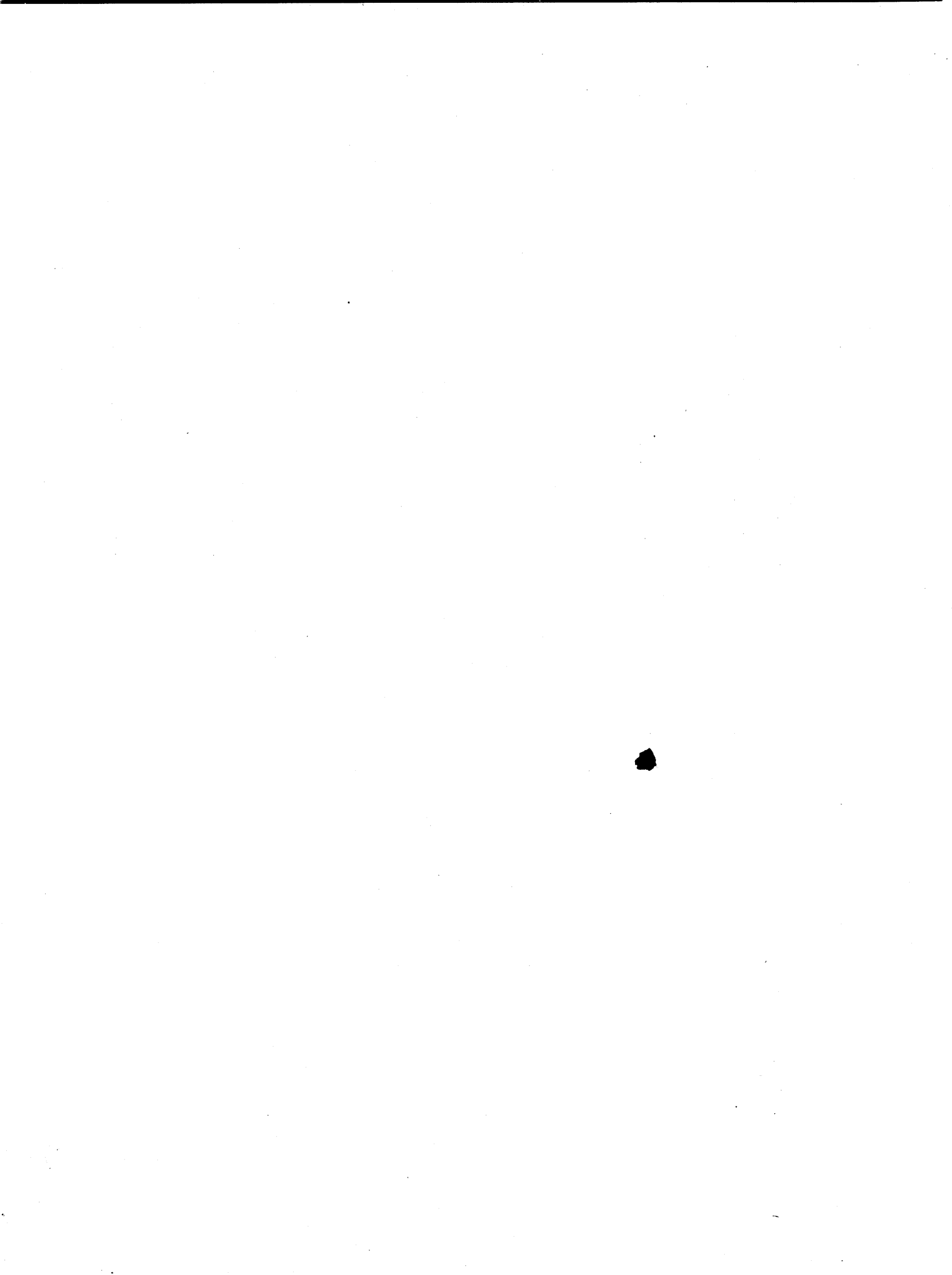


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Wir sassen am Fischerhause
Und schauten nach der See;
Die Abendnebel kamen
Und stiegen in die Höh.

Im Leuchthurm wurden die Lichte
Allmählig angesteckt,
Und in der weiten Ferne
Ward noch ein Schiff entdeckt.

