

De Bériot  
Method for the Violin  
Part 1

AUTHOR'S PREFACE.

The results obtained during more than thirty years, in the education of the pupils whom I have had the pleasure of training, constrain me, in some degree, to publish the fundamental principles of my method of instruction.

This work is the fruit of experience as well as of thought. And inasmuch as these principles have been the means of developing so many talented pupils, the labor involved in satisfying my love of perfection has been amply rewarded.

I take pride in paying tribute to the study of the violin, by presenting a system which is based upon new ideas. Without pretending to have attained all that is possible in the art of teaching, I am convinced that I have materially advanced this art by simplifying the educational process.

The present work is divided into three parts, the first and second of which are devoted to the technics of the instrument; the third, to style. Of late years, violinists have been possessed with the feverish ambition to exhibit extraordinary technical skill, often diverting the instrument from its true mission—the noble mission (of imitating the human voice) which has earned for it the glory of being termed “the king of instruments.”

The prestige resulting from the display of prodigious technical attainments is, almost always, acquired at the expense of a beautiful quality of tone, perfect intonation, rhythmical

accuracy, and, particularly, purity of style.

The excessive work required to overcome these difficulties is calculated to discourage greatly all amateurs. And the eccentricities which, for an instant, dazzle and fascinate, have not, by far, the charm and attraction of melody. Therefore, it is my intention not only to develop the technics of the violin, but also to preserve its true character: which is, to reproduce and express all the sentiments of the soul.

For this reason, I have taken the music of song as a starting-point, both as a model and a guide. Music is the soul of language, whose sentiment it reveals by means of expansion; just as language assists in comprehending the import of music. Music being essentially a language of sentiment, its melodies are always imbued with a certain poetic sense—an utterance, either real or imaginary, which the violinist must constantly bear in mind, so that his bow may reproduce its accents, its prosody, its punctuation. Briefly, he must cause his instrument to speak.

Yet one word. I will not outline the didactic virtues which my work may be found to contain. It has been my endeavor to assign everything to its proper place, so that every study shall be presented at the proper moment. Earnest thought should guide the pupil in the study of my method, so that, ultimately, he may become, if not a great violinist, at least an artist of taste and considerable ability.

Charles De Beriot – Method for Violin, Part I  
**GENERAL REMARKS.**

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The course adopted in the first part of this method aims to neglect not one of the essential elements of violin technics. These elements are presented in brief, melodious forms, in order to disguise their dryness as much as possible and render them attractive to the pupil.

The chief elements of violin-playing consist of the different tonalities, the various positions, the bowing, double-stopping, etc.

I do not wish to give any one of the primary difficulties undue importance. On the contrary, I have endeavored to give them all equal prominence, utilizing only that which is indispensable to practical teaching. Thus, I have not gone beyond keys of four sharps or four flats, so that the pupil may always have at his disposal the open strings, comparison with which will be necessary to insure purity of intonation. Also, I have considered it advisable to stop at the 5th position, believing that to be quite sufficient for this first, elementary part.

That the progress of bowing may be neither slow nor neglected through a uniformity of exercises, I have considered it advisable to vary the character of the scales, without, however, increasing the difficulty of fingering. This need not prevent the pupil from playing all the scales in whole notes whenever the teacher considers this desirable.

## TABLE OF THE SIGNS AND WORDS EMPLOYED IN THIS WORK.

□ . . . . . . . .	Down-bow.
▽ . . . . . . . .	Up-bow.
<b>p</b> <i>Piano or Dolce</i> . . . . . . . .	Soft.
<b>pp</b> <i>Pianissimo or Dolcissimo</i> . . . . . . . .	Very soft.
<b>f</b> or <i>Forte</i> . . . . . . . .	Loud.
<b>ff</b> or <i>Fortissimo</i> . . . . . . . .	Very loud.
<b>mf</b> or <i>Mezzo forte</i> . . . . . . . .	Less loud.
— Crescendo or <i>Cres.</i> . . . . . . . .	Increasing in sound.
— Diminuendo or <i>Dim.</i> . . . . . . . .	Diminishing in sound.
. . . . . . . .	Short, detached bowing.
' . . . . . . . .	Bold, detached bowing from the middle of the bow.
<i>Pizzicato</i> or <i>Pizz.</i> . . . . . . . .	To pluck with the finger.
<i>tr.</i> . . . . . . . .	Trill.
<b>D. C.</b> <i>Da Capo</i> . . . . . . . .	Repeat from the beginning.
— Slur . . . . . . . .	All the notes under this sign to be played in one bow.

## EXTERIOR PARTS OF THE VIOLIN.

**A** The 1st string,  
E.

**B** 2nd string, A.

**C** 3rd string, D.

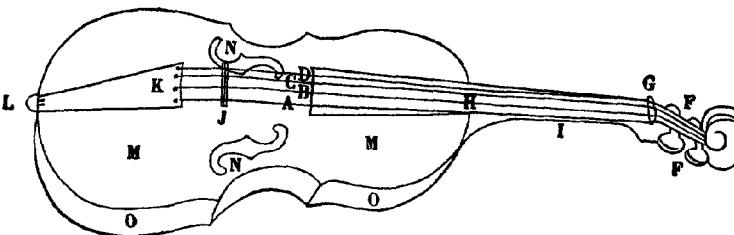
**D** 4th string, G.

**E** The scroll.

**F** The screws or  
pegs.

**G** The nut.

**H** The finger-  
board.



## PARTS OF THE BOW.

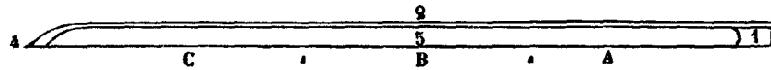
**1** The nut.

**2** The stick.

**3** The screw.

**4** The tip, or  
point.

**5** The hair.



## DIVISIONS OF THE BOW.

**A** At the nut,  
1st third.

**B** The middle,  
2nd third.

**C** The point,  
3rd third.



Fig. I. A front view of the entire position. Note the turn of the violin to the left, the downward tilt of its right rim, and the horizontal direction of the strings. The left elbow is thrust in front of the breast as required to enable the fingers to govern the tones in the first position on the G-string (a, b, c, d). Two positions of the right arm are drawn, showing the limits of its elevation and depression, as when playing on the outside strings.

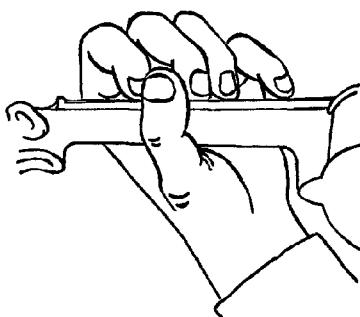


Fig. II. Correct position of the thumb and fingers in the first position, stopping the G-string at a, b, c and d.

