Henry T. Finck

gewidmet.

LAMIA

Dritte symphonische Dichtung

(NACH KEATS)

für

grofses Orchester

von

EDWARD MAC DOWELL.

OP. 29.

Partitur Mk. 6.– / $. 3.– netto.

Orchesterstimmen Mk. 12.– / $. 6.– netto

Clavierauszug zu 4 Händen vom Componisten Mk. 4.– / $. 2.–

ARTHUR P. SCHMIDT

BOSTON
120 Bolston Street.

LEIPZIG
Linden Strasse 16.

NEW YORK
11 West 36th Street.

Copyright 1908 by Arthur P. Schmidt.

Lith. Anst. v. C. G. Röder G. m. b. H., Leipzig.

M
209
M13 L

LAMIA.

Dritte sinfonische Dichtung.

Lamia, eine Zauberin in Schlangengestalt, liebt Lycius, einen jungen Corinther. Um ihn zu gewinnen betet sie zu Hermes und wird infolge ihres Flehens von ihm in eine wunderschöne Jungfrau verwandelt. Lycius begegnet ihr im Walde, entbrennt in Liebe zu ihr und lässt sich sogleich zu Lamias Zauberschloss führen, wo die Hochzeit mit grosser Pracht gefeiert wird. Doch plötzlich erscheint Apollonius, der Magier, er enthüllt den Zauber, Lamia nimmt wieder die Gestalt der Schlange an, das Zauberschloss verschwindet und Lycius wird als Leiche aufgefunden.

E.A.Mac-Dowell, Op. 29.

Secondo.

Grave.

p

1

pp

cresc.

cresc.

ff

Copyright 1908 by Arthur P. Schmidt.
International Copyright secured.

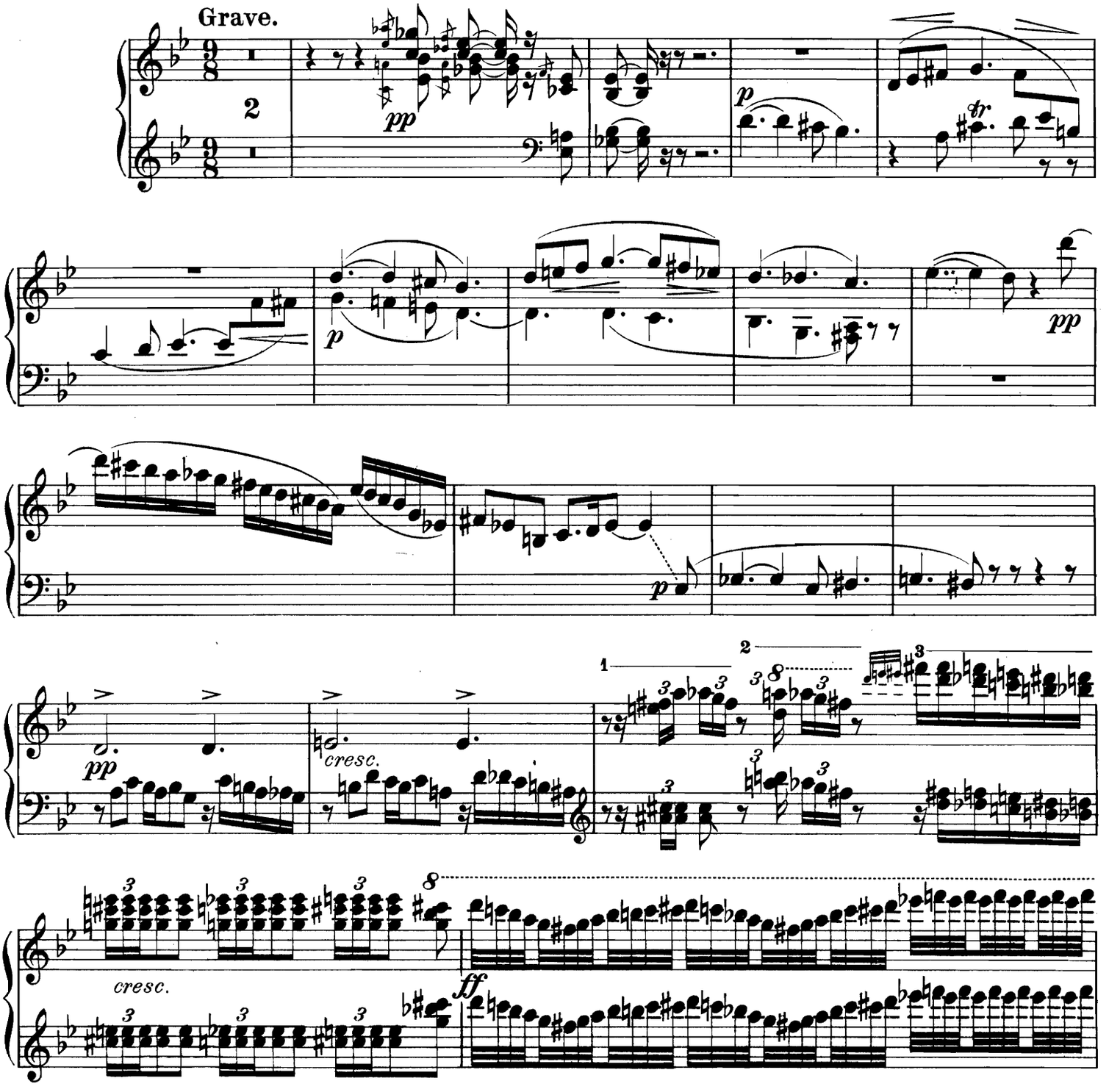
LAMIA.

Third symphonic poem.

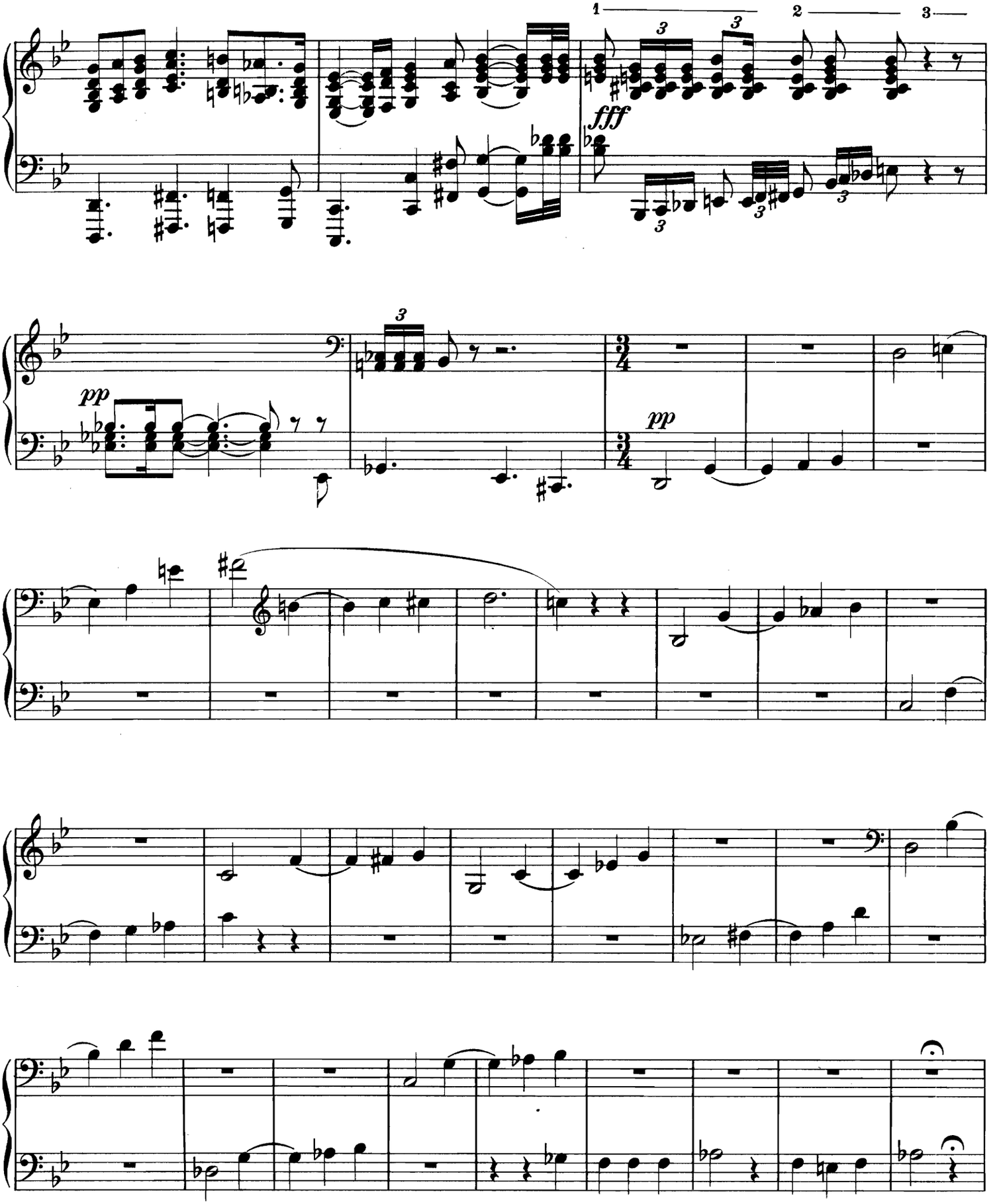
Lamia, an enchantress in the form of a serpent, loves Lycius, a young Corinthian. In order to win him she prays to Hermes, who answers her appeal by transforming her into a lovely maiden. Lycius meets her in the wood, is smitten with love for her and goes with her to her enchanted palace, where the wedding is celebrated with great splendour. But suddenly Apollonius the magician appears; he reveals the magic. Lamia again assumes the form of a serpent, the enchanted palace vanishes, and Lycius is found lifeless.

