

DESCRIPTIVE COMMENTS

" " Modern Dances " "

No. 1. POLKA

The *Polka* (*pulka* in Bohemia, where it originated in 1830), is always in 2-4 time, and in an art development such as is this *Miniature*, it finds a richer working-out of its usual rhythmic scheme.

In this sprightly and joyous example, which in accord with the peasant origin of the dance has a direct folk tune quality, we find an elegance and charm hardly expected of such dances. The *Polka*, rhythmically akin to the *Schottisch*, has variants in the shape of the *polka-mazurka* (slower in tempo) and the *polka-redowa* (faster).

No. 2. TYROLEAN (Laendl)

The *Laendl* is an instrumental dance, the German country waltz, which is the real father of the waltz, in 3-4 or 3-8 time, at home on the banks of the Danube, in Bavaria, Styria and the Austrian Tyrol, whence come the French names *Styrienne* and *Tyrolienne*. The character of the dance is that of innocent pleasure and naive grotesqueness, and in keeping with its frolicsome humor it has a unison melody of spontaneous and pleasing tone-sequence, free and flowing. Roguish jollity is the keynote of its interpretation. In the *secondo* the first *a tempo* introduces a counter-melody which serves to add a deeper and more soulful quality of sentiment to its triple rhythms.

No. 3. VALSE ÉLÉGIAQUE

This waltz is of a type quite opposite to that of the joyous and boisterous *Laendl*; it is likewise different from the usual waltz which expresses sensuous gayety. It employs its graceful tripart rhythm as a vehicle for the presentation of an appealing mood picture—an elegiac, sorrowing melody in the *primo* colored by the changing harmonic inflections of the *secondo* part. A thing of plaintive beauty, this *Valse Élégiaque* might be considered a gentler and more tenderly spoken sister of the sinister Waltz of the Dead by Liszt, or the *Dance Macabre* by Saint-Saëns.

No. 4. TARANTELLA (Italy)

The *Tarantella* was originally a wild dance of the lower order in Sicily and the Tarantine (whence the name), in southern Italy, and was formerly held to be a cure for tarantism, a form of St. Vitus dance, due to tarantula-bite. Its rapid tempo and effect have led to its cultivation as an art-form, and many brilliant examples for all instruments testify to its popularity. This *Tarantella*, a swift, running dance in 6-8 time is absolutely in character: it has melodic strength and grace; the *allegro con fuoco* in which it is written moves at an ever increasing rate of speed; and there is the effective contrast, emphasized by the *secondo*, of the irregularly alternating major and minor modes. Even the characteristic Neapolitan sixth is not omitted. It has to the full the dash and brilliancy its style demands.

No. 5. CSÁRDÁS (Hungary)

The *Csárdás* (Tavern Dance), is a Hungarian folk-dance which found its way into Magyar social circles during the early forties of the 19th century. Its music is essentially Hungarian Gipsy in character and its form is invariable: a slow plaintive song movement (*Lassu*), in 4-4 time, succeeded by a fiery *allegro* (*Friss*), the dance proper, in 2-4. Here the contrast between the sombre melancholy of the introduction with its soft cymbal beats, and the wild and passionate dance measures that follow it with dashing abandon, is splendidly brought out. The piece is a genuine bit of *rígane* inspiration..

No. 6. MAZURKA (Chopinesque)

The *Mazurka* (*Masurek*), originally a Moravian national dance in 3-4 time, has found a place in piano literature because of its gracefulness and its engaging rhythmic peculiarity which throws the accent from the first beat of the measure to the second or third quarter (J J | J J J). As a Polish peasant dance the *Mazurka* has a wild unbridled character, but some Polish composers, Chopin in particular, gave it a softer and more melancholy quality of appeal, imbuing it with the characteristic "Zal" (Weltschmerz) of the Poles. In this mazurka, a rich, modern harmonic base supports a melody of plaintive charm, one that seems a veritable dance-song, recalling the fact that the Polish national air, "Poland not as yet is vanquished" is a mazurka.

" " " DESCRIPTIVE COMMENTS [Continued]

" " " Modern Dances " "

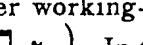
No. 7. POLONAISE (Poland)

The *Polonaise* (It. *Polacca*) in 3-4 time, was originally a stately processional rather than a dance. The claim has been made that it was evolved out of the medieval Christmas carols which the Polish peasantry still sing. More probable is the authenticated statement that it was first used for the stately court defile of the Polish nobles when Henry III of Valois was crowned in Cracow in 1574. Its haughty, marked rhythms, its stately

nobility have appealed creatively to many composers, Weber, Chopin, Liszt, etc. This composition is true to type in every essential. It has the beginning with the full measure; strong accent on first beat; the accompaniment rhythm ($\overline{D\,D\,D\,D\,D}$) and the characteristic close on the third quarter, after accentuating the second quarter. And aside from these, it has a certain individual loftiness of concept; it seems to sing proudly the heroism and glory of a proud nation. F.H.M.



