SECOND SUITE

"Miniatures for Piano, Four-Hands"

(Three Suites)

LEOPOLD GODOWSKY

P1045

$ 8.00

CARL FISCHER
ARCHIVE EDITION

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

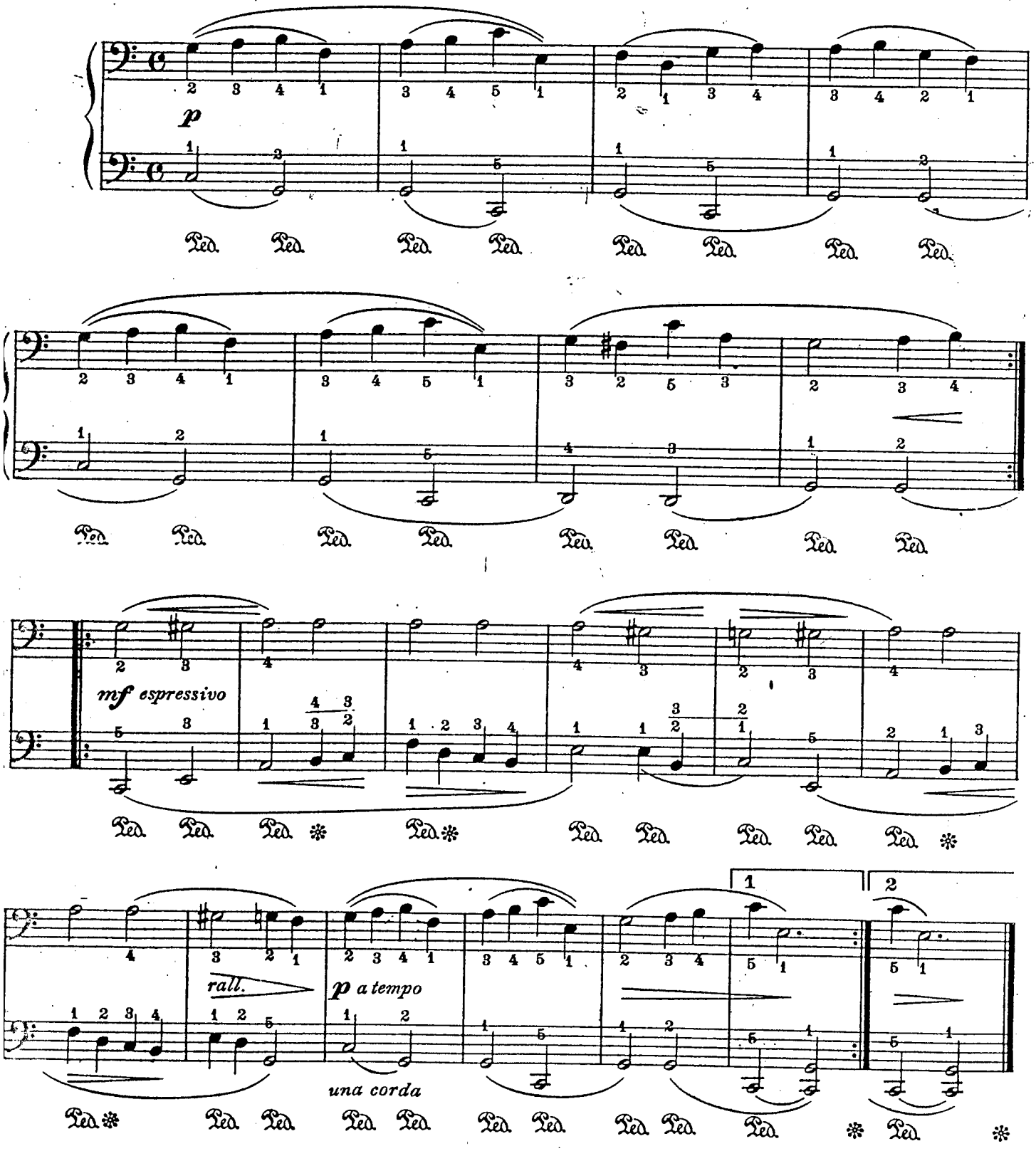
No. 1

Arietta

SECONDO

Andante cantabile (♩ = 56 – 63)

