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Scherzo

A Bielfield

Composer

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Lila Everett.

RECREATIONS
FOR THE PIANO
BY THE
BEST COMPOSERS
EDITED AND SELECTED BY
CHAS. W. LANDON.

PETIT GALOP MILITAIRE. J. Ascher. 20
Opus 59, Number 24.

SANTA CLAUS IS COMING. P. Hiller. 15
Op. 61, No. 7. (Der Ruprecht Kommt.)

DON JUAN MINUET. W. A. Mozart. 15

LET ME WEEP. Handel. 15
(Lascia Chio Piangia.)

SLEEP, MY CHILD! G. Ehrmann. 15
(Dors, Cher Amour!) Berceuse.

THE ROSAMUNDE AIR. Schubert. 15
Opus 142, Number 3.

WANDERER'S SONG. Franr Behr. 30
Op. 575, No. 20. (Aus der Wanderschaft.)

A SONG OF LOVE. S. Jadassohn. 15
Op. 17, No. 2. (Lied.)

SCHERZO. X A. Bielfield. 20
Opus 50, Number 1.

TURKISH MARCH Alb. Biehl. 15
Opus 143, Number 12.

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Theodore Presser.
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Scherzo.

Allegro. M.M. ♩ = 144.

A. Bielfield, Op. 50, No. 1.

10

p

15

mf

20

f

25

mf

30

f

35

p

crescendo
louder

accent.

f

p

2

The musical score for "The Bird Song" is written for piano. It begins with a piano introduction in the left hand, marked with a forte (f) dynamic. The main melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piece concludes with a "Fine" marking and a "dolce" instruction. The tempo is marked "Allegretto".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of chords, with a fermata over the first measure. The bass staff has a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of chords, with a fermata over the first measure. The second system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of chords, with a fermata over the first measure. The bass staff has a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of chords, with a fermata over the first measure. The tempo is marked 'p' (piano). The score is numbered 60 and 65.

Musical score for "The Rose Tree" in 3/4 time. The score is written for voice and piano. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a piano introduction, a vocal melody, and piano accompaniment. The piano introduction features a series of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The vocal melody is a simple, catchy tune. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand that follows the vocal line. The score includes a piano introduction, a vocal melody, and piano accompaniment. The piano introduction features a series of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The vocal melody is a simple, catchy tune. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand that follows the vocal line. The score includes a piano introduction, a vocal melody, and piano accompaniment. The piano introduction features a series of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The vocal melody is a simple, catchy tune. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand that follows the vocal line.

Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part is in 2/4 time and features a melody with various ornaments and a final flourish marked "D.C." (Da Capo). The voice part is in 2/4 time and features a melody with various ornaments and a final flourish marked "D.C." (Da Capo). The score is written for piano and voice. The piano part is in 2/4 time and features a melody with various ornaments and a final flourish marked "D.C." (Da Capo). The voice part is in 2/4 time and features a melody with various ornaments and a final flourish marked "D.C." (Da Capo).

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GRADE I-X.

XIX.

