TWO CADENZAS

to W.A. MOZART'S CONCERTO IN E♭ FOR TWO PIANOS (KOECHEL NO. 365)

by

LEOPOLD GODOWSKY

PRICE $2.50

CARL FISCHER
COOPER SQUARE
NEW YORK

FOREWORD

In composing cadenzas for the first and third movement of the Mozart Concerto for two pianos, my principal aim has been to utilize the thematic material and passages of the concerto, at the same time allowing myself the liberty of a more modern application of harmony, counterpoint, sonority, and keyboard idioms.

Provision for the interpolation of a free cadenza in a concerto may be considered as a privilege granted the performer to supply a personal commentary on the thematic material of the original work. It is a fallacy to assume that the executant is obligated to imitate the style, construction or even the idiosyncrasies of the composer, for the cadenza allows the player an opportunity to reveal his musical, intellectual, emotional, and spiritual qualities - to reveal the scope of his knowledge, the calibre of his logic, and the range of his inspiration.

It is obvious that an extravagant and disproportionate display of any one of these attributes would be in bad form, jeopardizing the harmonious relation of the cadenzas to the concerto. But there exists as little aesthetic reason for a servile imitation of the composer's style as there can be an ethical objection to a free functioning of the performer's imaginative faculties.

Finally, in the cadenza, the player is expected to impart his subjective interpretation of the composer's work, in contrast to the more objective presentation required in the body of the composition.

Leopold Godowsky
New York, June, 1, 1921

Composed for and dedicated to Gertrude Huntley

Two Cadenzas

to

W. A. MOZART'S

Concerto in E♭ for Two Pianos

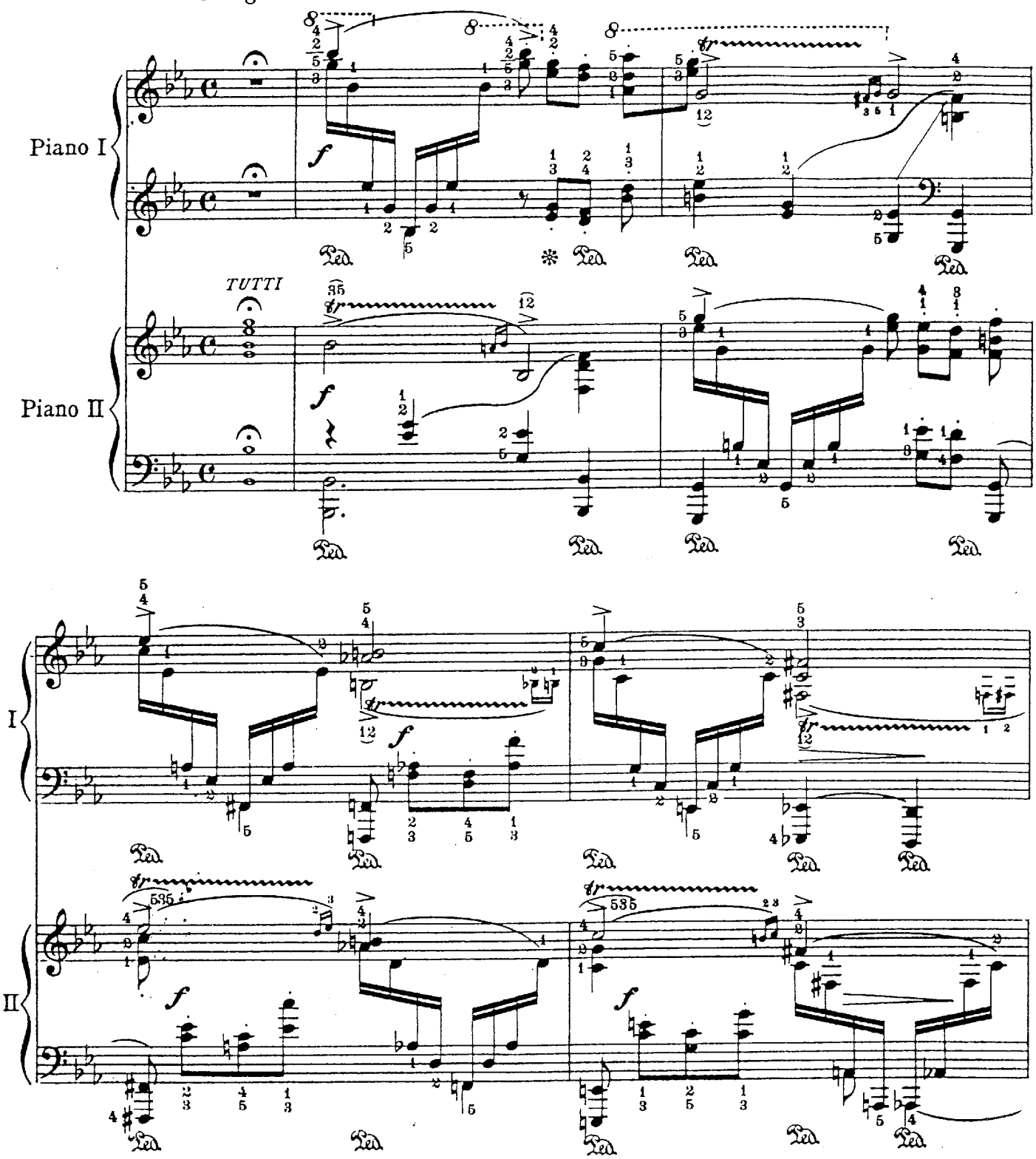
(Koechel No 365)

First Movement

I

LEOPOLD GODOWSKY

Allegro con brio



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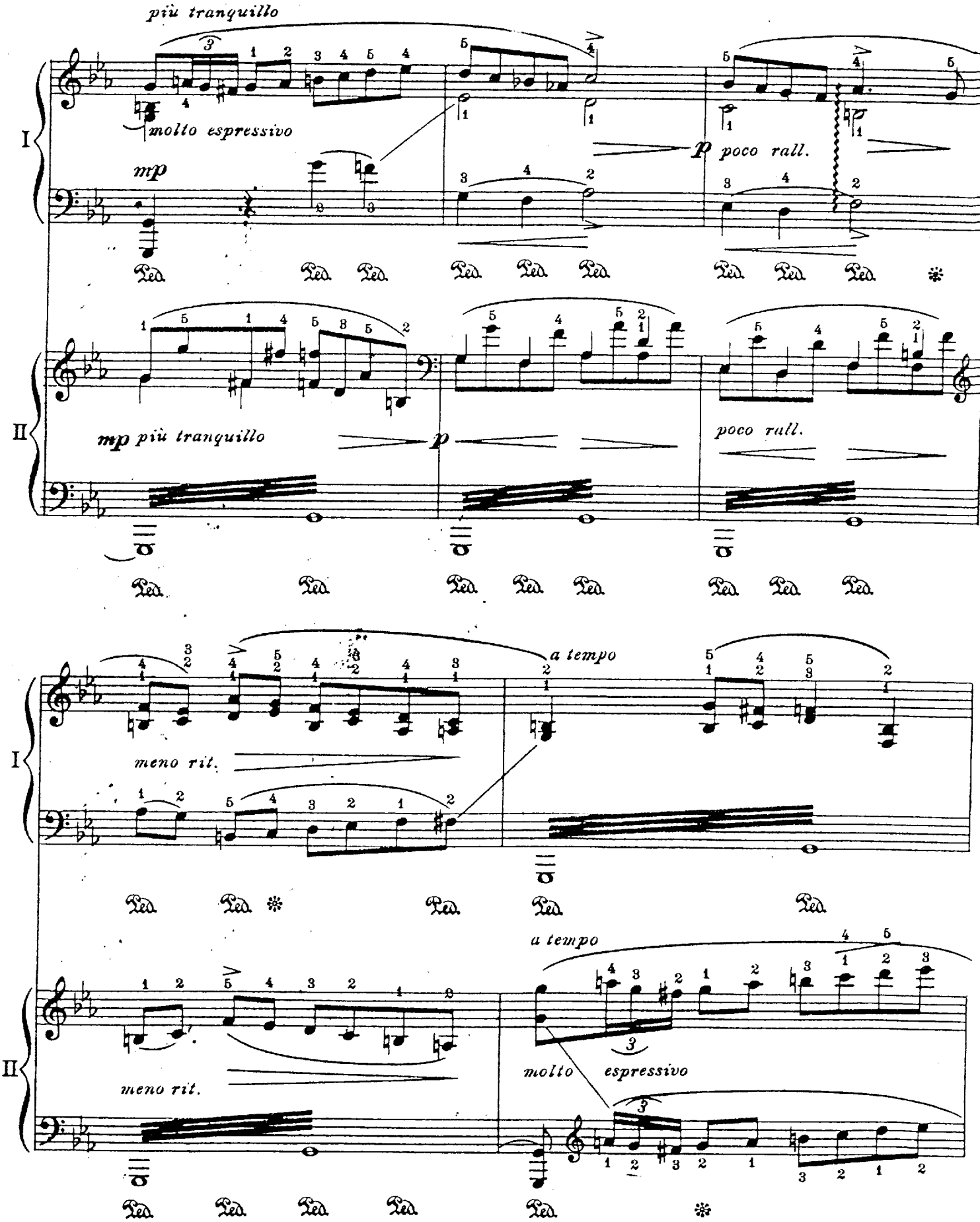
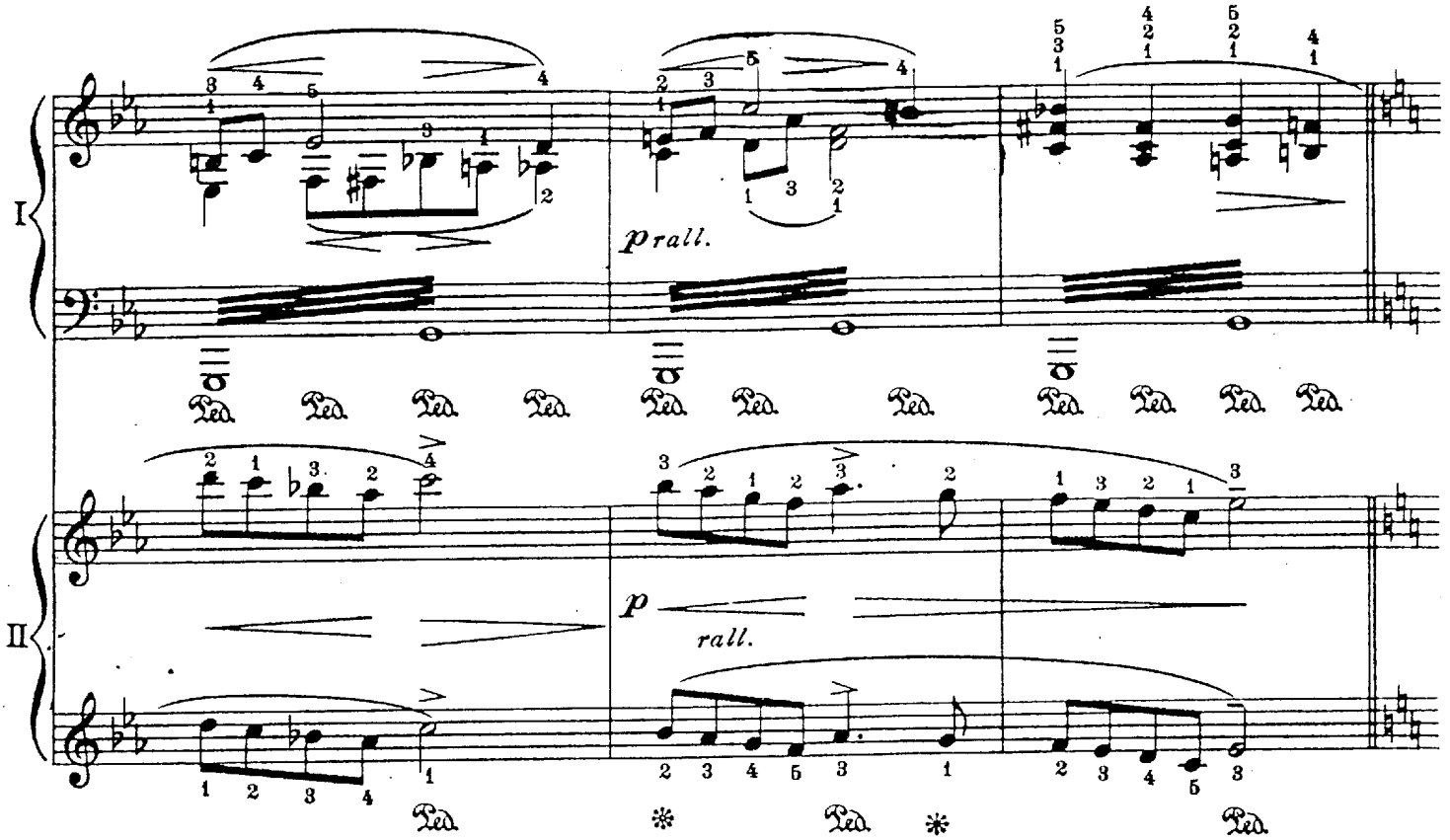
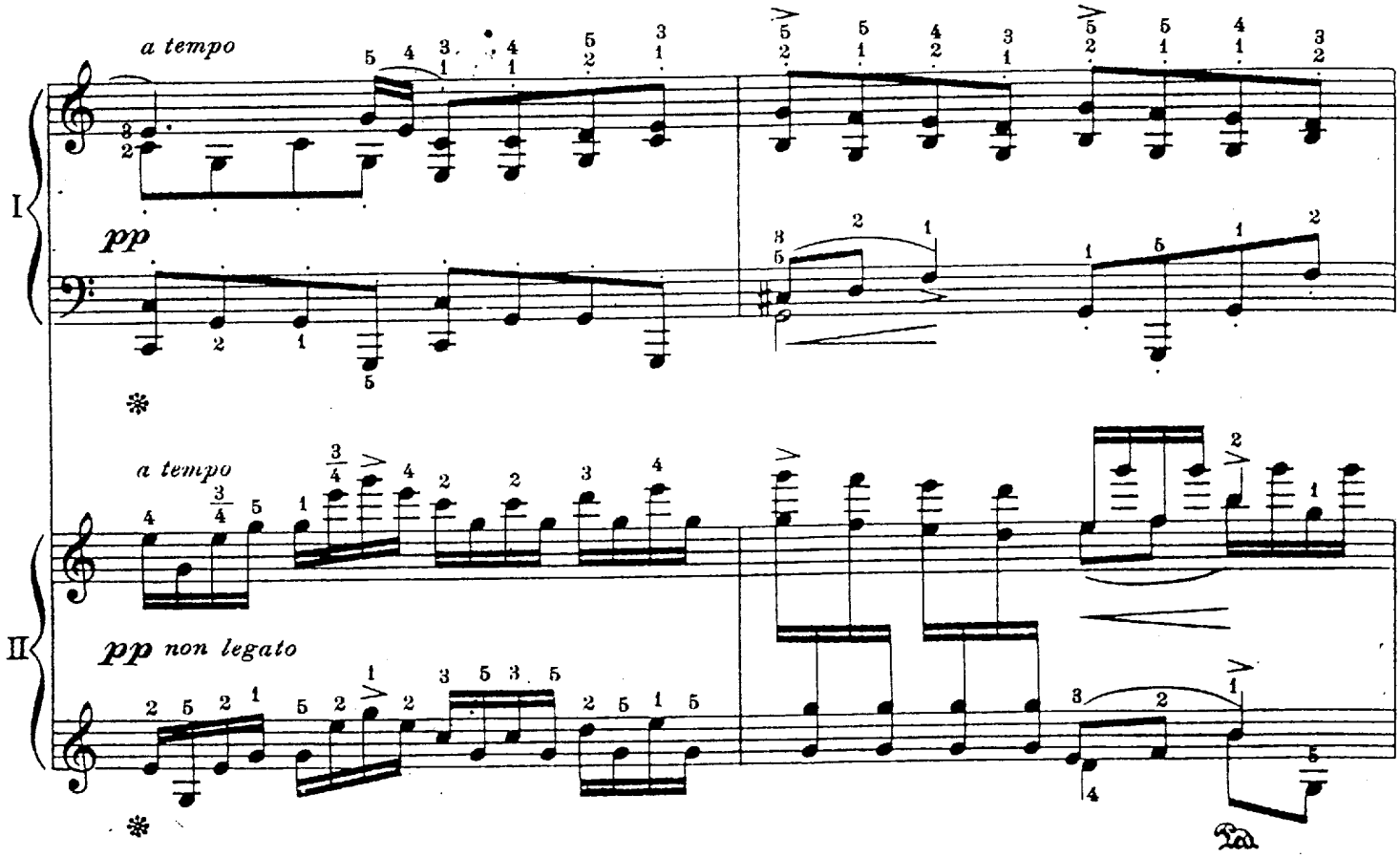
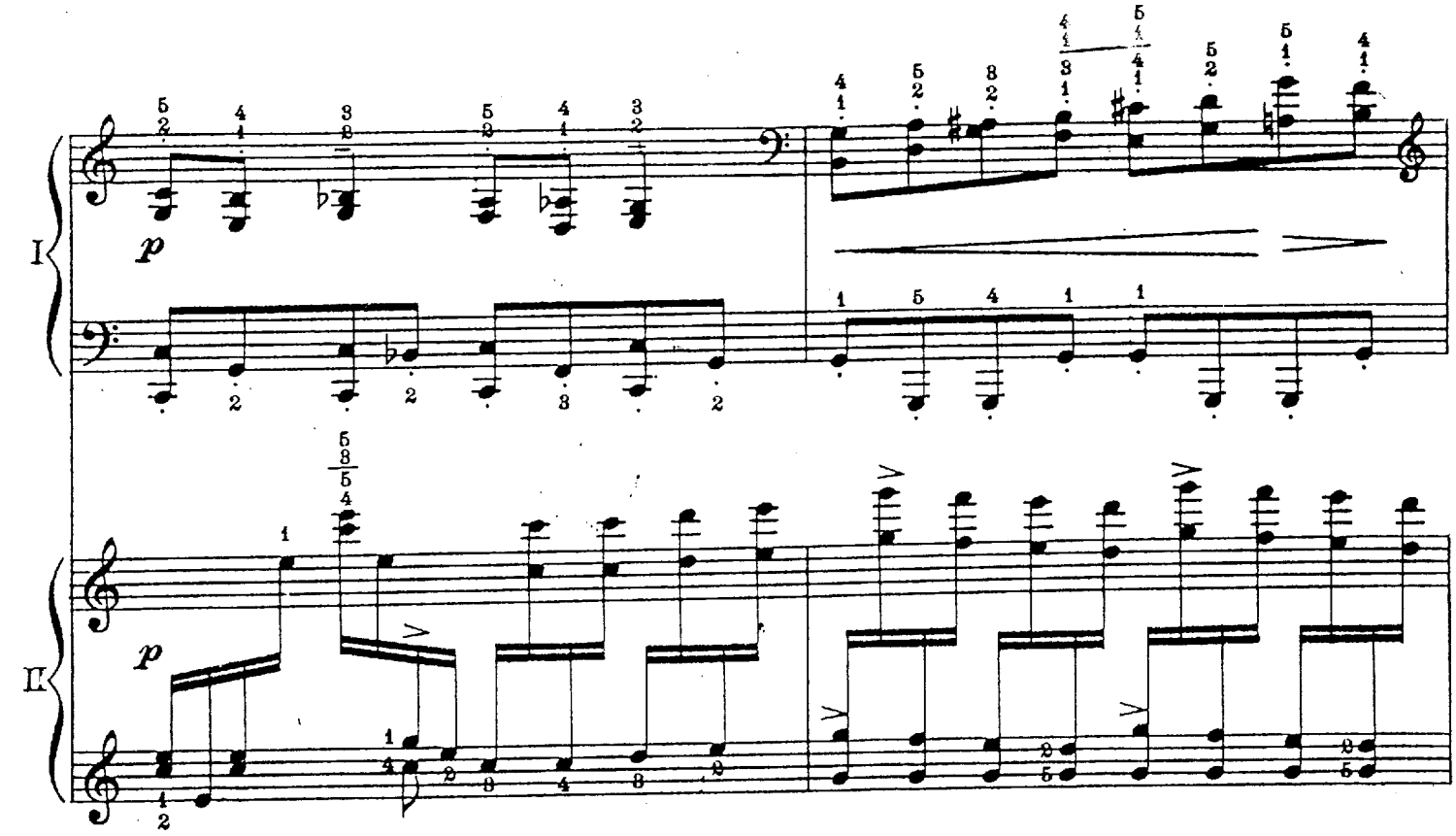
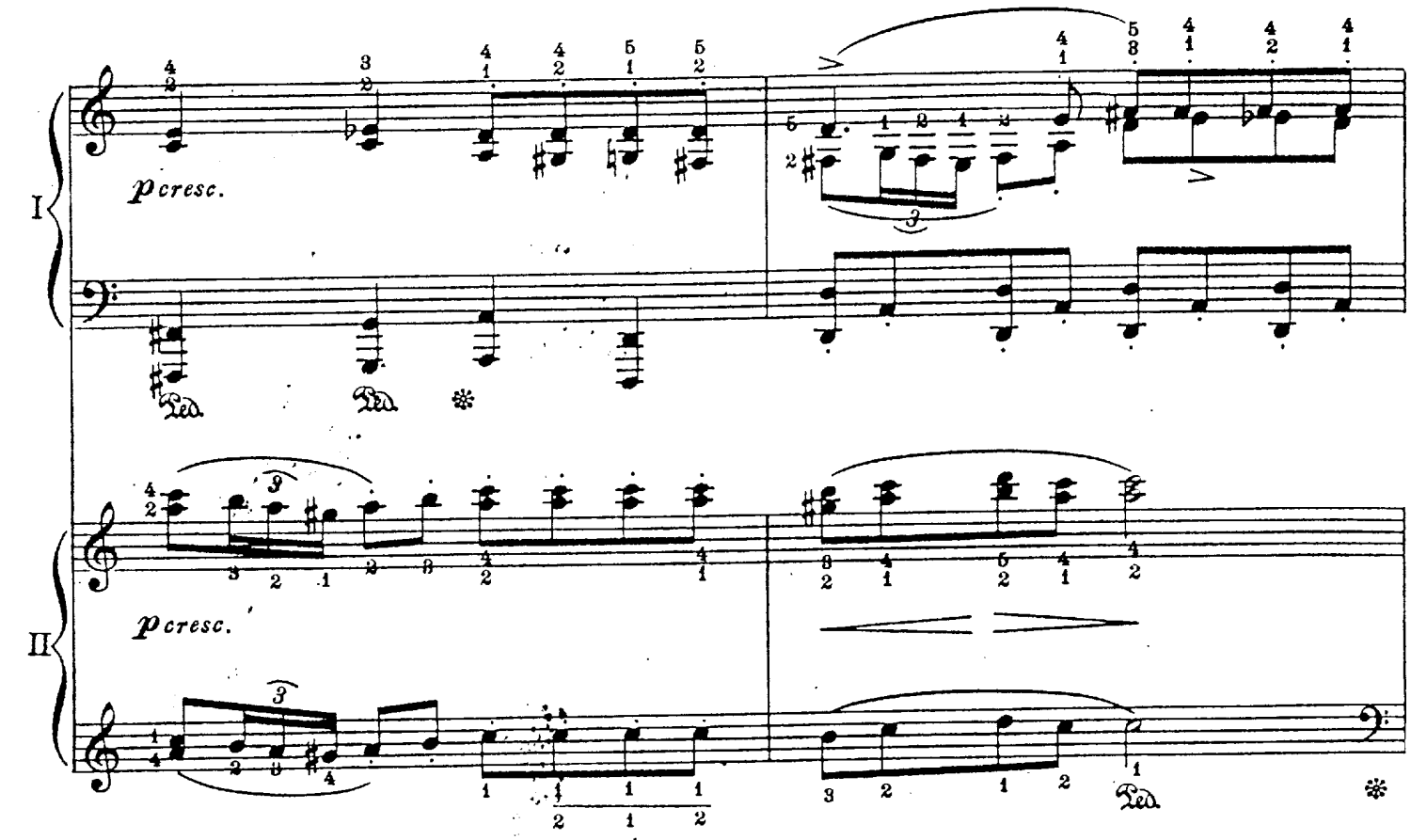
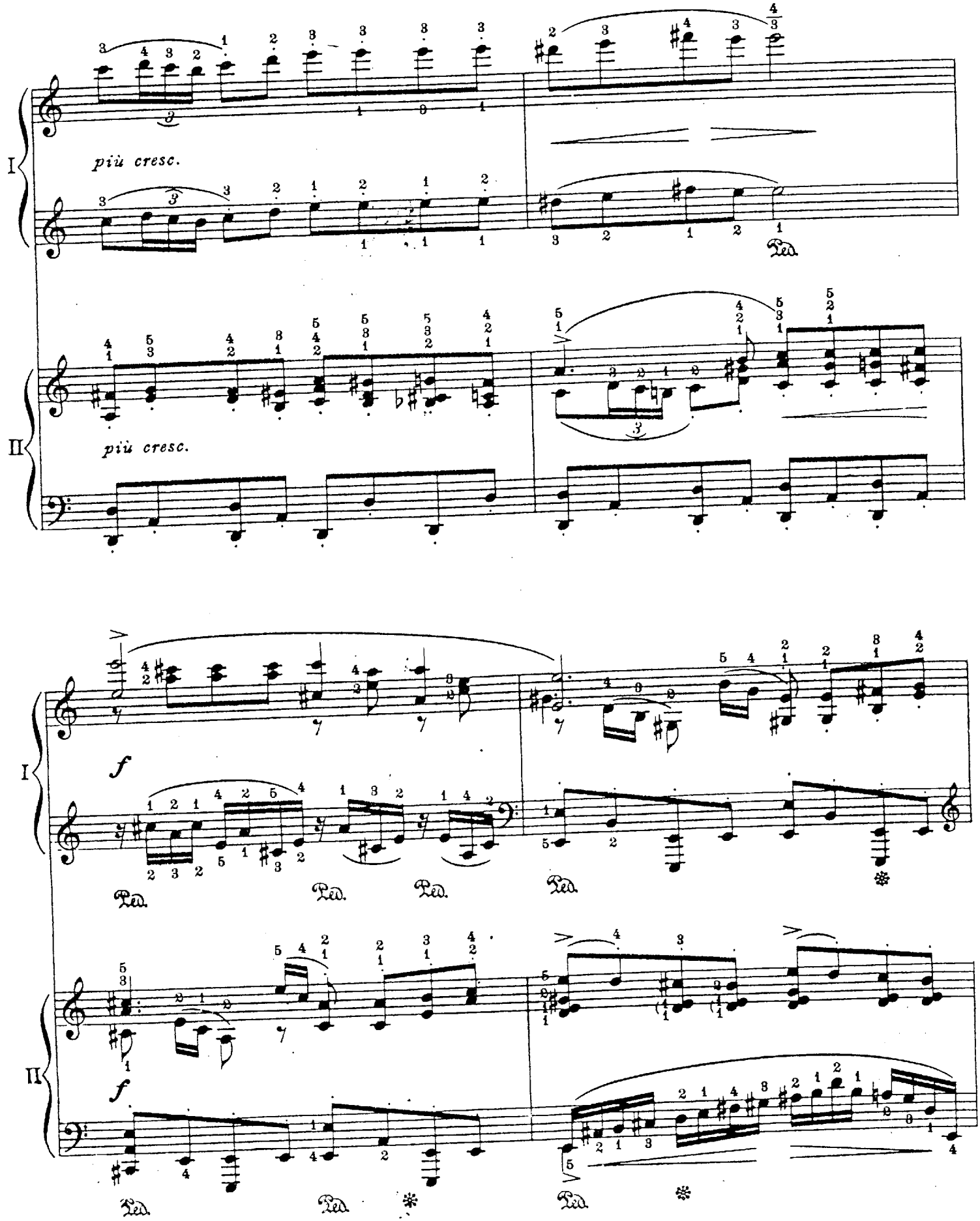