LEOPOLD GODOWSKY



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SECOND SUITE

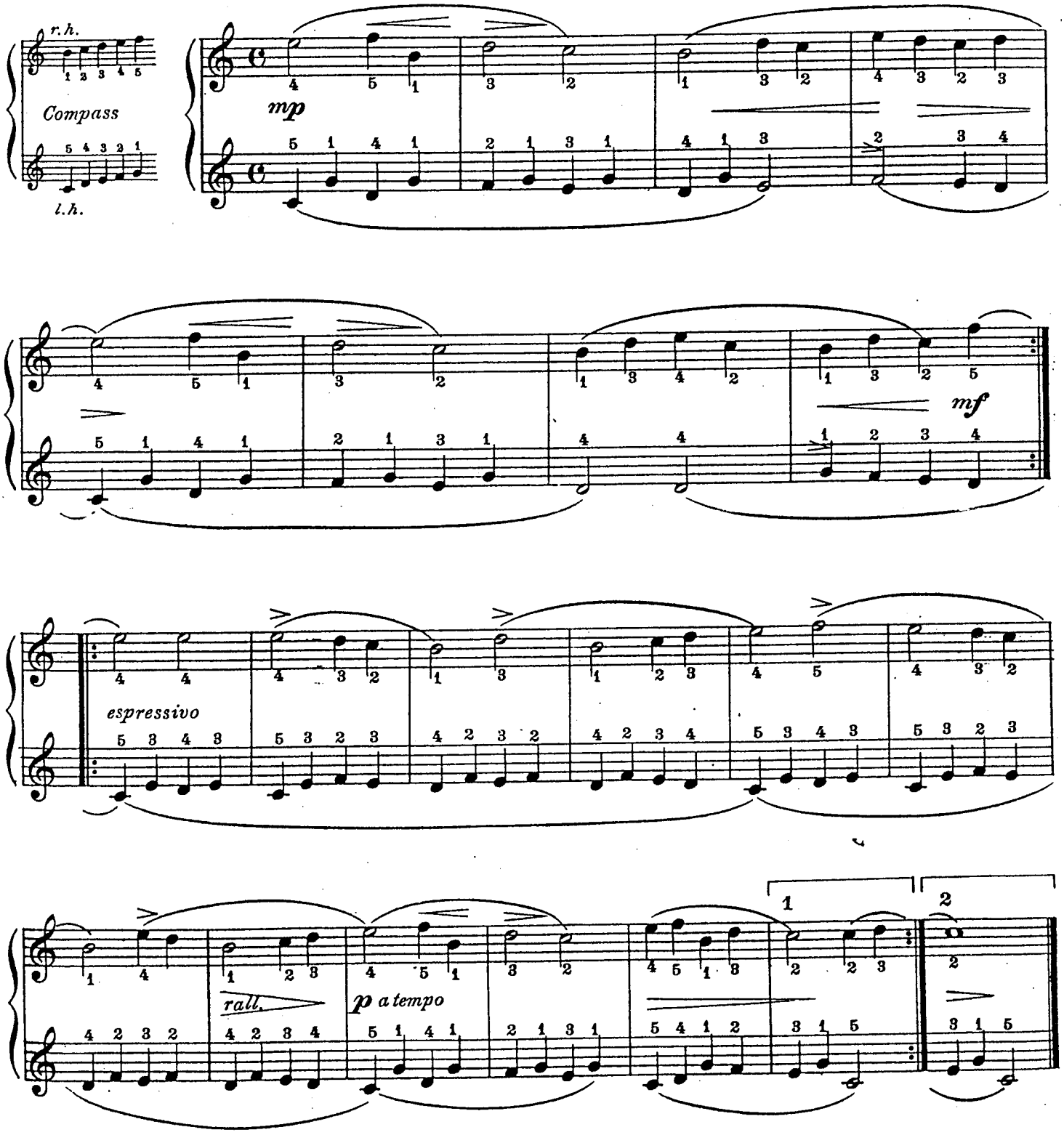
No 1

Arietta

PRIMO

LEOPOLD GODOWSKY

Andante cantabile (♩ = 56 - 63)



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Nº 2
Sarabande

SECONDO

Largo (𝅗𝅥 = 72 – 80)

