TO PUPIL AND TEACHER:

My 46 Miniatures for four hands (for pupil and teacher) were composed to enable the beginner—whether child or adult—to start the art of pianoforte playing with music as good and inspirational, as aesthetic and character-building, as the music we hear at serious public concerts. The novice's introduction to music should be, from the start, attractive, inspiring, cultural.

My aim is to *interest* while I instruct; to *educate* while I entertain. It is the modern trend of pedagogy to make the acquisition of knowledge so attractive to the student that it becomes a source of joy and pleasure to him while he is being instructed and is assimilating information.

The treble (upper) part is for the pupil; the middle and bass part, for the instructor. However, when the pupil advances sufficiently to do so, the second part can, and should be, used by the pupil, while the Primo is played by the teacher. Strange as the statement may seem, the treble or upper part or Primo, which are all synonymous terms, may be played with equally great benefit by the advanced player. The reason for it is the fact that the Primo part is built mainly on five adjacent white keys (five numbers are on black keys only), thus maintaining an ideal position of the hand all the time. When strong accents happen to occur on the fourth or fifth fingers, the accents have to be given by the weaker fingers, as there is no passing under of the thumb. The incalculable advantage of such procedure will be enlightening to all who play.

An equally important purpose that is dear to my heart is to increase the interest of the teacher in his work. In having to study the "Secondo"—that is, the teacher's part—so as to be able to play the Miniatures with the pupil, the teacher will develop his own interest, ambition, ability and musicianship to a point where he will be bound to teach with greater pleasure, with increased enthusiasm, and intensified application. He will then have to keep up as a pleasurable duty a repertory of four-hand pieces, just as the concert pianist has to keep up his repertory for concert work. He will thus maintain unflagging interest in his pedagogic activities. The classroom should, in this way, become as inspiring as the concert-hall. I may incidentally draw attention to the fact that all the numbers of this series are admirably suited to analytical instruction of every phase of composition (melody, harmony, counterpoint, ancient and modern dances, miscellaneous forms, etc.), and are particularly useful in classes for music appreciation and sight-reading.

In conclusion, I wish to state that any and all of the Miniatures are suitable for concert performances when arranged in attractive groups of contrasting numbers, preferably to be played by the two performers on separate instruments. All Miniatures are particularly qualified to be used on the radio, due to their conciseness, brevity and diversity of content, mood and form.

L. G.

New York, December, 1934.

First Suite

Nº 1. In Church

Here we have a mood picture only one page long; yet subtly evoking a religious interior and processional of white-robed choristers, whose treble voices in the *primo* rise in a solemn chant above the mellow ecclesiastical organ harmonies of the *secondo*. The expression marks indicate an effect of delicate sonority, of a songful prayer, dissipated in the vaulted roofing of a vast nave.

Nº 2. At Night

A nocturnal genre-bit in the shape of a little "song without words", It is quiet, introspective, serene, and suggests the half-wistful question of a child whose eyes are raised to the glory of the distant starry hosts against their background of sable firmament. The subdued harmonies of the *secondo* part aid materially in establishing its mood.

Nº 3. Lullaby

Cradle Song, *Lullaby* and the French word *Berceuse* are used as interchangeable terms; yet the *Lullaby* may be held to have a somewhat warmer inflection, as it might imply a mother's hushing her child to rest in her arms. It is one of those short "style" rather than "form" titles used for piano compositions, and in this instance the composer has lent his melody and its harmonic inflections great tenderness of expression. It is in $^4/_4$ time and has a gently swaying movement in accord with its title.

Nº 4. Rustic Dance

This *Rustic Dance* is a country dance in duple time instead of triple rhythm, and is true to the essential character of the form: Its strains progress in four-measure phrases, (the accents of which are strongly marked in the *secondo* as well as *primo*), such as were used to accompany the evolutions of the actual dance. It has much the character of an old English country dance, and expresses a fine mood of bucolic merriment and energy, the carefree jollity and abandon (it moves *con brio*) of village lads and lasses dancing on a turf floor; the antithesis of the *Pastorale*, which calls up drowsy summer landscapes with the plaintive lilt of the shepherd's pipe.

F.H.M.

PREFACE

Some General Considerations

A MINIATURE is an art expression in small dimensions, distinctive in its delicate and exquisite workmanship. What Leopold Godowsky has done in these little compositions justifies title and definition. Schumann, Tschaikowsky and others of the great composers have written charming little pieces, ostensibly intended for young students—that is, music conceived from the art standpoint, yet with an underlying educational purpose in mind. But what they have created in this field is of an unevenly distributed difficulty; it lacks the continuity, the gradual sequence of development so necessary for the acquisition of balanced technical, as well as interpretative results. And passing mention is all that need be made of the mass of inferior four-hand music available for teaching purposes. In these *Miniatures* we find musical beauty within small dimensions, expressed in exquisitely finished workmanship; and in a novel form whose underlying educational importance is hardly implied by their title.

The Composer's Ideals

AS THE composer himself writes in a letter to the publisher: "I have given a great deal of thought and loving care to the *Miniatures* and though the pieces are smaller and *considerably* less complicated than anything I have ever written, they represent the best there is in me. The experience and assimilated knowledge, the aims and aspirations, the hopes and ideals, the disappointments and yearnings of a sensitive nature and an artist's soul are all to be found in this series of simple five-finger pieces. Working within such self-imposed limitations has convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort produces the quintessence of human endeavor, materially and spiritually. The resourcefulness needed in dealing frugally with the means at our command often opens up unexplored and unsuspected regions of imagination. In working on the *Miniatures* I have been amazed at the possibilities created by the adopted restrictions. I have done my utmost to give the same attention to melody, harmony and counterpoint. I have tried my best to make the pieces as simple and as easy as was compatible with the intrinsic value of the inspiration and idea. I could have made them simpler and easier for the teacher, but the result would have been artistically less satisfactory, and much of their attractiveness would have been lost. I wish to inaugurate a new era in pedagogy, particularly as regards the earliest and early grades."

Technical Advantages

THE MELODIES in the *primo* parts of the *Miniatures* are based on a five-tone compass. This furthers the acquisition of a permanently correct position of the hand, as the hand is thus kept in a stable five-finger position, each finger playing throughout the entire composition the one key allotted to it. The result is an equalization of the fingers which no other method offers. The fixed position of the hand compels the frequent use of the weaker digits, as the passing under of the thumb does not take place. (This gives the *Miniatures* a special value for the more advanced player who wishes to strengthen the more neglected fingers.) Their genuine musical interest and rich harmonic texture will encourage a more rapid progress towards proficiency than would any number of dry mechanical exercises. It is owing to imperfect control of the normal keyboard position of the hand and to finger inequality that students, as a rule, are unable to play expressively with the weaker fingers. For purposes of *prima vista* reading the *Miniatures* offer manifold advantages. Their interesting and scholarly workmanship will be appreciated by the teacher, so often bored by the triviality and monotony of the four-hand part assigned him. Every detail of fingering, pedalling, phrasing, *tempo* and expression, dynamic light and shade, etc., has been indicated with meticulous care by the composer and should be accepted as authoritative. The composer specifies that: "Of the forty-six numbers, twenty-two are easy, eleven moderately easy, and thirteen rather advanced for the teacher, while the pupils' parts are all accessible to beginners and at the same time equally useful to advanced players. The more ambitious pupils can ultimately play the teachers' parts."

Musical Advantages

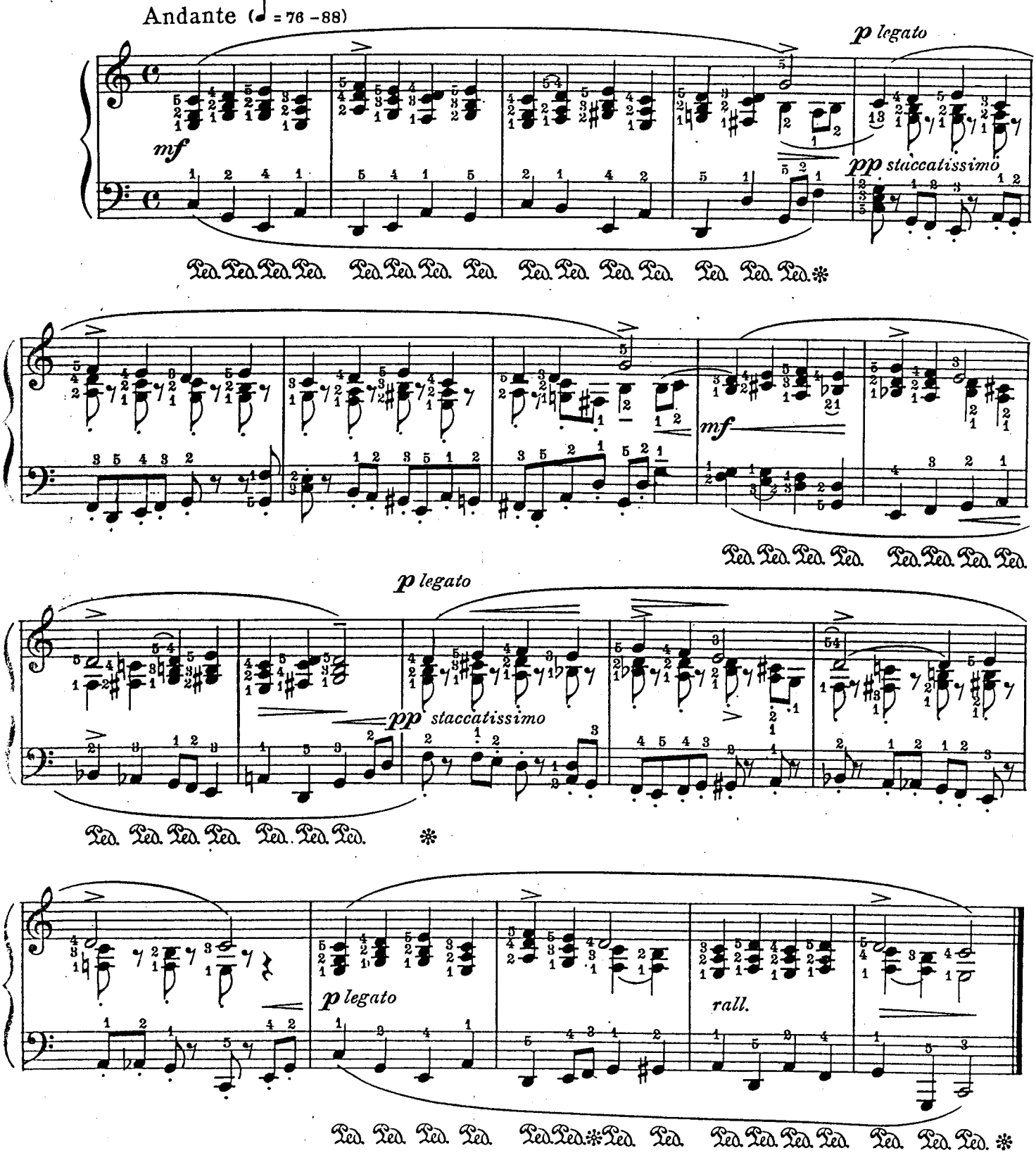
IT WOULD not be just, perhaps, to deny that the easy four-hand collections of a Löw, a Loeschhorn or a Spindler, as well as some others, have their place in the pedagogic scheme. Yet in many ways they represent abandoned standards and antiquated ideas. And present-day ideals of piano playing and teaching reflect so notable an advance, they so emphatically insist that the best is none too good, that the musical as well as the technical advantages of such compositions as these Godowsky *Miniatures* are only too apparent. In them, a fuller, more practical measure of technical benefit goes hand in hand with a stressing of the musical and artistic elements. The *Miniatures* are healthily modern in idea and harmonic treatment. In place of the banal simplicity of some sixty or eighty years ago (still noticeable in much instructive four-hand music of the hour) we have real constructive imagination, an art beyond cavil; a quality of appeal which none truly musical can evade. Not only do the charming creations of Godowsky's fancy guide aright the pupil's first half-conscious steps toward interpretation and esthetic expression of a musical idea—the acquisition of color by touch gradation, dynamic and agogic emphasis, light and shade in playing, correct phrasing and articulation of musical sentences—but they give him as well a clear conception of most of the musical forms, ancient and modern, strict and free, their contrasting characteristics being presented in a concrete though condensed manner. The short annotation which accompanies every number helps the student to understand form and character in musical composition, while it offers the teacher material for elaboration in an analysis of the *Miniature* in question. Though the above considerations aim to give some idea of the purpose and scope of these four-hand *Miniatures*, there is one thing which it is beyond their power to do—to convey to the reader with approximate accuracy the spark of genius which illuminates these happy offspring of Godowsky's muse, their absolute musical charm which cannot well be described or defined. The intrinsic worth of the *Miniatures* may be appreciated *only* by actual acquaintance.

FREDERICK H. MARTENS.

No. 1
In Church

SECONDO

LEOPOLD GODOWSKY



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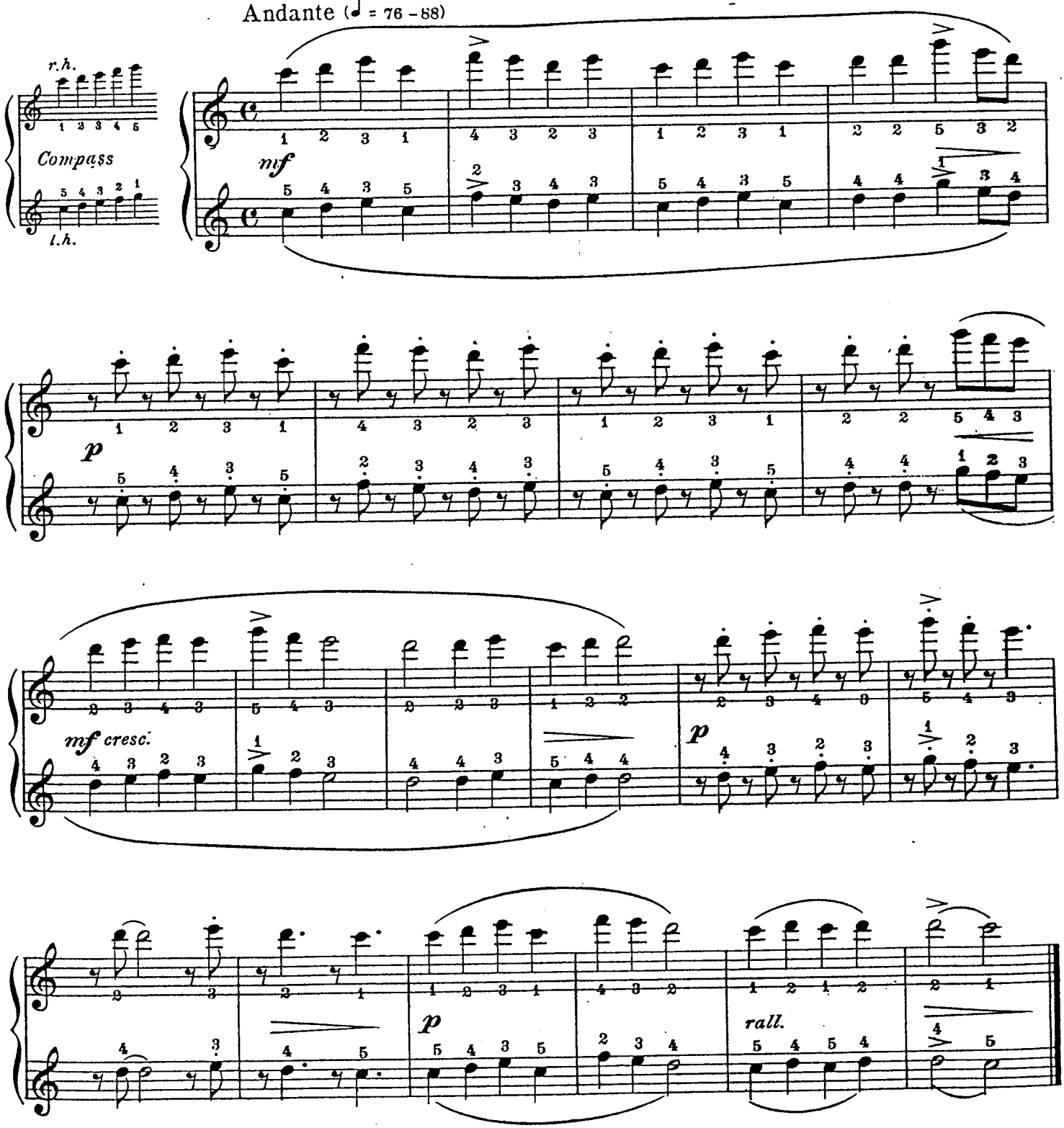
FIRST SUITE

No. 1
In Church

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)