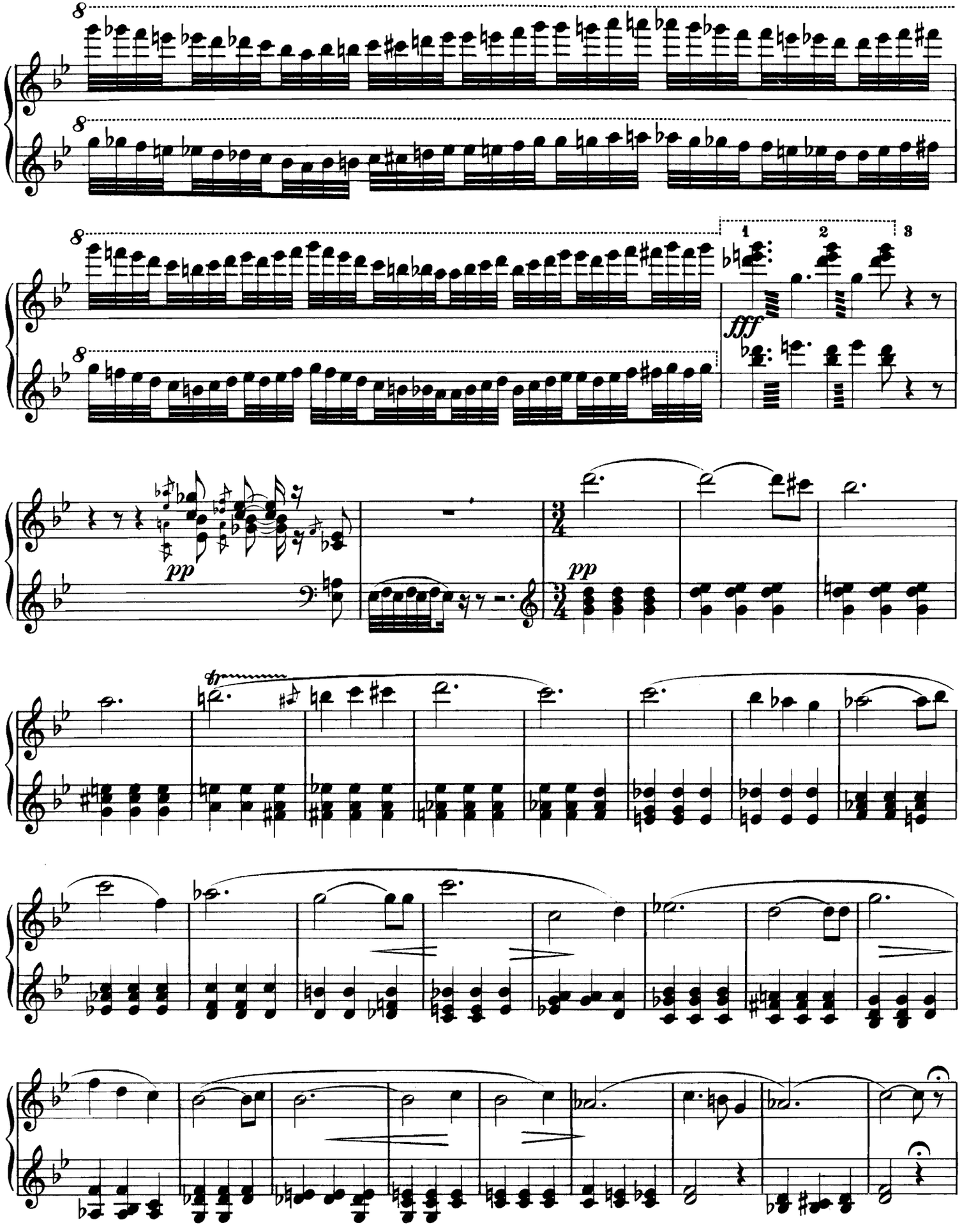
E. A. Mac-Dowell, Op. 29.

Primo.

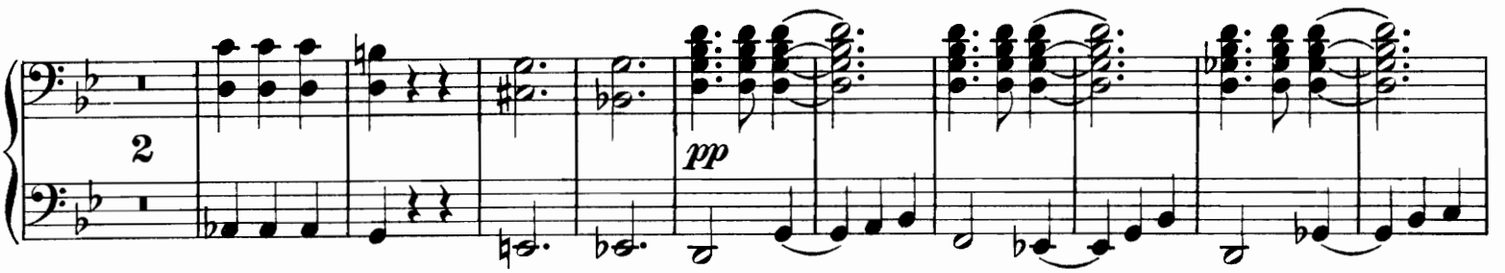


Copyright 1908 by Arthur P. Schmidt.
International Copyright secured.

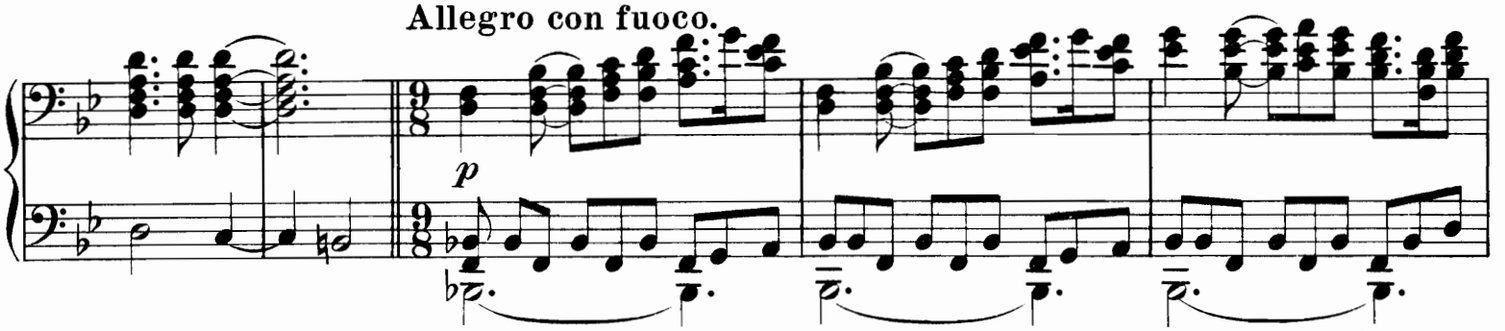

1
2
3
fff
pp
pp

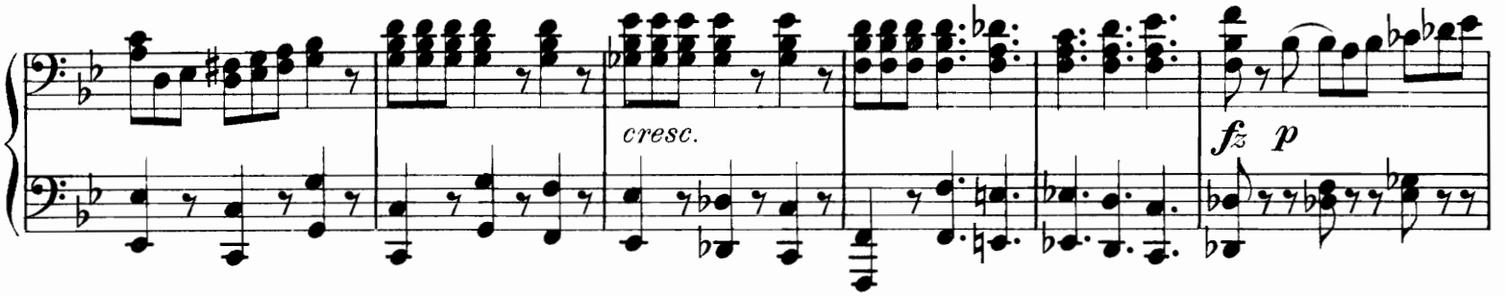

8
8
8
1
2
3
fff
pp
pp

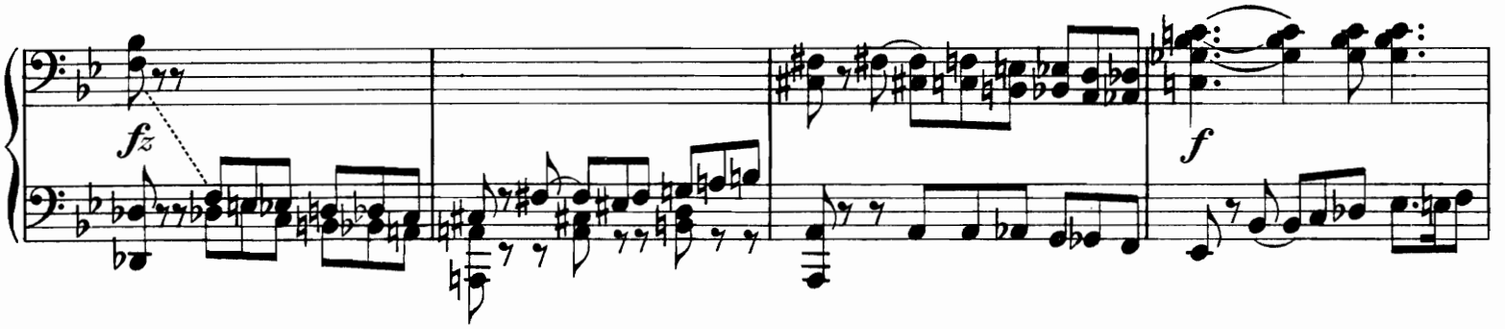
Secondo.

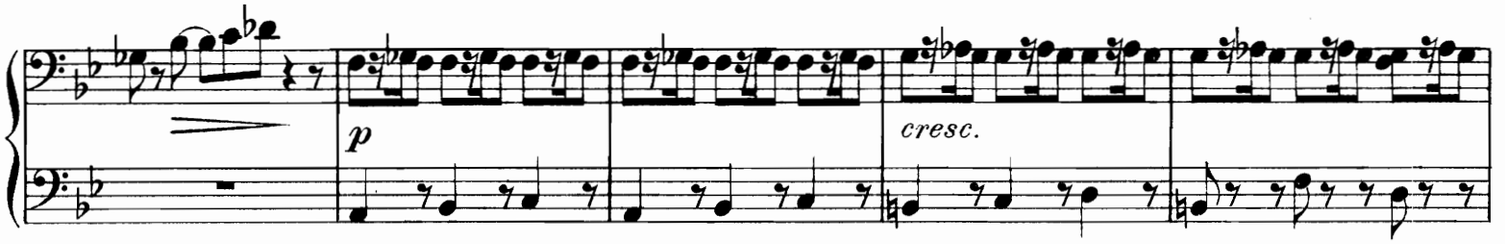


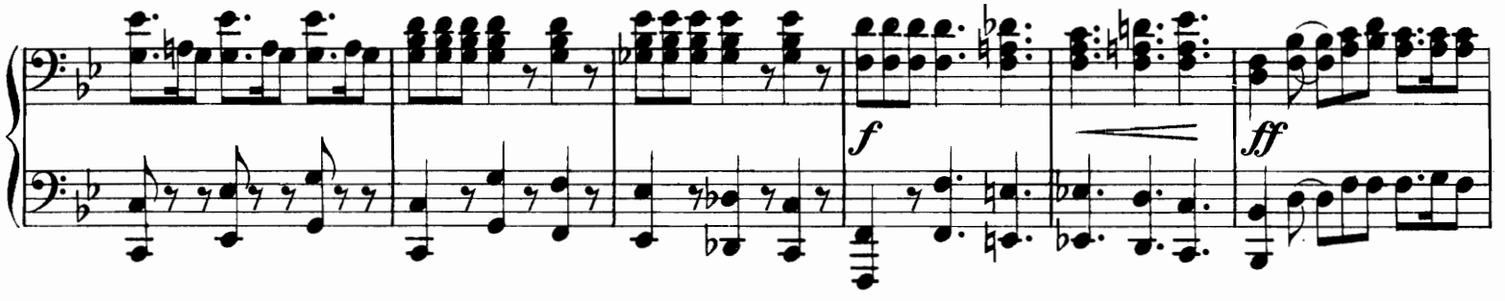
Allegro con fuoco.

