

Java Suite

Phonoramas

Tonal journeys for the Pianoforte

LEOPOLD GODOWSKY

Preface

8

"Though we travel the world over to find the beautiful, we must carry it with us, or we find it not."—EMERSON.

Having traveled extensively in many lands, some near and familiar, others remote and strange, it occurred to me that a musical portrayal of some of the interesting things I had been privileged to see, a tonal description of the impressions and emotions they had awakened, would interest those who are attracted by adventure and picturesqueness and inspired by their poetic reactions.

Who is not at heart a globe-trotter?

Are we not all fascinated by distant countries and strange people?

And so the thought gradually matured in me to recreate my roaming experiences.

This cycle of musical travelogues—tonal journeys—which I have named collectively "Phonoramas," begins with a series of twelve descriptive scenes in Java. I have pre-faced each with a brief elucidation.

The Island of Java, called "The Garden of the East," with a population of close to forty millions, is the most densely inhabited island in the world. It has a tropical, luxuriant vegetation; marvelous scenery and picturesque inhabitants; huge volcanoes, active and extinct; majestic ruins and imposing monuments of many centuries past.

The Javanese are a docile people, with quaint customs and old traditions. Possessing an ancient culture, they combine originality with proficiency in various arts. It was, however, the native music of the Javanese, in the heart of Java, at Djokja and Solo, that made the most profound impression on me.

All Javanese music is in duple or quadruple time; triple time does not exist. Its sameness of beat and its monotony of pulsation have a lulling, hypnotizing effect; its poly-rhythms, syncopations, triplet-figures and manifold passage-patterns help to stimulate interest. Most of Javanese music is based upon the pentatonic scale.

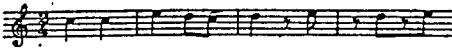
Of the twelve numbers of this suite, all of which are in duple or quadruple time,* the first two dances of the "Three Dances," "In the Kraton" and "A Court Pageant in Solo" are entirely diatonic; "Gamelan," "Wayang Purwa," "Hari Besaar" and "Chattering Monkeys," though mainly diatonic are not consistently so; "Boro Budur," "Bromo Volcano," the third of the "Three Dances," "The Gardens of Buitenzorg," "In the Streets of Old Batavia" and "The Ruined Water Castle at Djokja" are considerably more chromatic.

Although some of the following compositions, or parts thereof, express my impressions in the native music-idiom *as I understood it*, I have neither borrowed nor imitated actual Javanese tunes, designs or harmonies in any of the movements excepting the third: Hari Besaar. Here I made use of two fragments of authentic Javanese melodies,

one called Krawitan:



the other, Kanjut:



I also used two measures from a Javanese Rhapsody for orchestra, composed by Paul Seelig of Bandong, Java, to whom I take pleasure in expressing my indebtedness for valuable information about Javanese music:



Leopold Godowsky

New York, May 27th, 1925.

* My twenty-four "Walzermasken" and the thirty numbers of my "Triakontameron" are in triple time exclusively.

Addendum

"Artists, like the Greek gods, are only revealed to one another."—OSCAR WILDE.



The thoughtful attention given to the interpretative directions of my compositions has resulted in a profusion of expression marks, pedal indications and fingerings. Though they may appear on the surface as too minute and elaborate, I believe the serious student will find them essential and illuminating. To disregard or alter such indications—in the broader sense—would seem to me as much of a license as a change of any melodic line, harmonic texture, or rhythmic design. Even when all the interpretative signs are scrupulously observed, there yet remains ample scope for self-expression and individuality. To the unthinking this statement may appear paradoxical, but to those who do not seek liberty in lawlessness and originality in individualistic distortions, the truth of this assertion will be apparent.

I deem it necessary to emphasize the importance I attach to the extreme softness of a *pp* mark. To play a genuine *pp*, both concentrated and sustained effort is required.

At the same time I wish to draw attention to the dynamic relativity of all accents, except *sf*, which symbol is of an exclamatory character.

Whenever an accent is provided for each note of a melody, as in the third dance of the "Three Dances," the purpose is not to accentuate each tone individually, but to give a dynamically *graded* plastic outline to the melodic contour, with proper regard, of course, for proportionate dynamic values in the interrelationship of phrases.

The same principle is applicable to the *tenuto* (—) mark, which demands a clinging to the key, with a barely perceptible dynamic emphasis.

The sign \wedge is a combination of *tenuto* (—) and *sforzando* (*sf*), requiring the notes so marked to be both fully sustained and very strongly emphasized.

The task to establish *firmly* an approximately definite rate of speed for any movement, or to indicate undulations of time *within* any movement, presents insurmountable difficulties. Our ever-variable feeling for what would constitute a correct *tempo* and appropriate time-fluctuations for and during a movement, prevents us from deciding definitely and consistently upon a permanently fixed rate of speed. Therefore I believe that *tempo* designations or metronome marks should be considered as guiding suggestions rather than inflexible directions, although appreciable deviations would lead to misinterpretations. The performer's physical and mental state, his prevailing mood, the *entourage*, the weather, seasonal changes—each and all affect his susceptibility. And the more sensitive and sensitized the artist, the more responsive he is, the more he vibrates and throbs in unison with the known and unknown influences and unfathomable forces, the greater, deeper and finer is his art.

L. G.

New York, July 11th, 1925.

I. Gamelan

Native music, played by the Javanese on their indigenous instruments, is called *Gamelan*. The Javanese ensemble is a kind of exotic orchestra, consisting mainly of diversely shaped and constructed percussive instruments of metal, wood and bamboo, comprising various kinds and sizes of bells, chimes, gongs, sounding boards, bowls, pans, drums (some barrel-like), tom-toms, native xylophones, sonorous *alang-alang* (zephyr-like, aeolian harp-like) and other unique music implements. The only stringed instrument I could discern was the ancient, guitar-shaped *rebab*, which is held by the leader in a position similar to that of the lute.

Both rulers of the two Sultanates of central Java: the Susuhunan of Solo and the Sultan of Djokja, and the two independent princes, Manku Negoro of Solo and Paku Alam of Djokja, have the best, largest and most complete native orchestras (*Gamelan*). They own old instruments of inestimable value, the enchanting sonority of which is attributable to the mellowing process of time.

The sonority of the *Gamelan* is so weird, spectral, fantastic and bewitching, the native music so elusive, vague, shimmering and singular, that on listening to this new world of sound I lost my sense of reality, imagining myself in a realm of enchantment. Nothing seen or experienced in Java conveyed so strongly the mysterious and strange character of the island and its inhabitants.

The *Gamelan* produces most ethereal pianissimos, particularly entrancing when heard from a distance. It is like a perfume of sound, like a musical breeze. Usually the music, beginning very softly and languidly, becomes faster and louder as the movement progresses, rising, at last, to a barbaric climax.

In this, the first of the descriptive scenes, I have endeavored to recreate a *Gamelan* sonority — a typically Javanese atmosphere. Except for the one chromatic variation (pages 9-10), which is intentionally Occidental, the movement is almost exclusively diatonic and decidedly Oriental (Far Eastern).

II. Wayang-Purwa Puppet Shadow Plays

This ancient, characteristically Javanese quasi-histrionic entertainment, produced on festive occasions, is very popular in Java. It symbolises to the Javanese their past historical greatness; their hopes, aspirations and national solidarity. To the subdued accompaniment of the *Gamelan*, the *Dalang*, — — manager, actor, musician, singer, reciter and improvisator, all in one,—recites classic Hindu epics, or modernized and localized versions of them, or other mythical or historical tales and East Indian legends, while grotesque, flat leather puppets throw shadows on a white screen to interpret and illustrate the reciter's stories. These puppets the *Dalang* manipulates by means of bamboo rods. Wayang-Purwa is somewhat of a combination of Punch and Judy and Chinese shadows.

