

La
Ronde des Lutins
(La Redda dei Folletti.)
Scherzo fantastique

pour **VIOLON** avec
Accompagnement de **PIANO**

par
A. BAZZINI

OP. 25.

Ausgabe A. Pollitzer

Ausgabe A. Wilhelmj

N^o 12192.

Tous droits d'édition d'exécution publique, de traduction de reproduction et d'arrangements réservés pour tous pays

B. SCHOTT'S SOHNE, MAYENCE-LEIPZIG

LONDON
SCHOTT & Co.

PARIS
EDITIONS SCHOTT

BRUXELLES
SCHOTT FRÈRES

CARL KULM

MUSIKALIEN
Antiquariat und Leih-Anstalt
WIEN, I. Krugerstrasse 4

poco rit.
colla parte. **a Tempo.**
suivez. **pp** >

sf > **sf** > *pressez*
ppp

un peu cres - cen - do. **f** >
ff Fl. Ob. Quart. Clar. Fag. Corni

Solo. **p** **ppp**
 Clar. Fag. Fag. Corni Fl. Ob. Quart.

p **ppp**
 Clar. Fag. Fag. Corni Fl. Ob. Quart.

First system of the musical score. It features a piano part with a treble and bass clef, and a woodwind section with a single staff. The piano part includes a string quartet (Quart.) and a bass line (Bassi). The woodwind part includes Flute (Fl.), Oboe (Ob.), and Clarinet (Clar.). Dynamics include *f*, *sf*, and *pp*. A Violin (Viol.) part is also indicated.

Second system of the musical score. Similar to the first system, it includes piano and woodwind parts. Dynamics include *p*, *pp*, and *f*. The woodwind part includes Flute (Fl.), Oboe (Ob.), and Clarinet (Clar.).

Third system of the musical score. It includes a first ending bracket labeled '3'. Dynamics include *p*, *ppp*, and *f*. The woodwind part includes Flute (Fl.), Oboe (Ob.), and Clarinet (Clar.).

Fourth system of the musical score. It includes piano and woodwind parts. Dynamics include *p*, *pp*, and *f*. The woodwind part includes Flute (Fl.), Oboe (Ob.), and Clarinet (Clar.). A *rit.* (ritardando) marking is present at the end of the system.

Fifth system of the musical score. It includes piano and woodwind parts. Dynamics include *pp* and *ppp*. The woodwind part includes Bassoon (Fag. Corni) and Clarinet (Clar. Fag.). A *a tempo* marking is present.

Fl. Ob. Quart. Fag. Corni Clar. Fag.

This system contains the first three staves of the score. The top staff is for Flute (Fl. Ob.). The middle staff is for Clarinet (Clar. Fag.). The bottom staff is for Bassoon (Fag. Corni). The music features complex rhythmic patterns and dynamic markings such as *pp* and *f*.

Quart. *pp*

This system contains the fourth and fifth staves. The top staff is for the Quartet (Quart.) and the bottom staff is for the Piano accompaniment. The music includes dynamic markings like *pp* and *sf*.

Quart. *pp*

This system contains the sixth and seventh staves. The top staff is for the Quartet (Quart.) and the bottom staff is for the Piano accompaniment. The music includes dynamic markings like *pp* and *sf*.

TUTTI. *sf* Viol. *sf* *ff*

This system contains the eighth and ninth staves. The top staff is for the Violin (Viol.) and the bottom staff is for the Piano accompaniment. The section is marked **TUTTI.** and includes dynamic markings like *sf* and *ff*.

Solo. *p* Quart. *pp*

poco rit. *colla parte.* *a Tempo.*

suivez.

This system contains the tenth and eleventh staves. The top staff is for a Solo part and the bottom staff is for the Quartet (Quart.) and Piano accompaniment. The section is marked **Solo.** and includes dynamic markings like *p* and *pp*. Performance instructions include *poco rit.*, *colla parte.*, *a Tempo.*, and *suivez.*

System 1: Vocal line and piano accompaniment. The vocal line features a melodic phrase with slurs and accents. The piano accompaniment consists of chords and moving lines in both hands.

System 2: Vocal line with lyrics "eres cen do." and piano accompaniment. The piano part includes a *pp* dynamic marking.

System 3: Instrumental parts including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Trombone (Tromb.), Bassoon (Fag.), and Basses (Bassi). Dynamics include *f*, *ff*, and *pp*. A *TUTTI. Corni* instruction is present.

System 4: Chant parts (1^o, 2^o, 3^o, 4^o Chant) and Clarinet/Cornet (Clar. Corno) quartet. Dynamics include *pp*.

