

The Published Music of

LEOPOLD GODOWSKY

By Leonard S. Saxe

CONCERT PARAPHRASES, STUDIES,
TRANSCRIPTIONS AND ARRANGEMENTS

Anthologies

Airs of the eighteenth century, transcribed for the piano, Schirmer. Apr. 3, 1937.

1. Exaudet's minuet; 2. Lisette; 3. Good old Granny (La Mere bontemps); 4. Mother, please explain (Maman, dites-moi); 5. Capricious shepherd-maid (Bergere legere); 6. Pergolesi: Would that I were the lowly fern (Que ne suis-je la fougere); 7. O, come again, beautiful spring (Venez, agreable printemps).

Four Piano Transcriptions of German Lieder (In Intermediate Grade). Schirmer. Mar. 24, 1937.

Schubert, Franz: By the sea (Am Meer), no. 12 of Schwanengesang (D.957 no. 12).

Schubert, Franz: Faded Blossoms (Trockne Blumen), no. 18 of Die schone Mullerin (D.795, no. 18).

Schumann, Robert: Highland cradle song (Hochlanders Wiegenlied), op 25, no. 14.

Brahms, Johannes: The Vain suit (Vergebliches Standchen), op. 84, no. 4.

Operatic Masterpieces, adapted and edited. (The growing pianist's repertoire.) Simon & Schuster, Apr. 1, 1936.

Bizet, Georges: Excerpts from the opera Carmen.

Gounod, Charles Francois: Excerpts from the opera Faust.

Verdi, Guiseppe: Excerpts from the opera Il Travatore.

Wagner, Richard: Excerpts from the opera Tannhauser.

Renaissance, Free Transcriptions of Old Masterpieces. Schlesinger. (The original versions of all compositions are also given)*

Book I: Jean Phillipe Rameau: no. 1, Sarabande, E major; no. 2, Rigaudon, E major; no. 3, Menuet, A minor; no. 4, Menuet, G minor-major; no. 5, Elegi (on two Giges), E minor; no. 6, Tambourin, E minor. Dec. 28, 1906.

Book II: no. 7, Johann Schobert: Menuet, E flat major; no. 8, Arcangelo Corelli: Pastorale (Angelus), G major; no. 9, J.B. Lully: Sarabande, E minor; no. 10, J.B. Lully: Courante, E minor; no. 11, Francoise Dandrieu: Capriccio (Le Caquet), E major; no. 12, J.B. Loeilly (Loeillet) Gigue, E major. Dec. 28, 1906.

*To judge from the covers, it was planned that the series be issued in separate numbers and bound together in four books, but of the book form, only the first two appeared.

Book III: Jean Philippe Rameau: no. 13, Sarabande, A minor. Apr.28, 1909: no. 14 Musette en Rondeau, E major. Apr.22, 1909: no. 15, Gavotte, A minor major. Apr.28. 1909. (Nos. 16, 17 and 18 were not published.)

Book IV: Domenico Scarlatti: no. 19, Concert-Allegro, A major. Feb.8, 1909. (Nos. 20 to 24 were not published.)

Seperate Publications

Albeniz, Isaac: Tango, D major, op.165, no.2. Concert version. Fischer. Sept 5, 1921. (Also published for Europe by B. Schott's Sohne in Mainz.)

Triana, F minor, from Iberia, 2nd Cahier, no.3. Concert arrangement. To Arthur Rubenstein. Fischer. March 31, 1938.

Bach, Johann Sebastian: Sonatas & Suites for violin solo and violincello solo (unaccompanied), very freely transcribed and adapted for the pianoforte, with forward. Fischer, May 5, 1924. (A part giving the original string version is included.)

Sonata no. 1, G minor, violin (S.1001). To Franz Kneisel.

Sonata no. 2, B minor, violin (S.1002). To Heniot Levy.

Sonata no. 3, A minor, violin (S.1003). To Leopold Auer.

Suite no.2, D minor, violincello (S.1008). To Jean Gerardy.

Suite no.3, C major, violincello (S.1009). To Mario Paci of Shanghai, China

Suite no.5, C minor, violincello (S.1011). To Pablo Casals.

Bizet, Georges: Adagietto, from L'Arlesienne. Transcription. To Leonard S. Saxe. Fischer. Dec. 21, 1927.

