

## TO PUPIL AND TEACHER:

My 46 Miniatures for four hands (for pupil and teacher) were composed to enable the beginner—whether child or adult—to start the art of pianoforte playing with music as good and inspirational, as aesthetic and character-building, as the music we hear at serious public concerts. The novice's introduction to music should be, from the start, attractive, inspiring, cultural.

My aim is to *interest* while I instruct; to *educate* while I entertain. It is the modern trend of pedagogy to make the acquisition of knowledge so attractive to the student that it becomes a source of joy and pleasure to him while he is being instructed and is assimilating information.

The treble (upper) part is for the pupil; the middle and bass part, for the instructor. However, when the pupil advances sufficiently to do so, the second part can, and should be, used by the pupil, while the Primo is played by the teacher. Strange as the statement may seem, the treble or upper part or Primo, which are all synonymous terms, may be played with equally great benefit by the advanced player. The reason for it is the fact that the Primo part is built mainly on five adjacent white keys (five numbers are on black keys only), thus maintaining an ideal position of the hand all the time. When strong accents happen to occur on the fourth or fifth fingers, the accents have to be given by the weaker fingers, as there is no passing under of the thumb. The incalculable advantage of such procedure will be enlightening to all who play.

An equally important purpose that is dear to my heart is to increase the interest of the teacher in his work. In having to study the "Secondo"—that is, the teacher's part—so as to be able to play the Miniatures with the pupil, the teacher will develop his own interest, ambition, ability and musicianship to a point where he will be bound to teach with greater pleasure, with increased enthusiasm, and intensified application. He will then have to keep up as a pleasurable duty a repertory of four-hand pieces, just as the concert pianist has to keep up his repertory for concert work. He will thus maintain unflagging interest in his pedagogic activities. The classroom should, in this way, become as inspiring as the concert-hall. I may incidentally draw attention to the fact that all the numbers of this series are admirably suited to analytical instruction of every phase of composition (melody, harmony, counterpoint, ancient and modern dances, miscellaneous forms, etc.), and are particularly useful in classes for music appreciation and sight-reading.

In conclusion, I wish to state that any and all of the Miniatures are suitable for concert performances when arranged in attractive groups of contrasting numbers, preferably to be played by the two performers on separate instruments. All Miniatures are particularly qualified to be used on the radio, due to their conciseness, brevity and diversity of content, mood and form.

L. G.

New York, December, 1934.

## First Suite

### Nº 1. In Church

Here we have a mood picture only one page long; yet subtly evoking a religious interior and processional of white-robed choristers, whose treble voices in the *primo* rise in a solemn chant above the mellow ecclesiastical organ harmonies of the *secondo*. The expression marks indicate an effect of delicate sonority, of a songful prayer, dissipated in the vaulted roofing of a vast nave.

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### Nº 2. At Night

A nocturnal genre-bit in the shape of a little "song without words"; It is quiet, introspective, serene, and suggests the half-wistful question of a child whose eyes are raised to the glory of the distant starry hosts against their background of sable firmament. The subdued harmonies of the *secondo* part aid materially in establishing its mood.

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### Nº 3. Lullaby

*Cradle Song*, *Lullaby* and the French word *Berceuse* are used as interchangeable terms; yet the *Lullaby* may be held to have a somewhat warmer inflection; as it might imply a mother's hushing her child to rest in her arms. It is one of those short "style" rather than "form" titles used for piano compositions, and in this instance the composer has lent his melody and its harmonic inflections great tenderness of expression. It is in  $\frac{4}{4}$  time and has a gently swaying movement in accord with its title.

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### Nº 4. Rustic Dance

This *Rustic Dance* is a country dance in duple time instead of triple rhythm, and is true to the essential character of the form: Its strains progress in four-measure phrases, (the accents of which are strongly marked in the *secondo* as well as *primo*), such as were used to accompany the evolutions of the actual dance. It has much the character of an old English country dance, and expresses a fine mood of bucolic merriment and energy, the carefree jollity and abandon (it moves *con brio*) of village lads and lassies dancing on a turf floor; the antithesis of the *Pastorale*, which calls up drowsy summer landscapes with the plaintive lilt of the shepherd's pipe.

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F. H. M.

## PREFACE

### Some General Considerations

**A** MINIATURE is an art expression in small dimensions, distinctive in its delicate and exquisite workmanship. What Leopold Godowsky has done in these little compositions justifies title and definition. Schumann, Tschaikowsky and others of the great composers have written charming little pieces, ostensibly intended for young students—that is, music conceived from the art standpoint, yet with an underlying educational purpose in mind. But what they have created in this field is of an unevenly distributed difficulty; it lacks the continuity, the gradual sequence of development so necessary for the acquisition of balanced technical, as well as interpretative results. And passing mention is all that need be made of the mass of inferior four-hand music available for teaching purposes. In these *Miniatures* we find musical beauty within small dimensions, expressed in exquisitely finished workmanship; and in a novel form whose underlying educational importance is hardly implied by their title.

### The Composer's Ideals

**A**S THE composer himself writes in a letter to the publisher: "I have given a great deal of thought and loving care to the *Miniatures* and though the pieces are smaller and considerably less complicated than anything I have ever written, they represent the best there is in me. The experience and assimilated knowledge, the aims and aspirations, the hopes and ideals, the disappointments and yearnings of a sensitive nature and an artist's soul are all to be found in this series of simple five-finger pieces. Working within such self-imposed limitations has convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort produces the quintessence of human endeavor, materially and spiritually. The resourcefulness needed in dealing frugally with the means at our command often opens up unexplored and unsuspected regions of imagination. In working on the *Miniatures* I have been amazed at the possibilities created by the adopted restrictions. I have done my utmost to give the same attention to melody, harmony and counterpoint. I have tried my best to make the pieces as simple and as easy as was compatible with the intrinsic value of the inspiration and idea. I could have made them simpler and easier for the teacher, but the result would have been artistically less satisfactory, and much of their attractiveness would have been lost. I wish to inaugurate a new era in pedagogy, particularly as regards the earliest and early grades."

### Technical Advantages

**T**HE MELODIES in the *primo* parts of the *Miniatures* are based on a five-tone compass. This furthers the acquisition of a permanently correct position of the hand, as the hand is thus kept in a stable five-finger position, each finger playing throughout the entire composition the one key allotted to it. The result is an equalization of the fingers which no other method offers. The fixed position of the hand compels the frequent use of the weaker digits, as the passing under of the thumb does not take place. (This gives the *Miniatures* a special value for the more advanced player who wishes to strengthen the more neglected fingers.) Their genuine musical interest and rich harmonic texture will encourage a more rapid progress towards proficiency than would any number of dry mechanical exercises. It is owing to imperfect control of the normal keyboard position of the hand and to finger inequality that students, as a rule, are unable to play expressively with the weaker fingers. For purposes of *prima vista* reading the *Miniatures* offer manifold advantages. Their interesting and scholarly workmanship will be appreciated by the teacher, so often bored by the triviality and monotony of the four-hand part assigned him. Every detail of fingering, pedalling, phrasing, *tempo* and expression, dynamic light and shade, etc., has been indicated with meticulous care by the composer and should be accepted as authoritative. The composer specifies that: "Of the forty-six numbers, twenty-two are easy, eleven moderately easy, and thirteen rather advanced for the teacher, while the pupils' parts are all accessible to beginners and at the same time equally useful to advanced players. The more ambitious pupils can ultimately play the teachers' parts."

### Musical Advantages

**I**T WOULD not be just, perhaps, to deny that the easy four-hand collections of a Löw, a Loeschhorn or a Spindler, as well as some others, have their place in the pedagogic scheme. Yet in many ways they represent abandoned standards and antiquated ideas. And present-day ideals of piano playing and teaching reflect so notable an advance, they so emphatically insist that the best is none too good, that the musical as well as the technical advantages of such compositions as these Godowsky *Miniatures* are only too apparent. In them, a fuller, more practical measure of technical benefit goes hand in hand with a stressing of the musical and artistic elements. The *Miniatures* are healthily modern in idea and harmonic treatment. In place of the banal simplicity of some sixty or eighty years ago (still noticeable in much instructive four-hand music of the hour) we have real constructive imagination, an art beyond cavil; a quality of appeal which none truly musical can evade. Not only do the charming creations of Godowsky's fancy guide aright the pupil's first half-conscious steps toward interpretation and esthetic expression of a musical idea—the acquisition of color by touch gradation, dynamic and agogic emphasis, light and shade in playing, correct phrasing and articulation of musical sentences—but they give him as well a clear conception of most of the musical forms, ancient and modern, strict and free, their contrasting characteristics being presented in a concrete though condensed manner. The short annotation which accompanies every number helps the student to understand form and character in musical composition, while it offers the teacher material for elaboration in an analysis of the *Miniature* in question. Though the above considerations aim to give some idea of the purpose and scope of these four-hand *Miniatures*, there is one thing which it is beyond their power to do—to convey to the reader with approximate accuracy the spark of genius which illuminates these happy offspring of Godowsky's muse, their absolute musical charm which cannot well be described or defined. The intrinsic worth of the *Miniatures* may be appreciated only by actual acquaintance.

FREDERICK H. MARTENS.

Nº 1  
In Church

SECONDO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)

The first system of musical notation for the piano part. It consists of a grand staff with a treble clef and a bass clef. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features complex chordal textures with many accidentals, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. The system concludes with a *pp staccatissimo* marking and a fermata over the final notes.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea \*

The second system of musical notation. It continues the piece with similar textures. The right hand has dense chords, and the left hand maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is used. The system ends with a fermata.

Tea Tea Tea Tea Tea Tea Tea Tea

The third system of musical notation. It features a *p legato* marking in the right hand and a *pp staccatissimo* marking in the left hand. The textures continue with complex chords and eighth-note accompaniment. The system ends with a fermata.

Tea Tea Tea Tea Tea Tea Tea \*

The fourth and final system of musical notation. It includes a *p legato* marking and a *rall.* (rallentando) marking. The music concludes with a final chord in the right hand and a sustained bass note in the left hand, ending with a fermata.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea \*

# FIRST SUITE

## No 1 In Church

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mf*

*p*

*mf cresc.*

*p*

*rall.*

# At Night

## SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 80-92)

una corda  
*p dolce*

5 5 4 5 5 4 5 4 5 4 5 3 5 4 3 4 2 1 2

2 1 2 2 1 3 1 2

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*più p* *dim.*

5 5 4 5 5 4 5 4 5 4 5 3 5 4 3 4 2 1 2

2 1 2 2 1 3 1 2

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*poco più sostenuto mp p poco rit. a tempo più p*

5 5 4 5 5 4 5 4 5 4 5 3 5 4 3 4 2 1 2

2 1 2 2 1 3 1 2

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*dim. poco più sostenuto più p poco rit.*

5 5 4 5 5 4 5 4 5 4 5 3 5 4 3 4 2 1 2

2 1 2 2 1 3 1 2

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

No 2  
At Night

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 80-92)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The tempo is marked 'Moderato' with a quarter note equal to 80-92 beats per minute. The dynamics are marked 'p dolce'. The right hand (r.h.) and left hand (l.h.) parts are shown with fingerings (1-5) and slurs. The right hand part starts with a sequence of notes: 5, 3, 4, 5, 5, 3, 4, 5, 5, 3, 4, 3, 2, 3, 1, 3, 2. The left hand part starts with: 1, 3, 2, 1, 1, 3, 2, 1, 1, 3, 2, 3, 4, 3, 5, 3, 4.

The second system of music continues the piece. The dynamics are marked 'più p' and 'dim.'. The right hand part continues with: 5, 3, 4, 5, 5, 3, 4, 5, 5, 2, 4, 3, 3, 1, 2, 1. The left hand part continues with: 1, 3, 2, 1, 1, 3, 2, 1, 1, 4, 3, 3, 3, 5, 4, 5.

The third system of music continues the piece. The dynamics are marked 'poco più sostenuto mp', 'p', 'mp', 'p', 'poco rit.', and 'a tempo più p'. The right hand part continues with: 5, 2, 5, 2, 3, 2, 4, 3, 2, 1, 3, 1, 3, 1, 3, 1, 5, 5. The left hand part continues with: 1, 4, 1, 4, 3, 4, 2, 3, 4, 5, 3, 5, 3, 5, 3, 5, 1, 1.

The fourth system of music concludes the piece. The dynamics are marked 'dim.', 'poco più sostenuto p', 'più p', and 'poco rit.'. The right hand part continues with: 2, 3, 2, 3, 2, 1. The left hand part continues with: 4, 3, 4, 3, 4, 5.

# Nº 3 Lullaby

SECONDO

LEOPOLD GODOWSKY

Andante (♩ = 112 - 120)

*p dolce una corda*

*più p*

*meno p*

*poco rall.*

*più p a tempo*

*meno p*

*più p*

*meno p*

Tea Tea Tea Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea Tea Tea Tea



# Nº 3 Lullaby

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 112 - 120)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*p dolce*  
1 2 3 4 3 5 4 3 2 1 2 3 4 5 4

*più p*

*meno p*  
1 2 3 4 3 5 4 3 3 2 1 2 3 2

*poco rall.*  
4 3 2 3 1 2 3 3 4 5 4 3 4

*più p*  
*a tempo*  
*meno p*  
*più p*

*meno p*  
3 5 3 2 2 3 3 1 3 4 4 3

Treble staff: *mp*  
 Bass staff: *mp*  
 Dynamics: *mp*  
 Performance markings: *ped.*

Treble staff: *p*  
 Bass staff: *p*  
 Dynamics: *p*  
 Performance markings: *ped.*

Treble staff: *sempre p*  
 Bass staff: *sempre p*  
 Dynamics: *sempre p*  
 Performance markings: *ped.*, *poco rall.*

Treble staff: *a tempo più p*  
 Bass staff: *a tempo più p*  
 Dynamics: *a tempo più p*  
 Performance markings: *ped.*, *rall.*

PRIMO

4 5 4 3 4 3 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2

*mp*

2 1 2 3 2 3 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4

1 2 3 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3

*p*

5 4 3 2 3 1 2 3 2 3 4 3 2 1 2 3 4 5 4 3

*sempre p*

*poco rall.*

*a tempo più p*

*rall.*

Rustic Dance

SECONDO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108-120)

*f grottesco*

Tea Tea Tea Tea Tea Tea Tea Tea

*p* *f*

Tea Tea Tea Tea Tea Tea Tea Tea

*poco a poco dim.*

Tea Tea Tea Tea Tea Tea Tea Tea

*p*

Tea Tea Tea Tea Tea Tea Tea Tea

*poco a poco cresc.* *f*

Tea Tea Tea Tea Tea Tea Tea Tea \*

Nº 4  
Rustic Dance

PRIMO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108-120)

Handwritten musical notation for the first system. It features a grand staff with two staves. The right hand (r. h.) is marked with a compass and fingerings 1 2 3 4 5. The left hand (l. h.) is marked with a compass and fingerings 5 4 3 2 1. The music is in 2/4 time and includes a *f grottesco* marking. Fingerings for the right hand are: 3 2 3 4 5, 4 3 2 3 4, 4 3 2 1, 4 3 2 1. Fingerings for the left hand are: 3 4 3 2 1, 2 3 4 3 2, 2 3 4, 5.

Handwritten musical notation for the second system. It features a grand staff with two staves. The music is marked *p*. Fingerings for the right hand are: 4 5 4 3 4 5 3, 1 2 3 2 1 3.

Handwritten musical notation for the third system. It features a grand staff with two staves. The music is marked *poco a poco dim.*. Fingerings for the right hand are: 2 1 2 3 2 3, 4 4 5 4 3 4 5 3, 4 5 4 5 4 3 2, 3. Fingerings for the left hand are: 4 5 4 3 4 3, 2 2 1 2 3 2 1 3, 2 1 2 1 2 3 4, 3.

Handwritten musical notation for the fourth system. It features a grand staff with two staves. The music is marked *p*.

Handwritten musical notation for the fifth system. It features a grand staff with two staves. The music is marked *poco a poco cresc.* and *f*.

## Second Suite

### Nº 1. Arietta

The first number of this second little free-form suite is a diminutive of the vocal *aria*, a rhythmic melody, an air which, though not a dance, was often included in the eighteenth-century dance suites. Here we have an appealing example, to be "sung" on the keys. It is direct, beautifully melodic and with just a touch of sadness in its tune, which the clear and simply harmonized *secondo* part stresses in unobtrusive fashion.

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### Nº 2. Sarabande

In the older suite, the *Sarabanda* (It.) being the slowest movement, usually came before the *gigue*. Originally a wild and lasciv Spanish popular dance of the sixteenth century, of Eastern origin, it became sober and stately following its transition to France, and its noble *grandezza* led to its art-use by such composers as J. S. Bach and Haendel. This *Sarabande*, beginning with the down-beat, and with stressed second beat, has the obligatory triple time and eighth-measure reprises, and might well justify the assertion of the eighty-year old Vanquelinde Yveteaux who desired to die to the tune of a *sarabande*, "so that his soul might pass away sweetly". The dance is associated historically, with the Cardinal de Richelieu, who sought to win the favor of Anne of Austria by treading its measures before her, but earned only scorn and laughter for his pains.

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### Nº 3. Cradle Song

Here, as in his *Lullaby*, the composer has used  $\frac{4}{4}$  time, instead of the popular  $\frac{6}{8}$  rhythm to secure the gentle, swinging, programmatic suggestion which his title implies. It is a happy, free flowing bit of melody that progresses above a simple yet sonorous *secondo* bass. It might be remarked that the obviousness, the banality of utterance for which the form too often offers a medium is entirely lacking in this number, whose simplicity is touched with distinction.

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### Nº 4. Bagatelle (*Valsette*)

*Bagatelle* is the French word for "trifle", and in the pianistic sense stands for a short and spontaneous little composition, an inspirational fancy of impromptu character. Here we have a *bagatelle* in the shape of a little waltz, a blythe, graceful dialogue between a higher and a lower voice as it were, punctuated by the recurring stresses of its varying triple rhythms. It offers great possibilities in the development of nuance in the four-hand *ensemble*, and makes an ideal closing number for the suite to which it belongs.

F. H. M.

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# SECOND SUITE

## Nº 1 Arietta SECONDO

Andante cantabile (♩ = 56 - 63)

LEOPOLD GODOWSKY

The musical score consists of two systems of piano accompaniment. Each system has two staves: a treble clef staff and a bass clef staff. The first system begins with a dynamic marking of *p* (piano). The second system begins with a dynamic marking of *mf* *espressivo* (mezzo-forte, expressive). The score includes various musical notations such as slurs, ties, and repeat signs. Fingerings are indicated by numbers 1-5. The piece concludes with a *rall.* (ritardando) marking and a *p* (piano) dynamic marking, followed by the instruction *una corda* (soft pedal).

# SECOND SUITE

## Nº 1 Arietta

PRIMO

Andante cantabile (♩ = 56 - 63)

LEOPOLD GODOWSKY

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mp*

4 5 1 3 2 1 3 2 4 3 2 3  
5 1 4 1 2 1 3 1 4 1 3 2 3 4

4 5 1 3 2 1 3 4 2 1 3 2 5  
5 1 4 1 2 1 3 1 4 4 1 2 3 4 *mf*

*espressivo*

4 4 4 3 2 1 3 1 2 3 4 5 4 3 2  
5 3 4 3 5 3 2 3 4 2 3 2 4 2 3 4 5 3 4 3 5 3 2 3

*rall.* *p a tempo*

1 4 1 2 3 4 5 1 3 2 4 5 1 3 2 2 3  
4 2 3 2 4 2 3 4 5 1 4 1 2 1 3 1 5 4 1 2 3 1 5 3 1 5

1 2



# Nº 2 Sarabande

SECONDO

Largo (♩ = 72 - 80)

LEOPOLD GODOWSKY

*mf*

1. Ped. 2. Ped. 3. Ped. 4. Ped. 5. Ped.

*f*

1. Ped. 2. Ped. 3. Ped. 4. Ped. 5. Ped. 6. Ped.

*p*

1. Ped. 2. Ped. 3. Ped. 4. Ped. 5. Ped. 6. Ped.

una corda

1. Ped. 2. Ped. 3. Ped. 4. Ped. 5. Ped. 6. Ped. 7. Ped.

\*

Nº 2  
Sarabande

PRIMO

LEOPOLD GODOWSKY

Largo ( $\text{♩} = 72 - 80$ )

r.h.  
1 2 3 4 5  
Compass  
4 3 2 1  
l.h.