Polka

The *Polka* (*pulka* in Bohemia, where it originated in 1830), is always in $\frac{2}{4}$ time, and in an art development such as is this *Miniature*, it finds a richer working-out of its usual rhythmic scheme (). In this sprightly and joyous example, which in accord with the peasant origin of the dance has a direct folk tune quality, we have four reprises of a four-measure period; one of an eight-measure period; and then once more revert to five reprises of the four-measure period. The *Polka*, rhythmically akin to the Schottisch, has variants in the shape of the polka-mazurka (slower in tempo) and the polka-redowa (faster).

F.H.M.

Polka

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso ($\text{d} = 92-108$)

2/4

mf *leggiero*

rall. *p*

espr.

a tempo

>

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Polka

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso ($\text{♩} = 92 - 108$)

r. h.

l. h.

mf leggiero

p rall. *a tempo*

mf

SECONDO

Musical score for the right hand of a piano piece, showing four measures of music. The score is in common time and uses a treble clef. The first measure starts with a dynamic *mf*. Fingerings are indicated above the notes: 5, 3, 1; 2, 5, 2. The second measure shows fingerings 3, 1; 1. The third measure shows fingerings 2, 2. The fourth measure shows fingerings 3, 1; 1. The score concludes with a fermata over the final note.

The image shows a page of sheet music for piano, featuring four staves of musical notation. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'sforz.' (sforzando). There are also performance instructions like 'espr.' (espresso) and 'rall.' (rallentando). The notation consists of notes and rests on both the treble and bass staves, with some notes having specific fingerings indicated by numbers above them.

A musical score for piano, page 2. The top staff shows a melodic line with various fingerings (1, 2, 3, 4, 5) and dynamic markings like 'rall.', 'a tempo', and slurs. The bottom staff provides harmonic support with sustained notes and bass line. The score includes measure numbers 4 through 8.

PRIMO

5

Musical score for two staves (treble and bass) in common time. The top staff consists of five measures of sixteenth-note patterns. Measure 1: 2 2 3 4 2 3. Measure 2: 4 4 2 3 4. Measure 3: 3 2 3 1. Measure 4: 3 2 3 1 2 4 3 1. Measure 5: 3 4 3 5 4 2 3 5. The bottom staff consists of five measures of eighth-note patterns. Measure 1: 4 4. Measure 2: 3 2 4 3. Measure 3: 2 2 4 3 2. Measure 4: 3 4 3 5. Measure 5: 3 4 3 5.

Musical score for two staves (treble and bass) in common time. The top staff consists of five measures of sixteenth-note patterns. Measure 1: 2 2 3 4 2 3. Measure 2: 4 4 2 3 4. Measure 3: 3 2 3 5 4 3 2. Measure 4: 3 2 3 5 4 2 3 1. Measure 5: 3 4 3 1. The bottom staff consists of five measures of eighth-note patterns. Measure 1: 4 4. Measure 2: 3 2 4 3. Measure 3: 2 2 4 3 2. Measure 4: 3 4 3 1 2 3 4. Measure 5: 3 4 3 1 2 4 3 5. Dynamics: **p** (measures 1-2), *rall.* (measures 4-5).

Musical score for two staves (treble and bass) in common time. The top staff consists of five measures of sixteenth-note patterns. Measure 1: 3 4 2. Measure 2: 3 1 3. Measure 3: 2 1 2. Measure 4: 3 4 2 3. Measure 5: 2 3. The bottom staff consists of five measures of eighth-note patterns. Measure 1: 3 2 4. Measure 2: 3 5. Measure 3: 4. Measure 4: 5 4. Measure 5: 3 2 4 3 4 3.

Dynamics: *rall.* (measure 1), *a tempo* (measure 2).

Musical score for two staves (treble and bass) in common time. The top staff consists of five measures of sixteenth-note patterns. Measure 1: 4 5 3 4 2. Measure 2: 3 1 3. Measure 3: 2 2 3. Measure 4: 4 5 4. Measure 5: 3 4 3. The bottom staff consists of five measures of eighth-note patterns. Measure 1: 2 1 3 2 4. Measure 2: 3 5 3. Measure 3: 4. Measure 4: 2 1 2. Measure 5: 3 2 3. Dynamics: **p** (measure 5).

