

P. 21. 2. 61.

Barratole

VON



EAMAC-DOWELL

Op. 18 N^o 1.



Herrn Pablo Desvernine
in freundschaftlicher Verehrung zugeeignet.

Zwei
Stücke

für

Pianoforte

von

E. A. MAC-DOWELL.

Op. 18.

I. Barcarolle M. 1,50.

II. Humoreske M. 1,50.

Mit Vorbehalt aller Arrangements.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

BRESLAU,

JULIUS HAINAUER

Hofmusikalienhändler S. M. des Königs v. Preußen.

Basel St. Gallen, Zürich, Straßburg,	Paris.
Geb. Hug.	J. Mahr Durand, Schönewerk & Co
New-York.	Leipzig,
G. Schirmer.	C. F. Leede.



I. Barcarolle.

Allegretto tranquillo. (66 = ♩.)

E.A. Mac-Dowell. Op. 18.

Pianoforte.

pp la melodia sempre marcato e legatissimo NB.

dolciss.

pp

cresc.

cresc.

NB. Das sechste Achtel spiele man wegen der rhythmischen Zugehörigkeit zur nächsten Melodienote stets mit der rechten Hand.

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First system of musical notation. Treble and bass staves. Includes markings: *sempre cresc.*, *f*, and *poco dim.*. Fingerings are indicated with numbers 2, 3, and 7.

Second system of musical notation. Treble and bass staves. Includes markings: *mf*, *pp*, *poco a poco agitato*, *legg.*, and *cresc. poco a poco*. Fingerings are indicated with numbers 2, 3, 4, and 5.

Third system of musical notation. Treble and bass staves. Includes markings: *legg.*, *f*, and *sempre f*. Fingerings are indicated with numbers 2, 3, 4, and 5.

Fourth system of musical notation. Treble and bass staves. Includes marking: *dolciss.*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

Fifth system of musical notation. Treble and bass staves. Includes markings: *poco a poco*, *cresc.*, *f*, and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, and 4.

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

ff
con fuoco

f
molto ritard.

ppp *dolciss.*

2 1 3 3 2 1 3 1

sempre pp

1 2 3 2 1 3 1 2 3 2 3

simile

pp

poco rall.

rall.

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

Tempo I.

pp dolce

simile

poco cresc

dim.

p

pp₂

dolce

poco cresc.

poco a poco dim.

sempre dim.

pp

poco rallent. pp

molto rit.

ten.

p

pp

morendo

ppp

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Zephyrsäuseln von Aloys Hennes Op. 387.

M. 1. 75

Andante con moto.

Score for piano and bass. The piece is in 2/4 time, marked 'Andante con moto'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *p*, *cresc.*, *dim.*, and *p*. There are several 'Red.' markings with asterisks in the bass line.

La Grâce. Pièce de genre von Carl Bohm Op. 302 № 5.

M. 1. 50

Moderato.

Score for piano and bass. The piece is in 2/4 time, marked 'Moderato'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *p*. There are several 'Red.' markings with asterisks in the bass line.

Blumengruss. Melodie von Carl Bohm Op. 284.

M. 1. -

Moderato.

Score for piano and bass. The piece is in 2/4 time, marked 'Moderato'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *p*, *dolce*, *cresc.*, and *f*. There are several 'Red.' markings with asterisks in the bass line.

Sehnsucht von Aloys Hennes Op. 215.

M. 1. 25

Moderato.

Score for piano and bass. The piece is in 2/4 time, marked 'Moderato'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *p* and *crescendo*. There are several 'Red.' markings with asterisks in the bass line.

Gruss an Steiermark von Johann Kafka Op. 105.

M. 1. 50

legato

Score for piano and bass. The piece is in 2/4 time, marked 'Moderato'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *p con dolce*, *mf*, and *ritard.*. There are several 'Red.' markings with asterisks in the bass line.

Abendgebet von D. Krug Op. 131.

M. 1. -

Quasi Adagio.
con festivito

Score for piano and bass. The piece is in 2/4 time, marked 'Quasi Adagio'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *pp molto legato*, *cresc.*, *dim.*, and *dim.*. There are several 'Red.' markings with asterisks in the bass line.