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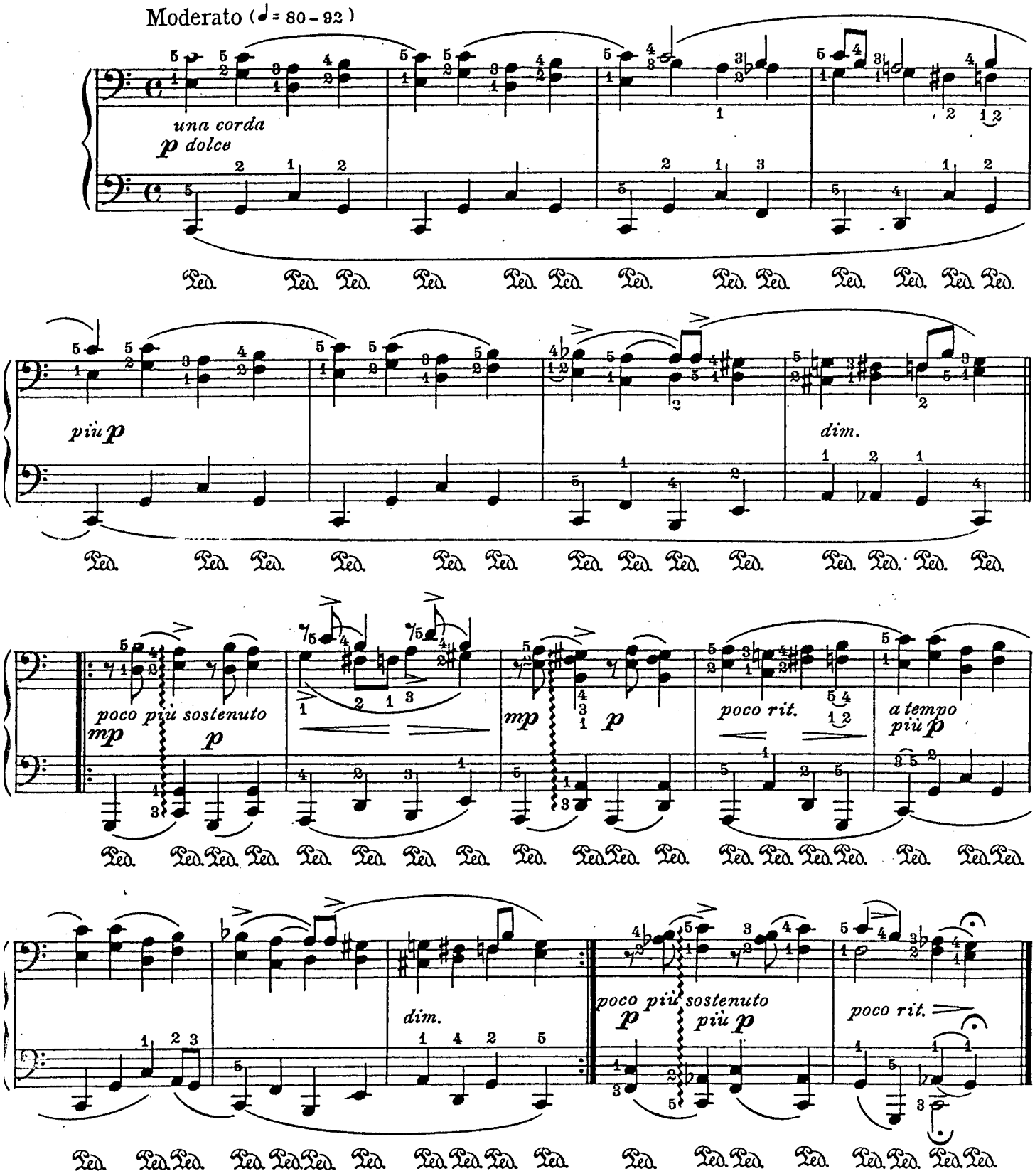
At Night

SECONDO

LEOPOLD GODOWSKY



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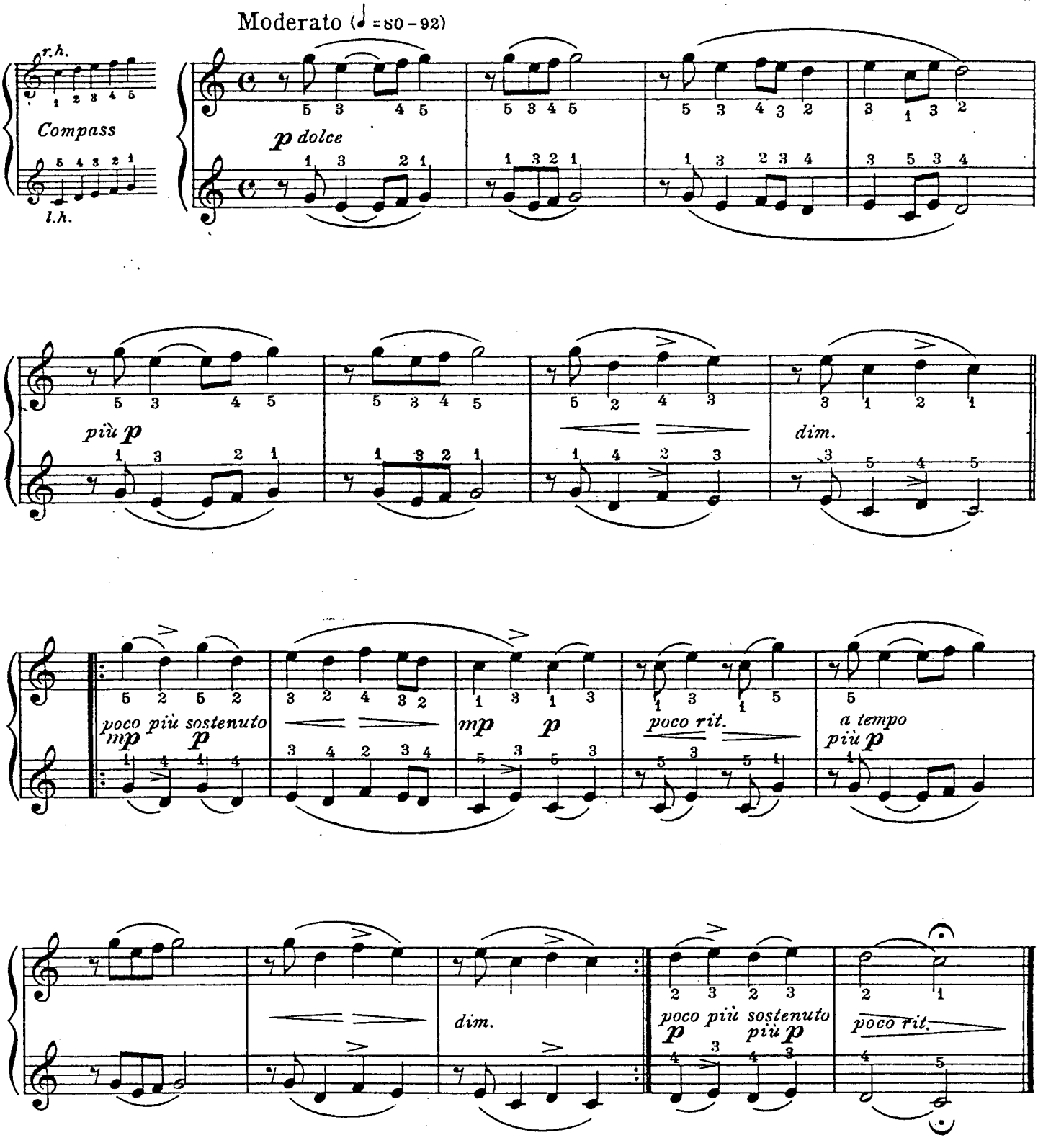
No. 2
At Night

PRIMO

LEOPOLD GODOWSKY



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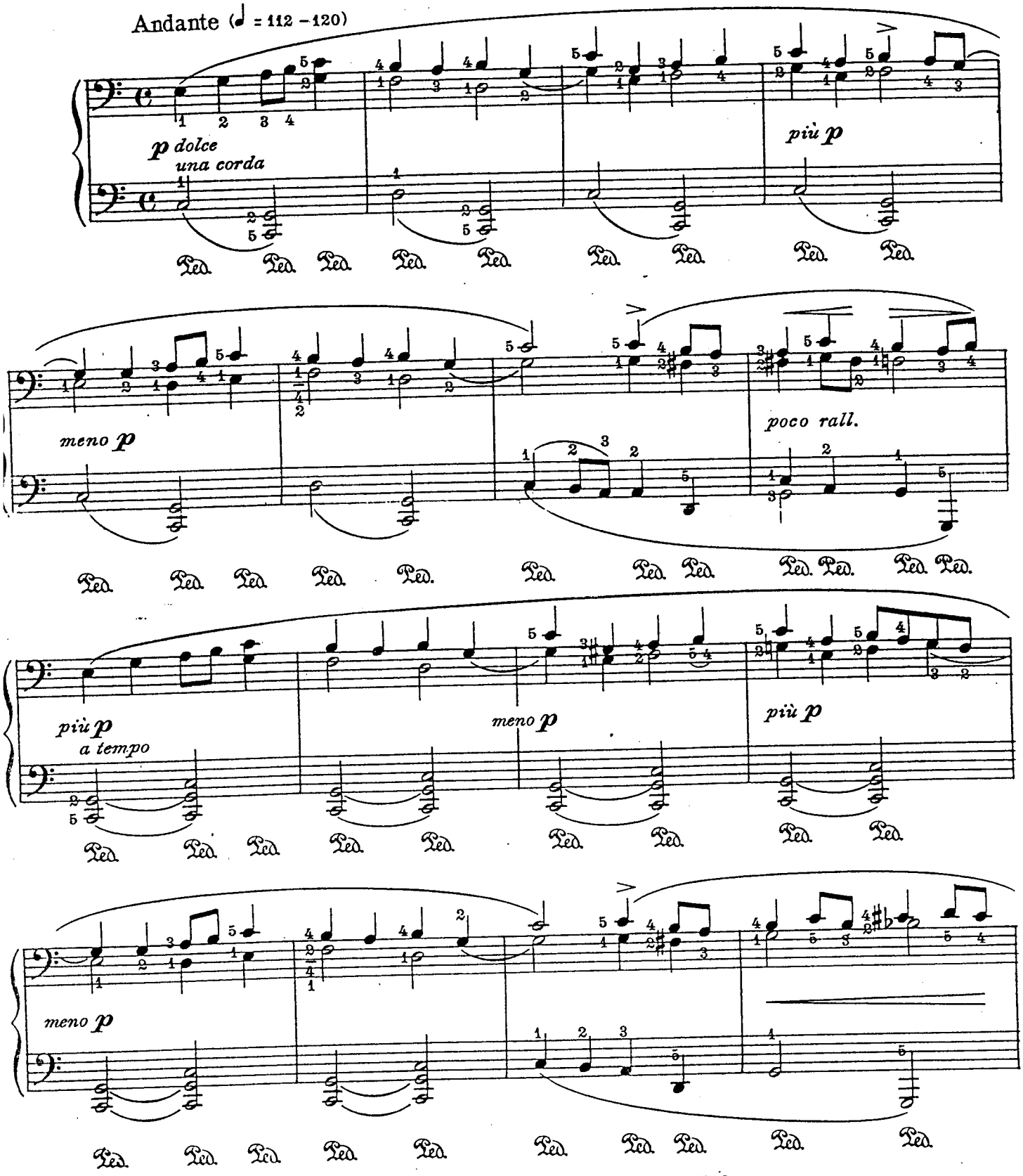
No. 3
Lullaby

SECONDO

LEOPOLD GODOWSKY



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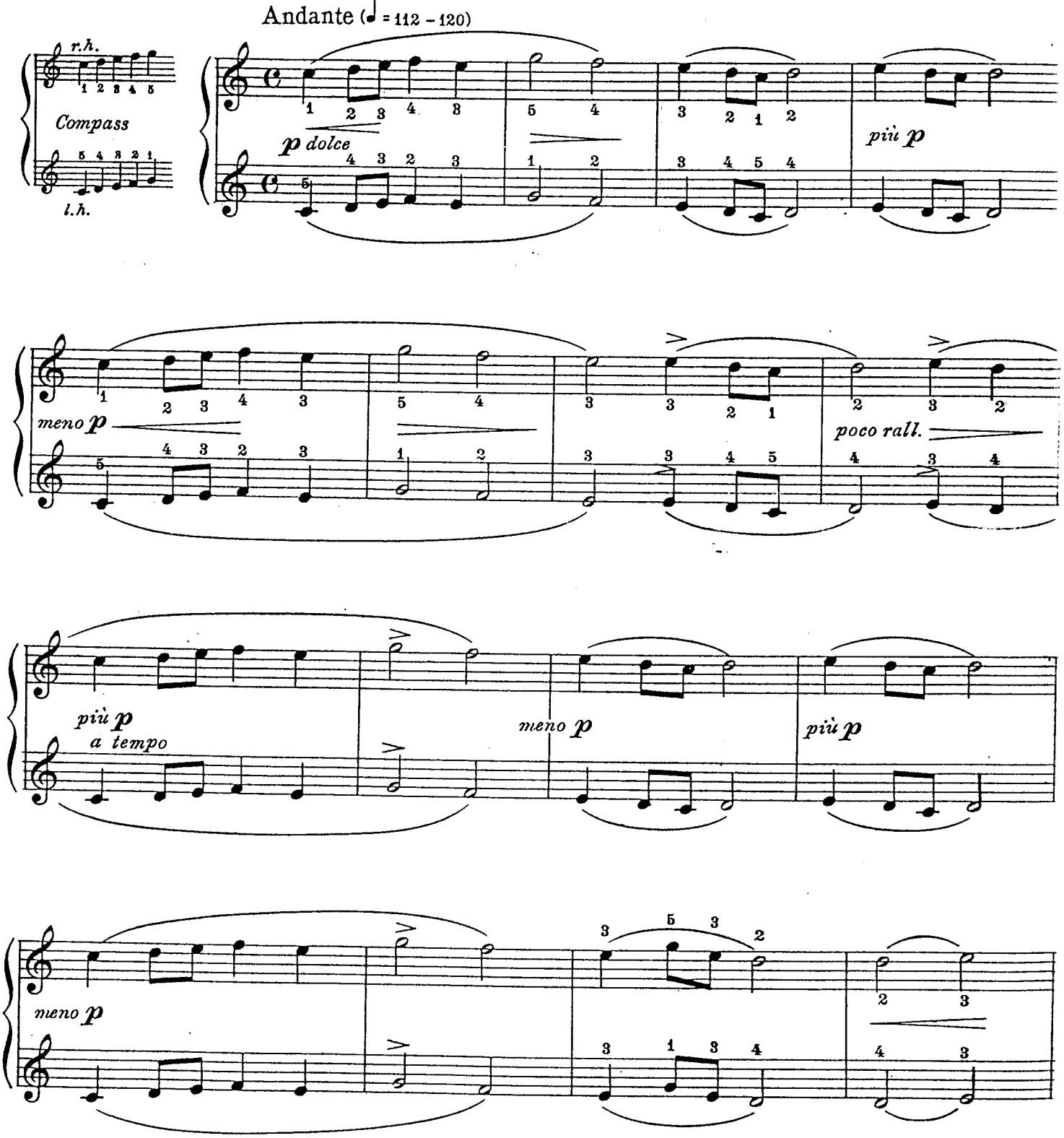
No. 3
Lullaby

