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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*

*dim.* *p*

*p*

*stacc.*  
*rit.*

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The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef. The tempo marking *a tempo* is written in the first measure of the upper staff. A dynamic marking of *p* (piano) appears in the fourth measure of the upper staff.

The second system continues the piece with two staves. The upper staff features a complex rhythmic pattern with a triplet of eighth notes in the second measure. The lower staff provides a steady accompaniment with chords and single notes.

The third system contains two staves. The upper staff has a dynamic marking of *p* in the first measure, followed by a *f* (forte) marking in the fifth measure. It concludes with a first ending (marked '1') and a second ending (marked '2'). The first ending includes a *p rit.* (piano ritardando) marking, and the second ending begins with a *p* marking.

The fourth system consists of two staves. The upper staff is characterized by a dense, rapid melodic line with many beamed notes. The lower staff continues with a harmonic accompaniment.

The fifth system features two staves. The upper staff has a dynamic marking of *p* in the third measure. The music continues with intricate melodic and harmonic textures.

The sixth and final system on the page consists of two staves. The upper staff concludes with a double bar line and a key signature change to two flats. The lower staff also ends with a double bar line.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various dynamics such as *ff*, *sfz*, *f*, *p*, *molto cresc.*, *tutta forza*, and *poco rit.*. There are also articulation marks like accents and slurs. The piece concludes with a double bar line and a final *sfz* dynamic.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. The tempo marking *a tempo* is written in the left margin.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking *p* (piano) is written in the middle of the system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking *rit.* (ritardando) is written in the right margin.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking *p*. The bass clef staff continues the harmonic accompaniment. The tempo marking *a tempo* is written in the left margin.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur and a dynamic marking *p*. The bass clef staff continues the harmonic accompaniment.

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 instruction of *poco rit.* (poco ritardando).

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

Third system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment remains steady. A dynamic marking of *p* (piano) is present, followed by a tempo instruction of *poco meno.* (poco meno).

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment is steady. A dynamic marking of *f* (forte) is present, followed by a tempo instruction of *piu mosso.* (più mosso). The word *Sua* is written above the right hand staff.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is steady. Dynamic markings of *mf* (mezzo-forte), *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    |
| 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><br><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,<br><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,<br><i>Transcription</i> .....           | 4 A   | Jas. J. Freeman.   | 75    |
| COURTSHIP, <i>Waltz</i> .....                                 | 3 B   | Geo. L. Spaulding. | 50    |
| CRICKET'S BIRTHDAY,<br><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,<br><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    |
| 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,<br><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,<br><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,<br><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,<br><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    |
| TWINKLING STARS, <i>Reverie</i> .....                      | 3 A   | H. N. Peabody.       | 50    |
| UNDER THE HARVEST MOON,<br><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-<br>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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