




# FRITZ KREISLER

## Original Compositions Arrangements and Transcriptions

### Piano Solo

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# FRITZ KREISLER

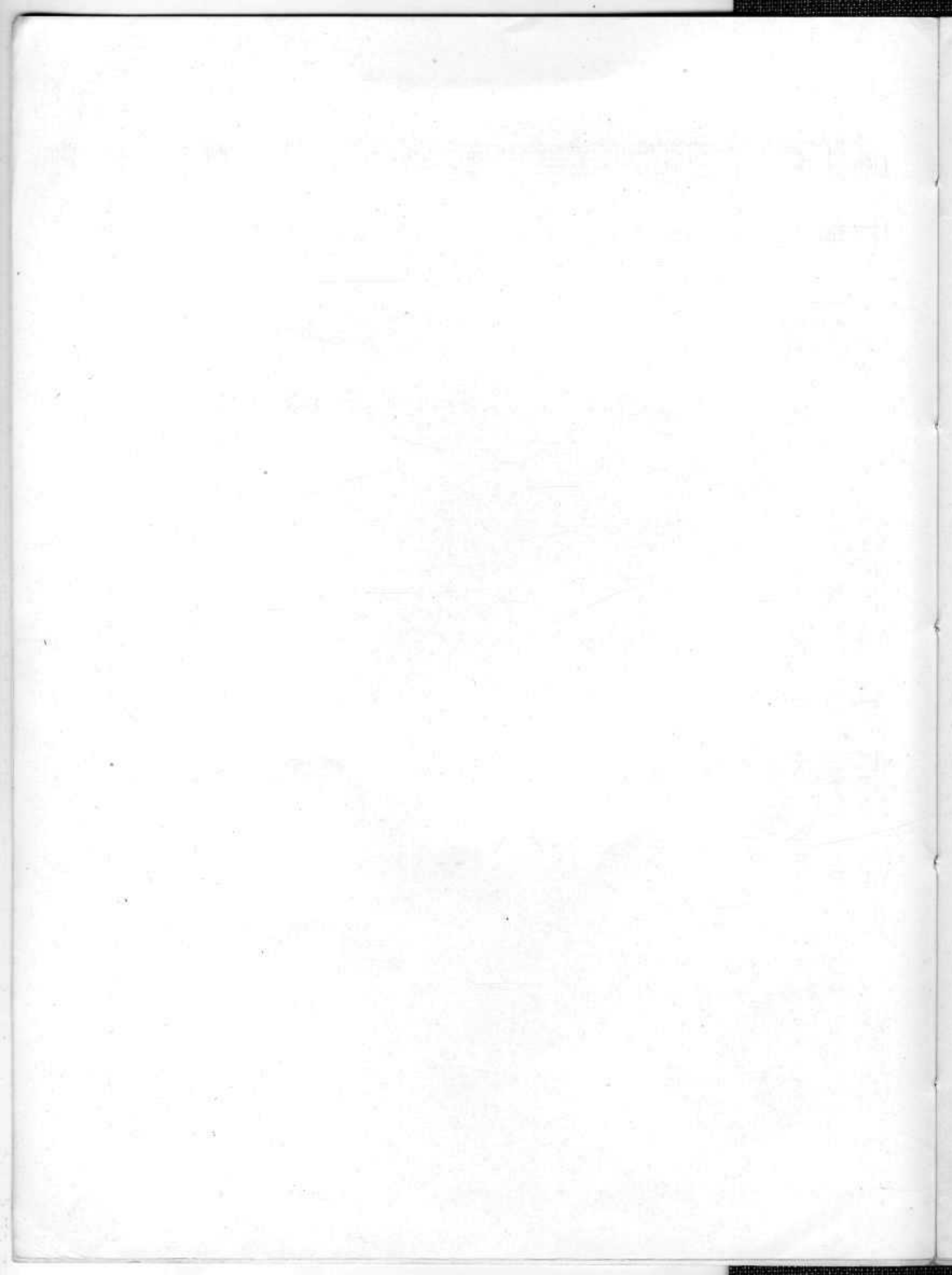
## PIANO COMPOSITIONS

- LOUIS COUPERIN . . . . . CHANSON LOUIS XIII & PAVANE .  
PADRE MARTINI . . . . . ANDANTINO . . . . .  
LOUIS COUPERIN . . . . . LA PRÉCIEUSE . . . . .  
ALT-WIENER TANZWEISEN . N° 1 LIEBESFREUD (*Love's Delight*)  
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FRITZ KREISLER . . . . . CAPRICE VIENNOIS (*Cradle Song*).  
FRITZ KREISLER . . . . . RONDINO (On a Theme by Beethoven)  
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ular Song) . . . . .  
FRITZ KREISLER. . . . . TAMBOURIN CHINOIS, Op. 3  
*transcribed by*  
*Julius Chaloff* . . . . .  
ANTON DVOŘÁK . . . . . INDIAN LAMENT  
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A. KRAKAUER . . . . . PARADISE (*Viennese Folk Song*)

CARL FISCHER - Cooper Square - NEW YORK

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# Alt-Wiener Tanzweisen.

