

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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pp
cresc.
p

cresc.
poco marc.

ff
sempre cresc.

ff

dim.
rall. poco a poco.
ten.
pp dolciss.

l'accompagnamento staccato

poco a poco rall.

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

molto ff largamente

EDWARD MACDOWELL

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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	
*Op. 28. Six Idyls (Edition Schmidt No. 57)	1.00	Op. 55. Sea Pieces (Edition Schmidt No. 48)	1.25
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
*Op. 31. Six Poems after Heine (Edition Schmidt, No. 58) 1.00		Op. 61. Fireside Tales (Edition Schmidt No. 67)	1.25
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. 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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Villian—Sweetheart—Epilogue		The Song of the Shepherdess—A Deserted Farm—To the	
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		Six Little Pieces (After Sketches of J. S. Bach)	
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		Six Fancies75
		A Tin Soldier's Love—Summer Song—To a Humming Bird—	
		Across the Fields—Bluette—An Elfin Round	
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*New Editions, Revised and Augmented by the Composer

VIOLIN AND PIANO

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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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VIOLONCELLO AND PIANO

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 St. NEW YORK, 8 West 40th St.

Printed in U. S. A.

Rigaudon.

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

Allegro quasi Allegretto.

A.P.S. 10570-5

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5 1 5 1 5 2 5
legg.
ten.

3 3 3 3 3 2 2 2 2 2
p *dim.* *L.H.* *pp*
Ped.

fz *fz*

f

p *ten.* *p* *ten.*
5 3 2 1 5 2 5 4 5 4 2 4

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. Treble clef, key signature of two sharps (F# and C#). The right hand has an 8-measure rest followed by a melodic line. The left hand has a continuous eighth-note accompaniment. Dynamics include *p*.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has an 8-measure rest followed by a melodic line. The left hand has a continuous eighth-note accompaniment. Dynamics include *pp* and *leggieriss.*

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has an 8-measure rest followed by a melodic line. The left hand has a continuous eighth-note accompaniment. Dynamics include *pp ma poco marc.* Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a 2-measure rest. The left hand has a continuous eighth-note accompaniment. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a 3-measure rest. The left hand has a continuous eighth-note accompaniment. Dynamics include *ff marc.* and *ten.* Fingerings are indicated with numbers 1-5.

Musical notation for the first system, measures 1-4. The right hand features a melodic line with fingerings 5, 1, 2, 3, 5, 2, 3, 1, 2, 1. The left hand has a bass line with fingerings 3, 1, 2, 3, 2, 1, 2, 1. Dynamics include *legg.* and *p*.

Musical notation for the second system, measures 5-8. The right hand has a melodic line with a fingering of 2. The left hand has a bass line with fingerings 4, 1, 4, 1. Dynamics include *p*, *pp*, and *fs*.

Musical notation for the third system, measures 9-12. The right hand has a melodic line with fingerings 4, 5, 2, 1. The left hand has a bass line with a *ten.* marking. Dynamics include *p ma marc.* and *legg.*

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with fingerings 5, 2, 1, 2, 1, 2, 5. The left hand has a bass line with a *ten.* marking. Dynamics include *p*.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with fingerings 3, 3, 2, 2, 3, 3, 2, 2. The left hand has a bass line with a *Red.* marking. Dynamics include *p leggieriss.*, *L.H.*, and *pp*.

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