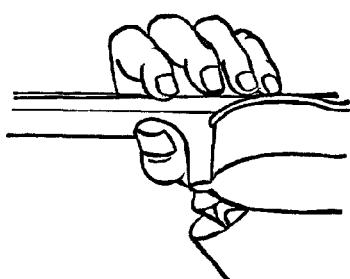


Fig. III. Correct position of the thumb and fingers in the fourth position, stopping the G-string at d, e, f and g.

(NOTE.—These cuts are taken from "The Technics of Violin Playing, by Karl Courvoisier."—NEW YORK : G. SCHIRMER.)

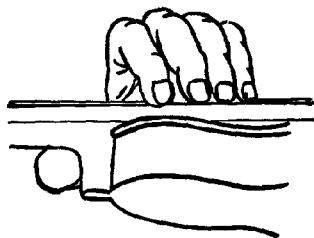


Fig. IV. Correct position of the thumb and fingers in the seventh position, stopping the *G*-string at *g*, *a*, *b* and *c*.

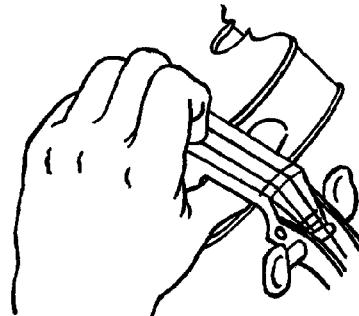


Fig. V. Front view of the correct position of the thumb and fingers in the fourth position, stopping the *A*-string at *e*, *f*, *g* and *a*.

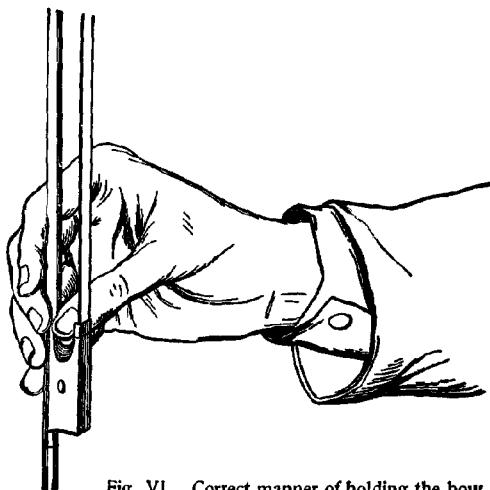


Fig. VI. Correct manner of holding the bow.

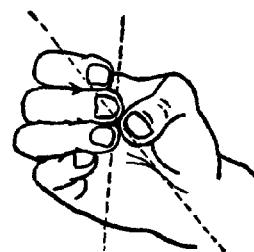


Fig. VII. Showing the relative positions of the thumb and fingers

(NOTE.—These cuts are taken from "The Technics of Violin Playing, by Karl Courvoisier."—NEW YORK: G. SCHIRMER.)

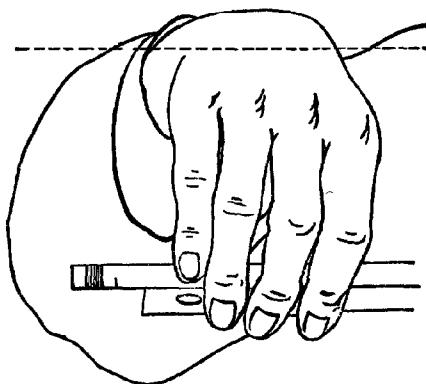


Fig. VIII. Correct position of the hand and wrist showing the parallel between the axis of the joint and the bow.

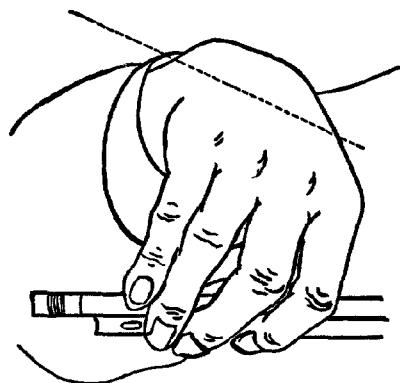


Fig. IX. Incorrect position of the wrist, the hand tilted downward toward the left.

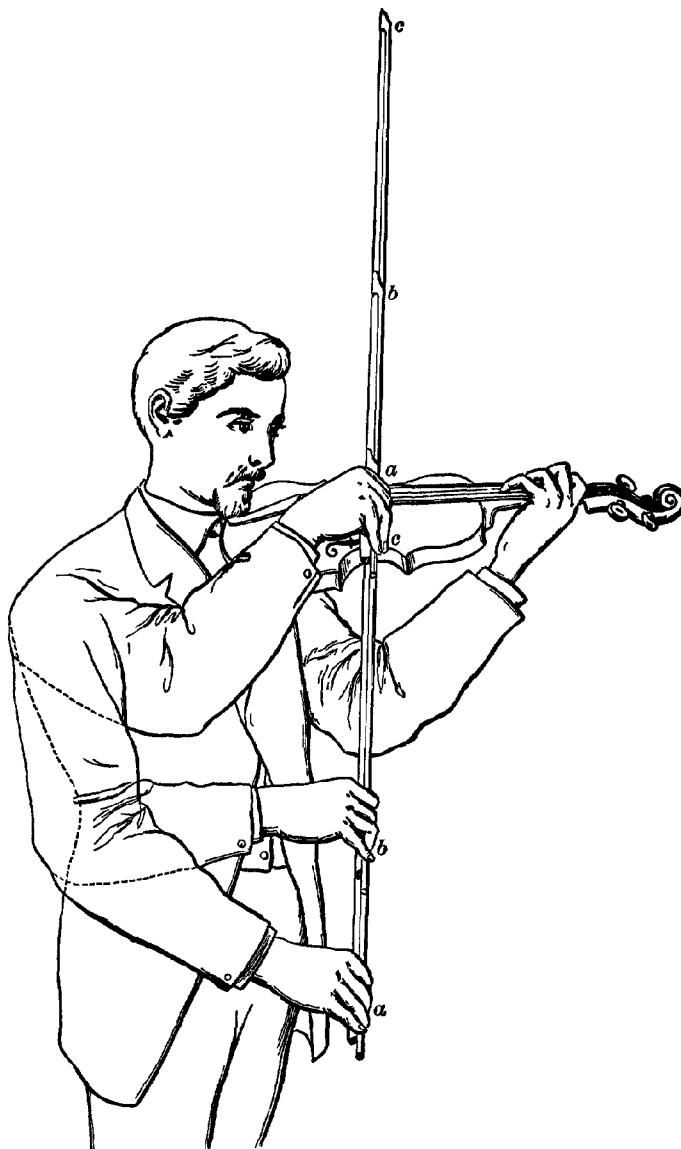


Fig. X. Variations in the position of the right arm in executing a stroke; *a*, at the point of the bow; *b*, in the middle; *c*, at the nut. The extremes of the bow are indicated by corresponding letters. The left hand is in the first position, the fingers stopping the *E*-string at *f*, *g*, *a*, *b*.

