

LES  
**O**RIENTALES

*3 Morceaux de Piano.*

I.  
CLAIR DE LUNE.  
*25 Cts. 80 Pf.*

II.  
DANS LE HAMAC.  
*35 Cts. 80 Pf.*

III.  
DANSE ANDALOUSE  
*35 Cts. 80 Pf.*

*Composés par*

**EDWARD MAC DOWELL**

OP. 37

**ARTHUR P. SCHMIDT.**

Boston  
146 Boylston Street.

Leipzig

New York  
136 Fifth Avenue.

*Copyright 1889 by Arthur P. Schmidt.*

# CLAIR DE LUNE.

La lune était sereine et jouait sur les flots.  
 La fenêtre enfin libre est ouverte à la brise;  
 La sultane regarde, et la mer qui se brise,  
 Là-bas, d'un flot d'argent brode les noirs flots.  
 (Victor Hugo., „Les Orientales.“)

E. A. MAC DOWELL, OP. 37. N° 1.

Languido, flebile.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (G major). The time signature is 3/4. The tempo is marked 'Languido, flebile'. The score consists of five systems of two staves each. The first system includes dynamic markings *p* and *pp*. The second system includes *p* and *cresc.*. The third system includes *dolce* and *p*. The fourth system includes *p*. The fifth system includes *pp* and fingerings (4, 1, 3, 1, 4, 2, 1). The score concludes with a double bar line.

*poco marc.*

*pp*

*cresc.*

*molto cresc.*

*ff*

*dim.*

*p*

*dolce*

*rall.*

*pp*

*p*

*p*

*pp*

*ppp*

*m.g.*

# Compositions by Edward Mac Dowell

published by

## ARTHUR P. SCHMIDT.

Boston.

\*

Leipzig.

\*

New York.

### Pianoforte Solos.

Op. 13. Prelude and Fugue. New revised edition by the composer. (4c) . . . . .	.50
Op. 16. Serenata. New revised edition by the composer. (4b) . . . . .	.50
Op. 17 No. 2. Witches' Dance. New fingered edition. (4c) . . . . .	.75
Op. 18 No. 1. Barcarolle in F. New revised edition by the composer. (3c) . . . . .	.40
Op. 19 Op. 3. Revery. New revised edition by the composer. (3b) . . . . .	.30
Op. 19 No. 4. Dance of the Dryads. New revised edition by the composer. (4a) . . . . .	.60
Op. 24 No. 4. Czardas (Friska). New revised edition by the composer. (4b) . . . . .	.50
Op. 28 No. 4. Idyl in B flat. New revised edition by the composer. (4a) . . . . .	.40
No. 5. Idyl in G. New revised edition by the composer. (3c) . . . . .	.40
Op. 31 No. 2. Scotch Poem. New revised edition by the composer. (4a) . . . . .	.40
Op. 36. Etude de Concert in F sharp. (6a) . . . . .	.75
Op. 37. Les Orientales:	
No. 1. Clair de la Lune. (3a) . . . . .	.30
No. 2. Dans le Hamac. (4a) . . . . .	.40
No. 3. Danse Andalouse. (4b) . . . . .	.40
Five Pieces from Op. 39:	
Romance. (3c) . . . . .	.30
Arabeske. (4b) . . . . .	.40
In the Forest. (4a) . . . . .	.30
Idyl. (3c) . . . . .	.40
Shadow Dance. (4b) . . . . .	.40
Op. 51. Woodland Sketches. (3a—4a). (To a Wild Rose, Will o' the Wisp, At and old Trysting Place, In Autumn, From an Indian Lodge, To a Waterlily, From Uncle Remus, A Deserted Farm, By a Meadow Brook, Told at Sunset) . . . . .	net 1.25
Op. 55. Sea Pieces. (3c—5b). (To the Sea, From a Wandering Iceberg, A. D. 1620, Starlight, Song, From the Depths, Nautilus, In Mid-Ocean) . . . . .	net 1.25
Six Little Pieces after the style of Bach. (3c—4a) . . . . .	Compl. 1.25

### Pianoforte Studies.

Op. 39. Twelve Etudes for the Development of Technic and Style. Book I and II . . . . .	each 1.50
---	-----------

### Pianoforte Duets.

Op. 42. Suite in A minor . . . . .	2.50
------------------------------------	------

### Orchestra.

Op. 42. Suite. Score . . . . .	net 3.00
Parts . . . . .	net 9.00
Op. 42a. In October. Supplement to first Suite. Score . . . . .	net 1.00
Parts . . . . .	net 3.00

