

# Educational Adaptations

For the Pianoforte

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Series of:

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Songs

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## Netherland Suite

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

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Poetic Idea, General Information and Glossary by  
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# PROGRESSIVE SERIES COMPOSITIONS

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## NETHERLAND SUITE

### I—DUTCH BATTLE SONG.

**THE STORY:** What could be more stirring than this Dutch "Song of Conquest"! It marches along with tremendous vigor like a great army moving to victory. There is a tragic note, a tenseness of emotion, but never a moment of weakness in this old marching song. Dating from the year 1616, it undoubtedly steeled brave hearts to seize the sword and go forth to battle with the Spaniards.

The words of the song set forth the following sentiments: Wherever one may go over the world's wide oceans, there the brave Dutchman sails the seas. A united and warlike people fought the Spaniards, finally conquering that haughty foe. The Netherlands must rely on God, remaining united and strong; then neither evil spirits, nor death, nor even the power of Spain can do so valiant a nation harm.

**LESSON:** The spirit of this battle-song is heroic; it must be interpreted in a stately manner, with an undertone of tragedy. Notice how the bass of m. 2 (last beat) and m. 3 imitates the right-hand part of m. 1 (last two beats) and m. 2. One can imagine the horns and trumpets boldly sounding the repeated A's. The similarity of the last beat (left hand) of m. 9, last beat (right hand) of m. 10, and last beat (left hand) of m. 11 should be observed. Then the triumphant mood of those measures—blending into melancholy and mystery in the measures following—should be insisted upon. The B flat in the left hand of m. 16 must be accented and slightly sustained, for it adds greatly to the seriousness of the song.

### II—THE VIOLET.

**THE STORY:** At night when all the other flowers are resting and slumbering in their beds, then I (the violet) appear and drink the dew. As I raise my head above the grass blades, I am as beautiful as the lily or the rose. Now comes a little thief to pick me, but I do not love him enough to go with him; it is better that I should remain and decorate this charming courtyard.

**LESSON:** This song adaptation must be played lightly and gracefully with slight accents at the points of repose (first beat of measures 2, 4, 10, 12 and 14). The *staccato* eighth-notes are to be given crisply and rather deliberately. It will be observed that the climax of the song is at m. 14, where there is a retarding of the *tempo*, the answer (in m. 15) being *piano* and in the original *tempo*.

### III—PIERLALA.

**THE STORY:** The words of this old Flemish song of *Pierlala* tell the story of this jolly gentleman's entire career. Through seventeen verses we journey with him, and his experiences are so quaint that they must amuse us.

Here follows the tale of Pierlala:

I will sing to you of Pierlala, a humorous fellow, a great adventurer, I will sing to you of his whole life and the strange things that happened to him.—His parents died leaving him a house and fortune, whereupon Pierlala said to the maiden who lived near the pond: "I have enough for two, say 'yes' and marry me." The maiden blushed—as maidens do—and answered "yes." But soon his money was spent by his young wife; there was nothing left for him to do but to become a soldier.

It was a dark night as Pierlala stood on watch with his loaded gun upon his shoulder, and out of the darkness he saw a moving shape. He cried out, trembling: "Who goes there?" In fear he climbed a tree, being much too afraid to remain on the ground. Finally he took courage and ran to a building near, where he was given soup and drink to revive him.

Ano. 333-2

But there was something in this soup which made poor Pierlala very ill. He lay in his bed, sad and depressed; he called his friends and made his will. "I am dying," said poor Pierlala.—The drums beat before the church—thus ended Pierlala. His friends said that he would never return to life again and so went back to their homes.

It was half an hour after the funeral service.—Pierlala, very much alive indeed, peeped out of the door of the church; he hurried to his home and there he found his relatives quarreling over his will. Very angry indeed was Pierlala; with a broom he cleared his house of all his quarreling relatives, and then—lived with his wife happily ever after.

LESSON: The free imitation by the right hand (m. 2 and m. 4) of the left hand (m. 1 and m. 3) is worthy of remark. Having observed this, the student will notice other instances of the same procedure, as for instance the left hand of measures 11 and 13 imitating the right hand of measures 10 and 12, respectively. The rhythm must be swinging with something of the character of a jig.

In m. 2, where the right and left hands move in contrary motion, there is a *crescendo* leading to a strong accent on the highest note (D) in the right hand; this phrase is repeated with identical notes and signs in measures 6-7.

It must not be forgotten that Pierlala was a soldier, which may account for the vigorous rhythmic character of this Adaptation. Yet there is a strong human side expressed both in the melody and in the harmony; therefore, the student must attempt to play *Pierlala* with expression as well as humor.

*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.

## GLOSSARY

NAMES

Pierlala, pronounced, Pē-yēr-lā-lā.

TERMS

allegretto,	pronounced,	āl-lě-grēt-tō, - rather lively and cheerful.
crescendo,	"	crě-shěn-dō, - increasing in tone.
staccato,	"	stāk-kāt-tō, - separated, detached.
piano,	"	pē-ā-nō, - softly.
a tempo,	"	āh tēm-pō, - in time.
più,	"	pē-oo, - more.
poco rall. (rallentando),	"	pō-kō rāl-lěn-tān-dō, - slackening the time a little.
andante maestoso,	"	ān-dān-tě mā-ēs-tō-zō, - moving rather slowly and majestically.
energico,	"	ěn-ār-jē-kō, - energetically.
dim. (diminuendo),	"	dē-mē-noo-ěn-dō, - diminishing in tone.
andantino grazioso,	"	ān-dān-tēe-nō grā-tsē-ō-zō, - a little andante, and gracefully.
leggiero,	"	lěd-jē-ā-rō, - lightly, delicately.

Without octaves and without pedal.

# EDUCATIONAL ADAPTATIONS

National Dance and Folk Tune Series

NETHERLAND SUITE

## I. Dutch Battle Song

Adapted and edited by Leopold Godowsky.

Andante maestoso.  $\text{♩} = 132 - 144$

First system of musical notation, measures 1-4. The piece begins with a forte (*f*) dynamic and an *energico* marking. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment. Fingerings are indicated throughout the piece.

Second system of musical notation, measures 5-8. The melody continues with more complex rhythmic patterns and ornaments. The dynamics remain consistent with the first system.

Third system of musical notation, measures 9-12. Measure 9 is marked *piu f*. Measure 12 is marked *mf*. The piece shows signs of development with varied rhythmic textures.

Fourth system of musical notation, measures 13-16. Measure 14 is marked *piu f*. Measure 15 is marked *rall.*. Measure 16 ends with a repeat sign. The piece concludes with a final flourish.

# II. To a Violet

Andantino grazioso. ♩ = 88 - 104

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of 16 measures. The tempo is marked 'Andantino grazioso' with a quarter note equal to 88-104 beats per minute. The score includes various dynamics and articulations: *p leggiero* in measures 1-4, *mf* in measure 13, *rall.* in measure 14, and *p a tempo* in measure 15. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign in measure 16.

# III. Pierlala

Allegretto.  $\text{♩} = 88-100$

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one flat (B-flat). Measure 1 starts with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. Measure 4 ends with a repeat sign.

Musical notation for measures 5-8. Measure 7 includes the instruction *più p e poco rall.* (more piano and a little slower). Measure 8 ends with a repeat sign.

Musical notation for measures 9-12. Measure 10 includes the instruction *p a tempo* (piano at tempo). Measure 12 ends with a repeat sign.

Musical notation for measures 13-17. Measure 14 includes the instruction *più p* (more piano). Measure 15 includes the instruction *rall. e dim.* (rallentando and diminuendo). Measure 17 ends with a repeat sign.