THE GROWING PIANIST'S REPERTOIRE

OPERATIC MASTERPIECES

ADAPTED AND EDITED BY

Leopold Godowsky

Carmen

BY GEORGES BIZET

SIMON AND SCHUSTER, PUBLISHERS 386 FOURTH AVENUE, NEW YORK CITY

PREFACE

Having been for many years actively interested in the scientific development of pianoforte pedagogy, I deem it my privilege to present this series of "Operatic Masterpieces"—a collection of excerpts from standard operas—transcribed and edited for the use of budding pianists with the prime object of widening their horizon.

Every music student should acquire a comprehensive knowledge of the other departments of his art outside of the literature of his chosen instrument. All will agree that to the vast field of orchestral and chamber music with which every serious music student must be acquainted, the cultivation of operatic masterworks should be added.

Unfortunately, piano scores of operas are not idiomatic of the instrument. It was, therefore, my purpose to transcribe these selections in a way to make them sound as if they had been written originally for the pianoforte.

As in all transcriptions of a creative character, I had to avail myself of harmonic, contrapuntal and constructive devices of my own, whenever I found them indispensable to the furtherance of the idiom of the pianoforte.

The selections vary in difficulty, due to the diversity of the material used. Some are easy, others more difficult; some adhered to the text, others necessitated freedom of treatment. However, the *melodies* were left intact. The student should study carefully the fingering, the pedaling, the dynamics, and all the other interpretative indications given. I stress emphatically the advantage to be derived from observing them with analytical attention.

I hope that these simple transcriptions will benefit and interest the student and that the progressive teacher will welcome them with discriminative approval.

NEW YORK CITY
MARCH, 1936

Leopold Godowsky

B1655

THE STORY OF "CARMEN"

The square near the guardhouse is filled with townspeople to watch the changing of the guard.[1]

Carmen, a cigarette girl, sings a gypsy song about love to the group of admiring soldiers and villagers. Only the corporal Don José is indifferent. Carmen tries to arouse him by throwing a rose at him. He picks it up in astonishment and keeps it.[2] His thoughts are only for his sweetheart, Micaela, who comes to see him and brings him greetings from his mother.[3]

Carmen is involved in a quarrel with the other girls in the cigarette factory, and is sentenced to be taken to prison, in charge of Don José. In her enticing song, "Seguidilla," she whispers to him of her love, and he lets her escape. He is punished for his carelessness by imprisonment.

As soon as he is released, he meets Carmen at an inn. After her captivating Castanet Dance,[4] he confesses his love. She induces him to leave the regiment, where he is already under a cloud, and join a band of smugglers with her, so that they may live together.

Escamillo, a toreador, follows Carmen to the smugglers' retreat. His self-confident and victorious manner (expressed in the popular "Toreador Song"[5]), has enchanted Carmen before this. Now she forsakes Don José for Escamillo.

Don José is ruined. He has lost his honor; he has lost his betrothed, Micaela; his dying mother is grieving for him; and now he has lost Carmen.[6] He threatens revenge by killing her, but she does not listen to him. He follows her, and in front of the arena where Escamillo has just been triumphant, stabs her, and falls dead over her body.

[1]Allegro (p. 7).
[2]Habanera (p. 10).
[3]Duet (p. 12).
[4]Castanet Dance (p. 20).
[5]Toreador Song (p. 17).
[6]Aria (p. 22).

ABOUT GEORGES BIZET

Georges Bizet was born in Paris on October 25, 1838. As a pupil of the Paris Conservatoire, he was honored by winning the Prix de Rome as well as a prize in a competition organized by the composer Offenbach.

He aimed to create a new type of French opera. It was to be different from the grand opera popular at the time. He wanted simple, vital action, no dances, and no pomp. His ideal was a musical drama with impressive dialogue and songs.

In Mérimée's novel "Carmen" he found the proper plot. He wrote the opera with dialogue. The recitatives were added after his death. The first performance, in 1875, was a failure. It is generally maintained that Bizet's death that year was the result of his great disappointment.

He was a prolific composer. He wrote symphonies, an overture, an *opéra comique*, and various minor works. "Djamileh," "L'Arlesienne," and "Les Pêcheurs des Perles" (The Pearl Fishers) contain beautiful and well known music. His lasting fame, however, rests on "Carmen," whose captivating music, in its fascinating colors and its originality, has made it the most perfect opera of its type.

A NOTE

By Paul Bekker

(Author of *The Changing Opera, The Story of Music, Wagner, Beethoven,* etc.)

To many, Leopold Godowsky's name suggests "arrangements" and "adaptations" for the pianist with great technical equipment. Less skilled pianists are often afraid to approach the difficult compositions, in spite of their musical value.

But Godowsky does not compose for the advanced pianist alone. His keen interest in the problems of the younger student has been shown in his "Miniatures." Since the music world is justly convinced of the value of Godowsky's contribution to piano literature, his work for the younger pianist will be especially welcome. The unprecedented thoroughness that Godowsky applies to his writing will be a great help to both teacher and pupil.

In my chats with this great man and musician, I have recognized his outstanding versatility and his undivided interest in all the different phases of music. "A musician who knows only the literature of his own instrument cannot be a great artist," he has said. "One must know and love every type of good music, whether it be Bach or Johann Strauss."

This is the spirit which tempted Leopold Godowsky to adapt and edit the most beautiful and interesting musical pieces from a number of well-known operas. They are written for "The Growing Pianists' Repertoire," and are meant for serious students with an understanding of the finer points in music.

In this collection Godowsky again shows the great musicianship and finesse with which he can approach a task of this nature. We can well understand why Rachmaninoff has called him "the only musician of this age who has given a lasting contribution to the development of piano music."

Erratum: On the back cover of this edition, FRANCOIS GOUNOD *should read* CHARLES FRANCOIS GOUNOD.