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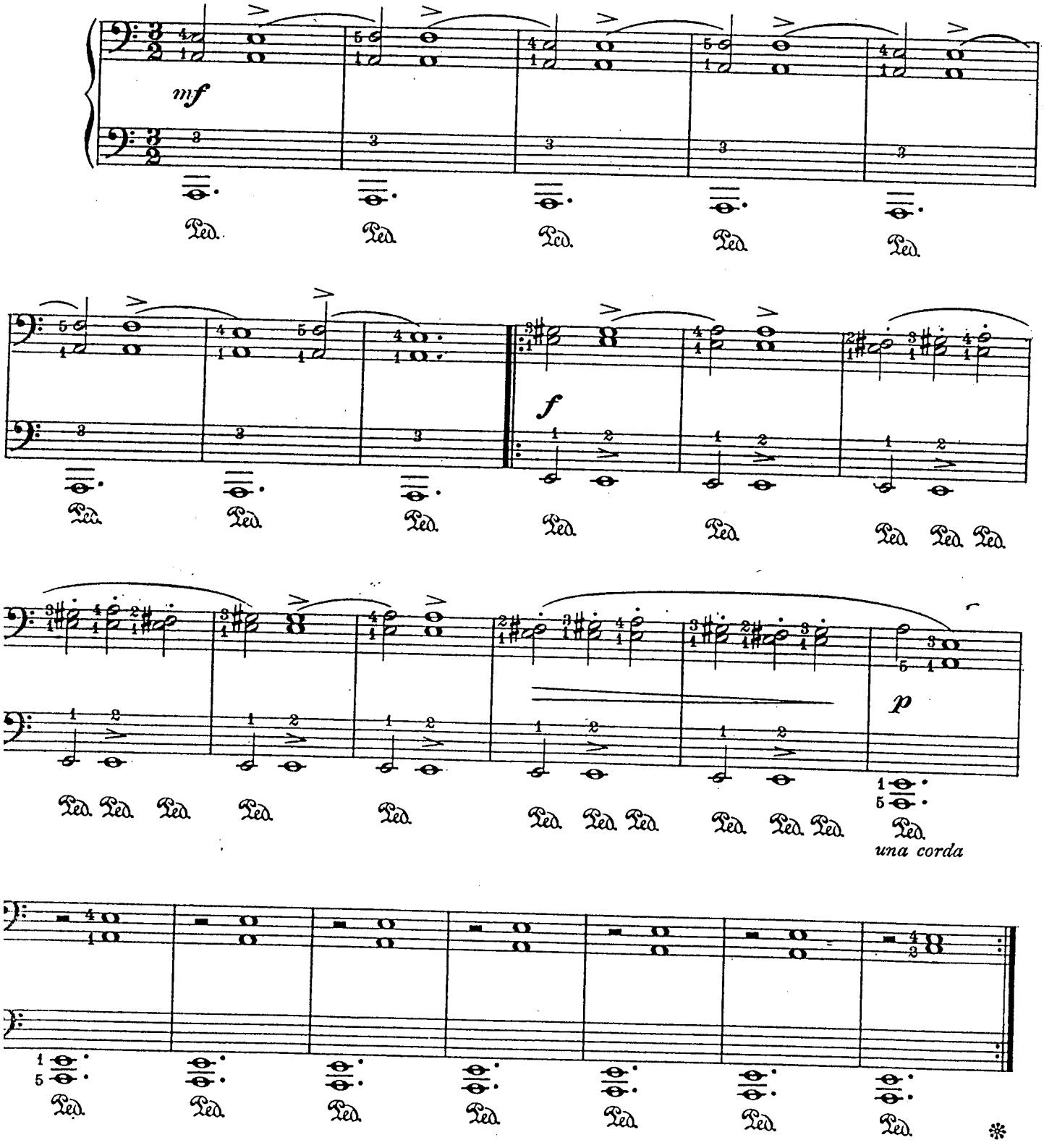

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No. 2
Sarabande

PRIMO

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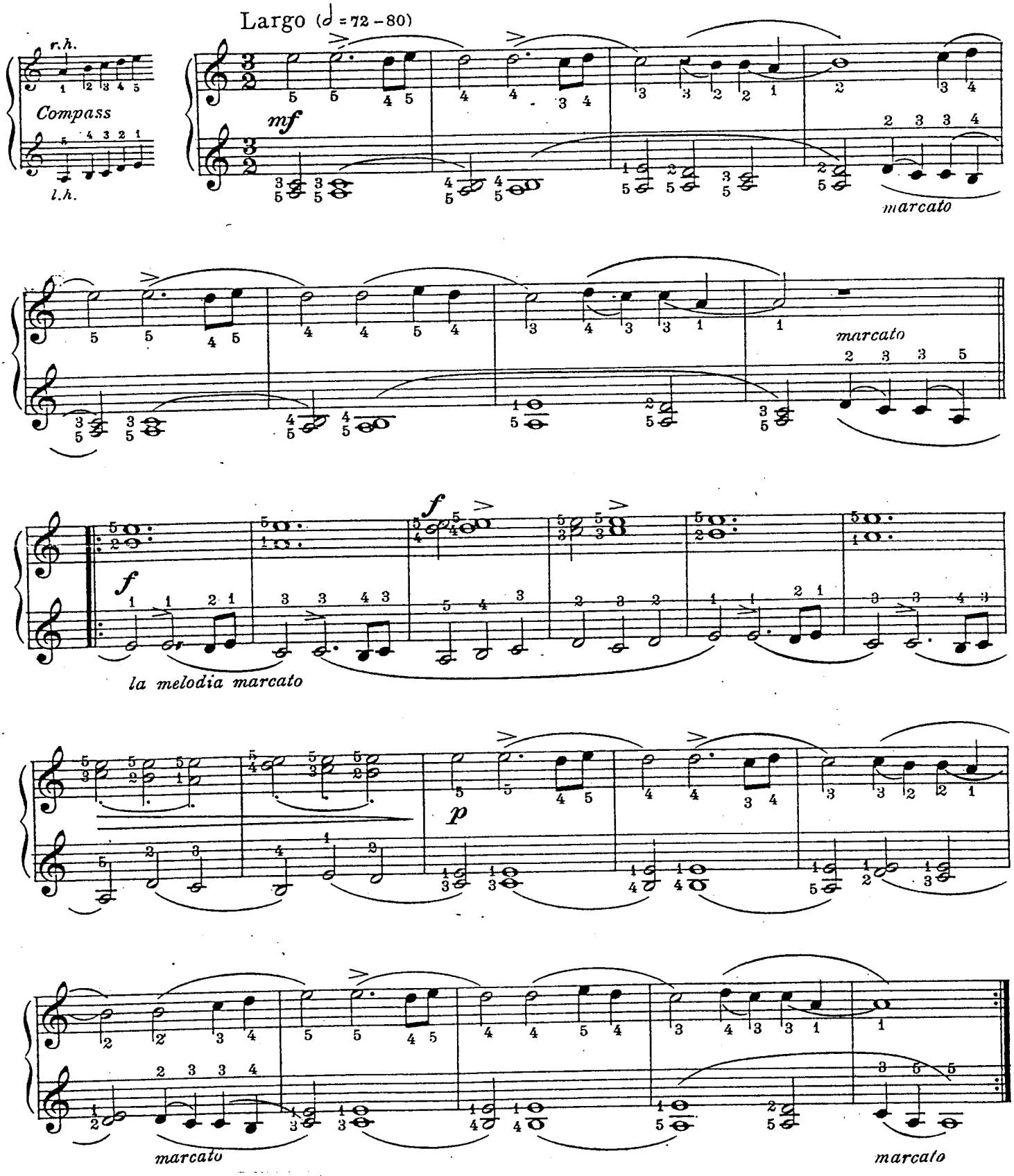

