

Dédiées à M<sup>r</sup>

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12

**SCÈNES**

OU

**CAPRICES**

pour

le Violon

par

**OP. 109**

OP. 109

N<sup>o</sup> 16312

*R. M. 4, 25.*

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# 12 SCÈNES ou CAPRICES

POUR LE VIOLON.

C. DE BERIOT

OP: 109.

VIOLON.

## La Separation.

## DIE TRENNUNG.

**A.** Accent calme, religieux. Son uni, soutenu. L'archet à la corde pendant toute la valeur de la note.

**B.** Accent douloureux. Anxiété. Agitation de l'âme. Nuances très marquées du fort au faible. Variété dans l'étendue des coups d'archet. Gradation dans la force et l'animation jusqu'à la fin du mouvement accéléré.

Un peu d'accent à tous les coups d'archet poussés marqués de ce signe  $\blacktriangle$ .

**A.** Ruhiger, religiöser Ausdruck. Der Ton vereint und getragen. Der Bogen bleibt während der ganzen Dauer der Note auf der Saite.

**B.** Schmerzlicher Ausdruck. Angst. Innere Aufregung. Die Tonschattierungen vom forte zum piano werden stark hervorgehoben. Verschiedenheit in der Länge des Bogenstrichs. Steigerung in der Kraft und Bewegung bis zum Ende des schnelleren Tempos.

Alle Aufstriche mit dem Zeichen  $\blacktriangle$  werden ein wenig betont.

**Largo**  $\text{♩} = 100.$

**A.**  $p$  *sotto voce.*

**B.**  $pp$  **Con moto.**  $\text{♩} = 120.$

VIOLON.

First staff of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked "appassion:" and the dynamic is "mf". The staff contains a series of chords and melodic fragments, including a prominent eighth-note pattern.

Second staff of music, continuing the melodic and harmonic development from the first staff.

Third staff of music, featuring a more active melodic line with eighth notes.

Fourth staff of music, showing a continuation of the eighth-note melodic pattern.

Fifth staff of music, including a triplet of eighth notes and a dynamic accent (>).

Sixth staff of music, featuring a series of chords and a dynamic accent (>).

Seventh staff of music, containing a triplet of eighth notes and a dynamic accent (>).

Eighth staff of music, showing a melodic line with a dynamic accent (>).

Ninth staff of music, featuring a melodic line with a dynamic accent (>).

Tenth staff of music, concluding the page with a melodic line and a dynamic accent (>).



La Polka.

DIE POLKA.

A. Accent gai. Mouvement retenu et scandé. Coup d'archet rebondissant au I<sup>er</sup> tiers de la baguette. Même mesure soutenue jusqu'à la fin.

A. Munterer Ausdruck. Die Bewegung mässig und gut abgemessen. Springender Bogen mit dem ersten Drittheile seiner Länge. Der Takt bleibt bis an das Ende derselbe.

Mouvement tranquille. ♩ = 108.

segue.

Moderato.

VIOLON.

The image displays a page of a violin score, consisting of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a forte (*f*) dynamic and includes several slurs and accents. The second staff is marked *segue.* and features a triplet of eighth notes. The third staff continues with triplet markings. The fourth staff includes a slur and a fermata. The fifth staff has a slur and a triplet. The sixth staff features a slur and a triplet. The seventh staff includes a trill (*tr*) and a slur. The eighth staff has a trill (*tr*) and a slur. The ninth staff includes a slur and a fermata. The tenth staff ends with a forte (*f*) dynamic and a fermata. The score is filled with various musical notations, including slurs, accents, and dynamic markings.

## Le Lézard.

VIOLON.

## DIE EIDECHSE.

**A.** Caractère léger, gracieux. Indépendance dans le mouvement du poignet. Grande égalité dans les notes coulées. Nuances douces et ondulées.

**A.** Leichter, anmuthiger Ausdruck. Unabhängigkeit in der Bewegung des Handgelenkes. Die laufenden Noten müssen ganz gleichmässig sein. Die Schattirungen sind zart und wellenartig.

Moderato.  $\text{♩} = 108.$

*dol.*

*f*

*smorz.*

*1*

*4*

*1*



VIOLON.

