

Waltz Poem

(No. 2)

LEOPOLD GODOWSKY

Moderato, molto espressivo (about $\text{♩} = 44$)

Violin

Piano

Violin part: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano part: Grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp espr.* and *p*. Fingerings and articulation marks are present throughout.

Violin part: Continues the melody with dynamics *rall.*, *poco più mosso*, *p*, *cresc.*, and *allarg.*. Piano part: Continues with dynamics *rall.*, *poco più mosso*, *più p*, *cresc.*, and *allarg.*. Includes fingerings and articulation marks.

Violin part: Continues with dynamics *a tempo* and *v*. Piano part: Continues with dynamics *a tempo* and *mf*. Includes fingerings and articulation marks.

Red * Red * Red * Red * Red * Red *

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *dim. e rall.* section. The piano accompaniment also follows this dynamic structure. Below the piano part, there are three notes: *Re*, *Re*, and *Re*, each followed by an asterisk.

Second system of musical notation. The vocal line is marked *dolce* and *con tenerezza*. The piano accompaniment includes markings for *dolce*, *p*, *grazioso*, and *a tempo*. Below the piano part, there are seven notes: *Re*, *Re*, *Re*, *Re*, *Re*, *Re*, and *Re*, each followed by an asterisk.

Third system of musical notation. The vocal line is marked *molto crescendo*. The piano accompaniment includes a *cresc.* marking. Below the piano part, there are seven notes: *Re*, *Re*, *Re*, *Re*, *Re*, *Re*, and *Re*, each followed by an asterisk.

Fourth system of musical notation. The vocal line is marked *con passione* and *dim.*. The piano accompaniment includes a *con passione* marking and a *dim.* marking. Below the piano part, there are eight notes: *Re*, *Re*, *Re*, *Re*, *Re*, *Re*, *Re*, and *Re*, each followed by an asterisk.

rall. *dolce* *p* *a tempo* *molto espressivo*

4 5 con tenerezza

rall. *p a tempo*

La La La La La La La La La La

creca. *dim.*

La La La La La La La La La La

rall. *poco più mosso* *a tempo*

f *dim.* *rall.* *p*

rall. *poco più mosso* *a tempo*

p *f* *dim.* *rall.* *p*

La La La La La La La La (La)

poco cresc.

poco cresc.

Tea Tea * Tea Tea Tea Tea Tea

dim. e rall.

dim. e rall.

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

più sostenuto
p dolcissimo

più sostenuto
p con tenerezza

a tempo

a tempo

espr.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

molto cresc.

molto cresc.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

f appassionato

ff appassionato

Tea Tea Tea Tea (Tea Tea Tea Tea)

rall. *molto dim.* *rall.* *mp dolce* *più dim.* *p*

rall. *molto dim.* *mf* *dim.* *p* *pp*

(Tea Tea) Tea Tea Tea Tea Tea Tea *

*piu sostenuto
malinconico*

The first system of the musical score consists of three staves. The top staff is a vocal line starting with a *p* dynamic and a *v* (crescendo) marking. The middle and bottom staves are for the piano accompaniment, with the piano part starting at *p*. The piano part includes various chords and arpeggiated figures, with some notes marked with fingerings (1, 2, 3, 4, 5).

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea
una corda

The second system of the musical score features piano accompaniment on two staves. The music is characterized by complex chordal textures and arpeggiated patterns. Fingerings are indicated throughout, such as 5 4 3 2 1 and 1 2 3 4 5. The system concludes with a *v* (crescendo) marking.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

The third system of the musical score features piano accompaniment on two staves. It includes dynamic markings such as *molto* (twice), *f*, *mp*, *dim.*, and *p*. The piano part includes complex textures with many notes, some marked with fingerings (1, 2, 3, 4, 5). The system concludes with a *p* dynamic.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

molto cresc. *f* *ff*

molto cresc. *f* *ff*

tre corde

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

f *dim.*

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

f *dim. e rall.* *p* *più rall.*

meno f *dim. e rall.* *p* *più rall.*

* Tea * Tea Tea Tea Tea Tea *

a tempo (about $\text{♩} = 44$)

a tempo (about $\text{♩} = 44$)

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

Tea *

Tea (Tea) *

rall.

rall.

Tea. * Tea Tea Tea Tea Tea Tea Tea

a tempo

molto cresc.

a tempo

molto cresc.

Tea Tea Tea Tea Tea Tea Tea Tea

ff con passione

sf *ff* *con passione*

Tea Tea Tea Tea Tea Tea Tea Tea

rall. *molto dim.* *mp dolce e rall.* *p* *più sostenuto*

molto espr. e dolce

rall. molto dim. *mp dolce e rall.* *p* *più p* *p* *più sostenuto*

Tea Tea Tea Tea Tea Tea Tea Tea

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a *cresc.* (crescendo) marking and ending with a *dim.* (diminuendo) marking. The middle and bottom staves are for the piano accompaniment. The piano part includes detailed fingering numbers (1-5) and includes a *cresc.* marking in the lower register and a *dim.* marking in the upper register. The piano part features complex chordal textures and melodic lines.

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

The second system continues the musical score. The vocal line begins with a *più p* (pianissimo) marking. The piano accompaniment starts with a *p* (piano) marking and includes a *dim.* marking later in the system. The piano part continues with intricate chordal and melodic patterns, including various fingering instructions.

Tea Tea Tea Tea Tea Tea Tea Tea Tea

The third system concludes the musical score. The vocal line features a *dim.* marking followed by a *rall.* (ritardando) marking. The piano accompaniment also includes a *rall.* marking. The piano part shows a final sequence of chords and melodic fragments with detailed fingering.

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

Waltz Poem

(No. 2)

Violin

Phrased and fingered
by LEO GODOWSKY, Jr.

LEOPOLD GODOWSKY

Moderato molto espressivo (about $\text{♩} = 44$)

5 1 *poco più mosso* *allarg.* *a tempo*
rall. *p* *cresc.* *f*

V 1 1 2 2 V 8 2 V
p *cresc.*

V 2 2 3 1 1 2
dim. e rall. *dolce* *p* *dolce* *a tempo*

2 1 1 V
molto cresc. *f* *con passione* *dim.*

1 3 8 2 1 1 0 2
rall. dolce *p* *a tempo* 5 1
rall.

poco più mosso *rall.* *a tempo* V
f *dim.* *p* *poco*

V V V V *più sostenuto*
cresc. *dim. e rall.* *dolcissimo* *p*

V *a tempo*
p *molto cresc.*

V 2 2 2 2 1 1 1 1
ff appassionato *rall.* *rall.* *p*
molto dim *mp dolce* *più dim.*

VIOLIN

più sostenuto malinconico

p

IV 2 III 1 8 2 4 2 8

IV 1 2 2 V 1 8

<molto> *<molto>* *p*

molto cresc. f *ff*

<sf> *<sf>* *dim. e rall.* *più rall.* *p*

a tempo (about $\text{♩} = 44$)

rall.

a tempo *molto cresc.* *ff con pas-*
più sostenuto

sione *rall.* *molto dim.* *mp dolce e rall.* *molto espr.*

II 3 3 2 3 1 2 1 8 4

cresc. e dolce *dim.* *più p*

dim. *rall.* III