Nº 1

Fr. Chopin

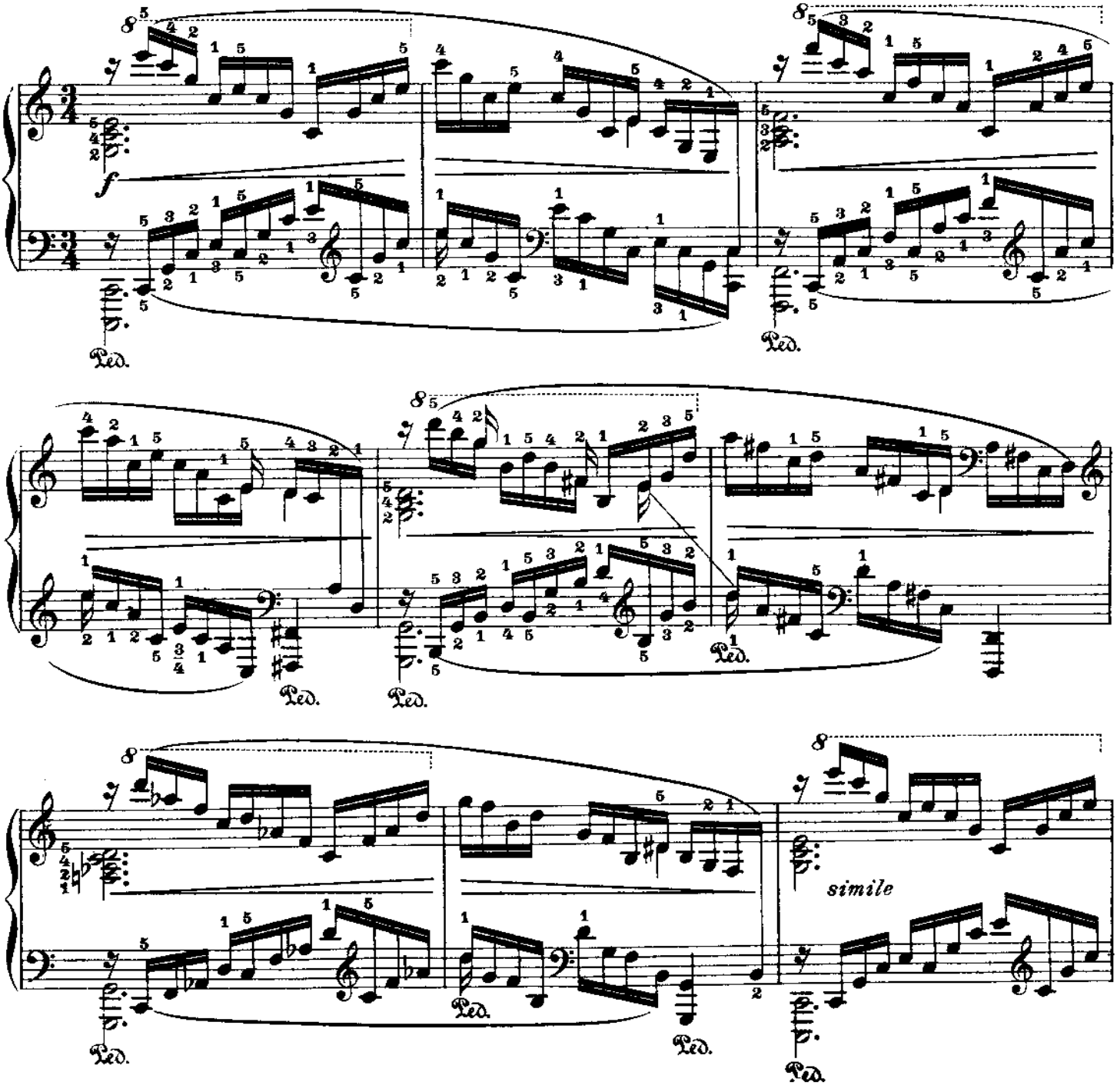
Op. 10 Nº 1

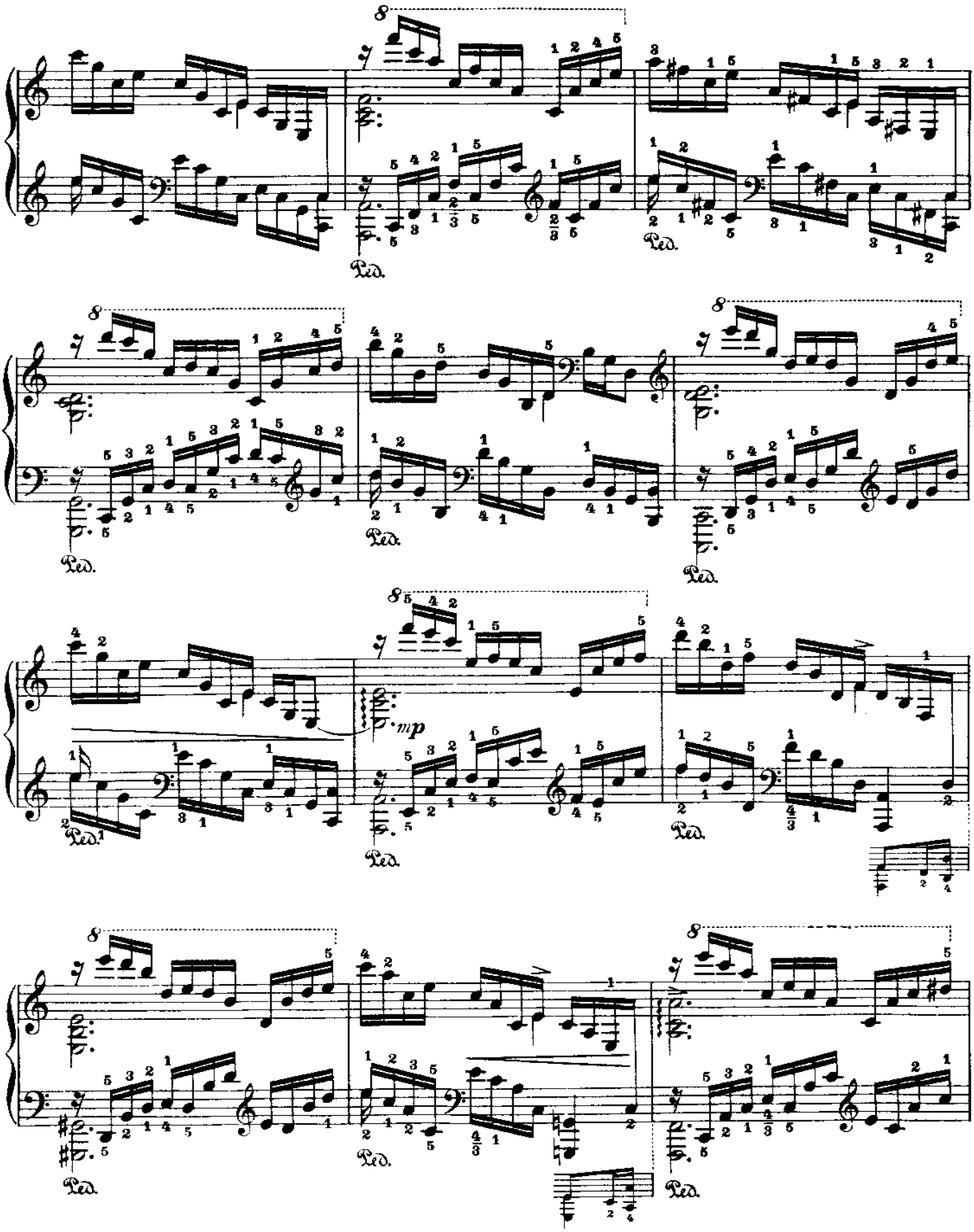
Erste Bearbeitung

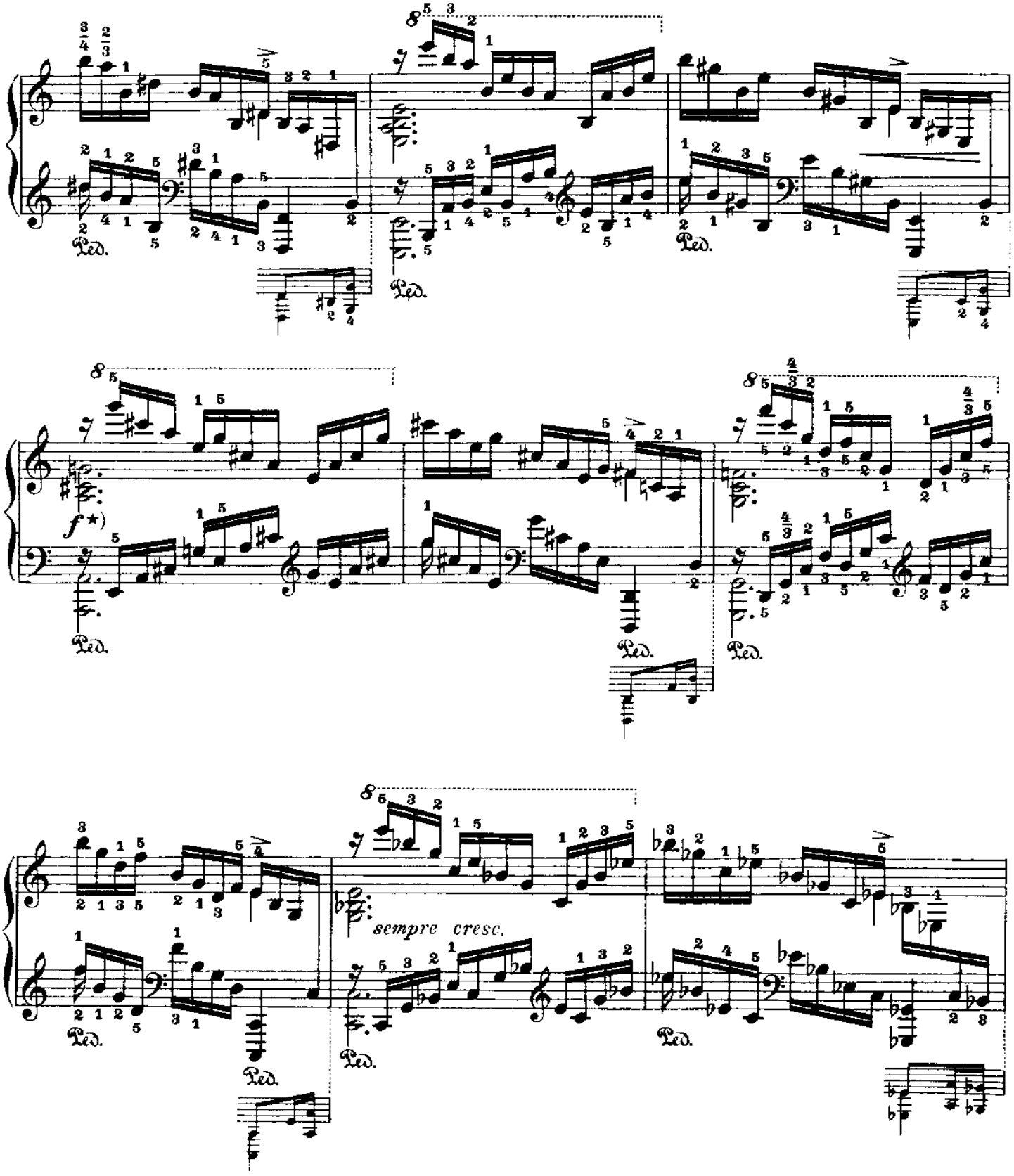
First Version **Première Version**

Leopold Godowsky

Allegro maestoso (♩ = 144–176)



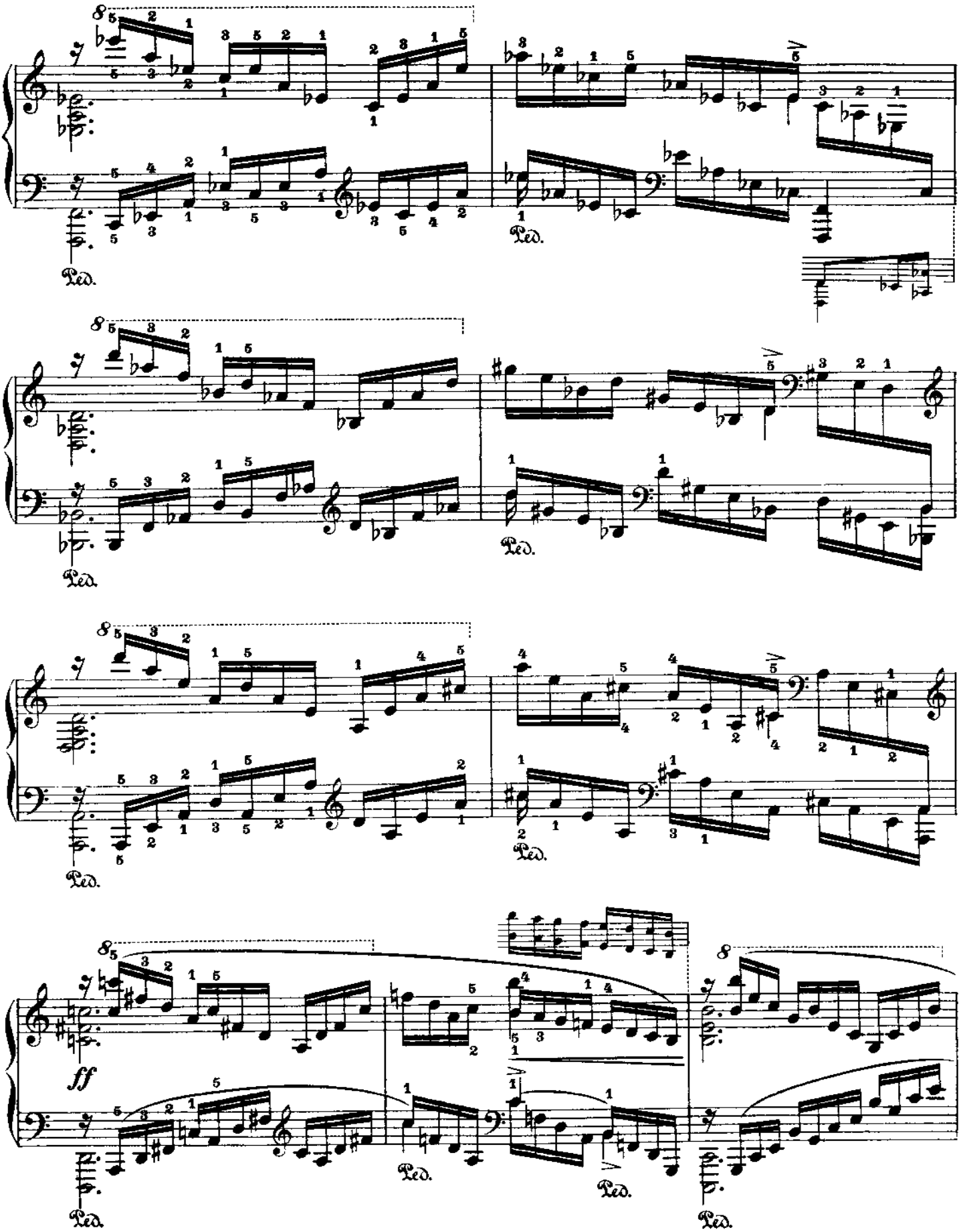

8
Ped.
mp

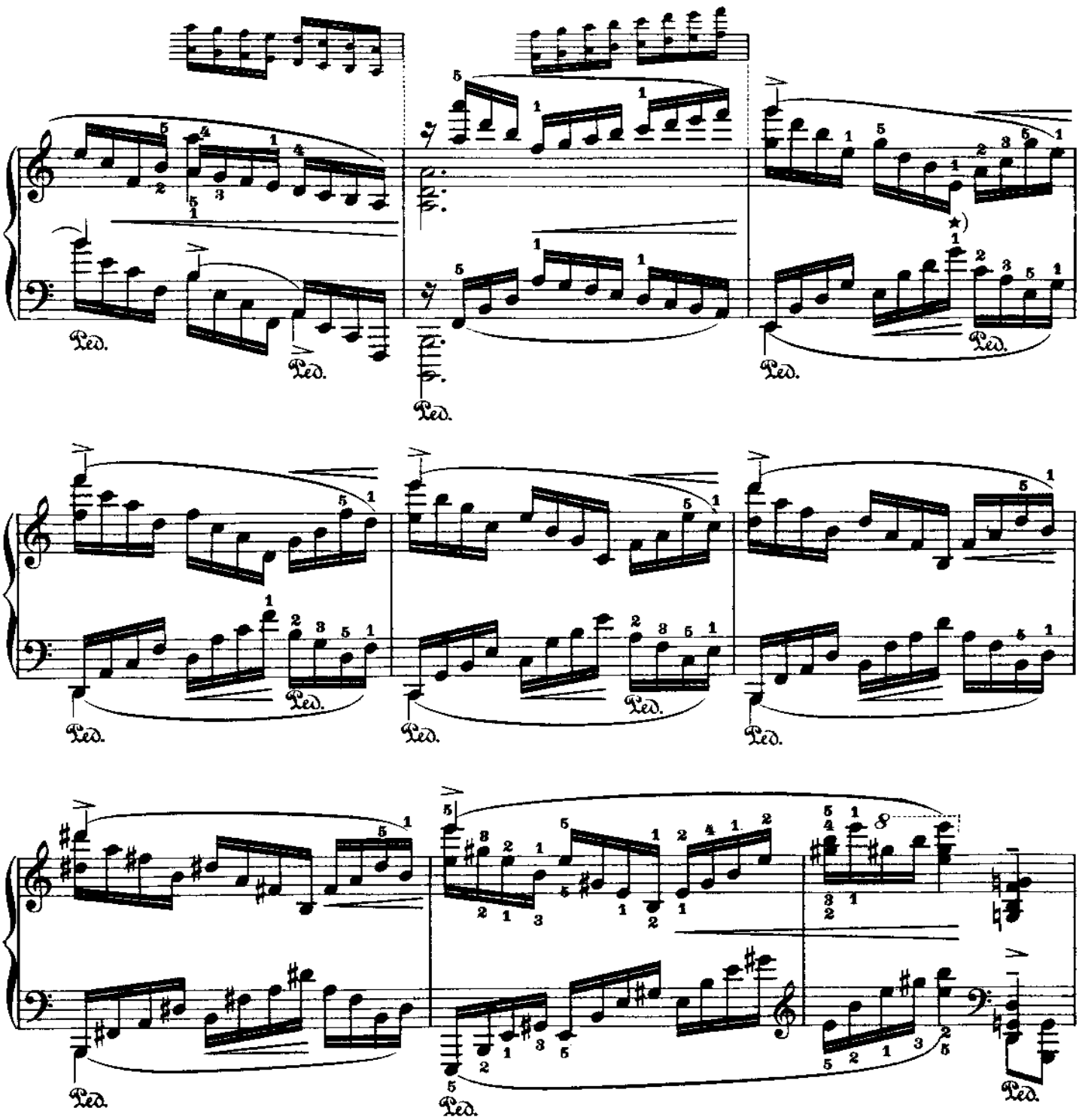


*) Hier beginnt ein *Crescendo*, das allmählich und ununterbrochen bis zu dem gewaltigen *fff* des Schlusses anwächst.

*) ***Here commences an uninterrupted and gradual crescendo leading to a tremendous fff.***

*) Ici commence un crescendo qui s'étend sans interruption jusqu'à l'imposant *fff* final.

