

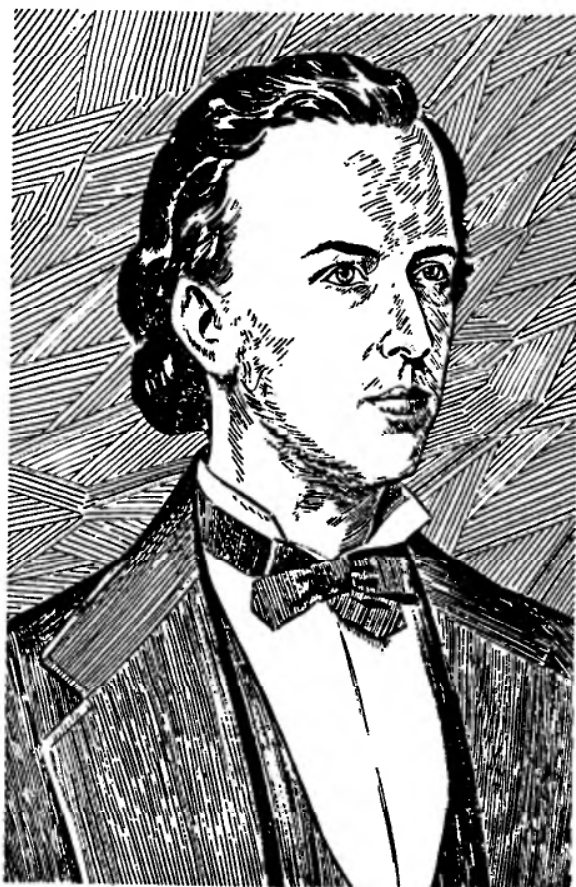
# B E R C E U S E

(CRADLE SONG)

Op. 57

*By*

**FRÉDÉRIC FRANÇOIS CHOPIN**



St. Louis

London

REVISED EDITION WITH FINGERING, PHRASING, PEDAL-  
ING, GENERAL INFORMATION, AND INSTRUCTIVE  
ANNOTATIONS ON FORM AND STRUCTURE,  
AND INTERPRETATION

**By LEOPOLD GODOWSKY**

BIOGRAPHICAL SKETCH AND GLOSSARY

**By LEWIS G. THOMAS**

PRINTED IN U. S. A.

No. 1110

# PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 626

## CRADLE SONG

(Wiegenlied)

Biographical Sketch—Johannes Brahms

*Born at Hamburg, Germany, May 7, 1833*

*Died in Vienna, Austria, April 3, 1897*

JOHANNES BRAHMS grew up in a household where good music and good books were part of everyday living. His father was a theatre musician who was delighted to discover signs of talent in his little son, and who arranged for him to study piano and theory with the best teacher in Hamburg.

Brahms was just twenty years old when he was engaged as accompanist by Eduoard Remenyi, a popular Hungarian violinist. Once, when Remenyi was scheduled to play Beethoven's *Kreutzer Sonata* at a concert, it was discovered at the last minute that the piano was tuned a half-step too low. Brahms saved the day by transposing, from memory, the entire piano part from C minor to C-sharp minor—a feat which he considered in no way remarkable, since his piano teacher had required him to transpose to all keys the Preludes and Fugues in Bach's *Well-Tempered Clavier*.

Through Remenyi, Brahms met a number of the most eminent musicians in Europe, and Schumann, after examining some of his compositions, published a complimentary article about him which attracted a great deal of attention. Somewhat embarrassed by Schumann's extravagant praise, Brahms continued to study the classics, to compose, and occasionally to play the piano or conduct in public.

After 1869, Brahms made Vienna his permanent home. He lived simply, and in his later years he refused all public appearances and devoted himself exclusively to composition. The statement has been made that Brahms achieved in his music an almost perfect balance between Classicism and Romanticism. In his symphonies, concertos, and chamber music, he displayed a mastery of classical form not even surpassed by Beethoven. Yet his songs and short piano pieces are truly romantic in their expression of strongly personal emotions.