più tranquillo
molto espressivo
mp
p poco rall.
mp più tranquillo
p
poco rall.
a tempo
meno rit.
a tempo
molto espressivo
meno rit.


I
II
p rall.
p
rall.

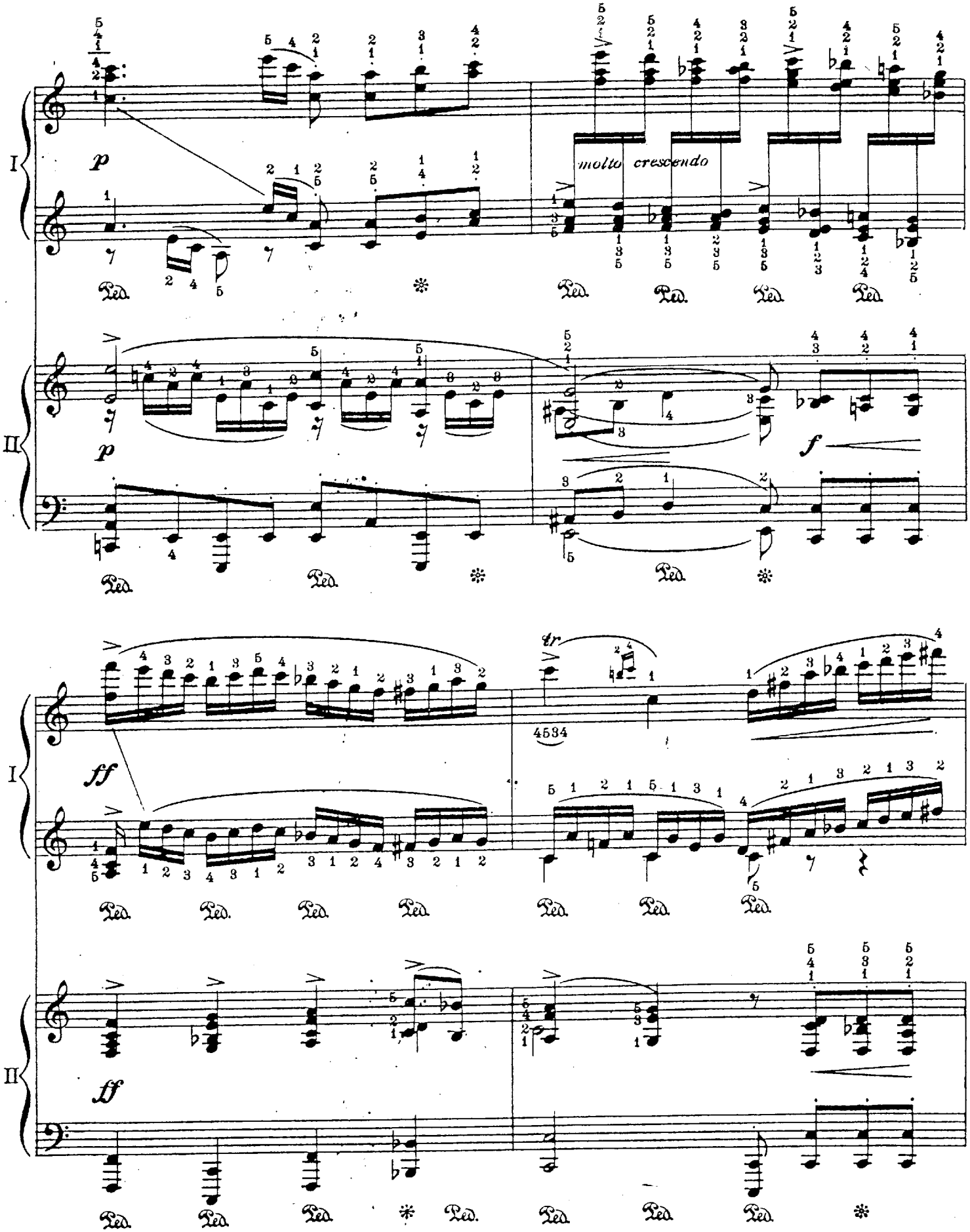

a tempo
pp
a tempo
pp non legato

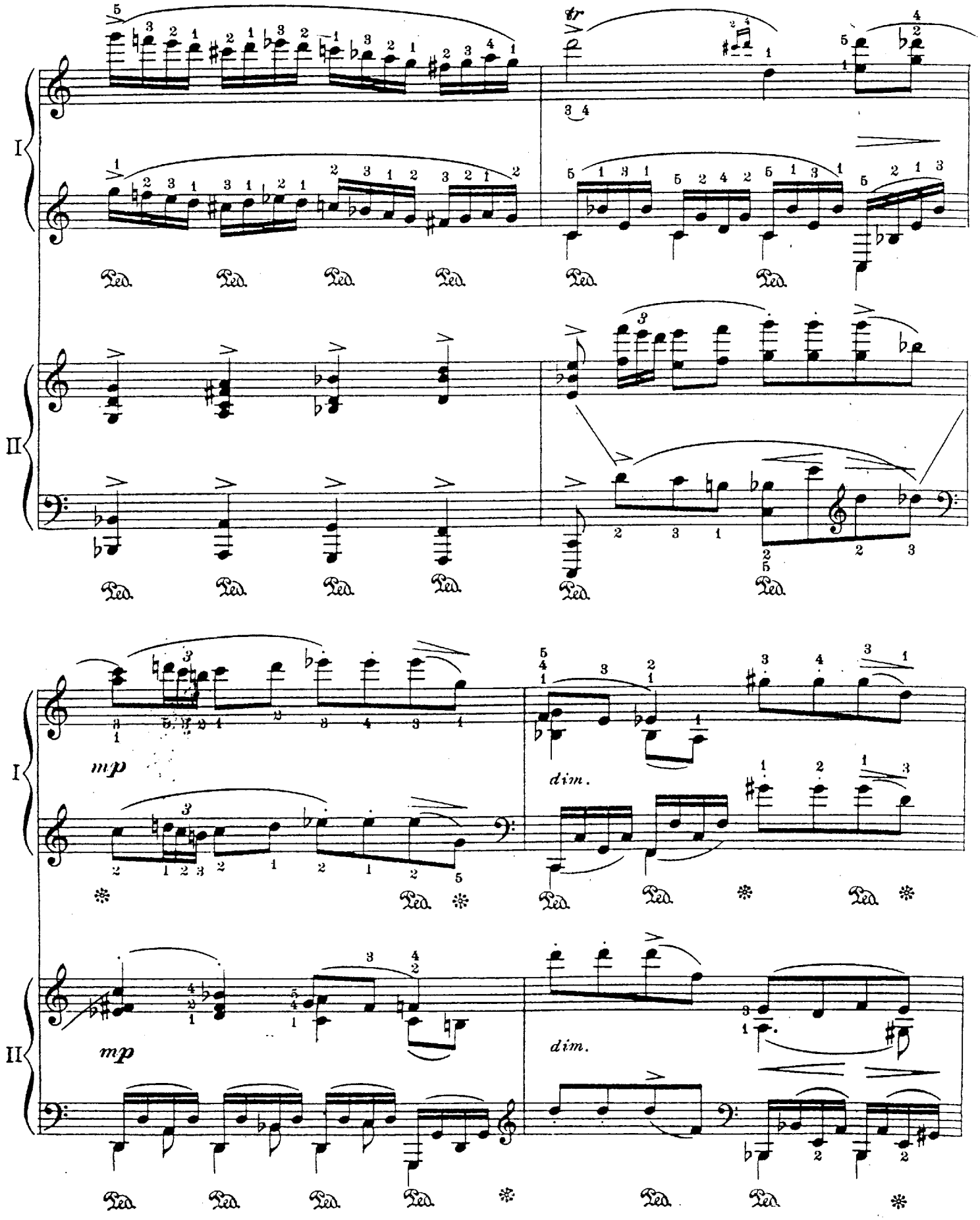

I
II
p
p

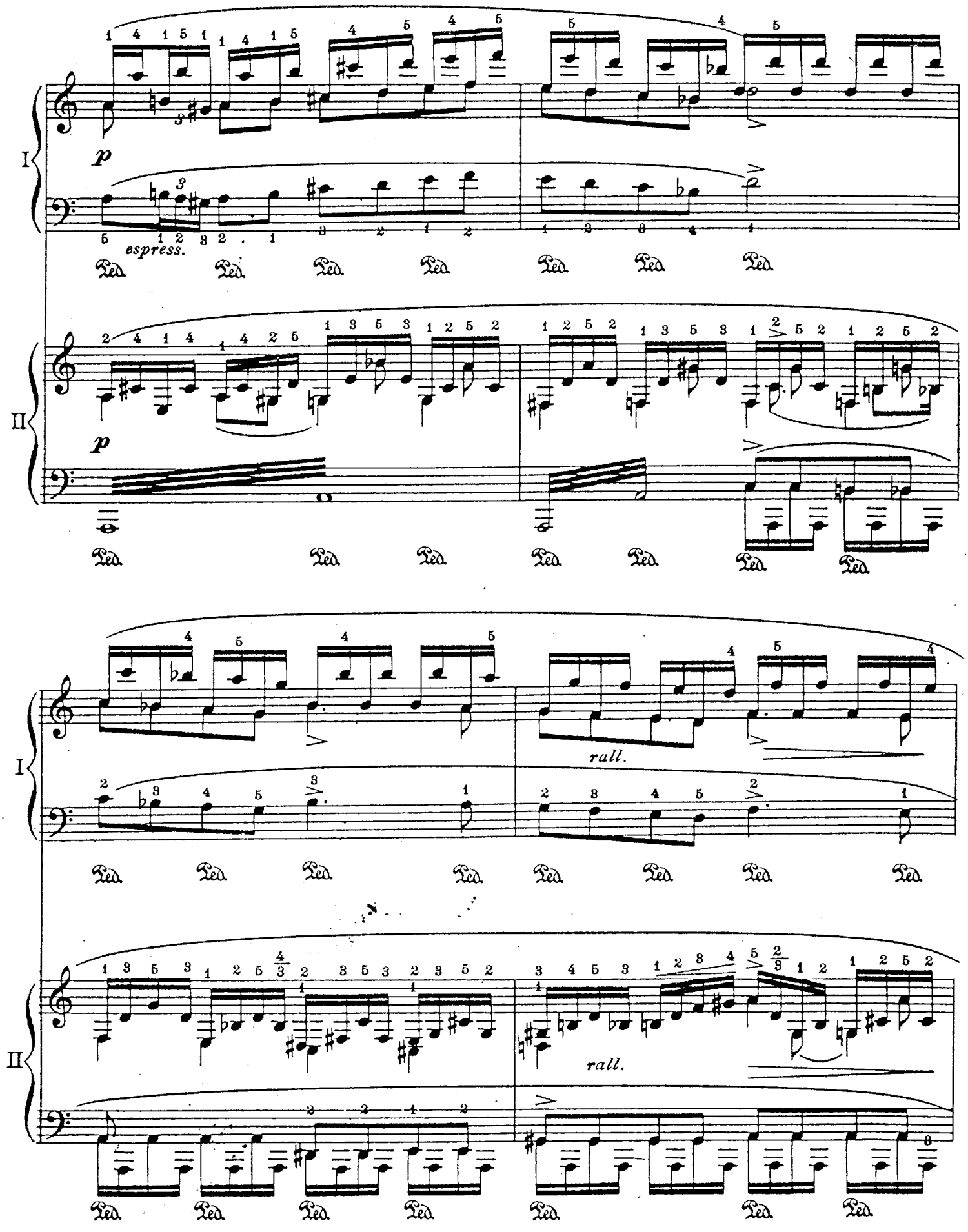

I
II
p cresc.
p cresc.
Ped.
Ped.
Ped.