System 5: Chant parts (3^o, 4^o Chant) and Clarinet/Cornet (Clar. Corno) quartet. Includes a section marked *colla parte.* with a circled number 6.

8- *poco rit.* *p* *a Tempo,* *rit.* *colla parte.* 2^o C.

a Tempo. *colla parte* *a tempo* *ppp*

8- 2^o C. *colla parte.* *a Tempo.* *ppp*

f *TUTTI.* *Solo* 1^o 2^o 3^o 4^o Chant. *pp* *Quart.* *Clar. Corno*

Quart.

gliss. scherz.

ff TUTTI.

marcato.

2^o C.

p Solo. du milieu de l'archet.

8

Clar. Fag. *pp*

p *f* *p* *f* *p* *f*

8

Fl. *pp* Quart.

8

Fl.

Ob. Clar. *sans rallentir.*

con forza. rit.

Corno

Ped

9^a Tempo.

Quart. pp

pp

sf

pp

sf

TUTTI.

Viol. sf

ff

Solo.

10^a p

glissez. "

f

pp

Quart. fpp

f

pp

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line features a melodic line with various dynamics including *f* and *p*. The piano accompaniment includes chords and arpeggiated figures with dynamics *f* and *pp*. There are some markings like Δ and Λ above the piano part.

Second system of musical notation. The vocal line begins with the instruction *du talon.* and contains several slurs. The piano accompaniment continues with chords and arpeggios. Dynamics include *f* and *pp*. There are markings for *2^eC.* and *4^eC.* in the vocal line.

Third system of musical notation. The vocal line starts with *- con forza.* and *dim.*. It contains the lyrics *3^eC. decres - - - - - con - - - - - du.* The piano accompaniment features arpeggiated chords with dynamics *f* and *pp*.

Fourth system of musical notation. The vocal line includes the instruction *glissez.* and dynamics *p*, *f*, and *pp*. The piano accompaniment includes a section marked *pp Quart.* and dynamics *f* and *pp*. There are markings like Δ and Λ above the piano part.

Fifth system of musical notation. The vocal line contains three slurs and markings for *2^eC.*. The piano accompaniment features chords and arpeggios with a dynamic marking of *ppp*.

2^a C. *con brio.*

11

8 Fl.

ppp Cl. Fg.

8

mf Quart.

marcato.

p

pp

Clar.

Cor. Fag. *sempre p*

crec. cres. cen do.

pizz.

ff

ff

ff Tutti

Willy Burmester

Alte Weisen

für

Violine mit Klavierbegleitung

- | | |
|---------------------------------------|--------------------------------------|
| m 1. Händel, Sarabande | m 19. Haydn, Menuet |
| m 2. Beethoven, Menuet (Es-dur) | s 20. Händel, Courante |
| m 3. Méhul, Gavotte | l 21. Gluck, Gavotte |
| m 4. Mozart, Menuet | l 22. Händel, Gigue |
| m 5. Beethoven, Contre-Tanz | m 23. Haydn, Rondo |
| m 6. Dussek, Menuet | m 24. Beethoven, Menuet (F-dur) |
| m 7. Haydn, Capriccio | l 25. Hummel, Walzer |
| s 8. Milandre, Menuetto | l 26. Beethoven, Rondo |
| l 9. Lully, Tanz | l 27. Dittersdorf, Anglaise |
| m 10. Cramer, Walzer | l 28. „ „ Alter Tanz |
| l 11. Haydn, Menuet | l 29. Gluck, Andante |
| l 12. Mozart, Deutscher Tanz | l 30. „ „ Gavotte |
| l 13. Französisches Lied (18. Jahrh.) | l 31. Haydn, Capriccietto |
| m 14. Steibelt, Walzer | l 32. „ „ Gavotte |
| l 15. Couperin, Soeur Monique | l 33. Mozart, Deutscher Tanz (B-dur) |
| l 16. Bach, Gavotte | l 34. Rameau, Rigaudon |
| m 17. Beethoven, Menuet (Es-dur) | l 35. „ „ Gavotte |
| l 18. Hummel, Deutscher Tanz | |

Burmester-Album

jeder Band I

Bd. I (No. 1, 2, 3, 6, 9, 14) — Bd. II (No. 4, 5, 7, 8, 10, 13)
„ III (No. 11, 16, 17, 18, 20, 23) — „ IV (No. 12, 15, 19, 21, 22, 25)

Konzert-Bearbeitungen

- m Schumann, Wiener!
- m Schubert, Moment musical No. 3
- s Schumann, Abschied
- m Mendelssohn, Capriccietto
- m „Sürbâ“ Rumänischer National-Tanz

sl = sehr leicht (Stufe 1 a b) l = leicht (Stufe 2) m = mittelschwer (Stufe 3—4)
s = schwer (Stufe 5) ss = sehr schwer (Stufe 6).