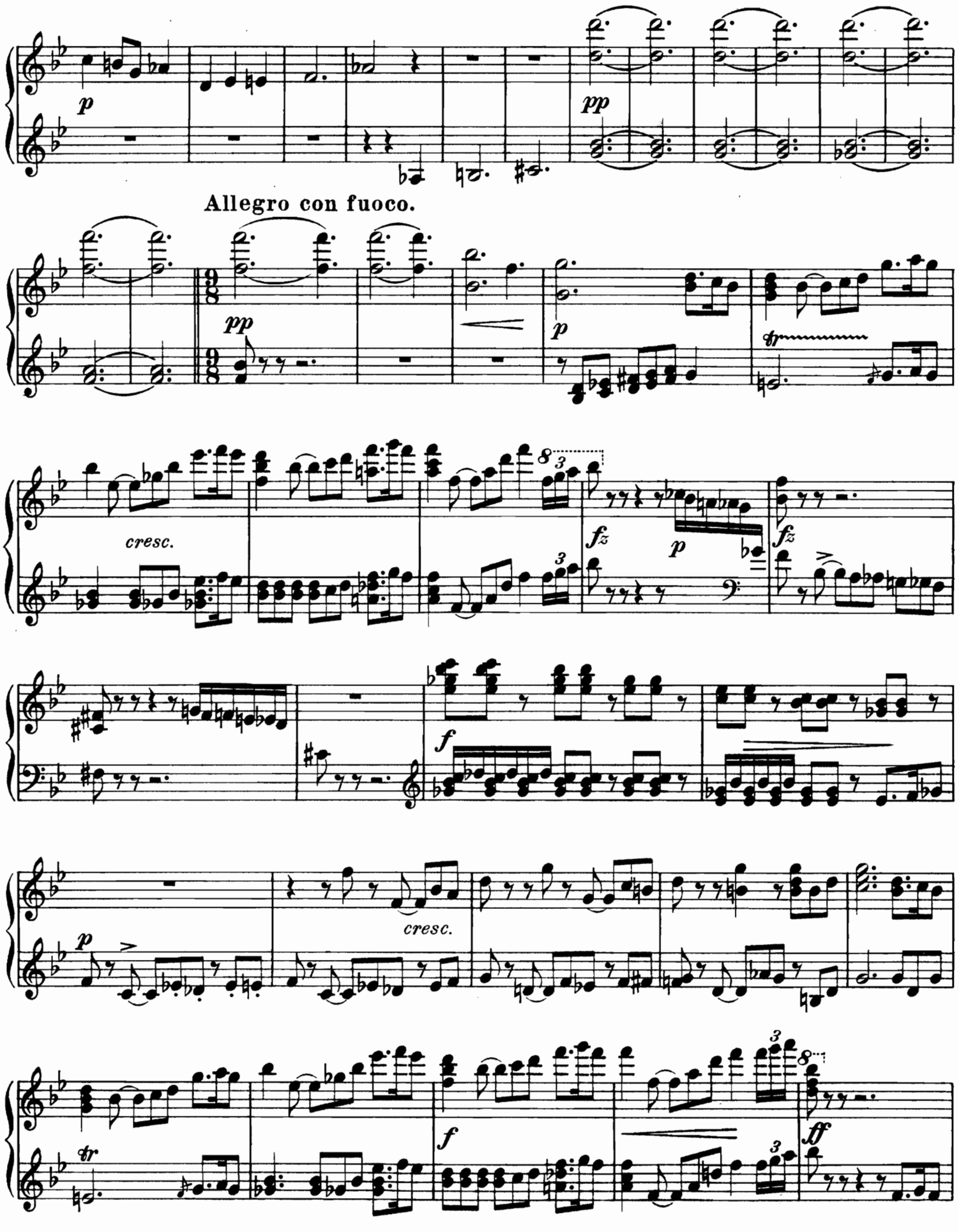


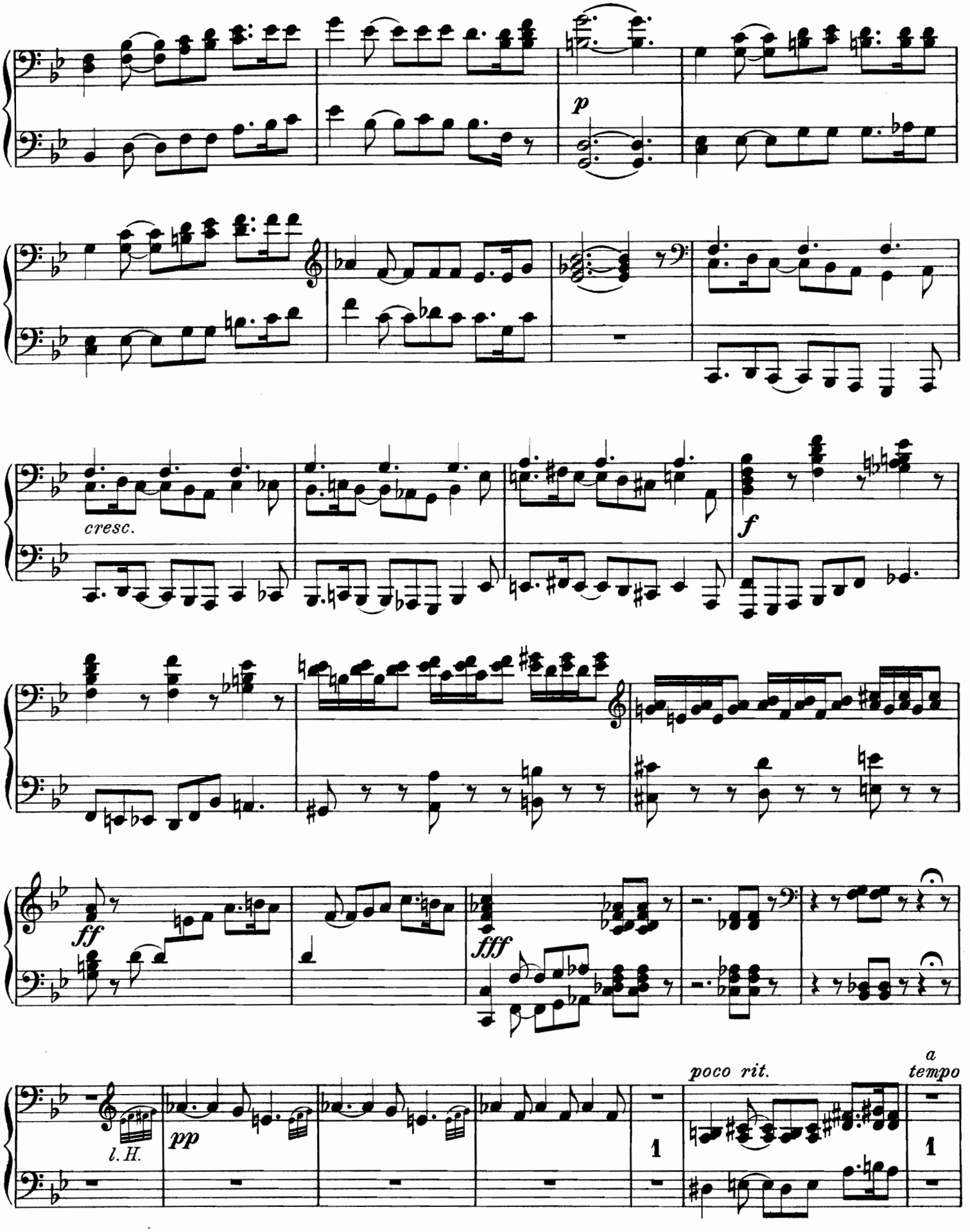


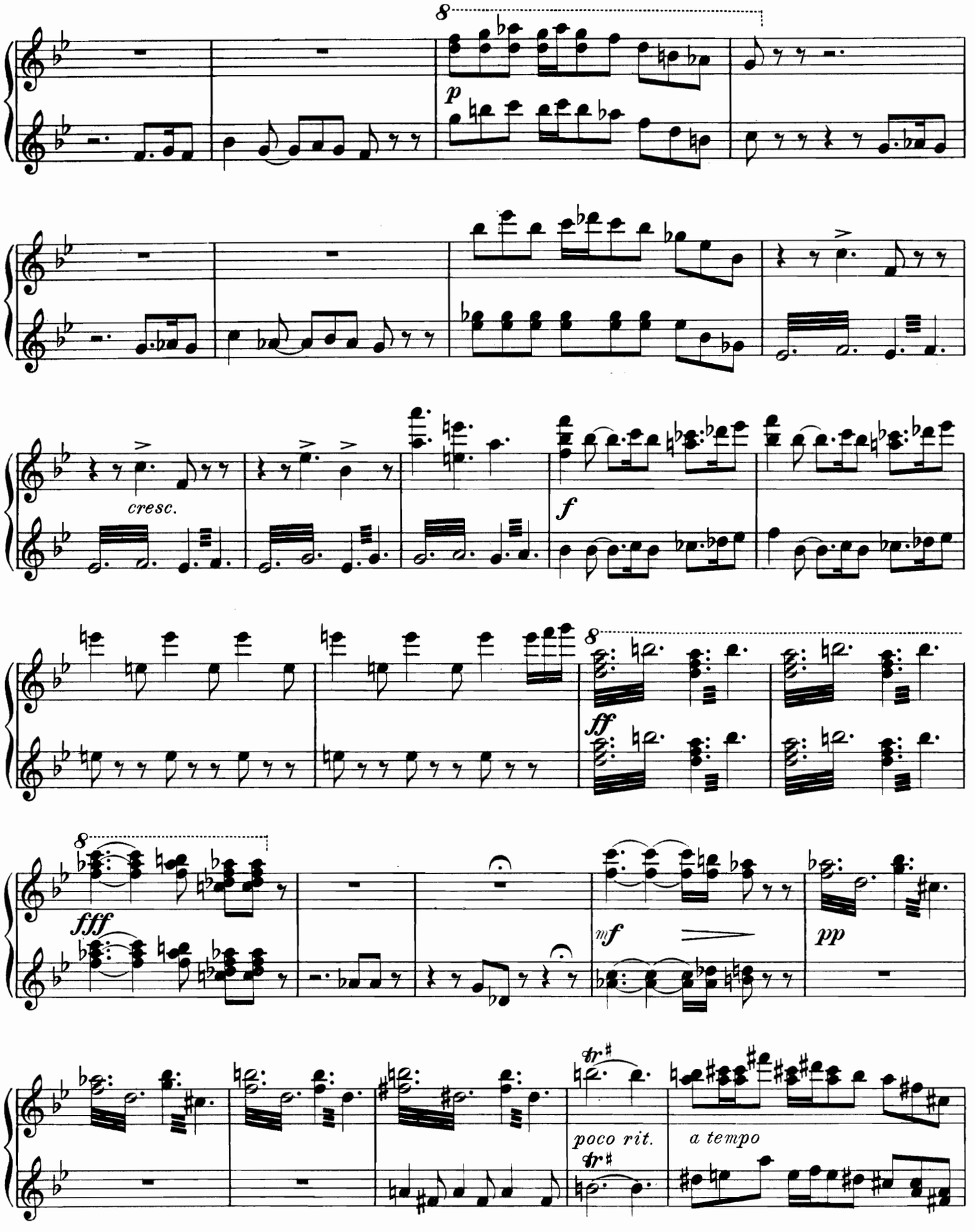


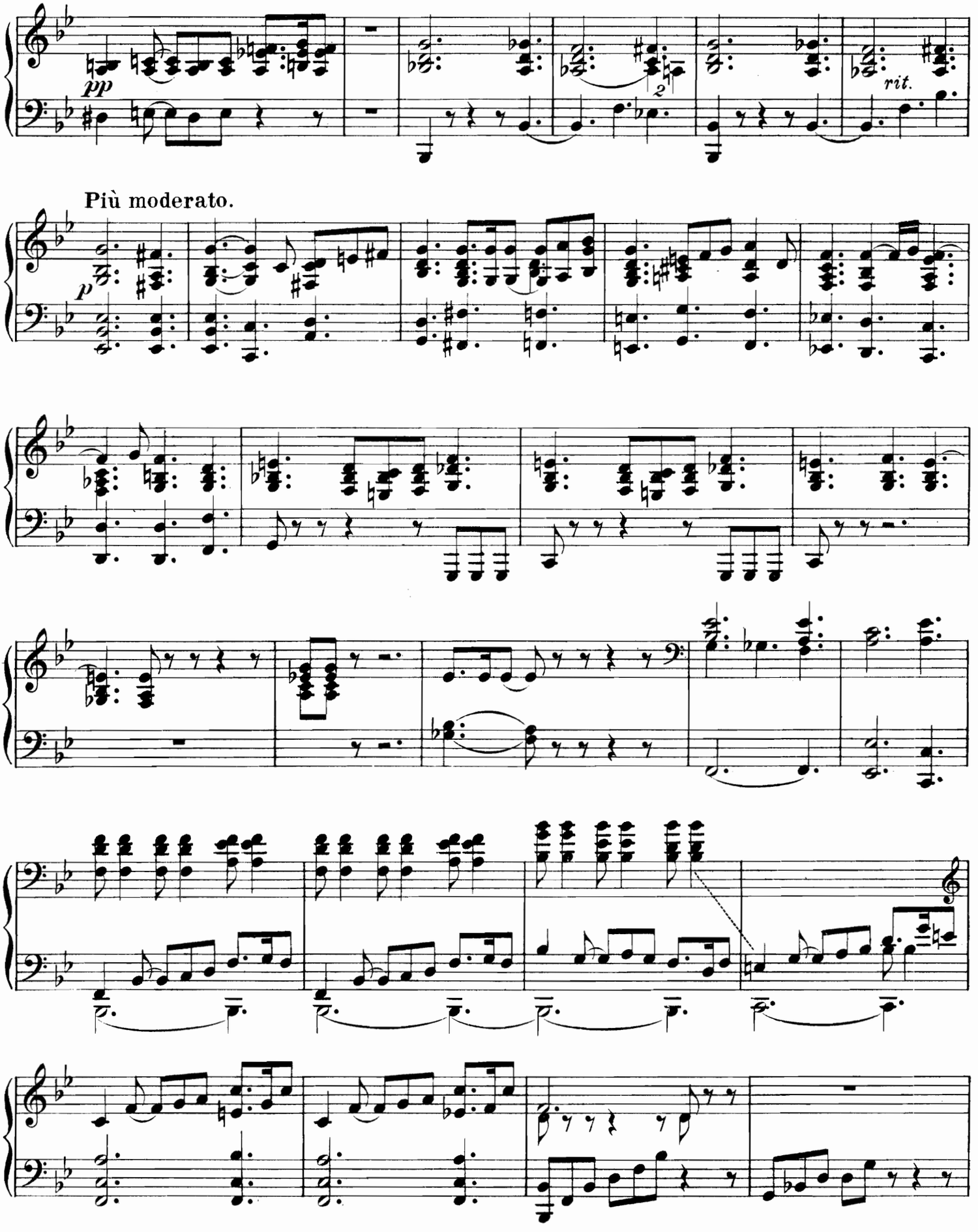


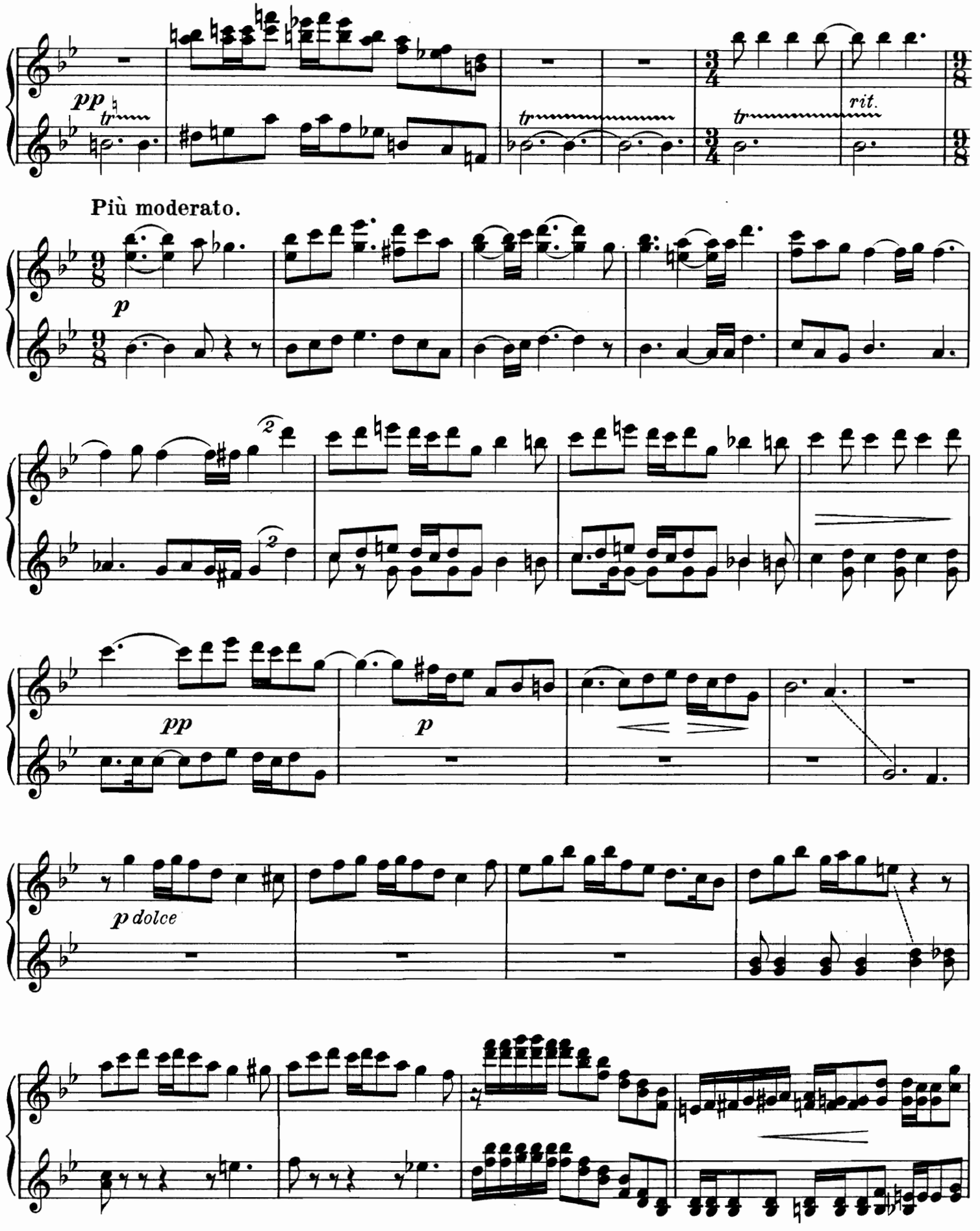


