

CHOPIN - LISZT - GODOWSKY
CHANT POLONAIS - MY DELIGHTS - NOCTURNE

Haus/Aiken	Siciliana from Flute Sonata
Bized Em	The Battle of Sennas & The Downfall of Paris
Czerny, Carl	Var. über den Beliebten Wiener Opern-Melodeon von Schubert
	Sonatina, Op. 52 (trans. & arr. by Arias)
	Nocturne in Bb, Op. 38B, No. 8
	Var. on "La ci darem" (Mozart), fr. Don Giovanni
Eckert, Louis	Übungsbild in E Major
Fes, Ams/Degge	"The Degge Finger Exercises for rapid development as Artistic Study (1880) (publ. with Macchis's "Czerni à la Septième")
Gabrielovitch	Caprice Burlesque, Op. 3
Glinka, M.I.	Sonatas in F minor "La Separation"
	Variations on the "Last Days of Summer"
	Variations on a Russian Folk Song
Godowsky, L.	Sonata in G Major "Szene Perpetuum" Op. 13
	Solade's Etude in Bb Major, Op. 15, No. 1
Hausler, A.	Precambales dans les tons
	Concertina
Herr, Henri	The Flowers of the Prairie Suite
Hermann, E.	Var. Brillantes on "The Last Days of Summer"
Hummel, J.M.	Minuet in Bb Major
Hussar, F.	Precambales dans les tons, Op. 57
Clara, Frizzi	The celebrated "Battle of Prague"
	Hungarian Rhapsody #15 (Julie Etter-Elzing's MS. in J. E.-X.'s script) - (First concert artist of the U.S.)
	Hausman Octet (complete version - opus. solo)
	Var. on Themes of Dibelli (earliest surviving work of Clara - with Clara)
Moschelles, J.	Czerni à la Septième (publ. with Fes (above))
Szczekowski, E.	Polonaise in B Major (Op. 17, No. 1)
	Chanson Russe de Bizet's CARMEN
Frantz, W. A.	Aiken var. of Frizzi from G minor Symphonies
Padernaski, B.	Caprice à la Scarlatti, in G
Zsazsai, Z.	Papillons
Szafir, Henrik	Variations, (a 1-page work to be played 540 times)
Sherwood, Will	"Zigeuner und Schätziger" (booklet)
Czerny, Carl	Das Gräberschiff, Ballade in A minor, Op. 1
	Minuettisches in HABA of Sonatinas, Op. 2
	Hungarian Rhapsodies (Hungarian Rhapsody)
	Capriccio - Scarlatti (arr. Czerny)
	Grzanka (Hausler sees Purcell)
	Santoski on "The Hungarian" of Brahms
	Szabó, Op. 25
Degge, E.	Albeniz's "En las Alpujarras der Sierra Nevada"
	Albeniz's for Estúdios Recreacionais in A Major
	Albeniz's bei den schwäbischen Schwäbisch
	Erri Klänge Stücke - Polka, Erzähler Dichterstücke
	Ballad, Purcell Themes
	Caprice Baccarat à l'Obrecht

Musica Obscura Editions

REVISED EDITION WITH FINGERING, PHRASING, PEDALING
AND INSTRUCTIVE ANNOTATIONS ON INTERPRETA-
TION AND METHOD OF STUDY
By LEOPOLD GODOWSKY

METHOD OF STUDY: This beautiful Nocturne must be interpreted with tenderness; it is replete with poetic sensitiveness, with the ardor of romantic youth. One should never forget that this composition, being adapted from a song, is primarily lyric; the right hand should actually sing the voice part throughout the entire piece. All the low notes in the bass are to be held with the damper pedal, and be sufficiently emphasized to sound through their respective measures; naturally when a fundamental note extends beyond the limits of one measure it must receive a special accent thus prolonging the duration of the tone.