Zephyr und die Blumen von Carl Bohm Op. 347 № 6.

M. 2. -

Ziemlich ruhig.
sonore

Score for piano and bass. The piece is in 2/4 time, marked 'Moderato'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *mf* and *cresc.*. There are several 'Red.' markings with asterisks in the bass line.

Mein Liebling. Gavotte von A. Hilger Op. 11.

M. 1. -

Score for piano and bass. The piece is in 2/4 time, marked 'Moderato'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *ffz p*, *ffz p*, *p*, *mf*, *f*, and *ff*. There are several 'Red.' markings with asterisks in the bass line.

Abendfeier. Notturmo von Gustav Merkel Op. 84.

M. 1. -

Andante.
cantabile

Score for piano and bass. The piece is in 2/4 time, marked 'Andante'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *p*, *cresc.*, and *f*. There are several 'Red.' markings with asterisks in the bass line.

Allerseelen von Fritz Spindler Op. 397

Sehr langsam mit tiefer Empfindung.

M. 1. 50

Score for piano and bass. The piece is in 2/4 time, marked 'Andante'. It features a melody in the right hand with grace notes and a bass line with chords. Dynamics include *mf* and *pp*. There are several 'Red.' markings with asterisks in the bass line.

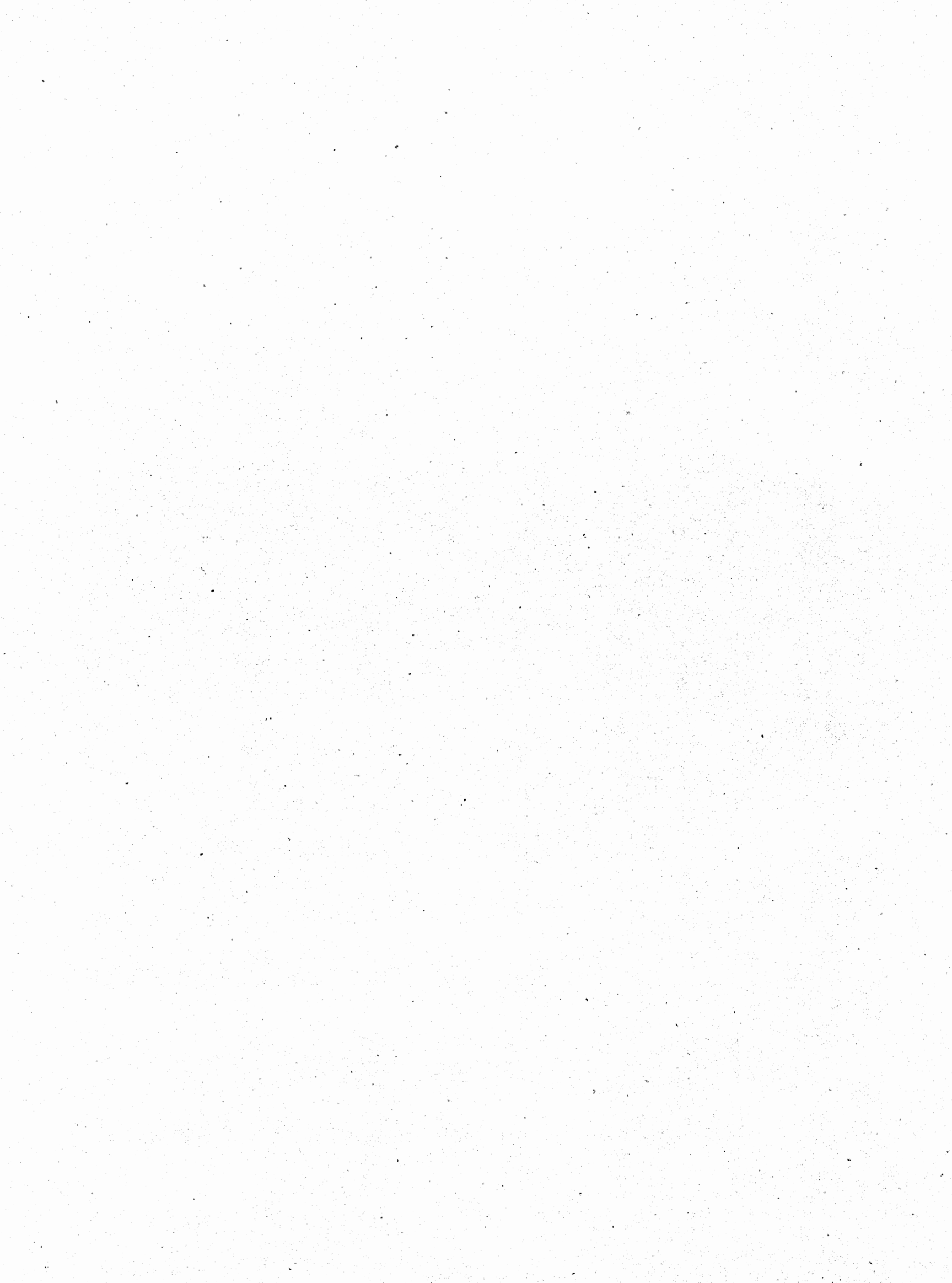


Humoreske

VON

L. A. MAC-DOWELL

Op. 18 No. 2.



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II. Humoreske.

E. A. Mac-Dowell. Op. 18.

Pianoforte.

Presto. (116 = ♩)

p leggiero

simile

p ten.

ten.

cresc.

f ma sempre leggiero

3 2 1 4 3 2 1 3

p cresc.

stacc. pp

4 3 2 1 3 4 1 3 5

8

legg.

ten.

2 4 1

28 30 32

ten. *sempre* - *cresc.* *ff*

35 37 39

40 42 44

p non legato *poco rall.*

45 47 49

a tempo *p legg.* *cresc.*

50 52 54 55

sempre - *cresc.* *f*

56 58 60 61

leggierissimo

giocosamente

pp

stacc.

ten. p

1

pp

2 Ped. *

60

legg.

p

poco

72

cresc.

acceler.

1

pp

legg.

2 Ped. *

78

pp

poco rall.

84

poco marcato

p

