

COMPOSITIONS FOR THE  
PIANO

BY

✓  
**W. BERWALD**

A Dream Song	.40
Autumn Fancies	.70
Bourrée	.50
Dance-Serenade	.50
Danse Caprice	.50
Evening Song	.50
Gavotte	.50
Legende	.50
Meditation	.60
Reverie	.50
Scherzo-Valse	.65
Serenade	.50
Spring's Message	.50
Valse	.60

BOSTON

**OLIVER DITSON COMPANY**

New York  
C. H. DETMUN & CO.

Chicago  
LYON & HEALY

Philadelphia  
J. E. DETSON & CO.

FOR THE  
PRESS.

COMPOSITIONS FOR THE  
PIANO

BY

**W. BERWALD**

A Dream Song . . . . .	.40
Autumn Fancies . . . . .	.70
Bourrée . . . . .	.50
Dance-Serenade . . . . .	.50
Danse Caprice . . . . .	.50
Evening Song . . . . .	.50
Gavotte . . . . .	.50
Legende . . . . .	.50
Meditation . . . . .	.60
Reverie . . . . .	.50
Scherzo-Valse . . . . .	.65
Serenade . . . . .	.50
Spring's Message . . . . .	.50
Valse . . . . .	.60

BOSTON

**OLIVER DITSON COMPANY**

New York  
C. H. DITSON & CO.

Chicago  
LYON & HEALY

Philadelphia  
J. E. DITSON & CO.

To Adolf Frey

3

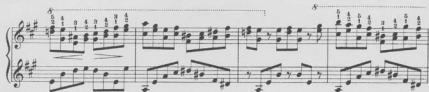
# AUTUMN FANCIES (ETUDE)

W. BERWALD

Allegro

PIANO

*p sempre staccato e molto e legg.*



Grade 1<sup>st</sup>

Copyright MCMII by Oliver Ditson Company  
International Copyright Secured

4-51-42458-7

First system of musical notation, featuring a treble and bass clef. The treble clef part contains complex rhythmic patterns with many accidentals and slurs. The bass clef part has a simpler accompaniment. The word *decreta.* is written at the end of the system.

Second system of musical notation. The treble clef part begins with a box containing the number 8. The tempo marking *e poco rit.* is present. The dynamic marking *pp dolce grazioso* is written below the staff.

Third system of musical notation, continuing the complex rhythmic patterns in the treble clef and the accompaniment in the bass clef.

Fourth system of musical notation. The treble clef part features a *rit.* (ritardando) marking. The bass clef part continues with its accompaniment.

Fifth system of musical notation. The treble clef part has a *p* (piano) dynamic marking. The word *errec.* is written below the staff.

First system of musical notation. The right hand features a series of chords with fingerings 4, 3, 2, 1 and 4, 3, 2, 1. The left hand has a melodic line with fingerings 1, 2, 3, 4, 2, 1, 2. Dynamics include *f*, *rit. pochissimo*, and *p*.

Second system of musical notation. The right hand has a melodic line with a fermata. The left hand has a melodic line with a fermata. Dynamics include *f* and *p*.

Third system of musical notation. The right hand has a melodic line with a fermata. The left hand has a melodic line with a fermata. Dynamics include *f* and *rit.*

Tempo (♩. ♩)

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a melodic line with a fermata. Dynamics include *mp molto espr.*

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a melodic line with a fermata. Dynamics include *p*, *cresc.*, *mp*, *cresc.*, and *p*.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand features a prominent bass line with chords. Dynamic markings include *mf* and *f* in the left hand, and *pp* in the right hand.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Dynamic markings include *cresc.*, *mf*, *cresc.*, and *f*.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Dynamic markings include *cresc. e rit.*, *mf*, and *ff*.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. Dynamic markings include *mp* and *dim.*. The system concludes with a double bar line and a final chord.

Tempo I.

*pp staccato*

*mf*

*rit.*

*p sempre staccato*

8

First system of music. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand plays a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The word *cresc.* is written above the first measure.

8

Second system of music. Treble clef, key signature of two sharps, 2/4 time signature. The right hand continues with chords and eighth notes. The left hand continues with eighth notes. The word *dim.* is written above the second measure, and *c* is written above the third measure. *poco rit.* is written above the fourth measure.

Third system of music. Treble clef, key signature of two sharps, 2/4 time signature. The right hand plays chords with eighth notes. The left hand plays eighth notes. The dynamic marking *pp* is written above the first measure.

Fourth system of music. Treble clef, key signature of two sharps, 2/4 time signature. The right hand plays chords with eighth notes. The left hand plays eighth notes.

