

# Java Suite

Phonoramas

Tonal journeys for the Pianoforte

LEOPOLD GODOWSKY

## Preface



"Though we travel the world over to find the beautiful, we must carry it with us, or we find it not."—EMERSON.

Having traveled extensively in many lands, some near and familiar, others remote and strange, it occurred to me that a musical portrayal of some of the interesting things I had been privileged to see, a tonal description of the impressions and emotions they had awakened, would interest those who are attracted by adventure and picturesqueness and inspired by their poetic reactions.

Who is not at heart a globe-trotter?

Are we not all fascinated by distant countries and strange people?

And so the thought gradually matured in me to recreate my roaming experiences.

This cycle of musical travelogues—tonal journeys—which I have named collectively "Phonoramas," begins with a series of twelve descriptive scenes in Java. I have prefaced each with a brief elucidation.

The Island of Java, called "The Garden of the East," with a population of close to forty millions, is the most densely inhabited island in the world. It has a tropical, luxuriant vegetation; marvelous scenery and picturesque inhabitants; huge volcanoes, active and extinct; majestic ruins and imposing monuments of many centuries past.

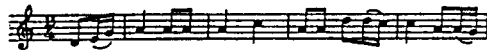
The Javanese are a docile people, with quaint customs and old traditions. Possessing an ancient culture, they combine originality with proficiency in various arts. It was, however, the native music of the Javanese, in the heart of Java, at Djokja and Solo, that made the most profound impression on me.

All Javanese music is in duple or quadruple time; triple time does not exist. Its sameness of beat and its monotony of pulsation have a lulling, hypnotizing effect; its poly-rhythms, syncopations, triplet-figures and manifold passage-patterns help to stimulate interest. Most of Javanese music is based upon the pentatonic scale.

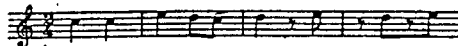
Of the twelve numbers of this suite, all of which are in duple or quadruple time,\* the first two dances of the "Three Dances," "In the Kraton" and "A Court Pageant in Solo" are entirely diatonic; "Gamelan," "Wayang Purwa," "Hari Besaar" and "Chattering Monkeys," though mainly diatonic are not consistently so; "Boro Budur," "Bromo Volcano," the third of the "Three Dances," "The Gardens of Buitenzorg," "In the Streets of Old Batavia" and "The Ruined Water Castle at Djokja" are considerably more chromatic.

Although some of the following compositions, or parts thereof, express my impressions in the native music-idiom as I understood it, I have neither borrowed nor imitated actual Javanese tunes, designs or harmonies in any of the movements excepting the third: Hari Besaar. Here I made use of two fragments of authentic Javanese melodies,

one called Krawitan:



the other, Kanjut:



I also used two measures from a Javanese Rhapsody for orchestra, composed by Paul Seelig of Bandong, Java, to whom I take pleasure in expressing my indebtedness for valuable information about Javanese music:



Leopold Godowsky

New York, May 27th, 1925.

\* My twenty-four "Walzermasken" and the thirty numbers of my "Triakontameron" are in triple time exclusively.

## Addendum

"Artists, like the Greek gods, are only revealed to one another."—OSCAR WILDE.



The thoughtful attention given to the interpretative directions of my compositions has resulted in a profusion of expression marks, pedal indications and fingerings. Though they may appear on the surface as too minute and elaborate, I believe the serious student will find them essential and illuminating. To disregard or alter such indications—in the broader sense—would seem to me as much of a license as a change of any melodic line, harmonic texture, or rhythmic design. Even when all the interpretative signs are scrupulously observed, there yet remains ample scope for self-expression and individuality. To the unthinking this statement may appear paradoxical, but to those who do not seek liberty in lawlessness and originality in individualistic distortions, the truth of this assertion will be apparent.

I deem it necessary to emphasize the importance I attach to the extreme softness of a *pp* mark. To play a genuine *pp*, both concentrated and sustained effort is required.

At the same time I wish to draw attention to the dynamic relativity of all accents, except *sf*, which symbol is of an exclamatory character.

Whenever an accent is provided for each note of a melody, as in the third dance of the "Three Dances," the purpose is not to accentuate each tone individually, but to give a dynamically *graded* plastic outline to the melodic contour, with proper regard, of course, for proportionate dynamic values in the interrelationship of phrases.

The same principle is applicable to the *tenuto* (—) mark, which demands a clinging to the key, with a barely perceptible dynamic emphasis.

The sign  $\Lambda$  is a combination of *tenuto* (—) and *sforzando* (*sf*), requiring the notes so marked to be both fully sustained and very strongly emphasized.

