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Erster Abend
Das Hindumädchen

First Evening
The Hindoo Maiden

I
Spieler links
(Secondo)

Edward MacDowell. Op. 21

Larghetto

pp
misterioso

p

sempre cresc.

smorzando

Erster Abend
Das Hindumädchen

First Evening
The Hindoo Maiden

I
Spieler rechts
(Primo)

Edward MacDowell. Op. 21

Larghetto

p tranquillo

poco marc. *sempre cresc.*

f *p* 1

Spieler links (Secondo)

pp
7b
poco a poco cresc.

sempre cresc.
agitato e poco acceler.

f allargando
rit.
p
pp

dolciss.
rall.

dim.
pp
ppp

Spieler rechts
(Primo)

ppp *dolce* *poco a poco cresc.*

agitato e poco accelerando

allargando
f marcato *ritard.* *dolce*

rall.

p legatiss. *pp* *ppp*

Vierzehnter Abend
Storchgeschichte
Fourteenth Evening
Story of the Stork

II
Spieler links
(Secondo)

Allegretto giocoso

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a tenuto (*ten.*) marking and a pianissimo (*pp*) dynamic. The third system features a piano (*p*) dynamic and a tenuto (*ten.*) marking. The fourth system includes a pianissimo (*pp*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. The fifth system concludes with a piano (*p*) dynamic and a *smorzando* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Vierzehnter Abend
Storchgeschichte

Fourteenth Evening
Story of the Stork

II
Spieler rechts
(Primo)

Allegretto giocoso

The musical score is written for a single piano (Primo) in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a pianissimo (*pp*) dynamic. The third system returns to a piano (*p*) dynamic. The fourth system includes dynamic markings for *sotto voce*, *molto cresc.*, and *f*. The fifth system concludes with *dolce* and *poco a poco smorzando* markings. The notation includes various rhythmic values, slurs, and dynamic hairpins.

Spieler links

(Secondo)

più lento

ppp *dolciss.*

poco a poco Tempo I

poco allargando *pp*

1

pp *poco ritard.* *dolce*

pp *smorzando* *ppp*

Spieler rechts
(Primo)

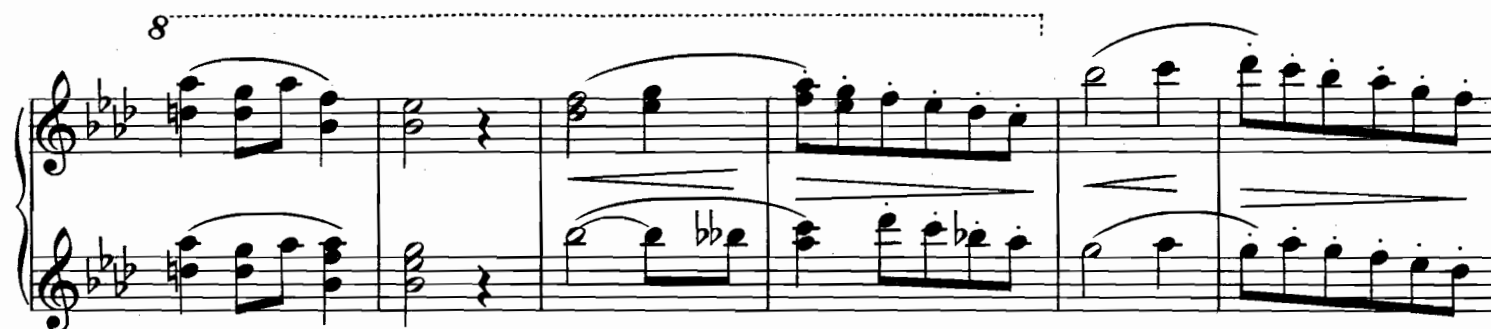
più lento
recitando
ppp
dolciss.



