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.

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.

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 $^4/_4$ time and has a gently swaying movement in accord with its title.

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 lasses 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.

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

AS 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

THE 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

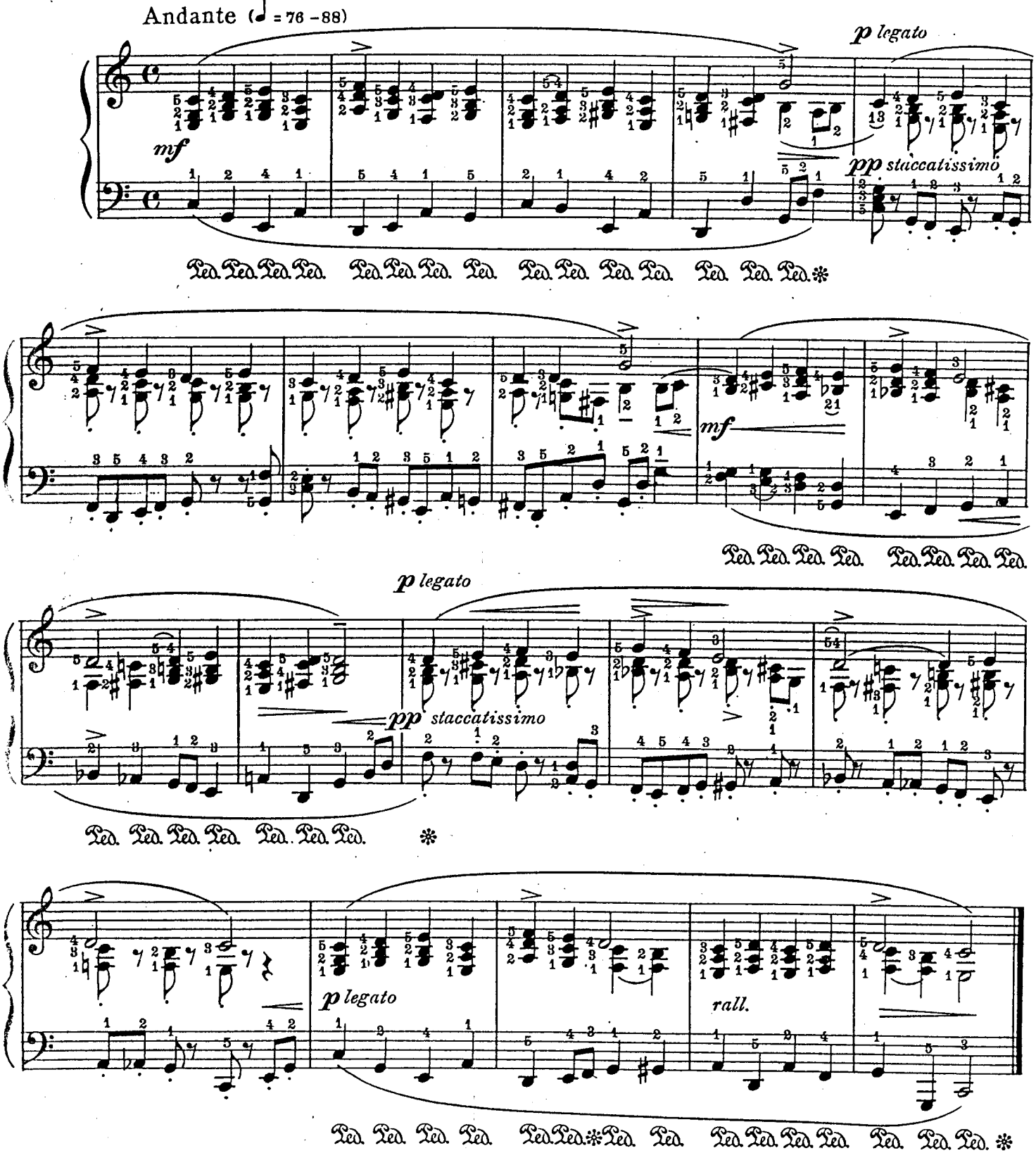
IT WOULD not be just, perhaps, to deny that the easy four-hand collections of a Löw, a Loeschhorn or a Spindler, as well as some others, have their place in the pedagogic scheme. Yet in many ways they represent abandoned standards and antiquated ideas. And present-day ideals of piano playing and teaching 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



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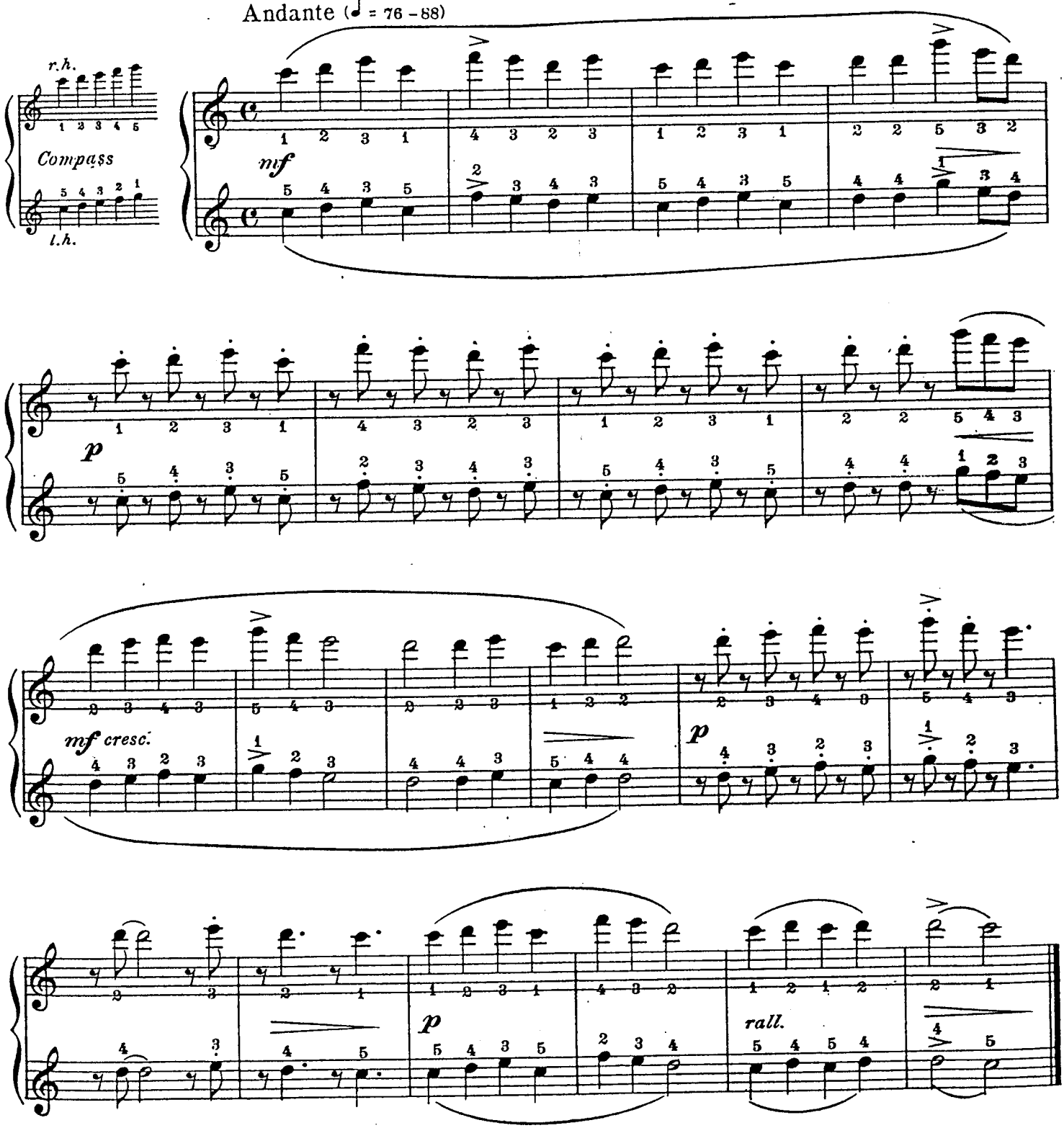
FIRST SUITE

No. 1
In Church

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)



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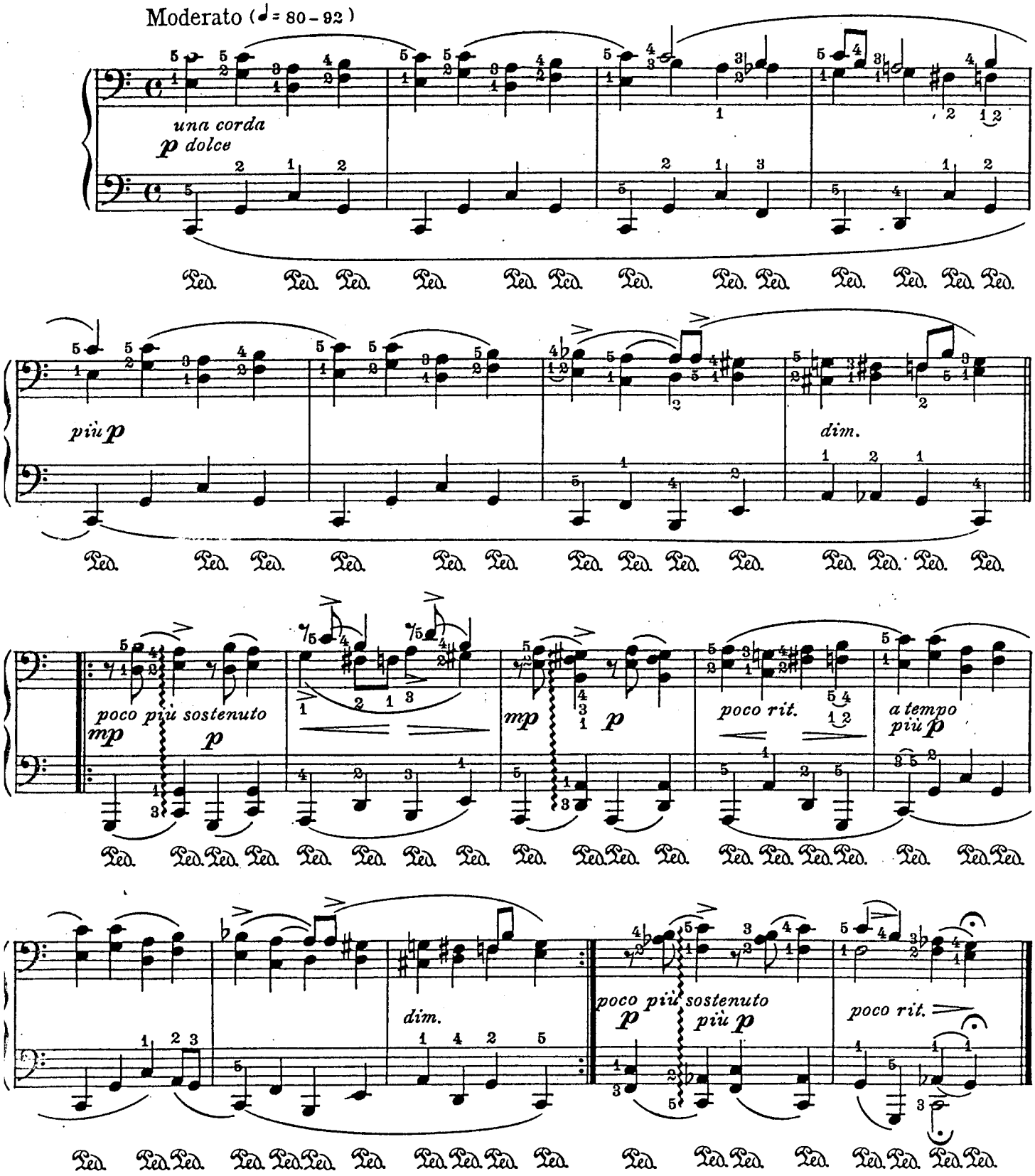
At Night

SECONDO

LEOPOLD GODOWSKY



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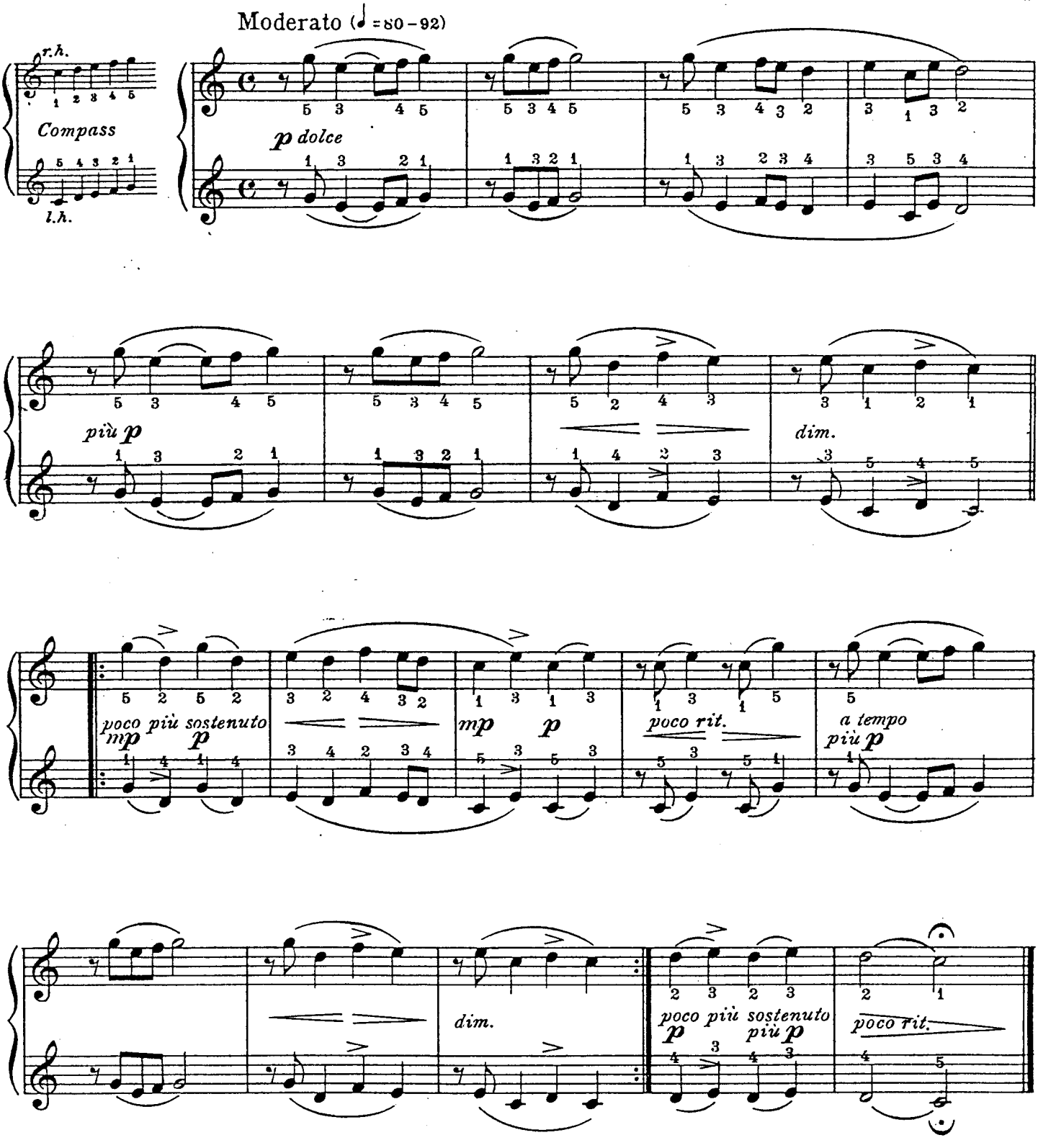
No. 2
At Night

PRIMO

LEOPOLD GODOWSKY



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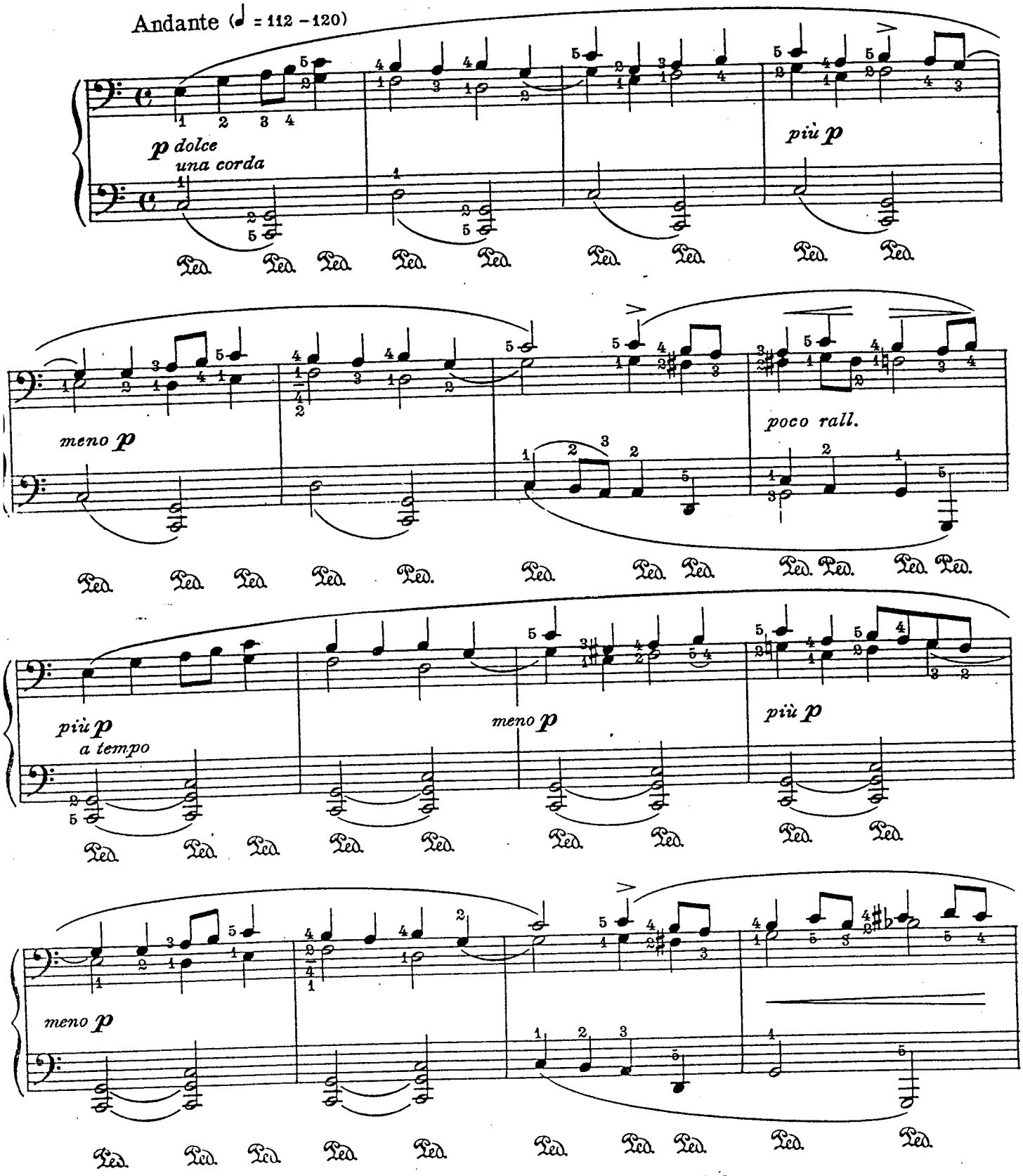
No. 3
Lullaby

SECONDO

LEOPOLD GODOWSKY



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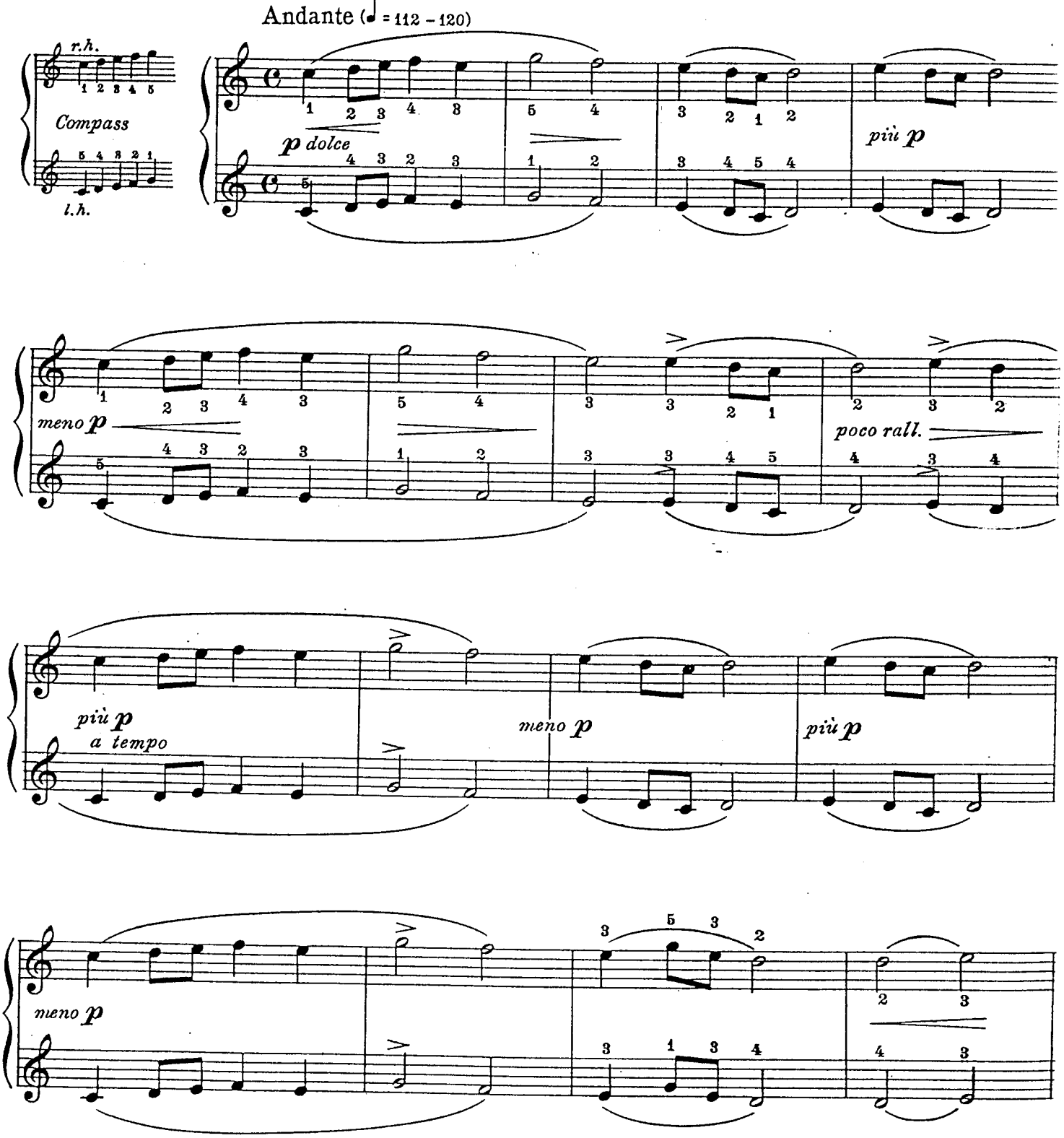
No. 3
Lullaby

PRIMO

LEOPOLD GODOWSKY



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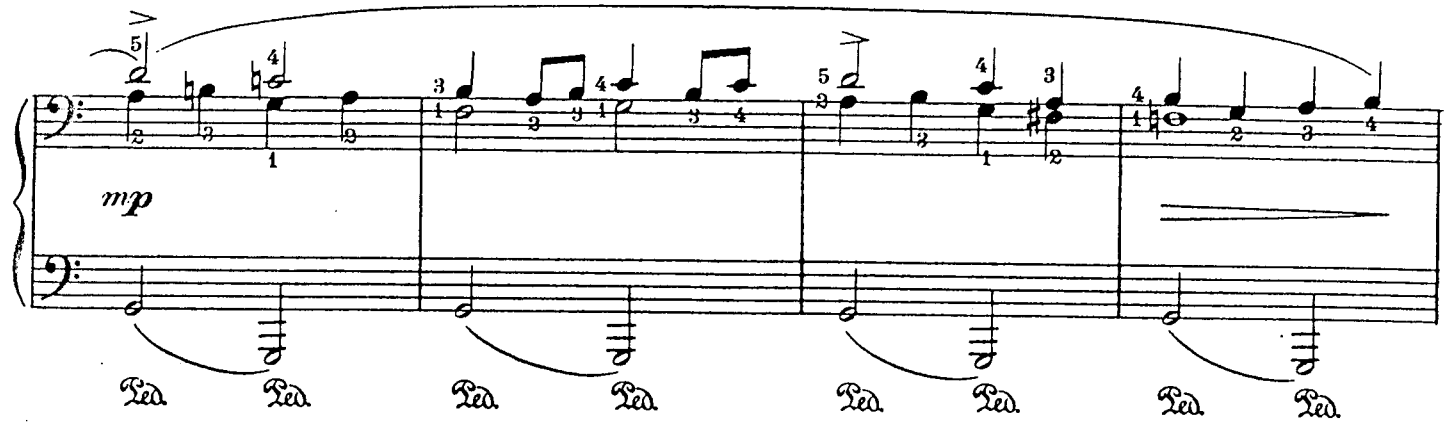
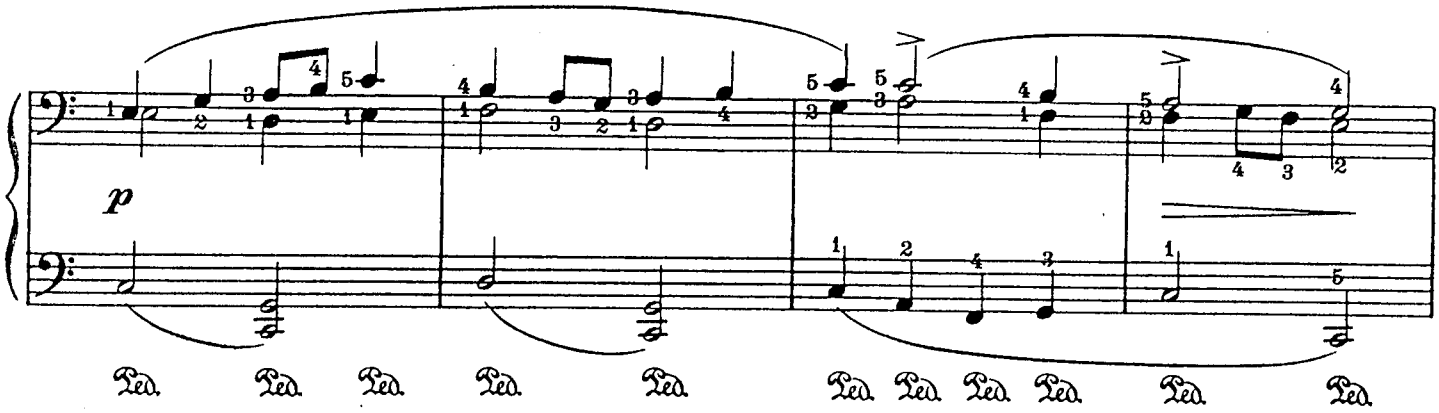
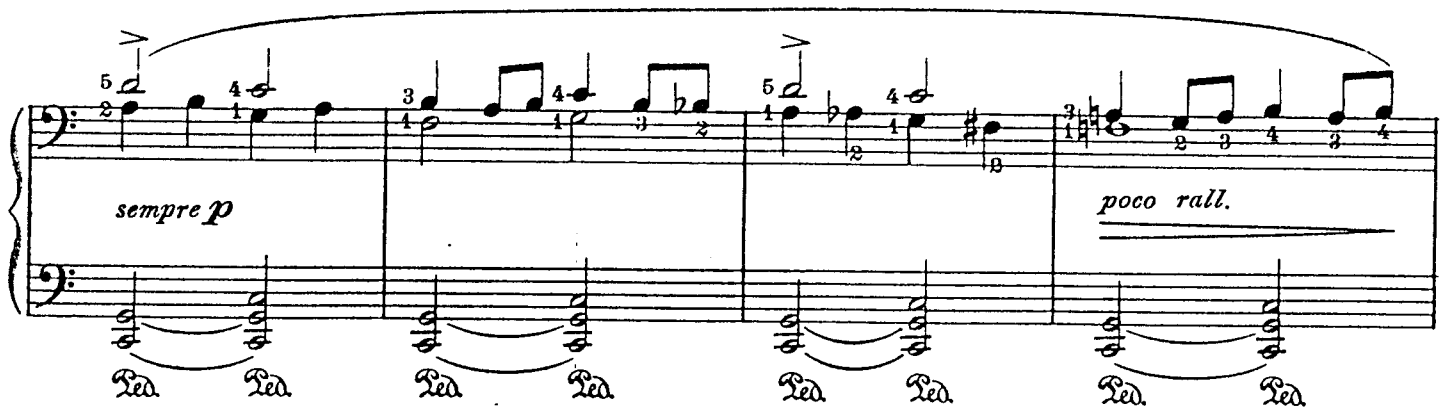
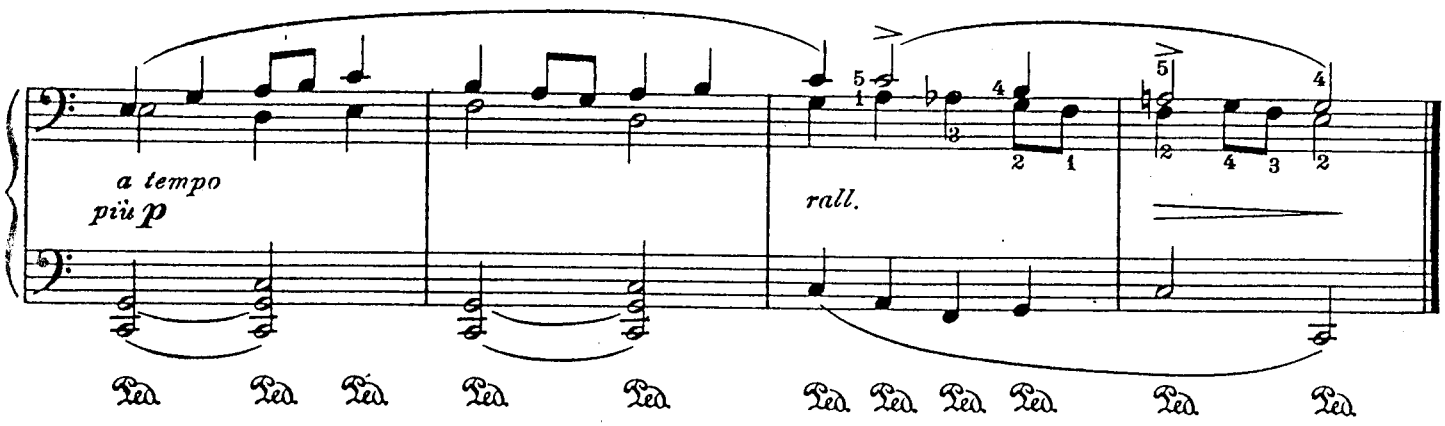
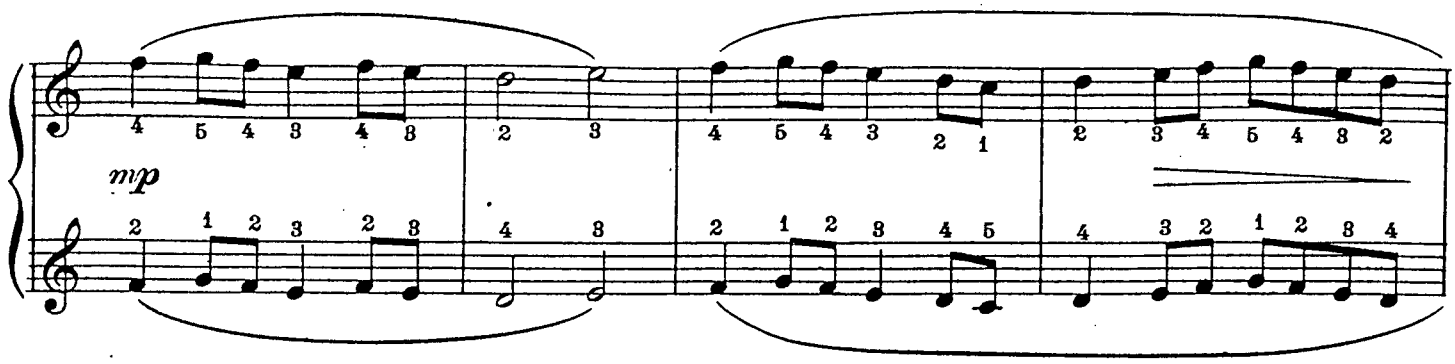
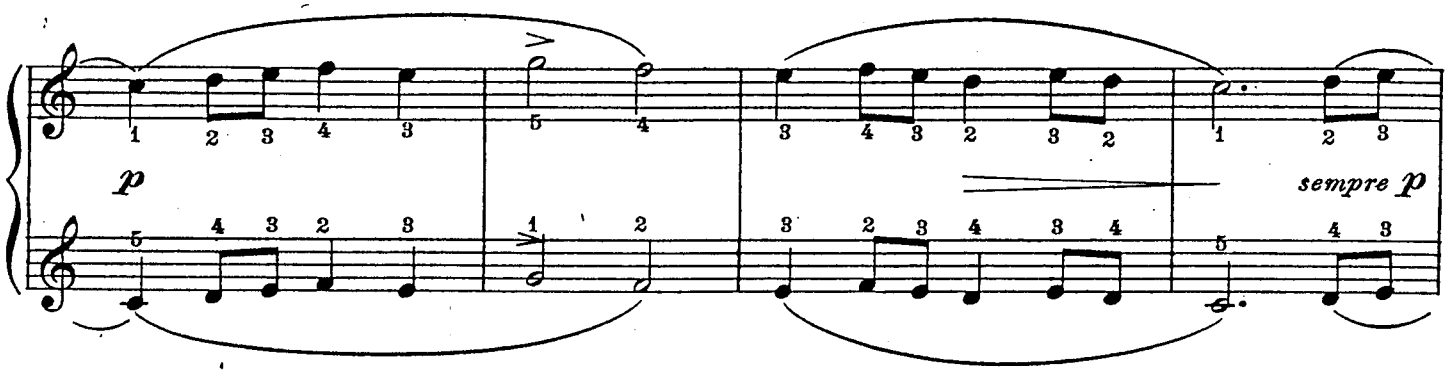

mp

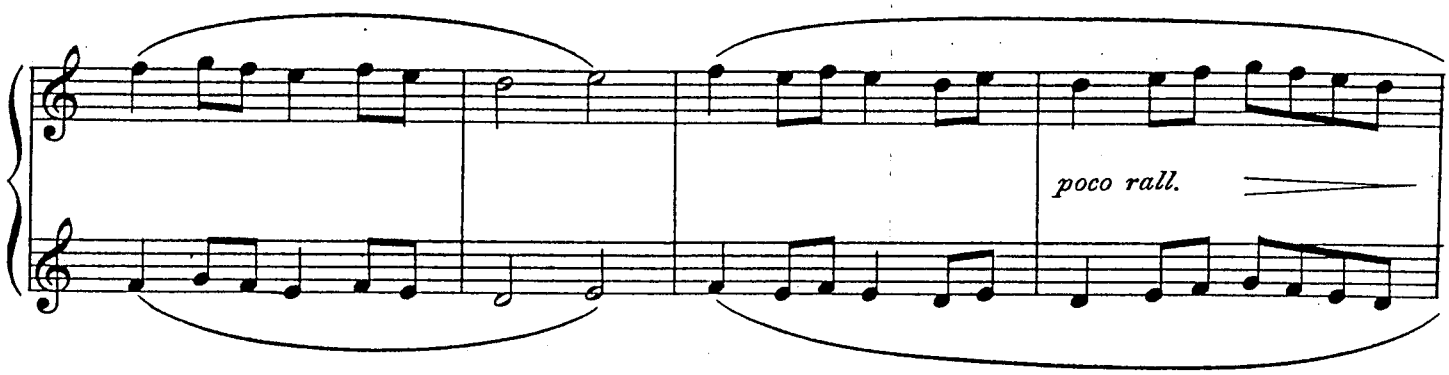

p

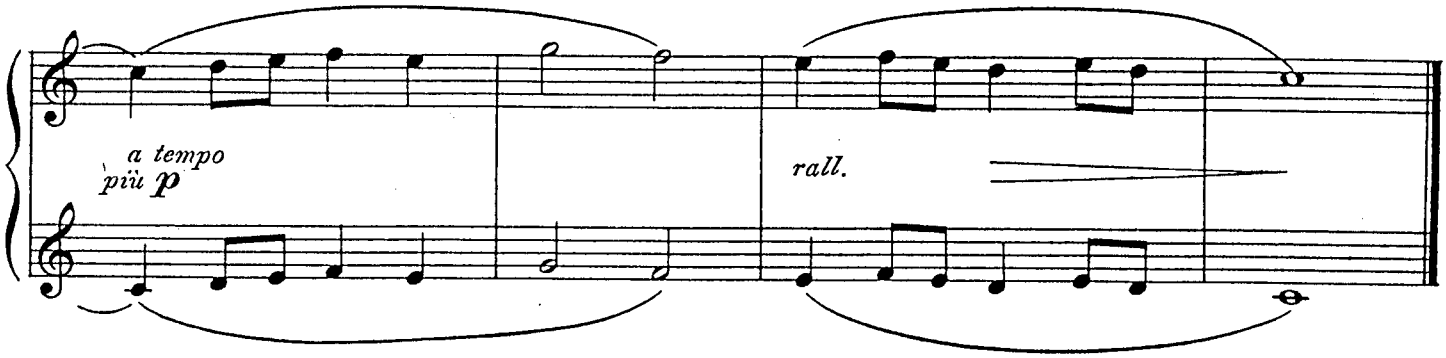

sempre p
poco rall.


a tempo
più p
rall.


mp


p
sempre p


poco rall.

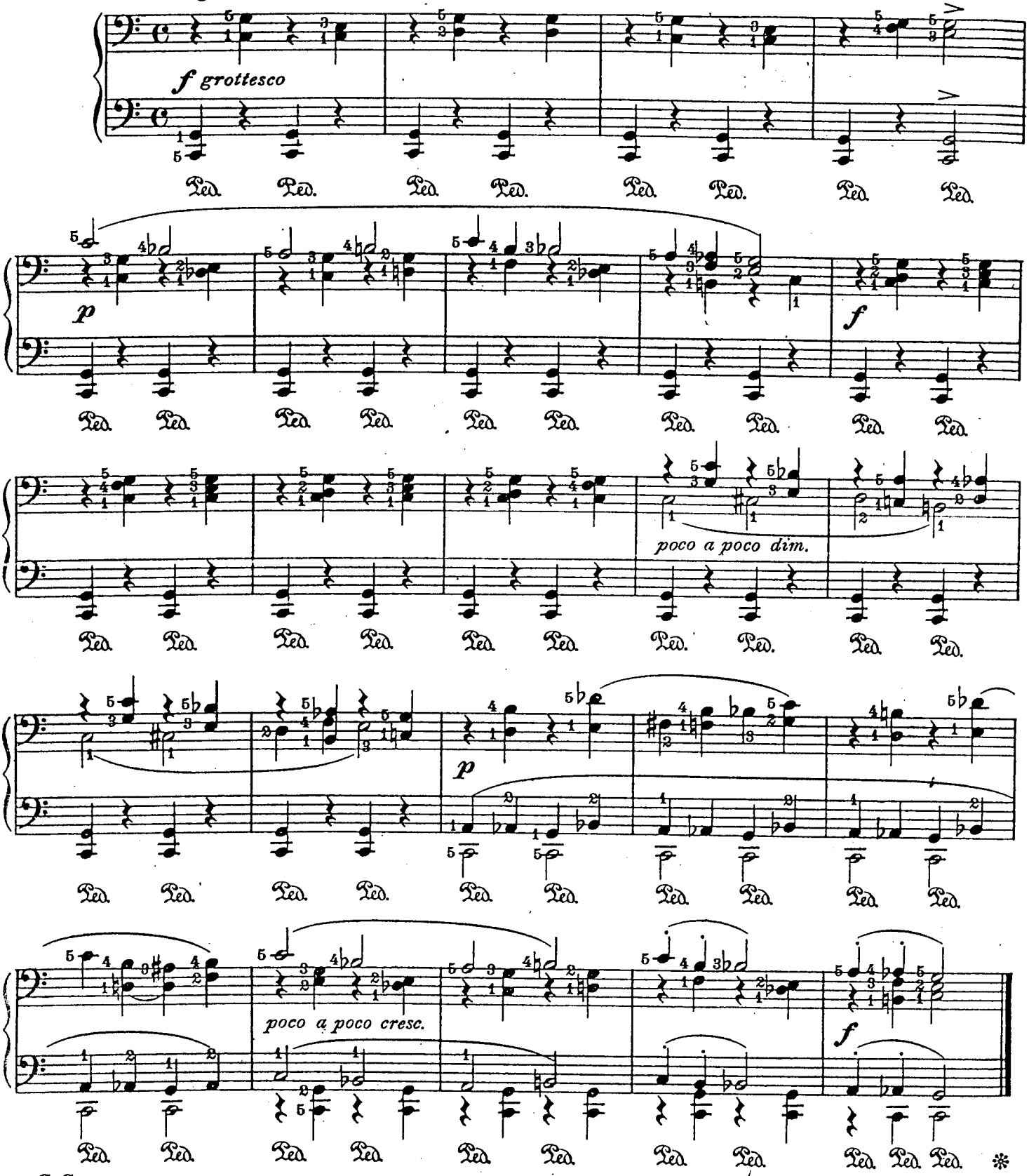

a tempo
più p
rall.

Rustic Dance

SECONDO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108 - 120)



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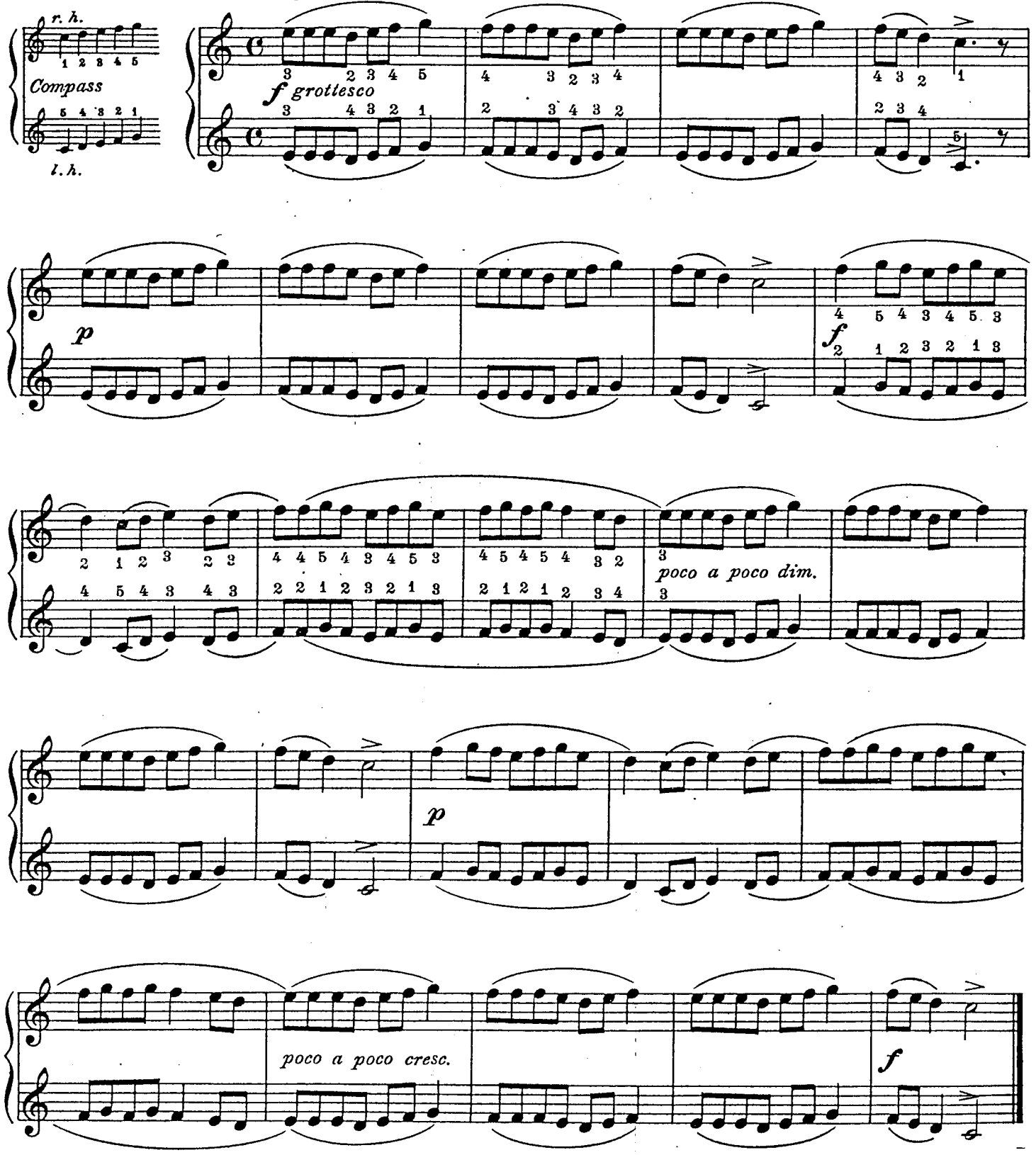
No. 4
Rustic Dance

PRIMO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108-120)



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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 unobtru - sive fashion.

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.

Nº 3. Cradle Song

Here, as in his *Lullaby*, the composer has used $^4/_4$ time, instead of the popular $^6/_8$ 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.

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 duologue 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.

Sheet Music Ed.
P. 1045

SECOND SUITE

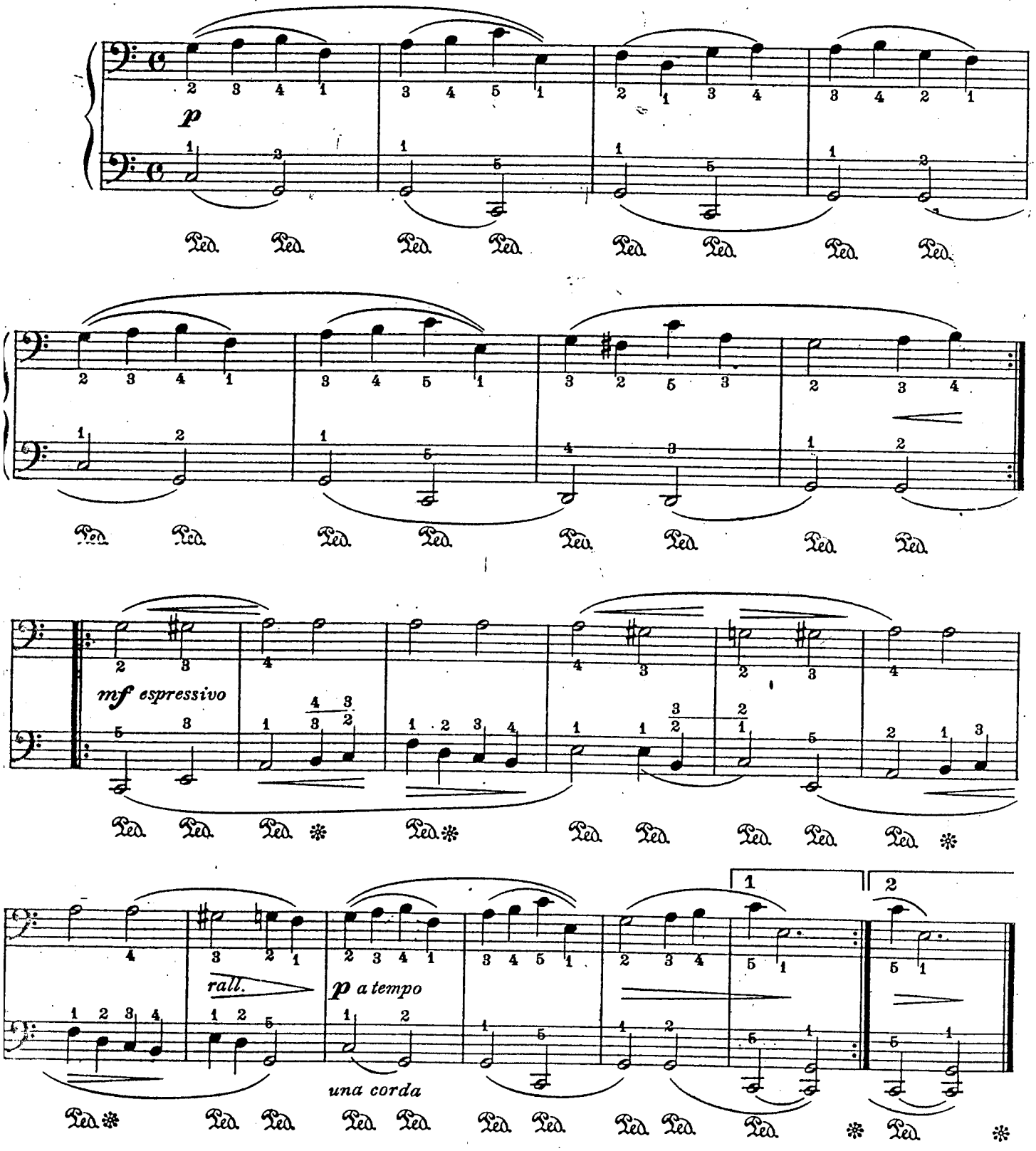
No. 1

Arietta

SECONDO

Andante cantabile (♩ = 56 – 63)

LEOPOLD GODOWSKY



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SECOND SUITE

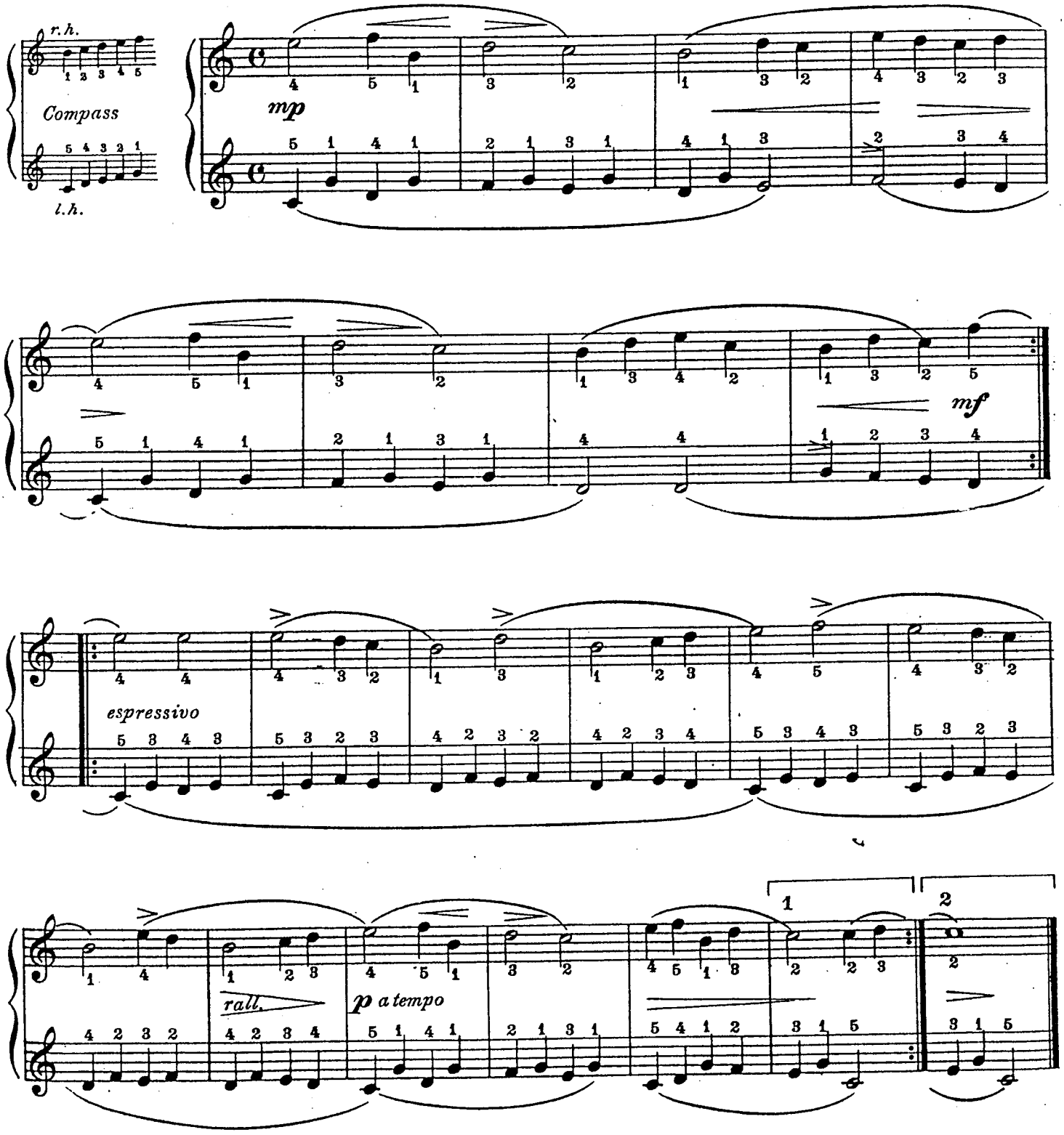
No 1

Arietta

PRIMO

LEOPOLD GODOWSKY

Andante cantabile (♩ = 56 - 63)



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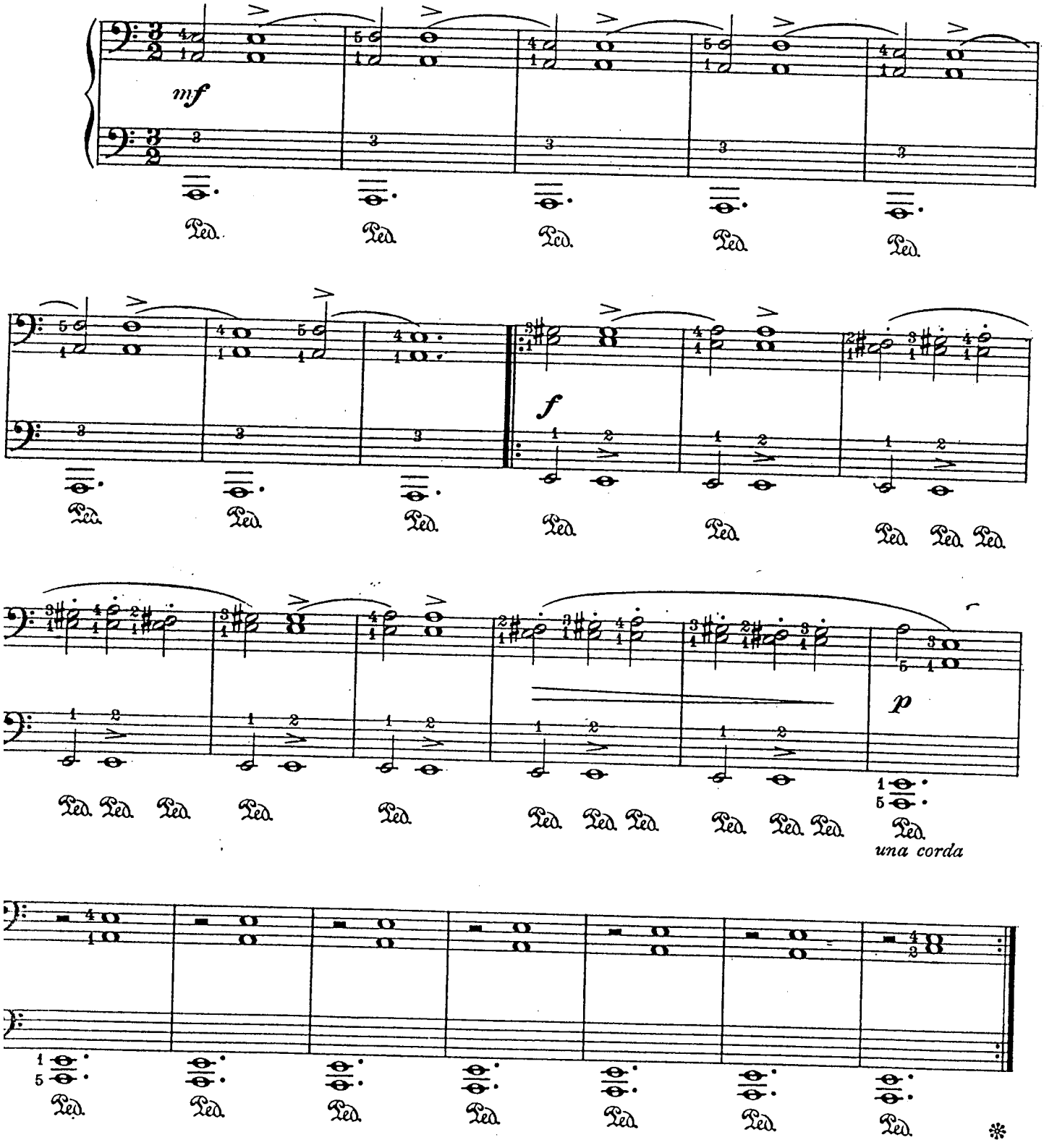
Nº 2
Sarabande

SECONDO

Largo (𝅗𝅥 = 72 - 80)

LEOPOLD GODOWSKY



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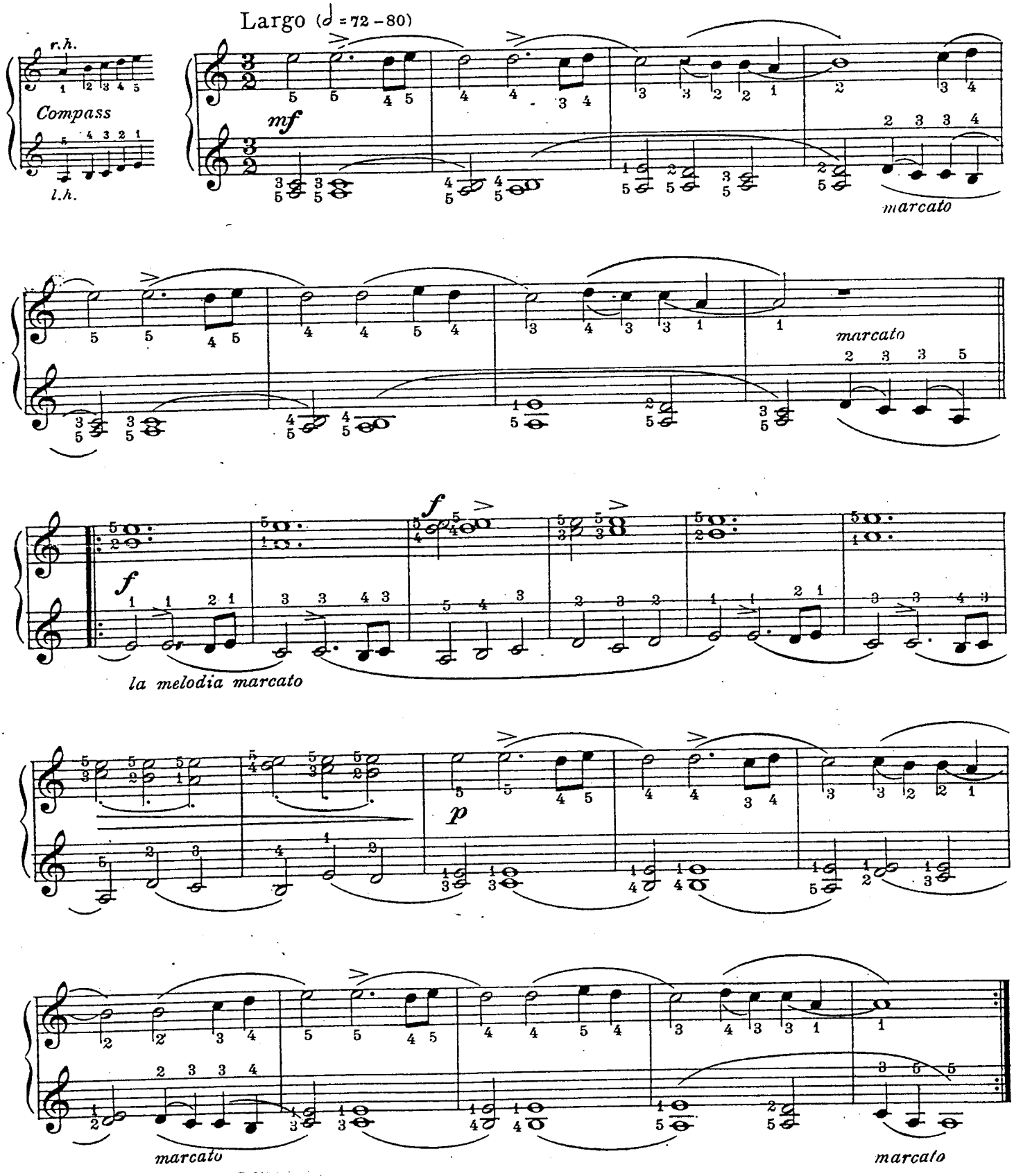
No. 2
Sarabande

PRIMO

LEOPOLD GODOWSKY



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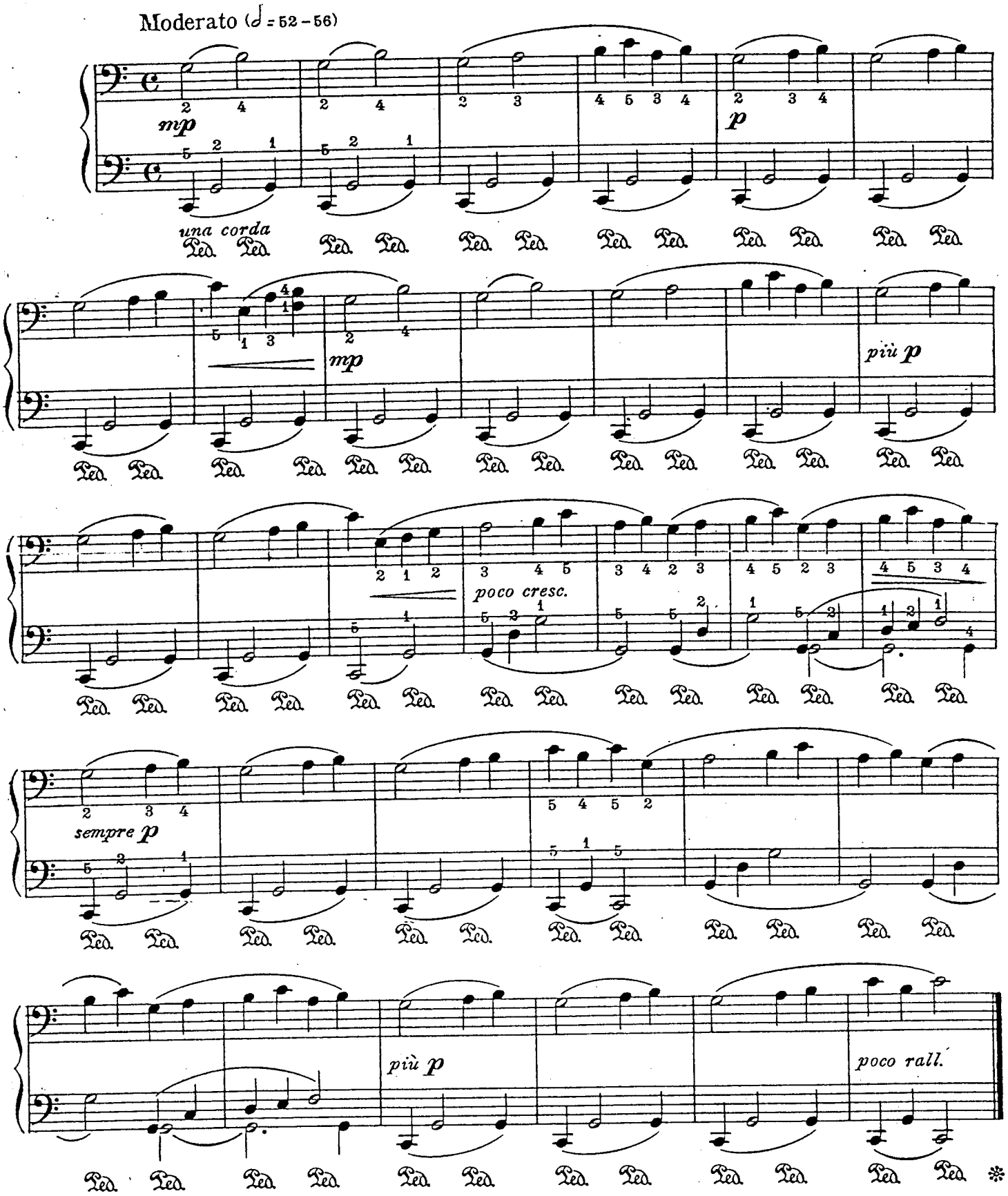
No. 3
Cradle Song

SECONDO

LEOPOLD GODOWSKY



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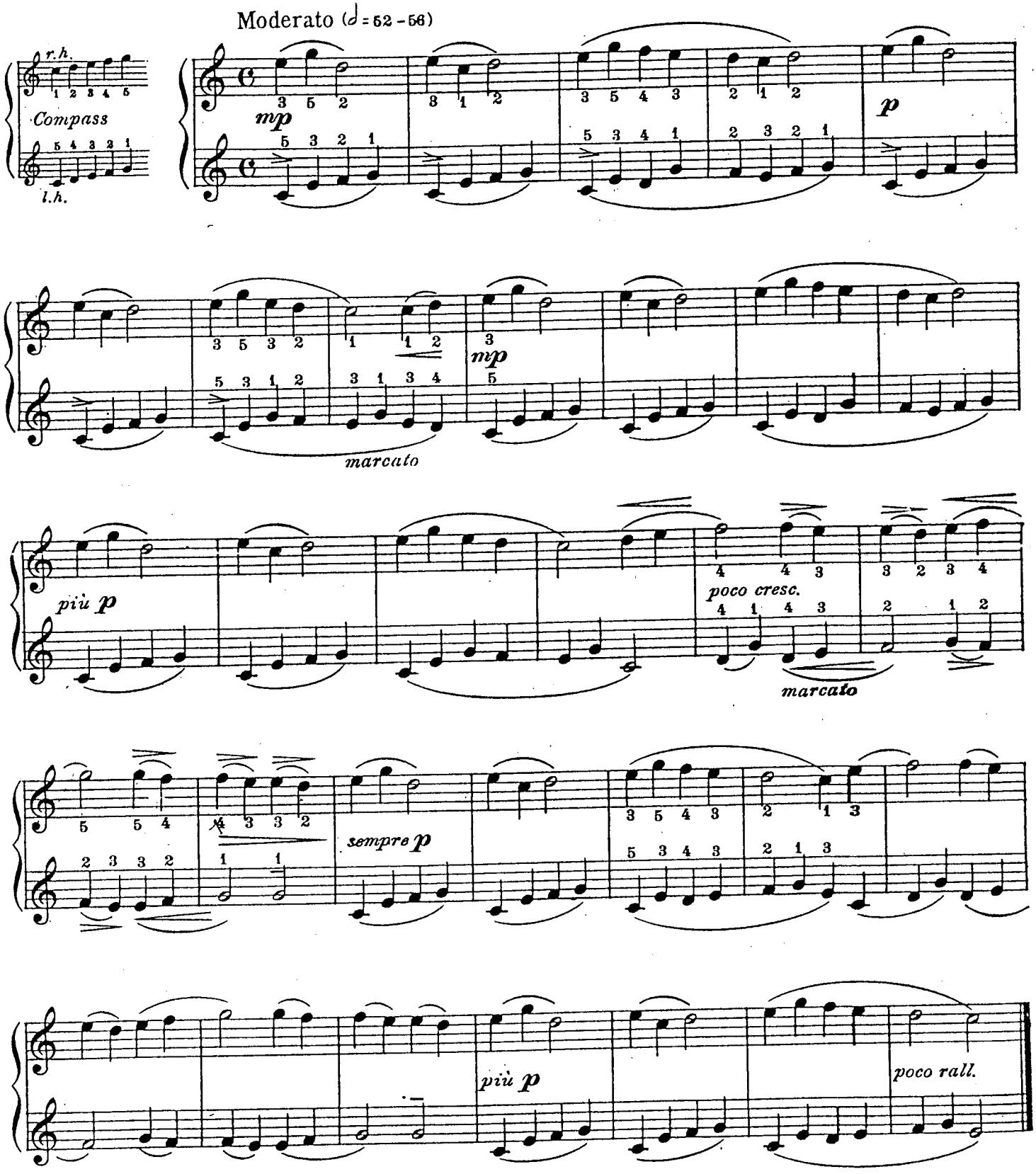
No. 3
Cradle Song

PRIMO

LEOPOLD GODOWSKY



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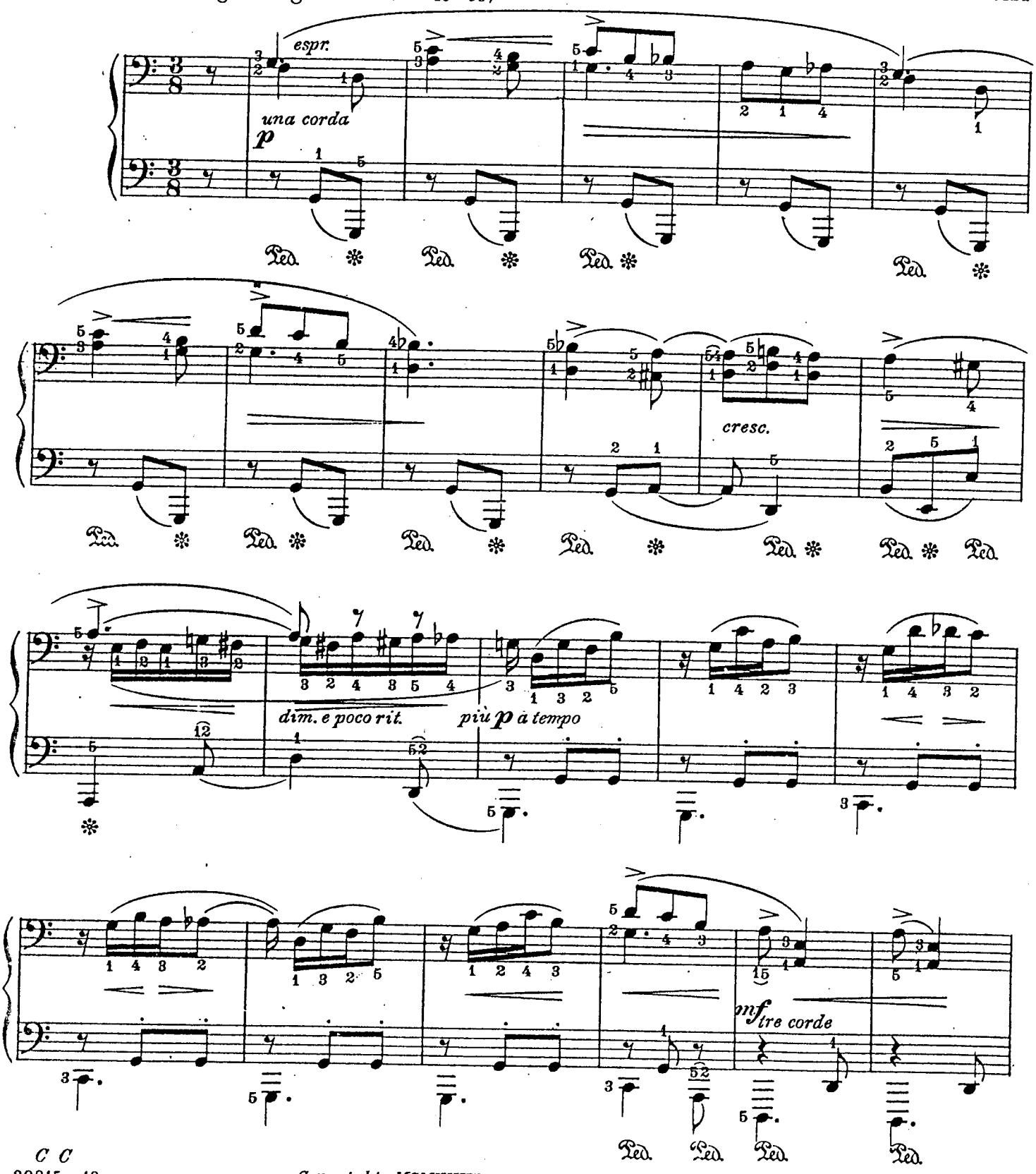
Nº 4
Bagatelle
(Valsette)

SECONDO

Allegretto grazioso (♩. = 46 – 58)

LEOPOLD GODOWSKY



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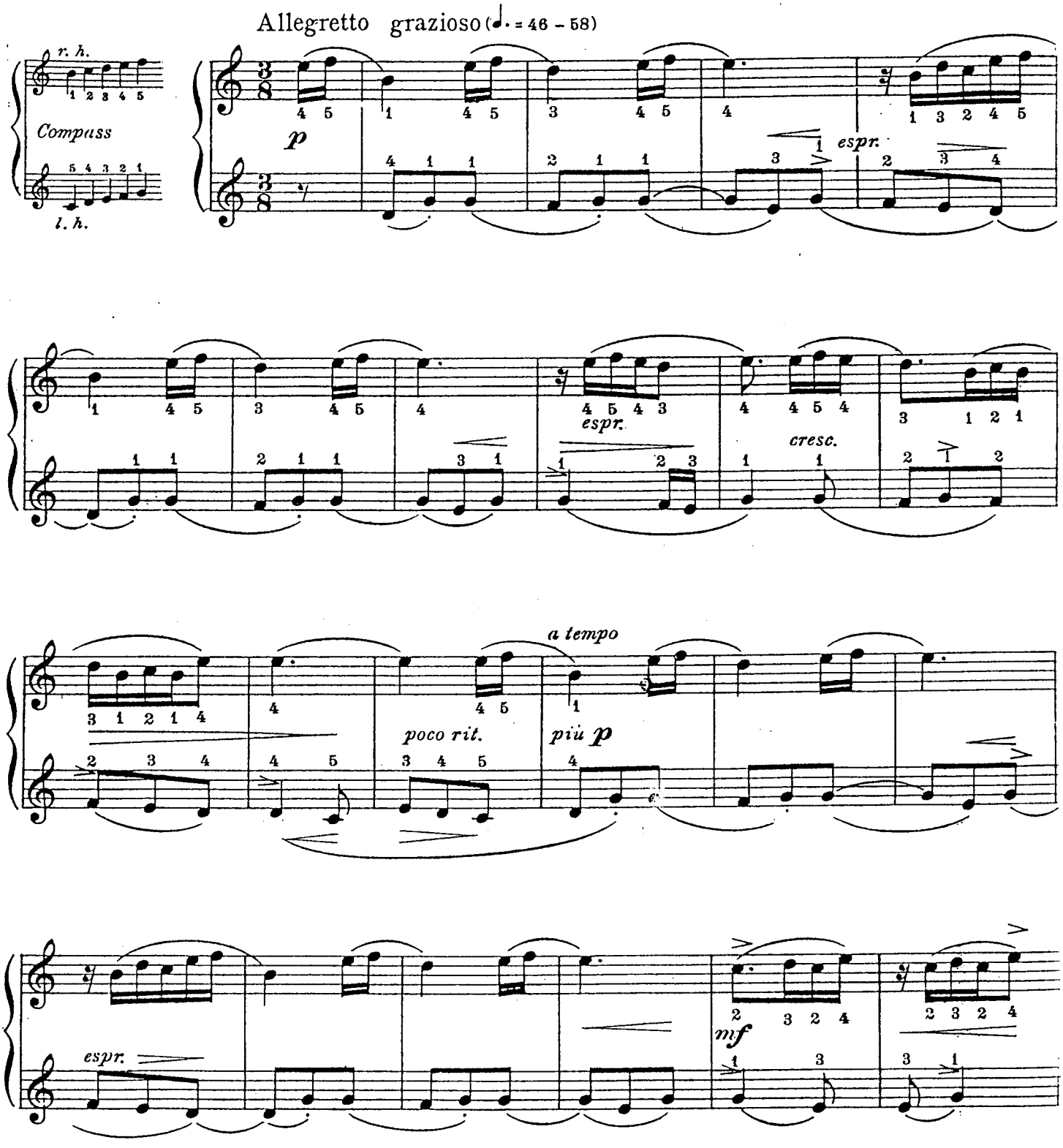
No. 4
Bagatelle
(Valsette)

PRIMO

LEOPOLD GODOWSKY



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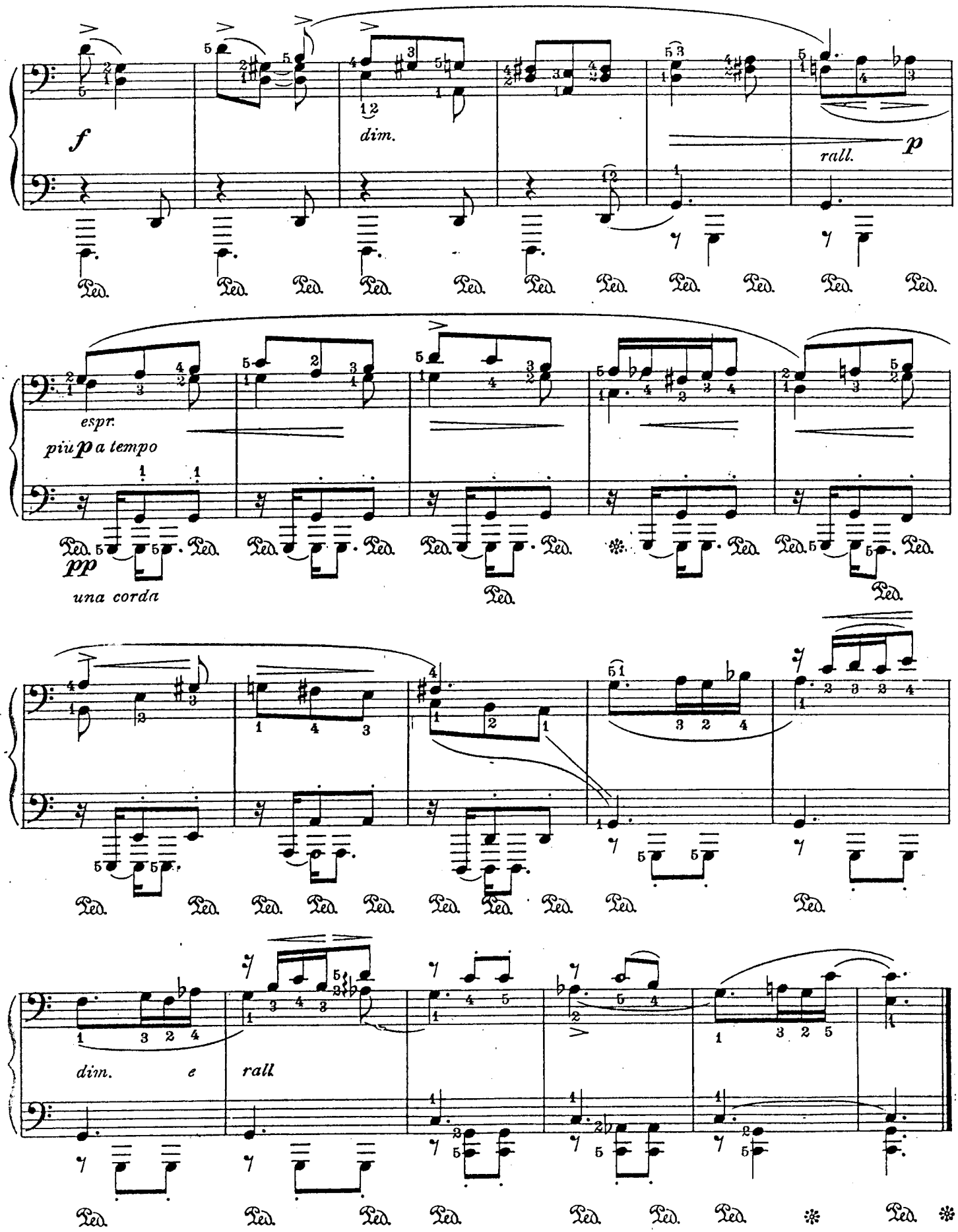
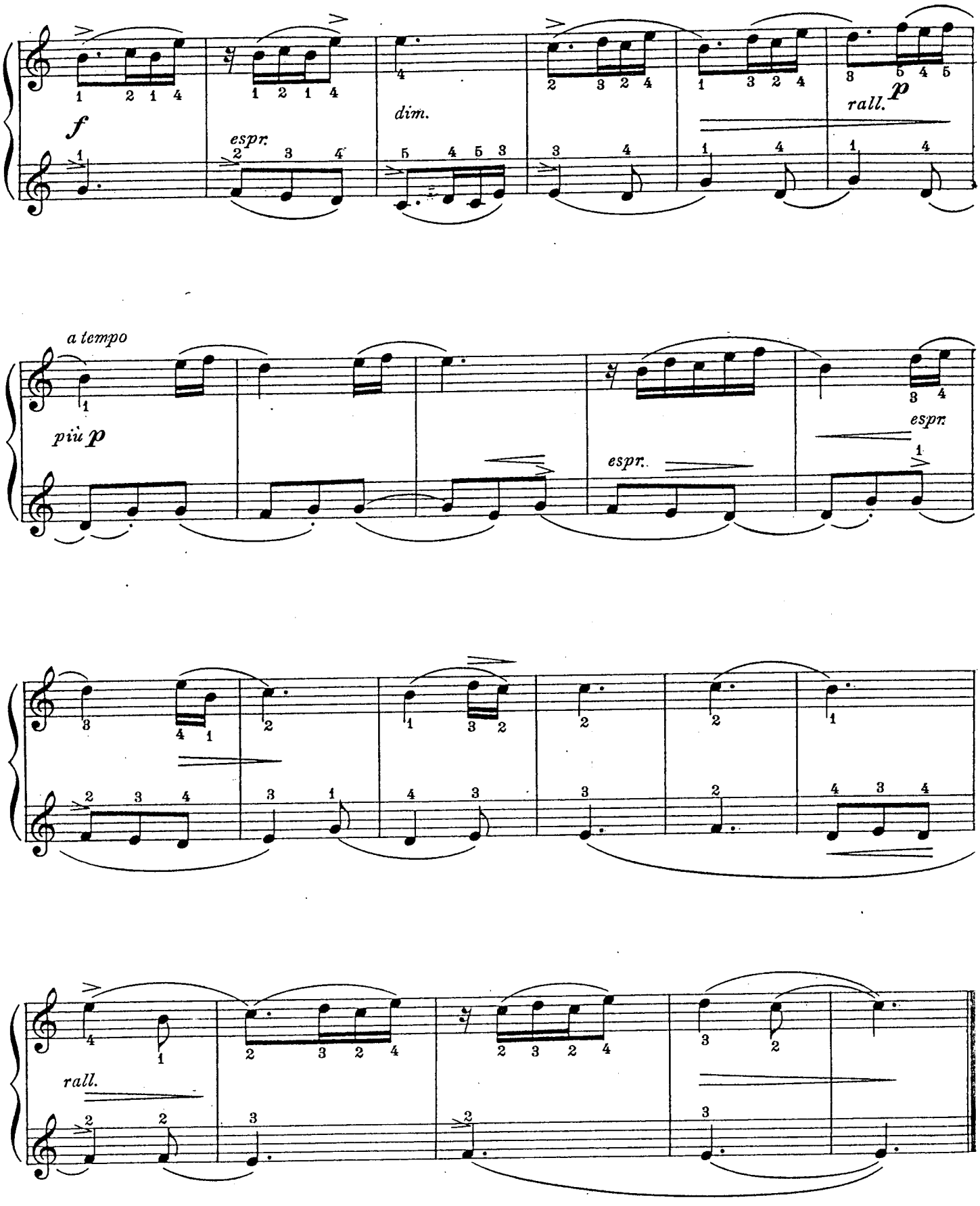

f
dim.
rall.
p
espr.
più p a tempo
pp
una corda
dim. e
rall


f
espr.
dim.
rall.
p
a tempo
più p
espr.
espr.
rall.

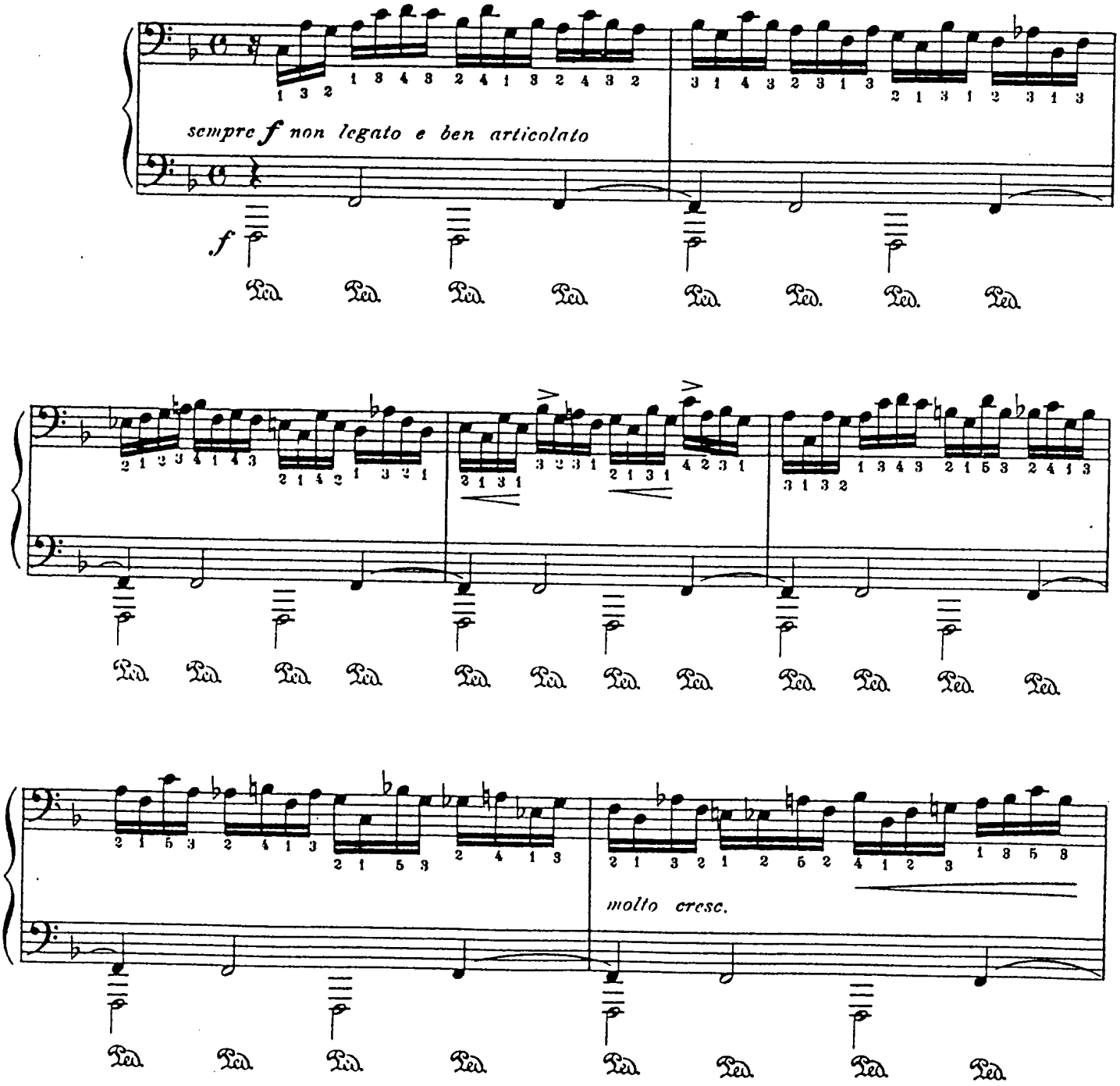
THIRD SUITE

No. 1
Prelude
(The Organ Point)

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 112-126)

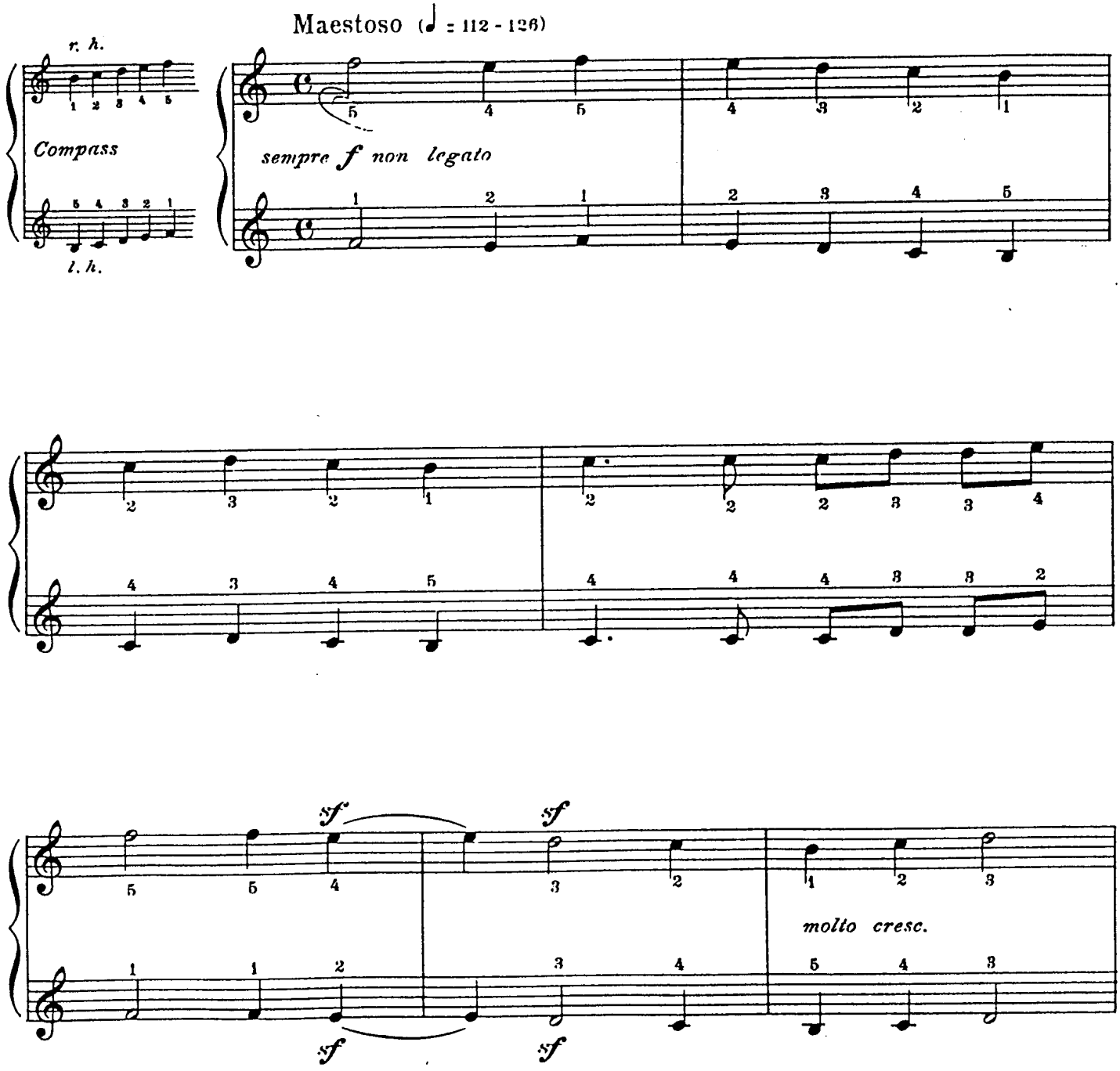


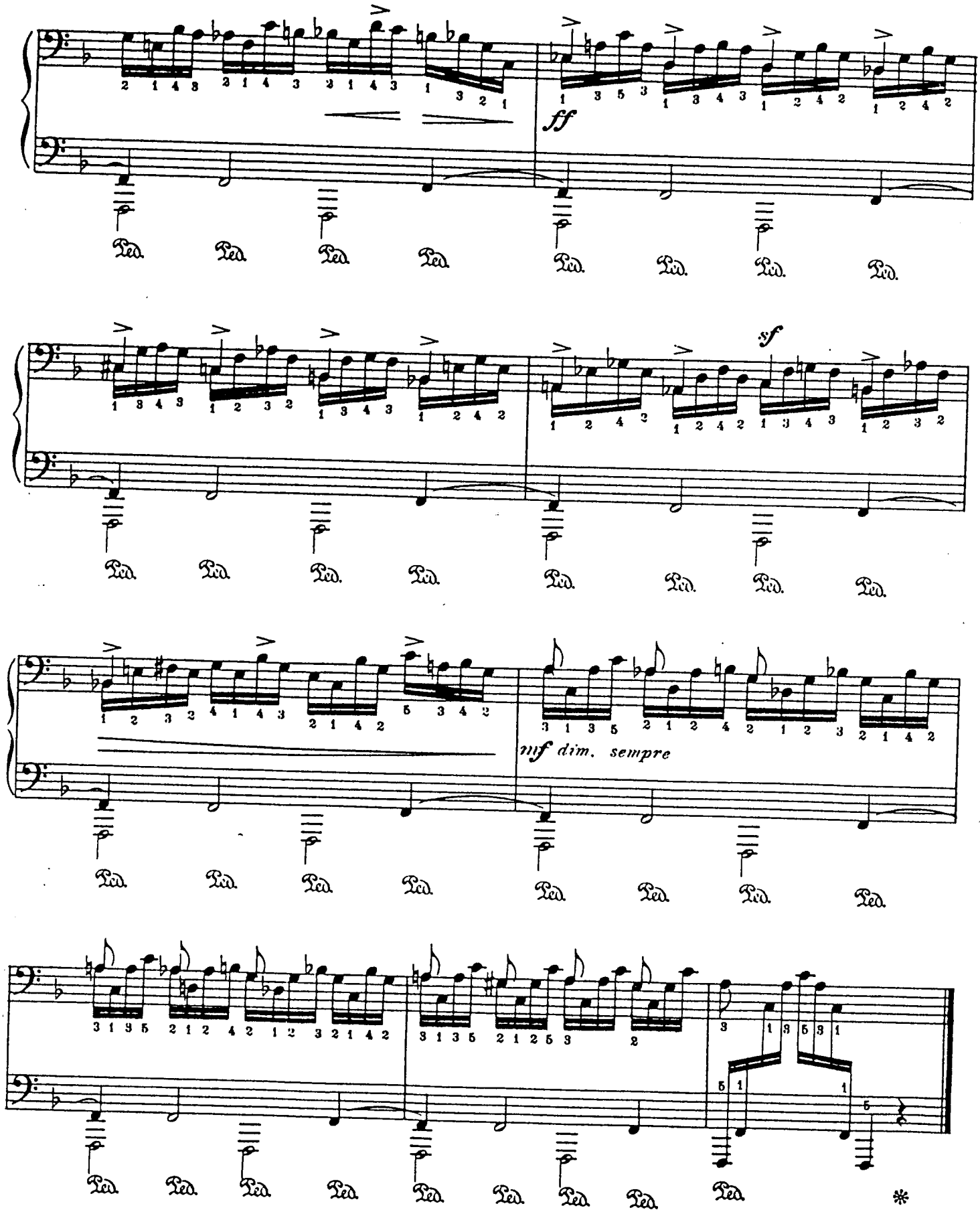
THIRD SUITE

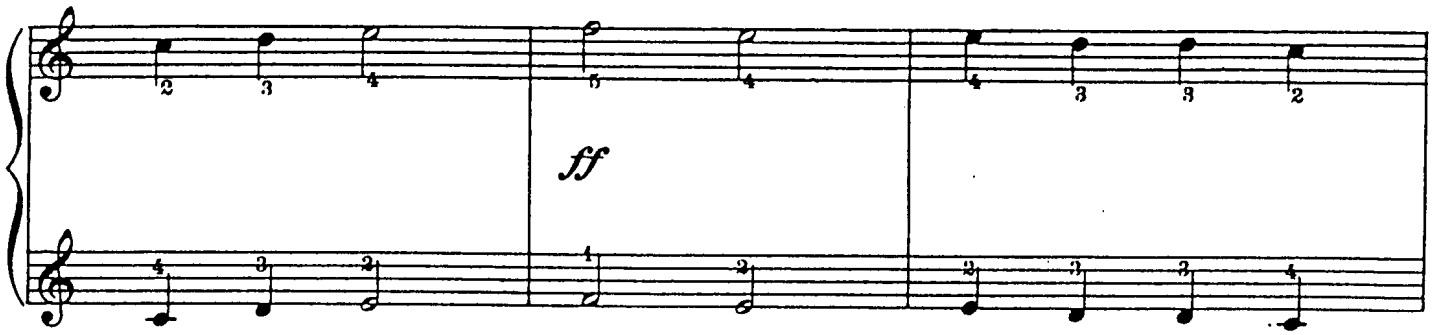
Nº 1
Prelude
(The Organ Point)

PRIMO

LEOPOLD GODOWSKY




ff
sf
mf dim. sempre
Ped.
*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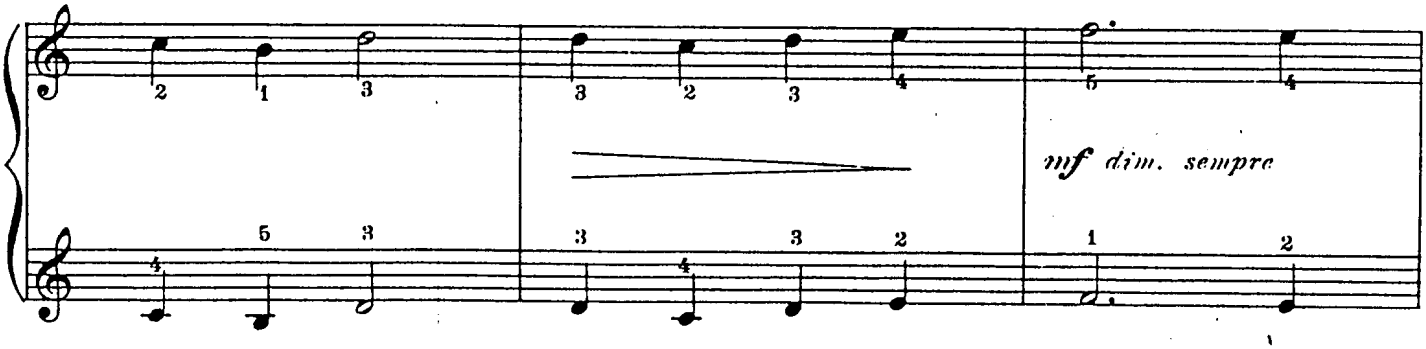
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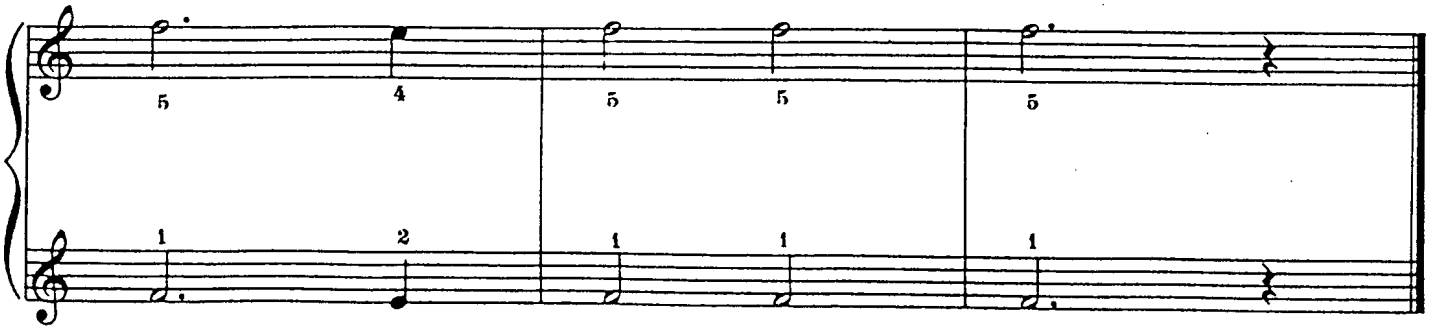


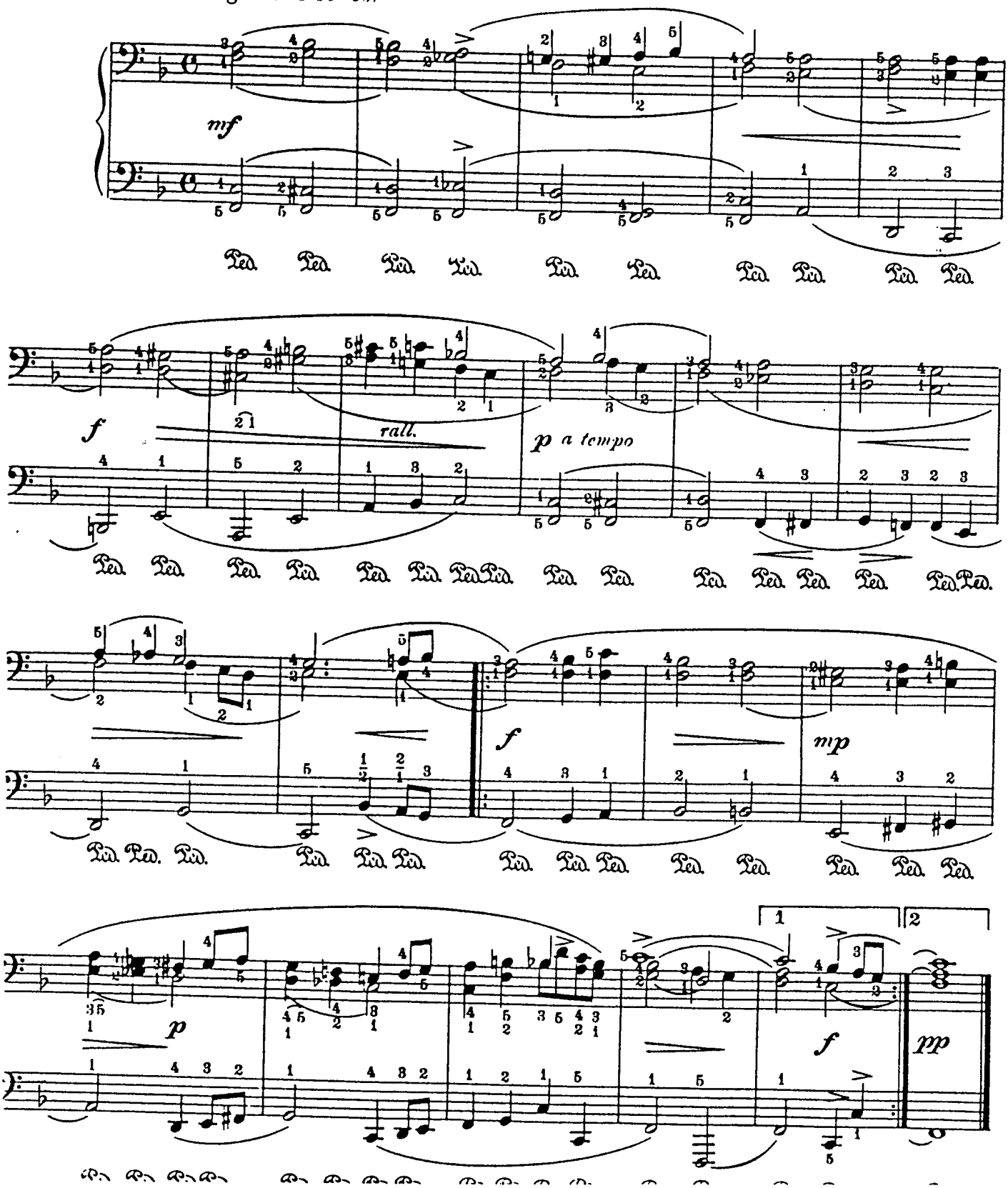
No. 2

Chorale

SECONDO

Adagio (♩ = 88 - 96)