PRIMO

LEOPOLD GODOWSKY



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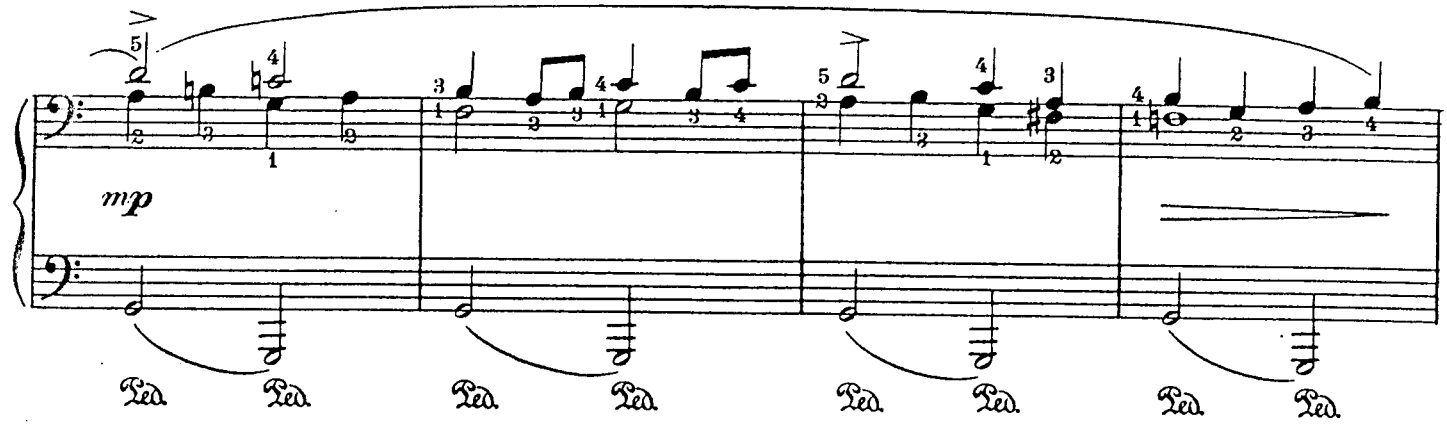
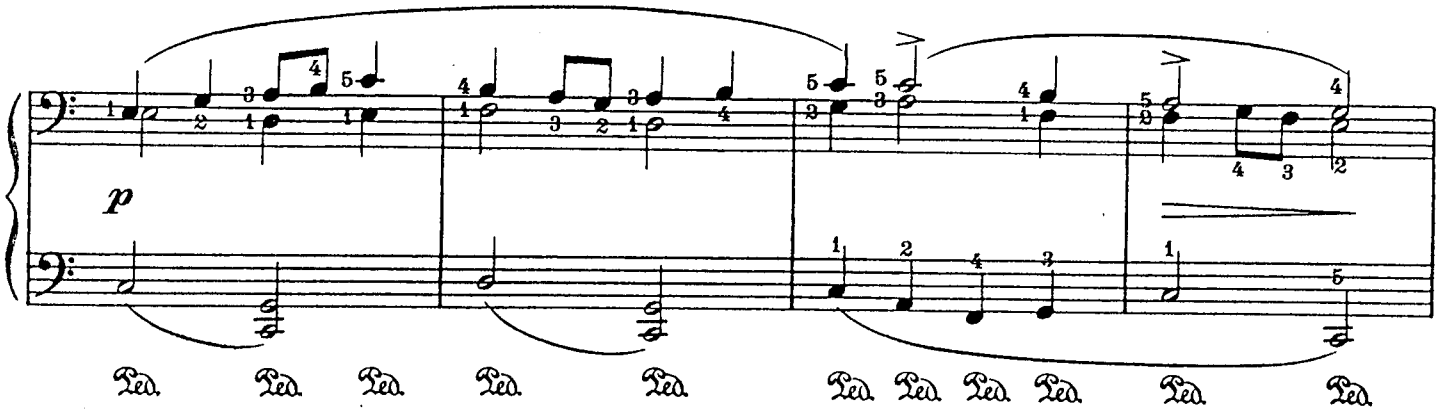
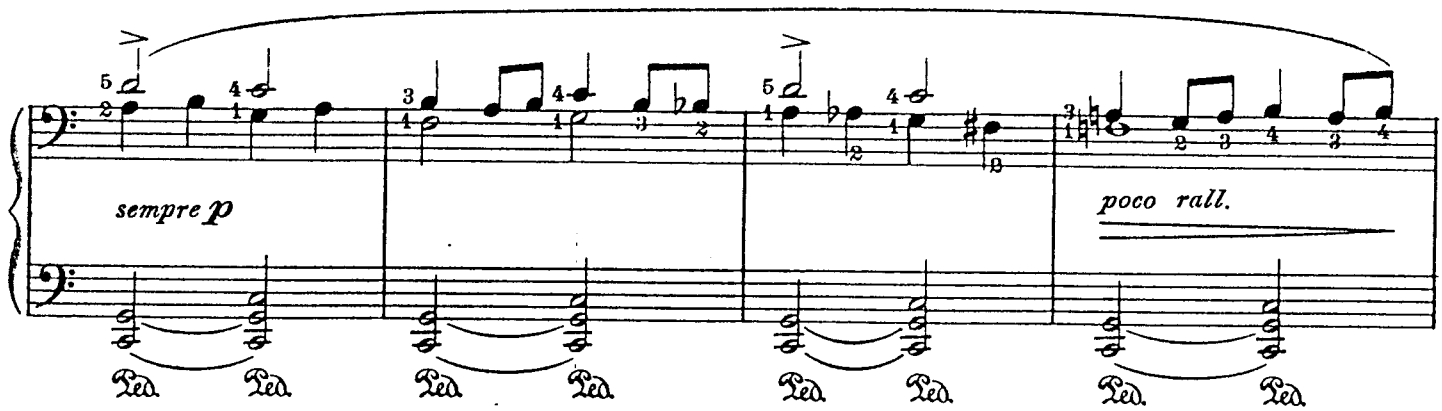
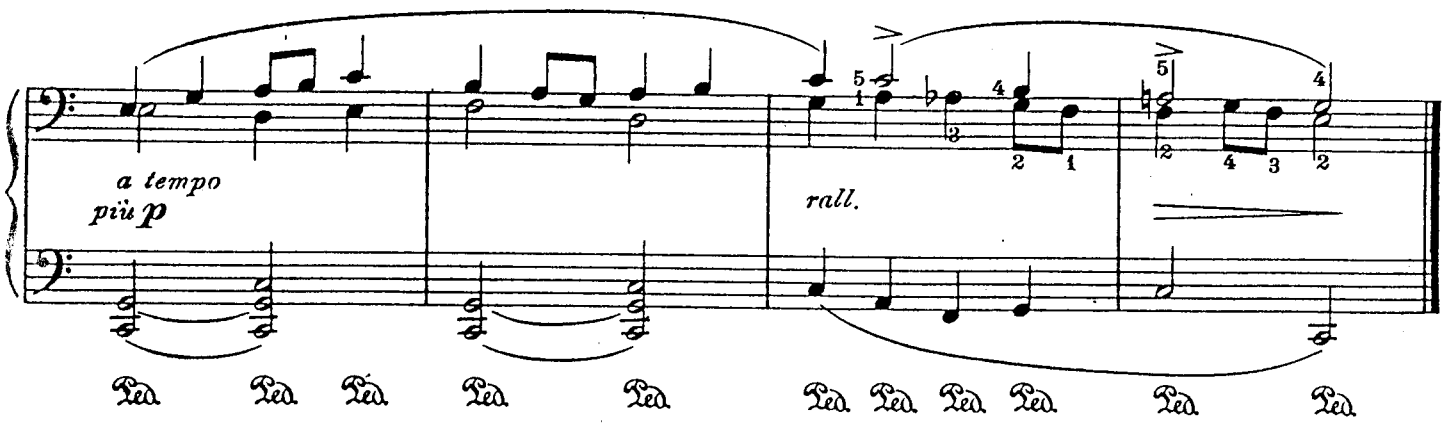
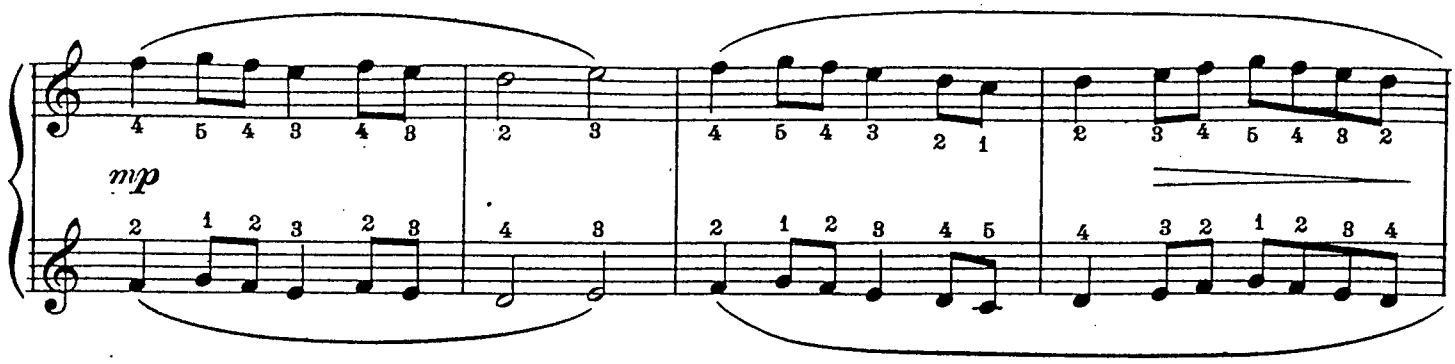
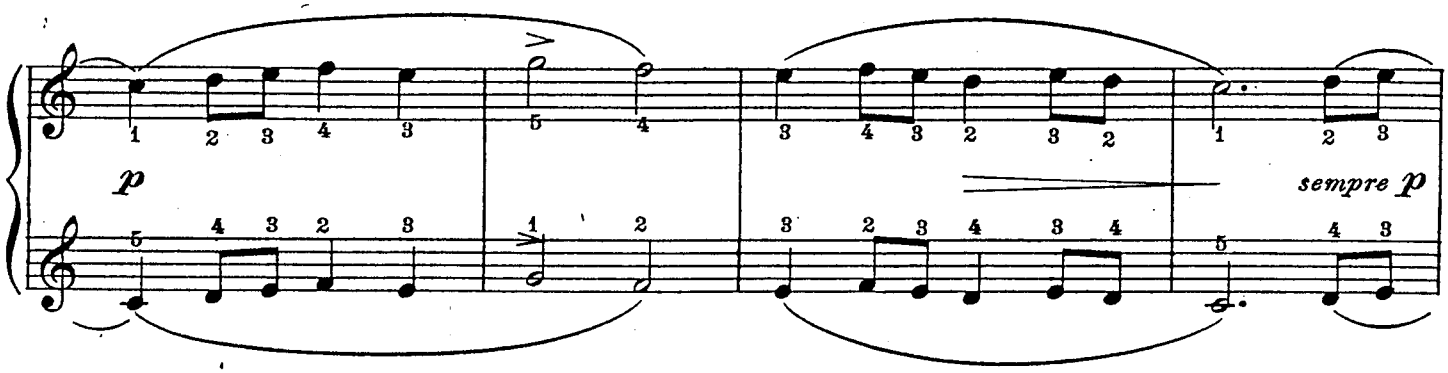

mp

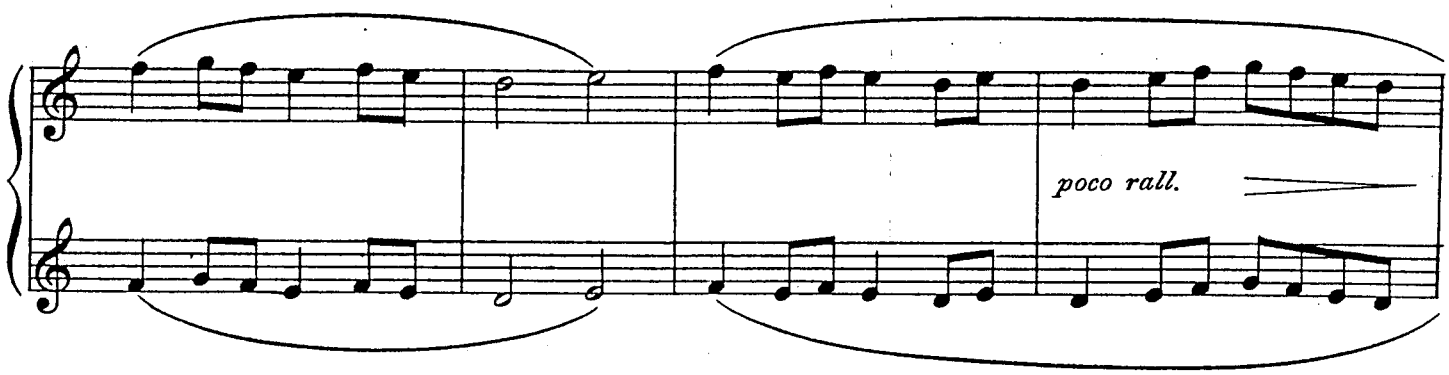

p

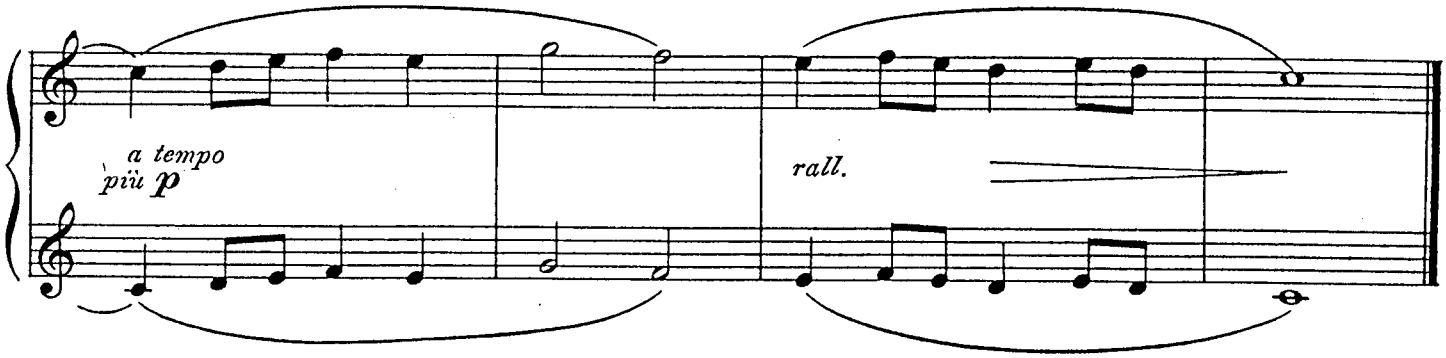

sempre p
poco rall.


a tempo
più p
rall.


mp


p
sempre p


poco rall.

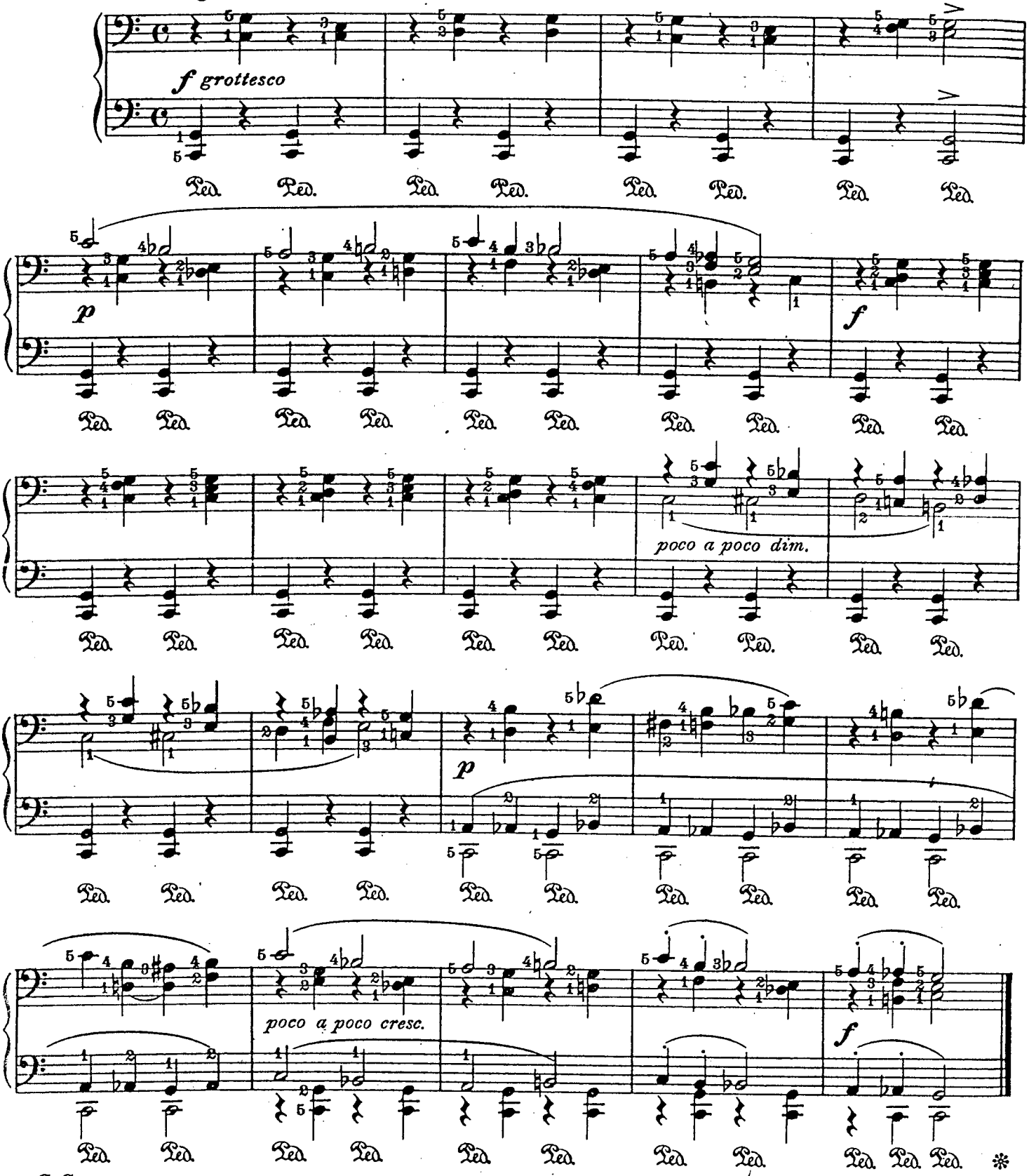

a tempo
più p
rall.