Bohm, Carl: Calm as the night (Still wie die Nacht). Transcription. Fischer. Mar. 2, 1921.

Chopin, Frederic Francois: 53 Studies on Chopin's Etudes. (Publication of this series extends over a period of twenty years. It begins with the publicati in 1894 by H. Kleber & Bro., of Pittsburgh, of a single "Etude, op 25, no.6; arranged for the left hand," dedicated "To my illustrious master Camille Saint-Saëns." In 1899, G. Schirmer brought out ten "Selected Studies for Pianoforte, arranged for the left hand." These included a revision of the Etude previously issued by Kleber. When Godowsky went to Berlin in 1900, he was able to persuade Robert Lienau, the owner of the Schlesinger's Buch-und Musikhandlung, to take on a series of "50 Studien uber die Etuden uber die Etuden von Fr. Chopin," and these began to appear in 1903. A preliminary leaf of the edition listed all fifty studies, giving the publishers as Schlesinger of Berlin. Carl Haslinger of Vienna, and G. Schirme of New York. The ten Studies that Schirmer had issued were all re-engraved for this new series by C.G. Roder of Leipzig, with additional 'ossia' readings, occasional changes in fingering, a certain amount of new prefatory material and explanatory notes, but with very few changes in the basic music. Twenty-three of these studies were copyrighted in the United

States by G. Schirmer in 1903, seven more in 1904, two in 1905, and one in 1906. In 1909, the general list on the cover was increased by the addition of six new titles numbered 12a, 12b, 12c, 12d, 15a, and 18a - the alphabetical subscripts making it unnecessary to alter the original numbers of the series. Since this brought the total number of studies to 56, however, the numeral "50" was dropped from the title. Ten more titles were issued at this time under the same conditions of publication. Late in 1914, a final set of ten studies was again published, and in the process a more drastic revision of the basic list took place. Four of the new studies do not fit the titles given in the previous lists, and the listing in 1914 is therefore modified. These substitutions do not effect the numbering of the series, but they do seem to indicate (as do some of the facts that follow) that Godowsky wrote a number of additional studies that have still not seen the light of day. Furthermore, eight studies given in the lists of 1903 and 1909 are dropped from the list of 1914 without leaving a trace, whereas five new studies were published, and listed, in 1914 that had not appeared on any previous list. The earlier claims to copyright in the name of G. Schirmer are continued in the 1914 editions, but to these claims are added that of Schlesinger dating from 1914 (although the reissues are all exact reprints of the earlier editions). On the new 1914 publications, however, only a Schlesinger claim is entered, and Schirmer's name is dropped as co-publisher from the title page. At this time, Schlesinger carried in stock all the studies in separate fascicles, and also issued the whole series assembled in five volumes. In the listing of each work below, the first number in each entry is the series number. Where the number remained the same in all the lists after 1903 (neither Kleber or Schirmer numbered their editions), a single number is given. Where two numbers are given separated by a slash, the first is that of the 1903 or 1909 list, and the second is that of the final 1914 list.)

1. Op.10,no.1, First version,* C major (diatonic). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, May 14, 1903.
- 2.Op.10,no.1, Second version, D flat major, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
- 3.Op.10,no.2, First version, A minor, for the left hand alone. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, Apr.27, 1903.
- 4.Op.10,no.2, Second version, A minor, "Ignis Fatuus". Schlesinger-Schirmer, May 14, 1903.

*"Version" - although the term used in the editions - is perhaps not the clearest word that might have been chosen. It indicates, not simply a revision of an earlier Godowsky study, but a completely different study based on the same Chopin "Etude".