LEOPOLD GODOWSKY

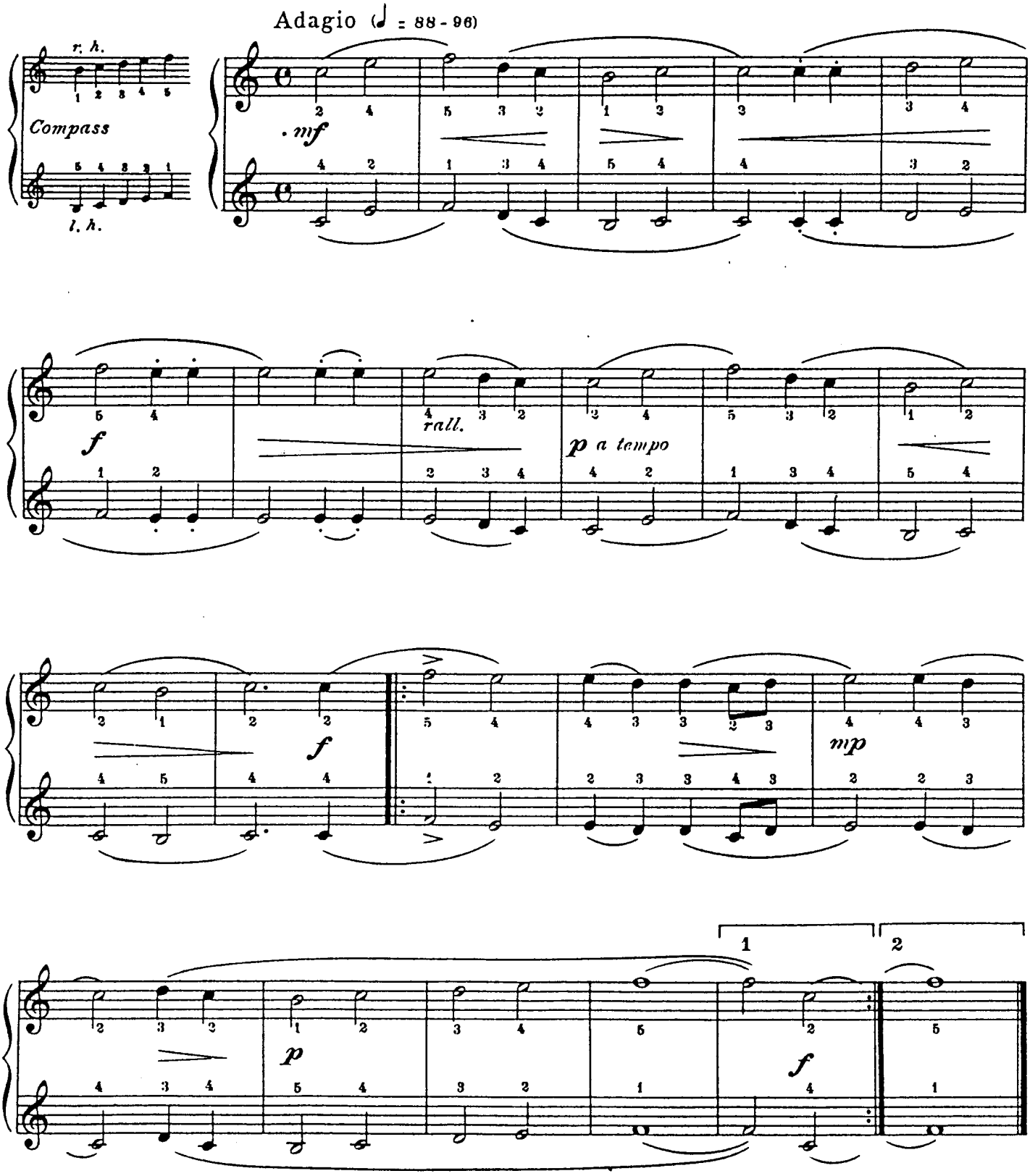


No. 2

Chorale

PRIMO

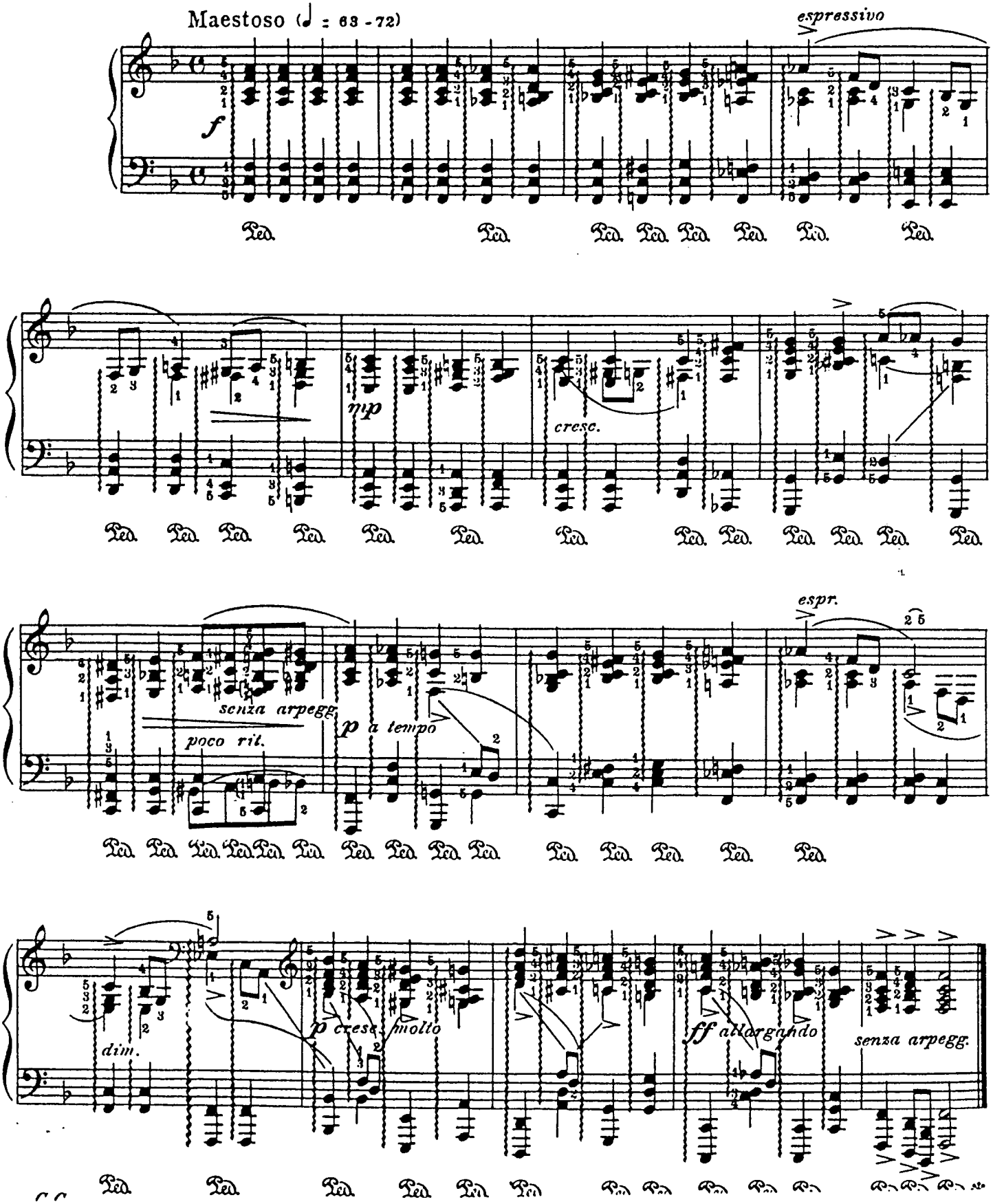
LEOPOLD GODOWSKY



Nº 3
Hymn

SECONDO

LEOPOLD GODOWSKY

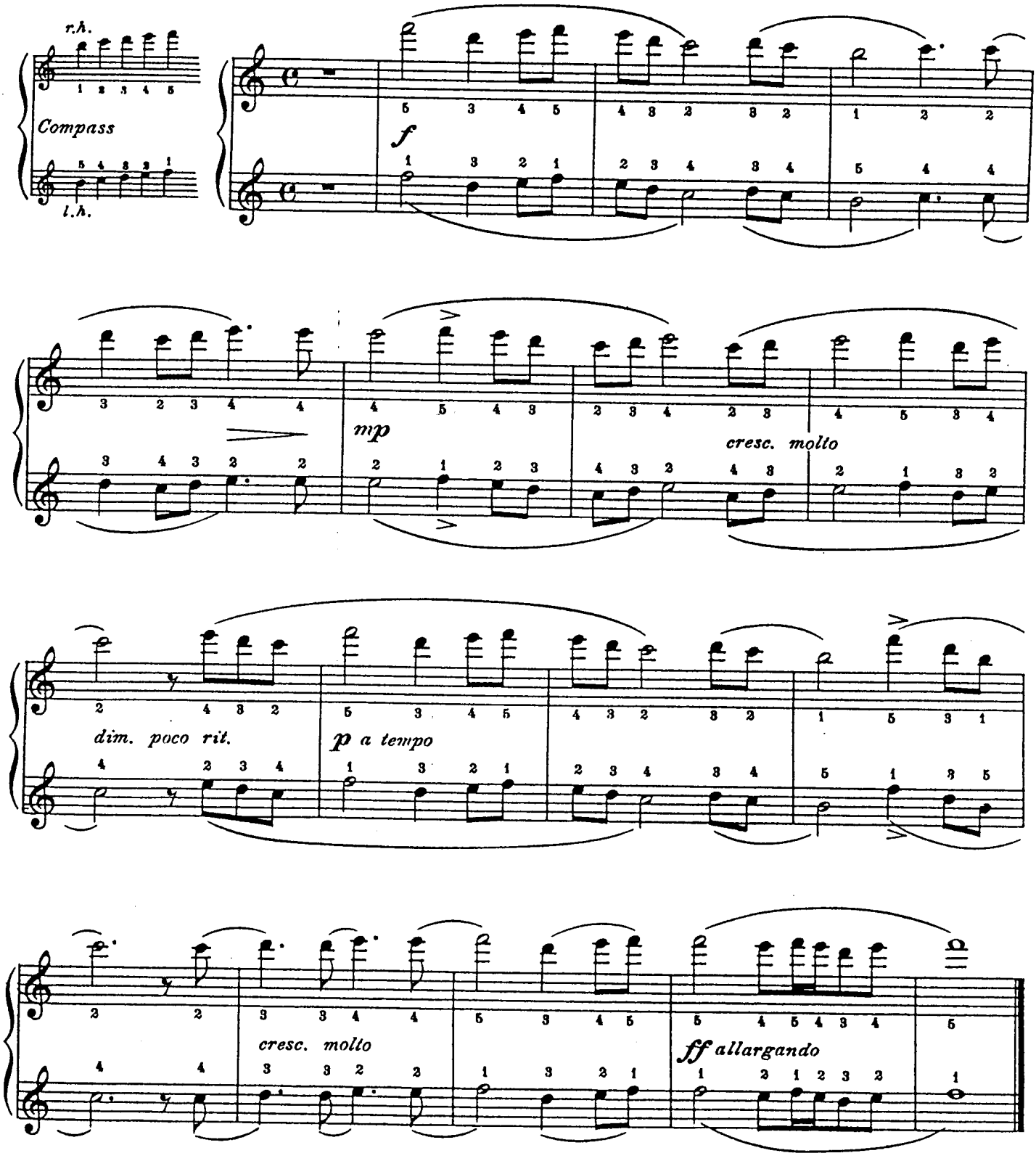


No. 3
Hymn

PRIMO

LEOPOLD GODOWSKY

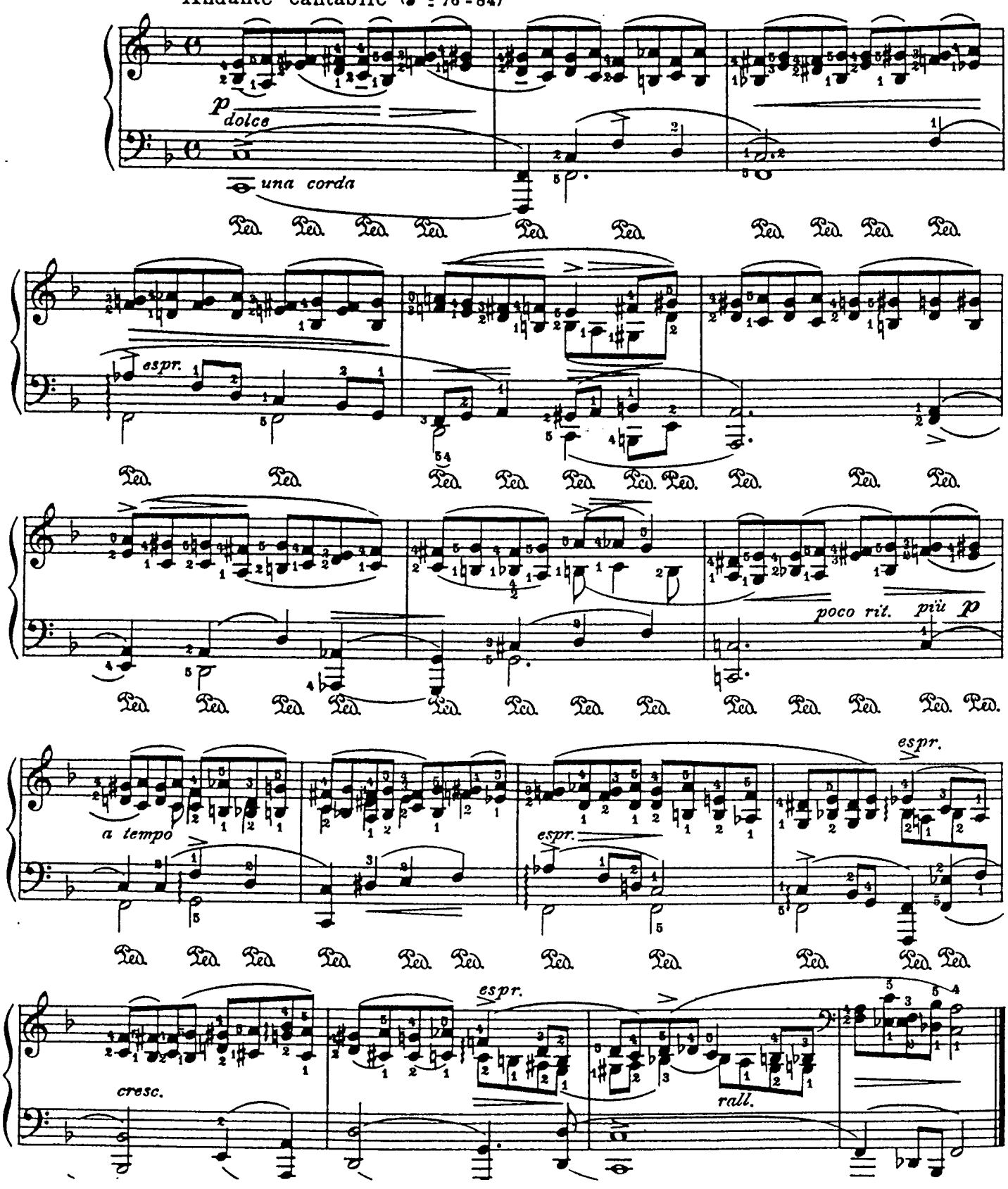
Maestoso (♩ = 63-72)



No. 4
Epilogue
(Retrospect)

SECONDO

LEOPOLD GODOWSKY



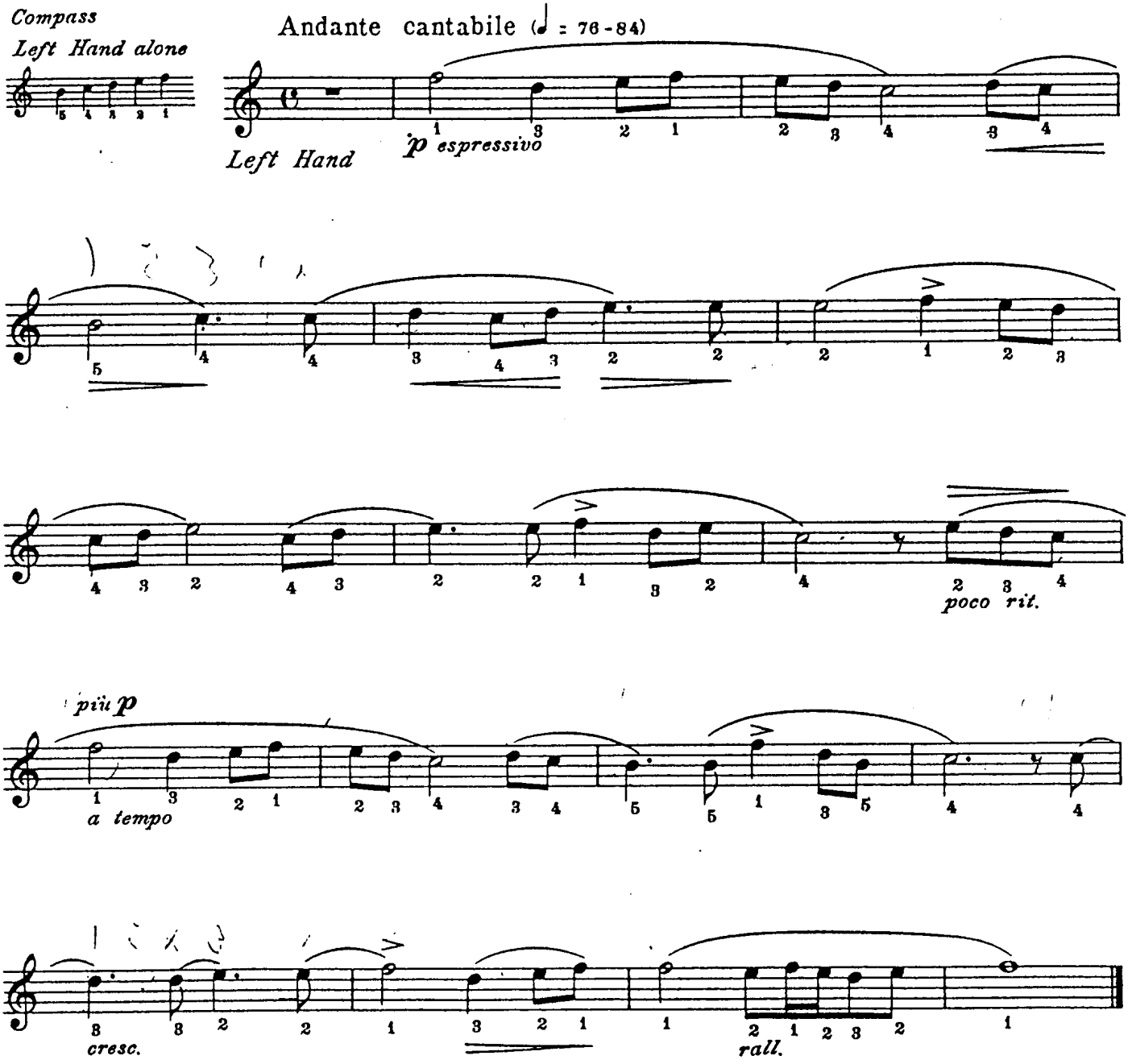
Nº 4

Epilogue

(Retrospect)

PRIMO

LEOPOLD GODOWSKY



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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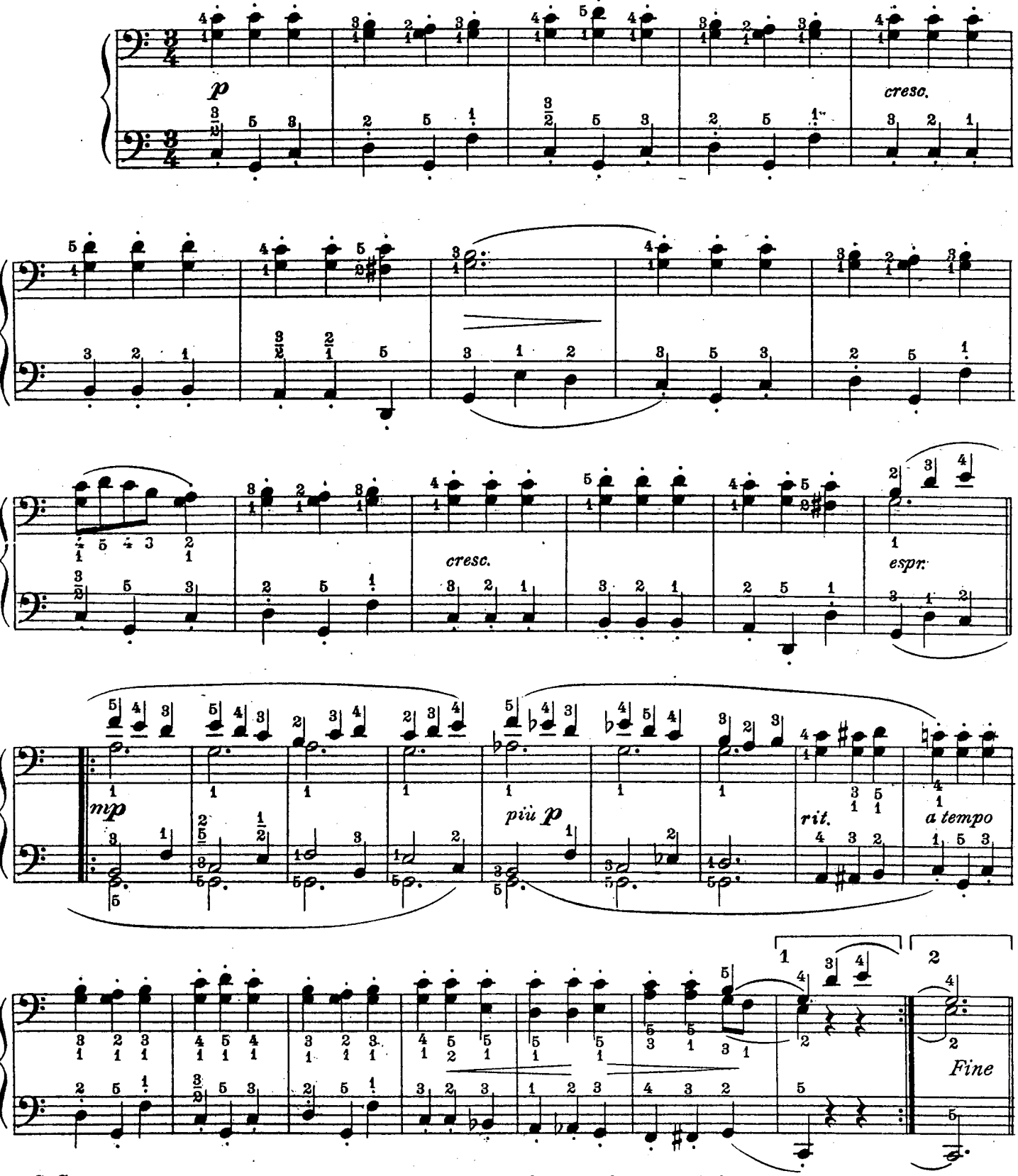
First Minuet

C major

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 72 - 80)



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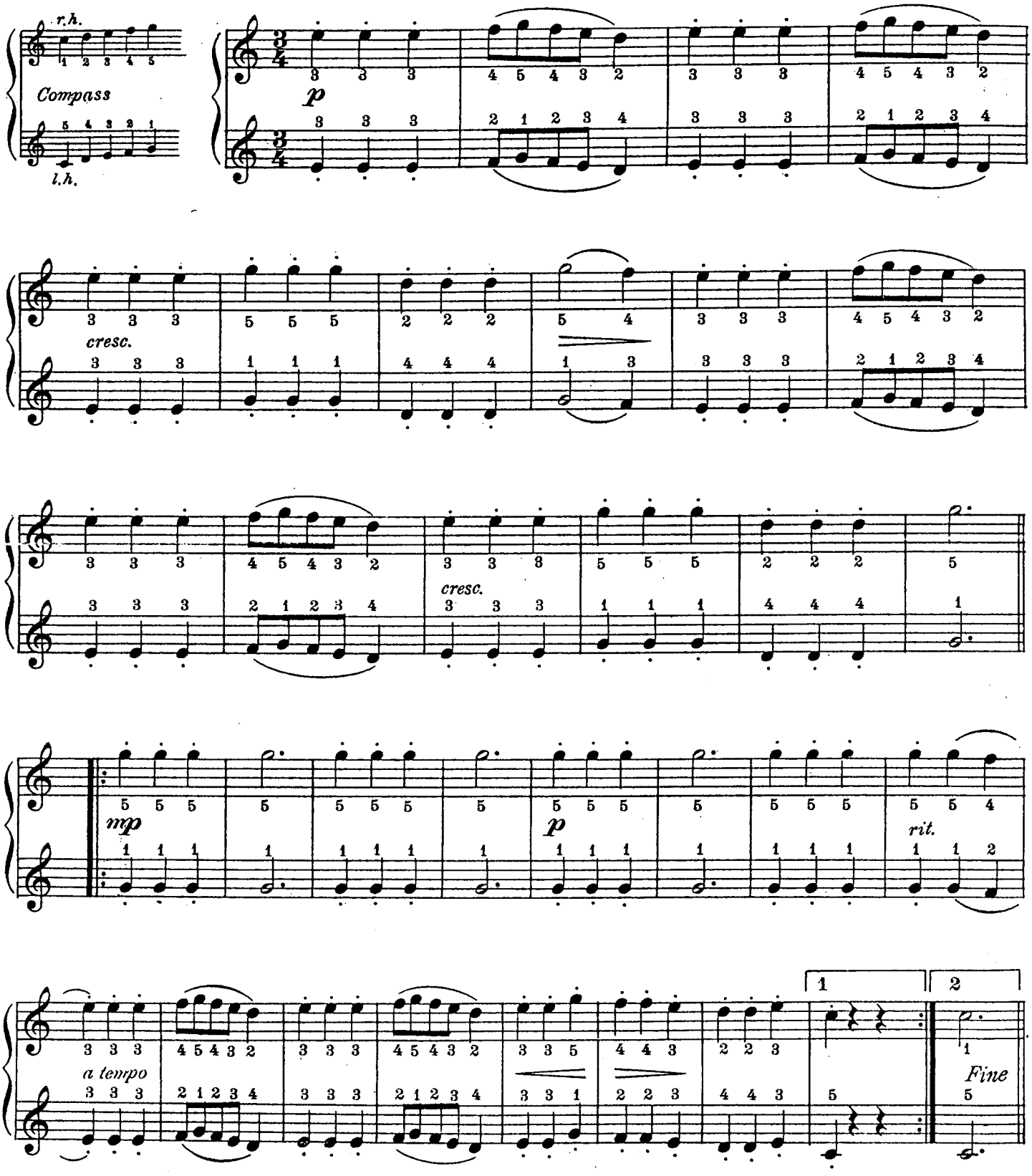
First Minuet

C major

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩.= 72-80)



C C
20778 - 4

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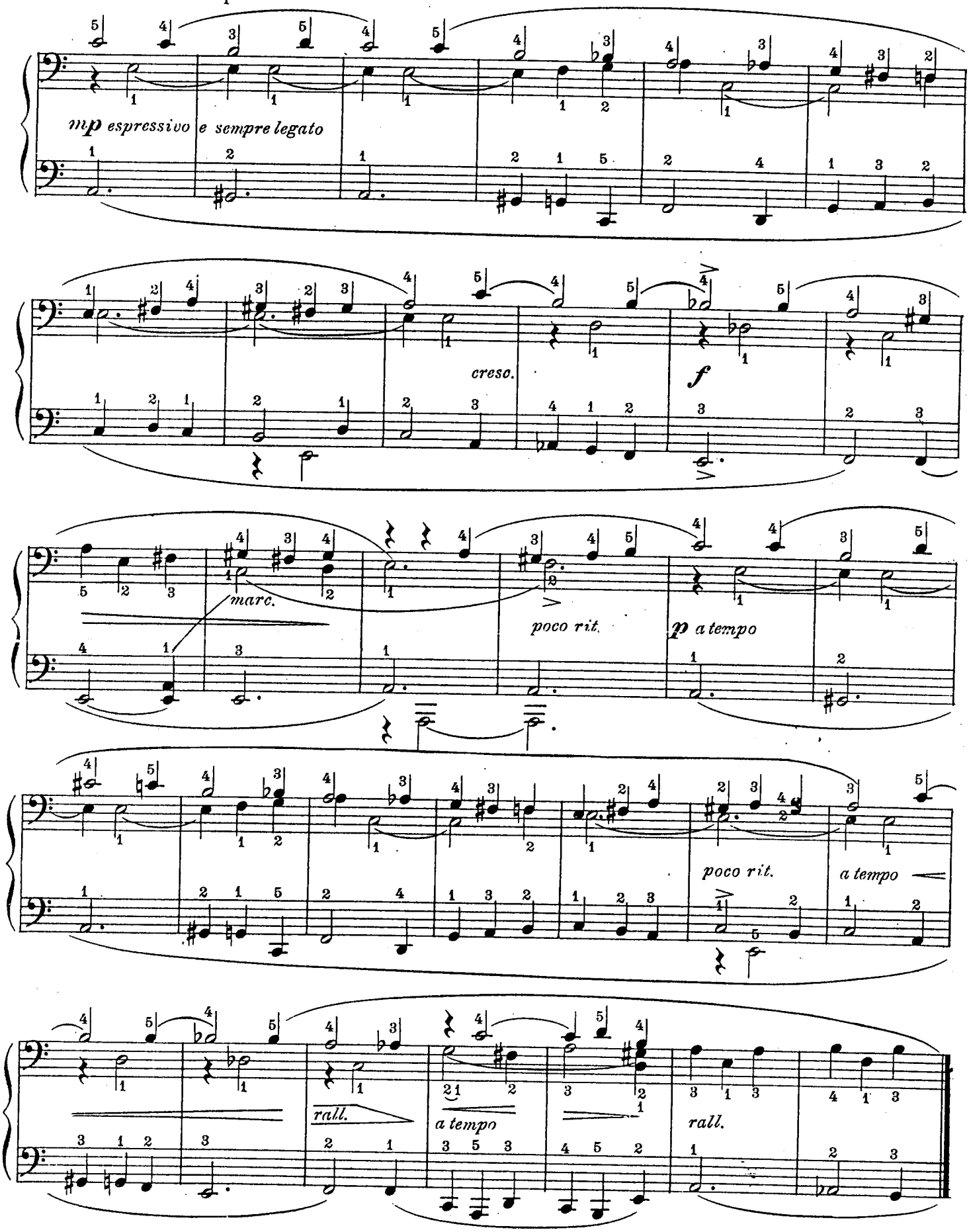
TRIO

SECONDO

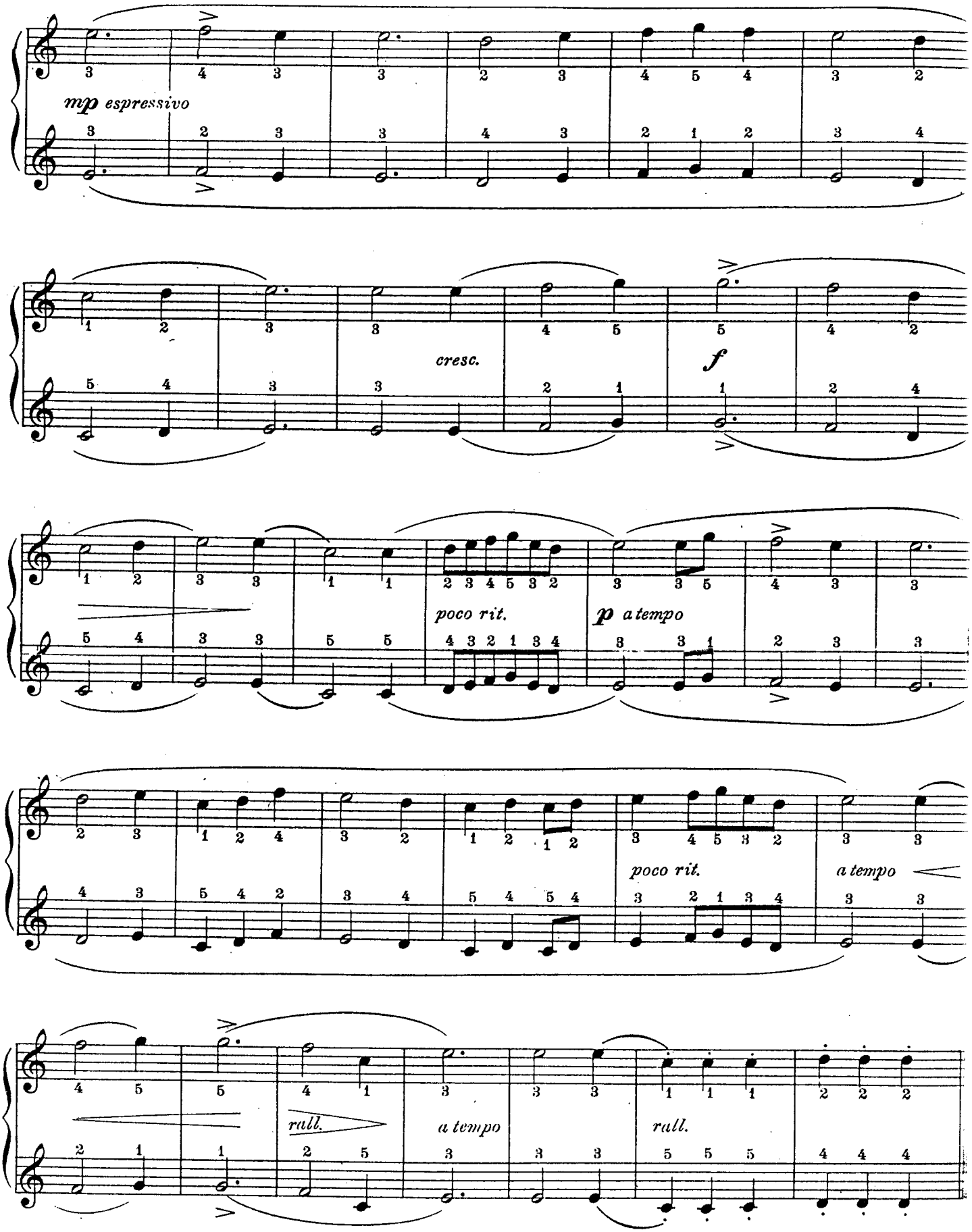
L'istesso tempo



Minuet Da Capo al Fine senza ripetizione

TRIO

L'istesso tempo



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 $^{3}/_{4}$ 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.

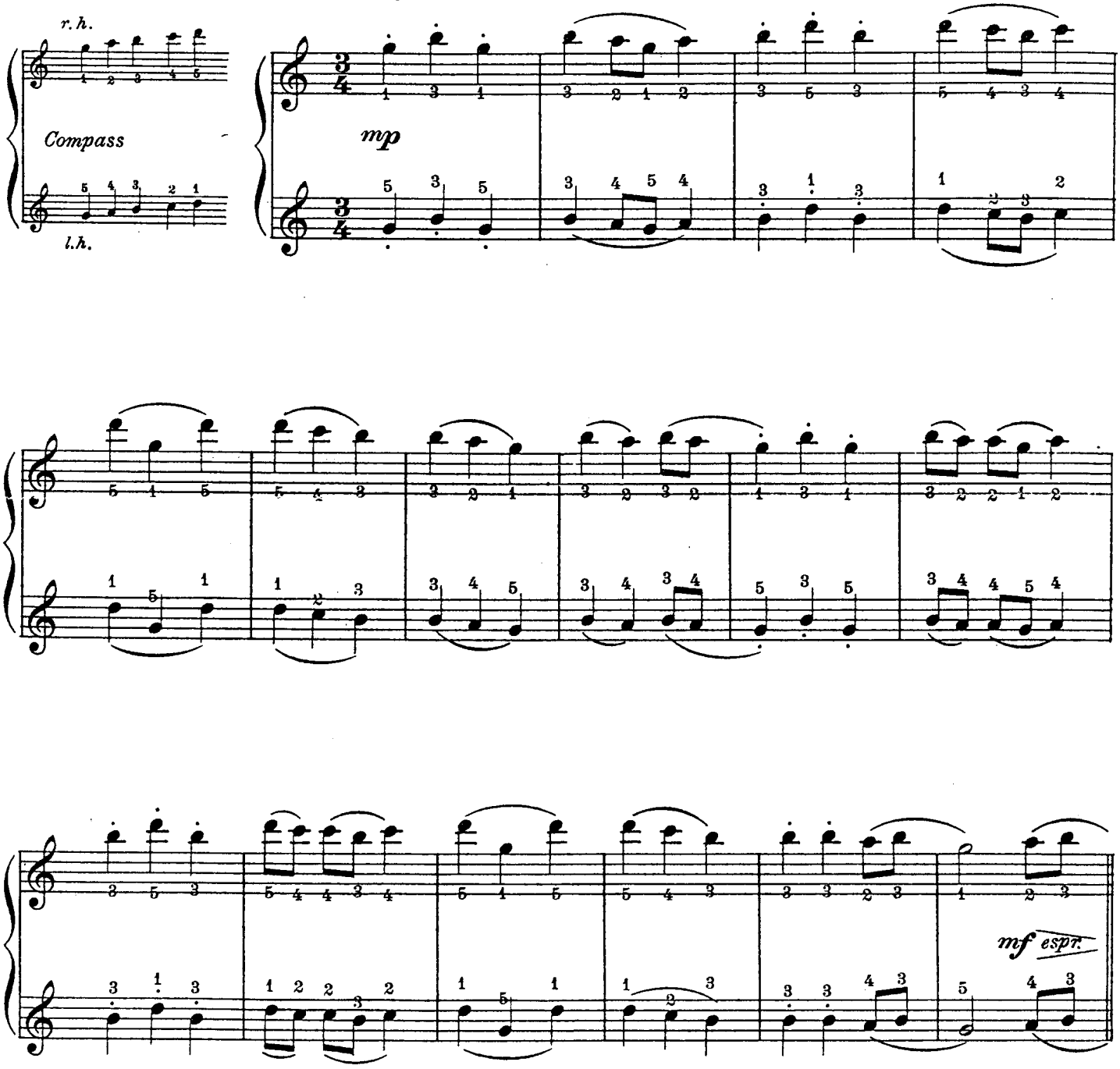
Second Minuet

(G Major)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 144-152)



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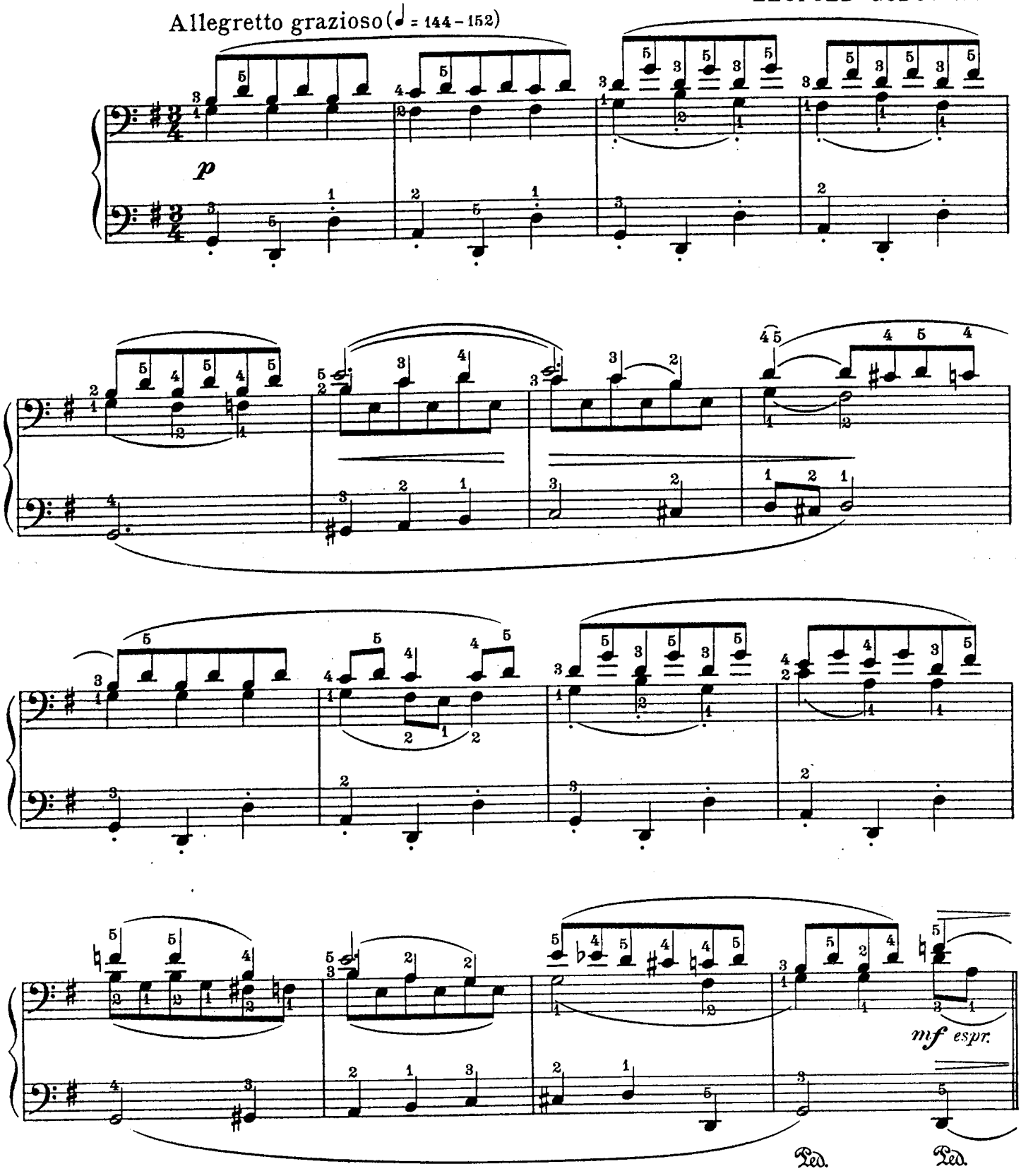
Second Minuet

(G Major)

SECONDO

LEOPOLD GODOWSKY



C C
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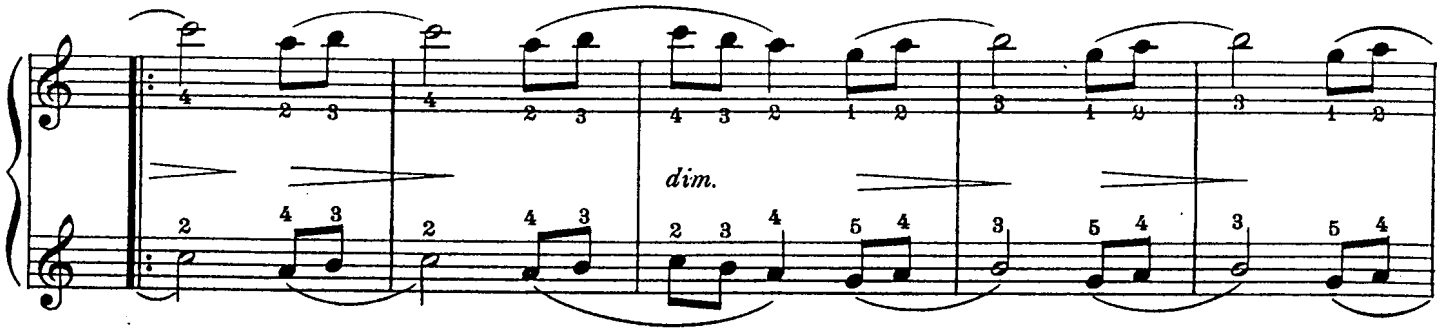
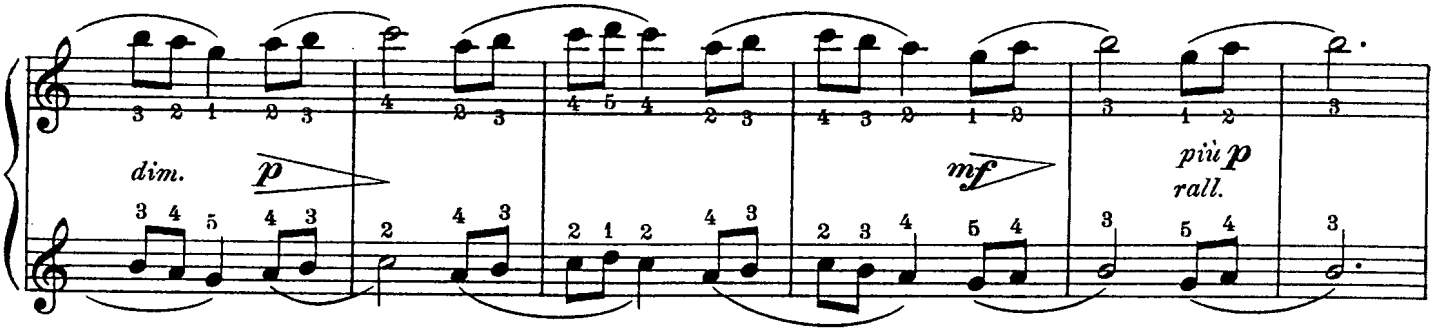
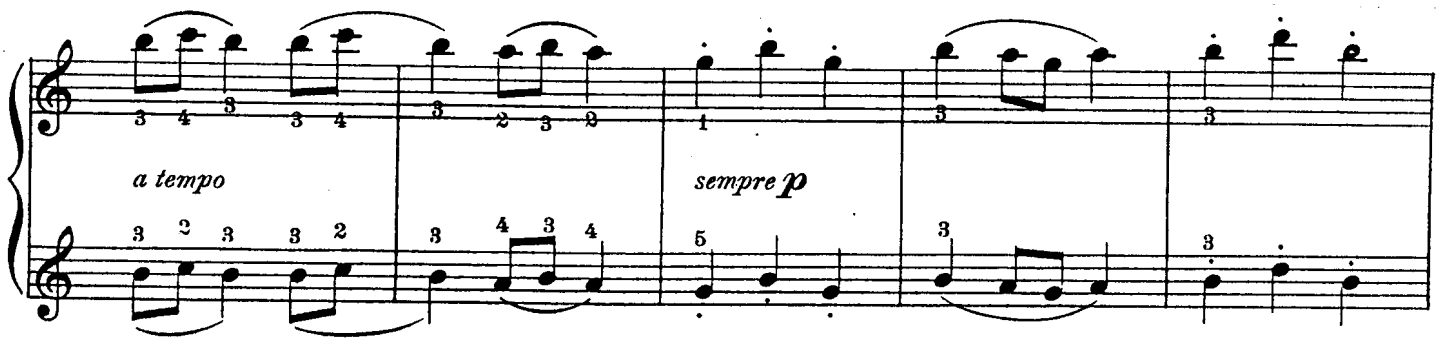
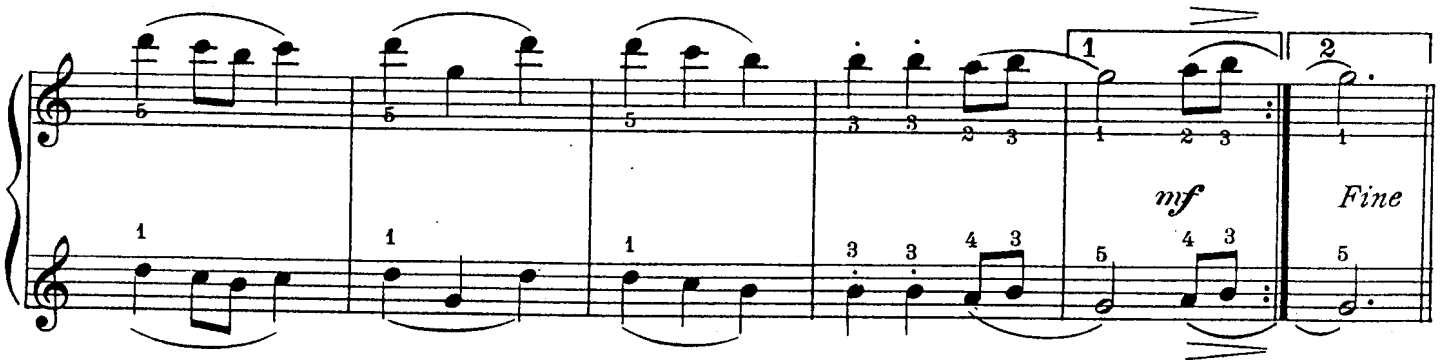
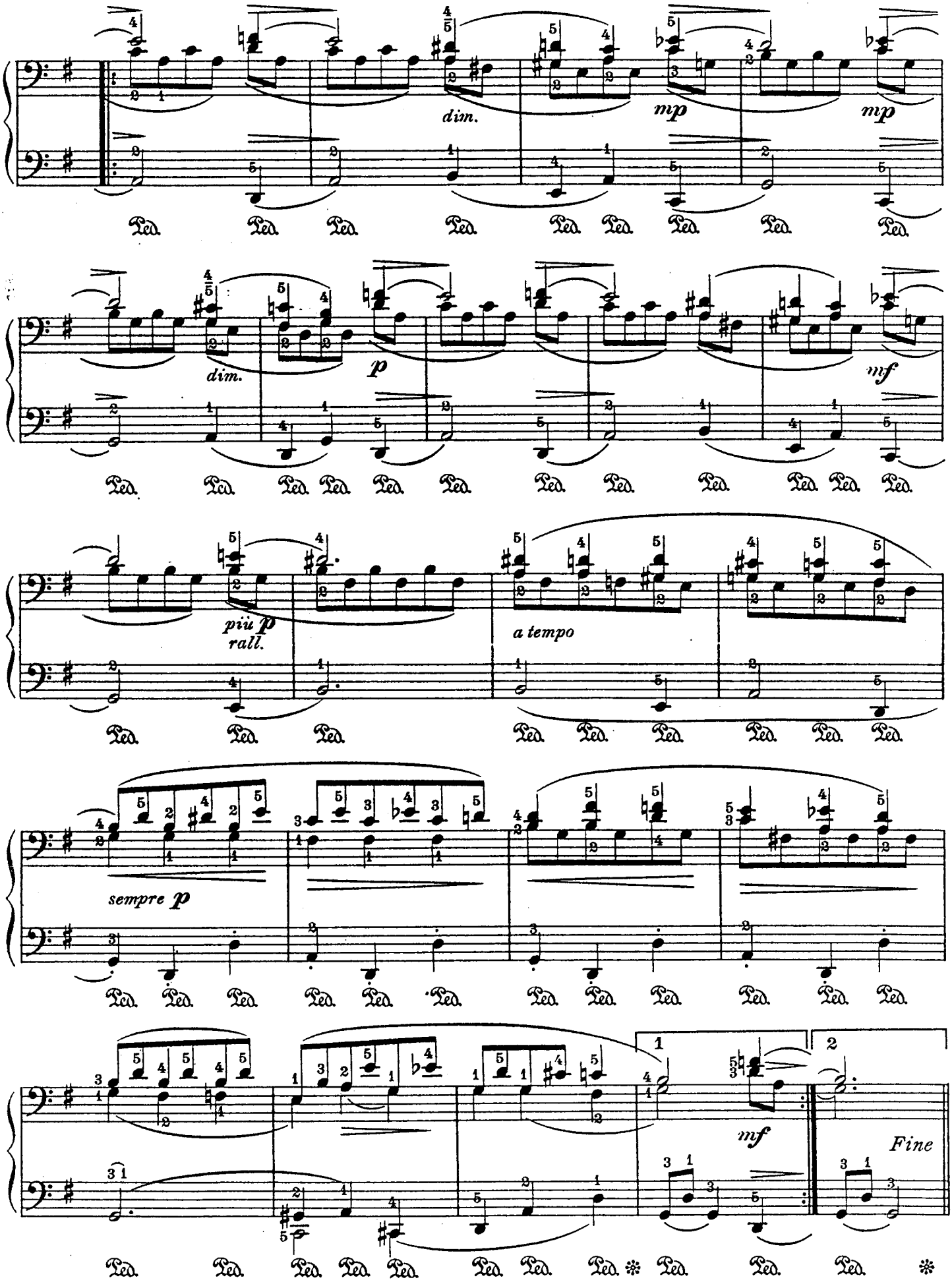
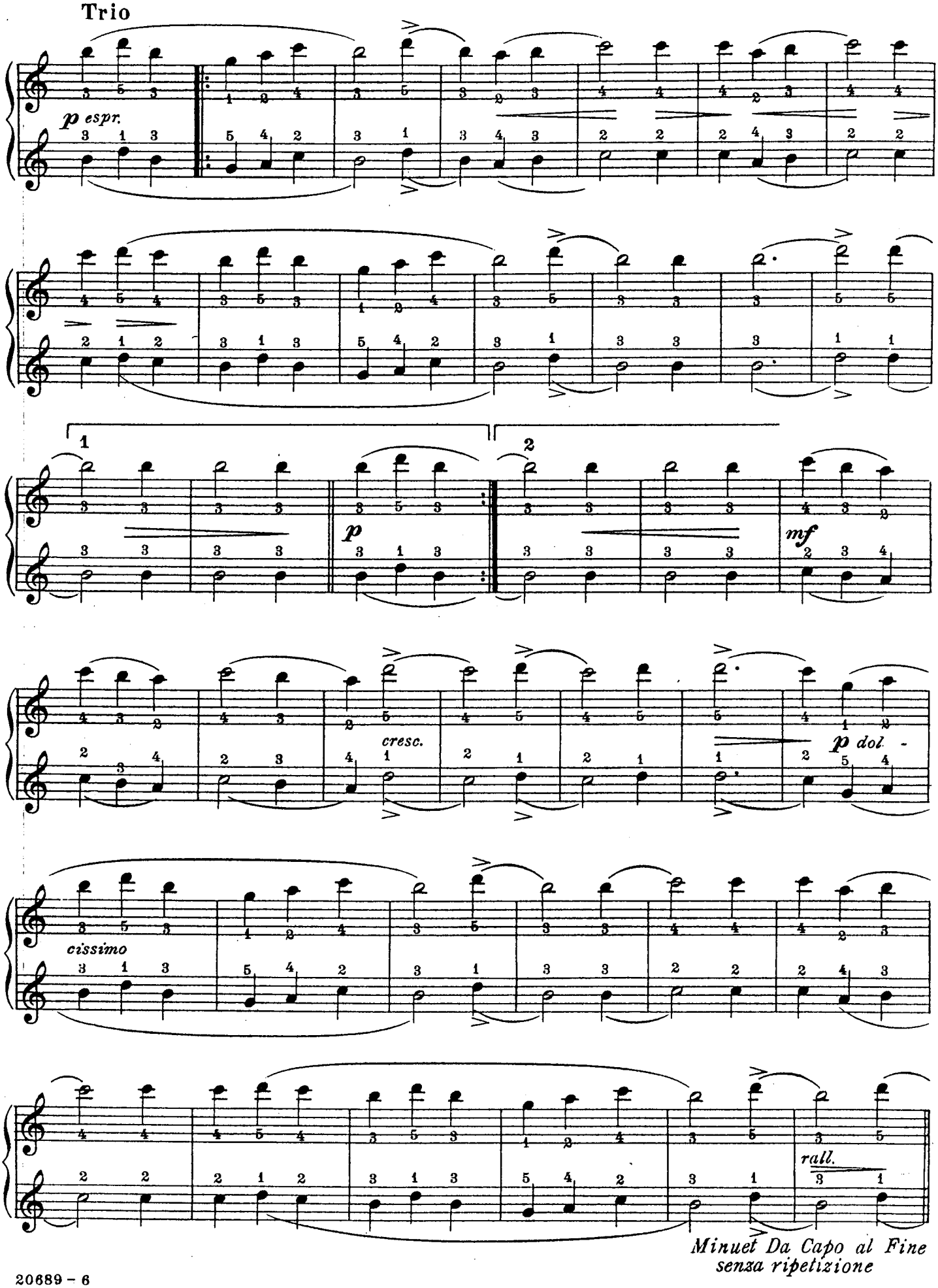


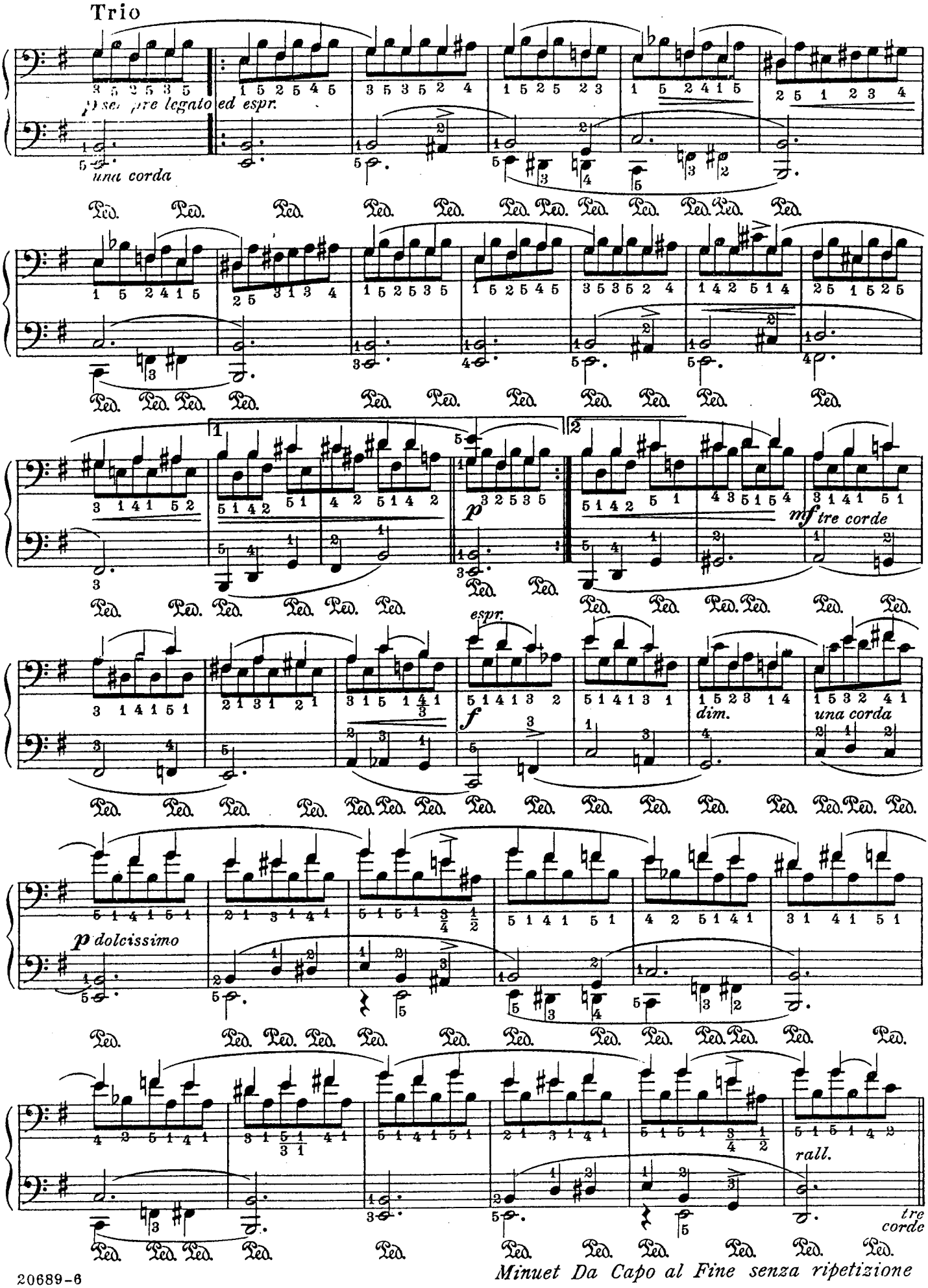

dim.
p
mf
più p
rall.


a tempo
sempre p


1
2
mf
Fine


dim.
mp
mp
dim.
p
mf
più p
rall.
a tempo
sempre p
1
2
mf
Fine


Trio
p espr.
1
2
p
mf
cresc.
p dol.
cissimo
rall.
Minuet Da Capo al Fine
senza ripetizione



Minuet Da Capo al Fine senza ripetizione

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 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.

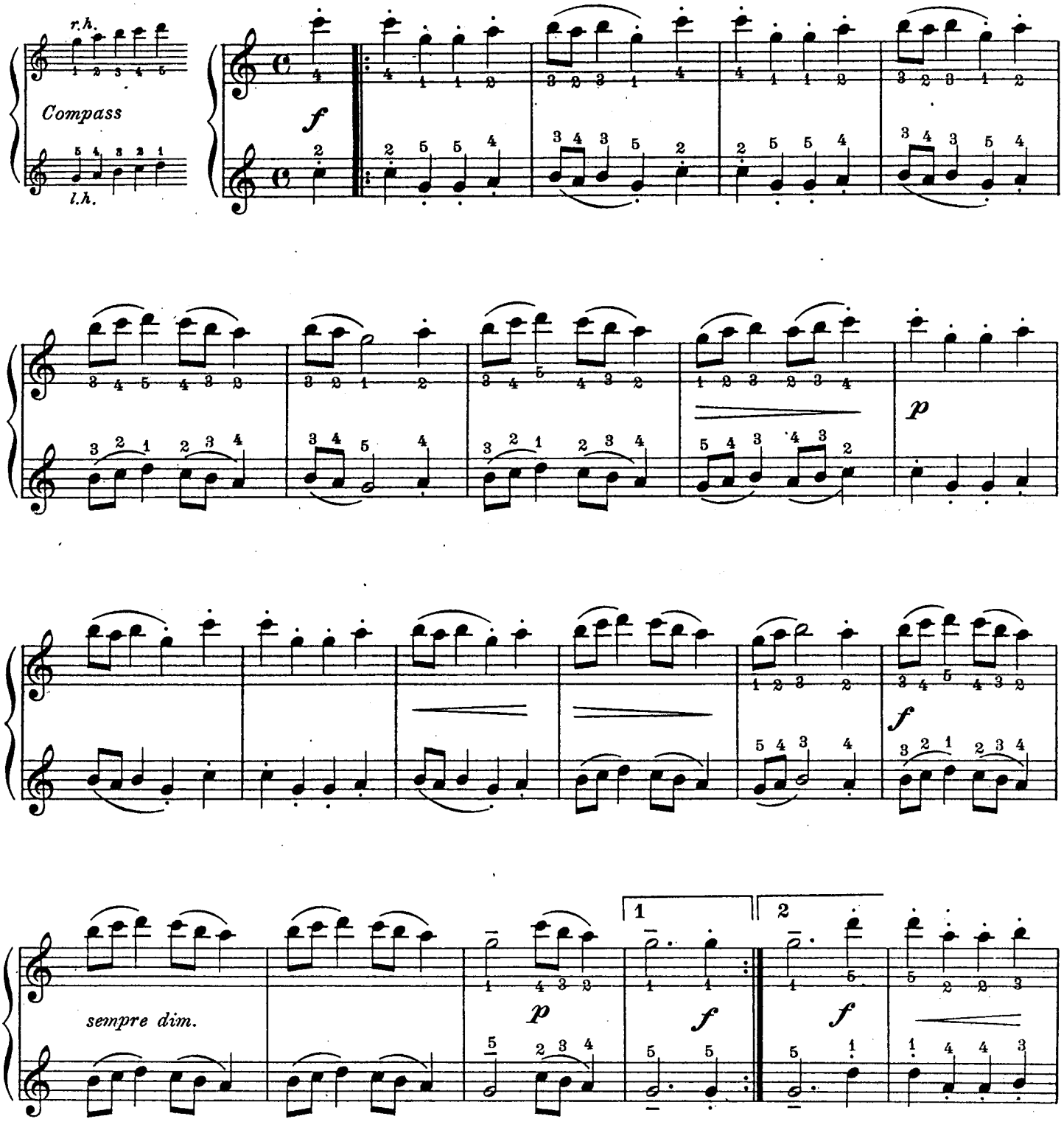
F. H. M.

Rigaudon

PRIMO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 116 - 126)



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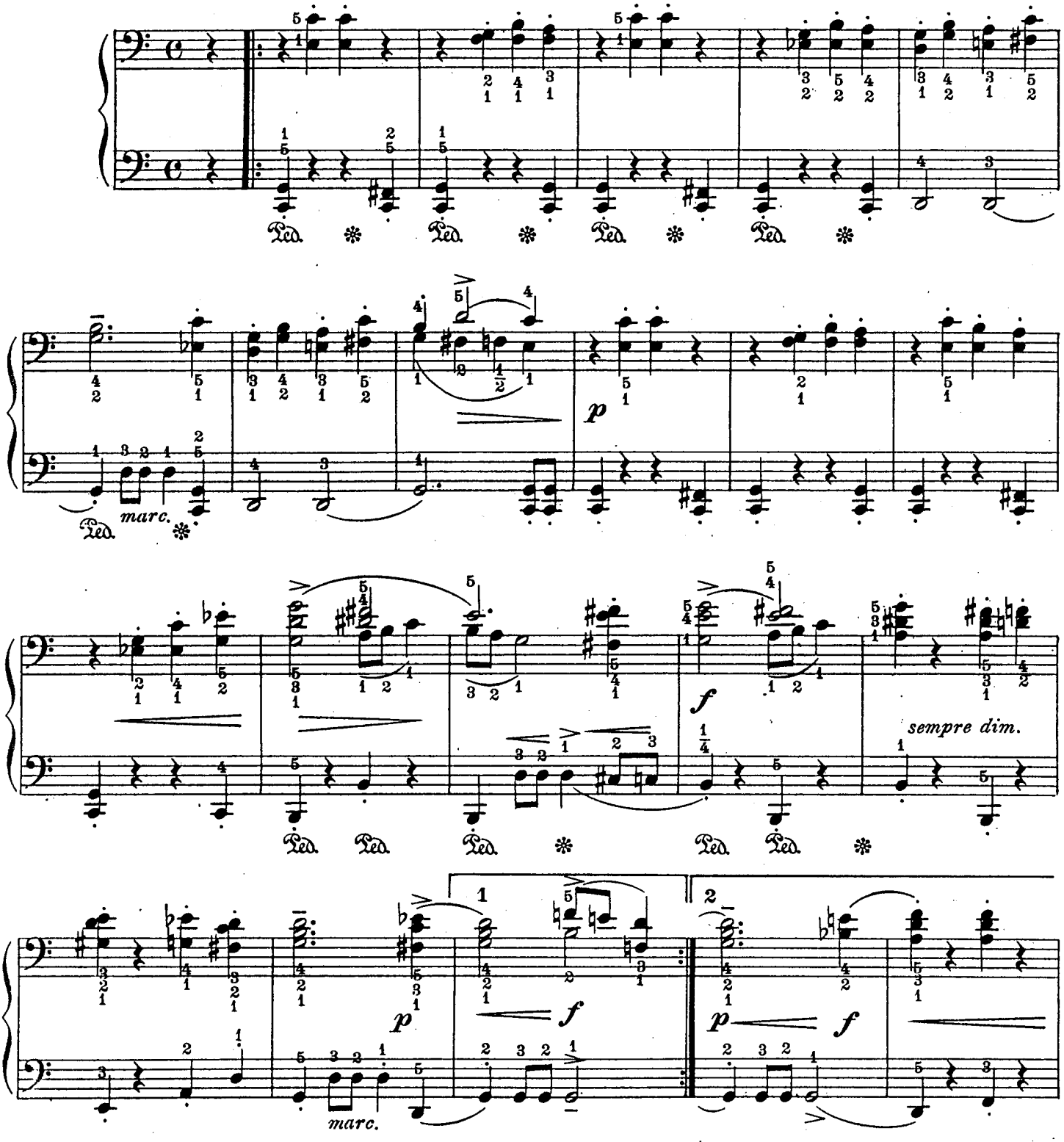
Rigaudon

SECONDO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 116 - 126)



C C
20687-4

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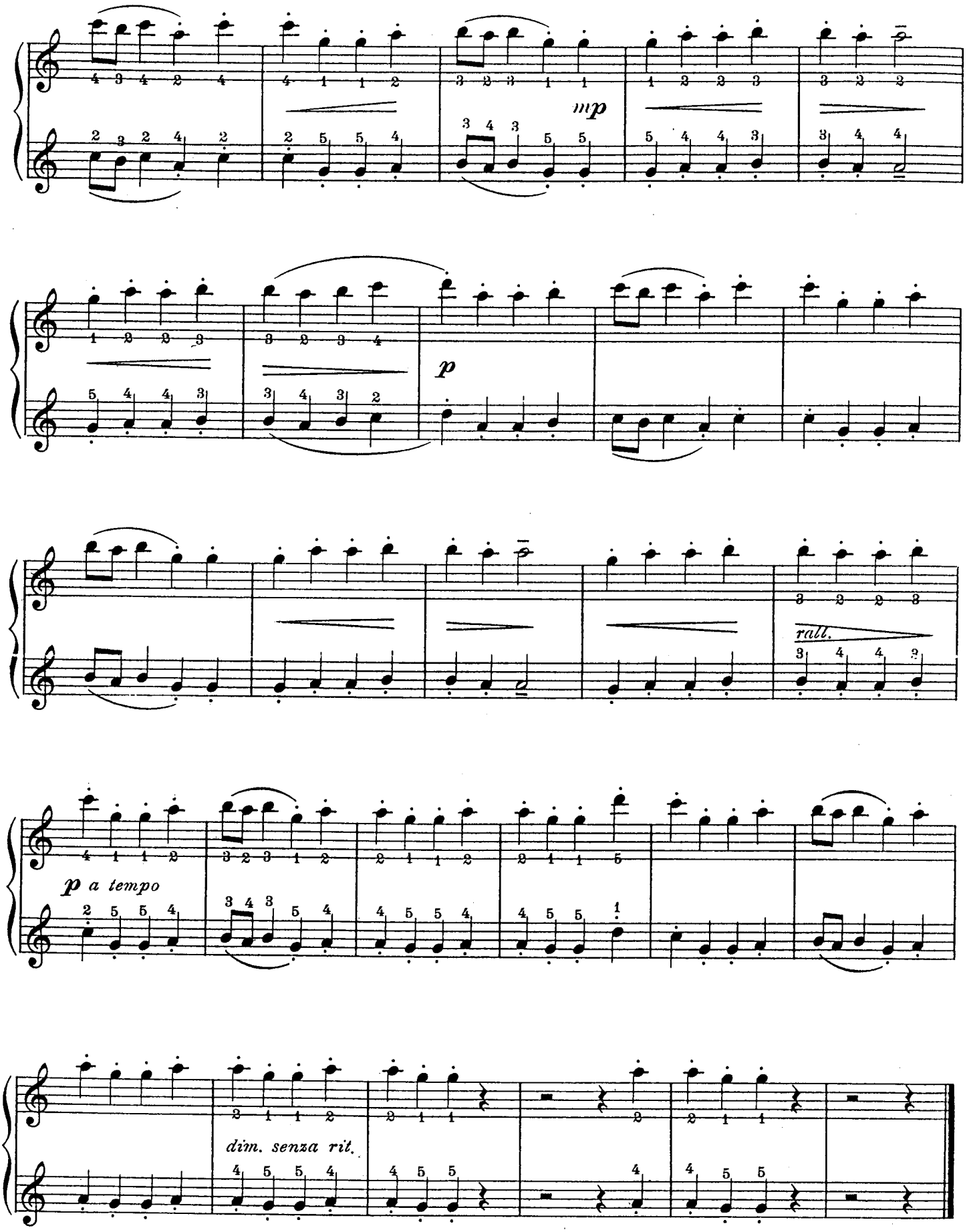
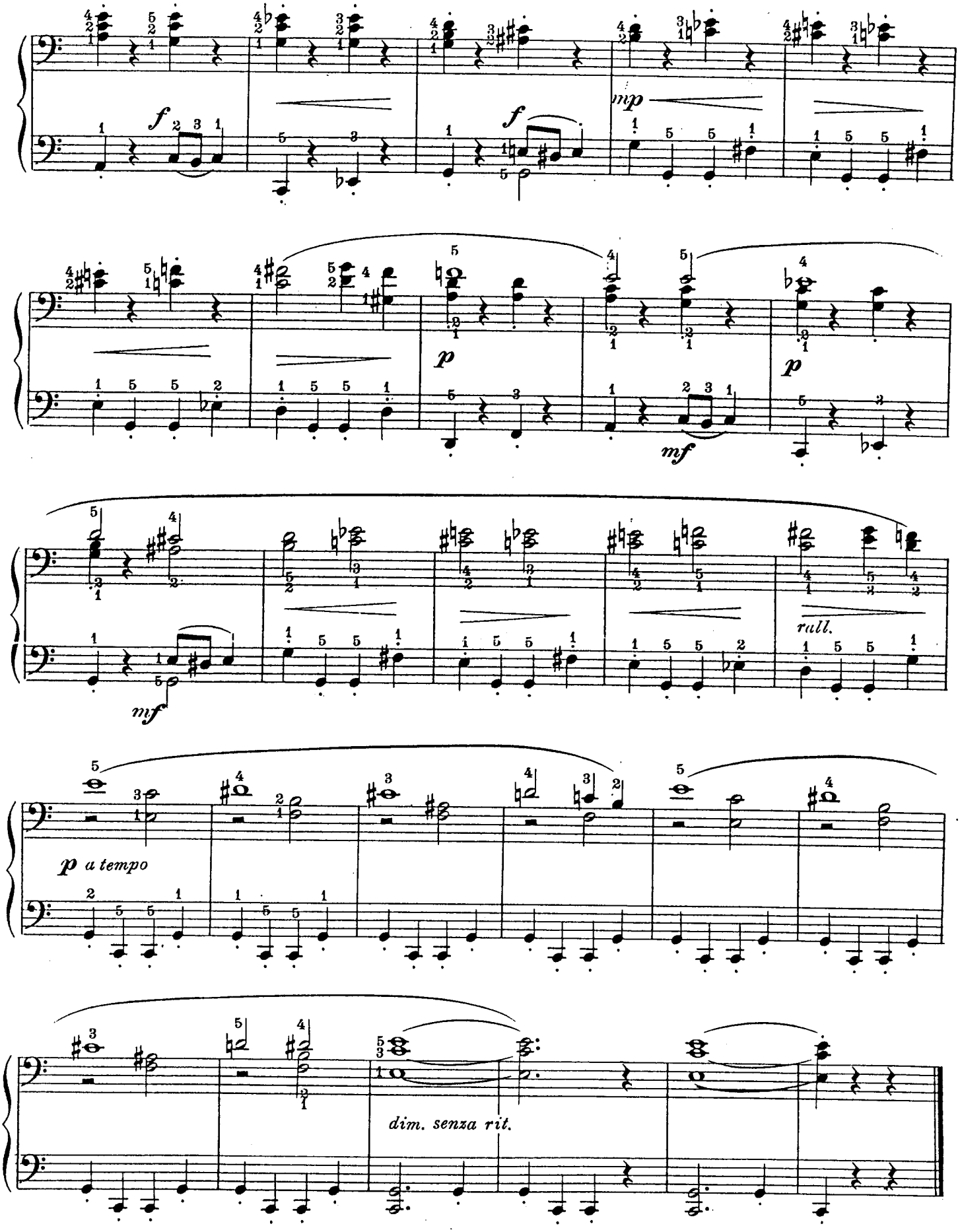

mp
p
rall.
p a tempo
dim. senza rit.


f
f
mp
p
p
mf
mf
rall.
p a tempo
dim. senza rit.

Gavotte

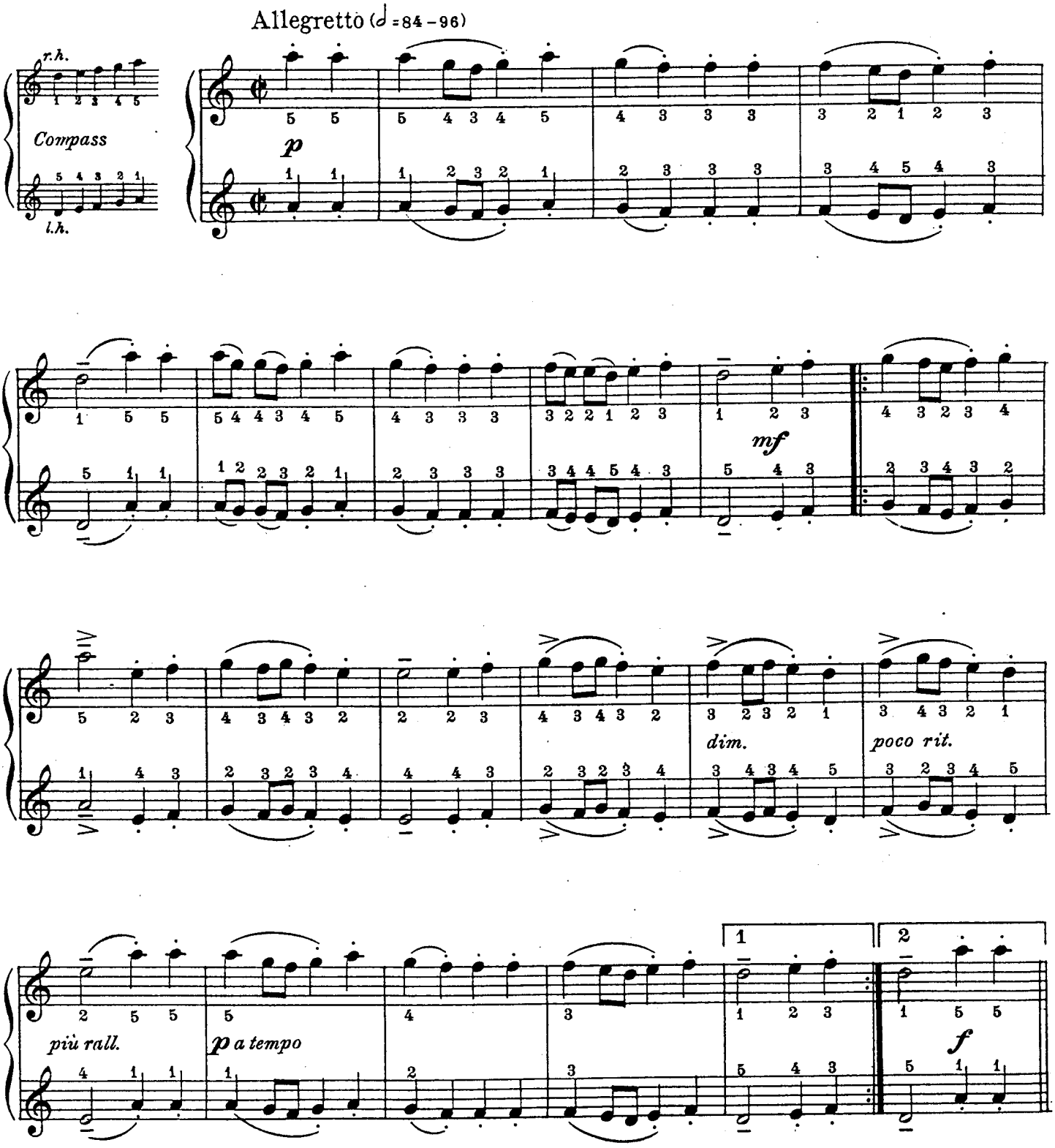
The *Gavotte* (It. *Gavotta*) known as early as the beginning of the 17th century, takes its name from the *gavots* or mountaineers of the Dauphiné in France, among whom it originated. As a country dance it was sung to the rounds of the peasants. It became a French court dance in Lulli's time, and soon found its way into the 18th century piano suite. This *Gavotte* in 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 courtsword at side, plumed hat in hand, and ladies in long-trained robes. Not only have we a piquant melody, beginning with the characteristic 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.

Gavotte

PRIMO

LEOPOLD GODOWSKY



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Gavotte

SECONDO

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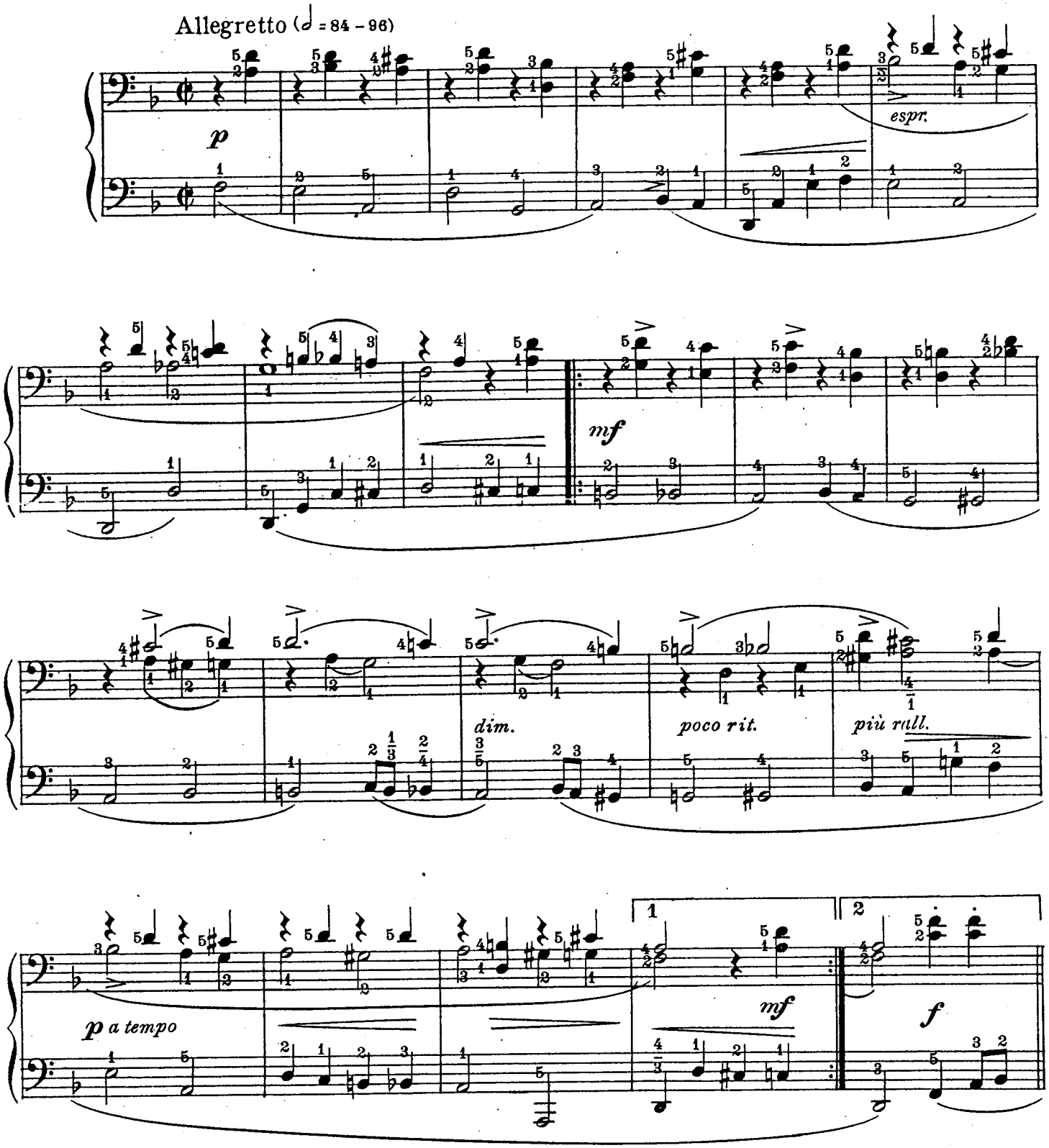

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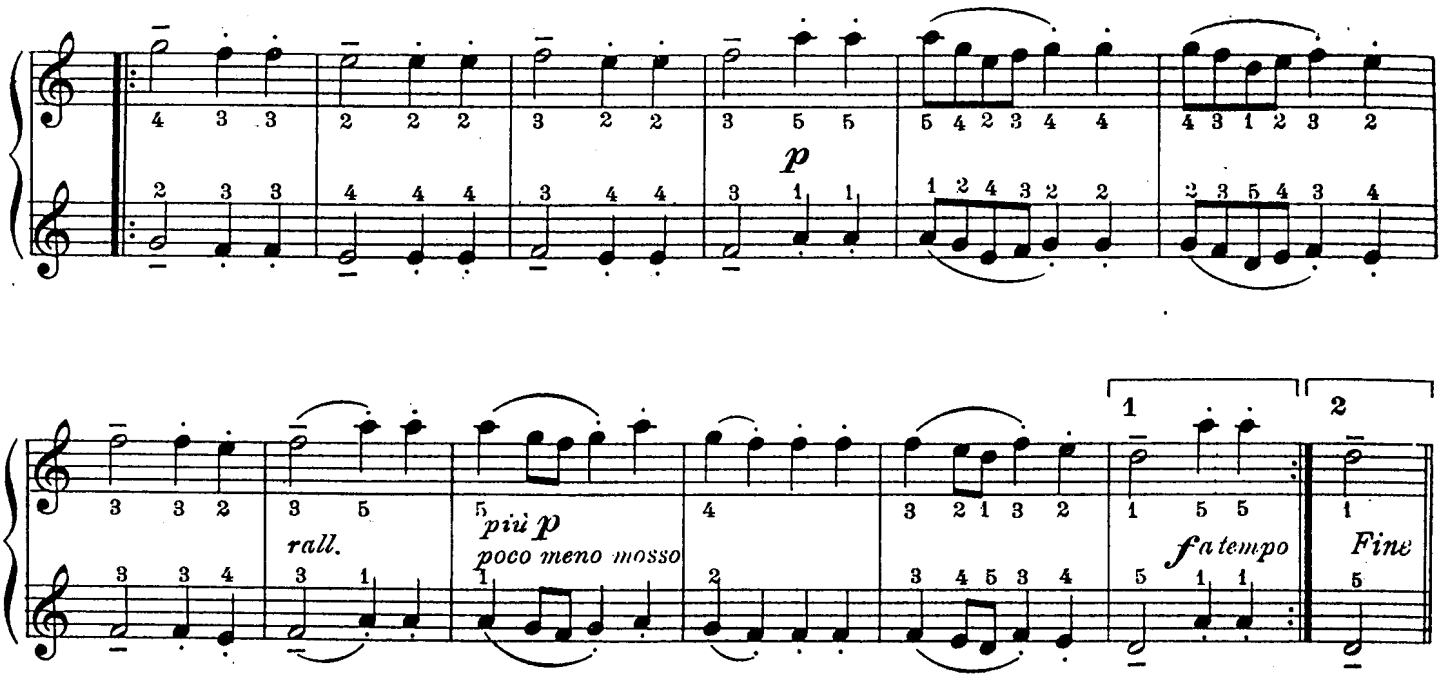
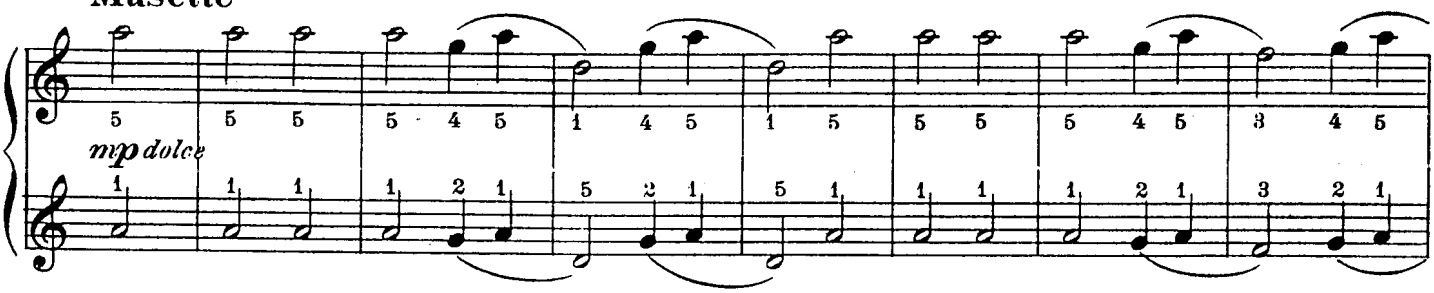
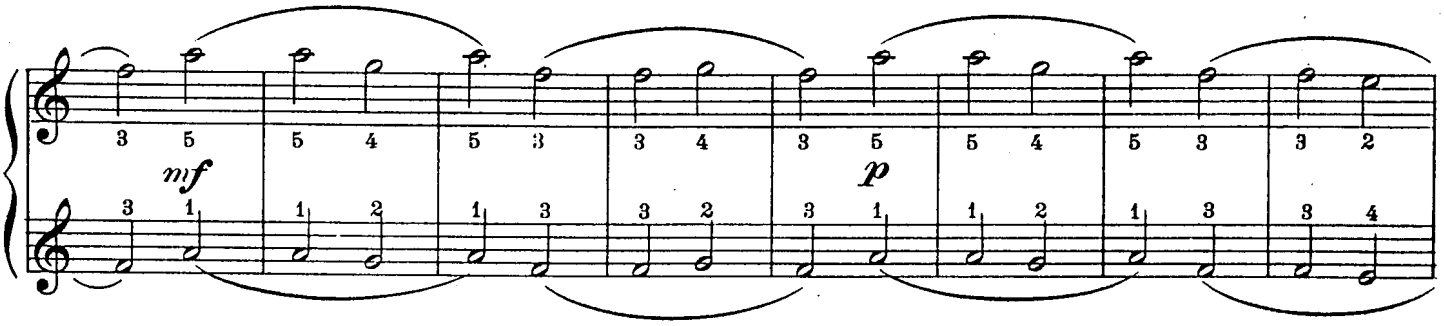
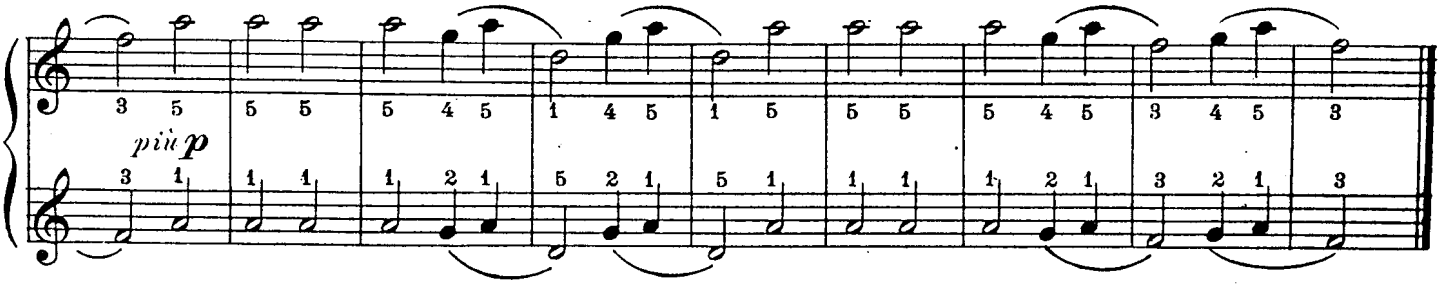


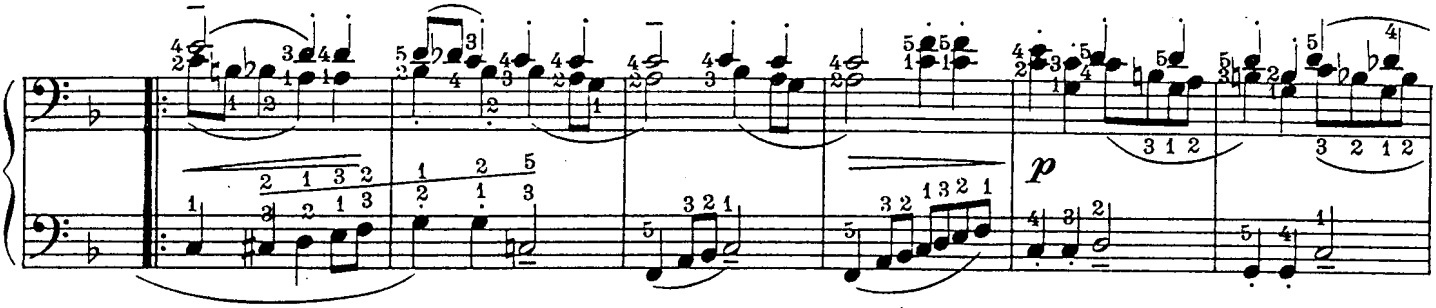
Musette

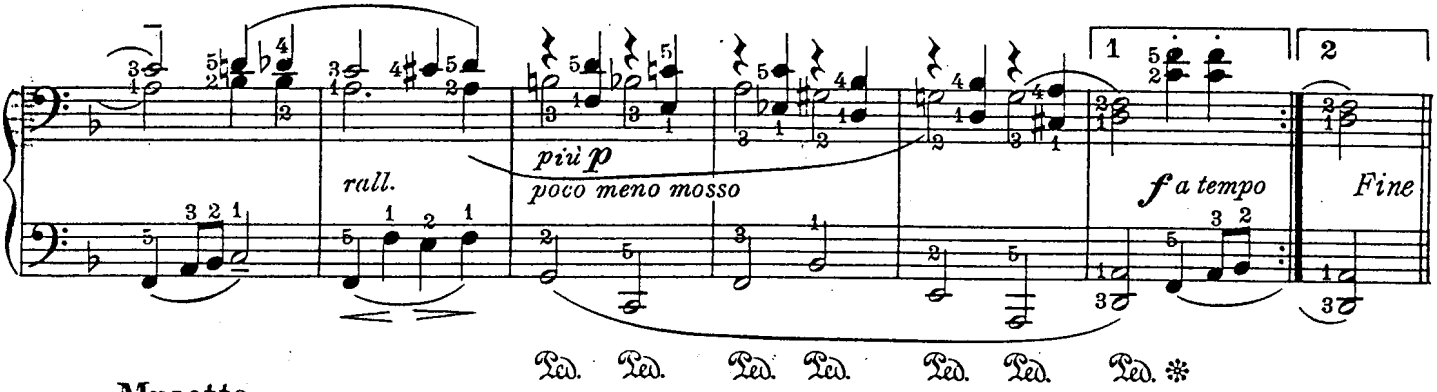




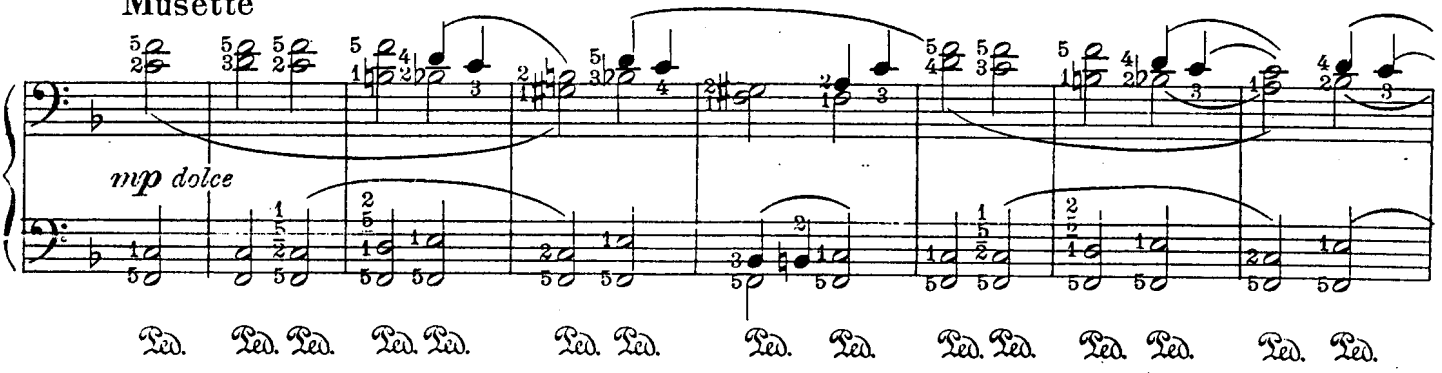


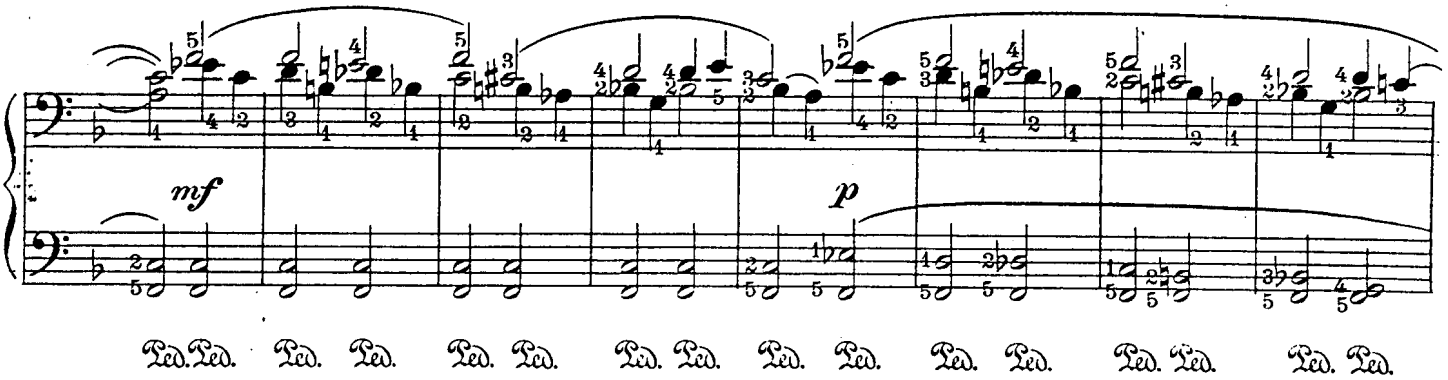
Gavotte Da Capo al Fine senza ripetizione

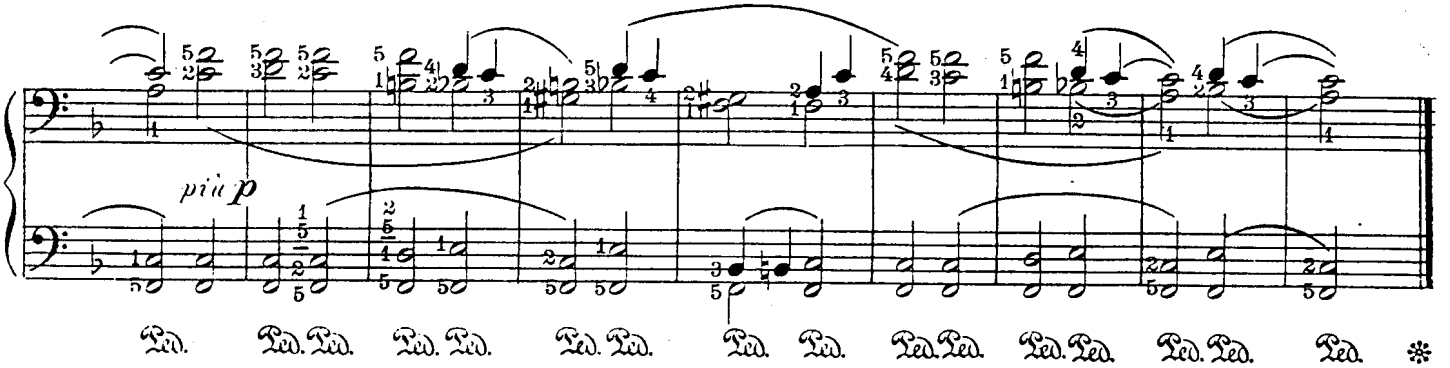




Musette







Gavotte Da Capo al Fine senza ripetizione

Bourrée

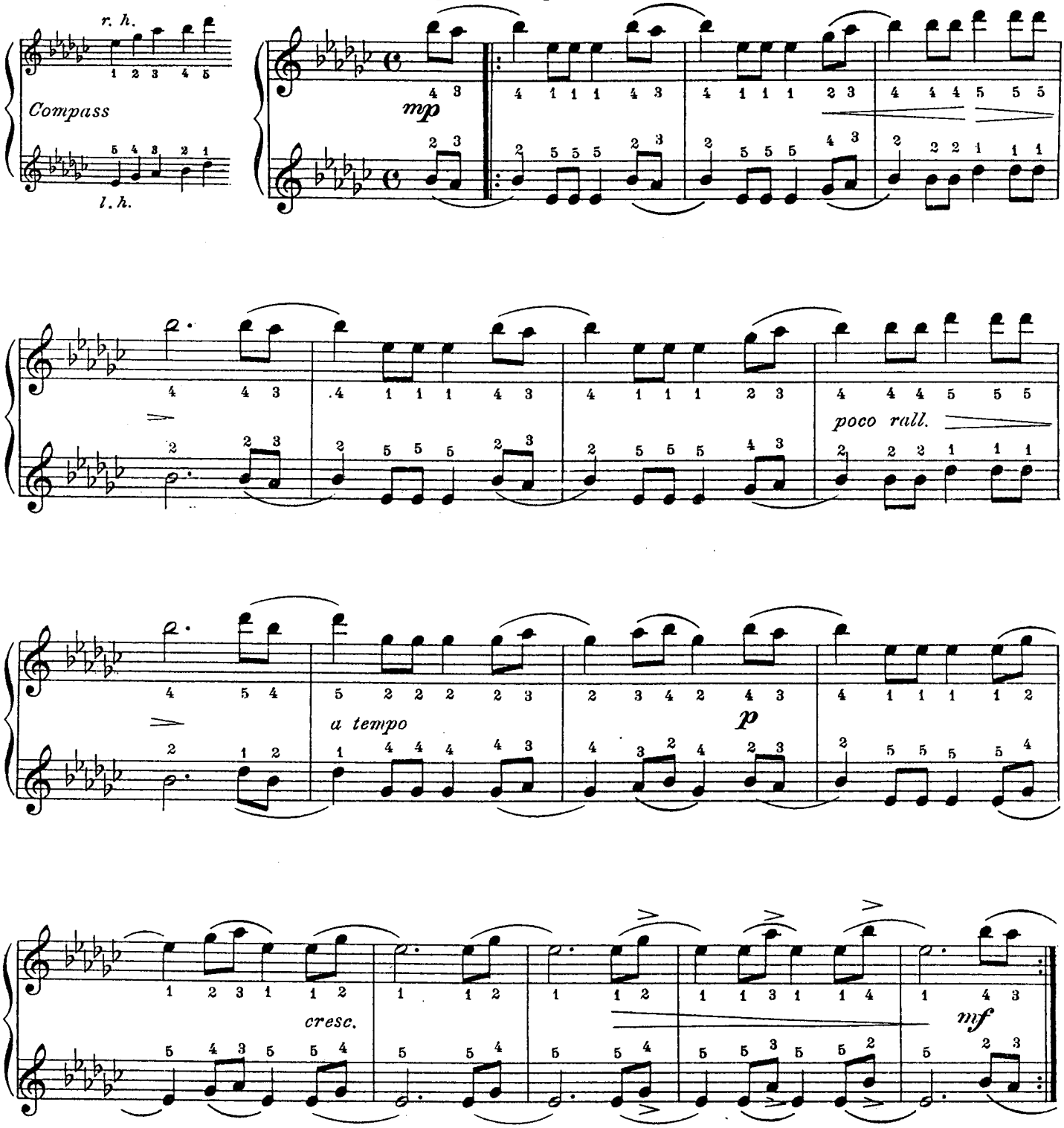
The French *Bourrée,* like the German *Laendler,* was originally a country dance. Though possibly originating in Biscay, it is generally known as the *Bourrée d'Auvergne.* Fairly rapid in tempo, in 4/4 time, Marguerite de Valois introduced it at the French court, where it was often danced to the accompaniment 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."