PRELUDE—FATE MOTIVE

Chorus of the Street Boys

Allegro giocoso ♩ = 116 - 126

ff non legato

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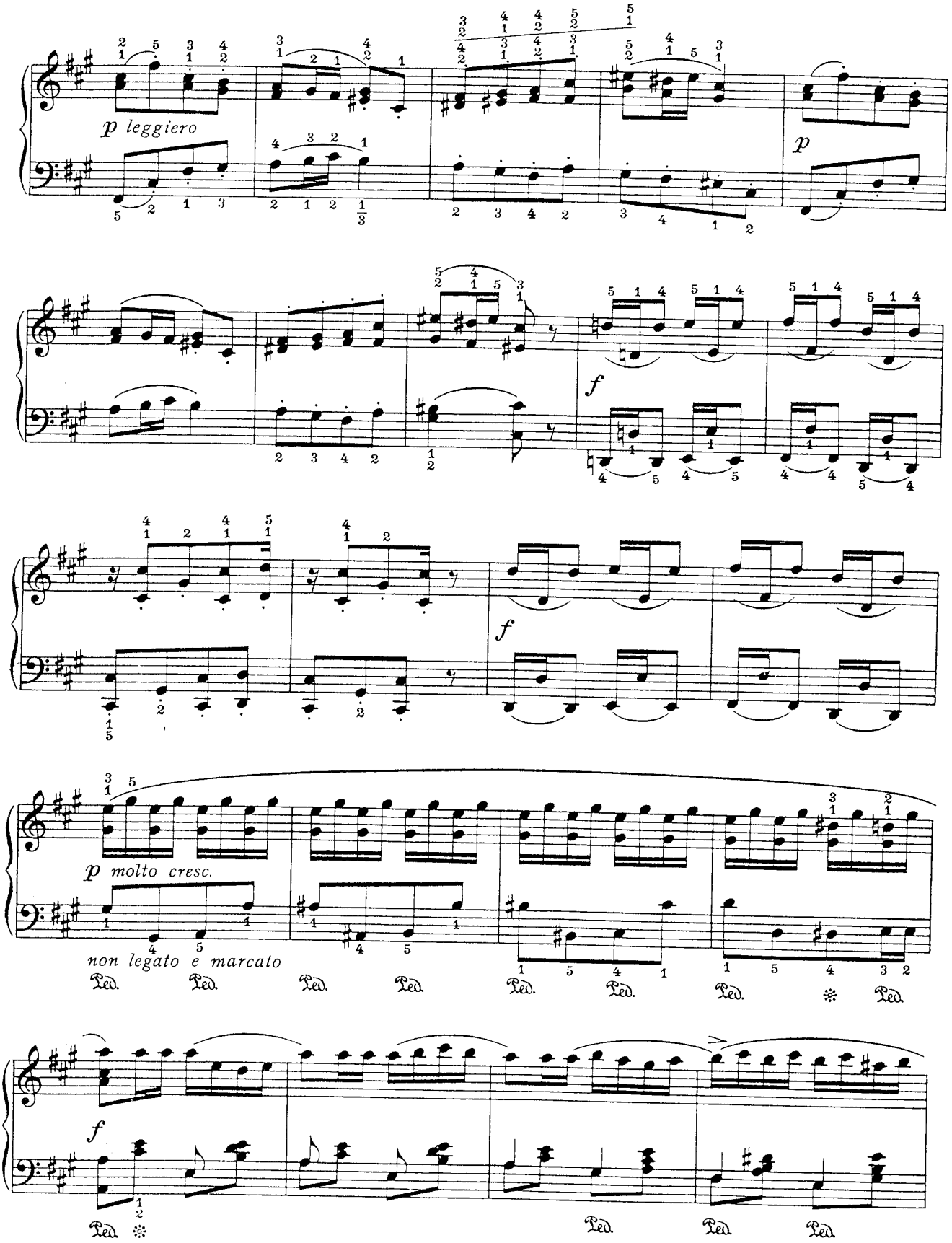
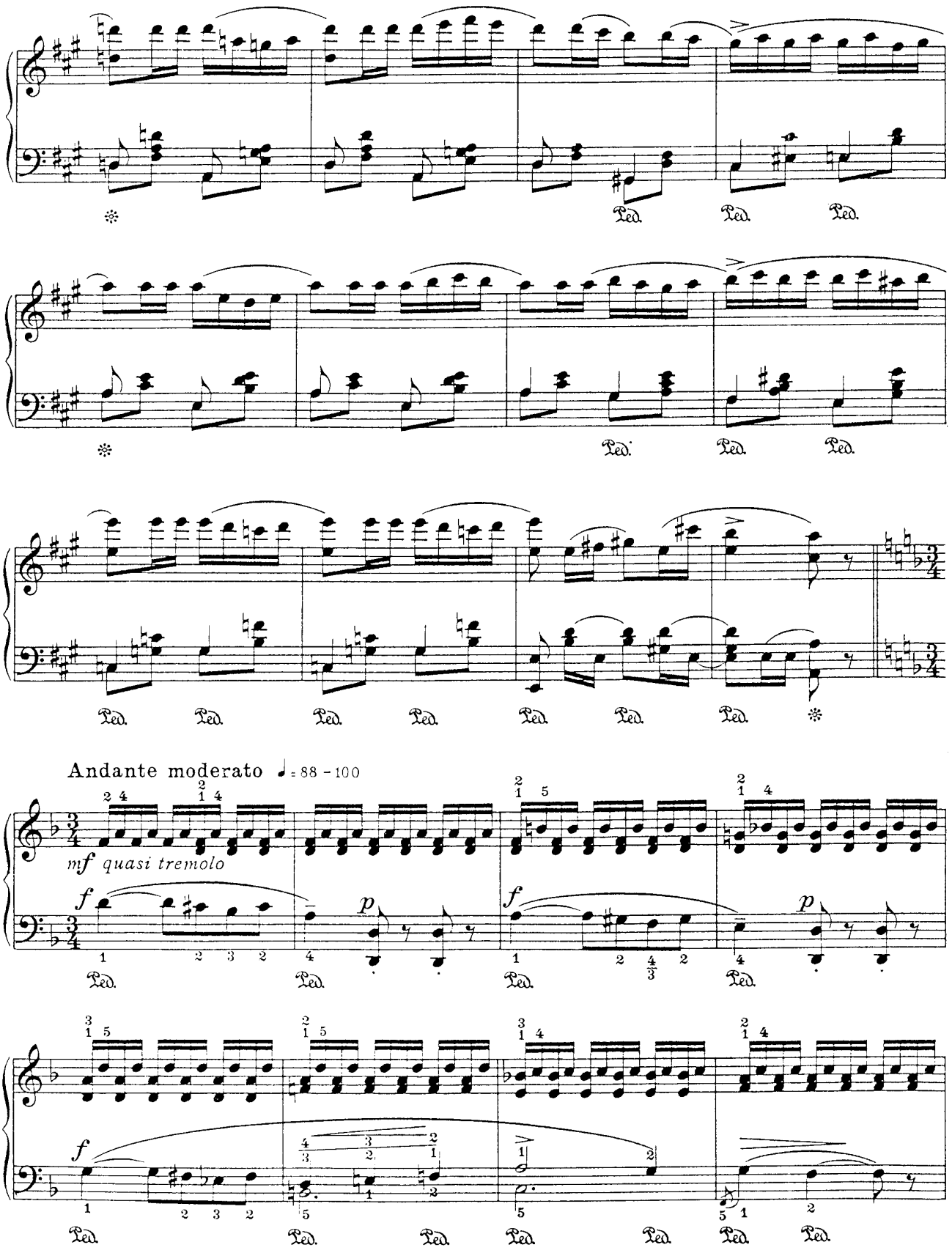
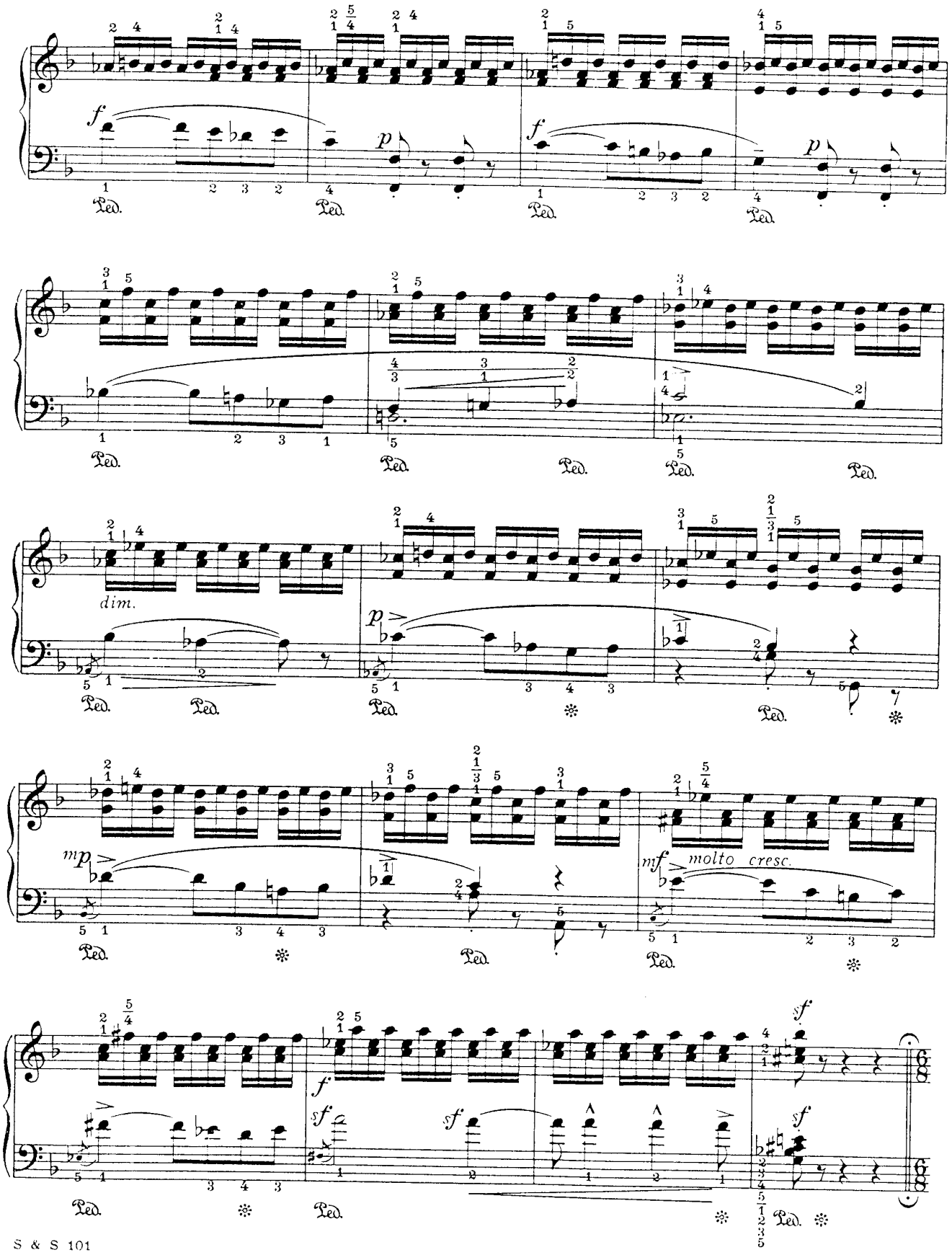
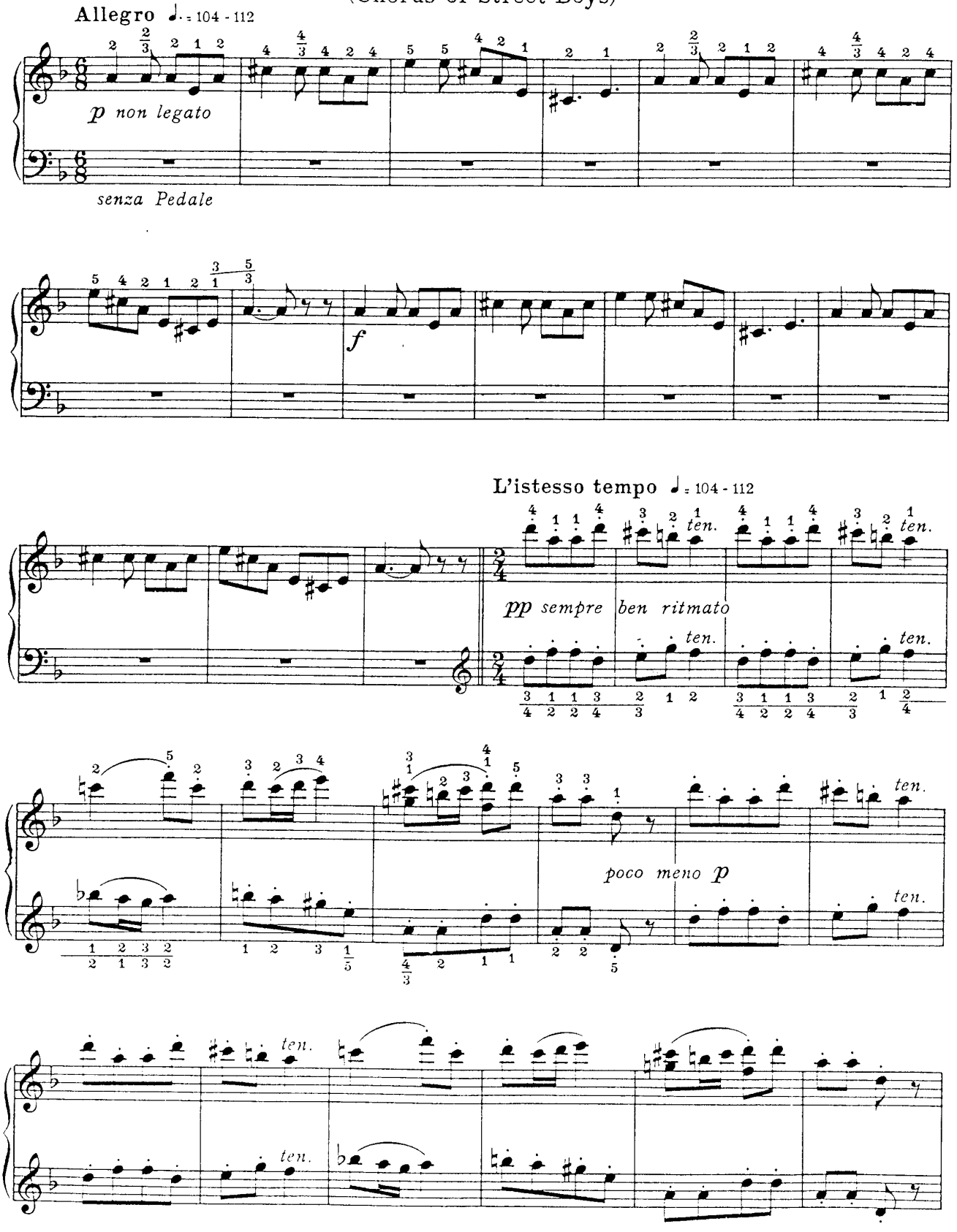
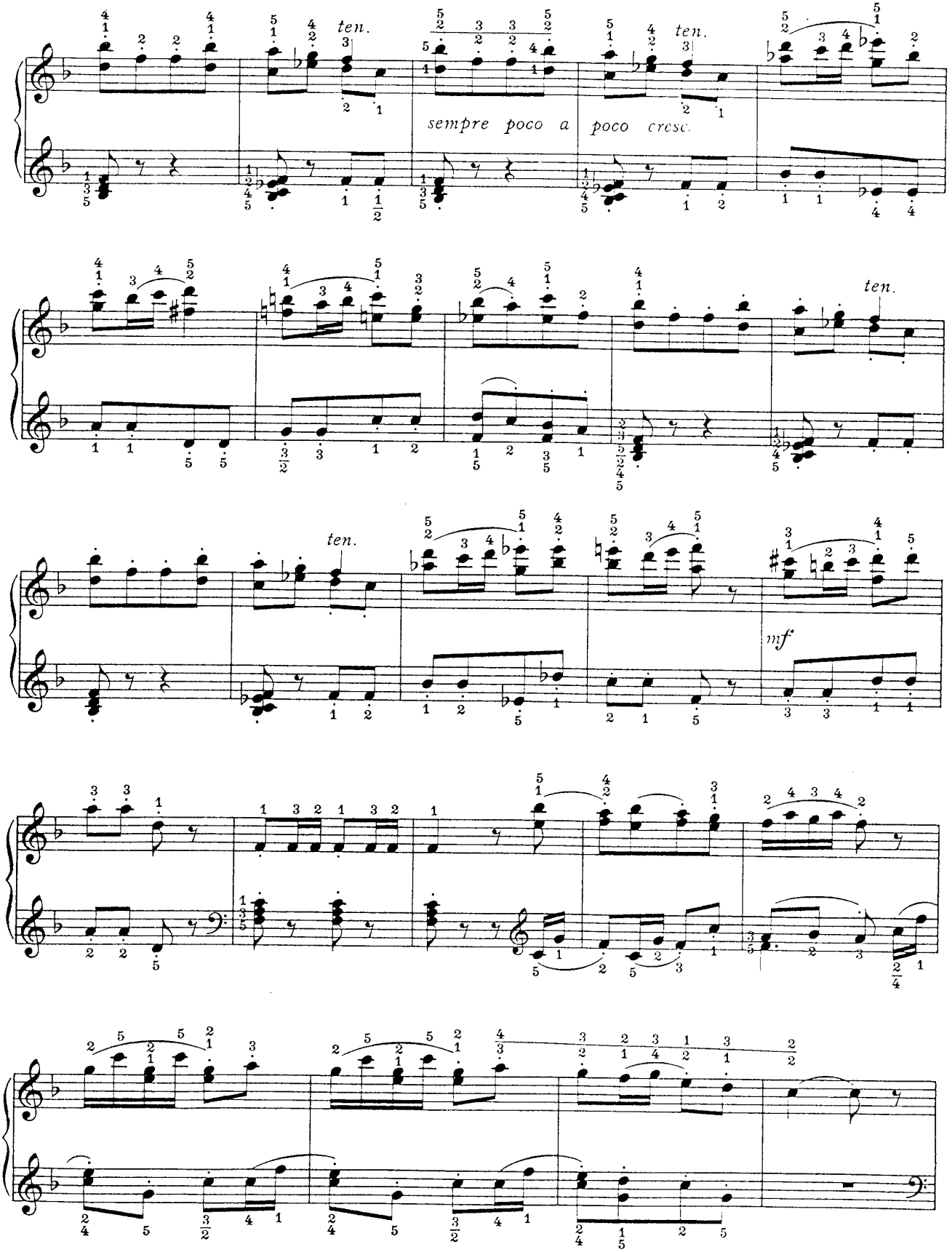

