

The University of Maine DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1894

Joie d'amour : Valse-Caprice

W. H Neidlinger
Composer

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

Recommended Citation

Neidlinger, W. H, "Joie d'amour : Valse-Caprice" (1894). *Parlor Salon Sheet Music Collection*. Score 258.
<https://digitalcommons.library.umaine.edu/mmb-ps/258>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

Four Pieces for PIANO


- | | |
|---|---------|
| No. 1. JOIE D'AMOUR. VALSE-CAPRICE..... | Pr. 65¢ |
| No. 2. MENUET ANTIQUE..... | 40. |
| No. 3. VALSE PETITE..... | 40. |
| No. 4. MAZURKA..... | 40. |

by
W. H. NEIDLINGER.

NEW-YORK G SCHIRMER

Copyright 1894 by G. Schirmer.



Bagaduce Music
Lending Library 
Blue Hill, Maine
Donor: 484

Kes-W.
00114
Neid

Joie d'amour.

Valse-Caprice.

W. H. NEIDLINGER.

Piano.

f

(♩ = 100)

cresc.

dim.

The musical score is written for piano and consists of four systems of music. The first system is marked "Piano" and "f" (forte), with a tempo of quarter note = 100. The second system is marked "cresc." (crescendo). The third system features a trill and a grace note. The fourth system is marked "dim." (diminuendo). The music is in 3/4 time and B-flat major. Fingerings and articulation marks are clearly indicated throughout the piece.

Valse; tempo vivace.

pp *grazioso.*

The first system of the waltz consists of two staves. The right-hand staff contains a melodic line with a triplet of eighth notes (3, 2) in the first measure, followed by another triplet (3, 2) in the second measure. The third measure features a descending eighth-note scale (4, 3, 2, 1, 2, 4) with a slur over it. The fourth measure has a single eighth note (5) with a slur. The left-hand staff provides a harmonic accompaniment with chords and single notes.

The second system continues the waltz. The right-hand staff has a triplet (3, 2) in the first measure, another triplet (3, 2) in the second measure, and a descending eighth-note scale (2, 1, 2, 4, 5) in the third measure. The fourth measure has a single eighth note (5) with a slur. The left-hand staff continues with harmonic accompaniment.

cresc. *stacc. sempre*

The third system features a crescendo marking (*cresc.*) in the first measure and a staccato marking (*stacc. sempre*) in the second measure. The right-hand staff has a triplet (2, 1, 2) in the third measure. The left-hand staff continues with harmonic accompaniment.

The fourth system continues the waltz with a melodic line in the right hand and harmonic accompaniment in the left hand. The right-hand staff has a triplet (2) in the first measure, followed by a triplet (2) in the second measure, and a triplet (2) in the third measure. The left-hand staff continues with harmonic accompaniment.

f *p*

The fifth system concludes the waltz. The right-hand staff has a triplet (5, 1, 4, 3, 2) in the first measure, followed by a triplet (4, 3, 2) in the second measure. The left-hand staff has a triplet (5, 1, 2, 3, 4) in the first measure. The system ends with a double bar line and a repeat sign. The left-hand staff has a *rit.* marking.

Musical notation system 1, measures 1-5. The treble clef contains a melodic line with fingering numbers 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 4, 1, 3, 4. The bass clef contains a supporting line with fingering numbers 2, 5, 2, 5, 2, 1. The dynamic marking *mp esp.* is present in the first measure, and *cresc.* is at the end of the system.

Musical notation system 2, measures 6-10. The treble clef contains chords with fingering numbers 5, 3, 1 and 5, 4, 2. The bass clef contains a melodic line with fingering numbers 2, 8, 2, 3, 1, 4, 1, 4, 2, 1, 2, 2, 4, 2, 3, 5, 3, 1.

Musical notation system 3, measures 11-15. The treble clef contains a melodic line with fingering numbers 2, 3, 5, 2, 3, 5, 4, 2, 1, 2, 1, 1, 2. The bass clef contains a supporting line with fingering numbers 1, 2, 1, 3, 2, 1, 2, 4, 5. A dotted line with the number 8 is above the treble clef.