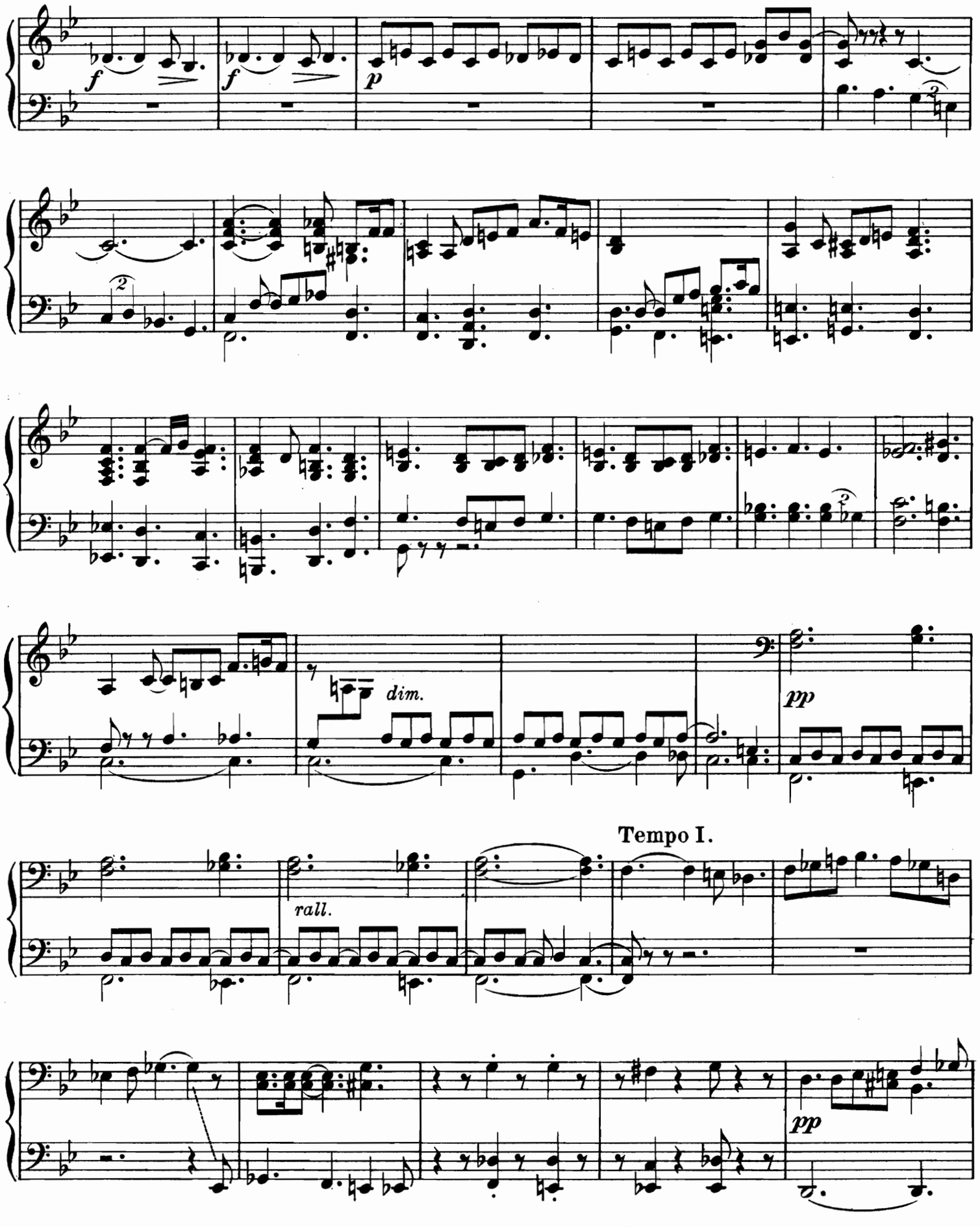

p
pp
Allegro con fuoco.
9/8
pp
p
cresc.
fz
p
fz
f
p
cresc.
f
tr
ff

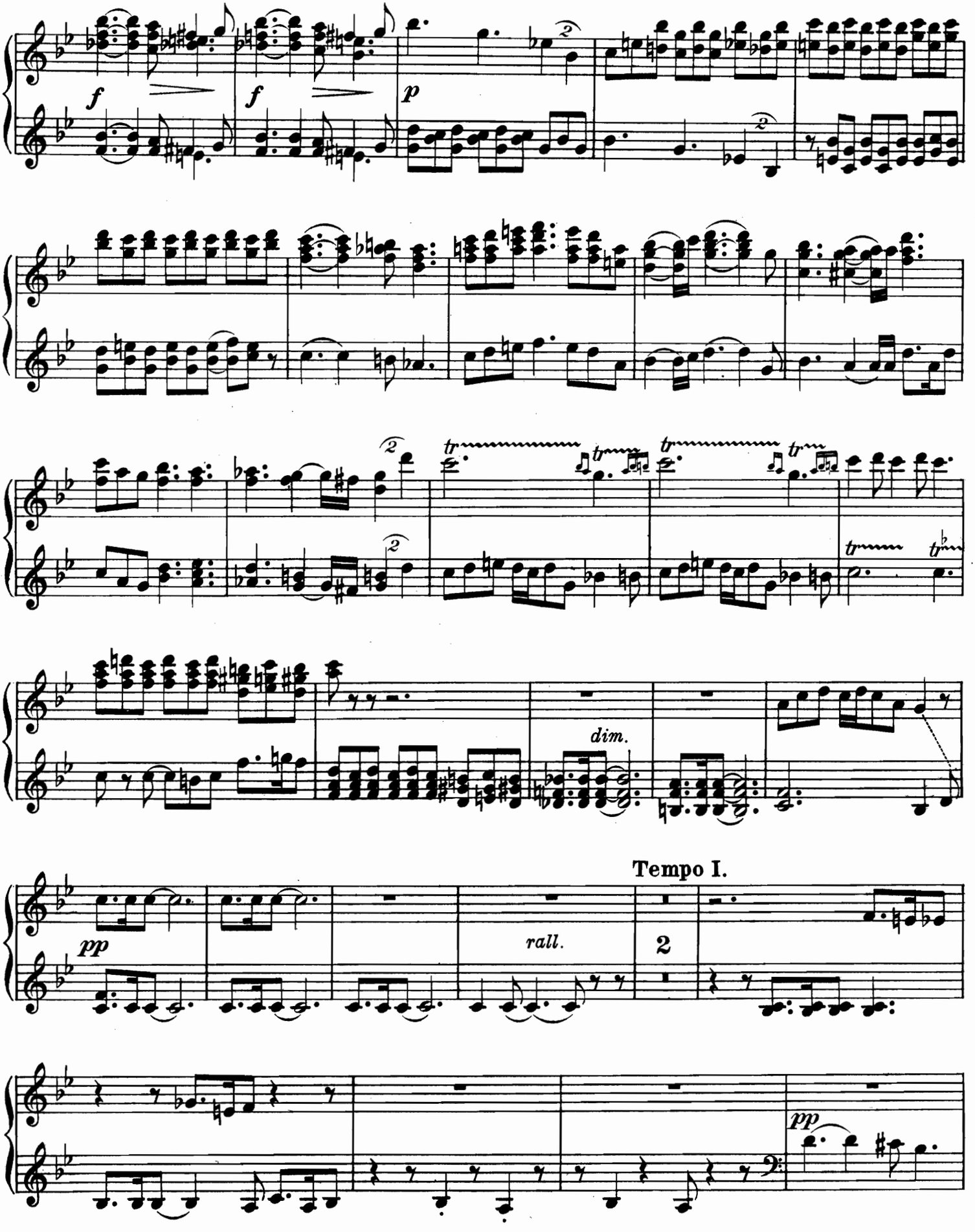

p
cresc.
f
ff
fff
l. H.
pp
poco rit.
a tempo
1
1

