

# Breitkopf & Härtel's Klavier-Bibliothek

Editions Breitkopf & Härtel  
La Bibliothèque du Pianiste.

Breitkopf & Härtel's Editions  
The Pianist's Library.

## Kleinere Vortragsstücke.

Heftausgabe.

Je 1 *M.*, mit † bezeichnet 2 *M.*

- Mac Dowell, Op. 32. 4 kleine Poesien. †  
Machts, Op. 23. Karneval-Erinnerungen. Maskenbilder.  
Leichte Klavierstücke. Heft I, II.  
Magnus, Op. 66. Ein Gelübde a. d. Jungfrau. Genrestück, A.  
Magnus, Op. 71. Erinnerung a. d. Glockenthurm. An-  
dante religioso, Des.  
Magnus, Op. 73. Aus vergangener Zeit. Idylle, As.  
Magnus, Op. 74. Der Abschied des Fischers. Musikal.  
Skizze, F.  
Markull, Op. 87. Gondoliera, G m.  
Markull, Op. 88. Jagdstück, E.  
Matthison-Hansen, Op. 6. 3 Klavierstücke.  
Matthison-Hansen, Op. 10. 2 Klavierstücke.  
Mayer, Op. 210. Herbstblumen. 10 elegante Stücke:  
Nr. 1. Des dur.  
Nr. 2. A moll.  
Nr. 3. Fis moll.  
Nr. 4. As dur.  
Nr. 5. As dur.  
Nr. 6. Cis moll.  
Nr. 7. H dur.  
Nr. 8. F dur.  
Nr. 9. Des dur.  
Nr. 10. A dur.

Breitkopf & Härtel

•Leipzig.

•Brüssel • London • New York.



# Breitkopf & Härtel's Klavier-Bibliothek.

Editions Breitkopf & Härtel  
La Bibliothèque du Pianiste.



Breitkopf & Härtel's Editions  
The Pianist's Library.

Heftausgabe.

Je 1 M, mit + 2 M, mit ++ 3 M.

## Kleinere Vortragsstücke.

**Kradolfer**, 5 kleine Klavierstücke. †  
**Krehl**, Op. 3. 2 Erzählungen. Nr. 1. Cm. † Nr. 2. Em. †  
**Krehl**, Op. 7. Phantastische Skizzen. 16 Stücke. Heft I, II. ††  
**Krug**, Op. 247. Die schöne Spanierin. Salonstück, Bm.  
**Krüger**, Op. 101. Klagen. Nachtstück, As. †  
**Krüger**, Op. 109. Echo des Thales. Melodie, Des. †  
**Kühner**, Op. 20. 4 charakteristische Klavierstücke. (Romantische Skizzen.)  
**Kullak**, Klavierwerke. Band I. Siehe VA. 1366.  
Band II. Siehe VA. 1389.  
**Kullak**, Op. 92. 2 Liedchen (Chansonnettes).  
**Kullak**, Op. 93. Violen. Nr. 2. Nachtgesang, E.  
**Kullak**, Op. 105. Im Grünen. Kleine Stücke. †  
**Kunze**, Op. 8. Zur Sommerzeit. 5 Tonbilder. ††  
**Lányi**, Op. 21. Aus der Einsamkeit. 5 Klavierstücke. †  
**Lauber**, Op. 1. Alpenscenen (Croquis Alpestres). †  
**Lefébure-Wély**, Pianofortwerke. Siehe VA. 1410.  
**Lefébure-Wély**, Op. 95. Die Nachtwächter. Musikal. Episode, F.  
**Lefébure-Wély**, Op. 98. Les Pifferari. Aubade italienne, As.  
**Lefébure-Wély**, Op. 99. Der Engel Erwachen. Melodie, Des.

**Lefébure-Wély**, Op. 116. Träumerei, Fis m.  
**Lefébure-Wély**, Op. 138. Die Schäferei. Ländliche Scene, D.  
**Lefébure-Wély**, Op. 142. Religiöse Melodie (Une âme au ciel), Es.  
**Lefébure-Wély**, Op. 151. Albumblätter: Nr. 1. Eine Nacht im Orient. Nr. 5. Vergissmeinnicht (Le Myosotis), D.  
**Leitert**, Op. 38. Lose Blätter. 3 Stücke.  
**Lenormand**, Op. 15. Au courant de la plume:  
Heft I. Fliegende Blätter. †  
Heft II. Walzer, Lied und Ständchen. †  
Heft III. Ballet-Arie und Polonaise. †  
**Linder**, Op. 15. Waldidyll. Tonbild, As.  
**Linder**, Op. 16. Allegro alla Tarantella, Hm.  
**Liszt**, Album. Auserlesene Stücke. (Reinecke.) gr. 8°. Siehe VA. 1485.  
**Lönngren**, Op. 12. Erotisches Liedchen, F.  
**Lorenz**, Op. 1. 3 Klavierstücke. †  
**Lübeck**, Op. 4. Erinnerung an Peru. Bolero, G.  
**Lübeck**, Op. 13. Wiegenlied, As.  
**MacDowell**, Op. 32. 4 kleine Poesien. †  
**Machts**, Op. 23. Karneval-Erinnerungen. Maskenbilder. Heft I, II.

