

Edward MacDowell.

Instrumental.

Op. 36. Etude de Concert. Pianoforte	$\frac{\$ 2.-}{75 \text{ Cts.}}$
Op. 37. Les Orientales. Pianoforte.	
No. 1. Clair de Lune	$\frac{60 \text{ ¢}}{25 \text{ Cts.}}$
No. 2. Dans le Hamac	$\frac{80 \text{ ¢}}{35 \text{ Cts.}}$
No. 3. Danse Andalouse	$\frac{80 \text{ ¢}}{35 \text{ Cts.}}$
Op. 39. 12 Etuden zur Ausbildung der Technik und des Vortrags. Heft 1. 2 à	$\frac{\$ 3.-}{\$ 1.50}$
Fünf Klavierstücke aus Op. 39.	
Romanze	$\frac{50 \text{ ¢}}{25 \text{ Cts.}}$
Arabeske	$\frac{80 \text{ ¢}}{40 \text{ Cts.}}$
Waldfahrt	$\frac{50 \text{ ¢}}{25 \text{ Cts.}}$
Idylle	$\frac{80 \text{ ¢}}{40 \text{ Cts.}}$
Schattentanz	$\frac{80 \text{ ¢}}{40 \text{ Cts.}}$
Op. 42. Suite für Orchester. Partitur n.	$\frac{\$ 6.-}{\$ 3.-}$
" " " Stimmen n.	$\frac{\$ 18.-}{\$ 9.-}$
" " Arrangement 4/ms.	$\frac{\$ 5.-}{\$ 2.50}$
Im October. Supplement zur Suite für Orchester, Op. 42. (Zwischen 2. und 3. Satz einzufügen.)	
Partitur n.	$\frac{\$ 2.-}{\$ 1.-}$
Orchesterstimmen n.	$\frac{\$ 6.-}{\$ 3.-}$
Sechs kleine Stücke nach Skizzen von J. S. Bach	$\frac{\$ 2.50}{\$ 1.25}$

Vocal.

Op. 27. 3 Part Songs for Men's Voices each	12 Cts.
No. 1. In the starry Skies above us.	
No. 2. Springtime.	
No. 3. The Fisherboy.	
Op. 34. 2 Songs for Soprano or Tenor.	
No. 1. Menie	25 Cts.
No. 2. My Jean	35 Cts.
Op. 40. Six Love Songs n.	$\frac{\$ 1.50}{75 \text{ Cts.}}$
Op. 41. 2 Part Songs for Men's Voices each	10 Cts.
No. 1. Cradle Song.	
No. 2. Dance of Gnomes.	
Op. 43. 2 Part Songs for mixed Voices each	10 Cts.
No. 1. The Brook.	
No. 2. Slumber Song.	
Op. 44. Barcarolle for mixed Chorus and Pianoforte, 4hands	$\frac{\$ 1.50}{75 \text{ Cts.}}$
Voice parts only	$\frac{80 \text{ ¢}}{25 \text{ Cts.}}$

ARTHUR P. SCHMIDT.

Boston Leipzig New York

146 Boylston Street.

136 Fifth Avenue.

CLAIR DE LUNE.

La lune était sereine et jouait sur les flots.
 La fenêtre enfin libre est ouverte à la brise;
 La sultane regarde, et la mer qui se brise,
 Là-bas, d'un flot d'argent brode les noirs flots.
 (Victor Hugo., 'Les Orientales')

E. A. MAC DOWELL, OP. 37. N° 1.

Languido, flebile.

The musical score is written for piano and consists of five systems. The key signature is G major (one sharp) and the time signature is 3/4. The tempo and mood are indicated as 'Languido, flebile.' The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *dolce* (sweetly), and *cresc.* (crescendo). The piece features a mix of melodic lines in the right hand and harmonic accompaniment in the left hand, with some passages marked with slurs and fingerings (e.g., 1, 2, 3, 4).

poco marc.

pp

cresc.

molto cresc.

ff

3

dim.

p

dolce

rall.

pp

3

p

p

5

p

pp

ppp

m.g.