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG
LONDON — PARIS — BRÜSSEL.

VIOLON.

LA RONDE DES LUTINS

SCHERZO FANTASTIQUE

par A. BAZZINI Op.25.

Revue et doigtée
par A. POLLITZER.

 **UdK Berlin**

Universität der Künste Berlin
MD
Universitätsbibliothek
Nachlass Max Rostal

RB 4427

I
II } Cordes.
III
IV }

LA RONDE DES LUTINS

SCHERZO FANTASTIQUE

par A. BAZZINI Op.25.

Revue et doigtée
par A. POLLITZER.

Quasi Presto. (M.M. ♩ = 138)

Tutti.

(*) *Solo.*

Explications des signes.

Sons harmoniques.
effet.

Doigt effleurant la corde.
Doigt appuyé.

□ Tirez.

△ Poussez.

+ Pizz. de la main gauche.



VIOLON. *ff* *glissez.*

fp *tuton.*

p *léger.*

Tutti. *f* *sf* *rf* *ff*

Solo. *p* *poco riten.*

a tempo.

sf *sf* *presser un peu.* *cres*

Tutti. *f* *ff*

(*) NOTA. Dans les passages en Staccato, soit rapides ou lents de ce morceau il faut laisser rebondir l'archet librement tout en faisant entendre chaque note.

VIOLON.

Facilité.

p

p Solo.

p

f *sf* *sf* *sf* *sf* *sf*

f *sf* *sf* *sf* *sf*

p *f* *f* *f* *f*

The page contains eight systems of musical notation for a violin. The first system is marked 'Facilité.' and 'p'. The second system is marked 'p Solo.'. The third system has 'p' markings. The fourth system has 'p' markings. The fifth system has 'sf' markings. The sixth system has 'f' and 'sf' markings. The seventh system has 'f' and 'sf' markings. The eighth system has 'p', 'f', and 'sf' markings. There are also some technical markings like '2^e et 3^e C.' and 'L'.

VIOLON.

The image displays a page of a violin score, labeled "VIOLON." at the top center and "3" at the top right. The score is organized into seven systems, each consisting of two staves. The first system features a melodic line on the upper staff and a complex, multi-voiced accompaniment on the lower staff, marked with *sf* and *p*. The second system continues this texture, with dynamic markings *f* and *sf*. The third system shows a melodic line with a crescendo leading to a *f* dynamic. The fourth system features a melodic line with a *f* dynamic and a *pp* dynamic in the lower staff. The fifth system includes the instruction "jettez l'archet" (throw away the bow) and features a *pp* dynamic in the lower staff. The sixth and seventh systems continue with complex textures, including a *pp* dynamic in the lower staff of the seventh system. The score is filled with various musical notations, including slurs, accents, and dynamic markings.

VIOLON.

VIOLON.

Facilité. 2^e C.

Facilité. 2^e C.

Solo.

1^{re} 2^e 3^e 4^e Chanterelle.

2^e 3^e 4^e

2^e 3^e 4^e Chanterelle.

Facilité.

a tempo.

2^e C. - - - - - poco riten.

3^{ème} fois.

p

Facilité.

a tempo.

2^e C.

4^{ème} fois.

riten.

1^{ère} fois. Facilité.

Sons harmoniques.

2^e C.

effet.

2^{de} fois. Facilité.

Sons harm.

effet.

a tempo.

VIOLON.

a tempo.

8

4 4 4

con forza.

8

4 5 3

Coupure
ad lib.

4

II

3

0

p

2

4

0

p

0

p

p

0

p

Tutti.

f

f

f

ff

VIOLON.

Solo.

p

glissez.

f

p

f

p

du taton.

2^e C.

4^e C.

con forza.

dim.

3^e C.

p

glissez.

f

p

2^e C.

2^e C.

2^e C.

2^e C.

2^e C.

con brio.

VIOLON.

Facilite.

The first system consists of two staves. The upper staff is for the violin, showing a melodic line with several slurs and accents. The lower staff is for the piano, featuring a rhythmic accompaniment with chords and slurs.

The second system continues the musical piece. It includes dynamic markings such as *f* (forte) and *p* (piano) in the piano accompaniment. The violin line continues with slurs and accents.

The third system is marked *con brio*. It features a more active piano accompaniment with chords and slurs, while the violin line maintains its melodic flow.

