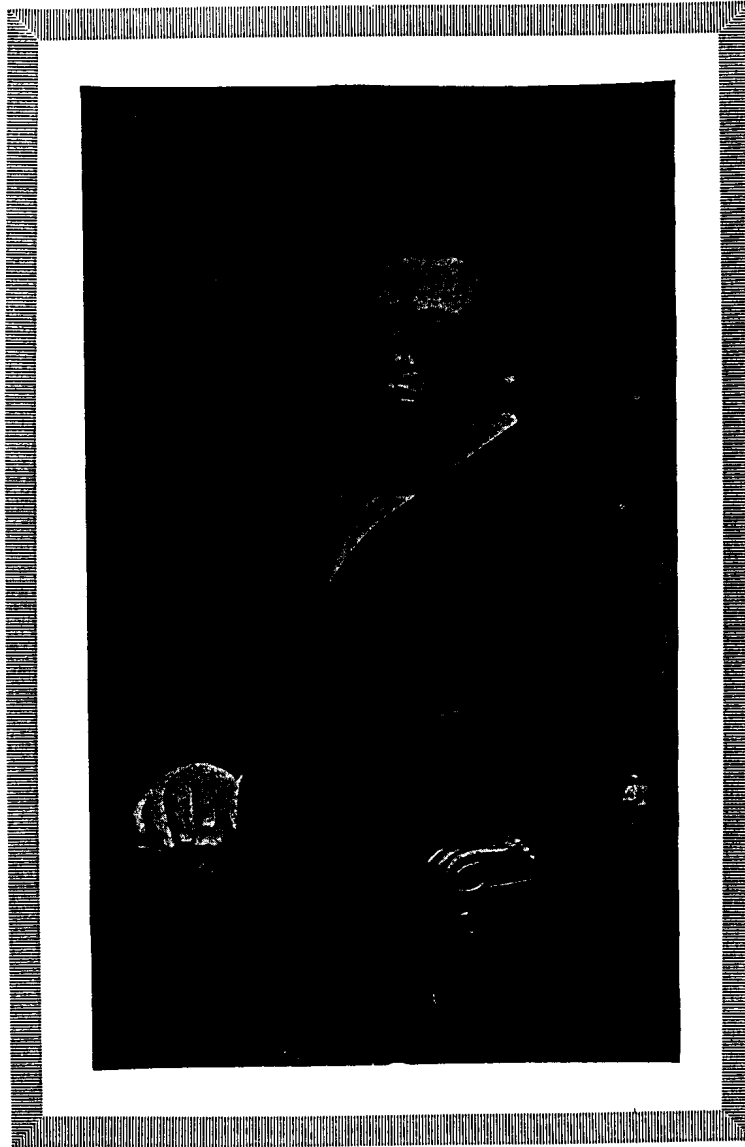


MELODY IN F

By

ANTON RUBINSTEIN



REVISED EDITION WITH FINGERING, PEDALING, PHRAS-
ING, AND INSTRUCTIVE ANNOTATIONS ON
INTERPRETATION AND METHOD
OF STUDY

By **LEOPOLD GODOWSKY**

FORM AND STRUCTURE, AND HARMONIC ANALYSIS
By **ALEXANDER HENNEMAN**

BIOGRAPHICAL SKETCH AND GLOSSARY
By **EMERSON WHITHORNE**

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MELODY IN F

BIOGRAPHICAL SKETCH—ANTON RUBINSTEIN

Born at Wechwotynecz, Bessarabia, Russia, November 28th, 1830.

Died at Peterhof, near Petrograd, Russia, November 20th, 1894.

WHILE Anton Rubinstein was still quite young his parents moved from the Bessarabian town where Anton was born to Moscow; in the latter city Rubinstein the elder established a pencil factory. There Anton studied with Alexander Villoing, a musician of sterling qualities. Already at the age of nine we find him touring Europe with his teacher, who was eager that the world should hear the young genius entrusted to his care.

In the course of their journeys they arrived in Paris, and it was arranged that the youthful Russian prodigy should play for the famous Liszt. The impression he made was so great that Liszt advised that he go to Berlin and seriously continue his musical studies. This excellent advice was followed, and until the death of his father in 1846, Rubinstein remained in the Prussian capital studying with the best masters.