Musical notation system 4, measures 16-20. The treble clef contains a melodic line with fingering numbers 2, 3, 5, 2, 3, 5, 4, 2, 1, 2, 1, 2, 4, 1, 3, 4, 5, 4, 2. The bass clef contains a supporting line with fingering numbers 2, 1, 2, 8.

Musical notation system 5, measures 21-25. The treble clef contains a melodic line with fingering numbers 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 3, 1, 2. The bass clef contains a supporting line with fingering numbers 8, 1, 4, 1, 4, 2, 1, 2, 4. The dynamic marking *accel.* is present in the third measure.

First system of musical notation. Treble clef, bass clef. Includes dynamics *p* and *mp*, and a *rit.* marking. Fingerings 5, 6, 7, 8 are indicated. A repeat sign is present.

Second system of musical notation. Treble clef, bass clef. Includes markings *r. h.* and *l. h.*. Fingerings 6, 7, 8 are indicated.

Third system of musical notation. Treble clef, bass clef. Includes markings *mf esp.*, *cresc.*, and *ff*. Fingerings 1, 2, 3, 4, 5 are indicated.

Fourth system of musical notation. Treble clef, bass clef. Includes markings *dim.* and *f*. Fingerings 1, 2, 3, 4 are indicated.

Fifth system of musical notation. Treble clef, bass clef. Includes markings *cresc.*, *ff*, and *mf*. Fingerings 1, 2, 3, 4, 5 are indicated.

The image displays five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Features a melodic line in the treble clef with slurs and fingerings (1, 2, 3, 4). The bass clef provides a harmonic accompaniment with chords and moving lines.
- System 2:** Continues the melodic and harmonic development. Fingerings are clearly marked throughout.
- System 3:** Includes dynamic markings such as *p esp.* (piano espresivo) and *rit.* (ritardando). It also features a section labeled *r. h.* (right hand) and *a tempo.* (return to tempo).
- System 4:** Shows a *cresc.* (crescendo) marking and further melodic elaboration in the right hand.
- System 5:** The final system on the page, concluding the piece with sustained chords and melodic fragments.

First system of musical notation. The right hand features a melodic line with various fingerings (e.g., 2 1 2 1, 1 2 3 1 3 4, 5 4 3 2 1 4, 5 4 1 3 2 1) and dynamics including *f*, *cresc.*, *ritard.*, and *f*. The left hand provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand includes a section marked *a tempo.* and a section marked *r. h.* (ritardando). The left hand continues with harmonic support.

Third system of musical notation. The right hand continues with melodic development, featuring fingerings such as 1 2 3 1, 4 3 2 1, and 4 3 2 1. The left hand provides accompaniment.

Fourth system of musical notation. The right hand includes a section marked *cresc.* and features fingerings like 4 3 2 1, 2 1 2 1, 1 2 4 1, and 8 3 1 2. The left hand continues with accompaniment.

Fifth system of musical notation. The right hand includes a section marked *rit.* and features fingerings like 8 4 5 4 5, 8 4 1 5, and 8 3. The left hand includes a section marked *p* and features a *rit.* section. The system concludes with a double bar line and a key signature change to B-flat major.

First system of musical notation, measures 1-5. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a bass line with chords and single notes. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with slurs and fingerings (2, 3, 4, 5). The left hand has a more active bass line with eighth notes and chords. A dynamic marking of *p* is present.

Third system of musical notation, measures 11-15. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand features a bass line with chords and eighth notes. A dynamic marking of *p* is present.

Fourth system of musical notation, measures 16-20. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with chords and eighth notes. A dynamic marking of *p* is present.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with chords and eighth notes. A dynamic marking of *p* is present.