Rustic Dance

SECONDO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108 - 120)



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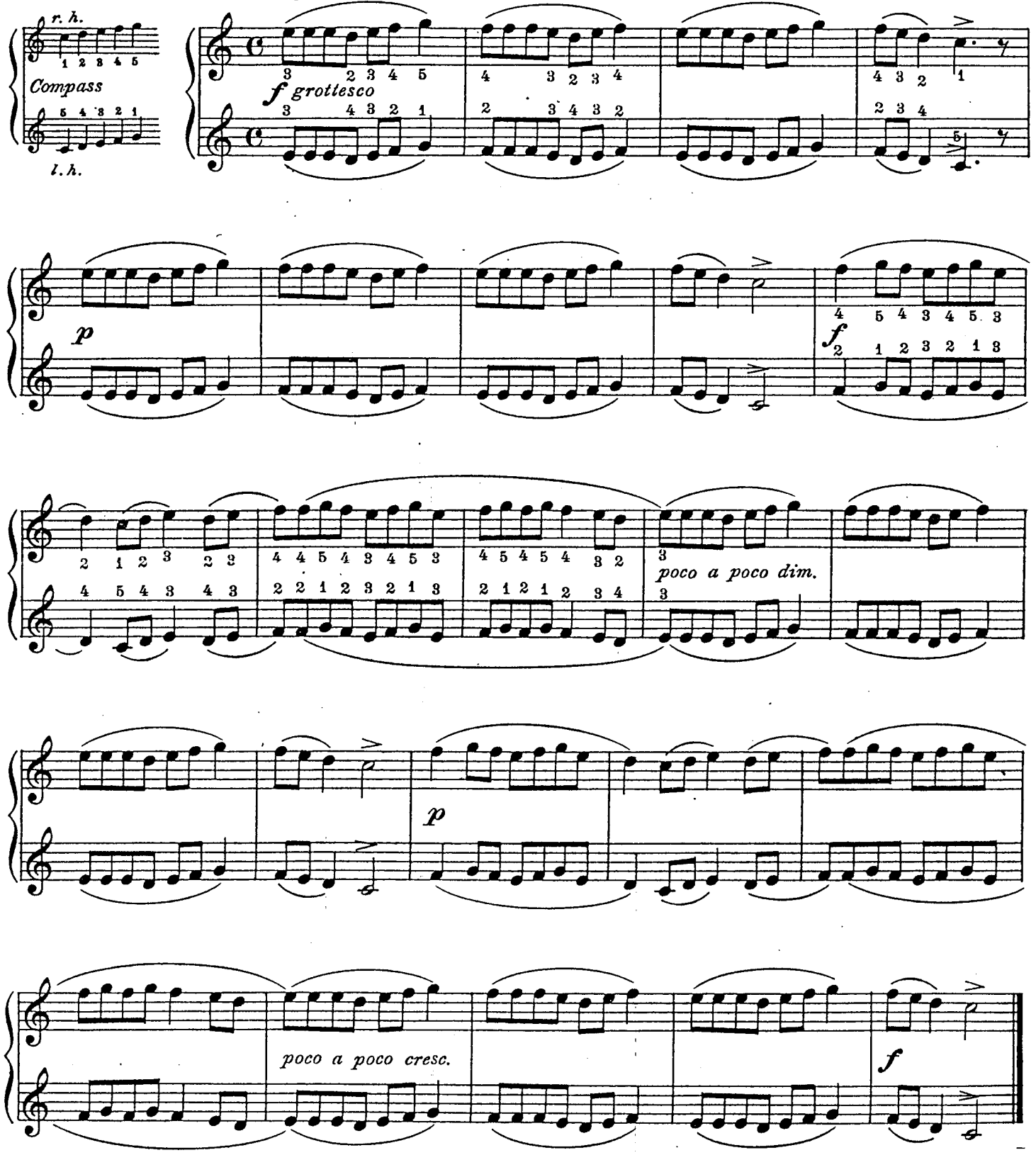
No. 4
Rustic Dance

PRIMO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108-120)



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Second Suite

Nº 1. Arietta

The first number of this second little free-form suite is a diminutive of the vocal *aria*, a rhythmic melody, an air which, though not a dance, was often included in the eighteenth-century dance suites. Here we have an appealing example, to be "sung" on the keys. It is direct, beautifully melodic and with just a touch of sadness in its tune, which the clear and simply harmonized *secondo* part stresses in unobtru - sive fashion.

Nº 2. Sarabande

In the older suite, the *Sarabanda* (It.) being the slowest movement, usually came before the *gigue*. Originally a wild and lasciv Spanish popular dance of the sixteenth century, of Eastern origin, it became sober and stately following its transition to France, and its noble *grandezza* led to its art-use by such composers as J. S. Bach and Haendel. This *Sarabande*, beginning with the down-beat, and with stressed second beat, has the obligatory triple time and eighth-measure reprises, and might well justify the assertion of the eighty-year old Vanquelinde Yveteaux who desired to die to the tune of a *sarabande*, "so that his soul might pass away sweetly". The dance is associated historically, with the Cardinal de Richelieu, who sought to win the favor of Anne of Austria by treading its measures before her, but earned only scorn and laughter for his pains.

Nº 3. Cradle Song

Here, as in his *Lullaby*, the composer has used $^4/_4$ time, instead of the popular $^6/_8$ rhythm to secure the gentle, swinging, programmatic suggestion which his title implies. It is a happy, free flowing bit of melody that progresses above a simple yet sonorous *secondo* bass. It might be remarked that the obviousness, the banality of utterance for which the form too often offers a medium is entirely lacking in this number, whose simplicity is touched with distinction.

Nº 4. Bagatelle *(Valsette)*

Bagatelle is the French word for "trifle", and in the pianistic sense stands for a short and spontaneous little composition, an inspirational fancy of impromptu character. Here we have a *bagatelle* in the shape of a little waltz, a blythe, graceful duologue between a higher and a lower voice as it were, punctuated by the recurring stresses of its varying triple rhythms. It offers great possibilities in the development of nuance in the four-hand *ensemble*, and makes an ideal closing number for the suite to which it belongs.

F. H. M.

Sheet Music Ed.
P. 1045

SECOND SUITE

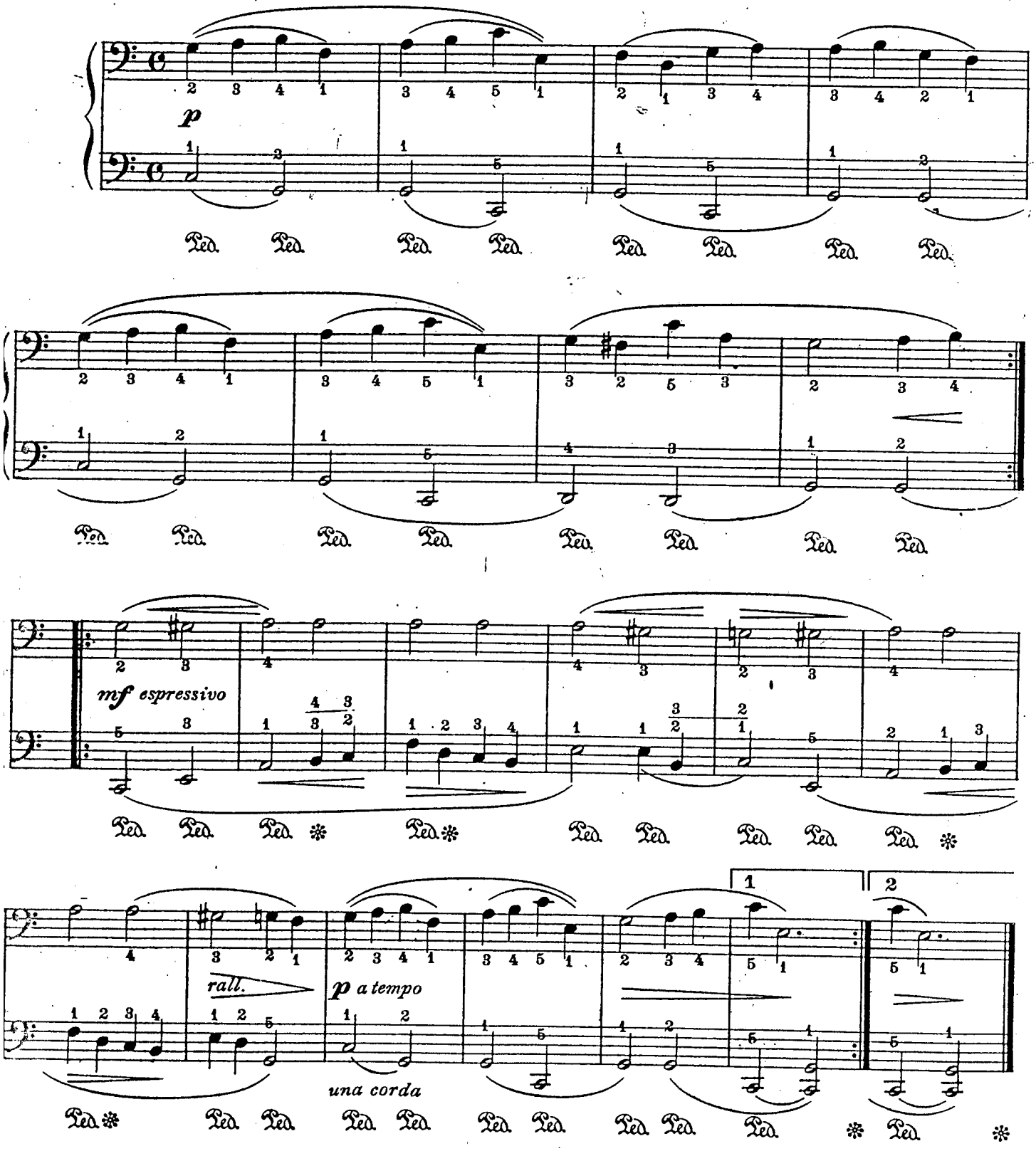
No. 1

Arietta

SECONDO

Andante cantabile (♩ = 56 – 63)

LEOPOLD GODOWSKY



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SECOND SUITE

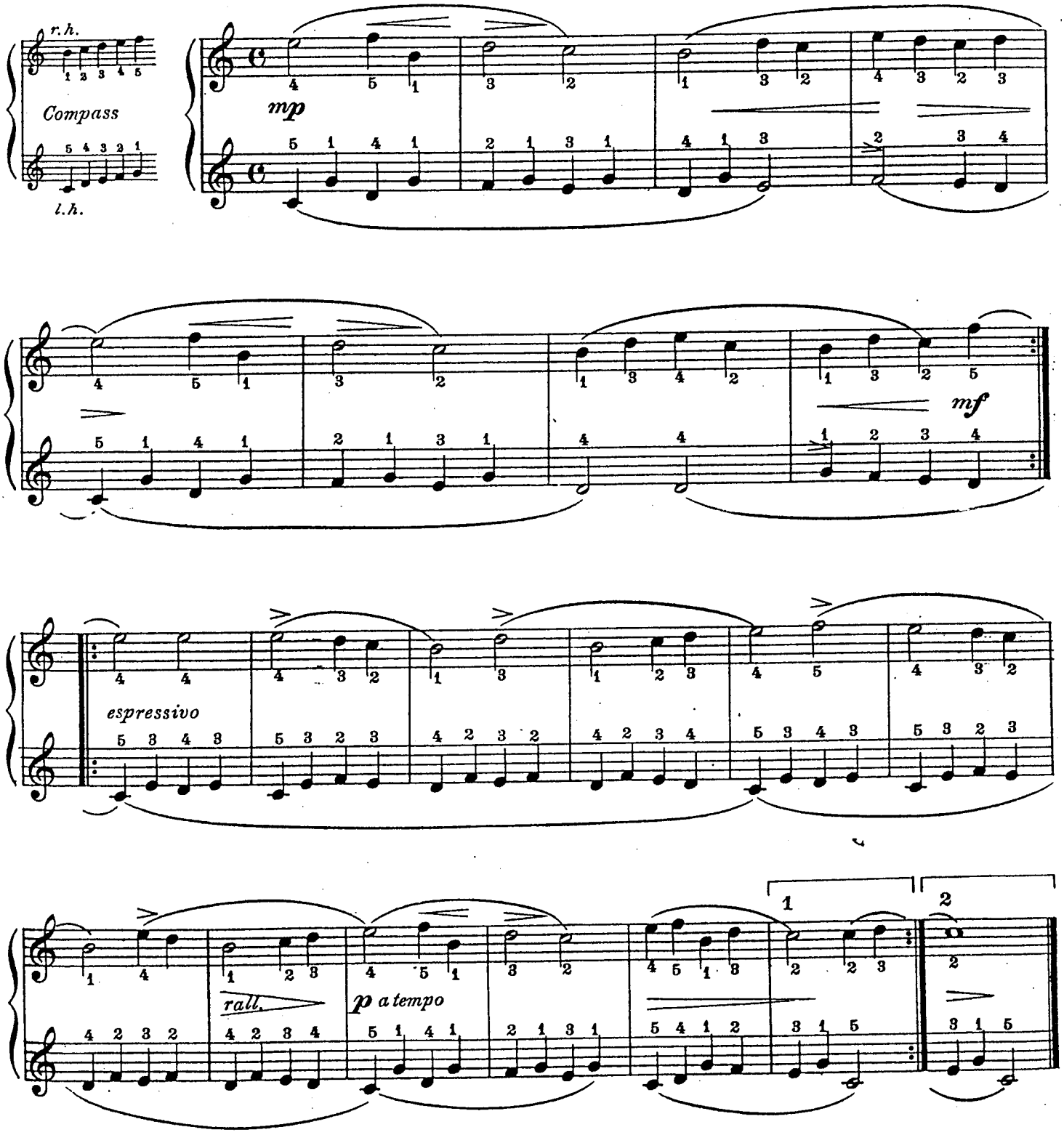
No 1

Arietta

PRIMO

LEOPOLD GODOWSKY

Andante cantabile (♩ = 56 - 63)



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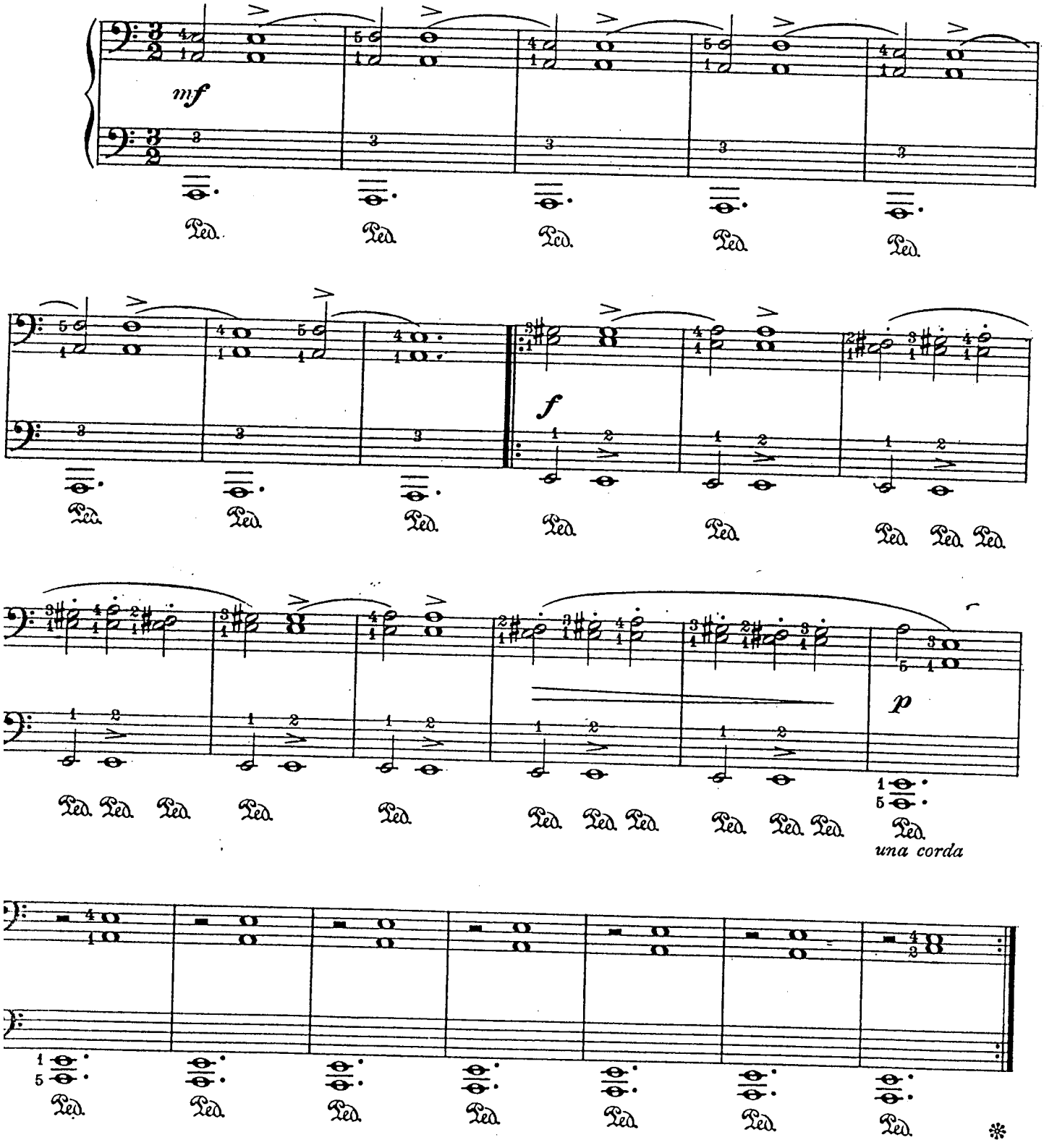
Nº 2
Sarabande