*mf*

*marcato*

*marcato*

*f*

*la melodia marcato*

*p*

*marcato*

*marcato*

# No 3 Cradle Song

SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 52-56)

2 4 2 4 2 3 4 5 3 4 2 3 4  
*mp* *p*  
*una corda*  
 Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo

5 2 1 5 2 1 5 1 3 4 2 4 *mp* *più p*  
 Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo

2 1 2 3 4 5 3 4 2 3 4 5 2 3 4 5 3 4  
*poco cresc.*  
 Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo

2 3 4 5 4 5 2 5 1 5  
*sempre p*  
 Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo

*più p* *poco rall.*  
 Teo Teo Teo Teo Teo Teo Teo Teo Teo Teo \*

No 3  
Cradle Song

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 52 - 58)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mp*  
3 5 2 8 1 2 3 5 4 3 2 1 2 *p*  
5 3 2 1 5 3 4 1 2 3 2 1

*mp*  
3 5 3 2 1 1 2 3  
5 3 1 2 3 1 3 4 5

*più p*  
*poco cresc.*  
4 4 3 3 2 3 4  
4 1 4 3 2 1 2  
*marcato*

*sempre p*  
5 5 4 3 3 2 3 5 4 3 2 1 3  
2 3 3 2 1 1 5 3 4 3 2 1 3

*più p*  
*poco rall.*

Nº 4  
Bagatelle  
(Valsette)

SECONDO

Allegretto grazioso (♩. = 48 - 58)

LEOPOLD GODOWSKY

The musical score is written for piano and bass. It features a variety of musical notations including slurs, accents, and dynamic markings. The first system begins with 'espr.' and 'una corda p'. The second system includes 'cresc.'. The third system includes 'dim. e poco rit.' and 'più p à tempo'. The fourth system includes 'on fire corde'. Pedaling instructions are indicated by 'Ped' and asterisks. Fingerings are shown with numbers 1-5. The score is divided into four systems, each with two staves.

Nº 4  
Bagatelle  
(Valse) (Valsette)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 48 - 58)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*p* *espr.*

*espr.* *cresc.*

*a tempo*

*poco rit.* *più p*

*espr.* *mf*

First system of musical notation. The upper staff contains a complex melodic line with various ornaments and slurs. The lower staff features a rhythmic accompaniment of chords. Performance markings include *f* (forte), *dim.* (diminuendo), and *rall. p* (rallentando piano). Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Performance markings include *espr.* (espressivo), *piu p a tempo* (piu piano a tempo), and *pp* (pianissimo). The instruction *una corda* is present. A double bar line is at the end.

Third system of musical notation. The upper staff features a melodic line with a large slur. The lower staff accompaniment includes a double bar line. Performance markings include *pp* (pianissimo) and *una corda*. The system ends with a double bar line.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff accompaniment includes a double bar line. Performance markings include *dim.* (diminuendo), *e* (e tempo), and *rall.* (rallentando). The system concludes with a double bar line.

First system of musical notation. The upper staff contains a melodic line with slurs and accents, and the lower staff contains a bass line with slurs. Fingerings are indicated by numbers 1-4. Dynamics include *f*, *espr.*, *dim.*, and *rall. p*.

Second system of musical notation. The upper staff begins with the tempo marking *a tempo* and the dynamic *piu p*. It features slurs and accents. Fingerings are indicated by numbers 1, 3, 4, 5, 3, 4, 1, 4, 1, 4. Dynamics include *espr.*.

Third system of musical notation. The upper staff contains a melodic line with slurs and accents, and the lower staff contains a bass line with slurs. Fingerings are indicated by numbers 3, 4, 1, 2, 1, 3, 2, 2, 2, 1, 2, 3, 4, 3, 1, 4, 3, 3, 2, 4, 3, 4. Dynamics include *espr.*.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and accents, and the lower staff contains a bass line with slurs. Fingerings are indicated by numbers 4, 1, 2, 3, 2, 4, 2, 3, 2, 4, 3, 2, 2, 2, 3. Dynamics include *rall.*.



# THIRD SUITE

## Nº 1

### Prelude

(The Organ Point)

#### SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 112-126)

*sempre f non legato e ben articolato*

*f*

1 3 2 1 3 4 3 2 4 1 3 2 4 3 2 3 1 4 3 2 3 1 3 2 1 3 1 2 3 1 3

Tea Tea Tea Tea Tea Tea Tea Tea

2 1 3 3 4 1 4 3 2 1 4 3 1 3 2 1 3 2 3 1 3 1 2 1 3 1 4 2 3 1 3 1 3 2 1 3 4 3 2 1 5 3 2 4 1 3

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*molto cresc.*

2 1 5 3 2 4 1 3 2 1 5 3 2 4 1 3 2 1 3 2 1 2 6 2 4 1 2 3 1 3 5 3

Tea Tea Tea Tea Tea Tea Tea Tea



24  
SECONDO

First system of musical notation. The upper staff contains a complex rhythmic pattern with fingerings: 2 1 4 3, 2 1 4 3, 2 1 4 3, 1 3 2 1, 1 3 5 3, 1 3 4 3, 1 2 4 2, 1 2 4 2. The lower staff features a series of chords, each marked with a 'Ped.' symbol.

Second system of musical notation. The upper staff continues the rhythmic pattern with fingerings: 1 3 4 3, 1 2 3 2, 1 3 4 3, 1 2 4 2, 1 2 4 2, 1 2 4 2, 1 3 4 3, 1 2 3 2. The lower staff continues the 'Ped.' chord sequence.

Third system of musical notation. The upper staff includes fingerings: 1 2 3 2, 4 1 4 3, 2 1 4 2, 5 3 4 2, 3 1 3 5, 2 1 2 4, 2 1 2 3, 2 1 4 2. The lower staff continues the 'Ped.' chord sequence. The instruction *mf dim. sempre* is written between the staves.

Fourth system of musical notation. The upper staff includes fingerings: 3 1 3 5, 2 1 2 4, 2 1 2 3, 2 1 4 2, 3 1 3 5, 2 1 2 5, 3 2, 3 1 3 5, 2 1 2 5, 3 1. The lower staff continues the 'Ped.' chord sequence, ending with an asterisk (\*).

25  
PRIMO

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The right hand has notes with fingerings 2, 3, 4, 5, 4, 4, 3, 3, 2. The left hand has notes with fingerings 4, 3, 2, 1, 2, 2, 3, 2, 4. A forte (*ff*) dynamic marking is present in the middle measure.

Musical notation for the second system, featuring a grand staff with treble and bass clefs. The right hand has notes with fingerings 2, 1, 3, 3, 2, 3, 4, 5, 4. The left hand has notes with fingerings 5, 3, 3, 4, 3, 2, 1, 2. A decrescendo hairpin and a mezzo-forte (*mf*) dynamic marking with *dim. sempre* are present.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The right hand has notes with fingerings 5, 4, 5, 5, 5. The left hand has notes with fingerings 1, 2, 1, 1, 1.

Chorale

SECONDO

Adagio (♩ = 88-90)

LEOPOLD GODOWSKY

*mf*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*f* *rall.* *p a tempo*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*f* *mp*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*p* *f* *mp*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

27  
Nº 2  
Chorale

PRIMO

LEOPOLD GODOWSKY

Adagio (♩ = 88-96)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*mf*

2 4 5 3 2 1 3 3 3 4

4 2 1 3 4 5 4 4 3 2

*f*

5 4 3 2 3 4 5 3 2 1 2

1 2 2 3 4 4 2 1 3 4 5 4

*rall.*

*p a tempo*

*f*

2 1 2 2 5 4 4 3 3 2 3 4 4 3

4 5 4 4 2 2 3 3 4 3 2 2 3

*mp*

1 2

2 3 2 1 2 3 4 5 2 5

4 3 4 5 4 3 2 1 4 1

*p*

*f*

28 NO 3  
Hymn  
SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 63 - 72)

*espressivo*

*f*

Tea Tea Tea Tea Tea Tea Tea

*mp* *cresc.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*senza arpegg.* *poco rit.* *p a tempo* *espr.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*dim.* *p cresc. molto* *ff allargando* *senza arpegg.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

29  
Nº 3  
Hymn

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩ = 63-72)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*f*

5 3 4 5 | 4 3 2 3 2 | 1 2 2

1 3 2 1 | 2 3 4 3 4 | 5 4 4

*mp* *cresc. molto*

3 2 3 4 4 | 4 5 4 3 | 2 3 4 2 3 | 4 5 3 4

3 4 3 2 2 | 2 1 2 3 | 4 3 2 4 3 | 2 1 3 2

*dim. poco rit.* *p a tempo*

2 4 3 2 | 5 3 4 5 | 4 3 2 3 2 | 1 5 3 1

4 2 3 4 | 1 3 2 1 | 2 3 4 3 4 | 5 1 3 5

*cresc. molto* *ff allargando*

2 2 | 3 3 4 4 | 5 3 4 5 | 5 4 5 4 3 4 | 5

4 4 | 3 3 2 2 | 1 3 2 1 | 1 2 1 2 3 2 | 1



30  
No. 4  
Epilogue  
(Retrospect)

SECONDO

LEOPOLD GODOWSKY

Andante cantabile (♩ = 76-84)

*p dolce*  
*una corda*  
Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*espr.*  
Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*a tempo*  
*espr.*  
*poco rit. piu p*  
Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*espr.*  
*cresc.*  
*rall.*  
Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Nº 4

Epilogue  
(Retrospect)

PRIMO

LEOPOLD GODOWSKY

Compass

Left Hand alone

Andante cantabile (♩ = 76-84)

Left Hand *p* *espressivo*

*poco rit.*

*più p*

*a tempo*

*cresc.*

*rall.*

## First Minuet

(in C)

In the *First Minuet* we have the slower, more stately example of its kind, what one might call its old historical, rather than more mobile modern symphonic exemplification (see *Second Minuet*.) As a court dance of the epoch of Louis XIV and Charles II, it was slow and ceremonious; but gained in grace and polish in the time of Louis XV, whose reign has been called "the golden age of the minuet." The two styles are well contrasted in this *First Minuet* and its successor. This is the dance of which Rameau said: "The character of the minuet combines noble elegance and simplicity; its movement is moderate rather than rapid." In this *First Minuet*, too, the balancing of the sections (16 measures each) is more exact, and marks the contrast between a more formal and freer treatment (see *Second Minuet*).

*F. H. M.*

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# First Minuet

C major

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 72-80)

*p* *cresc.* *mp* *p* *rit.* *a tempo* *Fine*

# First Minuet

C major

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 72-80)

*r.h.*  
Compass  
*l.h.*

*p*

*cresc.*

*cresc.*

*mp* *p* *rit.*

*a tempo*

1 2  
*Fine*

TRIO

SECONDO

L'istesso tempo

*mp espressivo e sempre legato*

*cresc.*  
*f*

*marc.*  
*poco rit.*  
*p a tempo*

*poco rit.*  
*a tempo*

*rall.*  
*a tempo*  
*rall.*

Minuet Da Capo al Fine senza ripetizione

TRIO

PRIMO

L'istesso tempo

mp *espressivo*

3 4 3 3 2 3 4 5 4 3 2

3 2 3 3 4 3 2 1 2 3 4

cresc. *f*

1 2 3 3 4 5 5 4 2

5 4 3 3 2 1 1 2 4

poco rit. *p a tempo*

1 2 3 3 1 1 2 3 4 5 3 2 3 3 5 4 3 3

5 4 3 3 5 5 4 3 2 1 3 4 3 3 1 2 3 3

poco rit. *a tempo*

2 3 1 2 4 3 2 1 2 1 2 3 4 5 3 2 3 3

4 3 5 4 2 3 4 5 4 5 4 3 2 1 3 4 3 3

rall. *a tempo* rall.

4 5 5 4 1 3 3 3 1 1 1 2 2 2

2 1 1 2 5 3 3 3 5 5 5 4 4 4

*Minuet Da Capo al Fine senza ripetizione*

## Second Minuet

(in G)

The *Minuet* (*Menuet*, Fr.) is supposed to have originated in Poitou, France, and Lully was the first to give the form an art value in music (1653). The *Minuet* is (since the time of Rameau) written in  $\frac{3}{4}$  time, and this example follows the example of the symphonic minuets of Haydn and Mozart, and is to be taken in a fairly rapid *allegretto* movement, rather than in a slower tempo. (see *First Minuet*). "As late as the beginning of the last century the minuet was as popular as later the waltz," and in its music (as in this number), the light and graceful was emphasized rather than the formal and dignified.

*F.H.M.*

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# Second Minuet

(G Major)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 144-152)

*r. h.*  
*Compass*  
*l. h.*

*mp*

*mf espr.*

# Second Minuet

(G Major)

SECONDO

LEOPOLD GODÓWSKY

Allegretto grazioso (♩ = 144 - 152)

The musical score is written for piano and consists of four systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto grazioso' with a metronome marking of 144-152. The first system begins with a piano (*p*) dynamic. The second system continues with piano dynamics. The third system also continues with piano dynamics. The fourth system begins with a mezzo-forte (*mf*) dynamic and includes the instruction 'espr.' (espressivo). The score is heavily annotated with fingerings (numbers 1-5) and slurs. There are also some handwritten-style markings at the bottom of the fourth system, possibly 'Red' or 'Red'.

PRIMO

4 2 3 4 2 3 4 3 2 1 0 3 1 0 3 1 2

*dim.*

2 4 3 2 4 3 2 3 4 5 4 3 5 4 3 5 4

*dim.* *p* *mf* *piu p rall.*

3 2 1 0 3 4 0 3 4 5 4 2 3 4 3 2 1 0 3 1 2 3

3 4 5 4 3 2 4 3 2 1 2 4 3 2 3 4 5 4 3 5 4 3

*a tempo* *sempre p*

3 4 3 3 4 3 2 3 0 1 3 3

3 3 3 3 2 3 4 3 4 5 3 3

*mf* *Fine*

5 5 5 3 3 2 3 1 2 3 1

1 1 1 3 3 4 3 5 4 3 5

SECONDO

4/5

*dim.* *mp* *mp*

Tea Tea Tea Tea Tea Tea Tea Tea Tea

*dim.* *p* *mf*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*piu p* *rall.* *a tempo*

Tea Tea Tea Tea Tea Tea Tea

*sempre p*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*mf* *Fine*

Tea Tea Tea Tea Tea Tea Tea \* Tea Tea \*

Trio

First system of musical notation for the Trio section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a supporting line with fingerings (1-5) and dynamics including *p espr.* and accents.

Second system of musical notation for the Trio section, continuing the melodic and supporting lines from the first system.

Third system of musical notation for the Trio section. It includes a first ending (marked '1') and a second ending (marked '2'). Dynamics include *p* and *mf*.

Fourth system of musical notation for the Trio section. Dynamics include *cresc.* and *p dol.*

Fifth system of musical notation for the Trio section. Dynamics include *cissimo*.

Sixth system of musical notation for the Trio section. Dynamics include *rall.*

Minuet Da Capo al Fine  
senza ripetizione

SECONDO

Trio

3 5 2 5 3 5 1 5 2 5 4 5 3 5 3 5 2 4 1 5 2 5 2 3 1 5 2 4 1 5 2 5 1 2 3 4

*p* *se, pre legato ed espr.*

5 *una corda*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

1 5 2 4 1 5 2 5 3 1 3 4 1 5 2 5 3 5 1 5 2 5 4 5 3 5 3 5 2 4 1 4 2 5 1 4 2 5 1 5 2 5

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

3 1 4 1 5 2 5 1 4 2 5 1 4 2 5 1 4 2 3 2 5 3 5 5 1 4 2 5 1 4 3 5 1 5 4 3 1 4 1 5 1

*p* *mf* *tre corde*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

3 1 4 1 5 1 2 1 3 1 2 1 3 1 5 1 4 1 5 1 4 1 3 2 5 1 4 1 3 1 1 5 2 3 1 4 1 5 3 2 4 1

*f* *dim.* *una corda*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

5 1 4 1 5 1 2 1 3 1 4 1 5 1 5 1 3 4 1 2 5 1 4 1 5 1 4 2 5 1 4 1 3 1 4 1 5 1

*p* *dolcissimo*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

4 2 5 1 4 1 3 1 5 1 4 1 5 1 4 1 5 1 2 1 3 1 4 1 5 1 5 1 3 4 1 2 5 1 5 1 4 2

*rall.* *tre corde*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

## Rigaudon

A Provençale dance, named after Rigaud, the dancing master of Louis XIII, as a rule gay in mood; yet not without a certain distinction. Like the *Bourrée* it is usually written in  $\frac{4}{4}$  time, with an obligatory upbeat (a quarter-note), and in this example the composer admirably expresses its animated, at times grotesque character; while not forgetting that touch of the aristocratic which gave it its vogue at court, and which should be one of its earmarks. It consists of from three to four reprises four in this case, the third falling-in, casually as it were, at a lower pitch and without a regular close, to set it off by contrast with the succeeding division.

*F. H. M.*

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# Rigaudon

PRIMO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 118 - 128)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*f*

*p*

*f*

*sempre dim.*

1 2

*p* *f* *f*



# Rigaudon

## SECONDO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 116 - 126)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes. The lower staff is in bass clef and contains a series of eighth notes. Fingerings are indicated by numbers 1-5. There are two trills marked with 'tr' and asterisks. The tempo is marked as 'Allegro con spirito' with a metronome marking of 116-126.

The second system of musical notation continues the piece. It features a trill in the upper staff marked 'tr' and 'marc.' with an asterisk. The lower staff has a 'p' dynamic marking. The tempo remains 'Allegro con spirito'.

The third system of musical notation includes a 'f' dynamic marking and a 'sempre dim.' instruction. The upper staff has a trill marked 'tr' and an asterisk. The lower staff has a 'p' dynamic marking. The tempo remains 'Allegro con spirito'.

The fourth system of musical notation concludes the piece. It features a 'p' dynamic marking and a 'f' dynamic marking. The upper staff has a trill marked 'tr' and an asterisk. The lower staff has a 'p' dynamic marking. The tempo remains 'Allegro con spirito'.

PRIMO

4 3 4 2 4 | 4 1 1 2 | 3 2 3 1 1 | 1 2 2 3 | 3 2 2

2 3 2 4 2 | 2 5 5 4 | 3 4 3 5 5 | 5 4 4 3 | 3 4 4

*mp*

1 2 2 3 | 3 2 3 4 |

5 4 4 3 | 3 4 3 2 |

*p*

3 2 2 3

3 4 4 3

*rall.*

4 1 1 2 | 3 2 3 1 2 | 2 1 1 2 | 3 1 1 5

2 5 5 4 | 3 4 3 5 4 | 4 5 5 4 | 4 5 5 1

*p a tempo*

3 1 1 2 | 3 1 1 | 2 | 2 1 1

4 5 5 4 | 4 5 5 | 4 | 4 5 5

*dim. senza rit.*



## Gavotte

The *Gavotte* (It. *Gavotta*) known as early as the beginning of the 17<sup>th</sup> century, takes its name from the *gavots* or mountaineers of the Dauphiné in France, among whom it originated. As a country dance it was sung to the rounds of the peasants. It became a French court dance in Lulli's time, and soon found its way into the 18<sup>th</sup> century piano suite. This *Gavotte* in  $\frac{4}{4}$  time, is a typical example of the graceful dance form at its best and it is not hard to imagine its being danced at Versailles by gentlemen with court sword at side, plumed hat in hand, and ladies in long-trained robes. Not only have we a piquant melody, beginning with the characteristic  $\frac{2}{4}$  upbeat, the marked section closes, and the use of the eighth as the lowest note value; but we have in its trio (*Musette*,) a very happy example of the bag-pipe effect with drone bass. A tender amiability, an aristocratic serenity are expressed in its music.

F. H. M.

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# Gavotte

PRIMO

LEOPOLD GODOWSKY

Allegretto (♩ = 84 - 96)

*r.h.*

Compass

*l.h.*

*p*

The first system of the Gavotte consists of two staves. The right hand (r.h.) part is written in treble clef and the left hand (l.h.) part is in bass clef. The tempo is marked 'Allegretto' with a quarter note equal to 84-96 beats per minute. The dynamics are marked 'p' (piano). The right hand part features a series of eighth notes with slurs, and the left hand part features a series of quarter notes with slurs. Fingerings are indicated by numbers 1-5.

*mf*

The second system of the Gavotte continues the two-staff format. The dynamics are marked 'mf' (mezzo-forte). The right hand part continues with eighth notes and slurs, while the left hand part continues with quarter notes and slurs. Fingerings are indicated by numbers 1-5.

*dim.*

*poco rit.*

The third system of the Gavotte continues the two-staff format. The dynamics are marked 'dim.' (diminuendo) and 'poco rit.' (poco ritardando). The right hand part continues with eighth notes and slurs, while the left hand part continues with quarter notes and slurs. Fingerings are indicated by numbers 1-5.

*più rall.*

*p a tempo*

*f*

The fourth system of the Gavotte continues the two-staff format. The dynamics are marked 'più rall.' (più rallentando), 'p a tempo' (piano a tempo), and 'f' (forte). The right hand part continues with eighth notes and slurs, while the left hand part continues with quarter notes and slurs. Fingerings are indicated by numbers 1-5.

# Gavotte

SECONDO

LEOPOLD GODOWSKY

Allegretto (♩ = 84 - 96)

The first system of the Gavotte consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and features a series of chords and eighth notes. A slur covers the first four measures, and another slur covers the last four measures, with the marking *espr.* (espressivo) placed above the final measure. The lower staff is also in bass clef and contains a simple accompaniment of quarter and eighth notes, with fingering numbers (1, 2, 3, 4, 5) written below the notes.

