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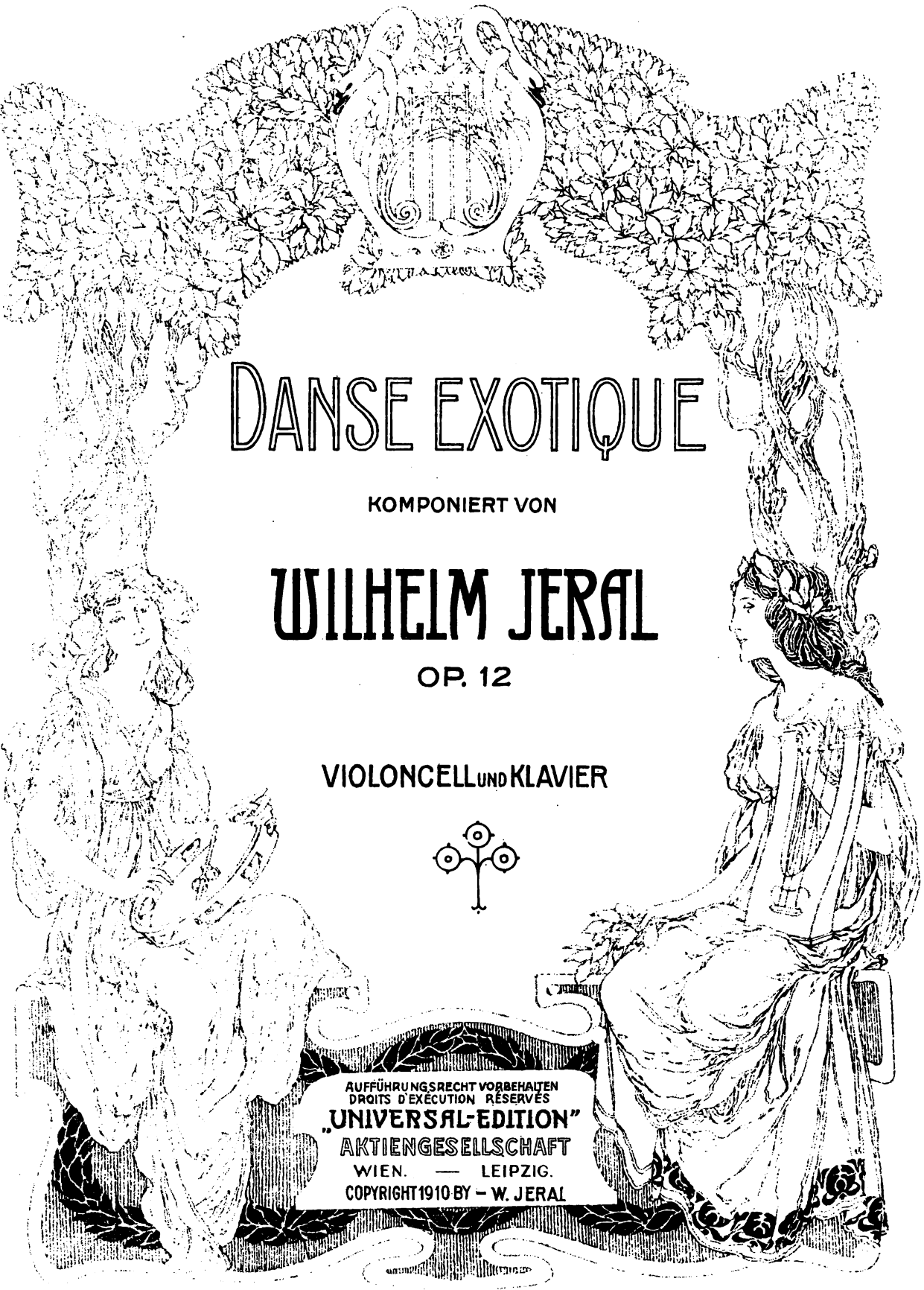
**W. JERAL**

**DANSE EXOTIQUE**

OP. 12

**VIOLONCELL UND KLAVIER**





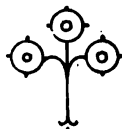
# DANSE EXOTIQUE

KOMPONIERT VON

## WILHELM JERAL

OP. 12

VIOLONCELLE UND KLAVIER



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## DANSE EXOTIQUE.