Eigentum der Verleger.

**Breitkopf & Härtel,**  
Leipzig · Brüssel · London · New York.

Eingetragen in das Vereinsarchiv.

# Vier kleine Poesien

für das Pianoforte

componirt von

**E. A. Mac-Dowell.**

Op. 32.

## The Eagle.

(Der Adler.)

He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.

A. Tennyson.

**Maestoso.**

8

1.

*ff risoluto e fieramente*

8

*marc. il basso*

*poco a poco dimin.*

8.....

*ppp e legatissimo*  
*poco marc. il basso*  
*sempre pp*  
*con 2 Ped.*

This system contains the first two measures of a musical phrase. The right hand features a complex texture of chords and triplets, while the left hand plays a more rhythmic accompaniment with triplets. The piece is in a key with three sharps (F#, C#, G#).

This system contains the next two measures of the phrase. The right hand continues with dense chordal textures, and the left hand maintains its accompaniment. The piece concludes with a fermata over the final chord.

8.....

*ppp*  
*sempre con 2 Ped.*

This system contains the next two measures. The right hand has a more active melodic line with triplets, while the left hand provides a steady accompaniment. The piece ends with a fermata.

8.....

*sempre ppp dim.*  
*ppp*  
*fff volante ma a tempo rall.*

This system contains the final two measures of the piece. The right hand features a melodic line with triplets and a final flourish. The left hand has a simple accompaniment. The piece concludes with a fermata.

# The Brook.

(Das Bächlein.)

Gay below the cowslip bank, see the billow dances;  
There I lay, beguiling time - when I liv'd romances;  
Dropping pebbles in the wave, fancies into fancies;-

Bulwer.

*Allegro moderato.*

2.

*ppp leggierissimo*

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows the piano introduction with a treble and bass clef, a common time signature, and a key signature of one flat. The tempo is marked 'Allegro moderato' and the dynamics are 'ppp leggierissimo'. The second system includes a vocal line starting with a fermata and a piano accompaniment with dynamics 'pp' and 'mf', and a 'ten.' (tenor) marking. The third system features a piano accompaniment with 'ten.' markings and a 'poco rit.' (poco ritardando) instruction. The fourth system is marked 'sotto voce' and 'mormorando' (murmuring), with triplets in the bass line. The fifth system concludes with a 'dim.' (diminuendo) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

4  
2

*ppp*

2 1 1 1 3

8

8

*p poco rit.* *dolce e leggier.*

8

*pp mf ten.*

*ten.*

8

*poco rit.*

*ten*

8

*pp dim.* *leggieriss.* *m.g.*

## Moonshine.

(Mondschein.)

Weary already, weary miles tonight  
I walked for bed: and so, to get some ease,  
I dogged the flying moon with similes.  
And like a wisp she doubled on my sight  
In ponds; and caught in tree-tops like a kite;  
And in a globe of film all vapourish  
Swam full-faced like a silly silver fish;—

Last like a bubble shot the welkin's height  
Where my road turned, and got behind me, and sent  
My wizened shadow craning round at me,  
And jeered, „So, step the measure,—one two three!“  
And if I faced on her, looked innocent.  
But just at parting, halfway down a dell,  
She kissed me for goodnight. So you'll not tell.

D. G. Rossetti.

**Mesto, languido.**

3. *p ma poco pesante*  
*l'accomp. poco stacc.*

*pp dolciss.*

*giocosso* *ppp dolciss.*

*poco cresc.* *ten. cresc.* *ten. poco accel.* *ten.*



8.....

*ff ma giocoso*

*poco a poco rit.*

*pp con 2 Ped.*

1

*pp*

*come primo*

*p*

*poco rit.*

*mf*

*dolciss. ppp*

*con 2 Ped.*

*a piacere*

*pp*

*ppp rit.*

*m. g.*

# Winter.

A widow bird sate mourning for her Love  
 Upon a wintry bough;  
 The frozen wind crept on above,  
 The freezing stream below.

There was no leaf upon the forest bare,  
 No flower upon the ground,  
 And little motion in the air  
 Except the mill-wheel's sound.

Shelley.

**4.** *Andante calmato.*

The musical score is written for piano and consists of four systems of music. The first system is marked *Andante calmato.* and begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a series of eighth-note patterns with slurs and dynamic markings of *pp* and *poco marc.*. The second system continues with similar patterns, including a *rall.* section and a *pp tranquillo* section. The third system includes a *trm* (trill) marking and a *leggieriss.* section. The fourth system concludes with a *dolciss.* section. The final system is marked *L'istesso tempo.* and features a change in time signature to 6/8, with dynamics ranging from *ppp* to *p* and articulations like *parlante* and *mf*.

*mf* *p rallent.* *dim.*

*pp tristamente*  
*con 2 Ped.*

*pp* *delicatiss.*

*dim.* *pp* *poco marc.*

*smorzando* *pp* *pp* *ppp*