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BY  
**EDWARD MAC DOWELL**

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## PIANO SOLO

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## PIANO FOUR HANDS

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Erster Abend  
Das Hindumädchen

First Evening  
The Hindoo Maiden

I  
Spieler links  
(Secondo)

Edward MacDowell. Op. 21

Larghetto

*pp*  
*misterioso*

*p*

*sempre cresc.*

*smorzando*



Erster Abend  
Das Hindumädchen

First Evening  
The Hindoo Maiden

I  
Spieler rechts  
(Primo)

Edward MacDowell. Op. 21

Larghetto

*p tranquillo*

*poco marc.* *sempre cresc.*

*f* *p* 1

### Spieler links (Secondo)

*pp*  
*poco a poco cresc.*

*sempre cresc.*  
*agitato e poco acceler.*

*f allargando*  
*rit.*  
*p*  
*pp*

*dolciss.*  
*rall.*

*dim.*  
*pp*  
*ppp*

Spieler rechts  
(Primo)

*ppp* *dolce* *poco a poco cresc.*

*agitato e poco accelerando*

*allargando*  
*f marcato* *ritard.* *dolce*

*rall.*

*p legatiss.* *pp* *ppp*

Vierzehnter Abend  
Storchgeschichte  
Fourteenth Evening  
Story of the Stork

II  
Spieler links  
(Secondo)

Allegretto giocoso

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a tenuto (*ten.*) marking and a pianissimo (*pp*) dynamic. The third system features a piano (*p*) dynamic and a tenuto (*ten.*) marking. The fourth system includes a pianissimo (*pp*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. The fifth system concludes with a piano (*p*) dynamic and a *smorzando* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Vierzehnter Abend  
Storchgeschichte

Fourteenth Evening  
Story of the Stork

II  
Spieler rechts  
(Primo)

Allegretto giocoso

The musical score is written for a single piano part in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is marked 'Allegretto giocoso'. The score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a pianissimo (*pp*) dynamic. The third system returns to piano (*p*). The fourth system features dynamic markings for *sotto voce*, *molto cresc.*, and *f*. The fifth system concludes with *dolce* and *poco a poco smorzando* markings. The notation includes various rhythmic values, slurs, and dynamic hairpins.



# Spieler links

(Secondo)

*più lento*

*ppp* *dolciss.*

*poco a poco Tempo I*

*poco allargando* *pp*

1

*pp* *poco ritard.* *dolce*

*pp* *smorzando* *ppp*

Spieler rechts  
(Primo)

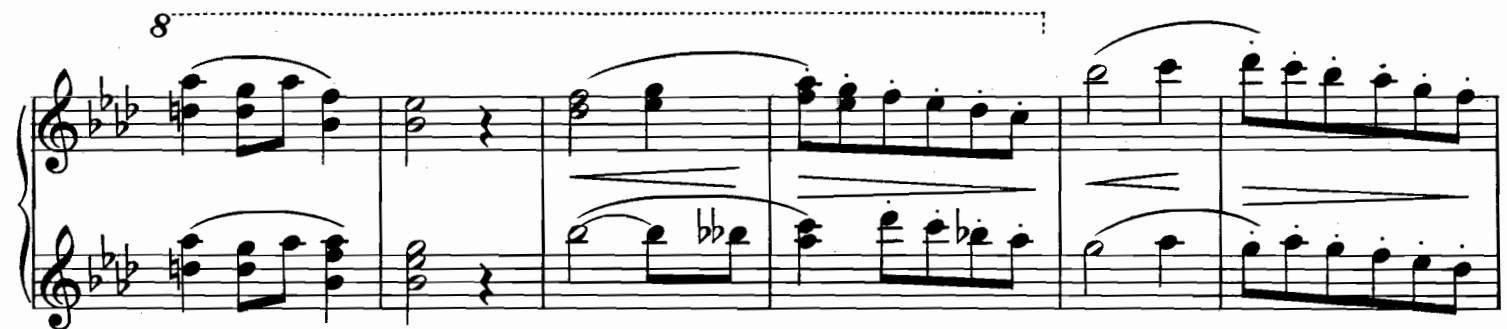
*più lento*  
*recitando*  
*ppp*  
*dolciss.*



