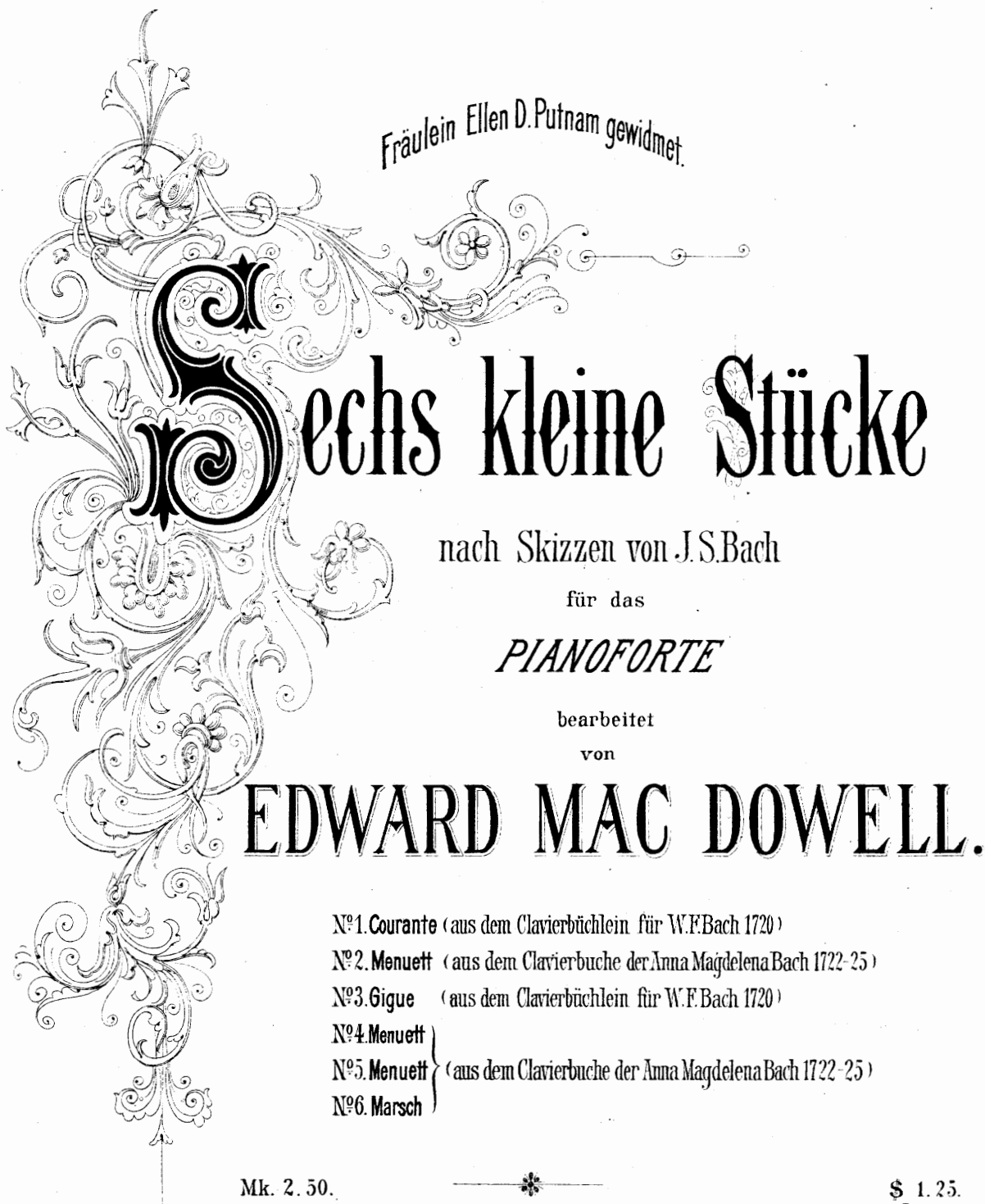


Fräulein Ellen D. Putnam gewidmet.



