

# Piano Compositions

EDITED BY

## EDWARD MAC DOWELL.

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# IMPROMPTU.

Edited by Edward Mac Dowell.

HUGO REINHOLD, Op. 28 No 3.

**Piano.**

**Presto possibile.** *ff* *p* *f* *p*

Copyright 1895 by P. L. Jung.  
Assigned 1899 to Arthur P. Schmidt.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *ff* and *mf*.

Second system of musical notation, continuing the piece with intricate melodic lines and chordal textures.

Third system of musical notation, including the instruction *sempre ff* (sempre fortissimo) in the right-hand staff.

Fourth system of musical notation, showing a transition in the bass line with a long, sustained note.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many accidentals and a more rhythmic accompaniment in the bass clef.

Second system of musical notation. The treble clef continues with a melodic line that includes a *cresc.* marking. The bass clef has a few notes and rests.

Third system of musical notation. It features a *tr* (trill) in the treble clef, a *fz* (forzando) dynamic marking, and a *p* (piano) dynamic marking. The bass clef has a melodic line with fingerings 5, 3, 2, 1, 5, 3, 2, 1.

Fourth system of musical notation. The treble clef has a melodic line with fingerings 1, 4, 1. The bass clef has a melodic line with fingerings 3, 2, 1. A *cresc.* marking is present in the treble clef.

Fifth system of musical notation. The treble clef has a melodic line with fingerings 2, 1, 4. The bass clef has a melodic line with fingerings 7, 7, 7. A *cresc.* marking is present in the treble clef. The system ends with a *Ped.* (pedal) marking.

8

*ff*

\* V

This system contains the first two staves of music. The right-hand staff features a melodic line with slurs and accents, starting with a measure marked with a circled '8'. The left-hand staff provides a bass accompaniment with chords and single notes. A dynamic marking of *ff* is present. A small asterisk and a 'V' symbol are located below the left-hand staff.

5 3 2 1 3 1 5 3 2 1 3 1 5

This system continues the musical piece. The right-hand staff has a series of slurs and accents over the notes. The left-hand staff continues with a steady accompaniment. A sequence of fingerings (5 3 2 1 3 1 5 3 2 1 3 1 5) is written above the right-hand staff.

Con Anima.

*rall.* *f* *f*

5 3 1 5 2 3 1 5 3 2 1

2 3 4 5 4 5 4 1

This system is marked *Con Anima.* and begins with a *rall.* (rallentando) section. The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with slurs. Fingerings are indicated above the notes. Dynamic markings of *f* (forte) are used in the latter part of the system.

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

2 1 4 5 5 2 5 2 4 1

This system continues the musical piece with complex slurs and accents in the right-hand staff. The left-hand staff has a bass line with slurs. Fingerings are indicated above the notes.

*f*

5 3 1 1 3 3 5

This system continues the musical piece. The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with slurs. A dynamic marking of *f* is present. Fingerings are indicated below the notes.

First system of musical notation. Treble and bass clefs. Key signature: three flats. The piece begins with a piano (*p*) dynamic. The right hand features arpeggiated chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Dynamics include *espress.*, *f*, and *cresc.*. The tempo marking *poco accel.* is present. The music continues with similar textures, showing a slight increase in intensity.

Third system of musical notation. Dynamics include *rit.* and *pp*. The tempo marking *a tempo.* is present. The right hand has a melodic line with fingerings 1, 5, 4, 2. The left hand continues with accompaniment.

Fourth system of musical notation. The right hand features a melodic line with fingerings 4, 3, 1. The left hand continues with accompaniment.

Fifth system of musical notation. Dynamics include *f*, *rallent.*, *rit.*, *p*, and *dim.*. The tempo marking *rit.* is present. The system includes first and second endings. The right hand has a melodic line with fingerings 1, 2, 8. The left hand continues with accompaniment.

Sixth system of musical notation. Dynamics include *morendo.*, *accel.*, *dim.*, and *pp*. The tempo marking *morendo.* is present. The right hand has a melodic line with fingerings 3, 8. The left hand continues with accompaniment.

Tempo I.

The first system of music consists of three measures. The treble clef staff features a melodic line with eighth-note patterns, marked with fingerings 1 4, 1 4, 1 4, 1 4, 1 4, and 1. The bass clef staff provides a harmonic accompaniment with notes 5, 3, 2, 1, 5, 3, 2, 1, 5, 4, and 5. A bracket above the first measure indicates a first ending.

The second system contains three measures. The treble clef staff continues the melodic line with fingerings 1 4, 1 4, and 1. The bass clef staff includes dynamic markings *f* and *p*, and fingerings 2 5 2 1, 3 1, and 1. A crescendo hairpin is shown between measures 5 and 6.

The third system consists of three measures. The treble clef staff continues the melodic line. The bass clef staff features a dynamic marking *f* and includes a first ending bracket above the final measure.

The fourth system contains three measures. The treble clef staff continues the melodic line with accents. The bass clef staff includes a dynamic marking *ff* and features a first ending bracket above the final measure.

The fifth system consists of three measures. The treble clef staff features chords and melodic lines with accents. The bass clef staff includes chords and melodic lines with accents.



First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as accents and hairpins.

Second system of musical notation, continuing the piece. It includes the dynamic markings *sempre ff* and *legato.* in the bass staff.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring more complex rhythmic patterns and articulation.

Fifth system of musical notation, concluding the page with dense musical textures and dynamic markings.

First system of musical notation. The right hand features a complex, rapid melodic line with many slurs and ties. The left hand provides a steady accompaniment. A *cresc.* marking is present in the left hand.

Second system of musical notation. The right hand continues with intricate patterns, including a section with a *tr* (trill) and a *fz* (forzando) marking. The left hand has a *fz* marking and a *p* (piano) dynamic. Fingerings are indicated with numbers 1-5. A measure rest of 8 measures is shown at the beginning.

Third system of musical notation. The right hand has a melodic line with slurs and ties. The left hand has a melodic line with slurs and ties. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand has a melodic line with slurs and ties. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand has a melodic line with slurs and ties. A *cresc.* marking is present in the left hand, and a *ff* (fortissimo) marking is present in the right hand. A measure rest of 8 measures is shown at the beginning.



# Compositions and Arrangements

by

# Edward Mac Dowell.

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A Maid sings light and a Maid sings low. F (d — g), D (b — e) separately . . . . .		40
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## Arrangements for Men's Voices by Edward Mac Dowell.

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von Woss, Under flowering branches . . . . .	10

Portrait of Edward Mac Dowell. Cabinet size . . . . . 50 Cts.

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



Published by

Boston

Arthur P. Schmidt

New York