The task to establish *firmly* an approximately definite rate of speed for any movement, or to indicate undulations of time *within* any movement, presents insurmountable difficulties. Our ever-variable feeling for what would constitute a correct *tempo* and appropriate time-fluctuations for and during a movement, prevents us from deciding definitely and consistently upon a permanently fixed rate of speed. Therefore I believe that *tempo* designations or metronome marks should be considered as guiding suggestions rather than inflexible directions, although appreciable deviations would lead to misinterpretations. The performer's physical and mental state, his prevailing mood, the *entourage*, the weather, seasonal changes—each and all affect his susceptibility. And the more sensitive and sensitized the artist, the more responsive he is, the more he vibrates and throbs in unison with the known and unknown influences and unfathomable forces, the greater, deeper and finer is his art.

L. G.

New York, July 11th, 1925.

## I. Gamelan

Native music, played by the Javanese on their indigenous instruments, is called *Gamelan*. The Javanese ensemble is a kind of exotic orchestra, consisting mainly of diversely shaped and constructed percussive instruments of metal, wood and bamboo, comprising various kinds and sizes of bells, chimes, gongs, sounding boards, bowls, pans, drums (some barrel-like), tom-toms, native xylophones, sonorous *alang-alang* (zephyr-like, aeolian harp-like) and other unique music implements. The only stringed instrument I could discern was the ancient, guitar-shaped *rebab*, which is held by the leader in a position similar to that of the lute.

Both rulers of the two Sultanates of central Java: the Susuhunan of Solo and the Sultan of Djokja, and the two independent princes, Manku Negoro of Solo and Paku Alam of Djokja, have the best, largest and most complete native orchestras (*Gamelan*). They own old instruments of inestimable value, the enchanting sonority of which is attributable to the mellowing process of time.

The sonority of the *Gamelan* is so weird, spectral, fantastic and bewitching, the native music so elusive, vague, shimmering and singular, that on listening to this new world of sound I lost my sense of reality, imagining myself in a realm of enchantment. Nothing seen or experienced in Java conveyed so strongly the mysterious and strange character of the island and its inhabitants.

The *Gamelan* produces most ethereal pianissimos, particularly entrancing when heard from a distance. It is like a perfume of sound, like a musical breeze. Usually the music, beginning very softly and languidly, becomes faster and louder as the movement progresses, rising, at last, to a barbaric climax.

In this, the first of the descriptive scenes, I have endeavored to recreate a *Gamelan* sonority – a typically Javanese atmosphere. Except for the one chromatic variation (pages 9-10), which is intentionally Occidental, the movement is almost exclusively diatonic and decidedly Oriental (Far Eastern).

## II. Wayang-Purwa Puppet Shadow Plays

This ancient, characteristically Javanese quasi-histrionic entertainment, produced on festive occasions, is very popular in Java. It symbolises to the Javanese their past historical greatness; their hopes, aspirations and national solidarity. To the subdued accompaniment of the *Gamelan*, the *Dalang*, — — manager, actor, musician, singer, reciter and improvisator, all in one, — recites classic Hindu epics, or modernized and localized versions of them, or other mythical or historical tales and East Indian legends, while grotesque, flat leather puppets throw shadows on a white screen to interpret and illustrate the reciter's stories. These puppets the *Dalang* manipulates by means of bamboo rods. Wayang-Purwa is somewhat of a combination of Punch and Judy and Chinese shadows.

### III. Hari Bazaar

#### The Great Day

The Kermess— the Country Fair — is here.

From plantations and hamlets natives flock to the town that is the center of the bright, joyous celebrations, naive, harmless amusements. They throw themselves eagerly into the whirl of festivities, enjoying the excitement and animation.

Actors, musicians, dancers and fakirs contribute to the pleasures of the people and to the picturesqueness of the scene.

The Great Day— *Hari Bazaar!*

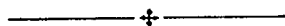
#### IV. Chattering Monkeys at the Sacred Lake of Wendit

The Sacred Lake of Wendit is several miles distant from the attractive little city of Malang. In the woods, near the lake, we find ourselves in one of the numerous Simian colonies of Java, among the aborigines of the forest, enjoying an intimate view of their tribal life. On every side are jabbering monkeys, hundreds of them, jumping from tree to tree, running up and down the trunks and branches, while others, nearer the ground, are springing on and off the roofs of the small hotel and the bath houses, snatching bananas from the visitors.

The scene is full of humor, fun and animation.

