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CARL FISCHER, Inc.
COOPER SQUARE
New York

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PRINTED IN U. S. A. BOSTON 380-382 Boylston St.

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FRITZ KREISLER

PIANO COMPOSITIONS

- LOUIS COUPERIN CHANSON LOUIS XIII & PAVANE .
PADRE MARTINI ANDANTINO.
LOUIS COUPERIN LA PRÉCIEUSE
ALT-WIENER TANZWEISEN . NO 1 LIEBESFREUD (*Love's Delight*) .
NO 2 LIEBESLEID (*Love's Sorrow*) .
NO 3 SCHÖN ROSMARIN
FRITZ KREISLER CAPRICE VIENNOIS (*Cradle Song*).
FRITZ KREISLER RONDINO (On a Theme by Beethoven
transcribed and edited by
Leopold Godowsky
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ular Song)
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transcribed by
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A. KRAKAUER PARADISE (*Viennese Folk Song*)

CARL FISCHER - Cooper Square - NEW YORK

BOSTON
380-382 Boylston St.

CHICAGO
430-432 South Wabash Ave.

Caprice Viennois

Fritz Kreisler

Allegro molto moderato

Piano

The first system of the musical score is written for piano in G major and 3/4 time. It begins with a forte (f) dynamic and an 'Allegro molto moderato' tempo. The right hand features a series of sixteenth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a piano (p) dynamic marking.

The second system continues the piece with a 'poco rit.' (slightly ritardando) tempo change. The right hand has a more melodic line with some grace notes, and the left hand continues with rhythmic accompaniment. The system ends with an 'espressivo' marking and a series of ledger lines (Led.) and asterisks (*) indicating notes below the staff.

Andante con moto

The third system is marked 'Andante con moto' and begins with a 'cres.' (crescendo) dynamic. The right hand features a prominent five-note scale-like passage. The left hand has a more complex accompaniment with some ledger lines. The system ends with several 'Led.' and '*' markings.

The fourth system continues the 'Andante con moto' section with a 'poco string.' (slightly stringendo) tempo change. The right hand has a melodic line with some grace notes, and the left hand provides a rhythmic accompaniment. The system ends with several 'Led.' and '*' markings.

The fifth system is marked 'scherzando' and features a more rhythmic and playful character. The right hand has a series of sixteenth-note patterns, and the left hand has a steady accompaniment. The system ends with a final cadence in G major.

Più vivo (Valse lente)

m.s.

dolce

*Red. **

m.s.

cres.

Red. simile

m.s.

p

*Red. **

cres.

*Red. **

rubato, alla Viennese

poco rit. dim.

*Red. **

a tempo

poco più vivo

First system of musical notation. Treble staff begins with a piano (*p*) dynamic. Bass staff contains several measures with 'Red.' markings and asterisks. Fingering numbers (1-5) are present throughout.

Second system of musical notation. Treble staff includes a *poco rit.* marking. Bass staff contains several measures with 'Red.' markings and asterisks. Fingering numbers (1-5) are present throughout.

Third system of musical notation. Treble staff begins with a *Vivo* marking and a *brillante* marking. It includes a *p* dynamic and a *fz* marking. Bass staff contains several measures with 'Red.' markings and asterisks. Fingering numbers (1-5) are present throughout.

Fourth system of musical notation. Treble staff includes a *fz* marking and a *p* dynamic. Bass staff contains several measures with 'Red.' markings and asterisks. Fingering numbers (1-5) are present throughout.

Fifth system of musical notation. Treble staff includes a *fz* marking. Bass staff contains several measures with 'Red.' markings and asterisks. Fingering numbers (1-5) are present throughout.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a simpler accompaniment. Fingerings are indicated with numbers 1-5. A 'Led.' (Ledero) symbol is placed below the bass staff. A flower-like symbol is also present.

Second system of musical notation. Continues the piece. The right hand has a more active melodic line. The left hand accompaniment includes chords and moving lines. A 'cres.' (crescendo) marking is visible above the right hand. Fingerings and slurs are clearly marked.

Third system of musical notation. The right hand continues with a melodic line. The left hand has a more rhythmic accompaniment. Dynamics markings include 'p' (piano) and 'f' (forte). The system ends with a double bar line and a 3/4 time signature.

Tempo I^o

Fourth system of musical notation, starting with 'Tempo I^o'. The right hand has a melodic line with many slurs and fingerings. The left hand has a rhythmic accompaniment. The system is marked with a series of 'Led.' symbols and flower-like symbols below the bass staff.

Fifth system of musical notation. Continues the piece. The right hand has a melodic line. The left hand has a rhythmic accompaniment. A 'cres.' (crescendo) marking is visible above the right hand. The system ends with a double bar line and a 3/4 time signature. 'Led.' symbols and flower-like symbols are present below the bass staff.

rubato, alla Viennese

poco rit.

First system of musical notation, including piano and bass staves with notes, rests, and fingerings. The tempo is *rubato, alla Viennese* and *poco rit.*

*Red. * Red. * Red. * Red. * Red. **

a tempo

Second system of musical notation, including piano and bass staves. Dynamics include *dim* and *p*. The tempo is *a tempo*.

*Red. * Red. * Red. * Red. * Red. **

poco più vivo

Third system of musical notation, including piano and bass staves. The tempo is *poco più vivo*.

*Red. * Red. * Red. * Red. **

Vivo

Fourth system of musical notation, including piano and bass staves. The tempo is **Vivo** and *poco rit.*

*Red. **

Listesso tempo (♩ = ♩.)

Fifth system of musical notation, including piano and bass staves. The tempo is *Listesso tempo* and the character is *scherzando*. Dynamics include *pp*.

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of Difficulty

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FOR STUDIO OR
SERIES I

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