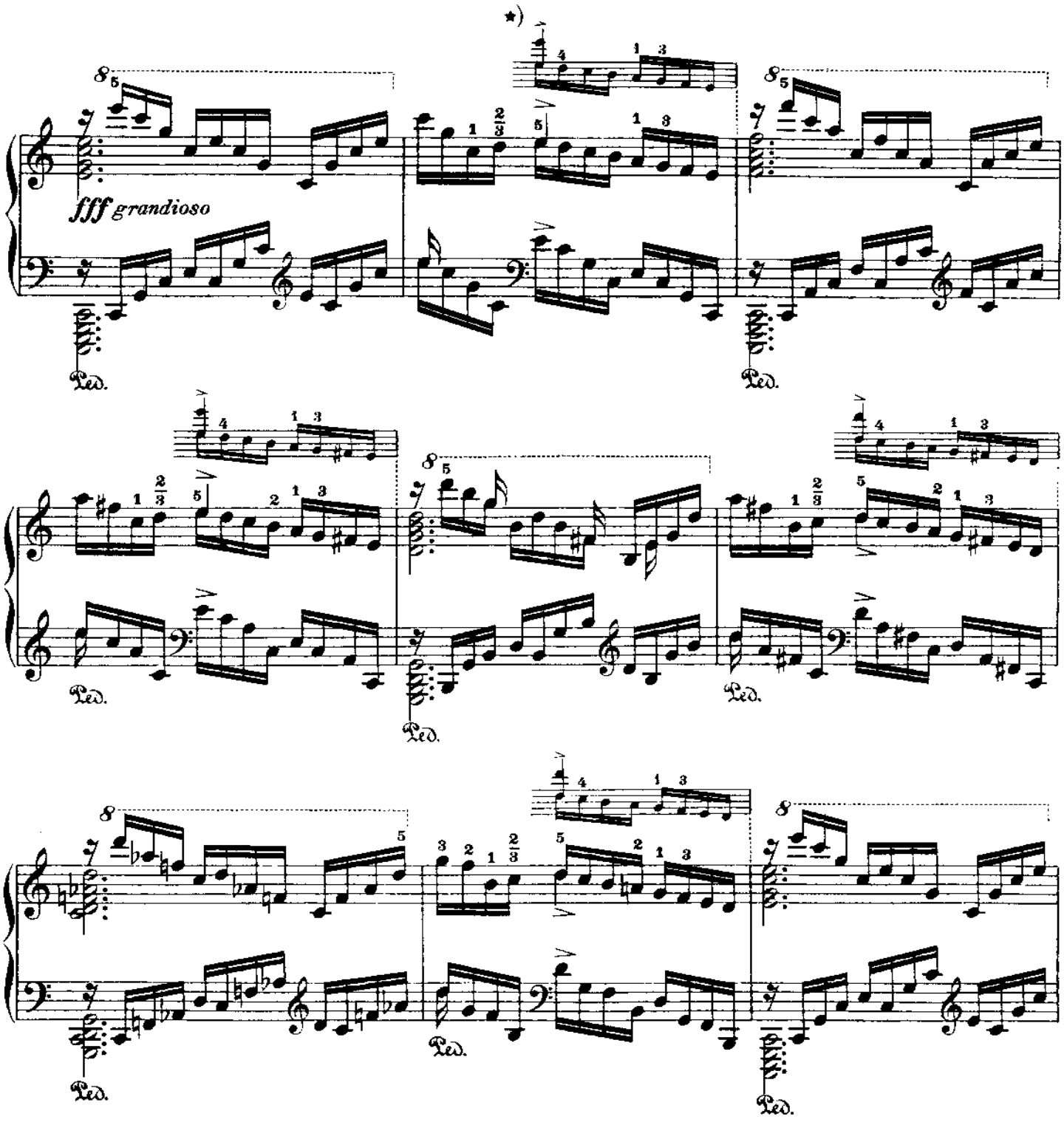

8
Ped.
8
Ped.
8
Ped.
8
ff
Ped.
Ped.
Ped.



*) Es ist bequemer, in diesem und den folgenden 4 Takten das achte Sechzehntel der rechten Hand mit der linken und das achte Sechzehntel der linken Hand mit der rechten zu greifen.

*) *It is more convenient to play the eighth sixteenth of the right hand with the left hand and the eighth sixteenth of the left with the right hand in this and the following four measures.*

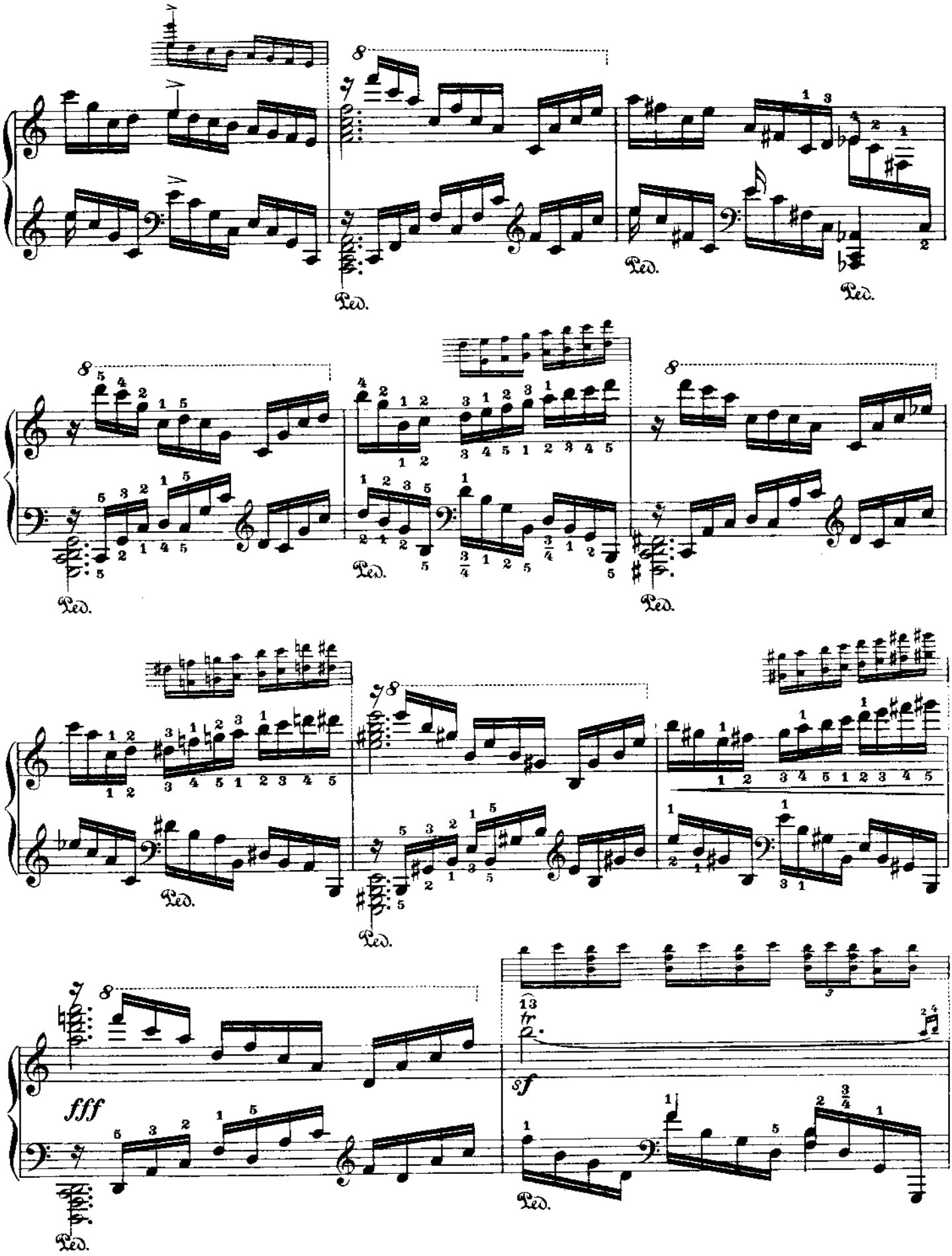
*) Il est plus facile de jouer dans cette mesure et dans les quatre suivantes la huitième double croche de la main droite avec la gauche et vice versa.

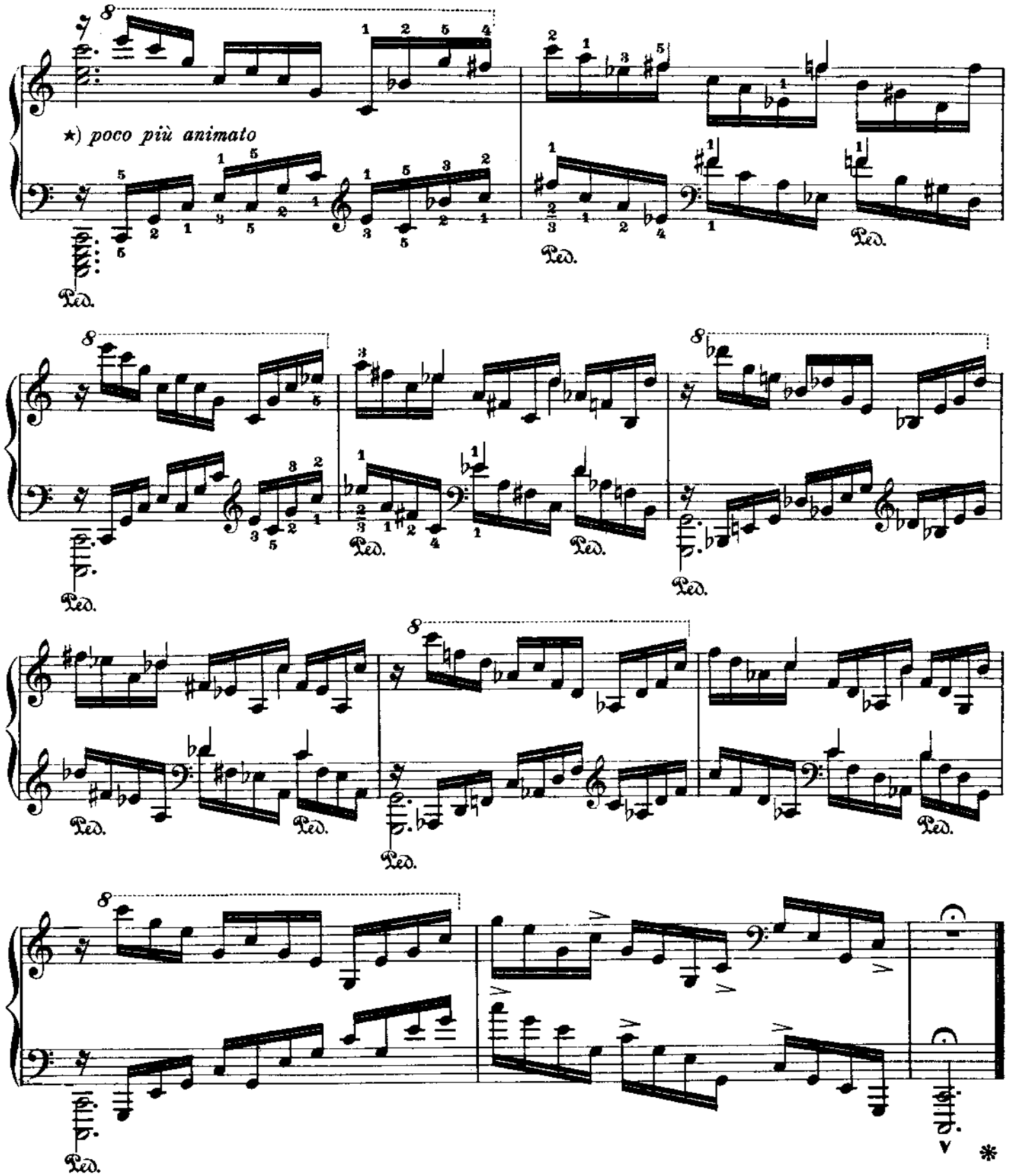


*) Die Sechzehntel des zweiten und dritten Viertels in diesem und in den folgenden ähnlichen Takten klingen in Oktaven brillanter, eine Verlangsamung darf aber dann durch Überanstrengung des Handgelenkes nicht eintreten.

*) *All the sixteenths of the second and third quarters of this and similar measures on this page would sound more brilliant in octaves, provided no retardation results from the strain on the wrist.*

*) Les doubles croches du second et troisième temps dans cette mesure et les suivantes qui lui sont semblables produiront un plus brillant effet en octaves; mais on veillera à ce qu'il ne se produise pas un ralentissement du mouvement par suite de la fatigue du poignet.


8
Ped.
fff
sf
tr



*) In der Coda darf der Spieler nicht die geringste Ermattung zeigen!

*) *In the Coda the player must not show the slightest sign of fatigue.*

*) L'exécutant ne doit pas trahir la moindre trace de fatigue dans la coda.

