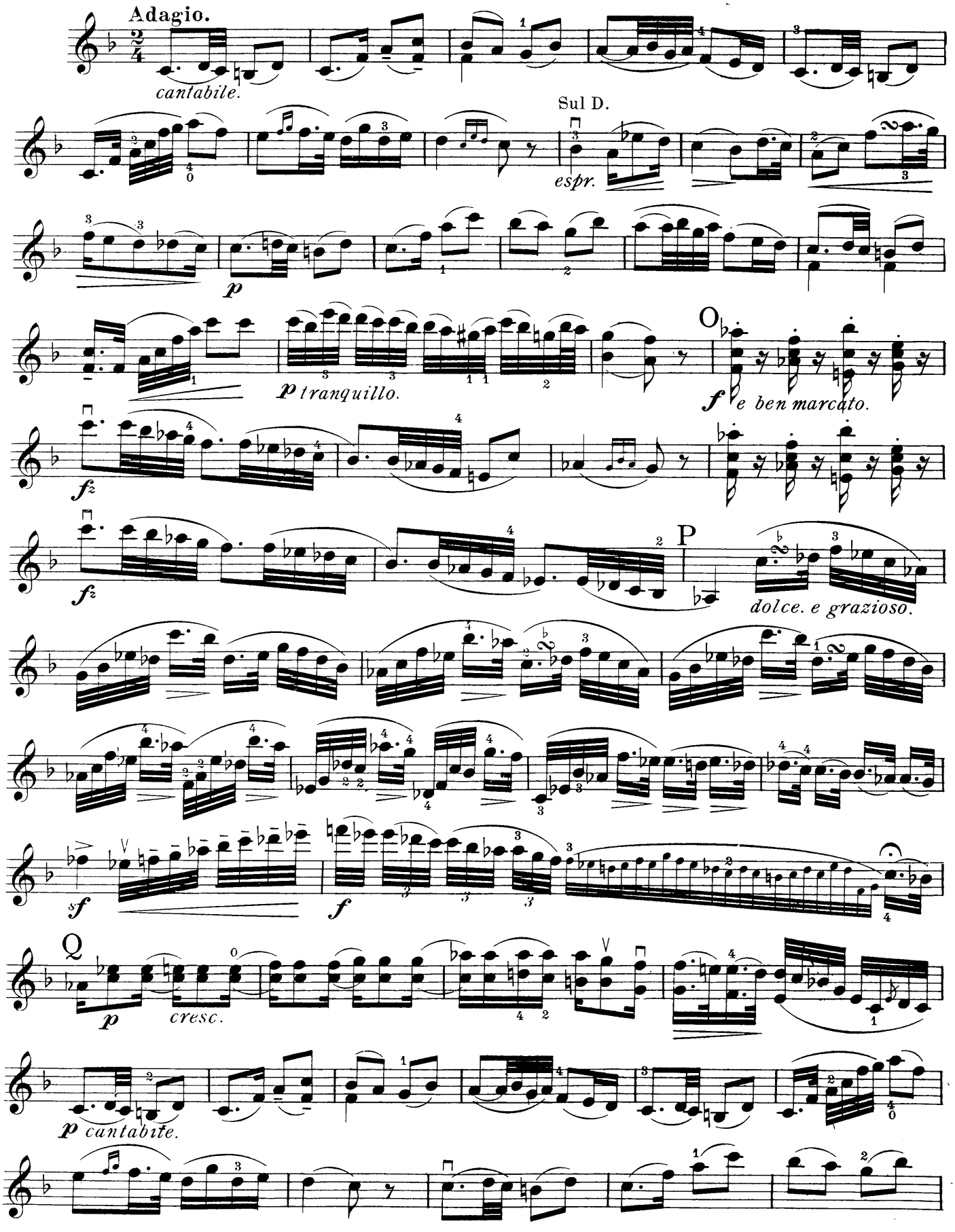

3.
Moderato.
p
pizz.
A
arco.
cresc.
f
dolce.
ff
B
dimin.
cantabile.
espressivo.
cresc.
dim.
C
pp

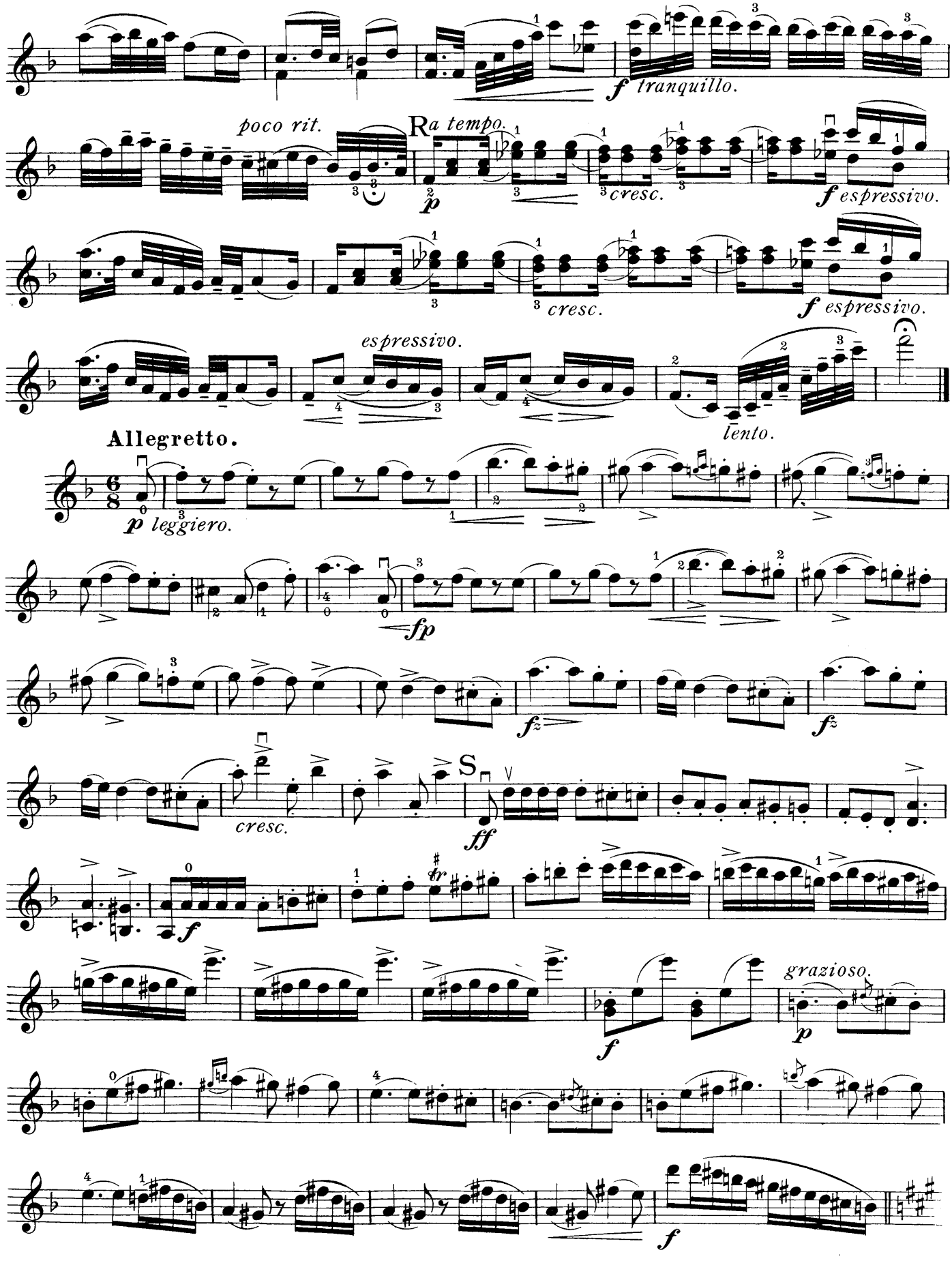

Sul A.
dolce.
cresc.
D
p dolce.
f
cresc.
espressivo.
3 ritenuto.
E a tempo.
f
cresc.
f
tr
F
p
pizz.
p
poco ritard.


G
a tempo.
arco.
p
cresc.
H
f
dolce.
f
p
f
ff
dim.
I
p
espr.
cresc.
f
K
dim.
pp
dolce.
cresc.
f

