

12

SELECTED COMPOSITIONS

FOR THE
PIANOFORTE

BY

AMERICAN COMPOSERS

(From "The Universal Library of Music.")

ARTHUR FOOTE	Op. 34, No. 1. Pierrot . . . . .	.40
ARTHUR FOOTE	Op. 34, No. 2. Pierrette . . . . .	.40
AD. M. FOERSTER	Woodland Sounds . . . . .	.40
EMIL LIEBLING	Op. 24, Memento appassionato . . . . .	.40
EDWARD MAC DOWELL	Op. 49, No. 1. Air	<u>.40</u>
EDWARD MAC DOWELL	Op. 49, No. 2. Rigaudon . . . . .	.60
ETHELBERT NEVIN	Mazurka in E flat . . . . .	.60
HORATIO W. PARKER	Capricietto in A . . . . .	.50
CLARA KATHLEEN ROGERS	Op. 32, Scherzo in D . . . . .	.50
HENRY SCHOENEFELD	Op. 16, Valse élégante . . . . .	.75
GERRIT SMITH	Op. 21, No. 2. Gavotte in D . . . . .	.50
WILSON G. SMITH.	Op. 61, No. 2. Scène d'Amour. Romance . . . . .	.40

The Arthur P. Schmidt Co.
 BOSTON, NEW YORK,
 120 Boylston St. 8 West 40th St.

Printed in U.S.A.

Air.

E. A. MAC DOWELL Op. 49. No 1.

Nobilmente e largo.

ff pesante.

ff

poco rallentando.

p cantando

cresc.

A.P.S. 10569-3

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First system of musical notation. The right hand plays a melodic line with a slur over the first two measures. The left hand provides a harmonic accompaniment. Dynamic markings include *pp* at the beginning, *da* in the second measure, and *p* in the third measure.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand has a more active accompaniment. Dynamic markings include *cresc.* in the first measure and *poco marc.* at the end of the system.

Third system of musical notation. The right hand has a complex texture with many notes. The left hand has a rhythmic accompaniment. Dynamic markings include *ff* in the second measure and *sempre cresc.* at the end of the system.

Fourth system of musical notation. The right hand has a complex texture with many notes. The left hand has a rhythmic accompaniment. Dynamic markings include *ff* in the second measure.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a harmonic accompaniment. Dynamic markings include *dim.* in the first measure, *rall. poco a poco.* in the second measure, *ten.* in the third measure, and *pp dolciss.* in the fourth measure.

l'accompagnamento staccato

poco a poco rall.

pp R.H. cresc. rall. e cresc.

molto ff largamente

EDWARD MACDOWELL

Instrumental Compositions

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*Op. 13, No. 1, 2. Prelude and Fugue60	Op. 49, No. 1. Air40
*Op. 16. Serenata50	Op. 49, No. 2. Rigaudon60
*Op. 17, No. 2. Witches' Dance75	Op. 51. Woodland Sketches (Edition Schmidt, No. 47)	1.25
*Op. 18, No. 1. Barcarolle in F50	To a Wild Rose—Will o' the Wisp—At an old Trysting Place	
*Op. 19, No. 3. Revery30	—In Autumn—From an Indian Lodge—To a Waterlily—	
*Op. 19, No. 4. Dance of the Dryads60	From Uncle Remus—A Deserted Farm—By a Meadow	
*Op. 24, No. 4. Czardas (Friska)60	Brook—Told at Sunset	
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In the Woods—Siesta—To the Moonlight—Silver		To the Sea—From a Wandering Iceberg—A. D. 1620—Star	
Clouds—Flute Idyl—The Blue-bell		light—Song—From the Depths—Nautilus—In Mid-Ocean	
*Op. 28, No. 4. Silver Clouds. Idyl in B flat40	Op. 57. Third Sonata (Norse)	2.00
*Op. 28, No. 5. Flute Idyl in G40	Op. 59. Fourth Sonata (Keltic)	2.00
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From a Fisherman's Hut—Scotch Poem—From		An Old Love Story—Of Bre'er Rabbit—From a German For-	
Long Ago—The Post Waggon—The Shepherd		est—Of Salamanders—A Haunted House—By Smouldering	
Boy—Monologue.		Embers	
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Op. 36. Etude de Concert75	An Old Garden—Mid-Summer—Mid-Winter—With Sweet	
Op. 37. Les Orientales:		Lavender—In Deep Woods—Indian Idyl—To an Old White	
No. 1. Clair de Lune40	Pine—From Puritan Days—From a Log Cabin—The Joy of	
No. 2. Dans le Hamac40	Autumn	
No. 3. Danse Andalouse40	In Passing Moods. Album of Selected Pianoforte Pieces	
*Op. 38. Marionettes (Edition Schmidt No. 59.) Aug- mented and revised edition)	1.00	(Edition Schmidt No. 118)	1.00
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		Six Fancies75
		A Tin Soldier's Love—Summer Song—To a Humming Bird—	
		Across the Fields—Bluette—An Elfin Round	
		In Lifting Rhythm (Two Pianoforte Pieces)75