SECONDO

p

1 2 3 4 5

> 2-3
Red. * 5

3
Red. * 5
rall.

a tempo
2-1
Red. *

5-4
rall. 2-1
Red. * 5

PRIMO

Tyrolean

(Laendler)

The Laendler is an instrumental dance, the German country waltz, which is the real father of the waltz, in $\frac{3}{4}$ or $\frac{3}{8}$ time, at home on the banks of the Danube, in Bavaria, Styria and the Austrian Tyrol, whence come the French names *Styrienne* and *Tyrolienne*. The character of the dance is that of innocent pleasure and naive grotesqueness, and in keeping with its frolicsome humor it has a unison melody of spontaneous and pleasing tone - sequence, free and flowing. Roguish jollity is the keynote of its interpretation. In the *secondo* the first *a-tempo* introduces a counter - melody which serves to add a deeper and more soulful quality of sentiment to its triple rhythms.

F.H.M.

Tyrolean
(Ländler)

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso ($\text{J} = 152 - 160$)



ped. * ped. * ped. * ped. * ped. * ped. *

ped. * ped. * ped. * ped. * ped. * marcato

cresc. dim. p

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Tyrolean (Ländler)

PRIMO

Allegretto grazioso ($\text{♩} = 152-160$)

LEOPOLD GODOWSKY

The sheet music consists of four staves of piano music. The first staff (right hand) has a treble clef and a key signature of one sharp. The second staff (left hand) has a bass clef and a key signature of one sharp. The third staff (right hand) has a treble clef and a key signature of one sharp. The fourth staff (left hand) has a bass clef and a key signature of one sharp. The music is in 3/4 time. The tempo is Allegretto grazioso ($\text{♩} = 152-160$). The dynamic markings include *f*, *mp*, and *cresc.*. Performance instructions include "compass" and "r.h.". The music includes various note heads and stems, with some notes having numbers above them (e.g., 1, 2, 3, 4, 5) and some having arrows below them (e.g., >). The right hand staff has a large bracket under it with the number 1. The left hand staff has a large bracket under it with the number 2. The right hand staff has a large bracket under it with the number 3. The left hand staff has a large bracket under it with the number 4.

SECONDO

1 P 5 4 3 2 1 P 5 4 2 1 P 5 4 3 2 1 P 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

3 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

espr.

5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

mf

3 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

dim.

a tempo

5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

poco rall.

dolce

5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

3 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

f

5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

3 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

2 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P 5 4 3 2 1 P

PRIMO

5

Sheet music for two staves, Primo part, page 5. The music consists of five systems of notes.

System 1: Treble clef, 2/4 time. Notes are primarily eighth-note pairs with grace notes. A dynamic marking *mf* is at the end of the system.

System 2: Treble clef, 2/4 time. Notes are eighth-note pairs with grace notes.

System 3: Treble clef, 2/4 time. Notes are eighth-note pairs with grace notes. Articulation marks (*poco rall. p*, *a tempo*) are placed above the notes.

System 4: Treble clef, 2/4 time. Notes are eighth-note pairs with grace notes. Articulation marks (*v*, *v*) are placed below the notes.

System 5: Treble clef, 2/4 time. Notes are eighth-note pairs with grace notes. Articulation marks (*f*, *v*, *v*, *v*, *v*) are placed below the notes. Fingerings 5, 5, 2, 3, 1, 1, 4, 3 are indicated above the notes in the last measure.

6 SECONDO

measures 1-5: Treble and Bass staves. Measures 1-4: 5 notes each. Measure 5: 5 notes. Dynamics: *sf*, *f*, *p*.

measures 6-10: Treble and Bass staves. Measures 6-9: 5 notes each. Measure 10: 5 notes. Dynamics: *p*, *p*, *p*, *p*, *p*.

measures 11-15: Treble and Bass staves. Measures 11-14: 5 notes each. Measure 15: 5 notes. Dynamics: *p* *espr.*, *sf*, *p*, *p*, *p*. Measure 15 ends with a fermata.

measures 16-20: Treble and Bass staves. Measures 16-19: 5 notes each. Measure 20: 5 notes. Dynamics: *rit.*, *a tempo*, *sf*. Measure 20 ends with a fermata.