5

Favorite Compositions for the Pianoforte

published by **Arthur P. Schmidt, Boston & New York.**

<p>Bruno Oscar Klein.</p> <p>Op. 41. Capriccio. G. (5 B) 1.00</p> <p>Op. 40. Album poétique.</p> <p>No. 1. Spring Morning. F. (3 C) 40</p> <p>No. 2. Evening in the Woods. Db. (4 C) 40</p> <p>No. 3. Night on the Rhine. Eb. (4 B) 40</p> <p>No. 4. Angelus. Gb. (3 C) 35</p> <p>No. 5. Slavonian Cradle Song. B. (4 B) 50</p> <p>No. 6. Capriccetto. C. (4 A) 50</p> <p>Op. 43. Eight Characteristic Pieces.</p> <p>No. 1. Preludio. C. (2 C) 40</p> <p>No. 2. Fairy Tale. A min. (2 B) 25</p> <p>No. 3. Valse Noble. F. (3 A) 40</p> <p>No. 4. In Bohemia. Polka. C. (2 B) 40</p> <p>No. 5. Spinning Song. F. (2 B) 40</p> <p>No. 6. Gavotte et Musette. D. (2 C) 60</p> <p>No. 7. Serenade. G min. (2 B) 60</p> <p>No. 8. Evening Song. C. (3 A) 25</p> <p>C. Kölling.</p> <p>Op. 157. Spring Flower. Impromptu. D. (2 C) 50</p> <p>Op. 301. Roman Pilgrims' March. A min. (3 A) 60</p> <p>Op. 302. At the Fountain. D. (3 B) 60</p> <p>Op. 303. The Tournament. Eb. (3 B) 60</p> <p>Op. 304. Remembrance of Lake Geneva. Valse brillante. Eb. (3 B) 75</p> <p>Calixa Lavallée.</p> <p>Grand March de Concert. Eb. (4 C) 75</p> <p>Le Papillon (The Butterfly). Etude de Concert. E min. (4 B) 75</p> <p>Souvenir of Toledo. Mazurka de Salon. Eb. (5 B) 90</p> <p>Alessandro Longo.</p> <p>Op. 9. Fantasia et Fuga. F min. (6 A) 75</p> <p>Op. 14. Seconda Suite romantica.</p> <p>No. 1. Ove sei? (Canto d'amore). Db. (4 C) 50</p> <p>No. 2. Intermezzo. Db. (3 C) 50</p> <p>No. 3. Impromptu. B min. (5 A) 75</p> <p>Op. 15. Umoreska. Bb. (5 C) 2.00</p> <p>Op. 16. Album lyrique. Edited by Philip Hale.</p> <p>No. 1. Mazurka. F min. (4 A) 65</p> <p>No. 2. Arabesque. Ab. (3 C) 50</p> <p>No. 3. Tristesse. Db. (3 C) 35</p> <p>No. 4. Idéal. F min. (3 B) 35</p> <p>No. 5. L'Orientale. A min. (3 B) 50</p> <p>No. 6. Danse Espagnole. A min. (3 C) 50</p> <p>Jos. Löw.</p> <p>Op. 559. Sounds from the Carnival. (Fantaisie.) (3 C) 60</p> <p>Op. 560. Valse élégante de Salon. (3 B) 60</p> <p>Op. 569 No. 1. Romanza. (3 B) 50</p> <p>Op. 569 No. 2. Echo of the Chimes. (Nocturne.) (3 B) 50</p> <p>E. A. Mac Dowell.</p> <p>Op. 36. Etude de Concert. F#. (6 A) 75</p> <p>Op. 37. Les Orientales.</p> <p>No. 1. Clair de la Lune. F# min. (3 A) 25</p> <p>No. 2. Dans le Hamac. Ab. (4 A) 35</p> <p>No. 3. Danse Andalouse. A. (4 B) 35</p> <p>Op. 17 No. 2. Hexentanz. B min. (5 C) 75</p> <p>Six Little Pieces. After the style of Bach. Complete. (3 C & 4 A) 1.25</p> <p>Five Piano Pieces. Selected from Op. 39.</p> <p>Romanza. D. (3 C) 25</p> <p>Arabesque. Bb. (4 B) 40</p> <p>In the Forest. F#. (4 A) 25</p> <p>Idylle. A. (3 C) 40</p> <p>Shadow Dance. F# min. (4 B) 35</p> <p>Tito Mattei.</p> <p>Souvenir de Sorrento. Saltarella. D. (3 C) 75</p> <p>E. S. Matton.</p> <p>Op. 16. The Wood Nymph. Ab. (3 B) 60</p> <p>E. Meyer-Helmund.