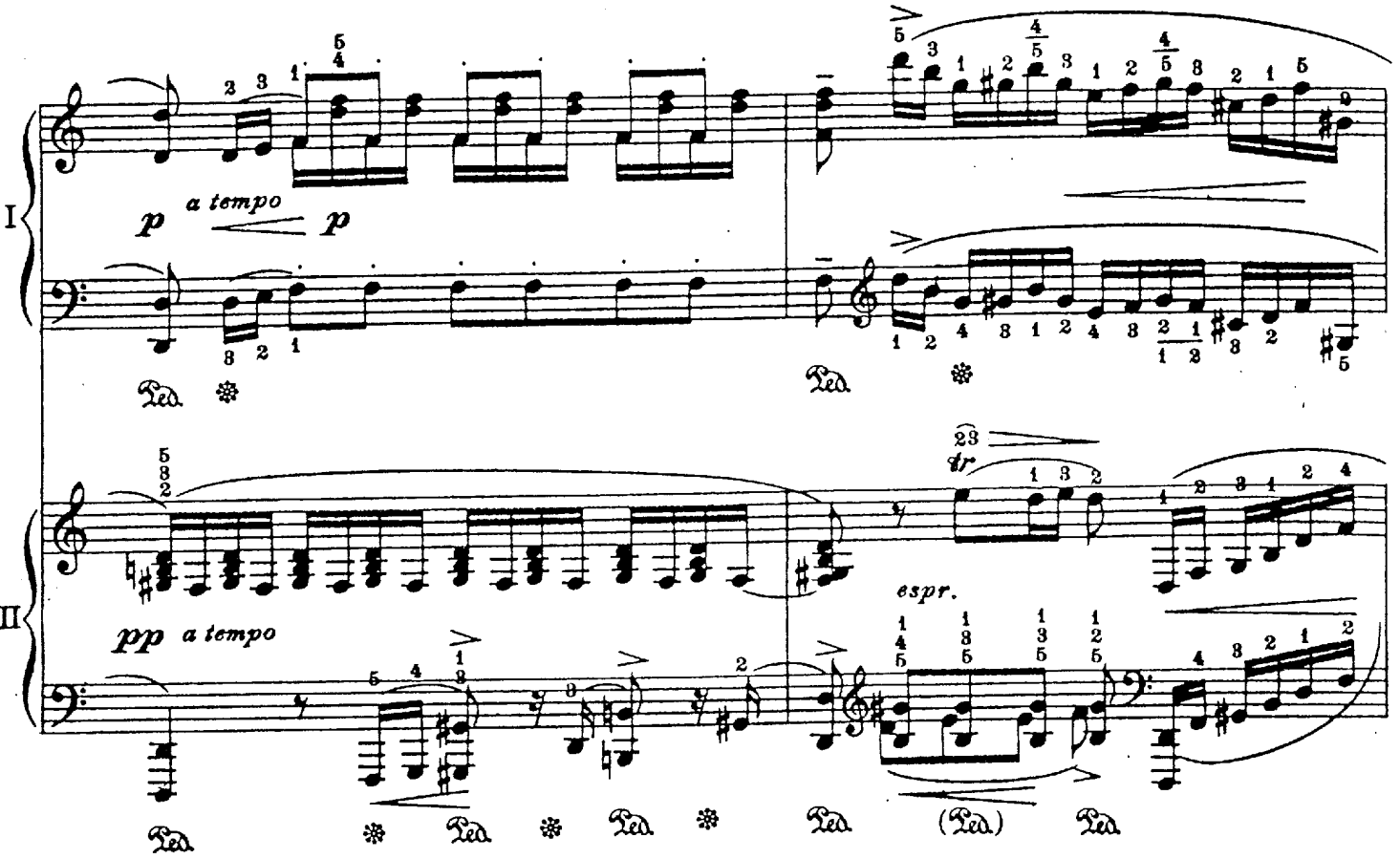

I
più cresc.
II
più cresc.
Ped.

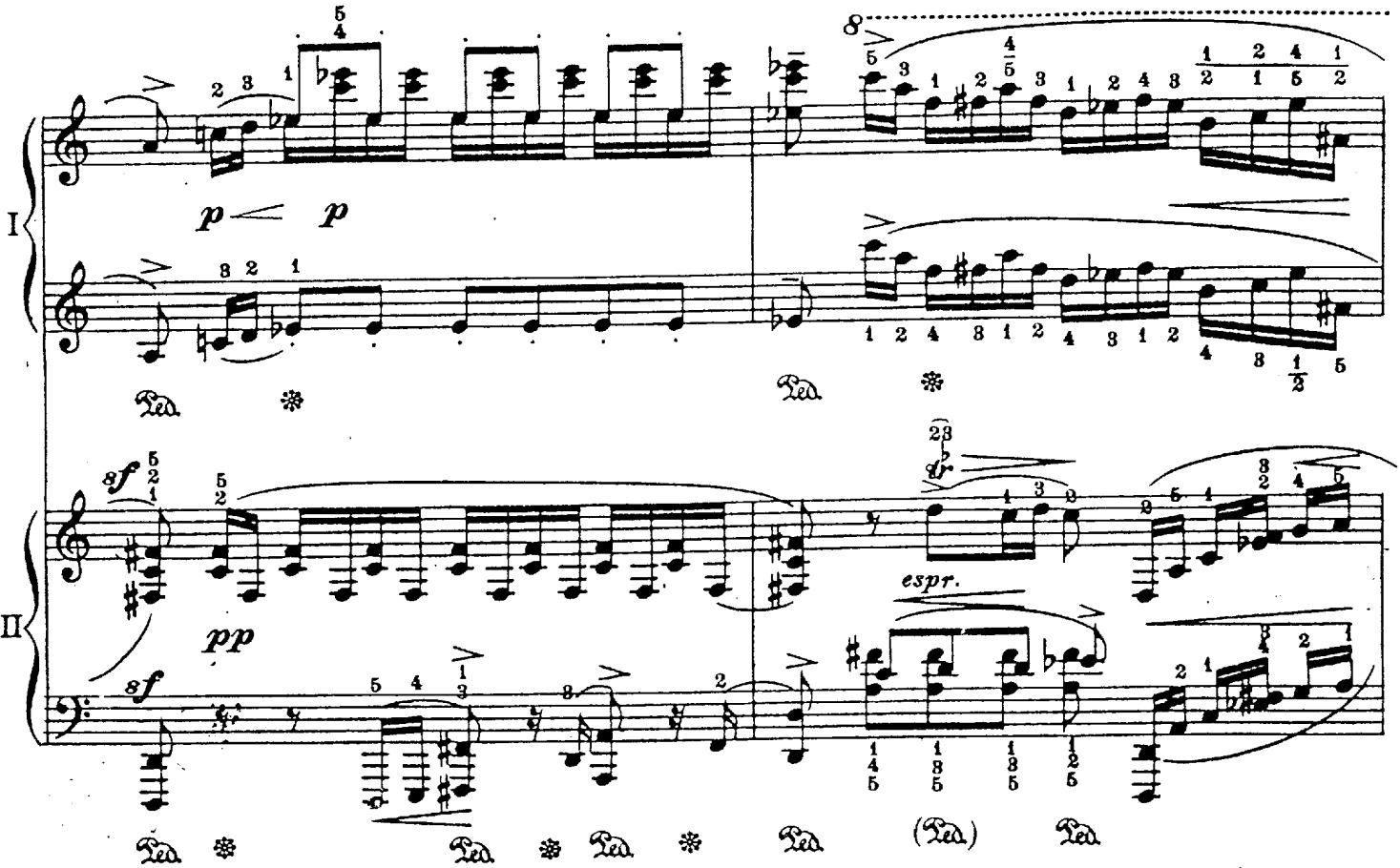
I
f
II
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

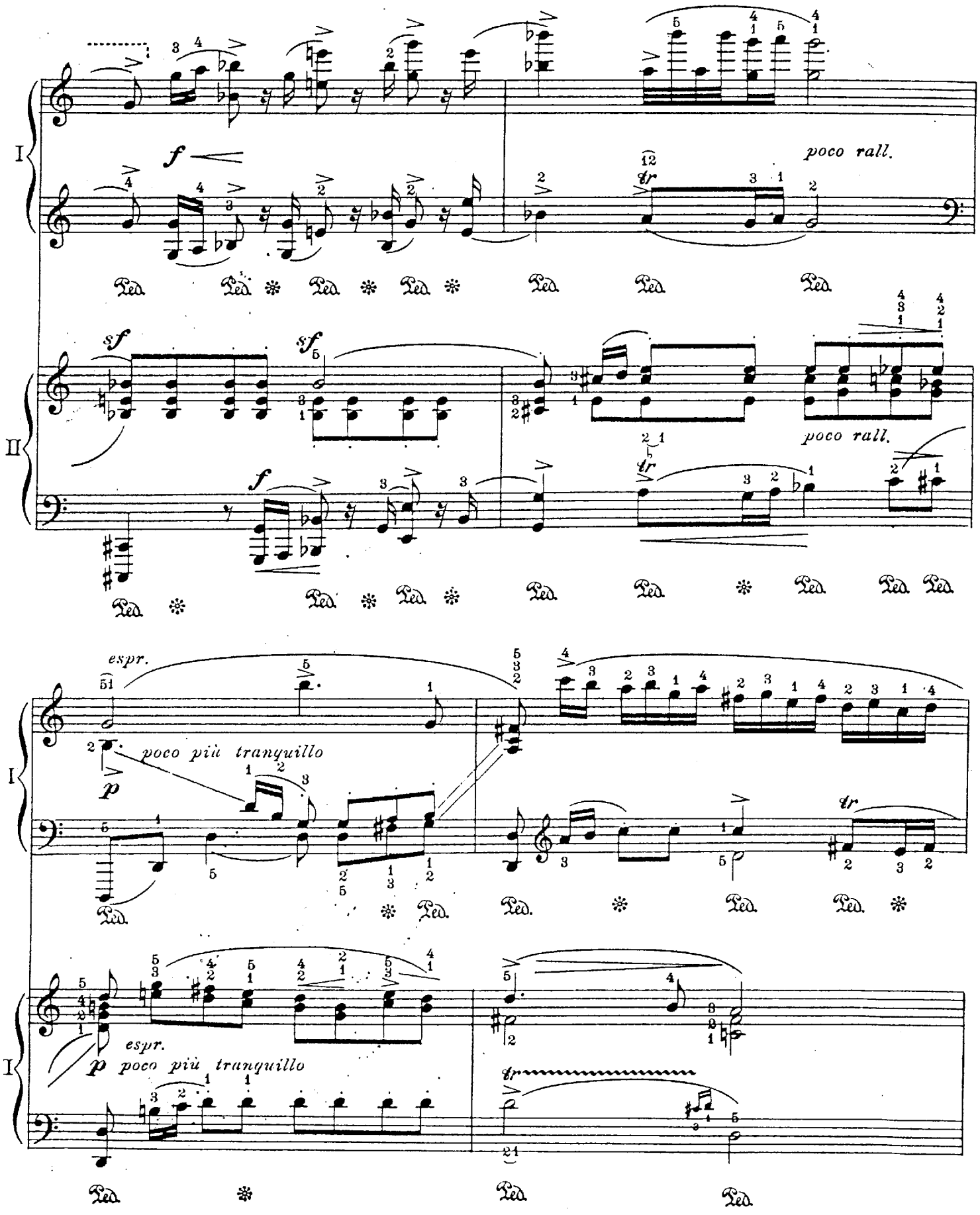

I
II
p
molto crescendo
f
ff
tr
4534
Ped.

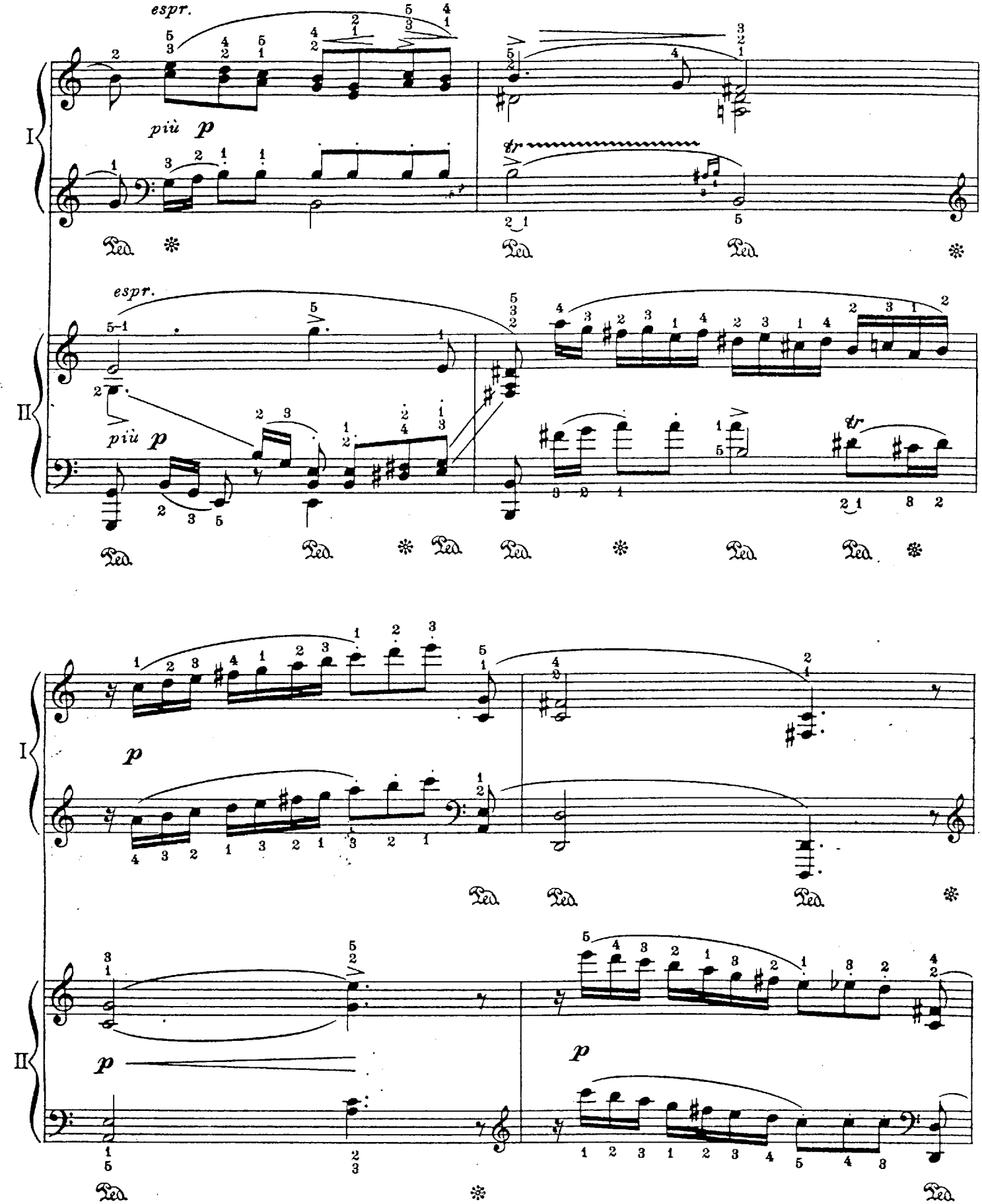

I
II
tr
Ped.
mp
dim.