A musical score for violin, consisting of ten staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a single system with ten staves. The notation includes various rhythmic values, slurs, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by a steady eighth-note rhythm with frequent slurs and ties. Fingerings are indicated by numbers 1-4 and 0 (natural). Some staves have a '3' or '5' above a note, possibly indicating a triplet or a specific fingering. The final staff ends with a double bar line and a fermata over the final note.

# Le Départ.

## VIOLON.

## DIE ABREISE.

**A.** Caractère plaintif. Expression de tristesse. Pression égale et soutenue d'archet dans la double corde. Suavité, douceur dans les changements de position de la main gauche.

**B.** Accent mouvementé. Contraste avec le caractère qui précède. Coup d'archet rebondissant vers le milieu de la baguette. Gradation de force jusqu'au passage le plus élevé.

**C.** Diminuation de mouvement et de force dans cette mesure jusqu'à la reprise du caractère tranquille du Cantabile.

**A.** Klagender Charakter, Ausdruck der Traurigkeit. Bei den Doppelgriffen muss der Druck des Bogens gleichmässig und gehalten sein. Die Positionswechsel der linken Hand müssen weich und biegsam ausgeführt werden.

**B.** Bewegter Ausdruck, indem man den Gegensatz mit dem vorhergehenden Charakter hervorhebt. Springender Bogenstrich gegen die Mitte des Bogens. Zunehmende Steigerung der Kraft bis zur höchsten Stelle.

**C.** Abnahme der Bewegung und der Stärke von diesem Takte bis zum Wiedereintritt des ruhigen Cantabile.

Cantabile.  $\text{♩} = 84.$

Moderato.

**A**

**B**  $\text{♩} = 96.$  *segue.*

*vers le talon.*

*cres.*

*f* *p*

*cres.*

*f* *p*



## La Fougue.

## VIOLON.

## DIE AUFWALLUNG.

**A.** *Accent animé, fougueux. Nuances très marquées. Coup d'archet continu et varié d'étendue au  $\frac{2}{3}$  de la baguette. Egalité dans les notes. Mesure rythmée.*  
**B.** *Même mouvement. Caractère vif et ferme. Pureté et netteté dans les accords.*

**A.** *Lebhafter, ungestümer Ausdruck, und die Tonschattirungen sehr ausgeprägt. Der Bogenstrich muss ohne Unterbrechung sein, und vertheilt sich auf  $\frac{2}{3}$  der Bogenlänge. Die Noten müssen gleichmässig, der Takt genau bemessen sein.*  
**B.** *Dieselbe Bewegung. Lebhafter und fester Charakter. Die Akkorde rein und genau in der Ausführung.*

Vivace con fuoco. ♩ = 158.

Allegro. **A**

**B** *du taton.*

*segue.*

*p cres. - - - - - cen - - - - - do. p*

The image displays a page of a violin score, numbered 11. The music is written on 12 staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). Technical markings include fingerings (1, 2, 3, 4), slurs, and accents. The piece concludes with the instruction **Presto con furore.**

## La Bannière.

VIOLON.

DAS PANIER.

**A.** Caractère martial, fier et résolu. Expression du commandement. Emploi de tout l'archet dans chaque accord.

**B.** Notes serrées et vives au 1<sup>er</sup> tiers de l'archet.

**C.** Caractère sombre et triste. Expression de marche funèbre contrastant avec ce qui précède. Coups d'archet doux et allongés. Frémissement des doigts de la main gauche à chaque note.

**D.** Coup d'archet ricochet. Saccato lancé, doux et léger vers la pointe.

**A.** Der Charakter kriegerisch, stolz und entschieden. Befehlender Ausdruck. Zu jedem Akkord wird der ganze Bogen verwendet.

**B.** Diese Noten werden gedrängt und lebhaft mit dem ersten Drittheile des Bogens ausgeführt.

**C.** Düstere und trauriger Charakter. Der Ausdruck eines Trauermarsches im Gegensatz zu dem Vorhergehenden. Der Bogenstrich weich und gedehnt. Zitternde Bewegung der Finger der linken Hand auf jeder Note.

**D.** Aufspringender Bogen. Das *Staccato* schwunghaft und leicht gegen die Spitze des Bogens.

Marcato con energico.  $\bullet = 108$ .