PRIMO

7

Musical score for Primo, page 7, featuring two staves of five-line music. The top staff uses a treble clef and the bottom staff uses an alto clef. Measure 1 starts with eighth-note pairs (4, 3) followed by sixteenth-note pairs (2, 3). Measure 2 continues with (4, 3) and (5, 4). Measure 3 shows (4, 3), (2, 8), and (1). Measure 4 begins with a single note (1) followed by a dynamic **f**. Measure 5 concludes the section.

Continuation of the musical score for Primo, page 7, starting at measure 6. The top staff continues with eighth-note pairs. The bottom staff begins with eighth-note pairs (2, 3) and (1, 2).

Continuation of the musical score for Primo, page 7, starting at measure 11. The top staff features eighth-note pairs (1, 3, 4), (5, 4, 3), (4, 5), (4, 3, 2), (3, 4), and (3, 2, 1, 2). The bottom staff begins with eighth-note pairs (5, 3, 2) and (1, 2, 3).

Continuation of the musical score for Primo, page 7, starting at measure 16. The top staff shows eighth-note pairs (3, 3, 4), (5, 4, 3), (2, 3), (4, 3, 2), (1, 2), (3, 2, 1), (3, 2), (3, 2), and (1). The bottom staff begins with eighth-note pairs (3, 3, 2), (1, 2, 3), (4, 3), (2, 3, 4), (5, 4), (3, 4, 5), (3, 4), and (5).

Dynamic markings: **p** (measures 11-15), **rit.** (measure 18), and **a tempo** (measure 19).

Valse Élégiaque

This waltz is of a type quite opposite to that of the joyous and boisterous *Laendler*; it is likewise different from the usual waltz which expresses sensuous gayety. It employs its graceful tripart rhythm as a vehicle for the presentation of an appealing mood picture - an elegiac, sorrowing melody in the *primo* colored by the changing harmonic inflections of the *secondo* part. A thing of plaintive beauty, this *Valse Élégiaque* might be considered a gentler and more tenderly spoken sister of the sinister Waltz of the Dead by Liszt, or the *Dance Macabre* by Saint-Saëns.

F. H. M.

Valse Élégiaque

SECOND

LEOPOLD GODOWSKY

Moderato ($\text{d} = 66 - 76$)

p espressivo *espr.* *rall.*

Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. *

a tempo *rall.*

Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p a tempo *cresc.* *rall.*

Ped. Ped. Ped. Ped. * Ped. Ped. Ped. * Ped. *

p a tempo *f* *sempre* *dim. e*

Ped. * Ped. * Ped. * Ped. * Ped. *

Valse Élégiaque

PRIMO

LEOPOLD GODOWSKY

Moderato (♩. = 66 - 76)

r.h.

Compass

l.h.

mp espressivo

rall.

a tempo

rall.

a tempo

rall.

a tempo

rall.

f sempre dim. e

SECONDO

con brio

The music consists of four staves of musical notation, likely for a solo instrument like mandolin or guitar. The notation uses a combination of standard staff notation and tablature-like fingerings above the notes.

- Staff 1:** Shows a sequence of chords and notes. The first measure is labeled "rall.". The second measure is labeled "p a tempo". The third measure is labeled "più animato f". The fourth measure is labeled "Ped." followed by an asterisk (*). The fifth measure is labeled "Ped.". The sixth measure is labeled "Ped." followed by an asterisk (*). The seventh measure is labeled "Ped." followed by an asterisk (*).
- Staff 2:** Shows a sequence of chords and notes. The first measure is labeled "Ped.". The second measure is labeled "Ped.". The third measure is labeled "Ped." followed by an asterisk (*). The fourth measure is labeled "Ped.". The fifth measure is labeled "Ped." followed by an asterisk (*). The sixth measure is labeled "Ped." followed by an asterisk (*).
- Staff 3:** Shows a sequence of chords and notes. The first measure is labeled "Ped.". The second measure is labeled "Ped.". The third measure is labeled "Ped." followed by an asterisk (*). The fourth measure is labeled "Ped.". The fifth measure is labeled "Ped." followed by an asterisk (*). The sixth measure is labeled "Ped." followed by an asterisk (*).
- Staff 4:** Shows a sequence of chords and notes. The first measure is labeled "p leggiero". The second measure is labeled "Ped.". The third measure is labeled "Ped." followed by an asterisk (*). The fourth measure is labeled "Ped." followed by an asterisk (*).
- Staff 5:** Shows a sequence of chords and notes. The first measure is labeled "molto rall.". The second measure is labeled "a tempo subito". The third measure is labeled "molto rall.". The fourth measure is labeled "poco a poco rall."

