

Educational **A**daptations

For the Pianoforte

Series of:

Orchestral Music

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Chamber Music

Operas

Concertos

Songs

National Dance and Folk Tunes

On the Bridge of Avignon France

Adapted and Edited with Instructions as to Interpretation
and Method of Study by

Leopold Godowsky

Poetic Idea, General Information and Glossary by
Emerson Whithorne

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PROGRESSIVE SERIES COMPOSITIONS

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“ON THE BRIDGE OF AVIGNON” (FRANCE)

THE STORY: This ancient French song dates back to the early part of the sixteenth century; as early as 1503 there was a popular song with the title, “Sur le Pont d’Avignon”; but it must have been another version of the old round, for the music is not similar to that used in this Adaptation. The French Canadians still sing the song in at least three different versions.

The words simply depict the different types of people who pass over the bridge at Avignon. The gentlemen and ladies of nobility, the clerics, the soldiers, and even the street waifs, all pass and dance over the old bridge at Avignon.

LESSON: The mood of this delightful old-fashioned tune is one of jollity; there is the delicacy and refined humor peculiar to the French nation, with just a touch of sentiment.

A clearly defined *staccato* is necessary throughout, except where the notes are under slurs, and where no *staccato* is marked. The chords which occur on the second beats of measures 1-2, and all similar measures, are slightly accented; see measures 1, 2, 5, 6, etc. After the *forte* in m. 9-10 there must be a sudden *piano*—soft echo effect.

From the double bar after measure 12, the left hand should be brought out a little, as the bass makes a rather humorous effect when played in this way. Let the student observe how the upper voice of the left hand in measures 21, 22, 23 and 24 climbs up step by step (chromatically) and then goes down again in the same manner; this voice should be distinctly heard while the *crescendo* and *diminuendo* is to be carried out as marked. The *ossia* is a little more difficult, but the student may play it instead of the regular bass if preferred.

NOTE TO THE TEACHER.—The aim of the editors is to have every department of their work as perfect and complete as possible, and they have been governed by this principle by making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material that the student is capable of assimilating at the time.

GLOSSARY.

NAMES

Avignon, pronounced, Ah-vē-nyōng.

TERMS

allegretto scherzando,	pronounced,	äl-lē-grēt-tō skēr-tsän-dō, - lively and playful.
crescendo,	“	crē-shēn-dō, - increasing in tone.
diminuendo,	“	dē-mē-noo-ēn-dō, - decreasing in tone.
staccato,	“	stāk-kā-tō, - detached, short.
poco rall. (rallentando),	“	pō-kō räl-lēn-tän-dō, - slackening of the time a little.
più,	“	pē-oo, - more.
ossia,	“	ōs-sē-ī, - otherwise or else.

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Without octaves and without pedal.

EDUCATIONAL ADAPTATIONS

National Dance and Folk Tune Series

On the Bridge of Avignon

(Sur le pont d'Avignon)

FRANCE

Adapted and edited by Leopold Godowsky.

1128rc
Allegretto scherzando. ♩ = 100-116.

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13 *p* lady 14 15 16

17 18 19 20

21 *f* 22 23 *piu f* 24

25 *p* 26 27 28

Ossia: 1 2 4 3 5 2 1 2

Ossia:

Original French text and melody:

Sur le pont d'A - vig - non L'on y pa - se, L'on y dan - se,

Sur le pont d'A - vig - non L'on y dan - se tous en rond.

- 1) Les mes - sieurs font comm' Ça, Les da - mes font comm' Ça.
- 2) Les ab - bés font comm' Ça, Les sol - dats font comm' Ça.
- 3) Les bu - veurs font comm' Ça, Les ga - mins font comm' Ça.