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No. 3
Cradle Song

SECONDO

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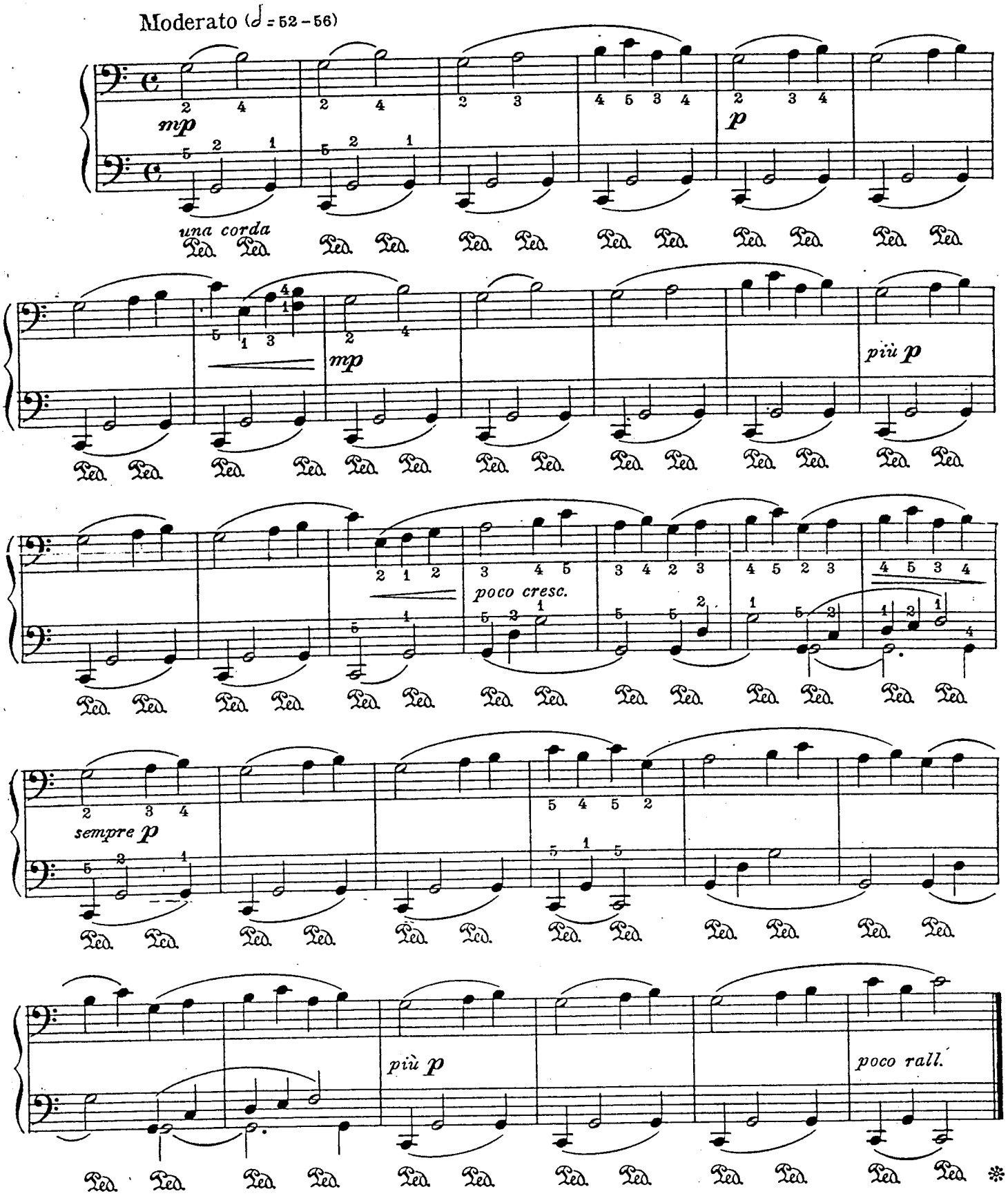