Sixth system of musical notation, measures 26-30. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with chords and eighth notes. A dynamic marking of *mf* is present, and the piece concludes with a *rit.* (ritardando) marking.

pp grazioso.

stacc. sempre.

molto rit.

p Presto.

dim.
p cresc. 10

ff

NEW MUSIC FOR PIANO SOLO.

PUBLISHED BY G. SCHIRMER, 35 UNION SQUARE, NEW YORK.

BARTLETT, H. N., Op. 96. 3 Songs without Words: No. 1. Meditation. \$0 50 " 2. A Love Song. 50 —Op. 107. Two Album Leaves: No. 1. The Zephyr. 25 " 2. Harlequin. 40	JUNGMANN, A., In the Forge. (In der Schmiede.) Fingered. \$0 35	SCHARWENKA, PH., Op. 35. "Diversimenti." 20 Short melodious Pieces: Book 1. Allegretto grazioso (Gm.). Tempo di Minuetto (D). Risoluto (F). Tempo di Valse (E). \$0 75 " 2. Allegretto grazioso (A). Andantino con moto (C). Moderato (F). Lento (Dm.). 75 " 3. Andantino con moto (Ap). Vivace (E). 60
BAUMANN, FRED. C., Op. 5. Étude mélodique in D. 50	KLEIN, B. CECIL, La Graciosa. Morceau de Salon. 65 —Marietta. Romance. 50 —A Nonesay for young Pianists. Six Pieces: No. 1. Violet, in F. 35 " 2. Carnation Pink, in G. 35 " 3. Daisy, in G. 35 " 4. Mignonette (Mazurka), in Am. 35 " 5. Fanny (Valse), in B. 35 " 6. Forget-me-not, in D. 35	SCHARWENKA, X., Op. 28. Menuet, Eb. (Fing.). 75
BRETHOVEN, L. v., 3 Bagatelles from Op. 33 (fingered): No. 1 in Eb; No. 2 in C, each. 35	—Album mélodique. 6 Characteristic Pieces: No. 1. The Orphan, in Dm. 40 " 2. Good Humor, in F. 40 " 3. A jolly Sailor Boy, in C. 40 " 4. From the black Forest, in C. 40 " 5. The little Drummer, in G. 40 " 6. In the silent Forest, in Eb. 40	SCHILLING, FRED., The Wilhelmina-Schottisch. 40
BEHR, FRZ., Gipsy Serenade. (Zigeuner-Sittchen.) —Mein liebes Schweizerland. (My dear Switzerland.) Fingered. 50 —Mignonnette. (Darling.) Fingered. 50 —Zephyrs of Mal. (May Breezes.) Fingered. 50	—Twelve Pieces for little Hands: No. 1. Child's Dream, in F. 25 " 2. Skating, in G. 25 " 3. Sans-souci (à la Gavotte), in F. 25 " 4. Tyrolian Serenade, in C. 25 " 5. Hungarian, in Dm. 25 " 6. The little Beggar, in Am. 25 " 7. Morning Walk, in F. 25 " 8. The little Coquette, in G. 25 " 9. Far from Home, in F. 25 " 10. Greeting from Spain, in C. 25 " 11. The Ballet Dancer, in F. 25 " 12. Good-bye, in D. 25	SCHUBERT, FRANZ, Op. 94. Moments musicaux. 6 Pieces. Revised with English Translation by A. R. Parsons. 1 25 —Impromptus and Moments musicaux, edited by Frz. List (Cotta Edition): IMPROPTUS: Op. 90, No. 1. Allegro molto moderato, C. 60 " 2. Allegro, Eb. 75 " 3. Andante, G. 50 " 4. Allegretto, Ab. 60 Op. 144, No. 1. Allegro moderato, Fm. 75 " 2. Allegretto, Ab. 35 " 3. Andante con Variazioni, Eb. 60 " 4. Allegro scherzando, Fm. 75