### Songs.

Op. 9. Two Old Songs:	
No. 1. Deserted. E <sup>b</sup> (e <sup>b</sup> —a <sup>b</sup> ) } . . . . .	.50
No. 2. Slumber Song. . . . .	
Op. 33 No. 2. Cradle Hymn. New revised edition by the composer. D (e—d—g) . . . . .	.40
Op. 33 No. 3. Idyl. New revised edition by the composer. G (d—e—g) . . . . .	.40
Op. 34 No. 1. Menie. D min. (d—f) . . . . .	.30
No. 2. My Jean. A (e—e) . . . . .	.40
Op. 40 No. 3. Thy Beaming Eyes. Two keys . . . . .	each .30
Op. 40. Six Love Songs for Medium Voice. . . . .	net .75
(Sweet blue-eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For sweet love's sake, O lovely rose, I ask but this.)	
Op. 56. Four Songs. High or Love Voice. . . . .	net .75
(Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light and a Maid sings low, As the gloaming shadows creep.)	

### Part Songs.

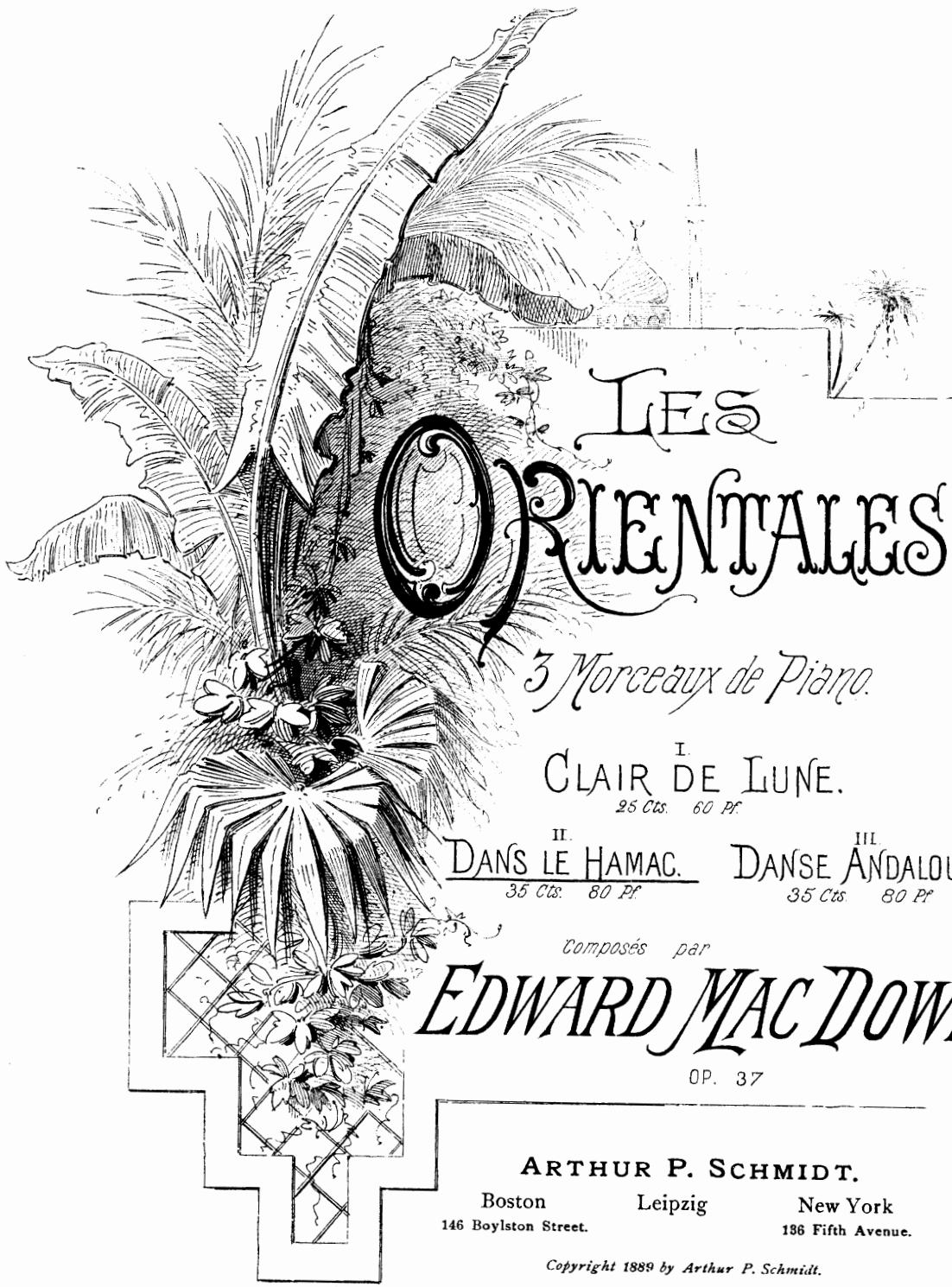
#### Men's Voices.