Bourrée

PRIMO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69-84)



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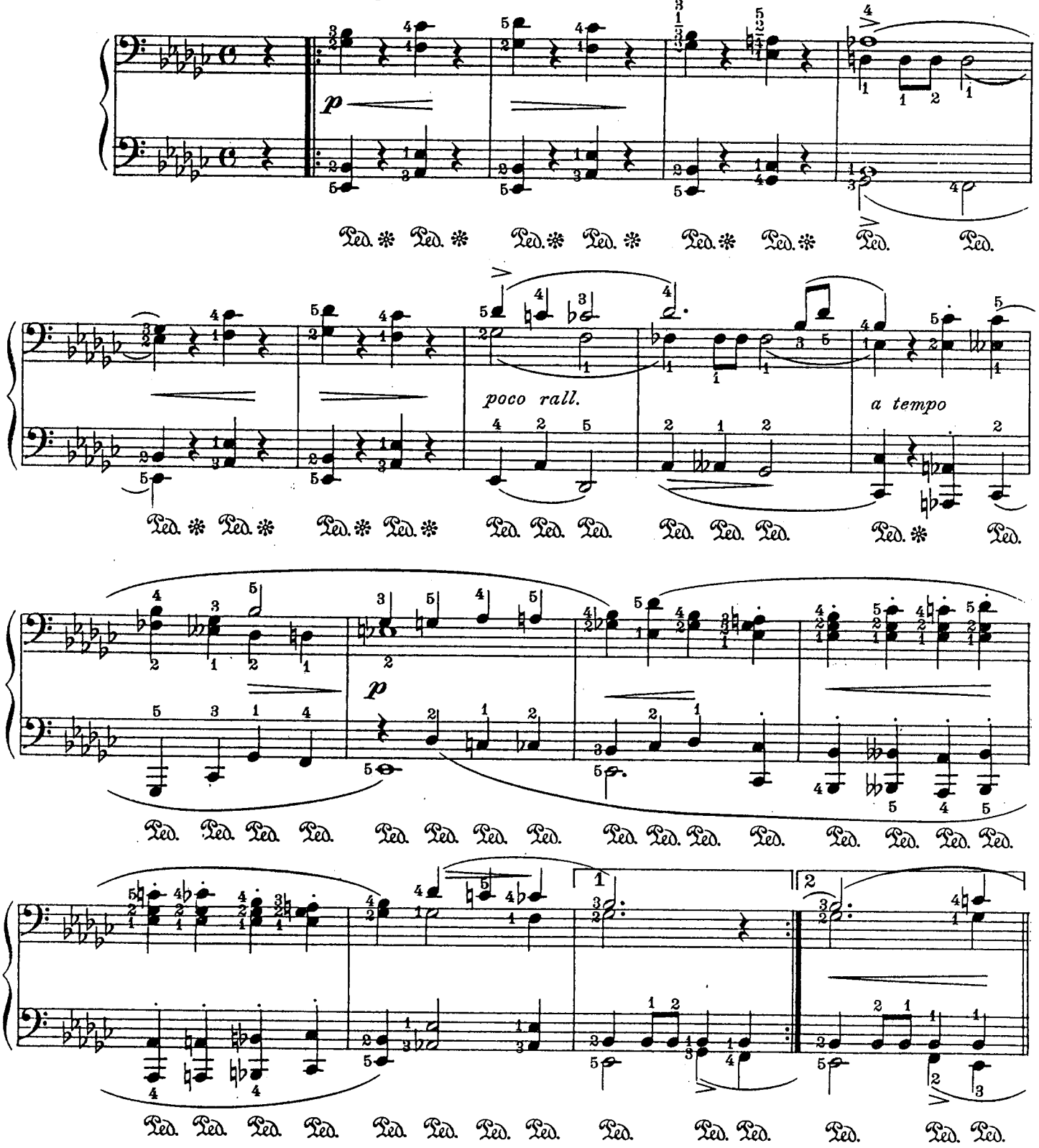
Bourrée

SECONDO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69 - 84)



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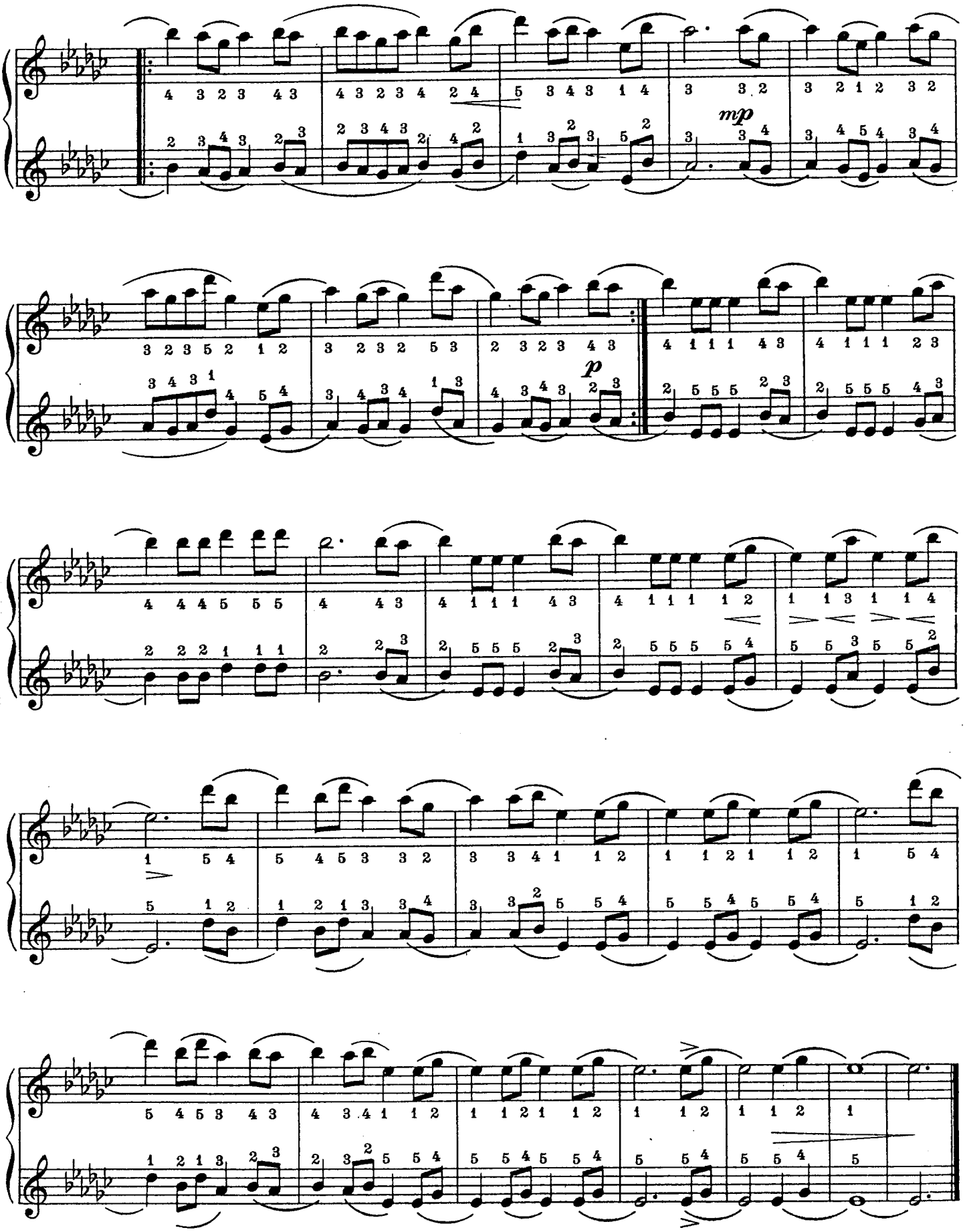
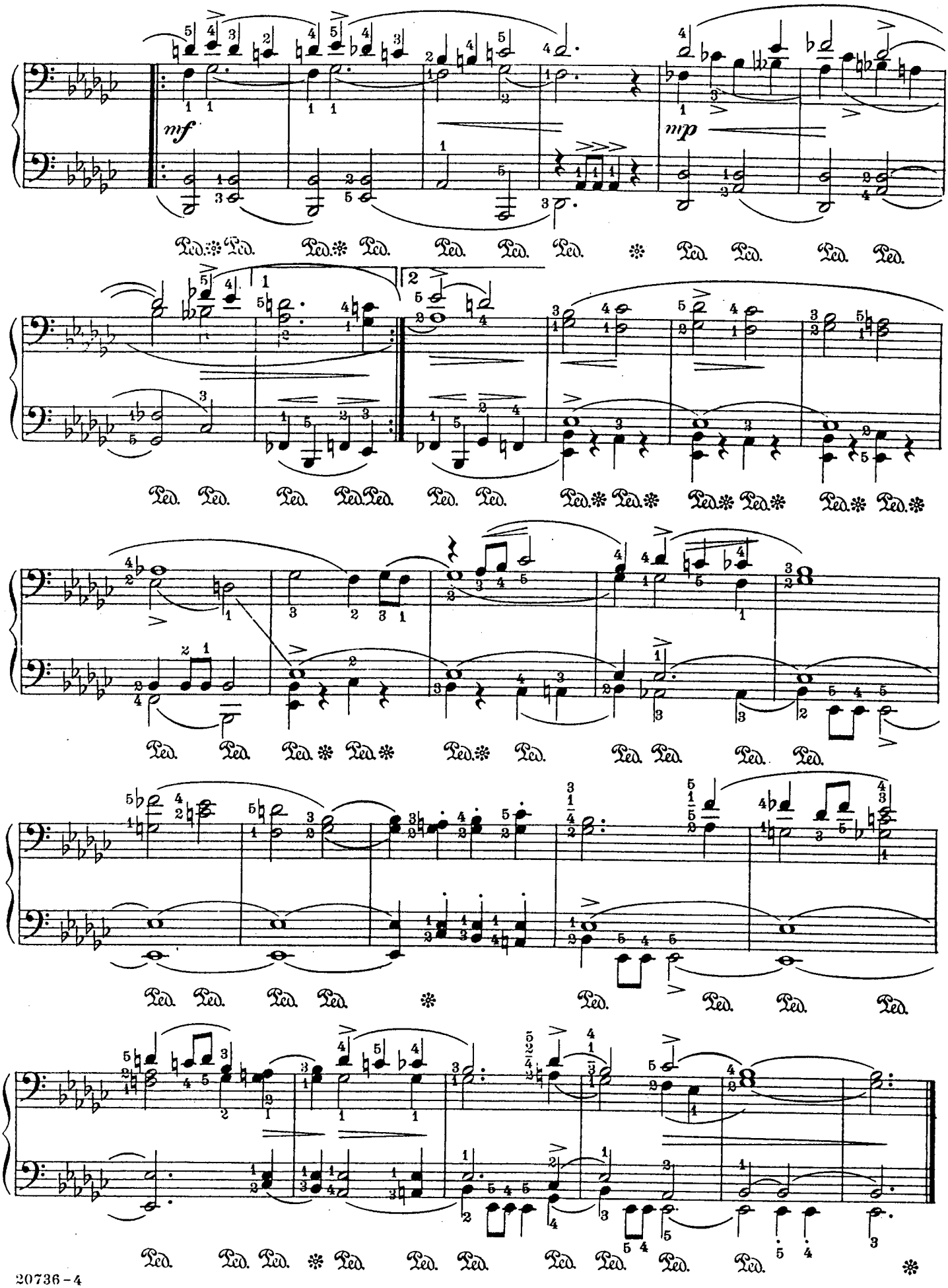

mp
p


mf
mp

Siciliana

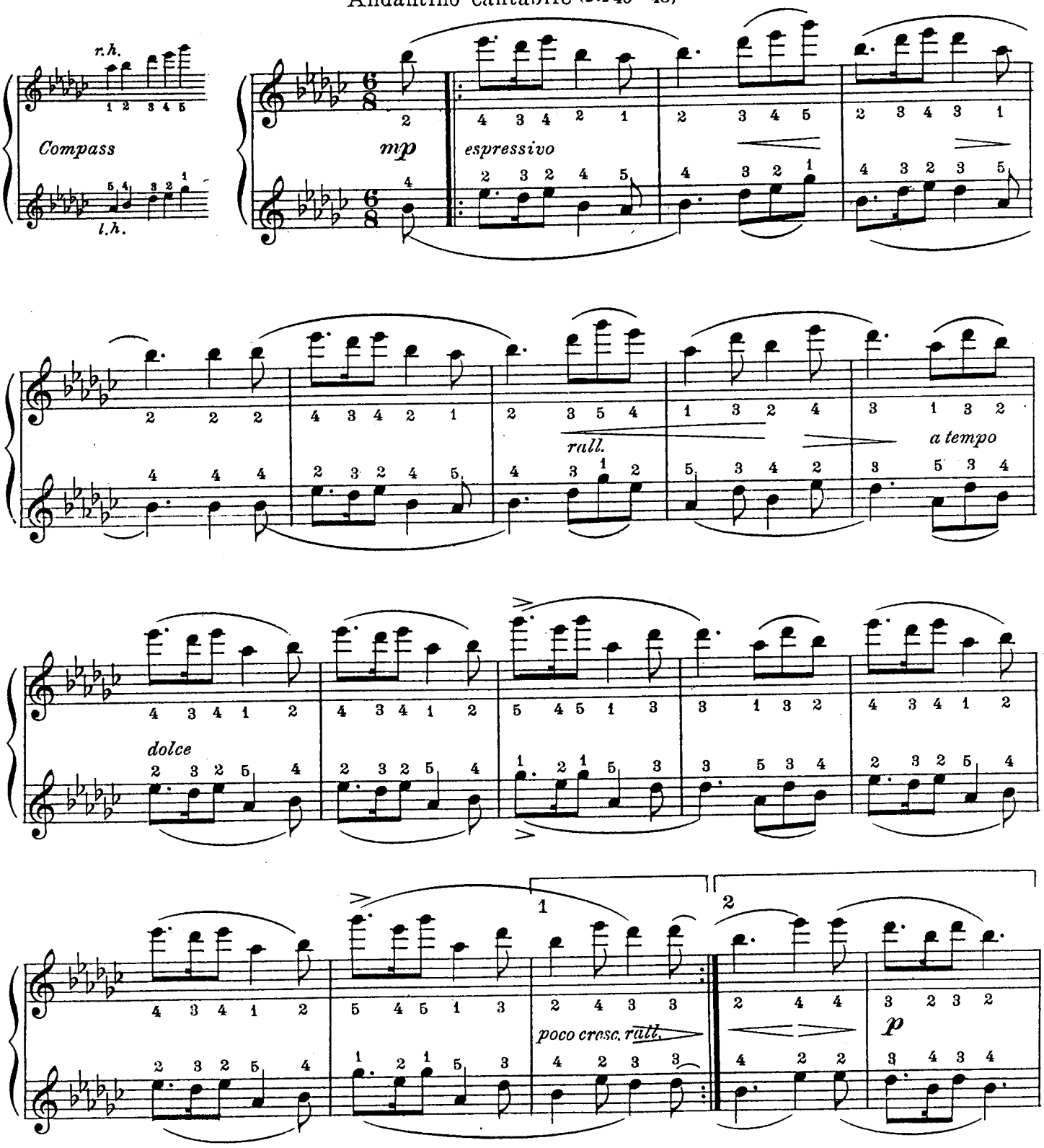
The *Siciliana* (Fr. *Sicilienne*) is a variety of *pastorale*, usually written in $^{6}/_{8}$ time, and frequently (as in this example), in the two-part song form and in the minor mode. Originally a dance-song of rural Sicily, its gentle and ingratiating character, the opposite of that of the fiery *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.

Siciliana

PRIMO

LEOPOLD GODOWSKY

Andantino cantabile (♩.= 40 – 48)



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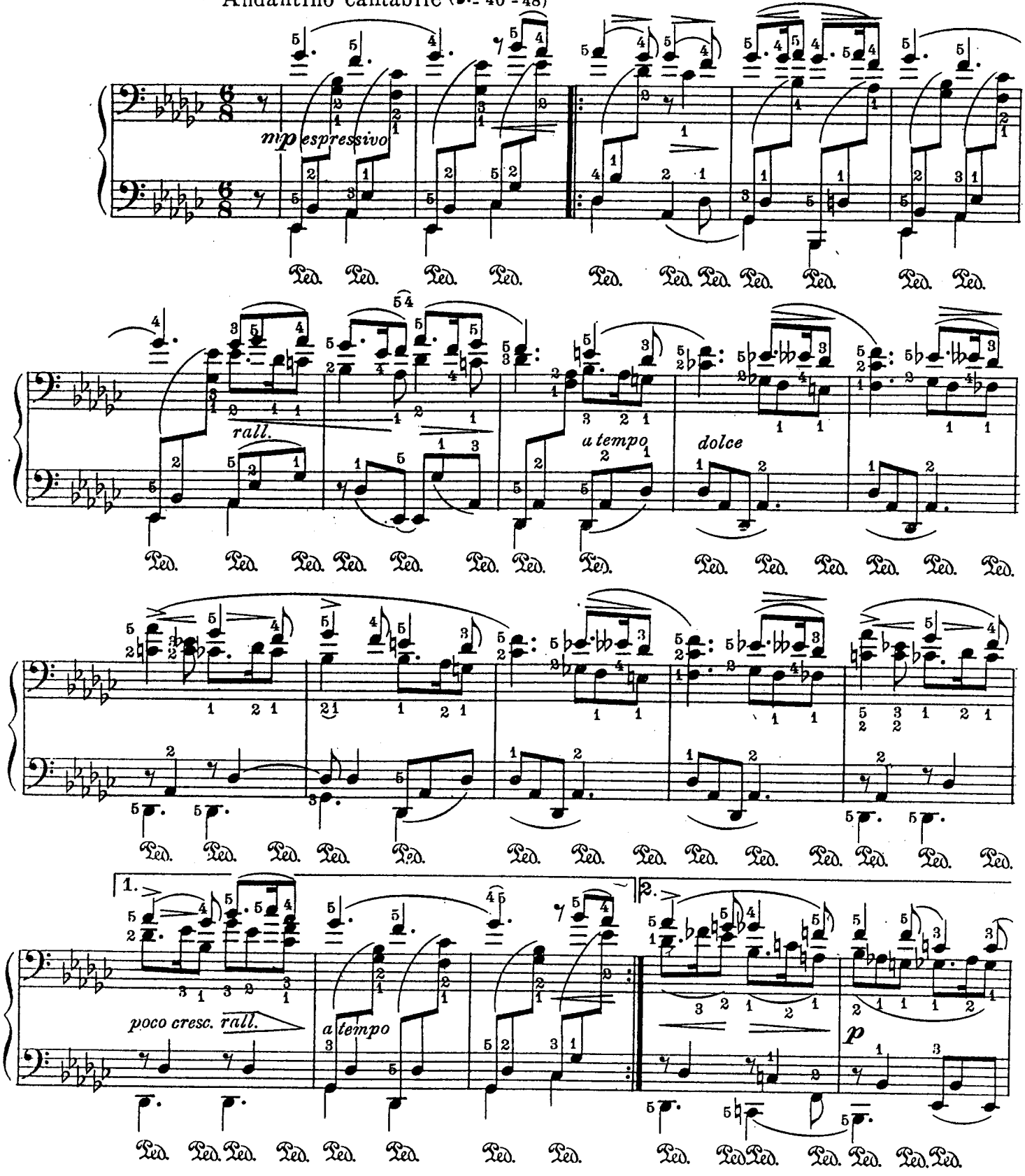
Siciliana

SECONDO

LEOPOLD GODOWSKY

Andantino cantabile (♩.= 40 - 48)



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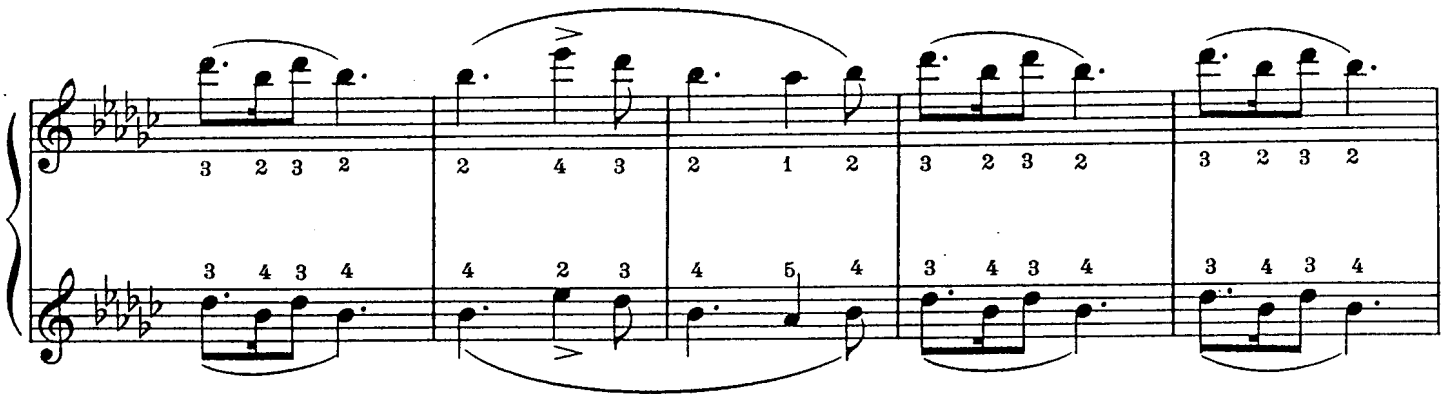
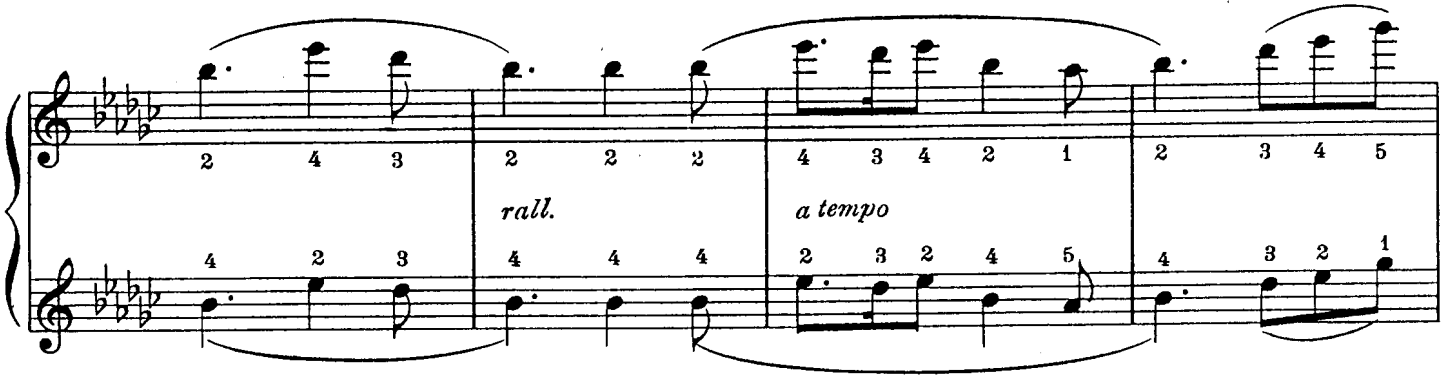
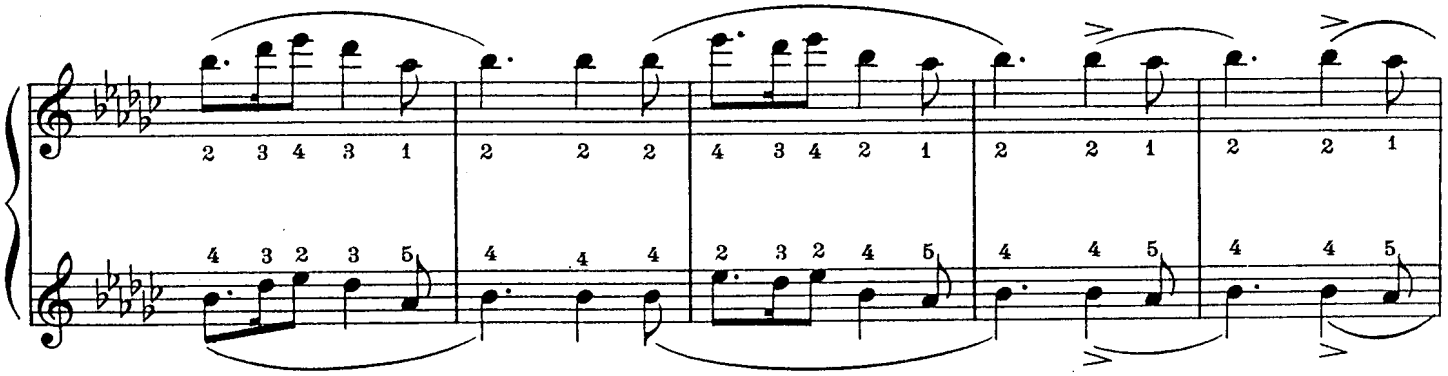
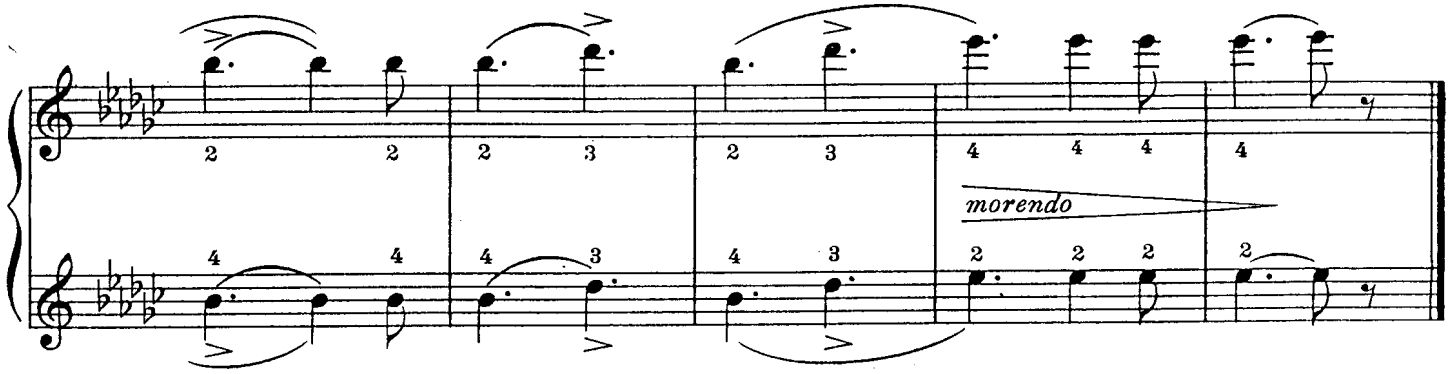
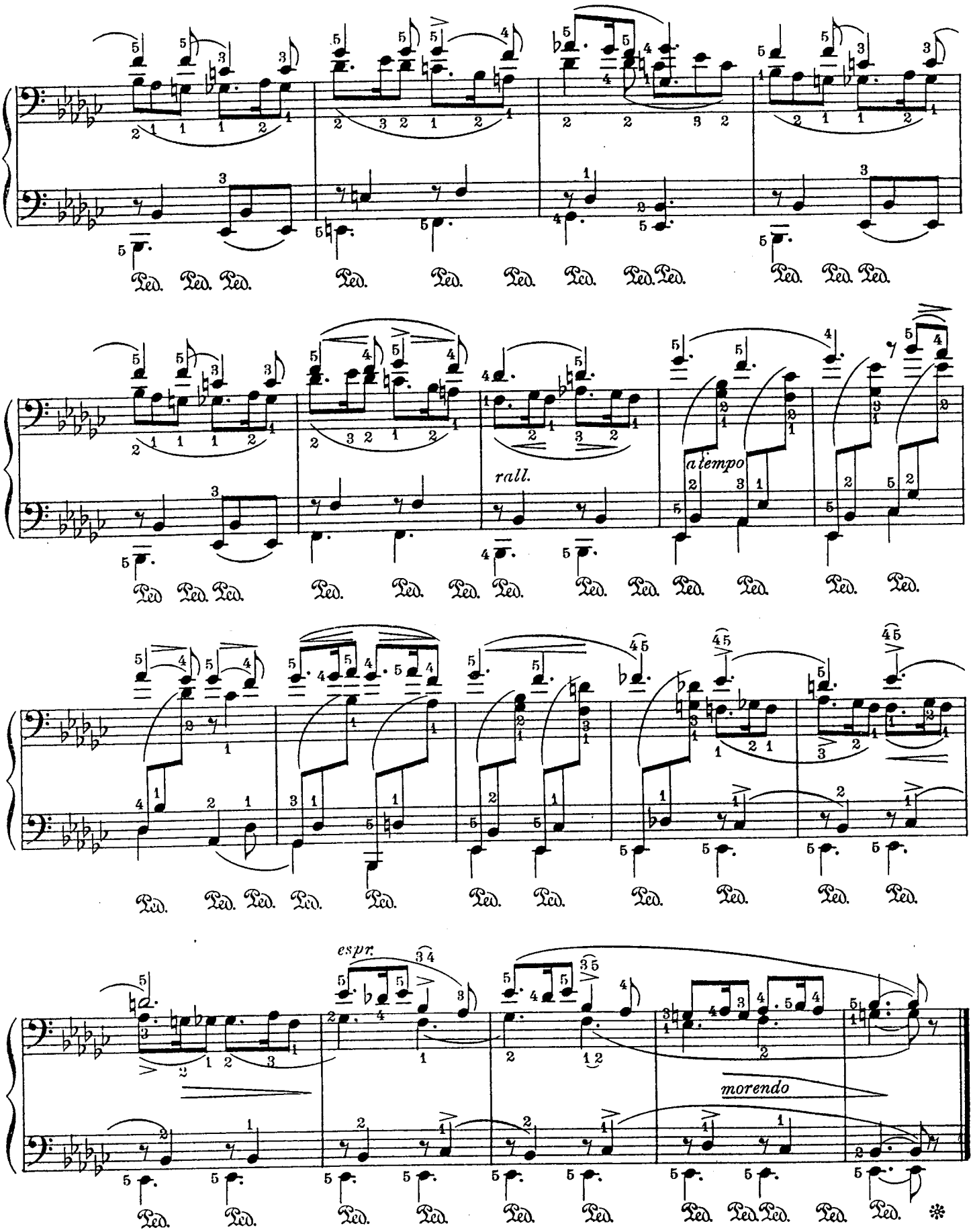



rall.
a tempo




morendo


rall.
a tempo
espr.
morendo

Irish Jig

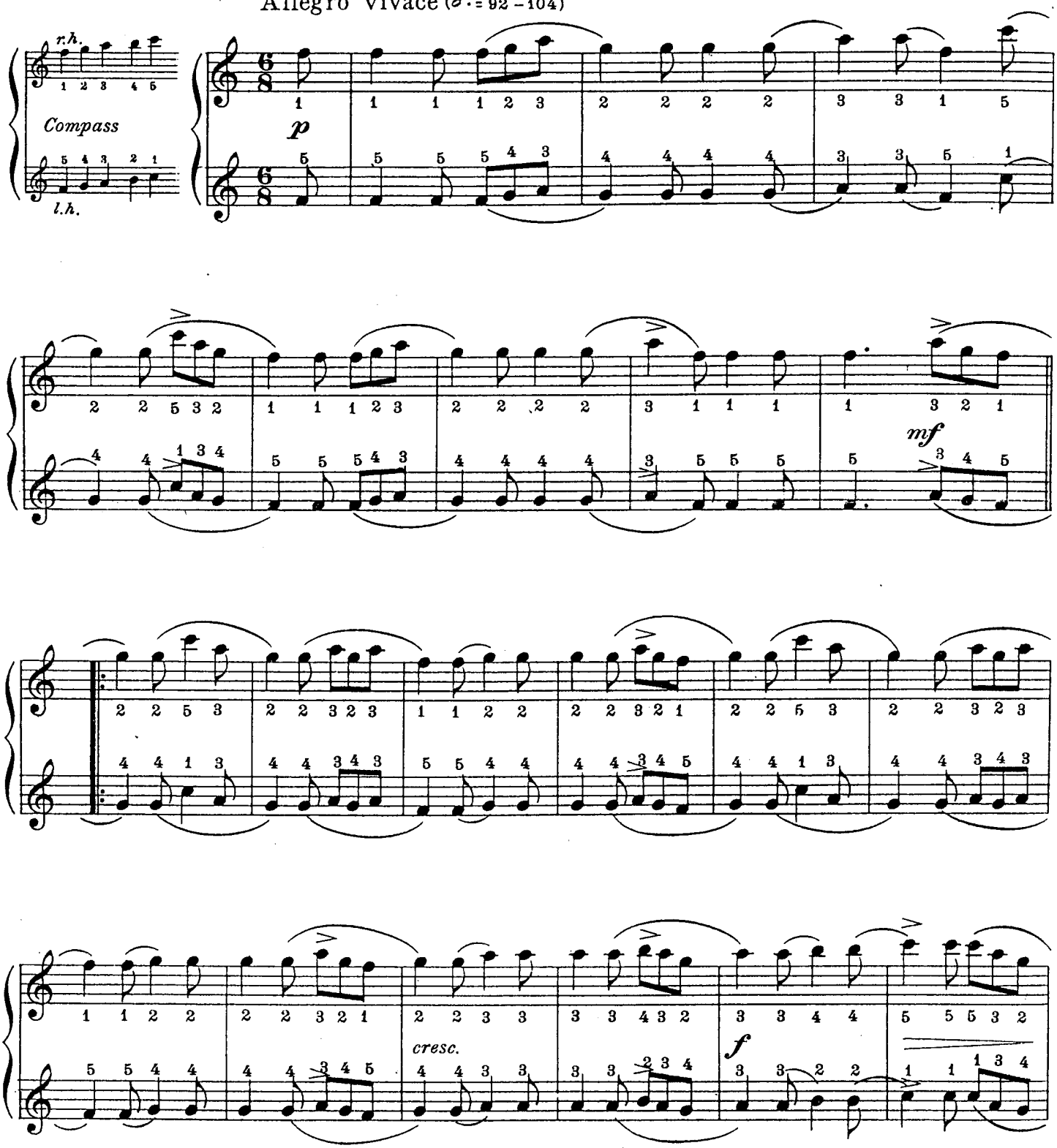
The Jig (Fr. and Ger. *Gigue*, It. *Giga*) is a lively dance in $^{6}/_{8}$ time (though Bach has written an occasional one in $^{4}/_{4}$), claimed by various nations. There is the "English jig," a "Scottish jig" (mentioned in Shakespeare's "Much ado about nothing") and the *Irish Jig*, a thing apart. 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.

Irish Jig

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 – 104)



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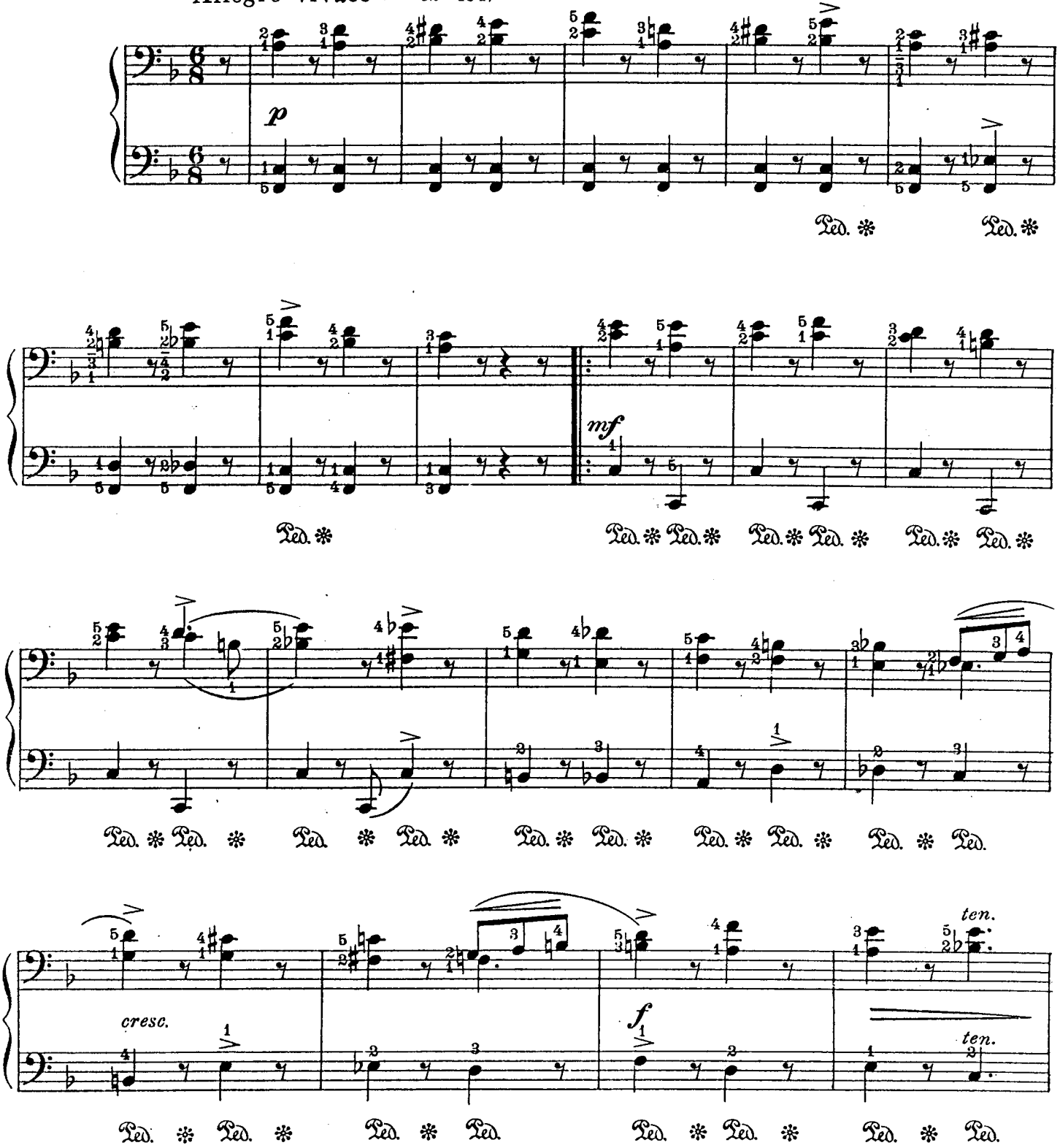
Irish Jig

SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 - 104)



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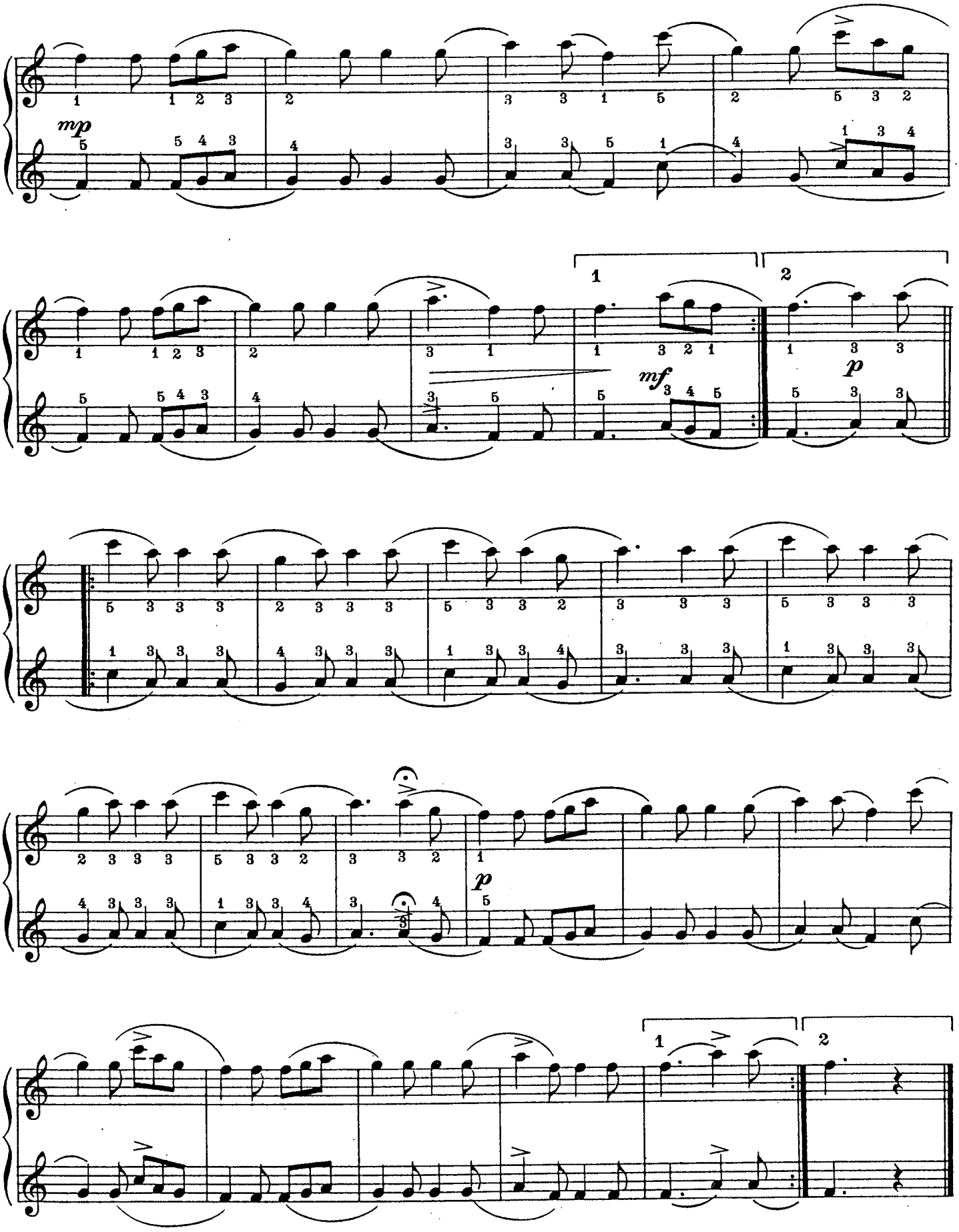
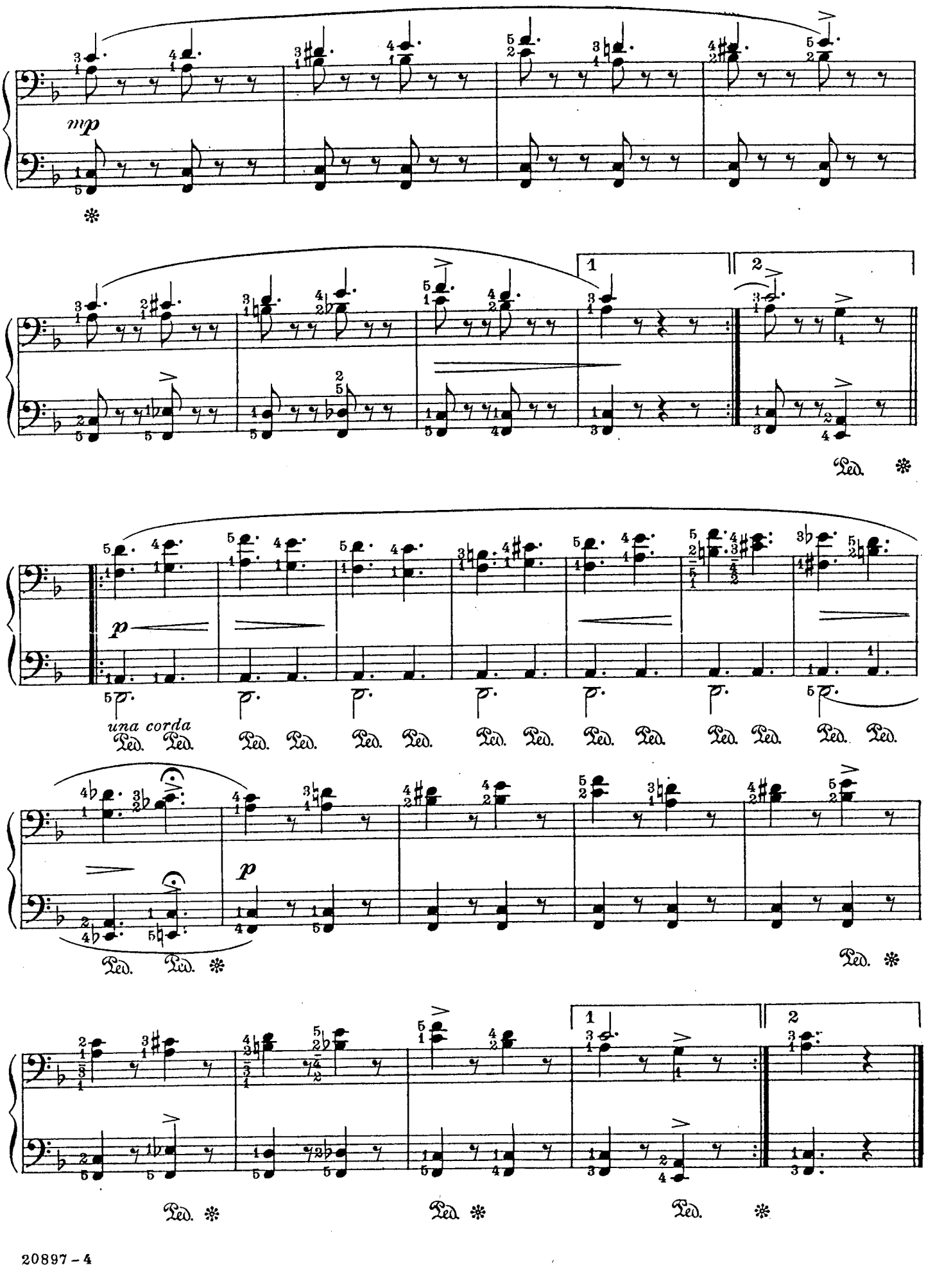

mp
mf
p
p
1
2
1
2


mp
1
2
Ped.
p
una corda
Ped.
p
Ped.
1
2
Ped.
Ped.
Ped.

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 Élégiaque* 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)

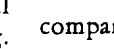
The *Csárdás* (Tavern Dance), is a Hungarian folk-dance which found its way into Magyar social circles during the early forties of the 19th century. Its music is essentially Hungarian Gipsy in character and its form is invariable: a slow plaintive song movement (*Lassu*), in 4-4 time, succeeded by a 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)

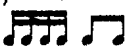
The *Mazurka* (*Masurek*), originally a Moravian national dance in 3-4 time, has found a place in piano literature because of its gracefulness and its engaging rhythmic peculiarity which throws the accent from the first beat of the measure to the second or third quarter (♩♪ | ♫♩♪) As a Polish peasant 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.

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 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).

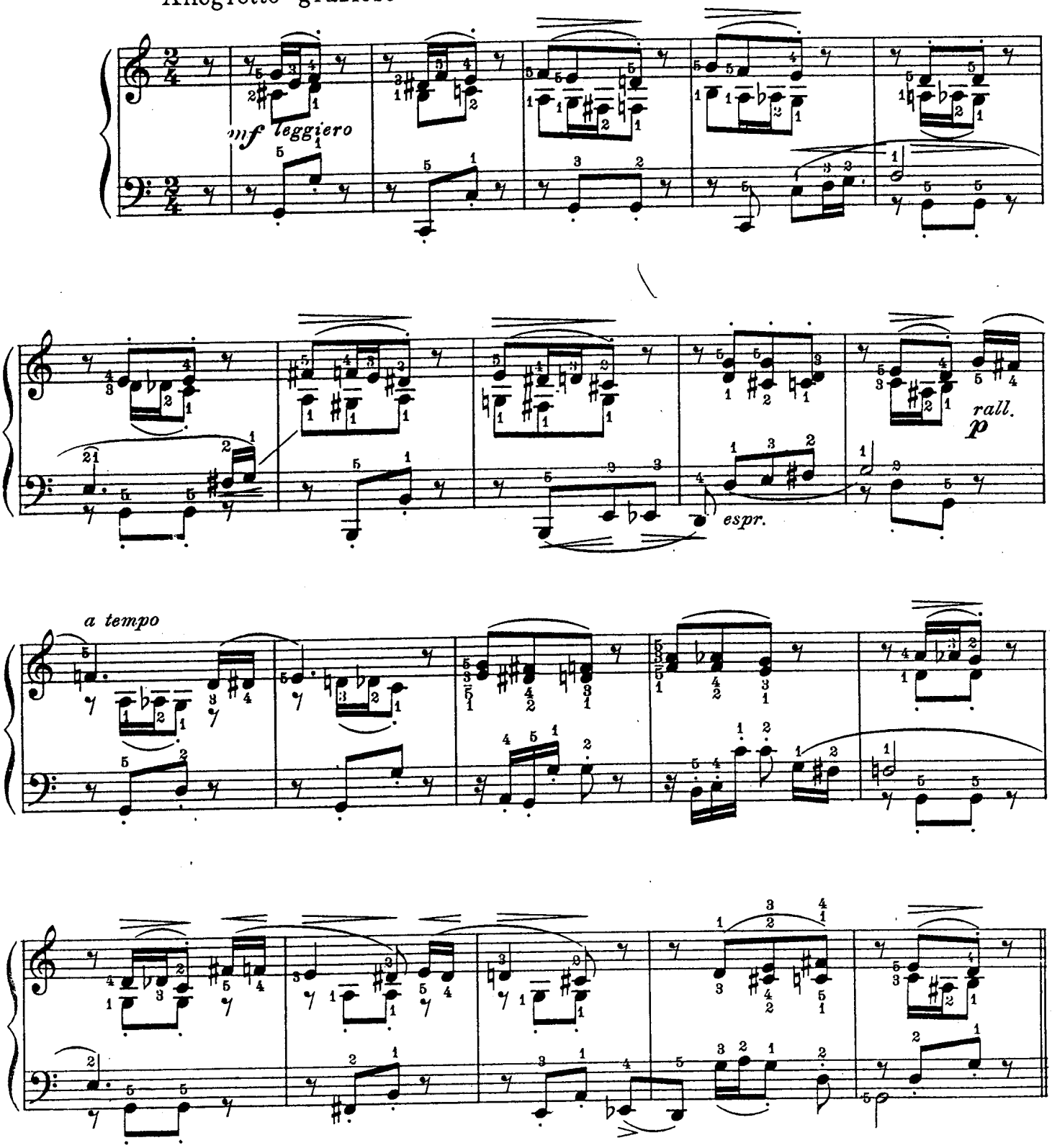
F. H. M.

Polka

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 92–108)



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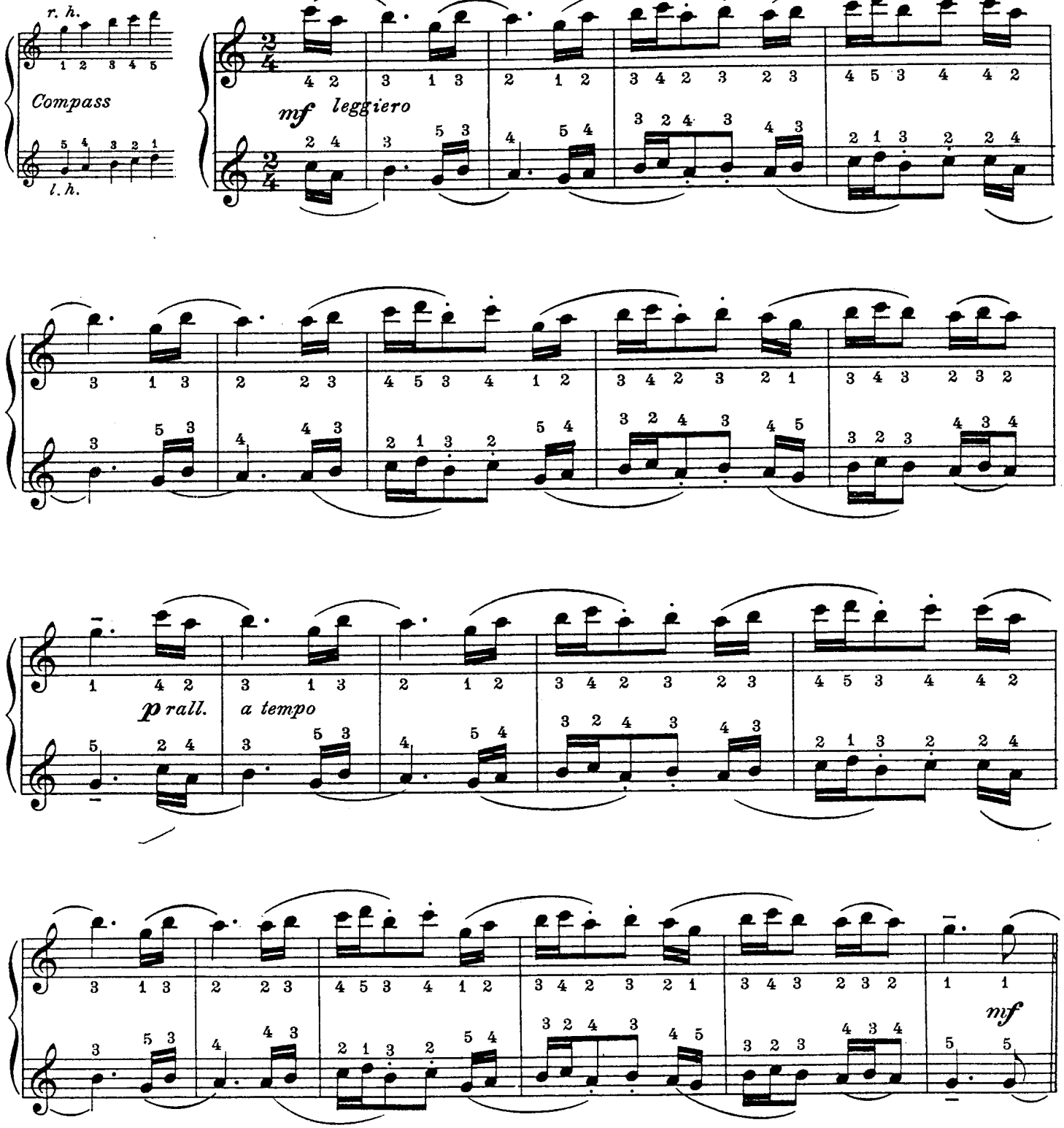
Polka

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩= 92 -108)



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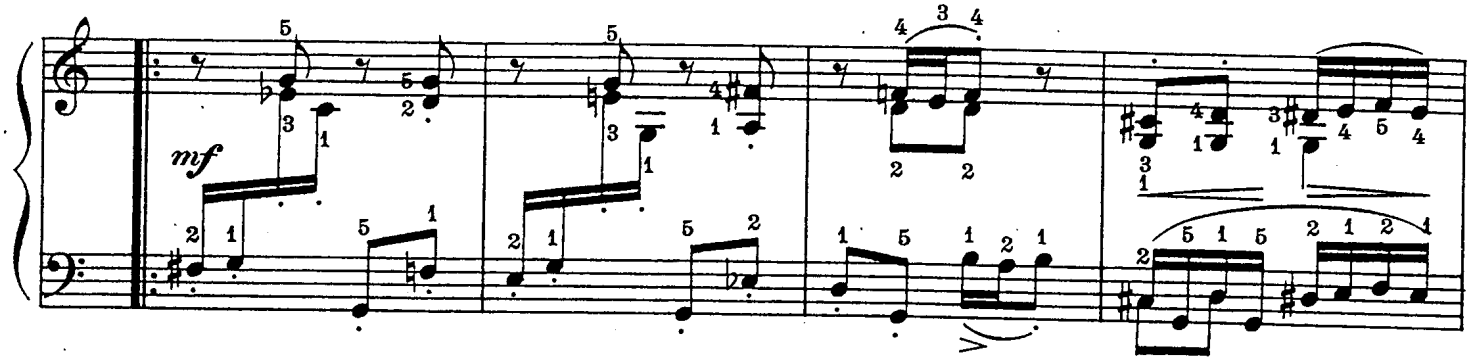
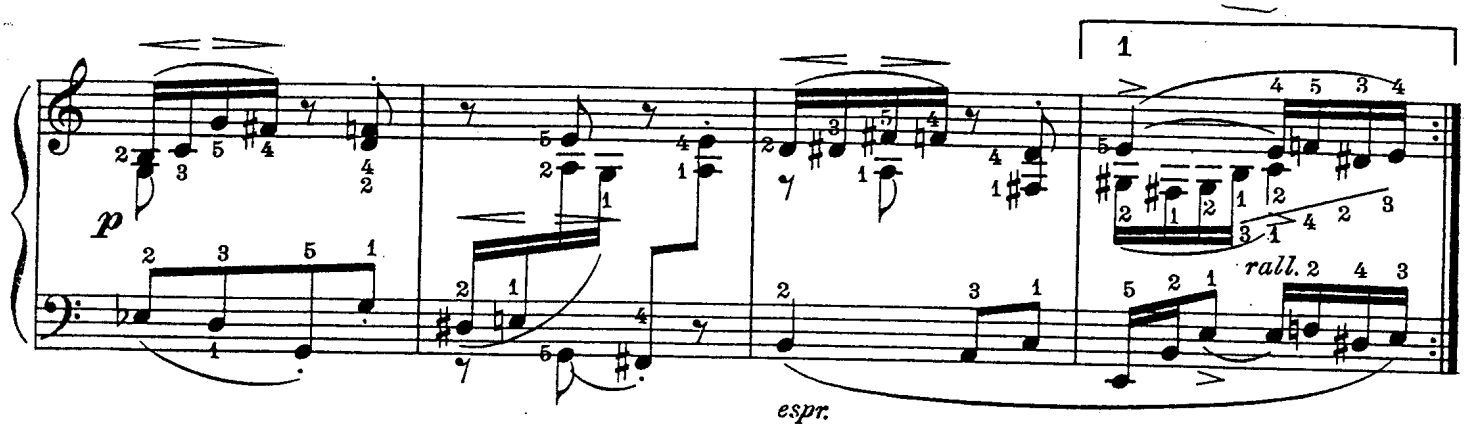
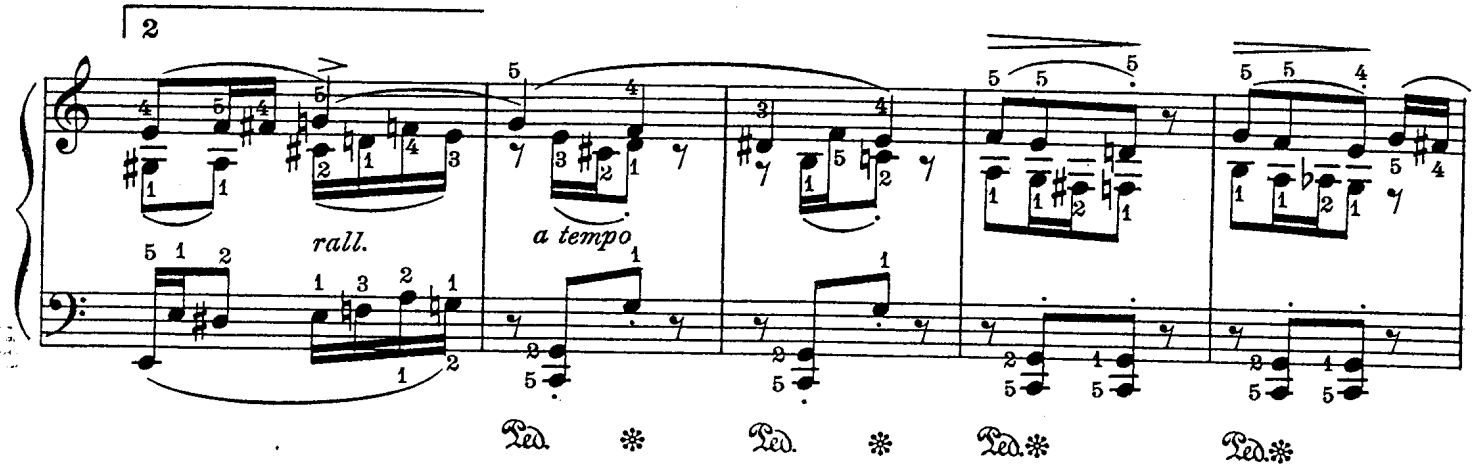
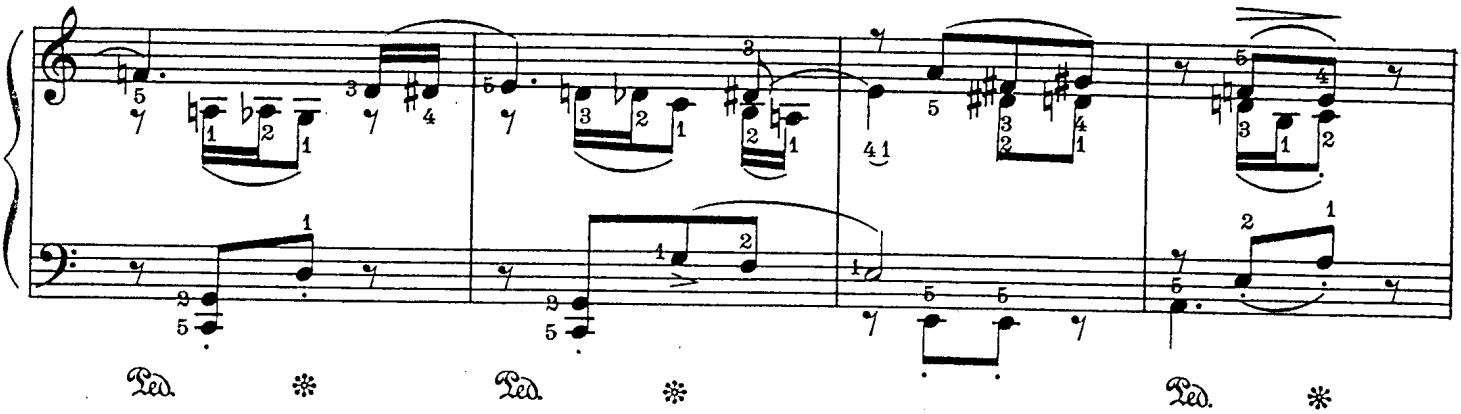
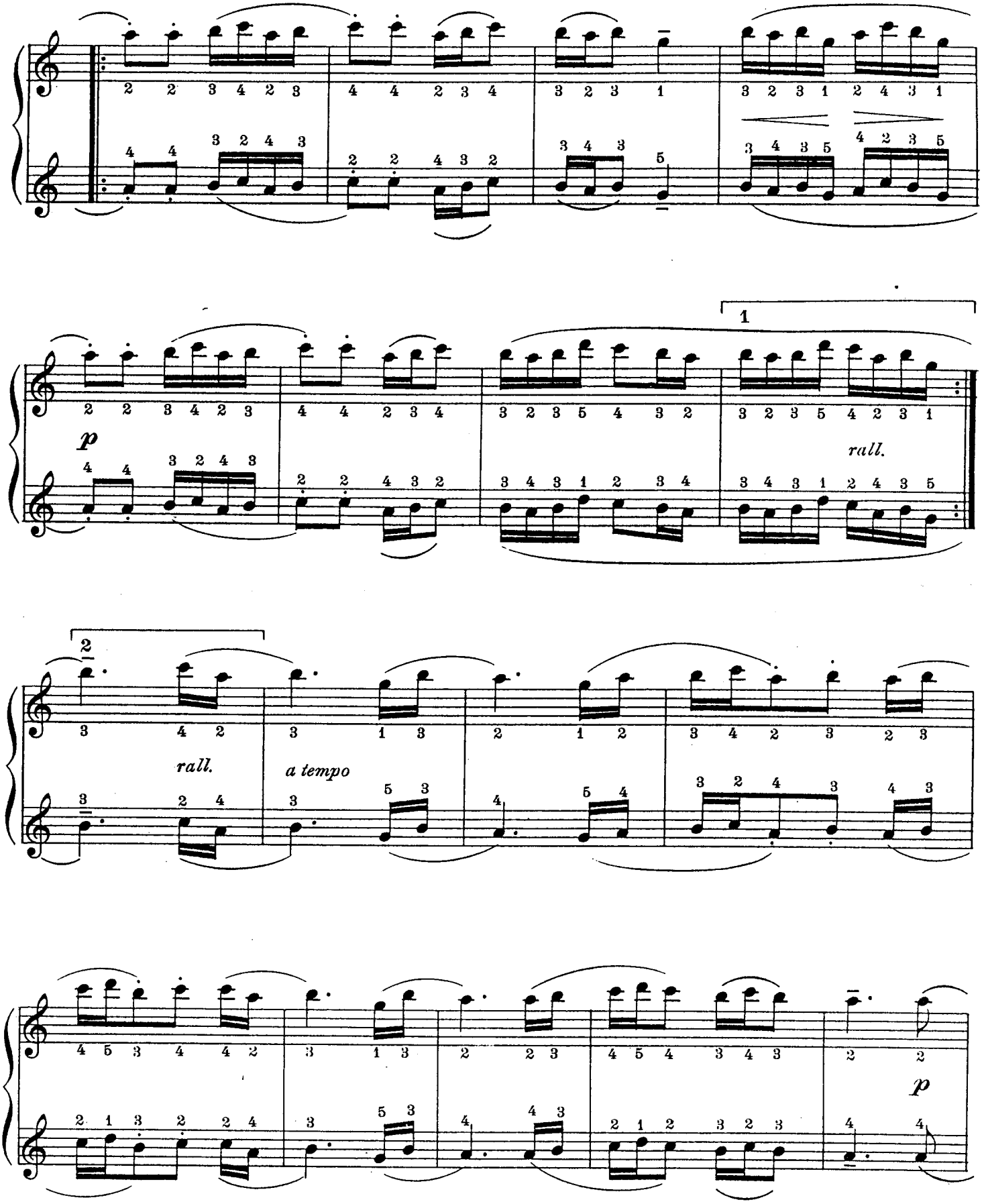

mf

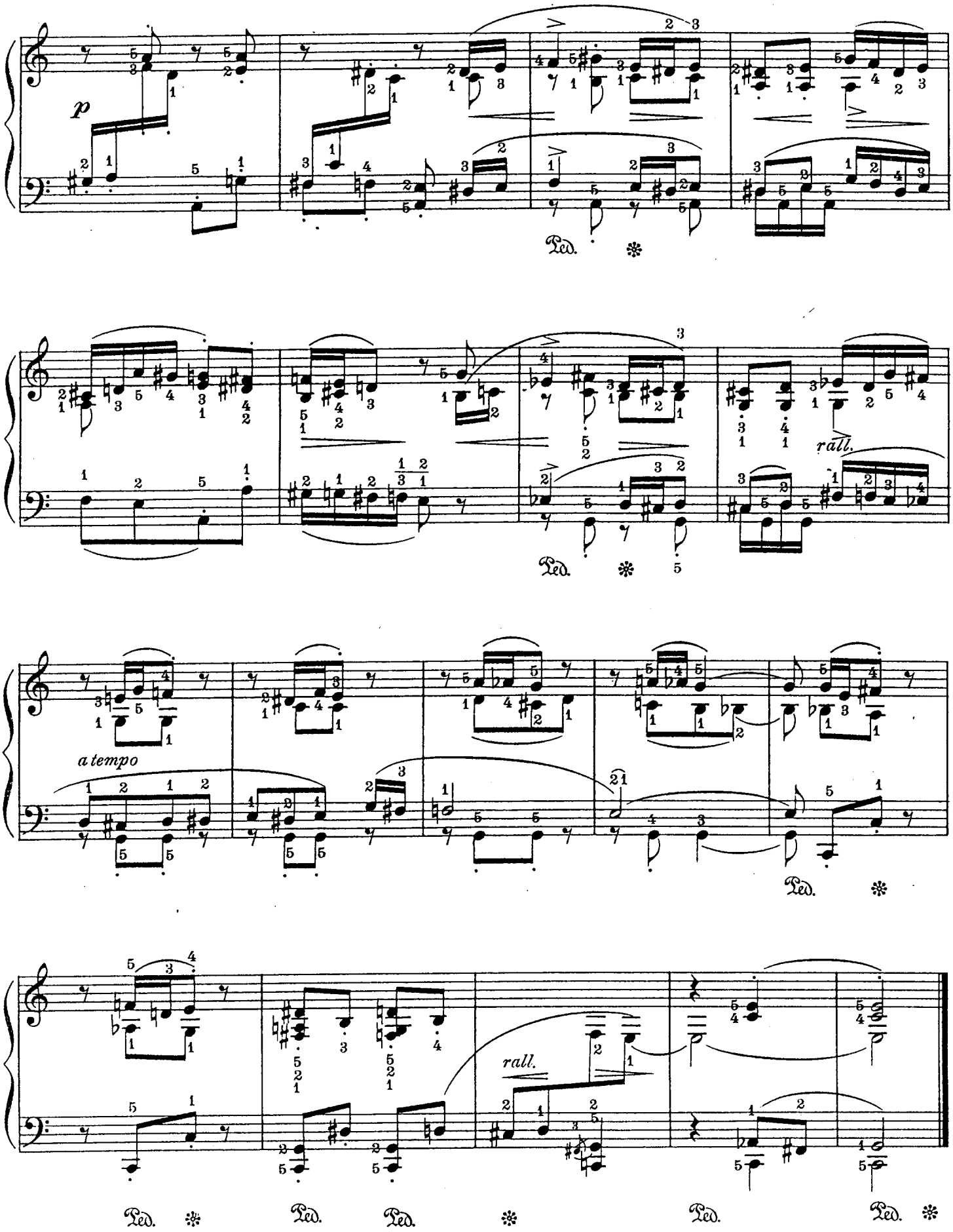

p
1
rall.
espr.


2
rall.
a tempo
Ped.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.


1
p
rall.
2
rall.
a tempo
p

SECONDO



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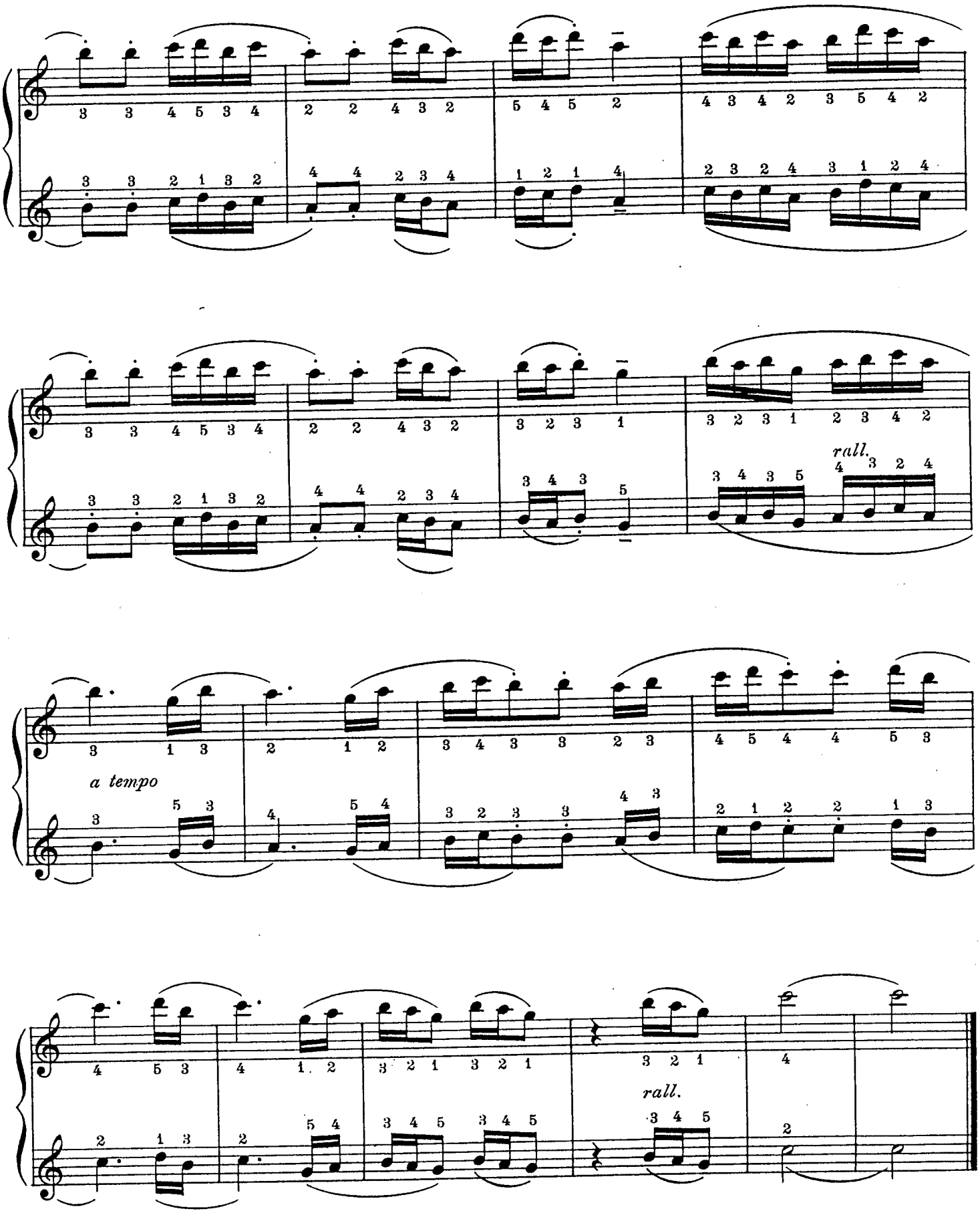


Tyrolean

(Laendler)

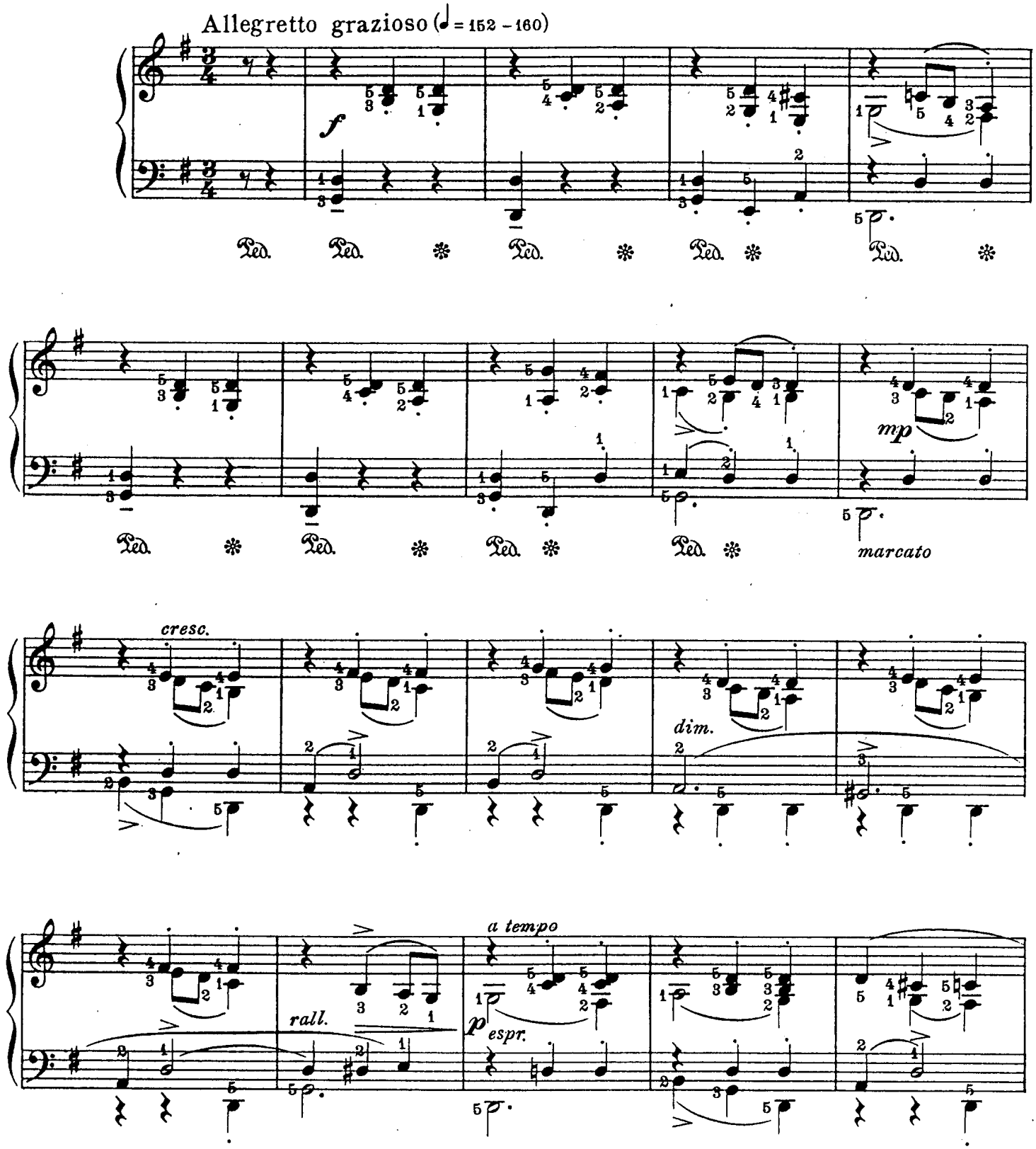
The Laendler is an instrumental dance, the German country waltz, which is the real father of the waltz, in $^3/_4$ or $^3/_8$ time, at home on the banks of the Danube, in Bavaria, Styria and the Austrian Tyrol, whence come the French names *Styrienne* and *Tyrolienne.* The character of the dance is that 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.

F.H.M.

Tyrolean
(Ländler)

SECONDO

LEOPOLD GODOWSKY



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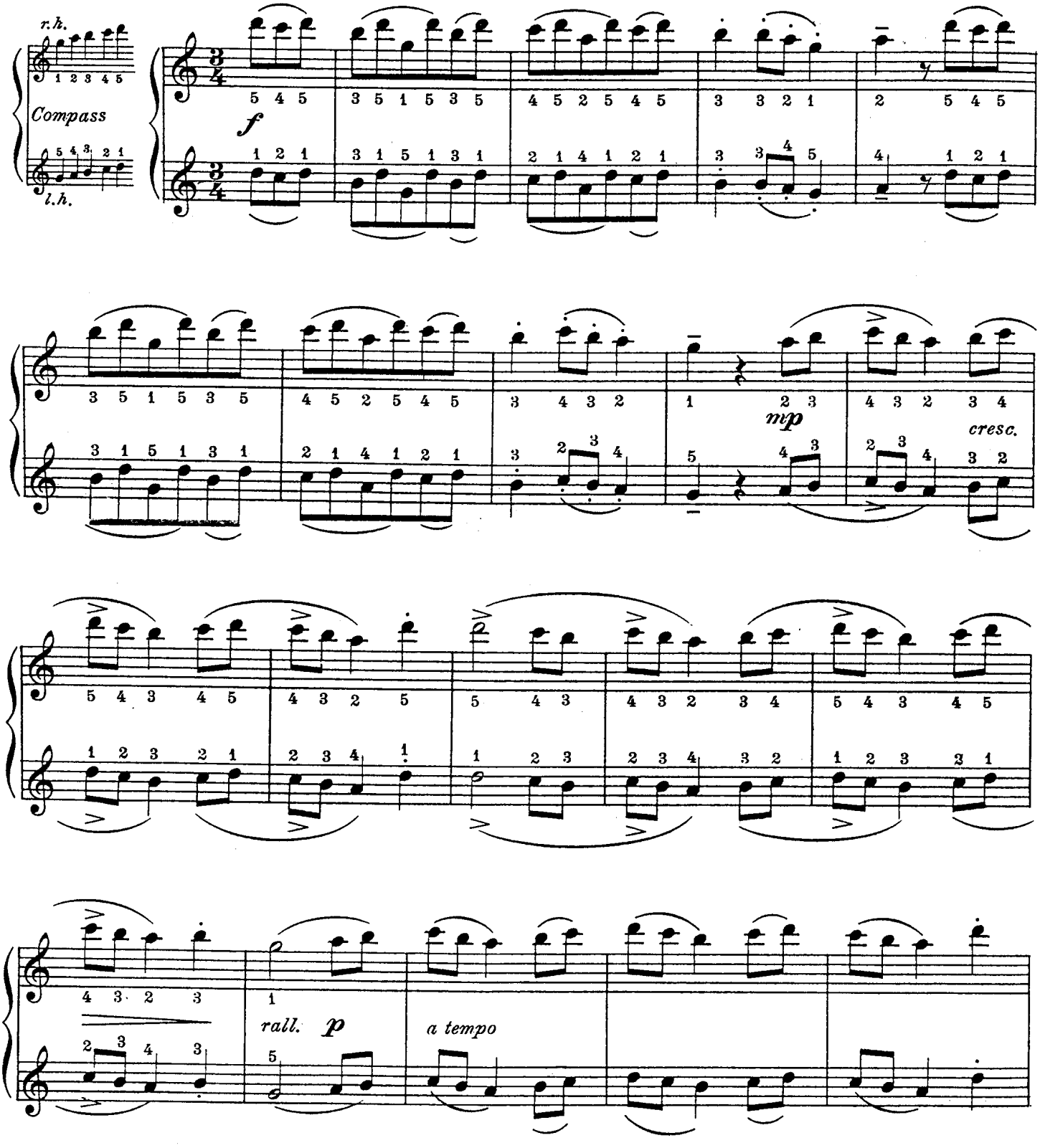
Tyrolean

(Ländler)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 152–160)



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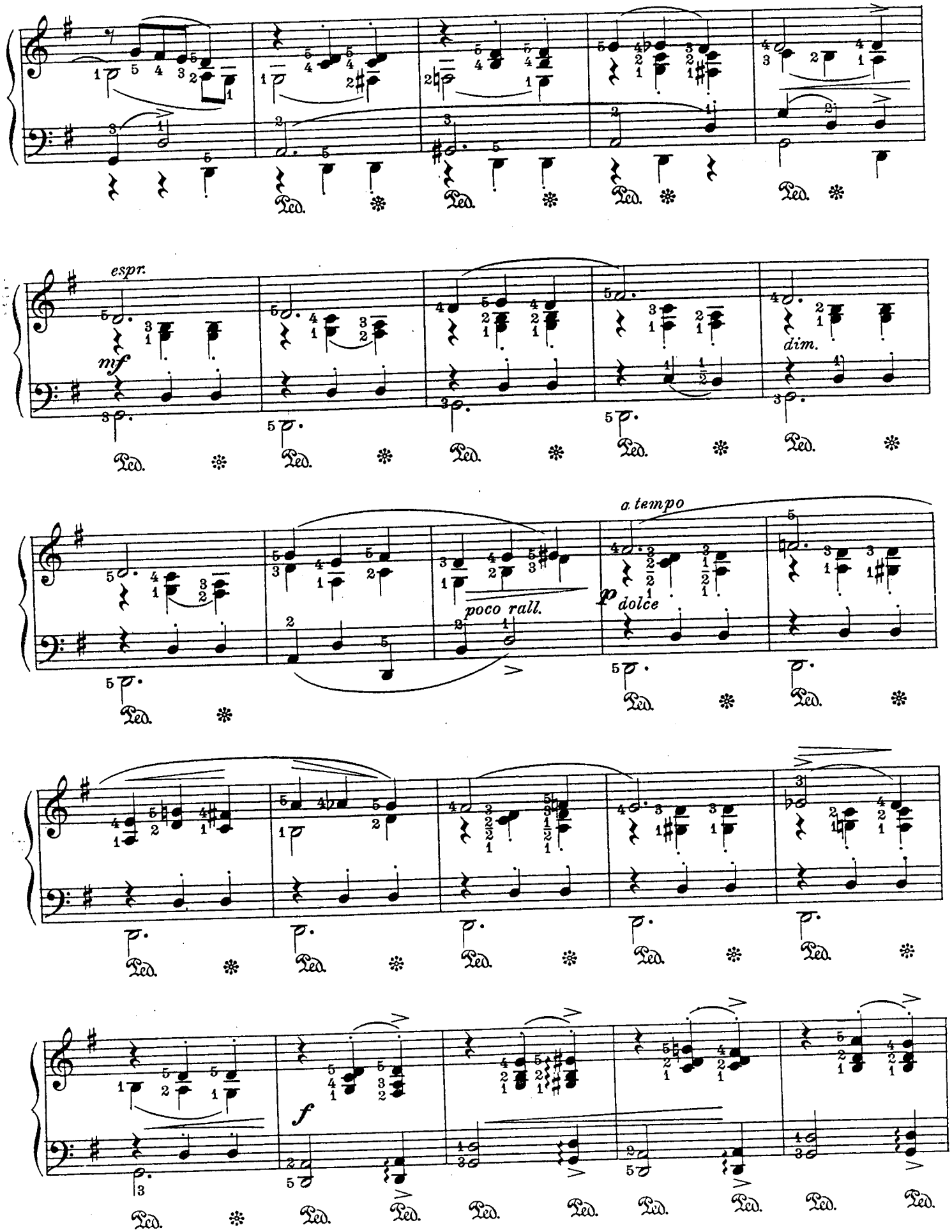
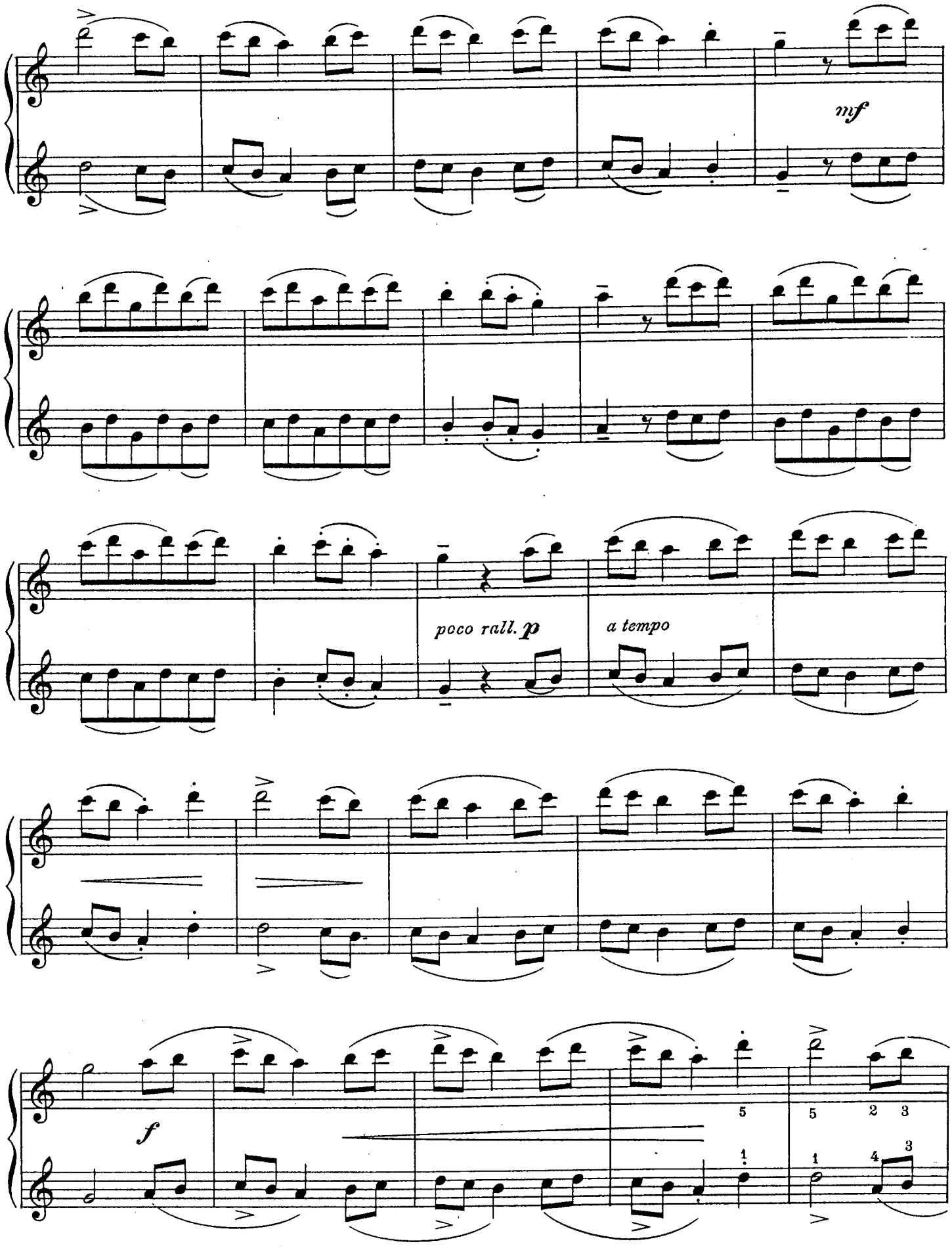
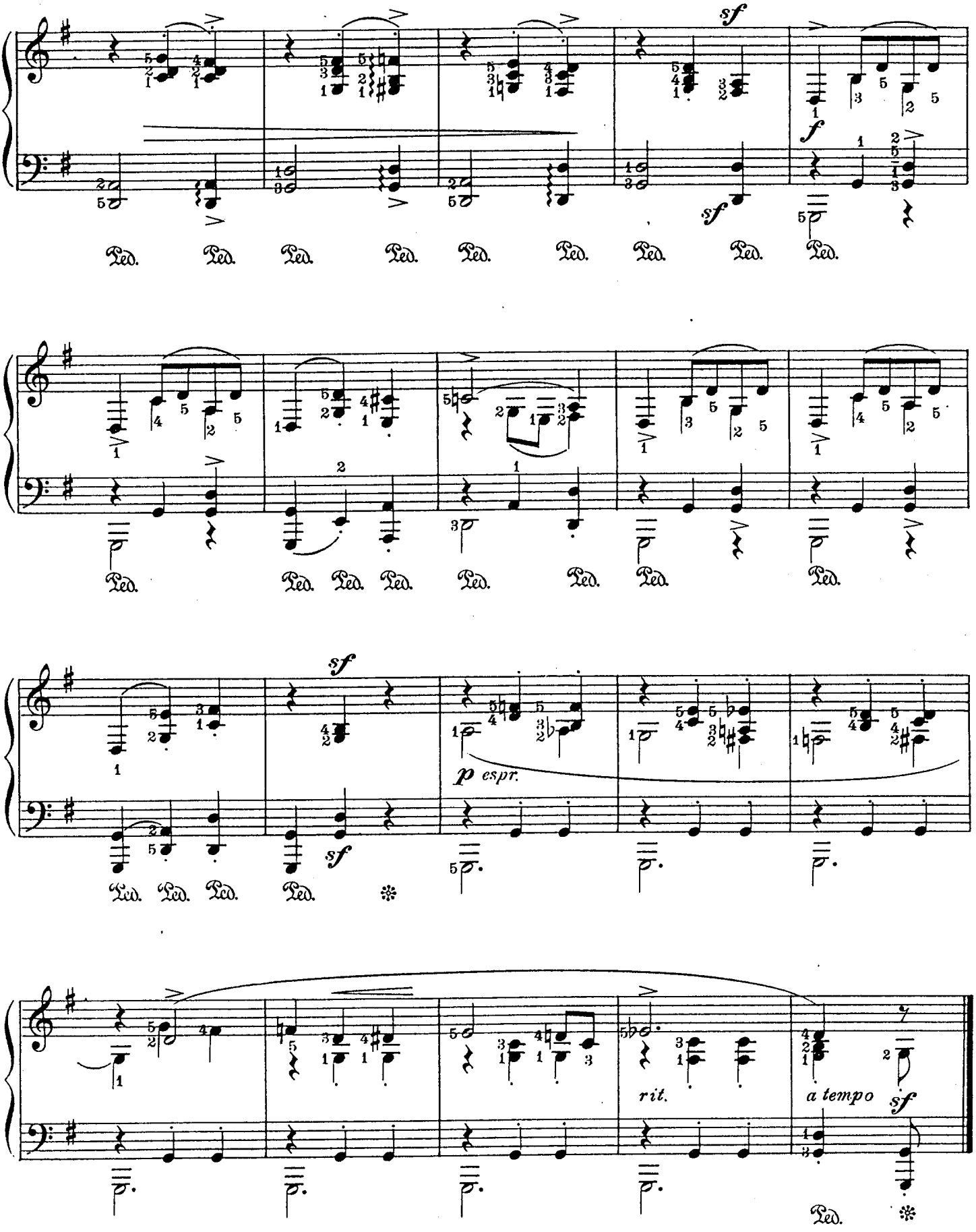
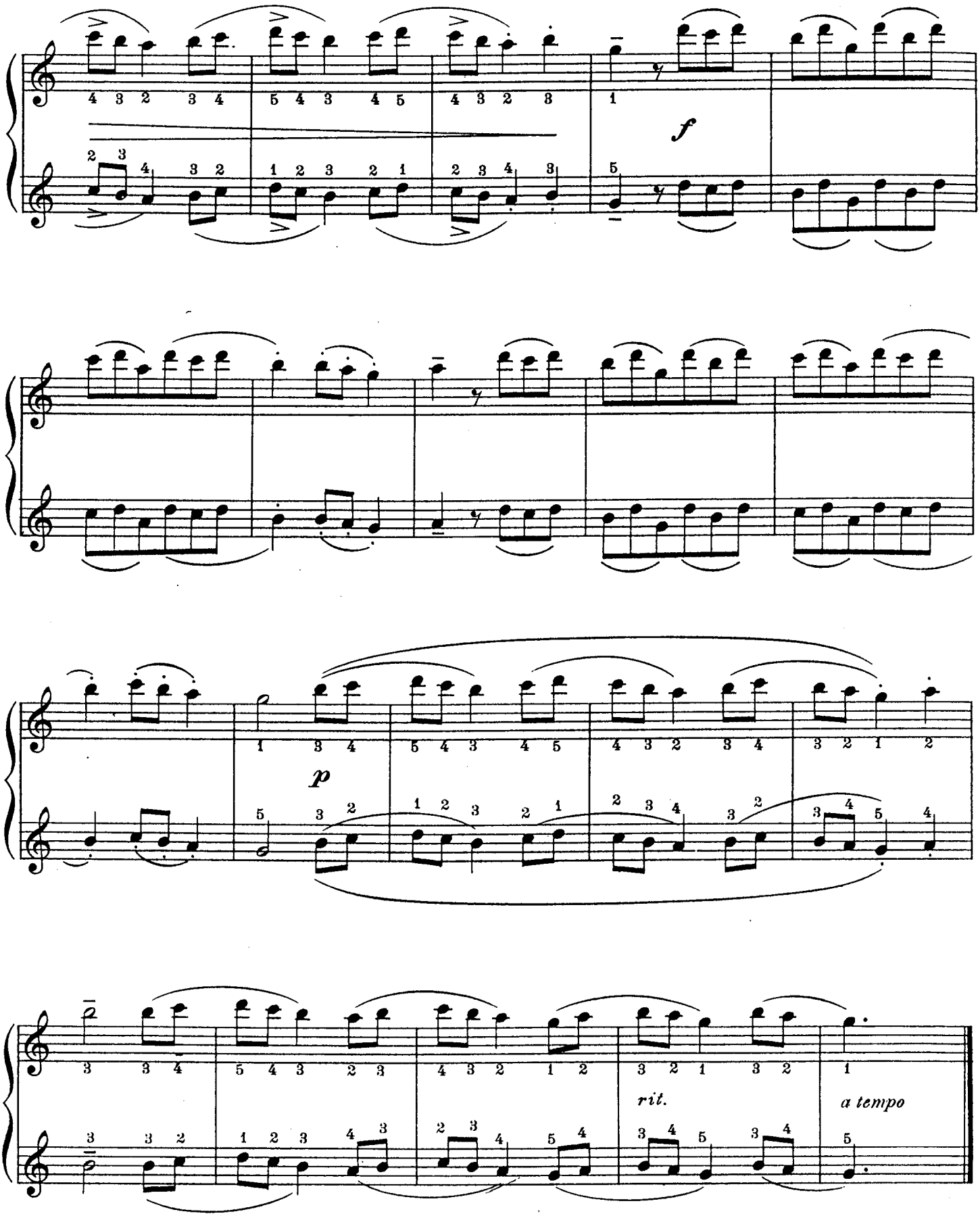

espr.
mf
dim.
a tempo
poco rall.
p dolce
f
Ped.


mf
poco rall. p
a tempo
f


sf
f
sf
Ped.
p espr.
sf
rit.
a tempo
sf


f
p
rit.
a tempo

Valse Élégiaque

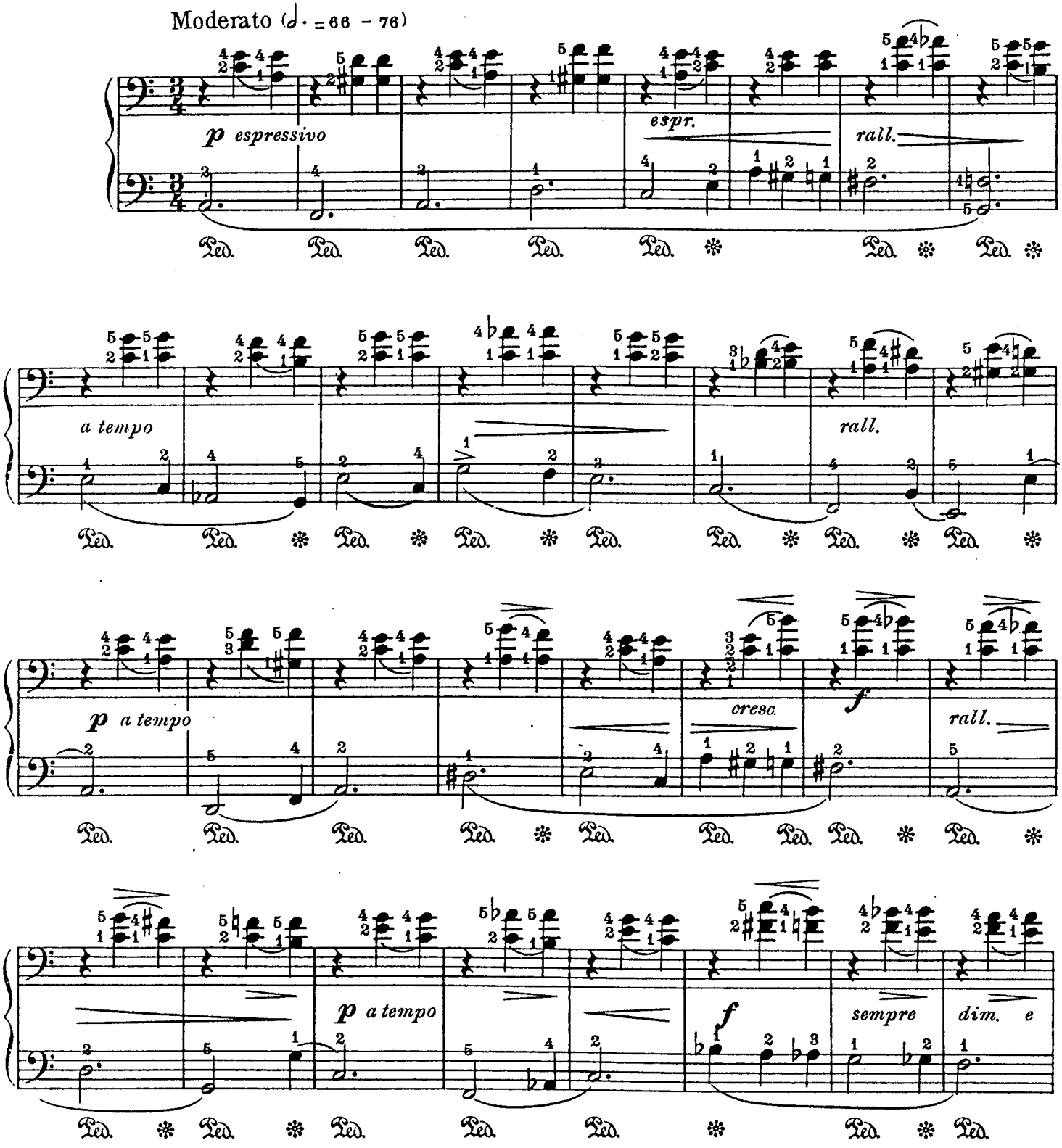
This waltz is of a type quite opposite to that of the joyous and boisterous *Laendler;* it is likewise different from the usual waltz which expresses sensuous gayety. It employs its graceful tripart rhythm as a vehicle for the presentation of an appealing mood picture - an elegiac, sorrowing melody in the *primo* colored by the changing harmonic inflections of the *secondo* part. A thing of plaintive beauty, this *Valse Élégiaque* 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.

Valse Élégiaque

SECONDO

LEOPOLD GODOWSKY



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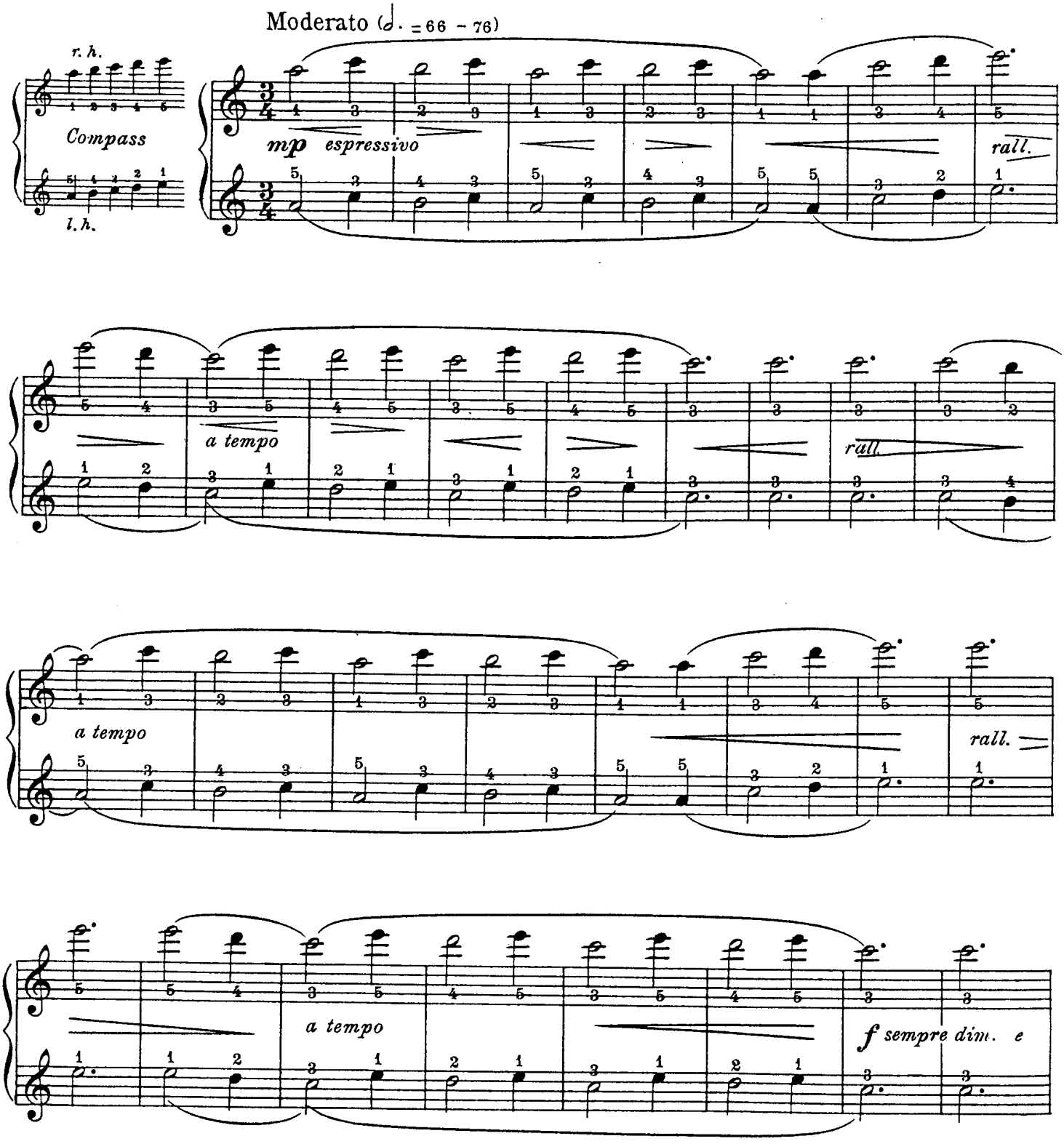
Valse Élégiaque

PRIMO

LEOPOLD GODOWSKY



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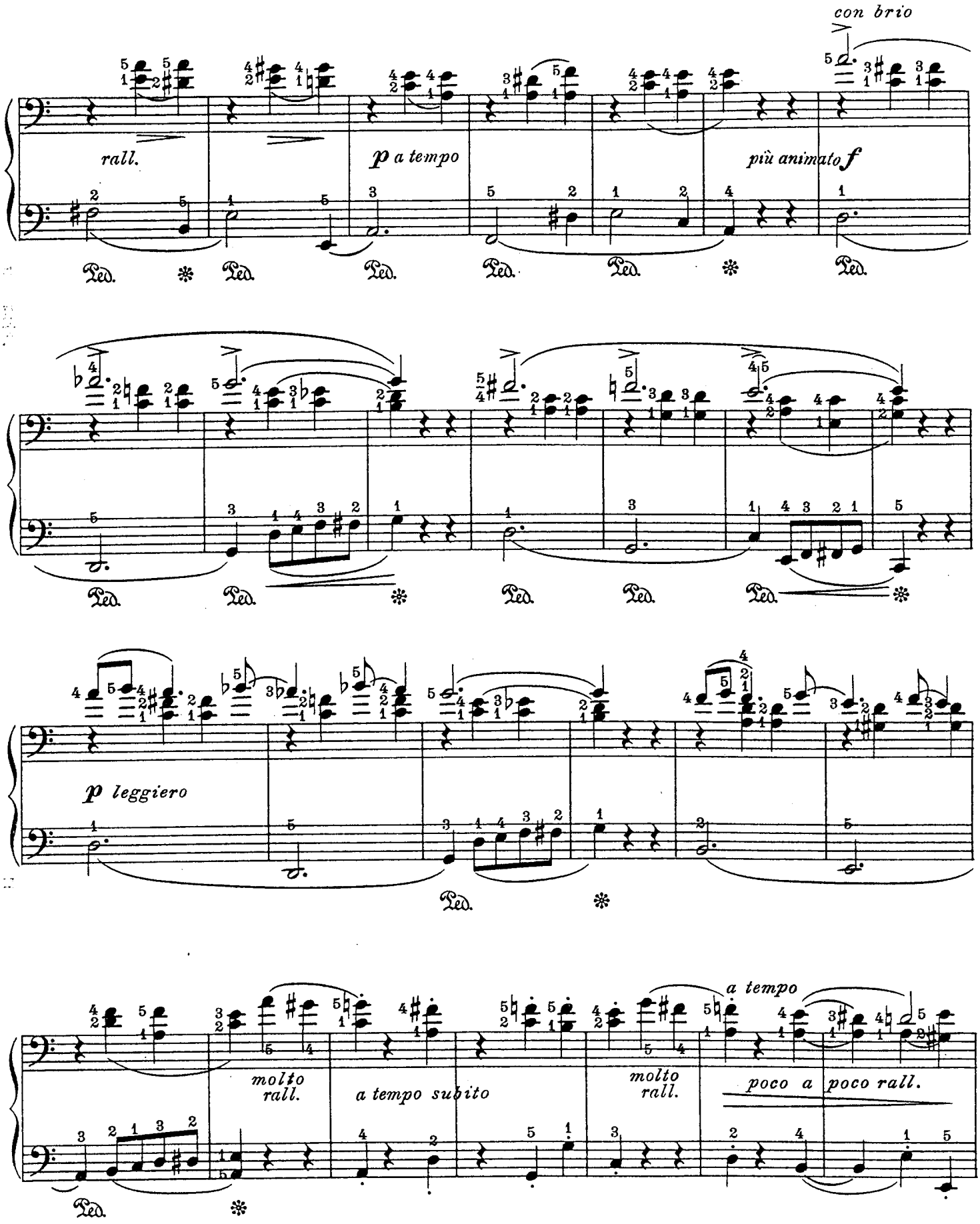
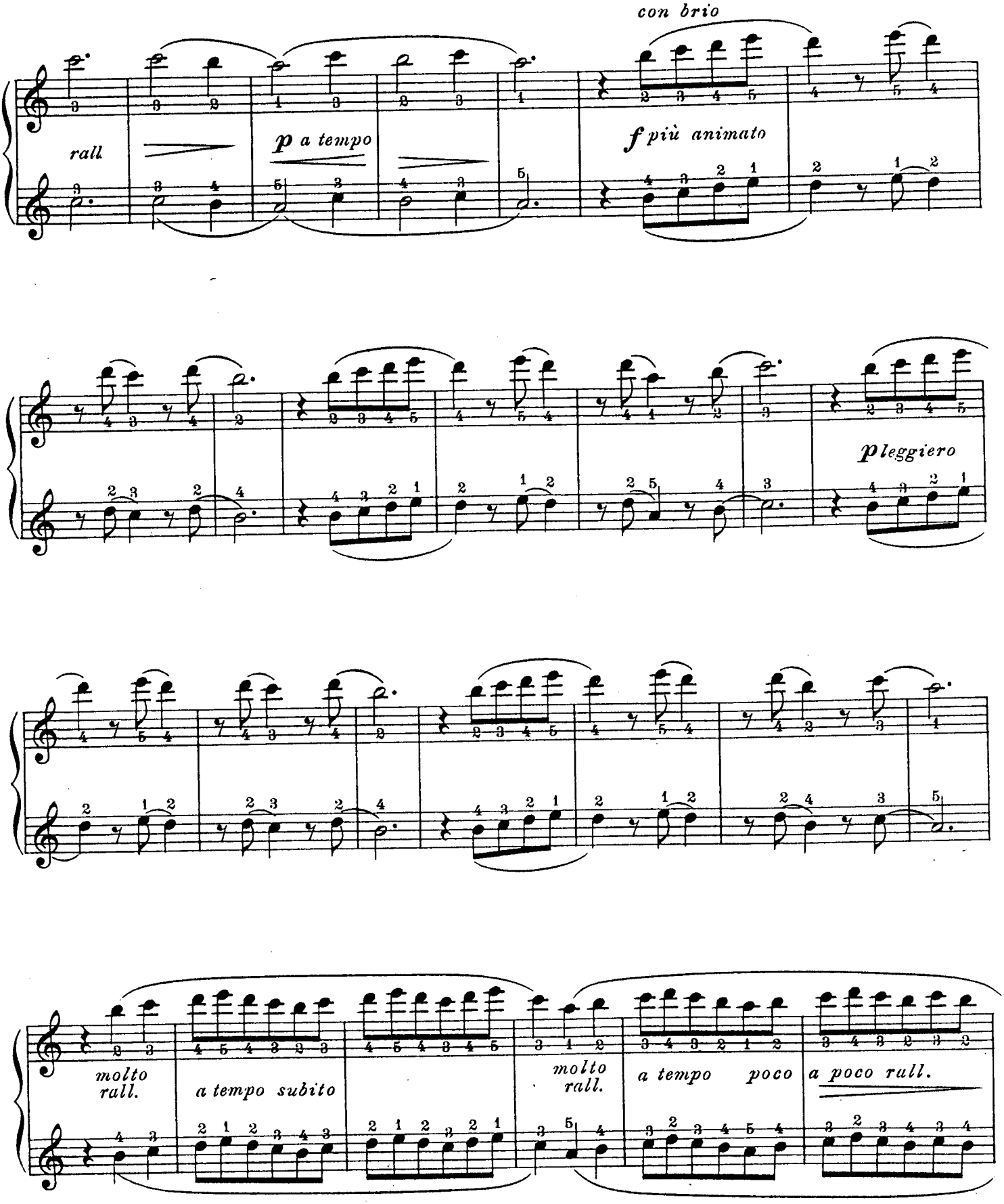
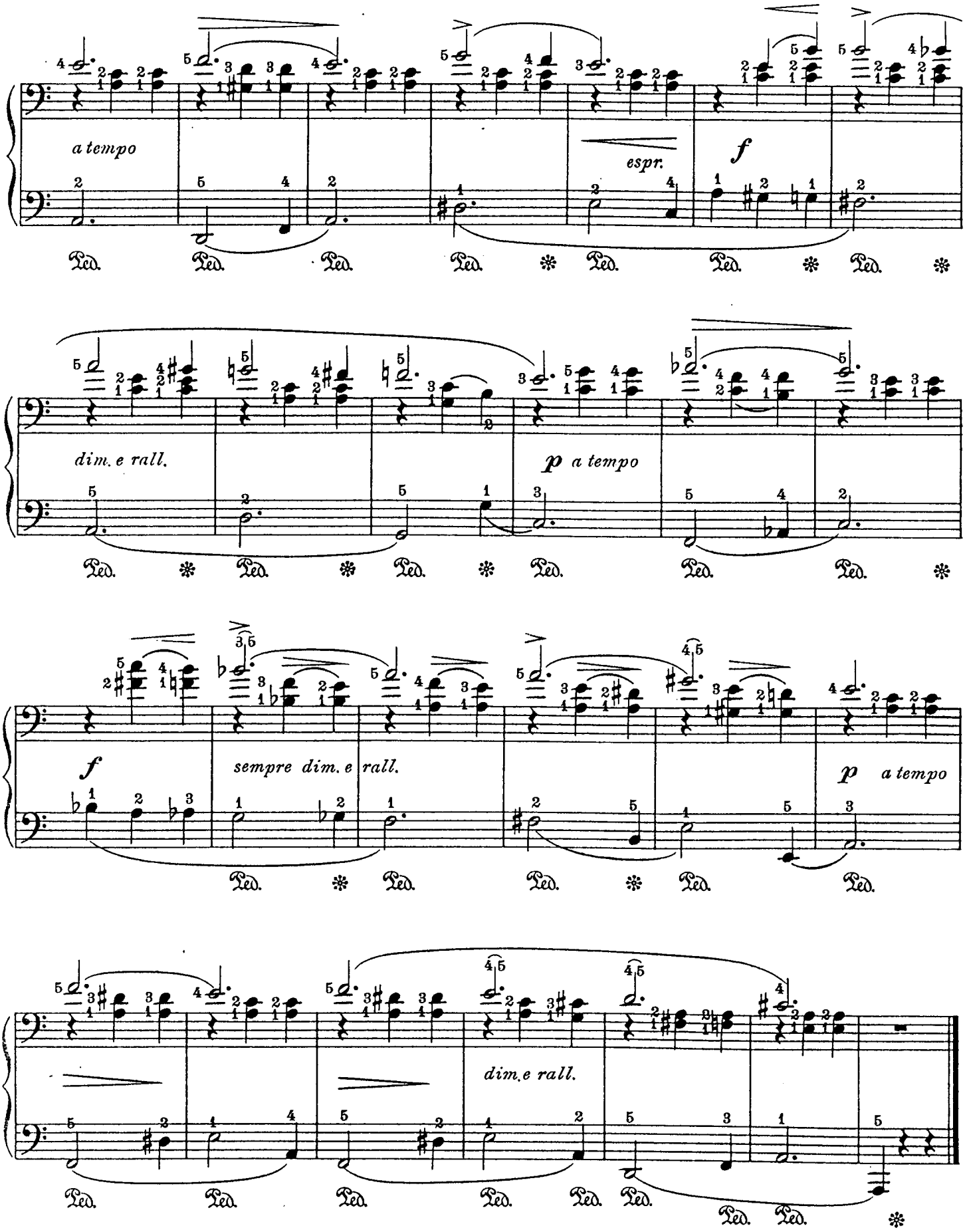
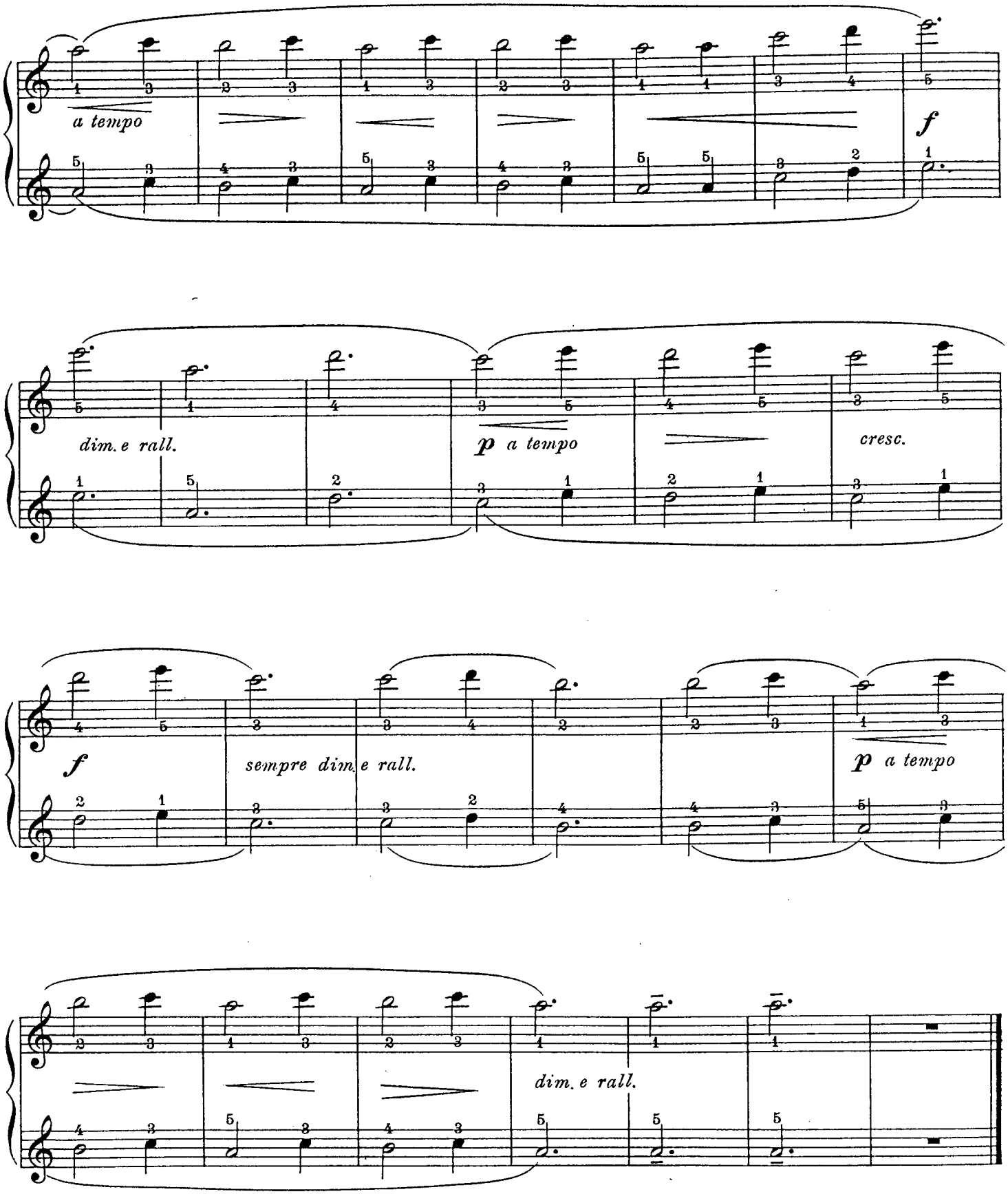

con brio
rall.
p a tempo
più animato f
p leggiero
molto rall.
a tempo subito
molto rall.
a tempo
poco a poco rall.

