

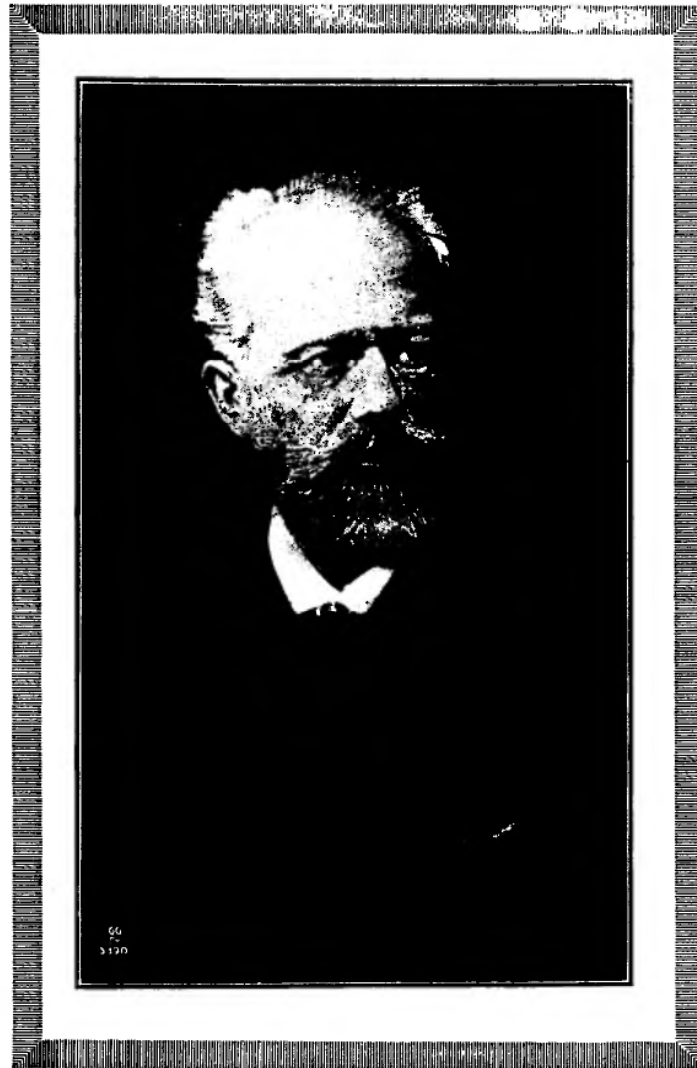
CHANT SANS PAROLES

(SONG WITHOUT WORDS)

By

Op. 2, No. 3

PETER ILJITCH TSCHAIKOWSKY



St. Louis

London

REVISED EDITION WITH FINGERING, PHRASING, PEDALING
AND INSTRUCTIVE ANNOTATIONS ON INTERPRETA-
TION AND METHOD OF STUDY

By **LEOPOLD GODOWSKY**

BIOGRAPHICAL SKETCH, FORM AND STRUCTURE,
AND GLOSSARY

By **LEWIS G. THOMAS**

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CHANT SANS PAROLES

(*Song Without Words*)

Biographical Sketch—Peter Iljitch Tchaikovsky

Born at Kamsko-Votkinsk, Russia, May 7th, 1840

Died at Petrograd, Russia, November 6th, 1893

WE do not know in what manner Tchaikovsky inherited his extraordinary musical talent. There is no record of the existence of musicianship among his ancestors, and the fact that neither of his parents was able to assist him may account for the slowness of his early musical development. So unobtrusive were the first signs of his talent that he was started in the study of law, and had actually entered the government service before he himself became convinced of his true vocation. He had studied music in a casual way since his seventh year, and had made fair but not extraordinary progress. He was fortunate in having for his teachers such well-equipped musicians as Philipov and Zarembo, and no less fortunate in having that domineering but excellent musician Nikolas Rubinstein (brother of the more famous pianist-composer, Anton) as his artistic adviser. At the age of twenty-three he gave up his position in the civil service and devoted himself definitely to the art he loved.