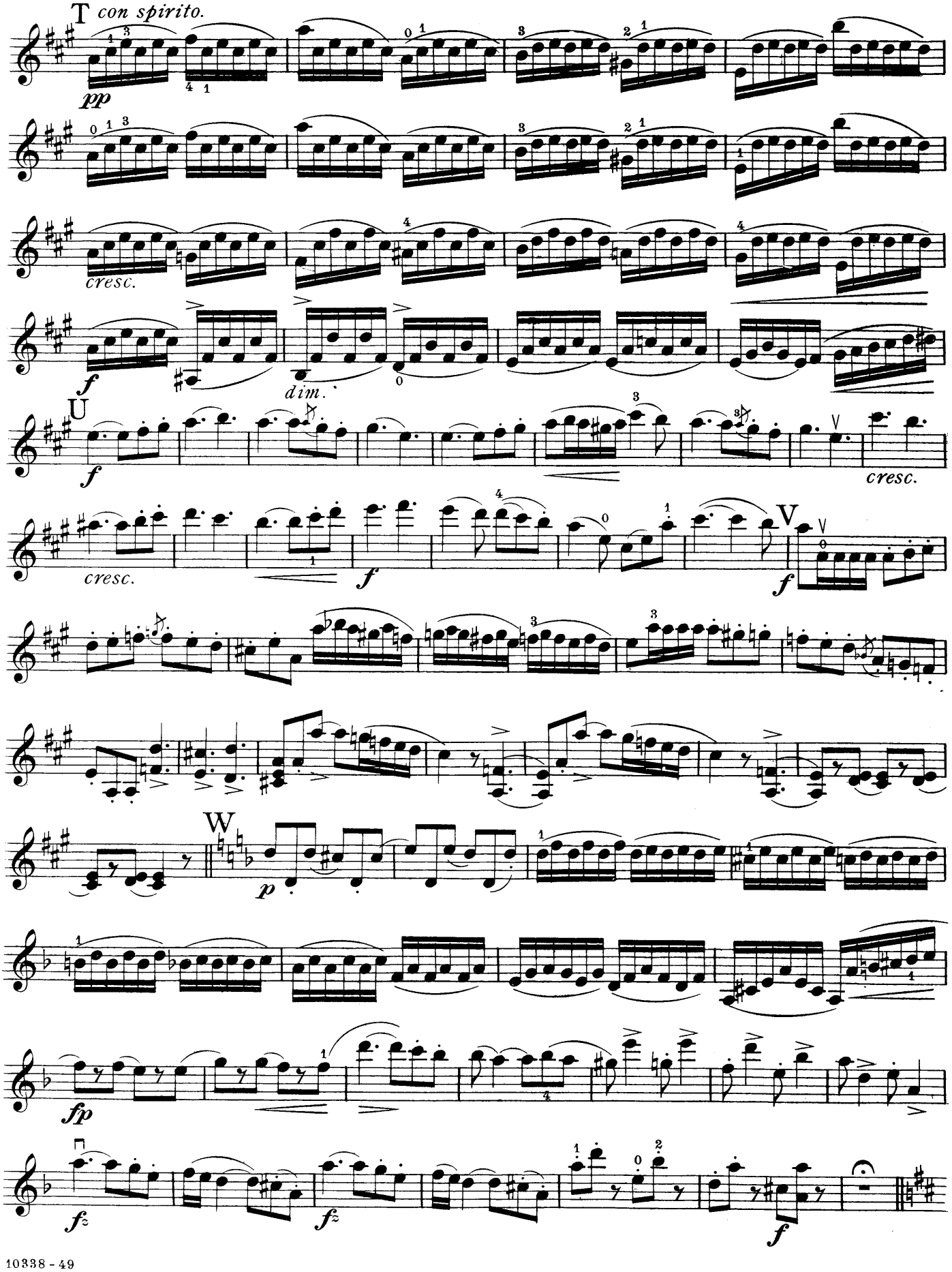

L
p dolce.
cresc.
espressivo.
ritenuto.
M a tempo.
f
cresc.
ff
N
p
pizz.
p
arco.
più p
f

