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ARTHUR P. SCHMIDT,

BOSTON.

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NEW YORK.

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NEW YORK
 BREITKOPF & HÄRTEL.

Arthur P. Schmidt,
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IDYL.

3

In the wood, at eve, I wandered,
Through the sunset's crimson light.
There sat Damon playing softly,
On the flute for my delight—

So, la, la.

Ah, he swore he loved me truly,
Begged me would I love him too,
And bewitched me with his music,
As it thrilled the forest through—

So, la, la.

Now my heart ne'er ceases longing
For a lover proven false,
And that cruel, haunting music,
Still my restless soul enthalls—

(After Gœthe.)
So, la, la.

Allegretto con gajezza. (♩=58.)

E. A. Mac - Dowell, Op. 28. No 5.

mf *ten.* *rall.*

dolce. *ten.* *ten.* *marc.*

poco rall.

5 1 4 2 1 4 *tr*
mf *p* *poco - a -*
poco marc. *dim.*

(♩ = 42)
poco. rall. con amore. p

tr
p poco cresc. poco marc. marc il basso

p poco marc. pp tristamente. poco marc.

a tempo. rall. dolce. ppp poco marc.

First system of musical notation. The right hand features a melodic line with a trill at the end. The left hand provides harmonic accompaniment. The tempo is marked *dolce.*

Second system of musical notation. The right hand includes triplets and slurs. The left hand has a *ten.* marking. The tempo is marked *poco marc.*

Third system of musical notation. The right hand has a trill. The left hand has a *marc.* marking. The tempo is marked *poco a poco rit.* and *dolce.* The dynamic is *pp*.

Fourth system of musical notation. The right hand has a trill. The left hand has a *tristamente.* marking. The tempo is marked *poco rall. pp* and *ppp*. The dynamic is *ppp*.

Fifth system of musical notation. The right hand has a long melodic line with fingerings (4, 1, 3, 5, 1, 3, 5, 2, 1, 3, 2). The left hand has a *ppp con dolore.* marking. The tempo is marked *rall.*

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