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No. 3
Cradle Song

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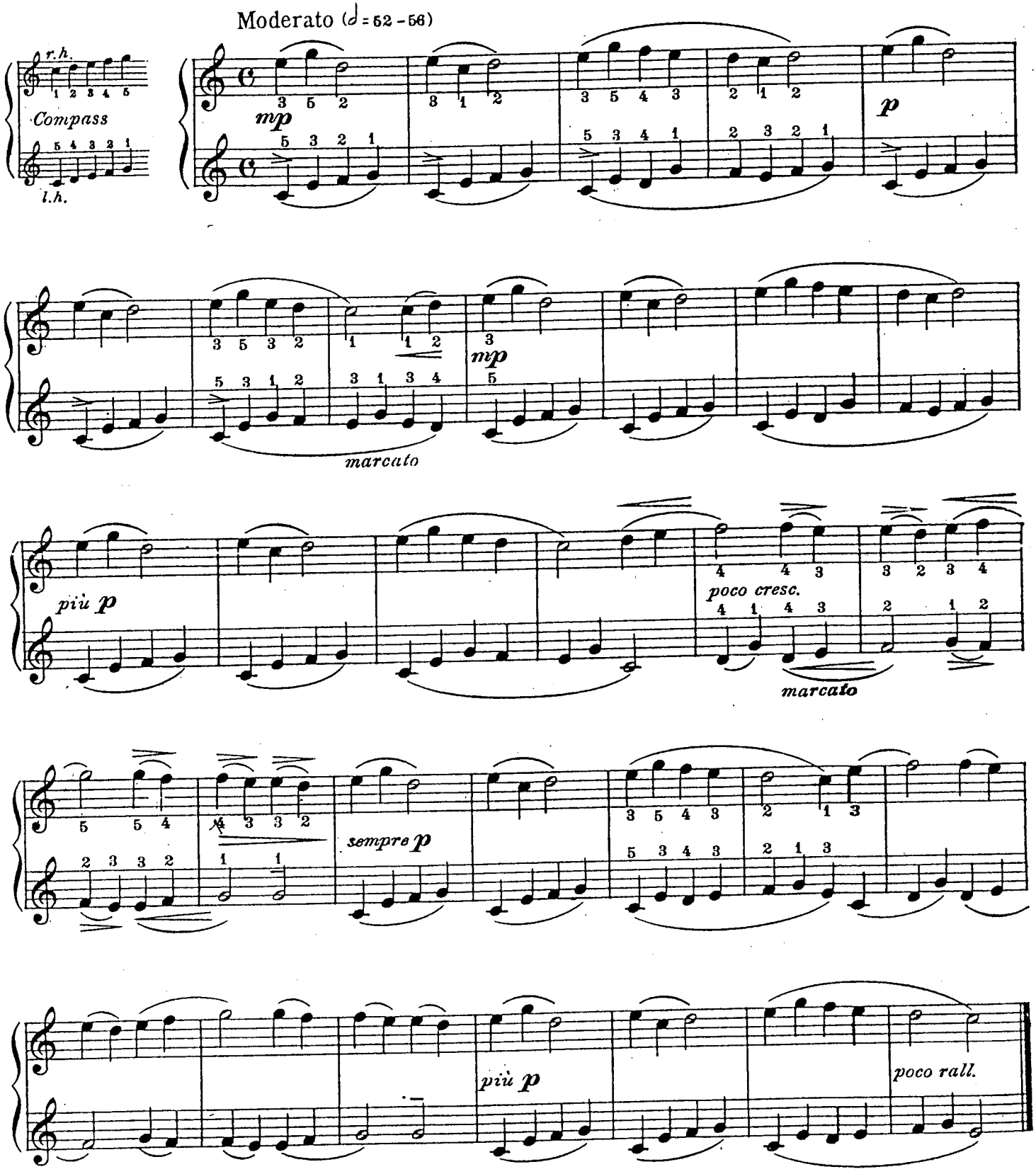

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Nº 4
Bagatelle
(Valsette)

SECONDO

Allegretto grazioso (♩. = 46 – 58)