SECONDO

Largo (𝅗𝅥 = 72 – 80)

LEOPOLD GODOWSKY



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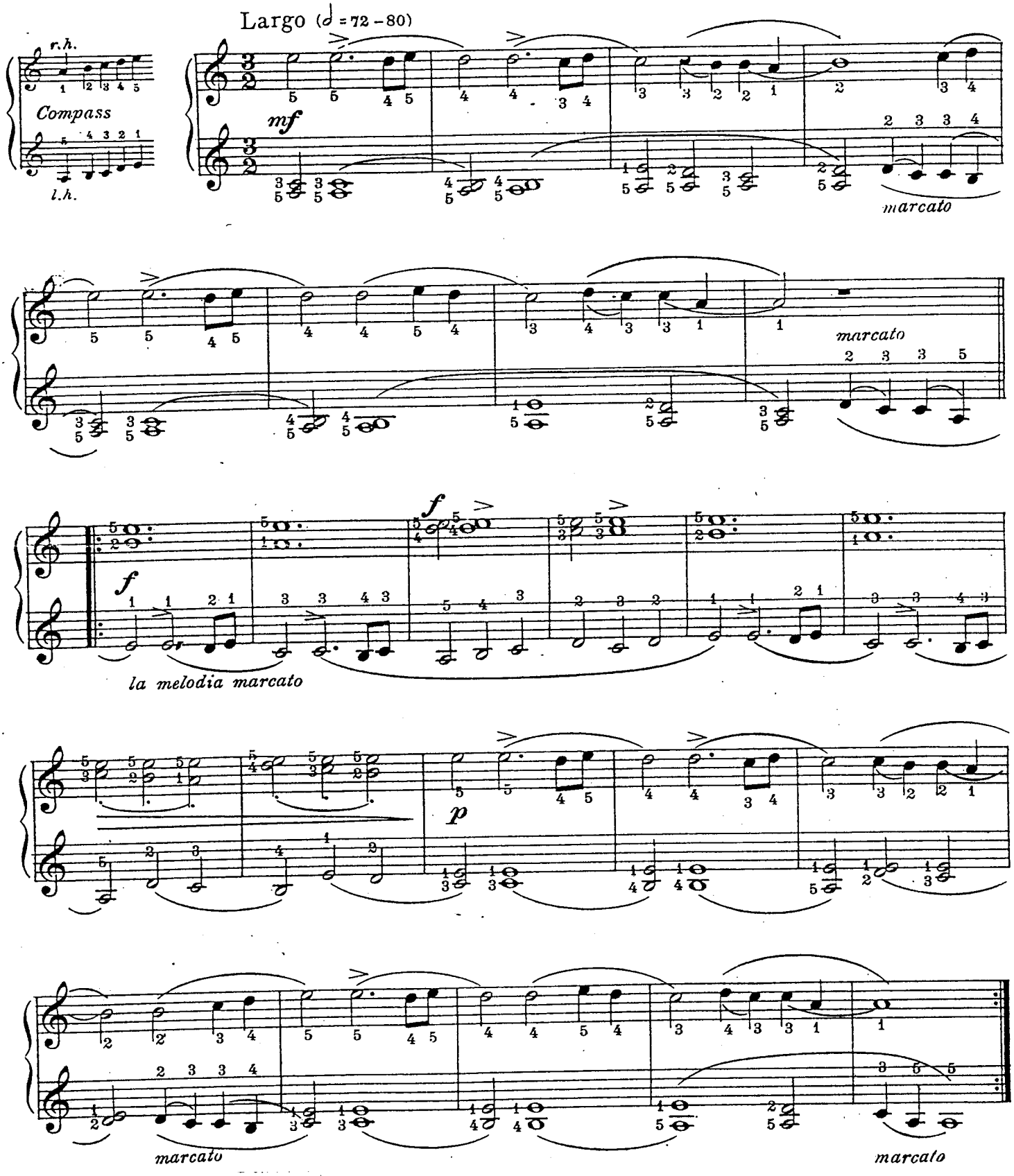
No. 2
Sarabande

PRIMO

LEOPOLD GODOWSKY



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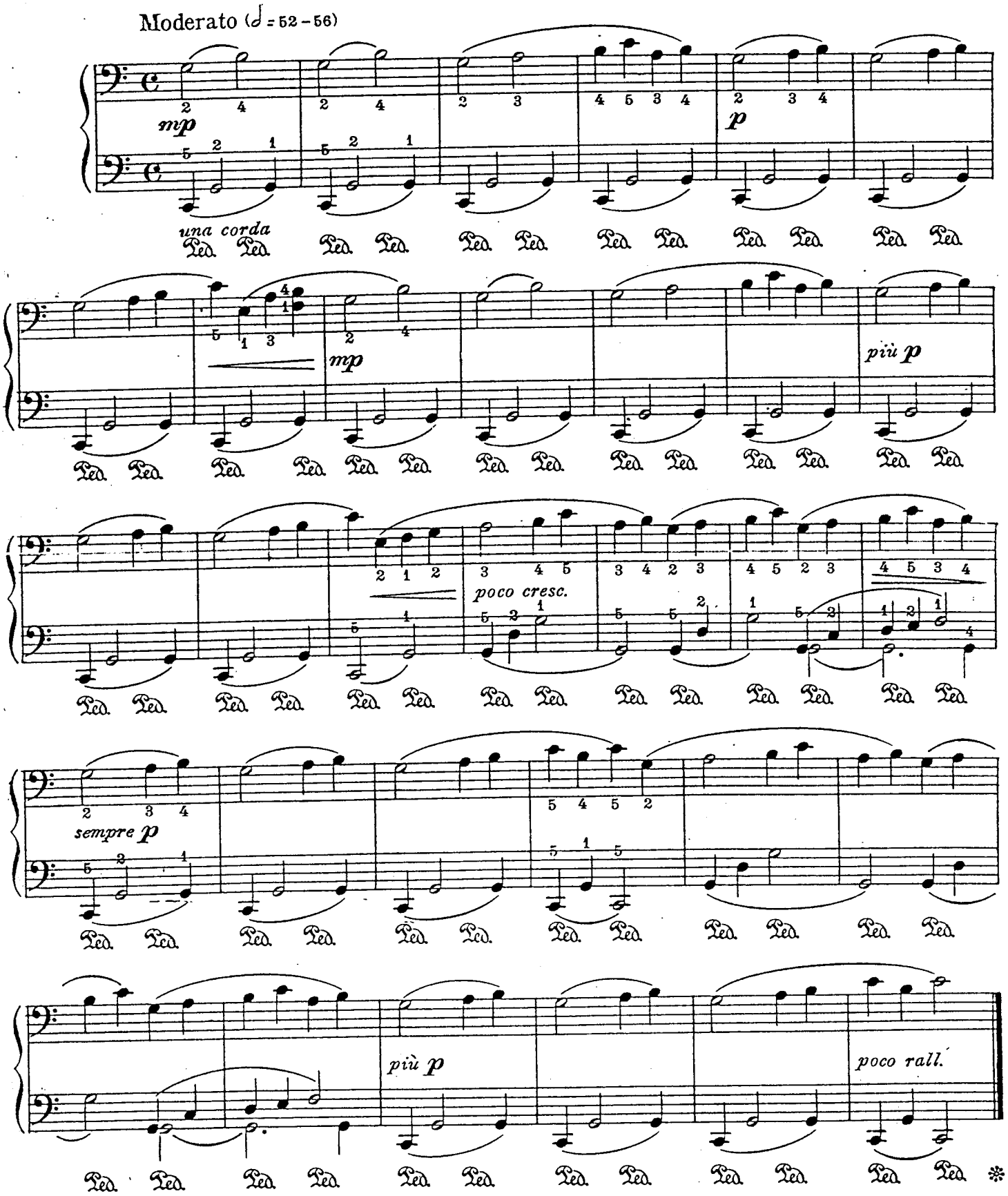
No. 3
Cradle Song

SECONDO

LEOPOLD GODOWSKY



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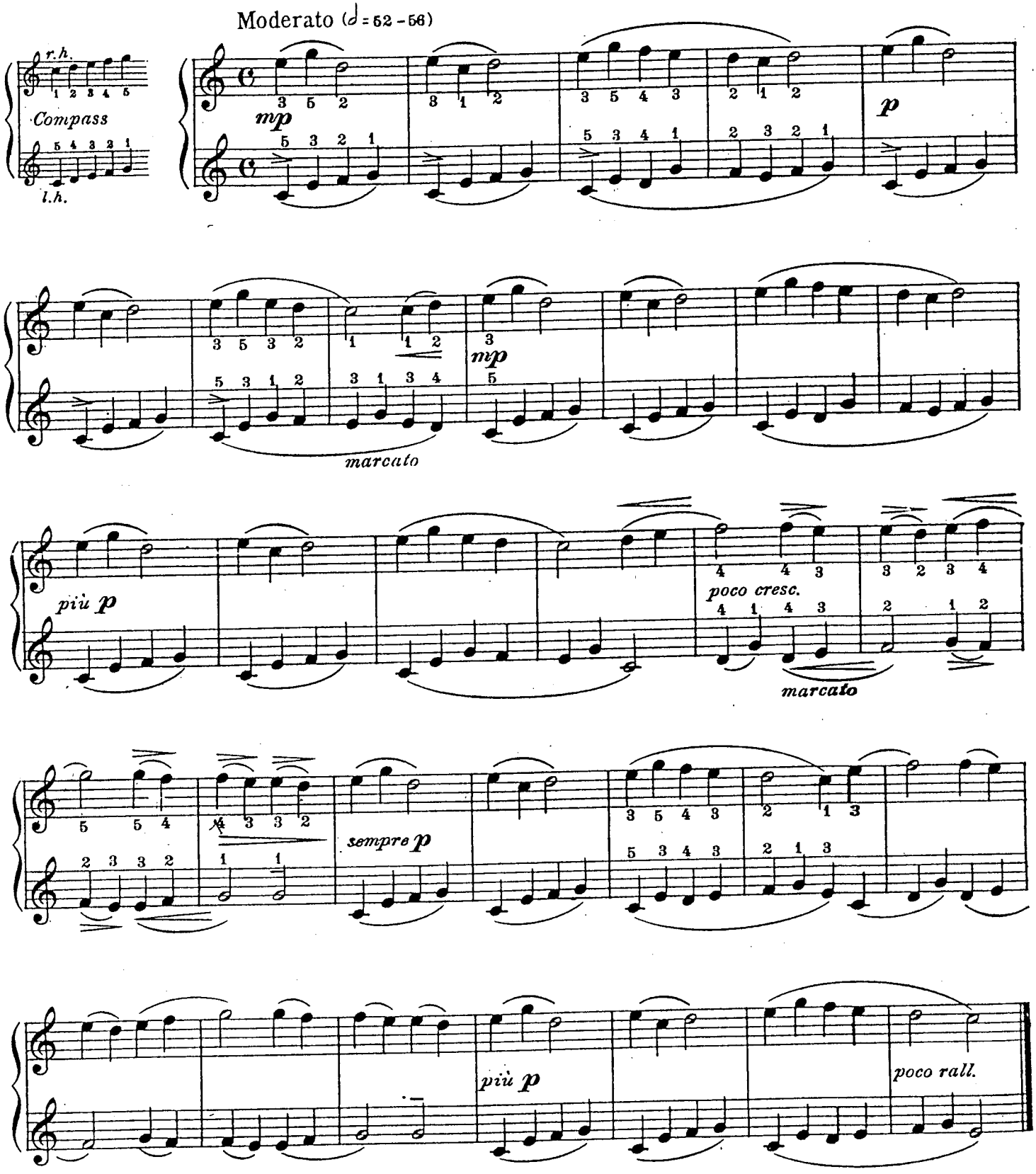
No. 3
Cradle Song

PRIMO

LEOPOLD GODOWSKY



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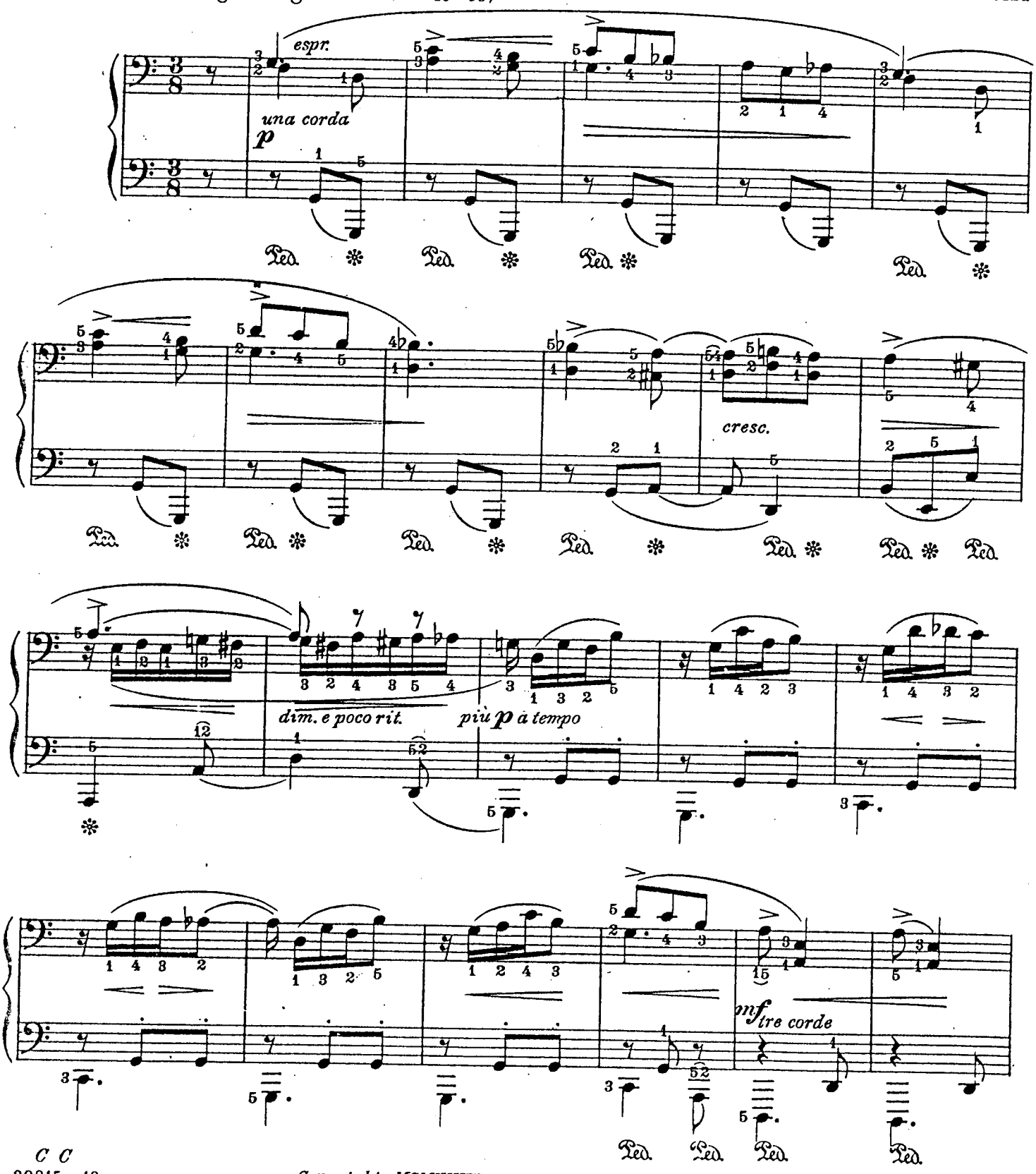
Nº 4
Bagatelle
(Valsette)

SECONDO

Allegretto grazioso (♩. = 46 – 58)