III. Hari Besaar

The Great Day

The Kermess— the Country Fair— is here.

From plantations and hamlets natives flock to the town that is the center of the bright, joyous celebrations, naive, harmless amusements. They throw themselves eagerly into the whirl of festivities, enjoying the excitement and animation.

Actors, musicians, dancers and fakirs contribute to the pleasures of the people and to the picturesqueness of the scene.

The Great Day— *Hari Besaar!*

IV. Chattering Monkeys at the Sacred Lake of Wendit

The Sacred Lake of Wendit is several miles distant from the attractive little city of Malang. In the woods, near the lake, we find ourselves in one of the numerous Simian colonies of Jāva, among the aborigines of the forest, enjoying an intimate view of their tribal life. On every side are jabbering monkeys, hundreds of them, jumping from tree to tree, running up and down the trunks and branches, while others, nearer the ground, are springing on and off the roofs of the small hotel and the bath houses, snatching bananas from the visitors.

The scene is full of humor, fun and animation.

V. Boro Budur in Moonlight

On a sacred hill, in the heart of Java, some thirty miles from Djokja, stand the colossal ruins of the most imposing and gigantic Buddhist monument in existence, the world-famous temple of Boro Budur, "The Shrine of the Many Buddhas." No matter how *blasé* the weary traveler may be, he cannot fail to be stirred and bewildered by the stupendous masonry and by the hundreds of sculptured Buddhas, images and bas-reliefs. The amazing dimensions and incredible craftsmanship enrapture the senses; the loftiness of conception, the luxuriance of imagination thrill the beholder.

In moonlight, Boro Budur is most fantastic. An uncanny, eerie, melancholy mood permeates the whole atmosphere. Deep silence and a sense of strangeness and out-of-the-worldness contribute to the impression of utter desolation and to the feeling of inevitable decay and dissolution of all things earthly, the hopeless struggle of human endeavor against eternity.

VI. The Bromo Volcano and the Sand Sea at Daybreak

Reaching the Sand Sea from Tosari, the most famous mountain resort in Java, we crossed the sea of sand, perhaps the vastest amphitheatre in the world, arriving at the Bromo crater at dawn.

A marvelous sunrise enhanced the terrifying hugeness and transcendental grandeur of this awe-inspiring panorama. The boiling, roaring, rumbling subterranean forces, seething and spouting up from abysmal depths, the sulphurous vapors and dense clouds, spreading steadily and menacingly over the horizon, suggested scenes from Dante's Inferno, and brought to realization the fact that cataclysmic activities, everlasting fires in the bowels of the earth, threaten all that is alive.

The appalling thought of the frailty of all human institutions was overwhelming. *Cui Bono?.....*

But the bright sun, shedding its glorious light and dispelling all fear and gloom, changed the feeling of a crushing futility into an ecstatic triumphal ode. The mere consciousness that such elemental powers exist alleviates the pain of living. An overpowering feeling of humility, of compassion and tenderness toward all things alive, a passionate adoration for the unknown source of all consciousness, filled the soul.

.. And then we returned.....

VII. Three Dances

It is doubtful if there is a people in any part of the world whose innermost feelings are so wholly revealed in their dances as are the Javanese.

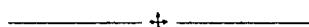
And whether religious or secular, warlike or peaceful, spiritual or sensuous, these dances are always beautiful.

The first of the "Three Dances" expresses the languor and melancholy of the Far East; the second, the grace and charm of the Oriental dancers; the third, their poetry and tenderness, translated into an Occidental idiom.

VIII. The Gardens of Buitenzorg

Buitenzorg, meaning "Sans Souci" and pronounced Boy-ten-sorg, forty miles from Batavia, is the country capital of Java, where the Governor-General of the Dutch East Indies has his residence. His spacious palace is situated in a large park which forms part of the most famous Botanical Gardens in the world.

The finest collection of tropical trees, plants and flowers is to be found in the gardens of this distant corner of our Earth. The profusion, richness, magnificence and beauty of this strange horticultural world are unparalleled.



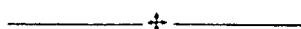
The fragrant frangipanis, the white tuberoses (the Malay call them "The Charmers of the Night") and a bewildering number of other most delicately scented flowers intoxicate the senses.

The heavily perfumed air awakens an inexpressibly deep and painful yearning for unknown worlds, for inaccessible ideals, for past happenings irrevocably gone—these memories which the ocean of time gradually submerges and finally buries in oblivion.....

Why do certain scents produce unutterable regrets, insatiable longings, indefinable desires?

IX. In the Streets of Old Batavia

To stroll in the old streets of lower Batavia is an exhilarating experience. As we wander near the seashore, through the crowded bazaars and busy, narrow streets, many of which are intersected by bricked canals lined with weather-beaten buildings in the Dutch style, we meet exotic crowds, consisting mainly of Chinese, Arabs, natives and other Asiatics, interspersed with Europeans, of whom the Dutch form a large majority.



A ramble through the hectic Chinese quarter leads us to a quiet and contemplative corner of the Arab settlement. Another turn brings us to the native quarter. And when the bazaars are reached, a kaleidoscopic, multifarious conglomeration of humans bewilders even the most seasoned globe-trotter.

X. In the Kraton

Surakarta, popularly called Solo, and Djokjakarta, commonly shortened to Djokja, are the most important and interesting native cities in Java.

The greatest ruler—The Susuhunan—resides in Solo, while the next in importance, the Sultan of Djokja, lives in the last named capital. In the heart of each capital is a vast enclosure called the *Kraton*, in which the potentate has his palaces and wherein dwell besides the Sultan, Sultana and princes and princesses, his numerous concubines, slaves and servants, court officials, nobles, musicians, actors, dancers, workmen, tradespeople and many individuals with indefinable occupations. Each *Kraton* has a population of between ten and fifteen thousand, the ensemble constituting a court of huge dimensions.

It is evening. Quaint scenes charm our vision. Faint sounds of the entrancing *Gamelan* fill the fragrant air. The seemingly unreal reality casts a hypnotic spell over our consciousness.

There is poetry in every ebbing moment.

It is evening in the Orient.....

XI. The Ruined Water Castle at Djokja

Near the *Kraton* of Djokja, deserted, fallen into decay, stand the mouldy and crumbling remains of the once resplendent Water Palace, with its murmuring fountains and splashing cascades, with its aquatic pranks and air-filling scents of exotic flowers.

Where once was merriment, there is now the mystery and romance of vanished days, the sadness of evanescent pleasures.

The fountains and cascades murmur memories of yester-years — yearning for past joys, mourning for departed love....

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XII. A Court Pageant in Solo

The pomp, bombast and gorgeousness of a royal procession on a festive occasion or court function in either of the two native capitals make a dazzling and grotesque spectacle. The exuberance and abandon of the natives, the force and charm of the native rhythms, challenge description.



The clanging and clashing march opens the event. Strongly emphasized in the middle section (F sharp minor) of this closing composition, is that strain of sadness ever present in the music of the Orient. The hilarious mood is resumed with the *Fugato*, which leads back to an intensified version of the barbaric march.

And here these tonal journeys come to an end.

I. Gamelan

LEOPOLD GODOWSKY

Moderato, languido $\text{♩} = 92-108$

Piano

pp dolcissimo e tranquillo

una corda

Led.

pp

sempre pp

marcato, ma poco

Led.