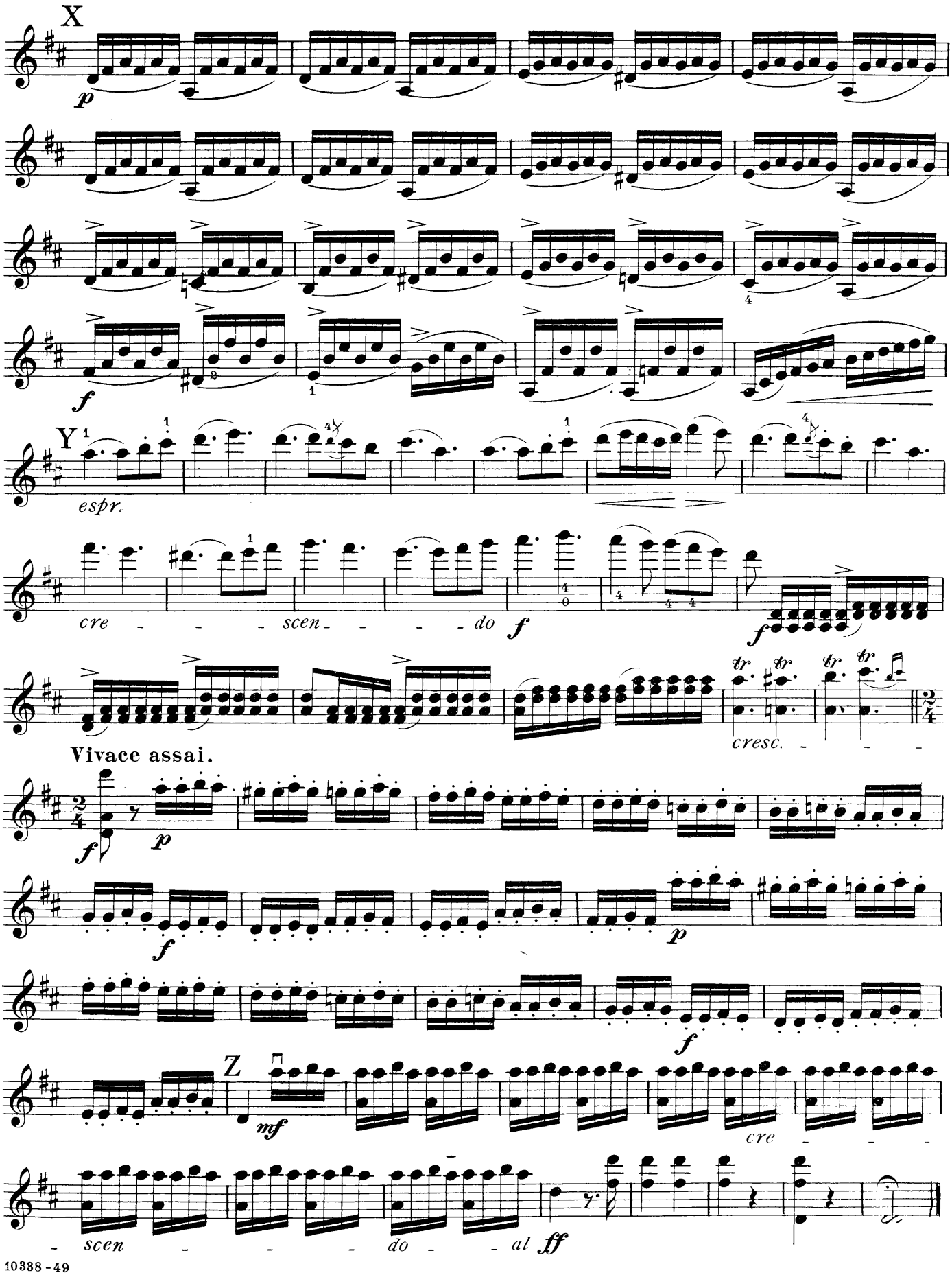
VIOLIN I.


Adagio.
cantabile.
Sul D.
espr.
p
p tranquillo.
O
f e ben marcato.
fz
fz
P
dolce. e grazioso.
sf
f
Q
p
cresc.
p cantabile.


f tranquillo.
poco rit.
R a tempo.
p
cresc.
f espressivo.
cresc.
f espressivo.
espressivo.
lento.
Allegretto.
p leggiero.
fp
fz
fz
cresc.
S
ff
f
grazioso.
p
f

VIOLIN I.




X
p
f
Y
espr.
cre - - - scen - - - do
f
f
cresc. - - -
Vivace assai.
f
p
f
p
f
Z
mf
cre - - -
- scen - - - do - - al
ff

Method of the world's greatest teacher of virtuoso violinists

LEOPOLD AUER

Graded Course of Violin Playing

A COMPLETE OUTLINE OF VIOLIN STUDY

Ranging from Pre-Elementary Grade to Virtuoso Accomplishment, with Prefatory and Incidental Text, Additional Exercises and Duets, and Systematic Grading of All Material

by GUSTAV SAENGER

In Eight Books - - - - Each Book $1.00

LIST OF CONTENTS OF EACH OF THE BOOKS

BOOK ONE—Preparatory Grade

I.—A brief Description of the Violin (illustrated). II.—Fundamentals of Musical Notation. III.—Attitude of the Violinist and True Position of the Instrument (illustrated). IV.—How to Hold the Instrument (illustrated). V.—How to Tune the Violin. VI.—Preliminary Open String Exercises. VII.—Twelve Open String Studies with Second Violin Part. VIII.—**The Beginner's Daily Dozen** for Right Arm (Bow) Control (Fundamental Bowings). Twelve Exercises with Second Violin.

With fifteen photographic illustrations specially posed by Leopold Auer.