LEOPOLD GODOWSKY



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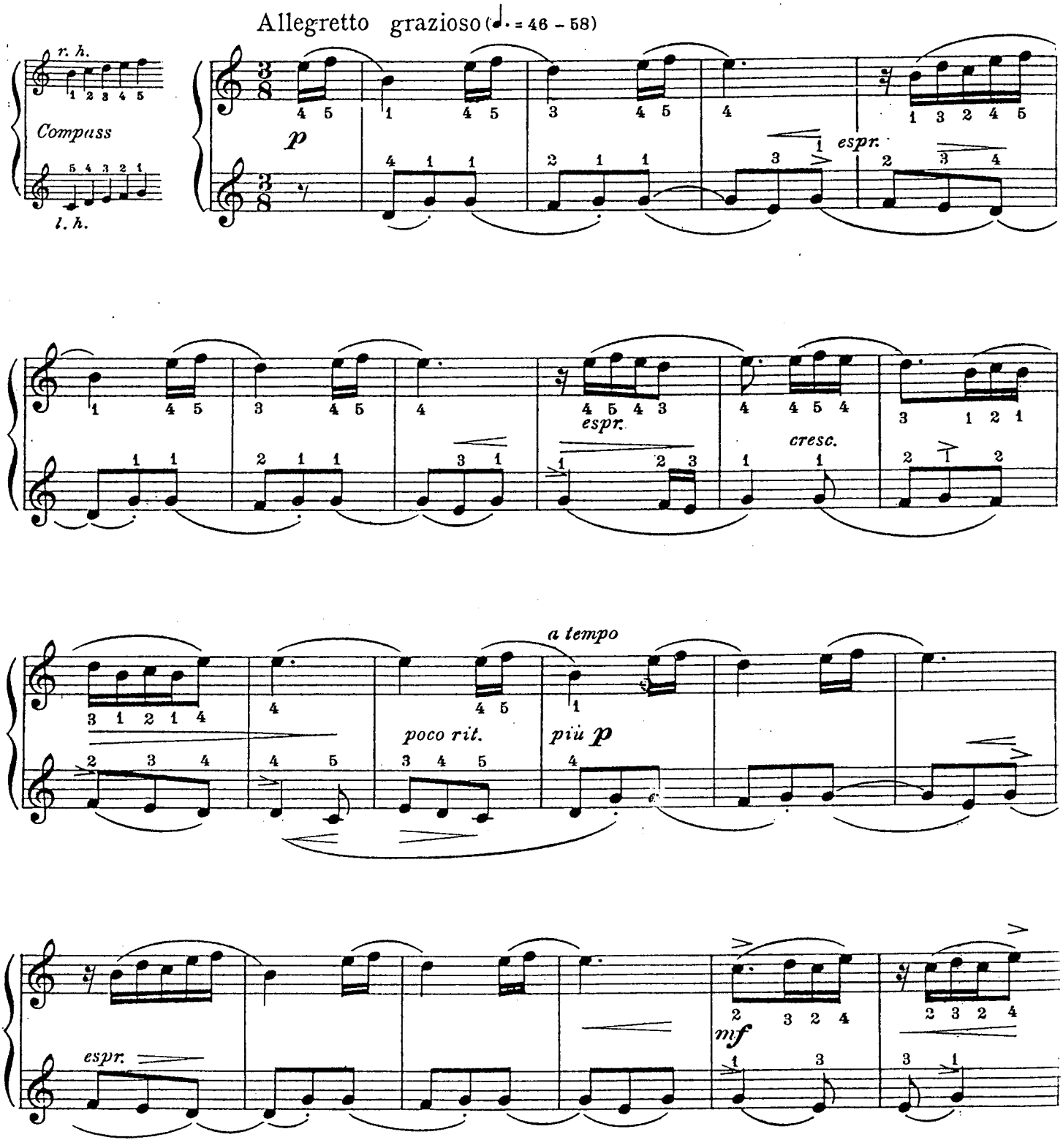
No. 4
Bagatelle
(Valsette)

PRIMO

LEOPOLD GODOWSKY



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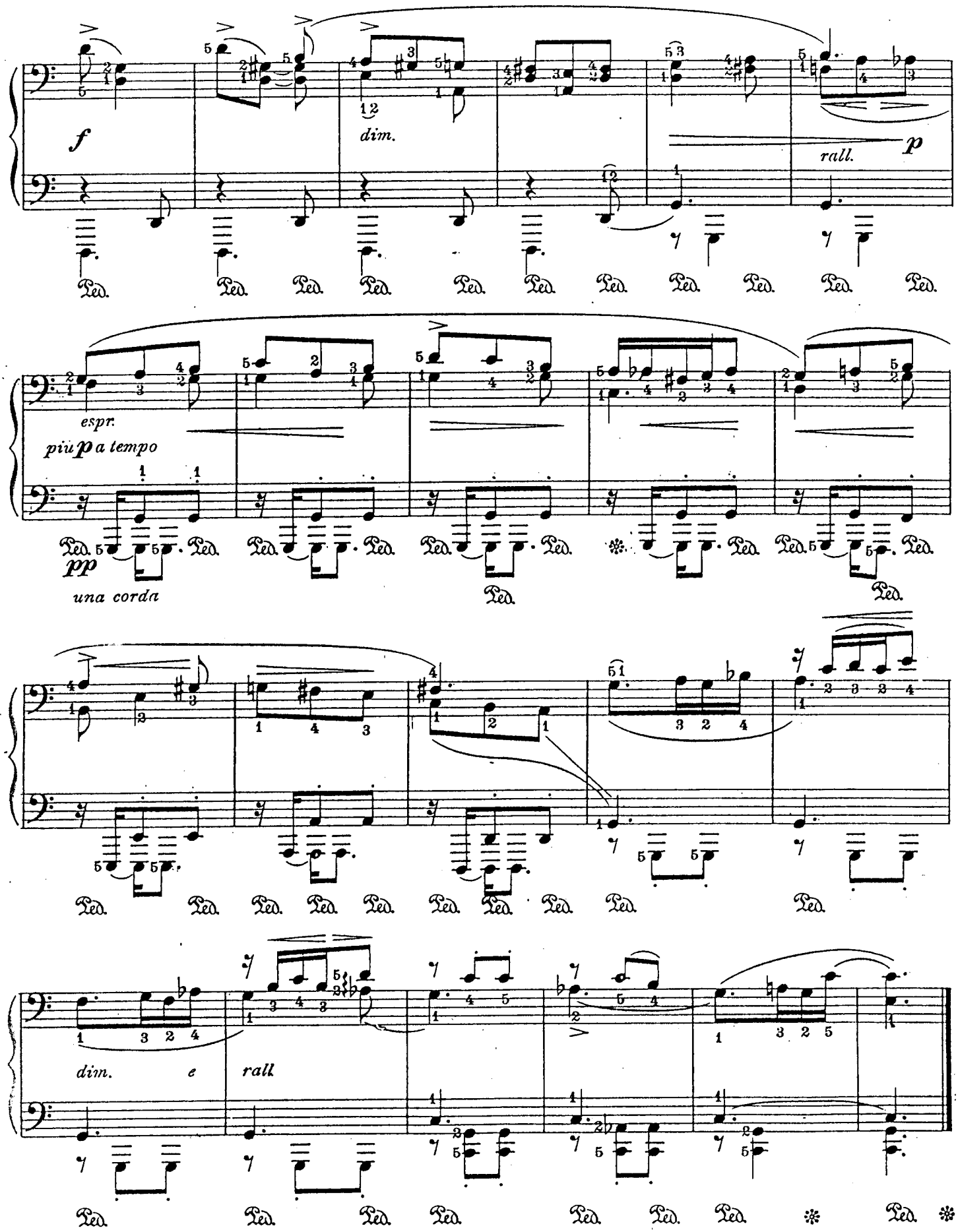
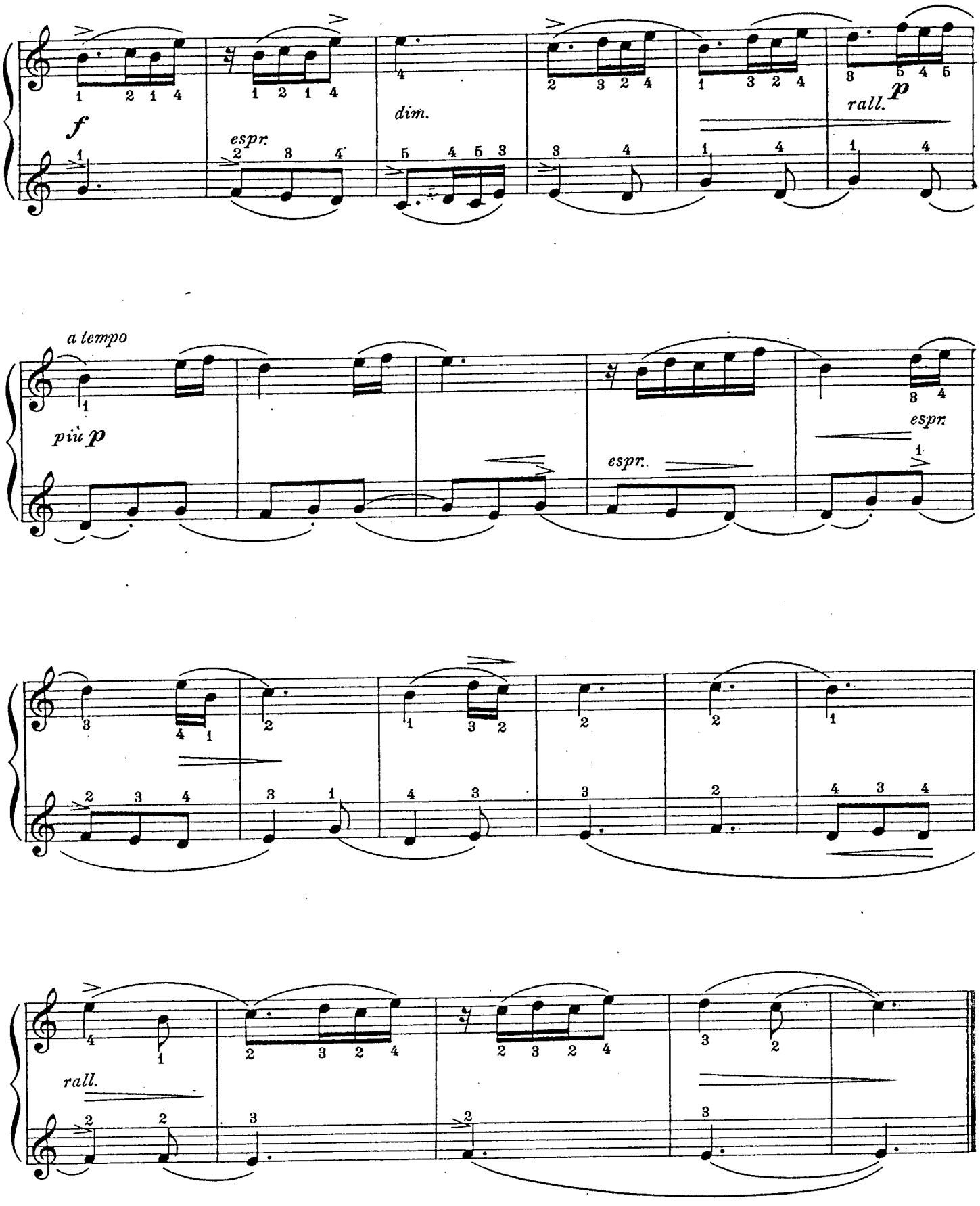

f
dim.
rall.
p
espr.
più p a tempo
pp
una corda
dim. e
rall


f
espr.
dim.
rall.
p
a tempo
più p
espr.
espr.
rall.

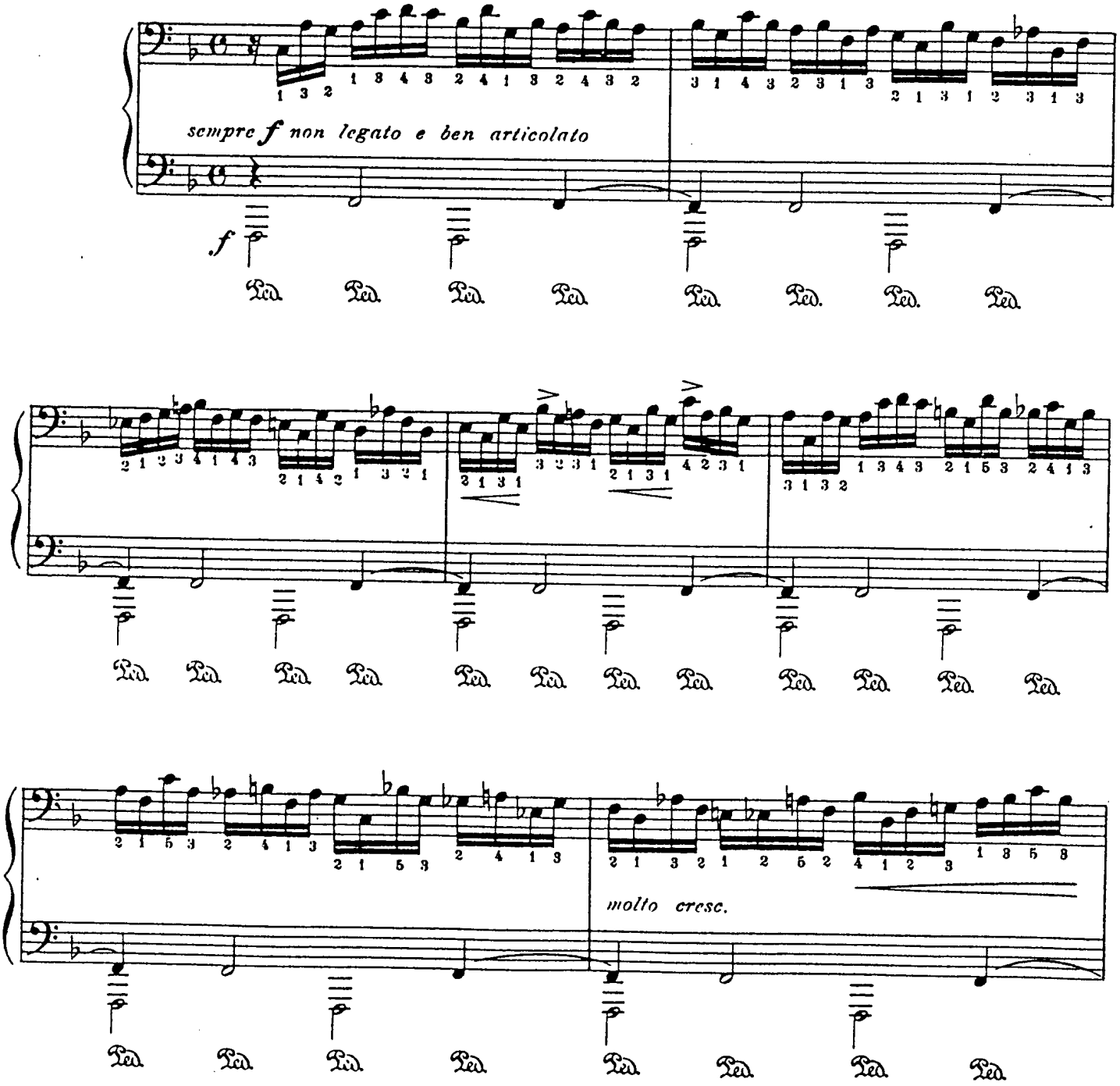
THIRD SUITE

No. 1
Prelude
(The Organ Point)

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 112-126)

