

Compositions

for the

Pianoforte

by

Mrs. H. H. A. Beach.

	\$	M
Op. 3. Cadenza to Beethoven's Concerto, Op. 37	—75	1.50
Op. 4. Valse-Caprice	—75	1.50
Op. 6. Ballade in D flat	—75	1.50
Op. 15. Four Sketches.		
1. In Autumn	—40	—80
2. Dreaming	—40	—80
3. Phantoms	—40	—80
4. Fireflies	—65	1.30
Op. 22. Bal Masqué	—60	1.20
Op. 25. Children's Carnival.		
1. Promenade	—25	—50
2. Columbine	—25	—50
3. Pantalon	—25	—50
4. Pierrot et Pierrette	—25	—50
5. Secrets	—25	—50
6. Harlequin	—25	—50
Op. 28. Trois Morceaux caractéristiques.		
1. Barcarolle	—50	1.—
2. Menuet Italien	—50	1.—
3. Danse des Fleurs	—50	1.—

Boston and Leipzig,

Arthur P. Schmidt.

MENUET ITALIEN.

MRS. H. H. A. BEACH,
Op. 28, N^o 2.

Allegretto con delicatezza.

The musical score is written for piano and consists of 16 measures. The key signature is G minor (three flats) and the time signature is 3/4. The tempo and style are indicated as *Allegretto con delicatezza*. The score is divided into five systems, each with a treble and bass clef staff. Dynamics include *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *resc.* (crescendo). Articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5) are used throughout. Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff to indicate where the sustain pedal should be used. The piece concludes with a *p* dynamic in the final measure.

8

simile

cresc.

ped. *

ped. *

ped. *

ped. *

ped. *

ped. *

8

f

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

mf

ped. *

ped. *

ped. *

ped. *

pp

4 3 2 3 4 5
2 1 3 2 1

ped. *

ped. *

ped. *

ped. *

ped. *

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

p dolce.

ped. *

ped. *

mf

pp

ped. *

ped. *

ped. *

ped. *

ped. *

ped. *

Poco più mosso.

First system of musical notation. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a harmonic accompaniment. Dynamics include *p*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Second system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment includes a *cresc.* marking. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Third system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment includes a *mf* marking. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Fourth system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment includes *cresc.* and *f* markings. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Fifth system of musical notation. Treble clef continues the melodic line with fingerings (2, 3, 1, 2, 3, 1, 2, 4, 5, 3). Bass clef accompaniment includes *dim.* and *rit.* markings. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

a tempo
p

mf

p
dim.

ped. * *ped.* *

pp

ped. * *ped.* * *ped.* *

a tempo
poco rall.
f brillante.

ped. * *ped.*

Tempo I.
rit - en - u - to - molto
p

2 1 3 4 5
1 1 2

*
4 1 4 2

ped. *

p

mf *p*

ped. *

cresc.

ped. * *ped.* * *ped.* * *ped.* *

First system of musical notation. The right hand features a series of chords with a descending melodic line. The left hand has a bass line with some chords. Pedal markings are present: * Ped. * in the first measure, Ped. * in the second, Ped. * in the third, and Ped. * in the fourth. Dynamics include *dim.* and *p*. A section starting at measure 8 is marked *cresc.*

Second system of musical notation. The right hand continues with chords and a descending line. The left hand has a bass line with chords. Pedal markings: Ped. * in the first, Ped. * in the second, Ped. * in the third, Ped. * in the fourth, and Ped. * in the fifth. Dynamics include *f*.

Third system of musical notation. The right hand has a more active melodic line. The left hand has a bass line with chords. Pedal markings: Ped. * in the second and Ped. * in the fourth. Dynamics include *mf*, *p*, *pp poco rit.*, and *a tempo*.

Fourth system of musical notation. The right hand features a series of chords with a descending line. The left hand has a bass line with chords. Pedal markings: Ped. * in the first, Ped. * in the second, Ped. * in the third, and Ped. * in the fourth. Dynamics include *espr.*

Fifth system of musical notation. The right hand has a melodic line with some chords. The left hand has a bass line with chords. Pedal markings: Ped. * in the first, Ped. * in the second, Ped. * in the third, and Ped. * in the fourth. Dynamics include *scherzando.* and *pp*.

Compositions by Mrs. H. H. A. Beach

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NEW YORK.

LEIPZIG.

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