

114380

copy 1

TO CLARA KATHLEEN ROGERS.

# EIGHT SONGS

with

## Pianoforte Accompaniment

composed

by

# E. A. Mac-Dowell.

OP. 47.

Pr. M. 2. —.

Copyright of the Publishers for all Countries.



Registered in the Archives of the Union.

### BREITKOPF & HÄRTEL, LEIPZIG, BRUSSELS, NEW YORK.

20341.

Copyright 1893, by Breitkopf & Härtel.

Cl. S. 114380

114380

copy 1

1

## I.

## "The Robin sings in the Apple-tree."

E. A. Mac Dowell, Op. 47.

Moderately, with feeling.

*mf*

The rob - in sings in the ap - ple tree, The blackbird swings on the

*mf*

*p*

thorn, — The day grows old and si - lence falls, Leaving my heart for -

*p* *retard slightly*

*retard slightly*

*p*

lorn. — Night brings rest to man - y a soul,

*pp*

*pp*

*dolciss.*

Yet mine is dark with woe; Can I for - get the

*dolciss.*

days gone by When my love I whis - pered low? O rob - in, and thou

*mf*

blackbird brave, My songs of love have died, How could you sing as in

*p*

*pp* retard slightly *pp*

byegone days, When she was at my side. (E. A. M.)

*pp* retard slightly *ppp*

## II.

## Midsummer Lullaby.

*Dreamily.* *pp*

Sil - ver clouds are light - ly sail - ing Through the drow - sy,

trembling air, *pp* And the gold - en summer sun - shine Casts a glo - ry

eve - rywhere. *pp* Soft - ly sob and sigh the bil - lows As they dream in

sha - dows sweet, *pp* And the swaying reeds and rushes Kiss the mirror at their feet. *pp*

*slightly retard*

*retard*

*slightly retard*

*slightly retard*

*pp*

Sil - ver clouds are light - ly sail - ing Through the drow - sy trembling air,

*pp* *sempre pp*

*pp* *slightly retard*

And the gold - en summer sun - shine Casts a glo - ry eve - rywhere.

*slightly retard* *pp*

Soft - ly sob - and sigh the bil - lows As they dream in sha - dows sweet...

*p* *dim.*

*p* *p* *diminish*

And the swaying reeds and rushes Kiss the mirror at their feet. (After Goethe)

*p* *ppp*

## III.

## Folksong.

Slowly and simply, with pathos.

Is it the shrewd Oc - to - ber wind Brings the

tears in - to her eyes? Does it blow so strong that she must fetch Her

breath in sudden sighs? The sound of his hor - se's feet grows

faint, grows faint, grows faint, The Ri - der has passed from sight, has

passed, has passed from sight; The day dies out of the

crim - son west, And cold - ly falls the night. — She press - es her

*pp* *slightly slower* *p*

*pp* *slightly slower*

trem - ulous fin - gers tight Against her clos - ed eyes, And

*pp*

on the lone - some thre - shold there, She — cow - ers down and cries. (W. D. Howells)

*still slower* *p* *retard* *ppp*

*still slower* *pp* *p* *retard* *ppp*

111111

# IV.

## Confidence.

Not too slow, gracefully.

The piano introduction consists of two systems of music. The first system shows the treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The second system continues the accompaniment with a piano (*p*) dynamic marking.

*lightly*

Noon - day sun or night — Have for me one light, Love shines

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a piano (*p*) dynamic marking.

*p slower*

*in time*

in it bright, Through deep brown eyes. Scoffers tell a tale That

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes dynamic markings for piano (*p*) and pianissimo (*pp*).

*slower*

*in time*

love grows pale, That love grows pale, That brown eyes fail. Ah, how wise!

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a dynamic marking for piano (*p*).

*slightly slower*

*slightly slower*



*in time* *p lightly*

Ah, how wise! Sure - ly true love's

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "Ah, how wise!" followed by a long rest, and then "Sure - ly true love's". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *p* (piano) and *p lightly* (piano, lightly).

*in time*

might — Puts such fears to flight. In those brown eyes bright

The second system continues the vocal line with the lyrics "might — Puts such fears to flight. In those brown eyes bright". The piano accompaniment continues with chords and moving lines, maintaining the *p* dynamic.