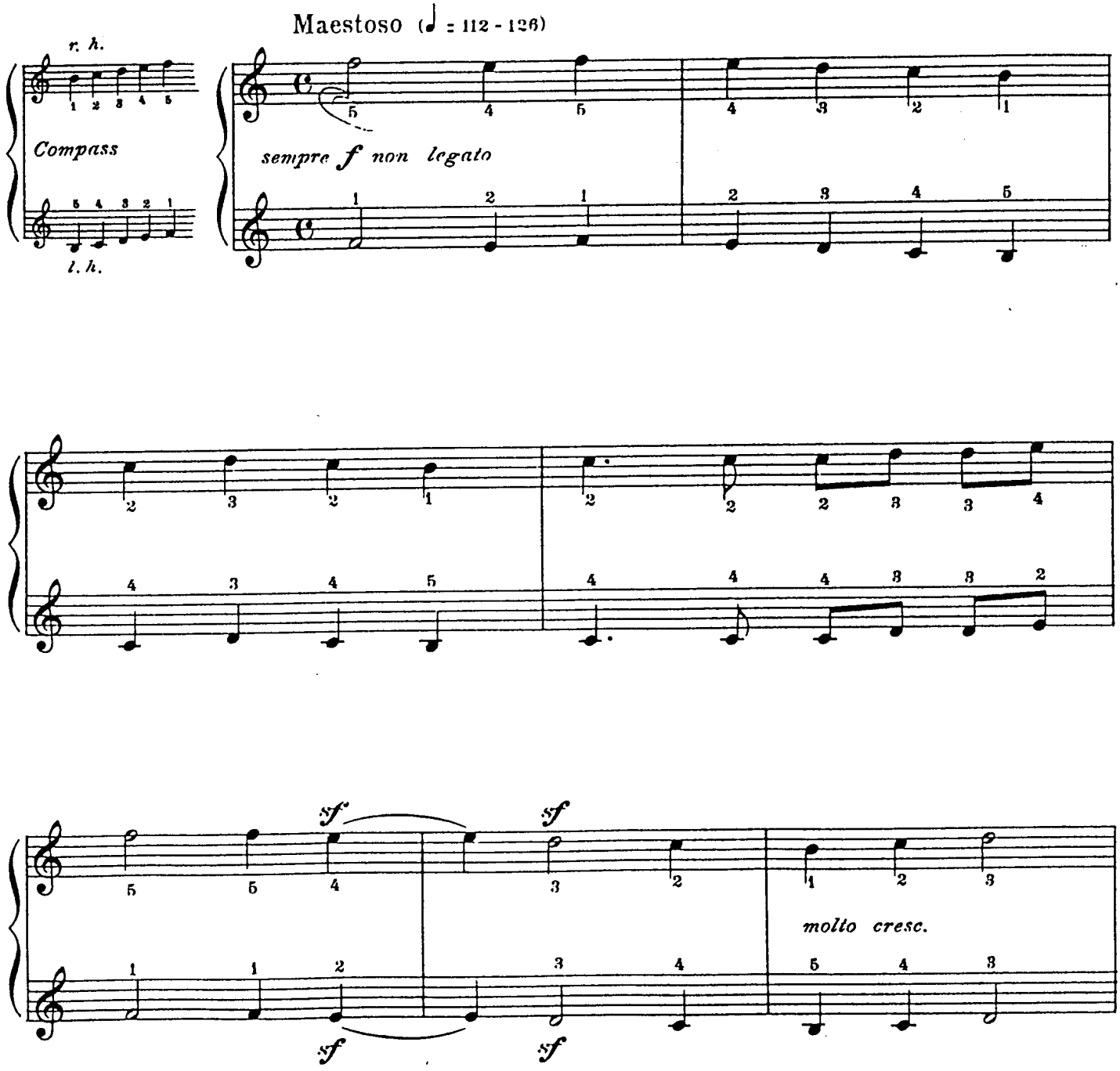


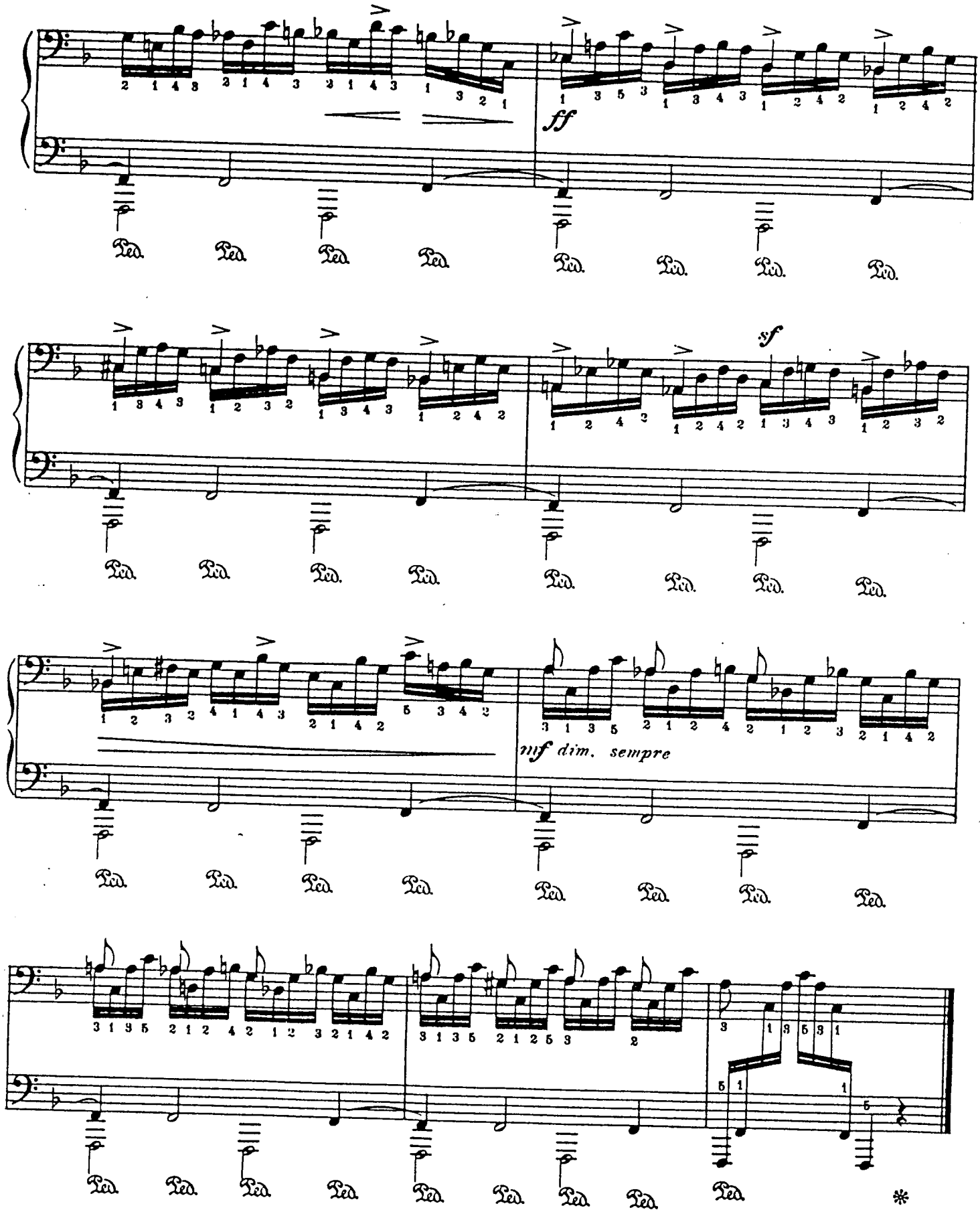
THIRD SUITE

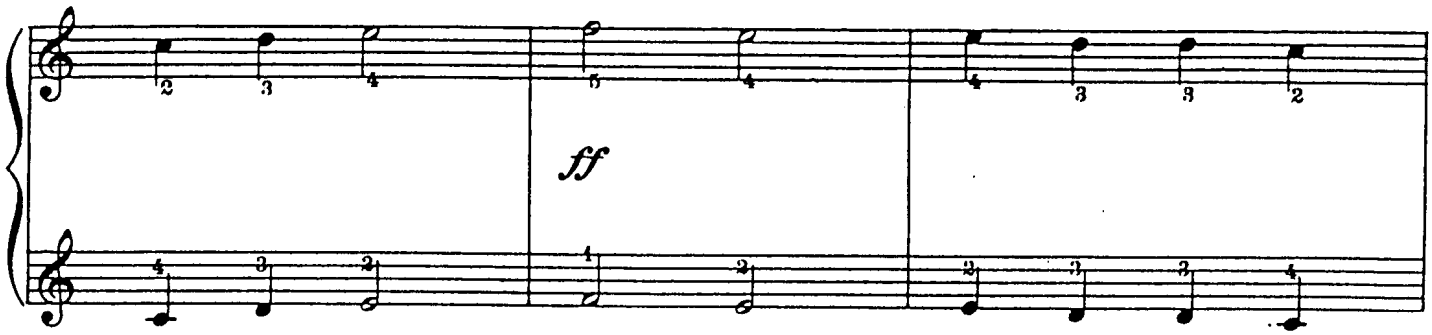
Nº 1
Prelude
(The Organ Point)

PRIMO

LEOPOLD GODOWSKY




ff
sf
mf dim. sempre
Ped.
*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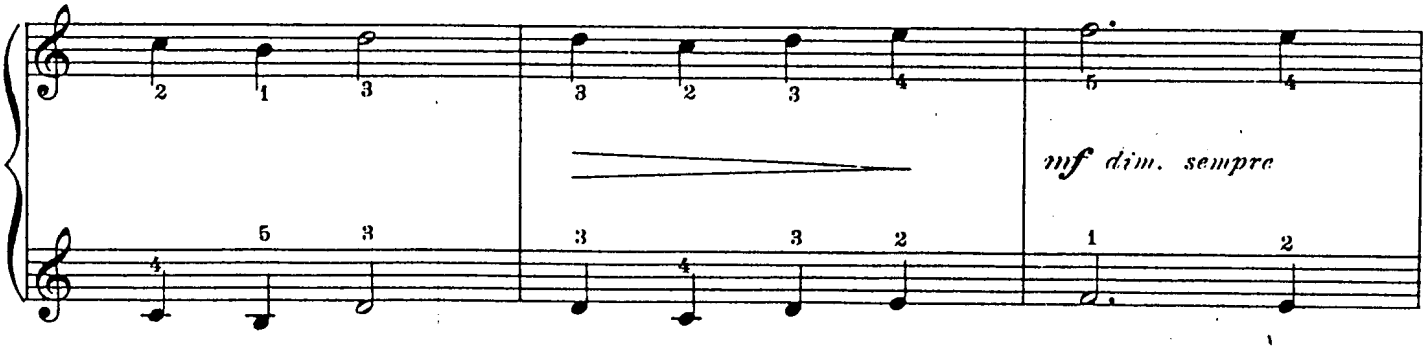
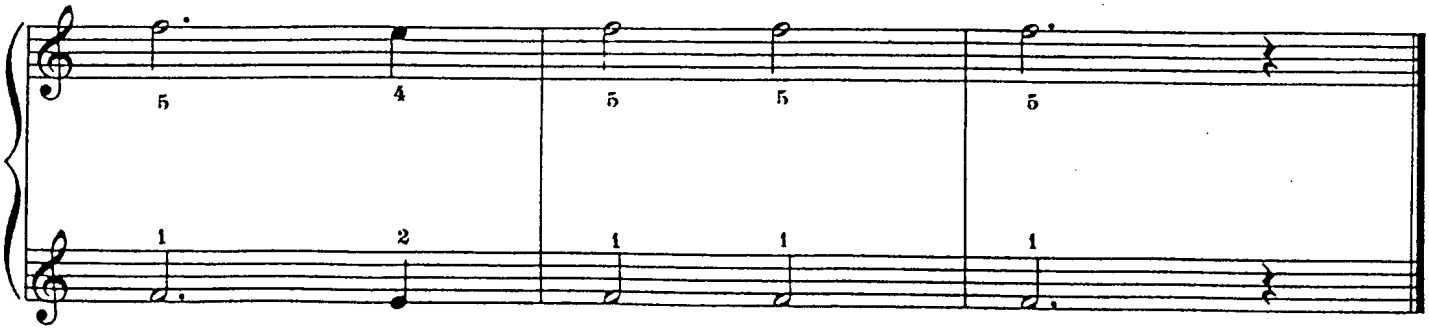

mf dim. sempre



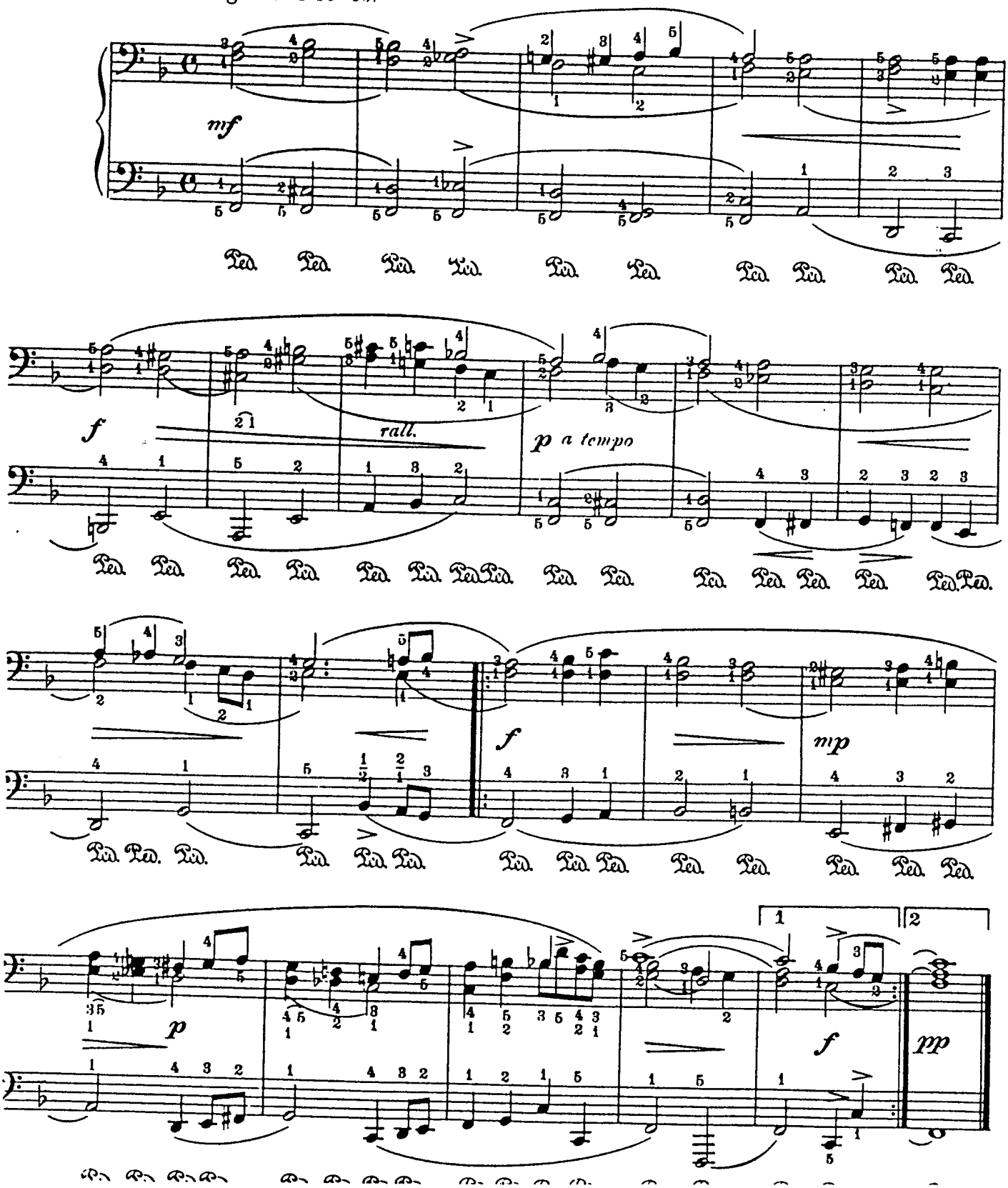
No. 2

Chorale

SECONDO

Adagio (♩ = 88 - 96)