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*Droits d'exécution réservés.*

W. Jeral, Op. 12.

Allegro molto e marcato.

Violoncell.

Klavier.

The musical score is written for Violoncell and Klavier. It is in 2/4 time and consists of four systems of music. The Violoncell part is in the upper staff of each system, and the Klavier part is in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Allegro molto e marcato'. The score includes dynamic markings such as 'f', 'p', and 'fp'. The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents. The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues with a piano (p) dynamic. The third system features a forte (f) dynamic and a piano (p) dynamic. The fourth system concludes with a fortissimo (fp) dynamic.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The vocal line features a melodic line with various intervals and a final cadence. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation. It features three staves. The vocal line begins with the instruction *p dolce*. The piano right-hand part starts with a dynamic marking of *f* and includes the instruction **1** *tranquillo*. The piano left-hand part has a dynamic marking of *mp*. The system concludes with a double bar line and a repeat sign. Below the piano left-hand part, there are markings: *ped.*, *\**, *ped.*, and *\**.

Third system of musical notation. It consists of three staves. The piano right-hand part has a dynamic marking of *f*. The piano left-hand part has a dynamic marking of *mp*. The system concludes with a double bar line and a repeat sign. Below the piano left-hand part, there are markings: *ped.*, *\**, *ped.*, and *\**.

Fourth system of musical notation. It consists of three staves. The piano right-hand part has a dynamic marking of *f*. The piano left-hand part has a dynamic marking of *mp*. The system concludes with a double bar line and a repeat sign. Below the piano left-hand part, there are markings: *ped.*, *\**, *ped.*, and *\**.

*con fuoco*

*ff*

*fp*

*p*

*p staccato*

*fp*

*f*

*fp*

*p*

*cresc. molto*

*cresc.*

*fp*

*fp*

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff contains a melodic line with some rests. The grand staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a *dim.* marking and a *p* dynamic. The grand staff below has a piano accompaniment with a *pp* dynamic. A measure with a '5' above it indicates a fingering. The system ends with a double bar line.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a *pp* dynamic. The grand staff below has a piano accompaniment with a *morendo* marking. The system ends with a double bar line.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a *cresc.* marking. The grand staff below has a piano accompaniment with a *p* dynamic. A measure with a '6' above it indicates a fingering. The system ends with a double bar line.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with a *f* dynamic and a *oressc.* marking. The grand staff below has a piano accompaniment with a *poco cresc. e string.* marking and a *più cresc.* marking. The system ends with a double bar line.

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with a simple accompaniment. The piece begins with a piano (*p*) dynamic marking.

Second system of musical notation, marked *Andante.* It includes a *rit.* (ritardando) marking and an *espress.* (espressivo) marking. The treble staff has a melodic line with a fermata over a measure. The grand staff accompaniment features a bass line with a fermata and a *p* dynamic marking.

Third system of musical notation, marked *p dolce* (piano dolce). The treble staff contains a melodic line with triplets and a fermata. The grand staff accompaniment is marked *sempre legato* and *pp* (pianissimo).

Fourth system of musical notation, featuring a treble staff with a melodic line and a grand staff accompaniment. The treble staff includes a fermata and a *5* fingering marking. The grand staff accompaniment has a *5* fingering marking.

Fifth system of musical notation, marked *f* (forte) and *fp* (fortissimo). The treble staff has a melodic line with triplets and a fermata. The grand staff accompaniment features a bass line with a fermata and a *8* fingering marking.



string.

*p calmato*

string. e cresc.

*p calmato*

*pp a tempo*

*mp*

string.

cresc.

cresc.

string. cresc.

*a tempo*

*8 a tempo*

*p*

rit.

**Allegro. (Tempo I.)** *tr*

10 *p*

*cresc.*

*rit.* mit breitem Strich *a tempo*

*f rit.* *ff a tempo*

*p cresc. molto* *f*

*p cresc. molto*

Detailed description: This page of a musical score contains measures 10 through 19. It is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. Measure 10 is marked with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. A crescendo (*cresc.*) is indicated in measure 11. The violin part features a trill (*tr*) in measure 12. A section starting in measure 13 is marked *rit.* (ritardando) and *mit breitem Strich* (with broad strokes), with a tempo change to *a tempo* in measure 14. The piano part has a fortissimo (*ff*) dynamic in measure 14. The score concludes with a *p cresc. molto* (piano, very much crescendo) marking in measure 17, followed by a fortissimo (*f*) dynamic in measure 18.