*p slower* *in time* *p* *slightly pp*

Love nev - er dies! In those brown eyes, Love nev - er dies, — Love nev - er —

*slower* *in time* *s. slightly pp*

The third system features a vocal line with the lyrics "Love nev - er dies! In those brown eyes, Love nev - er dies, — Love nev - er —". The piano accompaniment includes dynamic markings of *p* and *pp* (pianissimo), and performance directions like *slower* and *s. slightly*.

*retard* *p*

dies, In those brown eyes Love nev - er dies. \_\_\_\_\_ (E. A. M.)

*retard* *pp* *l. H.*

The fourth system concludes the vocal line with "dies, In those brown eyes Love nev - er dies. \_\_\_\_\_ (E. A. M.)". The piano accompaniment features a *retard* (rushing) marking and ends with a flourish in the right hand, marked *l. H.* and *pp*.

V.

“The West-wind croons in the Cedar-trees.”

Not fast, with much character.

*pp* *p* *pp*

The west - wind croons in the ce - dar-trees, The

*pp* *p* *pp*

*Ad.* \*

gold - en-rod nods by the lea, And Maud there's love in your

*pp* *p*

*Ad.* \*

bon - ny black eyes; Can it be meant for me? The west - wind dies in the

*pp*

ce - dar-trees, The gold - en-rod droops by the lea, And

*p* *pp*

*Ad.* \*

*Ad.* \*

*f* *mf* *pp*

Maud there's scorn in your mer-ry black eyes Surely not meant for me?— The

*f* *dim.*

*p*

east - wind moans in the ce - dar-trees, The gold-enrod's dead by the

*p*

*Qw.* \*

*p*

lea, And Maud— you may glance with your cru - el blackeyes,

*p* *p*

*Qw.* \*

*retard* *p*

Win-ter has come to me.— (E. A. M.)

*retard* *pp* *p*

## VI.

## In the Woods.

Moderately, lightly.

*p*

In the woods at eve I wan-dered,

*p*

Through the sunset's crim-son light, In the woods, In the woods at eve,

*p*

There sat Da-mon play-ing soft-ly On the flute for

*pp*

*p*

*pp*

*slightly retard* *p lightly*

my — de - light; So, la la la la la la la la la la

*slightly retard* *pp*

*retard*

la la la la la la la

*retard* *in time* *lightly*

*pp* *mf*

Ah, he swore he loved me tru - ly, Begged me

*pp*

would I love him too, — And be - witched me with — his — mu - sic,

*p*

*slightly slower*  
*p*  
 As it thrilled the forest through; So, la

*slightly slower*  
*p*  
*delicately*

*in time*  
*lightly*  
 la la la la la la la la la la la la la

*p*

*retard*  
 la. *p* Now my

*in time*  
*retard*  
*lightly*

heart ne'er ceases long - ing For a lov - er pro - ven false,

*p*

proven false, pro - ven false, — And that cru - el, haunt - ing

mu - sic, Still my rest - less soul — en - thralls. So, la

*pp* *slightly retard* *p*

la la la la la la la la la la la la la la

*lightly* *pp* *retard*

la la (After Goethe.)

*in time* *lightly*

# VII.

## The Sea.

Broadly, with rhythmic swing.

*mf*  
One sails a way to sea, to sea, One stands on the shore and

*mf*

*increase*  
cries;— The ship goes down the world, and the light On the sul - len

*ff* *ppp* *p* *ppp*  
wa - ter dies.— The whis - pering shell is mute, — And

*f* *ff* *p*  
af - ter is e - vil cheer; She shall stand on the shore and cry in vain,



*pp*                      *retard*                      *pp*

in vain, Man - y and man - y a year — But the state - ly wide - winged

ship Lies wrecked, Lies wrecked on the unknown deep; — Far un - der, dead in his

*increase*                      *pp*                      *broader*

cor - al bed, The lov - er lies a - sleep, — Far un - der, dead in his

*retard*                      *ppp*

cor - al bed, The lov - er lies a - sleep — a - sleep. — (W. D. Howells)

*p*                      *retard*                      *ppp*

## VIII.

## Through the Meadow.

Not too slow, piquantly.