The image shows a page of sheet music for piano, page 4. It consists of five staves of musical notation. The top staff is in treble clef, the second and third are in bass clef, and the bottom two are also in bass clef. The music is written in common time. The first staff begins with a dynamic of *poco a poco più mosso, ma sempre molto tranquillo* and *sempre pp*. Fingerings are indicated above the notes: 2, 4, 2, 3, 2, 4, 2, 5, 2, 5, 2, 5, 3, 5. The second staff starts with 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5. The third staff starts with 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5. The fourth staff starts with 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5. The fifth staff starts with 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5. The music includes various dynamics such as *p*, *poco a poco più mosso*, *sempre pp*, *poco a poco più mosso, ma sempre molto tranquillo*, and *poco a poco più mosso*. Fingerings are numbered above the notes, and pedaling is indicated by the word "Ped." below each staff.

Sheet music for piano, page 5, featuring four staves of musical notation. The music is divided into measures by vertical bar lines. Fingerings are indicated above the keys, and dynamics are written below the notes.

Staff 1: Measures 1-2. Dynamics: *sempre pp*. Fingerings: 1 2 1, 2 1 2 1, 2 1 2 1, 2 1 2 1. Pedal marks: Pedal down at measure 1, Pedal up at measure 2.

Staff 2: Measures 3-4. Dynamics: *molto tranquillo*. Fingerings: 1, 2, 1, 2, 1, 2. Pedal marks: Pedal down at measure 3, Pedal up at measure 4.

Staff 3: Measures 5-6. Dynamics: *espr.* Fingerings: 1, 2, 1, 2, 1, 2. Pedal marks: Pedal down at measure 5, Pedal up at measure 6.

Staff 4: Measures 7-8. Dynamics: *poco rit.* Fingerings: 1, 2, 1, 2, 1, 2. Pedal marks: Pedal down at measure 7, Pedal up at measure 8.

6

rall.

sempre *pp*
a tempo

rall. *a tempo*

molto crescendo *ed accel.*

martellato

ff con fuoco e feroce $\text{d} = 126 - 144$

tre corde

R.W. *R.W.* *R.W.* *R.W.*

R.W. *R.W.* *R.W.* *R.W.*

R.W. *R.W.* *R.W.* *R.W.*

R.W. *R.W.* *R.W.* *R.W.*

Musical score for piano, consisting of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various dynamics such as *>*, *>>*, *>>>*, *>>>>*, *ff*, and *tr.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *(R.W.)* and *R.W.* are placed at specific points. The score is divided into measures by vertical bar lines.

(R.W.)

(R.W.)

(R.W.)

(R.W.)

ff

tr.

(R.W.)

(R.W.)

Three staves of musical notation for piano, starting with a treble clef staff. The first two staves are in common time, while the third staff begins with a 2/4 time signature. The notation includes various dynamics such as *p*, *f*, *ff*, and *agitato*. Fingerings are indicated by numbers above or below the notes. The first two staves end with a repeat sign and the instruction *(R.W.)*. The third staff ends with a repeat sign and the instruction *sempr. ff ed agitato*. The page number 8 is at the top left.

A musical score for guitar, featuring two staves. The top staff is for the treble clef, and the bottom staff is for the bass clef. The first measure starts with a dynamic of *più animato*. Fingerings are indicated above the strings: 1, 5, 2; 1, 5, 2; 1, 5, 2; 1, 5, 2. The second measure begins with a bass note followed by a series of eighth-note chords. The third measure shows a continuation of eighth-note chords. The fourth measure concludes with a bass note followed by a series of eighth-note chords. The word "Pd." appears under each measure.

Measures 5 through 8 continue the eighth-note chord patterns. Measure 5 starts with a bass note followed by eighth-note chords. Measure 6 begins with a bass note followed by eighth-note chords. Measure 7 begins with a bass note followed by eighth-note chords. Measure 8 concludes with a bass note followed by eighth-note chords. The word "Pd." appears under each measure.

Measures 9 through 12 show more complex eighth-note chord patterns. Measure 9 starts with a bass note followed by eighth-note chords. Measure 10 begins with a bass note followed by eighth-note chords. Measure 11 begins with a bass note followed by eighth-note chords. Measure 12 concludes with a bass note followed by eighth-note chords. The words "molto dim. e rall." and "una corda" appear at the end of measure 12.

Measures 13 through 16 transition to a new section. The tempo is marked $\text{♩} = 92-100$. The first measure is dynamic *p* and marked *molto tranquillo*. The second measure begins with a bass note followed by eighth-note chords. The third measure begins with a bass note followed by eighth-note chords. The fourth measure concludes with a bass note followed by eighth-note chords. The words "molto espressivo e più sostenuto" appear above the first measure of this section.

The section continues with measures 17-20, each ending with "Pd." The first measure of this section starts with a bass note followed by eighth-note chords. The second measure begins with a bass note followed by eighth-note chords. The third measure begins with a bass note followed by eighth-note chords. The fourth measure concludes with a bass note followed by eighth-note chords.

più rall.
R.W. (R.W.) R.W. R.W. R.W. R.W. R.W. R.W.

a tempo
pp

54
(R.W.)
R.W. sempre

sempre pp

poco a poco più rall.

perdendosi

II. Wayang Purwa
PUPPET SHADOW PLAYS

LEOPOLD GODOWSKY

Andantino espressivo $\text{♩} = 54 - 60$

Piano

una corda ad lib.

p dolce

pp

l.h.

p

rall.

dolcissimo

a tempo

cresc. ma poco

dim.

(Rew.)

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *** *Ped.*

Ped. *Ped.* *** *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *(Rew.)* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

poco più mosso $\text{d} = 76-84$

sempre p

1 2 3 4 5 6
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped.
7 8 9 10 11 12
Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Sheet music for piano, page 17, featuring six staves of musical notation. The music is primarily in common time, with some measures in 2/4 indicated by a '2' above the staff. Fingerings are shown above the notes, such as '4 2 3 2' and '5 3 2'. Dynamics include 'espr.', 'pp', and 'poco meno mosso'. Measure numbers 1 through 8 are indicated above the staves. The tempo is marked as $\text{♩} = 63 - 69$. The music consists of six staves of piano notation, with the right hand playing the upper staves and the left hand playing the lower staves.

Sheet music for piano, page 18, featuring four staves of musical notation. The music includes dynamic markings such as *cresc.*, *ed agitato*, *f*, *sf pp*, *pp subito e tranquillo*, *espr.*, and *rall.*. Performance instructions like *ped.*, *ped. (una corda)*, and *ped.* are also present. Fingerings are indicated above the notes.

cresc. ed agitato

f

sf pp

pp subito e tranquillo

espr.

rall.

ped.

ped. (una corda)

ped.

III. Hari Besaar

THE GREAT DAY

LEOPOLD GODOWSKY

Piano

Allegro con spirito $\text{♩} = 84 - 92$

ff

f

dim.

pp

p dolce

espr.

una corda

(Ped.)

ped.

poco meno p

dim.

CC
23427-10

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Sheet music for piano, page 23, featuring four staves of musical notation. The music includes dynamic markings such as *pp*, *p*, *ppr.*, *più p*, and *espr.*. Performance instructions like "Ped." are placed under specific notes. The notation uses various time signatures, including common time, 5/4, 4/4, 3/4, and 2/4. Fingerings are indicated above the notes, such as "4 3 2 1" and "5 4 3 2 1". Measure numbers 1 and 2 are marked above the first two measures of the fourth staff.

