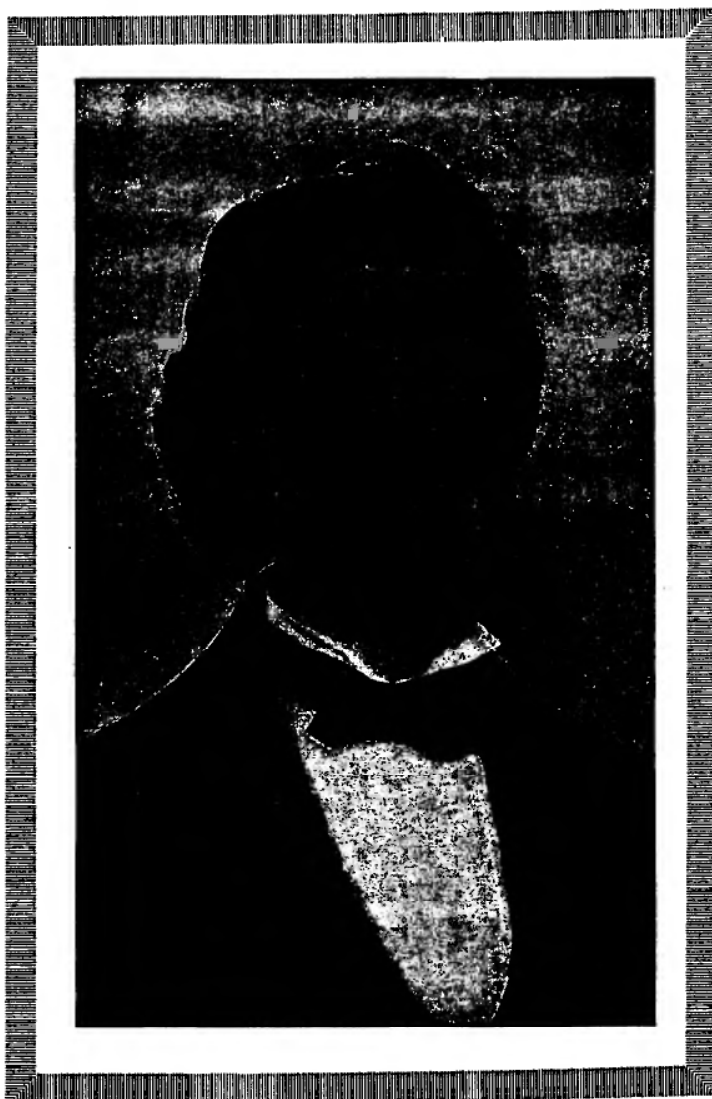


# CHANT POLONAIS

MY DELIGHTS—NOCTURNE

*By*

**CHOPIN—LISZT**



St. Louis

London

Price 45 Cents

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

**By LEOPOLD GODOWSKY**

FORM AND STRUCTURE, AND HARMONIC ANALYSIS

**By EDGAR STILLMAN KELLEY**

BIOGRAPHICAL SKETCH, GENERAL INFORMATION  
AND GLOSSARY

**By EMERSON WHITHORNE**

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# PROGRESSIVE SERIES COMPOSITIONS

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## CHANT POLONAIS MY DELIGHTS—NOCTURNE

### BIOGRAPHICAL SKETCH—FRÉDÉRIC CHOPIN.

*Born at Zelazowa-Wola, near Warsaw, February 22, 1810.  
Died in Paris, France, October 17, 1849.*

**C**HOPIN once said of his life that 'it was without a beginning and with a sad end'; in referring to the sad ending he must have considered the cloud cast upon his latter years by George Sand—Madame Eudevant—and yet in spite of this episode and the troubles of his native Poland which weighed heavily upon him, in spite of his knowledge of his affection of the lungs and the ever-present spectre of death, there were periods of his life which must have been bathed in radiant sunshine.

When only eighteen years of age he met Constance Gladkowska, a singer and pupil of the Warsaw Conservatoire. In his youthful enthusiasm he felt that in her he had found his ideal, and we may assume that she was directly responsible for a large number of the seventeen *Chants Polonais*, or Polish Songs, which were published after his death as opus 74. They are the only songs that he ever wrote and without doubt most of them were composed before his twenty-first year. Constance Gladkowska sang some of these songs at the last of his farewell concerts in Warsaw before he journeyed forth into the world as a piano virtuoso.