BERTON, FR., La Duchesse. Gavotte. (Fingered). —Moonlight on the Rigi. (Mondnacht am Rigi.) Idyl. (Fingered). 60	KONTSKI, ANT. de, Dream of Love. Méditation. (Fingered). 50	MOMENTS MUSICAUX: Op. 94, No. 2. Moderato, C. 35 " 3. Andantino, Ab. 35 " 4. Allegro moderato, Fm. 25 " 5. Moderato, Cbm. 50 " 6. Allegro vivace, Fm. 35 " 7. Allegretto, Ab. 25
BLET, GEORGES. Two Minuets from the Suite "L'Artésienne" (Fingered): No. 1 in C minor; No. 2 in E major, each. 50	LACK, THEODORE, Pendant la Valse. Caprice. (Fingered). 50 —Valse-Arabeque, Eb. (Fingered). 75 —The Water-nymph. Barcarolle. (Fingered). 35	SCHULTZE, CLEMENS, Am Spinnrädchen. (At the Spinning Wheel.) Fingered. 50
BOHM, CARL, Dancing Spirits. (Tanz-Geisterchen.) Fingered. 50 —Farewell to the Alps. (Der Sennnerin Abschied von der Alm.) Fingered. 50 —In Switzerland. (Vor der Sennhütte.) Mountain Idyl. (Fingered). 50 —Little Sweetheart. (Enfant chéri.) Fingered. 50 —The Maiden's Dream. (Traum einer Jungfrau.) Fan- tasia. (Fingered). 50 —Mazurka-Impromptu. (Liebesorakel.) Fingered. 35	—Bourée, C. (Fingered). 35	SCHUMANN, ROB., Wiegenlied. (Cradle Song.) Fing. 25
BRISTOW, GEO. F., Op. 51. Marche-Caprice, Ab. 85	LANG, GUSTAV, Op. 277. When two Hearts drift asunder. (Wenn sich zwei Herzen scheiden.) (Fing.). —Op. 279. On the Flowery Alp. (Auf der Blüthli-Alp.) —Op. 290. A Day in Switzerland. (Ein Tag in der Schweiz.) Idyl. (Fingered). 35	SCHUYTE, LUDWIG, Op. 57. Rhapsodie norvégienne —Berceuse, G. 25
BÜRCEL, CONST., Cradle Song. New Ed. (Fingered). 35	LICHEHE, H., Op. 64. Little Leaves and little Flow- ers. A Set of easy Pieces. (A short Story. On the Playground. Recreation at Home. The Dancing- Lesson. The merry Rider. The Parade.) Fing., 75	SHELLEY, H. R., Evening Prayer. Romance, transcr. —March of the Centuries. 35
CHILDREN'S DANCE ALBUM (THE). 5 Very easy Dances. (Kindergarten Series No. 2.) net. 50	LISZT, FRANZ, Die Loreley. (Fingered). 75	SHEPHERD, FRANK N., "Anita." Gavotte. 60
DAVIDOFF, CARL, At the Fountain; for Cello and Piano. Transcr. by Max Vogrich. 85	LOESCHORN, A., Op. 125. Modern School of Velocity 32 Studies for attaining Strength, Independence and Dexterity of Fingers. Annotated and revised by A. R. Parsons. 3 Books, each. 1 50	SILSBY, S., Valse brillante, Eb. 50
DELIBES, LEO, Pas des Fleurs. Waltz from the Ballet "Nisida." (Fingered). 75 —Passepied, from the Opera "Le Roi s'amuse." (Fing.). —Valse lente, from the Ballet "Coppélia." (Fingered). —Valse de la Poupée, from the Ballet "Coppélia." (Fing.) Fingered. 35	LÖW, JOS., Op. 154, No. 6. Bridal Chorus, from Wagn- er's "Lohengrin." (Fingered). 35	SMITH, GERRIT, Aquarelles. 8 Piano Sketches and 8 Songs. net, 1 25