BOOK TWO—Pre-Elementary Grade

An introductory word regarding Intervals and Chords; Action and Setting of the Fingers. I.—First Finger on each of the Strings. II.—First and Second Fingers on each of the Strings. III.—First, Second and Third Fingers on each of the Strings. IV.—Four Fingers on each of the Strings. V.—A Word as to Keys, Signatures and Scales. VI.—**The Beginner's Daily Dozen,** for Control of Finger Action. Twelve Exercises with preparatory scale and bowing studies with Second Violin.

BOOK THREE—Elementary Grade; The First Position

I.—A Word in Review. II.—Grouping of the Intervals into Positions. III.—Tonal Compass and System of Fingering for the First Position. IV.—Extended Reach of the Fourth Finger. V.—A System of Scale and Chord Study (First Position only).

VI.—Extended exercising material for complete study of the first position by means of an original system of scale and chord studies in the easier major and minor keys; folk-songs and classic works in special two violin arrangements. VII.—**The Beginner's Daily Dozen** for developing Tone and Left Hand Agility. Twelve Exercises with preparatory scale and bowing studies with Second Violin.

BOOK FOUR—Elementary Grade; First Position (Continued)

I.—Scale and Chord Studies in more difficult (major and minor) Sharp Keys. II.—Pizzicato Playing. III.—Scale and Chord Studies in the more difficult (major and minor) Flat Keys. IV.—Study of Harmonics, possible in First Position. V.—Folk-songs and classic works in two violin arrangements. VI.—**The Beginner's Daily Dozen,** for Double Stop Practice with Second Violin.

BOOK FIVE—Medium Advanced Grade; The Higher Positions

I.—Second and Third Positions, with introductory chapter on the Half Position. II.—Material (Exercises, Scales, Duets) for Half and Second Positions. III.—Technic of Position Changes. IV.—Material (Exercises, Duets) for simple shifting between First and Second Positions. V.—Tone Production. VI.—Embellishments. VII.—Third Position with Exercises, Duets, etc. VIII.—Finger Pressure. IX.—Major and Minor Scales, Broken Chords in first three positions. X.—**The Student's Daily Dozen** for gaining experience in Position Changes, with Second Violin.

BOOK SIX—Advanced Grade; Higher Positions (Continued)

I.—The Trill (with Preparatory Studies). II.—The Fourth, Fifth, Sixth and Seventh Positions with study material, folk-songs and classic works in two violin arrangements. III.—The Vibrato. IV.—Chord Playing. V.—Major, Melodic Minor, Chromatic Scales and Broken Chords in all keys through three (and more) octaves. VI.—Chords of the Dominant and Diminished Seventh. VII.—Scales and Broken Chords on One String and Whole Tone Scales. VIII—**The Student's Daily Dozen** for gaining experience in shifting in the Higher Positions, with Second Violin.

BOOK SEVEN—Difficult Grade; Advanced Bowing

Introduction. I.—Detaché. II.—Martelé. III.—Staccato (and Variants of Same). IV.—Piqué. V.—The Viotti Stroke. VI.—Semi-Staccato (Ondulé—Portato—Parlando). VII.—Legato. VIII.—Arpeggio. (Legato). IX.—Tremolo (Firm and Sautillant). X.—Fouetté (Whipped Bowing). XI.—Spiccato (and Variants of Same). XII.—Picchiettato. XIII.—Staccato Volant (Flying Staccato). XIV.—Arpeggio Sautilant (Spring Bow Arpeggio). XV.—Staccato à Ricochet (Thrown Staccato). XVI.—Mixed Bowings. XVII.—The Study of Tone Production (in which the Master discloses many of his most precious teaching secrets). XVIII.—Unusual Bowings for Production of Varied Tone Color. Perfection of Left Hand Technical Skill—Scales in Double Stops and Broken Chords in Artificial Harmonics.

BOOK EIGHT—Virtuoso Grade

I.—Octave Playing (Simple and Fingered Octaves). II.—Trills. III.—Selected Types of Advanced Virtuoso Bowing (Rebounding Spiccato — Up-and-down-Bow Staccato — Spring Bow Arpeggio—Detaché and Spiccato—Mixed Bowing). IV.—Polyphonic Violin Music (Duets for One Violin—Intricate Double Stopping and Chord Playing—Concert Arrangements for One Violin). V.—Harmonics (Single and Double-Stop). VI.—Paganini's Contribution to the Virtuoso's Repertoire. VII.—The Cadenza (Fourteen Cadenzas by famous violinists and composers such as Auer, Bazzini, Flesch, Glazounow, Goldmark, Joachim, Kneisel, Spohr, Tschaikowsky, Wieniawski, Vieuxtemps and Wilhelmj).

CARL FISCHER, Inc. • NEW YORK • BOSTON • CHICAGO • LOS ANGELES

S 10

Printed in U. S. A.