## II.

### Liebesleid.

Tempo di „Walzer.“

*cantando*

Piano.

*p*

The musical score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system includes the tempo and performance instructions. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is primarily composed of chords and single notes, providing a steady accompaniment for the more melodic treble line. The overall mood is romantic and expressive, as indicated by the 'cantando' instruction.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

*con passione*

The second system continues the piece, marked *con passione*. It features a dynamic marking of *fs* (fortissimo) in the bass staff. The music is characterized by more pronounced rhythmic patterns and expressive phrasing.

*p grazioso*

The third system is marked *p grazioso* (piano, gracefully). It shows a change in dynamics and a more delicate, flowing melodic line in the upper staff.

*cresc.*

The fourth system is marked *cresc.* (crescendo). The music builds in intensity, with a more active bass line and a melodic line that rises in pitch.

*e poco più vivo*

The fifth system is marked *e poco più vivo* (and a little more lively). The tempo and energy increase, with more frequent notes and a driving bass line.

*poco rit.* **Tempo I.** *grazioso*

The sixth system begins with a *poco rit.* (slightly slower) marking, followed by a **Tempo I.** (first tempo) marking and the instruction *grazioso*. A dynamic marking of *p* (piano) is present at the start of the system. The music returns to a more graceful and controlled character.

*poco più lento e ben accentato*

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has two sharps (F# and C#), and the time signature is 3/4.

The second system continues the piece with similar rhythmic patterns. The treble staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3.

The third system shows more complex melodic lines in the treble staff, with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff continues with a half note G2, followed by quarter notes A2, B2, and C3.

The fourth system includes dynamic markings. The treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings include *cresc.*, *f*, and *fz*.

The fifth system features repeated rhythmic figures. The treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings include *fz*.

The sixth system concludes the piece with a final cadence. The treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings include *fz*.

## Tempo I.

First system of musical notation, measures 1-4. The piece is in 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with slurs and accents.

Second system of musical notation, measures 5-8. The melodic line continues with slurs and accents, and the accompaniment remains consistent.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line. A *cresc.* (crescendo) marking is placed above the staff in measure 11.

Fourth system of musical notation, measures 13-16. The piece concludes this section with a *poco rit.* (poco ritardando) marking above the staff in measure 15.

## Tempo I.

Fifth system of musical notation, measures 17-20. The piece begins a new section with a *p* (piano) dynamic marking at the start of measure 17.

Sixth system of musical notation, measures 21-24. The piece continues with a *poco più lento ma ben accentato* marking above the staff in measure 21, and a *p* dynamic marking at the start of measure 22.

First system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble staff shows more complex melodic figures with some ties, and the bass staff maintains its rhythmic accompaniment.

Third system of musical notation. The treble staff features a series of chords and moving lines, while the bass staff continues with its characteristic accompaniment.

Fourth system of musical notation. The treble staff has a more active melodic line with frequent eighth notes, and the bass staff continues with quarter-note accompaniment.

Fifth system of musical notation. The treble staff shows a series of chords and melodic fragments, while the bass staff continues with its accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase, and the bass staff ends with a final accompaniment pattern.

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THE WORKS OF JULIUS CHALOFF

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# WORKS OF JULIUS CHALOFF

a distinguished  
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**J**ULIUS CHALOFF, one of the most thoroughly trained and individual of our younger American composers, was born in Boston in 1892. He graduated from the New England Conservatory with high honors, at the age of sixteen,—winning the first prize in pianoforte playing. After five years of European study, under Ignaz Friedman and Hugo Kaun, and successful concertizing, he became a member of the New England Conservatory faculty. He has taught at this institution for the past twelve years.

As an editor, Mr. Chaloff has achieved unique success. In his preparation of master works for publication, he combines authoritative knowledge and meticulous care with a sympathetic and intelligent grasp of a composer's thought and intention.

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