

MODERN DANCES

DESCRIPTIVE COMMENTS

“ “ Modern Dances “ “

No. 1. POLKA

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

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

No. 2. TYROLEAN (Laendler)

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

No. 3. VALSE ÉLÉGIAQUE

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

No. 4. TARANTELLA (Italy)

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

No. 5. CSÁRDÁS (Hungary)

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

No. 6. MAZURKA (Chopinesque)

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

“ “ “ DESCRIPTIVE COMMENTS [Continued]

“ “ Modern Dances “ “

No. 7. POLONAISE (Poland)

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

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



POLKA


"Miniatures for Piano, Four-Hands"
(Seven Modern Dances)

LEOPOLD GODOWSKY

P1054

CARL FISCHER
ARCHIVE EDITION

Polka

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

F. H. M.

Polka

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 92-108)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 92-108 beats per minute. The dynamics are marked 'mf' and the mood is 'leggiero'. The first measure contains a complex chord with a sharp sign above it. The piece begins with a series of eighth and sixteenth notes, followed by chords and arpeggiated figures.

The second system of musical notation continues the piece. It features similar rhythmic patterns and chordal structures. The dynamics are marked 'p' and the mood is 'rall.'. The lower staff has a fermata over the final measure. The tempo is marked 'espr.' (espressivo).

The third system of musical notation is marked 'a tempo'. It continues the rhythmic and harmonic development of the piece. The dynamics are marked 'p'. The piece concludes with a final chord in the upper staff.

The fourth system of musical notation is the final system on the page. It contains the concluding measures of the piece, featuring a final cadence in the upper staff and a sustained bass line in the lower staff.

Polka

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 92 - 108)

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

mf leggiero

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

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

p rall. *a tempo*

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

mf

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

SECONDO

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics include *mf*. Fingerings and articulation are indicated throughout. A repeat sign is present at the end of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics include *p* and *espr.*. Fingerings and articulation are indicated throughout. A repeat sign is present at the end of the system.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics include *rall.* and *a tempo*. Fingerings and articulation are indicated throughout. A repeat sign is present at the end of the system.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics include *Tea*. Fingerings and articulation are indicated throughout. A repeat sign is present at the end of the system.

PRIMO

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

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

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

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

1

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

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

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

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

SECONDO

First system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings and articulation are indicated throughout. A *ped.* (pedal) instruction with an asterisk is located below the bass staff.

Second system of musical notation. Treble clef, bass clef. Dynamics include *rall.* (rallentando). A *ped.* (pedal) instruction with an asterisk is located below the bass staff.

Third system of musical notation. Treble clef, bass clef. Dynamics include *a tempo*. A *ped.* (pedal) instruction with an asterisk is located below the bass staff.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *rall.* (rallentando). A *ped.* (pedal) instruction with an asterisk is located below the bass staff.

PRIMO

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

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

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

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

a tempo

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

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

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

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

rall.

TYROLEAN

"Miniatures for Piano, Four-Hands"
(Seven Modern Dances)

LEOPOLD GODOWSKY

P1055

§ 6.00

CARL FISCHER
ARCHIVE EDITION

Tyrolean

(Laendler)

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

F. H. M.

Tyrolean (Ländler)

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 152 - 160)

f *p*

Ped. Ped. * Ped. * Ped. * Ped.

mp *marcato*

Ped. * Ped. * Ped. * Ped. *

cresc. *dim.*

Ped. *

rall. *a tempo* *p espr.*

Ped. *

Tyrolean (Ländler)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 152-160)

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

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Fingerings are indicated with numbers 1-5. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Dynamics include *espr.*, *mf*, and *dim.*. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Dynamics include *a tempo*, *poco rall.*, and *p dolce*. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. Pedal markings 'Ped.' and asterisks are present below the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and have a 'v' marking above them. The lower staff is in bass clef and contains a series of eighth-note chords, some beamed together. A dynamic marking of *mf* is placed in the right-hand portion of the system.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and have a 'v' marking above them. The lower staff is in bass clef and contains a series of eighth-note chords, some beamed together.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and have a 'v' marking above them. The lower staff is in bass clef and contains a series of eighth-note chords, some beamed together. Dynamic markings of *poco rall. p* and *a tempo* are placed in the right-hand portion of the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and have a 'v' marking above them. The lower staff is in bass clef and contains a series of eighth-note chords, some beamed together.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and have a 'v' marking above them. The lower staff is in bass clef and contains a series of eighth-note chords, some beamed together. A dynamic marking of *f* is placed in the left-hand portion of the system. Fingering numbers (1, 2, 3, 4, 5) are written below the notes in the right-hand portion of the system.

