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For the Pianoforte

Series of:

Orchestral Music

Sacred Music

Chamber Music

Operas

Concertos

Songs

National Dance and Folk Tunes

First Irish Suite

Adapted and Edited with Instructions as to Interpretation
and Method of Study by

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PROGRESSIVE SERIES COMPOSITIONS

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FIRST IRISH SUITE.

I. THE MINSTREL-BOY.

THE STORY. This beautiful air has been adapted from the Irish melodies of Thomas Moore. Just how many of these tunes were original with him and how many were folk-songs, it is difficult to state. This particular one was arranged by him from the tune known as 'Moreen!' The words of the song follow:—

Minstrel-Boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him.
"Land of Songs," said the warrior-bard,
"Tho' all the world betrays thee,
One sword, at least, they right shall guard,
One faithful harp shall praise thee!"

The Minstrel fell! but the foeman's chain
Could not bring his proud soul under;
The harp he lov'd ne'er spoke again,
For he tore its cords asunder;
And said, "No chains shall sully thee,
Thou soul of love and bravery!
Thy songs were made for the pure and free,
They shall never sound in slavery!"

LESSON: The musical sentence ending with the third beat of m. 4 is repeated without any alteration in notes or dynamics in measures 5, 6, 7 and 8, including the last beat of m. 4 and omitting the last beat of m. 8. The student must attempt to interpret the melody with a due appreciation of its martial character,—its stirring rhythm and buoyant spirit. The Minstrel-Boy is going bravely forth to war; he is arrayed in soldier attire, with his sword girded to his side and his harp strapped to his back.

The *staccato* quarter-notes in the left hand of m. 1 and the detached chords divided between the hands in m. 2 are particularly effective after the smooth phrase in the right-hand part of m. 1 at the beginning of the song. The ascending *crescendo* eighth-note *arpeggio* in the bass of measures 1, 5 and 13 adds to the courageous character of these measures. The sudden *piano* at the end of m. 10 gives prominence to the dark harmonic color of this modulation into D minor. The *a tempo* and *forte* introduced at m. 13 bring us back to the spirit of the opening measures. Measures 5-8 and 13-16 are similar to measures 1-4.

II. THE FIRST SWALLOW.

THE STORY: This is one of the most beautiful and original of Irish melodies. The words tell of the hope that the first swallow brings after the bleak, cold days of winter. The twitter of the humble songster suggests the emerald green of spring-time. Just so may it be when our cares and troubles nip our pleasures as the frost bites the leaf,—'then may we ne'er want a swallow to tell us of spring.'

A. 449-3

LESSON: Whenever two notes of equal value are slurred together, the first note must receive a slight accent, while the second note is to be played more softly and curtailed somewhat in time value. It will be noticed that the first two and last two eighth-notes of measures 1 and 7 come under this rule, as do also the first two eighth-notes of measures 2 and 8. The curious rhythmic effect of measures 1 and 7 lies in the fact that two *staccato* eighth-notes divide the slurred groups, bringing a melodic accent on a weak beat (the fifth) of the measure; thus there is given the impression of three-four measure in the right hand while the true six-eight measure is confirmed by the dotted quarter-notes in the left hand. The phrase entering at the last beat of m. 2 extending to the sixth beat of m. 6 must be given extremely *legato*, and with expression.

III. THE FAITHLESS MAIDEN.

THE STORY: Taking the tune known as, "The Pretty Girl Milking Her Cow," Thomas Moore used it as a setting for a serious poem. The tale is of a faithless maiden who promised to have her lamp burning in the tower of the battlement when her warrior should return. Not beholding this signal gleaming out from the dark walls, the sad knight rushed to her chamber, only to find that she had fled. There hung the lute that had so often throbbed under her tender fingers,—but the loved one had gone. The lonely warrior could do naught but curse the beautiful, faithless maiden.

