

Compositions

for the

Pianoforte

by

Mrs. H. H. A. Beach.

	\$	M
Op. 3. Cadenza to Beethoven's Concerto, Op. 37	—75	1.50
Op. 4. Valse-Caprice	—75	1.50
Op. 6. Ballade in D flat	—75	1.50
Op. 15. Four Sketches.		
1. In Autumn	—40	—80
2. Dreaming	—40	—80
3. Phantoms	—40	—80
4. Fireflies	—65	1.30
Op. 22. Bal Masqué	—60	1.20
Op. 25. Children's Carnival.		
1. Promenade	—25	—50
2. Columbine	—25	—50
3. Pantalon	—25	—50
4. Pierrot et Pierrette	—25	—50
5. Secrets	—25	—50
6. Harlequin	—25	—50
Op. 28. Trois Morceaux caractéristiques.		
1. Barcarolle	—50	1.—
2. Menuet Italien	—50	1.—
3. Danse des Fleurs	—50	1.—

Boston and Leipzig,

Arthur P. Schmidt.

MENUET ITALIEN.

MRS. H. H. A. BEACH,
Op. 28, N^o 2.

Allegretto con delicatezza.

The musical score is written for piano and consists of 16 measures. It is in 3/4 time and B-flat major. The tempo is *Allegretto con delicatezza*. The score includes the following markings and instructions:

- Measure 1: *p* (piano)
- Measure 2: *p* (piano)
- Measure 3: *p* (piano)
- Measure 4: *p* (piano)
- Measure 5: *p* (piano)
- Measure 6: *p* (piano)
- Measure 7: *p* (piano)
- Measure 8: *p* (piano)
- Measure 9: *mf* (mezzo-forte)
- Measure 10: *mf* (mezzo-forte)
- Measure 11: *mf* (mezzo-forte)
- Measure 12: *mf* (mezzo-forte)
- Measure 13: *mf* (mezzo-forte)
- Measure 14: *mf* (mezzo-forte)
- Measure 15: *mf* (mezzo-forte)
- Measure 16: *p* (piano)

Performance instructions include *Ped.* (pedal) and *** (accents) in measures 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. *cresc.* (crescendo) is marked in measure 13, and *dim.* (diminuendo) is marked in measure 14.

8

simile

cresc.

ped. *

ped. *

ped. *

ped. *

ped. *

ped. *

8

f

4 3 5 4 3 5 1

1 1 1 1 1 1

mf

ped. *

ped. *

ped. *

ped. *

pp

4 3 2 1

2 3 4 5

ped. *

ped. *

ped. *

ped. *

ped. *

p dolce.

ped. *

ped. *

mf

pp

ped. *

ped. *

ped. *

ped. *

ped. *

ped. *

Poco più mosso.

First system of musical notation. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a harmonic accompaniment. Dynamics include *p*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Second system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment includes a *cresc.* marking. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Third system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment includes a *mf* marking. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Fourth system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment includes *cresc.* and *f* markings. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

Fifth system of musical notation. Treble clef continues the melodic line with fingerings (2, 3, 1, 2, 3, 1, 2, 4, 5, 3). Bass clef accompaniment includes *dim.* and *rit.* markings. Pedal markings (*Ped.*) and asterisks (*) are present below the bass line.

a tempo
p

mf

p
dim.

pp

a tempo
poco rall.
f brillante.

Tempo I.
rit - en - u - to - molto
p

2 1 3 4 5
1 1 2

* *

ped. * *p.*

p

mf * *p.*

cresc.
ped. * *ped.* * *ped.* * *ped.* *

First system of musical notation. The right hand features a series of chords with a descending melodic line. The left hand has a bass line with some chords. Pedal points are marked with asterisks and 'Ped.' below the staff. Dynamics include *dim.*, *p*, and *cresc.*. A measure rest of 8 is indicated at the beginning.

Second system of musical notation. The right hand continues with chords and a descending line. The left hand has a more active bass line. Pedal points are marked with asterisks and 'Ped.' below the staff. Dynamics include *f*.

Third system of musical notation. The right hand has a more melodic line. The left hand has a bass line. Pedal points are marked with asterisks and 'Ped.' below the staff. Dynamics include *mf*, *p*, *pp poco rit.*, and *a tempo*.

Fourth system of musical notation. The right hand features a series of chords with a descending melodic line. The left hand has a bass line. Pedal points are marked with asterisks and 'Ped.' below the staff. Dynamics include *espr.*.

Fifth system of musical notation. The right hand has a more melodic line. The left hand has a bass line. Pedal points are marked with asterisks and 'Ped.' below the staff. Dynamics include *scherzando.* and *pp*.

Compositions by Mrs. H. H. A. Beach

Published by

BOSTON.

ARTHUR P. SCHMIDT

NEW YORK.

LEIPZIG.

Pianoforte Solos.

Op. 3. Cadenza to Beethoven's C minor Concerto (6 B)	75
Op. 4. Valse-Caprice (5 A)	75
Op. 6. Ballade in D flat (5-6)	
Op. 15. Four Sketches.	
No. 1. In Autumn. (3 C)	40
No. 2. Phantoms. (4 A)	40
No. 3. Dreaming. (4 B)	40
No. 4. Fireflies. (4 C)	65
Op. 22. Bal Masqué. Waltz. (3 C)	50
Op. 25. Children's Carnival.	
No. 1. Promenade. (2 B)	25
No. 2. Columbine. (2 B)	25
No. 3. Pantalón. (2 B)	25
No. 4. Pierrot and Pierrette. (2 A-B)	25
No. 5. Secrets. (2 C)	25
No. 6. Harlequin. (2 B-C)	25
Op. 28. Three Compositions.	
No. 1. Barcarolle. (4 B)	50
No. 2. Menuet Italien. (4 A)	50
No. 3. Danse des Fleurs. (4 B)	50
Op. 36. Children's Album.	
No. 1. Minuet. (2 A)	25
No. 2. Gavotte. (2 A)	25
No. 3. Waltz. (2 B)	25
No. 4. March. (2 C)	25
No. 5. Polka. (2 B)	25

Piano and Violin.