(NOTE.—These cuts are taken from "The Technics of Violin Playing, by Karl Courvoisier."—NEW YORK: G. SCHIRMER.)

## MUSICAL TERMS EMPLOYED IN THIS WORK.

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*Adagio.* A slow movement.

*Andante.* A moderately slow movement, between Adagio and Allegretto.

*Andantino.* Slower than Andante (but more often used in the reverse sense).

*Allegro.* Lively, brisk, rapid.

*Allegretto.* Moderately fast. Faster than Andante, slower than Allegro.

*Animato.* Animated, spirited.

*Brillante.* Brilliant, showy, sparkling.

*Cantabile.* In a singing manner.

*Canto.* The vocal or instrumental part (usually the highest) bearing the melody.

*Coda.* A passage finishing a movement.

*Con delicatezza.* Refined, delicately.

*Con espressione.* With expression.

*Con sentimento.* With feeling, expressively.

*Crescendo (cresc.).* Increasing the power of tone.

*Diminuendo (dim.).* Diminishing the power of tone.

*Dolce (dol.).* Sweet, soft.

*Energico.* Energetic, vigorous.

*Fieramente.* Wildly, boldly.

*Forte (f).* Loud, strong.

*Fortissimo (ff).* Extremely loud or forcible.

*Grazioso.* Graceful, elegant.

*Largamente.* In a broad manner.

*Lento.* Slow. A tempo between Andante and Largo.

*Maestoso.* Majestic, dignified.

*Maggiore.* Major.

*Moderato.* At a moderate rate of speed.

*Piano (p).* Soft.

*Pianissimo (pp).* Very soft.

*Più.* More.

*Poco.* A little.

*Rallentando (rall.).* Gradually growing slower

*Risoluto.* Energetic, strongly marked.

*Sempre.* Always, continually.

*Semplice.* Simple, unaffected.

*Sostenuto (sost.).* Sustained, prolonged.

*Spianato.* Even, tranquil.

**Preparatory Exercises**in  
**Bowing on the Open Strings.**

The first difficulty experienced in the employment of the bow is to avoid a scraping sound produced by the weight of the wrist on the strings — more especially in the up-stroke when the hand approaches the violin.

This is corrected by utilizing only a small quantity

of the hair, conducting the bow with uniform pressure both in the down- and the up-stroke, and by inclining it slightly towards the fingerboard.

A pause should be observed after each note, so that the teacher may correct the position of the arm, the wrist and the fingers.

**1st Lesson.****Very slowly.**

## Preparatory Exercises for The Left Hand.

The fingers should be held in readiness for playing, poised above the strings at a distance of about one inch. This will enable them to fall with precision and elasticity.

## 2nd Lesson.

### Moderato.

A musical score for 'The Star-Spangled Banner' in G major and common time. The melody begins with a treble clef, a 'C' key signature, and a 'C' time signature. The notes are primarily quarter notes and eighth notes, with a mix of stems pointing up and down. The vocal line starts with a half note followed by a quarter note, then eighth notes in pairs (two eighth notes up, two eighth notes down). This pattern repeats several times before transitioning to a different section.

The same exercise on the other strings.

Same exercise on the other strings.

Same exercise on the other strings.

A musical staff consisting of five lines and four spaces. There are ten empty square boxes placed on the staff, one above each note position, intended for the student to draw the note heads.

Same exercise on the other strings.

Down bow ▨

Up bow ▤

When touching the string, the fingers must assume neither a flat nor a perpendicular position. They should be nicely curved, so as to avoid contact with

adjacent strings and the interruption of their vibration.

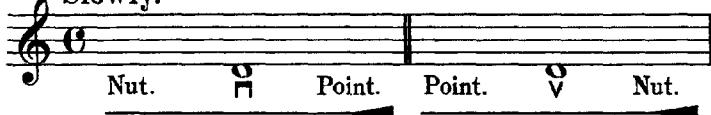
## 3rd Lesson.

Lento.

**Sustained Tones.**

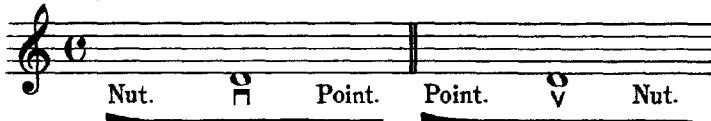
Before beginning the scales, the pupil's attention must be directed to a fault against which he should constantly be on his guard. At the termination of the

stroke, in sustained tones, he is generally affected with a nervous impulse to begin the new stroke before the completion of the preceding one. Thus:

**4th Lesson.****Defective Bowing.****Example.****Slowly.**

This fault can be remedied by slightly accentuating the beginning of the stroke, and by diminishing

its speed towards the termination of the tone. Thus:

**Example.**

To acquire pure intonation, it is necessary to compare the note produced, with the open strings. The notes D, A and E are, therefore, repeated; so that,

playing one with the fourth finger and the other with the open string, faulty intonation can always be rectified.

The image contains four staves of musical notation in G major. The first staff shows a half-tone between the 3rd and 4th fingers. The second staff shows a half-tone between the 4th and 3rd fingers. The third staff shows a half-tone between the 3rd and 2nd fingers. The fourth staff shows a half-tone between the 2nd and 1st fingers.

**Air.****Andante.**
**5th Lesson.**

**Employment of the Fingers  
in  
Ascending and Descending Scales.**

Either in ascending or descending the scales, the employment of the fingers is regulated by the scales themselves. But when the latter extend over several strings, the fingers must abandon their positions successively, and prepare to fall upon the next string.

If, however, the notes of the ascending scale

are to be repeated in the *descending* scale (on one string) the fingers must remain on the string to insure perfect intonation and also to avoid unnecessary activity. But these observations apply only to passages requiring a certain degree of rapidity, as in the following illustration.

**Example.**

But in playing very long notes, the application of this principle would only result in the useless expenditure of pressure and energy, and might possibly cramp the hand.

If, after playing the scale beginning G-A-B-C-D, we are to return to the first finger, on A, it is this finger that must be kept in place.

**Example.**

If we are to return to the **second** finger, it is this finger that must remain on the string.

**Example.**

Likewise the third finger:

Example.

### The Scale in conjunction with Sharp, Detached Bowing.

Draw the bow from the nut to the point, rapidly and energetically. A pause must be made after

each stroke, during which all pressure must be released and the bow remain perfectly motionless on the string.

### The 1st Position.

These preliminary scales and exercises must be practised slowly, sustaining the notes to their fullest time-value, and without lifting the bow from the strings unless otherwise directed. Keeping the fingers sufficiently close together in the half-tones will be the first difficulty encountered. In order to fix the pupil's attention on this point, these intervals have been indicated, in the first exercises, by the

letters "h-t" – (half tone.)

