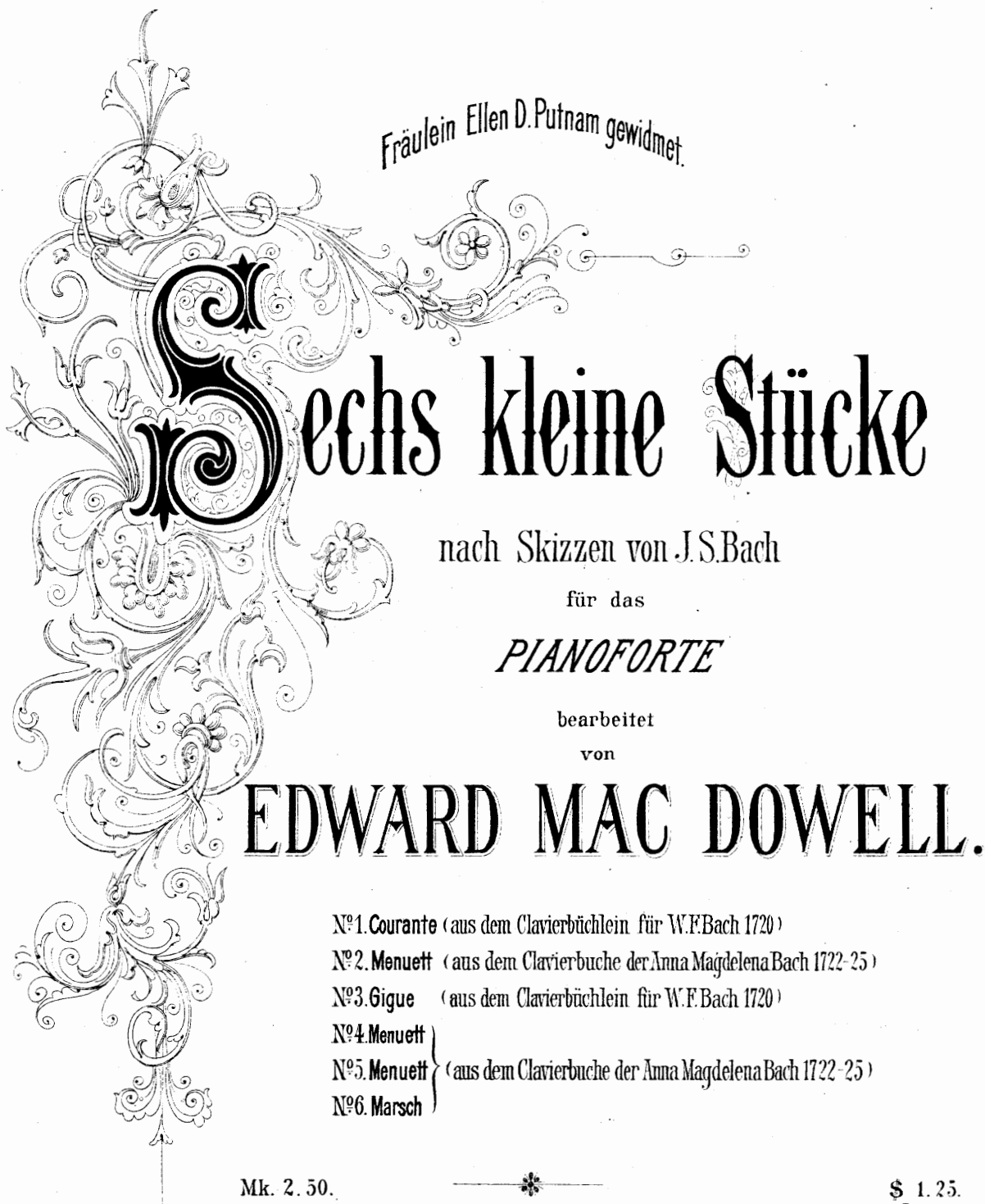


Fräulein Ellen D. Putnam gewidmet.



Sechs kleine Stücke

nach Skizzen von J.S.Bach

für das

PIANOFORTE

bearbeitet

von

EDWARD MAC DOWELL.