For twelve years Tchaikovsky held the position of Professor of Harmony at the Moscow Conservatory, but through the generosity of an unknown admirer—whose name we now know to be Frau von Meck—he was soon enabled to leave the profession of teaching and give his time entirely to composition.

His music is of the Russian School—much of it written on Russian folk melodies—tempered by German technical methods. He wrote some operas, of which the best known is *Eugene Onegin*; six symphonies, of which the *Pathetic* (the sixth) is undoubtedly his masterpiece; a pianoforte concerto, which holds a unique place in the affections of concert-goers; several shorter pianoforte compositions; and some charming songs.

Tchaikovsky visited America in 1891 for the opening of Carnegie Hall, New York. Two years later he died suddenly in Petrograd of cholera.

General Information: Although this composition is included in the Opus 2, it is to be doubted whether it is really a very early work. The three compositions of this opus number had some connection in the composer's mind with Hapsal, on the Baltic coast, for each one bears the inscription "Souvenir de Hapsal." The character of this work is well described in the title—a Song Without Words.

Method of Study: For practice purposes this composition may be divided into five Sections, each Section bearing its own characteristic features. Section I, mm. 1-16; Section II, mm. 17-27; Section III, mm. 28-35; Section IV, mm. 36-57; and Section V, m. 58 to the end.

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Section I: The principal melody is in the soprano voice; it must be clearly defined and made to sing out prominently. The accompaniment is divided between the two hands—as follows:



The right-hand part of the accompaniment must be kept sufficiently subdued, and the proper value given to the rests at all times, so that the chords alternate evenly between the treble and bass parts. Care should be taken that the lowest tones are clearly sounded in order to make the bass voice of the harmony plain.

Section II: Special attention is directed to the imitative sixteenth-note passages in the L. H. parts of mm. 17, 18, 21, and 22. These passages should be singled out for special preparation. The following reading of mm. 21 and 22 will be found easier to play smoothly:



Section III: This Section is a repetition of Section I, except in the prominence given to the tones in the tenor and in the tonic cadence at the end.

Section IV: The imitative voice-parts in mm. 36-39 and again in mm. 47-50 should be noted and practiced alone—without the accompanying parts. The tenor gives out the subject in mm. 36-40, and again in mm. 47-51, and the imitation starts in mm. 37 and 48 before the tenor finishes. The top notes of the arpeggiated chords (L. H.) in mm. 43-44 and also in mm. 54-55 have a melodic value and should be accented. This is best done by rolling the hand from the lowest to the highest notes, and playing these accented notes with the end of the thumb.

Section V: The first melody is repeated, but this time in octaves; these octaves should be played as smoothly as possible. The following disposition of the voices in mm. 58 and 59 will be found of great advantage in playing the octaves *legato*:



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Interpretation: The whole composition should be interpreted gracefully and in a singing style. It is like a melody sung by a single voice or instrument, with the accompaniment of a guitar-like orchestra. Occasionally a single cello introduces a sustained tenor part as a support to the melody. This tenor part must be treated with great discretion; it should be advanced a little into the foreground in such measures as 3 and 4, 7 and 8; made incisive in the short imitative passages in mm. 17, 18, 21, 22; and should sing out very expressively in mm. 28-35. In mm. 60 and 61 the cello is heard again, and it has the principal melody in mm. 62-66. As with all slow-moving melodies, the grace-notes are not to be hurried; they contribute to the melodic contour.

The increase of tone with the descending passage in mm. 3-4 may be explained by the fact that the diatonic tones lead downward to a cadence and a modulation in m. 4, the first beat of which requires an agogic accent. The first beats of mm. 5-6 demand a slight retardation of tempo.