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

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

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

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

PRIMO

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

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

f

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

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

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

p

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

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

rit.

a tempo

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

VALSE ÉLÉGIAQUE

"Miniatures for Piano, Four-Hands"

(Seven Modern Dances)

LEOPOLD GODOWSKY

P1056

CARL FISCHER
ARCHIVE EDITION

Valse Élégiique

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

F. H. M.

Valse Élégiique

SECONDO

LEOPOLD GODOWSKY

Moderato (♩. = 66 - 76)

First system of musical notation. The upper staff contains a complex melodic line with many accidentals and fingerings (1-5). The lower staff has a simple bass line with fingerings (1, 2, 4). Performance markings include *p espressivo*, *espr.*, and *rall.*. Below the staff are pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a bass line with fingerings (1, 2, 4, 5, 2, 4, 1, 2, 3, 1, 4, 2, 5, 1). Performance markings include *a tempo* and *rall.*. Below the staff are pedal markings: *Ped.*, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Third system of musical notation. The upper staff continues the melodic line. The lower staff has a bass line with fingerings (2, 5, 4, 2, 1, 2, 4, 1, 2, 1, 2, 5). Performance markings include *p a tempo*, *cresc.*, and *rall.*. Below the staff are pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, ***, *Ped.*, *Ped.*, *Ped.*, ***, *Ped.*, ***.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a bass line with fingerings (2, 5, 1, 2, 5, 4, 2, 1, 2, 3, 1, 2, 1). Performance markings include *p a tempo*, *f*, *sempre*, and *dim. e*. Below the staff are pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, *Ped.*, ***, *Ped.*, ***, *Ped.*.

Valse Élégiique

PRIMO

LEOPOLD GODOWSKY

Moderato (♩. = 66 - 76)

r. h.
Compass
l. h.

SECONDO

con brio

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

rall. *p a tempo* *più animato f*

2 5 1 5 3 5 2 1 2 4 1

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

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

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

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

p leggiero

ped. *

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

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

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

ped. *

PRIMO

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

pllegiero

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

SECONDO

First system of the musical score. The upper staff contains complex piano accompaniment with various fingering numbers (1-5) and slurs. The lower staff features a bass line with notes and rests, including dynamic markings *a tempo*, *espr.*, and *f*. Below the staff are the letters 'Ped.' and asterisks indicating pedal usage.

Second system of the musical score. The upper staff continues the piano accompaniment. The lower staff has dynamic markings *dim. e rall.* and *p a tempo*. Pedal markings 'Ped.' and asterisks are present below the staff.

Third system of the musical score. The upper staff shows piano accompaniment with slurs and fingering. The lower staff includes dynamic markings *f*, *sempre dim. e rall.*, and *p a tempo*. Pedal markings 'Ped.' and asterisks are located below the staff.

Fourth system of the musical score. The upper staff contains piano accompaniment. The lower staff features dynamic markings *dim. e rall.* and concludes with a double bar line. Pedal markings 'Ped.' and asterisks are shown below the staff.

PRIMO

a tempo *f*

dim. e rall. *p a tempo* *cresc.*

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

dim. e rall.

TARANTELLA

"Miniatures for Piano, Four-Hands"

(Seven Modern Dances)

LEOPOLD GODOWSKY

P1057

CARL FISCHER
ARCHIVE EDITION

Tarantella

(Italy)

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

Tarantella

(Italy)

SECONDO

LEOPOLD GODOWSKY

Allegro con fuoco (♩ = 104 - 116)

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

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

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

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

dim. cresc. f

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

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

dim.

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

Tarantella

(Italy)

PRIMO

LEOPOLD GODOWSKY

Allegro con fuoco (♩. = 104 - 116)

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

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

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

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

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

SECONDO

The musical score is divided into six systems, each consisting of a piano (right) and bass (left) staff. Fingerings are indicated by numbers 1-5. Dynamics include *mf*, *p subito*, and *f subito*. Performance instructions include *sempre piu crescendo* and *mf*. The score includes various musical notations such as slurs, accents, and repeat signs.

System 1: Bass staff has fingerings 5 2 4 1, 5 1 4 1, 3 1 2 1, 3 1, and 1. Piano staff has fingerings 2 1, 2 3 2 1, 2 1, 2 2, and 2 5 2. Dynamics: *mf*.

System 2: Bass staff has fingerings 5 3 4 5, 4 1 5 3 1, 4 1 5 3 1, 4 1 5 3 1, and 4 1 5 3 1. Piano staff has fingerings 5 1, 4 1, 5 1, 4 1, and 5 1. Dynamics: *mf*. Instruction: *sempre piu crescendo*.

System 3: Bass staff has fingerings 4 1 2 1, 3 1 4 1, 5 1 4 1, 5 1 3 1, and 4 1 2 1. Piano staff has fingerings 4 1, 3 1, 4 1, 5 1, and 4 1. Dynamics: *mf*.