The second system continues the piece. The upper staff features a melodic line with slurs and accents, and a repeat sign after the second measure. The dynamic marking *mf* (mezzo-forte) is placed above the staff. The lower staff continues the accompaniment with consistent fingering.

The third system shows a gradual deceleration. The upper staff has slurs and accents. The dynamic markings *dim.* (diminuendo), *poco rit.* (poco ritardando), and *più rall.* (più rallentando) are placed above the staff. The lower staff continues the accompaniment.

The fourth system concludes the piece. The upper staff has slurs and accents. The dynamic markings *p a tempo* (piano at tempo), *mf* (mezzo-forte), and *f* (forte) are placed above the staff. The lower staff continues the accompaniment. The system ends with a double bar line and repeat signs.

4 3 3 2 2 2 3 2 2 3 5 5 5 4 2 3 4 4 4 3 1 2 3 2

2 3 3 4 4 4 3 4 4 3 1 1 1 2 4 3 2 2 2 3 5 4 3 4

*p*

3 3 2 3 5 5 4 3 2 1 3 2 1 5 5 1 5 5

*rall.* *più p* *poco meno mosso* *fa tempo* *Fine*

3 3 4 3 1 1 2 3 4 5 3 4 5 1 1 5 1 1

Musette

*mp dolce*

5 5 5 5 4 5 1 4 5 1 5 5 5 5 4 5 3 4 5

1 1 1 1 2 1 5 2 1 5 1 1 1 1 2 1 3 2 1

*mf* *p*

3 5 5 4 5 3 3 4 3 5 5 4 5 3 3 2

3 1 1 2 1 3 3 2 3 1 1 2 1 3 3 4

*più p*

3 5 5 5 4 5 1 4 5 1 5 5 5 4 5 3 4 5 3

3 1 1 1 1 2 1 5 2 1 5 1 1 1 1 2 1 3 2 1 3

*Gavotte Da Capo al Fine senza ripetizione*





## Bourrée

The French *Bourrée*, like the German *Laendler*, was originally a country dance. Though possibly originating in Biscay, it is generally known as the *Bourrée d'Auvergne*. Fairly rapid in tempo, in 1/4 time, Marguerite de Valois introduced it at the French court, where it was often danced to the accompaniment of voices, and where it was a favorite until Regency days, passing out at about the time the "Mississippi Bubble" burst. The character of its flowing melody, "which had something composed, unconcerned and amiably careless in its nature," early commended it to the attention of composers. In its art form the *Bourrée* is well represented in Bach's suites, violin sonatas, etc., and a number of modern composers have exploited it. This expressive *Bourrée* shows in its four measure sections the notable rhythmic *caesura* which is characteristic of its type - beginning on the fourth quarter and ending on the third quarter of each four - measure group. This delightful exemplar is in a tender, melancholy mood, as though its composer in using the form, had recalled the fact that as a dance it had become obsolete, and voiced a regret for those "spacious days," when the maids - of - honor of Catherine de Medici danced it at the Valois court in honor of "the arrival of the Polish ambassadors."

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# Bourrée

PRIMO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69-84)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*mp*

4 3 4 1 1 1 4 3 4 1 1 1 2 3 4 4 4 5 5 5  
2 3 2 5 5 5 2 3 2 5 5 5 4 3 2 2 2 1 1 1

*poco rall.*

4 4 3 4 1 1 1 4 3 4 1 1 1 2 3 4 4 4 5 5 5  
2 2 3 2 5 5 5 2 3 2 5 5 5 4 3 2 2 2 1 1 1

*a tempo* *p*

4 5 4 5 2 2 2 2 3 2 3 4 2 4 3 4 1 1 1 1 2  
2 1 2 1 4 4 4 4 3 4 3 2 4 2 3 2 5 5 5 5 4

*cresc.* *mf*

1 2 3 1 1 2 1 1 2 1 1 2 1 1 3 1 1 4 1 4 3  
5 4 3 5 5 4 5 5 4 5 5 4 5 5 3 5 5 2 5 2 3

# Bourrée

SECONDO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69 - 84)

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. Red.

*poco rall.*

*a tempo*

Red. \* Red. \* Red. \* Red. \* Red. Red. Red. Red. Red. Red. Red. \* Red.

*p*

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

PRIMO

4 3 2 3 4 3 4 3 2 3 4 2 4 5 3 4 3 1 4 3 3 2 3 2 1 2 3 2

2 3 4 3 2 3 2 3 4 3 2 4 2 1 3 2 3 5 2 3 3 4 3 4 5 4 3 4

*mp*

3 2 3 5 2 1 2 3 2 3 2 5 3 2 3 2 3 4 3 4 1 1 1 4 3 4 1 1 1 2 3

3 4 3 1 4 5 4 3 4 3 4 1 3 4 3 4 3 2 3 2 5 5 5 2 3 2 5 5 5 4 3

*p*

4 4 4 5 5 5 4 4 3 4 1 1 1 4 3 4 1 1 1 1 2 1 1 3 1 1 4

2 2 2 1 1 1 2 2 3 2 5 5 5 2 3 2 5 5 5 5 4 5 5 3 5 5 2

1 5 4 5 4 5 3 3 2 3 3 4 1 1 2 1 1 2 1 1 2 1 5 4

5 1 2 1 2 1 3 3 4 3 3 2 5 5 4 5 5 4 5 5 4 5 1 2

5 4 5 3 4 3 4 3 4 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1

1 2 1 3 2 3 2 3 2 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5



## Siciliana

The *Siciliana* (Fr. *Sicilienne*) is a variety of *pastorale*, usually written in  $\frac{6}{8}$  time, and frequently (as in this example), in the two-part song form and in the minor mode. Originally a dance-song of rural Sicily, its gentle and ingratiating character, the opposite of that of the fiery *Tarantella*, induced many of the eighteenth-century composers, notably Haendel, to use it for the *andante* movement of the sonata species. This *Siciliana* has all the serious beauty as well as that suggestion of the plaintive mood, the gently grieving, which marks the best of its kind written in the classic style.

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# Siciliana

PRIMO

LEOPOLD GODOWSKY

Andantino cantabile (♩ = 40 - 48)

*r.h.*

*l.h.*

Compass

*mp*

*espressivo*

*rall.*

*a tempo*

*dolce*

*poco cresc. rall.*

*p*

# Siciliana

## SECONDO

LEOPOLD GODOWSKY

Andantino cantabile (♩ = 40 - 48)

*mp espressivo*

*rall.*

*a tempo*

*dolce*

*poco cresc. rall.*

*a tempo*

*p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



PRIMO

3 2 3 2    2 4 3    2 1 2    3 2 3 2    3 2 3 2

3 4 3 4    4 2 3    4 5 4    3 4 3 4    3 4 3 4

2 4 3    2 2 2    4 3 4 2 1    2 3 4 5

*rall.*    *a tempo*

4 2 3    4 4 4    2 3 2 4 5    4 3 2 1

2 3 4 3 1    2 2 2    4 3 4 2 1    2 2 1    2 2 1

4 3 2 3 5    4 4 4    2 3 2 4 5    4 4 5    4 4 5

2 2    2 3    2 3    4 4 4    4

*morendo*

4 4    4 3    4 3    2 2 2    2

SECONDO

First system of musical notation. The upper staff contains a complex melodic line with many slurs and fingerings (1-5). The lower staff features a rhythmic accompaniment with notes and rests. Below the lower staff are ten 'Ped.' markings.

Second system of musical notation. Similar to the first system, it features a melodic line and a rhythmic accompaniment. The lower staff includes 'Ped.' markings. Performance markings 'rall.' and 'a tempo' are present above the lower staff.

Third system of musical notation. The melodic line continues with various slurs and fingerings. The lower staff has 'Ped.' markings. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff includes performance markings 'espr.' and 'morendo'. The lower staff has 'Ped.' markings and ends with an asterisk (\*).

## Irish Jig

The Jig (Fr. and Ger. *Gigue*, It. *Giga*) is a lively dance in  $\frac{6}{8}$  time (though Bach has written an occasional one in  $\frac{4}{4}$ ), claimed by various nations. There is the "English jig," a "Scottish jig" (mentioned in Shakespeare's "Much ado about nothing") and, the *Irish Jig*, a thing apart. As a folk-dance it is very old, and though the continental *gigues* were called after the nickname *gigue* given the medieval *viella* or *fidel*, the origin of this instrument itself may be traced to the old Celtic *chrotta*. In the piano suite the *gigue*, because of its rapid, animated character usually formed the closing number. In this *Irish Jig* we have, however, the genuine Hibernian peasant dance, and not the *gigue* of Corelli or Bach. Though it is an *allegro vivace*, the composer has caught the underlying characteristic of this one and only Irish folk-dance - an inherent melancholy, a plaintive *keening* that underlies its measures, and which its rapid tempo does not affect. It shows how Celtic race psychology expresses itself even in a vivacious dance.

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# Irish Jig

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 - 104)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*p*

1 1 1 1 2 3 2 2 2 2 3 3 1 5  
5 5 5 5 4 3 4 4 4 4 3 3 5 1

*mf*

2 2 5 3 2 1 1 1 2 3 2 2 2 2 3 1 1 1 1 3 2 1  
4 4 1 3 4 5 5 5 4 3 4 4 4 4 3 5 5 5 5 5 3 4 5

2 2 5 3 2 2 3 2 3 1 1 2 2 2 2 3 2 1 2 2 5 3 2 2 3 2 3  
4 4 1 3 4 4 4 3 4 3 5 5 4 4 4 4 3 4 5 4 4 1 3 4 4 3 4 3

*cresc.*  
*f*

1 1 2 2 2 2 3 2 1 2 2 3 3 3 3 4 3 2 3 3 4 4 5 5 5 3 2  
5 5 4 4 4 4 3 4 5 4 4 3 3 3 3 2 3 4 3 3 2 2 1 1 1 3 4

# Irish Jig

## SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 - 104)

*p*

Red. \*

Red. \*

*mf*

Red. \*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red.

*cresc.*

*f*

*ten.*

Red. \* Red. \* Red. \* Red.

Red. \* Red. \* Red. \* Red.

PRIMO

1 1 2 3 2 3 3 1 5 2 5 3 2  
*mp*  
5 5 4 3 4 3 3 5 1 4 1 3 4

1 1 2 3 2 3 1 1 3 2 1 1 3 3  
5 5 4 3 4 3 5 5 3 4 5 5 3 3  
*mf* *p*

5 3 3 3 2 3 3 3 5 3 3 2 3 3 3 5 3 3 3  
1 3 3 3 4 3 3 3 1 3 3 4 3 3 3 1 3 3 3

2 3 3 3 5 3 3 2 3 3 2 1  
4 3 3 3 1 3 3 4 3 4 5  
*p*

1 2

SECONDO

# DESCRIPTIVE COMMENTS

## “ “ Modern Dances “ “

### No. 1. POLKA

The *Polka* (*pulka* in Bohemia, where it originated in 1830), is always in 2-4 time, and in an art development such as is this *Miniature*, it finds a richer working-out of its usual rhythmic scheme.

In this sprightly and joyous example, which in accord with the peasant origin of the dance has a direct folk tune quality, we find an elegance and charm hardly expected of such dances. The *Polka*, rhythmically akin to the Schottisch, has variants in the shape of the polka-mazurka (slower in tempo) and the polka-redowa (faster).

### No. 2. TYROLEAN (Laendler)

The Laendler is an instrumental dance, the German country waltz, which is the real father of the waltz, in 3-4 or 3-8 time, at home on the banks of the Danube, in Bavaria, Styria and the Austrian Tyrol, whence come the French names *Styrienne* and *Tyrolienne*. The character of the dance is that of innocent pleasure and naive grotesqueness, and in keeping with its frolicsome humor it has a unison melody of spontaneous and pleasing tone-sequence, free and flowing. Roguish jollity is the keynote of its interpretation. In the *secondo* the first *a tempo* introduces a counter-melody which serves to add a deeper and more soulful quality of sentiment to its triple rhythms.

### No. 3. VALSE ÉLÉGIAQUE

This waltz is of a type quite opposite to that of the joyous and boisterous *Laendler*; it is likewise different from the usual waltz which expresses sensuous gayety. It employs its graceful tripart rhythm as a vehicle for the presentation of an appealing mood picture—an elegiac, sorrowing melody in the *primo* colored by the changing harmonic inflections of the *secondo* part. A thing of plaintive beauty, this *Valse Élégiacque* might be considered a gentler and more tenderly spoken sister of the sinister Waltz of the Dead by Liszt, or the *Dance Macabre* by Saint-Saëns.

### No. 4. TARANTELLA (Italy)

The *Tarantella* was originally a wild dance of the lower order in Sicily and the Tarantine (whence the name), in southern Italy, and was formerly held to be a cure for tarantism, a form of St. Vitus dance, due to tarantula-bite. Its rapid tempo and effect have led to its cultivation as an art-form, and many brilliant examples for all instruments testify to its popularity. This *Tarantella*, a swift, running dance in 6-8 time is absolutely in character: it has melodic strength and grace; the *allegro con fuoco* in which it is written moves at an ever increasing rate of speed; and there is the effective contrast, emphasized by the *secondo*, of the irregularly alternating major and minor modes. Even the characteristic Neapolitan sixth is not omitted. It has to the full the dash and brilliancy its style demands.

### No. 5. CSÁRDÁS (Hungary)

The *Csárdás* (Tavern Dance), is a Hungarian folk-dance which found its way into Magyar social circles during the early forties of the 19th century. Its music is essentially Hungarian Gipsy in character and its form is invariable: a slow plaintive song movement (*Lassu*), in 4-4 time, succeeded by a fiery allegro (*Friss*), the dance proper, in 2-4. Here the contrast between the sombre melancholy of the introduction with its soft cymbal beats, and the wild and passionate dance measures that follow it with dashing abandon, is splendidly brought out. The piece is a genuine bit of *tzigane* inspiration.

### No. 6. MAZURKA (Chopinesque)

The *Mazurka* (*Masurek*), originally a Moravian national dance in 3-4 time, has found a place in piano literature because of its gracefulness and its engaging rhythmic peculiarity which throws the accent from the first beat of the measure to the second or third quarter (♩ | ♪♪♪) As a Polish peasant dance the *Mazurka* has a wild unbridled character, but some Polish composers, Chopin in particular, gave it a softer and more melancholy quality of appeal, imbuing it with the characteristic "Zal" (Weltschmerz) of the Poles. In this mazurka, a rich, modern harmonic base supports a melody of plaintive charm, one that seems a veritable dance-song, recalling the fact that the Polish national air, "Poland not as yet is vanquished" is a mazurka.



“ “ “ DESCRIPTIVE COMMENTS [Continued]

“ “ Modern Dances “ “


No. 7. POLONAISE (Poland)

The *Polonaise* (It. *Polacca*) in 3-4 time, was originally a stately processional rather than a dance. The claim has been made that it was evolved out of the medieval Christmas carols which the Polish peasantry still sing. More probable is the authenticated statement that it was first used for the stately court defile of the Polish nobles when Henry III of Valois was crowned in Cracow in 1574. Its haughty, marked rhythms, its stately

nobility have appealed creatively to many composers, Weber, Chopin, Liszt, etc. This composition is true to type in every essential. It has the beginning with the full measure; strong accent on first beat; the accompaniment rhythm (♩♩♩♩♩) and the characteristic close on the third quarter, after accentuating the second quarter. And aside from these, it has a certain individual loftiness of concept; it seems to sing proudly the heroism and glory of a proud nation. F.H.M.



## Polka

The *Polka* (*pulka* in Bohemia, where it originated in 1830), is always in  $\frac{2}{4}$  time, and in an art development such as is this *Miniature*, it finds a richer working-out of its usual rhythmic scheme (  ). In this sprightly and joyous example, which in accord with the peasant origin of the dance has a direct folk tune quality, we have four reprises of a four-measure period; one of an eight-measure period; and then once more revert to five reprises of the four-measure period. The *Polka*, rhythmically akin to the Schottisch, has variants in the shape of the polka-mazurka (slower in tempo) and the polka-redowa (faster).

F. H. M.

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# Polka

## SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 92-108)

*mf* *leggiero*

*rall.*  
*p*  
*espr.*

*a tempo*

# Polka

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 92 - 108)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*mf leggiero*

4 2 3 1 3 2 1 2 3 4 2 3 2 3 4 5 3 4 4 2  
2 4 3 5 3 4 5 4 3 2 4 3 4 3 2 1 3 2 2 4

3 1 3 2 2 3 4 5 3 4 1 2 3 4 2 3 2 1 3 4 3 2 3 2  
3 5 3 4 4 3 2 1 3 2 5 4 3 2 4 3 4 5 3 2 3 4 3 4

*p rall.* *a tempo*

1 4 2 3 1 3 2 1 2 3 4 2 3 2 3 4 5 3 4 4 2  
5 2 4 3 5 3 4 5 4 3 2 4 3 4 3 2 1 3 2 2 4

3 1 3 2 2 3 4 5 3 4 1 2 3 4 2 3 2 1 3 4 3 2 3 2 1 1  
3 5 3 4 4 3 2 1 3 2 5 4 3 2 4 3 4 5 3 2 3 4 3 4 5 5

*mf*



PRIMO

2 2 3 4 2 3 4 4 2 3 4 3 2 3 1 3 2 3 1 2 4 3 1

4 4 3 2 4 3 2 2 4 3 2 3 4 3 5 3 4 3 5 4 2 3 5

*p* 2 2 3 4 2 3 4 4 2 3 4 3 2 3 5 4 3 2 3 2 3 5 4 2 3 1 *rall.*

4 4 3 2 4 3 2 2 4 3 2 3 4 3 1 2 3 4 3 4 3 1 2 4 3 5

1

3 4 2 3 1 3 2 1 2 3 4 2 3 2 3

*rall.* *a tempo* 5 3 4 5 4 3 2 4 3 4 3

4 5 3 4 4 2 3 1 3 2 2 3 4 5 4 3 4 3 2 2

2 1 3 2 2 4 3 5 3 4 4 3 2 1 2 3 2 3 4 4 *p*

SECONDO

First system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings and articulations are shown throughout. Includes markings *ped.* and *\**.

Second system of musical notation. Treble clef, bass clef. Dynamics include *rall.*. Fingerings and articulations are shown throughout. Includes markings *ped.* and *\**.

Third system of musical notation. Treble clef, bass clef. Dynamics include *a tempo*. Fingerings and articulations are shown throughout. Includes markings *ped.* and *\**.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *rall.*. Fingerings and articulations are shown throughout. Includes markings *ped.* and *\**.

PRIMO

First system of musical notation. The upper staff contains a melodic line with slurs and fingerings: 3 3 4 5 3 4 | 2 2 4 3 2 | 5 4 5 2 | 4 3 4 2 3 5 4 2. The lower staff contains a bass line with slurs and fingerings: 3 3 2 1 3 2 | 4 4 2 3 4 | 1 2 1 4 | 2 3 2 4 3 1 2 4.

Second system of musical notation. The upper staff contains a melodic line with slurs and fingerings: 3 3 4 5 3 4 | 2 2 4 3 2 | 3 2 3 1 | 3 2 3 1 2 3 4 2. The lower staff contains a bass line with slurs and fingerings: 3 3 2 1 3 2 | 4 4 2 3 4 | 3 4 3 5 | 3 4 3 5. A *rall.* marking is present above the final measure of the lower staff, with fingerings 4 3 2 4.

Third system of musical notation. The upper staff contains a melodic line with slurs and fingerings: 3 1 3 | 2 1 2 | 3 4 3 3 2 3 | 4 5 4 4 5 3. The lower staff contains a bass line with slurs and fingerings: 3 5 3 | 4 5 4 | 3 2 3 3 4 3 | 2 1 2 2 1 3. The marking *a tempo* is present in the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and fingerings: 4 5 3 | 4 1 2 | 3 2 1 3 2 1 | 3 2 1 | 4. The lower staff contains a bass line with slurs and fingerings: 2 1 3 | 2 5 4 | 3 4 5 3 4 5 | 3 4 5 | 2. A *rall.* marking is present above the final measure of the lower staff.



# Tyrolean

(Laendler)

The Laendler is an instrumental dance, the German country waltz, which is the real father of the waltz, in  $\frac{3}{4}$  or  $\frac{3}{8}$  time, at home on the banks of the Danube, in Bavaria, Styria and the Austrian Tyrol, whence come the French names *Styrienne* and *Tyrolienne*. The character of the dance is that of innocent pleasure and naive grotesqueness, and in keeping with its frolicsome humor it has a unison melody of spontaneous and pleasing tone - sequence, free and flowing. Roguish jollity is the keynote of its interpretation. In the *secondo* the first *allegretto* introduces a counter - melody which serves to add a deeper and more soulful quality of sentiment to its triple rhythms.

