

FRITZ KREISLER

RONDO

for Violin and Piano

MOZART

CHARLES FOLEY, Inc.

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FRITZ KREISLER

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First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a continuous eighth-note pattern. The left hand has a more complex rhythmic pattern with eighth and sixteenth notes. Both hands include a *cresc.* (crescendo) marking in measures 3 and 4.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns. The left hand features a series of chords and eighth-note patterns, with a *f* (forte) marking in measure 6.

Third system of musical notation, measures 9-12. The right hand has a steady eighth-note accompaniment. The left hand consists of chords and rests, with a *p* (piano) marking in measure 9.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns. The left hand features chords and eighth-note patterns, with a *f* marking in measure 15 and a *p* marking in measure 16.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with eighth notes and a *cresc.* marking in measure 18. The left hand has chords and eighth notes, with *f* and *p* markings in measures 17 and 18 respectively, and another *cresc.* marking in measure 19.

II^a

p scherzando

giocoso
cresc.

fp *fp* *fp* *fp* *cresc.* *fp*

p

sul E
cresc.

f *p semplice* *scerzando*
p *scerzando*

semplice *scerzando*

dolce
p

Cadenza

senza

First system of music, measures 1-8. The right hand features a continuous sixteenth-note melody. The left hand is mostly silent, with some chords in measures 2, 4, 6, and 8.

rit.

Second system of music, measures 9-16. The right hand continues the sixteenth-note melody. The left hand enters in measure 9 with a bass line. Dynamics include *p*, *mp*, and *p*.

Third system of music, measures 17-24. The right hand continues the sixteenth-note melody. The left hand features a bass line with chords. Dynamics include *f*, *sp*, *p*, and *cresc.*

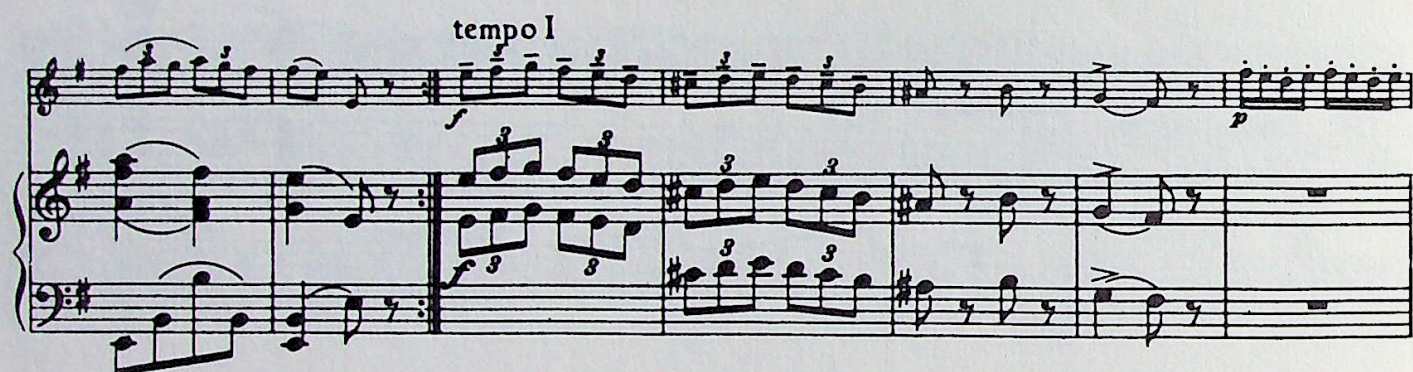
Fourth system of music, measures 25-32. The right hand continues the sixteenth-note melody. The left hand features a bass line with chords. Dynamics include *p*, *cresc.*, and *p*.

Fifth system of music, measures 33-40. The right hand continues the sixteenth-note melody. The left hand features a bass line with chords. Dynamics include *mp* and *p*.

più tranquillo



tempo I



cresc.