№ 2

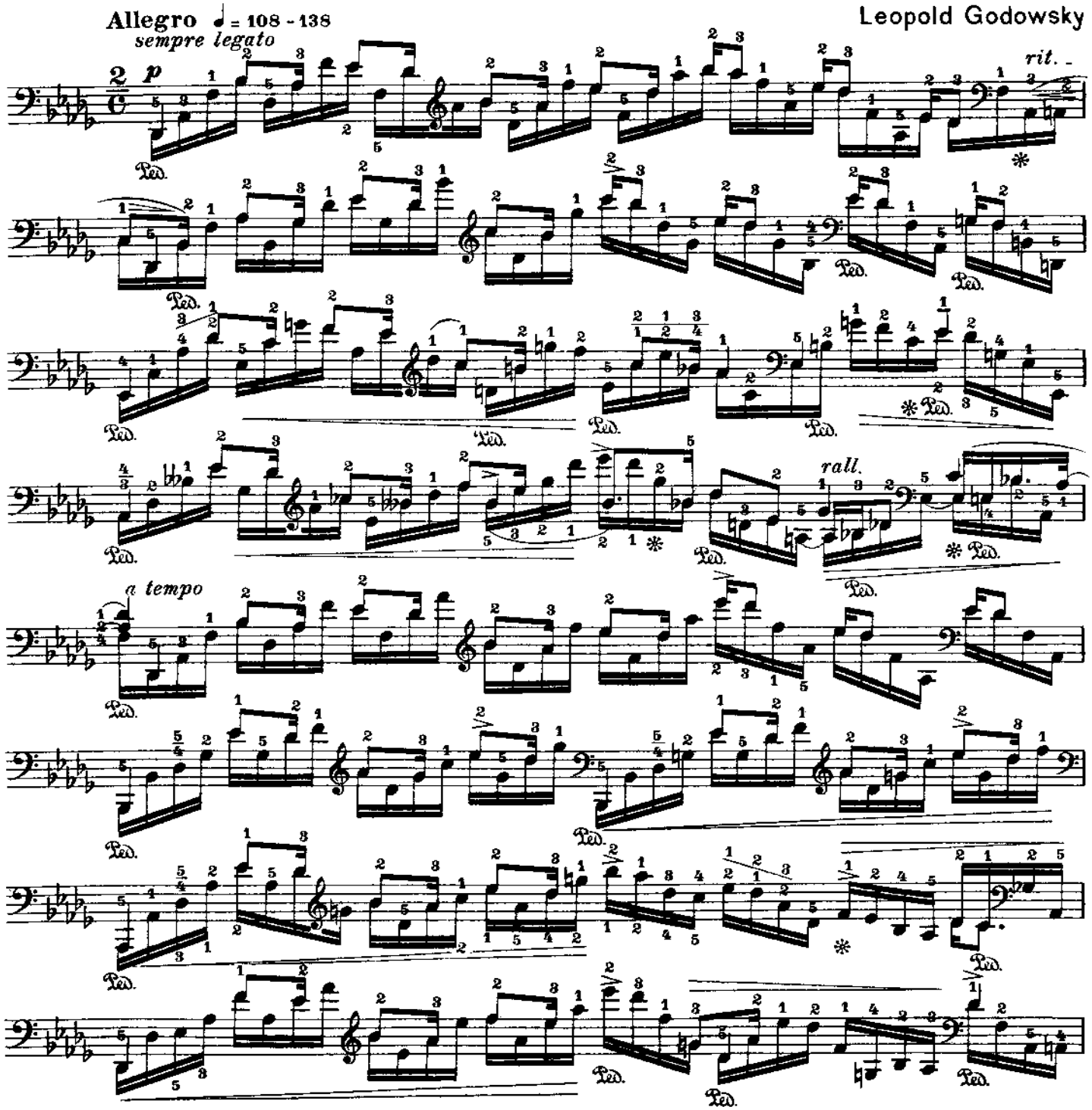
Fr. Chopin

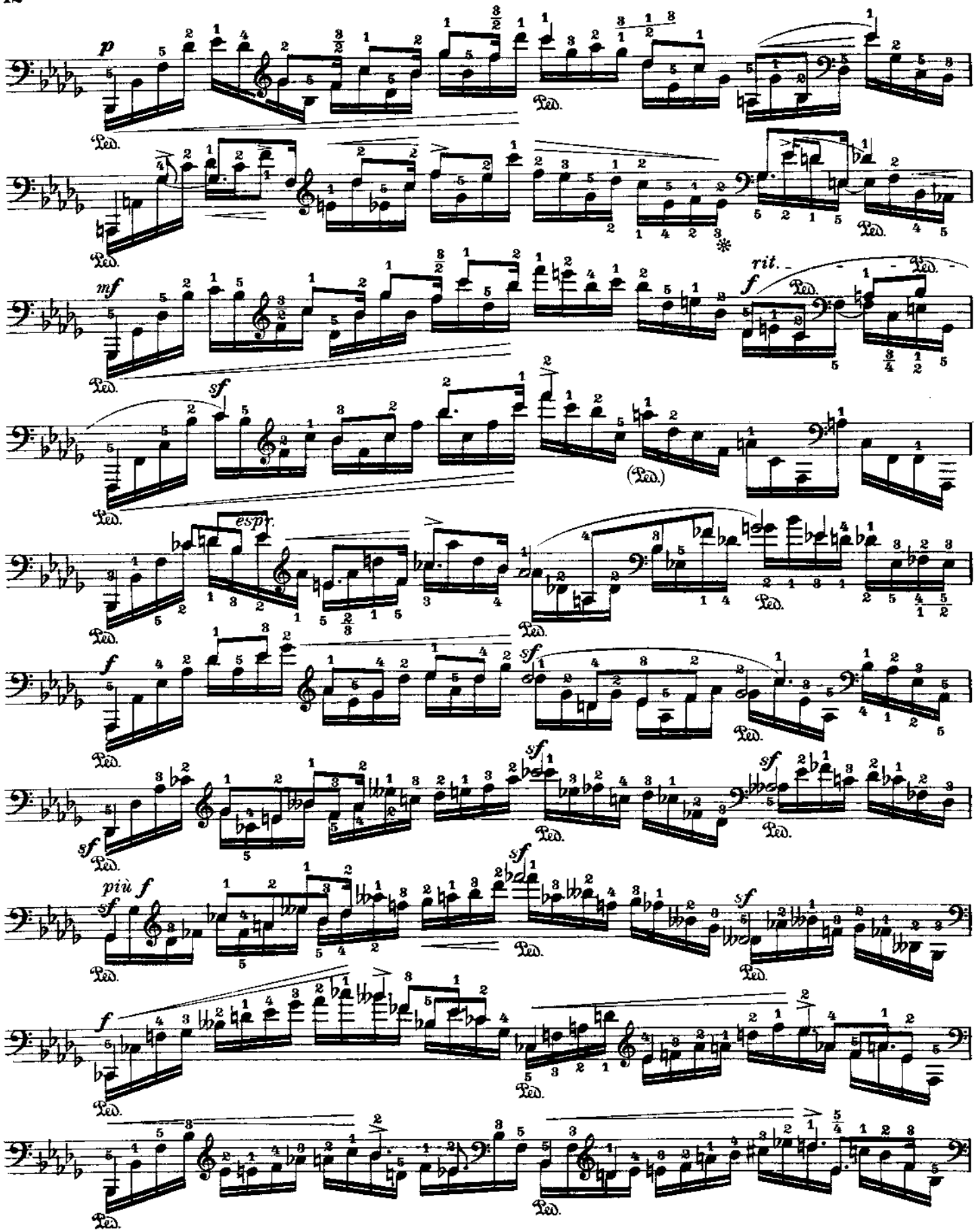
Op. 10 № 1

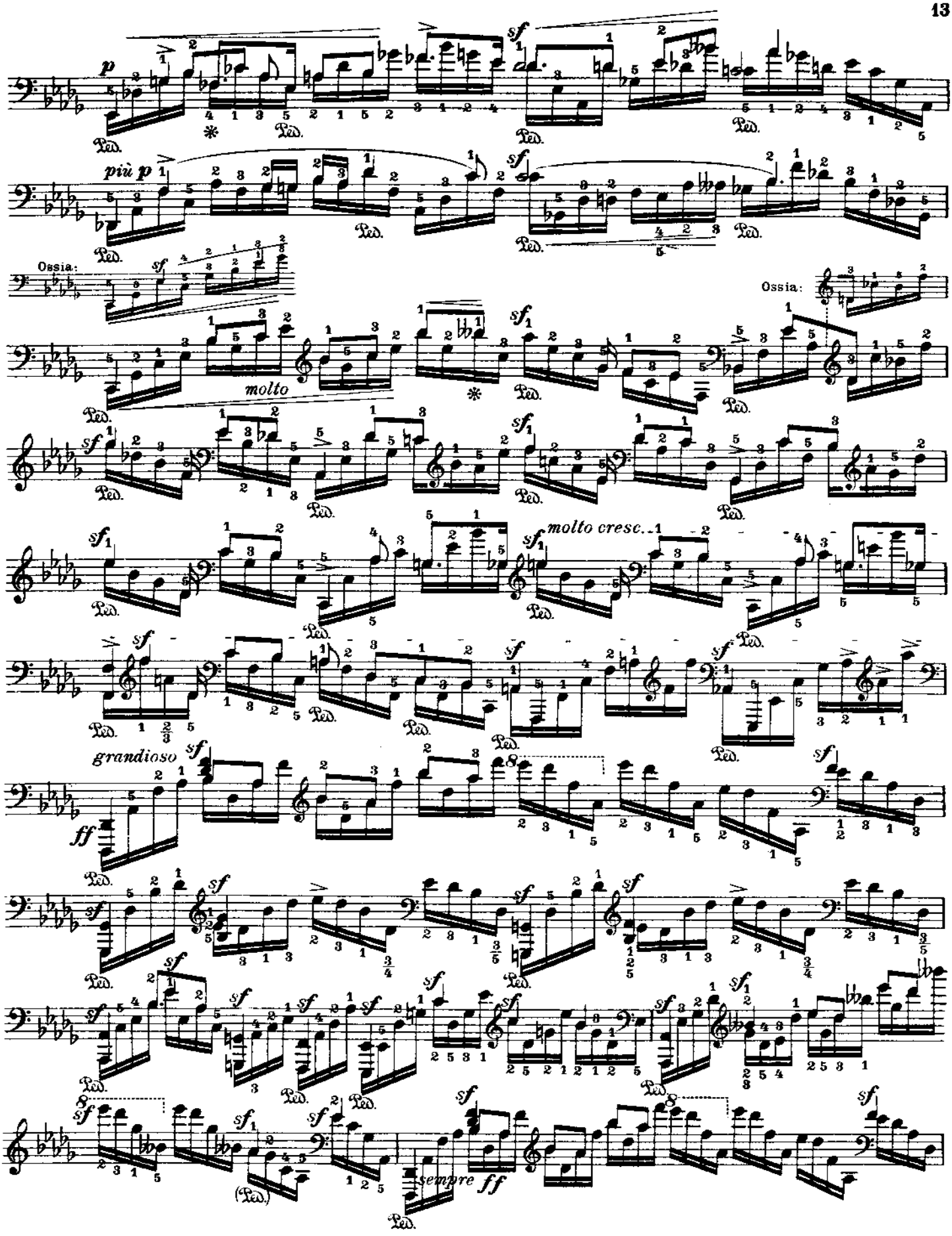
Second Version
For the left hand alone

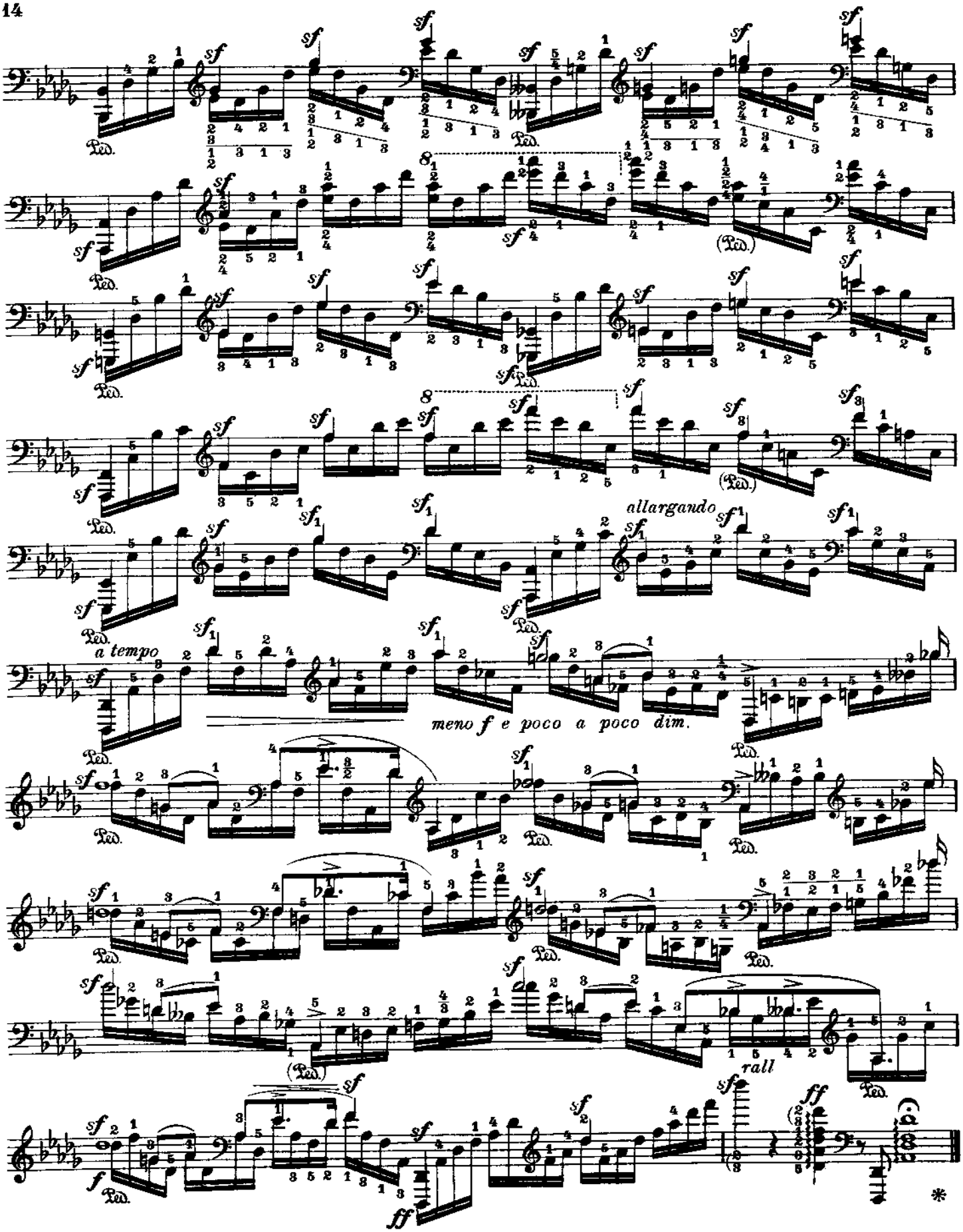
Zweite Bearbeitung
Für die linke Hand allein

Deuxième Version
Pour la main gauche seule




p
Ped.
mf
rit.
f
sf
espr.
più f


p
più p
Ossia:
molto
Ossia:
molto cresc.
grandioso
ff
sempre ff
Ped.


allargando
a tempo
meno f e poco a poco dim.
rall

№ 3

Fr. Chopin

Op. 10 № 2

Erste Bearbeitung

Studie für die linke Hand allein

First Version

Study for the left hand alone

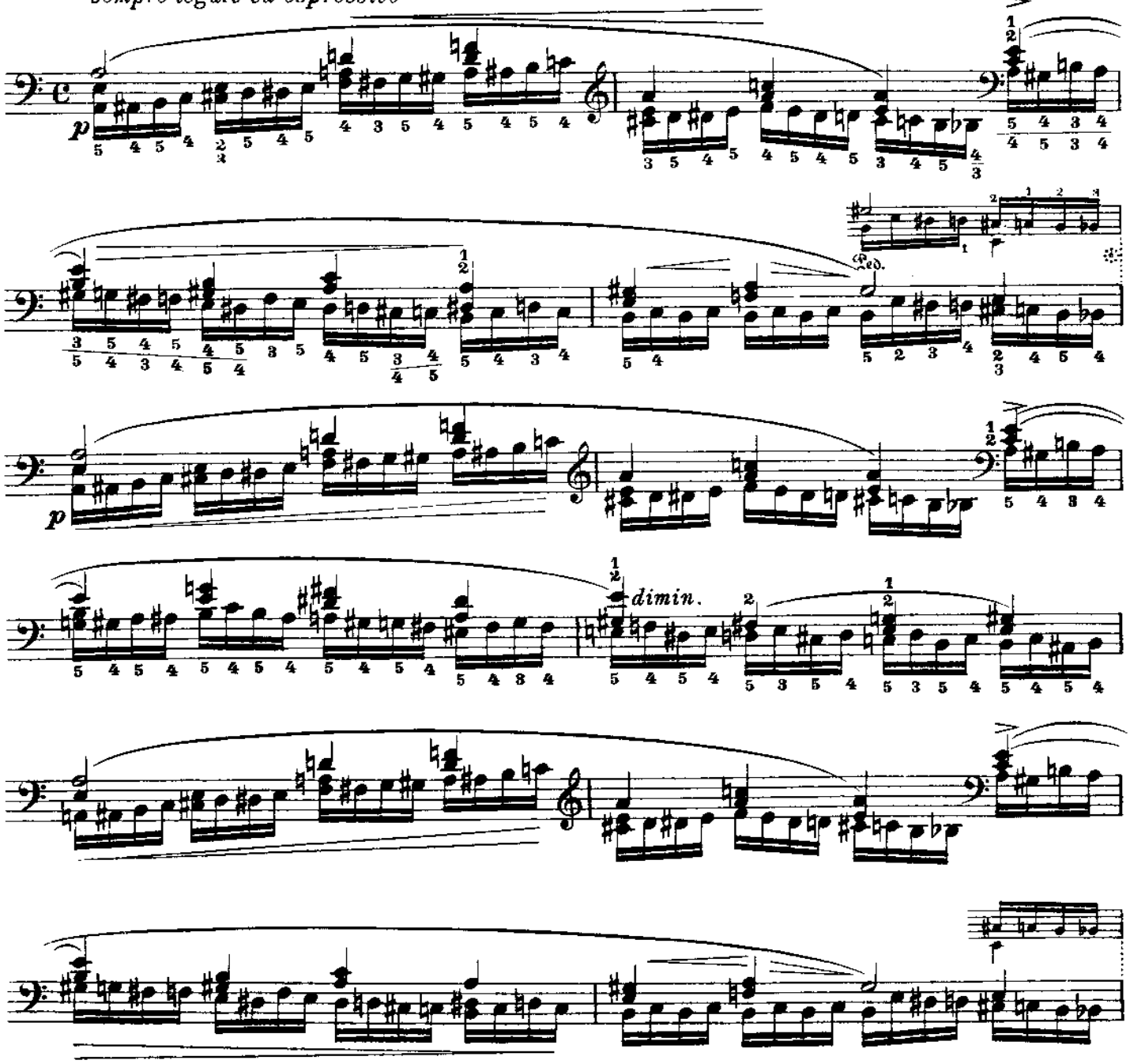
Première Version

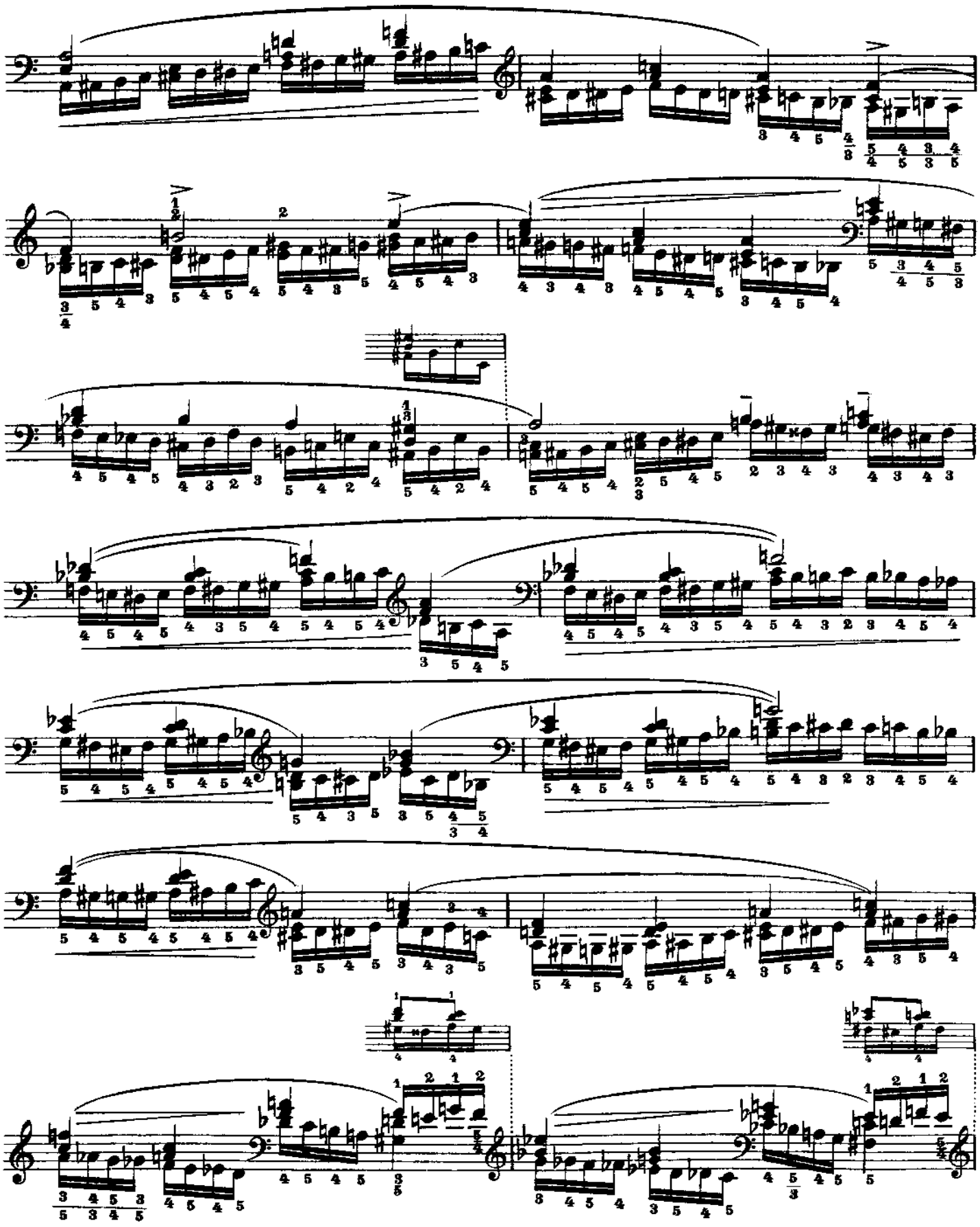
Etude pour la main gauche seule

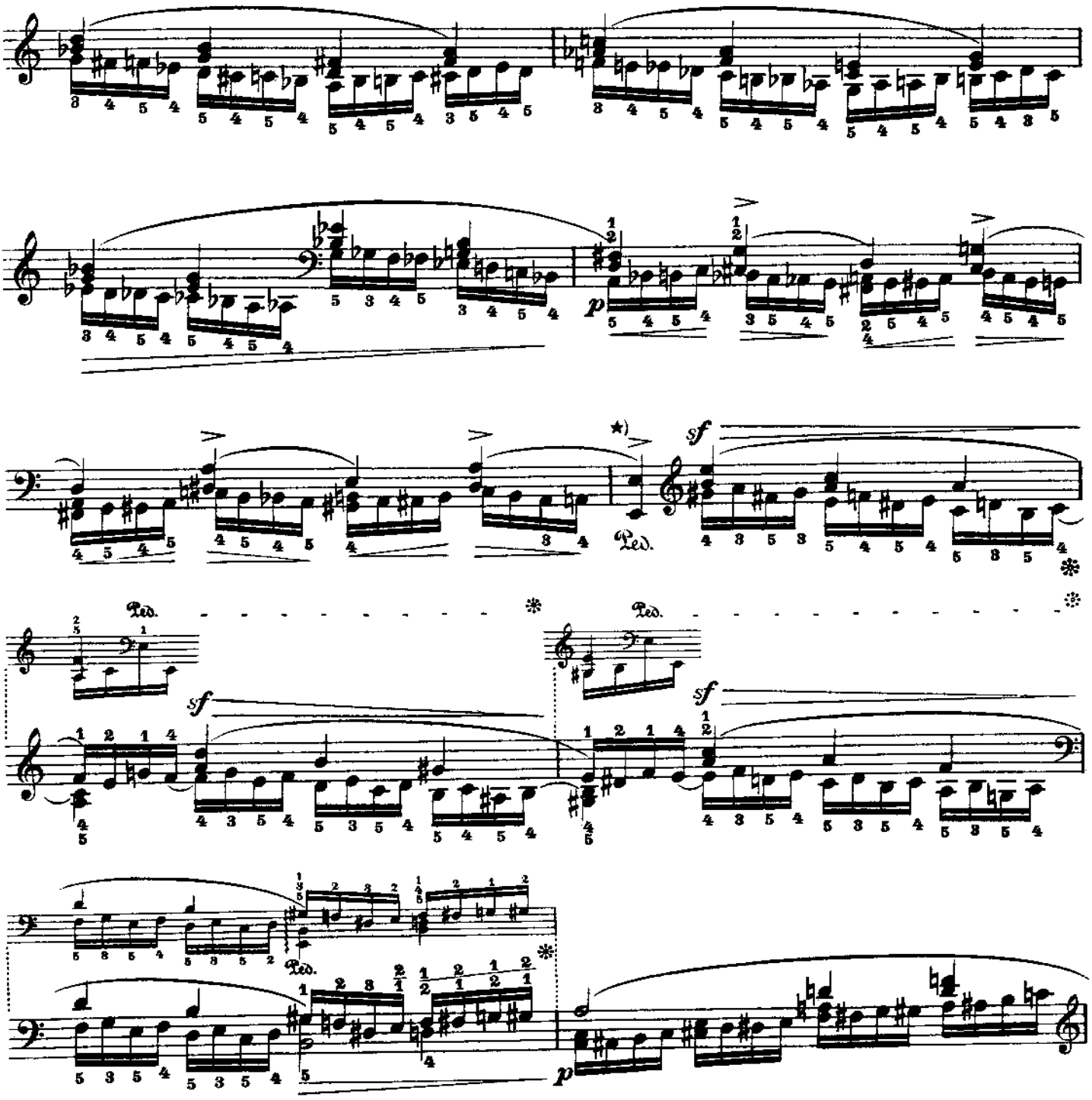
Allegro (♩= 116 - 126)

Leopold Godowsky

sempre legato ed espressivo

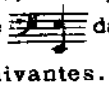


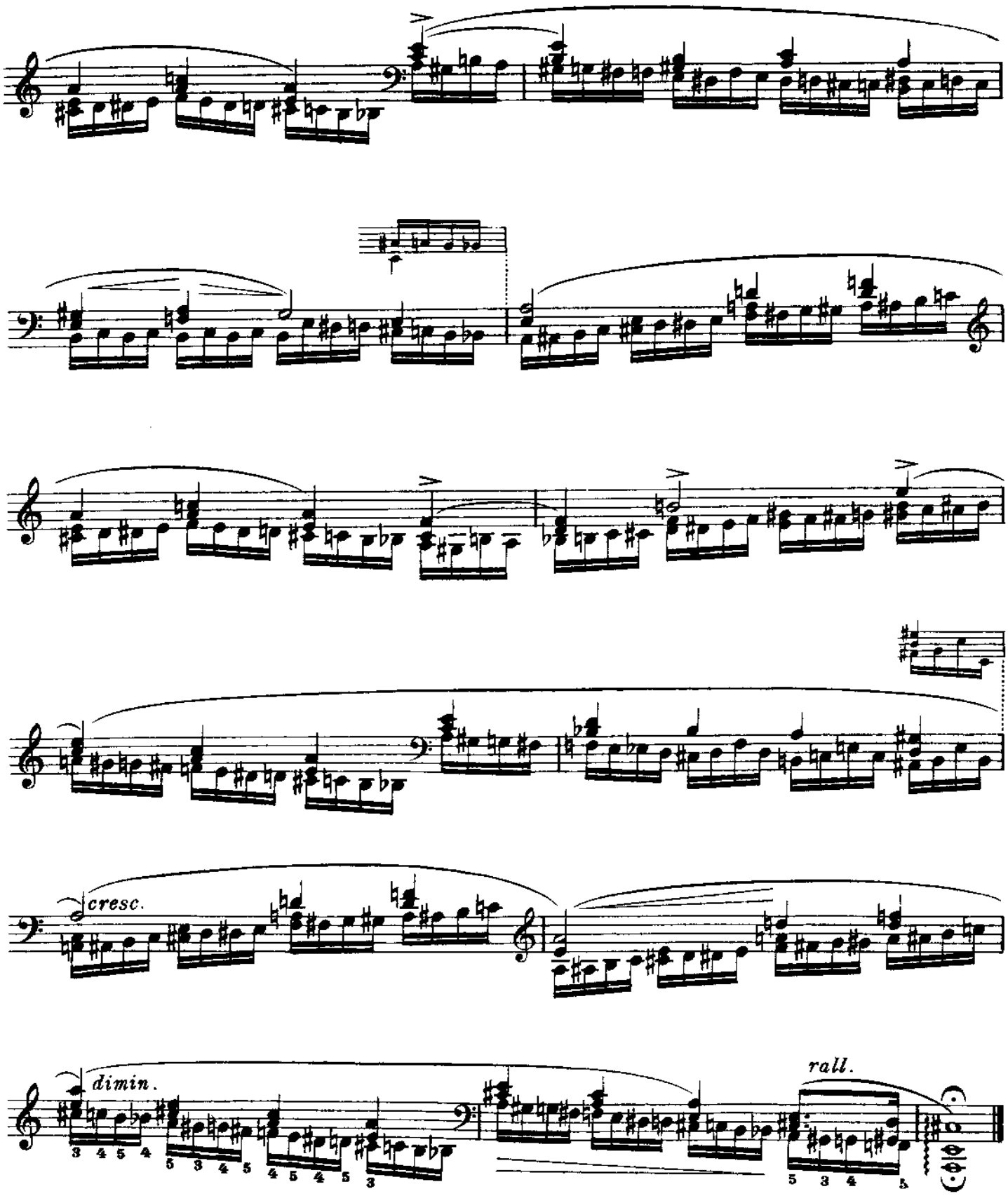




*) Wenn ein Mittelpedal am Instrument vorhanden ist, wird die Wirkung gesteigert dadurch, dass man in den nächsten 4 Takten das aushält.