8
poco allargando
p poco a poco
Tempo I



8



poco ritard.
p



pp
smorzando
ppp



Dreiundzwanzigster Abend

In Tyrol

Twenty-third Evening
In the Tyrol

III

Spieler links
(Secondo)

Moderato placido

The musical score is written for piano in F# major (three sharps) and 2/4 time. It consists of five systems of two staves each. The first system begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The first measure of the right hand contains a whole rest, and the second measure contains a fermata. The music then begins in the third measure with a piano (*p*) dynamic. A slur covers the first two measures of the right-hand melody. A second slur covers the next two measures, with a fermata over the final note. The third system includes a *cresc.* marking in the first measure and a *pp* marking in the fourth measure. The final system concludes with the instruction *poco a poco dimin. rall.* over the first two measures, followed by a final cadence in the last two measures.

Drieundzwanzigster Abend
In Tyrol

Twenty-third Evening
In the Tyrol

III

Spieler rechts
(Primo)

Moderato placido

The musical score consists of five systems of piano accompaniment. Each system is written for two staves (treble and bass clef) and includes an 8-measure repeat sign at the beginning of the first staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system is marked *pp quasi campana*. The second system is marked *sempre pp*. The fifth system is marked *poco a poco dimin. rall.*

Spieler links
(Secondo)

a piacere

ppp

2 Ped.

pp poco a poco accelerando e cresc.

p acceler.

sempre cresc.

sempre acceler.

Allegro

ff

poco a poco ritard.

dimin. -

sempre ritard.

molto rallentando

poco a poco

perdendosi ppp

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system begins with the tempo marking 'a piacere' and dynamics 'ppp' and '2 Ped.'. The second system features 'pp poco a poco accelerando e cresc.' and includes a 6/8 time signature change. The third system has 'p acceler.' and 'sempre cresc.'. The fourth system includes 'sempre acceler.', 'Allegro', and 'ff'. The fifth system has 'poco a poco ritard.' and 'dimin. -'. The sixth system concludes with 'sempre ritard.', 'molto rallentando', 'poco a poco', and 'perdendosi ppp'. The piece ends with a 2/4 time signature.

Spieler rechts
(Primo)

a piacere, quasi corno *ten.*

ppp *pp*

p poco a poco accelerando e cresc.

p *acceler.* *cresc.* *legg.*

sempre acceler. *al* *Allegro e sempre mf*

poco a poco ritard.

sempre ritard. *molto rallent.* *p*

Spieler links

(Secondo)

Tempo I

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each. The first system begins with a piano (*pp*) dynamic and a tempo marking of *Tempo I*. The second system includes a *cresc.* (crescendo) marking. The third system is marked *religioso* and begins with a piano (*p*) dynamic, ending with a *rit.* (ritardando) marking. The fourth system continues the melodic and harmonic development. The fifth system concludes with a *dolce* (sweet) marking, a *rall.* (rallentando) marking, and a *ppp* (pianissimo) dynamic. The score features various musical notations including slurs, ties, and dynamic hairpins.

Spieler rechts
(Primo)

Tempo I

8
come prima

8
sempre p

8
rit.

dolce *rall. ppp*

Achtundzwanzigster Abend

Der Schwan

Twenty-eighth Evening

The Swan

IV

Spieler links

(Secondo)

Andantino calmato

p (Spieler rechts)
(Primo)

p legatiss.

dim. *pp*

pp

pp

Der Schwan

Twenty-eighth Evening

The Swan

IV

Spieler rechts

(Primo)

Andantino calmato

8

p e legatissimo

8

sempre p *dim.*

pp 3 *p*

Spieler links (Secondo)

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with various dynamics and articulations:

- System 1:** Treble staff begins with a *dolce* marking. The bass staff features a steady accompaniment of eighth notes.
- System 2:** Treble staff begins with a *f* marking. The bass staff continues with eighth notes.
- System 3:** Treble staff begins with a *p* marking. The bass staff continues with eighth notes.
- System 4:** Treble staff begins with a *p* marking. The bass staff continues with eighth notes.
- System 5:** Treble staff begins with a *calando* marking. The bass staff continues with eighth notes.

Throughout the piece, the treble staff contains melodic lines with slurs and phrasing marks, while the bass staff provides a consistent rhythmic accompaniment. The dynamics range from *dolce* and *p* to *f* and *calando*.