PRIMO


con brio
rall
p a tempo
f più animato
p leggiero
molto rall.
a tempo subito
molto rall.
a tempo poco
a poco rall.

SECONDO


a tempo
espr.
f
dim. e rall.
p a tempo
f
sempre dim. e rall.
p a tempo
dim. e rall.


a tempo
f
dim. e rall.
p a tempo
cresc.
f
sempre dim. e rall.
p a tempo
dim. e rall.

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 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.

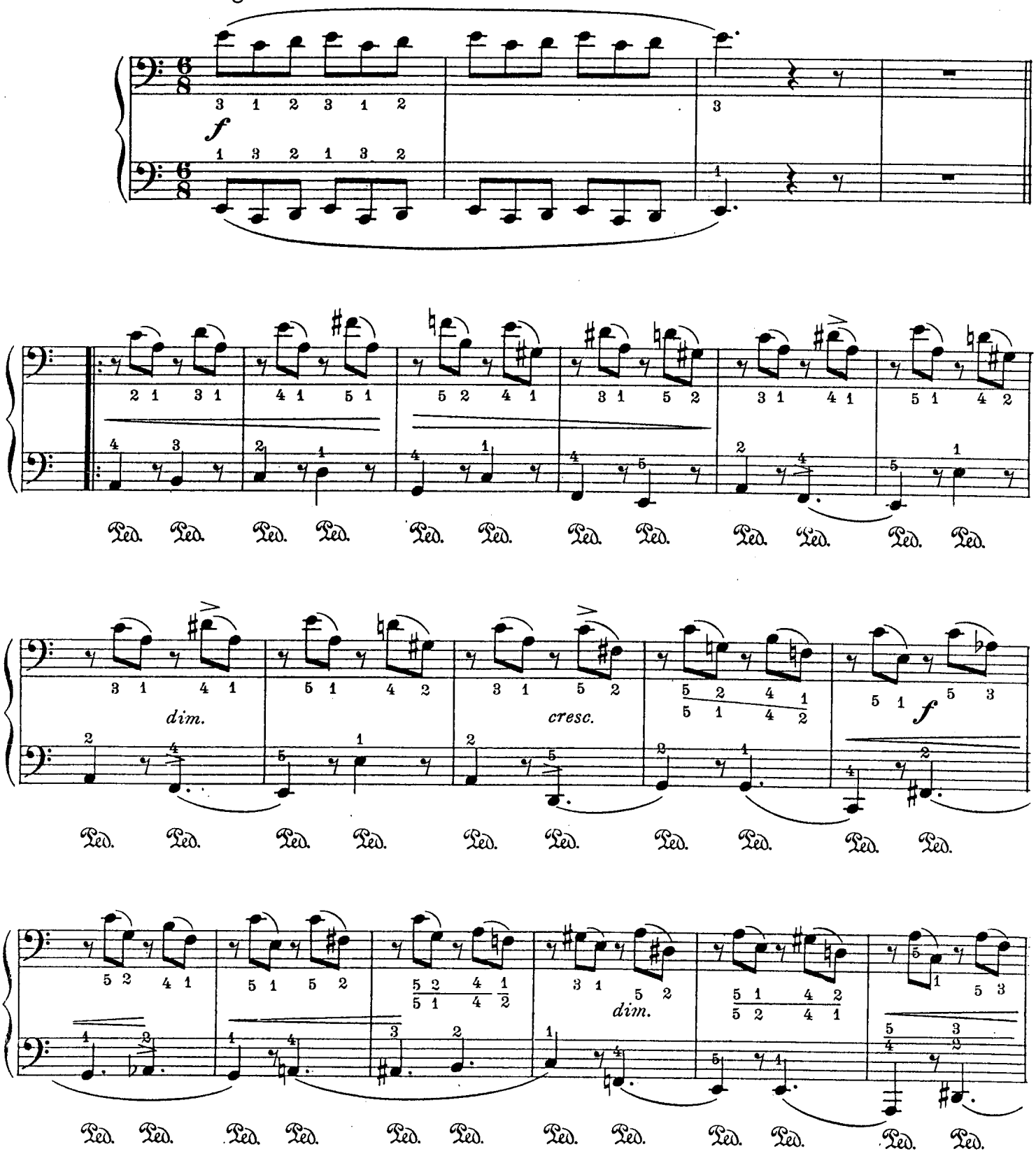
Tarantella

(Italy)

SECONDO

LEOPOLD GODOWSKY

Allegro con fuoco (♩.=104 - 116)



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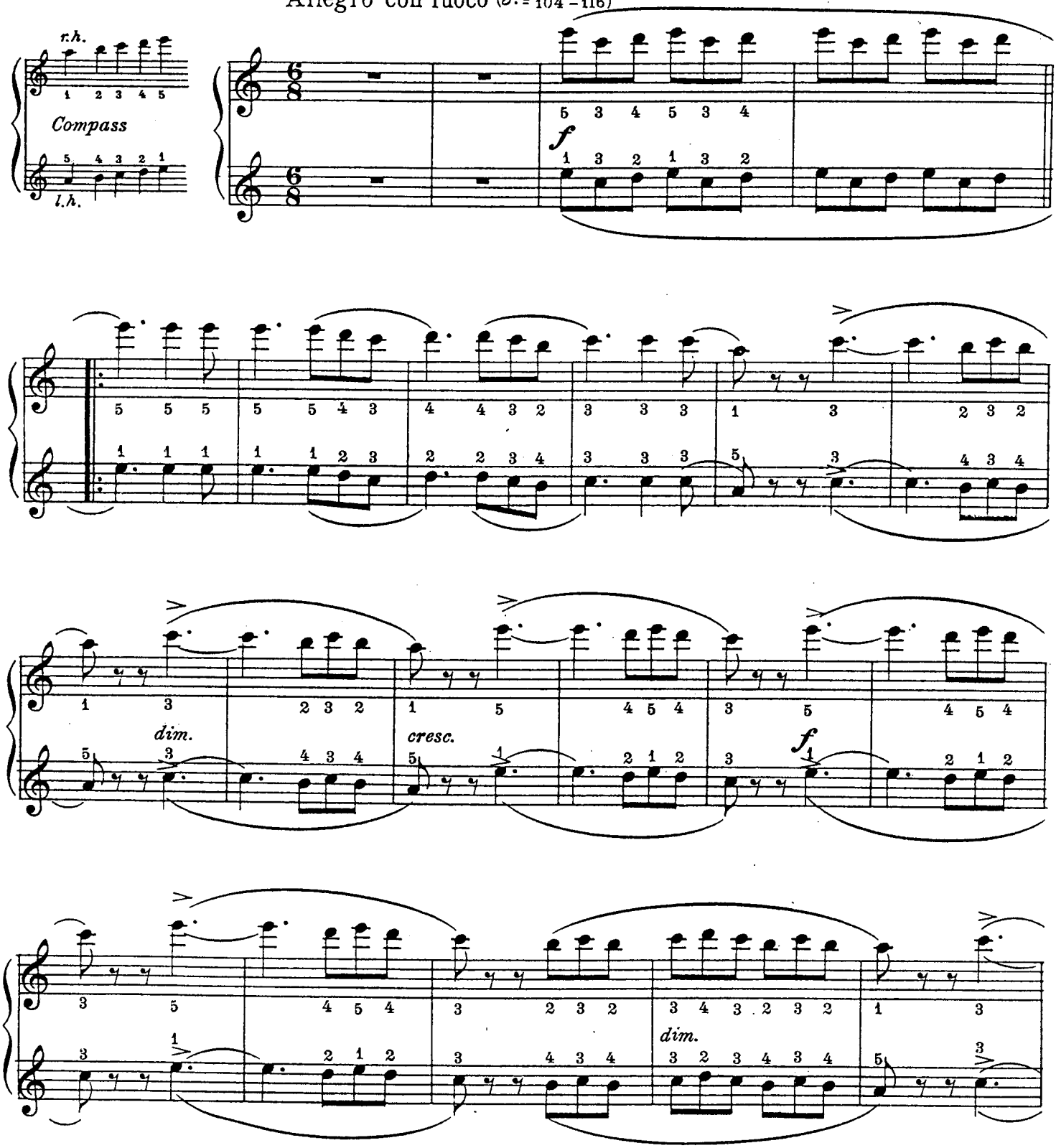
Tarantella

(Italy)

PRIMO

LEOPOLD GODOWSKY

Allegro con fuoco (♩. = 104 – 116)



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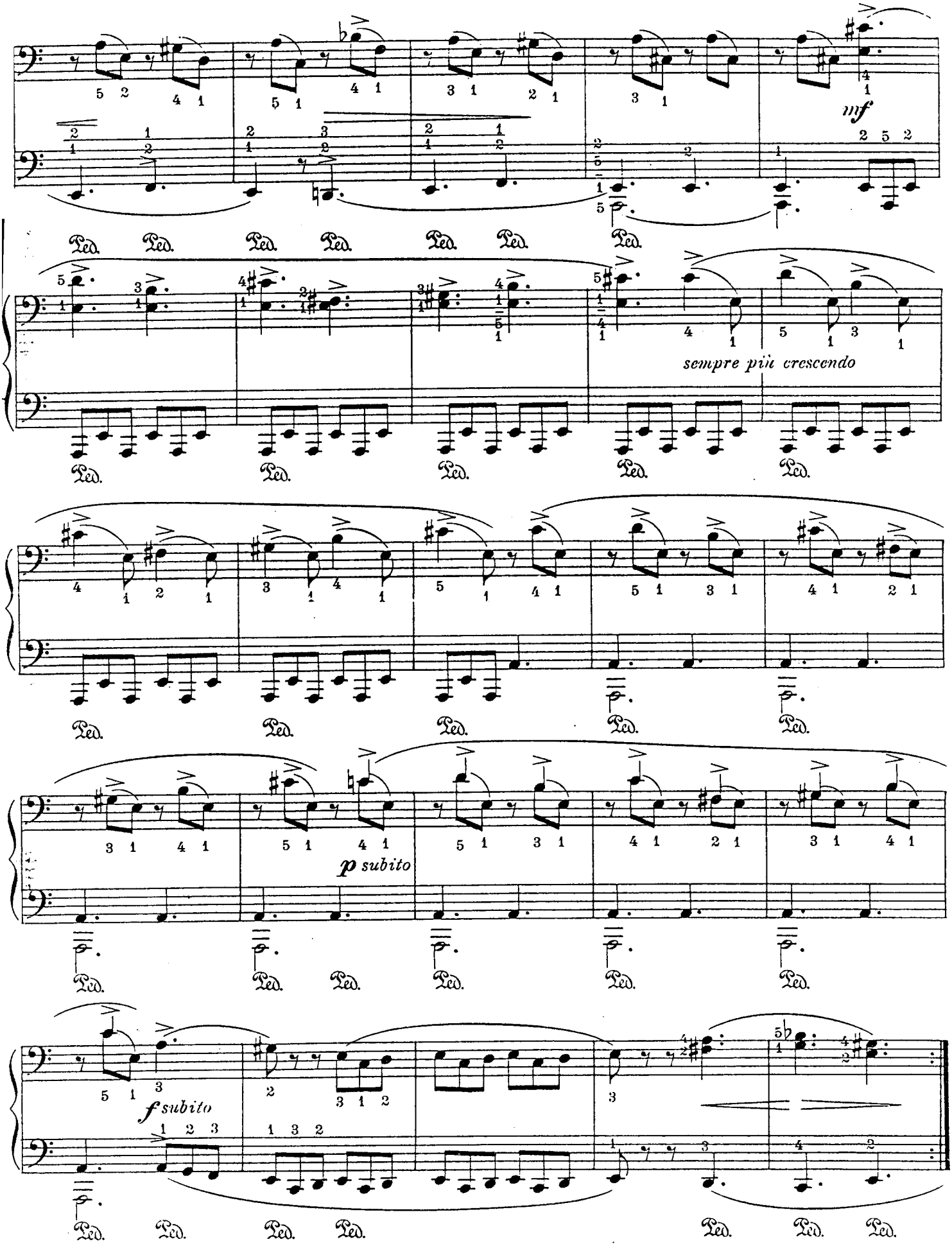
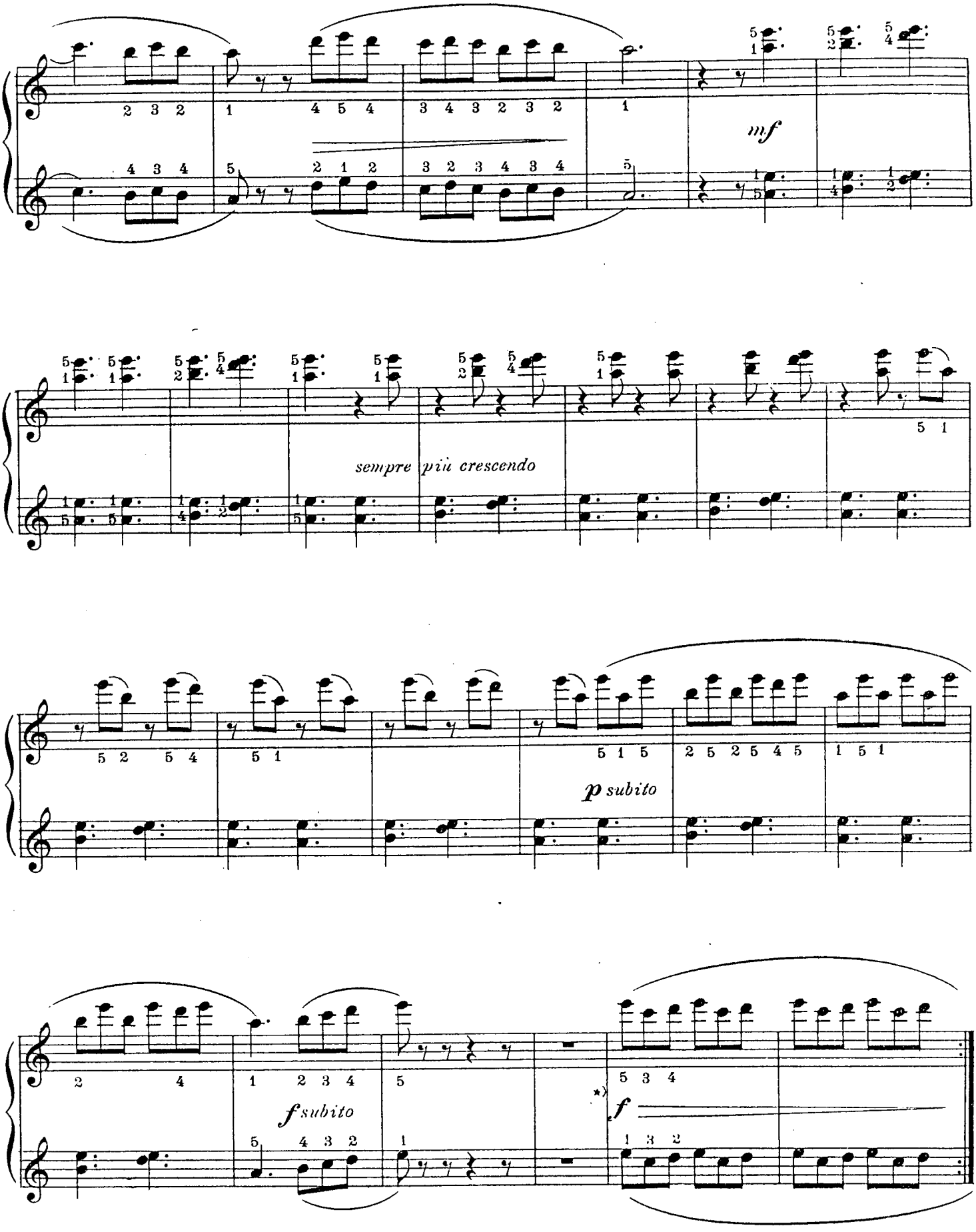
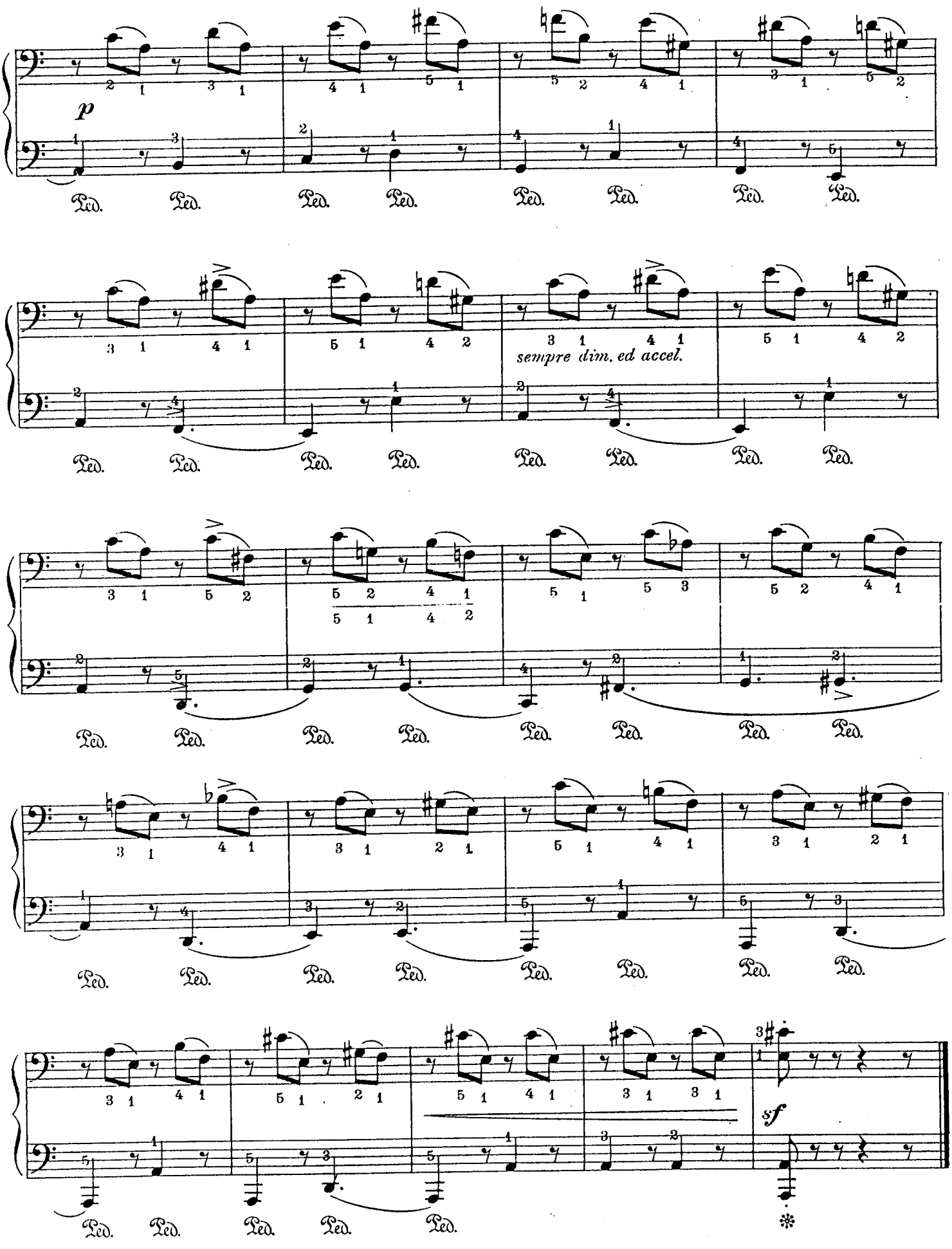
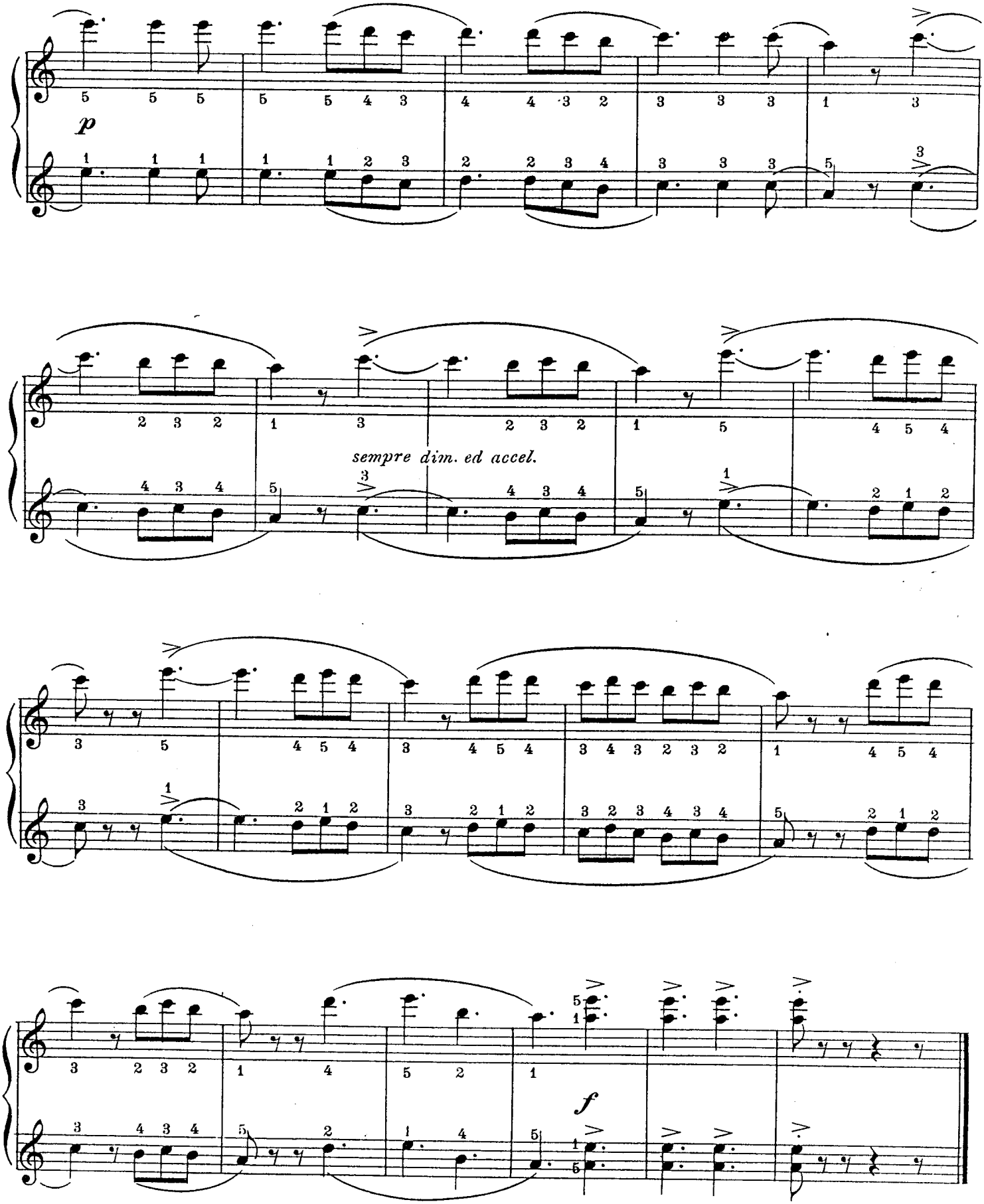

mf
sempre più crescendo
p subito
f subito
Ped.



*) *Prima volta senza diminuendo*


p
sempre dim. ed accel.
sf
Ped.


p
sempre dim. ed accel.
f

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 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 *tzigane* inspiration.

F. H. M.

Csárdás

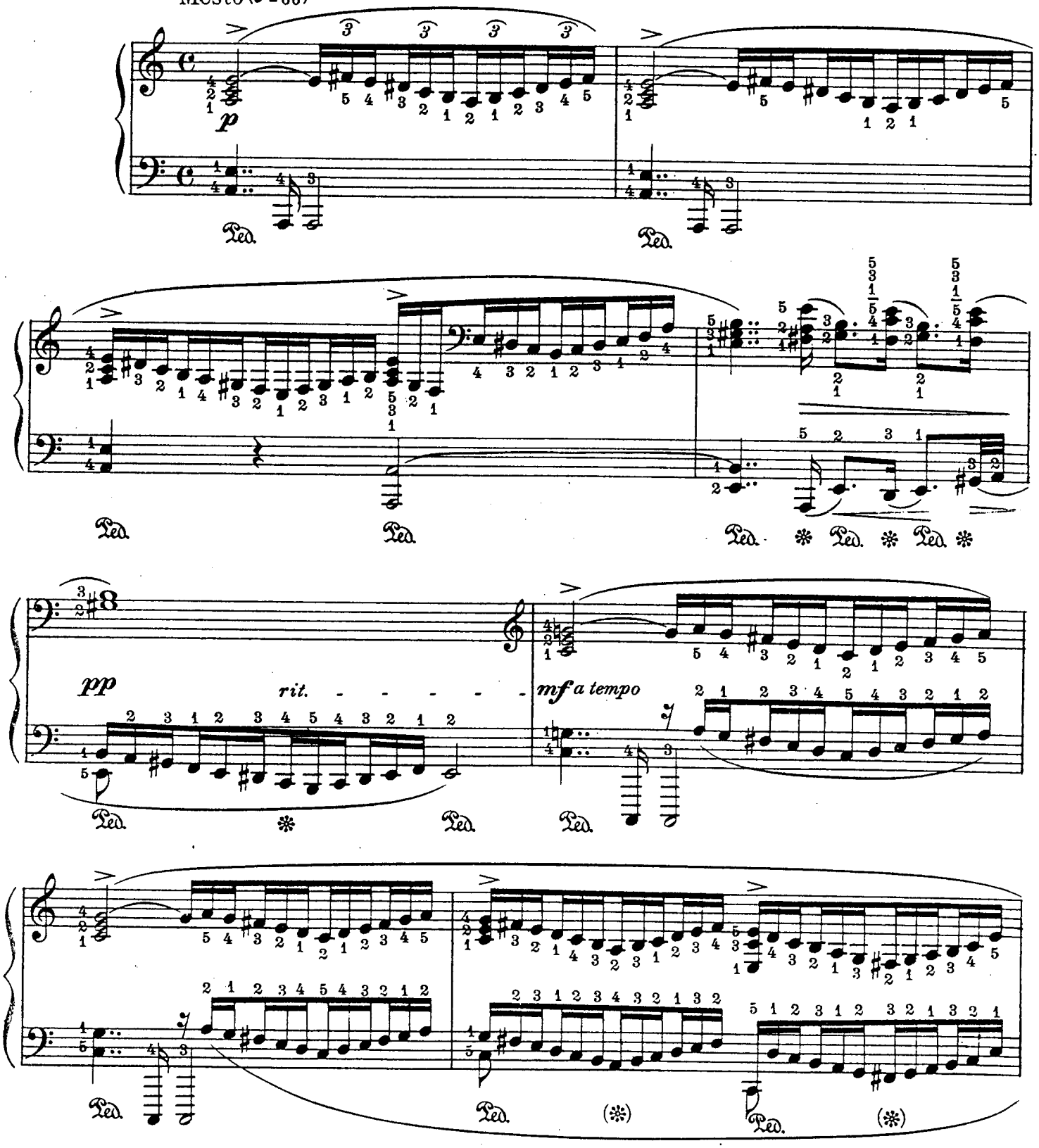
(Hungary)

SECONDO

LASSU

Mesto (♩ = 66)

LEOPOLD GODOWSKY



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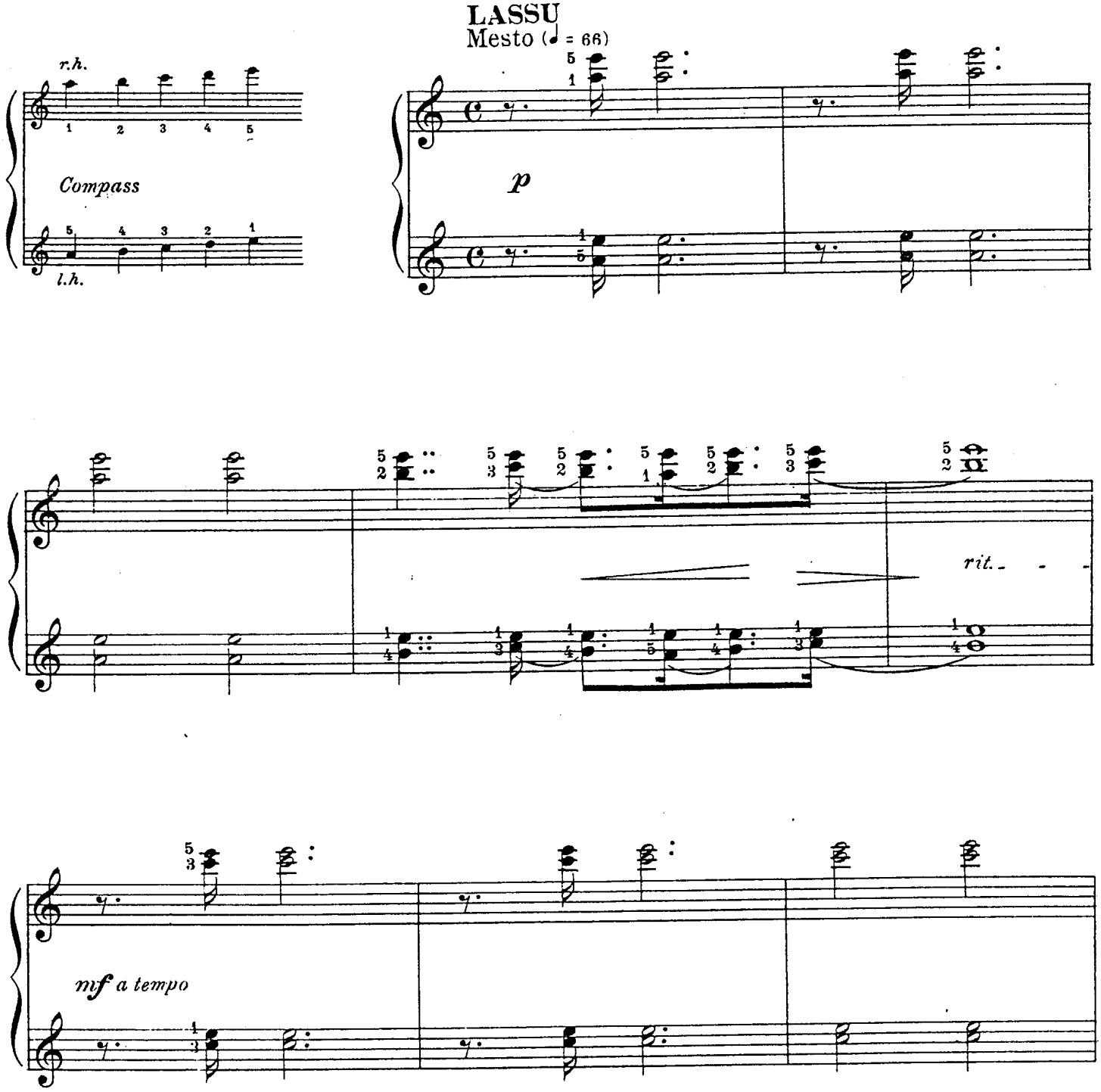
Csárdás

(Hungary)

PRIMO

LEOPOLD GODOWSKY



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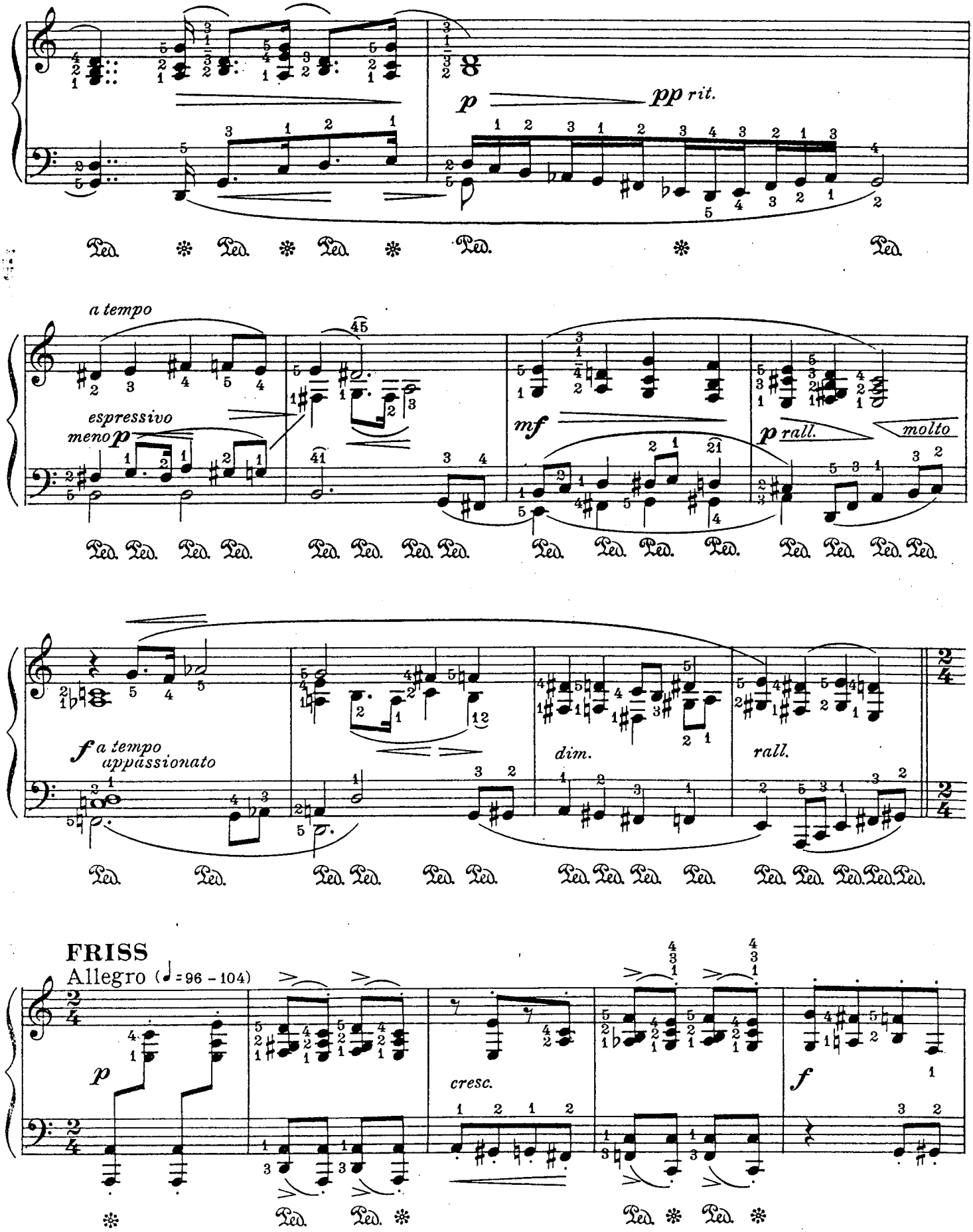
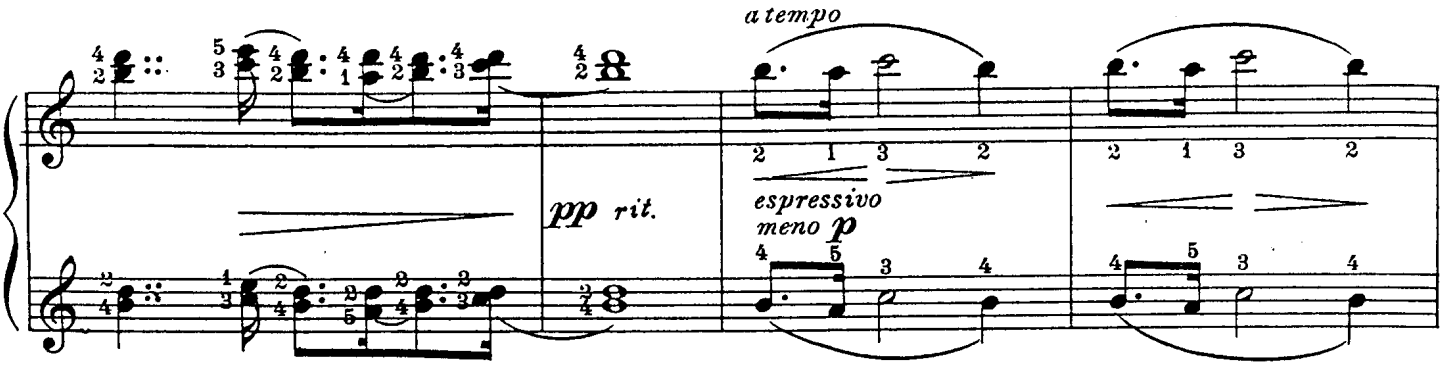
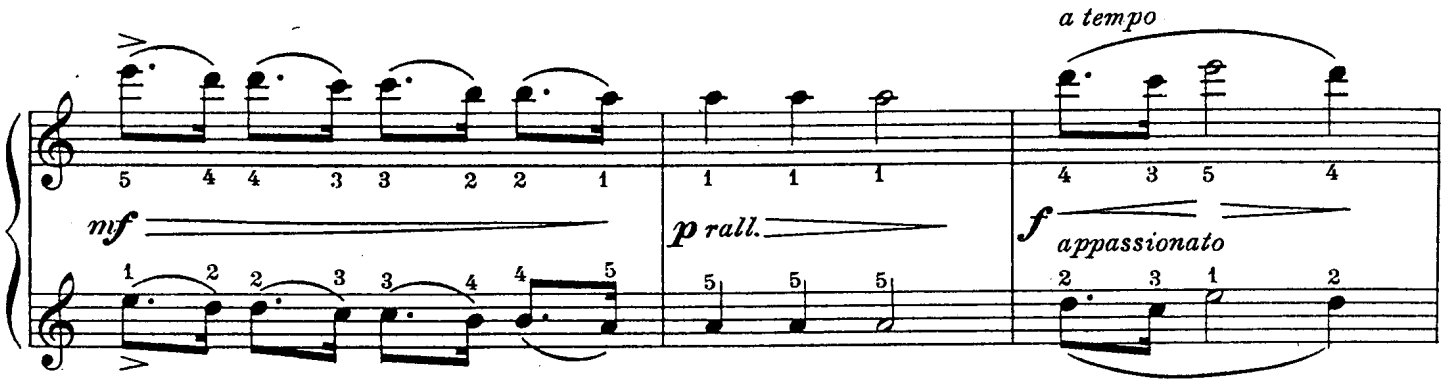
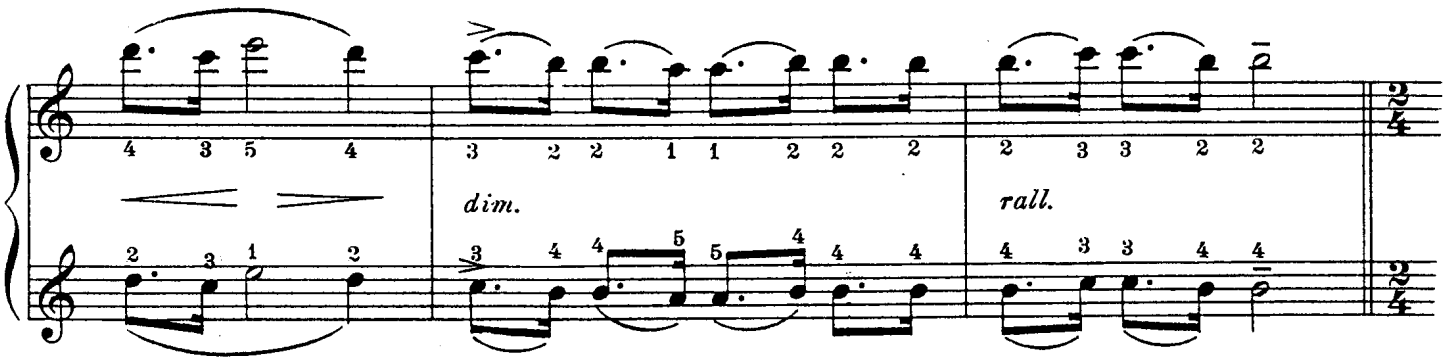

p
pp rit.
a tempo
espressivo
meno p
mf
p rall.
molto
f a tempo
appassionato
dim.
rall.
FRISS
Allegro (♩= 96 - 104)
p
cresc.
f

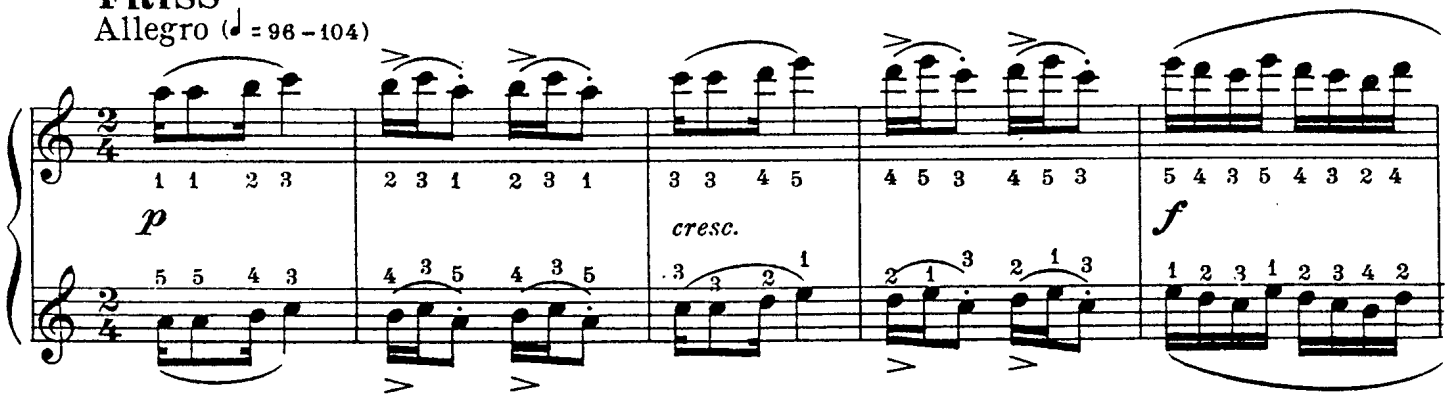


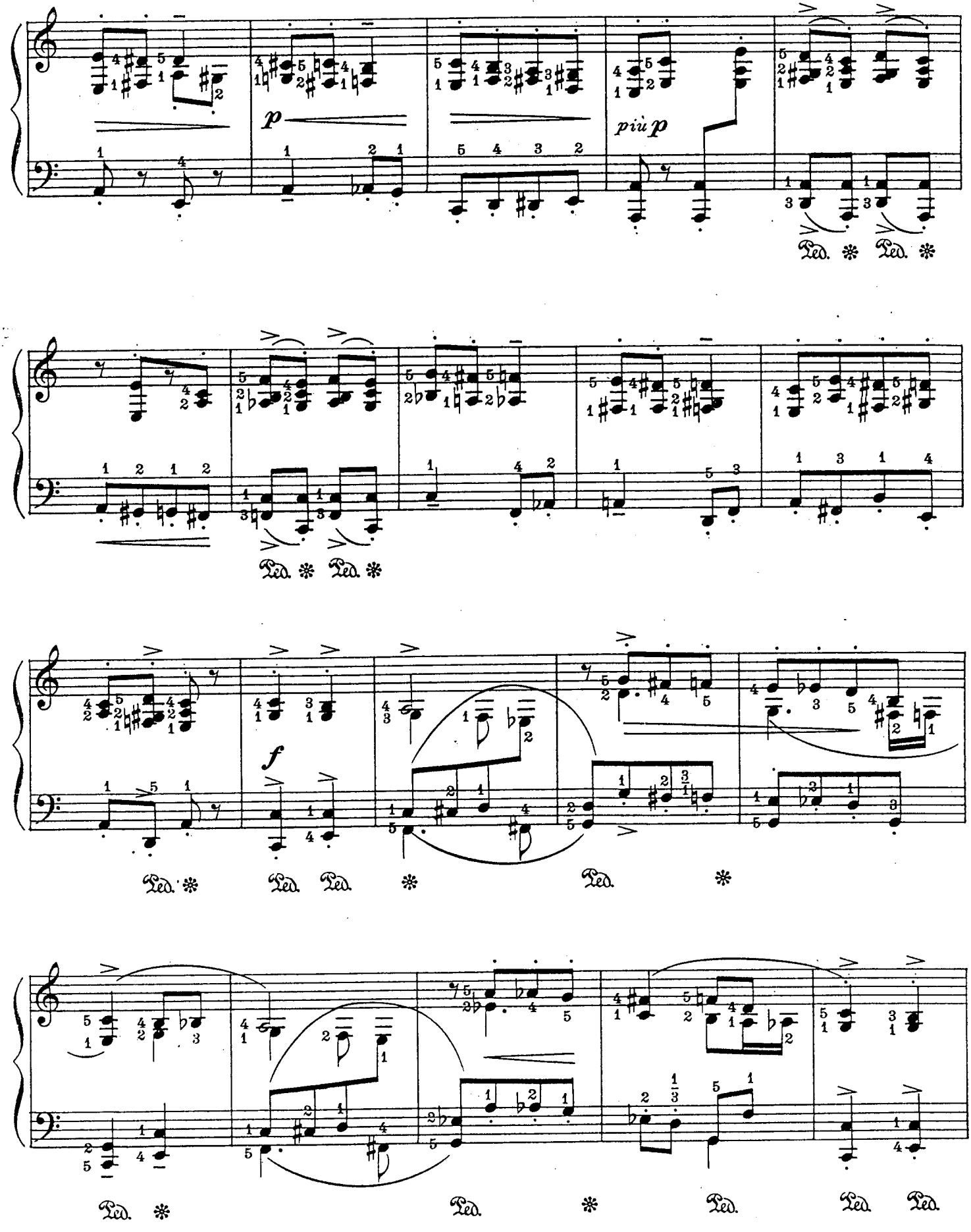


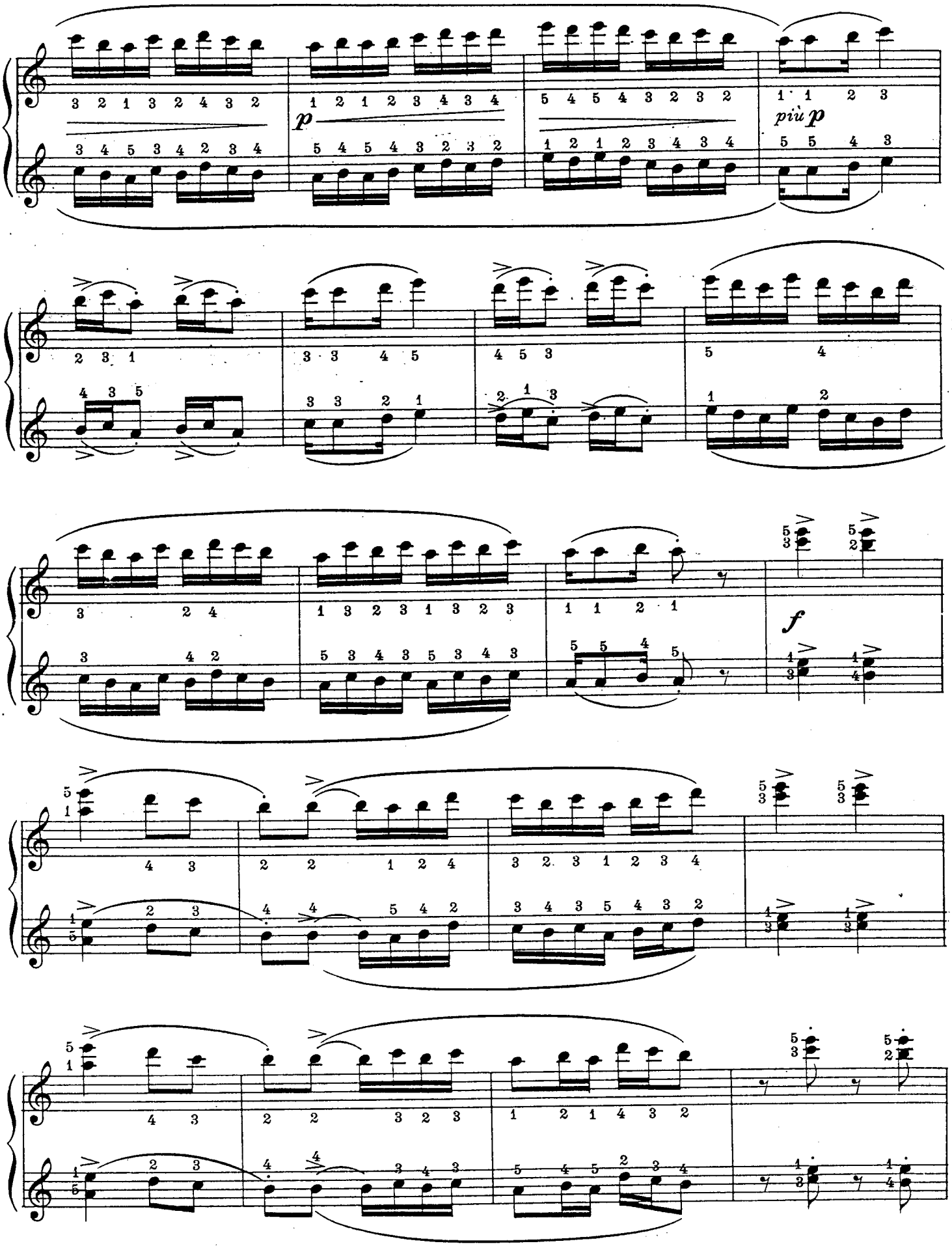


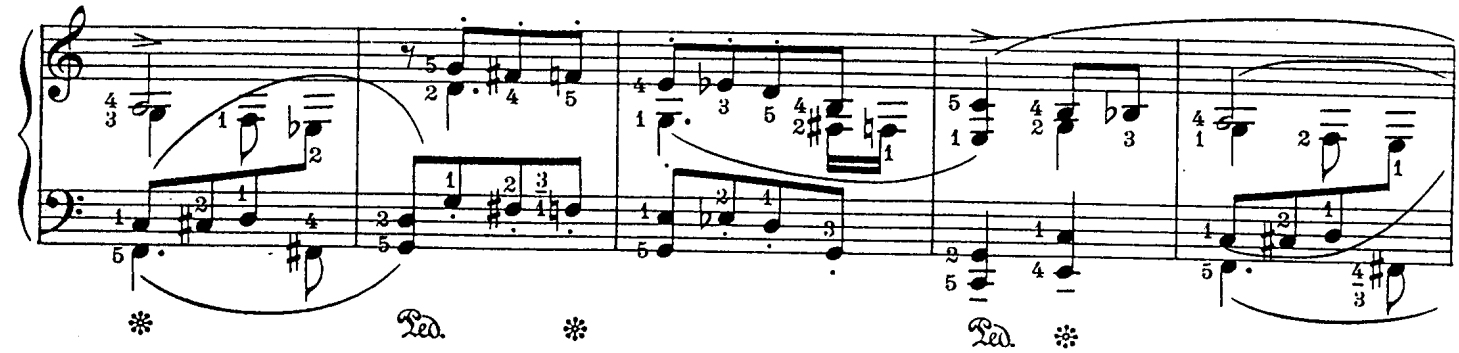
FRISS

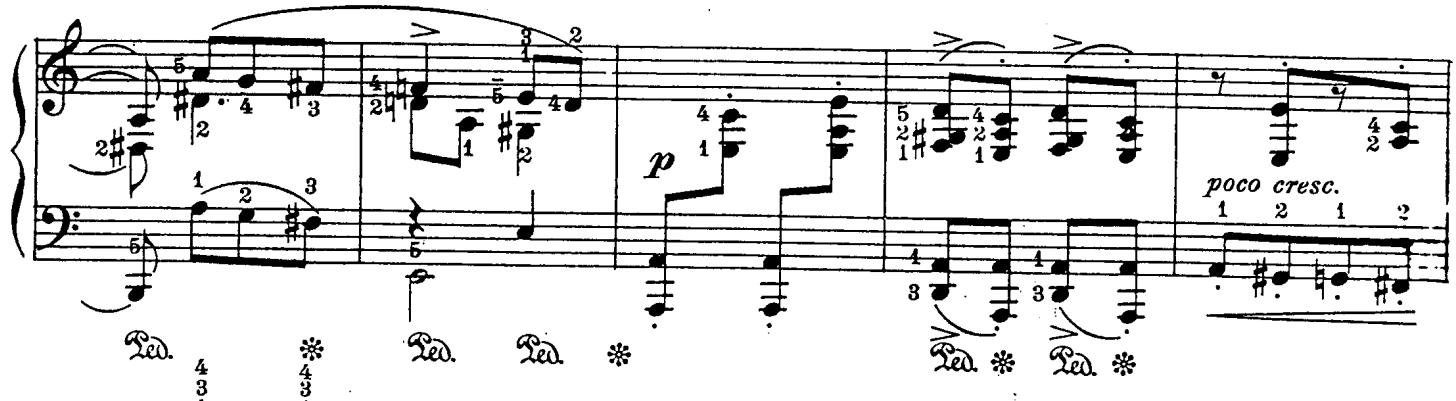
Allegro (♩ = 96 – 104)

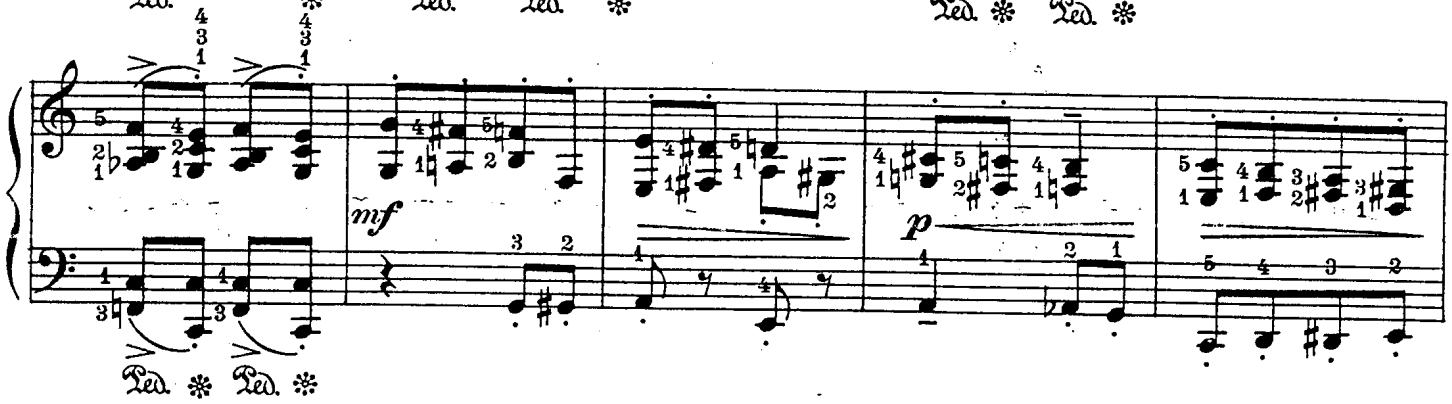


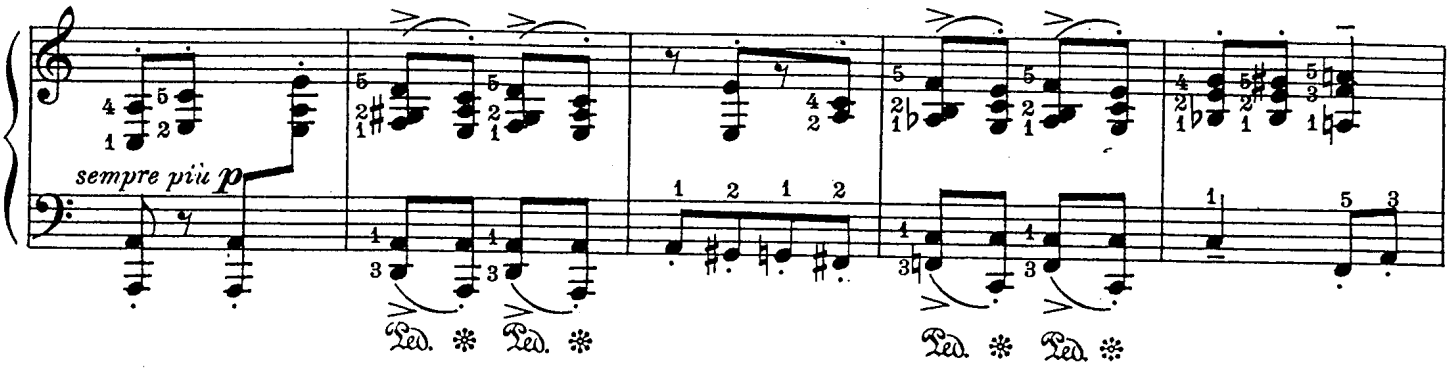

p
più p
f

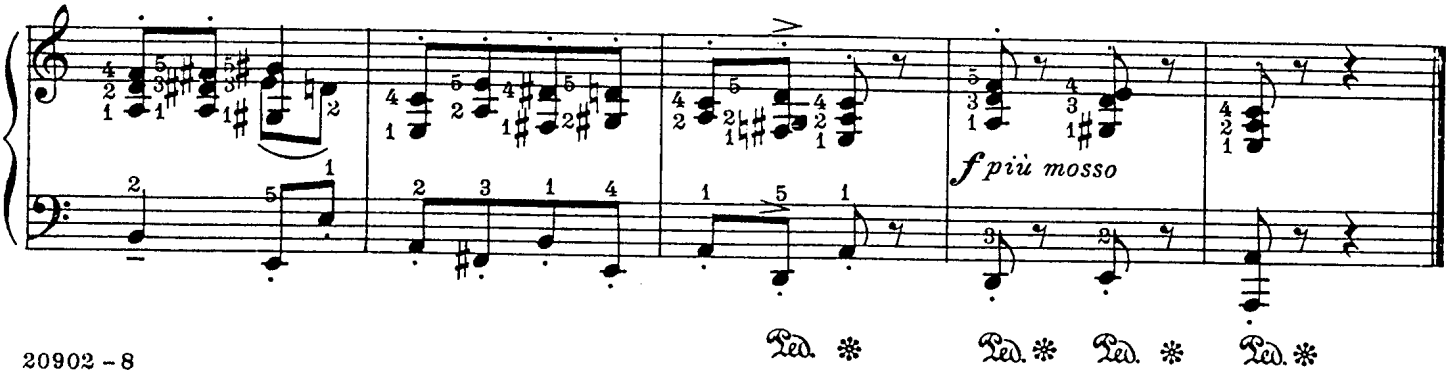

p
più p
f

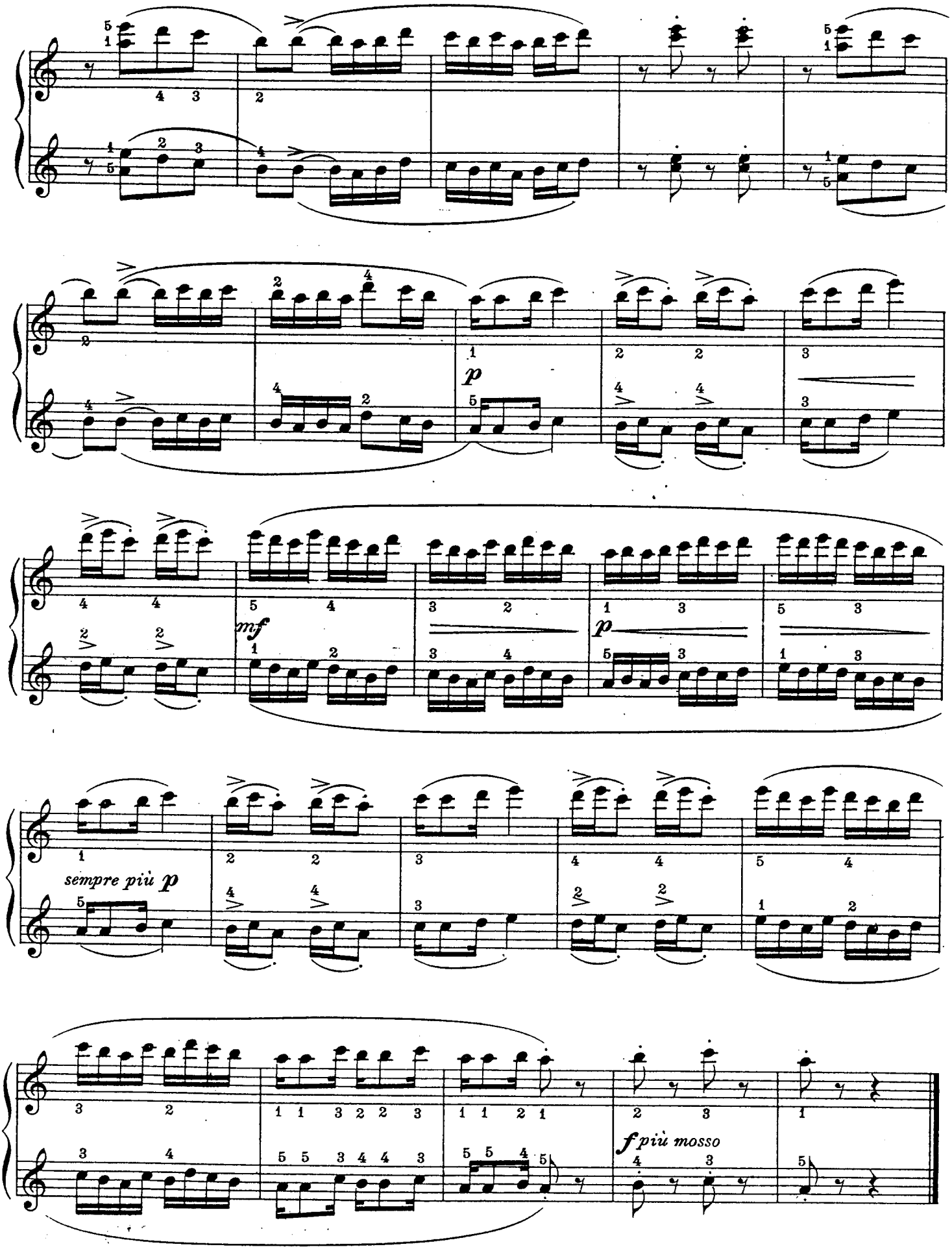

Ped. ✻
Ped. ✻


Ped. ✻
Ped. Ped. ✻
p
poco cresc.
Ped. ✻ Ped. ✻


mf
p
Ped. ✻ Ped. ✻


sempre più p
Ped. ✻ Ped. ✻
Ped. ✻ Ped. ✻


f più mosso
Ped. ✻
Ped. ✻ Ped. ✻ Ped. ✻


p
mf
p
sempre più p
f più mosso

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, 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.

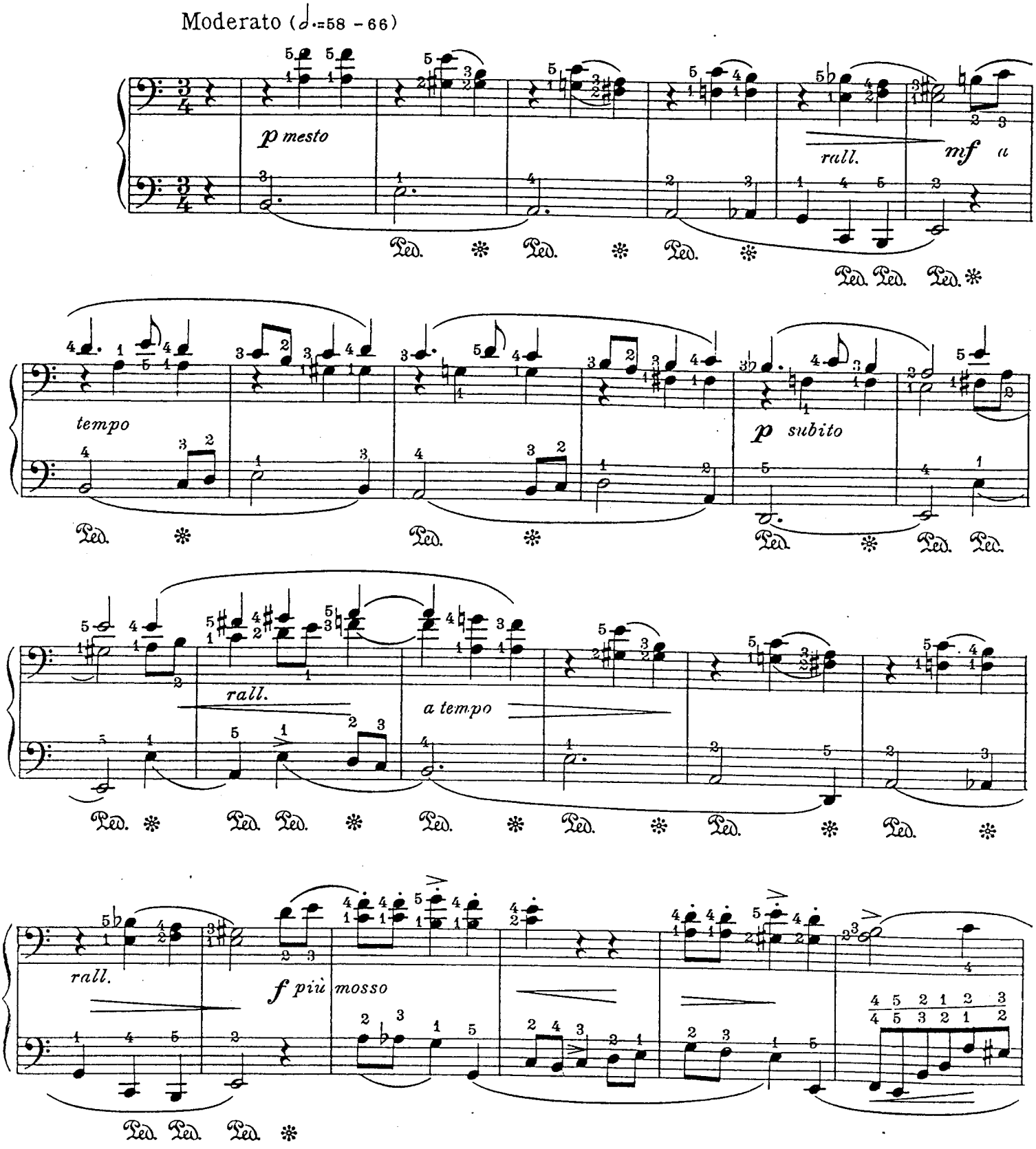
Mazurka

(Chopinesque)

SECONDO

LEOPOLD GODOWSKY

Moderato (♩.=58 - 66)



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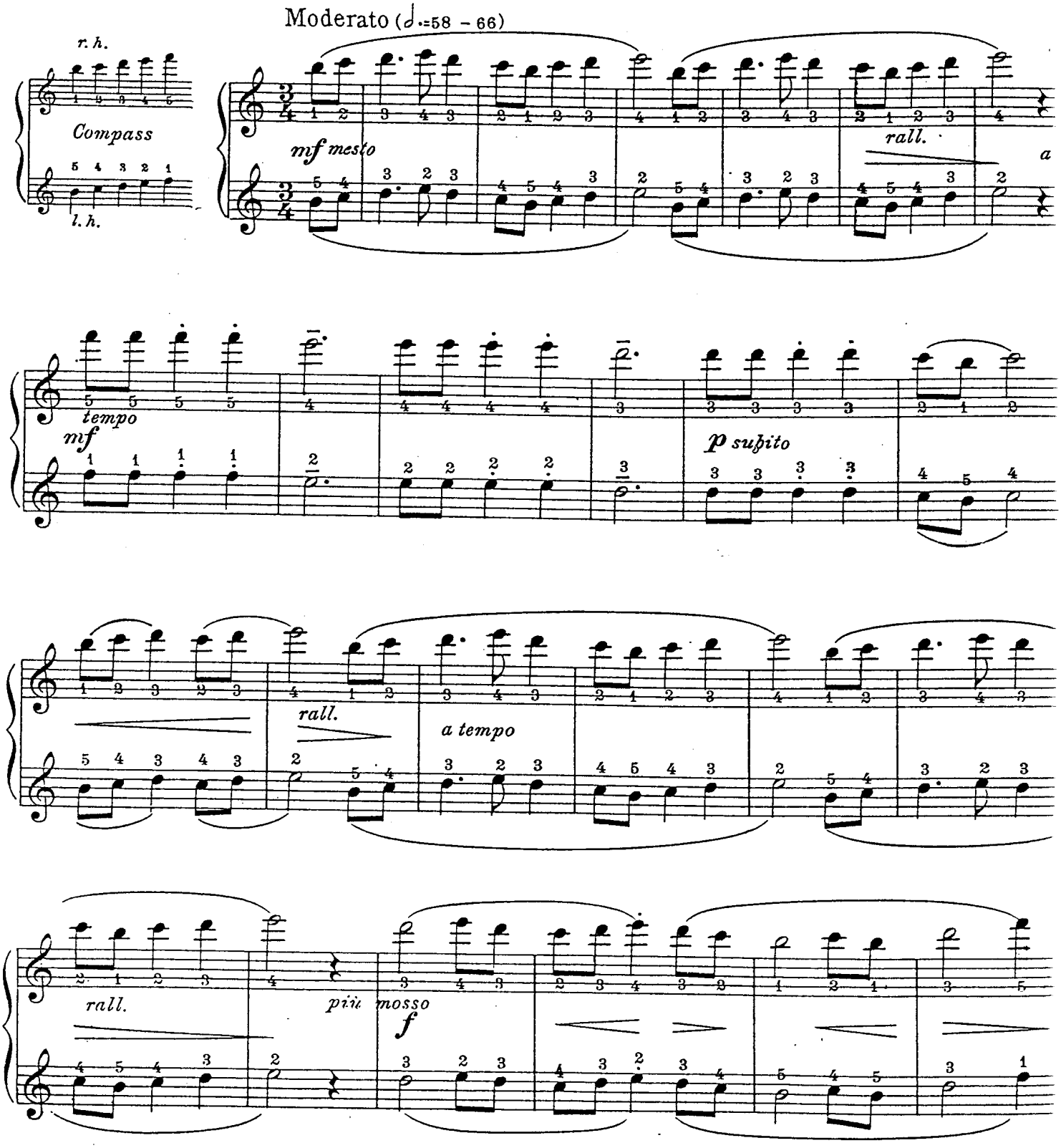
Mazurka

(Chopinesque)

PRIMO

LEOPOLD GODOWSK



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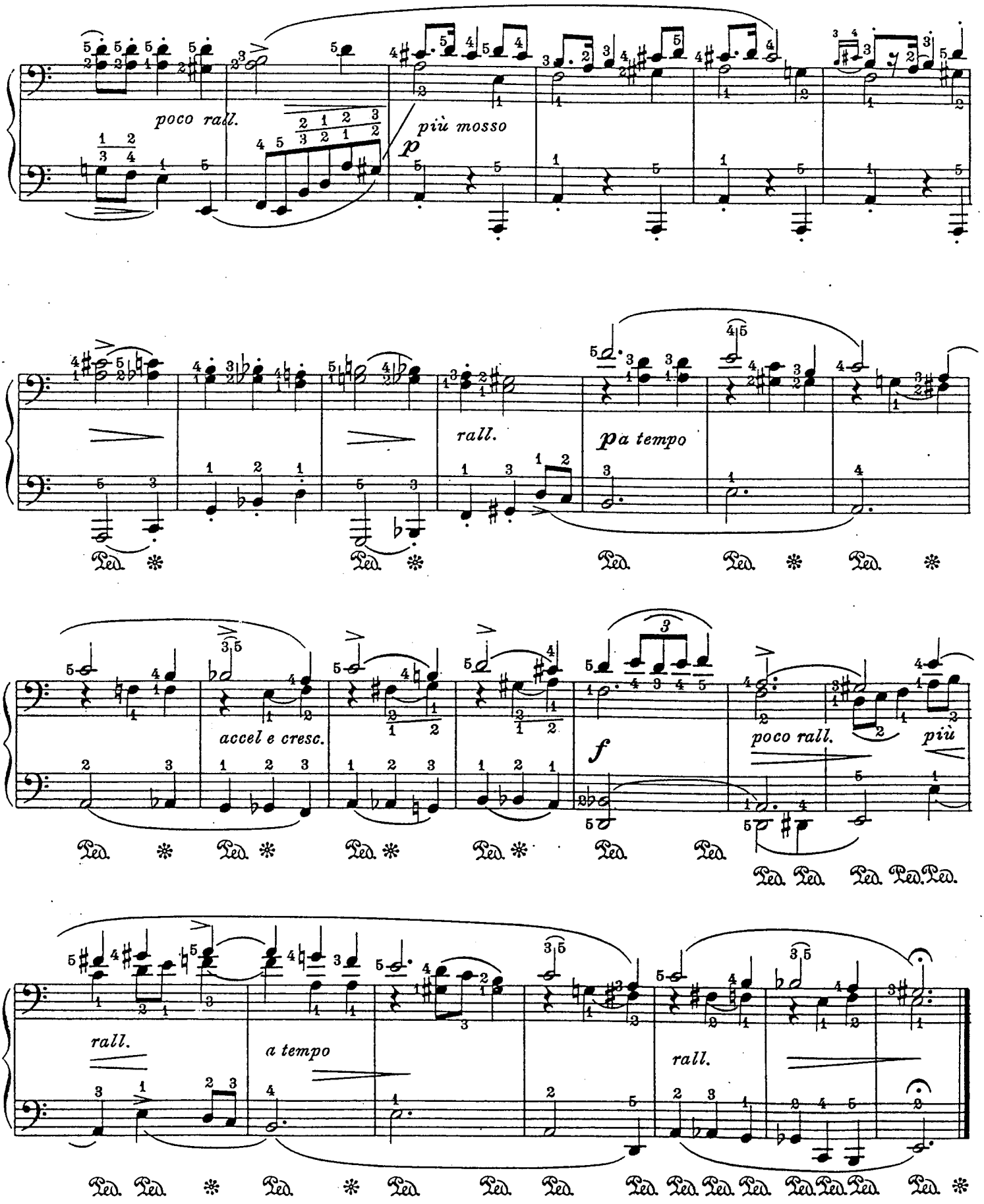
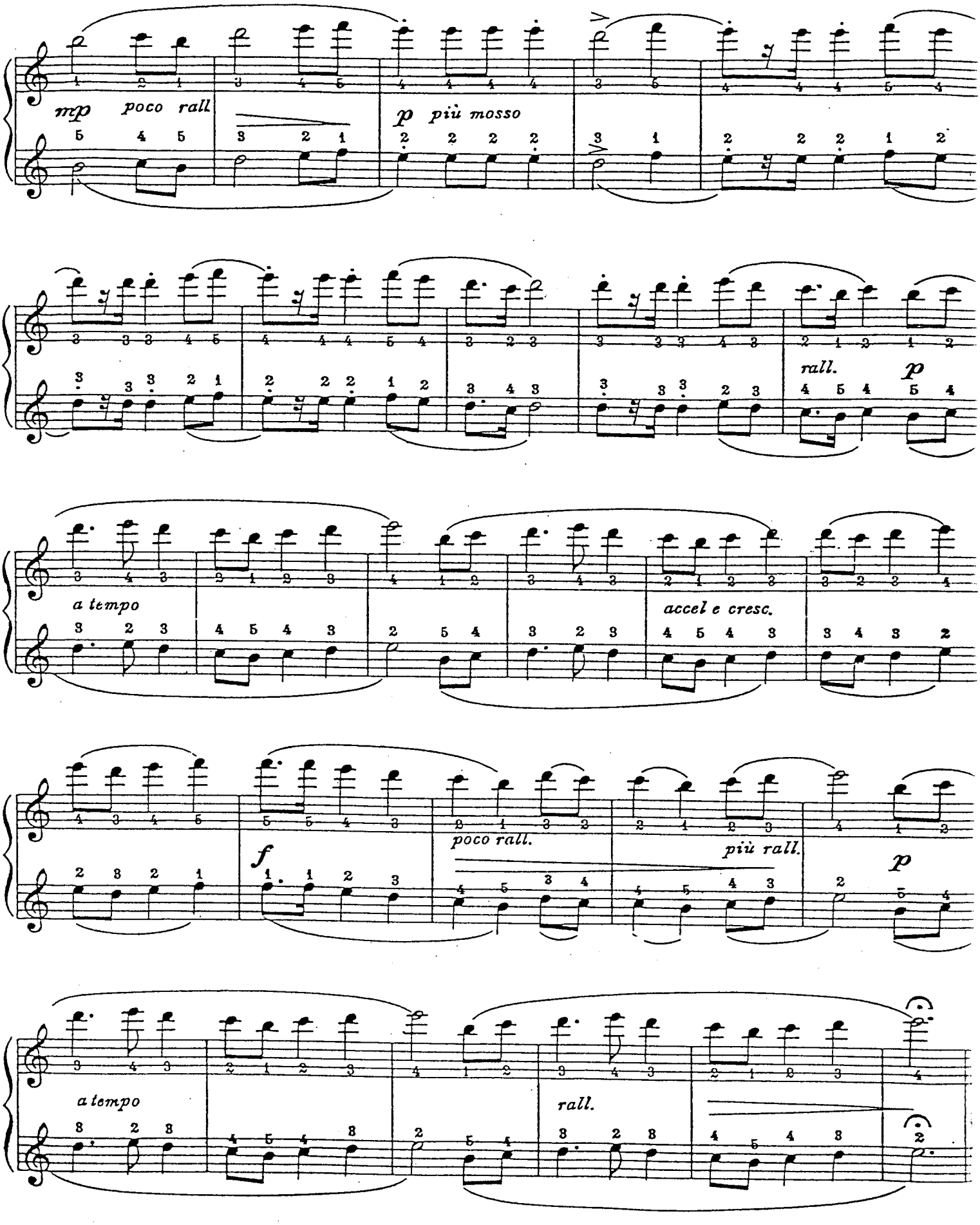

poco rall.
più mosso
p
rall.
a tempo
accel e cresc.
f
poco rall.
più
rall.
a tempo
rall.

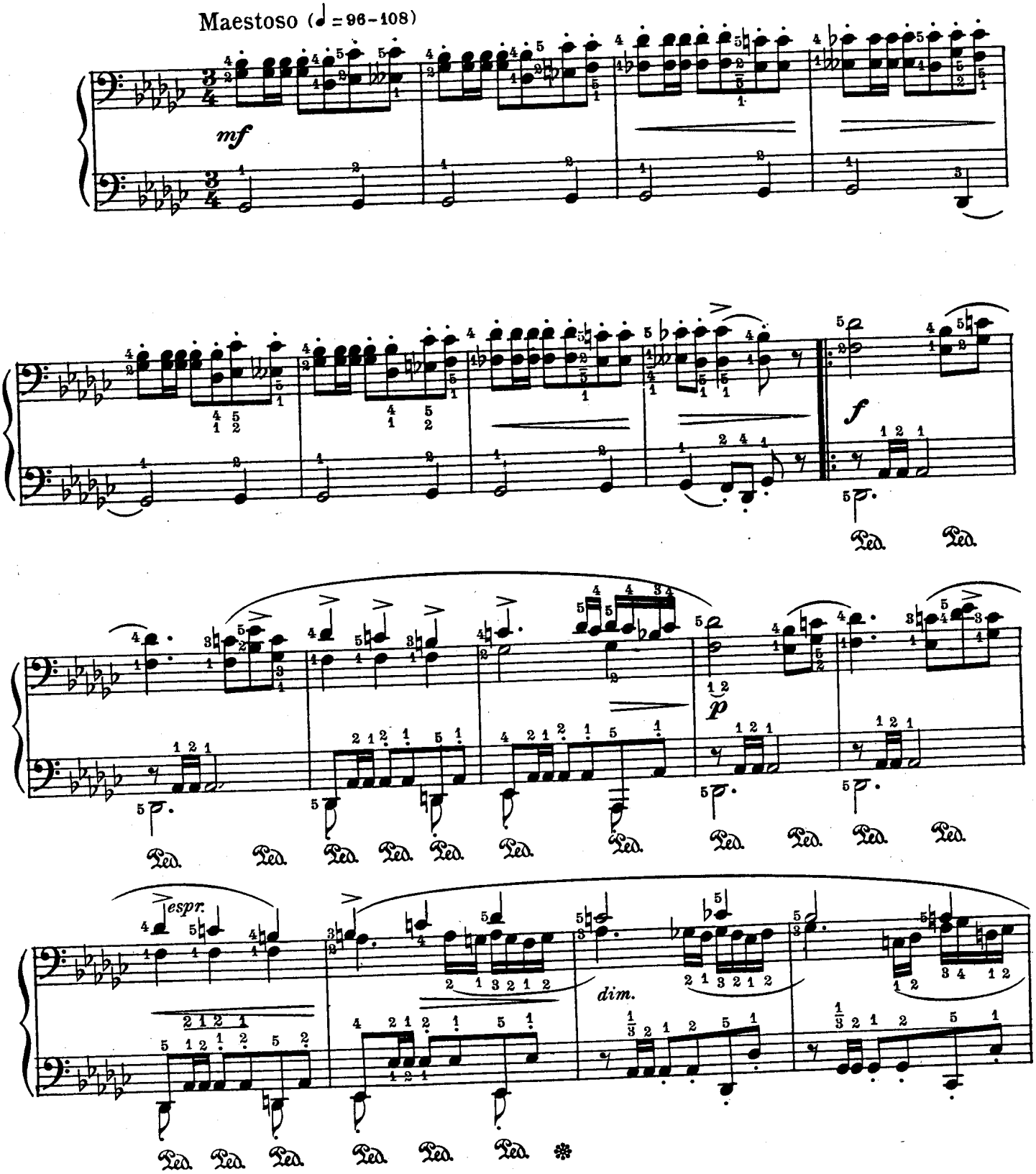

mp poco rall
p più mosso
rall.
p
a tempo
accel e cresc.
f
poco rall.
più rall.
p
a tempo
rall.

Polonaise

(Poland)

SECONDO

LEOPOLD GODOWSKY



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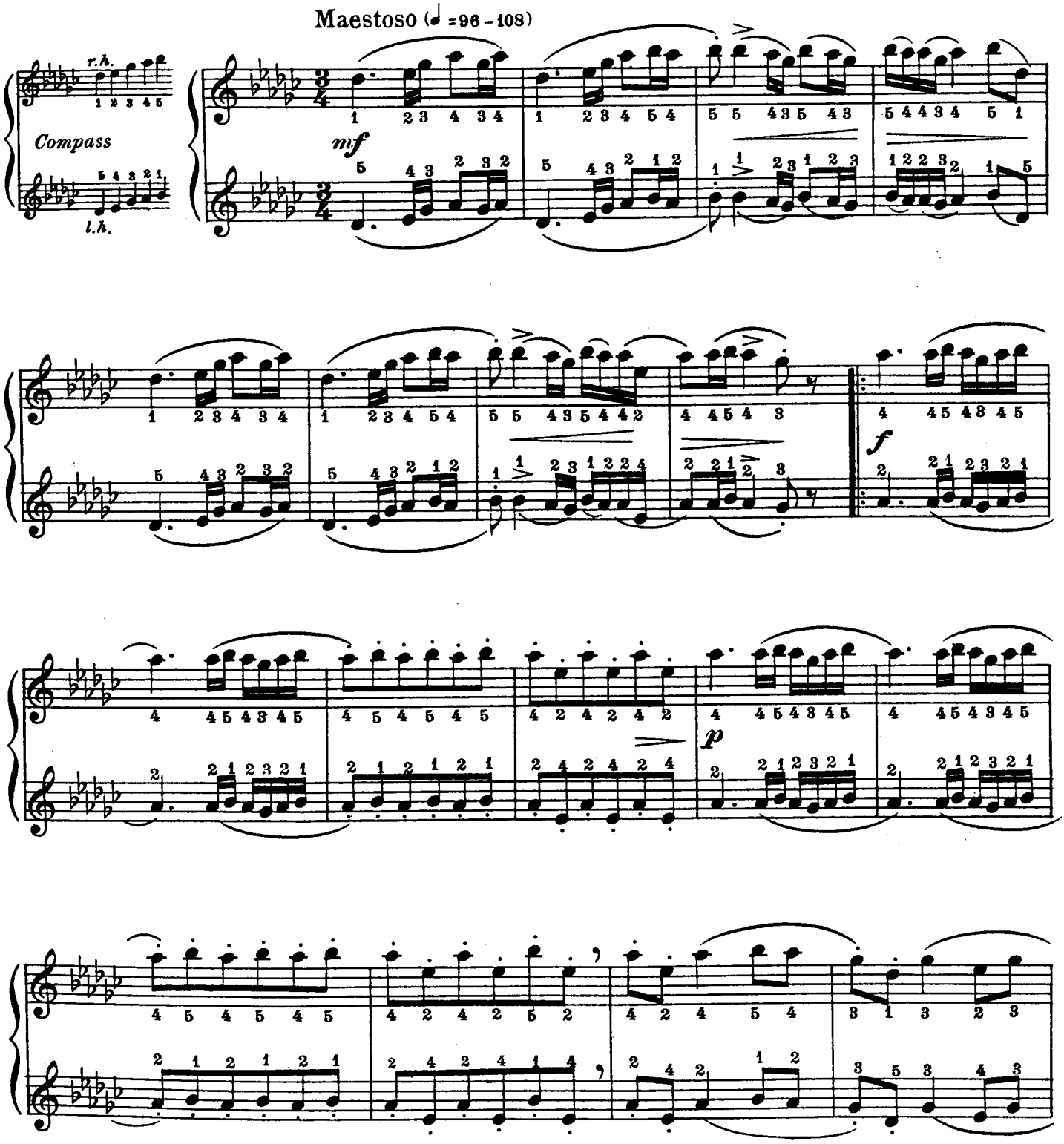
Polonaise

(Poland)

PRIMO

LEOPOLD GODOWSKY



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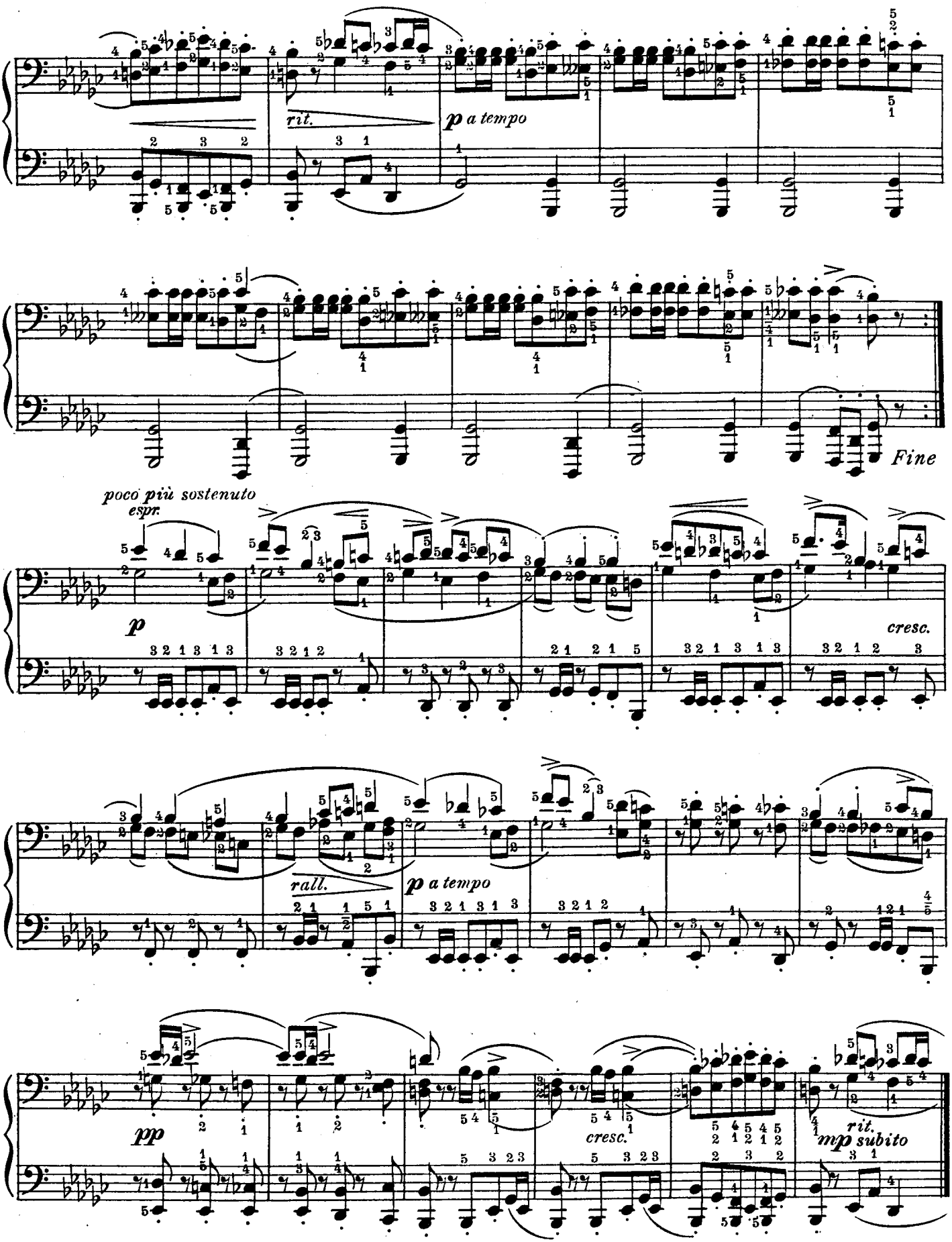
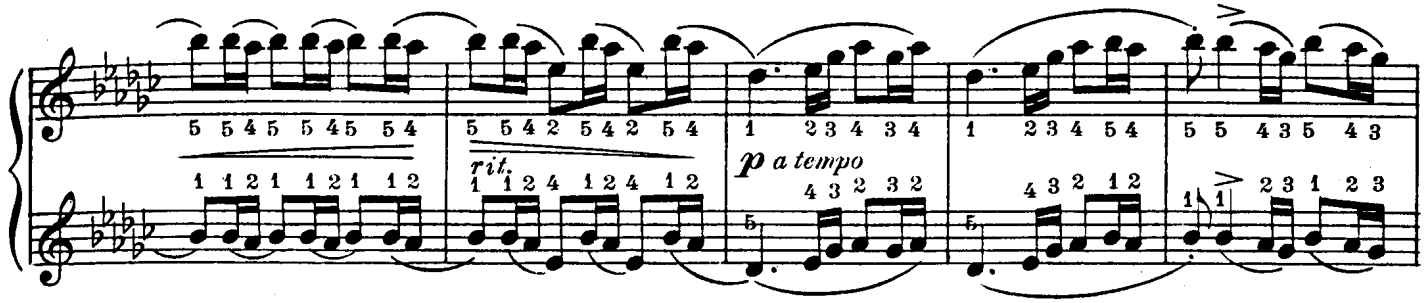
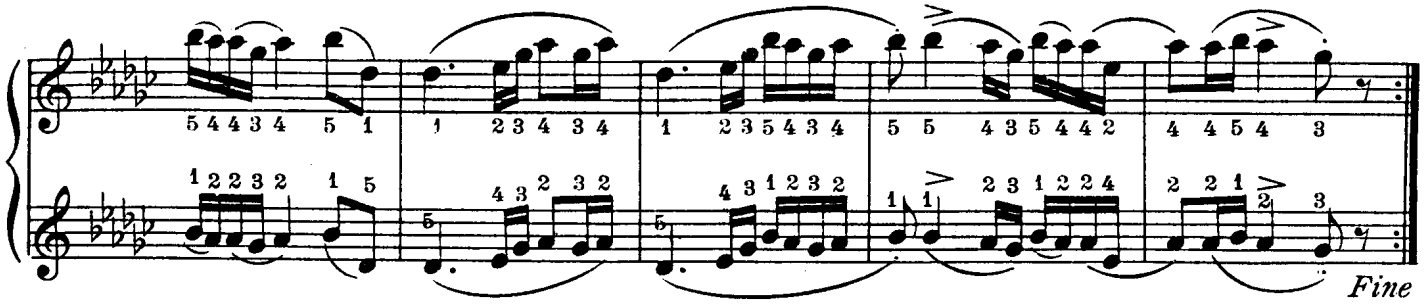
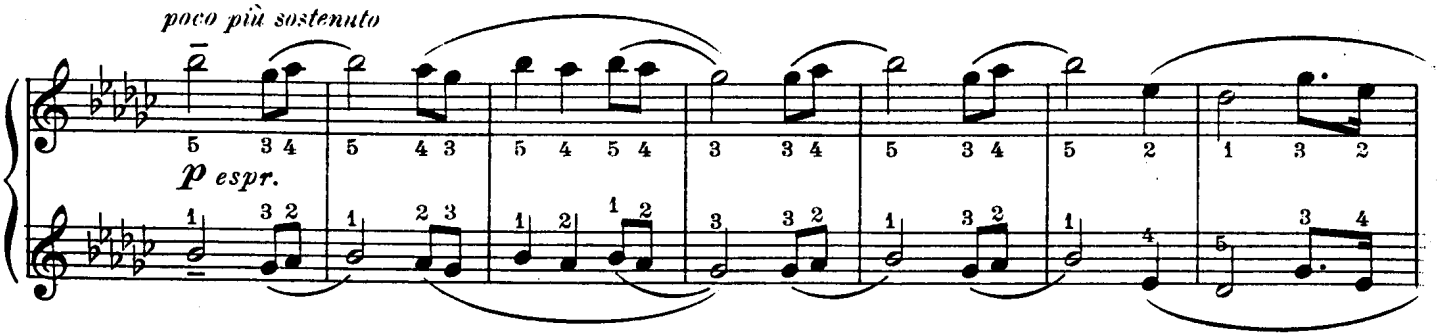
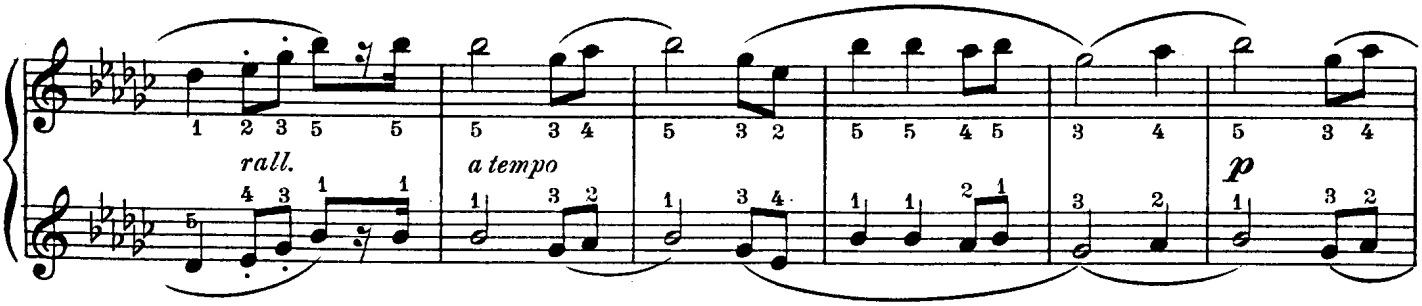


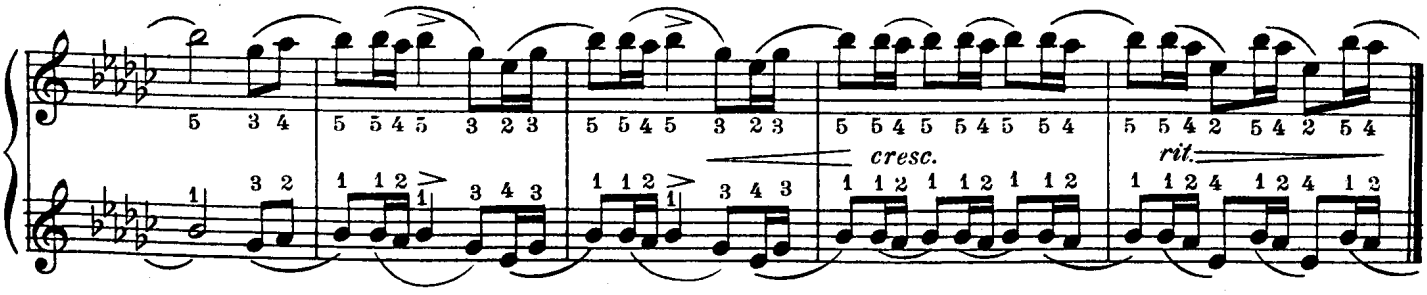
Polonaise Da Capo al Fine senza ripetizione











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.

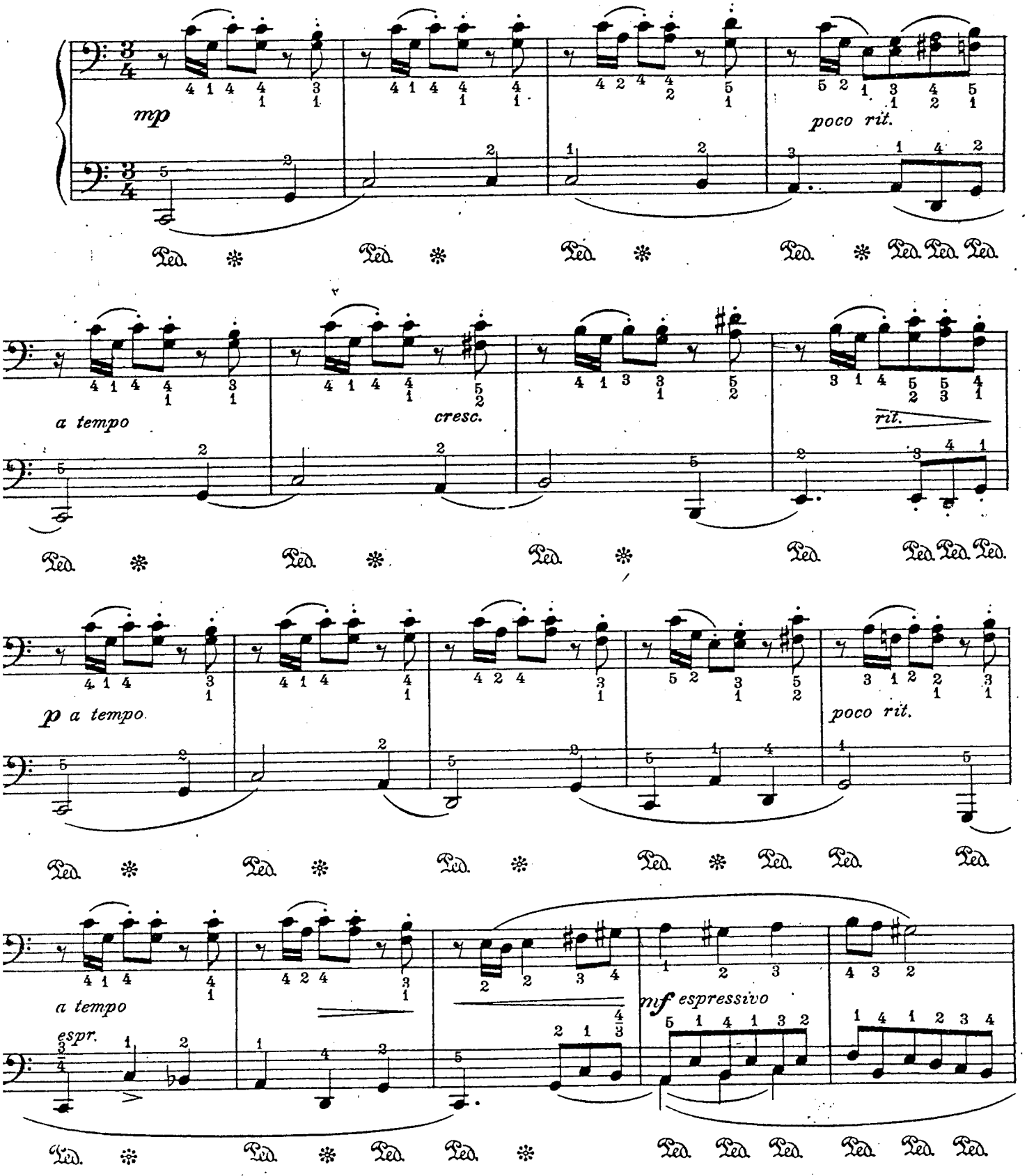
F.H.M.