*) *If there is a middle-pedal (sustaining-pedal) attached to the piano, it would be much more effective to sustain the* *for the next four measures.*

*) Si l'instrument possede une troisième pédale, l'effet peut être accru en tenant le  dans les quatres mesures suivantes.


cresc.
dimin.
rall.

№ 4

Fr. Chopin

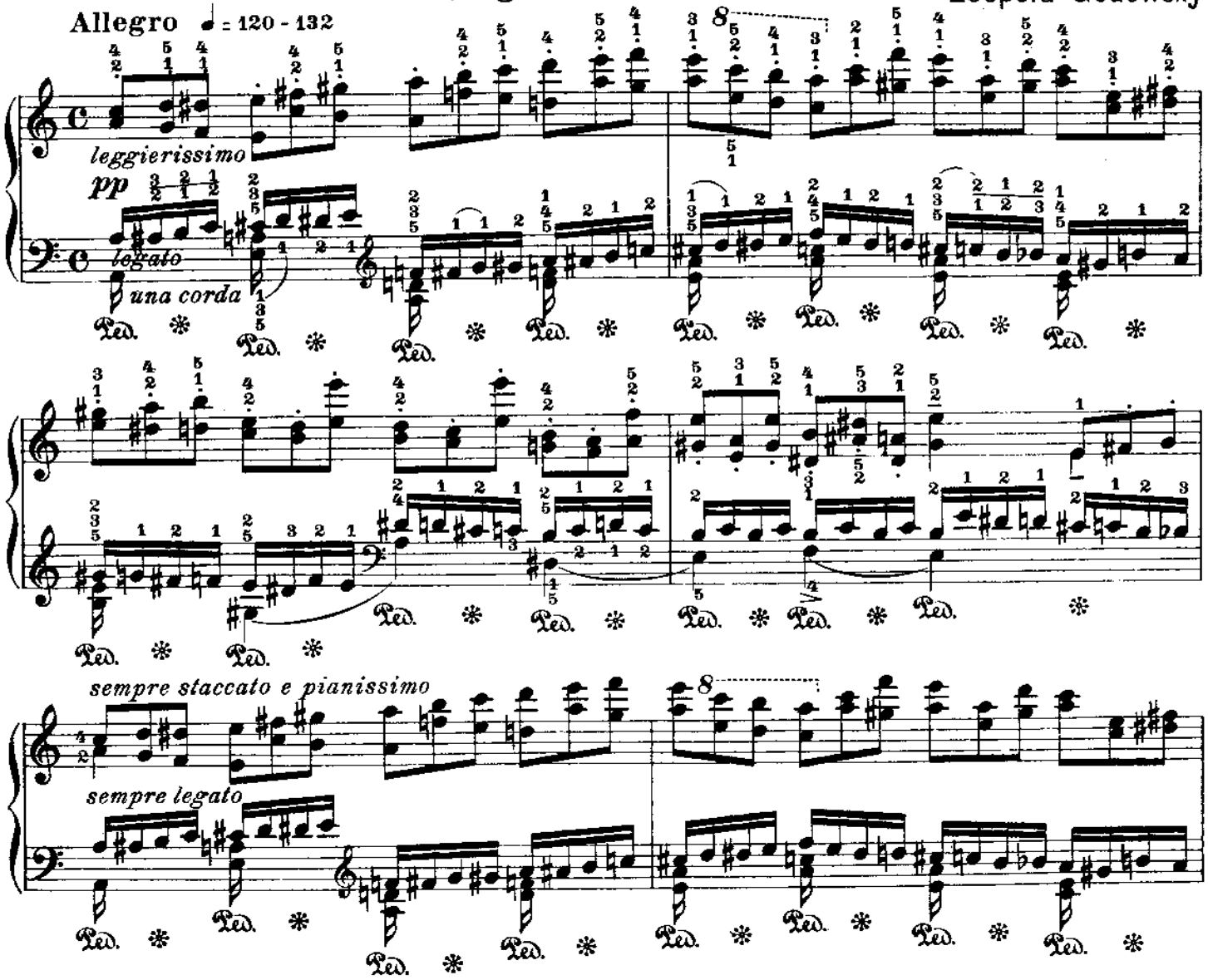
Op. 10 № 2

Zweite Bearbeitung

Second Version **Deuxième Version**

„Ignis Fatuus"

Leopold Godowsky



Die oberen Sechzehntelpassagen der linken Hand müssen für sich allein geübt werden. Man spiele sie so *pp* und legato als möglich, ein „sanftes Murmeln" soll der Klangeffekt sein, in zartester Weise kann im Hinaufgehen ein *crescendo*, im Hinabgehen ein *diminuendo* angebracht werden. Die rechte Hand bleibt gleichmässig im *pp*, so lange nichts anderweitig vorgeschrieben ist; sie spielt die ganze Studie im *staccato*. Das rechte Pedal kann fast überall fortbleiben.

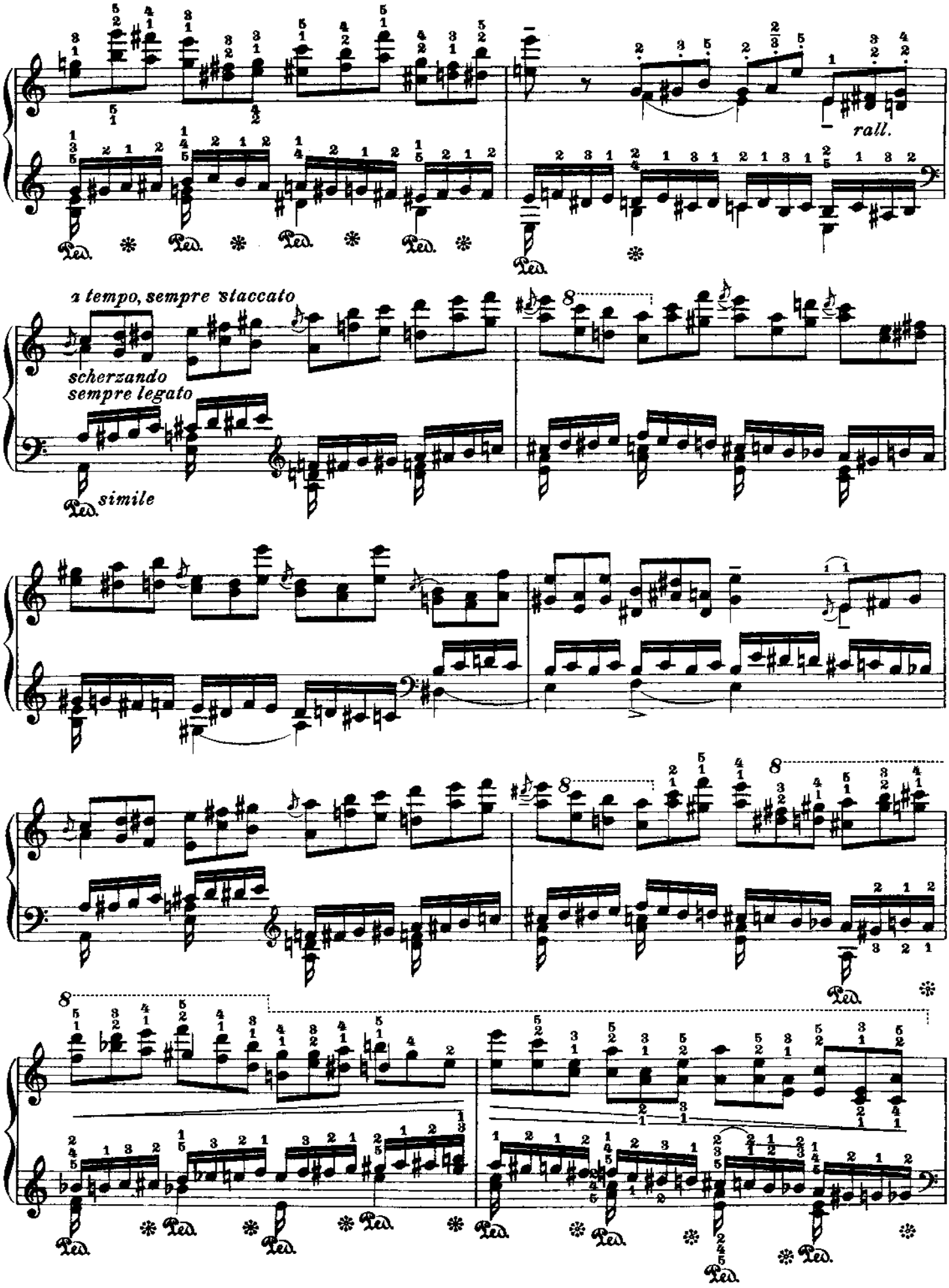
Die der ersten Bearbeitung dieser Etüde (№ 3). hinzugefügten Vorübungen etc. sind auch für das Studium dieser Fassung nützlich.

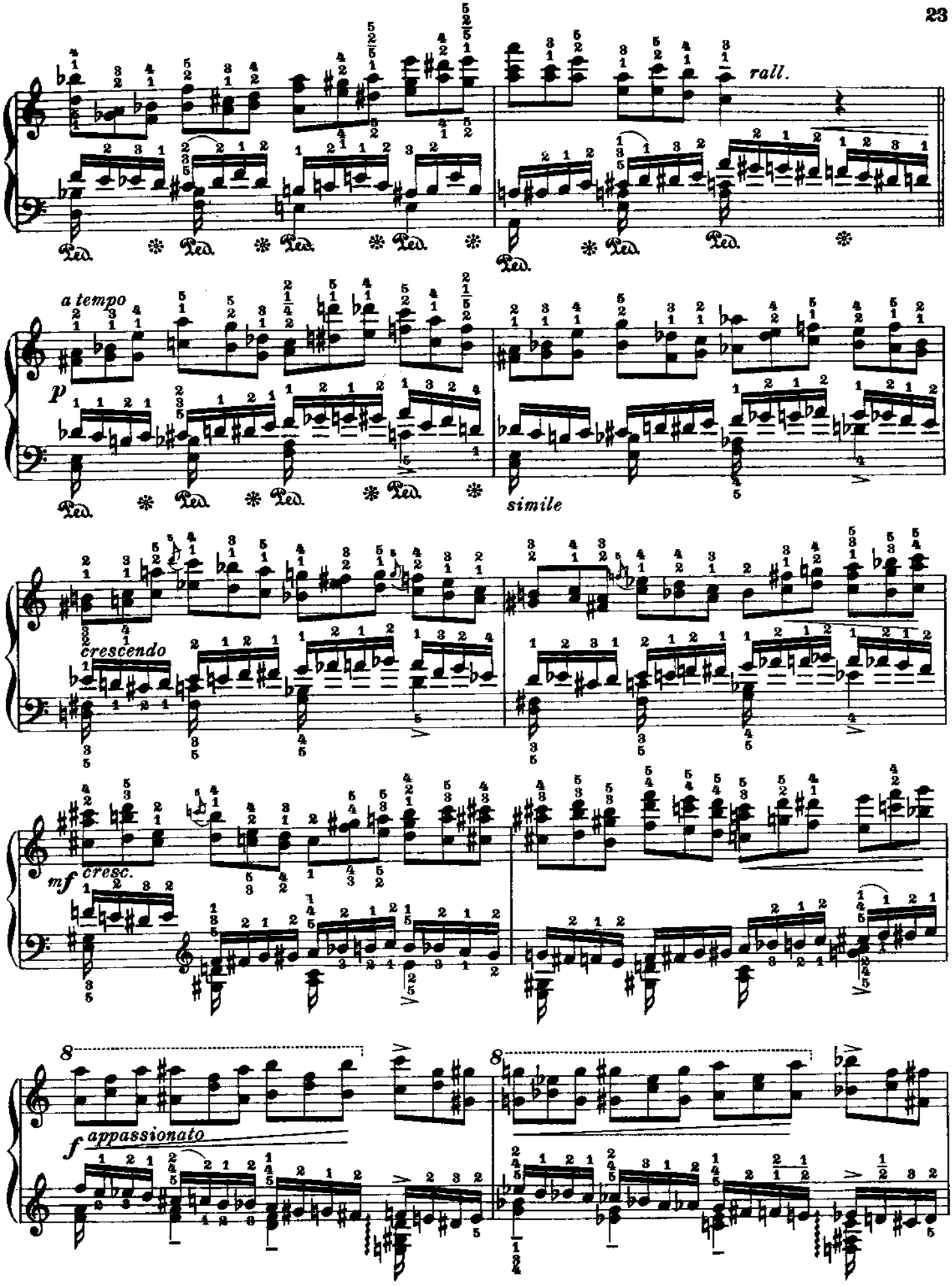
The upper part of the left hand (the sixteenths) must be studied separately. The sixteenths are to be played as pp and legato as possible: a softly murmuring effect being produced. Crescendos in ascending and diminuendos in descending are admissible in the left hand, if discreetly performed, while the right hand must continue to play pp in the absence of other dynamic indications. The right hand played staccato throughout the whole study. The right pedal may be almost altogether omitted.

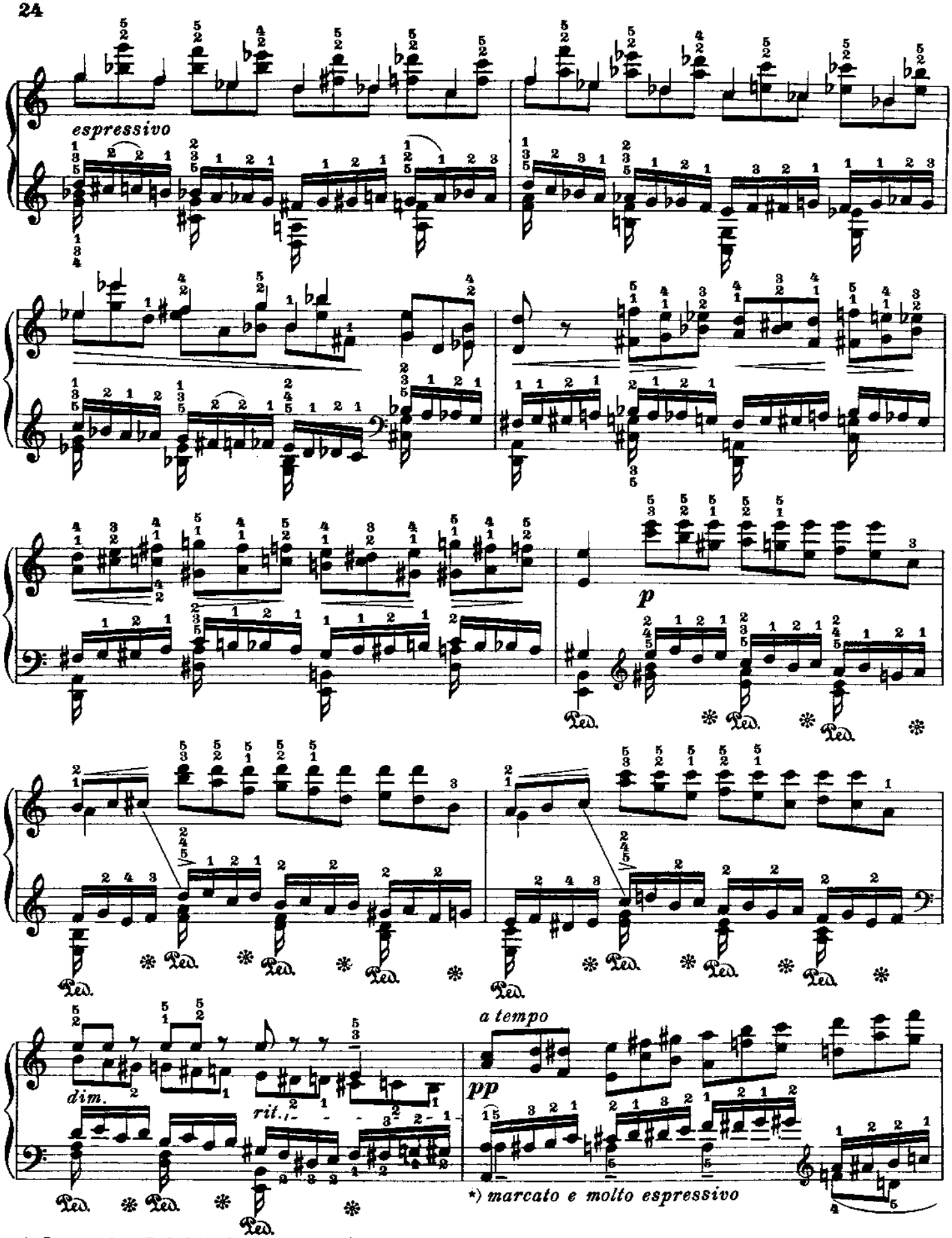
The first version of this study contains preparatory exercises, which will be found useful for this version also.

Les passages en doubles croches de la main gauche doivent être étudiés seuls. On les jouera *pp* et aussi liés qu'il sera possible; l'effet doit être celui d'un doux murmure. Dans les passages ascendants on pourra employer un *crescendo*, dans les passages descendants un *diminuendo* à peine perceptibles. La main droite persiste dans un *pp* absolu, à moins qu'il n'y ait une indication contraire; elle exécute toute l'étude staccato. Presque partout on peut se passer de la pédale droite.

Les exercices préparatoires donnés dans le premier arrangement de cette étude seront utiles aussi pour la présente transcription.


rall.
a tempo, sempre staccato
scherzando
sempre legato
simile
Ped.

