



# SIX IDYLS

After Goethe

Composed for the pianoforte by

**EDWARD  
MACDOWELL**





# SIX IDYLS

AFTER GOETHE  
COMPOSED FOR  
THE PIANOFORTE  
BY

## EDWARD MACDOWELL

No 1. In the Woods.

No 2. Siesta.

No 3. To the Moonlight.

No 4. Silver Clouds.

No 5. Flute Idyl.

No 6. The Bluebell.

Opus 28.

Arthur P. Schmidt.

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# I. IN THE WOODS.

Through woodland glades,  
One springtide fair,  
I wandered idly,  
With ne'er a care.

I stooped to pluck  
A tiny flower,  
When lo! it sighed  
From out it's bower.

"Why break my life  
An idle hour?  
To fade and waste  
My woodland dower?"

Then to my heart,  
I took the flower,  
With tender hand  
And love's soft power.

And there it blooms  
Forever fair,  
For love is ours,  
With ne'er a care.

EDWARD MAC DOWELL.  
Op. 28.

Lightly, almost jauntily. ( $\text{♩} = 50$ )

*p*

*With Pedal*

pp ret. in time

pp

pp

pp dim.

dim. and retard. ppp L.H.

*in time*

The first system of music consists of two staves. The treble staff contains a series of chords, some with slurs and accents. The bass staff contains a melodic line with eighth and sixteenth notes.

The second system continues the musical piece. It features a treble staff with chords and a bass staff with a melodic line. Dynamic markings include *p* (piano) and *f* (forte).

*pp* *ppp slightly broader with soft tenderness.*

*with two Pedals*

The third system includes a treble staff with chords and a bass staff with a melodic line. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). The instruction *with two Pedals* is written below the bass staff.

The fourth system features a treble staff with chords and a bass staff with a melodic line. Fingerings are indicated as 1, 2, 3, 4, 5, 2.

*tenderly* *slightly ret.* *ppp*

The fifth system includes a treble staff with chords and a bass staff with a melodic line. Dynamic markings include *tenderly*, *slightly ret.* (slightly ritardando), and *ppp*.

## II. SIESTA.

Under the verdure's  
Fragrance rare,  
Midsummer ecstasy  
Throbs in the air,  
Drowsy and sweet  
As a lullabye fair.

Slowly, swayingly. (♩ = 40.)

*p*  
*With Pedal*

*slightly ret.*

*f* *pp* *softly*

*pp* *murmuringly*  
*ret.* *with two Pedals*



23  
12

The first system of music consists of three measures. The right hand plays a continuous eighth-note pattern. The left hand has a few notes with a long slur. A fermata is placed over the final note of the right hand in the third measure.

4 3 2 1  
2 1

*p* *slightly ret.* *lightly* *pp*

The second system contains three measures. The right hand continues with eighth notes, featuring a triplet of eighth notes in the second measure. The left hand has chords and moving lines. Dynamics include *p*, *slightly ret.*, *lightly*, and *pp*. Fingering numbers 1-4 are shown above the right hand.

*lightly* *f* *p*

*without 2<sup>d</sup> Ped.*

The third system has four measures. The right hand features chords and eighth notes. The left hand has a moving line with a triplet. Dynamics include *lightly*, *f*, and *p*. A note in the left hand of the second measure is marked with a sharp sign. The instruction *without 2<sup>d</sup> Ped.* is written below the first measure.

*ppp* *pp* *pp*

*Two Pedals*

The fourth system consists of four measures. The right hand has chords and eighth notes. The left hand has a moving line. Dynamics include *ppp* and *pp*. The instruction *Two Pedals* is written below the third measure.

*pp* *ret.* *ppp*

*L.H.*

The fifth system has four measures. The right hand continues with eighth notes. The left hand has a moving line with a triplet. Dynamics include *pp*, *ret.*, and *ppp*. The instruction *L.H.* is written above the right hand in the third measure.

### III. TO THE MOONLIGHT.

Streaming over hill and dale  
Hail! O pallid rays;  
Again thou free'st my weary soul  
From the dross of days.

What by men was ne'er beknown,  
Comes with thy mystic light,  
And through the soul's deep labyrinth,  
Wanders in the night.

With breadth and tenderness. (♩ = 40.)

The musical score is written for piano in 2/4 time, with a tempo of 40 beats per minute. It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The second system features a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The third system includes piano-piano (*pp*) dynamics, a 'softly' marking, a 'hold' marking, and a 'ret.' (ritardando) marking. The fourth system is marked 'pp placidly'. The score includes various musical notations such as slurs, ties, and fingerings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef part includes a *softly* dynamic marking. The bass clef part features a triplet of eighth notes. The key signature changes to one sharp (F#).

Third system of musical notation. The treble clef part starts with a *pp* dynamic marking and includes a *ret.* (ritardando) marking. The bass clef part includes a *ppp* marking and a *f* marking. The key signature changes to one flat (Bb).

Fourth system of musical notation. The treble clef part has a *hold* marking over a long note. The bass clef part has a *ret.* marking. The key signature changes to two flats (Bb and Eb).