Before beginning a scale, the pupil should curve the fingers nicely, at a distance of about one inch above the string, neither separating them widely nor pressing them close together. The fundamental note must be played in perfect tune before proceeding to the next note.

### Scales in the First Position.

G Major.

## Charles De Beriot – Method for Violin, Part I

A minor.

G major.

## Charles De Beriot – Method for Violin, Part I

E minor.

The sheet music consists of ten staves of musical notation for violin. The first five staves are in E minor (two treble clef staves) and the last five are in D major (two treble clef staves). The key signature changes are indicated by the letters 'h.t.' (half time), '0' (common time), and '4' (four time). The tempo markings 'P' (Presto) and 'L' (Largo) are also present. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

The sheet music consists of ten staves of musical notation for violin. The key signature is mostly A major (no sharps or flats), indicated by a single sharp symbol in the treble clef. The time signature varies between common time and 2/4 time. The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *p.* The third staff is labeled "B minor." and includes a dynamic of *dolce*. The fourth staff begins with a dynamic of *p.* The fifth staff begins with a dynamic of *p.* The sixth staff begins with a dynamic of *p.* The seventh staff begins with a dynamic of *p.* The eighth staff begins with a dynamic of *p.* The ninth staff begins with a dynamic of *p.* The tenth staff begins with a dynamic of *p.* Various dynamics and performance instructions like *h.t.* (half time) and *v.* (vibrato) are placed above specific measures throughout the piece.

Charles De Beriot – Method for Violin, Part I

Use the whole bow for each half-note, and only half of the bow for the quarter-notes.

h.t.

A major.

h.t.

0

h.t.

0

*segue*

h.t.

h.t.

h.t.

0

h.t.

h.t.

F# minor.

h.t.

h.t.

h.t.

h.t.

0

h.t.

Use the whole bow in the up-stroke.

E major.

Use the whole bow in the down-stroke

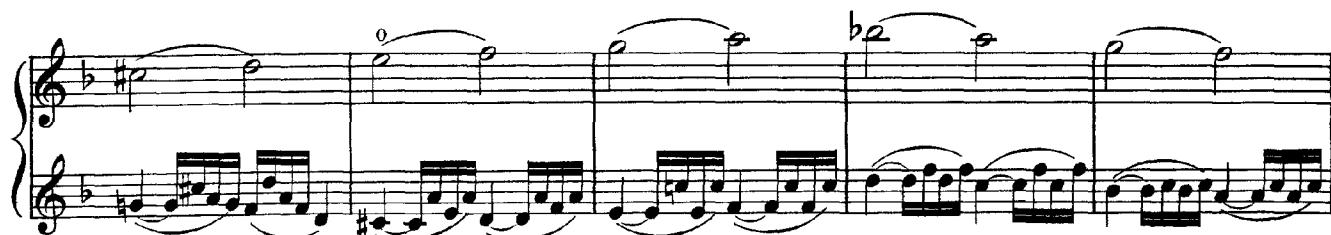
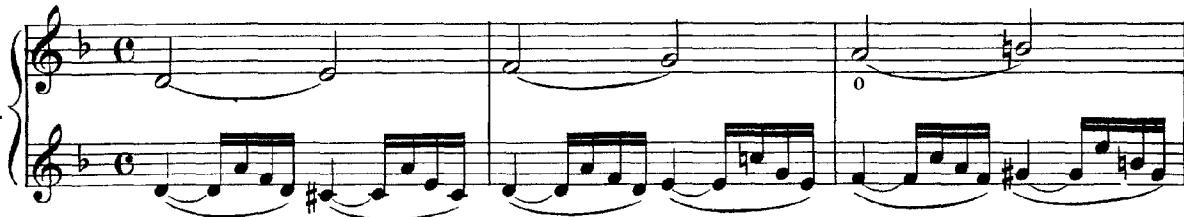
C $\sharp$  minor.

## The same Scales in flats.

F major.



D minor.



B♭ major.



G minor.

Use the whole bow for the dotted half-notes, and a | may be – for the eighth-notes. Absolute equality of tone must be maintained on the eighth-notes.

E♭ major.

C minor.

The same observations for the following scales as for the two preceding ones.

A♭ major.

Charles De Beriot – Method for Violin, Part I

The sheet music consists of ten staves of musical notation for violin. The first five staves are in G clef, while the remaining five are in F clef. The key signature is consistently two flats throughout. The time signature varies between common time and 2/4 time. The music features various note patterns, including sixteenth-note exercises and rhythmic patterns like eighth-note pairs and triplets. Measure 10 begins with a key change to F minor, indicated by a 'C' in the key signature area.

**Exercises in the 1st Position.**

When passing from one string to another, the pupil must avoid lifting the bow from the strings.

Intervals of  
Thirds.

A musical staff in common time with a treble clef. It consists of eight measures of eighth notes. The first measure starts on the A string (3rd space). The second measure starts on the G string (4th space). The third measure starts on the D string (1st space). The fourth measure starts on the A string (3rd space). The fifth measure starts on the G string (4th space). The sixth measure starts on the D string (1st space). The seventh measure starts on the A string (3rd space). The eighth measure starts on the G string (4th space).

Fourths.

A musical staff in common time with a treble clef. It consists of eight measures of eighth notes. The first measure starts on the A string (3rd space). The second measure starts on the D string (1st space). The third measure starts on the G string (4th space). The fourth measure starts on the D string (1st space). The fifth measure starts on the A string (3rd space). The sixth measure starts on the D string (1st space). The seventh measure starts on the G string (4th space). The eighth measure starts on the D string (1st space).

Fifths.

A musical staff in common time with a treble clef. It consists of eight measures of eighth notes. The first measure starts on the A string (3rd space). The second measure starts on the E string (2nd space). The third measure starts on the B string (3rd space). The fourth measure starts on the F# string (4th space). The fifth measure starts on the C# string (1st space). The sixth measure starts on the G string (4th space). The seventh measure starts on the D string (1st space). The eighth measure starts on the A string (3rd space).

Sixths.

A musical staff in common time with a treble clef. It consists of eight measures of eighth notes. The first measure starts on the A string (3rd space). The second measure starts on the D string (1st space). The third measure starts on the G string (4th space). The fourth measure starts on the C# string (2nd space). The fifth measure starts on the F# string (4th space). The sixth measure starts on the B string (3rd space). The seventh measure starts on the E string (2nd space). The eighth measure starts on the A string (3rd space).

Octaves.

A musical staff in common time with a treble clef. It consists of eight measures of eighth notes. The first measure starts on the A string (3rd space). The second measure starts on the G string (4th space). The third measure starts on the A string (3rd space). The fourth measure starts on the G string (4th space). The fifth measure starts on the A string (3rd space). The sixth measure starts on the G string (4th space). The seventh measure starts on the A string (3rd space). The eighth measure starts on the G string (4th space).