F. H. M.

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# Tyrolean (Ländler)

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 152 - 160)

*f*  
And. \* And. \* And. \* And. \*

And. \* And. \* And. \* And. \* *mp*  
marcato

*cresc.*  
*dim.*

*rall.* *p* *espr.* *a tempo*

# Tyrolean (Ländler)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 152-160)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*f*

*mp* *cresc.*

*p*

*rall. p* *a tempo*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. Pedal markings 'Ped.' and asterisks are present below the bass line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand starts with a dynamic marking of *mf* and includes the instruction *espr.* (espressivo). The left hand continues with accompaniment. Fingerings and pedal markings are present.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand includes the instruction *a tempo* and *p dolce*. The left hand has a *poco rall.* marking. Pedal markings are present.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with melodic development. The left hand accompaniment is consistent. Pedal markings are present.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a dynamic marking of *f* (forte). The left hand accompaniment includes various rhythmic patterns. Pedal markings are present.

First system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. A dynamic marking of *mf* is present in the lower staff.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation. It includes tempo markings: *poco rall. p* and *a tempo*.

Fourth system of musical notation, featuring a *pp* dynamic marking in the upper staff.

Fifth system of musical notation, concluding with a *f* dynamic marking and fingerings (1, 5, 2, 3, 4, 3) indicated in the lower staff.

System 1: Treble and bass staves with fingerings and dynamics. Dynamics include *sf* and *ped.*

System 2: Treble and bass staves with fingerings and dynamics. Dynamics include *ped.*

System 3: Treble and bass staves with fingerings and dynamics. Dynamics include *sf*, *p espr.*, and *ped.*

System 4: Treble and bass staves with fingerings and dynamics. Dynamics include *rit.*, *a tempo*, and *sf*.

PRIMO

4 3 2 3 4 5 4 3 4 5 4 3 2 3 1

2 3 4 3 2 1 2 3 2 1 2 3 4 3 5

*f*

1 3 4 5 4 3 4 5 4 3 2 3 4 3 2 1 2

5 3 2 1 2 3 2 1 2 3 4 3 2 3 4 5 4

1 3 4 5 4 3 4 5 4 3 2 3 4 3 2 1 2

*p*

5 3 2 1 2 3 2 1 2 3 4 3 2 3 4 5 4

3 3 4 5 4 3 2 3 4 3 2 1 2 3 2 1 3 2 1

*rit.*

3 3 2 1 2 3 4 3 2 3 4 5 4 3 4 5

*a tempo*

## Valse Élégiique

This waltz is of a type quite opposite to that of the joyous and boisterous *Laendler*; it is likewise different from the usual waltz which expresses sensuous gayety. It employs its graceful tripart rhythm as a vehicle for the presentation of an appealing mood picture - an elegiac, sorrowing melody in the *primo* colored by the changing harmonic inflections of the *secondo* part. A thing of plaintive beauty, this *Valse Élégiique* might be considered a gentler and more tenderly spoken sister of the sinister Waltz of the Dead by Liszt, or the *Dance Macabre* by Saint-Saëns.

*F. H. M.*

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# Valse Élégiique

PRIMO

LEOPOLD GODOWSKY

Moderato (♩. = 66 - 76)

*r. h.*  
Compass  
*l. h.*

SECONDO

*con brio*

First system of the piano score. The right hand contains complex chordal textures with fingerings 1-2-3-4-5 and 2-3-4-5. The left hand has a simple bass line with notes G, B, D, F, A, C, G, B, D, F, A, C. Performance markings include *rall.*, *p a tempo*, and *più animato f*. The system concludes with a *ped.* marking and an asterisk.

Second system of the piano score. The right hand continues with complex textures, including a section with a *b* key signature change. The left hand features a descending eighth-note pattern. Performance markings include *ped.* and an asterisk.

Third system of the piano score. The right hand has complex textures with various key signatures. The left hand has a simple bass line. Performance marking is *p leggiero*. The system concludes with a *ped.* marking and an asterisk.

Fourth system of the piano score. The right hand has complex textures. The left hand has a simple bass line. Performance markings include *molto rall.*, *a tempo subito*, *molto rall.*, and *poco a poco rall.*. The system concludes with a *ped.* marking and an asterisk.

PRIMO

*rall* *p a tempo* *f più animato* *con brio*

*pllegiero*

*molto rall.* *a tempo subito* *molto rall.* *a tempo poco* *a poco rall.*

SECONDO

First system of the piano score. The upper staff contains a complex melodic line with many accidentals and fingerings. The lower staff has a bass line with notes and fingerings. Performance markings include *a tempo*, *espr.*, and *f*. Pedal markings are present below the bass line.

Second system of the piano score. The upper staff continues the melodic line. The lower staff has a bass line with notes and fingerings. Performance markings include *dim. e rall.* and *p a tempo*. Pedal markings are present below the bass line.

Third system of the piano score. The upper staff continues the melodic line. The lower staff has a bass line with notes and fingerings. Performance markings include *f*, *sempre dim. e rall.*, and *p a tempo*. Pedal markings are present below the bass line.

Fourth system of the piano score. The upper staff continues the melodic line. The lower staff has a bass line with notes and fingerings. Performance marking includes *dim. e rall.*. Pedal markings are present below the bass line.

PRIMO

First system of musical notation. The upper staff contains a melodic line with fingerings: 1 3, 3 3, 1 3, 2 3, 1 1, 3 4, 5. The lower staff contains a bass line with fingerings: 5, 3, 4 3, 5 3, 4 3, 5, 5, 3, 2, 1. Dynamics include *a tempo* and *f*. Slurs are present over the first five measures.

Second system of musical notation. The upper staff contains a melodic line with fingerings: 5, 1, 4, 3 5, 4 5, 3 5. The lower staff contains a bass line with fingerings: 1, 5, 2, 3, 1, 2, 1, 3, 1. Dynamics include *dim. e rall.*, *p a tempo*, and *cresc.*. Slurs are present over the first three and last three measures.

Third system of musical notation. The upper staff contains a melodic line with fingerings: 4 5, 3, 3 4, 2, 2 3, 1 3. The lower staff contains a bass line with fingerings: 2, 1, 3, 3, 2, 4, 3, 5, 3. Dynamics include *f*, *sempre dim. e rall.*, and *p a tempo*. Slurs are present over the first two and last two measures.

Fourth system of musical notation. The upper staff contains a melodic line with fingerings: 2 3, 1 3, 2 3, 1, 1, 1. The lower staff contains a bass line with fingerings: 4 3, 5 3, 4 3, 5, 5, 5. Dynamics include *dim. e rall.*. Slurs are present over the first three measures.

## Tarantella

(Italy)

The *Tarantella* was originally a wild dance of the lower orders in Sicily and the Tarantine (whence the name), in southern Italy, and was formerly held to be a cure for tarantism, a form of St. Vitus dance, due to tarantula-bite. Its rapid tempo and effect have led to its cultivation as an art-form, and many brilliant examples for all instruments testify to its popularity. This *Tarantella*, a swift, running dance in  $\frac{6}{8}$  time is absolutely in character: it has melodic strength and grace; the *allegro con fuoco* in which it is written moves at an even increasing rate of speed; and there is the effective contrast, emphasized by the *secondo*, of the irregularly alternating major and minor modes. It has to the full the dash and brilliancy its style demands.

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# Tarantella

(Italy)

SECONDO

LEOPOLD GODOWSKY

Allegro con fuoco (♩ = 104 - 116)

3 1 2 3 1 2  
*f*  
1 3 2 1 3 2

2 1 3 1 4 1 5 1 5 2 4 1 3 1 5 2 3 1 4 1 5 1 4 2  
4 3 2 1 4 1 4 5 2 4 1 5 1

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

3 1 4 1 5 1 4 2 3 1 5 2 5 2 4 1 5 1 5 3  
*dim.* *cresc.* *f*  
2 4 1 2 5 2 1 2 4 1 2

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

5 2 4 1 5 1 5 2 5 2 4 1 3 1 5 2 5 1 4 2 5 3  
*dim.*  
1 2 3 2 1 6 4 2

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*



# Tarantella

(Italy)

PRIMO

LEOPOLD GODOWSKY

Allegro con fuoco (♩. = 104 - 116)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

5 3 4 5 3 4  
*f*  
1 3 2 1 3 2

5 5 5 5 5 4 3 4 4 3 2 3 3 3 1 3 2 3 2  
1 1 1 1 1 2 3 2 2 3 4 3 3 3 5 3 4 3 4

1 3 2 3 2 1 5 4 5 4 3 5 4 5 4  
*dim.* *cresc.* *f*  
5 3 4 3 4 5 1 2 1 2 3 2 1 2

3 5 4 5 4 3 2 3 2 3 4 3 2 3 2 1 3  
3 1 2 1 2 3 4 3 4 *dim.* 3 2 3 4 3 4 5 3





*p*

2 1 3 1 | 4 1 5 1 | 5 2 4 1 | 3 1 5 2

1 3 | 2 1 | 4 1 | 4 5 2

ped. ped. ped. ped. ped. ped. ped. ped.

3 1 4 1 | 5 1 4 2 | 3 1 4 1 | 5 1 4 2

*sempre dim. ed accel.*

2 4 | 2 1 | 2 4 | 2 1

ped. ped. ped. ped. ped. ped. ped. ped.

3 1 5 2 | 5 2 4 1 | 5 1 5 3 | 5 2 4 1

5 1 4 2

2 5 | 2 1 | 4 2 | 1 2

ped. ped. ped. ped. ped. ped. ped. ped.

3 1 4 1 | 3 1 2 1 | 5 1 4 1 | 3 1 2 1

3 2 | 5 1 | 5 3 | 5 2

ped. ped. ped. ped. ped. ped. ped. ped.

3 1 4 1 | 5 1 2 1 | 5 1 4 1 | 3 1 3 1

5 1 | 5 2 | 5 1 | 5 2

*sf*

ped. ped. ped. ped. ped. \*

PRIMO

5 5 5 5 5 4 3 4 4 3 2 3 3 3 1 3

*p*

1 1 1 1 1 2 3 2 2 3 4 3 3 3 5 3

2 3 2 1 3 2 3 2 1 5 4 5 4

*sempre dim. ed accel.*

4 3 4 5 3 4 3 4 5 1 2 1 2

3 5 4 5 4 3 4 5 4 3 4 3 2 3 2 1 4 5 4

3 1 2 1 2 3 2 1 2 3 2 3 4 3 4 5 2 1 2

3 2 3 2 1 4 5 2 1 5 1 5 1 5 1

*f*

3 4 3 4 5 2 1 4 5 1 5 1 5 1

## Csárdás

(Hungary)

The *Csárdás* (Tavern Dance), is a Hungarian folk-dance which found its way into Magyar social circles during the early forties of the 19th century. Its music is essentially Hungarian Gipsy in character - and its form is invariable: a slow plaintive song movement (*Lassu*), in  $\frac{4}{4}$  time, succeeded by a fiery allegro (*Friss*), the dance proper, in  $\frac{2}{4}$ . Here the contrast between the sombre melancholy of the introduction, with its soft cymbal beats, and the wild and passionate dance measure - the dashing abandon of its *primo* passages borne along on the piquant rhythms of the *secondo* bass - is splendidly brought out. The piece seems a genuine bit of *tsigane* inspiration.

F. H. M.

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# Csárdás

(Hungary)

SECONDO

LASSU  
Mesto (♩ = 66)

LEOPOLD GODOWSKY

First system of musical notation. Treble clef, 4/4 time signature. Dynamics include *p*. Fingerings are indicated by numbers 1-5. The bass line includes a *ped.* marking.

Second system of musical notation. Treble clef, 4/4 time signature. Dynamics include *pp* and *mf*. Fingerings are indicated by numbers 1-5. The bass line includes a *ped.* marking.

Third system of musical notation. Treble clef, 4/4 time signature. Dynamics include *pp*, *rit.*, and *mf a tempo*. Fingerings are indicated by numbers 1-5. The bass line includes a *ped.* marking.

Fourth system of musical notation. Treble clef, 4/4 time signature. Dynamics include *pp*. Fingerings are indicated by numbers 1-5. The bass line includes a *ped.* marking.

# Csárdás

(Hungary)

PRIMO

LEOPOLD GODOWSKY

LASSU  
Mesto (♩ = 66)

*r.h.*

1 2 3 4 5

*Compass*

*l.h.*

5 4 3 2 1

*p*

*rit.*

*mf a tempo*



SECONDO

*p* *pp rit.*

Tea \* Tea \* Tea \* Tea \* \* Tea

*a tempo*  
*espressivo meno p* *mf* *p rall.* *molto*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*f a tempo appassionato* *dim.* *rall.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

**FRISS**  
**Allegro** (♩ = 96 - 104)  
*p* *cresc.* *f*

\* Tea Tea \* Tea \* Tea \*

PRIMO

4 2 :: 5 3 4 2 :: 4 2 :: 4 2 :: 4 2 :: 4 2 :: 4 2

*a tempo*

*pp rit.*

*espressivo*  
*meno p*

2 1 3 2 2 1 3 2

4 5 3 4 4 5 3 4

*mf*

*p rall.*

*f appassionato*

5 4 4 3 3 2 2 1 1 1 1 1 1

1 2 2 3 3 4 4 5 5 5 5 5 5

4 3 5 4 3 2 2 1 1 2 2 2 2 2 2

2 3 1 2 3 4 4 5 4 4 4 4 4 4 4 4 4 4

*dim.*

*rall.*

4 3 5 4 3 2 2 1 1 2 2 2 2 2 2

2 3 1 2 3 4 4 5 4 4 4 4 4 4 4 4 4 4

2 3 3 2 2 2 3 3 2 2 2 2 2 2 2 2 2 2

4 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

**FRISS**  
Allegro (♩ = 96-104)

*p*

*cresc.*

*f*

1 1 2 3 2 3 1 2 3 1 3 3 4 5 4 5 3 4 5 3 5 4 3 5 4 3 2 4

5 5 4 3 4 3 5 4 3 5 3 3 2 1 2 1 3 2 1 3 1 2 3 1 2 3 4 2

1 1 2 3 2 3 1 2 3 1 3 3 4 5 4 5 3 4 5 3 5 4 3 5 4 3 2 4

5 5 4 3 4 3 5 4 3 5 3 3 2 1 2 1 3 2 1 3 1 2 3 1 2 3 4 2

SECONDO

First system of musical notation. Treble clef staff contains chords and melodic fragments with fingerings (1-5). Bass clef staff contains a bass line with fingerings (1, 4, 1, 2, 1, 5, 4, 3, 2). Dynamics include *p* and *piu p*. The system concludes with two measures marked *Red. \**.

Second system of musical notation. Treble clef staff contains chords and melodic fragments with fingerings (1-5). Bass clef staff contains a bass line with fingerings (1, 2, 1, 2, 1, 4, 2, 1, 5, 3, 1, 3, 1, 4). Dynamics include *p* and *piu p*. The system concludes with two measures marked *Red. \**.

Third system of musical notation. Treble clef staff contains chords and melodic fragments with fingerings (1-5). Bass clef staff contains a bass line with fingerings (1, 5, 1, 4, 5, 1, 2, 3, 1, 1, 2, 1, 3, 5). Dynamics include *f*. A circled melodic fragment is shown in the treble clef. The system concludes with two measures marked *Red. \**.

Fourth system of musical notation. Treble clef staff contains chords and melodic fragments with fingerings (1-5). Bass clef staff contains a bass line with fingerings (2, 5, 4, 5, 1, 2, 3, 5, 1, 2, 1, 3, 1, 4). Dynamics include *f*. A circled melodic fragment is shown in the treble clef. The system concludes with two measures marked *Red. \**.

PRIMO

System 1: Treble and bass staves with fingerings and dynamics. Treble staff: 3 2 1 3 2 4 3 2 | 1 2 1 2 3 4 3 4 | 5 4 5 4 3 2 3 2 | 1 1 2 3. Bass staff: 3 4 5 3 4 2 3 4 | 5 4 5 4 3 2 3 2 | 1 2 1 2 3 4 3 4 | 5 5 4 3. Dynamics: *p*, *piu p*.

System 2: Treble and bass staves with fingerings and accents. Treble staff: 2 3 1 | 3 3 4 5 | 4 5 3 | 5 4. Bass staff: 4 3 5 | 3 3 2 1 | 2 1 3 | 1 2. Accents: >

System 3: Treble and bass staves with fingerings and dynamics. Treble staff: 3 2 4 | 1 3 2 3 1 3 2 3 | 1 1 2 1 | 5 3. Bass staff: 3 4 2 | 5 3 4 3 5 3 4 3 | 5 5 4 5 | 4 3. Dynamics: *f*. Accents: >

System 4: Treble and bass staves with fingerings and accents. Treble staff: 4 3 | 2 2 1 2 4 | 3 2 3 1 2 3 4 | 5 3. Bass staff: 1 2 3 | 4 4 5 4 2 | 3 4 3 5 4 3 2 | 4 3. Accents: >

System 5: Treble and bass staves with fingerings and accents. Treble staff: 4 3 | 2 2 3 2 3 | 1 2 1 4 3 2 | 5 3. Bass staff: 1 2 3 | 4 4 3 4 3 | 5 4 5 2 3 4 | 4 3. Accents: >

SECONDO

First system of musical notation. Treble and bass staves with various notes and rests. Includes fingerings (e.g., 4 3, 1, 2) and dynamic markings like *ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *p* and *poco cresc.* with fingerings (e.g., 1 2 1 2).

Third system of musical notation. Treble and bass staves. Includes dynamic markings *mf* and *p* with fingerings (e.g., 4 3 1, 4 3 1).

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *sempre piu p* and *ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *f piu mosso* and *ped.* with asterisks.

PRIMO

5 1 4 3 2 5 1

2 1 2 3 4 2 2 3 4 3

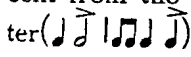
4 4 5 4 3 2 1 3 5 3 2 2 3 1 3 1 3

1 2 3 4 5 4 3 2 1 2 3 4 5 4

3 2 1 1 3 2 2 3 1 1 2 1 2 3 1 3 5 4 5 4 3 5

## Mazurka

(Chopinesque)

The *Mazurka* (*Masurek*) originally a Moravian national dance in  $\frac{3}{4}$  time, has found a place in piano literature because of its gracefulness and its engaging rhythmic peculiarity which throws the accent from the first beat of the measure to the second or third quarter (). As a Polish peasant dance the *Mazurka* has a wild, unbridled character, but some Polish composers, and Chopin, in particular, gave it a softer and more melancholy quality of appeal. In this happy example, a rich, modern harmonic base supports a melody of plaintive charm, one that seems a veritable dance-song and recalls the fact that the Polish national air, "Poland not as yet is vanquished" is a mazurka.

---

# Mazurka

(Chopinesque)

## SECONDO

LEOPOLD GODOWSKY

Moderato (♩.=58 - 66)

*p mesto*

*rall. mf*

Red. \* Red. \* Red. \* Red. Red. Red. \*

*tempo*

*p subito*

Red. \* Red. \* Red. Red. Red. Red. \*

*rall.*

*a tempo*

Red. \* Red. Red. \* Red. \* Red. \* Red. \* Red. \*

*rall.*

*f piu mosso*

Red. Red. Red. \*

4 5 2 1 2 3  
4 5 3 2 1 2



# Mazurka

(Chopinesque)

PRIMO

LEOPOLD GODOWSK

Moderato (♩.=58 - 66)

*r. h.*

Compass

*l. h.*

*mf mesto*

*rall.*

*a*

*tempo*

*mf*

*p subito*

*rall.*

*a tempo*

*rall.*

*piu mosso*

*f*



PRIMO



mp poco rall

p più mosso

5 4 5 3 2 1 2 2 2 2 3 1 2 2 2 1 2

1 2 3 4 5 4 4 4 4 2 6 4 4 4 5 4



rall. p

3 3 3 4 5 4 4 4 5 4 3 2 2 3 3 3 4 3 2 1 2 1 2

3 3 3 2 1 2 2 2 1 2 3 4 3 3 3 3 2 3 4 5 4 5 4

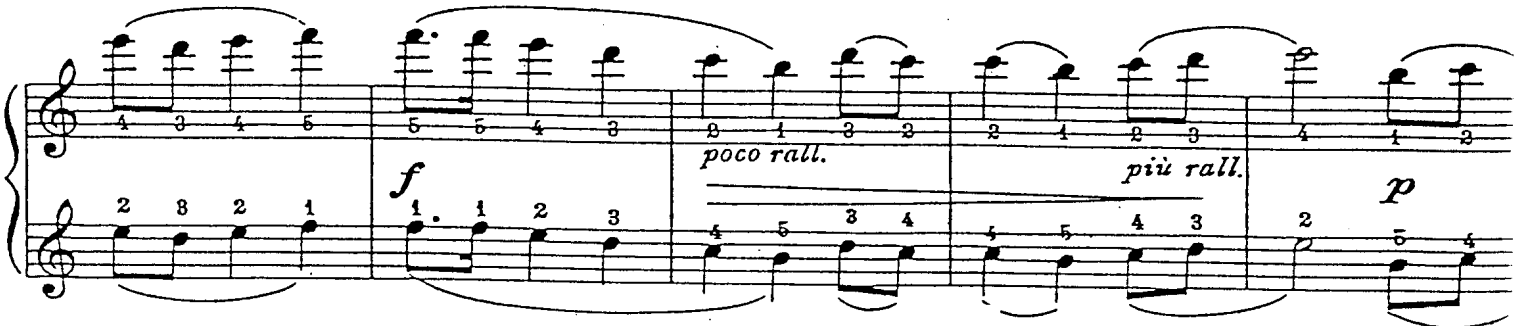


a tempo

accel e cresc.