PRIMO

rall.

p a tempo

f più animato

con brio

p leggiero

molto rull.

a tempo subito

molto rall.

a tempo poco

a poco rull.

SECONDO

PRIMO

a tempo

f

dim. e rall.

p *a tempo*

cresc.

f

sempre dim. e rall.

p *a tempo*

dim. e rall.

Tarantella (Italy)

The *Tarantella* was originally a wild dance of the lower orders in Sicily and the Tarantine (whence the name), in southern Italy, and was formerly held to be a cure for tarantism, a form of St. Vitus dance, due to tarantula-bite. Its rapid tempo and effect have led to its cultivation as an art-form, and many brilliant examples for all instruments testify to its popularity. This *Tarantella*, a swift, running dance in 6/8 time is absolutely in character: it has melodic strength and grace; the *allegro con fuoco* in which it is written moves at an even increasing rate of speed; and there is the effective contrast, emphasized by the *secondo*, of the irregularly alternating major and minor modes. It has to the full the dash and brilliancy its style demands.

Tarantella

(Italy)

SECONDO

Allegro con fuoco ($d.=104-116$)

LEOPOLD GODOWSKY

Bass clef, common time. Top staff: f . Fingerings: 3 1 2 3 1 2; 1 3 2 1 3 2. Bottom staff: ff .

Bass clef, common time. Top staff: Fingerings: 2 1 3 1, 4 1 5 1, 5 2 4 1, 8 1 5 2, 3 1 4 1, 5 1 4 2. Bottom staff: Fingerings: 4 3, 2 4, 4 1, 4 5, 2 1, 5 1, 4 2. Pedal markings: Ped., Ped.

Bass clef, common time. Top staff: Fingerings: 3 1 4 1, 5 1 4 2, 3 1 5 2, 5 2 4 1, 5 1 5 3. Bottom staff: Fingerings: 2 1, 5 1, 2 5, 2 1, 5 1, 5 3. Dynamic markings: dim., cresc. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Bass clef, common time. Top staff: Fingerings: 5 2 4 1, 5 1 5 2, 5 2 4 1 2, 3 1 5 2, 5 1 4 2. Bottom staff: Fingerings: 4 2, 4 1, 3 2, 1, 5 1, 4 2, 5 3. Dynamic markings: dim., ff. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Tarantella

(Italy)

PRIMO

LEOPOLD GODOWSKY

Allegro con fuoco ($\text{d} = 104 - 116$)

r.h.

l.h.

Compass

f

dim.

cresc.

f

dim.

SECONDO

Sheet music for a solo instrument, likely guitar, featuring six staves of musical notation. The music is in common time and includes various performance instructions like "Ped.", "mf", "sempre più crescendo", "p subito", "f subito", and fingerings such as "5 2" and "4 1". The notation uses standard musical symbols like notes and rests, along with specific markings for pedaling and dynamics.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

mf

sempre più crescendo

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

p subito

f subito

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

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

sempre più crescendo

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

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a melodic line with black dots representing fingerings: 5 2, 5 4, 5 1, 5 1 5, 2 5, 2 5, 4 5, 1 5 1. The bottom staff uses a bass clef and shows a harmonic bass line with black dots. A dynamic marking *p subito* is placed below the first measure of the melodic line.

f subito

*) Prima volta senza diminuendo

SECONDO

The image shows five staves of musical notation for a bass instrument, such as a double bass or cello. The music is written in bass clef and common time. Each staff begins with a dynamic marking 'p' (piano). The notation consists of vertical stems with horizontal dashes indicating pitch and duration. Below each staff, the word 'Ped.' is repeated several times, indicating a continuous pedal action. The first four staves are identical, while the fifth staff concludes with a dynamic 'sf' (sforzando) and an asterisk, suggesting a final note or section.

PRIMO

7

Sheet music for Primo, page 7, measures 1-5. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *p*. Measures 1-5 show a pattern of eighth-note pairs followed by sixteenth-note pairs, with fingerings (e.g., 5-5-5, 5-4-3, 4-3-2) and slurs indicating performance style.

Sheet music for Primo, page 7, measures 6-10. The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 7 includes the instruction *sempre dim. ed accel.*. Measures 8-10 show a continuation of the pattern with fingerings (e.g., 2-3-2, 1-3, 2-3-2, 1-5, 4-5-4).

Sheet music for Primo, page 7, measures 11-15. The pattern of eighth-note pairs and sixteenth-note pairs continues. Measure 12 features a dynamic *f*.

