

S E R E N A T A

Op. 15, No. 1

By

MORITZ MOSZKOWSKI



Saint Louis

No. 640

**REVISED EDITION WITH FINGERING, PEDALING,
PHRASING, AND INSTRUCTIVE ANNOTATIONS ON
THE METHOD OF STUDY AND INTERPRETATION
By LEOPOLD GODOWSKY**

**BIOGRAPHICAL SKETCHES, FORM AND STRUCTURE,
AND GLOSSARY
By LEWIS G. THOMAS**

PRINTED IN U. S. A.

No. 640

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 640

S E R E N A T A

Biographical Sketch—Moritz Moszkowski

Born at Breslau, Germany, August 23, 1854

Died in Paris, France, March 9, 1925

MORITZ MOSZKOWSKI'S most important contribution to the literature of the piano was his *E Major Concerto*, but many of his smaller pieces are probably more familiar to the average musical amateur. His *Spanish Dances*, originally composed for piano duet, were the first of his compositions to become popular. Another set of duets, *Aus Aller Herren Lander* is also well known. Among his piano compositions which have been played a great deal are a number of waltzes and etudes, the *Caprice Espagnol*, *Etincelles*, and the *Serenata*. Besides his piano pieces, Moszkowski wrote an opera, *Boabdil*, which was successfully produced in Berlin in 1892, a symphonic poem, and other compositions in the larger forms.

Moszkowski, although he was of Polish descent, is classed as a German composer, partly because he was born in Germany and educated there, and partly because his compositions are in the style of those of the German school of composers. His father was a Polish gentleman of independent means who was quick to recognize his son's musical talent. The boy received his first piano lessons at the age of nine, and by the time he was eleven, he was composing little piano pieces. When he was fifteen, he was sent to Berlin, where he studied at the Stern and Kullak Conservatories. His first piano recital, given in Berlin when he was nineteen, was a brilliant success, and many years of concertizing, teaching, and composing followed this important event. He made Berlin his home until 1897, when he established himself in Paris, remaining there until his death. His last years were spent in poverty and distress, in sad contrast to the comfortable and happy years of his earlier life.

General Information: The word "serenata" has two technical meanings, one applying to vocal music and the other to instrumental. The vocal serenata is a work in the form of a *cantata*; the instrumental serenata is in the form of an orchestral composition containing a number of short, melodious movements. There is, however, another generally accepted meaning—that is, synonymous with "serenade," and it is in this sense that the term is used here.

A serenade is a song performed by a gallant at night under the window or balcony of the person he wishes to honor, with the accompaniment of some stringed instrument—such as a lute or guitar. In some instances, however, the gallants of old had small groups of instrumental players to perform their serenades for them.

Form and Structure: In Three-Part Song-Form.

Part I; meas. 1-18. After two Introductory measures the Main Theme is presented, commencing (in meas. 3) in the key of D and ending (in meas. 18) in the key of A. This Part consists of two eight-measure Periods (meas. 3-10 and 11-18), each Period being clearly divided into two Sections of four measures each. The first Sections of the two Periods are alike, the second Sections differ from one another in material.

A. 640-2

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SERENATA

Part II; meas. 19-31. This Part commences in the key of D and modulates, towards the end, into the key of F# minor.

Part III; meas. 32-47. The return to the Main Theme. The material of the second Section of the second Period (44-47) is different from that of the corresponding Section in Part I. The change is made in order to effect an ending in the key of the tonic, D.

Method of Study: As each Part in this Composition bears its own characteristic features, the Parts should be studied separately.

Part I. The guitar-like accompaniment should be played with a crisp *staccato* touch, care being taken to make the lower notes in the right-hand part (notes which frequently interlock with the left hand) just as *staccato* as those in the left-hand part, so that they will be identified as parts of the same chords.

Part II. This Part contains some passage work which the student would do well to break up into practice groups and study with each hand separately. In meas. 21 the grace-note A is played with E, the lower of the two notes E-G. The repeated notes in meas. 27-29 should be carefully studied for the fingering and also for the placing of the accents.