Serenade

SECONDO

LEOPOLD GODOWSKY

Allegretto (♩ = 100-108)



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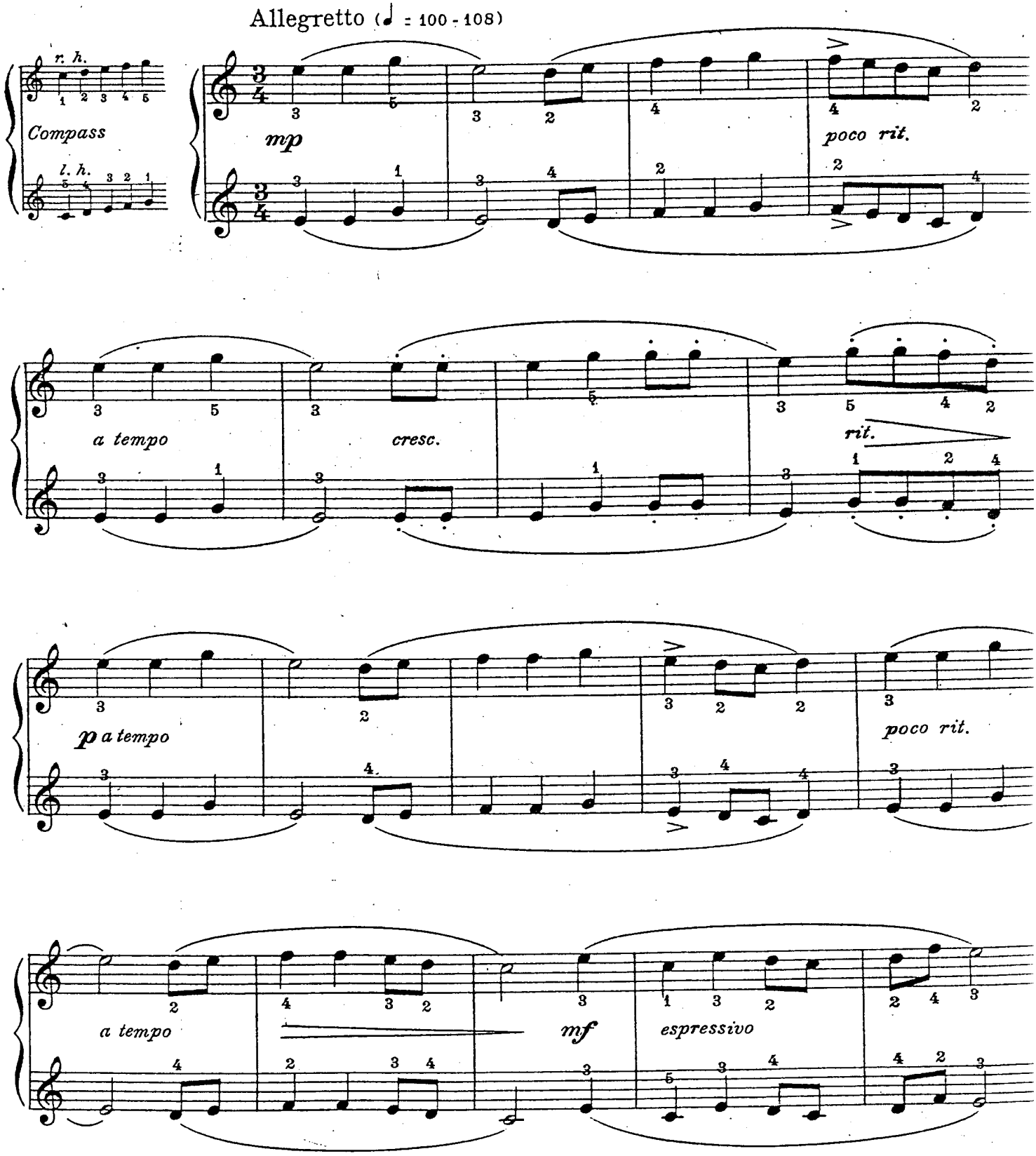
Serenade

PRIMO

LEOPOLD GODOWSKY



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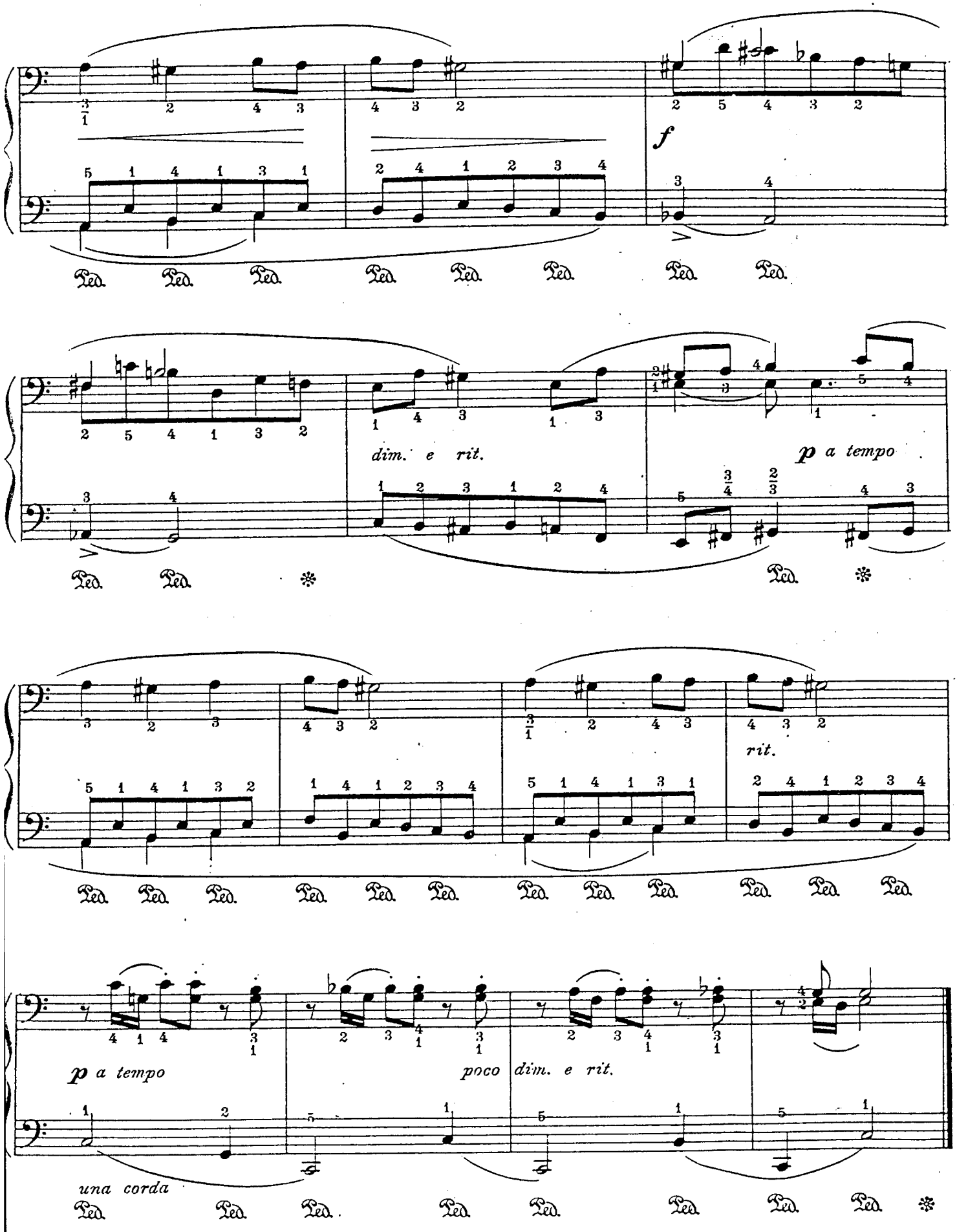
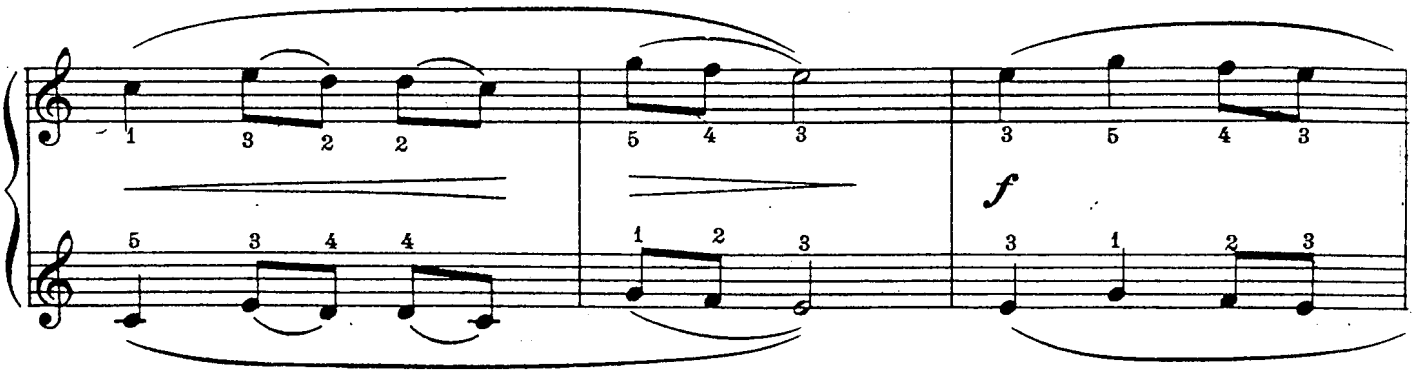
SECONDO

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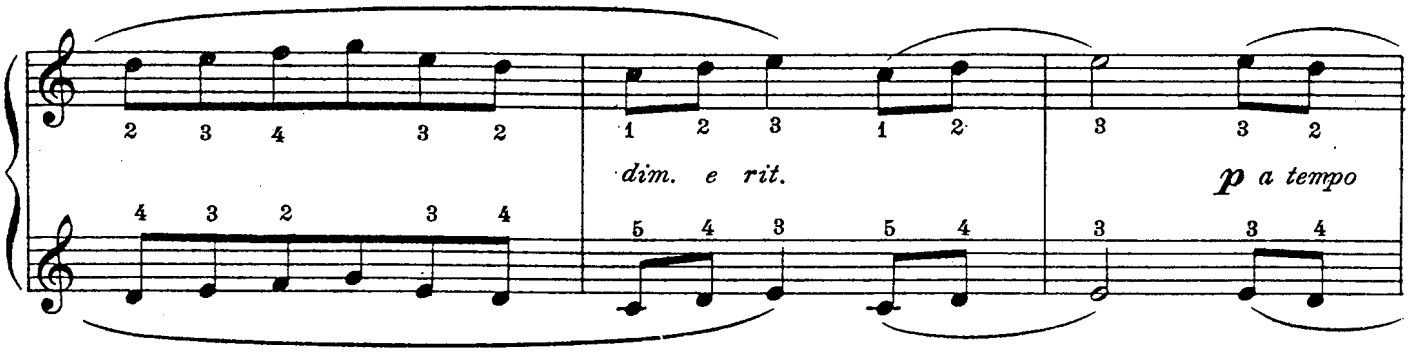
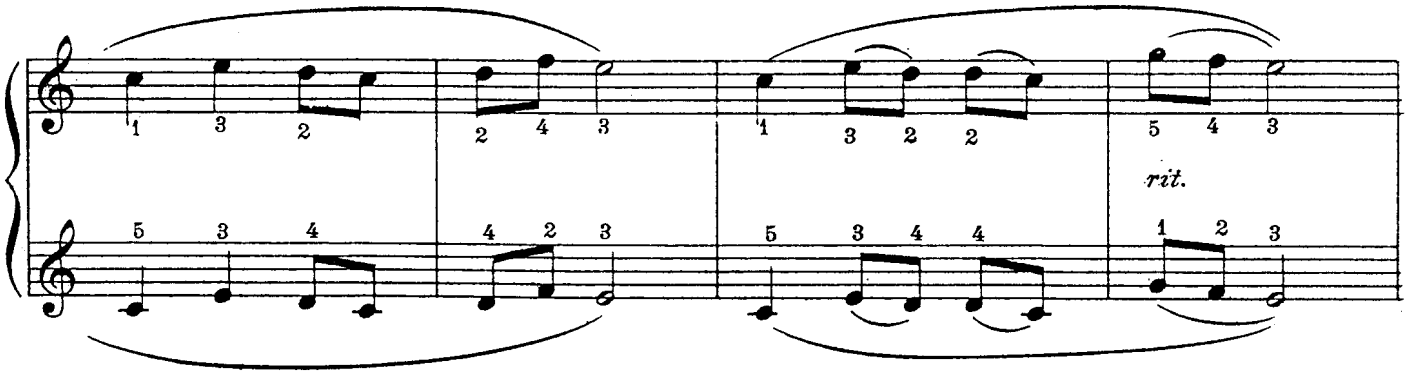
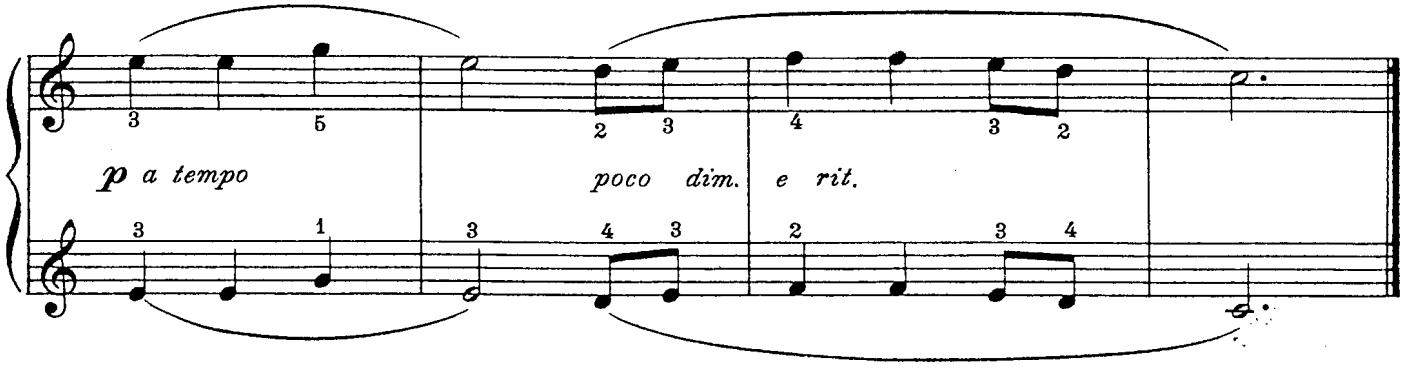

dim. e rit.
p a tempo


rit.

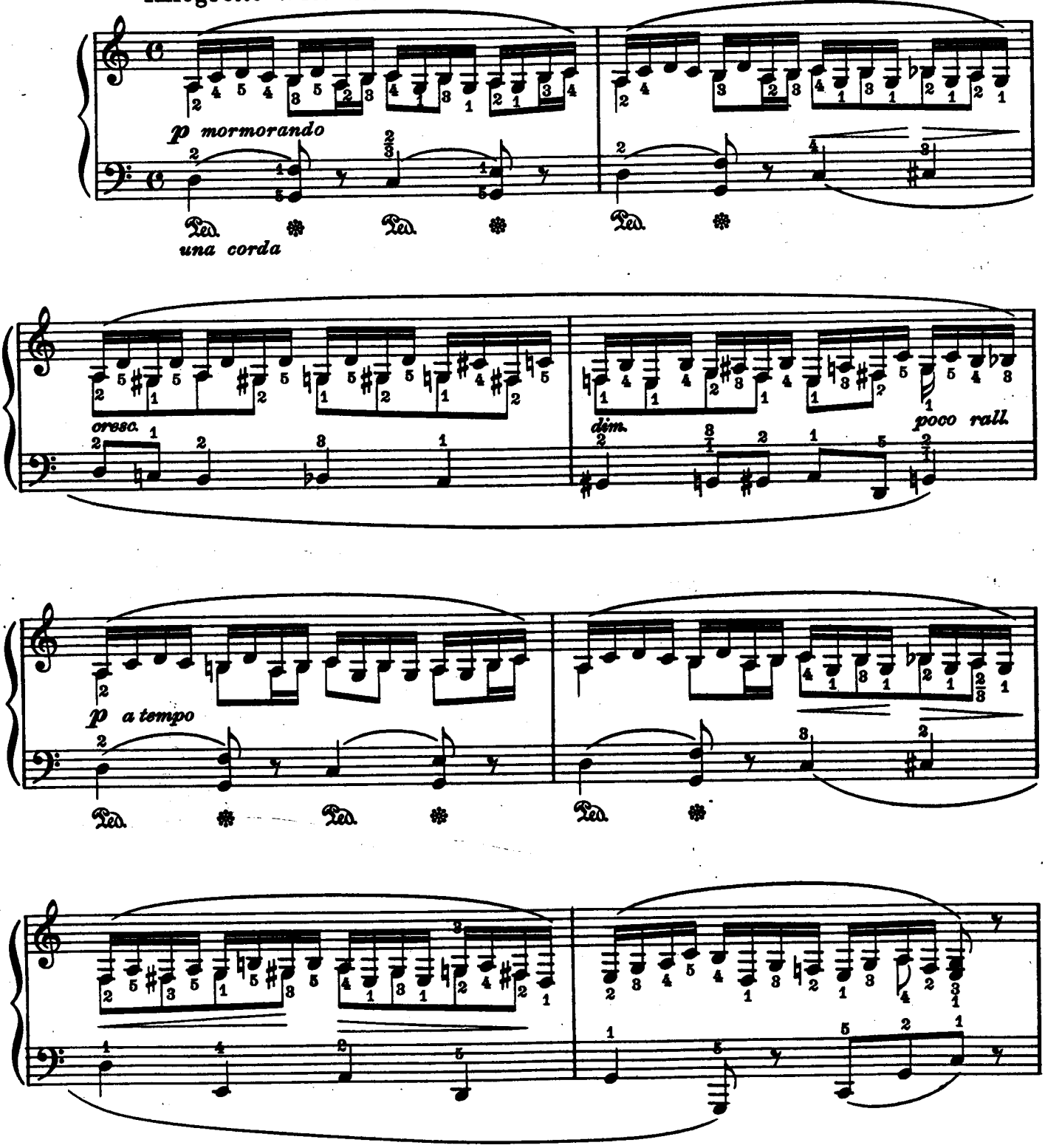

p a tempo
poco dim. e rit.

The Miller's Song

SECONDO

LEOPOLD GODOWSKY

Allegretto (♩=96-112)



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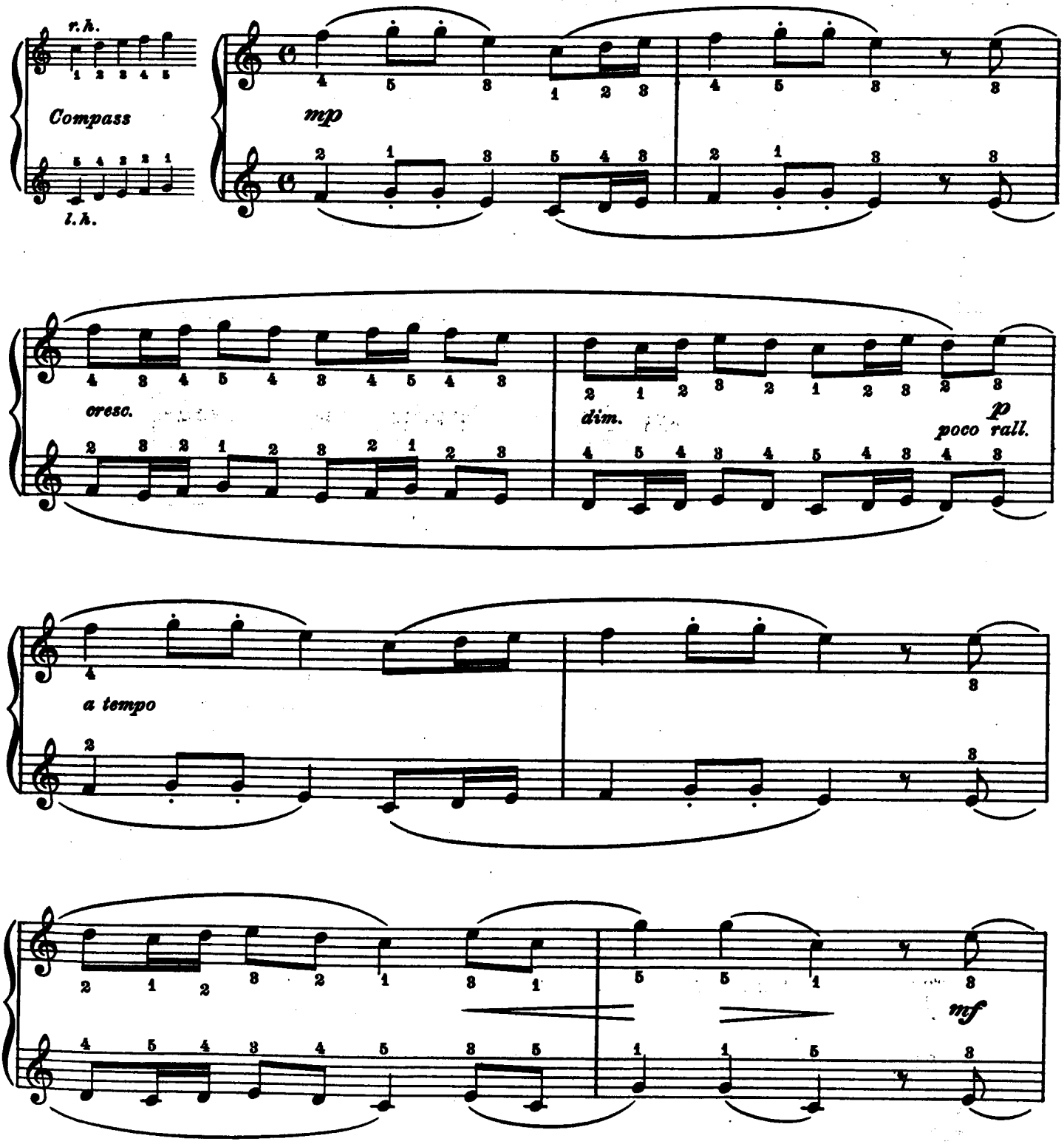
The Miller's Song

PRIMO

Allegretto (♩= 96-112)

LEOPOLD GODOWSKY



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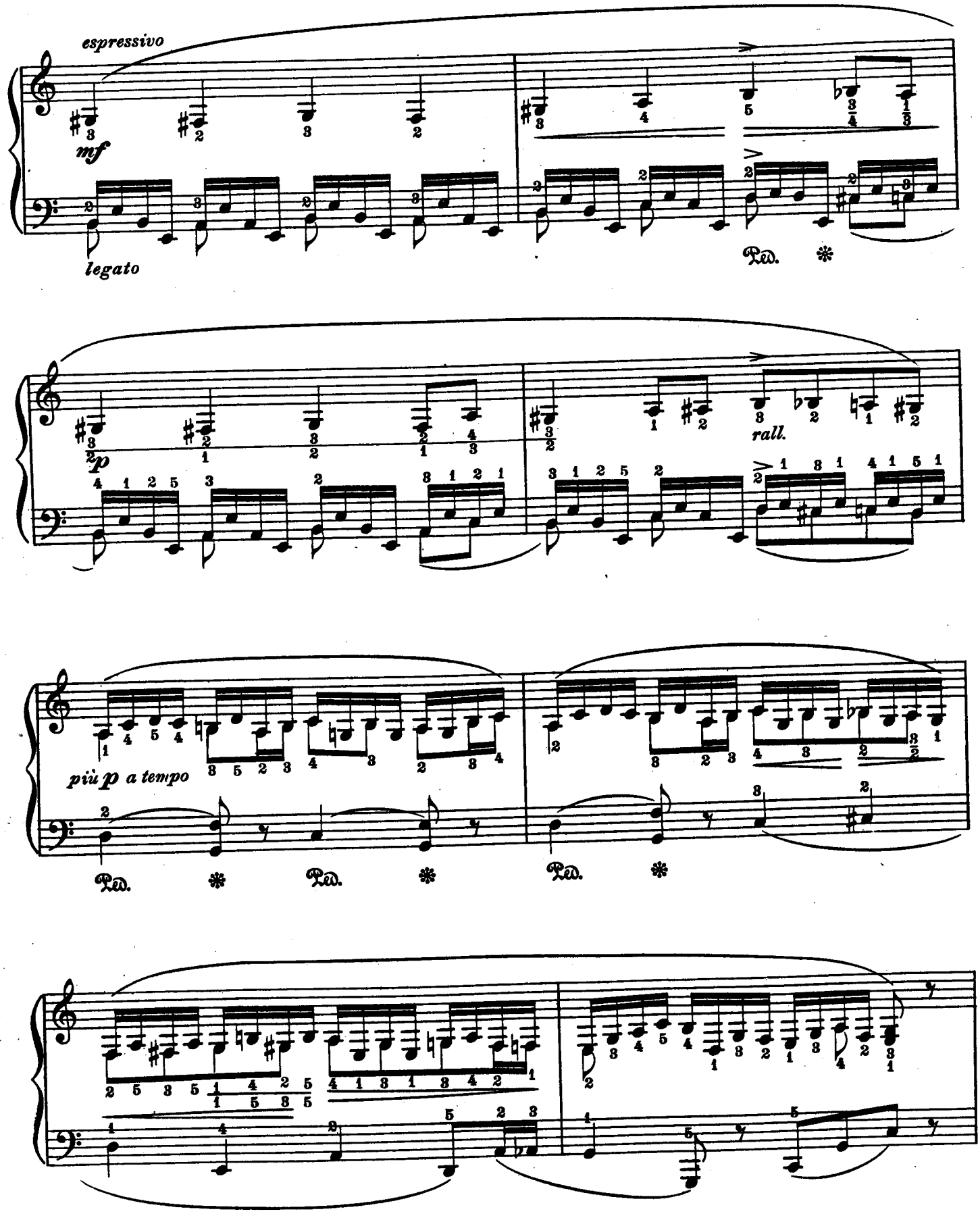
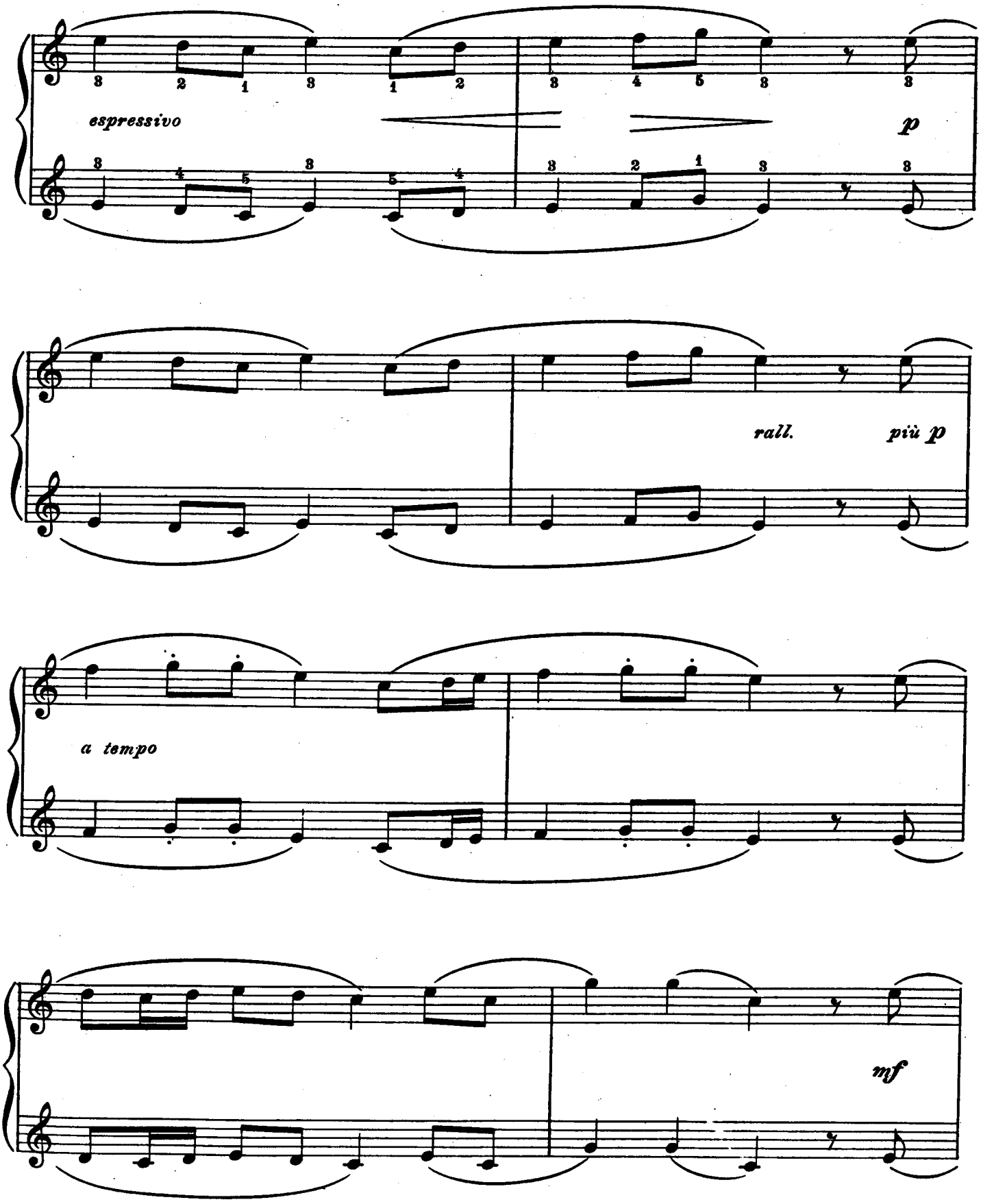
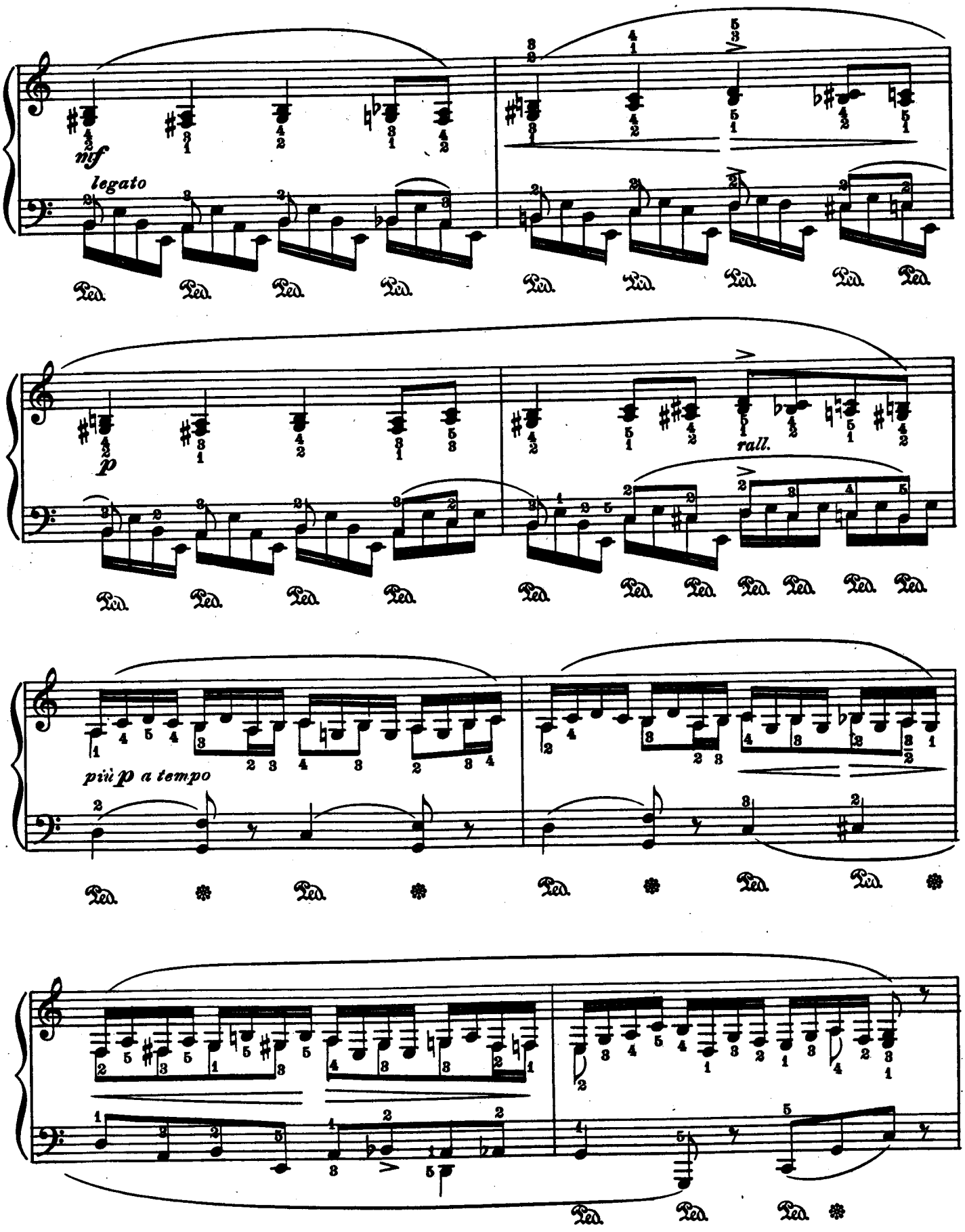
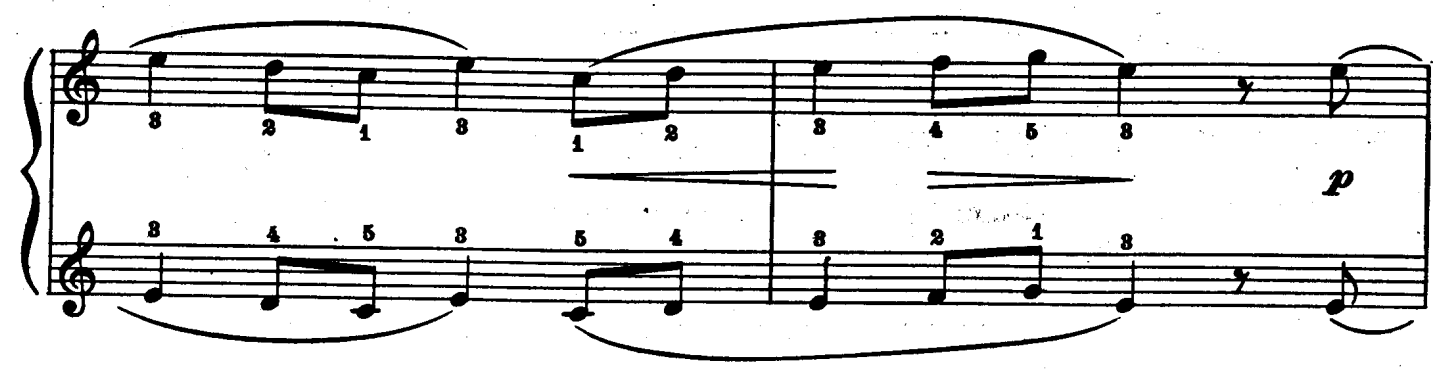
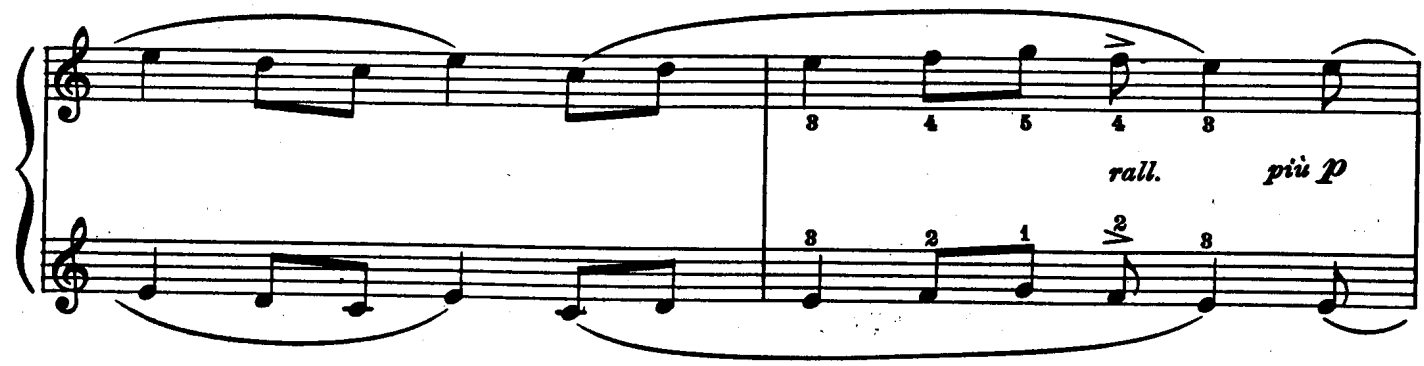

espressivo
mf
legato
Ped.
p
rall.
più p a tempo
Ped.
Ped.
Ped.

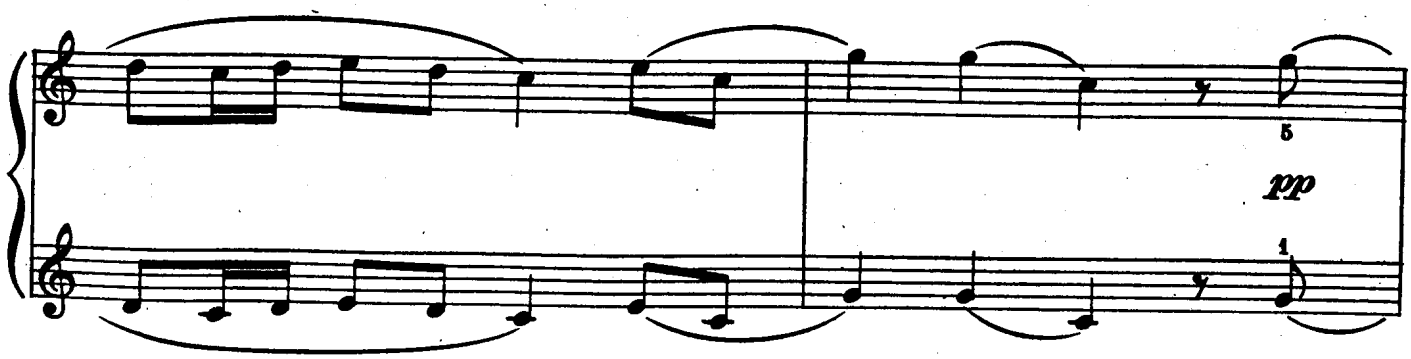

espressivo
p
rall.
più p
a tempo
mf

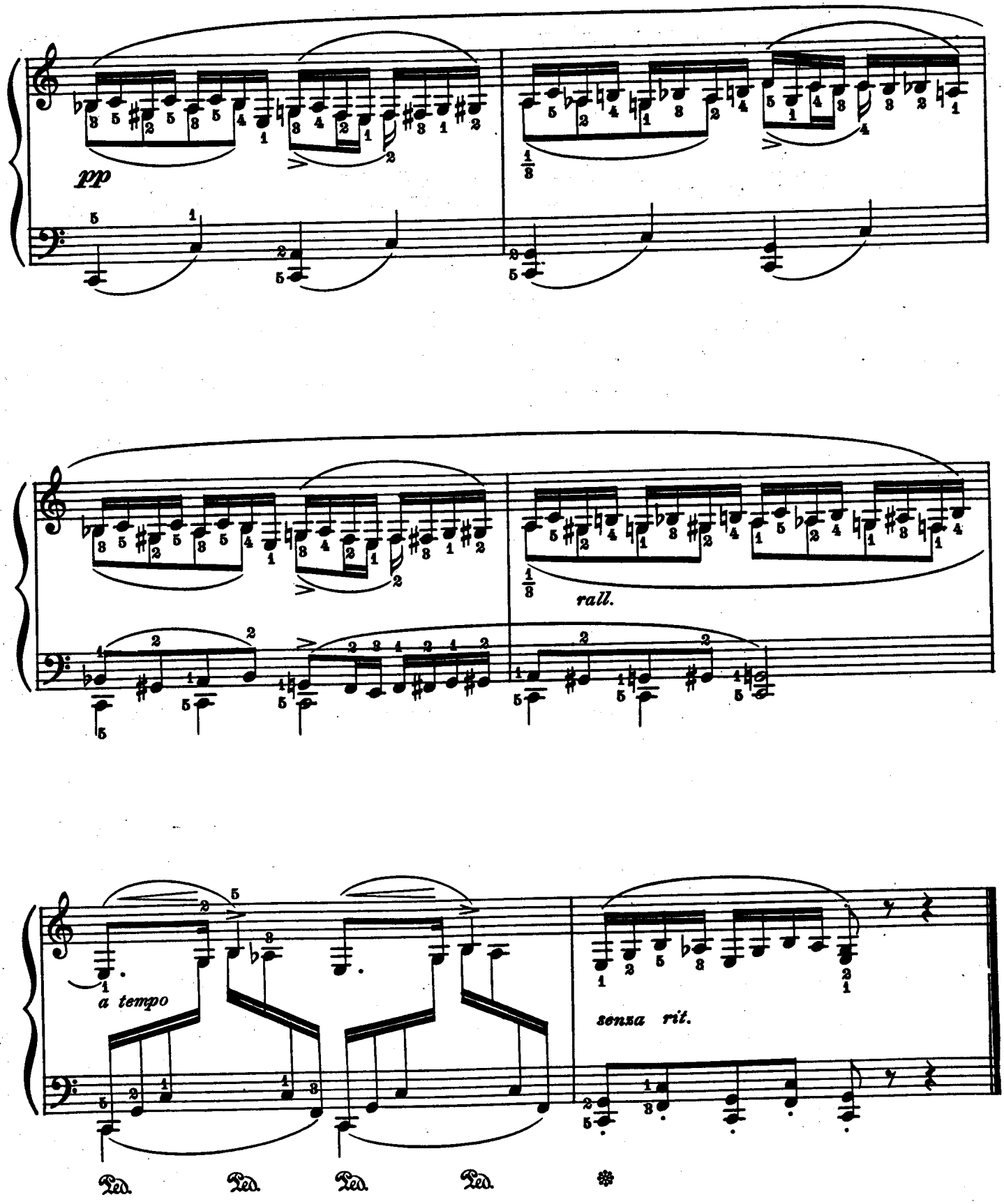

mf
legato
Ped.
p
rall.
più p a tempo

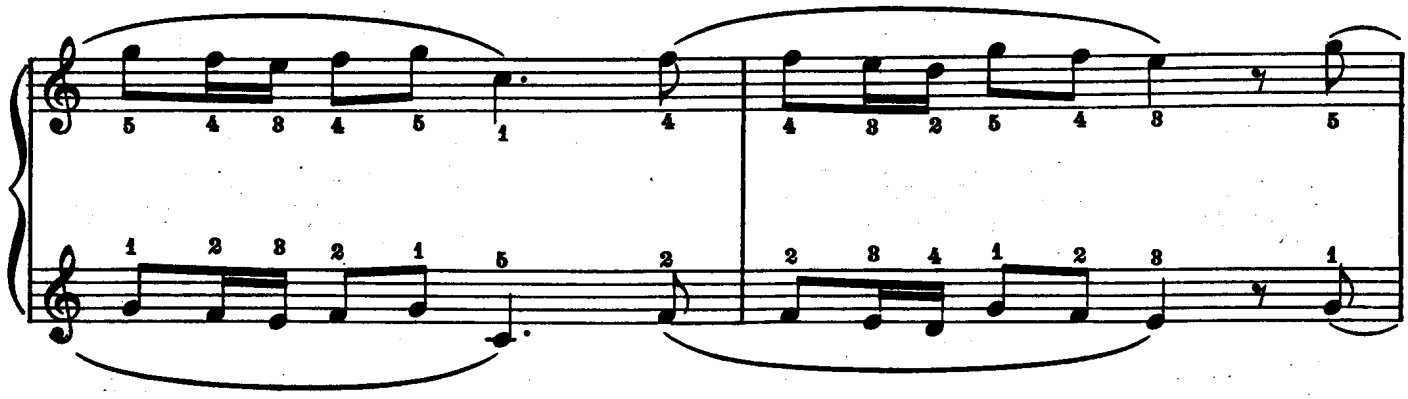

p

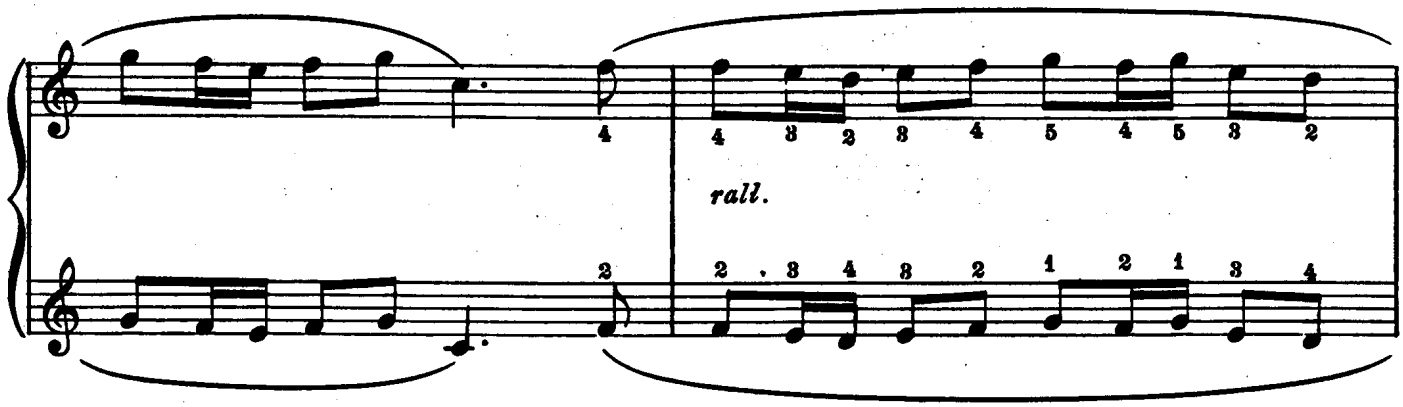

rall.
più p

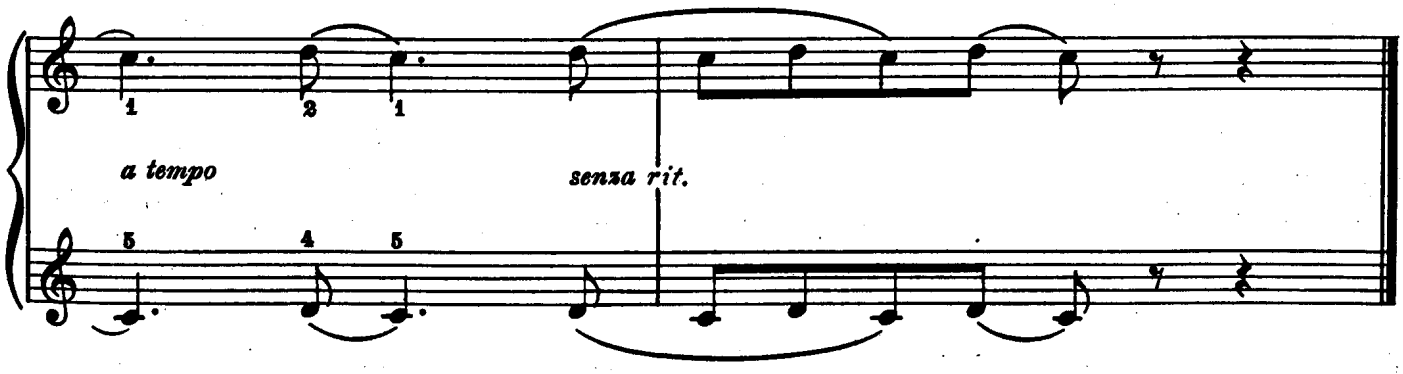
a tempo


pp


pp
rall.
a tempo
senza rit.
Ped.
Ped.
Ped.
Ped.




rall.


a tempo
senza rit.

Méditation

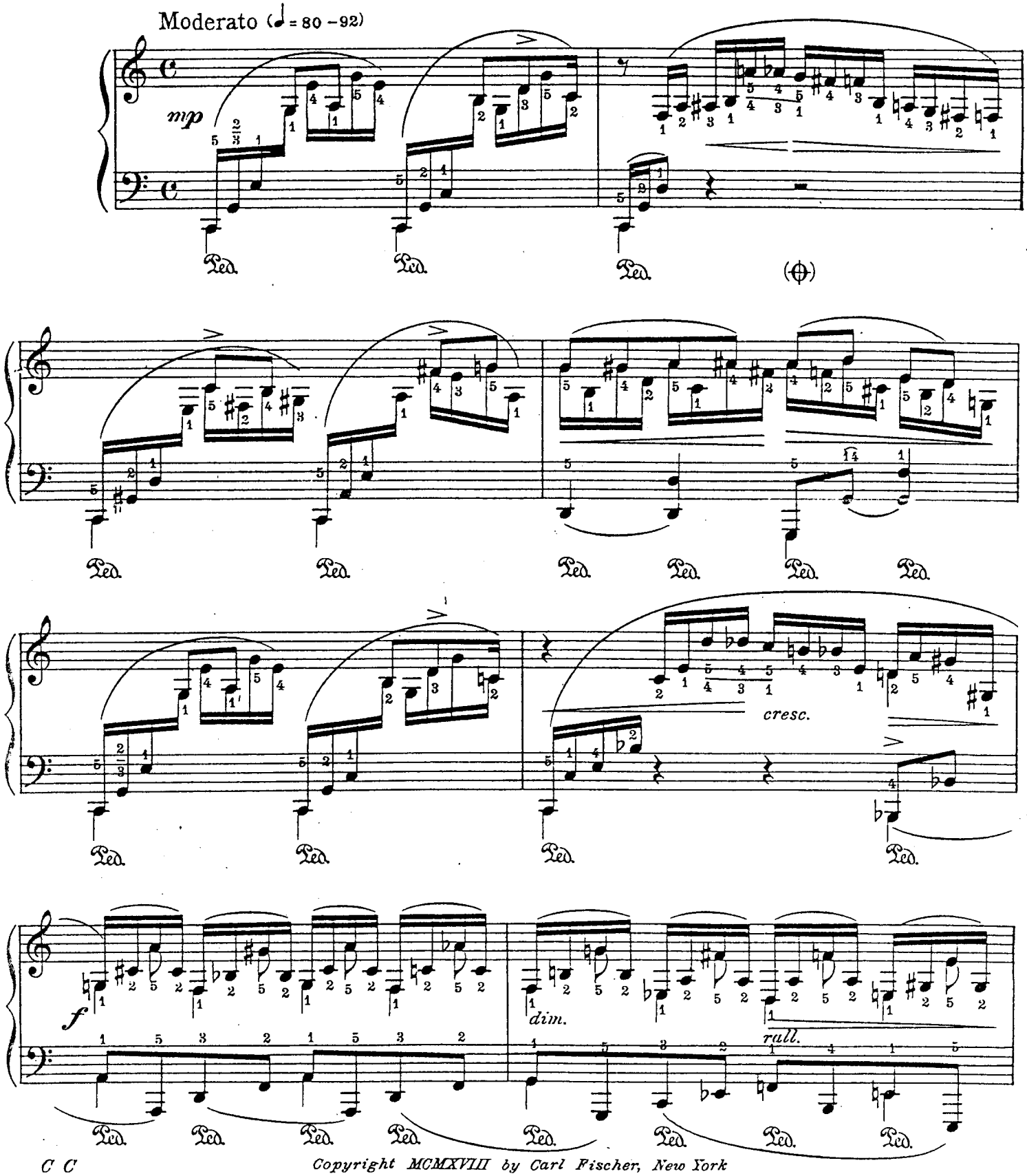
The *Méditation,* like the *Rêverie* and *Songe poètique,* is a composition of a dreamy introspective nature, usually, as in the case of this example, in song form. Here the composer has given the *primo* player a tender, pleading melody of great purity and distinction of outline, thrown into relief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

F.H.M.

Meditation

SECONDO

LEOPOLD GODOWSKY



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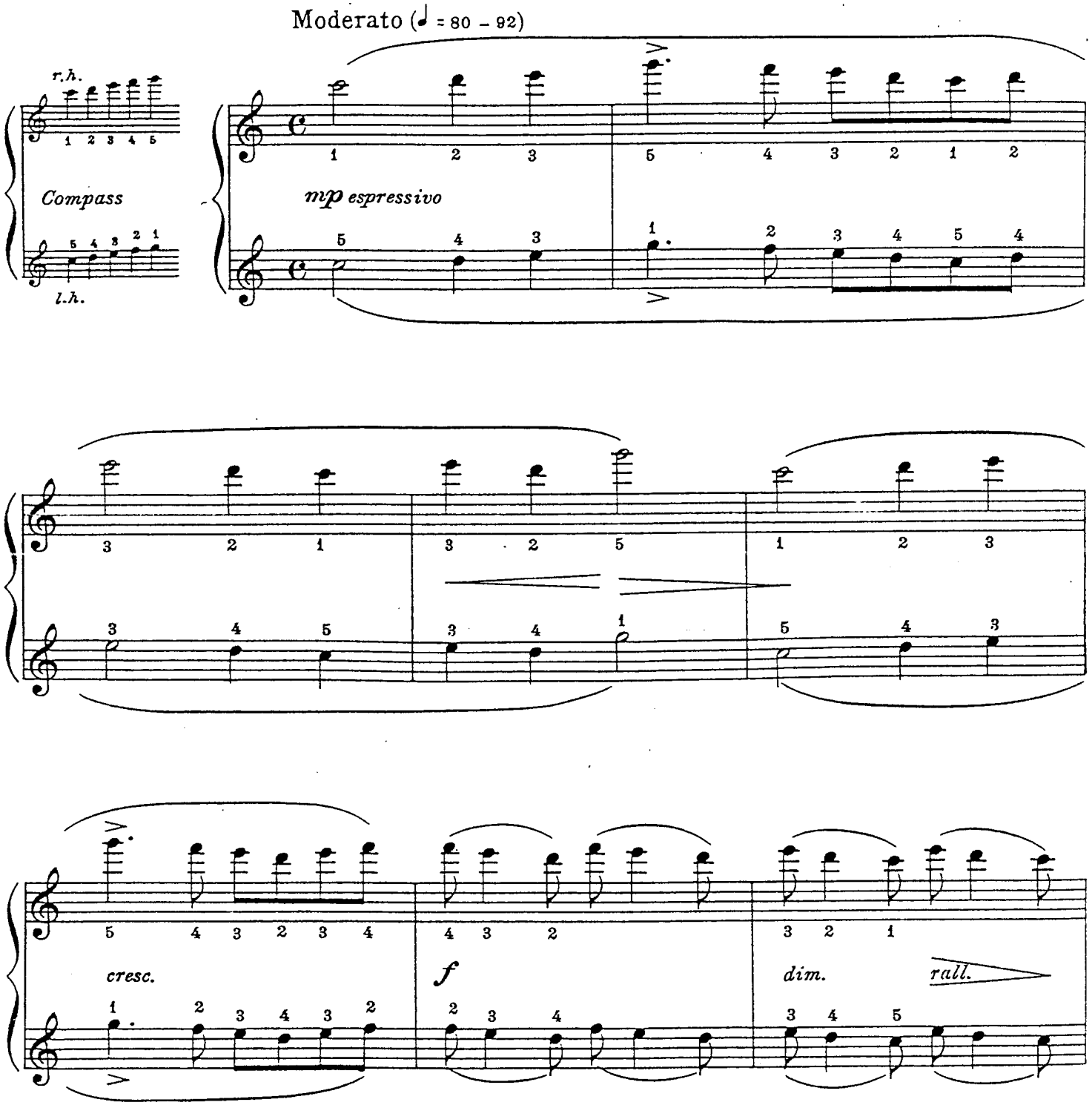
Meditation

PRIMO

LEOPOLD GODOWSKY



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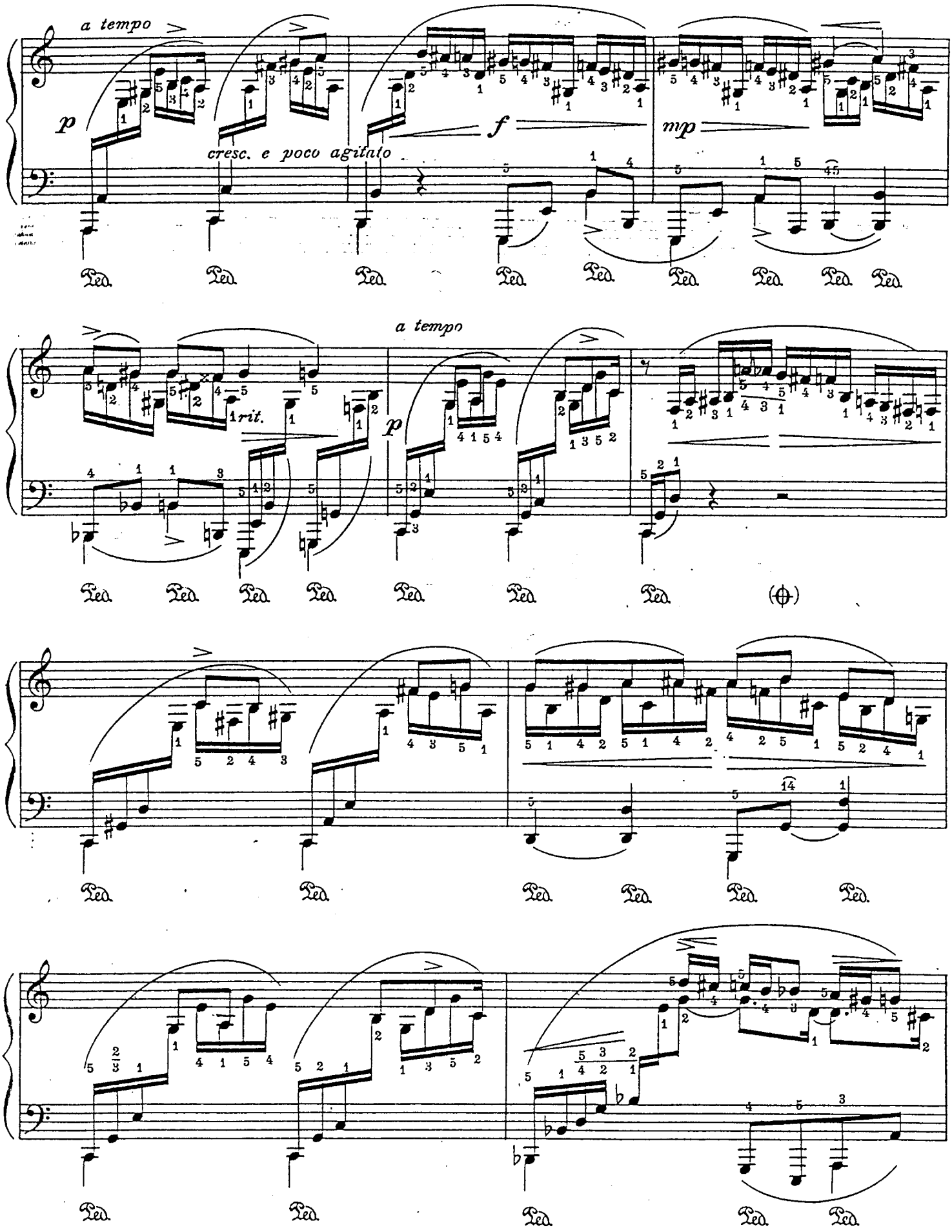
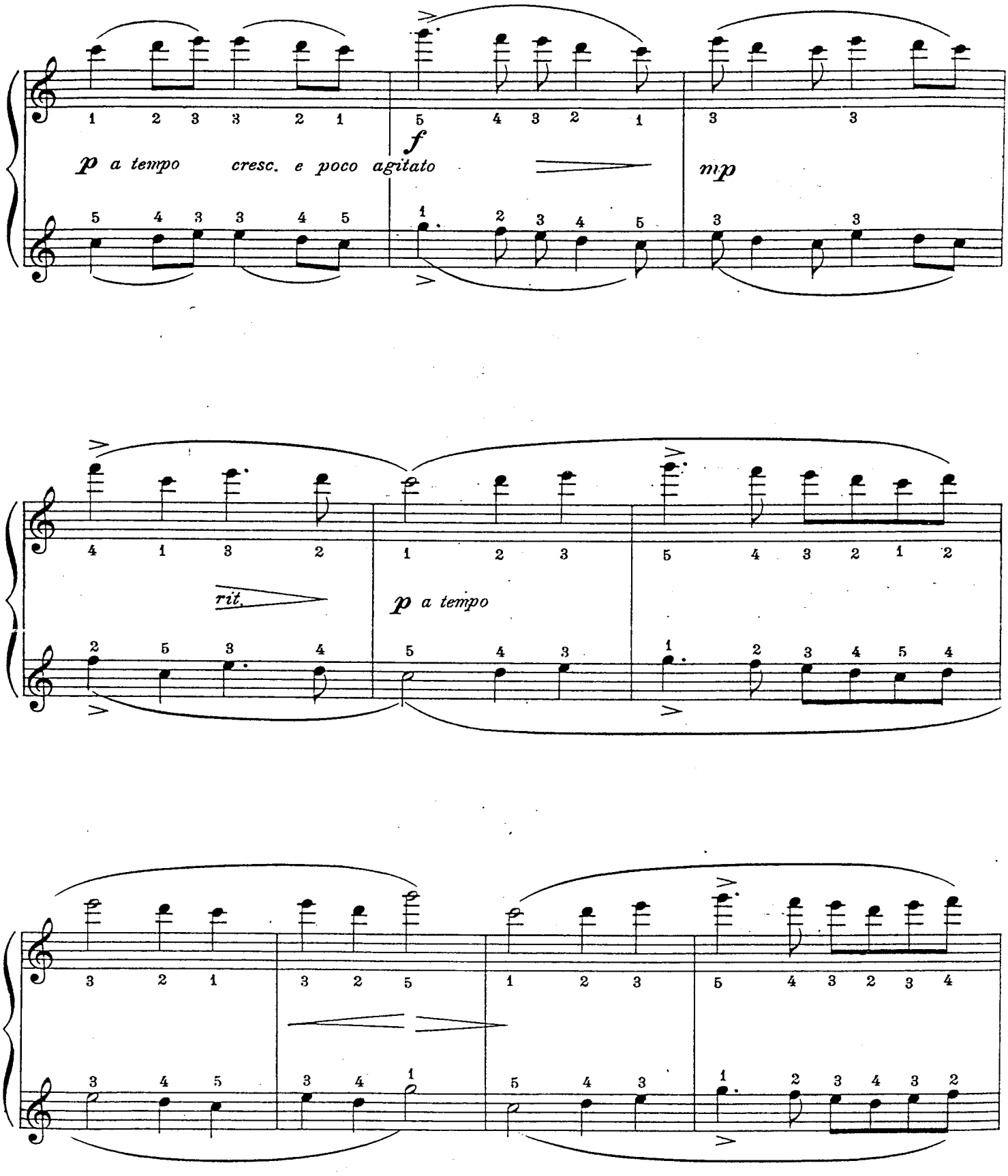
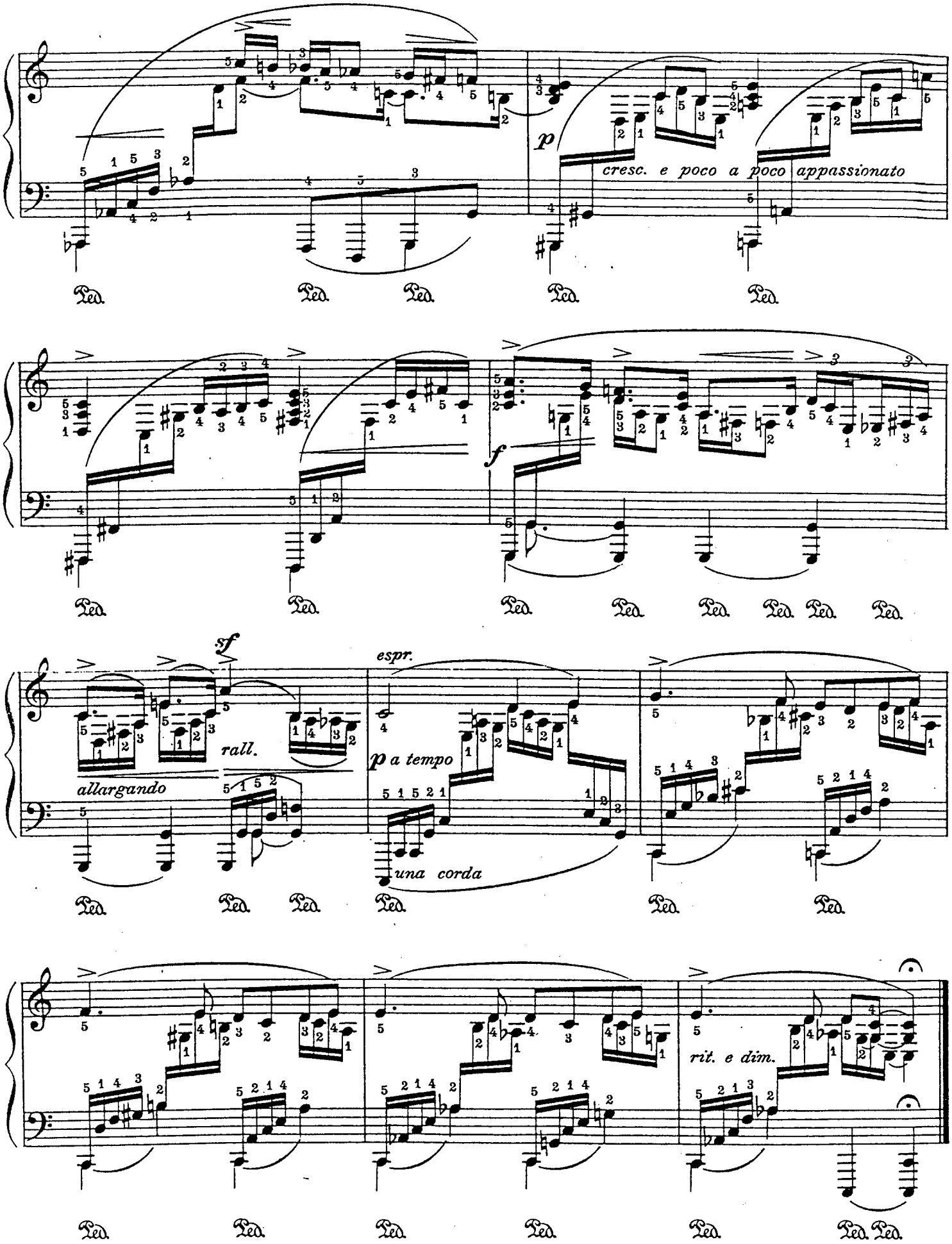
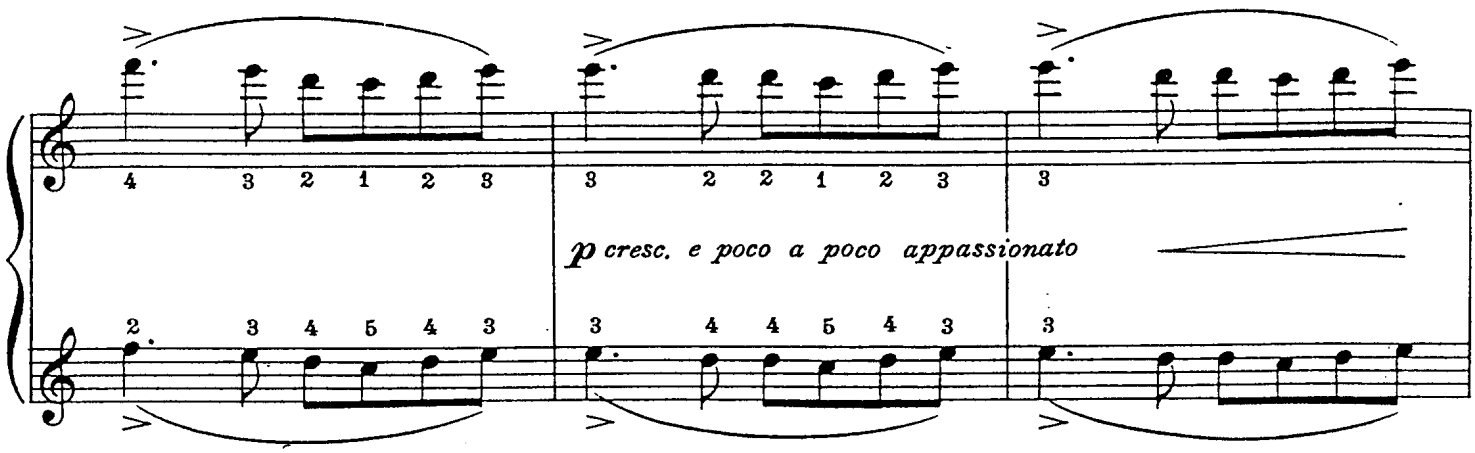
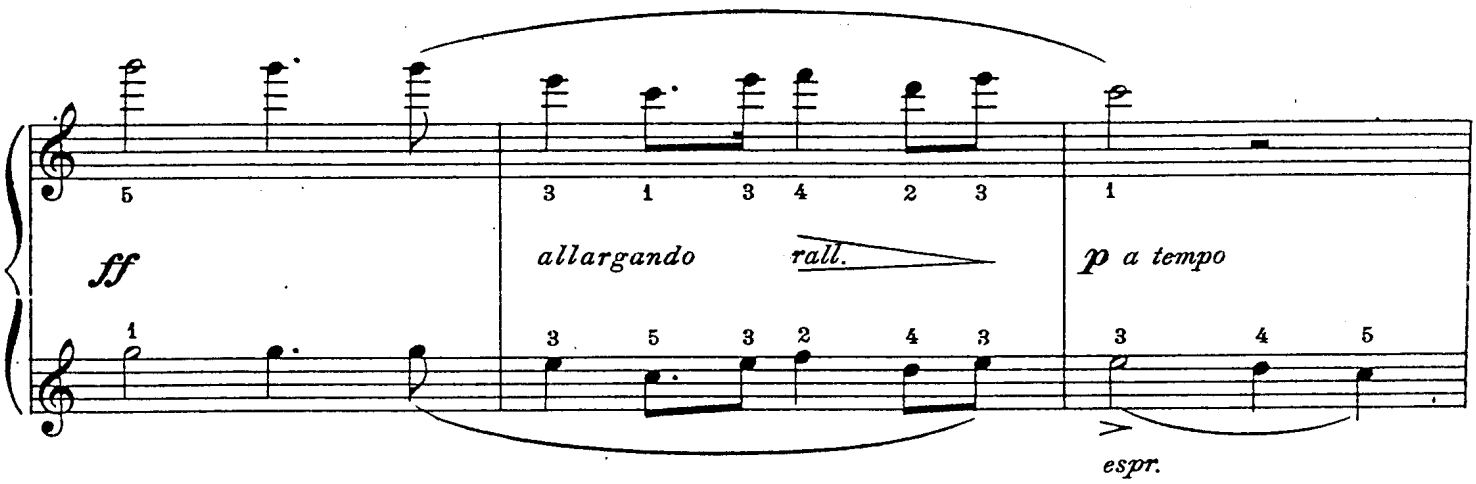
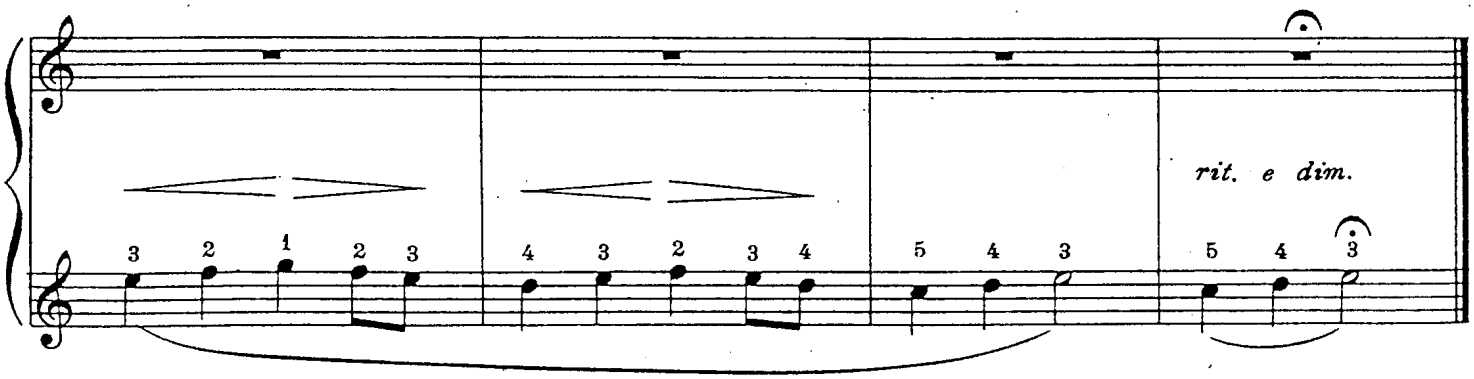

a tempo
p
cresc. e poco agitato
f
mp
a tempo
rit.
p
Ped.


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


p
cresc. e poco a poco appassionato
f
sf
rall.
allargando
espr.
p a tempo
una corda
rit. e dim.


p cresc. e poco a poco appassionato


ff
allargando
rall.
p a tempo
espr.

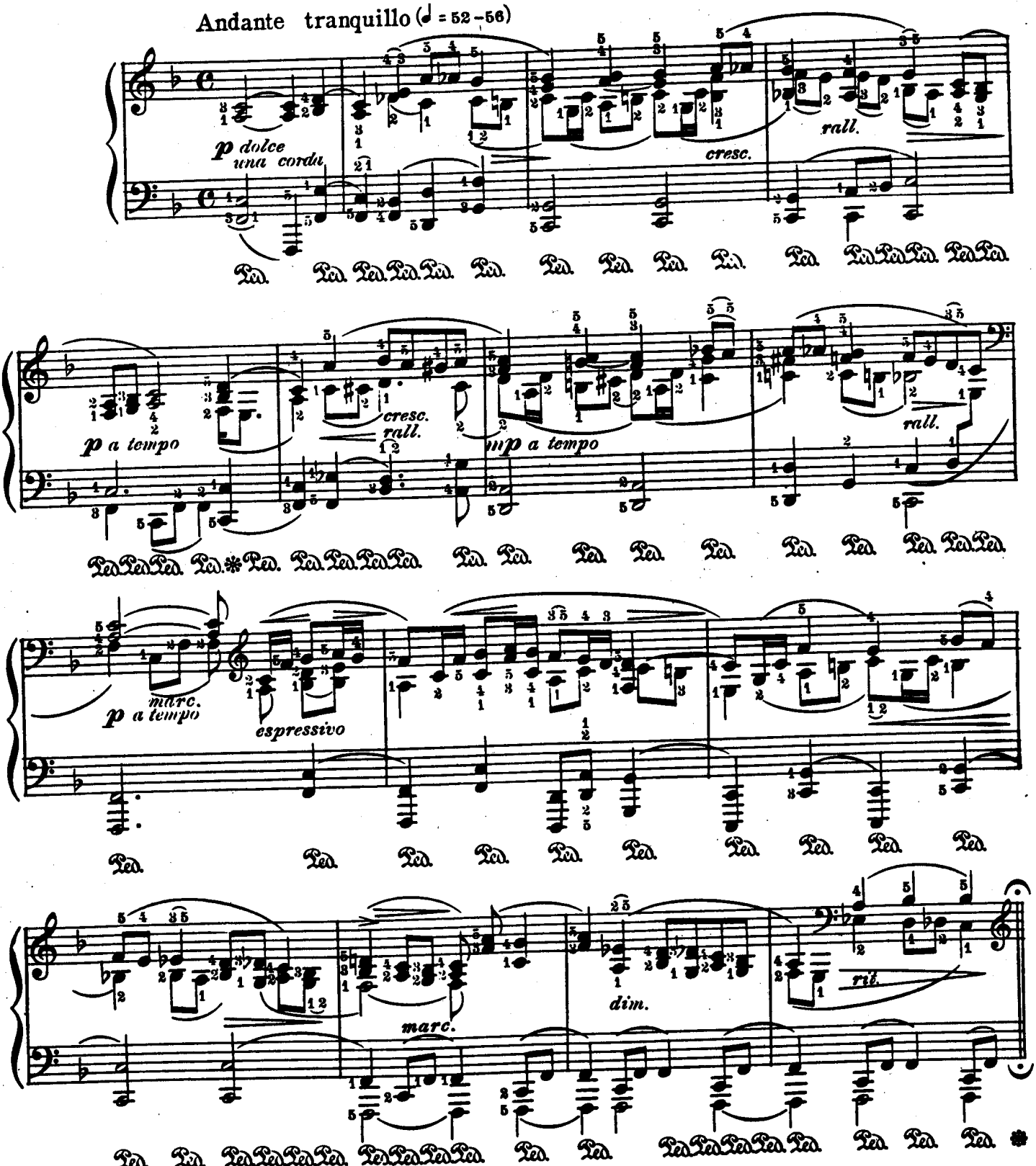

rit. e dim.

Pastorale

(Angelus)

SECONDO

LEOPOLD GODOWSKY



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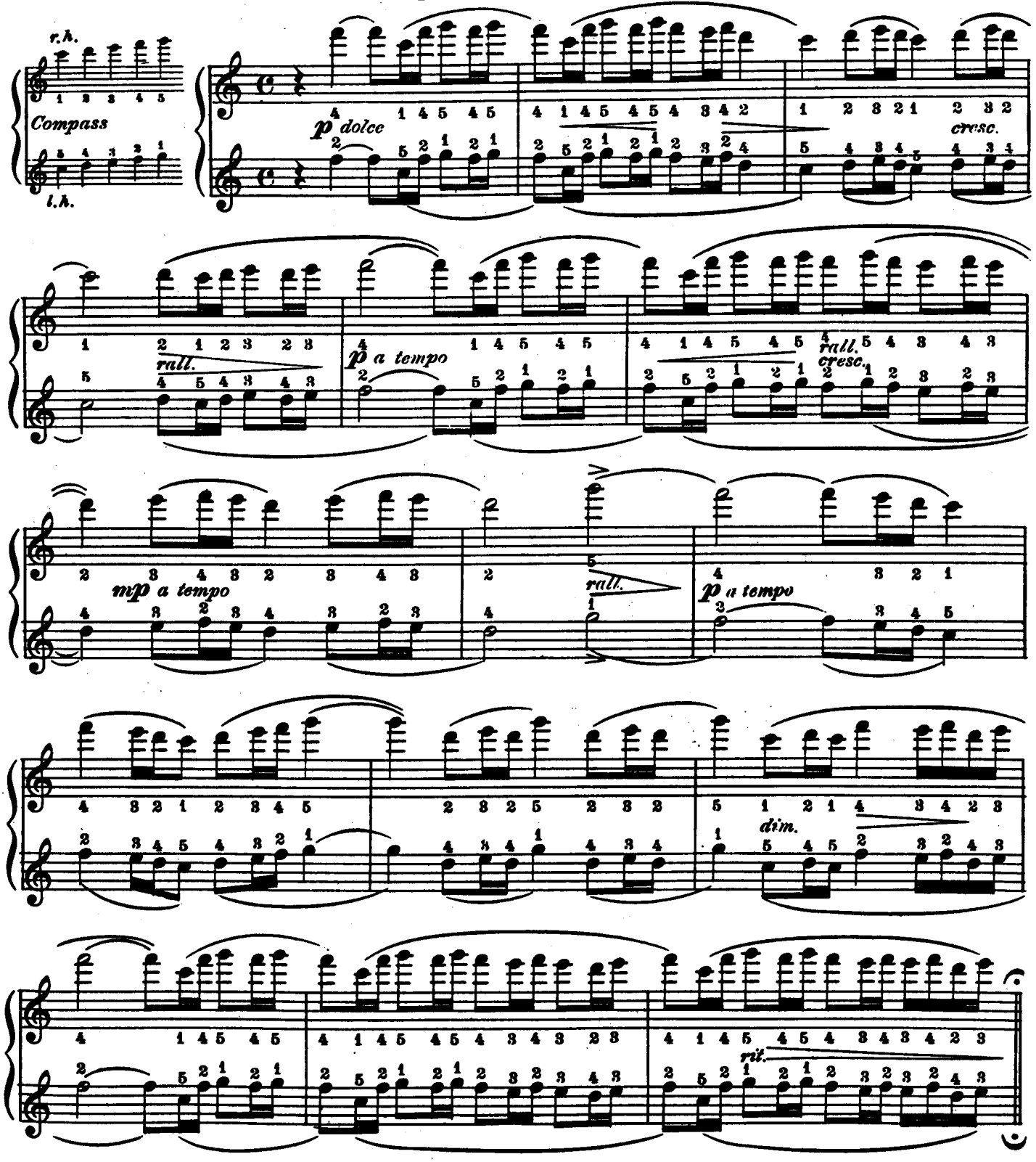
Pastorale

(Angelus)

PRIMO

LEOPOLD GODOWSKY

Andante tranquillo (♩ = 52 - 56)



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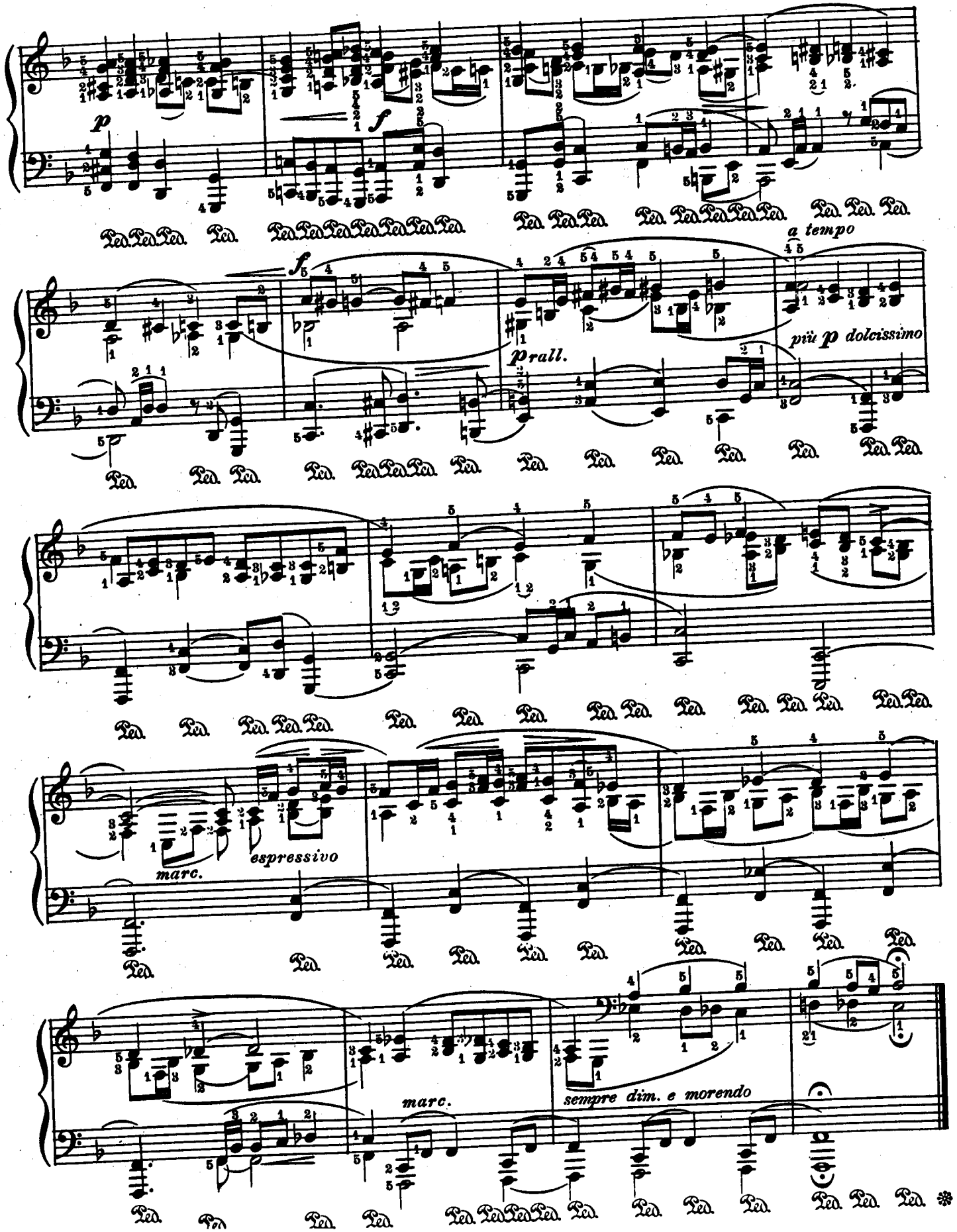
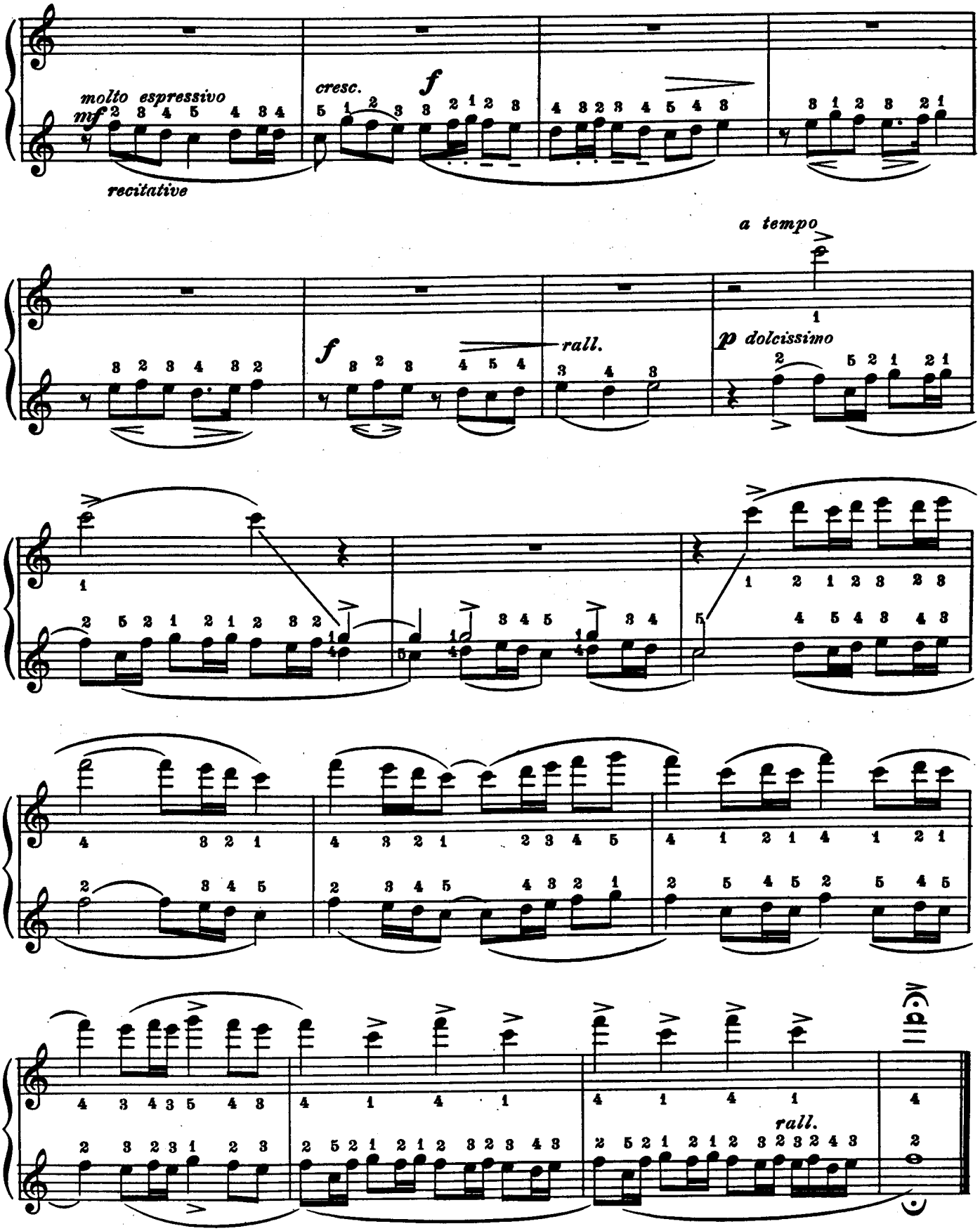

p
f
a tempo
f
prall.
più p dolcissimo
marc.
espressivo
marc.
sempre dim. e morendo


molto espressivo
mf
recitative
cresc.
f
f
rall.
a tempo
p dolcissimo
rall.

The Exercise

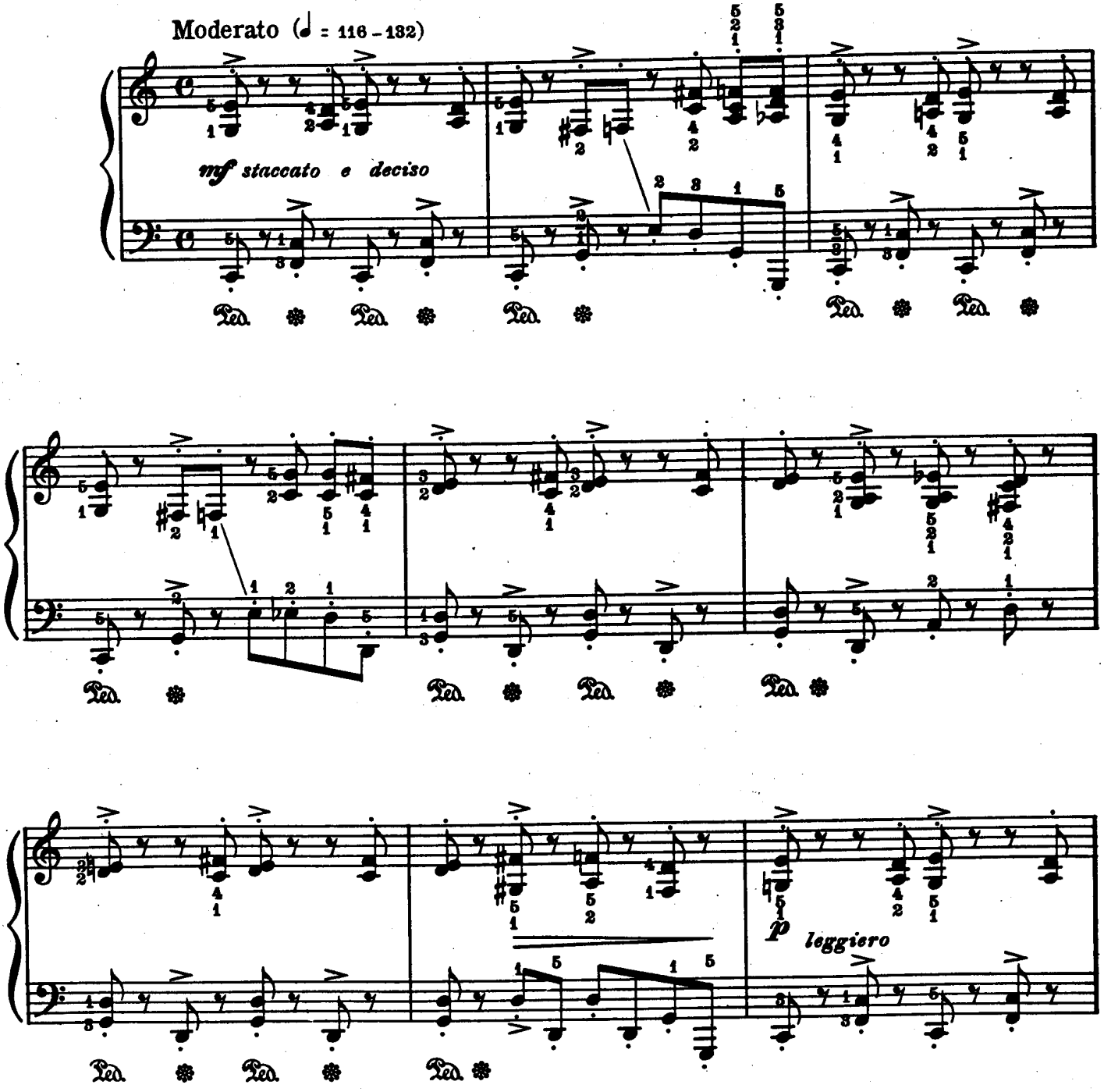
The exercise is a bit of musical humor carried out in five four-measure sections; the droll, harmonic idea of the accompaniment sugar-coating the practical purpose of the *primo* part. The indications for playing suggest the composer's vein of humor. An earnest pupil who attacks the keyboard in a manner *ben articulato 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 pedagog, 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.

The Exercise

SECONDO

LEOPOLD GODOWSKY



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The Exercise

PRIMO

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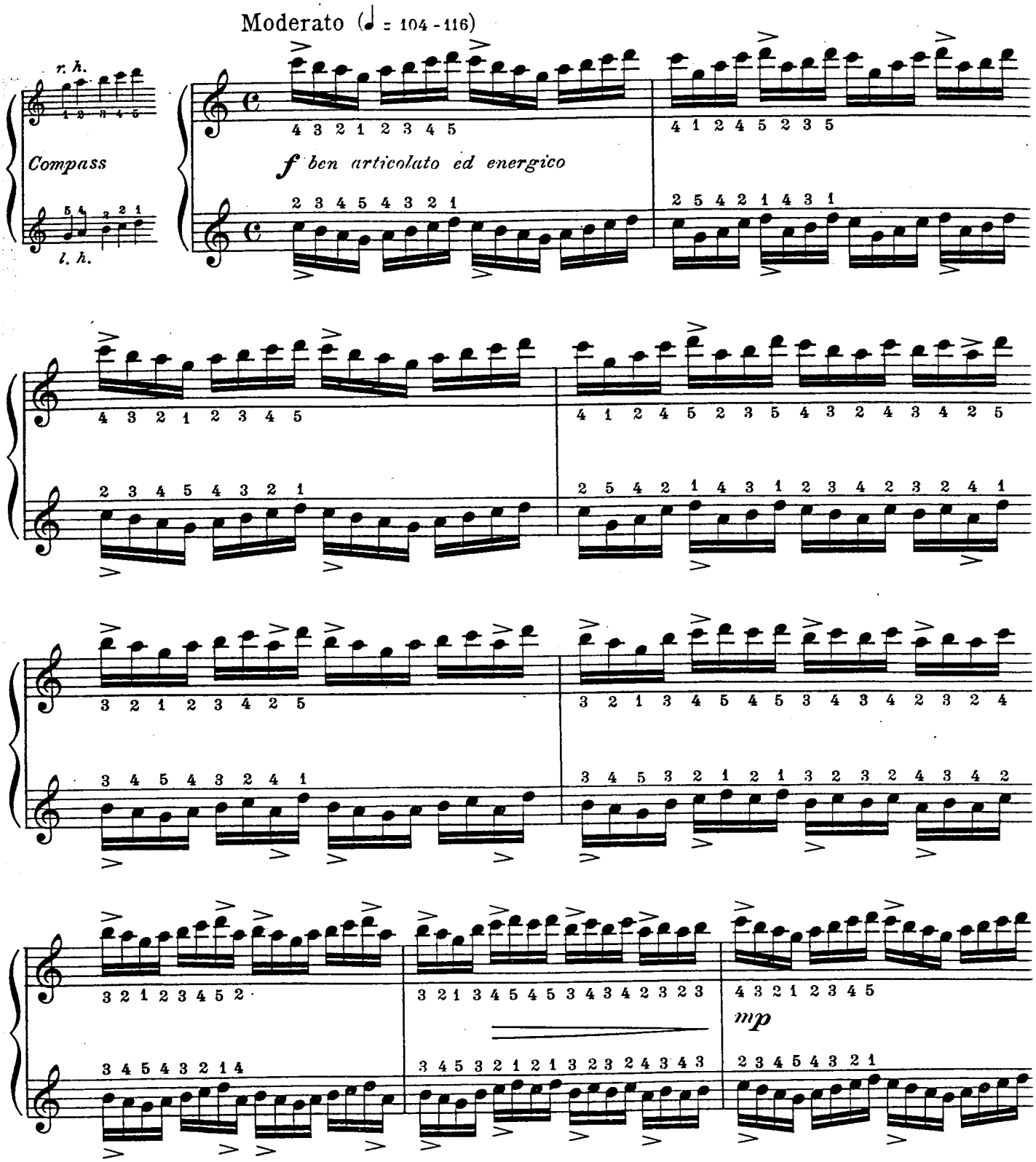

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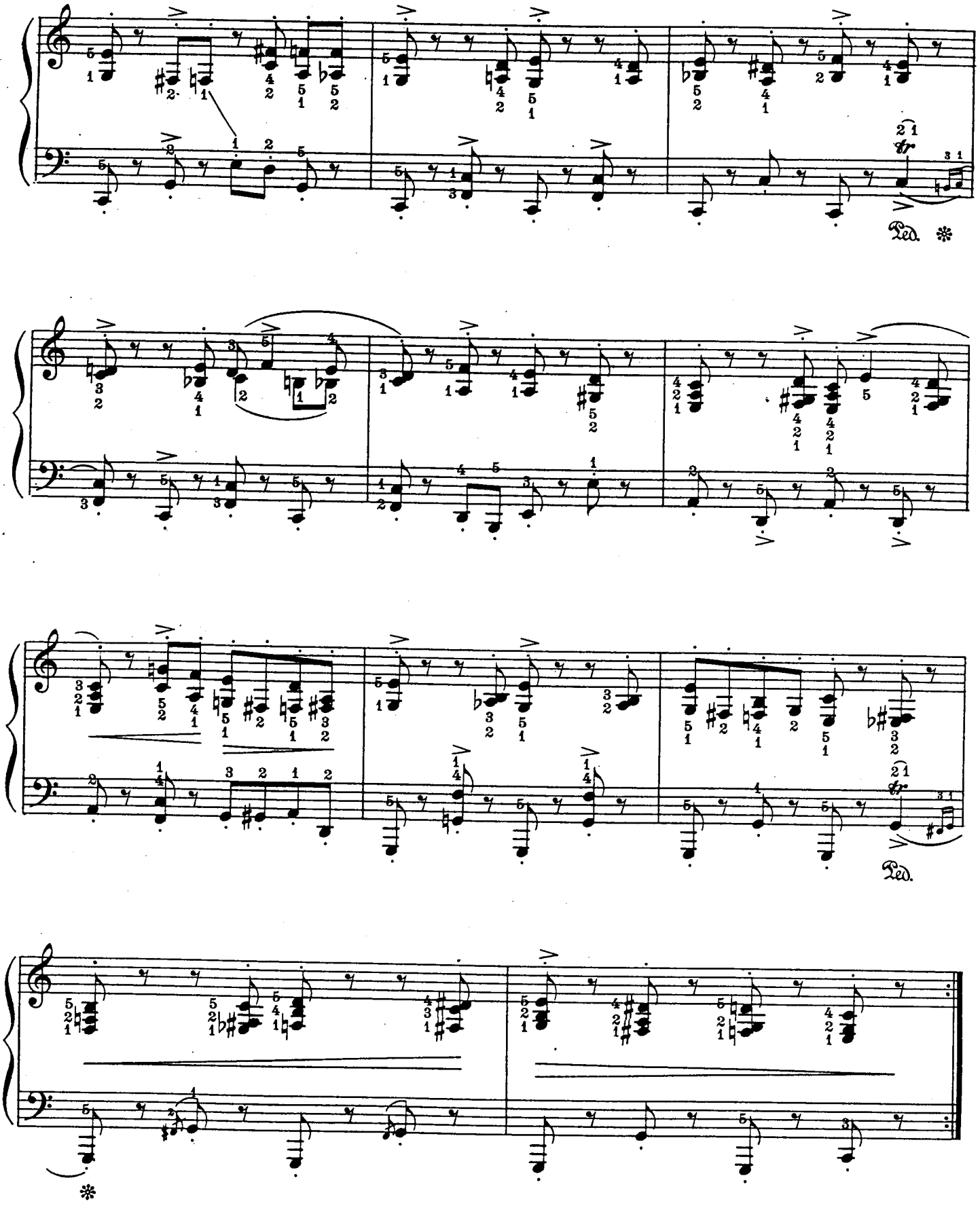

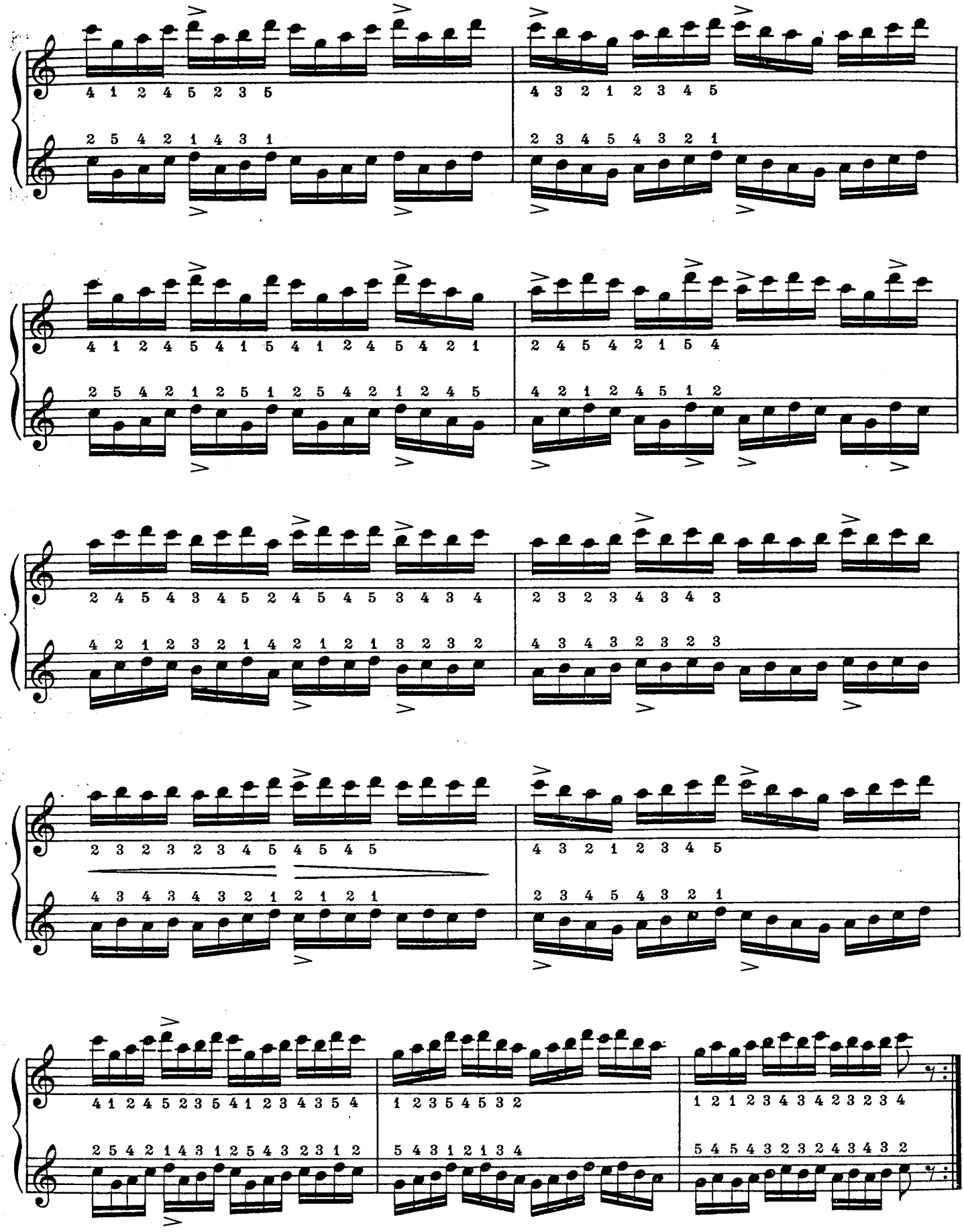

Processional March

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 $^{4}/_{4}$ 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.