ORDER BY NUMBER ONLY.	PRICE	ORDER BY NUMBER ONLY.	PRICE	ORDER BY NUMBER ONLY.	PRICE
1957. Engelmann, H. Op. 188, No. 2. On the Mountain Mazurka. Grade I.....	25	1973. Goerdeler, Richard. Nearer My God to Thee. Grade III.....	50	1986. Gurliitt, C. Op. 216, No. 5. Peaceful Evening. Grade II.....	30
Number two of the set. A bright and sparkling composition, with pleasing contrasts in expression and rhythm.		Goerdeler has been particularly successful in making transcriptions of these favorite hymns. This one offers some excellent practice in the latter part, in transferring arpeggios from one hand to the other, — a style Mendelssohn was very fond of.		Here a nocturne-like spirit prevails. This piece is longer than the previous numbers.	
1958. Engelmann, H. Op. 188, No. 3. The Village Dance Waltz. Grade II.....	25	1974. Gurliitt, C. Op. 82, Book 1. New Exercises for Young Players. Grade I.....	75	1987. Gurliitt, C. Op. 216, No. 6. The Gay Peasant. Grade II.....	30
A pleasing little waltz with a graceful swing and pretty melody.		The title describes the work very well. They begin with easy melodic numbers and gradually grow more and more difficult. Copious annotations by O. R. Skinner will do much toward assisting the pupils' understanding and awakening his poetic instincts even at this early stage of study. The various technical points as they come up are fully explained.		This is a rural waltz. Melody in the left hand in the first part to which the right-hand chords furnish the waltz rhythm. Teachers will find this entire set of Gurliitt's very useful.	
1959. Engelmann, H. Op. 188, No. 4. The Country Inn Polka. Grade I.....	25	1975. Gurliitt, C. Op. 82, Book 2. New Exercises for Young Players. Grade II.....	75	1988. Hummel, J. E. Op. 320. A Day in the Mill. Grade III.....	50
If there be any distinction to be made between the pieces composing this set, this polka might be said to have the preference. It is a specially bright composition.		The exercises in the second book are longer and more in the nature of pieces. Like in the first book every difficulty is explained and many hints given in the foot-notes, valuable to the pupil and especially helpful to the inexperienced teacher. These two books are just the thing for beginners. They are distinctively modern, bright, and interesting.		This is a delightful composition. The music depicts exactly what the title indicates. First we have sunrise and the awakening of the birds. Then the mill starts its grinding and rumbling and above it we can hear the miller's song. Noontide brings rest and a brighter movement, then the mill resumes and near the end of our composition evening approaches and the mill stops. The piece is not particularly difficult from a technical standpoint, but it will prove very interesting, not to say melodious and effective in the hands of a good player.	
1960. Engelmann, H. Op. 188, No. 5. The Sunrise Schottische. Grade I.....	25	1976. Hiller, P. Op. 51, No. 6. Secret Wishes. (Four Hands) Grade I.....	20	1989. Kavanagh, I. Op. 30. Colonial Waltzes. Grade III.....	65
This entire set of Engelmann's is extremely useful for both teacher and pupil. This schottische affords nice contrasts in legato and staccato passages.		A four-hand piece for the little folks. Very pleasing with some staccato and legato contrasts, useful in teaching touch.		This is a fine set of waltzes. They open with an adagio maestoso movement after which the waltzes begin. There is considerable octave work for the right hand and some contrasts in legato and staccato, which are valuable from a study standpoint.	
1961. Engelmann, H. Op. 188, No. 6. The Return Galop. Grade I.....	25	1977. Engelmann, H. Op. 191. Sounds from the Alps (Alpenklänge). Grade III.....	60	1990. Morey, Fred. L. Op. 45, No. 1. When First We Met. Grade IV.....	50
A composition abounding in life and spirit.		After a short introduction we have a short movement in mazurka time. Then the alpine horn is heard. A new melody now enters, which is interrupted from time to time by the horn and its echo in the distance. The composer works this second theme up to quite a climax in the middle portion of the piece. Then follows the repeat of the first part and near the end we hear the horn once more. Altogether this is a very descriptive composition and can be made much of by the pupil.		One of those expressive compositions piano players love. An undulating accompaniment in the left hand gives a background to a melody in the right, which has a few scale and arpeggio passages of moderate difficulty. In the middle portion the melody is played in the treble portion of the keyboard, the left hand crossing over to supply the accompaniment.	
1962. Paderewski, J. J. Op. 14, No. 1. Menuet. Grade VII.....	40	1978. Webb, F. R. The New Woman (Two-step). Grade III.....	50	1991. Gabriel, Marie. Serenade Joyful. Grade III.....	40
This world-wide renowned composition has been revised and fingered by Dr. Mason. The trills have been carefully written out. It is a piece calling for the musician's highest artistic feelings and ability, and offers much to be learned in touch and tone contrasts, besides being a very beautiful composition.		The two-step has become very popular with the American people. This one is particularly "catchy." It is in C major and F major. The trio with its strong march characteristics, makes this part of the composition especially attractive.		A charming composition with pizzicato effects, which will be valuable to a pupil for acquiring a light staccato. The trio is just the opposite of the first and last portion of the piece, calling for a very smooth legato. It is a very taking piece after the order of a scherzo.	
1963. Goerdeler, R. Abide With Me. Grade IV.....	50	1979. Finch, Robt. B. Recollections of Happy Days. Grade III.....	60	1992. Reinhold, Hugo. Op. 50, No. 7. Valse Pittoresque. Grade III.....	20
A transcription of W. H. Monk's beautiful hymn of the same name. The theme is suggested the first time in a harp-like manner with sweeping chords, the left hand crossing over the right and bringing out the melody in bell-like tones in the upper octave. The variations which follow consist of arpeggios and broken octaves. It is a beautiful transcription of a beautiful hymn.		There are no mournful features attending these recollections. On the contrary, the piece is bright and sparkling. It will make a good number for concert use. The technical practice affords considerable variety.		Every measure of this little piece is almost a study in itself, so numerous are the different contrasts in touch, tone, and movement. It has a strong Hungarian character. An excellent teaching piece.	