Part III. The technical problems are practically the same as those of Part I.

Interpretation: The melody enters quietly, with a distinct though subdued dynamic coloring. The first two F sharps in the melody are both equally strong, while the succeeding notes are to be interpreted daintily, with the dotted note, G, rather strong tonally, and prolonged as to time-value. In mm. 9 and 10 the melody will be intensified slightly, on account of the chromatic nature of the inner voices and the changes of harmony. The bass-notes with double stems receive a slight accent when they proceed chromatically (meas. 15-18).

The second Part consists of thirteen measures (19-31) strongly contrasted with the first subject. All accented notes should be well marked, and bass-notes falling on the beats are to be played with strong accents; all syncopations should be given great prominence. (See meas. 20, 21, etc.) Rest-values are as important as note-values in defining a rhythm. The *diminuendo* and *ritardando* in meas. 30 and 31 should be perfectly combined, the *semi-staccato* notes in the right hand being played with the finger stroke.

The effect of the return of the first melody is the more pronounced after the energetic mood of the middle Part, and it must be interpreted even more sensuously than at first. The phrase ending on the third beat of meas. 45 is a "question" that finds its "answer" in the two following measures. The high D₄ may be played as though marked with a *fermata*. The high chords in the treble of meas. 46-47 require a perfect *pianissimo*, for the melody tones below must be clearly heard—especially the final melody tone, D, which must last for three full beats.

Glossary

Mozzkowski	pronounced	Mōsh-kōf'-skī	
<i>serenata</i>	"	sēr-ě-nā'-tā	(an evening love-song)
<i>cantando</i>	"	kān-tān'-dō	(in a singing style)
<i>fuocoso ed energico</i>	"	fōō-ō-kō'-zō ad ěn-ēr'-jě-kō	(ardently and with energy)
<i>rinf. (rinforzando)</i>	"	rīn-fōr-tsān'-dō	(reinforced, with emphasis)
<i>dolcissimo</i>	"	dōl-tshīs'-sē-mō	(very sweetly)
<i>marc. (marcato) un poco</i>	"	mār-kā'-tō oōn pō'-kō	(slightly marked)

PRELIMINARY STUDY

for Serenata

Arranged by
M. W. Schaberg

Moritz Moszkowski, Op. 15, No. 1

m. 3-6. These skips must be played until the hand remembers the distance to go for each note.

L. H.

m. 15-18

m. 23-24 Watch accents and pedaling.

Accent last note of each group.

m. 28-29
L. H.

m. 6
R. H.

m. 9-10

Let the F# glide into the E#

m. 17-18

m. 21-22

Follow fingering closely. Repeat until easy and quick.

m. 27-28-29

R. H.

m. 30-31

molto ritard.

Serenata

Revised and edited by Leopold Godowsky

MORITZ MOSZKOWSKI, Op. 15, No. 1

Andante grazioso $\text{♩} = 52-58$ *santando*

1 *p* 2 3 4 5

6 7 8 9 10

11 12 13 14

15 *poco cresc.* 16 17 18

19 *sfz* *fuocoso ed energico* 20 21 *rin. sfz.*

Handwritten notes below the staves: *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

22 23 *mp* 24 *cresc.*

Handwritten notes below the staves: *ped.* *ped.* *** *ped.* *ped.* *ped.* *ped.*

25 *sfz* *f* 26 27

Handwritten notes below the staves: *ped.* *ped.* *ped.* *ped.* *ped.* *(*)*

28 *poco accel. dimin.* 29

Handwritten notes below the staves: *ped.* ***

30 *molto ritard.*

31 *pp*

32 *a tempo*
p dolce

33 34 35 *pp*

36 37 38 39 *pp*

40 *dolcissimo*

41 42 43 *pp*

44 45 *riten.*

46 *marc. un poco*

47 *pp*