

241

COMPOSITIONS
BY
EDWARD MAC DOWELL

PIANO SOLO

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Op. 22. HAMLET AND OPHELIA	1.25

AUTHORIZED EDITION

NEW YORK: G. SCHIRMER
BRESLAU: JULIUS HAINAUER

Humoreske

E.A. MacDowell. Op. 24, N° 1

Allegretto umoristico

p

cresc.

pp leggiero

leggiero

p con grazia

This system contains the first two measures of the piece. The right hand features a series of chords and a melodic line with fingerings 5, 1, 3, 2, 5, 1, 3, 2. The left hand plays a simple accompaniment.

giocoso e poco stretto
p
pp
leggiero

The second system begins with a tempo change to 'giocoso e poco stretto'. It contains measures 3 through 6. The right hand has a more active melodic line with triplets and fingerings 3, 1, 3, 1, 3, 1, 3, 1. The left hand continues with chords and some melodic movement.

leggiero

The third system contains measures 7 through 10. The right hand has a very active, rapid melodic line with complex fingerings including 3, 1, 1, 1, 1, 4, 1, 2, 4, 2, 1, 4, 3, 2, 1, 4. The left hand provides harmonic support with chords.

p
p
dim.
poco rit.

The fourth system contains measures 11 through 14. The right hand has a melodic line with triplets and fingerings 3, 3, 2, 4, 3, 3. The left hand has a steady accompaniment. The system ends with a 'poco rit.' marking.

perdendosi
Presto
ppp

The fifth system contains measures 15 through 18, leading to the end of the piece. The right hand has a melodic line with fingerings 3, 2, 3, 1, 2, 3. The left hand has a simple accompaniment. The system concludes with a 'Presto' marking and a 'ppp' dynamic.

A Selection of Interesting Pieces Worthy of Inclusion in the Pianist's Repertoire

Allegro de Concerto

E. Granados
Editing and fingering
by the Composer

Molto allegro
spiritoso

Piano

ovato.

sempre ovato.

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INTERMEZZO

from the Opera
"Goyescas"

Enrique Granados

Moderato

Piano

Allegretto mosso

f ben marcato, quasi pizzicato

dim.

sentata in melodia

mf

m.f

m.d.

m.d.

ovato.

f

p

* This Intermezzo was especially composed for the first performance of "Goyescas" at the Metropolitan Opera House, New York, January 28, 1916; it is not included in the original score.

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To Mr. Harold Henry

Legend

Rosseter G. Cole, Op. 81

Andante (A. 72)

Piano

p

dim.

m. d.

ppp

mp

poco cresc.

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To Miss Charlotte James

The Open Road

Frederic Ayres, Op. 11

Allegro

Piano

p

cresc.

p

cresc.

p

mp

mf cresc.

allargando

f poco largamente

dim.