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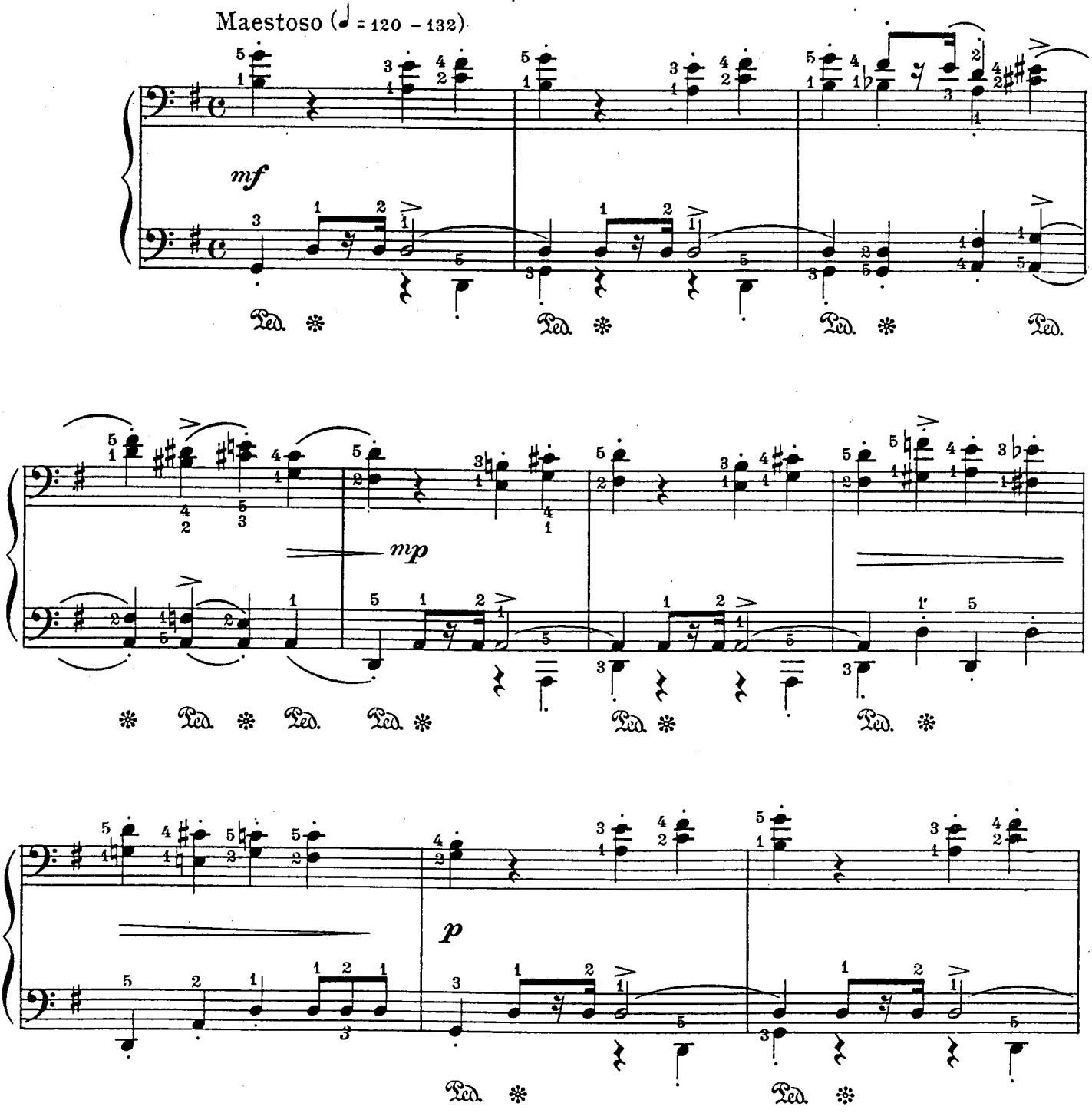
Processional March

SECONDO

LEOPOLD GODOWSKY



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Processional March

PRIMO

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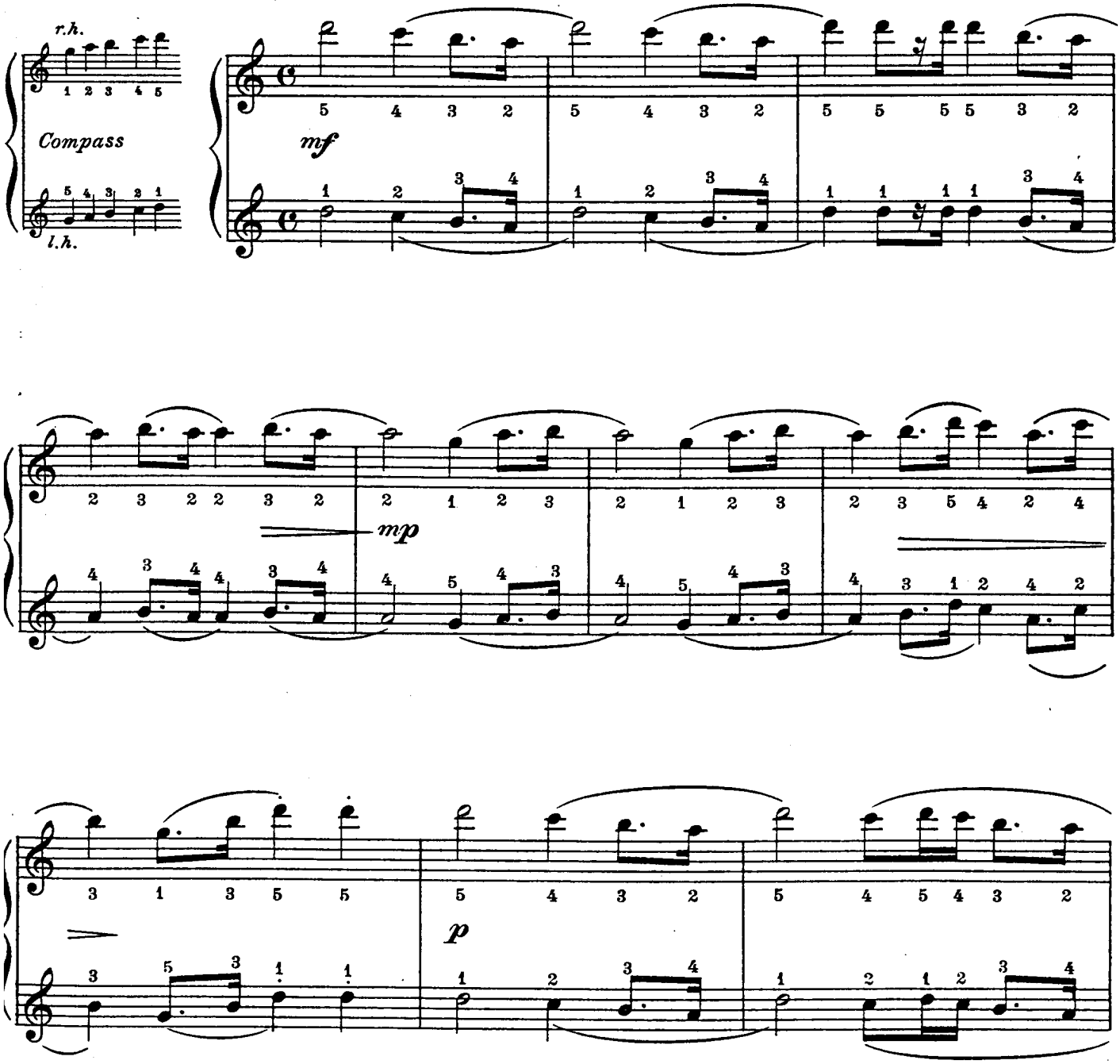
Maestoso (♩=120 - 132)



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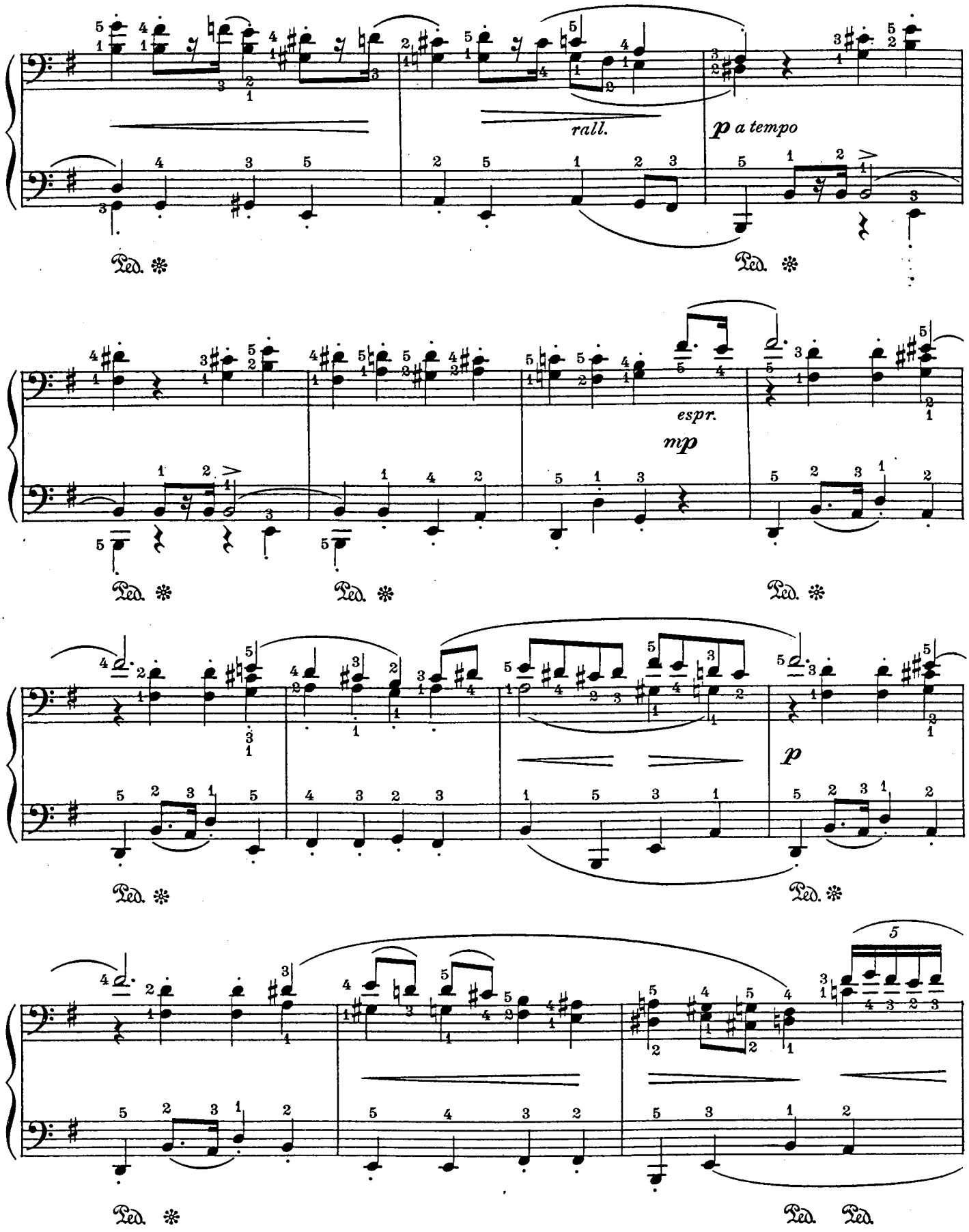
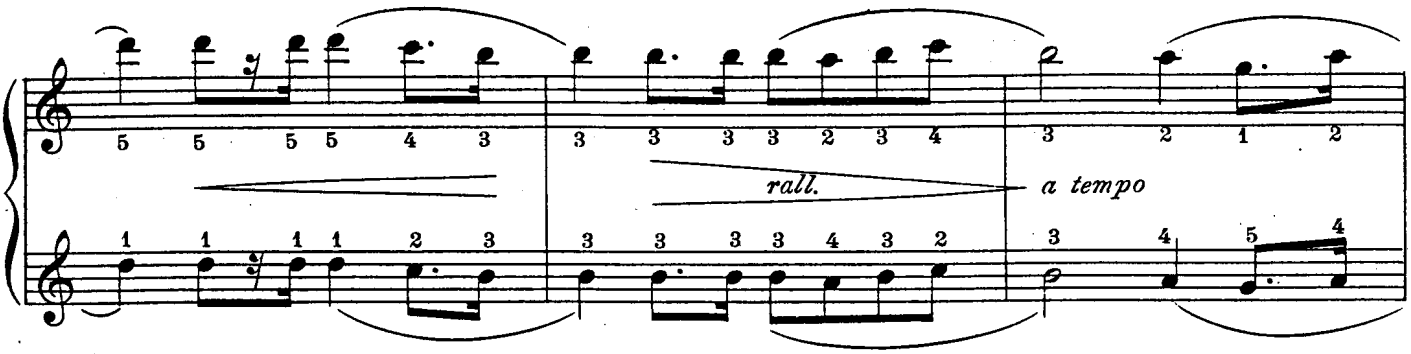
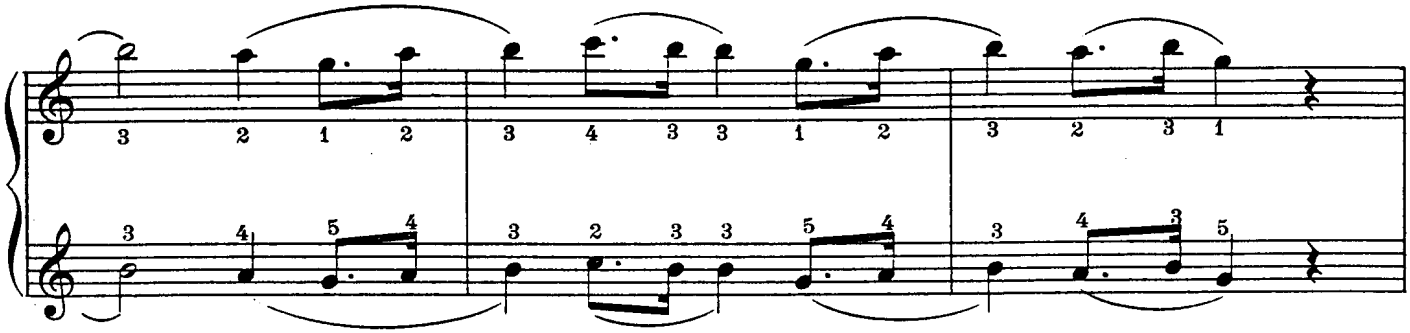
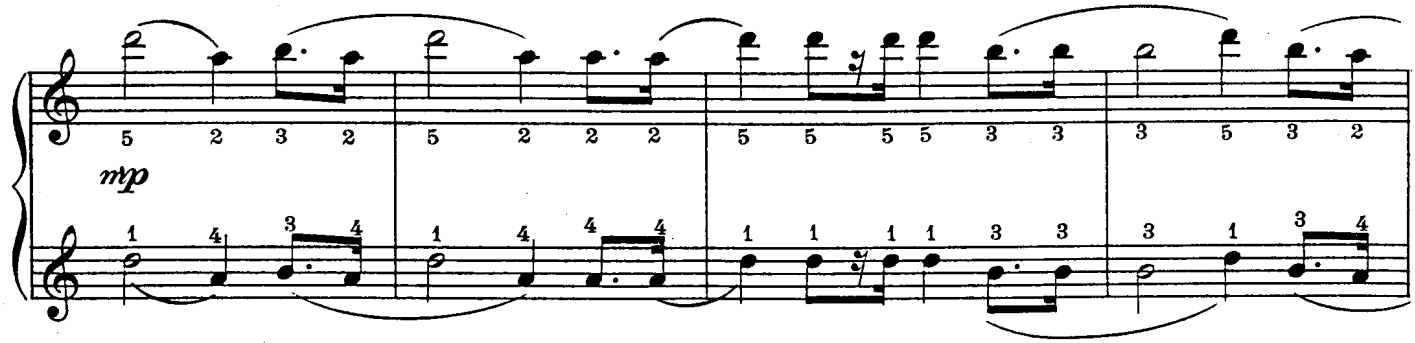
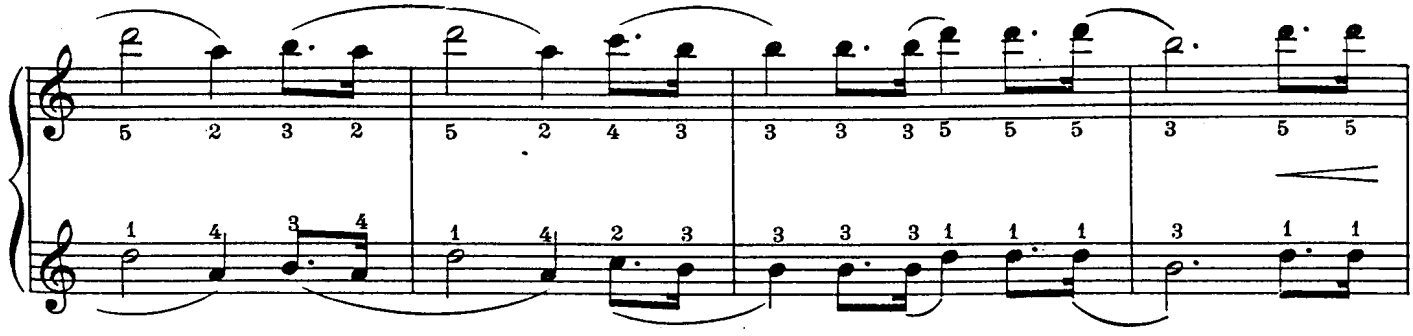
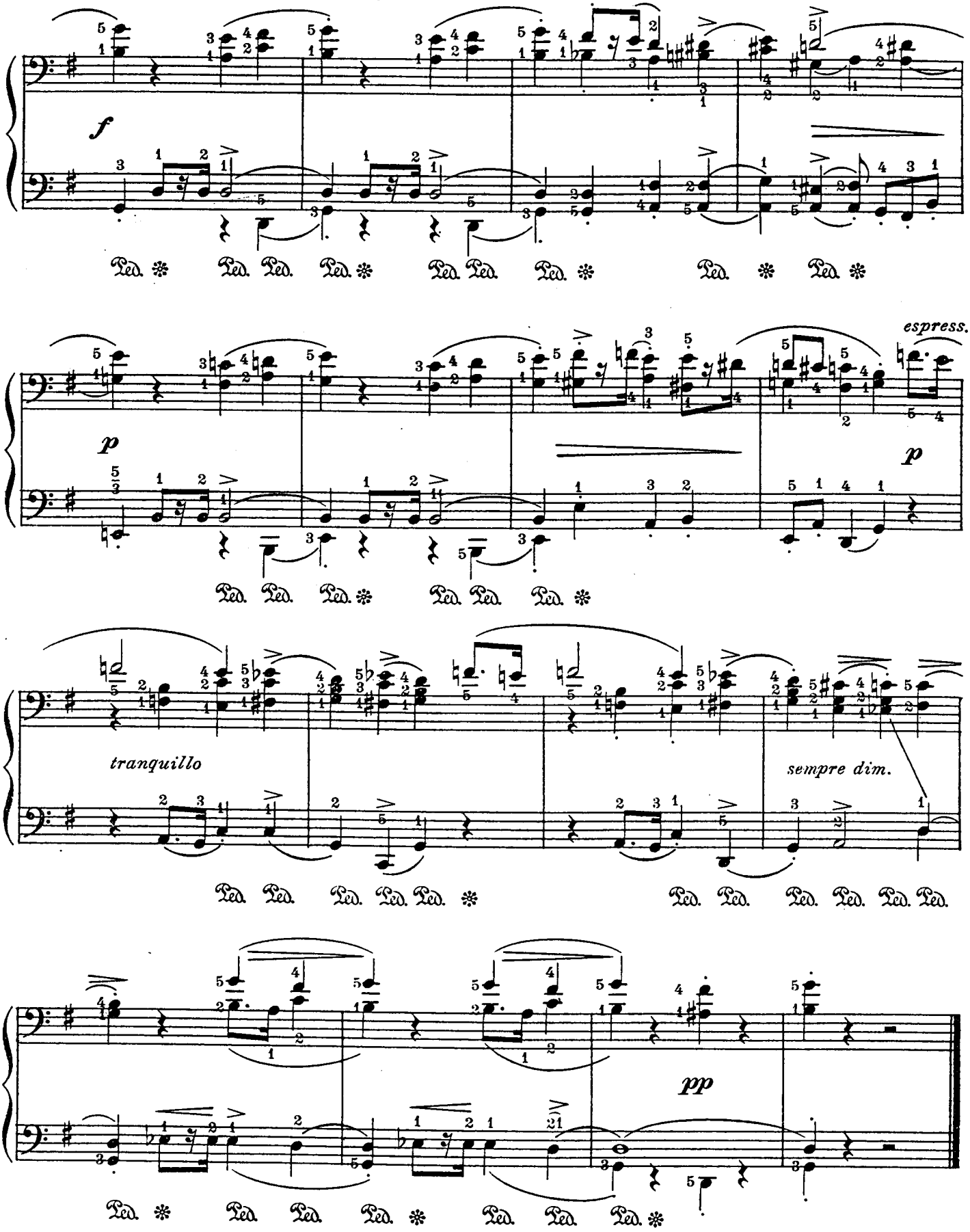


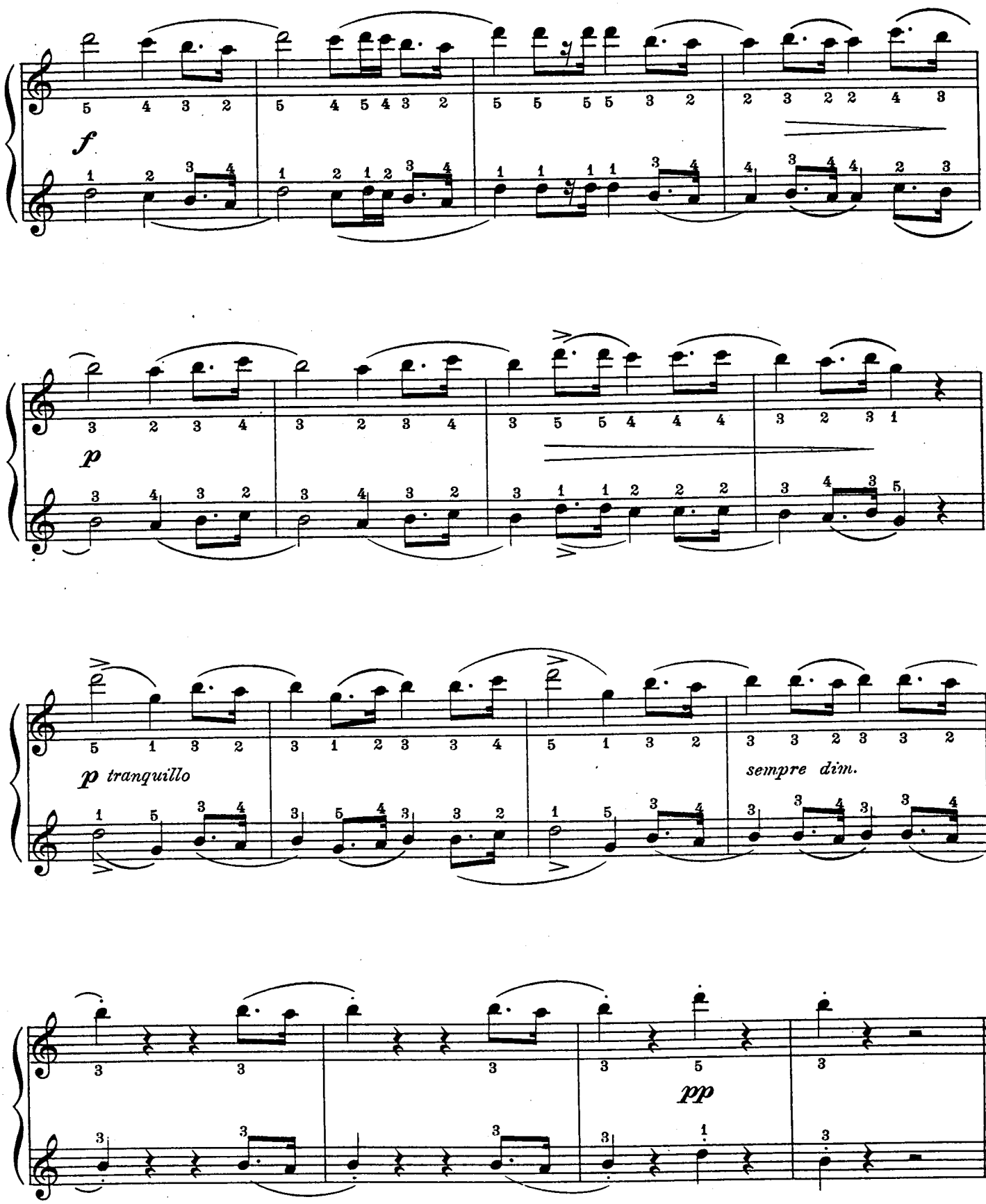

rall.
a tempo




mp




f
p
espress.
p
tranquillo
sempre dim.
pp

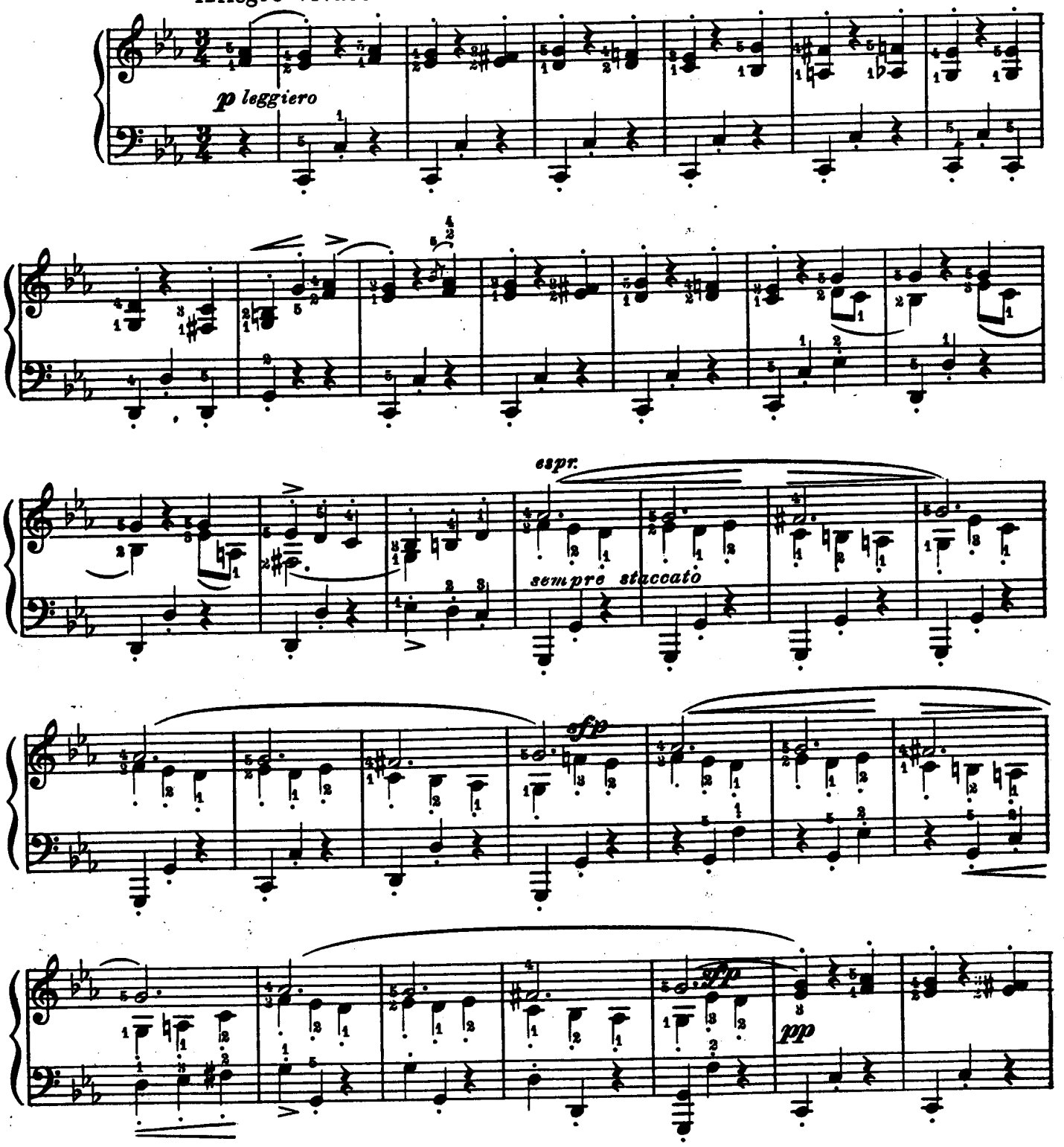

f
p
p tranquillo
sempre dim.
pp

Symphonic Scherzo

SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩.=104-112)



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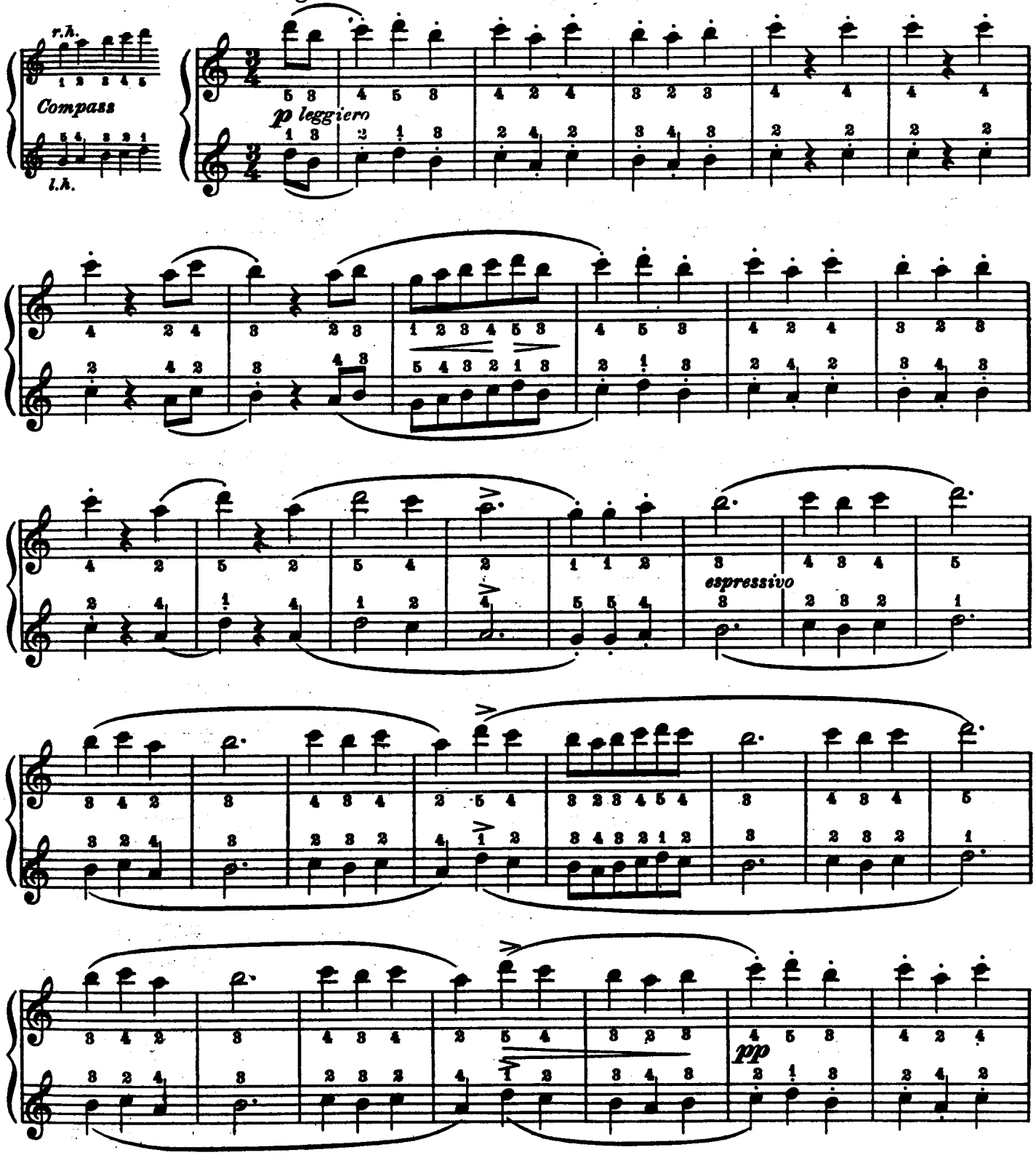
Symphonic Scherzo

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 104–112)



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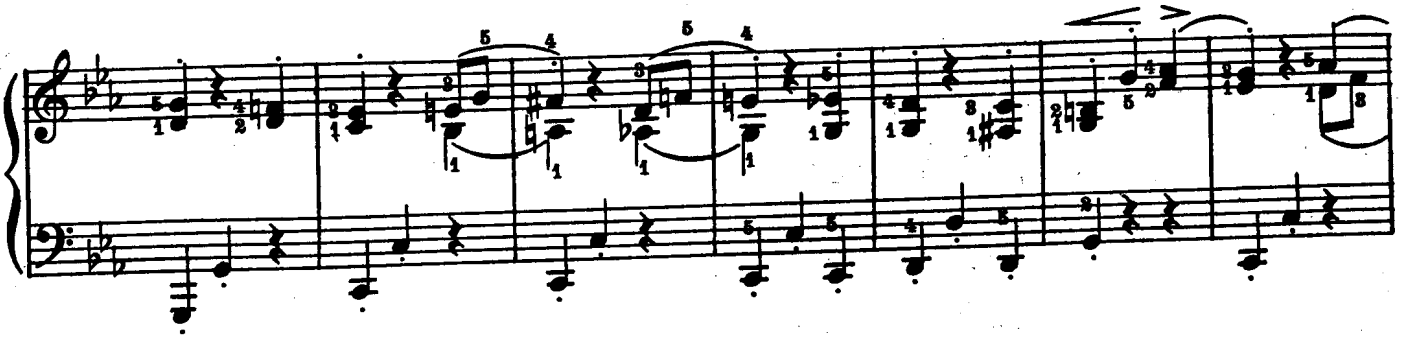
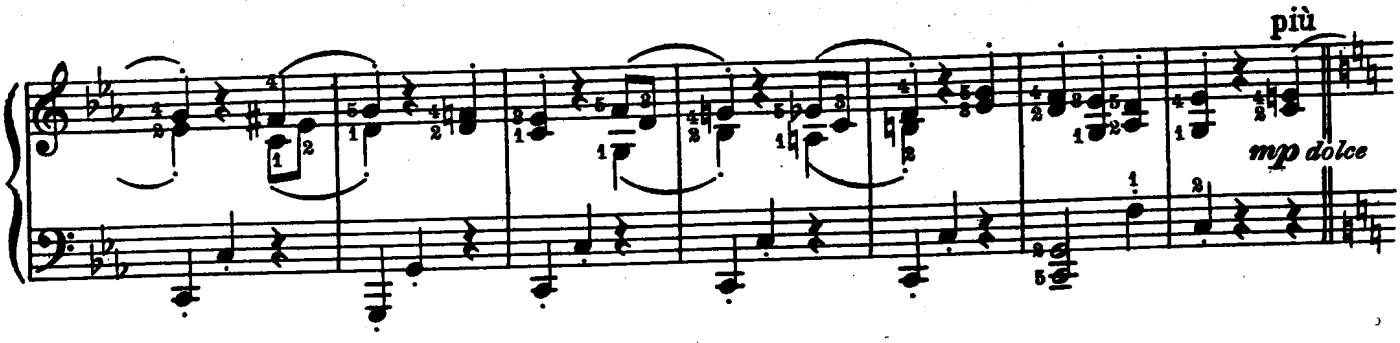
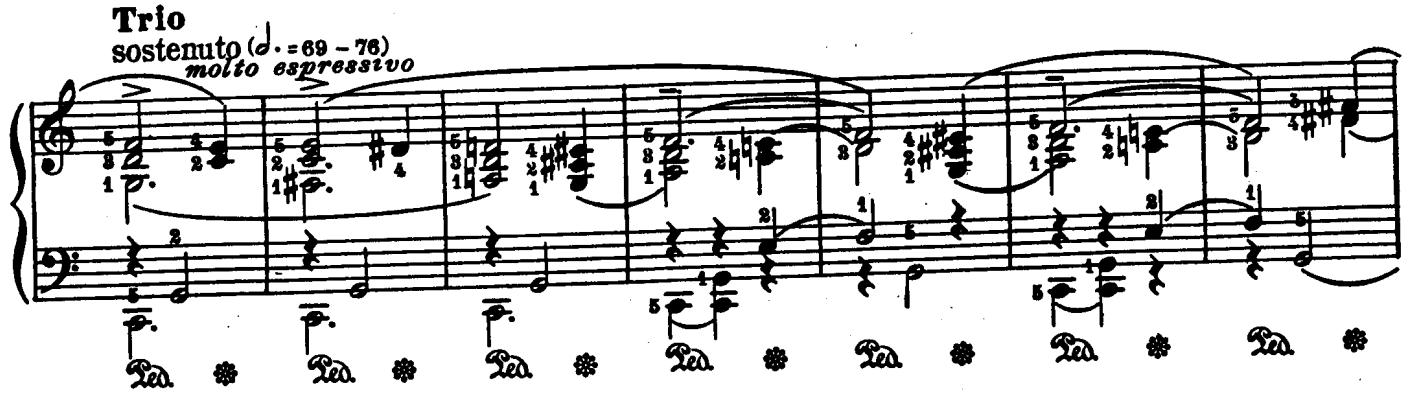
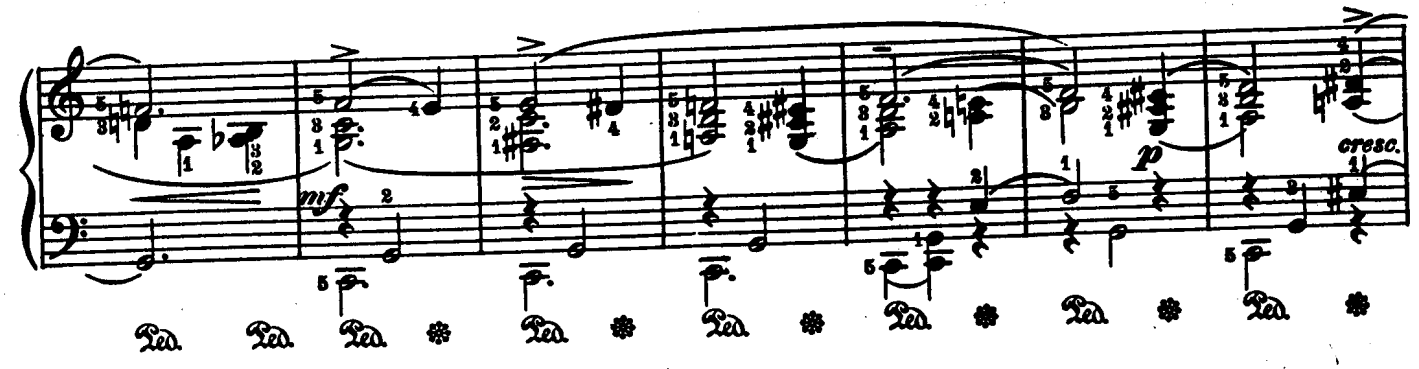
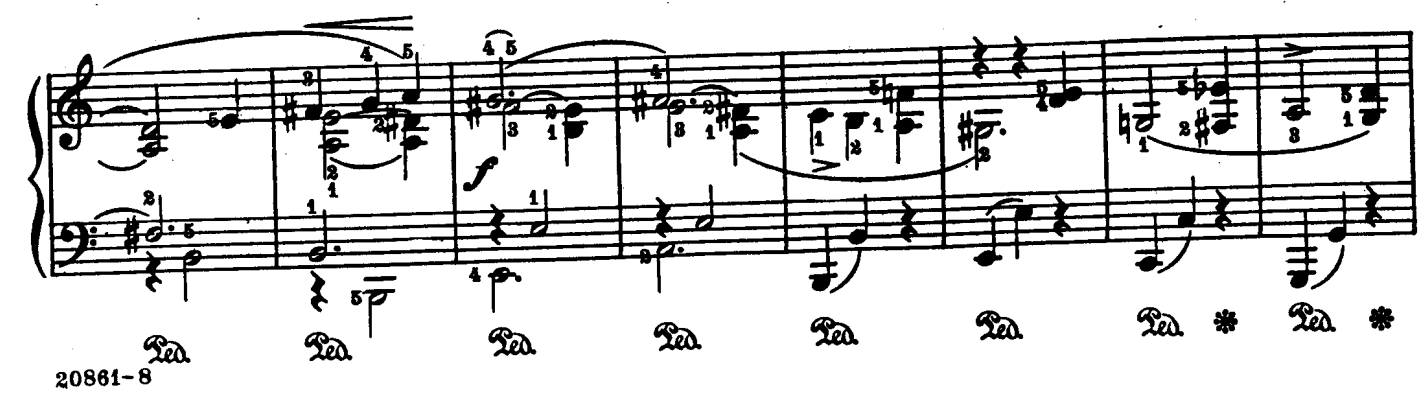


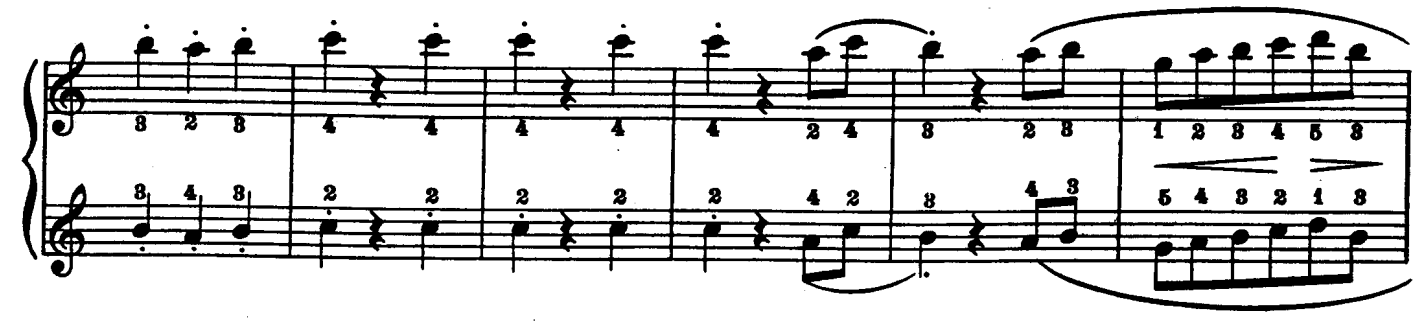


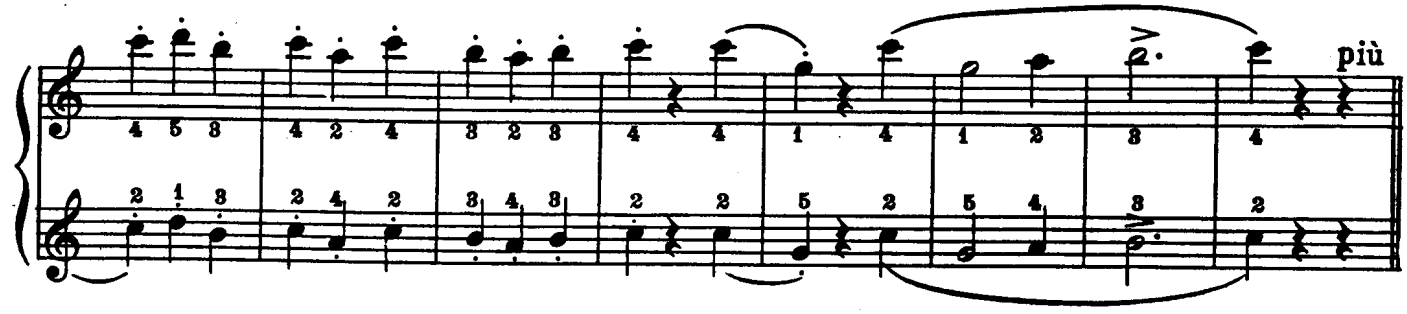
Trio
sostenuto (♩. = 69 – 76)
molto espressivo





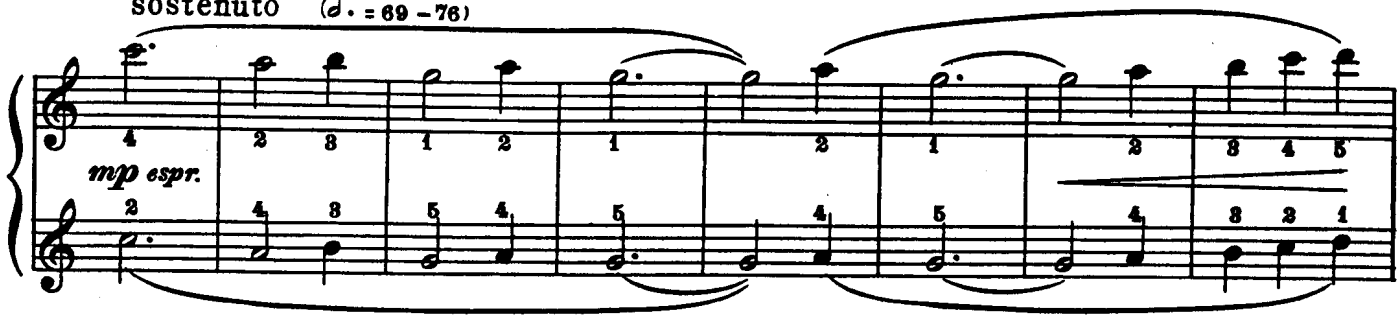


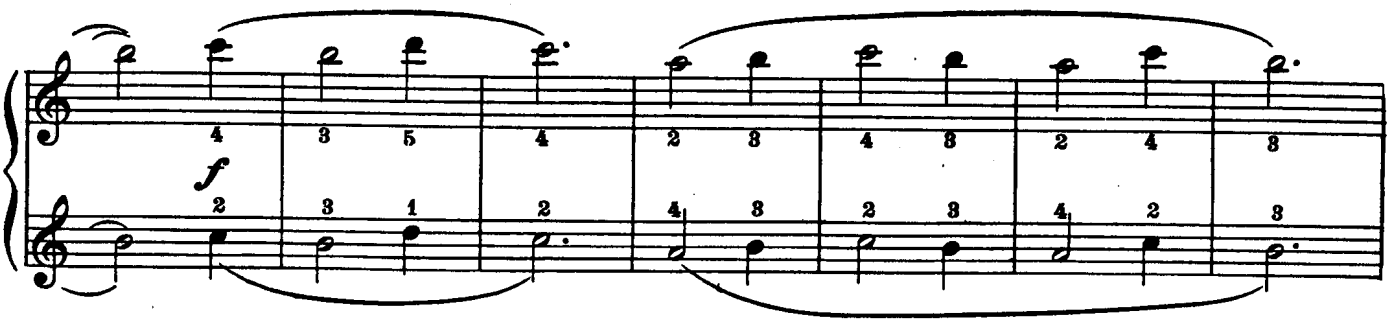


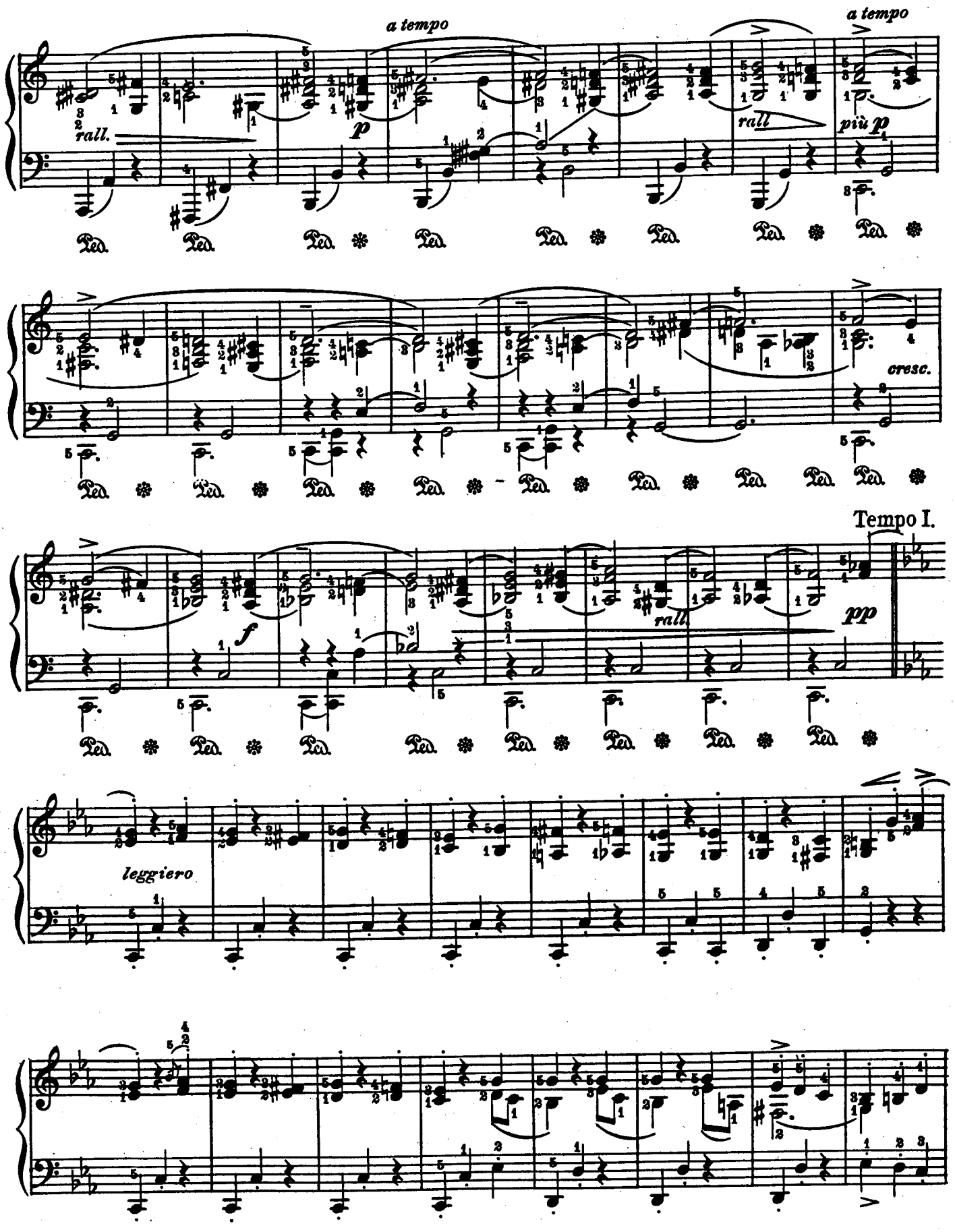


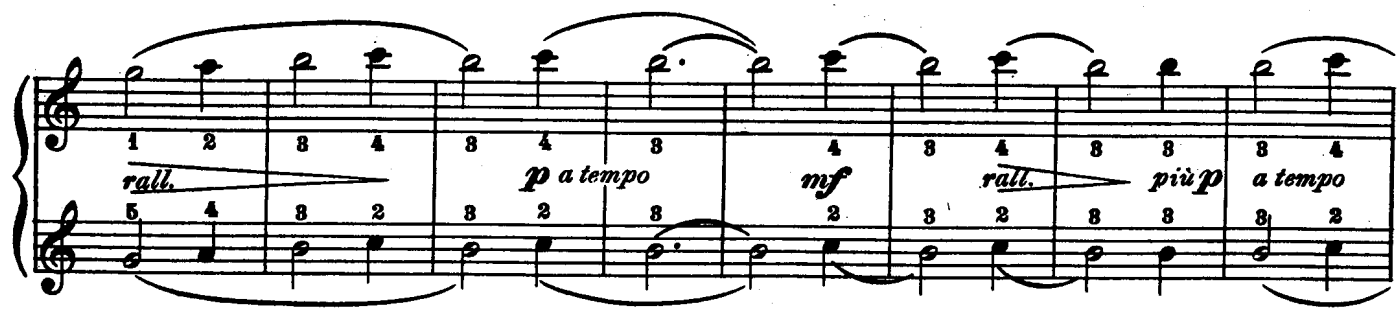
Trio

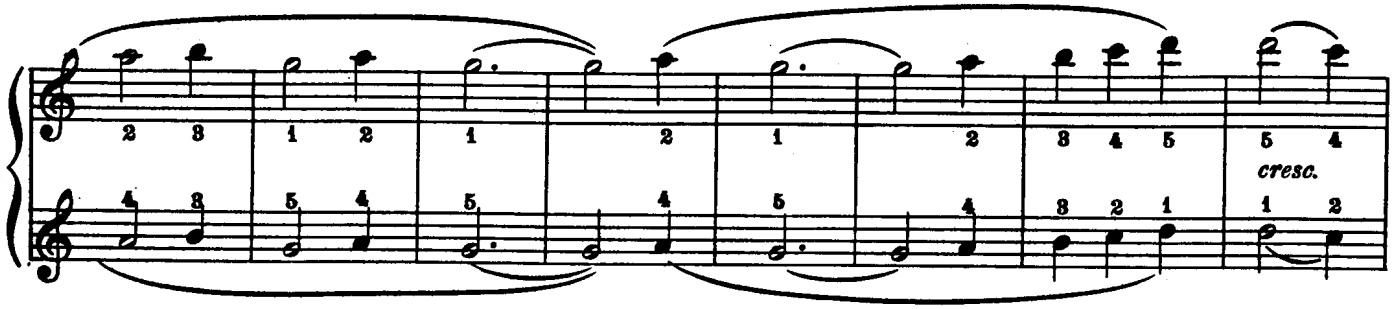
sostenuto (𝅗𝅥. = 69 – 76)

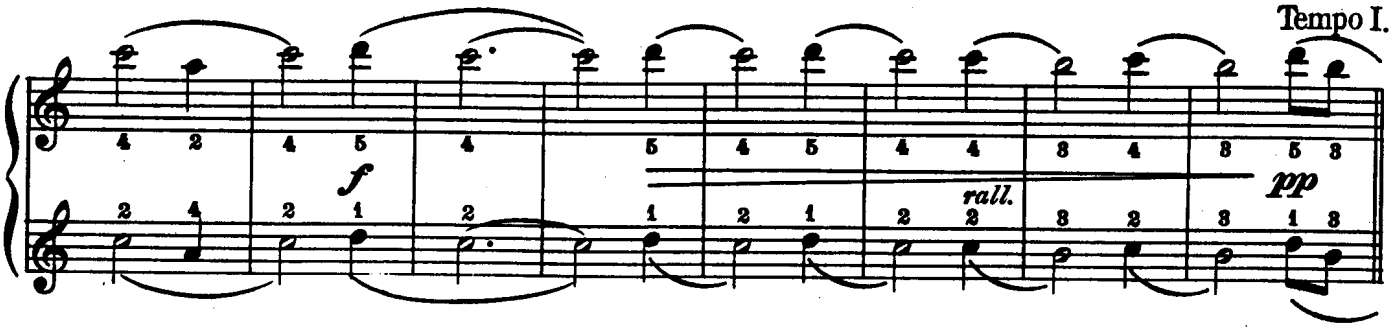


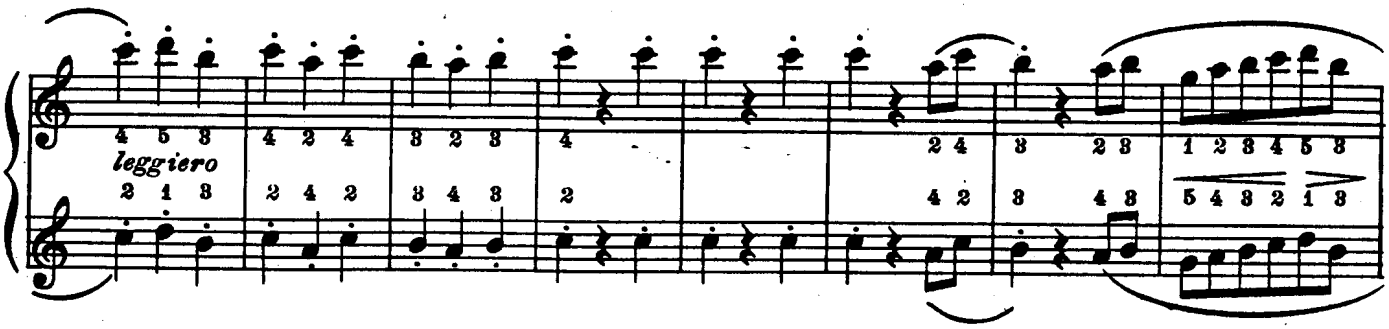


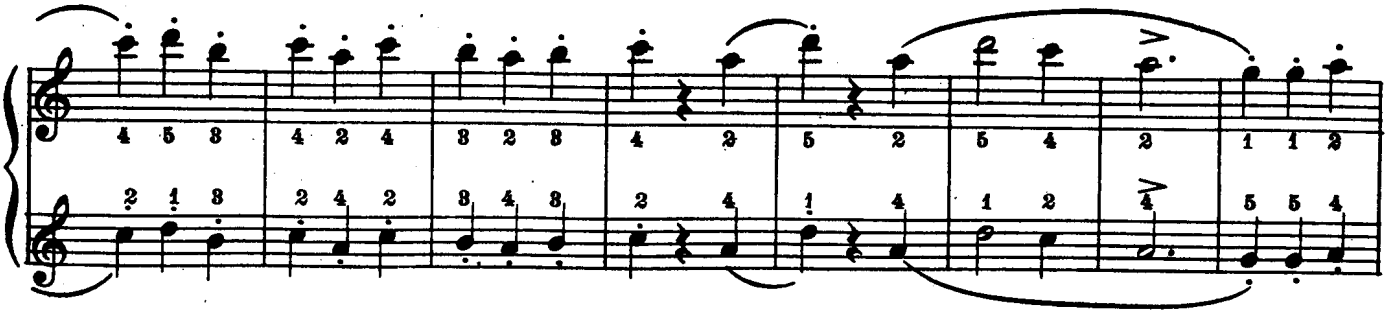

a tempo
rall.
p
a tempo
rall
più p
cresc.
Tempo I.
f
rall.
pp
leggiero

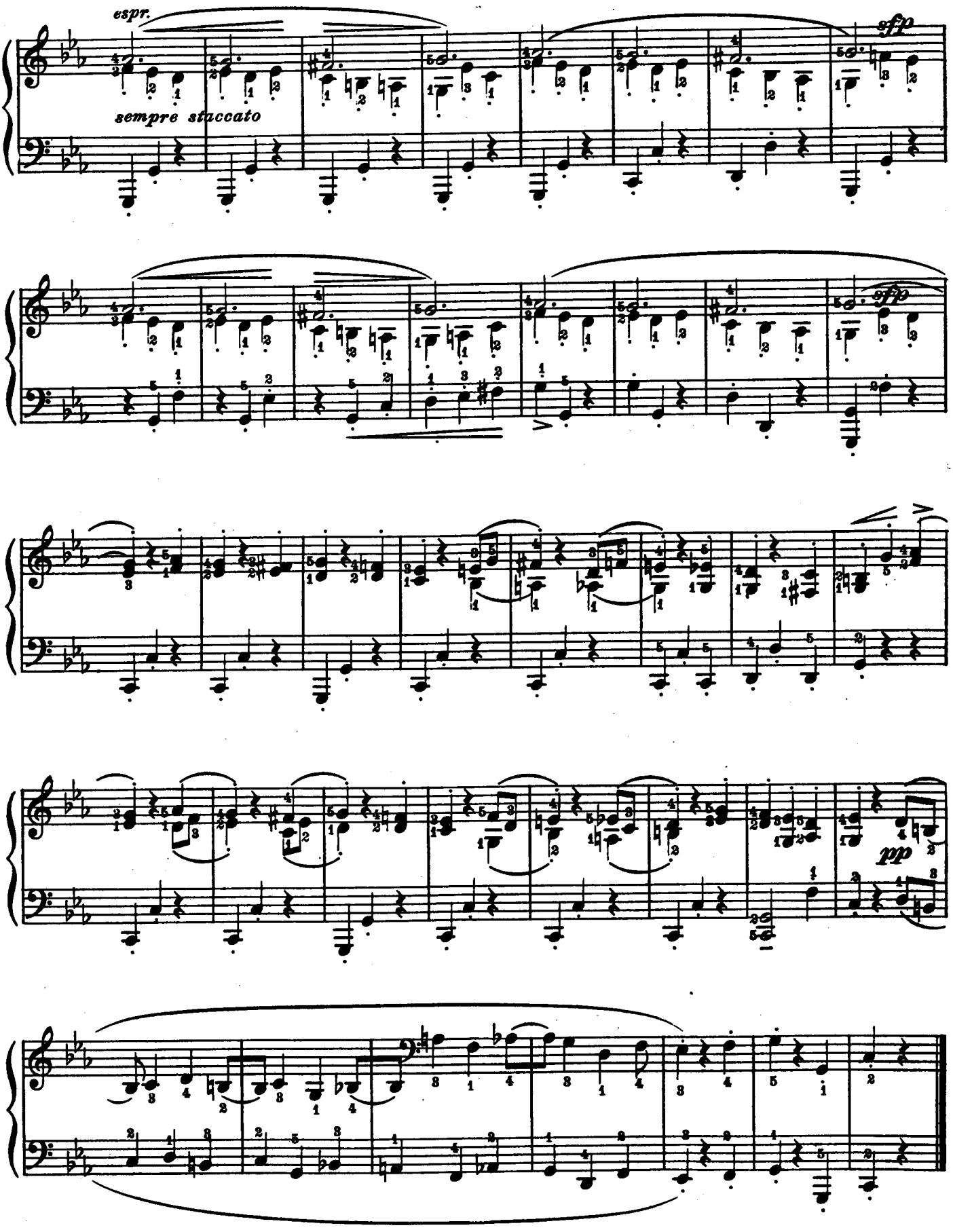

rall.
p a tempo
mf
rall.
più p
a tempo

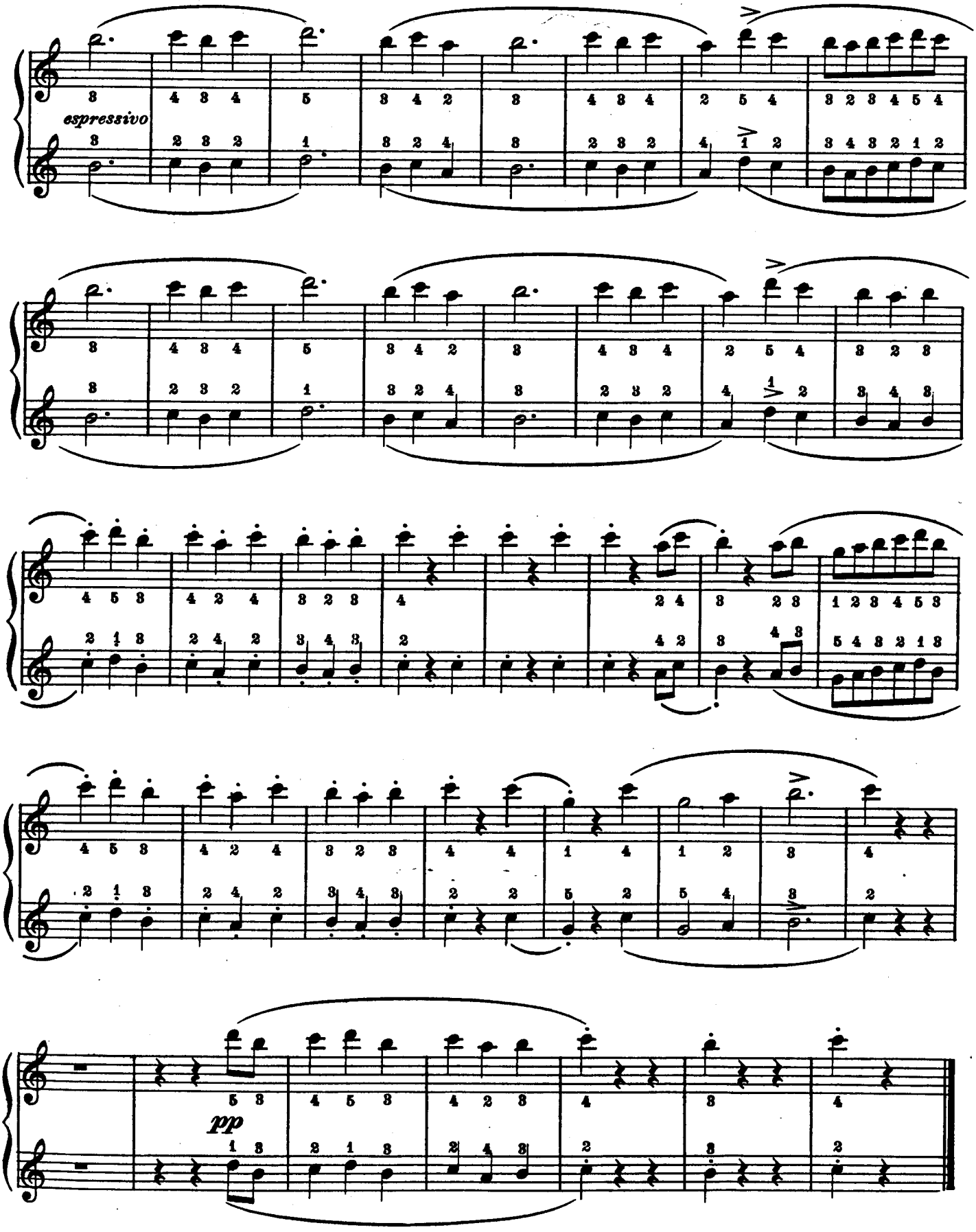

cresc.


Tempo I.
f
rall.
pp


leggiero




espr.
sempre staccato
sfp
sfp
pp


espressivo
pp

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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 cantillant 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.

Miscellaneous [Nos. 8 to 14]

No. 14. BARCAROLLE

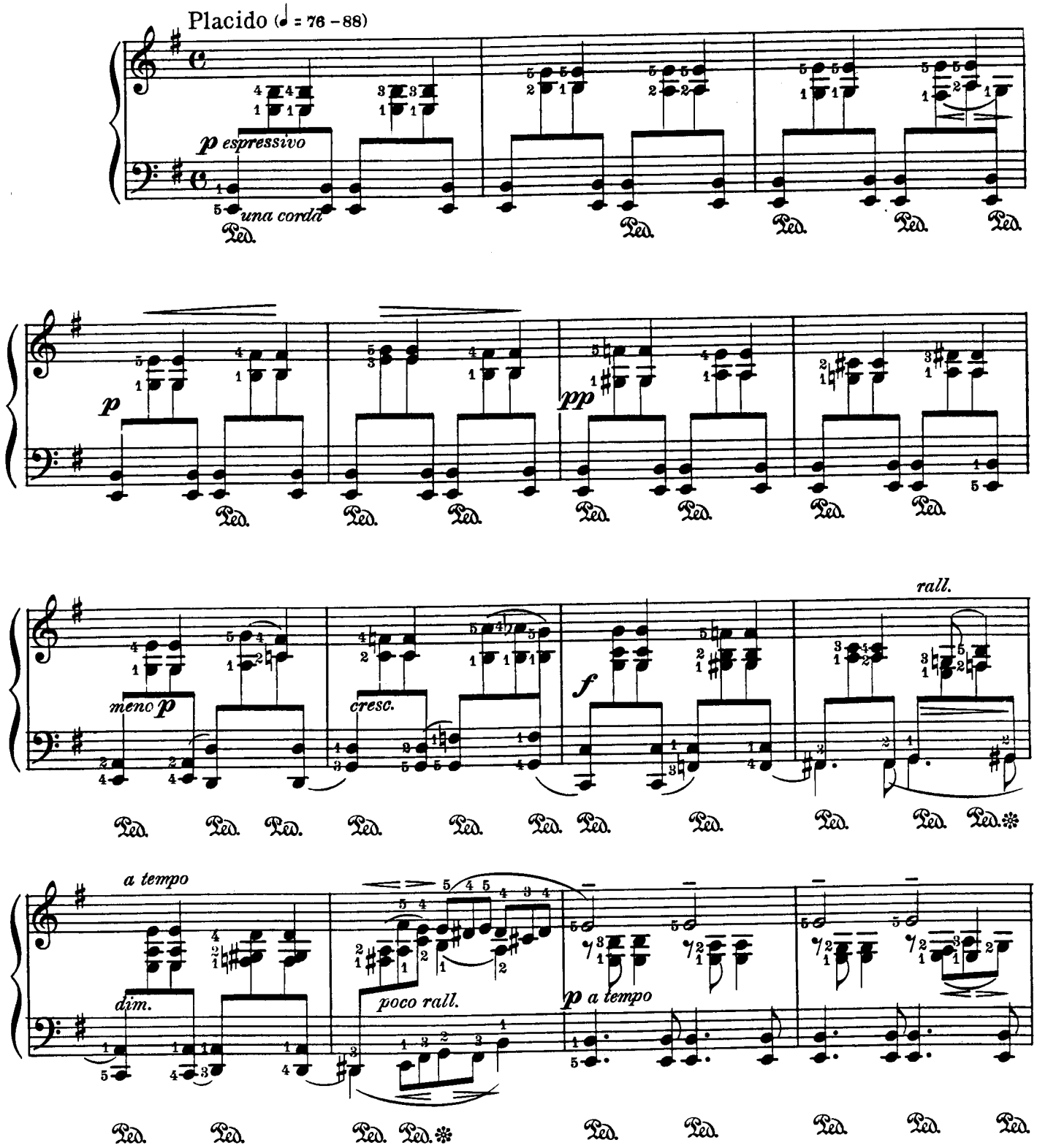
A graceful example of the two-period song-form in the swinging 6-8 rhythm peculiar to its type. Its melody is sweet and tender; a song of love and moonlight. The *Barcarolle* (Italian *barcarola*, "a boatman's song") represents this kind of nautical music in a more general way, while the *Gondoliera* 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.

Arabian Chant

(Orientale)

SECONDO

LEOPOLD GODOWSKY



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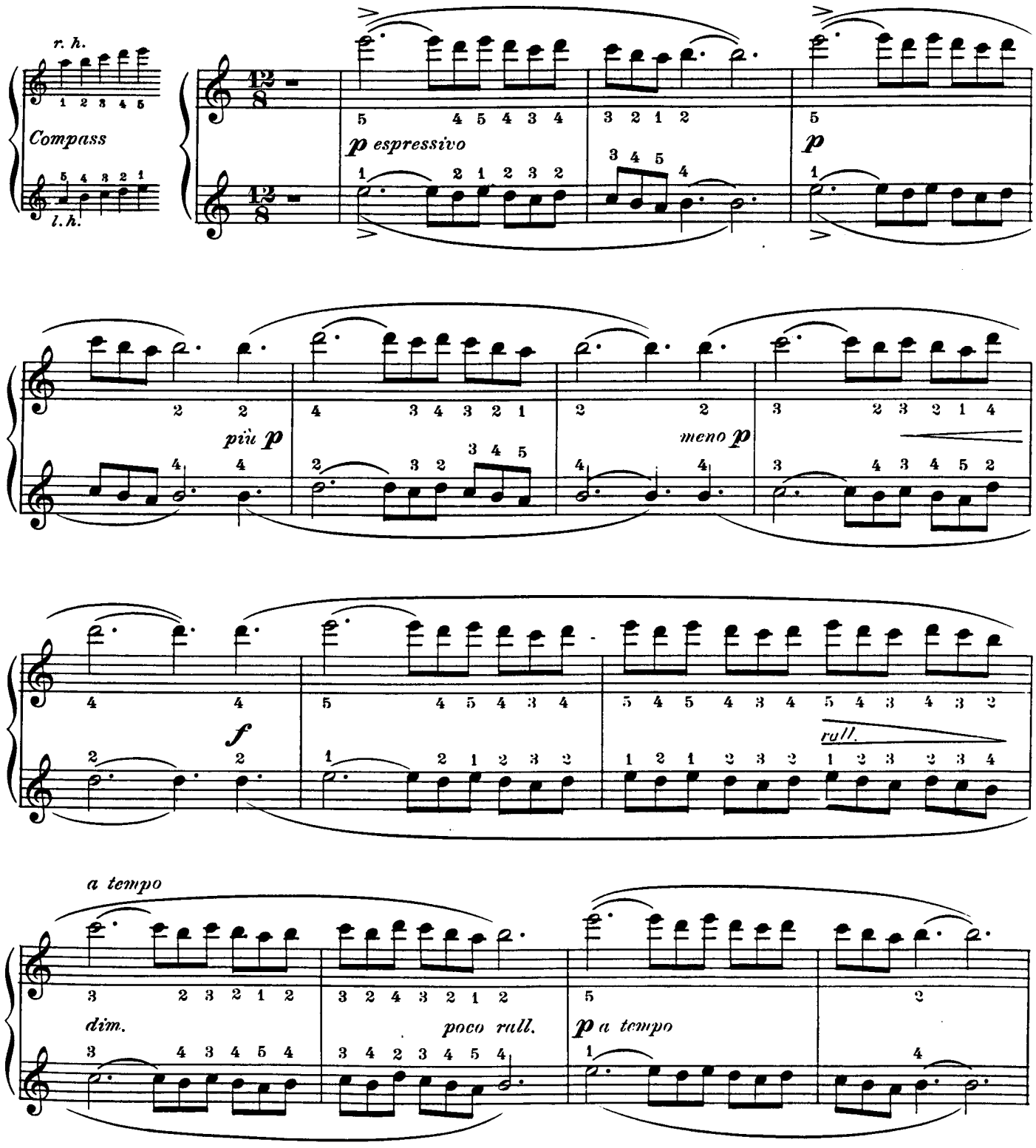
Arabian Chant

(Orientale)

PRIMO

LEOPOLD GODOWSKY



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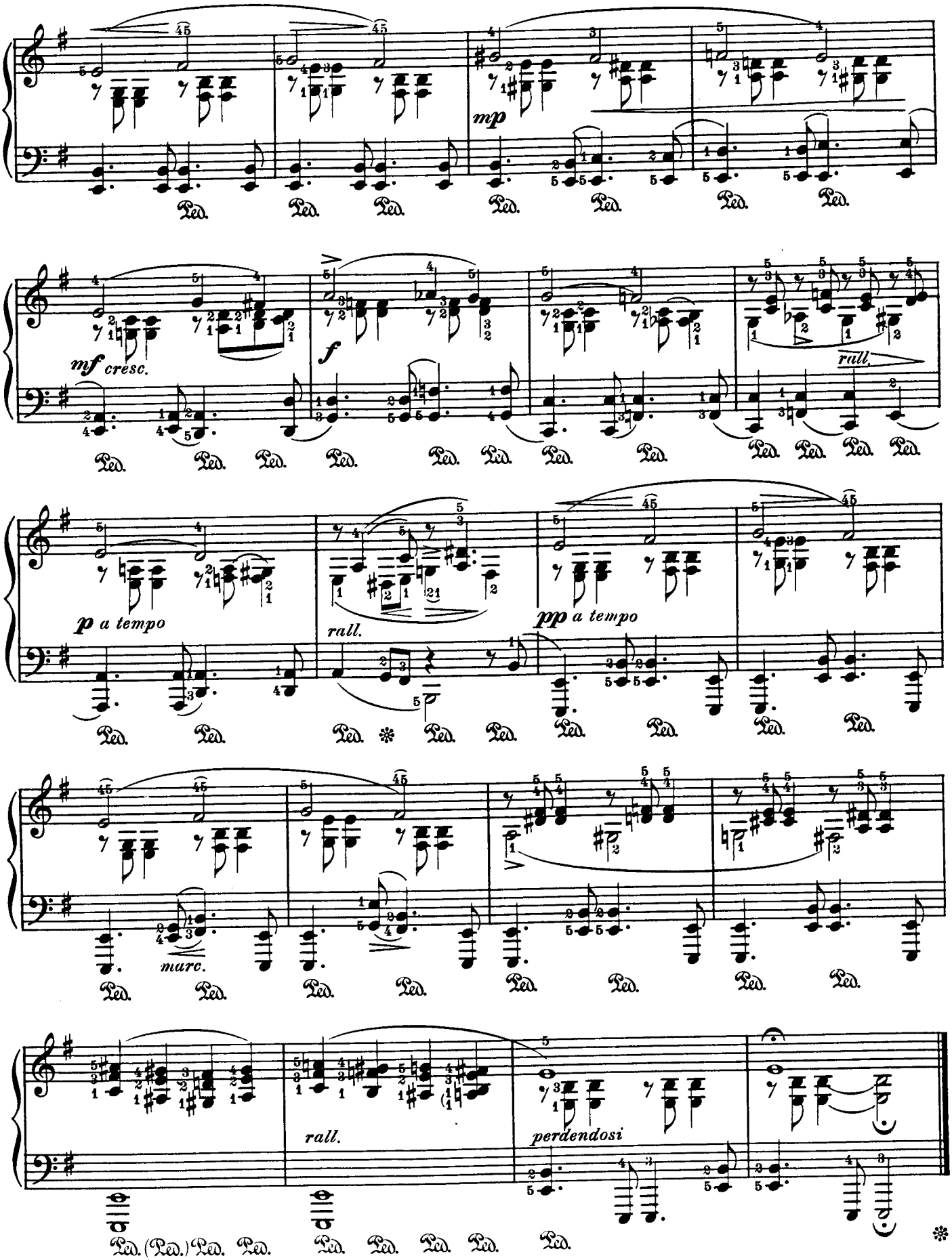
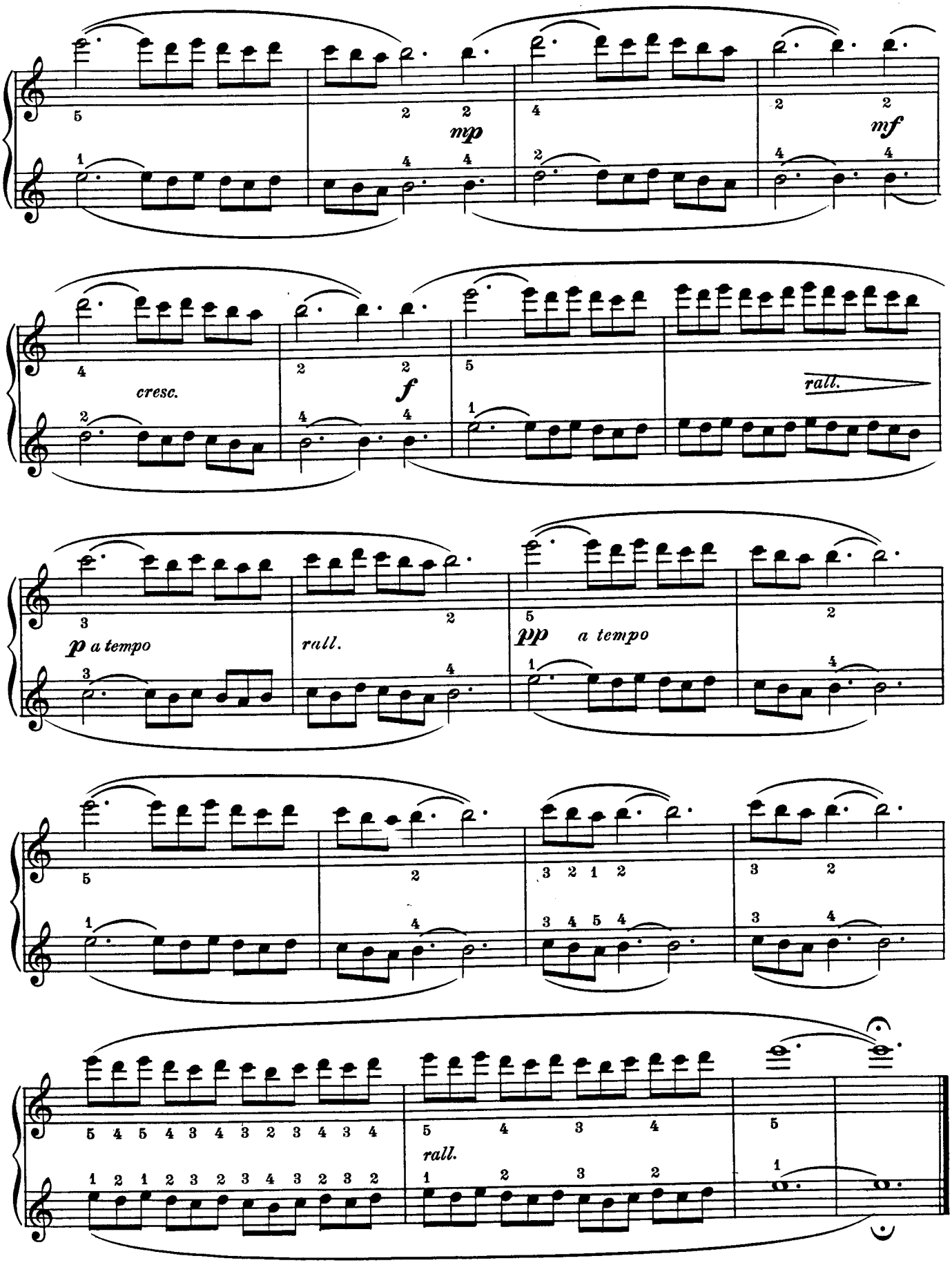

mp
mf cresc.
f
rall.
p a tempo
rall.
pp a tempo
marc.
rall.
perdendosi
Ped.


mp
mf
cresc.
f
rall.
p a tempo
rall.
pp a tempo
rall.

Albumblatt

(Intermezzo)

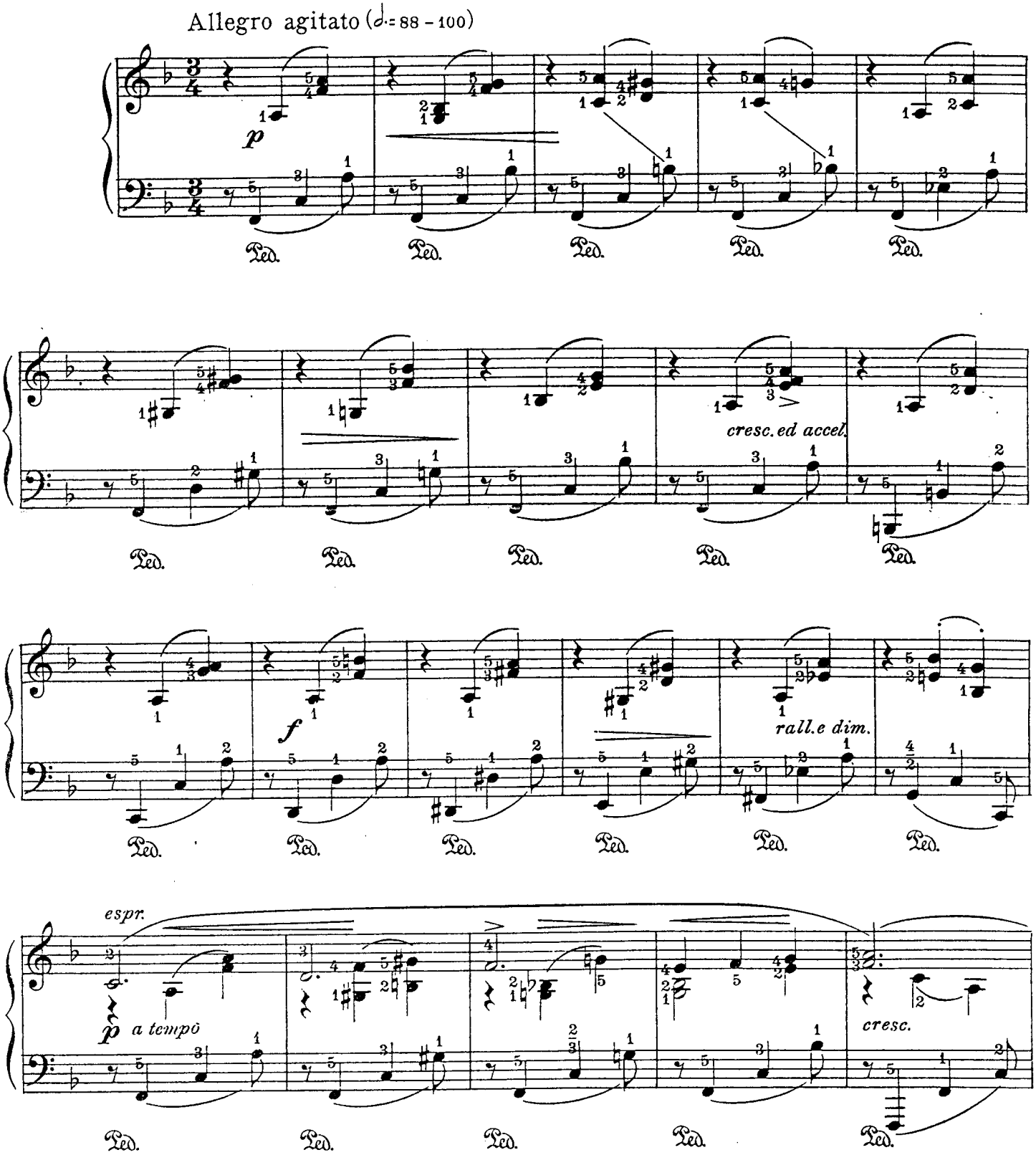
The *Albumblatt* or Album Leaf, in 3/4 time, is another *genre* piece in the improvisational manner. Free in form, this number represents a little verse stanza in tone for a musical album, corresponding to the impromptu lines a poet might set down in the album of a friend. And it has the note of in -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

Albumblatt

(Intermezzo)

SECONDO

LEOPOLD GODOWSKY



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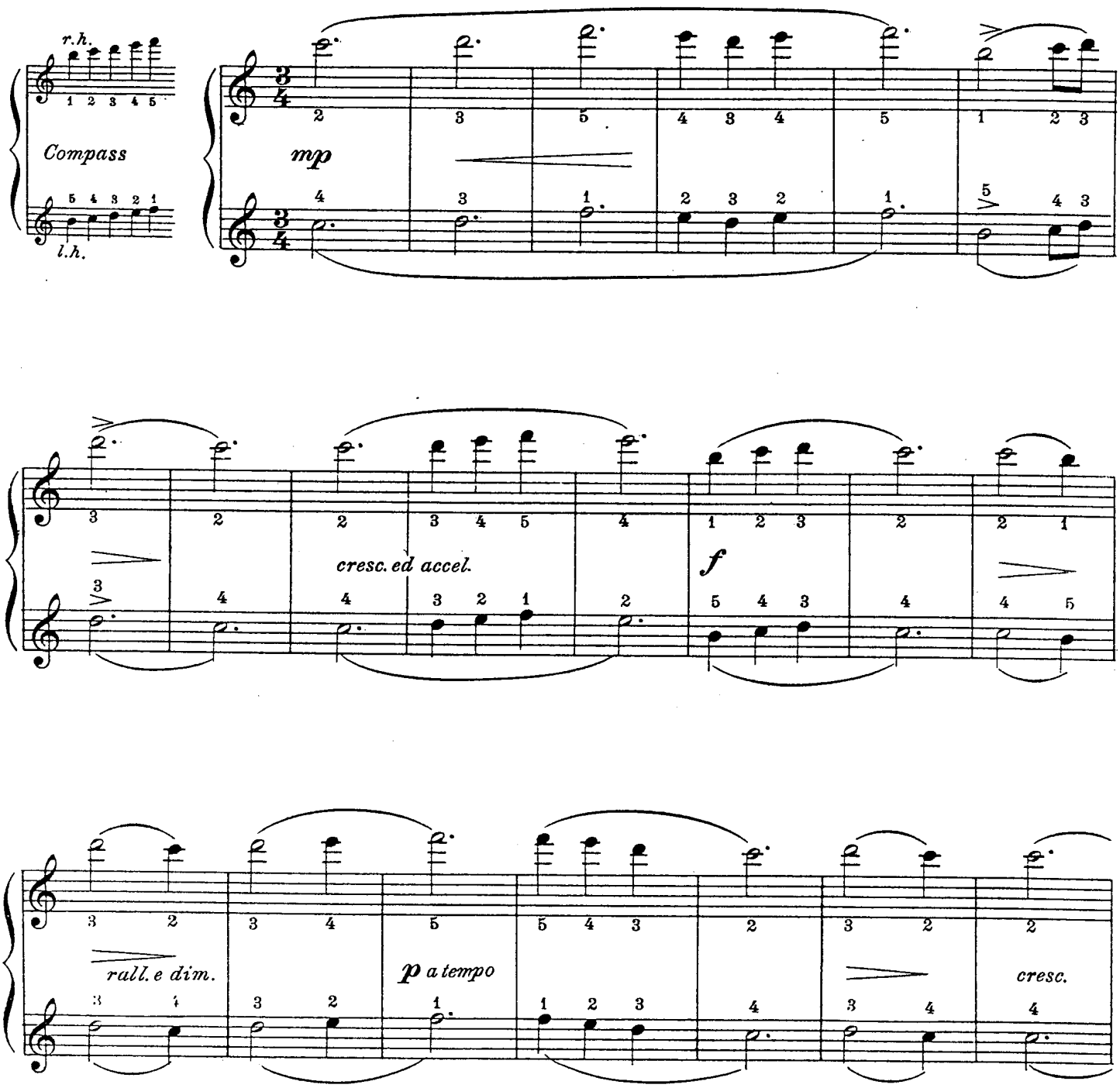
Albumblatt

(Intermezzo)

PRIMO

LEOPOLD GODOWSKY

Allegro agitato (♩. = 88 - 100)



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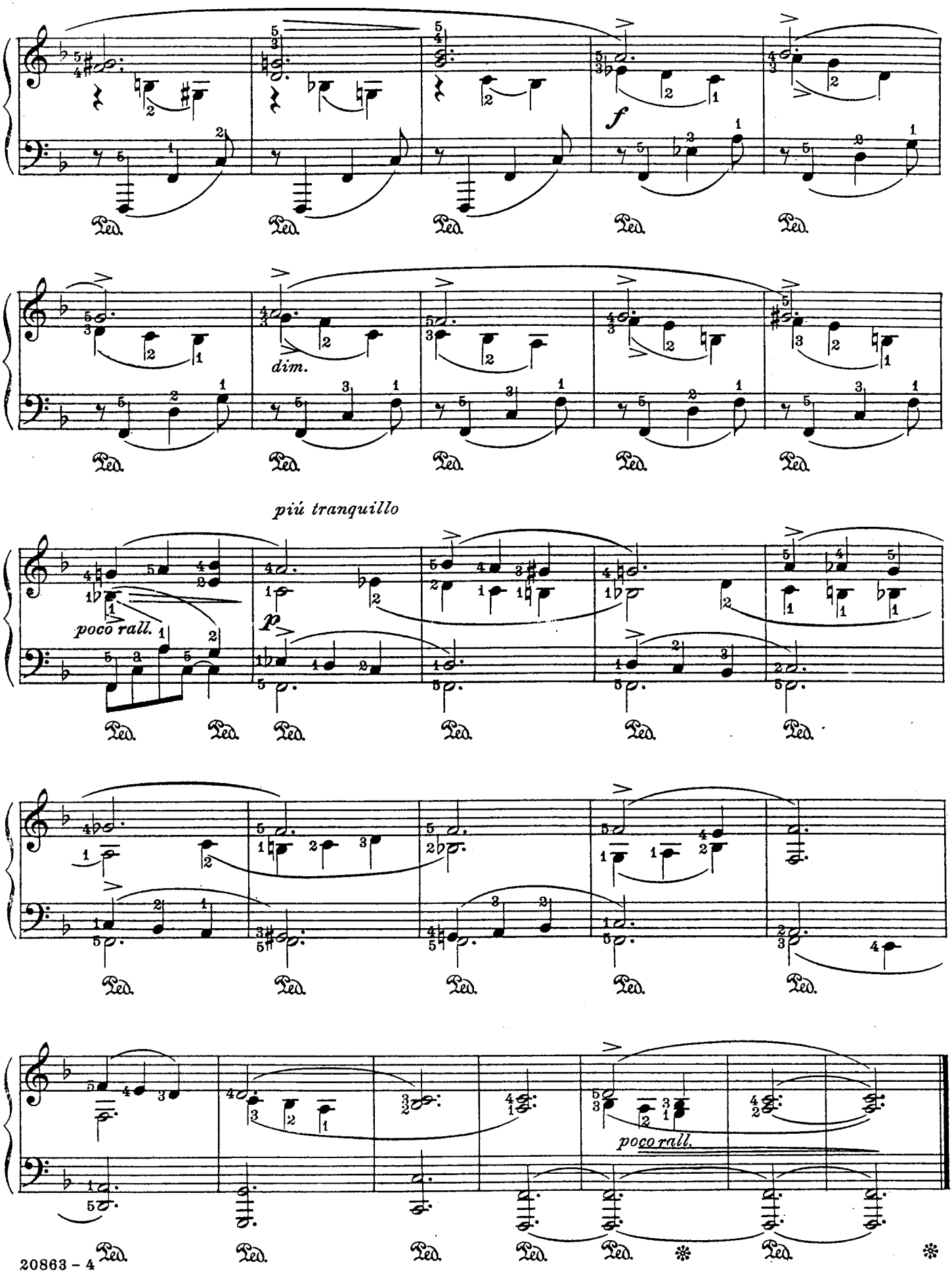
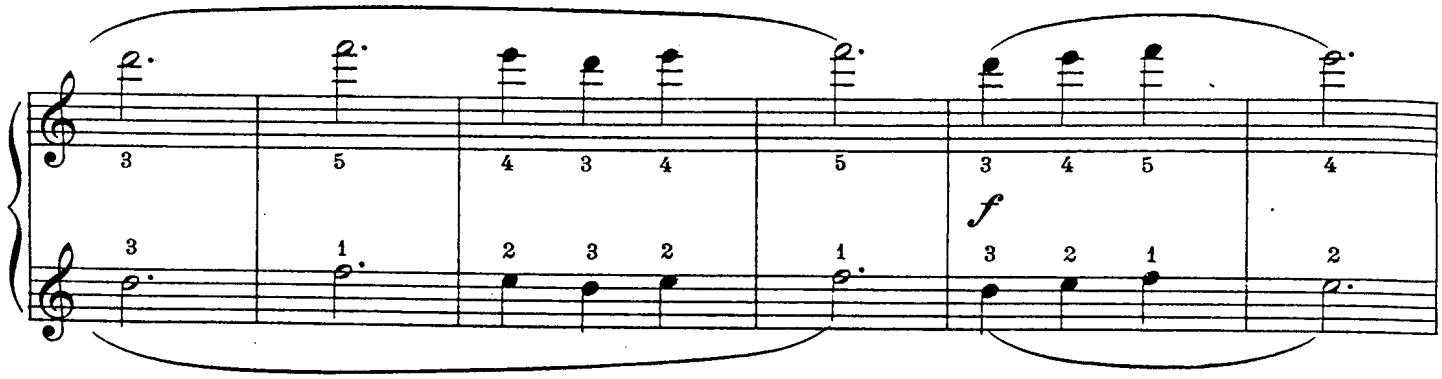
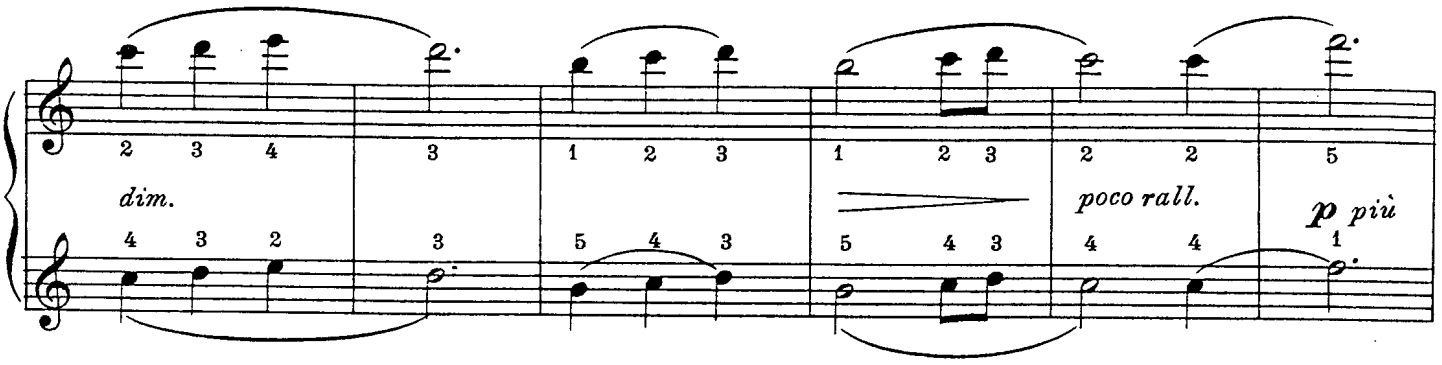
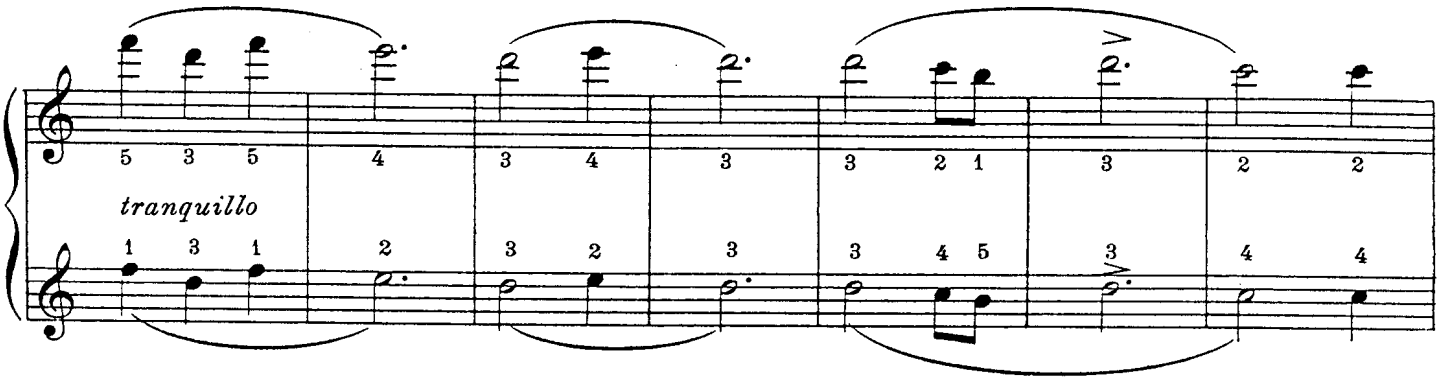
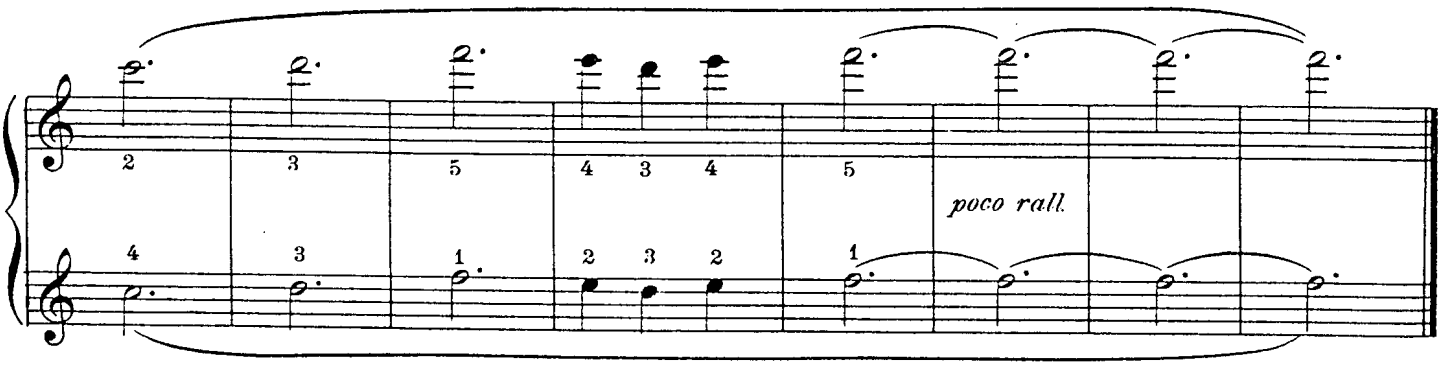

f
dim.
più tranquillo
poco rall.
p
poco rall.


f


dim.
poco rall.
p più


tranquillo


poco rall.