</p> <p>Op. 88. Quatre Morceaux. Ed. by Philip Hale.</p> <p>No. 1. Scherzo-Polka. Bb. (3 A) 50</p> <p>No. 2. Danse Andalouse. D min. (3 B) 50</p> <p>No. 3. Valse noble. Db. (3 B) 50</p>	<p>Chas. Morley.</p> <p>Op. 81. Violette des Bois. C. (3 A) Edited by Philip Hale 50</p> <p>Op. 82. Petit Pinson. F. (3 C) Edited by Philip Hale 50</p> <p>Op. 83. Prière à la Madone. Eb. (3 B) Edited by Philip Hale 50</p> <p>Op. 89. Chant du Ménestrel. Eb. (3 B) Edited by Philip Hale 60</p> <p>Jul. E. Müller.</p> <p>Op. 208. Transcription of Favorite Melodies.</p> <p>No. 1. How can I leave thee. Bb. (3 A) 60</p> <p>No. 2. How fair thou art. F. (3 A) 60</p> <p>No. 3. An Alexis. A. (3 B) 60</p> <p>No. 4. Mill in the Valley. Bb. (3 A) 60</p> <p>No. 5. Last Rose of Summer. F. (3 B) 60</p> <p>No. 6. Loreley. Eb. (3 B) 60</p> <p>No. 7. Home, sweet Home. D. (3 C) 60</p> <p>No. 8. I would that my Love. D. (3 A) 60</p> <p>No. 9. Shepherd's Sunday Song. Bb. (2 C) 60</p> <p>No. 10. Lullaby by C. M. von Weber. C. (3 B) 60</p> <p>No. 11. Russian National Hymn. F. (3 A) 60</p> <p>No. 12. The Red-Sarfan. F. (3 A) 60</p> <p>Op. 217. Alpine Roses. C. (3 A) 50</p> <p>Op. 207. Fare thee well. Bb. (3 B) 75</p> <p>Op. 218. Forest Home. Eb. (3 A) 50</p> <p>Op. 219. The Trumpeter. Polka Mazurka. F. (2 C) 50</p> <p>John Orth.</p> <p>Scherzo. D. (3 B) 35</p> <p>Cradle Song. A. (4 A) 30</p> <p>Novellette. E. (3 B) 40</p> <p>Romance. F. (3 B) 40</p> <p>Valse brillante. A. (3 A) 50</p> <p>Gavotte. F# min. (4 B) 50</p> <p>Album Leaf. A. (3 B) 35</p> <p>Polonaise. A. (3 C) 65</p> <p>Scotch Melody. D. (2 C) 25</p> <p>Danse Caractéristique. Ab. (3 A) 50</p> <p>Mazurek. G. (3 A) 40</p> <p>Rococo. D. (3 A) 40</p> <p>Barcarolle. On the Water. Ab. (3 A) 50</p> <p>Pavane. C. (3 A) 40</p> <p>Two Nocturnes. No. 1. F. (3 A) 50</p> <p>No. 2. F. (3 B) 50</p> <p>John Knowles Payne.</p> <p>Op. 41. Three Piano Pieces.</p> <p>A Spring Idyl. Eb. (4 A) 50</p> <p>Birthday. Impromptu. A. (3 A) 25</p> <p>Fuga Giocosa. G. (4 B) 40</p> <p>Op. 12. Romance. Eb. (4 B) 75</p> <p>Op. 45. Nocturne. Bb. (4 B) 60</p> <p>H. W. Parker.</p> <p>Cinq Morceaux Caractéristiques.</p> <p>No. 1. Elégie. Eb. (4 B) 40</p> <p>No. 2. Scherzo. A min. (4 A) 50</p> <p>No. 3. Impromptu. G. (3 B) 40</p> <p>No. 4. Caprice. G min. (4 A) 50</p> <p>No. 5. Gavotte. E min. (3 B) 40</p> <p>Op. 19. Four Sketches.</p> <p>No. 1. Romanza. G. (3 C) 40</p> <p>No. 2. Scherzino. D. (3 B) 40</p> <p>No. 3. Etude mélodieuse. Gb. (3 C) 40</p> <p>No. 4. Nocturne. Db. (4 A) 40</p> <p>Edw. B. Perry.</p> <p>Op. 9 No. 1. Why? (4 A) 25</p> <p>Op. 10. Souvenirs Musicaux.</p> <p>No. 1. Mazurka Caprice. G min. (4 B) 50</p> <p>No. 2. Romance Caractéristique. C min. (3 B) 40</p> <p>W. Petzet.