The climax building by insistent repetition (in mm. 20-24) until the very marked melody notes occur, should be noted. The succeeding measures may be interpreted freely in the style of recitative, and the eighth-notes C#, D, and E each receive a separate impulse. The repetition of the first melodic phrase (from m. 28) takes the form of a duet between soprano and tenor, and again the student is cautioned to keep the accompanying chords sufficiently subdued.

In the intermezzo-like Section beginning with m. 36 the tenor E in mm. 37, 39, 48, and 50, and the alto E in mm. 38, 40, 49, and 51 should be strongly emphasized. With m. 41 the mood becomes more impassioned, mm. 43-44 being interpreted with great intensity. Before the return of the tenor Theme in m. 47 the student should make a distinct *diminuendo*, lapsing into a more tender mood.

Compare the tenor melody of mm. 62-63 with the octave melody in mm. 58-59, and note the effect of the E_b-D_b—later followed by the augmented second, D_b-E_b. These melodic changes, together with the altered harmonies, cloud the music with a sombre atmosphere. The right hand part of mm. 62-63 must be entirely subdued, with no melodic significance whatever. This, however, is not the case in the treble of the succeeding measures (m. 64 to the end), for here the top voice of the chords is essentially melodic. Observe that the composer wishes the composition to end as softly as possible.

Glossary

| | | | |
|---------------------------|------------|----------------------------------|------------------------------|
| Peter Iljitch Tchaikovsky | pronounced | Pēt'-er El'-itch Tshä-ē-kôf'-skî | |
| Kamsko-Votkinsk | " | Käm'-skō-Vôt-kînsk' | |
| Petrograd | " | Pět'-rō-gräd | |
| Philipov | " | Phil-lē'-pôf | |
| Zarembo | " | Zä-rēm'-bä | |
| Rubinstein | " | Rōō'-bin-stîne | |
| Eugene Onegin | " | U-zhän' O-nyä'-zhän | |
| Désirée Artôt | " | Dä-zē-rä' Ar-tō | |
| <i>chant sans paroles</i> | " | shänh sän pä-rôl' | (song without words) |
| <i>grazioso</i> | " | grä-tsê-ō'-zō | (gracefully) |
| <i>cantabile</i> | " | kän-tä'-bê-lä | (in a singing style) |
| <i>espressivo</i> | " | ēs-prēs-sē'-vō | (with expression) |
| <i>piu animato</i> | " | pyō än-ē-mä'-tō | (more lively) |
| <i>energico</i> | " | ēn-ēr'-jê-kō | (energetic) |
| <i>allargando</i> | " | äl-lär-gän'-dō | (louder and slower; broader) |

CHANT SANS PAROLES

Form and Structure: Three-Part Song-Form with Trio. Key of F.

Part I, (mm. 1-16). The Main Theme is composed of two four-measure phrases, ending (in m. 8) on the dominant of F; this Theme is repeated in mm. 9-16.

Part II, (mm. 17-27). A four-measure phrase, beginning in the key of g minor and ending (m. 20) in B \flat . The motive of the phrase is repeated—this time in B \flat —in the next two measures, and develops into a modulatory passage (mm. 23-27) leading back to the key of F.

Part III, (mm. 28-35). The return of the Main Theme, without repetition, ending on the tonic.

Trio. Key of d minor. (Mm. 36 to the first beat of m. 58).

This intermezzo-like Movement is a musical thought composed of three phrases; the first contained in mm. 36-40, the second in mm. 41-43, and the third in mm. 44-46. The Movement is repeated.

The Trio is followed by a return of the first motive of the Main Theme, rounded off with a new ending. The phrase, with modifications, is repeated (mm. 62-66) in the tenor voice. The student should note that this phrase, with the new material, is now in five-measure grouping instead of four—as in the first Part. From m. 58 to the first beat of m. 62 is one five-measure phrase, and from m. 62 to m. 66 is another—the two phrases overlapping. The last four measures of the composition are in the nature of a *Coda*.