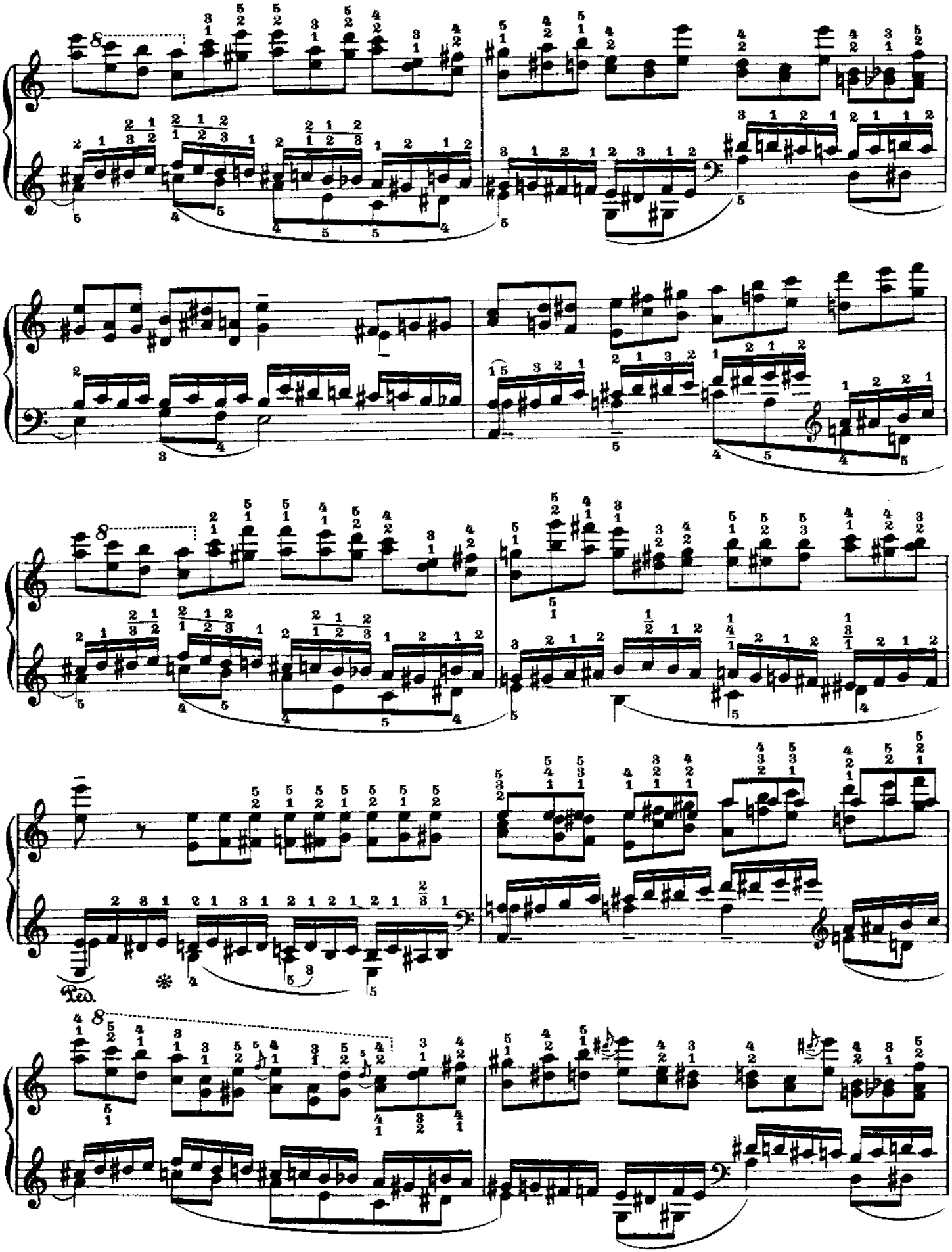

rall.
Ped.
a tempo
p
simile
cresc.
mf
cresc.
8
f
appassionato

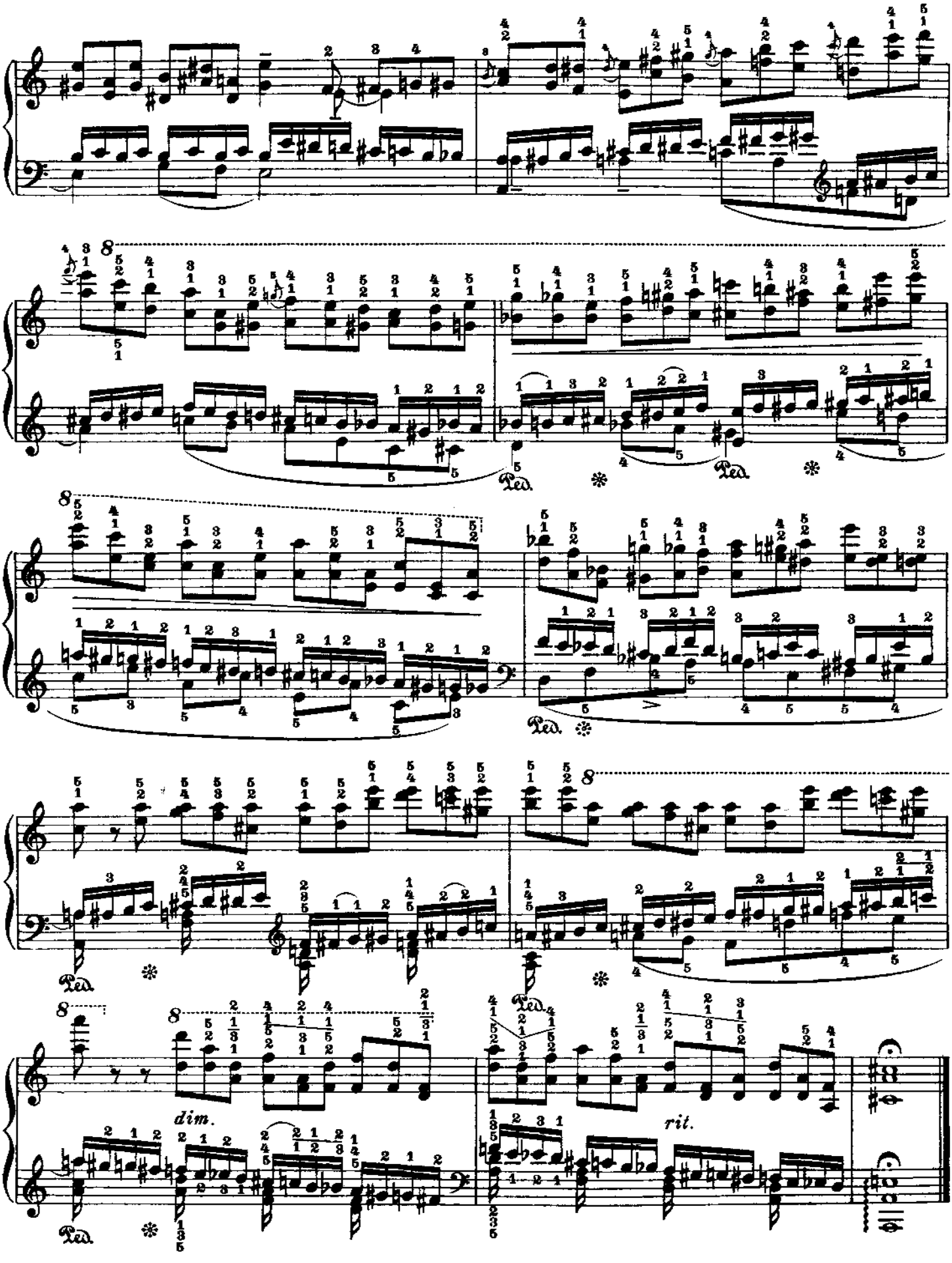


*) Das rechte Pedal ist hier zu jeder Melodienote der linken Hand zu treten.

*) *The right pedal must be taken with every melody-note of the left hand.*

*) Ici on prendra la pédale de droite pour chaque note de chant de la main gauche.


8
8
Ped.
*


Ped.
Ped.
Ped.
Ped.
Ped.
dim.
rit.

№ 5

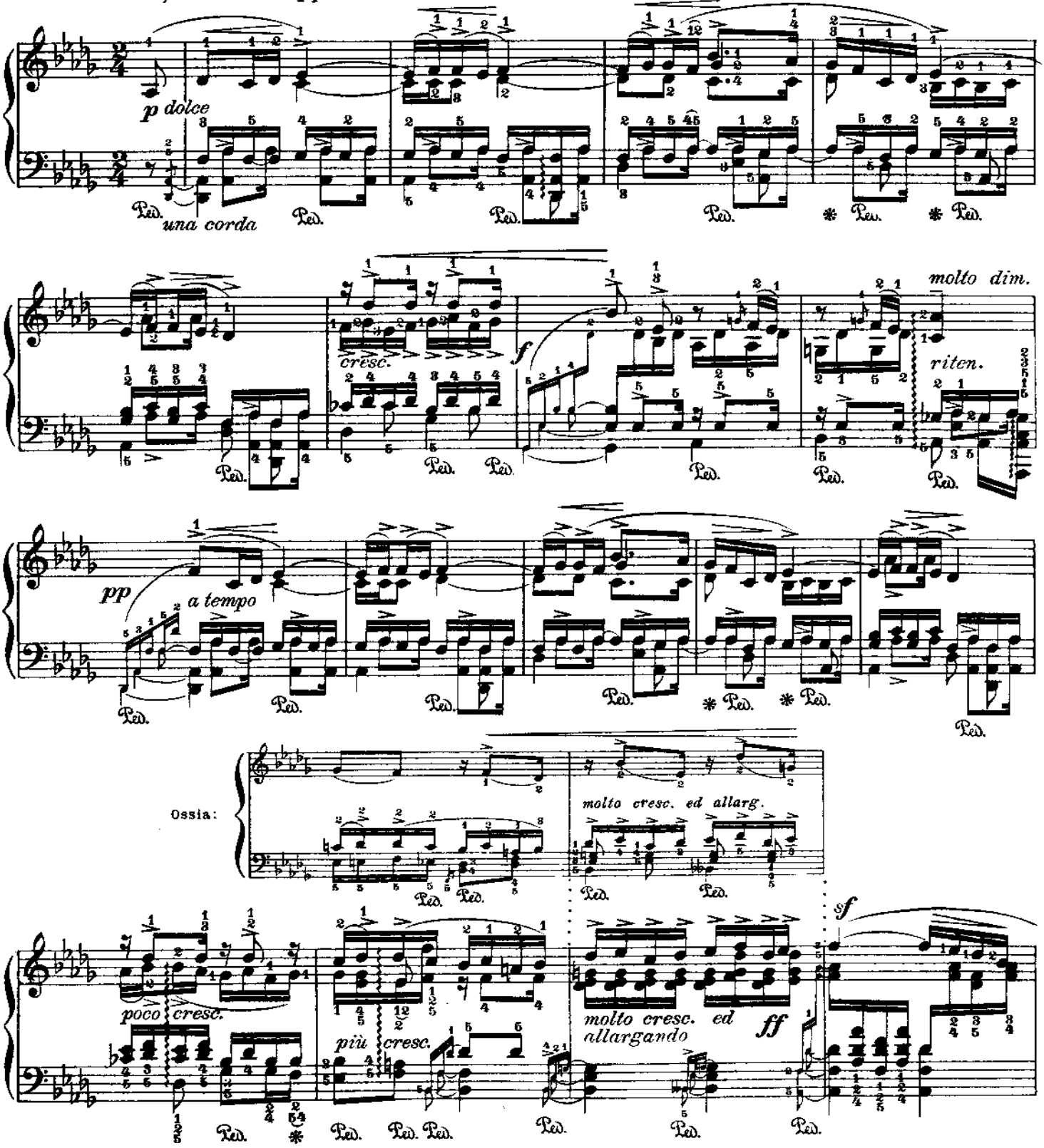
Fr. Chopin

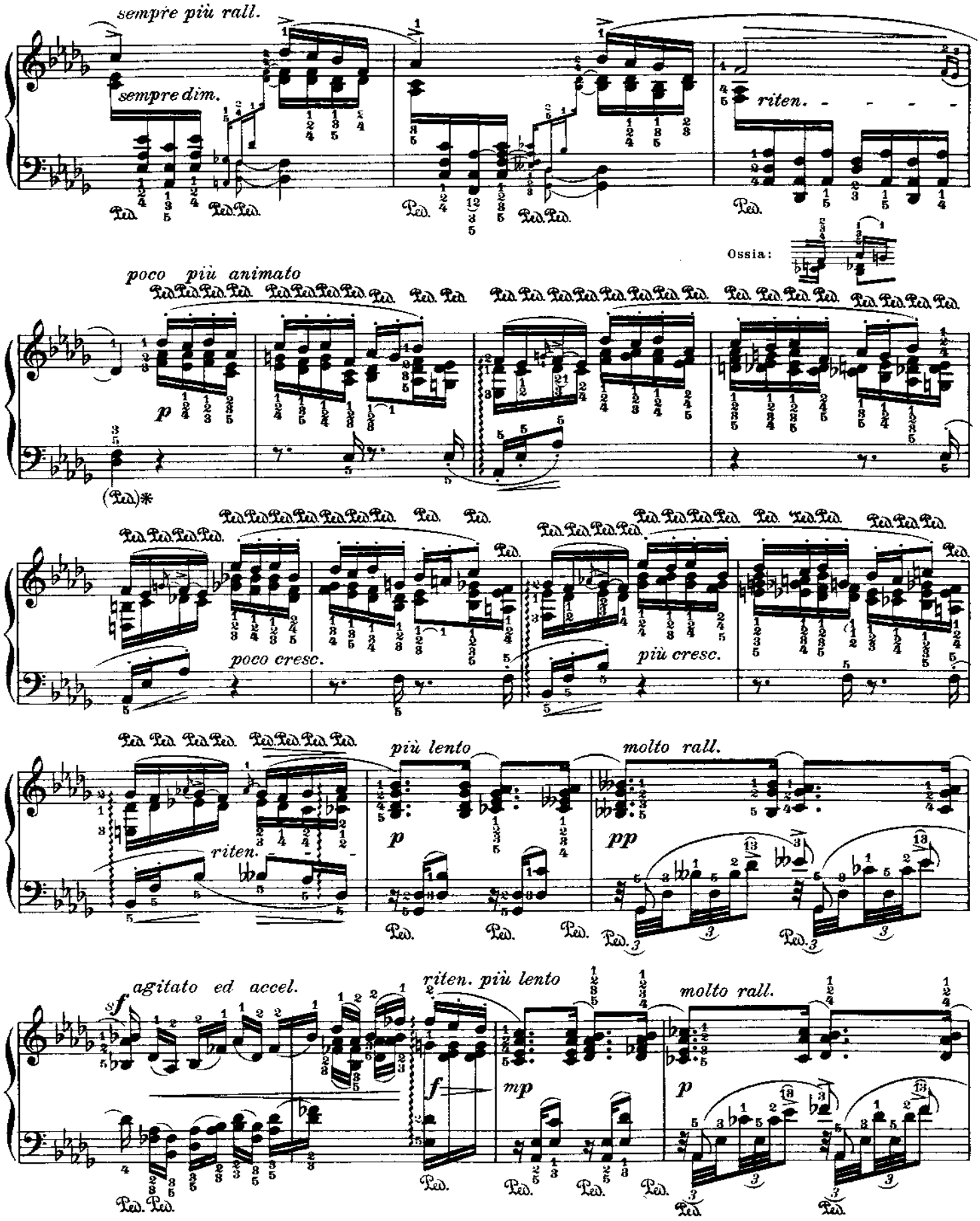
Op. 10 № 3

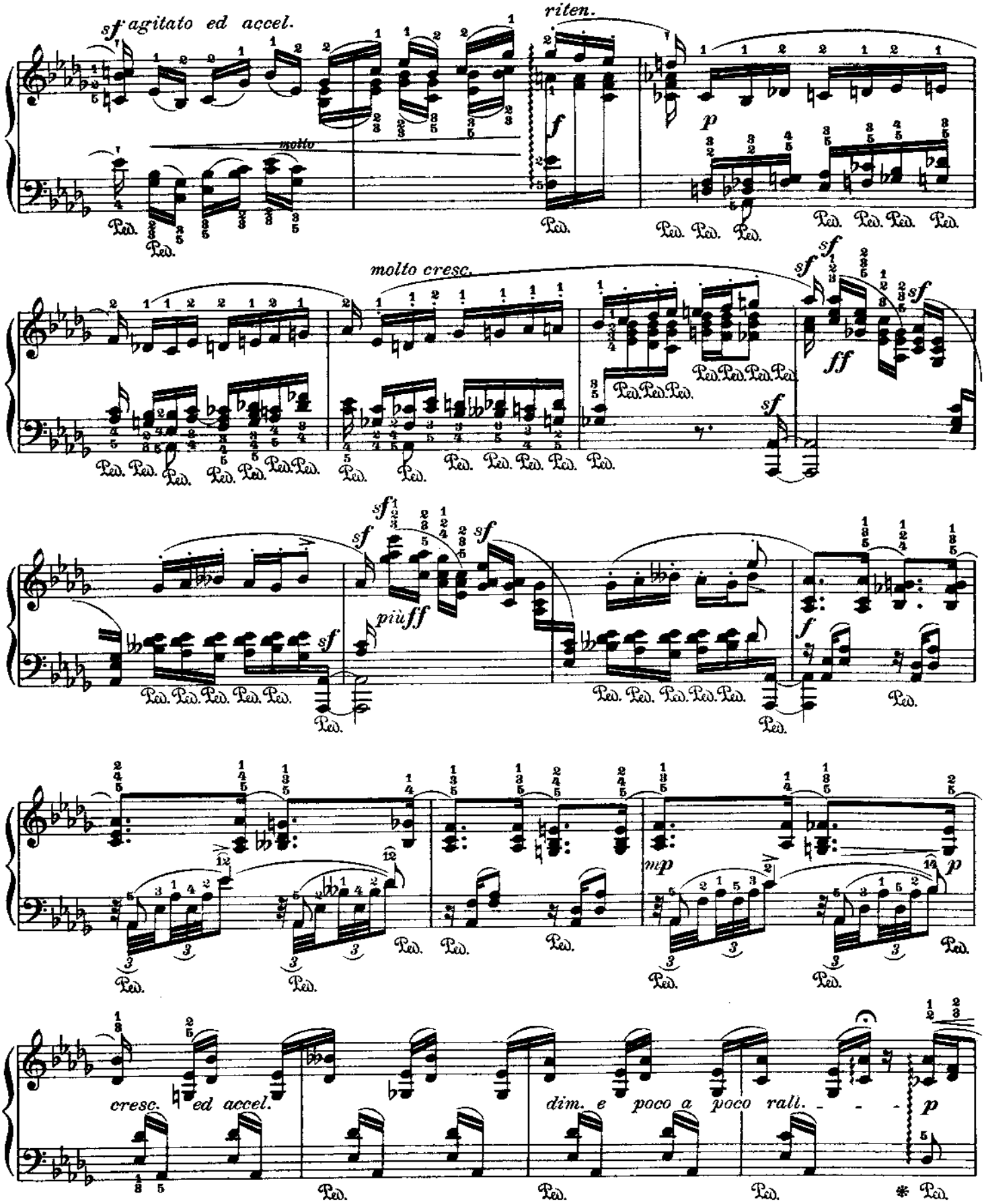
For the left Hand alone *Für die linke Hand allein* *Pour la main gauche seule*

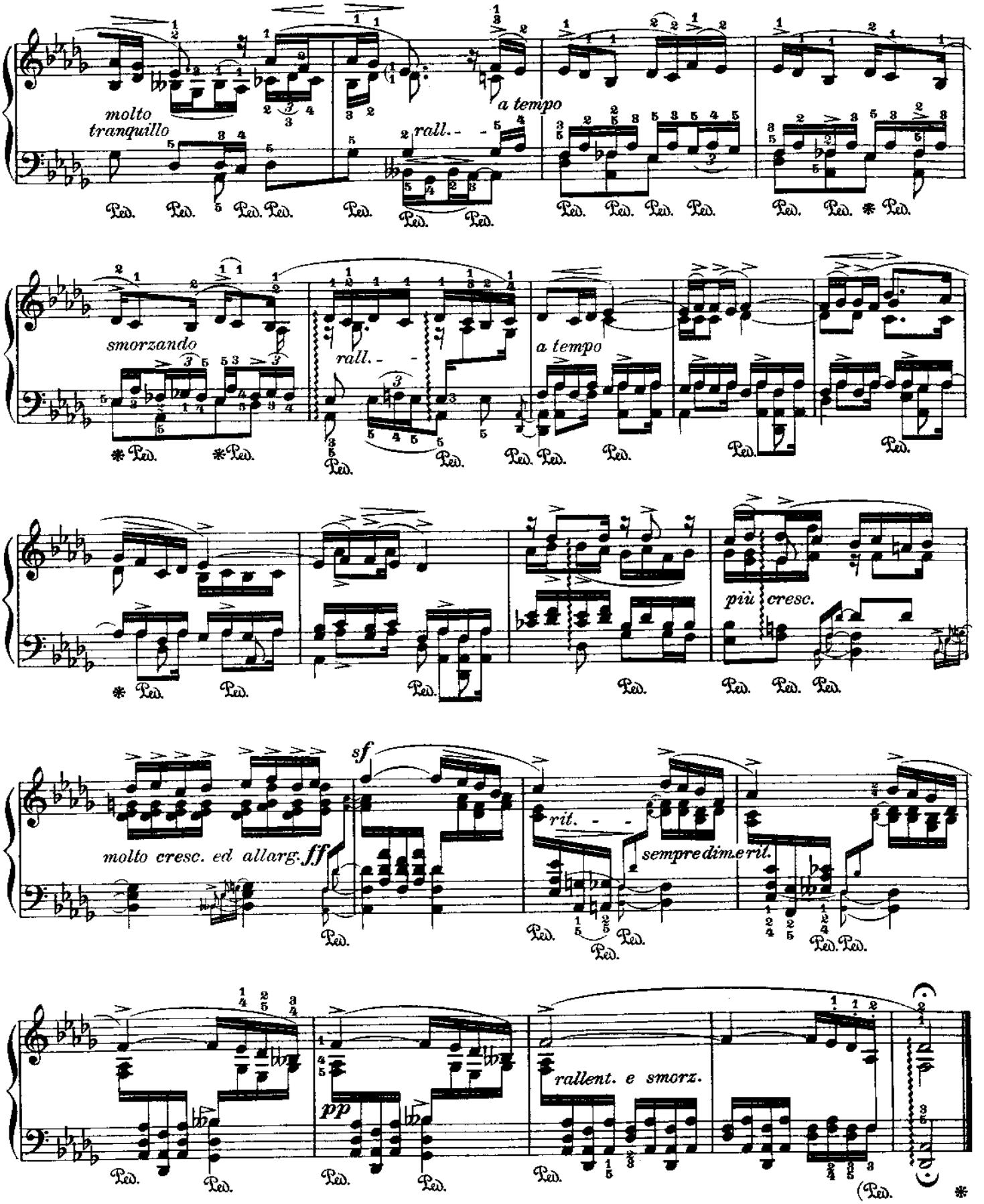
Leopold Godowsky

Lento, ma non troppo ♪ = 50 - 69




sempre più rall.
sempre dim.
riten.
Ossia:
poco più animato
p
(Ped.)*
poco cresc.
più cresc.
più lento
riten.
molto rall.
pp
agitato ed accel.
f
riten. più lento
mp
molto rall.
p


sf agitato ed accel.
molto
riten.
f
p
molto cresc.
sf
ff
più ff
mp
cresc. ed accel.
dim. e poco a poco rall.
Ped.


molto tranquillo
rall.
a tempo
smorzando
rall.
a tempo
più cresc.
sf
molto cresc. ed allarg.
ff
rit.
sempre dim. e rit.
pp
rallent. e smorz.