To tell the story of his life is to recite one long series of triumphs—triumphs that made his name resound over the continents of Europe and America. Indeed the names of Rubinstein and Liszt will go down the ages as the greatest pianists of the 19th century. They both possessed that marvellous combination of magnetic personality and extraordinary pianistic virtuosity.

Anton Rubinstein was also ambitious to be known as a composer of serious musical works. This he in a measure achieved during his lifetime, and even though his compositions in the larger forms have not withstood the test of the passing years, yet his songs and piano compositions have attained great popularity by virtue of their melodic quality and their sincerity of expression.

GENERAL INFORMATION: This charming melody did more to popularize the name of 'Anton Rubinstein the composer' than all his other works combined; and we must not forget that he was a prolific composer, having written no less than thirteen operas in the field of dramatic music alone. This composition is as much a favorite with students as the *Spring Song* of Mendelssohn, which proves the eternal fascination of pure melody.

METHOD OF STUDY: Great care must be taken that the melody is played by the thumbs of both hands alternating so that the effect is that of one hand playing it with the varied tonal quality peculiar to the various fingers. As the thumb is a heavy digit it is necessary to practice the melody with the thumbs alone, striving for perfect smoothness as well as the tonal color mentioned. All chords are subdued, the melodic line being etched out boldly on the harmonic background. The pedaling deserves attention; a frequent fault is to depress the damper pedal too late with dispersed chords, thus losing the lowest tones of these chords; the student must guard against this careless habit. On the other hand the pedal must not be depressed too soon, as this will carry over foreign harmonies from the preceding measures, causing harmonic confusion.

Note the accented melody note C in m. 4, and the accented D in m. 12. Measures 1-2-3 are similar to measures 9-10-11, the change in the melody occurring with the upward reach of a sixth in m. 12 instead of a fifth as in m. 4. Naturally the wider upward interval demands the stronger accent. (See also measures 20 and 28). The right-hand chords in measures 15-16, having no melodic value, should be given out softly so as not to interfere with the chromatic descent of the bass. The arpeggiated chords in measures 31 and 32 should also be played *pianissimo*.

A. 542-4

MELODY IN F

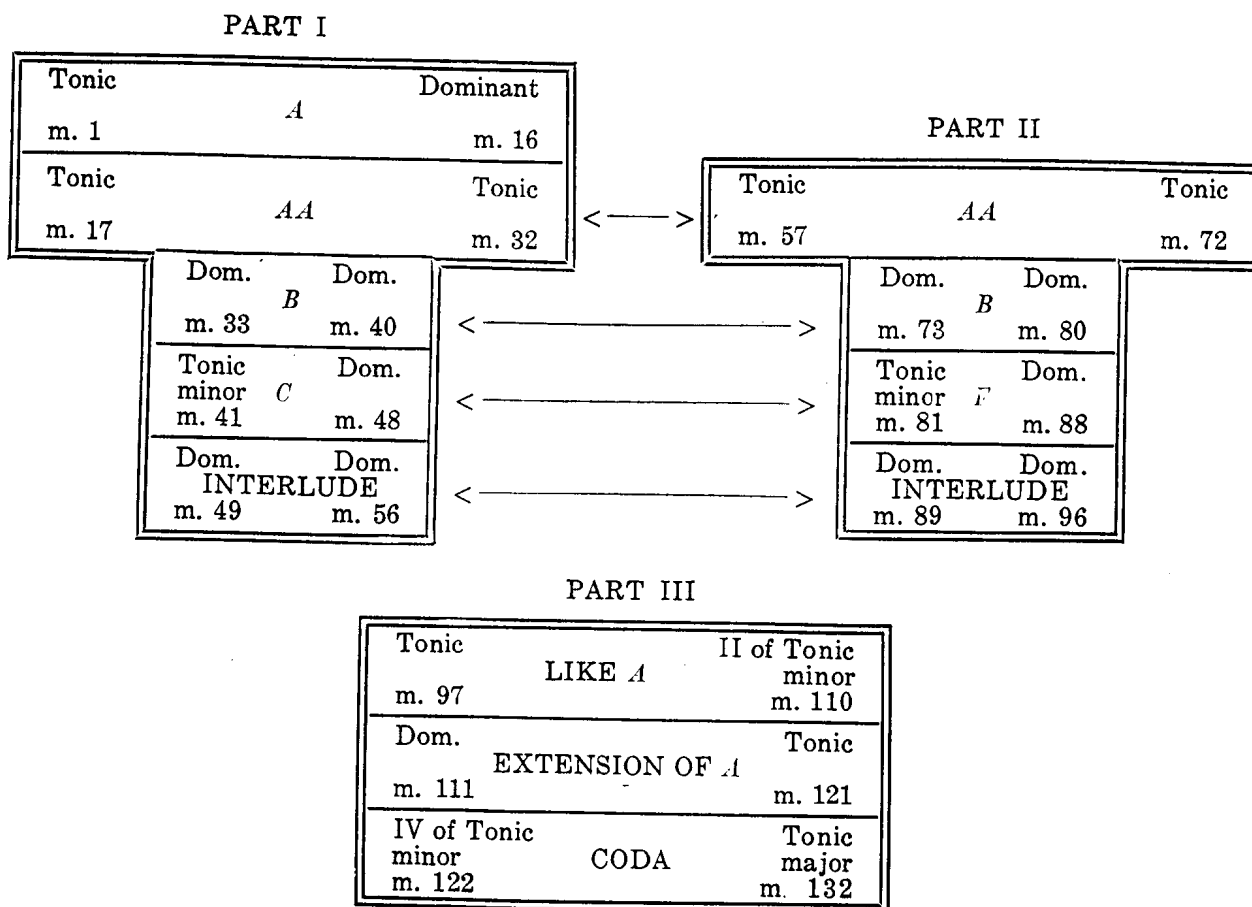
From m. 33 the mood is more animated, a distinct *accelerando* being introduced in the ascending melody of measures 35 and 39. Observe the expressive quality of B-natural in measures 33 and 37, and accentuate this by very slightly sustaining that tone in those measures. The downward octave skip found in the melody of measures 36, 40, 42 and 44 is typical of Rubinstein. He was very fond of this downward progression. The phrasing of measures 45-46-47-48 should be the following:



In m. 48 (also 88) the C is held for a considerable space of time after the pedal is released, thus letting this tone sound alone, freed of its original harmonization. However, the C in m. 48 is then silently taken by the thumb of the left hand, after which it is followed by six measures of chromatic descent. In this interlude the left-hand part is *legato*, the treble chords being treated merely as accompaniment. Note the accented F in m. 54; then the sustained repetition of this note in the next measure, held until the E in the *arpeggio* of m. 56. The *arpeggios* occurring in measures 55 and 56 must be played in a moderate *tempo*, the notes with double stems being slightly brought out. The holds indicated should not be overlooked.

After a return of the original melody a second interlude is introduced in measures 89-96; this time with an ascending chromatic phrase in the bass. Here again the right-hand chords must be subdued. A climax is reached in m. 110, from which point a tenor voice is introduced and continued until m. 119. Let this tenor voice sound out in measures 115-116. It should be observed that the half-note F is the only melody note in measures 121, 123 and 125, therefore the 8th-notes (single notes and chords) are to be played softly, not to disturb the resonance of these melodic tones. The last melody note G of m. 128 progresses to the accented A, the sixth note of the dispersed broken chord passage. This ascending passage should not be hurried, but should become gradually softer and slower until the two chords—one arpeggiated and one not—bring the composition to a close.

FORM: This composition is in the key of F Major. The oft-repeated principal melody is extended m. 111 to 121. Other themes are interspersed and a *coda* ends the composition. The Interlude in Part II m. 89-96 shows an inversion of the melody of the Interlude in Part I. The letters and arrows in the design below show the recurrence of the respective themes. This design of the plan will prove to be an aid in memorizing the composition.



REFERENCES:

Interlude—See Progressive Series Lesson No. 49; also Nos. 85, 87, 109 and 131.

Extended Period—Treated in Lesson No. 96.

Coda—See Lesson Nos. 40, 49; also Nos. 85 and 131.

HARMONY: The following is a detailed harmonic analysis of m. 1 to m. 4:

Each of these four measures contains but one harmony. m. 1 and 3 have triads; m. 2 and 4, seventh chords.

M. 1: The chord, F, C, A, C, (beat 1) is the triad of F Major in open position. The F Major triad (right hand) and similar chords in succeeding measures form a syncopating accompaniment.

