

# Analysis of Kreisler's Violin Song Prelude and Allegro

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**Abstract:** Prelude and Allegro is the representative work of Kreisler, an Austrian composer and violinist. There have been some analyses and comments on the performance techniques and music research of Prelude and Allegro in the academic circles, but there are few discussions on the analysis of this work. The author from the creative background, theme, melody, rhythm and form of the analysis of five directions, hoping to improve this aspect of the content.

**Keywords:** Kreisler; Prelude and allegro; Violin pieces

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## 1. Background of creation

Kreisler is an American composer and violinist of Austrian descent. He is gifted in melody creation and has the ability to distinguish between harmony and position. His representative works include Chinese Flower Drum and Joy of Love. Because of its gorgeous violin skills, known as the "king of violinists." Prelude and Allegro is a 1935 Kreisler violin piece adapted from the theme of Pugnani's work and combined with Kreisler's playing.

## 2. Subject

The first theme is a single quarter note in the first four bars of the Allegro prelude, which begins with the tonic in E minor and ends with the upper dominant and is mainly composed of four, five or eight octaves. The melodic lines are undulating and dynamic. Sections 5-6 are a repeat of sections 3-4. The contrastive middle part begins with the major e minor and uses a dense sixteenth note, mainly in a second or third detour upward. In the 25th subsection to belong to a minor, a second or third detour downward. The middle part is gradually changed from long sentence structure to short sentence, and the speed is freer than that of the presentation part. In the middle section, the dense sixteenth notes, the gentle lines and the singing melody are in sharp contrast to the single quarter notes and the dynamic theme of the presentation.

The second theme is in the middle part (Andante) of the prelude. The prelude adopts the contrastive middle part mono-trilogy, and the second theme appears in the middle part 23-24 bars. The prelude begins with the tonic in the e minor, the melody is mountain type, the melody is formed by the melody with large interval span, and the main chord in the e minor is formed by the e-g-b-e-g on the first beat, and the tonality characteristics of the e minor in the middle part are determined. In the middle, a 16-note rhythm is added, and points of articulation are encrypted, in sharp contrast to the textural representation of the presentation.

The third theme, 60-64 in the Allegro molto moderato presentation section (60-84 bars), jumps from the dominant four degrees up to the tonic in e minor, and from the tonic eight degrees down to the denser semiquaver, forming the first presentation of the theme. In 61 bars, the rhythm is a combination of one beat and two notes. In 62-64 bars, the rhythm is a four-beat and intensive 16-note rhythm. Chords for more than the main chords and chords, melodic lines undulate gently smooth, dynamic.

## 3. Melody

Prelude to the first paragraph of Allegro melody are used in a single quarter notes, the main use of fourth, fifth or octave intervals jumping composition, imitate the "bell" effect, the melody line fluctuates more, the melody is full of tension, the mood is very tense. In the first six bars, the tonic and dominant in the major e minor appear in different ranges, and the main and subordinate functions and chords alternate to stabilize the dominant mode. In the 3rd to 10th bar segment, the music is developed in a modular way, and the power of the music continues to increase. The first note of the 22nd bar, where the first small climax of the piece occurs, followed by a large downward jump. Piano accompaniment in the 22nd bar with two successive accent mark and gradually strong mark, strengthen

the instability of music, enhance the intensity of music, music to the first climax. The dominant tone appears in three different octaves from high to low, and finally solves in the tonic, which is also the first tone of the whole music.

The contrasting middle Andante melody in the prelude also begins in the key e minor, mainly in the second and third degrees, supplemented by the fourth, fifth and tenth degrees, and uses a large number of sixteenth notes, the pronunciation points are more dense, in contrast with the first paragraph of Allegro single quarter notes, the melody line is more gentle, from low to high or from high to low, the melody is melodious, with singing characteristics.

Allegro uses a new thematic material. The first note appears on the dominant in e minor, jumps up four degrees to the tonic, down eight degrees, and forms a single melody in e minor. In sections 65-72, the use of dissociated chord texture, the use of large jumps intervals to enhance the development of music. The use of F and P bars as units for the staggered use of intensity marks, so that music intensity changes very obvious, emotional ups and downs. The appearance of the second theme came after the statement of the first theme music, and the melody promoted the music by the way of free development. After the appearance of the second theme, the texture developed from a single tone to a double tone, with thicker parts and richer colors. Double-tone segments are developed using the mock-up technique. Through the mold into, the formation of the internal structure of a series of extensions, the music has developed, the melody emotional tension, rapid, Allegro to the first climax.

The seventh chord of B minor appears in the last beat of the 143rd bar. In the 144th bar, it resolves the main chord of B minor, that is, the main chord of E minor is minor. Starting from 144 bars, the violin part has changed from single tone to post and texture. The post chord is smooth and polyphonic, which makes the part thicker and fuller. Melody theme from 147 bar fourth beat began to reproduce in the form of high octaves, the recurrence of the theme to strengthen the impression of the theme. The violin plays very brightly in the high notes, and then performs with the force of f to bring the music to a climax again.