p leggiero
p
f
f
p molto cresc.
non legato e marcato
Ped.
f
Ped.

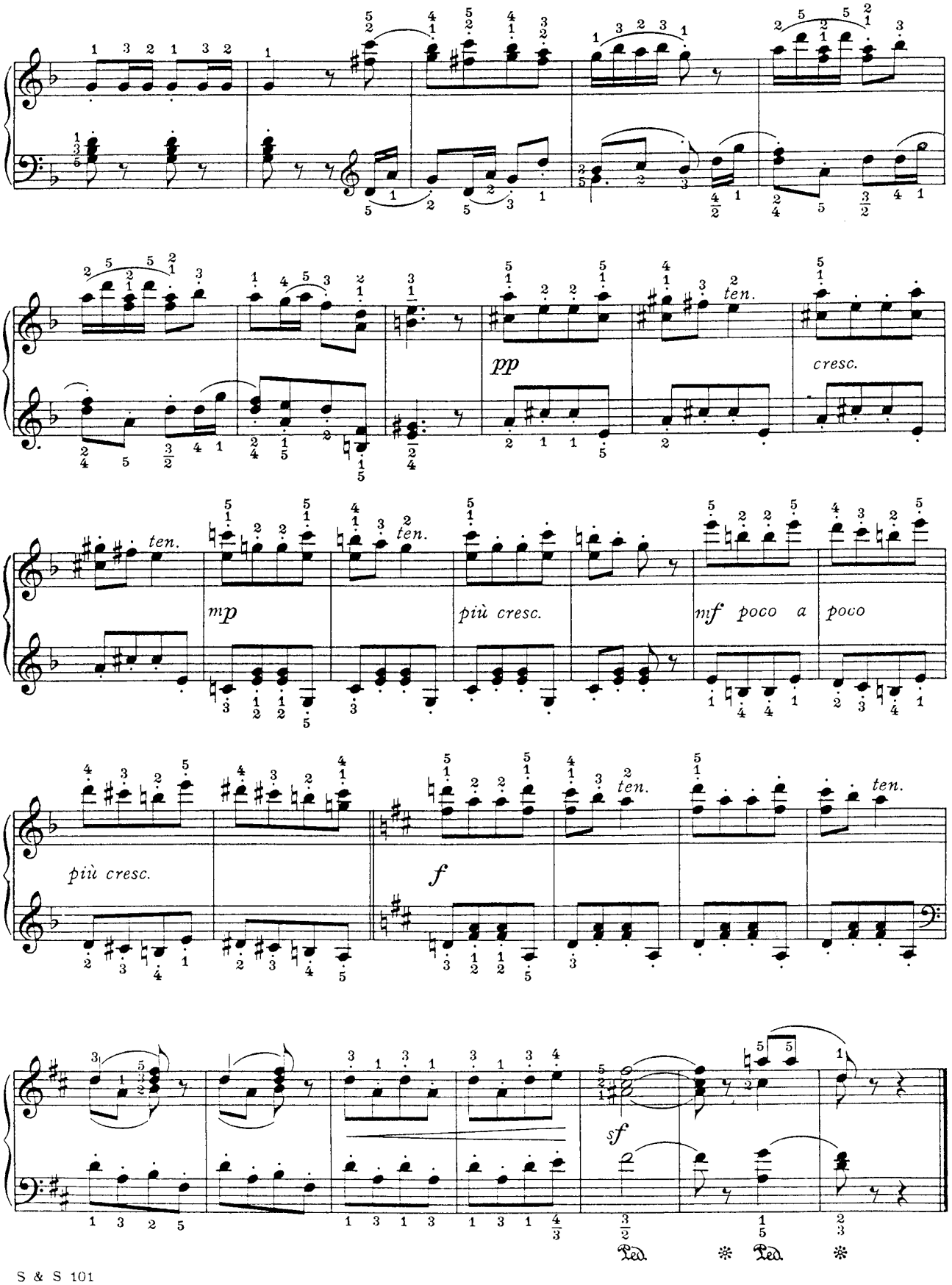

Andante moderato ♩= 88 - 100
mf quasi tremolo
f
p
Ped.

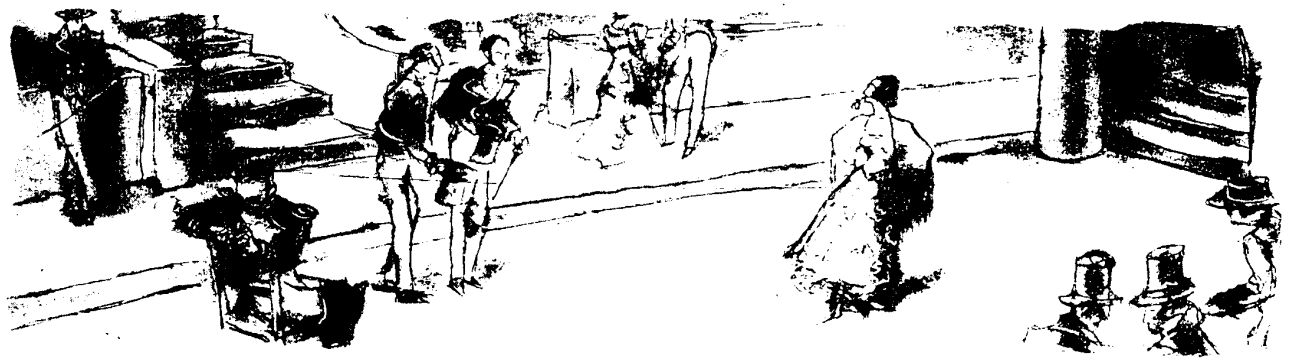

f
p
f
p
Ped.
dim.
p
mp
mf
molto cresc.
f
sf
sf
sf
sf

(Chorus of Street Boys)