The sheet music consists of four staves of musical notation for piano, spanning five measures.
 - Measure 1: Treble staff dynamic **p**, bass staff dynamic **pp**. Fingerings: 5, 3, 1; 4, 2, 1; 4, 2, 1; 4, 2, 1. Measure 2: Treble staff dynamic **p**, bass staff dynamic **pp**. Fingerings: 5, 3, 1; 4, 2, 1; 4, 2, 1; 4, 2, 1. Measure 3: Treble staff dynamic **p**, bass staff dynamic **p**. Fingerings: 5, 3, 1; 4, 2, 1; 4, 2, 1; 4, 2, 1. Measure 4: Treble staff dynamic **p**, bass staff dynamic **p**. Fingerings: 5, 3, 1; 4, 2, 1; 4, 2, 1; 4, 2, 1. Measure 5: Treble staff dynamic **p**, bass staff dynamic **p**. Fingerings: 5, 3, 1; 4, 2, 1; 4, 2, 1; 4, 2, 1.

Rit. *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *Rit.* *(*)* *Rit.* *(*)* *Rit.* *(*)* *Rit.* *Rit.* *Rit.*

a tempo
non legato
p dolce

Rit. *Rit.* *Rit.* *Rit.* *Rit.* *Rit.*

mf
non legato
tre corde

Rit. *Rit.* *Rit.* *Rit.* *Rit.*

p dolce e legato

rall. e dim.
espr. *Rit.* *Rit.*

8

pp poco a poco più mosso, ma non troppo

una corda

sempre pp

tempi marcato

Rit.

Rit.

Rit.

Rit.

Rit.

Rit.

The sheet music consists of four staves of musical notation for piano, spanning across four lines. The top two staves begin with a dynamic of *più cresc.* ¹ *ed animato*, followed by *tre corde*. The first staff includes fingerings (e.g., 2, 1; 2, 1; 2, 1) and slurs. The second staff features a dynamic of *sf* and *con brio*. The third staff starts with *molto cresc.* and ends with *ff martellato ed uccel.* The fourth staff begins with *quasi staccato* and *poco a poco rall.* A tempo marking of $\text{♩} = 100$ is indicated above the fourth staff. The bottom two staves continue the musical line, with the left hand providing harmonic support. Various dynamics like *molto dim.* and *pespr. e grazioso* are used, along with performance techniques such as *subito* and *ped.* Fingerings are consistently marked throughout the piece.

dim.

espr.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo ($\text{\textit{d}} = 100$)

poco rall.

$\frac{4}{4}$ $\frac{8}{5}$

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The sheet music contains six staves of musical notation for piano. The top staff is treble clef, and the bottom staff is bass clef. The music includes dynamic markings such as *p subito e dolce (placido)*, *una corda*, *legg.*, *legg.*, *legg.*, *legg.*, *espr.*, *legg.*, *legg.*, *legg.*, *legg.*, *legg.*, *legg.*, *espr.*, *legg.*, *legg.*, *legg.*, *legg.*, *non legato*, and *legg.*. There are also various fingering numbers (e.g., 1, 2, 3, 4, 5) placed above or below the notes. The music is divided into measures by vertical bar lines.

a tempo, ma sempre più animato

poco più mosso

cresc.

f

con fuoco

ff

*Led. * Led. * Led.* *Led. Led. Led.* *Led. Led. Led.* *Led.*

(Led.)

Led. *Led.* *Led.* *Led.* *Led.* *(Led.)* *Led.* *(Led.)*

Led. *Led.* *Led.* *Led.* *Led.* *(Led.)* *Led.* *(Led.)*

molto più mosso (stretto)

accelerando *ff strepitoso*

fff

senza rall. *affrettando*

(*Ped.*) *fff*

* This chord an octave lower, if desired.
23427-10

New York City, Oct. 27th, 1924. *

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IV. Chattering Monkeys

LEOPOLD GODOWSKY

Allegro scherzando $\text{J} = 182 - 144$

Piano

CC
28424-7

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The image shows a page from a musical score for a band. It consists of four systems of music, each with two staves. The top two systems are for woodwind instruments, with measures numbered 1 through 10 above the staff. The first system has dynamics 'V' and 'p'. The second system has dynamics 'molto cresc.', 'f', 'molto dim.', and 'p'. The third system has dynamics 'V' and 'p'. The fourth system has dynamics 'V' and 'p'. The bottom two systems are for brass instruments. The first system has dynamics 'V' and 'p'. The second system has dynamics 'V' and 'p'. The third system has dynamics 'V' and 'p'. The fourth system has dynamics 'V' and 'p'. The score is written in a clear, legible hand.

4

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23424-7

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6

*p e dolce
esp.*

sf

f subito

Rea Rea Rea Rea Rea Rea Rea

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p dolcissimo e più tranquillo, ma poco una corda

legato

(*Ped.*)

dim.

più dim.

Ped. *Ped.* *Ped.* *Ped.*

sempre pp ed accelerando

(ossia senza pedale)

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *** *Ped.* *Ped.* *

V. Boro Budur

LEOPOLD GODOWSKY

Molto tranquillo, misterioso $J = 50-56$

Piano { *p malinconico*

sempre una corda

Rit. Rit. Rit. Rit. Rit. Rit. #

poco rall.

Rit. *

pp a tempo

Rit. Rit. Rit. Rit. Rit.

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23426-7

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A page of sheet music for guitar, featuring six staves of musical notation. The music is in common time and includes various performance instructions and fingerings:

- The first staff begins with a treble clef and a key signature of one sharp. It includes fingerings such as 4 3, 2 3 4, and 4 1 1 1.
- The second staff starts with a bass clef and a key signature of one sharp. It features a dynamic instruction *poco rall.* and fingerings like 1 2, 3 5, and 6 7.
- The third staff continues with a bass clef and includes fingerings such as 1 2, 3 5, and 6 7.
- The fourth staff begins with a treble clef and a dynamic *pp*. It includes fingerings like 2 3 4, 4 2 1, and 5 2 3.
- The fifth staff starts with a bass clef and includes fingerings such as 1 2, 3 5, and 6 7. It has a dynamic *p a tempo* and a grace note instruction *espr.*
- The sixth staff continues with a bass clef and includes fingerings like 1 2, 3 5, and 6 7.
- The seventh staff begins with a treble clef and a dynamic *pp*. It includes fingerings such as 1 2, 3 5, and 6 7.
- The eighth staff starts with a bass clef and includes fingerings like 1 2, 3 5, and 6 7.
- The ninth staff continues with a bass clef and includes fingerings such as 1 2, 3 5, and 6 7.
- The tenth staff begins with a treble clef and a dynamic *p*. It includes fingerings like 1 2, 3 5, and 6 7. It has a dynamic *espr. pp* and a tempo instruction *tranquillo*.
- The eleventh staff starts with a bass clef and includes fingerings like 1 2, 3 5, and 6 7.
- The twelfth staff continues with a bass clef and includes fingerings such as 1 2, 3 5, and 6 7.

The sheet music consists of four staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The first staff begins with a measure of eighth notes, followed by a measure of sixteenth-note patterns. The second staff continues with sixteenth-note patterns. The third staff starts with a measure of eighth notes, followed by measures of sixteenth notes with various fingerings (1, 3, 2, 4, 5) and dynamic markings (pp). The fourth staff begins with a measure of eighth notes, followed by measures of sixteenth notes with fingerings (1, 3, 2, 4, 5) and dynamic markings (pp). The music is divided into measures by vertical bar lines, and each measure is numbered at the beginning. The notation includes various slurs, grace notes, and dynamic markings like *pp*.