3 2 3 4 5 4 3 2 5 4 3 2 3 4 5 4 3 3 4 3 2

3 4 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 4



f


poco rall.

più rall.

p

2 3 2 1 1 1 2 3 4 5 3 4 5 5 4 3 2 5 4

4 3 4 5 5 4 3 3 1 2 2 2 1 2 3 4 1 2



a tempo

rall.

8 2 8 4 5 4 8 2 5 4 8 2 8 4 5 4 8

3 4 3 2 1 2 3 4 1 2 3 4 3 2 1 2 3 4

# Polonaise

(Poland)

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 96-108)

*mf*

*f*

*p*

*espr.*

*dim.*

5p. *ped.* *ped.*

5p. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* \*

# Polonaise

(Poland)

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩ = 96 - 108)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mf*

1 2 3 4 3 4 1 2 3 4 5 4 5 5 4 3 5 4 3 5 4 4 3 4 5 1

5 4 3 2 3 2 5 4 3 2 1 2 1 1 2 3 1 2 3 1 2 2 3 2 1 5

1 2 3 4 3 4 1 2 3 4 5 4 5 5 4 3 5 4 4 2 4 4 5 4 3 4 4 5 4 5

5 4 3 2 3 2 5 4 3 2 1 2 1 1 2 3 1 2 2 4 2 2 1 2 3 2 2 1 2 3 2 1

4 4 5 4 3 4 5 4 5 4 5 4 5 4 2 4 2 4 2 4 4 5 4 3 4 5 4 4 5 4 3 4 5

2 2 1 2 3 2 1 2 1 2 1 2 1 2 4 2 4 2 4 2 4 2 2 1 2 3 2 1 2 2 1 2 3 2 1

*p*

4 5 4 5 4 5 4 2 4 2 5 2 4 2 4 5 4 3 1 3 2 3

2 1 2 1 2 1 2 4 2 4 1 4 2 4 2 1 2 3 5 3 4 3

40  
SECONDO

*rit.* *p a tempo*

*Fine*

*poco più sostenuto*  
*espr.*  
*p* *cresc.*

*rall.* *p a tempo*

*pp* *cresc.* *rit.* *mp subito*

*Polonaise Da Capo al Fine senza ripetizione*

41  
PRIMO

5 5 4 5 5 4 5 5 4 | 5 5 4 2 5 4 2 5 4 | 1 2 3 4 3 4 | 1 2 3 4 5 4 | 5 5 4 3 5 4 3

1 1 2 1 1 2 1 1 2 | *rit.* 1 1 2 4 1 2 4 1 2 | *p a tempo* 4 3 2 3 2 | 4 3 2 1 2 | 1 1 2 3 1 2 3

5 4 4 3 4 5 1 | 1 2 3 4 3 4 | 1 2 3 5 4 3 4 | 5 5 4 3 5 4 4 2 | 4 4 5 4 3

1 2 2 3 2 1 5 | 4 3 2 3 2 | 4 3 1 2 3 2 | 1 1 2 3 1 2 2 4 | 2 2 1 2 3

*Fine*

*poco più sostenuto*

5 3 4 | 5 4 3 | 5 4 5 4 | 3 3 4 | 5 3 4 | 5 2 | 1 3 2

*p espr.*

1 3 2 | 1 2 3 | 1 2 | 1 2 | 3 3 2 | 1 3 2 | 1 | 3 4

1 2 3 5 5 | 5 3 4 | 5 3 2 | 5 5 4 5 | 3 4 | 5 3 4

*rall.* | *a tempo* | *p*

4 3 1 1 | 1 3 2 | 1 3 4 | 1 1 2 1 | 3 2 | 1 3 2

5 3 4 | 5 5 4 5 3 2 3 | 5 5 4 5 3 2 3 | 5 5 4 5 5 4 5 5 4 | 5 5 4 2 5 4 2 5 4

1 3 2 | 1 1 2 1 | 3 4 3 | 1 1 2 1 | 3 4 3 | 1 1 2 1 1 2 1 1 2 | *rit.* 1 1 2 4 1 2 4 1 2

*cresc.*

*Polonaise Da Capo al Fine senza ripetizione*

## Serenade

The piano *Serenade*, a keyboard variant of the "evening song" sung beneath a lady's casement window, must not be confused with the free - form orchestral serenade, in five or six movements, midway between suite and symphony, nor with the *serenata*, a dramatic cantata in vogue during the 18th century. This melodious little "song without words," like the *Nocturne*, has no strict formal character; but its music makes a personal, human appeal rather than one impersonally poetic. Note the *pizzicato* effect in the *secondo*, as though a singer accompanied his melody with the plucking of lute or guitar strings.

*F. H. M.*

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# Serenade

## SECONDO

LEOPOLD GODOWSKY

Allegretto (♩ = 100-108)

*mp*

*poco rit.*

*a tempo*

*cresc.*

*rit.*

*p a tempo.*

*poco rit.*

*a tempo*

*espr.*

*mf espressivo*

Tea \* Tea \* Tea \* Tea \* Tea Tea Tea

Tea \* Tea \* Tea \* Tea Tea Tea Tea

Tea \* Tea \* Tea \* Tea \* Tea Tea Tea Tea

Tea \* Tea \* Tea \* Tea \* Tea Tea Tea Tea

Tea \* Tea \* Tea \* Tea \* Tea Tea Tea Tea

# Serenade

PRIMO

LEOPOLD GODOWSKY

Allegretto (♩ = 100-108)

*r. h.*  
1 2 3 4 5  
*Compass*  
*l. h.*  
5 4 3 2 1

*mp*  
*poco rit.*

*a tempo*  
*cresc.*  
*rit.*

*p a tempo*  
*poco rit.*

*a tempo*  
*mf*  
*espressivo*

SECONDO

3 1 2 4 3 4 3 2 2 5 4 3 2  
 5 1 4 1 3 1 2 4 1 2 3 4  
*f*  
 Tea Tea Tea Tea Tea Tea Tea Tea

2 5 4 1 3 2 1 4 3 1 3 1 1 5 4  
 3 4 1 2 3 1 2 4 5 3/4 2/3 4 3  
*dim. e rit.* *p a tempo*  
 Tea Tea \* Tea \*

3 2 3 4 3 2 3 1 2 4 3 2 4 3 2  
 5 1 4 1 3 2 1 4 1 2 3 4 5 1 4 1 3 1 2 4 1 2 3 4  
*rit.*  
 Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

4 1 4 3 1 2 3 4 1 3 1 2 3 4 1 3 1 4 1 5 1 5 1 5 1  
*p a tempo* *poco dim. e rit.*  
*una corda*  
 Tea Tea Tea Tea Tea Tea Tea \*

PRIMO

1 3 2 2 | 5 4 3 | 3 5 4 3

5 3 4 4 | 1 2 3 | 3 1 2 3

*f*

2 3 4 3 2 | 1 2 3 1 2 | 3 3 2

*dim. e rit.* | *p a tempo*

4 3 2 3 4 | 5 4 3 5 4 | 3 3 4

1 3 2 | 2 4 3 | 1 3 2 2 | 5 4 3

*rit.*

5 3 4 | 4 2 3 | 5 3 4 4 | 1 2 3

3 5 | 2 3 | 4 3 2

*p a tempo* | *poco dim. e rit.*

3 1 | 3 4 3 | 2 3 4

# The Miller's Song

## SECONDO

LEOPOLD GODOWSKY

Allegretto (♩=96-112)

*p mormorando*  
*una corda*

*cresc.* *dim.* *poco rall.*

*p a tempo*

7  
The Miller's Song

PRIMO

Allegretto (♩ = 96-112)

LEOPOLD GODOWSKY

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*mp*

4 5 8 1 2 3 4 5 8 8

2 1 3 5 4 3 2 1 3 8

*resc.*

*dim.*

*p*  
*poco rall.*

4 8 4 5 4 8 4 5 4 8

2 1 2 3 2 1 2 3 2 8

3 3 2 1 2 3 2 1 2 3

4 5 4 3 4 5 4 3 4 3

*a tempo*

4 8

2 3

*mf*

2 1 2 3 2 1 3 1 5 5 1 8

4 5 4 3 4 5 3 5 1 1 5 8

8  
SECONDO

*espressivo*  
*mf*  
*legato*  
Ped. \*

*pp*  
*rall.*  
Ped. \*

*più p a tempo*  
Ped. \*

9  
PRIMO

8 2 1 3 1 2 3 4 5 8 8 8

*espressivo* *p*

*rall.* *più p*

*a tempo*

*mf*



10  
SECONDO

First system of musical notation. The right hand (treble clef) features a series of chords with fingering numbers (1, 2, 3, 4, 5) and a dynamic marking of *mf*. The left hand (bass clef) plays a melodic line with a *legato* marking. Below the staff, there are ten *Tea* syllables.

Second system of musical notation. The right hand continues with chords and includes a *rall.* marking. The left hand continues with a melodic line. Below the staff, there are ten *Tea* syllables.

Third system of musical notation. The right hand features a more complex melodic line with many accidentals and fingering numbers, marked *più p a tempo*. The left hand has a simpler accompaniment. Below the staff, there are eight *Tea* syllables, with asterisks between the second and third, and between the sixth and seventh.

Fourth system of musical notation. The right hand continues with a complex melodic line. The left hand has a simple accompaniment. Below the staff, there are four *Tea* syllables, with an asterisk after the third.

11  
PRIMO

8 2 1 8 1 2 8 4 5 8

8 4 5 8 5 4 8 2 1 8

*p*

8 4 5 4 8

8 2 1 2 8

*rall. più p*

*a tempo*

5

*pp*

1



13  
PRIMO

The first system consists of two staves. The upper staff has a treble clef and contains a sequence of notes with fingerings: 5, 4, 8, 4, 5, 1, 4, 4, 8, 2, 5, 4, 8, 5. The lower staff has a bass clef and contains a sequence of notes with fingerings: 1, 2, 8, 2, 1, 5, 2, 2, 8, 4, 1, 2, 8, 1. Both staves are divided into two measures by a vertical bar line, with slurs spanning across the measures.

The second system consists of two staves. The upper staff has a treble clef and contains a sequence of notes with fingerings: 4, 4, 8, 2, 8, 4, 5, 4, 5, 8, 2. The lower staff has a bass clef and contains a sequence of notes with fingerings: 2, 2, 8, 4, 8, 2, 1, 2, 1, 8, 4. The second measure of both staves is marked with the tempo change *rall.* (rallentando). Slurs are present over the notes in both staves.

The third system consists of two staves. The upper staff has a treble clef and contains a sequence of notes with fingerings: 1, 2, 1, 5, 4, 5, 4, 5, 8, 2. The lower staff has a bass clef and contains a sequence of notes with fingerings: 5, 4, 5, 2, 2, 8, 4, 8, 2, 1, 2, 1, 8, 4. The first measure of the upper staff is marked with the tempo *a tempo*, and the second measure is marked with *senza rit.* (senza ritardando). Slurs are present over the notes in both staves.

## Méditation

The *Méditation*, like the *Réverie* and *Songe poétique*, is a composition of a dreamy introspective nature, usually, as in the case of this example, in song form. Here the composer has given the *primo* player a tender, pleading melody of great purity and distinction of outline, thrown into relief by a figured accompaniment in the *secondo*, one richly chromatic in texture, whose passionately insistent climax approaches veritable exaltation.

*F. H. M.*

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# Meditation

SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 80 - 92)

*mp*

Ped. Ped. Ped. (⊕)

Ped. Ped. Ped. Ped. Ped. Ped.

*cresc.*

Ped. Ped. Ped. Ped.

*dim.* *rall.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

# Meditation

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 80 - 92)

*r.h.*

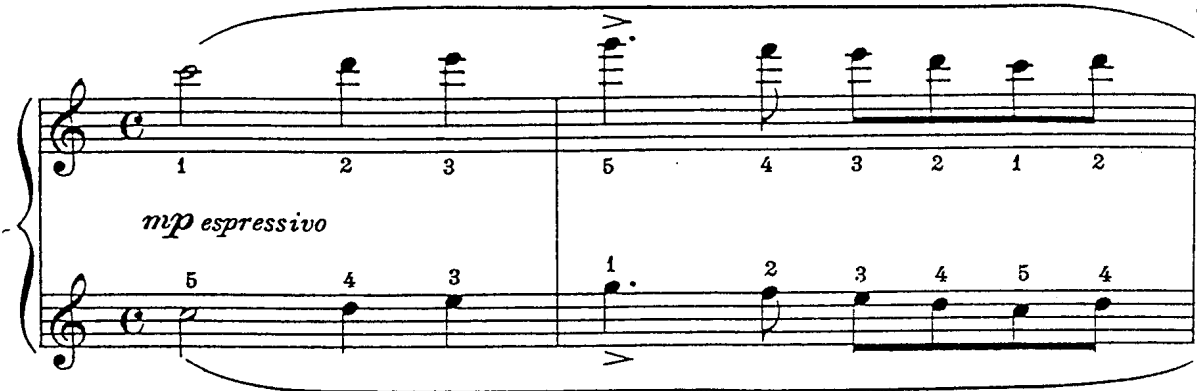


1 2 3 4 5

*Compass*

5 4 3 2 1

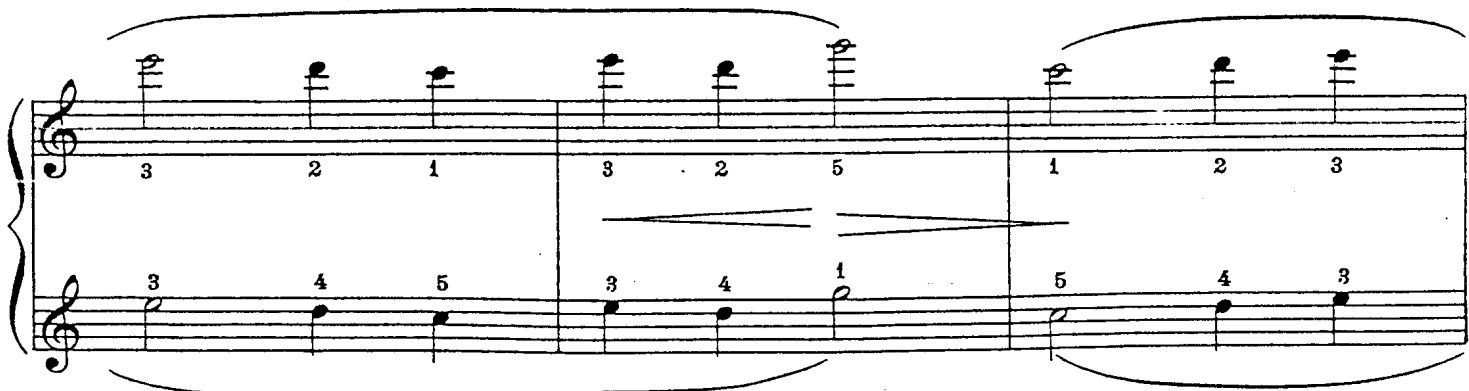
*l.h.*



*mp espressivo*

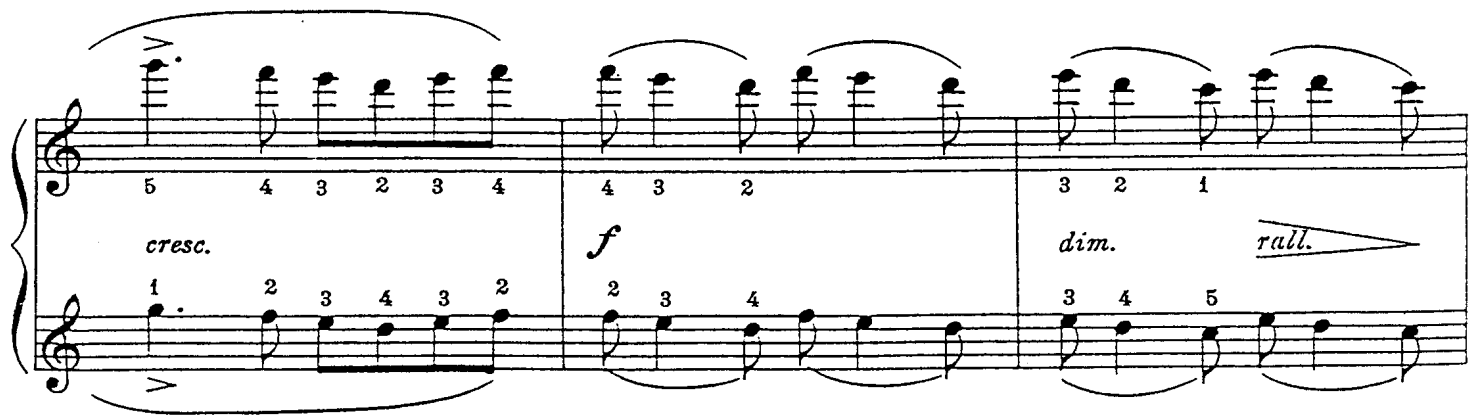
1 2 3 5 4 3 2 1 2

5 4 3 1 2 3 4 5 4



3 2 1 3 2 5 1 2 3

3 4 5 3 4 1 5 4 3



*cresc.* *f* *dim.* *rall.*

5 4 3 2 3 4 4 3 2 3 2 1 3 2 1

1 2 3 4 3 2 2 3 4 3 4 5 3 4 5

SECONDO

*a tempo*

*p* *cresc. e poco agitato* *f* *mp*

Tea Tea Tea Tea Tea Tea Tea Tea Tea

*a tempo*

*rit.* *p*

Tea Tea Tea Tea Tea Tea Tea (⊕)

Tea Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea



PRIMO

1 2 3 3 2 1 | 5 4 3 2 1 | 3 3

*p a tempo cresc. e poco agitato* ***f*** *mp*

5 4 3 3 4 5 | 1 2 3 4 5 | 3 3

4 1 3 2 | 1 2 3 | 5 4 3 2 1 2

*rit.* *p a tempo*

2 5 3 4 | 5 4 3 | 1 2 3 4 5 4

3 2 1 | 3 2 5 | 1 2 3 | 5 4 3 2 3 4

3 4 5 | 3 4 1 | 5 4 3 | 1 2 3 4 3 2

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A *p* dynamic marking is present. The instruction *cresc. e poco a poco appassionato* is written below the right hand. Five *Ped.* markings are placed below the left hand.

Second system of musical notation. The right hand continues the melodic development with more complex ornaments and fingerings. The left hand accompaniment remains consistent. The *Ped.* markings continue below the left hand.

Third system of musical notation. This system includes dynamic and performance markings: *sf*, *espr.*, *rall.*, *allargando*, *p a tempo*, and *una corda*. The right hand features a *rall.* section followed by a return to *p a tempo*. The left hand includes the *una corda* instruction. The *Ped.* markings continue below the left hand.

Fourth system of musical notation. The right hand concludes with a *rit. e dim.* section. The left hand accompaniment continues. The *Ped.* markings continue below the left hand.

PRIMO

Musical notation for the first system, consisting of two staves. The upper staff contains a sequence of notes with fingerings: 4, 3, 2, 1, 2, 3. The lower staff contains a sequence of notes with fingerings: 2, 3, 4, 5, 4, 3. The system is divided into three measures by vertical bar lines. A dynamic marking *p cresc. e poco a poco appassionato* is placed between the staves in the second measure. A crescendo hairpin is shown to the right of the system.

Musical notation for the second system, consisting of two staves. The upper staff contains a sequence of notes with fingerings: 5, 3, 1, 3, 4, 2, 3, 1. The lower staff contains a sequence of notes with fingerings: 1, 3, 5, 3, 2, 4, 3, 3, 4, 5. The system is divided into three measures by vertical bar lines. Dynamic markings include *ff* at the start, *allargando* and *rall.* in the second measure, and *p a tempo* in the third measure. A decrescendo hairpin is shown in the second measure, and an *espr.* marking is at the end of the system.

Musical notation for the third system, consisting of two staves. The upper staff contains a sequence of notes with fingerings: 3, 2, 1, 2, 3, 4, 3, 2, 3, 4, 5, 4, 3. The lower staff contains a sequence of notes with fingerings: 3, 2, 1, 2, 3, 4, 3, 2, 3, 4, 5, 4, 3. The system is divided into four measures by vertical bar lines. A decrescendo hairpin is shown in the first two measures. The dynamic marking *rit. e dim.* is placed in the third measure. A fermata is placed over the final note in the fourth measure.

