

G A L A T E A

Op. 44, No. 3

By

ADOLF JENSEN



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REVISED EDITION WITH BIOGRAPHICAL SKETCH
AND INSTRUCTIVE ANNOTATIONS ON POETIC IDEA,
FORM AND STRUCTURE, AND
METHOD OF STUDY

FINGERING, PHRASING, AND PEDALING
By LEOPOLD GODOWSKY

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GALATEA, Op. 44, No. 3,

(Erotikon)

BIOGRAPHICAL SKETCH—ADOLF JENSEN.

*Born at Koenigsberg, Prussia, January 12, 1837.
Died at Baden-Baden, January 23, 1879.*



DOLF JENSEN was essentially a song-writer; his musical expression seldom reached great emotional heights, and yet there was so much charm and delicacy, such freshness and spontaneity in his conceptions that his name has taken a definite place in the romantic period of music.

His was not the white-burning flame of genius, but rather the soft glow cast by slow-burning embers. In the forty-two years of his life he was greatly hampered by ill health, and perhaps this may explain somewhat the fact that he attempted few works of great magnitude. His last opus is numbered sixty-five, thirty of these being devoted to compositions in which the voice is predominant.

Ehlert and Marpurg were his early and only masters, but when quite young he came under the influence of Schumann and Gade. Two years were spent in Copenhagen (1858-1860) with Gade, who was then capellmeister in that city; six years later he accepted a position as teacher of piano in Tausig's school of higher pianoforte playing in Berlin. Between these two periods Jensen achieved his best work, for his failing health precluded to any great extent the nerve-straining effort of composition after 1868.

The correspondence between Jensen and Schumann just before the latter's death is proof of the ardent admiration which Schumann's great genius inspired in Jensen.

POETIC IDEA—"Galatea" is the third of a series of seven piano pieces, all of which are founded on excerpts from the Greek literature. As the opus title, "Erotikon," indicates, the selection has been confined to erotic quotations. "Galatea" was inspired by the following text from Theocritus: "and since I have seen you, even until this day love has not forsaken me."

METHOD OF STUDY—As the metronome mark indicates, this piece should be taken in a rather slow *tempo*. Great attention must be given to the melody in the left hand; it must stand out, be plastically moulded, and yet never become crude in its dynamic predominance.

The passages for the right hand should rise like spirals of smoke above the warm glow of the left-hand melody. The entrance of the repeated chords (m. 23) alternating between the two hands requires careful treatment; there must be a clear rhythmic pulse which in no way disturbs the melody above. Care must be taken to keep these chords subdued; a good one-measure exercise could be advantageously made with this point in view. At measure 30 the small notes preceding the melody note in the right hand serve the subtle purpose of suggesting the harmony without overshadowing the theme, and the student must not consider them as an integral part of the scheme. The expression and pedal marks have been so carefully and clearly indicated by the editor that they require no discussion here.

Special emphasis is laid upon the value of a thorough comprehension of the form and harmony of the compositions under consideration. This not only widens the intellectual horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it enables him to interpret the thought of the composer with a fidelity otherwise beyond his grasp. Finally, it gives him a logical method of memorizing and reading at sight.

FORM AND HARMONIC ANALYSIS—This piece affords an excellent illustration of what may be done within the confines of the simple three part song form when its various members are highly elaborated.

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Part I (key of F sharp major) consists of a period with extended after-phrase. Observe how gracefully the half cadence in m. 4 is concealed by means of the dominant 11th chord. Note also how the 7th measure, including the up-beat of m. 6, is repeated exactly in the 8th, and partially in the 9th, leading to the true half cadence of the third beat of the 10th measure. With the up-beat of this measure, part II is introduced with a chord of the dominant 11th of G minor, and in measure 11 resolves into the tonic of that key. This key (2nd degree of the key of F) is rather unusual for the second part of a song form. The structure of this portion is also very free, and although it lacks somewhat the thematic development one is accustomed to find in kindred passages by Beethoven or Chopin, much skill is shown in evading a definite cadence until one reaches the coda. This procedure, combined with the sonorous harmonies, produces an effect suggestive of hesitancy and melancholy longing. The structure of this middle portion is more like a free fantasia than a definite song form section. A two-measure phrase in G minor (m. 11—12) is followed by another (m. 13—14) modulating to E, but instead of employing an imperfect cadence in this key, at the beginning of m. 15, the diminished seventh chord of F sharp minor (the tonic minor) is substituted. The influence of this diminished seventh chord is felt throughout measures 15 and 16, in spite of the suspended C sharp in the soprano on the first beat, and the passing F sharp in the bass on the fourth beat of m. 15, resolving into F sharp minor on the fourth beat of m. 16. Now follows a series of one-measure members until measure 23, when two sections, m. 23-24 and m. 25-26, each beginning with a tonic triad (6/4), lead back to the repetition of the first part, m. 27. Observe that the melody is now in the soprano, and in spite of the undulating bass, the tonic 6/4 element is felt until measure 31, when the coda begins with the first measure of the theme. This is repeated an octave higher (m. 32), then follows a series of figured cadences. Those in m. 33—34 are with tonic organpoint, those in 35—36 are embellished authentic cadences, the last of the group dissolving into a cadenza.

