

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.

First Minuet

C major
SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 72-80)

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is C major and the time signature is 3/4. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 72-80 beats per minute. The score includes various dynamics such as *p*, *cresc.*, *mp*, *più p*, *rit.*, and *a tempo*. It also features articulation like *espr.* and *Fine*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the word 'Fine'.

First Minuet

C major

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 72-80)

r.h.
Compass
l.h.

p

cresc.

cresc.

mp *p* *rit.*

a tempo

Fine

TRIO

SECONDO

L'istesso tempo

mp espressivo e sempre legato

cresc.
f

marc.
poco rit.
p a tempo

poco rit.
a tempo

rall.
a tempo
rall.

Minuet Da Capo al Fine senza ripetizione

TRIO

PRIMO

L'istesso tempo

First system of musical notation. The right hand (treble clef) plays a sequence of notes with fingerings: 3, 4, 3, 3, 2, 3, 4, 5, 4, 3, 2. The left hand (bass clef) plays: 3, 2, 3, 3, 4, 3, 2, 1, 2, 3, 4. The dynamic marking is *mp espressivo*.

Second system of musical notation. The right hand (treble clef) plays: 1, 2, 3, 3, 4, 5, 5, 4, 2. The left hand (bass clef) plays: 5, 4, 3, 3, 2, 1, 1, 2, 4. Dynamic markings include *cresc.* and *f*.

Third system of musical notation. The right hand (treble clef) plays: 1, 2, 3, 3, 1, 1, 2 3 4 5 3 2, 3, 3, 5, 4, 3, 3. The left hand (bass clef) plays: 5, 4, 3, 3, 5, 5, 4 3 2 1 3 4, 3, 3, 1, 2, 3, 3. Dynamic markings include *poco rit.* and *p a tempo*.

Fourth system of musical notation. The right hand (treble clef) plays: 2, 3, 1, 2, 4, 3, 2, 1, 2, 1, 2, 3, 4, 5, 3, 2, 3, 3. The left hand (bass clef) plays: 4, 3, 5, 4, 2, 3, 4, 5, 4, 5, 4, 3, 2, 1, 3, 4, 3, 3. Dynamic markings include *poco rit.* and *a tempo*.

Fifth system of musical notation. The right hand (treble clef) plays: 4, 5, 5, 4, 1, 3, 3, 3, 1, 1, 1, 2, 2, 2. The left hand (bass clef) plays: 2, 1, 1, 2, 5, 3, 3, 3, 5, 5, 5, 4, 4, 4. Dynamic markings include *rall.* and *a 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 $\frac{3}{4}$ time, and this example follows the example of the symphonic minuets of Haydn and Mozart, and is to be taken in a fairly rapid *allegretto* movement, rather than in a slower tempo. (see *First Minuet*). "As late as the beginning of the last century the minuet was as popular as later the waltz," and in its music (as in this number), the light and graceful was emphasized rather than the formal and dignified.

F.H.M.

Second Minuet

(G Major)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 144-152)

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

mp

mf espr.

Second Minuet

(G Major)

SECONDO

LEOPOLD GODÓWSKY

Allegretto grazioso (♩ = 144 - 152)

The musical score is written for piano and consists of four systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 144-152 beats per minute. The first system begins with a piano (*p*) dynamic. The score includes numerous slurs, ties, and fingerings (1-5) for both hands. The second system concludes with a mezzo-forte (*mf espr.*) dynamic. The piece ends with a double bar line and a fermata. There are two 'Red.' markings at the bottom of the page, likely indicating redactions or specific performance instructions.

PRIMO

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

dim.

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

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

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

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

a tempo *sempre p*

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

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

mf *Fine*

5 5 5 3 3 2 3 1 2 3 1

1 1 1 3 3 4 3 5 4 3 5

SECONDO

First system of the musical score. The upper staff contains a complex melodic line with various ornaments and slurs. The lower staff features a bass line with simple rhythmic patterns. Dynamics include *dim.*, *mp*, and *mp*. Fingerings are indicated with numbers 1-5. The word "Ped." is written below the bass line.

Second system of the musical score. Similar to the first system, it features a melodic upper staff and a bass line. Dynamics include *dim.*, *p*, and *mf*. Fingerings are indicated with numbers 1-5. The word "Ped." is written below the bass line.

Third system of the musical score. The upper staff has a melodic line with slurs. The lower staff has a bass line. Dynamics include *piu p*, *rall.*, and *a tempo*. Fingerings are indicated with numbers 1-5. The word "Ped." is written below the bass line.