Spieler rechts
(Primo)

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first six measures. The lower staff is in bass clef and provides harmonic accompaniment. The tempo/mood marking *dolce* is placed in the first measure of the lower staff. A fermata is positioned above the eighth measure of the upper staff.

The second system of music consists of two staves. The upper staff continues the melodic line with a slur over the first four measures. The lower staff continues the accompaniment. The tempo/mood marking *sotto voce* is placed in the seventh measure of the lower staff. A fermata is positioned above the eighth measure of the upper staff.

The third system of music consists of two staves. The upper staff features a complex melodic line with multiple slurs and ties. The lower staff continues the accompaniment. The dynamic marking *p* (piano) is placed in the fifth measure of the lower staff.

The fourth system of music consists of two staves. The upper staff continues the complex melodic line with slurs and ties. The lower staff continues the accompaniment. The dynamic marking *p* (piano) is placed in the fifth measure of the lower staff.

The fifth system of music consists of two staves. The upper staff continues the melodic line with a long slur. The lower staff continues the accompaniment. The tempo/mood marking *calando* is placed in the fourth measure of the lower staff. A triplet of eighth notes is marked with the number '3' in the final measure of the lower staff.

Spieler links
(Secondo)

poco cresc.

dim. rit.

8 (Spieler-rechts)
(Primo)
ppp

pp

ppp rallent.

Spieler rechts
(Primo)

First system of musical notation, measures 1-4. The music is in treble and bass clefs with a key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic. Measures 2-4 feature a melodic line in the treble clef with slurs and a crescendo (*cresc.*) marking in the bass clef.

Second system of musical notation, measures 5-8. The music continues in the same key signature. Measure 5 has a decrescendo (*dim.*) marking. Measure 8 has a ritardando (*rit.*) marking. The bass clef has a *180* marking above it.

Third system of musical notation, measures 9-12. The music continues in the same key signature. Measure 9 has a piano (*p*) and legato (*legatiss.*) marking. The bass clef has a *180* marking above it.

Fourth system of musical notation, measures 13-16. The music continues in the same key signature. Measure 13 has a ritardando (*rit.*) marking. Measure 14 has a *dolciss.* marking. The bass clef has a *180* marking above it.

Fifth system of musical notation, measures 17-20. The music continues in the same key signature. Measure 17 has a *pp* marking. Measure 18 has a *rallent.* marking. The bass clef has a *180* marking above it.

Einunddreissigster Abend

Bärenbesuch

Thirty-first Evening
Visit of the Bears

V

Spieler links

(Secondo)

Allegretto semplice

pp

tr

p

marc.

pesante ma pp

ff

pp ten.

poco rall.

Einunddreissigster Abend

Bärenbesuch

Thirty-first Evening
Visit of the Bears

V

Spieler rechts
(Primo)

Allegretto semplice

p

p dolce

mf

ff

pp ten.

poco rall.

Spieler links (Secondo)

stretto a tempo

mf

poco marc.

pesante

mf

poco marc.

non legato

ff alla marcia

f

pp

2 Pedali

p

pp

ma pesante

perdendosi

rall.

ppp

Spieler rechts
Primo

stretto a tempo

tr. 3

ff alla marcia molto cresc.

f 2 **mf** **p semplice**

pp **ppp** smorzando

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Edited and Fingered by **LOUIS OESTERLE**

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Nationality and excellence have been the sole criterions acknowledged in compiling this collection. Mr. Oesterle's aim has been to get together a number of "good" overtures in the broadest sense of the word—as the names of Wagner and Flotow, of Beethoven and Nicolai in juxtaposition, prove—and this he has accomplished most successfully. The contents of the volume include the second *Leonora* overture by Beethoven; those two old favorites, *Martha* and *Stradella*, by Flotow; Gluck's ever youthful *Iphigenia in Aulis*; Mozart's imperishable *Marriage of Figaro*; Nicolai's sprightly comedy-overture to the *Merry Wives of Windsor*; the overture to Spohr's poetic East Indian opera *Jessonda*, to Wagner's *Rienzi* and to Weber's *Freischütz*. All have been edited and fingered with the compiler's usual care and skill.