## V. Boro Budur in Moonlight

On a sacred hill, in the heart of Java, some thirty miles from Djokja, stand the colossal ruins of the most imposing and gigantic Buddhist monument in existence, the world-famous temple of Boro Budur, "The Shrine of the Many Buddhas." No matter how *blasé* the weary traveler may be, he cannot fail to be stirred and bewildered by the stupendous masonry and by the hundreds of sculptured Buddhas, images and bas-reliefs. The amazing dimensions and incredible craftsmanship enrapture the senses; the loftiness of conception, the luxuriance of imagination thrill the beholder.



In moonlight, Boro Budur is most fantastic. An uncanny, eerie, melancholy mood permeates the whole atmosphere. Deep silence and a sense of strangeness and out-of-the-worldness contribute to the impression of utter desolation and to the feeling of inevitable decay and dissolution of all things earthly, the hopeless struggle of human endeavor against eternity.

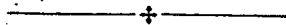


## VI. The Bromo Volcano and the Sand Sea at Daybreak

Reaching the Sand Sea from Tosari, the most famous mountain resort in Java, we crossed the sea of sand, perhaps the vastest amphitheatre in the world, arriving at the Bromo crater at dawn.

A marvelous sunrise enhanced the terrifying hugeness and transcendental grandeur of this awe-inspiring panorama. The boiling, roaring, rumbling subterranean forces, seething and spouting up from abysmal depths, the sulphurous vapors and dense clouds, spreading steadily and menacingly over the horizon, suggested scenes from Dante's Inferno, and brought to realization the fact that cataclysmic activities, everlasting fires in the bowels of the earth, threaten all that is alive.

The appalling thought of the frailty of all human institutions was overwhelming. Cui Bono?.....



But the bright sun, shedding its glorious light and dispelling all fear and gloom, changed the feeling of a crushing futility into an ecstatic triumphal ode. The mere consciousness that such elemental powers exist, alleviates the pain of living. An overpowering feeling of humility, of compassion and tenderness toward all things alive, a passionate adoration for the unknown source of all consciousness, filled the soul.

And then we returned.....

## VII. Three Dances

It is doubtful if there is a people in any part of the world whose innermost feelings are so wholly revealed in their dances as are the Javanese.

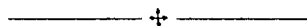
And whether religious or secular, warlike or peaceful, spiritual or sensuous, these dances are always beautiful.

The first of the "Three Dances" expresses the languor and melancholy of the Far East; the second, the grace and charm of the Oriental dancers; the third, their poetry and tenderness, translated into an Occidental idiom.

## VIII. The Gardens of Buitenzorg

Buitenzorg, meaning "Sans Souci" and pronounced Boy-ten-sorg, forty miles from Batavia, is the country capital of Java, where the Governor-General of the Dutch East Indies has his residence. His spacious palace is situated in a large park which forms part of the most famous Botanical Gardens in the world.

The finest collection of tropical trees, plants and flowers is to be found in the gardens of this distant corner of our Earth. The profusion, richness, magnificence and beauty of this strange horticultural world are unparalleled.



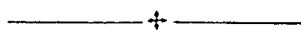
The fragrant frangipanis, the white tuberose (the Malay call them "The Charmers of the Night") and a bewildering number of other most delicately scented flowers intoxicate the senses.

The heavily perfumed air awakens an inexpressibly deep and painful yearning for unknown worlds, for inaccessible ideals, for past happenings irrevocably gone—these memories which the ocean of time gradually submerges and finally buries in oblivion.....

Why do certain scents produce unutterable regrets, insatiable longings, indefinable desires?

## IX. In the Streets of Old Batavia

To stroll in the old streets of lower Batavia is an exhilarating experience. As we wander near the seashore, through the crowded bazaars and busy, narrow streets, many of which are intersected by bricked canals lined with weather-beaten buildings in the Dutch style, we meet exotic crowds, consisting mainly of Chinese, Arabs, natives and other Asiatics, interspersed with Europeans, of whom the Dutch form a large majority.

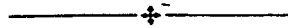


A ramble through the hectic Chinese quarter leads us to a quiet and contemplative corner of the Arab settlement. Another turn brings us to the native quarter. And when the bazaars are reached, a kaleidoscopic, multifarious conglomeration of humans bewilders even the most seasoned globe-trotter.

## X. In the Kraton

Surakarta, popularly called Solo, and Djokjakarta, commonly shortened to Djokja, are the most important and interesting native cities in Java.