*New Editions, Revised and Augmented by the Composer

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To a Humming Bird (Transcribed by Arthur Hartmann)60
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Op. 51, No. 1. To a Wild Rose (Transcribed by Arthur Hartmann) (a) Original Edition (b) Simplified Edition	each .50
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Op. 51. Woodland Sketches (Transcribed by Jul. Klengel)		3. To a Water Lily60
1. To a Wild Rose50	4. A Deserted Farm50
2. At an Old Trysting Place50	5. Told at Sunset60

ORGAN

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BOSTON: 120 Boylston Street

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Edward MacDowell.

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The ARTHUR P. SCHMIDT Co.,
BOSTON, 120 Boylston St. NEW YORK, 8 West 40th St.

Printed in U. S. A.

Rigaudon.

E.A. MAC DOWELL Op.49 No 2.

Allegro quasi Allegretto.

The musical score for "Rigaudon" is presented in five systems. The first system begins with a piano (*p*) and *legg.* marking. The second system features a *ten.* marking. The third system includes a *pp* marking. The fourth system starts with a *fz* marking and concludes with a *p giocoso.* marking. The fifth system includes a *legg.* marking and a *ten.* marking. The score is written for piano and bass, with various fingering numbers and dynamic markings throughout.

A.P.S. 10570-5

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First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a sequence of chords and intervals, with fingering numbers 5, 1, 5, 1, 5, 2, 5, 2, 5, 2, 5, 2. The left hand plays a steady eighth-note accompaniment. Dynamics include *legg.* and *ten.*

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with triplets and a fermata. Dynamics include *p*, *dim.*, *L.H.*, and *pp*. The left hand has a bass line with a *ped.* marking and a fermata. A star symbol is present at the end of the system.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a triplet. The left hand has a bass line with a *fz* marking. Dynamics include *fz*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a fermata. The left hand has a bass line with a *f* marking. Dynamics include *f*.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a fermata. The left hand has a bass line with a *p* marking and a *ten.* marking. Dynamics include *p* and *ten.*

ten.
f
non legato.
cresc.

f
pp delicato.
con Sed.

pp

ten
pp
r. h. Sed.

ten
r. h. Sed.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. A dynamic marking *p* is present in the lower staff. An 8-measure rest is indicated above the first measure of the upper staff.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamic markings *pp* and *leggieriss.* are present. An 8-measure rest is indicated above the first measure of the upper staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. A dynamic marking *pp ma poco marc.* is present. An 8-measure rest is indicated above the first measure of the upper staff. Fingering numbers 2, 1, 1, 4, 4 are shown below the bass line.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Fingering numbers 2, 5, 1 are shown below the bass line.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. Dynamic markings *ff marc.* and *ten.* are present. Fingering numbers 3, 2, 1, 2, 3, 5 are shown below the bass line.

Musical notation system 1, measures 1-4. Treble clef, key signature of two sharps (F# and C#). Fingerings: 5, 1, 5, 2, 3, 1, 2, 1. Dynamics: *legg.*, *p*. Includes a slur over the first two measures and a fermata over the last two.

Musical notation system 2, measures 5-8. Treble clef. Fingerings: 2, 4, 1, 1, 2. Dynamics: *p*, *pp*, *fs*, *fs*. Includes a slur over measures 5-6 and a fermata over measure 8.

Musical notation system 3, measures 9-12. Treble clef. Fingerings: 4, 5, 2, 1. Dynamics: *p ma marc.*, *legg.*, *ten.*. Includes a slur over measures 9-10 and a fermata over measures 11-12.

Musical notation system 4, measures 13-16. Treble clef. Fingerings: 5, 2, 1, 2, 1, 2, 5. Dynamics: *p*, *ten.*. Includes a slur over measures 13-14 and a fermata over measures 15-16.

Musical notation system 5, measures 17-20. Treble clef. Fingerings: 3, 2, 3, 3, 2, 2, 8. Dynamics: *p leggieriss.*, *L.H.*, *pp*. Includes a slur over measures 17-18 and a fermata over measures 19-20. A *Red.* (Reduction) symbol is present below the bass line.

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