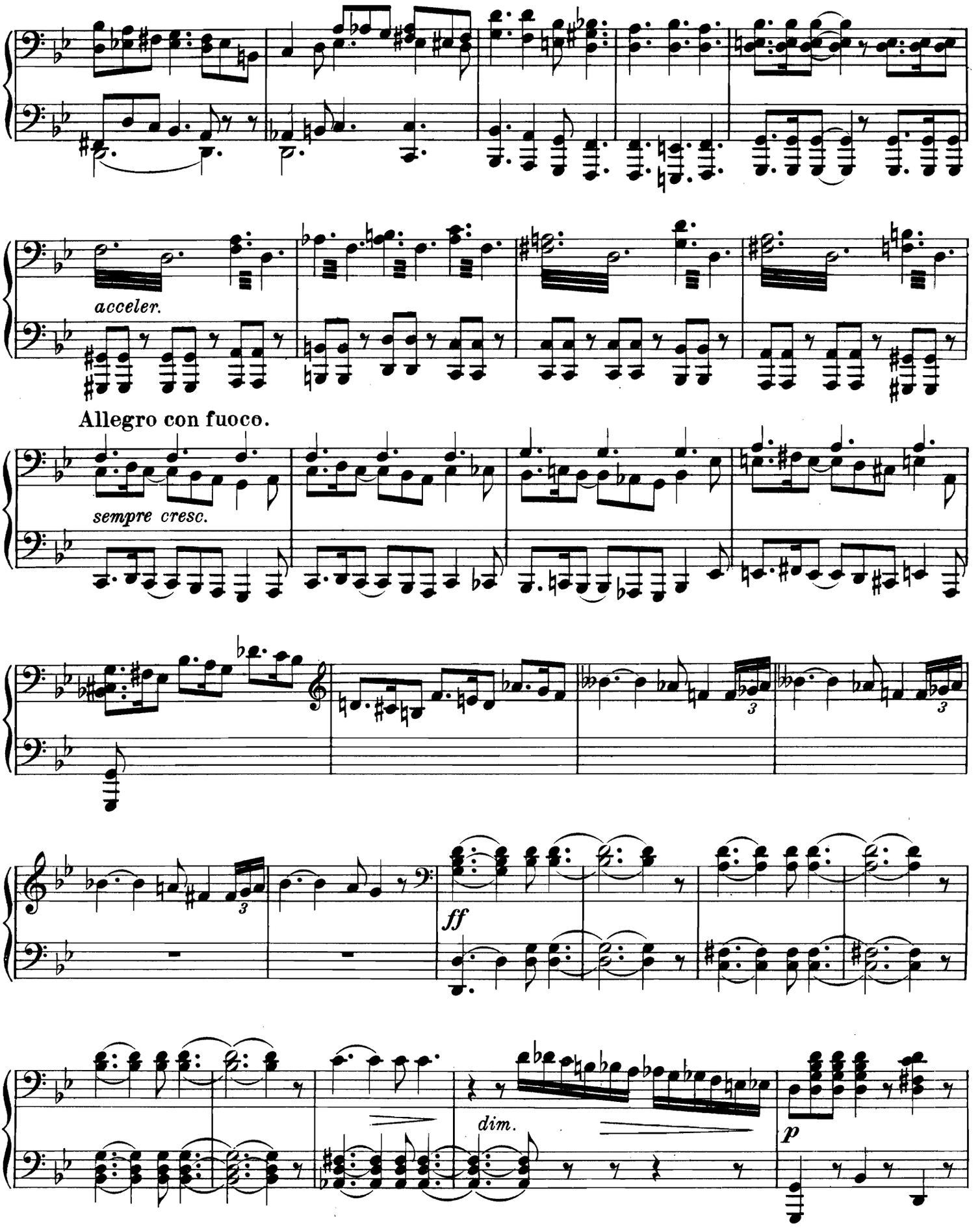

8
p
cresc.
f
8
ff
8
fff
mf
pp
tr
poco rit.
a tempo
tr

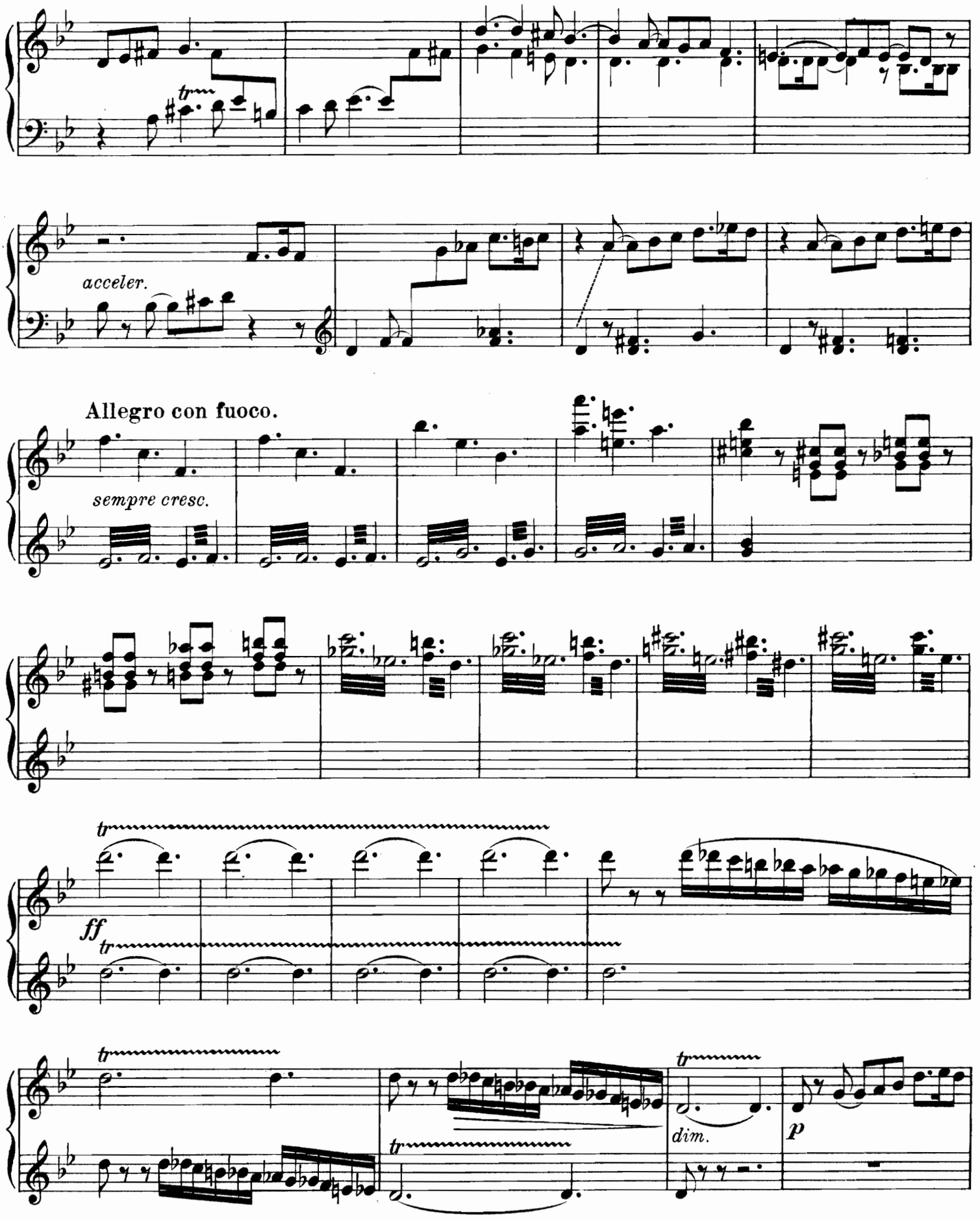

pp
rit.
Più moderato.
p

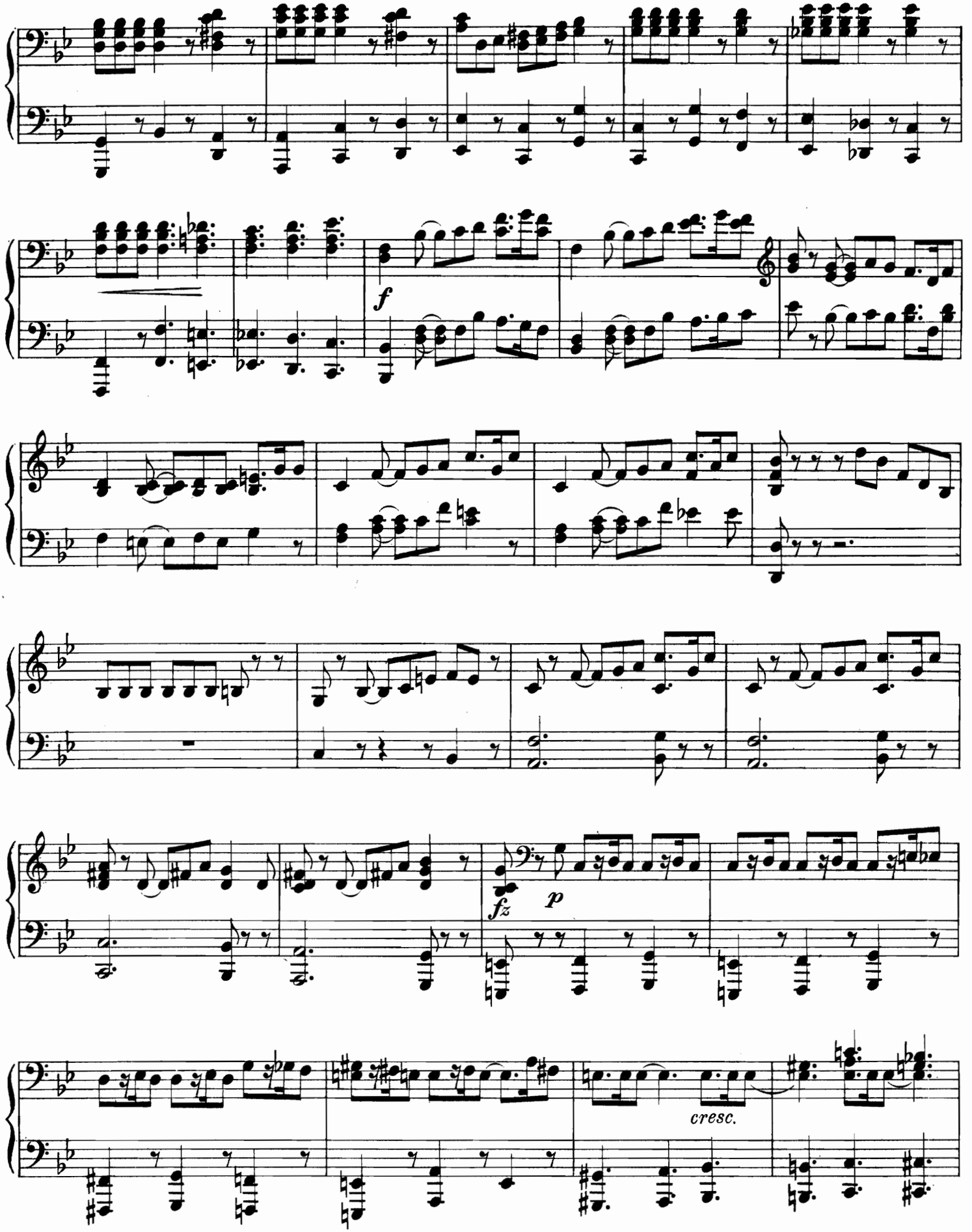

pp
tr
tr
tr
rit.
Più moderato.
p