Sheet music for Primo, page 7, measures 16-20. The pattern concludes with eighth-note pairs and sixteenth-note pairs. Measure 19 ends with a dynamic *f*.

Csárdás (Hungary)

The *Csárdás* (Tavern Dance), is a Hungarian folk-dance which found its way into Magyar social circles during the early forties of the 19th century. Its music is essentially Hungarian Gipsy in character - and its form is invariable: a slow plaintive song movement (*Lassu*), in $\frac{4}{4}$ time, succeeded by a fiery allegro (*Friss*), the dance proper, in $\frac{2}{4}$. Here the contrast between the sombre melancholy of the introduction, with its soft cymbal beats, and the wild and passionate dance measure - the dashing abandon of its *primo* passages borne along on the piquant rhythms of the *secondo* bass - is splendidly brought out. The piece seems a genuine bit of *tsigane* inspiration.

F. H. M.

Csárdás

(Hungary)

SECONDO

LASSU

Mesto ($\text{♩} = 66$)

LEOPOLD GODOWSKY

The sheet music is a piano solo piece. It features five staves of musical notation. The first two staves are in common time (indicated by 'C') and the last three are in 3/8 time (indicated by '3'). The music is in G major, with several sharps. Dynamics include *p*, *pp*, *rit.*, *mfa*, and *a tempo*. Performance instructions like 'Ped.' are scattered throughout. Fingerings are shown above the notes in some places. Measure numbers are present in the bass clef staff.

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Csárdás

(Hungary)

PRIMO

LEOPOLD GODOWSKY

LASSU
Mesto ($\text{♩} = 66$)

r.h.

l.h.

Compass

p

mf a tempo

SECOND

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 41 starts with a dynamic *espressivo meno p*. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support. Measure 42 begins with a dynamic *a tempo*, continuing the eighth-note chords. Measure 43 shows a transition with a dynamic *mf*. Measure 44 features a dynamic *p rall.* (pianissimo with a roll) over eighth-note chords. Measure 45 concludes with a dynamic *molto* and eighth-note chords. The score includes measure numbers 41 through 45 and various performance instructions like *espressivo*, *a tempo*, *mf*, *p rall.*, and *molto*.

f a tempo appassionato

dim.

rall.

2/4

PRIMO

5

a tempo

pp rit.

espressivo meno p

a tempo

mf

p ral.

f appassionato

dim.

rall.

FRISS
Allegro ($\text{♩} = 96 - 104$)

p

cresc.

f

SECONDO

Handwritten musical score for a five-finger exercise. The score consists of two staves: a treble clef staff and a bass clef staff. Fingerings are written above the notes, and dynamics like 'p' and 'più p' are included. The page number '6' and section title 'SECONDO' are at the top.

Handwritten musical score for a five-finger exercise, continuing from the previous system. The score consists of two staves: a treble clef staff and a bass clef staff. Fingerings are written above the notes, and dynamics like 'p' and 'più p' are included. Performance instructions like 'Ped.' and '*' are also present.

Handwritten musical score for a five-finger exercise, continuing from the previous system. The score consists of two staves: a treble clef staff and a bass clef staff. Fingerings are written above the notes, and dynamics like 'p' and 'più p' are included. A circled measure is shown with a bracket below it, and performance instructions like 'Ped.' and '*' are present.

Handwritten musical score for a five-finger exercise, continuing from the previous system. The score consists of two staves: a treble clef staff and a bass clef staff. Fingerings are written above the notes, and dynamics like 'p' and 'più p' are included. A circled measure is shown with a bracket below it, and performance instructions like 'Ped.' and '*' are present.

PRIMO

7

The sheet music consists of five staves of musical notation, likely for a right-hand technique such as piano or guitar. Each staff is in common time and uses a treble clef. Fingerings are indicated above the notes, and dynamics are shown below them. The first staff begins with a dynamic **p**. The second staff includes a dynamic **più p**. The third staff features dynamics **f** and **5**. The fourth staff includes dynamics **3** and **5**. The fifth staff concludes with dynamics **5**.