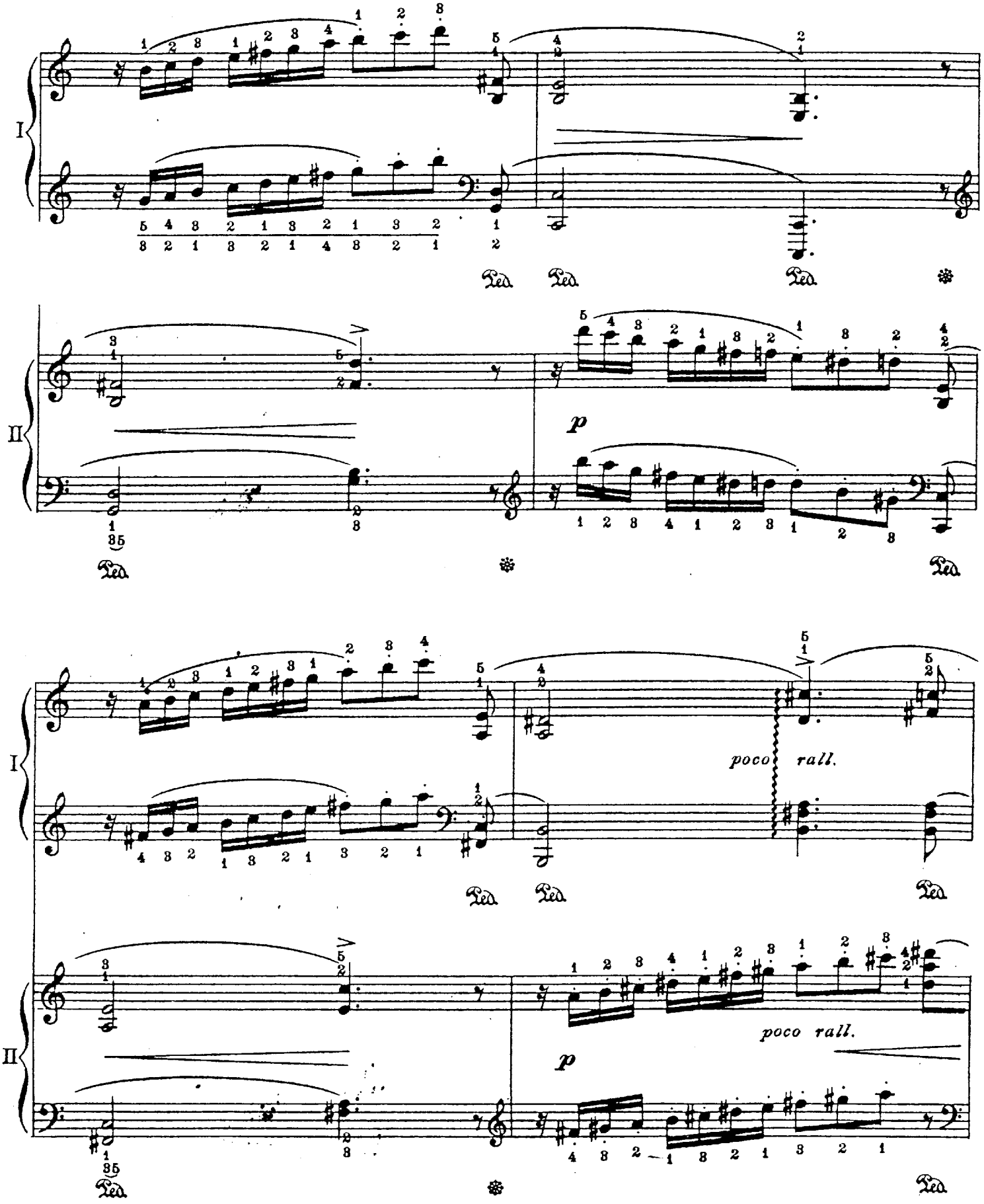

I
II
p
espress.
Ped.
rall.

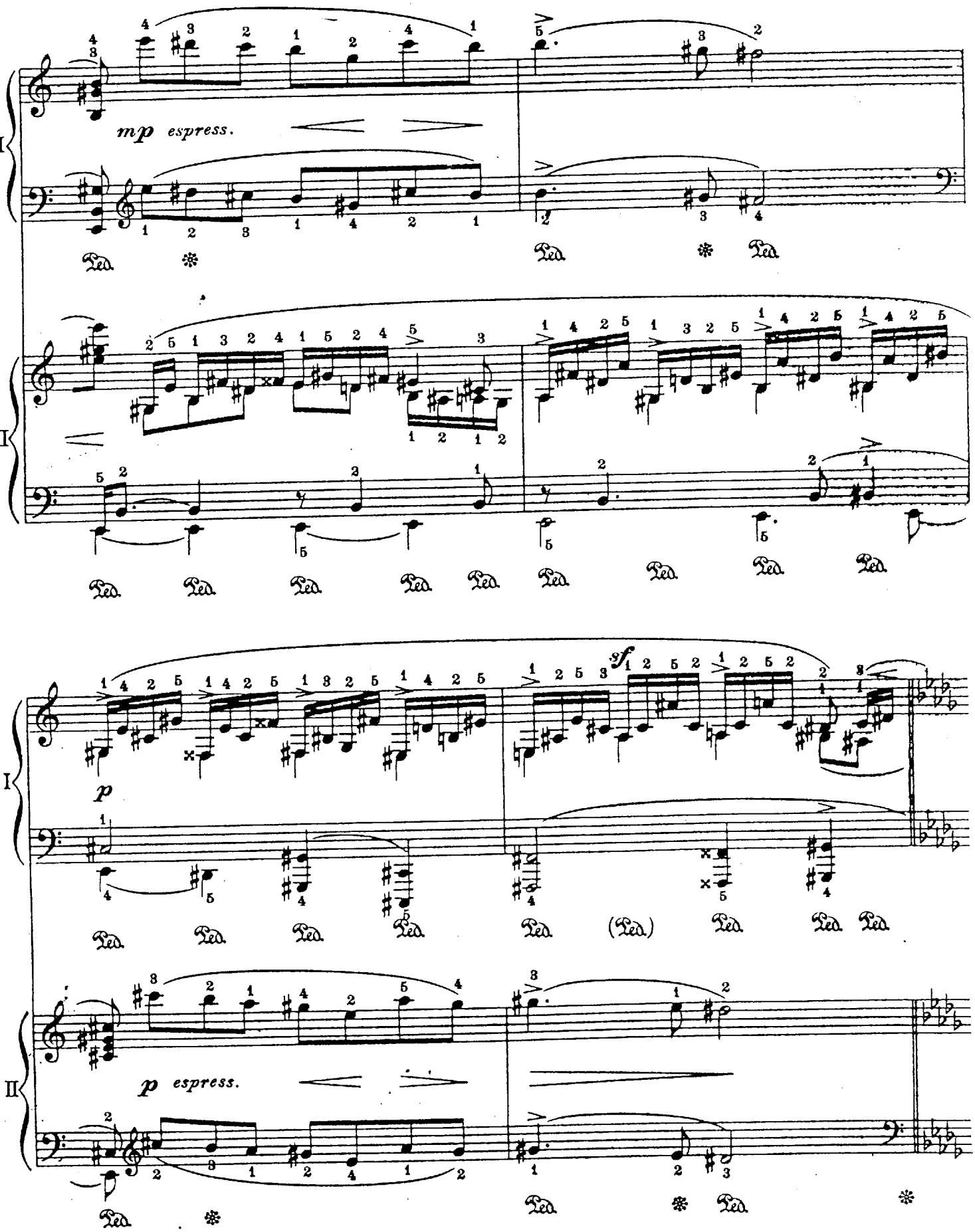

I
II
p
a tempo
p
pp
a tempo
tr
espr.

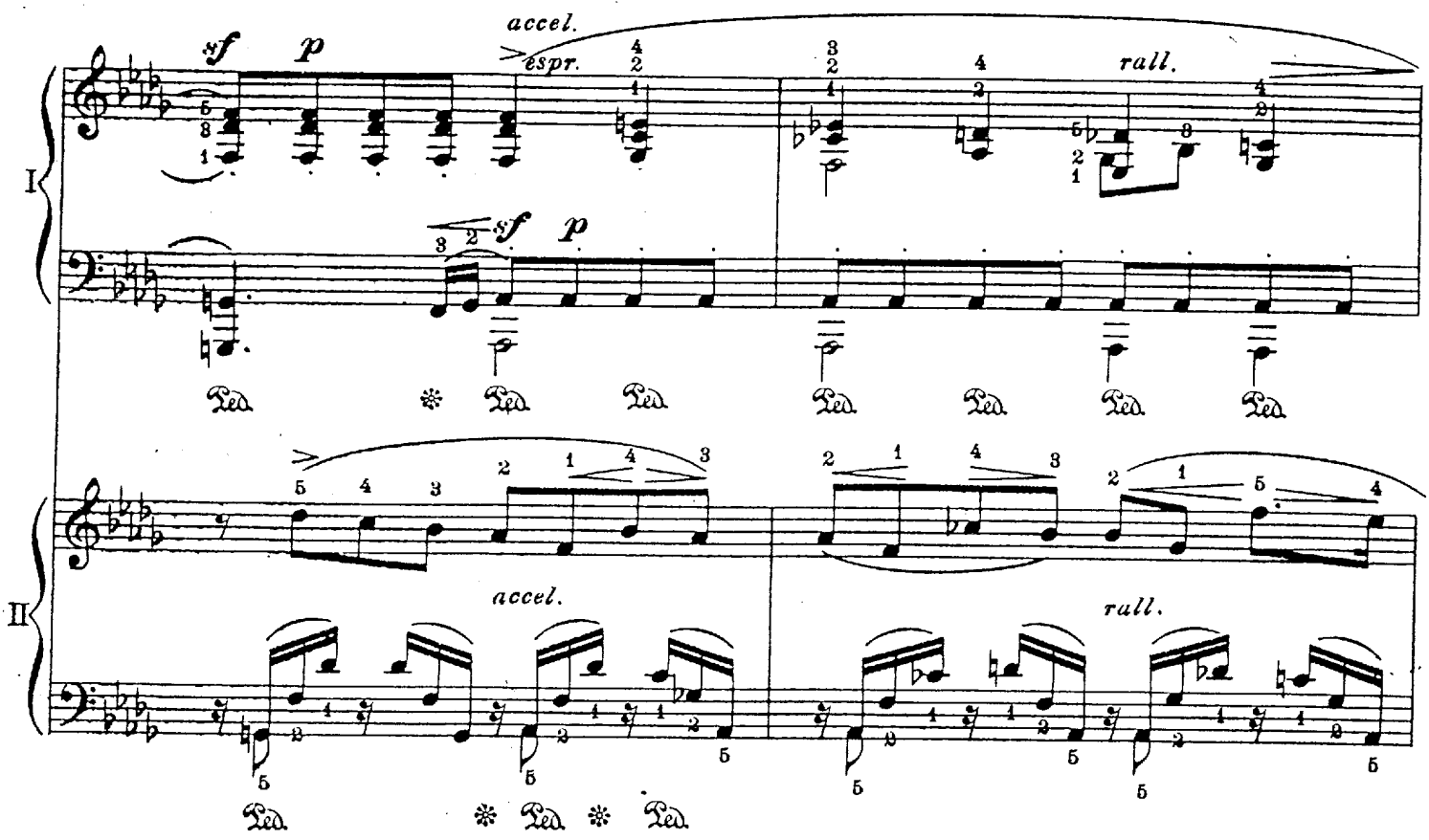

I
II
p
p
sf
pp
sf
tr
espr.

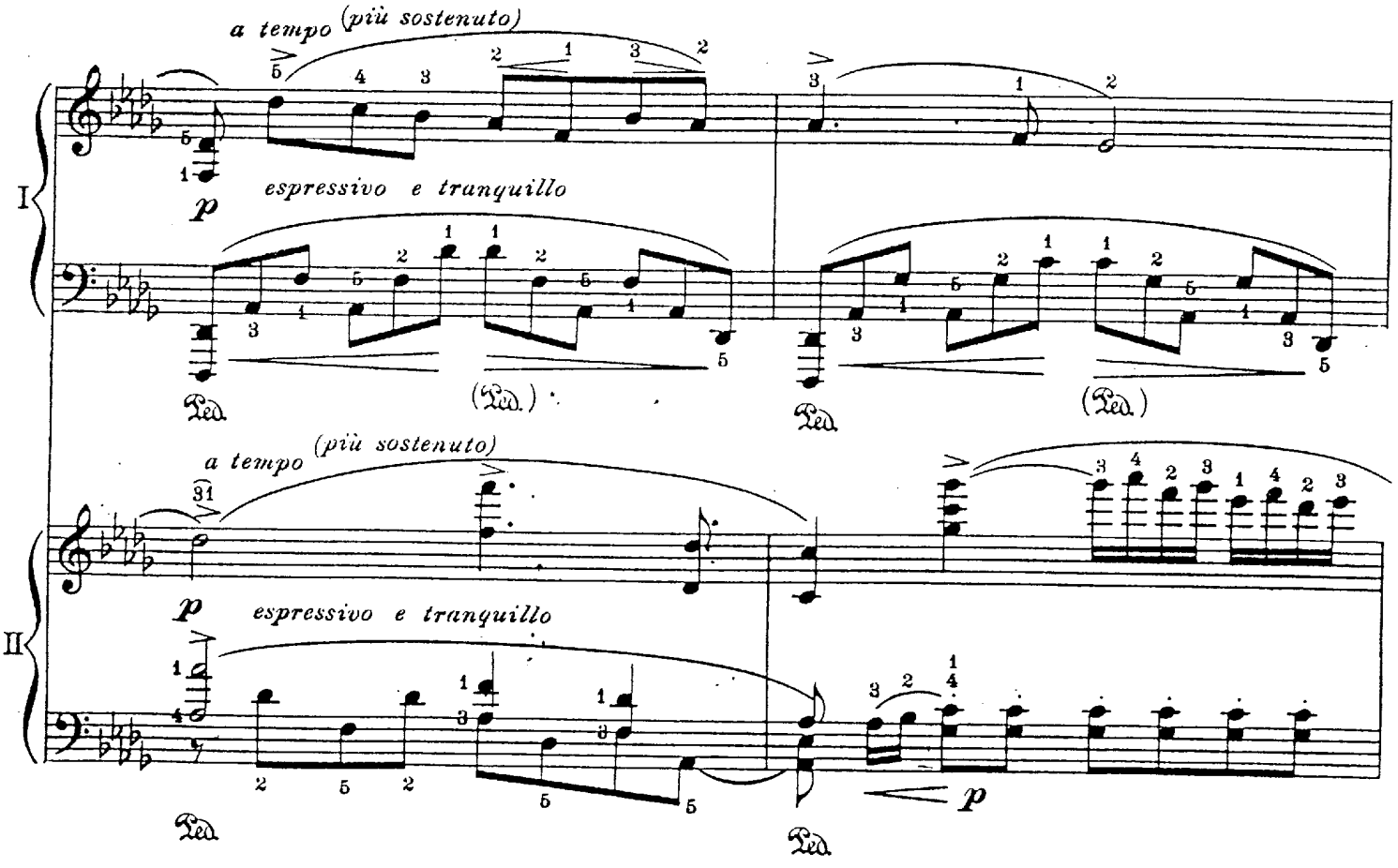

I
II
f
poco rall.
sf
sf
f
poco rall.
espr.
poco più tranquillo
p
tr
I
espr.
p poco più tranquillo
tr

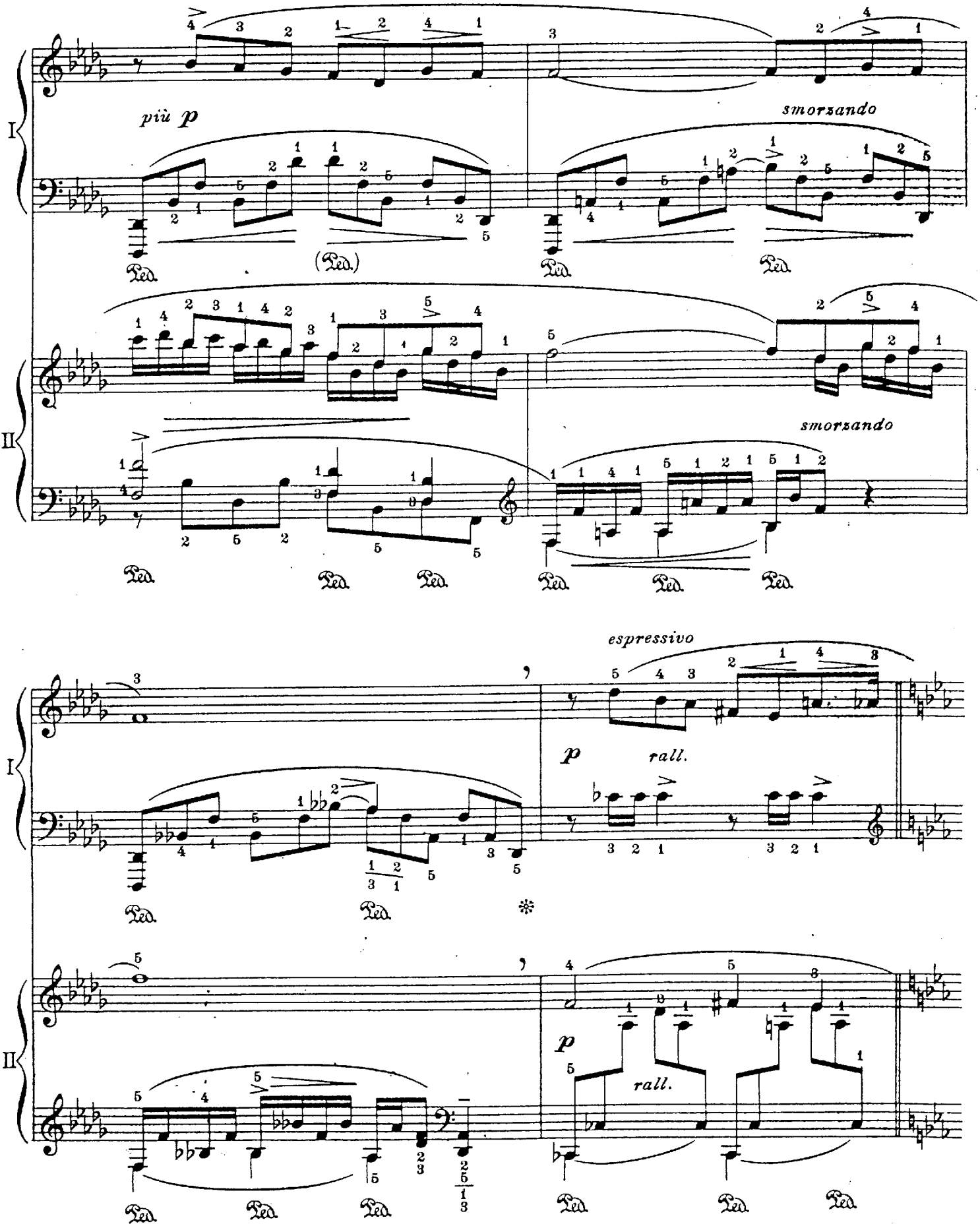

espr.
più p
I
II
espr.
più p
p
p
p

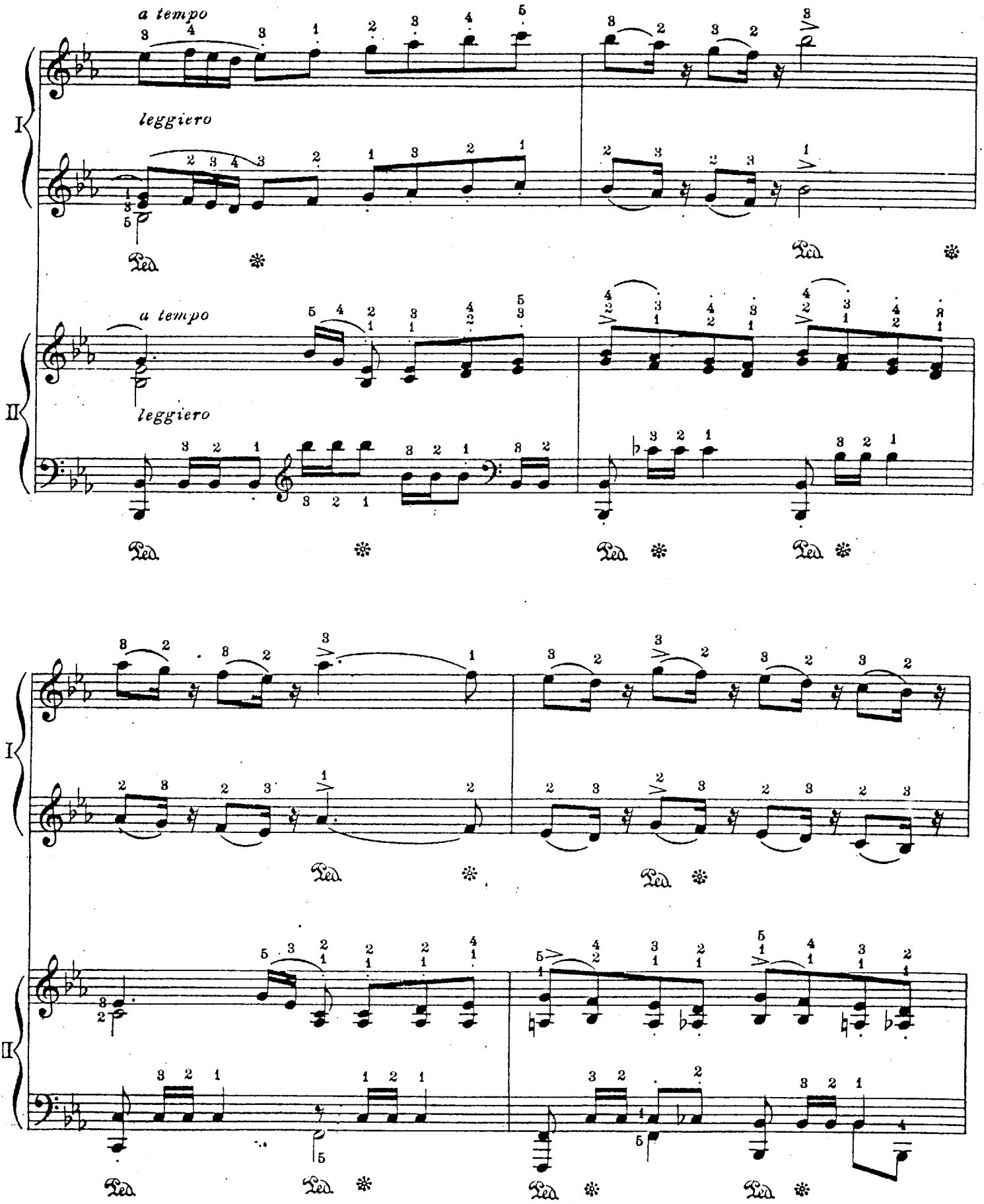

I
II
p
poco rall.
Ped.

