

BOOK II

Phonoramas

Tonal Journeys
for the Pianoforte.

by

Leopold Godowsky

Carl Fischer, Inc.
New York.

R

J. Campbell Phillips.

To my friend
J. Campbell Phillips

Java Suite

in Four Parts



Part I

1. Gamelan
- 2 Wayang - Purwa
(Puppet Shadow Plays)
- 3 Hari Besaar
(The Great Day)

Part II

- 4 Chattering Monkeys at the
Sacred Lake of Wendit
- 5 Boro Budur in Moonlight
- 6 The Bromo Volcano and the
Sand Sea at Daybreak

Part III

- 7 Three Dances
- 8 The Gardens of Buitenzorg
- 9 In the Streets of
Old Batavia

Part IV

- 10 In the Kraton
- 11 The Ruined Water Castle
at Djokja
- 12 A Court Pageant in Solo



The Price of each Part

\$150

in the U.S.A.

R

Carl Fischer Inc. New York

Boston

Chicago

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Berlin, Germany

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New York

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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.

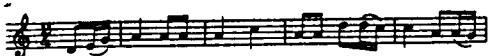
The Javanese are a docile people, with quaint customs and old traditions. Possessing an ancient culture, they combine originality with proficiency in various arts. It was, however, the native music of the Javanese, in the heart of Java, at Djokja and Solo, that made the most profound impression on me.

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 polyrhythms, 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.

Duration Schedule

2

Approximate Duration of Each Number
and Each Part

- | | | |
|-------|---|----------------------------------|
| I. | Gamelan
about 3 minutes | FIRST PART:
about 10½ minutes |
| II. | Wayang-Purwa
about 3½ minutes | |
| III. | Hari Besaar
about 4 minutes | |
| IV. | Chattering Monkeys at the
Sacred Lake of Wendit
under 2 minutes | SECOND PART:
about 8½ minutes |
| V. | Boro Budur in Moonlight
about 3½ minutes | |
| VI. | The Bromo Volcano and the
Sand Sea at Daybreak
about 3 minutes | |
| VII. | Three Dances
under 5½ minutes | THIRD PART:
about 12 minutes |
| VIII. | The Gardens of Buitenzorg
about 3½ minutes | |
| IX. | In the Streets of Old Batavia
over 3 minutes | |
| X. | In the Kraton
over 5 minutes | FOURTH PART:
about 12 minutes |
| XI. | The Ruined Water Castle at
Djokja
about 4 minutes | |
| XII. | A Court Pageant in Solo
over 3 minutes | |

Addendum

2

"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, like 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 \wedge 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.

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.

IV. Chattering Monkeys

LEOPOLD GODOWSKY

Allegro scherzando $\text{♩} = 132 - 144$

Piano

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This page contains four staves of musical notation for piano, arranged vertically. The top staff uses treble clef and bass clef, while the other three staves use only treble clef. The music includes dynamic markings such as *molto cresc.*, *f*, *molto dim.*, *p*, and *espr.*. Performance instructions like 'Ped.' and 'V' are also present. The notation features various note heads and stems, with some notes having arrows indicating direction or specific attack points.

Piano sheet music page 10, measures 111-120. The music is in common time, key signature of A major (three sharps). The left hand plays sustained notes with dynamic markings *p dolce* and *grazioso più p*. The right hand plays rapid sixteenth-note patterns with various fingerings (e.g., 3-5-3-5-4, 5-2-3, 5-2-5-2) and dynamic markings *p*, *grazioso più p*, and *f*. The bassoon part (Bassoon 1) is labeled "Bass." and "Bass. 2". The vocal part (Soprano) is labeled "Soprano". Measure 111 ends with a fermata over the bassoon part. Measure 112 begins with a forte dynamic *f*.

Sheet music for piano, page 8, featuring four staves of musical notation. The music is in common time, with a key signature of two sharps. Fingerings are indicated above the notes, and dynamics such as *p e dolce*, *espr.*, *ff*, and *f subito* are used. The piano part includes both treble and bass clef staves, with the bass staff often providing harmonic support. The music consists of eighth and sixteenth note patterns, with occasional rests and grace notes.