The sheet music consists of six staves of musical notation for guitar, arranged in two columns of three staves each. The notation includes fingerings (e.g., 1, 2, 3, 4, 5) and performance instructions such as "rall.", "a tempo", "p espr. e sempre legato", and "p poco cresc.". The music is in common time, with various key signatures (G major, A major, D major). The first staff of the top column starts with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff of the top column starts with a treble clef and a key signature of one sharp. The fourth staff starts with a bass clef and a key signature of one sharp. The fifth staff of the bottom column starts with a treble clef and a key signature of one sharp. The sixth staff starts with a bass clef and a key signature of one sharp. The music features various techniques like slurs, grace notes, and dynamic markings like "pp" and "p".

Piano sheet music in G major, 4/4 time. The left hand plays a sustained bass note while the right hand plays a series of chords and single notes. Fingerings are indicated above the notes. Measure 1: Right hand chords (3, 1), (5, 2). Measure 2: Right hand chords (6, 1), (3, 2). Measure 3: Right hand chords (3, 1), (2, 5). Measure 4: Right hand chords (5, 2), (3, 1). The dynamic is *molto espr.*

Ted.

Ted.

Ted.

Ted.

Ted.

Piano sheet music in G major, 4/4 time. The left hand provides harmonic support with sustained notes and chords. The right hand plays eighth-note patterns. Measures 5-8: Diminution of eighth-note patterns. Measure 9: Dynamic *rall.* Measure 10: Dynamic *rall.* The dynamic is *dim.*

Ted.

Ted.

Ted.

Ted.

Ted.

*

Ted.

Ted.

Ted.

Ted. (Ted.)

a tempo

Piano sheet music in G major, 4/4 time. The left hand provides harmonic support. The right hand plays eighth-note patterns. Measures 11-14: Dynamic *pp.* Measure 15: Dynamic *p.*

Ted.

Ted.

Ted.

Ted.

Ted.

Ted.

Ted.

Piano sheet music in G major, 4/4 time. The left hand provides harmonic support. The right hand plays eighth-note patterns. Measures 16-19: Dynamic *dim.* Measure 20: Dynamic *p.*

Ted.

Ted.

Ted.

Ted.

Ted.

Ted.

Ted.

Ted.

più sostenuto

pp dolcissimo

pp

Ossia: più sostenuto

pp dolciss.

pp

Re Re Rea Rea Rea Rea (Re.)

Re Re Rea Rea Rea Rea

pp

ppp

espri.

ppp

lunga

Re Re Rea Rea

rallentando quasi niente

Re Re Rea Rea

VI. Bromo Volcano

LEOPOLD GODOWSKY

Allegro agitato e molto appassionato $J = 72 - 84$

Piano

ff grandioso

2a

2a

2a

2a

semper ff

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CC
23425-12

(Ped.) Ped. Ped.

cresc.

fff

This page of musical notation shows six systems of music for a woodwind quintet. The instruments are identified by fingerings below the staves: Piccolo (1-2-3), Flute (1-2-3-4), Clarinet (1-2-3-4-5), Bassoon (1-2-3-4-5), and Oboe (1-2-3-4-5). The key signature changes frequently, and dynamic markings include *p*, *piu f*, *ff*, *fff*, and *cresc.*. Various performance instructions like "ved." and "ved." with arrows are scattered throughout the score.

The image shows four staves of piano sheet music. The top two staves are treble clef, and the bottom two are bass clef. The first staff has a dynamic marking "l.h. poco più mosso". The second staff has a dynamic marking "A". The third staff has a dynamic marking "V". The fourth staff has a dynamic marking "A". The music consists of eighth-note patterns with various slurs and grace notes. The first two staves have "Ped." markings below them. The third staff has a "Ped." marking above it. The fourth staff has a "Ped." marking below it. There are also some hand position markings like "5 2 1" and "3 2 1" on the treble clef staves.

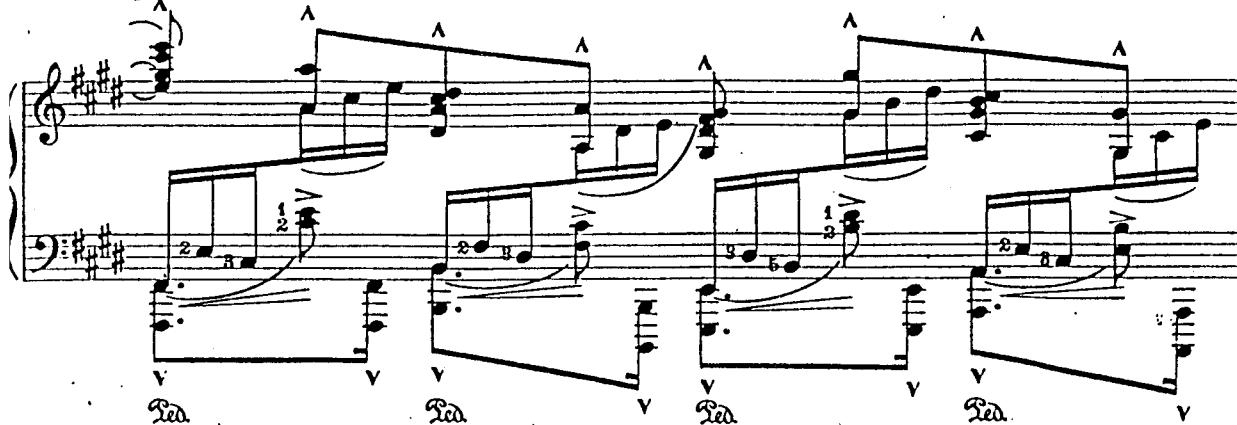
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A page of sheet music for piano, featuring four staves of musical notation. The music includes dynamic markings such as *p*, *p subito*, *tempo*, *sempre cresc.*, and *ped.*. Fingerings are indicated by numbers above or below the notes. The notation uses standard musical symbols like quarter and eighth notes, along with rests and various clefs. The piano keys are labeled with numbers (1-5) to indicate specific fingerings.

A handwritten musical score for piano, page 24. The score is divided into four systems by brace lines.
 - The first system starts with a treble clef, two sharps, and a 2-beat measure. It features dynamic markings like *sempre più cresc.*, *ff*, and *dim.*. Fingerings are indicated above the notes, and performance instructions like "Ped." are placed below the bass staff.
 - The second system begins with a treble clef, three sharps, and a 3-beat measure. It includes a dynamic marking *poco rall.*
 - The third system starts with a treble clef, three sharps, and a 2-beat measure.
 - The fourth system starts with a bass clef, three sharps, and a 2-beat measure.
 The music uses a mix of common time and measures with 2, 3, and 4 beats. Fingerings (e.g., 1, 2, 3, 4, 5) are written above the notes, and performance instructions like "Ped." are placed below the bass staff.

A page of musical notation for a string quartet, featuring five staves of music. The notation includes various dynamics such as *più cresc*, *ff*, and *sempre ff*. Articulations include *ved.* and *ved.* with arrows indicating direction. Performance instructions like *poco più mosso* and *(ved.)* are also present. The music consists of six measures per staff, with the first measure of each staff starting on a different note (e.g., G, B, D, A, E). Measures 7-12 follow a repeating pattern of six measures.

poco meno mosso



Musical score for piano showing four measures. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one sharp. Measure 5 begins with a sixteenth-note pattern. Measures 6-8 show eighth-note patterns. Measure 8 ends with a fermata over the bass staff. Pedal markings ('Ped.') are placed under the bass notes of each measure. Measure 6 includes dynamic markings 'molto dim. e rall.'