ten.
ten.
sempre poco a poco cresc.
ten.
ten.
mf


pp
cresc.
mp
più cresc.
mf poco a poco
più cresc.
f
sf
ten.
Ped.
*



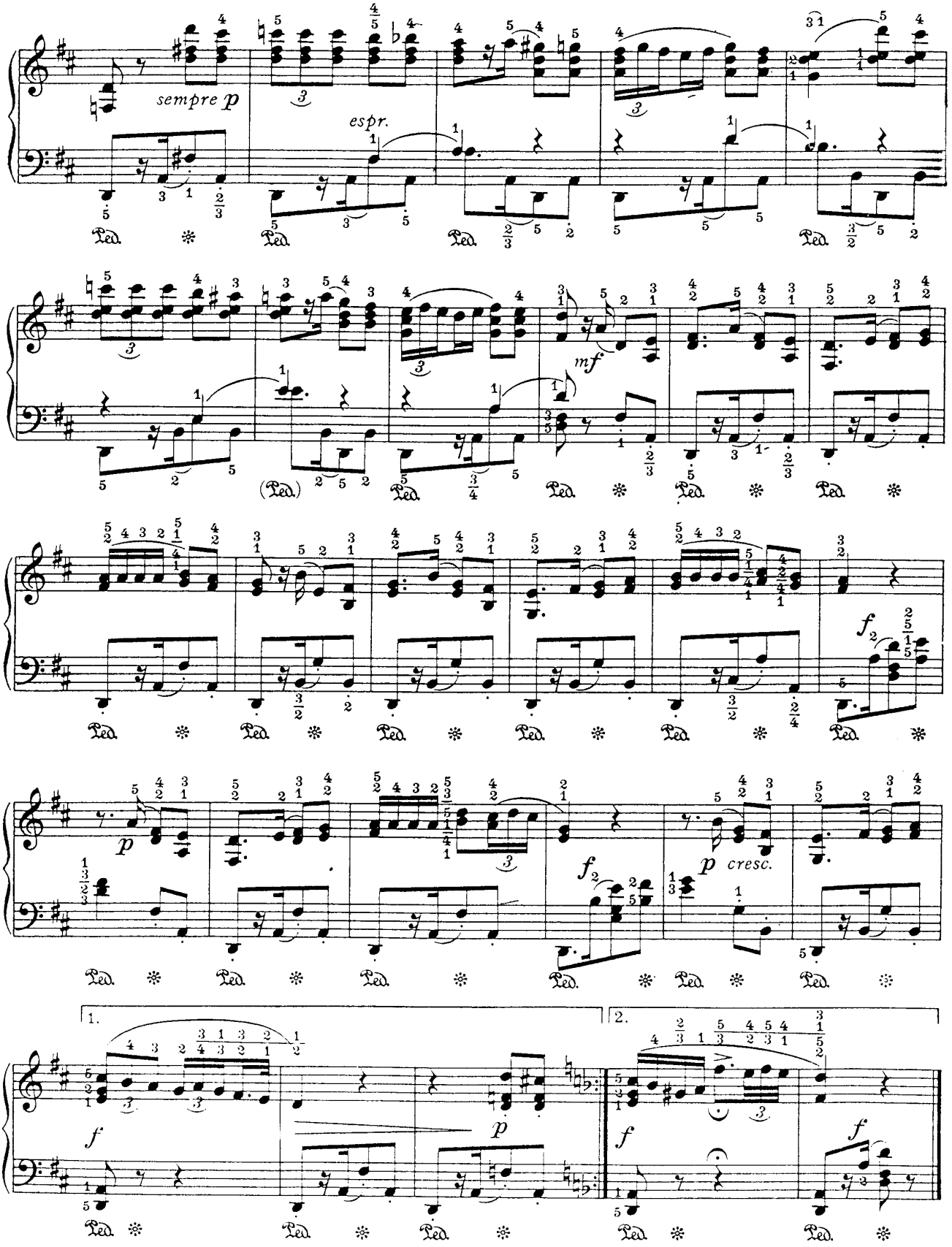
HABANERA

(Carmen)

Allegretto, quasi Andantino ♩ = 72 - 84

p

p espr.


sempre p
espr.
mf
f
p
p cresc.
f
1.
2.
f
p
f
f

DUET OF MICAELA AND DON JOSÉ

Andantino non troppo ♩= 80 - 92

p molto espr.

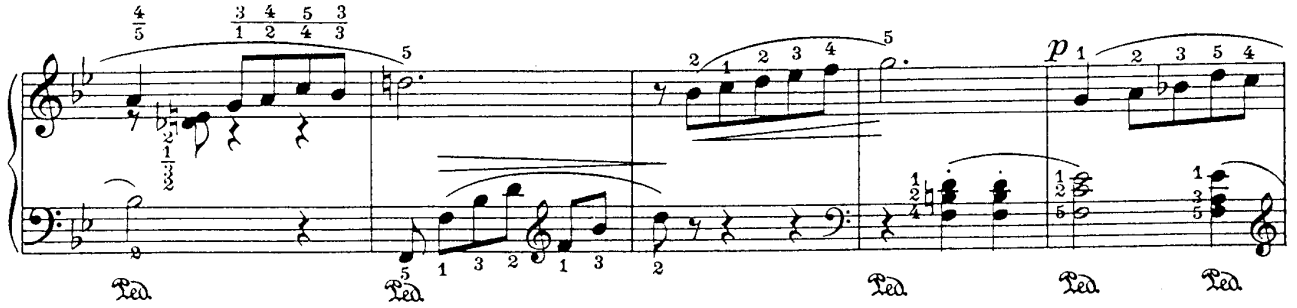
cresc.

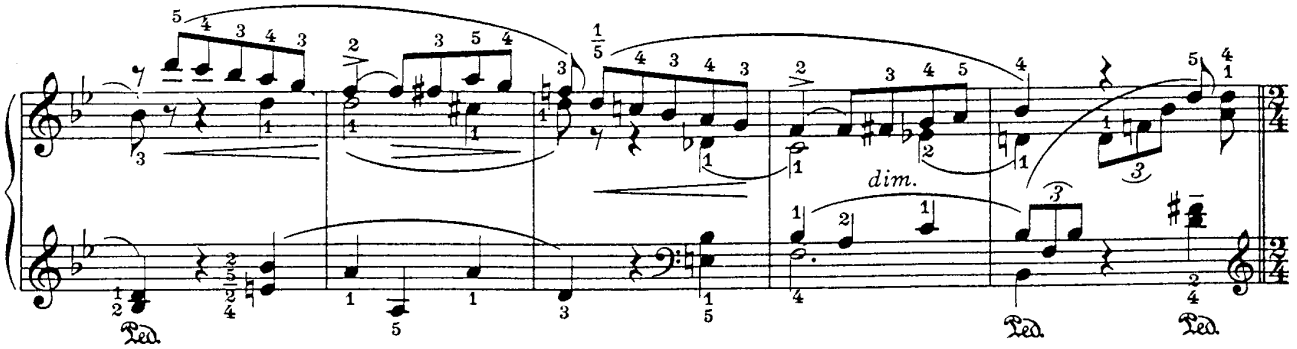
rit.

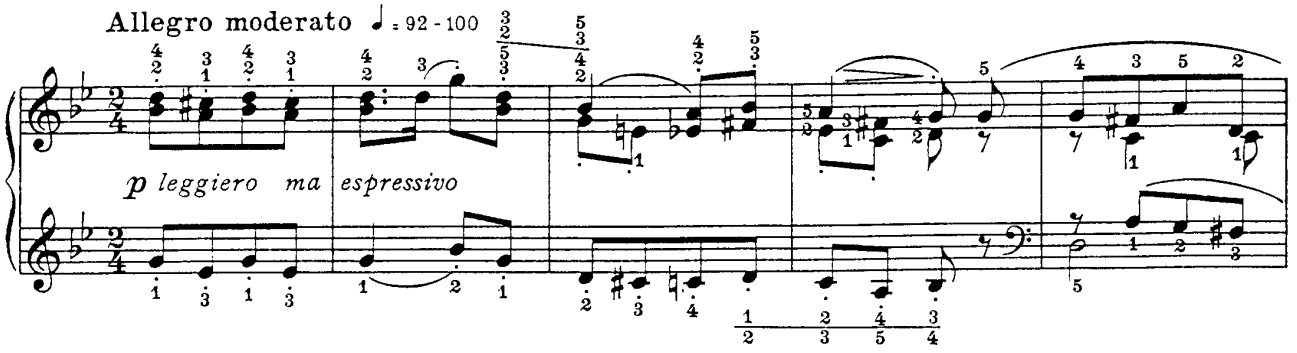
a tempo

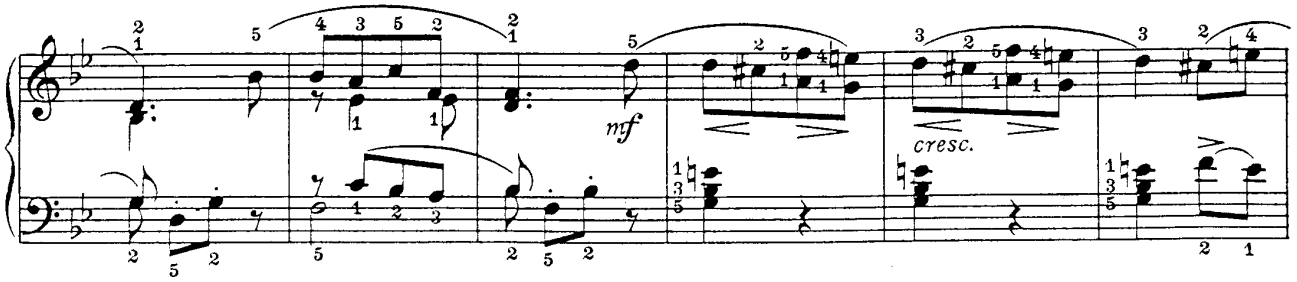
cresc.

