

At the repeat of the second half he extends a sequence over curious and characteristic left-hand treatment which gets a quaver ahead of the right hand; and then he ends, not as in the Rameau, but with the opening bars of the minuet. The major-key minuet, which now forms the Trio, so to speak, is given very sensuous treatment, with even more chromatic inner movement and with counter-melodies (incidentally making play with the initial rising three notes common to both minuets). On the return to the minor he becomes increasingly obsessed with a dominant pedal.

For the Sarabande which appears both in Rameau's clavecin pieces and as a movement called "Les Enchantements" in Act 2 (not 3, as is usually said) of his opera Zoroastre, Godowsky takes full advantage of the piano's weight and colour to bring a massive dignity to this noble piece. There are more sophisticated harmonies, but the main change concerns the second half. He takes its first 4 bars and uses them sequentially, which brings him into what you might call the "wrong" key for the sequence of two-bar phrases: He accompanies this with the descending 6ths from the Sarabande's last few bars, extends it, and lands triumphantly not on Rameau's final phrase but at the opening again, and from this makes a sequential finish.

There is much freer treatment of the two Gigues en rondeaux: in fact, the character of the music here is entirely altered, turning the two pieces into an Elegie. In this he makes extensive use of that out-of-step effect already mentioned (in the minuet): he takes phrases from here and there, ignoring the original shapes; and incidentally in the major he uses a counterpoint which comes from the minor rondo theme. He ends with a purely pianistic coda of his own.

Another Minuet draws, with considerable sleight-of-hand, on three minuets by Rameau -- L'Indifférente, one in A minor from his first volume, and the very lovely Les Triolets. (Surprisingly, Godowsky does not take up those expressive suspensions in the last-named.) What he does do is to begin with L'Indifférente, adding a chromatically sliding inner part, but after the first 16 bars switches to the A minor minuet before veering into L'Indifférente again, in canon. The music breaks off and goes into the major -- the opening section of Les Triolets, using its initial anacrusis as a thematic cell. On the way Godowsky is momentarily beguiled by a cadential figure, but makes a grandiose return to the opening, lingers affectionately on the ending again, and then returns to the minor key. At the end there is a final memory of Les Triolets which trails off impressionistically on the cadential figure already mentioned.

When it comes to the ebullient Rigaudon from the opera Dardanus, Godowsky mainly follows Rameau's original shape, except for occasional extensions and for repetitions of cadential phrases; but he introduces a great deal of harmonic variety, and accompaniment figures which seems to pay homage to that master transcriber Liszt in his transcription of Paganini's La Chasse -- which, actually, adhered fairly closely to the original, but of course many of Liszt's paraphrases were very free, and that was Godowsky's approach in most of these re-creations so aptly entitled Renaissance.