The greatest ruler – The Susuhunan – resides in Solo, while the next in importance, the Sultan of Djokja, lives in the last named capital. In the heart of each capital is a vast enclosure called the *Kraton*, in which the potentate has his palaces and wherein dwell besides the Sultan, Sultana and princes and princesses, his numerous concubines, slaves and servants, court officials, nobles, musicians, actors, dancers, workmen, tradespeople and many individuals with indefinable occupations. Each *Kraton* has a population of between ten and fifteen thousand, the ensemble constituting a court of huge dimensions.



It is evening. Quaint scenes charm our vision. Faint sounds of the entrancing *Gamelan* fill the fragrant air. The seemingly unreal reality casts a hypnotic spell over our consciousness.

There is poetry in every ebbing moment.

It is evening in the Orient.....

## XI. The Ruined Water Castle at Djokja

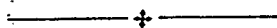
Near the *Kraton* of Djokja, deserted, fallen into decay, stand the mouldy and crumbling remains of the once resplendent Water Palace, with its murmuring fountains and splashing cascades, with its aquatic pranks and air-filling scents of exotic flowers.

Where once was merriment, there is now the mystery and romance of vanished days, the sadness of evanescent pleasures.

The fountains and cascades murmur memories of yester-years — yearning for past joys, mourning for departed love....

## XII. A Court Pageant in Solo

The pomp, bombast and gorgeousness of a royal procession on a festive occasion or court function in either of the two native capitals make a dazzling and grotesque spectacle. The exuberance and abandon of the natives, the force and charm of the native rhythms, challenge description.



The clanging and clashing march opens the event. Strongly emphasized in the middle section (F sharp minor) of this closing composition, is that strain of sadness ever present in the music of the Orient. The hilarious mood is resumed with the *Fugato*, which leads back to an intensified version of the barbaric march.

And here these tonal journeys come to an end.

# I. Gamelan

LEOPOLD GODOWSKY

Moderato, languido  $\text{♩} = 92-108$

Piano

*pp* *dolcissimo e tranquillo*

*una corda*

*pp*

*sempre mp*

*marcato, ma poco*



4

*legato*

*poco a poco più mosso, ma sempre molto tranquillo  
sempre. pp*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various fingerings (1, 2, 3, 4) and slurs. The lower staff is in bass clef and contains a supporting bass line with fingerings (2, 5, 3, 6). The dynamic marking *pp* is present. Below the staves are two *℞.* (ritardando) markings.

The second system continues the piece with two staves. The upper staff has fingerings (4, 5, 4, 5, 4) and the lower staff has fingerings (2, 3, 4, 5, 6). There are four *℞.* markings below the system.

The third system features two staves. The upper staff includes fingerings (3, 4, 5, 5, 4, 3, 2, 1, 2) and the lower staff includes fingerings (2, 5, 1, 3, 3, 1). There are four *℞.* markings below the system.

The fourth system consists of two staves. The upper staff has complex fingerings (3 5 3, 4 6 4, 9 6 8, 2 9 6 8, 4 9 6 8) and the lower staff has fingerings (1, 4 5 4, 3 4 5 4, 1 4 5 4). There are seven *℞.* markings below the system.

The fifth system consists of two staves. The upper staff has fingerings (2, 3, 2, 3, 2, 3, 2) and the lower staff has fingerings (2, 3, 2, 3, 2). There are eight *℞.* markings below the system.

Musical score system 1, first system. Treble clef with a slur over the first four measures. Bass clef with a slur over the first four measures. The bass line contains fingerings: 6, 5, 3, 6, 6. The first measure of the bass line has a fermata. The dynamic marking *sempre pp* is present.

*Red.*

Musical score system 2, second system. Treble clef with a slur over the first four measures. Bass clef with a slur over the first four measures. The bass line contains fingerings: 6, 5, 3, 4, 5, 1, 2, 4, 5. The dynamic marking *molto tranquillo* is present. The second measure of the bass line has a fermata. The second measure of the bass line has a fermata. The dynamic marking *espr.* is present.

*Red.*

*Red.*

Musical score system 3, third system. Treble clef with a slur over the first four measures. Bass clef with a slur over the first four measures. The bass line contains fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The dynamic marking *espr.* is present. The second measure of the bass line has a fermata. The second measure of the bass line has a fermata.

*Red.*

*Red.*

Musical score system 4, fourth system. Treble clef with a slur over the first four measures. Bass clef with a slur over the first four measures. The bass line contains fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The dynamic marking *espr.* is present. The second measure of the bass line has a fermata. The second measure of the bass line has a fermata. The dynamic marking *poco rit.* is present.