Op. 23. Romance	90
Op. 34. Sonate in A minor	3 00
Op. 40, No. 1. La Captive. (G String)	35
No. 2. Berceuse	50
No. 3. Mazurka	65

Orchestra.

Op. 32. Gaelic Symphony in E min.	{ Score 6 00
	{ Parts 10 00

Songs.

Op. 1, No. 1. With Violets. G (a-f#)	35
No. 2. The Four Brothers. D (c#-f#)	60
No. 3. Jeune Fille et Jeune Fleur. C# min. (c#-f)	50
No. 4. Ariette. Gb (c#-f#)	35
Op. 2, No. 1. Twilight. Eb min. (b-b#)	35
No. 2. When far from Her. G minor (c-g)	35
No. 3. Empress of Night. G (f#-g)	35

Op. 11, No. 1. Dark is the Night. E min. (e-h)	50
No. 2. The Western Wind. G (f#-a)	40
No. 3. The Blackbird. D (e-g)	40

Date Due

Love is like a red, red Rose. Bb (b-b#)	60
Op. 13. Hymn of Trust	
Op. 14, No. 1. The Summer Wind	
No. 2. The Secret.	
No. 3. Sweetheart, sigh no more	
No. 4. The Thrush	
Op. 18. Scena and Aria "Wandering Clouds" C (g#-g) with accompaniment for Orchestra or Piano	1 00
Op. 19, No. 1. For me the Jasmine Buds Unfold. Eb (c-g)	50
No. 2. Ecstasy. Two keys	35
— The same, with Violin obligato	60
No. 3. Golden Gates. F (c-d)	35
Op. 20. Across the World. F (a-d)	65
Op. 21, No. 1. Chanson d'Amour. Eb (d-bb)	60
No. 2. Extase. F# min. (b#-a#) with accompaniment for Orchestra or Piano	40
No. 3. My Sweetheart and I (<i>Elle et Moi</i>). F (c-c)	50
Op. 26, No. 1. My Star. Two keys	50
No. 2. Just for This. Two keys, each	50
No. 3. Spring. Two keys	35
No. 4. Wouldn't that be Queer? G (d-g)	50
Op. 29, No. 1. Within thy Heart. Two keys, ea.	35
No. 2. The Wandering Knight. Two keys	40
No. 3. Sleep Little Darling. Eb (e-c)	40
No. 4. Haste, O Beloved. Bb (b-b#)	50
Op. 35, No. 1. Night. Eb (d-g)	35
No. 2. Alone. G min. (c-bb)	50
No. 3. With Thee. Ab (e-b)	50
No. 4. Forget-me-not. F (e-b-a)	50
Op. 37. Three Shakespeare Songs.	
No. 1. O Mistress Mine. G (f#-f# or a)	50
No. 2. Take, o take, those lips away. E min. (e-g)	35
No. 3. Fairy Lullaby. F (e-f or a)	40
Op. 41, No. 1. Anita. Two keys	50
No. 2. Thy Beauty. Two keys	40
No. 3. Forgotten. Two keys	35
Op. 43. Five Songs to words by Robert Burns.	
No. 1. Dearie. Alto or Bar.	30

No. 2. Scottish Cradle Song. Alto or Bar.	30
No. 3. O were my Love yon lilac fair. Two keys	30
No. 4. Far awa'. Sop. or Ten.	30
No. 5. My Lassie. Sop. or Ten.	40
Op. 44, No. 1. The Years' at the Spring (words by Browning). Graduale. Thou Glory of Jerusalem. From Mass in G (e-bb) Eb	65
Song Album. 14 Selected Songs. (Edition Schmidt, No. 23)	1 00

Vocal Duets.

Op. 10. Songs of the Sea.	
No. 1. Canadian Boat Song. Sop. or Bar.	65
No. 2. The Night Sea. 1st and 2nd Sop.	65
No. 3. Sea Song. 1st and 2nd Sop.	65

Choral Works.

Op. 5. Mass in E flat. Mixed Voices. Soli, Chorus and Orchestra.	1 00
Op. 16. The Minstrel and the King. Male Chorus and Orchestra.	75
Op. 17. Festival Jubilate. Mixed Voices	60
Op. 30. The Rose of Avontown. Cantata for Women's Voices. With accompaniment for Orchestra or Piano	35

Part Songs.

Ecstasy (Humming Accomp.). (Men's Voices)	10
Women's Voices.	
Op. 9. The Little Brown Bee. Quartette	08
Op. 31. Three Flower Songs	20
Op. 39, No. 1. Over Hill, over Dale	08
No. 2. Come unto these yellow Sands	08
No. 3. Through the House give Glimmering Light	12
Mixed Voices (Secular).	
Op. 42. Song of Welcome. With accompaniment for Piano or for brass instruments and drums	15
Mixed Voices (Sacred).	
Nunc Dimittis	08
Peace I leave with you	08
With Prayer and Supplication	05
Praise the Lord, all ye Nations	10
Festival Jubilate	60
Mass in Eb. For Solos, Chorus and Orchestra net	1 00
Bethlehem (Christmas)	12
Alleluia! Christ is Risen (Easter)	16
Peace On Earth. (Christmas)	15