

# **SECOND SUITE**

"Miniatures for Piano, Four-Hands"

*(Three Suites)*

## **LEOPOLD GODOWSKY**

*P1045*

\$ 8.00

CARL FISCHER  
**ARCHIVE EDITION**

## 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 unobtrusive fashion.

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### 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.

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### Nº 3. Cradle Song

Here, as in his *Lullaby*, the composer has used  $\frac{4}{4}$  time, instead of the popular  $\frac{6}{8}$  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.

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### 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 dialogue 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.

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## SECOND SUITE

No 1  
Arietta  
SECONDO

Andante cantabile (♩ = 58 - 63)

LEOPOLD GODOWSKY

*p*

*mf espressivo*

*rall.* *p a tempo*

*una corda*

# SECOND SUITE

3

## Nº 1 Arietta

PRIMO

LEOPOLD GODOWSKY

Andante cantabile ( $\text{♩} = 56 - 63$ )

*r.h.*  
*Compass*  
*l.h.*

*mp*

*mf*

*espressivo*

*rall.* *p a tempo*

1 2

# Nº 2

## Sarabande

### SECONDO

Largo (♩ = 72 - 80)

LEOPOLD GODOWSKY

*mf*

1. 2. 3. 4. 5.

*f*

1. 2. 3. 4. 5. 6.

*p*

1. 2. 3. 4. 5. 6.

*una corda*

1. 2. 3. 4. 5. 6.

Nº 2  
Sarabande

5

PRIMO

LEOPOLD GODOWSKY

Largo ( $\text{♩} = 72-80$ )

*r.h.*  
*Compass*  
*l.h.*

*mf*

*marcato*

*marcato*

*f*

*la melodia marcato*

*p*

*marcato*

*marcato*

# Nº 3 Cradle Song

## SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 52-56)

*mp* *p* *una corda* *mp* *più p* *poco cresc.* *sempre p* *più p* *poco rall.*

*Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea*  
*Tea Tea Tea Tea Tea Tea Tea Tea \**

Nº 3  
Cradle Song

PRIMO

LEOPOLD GODOWSKY

Moderato ( $\text{♩} = 52 - 58$ )

The musical score is written for piano and right hand (r.h.). It begins with a tempo marking of Moderato at 52-58 beats per minute. The first system includes a 'Compass' section for the right hand, showing a descending scale from G4 to C4. The main melody is in the right hand, with the left hand providing a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *mp* (mezzo-piano), *p* (piano), and *più p* (pianissimo). The piece features several *marcato* (marked) passages. The score concludes with a *poco rall.* (poco rallentando) marking.



Nº 4  
Bagatelle  
(Valsette)

SECONDO

Allegretto grazioso (♩. = 48 - 58)

LEOPOLD GODOWSKY

*espr.*  
*una corda*  
*p*

*cresc.*

*dim. e poco rit.* *più p à tempo*

*on tre corde*

*Tea \**

Nº 4  
Bagatelle  
(Valse)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 48 - 58)

Handwritten musical notation for the first system. It includes a piano introduction with right hand (r. h.) and left hand (l. h.) parts, labeled "Compass". The main system is in 3/8 time, marked *p* (piano). The right hand part features a melodic line with fingerings (1, 2, 3, 4, 5) and a trill. The left hand part provides a harmonic accompaniment with fingerings (4, 5, 1, 4, 5, 3, 4, 5, 4). The system concludes with a trill in the right hand and a final chord in the left hand.

Handwritten musical notation for the second system. The right hand part continues the melodic line with fingerings (1, 4, 5, 3, 4, 5, 4) and includes a trill. The left hand part continues the harmonic accompaniment with fingerings (1, 1, 2, 1, 1, 3, 1, 2, 3, 1). The system concludes with a trill in the right hand and a final chord in the left hand.

Handwritten musical notation for the third system. The right hand part features a melodic line with fingerings (3, 1, 2, 1, 4, 4, 4, 5, 1) and includes a trill. The left hand part continues the harmonic accompaniment with fingerings (2, 3, 4, 4, 5, 3, 4, 5, 4). The system concludes with a trill in the right hand and a final chord in the left hand.

Handwritten musical notation for the fourth system. The right hand part features a melodic line with fingerings (2, 3, 2, 4, 2, 3, 2, 4) and includes a trill. The left hand part continues the harmonic accompaniment with fingerings (1, 3, 3, 1). The system concludes with a trill in the right hand and a final chord in the left hand.



First system of musical notation (measures 1-6). The music is in treble and bass staves. Fingerings are indicated by numbers 1-4. Dynamics include *f* (forte) and *dim.* (diminuendo). A *rall.* (rallentando) marking is present in measure 6, followed by a *p* (piano) dynamic.

Second system of musical notation (measures 7-12). The music is in treble and bass staves. Fingerings are indicated by numbers 1-4. Dynamics include *a tempo*, *più p* (piano), and *espr.* (espressivo).

Third system of musical notation (measures 13-18). The music is in treble and bass staves. Fingerings are indicated by numbers 1-4. Dynamics include *espr.* (espressivo).

Fourth system of musical notation (measures 19-24). The music is in treble and bass staves. Fingerings are indicated by numbers 1-4. Dynamics include *rall.* (rallentando).