LESSON: Measures 1, 2, 3, 4 and 7, 8 are typically Irish in rhythm and melodic line, but it is to be feared that Thomas Moore altered the original melody in measures 5 and 6, for they show signs of his well-known method of changing the tune to suit his words. The student should read the discussion in the lesson of No. II regarding two notes of equal value slurred together, and apply the precepts given there to this melody where required. The rests in the bass must be closely observed as they lend a certain breathlessness to the pensive melody. Also observe the *staccato* notes and slurred groups, together with the *crescendos* and *decrescendos*. The cadences in measures 4 and 8 are truly Celtic in their melodic structure. In this number as well as in No. II, the seventh-note of the scale is minor, not major. This gives a peculiar charm and color to these pieces.

IV. THE EMIGRANTS.

THE STORY: They sail forth to a foreign land, these emigrants. They say 'farewell' to their native shores as they huddle upon the deck. The daylight fades and in the evening mists they see no more the soft, green hills of Ireland. A gruff voice cries, "Courage, boys, what need to grieve, we shall soon return." These words cheer them on their way as they roam in strange lands, and always there remains the hope of returning to that native, emerald shore.

LESSON: Here the left hand has an opportunity to develop variety of tone quality in a very lovely melody. Like a bird soaring into the sky and descending again to earth, the opening phrase rises from the dominant up to the tonic and even the mediant of the key, and then descends to the tonic an octave lower, finally ascending to the dominant—the starting point of its melodic journey. Three times is this circle traveled with the same harmonies and melodic figuration in the right hand. (See measures 1-2-3-4, 5-6-7-8, and 13, 14, 15, 16). The alternating *legato* groups in the treble, which shadow the left-hand melody, are effective with the *staccato* eighth-note chords occurring after the beats.

The student may imagine this melody played on the 'cello with its full, rich tone; indeed it would be admirably suited to that instrument. The editor has indicated a fine distinction in tonal values by the *mp* given to the bass part at the beginning of the piece, as opposed to the *p* marked for the right-hand part. The only dynamic highlight of importance is to be found commencing with the last beat of m. 12 and extending through measures 13-14. The student should observe the march-like character of measures 9-12, and also the imitation of the right hand (m. 11) by the left hand in m. 12.

NOTE TO THE TEACHER: The aim of the editors is to have every department of their work as perfect and complete as possible, and they have been governed by this principle in making the annotations to the Educational Adaptations. Although nothing superfluous has been included, the teacher must use discretion as to the amount of text material that the student is capable of assimilating at the time.

EDUCATIONAL ADAPTATIONS

National Dance and Folk Tune Series

FIRST IRISH SUITE

I. The Minstrel Boy

Adapted and edited by Leopold Godowsky.

Maestoso. ♩ : 120 - 132

The musical score for 'The Minstrel Boy' is presented in three systems of piano notation. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Maestoso' with a metronome range of 120 to 132 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'dim.' (diminuendo). Fingerings are indicated by numbers 1 through 5. The first system begins with a forte (f) dynamic and includes fingerings like 1, 2, 1, 4, 3, 2, 1 in the treble and 5, 4, 2, 1, 3 in the bass. The second system continues with fingerings like 4, 1, 2, 2/3, 5 in the treble and 1, 5, 3, 2, 2 in the bass. The third system includes fingerings like 4, 3, 2, 1, 4, 5 in the treble and 1, 2, 3, 4, 5 in the bass, and ends with a forte (f) dynamic.

10 *p* subito 11 12 *poco allargando*

13 *f a tempo* 14 15 *dim.* 16

II. The First Swallow

Allegretto. $\text{♩} = 66-76$
1 *p e leggiero* 2 *mf* 3 4

5 *dim.* 6 *p* 7 8 *poco rall.*

III. The Faithless Maiden

Allegretto. $\text{♩} = 58 - 60$

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The time signature is 9/8, and the tempo is marked 'Allegretto' with a metronome indication of 58-60 beats per minute. The music is characterized by continuous eighth-note patterns in the treble staff, often with slurs and fingerings (1-5) indicated. The bass staff provides harmonic support with chords and occasional eighth-note accompaniment. The piece concludes with a double bar line at the end of the fourth system.

IV. The Emigrants

Allegro moderato. ♩ : 132 - 162

mp
espressivo

1 p

2

3

4

5

6

7 più dim. e poco rall.

8

9 p a tempo

10

11

12 poco rall.

13 a tempo

14

15 più dim. e poco rall.

16

mf