**General Information:** The *Cradle Song*, which is the best known and best loved of all the Brahms songs (approximately 200 in number), was composed in 1868. The words of the song were written by Karl Simrock in the German language. They are as follows:

Guten Abend, gut' Nacht, mit Rosen bedacht,  
mit Nägelein besteckt, schlüpf unter die Deck':  
Morgen früh, wenn Gott will, wirst du wieder geweckt,  
morgen früh, wenn Gott will, wirst du wieder geweckt!  
Guten Abend, gut' Nacht, von Englein bewacht,  
die zeigen im Traum dir Christkindlein's Baum:  
Schlaf' nun selig und süß, schau' im Traum's Paradies!  
schlaf' nun selig und süß, schau' im Traum's Paradies!

A free translation of the German words is given below:

Lullaby and goodnight, with roses bedight,  
Creep into thy bed, there pillow thy head.  
Please the Lord, thou wilt wake, when the morning shall break.  
Goodnight then, once more, by angels watched o'er,  
In thy dreams thou shalt see a fair Christmas tree.  
Go to sleep, close thine eyes, thou shalt see Paradise.

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## CRADLE SONG

**Study and Interpretation:** Begin your study of this composition by learning to sing the melody. The song consists of two stanzas, the same melody being used for both, in folk-song style.

When you can sing the melody from memory, the next step is to practice the right-hand part of the piece, alone. The right hand, throughout, carries the melody and at the same time plays a syncopated accompaniment. "Sing" the melody with your fingers, and keep the accompaniment, at all times, a little softer than the melody.

You will notice that in the first stanza (meas. 3-18), the melody lies above the right-hand accompaniment, while in part of the second stanza (meas. 21-36) the melody is below the accompaniment. It is very important, in your practice of the right-hand part, to use the marked fingering, and to give every note its full time value.

Although the left-hand part has no voicing problem (except in meas. 13, 17, and 31-32), it should be carefully practiced. In the measures just specified, take pains to bring out the little counter-melody indicated by the up-stems.

When each hand alone has been sufficiently practiced, begin your practice with hands together. Keep the melody "singing" and the cradle gently rocking. The entire composition is heard over a tonic pedal-point, the low G in the left-hand part being sounded at the beginning of every measure. Touch this key firmly, but take care not to stress it too heavily.

Note that the soft pedal is to be held down throughout the piece, while the damper pedal is employed, as usual, to sustain and color the tones. When the marked pedaling is followed, the slight blurring in each measure produces a dreamlike effect. Judicious breaking of the long pedals through the use of half-pedaling will keep the low G humming while clearing the melodic line. It is always well to remember that the ear is the most reliable guide to artistic pedaling, and that the printed marks can never indicate the finer nuances.

### Glossary

|                            |            |                   |                             |
|----------------------------|------------|-------------------|-----------------------------|
| Johannes Brahms            | pronounced | Yō-hän'-nēs Bräms |                             |
| <i>andantino</i>           | "          | än-dän-tē'-nō     | (rather slowly)             |
| <i>a tempo</i>             | "          | ä tēm'-pō         | (in time)                   |
| <i>con moto</i>            | "          | kōn mō'-tō        | (with motion; not dragging) |
| <i>dolce</i>               | "          | dōl'-tshā         | (sweet)                     |
| <i>piu</i>                 | "          | pē'-oo            | (more)                      |
| <i>rallentando (rall.)</i> | "          | rāl-lēn-tān'-dō   | (gradually slower)          |
| <i>sempre</i>              | "          | sēm'-prāy         | (always; continually)       |
| <i>una corda</i>           | "          | oo'-nā kōr'-dā    | (use the soft pedal)        |
| <i>wiegenlied</i>          | "          | vē'-gēn-leet      | (cradle song)               |

## Cradle-Song.

JOHANNES BRAHMS  
Op. 49, No. 4.

*Adapted and edited by Leopold Godowsky.*

**Andantino con moto.**  . 88 - 100.

Andantino con moto. ♩ . 88 - 100.