8  
*poco allargando*  
*p poco a poco*  
*Tempo I*



8



*poco ritard.*  
*p*



*pp*  
*smorzando*  
*ppp*



Dreiundzwanzigster Abend

In Tyrol

Twenty-third Evening  
In the Tyrol

III

Spieler links  
(Secondo)

Moderato placido

The musical score is written for piano in F# major (three sharps) and 2/4 time. It consists of five systems of two staves each. The first system begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The first measure contains a whole rest in the treble and a quarter rest in the bass. The second measure has a fermata over the treble staff and a '2' in the bass. The third measure starts with a piano (*p*) dynamic and a slur over the treble staff. The fourth measure has a fermata over the treble staff and a 'p' dynamic in the bass. The fifth measure has a slur over the treble staff and a 'p' dynamic in the bass. The sixth measure has a slur over the treble staff and a 'p' dynamic in the bass. The second system continues with slurs and piano dynamics. The third system includes a *cresc.* marking in the first measure and a *pp* marking in the fifth measure. The fourth system features a slur over the treble staff and a *pp* marking in the bass. The fifth system concludes with a *poco a poco dimin. rall.* marking in the first measure and a fermata over the treble staff in the final measure.

Drieundzwanzigster Abend  
In Tyrol

Twenty-third Evening  
In the Tyrol

III

Spieler rechts  
(Primo)

Moderato placido

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system is marked with a forte dynamic *pp quasi campana*. The second system is marked *sempre pp*. The fifth system is marked *poco a poco dimin. rall.*. Each system begins with an 8-measure rest in the treble clef. The music features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

Spieler links  
(Secondo)

*a piacere*

*ppp*

*2 Ped.*

*pp poco a poco accelerando e cresc.*

*p acceler.*

*sempre cresc.*

*sempre acceler.*

*Allegro*

*ff*

*poco a poco ritard.*

*dimin. -*

*sempre ritard.*

*molto rallentando*

*poco a poco*

*perdendosi ppp*

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system begins with the tempo marking 'a piacere' and dynamics 'ppp' and '2 Ped.'. The second system features 'pp poco a poco accelerando e cresc.' and includes a first ending bracket. The third system has 'p acceler.' and 'sempre cresc.'. The fourth system is marked 'sempre acceler.' and 'Allegro' with a 'ff' dynamic. The fifth system is marked 'poco a poco ritard.' and 'dimin. -'. The sixth system concludes with 'sempre ritard.', 'molto rallentando', 'poco a poco', and 'perdendosi ppp'. The piece ends with a 2/4 time signature.



Spieler rechts  
(Primo)

*a piacere, quasi corno* *ten.*

*ppp* *pp*

*p poco a poco accelerando e cresc.*

*p* *acceler.* *cresc.* *legg.*

*sempre acceler.* *al* *Allegro e sempre mf*

*poco a poco ritard.*

*sempre ritard.* *molto rallent.* *p*

# Spieler links

(Secondo)

Tempo I

*religioso*

*dolce* *rall.* *ppp*

Spieler rechts  
(Primo)

Tempo I

8

*come prima*

8

*sempre p*

8

8

*rit.*

*dolce*

*rall. ppp*

Achtundzwanzigster Abend

Der Schwan

Twenty-eighth Evening

The Swan

IV

Spieler links

(Secondo)

Andantino calmato

8  
p  
Spieler rechts  
(Primo)

p legatiss.

dim.

pp

pp

Der Schwan

Twenty-eighth Evening

The Swan

IV

Spieler rechts

(Primo)

Andantino calmato

8

*p e legatissimo*

The first system of musical notation for 'Der Schwan'. It consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 2/4 time signature. The music is marked 'Andantino calmato' and begins with a dynamic of *p e legatissimo*. A first ending bracket labeled '8' spans the first two measures.

8

The second system of musical notation. It continues the piece with two staves. A first ending bracket labeled '8' spans the first two measures.

*sempre p* *dim.*

The third system of musical notation. It continues the piece with two staves. The dynamic is marked *sempre p* and *dim.* (diminuendo).

*pp* 3 *p*

The fourth system of musical notation. It continues the piece with two staves. The dynamic is marked *pp* (pianissimo), followed by a triplet of eighth notes marked '3', and then a dynamic of *p* (piano).