2
2
pp
p
p dolce

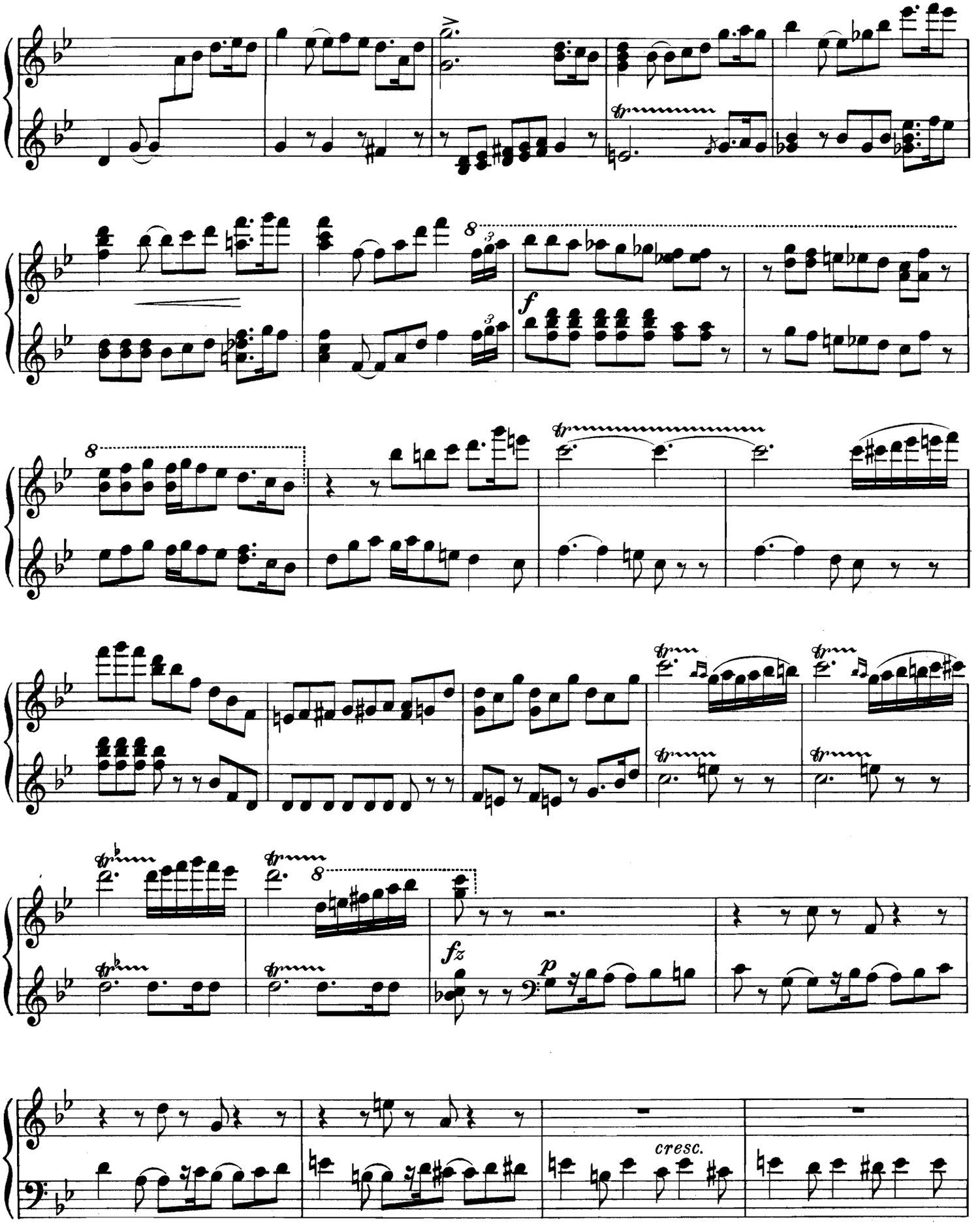

f
f
p
dim.
pp
Tempo I.
rall.
pp

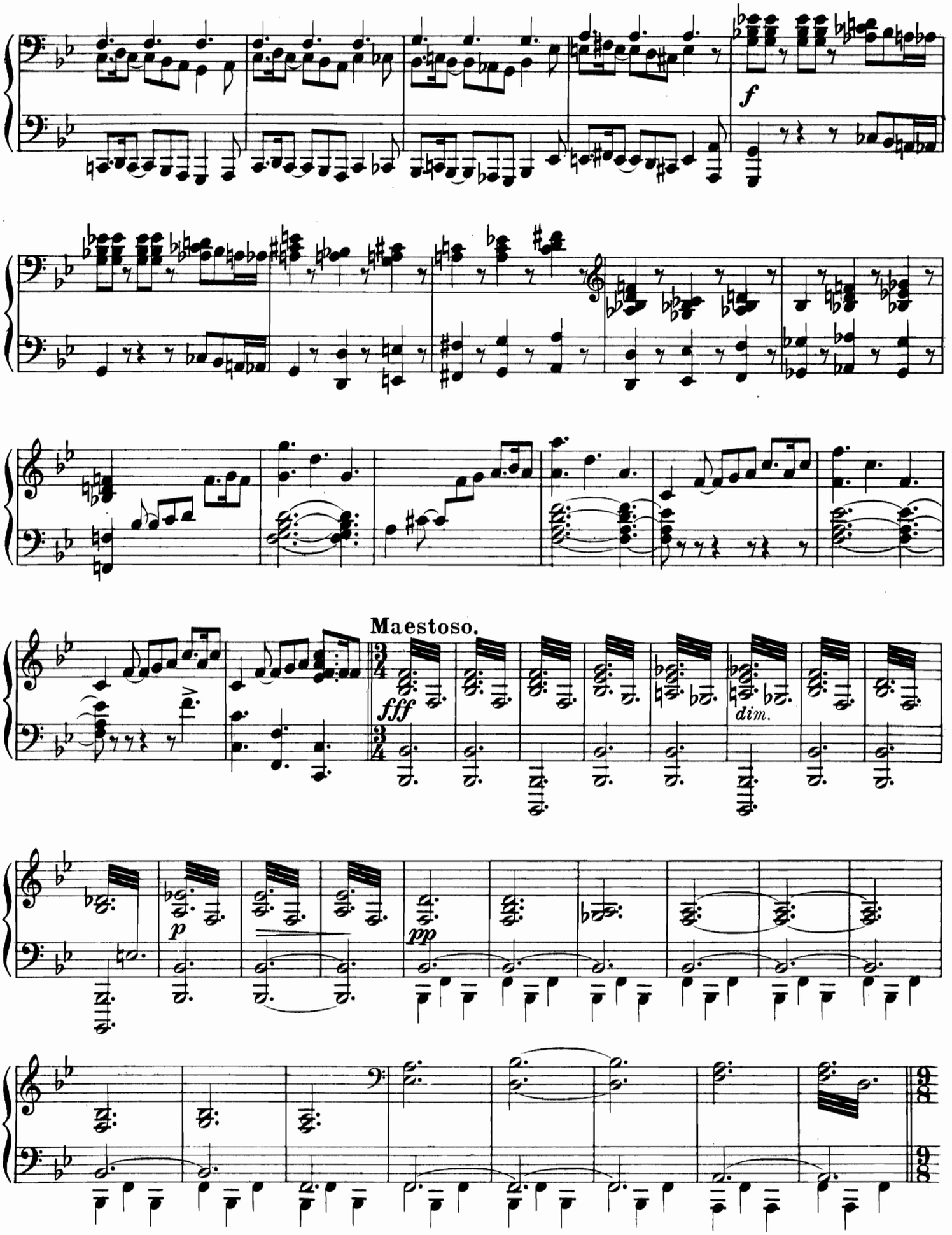

f
f
p
tr
tr
tr
tr
tr
dim.
Tempo I.
pp
rall.
2
pp

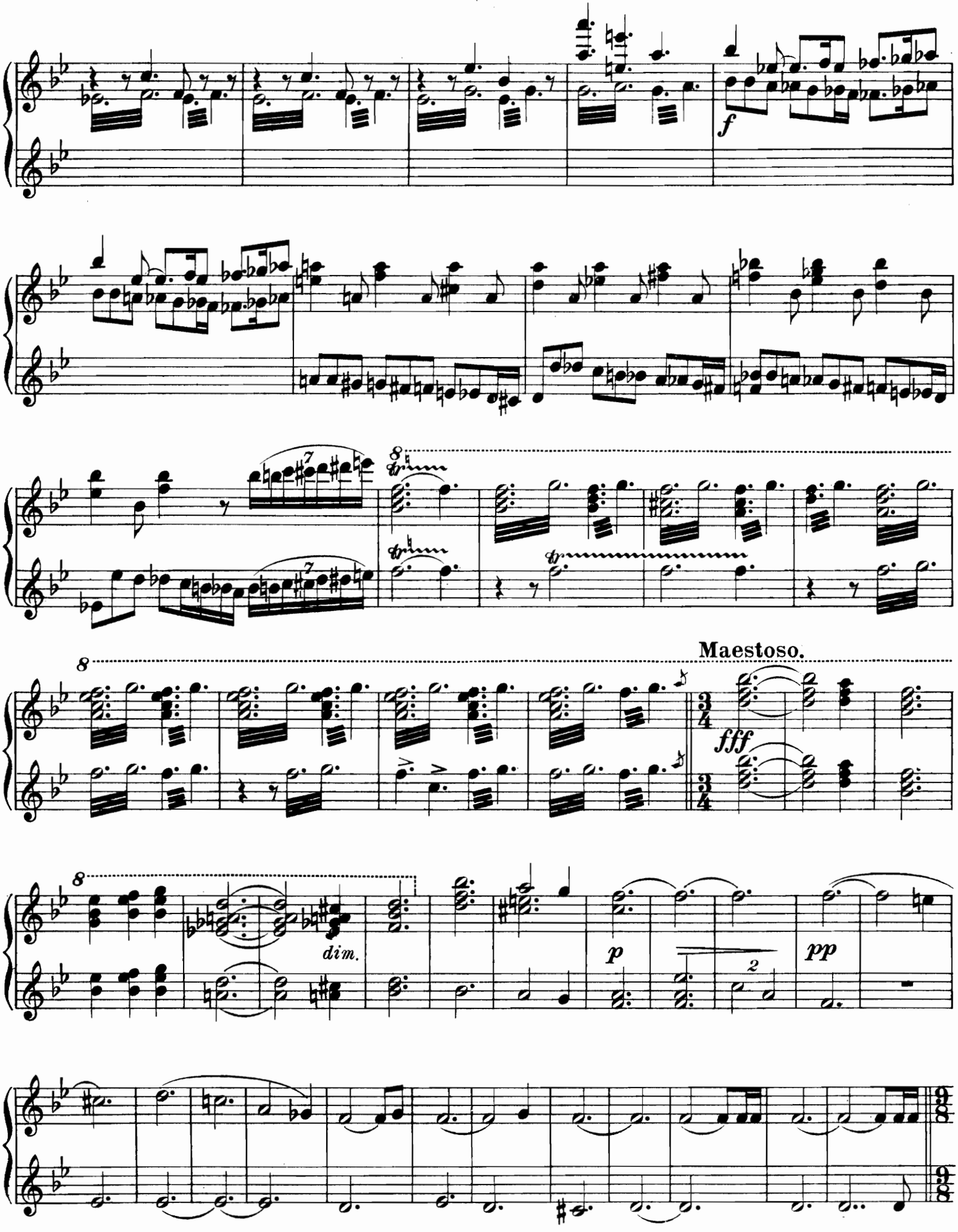