*Red.*

1  
5 1  
10  
*sempre pp*  
*a tempo*  
*rall.*  
*Red.* *Red.* *Red.* *Red.*

1  
5 1  
10  
*rall.* *a tempo* *molto crescendo ed accel.*  
*Red.* *Red.* *Red.* *Red.* *Red.*

*martellato*  
*ff con fuoco e feroce* ♩ = 126 - 144  
*tre corde*  
*Red.* *Red.* *Red.* *Red.*

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

First system of musical notation. The upper staff is in treble clef and contains a series of eighth-note chords with accents. The lower staff is in bass clef and contains a series of chords with accents and some eighth-note patterns. Fingerings are indicated by numbers 1-5. The system concludes with the instruction *(rit.)*.

Second system of musical notation. Similar to the first system, it features eighth-note chords in the upper staff and chords with accents in the lower staff. The system concludes with the instruction *(rit.)*.

Third system of musical notation. The upper staff continues with eighth-note chords. The lower staff includes a section marked *ff* (fortissimo) with more complex rhythmic patterns and fingerings. The system concludes with the instruction *(rit.)*.

Fourth system of musical notation. This system contains the most detailed fingerings for both hands, with numbers 1-5 placed above and below notes. The system concludes with the instruction *(rit.)*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many slurs and accents. The word "(Pw.)" is written below the bass staff in three locations.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and slurs. The word "(Pw.)" is written below the bass staff in two locations.

Third system of musical notation. The upper staff begins with the instruction *sempre ff ed agitato*. The lower staff contains a dense texture of notes with many slurs and accents. The word "(Pw.)" is written below the bass staff in one location.

Fourth system of musical notation, concluding the page. It features complex rhythmic patterns and slurs. The word "(Pw.)" is written below the bass staff in one location.

**A**

*più animato*

Red.

Red. Red. Red. Red.

Red. (Red.) (Red.) Red. Red. *molto dim. e rall.* una corda

$\text{♩} = 92 - 100$

*molto espressivo e più sostenuto*

*p molto tranquillo*

Red. Red. Red. Red. (Red.) Red. (Red.) Red. (Red.) Red. (Red.) Red. (Red.)

First system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It features a complex melodic line with many slurs and fingerings (1-5). The lower staff is in bass clef with a key signature of one flat (Bb), containing a series of chords. The tempo marking *più rall.* is present.

*più rall.*

♩. (♩.) ♩. ♩. ♩. ♩. ♩.

Second system of musical notation. The upper staff is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and fingerings. The lower staff is in treble clef with a key signature of one flat (Bb), containing a series of chords. The tempo marking *a tempo* and dynamic marking *pp* are present.

*a tempo*  
*pp*

♩ = 92-100

Third system of musical notation. The upper staff is in treble clef with a key signature of one flat (Bb), featuring a melodic line with slurs and fingerings. The lower staff is in treble clef with a key signature of one flat (Bb), containing a series of chords. The dynamic marking *sempre* is present.

♩. ♩. ♩. ♩. (♩.) ♩. *sempre*

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one flat (Bb), featuring a melodic line with slurs and fingerings. The lower staff is in treble clef with a key signature of one flat (Bb), containing a series of chords. The dynamic marking *sempre pp* is present.

*sempre pp*

First system of a piano score. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated for both hands.

*poco a poco più rall.*

Second system of the piano score. The tempo marking *poco a poco più rall.* is written above the staff. The musical notation continues with the same arpeggiated texture in the right hand and accompaniment in the left hand.

Third system of the piano score. The right hand continues with the arpeggiated pattern. The left hand accompaniment includes some triplet figures. A *Ped.* (pedal) marking is placed below the staff.

*più rall.*

*perdendosi*

Fourth system of the piano score. The tempo marking *più rall.* is written above the staff. The right hand has some notes with fingering numbers (5, 4, 5, 4, 5, 4). The left hand accompaniment features a *perdendosi* (fading) instruction. The system concludes with a double bar line and a fermata over the final notes. A small asterisk (\*) is located at the bottom right of the system.



# II. Wayang Purwa

PUPPET SHADOW PLAYS

LEOPOLD GODOWSKY

Andantino espressivo ♩ = 54 - 60

Piano

*pp*  
*p dolce*  
*l.h.*  
*p*  
*(una corda ad lib.)*

Tea Tea Tea Tea Tea \* Tea

*a tempo*  
*rall.*  
*dolcissimo*

Tea (Tea) Tea \* Tea Tea Tea Tea Tea

*cresc. ma poco*

Tea Tea Tea Tea Tea Tea

*dim.*  
*rall.*

Tea Tea Tea (Tea) Tea Tea Tea Tea Tea

*poco più mosso* ♩ = 76-84

*sempre p*

Red \* Red \* Red \* Red \* Red \* Red Red

Red \* Red \* Red \* Red \* Red Red

Red \* Red \* Red \* Red

Red \* Red \* Red \* Red \* Red \* Red \*

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff contains complex chordal textures with many accidentals and slurs. The bass staff contains a more rhythmic accompaniment with slurs and fingerings. Below the staves, there are several dynamic markings: *ped.*, *ped.*, *ped.*, *(ped.)*, *ped.*, and *ped.*. The word *espr.* is written above the bass staff in the second measure.