#### **4. Rhythm**

The prelude part of this piece of music and the allegro part have very sharp contrast in rhythm. In the first paragraph of the prelude to the use of quadruple time, in 1-22 bars are used in a single quarter notes, the point of pronunciation is sparse. The single quarter notes in the segment form an equal part of the rhythm combination, the time value tends to be the same, showing a very stable, determined music image. Piano accompaniment part of the use of sparse point of the whole note, half-note. In the middle of the prelude, the more intensive notes of the sixteenth note, music emotional tension increased. The piano accompaniment uses dotted half-notes with homophones, which are much more sparse than the first part, in contrast to the forty-sixth beat of the violin part. In the violin section, the skillful combination of the quarter notes and the sixteenth notes, the degree of music relaxation, the endless lines, constantly promote the development of music.

In Allegro, the first bar from the weak, 61 bars in the first beat with the rhythm of the composition, the value of the first long then short, tend to be close, can strengthen the power of music, promote the development of music. Four consecutive quaver notes are used in the latter two beats as an equal rhythm. The piano accompaniment in Bar 61 uses a dotted rhythm and an equivocal rhythm that is different from the first beat of the violin. Violin for the first eight and sixteen, the piano used a beat attached points. Accompaniment here in order to add point rhythm into the music full of power and flexibility, but also for the allegro part of the new theme to promote the emotional development of music. In the 62-64 bars are sixteenth notes, the point of sound encryption, with the first consecutive eight-quarter notes to form a sequential rhythm, so that the dynamic of music to strengthen again.

#### **5. Musical Form Analysis**

This music is a typical complex two-part form, which has obvious duality and consists of two parts. Melody passionate, full of tension, dynamic sense.

Part I (1 ~ 60): Single trilogy in the middle of contrast.

Passage A (1 ~ 23): This paragraph is a coherent one, without obvious division of phrases, and the melody is very broad and continuous. The main key is e minor, and the harmony has the characteristic of presentation. In the 12th bar, there appears the characteristic sound of b minor, and it is carried out by the harmony of the genus and the master.

Passage B (23 ~ 37): This passage is the same as a coherent passage, with no obvious sentence division. Melody appearance was mountain-type characteristics, by the interval span of the larger composition of the melody fluctuations, with singing characteristics. Melody stretch smooth, rich lyric character characteristics. Compared to the A passage, the B passage moves from 4/4 to 3/4, the texture adds the quaver rhythm, the pronunciation points are more dense, the speed is faster from Allegro to Andante. The middle section is in sharp contrast to the presentation section.

Part A (38 ~ 60): original representation of the presentation part.

Part II: (60 ~ 164): The use of contrast in the middle, with the end of the mono-trilogy.

Passage A (60 ~ 84): Four sentences in parallel. The first phrase, a, is composed of four bars, with weak melodies, mainly for main chords and subordinate chords, whose melodies rise and fall smoothly and slowly. The second phrase, B, has eight bars and is marked by jumping and linking by disassembling the chord texture. The third line a is the same material as the first line a, all four bars, and the theme comes up again. The fourth phrase, which is consistent with the second, B, uses dissociated chords, but in the fourth the dissociated chords are thicker and more colorful.

Passage B (85 ~ 100): Parallel contrastive four-sentence passages with square structure. The first two phrases are both in G major, and the second is a repetition of the variations of the first phrase, a parallel structure with the same beginning and end. The third phrase is switched to the new key, B minor, in dim colors. The fourth phrase is the variation of the third phrase repetition, parallel structure. The first two phrases and the last two phrases have obvious changes in tonality, and belong to the typical parallel contrastive four-sentence pattern.

Connection section (101 ~ 108): The connection of eight bars follows the 46 rhythmic materials in the B section, the tonality is unstable in the middle, and the tonality changes from b minor to e minor.

A 'paragraph (108 ~ 120): a 4 + 8 asymmetrical structure composed of two phrases, an asymmetrical paragraph. The first line has four bars, using thematic material. The second phrase has 8 bars, the overall tone in e minor.

Connection section (121 ~ 143): Parallel contrastive four-sentence material in the B-passage is used to make splitting mode progression, with ambiguous tone.

Epilogue (144 ~ 164): the epilogue is of large scale and the development of materials has the nature of reproduction. The finale uses the B-stanchion chord material to reproduce the theme in the high octave of the 147 bar, creating a new high point. The final three bars slowed, from Allegro molto moderato to Andante, which is also a reappearance of the prelude to the B cadence, closed in e minor, and came to a complete end.

## References:

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