Fifth system of musical notation. The treble clef part includes a *ff* (fortissimo) dynamic marking. The bass clef part includes a *p* (piano) dynamic marking. The key signature changes to two sharps (F# and C#).

Sixth system of musical notation. The treble clef part includes a *retard* (ritardando) marking and a *hold* marking. The bass clef part includes a *pp* marking. The key signature changes to one sharp (F#). The system concludes with a double bar line and a repeat sign.

## IV. SILVER CLOUDS.

Silver clouds are lightly sailing  
Through the drowsy, trembling air,  
And the golden summer sunshine  
Casts a glory everywhere.  
Softly sob and sigh the billows,  
As they dream in shadows sweet,  
And the swaying reeds and rushes  
Kiss the mirror at their feet.

Smoothly, placidly. (♩ = 54.)

The musical score is written for piano in 2/4 time, with a tempo of 54 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes the instruction "With Pedal". The second system features dynamics of *p*, *pp*, and *p*, with fingerings 4, 3, and 7 indicated. The third system includes a dynamic of *p* and a fingering of 4. The fourth system includes dynamics of *p* and *pp*, with fingerings 3, 3, and 2 indicated. The score concludes with a final chord in the bass staff.



3 3 5 3 4 3

*pp*

This system contains the first three measures of the piece. The right hand features a complex melodic line with triplets and slurs. The left hand provides a steady accompaniment with eighth notes.

*ret.* *in time* *very lightly*

5

This system contains measures 4, 5, and 6. Measure 4 begins with a *ret.* (ritardando) marking. Measure 5 is marked *in time*. Measure 6 features a *very lightly* marking and a final flourish ending with a fermata.

*ppp*

4 2 1 2 3 4 1 1 2 1

2913

This system contains measures 7, 8, and 9. Measure 7 is marked *ppp*. Measure 8 includes a series of fingerings (4 2 1 2 3 4 1 1 2 1) and a *tr* (trill) marking. Measure 9 ends with a *tr* marking and the number 2913.

*ret.* *pp* *ret.*

3212

This system contains measures 10, 11, 12, and 13. Measure 10 has a *ret.* marking and the number 3212. Measure 11 is marked *pp*. Measure 12 has a *ret.* marking. Measure 13 ends with a *ret.* marking.

*ppp*

1 4 1

This system contains measures 14, 15, 16, and 17. Measure 14 is marked *ppp*. Measure 16 includes a series of fingerings (1 4 1). Measure 17 ends with a *ppp* marking.

slightly ret. *p*

*ppp* *p*  
2<sup>da</sup>

4 *slightly ret.*

8 13 *pp* *gradually*  
2<sup>da</sup>

*slower* *murmuringly, and softer and slower to the end.* *ppp*

# V. FLUTE IDYL.

In the woods at eve, I wandered,  
Through the sunset's crimson light.  
There sat Damon playing softly,  
On the flute for my delight—  
So, la, la.

Ah, he swore he loved me truly,  
Begged me would I love him too,  
And bewitched me with his music,  
As it thrilled the forest through—  
So, la, la.

Now my heart ne'er ceases longing  
For a lover proven false,  
And that cruel, haunting music,  
Still my restless soul entralls—  
So, la, la.

Lightly, joyously. (♩ = 50.)



5 4 2 1 4 3  
*mf* *p*  
*dim.* *slightly ret.*

(♩ = 42.)  
*with warmth* *p*

*p increase*  
*slightly marked*

*p* *pp* *sadly*  
*slightly marked*

*in time* *ret.* *ppp*

softly

*p*

*gradually ret.*  
*marked*  
*softly*  
*pp*  
*slightly marked*

*sadly*  
*ret.*  
*pp*  
*ppp*  
*slightly ret.*

*very lightly*  
*ppp despondently*  
*ret.*

## VI. THE BLUEBELL.

An azure bluebell  
All daintily sweet,  
Had early blossomed  
The Springtide to greet.

A bumble-bee came  
And kissed her soft cheek;  
Ah! surely they're lovers  
Who each other seek.

Lightly, daintily. (♩ = 126.)

*p simply* *slightly*

*With Ped.*

*ret.* *in time* *softly*

*p* *pp slightly ret.*

*p in time*

3 1 2 1 3 1

4 1 1

2 1 1 1 2

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with fingerings: 4, 3 1 2 1 3 1, 4 1 1, and 2 1 1 1 2.

*softly*

*pp*

*Quick and lightly*

This system contains measures 5 through 8. The right hand continues the melodic line with slurs and ties. The left hand has a rhythmic accompaniment with fingerings: 4, 3, 1, 4, 3, 3. Dynamic markings include *softly*, *pp*, and *Quick and lightly*.

*pp*  
*with soft pedal*

This system contains measures 9 through 12. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. A dynamic marking of *pp* with the instruction *with soft pedal* is present.

This system contains measures 13 through 16. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment.

*pp*

*p.*

*p.*

*p.*

*p.*

This system contains measures 17 through 20. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. A dynamic marking of *pp* is present at the beginning, and *p.* is marked at the start of each measure.

ppp  
without soft pedal

mf slightly ret. p

ret. in time softly p

pp broader

increase ret. f Fast and lightly pp

# Compositions by Edward Mac Dowell

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