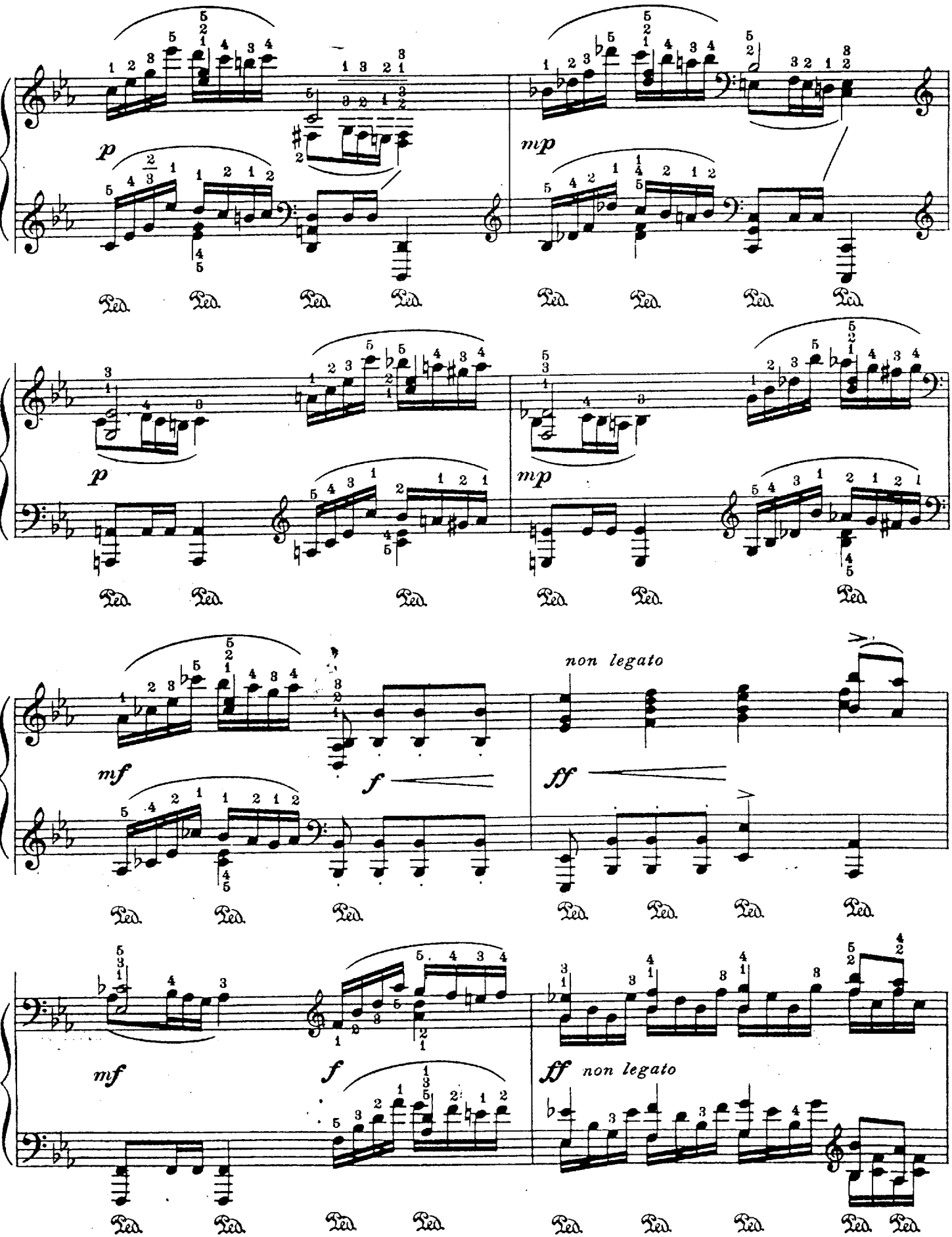

I
mp espress.
Ped.
I
Ped.
I
p
sf
Ped.
(Ped.)
II
p espress.
Ped.

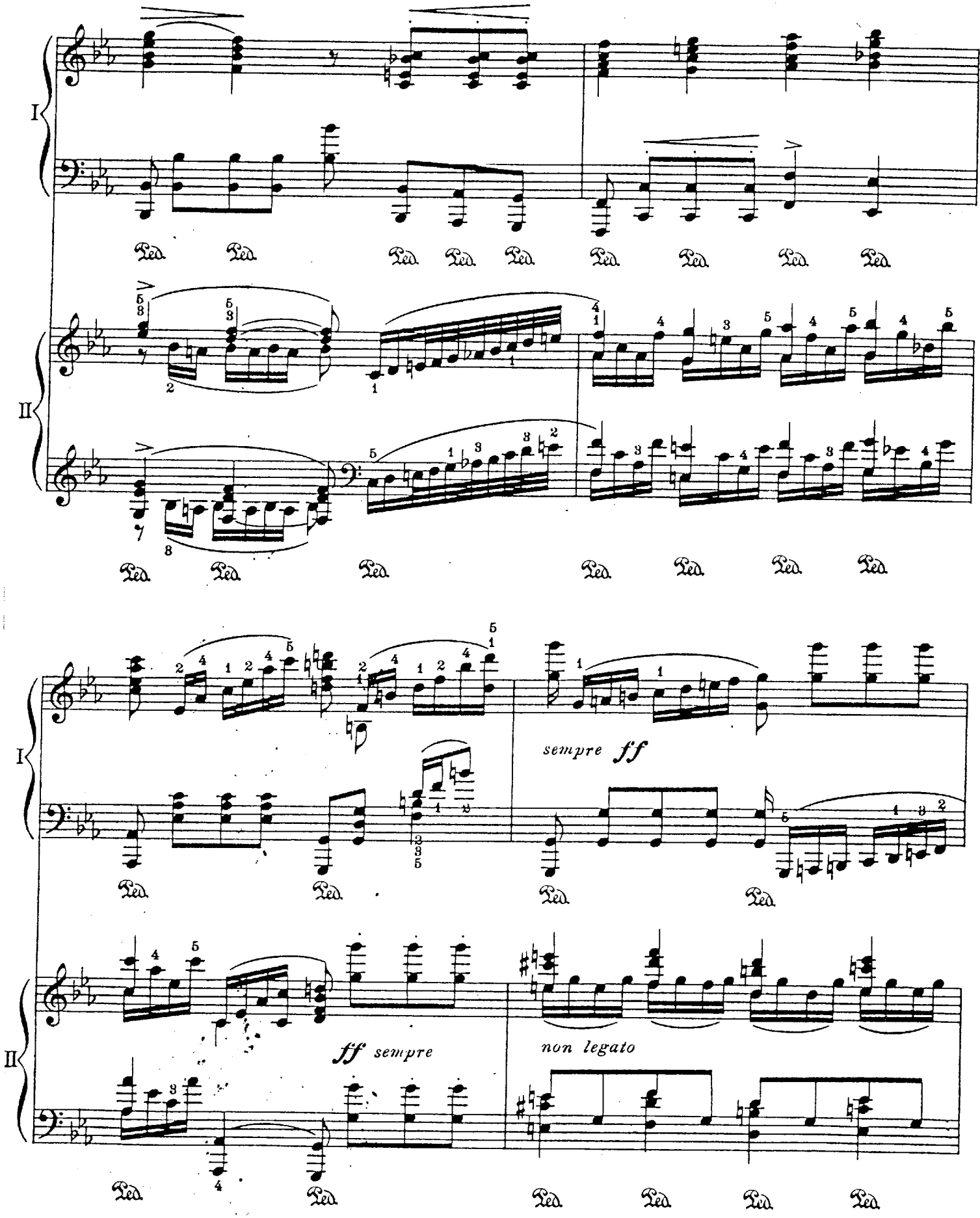

accel.
espr.
rall.
accel.
rall.

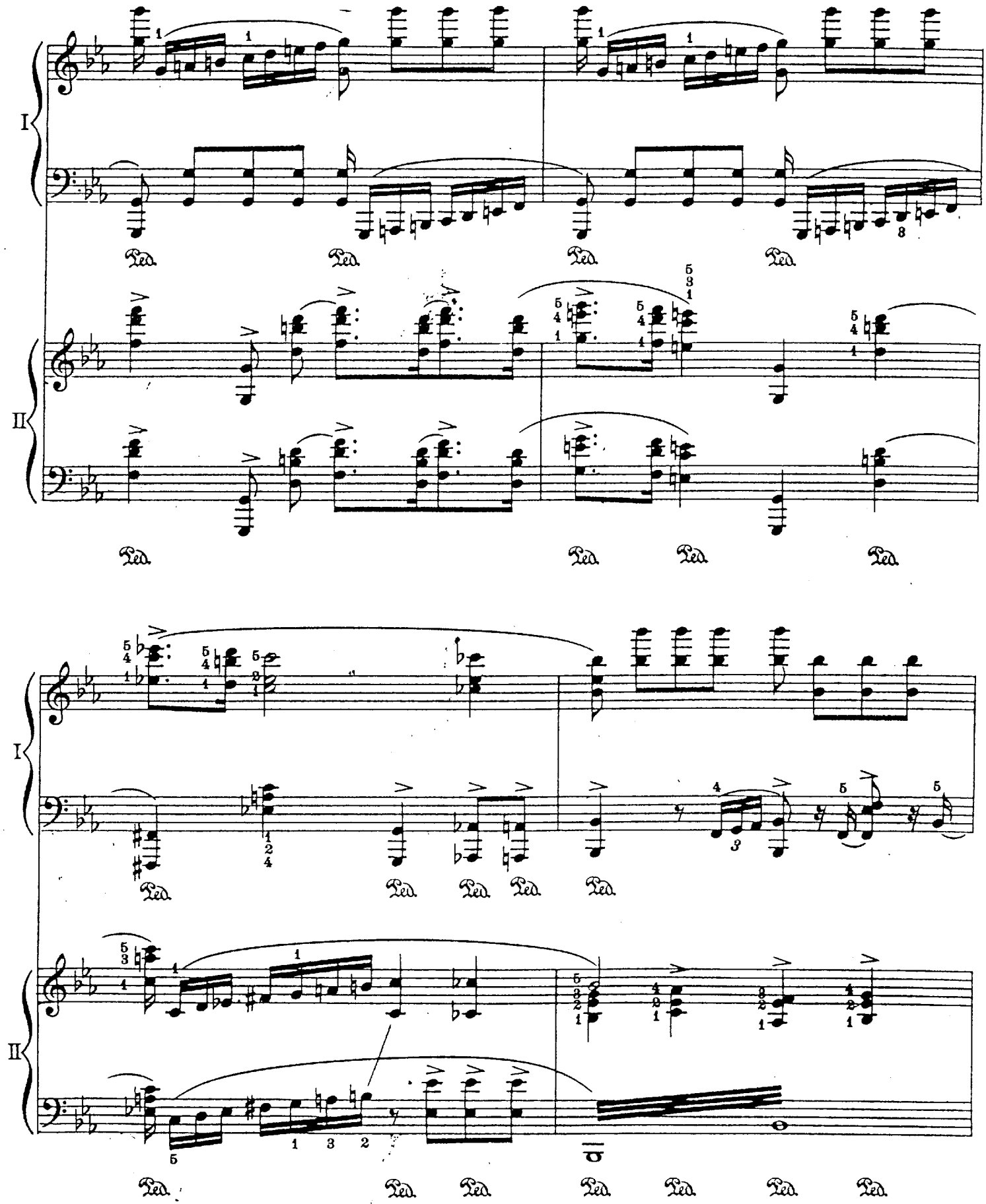

a tempo (più sostenuto)
espressivo e tranquillo
a tempo (più sostenuto)
espressivo e tranquillo

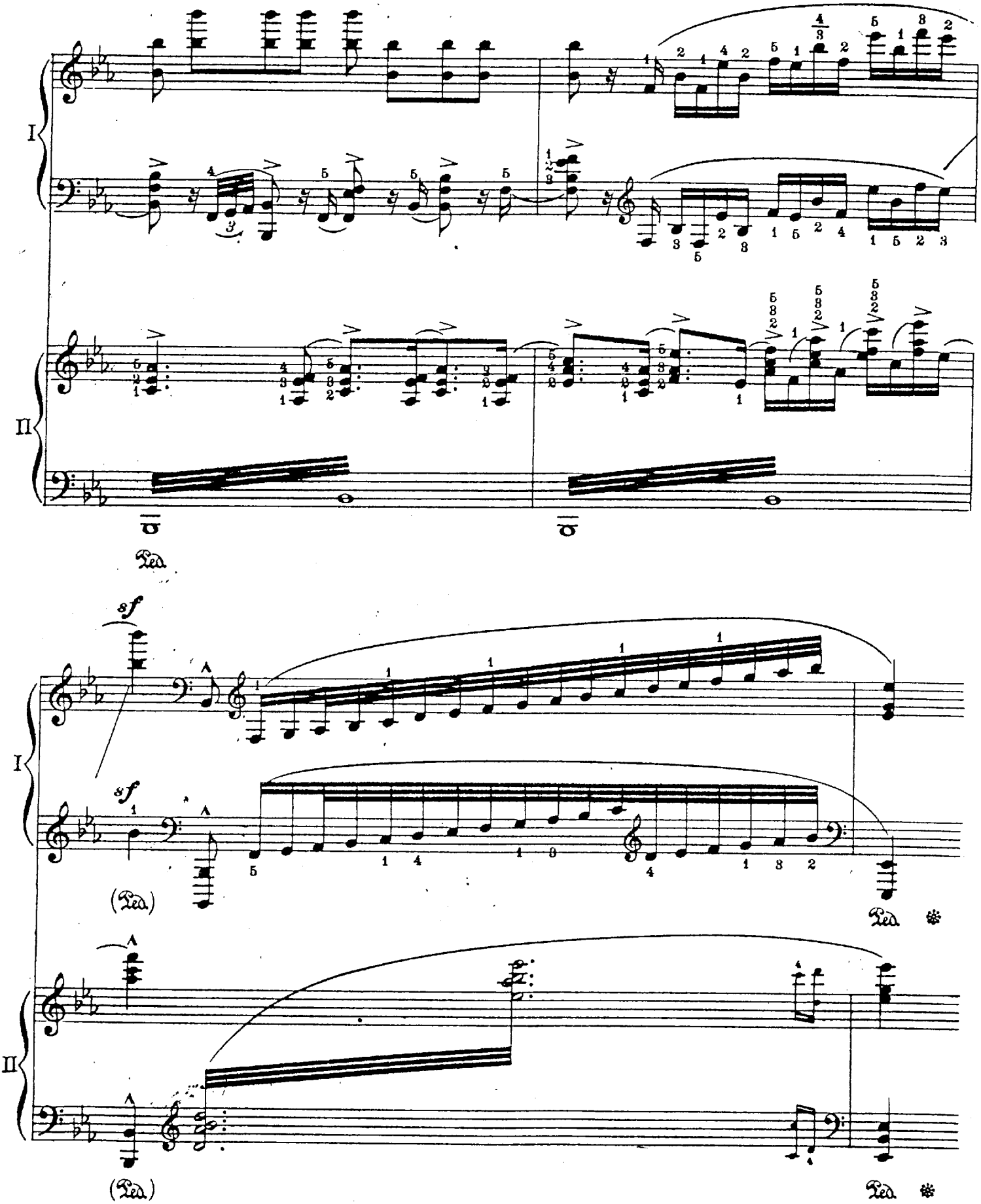

più p
smorzando
(Ped.)
smorzando
espressivo
p
rall.
p
rall.


a tempo
leggiero
Ped.
a tempo
leggiero
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


p
mp
p
mp
mf
f
non legato
ff
mf
f
ff non legato
Ped.


I
II
Ped.
sempre ff
ff sempre
non legato


I
II
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
I
II
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


I
II
Ped.
sf
sf
(Ped.)
Ped.
(Ped.)
Ped.