# Pastorale (Angelus)

SECONDO

LEOPOLD GODOWSKY

Andante tranquillo (♩ = 52-56)

*p dolce una corda* *cresc.* *rall.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*p a tempo* *cresc. rall.* *mp a tempo* *rall.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*p marc. a tempo* *espressivo*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

*marc.* *dim.* *rit.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

21  
Pastorale  
(Angelus)

PRIMO

LEOPOLD GODOWSKY

Andante tranquillo (♩ = 52 - 56)

*r.h.*  
*Compass*  
*l.h.*

*p dolce*  
*cresc.*

*rall.*  
*p a tempo*  
*cresc.*

*mp a tempo*  
*rall.*  
*p a tempo*

*dim.*  
*rit.*

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23  
PRIMO

*molto espressivo*  
*mf* 2 3 4 5 4 3 4

*cresc.* 5 1 2 3 3 2 1 2 3 4 3 2 3 4 5 4 3

*f*

*recitativo*

*a tempo*

*f* 3 2 3 4 5 4 3 4 3

*rall.*

*p* *dolcissimo* 1 2 5 2 1 2 1 2 3 2 3

1 2 1 2 3 2 3

4 3 2 1 2 3 4 5 4 1 2 1 4 1 2 1

2 3 4 5 2 3 4 5 4 3 2 1 2 5 4 5 2 5 4 5

4 3 4 3 5 4 3 4 1 4 1 4 1 4

*rall.* 2 3 2 3 1 2 3 2 5 2 1 2 1 2 3 2 3 4 3 2 5 2 1 2 1 2 3 2 3 2 4 3

4

*Ad lib.*

## The Exercise

The exercise is a bit of musical humor carried out in five four-measure sections; the droll, harmonic idea of the accompaniment sugar-coating the practical purpose of the *primo* part. The indications for playing suggest the composer's vein of humor. An earnest pupil who attacks the keyboard in a manner *ben articolato ed energico* is balanced by a no less earnest teacher who plays *staccato e deciso*. But try as the pupil may, we hear in the teacher's part a dissatisfaction expressed by strong emphasis on the initial tonic note of the pupil's *primo*; a general tendency to bolster up his weaker partner, an occasional self-conscious trill, to stress the superiority of the pedagogue, etc. The general effect is most entertaining; the idea is carried out with musical good taste as well as humor; and the technical value of the little study is absolute.

*F.H.M.*

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# The Exercise

## SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 116 - 132)

*mf staccato e deciso*

# The Exercise

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 104 - 116)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*f* *ben articolato ed energico*

4 3 2 1 2 3 4 5  
4 1 2 4 5 2 3 5  
2 3 4 5 4 3 2 1  
2 5 4 2 1 4 3 1

4 3 2 1 2 3 4 5  
4 1 2 4 5 2 3 5 4 3 2 4 3 4 2 5  
2 3 4 5 4 3 2 1  
2 5 4 2 1 4 3 1 2 3 4 2 3 2 4 1

3 2 1 2 3 4 2 5  
3 2 1 3 4 5 4 5 3 4 3 4 2 3 2 4  
3 4 5 4 3 2 4 1  
3 4 5 3 2 1 2 1 3 2 3 2 4 3 4 2

3 2 1 2 3 4 5 2  
3 2 1 3 4 5 4 5 3 4 3 4 2 3 2 3  
4 3 2 1 2 3 4 5  
*mp*  
3 4 5 4 3 2 1 4  
3 4 5 3 2 1 2 1 3 2 3 2 4 3 4 3  
2 3 4 5 4 3 2 1



PRIMO

4 1 2 4 5 2 3 5  
2 5 4 2 1 4 3 1

4 3 2 1 2 3 4 5  
2 3 4 5 4 3 2 1

4 1 2 4 5 4 1 5 4 1 2 4 5 4 2 1  
2 5 4 2 1 2 5 1 2 5 4 2 1 2 4 5

2 4 5 4 2 1 5 4  
4 2 1 2 4 5 1 2

2 4 5 4 3 4 5 2 4 5 4 5 3 4 3 4  
4 2 1 2 3 2 1 4 2 1 2 1 3 2 3 2

2 3 2 3 4 3 4 3  
4 3 4 3 2 3 2 3

2 3 2 3 2 3 4 5 4 5 4 5  
4 3 4 3 4 3 2 1 2 1 2 1

4 3 2 1 2 3 4 5  
2 3 4 5 4 3 2 1

4 1 2 4 5 2 3 5 4 1 2 3 4 3 5 4  
2 5 4 2 1 4 3 1 2 5 4 3 2 3 1 2

1 2 3 5 4 5 3 2  
5 4 3 1 2 1 3 4

1 2 1 2 3 4 3 4 2 3 2 3 4  
5 4 5 4 3 2 3 2 4 3 4 3 2

## Processional March

The *March*, since it is originally intended to regulate the movement of many people, is a form akin to the dance, and serves both artistic and utilitarian purposes. There are military, religious, funeral and other marches. The noble, dignified character of the theme of this example, as well as the indication *maestoso* ranges it among the ceremonial or festival marches, whose music moves in a lofty style and stately tempo, the direct opposite of the *Pas de charge* which sends a forlorn hope to the attack. This sonorous ceremonial *March* is in  $\frac{4}{4}$  time, modern in form, with four reprises of four measures each, while the older opera - and clavier - marches consist of only two reprises of 8, 12, or 16 measures.

*F. H. M.*

---

# Processional March

## SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 120 - 132)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system is marked *mf* and contains four measures. The second system is marked *mp* and contains four measures. The third system is marked *p* and contains four measures. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are shown as 'Ped.' with an asterisk. The tempo is marked 'Maestoso' with a quarter note equal to 120-132 beats per minute.

# Processional March

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩=120-132)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mf*

*mp*

*p*

SECONDO

First system of musical notation. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff contains a bass line with fingerings (1, 2, 3, 4, 5) and slurs. Performance markings include *rall.* and *p a tempo*. There are two *Red. \** markings below the staff.

Second system of musical notation. Similar to the first system, it features a complex upper staff and a bass line with fingerings. Performance markings include *espr.* and *mp*. There are three *Red. \** markings below the staff.

Third system of musical notation. The upper staff continues the melodic development. The lower staff has fingerings and slurs. Performance markings include *p*. There are two *Red. \** markings below the staff.

Fourth system of musical notation. The upper staff features a prominent five-note scale-like passage. The lower staff has fingerings and slurs. Performance markings include *Red. Red.* at the end. There are two *Red. \** markings below the staff.



PRIMO

5 5 5 5 4 3 3 3 3 3 2 3 4 3 2 1 2

1 1 1 1 2 3 3 3 3 3 4 3 2 3 4 5 4

*rall.* *a tempo*

3 2 1 2 3 4 3 3 1 2 3 2 3 1

3 4 5 4 3 2 3 3 5 4 3 4 3 5

*mp* 5 2 3 2 5 2 2 2 5 5 5 5 3 3 3 5 3 2

1 4 3 4 1 4 4 4 1 1 1 1 3 3 3 1 3 4

5 2 3 2 5 2 4 3 3 3 3 5 5 5 3 5 5

1 4 3 4 1 4 2 3 3 3 3 1 1 1 3 1 1

SECONDO

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with fingerings and slurs. Below the staves, there are six groups of notes with asterisks: *ped \**, *ped ped*, *ped \**, *ped ped*, *ped \**, and *ped \**.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes dynamic markings *p* and *espress.*. Below the staves, there are six groups of notes with asterisks: *ped ped*, *ped \**, *ped ped*, *ped \**, *ped \**, and *ped \**.

Third system of musical notation. The upper staff continues the melodic line. The lower staff includes dynamic markings *tranquillo* and *sempre dim.*. Below the staves, there are six groups of notes with asterisks: *ped ped*, *ped ped*, *ped \**, *ped ped*, *ped ped*, and *ped ped*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff includes dynamic markings *pp*. Below the staves, there are six groups of notes with asterisks: *ped \**, *ped ped*, *ped \**, *ped ped*, *ped \**, and *ped \**.

PRIMO

5 4 3 2 | 5 4 5 4 3 2 | 5 5 5 5 3 2 | 2 3 2 2 4 3

*f*

1 2 3 4 | 1 2 1 2 3 4 | 1 1 1 1 3 4 | 4 3 4 4 2 3

3 2 3 4 | 3 2 3 4 | 3 5 5 4 4 4 | 3 2 3 1

*p*

3 4 3 2 | 3 4 3 2 | 3 1 1 2 2 2 | 3 4 3 5

5 1 3 2 | 3 1 2 3 3 4 | 5 1 3 2 | 3 3 2 3 3 2

*p tranquillo* *sempre dim.*

1 5 3 4 | 3 5 4 3 | 3 2 | 1 5 3 4 | 3 3 4 3 | 3 4

3 3 | 3 3 | 3 5 | 3

*pp*

3 3 3 1 | 3

# Symphonic Scherzo

## SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩ = 104-112)

*p leggiero*

*espr.*  
*sempre staccato*

*sfz*

*pp*

# Symphonic Scherzo

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩ = 104-112)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

5 3 4 5 3 4 2 4 3 2 3 4 4 4 4 4  
*p leggiero*  
1 3 2 1 3 2 4 2 3 4 3 2 2 2 2

4 2 4 3 2 3 1 2 3 4 5 3 4 5 3 4 2 4 3 2 3  
2 4 2 3 4 3 5 4 3 2 1 3 2 1 3 2 4 2 3 4 3

4 2 5 2 5 4 2 1 1 3 3 4 3 4 5  
*espressivo*  
3 2 3 2 1

3 4 2 3 4 3 4 2 5 4 3 2 3 4 5 4 3 4 3 4 5  
3 2 4 3 3 3 2 4 1 2 3 4 3 2 1 3 2 3 2 1

3 4 2 3 4 3 4 2 5 4 3 2 3 4 5 3 4 2 4  
*pp*  
2 1 3 2 4 3

36  
SECONDO

First system of musical notation, featuring piano accompaniment with fingerings and slurs.

Second system of musical notation, including dynamics like "più" and "mp dolce".

**Trio**  
sostenuto (♩. = 69 - 76)  
*molto espressivo*

Third system of musical notation, starting the Trio section with "Tea" lyrics.

Fourth system of musical notation, continuing the Trio section with "Tea" lyrics.

Fifth system of musical notation, concluding the Trio section with "Tea" lyrics.

87  
PRIMO

8 2 8 4 4 4 4 4 2 4 8 2 8 1 2 8 4 5 8  
8 4 8 2 2 2 2 2 4 2 8 4 3 5 4 8 2 1 8

4 5 8 4 2 4 8 2 8 4 4 1 4 1 2 8 4  
2 1 8 3 4 2 8 4 8 2 2 5 2 5 4 8 2

*p.* più

**Trio**  
sostenuto (♩. = 69 - 76)

*mp espr.*  
4 2 8 1 2 1 2 1 2 8 4 5  
2 4 8 5 4 5 4 5 4 8 2 1

*mf* *p* *mf*  
4 2 8 1 2 1 2 1 4 8  
2 4 8 5 4 5 4 5 2 8

*f*  
4 3 5 4 2 8 4 8 2 4 8  
2 3 1 2 4 8 2 8 4 2 8

38  
SECONDO

*a tempo*

*rall.* *p* *rall.* *più p*

Tea \* Tea \* Tea \* Tea \* Tea \* Tea \*

*cresc.*

Tea \* Tea \* Tea \* Tea \* Tea \* Tea \*

*Tempo I.*

*rall.* *pp*

Tea \* Tea \* Tea \* Tea \* Tea \* Tea \*

*leggiere*

Tea \* Tea \* Tea \* Tea \* Tea \* Tea \*

Tea \* Tea \* Tea \* Tea \* Tea \* Tea \*



89  
PRIMO

1 2 3 4 3 4 3 4 3 4 3 4 3 4 3 4  
*rall.* *p a tempo* *mf* *rall.* *più p* *a tempo*  
5 4 3 2 3 2 3 4 3 2 3 3 3 2

2 3 1 2 1 2 1 2 3 4 5 5 4  
*cresc.*  
4 3 5 4 5 4 5 4 3 2 1 1 2

4 2 4 5 4 5 4 5 4 4 3 4 3 5 3  
*f* *rall.* *pp*  
2 4 2 1 2 1 2 1 2 2 3 2 3 1 3

4 5 3 4 2 4 3 2 3 4 2 4 3 2 3 4 5 3  
*leggiere*  
2 1 3 2 4 2 3 4 3 2 4 2 3 4 3 2 1 3

4 5 3 4 2 4 3 2 3 4 2 5 2 5 4 2 1 1 3  
2 1 3 2 4 2 3 4 3 2 4 1 4 1 2 5 5 4

40  
SECONDO

*espr.*

*sempre staccato*

*ff*

*ff*

*mp*

41  
PRIMO

First system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and accents. The lower staff has a bass clef and contains a bass line with slurs. Fingerings are indicated by numbers 1-5. The word "espressivo" is written in the lower left. The system is divided into three measures by large curved lines.

8 4 3 4 5 3 4 2 3 4 3 4 2 5 4 3 2 3 4 5 4  
*espressivo*  
8 2 3 2 1 3 2 4 3 2 3 2 4 1 2 3 4 3 2 1 2

Second system of musical notation, similar to the first. It consists of two staves with treble and bass clefs, slurs, and fingerings. The system is divided into three measures by large curved lines.

8 4 3 4 5 3 4 2 3 4 3 4 2 5 4 3 2 3  
8 2 3 2 1 3 2 4 3 2 3 2 4 1 2 3 4 3

Third system of musical notation. It consists of two staves with treble and bass clefs, slurs, and fingerings. The system is divided into three measures by large curved lines.

4 5 3 4 2 4 3 2 3 4 2 4 3 2 4 3 2 3 1 2 3 4 5 3  
2 1 3 2 4 2 3 4 3 2 4 2 3 4 3 5 4 3 2 1 3

Fourth system of musical notation. It consists of two staves with treble and bass clefs, slurs, and fingerings. The system is divided into three measures by large curved lines.

4 5 3 4 2 4 3 2 3 4 4 1 4 1 2 3 4  
2 1 3 2 4 2 3 4 3 2 2 5 2 5 4 3 2

Fifth system of musical notation. It consists of two staves with treble and bass clefs, slurs, and fingerings. The system is divided into three measures by large curved lines. The word "pp" is written in the lower left.

5 3 4 5 3 4 2 3 4 8 4  
*pp*  
1 3 2 1 3 2 4 3 2 3 2

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# DESCRIPTIVE COMMENTS

## .. Miscellaneous [Nos. 8 to 14] ..

### No. 8. ARABIAN CHANT (Orientale)

A free instrumental development in "song-form" in which the composer secures a languorous, exotic "chant" effect by melodic use of a five-tone Eastern scale. The monotonously regular rhythmic movement of the accompaniment enhances the Oriental character of the composition, while its harmonic scheme gives color and atmosphere to the melody. A happier illustration of some of the leading characteristics of Oriental music—pentatone melody, descending cantilliant passages, recurrent rhythmic beat and languid melancholy of expression—it would be difficult to find. It gives the young student a definite idea of its type, and within more modest limits is as characteristically "Eastern" as anything Saint-Saëns, Moussorgsky, Rimsky-Korsakov, Hué or other exploiters of Oriental color in Occidental music have written.

### No. 9. ALBUMBLATT (Intermezzo)

The *Albumblatt* or Album Leaf, in 3-4 time, is another *genre* piece in the improvisational manner. Free in form, this number represents a little verse stanza in tone for a musical album, corresponding to the impromptu lines a poet might set down in the album of a friend. And it has the note of intimacy, of personal appeal which justifies its title, with an interesting change of mood from emphatic pleading to tranquil resignation.

### No. 10. FUNERAL MARCH

This "Dead March" (Fr. *Marche funèbre*. It. *Marcia funebre*), is one of the many variants of the march family and, though it strikes a deeper note of solemnity, is akin to the religious and festival marches. Beethoven, Haendel, Chopin, Mendelssohn, have written great mortuary marches without exhausting the opportunities offered by the title; and here the composer gives a peculiarly noble and tragic inflection to the mood of grief, offset by the recurrent theme *dolcissimo* (p. 5, *primo*), and at the close, which seems to breathe celestial consolation and hope.

### No. 11. PLAINTIVE MELODY

An expressive example of a simple soulful art song, in which the teacher should point out antecedent and consequent phrases, the return, etc. The melody is conceived in the folk-tune manner and makes a direct and moving appeal, while the use of the minor mode fixes its melancholy and sadly regretful character. The use of a pliant, swaying accompaniment in eighths (*secondo*) with some passing notes which are occasionally chromatic, throw the diatonic melody into most effective relief.

### No. 12. BALLADE

The *Ballade* is one of those original vocal forms which has experienced new development as a keyboard composition. Originally a simple song melody, with a slight instrumental accompaniment, it has grown, in transfer, into elaborate pieces such as the Chopin, Liszt and Brahms piano *Ballades*. This less extended *Ballade* is true to the essential requirements of its kind: with expressive charm it employs the narrative style to tell a plaintive story, a fancy from the realm of legend or fairyland.

### No. 13. NOCTURNE

The *Nocturne* is a piano composition of dreamy character reflecting musical emotions aroused by poetic aspects of evening or night; it is akin to the earlier *Serenade* and has no definite formal character. Its name is derived from *Nocturn*, one of the three divisions of an office in the Roman Church corresponding to the vigils, a service held at some time during the night. To John Field (1782-1837), belongs the credit of being the first to give the nocturne a place in pianoforte literature, though Chopin's development of its possibilities soon cast his efforts into the shade. Nearly every modern composer of distinction has contributed to the *genre*. Logical preference is shown in this *Nocturne* miniature by the use of the key of G flat for effects of veiled and tender poesy, which the *secondo* is ideally planned to stress.

“ “ “ DESCRIPTIVE COMMENTS [*Continued.*]

“ Miscellaneous [Nos. 8 to 14] “

**No. 14. BARCAROLLE**

A graceful example of the two-period song-form in the swinging 6-8 rhythm peculiar to its type. Its melody is sweet and tender; a song of love and moonlight. The *Barcarolle* (Italian *barcarola*, "a boatman's

song") represents this kind of nautical music in a more general way, while the *Gondoliera* is specifically an imitation of the song of the Venetian gondoliers and has a more definite local color. The Barcarolle character is well brought out by the swaying, rocking movement of the *secondo* part.

F.H.M.



2  
Arabian Chant  
(Orientale)

SECONDO

LEOPOLD GODOWSKY

Placido (♩ = 76 - 88)

*p espressivo*  
*una corda*  
*Ped.*

*p*  
*pp*  
*Ped.*

*meno p*  
*cresc.*  
*f*  
*rall.*  
*Ped.*

*a tempo*  
*dim.*  
*poco rall.*  
*p a tempo*  
*Ped.*

3  
Arabian Chant  
(Orientale)

PRIMO

Placido (♩. = 76-88)

LEOPOLD GODOWSKY

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*p espressivo*

*p*

*p più p*

*meno p*

*f*

*rull.*

*a tempo*

*dim.*

*poco rull.*

*p a tempo*



4  
SECONDO

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and fingerings (e.g., 4, 5, 4, 3, 5, 4). The left hand (bass clef) plays a steady accompaniment of eighth notes. Dynamics include *mp*. Fingerings are indicated throughout.

Second system of the musical score. The right hand continues with slurs and fingerings. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include *mf cresc.* and *rall.*

Third system of the musical score. The right hand has slurs and fingerings. The left hand accompaniment includes a measure with an asterisk (\*). Dynamics include *p a tempo*, *rall.*, and *pp a tempo*.

Fourth system of the musical score. The right hand has slurs and fingerings. The left hand accompaniment includes a measure with an asterisk (\*). Dynamics include *marc.*

Fifth system of the musical score. The right hand has slurs and fingerings. The left hand accompaniment includes a measure with an asterisk (\*). Dynamics include *rall.* and *perdendosi*. The system ends with a double bar line and a final asterisk (\*).

5  
PRIMO

System 1: Treble and bass staves with fingerings and dynamics. Treble staff: 5, 2, 2, 4, 2, 2. Bass staff: 1, 4, 4, 2, 4, 4. Dynamics: *mp*, *mf*.

System 2: Treble and bass staves with fingerings and dynamics. Treble staff: 4, 2, 2, 5. Bass staff: 2, 4, 4, 1. Dynamics: *cresc.*, *f*, *rall.*

System 3: Treble and bass staves with fingerings and dynamics. Treble staff: 3, 2, 5, 2. Bass staff: 3, 4, 1, 4. Dynamics: *p a tempo*, *rall.*, *pp a tempo*.

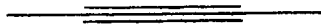
System 4: Treble and bass staves with fingerings. Treble staff: 5, 2, 3 2 1 2, 3 2. Bass staff: 1, 4, 3 4 5 4, 3 4.