A musical staff in common time with a treble clef. It consists of eight measures of eighth notes. The first measure starts on the A string (3rd space). The second measure starts on the G string (4th space). The third measure starts on the A string (3rd space). The fourth measure starts on the G string (4th space). The fifth measure starts on the A string (3rd space). The sixth measure starts on the G string (4th space). The seventh measure starts on the A string (3rd space). The eighth measure starts on the G string (4th space).

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A musical staff in common time with a treble clef. It consists of eight measures of eighth notes. The first measure starts on the A string (3rd space). The second measure starts on the G string (4th space). The third measure starts on the A string (3rd space). The fourth measure starts on the G string (4th space). The fifth measure starts on the A string (3rd space). The sixth measure starts on the G string (4th space). The seventh measure starts on the A string (3rd space). The eighth measure starts on the G string (4th space).

\*) (The sign  indicates that the finger should immediately cover both strings. The early acquirement of such

a habit will prove productive of much good.— Ed.)

## First Melody.

Moderato. M. M. ♩ = 96

1<sup>st</sup> Violin. {

2<sup>nd</sup> Violin. {

The sheet music consists of six staves of musical notation for two violins. The first violin part starts with a single note followed by eighth-note pairs. The second violin part consists of eighth-note pairs. The subsequent staves show more complex patterns, including sixteenth-note figures and rests. The music is in common time (indicated by 'M. M.') and has a tempo of 96 beats per minute (indicated by '♩ = 96'). The notation includes various dynamics and articulations.

**Second Melody.**

Andantino. M. M. ♩ = 76

The sheet music consists of six staves of musical notation for violin. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The tempo is marked as Andantino with a metronome setting of 76. The notation includes various note values such as eighth and sixteenth notes, and rests. The subsequent staves continue the melodic line, with some staves showing a mix of eighth and sixteenth-note patterns. The music concludes with a final staff ending on a rest.

## Third Melody.

\*) *Moderato. M. M.*  $\text{♩} = 76.$   
 $\text{♩} = 108.$ 

The music is divided into sections by measure numbers (4, 8, 12, 16, 20, 24, 28, 32) and includes various performance instructions such as 'pizz.' (pizzicato), 'arco' (bowing), and dynamic markings like  $\text{♩} = 76.$  and  $\text{♩} = 108.$

\*) [Wherever two *tempi* are indicated, it is intended that the first one be employed until the pupil is thoroughly familiar with the study in question. But the pupil should ultimately adopt the second *tempo*. — Ed.]

**The Slur.****Preparatory Exercises On The Open Strings.**

When passing from one string to another, in the same stroke of the bow, it must be done rapidly and ac-

curately, so as to avoid the simultaneous sounding of both strings.

1.

When several notes are slurred in one bow, the fingers alone indicate the progression of the notes, and must therefore be employed with great mechanical precision. The fourth finger, in particular, requires close

attention; for, if it is not raised perpendicularly from the string, a disagreeable, drawling sound will invariably ensue.

2.

4.

5.

6.

## Fourth Melody.

Andante. M.M.

 $\text{♩} = 96.$  $\text{C} = 72.$ 

1  
2  
3  
4  
5  
6  
*dim.*  
pizz.

**Fifth Melody.**

Andantino. M. M.

♩ = 63.  
♩ = 84.

The sheet music contains eight staves of musical notation for violin. The tempo is Andantino (♩ = 63 or 84). The key signature is one sharp (F#). The time signature is 3/4. The music is divided into measures by vertical bar lines. Fingerings are indicated above some notes, and dynamic markings like p (piano) and forte (f) are present. The notation includes various note heads (solid black, hollow, and with stems), slurs, and grace notes. The music features melodic lines with harmonic support from the bass and harmonic parts.

Moderato. M. M.  $\text{♩} = 69.$ **Sixth Melody.**

The sheet music contains ten staves of musical notation for violin. The tempo is indicated as "Moderato. M. M. ♩ = 69." The key signature is common C. The music is divided into measures numbered 1 through 10. The notation includes various note values such as eighth and sixteenth notes, with dynamics like forte (f), piano (p), and accents. The music is written in a standard staff system with five lines and four spaces.

**Scales and Exercises in the 2nd Position.**

The first condition requisite to obtain a fine quality of tone, is, perfect intonation. This the

pupil will acquire by comparing the notes he produces, with the open strings.

1. G major scale (C position). Measures 1-8.

2. G major scale (C position) followed by A major scale (D position). Measures 9-16.

3. Scale on the D string (G position). Measures 17-24.

4. Scale on the G string (C position). Measures 25-32.

In the following scale, the two quarter-notes are to be played with the same stroke of the bow, a

pause separating the two, as indicated in the first measure.

D string.

3. Scale on the D string (G position). Measures 1-8.

4. Scale on the G string (C position). Measures 9-16.

Same observation as above.

G string.

4. Scale on the G string (C position). Measures 1-8.

5. Scale on the G string (C position). Measures 9-16.

A pause follows each dotted quarter-note, and  
the bow should be slightly raised from the string

before playing the eighth-notes at the nut of the  
bow.

5.

Same observation as above.

6.

D string.

7.

G string.

8.

9.

A pause should follow each dotted quarter-note,  
and the eighth-notes are played at the point of the

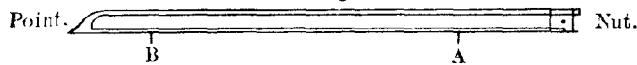
bow. Here, however, the bow must remain on the  
string.

10.

**Exercises.**

The following exercises in quarter- and eighth-notes must first be practised slowly, and the tone must be sustained throughout the full time-value of the notes. Afterwards, when perfect intonation

is attained, the pupil may play these exercises in a faster *tempo*, with rapid and detached bowing, employing the bow between the points A and B, and making a short pause after each note.

**Example.**

1.

2.

3.

4.

5.

## First Melody.

Moderato cantabile. M. M.  $\frac{104}{144}$ .

The music is composed for a single violin part. It features ten staves of music, each containing two measures. The first staff begins with a dynamic marking of *p dolce* and a fermata over the first measure. Subsequent staves show various melodic lines with different dynamics such as *mf*, *f*, *p.*, and *f.*. The music is divided into measures by vertical bar lines. The key signature remains constant with one sharp throughout the piece.

## Study for bold, detached Bowing.

Allegro moderato. M. M.  $\frac{7}{8}$ . = 116. Point   Nut.



The sheet music contains eight staves of violin music. The tempo is Allegro moderato, indicated by the instruction "Allegro moderato. M. M.  $\frac{7}{8}$ . = 116." The key signature is C major. The music features various bowing techniques, including "Point" and "Nut" strokes, which are illustrated with diagrams above the staff. Dynamic markings such as  $f$  (fortissimo) and  $p$  (pianissimo) are also present. The notes are primarily eighth and sixteenth notes, with occasional quarter notes and rests.

