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AL FRESCO

INTERMEZZO

By

Victor Herbert



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"Al Fresco"

Intermezzo.

Allegro giocoso. M.M. ♩ = 126

VICTOR HERBERT.

Piano.

f

The first system of the piano score is in 2/4 time. The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is forte (*f*).

dim. *p*

The second system shows a dynamic shift from forte to piano (*p*) with a *dim.* (diminuendo) marking. The right hand continues with sixteenth-note patterns, and the left hand has a more active accompaniment.

The third system continues the piece with similar rhythmic patterns in both hands. The right hand has some slurs and accents, and the left hand provides harmonic support.

p

The fourth system features a piano (*p*) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a consistent accompaniment.

stacc. *rit.*

The final system concludes the piece with a staccato (*stacc.*) and ritardando (*rit.*) marking. The right hand has a final melodic flourish, and the left hand ends with a few chords.

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The image displays a page of musical notation for a piano piece, consisting of seven systems of staves. The notation includes treble and bass clefs, various musical symbols like accents, slurs, and dynamic markings such as *a tempo*, *p*, *f*, and *p rit.*. The piece concludes with a double bar line and a key signature change to one flat.

The musical score consists of six systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system features fortissimo (*ff*) and sforzando (*sfz*) markings. The third system includes a first ending bracket and a second ending bracket, both marked with *sfz*. The fourth system shows a dynamic shift from *sfz* to piano (*p*). The fifth system contains the instruction *molto cresc.* followed by *ff tutta forza*. The sixth system concludes with a first ending bracket, a second ending bracket, and the instruction *poco rit.* followed by a final *sfz* dynamic.

First system of musical notation. The treble clef staff contains a series of eighth-note chords with accents (>) and slurs. The bass clef staff contains a steady eighth-note accompaniment. The tempo marking *a tempo* is written in the left margin.

Second system of musical notation. The treble clef staff continues with eighth-note chords and slurs. The bass clef staff continues with eighth-note accompaniment. A dynamic marking *p* (piano) is written in the middle of the system.

Third system of musical notation. The treble clef staff features eighth-note chords with accents and slurs. The bass clef staff continues with eighth-note accompaniment. A dynamic marking *rit.* (ritardando) is written in the right margin.

Fourth system of musical notation. The treble clef staff has a more melodic line with slurs and accents. The bass clef staff continues with eighth-note accompaniment. The tempo marking *a tempo* is written in the left margin, and a dynamic marking *p* is written in the middle.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues with eighth-note accompaniment. A dynamic marking *p* is written in the middle.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *f* (forte) is present, followed by a tempo change to *poco rit.* (poco ritardando).

Second system of the piano score. It begins with the tempo marking *poco piu lento.* (poco più lento) and *a tempo*. The right hand continues with a melodic line, and the left hand has a consistent accompaniment.

Third system of the piano score. The tempo is marked *poco meno.* (poco meno). The right hand has a more active melodic line with slurs and accents. A dynamic marking of *p* (piano) is indicated.

Fourth system of the piano score. The tempo is marked *piu mosso.* (più mosso). The right hand features a melodic line with a slur and an accent, and a dynamic marking of *f* (forte). The word *Sua* is written above the staff with a dotted line extending to the right.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, and a dynamic marking of *mf* (mezzo-forte). The left hand has a steady accompaniment. Dynamic markings of *p* (piano), *pp* (pianissimo), and *ffz* (fortissimo con forza) are present.