90

a tempo

poco rall. pp

pp

ten.

1 ppp

pp

*2^{da} Lec. **

p

ten.

ten.

p

poco marcato il basso

p

ten.

ten.

leggieriss.

8

8

f marcato

sempre marcato

1 3 3 2 1 3

Handwritten: 132

poco a poco dim.

2 1

Handwritten: 132

Tempo I.

sempre dim

ppp

pp - *rall.*

Handwritten: 147

p *ten.* *ten.*

Handwritten: 152

cresc.

f ma sempre leggiero

163

p cresc.

stacc. pp

8

This system contains the first five measures of a musical piece. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. The dynamics start at *p cresc.* and transition to *stacc. pp* at measure 5. A first ending bracket labeled '8' spans the final two measures.

167

p legg.

This system contains the next five measures. The right hand continues with eighth-note patterns, and the left hand has a more active bass line. The dynamic is *p legg.*. A first ending bracket labeled '8' spans the final two measures.

170

mf cresc.

fff e risoluto

8

1 5

This system contains five measures. The right hand has a melodic line with accents, and the left hand has a bass line with a first ending bracket labeled '8' at the end. The dynamics are *mf cresc.* and *fff e risoluto*. Fingering numbers '1 5' are shown at the end of the system.

187

sempre fff

3 2

1 5

1 5 8 2

1 5

This system contains five measures. The right hand features a series of chords, and the left hand has a bass line with a first ending bracket labeled '8' at the end. The dynamic is *sempre fff*. Fingering numbers '3 2', '1 5', '1 5 8 2', and '1 5' are shown at the end of the system.

200

ppp

leggieriss.

ppp

2

1 3 2 1

2 Ped. *

8

This system contains five measures. The right hand has a melodic line with a first ending bracket labeled '8' at the end. The left hand has a bass line with a first ending bracket labeled '8' at the end. The dynamics are *ppp* and *leggieriss.*. Fingering numbers '1 3 2 1' and '2 Ped. *' are shown at the end of the system.