We know that his career as a concert pianist was short-lived, for his style of playing was only really effective in the interpretation of his own works. The tour across Germany brought him to Paris, and in that world centre he lived the rest of his days, honored and beloved as a teacher and composer. There he was received as an equal by the most celebrated musicians and artists of the day; there the homes of the aristocracy were always open to him.

Indeed from his boyhood he had never lacked the admiration of the cultured, not alone for his charming and picturesque personality, but also for his undeniable genius. He possessed the fire and *esprit* of his French father and the warmth of temperament of his Polish mother. These inherited traits constitute much of the peculiar fascination of his music.

Frédéric Chopin will long remain in the memory of man as the greatest poet of pianoforte literature. His expansion of the technical possibilities of the instruments was enormous, while in his honest expression of the contrasting moods of his complex nature, he left to the world a legacy of wonderful and exquisite beauty.

### BIOGRAPHICAL SKETCH—FRANZ LISZT.

*Born at Raiding, Hungary, October 22, 1811.  
Died at Bayreuth, Germany, July 31, 1886.*

**H**E pre-eminence of Franz Liszt did not rest entirely upon his fame as one of the most astounding piano virtuosos who ever lived. He was a composer who discovered a new world in the literature and technique of the pianoforte. As a producer of the works of rising and unacclaimed composers, he acted as a fairy god-father to many of the young creative musicians of the romantic school. Moreover, his transcriptions and arrangements of songs of Schubert and Chopin, as well as his operatic paraphrases, greatly broadened the scope of the average pianist's knowledge. As a friend who was ready to give material aid and advice, he was almost over-generous, often neglecting his own interests for the welfare of others.

Born in the little town of Raiding, Hungary, Franz Liszt rose to eminence by the combined force of his personality and his musical genius. All Europe was at his feet—the success of that master violinist, Paganini, was not greater than that of the marvelous Hungarian pianist. And yet at the age of forty, Liszt withdrew from the glare of the concert-room and the world's resounding plaudits, and made his home in Weimar where he was appointed con-

A. 725-5







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 harmony of the composition under consideration. This not only widens the intellectual 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.

**FORM AND STRUCTURE:** Key of G-Flat Major.

So skilfully did Liszt translate Chopin's vocal compositions into the idiom of the pianoforte that in the present instance the result might pass for a Chopin Nocturne. At the first glance this piece seems very irregular but the outlines of the three-part song-form at length reveal themselves.

**Introduction:** This portion includes measures 1—9.

**Part 1** extends from the last beat of m. 9 to m. 17. At m. 18 begins a repetition of part 1 with slight changes until m. 23, which with m. 22 forms a new section, and is repeated one tone higher in measures 24-25. Further interrupted by a *cadenza*, this extended period does not close until m. 31 in the key of the dominant.

**Part 2**, measures 32—44, consists of a series of two-measure sections each of which is repeated an octave higher with slight embellishments. (See measures 32—35; 36—39; 40—43).

**Part 3** brings a return of part 1 (measures 10—17) at measures 45—52. Then begins a repetition at m. 53 in the octave above; but a new two-measure section breaks in at m. 57—including the preceding sixteenth-note repeated



an octave higher (measures 59-60), and dissolves into a *cadenza* in m. 62. The passage, measures 63-70 is virtually an extension of the *cadenza* which is followed by a new member melodically akin to part 2. Compare measures 71-72 with 32-33. See how the striking harmonic progressions render more passionate the character of this version (measures 71-78), and note the intensification on its repetition and extension by means of the *cadenza* in measures 79-87.

Coda. Like a moment of retrospection the introduction now serves as a *coda* (See m. 88).

**HARMONIC ANALYSIS:** This composition presents not only pianistic traits peculiar to Chopin, but also certain phases to be found in the folk music of Poland. Thus the outlines of the major dominant ninth chord are frequently touched upon, (see measures 12, 20-21, 47, 55) while a fondness for the subdominant triad is shown in the introduction, suggesting that vagueness of tonality often found in the music of primitive peoples. Whereas the conventional method would be to establish the key firmly by means of tonic or dominant triad at the outset, the first measure reveals the dominant triad in the first inversion, while the first inversion of the subdominant appears immediately after.