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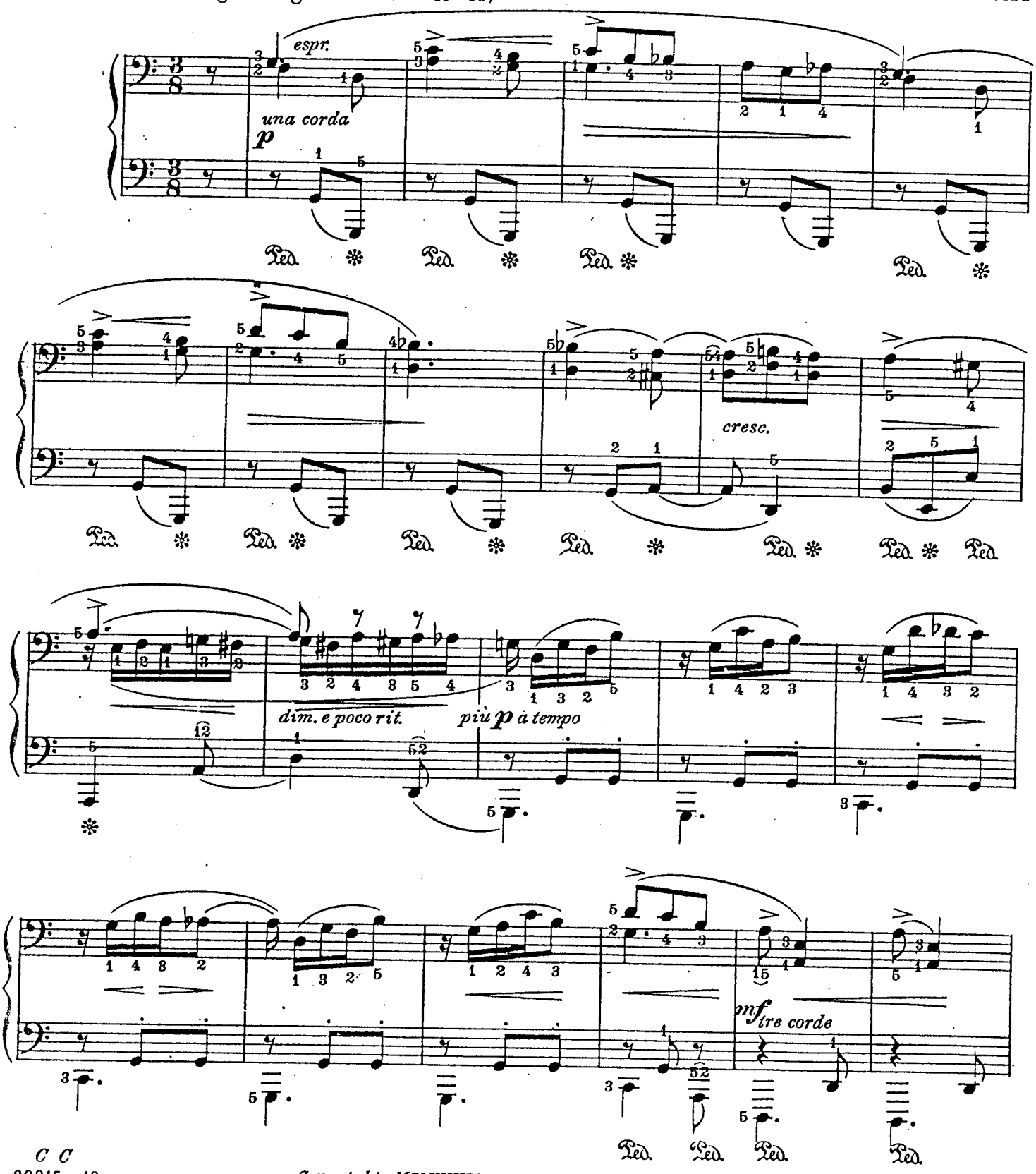

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No. 4
Bagatelle
(Valsette)

