



Educational



Adaptations

For the Pianoforte

Series of:

Orchestral Music

Sacred Music

Chamber Music

Operas

Concertos

Songs

National Dance and Folk Tunes

First German Suite

Adapted and Edited with Instructions as to Interpretation
and Method of Study by

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Poetic Idea, General Information and Glossary by
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Published by the

Act Publication Society

St. Louis

London

Berlin

Vienna

Price 25 Cents

PRINTED IN U. S. A.
TEACHERS' COLLEGE

No. 218

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 218

FIRST GERMAN SUITE.

I. A JOYFUL MESSAGE.

THE STORY: A little bird comes flying and settles before my feet; it has a little note in its beak,— a greeting from my sweetheart. I have consoled myself, patiently awaiting the summer-time, and now summer has come, and my loved one is far away. There at home she sits and I am here in a strange country, yet no one is interested in me. Little bird, fly away! Take a greeting and a kiss! I cannot go with you for I must remain here.

LESSON: The student must accent the first beat of each measure in both hands, lifting the hands slightly after the second beat and hesitating a very little before the third beat. This procedure gives the little piece the light rhythmic quality of a miniature waltz. The first beat is naturally slurred over to the second beat as the phrasing indicates. Observe that at the beginning of each measure the lowest note in the left hand is C.

II. THE FIR-TREE.

THE STORY: This well-known folk tune dates from about 1799. It is one of the most popular melodies of the German people. There are four long verses, contrasting the virtues of the fir-tree to the faithlessness of the maiden. The first verse of the original German Text follows:

O Tannenbaum, O Tannenbaum
Wie treu sind deine Blätter!
Du grünst nicht nur zur Sommerzeit,
Nein auch im Winter wenn es schneit.
O Tannenbaum, O Tannenbaum,
Wie treu sind deine Blätter.

The maiden deserts her lover when he becomes poor and he suggests she has taken the nightingale as an example, for does not that bird remain only as long as summer lasts, and fly away with the first autumn chill? The brook in the valley is even a mirror of the maiden's perfidy; it does not flow except when it rains.

LESSON: Close attention must be given to the accents and slurs, thus the rhythmic character of measures 1-2 will be thrown into relief against the smooth *legato* of the answering phrase in measures 3-4 (see also measures 5-6 and 7-8). Measures 9-10 are followed by a sequence in measures 11-12, being the same phrase transposed a tone lower after which the melody of the first four measures is repeated in measures 13-16. The melodic quality of the left-hand part must be given due stress.

III. THE RING.

THE STORY: Now I reap by the Neckar, now I reap by the Rhine,
Now I have a sweetheart, now I am alone.
Of what use is the reaping, when the sickle does not cut?
Of what use is my sweetheart if she does not remain?

Then the youth shall throw his gold ring into the river, letting it flow down to the sea, thereupon a fish shall devour it. The fish shall come upon the king's table, and, as the king in turn devours the fish he shall ask whose ring it may be. Then my sweetheart shall say, "The little ring is mine." She will fly over mountains and valleys to bring it back to me.

"You may mow by the Neckar, you may mow by the Rhine,
If you only will throw me that ringlet of thine!"

A. 218-3

LESSON: As in No. I, there must be a slight accent on the first beat of each measure with the notes on the second beat played *staccato*, the first and second beats being bound together as slurred. This little piece is really constructed from a simple four-measure phrase which is repeated in measures 5-8.

IV. TO THE MOON.

THE STORY: Through seven long verses does the youthful swain address the moon, asking that on her journey she peep down into a little valley where dark trees stand, and there seek out a maiden in a simple white dress, for she is all that is beautiful and wise and to be loved by her would be the greatest of rewards. Will the good moon inform her of his everlasting love and ask whether he may ever hope?

LESSON: Without doubt this is the most beautiful piece of the suite. It is melodically graceful and tender with a sensitive human element in its modest form. The harmonies suggest a pensive undertone and in no way spoil the folk-tune flavor of the melody. The student should strive for the most perfect *legato* in the interpretation of this melody, being careful never to raise one finger until another is actually in contact with a key. The upper voice of the bass may be made to predominate a little above the lower voice.

V. THE LOWLANDER'S LONGING.

THE STORY: Down in the Lowlands it is really fine!
Plums in the Highlands,
Grapes in the Lowlands,
Down in the Lowlands is where I should like to be!