Fifth system of music. Treble clef, key signature of two sharps, 2/4 time signature. The right hand plays chords with eighth notes. The left hand plays eighth notes. The dynamic marking *mf* is written above the second measure, and *p cresc.* is written above the fourth measure.



First system of a piano score. The right hand features a complex chordal texture with frequent changes in voicing. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). A *poco rit.* (poco ritardando) marking is present over the left hand.

Second system of the piano score. The right hand continues with dense chordal patterns. The left hand has a more active eighth-note line. Dynamics include *f* and *p*.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *p*. Fingerings are indicated with numbers 1-5.

Fourth system of the piano score. The right hand features a complex, rapid chordal texture. The left hand has a steady eighth-note accompaniment. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fifth system of the piano score. The right hand has a melodic line with grace notes. The left hand has a steady eighth-note accompaniment. Dynamics include *dim.*, *rit.* (ritardando), and *pp* (pianissimo). Fingerings are indicated with numbers 1-5.

# MODERN PIANO MUSIC

## SECOND SERIES.

<b>Arenff, E.</b>	Valst, in D <sup>b</sup> . Op. 10, No. 2	75
<b>Borowski, Felix.</b>	Mazurka No. 2	50
<b>Boys, Jan Brandts.</b>	Consolation (Trost im Leid). Op. 11, No. 4	75
<b>Chaminade, C.</b>	Andesque. Op. 61	50
do.	Autonne (Etude de Concert). Op. 35, No. 2	75
do.	Fleuse (Etude de Concert). Op. 35, No. 3	1 00
do.	Les Sylvaïns (The Fauns). Op. 60	50
do.	Scaramouche (The Clown). Caprice, Op. 56	50
do.	Valst Caprice, in D <sup>b</sup> . Op. 33	75
<b>Godard, Benjamin.</b>	Chopin. Op. 66, No. 2	35
do.	Lamartine (Fragment Poétique)	35
<b>Grieg, Edvard.</b>	Danse Caprice, in A. Op. 28, No. 3	35
do.	Erotik. Op. 43, No. 5	75
do.	Solveig's Song (Solveig's Lied). Op. 55, No. 4	40
do.	To Spring (An den Frühling). Op. 43, No. 6	40
<b>Haberbier, E.</b>	Scherzino (Poetic Study). Op. 53, No. 10	75
<b>Ilynski, Alex.</b>	Berceuse (Lullaby). Op. 13, No. 7	75
<b>Jensen, Adolf.</b>	Murmuring Zephyrus. Transcribed by R. Niemann	50
<b>Joseffy, Rafael.</b>	Air by Pergolesi "Nina, tre giorni." (Transcription)	40
<b>Karganoff, Gérald.</b>	Berceuse. Op. 20, No. 11	40
do.	Value, in A <sup>b</sup> . Op. 20, No. 3	50
<b>Ljadow, Anatole.</b>	Mazurka, in F minor. Op. 11, No. 3	50
<b>Mausenet, Jules.</b>	Mélie, in E minor. Op. 10	35
<b>Padereewski, I. J.</b>	Mazurka, in A minor. Op. 9, No. 2	35
do.	Scherzino, in E <sup>b</sup> . Op. 10, No. 3	35
<b>Schoett, Édouard.</b>	Cantabile. Op. 20, No. 4	40
do.	Gavotte-Humoresque. Op. 17, No. 1	50
do.	Romance, in G <sup>b</sup> . Op. 21, No. 1	35
<b>Scholtz, Herrmann.</b>	Album Leaf, in D <sup>b</sup>	35
<b>Silas, E.</b>	Gavotte, in E	35
<b>Strelzki, Anton.</b>	Serenade. Op. 191, No. 4	35
do.	Mazurka, in C <sup>b</sup> minor. Op. 191, No. 2	35
do.	Mazurka, in D <sup>b</sup> . Op. 195, No. 3	50
<b>Tschaikowsky, P.</b>	Anlante 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. 374, No. 6	50
<b>Westerhout, N. van.</b>	Gavotte, in A	50
do.	Ronde d'Amour	50
<b>Whitney, S. E.</b>	Tanzetelle, in A <sup>b</sup> . Op. 23	1 00
<b>Wilm, Nikolai von.</b>	Mazurka, in B <sup>b</sup> . Op. 8, No. 2	35
do.	Romance, in G minor. Op. 47, No. 1	60
do.	Spinning Wheel (Am Spinnrocken)	35
<b>Wieniawski, Joseph.</b>	Value de Concert, in D <sup>b</sup> . Op. 3	75
<b>Winding, Aug.</b>	Tanzetella. Op. 45, No. 6	35
<b>Youferoff, Serge.</b>	Élégie, in F	50

## BOSTON OLIVER DITSON COMPANY

New York  
C. H. DITSON & CO.