Op. 27 No. 1. In the starry sky above us . . . . .	.12
No. 2. Springtime. . . . .	.12
No. 3. The Fisherboy . . . . .	.12
Op. 41 No. 1. Cradle Song . . . . .	.10
No. 2. Dance of the Gnomes. . . . .	.10
Op. 52 No. 1. Hush, Hush! . . . . .	.10
No. 2. From the Sea . . . . .	.10
No. 3. The Crusaders (German or English words) . . . . .	.15
Op. 53 No. 1. Bonnie Ann . . . . .	.10
No. 2. The Collier Lassie . . . . .	.10
Op. 54 No. 1. A Ballad of Charles the Bold . . . . .	.10
No. 2. Midsummer Clouds . . . . .	.10
Two Songs from the Thirteenth Century.	
No. 1. Winter wraps his grimmest spell. . . . .	.10
No. 2. As the gloaming shadows creep . . . . .	.10

#### Mixed Voices.

Op. 43. Two Northern Songs:	
No. 1. Slumber Song . . . . .	.10
No. 2. The Brook . . . . .	.10
Op. 44. Barcarolle. With Pianoforte accompaniment, four hands . . . . .	.75
The Same. Voice parts only . . . . .	.25

The grading is from 1a, easiest, to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc. The Key of all Songs has been given in Capitals, and their compass in small letters.



# LES ORIENTALES

*3 Morceaux de Piano.*

I.  
CLAIR DE LUNE.  
*25 Cts. 60 Pf.*

II.  
DANS LE HAMAC.  
*35 Cts. 80 Pf.*

III.  
DANSE ANDALOUSE  
*35 Cts. 80 Pf.*

*Composés par*

## EDWARD MAC DOWELL

OP. 37

**ARTHUR P. SCHMIDT.**

Boston  
146 Boylston Street.

Leipzig

New York  
186 Fifth Avenue.

*Copyright 1889 by Arthur P. Schmidt.*

*BANKS*



# DANS LE HAMAC.

Sara, belle d'indolence,  
 Se balance,  
 Dans un hamac, au-dessus  
 Du bassin d'une fontaine  
 Toute pleine  
 D'eau puisée à l'Ilyssus.  
 (Victor Hugo., „Les Orientales.“)

Allegretto con indolanza.

E. A. MAC DOWELL, OP. 37. N°2.

*p* *pp* *ppp*

*leggierissimo, mormorando*

5 5 5

3 5 1 2 1

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand has a few notes, including a half note G2 and a quarter note F2.

Second system of musical notation. The right hand continues the sixteenth-note arpeggiated pattern. The left hand has a few notes, including a half note G2 and a quarter note F2.

Third system of musical notation. The right hand has a few notes, including a half note G2 and a quarter note F2. The left hand has a sixteenth-note arpeggiated pattern with fingerings 1 2, 3 2, 4 5, 1 2. Dynamics include *p*, *molto rall.*, and *pp*.

Fourth system of musical notation. The right hand has a few notes, including a half note G2 and a quarter note F2. The left hand has a sixteenth-note arpeggiated pattern with fingerings 5, 5, 5. Dynamics include *pp* and *leggieriss.*

Fifth system of musical notation. The right hand has a few notes, including a half note G2 and a quarter note F2. The left hand has a sixteenth-note arpeggiated pattern with fingerings 5, 7, 3, 3. Dynamics include *legg.* and *poco marc.*



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a flowing melody in the right hand and a supporting bass line in the left hand, both with long phrasing lines.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a bass line. A *cresc.* (crescendo) marking is placed above the right hand in the second measure.

Third system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a bass line with a *dolce* (softly) marking above it.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a bass line with a *dolciss.* (very soft) marking above it. There are some rests in the right hand in the second measure.

Fifth system of musical notation. The right hand has a melodic line with a *m.g.* (mezzo-gioco) marking above it. The left hand has a bass line with *pp* (pianissimo), *ppp* (pianississimo), and *leggieriss. e vivo* (very light and lively) markings. There are some rests in the right hand in the second measure.

# Compositions by Edward Mac Dowell

published by

## ARTHUR P. SCHMIDT.

Boston.

\*

Leipzig.

\*

New York.