VIOLON.

This musical score for violin consists of ten staves of music. The key signature is one flat (B-flat major or D minor). The piece begins with a *ppp* (pianissimo) dynamic marking. The first staff features a melodic line with a *b* (basso) marking above the first measure. The second staff concludes with a *dim.* (diminuendo) instruction. The third staff continues the melodic development. The fourth staff introduces a *pp* (pianissimo) dynamic and includes a *f* (forte) dynamic marking. The fifth staff features a *fz* (forzando) dynamic marking. The sixth staff continues with *fz* dynamics. The seventh staff also features *fz* dynamics. The eighth staff continues with *fz* dynamics. The ninth staff begins with a *pp* dynamic and includes performance instructions: *pizz.* (pizzicato), *arco.* (arco), and *pizz.* (pizzicato). The final staff concludes with an *arco.* instruction.

## Le Caprice.

VIOLON.

DIE LAUNE.

**A.** *Accent impétueux. Mesure sévère, retenue et marquée à chaque temps. Archet ferme et serré à la corde.*

**B.** *Caractère doux et affectueux. Son louré. Etendue d'archet.*

**A.** *Heftiger Ausdruck. Der Takt muss genau eingehalten und jeder Takttheil betont werden. Der Bogen fest und streng an den Saiten.*

**B.** *Sanfter und gemüthvoller Ausdruck. Der Ton gebunden, mit ganzer Bogenlänge.*

**Animato.** ♩ = 104.

The musical score is written for violin in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Animato' with a quarter note equal to 104 beats per minute. The score is divided into two main sections, A and B. Section A is characterized by a strong, rhythmic feel with accents and triplets. Section B is more lyrical and expressive, marked 'dol.' (ad libitum) and 'sost.' (sostenuto). The score includes various bowing techniques such as triplets, sixteenth-note runs, and sustained chords.



VIOLON.

This page of a violin score contains ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *tr* (trill). The music is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The score features a variety of melodic lines, some with triplets and trills, and others with sustained notes and slurs. The dynamics range from *f* to *tr*. The piece concludes with a double bar line at the end of the tenth staff.

## Saltarella.

VIOLON.

## SALTARELLA.

*Accent de gaieté, mesuré, scandé. Coup d'archet rebondissant au 1<sup>er</sup> tier de la bayonnette. Accord bref et marqué sans rudesse. Mouvement modéré rythme soutenu jusqu'à la fin.*

Munterer Ausdruck, und genau abgemessen. Springen der Bogen auf dem ersten Drittheile der Bogenlänge. Die Akkorde kurz und betont, ohne Härte. Die Bewegung ist mässig mit gleichmässig gehaltenem Rhythmus bis zum Ende.

Tempo di Polka. ♩ = 100.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Tempo di Polka' with a quarter note equal to 100 beats per minute. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'p' (piano) and 'f' (forte) at the end of the piece. The score includes various musical notations such as slurs, accents, and articulation marks.

VIOLON.

*p* *fz* *cres* *cen* *do.* *dim.*

The first staff of music features a melodic line with various dynamics. It begins with a piano (*p*) dynamic, followed by a fortissimo (*fz*) dynamic. The music then undergoes a crescendo (*cres*) and is marked with accents (*cen*) over the notes. The piece concludes with a decrescendo (*dim.*) dynamic. Above the staff, there are several fingering indications: a '2' above a note, a '3' above a note, and a '1 3' above a note. The staff is written in treble clef with a key signature of one sharp (F#).

The second staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

The third staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

The fourth staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

The fifth staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

The sixth staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

*segue.*

The seventh staff begins with the marking *segue.* and continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

The eighth staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

The ninth staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

The tenth staff continues the melodic line with various rhythmic patterns and articulations. It is written in treble clef with a key signature of one sharp (F#).