Second system of musical notation. It consists of two staves. The treble staff continues with complex textures. The bass staff has a more active line with slurs and fingerings. Below the staves, there are dynamic markings: *ped.*, *(ped.)*, *ped.*, *ped.*, *ped.*, *(ped.)*, *ped.*, and *ped.*. The marking *pp* is written above the bass staff in the fifth measure.

Third system of musical notation. It consists of two staves. The treble staff has a more melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment with slurs and fingerings. Below the staves, there are dynamic markings: *ped.*, *(ped.)*, *ped.*, *ped.*, *ped.*, and *ped.*. The tempo marking *poco meno mosso* and the tempo number  $\text{♩} = 63-69$  are written above the treble staff. The marking *espr.* is written above the bass staff in the fifth measure.

Fourth system of musical notation. It consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment with slurs and fingerings. Below the staves, there are dynamic markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, and *ped.*.

First system of musical notation. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a bass line with slurs and fingerings. Performance markings include *cresc. ed agitato* and *f*. Pedal markings are present at the beginning and end of the system.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a steady bass line. Performance markings include *fff* and *pp subito e tranquillo*. A *Red. (una corda)* marking is located below the system.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs. Performance markings include *espr.* and *espr.*. Pedal markings are present at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Performance markings include *rall.*. Pedal markings are present at the end of the system.

*a tempo* ♩ = 50-56  
*espr.*

*p una corda.*

Ped. (Ped.) Ped. Ped. Ped. Ped. Ped.

*a tempo*

*rall.* *pp* *leggierissimo*

Ped. Ped. Ped. Ped. Ped.

*leggierissimo*

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

*più lento*

*dim. e rall.*

*dim. e rall.*

Ped. (Ped.) Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. \*

# III. Hari Besaar

## THE GREAT DAY

LEOPOLD GODOWSKY

Allegro con spirito ♩ = 84-92

Piano

4 4  
3 3  
1 1

*pp* *p*

8 2 1 8 2 1 8 2 1 8 2 1 8 2 1

1 2 1 1 4

Red. Red. Red. Red. Red. Red.

5 4 4 5 4 4 5 4 4 5 4 4 5 4 4 5 4 4

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

8 2 1 2 5 2 8 2 1 2 5 2 8 2 1 2 5 2

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

Red. Red. Red. Red. Red. Red. Red. Red. Red.

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

1 1

*espr.* *piu p*

(Red.) Red. Red. Red. Red. Red. Red. Red. Red. Red.

1 2 3 5 8 2 4 2 8 1 9 2 2 4 5 8 2 4 8 2

*pp* *pp* *espr.*

Red. Red. Red. Red. Red. Red. Red.

First system of musical notation. The right hand (treble clef) starts with a piano (*p*) dynamic and features a series of sixteenth-note chords. The left hand (bass clef) starts with a pianissimo (*pp*) dynamic and plays a similar rhythmic pattern. The system concludes with a *rall.* marking. Below the staves, the word "Ped." is written multiple times, indicating pedal use.

Second system of musical notation. The right hand is marked *a tempo* and *non legato*. The left hand is marked *p dolce*. The music continues with sixteenth-note chords and includes a *rall.* marking. "Ped." markings are present below the staves.

Third system of musical notation. The right hand is marked *mf non legato*. The left hand is marked *tre corde*. The system includes a *rall.* marking. "Ped." markings are present below the staves.

Fourth system of musical notation. The right hand is marked *p dolce e legato*. The left hand is marked *rall. e dim.* and *espr.*. The system concludes with a *rall.* marking. "Ped." markings are present below the staves.



8.....

*pp poco a poco più mosso, ma non troppo*

*una corda*

*Red.*

8.....