*p e dolce
espr.*

ff

f subito

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

dim. *più dim.*

sempre pp ed accelerando *(ossia senza pedale)*

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

New York, Dec. 3rd, 1924.

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.

V. Boro Budur

LEOPOLD GODOWSKY

Molto tranquillo, misterioso $\text{♩} = 50 - 56$

Piano

p malinconico

sempre una corda

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

poco rall.

Ped. *Ped.* *

pp a tempo

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

Sheet music for piano, page 11, featuring four staves of musical notation with fingerings and performance instructions.

Staff 1: Treble clef. Measures 1-4. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 4, 3, 2, 3, 4. Performance instruction: *poco rall.*

Staff 2: Treble clef. Measures 5-8. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *R.W.*

Staff 3: Treble clef. Measures 9-12. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *pp*, *a tempo*, *espr.*

Staff 4: Bass clef. Measures 13-16. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *pp*.

Staff 5: Treble clef. Measures 17-20. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *R.W.*

Staff 6: Treble clef. Measures 21-24. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *R.W.*

Staff 7: Treble clef. Measures 25-28. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *R.W.*

Staff 8: Treble clef. Measures 29-32. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *p*, *espr.*, *pp*, *tranquillo*.

Staff 9: Bass clef. Measures 33-36. Fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4. Performance instruction: *R.W.*, *pp*.

Piano sheet music page 10, measures 85-100. The music is in common time, key signature of one sharp. The left hand (pedal) plays sustained notes with fingerings (e.g., 1, 2, 3, 4, 5). The right hand plays eighth-note patterns. Measure 85: Treble staff: v 3 5, v 2 5. Bass staff: 3 5, 2 5. Measure 86: Treble staff: v 2 5. Bass staff: 1 2 3. Measure 87: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 88: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 89: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 90: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 91: Treble staff: 3 5 3 1 2. Bass staff: 1 2 3. Measure 92: Treble staff: 4 2 3 2. Bass staff: 1 2 3. Measure 93: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 94: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 95: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 96: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 97: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 98: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 99: Treble staff: 1 2 3. Bass staff: 1 2 3. Measure 100: Treble staff: 1 2 3. Bass staff: 1 2 3.

Sheet music for piano, page 14, featuring six staves of musical notation. The music is in common time and consists of six measures. Fingerings are indicated above the notes, and performance instructions like "rall.", "a tempo p espr. e sempre legato", and "p poco cresc." are included. Measure 1: Treble staff has a 4/3 measure with various fingerings (e.g., 2, 3, 1; 5, 4, 3, 2). Bass staff has a 5/3 measure. Measure 2: Treble staff has a 4/3 measure. Bass staff has a 5/3 measure. Measure 3: Treble staff has a 4/3 measure. Bass staff has a 5/3 measure. Measure 4: Treble staff has a 4/3 measure. Bass staff has a 5/3 measure. Measure 5: Treble staff has a 4/3 measure. Bass staff has a 5/3 measure. Measure 6: Treble staff has a 4/3 measure. Bass staff has a 5/3 measure.

più sostenuto

pp dolcissimo

Ossia: più sostenuto

pp dolciss.

pp

pp

espr.

ppp

ppp

24

8.....lunga

rallentando quasi niente

24

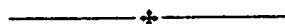
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VI. The Bromo Volcano and the Sand Sea at Daybreak

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. Qui 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.....

VI. Bromo Volcano

LEOPOLD GODOWSKY

Allegro agitato e molto appassionato $\text{J} = 72 - 84$

Piano

ff grandioso

Ped.

Ped.

Ped.

Ped.