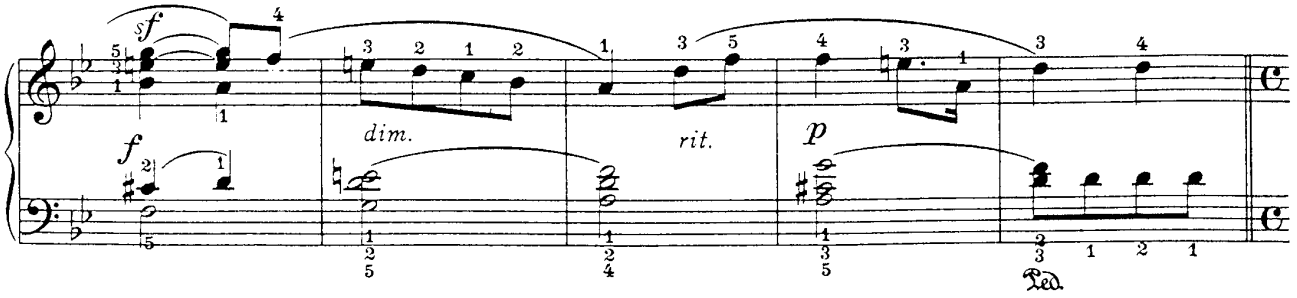
f

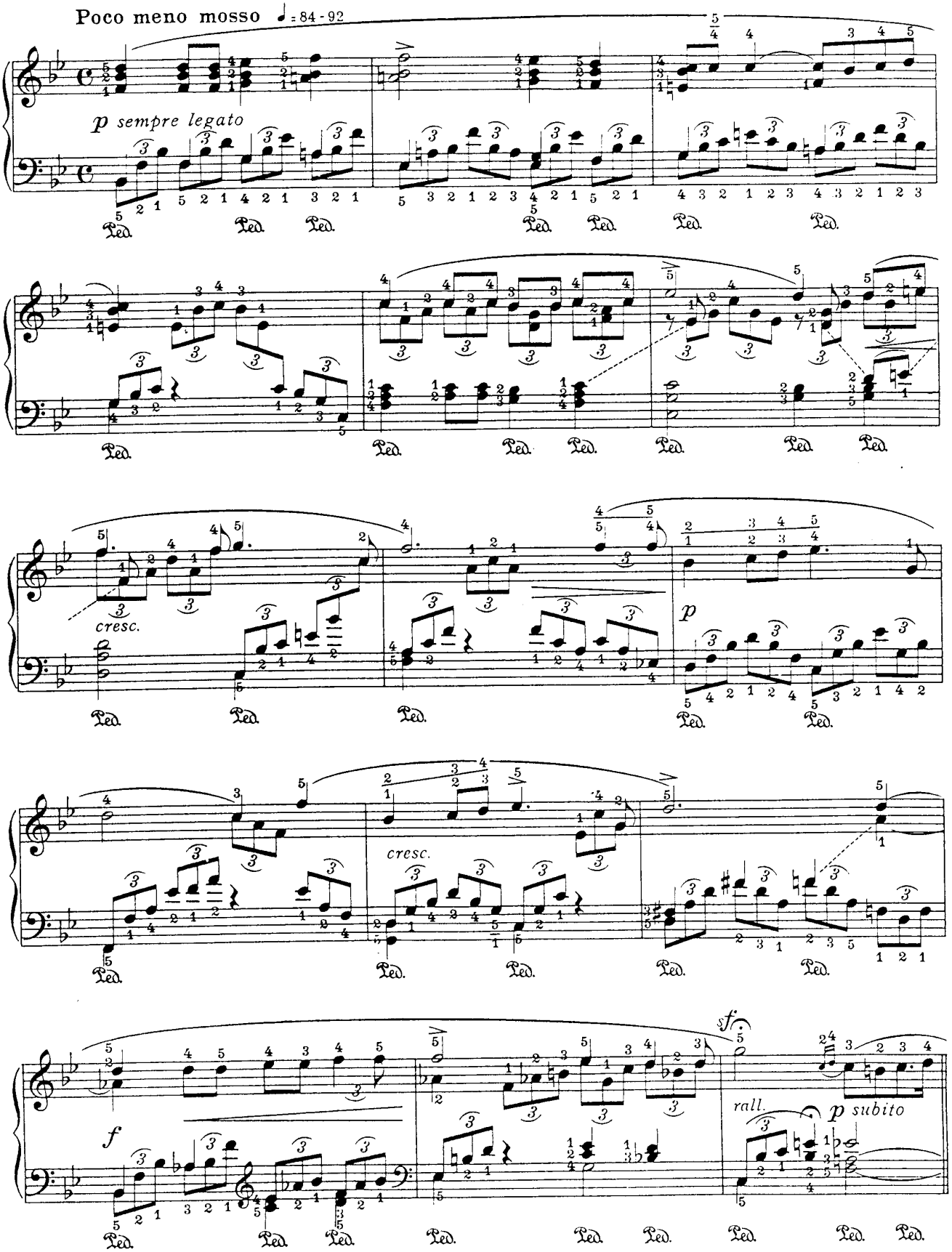

p
Ped.
Ped.
Ped.
Ped.
Ped.

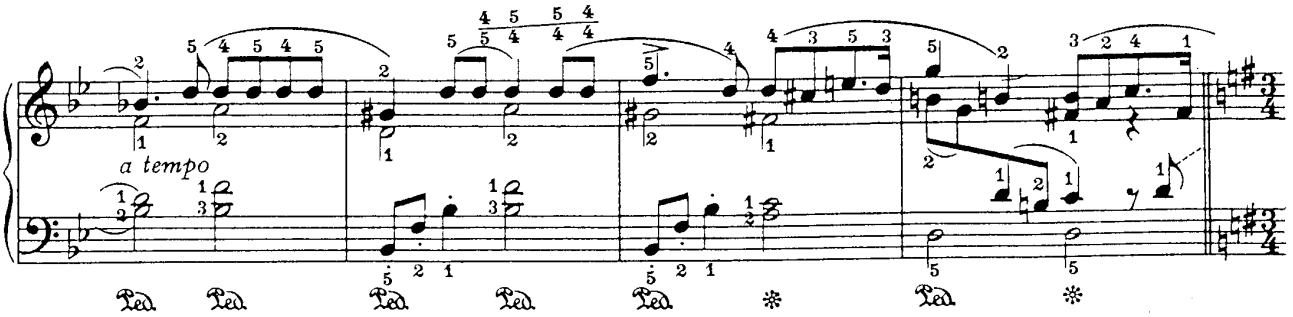

dim.
Ped.
Ped.

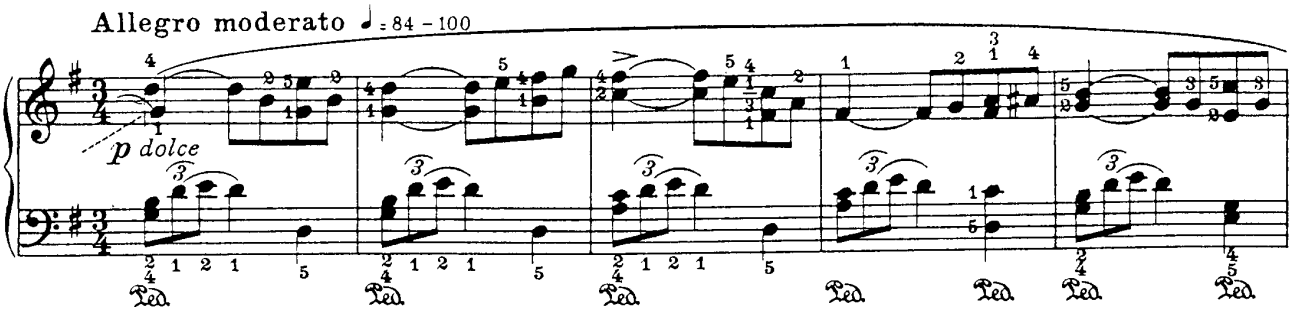

Allegro moderato ♩ = 92 - 100
p leggiero ma espressivo

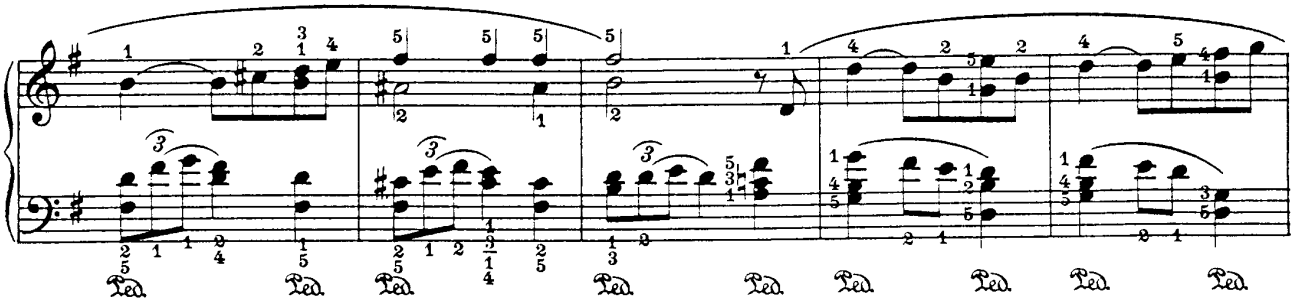

mf
cresc.

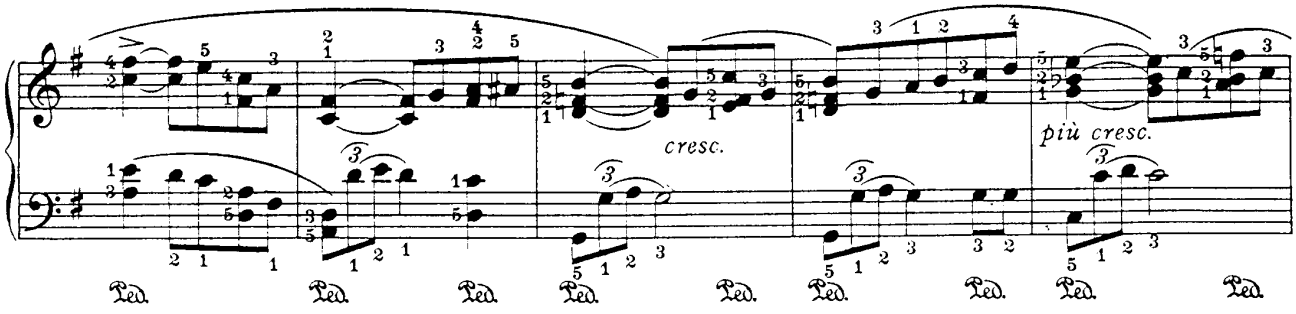

sf
f
dim.
rit.
p
Ped.