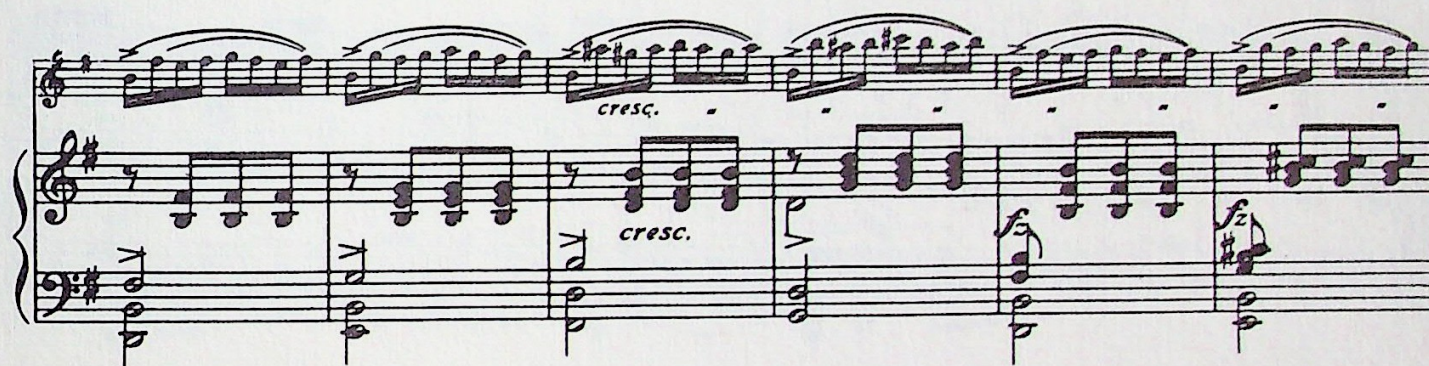




First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The treble staff includes dynamic markings: *cresc.*, *dim.*, and *p*. The bass staff includes *pp*, *cresc.*, *dim.*, and *p*.



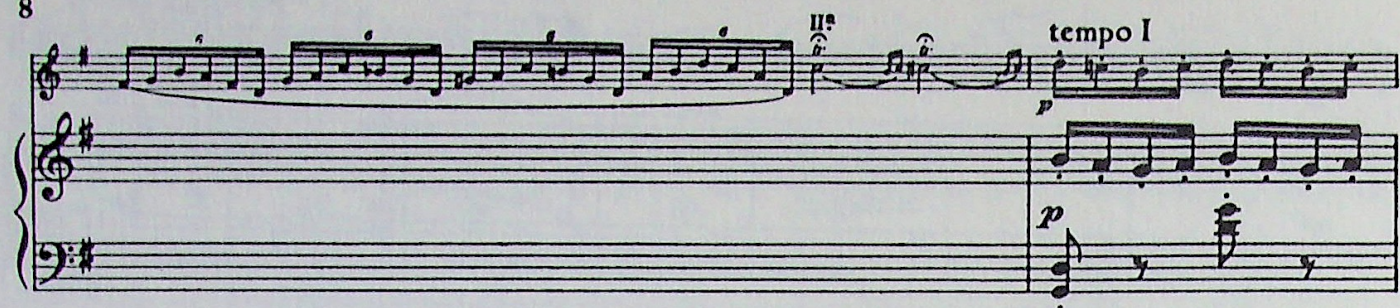
Third system of musical notation. The treble staff features a *cresc.* marking. The bass staff also features a *cresc.* marking.



Fourth system of musical notation. The treble staff includes a *poco allarg.* marking. The bass staff includes a *fz* marking.



Fifth system of musical notation. The treble staff begins with the word *Cadenza* and contains a long, flowing melodic line. The bass staff contains a few notes.



