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COOPER SQUARE  
New York

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252 Tremont St.

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(T)

Printed in U. S. A.



# 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* . . . . .  
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.

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430-432 South Wabash Ave.



## Alt-Wiener Tanzweisen.

## II.

## Liebesleid.

Tempo di „Walzer.”  
*cantando*

Piano. *p*

The musical score is written for piano in 3/4 time, marked 'Tempo di „Walzer.”' and 'cantando'. It begins with a piano dynamic marking (*p*). The score is divided into four systems of music. The first system includes a treble and bass clef with a piano dynamic marking. The music features a waltz-like melody with a steady bass accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The score is written in a standard musical notation style with various ornaments and phrasing marks.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The lower staff is in bass clef and features a similar rhythmic pattern with some chords and rests.

*con passione*

The second system continues the musical piece. It includes the instruction *con passione* above the treble staff. The music features a mix of eighth and sixteenth notes, with some chords. A dynamic marking of *f* (forte) is present in the lower staff.

*p grazioso*

The third system shows a change in mood with the instruction *p grazioso* (piano, gracefully). The music is characterized by longer note values and some chords. A dynamic marking of *f* (forte) is also present in the lower staff.

*cresc.*

The fourth system includes the instruction *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some chords. The dynamics appear to be increasing.

*e poco più vivo*

The fifth system includes the instruction *e poco più vivo* (and a little more lively). The music features a mix of eighth and sixteenth notes, with some chords.

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

The sixth system includes the instructions *poco rit.* (a little slower), **Tempo I.** (first tempo), and *grazioso.* (gracefully). The music features a mix of eighth and sixteenth notes, with some chords. A dynamic marking of *p* (piano) is present in the lower staff.

*poco più lento e ben accentato*

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as accents and *fz*.

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

Third system of musical notation, showing further development of the musical theme.

Fourth system of musical notation, featuring a *cresc.* marking and several *fz* dynamic markings.

Fifth system of musical notation, with multiple *fz* dynamic markings throughout.

Sixth system of musical notation, concluding the page with various note values and dynamic markings.

Tempo I.

The first system of the first section consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation to the first system, featuring a melodic line in the treble clef and accompaniment in the bass clef.

The third system includes the instruction *cresc.* (crescendo) in the middle of the system. The melodic line in the treble clef shows increasing intensity and complexity.

The fourth system concludes the first section with the instruction *poco rit.* (poco ritardando) at the end. The tempo slightly slows down as the section ends.

Tempo I.

The first system of the second section begins with the dynamic marking *p* (piano) in the lower left. It features a melodic line in the treble clef and accompaniment in the bass clef.

The second system of the second section includes the instruction *poco più lento ma ben accentato* (poco più lento ma ben accentato) at the top. The dynamic marking *p* is also present. The tempo is further slowed down while maintaining clear accents.



First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with various note values and rests, while the bass staff provides a rhythmic accompaniment with a steady pulse.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some slurs and ties, and the bass staff maintains its accompaniment pattern.

Third system of musical notation, showing further development of the melody in the treble staff and the accompaniment in the bass staff.

Fourth system of musical notation, with the treble staff featuring a prominent melodic phrase and the bass staff continuing its accompaniment.

Fifth system of musical notation, showing a continuation of the musical themes established in the previous systems.

Sixth and final system of musical notation on the page, concluding the piece with a final cadence in both staves.

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