

A. BAZZINI, Op. 25. LA RONDE DES LUTINS.
(Scherzo fantastique.)

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojjáčkami něko-
likrát opakujte!

Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.

Bars between two double
bar lines are to be repea-
ted several times.

Le misure fra le doppie
stanghette vanno ripetute
più volte.

Solo C moll.

1 - 60

Bez skákavého a odráženého
smyku.

Ohne springenden und ab-
prallenden Bogenstrich.

Without sautillé and rico-
chet.

Non saltellare e non lasciar
rimbalzare l'arco.

*) Smyčec nezvedati.

*) Bogen nicht heben.

*) Bow not to be lifted.

*) Senza alzare l'arco.

Anal. 5 - 12

13 - 54

S povolením nakladatelství B. Schott's Söhne, Mainz, v němž vyšlo původní vydání pro housle a klavír.
Mit Genehmigung des Originalverlages B. Schott's Söhne, Mainz, woselbst die Originalausgabe Violine und Klavier erschienen ist.
Dieses Exemplar darf in Frankreich, England und Italien nicht verkauft werden!

M. *mf* *mp* *spiccato*

mf *mf* *mf*

M. *mp* *mf* *mp* *mf* *simile*

54-60 M. *mf* *martellato* *simile*

59-60 *mf* *mp* *mf*

f *mp*

f

1. Solo

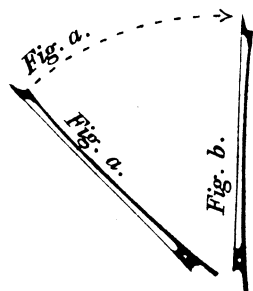
1 - 60

se skákavým a odráženým
smyčcem.mit springendem und ab-
prallendem Bogen.

With sautille and ricochet.

Con saltellare e con lasciar
rimbalzare l'arco.

I.



Cvičení pro odrážený smyk. (*Ricochet*) Po úhozu struny špicí smyčce (*Fig. a*) odráží se smyčec a nepatrným obrátem ruky dostává se do svislé polohy (*Fig. b*), aby opět dopadl na strunu. Smyčec budiž volně držen mezi prsty, aby nebylo zabraňováno jeho odrazu. Úhozy necht' následují stejnoměrně za sebou:

Vorübung für den abprallenden Bogenstrich. (*Ricochet*) Nach dem Anschlagen der Saite mit der Bogenspitze (*Fig. a*) prallt der Bogen ab und wird durch ein kleines Drehen der Hand in senkrechte Lage gebracht (*Fig. b*), um die Saite von neuem anzuschlagen. Der Bogen soll lose zwischen den Fingern gehalten werden, um das Abprallen desselben nicht zu hemmen. Die Schläge sollen gleichmässig aufeinander folgen:

Preparatory exercise for the rebounding bow (*Ricochet*). After striking the string with the point of the bow (*fig. a*) the bow rebounds and by a small turn of the hand, is put into a vertical position (*fig. b*), in order to strike the string again. The bow should be held easily between the fingers to facilitate rebounding. The strokes should succeed each other regularly:

Esercizio preparatorio per il balzato. (*Ricochet*) Dopo aver battuto la corda con l'arco alla punta (*Fig. a*) esso rimbalza e con un lieve giro della mano viene portate in posizione verticale (*Fig. b*), per poter replicare il colpo. L'arco va tenuto leggermente con le dita per non ostacolare il rimbalzo. I colpi devono susseguirsi con regolarità.

Sp. V

1 3

II.

Zrychlení úhozů a zmenše-
ní vzdálenosti odrazu.Beschleunigung der Schlä-
ge und Verminderung der
Abpralldistanz.The strokes accelerated and
the distance of rebounding
reduced.Accelerare i colpi diminue-
ndo la distanza del rimbalzo.

M. Sp. Sp. M.

2 4 II 1

3 2 4 3 1 2 1 1

mp

cresc. - - - - - *f*

III.

Dvě, tři a čtyři noty odražené na jeden úhoz. | Zwei, drei und vier Noten abprallend auf einen Schlag. | Two, three and four notes rebounding at one stroke. | Due, tre e quattro note rimbalzate con un colpo.

mp *spiccato* *ricochet*

cresc.

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

*) Smyčec se před *ricochet* zvedá, před *détaché* **) zůstává ležet.