Wir sprachen von fernen Küsten,
Von Süden und vom Nord;
Und von den seltsamen Völkern
Und seltsamen Sitten dort.

Am Ganges duftet's und leuchtet's,
Und Riesenbäume blüh'n,
Und schöne, stille Menschen
Vor Lotosblumen knien.

Die Mädchen horchten ernsthaft,
Und endlich sprach Niemand mehr;
Das Schiff war nicht mehr sichtbar,
Es dunkelte gar zu sehr.

We sat by the fisherman's cottage,
O'er Ocean cast our eye;
Then came the mists of evening,
And slowly rose on high.

The lamps within the lighthouse
Were kindled light by light,
And in the farthest distance
A ship was still in sight.

We spoke of distant regions,
Of North and South spoke we,
The many strange races yonder,
And customs, strange to see.

The air on the Ganges is balmy,
And giant trees extend,
And fair and silent mortals
Before the lotos bend.

The maidens earnestly listen'd,
At length not a word was said;
The ship from sight had vanished,
For darkness o'er all things was spread.

Edward MacDowell. Op. 31, No 1

Allegro soave

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, followed by a triplet in the third measure. The bass clef staff contains a bass line with a slur over the first two measures. Performance markings include *poco*, *rall.*, *pp*, and *dolciss.*. Fingerings are indicated with numbers 1, 2, and 3.

Second system of musical notation. The treble clef staff continues the melodic line with a slur and a triplet. The bass clef staff has a *poco marc.* marking and a slur over the first two measures. Performance markings include *pp*, *molto*, *rall.*, and *dolciss.*. Fingerings are indicated with numbers 1, 2, 3, and 5.

Third system of musical notation. The treble clef staff features a complex melodic line with slurs and triplets. The bass clef staff has a *poco marc.* marking. Performance markings include *poco marc.*. Fingerings are indicated with numbers 1, 2, 3, and 5.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a triplet. The bass clef staff has a *f* marking and a slur over the first two measures. Performance markings include *pp*, *rallent. poco*, and *a poco a tempo*. Fingerings are indicated with numbers 1, 2, 3, and 5.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur and a triplet. The bass clef staff has a *poco marc.* marking. Performance markings include *poco marc.*. Fingerings are indicated with numbers 1, 2, 3, and 5.

mf *ff* *p subito* *poco a poco* *rall.*

This system shows the beginning of the piece. The right hand starts with a melody in G major, marked *mf*. The left hand provides a bass line. A dynamic shift to *ff* occurs, followed by a *p subito* (piano subito) marking. The tempo then gradually slows down, indicated by *poco a poco* and *rall.* Fingerings are indicated with numbers 1-5.

dolce

This system continues the piece with a *dolce* (sweet) marking. The right hand features a series of chords and a melodic line with a trill-like figure. The left hand has a steady bass line with some triplet figures. Fingerings are clearly marked throughout.

p

This system shows a dynamic shift to *p* (piano). The right hand continues with chords and a melodic line. The left hand has a bass line with some triplet figures. Fingerings are clearly marked throughout.

rall. *pp*

This system features a *rall.* (rallentando) marking and a dynamic shift to *pp* (pianissimo). The right hand has a melodic line with some trills. The left hand has a bass line with some triplet figures. Fingerings are clearly marked throughout.

dolciss. *stargando* *ten.* *molto rall.* *m. s.*

This system concludes the piece with a *dolciss.* (dolcissimo) marking and a *stargando* (stringendo) marking. The right hand has a melodic line with some trills. The left hand has a bass line with some triplet figures. Fingerings are clearly marked throughout. The system ends with a *ten.* (tenu) marking and a *molto rall.* (molto rallentando) marking, leading to a final *m. s.* (maestros) marking.

Fern an schottischer Felsenküste,
 Wo das graue Schlösslein hinausragt
 Über die brandende See,
 Dort am hochgewölbten Fenster,
 Steht eine schöne, kranke Frau,
 Zartdurchsichtig und marmorblaus,
 Und sie spielt die Harfe und singt,
 Und der Wind durchwühlt ihre langen Locken
 Und trägt ihr dunkles Lied
 Über das weite, stürmende Meer.