tr tr tr tr tr  
 12 *dim.*  
*f marc.*  
*dim.*

tr  
 13 *p dolce*  
*p*

tr tr

tr tr tr tr  
 14 *p*

*Andante.* *Allegro.*  
*f col legno* *pizz.*  
*m.d.* *m.g.* *dim.* *m.g.* *ppp*

# UNIVERSAL-EDITION

Vom k. k. österr. Unterrichts-Ministerium mit Erlass vom 5. Juli 1901, Z. 20.467, und vom 12. Juni 1902, Z. 19.042, als Lehrmittel empfohlen.

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|        | <b>B. Trios</b><br>458 Band I (leicht) Trios von Haydn und Mozart.<br>459 Band II (mittelschwer) Trios von Haydn, Weber, Reissiger und Beethoven.<br>460 Band III (mittelschwer) Trios von Haydn, Mozart, Schubert und Beethoven.<br>461 Band IV (schwer) Trios von Reissiger, Beethoven und Hummel.                                   |
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| 58     | — do. op. 18, Nr. II.  |
| 59     | — do. op. 18, Nr. III.   |
| 60     | — do. op. 18, Nr. IV.  |
| 66     | — do. op. 18, Nr. V.   |
| 68     | — do. op. 18, Nr. VI.  |
| 433    | — do. op. 18, Nr. I—VI, in 1 Bd.   |