System 5: Treble and bass staves with fingerings and dynamics. Treble staff: 5 4 5 4 3 4 3 2 3 4 3 4, 5 4 3 4, 5. Bass staff: 1 2 1 2 3 2 3 4 3 2 3 2, 1 2 3 2, 1. Dynamics: *rall.*

## Albumblatt

(Intermezzo)

The *Albumblatt* or Album Leaf, in  $3/4$  time, is another *genre* piece in the improvisational manner. Free in form, this number represents a little verse stanza in tone for a musical album, corresponding to the impromptu lines a poet might set down in the album of a friend. And it has the note of intimacy, of personal appeal which justifies its title, with an interesting change of mood from emphatic pleading to tranquil resignation.



# Albumblatt (Intermezzo)

SECONDO

LEOPOLD GODOWSKY

Allegro agitato ( $\text{♩} = 88 - 100$ )

# Albumblatt

(Intermezzo)

PRIMO

LEOPOLD GODOWSKY

Allegro agitato (♩. = 88 - 100)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

SECONDO

First system of musical notation. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. The system contains five measures. Fingerings are indicated by numbers 1, 2, 3, 4, 5. The word *ped.* is written below the bass staff in each measure.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains five measures. A *dim.* marking is present in the second measure. Fingerings are indicated by numbers 1, 2, 3. The word *ped.* is written below the bass staff in each measure.

*piu tranquillo*

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains six measures. A *poco rall.* marking is present in the first measure. Fingerings are indicated by numbers 1, 2, 3, 4, 5. The word *ped.* is written below the bass staff in each measure.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains five measures. Fingerings are indicated by numbers 1, 2, 3, 4. The word *ped.* is written below the bass staff in each measure.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. The system contains six measures. A *poco rall.* marking is present in the fifth measure. Fingerings are indicated by numbers 1, 2, 3, 4. The word *ped.* is written below the bass staff in each measure.

PRIMO

3 5 4 3 4 5 3 4 5 4

3 1 2 3 2 1 3 2 1 2

*f*

2 3 4 3 1 2 3 1 2 3 2 2 5

*dim.* *poco rall.* *p più*

4 3 2 3 5 4 3 5 4 3 4 4 1

5 3 5 4 3 4 3 3 2 1 3 2 2

*tranquillo*

1 3 1 2 3 2 3 3 4 5 3 4 4

2 3 5 4 3 4 5

*poco rall.*

4 3 1 2 3 2 1

## Funeral March

This "Dead March" (Fr. *Marche funèbre*. It. *Marcia funebre*) is one of the many variants of the march family and, though it strikes a deeper note of solemnity, is akin to the religious and festival marches. Beethoven, Haendel, Chopin, Mendelssohn, have written great mortuary marches without exhausting the opportunities offered by the title; and here the composer gives a peculiarly noble and tragic inflection to the mood of grief, offset by the recurrent theme *dolcissimo* (p. 5, *primo*), and at the close, which seems to breathe celestial consolation and hope.

---



# Funeral March

## SECONDO

Maestoso e mesto (♩ = 69 - 76)

LEOPOLD GODOWSKY

*mp*

*p* *espr.*

*f* *mp*

*mf*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea \*

Tea Tea Tea Tea Tea Tea Tea \* Tea Tea Tea Tea

Tea Tea Tea \* Tea Tea Tea Tea Tea Tea Tea \*

# Funeral March

PRIMO

LEOPOLD GODOWSKY

Maestoso e mesto (♩ = 69 - 76)

*r.h.*

1 2 3 4 5

*Compass*

5 4 3 2 1

*l.h.*

*mp*

*p* *f*

*mp*

*mf* *mp*

SECONDO

mp *rall* *P* *a tempo*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Detailed description: This system contains the first system of music. It features a grand staff with two staves. The upper staff has a treble clef and contains a melodic line with various ornaments and slurs. The lower staff has a bass clef and contains a bass line. The music is marked with dynamics: *mp* (mezzo-piano), *rall* (rallentando), and *P* (piano). The tempo is marked *a tempo*. Below the staves, there are 12 notes, each labeled 'Tea'.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Detailed description: This system contains the second system of music. It features a grand staff with two staves. The upper staff has a treble clef and contains a melodic line with various ornaments and slurs. The lower staff has a bass clef and contains a bass line. Below the staves, there are 14 notes, each labeled 'Tea'.

*espr.* *dolcissimo*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Detailed description: This system contains the third system of music. It features a grand staff with two staves. The upper staff has a treble clef and contains a melodic line with various ornaments and slurs. The lower staff has a bass clef and contains a bass line. The music is marked with dynamics: *espr.* (espressivo) and *dolcissimo* (dolcissimo). Below the staves, there are 12 notes, each labeled 'Tea'.

*non arpeggiato*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea \*

Detailed description: This system contains the fourth system of music. It features a grand staff with two staves. The upper staff has a treble clef and contains a melodic line with various ornaments and slurs. The lower staff has a bass clef and contains a bass line. The music is marked with the instruction *non arpeggiato*. Below the staves, there are 12 notes, each labeled 'Tea', with an asterisk at the end.

PRIMO

3 2 1 2 4 3 | 2 3 2 2 1 2 | 5 2 2 5 1 2

*rall.* *p* *a tempo*

3 4 5 4 2 3 | 3 4 4 5 4 | 1 4 4 1 5 4

5 4 4 5 5 5 | 5 4 5 3 3 3 | 3 2 3 1 1 2

1 2 2 1 1 1 | 1 2 1 3 3 3 | 3 4 3 5 5 4

5 2 2 5 4 4 | 3 2 1 5 | 2 4 1 3

*dolcissimo*

1 4 4 1 2 2 | 3 4 5 1 | 4 2 5 3

2 1 1 5 | 2 4 1 3 | 3 4 3 2 3 4 2 3 3 4

*mp* *ff*

4 5 5 1 | 4 2 5 3 | 3 2 3 4 3 2 4 3 3 2



PRIMO

5 2 2 5 3 4 5 3 3 5 5 5 5 2 2 5 1 2

*f* *rall.* *p a tempo*

1 4 4 1 3 2 1 3 3 1 1 4 4 1 5 4

5 4 4 5 5 5 5 4 5 3 3 3 3 2 3 1 1 2

*più p*

1 2 2 1 1 1 2 1 3 3 3 3 3 4 3 5 5 4

5 2 2 5 4 4 3 2 1 5 2 4 1 3

*mp*

1 4 4 1 2 2 3 4 5 1 4 2 5 3

2 1 1 5 2 4 1 2 1 1

*pp* *rall.*

4 5 5 1 4 2 5 4 5 5

## Plaintive Melody

An expressive example of the two-period independent song form, in which the teacher should point out antecedent and consequent phrases, the return, etc. The melody is conceived in the folk-tune manner and makes a direct and moving appeal, while the use of the minor mode fixes its melancholy and sadly regretful character. The use of a pliant, swaying accompaniment in eighths (*secondo*) with some passing notes which are occasionally chromatic, throws the diatonic melody into most effective relief.

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# Plaintive Melody

## SECONDO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 63 - 76)

*p* molto espressivo e legato

4 1 4 1 3 1    4 1 4 1 4 1    4 1 4 1 2 3

ped. ped. ped. ped. ped. ped.

*poco cresc.*

4 1 4 1 5 2    5 1 4 1 3 1    5 1 4 2 3 1    4 1 5 1 3 1

ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped.

*mf*

2 4 1 2 5 3    4 3 4 5 3    4 3 4 5 3    4 3 4 3 2

ped. ped. ped. ped. ped. ped. ped. ped. ped.

*p*

3 4 5 3    4 3 4 5 3    4 3 4 5 2    3 4 3 2

ped. ped. ped. ped. ped. ped. ped. ped. ped.



# Plaintive Melody

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 63-76)

*r.h.*  
*Compass*  
*l.h.*

*mp molto espressivo*  
*legato*

5 1 1 2 3 1 5 1 1 2 1 3 2

3 1 3 1 2 1 3 1 3 1 3 1 2 1

*poco cresc.*  
*marcato*

1 5 4 3 2 3 4 4 3 2 1 2 3 3 2 1 1 1

3 1 3 2 1 2 3 4 4 3 2 3 4 5 5 4 1 2

*mf*

1 1 3 2 3 1 2 2 3

5 3 2 1 2 1 3 1 1 4 5

*p*  
*marcato*

3 2 5 3 2 5 4 3 1 2

1 3 2 1 2 1 3 2 1 2 1 2

SECONDO

1 2  
rit.  
5 1 4 1 3 1  
a tempo  
4 1 4 1 4 1  
4 1 4 1 2 3  
Ped \* Ped Ped Ped Ped Ped Ped

4 1 4 1 4 3  
poco cresc.  
2 1 2 3 2 1  
3 4 1 4 1  
4 1 5 1 3 1  
Ped Ped Ped Ped Ped \* Ped Ped Ped

2 4 1 3 2 5  
4 2 5 2 4 1  
2 4 1 3 2 5  
4 2 5 2 4 1  
Ped Ped Ped Ped Ped Ped Ped Ped

2 4 2 4 5 1  
dim. e rall.  
2 1 2 1 5 1  
2 1 3 1 4 1  
Ped Ped Ped Ped Ped \*

PRIMO

3 5 1 1 2 3 1 5 1 2 1 3 2

*rit. p a tempo*

3 5 4 3 1 2 1 3 1 2 1

3 4 5 4 3 4 2 3 4 3 2 3 3 2

*poco cresc.*

3 1 3 5 4 5 4 2 5 4

1 1 1 1 5 1 1 1 1 5 1

*mf p*

1 2 4 1 5 3 2 1 1 5

1 1 1 1 1 1 1 1 1

*dim. e rall.*

3 2 1 4 1 4 1 1 1 1

## Ballade

The *Ballade* is one of those original vocal forms which has experienced new development as a keyboard composition. Originally a simple song melody, with a slight instrumental accompaniment, it has grown, in transfer, into elaborate pieces such as the Chopin, Liszt and Brahms piano *Ballades*. This less extended *Ballade* is true to the essential requirements of its kind: with expressive charm it employs the narrative style to tell a plaintive story, a fancy from the realm of legend or fairyland.

---

# Ballade

## SECONDO

LEOPOLD GODOWSKY

*Andante espressivo* (♩. = 48-54)

# Ballade

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 46 - 54)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*p* *mf*

Detailed description: This system contains the first two measures of the piece. The right hand (r.h.) plays a descending scale from G5 to C5. The left hand (l.h.) plays a descending scale from G4 to C4. The tempo is marked 'Andante espressivo' with a quarter note equal to 46-54 beats. The key signature has one flat (B-flat). The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5.

*p* *f*

Detailed description: This system contains the next two measures. The right hand continues the descending scale. The left hand continues the descending scale. The first measure is marked *p* and the second measure is marked *f* (forte). Fingerings are indicated by numbers 1-5.

*dim.*

Detailed description: This system contains the final two measures of the piece. The right hand continues the descending scale. The left hand continues the descending scale. The first measure is marked *dim.* (decrescendo). The piece ends with a double bar line. Fingerings are indicated by numbers 1-5.

SECONDO

poco più mosso (♩ = 60 - 69)

*mp energico* *f* *dim.*

Ped. \* Ped. \*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*espr.* *a tempo* (♩ = 46 - 54)

*dim. e rit.* *p*

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*mf*

Ped. Ped. Ped. Ped. Ped. Ped.

*rall.*

Ped. Ped. Ped. Ped. Ped. \*

PRIMO

poco più mosso (♩. = 60 - 69)

1 1 2 2 3 1 1 1 2 2 4 3 1 4 4 5  
*mp energico* *f*

5 5 3 1 1 4 4 4 3 1 1 2 2 3 1 1 1 2  
*dim.* *p*

2 4 3 1 4 4 5 5 5 5 4 4 5 5 5  
*dim. e rit.*

a tempo (♩. = 46 - 54)

1 2 1 4 5 5 1  
*p* *mf*

1 2 3 2 1 1 1 1  
*rall.*



## Nocturne

The *Nocturne* is a piano composition of dreamy character reflecting musical emotions aroused by poetic aspects of evening or night; it is akin to the earlier *Serenade*, and has no definite formal character. Its name is derived from *Nocturn*, one of the three divisions of an office in the Roman Church corresponding to the vigils, a service held at some time during the night. To John Field (1782 - 1837), belongs the credit of being the first to give the nocturne a place in pianoforte literature, though Chopin's development of its possibilities soon cast his efforts into the shade. Nearly every modern composer of distinction has contributed to the *genre*. Logical preference is shown in this *Nocturne* miniature, by the use of the key of G flat, for effects of veiled and tender poesy, which the *secondo* is ideally planned to stress.

---

# Nocturne

## SECONDO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 40 - 46)

*mp dolce*  
*una corda*

*rall.* *p a tempo*

*p subito*

*espressivo* *cresc.*

*tre corde*

# Nocturne

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 40 - 46)

*r.h.*  
1 3 8 4 6  
*Compass*  
5 4 3 2 1  
*l.h.*

*mp dolce*

*rall.* *p a tempo cresc.* *mf* *f* *p subito*

*espressivo*

The musical score is written for piano and consists of five systems of staves. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/2. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The first system is marked *f appassionato*. The second system includes the instruction *una corda* and tempo changes to *rall.* and *p a tempo*. The score concludes with a double bar line and a fermata on the final note.

PRIMO

*f appassionato*

3 4 2 2 4 3 2 2 4 3 2

3 2 4 4 2 3 4 4 2 3 4

*rall.* *p a tempo*

2 5 4 3 4 5 3 4 2 3

4 1 2 3 2 1 3 2 4 3

3 2 4 3 3 3 3 3 3 3 2

3 4 2 3 3 3 3 3 3 4

*molto espressivo*

3 2 1 3 2 4 3 3 4 3

## Barcarolle

A graceful example of the two-period song-form, in the swinging 6/8 rhythm peculiar to its type. Its melody is sweet and tender; a song of love and moonlight. The *Barcarolle* (Italian *barcarola*, "a boatman's song") represents this kind of nautical music in a more general way; while the *Gondoliera* is specifically an imitation of the song of the Venetian gondoliers and has a more definite local color. The Barcarolle character is well brought out by the swaying, rocking movement of the *secondo* part.

*F. H. M.*

---

# Barcarolle

## SECONDO

Andantino espressivo (♩ = 48-54)

LEOPOLD GODOWSKY

*p dolce*

*una corda*

*espr.*

*piu p*

*p*

*piu p*

# Barcarolle

PRIMO

LEOPOLD GODOWSKY

Andantino espressivo (♩ = 48 - 54)

*r.h.*  
1 2 3 4 5  
*Compass*  
*l.h.*  
5 4 3 2 1

*p dolce*

5 2 | 1 2 | 3 4 1 2 | 3 2 1 2 | 3 2 1 4 3

1 | 4 | 3 2 5 4 | 3 4 5 4 | 3 4 5 2 3

1 1 1 2 | 4 5 4 3 2 1 3 | 2 3 2 3

5 5 5 4 | 2 1 2 3 4 5 3 | 4 3 4 3 4

*più p*





1 2 3 2 1 2 3 2 1 4 4 4 3 2 1 2

*p*

5 4 3 4 5 4 3 4 5 2 2 2 3 4 5 4

3 2 1 2 1 3 2 5 4 5 4 3 2 1 3 2 3 2 3

*p*

3 4 5 4 5 3 4 1 2 3 4 5 3 4 3 4 3

*a tempo, ma più tranquillo*

2 5 4 3 2 1 3 2 3 2 5 4 4 5 4 5 4

*più p* *rall.* *p*

4 1 2 3 4 5 3 4 3 4 1 2 2 1 2 1 2

4 4 4 3 4 5 4

*pp* *rall.*

2 2 2 3 2 1 2

2  
Humoresque

SECONDO

Allegretto grazioso (♩ = 88 - 100)

LEOPOLD GODOWSKY

Tea \* Tea \* Tea \* Tea \* Tea \* Tea \* Tea \*

C C  
20749-8

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3  
Humoresque

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 88 - 100)

*r. h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l. h.*

*p*  
*rall.* *a*  
*p dolce*

*tempo*

8 2 2 1  
1 1  
1 2 3 2 5 3 2 5 3  
1 2 5 3 2

*mp espr.* *poco rall.* *pp*

1 2 1 2 3 2 5 3 3 3 2 1 3

4  
SECONDO

pp espressivo *e* sempre tranquillo ppp

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. Performance markings include *pp espressivo*, *e*, *sempre tranquillo*, and *ppp*. Fingerings are indicated with numbers 1-5. A *ped.* symbol is present at the end of the system.

pp espr. ppp

This system contains the next two staves of music. The upper staff continues the melodic line with slurs and accents. Performance markings include *pp espr.* and *ppp*. Fingerings are indicated with numbers 1-5. A *ped.* symbol is present at the end of the system.

pp espr. ppp

This system contains the next two staves of music. The upper staff continues the melodic line with slurs and accents. Performance markings include *pp espr.* and *ppp*. Fingerings are indicated with numbers 1-5. A *ped.* symbol is present at the end of the system.

pp espr.

This system contains the next two staves of music. The upper staff continues the melodic line with slurs and accents. Performance markings include *pp espr.*. Fingerings are indicated with numbers 1-5. A *ped.* symbol is present at the end of the system.

sempre pp

This system contains the final two staves of music. The upper staff continues the melodic line with slurs and accents. Performance markings include *sempre pp*. Fingerings are indicated with numbers 1-5. A *ped.* symbol is present at the end of the system.

5  
PRIMO

espressivo e sempre tranquillo *ppp* *pp espr.*

8 4 8 5 8 4 4 2 2 3 8 8 3 4

This system contains the first five measures of the piece. The first measure is marked 'espressivo e sempre tranquillo'. The second measure is marked 'ppp'. The third measure is marked 'pp espr.'. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with various fingerings.

*ppp* *pp espr.*

8 5 8 1 1 2 2 1 1 1 1 2

This system contains measures 6 through 10. The sixth measure is marked 'ppp'. The seventh measure is marked 'pp espr.'. The melodic line continues with slurs and accents, and the left hand accompaniment uses various fingerings.

*ppp* *pp espr.*

1 2 2 4 4 2 2 1 1 1 3 3

This system contains measures 11 through 15. The eleventh measure is marked 'ppp'. The twelfth measure is marked 'pp espr.'. The melodic line continues with slurs and accents, and the left hand accompaniment uses various fingerings.

*ppp*

4 3 3 3 8 4 3 5 3 2 2 4 4 3 3

This system contains the final five measures of the piece (measures 16 through 20). The sixteenth measure is marked 'ppp'. The melodic line continues with slurs and accents, and the left hand accompaniment uses various fingerings.

6  
SECONDO

First system of musical notation. The upper staff is in bass clef with a key signature of one flat. It features a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with fingerings (5 2 1, 1 2 5, 5 2 1, 1 5 1, 5 3 2 1) and dynamic markings *ped.* and *ped.* with asterisks.

Second system of musical notation. The upper staff continues the melodic line with slurs and ornaments. The lower staff includes dynamic markings *ped.* and *ped.* with asterisks, and performance instructions *poco accel.* and *rall.*

Third system of musical notation. The upper staff features a melodic line with slurs and ornaments. The lower staff includes dynamic markings *p* and *ped.* with asterisks, and performance instructions *meno mosso* and *rall.*

Fourth system of musical notation. The upper staff is in bass clef with a melodic line and slurs. The lower staff is in bass clef with a bass line and fingerings (2 1 2 4, 2 1 2, 3 1 4 2 4, 3 1 4 2 4, 3 1 5 1 5). It includes dynamic markings *a tempo* and *p*.

Fifth system of musical notation. The upper staff is in treble clef with a melodic line and slurs. The lower staff is in bass clef with a bass line and fingerings (3 1 5 2 1, 3 1, 2 1 2 1). It includes dynamic markings *p* and *ped.* with asterisks.

7  
PRIMO

3 4 8 5 8

*pp espr.*

*ppp*

*poco accel.*

*pp espr.*

1 1

2 2 1 1

1

Detailed description: This system contains the first four measures of the piece. The right hand plays a sequence of notes with slurs and accents. Fingerings are indicated as 3, 4, 8, 5, 8 in the first measure, and 1, 1 in the second. The left hand plays a simple accompaniment with fingerings 2, 2, 1, 1, 1. Dynamics include *pp espr.*, *ppp*, and *pp espr.*. A *poco accel.* marking is present in the third measure.

2 2 8 4

*cresc.*

*rall.*

*p meno mosso*

3 3 3 3

Detailed description: This system contains measures 5 through 8. The right hand continues the melodic line with slurs and accents, with fingerings 2, 2, 8, 4. The left hand accompaniment has fingerings 3, 3, 3, 3. Dynamics include *cresc.*, *rall.*, and *p meno mosso*.

3 3 3 2 5 3 2 5 3 2 1 3

*rall.*

*p a tempo*

1 3

Detailed description: This system contains measures 9 through 12. The right hand features a complex melodic line with slurs and accents, with fingerings 3, 3, 3, 2, 5, 3, 2, 5, 3, 2, 1, 3. The left hand accompaniment has fingerings 2, 1. Dynamics include *rall.* and *p a tempo*.