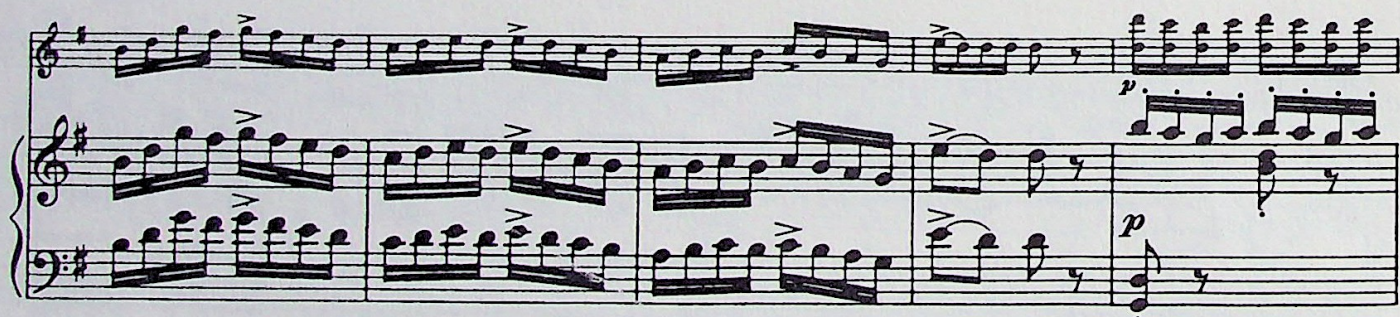
First system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and a repeat sign. Bass staff has a simple accompaniment. Dynamics include *p* (piano) and *mp* (mezzo-piano). A tempo change to *tempo I* is indicated.



Second system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics include *mp* (mezzo-piano) and *p* (piano).



Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics include *f* (forte).



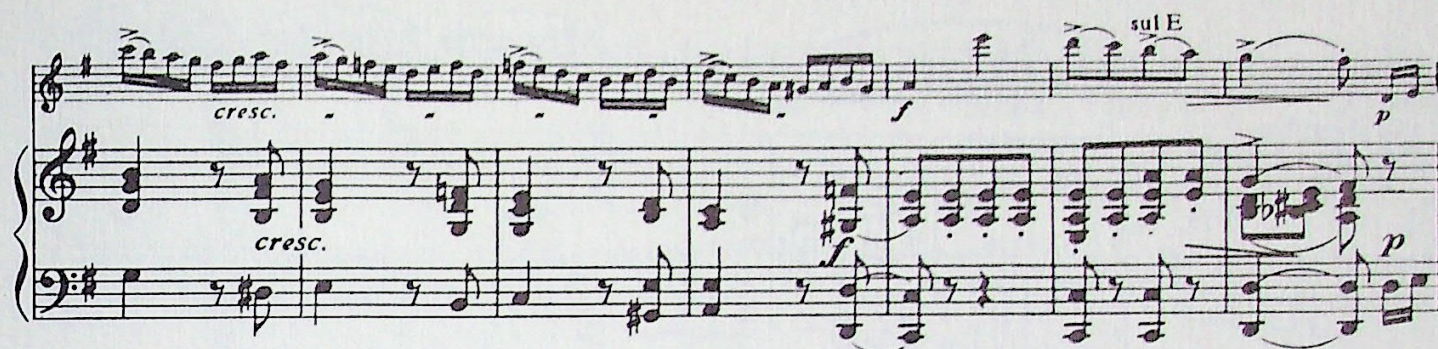
Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics include *p* (piano).



Fifth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics include *p* (piano).



First system of musical notation. The upper staff features a melodic line with trills and slurs. The lower staff is a piano accompaniment with chords and single notes. Dynamics include *f* and *p*.



Second system of musical notation. The upper staff includes the instruction *cresc.* and *sul E*. The lower staff also includes *cresc.* and *p*. The music continues with complex harmonic textures.



Third system of musical notation. The upper staff includes the instruction *scherzando*. The lower staff includes *p*. The tempo and mood shift with this instruction.



Fourth system of musical notation. The upper staff continues the melodic development. The lower staff includes *p*. The texture remains dense with many notes.



Fifth system of musical notation. The upper staff includes the instruction *1a*. The lower staff includes *p*. The system concludes the page's musical content.

giocoso
cresc.