</p> <p>Menuetto. E. (3 C) 35</p> <p>Romance. F# min. (3 B) 25</p> <p>Album Leaf. A. (3 A) 25</p> <p>Scherzo Mélancolique. D min. (3 C) 50</p> <p>F. A. Porter.</p> <p>Mazurka No. 1. C. (3 C) 50</p> <p>Op. 7. Mazurka No. 2. Db. (3 C) 50</p>	<p>Victor René.</p> <p>Op. 15. Trois Morceaux.</p> <p>No. 1. Coquetterie. F#. (3 B) 35</p> <p>No. 2. La Capricieuse. G min. (3 B) 35</p> <p>No. 3. Pantomime. C# min. (4 A) 50</p> <p>Op. 16. Pensées Poétiques.</p> <p>No. 1. Chansonnette. Bb. (3 B) 25</p> <p>No. 2. A Snowy Day. F min. (3 C) 40</p> <p>No. 3. In the Country. D. (3 B) 25</p> <p>No. 4. Valse-Impromptu. Db. (3 C) 50</p> <p>Clara Kathleen Rogers.</p> <p>Op. 15. Scherzo. A. (3 C) 60</p> <p>Seb. B. Schlesinger.</p> <p>Albumblatt. Ab. (3 B) 35</p> <p>Novellette. Db. (4 A) 50</p> <p>Etude. C min. (4 C) 40</p> <p>Nocturne. F. (4 B) 60</p> <p>Op. 26. Improvisation. A. (3 C) 35</p> <p>Op. 28. Impromptu Caprice. D min. (4 B) 50</p> <p>The Brook. (3 B) 35</p> <p>Children's March. (3 A) 25</p> <p>Children's Play. (3 A) 40</p> <p>C. Schmeidler.</p> <p>Op. 10. Two Lyric Pieces. Edited by Philip Hale.</p> <p>No. 1. Recollections. F. (3 C) 50</p> <p>No. 2. Longing. E. (4 B) 50</p> <p>Op. 12. In the Forest. Impromptu-Scherzo. Bb. (3 C) 75</p> <p>L. Schytté.</p> <p>Op. 60. Barcarolle arr. with accompaniment of a second Piano. (6 A) 1.50</p> <p>Op. 63. Caprices et Fantaisies. Edited by Philip Hale.</p> <p>No. 1. Passion. Bb. (4 C) 65</p> <p>No. 2. Funeral March. C# min. (5 A) 50</p> <p>No. 3. In a Snow Squall. C. (4 C) 65</p> <p>No. 4. Variations grotesques. C. (4 C) 50</p> <p>No. 5. Caprice. A. (6 A) 65</p> <p>No. 6. The enchanted Fountain. D min. (4 C) 65</p> <p>No. 7. Bizarrie. C. (4 C) 75</p> <p>No. 8. A Night-ride through the Woods. B. (6 A) 75</p> <p>No. 9. Vision. A min. (5 B) 65</p> <p>No. 10. Caméléon. Eb. (5 C) 65</p> <p>Seymour Smith.</p> <p>Phillis. A Rustic Measure. (3 B) 60</p> <p>Madcap. Caprice. (3 A) 60</p> <p>Marche de Procession. (3 A) 60</p> <p>H. Strachauer.</p> <p>Gavotte Favori. C. (3 A) 30</p> <p>Templeton Strong.</p> <p>Op. 41. Miniatures.</p> <p>No. 1. Vintner's Festival. D. (3 A) 25</p> <p>No. 2. A little Study. A min. (2 B) 40</p> <p>No. 3. A Declaration. C. (3 A) 25</p> <p>No. 4. Long ago. F. (3 A) 40</p> <p>No. 5. An old War-Song. A min. (3 A) 40</p> <p>Op. 42. Five little Tone Pieces.</p> <p>No. 1. Serenade. Bb. (3 A) 25</p> <p>No. 2. Reproach. C. (3 A) 25</p> <p>No. 3. A Trifle. F. (2 B) 25</p> <p>No. 4. Among the mountains. G. (3 A) 40</p> <p>No. 5. A Dream. D. (3 A) 40</p> <p>Arthur W. Thayer.</p> <p>Courante. D. (3 C) 40</p> <p>Bourrée. D. (3 B) 35</p> <p>Polonaise. C# min. (3 C) 50</p> <p>A. D. Turner.</p> <p>Op. 33. Little Christmas Suite. (4 A) 1.00</p> <p>Romance. (4 A) 50</p> <p>Op. 6. Berceuse. Db. (3 B) 50</p> <p>Two Mazurkas. No. 1. in E. (4 A) 35</p> <p>No. 2. in Ab. (4 A) 35</p> <p>Oscar Weil.</p> <p>Op. 16. Valses 1.00</p>
--	--	--