Funeral March

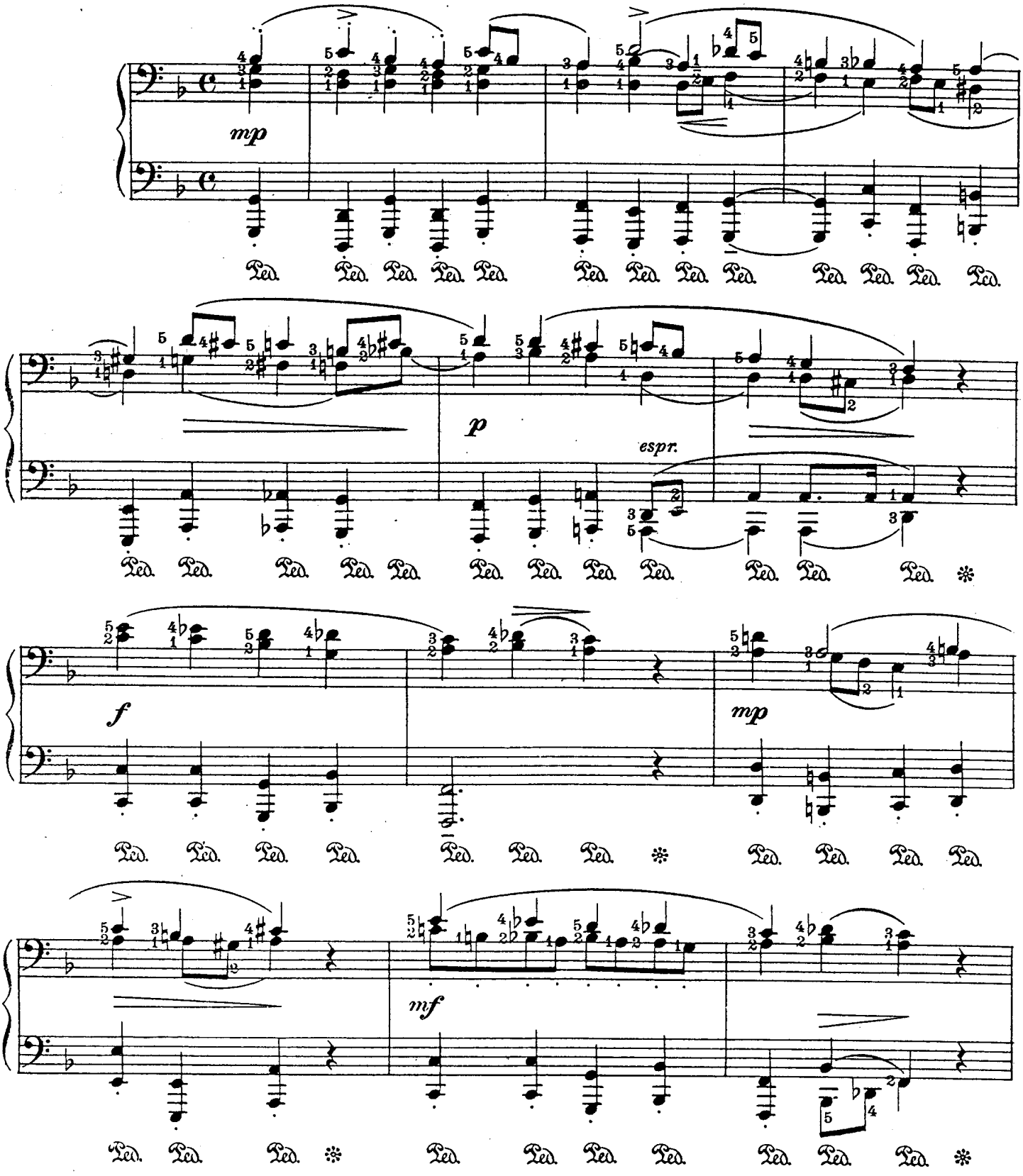
This "Dead March" (Fr. *Marche funèbre.* It. *Marcia funebre*) is one of the many variants of the march family and, though it strikes a deeper note of solemnity, is akin to the religious and festival marches. Beethoven, Haendel, Chopin, Mendelssohn, have written great mortuary marches without exhausting 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



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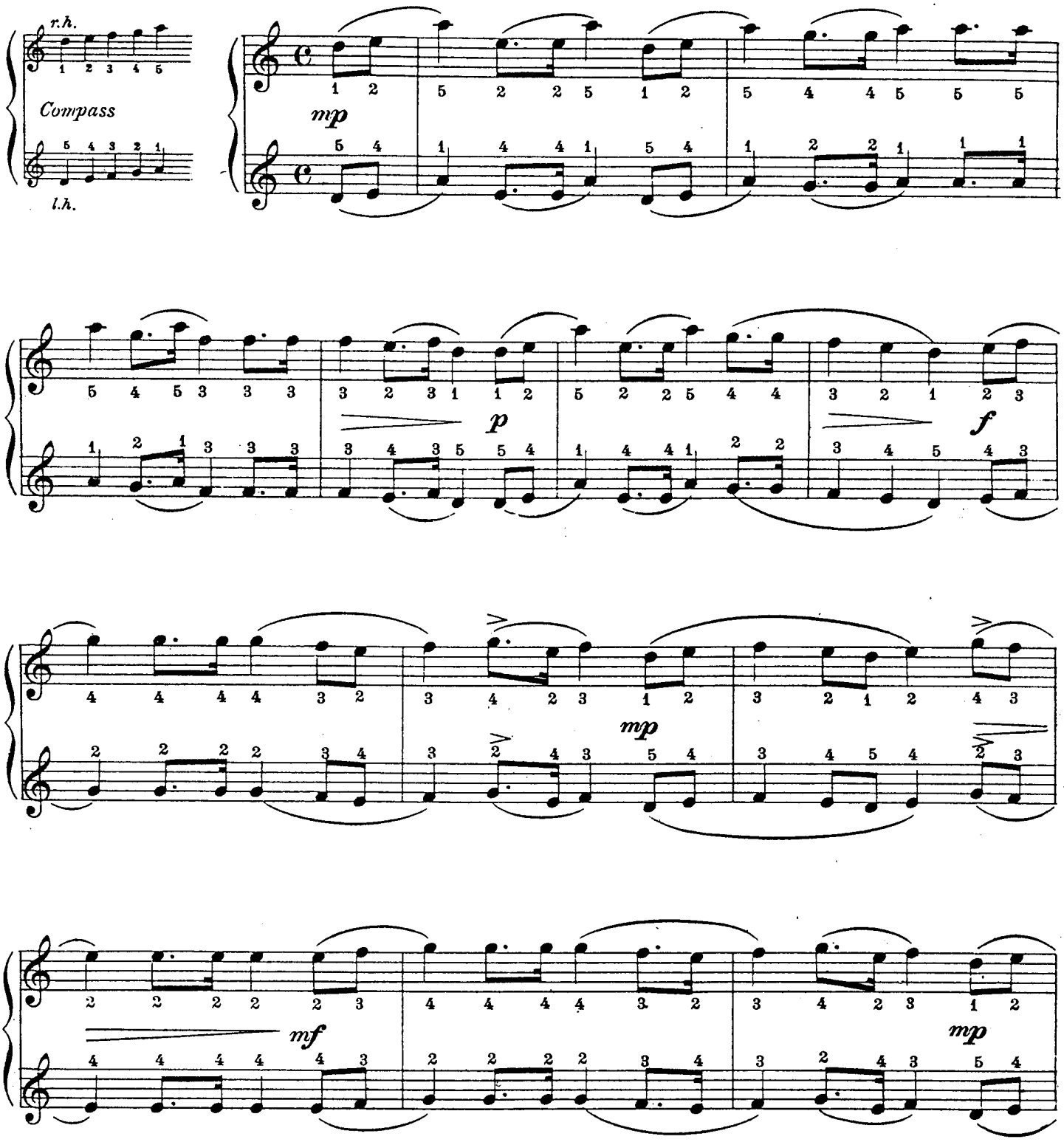
Funeral March

PRIMO

LEOPOLD GODOWSKY

Maestoso e mesto (♩= 69 – 76)



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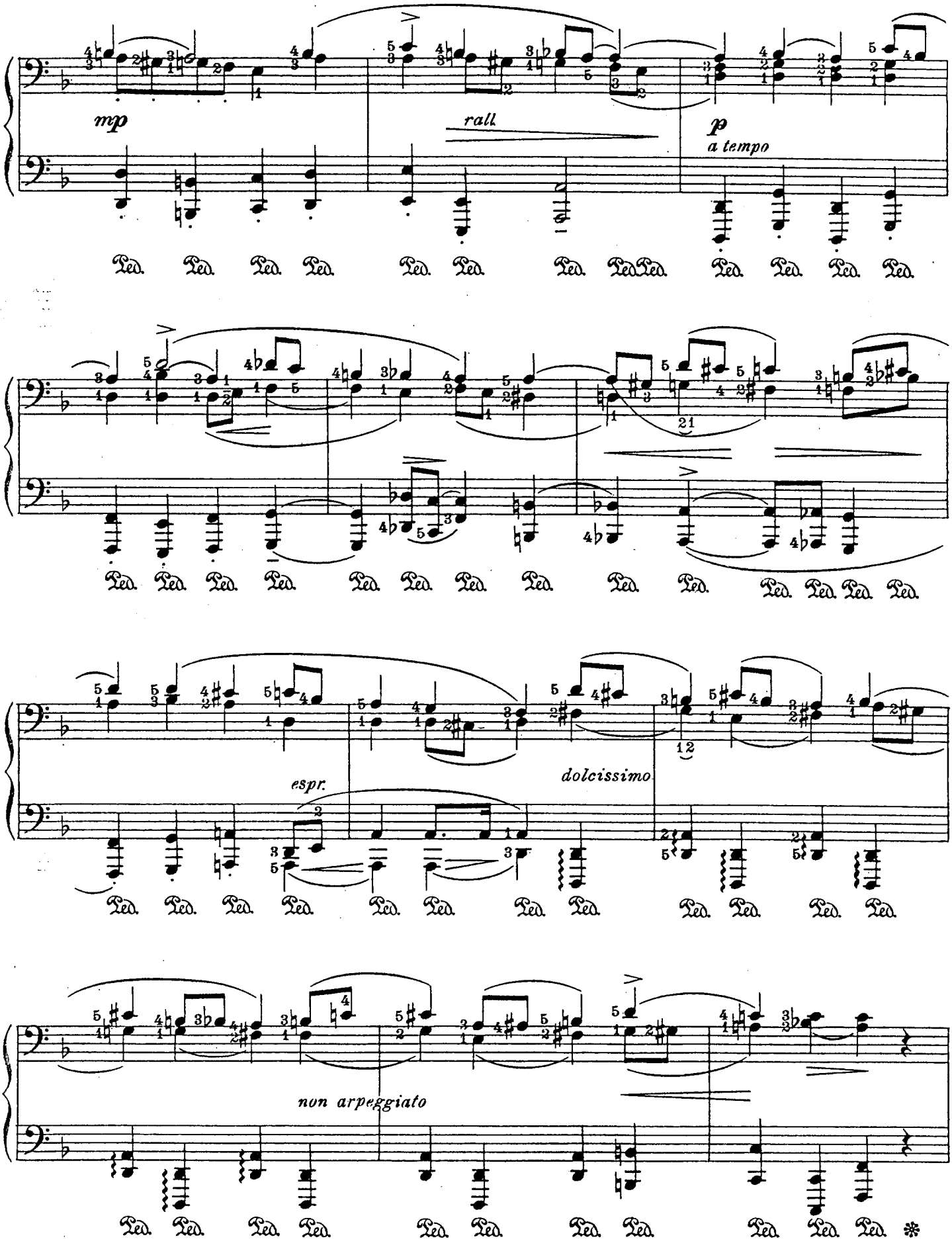
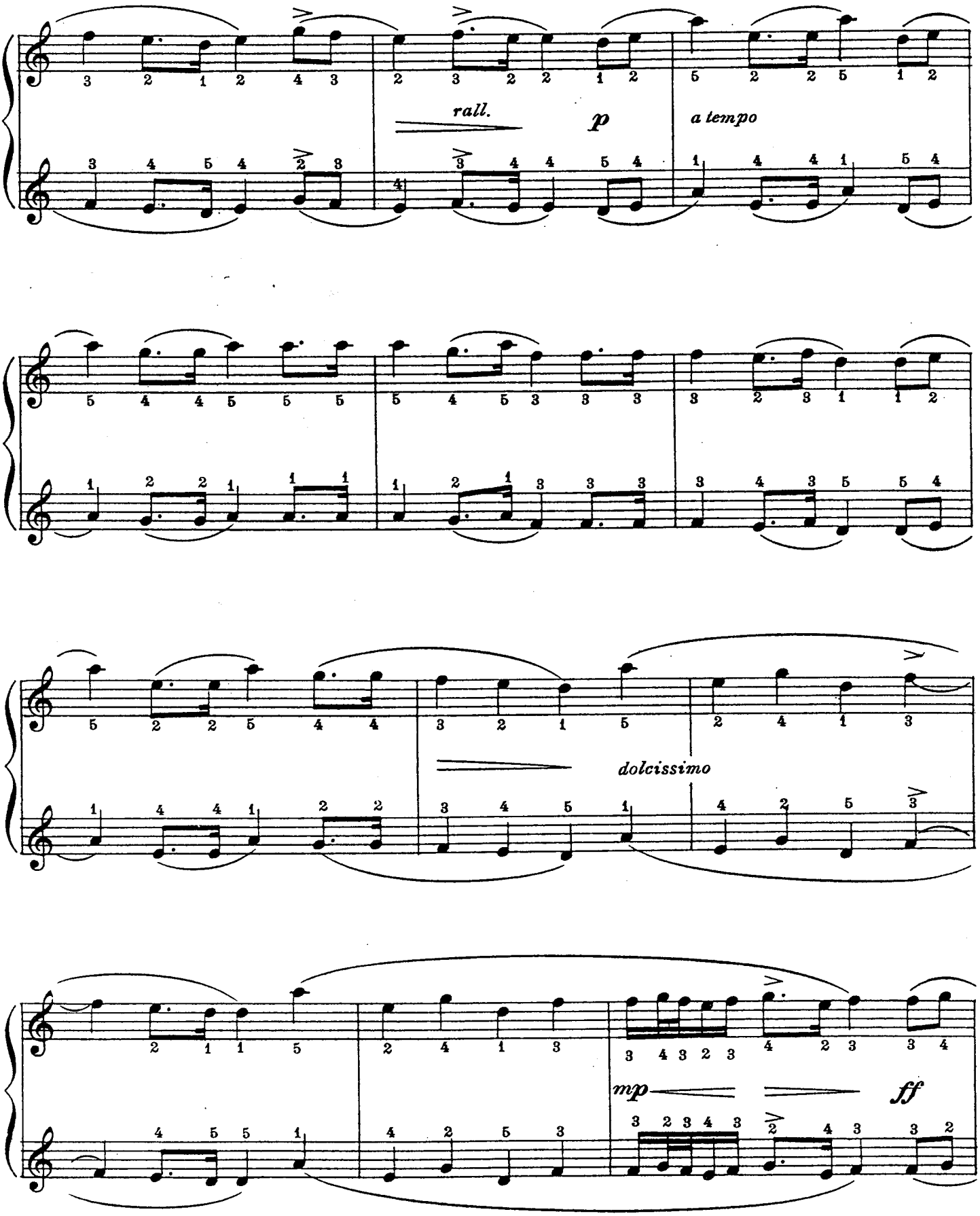
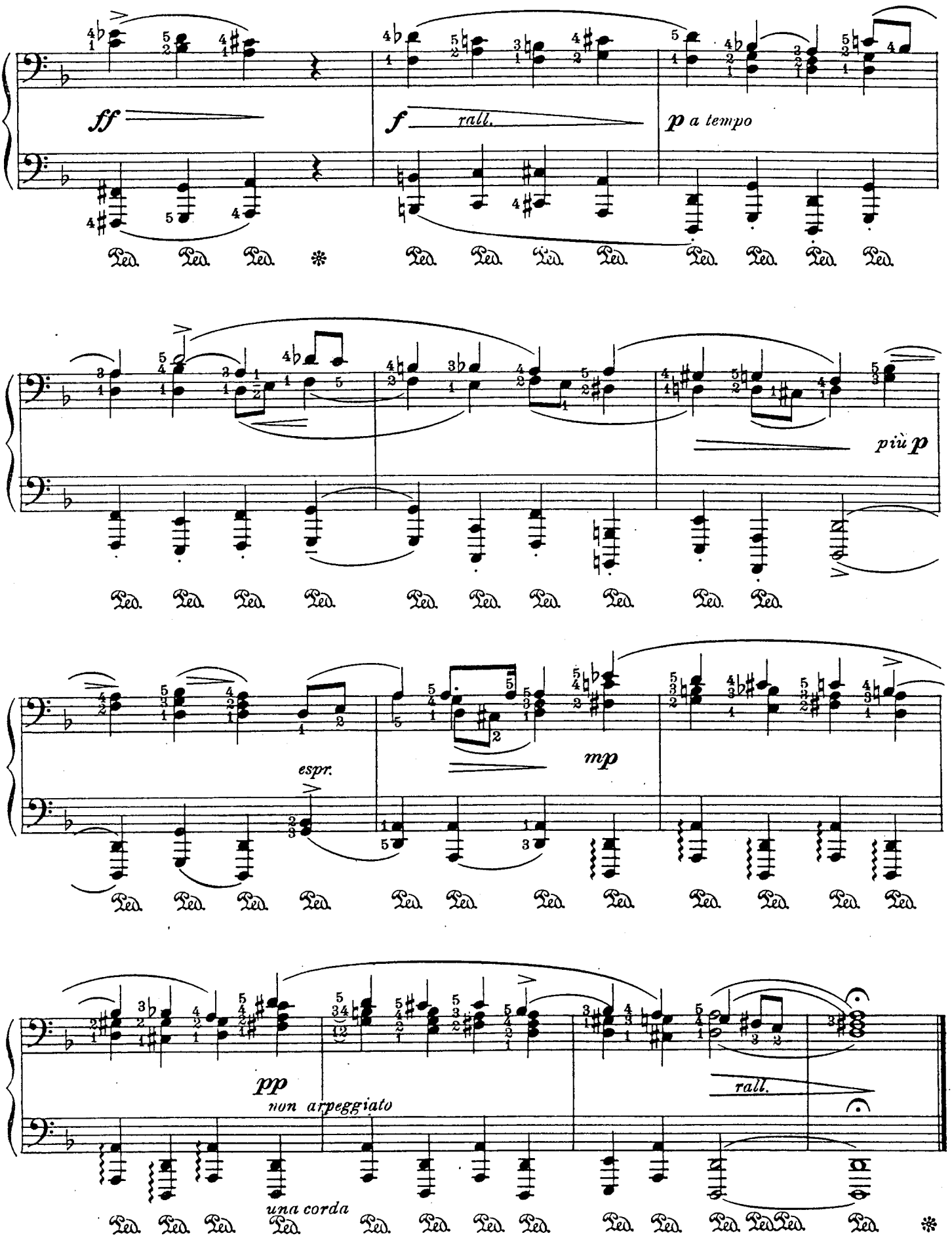
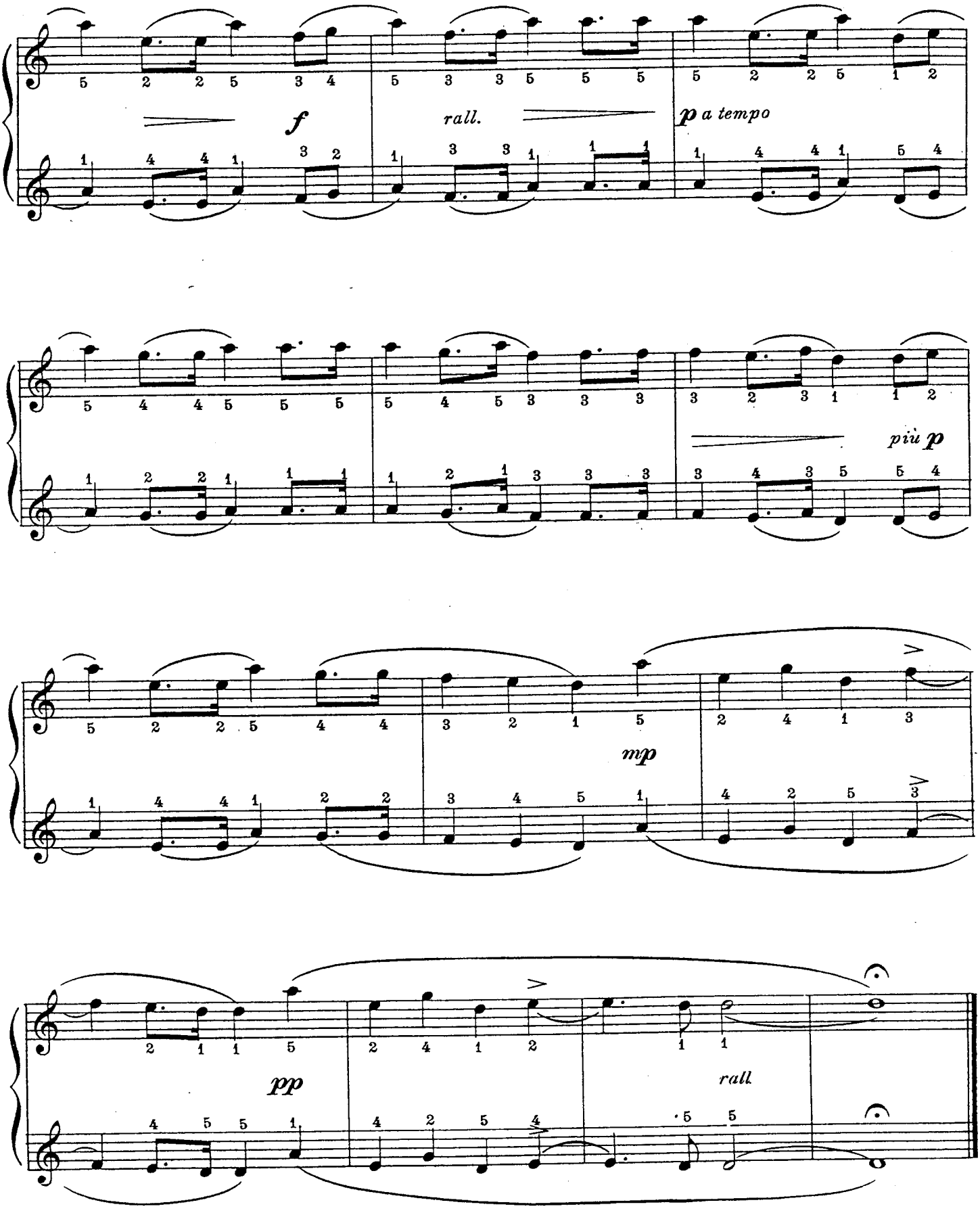

mp
rall.
p
a tempo
espr.
dolcissimo
non arpeggiato


rall.
p
a tempo
dolcissimo
mp
ff


ff
f
rall.
p a tempo
più p
espr.
mp
pp
non arpeggiato
una corda
rall.


f
rall.
p a tempo
più p
mp
pp
rall.

Plaintive Melody

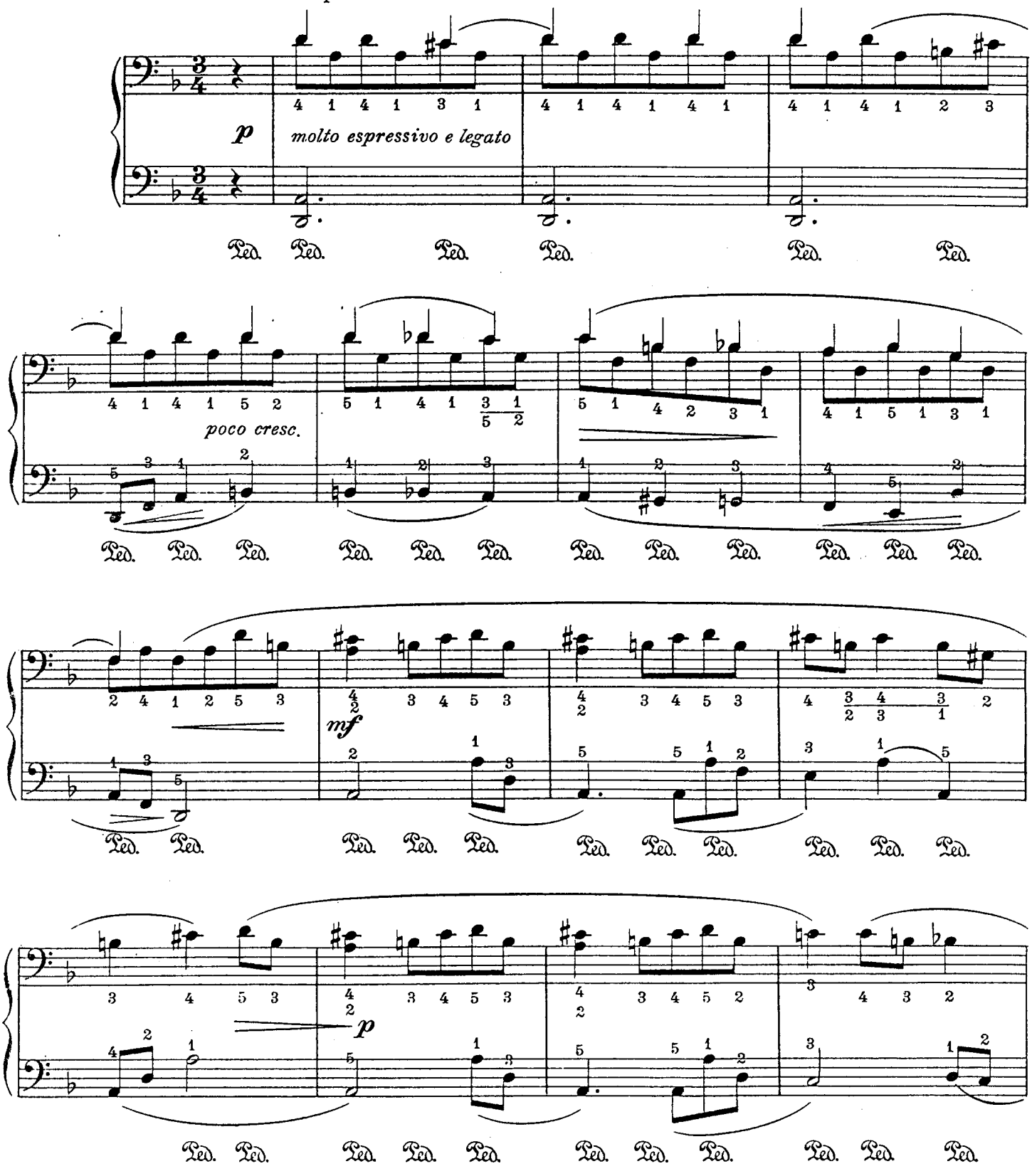
An expressive example of the two-period independent song form, in which the teacher should point out antecedent and consequent phrases, the return, etc. The melody is conceived in the folk-tune manner and makes a direct and moving appeal, while the use of the minor mode fixes its melancholy and sadly 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.

Plaintive Melody

SECONDO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 63 - 76)



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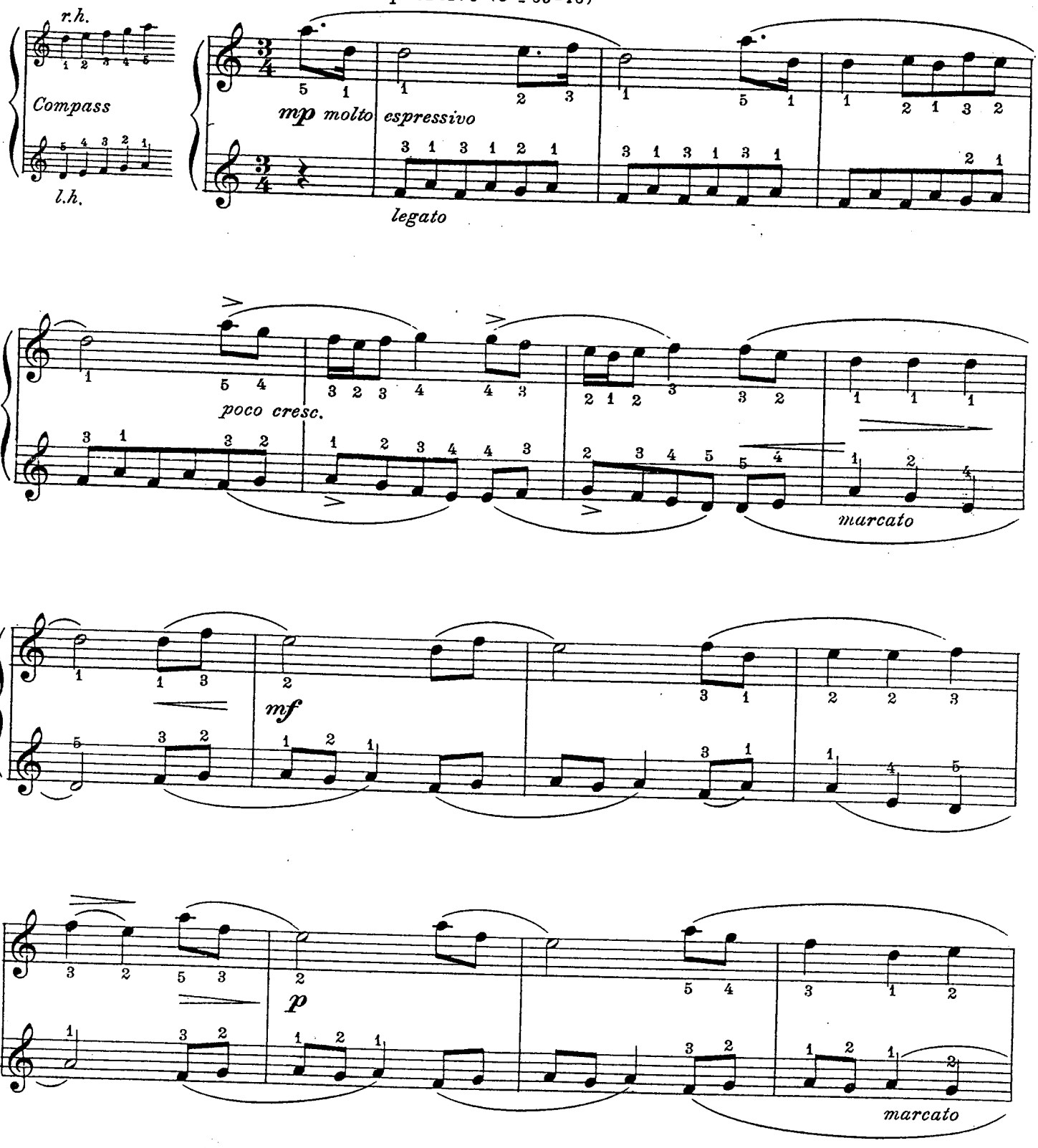
Plaintive Melody

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩ = 63-76)



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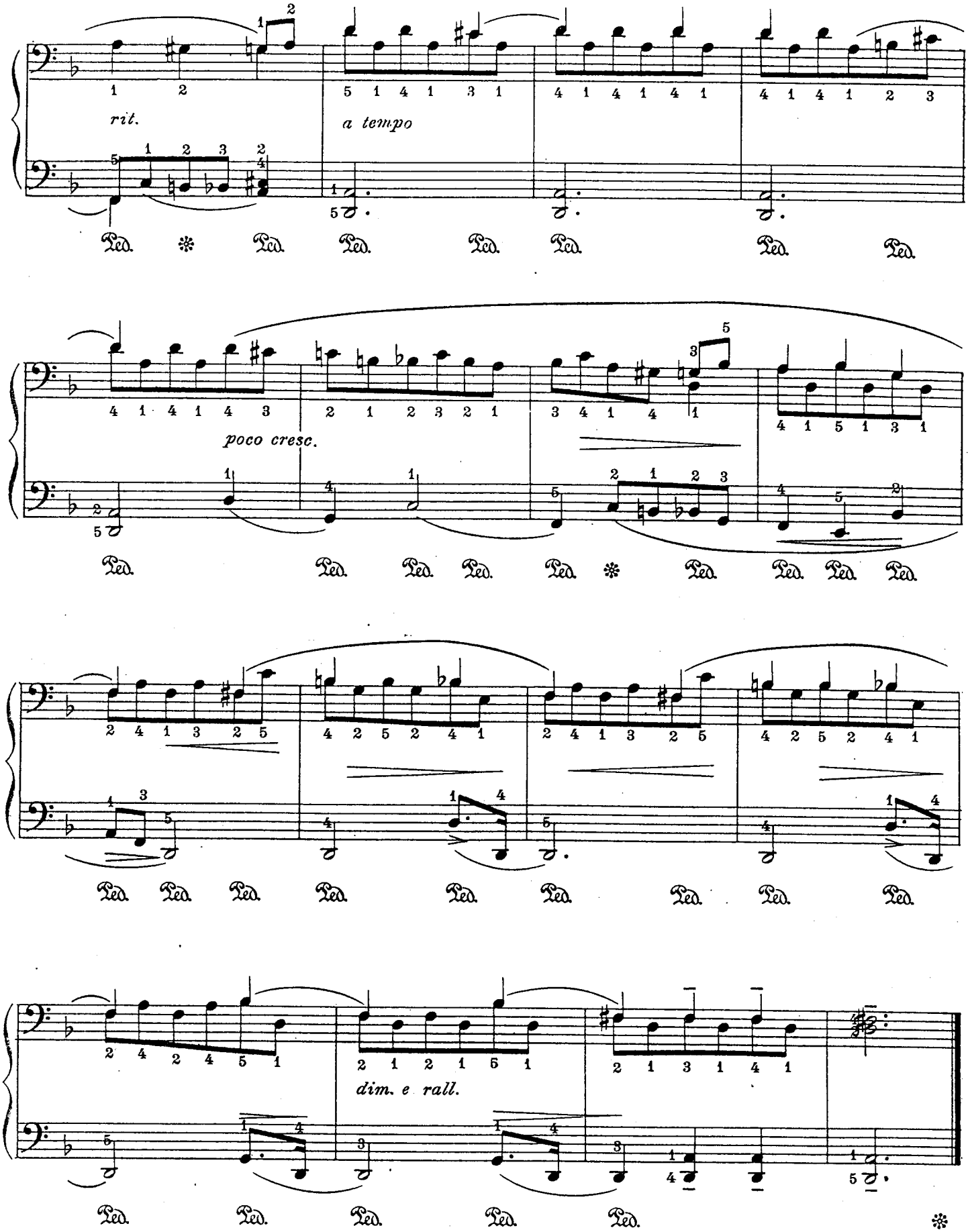
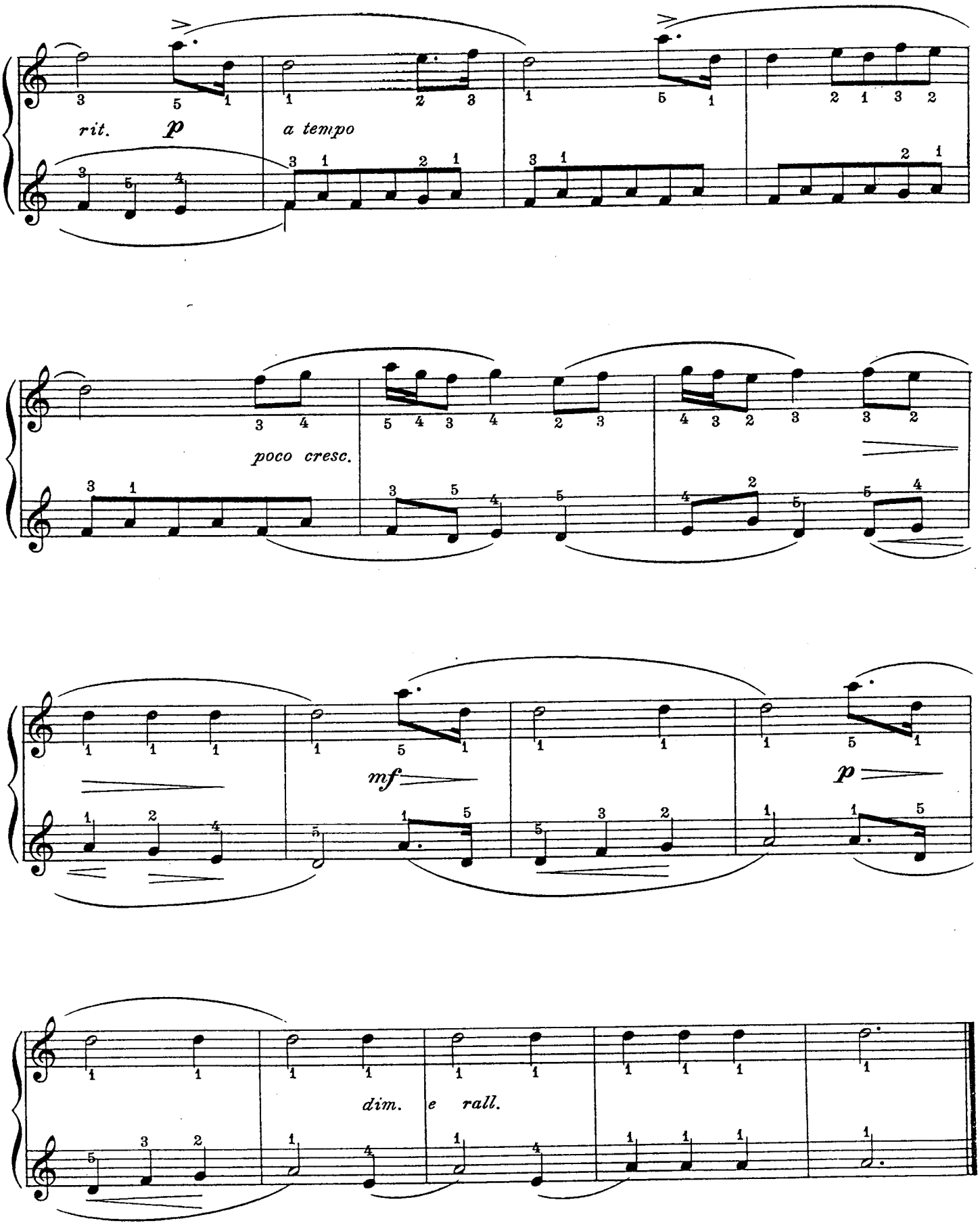
SECONDO




rit.
p
a tempo
poco cresc.
mf
p
dim. e rall.

Ballade

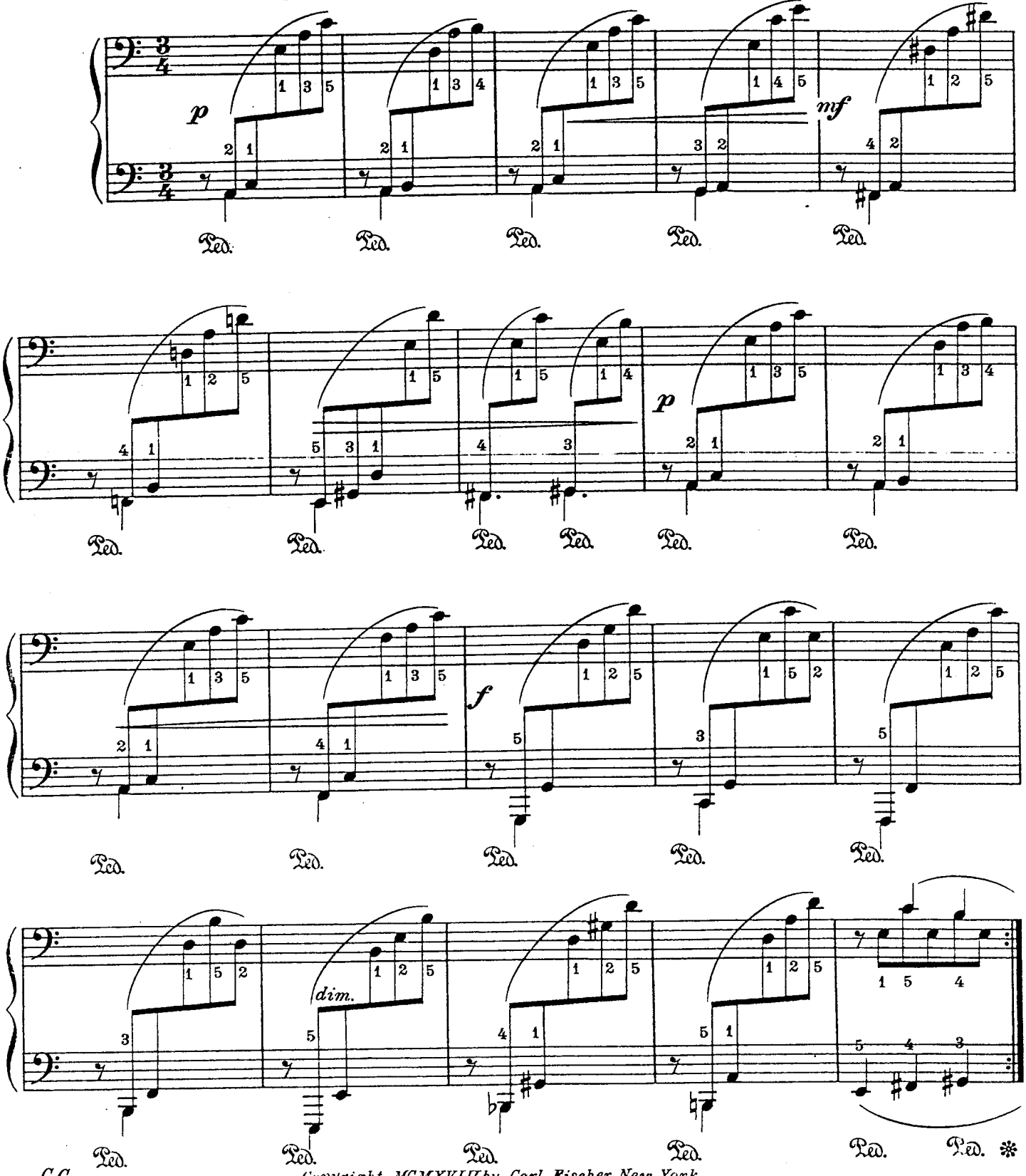
The *Ballade* is one of those original vocal forms which has experienced new development as a keyboard composition. Originally a simple song melody, with a slight instrumental accompaniment, it has grown, in transfer, into elaborate pieces such as the Chopin, Liszt and Brahms piano *Ballades*. This less 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 (♩. = 46 - 54)



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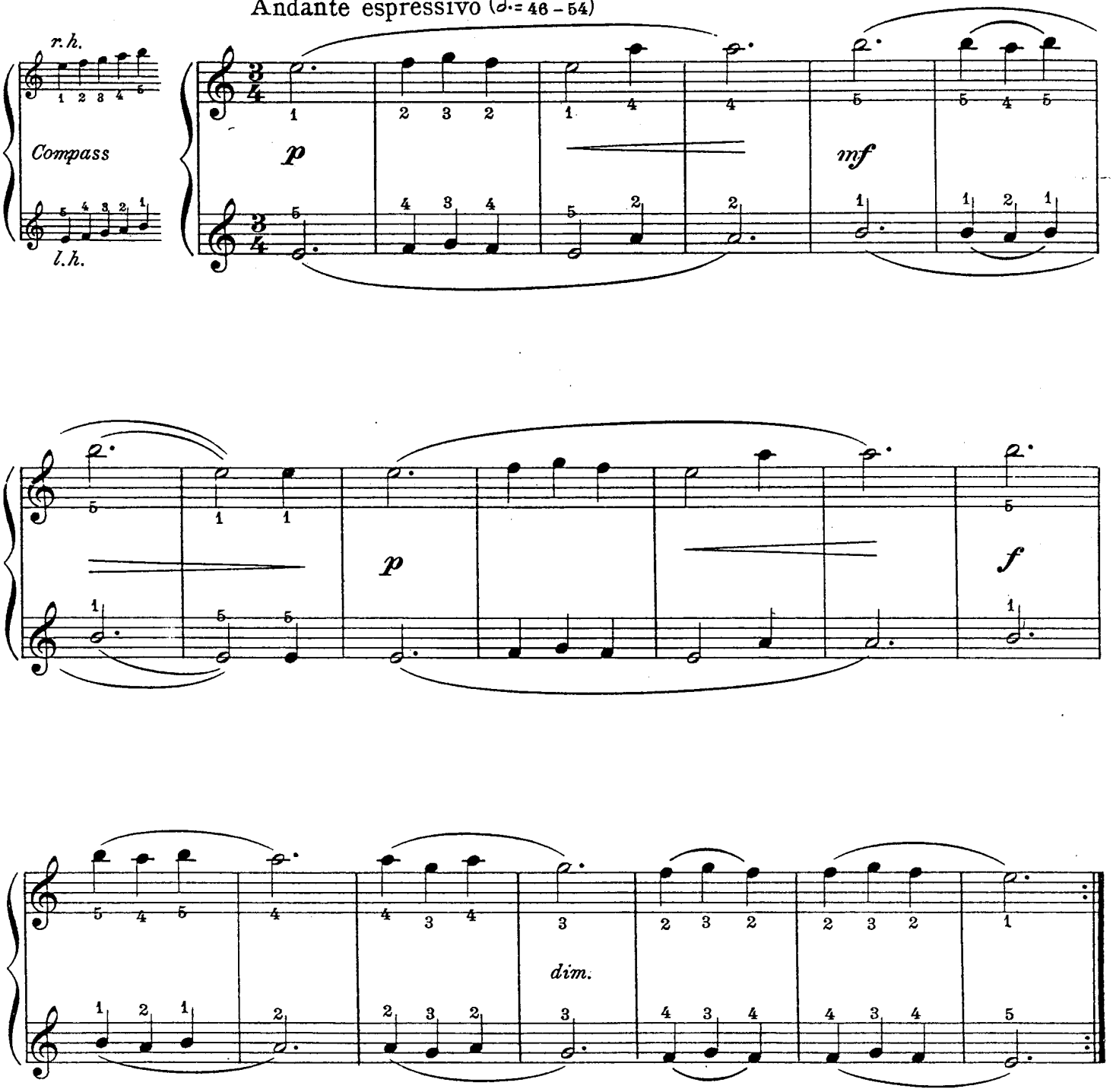
Ballade

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩.= 46 - 54)



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SECONDO

poco più mosso (♩.= 60 – 69)

mp energico

f

dim.

p

espr.

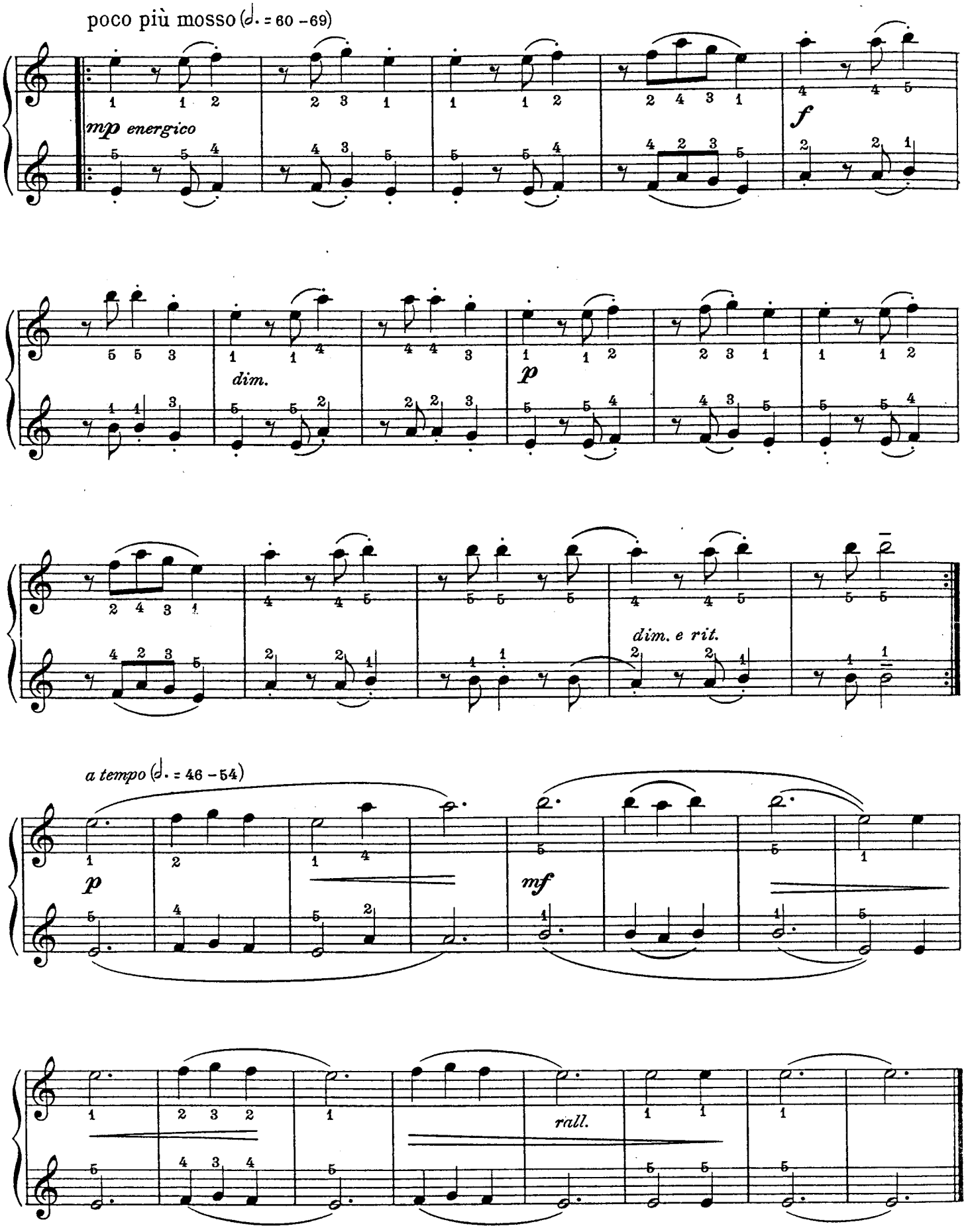
dim. e rit.

a tempo (♩.= 46 – 54)

p

mf

rall.


poco più mosso (𝅗𝅥. = 60 – 69)
mp energico
f
dim.
p
dim. e rit.
a tempo (𝅗𝅥. = 46 – 54)
p
mf
rall.

Nocturne

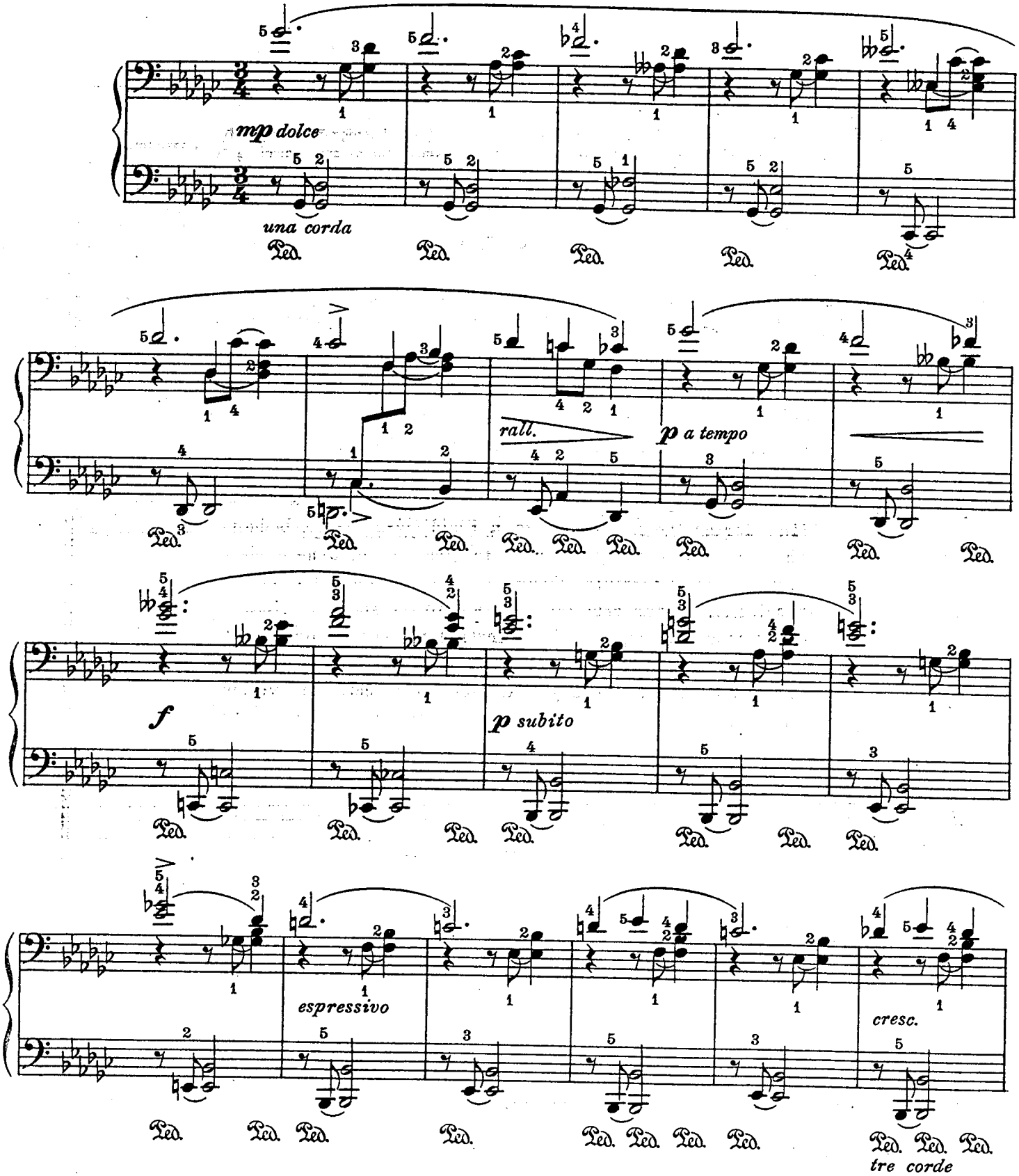
The *Nocturne* is a piano composition of dreamy character reflecting musical emotions aroused by poetic aspects of evening or night; it is akin to the earlier *Serenade*, and has no definite formal character. Its name is derived from *Nocturn*, one of the three divisions of an office in the Roman Church 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

Andante espressivo (♩.=40 - 46)

LEOPOLD GODOWSKY



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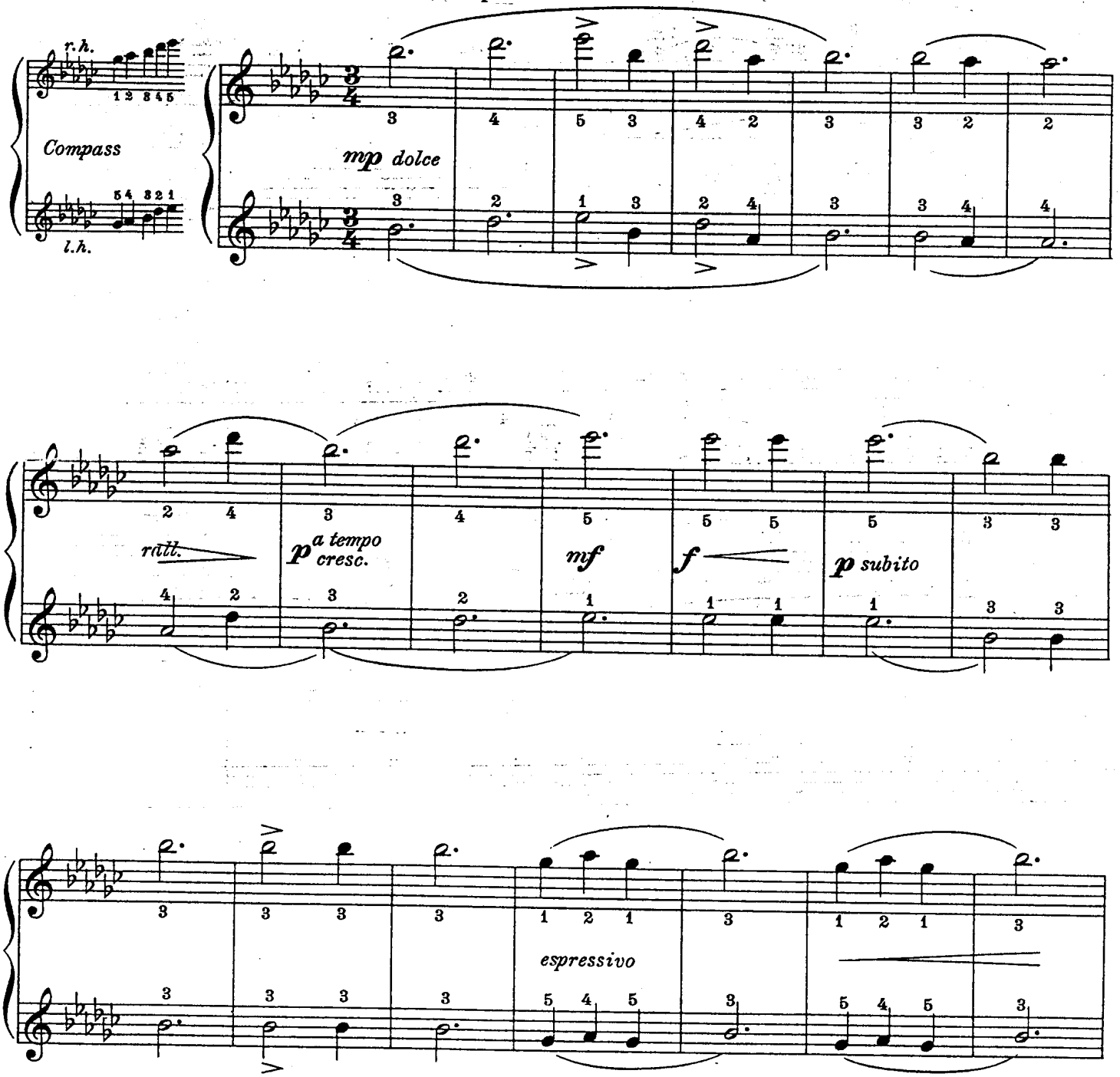
Nocturne

PRIMO

LEOPOLD GODOWSKY

Andante espressivo (♩.= 40 – 46)



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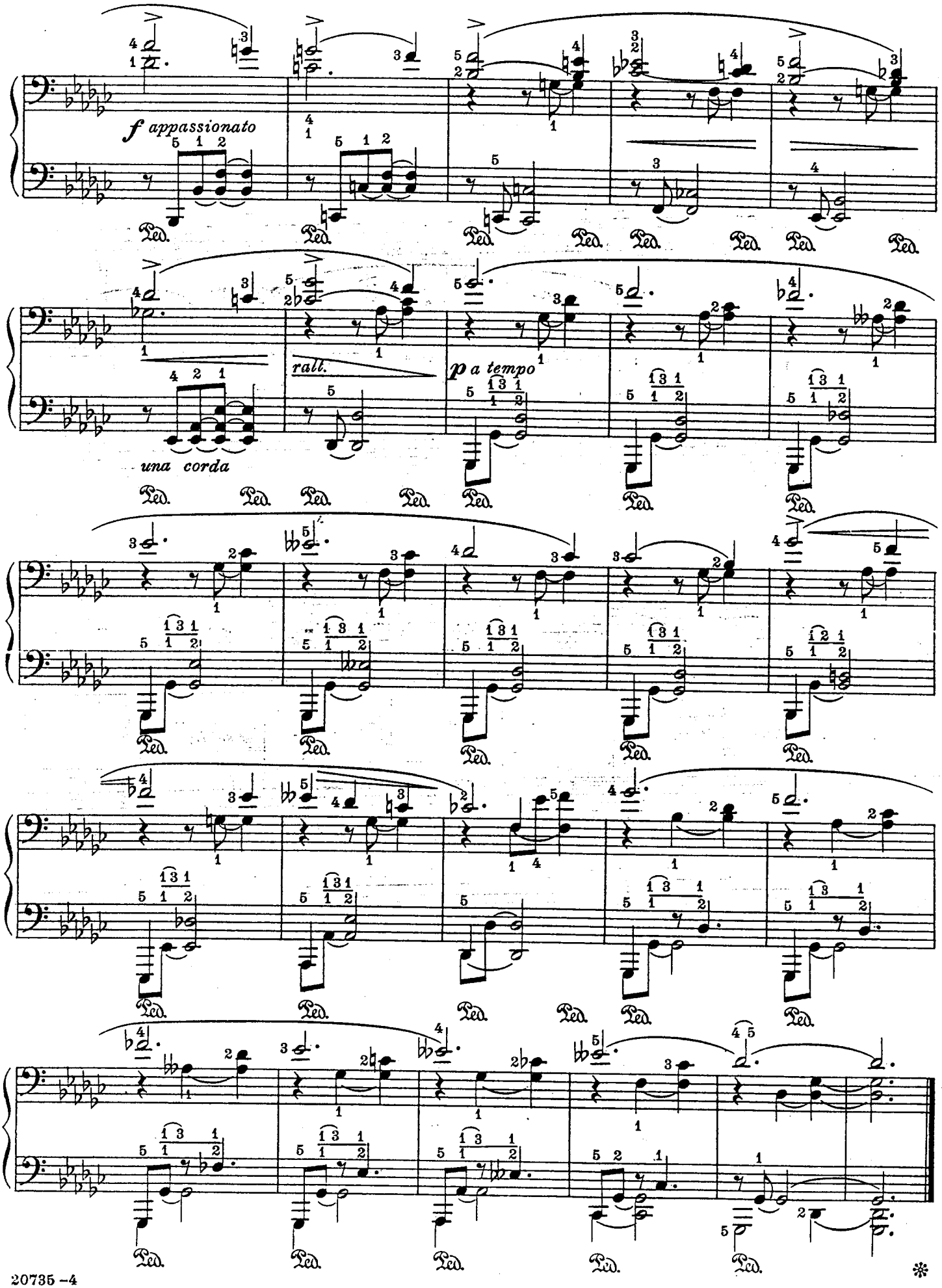
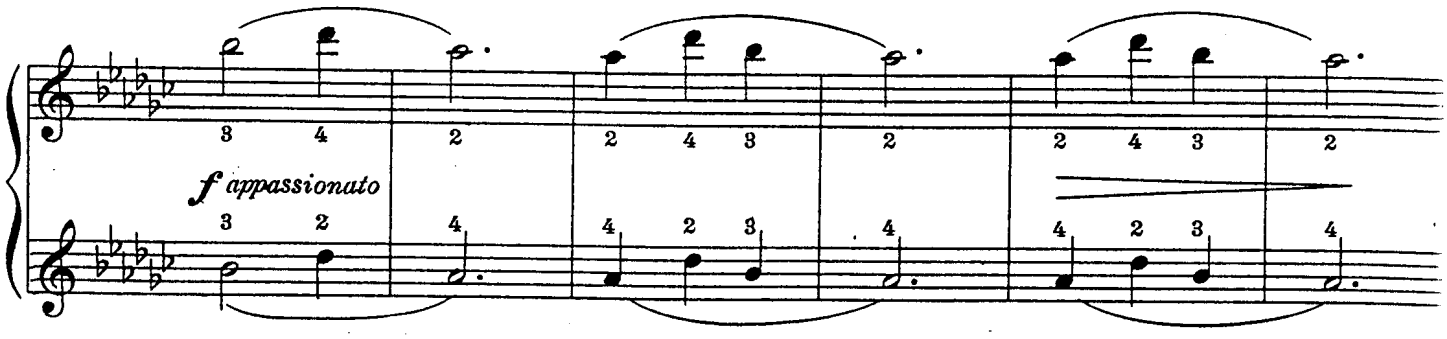
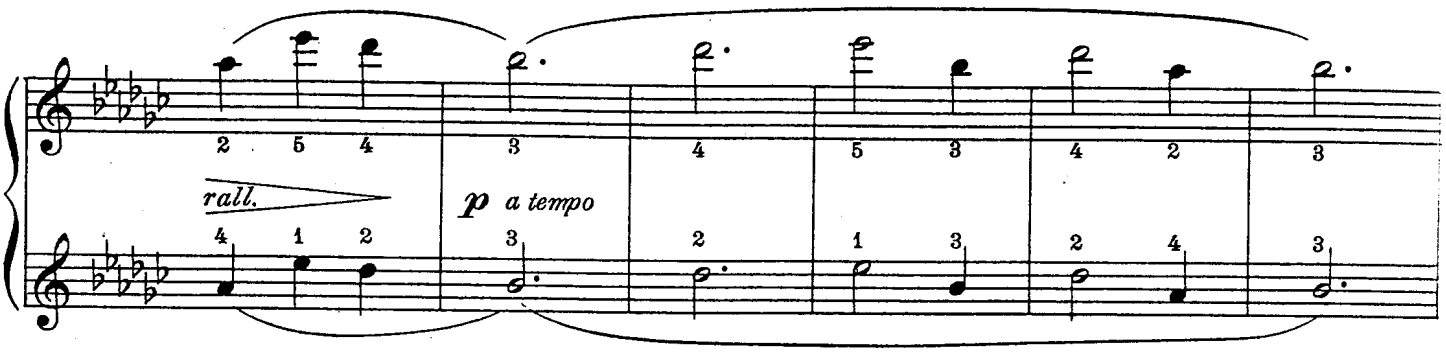
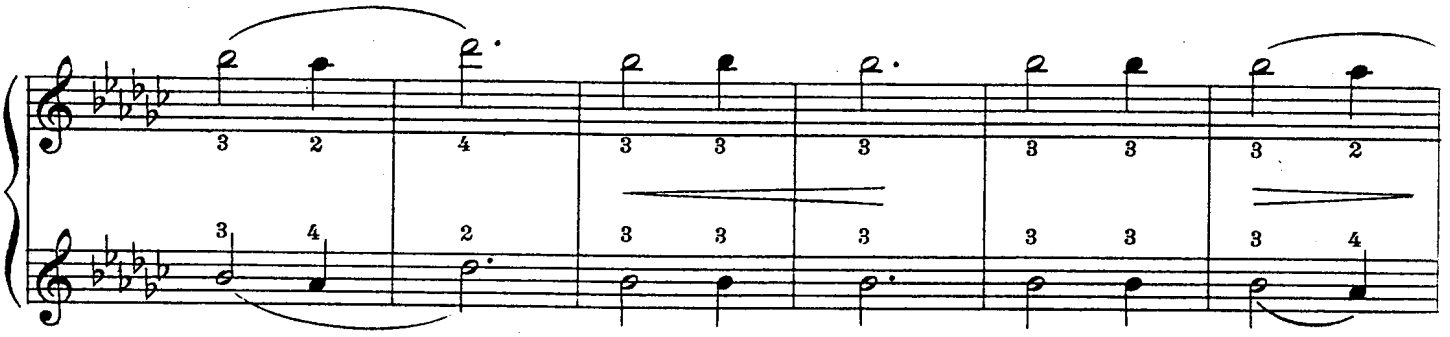
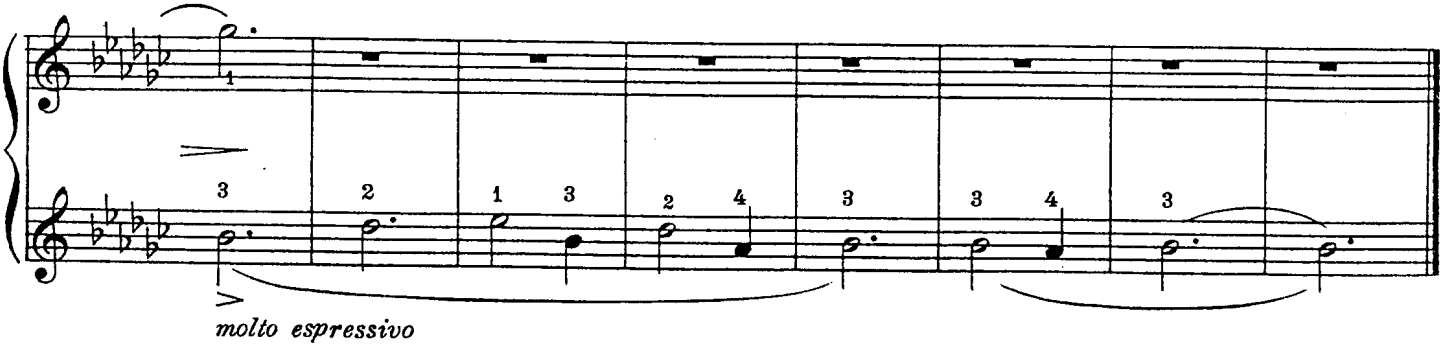

f appassionato
una corda
rall.
p a tempo
Ped.


f appassionato


rall.
p a tempo




molto espressivo

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.

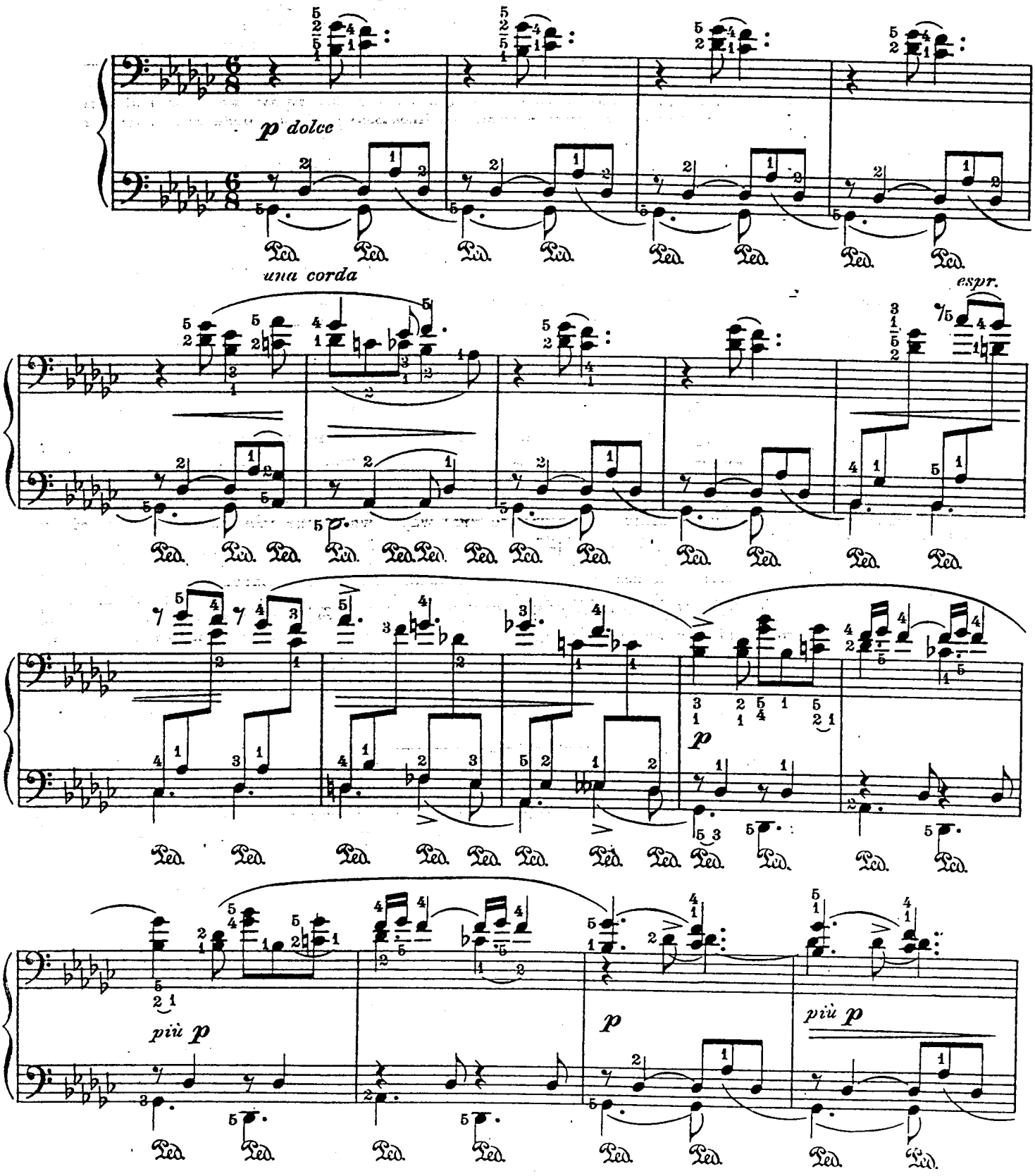
F. H. M.

Barcarolle

SECONDO

Andantino espressivo (♩. = 48-54)

LEOPOLD GODOWSKY



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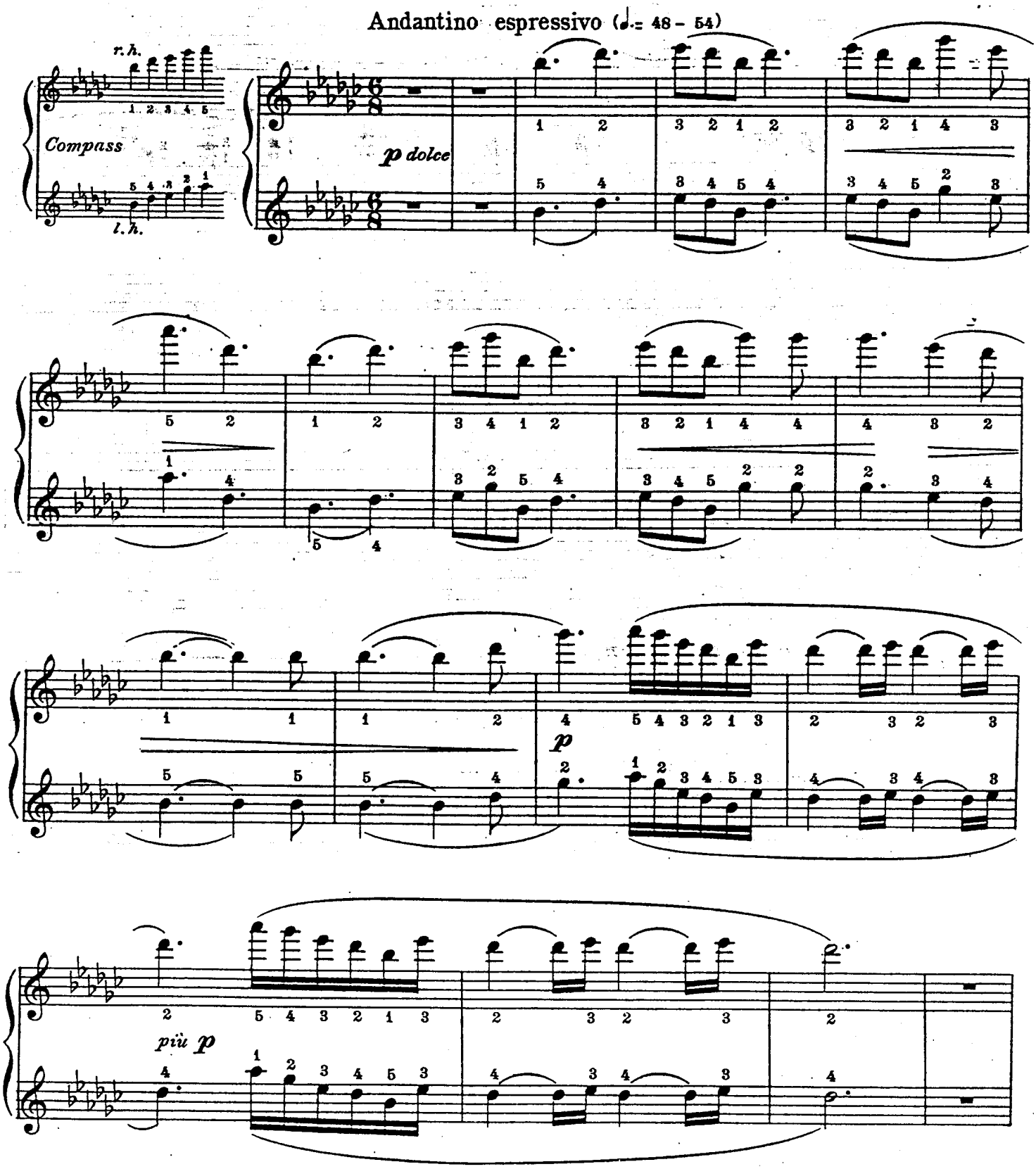
Barcarolle

PRIMO

LEOPOLD GODOWSKY

Andantino espressivo (♩.= 48 - 54)



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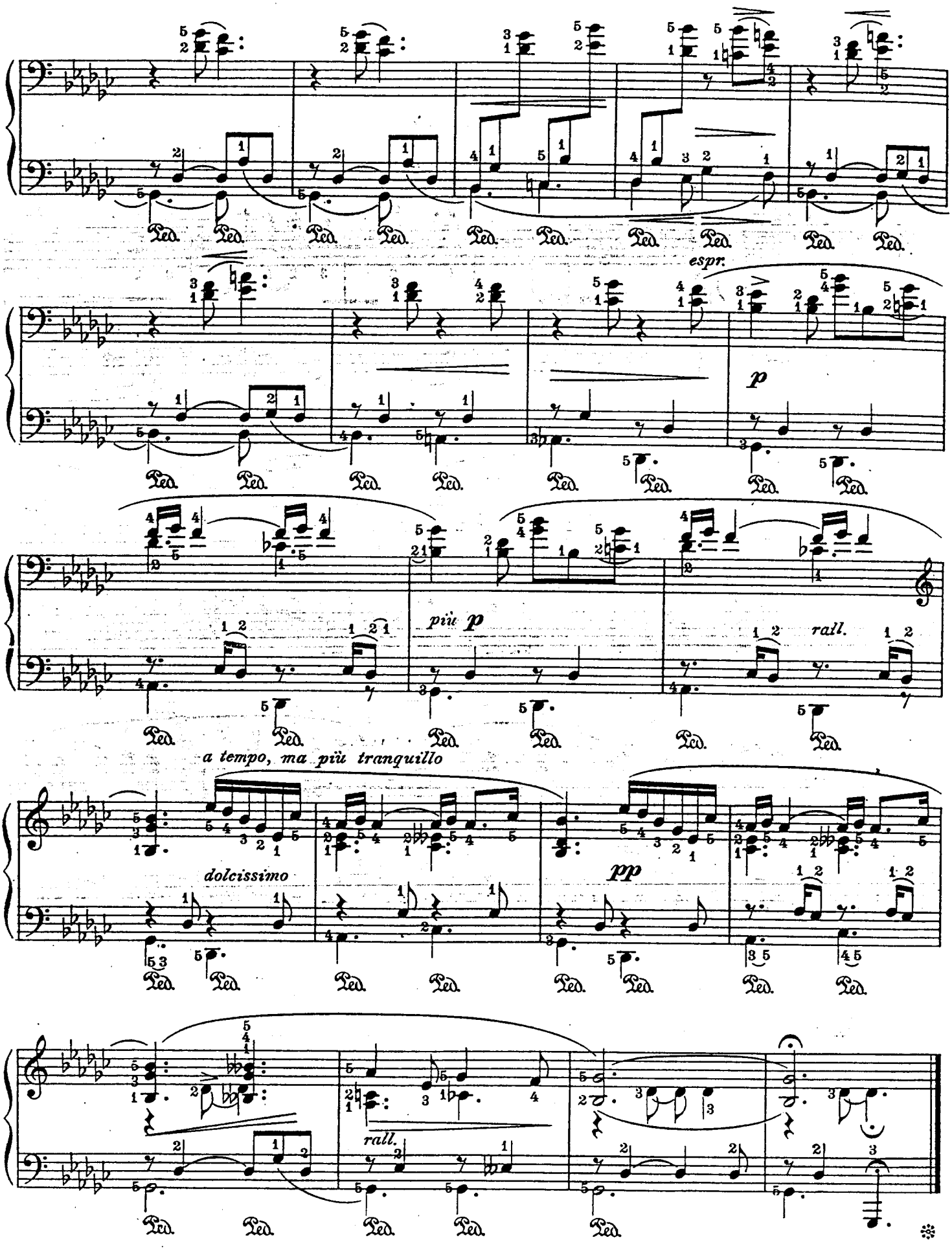
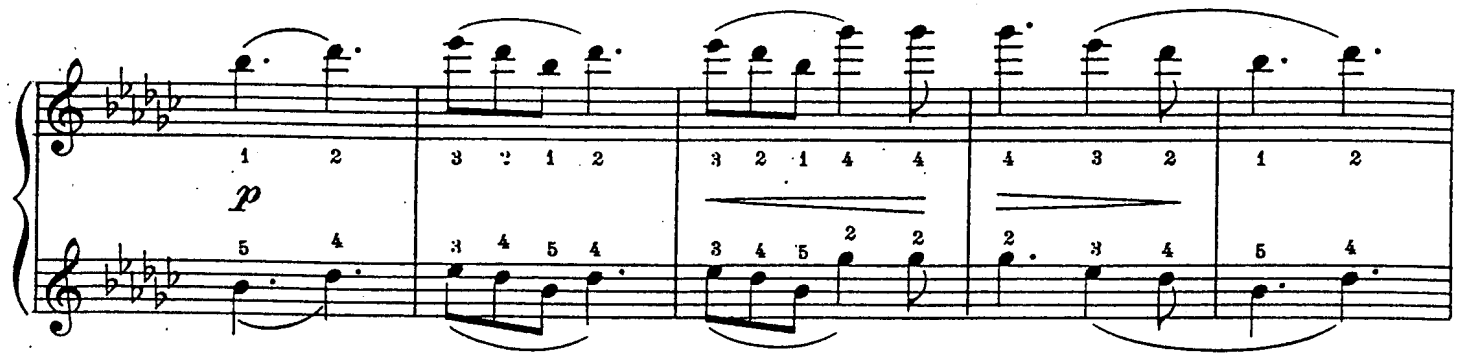

espr.
p
più p
rall.
a tempo, ma più tranquillo
dolcissimo
pp
rall.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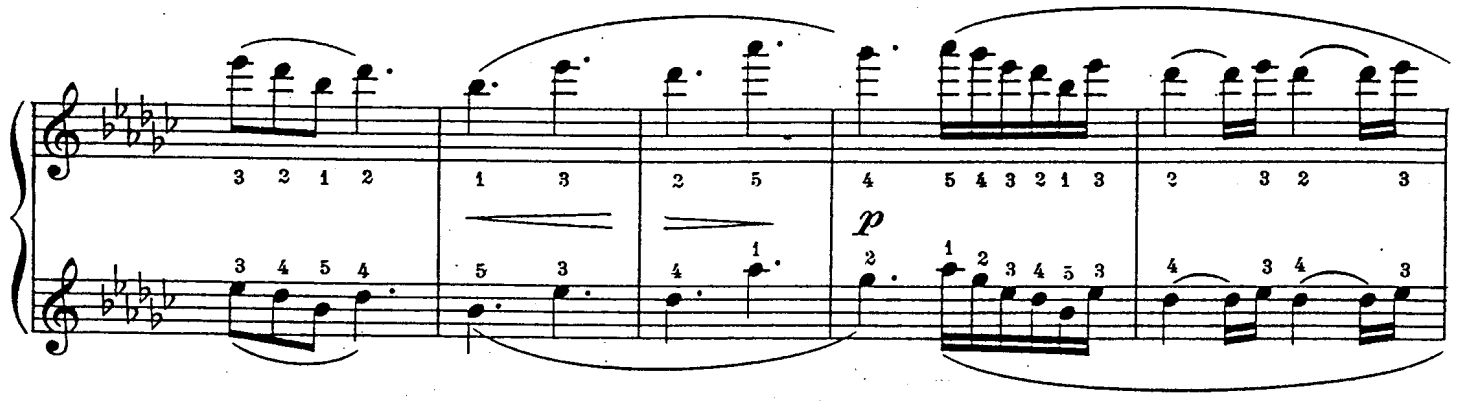
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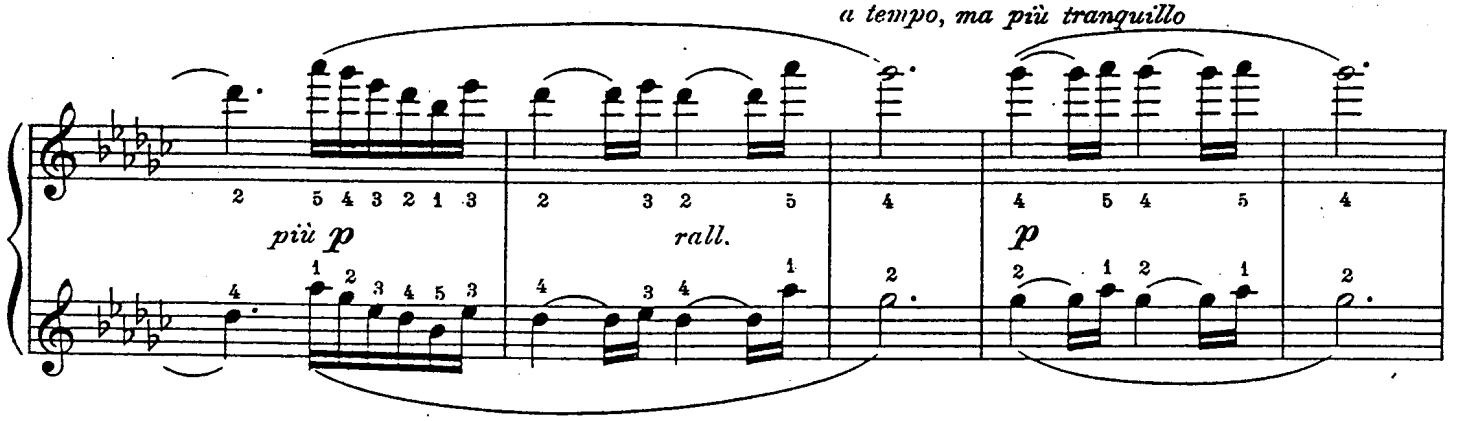
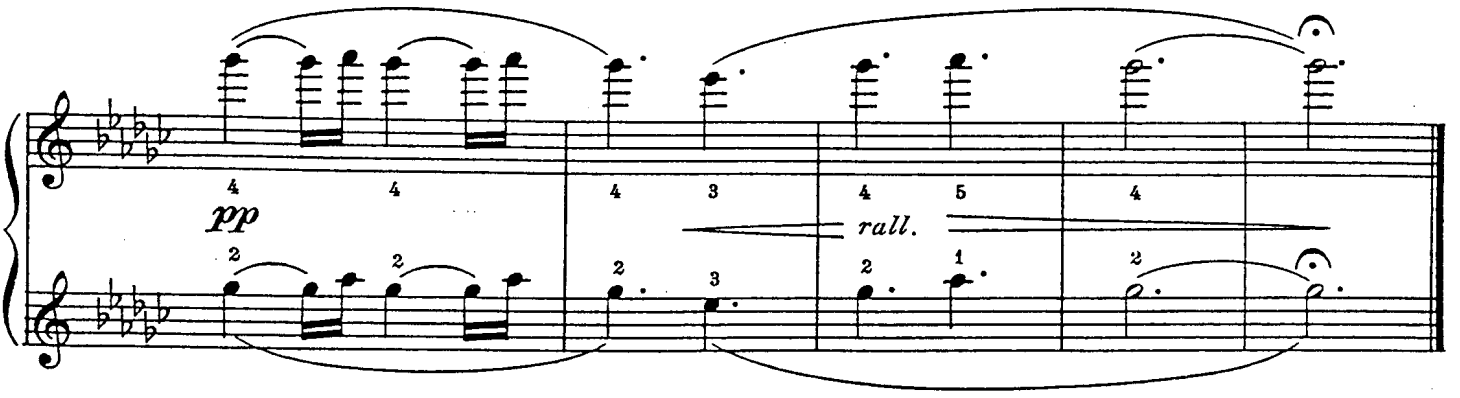

a tempo, ma più tranquillo
più p
rall.
p

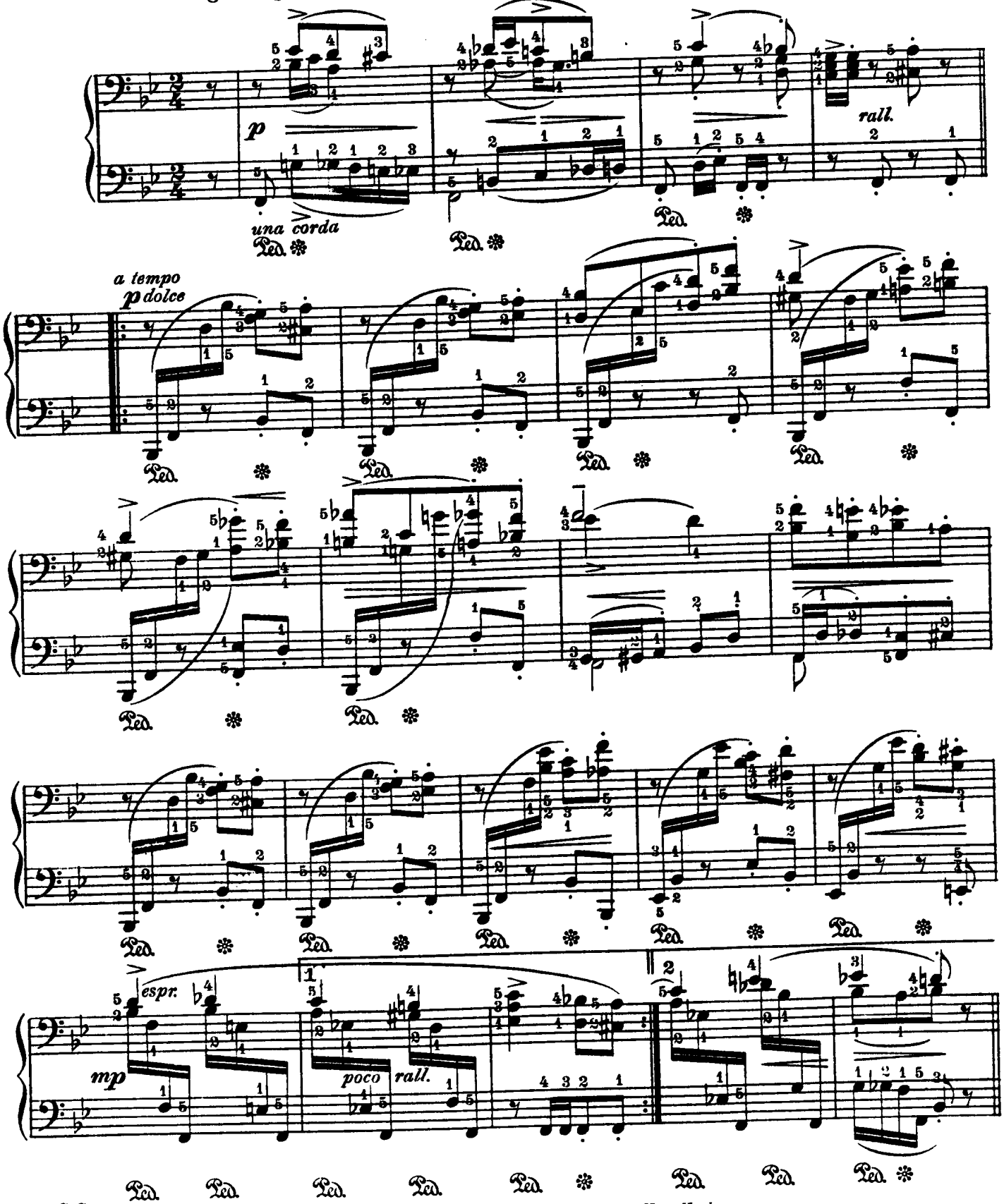

pp
rall.

Humoresque

SECONDO

Allegretto grazioso (♩ = 88 – 100)

LEOPOLD GODOWSKY



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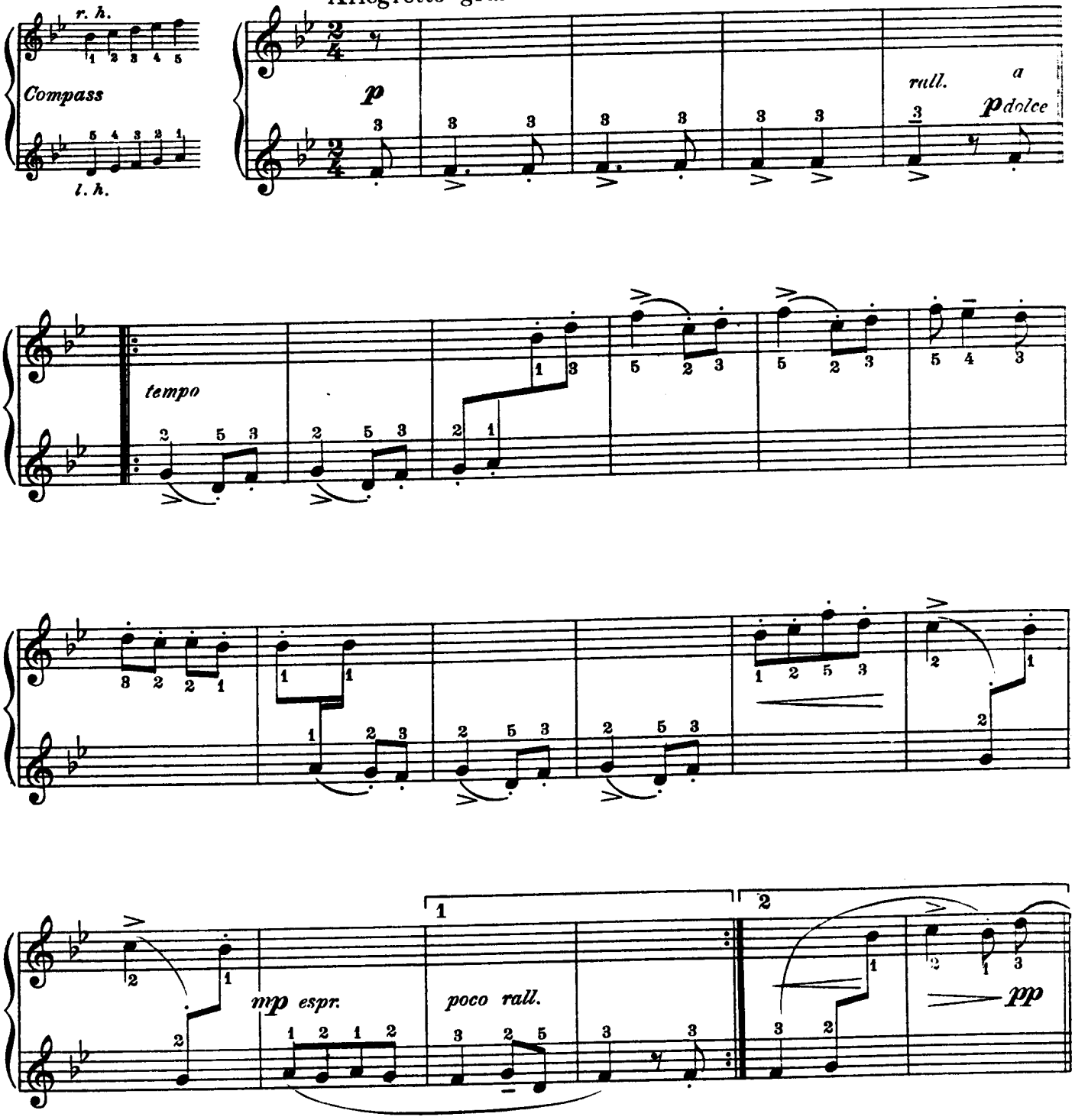
Humoresque

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 88 - 100)



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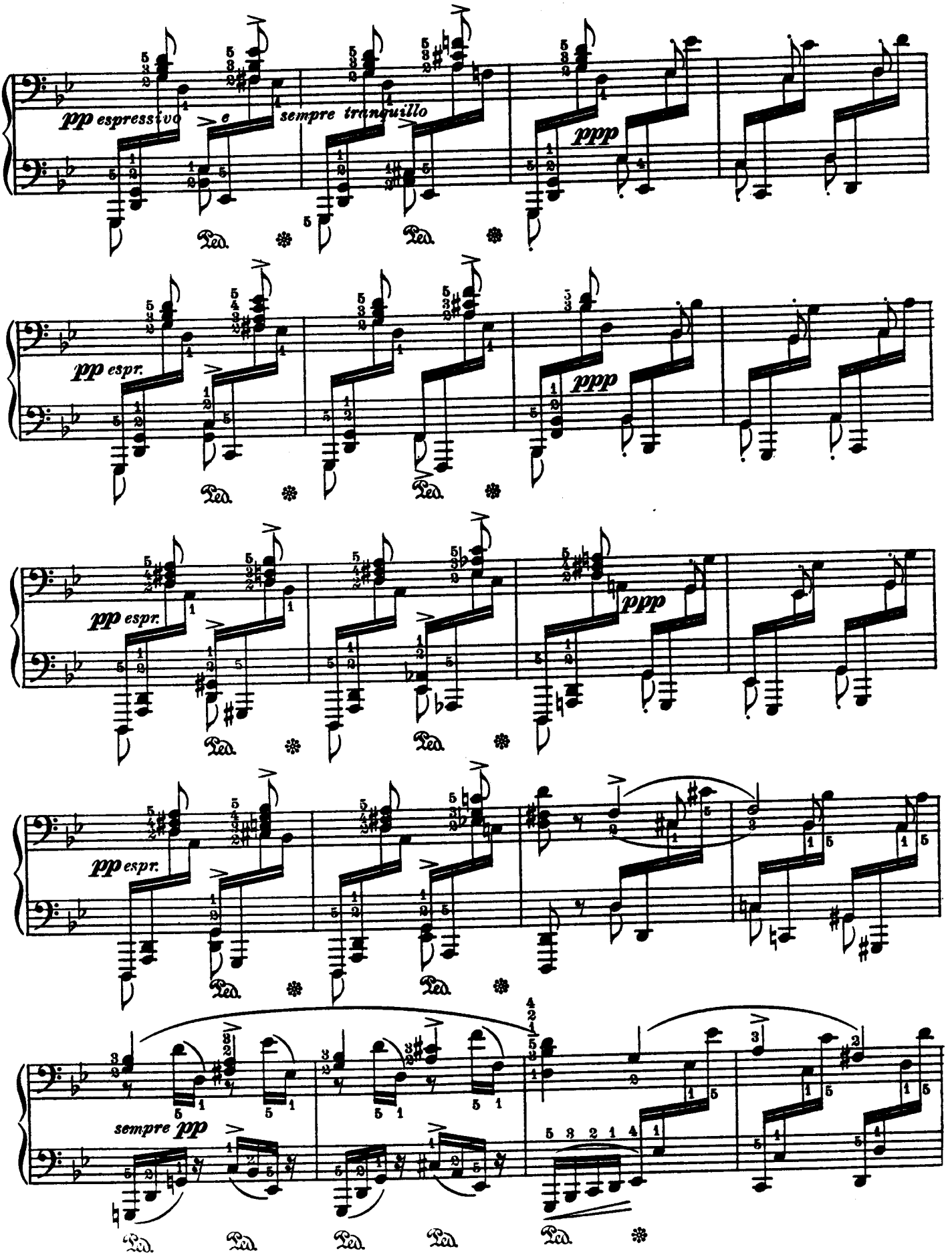
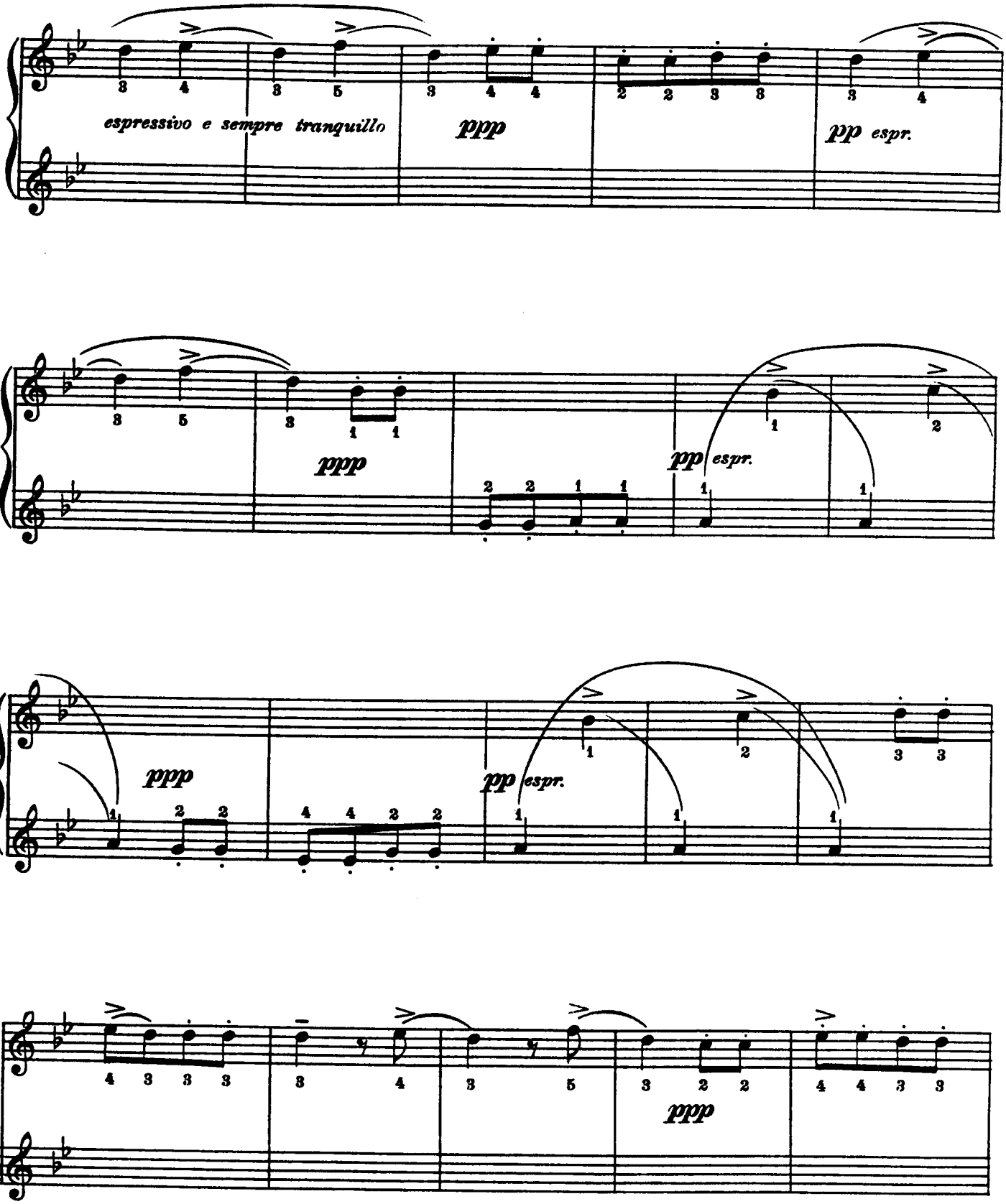
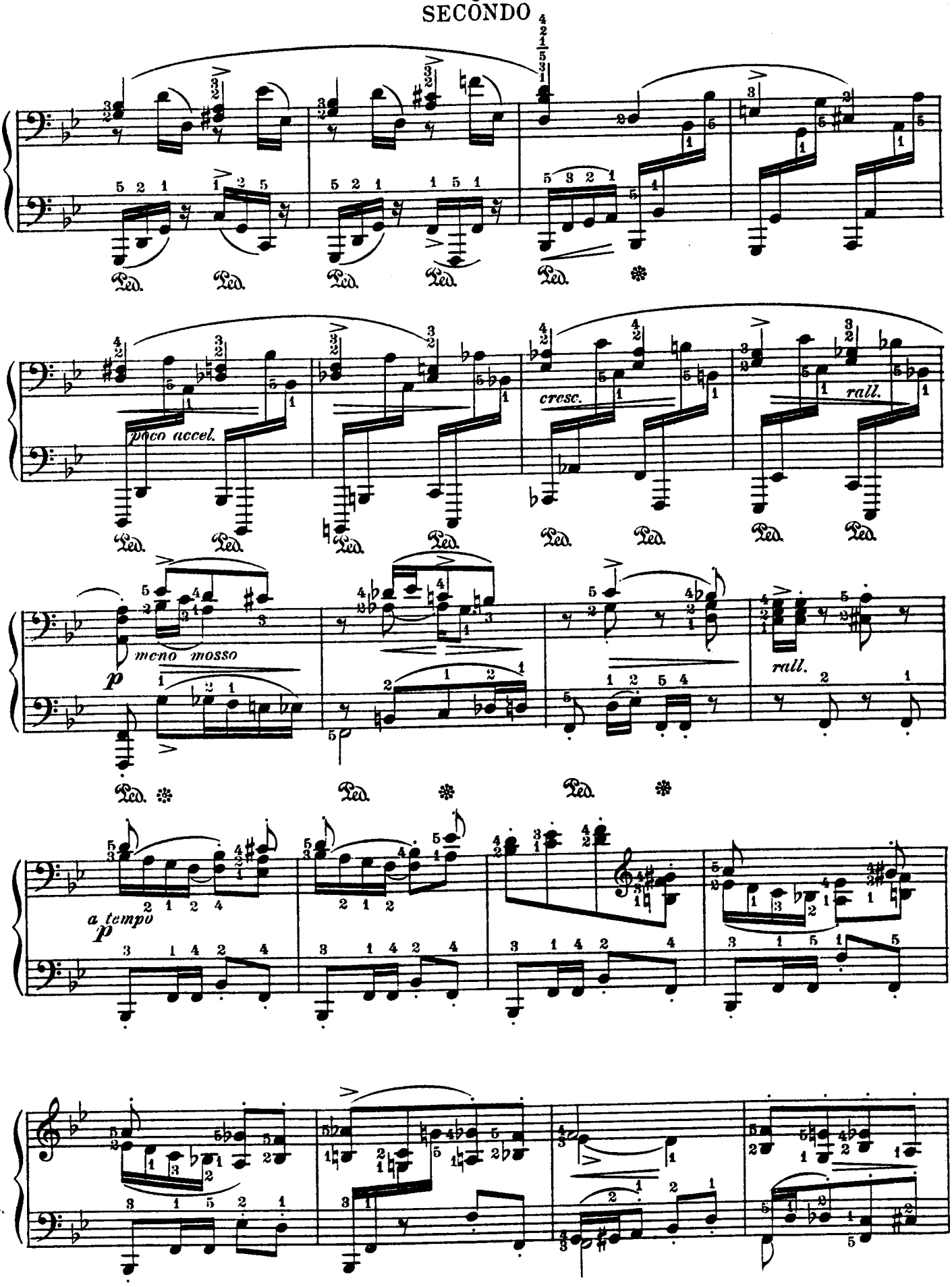
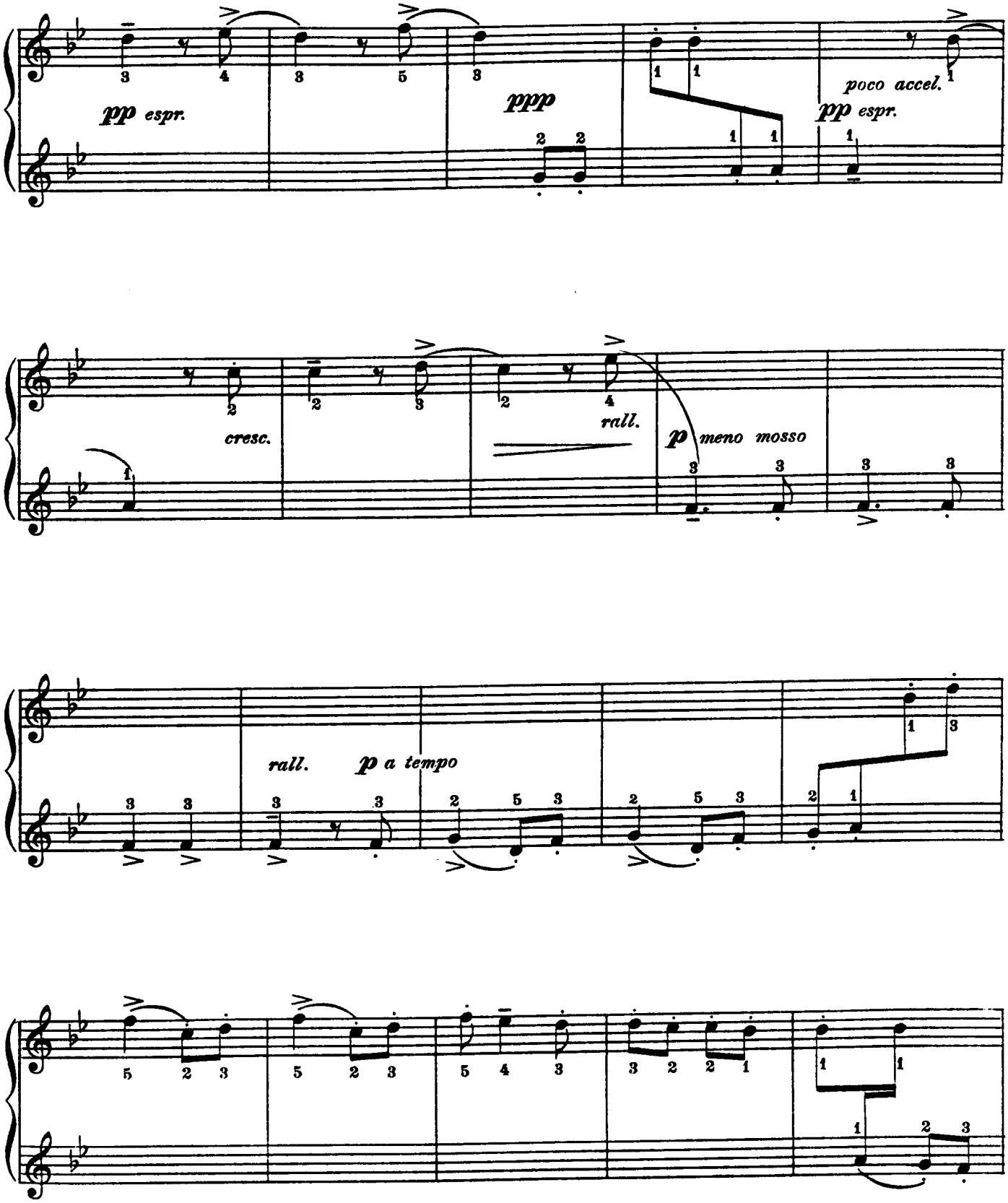
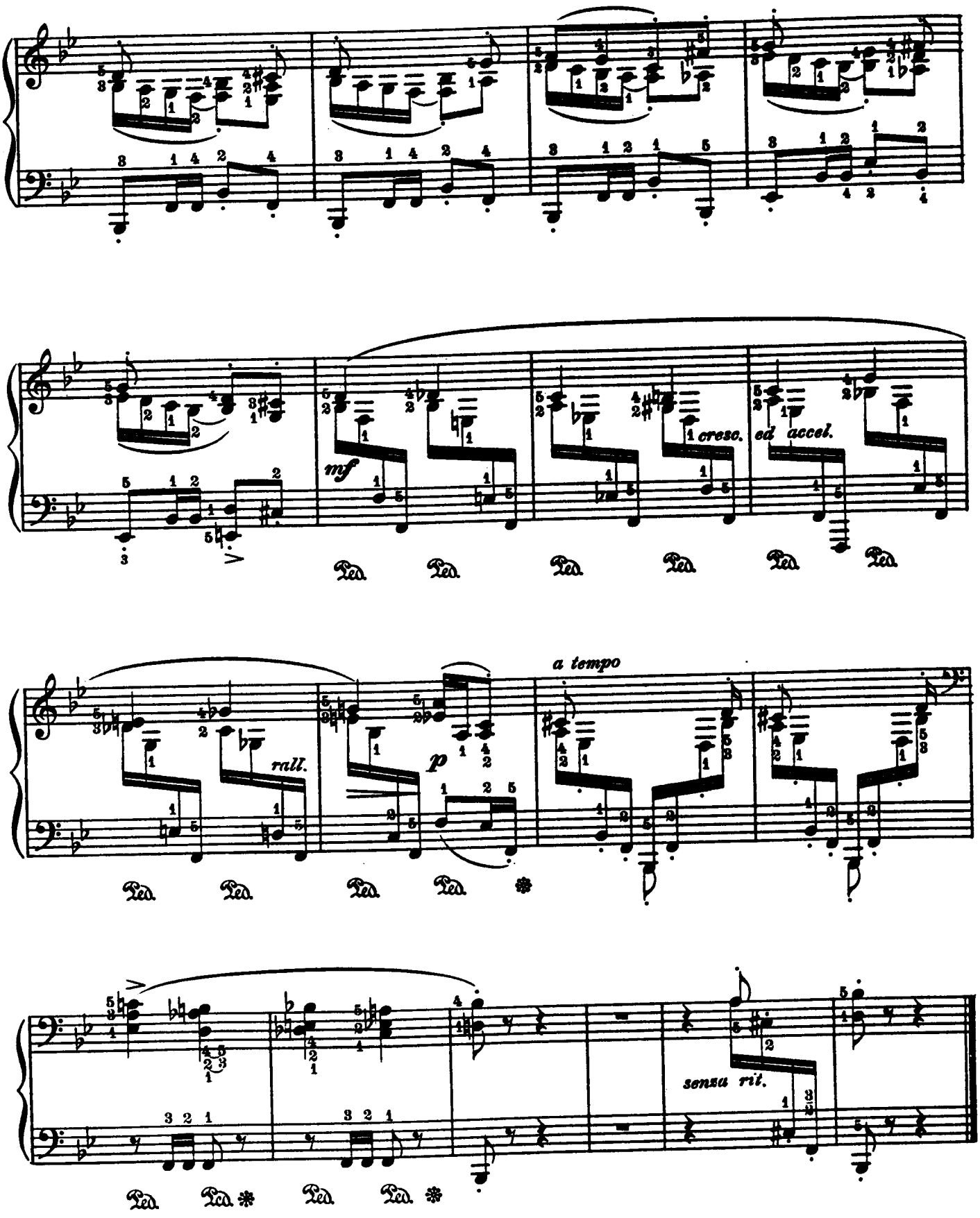
SECONDO

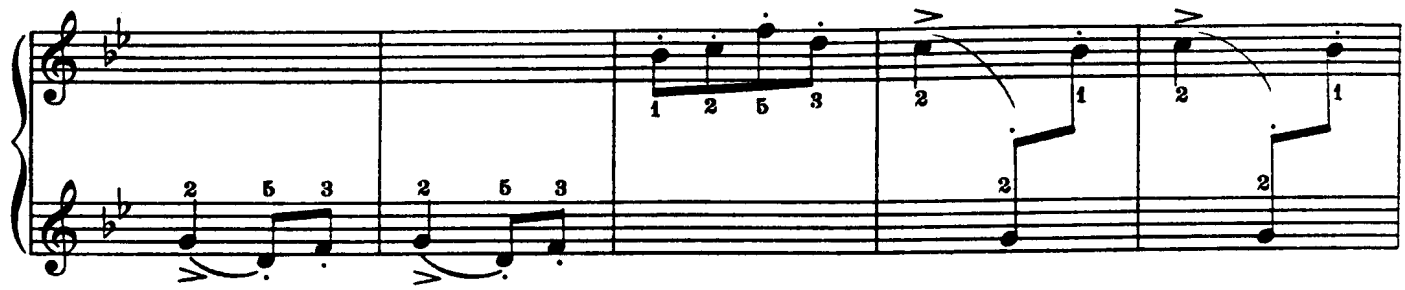

pp espressivo e sempre tranquillo
ppp
pp espr.
ppp
pp espr.
ppp
pp espr.
sempre pp

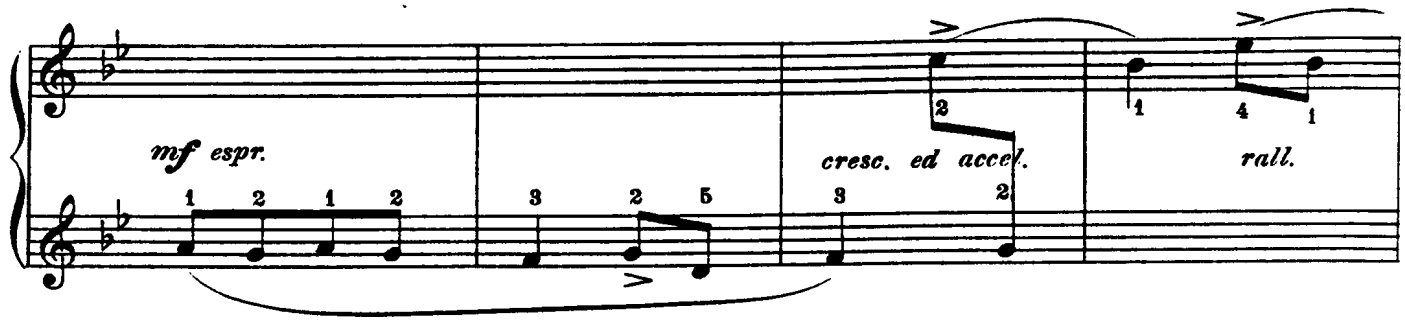

espressivo e sempre tranquillo
ppp
pp espr.
ppp
pp espr.
ppp
pp espr.
ppp

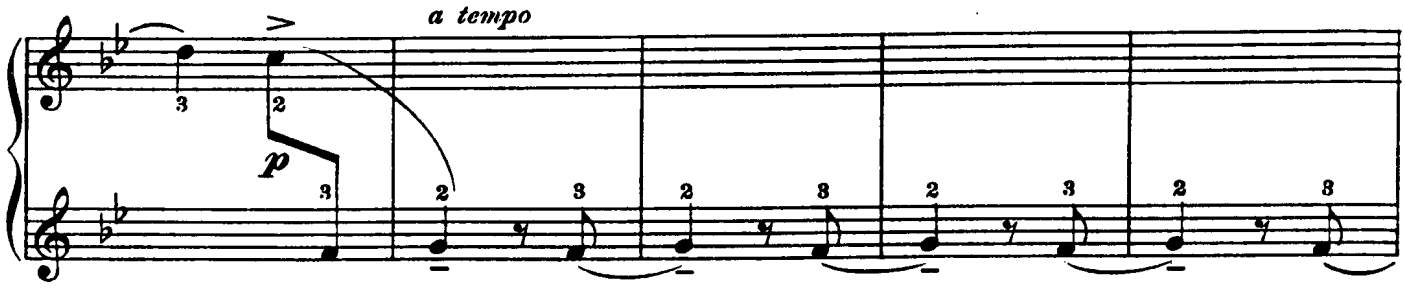

Ped.
poco accel.
cresc.
rall.
meno mosso
p
rall.
a tempo
p

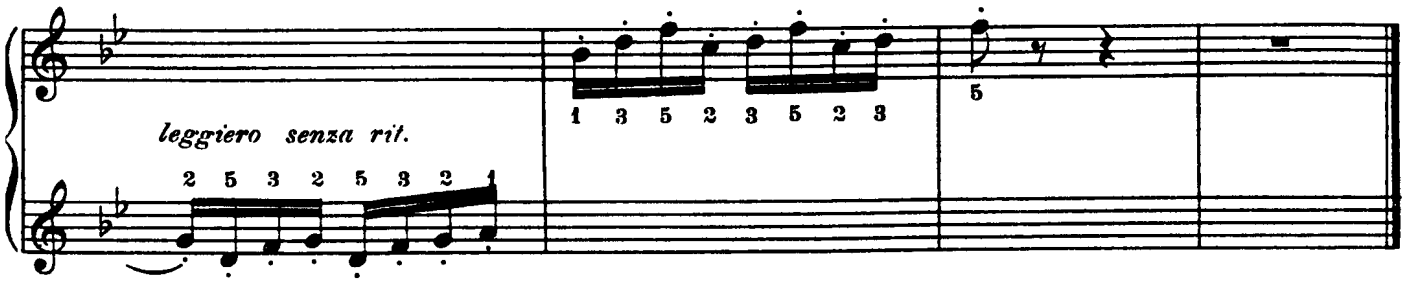

pp espr.
ppp
poco accel.
pp espr.
cresc.
rall.
p meno mosso
rall.
p a tempo


mf
cresc.
ed accel.
rall.
p
a tempo
senza rit.




mf espr.
cresc. ed accel.
rall.


a tempo
p


leggiero senza rit.