LEOPOLD GODOWSKY

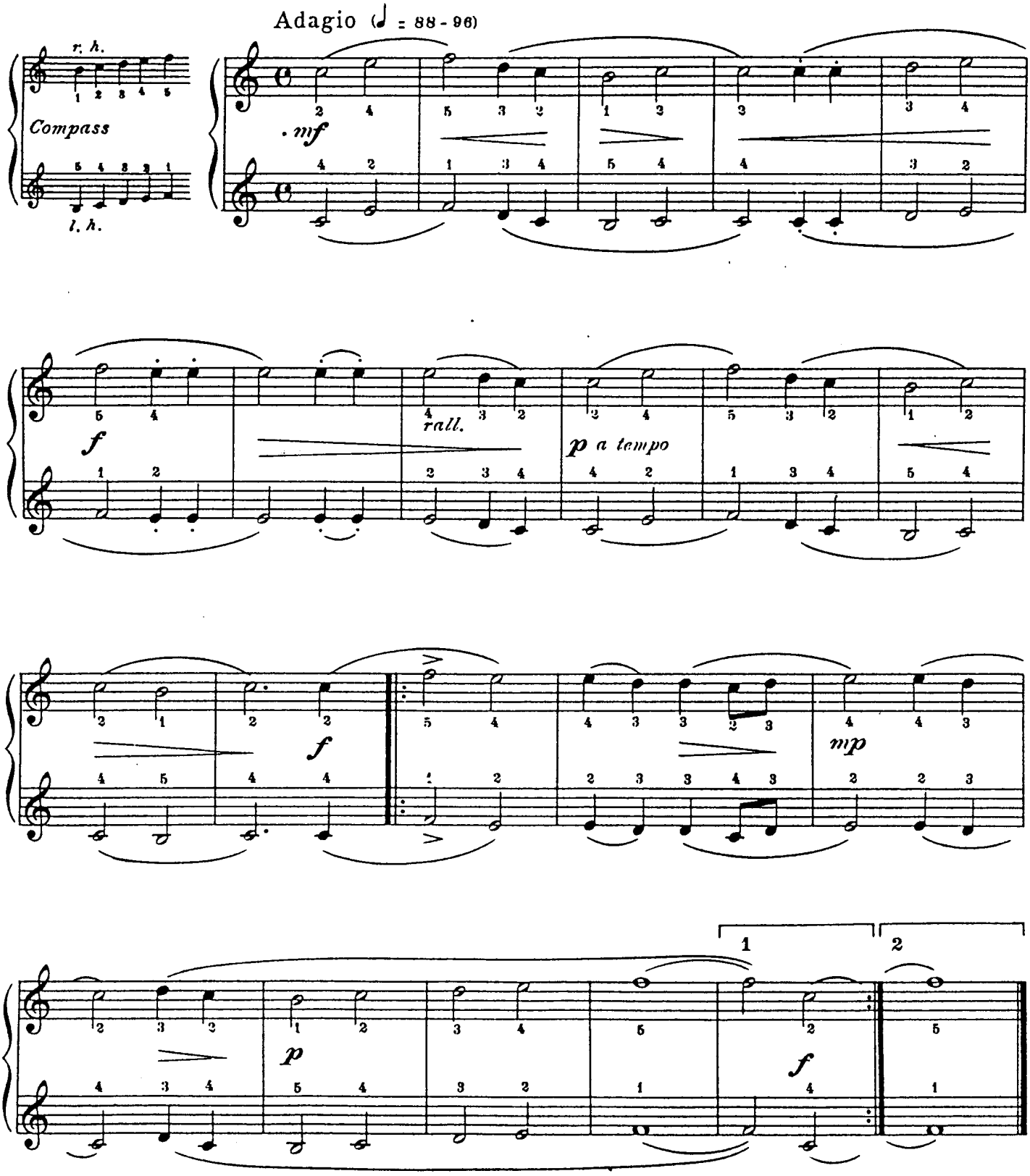


No. 2

Chorale

PRIMO

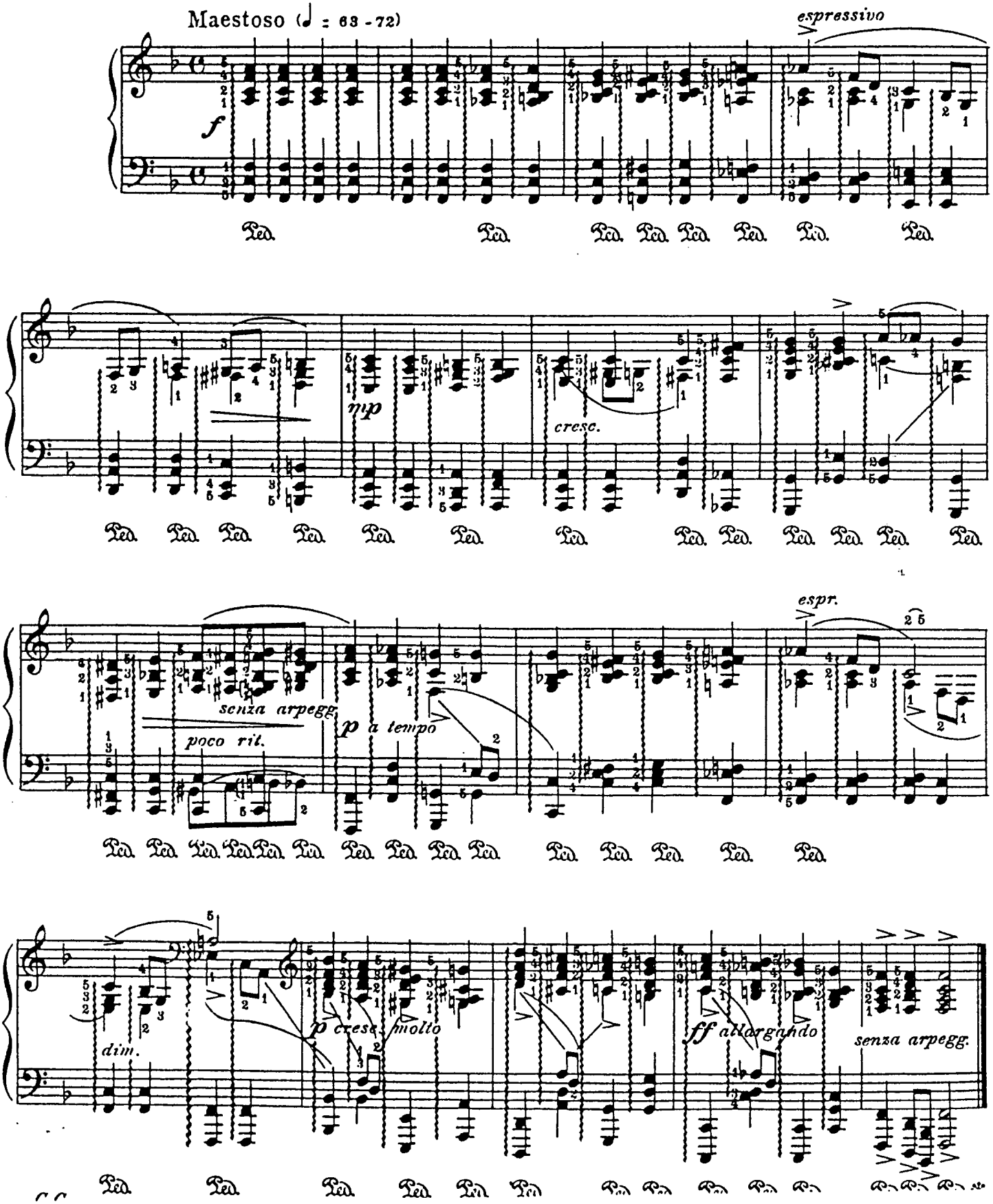
LEOPOLD GODOWSKY



Nº 3
Hymn

SECONDO

LEOPOLD GODOWSKY

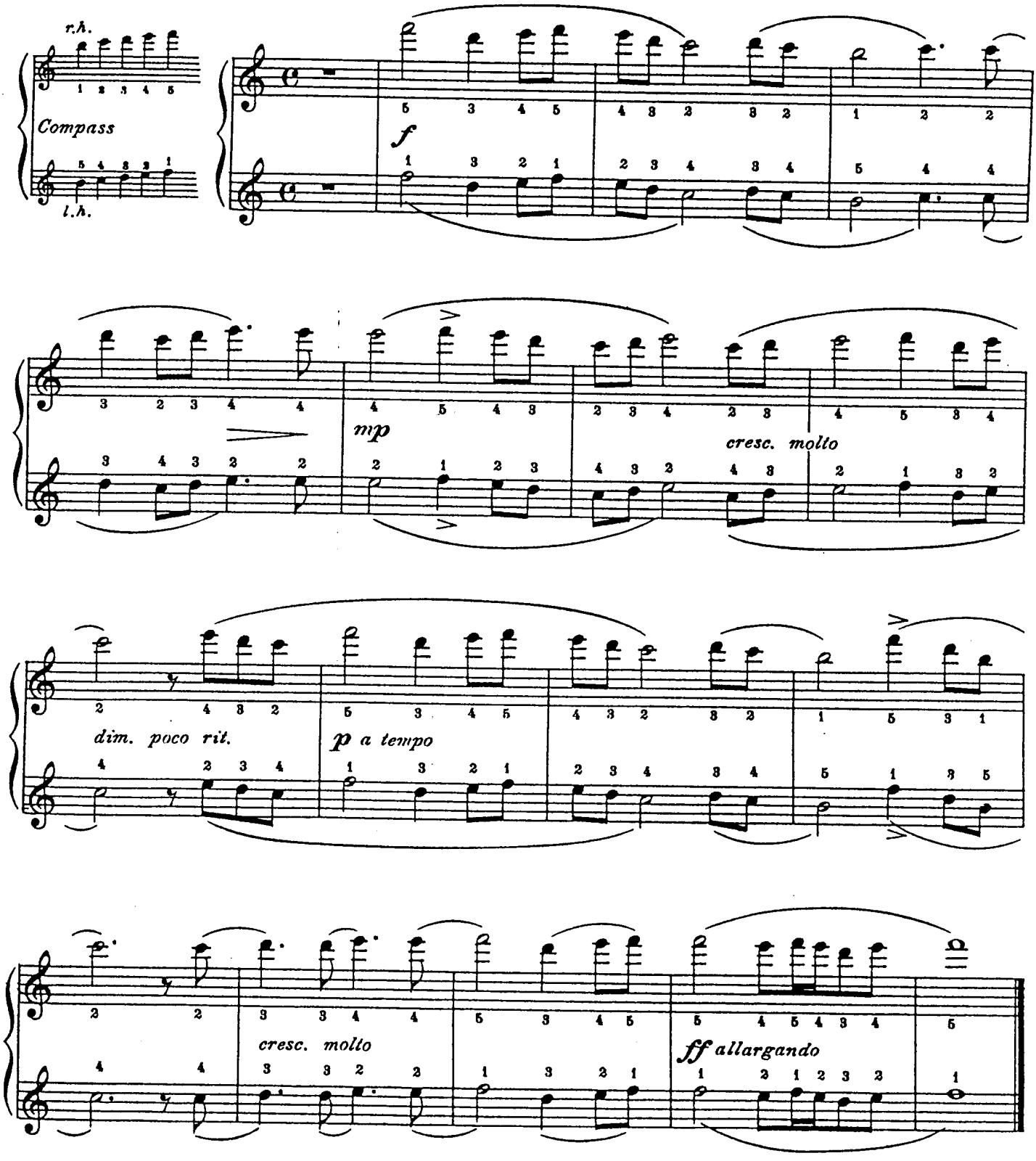


No. 3
Hymn

PRIMO

LEOPOLD GODOWSKY

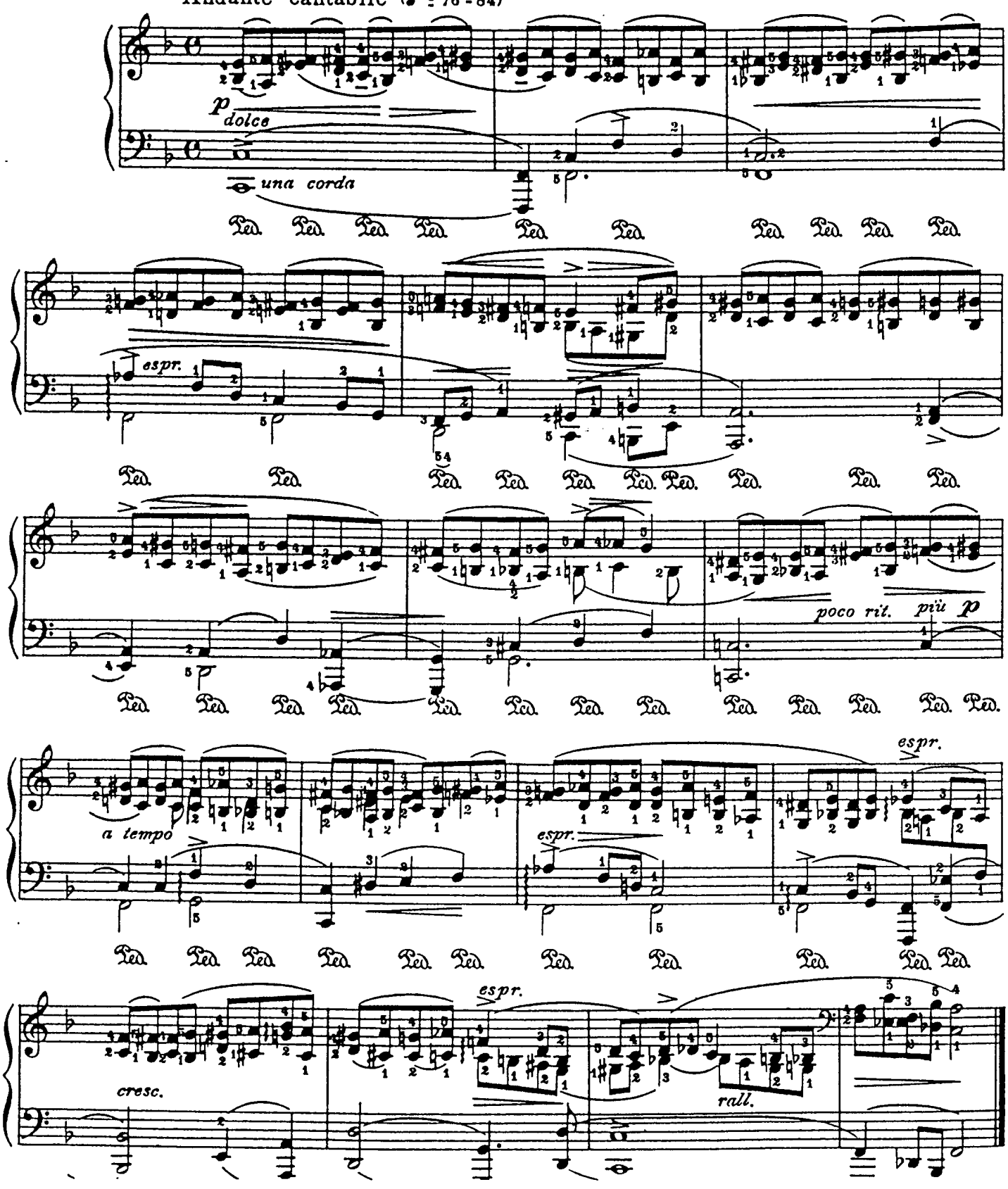
Maestoso (♩ = 63-72)



No. 4
Epilogue
(Retrospect)

SECONDO

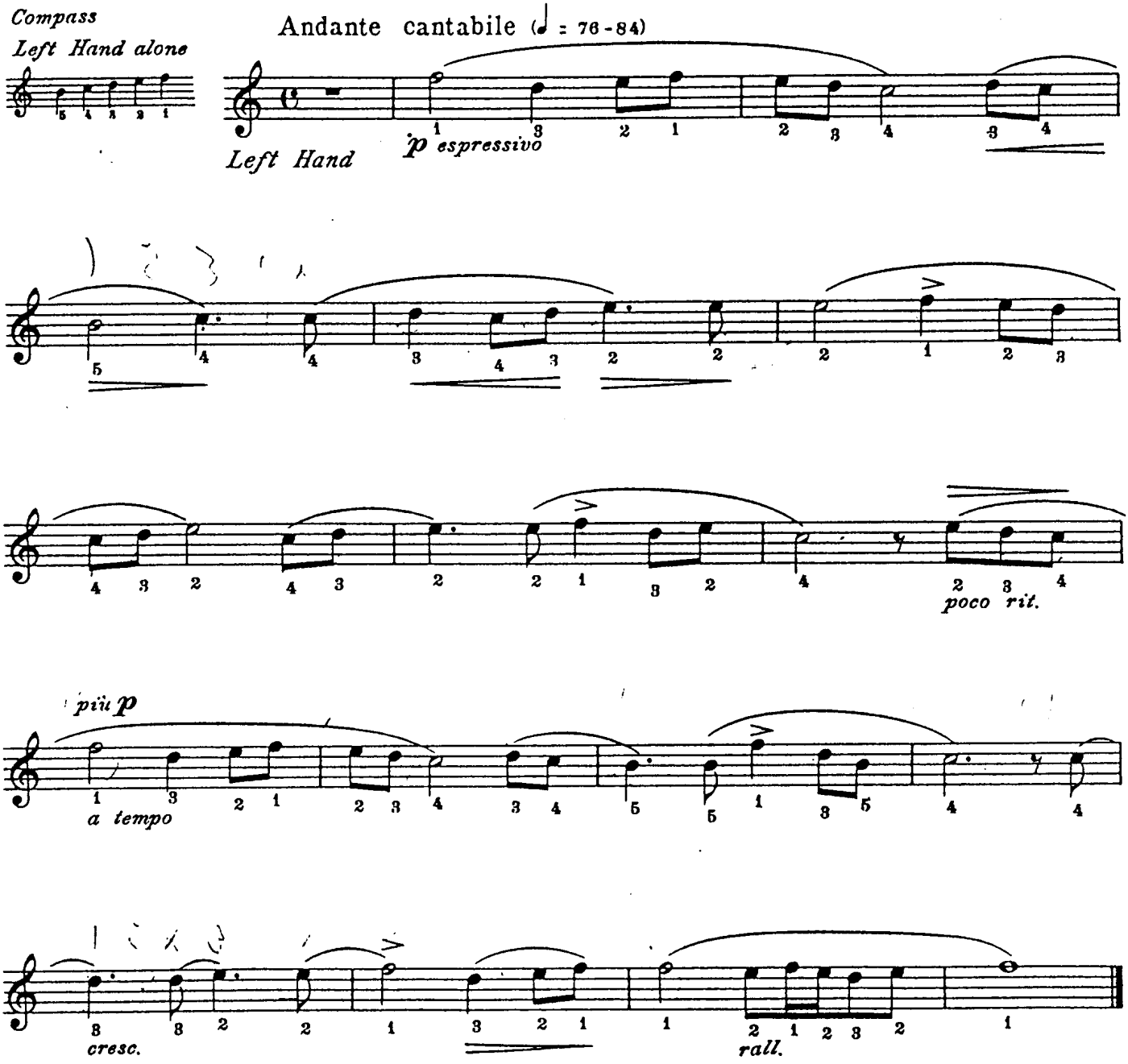
LEOPOLD GODOWSKY



Nº 4

Epilogue

(Retrospect)

PRIMO

LEOPOLD GODOWSKY