*p* *p*

The summer sun was soft and bland, As they went through the

*pp*

*p* *retard* *in time* *lightly*

meadow land. A - cross the stream was scarce a step, And yet she feared to

*in time*

*retard*

*retard*

try the leap; And he to still her sweet alarm, Must lift her o - ver

*retard*

*in time* *3* *slightly*

on his arm. She could not keep the narrow way, For still the lit - tle

*in time* *lightly* *slightly*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The score includes various performance markings such as dynamics (p, pp), articulation (retard, in time, lightly, slightly), and phrasing slurs. The lyrics are written below the vocal line.

*slower* *retard* *in time*

feet would stray, And ev - er must he - bend t'undo The tangled grasses

*slower* *retard* *in time*

*retard*

from her shoe, From dain - ty rose - bud lips - in pout, Must kiss the perfect

*retard*

*in time* *p*

flow - er out! Ah! - lit - tle coquette! Fair - deceit! Some

*in time* *slightly marked*

*slightly retard* *p* *f slower* *p*

things are bit - ter that were - sweet. Ah! ah! lit - tle co - quette!

*slightly retard* *f* *slower* *p*

*still slower* *pp* *p* *retard* *pp* *p*

Some things are bit - ter that were sweet. (W. D. Howells)

*still slower* *pp* *retard* *p* *in time* *pp*



# BREITKOPF & HÄRTEL.

LEIPZIG.  
BRUSSELS.



NEW YORK.  
LONDON.

## SONGS WITH ENGLISH WORDS.

*e = English. fr = French. g = German. it = Italian.*

### German Song Publications.

Songs of old and modern composers in Folio size at \$—50 each net. For Soprano Voice Nos: 1 to 200.  
For Mezzo Soprano: Nos. 201 to 400. For C'Alto: Nos. 401 to 450. For Tenor: Nos. 451 to 600. For Barytone and  
Bass: Nos. 601 to 700.

Edition in numbers each \$—20 net.

For Soprano: Nos. 1001—1350. 2001—2350. For Mezzo Sop.: 1351—1550. 2351—2550.  
For C'Alto 1551—1600. 2551—2650. For Tenor: 1601—1800. 2651—2850. For Barytone: 1801—1950.  
2861—2950. For Bass: 1951—2000. 2951—3000.

### Duets with Piano accompaniment.

	Price \$ cts.		Price \$ cts.
<b>Gade, Niels, W.</b> , Op. 9. Nine Songs for two Soprano voices. e. g. . . . . net	1 —	<b>Hiller, Ferdinand</b> , Op. 39. Songs of the People. 7 Duets with or without acc.; New Ed., e. g. . . . .	1 —
<b>Grädener, Carl G. P.</b> , Op. 15. Hebrew Songs for one and two female voices (3 Duets, 2 Solos), New Ed., e. g. . . . .	1 —	<b>Jadassohn, S.</b> , Op. 36. Nine Songs (Canons) for two Soprano voices; e. g. . . . .	1 90
		— Op. 72. Nine Folk-Songs; e. g. . . . .	1 50

### Trios, Quartets and other Choruses, with or without accompaniment.

	Price \$ cts.		Price \$ cts.
<b>Bach, J. S.</b> , St. Luke's Passion. Vocal Score, e. g. . . . . net	1 50	<b>Bruch, Max</b> , Hebrew Songs (Hebräische Gesänge) for mixed Chorus, Orchestra and Organ (ad lib.), Full Score, e. g. . . . . net	2 50
<b>Becker, Albert</b> , Op. 26. Sacred Dialogue (Geistlicher Dialog), for Alto solo and Chorus with Organ acc.; Vocal Score, e. g. net	— 50	— Organ and Orchestral Parts . . . . .	3 75
— Reformation Cantata for Solos and Chorus with Orch. and Org. acc.; Vocal Score, e. g. . . . . net	1 —	Vocal Score . . . . .	1 —
— Orch. Score . . . . . net	10 —	Vocal Parts, each . . . . . net	— 20
— Orch. Parts . . . . . net	11 50	<b>Costa, M.</b> , Eli. Oratorio. Vocal Score, e. g. . . . .	7 50
Vocal Parts, g., each . . . . . net	— 40	— Naeman. Oratorio. Vocal Score, e. g. . . . .	7 50
— Op. 50. Cantata, for Solos, Chorus and Orchestra. Score . . . . . net	5 —	<b>Dürrner, J.</b> , Op. 26. Three Songs for mixed Chorus, e. g. Score 1 —. Parts. . . . . net	— 30
— Orch. Parts . . . . . net	6 —	— The same singly, Nr. 1. This love is much like the wind. Score, net — 30. Parts, each . . . . . net	— 10
Vocal Score, e. g. . . . . net	— 75	— Nr. 2. Morning Wandering. e. g. Score, net — 30. Parts, each . . . . . net	— 10
<b>Bruch, Max</b> , Op. 54. Songs (Solos and mixed Choruses) from Heyse's »Siechentrost«, with accompaniment of Piano and Violin. Score and Parts. e. g. . . . .	3 75	— 6 Scotch National Songs for Men's voices. e. g. Score, — 75. Parts, each net	— 40