*p dolce*

*sempre una corda.*

*rall.*

*a tempo*

*piu p*

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

17 18 19 20

*p*

21 22 23 24

*p*

25 26 27 28

*rall.*

29 30 31 32

*a tempo* *piu p*

33 34 35 36

*rall.*

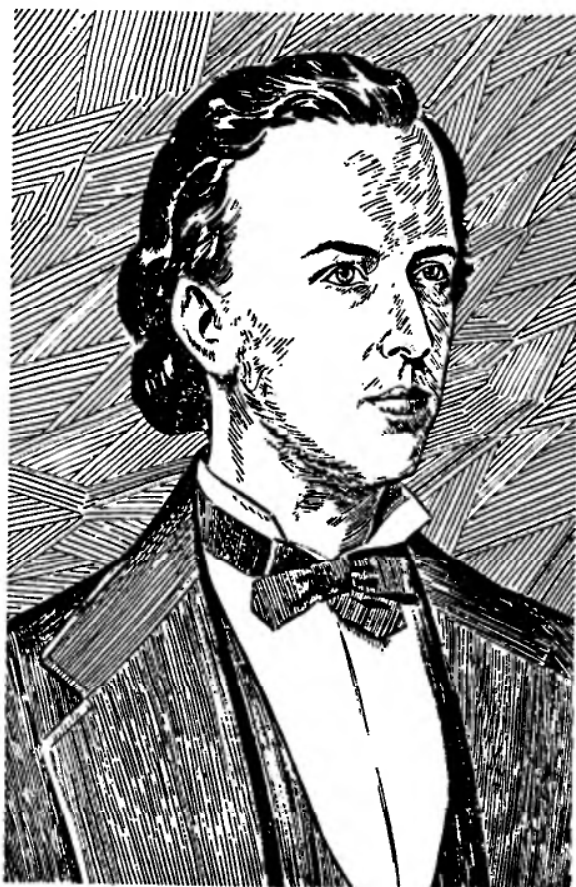
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## BERCEUSE

Biographical Sketch—Frédéric François Chopin

*Born at Zelazowa-Wola, near Warsaw, February 22, 1809*

*Died in Paris, October 17, 1849*

**F**RÉDÉRIC FRANÇOIS CHOPIN was of mixed Polish and French blood. His father, Nicholas, was a Frenchman from Nancy in Lorraine, and his mother, Justine Krzyzanowska, was Polish. His first music teacher was Adalbert Zwiny, a Bohemian violinist, pianist, and composer. Later he studied with Joseph Elsner, an eminent teacher of the strictly classical kind, at the Warsaw School of Music. Before he was twenty-one he had made a world-wide name for himself both as a pianist and as a composer of piano music. His style was distinctly his own; in fact, it may be said that he invented a new school of composition and also of piano technic that had a far-reaching influence on the future of both. In his early days he seemed to have been inspired by the genius of Schubert and Weber, and the methods of the Irish composer John Field attracted him. But he so quickly developed an idiom of his own that there was soon left but little trace of these early influences.

He was not a classical writer in the sense of being a "formalist." The form of his compositions was, however, always well balanced, if somewhat elastic. He clothed the old forms with new harmonies and new ornamentation, and it is for the transformation of the meaningless elaboration which had decorated the works of many of his predecessors and contemporaries into a thing of the utmost delicacy and refinement that Chopin is chiefly famous. For the subtlety of his harmonies, however, he also deserves mention; especially as he is said to have greatly influenced that mighty master of harmony, Richard Wagner, who was quick in realizing that Chopin had broken down the heavy harmonic conventions of the Teutons, and had originated a new and more satisfying mode of expression.

Chopin was one of the first to raise national folk music to the level of high art. The nationality he pictured was, of course, that of Poland—the land of his birth. But although Poland colors much of his music, it must not be supposed that he was totally subject to the national music idea. He was far too cosmopolitan in mind as well as in environment to allow nationality to localize an art that should be universal in its appeal.