## Second Melody.

Cantabile grazioso. M.M. ♩ = 76  
♩ = 100

*p pizz.*

arco.

CRESC.

pizz.

## Third Melody.

In the 1st and 2nd Positions.

Allegretto. M.M.  $\frac{6}{8}$   $\frac{9}{8}$ 

★1st Position

The sheet music consists of six staves of violin notation. The first two staves are labeled "1st Position". The third staff begins with a dynamic "p" and features slurs over groups of notes. The fourth staff is labeled "2nd Position". The fifth staff is labeled "dolce". The sixth staff concludes with a dynamic "p". The music is in common time (indicated by a "C") and includes various note values such as eighth and sixteenth notes, along with rests and slurs.

★Use the whole bow for the longer notes or where three notes are slurred. The detached eighth-notes

require short, legato strokes.—Edu.

## Variation on the preceding Study in the 1st and 2nd Positions.

**Allegretto***Broad*

1st Pos.

1st Pos.

2nd Pos.

Charles De Beriot – Method for Violin, Part I  
Scale in the 3rd Position.

1.

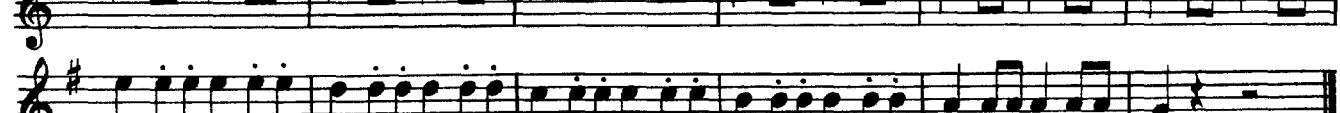


2.

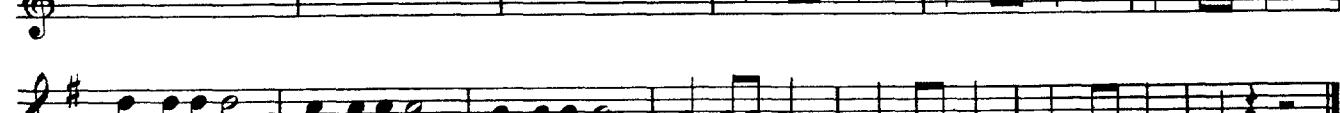
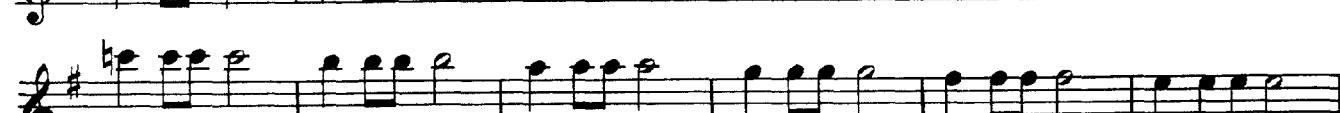
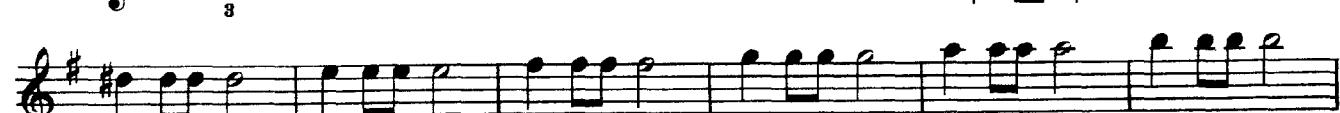


Detach each note at the middle of the bow.

3.



4.



\* [These scales should also be studied in the following manner: whole bow for the quarters, and, for the eighth-notes, short strokes at the point or nut, as the case may be. — Ed.]

5.

6.

7.

The first note of each measure is sharply detached by a rapid stroke of the bow, and is followed by a | pause, as indicated in the first measure.

8.

Same observation applied to the last note of each measure.

9.

In this last scale, accentuate strongly the second slurred note.

10.

## Exercises in the 3rd Position.

Moderato.

1.

2.

3.

4.

5.

6.

## First Melody.

Andante. M. M.  $\frac{4}{4}$  = 96  
 $\frac{2}{2}$  = 138

The sheet music consists of eight staves of violin music. The key signature is one sharp (F#). The tempo is Andante, M. M. The time signature is common time (indicated by a '4'). The first staff is labeled *cantabile* and has a dynamic of *p*. The second staff is labeled *dolce*. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs. There are several fermatas and a repeat sign with a '4' indicating a repeat section. The music concludes with a final fermata over the last note of the eighth staff.

## Second Melody.

Moderato. M.M.  $\frac{2}{4}$  = 80  
 $\frac{3}{4}$  = 126

The sheet music consists of eight staves of musical notation for violin. The first staff begins with a dynamic 'f' and a tempo marking of 'Moderato. M.M. 80'. The subsequent staves show various melodic lines with different dynamics and key signatures, including measures with 'ff', 'ff', and 'ff' dynamics. The music is written in common time (indicated by a '4' or '2' over a '4') and includes measures with a 3/4 time signature. The notation includes various note values such as eighth and sixteenth notes, and rests. The overall style is characteristic of 19th-century violin method pieces.

## Third Melody.

Andantino grazioso. M.M.  $\frac{5}{4}$  = 80  
 $\frac{100}{2}$ *Broad**dolce**pp*

The musical score consists of eight staves of musical notation for violin and piano. The tempo is indicated as Andantino grazioso, M.M.  $\frac{5}{4}$  = 80. The dynamics include *Broad*, *dolce*, and *pp*. The violin part features melodic lines with various弓形 (bowed) and 矩形 (pizzicato) strokes, while the piano part provides harmonic support with sustained notes and rhythmic patterns.

Allegro maestoso. M.M.  $J=80.$   $J=104.$ 

## Fourth Melody.

The music is a two-staff score for violin and piano. The violin staff uses a treble clef and has a key signature of one sharp (F#). The piano staff uses a bass clef. The tempo is Allegro maestoso, indicated by M.M. with two measures of tempo change:  $J=80$  followed by  $J=104$ . The dynamics include *ff risoluto*, *p*, *ff p*, *f*, and *ff*. The score consists of 12 measures of music.

## Study in the 1st and 2nd Positions.

Allegretto. M. M.  $\frac{4}{8}$  = 46. Point! A B Nut.

1st Position.