N^o1. Courante (aus dem Clavierbüchlein für W.F.Bach 1720)

N^o2. Menuett (aus dem Clavierbuche der Anna Magdalena Bach 1722-25)

N^o3. Gigue (aus dem Clavierbüchlein für W.F.Bach 1720)

N^o4. Menuett

N^o5. Menuett (aus dem Clavierbuche der Anna Magdalena Bach 1722-25)

N^o6. Marsch

Mk. 2. 50.

\$ 1. 25.

ARTHUR P. SCHMIDT.

Boston **Leipzig** **New York**
146 Boylston Street. 136 Fifth Avenue.

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No. 1. Courante.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

Allegretto, sempre con delicatezza.

ppp e dolciss.
ten.

con 2 Ped. a piacere. (imitando il Clavicembalo)

ten.

ten.
cresc.
ten.

ten.
poco rit.

dolce.
sempre cresc.

5 3 1 3

poco rit. *dolce.*

poco

rit. *dolce* *ten.*

ten. *ten.*

ten. *rit.* *dolciss.*

No. 2. Menuet.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

Allegretto, non troppo lento.

p. leggero

dim.

dolce

a tempo

p *poco rit.* *legg.*

poco marc.

f

Trio.

poco rit. **ff** *Fine.* *p*

This system contains the first two measures of the Trio section. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment. The dynamics range from *poco rit.* and **ff** to *Fine.* and *p*. A double bar line is present after the second measure.

This system contains the next two measures. The right hand continues with a melodic line, and the left hand has a bass line with some arpeggiated figures. The key signature changes to one flat.

dolce

This system contains the next two measures. The tempo is marked *dolce*. The right hand features a more lyrical melody, and the left hand has a simple accompaniment.

pp *mf*

This system contains the next two measures. The dynamics are *pp* and *mf*. The right hand has a more active melodic line, and the left hand has a bass line with some arpeggiated figures.

f *f.*

This system contains the next two measures. The dynamics are *f* and *f.*. The right hand has a more active melodic line, and the left hand has a bass line with some arpeggiated figures.

al segno

This system contains the final two measures of the Trio section. The right hand has a melodic line, and the left hand has a bass line. The section ends with the instruction *al segno* and a segno symbol.

No. 3. Gigue.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

Allegro, con energia.

f e marc. m.g.

m. d.

f marc.

cresc.

f cresc.

fpp e legg.

cresc.

sempre cresc.

f

ff rit.

a tempo

marc.

marc.

1 2 3
1 marc. 2 cresc.

8 1 2
f marc.

5 4 1 4
sempre cresc. ff

2 fff cresc. fz mf leggiero

cresc. sempre cresc.

ff martellato fff rit.

No. 4. Menuet.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

Andantino, quasi pastorale.

p dolce

p harmonioso

poco a poco cresc.

sempre cresc.

f

No 5. Menuet.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

Allegro moderato, ma con fuoco.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato, ma con fuoco'. The score includes various dynamics and performance instructions:

- System 1: *f. non legato* (treble), *f* (bass)
- System 2: *ten.* (treble), *ff* (bass)
- System 3: *sempre ff* (bass), *pp legg. e staccatiss.* (treble)
- System 4: *ff* (bass)
- System 5: *brioso* (treble), *sempre ff* (bass), *pp dolce* (treble)
- System 6: *ten.* (treble), *f* (bass), *cresc.* (bass)

ff *poco rit.* *fff* **Trio.** *staccatiss.* *pp misterioso* *con sord. (2 Ped.)*

Fine.

pp *ten.* *sempre mezza voce* *ten.* *ten.* *pp* *ten.*

cresc. *ten.* *ff* *cresc.* *tre Corde*

ten. *p grazioso* *ten.* *ten.* *ten.*

p *ten.* *ten.* *f pesante* *cresc.*

ff *cresc.* *fff (senza rit.)* *ten.* *ten.*

al Segno $\text{\$}$

No. 6. Marche.

J. S. BACH.

bearbeitet von E. A. Mac Dowell.

Allegro con spirito.