*) Vor dem *ricochet* wird der Bogen gehoben, vor dem *détaché* **) bleibt der Bogen liegen.

*) Before the *ricochet* lift bow, before the *détaché* **) bow remains on the string.

*) Prima del *ricochet*, s' alzi l'arco; prima dello *staccato* **) l'arco rimane sulla corda.

f *p* *f* *mp* *f*

Ricochet střídavě se *sautillé*. | *Ricochet* abwechselnd mit *sautillé*. | *Ricochet* alternates with *sautillé*. | *Ricochet* e *saltellato* alternati.

52-60

mf

f *mf*

Solo C-Dur 1 - 16.

1-4

The musical score consists of ten staves of music in C major, 2/4 time. The first staff is marked *mp* and includes a box labeled '1-4'. The second staff has a 'M.' marking. The third staff is marked *mf* and includes fingerings (2, 2, 3, 1) and accents. The fourth staff has dynamics *p*, *cresc.*, *f*, *p*, *cresc.*, and *f*. The fifth staff is marked *mf* and includes fingerings (2, 4, 3, 1, 4, 1, 4, 1) and a 'Fr.' marking. The sixth staff has dynamics *f*, *mp*, *f*, and *mp*, with 'Sp.' and 'M.' markings and a 'ricochet' instruction. The seventh staff has dynamics *f*, *mp*, *f*, and *mp*, with 'M.' and 'Sp.' markings. The eighth staff has dynamics *f*, *mp*, *f*, and *mp*, with 'M.' and 'Sp.' markings. The ninth staff has dynamics *f*, *mp*, *f*, and *mp*, with 'M.' and 'Sp.' markings. The tenth staff has dynamics *f*, *mp*, *f*, and *mp*, with 'M.' and 'Sp.' markings.

*) Aby smyčci při delší řadě tónů odskakoval, musí dopadat na struny plnou šířkou žíní; dbejme toho i při přechodu na následující strunu. Zápěstí zůstává ohnuto, i když ve smyku se blížíme ke středu smyčce.

*) Damit der Bogen während einer langen Tonreihe nicht aufhöre zu springen ist es notwendig, mit der ganzen Haarbrette anzuschlagen und auch mit ganzer Haarbrette zur nächsten Saite überzugehen. Das Handgelenk bleibt eingebogen, auch wenn man sich der Bogenmitte nähert.

*) Lest the bow stops rebounding during a long succession of tones, it is necessary to strike with the full breadth of hair and also to pass thus to the next string. The wrist remains bent also when approaching the middle of the bow.

*) Acchè non cessi il saltellato d'arco durante una lunga serie di suoni è necessario battere la corda con tutta la larghezza del orine e così pure al passaggio da una corda all'altra. Il polso rimane piegato in dentro anche quando l'arco s'avvicina alla metà della sua lunghezza.

Musical staff 1: Treble clef, melodic line with slurs and accents.

Musical staff 2: Treble clef, melodic line with slurs and accents.

Musical staff 3: Treble clef, melodic line with slurs and accents. Includes "Presto" marking and "mp" dynamic.

Musical staff 4: Treble clef, melodic line with slurs and accents. Includes "pp" dynamic.

Musical staff 5: Treble clef, melodic line with slurs and accents. Includes "mp" dynamic.

Musical staff 6: Treble clef, melodic line with slurs and accents. Includes "mf" and "mp" dynamics.

Musical staff 7: Treble clef, melodic line with slurs and accents. Includes "f" and "mf" dynamics.

Musical staff 8: Treble clef, melodic line with slurs and accents.

Musical staff 9: Treble clef, melodic line with slurs and accents. Includes "mp" and "mf" dynamics.

Musical staff 10: Treble clef, melodic line with slurs and accents.

Musical staff 11: Treble clef, melodic line with slurs and accents. Includes "Fr.", "Sp.", "mf", "f", and "p" dynamics.

Musical staff 12: Treble clef, melodic line with slurs and accents. Includes "mf", "mp", and "p" dynamics.

Solo C-dur 17-32.

17-19

mp

mf

mp

20-23

mf

mp

f

III

II

Pokračování - Fortsetzung - Continuation - Seguito

Fr.

f *mp*

Solo h-moll 1 - 7.

