

# Fritz Kreisler

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# FRITZ KREISLER

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*Louis Couperin*, Chanson Louis XIII and Pavane .....  
*Padre Martini*, Andantino .....  
*Niccolo Porpora*, Menuet .....  
*Louis Couperin*, La Precieuse .....  
*Gaetano Pugnani*, Praeludium and Allegro ..  
*Francois Francoeur*, Sicilienne and Rigaudon  
*K. v. Dittersdorf*, Scherzo .....  
*Luigi Boccherini*, Allegretto .....  
*Giuseppe Tartini*, Variations on a Theme by Corelli .....  
*Alt-Wiener Tanzweisen No. 1*, Liebesfreud.  
*Alt-Wiener Tanzweisen No. 2*, Liebesleid...  
*Alt-Wiener Tanzweisen No. 3*, Schoen Rosmarin .....  
*Padre Martini*, Preghiera .....  
*Gaetano Pugnani*, Tempo di Minuetto .....  
*Louis Couperin*, Aubade Provencale .....  
*Jean-Baptiste Cartier*, La Chasse (Caprice) ..  
*Friedemann Bach*, Grave .....  
*Arcangelo Corelli*, La Folia .....  
*Antonio Vivaldi*, Concerto (C Major) .....

### ORIGINAL COMPOSITIONS

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 Romance .....  
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 Tambourin Chinois .....

### AUSTRIAN FOLK SONGS

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 Paradise (Viennese Folk Song), Kreisler  
 Krakauer-Kreisler  
 Viennese Melody..... Gaertner-Kreisler  
 Viennese Popular Song (Old Refrain), Kreisler

### CLASSICAL MASTERPIECES

*Joh. Seb. Bach*, Prelude in E Major .....  
*Joh. Seb. Bach*, Gavotte in E Major .....  
*Jean Marie Leclair*, Tambourin .....  
*Giuseppe Tartini*, Fugue in A Major .....  
*Arcangelo Corelli*, Sarabande and Allegretto  
*J. Ph. Rameau*, Tambourin .....  
*W. A. Mozart*, Rondo .....  
*Chr. W. Gluck*, Melodie .....  
*Franz Schubert*, Moment Musical .....  
*Carl Marie von Weber*, Larghetto .....  
*F. Mendelssohn*, Song Without Words .....  
*Niccolo Paganini*, Caprice No. 13 .....  
*Niccolo Paganini*, Caprice No. 20 .....  
*Niccolo Paganini*, Caprice No. 24 .....  
*Niccolo Porpora*, Allegretto in G Minor...  
*Robert Schumann*, Romance .....  
*Henri Wieniawski*, Caprice in E Flat Major.  
*Henri Wieniawski*, Caprice in A Minor .....

### ANTON DVORAK'S MASTERPIECES

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 Slavonic Dances, G Minor, No. 1 ..... (Slavische Tanzweisen, G. Moll) .....  
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 Toy Soldier's March .....

### TRANSCRIPTIONS

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*Fr. Chopin*, Mazurka in A Minor .....  
*N. Rimsky-Korsakow*, Two Sketches from "Scheherazade" .....  
 No. 1 Dance Orientale .....  
 No. 2 Chanson Arabe .....  
 Hymn to the Sun (Coq d'or) .....  
 Hindoo Chant (Sadko) (Song of India) ..  
*Londonderry Air*, Farewell to Cucullain (Old Irish Air) .....  
*E. Granados*, Spanish Dance .....  
*Fr. Chopin*, Mazurka (Op. 33, No. 2) .....  
*P. Tschaikowsky*, Song Without Words Chanson Sans Paroles) .....  
*Percy Grainger*, Molly on the Shore (Irish Reel) .....  
*E. Poldini*, Dancing Doll (Poupée Valsante) (Stephen C. Foster, Old Folks at Home (Swanee River) .....  
*Two Russian Folk Songs*, Paraphrase .....  
*P. Tschaikowsky*, Andante Cantabile from String Quartet, Op. 11 .....  
*P. Tschaikowsky*, Humoresque .....  
*M. de Falla*, Danse Espagnole (from "La Vida Breve") .....  
*I. Albeniz*, Malaguena .....  
*I. Albeniz*, Tango .....  
*Erno Balogh*, Caprice Antique .....  
*Erno Balogh*, Dirge of the North .....  
*Joh. Brahms*, Hungarian Dance .....  
*Cecile Chaminade*, Spanish Serenade (Serenade Espagnole) .....  
*Rudolf Friml*, La Danse Des Demoiselles, (Op. 48) (Dance of the Maidens) .....  
*Hawaiian Melody*, Aloha Oe .....  
*Rich. Heuberger*, Midnight Bells, (Viennese Melody) .....  
*Franz Lehar*, Frasquita (Serenade) .....  
*Elwyn Owen*, Invocation .....  
*I. J. Paderewski*, Melody, Op. 16, No. 2 .....  
*I. J. Paderewski*, Minuet, Op. 14, No. 1 .....  
*S. Rachmaninoff*, Marguerite (Albumleaf) ..