Fourth system of the musical score. The upper staff features a melodic line with many slurs and ornaments. The lower staff has a bass line. The dynamic is *sempre p*. Fingerings are indicated with numbers 1-5. The word "Ped." is written below the bass line.

Fifth system of the musical score. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line. Dynamics include *mf* and *Fine*. Fingerings are indicated with numbers 1-5. The word "Ped." is written below the bass line, ending with an asterisk.

Trio

First system of musical notation for the Trio section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with fingerings (3, 5, 3, 1, 2, 4, 3, 5, 3, 4, 4, 4, 2, 3, 4, 4) and slurs. The bass staff contains a supporting line with fingerings (3, 1, 3, 5, 4, 2, 3, 1, 3, 4, 3, 2, 2, 2, 4, 3, 2, 2) and slurs. The dynamic marking *p espr.* is present.

Second system of musical notation for the Trio section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with fingerings (4, 5, 4, 3, 5, 3, 1, 2, 4, 3, 5, 3, 3, 3, 5, 5) and slurs. The bass staff contains a supporting line with fingerings (2, 1, 2, 3, 1, 3, 5, 4, 2, 3, 1, 3, 3, 3, 1, 1) and slurs.

Third system of musical notation for the Trio section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with fingerings (3, 3, 3, 3, 3, 5, 3, 3, 3, 3, 3, 3, 4, 3, 2) and slurs. The bass staff contains a supporting line with fingerings (3, 3, 3, 3, 3, 1, 3, 3, 3, 3, 3, 3, 2, 3, 4) and slurs. The dynamic marking *p* is present. The system includes first and second endings, indicated by '1' and '2' above the treble staff.

Fourth system of musical notation for the Trio section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with fingerings (4, 3, 2, 4, 3, 2, 5, 4, 5, 4, 5, 5, 4, 1, 2) and slurs. The bass staff contains a supporting line with fingerings (2, 3, 4, 2, 3, 4, 1, 2, 1, 2, 1, 1, 2, 5, 4) and slurs. The dynamic marking *cresc.* is present.

Fifth system of musical notation for the Trio section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with fingerings (3, 5, 3, 1, 2, 4, 3, 5, 3, 4, 4, 4, 2, 3) and slurs. The bass staff contains a supporting line with fingerings (3, 1, 3, 5, 4, 2, 3, 1, 3, 3, 2, 2, 2, 4, 3) and slurs. The dynamic marking *piu mosso* is present.

Sixth system of musical notation for the Trio section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with fingerings (4, 4, 4, 5, 4, 3, 5, 3, 1, 2, 4, 3, 5, 5) and slurs. The bass staff contains a supporting line with fingerings (2, 2, 2, 1, 2, 3, 1, 3, 5, 4, 2, 3, 1, 3, 1) and slurs. The dynamic marking *rall.* is present.

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 $\frac{4}{4}$ time, with an obligatory upbeat (a quarter-note), and in this example the composer admirably expresses its animated, at times grotesque character; while not forgetting that touch of the aristocratic which gave it its vogue at court, and which should be one of its earmarks. It consists of from three to four reprises four in this case, the third falling-in, casually as it were, at a lower pitch and without a regular close, to set it off by contrast with the succeeding division.

F. H. M.

Rigaudon

PRIMO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 118 - 128)

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

f

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

p

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

f

5 4 3 4 3 2 1 2 3 4

sempre dim.

p *f* *f*

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

1 2 3 2 3 4 5 4 3 2

Rigaudon

SECONDO

LEOPOLD GODOWSKY

Allegro con spirito (♩ = 116 - 126)

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

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

The third system of musical notation includes a 'f' dynamic marking and a 'sempre dim.' instruction. The lower staff has a '1/4' time signature change. There are two trills marked with 'Red.' and an asterisk.

The fourth system of musical notation concludes the piece. It features a 'p' dynamic marking, a 'f' dynamic marking, and a 'marc.' instruction. The lower staff has a '2' time signature change. There are two trills marked with 'Red.' and an asterisk.

PRIMO

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingerings are indicated by numbers 1-5. A dynamic marking of *mp* is present in the second measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *p* is present in the second measure.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *rall.* is present in the fourth measure.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *p a tempo* is present in the first measure.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *dim. senza rit.* is present in the second measure.

