

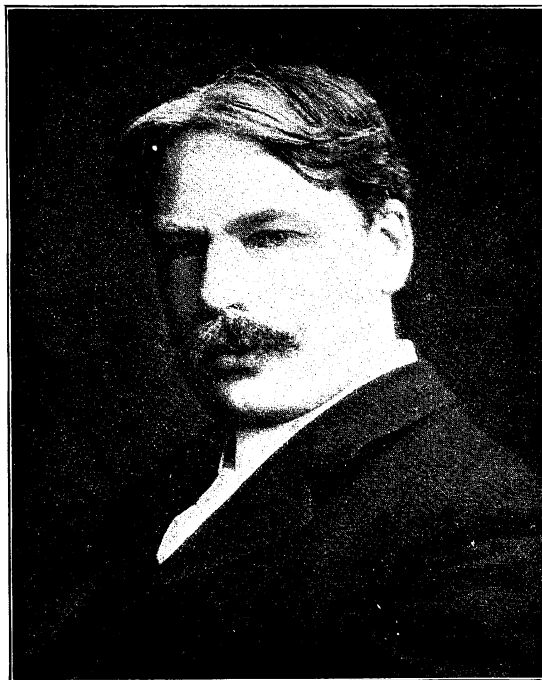
EDWARD MAC DOWELL

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Edward MacDowell

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Edward A. Mac Dowell

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An Frau Joachim Raff.

I.

Praeludium.

Largamente con Energia.
With Energy and Breadth.

Edward MacDowell, Op. 10.

Piano.

ff *sempre ff* *accel.*

sempre accel. *con forza e sempre accel.*

8

fff con fuoco
Prestissimo.

Largamente.
Broadly.

ff *rall.* *fff*

Allegro, non troppo.
Moderately fast. M. ♩. = 40.

fz ppp

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) plays a simple harmonic accompaniment with long notes and rests.

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand has a few notes with accents. The dynamic marking *mf* is present at the beginning.

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand has a few notes with accents. The dynamic marking *cresc.* is present at the beginning.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a few notes with accents. The dynamic marking *f* is present at the beginning.

Fifth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a few notes with accents. The dynamic marking *pp* is present at the beginning.

Sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a few notes with accents. The dynamic markings *p* and *pp* are present at the beginning and end of the system respectively.

First system of musical notation. The right hand plays a continuous sixteenth-note pattern. The left hand plays a slower, more melodic line. A dynamic marking *p* is present in the right hand.

Second system of musical notation. The right hand features a *mormorando* section. The left hand has a *calando* section. A *dolcissimo pp* marking is present in the right hand. A *Ped.* marking is at the bottom.

Third system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has a *sotto voce* section.

Fourth system of musical notation. The right hand has a *p cresc. e poco* section. The left hand has a *pp sotto voce* section.

Fifth system of musical notation. The right hand has an *acceler.* section. The left hand has a *sempre agitato e cresc.* section. A fingerings diagram is shown above the right hand, starting with an 8-measure rest and then showing fingerings for notes: 2, #3, #3, 5, 4, 5, 1, #2, 3, 4, 5, 1.

8.....
ff strepito
f

This system contains the first two measures of the piece. The right hand features a rapid, ascending sixteenth-note scale starting on G4, with a fermata over the first measure. The left hand has a few notes in the bass register. A dynamic marking of *ff strepito* is placed in the first measure, and *f* is placed in the second measure.

dolcissimo

This system contains measures 3 and 4. The right hand continues the sixteenth-note scale. The left hand has a few notes in the bass register. A dynamic marking of *dolcissimo* is placed in the second measure.

pp
sotto voce

This system contains measures 5 and 6. The right hand continues the sixteenth-note scale. The left hand has a few notes in the bass register. Dynamic markings of *pp* and *sotto voce* are placed in the second measure.

sotto voce

This system contains measures 7 and 8. The right hand continues the sixteenth-note scale. The left hand has a few notes in the bass register. A dynamic marking of *sotto voce* is placed in the second measure.

dim.
p - - - *pp*

This system contains measures 9 and 10. The right hand continues the sixteenth-note scale. The left hand has a few notes in the bass register. Dynamic markings of *dim.*, *p*, and *pp* are placed in the second measure.

Musical score system 1, featuring a treble and bass clef. The treble clef part includes dynamic markings *cresc.* and *molto*, and a fermata over a measure. The bass clef part includes a dynamic marking *ff*. The system concludes with a double bar line and a 7/8 time signature.

Musical score system 2, featuring a bass clef. The upper staff contains a dense, rapid sixteenth-note passage, marked *fff*. The lower staff contains a few chords.