The structure of the Trio is interesting, and will repay closer analysis. It will be seen that the motive of the Theme (mm. 36-37) is given out twice in the tenor voice and is imitated each time in the alto voice. In order to complete the second imitation the phrase is prolonged one measure; it thus becomes *five* measures long instead of *four*. In the next phrase (beginning on the last beat of m. 40) the notes forming the motive consist of a half-note followed by an eighth and two sixteenths, as in mm. 41-42. If the rhythm of this motive were to be carried on for one more measure, a regularly formed four-measure phrase would be established. But it is curtailed; the rhythm is changed to four sixteenths and a half-note, and m. 43 is made to do duty for two measures. So this second phrase is *seven* measures long instead of *eight*. From m. 44 to the first beat of m. 47 is a regular four-measure phrase, but on account of the instant return to the first phrase of the Trio the last chord is omitted. At the end of the repetition of the Trio the last chord coincides with the first chord of the return of the Main Theme (m. 58); the two phrases overlap.

Chant Sans Paroles

(SONG WITHOUT WORDS)

Revised and edited by Leopold Godowsky

PETER TCHAIKOVSKY, Op. 2, No. 3

Allegretto grazioso e cantabile $\text{♩} = 76-84$

1 *p*

2

3

4

5

6 *mf*

7

8

9 *p dolce*

10

11

12

13

14 *mf*

15

Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

Ta Ta Ta Ta * Ta Ta Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

Ta Ta Ta Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

Ta Ta Ta Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

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16 *p* *cresc.* 19

16 17 18 19

16 17 18 19

20 *f* 23

20 21 22 23

20 21 22 23

24 *dim.* *poco riten.* 27

24 25 26 27

24 25 26 27

Tempo I

28 *p espressivo* 31

28 29 30 31

28 29 30 31

32 35

32 33 34 35

32 33 34 35

piu animato

Musical score for measures 36-39. The score is written for piano in G major, 3/8 time. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes. Measure 36 starts with a forte (*f*) dynamic. Fingerings are indicated with numbers 1-5. The piece is marked *piu animato*. Below the staves are performance markings: *rit.*, ** rit.*, ** rit.*, and ** rit.*

Musical score for measures 40-43. The score continues from the previous system. Measure 40 has a forte (*f*) dynamic. Measure 41 is marked *cresc.* and *energico*. Measure 42 is marked *allargando*. Measure 43 is marked *ff*. The right-hand part has a melodic line with slurs and accents. The left-hand part provides harmonic support. Performance markings below include *rit.*, ** rit.*, ** rit.*, *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, and *rit.*

Musical score for measures 44-47. Measure 44 is marked *ff*. Measure 45 is marked *dim.*. Measure 46 is marked *p*. Measure 47 is marked *f*. The right-hand part features a melodic line with slurs and accents. The left-hand part provides harmonic support. Performance markings below include *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, *rit.*, and *rit.*

Musical score for measures 48-51. The score continues with measures 48, 49, 50, and 51. The right-hand part has a melodic line with slurs and accents. The left-hand part provides harmonic support. Performance markings below include *rit.*, ** rit.*, *rit.*, ** rit.*, *rit.*, ** rit.*, *rit.*, and ** rit.*

Recitation Questions on "Chant Sans Paroles"

1. What was the nationality of Tchaikovsky? Give the date of his birth and of his death.
Ans.

2. What did he accomplish in the early years of his musical development?
Ans.

3. Who was his musical adviser?
Ans.

4. How should the melody in the first section of this composition be played?
Ans.

5. State the various ways in which the tenor voice should be interpreted in this composition.
Ans.

6. What is the character of the middle Section? How are the left-hand arpeggiated chords in mm. 43-44 and 54-55 to be played?
Ans.

7. How should the grace-notes be played? Give a reason for your answer.
Ans.

For Teacher's Record:

Class No.....

Received.....

Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

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