# BREITKOPF & HÄRTEL'S POPULAR EDITION.

	Price \$ cts.		Price \$ cts.
<b>Dürner, J.</b> , The same, singly:			
Nr. 1. I've seen the smiling of fortune. e. g.			
Score, net — 30. Parts, each . . . net	— 10		
Nr. 2. Twas on a summer's afternoon. Score,			
net — 30. Parts, each . . . net	— 10		
Nr. 4. On thy wild moors. Score . . . net	— 30		
Parts, each . . . net	— 10		
<b>Gade, Niels W.</b> , Op. 23. Spring Phantasy.			
Concert-Piece for 4 Solo-Voices, Orchestra			
and Piano.			
Vocal Score, e. . . . .	1 —		
- e. g. . . . .	5		
- Parts, e. g. . . . .	0		
- e. g. . . . .	50		
— Spring's Message. . . . . net	1 75		
<b>Goldschmidt, A. von</b> , The Seven Mortal Sins			
(Die sieben Todsünden). Full Score, e. g.	50 —		
Orchestral and Solo Parts in MS.			
Chorus Parts (Sop., Alto, Ten., Bass) each	1 —		
Vocal Score, e. g. . . . .	7 50		
Introductions to III <sup>d</sup> Part and »Liebesscene«.			
Orchestral Score, e. g. . . . .	4 —		
- Parts . . . . .	6 —		
<b>Händel, G. F.</b> , Esther. Oratorio. Vocal Score, e. g.	7 50		
<b>Haydn, Jos.</b> , The Seasons. Oratorio. Full			
Score, e. g. . . . .	18 —		
Vocal Score e. g. (arr. by the Composer)	7 50		
<b>Hofmann, Heinr.</b> , Op. 64. Cantata for Alto			
Solo, Chorus and Orchestra (Organ ad lib.)			
Orch. Score. . . . .	5 —		
- Parts . . . . .	6 75		
Vocal Score, e. g. . . . .	2 —		
- Parts, e. g. . . . .	1 75		
— Op. 68. »Sinnen und Minnen«. A Cyclus			
of Songs for Sop., Alto, Ten. and Bass,			
with Piano accompaniment.			
Vocal Score, e. g. . . . .	3 75		
- Parts, e. g. . . . .	2 —		
— Op. 84. Spring and Love (Lenz und			
Liebe). A Cyclus of Songs for Soprano,			
Alto, Ten. and Bass, with Piano acc.			
Vocal Score, e. g. . . . .	3 50		
- Parts, e. g. . . . .	1 50		
— Op. 100. Editha. A tale of the Hertha-Sea			
(Eine Sage vom Herthasee). Piano Score, net	5 —		
Full Score. . . . . net	15 —		
Orchestral Part . . . . . net	20 —		
Vocal Parts, e. g., each . . . . . net	50		
<b>Jadassohn, S.</b> , Op. 54. Forgiveness. Concert-			
Piece for Soprano solo, Chorus and Orchestra.			
Vocal Score, e. . . . .	3 —		
- Parts, e. g. . . . .	— 50		
— Op. 60. The 100 <sup>th</sup> Psalm; for 8 part-			
Chorus, Alto solo and Orchestra. Score 4.25.			
Orch. Parts 4—. Vocal Parts, each net	— 20		
— Op. 65. By the Rivers of Babel, (Trost-			
lied) for Chorus, (Organ ad lib.) and Orchestra.			
Full Score (with additional Piano accom-			
paniment), e. g. . . . .	6 —		
Orchestral Parts . . . . .	6 25		
Vocal Parts, each . . . . . net	— 40		
<b>Krug-Waldsee, J.</b> , Op. 27. The Fiddler of			
Gmünd. Legend for mixed Chorus, Tenor-			
Solo and Orchestra (Violinsolo).			
Vocal Score, e. g. . . . . net	2 50		
Vocal Parts, each . . . . . net	— 20		
<b>Markull, F. W.</b> , Op. 136. Roland's Horn. A			