Musical score system 3, featuring a bass clef. The upper staff continues the rapid sixteenth-note passage, marked *ff*. The lower staff contains a few chords.

Musical score system 4, featuring a bass clef. The upper staff continues the rapid sixteenth-note passage, marked *f*. The lower staff contains a few chords.

Musical score system 5, featuring a bass clef. The upper staff continues the rapid sixteenth-note passage. The lower staff contains a few chords.

mf

p

This system shows the first two measures of the piece. The right hand plays a series of eighth notes, while the left hand provides a simple harmonic accompaniment. The first measure is marked *mf* and the second measure is marked *p*.

pp

6

legatiss.

poco marc.

This system contains measures 3 and 4. Measure 3 features a sixteenth-note triplet in the right hand, marked *pp* and *6*. Measure 4 continues the triplet and is marked *legatiss.* and *poco marc.*

pp

6

legatiss.

8

poco marc.

This system contains measures 5 and 6. Measure 5 has a sixteenth-note triplet marked *pp* and *6*. Measure 6 continues the triplet and is marked *legatiss.* and *8*. The tempo marking *poco marc.* is present at the end of the system.

pp

sempre

pp

This system contains measures 7 and 8. Measure 7 is marked *pp* and *sempre*. Measure 8 is marked *pp*.

una corda

legatiss.

p

pp

ppp

This system contains measures 9 and 10. Measure 9 is marked *una corda* and *legatiss.*. Measure 10 is marked *p*, *pp*, and *ppp*. Fingerings are indicated throughout the system.

II. Presto.

Scherzando, Vivace. } M. ♩ = 100.
Fast and light.

con energia
f

sempre marcato

mf *p*

cresc. *f* *stacc.*

p *pp* *pp* *poco rall.*

a tempo
rall.
ppp
ff - e - - con fuoco
 2.^d Red.

cresc.
marcato
f

sempre marcato
pp
mp

mf
ff risoluto

ff
p dolce cresc.

First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) and dolce dynamic. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include piano (*p*), pianissimo (*pp*), and tenuto (*ten.*). The right hand has a more active melodic line, while the left hand provides a steady accompaniment.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include fortissimo (*ff*) and marcato (*marcatissimo*). The music becomes more rhythmic and intense in this section.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include fortissimo (*ff*). The right hand features a series of chords and a melodic line, while the left hand has a rhythmic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include fortissimo (*ff*). The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include fortissimo (*ff*). The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

First system of musical notation. The right hand plays chords and the left hand plays a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of musical notation. The right hand features a melodic line with a dynamic marking of *p* (piano). The left hand continues with the accompaniment. A dynamic marking of *pp* (pianissimo) is present in the right hand, and the instruction *leggieriss.* (leggierissimo) is written below the system.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *f* (forte). The left hand continues with the accompaniment.

Fourth system of musical notation. The right hand has a melodic line. The left hand continues with the accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *p* (piano). The left hand continues with the accompaniment. Dynamic markings include *molto rallent.* (molto rallentando), *dolciss.* (dolcissimo), and *ppp* (pianississimo). The instruction *poco a poco revertendo al* (poco a poco revertendo al) is written above the system.

Sixth system of musical notation. The right hand has a melodic line with a dynamic marking of *sfz* (sforzando). The left hand continues with the accompaniment. The instruction *Tempo I.* is written above the system.

leggierissimo

dolciss. *p* *cresc.*

quasi trillo

ritenuto

r. h. pp

a tempo primo

p

f

pp legg.

marcato il basso

8

marcato

sempre p

leggieriss.

3 1 2 3 1 # 3 1 2 4 3

Detailed description: This system contains the first two measures of a musical piece. The right hand features a melodic line with slurs and accents, marked *sempre p*. The left hand provides a harmonic accompaniment with a *leggieriss.* (very light) touch. The key signature has one sharp (F#).

8

cresc. *poco* *a poco* *al*

5 1 5 2 3 4

Detailed description: This system contains measures 3 through 8. The right hand continues the melodic line, marked with *cresc.*, *poco*, *a poco*, and *al*. The left hand accompaniment features a steady rhythmic pattern. The key signature remains one sharp.

8

ff

Detailed description: This system contains measures 9 through 14. The right hand features a more active melodic line with slurs and accents, marked *ff*. The left hand accompaniment consists of chords and moving lines. The key signature remains one sharp.