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 $\frac{4}{4}$ time, is a typical example of the graceful dance form at its best and it is not hard to imagine its being danced at Versailles by gentlemen with court sword at side, plumed hat in hand, and ladies in long-trained robes. Not only have we a piquant melody, beginning with the characteristic $\frac{2}{4}$ upbeat, the marked section closes, and the use of the eighth as the lowest note value; but we have in its trio (*Musette*,) a very happy example of the bag-pipe effect with drone bass. A tender amiability, an aristocratic serenity are expressed in its music.

F. H. M.

Gavotte

PRIMO

LEOPOLD GODOWSKY

Allegretto (♩ = 84 - 96)

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

p

mf

dim. *poco rit.*

piu rall. *p a tempo* *f*

1 2

Gavotte

SECONDO

LEOPOLD GODOWSKY

Allegretto (♩ = 84 - 96)

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with fingerings (1, 2, 3, 4, 5) and slurs. The dynamic marking *p* is placed in the first measure, and *espr.* is placed above the final measure of the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the bass line with fingerings and slurs. The dynamic marking *mf* is placed in the middle of the system.

The third system of musical notation consists of two staves. The upper staff features slurs and ornaments. The lower staff features fingerings and slurs. The dynamic markings *dim.*, *poco rit.*, and *più rull.* are placed in the first, second, and third measures of the system, respectively.

The fourth system of musical notation consists of two staves. The upper staff features slurs and ornaments. The lower staff features fingerings and slurs. The dynamic markings *p a tempo*, *mf*, and *f* are placed in the first, second, and third measures of the system, respectively. The system concludes with a double bar line and repeat signs.

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

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

p

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

rall. *più p* *poco meno mosso* *f a tempo* *Fine*

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

Musette

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

mp dolce

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

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

mf *p*

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

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

più p

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

Gavotte Da Capo al Fine senza ripetizione

Bourrée

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

Bourrée

PRIMO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69-84)

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

mp

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

poco rall.

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

a tempo *p*

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

cresc. *mf*

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

Bourrée

SECONDO

LEOPOLD GODOWSKY

Allegretto espressivo (♩ = 69 - 84)

p

Red. * Red. * Red. * Red. * Red. * Red. * Red. Red.

poco rall.

a tempo

Red. * Red. * Red. * Red. * Red. Red. Red. Red. Red. Red. Red. * Red.

p

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

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

PRIMO

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

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

mp

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

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

p

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

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

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

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

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

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

Siciliana

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

Siciliana

PRIMO

LEOPOLD GODOWSKY

Andantino cantabile (♩ = 40 - 48)

r.h.

l.h.

Compass

mp

espressivo

rall.

a tempo

dolce

poco cresc. rall.

p

Siciliana

SECONDO

LEOPOLD GODOWSKY

Andantino cantabile (♩ = 40 - 48)

mp espressivo

rall.

a tempo

dolce

poco cresc. rall.

a tempo

p

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

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

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

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

PRIMO

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

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

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

rall. *a tempo*

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

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

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

2 2 2 3 2 3 4 4 4 4

morendo

4 4 4 3 4 3 2 2 2 2

SECONDO

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

Second system of musical notation. Similar to the first system, it features a complex upper staff and a rhythmic lower staff. The word 'rall.' is written above the lower staff in the middle, and 'a tempo' is written above the lower staff towards the end. There are ten 'Ped.' markings below the lower staff.

Third system of musical notation. The upper staff continues with complex melodic patterns. The lower staff has a rhythmic accompaniment. There are ten 'Ped.' markings below the lower staff.

Fourth system of musical notation. The upper staff includes the marking 'espr.' above the first few notes. The lower staff has a rhythmic accompaniment. The word 'morendo' is written above the lower staff towards the end. There are ten 'Ped.' markings below the lower staff, with an asterisk at the end.

Irish Jig

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

Irish Jig

PRIMO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 - 104)

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

p

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

mf

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

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

cresc.
f

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

Irish Jig

SECONDO

LEOPOLD GODOWSKY

Allegro vivace (♩. = 92 - 104)

p

Red. *

Red. *

mf

Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

cresc.

f

ten.

Red. * Red. * Red. * Red.

Red. * Red. * Red. * Red.

PRIMO

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

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

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

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

1 2
1 2

SECONDO

mp

*

1 2

Red *

p

una corda

Red Red Red Red Red Red Red Red Red Red Red Red

p

una corda

Red Red *

Red *

1 2

Red *

Red *

Red *