*sempre pp*

*tema marcato*

*Red.*

*Red.*

*dim. e rit.*

*a tempo*

*pp tranquillo*

*Red.*

*più cresc. ed animato*

*tre corde*

*molto cresc.*

*con brio*

*ff martellato ed accel.*

*Red.*

*quasi staccato*

*poco a poco rall.*

*molto dim.*

*espr. e gransioso*

$\text{♩} = 100$

(\*)

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

*f subito*

First system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a slur and a fermata. Performance markings include *dim.* (diminuendo) and *espr.* (espressivo). Fingerings are indicated by numbers 1-5. A *p* (piano) dynamic marking is present. Below the staves are several *ped.* (pedal) markings.

Second system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a slur and a fermata. Performance markings include *dim.* (diminuendo) and *espr.* (espressivo). Fingerings are indicated by numbers 1-5. A *p* (piano) dynamic marking is present. Below the staves are several *ped.* (pedal) markings.

Third system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a slur and a fermata. Performance markings include *poco rall.* (poco rallentando) and *a tempo* (return to tempo). A tempo marking of  $\text{♩} = 100$  is provided. Fingerings are indicated by numbers 1-5. Below the staves are several *ped.* (pedal) markings.

Fourth system of musical notation. The upper staff contains a melodic line with a slur and a fermata. The lower staff contains a bass line with a slur and a fermata. Performance markings include *poco rall.* (poco rallentando) and *a tempo* (return to tempo). A tempo marking of  $\text{♩} = 100$  is provided. Fingerings are indicated by numbers 1-5. Below the staves are several *ped.* (pedal) markings.

*P subito e dolce (placido)*

*una corda*

*espr.*

*espr.*

*espr.*

*non legato*

The musical score consists of four systems of two staves each (treble and bass clef). The first system includes the instruction *P subito e dolce (placido)* and *una corda*. The second system is marked *espr.*. The third system is also marked *espr.*. The fourth system is marked *espr.* and *non legato*. The score contains various musical notations including notes, rests, slurs, and fingerings. Performance markings include *ped.* (pedal) and asterisks (\*) indicating specific effects or techniques.

First system of musical notation. Treble clef staff contains a melodic line with fingerings such as 5 1, 4 2, 5 1, 4 2, and a triplet of eighth notes. Bass clef staff contains a bass line with fingerings 1 3 5, 2 4 6, 1 3 5, 2 4 6 and dynamics *pp*. The system concludes with four *Red.* markings.

Second system of musical notation. Treble clef staff contains a melodic line with fingerings 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2 and dynamics *espr.*. Bass clef staff contains a bass line with fingerings 1 3 5, 2 4 6, 1 3 5, 2 4 6 and dynamics *Red.*. The system concludes with four *Red.* markings.

Third system of musical notation. Treble clef staff contains a melodic line with fingerings 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2 and dynamics *espr.*. Bass clef staff contains a bass line with fingerings 1 3 5, 2 4 6, 1 3 5, 2 4 6, 1 3 2 1, 4 5, 3 2 1, 3 2 1 and dynamics *Red.*. The system concludes with six *Red.* markings.

Fourth system of musical notation. Treble clef staff contains a melodic line with fingerings 6 1, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3 and dynamics *non legato*. Bass clef staff contains a bass line with fingerings 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6 and dynamics *Red.*. The system concludes with eight *Red.* markings.

*a tempo, ma sempre piu animato*

First system of musical notation for the right and left hands. The right hand features a melodic line with various ornaments and slurs. The left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. A *rall.* marking is present in the left hand. Below the staves, there are several *ped.* (pedal) markings, some with asterisks.

*poco piu mosso*

Second system of musical notation. The right hand continues with a more active melodic line. The left hand has a steady accompaniment. A *cresc.* marking is in the left hand. A *f* (forte) dynamic marking is in the right hand. Below the staves, there are *ped.* markings, with the last one enclosed in parentheses.

*con fuoco*

Third system of musical notation. The right hand has a more complex melodic line with triplets and slurs. The left hand continues with a steady accompaniment. A *cresc.* marking is in the left hand. A *ff* (fortissimo) dynamic marking is in the left hand. Below the staves, there are *ped.* markings, with the last two enclosed in parentheses.

Fourth system of musical notation. The right hand features a highly technical melodic line with many ornaments and slurs. The left hand provides a rhythmic accompaniment. Below the staves, there are *ped.* markings, with the last one enclosed in parentheses.

*molto più mosso (stretto)*

*accelerando*

*ff strepitoso*

Red. Red. Red. Red. Red.

*fff*

Red. Red. Red. Red. Red. Red.

*senza rall.*

*affrettando*

Red. Red. Red. Red. Red. (Red.)

*fff*

(Red.)