831

sfz *sempre ff* *marcatissimo*

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

Detailed description: This system contains measures 15 through 20. The right hand features a highly rhythmic and accented melodic line, marked *sfz*, *sempre ff*, and *marcatissimo*. The left hand accompaniment is also accented. The key signature remains one sharp.

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

sfz *pp*

Detailed description: This system contains measures 21 through 26. The right hand features a melodic line with slurs and accents, marked *sfz* and *pp*. The left hand accompaniment features a steady rhythmic pattern. The key signature remains one sharp.

f

2 1 2 2 3

Detailed description: This system contains measures 27 through 32. The right hand features a melodic line with slurs and accents, marked *f*. The left hand accompaniment features a steady rhythmic pattern. The key signature remains one sharp.

sempre *f*

f

This system contains two staves of music. The upper staff features a melodic line with eighth-note patterns. The lower staff provides a rhythmic accompaniment with eighth-note chords. The dynamic marking *sempre f* is placed in the upper left, and a final *f* is placed in the upper right.

l. h.

This system contains two staves of music. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment. The marking *l. h.* is in the lower left.

cresc.

f e

This system contains two staves of music. The upper staff has a melodic line with a slur. The lower staff continues the accompaniment. The marking *cresc.* is in the middle, and *f e* is in the lower right.

marcato

risoluto

This system contains two staves of music. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment. The marking *marcato* is in the lower left, and *risoluto* is in the lower right.

cresc.

cresc.

ff

This system contains two staves of music. The upper staff has a melodic line with slurs. The lower staff continues the accompaniment. The marking *cresc.* appears twice, and *ff* is in the lower right.

sempre ff

pp *pp* *rall.* *ppp* *rall. molto*

Prestissimo.

fff

con fuoco *cresc.*

sfz *ff* *fff*

III.

Andantino ed Allegretto.

(„Per amica silentia lunae“
Virgil.)

Con tenerezza serena.
With serene tenderness. } M. ♩ = 92.

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andantino ed Allegretto' with a metronome marking of quarter note = 92. The first system includes the instruction 'Con tenerezza serena. With serene tenderness.' and a dynamic marking of *pp*. The second system features a dynamic marking of *p*. The third system includes dynamic markings of *dim.*, *ppp*, *dolcissimo*, and *p*, along with the instruction '2^{da}. *'. The fourth system includes the instruction 'poco cresc.' and a dynamic marking of *p*. The fifth system includes the instruction 'poco agitato' and a dynamic marking of *cresc.*. The score is written in a style typical of 19th-century piano music, with a focus on melodic lines and harmonic accompaniment.

pp
dolciss.
p
2 Ped.
*

p
p

Più Allegretto. } M. ♩ = 92.
Slightly faster.

mp
p
pp
legatissimo
rall.
il basso un poco marcato,
ma sempre dolce

pp

poco marcato
pp

p

First system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic. The key signature has two flats. The notation includes various note values and rests, with some notes beamed together.

Second system of musical notation, marked with a pianissimo (*pp*) and dolce dynamic. The notation continues with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, marked with a pianissimo (*pp*) dynamic. It includes performance instructions: *mf accel.*, *poco*, and *a poco*. The music shows a gradual increase in intensity and tempo.

Fourth system of musical notation, marked with a forte (*f*) dynamic and *accel.* instruction. The music becomes more energetic and complex in its rhythmic structure.

Fifth system of musical notation, marked with a fortissimo (*ff*) dynamic and *con fuoco* instruction. The music reaches its most intense and fiery section, characterized by rapid passages and strong accents.

accel. *più presto* *sempre ff*

This system contains the first two measures of the piece. The music is written for piano in a 3/4 time signature. The first measure features a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. The second measure continues with the same key signature. The tempo markings 'accel.', 'più presto', and 'sempre ff' are placed above the first, second, and third measures respectively. The notation includes eighth and sixteenth notes with accents.

prestissimo

This system contains the next two measures. The key signature changes to one flat in the second measure. The tempo marking 'prestissimo' is placed above the second measure. The notation continues with eighth and sixteenth notes and accents.

Largamente.
Very broad.
fff

This system contains the final two measures of the piece. The tempo marking 'Largamente. Very broad.' is placed above the first measure, and the dynamic marking 'fff' is placed below the first measure. The time signature changes to 3/4 in the second measure. The notation includes a wide interval in the bass clef and a fermata over a note in the treble clef.

ppp *pp* *p* *mf* *f*

This system contains the first two measures of a new section. The time signature is 3/4. The key signature changes to two flats in the second measure. The dynamic markings 'ppp', 'pp', 'p', 'mf', and 'f' are placed above the first, second, third, fourth, and fifth measures respectively. The notation features chords and sustained notes.

ff *mf* *f* *rall.* *p*

This system contains the final two measures of the piece. The time signature changes to 6/8 in the second measure. The key signature changes to one flat in the second measure. The dynamic markings 'ff', 'mf', 'f', 'rall.', and 'p' are placed above the first, second, third, fourth, and fifth measures respectively. The notation includes a 'rall.' marking and a final chord.