- 99
- 5/-Op. 10,no.2, Third version, A minor (in 1903 and 1909 lists, but omitted in 1914; not issued).
- 6/5.Op.10,no.3, D flat major, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909. (The 1903 list gives the key as E minor.)
- 7/6.Op,10,no.4, C sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
- 8/7.Op,no.5, First Version, G flat major, for the left hand alone (on the black keys). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer May 14, 1903.
- 9/8.Op.10,no.5, Second version, C major (Study on the white keys). Schlesinger-Schirmer, Apr.27, 1903.
- 10/9.Op.10,no.5, Third version, A minor (Tarantella; on the white keys). Schlesinger-Schirmer, Apr.27, 1903.
- 11/10.Op.10,no.5, Fourth version, A major (Capriccio; study on black and white keys). Schlesinger-Schirmer, Apr.27, 1903.
- 12/11.Op.10,no.5, Fifth version, G flat major (Inversion, for the left hand, on black keys). Schlesinger-Schirmer, Sep.3, 1909.
- 12a/12.Op.10,no.5, Sixth version, G flat major (Inversion, for the right hand, on black keys). Schlesinger-Schirmer, Sep.3, 1909.
- 12b/12a.Op.10,no.5, Seventh version, G flat major, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
- 12c/-Op.10,no.5, Eighth version. (Title added in 1909, but never issued.)
- 12d/-Op.10,no.5, Ninth version. (Title added in 1909, but never issued.)
13. Op.10,no.6, E flat minor, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
14. Op.10,no.7, First version, C major (Toccata). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, Apr.27, 1903.
15. Op.10,no.7, Second version, G flat major (Nocturne). Schlesinger-Schirmer May 14, 1903.
- /15a. Op.10,no.7, Third version, E flat major, for the left hand alone. Schlesinger, Dec.1, 1914.
16. Op.10,no.8, First version, F major. Schlesinger-Schirmer, May 14, 1903.
- /16a. Op.10,no.8, Second version, G flat major, for the left hand alone. Schlesinger, Dec.1, 1914.
17. Op.10,no.9, First version, C sharp minor. Schlesinger-Schirmer, May 14, 1903.
18. Op.10,no.9, Second version, F minor (Imitation of the study, Op.25,no.2). Schlesinger-Schirmer, May 14, 1903.
- /18a. Op.10,no.9, Third Version, F sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
19. Op.10,no.10, First version, D major. Schlesinger-Schirmer, May 14, 1903.

20. Op.10,no.10, Second version, A flat major, for the left hand alone. Schlesinger, Dec.1, 1914. (The early lists give this as an imitation of Op.25,no.9, but the published study bears to relation to it.)
21. Op.10,no.11, A major, for the left hand alone. Schlesinger-Schirmer, May 14, 1903.
22. Op.10,no.12, C sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
23. Op.25,no.1, First version, A flat major, for the left hand alone. Schlesinger-Schirmer, May 14, 1903.
24. Op.25,no.1, Second version, A flat major, "This version is intended to give the illusion of a piece for four hands." Schlesinger-Schirmer, Apr.27, 1903.
25. Op.25,no.1, Third version, A flat major. Schlesinger-Schirmer, July 25, 1904.
26. Op.25,no.2, first version, F minor. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, May 14, 1903.
27. Op.25,no.2, Second version, F minor (Waltz). Schlesinger-Schirmer, May 14, 1903.
28. Op.25,no.2, Third Version, F minor (two separate versions: a. for the right hand; b. in octaves). Schlesinger-Schirmer, May 14, 1903.
- /28a. Op.25,no.2, Fourth version, F sharp minor, for the left hand alone. Schlesinger, Dec.1, 1914.
29. Op.25,no.3, First version, F major. Schlesinger-Schirmer. July 25, 1904.
30. Op.25,no.3, Second version, F major, for the left hand alone. Schlesinger, July 1, 1914. (The previous lists enter this as a "March" with no mention of the left hand, whereas the version published is in 3/4 time and for the left hand alone.)
31. Op.25,no.4, First version, A minor, for the left hand alone. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, July 25, 1904.
32. Op.25,no.4, Second version, F minor (Polonaise). Schlesinger-Schirmer, May 14, 1903.
33. Op.25,no.5, First Version, E minor. Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, Oct. 20, 1905.
34. Op.25,no.5, Second version, C sharp minor, in form of a Mazurka. Schlesinger-Schirmer, July 25, 1904.
- /35. Op.25,no.5, Third version, B flat minor-major, for the left hand alone. Schlesinger, Dec.1, 1914.
- 36/36. Op.25,no.6, First version, G sharp minor, arr. for the left hand (Study in thirds). Pittsburgh: H. Kleber & Bro., Dec.4, 1894; revised and re-engraved, with much fingering and some ossia readings added, Schirmer, June 24, 1899; re-engraved, with 3 pages of commentary added, Schlesinger-Schirmer, Oct. 20, 1905.