Musical score for piano showing four measures. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one sharp. Measure 9 begins with a sixteenth-note pattern. Measures 10-12 show eighth-note patterns. Measure 12 ends with a fermata over the bass staff. Pedal markings ('Ped.') are placed under the bass notes of each measure. Measure 10 includes dynamic marking 'p' and tempo marking 'una corda'.

Musical score for piano showing four measures. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes to one sharp. Measure 13 begins with a sixteenth-note pattern. Measures 14-16 show eighth-note patterns. Measure 16 ends with a fermata over the bass staff. Pedal markings ('Ped.') are placed under the bass notes of each measure. Measure 15 includes dynamic marking 'espr.'

Musical score for piano, page 28, showing four staves of music. The score includes dynamic markings such as *dolcissimo*, *sempre p*, and *espr.*. Performance instructions like *(ossia Red.)* and *Red. ** are also present. Fingerings are indicated above the keys. The music consists of measures 1 through 8, with measure 8 ending on a double bar line.

dolcissimo

sempre p

*(ossia Red.) Red. **

Red. Red. Red. Red. Red. Red. Red. Red.

espr.

Musical score for piano, page 12, featuring six staves of music. The score includes dynamic markings such as *rall.*, *più p*, *tre corde*, *molto crescendo ed agitato*, *f*, *ff*, *sf*, *allarg.*, and *poi a poi a tempo*. Fingerings are indicated by numbers above the keys. Performance instructions like *Ped.* and *(Ped.)* are also present. The music consists of six staves of music with various dynamics, fingerings, and performance instructions.

*) Lower octave, if preferred

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VII. Three Dances

I. Moderato $\text{J} = 69 - 76$

LEOPOLD GODOWSKY

Piano



espressivo

poco

*CC
23684-11*

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The image displays a page of sheet music for a guitar, featuring three staves. The top staff consists of two measures of eighth-note chords. The middle staff contains two measures of sixteenth-note patterns, each ending with a 'Ped.' marking. The bottom staff also contains two measures of sixteenth-note patterns, with the first ending labeled '(Ped.)'. The music is in common time, with a key signature of four sharps. Various dynamics are indicated, including 'sempre p' (pianissimo) and 'poco cresc.' (poco crescendo). The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific fingerings and pedaling instructions.

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sf

p subito

espress.

dim.

p

espressivo

rit. e dim.

a tempo

pp

Tre. Tre. Tre. Tre. Tre. Tre.

Sheet music for piano, page 5, featuring four staves of musical notation. The music is in common time and consists of measures 21 through 25. The key signature is A major (three sharps). The notation includes various dynamics such as *p*, *pp*, and *rall.*, and performance instructions like *poco a poco*. Fingerings are indicated above the notes, and pedaling is suggested with vertical dashed lines. The music concludes with a final instruction *morendo*.

21. 22. 23. 24. 25.

p

pp

rall. poco a poco

morendo

L'istesso tempo

II.

*p dolce e grazioso
una corda*

Ted. (Ped.) Ted. (Ped.) Ted. (Ped.) Ted. (Ped.)

Ted. (Ped.) Ted. (Ped.) Ted. Ted. *

sempre p

Ted. (Ped.) Ted. (Ped.)

Ted. (Ped.) Ted. Ted. Ted. *

a) The *Ted.* may be kept for the following three measures.
23634-11

This page contains three staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time and includes several measures of sixteenth-note patterns. Performance instructions include:
- Measure 1: *sempre p*
- Measures 2-3: *Ted.* (with fingerings 1-2, 1-2-3, 1-2-3-4, 1-2-3-4-5)
- Measure 4: *dolce*, *3*, *3*
- Measures 5-6: *più p*
- Measures 7-8: *Ted.* (with fingerings 1-2, 1-2-3, 1-2-3-4, 1-2-3-4-5)
- Measures 9-10: *Ted.* (with fingerings 1-2, 1-2-3, 1-2-3-4, 1-2-3-4-5)
- Measures 11-12: *p*
- Measures 13-14: *cresc.*
- Measures 15-16: *mf cresc.*
- Measures 17-18: *tre corde*
- Measures 19-20: *moltissimo cresc.*
The page number "10" is located at the top right of the page.

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This image shows two staves of a musical score for piano, likely a duet or four-hands piece. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature is A major (three sharps). Measure 11 begins with a dynamic of ***ff***. The piano part consists of sixteenth-note patterns with various grace marks and slurs. The vocal parts (labeled 'Voc' in parentheses) provide harmonic support with sustained notes and eighth-note chords. Measure 12 starts with a dynamic of ***molto dim.*** The piano part continues its sixteenth-note patterns, while the vocal parts provide harmonic support. The score includes performance instructions such as ***tranquillo***, ***p espressivo, ma dolcissimo***, and dynamics like ***pp*** and ***p***.

Doppio movimento $d = 69-76$

III.

f brillante
tre corde
(Ped.)
(Ped.)

*molto dim.
rall.*

espressivo
*mp dolce
a tempo*

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poco rall.

a tempo

p

dim.

pp

una corda

molto crescendo

tre corde (Lea.)

Lea (Lea) Lea Lea (Lea) Lea (Lea) Lea (Lea)

(Lea) (Lea) (Lea) (Lea) (Lea) (Lea) (Lea)

(Lea) (Lea)

Musical score for piano, page 12, featuring four staves of music with various dynamics and performance instructions:

- Staff 1:** Treble clef, two flats. Dynamics: p , p , p . Performance: *Tea*, *Tea*, *Tea*, *Tea*. Measure 1: p , p , p . Measure 2: p , p , p . Measure 3: *molto dim.*, *rall.* Measure 4: *Tea*, *Tea*, *Tea*, *Tea*.
- Staff 2:** Treble clef, two flats. Dynamics: *p dolce e gracio*, *p*, *p*. Performance: *una corda*, *Tea*, *Tea*, *Tea*, *Tea*, *Tea*. Measure 1: *p dolce e gracio*, *p*, *p*. Measure 2: *p*, *p*, *p*. Measure 3: *p*, *p*, *p*. Measure 4: *p*, *p*, *p*.
- Staff 3:** Bass clef, two flats. Dynamics: *tusingando e rall.*, *p*, *p*. Performance: *Tea*, *Tea*, *Tea*, *Tea*, *Tea*, *Tea*. Measure 1: *tusingando e rall.*, *p*, *p*. Measure 2: *p*, *p*, *p*. Measure 3: *p*, *p*, *p*.
- Staff 4:** Treble clef, two flats. Dynamics: *pp*, *pp*, *poco più rall.*, *ppp*. Performance: *Tea*, *Tea*, *Tea*. Measure 1: *pp*, *pp*, *poco più rall.* Measure 2: *ppp*.

VIII. The Gardens of Buitenzorg

LEOPOLD GODOWSKY

Piano

Cantabile, con tenerezza $\text{d} = 50 - 58$

marc.

p dolcissimo e leggierissimo

molto espr.

una corda

ped.

a tempo

marc.

rall.

ped.

ped.

ped.

ped.

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The image shows six staves of sheet music for two guitars, labeled "Guitar 1" and "Guitar 2". The music is in 2/4 time and consists of six measures. Each staff features a variety of performance markings, including dynamic instructions like *p*, *p p*, *p a tempo*, and *rall.*, as well as tempo markings like *marc.*. Fingerings are indicated by numbers above or below the notes. Measure 1 starts with a *p* dynamic and includes fingerings 4-5-3-1-2. Measure 2 begins with a *p p* dynamic and fingerings 2-1-2-1-2. Measure 3 starts with a *p a tempo* dynamic and fingerings 2-4-1-2. Measure 4 begins with a *rall.* dynamic and fingerings 3-2-1-5. Measure 5 starts with a *p a tempo* dynamic and fingerings 2-4-5-4-3. Measure 6 starts with a *p* dynamic and fingerings 2-2-1-2-1. The bass line for "Guitar 2" is also present in the bottom staff of each measure.