Two Cadenzas

to

W. A. MOZART'S

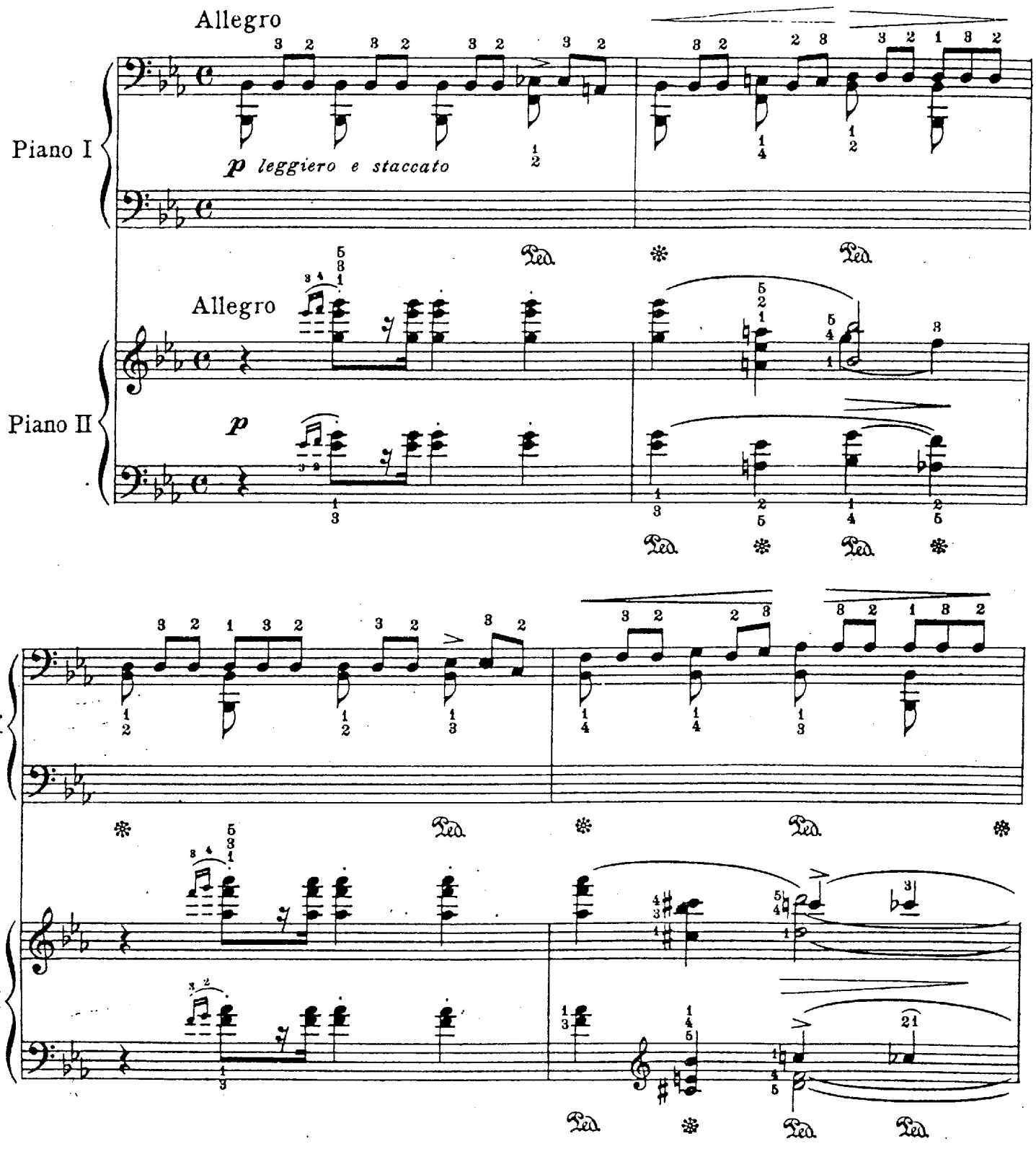
Concerto in E♭ for Two Pianos

(Koechel Nº 365)

II

Third Movement

LEOPOLD GODOWSKY



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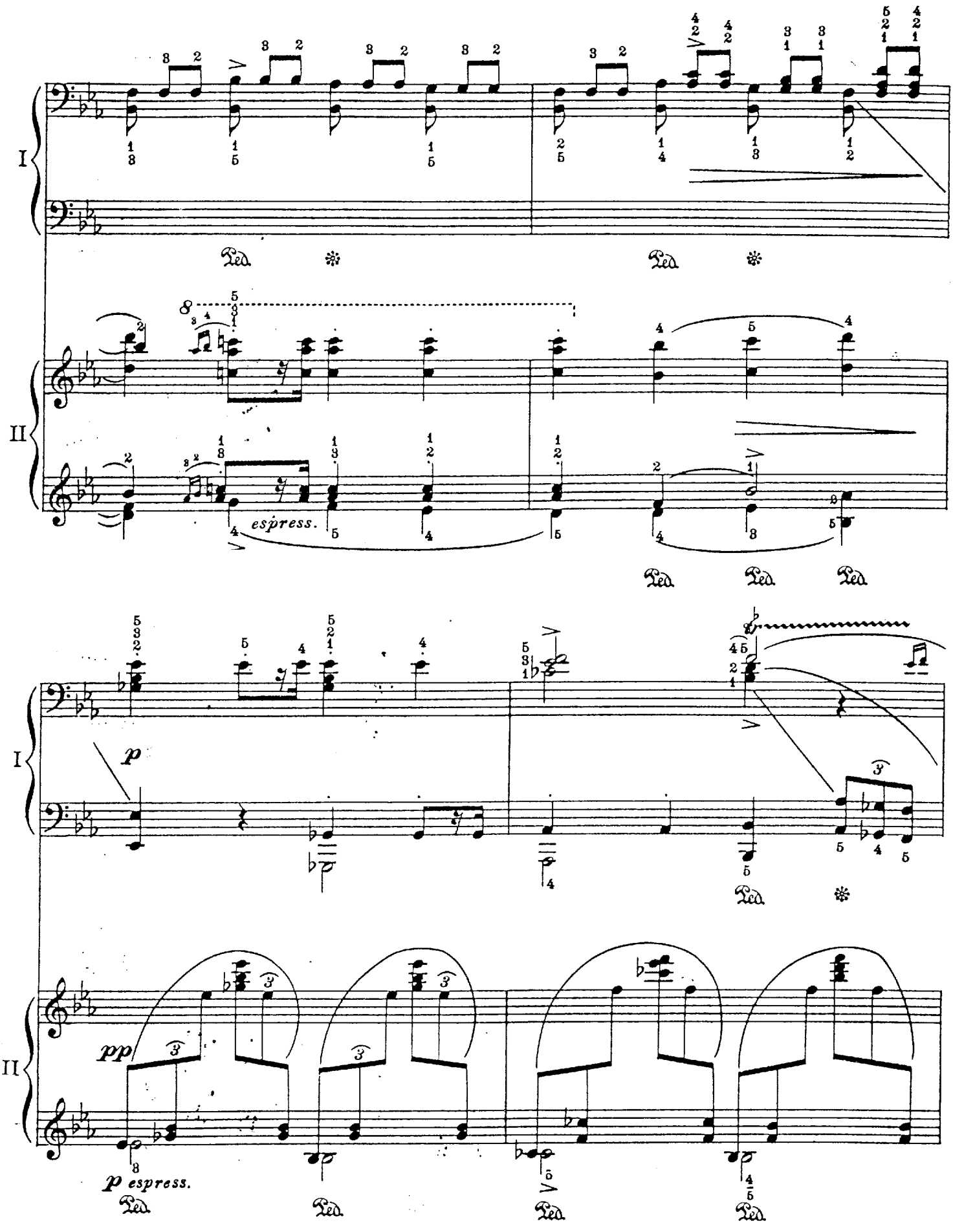
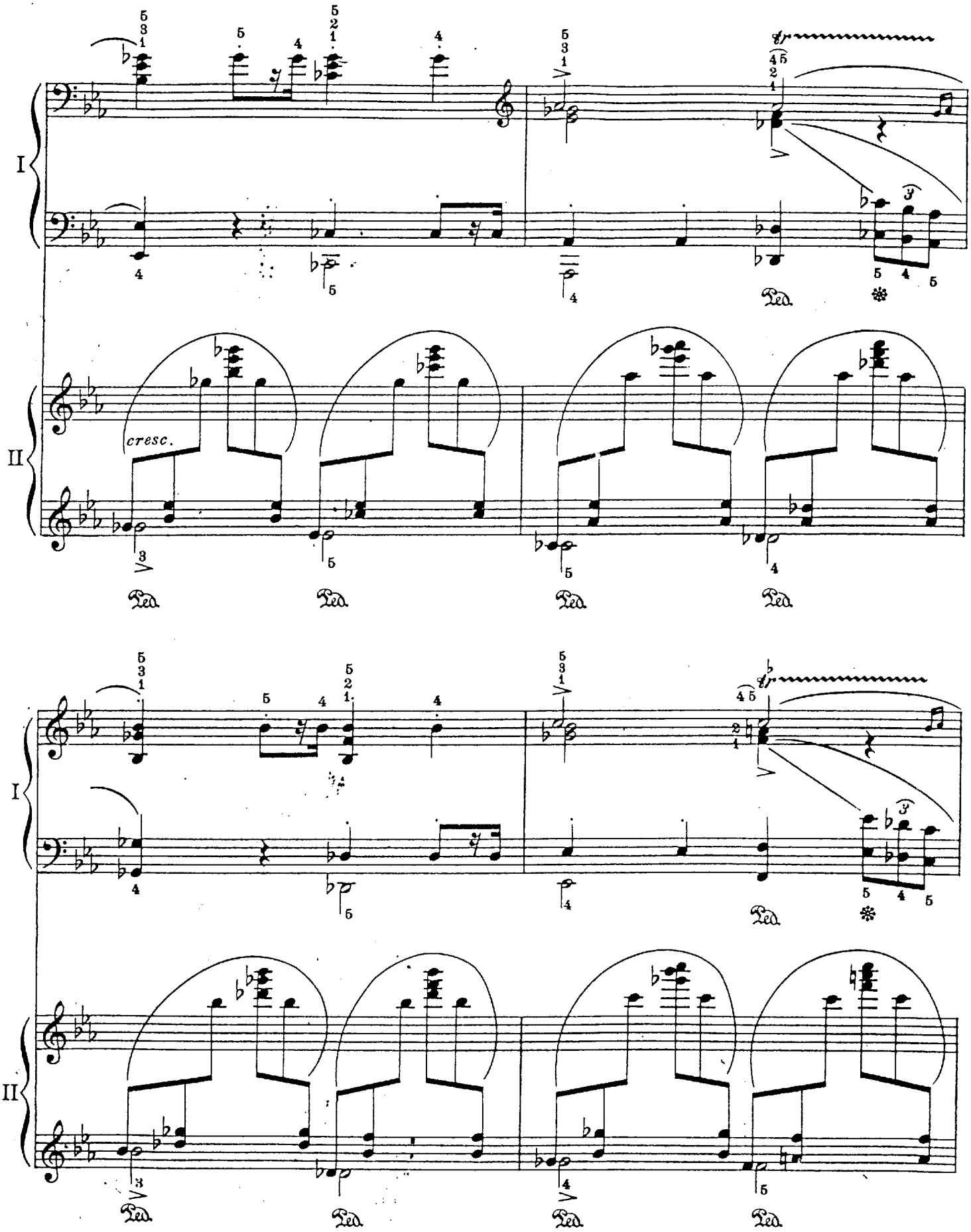
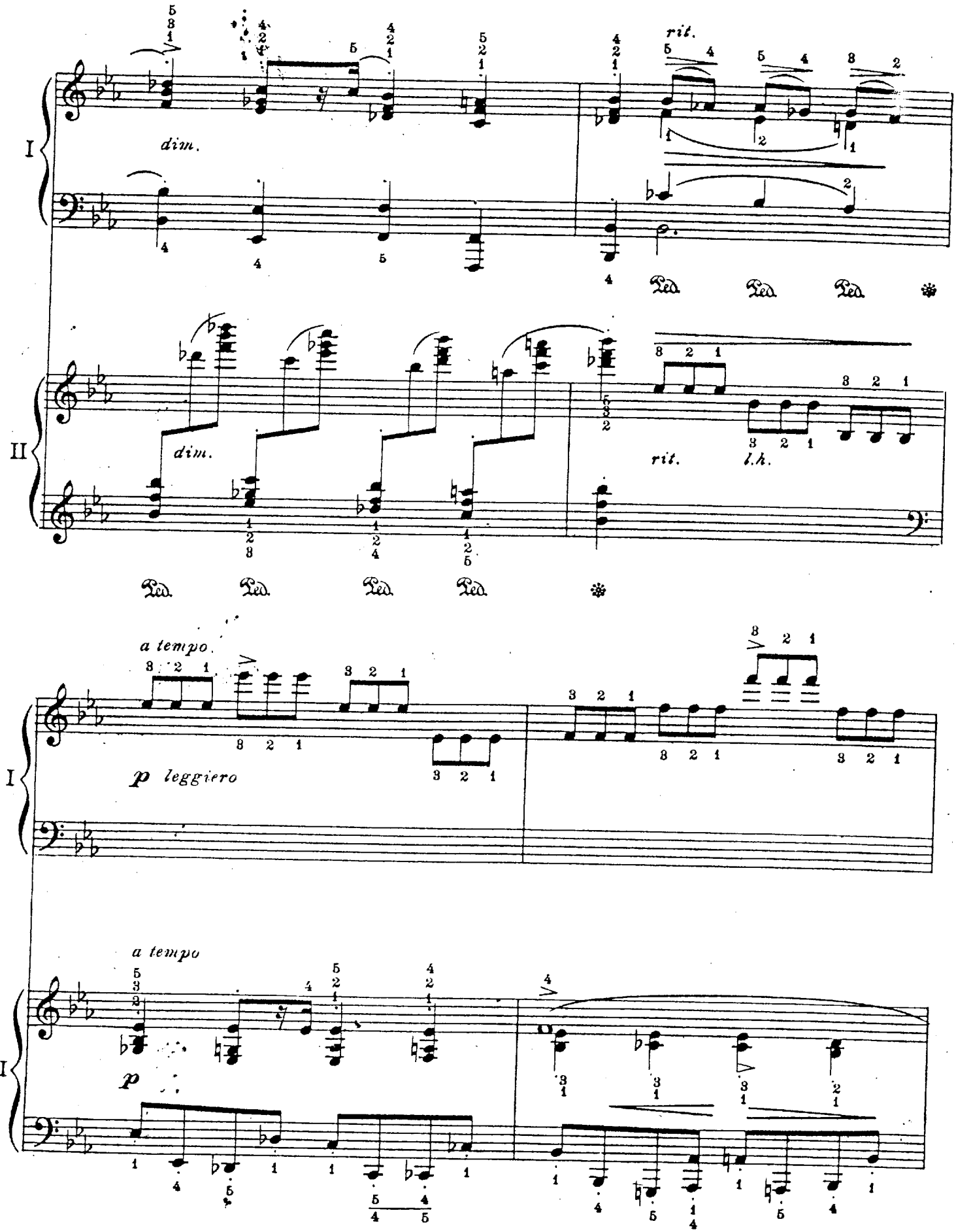
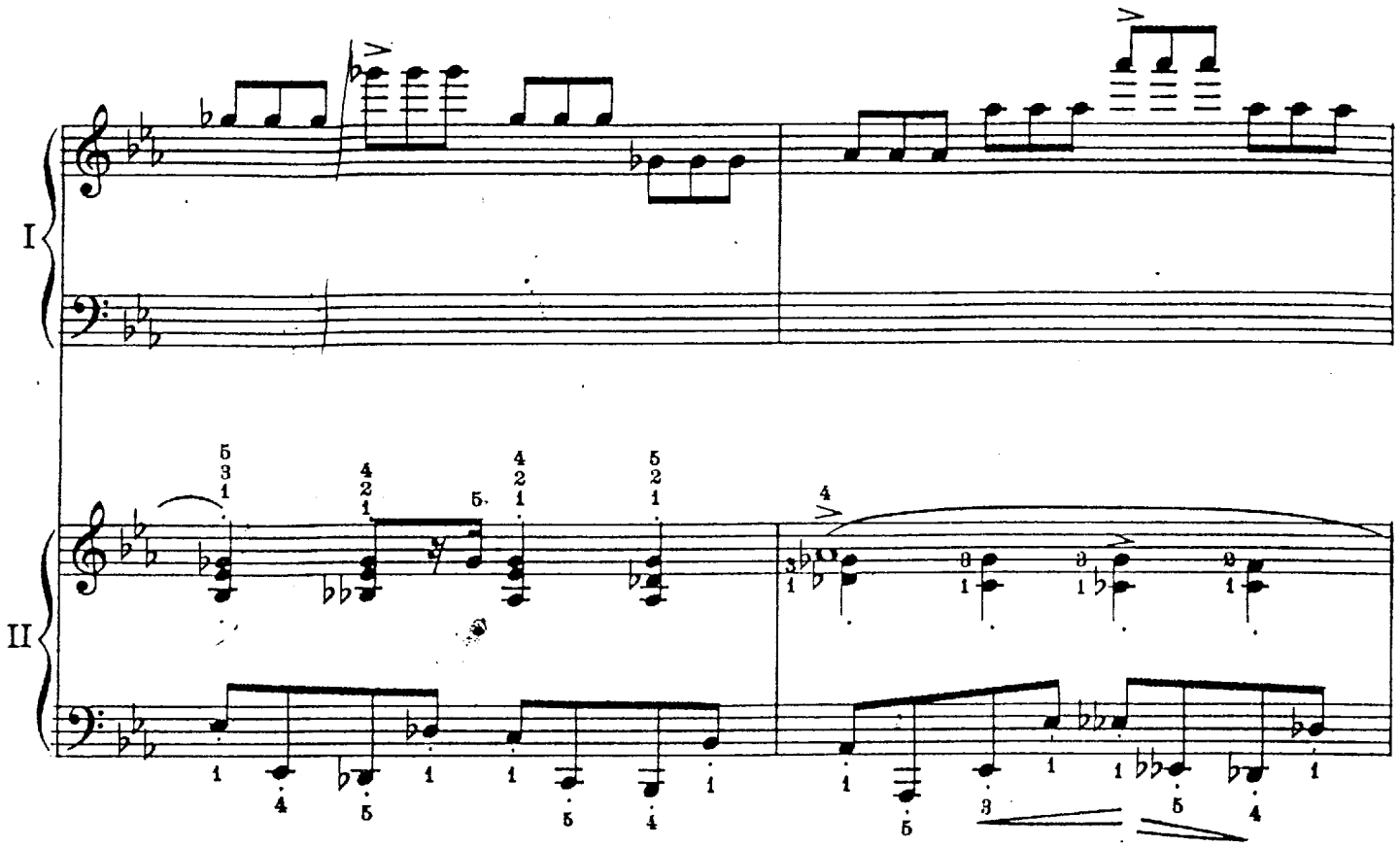
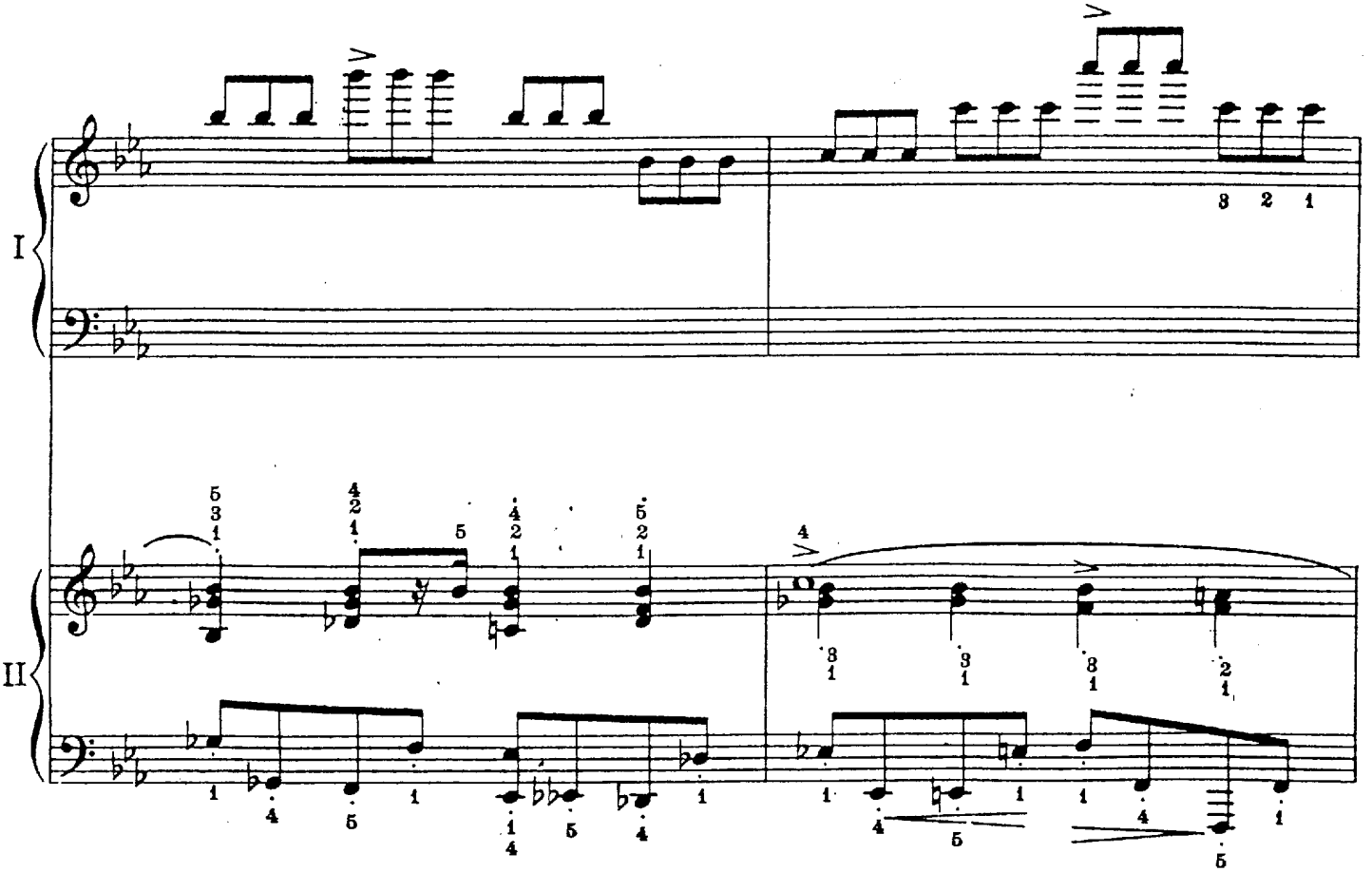
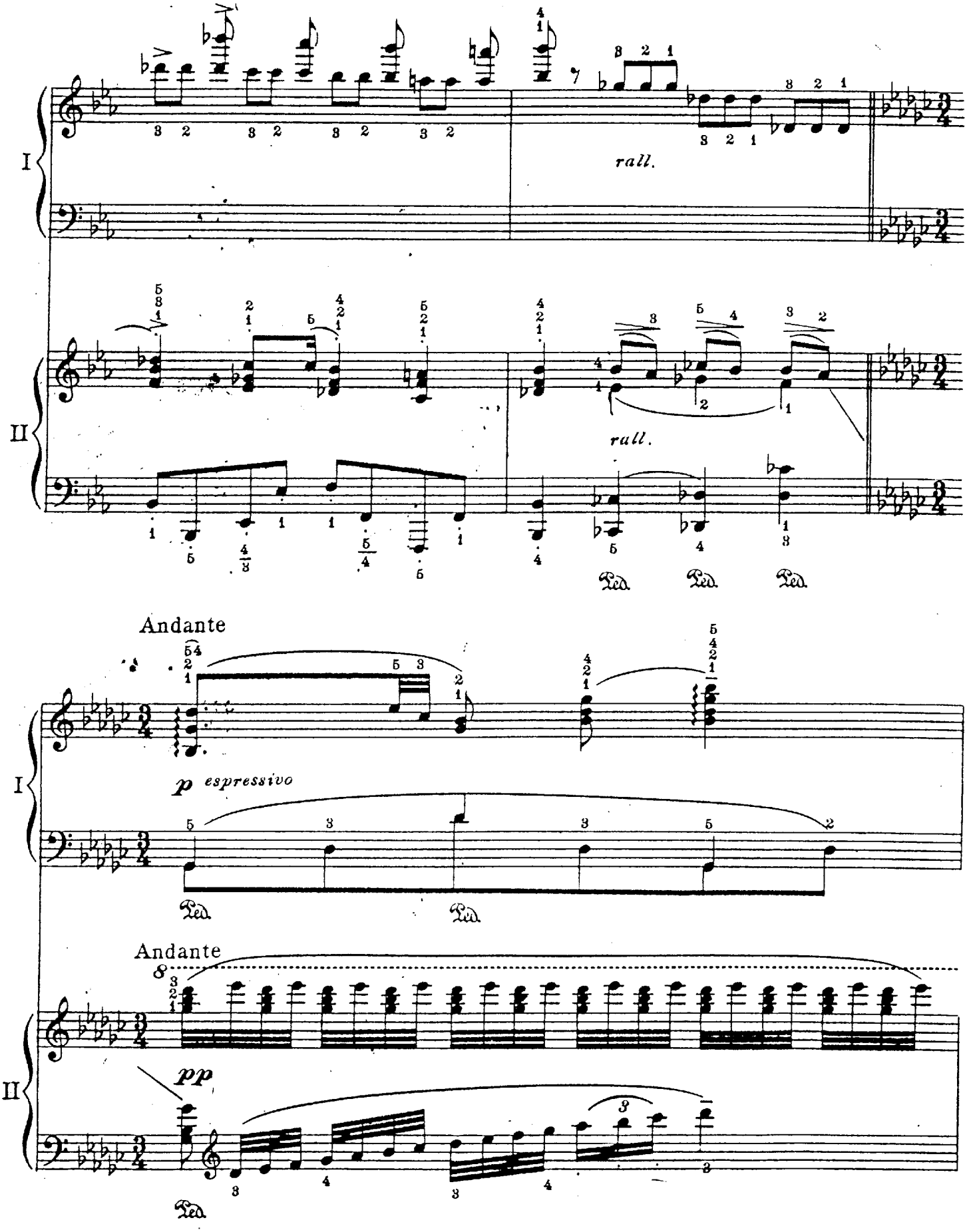

