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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*)
N° 2 LIEBESLEID (*Love's Sorrow*) .
N° 3 SCHÖN ROSMARIN
FRITZ KREISLER CAPRICE VIENNOIS (*Cradle Song*).
FRITZ KREISLER RONDINO (On a Theme by Beethoven
transcribed and edited by
Leopold Godowsky
FRITZ KREISLER THE OLD REFRAIN (Viennese Pop-
ular Song)
FRITZ KREISLER. TAMBOURIN CHINOIS, Op. 3
transcribed by
Julius Chaloff
ANTON DVOŘÁK INDIAN LAMENT
transcribed by
Julius Chaloff
A. KRAKAUER PARADISE (*Viennese Folk Song*)

CARL FISCHER - Cooper Square - NEW YORK

BOSTON
380-382 Boylston St.

CHICAGO
430-432 South Wabash Ave.

The Old Refrain

(Viennese Popular Song)

FRITZ KREISLER

Andante con moto

Piano

mf

*Red. **

*Red. **

a tempo

poco rit.

p espress.

cresc.

*Red. **

*Red. **

*Red. **

*Red. **

*Red. **

*Red. **

First system of musical notation. The right hand features complex chordal textures with triplets and sixteenth-note patterns. The left hand provides a steady accompaniment. Performance markings include *ped.* and asterisks. Fingering numbers (5, 4, 3, 2, 1) are indicated above the notes.

Second system of musical notation. The right hand continues with intricate chordal patterns. The left hand has a more active role with eighth-note accompaniment. Performance markings include *ped.*, asterisks, and *cresc.*. The instruction *poco string.* is written above the first measure. Fingering numbers are present throughout.

Third system of musical notation. The right hand features a prominent melodic line with triplets and sixteenth-note runs. The left hand accompaniment remains consistent. Performance markings include *ped.*, asterisks, and *più cresc.*. Fingering numbers are clearly marked.

Fourth system of musical notation. The right hand has a melodic flourish with a triplet. The left hand accompaniment concludes the system. Performance markings include *ped.*, asterisks, and *cresc.*. The instruction *un poco rubato* is written above the final measure. Fingering numbers are included.

teneramente

p

Red. * Red. * Red. * Red.

poco allarg.

cresc.

Red. * Red. * Red. * Red.

più vivo quasi Interludio

Red. * Red. * Red. *

dolce. e cantando

poco rit.

p

Red. * Red. * Red. *

cresc.

First system of a piano score. The right hand features complex chords and arpeggios, with some notes marked with fingerings 4 and 5. The left hand has a rhythmic accompaniment with notes marked with fingerings 3 and 2. The system includes dynamic markings *ped.* and *cresc.*, and is punctuated by asterisks.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Second system of the piano score. The right hand continues with intricate chordal textures and arpeggios. The left hand maintains its rhythmic pattern. Dynamic markings *ped.* and *cresc.* are present, along with asterisks.

ped. * *ped.* * *ped.* * *ped.* *

poco cresc.

Third system of the piano score. The right hand features more complex arpeggiated figures. The left hand has a steady accompaniment. Dynamic markings *ped.* and *poco cresc.* are used, with asterisks.

ped. * *ped.* *ped.* *ped.* *ped.* * *ped.* *

più cresc.

Fourth system of the piano score. The right hand has dense chordal textures. The left hand continues with its accompaniment. Dynamic markings *ped.* and *più cresc.* are present, with asterisks.

ped. * *ped.* *ped.* *ped.* *ped.* * *ped.* *ped.* *ped.* *ped.* *ped.* *

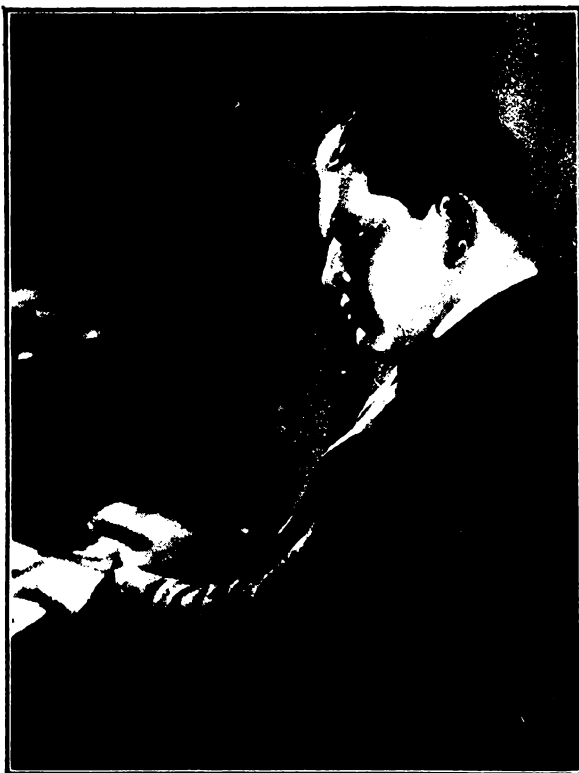
First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#). The system concludes with the instruction *poco rit.* and a *ped.* marking.

Second system of musical notation. It begins with the instruction *a tempo, ma un poco rubato*. The right hand has a *cresc.* marking. The system ends with a *ped.* marking.

Third system of musical notation. It features a *più cresc.* marking in the right hand. The system concludes with a *ped.* marking.

Fourth system of musical notation. It starts with *allarg.* and *ff* dynamics. The system concludes with the instruction *a tempo* and a *ped.* marking.

WORKS OF JULIUS CHALOFF



a distinguished
AMERICAN COMPOSER

JULIUS 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.

As a composer, he has been equally fortunate. His compositions show a decided leaning toward the modern school, but preserve at all times a melodic line of convincing freshness and charm.

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