System 4: Bass staff has fingerings 3 1 4 1, 5 1 4 1, 5 1 3 1, 4 1 2 1, and 3 1 4 1. Piano staff has fingerings 3 1, 4 1, 5 1, 4 1, and 3 1. Dynamics: *p subito*.

System 5: Bass staff has fingerings 5 1 3, 2 3 1 2, 3, and 3. Piano staff has fingerings 1 2 3, 1 3 2, 1, and 4 2. Dynamics: *f subito*.

PRIMO

Musical score system 1, first system. It consists of two staves. The upper staff contains a melodic line with fingerings: 2 3 2, 1, 4 5 4, 3 4 3 2 3 2, 1. The lower staff contains a bass line with fingerings: 4 3 4, 5, 2 1 2, 3 2 3 4 3 4, 5. The dynamic marking *mf* is placed in the middle of the system.

Musical score system 2, second system. It consists of two staves. The upper staff contains a melodic line with fingerings: 5 1, 5 1, 5 2, 5 4, 5 1, 5 1, 5 2, 5 4, 5 1. The lower staff contains a bass line with fingerings: 1 5, 1 5, 1 4, 2 5, 5 1, 5 1, 5 1, 5 1. The dynamic marking *sempre più crescendo* is placed in the middle of the system.

Musical score system 3, third system. It consists of two staves. The upper staff contains a melodic line with fingerings: 5 2, 5 4, 5 1, 5 1 5, 2 5 2 5 4 5, 1 5 1. The lower staff contains a bass line with fingerings: 5 1, 5 1, 5 1, 5 1, 5 1, 5 1. The dynamic marking *p subito* is placed in the middle of the system.

Musical score system 4, fourth system. It consists of two staves. The upper staff contains a melodic line with fingerings: 2, 4, 1 2 3 4, 5, 5 3 4, 5 3 4. The lower staff contains a bass line with fingerings: 5, 4 3 2, 1, 1 3 2. The dynamic marking *f subito* is placed in the middle of the system. A star symbol (*) is placed above the first measure of the final measure.

*) Prima volta senza diminuendo

p

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

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

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

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

sempre dim. ed accel.

2 4 2 1 2 1 2 1 2 1

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

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

5 1 4 2

2 5 1 2 4 1 2 1 2 1

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

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

3 2 5 1 5 3 5 2

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

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

5 1 5 3 5 1 5 2

sf

ped. ped. ped. ped. ped.

PRIMO

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

p

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

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

sempre dim. ed accel.

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

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

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

3 2 3 2 1 4 5 2 1 5 1

f

3 4 3 4 5 2 1 4 5 1 5

CSÁRDÁS

(Hungary)

"Miniatures for Piano, Four-Hands"
(Seven Modern Dances)

LEOPOLD GODOWSKY

P1058

CARL FISCHER
ARCHIVE EDITION

Csárdás

(Hungary)

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

F. H. M.

Csárdás

(Hungary)

SECONDO

LASSU
Mesto (♩ = 66)

LEOPOLD GODOWSKY

Musical notation for the first system, featuring treble and bass staves. The treble staff begins with a dynamic marking of *p* and contains several triplet markings. The bass staff includes the instruction *Teo.* and contains a triplet. Fingerings are indicated by numbers 1-5.

Musical notation for the second system, featuring treble and bass staves. The treble staff includes the instruction *Teo.* and contains a triplet. The bass staff includes the instruction *Teo.* and contains a triplet. Fingerings are indicated by numbers 1-5.

Musical notation for the third system, featuring treble and bass staves. The treble staff includes the instruction *pp* and *rit.*. The bass staff includes the instruction *mf a tempo*. The system concludes with the instruction *Teo.* and a triplet. Fingerings are indicated by numbers 1-5.

Musical notation for the fourth system, featuring treble and bass staves. The treble staff includes the instruction *Teo.* and contains a triplet. The bass staff includes the instruction *Teo.* and contains a triplet. Fingerings are indicated by numbers 1-5.

Csárdás

(Hungary)

PRIMO

LEOPOLD GODOWSKY

LASSU
Mesto (♩ = 66)

r.h.

1 2 3 4 5

Compass

l.h.

5 4 3 2 1

p

rit.

mf a tempo

SECONDO

p *pp rit.*

Tea * Tea * Tea * Tea * Tea

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

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

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

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

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

Tea * Tea * Tea * Tea *

PRIMO

a tempo
pp rit.
espressivo
meno p

mf
p rall.
f appassionato
a tempo

dim.
rall.