1964. Gurliitt, C. Op. 217. Valse Caprice. Grade V.....	60	1980. Perry, Edw. Baxter. Last Island (Ballade). Grade IX.....	1 40	1993. Lebierré, Olivier. Op. 144. Caprice Russe. Grade II.....	35
This waltz will make an effective recital number. It has a graceful, swinging rhythm and strong contrasts in shading and expression. The right hand is assigned considerable arpeggio work, and the entire composition will require considerable technical ability.		This is a composition descriptive of a story which appeared in Harper's Magazine, entitled "Chila, or A Memory of Last Island." This island was a favorite watering place in the Gulf of Mexico, and one day at the height of the fashionable season was totally destroyed by a tidal wave. The calm beauty of the island, the revels of its inhabitants, the coming of the storm, the terrible catastrophes which ensued and the desolation after the tempest, are all graphically portrayed in the music. It is a piece that will appeal to the best musicians and must find a place upon the concert program of the celebrated pianists of the day.		This piece stands in the keys of D and G major, a tempo di mazurka movement. The right-hand part contains most of the difficulties which consist for the most part of scale passages.	
1965. Neupert, Edmund. Op. 4, No. 3. Valse Caprice. Grade VI.....	40	1981. Lege, W. Op. 59, No. 2. Butterflies. Grade II.....	30	1994. Morey, Fred. L. Op. 45, No. 2. At the Circus. Grade III.....	40
A composition calling for a capricious and rubato style of treatment. The melody is of that graceful, lingering sweetness of style which is so fascinating in the valse. The melody in the middle portion is particularly charming.		The fitting, fluttering, and brightly colored butterflies are pictured very vividly in the music of this piece. It will make a very brilliant showing when properly worked up. The middle part is very beautiful and affords a delightful contrast to the other portions of the piece.		Good practice is afforded in this piece in playing chords and octaves. It is a spirited, "showy" composition, descriptive of the pomp and pageantry of a circus. The rhythm is strong and march-like in character.	
1966. Evans, Thomas. Silent Love Song for Soprano. Compass D to G. Key of G major. Grade II.....	40	1982. Gurliitt, C. Op. 216, No. 1. Merry Company. Grade II.....	25	1995. Bohm, C. Op. 94, No. 1. Rose. Grade II.....	30
The words and music tell of love's longing in a very effective manner. It is a good song.		This is the first of a set of six pieces for young piano players. It is a very vigorous little composition made up of simple material. A good teaching piece.		This is a very graceful little piece, especially good for teachers to use. The mixed legato and staccato passages in the right hand make a pleasing contrast. The left hand furnishes an easy and graceful accompaniment of broken chords.	
1967. Lejeal, Alois F. Op. 56. Gavotte des Lutins. Grade IV.....	50	1983. Gurliitt, C. Op. 216, No. 2. The Returning Huntsman. Grade II.....	25	1996. Hewitt, H. D. Elf Dance (Elfen-spiel). (Four Hands) Grade III.....	75
Translated the title means gawotte of the hobgoblins. It is a delightful composition, full of contrasts in touch and expression. It offers exceptional practice in staccato passages for both hands. The change of key in the middle part adds pleasing variety to the piece.		This is a hunting song and contains all the characteristic features of this style of composition.		Interesting, melodious, and not too difficult pieces for four hands are always acceptable both to teachers and pupils, and this piece meets every requirement in this direction. The second and third parts are about equal as to technical difficulty. The melody in the minor key of E has a peculiar, wild, and rather ghost-like character, making the title of the piece very realistic to the imagination.	
1968. Sobehimann, Louis. Lyric Bagatelles. Grade III.....	75	1984. Gurliitt, C. Op. 216, No. 3. The Gay Rider. Grade II.....	25	1997. Lack, Theo. Op. 77. Moment De Valse. Grade III.....	50
This is a set of twelve little pieces which call for much praise. They are veritable little gems. They breathe forth the very essence of their titles, such as Gypsy Song, Forlorn, Resignation, Little German Dance, etc. Teachers will find these little pieces just the thing to awaken the poetic instinct in their pupils.		The sound of the horse's hoofs are distinctly audible in portions of this bright little piece.		Lack's compositions are always interesting and contain much which is valuable from a teaching standpoint. The rhythm and melody of this waltz are very fascinating, especially where the tempo is slower with the melody in the tenor register of the keyboard, and the soft grace-notes and chords in the upper register drop in between the notes of the melody like tinkling silver bells.	
1969. Hewitt, H. D. From Other Days. Grade III.....	60	1985. Gurliitt, C. Op. 216, No. 4. The Brave Soldier. Grade II.....	25	1998. O'Neill, Thos. Sprays of Arbutus. Grade II.....	30
An exceedingly melodious composition. The latter part of it calls for some nice technical work for the right hand in the way of broken chords, etc.		A brave and warlike energy pervades this number of the set.		This little composition is a schottische and a very attractive and bright one, too. It stands in the keys of C and G major, and presents no unusual difficulties.	
1970. Goerdeler, R. Op. 466. Rock of Ages. Grade III.....	50				
A transcription of another favorite hymn by Mr. Goerdeler. It will offer much good practice in many different ways,—tremolo touch, cross-hand work, broken chords, etc.					
1971. Lebierré, O. Op. 116. Tin Soldiers Guard. (Four Hands). Grade II.....	50				
Useful and pleasing for young people. It is in march rhythm and flows within the reach of small hands.					
1972. Lebierré, O. Op. 116. Tin Soldiers Guard. Grade II.....	35				
This is the same piece as the above, arranged for piano solo.					