- 36/-. Op.25, no.6, Second version (listed in the first series, but not published).
- 37/-*. Op.25, no.7 (listed in the first series, but not published).
38. Op.25, no.8, First version, D flat major (Study in sixths). Schlesinger-Schirmer, July 25, 1904.
- 39/-. Op.25, no.8, Second version, D flat major (Study in thirds) (listed in the first series, but not published).
- 40/39. Op.25, no.9, C flat major, Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, July 25, 1904.
- /40. Op.25, no.9, Second version, G flat major, for the left hand alone. Schlesinger, Dec.1, 1914.
41. Op.25, no.10, B minor, for the left hand alone. Schlesinger, Dec.1, 1914. (Early list specifies "Marcia funebre," but the version published is an Allegro con fuoco.)
42. Op.25, no.11, A minor. Schlesinger-Schirmer, July 25, 1904.
43. Op.25, no.12, C sharp minor, for the left hand alone. Schlesinger-Schirmer, Sep.3, 1909.
44. Op. posth.no.1, F minor, for the left hand alone. Schlesinger, Dec.1, 1914.
45. Op. posth.no.2, First version, E major. Schlesinger-Schirmer, Mar. 24, 1906.
- /45a. Op. posth.no.2, Second version, D flat major, for the left hand alone. Schlesinger, Dec.1, 1914.
46. Op. posth.no.3, G major (Menuetto). Schlesinger-Schirmer, May 14, 1903.
47. Op.10, no.5 and Op.25, no.9 combined in one study, G flat major (Badinage). Schirmer, June 24, 1899; re-engraved Schlesinger-Schirmer, June 9, 1903.
48. Op.10, no.11 and Op.25, no.3 combined in one study, F major. Schlesinger-Schirmer, May 14, 1903.
- 49/-. Op.25, no.4, and Op.25, no.11 combined (listed in the early series, but not published).
- 50/-. Op.10, no.2, Op.25, no.4, and Op.25, no.11 - three studies combined (listed in the early series, but not published).

Arrangement de Concert du Rondo, E flat major, op.16. To Carl Faelton. Schmidt, Aug.29, 1899.

Paraphrase de Concert, Valse, E flat major, op.18. To Mr. Otto Pfefferkorn. Schmidt, Aug.29, 1899.**

Posthumous waltz, D flat major, op.70, no.3. Concert version. Fischer, Mar. 2, 1921.

*The 1914 list includes no number 37.