Edward MacDowell.

Pianoforte Compositions.

Op. 13 No. 1 & 2. Prélude et Fugue. (4 C). Newly revised edition	50	Op. 37. Les Orientales. No. 1. Clair de la Lune. (3 A) (60 Pf.)	30
Op. 16. Serenata. (4 B). Newly revised edition	40	No. 2. Dans le Hamac. (4 A) (80 Pf.)	40
Op. 17 No. 2. Witches' Dance. (4 C). Newly revised edition	75	No. 3. Danse Andalouse. (4 B) (80 Pf.)	40
Op. 18 No. 1. Barcarolle in F. (3 C). Newly revised edition	40	Op. 38. Marionettes. (Edition Schmidt No. 59) Augmented and revised edition	1. 00
Op. 19 No. 3. Revery. (3 B). Newly revised edition.	30	Prologue — Soubrette — Lover — Witch — Clown — Villain — Sweetheart — Epilogue.	
Op. 19 No. 4. Dance of the Dryads. (4 A). Newly revised edition	60	Op. 39. Twelve Etudes for the Development of Technique and Style. 2 Books each (3 Mk.)	1. 50
Op. 24 No. 4. Czardas (Friska). (4 B). Newly revised edition	50	Five Piano Pieces. Selected from Op. 39. No. 1. Romanza. (3 C) . . . (50 Pf.)	30
Op. 28. 6 Idyls (after Goethe). (Edition Schmidt No. 57). Augmented and revised edition	1. 00	No. 2. Arabesque. (4 B) . . . (80 Pf.)	40
In the Woods — Siesta — To the Moonlight — Silver Clouds — Flute Idyl — The Blue-bell.		No. 3. In the Forest. (4 A) (50 Pf.)	30
Separately (Newly revised and augmented edition):		No. 4. Idylle. (3 C) . . . (80 Pf.)	40
Op. 28 No. 4. Silver Clouds. Idyl in B ^b . (4 A)	40	No. 5. Shadow Dance. (4 B) (80 Pf.)	40
Op. 28 No. 5. Flute Idyl in G. (3 C)	40	Op. 51. Woodland Sketches. (3 A — 4 A). (Edition Schmidt No. 47)	1. 25
Op. 31. 6 Poems (after Heine). (Edition Schmidt No. 58). Augmented and revised edition	1. 00	To a Wild Rose — Will o' the Wisp — At an old Trysting Place — In Autumn — From an Indian Lodge — To a Waterlily — From Uncle Remus — A Deserted Farm — By a Meadow Brook — Told at Sunset.	
From a Fisherman's Hut — Scotch Poem — From Long Ago — The Post Waggon — The Shepherd Boy — Monologue.		Op. 55. Sea Pieces. (3 C — 5 B). (Edition Schmidt No. 48)	1. 25
Separately (Newly revised and augmented edition):		To the Sea — From a Wandering Iceberg — A. D. 1620 — Starlight — Song — From the Depths — Nautilus — In Mid-Ocean.	
Op. 31 No. 2. Scotch Poem. (4 A)	40	Op. 57. Third Sonata. (Norse) . . . (4 Mk.)	2. 00
Op. 36. Etude de Concert. (6 A) . (2 Mk.)	75	Op. 59. Fourth Sonata. (Keltic) . . . (4 Mk.)	2. 00

ARTHUR P. SCHMIDT.

Boston Leipzig New York

146 Boylston Street.

136 Fifth Avenue.

DANSE ANDALOUSE.