It is also cold up in the Highlands while below it is warm, and the people up there are so rich that their hearts are not warm; they gaze at you coolly and never become friendly. But down there, the people are poor, happy and true in their affections. That is why in the Lowlands the hearts are so warm.

LESSON: This is a typical peasant tune. It is plain and outspoken in its sentiment and the music is a perfect reflection of the mood and spirit of the text, which is in Swabian dialect. The student will remark the regular waltz rhythm and the manner in which the slurs and *staccato* marks in the bass accentuate the swing of this rhythm. As in No. I and No. III, there is the same binding of the first beat to the second, and the hesitation after the second beat before taking the third beat.

VI. THREE HORSEMEN.

THE STORY: Es ritten drei Ritter zum Thore hinaus,
Ade!
Feinsliebchen schaute zum Fenster heraus,
Ade!
Und wenn es dann soll geschieden sein,
So reich mir dein goldenes Ringelein!
Ade, ade, ade!
Ja, Scheiden und Meiden thut weh.

Three horsemen ride forth from the city gate,
Ade!
A lass looks down from her window,
Ade!
And if there must be a parting,
Then give to me your golden ring!
Yes, parting and leaving give pain.
Ade, Ade, Ade.

So the story runs on with a sadder and sadder sentiment; but as we hear nothing more of the three horsemen our interest need take us no further.

LESSON: This folk tune was known in Germany as early as the 16th century and its popularity is not yet waning. The first eighth-note (in brackets) in the right hand of measures 1 and 4 is not to be played, as the D in the left hand not only serves as melody note but also as harmony throughout the measure. The D and B in the right-hand part of measures 2-3, 5-6 and 10-11 are sung in the old song to the word 'Ade' or 'Farewell.' Therefore the separate slurs, connecting these notes on each occasion, have been employed to make the interpretation more realistic. Observe that the lowest note in the left-hand part is always G, which is repeated sixteen times in fourteen measures. The D in the left-hand part also occurs in most of these measures. An echo effect may be made by playing the last note in the right hand of m. 3 and measures 4-5-6, *piano*.

NOTE TO THE TEACHER: The aim of the editors is to have every department of their work as perfect and complete as possible, and they have been governed by this principle in making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material that the student is capable of assimilating at the time.

GLOSSARY

TERMS

allegretto,	pronounced,	äl-lě-grět-tō, rather lively.
leggiero,	"	lěd-jě-ā-rō, lightly and delicately.
moderato,	"	mōd-ě-rā-tō, in moderate time.
con moto moderato,	"	kōn mō-tō mōd-ě-rā-tō, with moderate movement.
andante,	"	ān-dān-tě, flowing easily, going.
andante con moto,	"	ān-dān-tě kōn mō-tō, moving easily with motion.
staccato,	"	stāk-kā-tō, short, detached.
legato,	"	lā-gā-tō, smooth and connected.

Without octaves, without pedal, without bass clef.

EDUCATIONAL ADAPTATIONS

National Dance and Folk Tune Series

FIRST GERMAN SUITE

I. A Joyful Message

Adapted and edited by Leopold Godowsky.

Allegretto. $\text{♩} = 60 - 69$

The musical score for 'A Joyful Message' is written for piano in 3/4 time. It consists of two systems of two staves each. The first system is marked 'p leggiero' and contains measures 1 through 4. The second system contains measures 5 through 8. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

II. The Fir-Tree

Moderato. $\text{♩} = 100 - 112$

The musical score for 'The Fir-Tree' is written for piano in 3/4 time. It consists of two systems of two staves each. The first system is marked 'p' and contains measures 1 through 4. The second system contains measures 5 through 8. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

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III. The Ring

Con moto moderato. ♩ = 58 - 66

Without octaves, without pedal.

IV. To the Moon

Andante. ♩ : 100 - 128

13 14 15 16

Without octaves, without pedal, without bass clef.

V. The Lowlander's Longing

Moderato. $\text{♩} = 54 - 66$

Musical score for 'The Lowlander's Longing' in 3/4 time. The score consists of two systems of two staves each. The first system starts with a treble clef, a key signature of one flat, and a dynamic marking of *p*. The second system continues the piece. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

VI. Three Horsemen

Andante con moto. $\text{♩} = 80 - 96$

Musical score for 'Three Horsemen' in 6/8 time. The score consists of two systems of two staves each. The first system starts with a treble clef, a key signature of one flat, and a dynamic marking of *f*. The second system continues the piece. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.