**A.** *Accent noble et gracieux. Son soutenu. Expression large et sans affectation. Point de trainée au port de voix d'une note à l'autre. Gradation de force et de grandeur jusqu'à la fin de la double corde.*

**B.** *Même mesure. L'archet à la corde. Un peu d'accentuation sur la note marquée d'un point. Égalité, clarté brillante dans les doigts.*

**A.** *Der Ausdruck edel und anmuthig. Getragener Ton. Der Vortrag breit und ohne Geziertheit. In den Portamentos kein Ziehen von einer Note zur andern. Steigerung der Kraft und des grossartigen Ausdrucks bis zum Ende der Doppelgriffe.*

**B.** *Derselbe Takt. Der Bogen an den Saiten liegend. Die punktirte Note erhält einen kleinen Nachdruck. Gleichmässigkeit und brillante Klarheit in den Fingern.*

Andante cantabile. ♩ = 60.

Andante cantabile. ♩ = 60.

**A.**

*poco rit.*

*cres*

*cen do.*

*f*

*p*

*f molto espress. sost. cres.*

**B.**

*tempo 1?*

This page of violin sheet music consists of ten staves of musical notation. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by a consistent rhythmic pattern of eighth notes, often beamed in groups of four. The notation includes various articulations such as slurs, accents, and dynamic markings. The first five staves show a melodic line with a steady eighth-note pulse. The sixth and seventh staves feature a more complex, rapid passage with a forte (*f*) dynamic marking. The eighth and ninth staves return to the eighth-note pattern, with a piano (*p*) dynamic marking. The final staff concludes with a few notes and a final dynamic marking of *f*.

# Marche Russe.

VIOLON.

RUSSISCHER MARSCH.

**A.** *Accent martial très modéré. Mesure sévère. Accord bref.*

**B.** *Même mouvement. Son soutenu. Etendue d'archet. Expression douce en opposition avec le commencement et la fin.*

**A.** Der Ausdruck kriegerisch, jedoch massvoll. Strenger Takt. Die Akkorde kurz.

**B.** Dieselbe Bewegung. Getragener Ton. Grosser Bogenstrich. Der Vortrag zart im Gegensatz zum Anfange und zum Ende.

Andante.  $\text{♩} = 104.$

The musical score is written for violin and consists of two parts, A and B. Part A is marked 'mf' and Part B is marked 'p'. The tempo is 'Andante' with a metronome marking of 104. The key signature has one sharp (F#). The score is divided into two systems. Part A is the first system, and Part B is the second system. The score includes various musical notations such as treble clefs, key signatures, and dynamic markings. Part A features a series of chords and eighth notes, while Part B features a more melodic line with a '0' marking above it, indicating a bowing technique. The score is divided into two systems, with Part B starting in the second system.



**A.** Accent grave et majestueux dans l'Adagio. Archet fortement soutenu sur les 2 cordes supérieures pendant toute la valeur de la note.

**B.** Accent vague, inquiet, agité. Mouvement vif. Nuances marquées.

**A.** Im Adagio breiter und majestätischer Vortrag. Der Bogen muss auf den 2 obersten Tönen während der ganzen Dauer der Note festgehalten werden.

**B.** Der Ausdruck unstätt, unruhig, bewegt. Die Bewegung lebhaft und die Nuancen gut hervorgehoben.

Maestoso.  $\text{♩} = 54$ .

Adagio. **A**  $\text{f sosten.}$

**B** All<sup>o</sup> agitato.

$\text{fz}$   $\text{p}$   $\text{fz}$   $\text{p}$   $\text{fz}$   $\text{p}$   $\text{fz}$

$\text{f}$   $\text{f}$   $\text{f}$

dol.  $\text{p}$

Poco piu lento.  $\text{p}$



The first section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The second and third staves continue the melodic and harmonic development.

**B** All<sup>o</sup> agitato.

The second section, marked 'All<sup>o</sup> agitato', consists of three staves. It begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is indicated by the 'All<sup>o</sup> agitato' marking. The music is characterized by rapid sixteenth-note passages and dynamic markings including *p* (piano), *fz* (forzando), and *f* (forte).

Majeur.

The third section, marked 'Majeur', consists of three staves. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with dynamic markings such as *p*, *fz*, and *f*. The section concludes with a double bar line.

**A** Tempo 1<sup>o</sup>

The fourth section, marked 'Tempo 1<sup>o</sup>', consists of two staves. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The music is slower and features a mix of eighth and sixteenth notes, with dynamic markings including *f* and *p*.

Presto.