BERLIOZ, GUSTAV, Barcarole, G. (Fingered). 50	LUEBERT, GUSTAV H., Op. 23. Recollections of the Ball. Waltz Rondo. 75 —Op. 28. Maiden Meditation. Idyl. 85 —Op. 40. By the Sea. Nocturne. 75 —Op. 45. Melodious Surges. Mazurka. 5	SMITH, SYDNEY, Op. 187. "Rienzi," de R. Wagner. Gr. Fantasia. 1 00
FAVARGER, RENÉ, Faust, de Gounod. Fantasia. (Fingered). 1 00	MAYER, CHARLES, A Frolic. 50	SPINDLER, FRITZ, Op. 349. Hedge Roses. (Hecken- roschen.) 3 Tone-pictures, fingered: No. 1, in F; No. 2, in G; No. 3, in C, each. 35
FRANKO, SAM, Album Leaf. (Feuille d'Album.) Fing. 35	MENDELSSOHN, F., A Fragment, Ab. Arr. by C. A. Casper. (Fingered). 50	STREABOG, L., "Faust," de Ch. Gounod. Fant- astic facies. (Fingered). 50
GADE, NIELS, W., A Christmas Tree. March. (Without Octaves). 25	MORLEY, FRED., Blue Bells. (Glockenblumen.) Idyl. —Echoes from Home. (Aus der Heimath.) Tyroläna. Fingered. 50	TAUBIG, CARL, L'Espérance. 50
GISSÉ, TH., Op. 160. No. 6. Marche in F. 35	NICODÉ, J. L., Op. 13, No. 1. Tarentelle, Gfm. (Fing.) Parts. Six Sketches: No. 1. Spanish Dance in Eb. 25 " 2. Habanera in Bbm. 35 " 3. Romanza in Fbm. 35 " 4. Danza Mexicana in Eb. 25 " 5. Spanish Dance in Cbm. 25 " 6. Danza Montserumiana in G. 25	TENPEST, ROB., Polka de Salon, Gb. (Fingered). 50
GILLET, ERNEST, Entr'acte-Gavotte, D. (Fingered). —Sérénade-Impromptu. (Fingered). 50 —Sous l'Ombre. (In the Shadow.) Fingered. 35	OESTEN, TH., Op. 380, No. 2. Bridal Chorus, from Wagner's "Lohengrin." (Fingered). 35	THERE, CH. LE, Andalucía. Spanish Waltz. 75
GODARD, BENJ., Op. 74. 3me Mazurka, Eb. (Fing.) —Op. 85. Au Rouet. (At the Spinning Wheel.) Fing. —En Courant. (Fingered). 75 —Valse chromatique, G. (5me Valse.) Fingered. 75	PADEREWSKI, J. J., Op. 8, No. 3. Melodie, B, arr. Fingered. 50	THOMÉ, FRANCIS, Op. 83. Impromptu-Polka, A. (Fingered). 50 —Op. 88. Chanson de Mal. (Fingered). 60 —Op. 89. Menuet de la Mariée. (Fingered). 50 —Babilias. (Fingered). 35 —Sérénade d'Ariquin. (Fingered). 75
GOETTSCHUS, PERCY, A Series of Concise Finger Exercises. 1 00	PARSONS, E. A., Mandoline Serenade. Musette. —Rhythmical Exercises for Shoulder, Forearm, Wrist and Fingers. Introductory to the <i>Materials of Elementary Pianoforte Instruction</i> of Th. Kullak. 1 00	TOURS, B., A little Story, A. (Fingered). 50
GERGH, LOUIS, Op. 13. Pastorella. (Fingered). 50 —Caprice-Gavotte, B. (Fingered). 50 —The Mocking-Bird. A Creole Souvenir. 50	PIENÉ, GABRIEL, Serenade, Ab. (Fingered). 50	TSCHAIKOWSKY, P., Op. 2, No. 3. Chant sans Paroles, F. (Fingered). 35
HACKH, OTTO, Op. 43. Oreole. Valse brill. 1 00	RAFF, JOACHIM, Op. 121, No. 3. La grande Soëne de Mancenniller de l'Affiance, de Meyerbeer. Illustration. (Fingered). 1 50	TURPIN, HENRY B., Technical Exercises. net, 1 50
