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AL FRESCO

INTERMEZZO

By

Victor Herbert



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NEW YORK CHICAGO LONDON SAN FRANCISCO.
JOSEF WEINBERGER, LEIPZIG AND VIENNA
ALLAN & CO. MELBOURNE, AUSTRALIA
CANADIAN-AMERICAN MUSIC CO. LTD. TORONTO

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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 decrescendo hairpin. The right hand continues with sixteenth-note patterns, and the left hand has a more active accompaniment. A *dim.* marking is present at the start.

The third system continues the piece with similar rhythmic patterns. The right hand has a melodic line with grace notes, and the left hand provides harmonic support with chords and moving lines.

p

The fourth system features a piano (p) dynamic marking. The right hand has a melodic line with grace notes, and the left hand provides harmonic support with chords and moving lines.

stacc.
rit.

The fifth system concludes the piece with a staccato (*stacc.*) and ritardando (*rit.*) marking. The right hand has a melodic line with grace notes, and the left hand provides harmonic support with chords and moving lines.

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The image displays a page of musical notation for piano, 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.

f

ff sfz

sfz

1 2

sfz

sfz p

molto cresc. ff tutta forza

1 2

poco rit.

sfz

First system of musical notation. The treble clef staff contains a series of eighth notes with accents and slurs. The bass clef staff contains chords and single notes. The tempo marking *a tempo* is written in the left margin.

Second system of musical notation. The treble clef staff continues with eighth notes and slurs. The bass clef staff contains chords. A dynamic marking *p* is written in the middle of the system.

Third system of musical notation. The treble clef staff features eighth notes and slurs. The bass clef staff contains chords. A dynamic marking *rit.* is written in the right margin.

Fourth system of musical notation. The treble clef staff has a few notes with slurs. The bass clef staff contains chords. 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 contains notes with slurs and a triplet of eighth notes. The bass clef staff contains chords and single notes.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *f* is present, followed by a tempo instruction *poco rit.* with a hairpin deceleration.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A tempo instruction *poco piu lento.* is at the beginning, followed by *a tempo* with a hairpin acceleration.

Third system of musical notation. The right hand has a more active melodic line with slurs and accents. A dynamic marking of *p* is shown, followed by a tempo instruction *poco meno.* with a hairpin deceleration.

Fourth system of musical notation. The right hand features a melodic line with a slur and an accent, and a vocal line with the word *Sua* above it. A dynamic marking of *f* is present, followed by a tempo instruction *piu mosso.* with a hairpin acceleration.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a harmonic accompaniment. Dynamic markings include *mf*, *p*, *pp*, and *ffz*. The system concludes with a final cadence.

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
AUTOMATIC DOLL, <i>Valsette</i>	2 B	Geo. L. Spaulding.	30
BASHFUL ECHO, THE, <i>Vocal or Inst.</i>	1 A	Geo. L. Spaulding.	30
BELL TONES, <i>Imitative</i>	1 A	Paul Lawson.	30
BIRD'S COURTSHIP, <i>Romanza</i>	3 A	Eduard Holst.	50
BLACK BEETLES, <i>Novelette</i>	2 A	H. W. Loomis.	25
BROCKEN REVELS, <i>Grand Galop de</i> <i>Concert</i>	3 B	Eduard Holst.	75
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
DOWN CELLAR, <i>Oddity</i>	2 A	H. W. Loomis.	25
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
FARE THEE WELL, <i>Song without words</i>	3 A	F. E. Farrar.	50
FEATHER TIPS, <i>Morceau</i>	1 A	Paul Lawson.	30
FIT FOR A KING, <i>Rondo</i>	1 B	Karl Bergmann.	30
FLASHING GLANCES, <i>Schottische</i>	1 A	Geo. L. Spaulding.	30
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
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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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UNDER THE HARVEST MOON, <i>Reverie</i>	4 A	E. R. Ball.	50
VALSE FANTASIE, <i>Brillante</i>	5 A	Herman Perlet.	1.00
VALSE IMPROMPTU, <i>Brillante</i>	4 A	F. E. Tours.	75
VERBENA, <i>Polka</i>	1 B	Paul Lawson.	30
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
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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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