Cantata for Men's Voices, Solos and Orchestra.			
Full Score in MS. . . . .	25 —		
Orchestral Pars in MS. . . . .	14 25		
Vocal Score, e. . . . .	1 50		
<b>Nicodé, J. L.</b> , Op. 31. The Sea (Das Meer).			
Ode-Symphony for Men's Voices, Solo,			
Orchestra and Organ, e. g.			
Full Score . . . . .	12 50		
Orchestral Parts . . . . .	18 25		
Vocal Parts, each . . . . . net	— 40		
<b>Raff, J.</b> , Op. 209 The Day (Die Tageszeiten).			
Concertante in 4 Parts for Chorus, Piano			
and Orchestra. Score, g. \$ 10.50. Piano and			
Orch. Parts \$ 11.50. Arr. for Chorus and			
2 Pianos \$ 7—. Vocal Parts e. g., each net	— 40		
— Op. 212. The World's End: The Judg-			
ment; The New World, After the words of			
the Holy Scripture. Oratorio. e. g.			
Full Score . . . . .	22 50		
Orchestral Parts . . . . .	23 65		
Vocal Score, e. . . . .	2 50		
- Parts, each . . . . . net	— 40		
<b>Reinecke, C.</b> , Op. 161. »Sommertagsbilder«			
(Summerday-Pictures), for Chorus and Or-			
chestra. Score, e. g. . . . .	13 75		
Orch. Parts \$ 13.15. Vocal Score, e. g. . .	6 75		
Vocal Parts, each . . . . . net	— 40		
<b>Schumann, Rob.</b> , Op. 98 <sup>b</sup> . Requiem for			
Mignon, from Goethe's Wilhelm Meister.			
For Solo, Chorus and Orchestra.			
Vocal Score. . . . .	1 75		
- Parts . . . . . each	— 15		
— Op. 71. Hymn for Advent; for Solo-			
Voices, Chorus and Orchestra.			
Vocal Score. . . . .	1 90		
- Parts . . . . . each	— 15		
— Manfred. Dramatic Poëm in three parts.			
Vocal Score. . . . .	1 25		
- Parts . . . . .	1 25		
<b>Spoehr, L.</b> , »Der Fall Babylons« (The Fall of			
Babylon), Oratorio in 2 Parts for Solo,			
Chorus and Orchestra. Score. . . . .	22 50		
Orch. Parts . . . . .	18 —		
Vocal Score \$ 9.75. Solo Parts \$ 2.25.			
Chorus Parts, e. g., each. . . . . net	— 40		
<b>Stehle, J. G. Ed.</b> , The Legend of St. Cecilia.			
Vocal Score, e. g. fr. it. . . . .	3 —		
- Parts, e. g., each . . . . . net	— 20		
— Evening-Song (Abendfeier), for Tenor			
solo and female Chorus or Soprano solo and			
Male Chorus with Orchestra or Piano ac-			
companiment. Vocal Score, e. g. fr. it. net	— 50		
— Oybin, for Alto-Solo and Male Chorus			
with Piano or Orchestra accompaniment.			
Vocal Score. . . . . net	1 —		
<b>Tausch, J.</b> , Op. 16. March of the »Germanen-			
zug« from »Trutz-Nächtigal« by A. Silber-			
stein. For Soprano-solo, Chorus and Orchestra.			
Vocal Score, e. g. . . . .	1 75		
<b>Wagner, R.</b> , Lohengrin. Vocal Score, e. g., net	3 —		
— Tristan and Isolde. Vocal Score . net	5 —		
<b>Wallnöfer, A.</b> , Eddystone. Action in 3 Acts.			
Vocal Score, e. . . . .	5 —		

Cheap Collection of Orchestral Works (16 Series in 1000 Numbers) and of Chorus Parts (22 Series in 550 Numbers). Complete Lists on application from our New York house and of all Musik Sellers.