№ 6

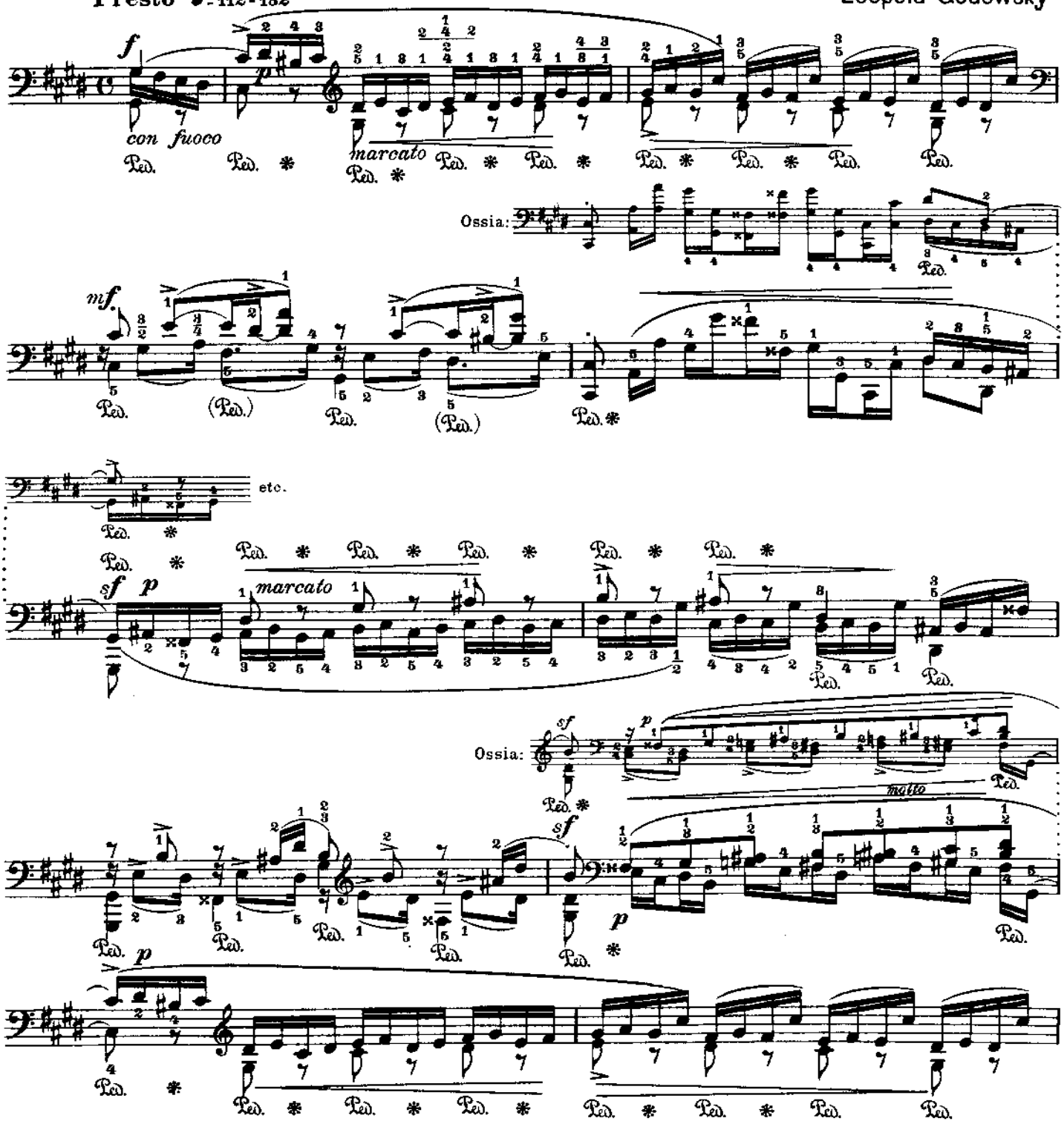
Fr. Chopin

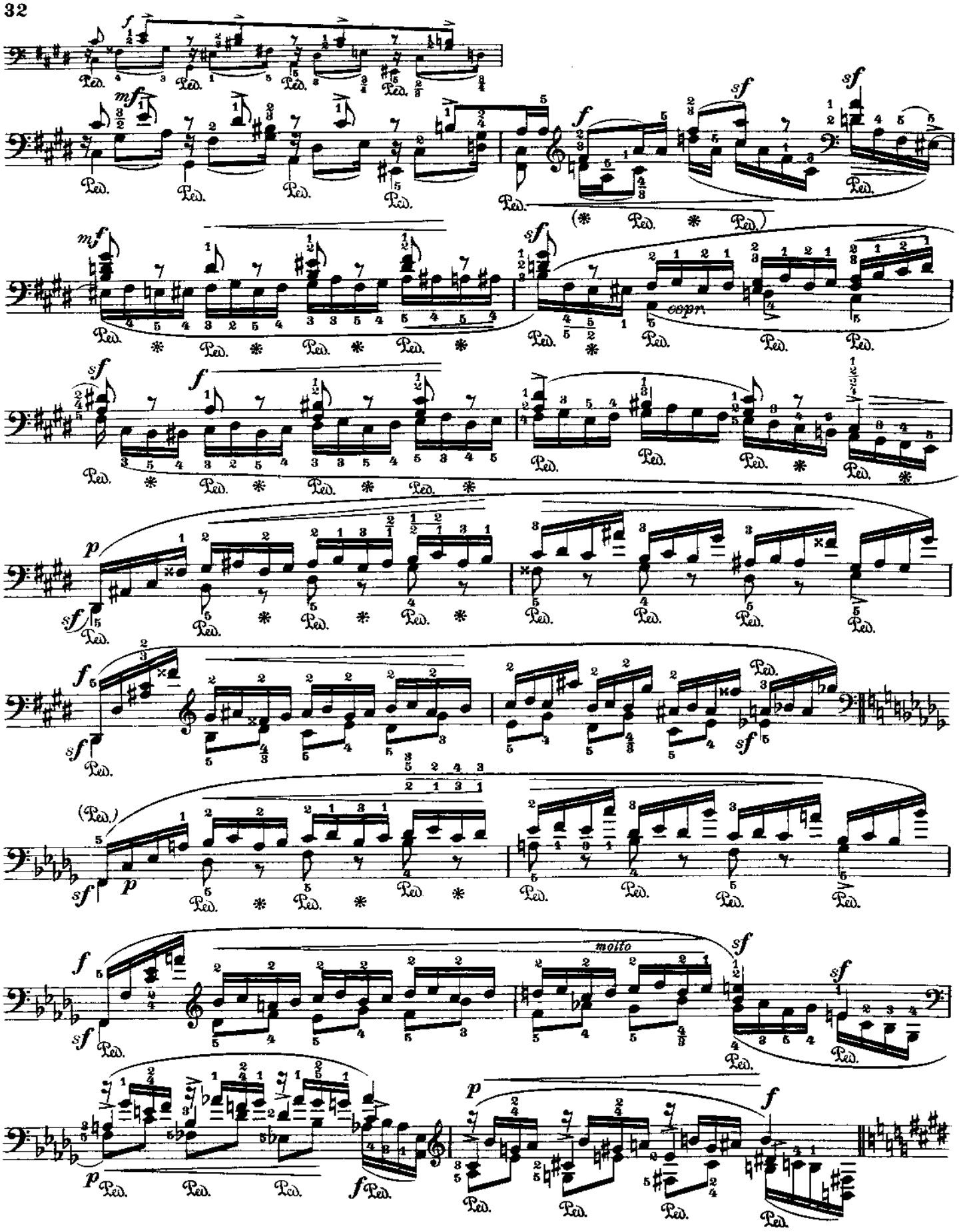
Op. 10 № 4

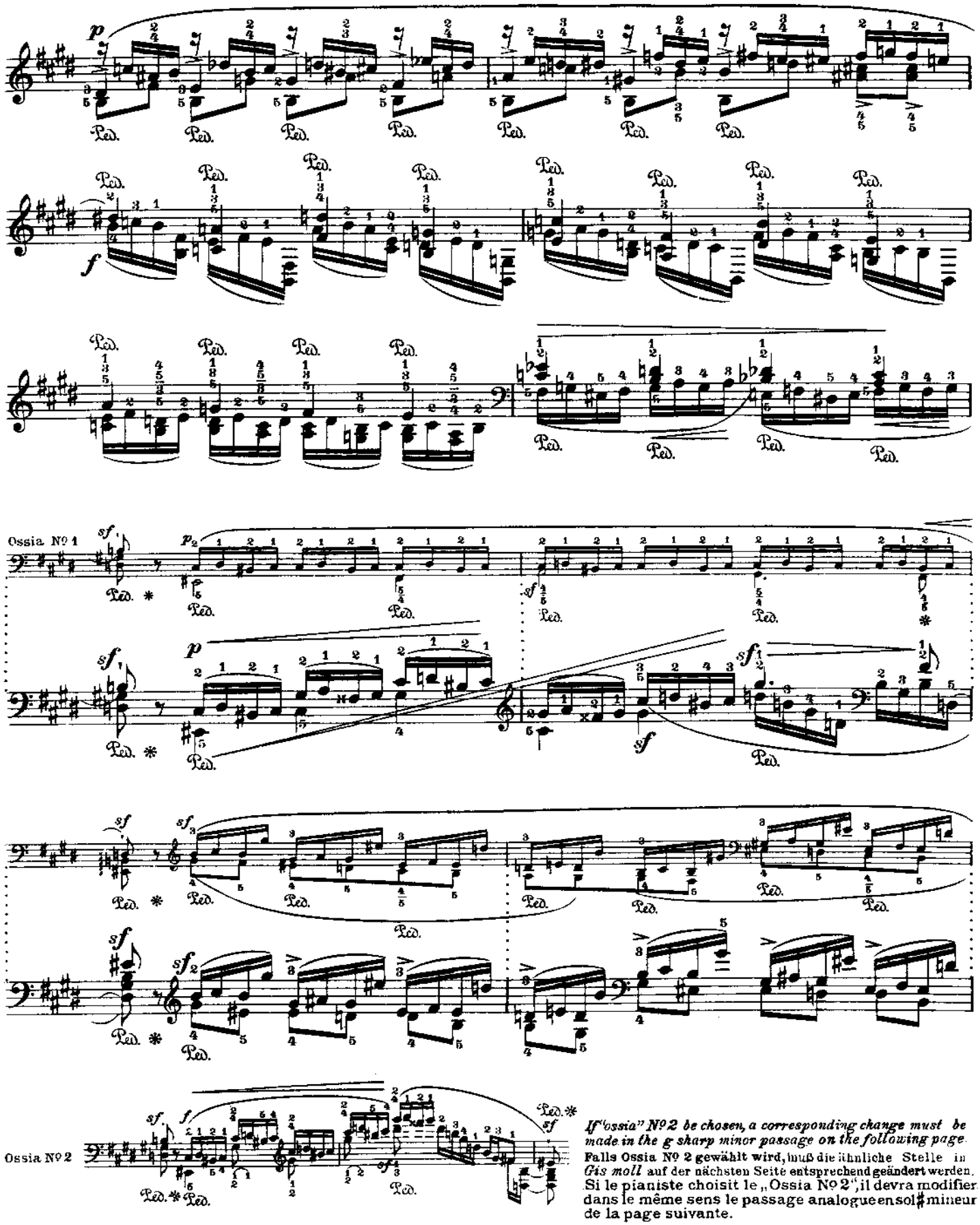
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

Presto ♩= 112 - 132

Leopold Godowsky



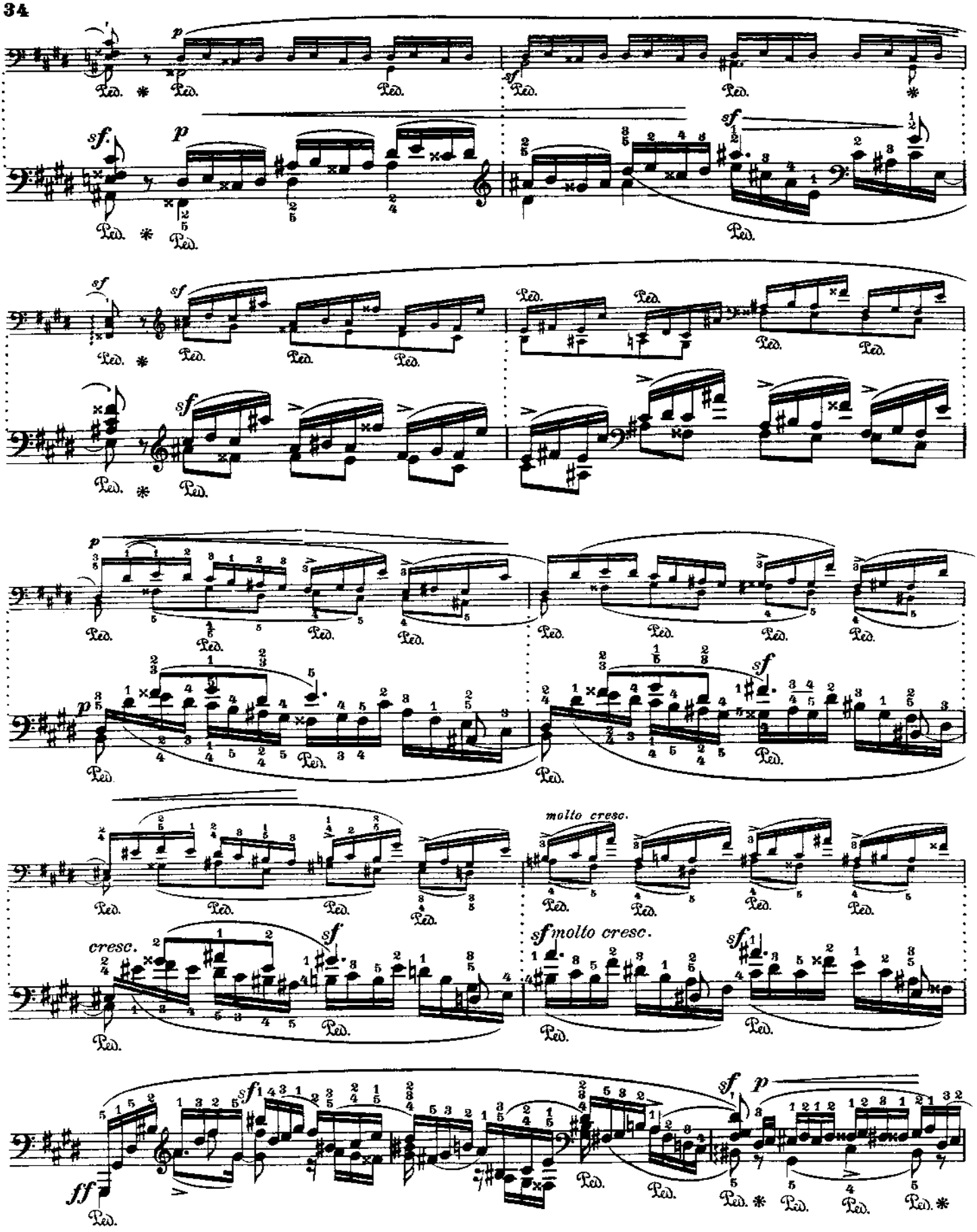

molto
coppr.

