

# **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 unobtrusive fashion.

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### 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.

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### Nº 3. Cradle Song

Here, as in his *Lullaby*, the composer has used  $\frac{4}{4}$  time, instead of the popular  $\frac{6}{8}$  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.

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### 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 dialogue 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.

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# SECOND SUITE

## Nº 1 Arietta SECONDO

Andante cantabile (♩ = 56 - 63)

LEOPOLD GODOWSKY

*p*

*mf espressivo*

*rall.* *p a tempo*

*una corda*

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

*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.* \*

# SECOND SUITE

## Nº 1 Arietta

PRIMO

Andante cantabile (♩ = 56 - 63)

LEOPOLD GODOWSKY

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

*mp*

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

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

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

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

*mf*

*espressivo*

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

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

*rall.* *p a tempo*

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

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

1 2

# Nº 2 Sarabande

## SECONDO

Largo (♩ = 72 - 80)

LEOPOLD GODOWSKY

*mf*

Ped. Ped. Ped. Ped. Ped.

*f*

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

*p*

una corda

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

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

\*

Nº 2  
Sarabande

PRIMO

LEOPOLD GODOWSKY

Largo ( $\text{♩} = 72 - 80$ )

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

*mf*

*marcato*

*marcato*

*f*

*la melodia marcato*

*p*

*marcato*

*marcato*

# No 3 Cradle Song

SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 52-56)

*mp* *p* *una corda* *mp* *più p* *poco cresc.* *sempre p* *più p* *poco rall.*

*Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea \**

# No 3 Cradle Song

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 52 - 58)

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

*mp*  
3 5 2 8 1 2 3 5 4 3 2 1 2 *p*  
5 3 2 1 5 3 4 1 2 3 2 1

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

*più p*  
*poco cresc.*  
4 4 3 3 2 3 4  
4 1 4 3 2 1 2  
*marcato*

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

*più p* *poco rall.*



Nº 4  
Bagatelle  
(Valsette)

SECONDO

Allegretto grazioso (♩. = 48 - 58)

LEOPOLD GODOWSKY

The musical score is written for piano and bass. It consists of four systems of two staves each. The first system begins with the instruction 'espr.' and 'una corda' with a piano 'p' dynamic. The second system includes a 'cresc.' marking. The third system features 'dim. e poco rit.' and 'più p à tempo'. The fourth system includes the instruction 'on fire corde'. The score is filled with musical notation, including notes, rests, and fingerings. There are also some decorative symbols like 'Tea' and '\*' scattered below the staves.

Nº 4  
Bagatelle  
(Valse)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 48 - 58)

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

*p* *espr.*

*espr.* *cresc.*

*a tempo*

*poco rit.* *più p*

*espr.* *mf*

First system of musical notation. The upper staff contains a complex melodic line with various ornaments and slurs. The lower staff features a steady bass line with repeated notes. Performance markings include *f* (forte), *dim.* (diminuendo), and *rall. p* (rallentando piano). Fingerings and articulation marks are present throughout.

Second system of musical notation. The upper staff continues the melodic development. The lower staff maintains the bass line. Performance markings include *espr.* (espressivo), *piu p a tempo* (piu piano a tempo), and *pp* (pianissimo). The instruction *una corda* is written below the lower staff. A double asterisk (\*) is placed above the lower staff in the fourth measure.

Third system of musical notation. The upper staff shows melodic passages with slurs. The lower staff continues the bass line. Performance markings include *pp* (pianissimo) and *una corda*. A double asterisk (\*) is placed above the lower staff in the fourth measure.

Fourth system of musical notation. The upper staff concludes the melodic line. The lower staff continues the bass line. Performance markings include *dim.* (diminuendo), *e* (accent), and *rall.* (rallentando). A double asterisk (\*) is placed above the lower staff in the eighth measure.

First system of musical notation. The upper staff contains six measures of music with fingerings: 1 2 1 4, 1 2 1 4, 4, 2 3 2 4, 1 3 2 4, and 8 6 4 5. The lower staff contains six measures with fingerings: 1, 2 3 4, 5 4 3 2, 3 4, 1 4, and 1 4. Dynamics include *f*, *espr.*, *dim.*, and *rall. p*. There are accents (>) over the first notes of the first two measures in the upper staff.

Second system of musical notation. The upper staff starts with *a tempo* and *piu p*. It contains six measures with fingerings: 1, 3 4, 3 4, 3 4, 3 4, and 3 4. The lower staff contains six measures with fingerings: 2 3 4, 3 1, 4 3, 3, 2, and 4 3 4. Dynamics include *espr.* and *espr.* with hairpins.

Third system of musical notation. The upper staff contains six measures with fingerings: 3, 4 1, 2, 1 3 2, 2, 2, and 1. The lower staff contains six measures with fingerings: 2 3 4, 3 1, 4 3, 3, 2, and 4 3 4. There are accents (>) over the first notes of the first and last measures in the upper staff.

Fourth system of musical notation. The upper staff contains four measures with fingerings: 4 1, 2 3 2 4, 2 3 2 4, and 3 2. The lower staff contains four measures with fingerings: 2 2, 3, 2, and 3. The first measure of the upper staff has an accent (>) over the first note. The word *rall.* is written below the first measure.