Staff 1:

- Measure 1: 3 2 1 3 2 4 3 2
- Measure 2: 1 2 1 2 3 4 3 4
- Measure 3: 5 4 5 4 3 2 3 2
- Measure 4: 1 1 2 3 2 3 2 3

Staff 2:

- Measure 1: 3 4 5 3 4 2 3 4
- Measure 2: 5 4 5 4 3 2 3 2
- Measure 3: 1 2 1 2 3 4 3 4
- Measure 4: 5 5 4 3

Staff 3:

- Measure 1: 2 3 1
- Measure 2: 3 3 4 5
- Measure 3: 4 5 3
- Measure 4: 5 4

Staff 4:

- Measure 1: 4 3 5
- Measure 2: 3 3 2 1
- Measure 3: 2 1 3
- Measure 4: 1 2

Staff 5:

- Measure 1: 3 2 4
- Measure 2: 1 3 2 3 1 3 2 3
- Measure 3: 1 1 2 1
- Measure 4: 5 5 4 5
- Measure 5: 4 5 2

Staff 6:

- Measure 1: 3 4 2
- Measure 2: 5 3 4 3 5 3 4 3
- Measure 3: 3 2 3 1 2 3 4
- Measure 4: 4 5 3
- Measure 5: 3 4

Staff 7:

- Measure 1: 5 1
- Measure 2: 4 2
- Measure 3: 2 1 2 4
- Measure 4: 3 2 3 1 2 3 4
- Measure 5: 3 4 3 5 4 3 2
- Measure 6: 4 5 3
- Measure 7: 3 4

Staff 8:

- Measure 1: 5 1
- Measure 2: 4 3
- Measure 3: 2 2
- Measure 4: 1 2 4
- Measure 5: 3 2 3 1 2 3 4
- Measure 6: 3 4 3 5 4 3 2
- Measure 7: 4 5 3
- Measure 8: 3 4

Staff 9:

- Measure 1: 5 1
- Measure 2: 4 3
- Measure 3: 2 2
- Measure 4: 3 2 3
- Measure 5: 1 2 1 4 3 2
- Measure 6: 5 4 5 2 3 4
- Measure 7: 5 3 2
- Measure 8: 4 5 3

SECONDO

This image shows five staves of musical notation for piano, likely from a score by Debussy. The notation is complex, featuring multiple voices and a variety of dynamic markings such as *ff*, *poco cresc.*, *mf*, *p*, and *sempr. più p*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." and "Ped. *" are placed under specific notes. The music includes a mix of standard staff notation and rhythmic patterns that suggest a percussive or rhythmic role for the performer. The overall style is characteristic of Debussy's impressionistic approach to composition.

PRIMO

9

The sheet music contains five staves of tablature for guitar, labeled PRIMO and page 9. The tablature shows fingerings (e.g., 1, 2, 3, 4, 5) and performance instructions such as dynamic markings (*p*, *mf*, *f più mosso*) and slurs. The music includes several measures of sixteenth-note patterns and some eighth-note chords.

Staff 1:

- Measure 1: Fingerings 5, 1, 2, 3, 4; dynamic *f*.
- Measure 2: Fingerings 4, 3, 2.
- Measure 3: Fingerings 2, 3, 4.
- Measure 4: Fingerings 5, 1, 2, 3, 4.
- Measure 5: Fingerings 1, 2, 3.

Staff 2:

- Measure 1: Fingerings 2, 3, 4.
- Measure 2: Fingerings 4, 2.
- Measure 3: Dynamic *p*.
- Measure 4: Fingerings 4, 2.
- Measure 5: Fingerings 3.

Staff 3:

- Measure 1: Fingerings 4, 4.
- Measure 2: Fingerings 5, 4; dynamic *mf*.
- Measure 3: Fingerings 3, 2.
- Measure 4: Fingerings 1, 3; dynamic *p*.
- Measure 5: Fingerings 5, 3.

Staff 4:

- Measure 1: Fingerings 1, 2; dynamic *sempre più p*.
- Measure 2: Fingerings 4, 2.
- Measure 3: Fingerings 3.
- Measure 4: Fingerings 4, 2.
- Measure 5: Fingerings 1, 2.

Staff 5:

- Measure 1: Fingerings 3, 2.
- Measure 2: Fingerings 1, 1, 3, 2, 2, 3.
- Measure 3: Fingerings 1, 1, 2, 1.
- Measure 4: Fingerings 2, 3; dynamic *f più mosso*.
- Measure 5: Fingerings 4, 3, 5.

Mazurka (Chopinesque)

The *Mazurka* (*Masurek*) originally a Moravian national dance in $\frac{3}{4}$ time, has found a place in piano literature because of its gracefulness and its engaging rhythmic peculiarity which throws the accent from the first beat of the measure to the second or third quarter (J J ! J J J). As a Polish peasant dance the *Mazurka* has a wild, unbridled character, but some Polish composers, and Chopin, in particular, gave it a softer and more melancholy quality of appeal. In this happy example, a rich, modern harmonic base supports a melody of plaintive charm, one that seems a veritable dance-song and recalls the fact that the Polish national air, "Poland not as yet is vanquished" is a mazurka.