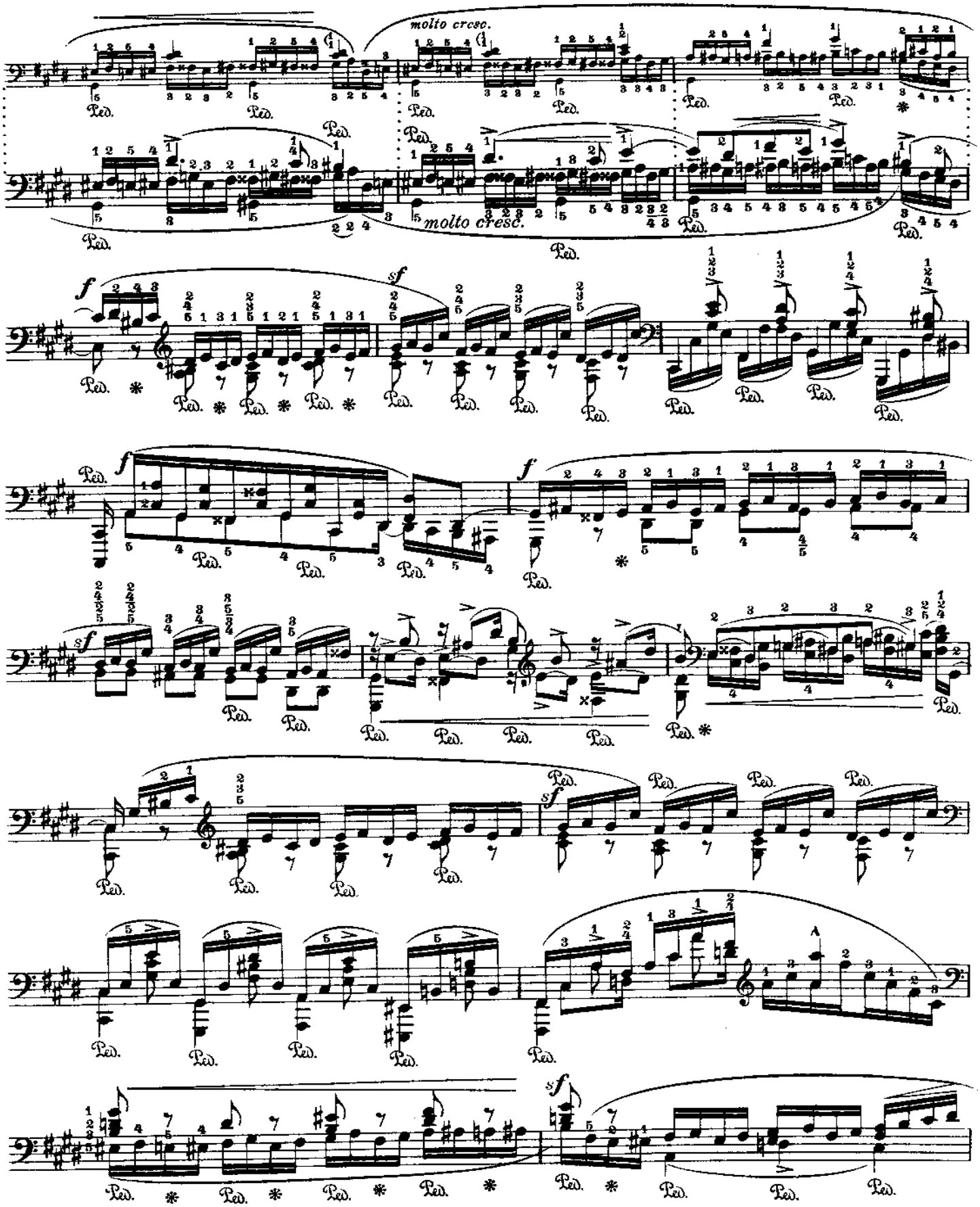


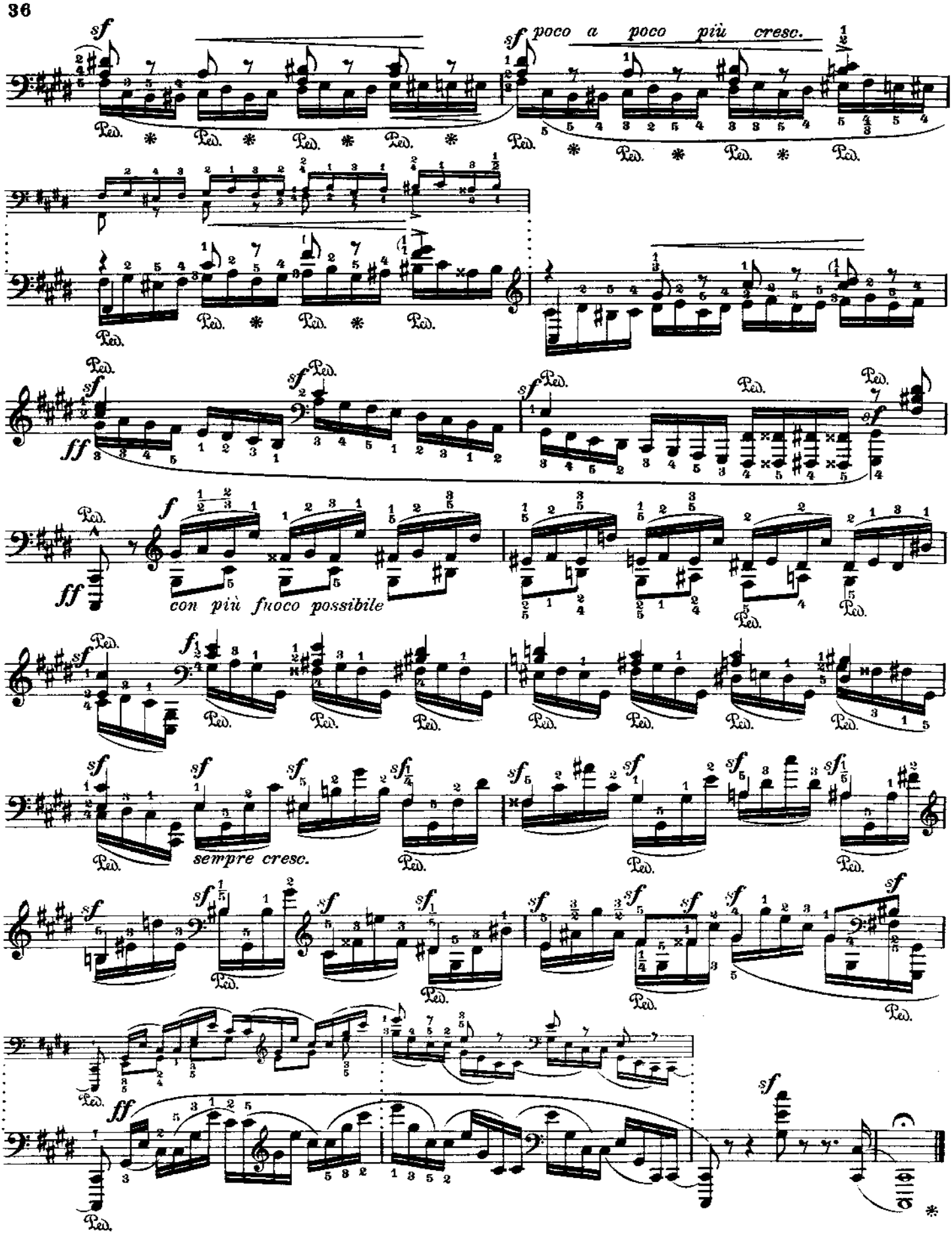
If "ossia" N° 2 be chosen, a corresponding change must be made in the g sharp minor passage on the following page.

Falls Ossia N° 2 gewählt wird, muß die ähnliche Stelle in *Gis moll* auf der nächsten Seite entsprechend geändert werden.

Si le pianiste choisit le „Ossia N° 2", il devra modifier dans le même sens le passage analogue en sol♯ mineur de la page suivante.


molto cresc.
cresc.
sf molto cresc.


molto cresc.
molto cresc.
f
sf
f
f
sf
sf
sf
Ped.


poco a poco più cresc.
con più fuoco possibile
sempre cresc.

№ 7

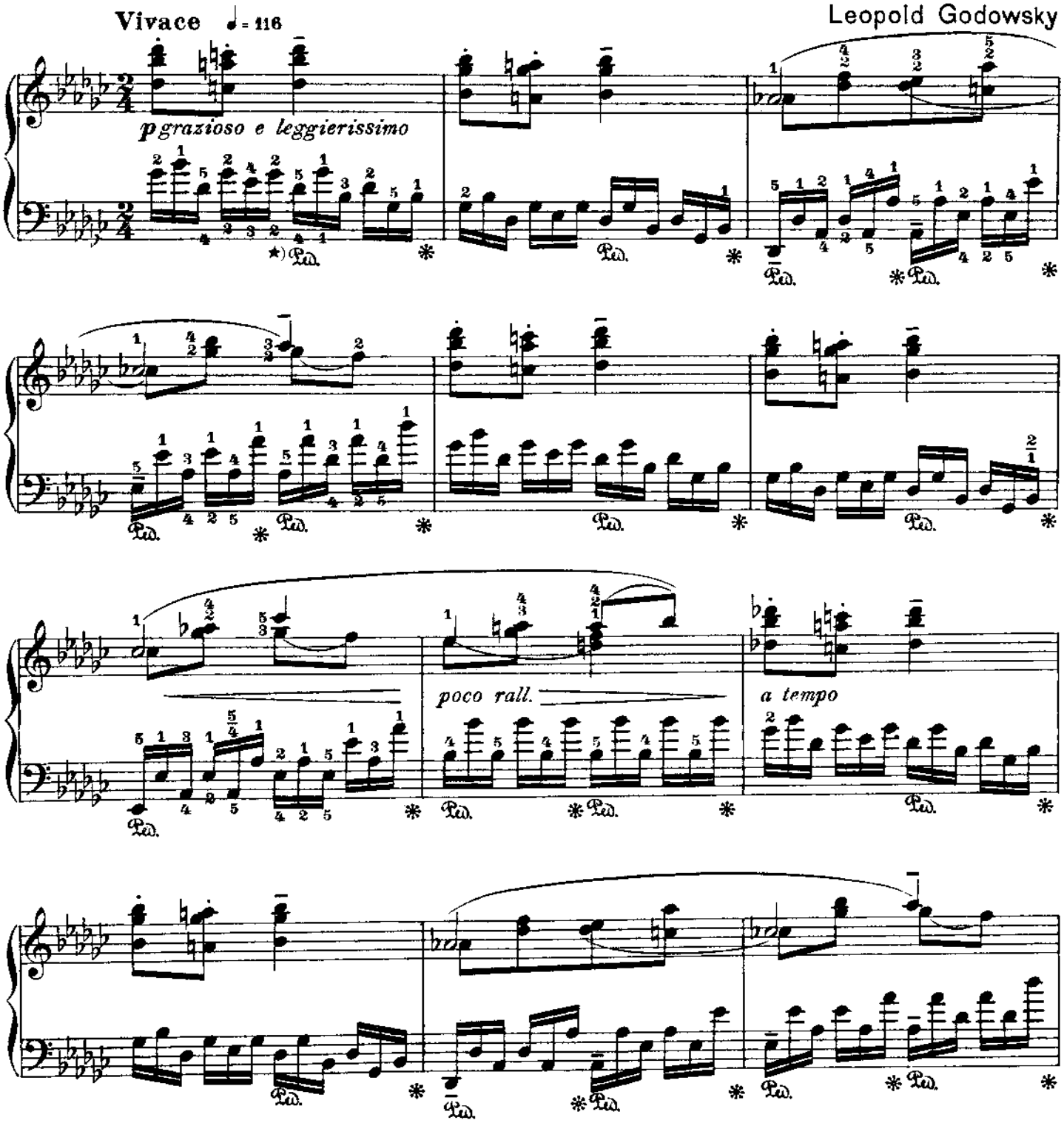
Fr. Chopin

Op. 10 № 5

Erste Bearbeitung

First Version Premiere Version

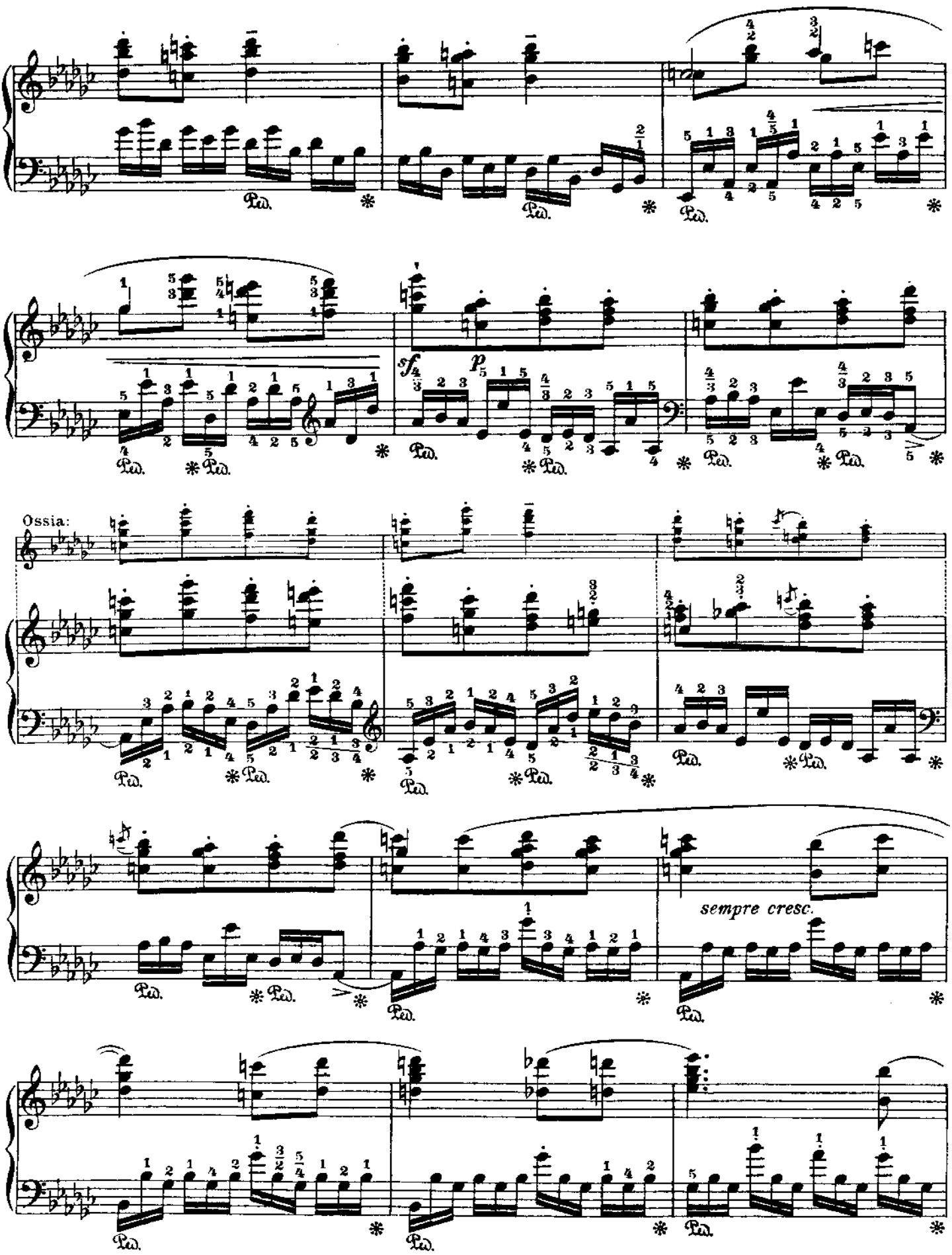
Leopold Godowsky

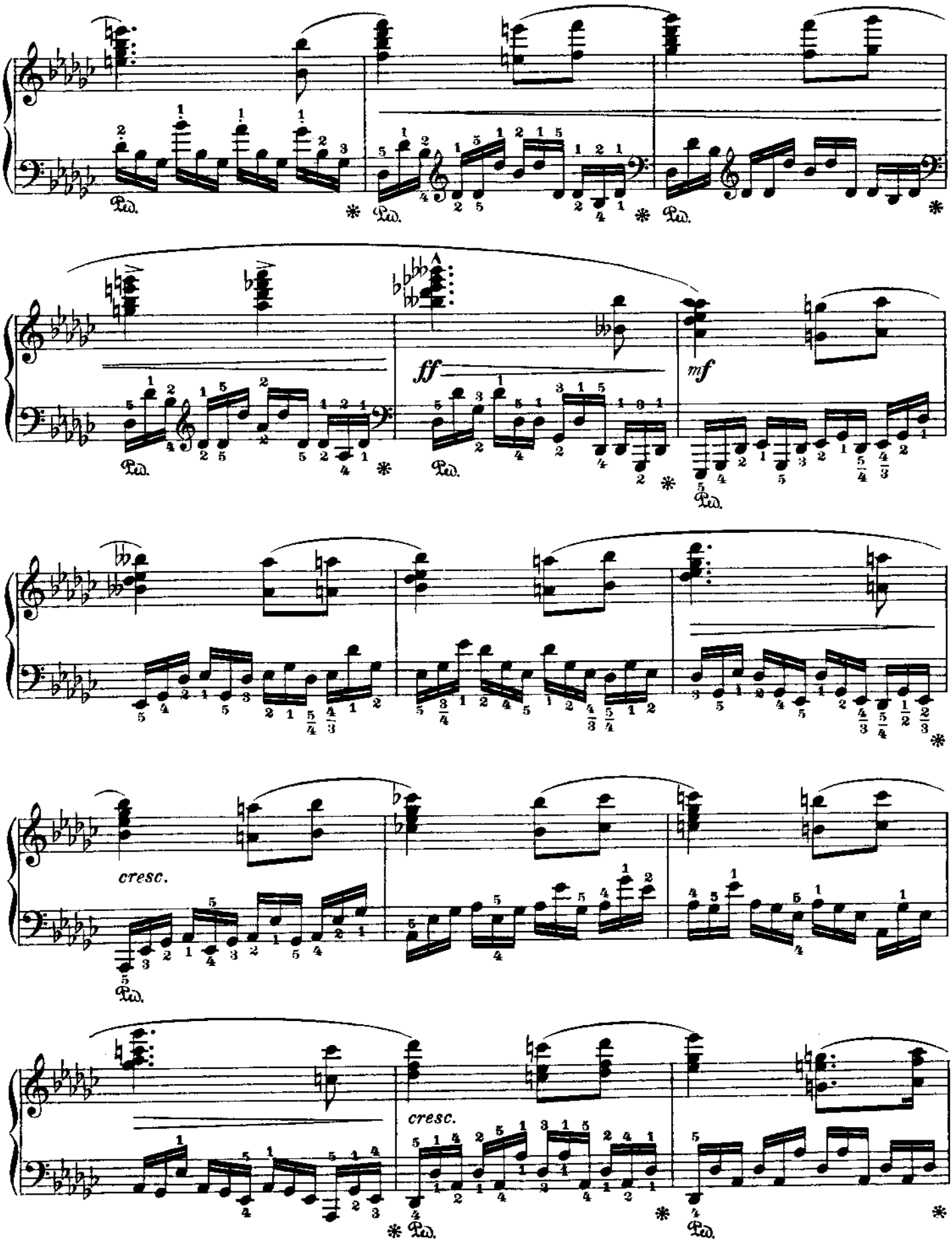


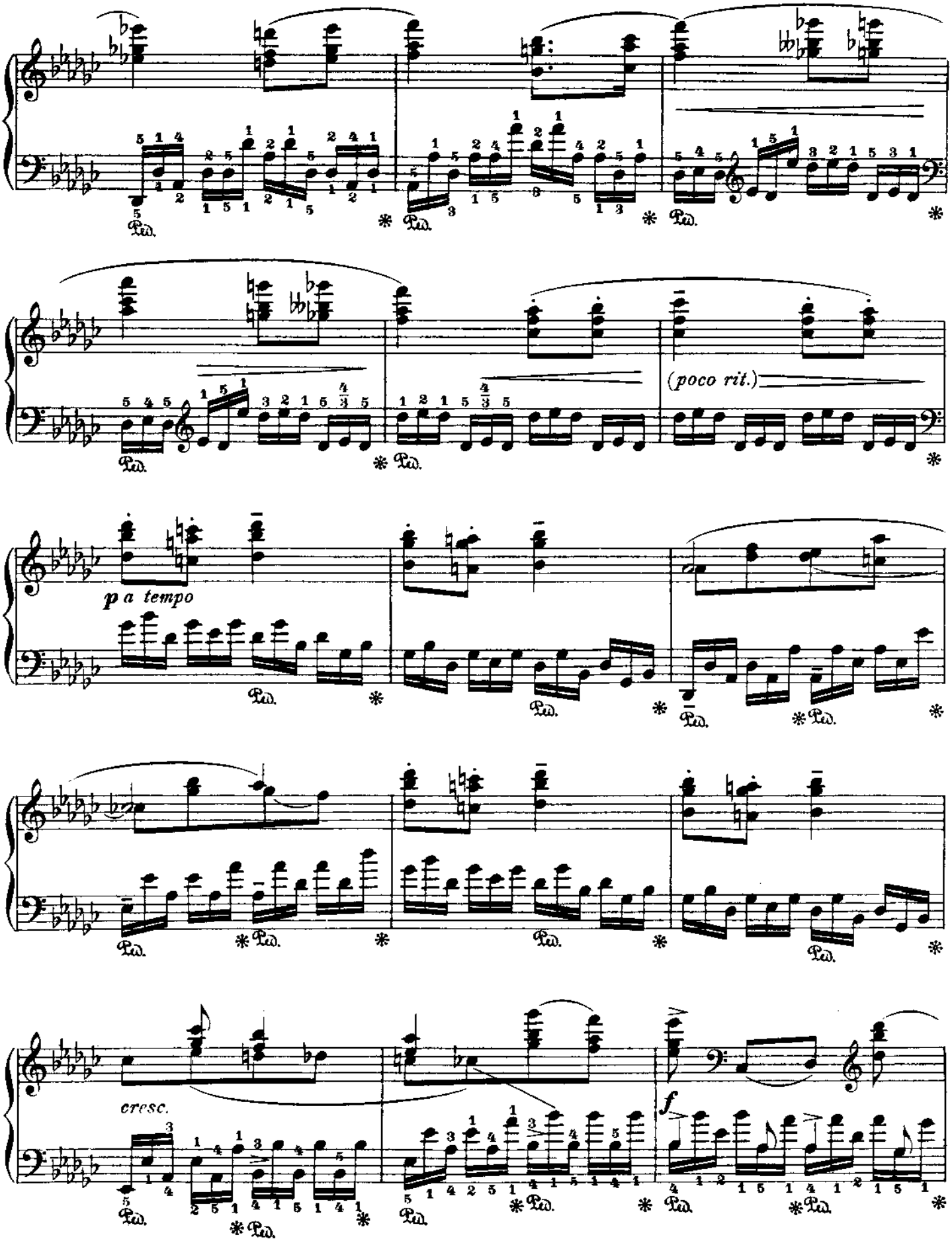
*) Diese Studie kann fast durchgehend ohne rechtes Pedal gespielt werden.