a tempo

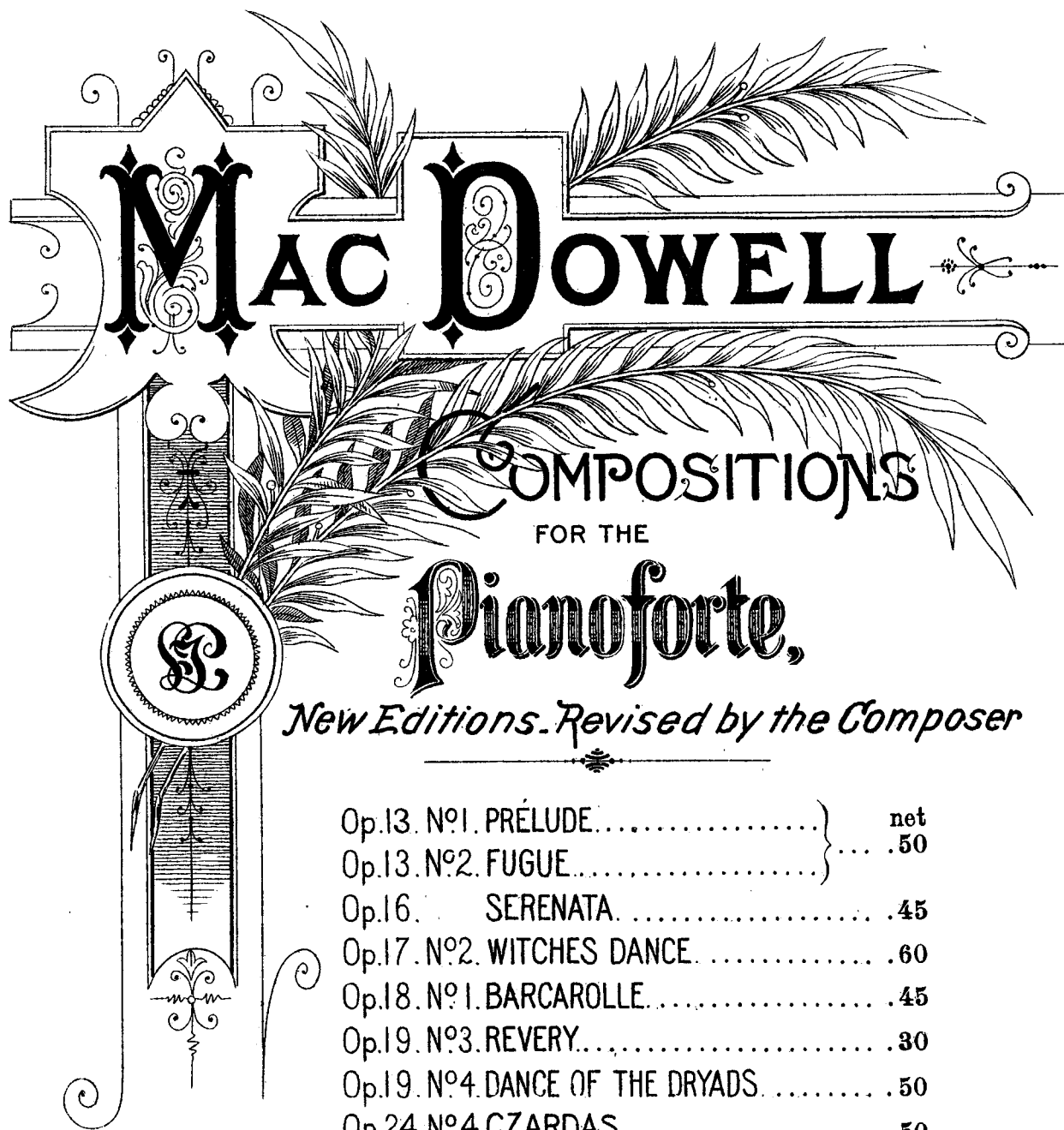
mp

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ben articolato.

marcato.

leggieriss.

legg.

f *pp con 2^{da}*

musical score system 1, featuring a treble and bass clef. The treble clef part includes a *marc.* marking and a *fz* dynamic. The bass clef part includes a *senza sord.* marking and a *pp con 2^a ped.* marking. The system contains several measures of music with various fingerings and articulations.

musical score system 2, featuring a treble and bass clef. The bass clef part includes a *senza sord.* marking. The system contains several measures of music with various fingerings and articulations.

musical score system 3, featuring a treble and bass clef. The bass clef part includes a *fz* dynamic and a *pp con 2^a ped.* marking. The system contains several measures of music with various fingerings and articulations.

musical score system 4, featuring a treble and bass clef. The bass clef part includes a *marc.* marking and a *senza sord.* marking. The system contains several measures of music with various fingerings and articulations.

musical score system 5, featuring a treble and bass clef. The bass clef part includes a *pp con 2^a ped.* marking and a *senza sord.* marking. The system contains several measures of music with various fingerings and articulations.

musical score system 6, featuring a treble and bass clef. The bass clef part includes a *fz* dynamic and a *legg.* marking. The system contains several measures of music with various fingerings and articulations.