Far away on the rock-coast of Scotland,
 Where the old grey castle projecteth
 Over the wild raging sea,
 There at the lofty and archèd window,
 Standeth a woman beauteous, but ill,
 Softly transparent and marble pale;
 And she's playing her harp and she's singing,
 And the wind through her long locks forceth its way,
 And beareth her gloomy song
 Over the wide and tempest-toss'd sea.

Edward MacDowell. Op. 31, No 2

Allegro tempestoso

pp
due Ped.
sempre cresc.
ff

sempre cresc. - - - *fff risoluto*

pp subito *cresc.*

ff brioso
marcatiss.

poco a

poco dim. - *e* - *rall.* *molto rall.*

Andante, a piacere

pp parlando, ma come da lontano
quasi arpa

pp

pp

molto rall. **Tempo I**

perdendosi *ppp*

f *sempre cresc.*

5 8

ff

This system shows the first two staves of music. The right hand has a melodic line starting with a five-fingered scale-like figure. The left hand has a bass line with chords. A dynamic marking of *ff* is present.

8

fff risoluto

This system continues the piece. The right hand features a series of chords and some melodic fragments. The left hand has a steady bass line. The dynamic marking is *fff risoluto*.

5 4 7 1 3

brioso

marcatiss.

This system shows more complex rhythmic patterns. The right hand has a series of eighth-note runs. The left hand has a bass line with some rests. The dynamic marking is *brioso* and *marcatiss.*

3 4 5 2

rall.

This system features a prominent eighth-note run in the right hand. The left hand has a bass line with some chords. The dynamic marking is *rall.*

Andante

6 8 1 2 4

molto rall. *ppp* *morendo*

This system concludes the piece with a slower tempo. The right hand has a melodic line with some rests. The left hand has a bass line with chords. The dynamic markings are *molto rall.*, *ppp*, and *morendo*.

Mein Kind, wir waren Kinder,
Zwei Kinder, klein und froh;
Wir krochen in's Hühnerhäuschen,
Versteckten uns unter das Stroh.

Des Nachbars alte Katze
Kam öfters zum Besuch;
Wir machten ihr Bückling' und Knixe
Und Komplimente genug.

Vorbei sind die Kinderspiele,
Und alles rollt vorbei, -
Das Geld und die Welt und die Zeiten,
Und Glauben und Lieb' und Treu'.

My child, we once were children,
Two children little and gay;
We crawl'd inside the henhouse,
And hid in the straw in play.

The aged cat of our neighbour
Came oft to visit us there;
We made her our bows and our curtsies,
And plenty of compliments fair.

Those childish sports have vanish'd,
And all is fast rolling away;
The world and the times, and religion,
And gold, love and truth all decay.

Edward MacDowell. Op. 31, No 3

Allegretto giocoso

1 2 3 13 *tr* 1 3 4 5 *ten.*

poco rall. *pp*

3 4 5 1 3

Detailed description: This system contains the first five measures of the piece. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 1, 3, 4, 5). A trill is marked above measure 13. The left hand provides harmonic support with chords and moving lines, including a triplet of eighth notes (3, 4, 5) in measure 3. Dynamics include *pp* and *ten.* (tension). Performance instructions include *poco rall.*

pp *slargando* *pp dolciss.*

2 2 2 3 3 4

un pochettino maestoso, ma sempre dolce

Detailed description: This system contains measures 6-10. The right hand has a flowing melodic line with slurs and a triplet of eighth notes (2, 2, 2, 3, 3, 4) in measure 8. The left hand features a steady accompaniment. Dynamics include *pp*, *pp dolciss.*, and *slargando*. The instruction *un pochettino maestoso, ma sempre dolce* is written above the system.

1 2 3 4

4 2

Detailed description: This system contains measures 11-15. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with chords and slurs. Dynamics include *p*. Fingerings 4 and 2 are indicated in the left hand.

4 1 2 3 4 5

p

Detailed description: This system contains measures 16-20. The right hand has a melodic line with slurs and fingerings (4, 1, 2, 3, 4). The left hand has a bass line with chords and slurs. Dynamics include *p*. Fingerings 4 and 5 are indicated in the left hand.