The sheet music consists of ten staves of violin notation. The key signature is one sharp (F#). The time signature is common time (indicated by 'M. M.' and '8'). The tempo is Allegretto at 46 BPM. The first staff begins with 'Point!' followed by two slurs labeled 'A' and 'B'. The second staff starts with 'Nut.'. The third staff is labeled '1st Position.' The fourth staff is labeled 'f' (fortissimo). The fifth staff is labeled '3rd P.' (third position). The sixth staff is labeled '1st Pos.' The seventh staff has circled measure numbers '1' and '2'. The eighth staff has circled measure numbers '3' and '4'. The ninth staff has circled measure numbers '5' and '6'. The tenth staff ends with a dynamic 'f' (fortissimo) and circled measure numbers '7' and '8'. The music features various弓法 (bowing), including sixteenth-note patterns and sustained notes.

## 4th Position.

## Scales.

3rd Pos. 4th Pos.

1.

Violin scale exercise 1 in C major, 1st position. The scale consists of eight notes: C, D, E, F, G, A, B, C. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. The first note is on the 5th string, 3rd fret.

1st Pos. 2nd Pos.

4th Pos.

2.

Violin scale exercise 2 in C major, covering 1st, 2nd, and 4th positions. The scale consists of eight notes: C, D, E, F, G, A, B, C. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. The first note is on the 5th string, 3rd fret.

1st Pos.

2nd Pos.

4th Pos.

3.

Violin scale exercise 3 in G major, covering 1st, 2nd, and 4th positions. The scale consists of eight notes: G, A, B, C, D, E, F#, G. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. The first note is on the 5th string, 3rd fret.

1st Pos.

3

4.

Violin scale exercise 4 in G major, specifically on the G string. The scale consists of eight notes: G, A, B, C, D, E, F#, G. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. The first note is on the 5th string, 3rd fret.

G string.

5.

Violin scale exercise 5 in G major, specifically on the G string. The scale consists of eight notes: G, A, B, C, D, E, F#, G. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8. The first note is on the 5th string, 3rd fret.

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Broad strokes, from the nut towards the point of the bow.

G string.



\*) G string.



G string.



\*) Number 7 should be studied with perfectly loose wrist, at the middle of the bow. Ed.]

## Exercises.

Point.  Nut

1. 



2. 

3. 

4. 

## First Melody.

Andantino. M. M.  $\text{♩} = 56.$   $\text{♩} = 72.$ 

The sheet music consists of eight staves of musical notation for violin. The key signature is one flat, and the time signature is common time (indicated by 'M. M.'). The tempo is Andantino, with two different indicated speeds:  $\text{♩} = 56.$  and  $\text{♩} = 72.$  The music features various note heads, stems, and bar lines, with some notes having horizontal dashes or dots indicating specific performance techniques. The first staff begins with a quarter note followed by eighth-note pairs. Subsequent staves show more complex patterns, including sixteenth-note figures and sustained notes with grace notes. The notation includes both standard note heads and small circles, likely representing different bowing or fingering instructions.

## Study.

Allegro. M. M.  $\frac{d}{=}$  104.  
 $\frac{d}{=}$  120.

The sheet music consists of eight staves of musical notation for violin. The key signature is three flats, and the time signature is common time. The tempo is Allegro, indicated by M. M. and a metronome marking of 104 or 120. The music features various bowing techniques, including sustained notes with bows, sixteenth-note patterns, and eighth-note groups. Articulation marks like dots and dashes are present. The dynamic range includes forte (f), piano (p), and mezzo-forte (mf). Measure numbers are visible at the beginning of each staff.

## Second Melody.

Andantino. M. M.  $\text{♩} = 66.$   
 $\text{♩} = 88.$ 

\*) [The first finger must remain on the string.— Ed.]

Allegro moderato. M.M.

 $\frac{80}{=}$   
 $\frac{100}{=}$ 

## Third Melody.

The music is composed for a single violin. The tempo is Allegro moderato. The key signature changes from G major (two sharps) to F# major (one sharp) and back to G major. The dynamics include *f brillante*, *p dolce*, *f*, and *p*. The piece features various bowing techniques and fingerings indicated by numbers above the notes.

# Fourth Melody.

In the 1st, 2nd, 3rd and 4th Positions.

**Allegro maestoso.** M.M.  $\frac{76}{=}$   $\frac{104}{=}$

1st Pos.

4th Pos.



3rd Pos.

4th Pos.

2nd Pos.

1st Pos.

4th Pos.

1st Pos.

cresc.

1

2

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### Scales in the 5th Position.

1.

2.

3.

4. G string

5. G string

G string.



G string.



G string.



G string.



## Exercises in the 5th Position.

G string.

1.

2.

3.

4.

## First Melody.

In this melody, the pupil should endeavor to play the two sixteenth-notes as lightly and delicately at the nut as at the point of the bow.

**Allegretto.** M. M.  $\frac{2}{4}$  = 66.  
 $\frac{3}{4}$  = 88.  
A string.

## Second Melody.

Andantino. M. M.

 $\frac{66}{88}$

The image displays five staves of musical notation for violin, arranged vertically. Each staff begins with a treble clef and a common time signature (indicated by a 'C'). The music consists of six measures per staff, separated by vertical bar lines. The notation includes various note heads (black, white, and shaded), stems, and beams. Measures 1-3 feature sixteenth-note patterns in the upper staff and eighth-note patterns in the lower staff. Measures 4-6 show eighth-note patterns in the upper staff and sixteenth-note patterns in the lower staff. Measures 7-9 conclude the section with eighth-note patterns in both staves.

## Third Melody.

Moderato. M.M.  $\frac{2}{4}$  = 80.  
 $\frac{2}{4}$  = 100.

The sheet music contains eight staves of musical notation for violin. The music is in 2/4 time, marked *Moderato*, with a tempo of 80 or 100 BPM. The key signature is one flat. The notation includes various bowing and fingering markings, as well as slurs and grace notes. The music consists of two systems of four measures each.

**Maggiore.***con sentimento*

The sheet music consists of six staves of musical notation for violin. The key signature is G major (one sharp). The first five staves begin with dynamic markings *f*, *p*, *f*, *f*, and *p* respectively. The first four staves include performance instructions: *con sentimento* (first staff), *con anima* (fifth staff), and two measures marked *0* (second and fourth staves). The sixth staff concludes with measure numbers 1, 2, 3, and 4, followed by a final dynamic *f*.

**Fourth Melody.**

In the 1st, 3rd and 5th Positions.

Andantino. M.M.  $\dot{\text{C}} = 63.$   
 $\dot{\text{C}} = 84.$ 

1st Pos.

3rd Pos.

The sheet music consists of five staves of violin music. The first staff is labeled "1st Pos." and shows eighth-note pairs. The second staff is labeled "3rd Pos." and shows sixteenth-note patterns. The third staff is labeled "5th Pos." and shows sixteenth-note runs. The fourth staff continues the 5th position pattern. The fifth staff begins with a "pizz." instruction and continues the 5th position pattern. The music is in 3/4 time, key signature is B-flat major (two flats). The tempo is Andantino, indicated by the text "Andantino. M.M.  $\dot{\text{C}} = 63.$   $\dot{\text{C}} = 84.$ ". The page number 63 is at the bottom right.