The fifth section, marked 'Presto', consists of one staff. It begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The music is very fast and features rapid sixteenth-note passages, with dynamic markings including *p* and *f*.

## La Consolation.

## DER TROST.

**A.** Accent de gaieté. Archet doux, léger, vif, élastique.  
**B.** Accent plaintif. Sanglots. Archet soutenu au dernier tiers de la baguette. Accentuation soutenue sur chaque note marquée du signe >. Frémissement des doigts de la main gauche. Ports-de-voix traînés avec douceur.

**A.** Munterer Ausdruck. Der Bogenstrich muss zart, leicht, lebhaft und elastisch sein.  
**B.** Klagender Ausdruck. Seufzend. Der Bogenstrich wird auf dem letzten Drittheile des Bogens gehalten. Gehaltene Betonung auf jeder Note mit dem Zeichen >. Zitternde Bewegung der Finger der linken Hand. Die Portamento's sanft gezogen.

Allegretto.  $\text{♩} = 88.$



# OEUVRES

pour  
Violon avec accomp. de Piano

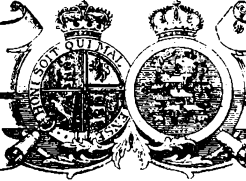
par

# J. B. SINGELÉE

Op.		M.	S.
10.	Concerto . . . . .	4	25
	(Avec accomp. d'Orchestre M. 4.50.)		
13.	Le Pirate, Fantaisie . . . . .	2	75
14.	Lucie de Lammermoor, Fantaisie . . . . .	2	75
16.	La Part du Diable, Fantaisie . . . . .	3	25
18.	La Sirène, Fantaisie . . . . .	2	75
19.	L'Enchanteresse, Fantaisie . . . . .	2	75
21.	Les Mousquetaires de la Reine, Fantaisie . . . . .	3	25
24.	Le Pré aux Clercs, Fantaisie . . . . .	2	75
25.	Le Val d'Andorre, Fantaisie . . . . .	2	75
27.	La Favorite, Fantaisie . . . . .	3	50
28.	Jerusalem (I Lombardi), Fantaisie . . . . .	3	50
29.	Le Prophète, Fantaisie . . . . .	3	50
30.	La Fille du Régiment, Fantaisie . . . . .	3	50
31.	Les Huguenots, Fantaisie . . . . .	4	25
39.	La Somnambule, Fantaisie . . . . .	2	75
40.	Les Puritains, Fantaisie . . . . .	2	75
56.	Fantaisie pastorale . . . . .	2	75
67.	Martha, Fantaisie . . . . .	3	25
68.	Stradella, Fantaisie . . . . .	3	25
69.	Le Barbier de Séville, Fantaisie . . . . .	3	25
71.	La Muette de Portici, Fantaisie . . . . .	3	25

Op.		M.	S.
72.	Le Pardon de Ploërmel, Fantaisie . . . . .	4	25
94.	Il Trovatore, Fantaisie . . . . .	2	75
95.	Othello, Fantaisie . . . . .	2	75
96.	L'Elisir d'amore, Fantaisie . . . . .	2	75
97.	Robin des Bois (Der Freischütz), Fantaisie . . . . .	3	25
98.	Fantaisie élégante . . . . .	2	75
112.	Roméo et Juliette, Fantaisie . . . . .	3	25
113.	Ernani, Fantaisie . . . . .	3	25
117.	Guillaume Tell, Fantaisie . . . . .	3	50
118.	Rigoletto, Fantaisie . . . . .	2	75
123.	Lohengrin, Fantaisie . . . . .	3	25
127.	Aïda, Fantaisie . . . . .	3	25
129.	Le Cheval de Bronze, Fantaisie . . . . .	4	25
130.	La Reine d'un Jour, Fantaisie . . . . .	3	50
131.	Tannhäuser, Fantaisie . . . . .	4	25
133.	Le Domino noir, Fantaisie . . . . .	3	25
134.	Stabat mater de Rossini, Fantaisie . . . . .	2	75
135.	La Dame blanche, Fantaisie . . . . .	3	50
137.	Les Maîtres Chanteurs de Nuremberg, Fantaisie . . . . .	2	75
138.	La Juive, Fantaisie . . . . .	3	25

Propriété pour tous pays.

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