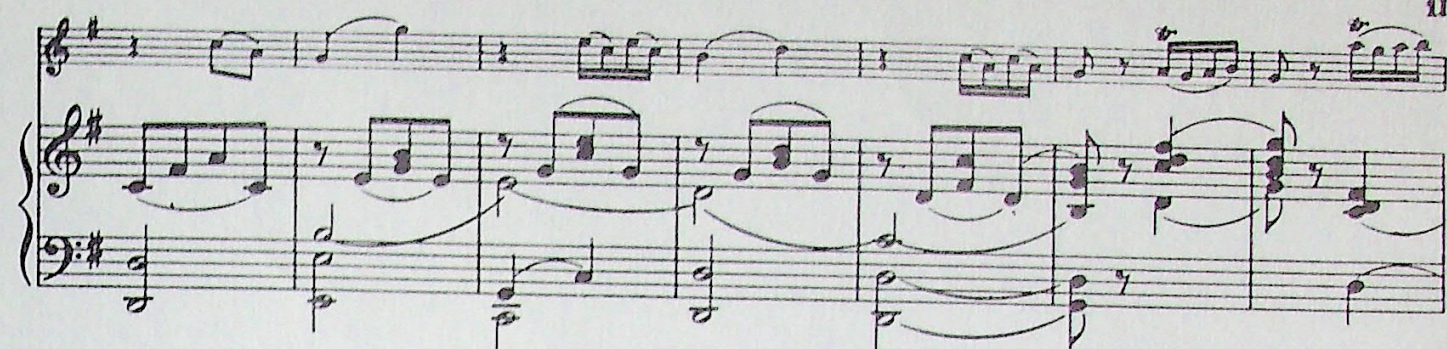
cresc.

