

# **E**ducational **A**daptations

For the Pianoforte

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Series of:

Orchestral Music

Sacred Music

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Songs

National Dance and Folk Tunes

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## First Russian Suite

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

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Poetic Idea, General Information and Glossary by  
**Emerson Whithorne**

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# PROGRESSIVE SERIES COMPOSITIONS

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## FIRST RUSSIAN SUITE

### I. THE THISTLE.

**THE STORY:** This Russian folk-song is addressed to a thistle which has, in place of flowers, little round balls that are covered with thorns. The student will notice how cleverly the *staccato* notes and accents depict the prickly character of the shrub. It is interesting to note that Tchaikovsky, one of the very greatest Russian composers, used this melody in the last movement of his Fourth Symphony.

**LESSON:** Notice the three-measure phrases with the accent always falling on the first beat of the middle measure. (See measures 1-2-3, 4-5-6, etc.) The right hand shows certain characteristics of Russian melodies; the repeated notes—as in measures 1-2 and 4-5, and the repetition of similar phrases as in the groups of measures 1-2-3 and 4-5-6, and again in groups 7-8-9 and 10-11-12—are mannerisms frequently found in typically Russian tunes. The left hand is to be played *legato*—smoothly and evenly—throughout. The five-finger compass of both hands should be observed.

### II. KAMARINSKAJA.

**THE STORY:** The *Kamarinskaja* is a Russian dance tune in which the peasants dance with bended knees almost in a sitting position, their feet being thrown forward alternately and their bodies held very close to the ground. This dance is extremely boisterous and becomes more and more animated with each repetition of the melody.

**LESSON:** There is a drone effect in the left hand formed by an open fifth, frequently called a *pastoral organ-point*. All notes under slurs in the right hand must be phrased and played *legato*, while the *staccato* notes are to be given in a sharply detached manner. The melody in the right hand of measures 8, 10, and 11 should be noticed:



As in No. I, both hands remain in five-finger position. Beginning with the second half of m. 6 and ending with the first half of m. 12, there is a variation of the melody ending on the first beat of m. 6. This Adaptation must be played with a sharp rhythm.

### III. ON THE MOUNTAIN OF MACK.

**THE STORY:** The Mountain of Mack has many small peaks; they glisten in the sunlight. Like golden heads they stand in a row and seem to speak with each other secretly.

**LESSON:** Although this Adaptation has the signature of C major, the key is actually G major, and if a note had occurred on the degree F, in either the melody or the harmony, it would necessarily have been sharped. Notice the accents in measures 2 and 4, and also observe the regular two-measure phrases, as shown by the slurs. The left hand does not move out of its five-finger compass, while the right hand only covers six notes—G-A-B-C-D-E. The student is to pay close attention to the rests in measures 2, 4, 10, and 12.

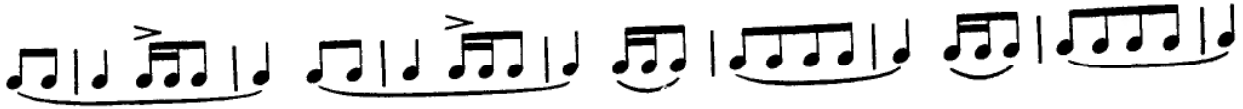
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## FIRST RUSSIAN SUITE

## IV. THE MAIDEN MAKING GARLANDS.

**THE STORY:** In a large field of waving grass there stands a tall tree, and under this tree is a pretty white tent. A young maiden sits in the tent making garlands of flowers—garlands for someone she loves.

**LESSON:** The student will notice the repetition of similar phrases; compare measures 3-4 with 1-2, and measures 7-8 with 5-6. The phrases cross the bars in this manner:



The last three notes in measures 4 and 6 actually belong to the same phrases as the notes which follow these three-note groups. Except for these groups the right hand remains in a five-finger position. Observe the five-finger compass of the left hand, the accents, and the repeat signs; also notice the singing (*legato*) quality of the right-hand part. All the left-hand groups, beginning with the second half of m. 4, should be played somewhat expressively.

*NOTE TO THE TEACHER—The aim of the editors is to have every department of their work as perfect 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

TERMS

legato,	pronounced,	lā-gā-tō, smoothly and connected.
staccato,	“	stāk-kā-tō, detached and disconnected.
moderato,	“	mōd-ě-rā-tō, in moderate time.
allegretto,	“	āl-lě-grēt-tō, rather light and cheerful, not very quick.
allegro,	“	āl-lā-grō, lively and vivacious,
Kamarinskaja,	“	kā-mī-rīn-skīa, a Russian peasant dance.

Without octaves, without pedal, without bass clef, without accidentals.

# EDUCATIONAL ADAPTATIONS

National Dance and Folk Tune Series

FIRST RUSSIAN SUITE

## I. The Thistle

*Adapted and edited by Leopold Godowsky.*

**Allegretto**  $\text{♩} = 116-138$

Musical score for 'The Thistle' in 2/4 time, marked Allegretto. The score consists of two systems of two staves each. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (p) and accents (>). The piece concludes with a double bar line and repeat dots.

## II. Kamarinskaja

**Allegro.**  $\text{♩} = 76-92$

Musical score for 'Kamarinskaja' in 2/4 time, marked Allegro. The score consists of two systems of two staves each. The first system contains measures 1 through 6, and the second system contains measures 7 through 12b. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include forte (f) and piano (p). The piece concludes with a double bar line and repeat dots.

### III. On the Mountain of Mack

Moderato. ♩ : 72 - 84

Musical score for 'On the Mountain of Mack' in 2/4 time, Moderato (72-84 bpm). The score consists of two systems of two staves each. The first system contains measures 1 through 7, and the second system contains measures 8 through 14. The music features a melody in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1-5. A dynamic marking of *p* is present at the beginning. A *rall.* marking appears in measure 13. The piece concludes with a repeat sign in measure 14.

### IV. The Maiden Making Garlands

Moderato. ♩ : 76 - 84

Musical score for 'The Maiden Making Garlands' in 2/4 time, Moderato (76-84 bpm). The score consists of two systems of two staves each. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music features a melody in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1-5. A dynamic marking of *p* is present at the beginning. The piece concludes with a repeat sign in measure 8, which is divided into two endings: *8a* and *8b*.

*First Russian Suite, 2.*