PRIMO

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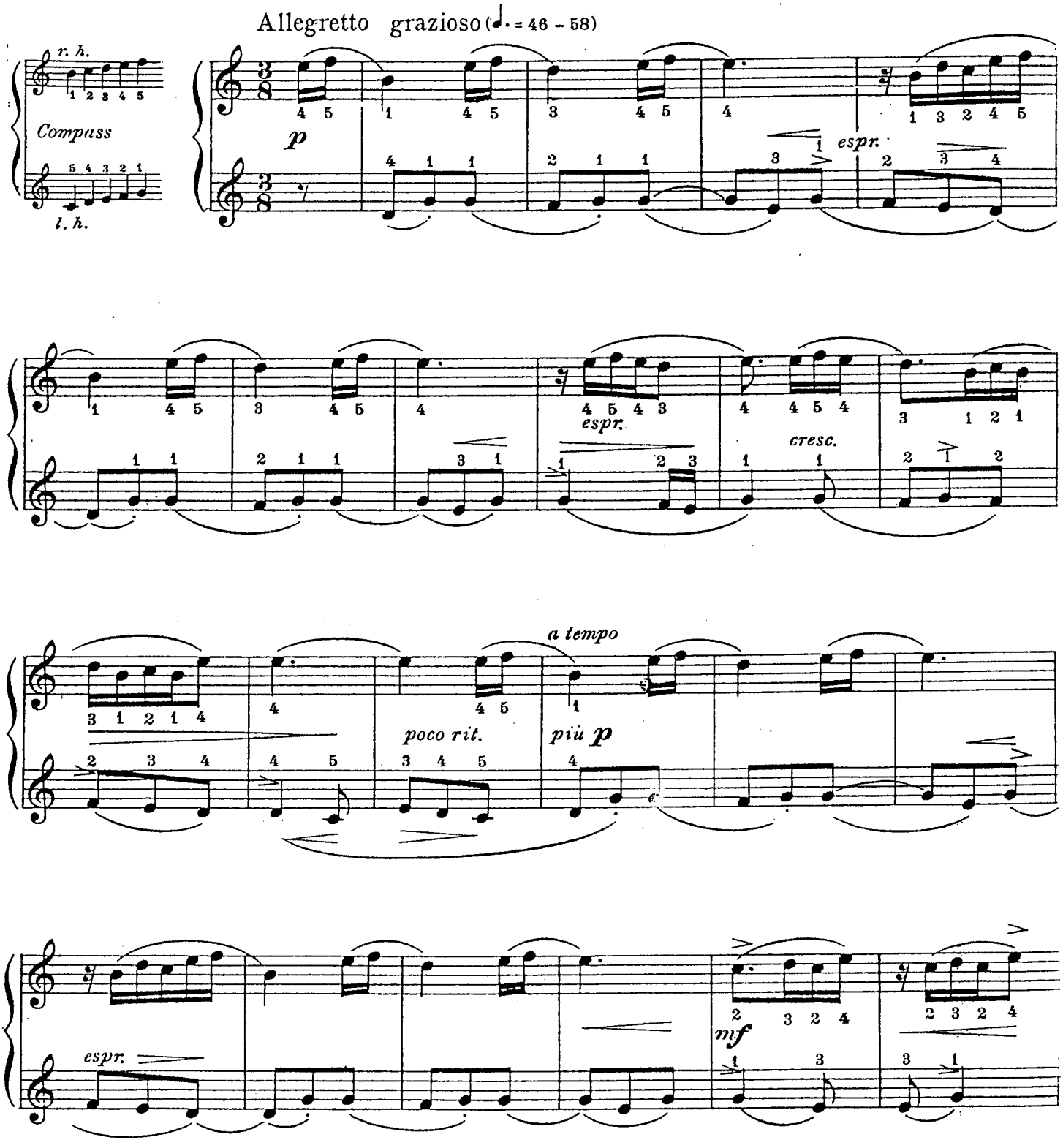