cresc.
f
p semplice
p

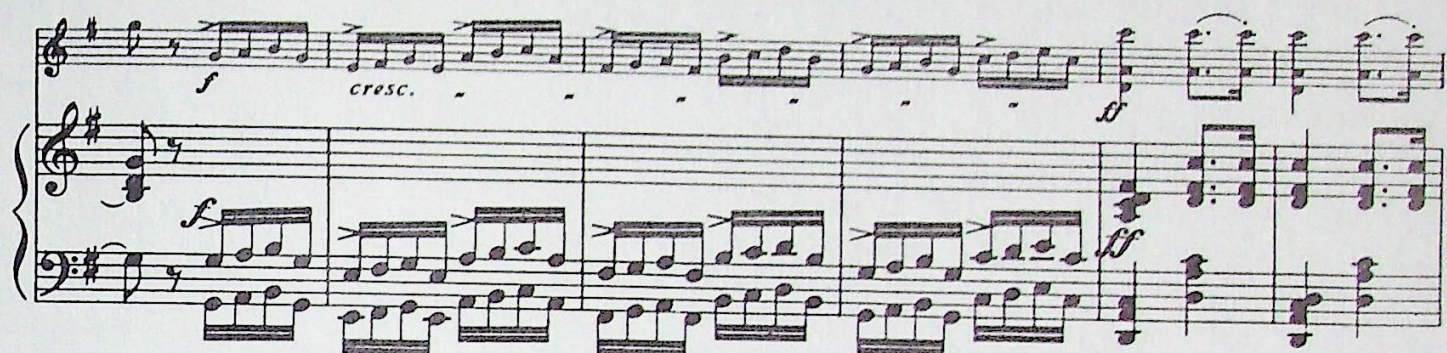
IIa
semplice

scherzando
p tranquillo

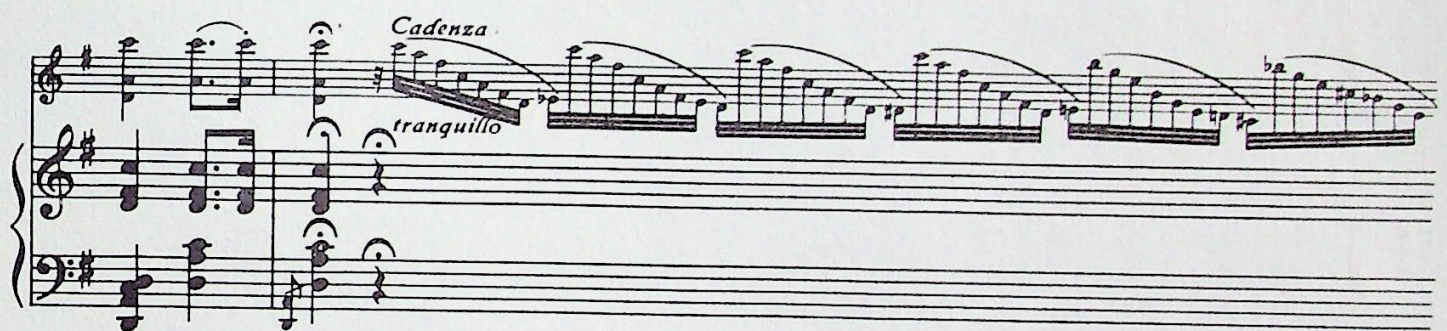
7



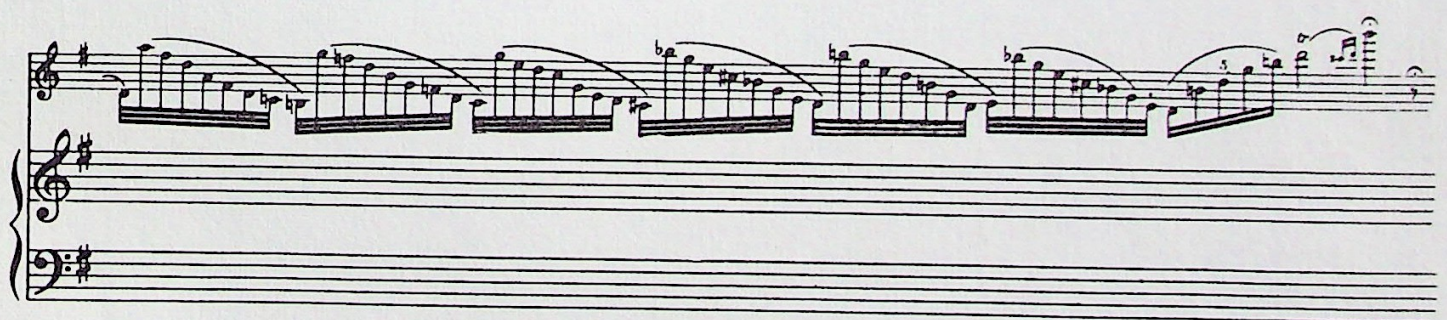
First system of musical notation, featuring a treble and bass staff. The music is in G major (one sharp) and 4/4 time. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.



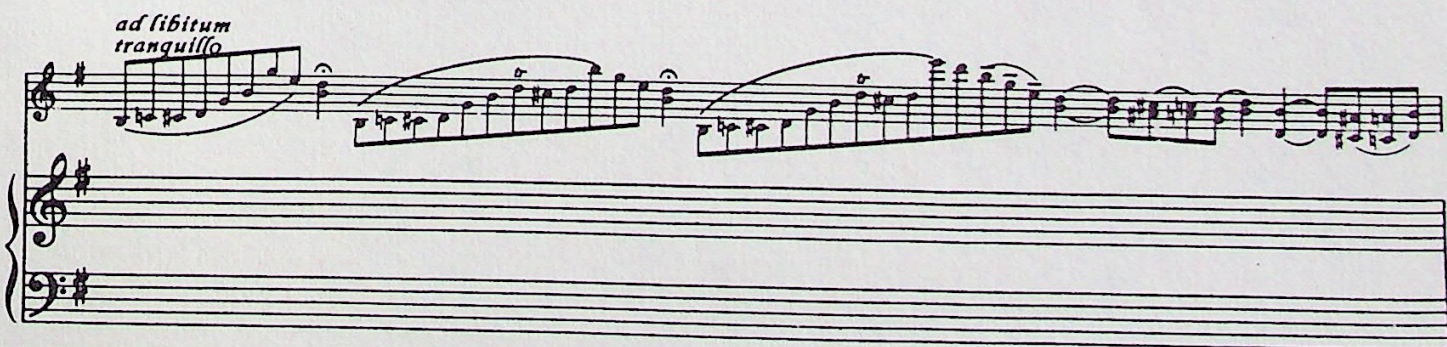
Second system of musical notation, continuing the piece. It includes dynamic markings *f* (forte) and *cresc.* (crescendo). The music features a series of sixteenth-note runs in both staves, building in intensity.



