



Edward and Marian MacDowell (1886)

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## Preface

The *Classics for the Advancing Pianist* series provides motivating, enjoyable literature of substantial quality for developing keyboard artists, ordered in a logical progression from volume to volume. Edward MacDowell, an important composer of the late Romantic period, is represented in this book. His music spans a variety of moods and technical challenges, making these collections exciting to explore. The selections in these volumes are standard teaching repertoire and will help build technique and musicianship, as well as offer hours of personal enjoyment.

# Sung Outside the Prince's Door

from *Forgotten Fairy Tales*

Edward MacDowell (1860–1908)

Op. 4, No. 1

Softly, wistfully

6

11

17 **Pleadingly**  
*mp*  
*bass prominent*  
*mf*

22

Ⓐ If necessary, break this chord, playing the lower note ahead of the beat. Catch the lower note with the damper pedal.

# The Brook

from *Four Little Poems*

Edward MacDowell (1860–1908)  
Op. 32, No. 2

**Allegro moderato**

Musical score for measures 1-2. The piece is in 4/4 time with a key signature of one flat. The tempo is **Allegro moderato**. The dynamics are **ppp** and **leggierissimo**. The instruction **una corda** is present. The right hand features a triplet of eighth notes in the first measure, followed by a melodic line with a sharp sign in the second measure. The left hand plays a steady eighth-note accompaniment.

Musical score for measures 3-5. Measure 3 is marked with a box containing the number 3. The right hand has a triplet of eighth notes and a melodic line with a sharp sign. The left hand continues with eighth notes. Dynamics include **pp** and **mf**. The instruction **ten.** (tension) is used. Fingerings are indicated with numbers 1-5.

Musical score for measures 6-8. Measure 6 is marked with a box containing the number 6. The right hand has a melodic line with a sharp sign. The left hand continues with eighth notes. Dynamics include **ten.** and **poco rit.** (poco ritardando). The time signature changes to 3/4 in measure 7. Fingerings are indicated with numbers 1-5.

Musical score for measures 9-11. Measure 9 is marked with a box containing the number 9. The tempo is **a tempo**. The dynamics are **pp** and **mormorando**. The instruction **sotto voce** is present. The right hand has a melodic line with a sharp sign. The left hand has a triplet of eighth notes. Fingerings are indicated with numbers 1-5.

# Scotch Poem

from *Six Poems after Heinrich Heine*

Far on Scotland's craggy shore  
An old grey castle stands,  
Braving the fierce North Sea;  
And from the rugged casement  
There peers a lovely face,

A woman's, white with woe.  
She sweeps the harp strings sadly,  
And sings a mournful strain;  
The wind plays through her tresses,  
And carries the song amain.

Edward MacDowell (1860–1908)  
Op. 31, No. 2

With impetuous vigor

*pp*  
RH 4 2  
LH 1 2 3  
*una corda*

4  
*increase steadily*  
*tre corde*

7  
*f*  
*ff*

# To an Old White Pine

from *New England Idyls*

*A giant of an ancient race he stands, a stubborn sentinel  
O'er swaying, gentle forest trees that whisper at his feet.*

Edward MacDowell (1860–1908)

Op. 62, No. 7

Gravely, with dignity (♩ = ca. 84)

The musical score is presented in four systems, each with a measure number in a box at the beginning:

- System 1 (Measures 1-4):** Starts with a piano introduction marked *pp*. The right hand has a long melodic line with a trill at the end. The left hand has a simple accompaniment. Fingering numbers are provided for the right hand.
- System 2 (Measures 5-8):** The right hand has a series of chords and a melodic line. Dynamics range from *ff* to *p*. The left hand has a rhythmic accompaniment. A *soss.* marking is present at the end of the system.
- System 3 (Measures 9-12):** The right hand continues with a melodic line. Dynamics include *f*. The left hand has a simple accompaniment.
- System 4 (Measures 13-15):** The right hand has a melodic line with a trill. Dynamics include *ff* and *dim.*. The left hand has a simple accompaniment.

# Improvisation

from *Twelve Virtuoso Studies*

Edward MacDowell (1860–1908)  
Op. 46, No. 4

Andantino, quasi a piacere

Musical notation for measures 1-5. Measure 1 starts with a circled 'a' and a fermata. Fingerings include 2 3, 3 1, 2 3, 5 2 1, 4-5, 4 3, 5 2, 4 3 1, 2 1, 5 1, 3 4. Dynamics include *p*. Pedal markings include *half pedal* and *or flutter*.

Musical notation for measures 6-8. Measure 6 starts with a boxed '6'. Fingerings include 5 4 1, 2 1, 5 4 2 1, 3 2 1, 5 2 1, 5 3 2 1, 4 3 2 1, 5 3 1, 3 4, 5 1 4 1 3, 1 5 3 1 2. Dynamics include *cresc.*

Musical notation for measures 9-11. Measure 9 starts with a boxed '9'. Dynamics include *poco agitato* and *sempre cresc.*. Fingerings include 1 4 3 2 1 2, 3, 1 3 2 2 4, 5 4 1 2 4.

Musical notation for measures 12-14. Measure 12 starts with a boxed '12'. Dynamics include *ff* and *dim.*. Fingerings include 4 2 4, 5 3 2 4, 2 1 3 4, 4 1.

Musical notation for measure 15, starting with a circled 'a' and a fermata. It features a dense sixteenth-note texture.

# Shadow Dance

from *Twelve Études (for the Development of Technic and Style)*

(Speed, Lightness of Touch)

Edward MacDowell (1860–1908)

Op. 39, No. 8

**Allegriissimo**

**ff** **leggierissimo**

**ten.** **ten.** **poco marcato**

**ten.** **pp** **leggierissimo**

**half pedal**

**l'accompagnamento sempre ppp**

This etude is to be studied **ppp** — with the wrist high and without lifting the fingers high.  
 Absolute equality both in tone and time is necessary. (MacDowell's instruction.)

# Hungarian

from *Twelve Études (for the Development of Technic and Style)*  
(Dash, Speed, Virtuoso Playing)

Edward MacDowell (1860–1908)  
Op. 39, No. 12

**Presto con fuoco**

**ff** **fz p leggiero** **marcato**

**6** **ten.** **p** **ten.**

**11** **cresc.** **8va** **fz** **half pedal**

**15** **ff marcatissimo**