The musical score is presented in five systems, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*pp*) and *misterioso* character, marked with *ten.* (tenuto). The first system includes fingerings such as 5 1, 3 1, 3 1, 5 2, 4 1, and 2. The second system features *poco a poco cresc.* and *quasi trombe*. The third system starts with a forte (*f*) dynamic and includes *cresc.* markings. The fourth system is marked *sempre* and *ff* (fortissimo), with *quasi trombe* again. The fifth system begins with a piano (*p*) and *dolce* (sweet) character, followed by *cresc.* markings. Fingerings like 5 1, 3 1, 3 1, 5 2, 4 1, and 2 are repeated throughout the score.

5 4

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

f

molto cresc.

5 1

ff e marcatiss.

sempre cresc.

3 1 2 3 5 8

fff *rall.*

Compositions and Arrangements by Edward Mac Dowell.

Pianoforte Solos.		<i>g Cts.</i>
Op. 13.	Prelude and Fugue. Newly revised edition by the composer (4 c).	50
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Pierné,	Allegro Scherzando (5 a)	75
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Van Westerhout,	Momento Capriccioso (4c)	50
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From the eighteenth century.

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Op. 42.	1 st Suite, arr. by the composer	2 50
Orchestra.		
Op. 42.	First Suite for Full Orchestra. Orchestra Score	3 00
	Orchestra Parts	9 00

SONGS.

Op. 9.	Two Old Songs	50
	No. 1. Deserted	} E \flat (e \flat -e \flat)
	No. 2. Slumber Song	
Op. 33.	No. 2. Cradle Hymn. Newly revised edition by the composer. D (e-d-g)	30
	No. 3. Idyl. Newly revised edition by the composer. G (d-e-g)	40
Op. 34.	Two Songs with Piano Accomp.	
	No. 1. Menie. D min. (d-f)	30
	No. 2. My Jean. A (e-e)	40

Songs.		<i>g Cts.</i>
Op. 40.	Six Love Songs with Piano Accomp. (Sweet blue eyed Maid — Sweetheart tell me — Thy beaming eyes — For sweet love's sake — O Lovely Rose — I ask but this.) Thy Beaming Eyes. Separately F (c-f) E \flat (b \flat -e \flat)	75 30
Op. 56.	Four Songs, high or low Voice (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). A Maid sings light and a Maid sings low. F (d-g) D (b-e) separately	75 40
Op. 58.	Three Songs. (Constancy — Sunrise — Merry Maiden Spring.)	75

PART SONGS.

Mixed Voices.

Op. 43.	Two Northern Songs: No. 1. Slumber Song	10
	No. 2. The Brook	10
Op. 44.	Barcarollé. Four Hand Piano Accompaniment	75
	The same. Voice Parts only	25

Men's Voices.

Op. 27.	Three Songs. Germ. & engl. words. No. 1. In the Starry Sky Above Us No. 2. Springtime No. 3. The Fisherboy	12 12 12
Op. 41.	Two Songs: No. 1. Cradle Song No. 2. Dance of the Gnomes	10 10
Op. 52.	Three Choruses: No. 1. Hush, hush No. 2. From the Sea No. 3. The Crusaders. English or German text	10 10 15
Op. 53.	Two Choruses: No. 1. Bonnie Ann No. 2. The Collier Lassie	10 10
Op. 54.	Two Choruses: No. 1. A Ballad of Charles the Bold No. 2. Midsummer Clouds	10 10
Two Songs from the 13 th Century: No. 1. Winter wraps his grimmest spell.		10
	No. 2. As the gloaming shadows creep	10
Columbia College Songs		25

Arrangements for Men's Voices by Edward Mac Dowell.

Beines,	Spring Song	08
Borodine,	Serenade	10
Filke,	The Brook and the Nightingale	08
Moniuszko,	The Cossack	08
Rimsky-Korsakow,	Folk Song	08
Sokolow,	Spring	15
Sokolow,	From Siberia	15
von Holstein,	Bonnie Katrine	08
von Woss,	Under flowering branches	10

Portrait of Edward Mac Dowell.

Cabinet size	50
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