Third system of musical notation, marked *Cadenza* and *tranquillo*. The treble staff features a melodic line with slurs and ties, while the bass staff has a more static accompaniment. The tempo is indicated as *tranquillo*.



Fourth system of musical notation, continuing the *Cadenza* section. It features a series of sixteenth-note runs in the treble staff, with a final measure marked *dim.* (diminuendo).



Fifth system of musical notation, marked *ad libitum* and *tranquillo*. The treble staff features a melodic line with slurs and ties, while the bass staff has a more static accompaniment. The tempo is indicated as *tranquillo*.

in tempo
cantando

dim *poco* *rit.* *tempo I* *poco a poco cresc.*

molto cresc. *f* *ff* *ff*

RONDO

Wolfgang Amadeus Mozart

VIOLIN

FRITZ KREISLER

Allegretto
leggero

The score is written for violin in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic and a tempo marking of *Allegretto leggiero*. The first staff contains a triplet of eighth notes. The second staff has an accent on the first eighth note. The third staff features a forte (*f*) dynamic. The fourth staff includes a piano (*p*) dynamic and a slur. The fifth staff has a crescendo (*cresc.*) marking. The sixth staff includes a piano (*p*) dynamic and a slur. The seventh staff has a piano (*p*) dynamic and a slur. The eighth staff includes a piano (*p*) dynamic and a slur. The ninth staff has a piano (*p*) dynamic and a slur. The tenth staff includes a piano (*p*) dynamic and a slur. The eleventh staff concludes with the instruction *p scherzando*.



Violin score page 4, featuring 12 staves of music in G major. The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations include "glocoso" and "cresc." above the second staff, "sul E" above the third staff, "p semplice" and "scherzando" below the fifth staff, "semplice" and "scherzando" below the sixth staff, "dolce" below the seventh staff, "Cadenza" above the eighth staff, "senza rit." and "p" below the ninth staff, and "p" below the tenth staff. The page number 4 is in the top left corner, and the instrument name VIOLIN is at the top center.

4

VIOLIN

glocoso
cresc.

sul E
cresc.

p semplice
scherzando

semplice
scherzando

dolce

Cadenza

senza rit.
p

p

1 3

mf più tranquillo

tempo I

f *p*

cresc.

ff *mf*

p

cresc. *dim.*

cresc.

poco allarg.

Cadenza

II^a

VIOLIN

tempo I

The score consists of 12 staves of music in G major (one sharp). It includes various musical markings and technical exercises:

- Staff 1:** Starts with a piano (*p*) dynamic and a tempo marking of *tempo I*. The music features a series of eighth-note patterns.
- Staff 2:** Features a forte (*f*) dynamic marking.
- Staff 3:** Continues the eighth-note patterns.
- Staff 4:** Features a piano (*p*) dynamic marking.
- Staff 5:** Includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic marking.
- Staff 6:** Includes a piano (*p*) dynamic marking and a scherzo (*p scherz.*) marking.
- Staff 7:** Includes a trill (*tr.*) marking.
- Staff 8:** Includes a first ending (*1^a*) marking.
- Staff 9:** Includes a *giocoso* marking and a crescendo (*cresc.*) marking.
- Staff 10:** Includes a crescendo (*cresc.*) marking.
- Staff 11:** Includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.
- Staff 12:** Includes a *semplice* marking.

VIOLIN

7

scherzando

semplice

scherzando

tranquillo

cresc.