It is interesting to note that the E-flat in the first measure receives a stronger accent than the D-flat preceding it; here the melodic accent takes precedence over the measure accent, for the highest note of a melody is frequently accentuated slightly. By an arrangement of the voices such as is found in an orchestral score we discover three distinct voices in the left-hand part. Measures 1 and 2 would read as follows:



The G-flat in the right-hand part of m. 4 should be taken with a lateral movement of the hand and wrist, the fifth finger anticipating the playing of the note by hovering over it; in this manner a sense of longing is produced, a sort of yearning quality, which is partly caused by the visual illusion and partly aural. This G-flat is to be given with enough tone to sound through the measure, while the bass should remain subdued. Note the phrasing of the treble of m. 8 and the sustained chord in the bass which makes possible the indicated changes of pedal. The holds in measures 8 and 16 are not to be long.

Notwithstanding the fact that in m. 10 the melody note is arpeggiated with two other notes, it should be played in time, the harmonies coming a little in advance of the second beat. The first example below makes this clear, while measures 14, 18 and 24 are also clearly illustrated by examples.



The sixteenth-notes, which softly ascend after the held C in m. 23, should dissolve in the air like the faint bluish smoke rising from a wood fire. The passages in m. 26 and m. 44 are not to be hurried, the imaginary measure divisions having been indicated at m. 44 to show the distribution of accents. Observe how in m. 27 the melody grows out of the last few notes of the preceding passage. The left-hand part of measures 30-31 should receive careful interpretation; it may be imagined as a cello phrase, being given smoothly and very expressively with beautiful dynamic shading.

Beginning with m. 32 the left-hand thumb has a task of ever increasing importance, for it is the medium which has most to do with creating the agitated mood of the next few measures. While the right hand is occupied with decorative work the left-hand thumb has a repeated short melodic motive of significance. Referring again to the passage entering at m. 44, the student is advised to carefully study the fingering. It has been deftly arranged so that the strong third finger falls on the accented notes of the groups. As in m. 26, the end of this passage merges beautifully into the melody. (See measures 44-45). The following illustration sets forth the melodic lines of the two voices of this passage:



The following will be found an effective and much easier interpretation of the treble of m. 53:



Let the student notice the symmetry of the groups of thirty-second notes in m. 62; it will be observed that the first, third and fifth groups are alike, while the second and fourth groups also resemble each other. The notes just preceding m. 63, which have dots and slurs, are each to receive a new impulse. After the velocity of the *cadenza*, introduced in m. 86, the restatement of the first theme should be even more tender in character than at the beginning of the piece. It should be interpreted simply, until at m. 95 a retard is introduced; from this point there must be a gradual dying away with only the pure harmony of the G-flat major triad sounding softly over a compass of two octaves at the close.

PEDAGOGIC IDEA: Special emphasis is laid upon the value of a thorough comprehension of the form and horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it impels 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.

Chant Polonais

MY DELIGHTS - NOCTURNE

Revised and edited by Leopold Godowsky

Song by Frédéric Chopin, Op. 74, No. 5
Transcribed for the Piano by Franz Liszt

Quasi Allegretto. $\text{♩} = 92 - 100$
rubato

1 *sotto voce* 2 3 4 5 1 2 3 4 5 1 2 3 4 5
una corda

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

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

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

5 *dolciss.* 6 7 8 *rit. smorz.*

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

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

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

9 *sempre dolce* 10 11 12

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

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

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

13 14 15 16 17

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

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

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

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

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and use a key signature of four flats. Measure 18 begins with a sixteenth-note pattern (4, 1, 2, 5) over a sustained bass note. Measures 19 and 20 show eighth-note patterns in the right hand. Measure 21 concludes with a sixteenth-note pattern (4, 2, 1) over a sustained bass note. Measure numbers 18, 19, 20, and 21 are printed below the staves. The bass staff includes dynamic markings 'f' and 'ff' and performance instructions 'Ped.'.