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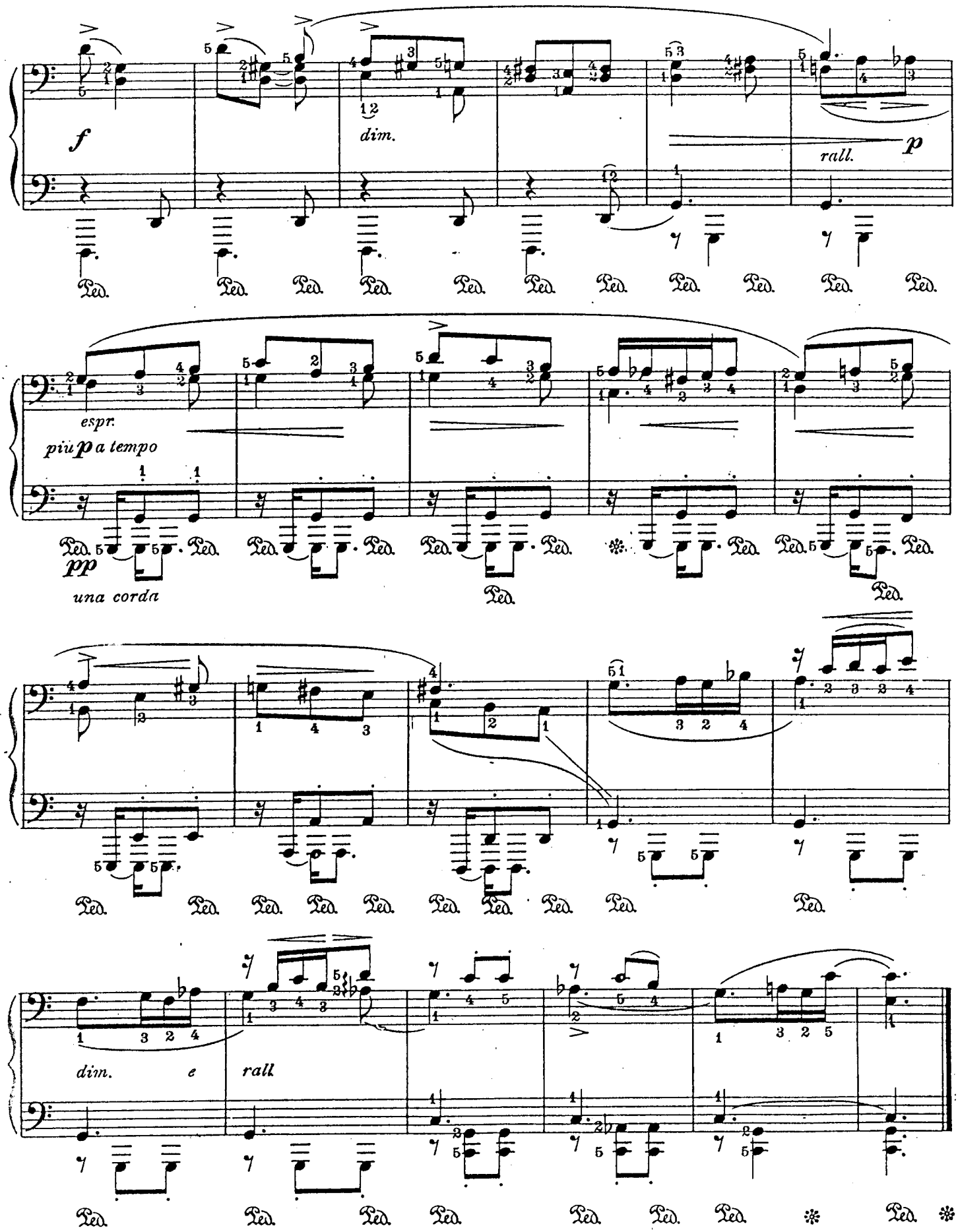
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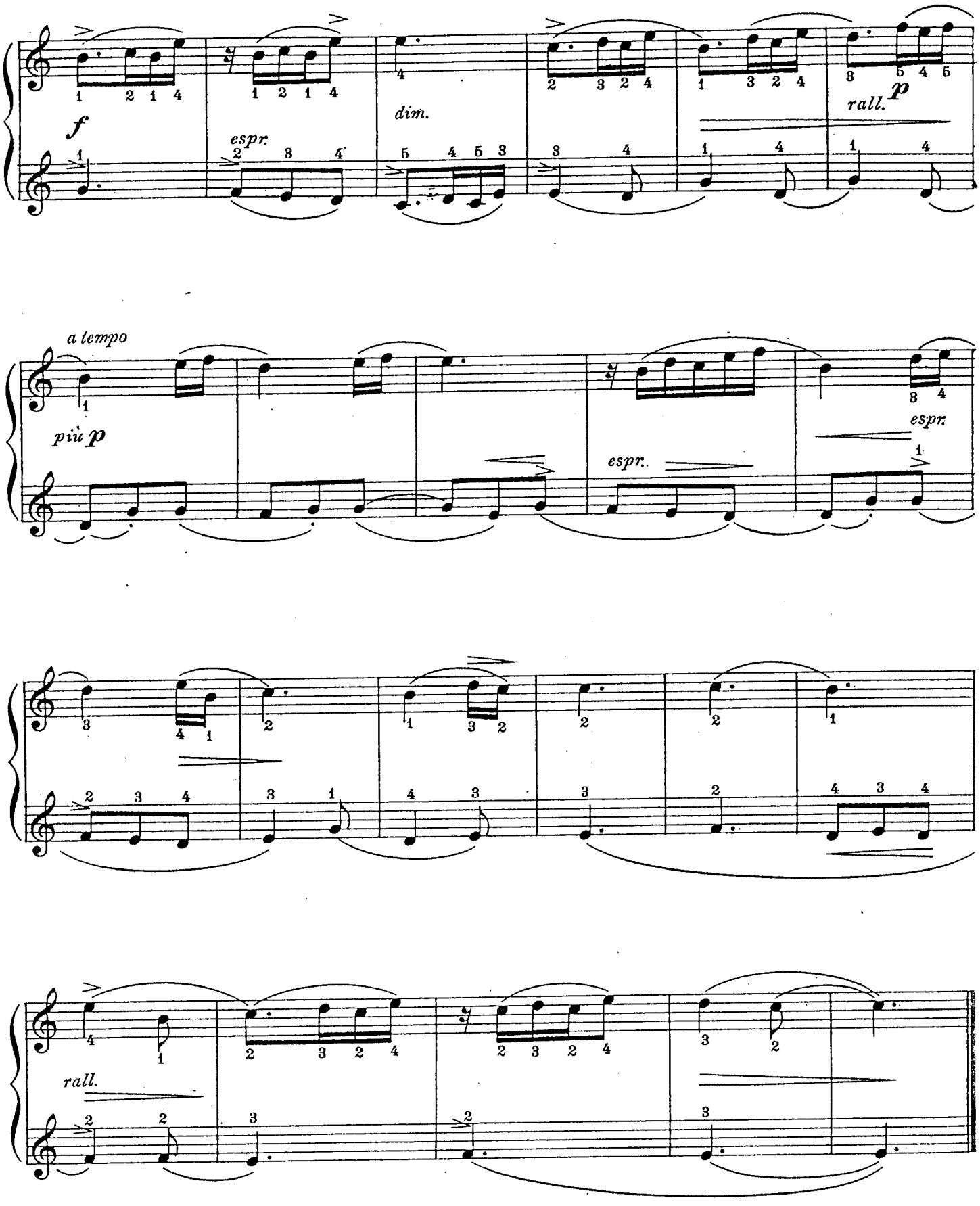
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