2 3 4

f

Detailed description: This system contains measures 21-25. The right hand has a melodic line with slurs and fingerings (2, 3, 4). The left hand has a bass line with chords and slurs. Dynamics include *f*. Fingerings 2, 3, and 4 are indicated in the right hand.

1 4 1 3 2 3 4 1 2 3 5 4

slargando *p*

This system contains the first two measures of the piece. The right hand features a complex melodic line with various fingerings (1, 4, 1, 3, 2, 3, 4, 1, 2, 3, 5, 4) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The tempo marking *slargando* and dynamic marking *p* are present.

3 5 4 3 2 1 4 1 3 1

This system contains measures 3 and 4. The right hand continues with intricate fingerings (3, 5, 4, 3, 2, 1, 4, 1, 3, 1) and slurs. The left hand accompaniment remains consistent. The tempo and dynamics are maintained from the previous system.

3 4 3 1 2 3 13 1 3 4 5

legg. *poco rall.* *pp*

This system contains measures 5 and 6. The right hand has fingerings (3, 4, 3, 1, 2, 3, 13, 1, 3, 4, 5) and a fermata over measure 6. The left hand accompaniment includes a triplet in measure 6. The tempo marking changes to *poco rall.* and the dynamic to *pp*.

poco più lento *dolciss.* 1 2 1 2 1 2

This system contains measures 7 and 8. The right hand has a triplet in measure 8 with fingerings (1, 2, 1, 2, 1, 2). The left hand accompaniment consists of sustained chords. The tempo marking is *poco più lento* and the dynamic is *dolciss.*

rall. *pp perdendosi*

This system contains measures 9 and 10. The right hand has a long slur over both measures. The left hand accompaniment features a series of chords. The tempo marking is *rall.* and the dynamic is *pp perdendosi*.

Wir fuhren allein im dunkeln
 Postwagen die ganze Nacht;
 Wir ruhten einander am Herzen,
 Wir haben gescherzt und gelacht.

We travelled alone in the gloomy
 Post-chaise the whole of the night;
 Each lean'd on the other's bosom,
 And jested with hearts so light.

Doch als es Morgens tagte,
 Mein Kind, wie staunten wir!
 Denn zwischen uns sass Amor,
 Der blinde Passagier.

When morning dawn'd upon us,
 My child, how we did stare,
 For the blind passenger, "Amor,"
 Was sitting between us there!

Edward MacDowell. Op. 31, No 4

Allegro moderato

5 4 5 4 4 2 1 2 1

ppp *dolciss.* *ma sempre allegro*

1 3 1 1 1 2 3 1 2

2 3

2 Ped.

5 4 1

ten.

3 3

ten.

3 3

2 3 1 3 2 4 2 4 1 2 5 3 1 3 2

pp

f marc.

2 3 4 1 3 1 2 1 2 4 5 4 2 1 1 2 1 3 2

pp *leggieriss.*

poco marc.

2 1 3

ten.

pp

ten. ten. *dolciss.*

ppp poco

a poco cresc. *f*

pp leggiero

poco cresc. *f cresc.* *fff*

allargando molto *quasi cornetta* *ff marcato* *poco a poco*
Ped.

Andante *rall.* *p dolce dim.*

Tempo I *pp* *con 2 Ped.* *ppp* *leggieriss.* *m.s. m.d.*
senza sord.

König ist der Hirtenknabe,
Grüner Hügel ist sein Thron;
Über seinem Haupt die Sonne
Ist die grosse, goldne Kron'

Ihm zu Füssen liegen Schafe,
Weiche Schmeichler, rothbekreuzt;
Kavaliere sind die Kälber,
Und sie wandeln stolzgespreizt.

Hofschauspieler sind die Böcklein;
Und die Vögel und die Küh',
Mit den Flöten, mit den Glöcklein,
Sind die Kammermusici.

Schläfrig lallt der junge König;
„Das Regieren ist so schwer;
Ach, ich wollt', dass ich zu Hause
Schon bei meiner Kön'gin wär'!

„In den Armen meiner Kön'gin
Ruht mein Königshaupt so weich,
Und in ihren schönen Augen
Liegt mein unermesslich Reich!“

Shepherd-boy's a King, on green hills
As a throne he sitteth down,
O'er his head the sun all radiant
Is his ever-golden crown.