Musical score for piano showing measures 22 through 25. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). Measure 22 starts with a forte dynamic. Measure 23 begins with a piano dynamic and includes a ritardando instruction. Measure 24 starts with an *a tempo* instruction. Measure 25 concludes with a piano dynamic. Various fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 3-4-5. Measure numbers 22, 23, 24, and 25 are printed below the staves. The bass staff features rhythmic patterns primarily consisting of eighth and sixteenth notes.

Musical score for guitar. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four flats. Measure 26 starts with a dynamic of *pp leggiiero*. The first measure contains a series of sixteenth-note patterns with fingerings (e.g., 1 4, 2 3, 1 4, etc.) and slurs. Measure 27 begins with a dynamic of *rinforz.* It features a rhythmic pattern of eighth notes and sixteenth notes with fingerings (e.g., 4, 3, 2, 1) and slurs. The bass staff has a single note in measure 26 and a sixteenth-note pattern in measure 27.

Chart Polonaise

Chant Polonais

4

a tempo

32 *p* *rit.* *2d.*

33 *2 1 3 2 3 1 3 2 3 1* *2d.*

34 *agitato* *2d.*

35 *8-* *2 1 3 2 3 1 2 1* *a tempo* *pp* *2d.*

36 *p* *2d.*

37 *3 2 3 1 2 1* *2d.*

38 *8-* *4 3 2 1* *agitato* *2d.*

39 *8-* *2 1 3 2 3 1 2 1* *rit.* *pp* *2d.*

40 *mp* *cresc.* *2d.*

41 *1323* *2 1 5 4 3 2 1* *2d.*

42 *più* *8-* *2d.*

43 *2d.*

44 *dim.* *2d.*

pp *2d.*

rit. *5 4* *smorz.* *5 4* *pp* *2d.* *2d.* *2d.*

45 *a tempo* 46 47 48 49
 Ped. Ped. Ped. Ped. Ped.

50 51 52 53
 Ped. Ped. Ped. Ped.

54 55 56 57 *rinforz.*
 Ped. Ped. Ped. Ped.

58 59 *rinforz.* 60 61 *rinforz.*
 Ped. Ped. Ped. Ped.

62 *leggiero* *dim.*
 23132

6 *accel.*

63 *p*
tre corde
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

64
65

66 *più accelerando e string. molto*
67
68

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

69
70
71 *ff con somma passione*
marcato

Ped. Ped. Ped. Ped.

72
73
74
75

Ped. Ped. Ped. Ped.

A musical score for piano in 2/4 time, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 76: Treble staff has a whole rest followed by a half note. Bass staff has a half note with fingering 3, 1, 5/1, 4, 2, 1. Measure 77: Treble staff has a half note with a fermata and fingering 5, 4. Bass staff has a half note with fingering 3, 1. Measure 78: Treble staff has a sixteenth-note pattern with fingering 5, 4, 5, 4, 5, 4, 5, 5. Bass staff has a sixteenth-note pattern with fingering 3, 3, 3. Measure 79: Treble staff has a half note with a fermata and fingering 4/5. Bass staff has a half note with fingering 5, 4, 2, 1. The instruction "sempre ff" is written above the bass staff.

Musical score for piano, measures 80-82 and an Ossia section. The score consists of two staves: treble and bass. Measure 80 starts with a forte dynamic. Measure 81 follows. Measure 82 starts with a forte dynamic. The Ossia section begins at measure 83, featuring a different harmonic progression and fingerings.

A musical score for piano in 2/4 time, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A-flat major (indicated by a key signature of three flats). Measure 83 starts with a forte dynamic. Measure 84 follows with a dynamic change. Measure 85 concludes the section with a dynamic marking.

8

dim.

sempre più dim.

pp p

una corda

a tempo

87 *rall.* 88 *dolce e semplice* 89 90 91 92

espr. ** Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

93 94 95 96 97

pp *perdendosi rall.*