5 2 3 5 2 3 5 4 3 3 2 2 1 1 1 2 3

Detailed description: This system contains measures 13 through 16. The right hand continues the melodic line with slurs and accents, with fingerings 5, 2, 3, 5, 2, 3, 5, 4, 3, 3, 2, 2, 1, 1, 1, 2, 3. The left hand accompaniment has fingerings 1, 2, 3.



8  
SECONDO

8 1 4 2 4 8 1 4 2 4 8 1 2 1 5 8 1 2 1 2

*mf* *cresc. ed accel.*

Tea Tea Tea Tea Tea Tea

*rall.* *p* *a tempo*

Tea Tea Tea Tea \*

*senza rit.*

Tea Tea \* Tea Tea \*

9  
PRIMO

Musical notation for the first system, featuring a treble and bass clef. The bass line contains fingerings 2, 5, 3, 2, 5, 3. The treble line contains fingerings 1, 2, 5, 3, 2, 1, 2, 1.

Musical notation for the second system, including dynamic markings: *mf espr.*, *cresc. ed accel.*, and *rall.*. Fingerings include 1, 2, 1, 2, 3, 2, 5, 3, 2, 2, 1, 4, 1.

Musical notation for the third system, marked *a tempo* and *p*. Fingerings include 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.

Musical notation for the fourth system, marked *leggiere senza rit.*. Fingerings include 2, 5, 3, 2, 5, 3, 2, 1, 3, 5, 2, 3, 5, 2, 3, 5.

## Toccatina

The *Toccatina*, or *Tocatella*, is the miniature version of one of the early types of keyboard composition originating in Italy toward the close of the sixteenth century. The *Toccata* was primarily meant for brilliant technical display, and like it, the *Toccatina* is free and improvisational, and consists of lively passage-work and runs alternating with contrapuntal sections. This fine example has been given the richer tonal treatment of more modern developments of the *Toccata* (Schumann, Saint-Saëns) something the best-known older *Toccatina* extant, by Paradis, lacks. The composer has fully availed himself of the possibilities offered by a four-hand treatment of his subject and the rapid finger-work of the primo is built up on a remarkably rich and full-toned harmonic foundation in the *secondo*.

---

# Toccatina

## SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩ = 152-168)

mp

45

dim. p dim.

Ped. Ped. \* Ped. \* Ped. \*

# Toccatina

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩ = 152 - 168)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mp legato*

3 5 4 5 3 4 3 2 1 3 2 3

1 2 3 1 2 3

1 3 4 3 5 4 3 1 2

5 4 3 1 2

2 5 4 5 2 3 5 4 5 2 3 2 5 3 2 3 2 1 2 1

3 2 1 3 2 1 2 1 3 1 4

5 4 3 4 3 2 1 3 2 3 1 3 4 3 5 4 3 1 2 3

5 1 1 3 4 3 5 4 3 1 2 1 1 3 2 1 2 1

4 5 4 2 1 2 1 5 4 5 4 2 1 2 1 5

1 4 2 1 2 1 2 4 5 4 2

*dim.*

3 4 3 4 1 4 2 4 3 2 1 2 1

*dim.*

1 4 3 2 1 2 1 2

SECONDO

First system of musical notation. The upper staff contains a melodic line with fingerings 5, 4, 5, 4, 4, 4, 4, 5, 4, 4, 5, 4. The lower staff contains a bass line with fingerings 1, 1, 1, 2, 3, 2, 1, 1, 2. A piano (*p*) dynamic marking is present in the first measure.

Second system of musical notation. The upper staff continues the melodic line with fingerings 5, 4, 3, 5, 5, 3, 5, 5, 4, 5, 4, 5, 4. The lower staff has fingerings 1, 2, 2, 1, 2, 1, 2, 2. A *Ped.* marking with an asterisk is located below the second measure.

Third system of musical notation. The upper staff has fingerings 5, 4, 5, 5, 5, 5, 5, 4. The lower staff has fingerings 1, 2, 1, 3, 5, 4, 2. A pianissimo (*pp*) dynamic marking is present in the second measure. *Ped.* markings with asterisks are placed below the first, second, and third measures.

Fourth system of musical notation. The upper staff has fingerings 5, 4, 3, 5, 4, 2, 5, 5, 5, 4, 4. The lower staff has fingerings 1, 2, 1, 2, 1, 2, 1, 2, 4. Dynamic markings include *cresc.*, *molto*, *f*, and *dim.*. *Ped.* markings with asterisks are placed below the first, second, third, fourth, fifth, sixth, and seventh measures.

PRIMO

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *p* and various fingerings such as 2 5 4 3, 2 4 3 2, 2 4 3 2, 2 5 2 4, and 2 5 2 4. The bass line contains fingerings like 3 1, 1 2 3 1, 1 2, 3 1, 4 1, 5 1, and 4 1.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures. Fingerings in the bass line include 3 1, 1 2 3 1, 3 4, 2 1, 3 1, 4 1, 3 1, 4 1, 1 2 3 4, and 4 3.

Third system of musical notation, showing further development of the musical theme. Fingerings in the bass line include 4 1, 5 1, 4 1, 3 1, 4 1, 1 2 3 1, 2 3, 4 2, 5 2, 4 2, and 3 2.

Fourth system of musical notation, marked with a dynamic of *pp*. Fingerings in the bass line include 1 2, 1 2, 2 3, 2 3, 2 3, 3 4, 3 4, and 3 4 1.

Fifth system of musical notation, concluding the page with a dynamic marking of *molto cresc.* and *f*. The bass line features fingerings such as 3 4 5 4 3 4 3 2, 1 2 3 2, 1 2 3, 2, 1, and 2.

SECONDO

The image displays a piano score for a piece titled "SECONDO". It consists of four systems of music, each with a treble and bass clef staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece begins with a piano (*p*) dynamic and includes a section marked *f* (forte). The notation includes complex chords and melodic lines. Below the bass staff, there are several instances of the word "Tea" written in a cursive script, often accompanied by asterisks (\*). The score concludes with a *sf* (sforzando) dynamic marking.



PRIMO

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a dynamic marking *f* and various fingerings.

Third system of musical notation. The upper staff continues the melodic line. The lower staff includes slurs and fingerings.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff includes a dynamic marking *p* and various fingerings.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff includes a dynamic marking *cresc.* and various fingerings.

## Impromptu

(In Days of Yore)

Always conceived in a marked improvisational style, the themes or figures of the *Impromptu* are treated in a free, fanciful manner, and much of its charm lies in a spontaneous and unhampered melodic flow. In this *adagio cantabile* the *primo* themes move against an exceptionally expressive figured accompaniment and its mood is one of subdued yearning and intimate feeling, conveying the impression of intense longing for the simple and tranquil days of the world's "golden age."

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# Impromptu

(In Days of Yore)

## SECONDO

LEOPOLD GODOWSKY

Adagio cantabile (♩ = 72-80)

*mp* *tranquillo ed espressivo* *cresc.*

Tea - Tea Tea Tea Tea Tea Tea Tea Tea Tea

*mf* *poco rall.* *patempo*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

Tea Tea Tea Tea Tea Tea Tea Tea

*mf*

Tea Tea Tea Tea Tea Tea Tea \*

# Impromptu

(In Days of Yore)

PRIMO

LEOPOLD GODOWSKY

Adagio cantabile (♩ = 72-80)

*r.h.*



1 2 3 4 5

Compass

5 4 3 2 1

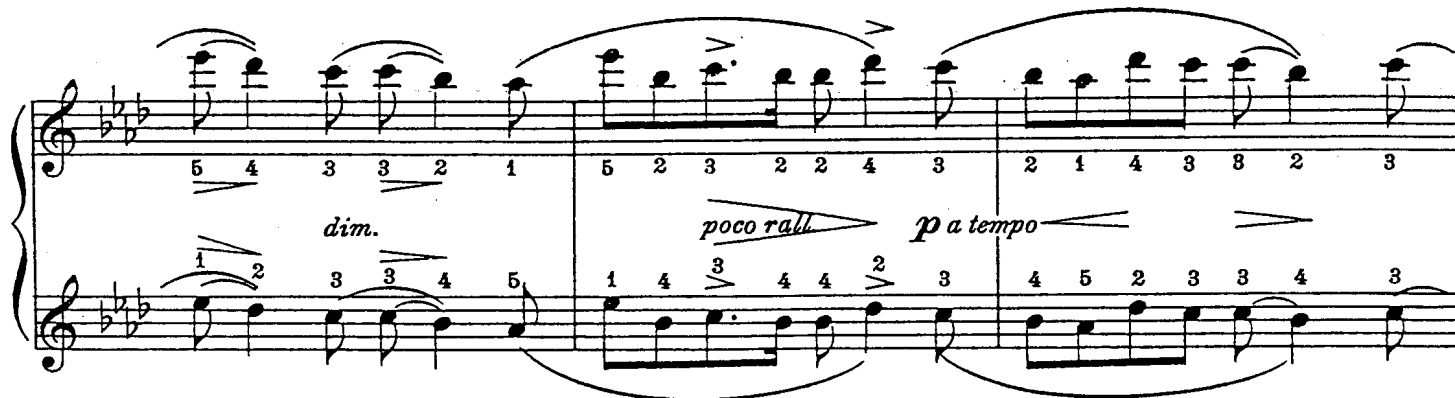
*l.h.*



*mp* *tranquillo ed espressivo* *mf*

3 2 1 4 3 3 2 3 2 1 5 4 3 5

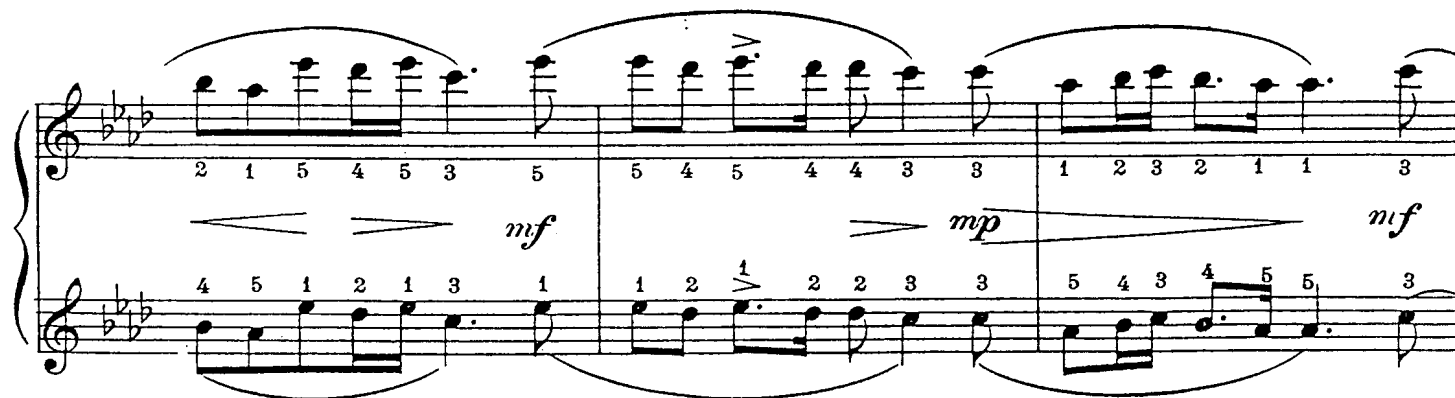
3 4 5 2 3 3 4 3 4 5 1 2 3 1



*dim.* *poco rall.* *p a tempo*

5 4 3 3 2 1 5 2 3 2 2 4 3 2 1 4 3 3 2 3

1 2 3 3 4 5 1 4 3 4 4 2 3 4 5 2 3 3 4 3



*mf* *mp* *mf*

2 1 5 4 5 3 5 5 4 5 4 4 3 3 1 2 3 2 1 1 3

4 5 1 2 1 3 1 1 2 1 2 2 3 3 5 4 3 4 5 5 3



PRIMO

2 3 2 2 1 2 3 3 5 5 5 3 2 4 3 3 2

*poco più mosso* *f* *dim.*

4 3 4 4 5 4 3 3 1 1 1 3 4 3 3 4

2 3 2 2 1 2 3 3 5 1 5 5 3 3 2 1 4 3 3 2 3

*p* *rall.* *a tempo* *p dolce ed espressivo*

4 3 4 4 5 4 3 3 1 5 1 1 3 3 4 5 2 3 3 4 3

2 1 5 4 3 5 5 4 3 3 2 1 5 2 3 2 2 4 3

*più p*

4 5 1 2 3 1 1 2 3 3 4 5 1 4 3 4 4 2 3

2 1 4 3 3 2 3 2 1 5 4 5 3 5 5 4 5 4 4 3 3

4 5 2 3 3 4 3 4 5 1 2 1 3 1 1 2 2 2 3 3

1 2 3 2 1 1

*p molto espressivo*

5 4 3 4 5 5 1 2 3 1 5 5 2 3 4 2 3 3 4 3 4

## The Scholar

(Fughetta)

The "Scholar" is no longer the same pupil who had such hard work with *The Exercise*. He has progressed and can now undertake a *Fughetta*, a very short fugue consisting of an exposition (played by the scholar,) and a few episodes, digressions from the theme, developed by teacher and scholar together. The episodes are made up of material drawn from the subject or theme, and the teacher should indicate every appearance of the subject figure. No happier introduction to counterpoint, the science of combining melodies, or exposition of the contrapuntal style of playing than this *Fughetta* could be imagined.

---





# The Scholar

(Fughetta)

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 84-96)

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

*mp deciso*  
3 4 3 5 4 3 2 3 4 3 2 1 2 3 2 3 4 5 4 3 4 3 5

*mf*  
3 2 3 1 2 3 > 3 2 3 4 5 4 3 4 3 2 1 2 3 4 3 2 3

4 4 1 4 3 4 3 2 3 4 5 4 2 3 1 2 4 3 4 3 3 2  
5 3 4 5 4 3 2 1 4 3 2 1 4 3 2 3 1 4

3 1 3 2 1 2 3 4 5 2 3 4 5 2 3 4 3 2 1 2 5 4 3 4 2 3 4 3  
4 3 4 2 3 4 3 1 2 3 4 1 4 2 3 2 3 4 3 2 2 3 2 4 3 2

*p espr.*

SECONDO

3 2 4 2 3 2 4 3 1 4 3 2 1 3 2 1 5 1 3 2

*cresc.*

2 3 4 5 4 3 2 1 3 2 1 5 4 3 2 1 2 1 3

4 3 1 3 2 1 3 2 1 2 3 1 5 4 2 1 5 4 2 1 5 4 1 2 1 2 3

*f*

1 5

3 2 3 1 2 4 3 2 1 1 2 3 2 1 3 2 1 2 3 4 3 4 3 2 1 3 2 3 1 2 3

*ff*

4 3 2 3 13 3 2 1 4 3 2 1 4 3 2 1 4 2 1 4 3 2 5 2 5 1 3

*tr* *ff* *ff*

2 1

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

PRIMO

5 4 5 3 4 5 4  
3 2 3 2 1 2  
3 1 2 1 3 2 1 2 3 4 3 4 5

*cresc.* 3 4 3 4 5 3 4 3 4 3 2 3  
*mf* 4 1 3 2 1 2 3 4 5 3  
*f* 3 4 3 5 4 3 2 3 4 3 2

2 3 5 4 1 2 4 3 1 3 2 1  
*ff* 4 1 2 5 4  
1 2 3 2 3 4 3 4 5 2 3 2 4 5 4 3 2 5 2 4 3

3 4 5 2 3 4 3 5 4 2 3  
*f* 3 4 3 5 4 3 2 3 4 1  
*cresc.* 4 3 2

3 4 3 2 3 4 2 3  
*ff* 3 4 3 4 3 3 2 3

## The Hunter's Call

(Woodland Mood)

In this happy inspiration in two-period song form, the mellow tones of the hunting horn (with a much more tender inflection than in Mendelssohn's *Hunting Song*), usher in a forest mood picture of quiet, contemplative sentiment. Attention should be given to the delicate and contrasted echo effects that occur throughout this number and to the restatement of the introductory theme toward the end of the piece, which returns with an inflection more soft and delicate than at the beginning.

---

# The Hunter's Call

(Woodland Mood)

SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 69 - 80)

*p dolce*

*una corda*  
Ped. Ped. \* Ped. \* Ped.

*dolce*

Ped. Ped. Ped. Ped. Ped.

*mf*

Ped. Ped. Ped. Ped. Ped. Ped.

*p* *espr.* *cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

# The Hunter's Call

(Woodland Mood)

PRIMO

LEOPOLD GODOWSKY

*r.h.*  
1 2 3 4 5  
*Compass*  
5 4 3 2 1  
*l.h.*

Moderato (♩ = 69 - 80)

*p dolce*

The first system of musical notation consists of two staves. The right-hand staff (treble clef) contains a melodic line with a slur over the first five notes, followed by a series of eighth notes with fingerings 1, 3, 1, 3, 4. The left-hand staff (bass clef) contains a bass line with a slur over the first five notes, followed by a series of eighth notes with fingerings 5, 5, 2, 1. The tempo is marked 'Moderato' with a quarter note equal to 69-80 beats per minute. The dynamic is 'p dolce'.

The second system of musical notation continues the piece. The right-hand staff features a melodic line with a slur over the first five notes, followed by eighth notes with fingerings 1, 3, 4, 1, 5, 4. The left-hand staff has a bass line with a slur over the first five notes, followed by eighth notes with fingerings 1, 2, 5, 5, 2, 1. The dynamic remains 'p dolce'.

The third system of musical notation continues the piece. The right-hand staff features a melodic line with a slur over the first five notes, followed by eighth notes with fingerings 1, 3, 1, 4, 3, 2, 4, 2, 4, 1, 3. The left-hand staff has a bass line with a slur over the first five notes, followed by eighth notes with fingerings 1, 2, 3, 1, 2, 3, 2, 5, 5, 2, 1. The dynamic is 'p' and the expression is 'espr.'. The system ends with a 'cresc.' marking.

SECONDO

*poco rall.*

*dim.* *pp* *f appassionato*

*ped* *ped* *ped* *ped* *ped* *ped* *ped* *ped*

*tre corde*

*poco rit.* *p a tempo* *dim.*

*5 trem.* *una corda*

*ped* *ped* *ped* *ped* *ped* *ped* *ped*

*pp*

*ped* *ped* *ped* *ped* \* *ped* \*

*pp*

*ped* \*

PRIMO

2 2 1 4 4 4 3 1 2 1

*dim.* *pp* *poco rall.* *f appassionato* *sf* *sf* *poco rit.*

1 4 3 1 4 3 3 1 4

*p a tempo* *dim.*

3 3 3 3 5 5 5 5 1 2 1 2 5 2 1 2 5 2 1

*pp*



## Military March

This Military March of a bright and soldierly character, to be played strictly in time, is a spirited "parade" march, without the trio section which so often follows the reprises of the march sections proper. It is thoroughly modern in feeling, its music a most effective combination of simple, lively melody (one can hear the fife and piccolo in the *primo*) and well-marked accentuation of the drum (in the *secondo*); with but scant contrapuntal development. The swinging vigor of the "parade" march has tempted many distinguished composers, notably Saint-Saëns, in his *Suite Algérienne*.

*F. H. M.*

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# Military March

## SECONDO

LEOPOLD GODOWSKY

Tempo giusto (♩ = 116 - 126)

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes fingering numbers (1, 2, 3, 4, 5) for both hands. The second system continues the piece with similar notation. The third system features a forte (*f*) dynamic and includes first and second endings, marked with '1' and '2' above the staff. The fourth system concludes with a piano-piano (*pp*) dynamic and a 'leggiero' marking. The score includes various musical notations such as notes, rests, slurs, and fingering numbers.



SECONDO

The musical score is written for piano and consists of five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings are indicated by numbers 1-5. Dynamics include *p*, *cresc.*, *f*, *mp*, *mf*, and *espr.*. There are also markings for *ped.* and *ped.\**. The score features complex chordal textures and melodic lines with various articulations and slurs.

PRIMO

1 2 2 2 1 *espr.*  
*p*  
4 5 4 2 5 5 5 5 3 1 2 4 3 1 2  
Ossia 3 2 1

*cresc.* *f* *mp* *p* *espr.*  
2 3 1 2 2 3 2 3 1 2 3 5 4 2 1 5 5 5 5 1 2 3 1 2 3 4  
Ossia 5 4 3 2 1

*espr.*  
3 4 2 3 4 5 4 5 3 4 5 4 2 1 5 5 5 5 1 2 3 1 2 3 4  
Ossia 3 2 1

*mf* *sf* *p*  
1 3 5 5 5 2 5 2 2 3 2 2 3 2

SECONDO

1 2 1

2 1 2 2 2/5

*mf* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*pp leggiero*

*una corda*

*meno p*

*espressivo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *cresc.* *f*

*tra corde*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

PRIMO

3 3 1 2 1 2 1 3 1

mf p pp

leggiero

meno p espressivo

p cresc. f