Tempo Primo.
As at the beginning.

con anima
pp

cresc.
pp
2 Ped.

dolce
p

pp
dolce
poco cresc.
pp

Lento.
pp
ritard.
2 Ped. * 2 Ped. * 2 Ped. *

IV.

Intermezzo.

Con leggerezza e giocoso.
Light and Fanciful.

M. ♩ = 58.

giocoso

legg.

mf cresc.

p

p non legato

non legato

1 2 3

Red. *

1 2 3 4

3 1 3 1 3 1 3 1 1

mezza voce
pp
poco marc.
cresc.
m.g.
cresc.
fz

System 1: Treble and bass clefs. Treble clef starts with a triplet of eighth notes, followed by a series of chords and eighth notes. Bass clef provides harmonic support with chords and moving lines. Fingerings are indicated with numbers 1-5. Dynamics include *legg.* and *poco cresc.*

System 2: Treble clef features a series of chords and eighth notes. Bass clef continues with chords and moving lines. Fingerings are indicated. Dynamics include *f.*, *non legato*, and *ten.*

System 3: Treble clef has a melodic line with eighth notes and chords. Bass clef provides harmonic support. Fingerings are indicated. Dynamics include *non legato* and *cresc.*

System 4: Treble clef features a melodic line with eighth notes and chords. Bass clef provides harmonic support. Dynamics include *ten.* and *ff*.

System 5: Treble clef has a melodic line with eighth notes and chords. Bass clef provides harmonic support. Dynamics include *sotto voce* and *pp*. *poco marc.* is written below the bass clef.

System 6: Treble clef features a melodic line with eighth notes and chords. Bass clef provides harmonic support. Dynamics include *cresc.*

3
3
1 3 1
cresc.

3 1 2
f
f₂

1 4
legg.
pp
5
3 4

4 5 4

pp
sempre smorz.
ppp
a tempo

1 3 5
4
p *legg.*
ppp

V. Rhapsodie.

(„Lasciate ogni speranza)
Voi ch' entrate“
Dante-Inferno.

In ritmo tenebre. } M. ♩ = 42.
In sombre rhythm. } *pp*

Il canto sempre tenuto e marcato.
This theme should be prominent throughout
m. d. mf

*)
una Corda e pedale.
Ped. and soft Ped.

First system of the piano score. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains the main melodic and harmonic lines. The lower staff contains chordal accompaniment. Dynamics include *pp* and *mf*. A *pp* dynamic is also indicated in the lower staff.

Second system of the piano score. It consists of two staves: a grand staff and a single bass clef staff. Dynamics include *pp*, *ff*, and *p*. A *pp* dynamic is also indicated in the lower staff.

Third system of the piano score. It consists of two staves: a grand staff and a single bass clef staff. Dynamics include *p* and *f*. A *f* dynamic is also indicated in the lower staff.

Fourth system of the piano score. It consists of two staves: a grand staff and a single bass clef staff. Dynamics include *p*, *f*, and *ff*. A *ff* dynamic is also indicated in the lower staff.

senza una Corda.
omit soft Ped.

*) Tenere l'ottava, senza crescendo ne diminuendo.

Il tema ed accompagnamento con il mano diritto solamente.

*) The low octave E must hold rigorously to the rhythm indicated, without increasing or diminishing the tone.
Both theme and accompaniment are to be played by the right hand.

p *pp*

una Corda e pedale
soft Ped.

ppp *pp parlando*

Calmato. Quietly.

senza una Corda.
omit soft Ped.

pp *pp*

Ped. *

p. *accel.* *agitato* *sfz p* *accel.* *cresc.* *rit.*

ff *rit.* *ff* *cresc.*

fff
ff
impetuoso
impetuously
rall.
ff
f

ped. * *ped.*

p
pp
ppp
pp
rit.
pp

ped. *

Tempo primo. *ped.*
 As at the beginning.

pp
p
pp

ped.
 una Corda al signo.
 soft Ped. to last measure *

pp
p

p
ppp
fff

ped. * *ped.*

VI. Fugue.

Allegro risoluto.
Fast and Resolute. } M. ♩ = 120.