# Sechs kleine Stücke

nach Skizzen von J.S.Bach

für das

*PIANOFORTE*

bearbeitet

von

## EDWARD MAC DOWELL.

N<sup>o</sup>1. Courante (aus dem Clavierbüchlein für W.F.Bach 1720)

N<sup>o</sup>2. Menuett (aus dem Clavierbuche der Anna Magdalena Bach 1722-25)

N<sup>o</sup>3. Gigue (aus dem Clavierbüchlein für W.F.Bach 1720)

N<sup>o</sup>4. Menuett

N<sup>o</sup>5. Menuett (aus dem Clavierbuche der Anna Magdalena Bach 1722-25)

N<sup>o</sup>6. Marsch

Mk. 2. 50.

\$ 1. 25.

**ARTHUR P. SCHMIDT.**

**Boston**      **Leipzig**      **New York**  
146 Boylston Street.      136 Fifth Avenue.

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# No 1. Courante.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

**Allegretto, sempre con delicatezza.**

1 3 2 *ten.*  
*ppp e dolciss.*  
1 2 2 1

*con 2 Ped. a piacere. (imitando il Clavicembalo)*

*ten.* 5 4 3 2  
1 2

*ten.* *ten.* *ten.* *ten.* *ten.*  
*cresc.*  
1 3 2 1 3 2

*ten.* 1 2 5 1 3 4 1 2 1 2  
*poco rit.*  
1 3 2 5 8 4 35

*dolce.* *ten.* 1 2 2 45 3 45  
*sempre cresc.*  
1 3

5 3 1 3

*poco rit.* *dolce.*

*poco*

*rit.* *dolce* *ten.*

*ten.* *ten.*

*ten.* *rit.* *dolciss.*

# No. 2. Menuet.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

**Allegretto, non troppo lento.**

*p. leggiero*

*dim.*

*dolce*

*a tempo*

*p poco rit. legg.*

*poco marc.*

*f*

*p*

Trio.

*poco rit.* **ff** *Fine.* *p*

This system contains the first two measures of the Trio section. The right hand features a complex, arpeggiated texture. The left hand provides a steady accompaniment. The first measure is marked *poco rit.* and **ff**, ending with a double bar line and the word *Fine.* The second measure begins the Trio section with a dynamic of *p*.

This system contains measures 3 and 4. The right hand continues with arpeggiated figures, while the left hand has a more active bass line with some chromaticism. Fingerings are indicated with numbers 1, 2, and 5.

*dolce*

This system contains measures 5 and 6. The tempo and dynamics are marked *dolce*. The right hand has a more melodic line with some grace notes, while the left hand remains accompanimental. Fingerings 1, 2, and 5 are shown.

*pp* *mf*

This system contains measures 7 and 8. The dynamics shift to *pp* in measure 7 and *mf* in measure 8. The right hand features a descending arpeggiated line. Fingerings 1, 2, 3, 4, and 5 are indicated.

*f* *f.*

This system contains measures 9 and 10. The dynamics are marked *f* and *f.* (fortissimo). The right hand has a more rhythmic, arpeggiated texture. Fingerings 2, 3, and 4 are shown.

*al segno*

This system contains measures 11 and 12. The right hand has a melodic line with some grace notes. The left hand has a bass line with some chromaticism. Fingerings 1, 2, 1, 2, 1, 4 are indicated. The section ends with the instruction *al segno* and a segno symbol.

# No. 3. Gigue.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

**Allegro, con energia.**

*f e marc. m. g.*

*m. d.*

*f marc.*

*cresc.*

*f cresc.*

*fpp e legg.*

*cresc.*

*sempre cresc.*

*f*

*ff rit.*

*a tempo marc.*

*marc.*



1 2 3  
1 marc. 2 cresc.

8 1 2  
f marc.

5 4 1 4  
sempre cresc. ff

fff cresc. fz mf leggiero  
marcatiss.

cresc. sempre cresc.

ff martellato fff rit.

# No. 4. Menuet.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

Andantino, quasi pastorale.