The image shows four staves of musical notation for piano, likely from a score by Debussy. The notation is complex, featuring multiple voices and various dynamics. Fingerings are indicated above the notes, and performance instructions like "molto tranquillo sempre pp" and "molto cresc." are included. The staves are labeled "Ped." (pedal) at various points, and some staves end with "(Ped.)". The music includes a variety of note values and rests, with some notes having horizontal dashes through them.

ff appassionato

molto dim.

ped. ped. ped. ped. ped.

This section shows five measures of guitar music. The first measure is dynamic ff appassionato. The second measure is dynamic molto dim. Measures 14 and 15 feature sustained notes with grace notes above them, indicated by small boxes with fingerings like 1, 2, 3, etc. Measures 16 and 17 show more complex chords and fingerings. The word "ped." appears under each measure, likely referring to a pedal technique.

mp teneramente

p

ped. (una corda) ped. ped. ped.

This section shows five measures of guitar music. The first measure is dynamic mp teneramente. The second measure is dynamic p. Measures 18 and 19 feature sustained notes with grace notes above them, indicated by small boxes with fingerings like 1, 2, 3, etc. Measures 20 and 21 show more complex chords and fingerings. The word "ped." appears under each measure, with "(una corda)" written under the second measure, likely referring to a pedal technique.

teneramente

tranquillo

una corda ped. ped.

This section shows four measures of guitar music. The first measure is dynamic teneramente. The second measure is dynamic tranquillo. Measures 23 and 24 feature sustained notes with grace notes above them, indicated by small boxes with fingerings like 1, 2, 3, etc. Measures 25 and 26 show more complex chords and fingerings. The word "una corda" appears under the first measure, and "ped." appears under each measure, likely referring to a pedal technique.

7

cresc.

f appassionato

più p

tre corde

(Ped.) (Ped.) Ped. (Ped.)

mf

mp

dim. e rall.

Ped. (Ped.) Ped. Ped.

più rall.

p

pp a tempo

una corda

Ped. Ped.

bass

Ped.

a tempo

poco rall. marc. senza cresc.

Ted. Ted. Ted.

Ted. Ted.

Ted.

tranquillo pp

rall.

Ted. Ted. Ted.

Ted.

più sostenuto e molto espressivo

Ted. Ted. Ted.

Ted. Ted.

IX. In the Streets of Old Batavia

Presto, con brio *about* $d = 69 - 76$

LEOPOLD GODOWSKY

ff

Lento sempre

sempre più cresc.

ff

2nd

24

about $d = 63 - 69$

*confid
sciente*

(Ted) Ted * Ted * Ted (Ted)

10

(Ted) Ted * Ted * Ted (Ted)

sando

* Tea.

leggiero

rall.

5

卷之三

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1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

Musical score for piano, page 26, featuring four staves of music. The score includes dynamic markings such as *più p*, *p*, *leggiero*, *dolcissimo*, and *poco rall.*. Performance instructions like *Re.* and *(Re.)* are placed under specific measures. Fingerings are indicated above the notes in several measures.

più p

p

leggiero

dolcissimo

poco rall.

Re. *(Re.)* *Re.* *(Re.)* *Re.* *(Re.)* *Re.* *(Re.)*

tranquillo

dolce ed espressivo

più p

(Ped.)

dolcissimo, ma espressivo

Ped. *(Ped.)* *Ped.* *Ped.* *(Ped.)* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *(Ped.)*

Ped. *Ped.* *Ped.* *Ped.* *(Ped.)*

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The sheet music consists of two staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of four flats. The music is divided into measures by vertical bar lines. Dynamic markings include *sf appassionato*, *sf*, *ff*, and *ff sferoce*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 6. Articulation marks like dots and dashes are also present. The music includes several slurs and grace notes. The word "Ped." appears multiple times, likely referring to the sustain pedal. The notation is highly detailed, reflecting the complexity of the piece.

fff appassionato

Sea
about $d = 69 - 76$

ss molto agitato

Sea *(Sea)* *Sea* *(Sea)*

Sea *Sea* *Sea* *Sea*

sf

Sea *Sea* *Sea* *Sea*

2ed

2ed

2ed

ff

sf

2ed sempre

sempre più cresc.

ss

sss

sf

2ed

*) The pedal may be held till the end.
28569-11.

Evanston, Ill. May 21st, 1936.

X. In the Kraton

LEOPOLD GODOWSKY

Moderato $\text{J} = 52-60$

Piano

pp molto tranquillo e legato

una corda marcato

espr.

(Ped. Ped. Ped. Ped.)

espr.

molto tranquillo

(Ped.) *(Ped.)* *(Ped.)* *(Ped.)*

sempre espressivo, ma pp

(Ped.) *(Ped.)* *(Ped.)*

(Ped.) *(Ped.)* *(Ped.)*

(Ped.) *(Ped.)*

(Ped.)

Sheet music for a solo instrument, likely guitar or mandolin, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (no sharps or flats). The notation includes standard musical notes, rests, and specific fingerings indicated by numbers above the strings. Performance instructions such as dynamic markings (e.g., *ppp*, *non legato*, *poco cresc.*, *dim. > pp*, *molto tranquillo*, *sempre pp*, *legato*) and articulation marks (e.g., slurs, grace notes) are included. The first staff shows a repeating pattern of eighth-note chords. The second staff features a more complex rhythmic pattern with sixteenth-note figures. The third staff includes dynamic markings like *ppp* and *2pp*. The fourth staff contains a section labeled *poco cresc.* and *dim. > pp*. The fifth staff is marked *molto tranquillo*. The sixth staff concludes with *sempre pp* and *legato* markings. The word "Ped." appears frequently below the staves, likely referring to a pedal or sustain踏板.

sempre pp

pp legato

molto tranquillo

marcato

(Ped.)

(Ped.)

Ped.

Ped.

Ped.

Ped.

Ped.

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meno *p*

tre corde

Ped.

Ped.

Ped.

Ped.

molto crescendo

ff non legato

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

legato

7

Ped. Ped. Ped. Ped. Ped. Ped.

non legato

(Ped. *)

Ped. Ped. Ped. Ped. Ped. Ped.

agitato ff

Ped. Ped. Ped. Ped. Ped. Ped.

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Sheet music for guitar, featuring six staves of music with various performance markings and fingerings. The markings include:

- sfp subito*
- marcato*
- non legato molto cresc.*
- (Ped.)*
- ff*
- espr.*
- rall.*
- molto dim.*
- ped.*

Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 8. Pedal points are marked with vertical lines and the word "Ped." at the beginning of each staff.

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meno lento $\text{d} = 63 - 69$

Rit. sempre

pp leggiero

p

pp

Rit.

Rit.

espr.

(Ped.) (Ped.) (Ped.) (Ped.)

molto espr.
più sostenuto

più rall.

tempo primo $d = 52 - 60$

pp

Ped. (Ped.) Ped. Ped. Ped. Ped. Ped. Ped.