Cadenza

tranquillo

ad libitum

tranquillo

in tempo

cantando

dim.

poco

trill.

tempo I

poco a poco cresc.

molto cresc.

f

ff

ff

FRITZ KREISLER

CADENZAS

- 3 for Concerto Op. 61 (Beethoven)
- 1 for Concerto Op. 77 (Brahms)
- 3 for Concerto #3, G major (Mozart)
- 3 for Concerto #4, D major (Mozart)
- 2 for Concerto #5, A major and 1 for Concerto #6, E_b major (Mozart)
- 2 for Concerto Op. 22 (Viotti)

CONCERTOS

- CONCERTO in C major (in style of Vivaldi)
- CONCERTO, Op. 35 (Tschaikowsky) (revised with original cadenza by Kreisler)
- CONCERTO in One Movement from Concerto #1 in D, Op. 6 (Paganini)

TRANSCRIPTIONS

- MALAGUENA (Albeniz)
- TANGO (Albeniz)
- GRAVE (W. F. Bach)
- PRELUDE in E major (J. S. Bach)
- GAVOTTE (J. S. Bach)
- RONDINO ON A THEME (Beethoven)
- HUNGARIAN DANCE, Op. 17 (Brahms)
- MAZURKA, Op. 33, #2 (Chopin)
- MAZURKA, Op. 67, #4 (Chopin)
- FOLIA, LA (Corelli)
- INDIAN LAMENT (Dvorak)
- SLAVONIC DANCE #1 in G minor (Dvorak)
- SLAVONIC DANCE #2 in E minor (Dvorak)
- SLAVONIC DANCE #3 in G major (Dvorak)
- SLAVONIC FANTASIE in B minor (Dvorak)
- SONGS MY MOTHER TAUGHT ME (Dvorak)
- VIENNESE MELODY (Gaertner)
- MELODIE (Gluck)
- SPANISH DANCE (Granados)
- HUNGARIAN RONDO (Haydn)
- MIDNIGHT BELLS (Heuberger)
- PARADISE (Viennese Folk Song) (Krakauer)
- FRASQUITA (Lehar)
- ALOHA OE (Hawaiian Melody) (Liliuokalani)
- SONG WITHOUT WORDS (May Breeze, Op. 62, No. 1) (Mendelssohn)
- RONDO (Mozart)
- MELODY (Paderewski)
- MENUET (Paderewski)
- CAPRICE 13, 20 & 24 (Paganini)
- MOTO PERPETUO (Paganini)
- THE BELL (La Clochette, Op. 7) (Paganini)
- THEME & VARIATIONS (Non Piu Mesta, Op. 12) (Paganini)
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- DANCING DOLL (Poldini)
- ALBUMLEAF (Marguerites) (Rachmaninoff)
- 18th VARIATION (from Rapsodie on a theme of Paganini) (Rachmaninoff)
- ITALIAN POLKA (Rachmaninoff)
- PRELUDE in G minor (Rachmaninoff)
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- DANSE ORIENTALE (Rimsky-Korsakoff)
- FANTASIE ON RUSSIAN THEMES, Op. 33 (Rimsky-Korsakoff)
- HYMN TO THE SUN (Rimsky-Korsakoff)
- SONG OF INDIA (Rimsky-Korsakoff)

- BALLET MUSIC from Rosamunde (Schubert)
- IMPROMPTU, Op. 90, #3 (Schubert)
- MOMENT MUSICAL (Schubert)
- FANTASY, Op. 131 (Schumann)
- ROMANCE (Schumann)
- DEVIL'S TRILL (Tartini)
- FUGUE IN A (Tartini)
- VARIATIONS on a theme of Corelli (Tartini)
- LONDONDERRY AIR (Farewell to Cucullain) (Traditional)
- ANDANTE CANTABILE (from String Quartet, Op. 11) (Tschaikowsky)
- SCHERZO, Op. 42, No. 2 (Tschaikowsky)
- SONG WITHOUT WORDS (Chansons Sans Paroles) (Tschaikowsky)
- AIR RUSSES (Souvenir de Moscow) (Wieniawski)
- CAPRICE in A minor (Wieniawski)
- CAPRICE in E_b (Alla Saltarella) (Wieniawski)

ORIGINALS

- BERCEUSE ROMANTIQUE
- CAVATINA
- CAPRICE VIENNOIS
- EPISODE
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- TAMBOURIN CHINOIS
- VIENNESE RHAPSODIC FANTASietta

TROIKA (Capriccio) (Winternitz)

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