Philadelphia  
J. E. DITSON & CO.

Chicago  
LYON & HEALY

# MODERN PIANO MUSIC

## SECOND SERIES.

		Lo	40
Arenoff, E.	Vals, in D <sup>b</sup> . Op. 10, No. 2	.	50
Borowski, Felix.	Mazurka No. 2	.	50
Buys, Jan Brandt.	Consolation (Trout in Legend). Op. 11, No. 4	.	55
Chaminade, C.	Arabesque. Op. 41	.	50
do.	Andante (Étude de Concert). Op. 35, No. 2	.	75
do.	Flûte (Étude de Concert). Op. 35, No. 3	.	1 00
do.	Les Sylphes (The Faun). Op. 60	.	50
do.	Scandinavie (The Crown). Caprice, Op. 34	.	50
do.	Vals Caprice, in D <sup>b</sup> . Op. 33	.	35
do.	Chopin, Op. 66, No. 2	.	35
Godard, Benjamin.	Lament (Fragrant Poetize)	.	35
do.	Dance Caprice, in A <sup>b</sup> . Op. 18, No. 1	.	45
Grieg, Edvard.	Etrok. Op. 42, No. 5	.	40
do.	Solveig's Song (Solveig's Lied). Op. 33, No. 4	.	40
do.	To Spring (År den Frøling). Op. 43, No. 6	.	25
Haberbiez, E.	Scherzo (Poetic Study). Op. 51, No. 10	.	45
Ilynski, Alex.	Berceuse (Lullaby). Op. 13, No. 7	.	50
Jensen, Adolf.	Murmuring Zephyrs. Transcribed by K. Niemann	.	40
Jocffy, Rafael.	Air by Pergolesi "Nona, tre giorni." (Transcription)	.	40
Karganoff, Génari.	Berceuse. Op. 10, No. 11	.	50
do.	Vals, in A <sup>b</sup> . Op. 48, No. 1	.	50
Liadow, Anatole.	Mazurka, in F <sup>♯</sup> min. Op. 11, No. 3	.	35
Masenet, Jules.	Melodie, in F <sup>♯</sup> minor. Op. 10	.	35
Paderevski, I. J.	Mazurka, in A <sup>b</sup> minor. Op. 9, No. 2	.	35
do.	Scherzino, in D <sup>b</sup> . Op. 46, No. 3	.	40
Schoett, Edvard.	Canzabile. Op. 30, No. 4	.	50
do.	Gavotte-Huissierette. Op. 17, No. 1	.	35
Scholtz, Herrmann.	Romance, in G <sup>b</sup> . Op. 41, No. 1	.	35
Slatk, E.	Album Leaf, in D <sup>b</sup>	.	35
do.	Gavotte, in E	.	35
Strelzki, Anton.	Serenade. Op. 197, No. 4	.	50
do.	Mazurka, in C <sup>♯</sup> minor. Op. 195, No. 2	.	50
do.	Mazurka, in D <sup>b</sup> . Op. 195, No. 3	.	50
Tchakowsky, P.	Andante Canzabile. Transcribed from Op. 11 by Ch. Klindworth	.	35
do.	Chant aux Fées, in A <sup>b</sup> minor. Op. 40, No. 6	.	50
do.	Jour. Barcarolle. Op. 374, No. 6	.	50
Westerhout, N. van.	Gavotte, in A	.	50
do.	Ronde d'Amour	.	50
Whitney, S. B.	Tarantelle, in A <sup>b</sup> . Op. 13	.	15
Wilm, Nikolai von.	Mazurka, in D <sup>b</sup> . Op. 8, No. 2	.	60
do.	Romanz, in G <sup>b</sup> minor. Op. 47, No. 1	.	35
Warszawski, Joseph.	Spinning Wheel [An Spinnrocken]	.	75
Winding, Aug.	Vals de Concert, in D <sup>b</sup> . Op. 3	.	50
Youkrenoff, Serge.	Tarantella. Op. 45, No. 6	.	35
	Élegie, in F	.	35

## BOSTON OLIVER DITSON COMPANY

New York  
C. H. DITSON & CO.

Philadelphia  
J. E. DITSON & CO.

Chicago  
LYON & HEALY