The fourth system is marked *f*. The piano accompaniment shows a series of chords and slurs, and the violin line continues with its melodic pattern.

The fifth system is marked *p*. The piano accompaniment features chords and slurs, and the violin line continues with its melodic pattern.

The sixth system is marked *f*, *f>*, and *sf>*. The piano accompaniment shows a series of chords and slurs, and the violin line continues with its melodic pattern.

The seventh system is marked *Tutti* and *ff*. The piano accompaniment features chords and slurs, and the violin line continues with its melodic pattern.

KAMMER-SONATEN

für Violine und Klavier

des 17. und 18. Jahrhunderts nach den Originalen für Violine mit beziffertem Bass
bearbeitet von

ALFRED MOFFAT

- | | | | |
|--------------------------|------------------|--------------------------|------------------|
| No. 1. TARTINI | Sonata in A | 14. FRANCOEUR | Sonata in D moll |
| 2. GEMINIANI | Sonata in D moll | 15. NARDINI | Sonata in G dur |
| 3. TESSARINI | Sonata in G | 16. SAMMARTINI | Sonata in A moll |
| 4. HANDEL | Sonata in F | 17. TELEMANN | Sonata in E |
| 5. LECLAIR | Sonata in A | 18. LOCATELLI | Sonata in B |
| 6. VERACINI | Sonata in H moll | 19. PORPORA | Sonata in D |
| 7. MASCITTI | Sonata in E moll | 20. DALL-ABACO | Sonata in H moll |
| 8. CORELLI | Sonata in D moll | 21. TARTINI | Sonata in H moll |
| 9. DE GIARDINI | Sonata in G | 22. LECLAIR | Sonata in F |
| 10. VIVALDI | Sonata in D moll | 23. VALENTINI | Sonata in H moll |
| 11. SENAILLIÉ | Sonata in A | 24. TESSARINI | Sonata in D |
| 12. ALBINONI | Sonata in D moll | 25. SENAILLIÉ | Sonata in D moll |
| 13. VERACINI | Sonata in A moll | 26. FRANCOEUR | Sonata in B |

Jede Nummer M. 150 netto

Eine Sammlung bisher fast durchweg noch nie veröffentlichter prächtiger Sonaten.
Vorzüglich für Konzertvortrag und Unterricht geeignet.

Neue klassische Violin-Konzerte

aus den Programmen von

Kreisler, Elman, Ysaye, Sauret, Thibaud, Zimbalist, Nachèz
u. a.

- | | | | |
|------------------------|------------|------------|--------------------------------|
| A. VIVALDI (1670-1743) | bearb. von | T. Nachèz, | Konzert in A moll |
| A. VIVALDI | « | » | » T. Nachèz, Konzert in G moll |
| A. VIVALDI | » | » | » T. Nachèz, Konzert in G dur |
| A. VIVALDI | » | » | » T. Nachèz, Konzert in B dur |
| A. VIVALDI | « | » | » A. Moffat, Konzert in C moll |
| P. NARDINI (1722-1793) | » | » | » T. Nachèz, Konzert in A dur |
| P. NARDINI | « | » | » E. Pente, Konzert in E moll |
| G. TARTINI (1692-1770) | » | » | » E. Pente, Konzert in G dur |

(im Druck)

Ausgabe für Violine und Klavier je M. 8.— netto.

Ein neues Doppel-Konzert von Bach:

J. S. BACH

KONZERT in C moll

für 2 Violinen und Klavier

bearbeitet von C. Berner

M. 8.— netto

Dieses Werk Bachs, ursprünglich für 2 Violinen komponiert, wurde von ihm selbst — gleich dem bekannten Doppel-Konzert in D moll — für 2 Cembali umgeschrieben. Während von letzterem Konzert beide Fassungen erhalten sind, liegt die Originalgestalt des C moll-Konzertes nicht mehr vor. Den beiden Fassungen des D moll-Konzertes zu Folge, ist augenscheinlich bei der Bearbeitung des C moll-Konzertes vieles von Bach hinzugefügt, was so wichtig ist, dass es nach Möglichkeit in die Klavierbegleitung aufgenommen wurde.

Das Werk steht dem bekannten Doppel-Konzert in keiner Weise nach und die Rekonstruktion von Berner ist mit solcher Feinheit und solchem Stilgefühl im Bach'schen Geiste durchgeführt, dass alle Bachvershrer eine reine Freude an diesem Konzerte haben werden, das eine ebenso weite Verbreitung wie das D moll-Konzert verdient.

Zu obigen Preisen tritt der derzeitige Teuerungszuschlag

B. SCHOTT'S SOHNE, MAINZ — LEIPZIG