Ped.

sempre ff

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A page of musical notation for piano, featuring four staves of music. The notation includes various dynamics such as *(Ped.)*, *Ped.*, *cresc.*, and *fff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ped.* and *ped.* are placed at specific points. The music consists of a treble clef staff, a bass clef staff, and two additional staves, likely for left hand or right hand parts. The key signature changes throughout the piece, with sections in G major, A major, and B major.

dim.

non legato *mf* *p cresc.*

f *p cresc.*

sempre più accelerando

più f *mf* *cresc.*

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

23425-12

Musical score page 21, featuring four staves of piano music. The score includes dynamic markings such as *più f*, *più cresc.*, *ff*, and *fff*. Fingerings are indicated by numbers above or below the keys. Pedaling instructions like *ped.* and *ped.* are placed under specific notes. Measure numbers 24 through 28 are visible at the beginning of each staff. The music consists of a mix of treble and bass clef staves, with some measures starting on the treble staff and others on the bass staff. The score is set against a background of vertical bar lines and measure lines.

Sheet music for piano, page 22, featuring four staves of musical notation. The music is in common time.

Staff 1: Treble clef. Measures 1-4 show eighth-note patterns. Measure 1 starts with a forte dynamic. Measure 2 includes a dynamic marking *poco più mosso*. Measures 3-4 end with a forte dynamic. Fingerings: 5-3-2-4, 5-3-2-4, 5-3-2-4, 5-3-2-4. Pedal markings: Ped., Ped., Ped.

Staff 2: Treble clef. Measures 1-4 show eighth-note patterns. Fingerings: 1-3-5, 1-3-5, 1-3-5, 1-3-5. Pedal markings: Ped., Ped., Ped.

Staff 3: Treble clef. Measures 1-4 show eighth-note patterns. Fingerings: 5-3-2-4, 5-3-2-4, 5-3-2-4, 5-3-2-4. Pedal markings: Ped., Ped., Ped.

Staff 4: Bass clef. Measures 1-4 show eighth-note patterns. Fingerings: 2-3-5, 2-3-5, 2-3-5, 2-3-5. Pedal markings: Ped., Ped., Ped.

A page of sheet music for piano, featuring four staves of musical notation. The music includes dynamic markings such as *Ped.*, *póis a pé*, *a tempo*, *p subito*, and *sempre cresc.*. Fingerings are indicated by numbers above or below the keys. The music consists of a series of measures, each starting with a vertical bar line and ending with a horizontal bar line. The piano keys are represented by black and white rectangles, with the white keys having black dots indicating the note pitch. The music is divided into measures by vertical bar lines, and the measures are grouped by horizontal bar lines. The piano keys are represented by black and white rectangles, with the white keys having black dots indicating the note pitch. The music is divided into measures by vertical bar lines, and the measures are grouped by horizontal bar lines.

sempre più cresc.
ff
dim.
poco rall.

più cresc *ff* *ff*

poco più mosso *sempre ff*

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

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

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

poco meno mosso

molto dim. e rall.

Meno mosso $\text{d} = 58 - 63$
molto tranquillo ed espressivo

p

una corda

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

espr.

23425-12

Sheet music for piano, page 28, featuring six staves of musical notation. The music is in common time, with a key signature of four sharps. Fingerings are indicated above the notes, and dynamics such as *legg.*, *dolcissimo*, and *sempre p* are used. Measure numbers 1 through 12 are present at the beginning of each staff. The music includes a section labeled "ossia Leg." and a section marked with an asterisk (*). The notation is typical of early 20th-century piano music, with complex harmonic progressions and rhythmic patterns.

This page contains five staves of musical notation for piano, arranged vertically. The top staff begins with a treble clef, a key signature of four sharps, and a tempo marking of C . It features two pairs of hands playing eighth-note patterns, with the right hand's fingers numbered 1 through 5. The second staff starts with a bass clef, a key signature of one sharp, and a tempo marking of Ped. . The third staff continues with a bass clef and a key signature of one sharp, with a dynamic instruction *più p*. The fourth staff begins with a treble clef and a key signature of one sharp, with a tempo marking of Ped. and a dynamic instruction *poi a poi a tempo*. The fifth staff starts with a bass clef and a key signature of one sharp, with a tempo marking of Ped. and a dynamic instruction *tre corde*. The music concludes with a final staff starting with a treble clef and a key signature of one sharp, featuring a dynamic instruction *ff*, a tempo marking of Ped. , and a dynamic instruction *allarg.*

*) Lower octave, if preferred

New York, Dec. 10th, 1924.