The musical score consists of six systems of piano accompaniment. Each system is written for two staves (treble and bass clef) in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro risoluto' and 'Fast and Resolute' with a metronome marking of quarter note = 120. The score begins with a forte (*f*) dynamic. The first system includes a first ending bracket. The second system has a first ending bracket and a note marked with an asterisk (*). The third system continues the fugue's development. The fourth system features a first ending bracket and a note marked 'l. h.'. The fifth system includes a first ending bracket and a note marked 'r. h.'. The sixth system begins with a crescendo (*cresc.*) marking and includes a note marked 'l. h.'. The score concludes with a final chord in the bass clef.

*) Noten, welche zu entfernt liegen, sind nicht zu halten.
Notes lying too far apart are not to be held.

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

Second system of musical notation, continuing the piece with similar complexity and many accidentals in both staves.

Third system of musical notation, marked *leggiero* and *dimin. pp*. The music is more delicate and features a prominent sixteenth-note pattern in the bass.

Fourth system of musical notation, continuing the delicate texture with intricate melodic lines in both staves.

Fifth system of musical notation, marked *cresc.*. The music begins to build in intensity with more pronounced rhythmic patterns.

Sixth system of musical notation, marked *ff con fuoco* and *molto cresc. al ff*. The music reaches a powerful and fiery conclusion with a long, sweeping melodic line in the treble.

leggiero

l.h.

con fuoco

poco allargando

con fuoco

poco allarg.

con fuoco

poco allarg.

ff

fff

P

sempre stacc. il basso

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a melodic line with slurs and accents. The bass staff features a steady eighth-note accompaniment with slurs and accents.

The second system continues the musical piece. Above the treble staff, the instruction *sempre cresc.* is written. The notation includes various rhythmic figures and slurs across both staves.

The third system of music shows a dynamic shift. A *ff* (fortissimo) marking is placed in the bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff has a rhythmic accompaniment.

The fourth system continues with a *ff* dynamic marking in the bass staff. The notation is dense with rhythmic patterns and slurs in both staves.

The fifth system features a *cresc.* (crescendo) instruction above the treble staff. The music continues with complex rhythmic and melodic structures.

The sixth system concludes the page with a *ff* dynamic marking and a *ten.* (ritardando) marking in the bass staff. The notation includes a fermata over a final note in the treble staff.

Più Allegro e risoluto. } M. ♩ = 160.
Faster and resolutely.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Più Allegro e risoluto' with a metronome marking of 160 quarter notes per minute. The score includes various musical notations such as dynamics (f, ff, mf), accents, slurs, and fingerings. The first system starts with a forte (f) dynamic. The second system continues the melodic and harmonic development. The third system features a melodic line with slurs and accents. The fourth system includes a section with a 4/2 time signature change, indicated by a box above the staff. The fifth system shows a dynamic shift from forte (f) to fortissimo (ff) and then to mezzo-forte (mf). The sixth system concludes with a fortissimo (ff) dynamic and includes a double bar line with repeat signs and a fermata.

poco a poco più Allegro.
gradually faster

Il basso marcato
The bass very prominent

Largamente ed allargando.
Broadly, gradually slower.

Prestissimo.
Very fast.



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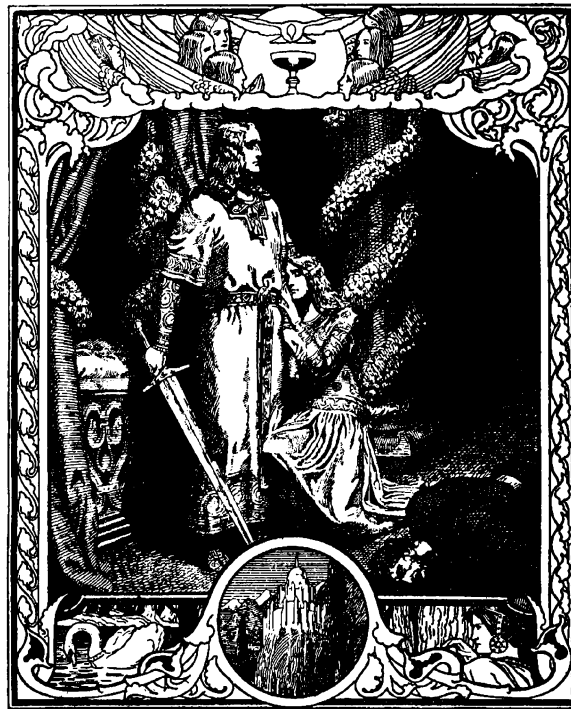
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