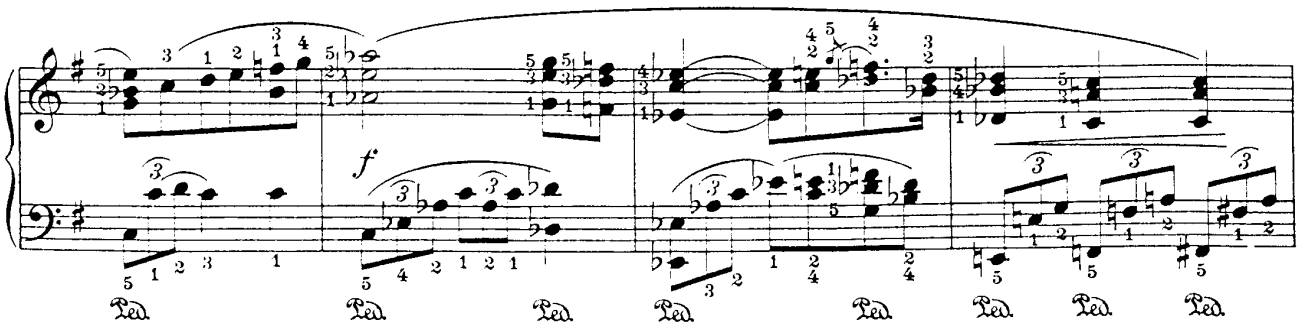

Poco meno mosso ♩= 84 - 92
p sempre legato
cresc.
p
cresc.
f
rall.
p subito
sf

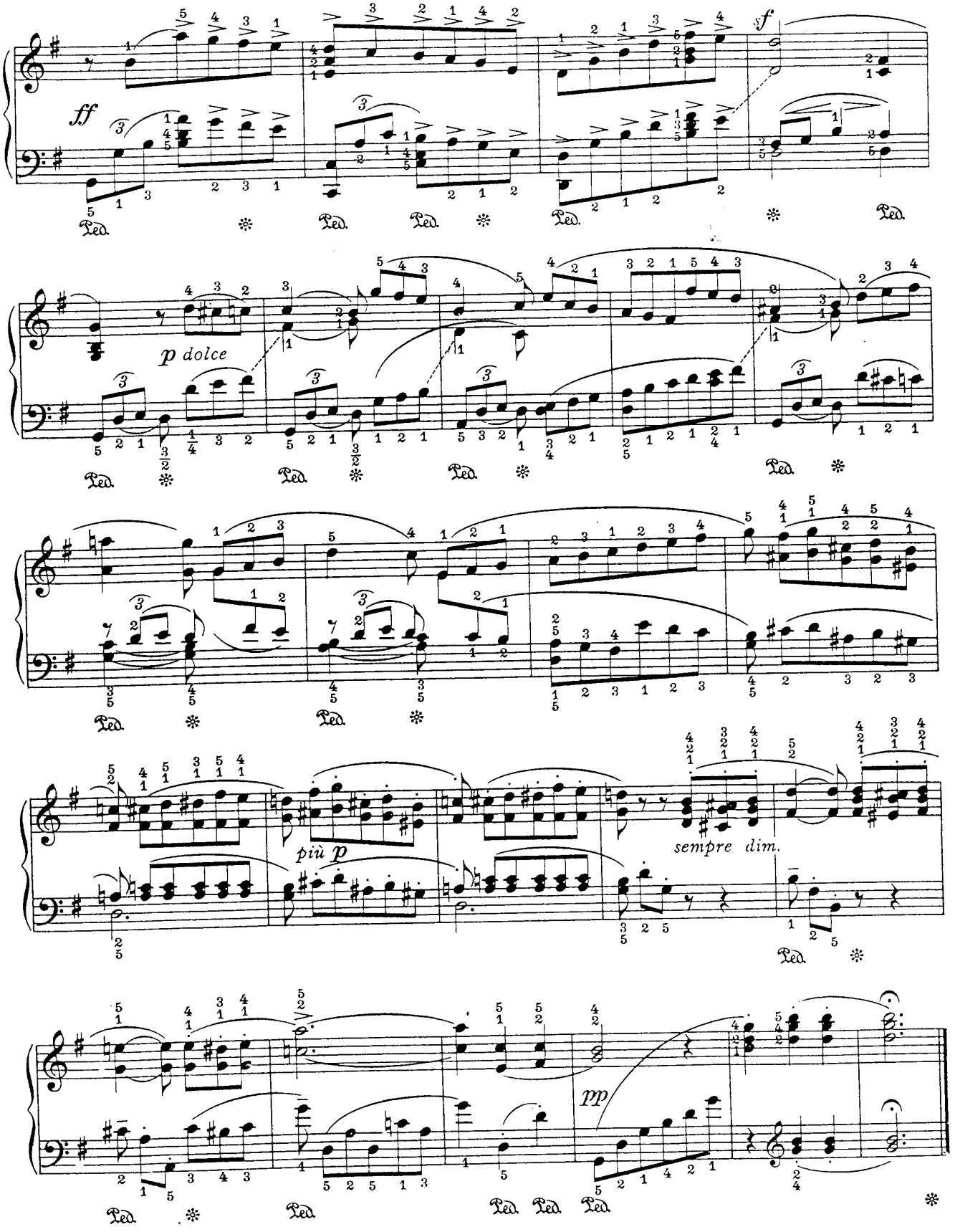

a tempo


Allegro moderato ♩= 84 - 100
p dolce




cresc.
più cresc.


f


ff
sf
p dolce
più p
sempre dim.
pp
Ped.

TOREADOR SONG

(ESCAMILLO)