Mazurka

(Chopinesque)

SECONDO

LEOPOLD GODOWSKY

Moderato ($\text{d} = 58 - 66$)

The musical score for "Mazurka (Chopinesque) SECONDO" by Leopold Godowsky is presented in four staves of musical notation. The first staff uses a bass clef and common time (indicated by a '4'). It features dynamic markings like *p mesto*, *rall.*, and *mf*. The second staff also uses a bass clef and common time, with dynamic markings *tempo* and *p subito*. The third staff uses a bass clef and common time, with dynamic markings *rall.* and *a tempo*. The fourth staff uses a bass clef and common time, with dynamic markings *rall.*, *f più mosso*, and a complex sequence of fingerings (4, 5, 2, 1, 2, 3) over a series of eighth notes. The music is marked with various performance instructions such as *Ped.*, ***, and *Lev.*.

Mazurka

(Chopinesque)

PRIMO

LEOPOLD GODOWSK

Moderato ($\text{d} = 58 - 66$)

The sheet music consists of four systems of musical notation. The first system starts with a treble clef for the right hand (r.h.) and a bass clef for the left hand (l.h.). The second system begins with a treble clef for both hands. The third system starts with a bass clef for the right hand and a treble clef for the left hand. The fourth system starts with a treble clef for both hands. Various musical markings are present throughout, including dynamic changes (mf, p), performance techniques (mesto, rall., sforz., a tempo, più mosso), and fingerings (e.g., 1, 2, 3, 4, 5).

poco rall.

p più mosso

rall.

pa tempo

accel e cresc.

f

poco rall. più

rall.

a tempo

rall.

PRIMO

Sheet music for guitar, Primo part, featuring five staves of musical notation with fingerings and performance instructions.

Staff 1:

- mp* *poco rall.*
- p* *più mosso*

Staff 2:

- rall.*
- p*

Staff 3:

- a tempo*
- accel e cresc.*

Staff 4:

- poco rall.*
- più rall.*
- p*

Staff 5:

- a tempo*
- rall.*

Polonaise
(Poland)

SECONDO

LEOPOLD GODOWSKY

Maestoso ($\text{♩} = 96-108$)

The sheet music features four systems of music for two staves. The top staff uses a bass clef and a 3/4 time signature. The bottom staff also uses a bass clef. The music is marked 'Maestoso' with a tempo of $\text{♩} = 96-108$. Dynamic markings include *mf*, *f*, *p*, and *espr.*. Fingerings are shown above many notes. The score concludes with 'Ped.' followed by circled numbers 1, 2, 1, and 2.

Polonaise

(Poland)

PRIMO

LEOPOLD GODOWSKY

Maestoso ($\text{♩} = 96 - 108$)

Sheet music for Polonaise by Leopold Godowsky, PRIMO part. The music is in 3/4 time, 3 sharps, and 3 flats. It features four staves of piano music with various dynamics and performance instructions like 'mf' and 'f'. The first staff includes 'r.h.' and 'l.h.' markings with fingerings (1-5). The second staff has 'Compass' written above it. The third staff has 'mf' dynamic. The fourth staff has 'f' dynamic. The music consists of six measures per staff, with measure numbers 1 through 6 indicated above each staff.

40
SECONDO

2 3 2 rit. p a tempo

5 1 5 2

5 1

4 1 4 1 4 1 5

Fine

poco più sostenuto
espr.

p

3 2 1 3 1 3 3 2 1 2 2 1 2 1 5 3 2 1 3 1 3 3 2 1 2 3

cresc.

rall.

p a tempo

2 1 1 5 1 3 2 1 3 1 3 3 2 1 2 4 2 1 4 2 1 4 5

pp

5 4 5 5 4 5 4 5 5 4 5

cresc. 1

5 3 2 3 5 3 2 3 5 6 5 4 5 5 6 5 4 5

rit. *mp subito*

3 1

Polonaise Da Capo al Fine senza ripetizione

41
PRIMO

poco più sostenuto
p espr.

5 3 4 5 4 3 5 4 5 4 3 3 4 5 3 4 5 2 1 3 2
1 3 2 1 2 3 1 2 3 3 2 1 3 2 1 4 5 3 4

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

cresc.

rit.

1 3 2 1 1 2 1 > 3 4 3 1 1 2 1 > 3 4 3 1 1 2 1 1 2 1 1 2 1 1 2 4 1 2 4 1 2

Polonaise Da Capo al Fine senza ripetizione