8

legg. e accelerando.

sempre accelerando.

pp

pp accel.

ppp

poco marc.

glissando.

f

fff

EDWARD MACDOWELL

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Wiegenlied

Cradle-Song

E. A. MacDowell, Op. 24, No 3

Andante sonnolento

pp
con Ped. e sord.

p *dolce*

pp

perdendo

p con semplicità

p

cresc.

f

dolce

poco marc.

pp

First system of musical notation, featuring treble and bass staves with piano (*pp*) dynamics.

pp

Second system of musical notation, featuring treble and bass staves with piano (*pp*) dynamics.

p dolce

Third system of musical notation, featuring treble and bass staves with piano (*p*) dynamics and a *dolce* marking.

p leggiero ten. pp

Fourth system of musical notation, featuring treble and bass staves with piano (*p*) dynamics, *leggiero* and *ten.* markings, and a *pp* dynamic at the end.

dim. morendo ppp

Fifth system of musical notation, featuring treble and bass staves with *dim.*, *morendo*, and *ppp* markings.



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Marsch

March

E. A. MacDowell. Op. 24, N^o 2.

Moderato, ma non troppo lento
stacc.

ppp stacc. *misterioso*

2 5 2 4

1 3

mf *ten.* *ten.*

f marc. *ten.*

3

ten. *ten.* *ten.*

3

ten. *ff pesante* *ten.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fff* and includes dynamic markings *allegro* and *alio*. The piece is in a key with two sharps (F# and C#).

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ten.* and includes dynamic markings *p* and *pp*. The piece is in a key with two sharps (F# and C#).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *quasi trombe* and includes dynamic markings *ff*, *cresc.*, and *pp dolce*. The piece is in a key with two sharps (F# and C#).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *cresc.* and *mf*. The piece is in a key with two sharps (F# and C#).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *mf*. The piece is in a key with two sharps (F# and C#).

First system of musical notation. The treble clef staff contains a melodic line with a fermata over the final note. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a triplet accompaniment. Dynamic markings include *mf* and *dolce*. Fingering numbers 5, 3, 1, 2, 1, 3 are shown under the first triplet.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a triplet accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a triplet accompaniment. Dynamic markings include *ff* and *pesante*.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a triplet accompaniment. Dynamic markings include *mf*, *p*, and *pp dim.*. Fingering numbers 2, 1, 3 are shown under the first triplet.

First system of musical notation, bass clef. The upper staff contains a melodic line with a triplet of eighth notes and a slur over a group of notes. The lower staff contains a bass line with chords. The dynamic marking *ppp* is present.

Second system of musical notation, bass clef. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line. The dynamic marking *poco cresc.* is present.

Third system of musical notation, treble clef. The upper staff features a melodic line with triplets and slurs. The lower staff contains a bass line. The dynamic marking *f marc.* is present.

Fourth system of musical notation, treble clef. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line. The dynamic marking *f* is present.

Fifth system of musical notation, treble clef. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The dynamic marking *ff pesante* is present.

First system of musical notation. The right hand features a complex, dense texture of chords and arpeggios. The left hand has a more rhythmic accompaniment. A dynamic marking of *fff* *grandioso* is present in the middle of the system.

Second system of musical notation. The right hand continues with dense chordal textures. The left hand has a steady accompaniment. Dynamic markings include *marcatiss.* and *sempre pesante*.

Third system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *ten.*, *fs*, and *pp*.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *dim.*, *p*, and *pp*. A *ten.* marking is also present.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *pp*, *ppp*, and *perdendosi*.

FOUR PIANO NUMBERS *By* ENRIQUE GRANADOS

Published by G. SCHIRMER, New York

A Ernest Schelling

II. Sardana

Enrique Granados, Op. 37

Allegro moderato

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A Enrique Montorio Tarré

El Pelele
Goyesca

Enrique Granados

Brillante

Piano

ff

Andantino quasi allegretto

p con grazia

p

cresc.

f stacc.

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A NCS Siete de la Valle

A la Cubana

I

Enrique Granados, Op. 38

Allegretto

Piano

p condoroso

cresc. e poco accel.

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A mi sobrino José Campa

Marche militaire

Enrique Granados, Op. 48

Lento

Piano

f energico

pp espressivo

ff ritmico

ff ritmico

p espress.

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