acceler.
Allegro con fuoco.
sempre cresc.
3
3
3
ff
dim.
p

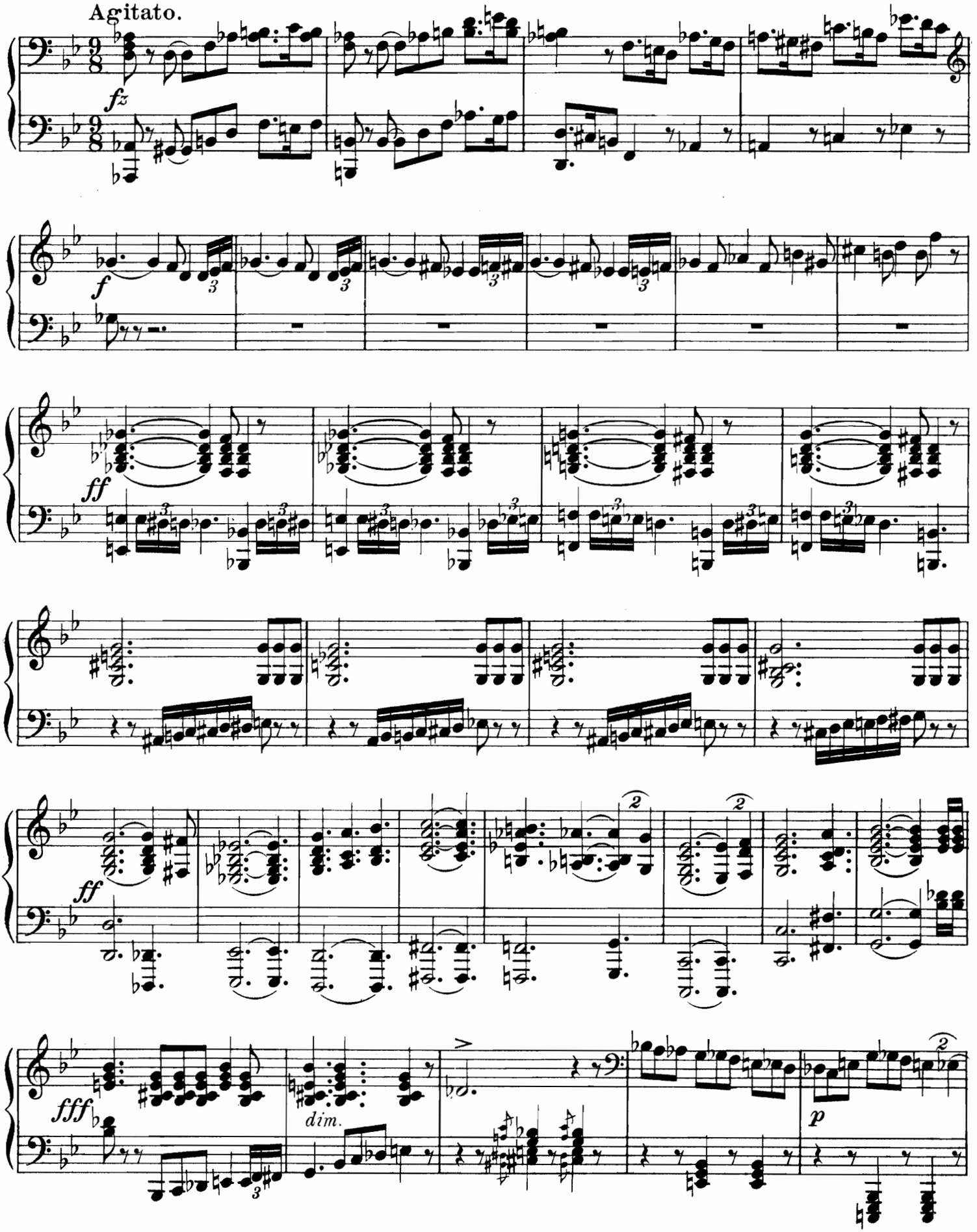

acceler.
Allegro con fuoco.
sempre cresc.
ff
dim.
p

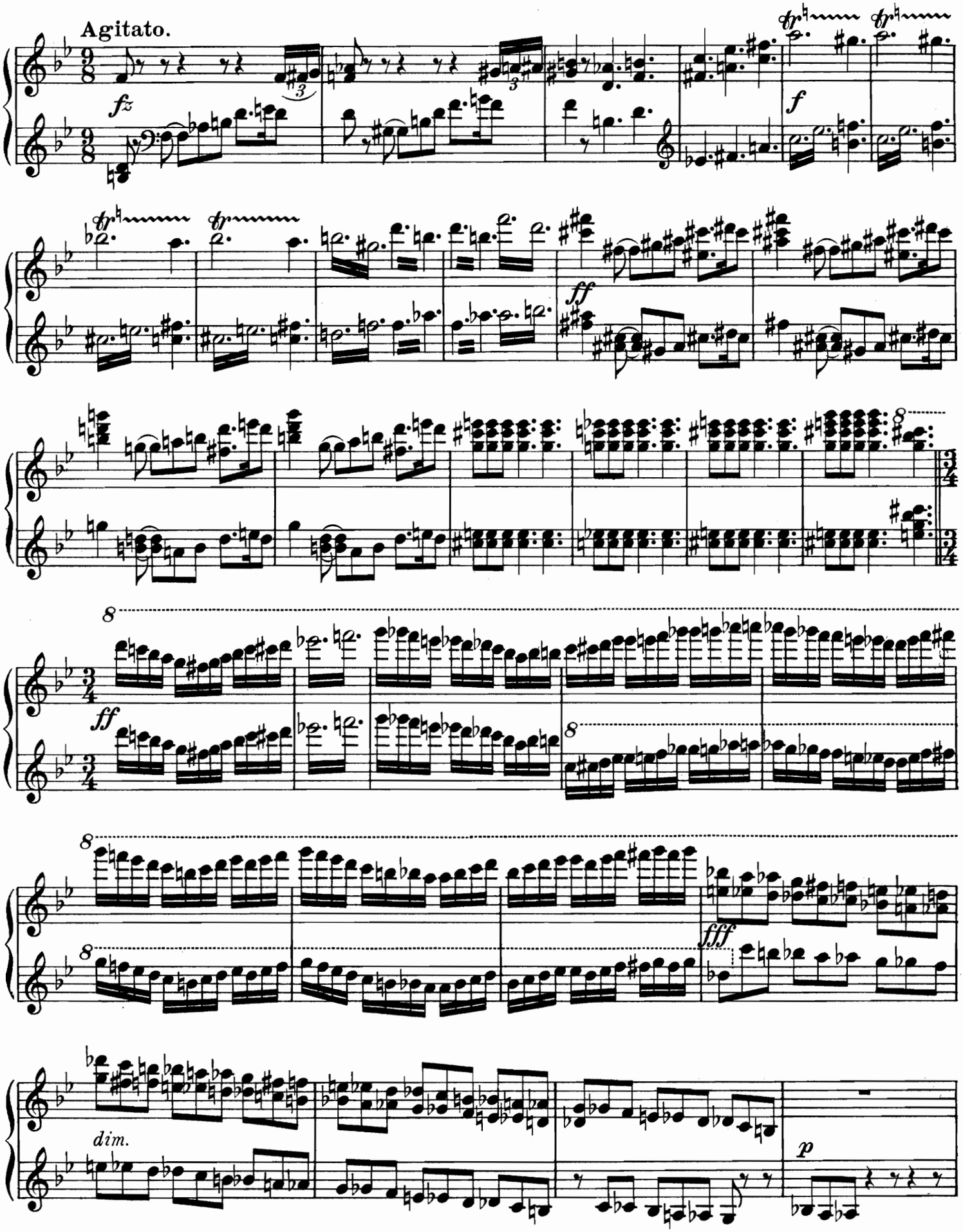

f
fz
p
cresc.