A Selected List of Compositions for the Piano

In Various Grades

By Recognized Modern Writers

TITLE	GRADE	COMPOSER	PRICE
ABENDLIED, <i>Evening Song</i>	5 A	Herman Perlet.	75
ABIDE WITH ME, <i>Transcription</i>	4 A	Jas. J. Freeman.	75
AL FRESCO, <i>Intermezzo</i>	3 B	Victor Herbert.	50
AMO, <i>Melodie</i>	3 B	A. G. Robyn.	50
AT THE FAIR, <i>Waltz</i>	1 B	Karl Bergmann.	30
AT THE OPERA, <i>Aria</i>	2 A	H. W. Loomis.	25
AU REVOIR, <i>Galop</i>	1 B	Karl Bergmann.	30
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BELL TONES, <i>Imitative</i>	1 A	Paul Lawson.	30
BIRD'S COURTSHIP, <i>Romanza</i>	3 A	Eduard Holst.	50
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BROKEN STILE, THE, <i>Mazurka</i>	3 B	J. A. Silberberg.	50
CAP AND BELLS, <i>Humoresque</i>	3 A	W. C. O'Hare.	50
CARESS, THE, <i>Morceau</i>	3 A	Gaylord Barrett.	50
CHILDREN AT PLAY, <i>Intermezzo</i>	2 A	Karl Bergmann.	30
CHILDREN FAST ASLEEP, <i>Lullaby</i>	2 A	Karl Bergmann.	30
CHILDREN IN THE GARDEN, <i>March</i> ..	1 B	Karl Bergmann.	30
CHILDREN IN THE NURSERY, <i>Valse</i> ..	1 B	Karl Bergmann.	30
CHILDREN IN THE SCHOOLROOM, <i>Bluette</i>	2 A	Karl Bergmann.	30
CHOOSE YOUR PARTNERS, <i>Valse</i>	2 A	H. W. Loomis.	25
CLOVE PINKS, <i>Barcarolle</i>	1 A	Paul Lawson.	30
COMIN' THRO' THE RYE, <i>Transcription</i>	4 A	Jas. J. Freeman.	75
COURTSHIP, <i>Waltz</i>	3 B	Geo. L. Spaulding.	50
CRICKET'S BIRTHDAY, <i>Scherzo-Caprice</i>	3 B	W. Aletter.	50
CRIMSON CLOVER, <i>Melody</i>	2 A	Geo. L. Spaulding.	30
CUPID'S CARESS, <i>Valse Lente</i>	3 B	C. J. Roberts.	75
CUPID'S REVELS, <i>Polka Brillante</i> ...	4 A	F. W. Meacham.	75
DAWN, <i>Song without words</i>	4 A	Kate Vannah.	50
DEW DROPS, <i>Intermezzo</i>	3 A	Harry Armstrong.	50
DOROTHY, <i>Valse Elegante</i>	3 B	Herman Perlet.	75
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DIANA'S DREAM, <i>Scherzo</i>	3 B	Otis Tabler.	60
DREAM SHADOWS, <i>Tone Picture</i>	3 A	Otto Langey.	50
DYING SHEPHERD, THE, <i>Fantasia</i> ...	3 A	Eduard Holst.	50
ELFIN WITCHERY, <i>Mazurka</i>	4 A	W. F. Sudds.	50
EVEN SONG, <i>Serenade</i>	2 B	H. W. Loomis.	25
EVENING BELLS, <i>Berceuse</i>	3 B	H. Devries.	50
FALLING PETALS, <i>Idyl</i>	1 B	H. W. Loomis.	25
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FEATHER TIPS, <i>Morceau</i>	1 A	Paul Lawson.	30
FIT FOR A KING, <i>Rondo</i>	1 B	Karl Bergmann.	30
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FLEURETTE, <i>Valse Lente</i>	3 B	Victor Herbert.	50
FLIRTING FAIRIES, <i>Morceau Elegante</i>	4 A	W. Aletter.	50
FLORENTINA, <i>Caprice</i>	3 B	Geo. J. Trinkaus.	50
FOR THEE, <i>Song without words</i>	3 B	Kate Vannah.	50
FUCHSIA, <i>March</i>	2 A	Paul Lawson.	30
GAZELLE, LA, <i>Dance Characteristic</i> ...	3 B	Theo. Bendix.	50
GRETCHEN, <i>Sonatina</i>	2 B	Eduard Holst.	40
HARLEQUIN, <i>Pantomime</i>	5 A	H. W. Loomis.	60
HEATHER BLOOM, <i>A Scotch Idyl</i>	3 B	Aubrey Kingsbury.	50
HELIOTROPE, <i>Reverie</i>	2 B	Paul Lawson.	30
HILARITY, <i>Valse Caprice</i>	3 A	Geo. L. Spaulding.	50
HUNGARIAN ROMANCE, <i>Characteristic</i>	4 A	Theo. Bendix.	50
HYACINTH, <i>Intermezzo</i>	4 A	E. L. Hatch.	50
IDLEWILD, <i>Pastorale</i>	3 B	L. F. Gottschalk.	50
IN A PAGODA, <i>Characteristic</i>	3 B	J. W. Bratton.	50
IN BEAUTY'S BOWER, <i>Idyl</i>	3 B	Theo. Bendix.	50
IN CRAKOW, <i>Polish Dance</i>	3 B	Herman Perlet.	50
IN CUPID'S NET, <i>Morceau</i>	3 A	Frederic Chapin.	50
IN POPPYLAND, <i>Caprice</i>	3 A	Leo Friedman.	50
IN THE APPLE TREE, <i>Tone Poem</i>	3 A	H. W. Loomis.	25
JULIA, <i>Melodie</i>	3 B	Herman Perlet.	50
JULIET, <i>Serenade</i>	2 A	Eduard Holst.	40
KEEPSAKE, <i>Waltz</i>	2 B	Geo. L. Spaulding.	50
LACES AND GRACES, <i>Novelette</i>	3 B	J. W. Bratton.	50
LANDLER, A, <i>Folk Song</i>	2 A	H. W. Loomis.	25
LEND A HAND, <i>Vocal or Inst.</i>	1 A	Geo. L. Spaulding.	30
LIEBSCHEN, <i>Sweetheart</i>	3 B	H. P. Hopkins.	50