**Fischer was to have reissued it, and listings appear on other Fischer title pages, but the edition did not appear.

- 1219
- Waltz, D flat major, op.64, no.1. Arrangement. Fischer, Nov.14, 1923.
- Waltz, A flat major, op.64, no.3. Concert arrangement. To Leff Pouishnoff. Fischer, Dec. 21, 1927.
- Waltz, A flat major, op. 69, no.1. Concert arrangement. To Camille Decreus. Fischer, Dec. 21, 1927.
- Waltz, F minor, op. 70, no.2, Concert arrangement. To Archy Rosenthal. Fischer, Dec. 21, 1927.
- Godard, Benjamin: Canzonetta, B flat major, from 'Concerto Romantique'. Freely transcribed from the violin. To Jerome D. Kern. Fischer, Dec. 21, 1927.
- Henselt, Adolf von: Concert-arrangement of Henselt's Etude, F sharp major, op.2, no.6 (Si oiseau j'etais). To Mr. Alexander Lambert. Schmidt, Aug.29, 1899
- Si oiseau j'etais; Etude, op.2, no.6. Concert arrangement with cadenza, dedicated to Herr Felix Blumenfeld. Leipzig, Fr. Hofmeister. (Revision of above work.)
- Si oiseau j'etais; Etude, op.2, no.6. Transcription. To Alexander Raab. Fischer. (Revision and republication in Dec. 1931 of above.)
- Kreisler, Fritz: Rondino on a theme by Beethoven. To Mischa Elman. Transcribed and edited. Fischer, Oct.26, 1916.
- Saint-Saëns, Camille: Le Cygne (The Swan). Freely transcribed. To John George Hinderer. Fischer, Dec.21, 1927.
- Le Cygne (The Swan). Freely transcribed for violin and piano, phrased and fingered for violin by Leo. Godowsky, Jr. Fischer, May 1, 1929.
- Schubert, Franz: Ballet music from Rosamunde. Concert arrangement. Fischer, Nov. 14, 1923. •
- Moment Musical, F minor, op.94, no.3. Arrangement. Fischer, Nov.17, 1922.
- Twelve Schubert Songs, Freely transcribed for the piano, each with forward apropos transcriptions, arrangements and paraphrases. Fischer, Aug.3, 1927.
- No.1, The Brooklet (Wohin?) (D.795,no.2) To Sergei Rachmaninoff;
- No.2, Wandering (Das Wandern) (D.795,no.1), To Isidore Philippe;
- No.3, Hedge Rose (Heidenroslein) (D.257), To Prince Mohammed Mohiuddin;
- No.4, Good Night (Gute Nacht) (D.911,no:1), To Berthold Neuer;
- No.5, Morning Greeting (Morgengruss) (D.795,no.8), To Joseph Gahn;
- No.6, Cradle Song (Wiegenlied) (D.498), To Dr. A.I.Ringer;
- No.7, The Trout (Die Forelle) (D.550), To Cora Neuer;
- No.8, The Young Nun (Die Junge Nonne) (D.828), To David Saperton;
- No.9, Litany (Litanei) (D.343), To Robert Braun;
- No.10, Love's Message (Liebesbotschaft) (D.957, no.1.), To Hans Heniot.
- No.11, To Mignon (An Mignon) (D.161), To Herman Wasserman
- No.12, Impatience (Ungehduld) (D.795, no.7), To Gertrude Huntley.
- Schumann, Robert: A flower to me thou seemest (Du bist wie ein Blume), op.25, no.24. Transcription. Fischer, Mar.2, 1921.
- Smith, John Stafford (attr.): The Star Spangled Banner. Concert Version. Schirmer, Feb.2, 1921. (Except for the opening phrase, this is the same as the "Epilogue" to no.30 of the Triakontameron suite.)

Strauss, Johann, II: Symphonische Metamorphosen. Johann Strauss'scher Themen, Drei Walzerparaphrasen fur das Pianoforte zum Concert Vortag. Leipzig: August Cranz. Sep. 16, 1912.

I. Kunsterlerleben. An Herrn und Frau Josef Simon;

II. Fledermaus. An Frau Johann Strauss

III. Wein, Weib, und Gesang. An Herrn Regierungsrat Dr. Heinrich Steger.

Symphonic Metamorphoses of the "Schatz-Walzer" themes from 'The Gypsy Baron', for the left hand alone. Edited by David Saperton. Fischer, Feb. 18, 1941.

Strauss, Richard: Standchen (Serenade), song, op. 17, no. 2. Transcription. Fischer, Oct. 14, 1922.

Weber, Carl Maria von: Invitation to the dance, op. 65, contrapuntal arrangement. Herrn Ferruccio Busoni gewidmet. Schlesinger, Sep. 25, 1905.

Contrapuntal paraphrase on Weber's 'Invitation to the dance', for two pianos, with an optional accompaniment of a third piano. Dedicated to Guy Maier and Lee Pattison. Fischer, May 22, 1922.

Momento capriccioso, op. 12, concert arrangement. Herrn Johan Wijsman gewidmet. Schlesinger, July 15, 1904.

Perpetuum mobile, Rondo aus der Sonate, op. 24, Concert arrangement. Schlesinger, May 14, 1903.

Cadenzas

Beethoven, Ludwig van: Kadenzen zum 4. Klavierkonzert, G dur, op. 58. Schlesinger, Sep. 2, 1909.

Mozart, Wolfgang Amadeus: Two cadenzas to W.A. Mozart's Concerto in E flat for two pianos (K316^a=365). Composed for and dedicated to Gertrude Huntley. With foreward. Fischer, Aug. 3, 1921.

Cadenzas to the first and last movements of the Concerto in C minor (K. 491). To Vera Kaplan Aronson. Fischer. Oct. 5, 1925.

Cadenza to W.A. Mozart's Concerto in A major (K. 488). To Maurice Aronson. Fischer, Dec. 17, 1927.

The final list in this, the Published music of Leopold Godowsky by Leonard S. Saxe, dealing with with Educational Materials, will be published in a future Newsletter.