

The University of Maine DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1902

Scherzo Caprice

Anthony Ferner
Composer

Hale
Illustrator

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

Recommended Citation

Ferner, Anthony and Hale, "Scherzo Caprice" (1902). *Parlor Salon Sheet Music Collection*. Score 644.
<https://digitalcommons.library.umaine.edu/mmb-ps/644>

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.

Bagaduce Music
Lending Library
Brooksville, Maine
Donor: 122 Coll: _____



FOR PIANO

Scherzo Caprice

By

X A. FERNER

.60

BOSTON:
OLIVER DITSON COMPANY

New York: C. H. DITSON & CO. Philadelphia: J. E. DITSON & CO.
Chicago: LYON & HEALY

F. G. Hale

FOR THE
PRESS.

Kols.
002205
Ferner

Scherzo Caprice

Moderato (♩ = 126)

A. FERNER

PIANO

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic and a tempo marking of Moderato (♩ = 126). The second system continues the piece with various fingerings and slurs. The third system includes a mezzo-forte (*mf*) dynamic, a ritardando (*rit.*) marking, and a tempo change to *a tempo*. The fourth system concludes with a crescendo (*cresc.*) marking. The score is heavily annotated with fingerings (numbers 1-5), slurs, and accents. There are also several asterisks (*) placed below the bass staff in various measures.

Grade IV

Copyright MCMII by Oliver Ditson Company.
International Copyright Secured.

1-87-63771-6

First system of musical notation. The right hand features a melodic line with various ornaments and fingerings (e.g., 2, 2, 1, 4, 5, 3, 4, 2, 1, 2, 3, 2, 3, 4, 5). The left hand provides a bass line with chords and single notes. Performance markings include *cresc.* and *f rit.*. A double bar line is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with ornaments and fingerings (e.g., 2, 2, 1, 2, 3, 1, 2, 3, 1, 2). The left hand has a bass line with chords and single notes. Performance markings include *a tempo*, *Più mosso*, and *mf*. A double bar line is present in the second measure.

Third system of musical notation. The right hand features a melodic line with ornaments and fingerings (e.g., 3, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5, 1, 2, 3). The left hand has a bass line with chords and single notes. Performance markings include *poco rit.* and *p*. A double bar line is present in the second measure.

Fourth system of musical notation. The right hand features a melodic line with ornaments and fingerings (e.g., 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5, 3, 2, 1, 2, 3, 4, 5). The left hand has a bass line with chords and single notes. Performance markings include *cresc.* and *mf*. A double bar line is present in the second measure.

Fifth system of musical notation. The right hand features a melodic line with ornaments and fingerings (e.g., 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5, 3, 2, 1, 2, 3, 4, 5). The left hand has a bass line with chords and single notes. Performance markings include *f*. A double bar line is present in the second measure.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand (bass clef) has a rhythmic accompaniment with fingerings (5, 1, 2, 3, 4, 5) and includes a triplet. Performance markings include *rit.*, *p*, and *a tempo*. A fermata is placed over the first measure of the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5). Performance markings include *rit.* and *p*.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5). Performance markings include *Tempo I.*, *mf*, and *p*.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5). Performance markings include *Più mosso* and *mf*.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3). The left hand has a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5). Performance markings include *cresc.*, *f*, and *rit.*.

Tempo 1.

5 2 2 1 2 4 2 2

f *dim.*

♩. * ♩. * ♩. *

4 2 1 2 3 4 5 2 2 4

p *cresc.* *mf*

♩. * ♩. * ♩. * ♩. *

2 1 3 4 5 4 2 1 5 3 2 1

f

♩. * ♩. * ♩. * ♩. *

4 2 4 2 1 2 2 4 4

mf *p*

♩. * ♩. * ♩. * ♩. *

5 4 2 2 5 4 3 2 1

f *dim.* *molto rit.*

♩. * ♩. * ♩. *

a tempo

p

mf

rit.

a tempo

f accel.

R.H.

L.H.