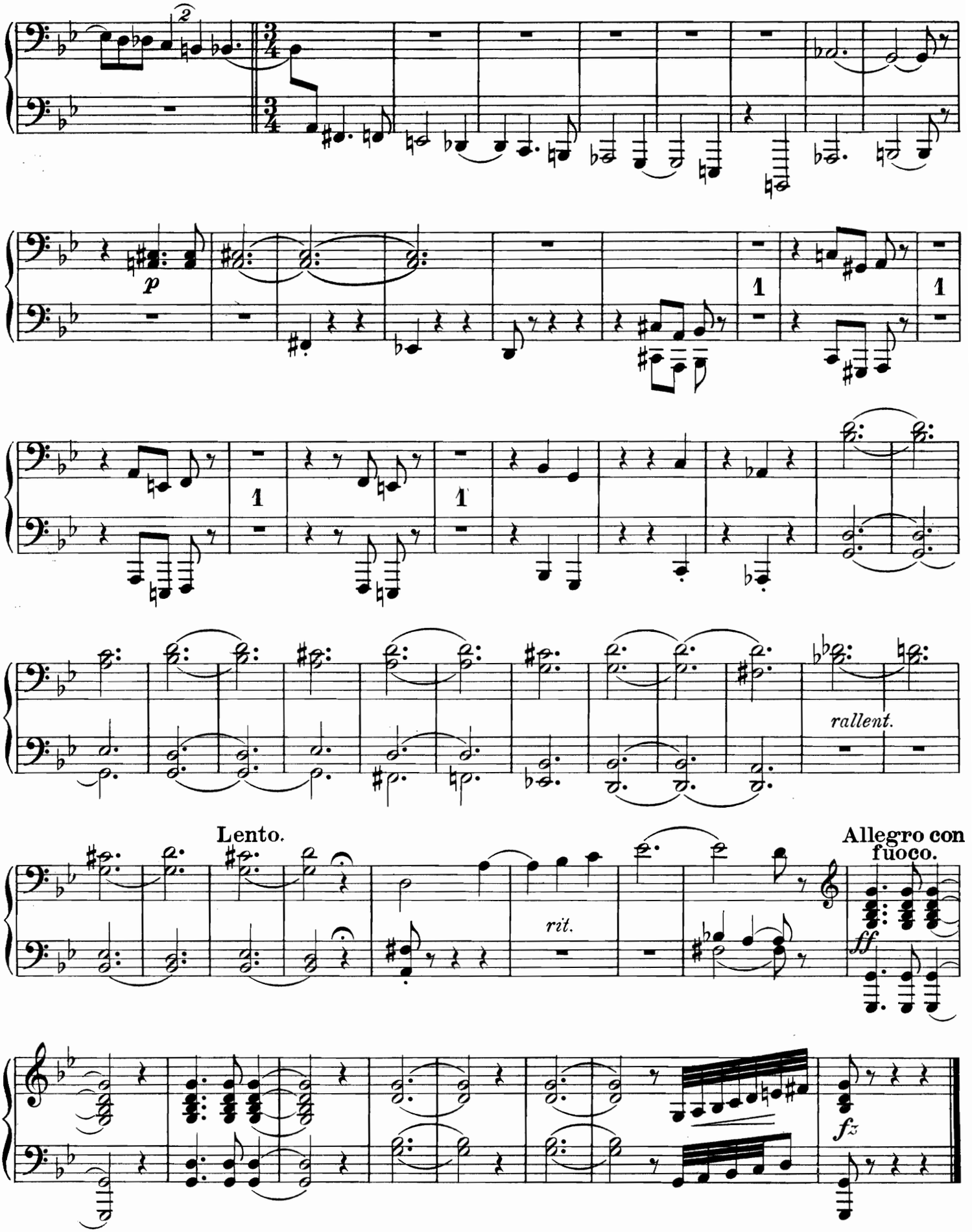

f
fz
p
cresc.

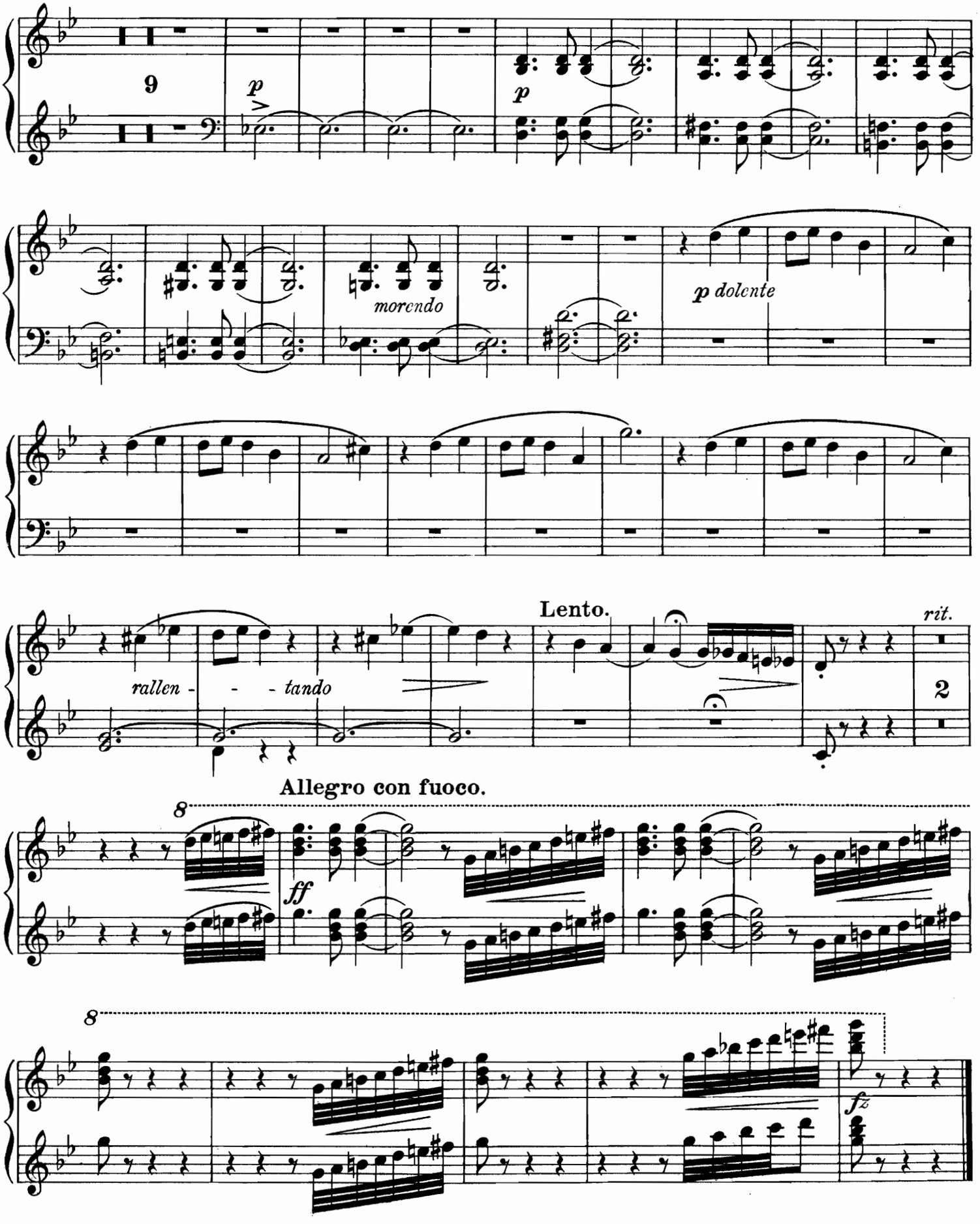

f
Maestoso.
fff
dim.
p
pp


f
Maestoso.
fff
dim.
p
pp


Agitato.
fz
f
ff
ff
fff
dim.
p


Agitato.
fz
f
ff
ff
fff
dim.
p


p
1
1
1
1
rallent.
Lento.
rit.
Allegro con fuoco.
ff
fz


9
p
p
morendo
p dolente
rallen - - - tando
Lento.
rit.
2
Allegro con fuoco.
8
ff
8
fz

CLAVIER-COMPOSITIONEN

von

Edward MacDowell

		M.
Op. 36.	**ETUDE DE CONCERT.** Fis	2.—
Op. 37.	**LES ORIENTALES.**	
	No. 1. Clair de Lune	—.60
	No. 2. Dans le Hamac	—.80
	No. 3. Danse andalouse	—.80

Op. 39. **12 ETUDEN.**

	M.		
HEFT I cplt.	3.—	HEFT II cplt.	3.—
No. 1. Jagdlied	—.60	No. 7. Idylle	—.80
No. 2. Alla Tarantella	—.80	No. 8. Schattentanz	—.80
No. 3. Romanze	—.60	No. 9. Intermezzo	—.60
No. 4. Arabeske	—.80	No. 10. Melodie	—.60
No. 5. Waldfahrt	—.60	No. 11. Scherzino	—.80
No. 6. Gnomentanz	—.80	No. 12. Ungarisch	—.80

Op. 51. **AMERIKANISCHE WALD-IDYLLEN**

An eine wilde Rose. Irrlicht. Beim alten Stelldichein. Im Herbst. Aus einem Wigwam. An eine Wasserlilie. Plantagenklänge. Eine verödete Hütte. Am Wiesenbach. Beim Sonnenuntergang.

Op. 55. **SEE-BILDER** ..... netto 5.—

An das Meer. Von einem wandernden Eisberg. A. D. 1620. Sternlicht. Lied. Aus des Meeres Tiefen. Nautilus. Auf weitem Ozean.

Op. 57. **3te SONATE** (Norse), D m ..... 4.—

Op. 59. **4te SONATE** (Keltic), E m ..... 4.—

Op. 61. **ERZÄHLUNGEN AM KAMIN** ..... netto 4.—

Eine alte Liebessage. Vom „Brüderchen Kaninchen". Aus einem deutschen Walde. Die Salamander. Geisterspuk. An verglimmender Feuersglut.

Op. 62. **NEU-ENGLAND-IDYLLEN** ..... netto 4.—

Ein alter Garten. Sommerstimmung. Im Winter. Ein welker Lavendelzweig. In Waldestiefe. Indianer-Idylle. Der alte Zirbelbaum. Aus der Puritanerzeit. Aus einer Blockhütte. Herbstfreude.

STIMMUNGSBILDER. 10 ausgewählte Stücke ..... netto 4.—

Prolog. Alla Tarantella. Alte Liebesgeschichte. Melodie. Gesang der Hirtin. Eine verödete Hütte. An das Meer. Danse andalouse. Epilog.

6 KLEINE STÜCKE nach Skizzen von J. S. BACH f. Pfte. bearb. 2.50

No. 1. **Courante** (aus dem Clavierbüchlein für W. F. Bach, 1720).
No. 2. **Menuett** (aus dem Clavierbuche der Anna Magdalena Bach, 1722—25).
No. 3. **Gigue** (aus dem Clavierbüchlein für W. F. Bach, 1720).
No. 4. **Menuett** (aus dem Clavierbuche der Anna Magdalena Bach, 1722—25).
No. 5. **Menuett** (aus dem Clavierbuche der Anna Magdalena Bach, 1722—25).
No. 6. **Marsch** (aus dem Clavierbuche der Anna Magdalena Bach, 1722—25).

AUS DEM XVIII. JAHRHUNDERT. Ausgewählte Stücke, revidiert und herausgegeben.

Couperin.	La Bersan	—.80
	L'Ausonienne	1.—
	Le Bavolet Flottant	—.80
Graun, C. H.	Gigue	1.20
Grazioli, G. B.	Tempo di Menuetto	1.20
Loeilly, J. B.	Gigue	—.80
Mattheson, Joh.	Gigue	—.80
Rameau, J. P.	Courante	1.—
	Sarabande	—.80

ARTHUR P. SCHMIDT.

BOSTON
120 Boylston Street.

LEIPZIG
Lindenstrasse 16.

NEW YORK
11 West 36th Street.