Sous l'arbre à soie et l'oranger
Dansaient les brunes Andalouses.
(Victor Hugo., „Les Orientales“)

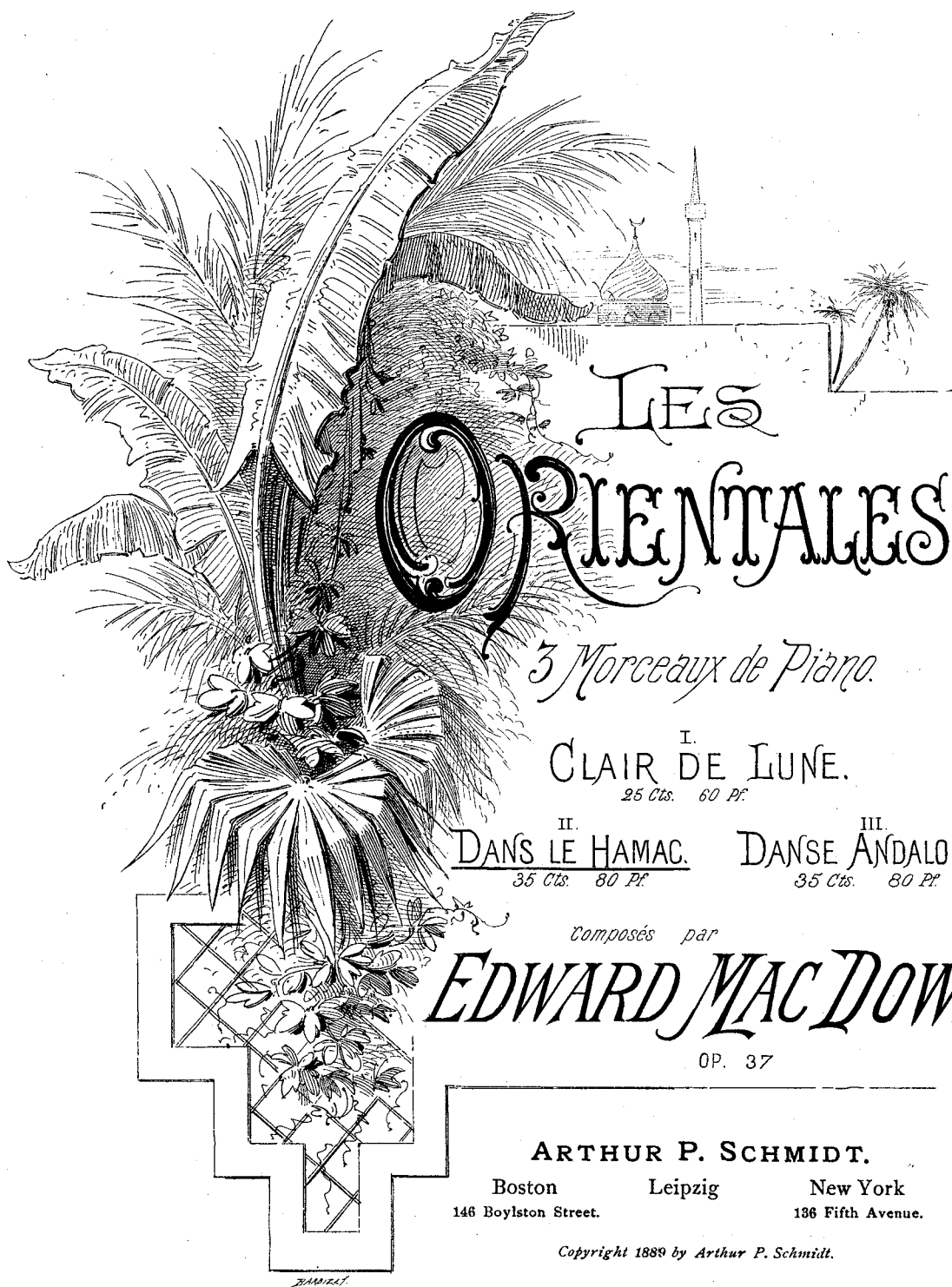
E. A. MAC DOWELL, OP. 37. N° 3.

Allegro feroce, quasi moresco.