Čtyři fis - Die vier Fis - The four fis - I quattro fa diesis

1 - 2

mp *mf*

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

f *mp* *f* *mp*

mf *p* *f* *mp*

p *mf* *f* *mf*

III II I III III II I III III II I III III

II III II III

1-4 M. I II III I II III III II I II III

Fr. 1 Sp. 1 Fr. Sp. 1

4-7 Sp. 1

*) Drnkající prsty jsou označeny číslicemi v kroužku. | *) Die kneifenden Finger sind eingeklammert. | *) The pinching fingers are in brackets. | *) Tenere ben arcuate le dita che pizzicano la corda.

Main musical score consisting of six staves. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Fingerings are indicated by numbers 1-4 above notes, and articulation marks like 'V' (accents) and '+' (plus signs) are used throughout. Dynamics such as *mf*, *f*, *mp*, *p*, and *f* are placed below the notes. Roman numerals (I, II, III, IV) are used to indicate string positions.

Pizzicato { s prstokladem a) b) c)
 mit dem Fingersatze a) b) c)
 with fingering a) b) c)
 Con le diteggiature a) b) c)

Section 8-16, indicated by a box on the left. It consists of five staves of notation. This section focuses on articulation and dynamics, featuring numerous accents ('V') and plus signs ('+') above notes. It includes triplets and slurs. Dynamics such as *mp*, *f*, and *mf* are indicated. Roman numerals (I, II, III, IV) are used to denote string positions.

Solo h-moll 18-50.

22-25, 30-33

Decimy.	Dezimen.	Tenths.	Decime.
2. 3. prst nezdvihati	2. 3. Finger nicht heben.	2 nd and 3 rd fingers not to be lifted.	Non alzare il secondo e terzo dito.

22-33

8

f M. *mp* *mf*

f *mf* *mp* *mf* *mp* *mf* *mp* *mf* *1p* *1* *1* *1* *4* *4* *4* *4* *4* *4* *4* *4*

p *f* *f* Fr.

Malé tercie ve flageoletových dvojhmatech.

Kleine Terzen in Flageolettdoppelgriffen.

Minor thirds in flageolet double-stoppings.

Terze minori flautate.

38-50

mf Fr. Sp.

Velké tercie ve flageoletových dvojhmatech.

Grosse Terzen in Flageolettdoppelgriffen.

Major thirds in flageolet double-stoppings.

Terze maggiori flautate.

38-41

mp f mp mf mp mf

Fr. Sp.

Velké tercie ve flageoletových dvojhmatech.

Grosse Terzen in Flageolettdoppelgriffen.

Major thirds in flageolet double-stoppings.

Terze maggiori flautate.

46-49

mp

Musical score for measures 67-75. The music is written on a single staff in treble clef, key of D major, and common time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and accents throughout. Fingerings are indicated by numbers 1-4. Dynamic markings include *mf* and *sf*. A box containing the numbers "67-75" is located at the beginning of the fourth line.

Musical score for measures 76-87. The music continues on a single staff in treble clef, key of D major, and common time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and accents throughout. Fingerings are indicated by numbers 1-4. Dynamic markings include *sf*, *f*, *mf*, and *simile*. Roman numerals (II, I, II, II) are present at the end of the section.

Solo H-Dur 79 - 119

Musical score for measures 80-108. The music is written on three staves in treble clef, key of D major, and common time. The first two staves show a melodic line with a series of slurs and dynamic markings: *mp*, *f*, *mp*, *f*, *mp*, *f*. The third staff continues the melodic line with dynamic markings *mp*, *f*, *mp*, and *mf*. A fermata (Fr.) is placed over a measure in the third staff. Fingerings are indicated by numbers 1-4.

f $\frac{3}{2}$ *mf* 1 4 1 *f* *mf* 1 2 *f* *mf* 1 4 1 *f* *mf* 1 2 *simile* 1 4 1

1 2 1 4 1 1 2 1 4 1

1 4 1 1 2 1 4 1 1 2

1 4 1 1 2 1 4 1 1 2

1 1 1 II I 1 4 1 1 1 1 *mp* *mf* *f* *mf*

mp *mf* *f* 1 4 4 1 1 1 1

109-115

mf $\frac{3}{4}$ *sautillé*

mp *mf* *f* 1 4 4 1 1 1 1 *gliss.*

4 3 *gliss.* 4 *gliss.* 4

gliss. 4 *gliss.* 4

gliss. 4 *gliss.* 4

8^v
gliss
(3 3 2)
4 3 2

115 - 119

f *mf*

ricochet

Solo E-dur 1. - 34.