TITLE	GRADE	COMPOSER	PRICE
LILIES, <i>Flower Song</i>	3 A	Theo. Bendix.	50
LITTLE LADY, <i>Novelette</i>	3 B	Manuel Klein.	50
LONGING, <i>Meditation</i>	3 A	Theo. Bendix.	50
LOVE'S RETURN, <i>Morceau</i>	3 B	Melville Ellis.	50
LOVE'S SUNSHINE, <i>Idyl</i>	3 B	E. O. Wolff.	20
LOVE'S TRIUMPH, <i>Valse Caprice</i>	4 B	Theo. Bendix.	50
LOVE'S YEARNING, <i>Morceau</i>	4 A	H. P. Hopkins.	50
LOVE'S VOYAGE, <i>Intermezzo</i>	3 A	Gaylord Barrett.	50
MALENA, <i>Intermezzo</i>	3 B	Melville Ellis.	50
MARIE, <i>Polonaise</i>	2 B	Eduard Holst.	40
MARIGOLD, <i>Barn Dance</i>	2 B	Paul Lawson.	30
MEETING, <i>Novelty</i>	3 A	Theo. Bendix.	50
MEETING OF THE STORKS, <i>Schottische-Caprice</i>	2 B	Geo. L. Spaulding.	50
MILDRED, <i>Thema</i>	3 A	Herman Perlet.	60
MOUNTAIN BROCK, <i>Imitative</i>	4 B	Victor Herbert.	50
MY GUIDING STAR, <i>Reverie</i>	3 A	Louis A. Drumheller.	50
NODDING TULIP, <i>Pastorale Idyl</i>	3 B	Geo. J. Trinkaus.	50
ODD NUMBER, AN, <i>Novelty</i>	3 A	Collin Davis.	50
OLD CHAPEL BELL, THE, <i>Idyl</i>	3 A	Eduard Holst.	50
OLD FOLKS AT HOME, <i>Fantasia Brillante</i>	4 B	Eduard Holst.	60
ON THE BEACH, <i>Scherzo</i>	3 B	J. Silberberg.	50
OVER THE SUMMER SEA, <i>Barcarolle</i> ..	2 A	H. W. Loomis.	25
PANAMERICANA, <i>Characteristic</i>	4 A	Victor Herbert.	60
PANSIES, <i>Flower Song</i>	3 A	Theo. Bendix.	50
PARTING, <i>Romanza</i>	3 A	Theo. Bendix.	50
PIANO LESSON, THE, <i>Vocal or Inst.</i>	1 A	Geo. L. Spaulding.	30
PINE CONES, <i>Melody</i>	1 A	Paul Lawson.	30
PLEASANT DREAMS, <i>Slumber Song</i>	2 A	H. W. Loomis.	25
POPPY BUDS, <i>Valse Lente</i>	3 A	H. Engelmann.	50
PRETTY MILKMAID, <i>Tarantella</i>	2 A	Karl Bergmann.	30
PUNCHINELLO, <i>Characteristic</i>	4 A	Victor Herbert.	50
PUPPETS PARADE, <i>March</i>	2 A	Geo. L. Spaulding.	30
PURPLE EYES, <i>Valse Lente</i>	3 B	Harry Rowe Shelly.	50
QUEEN OF HEARTS, <i>Morceau</i>	2 A	H. W. Loomis.	25
RAG DOLLY'S LULLABY, <i>Berceuse</i>	3 B	Gaylord Barrett.	50