\*) This chord an octave lower, if desired.  
23427-10

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# IV. Chattering Monkeys

LEOPOLD GODOWSKY

Allegro scherzando ♩ = 182 - 144

Piano

*p leggiero e vivace*

*sensu pedale*

*espr.*

GO  
23424-7

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First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff features a melodic line with various fingerings (e.g., 5, 2, 1, 4, 2, 1, 5, 4, 2, 1, 5, 2) and dynamic markings such as *mf* and *Red*. The lower staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff features a melodic line with various fingerings (e.g., 4, 2, 5, 2, 4, 1, 2, 5, 4, 2, 1, 5, 4, 2, 1) and dynamic markings such as *molto cresc.*, *f*, *molto dim.*, and *p*. The lower staff provides harmonic accompaniment with chords and single notes.



Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff features a melodic line with various fingerings (e.g., 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1) and dynamic markings such as *mf* and *Red*. The lower staff provides harmonic accompaniment with chords and single notes.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff features a melodic line with various fingerings (e.g., 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1) and dynamic markings such as *mf* and *espr.*. The lower staff provides harmonic accompaniment with chords and single notes.

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The musical score consists of five systems of staves. Each system contains a grand staff (treble and bass clefs) and a single bass clef staff below it. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score includes the following markings:

- molto cresc.* (third system, right side)
- molto dim.* (fifth system, right side)
- sempre* (fifth system, left side)

Handwritten-style annotations include "Red" and "Red" written vertically in the right margin of the third and fourth systems, and "Red" and "Red" written vertically in the left margin of the fourth system.

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First system of a piano piece. The right hand features a melodic line with slurs and fingerings (e.g., 2, 5, 8, 5, 4, 5, 2, 8, 5, 2, 5, 2). The left hand plays a steady eighth-note accompaniment. Dynamics include *p dolce* and *grazioso più p*. The key signature has three sharps (F#, C#, G#).

Second system of the piano piece. The right hand continues with slurred passages and fingerings (e.g., 5, 8, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1). The left hand accompaniment is consistent. Dynamics include *piano* and *grazioso più p*. The key signature has three sharps.

Third system of the piano piece. The right hand has slurred passages with fingerings (e.g., 2, 1, 4, 2, 1, 8, 1, 2, 1, 2, 1, 2, 1, 2, 1). The left hand accompaniment continues. Dynamics include *p* and *grazioso più p*. The key signature has three sharps.

Fourth system of the piano piece. The right hand features slurred passages with fingerings (e.g., 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1). The left hand accompaniment continues. Dynamics include *piano* and *grazioso più p*. The key signature has three sharps.

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The image displays a musical score for piano, organized into four systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first system begins with the instruction *p e dolce espr.* and includes a circled melodic phrase in the treble staff with fingering numbers 8, 5, 3, 5, 4 and 2, 5, 2, 3, 6, 2, 5, 2. The second system continues with similar melodic lines and fingering. The third system features a circled melodic phrase with fingering 5, 4, 2, 1 and 1, 3, 1, 2. The fourth system concludes with a circled melodic phrase and the instruction *f subito*. The bass staff throughout the piece contains a steady accompaniment of eighth notes with various fingering numbers (1, 2, 3, 4, 5, 6, 8) and slurs. The word *Tea* is written below the bass staff in each system, likely indicating a vocal accompaniment or a specific performance context.

23424-7

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System 1: Treble and bass staves. Treble clef, bass clef. Dynamics: *più f*. Fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5. Pedal markings: *Ped.* under measures 1, 2, 3, 4, 5. A star symbol is at the end of the system.

System 2: Treble and bass staves. Treble clef, bass clef. Dynamics: *p subito*. Fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5. Pedal markings: *Ped.* under measures 1, 2, 3, 4, 5.

System 3: Treble and bass staves. Treble clef, bass clef. Dynamics: *espr.* and *mp*. Fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5. Pedal markings: *Ped.* under measures 1, 2, 3, 4, 5, 6, 7, 8.

System 4: Treble and bass staves. Treble clef, bass clef. Dynamics: *dim.* and *mp*. Fingerings: 5, 4, 3, 2, 1, 2, 3, 4, 5. Pedal markings: *Ped.* under measures 1, 2, 3, 4, 5, 6, 7, 8. A star symbol is under measure 6. The word *sempre* is written below the final measure.

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*p* *dolcissimo e più tranquillo, ma poco*  
*una corda*  
*legato*

(*See*)

*dim.* *più dim.*  
*See See See See*

*sempre pp ed accelerando*

(*ossia senza pedale*)

*See See See See See See See See \* See See \**