The fifth system of musical notation. It continues the piece with two staves.



### Spieler links (Secondo)

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various dynamics and articulations:

- System 1:** The first staff begins with the instruction *dolce*. The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment of eighth notes.
- System 2:** The first staff starts with a forte *f* dynamic, followed by a piano *p* dynamic. The right hand continues with slurred melodic phrases, and the left hand maintains the eighth-note accompaniment.
- System 3:** This system continues the melodic and accompanimental patterns established in the previous systems.
- System 4:** The first staff begins with a piano *p* dynamic. The right hand's melodic line is characterized by slurs and accents, and the left hand's accompaniment remains consistent.
- System 5:** The first staff is marked *calando*, indicating a gradual deceleration. The right hand features a melodic line with slurs and accents, and the left hand's accompaniment concludes with a piano *p* dynamic.

Spieler rechts  
(Primo)

First system of musical notation. The upper staff contains a melodic line with a slur over the first six measures and a fermata over the seventh measure. The lower staff contains a bass line. The tempo/mood marking *dolce* is written in the first measure.

Second system of musical notation. The upper staff contains a melodic line with a slur over the first six measures and a fermata over the seventh measure. The lower staff contains a bass line. The tempo/mood marking *sotto voce* is written in the seventh measure.

Third system of musical notation. The upper staff contains a melodic line with a slur over the first six measures and a fermata over the seventh measure. The lower staff contains a bass line.

Fourth system of musical notation. The upper staff contains a melodic line with a slur over the first six measures and a fermata over the seventh measure. The lower staff contains a bass line. The dynamic marking *p* is written in the seventh measure.

Fifth system of musical notation. The upper staff contains a melodic line with a slur over the first six measures and a fermata over the seventh measure. The lower staff contains a bass line. The tempo/mood marking *calando* is written in the seventh measure. A triplet of eighth notes is marked with the number 3 in the final measure.

Spieler links  
(Secondo)

*poco cresc.*

*dim.* *rit.*

8 (Spieler-rechts)  
(Primo)

*ppp*

*pp*

*ppp* *rallent.*

Spieler rechts  
(Primo)

First system of musical notation, measures 1-4. The music is in treble and bass clefs. Measure 1 starts with a piano (*p*) dynamic. Measure 4 includes a crescendo (*cresc.*) marking and a *b2* annotation.

Second system of musical notation, measures 5-8. Measure 5 has a *dim.* marking. Measure 8 has a *rit.* marking. A *180* annotation is present above measure 6.

Third system of musical notation, measures 9-12. Measure 9 starts with a piano (*p*) and *legatiss.* marking.

Fourth system of musical notation, measures 13-16. Measure 14 has a *rit.* marking. Measure 15 has a *dolciss.* marking.

Fifth system of musical notation, measures 17-20. Measure 18 has a *pp* marking. Measure 19 has a *rallent.* marking.

Einunddreissigster Abend

Bärenbesuch

Thirty-first Evening  
Visit of the Bears

V

Spieler links

(Secondo)

Allegretto semplice

*pp*

*tr*

*p*

*marc.*

*pesante ma pp*

*ff*

*pp ten.*

*poco rall.*



Einunddreissigster Abend

Bärenbesuch

Thirty-first Evening  
Visit of the Bears

V

Spieler rechts  
(Primo)

Allegretto semplice

*p*

*p dolce*

*mf*

*ff*

*pp ten.* *poco rall.*

# Spieler links (Secondo)

*stretto a tempo*

*mf*

*poco marc.*

*pesante*

*mf*

*poco marc.*

*non legato*

*ff*

*alla marcia*

*pp*

*pp*

*p*

*pp*

*2 Pedali*

*ma pesante*

*perdendosi*

*rall.*

*ppp*

Spieler rechts  
Primo

stretto a tempo

tr. 3

**ff** alla marcia molto cresca

**f** 2 **mf** **p semplice**

**pp** **ppp** smorzando

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# PIANO 4 HANDS

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# PIANO 4 HANDS

## *Collection of German Overtures for Piano 4 Hands*

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Edited and Fingered by **LOUIS OESTERLE**

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