1 - 16

Fr.
mp
1 1 1 1

25-34

Musical score for a single melodic line in treble clef, key of D major, 3/4 time. The score consists of ten staves of music. It features various dynamics (*mp*, *p*, *f*, *mf*), articulation (accents, slurs), and technical markings (fingerings, slurs, trills, and fingering numbers like 1, 2, 3, 4). Fingerings are often indicated by Roman numerals (II, IV, III, M) above the notes. The music is characterized by eighth and sixteenth note patterns with frequent slurs and accents.

Solo E-Dur 35-57.

43 - 56

Solo E-Dur 57-91.

Pizz.
57 - 63

*) Smyčec dopadne na strunu ještě u špice. Tóny tímto způsobem zahráné mají se podobati tónům drnkavým a mají i podobně znítí. Při drnkání netlačíme příliš, aby nám na prstech nenaběhly puchýře, ale drnkajme raději celou spodní plochou posledního článku prstu.

*) Anschlagen noch an der Bogenspitze. Die angeschlagenen Töne sollenden gekniffenen ähnlich sein und ebenso wie diese klingen. Um am Finger keine Blasen zu bekommen, soll man beim Kneifen nicht viel drücken und womöglich das ganze Fingerglied benützen.

*) Bow still strikes the string with the point. The tones stroked should resemble the pinched ones and sound as the latter. To avoid the fingers from getting blisters, one should not much press in pinching and use possibly the whole joint of the finger.

*) Battere la corda con l'arco alla punta si da ricavare l'effetto del pizzicato. Si pizzichi la corda possibilmente con tutta la punta del dito e senza soverchia pressione per evitare le vescichette.

++ 4 ++ 4 + 4 + + + f^zFr. f^zFr. f^zFr. f^zFr. + + +

65-73

mp 1 1 1 1 mf f mf mp 1

p 1 1 mp mf f mf

f Fr.

1

73-91

f Fr. Sp.

V 4/4 Fr 1/1

f M. 1 1

Fr.

8 4 3 1 f^z f^z ff

*) Držme smyčec v ruce tak jako při hře.
r = pravou } rukou.
l = levou }

*) Man behält den Bogen in der Hand wie beim Spielen.
r = mit der rechten } Hand.
l = mit der linken }

*) The bow is held as in playing.
r = with the right hand.
l = with the left hand.

*) Tenere l'arco nella consueta posizione.
r = mano destra.
l = mano sinistra.

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhous a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru ¹⁾	Hinaufstrich ¹⁾	Up-bow ¹⁾	Arco in su ¹⁾
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o saltato
Zvednouti smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednouti druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) ²⁾	Kunstpauze (Luftpauze) ²⁾	Stop (artificial pause) ²⁾	Pausa artistica (respiro musicale) ²⁾
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	I erste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di <i>mi</i> , II corda di <i>la</i> , III corda di <i>re</i> , IV corda di <i>sol</i>
Prázdna struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the finger board, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di <i>mi</i>
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	Pizzicato with the right hand	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	Pizzicato with the left hand	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	Glissando — gliding	Glissando
Středem smyčce	Mitte des Bogens	Middle of the Bow	Alla metà dell'arco
U žabky smyčce	Am Frosch	At the Nut	Tallone
Hrotem smyčce	An der Spitze	At the Point	Punta dell'arco
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageolet-ton	(footed Square) Harmonic tone	(Quadrato col gambo) Flautato (armonico)
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	(without Foot) Passive supporting Finger or Transitiontone	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	Study for 2.-4. bar from the Solo	Studio per 2-4 battuta di Solo

¹⁾ bez označení smyku začíná počáteční takt vždy od žabky.

²⁾ Zvednouti smyčec a učiniti krátkou pomlku.

¹⁾ Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

²⁾ Frosch heben und kurze Pause machen.

¹⁾ Unless otherwise indicated, the first measure begins at the nut.

²⁾ Lift Bow and make a brief pause.

¹⁾ Senza l'indicazione della direzione cominciare sempre al tallone.

²⁾ Alzare l'arco facendo una breve pausa.