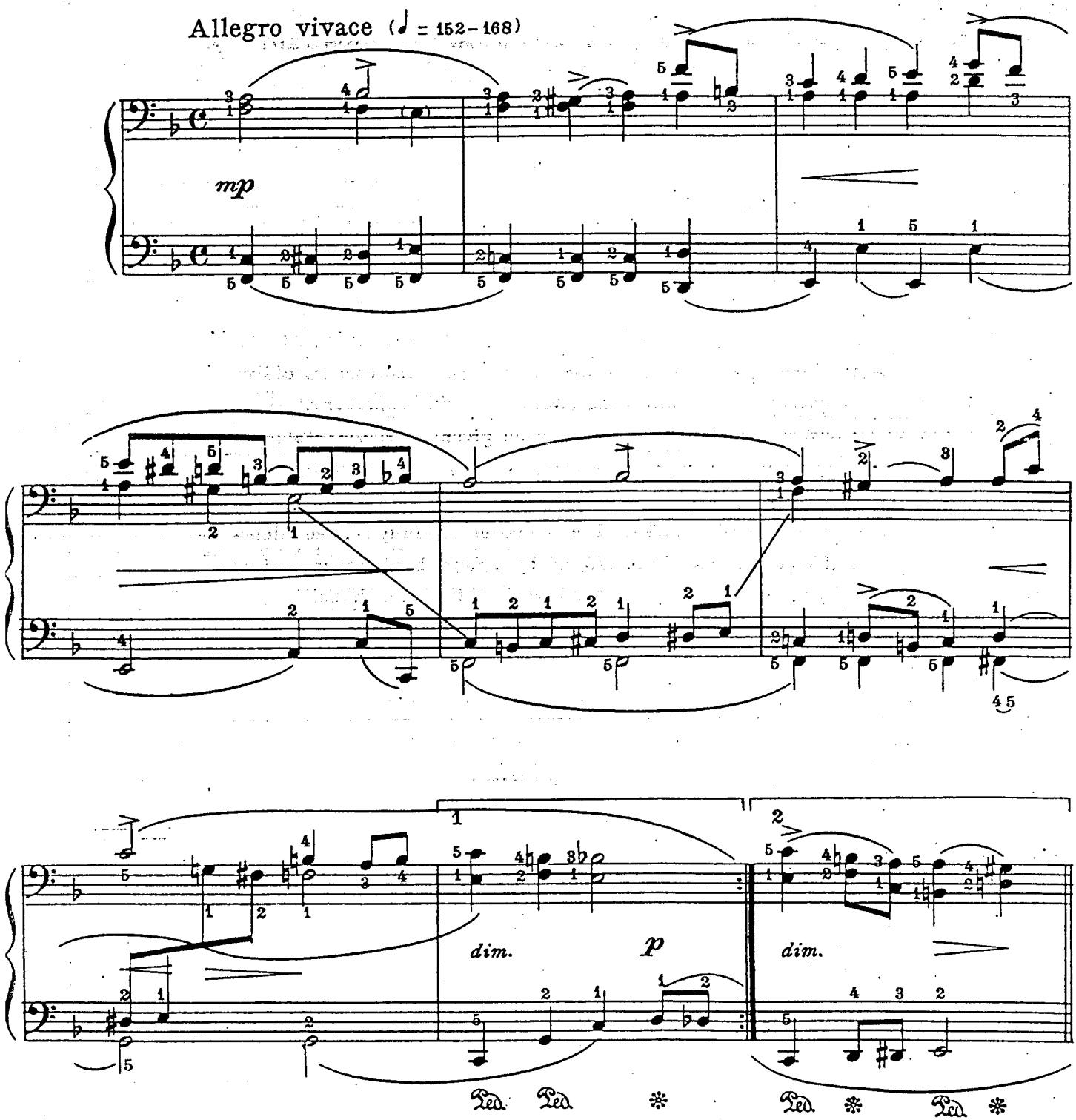
Toccatina

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



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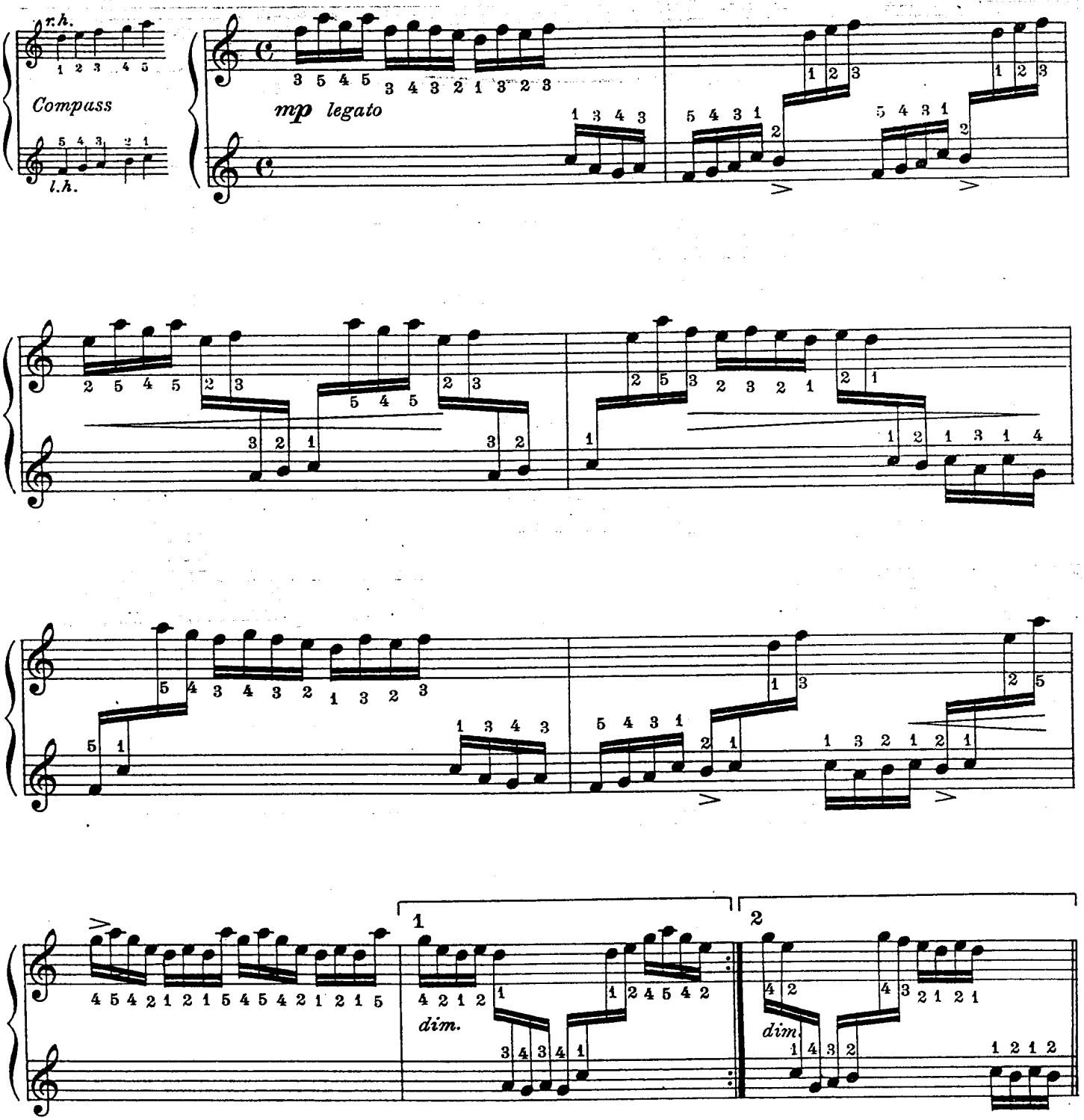
Toccatina

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩ = 152 - 168)



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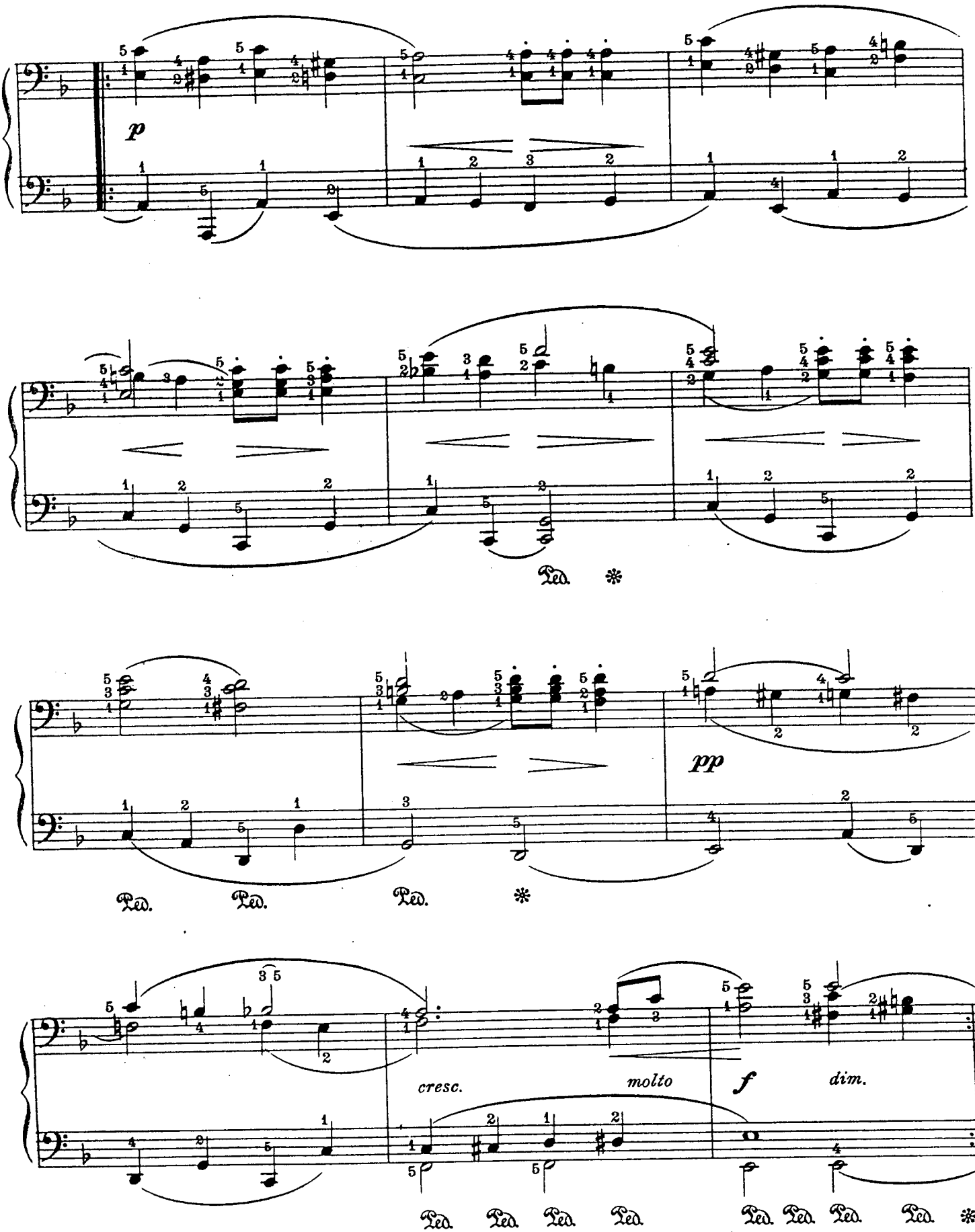
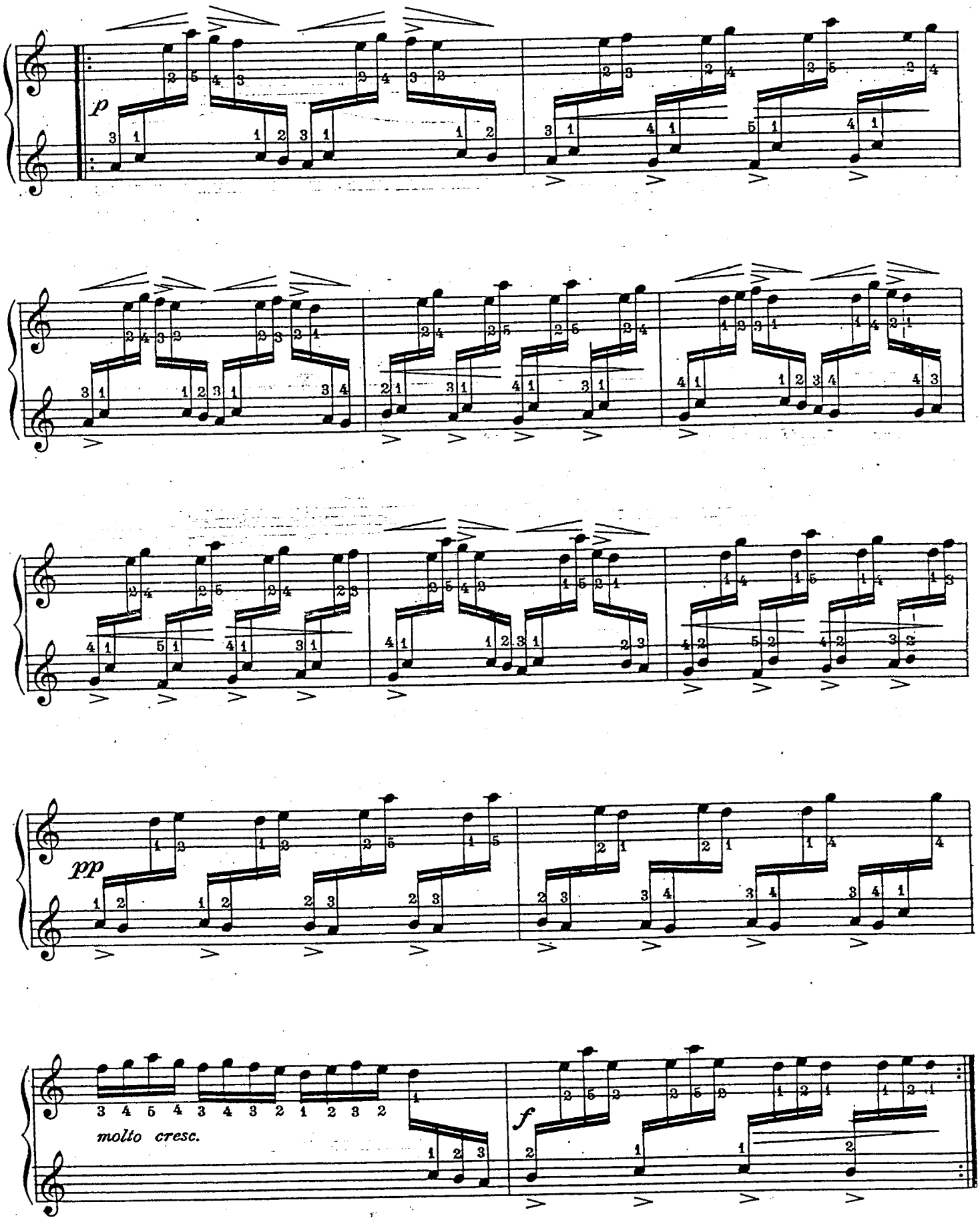
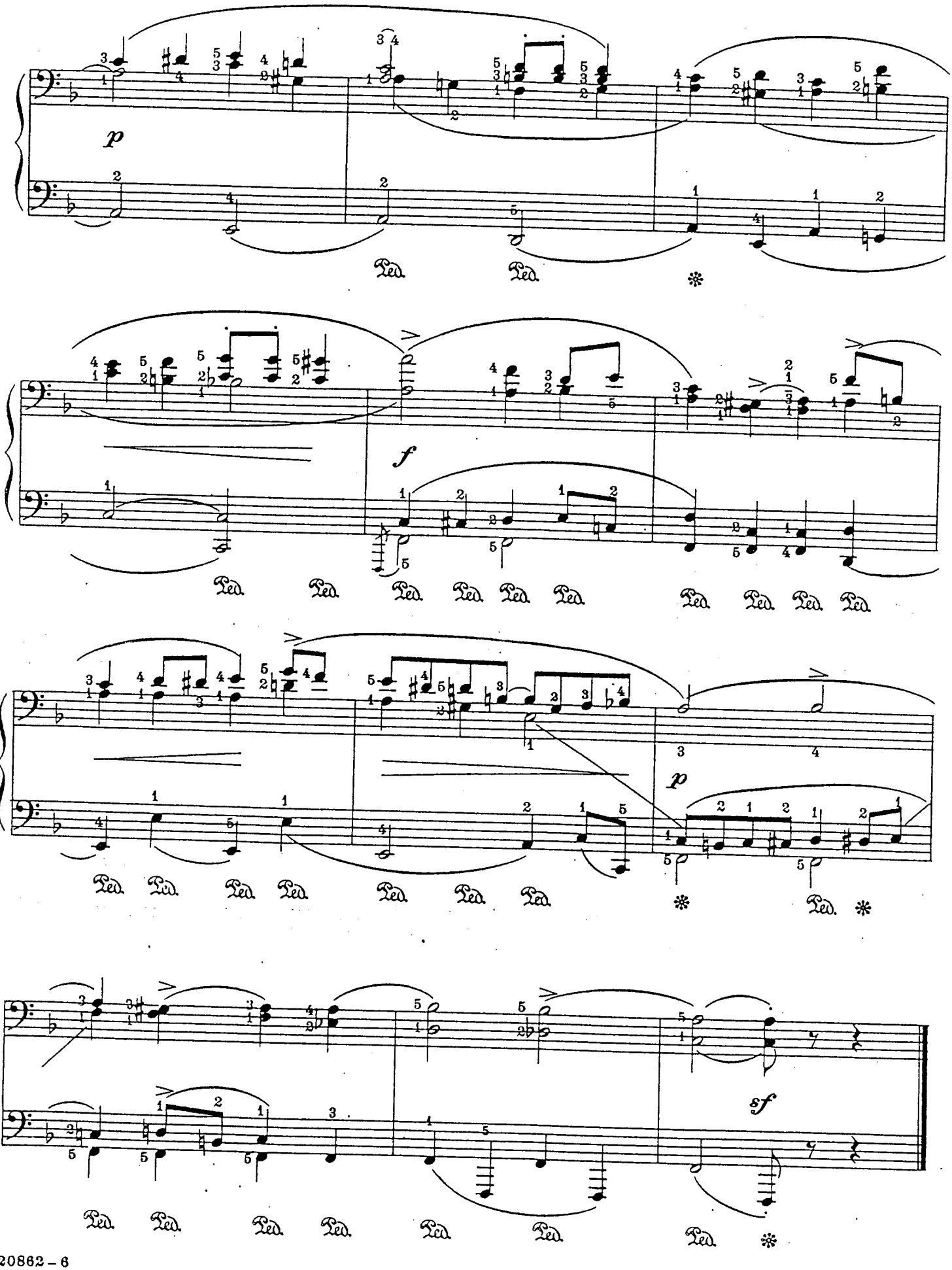
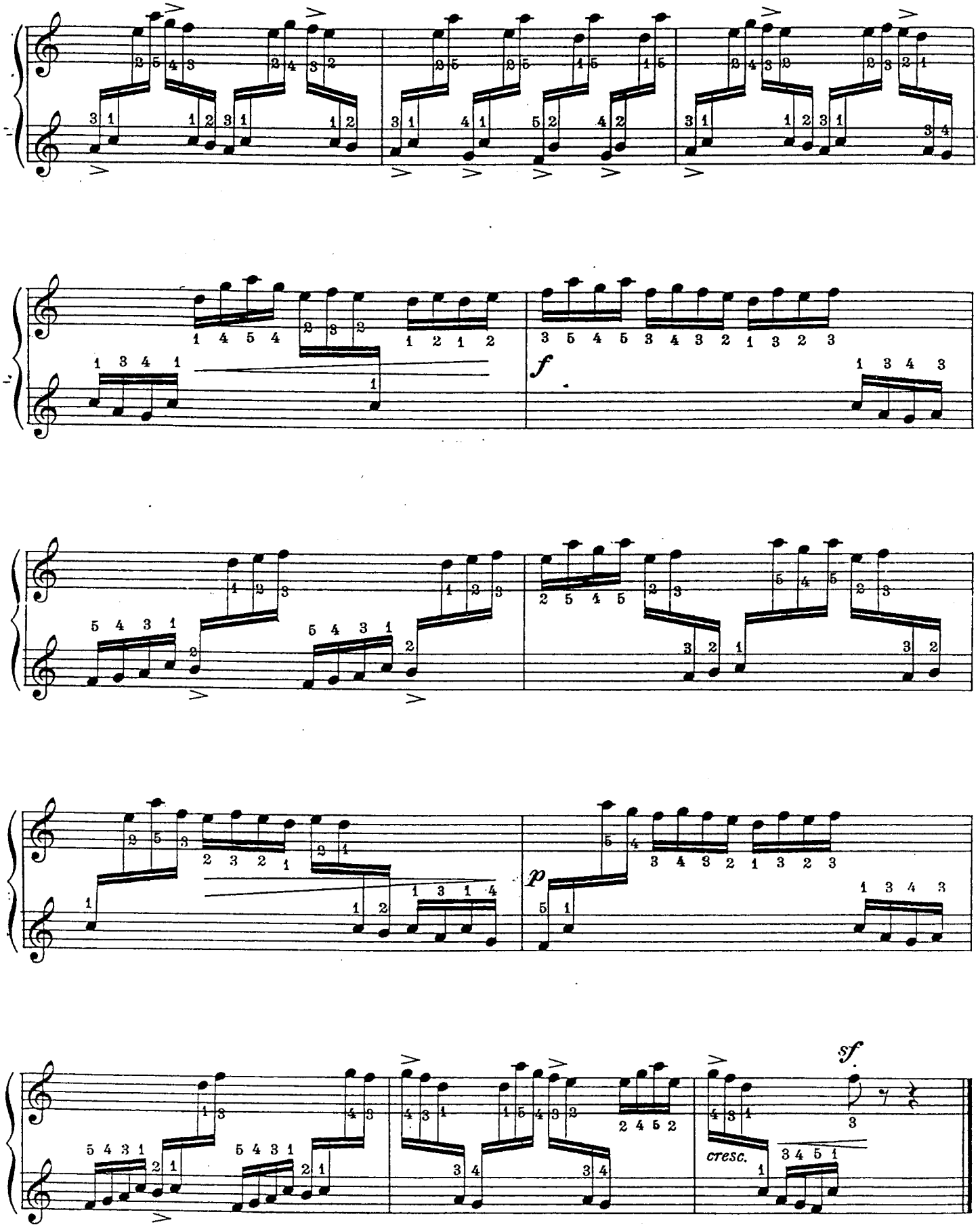
SECONDO


p
Ped. *
pp
Ped. Ped. Ped. *
cresc.
molto
f
dim.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *


p
pp
molto cresc.
f

SECONDO




f
p
cresc.
sf.

Impromptu

(In Days of Yore)

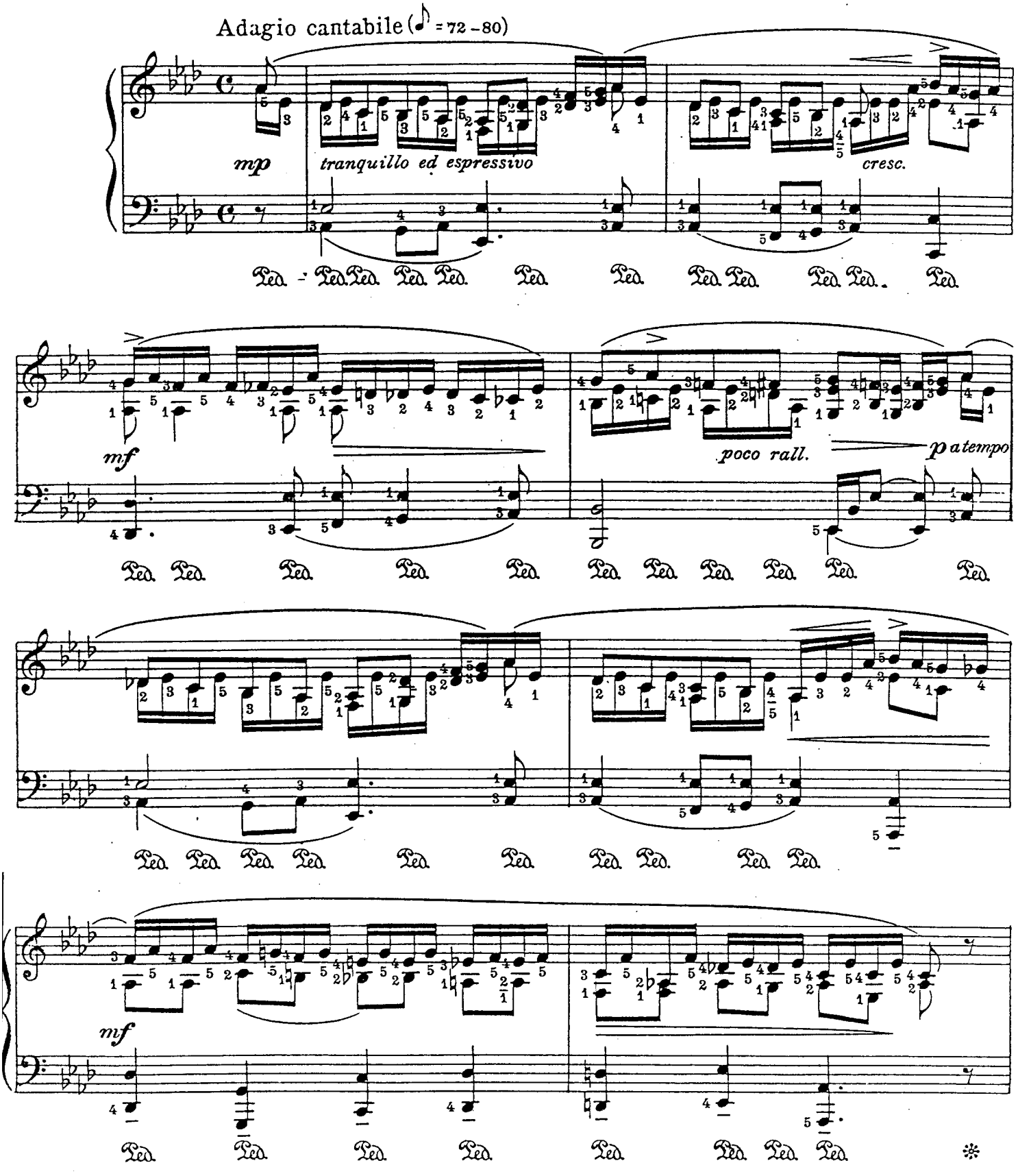
Always conceived in a marked improvisational style, the themes or figures of the *Impromptu* are treated in a free, fanciful manner, and much of its charm lies in a spontaneous and unhampered melodic flow. In this *adagio cantabile* the *primo* themes move against an exceptionally expressive figurated 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".

Impromptu

(In Days of Yore)

SECONDO

LEOPOLD GODOWSKY



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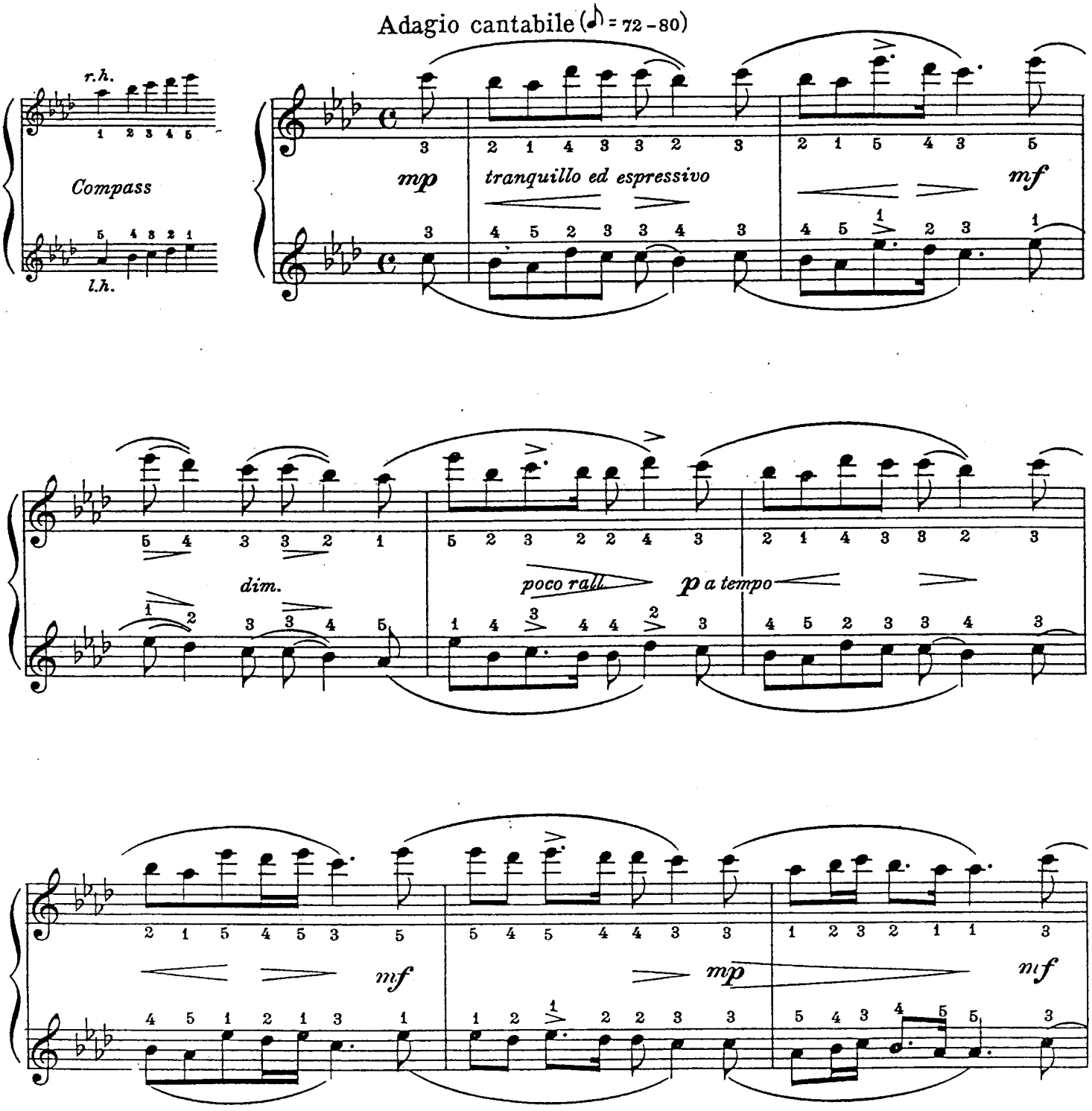
Impromptu

(In Days of Yore)

PRIMO

LEOPOLD GODOWSKY



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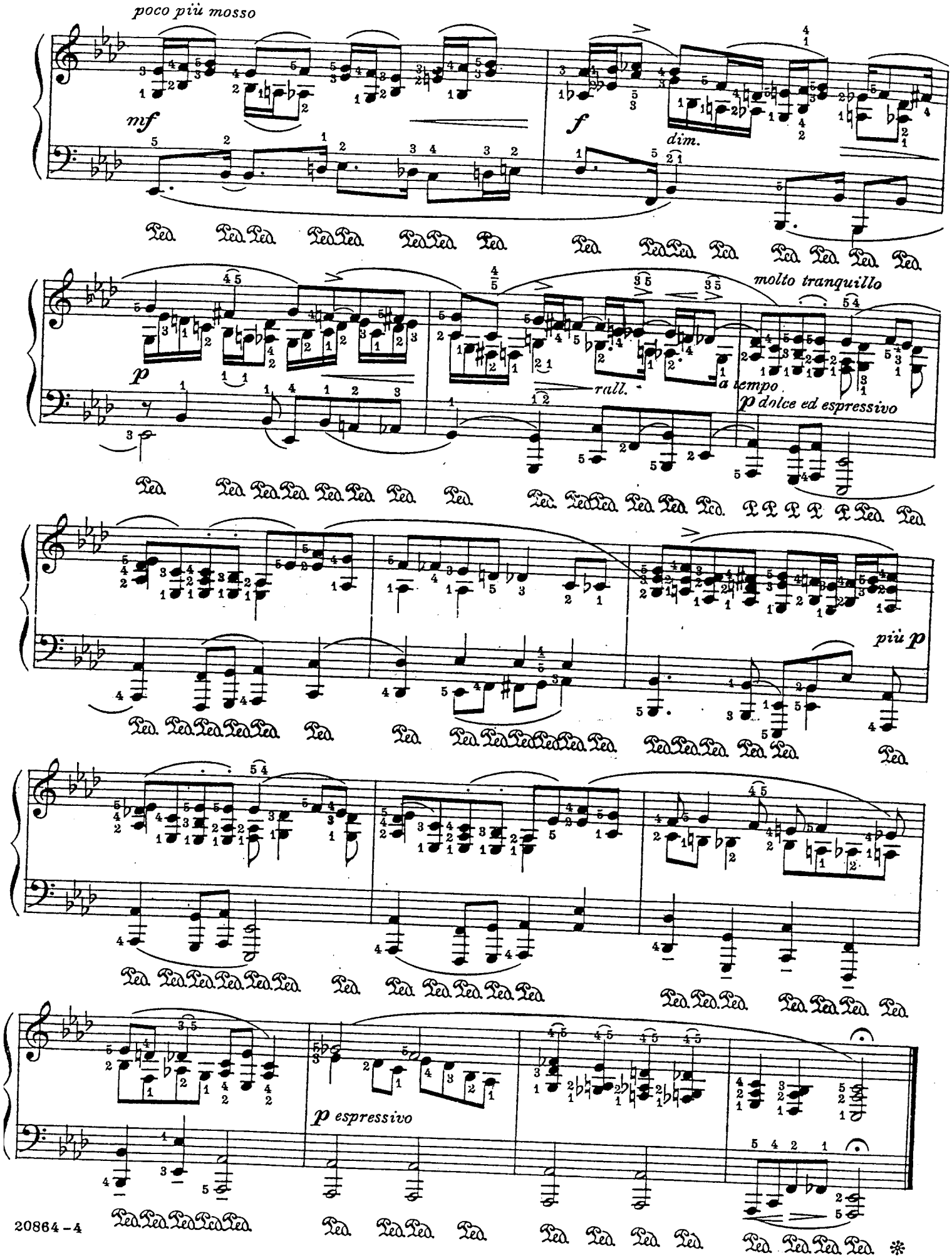
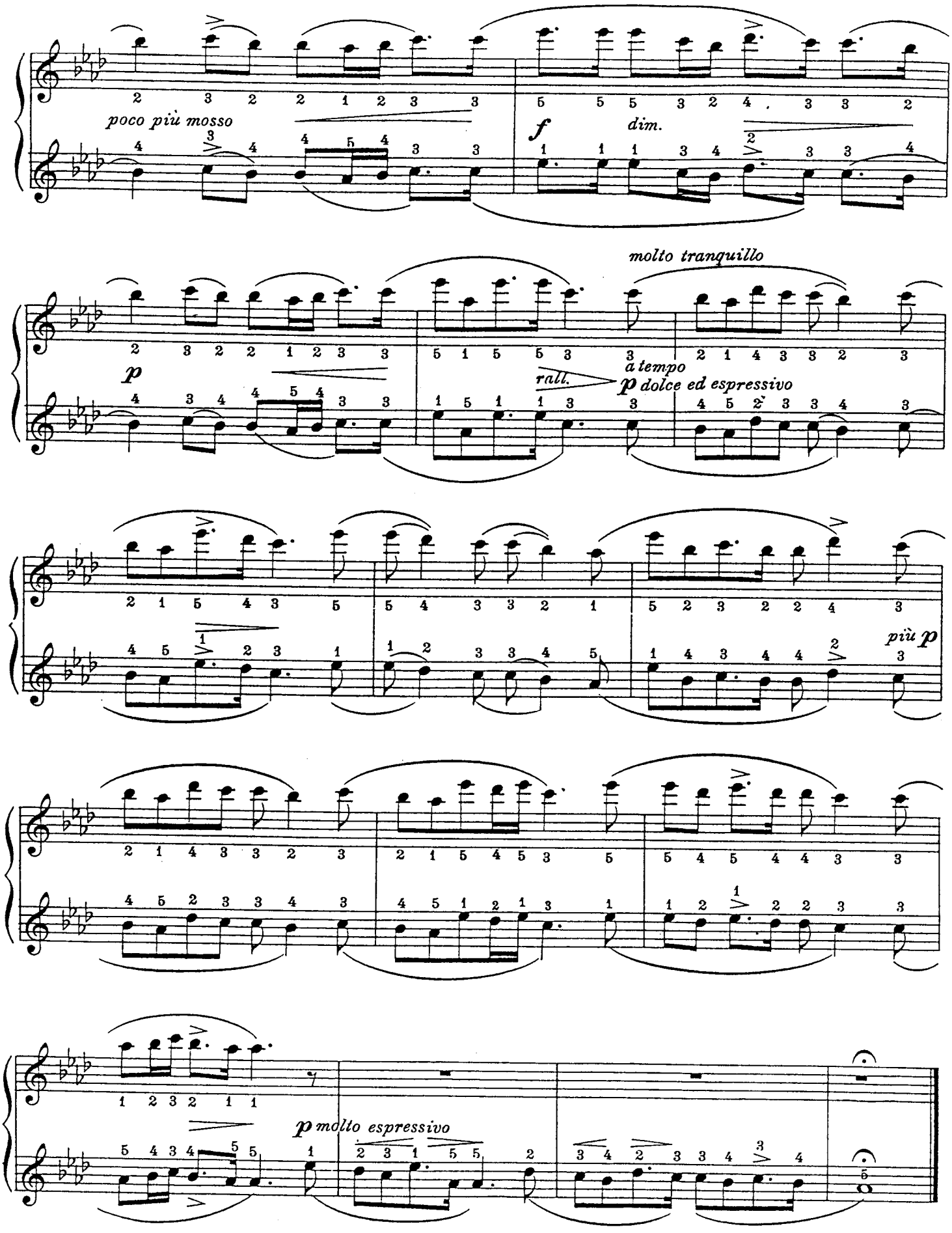
SECONDO


poco più mosso
mf
f
dim.
molto tranquillo
p
rall.
a tempo
p dolce ed espressivo
più p
p espressivo


poco più mosso
f
dim.
molto tranquillo
p
rall.
a tempo
p dolce ed espressivo
più p
p molto espressivo

The Scholar

(Fughetta)

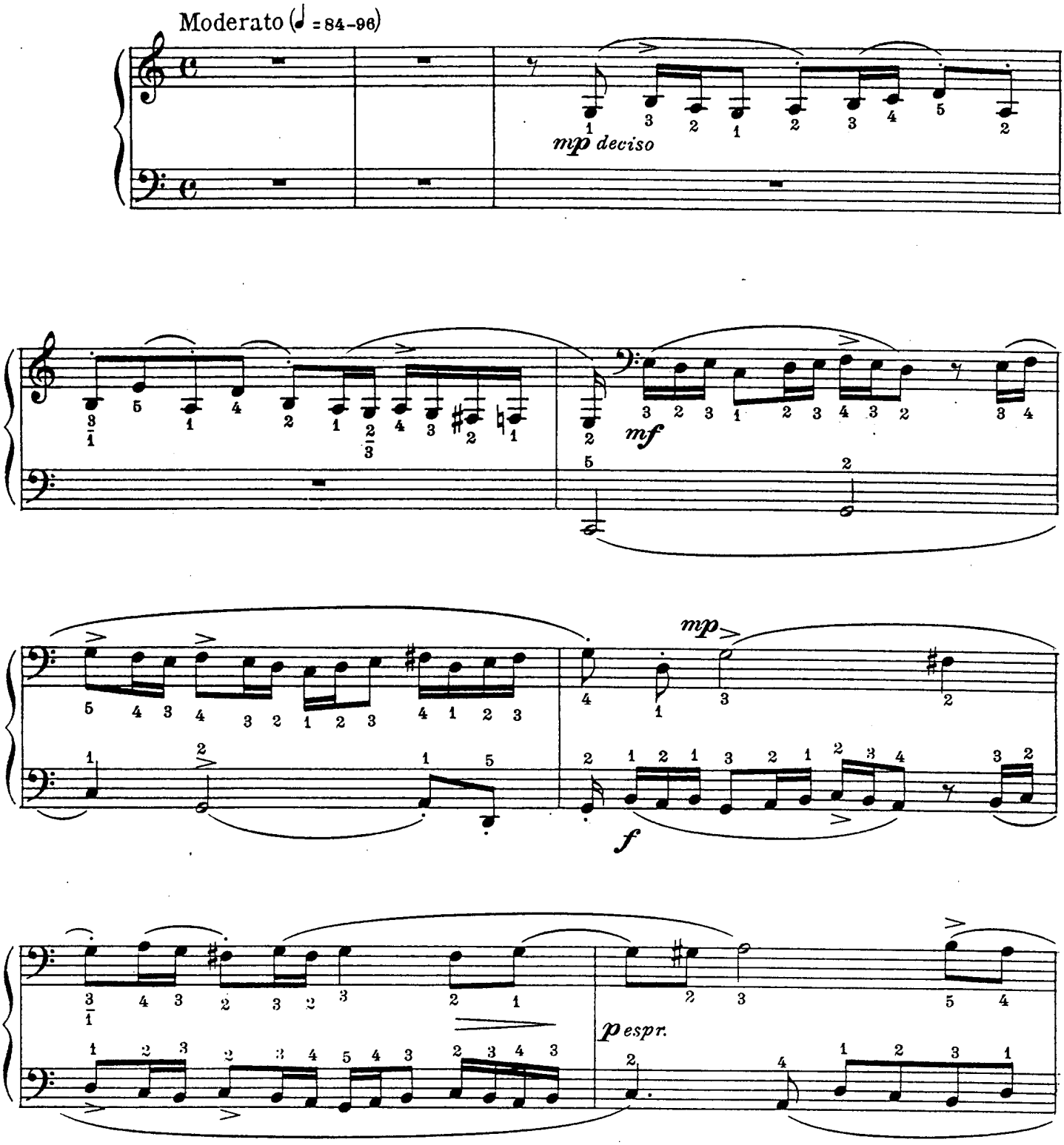
The "Scholar" is no longer the same pupil who had such hard work with *The Exercise*. He has progressed and can now undertake a *Fughetta*, a very short fugue consisting of an exposition (played by the scholar,) and a few episodes, digressions from the theme, developed by teacher and scholar together. 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)

SECONDO

LEOPOLD GODOWSKY



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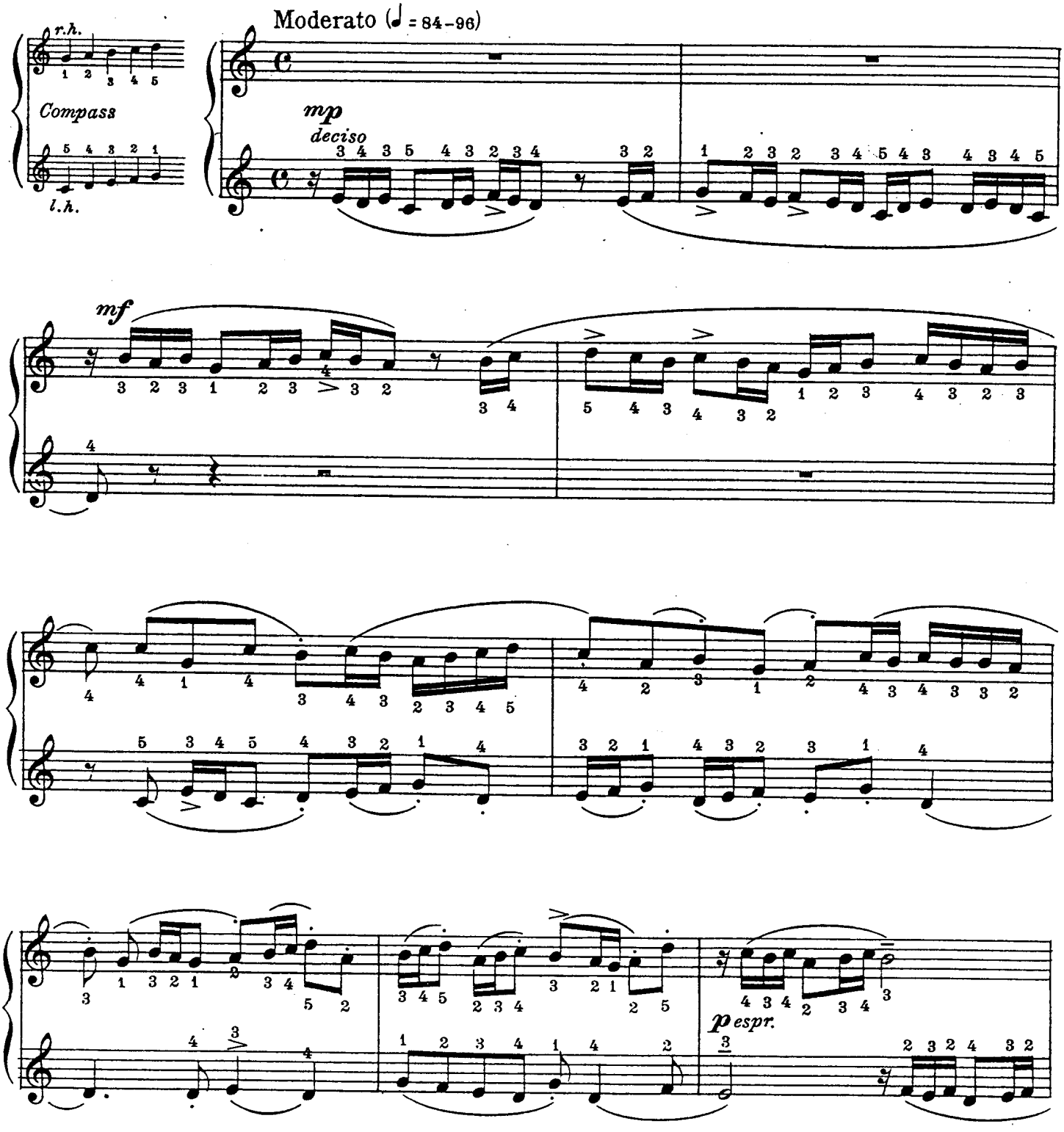
The Scholar

(Fughetta)

PRIMO

LEOPOLD GODOWSKY



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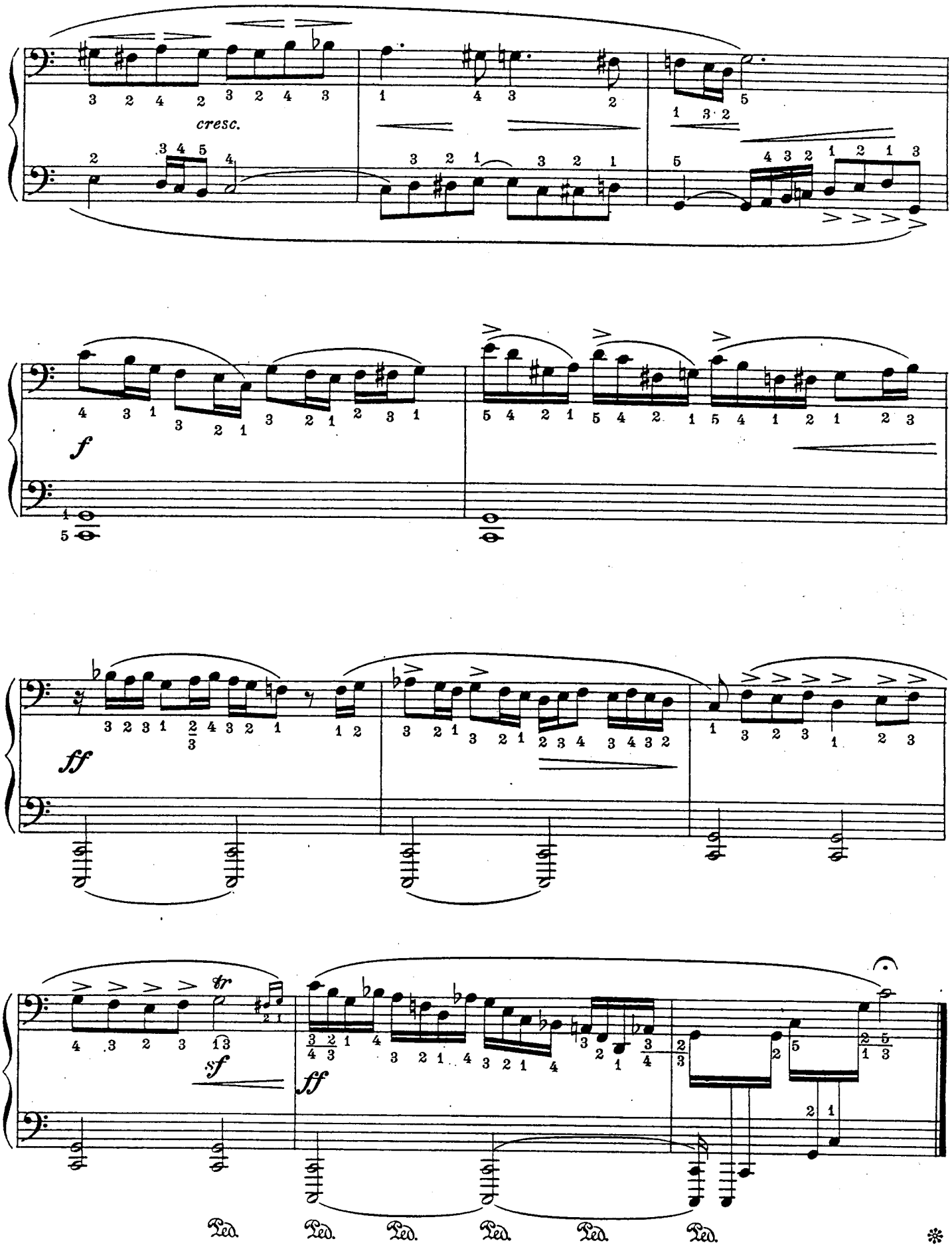
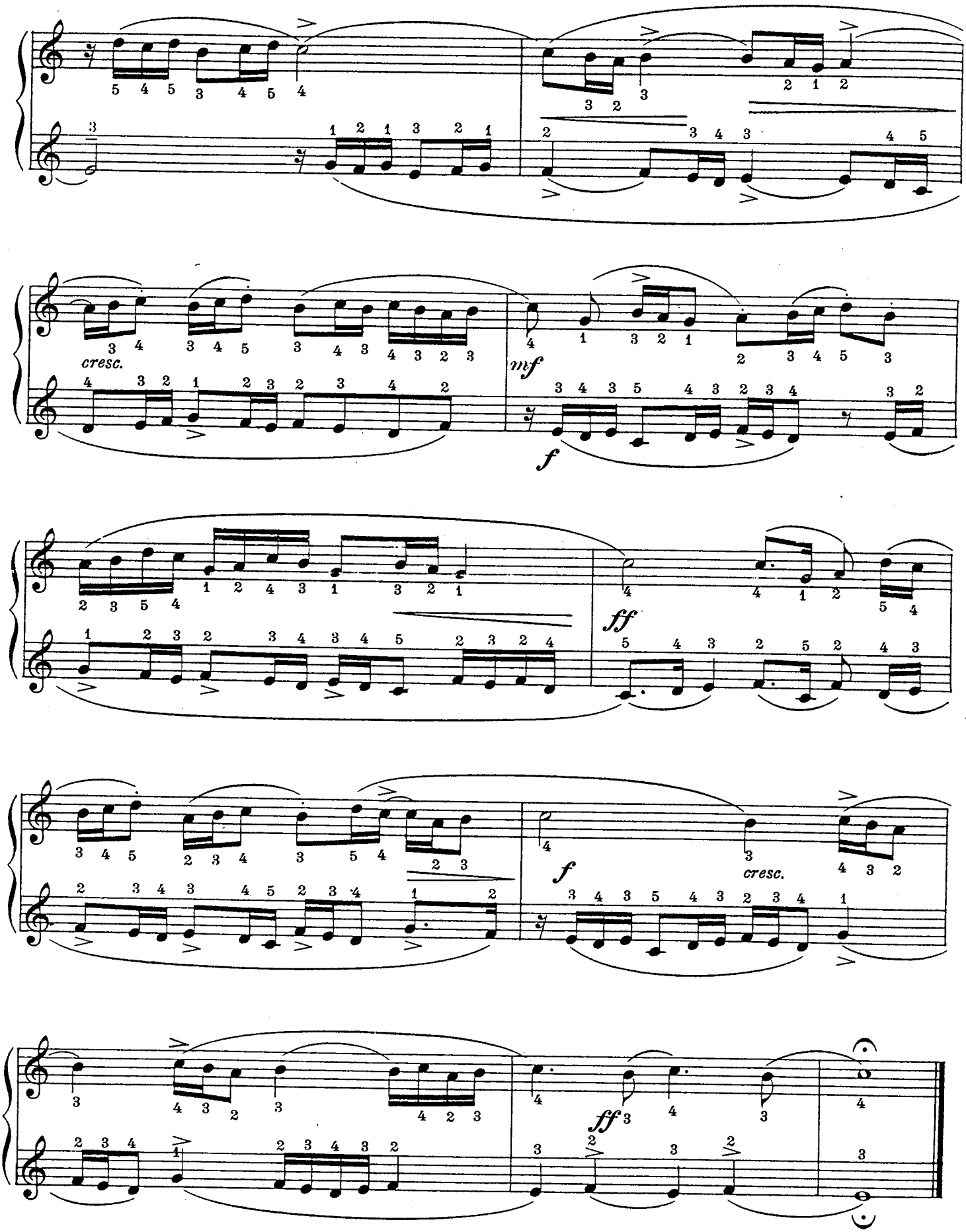



cresc.
mf
f
ff
f
cresc.
ff

The Hunter's Call

(Woodland Mood)

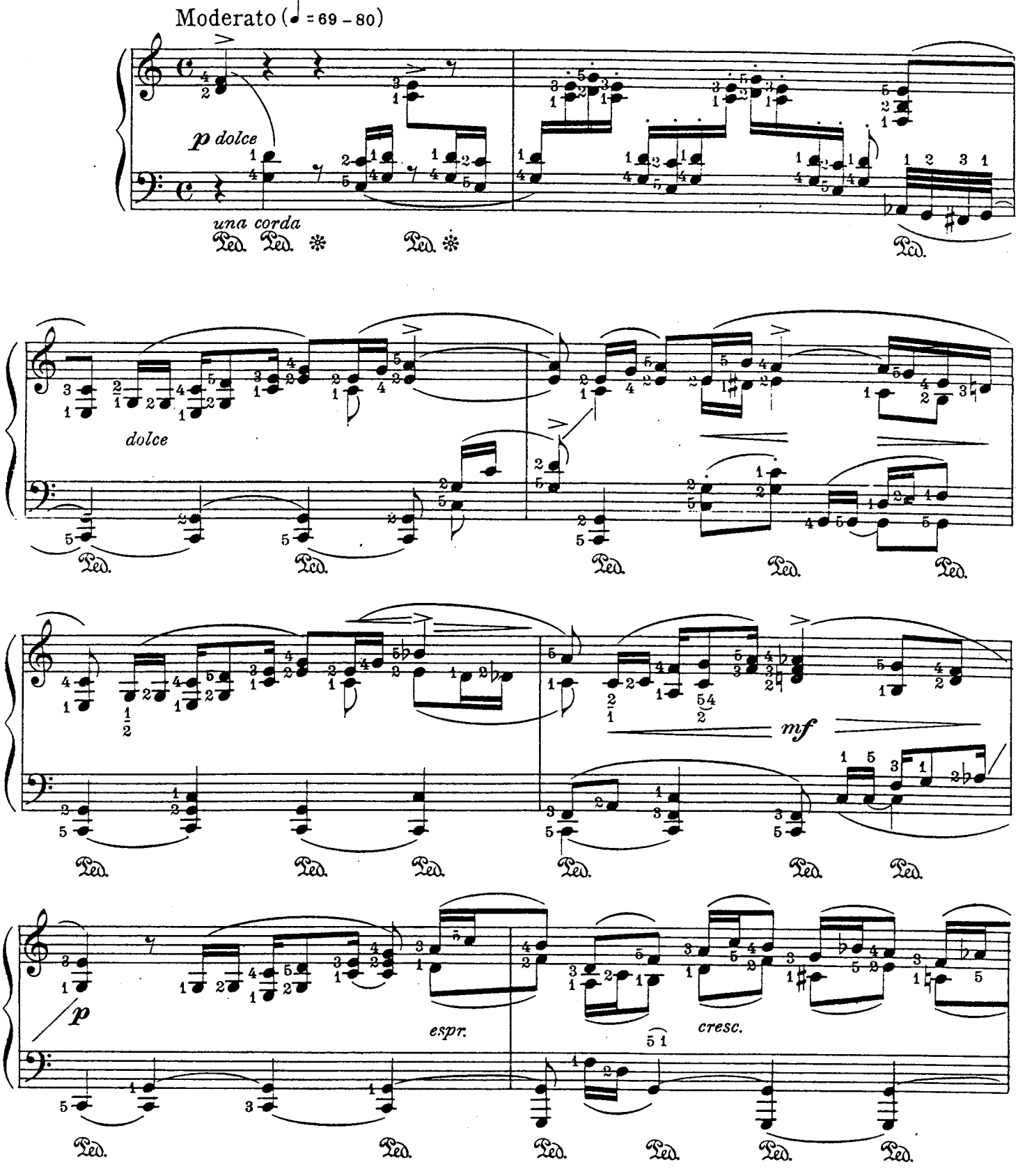
In this happy inspiration in two-period song form, the mellow tones of the hunting horn (with a much more tender inflection than in Mendelssohn's *Hunting Song*), usher in a forest mood picture of quiet, contemplative sentiment. Attention should be given to the delicate and contrasted echo effects that 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



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The Hunter's Call

(Woodland Mood)

PRIMO

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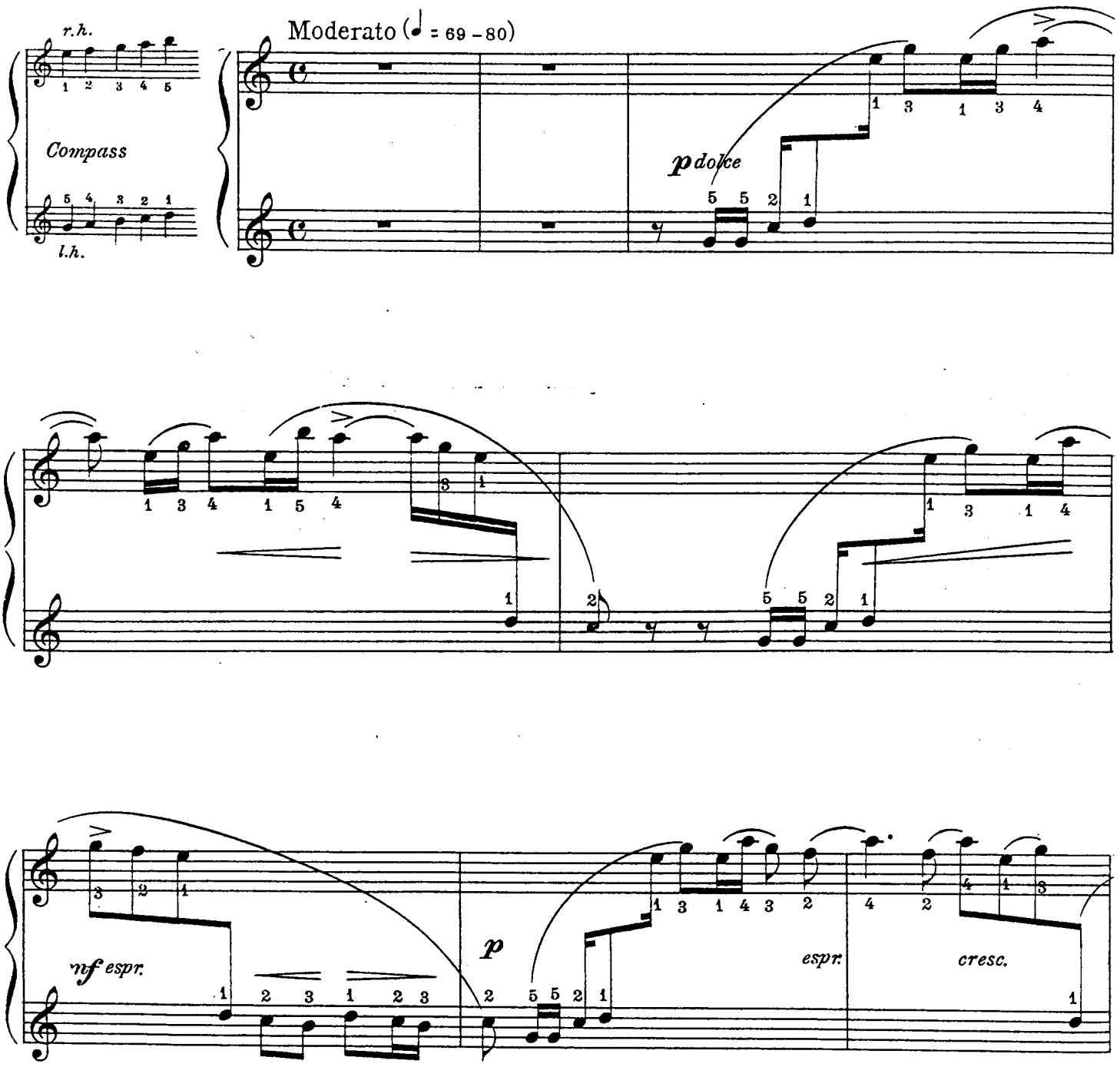

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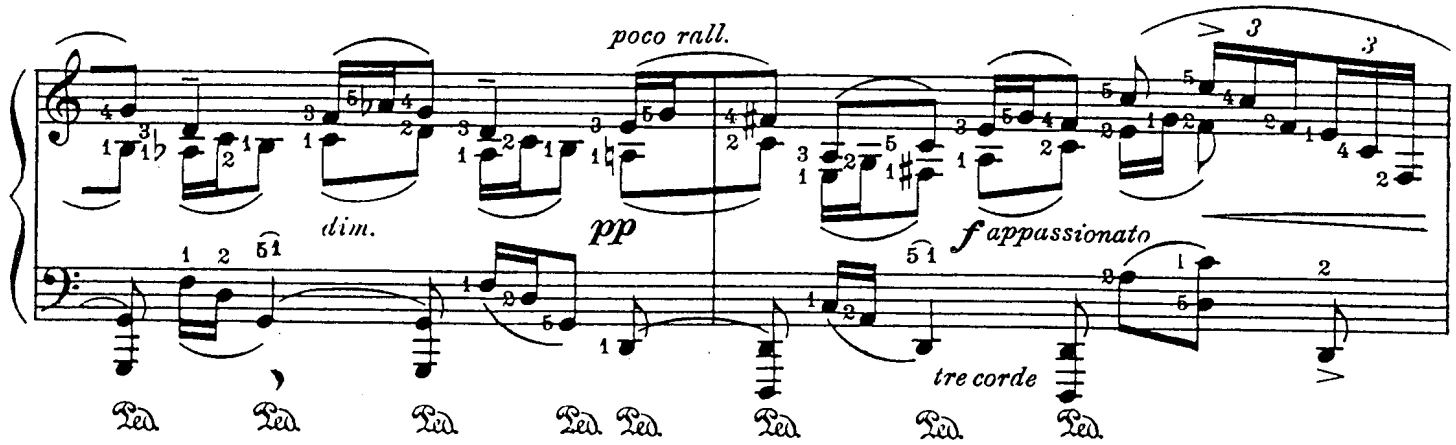
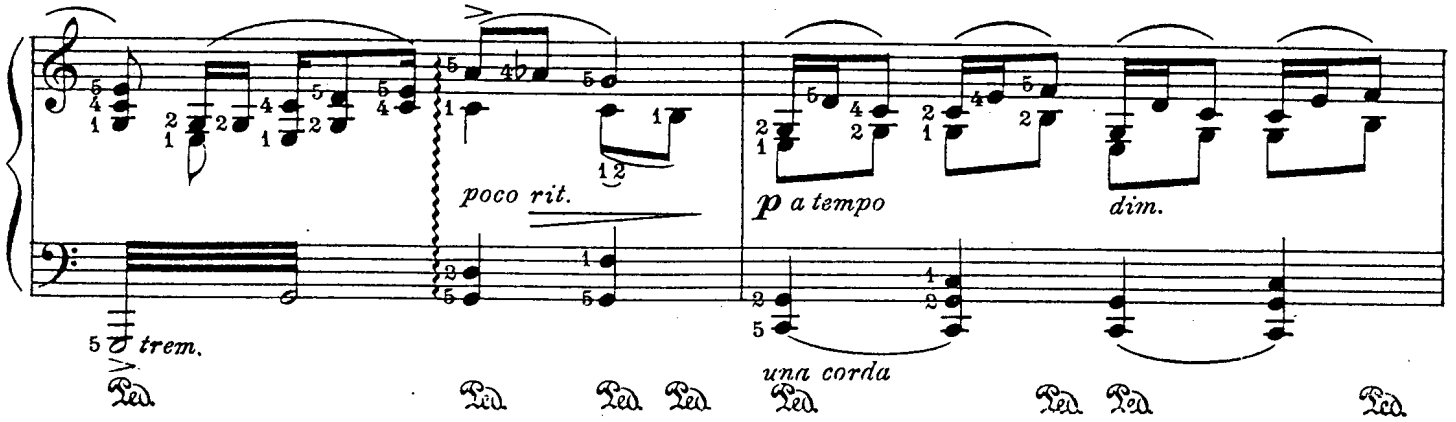
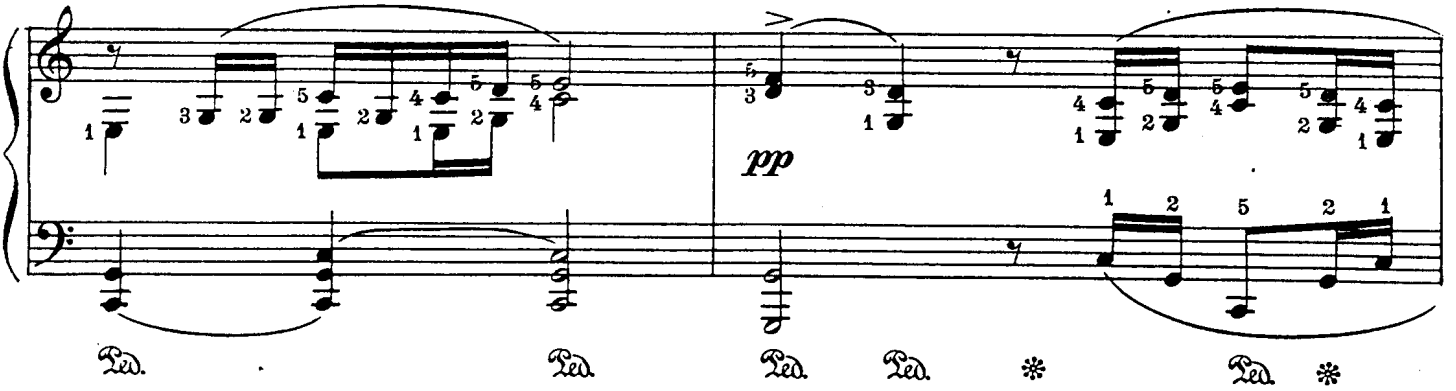

poco rall.
dim.
pp
f appassionato
tre corde


poco rit.
trem.
p a tempo
dim.
una corda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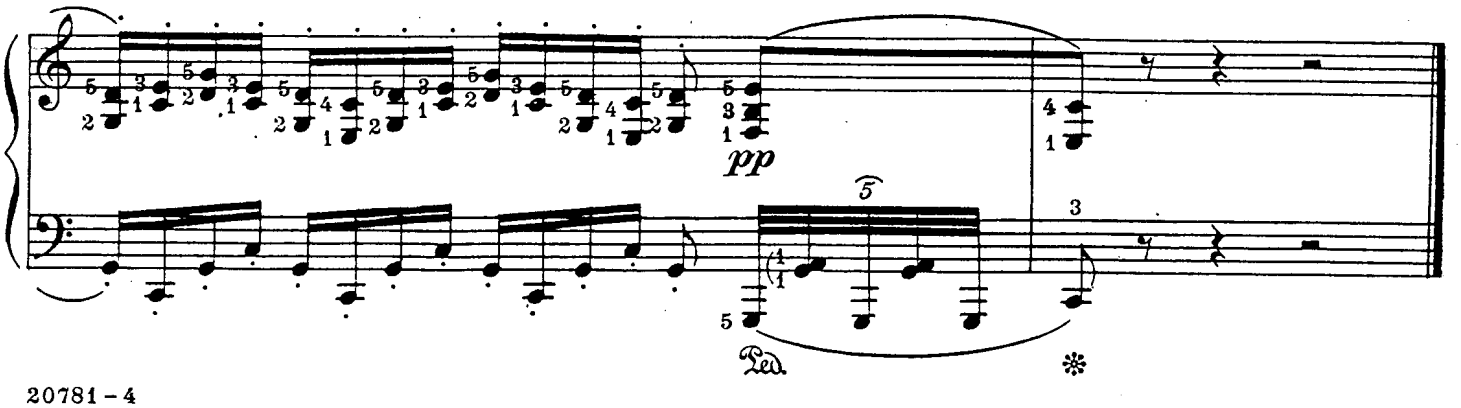
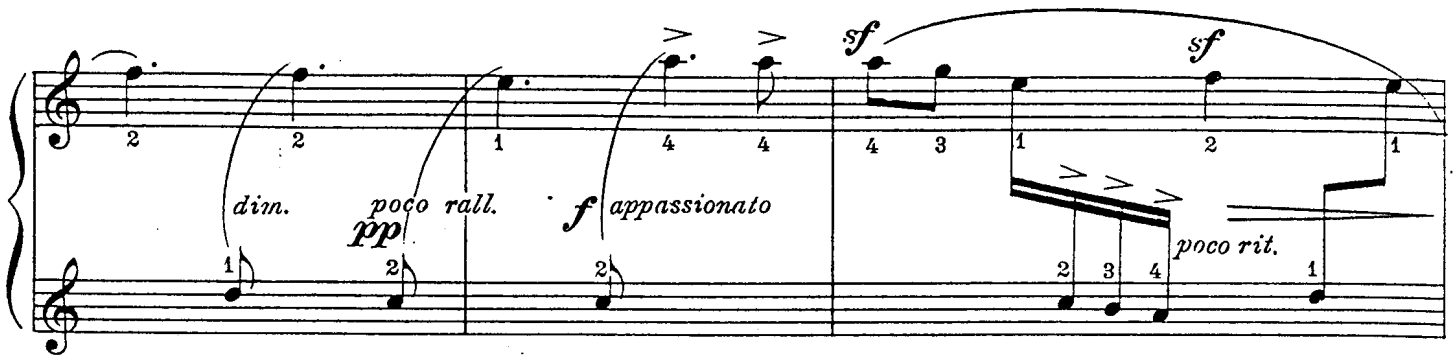
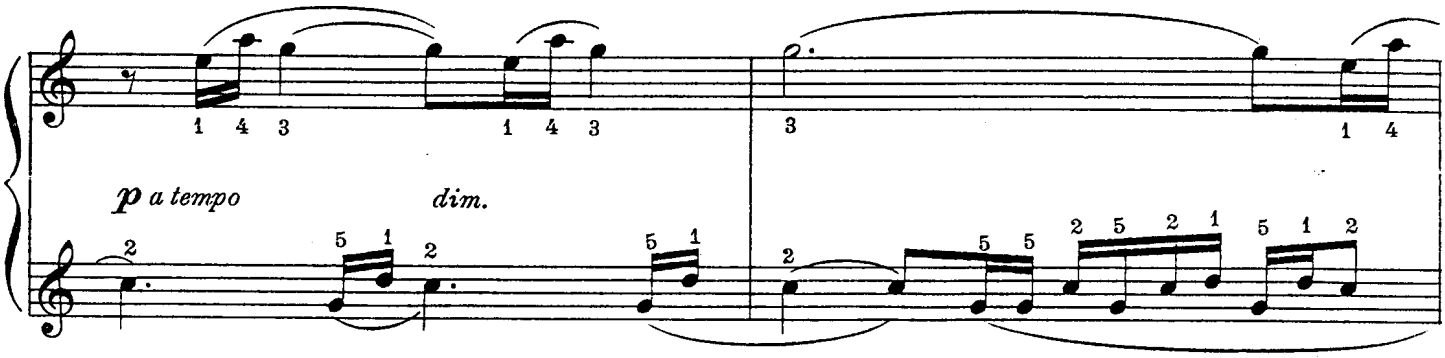
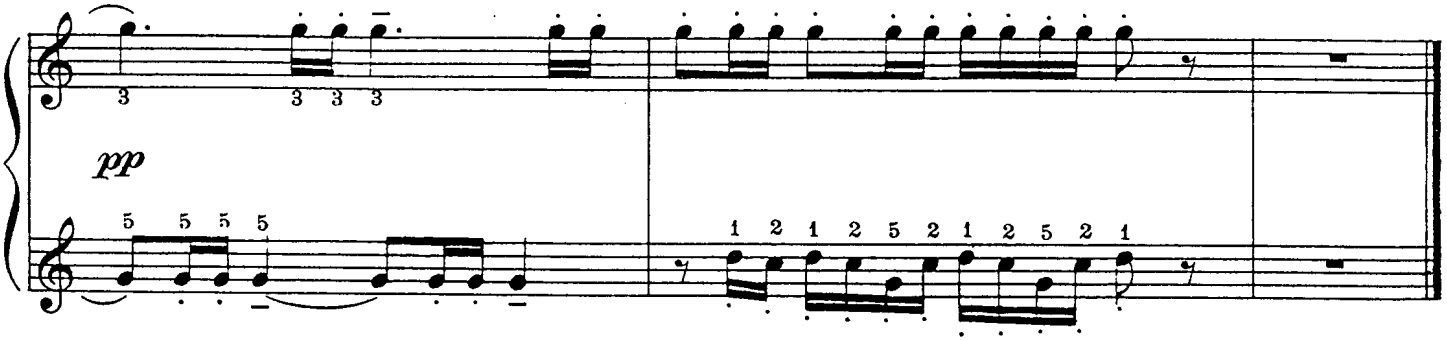

pp


dim.
poco rall.
pp
f appassionato
sf
sf
poco rit.


p a tempo
dim.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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 Algerienne.*

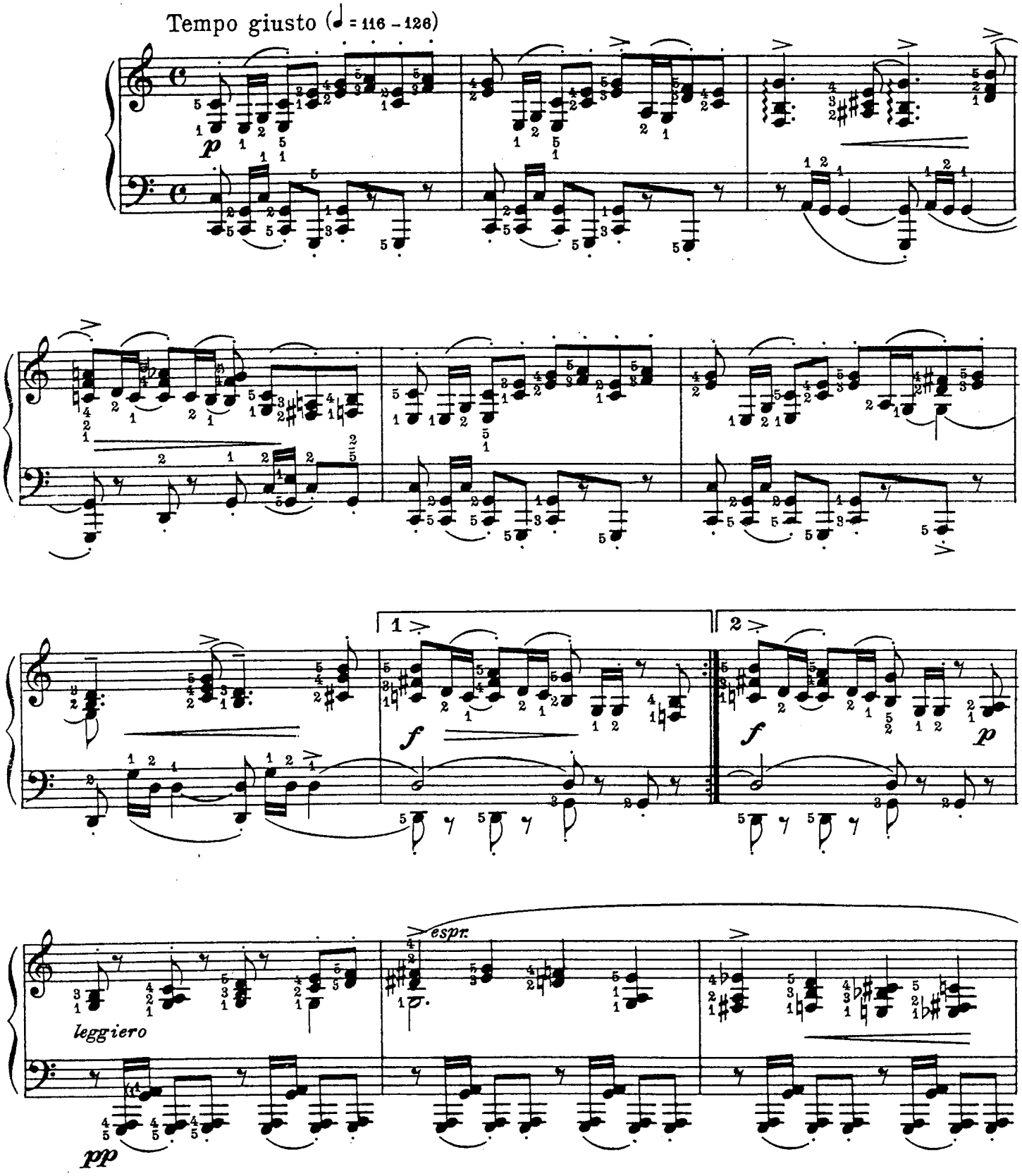
F.H.M.

Sheet Music Edition
P. 1080

Military March

SECONDO

LEOPOLD GODOWSKY



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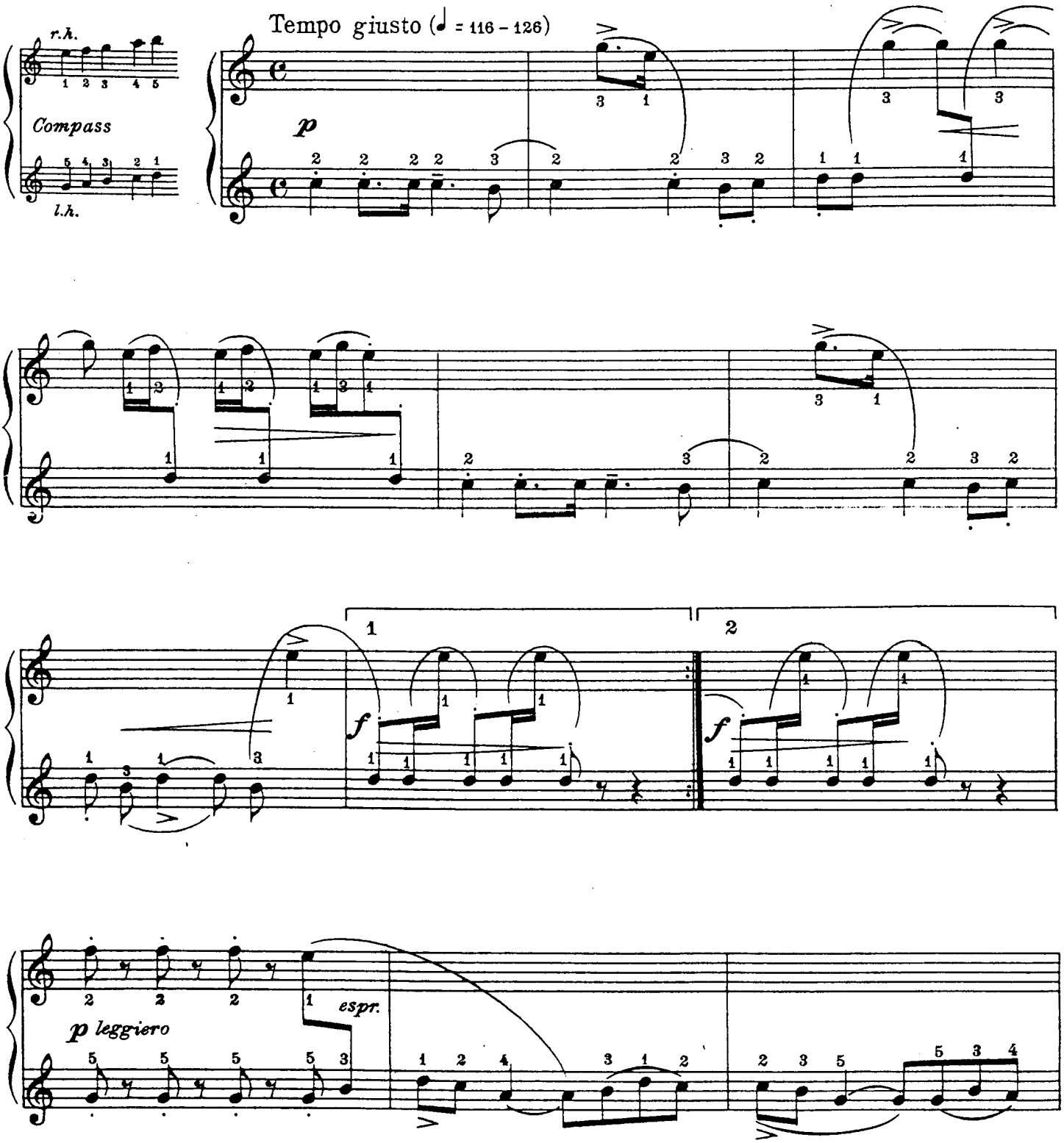
Military March

PRIMO

LEOPOLD GODOWSKY



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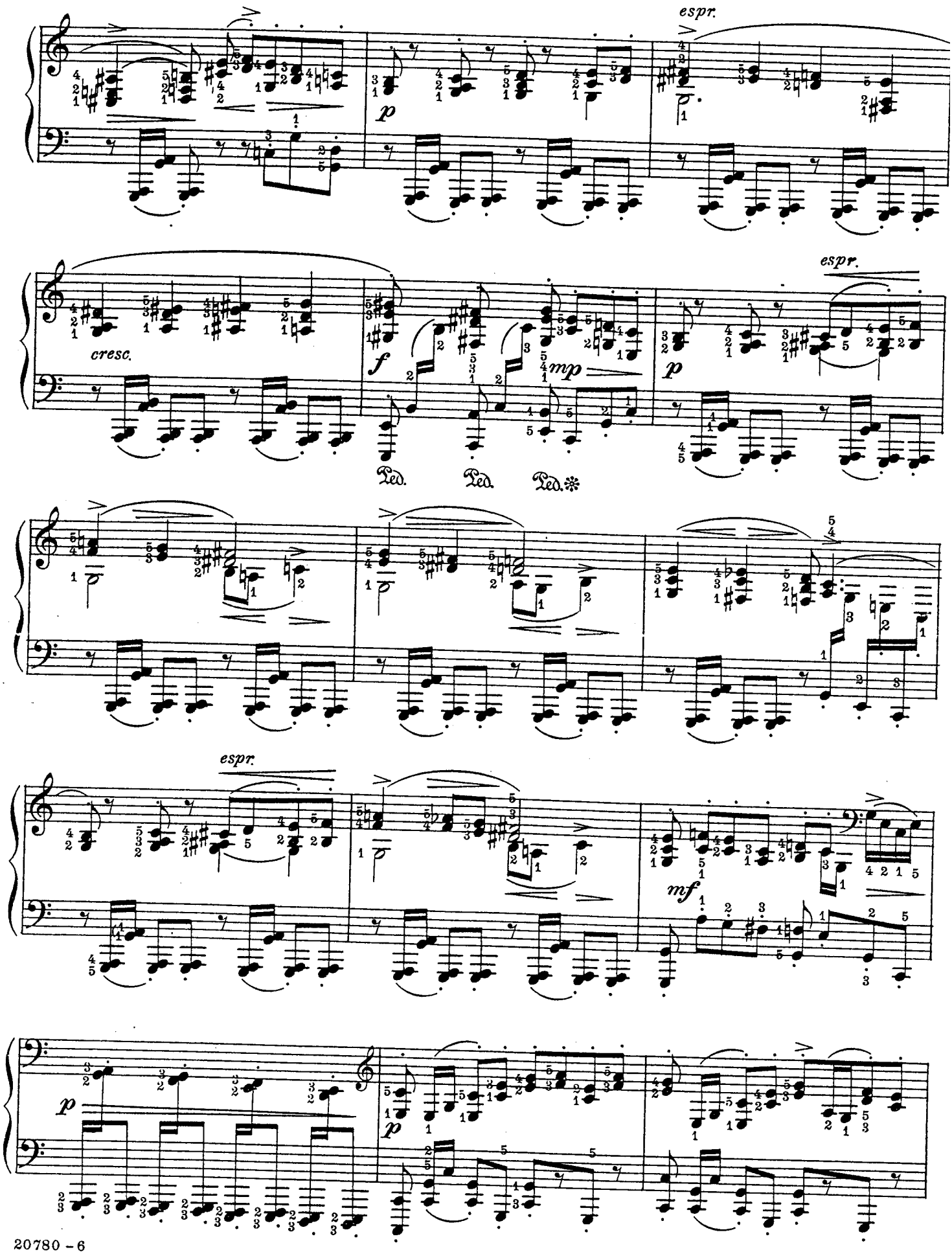
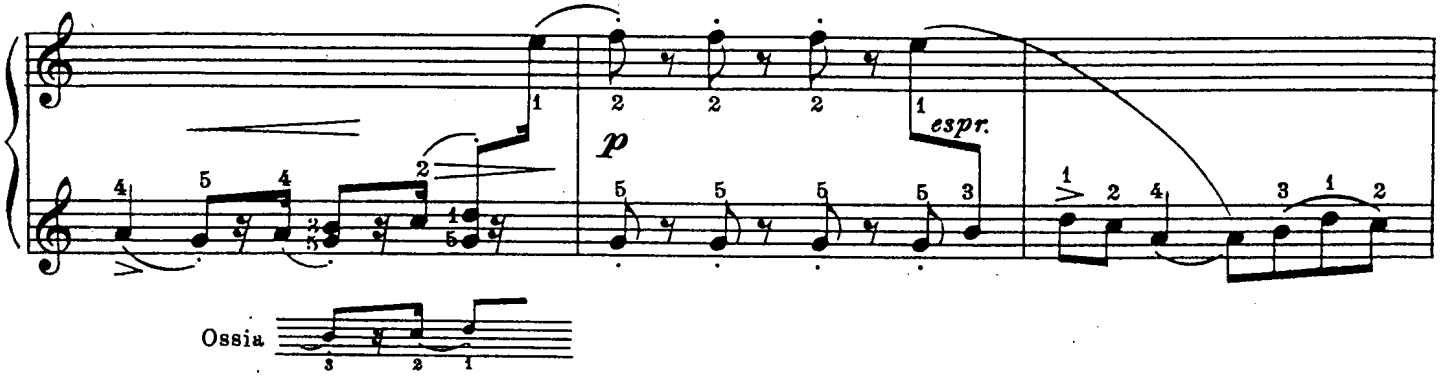
SECONDO

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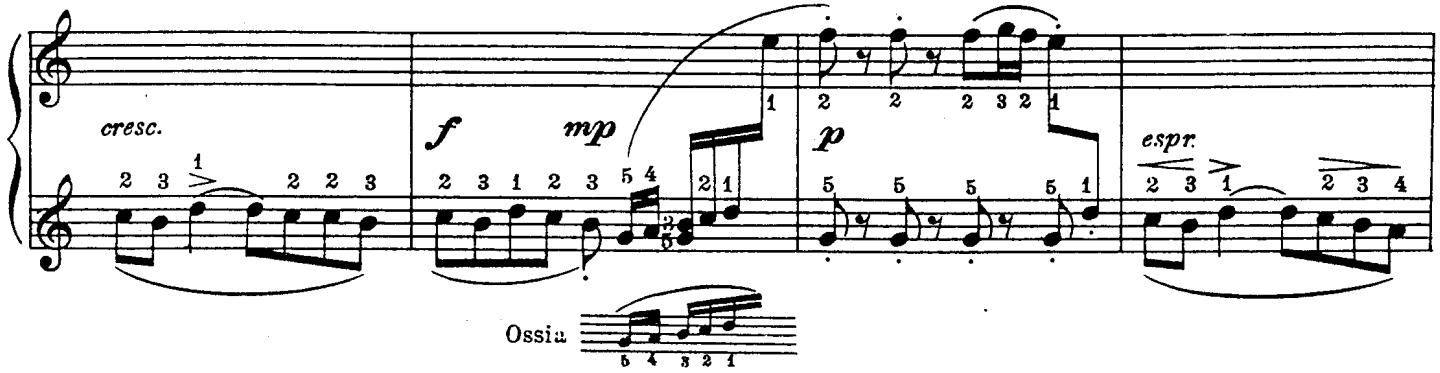
Ossia


cresc.
f
mp
p
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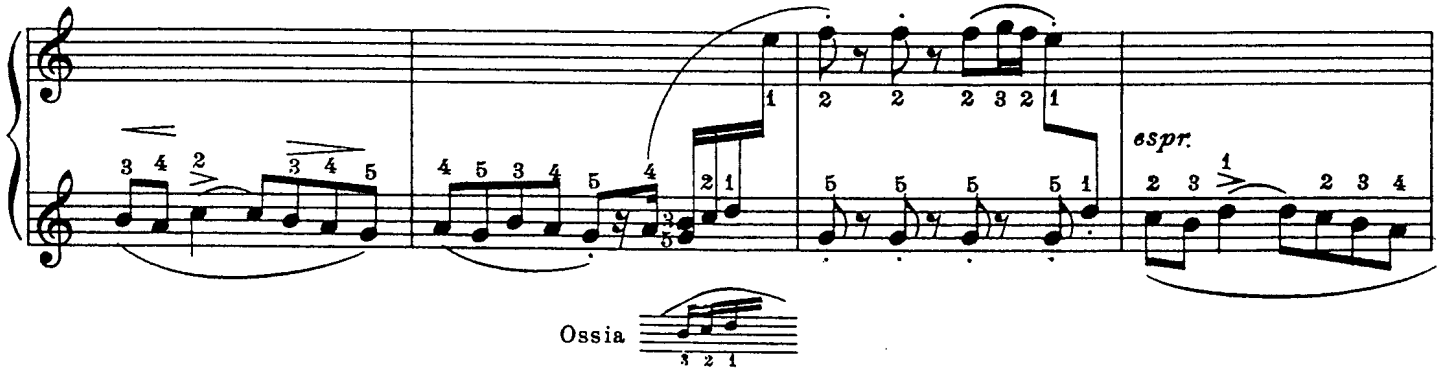
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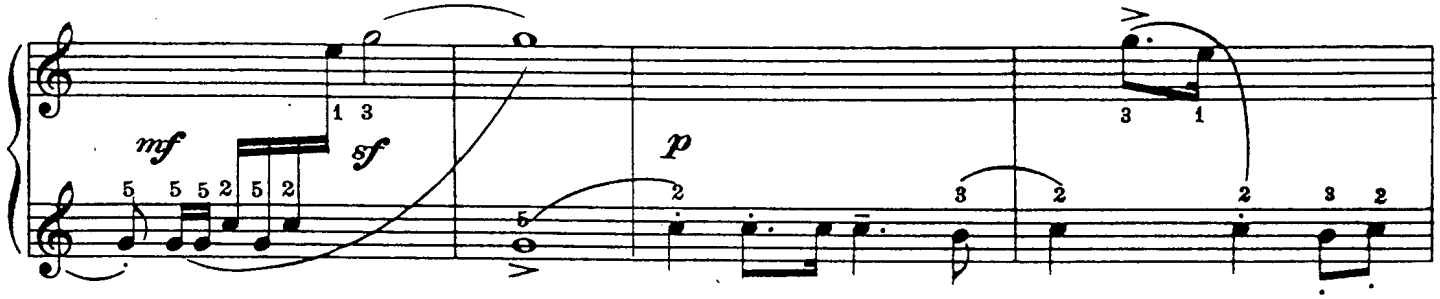
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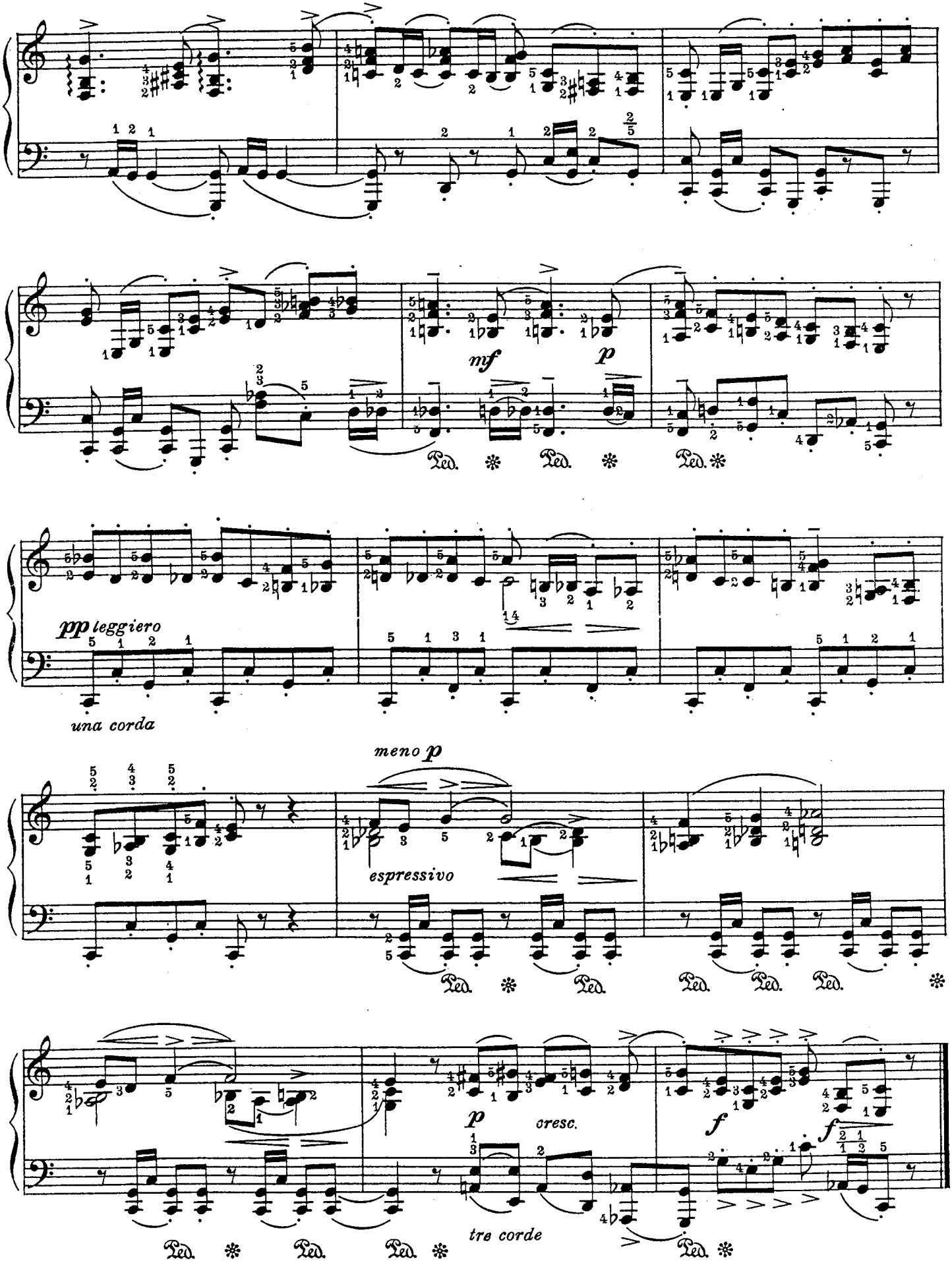
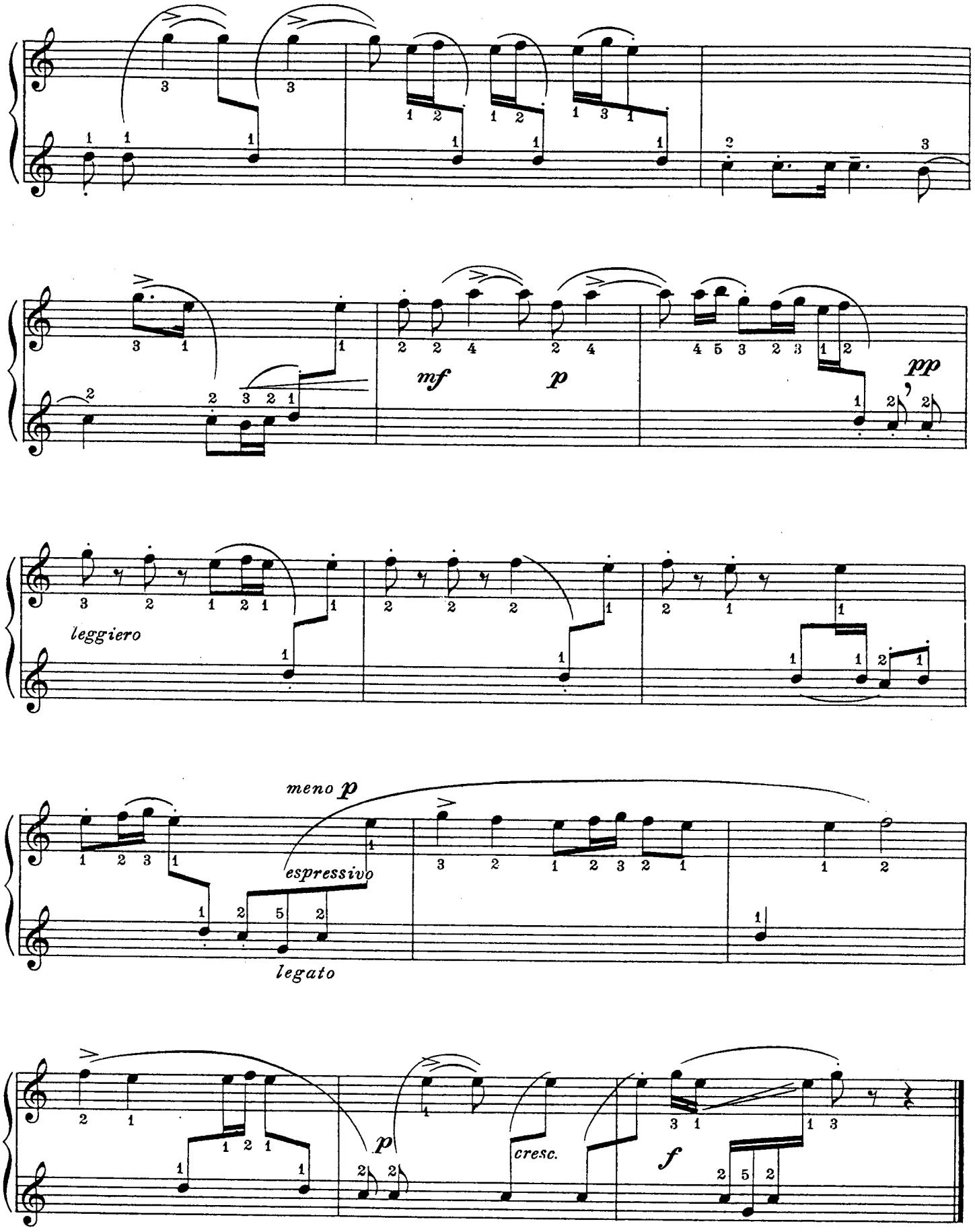
sf
p


mf
p
pp leggiero
una corda
meno p
espressivo
p
cresc.
f
f
tre corde
Ped.


mf
p
pp
leggiero
meno p
espressivo
legato
p
cresc.
f