I
II
espress.
Ped.
I
II
p
pp
p espress.
Ped.

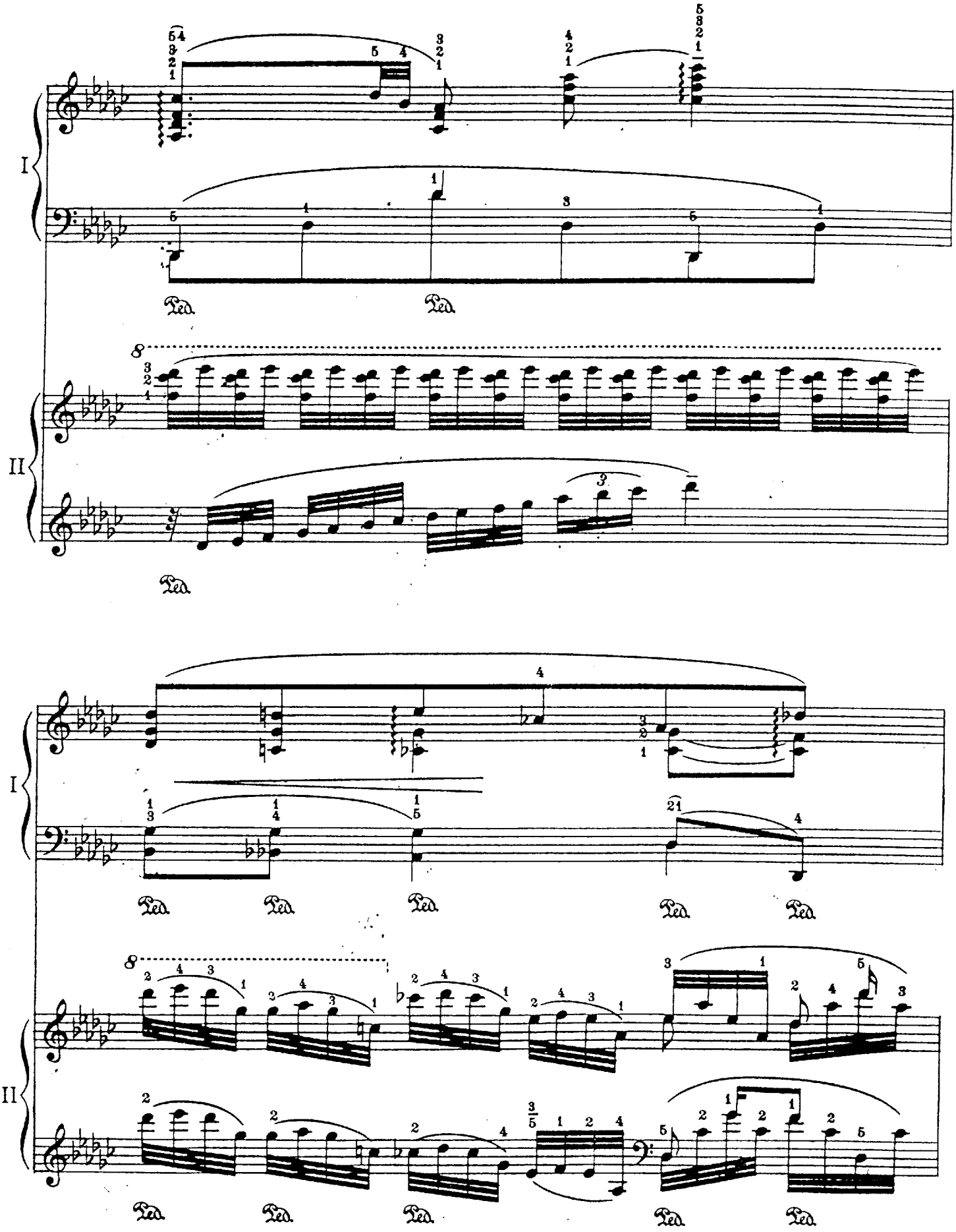

I
II
cresc.
Ped.
Ped.
Ped.
Ped.
I
II
Ped.
Ped.
Ped.
Ped.