The musical score is written for piano in G major (two sharps) and 3/4 time. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with dynamics *ppp* and *pp*. The second system includes markings for *ten.*, *sotto voce*, and *m.d.*. The third system features *pp*, *p*, *f*, and *ten.*. The fourth system includes *f*, *ten.*, and *sotto voce*. The fifth system starts with *cresc.*, followed by *mf*, *f*, and *p*. The score contains several triplets and tenuto markings throughout.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The first system begins with a piano (*pp*) and *legg.* marking. The second system features a *ten.* marking. The third system includes a *f* dynamic and a *con fuoco* instruction. The fourth system starts with a *cresc.* marking. The fifth system is marked *ff con fuoco*. The sixth system also features a *ff* dynamic. Various technical markings such as *ten.*, *fz*, and *ff* are present throughout the score, along with numerous slurs and fingering numbers.

The musical score consists of six systems of piano notation. Each system has a treble and bass clef staff. The first system includes dynamics *ff*, *pp*, *legg.*, *ff*, and *fff feroce*. The second system features a *fff* dynamic. The third system includes *ten.* markings. The fourth system includes *mf*, *dim.*, *p*, *dim.*, and *m.d.*. The fifth system includes *pp*, *sempre dim.*, *ppp*, and *pp*. The sixth system includes *ten.*, *mf*, *ten. pp*, *ppp*, *fff*, and *fz*. The score includes various musical notations such as slurs, ties, and fingerings.



LES
ORIENTALES

3 Morceaux de Piano.

I.
CLAIR DE LUNE.
25 Cts. 60 Pf.

II.
DANS LE HAMAC.
35 Cts. 80 Pf.

III.
DANSE ANDALOUSE
35 Cts. 80 Pf.

Composés par

EDWARD MAC DOWELL

OP. 37

ARTHUR P. SCHMIDT.

Boston
146 Boylston Street.

Leipzig

New York
136 Fifth Avenue.

Copyright 1889 by Arthur P. Schmidt.

DANS LE HAMAC.

Sara, belle d'indolence,
 Se balance,
 Dans un hamac, au-dessus
 Du bassin d'une fontaine
 Toute pleine
 D'eau puisée à l'Ilyssus.
 (Victor Hugo., Les Orientales.)

Allegretto con indolenza.

E. A. MAC DOWELL, OP. 37. No 2.

The musical score is written for piano and consists of five systems of music. The first system begins with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The second system continues with a piano (*p*) dynamic. The third system features pianissimo (*pp*) and pianississimo (*ppp*) dynamics. The fourth system is marked *leggierissimo, mormorando*. The fifth system includes fingering numbers: 3, 5, 1, 2, 1.

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand has a few notes, including a triplet of eighth notes.

Second system of musical notation. The right hand continues the sixteenth-note arpeggiated pattern. The left hand has a few notes, including a triplet of eighth notes.

Third system of musical notation. The right hand has a few notes, including a triplet of eighth notes. The left hand has a sixteenth-note arpeggiated pattern. Dynamics include *p*, *molto rall.*, and *pp*. Fingerings 1, 2, 3, 4, 5 are indicated.

Fourth system of musical notation. The right hand has a few notes, including a triplet of eighth notes. The left hand has a sixteenth-note arpeggiated pattern. Dynamics include *pp* and *leggieriss.*. Fingerings 1, 2, 3, 4, 5 are indicated.

Fifth system of musical notation. The right hand has a few notes, including a triplet of eighth notes. The left hand has a sixteenth-note arpeggiated pattern. Dynamics include *legg.* and *poco marc.*. Fingerings 3, 3, 5, 7 are indicated.

The first system of music consists of two staves. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff provides a harmonic accompaniment with a few notes and rests.

The second system continues the piece. The treble staff has a melodic line with a slur. The bass staff has a few notes and rests. A *cresc.* marking is placed above the bass staff in the second measure.

The third system features a treble staff with a melodic line and a bass staff with a few notes and rests. A *dolce* marking is placed above the bass staff in the second measure.

The fourth system continues with a treble staff and a bass staff. A *dolciss.* marking is placed above the bass staff in the second measure. There are some rests in the treble staff.

The fifth system is the final one on the page. It features a treble staff and a bass staff. The treble staff has a melodic line with a slur and a *m.g.* marking above it. The bass staff has a few notes and rests. Dynamic markings include *pp*, *ppp*, and *leggieriss. e vivo*.

Compositions by Edward Mac Dowell

published by

ARTHUR P. SCHMIDT.

Boston.

*

Leipzig.

*

New York.

Pianoforte Solos.

