

RONDOLETTO

Blum
Rondoletto
Op 38

pour
Pianoforte et Guitarre
composé et dédié

à
Mademoiselle Auguste Röderer
par

Op. 38.
N^o 1038

Charles Blum. *Pr. 14 //*

Propriété de l'Editeur

Berlin, chez Adolphe Martin Schlesinger.

à ROTTERDAM chez J. H. PALING & C^e
Editeurs et marchands de Musique,
de Piano, fortes à tous genres et d'autres Instruments.

GUITARE. Grazioso.

Rondoletto. And.^{te}.

All.^o

3

This musical score is for a guitar piece titled "Rondoletto. And.^{te}. All.^o. Grazioso." It is written for a single guitar, indicated by the "GUITARE." title. The piece is in 2/4 time and the key signature has two sharps (F# and C#). The score is divided into two main sections: a slower "And.^{te}" section and a faster "All.^o" section. The "And.^{te}" section begins with a treble clef and a key signature of two sharps. It features a melody in the right hand and a bass line in the left hand. The "All.^o" section begins with a treble clef and a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The score is marked with various dynamics, including *pp* (pianissimo), *p* (piano), *f* (forte), and *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign.

GUITARE.

61 **F**

70

76

81 **FF**

87 **P**

93 **P**

98

103 **P**

108 **P** **F > > > >**

111 **P**

W0011

10 3 8

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The notation is in treble clef. The key signature changes from one flat (B-flat) to one sharp (F-sharp) at measure 98. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings are present throughout, including **F** (forte), **FF** (fortissimo), **P** (piano), and **F > > > >** (a series of four accents). Measure numbers 61, 70, 76, 81, 87, 93, 98, 103, 108, and 111 are indicated at the beginning of their respective staves. The score is identified by the code W0011 at the bottom left and the number 10 3 8 at the bottom center.

GUITARE .

117

123

128

135

142

147

152

158

164

169-74

5

p

f

f

ff

1038

W0011

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Andante. 1 Allegretto grazioso.

Rondoletto.

ff fp

piu f f

15

con dolcezza.

21

1 1

28

p *piu f*

34

p *f* *p*

48

f *p* *con amore.* *p*

55

f *p*

Musical score for piano, measures 64-82. The score is written for two staves (treble and bass clef) and includes dynamic markings (f, p, ff, pp) and articulation (accents, slurs).

Measures 64-70: Treble staff features a series of eighth-note chords and single notes, while the bass staff provides a simple harmonic accompaniment. Dynamics include *f* and *p*.

Measures 71-76: The treble staff continues with eighth-note patterns, including a key signature change to one sharp (F#) in measure 73. The bass staff features a more active line with eighth notes. Dynamics include *p* and *f*.

Measures 77-82: The treble staff has a more complex texture with sixteenth-note runs and chords. The bass staff features a series of chords and single notes. Dynamics include *ff* and *pp*.

88

con Expres

92

tr

99

f

pp

105

p

114

p

p

121

piu *Fort.*

128

con amore.

135

F

p

p

Detailed description of the musical score: The score consists of four systems of piano music. The first system (measures 114-120) features a light, arpeggiated texture in the right hand and a simple bass line in the left hand, marked with a piano (*p*) dynamic. The second system (measures 121-127) introduces a more active right hand with eighth-note patterns, marked 'piu' and 'Fort.' (fortissimo). The third system (measures 128-134) continues with a similar active texture, marked 'con amore.' (with love). The fourth system (measures 135-141) begins with a fortissimo (*F*) chord and then transitions back to a piano (*p*) texture with arpeggiated figures in the right hand and a steady bass line.

144

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

153

f

161

1^e Mal. 2^e Mal.

1 *f*

170-4

ff *ff*

MUSIC FOR GUITAR AND PIANO
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W0011 BLUM, Charles: *Rondoletto*, Op 38. Publ: Schlesinger. 9 pages
(3 gtr, 6 pn). ID=Blum.Rondoletto. Both parts are long format.

CORRECTIONS: (bt=beat; c¹=notated middle C.)

Gtr3 bt2: # added to d² grace.

Gtr16,126 bt2: # moved from b¹ to e².

Gtr21,23,31,130,132,133 bt2: 4er rest added in lower line.

Gtr47 bt1: # removed from f². The D minor harmony in the piano part is assumed to be correct.

Gtr48 bt1: # added to c².

Gtr62 bt1: natural removed from b¹. It wasn't needed, and it made the previous b¹ in gtr61 look flat.

Gtr72 bt2: d² was c².

Gtr80: the following, identical measure was removed.

Gtr82 bt1: d² was c². Natural added to b.

Gtr97 bt1: flat added to b¹.

Gtr106 bt1: 4er note up-stem had 8th note flag.

Gtr107 bt1: # added to d¹.

Gtr109: end bar line added.

Gtr129,130 bt1: ledger lines added to identify a.

Gtr135 bt1: # added to d².

Gtr141 bt1: c² was e².

Gtr145 bt2: e² was grace. Rhythms fixed. See original above.

Gtr149 bt1-2, gtr151 bt2: 8th note flag added to 4er note stem on bass note.

Gtr153 bt1: # removed from e².

Gtr153 bt2: 2nd 8th rest added in both voices.

Gtr page4: extra room added between staves 6 and 7 and staves 8 and 9.

Gtr page5: extra room added between staves 3 and 4 and staves 6 and 7 and staves 7 and 8.

Pn1 bt1 both clefs: fermata added.

Pn3: cue notes added.

Pn25,135 bt1 treble: # added to d³.

Pn31 bt2 bass: drastic shifting of notes into alignment with corresponding treble notes.

Pn52 both clefs: begin repeat dots added.

Pn61 bt1 treble: natural moved from g² to b².

Pn81 bt1 bass: flat added to a¹.

Pn81 end: courtesy F clef added.

Pn82 bass: F clef was misplaced and fragmentary.

Pn86,88,90 bt2 treble: natural added to b².

Pn103,105 bt1 treble: natural added to c².

Pn109 bt1 bass: 8th note beam connecting e-e was 16th.

Pn113: cue notes added.

Pn114 bt2 bass: a relocated from under a¹.

Pn142 bt1 bass: ledger line added through c¹.

Pn163 bt2 bass: 2 middle notes, gb, added to chord.

COMMENTS:

For some of the guitar grace notes, a glissando up to the main note may be intended. If the turn to guitar page 4 presents a problem (and your music stand is big enough), copy page 3 and glue it to page 4 to make a fold-out.

On the original cover page, the 3 lines beginning "à Rotterdam..." and the surrounding border lines were pasted on.

DEFINITIONS:

Con amore = with love.

Con expres = with expression.

Mal (German) = time (occasion).

Rondo = form of music in which the principal subject is repeated several times, e.g., ABACA.

All^{to} = allegretto.

Con dolcezza = with sweetness.

Grazioso = gracefully.

Piu = more.

LIBRARY OF CONGRESS CALL NUMBER: M277.B (in box labeled "M277 A-").

THANKS: The publisher is indebted to pianist Elmer Booze for his proofreading help.

PUBLISHED BY: Sauter; 9316 Wyatt Drive; Lanham, MD 20706. Send for catalog. This

This "performance facsimile", with restoration, corrections, measure numbers, and other aids to ready performance, was created by Donald Sauter (1997) and is offered freely to the world.