B. 2092

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# Malagueña

I. ALBENIZ - KREISLER

Allegretto

Violin

Piano

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a fermata over the first measure, a second measure with a fermata, and a final measure with a fermata. The grand staff contains a piano accompaniment with chords and triplets. A dynamic marking *p* is present in the second measure of the bass staff. A Roman numeral *II* is placed above the second measure of the treble staff.

Second system of musical notation, continuing the grand staff from the first system. It features similar piano accompaniment with triplets and chords. The treble staff continues with a melodic line.

Third system of musical notation. The piano accompaniment in the grand staff includes dynamic markings *piu cresc.* and *mf*. The treble staff continues with a melodic line, featuring a fermata and a triplet.

Fourth system of musical notation. The piano accompaniment in the grand staff includes dynamic markings *mf*, *sfz*, and *dim.*. The treble staff includes a dynamic marking *f* and a *marcato* marking. The system concludes with a *dim.* marking in the bass staff.



Adagio

*marcato e molto espress.* *f* <sup>IV</sup> <sub>3</sub> *Lento* *poco più* *pp*

*p una corda*  
*Ped.*

*Lento* *poco più* *2*

*Lento*  
*Ped.*

*Lento* *poco più* *5* *3* *Lento* *una corda*

*Lento*  
*una corda*  
*Ped.*

*Lento* *poco rit.* *marcato* *Lento* *una corda* *una corda* *Ped.*

*Lento*  
*una corda*  
*Ped.*

*Cadenza*

una corda  
mf

rit. 8

dolce III 2 3 tr 5 rubato 3 3 2

3 3 3 3 3

3 3 3 3 3



This musical score is arranged in five systems, each containing a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system features a triplet in the vocal line and a triplet in the piano accompaniment. The second system includes a triplet in the piano accompaniment and a dynamic marking of *p*. The third system has a dynamic marking of *poco cresc.* and a triplet in the piano accompaniment. The fourth system includes a dynamic marking of *p* and a triplet in the piano accompaniment. The fifth system features a dynamic marking of *poco cresc.* and a triplet in the piano accompaniment. The score is written in a style typical of late 19th or early 20th-century music.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic. The lower staff (bass clef) includes the instruction *più cresc.* and features several triplet markings (*3*) over groups of notes.

Second system of musical notation. The upper staff starts with a mezzo-forte (*mf*) dynamic. The lower staff features a forte (*f*) dynamic and several *sfz* (sforzando) markings. Triplet markings (*3*) are present in both staves.

Third system of musical notation. The upper staff includes the instruction *sonoro*. The lower staff includes *mf sonoro*. Triplet markings (*3*) are present in both staves.

Fourth system of musical notation. The lower staff includes the instruction *leggiere*. Triplet markings (*3*) are present in both staves.

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The first staff begins with a *mf* dynamic marking and contains several chords and melodic fragments. The grand staff features a complex accompaniment with many triplets in the right hand and a steady bass line in the left hand.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure. The right hand of the grand staff continues with triplets. The system concludes with a *pp* dynamic marking and a final chord in the right hand.

Adagio

Third system of musical notation, starting with the tempo marking *Adagio*. It features a single treble clef staff and a grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The right hand of the grand staff has a long, sweeping melodic line. The left hand of the grand staff is marked *una corda* and *p*. The system ends with a *pp* dynamic marking and a final chord.

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The right hand of the grand staff has a rhythmic pattern of eighth notes. The left hand of the grand staff has a similar rhythmic pattern. The system concludes with a *rit.* marking and a *pp* dynamic marking.

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