In m. 3 when the tonic triad seems inevitable the F-flat converts it into a dominant seventh chord of C-flat major—the subdominant key (see m. 4). Thence there is a progression by way of the seventh chord of the second degree of the tonic minor (m. 5), tonic sixth and fourth chord (m. 6), and dominant seventh (measures 7-8) to the tonic (m. 9).

The harmonic outline of part 1 is fairly simple. In measures 10-13 dominant and tonic harmonies above the G-flat organ-point are followed at m. 14 by a diminished seventh chord on the seventh of A-flat minor. This is irregularly resolved at m. 15 into the dominant seventh of G-flat (second inversion), changed to the fundamental position of the same chord at m. 16, and followed in m. 17 by the tonic triad. Observe the changing note (A-natural) on the second beat of m. 14; the changing note (B-flat) on the first beat of m. 16; also the changing notes E-natural (to F) and B-flat (to C-flat) in m. 23, and the similar tones in the sequence at m. 25. Watch carefully the harmonic movement in the first phrase of part 2 (measures 32-35) and the sequence in measures 36-39.

In memorizing a piece the thorough comprehension of all sequential passages is of great assistance. The progression at measures 63-64 is repeated one tone higher in measures 65-66. The last measure is then developed, or used as material for extension, being repeated one tone higher at m. 67 and again at m. 68. At m. 69 it breaks into smaller members of one beat each (diminished seventh chords) until the new member is reached at m. 71. Note well the following unusual progression: at m. 71 is the chord of the sixth degree of the tonic (G-flat or F-sharp) minor; at m. 72 the dominant seventh of E-flat minor. Note the suspension of the G-flat before F-natural, the fifth of the chord.

At m. 73 is the chord of the augmented sixth and fifth, the root being the subdominant of E-flat minor; at m. 74 is a diminished seventh chord on the seventh degree of B-flat minor; at m. 75 the tonic triad of G-flat major (second inversion); at m. 76 the diminished seventh chord on the seventh degree of F minor, while the dominant ninth chord of G-flat major fills in measures 77-78. In this entire series every progression is an irregular resolution, while changing notes and suspensions are to be found in the first part of each measure except m. 71. Here the melody note F-sharp is the third of the triad, but on the repetition (m. 79) even this is preceded by a changing note (G-sharp), while others are scattered through the octave passages in the following measures.

The *cadenza* is usually regarded as an erratic feature subject to the caprice of the composer or executant, but a consideration of the examples afforded by this piece will show that they are not always without system.

(1.) The semi-tonic progression in m. 25 (F-sharp—G, and C—D-flat) serves as the germ from which the *cadenza* in m. 26 is evolved.

(2.) The peculiar figure formed by the two upper voices on the last beat in m. 43 is logically developed in the charming filigree in m. 44.

(3.) The specimen at m. 62 is an embellishment of the triad of the second degree of G-flat major.

(4.) The chord of the dominant ninth of G-flat major, with changing notes before each tone, affords the sole material for the magnificent torrent of tones in m. 86. The lower version suggests Chopin, the *ossia* is more in the style of Liszt.



GLOSSARY

NAMES

Weimar,	pronounced,	<u>Vi</u> -mār.
Chopin,	"	<u>Shō</u> -pàn, (nasalized).
Zelazowa-Wola,	"	<u>Zē</u> -lū- <u>zō</u> -vū <u>Vō</u> -lā.
Dudevant,	"	<u>Dooē</u> -dē-viān, (nasalized).
Chant Polonais,	"	Shūn <u>Pōl</u> -ō-nā.
Gladkowska,	"	Glād- <u>kōf</u> -skū.
Franz Liszt,	"	Frānts Līst.
Schumann,	"	<u>Shoo</u> -mān.
Berlioz,	"	<u>Bēr</u> -lē-ōz.
Raiding,	"	<u>Rīd</u> -ing.
Bayreuth,	"	<u>Bi</u> -roit.

