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J. S. Bach

Three CHORAL PRELUDES

- I. Christ Lag in Todesbanden.
- II. Herzlich Thut Mich Verlangen.
- III Der Tag, der ist so Freudenreich.

Paraphrased
for
VIOLIN & PIANOFORTE
by
FRITZ BENNICKE HART.

PRICE  net.

BOOSEY & Co., Ltd.,
295, Regent Street,
LONDON, W.
and
Steinway Hall,
NEW YORK.

Boosey & Co.

To Fritz Kreisler.
Christ lag in Todesbanden.
Choral Prelude.

J. S. BACH- FRITZ BENNICKE HART.

VIOLIN.

Count 4

Moderato.

The score consists of ten staves of music in 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato'. The first staff starts with a piano (*p*) dynamic and includes a handwritten '2' above the first measure. The second staff has a mezzo-forte (*mf*) dynamic. The third staff features a crescendo (*cresc.*) and a handwritten '2' above the first measure. The fourth staff has a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The fifth staff has a mezzo-forte (*mf*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff has a mezzo-forte (*mf*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff ends with a decrescendo (*dim.*) and a rallentando (*rall.*) marking. The score is heavily annotated with handwritten numbers (1-4) and slurs, indicating fingerings and phrasing. The key signature changes to one flat (F) in the fourth staff.

To Fritz Kreisler.

Christ lag in Todesbanden.

J. S. BACH- FRITZ BENNICKE HART.

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J. S. BACH- FRITZ BENNICKE HART.

Moderato.

VIOLIN.

PIANO.

The musical score is arranged in three systems. The first system begins with a *p* dynamic. The second system continues the piece. The third system concludes with a *mf* dynamic. The piano part features a prominent bass line with a steady eighth-note accompaniment.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line contains several notes with fermatas. The piano accompaniment features chords and moving lines in both hands.

Second system of musical notation. The vocal line begins with the dynamic marking *cresc.*. The piano accompaniment continues with complex chordal textures and melodic lines.

Third system of musical notation. The vocal line includes dynamic markings *p* and *mp*. The piano accompaniment also features *p* and *mp* markings, indicating a change in volume.

Fourth system of musical notation. The vocal line includes the dynamic marking *mf*. The piano accompaniment continues with its characteristic harmonic and melodic patterns.

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, containing a melody with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *mf* (mezzo-forte) and features a complex texture with chords and moving lines in both hands.

The second system of musical notation continues the piece. The vocal line (top staff) has a dynamic marking of *p* (piano). The piano accompaniment (middle and bottom staves) continues with a similar texture, featuring chords and moving lines. The piano part has a dynamic marking of *f* (forte) in the middle of the system.

The third system of musical notation shows the vocal line (top staff) and piano accompaniment (middle and bottom staves). The piano part features a prominent chordal texture with some grace notes in the right hand.

The fourth system of musical notation shows the vocal line (top staff) and piano accompaniment (middle and bottom staves). The piano part has a dynamic marking of *mf* (mezzo-forte) and features a complex texture with chords and moving lines in both hands.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand.

Second system of musical notation. The piano part features a complex, rhythmic accompaniment with dynamic markings *cresc.* and *f*.

Third system of musical notation, showing the continuation of the piano accompaniment with various articulations and dynamics.

Fourth system of musical notation, concluding the piece. It includes dynamic markings *p*, *dim.*, *rall.*, and *pp*, and ends with a double bar line.

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