

Educational Adaptations

For the Pianoforte

Series of:

Orchestral Music

Sacred Music

Chamber Music

Operas

Concertos

Songs

National Dance and Folk Tunes

First Hungarian Suite

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

Leopold Godowsky

Poetic Idea, General Information and Glossary by
Emerson Whithorne

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PROGRESSIVE SERIES COMPOSITIONS

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FIRST HUNGARIAN SUITE.

I. THE DEPARTURE OF THE STUDENTS.

THE STORY: The English translation of the words of this Hungarian folk song follows:

The wheels of the train, how they glisten,
The happy students depart.
I am indeed sorry for these maidens,
For the jolly students are gone.

LESSON: This little melody is in the key of F major; the first phrase (measures 1-4) is repeated without alteration in measures 5-8, transposed a fifth higher—in the dominant of the key. This is characteristic of Hungarian folk tunes. The fingering even remains the same in the transposition. The left hand is very *legato* throughout the piece while the right hand is played semi-detached, except for the three-note and two-note groups under slurs. On the first beat of measures 4, 8, 12 and 14 in the treble there will be found a sixteenth-note followed by a dotted eighth-note. This rhythmic peculiarity occurs frequently in Hungarian tunes. Observe that the section beginning with m. 9 enters *forte* and from m. 11 diminishes to *piano*. This section should be repeated to properly balance the first section.

II. TWELVE, THIRTEEN, FOURTEEN.

THE STORY: The short text of this song is amusing in its simple expression of unsatisfied curiosity.

Twelve, thirteen, fourteen,
Where do you hurry so late my child?
That is only my affair,
Good-bye!—

LESSON: In the Hungarian language the word 'twelve' has four syllables, which are sung to the first four eighth-notes of m. 1; 'thirteen' having an equal number of syllables, is naturally sung to the last four eighth-notes of the measure, while 'fourteen' is given the eighth-note, dotted quarter-note and quarter-note in m. 2. Therefore these eighth-notes in m. 1 must be played evenly, as though one were counting, and the syncopated quarter-note in m. 2 must receive a decided accent.

As in No. I, the first phrase is repeated in the dominant of the key (measures 3-4). However the key in this instance is D minor and the cadence is in the dominant minor (A minor) instead of the dominant major. Measures 5-6 have a strong atmosphere of the Phrygian church mode, for these measures are in A minor, which does not normally have B flat in its signature. Had the B been made natural and the G made sharp, the melody would have lost much of its exotic charm. These three-note groups under the slurs in measures 5-6 should be phrased so that there is an almost imperceptible break between each group. In measures 7-8 there is a cadence in D minor.

III. THE SAD VILLAGE.

THE STORY: It was Saturday evening and a large moon shone in the east. The youth said 'good-bye' to the maiden at the door of her cottage. — Now the whole village mourns, for he never returned to his home. Since his farewell to the maiden, the youth has never been seen.

LESSON: The sad sentiment is reflected by the minor key of D. There are two three-measure phrases (measures 1-2-3, repeated in measures 4-5-6), followed by a four-measure phrase (measures 7-8-9-10) and a three-measure phrase (measures 11-12-13). The student should observe these phrases of unequal length, as they are peculiar to Hungarian melodies. A descending melody, especially in a minor key, is always more melancholy than an ascending melody. This is exemplified in the phrases of measures 7-8-9-10 and 11-12-13; for although the opening phrase is sad, the upward tendency of the

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melodic line brightens it somewhat. A perfect *legato* touch is required for the proper interpretation of this pensive little song. The melodic quality of the left-hand part should receive special attention.

IV. THE FOOLISH YOUTH.

THE STORY:

There was a stupid lad
Who always looked so sad.
His mouth was ever open
Which made him seem more sad.
Could anyone admire such a lad?

LESSON: This song is similar to No. I and No. II in that it repeats the opening phrase (measures 1-2-3-4-5) without any alteration a fifth higher, in the dominant of the key (measures 6-7-8-9-10). There is no change in the melody, harmony or rhythm. The key, as in No. I, is F major. Observe the two five-measure phrases of the first section, and the two two-measure phrases followed by a five-measure phrase in the second section. In this manner we have a piece of nineteen measures, an unusual occurrence.

Except for the measures 11-12 and 13-14,—measures 13-14 form a sequence to measures 11-12—this song is simply made up of three repetitions of the first five-measure phrase, for measures 15-16-17-18-19 are not dissimilar from the first phrase except in the harmonization of m. 15. The upper voice of the left-hand part should predominate somewhat.

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

allegretto	pronounced,	äl-lě-grět-tō, rather light and cheerful.
sempre legato,	“	sěm-prě lā-gä-tō, always smooth and connected.
andante espressivo,	“	än-dän-tě ės-prě-sěe-vō, flowing easily and expressively.
allegro,	“	äl-lā-grō, lively and cheerful.
forte,	“	for-tě, loud, strong.
piano,	“	pě-ä-nō, soft, weak.

Without octaves, without pedal.

EDUCATIONAL ADAPTATIONS

National Dance and Folk Tune Series

FIRST HUNGARIAN SUITE

I. The Departure of the Students

Adapted and edited by Leopold Godowsky.

Allegretto. $\text{♩} = 112 - 132$

The musical score for 'The Departure of the Students' is written for piano in 2/4 time. It consists of two systems of music. The first system contains measures 1 through 7. Measure 1 is marked *p*. Measures 2 through 7 include various fingering numbers (1, 2, 3, 4, 5) and a *cresc.* marking. The second system contains measures 8 through 14. Measure 9 is marked *f*. Measure 11 is marked *dim.*. Measure 13 is marked *p*. The score includes detailed fingering for both hands and a *sempre legato* instruction.

II. Twelve, Thirteen, Fourteen.

Allegretto. $\text{♩} = 72 - 88$

The musical score for 'Twelve, Thirteen, Fourteen.' is written for piano in 3/4 time. It consists of two systems of music. The first system contains measures 1 through 5. Measure 1 is marked *p*. The second system contains measures 6 through 8. Measure 7 is marked *p*. The score includes detailed fingering for both hands and a *mp* marking.

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