TERMS

quasi allegretto,	pronounced,	<u>quā</u> -sī <u>āl</u> -lē- <u>grēt</u> -tō, somewhat in the style of an allegretto.
sotto voce,	"	<u>sōt</u> -tō <u>vō</u> -tshē, softly, in an undertone.
una corda,	"	<u>oo</u> -nā <u>cor</u> -dā, one string, (soft pedal).
dolciss. (dolcissimo),	"	<u>dōl</u> -tshīs-sē-mō, as softly and sweetly as possible.
rit. (ritenuto),	"	<u>rē</u> -tē- <u>noo</u> -tō, detained, slower.
smorz. (smorzando),	"	<u>smōr</u> - <u>tsān</u> -dō, dying away.
cantando,	"	<u>cān</u> -tān-dō, in a singing manner.
sempre dolce,	"	<u>sēm</u> -prē <u>dōl</u> -tshē, always softly and sweetly.
poco,	"	<u>pō</u> -cō, a little.
a tempo,	"	ā <u>tēm</u> -pō, in time.
leggiero,	"	<u>lēd</u> -jē-ā-rō, lightly, delicately.
coda,	"	<u>cō</u> -dā, a musical sentence added to the end of a movement or piece to make an effective termination.
rinforz. (rinforzando),	"	<u>rīn</u> -fōr- <u>tsān</u> -dō, a reinforcement of tone, emphasis.
rall. (rallentando),	"	<u>rāl</u> -lēn- <u>tān</u> -dō, slackening the time.
agitato,	"	ā-jē- <u>tā</u> -tō, restless, hurried.
cresc. (crescendo),	"	<u>crē</u> -shēn-dō, increasing in tone.
dim. (diminuendo),	"	<u>dē</u> -mē- <u>noo</u> -ēn-dō, diminishing in tone.
accel. (accelerando),	"	āt-tshēl-ē- <u>rīn</u> -dō, gradually increasing in velocity.
più,	"	<u>pē</u> -oo, more.
string. (stringendo),	"	<u>strēn</u> -jēn-dō, suddenly hastening the tempo with an increase in tone.
con somma passione,	"	cōn <u>sōm</u> -mā pās-sē-ō-nē, with very strong emotion.
marcato,	"	mār- <u>cā</u> -tō, marked.
veloce,	"	<u>vē</u> -lō-tshē, swift'y.
cadenza,	"	cā- <u>dēn</u> -tsā, an ornamental passage.
esprit,	"	ēs- <u>prē</u> e, spirit, wit.



# 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. ♩ = 92 - 100

*rubato*

1 *p* *sotto voce*

2 3 4

5 *dolciss.*

6 7 8 *rit. smorz.*

9 *cantando* *sempre dolce*

10 11 12

13 14 15 16 17



18 19 20 21

22 23 poco rit. pp 24 a tempo 25 poco rit. pp

26 pp leggiero 27 rinforz.

28 29 30 31 rall.



*a tempo*

32 *p*

33

34 *agitato*

35 *rit.* *pp*

36 *p*

37

38 *agitato*

39 *rit.* *pp*

40 *mp* *cresc.*

41

42 *più*

43

44 *dim.*

*più appassionato*

*rit.*

*smorz.* *pp*



45 *a tempo* 46 47 48 49

50 51 52 53

54 55 56 57 *rinforz.*

58 59 *p* *rinforz.* 60 *p* 61 *rinforz.*

62 *leggiere* *dim.*



*accel.*

63 *p*

64

65

*tre corde*

*più accelerando e string. molto*

66

67

68

69

70

*ff con somma passione*  
*71 marcato*

72

73

74

75



76 77 78 79 *sempre ff*

Ossia

80 81 82

83 84 85 *molto*

Ossia

86 *ff veloce*



First system of musical notation. The upper staff contains a complex melodic line with many accidentals and fingerings (1-5). The lower staff contains a more rhythmic accompaniment. A *dim.* (diminuendo) marking is present below the lower staff.

Second system of musical notation. It continues the melodic and accompanimental lines. A *sempre più dim.* (always more diminuendo) marking is present. The system ends with a *pp* (pianissimo) dynamic marking and a *una corda* instruction.

Third system of musical notation, starting at measure 87. Measure 87 is marked *rall.* (rallentando). Measure 88 is marked *dolce e semplice* (sweet and simple). Measure 89 is marked *a tempo* (at tempo). The system includes various dynamic markings like *p* (piano) and *espr.* (espressivo).

Fourth system of musical notation, starting at measure 93. Measures 93-97 show a melodic line with triplets and a bass line. Measure 97 is marked *perdendosi rall.* (fading away, slowing down). The system ends with a *pp* (pianissimo) dynamic marking.