### Pianoforte Solos.

Op. 13. Prelude and Fugue. New revised edition by the composer. (4c) . . . . .	.50
Op. 16. Serenata. New revised edition by the composer. (4b) . . . . .	.50
Op. 17 No. 2. Witches' Dance. New fingered edition. (4c) . . . . .	.75
Op. 18 No. 1. Barcarolle in F. New revised edition by the composer. (3c) . . . . .	.40
Op. 19 Op. 3. Revery. New revised edition by the composer. (3b) . . . . .	.30
Op. 19 No. 4. Dance of the Dryads. New revised edition by the composer. (4a) . . . . .	.60
Op. 24 No. 4. Czardas (Friska). New revised edition by the composer. (4b) . . . . .	.50
Op. 28 No. 4. Idyl in B flat. New revised edition by the composer. (4a) . . . . .	.40
No. 5. Idyl in G. New revised edition by the composer. (3c) . . . . .	.40
Op. 31 No. 2. Scotch Poem. New revised edition by the composer. (4a) . . . . .	.40
Op. 36. Etude de Concert in F sharp. (6a) . . . . .	.75
Op. 37. Les Orientales:	
No. 1. Clair de la Lune. (3a) . . . . .	.30
No. 2. Dans le Hamac. (4a) . . . . .	.40
No. 3. Danse Andalouse. (4b) . . . . .	.40
Five Pieces from Op. 39:	
Romance. (3c) . . . . .	.30
Arabeske. (4b) . . . . .	.40
In the Forest. (4a) . . . . .	.30
Idyl. (3c) . . . . .	.40
Shadow Dance. (4b) . . . . .	.40
Op. 51. Woodland Sketches. (3a—4a). (To a Wild Rose, Will o' the Wisp, At and old Trysting Place, In Autumn, From an Indian Lodge, To a Waterlily, From Uncle Remus, A Deserted Farm, By a Meadow Brook, Told at Sunset) . . . . .	net 1.25
Op. 55. Sea Pieces. (3c—5b). (To the Sea, From a Wandering Iceberg, A. D. 1620, Starlight, Song, From the Depths, Nautilus, In Mid-Ocean) . . . . .	net 1.25
Six Little Pieces after the style of Bach. (3c—4a) . . . . .	Comp. 1.25

### Pianoforte Studies.

Op. 39. Twelve Etudes for the Development of Technic and Style. Book I and II . . . . .	each 1.50
---	-----------

### Pianoforte Duets.

Op. 42. Suite in A minor . . . . .	2.50
------------------------------------	------

### Orchestra.

Op. 42. Suite. Score . . . . .	net 3.00
Parts . . . . .	net 9.00
Op. 42a. In October. Supplement to first Suite. Score . . . . .	net 1.00
Parts . . . . .	net 3.00

### Songs.

Op. 9. Two Old Songs:	
No. 1. Deserted. E $\flat$ (e $\flat$ —a $\flat$ ) . . . . .	} . . . . . .50
No. 2. Slumber Song. . . . .	
Op. 33 No. 2. Cradle Hymn. New revised edition by the composer. D (e—d—g) . . . . .	.40
Op. 33 No. 3. Idyl. New revised edition by the composer. G (d—e—g) . . . . .	.40
Op. 34 No. 1. Menie. D min. (d—f) . . . . .	.30
No. 2. My Jean. A (e—e) . . . . .	.40
Op. 40 No. 3. Thy Beaming Eyes. Two keys . . . . .	each .30
Op. 40. Six Love Songs for Medium Voice. . . . .	net .75
(Sweet blue-eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For sweet love's sake, O lovely rose, I ask but this.)	
Op. 56. Four Songs. High or Love Voice . . . . .	net .75
(Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid sings light and a Maid sings low, As the gloaming shadows creep.)	

### Part Songs.

#### Men's Voices.

Op. 27 No. 1. In the starry sky above us . . . . .	.12
No. 2. Springtime. . . . .	.12
No. 3. The Fisherboy . . . . .	.12
Op. 41 No. 1. Cradle Song . . . . .	.10
No. 2. Dance of the Gnomes. . . . .	.10
Op. 52 No. 1. Hush, Hush! . . . . .	.10
No. 2. From the Sea . . . . .	.10
No. 3. The Crusaders (German or English words) . . . . .	.15
Op. 53 No. 1. Bonnie Ann . . . . .	.10
No. 2. The Collier Lassie . . . . .	.10
Op. 54 No. 1. A Ballad of Charles the Bold . . . . .	.10
No. 2. Midsummer Clouds . . . . .	.10
Two Songs from the Thirteenth Century.	
No. 1. Winter wraps his grimmest spell. . . . .	.10
No. 2. As the gloaming shadows creep . . . . .	.10

#### Mixed Voices.

Op. 43. Two Northern Songs:	
No. 1. Slumber Song . . . . .	.10
No. 2. The Brook . . . . .	.10
Op. 44. Barcarolle. With Pianoforte accompaniment, four hands . . . . .	.75
The Same. Voice parts only . . . . .	.25

The grading is from 1a, easiest, to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc. The Key of all Songs has been given in Capitals, and their compass in small letters.