

Fritz Kreisler

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FRITZ KREISLER

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B-1808

[CARL FISCHER, Inc., COOPER SQUARE NEW YORK]

Hungarian Dance

(after Johannes Brahms)

FRITZ KREISLER

Andantino

Violin

Piano

The musical score is written for Violin and Piano. It begins with a tempo marking of *Andantino*. The key signature is one flat (B-flat major) and the time signature is 2/4. The score is divided into four systems. The first system shows the violin and piano parts. The piano part features a triplet accompaniment. The second system includes dynamic markings of *mf*, *dim.*, and *cresc.*. The third system is marked *IIIa* and *appassionato*. The fourth system concludes the piece with a piano part marked *p*. The score includes various musical notations such as slurs, accents, and fingering.

IV^a and III^a

rubato

p

cresc.

poco cresc.

più

p

cresc.

più cresc.

f appassionato

poco rit.

p

poco rit.

Vivace, ma non troppo IVth and III^a

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents, marked with *mf*. The grand staff contains a piano accompaniment with chords and moving lines, also marked with *mf*. Fingering numbers (1, 2, 3, 4) are present above the treble staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line, marked with *p*. The grand staff continues the piano accompaniment, marked with *p*. Fingering numbers (3, 2) are present above the treble staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with slurs and accents, marked with *f* and *sfz*. Below the treble staff, the instruction *ben sostenuto, con ritmo* is written. The grand staff contains a piano accompaniment with chords and moving lines, marked with *sfz* and *p*. Fingering numbers (2, 4, 2, 4) are present above the treble staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with slurs and accents, marked with *f* and *sfz*. The grand staff contains a piano accompaniment with chords and moving lines, marked with *sfz*. Fingering numbers (2, 4) are present above the treble staff.

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 various ornaments and fingerings (1, 2, 3, 4). The grand staff contains a piano accompaniment with chords and moving lines. The dynamic marking *p* is present in both the treble and bass staves of the grand staff.

Second system of musical notation, continuing the piece. It features the same treble and grand staff layout. The piano accompaniment continues with complex chordal textures and moving bass lines. The dynamic marking *p* is maintained.

Third system of musical notation. The piano accompaniment becomes more active with sixteenth-note patterns in the bass line. The dynamic marking *dim.* (diminuendo) is introduced in the middle of the system.

Fourth system of musical notation, the final system on the page. It includes dynamic markings *pochiss. rit.* and *molto rit.* in the treble staff, and *pp* and *molto rit.* in the grand staff. The piece concludes with sustained chords in the piano accompaniment.

*) Andante

dolce

p

espress.

poco cresc.

III^a

poco accel. e cresc.

pochiss. rit. *a tempo*

pochiss. rit. *a tempo* *sfz*

sfz cresc.

*) This melody is used as in the "Airs Hongrois" by H.W. Ernst
23485-10

Tempo Imo

poco rit. II^a

poco rit.

rubato

III^a

colla parte

Vivace, ma non troppo

IV^a e III^a

The musical score is arranged in four systems, each with a treble clef staff for the violin and a grand staff (treble and bass clefs) for the piano. The key signature is one flat (B-flat major or E-flat minor). The tempo is 'Vivace, ma non troppo'. The score includes various dynamics: *mf* (mezzo-forte) in measures 1-2, *p* (piano) in measures 5-6, *f* (forte) in measure 10, and *sfz* (sforzando) in measures 10-11 and 14-15. There are also accents (*v*) and slurs throughout. The piece concludes with a repeat sign in measure 16.

III *sfz cresc.* *sfz*

This system contains the first system of music. It features a vocal line at the top with a Roman numeral 'III' and a piano accompaniment below. The piano part includes dynamic markings *sfz cresc.* and *sfz*. The music is in a key with one flat and a 3/4 time signature.

molto cresc. *f con accento e ritmo*

This system contains the second system of music. It continues the vocal and piano parts. The piano part has dynamic markings *molto cresc.* and *f con accento e ritmo*. The music continues in the same key and time signature.

p

This system contains the third system of music. The piano part begins with a dynamic marking of *p* (piano). The music continues with various rhythmic patterns and articulation marks.

sfz *ff*

This system contains the fourth system of music. The piano part features dynamic markings *sfz* and *ff* (fortissimo). The system concludes with a double bar line.

GERALDINE FARRAR

POEMS AND VOCAL SETTINGS

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