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| Nr.     | <b>Beethoven, Streichquartett,</b> op. 59, Nr. I   |
| 145     | — do. op. 59, Nr. II.  |
| 83      | — do. op. 59, Nr. III  |
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| 434     | — do. op. 59, Nr. I—III, op. 74 in 1 Bd.   |
| 95      | — do. op. 95.  |
| 881     | — do. op. 127, Es-dur.   |
| 882     | — do. op. 130, B-dur.  |
| 883     | — do. op. 181, Cis-moll.   |
| 884     | — do. op. 132, A-moll.   |
| 885     | — do. op. 133, B-dur (Große Fuge)  |
| 86      | — do. op. 135, F-dur.  |
| 896     | — do. op. 95, 127, 130—133, 135, Zusammen in 1 Bd.   |
| 415     | <b>Graedener,</b> op. 33. Quartett in D-moll   |
| 64      | <b>Haydn, Streichquartett,</b> op. 54, Nr. 1 3.  |
| 63      | — do. op. 74, Nr. 1—3.   |
| 62      | — do. op. 76, Nr. 1—6.   |
| 846     | <b>Mendelssohn, Streichquartett</b> Nr. 1, Es-dur, op. 12.   |
| 847     | — do. Nr. 2, A-moll, op. 13.   |
| 848     | — do. Nr. 3, D-dur, op. 44, Nr. 1.   |
| 849     | — do. Nr. 4, E-moll, op. 44, Nr. 2.  |
| 850     | — do. Nr. 5, Es-dur, op. 44, Nr. 3.  |
| 851     | — do. Nr. 6, F-moll, op. 80.   |
| 854     | — Andante, Scherzo, Capriccio, Fuge, op. 1   |
| 73      | <b>Mozart, Streichquartett</b> I, G-dur, Köchel-Verz. Nr. 887  |
| 74      | — do. II, D-moll, " " Nr. 421  |
| 75      | — do. III, Es-dur, " " Nr. 428   |
| 76      | — do. IV, B-dur, " " Nr. 458   |
| 77      | — do. V, A-dur, " " Nr. 464  |
| 78      | — do. VI, C-dur, " " Nr. 465   |
| 79      | — do. VII, D-dur, " " Nr. 499  |
| 80      | — do. VIII, D-dur, " " Nr. 575.  |
| 81      | — do. IX, B-dur, " " Nr. 589   |
| 82      | — do. X, F-dur, " " Nr. 590  |
| 435     | — Dasselben zusammen in 1 Bd.  |
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| 88      | <b>Schubert, Quartett,</b> op. 29.   |
| 176     | — do. op. posth. in D-moll   |
| 894     | <b>Schumann, 3 Streichquartette,</b> op. 41  |
|         | <b>Klavier-Quartette.</b>  |
| 878     | <b>Schumann, op. 47 Klavier-Quartett</b> (nach den Stimmen des Hellmesberger-Quartetts; Klavierstimme kritisch durchgesehen von Brandts Buys).   |
|         | <b>Streichquintette</b><br>(für 2 Violinen, 2 Violas [oder Violine und Klarinette] und Cello).<br>(Stimmen)  |
| 87      | <b>Beethoven, Streichquintett,</b> op. 4.  |
| 132     | — do. op. 29.  |
| 359     | — do. op. 137 (Fuge in D-dur)  |
| 859     | <b>Mendelssohn, Streichquintett</b> in A-dur, op. 18.  |
| 860     | — do. in B-dur, op. 87.  |
| 168     | <b>Mozart, Streichquintett</b> I, C-dur, Köchel-Verz. Nr. 515.   |
| 149     | — do. II, G-moll, " " Nr. 516.   |
| 160     | — do. III, A-dur, " " Nr. 581.   |
| 141     | — do. IV, D-dur, " " Nr. 593.  |
| 706     | <b>Schubert, Streichquintett,</b> op. 163 C-dur. Für 2 Violinen, Viola und zwei Violoncelli. (Rud. Fitzner).   |
|         | <b>Klavierquintette.</b>   |
| 738     | <b>Schubert, Forellenquintett,</b> op. 114 (revidiert von Rudolf Fitzner; Klavierstimme kritisch durchgesehen von Jan Brandts Buys).   |
| 790     | <b>Schumann, Klavierquintett</b> op. 44 (rev. von Josef Hellmesberger, Klavierstimme von J. Brandts Buys)  |
|         | <b>Septett und Octett</b><br>(Stimmen)   |
| 869     | <b>Beethoven, Septett</b> op. 20 (Hellmesberger).  |
| 855     | <b>Mendelssohn, Octett</b> in Es-dur, op. 20 (Hellmesberger).  |
|         | <b>Orchesterwerke.</b><br>Hellmesberger, Jos. sen., Werke für Violin-Ensemble mit Orchesterbegleitung.   |
| 579     | — Ballscene Partitur.  |
| 580     | — do. Orchesterstimmen, compl.   |
| 580a    | — do. Violinstimme, Doubl.   |
| 580b    | — do. Cellostimme, Doubl.  |
| 580c    | — do. Bassstimme, Doubl.   |
| 581     | — do. Arrangement für Violine u. Klavier.  |
| 582     | — Gewitterscene. Partitur  |
| 583     | — do. Orchesterstimmen, compl.   |
| 583a    | — do. Violine I, Doubl.  |
| 583b    | — do. Violine II, Doubl.   |
| 583c    | — do. Cello, Doubl.  |
| 583d    | — do. Bass, Doubl.   |
| 584     | — do. Arrangement f. Violine u. Klavier.   |
|         | <b>Zither.</b>   |
|         | <b>Alpengrüsse (Paschinger),</b> Sammlung leicht spielbarer populärer Melodien mit Text.   |
| 381/83  | — Im Violinschlüssel, I—III.   |
| 384/86  | — Im Bassschlüssel, I—III.   |
| 750     | <b>Kosehat, 6 Lieder</b> im Kärntner Volkston. I. Der verliebte Bua: „Dianle sei nurg'scheit“. II. „Der traurige Jodlerbuscht“. III. „Beim Haselwirth“. IV. „Die Llab bliaht nur amol“. V. „Die g'streunge Muater“. VI. „'s folgsame Dianle“. (W i e n e r S t i m m u n g) mit beigefügtem Text |
| 751     | — Dasselben (München) in Stimmung.   |
| 369/71  | <b>Ziehler, C. M., Ziehler-Album</b> I—III.  |
| 399/402 | — Neues Ziehler-Album I—IV.  |
|         | <b>Gitarre.</b>  |
| 276     | <b>Carulli, Gitarre-Schule (Krempf).</b>   |
| 416     | <b>Giuliani, Gitarre-Schule (Studio per la Chitarra).</b>  |
|         | <b>Mandoline.</b>  |
| 763     | <b>Branzoll, Mandolinschule,</b> complet.  |
| 764/5   | — Dasselbe in 2 Heften.  |
| 494     | <b>Krempf, Mandolinschule</b> für die 8saitige (neapolitanische) Mandoline   |