Allegro moderato ♩ = 100 - 112

mp

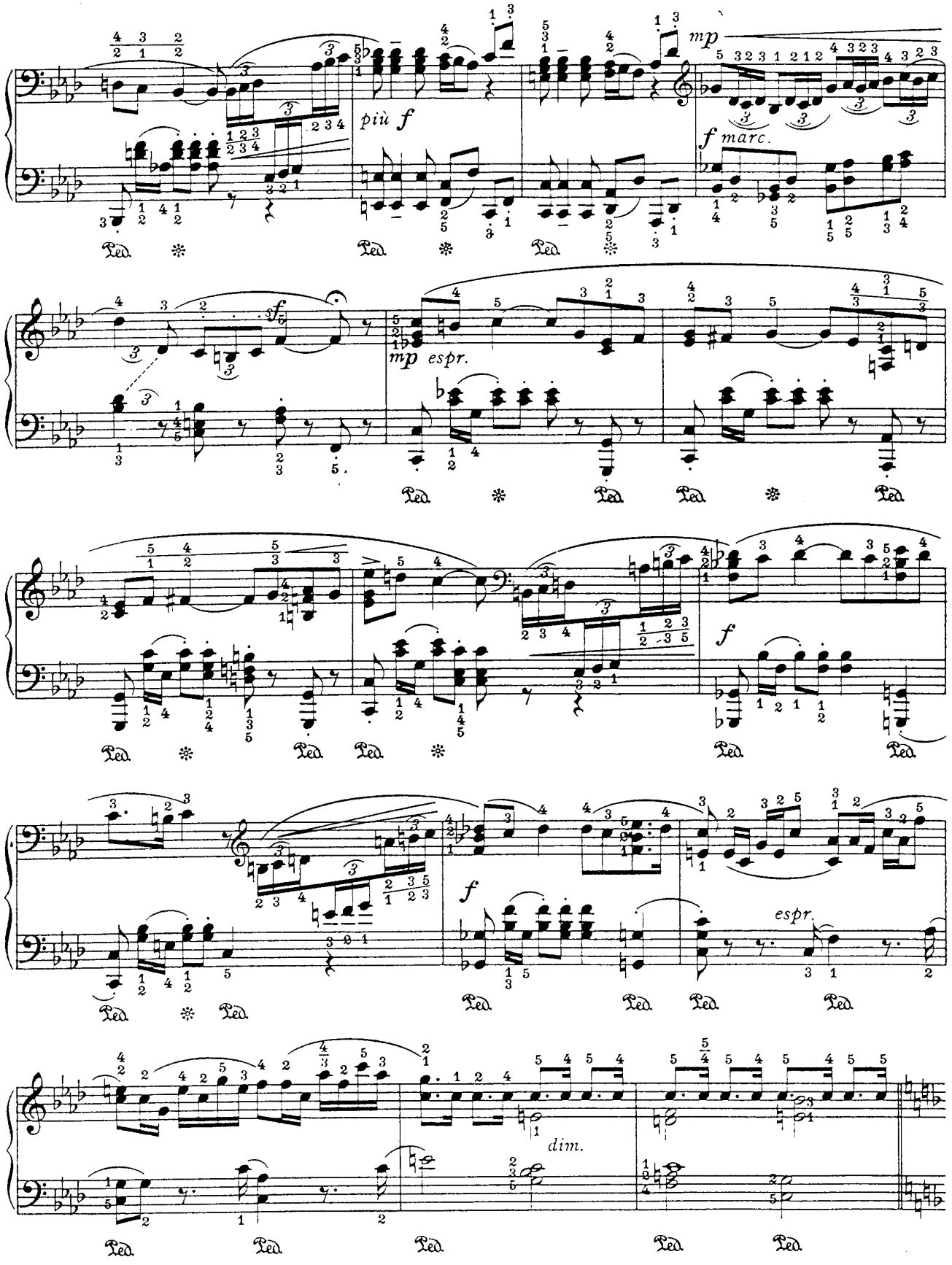
più f

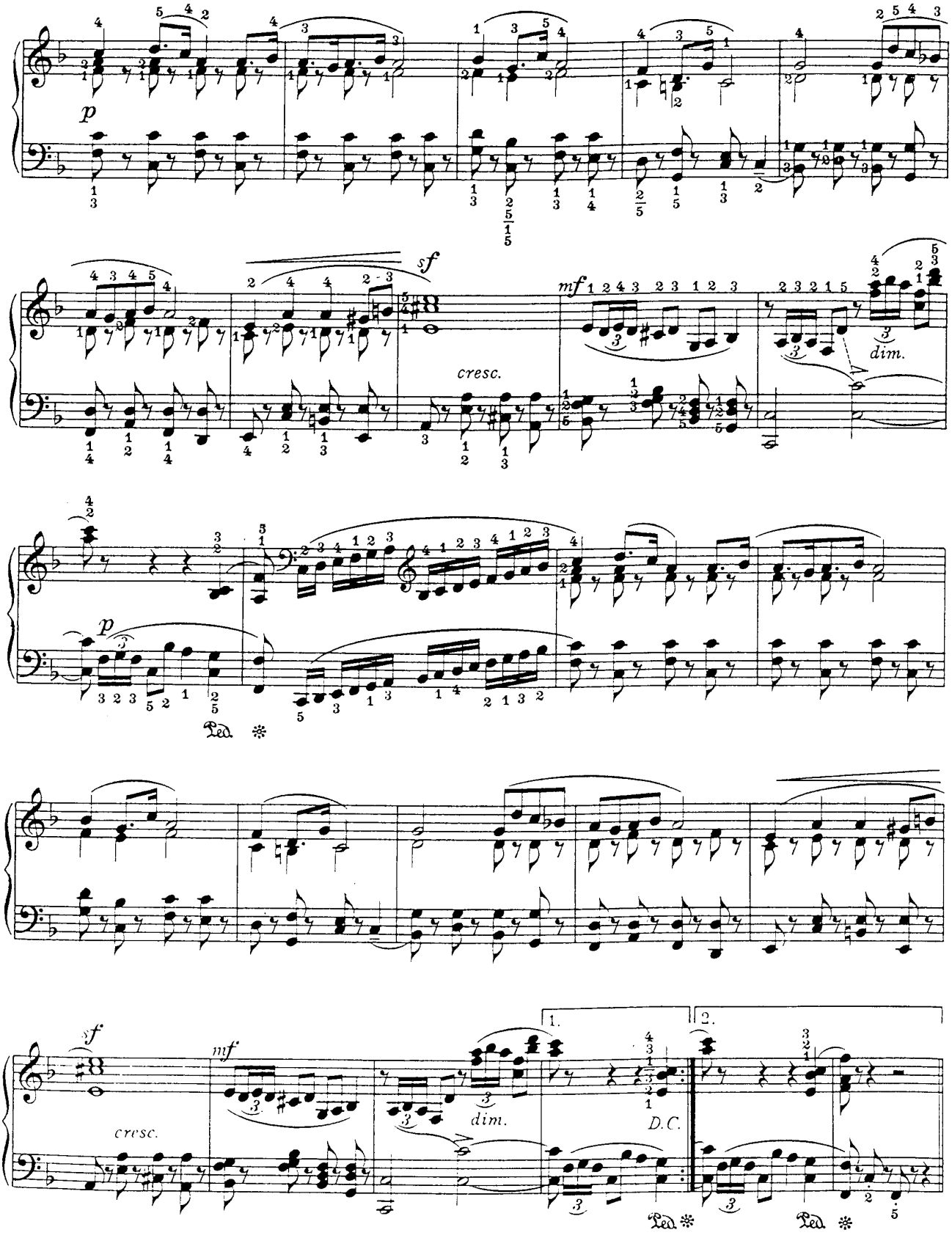
mp

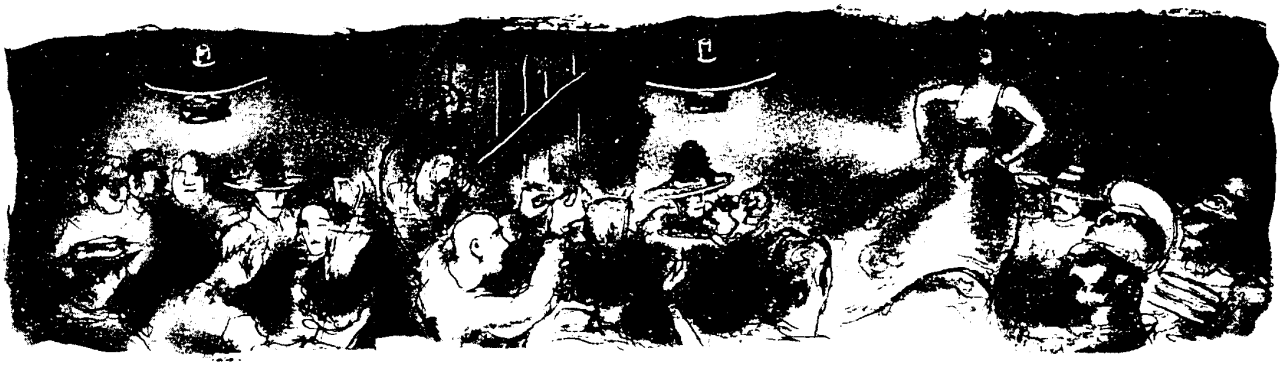
f marc.

f

f

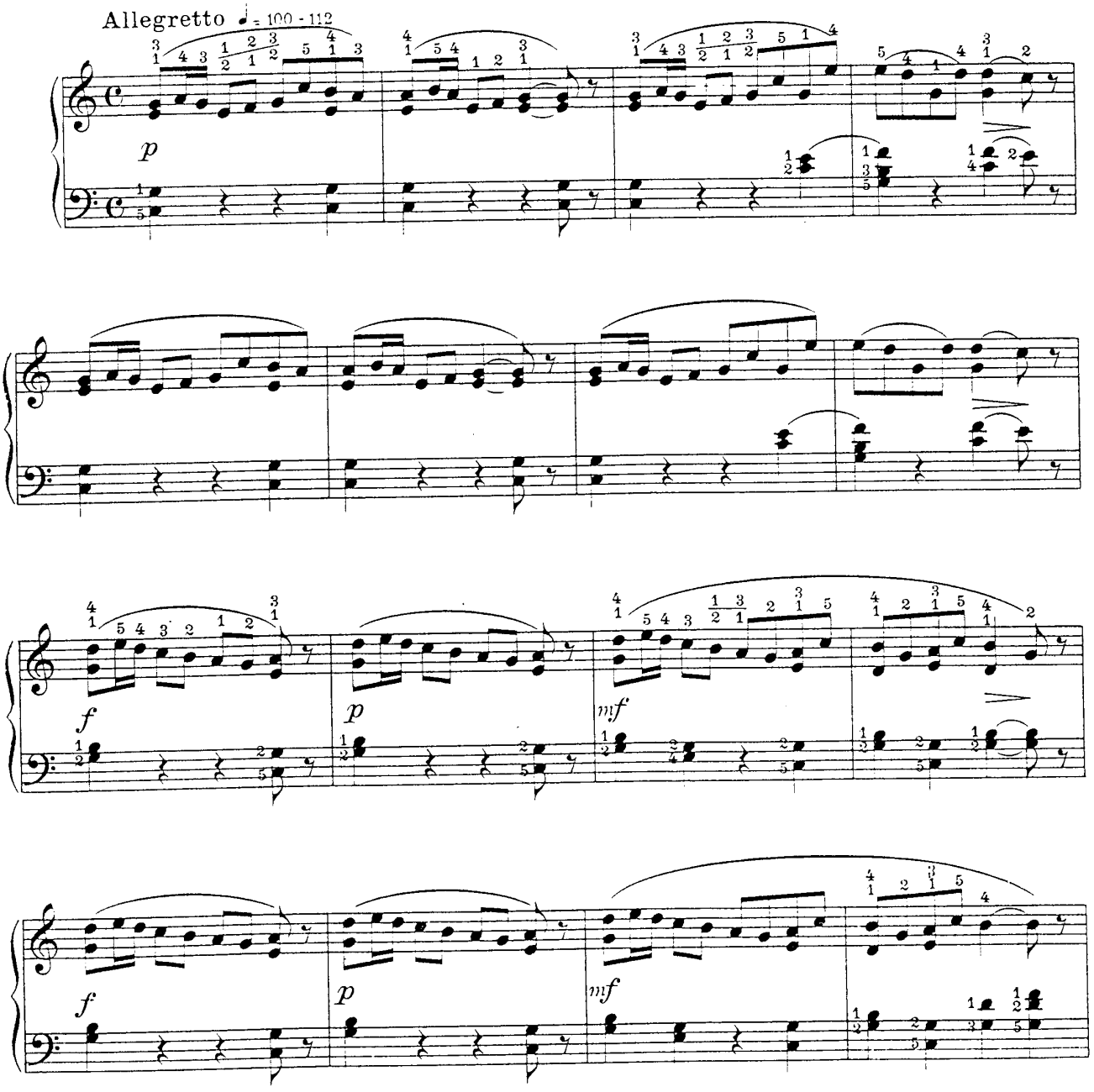

più f
mp
f marc.
mp espr.
f
f
espr.
dim.