28501-14

Sheet music for a solo instrument, likely guitar, featuring six staves of musical notation with various performance instructions:

- Staff 1: Fingerings (1-5) and dynamic *p*.
- Staff 2: Fingerings (2-3-4-3-2-1-2-1-2-3-4-3-2-1-2-1-3) and dynamic *pp*, with *espr.* above.
- Staff 3: Fingerings (1-2-3-2-1-2-3-2-1-2-3-2-1-2-3-2-1-2-3) and dynamic *p*, with *ped.* below.
- Staff 4: Fingerings (1-2-3-2-1-2-3-2-1-2-3-2-1-2-3-2-1-2-3) and dynamic *p*, with *ped.* below.
- Staff 5: Fingerings (1-2-3-2-1-2-3-2-1-2-3-2-1-2-3-2-1-2-3) and dynamic *p*, with *ped.* below.
- Staff 6: Fingerings (1-2-3-2-1-2-3-2-1-2-3-2-1-2-3-2-1-2-3) and dynamic *p*, with *ped.* below.

13

pp dolciss.

molto espr.

Ted. *Ted.* *Ted.* *(Ted.)* *Ted.*

meno lento

Ted. *Ted.* *Ted.* *Ted.*

più p

Ted. *Ted.* *Ted.* *Ted. sempre*

(S) *(S)* *(S)* *(S)*

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poco più mosso e sempre pp

poco a poco più mosso

Tra

Tra

Tra

Tra

Ped.

Ped.

Ped.

Ped.

poco a poco rallentando

Ped.

Ped.

Ped.

Ped.

Ped.

PP espr. e più lento
marc.

Ped.

ten.

(Ped.)

ten.

(Ped.)

XI The Ruined Water Castle at Djokja

LEOPOLD GODOWSKY

Allegretto mormorando ed armonioso ($J = 104 - 116$)

Piano

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The sheet music consists of five staves of musical notation for two hands. The top two staves are for the right hand (treble clef) and the bottom two staves are for the left hand (bass clef). The fifth staff is a continuation of the bass line from the fourth staff. Fingerings are indicated above the notes, and dynamic markings like 'senza cresc.' and 'rall.' are present. The music includes various note values such as eighth and sixteenth notes, and rests. The key signature changes between staves, and the time signature appears to be common time throughout.

senza cresc.

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

Red. Red. (Red. Red. Red. Red. Red.)

rall.

Red. Red. Red. Red. Red. Red.

a tempo
sempre *pp* e leggierissimo

Re. Re. Re. Re. Re.

Re. Re. (Re.) (Re.) (Re.)

Re. Re. Re. Re.

espr. *espr.* Re. Re.

1

P.W. P.W. P.W. P.W.

2

P.W. P.W. P.W. P.W.

P.W. P.W. P.W. P.W.

marc.

22

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. (Ped.)

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped. Ped. Ped.

poco rall.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

a tempo

sempre pp

Ped. *(Ped.)* *Ped.* *Ped.* *(Ped.)* *Ped.*

Ped. sempre

espr.

sempre legato e pp

The sheet music consists of six staves of musical notation, likely for a two-part instrument like mandolin or guitar. The notation uses standard musical notation with stems and heads, and includes fingerings (numbered 1 through 5) above the notes to indicate which fret to play. The first five staves begin with a treble clef, while the sixth staff begins with a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Several measures are preceded by the instruction 'Rwd.' (Read) and some include dynamic markings like 'espr.' (expressive) and 'poco rit.' (little ritardando). The notation is highly rhythmic, with many eighth and sixteenth note patterns.

The sheet music consists of four staves of musical notation, likely for a solo instrument like guitar or mandolin. The notation includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *a tempo*, *pp tranquillo e legatissimo*, *ten.*, *molto espressivo e meno mosso*, *rall.*, *lusingando e poco più rall.*, and *espr.*. The music is divided into measures by vertical bar lines, and each measure contains multiple notes. The first staff begins with a dynamic of *pp* and a tempo marking. The second staff starts with *ten.* and a dynamic of *pp tranquillo e legatissimo*. The third staff begins with *R.W.* (Ritardando) and a dynamic of *pp*. The fourth staff begins with *R.W.* and a dynamic of *pp*. The fifth staff begins with *R.W.* and a dynamic of *pp*. The sixth staff begins with *R.W.* and a dynamic of *pp*. The seventh staff begins with *R.W.* and a dynamic of *pp*. The eighth staff begins with *R.W.* and a dynamic of *pp*.

26

molto più lento $\text{♩} = 60 - 66$
molto espr.

pp tranquillo e sempre legato
espr.

senza cresc

più lento
sempre pp

espr.
ton.
perdendosi
ton.

Re.
 (Re.)
 Re.
 Re.

Re.
 (Re.)
 Re.
 Re.

Re.
 Re.
 Re.

Re.

XII A Court Pageant in Solo

LEOPOLD GODOWSKY

Piano

Allegro maestoso $\text{♩} = 96-108$

ff non legato e con brio

Tea Tea Tea Tea Tea Tea Tea Tea Tea *ten.* Tea *sempre*

sf

sf martellato sf

(Tea Tea Tea Tea) Tea (Tea Tea Tea Tea)

sf

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The sheet music consists of five staves of guitar tablature. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 6/8 time (indicated by a '6/8'). The key signature is two sharps. Fingerings are indicated by numbers above or below the strings. Dynamic markings include 'V' (slurs), 'sf' (sforzando), and 'ff' (fortissimo). The lyrics 'Red' appear under the first four staves, while the fifth staff has 'Red' and '(Red)' appearing together. The first four staves also have 'Red *' at the end of each measure. The fifth staff has '(Red) Red' and '(Red) Red (Red)' appearing together. The first four staves have a 'sempr' ff e non legato' instruction. The fifth staff has a 'sf' dynamic.

sf

molto dim.

grazioso e scherzando

meno f e sempre non legato

poco dim.

f subito

mp subito

molto crescendo

(Tea Tea) Tea Tea Tea ^b Tea Tea * Tea * Tea *

Tea

Tea

Tea

più tranquillo $\text{♩} = 76-88$

espressivo

s' p subito e dolce

sempre pp

una corda

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *(Ped.)*

Ped. *Ped.* *Ped.* *Ped.* *(Ped.)* *Ped.* *Ped.* *Ped.*

poco rall.

sempre p
espr.

Tempo primo $\text{J} = 96-108$

f

tro corde

Tea *Tea* *Tea* *Tea* *Tea* *Tea*

ff non legato

Tea (*Tea* *Tea*) *Tea* *Tea* (*Tea*) *Tea* *Tea* *Tea* *Tea* *Tea sempre*

sf *sf* *sf* *sf*

sf sempre non legato *sf* *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

Tea (*Tea*)

The sheet music consists of six systems of piano music. The top system starts with six eighth-note chords in forte dynamic (sf). The second system begins with a dynamic of >3 sf, followed by a series of eighth-note chords with fingerings (1, 2, 3, 4, 5) and performance instructions like 'v' and '1'. The third system continues with similar patterns. The fourth system starts with 'sempre ff' and includes a dynamic of >3. The fifth system features an 'Ossia' section with different fingering and dynamics. The sixth system concludes with a dynamic of >3 and a final instruction 'ossia' leading to a melodic line starting at measure 15. The music is in common time and major key signature.

36
ossia:

The musical score consists of six staves of music for orchestra and piano. The top two staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom four staves are for the piano, with the right hand playing melodic lines and the left hand providing harmonic support. The score includes dynamic markings such as *sf* (fortissimo) and *poco rall.* (poco rallentando). The piano part features numerous grace notes and fingerings indicated by numbers above the keys. The vocal parts, labeled "Tea" and "(Tea)" in parentheses, provide rhythmic patterns that sync with the piano's melodic lines. The score is divided into measures by vertical bar lines, and the overall style is characteristic of early 20th-century classical music.

molto crescendo

ff feroce

sempre ff ed accelerando

fff

(An octave lower, if preferred)

8 8 8 8 8 8