*p dolce*

*p harmonioso*

*poco a poco cresc.*

*sempre cresc.*

*f*

*p* *cresc.* *dolce*

**Trio.** *p* *Fine.*

*dim.* *p* *al Segno*  $\text{Segno}$

# No 5. Menuet.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

**Allegro moderato, ma con fuoco.**

*f. non legato*

*ten.*

*ff*

*ten.*

*sempre ff*

*pp legg. e staccatiss.*

*ff*

*brioso*

*sempre ff*

*pp dolce*

*ten.*

*f*

*cresc.*

*ff* *poco rit.* *fff* **Trio.** *staccatiss.* *pp misterioso* *con sord. (2 Ped.)*

*Fine.*

*pp* *ten.* *ten.* *ten.* *sempre mezza voce* *pp* *ten.*

*cresc.* *ten.* *ff* *cresc.* *tre Corde*

*ten.* *ten.* *ten.* *3* *4* *5* *ten.* *p* *grazioso* *ten.*

*p* *ten.* *3* *4* *5* *ten.* *f pesante* *cresc.*

*ten.* *ten.* *fff (senza rit.)* *ten.* *al Segno*

# No. 6. Marche.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

**Allegro con spirito.**

The musical score is arranged in five systems, each with a piano (right) and bass (left) staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro con spirito'. The score includes various dynamics and articulations:

- System 1:** Starts with *pp* and *misterioso*. The piano part features a melodic line with trills and slurs, while the bass part provides a steady accompaniment. Dynamics include *ten.* and *ten.*.
- System 2:** Continues the melodic development. Dynamics include *ten.*, *ten.*, and *ten.*. The instruction *poco a poco cresc.* and *quasi trombe* is present.
- System 3:** Features a forte *f* dynamic. Dynamics include *ten.*, *ten.*, and *cresc.*.
- System 4:** Reaches a fortissimo *ff* dynamic. Dynamics include *ten.*, *ten.*, and *ten.*. The instruction *quasi trombe* is repeated.
- System 5:** Concludes with a piano *p dolce* dynamic. Dynamics include *ten.* and *cresc.*.

First system of musical notation. The treble staff contains a series of eighth notes with slurs and accents. The bass staff contains a similar rhythmic pattern with some rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A dynamic marking *f* is present in the final measure.

Second system of musical notation. The treble staff features more complex rhythmic patterns with slurs and accents. The bass staff continues with a steady accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A dynamic marking *molto cresc.* is present in the final measure.

Third system of musical notation. The treble staff has a more melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings *ff e marcatiss.* and *sempre cresc.* are present.

Fourth system of musical notation. The treble staff contains a complex rhythmic pattern with slurs and accents. The bass staff continues with a steady accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Fifth system of musical notation. The treble staff features a complex rhythmic pattern with slurs and accents. The bass staff continues with a steady accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Dynamic markings *fff* and *rall.* are present.

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	30
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	40

<b>Songs.</b>		<i>g Cts.</i>
Op. 40. Six Love Songs with Piano Accomp. (Sweet blue eyed Maid — Sweetheart tell me — Thy beaming eyes — For sweet love's sake — O Lovely Rose — I ask but this.)		75
	Thy Beaming Eyes. Separately	
	F (c-f) E <sup>b</sup> (b <sup>b</sup> -e <sup>b</sup> ) . . .	30
Op. 56. Four Songs, high or low Voice . . . (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). A Maid sings light and a Maid sings low. F (d-g) D (b-e) separately . . .		75
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	10
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	10
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	The same. Voice Parts only . . .
	25

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	12
	No. 2. Springtime . . .
	12
	No. 3. The Fisherboy . . .
	12
Op. 41. Two Songs:	
	No. 1. Cradle Song . . .
	10
	No. 2. Dance of the Gnomes . . .
	10
Op. 52. Three Choruses:	
	No. 1. Hush, hush . . .
	10
	No. 2. From the Sea . . .
	10
	No. 3. The Crusaders. English or German text . . .
	15
Op. 53. Two Choruses:	
	No. 1. Bonnie Ann . . .
	10
	No. 2. The Collier Lassie . . .
	10
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	No. 1. A Ballad of Charles the Bold . . .
	10
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	10
Two Songs from the 13 <sup>th</sup> Century:	
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	10
	No. 2. As the gloaming shadows creep . . .
	10
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