4-87-63771-6

1 4 4 7
 1 2 1 2 4
 1 3 1 5 7
 R.H.
 L.H.
 1
 * *Ad.* * *Ad.*

a tempo
 1 *mf* 2 *p* *mf*
 3 4
 * *Ad.* * *Ad.* * *Ad.*

p *f*
 * *Ad.* * *Ad.* * *Ad.* * *Ad.*

rit. *accel.*
 * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

dim. *a tempo*
 5 2 1 2 3 4
 * *Ad.* * *Ad.* * *Ad.* * *Ad.*

MODERN PIANO MUSIC

SECOND SERIES.

Aleneff, E.	Valse, in D \flat . Op. 10, No. 2	\$0 40
Borowski, Felix.	Mazurka No. 2	50
Buys, Jan Brandts.	Consolation (Trost im Leid). Op. 11, No. 4	25
Chaminade, C.	Arabesque. Op. 61	50
do.	Automne (Etude de Concert). Op. 35, No. 2	75
do.	Fileuse (Etude de Concert). Op. 35, No. 3.	1 00
do.	Les Sylvains (The Fauns). Op. 60	50
do.	Scaramouche (The Clown). Caprice, Op. 56	50
do.	Valse Caprice, in D \flat . Op. 33	75
Godard, Benjamin.	Chopin. Op. 66, No. 2	35
do.	Lamartine (Fragment Poétique)	35
Grieg, Edvard.	Danse Caprice, in A. Op. 28, No. 3	35
do.	Erotik. Op. 43, No. 5	25
do.	Solvejg's Song (Solvejg's Lied). Op. 55, No. 4	40
do.	To Spring (An den Frühling). Op. 43, No. 6	40
Haberbier, E.	Scherzino (Poetic Study). Op. 53, No. 10	25
Ilynski, Alex.	Berceuse (Lullaby). Op. 13, No. 7	25
Jensen, Adolf.	Murmuring Zephyrs. Transcribed by R. Niemann	50
Joseffy, Rafael.	Air by Pergolese "Nina, tre giorni." (Transcription)	40
Karganoff, Génari.	Berceuse. Op. 20, No. 11	40
do.	Valse, in A \flat . Op. 20, No. 3	50
Liadow, Anatole.	Mazurka, in F \sharp min. Op. 11, No. 3	50
Massenet, Jules.	Mélodie, in E minor. Op. 10	25
Paderevski, I. J.	Mazurek, in A minor. Op. 9, No. 2	35
do.	Scherzino, in D \flat . Op. 10, No. 3	35
Schuett, Edvard.	Cantabile. Op. 30, No. 4	40
do.	Gavotte-Humoresque. Op. 17, No. 1	50
do.	Romance, in G \flat . Op. 21, No. 1	35
Scholtz, Herrmann.	Album Leaf, in D \flat	35
Silas, E.	Gavotte, in E	35
Strezski, Anton.	Serenade. Op. 191, No. 4	35
do.	Mazurka, in C \sharp minor. Op. 195, No. 2	50
do.	Mazurka, in D \flat . Op. 195, No. 3	50
Tschaikowsky, P.	Andante Cantabile. Transcribed from Op. 11 by Ch. Klindworth	50
do.	Chant sans Paroles, in A minor. Op. 40, No. 6	35
do.	June. Barcarolle. Op. 37a, No. 6	50
Westerhout, N. van.	Gavotte, in A	50
do.	Ronde d'Amour	50
Whitney, S. B.	Tarantelle, in A \flat . Op. 23	1 00
Wilm, Nikolai von.	Mazurka, in B \flat . Op. 8, No. 2	35
do.	Romanze, in G minor. Op. 47, No. 1	60
do.	Spinning Wheel (Am Spinnrocken)	35
Wieniawski, Joseph.	Valse de Concert, in D \flat . Op. 3	75
Winding, Aug.	Tarantella. Op. 45, No. 6	50
Youferoff, Serge.	Elégie, in F	35

BOSTON
OLIVER DITSON COMPANY

New York
C. H. DITSON & CO.

Philadelphia
J. E. DITSON & CO.

Chicago
LYON & HEALY