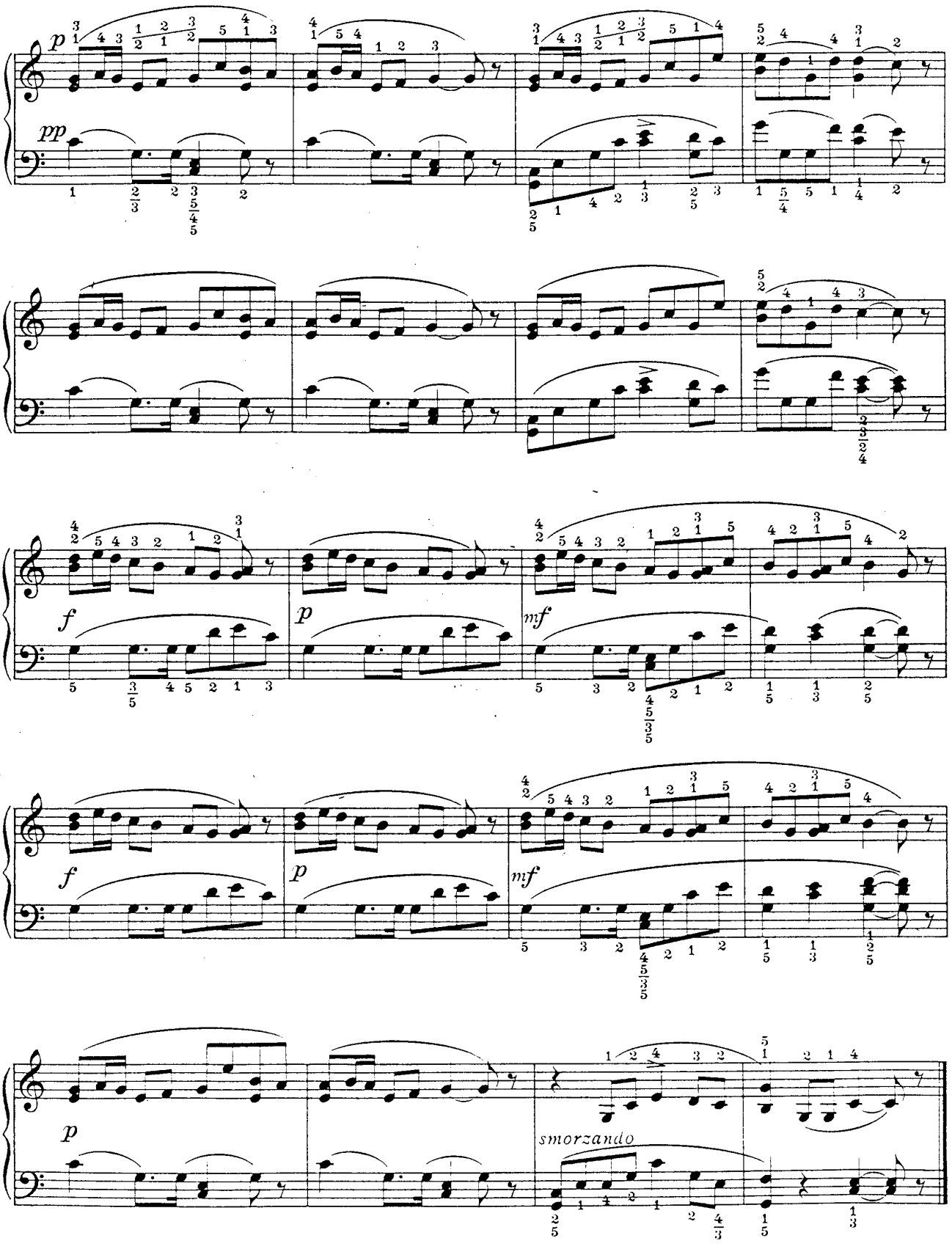

p
sf
cresc.
mf
dim.
p
Ped.
sf
cresc.
mf
dim.
1.
2.
D.C.
Ped.
Ped.



CASTANET DANCE

(Carmen)




p
pp
f
p
mf
f
p
mf
p
smorzando

ARIA OF DON JOSE

Andantino ♩ = 69 - 84

p

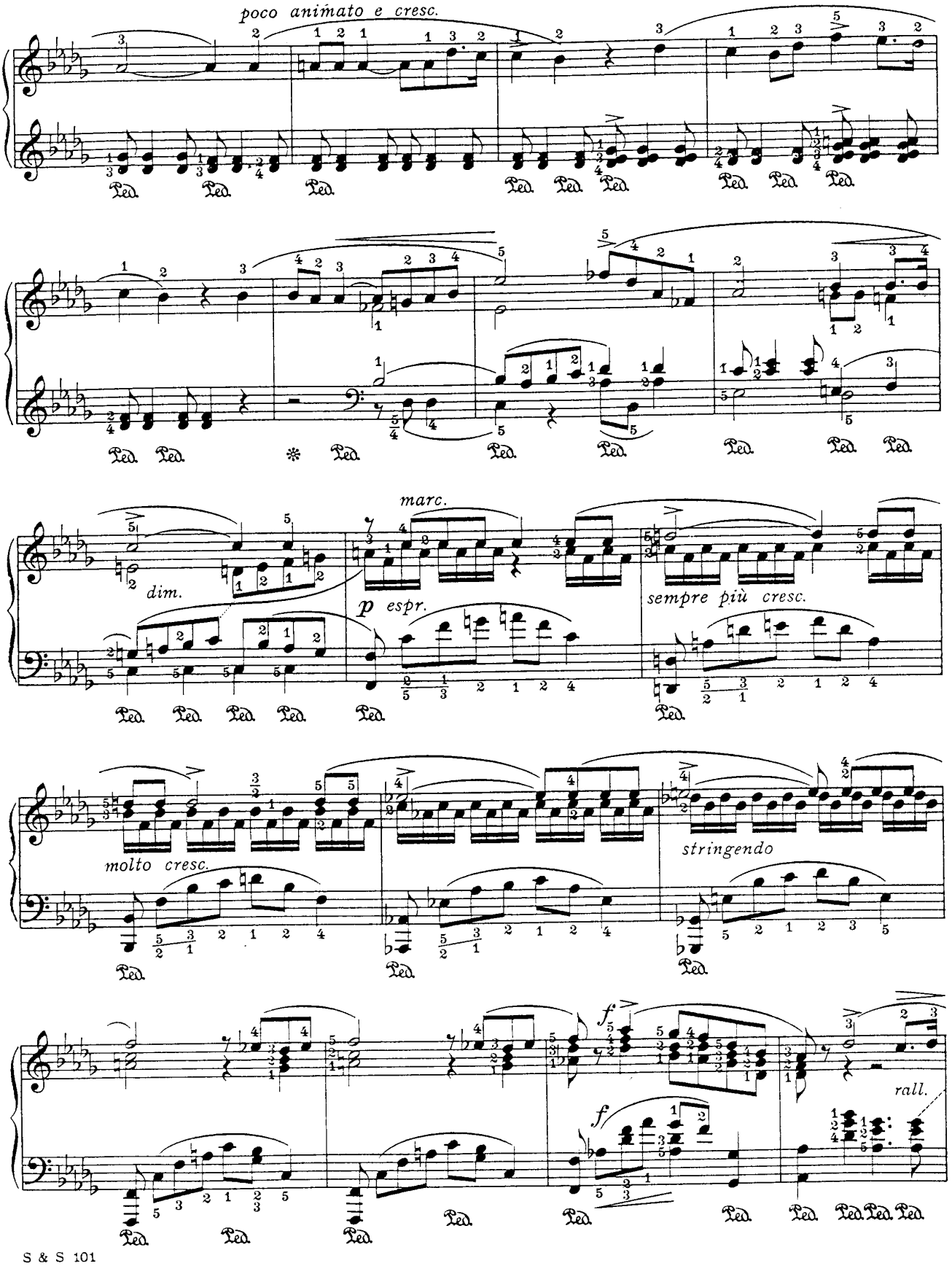
più p

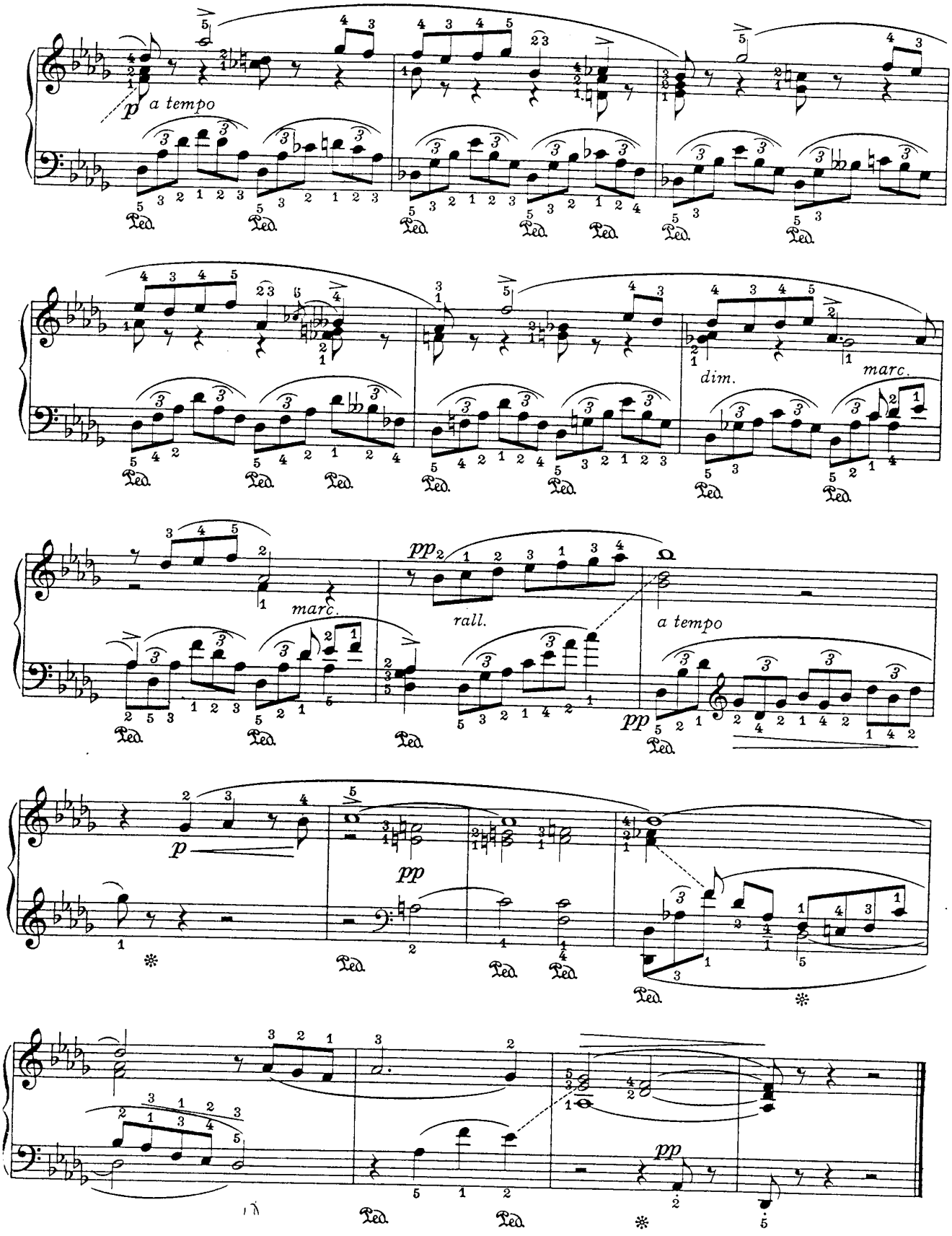
Ped. ✻ (Ped.) Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. ✻ Ped. Ped. ✻

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


poco animato e cresc.
dim.
marc.
p espr.
sempre più cresc.
molto cresc.
stringendo
f
f
rall.


p a tempo
dim.
marc.
pp
rall.
a tempo
Ped.