

# STRING EXPLORER SERIES

## Rondino

On a Theme by Beethoven

Fritz Kreisler

Arranged by Andrew H. Dabczynski (ASCAP)

### INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola  .....	3
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

This piece is an orchestral setting of a popular solo violin composition. Students will have the opportunity to learn rondo form and beginning chromatic alterations. All sections have a chance to share in the delightful melodies. This pleasing and accessible piece will enhance any concert program.

### PROGRAM NOTES

Friedrich "Fritz" Kreisler (1875–1962) was an Austrian-American violinist and composer. He is considered one of the greatest violinists of all time, with a unique style and sweet tone that was immediately recognizable. He wrote many popular works for violin, and in 1915 composed this *Rondino*, based upon an unused theme by Beethoven. A "rondino" is a short rondo, a musical form where the main theme recurs after other contrasting themes. Listen to how Beethoven's lilting opening melody (the "A" theme) continually returns after each of Kreisler's other alternating melodies.



## NOTES TO THE CONDUCTOR

The lilting primary theme of Kreisler's *Rondino* is a melody by Beethoven (unused, but originally intended for inclusion in his *Wind Octet*) that recurs throughout the piece in modified rondo form (AABACCADDEAA). This arrangement directly parallels Kreisler's popular original version for violin and piano.

The bowings used primarily are drawn from the original and do much to convey Kreisler's characteristic phrasing. Throughout the piece, the thematic material and accompaniments incorporate occasional chromatic alterations that are easily achieved by young players. The main "A" theme opens the piece, played by the first violins (mm. 1–8), with an arpeggiated accompaniment. It is immediately repeated (mm. 9–16), this time in thirds with the second violins, and the accompaniment now lightly plucked. A contrasting "B" theme (mm. 17–24) begins with the second violins/violas, occasionally alternating in fragments with the first violins. This theme is repeated (mm. 25–32) before the original setting of the "A" theme returns (mm. 33–40). The "C" theme follows (mm. 41–48), likewise in interlocking 2-measure fragments shared between second violins/violas and the first violins; balancing the sections will help to bring out this theme. This "C" theme is then heard again (mm. 49–56). The "A" theme recurs (mm. 57–64), played in octaves—then in harmony—by the violas and celli. A darker, contrasting "D" theme in B-minor is then played by the first violins (mm. 65–72); this section is then repeated (mm. 73–80). A brief transition (mm. 81–82) leads to an extended "E" theme in G-major (mm. 83–98), again played in octaves by the violas/celli. The primary "A" theme then returns in harmony, played by the first/second violins (mm. 99–106). The "A" theme is heard one last time beginning in m. 107, this time played in harmony between the violins and violas/celli, with a bass accompaniment. A ritard (m. 113) begins a phrase extension (mm. 115–118) that leads to a gentle cadence (mm. 119–122) to end the piece.

# Rondino

On a Theme by Beethoven

By Fritz Kreisler

CONDUCTOR SCORE

Duration - 3:05

Arranged by Andrew H. Dabczynski (ASCAP)

**Allegro grazioso** (♩ = 120)

**Violins**  
I  
II

**Viola (Violin III)**

**Cello**

**String Bass**

**Piano Accompaniment**

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Pno. Accomp.**

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

11 12 13 14 15 16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

17 18 19 20 21 22

Vlns. I *mf* *p* *mp* *pp*

Vlns. II *mf* *mp* *f* *p*

Vla. (Vln. III) *mf* *mp* *f* *p*

Cello *mp* *p* *mp* *mf* *p*

Str. Bass *mp* *p* *mp* *pp*

Pno. Accomp. *mp* *p* *mp*

23 24 25 26 27 28

Vlns. I *mf* *p* *mf*

Vlns. II *mf* *p* *mf*

Vla. (Vln. III) *mf* *p* *mf*

Cello *mf* *p* *mf*

Str. Bass *mf* *p* *mf*

Pno. Accomp. *mp* *p* *mp*

29 30 31 32 33 34

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

35 36 37 38 39 40

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

41 42 43 44 45 46

*non div.*

*mf* *f* *mf* *f*

*mp*

Score for measures 47-51. Instruments: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp.

Measure 47: Vlns. I (mf), Vlns. II (mf), Vla. (mf), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).  
Measure 48: Vlns. I (mf), Vlns. II (mf), Vla. (mf), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).  
Measure 49: Vlns. I (mp), Vlns. II (mp), Vla. (mp), Cello (mp), Str. Bass (mp), Pno. Accomp. (p).  
Measure 50: Vlns. I (mf), Vlns. II (mf), Vla. (mf), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).  
Measure 51: Vlns. I (mf), Vlns. II (mf), Vla. (mp), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).

Score for measures 52-56. Instruments: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp.

Measure 52: Vlns. I (mp), Vlns. II (mf), Vla. (mf), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).  
Measure 53: Vlns. I (mp), Vlns. II (mf), Vla. (mf), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).  
Measure 54: Vlns. I (mp), Vlns. II (mf), Vla. (mf), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).  
Measure 55: Vlns. I (mp), Vlns. II (mf), Vla. (mf), Cello (mf), Str. Bass (mf), Pno. Accomp. (mf).  
Measure 56: Vlns. I (mp), Vlns. II (mf), Vla. (mf), Cello (f), Str. Bass (f), Pno. Accomp. (mf).

57

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp. *mp*

57 58 59 60 61

65

Vlns. I *mf*

Vlns. II *mp*

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp. *mp*

62 63 64 65 66 67



**Vlns. I**  
**Vlns. II**  
**Vla. (Vln. III)**  
**Cello**  
**Str. Bass**  
**Pno. Accomp.**

68 69 70 71 72 73 74

**Vlns. I**  
**Vlns. II**  
**Vla. (Vln. III)**  
**Cello**  
**Str. Bass**  
**Pno. Accomp.**

75 76 77 78 79 80

81

Vlns. I *pp*

Vlns. II *mf pizz.*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *non div.* *mf* *pizz.*

Pno. Accomp. *mp*

81 82 83 84 85

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *mf*

86 87 88 89 90

91

Vlns. I *cresc.* arco

Vlns. II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.* arco -4

Pno. Accomp. *cresc.*

97

Vlns. I *ff* *mf*

Vlns. II *ff* *mf*

Vla. (Vln. III) *ff* *mf* pizz.

Cello *ff* *mf* pizz.

Str. Bass *ff* *mf* pizz.

Pno. Accomp. *f* *mp*

99

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

102 103 104 105 106

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

107 108 109 110 111

rit. 115 a tempo

Vlns. I *mp* *p*

Vlns. II *mp* *p*

Vla. (Vln. III) *mp* *p*

Cello *mp* *p*

Str. Bass *mp* *p*

Pno. Accomp. *p* *pp*

112 113 114 115 116

rit. *dim.* *pp*

Vlns. I *pp*

Vlns. II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Str. Bass *pp* pizz.

Pno. Accomp. *ppp*

117 118 119 120 121 122