After his student days Chopin settled in Paris, where he was accepted on equal terms by the leading authors and artists of the day, and where he was received into the homes of the aristocracy. The famous Hungarian pianist, Franz Liszt, was his friend. Heine admired him, and George Sand (Madam Dudevant) idealized him. Here he enjoyed triumphs and endured trials and disappointments, and here he was attacked by the scourge consumption, of which he died at the age of forty. He was buried in the cemetery of Père la Chaise, his heart being carried back to his native Poland, where it lies in the Church of the Holy Cross in Warsaw.

**General Information:** The *Berceuse* was probably written in the summer of 1845, at George Sand's château at Nohant. Chopin had spent his summer vacation there for eight successive seasons, and many of his most beautiful works were composed in that charming retreat. This Composition was dedicated to Mlle. Elise Gavard, and published in the same year in which it was written. Chopin was now in his thirty-fifth year; his physical condition had already become serious, and a break in his friendship with George Sand was imminent. We may judge of his depressed state of mind and body by the fact that he composed only one other work in 1845—the Sonata in B minor.

A. 1110-4

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## BERCEUSE

The A $\flat$  in brackets is played with the thumb of the left hand.

The melodic line of meas. 15-18 lies within the double fore-graces which precede the reiterated Ab. The melody must be brought out clearly and expressively. The following is another way of notating this passage:

Measures 15-18 of the musical score for 'The Rose Tree'. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). Measure 15 begins with a double bar line and a repeat sign. Measures 16-18 show a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. Measure 18 ends with a double bar line.

The trill on A<sub>4</sub> in the treble of meas. 19 is to begin with the principal note, and the F below is to be taken an instant before the trill begins. The sign ( , like the sign  $\text{ㄩ}$  , is an indication that the double notes are to be arpeggiated. The descending and ascending sequential groups in meas. 19-22 are like the shimmering colors of a diaphanous fabric billowing gently on the air. While the articulation should be clear, yet the effect as a whole is to be "veiled," and there should be but very slight dynamic shadings.

One may imagine meas. 23-26 to be the fluttering of the wings of birds, first slowly and then gradually swifter as the feathered creatures rise in flight. There is a sudden *pianissimo* in meas. 27 where the two-measure groups in the treble reach out in wide intervals both upwards and downwards, producing the illusion of sighing violins. Then comes a passage of descending thirds in meas. 31-32, like the flutes of an orchestra in a step-by-step descent.

The reiterated  $A_b$  in the right-hand part of meas. 37 forms an inverted organ point, while the melody is given *marcato* by the thumb. But in the succeeding measures the upper voice breaks away from  $A_b$  and etches the melody clearly, despite the myriad fine decorative lines enmeshing it. Klindworth notates meas. 43-44 as follows:

The image shows two pages of musical notation. The top page contains piece number 43, titled "pp e leggerissimo". It features a complex melodic line in the right hand with many sixteenth notes and rests, accompanied by a simpler bass line. Fingerings are indicated by numbers 1-5 above the notes. The bottom page contains piece number 44, titled "dolce". It also has a complex right-hand melody with fingerings and a supporting left-hand part. Both pieces appear to be in a minor key, given the presence of flat symbols in the key signature.

## BERCEUSE

**Form and Structure:** To a *basso ostinato*, consisting of a double organ point with alternating tonic and dominant-seventh chords, Chopin has written a lovely melody with florid, gossamer-like variations, suggesting a rainbow of melting colors over a slow-heaving sea of opaque green. In a letter to a friend, Chopin once referred to the Composition as a "set of variations."

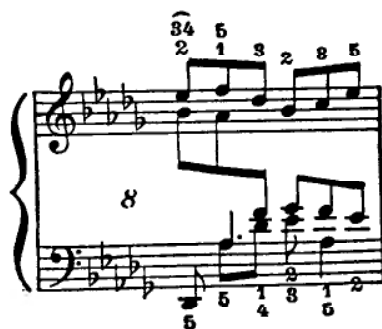
The two introductory measures set in motion the swaying figure which persists throughout the entire Composition. The Theme is announced in meas. 3-6, a simple phrase of four measures, repeated in meas. 7-10 with an added inner voice. This merges into another repetition (meas. 11-14), the last two measures of which contain syncopated sixteenth-notes. The tonal lace-work contained in these repetitions might be called, for the purpose of analysis, the "first variation."