HANDROCK, JUL., Sonatina in D. 75	RITTER, THEO., Le Tourbillon. (Whirlwind.) Im- promptu. (Fingered). 75 a) Edition de Concert. 75 b) " " Salon. 75	VOGRICH, MAX, Staccato-Caprice, F. Simplified Ed. —At the Fountain; for Cello and Piano, by C. Davidoff. Transcription. 75 —3 Mazurkas: No. 1 in F. 50 " 2 in Dm. 25 " 3 in A. 30 —Minuetto della Regina, in C. 50 —Passepied in G. 40 —Sarabande et Fugue in F. 50 —2 Transcriptions of Songs by Ad. Jensen: No. 1. Frühlingsnacht. (Spring Night). 50 " 2. Alt Heidelberg. (Old Heidelberg). 65 —Album of ancient and modern Dances (easy): No. 1. Gavotte, in F. 25 " 2. Chaconne, in A. 25 " 3. Bourrée, in E minor and E major. 25 " 4. Gigue, in G. 25 " 5. Sarabande, in Dm. 25 " 6. Courante, in C. 25 " 7. Pavane, in G. 40 " 8. Allemande, in Bb. 25 " 9. Minuetto, in F. 25 " 10. Rigadon, in A. 25 " 11. Polonaise, in Eb. 40 " 12. Gavotte moderne, in C. 30 " 13. Polka, in Eb. 30 " 14. Caobucha, in D. 40 " 15. Ländler, in D. 25 " 16. Scotch Reel, in Bb. 25 " 17. Csárdás, in F. 40 " 18. Tarentella, in G. 40 " 19. Mazurka, in G. 40 " 20. Deutsche Walzer, in F. 50
HERSELDT, ADOLPHE, Rhapsodie, Fm. (Fingered). 50	ROSENHAIN, J., Andante and Allegro (Rondo), Eb. (Fingered). 60	WALTER, CARL, Mazurka, in D. 75 —Valse, in Gb. 1 00
HITZ, FRANZ, Joyeux Moulin. (The lively Mill.) Souvenir champêtre. (Fingered). 35	ROUBIER, H., Marche des Troubadours. (Fingered). 50	WATSON, MICHAEL, The Children's Album of National Dances. 20 Pieces. (Kindergarten Series No. 5.) net, 50
HOPMANN, HEINRICH, Op. 46. Leaves from my Diary. (Aus meinem Tagebuch.) 13 Compositions: Book 1. Over the Waters. The last Farewell. Along the Brook. Under the Village Linden-tree. 65 " 2. Discourse. Hunting-Scene. The Nighting- ale sings. Rustic Dance. 65 " 3. Parting. Snowflakes. In the Forest Inn. Roving Birds. 65	SAINTE-SAËNS, C., 2 Transcriptions sur: "Faust," de Gounod. (Fingered). 1 00 No. 1. Kermesse; No. 2. Valse, each.	ZICHY, COMTE GEZA, Valse d'Addie; for the left Hand alone. 60
HOLLAENDER, VICTOR, Felicia. Gavotte. (Fing.) Fingered. 35	SALOMÉ, TH., Cantilène for Organ. Transcription by Wilhelm Meister. 35	
JADASSOHN, S., Op. 93. 6 Characteristic Pieces: No. 1. Mazurka, Eb. 50 " 2. Canonette, Ab. 50 " 3. Spring Song, E. 40 " 4. Siciliana, E. 40 " 5. Stray Leaf, E. 40 " 6. Nocturne, Fm. 75 —Op. 108 c. Serenade, edited by Max Vogrich: No. 1. Intrata. 25 " 2. Siciliano. 25 " 3. Notturmo. 25 " 4. Elegie. 25 " 5. Intermezzo and Rondo Finale. 75 —Étude in Eb. 25		
JABL, ALFRED, 3 Transcriptions. (Fingered): No. 1. The last K-see of Summer. 60 " 2. Comin thro the Rye. 60		