RECONCILIATION, <i>Morceau</i>	3 A	Theo. Bendix.	50
ROBIN'S MORNING SONG, <i>Caprice</i>	3 A	Eduard Holst.	50
ROSE BLUSHES, <i>Berceuse</i>	3 B	E. S. Brill.	50
ROSEMARY, <i>Reverie</i>	3 B	Leland S. Barton.	50
ROSES, <i>Flower Song</i>	3 A	Theo. Bendix.	50
ROSE GERANIUM, <i>Waltz</i>	2 A	Paul Lawson.	30
ROSES' HONEYMOON, THE, <i>Reverie</i> ..	3 B	J. W. Bratton.	50
RUBY RED, <i>Alla Marcia</i>	1 A	Paul Lawson.	30
SAISON DES ROSES, LA, <i>Valse Lente</i> ...	3 B	André Maquarre.	50
SLEEPY BABY, <i>Song without words</i> ...	3 B	Kate Vannah.	50
SLEEPING FLOWERS, <i>Idyl</i>	3 A	F. H. Grey.	50
SOME PUMPKINS, <i>Barn Dance</i>	2 B	Geo. L. Spaulding.	50
SUNSET IN THE VALLEY, <i>Reverie</i>	3 A	H. Engelmann.	50
SOUTHERN REVERIE, A, <i>Morceau</i>	3 A	Theo. Bendix.	50
SUPPLICATION, <i>Meditation</i>	3 B	Mabel B. McKee.	50
SWEET DREAMS OF HOME, <i>Meditation</i>	3 A	H. Engelmann.	50
TALE OF TWO HEARTS, A, <i>Romanza</i> ..	3 B	C. J. Roberts.	50
TARANTELE, <i>Vivace</i>	4 A	F. E. Tours.	60
TURKISH IMPERIAL GUARDS, <i>March</i> ..	3 A	Fred. Luscombe.	50
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VALSE IMPROMPTU, <i>Brillante</i>	4 A	F. E. Tours.	75
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VIOLETTA, <i>Rondo</i>	2 B	Eduard Holst.	40
VIOLET'S SECRET, <i>Rondo</i>	2 A	H. W. Loomis.	25
WATER LILY, <i>Idyl</i>	3 A	Clayton Mayo.	50
WHAT THE POND LILIES WHIS- PERED, <i>Reverie</i>	3 A	M. Betts.	50
WHISPERINGS, <i>Valse</i>	3 A	L. W. Keith.	50
WILD FLOWERS, <i>Melodie</i>	3 A	H. W. Loomis.	25
WINDMILL, THE, <i>Description</i>	3 B	Nat D. Mann.	50
WOODLAND LULLABY, <i>Reverie</i>	3 A	Eduard Holst.	50
WILDWOOD FANCIES, <i>Scherzo</i>	3 B	Leland S. Roberts.	50
WISTARIA, <i>Japanese Idyl</i>	3 B	Frederick K. Logan.	50
YESTERTHOUGHTS, <i>Meditation</i>	4 A	Victor Herbert.	50
YOUNG FOLKS, <i>Promenade March</i>	1 A	Geo. L. Spaulding.	30

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