B natural in the melody (beat 2) is an **unprepared suspension** (also called an **appoggiatura**). C is its resolution. It is figured \flat 4-5.

M. 2: G, E, B-flat, C (beat 1) is an inversion of the dominant seventh cord, C, E, G, B-flat. This, the root position of the chord, fills the second half of this measure. B-natural and C are suspension and resolution. (\flat 7-8)

M. 3 has the Tonic six chord; E, F, being here the suspension and the resolution (7-8).

M. 4: This whole measure, showing two chords, each of seven notes, is taken up with the diminished seventh chord F-sharp, A, C, E-flat, on the seventh degree of G minor. It resolves to the triad of G minor in m. 5.

Written out in keys, degrees and intervals, termed **Figured** or **Thorough-bass**, the above analysis appears thus:

REFERENCES:

Open Position of Chords—See Progressive Series Lesson No. 59; also No. 80.

Unprepared Suspensions—See Lesson No. 67; also Nos. 68, 70 and 88.

Resolution of the Suspension—See Lesson No. 70; also Nos. 67 and 88.

Inversion of Chords—See Lesson No. 58; also No. 79.

Degrees—See Lesson No. 55; also No. 77.

Diminished Seventh Chord—Treated in Lesson No. 77.

For Seventh Chords in compositions, see Progressive Series Catalog: Merkel, *Butterfly*; Lavallée, *Butterfly*.

Melody in F

Revised and edited by Leopold Godowsky

ANTON RUBINSTEIN

Moderato assai ♩ = 100 - 116

p con espressione

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

pp

Measures 33-38. Treble clef with a key signature of one flat. Bass clef accompaniment. Fingerings are indicated above notes. Dynamics include *red.* (ritardando) and *mp* (mezzo-piano).

Measures 39-44. Treble clef with a key signature of one flat. Bass clef accompaniment. Measure 41 is marked *cresc.* (crescendo). Dynamics include *red.* (ritardando) and *mp* (mezzo-piano).

Measures 45-51. Treble clef with a key signature of one flat. Bass clef accompaniment. Measure 49 is marked *pp* (pianissimo). The tempo marking *più lento* is centered above the staff. Dynamics include *red.* (ritardando) and *pp* (pianissimo).

Measures 52-57. Treble clef with a key signature of one flat. Bass clef accompaniment. Measure 55 is marked *ritard.* (ritardando). Measure 57 is marked *mp* (mezzo-piano). The tempo marking *Tempo I* is centered above the staff. Dynamics include *ritard.* (ritardando) and *mp* (mezzo-piano).

Measures 58-64. Treble clef with a key signature of one flat. Bass clef accompaniment. Dynamics include *red.* (ritardando) and *mp* (mezzo-piano).

65 66 67 68 69 70

And. *And.* *And.* *And.* *And.* *And.*

71 72 73 74 75 76

And. * *And.* *And.* *And.* *And.* *And.*

77 78 79 80 81 82

And. *And.* *And.* *And.* *And.* *And.*

cresc.

83 84 85 86 87 88

And. *And.* *And.* *And.* *And.* *And.*

89 *pp* 90 91 92 93 94 95 96

piu lento *L. H.* *ritard.*

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

And. *

Tempo I

Musical score for measures 97-103. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Tempo I' and the dynamics are 'mp'. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line. Fingerings are indicated by numbers 1-5. A 'Ped.' symbol is present at the bottom of each measure.

Musical score for measures 104-110. The dynamics change to 'sf' in measure 110. The right hand continues with intricate patterns, and the left hand maintains its bass line. A 'Ped.' symbol is present at the bottom of each measure.

Musical score for measures 111-117. The right hand features a series of chords and single notes with specific fingerings. The left hand continues with a bass line. A 'Ped.' symbol is present at the bottom of each measure.

Musical score for measures 118-124. The dynamics are marked 'mf'. The right hand has a melodic line with some grace notes. The left hand continues with a bass line. A 'Ped.' symbol is present at the bottom of each measure.

Musical score for measures 125-132. The dynamics are marked 'p'. The piece concludes with a 'rit.' (ritardando) marking in measure 128. The right hand has a melodic line that ends with a fermata. The left hand continues with a bass line. A 'Ped.' symbol is present at the bottom of each measure.