At his feet the sheep are lying,
Gentle fawners, streak'd with red;
Calves as cavaliers attend him,
Proudly o'er the pastures spread.

Kids are all his court performers,
With the birds and cows as well,
And he has his chamber-music
To the sound of flute and bell.

Sleepily the young King murmurs,
"Tis a heavy task to reign;
Ah! right gladly would I find me
With my queen at home again!

"In my queen's arms soft and tender
Calmly rests my kingly head,
And my vast and boundless kingdom
In her dear eyes lies outspread."

Allegretto placido

Edward MacDowell. Op. 31, No 5

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

ten.
 5 2 4 3 4
poco languido

dolentemente

3 4 2 4 2 5 5 4 5 4 4 5 4 1 1 5 4 1 5 4 1
poco rall.
pp dolciss.

cresc.
f
p

This musical score consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system starts with a pianissimo (*pp*) dynamic and includes fingering numbers (1-5) and triplet markings. The third system continues with a mezzo-forte (*mf*) dynamic. The fourth system features a *rall.* (rallentando) marking, followed by *poco rall.* and *dolciss.* (dolcissimo). The fifth system concludes with a *ppp* (pianississimo) dynamic and includes a double bar line. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

Der Tod, das ist die kühle Nacht,
Das Leben ist der schwüle Tag,
Es dunkelt schon, mich schläfert,
Der Tag hat mich müd' gemacht.

Über mein Bett erhebt sich ein Baum,
Drin singt die junge Nachtigall,
Sie singt von lauter Liebe,
Ich hör' es sogar im Traum.

Death nothing is but cooling night,
And life is nought but sultry day;
Darkness draws nigh, I slumber,
Wearied by day's bright light.

Over my bed ariseth a tree,
There sings the youthful nightingale;
She sings of love exulting,
In dreams 'tis heard by me.

Andante tristamente

Edward MacDowell. Op. 31, No 6

The musical score is written for piano and consists of four systems. The first system is marked *pp cantando*. The second system is marked *pp*. The third system is marked *cresc.* and *ff*. The fourth system is marked *mf* and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation. The tempo and dynamics change to *poco a poco rall.* and *pp* (pianissimo). The right hand continues with a melodic line, while the left hand provides harmonic support. The system concludes with a final chord marked with fingerings 1, 3, 5, 8.

Third system of musical notation. The dynamics are *ppp* (pianississimo). The right hand features a rapid, sixteenth-note passage with fingerings 1-5, 2, 3, 4, 1, 2, 3, 4, 3, 4, 5. The tempo is marked *rall.* (rallentando). The left hand has a few notes with a *tr.* (trill) marking.

Fourth system of musical notation. The dynamics are *pp* and the style is *dolciss. mormorando* (very sweetly, murmuring). The right hand has a continuous sixteenth-note texture with fingerings 1, 2, 3, 4, 5. The left hand also has a sixteenth-note texture with fingerings 1, 2, 3, 4, 5. Pedal markings include *2 Ped. al Fine* and *12*.

Fifth system of musical notation. The right hand continues with sixteenth-note passages, including a section with fingerings 1 3, 1 3 2, 1 3, 1 3 2. The left hand has a steady sixteenth-note accompaniment with fingerings 1 2 and 7 7.

First system of musical notation. The right hand (treble clef) features a complex melodic line with slurs and fingerings (1, 3, 4). The left hand (bass clef) provides a steady accompaniment with slurs.

Second system of musical notation. The right hand continues with a melodic line, including a section marked *tr* (trill) and a measure with the number 1324. The left hand has a few notes with slurs.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (3, 1, 2, 1, 2, 1, 3, 4). The left hand has a few notes with slurs and the marking *poco marc.*

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (8, 3, 1, 2, 1, 3, 4). The left hand has a few notes with slurs and the marking *marc.*

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (8, 5, 3, 1, 5, 3, 1, 5, 3, 1). The left hand has a complex accompaniment with slurs and fingerings (5, 3, 1, 4, 3, 1, 4, 3, 1, 3, 1, 3, 1). The system is marked with *ff* (fortissimo).

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