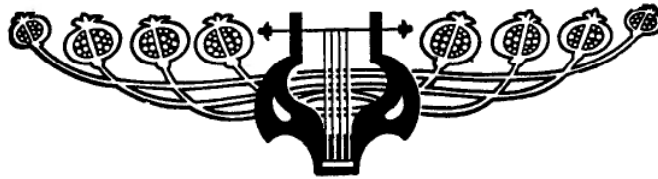


THE MUSICAL SNUFFBOX

Op. 32

By

ANATOL CONSTANTINOVITCH LIADOV



Saint Louis

REVISED EDITION WITH FINGERING, PHRASING, PEDALING, AND INSTRUCTIVE ANNOTATIONS ON THE POETIC IDEA, AND INTERPRETATION

By LEOPOLD GODOWSKY

BIOGRAPHICAL SKETCHES, FORM AND STRUCTURE, AND GLOSSARY

By LEWIS G. THOMAS

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THE MUSICAL SNUFFBOX

Biographical Sketch—Anatol Constantinovitch Liadov

ANATOL CONSTANTINOVITCH LIADOV, whose father was an orchestral conductor at the Russian Court, and whose grandfather also was a musician, was born in Petrograd, May, 1855. His first music lessons were given him by his father; later, he studied with Rimsky-Korsakov at the Conservatory of Petrograd, and was afterwards appointed to an Instructorship at that Institution. Liadov wrote a great deal of music for the piano, and was very active in collecting folk songs for the Imperial Geographic Society. He died in Petrograd, August, 1914.

Poetic Idea: Almost every child has seen the tiny, gaudily painted music boxes with small handles that grind out miniature melodies—often with superfluous “arabesque” ornamentation and ill-assorted harmonies. In the days of our great-grandparents when the taking of snuff was considered a refined habit, clever workmen exercised their ingenuity by combining snuffboxes and music boxes, thus making useful toys for grown-ups. The composer has been very successful in imitating, in this Composition, the music of the musical snuffbox.

Form and Structure: Key, A major.

Part I; meas. 1-52. The first four measures are introductory in character, the Theme proper beginning, in the upper voice of the right-hand part, with the first beat of meas. 5. This Theme, forming the first Period (meas. 5-20), comprises sixteen measures beginning and ending in the key of A. It is repeated. The notes in the lower voice of the right-hand part (F#-E) are the same as those in the introductory passage (R. H.); these two notes continue throughout the Period. The second Period (meas. 21-36) starts in the key of A and ends in the key of c# minor. The third Period (meas. 37-52) contains the Theme of the first, but instead of the persistently recurring F#-E in the lower voice of the right-hand part, broken octaves are employed, and the F#-E figure is given to the left hand in every second measure. The Period ends in the original key—A major.

Part II; meas. 53-84. In the key of D throughout. The first Period (meas. 53-68) contains a melody in the lower voice of the right-hand part, accompanied first by double-notes and later by an intermittent sixteenth-note figure in the upper voice. The second Period (meas. 69-84) consists of a florid passage in sixteenth-notes (R. H.) for four measures, followed by a trill in the upper voice-part and a melody in the lower, for four more measures. These devices are repeated in the next eight measures, but a different ending is given.

Part III; meas. 85-136. This Part is the same as Part I, except that the first Theme (meas. 89-104) is not repeated.

Interpretation: Unless the student succeeds in playing this little piece with mechanical precision, including an almost automatic monotony of rhythm, the entire effect will be lost. No less important is the necessity for a crisp *staccato* touch. This is best produced here by keeping the tips of the fingers very close to the surface of the keys, quickly depressing them, and pulling up the hand from the wrist with a short, sharp movement. The finger-tips should always be in contact with the keys just before playing them. The pedaling is also a vital factor in producing the

A. 644-2

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music box effect. The soft pedal is held throughout the Composition, while the damper pedal—where it is marked to be used—is to be kept depressed until a new pedal sign is reached; it is then quickly released and depressed again. In cases where *Ped.* appears in parentheses, the student may either retain the preceding pedal or use it again as desired. This combination of soft and damper pedals, in conjunction with a crisp *staccato* touch, should enable the player to produce beautiful, liquid, clearly articulated tones.

The treble notes with double stems etch out the melody, and must therefore be given a certain prominence. In meas. 5-20a, and also in 37-52, these melodic tones occur on each alternate eighth-note—namely, on the first and third of meas. 5, the second of meas. 6, and so on. This gives rise to a curious but interesting rhythm, the measure accents here being quite lost sight of. The music sounds as though written thus:



At meas. 21 the ordinary $\frac{3}{8}$ rhythm is resumed. In meas. 37 the first melody returns, this time in broken octaves. These broken octaves must be played short and detached, and must be absolutely even in tone and tempo. The grace-notes and chord in meas. 52 form an ending typical of the old-fashioned music box. One can almost hear the sharp click of the machine as its rotating metal cylinder shifts to a new melody. A *legato* melody is next introduced (meas. 53) in the lower voice of the treble, with an accompaniment of thirds and seconds, and groups of alternating notes played by the fourth and fifth fingers of the right hand. Although this melody is to be given very softly, it must be more prominent than the other parts. Notes preceded by grace-notes (meas. 55, 57, 63, and 65) should be slightly accented, the grace-notes being played rather quickly.

The student must strive for perfect smoothness in interpreting the quiet right-hand passages in meas. 68-72, 77-80, and also in meas. 83. In contrast, the *staccato* left-hand part is rather ostentatious in character. It should be noted that the melodic line appearing beneath the trills in the treble of meas. 73-76 is carried on and completed in meas. 81-83. From meas. 85 to the end there is no new material.

Glossary

Liadov	pronounced	Lē-äh'-döf	
<i>sempre staccato</i>	"	sēm'-prā stä-kä'-tō	(always staccato)
<i>leggiero</i>	"	lěd-jä'-rō	(light, delicate)
<i>una corda sempre</i>	"	ōō'-nä kōr'-dä sēm'-prā	(always with the soft pedal)
<i>automaticamente</i>	"	ou-tō-mä-tē-kä-mēn'-tä	(automatically)
<i>marc. (marcato)</i>	"	mär-kä'-tō	(marked; accented)

The Musical Snuffbox

Revised and edited by Leopold Godowsky

ANATOL LIADOV, Op. 32

Moderato $\text{♩} = 80-84$
Automaticamente

pp sempre staccato e leggero
una corda sempre

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20_a 20_b 21 22 23 24 25 26 27 28 29

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8

30 31 32 33 34 35 36 37

8

Bring out thumb note

38 39 40 41 42 43 44 45

(Ped.) Ped. (Ped.) Ped. (Ped.) Ped. (Ped.) Ped.

8

46 47 48 49 50 51 52

(Ped.) Ped. Ped. Ped. 4 Ped. 5 Ped. *

8

53 54 55 56 57 58 59 60

Ped. Ped. Ped. Ped. 5 Ped. Ped.

8

61 62 63 64 65 66 67

Ped. Ped. Ped. Ped. 5 Ped. 5 Ped.

8

68 > 69 70 71 72 73 marc.

8

74 75 76 77 78 79

8

80 81 marc. 82 83 84 85 86

87 88 89 90 91 92 93 94 95

96 97 98 99 100 101 102 103 104

8

105 106 107 108 109 110 111

8

112 113 114 115 116 117 118

8

119 120 121 122 123 124

8

125 126 127 128 129 130

8

131 132 133 134 135 136