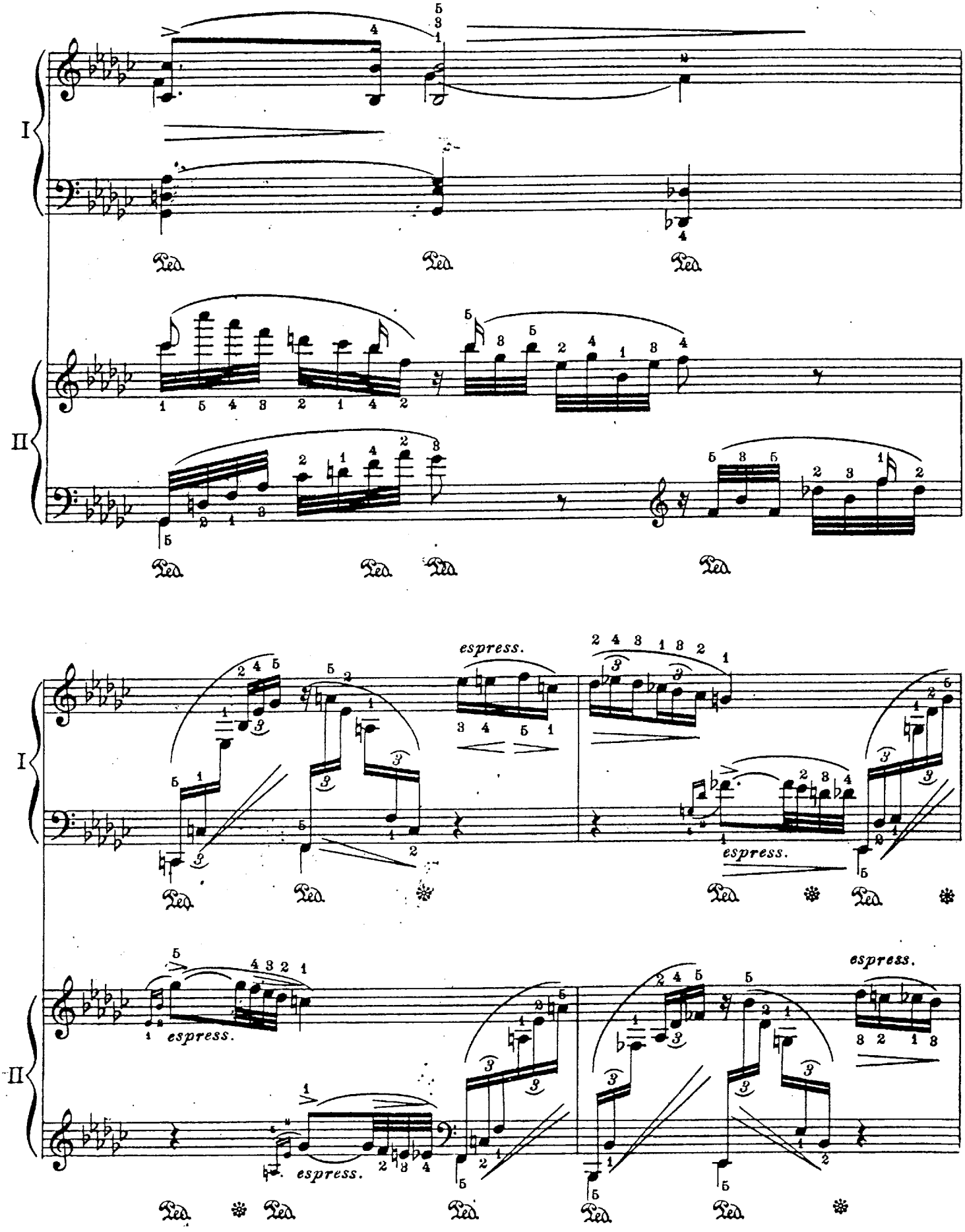

I
II
dim.
rit.
Ped.
l.h.
a tempo
p leggiero
p

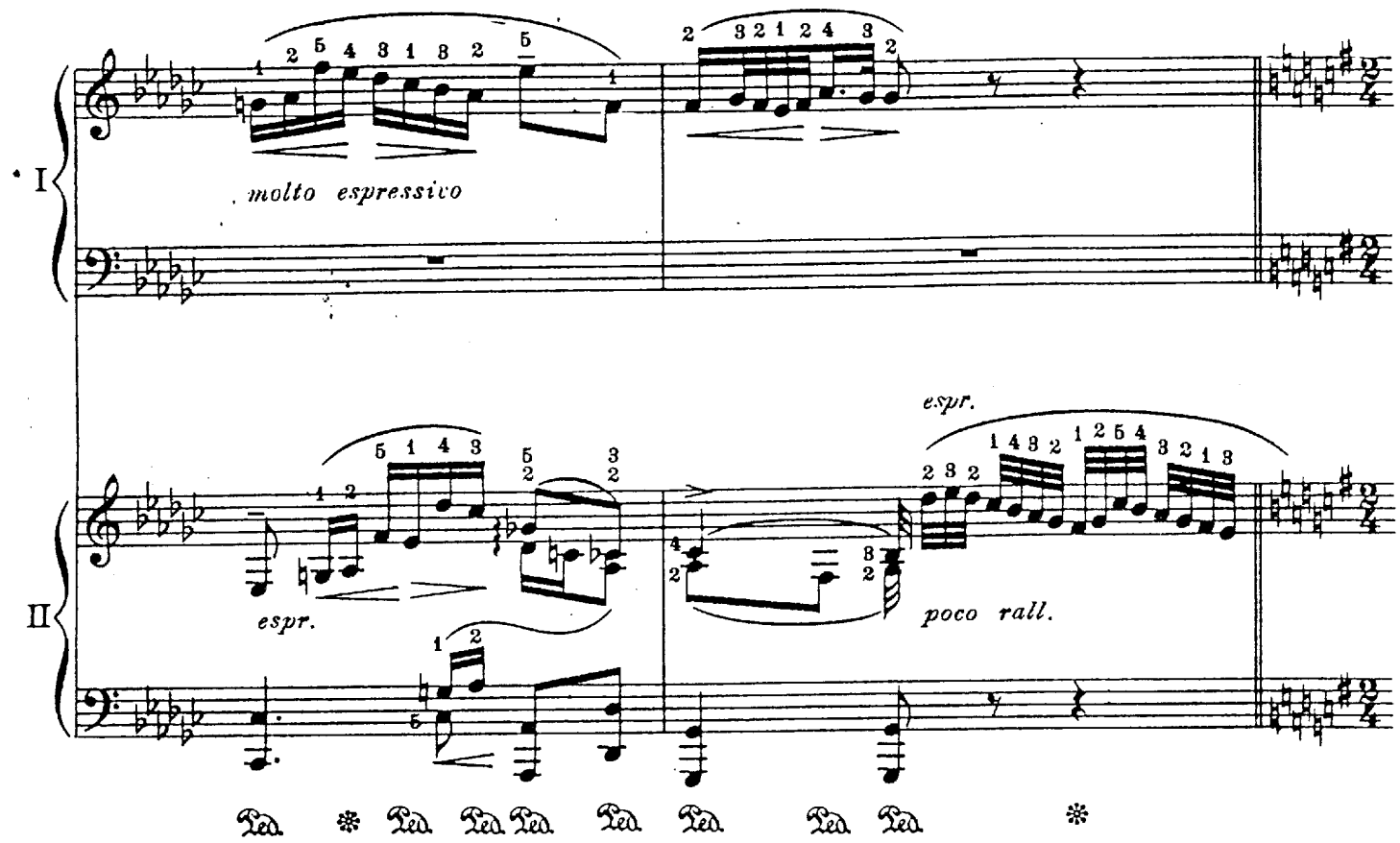

I
II

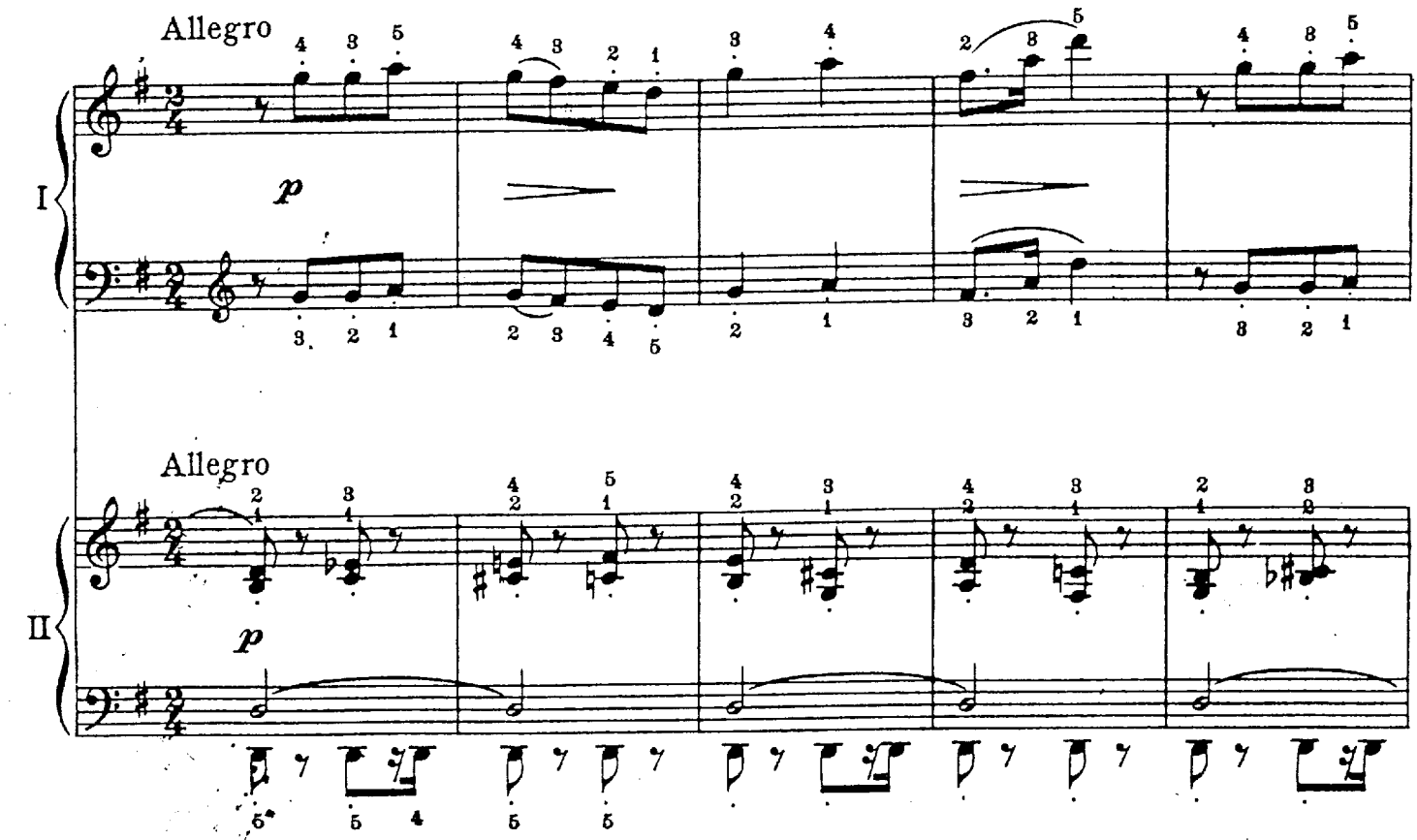

I
II

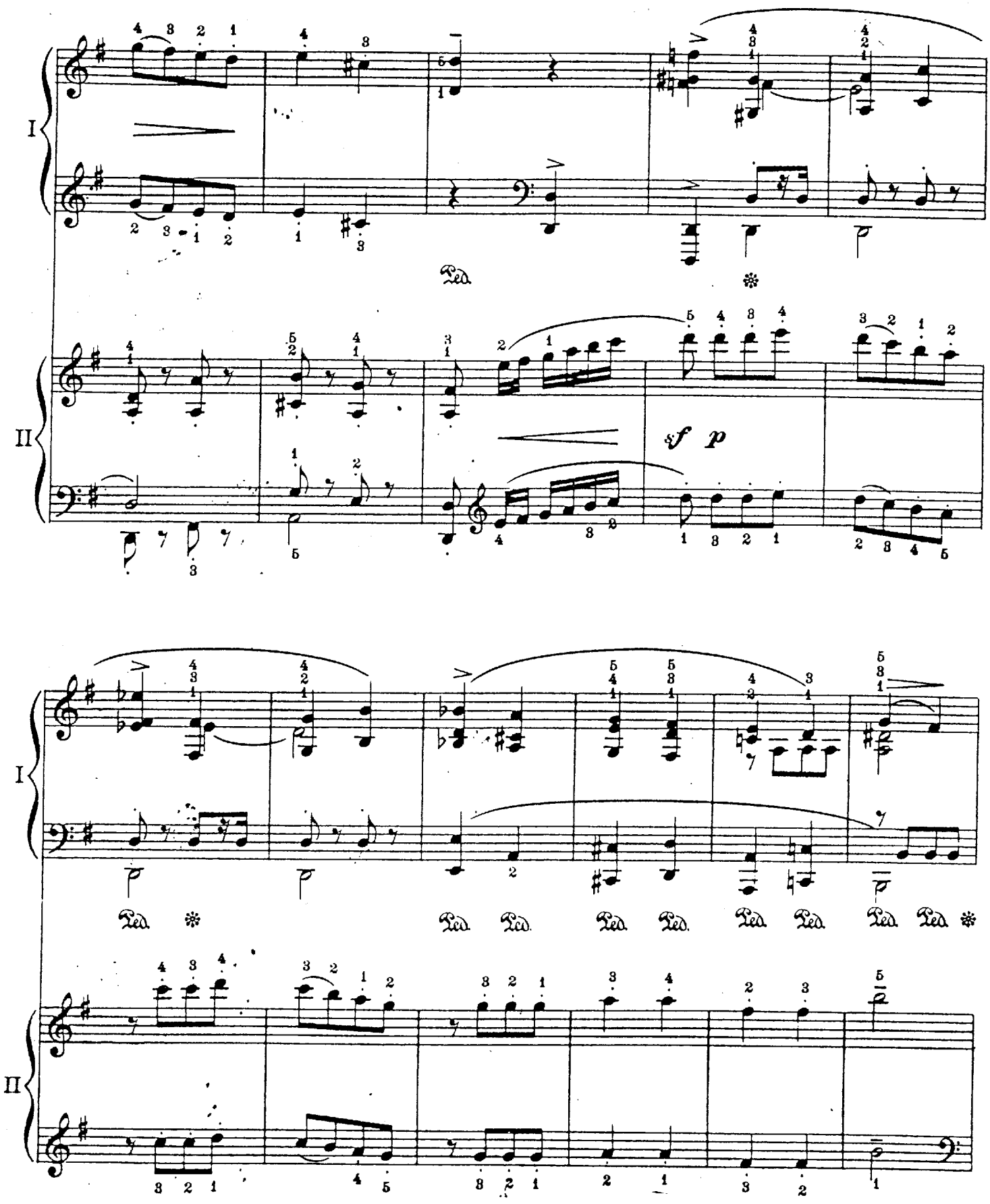

I
II
rall.
rall.
Andante
p espressivo
Andante
pp

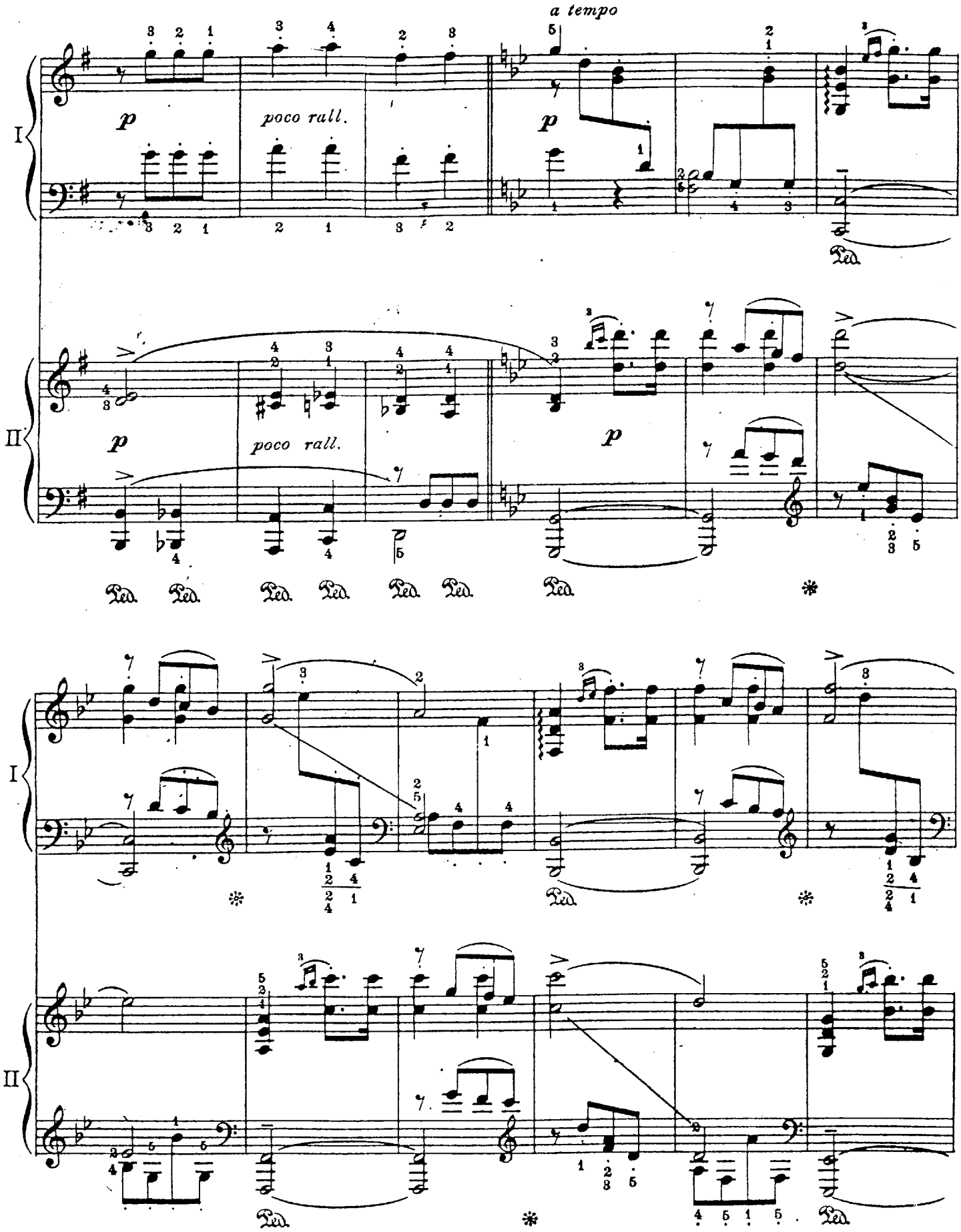

I
II
Ped.
8

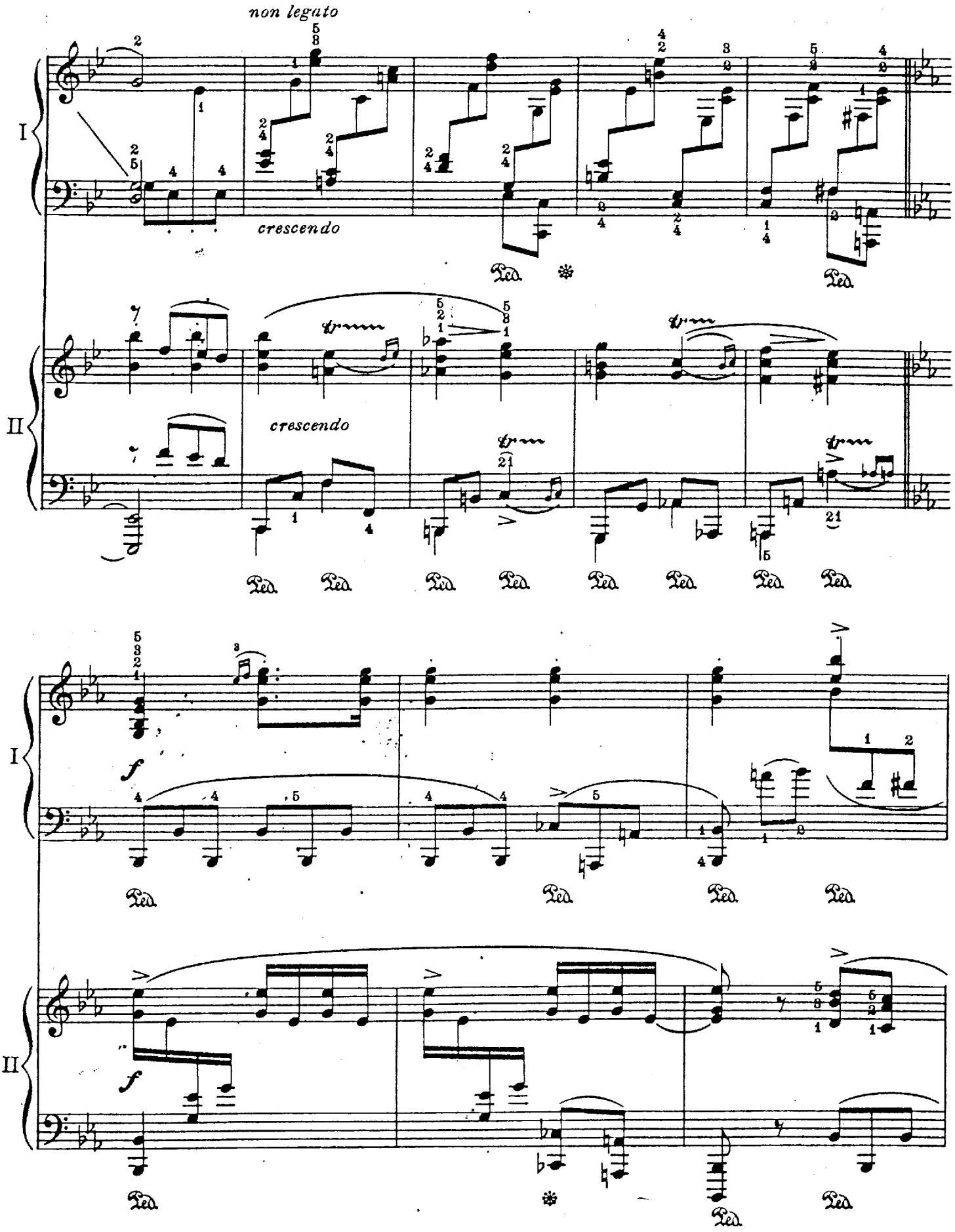

I
II
espress.
espress.
espress.
espress.
espress.

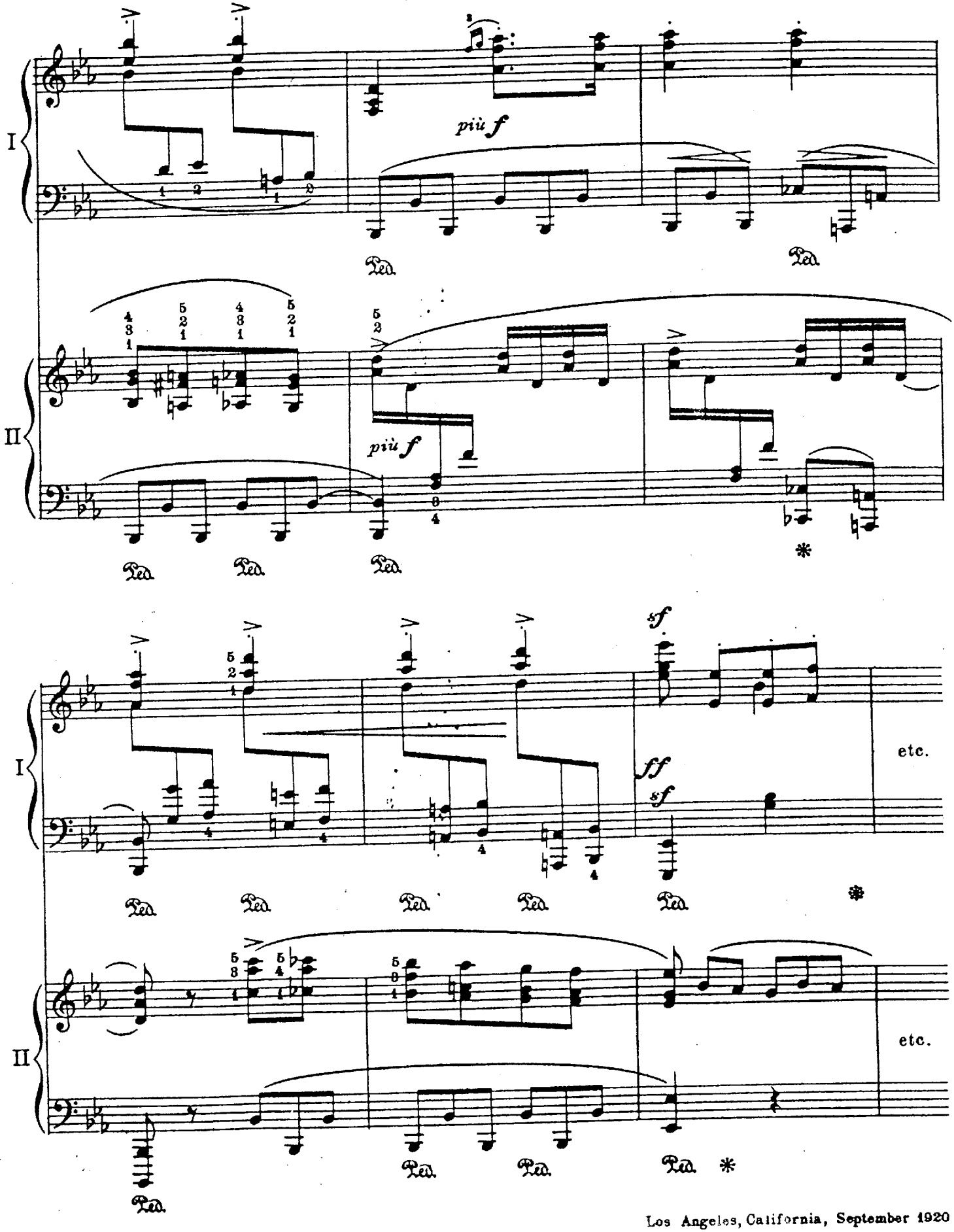

I
molto espressivo
II
espr.
espr.
poco rall.
Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. *


Allegro
I
p
Allegro
II
p


I
II
sf p
Ped.


a tempo
I
II
p
poco rall.
Ped.


non legato
crescendo
crescendo
I
II
I
II
f
f



Los Angeles, California, September 1920