A characteristic feature of Jensen's style was the free employment of changing notes, occasionally of remarkable length. Observe the G double-sharp in the last eighth-note in the tenor of m. 1 and 5, again the analogous passages in m. 27, 31 and 32, in the latter instances accompanied by another changing note, B sharp. In m. 12 (the last eighth) there are three such notes, of which two (C double-sharp and E sharp) ascend, and one (G natural) descends, producing the effect of a chord of the augmented sixth and fifth. Double changing notes may be found in the final eighths of m. 12, 19, 20 and 21.

Another device of which this composer was fond was the throwing of a veil of indefiniteness about cadences and key relationships by means of interpolated harmonies. In the extension of part I above referred to, it is obvious on hearing the chord on the 4th beat of the 6th measure (D sharp, F sharp, B sharp), that a modulation into the dominant is probable. Indeed, this key might be entered in m. 7, but the composer wishes to keep us in suspense for a while, so he introduces the harmonic formula (C sharp major) $7 (\frac{4}{2})$, VII (6), IV ($\frac{4}{2}$), VII 7, (close of m. 6 and beginning of m. 7), and repeats it twice, and adds other indefinite chords in m. 9. Observe the changing notes E sharp and G double-sharp on the third beat, also the anticipation in the bass on second beat of 10th measure, the full chord of D sharp major not appearing until the third beat.

Galatea.

Edited by Leopold Godowsky.

Ad. Jensen, Op. 44, No. 3.

Molto espressivo e dolce.*Mit zartestem Ausdruck.*

♩. = 54

1 *p* *die Melodie stets hervorgehoben. cantabile*

cresc. *mf*

p

- a) The melody extremely expressive and legato, the arabesques in the right hand very soft, quiet and even.
- b) The pedal must be used with the fundamental notes of the left hand chords, the first note of the right hand must be played together with the top note of the left hand chord. Whenever b¹) is marked the melody notes of the right hand are to be played simultaneously with the lowest notes of the bass.

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Musical score system 1, measures 9 and 10. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. Measure 9 is marked *mf* and measure 10 is marked *p*. The music features complex chordal textures and melodic lines with various ornaments and slurs.

Musical score system 2, measures 11 and 12. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 11 is marked *mf* and measure 12 is marked *p*. The music includes intricate fingerings and dynamic markings.

Musical score system 3, measures 13 and 14. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 13 is marked *f* and measure 14 is marked *decresc.*. The music features rapid sixteenth-note passages and dynamic changes.

Musical score system 4, measures 15 and 16. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 15 is marked *p* and measure 16 is marked *mf*. The music includes complex rhythmic patterns and dynamic markings.

Musical score system 5, measures 17 and 18. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 17 is marked *p* and measure 18 is marked *p*. The music features intricate fingerings and dynamic markings.

3.

Musical score for measures 19 and 20. Measure 19 is marked *dolcissimo*. Measure 20 is marked *cresc.*. The score includes treble and bass staves with various musical notations such as slurs, ties, and fingerings (1, 2, 3, 5, 8).

Musical score for measures 21 and 22. Measure 21 includes fingerings (1, 2, 4, 1, 2, 4, 1, 8) and a slur. Measure 22 is marked *c) rall.* and *p subito*. The score includes treble and bass staves with various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4, 5).

Musical score for measures 23 and 24. Measure 23 is marked *a tempo* and *cresc.*. Measure 24 is marked *mf*. The score includes treble and bass staves with various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4, 5).

Musical score for measures 25 and 28. Measure 25 is marked *cresc.*. Measure 28 is marked *f* and *poco rall.*. The score includes treble and bass staves with various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4, 5).

c) The rest and the sudden piano must be observed.
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a tempo *rit.* *a tempo*
 27 *p* 28 *p*
 29 *cresc.* 30 *mf*
in tempo *rit.* *in tempo*
 31 *p* 32 *p*
in tempo *p tranquillo* *string.* *poco rit.* *string.*
 33 34
 35 *calmato e sempre p* 36 *molto* 37 *riten.* *pp*

1) The fundamental notes are to be played with the first note of the groups of small notes.