Charles De Beriot – Method for Violin, Part I

Sheet music for violin, featuring six staves of musical notation. The music is in common time and includes various performance instructions:

- Staff 1: Violin part with sixteenth-note patterns. Includes dynamic markings  $\text{f}$  and  $\text{p}$ , and bowing instructions "arco" and "pizz."
- Staff 2: Violin part with sixteenth-note patterns.
- Staff 3: Violin part with sixteenth-note patterns. Includes dynamic marking  $\text{v}$  and bowing instruction "arco".
- Staff 4: Violin part with sixteenth-note patterns. Includes dynamic marking  $\text{f}$  and position indicator "5th Pos."
- Staff 5: Violin part with sixteenth-note patterns.
- Staff 6: Violin part with sixteenth-note patterns. Includes position indicator "0".

**Fifth Melody.**

In the 1st, 3rd and 5th Positions.

Moderato. M. M.

= 64.

= 104.

The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic (f) and the instruction "brillante". Measures 2-4 show a pattern of eighth-note chords followed by sixteenth-note patterns. Measures 5-8 continue this pattern with some eighth-note grace notes. Measures 9-12 feature sixteenth-note patterns with eighth-note grace notes. Measures 13-16 show eighth-note patterns with sixteenth-note grace notes. Measures 17-20 conclude with eighth-note patterns.

Sheet music for violin and piano, featuring six staves of musical notation. The top two staves are for the violin, and the bottom four staves are for the piano. The music consists of six measures, each starting with a dynamic instruction: **(p)**, **f**, **ff**, **p**, **f**, and **ff**. Measure 1: Violin has eighth-note pairs with grace notes. Piano has eighth-note chords. Measure 2: Violin has eighth-note pairs with grace notes. Piano has eighth-note chords. Measure 3: Violin has eighth-note pairs with grace notes. Piano has eighth-note chords. Measure 4: Violin has eighth-note pairs with grace notes. Piano has eighth-note chords. Measure 5: Violin has eighth-note pairs with grace notes. Piano has eighth-note chords. Measure 6: Violin has eighth-note pairs with grace notes. Piano has eighth-note chords.

## Various kinds of Bowing.

1-2

3-4

5-6

7-8

9-10

11-12

13-14

15-16

**Study**  
for the  
**Application of the Various Kinds of Bowing.**

M. M. ♩ = 126

The musical score consists of ten staves of violin music. The key signature is one sharp (F#). The tempo is marked as M. M. ♩ = 126. The music features various bowing patterns, including sustained notes with indicated bow direction, sixteenth-note patterns, and eighth-note patterns. Some notes have small '0' or '4' markings above them, likely indicating specific bowing techniques like 'z' or 'd'.

**Preparatory Exercises.**  
**The Trill.**

The value of the notes must be strictly maintained. | the string firmly and with great precision.  
Let the finger fall from a sufficient height to strike

Practise the same scale in the following manner:

**Study.**

**Application of the preceding Exercises.**

Note. The following study may first be played in eighth-notes. Thus:

The sheet music displays six staves of musical notation for violin, arranged in two parts per staff. The top part of each staff features six measures of sixteenth-note patterns, often forming eighth-note pairs connected by slurs. The bottom part features six measures of eighth-note patterns. Measures 1-3 of each staff begin with a sixteenth note, while measures 4-6 begin with an eighth note. Measure 6 of the final staff concludes with a fermata over the first note of the next measure.

## Preparatory Exercises In Double-stopping.

### Bowing On Two Open Strings.

Before attempting the study of double-stopping, it is advisable to practise bowing on two open strings. Such preparatory exercise helps the pupil, at the same time, to gradually learn how to tune his instrument. Not only does it require a correct ear to tune a violin well, but it also necessitates much practice.

The pegs have a tendency either to stick fast, or to slip away quite suddenly. It will therefore be found necessary, first to rub them with soap, then, with chalk; after which, they should be turned back and forth in

the peg-holes until they are in good working order.

In winding the string on the peg, care must be taken that it does not come in contact with the side of the peg-box and thus hinder its action.

The violin is tuned by sounding the strings with such energy, elasticity and equality of pressure as to obtain their utmost vibration. A violin tuned thus energetically will remain in tune longer than one which has been tuned in a timid manner.

*Adagio sostenuto. M.M. ♩ = 96.*

*pp canto spianato*

## Charles De Beriot – Method for Violin, Part I

Sheet music for violin, featuring eight staves of musical notation. The music is in common time and consists of measures 1 through 16. The key signature is one sharp (F#). Measure 1: Violin 1 starts with eighth-note pairs (A, C#), Violin 2 with eighth-note pairs (B, D#). Measure 2: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 3: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 4: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 5: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 6: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 7: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 8: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 9: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 10: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 11: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 12: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 13: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 14: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 15: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#). Measure 16: Violin 1 eighth-note pairs (A, C#), Violin 2 eighth-note pairs (B, D#).

## Air and Variations.

Recapitulating the preceding Principles.

Moderato. M. M.  $\text{♩} = 104$ .

*p simplee*

*dolce*

*bold, detached strokes*

*f*

*p*

*broad*

*con espress. sostenuto*

Charles De Beriot – Method for Violin, Part I

Sheet music for violin, Part I, page 74. The music is in G major and consists of eight staves. The first staff starts with a dynamic of *cresc.* The second staff begins with *con grazia*. The third staff starts with *f*. The fourth staff starts with *p*. The fifth staff starts with *ff energico*. The sixth staff starts with *ff*. The seventh staff starts with *v*. The eighth staff ends with *ff*.

1. *cresc.*

2. *con grazia*

3. *f*

4. *p*

5. *ff energico*

6. *ff*

7. *v*

8. *ff*

Charles De Beriot – Method for Violin, Part I

Violin sheet music in G major. The first measure starts with eighth-note pairs followed by sixteenth-note pairs, dynamic *p*, with the instruction *con delicatezza*. The second measure consists of eighth-note pairs. Dynamic *pp*.

Violin sheet music in G major. The first measure shows eighth-note pairs with a grace note. The second measure has a sustained note dynamic *ff sostenuto*. The third measure consists of eighth-note pairs. Dynamic *ff*.

Violin sheet music in G major. The first measure shows eighth-note pairs. The second measure consists of eighth-note pairs.

Violin sheet music in G major. The first measure shows eighth-note pairs with grace notes. The second measure has sustained notes dynamic *fieramente*.

Violin sheet music in G major. The first measure shows eighth-note pairs with grace notes. The second measure consists of eighth-note pairs.

*Più animato.*

**Coda.**

*cresc.*

*p*

*f*

*cresc.*

*p*

*f*

*mf*

*cresc.*

*ff*

*tr*

*tr*

*tr*

*tr*

*v*