FRISS
Allegro (♩ = 96-104)

p
cresc.
f

SECONDO

First system of musical notation. Treble clef staff contains chords and melodic lines with fingerings (1-5) and accents (>). Bass clef staff contains a bass line with fingerings (1, 4, 1, 2, 1, 5, 4, 3, 2) and a *p* dynamic marking. A *piu p* marking appears in the third measure. The system concludes with two measures marked *Red. **.

Second system of musical notation. Treble clef staff continues with chords and fingerings. Bass clef staff continues with fingerings (1, 2, 1, 2, 1, 4, 2, 1, 5, 3, 1, 3, 1, 4) and accents. The system concludes with two measures marked *Red. **.

Third system of musical notation. Treble clef staff includes a circled melodic phrase in the third measure. Bass clef staff includes a circled bass line in the third measure. Dynamics include *f*. The system concludes with four measures marked *Red. **.

Fourth system of musical notation. Treble clef staff includes a circled melodic phrase in the second measure. Bass clef staff includes a circled bass line in the second measure. The system concludes with four measures marked *Red. **.

PRIMO

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

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

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

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

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

SECONDO

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

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

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

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *sempre più p* and fingerings (e.g., 1 2 1 2).

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *f più mosso* and fingerings (e.g., 4 2 1).

PRIMO

5 1 4 3 2 5 1

2 1 2 3 4 2 2 3 4 3

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

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

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

MAZURKA

"Miniatures for Piano, Four-Hands"
(Seven Modern Dances)

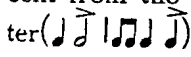
LEOPOLD GODOWSKY

P1059

CARL FISCHER
ARCHIVE EDITION

Mazurka

(Chopinesque)

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

Mazurka

(Chopinesque)

SECONDO

LEOPOLD GODOWSKY

Moderato (♩.=58 - 66)

p mesto

rall. mf

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

tempo

p subito

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

rall.

a tempo

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

rall.

f piu mosso

Red. Red. Red. *

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

Mazurka

(Chopinesque)

PRIMO

LEOPOLD GODOWSK

Moderato (♩.=58 - 66)

r. h.

Compass

l. h.

mf mesto

rall.

mf tempo

p subito

rall.

a tempo

rall.

piu mosso

f

First system of musical notation. The upper staff contains a complex melodic line with many slurs and ornaments. The lower staff has a simpler accompaniment. Performance markings include *poco rall.* and *più mosso*. Fingerings are indicated with numbers 1-5. A *p* (piano) dynamic marking is present.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a steady accompaniment. Performance markings include *rall.* and *pa tempo*. Below the staff, there are rhythmic patterns: *Tea **, *Tea **, *Tea*, *Tea **, *Tea **.

Third system of musical notation. The upper staff features more complex melodic passages with slurs. The lower staff accompaniment is rhythmic. Performance markings include *accel e cresc.*, *f* (forte), *poco rall.*, and *più*. Below the staff, there are rhythmic patterns: *Tea **, *Tea **, *Tea **, *Tea **, *Tea*, *Tea*, *Tea Tea Tea Tea Tea*.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff accompaniment is rhythmic. Performance markings include *rall.* and *a tempo*. Below the staff, there are rhythmic patterns: *Tea Tea **, *Tea **, *Tea*, *Tea*, *Tea*, *Tea Tea Tea Tea Tea Tea Tea*, *Tea **.

PRIMO

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with fingerings. Performance markings include *mp*, *poco rall.*, *p*, and *più mosso*. A dynamic hairpin is shown above the lower staff. Fingerings are indicated by numbers 1-5.

Second system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with fingerings. Performance markings include *rall.* and *p*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with fingerings. Performance markings include *a tempo* and *accel e cresc.*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with fingerings. Performance markings include *f*, *poco rall.*, *più rall.*, and *p*. A dynamic hairpin is shown above the lower staff. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with fingerings. Performance markings include *a tempo* and *rall.*. Fingerings are indicated by numbers 1-5.

Polonaise

(Poland)

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 96-108)

The musical score is written for piano and consists of four systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes an *espr.* (espressivo) marking and a *dim.* (diminuendo) marking. The score is characterized by intricate rhythmic patterns, including triplets and sixteenth-note passages, and includes detailed fingering and pedaling instructions.

Polonaise

(Poland)

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩ = 96 - 108)

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

mf

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

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

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

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

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

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

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

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

40
SECONDO

rit. *p a tempo*

Fine

poco più sostenuto
espr.
p *cresc.*

rall. *p a tempo*

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

Polonaise Da Capo al Fine senza ripetizione

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PRIMO

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

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

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

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

Fine

poco più sostenuto

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

p espr.

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

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

rall. | *a tempo* | *p*

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

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

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

cresc.

Polonaise Da Capo al Fine senza ripetizione