The student might indeed mark off each group of four measures from this point, not with a view to formally numbering the variations, but in order to call attention to the different pianistic figures with which the Composition is elaborated. In meas. 55-58,  $C_b$  is introduced to prepare the entrance of the sub-dominant triad in meas. 59-60. It should be observed that the figure in meas. 61-62 is formed from the melodic line, marked with upward stems, found in meas. 56-57. Thus the sense of unity is preserved throughout the passage. After two measures of the dominant seventh of  $D_b$  (meas. 61-62) six measures of the tonic follow, and the work is brought to a close by an authentic cadence in meas. 69-70.

**Interpretation:** The even motion of the left-hand part demands the strictest tempo, while the right hand may indulge in a moderate degree of *tempo rubato*. Too much rhythmic freedom, however, should be avoided, for exaggerated sentimentality in interpreting Chopin cannot be too severely condemned. The following notation of the bass, given in the Klindworth edition of this work, is strongly recommended:



The brackets and the fingering in meas. 8 indicate that the last two notes of the lower treble voice should be played by the first and second fingers of the left hand. Below is given still another way of distributing the voices:



The treble of meas. 13 may also be played as follows:



## BERCEUSE

It should be noted that in meas. 45 stress is given to the *lower* voice of the treble as long as the upper voice remains Db, but the *upper* voice is accentuated when the downward chromatic descent begins. The accentuation is shown by the upward stems.

At meas. 55 the *Coda* begins. Here the alternation of tonic and dominant chords on the third and fourth beats of the measure is abandoned, and with an uninterrupted *diminuendo* this beautiful cradle song dissolves imperceptibly into the silence of the night.

### Glossary

|                          |            |                                |                                                 |
|--------------------------|------------|--------------------------------|-------------------------------------------------|
| Frédéric François Chopin | pronounced | Frā'-dā-rīc Frän'-swä Shō'-păn | (nasalized)                                     |
| Berceuse                 | "          | bēr-sūz'                       | (A cradle song or lullaby)                      |
| <i>sempre una corda</i>  | "          | sēm'-prā ōō'-nä kōr'-dä        | (always with the soft pedal)                    |
| <i>simile</i>            | "          | sē'-mē-lā                      | (similarly; in like manner)                     |
| <i>dolcissimo</i>        | "          | dōl-tchīs'-sī-mō               | (with extreme sweetness<br>and delicacy)        |
| <i>leggierissimo</i>     | "          | lěd-jā-rīs'-sī-mō              | (very lightly)                                  |
| <i>tranquillo</i>        | "          | trän-kwēl'-lō                  | (calmly; quietly)                               |
| <i>sostenuto</i>         | "          | sōs-tā-nōō'-tō                 | (sustaining the tone)                           |
| <i>lusingando</i>        | "          | lōō-zēn-gän'-dō                | (in a soothing style)                           |
| <i>basso ostinato</i>    | "          | bās'-sō ôs-tē-nä'-tō           | (a single bass figure con-<br>stantly repeated) |
| <i>tempo rubato</i>      | "          | tēm'-pō rōō-bä'-tō             | (irregular tempo;<br>"robbed time")             |

# BERCEUSE (Cradle Song)

Op. 57

Revised and edited by Leopold Godowsky

Frédéric François Chopin.

**Andante**  $\text{♩} = 40-46$

*1 p* *2* *3 p dolce* *4*

*sempre una corda* *simile*

*5* *6* *7 p* *8*

*dolcissimo*

*9* *10* *11* *12*

*13* *14 poco* *15 sempre p* *espr.*

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16 17 18 *poco rit.*

19 20

21 22

23 24

25

26

pp leggerissimo

27

28

29

30

31

32

32

33

34

35

*dolce e tranquillo*

36

37

*p*

38

*poco cresc*

39

Ped.

40

Ped.

41

Ped.

42 *dim.*

Ped.



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

54

55

*sempre pp*

56

57

58

*dolcissimo e lusingando*

59

60

61

*dimin.*

62

63

64

65

66

67

68

69

70

(*And.*)