Op. 13. Prelude and Fugue. New revised edition by the composer. (4c)	50
Op. 16. Serenata. New revised edition by the composer. (4b)	50
Op. 17 No. 2. Witches' Dance. New fingered edition. (4c)	75
Op. 18 No. 1. Barcarolle in F. New revised edition by the composer. (3c)	40
Op. 19 Op. 3. Revery. New revised edition by the composer. (3b)	30
Op. 19 No. 4. Dance of the Dryads. New revised edition by the composer. (4a)	60
Op. 24 No. 4. Czardas (Friska). New revised edition by the composer. (4b)	50
Op. 28 No. 4. Idyl in B flat. New revised edition by the composer. (4a)	40
No. 5. Idyl in G. New revised edition by the composer. (3c)	40
Op. 31 No. 2. Scotch Poem. New revised edition by the composer. (4a)	40
Op. 36. Etude de Concert in F sharp. (6a)	75
Op. 37. Les Orientales:	
No. 1. Clair de la Lune. (3a)	30
No. 2. Dans le Hamac. (4a)	40
No. 3. Danse Andalouse. (4b)	40
Five Pieces from Op. 39:	
Romance. (3c)	30
Arabeske. (4b)	40
In the Forest. (4a)	30
Idyl. (3c)	40
Shadow Dance. (4b)	40
Op. 51. Woodland Sketches. (3a—4a). (To a Wild Rose, Will o' the Wisp, At and old Trysting Place, In Autumn, From an Indian Lodge, To a Waterlily, From Uncle Remus, A Deserted Farm, By a Meadow Brook, Told at Sunset)	net 1.25
Op. 55. Sea Pieces. (3c—5b). (To the Sea, From a Wandering Iceberg, A. D. 1620, Starlight, Song, From the Depths, Nautilus, In Mid-Ocean)	net 1.25
Six Little Pieces after the style of Bach. (3c—4a)	Compl. 1.25

Pianoforte Studies.

Op. 39. Twelve Etudes for the Development of Technic and Style. Book I and II	each 1.50
---	-----------

Pianoforte Duets.

Op. 42. Suite in A minor	2.50
------------------------------------	------

Orchestra.

Op. 42. Suite. Score	net 3.00
Parts	net 9.00
Op. 42a. In October. Supplement to first Suite. Score	net 1.00
Parts	net 3.00

Songs.

Op. 9. Two Old Songs:	
No. 1. Deserted. Eb (eb—ab) }	.50
No. 2. Slumber Song. }	
Op. 33 No. 2. Cradle Hymn. New revised edition by the composer. D (e—d—g)	40
Op. 33 No. 3. Idyl. New revised edition by the composer. G (d—e—g)	40
Op. 34 No. 1. Menie. D min. (d—f)	30
No. 2. My Jean. A (e—e)	40
Op. 40 No. 3. Thy Beaming Eyes. Two keys	each .30
Op. 40. Six Love Songs for Medium Voice.	net .75
(Sweet blue-eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For sweet love's sake, O lovely rose, I ask but this.)	
Op. 56. Four Songs. High or Love Voice.	net .75
(Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light and a Maid sings low, As the gloaming shadows creep.)	

Part Songs.

Men's Voices.

Op. 27 No. 1. In the starry sky above us . . . . .	.12
No. 2. Springtime. . . . .	.12
No. 3. The Fisherboy. . . . .	.12
Op. 41 No. 1. Cradle Song . . . . .	.10
No. 2. Dance of the Gnomes. . . . .	.10
Op. 52 No. 1. Hush, Hush! . . . . .	.10
No. 2. From the Sea . . . . .	.10
No. 3. The Crusaders (German or English words) . . . . .	.15
Op. 53 No. 1. Bonnie Ann . . . . .	.10
No. 2. The Collier Lassie . . . . .	.10
Op. 54 No. 1. A Ballad of Charles the Bold . . . . .	.10
No. 2. Midsummer Clouds . . . . .	.10
Two Songs from the Thirteenth Century.	
No. 1. Winter wraps his grimmest spell. . . . .	.10
No. 2. As the gloaming shadows creep . . . . .	.10

Mixed Voices.

Op. 43. Two Northern Songs:	
No. 1. Slumber Song . . . . .	.10
No. 2. The Brook . . . . .	.10
Op. 44. Barcarolle. With Pianoforte accompaniment, four hands . . . . .	.75
The Same. Voice parts only . . . . .	.25

The grading is from 1a, easiest, to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc. The Key of all Songs has been given in Capitals, and their compass in small letters.