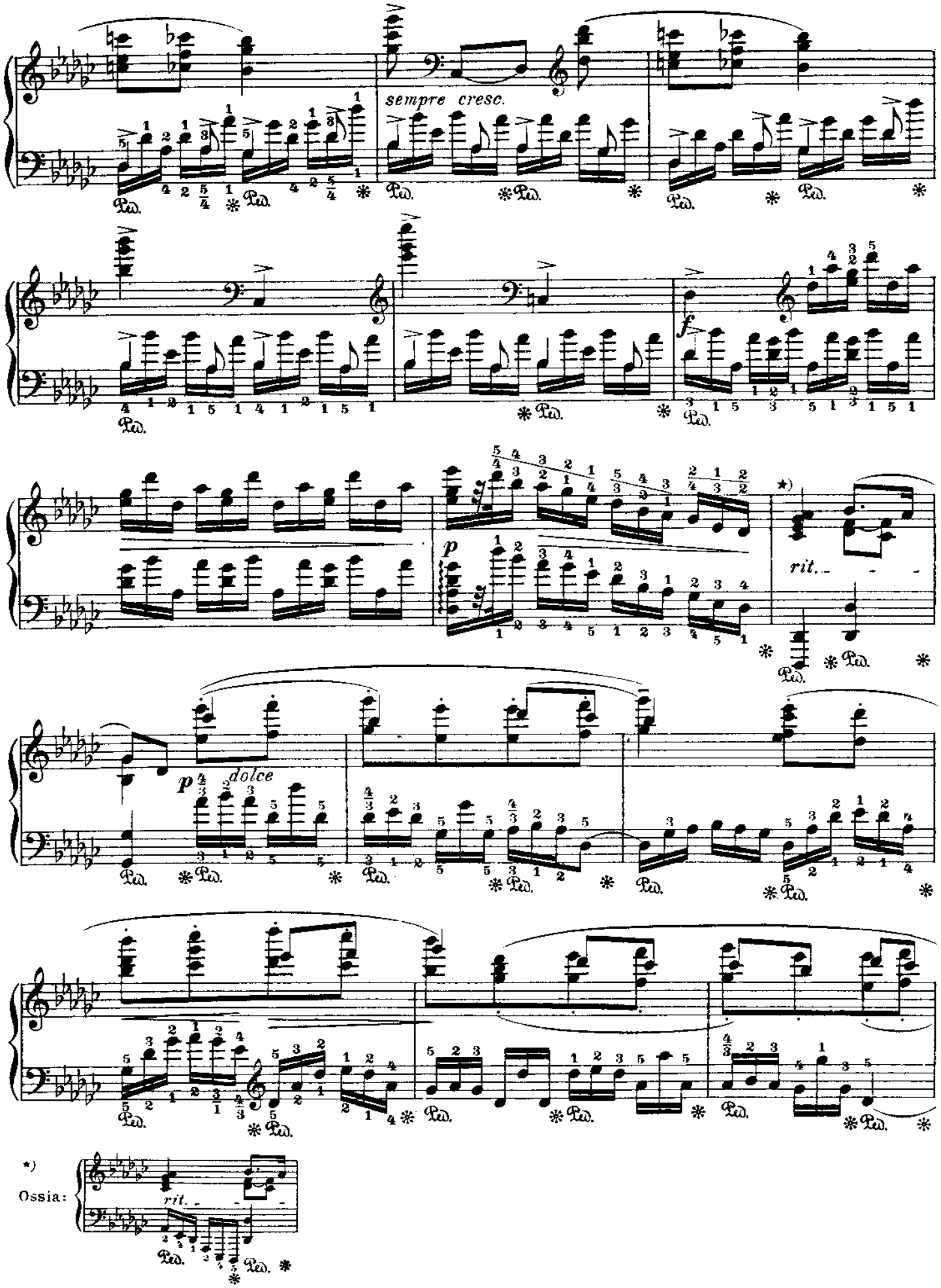
*) *This study could be played almost entirely without the use of the right pedal.*

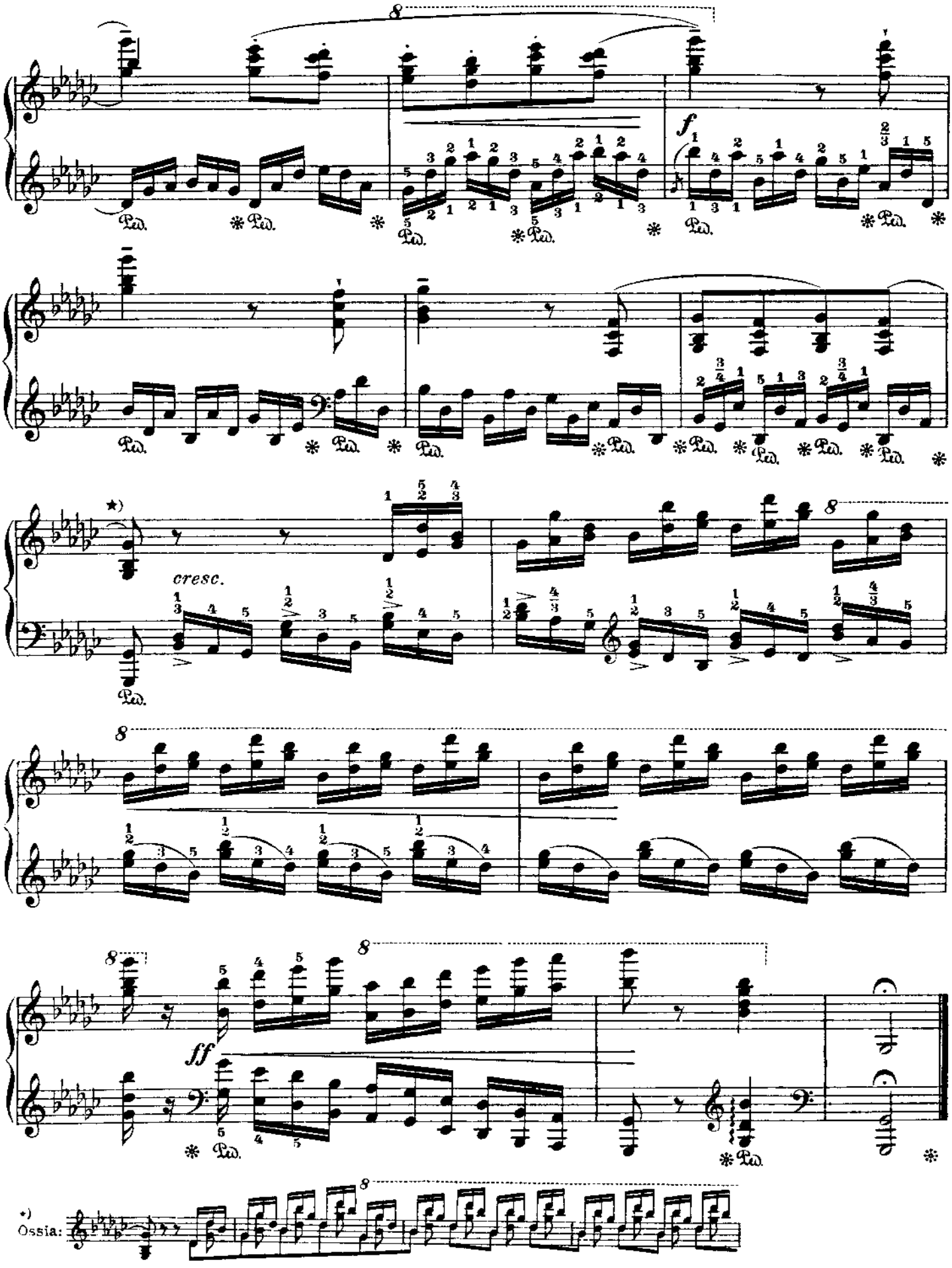
*) On peut (avec quelques exceptions) jouer ce morceau sans prendre de pédale.


Ossia:
sempre cresc.


Ped.
ff
mf
cresc.
cresc.


(poco rit.)
p a tempo
cresc.
f


sempre cresc.
f
p
dolce
rit.
*)
Ossia:
rit.


f
cresc.
ff
*) Ossia:

№ 8

Fr. Chopin

Op. 10 № 5

Zweite Bearbeitung

Studie auf weissen Tasten

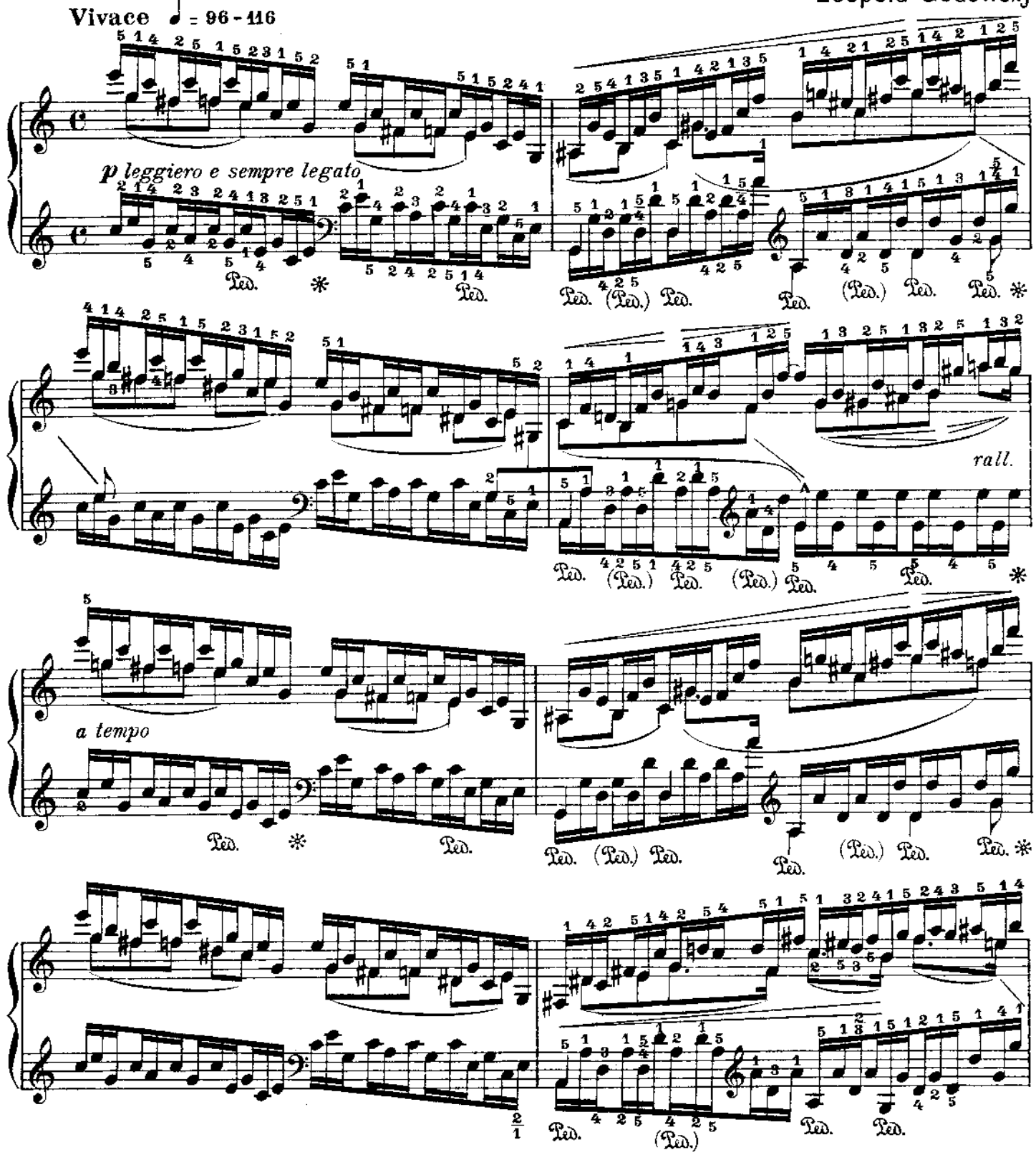
Second Version

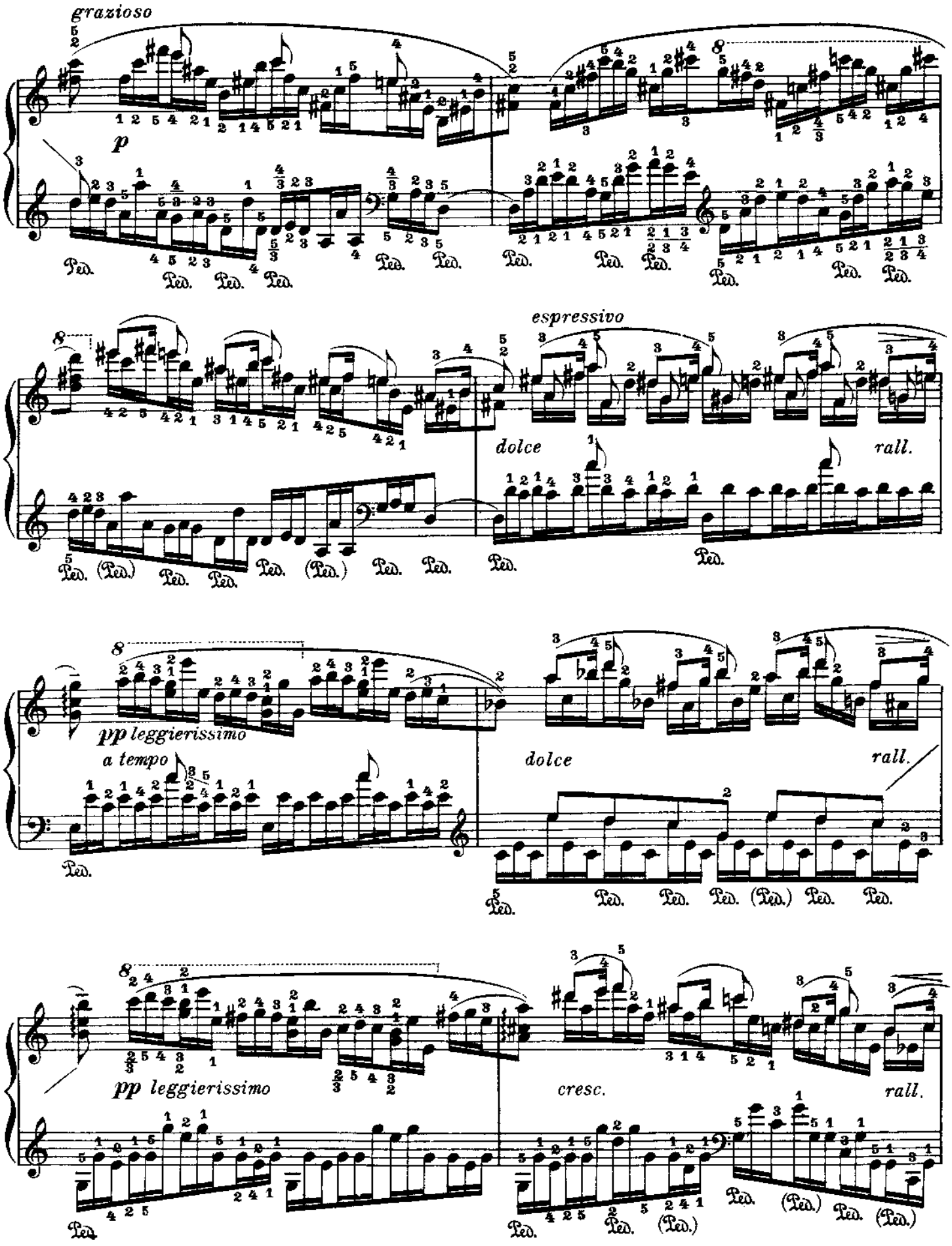
Study on the white keys

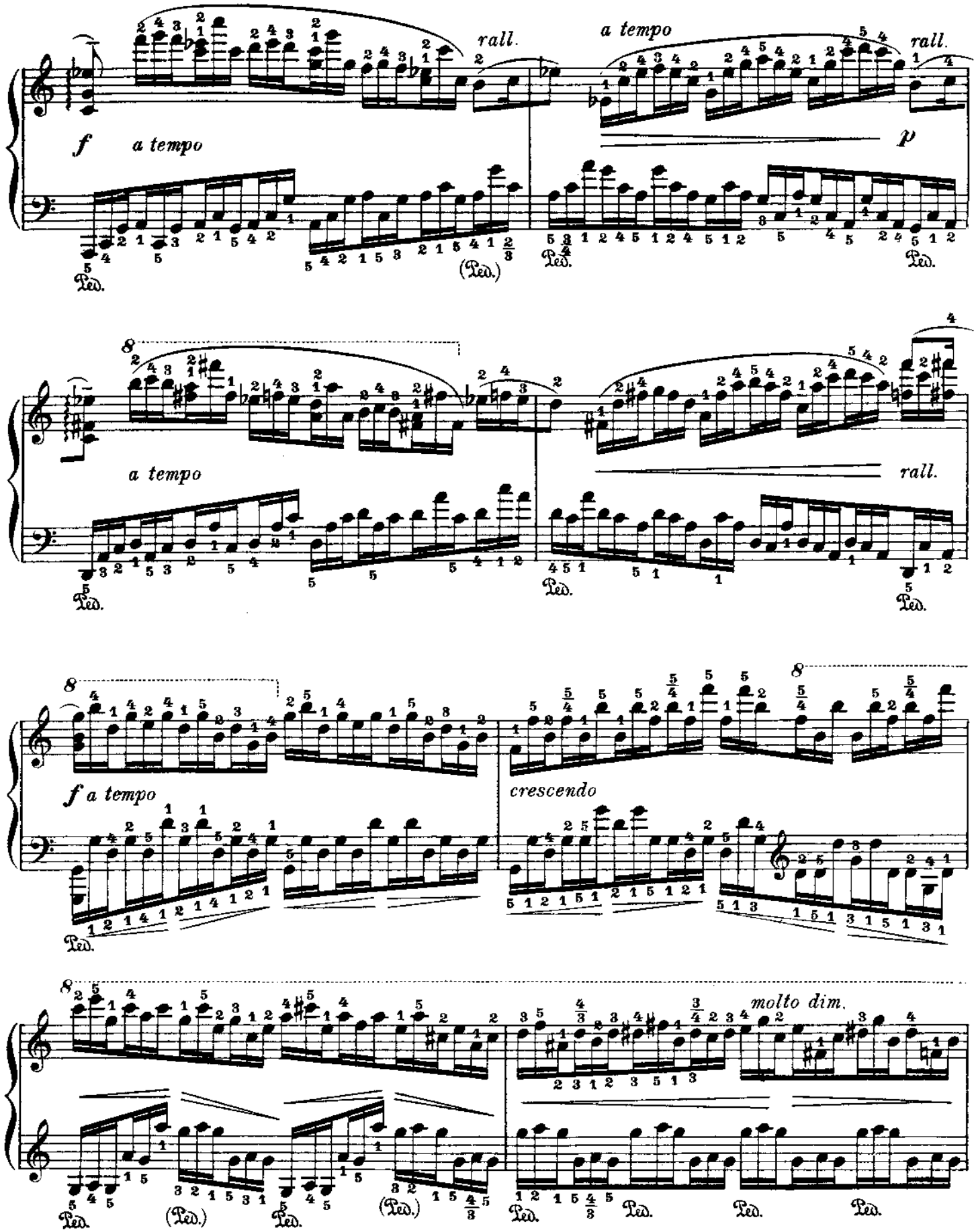
Deuxième Version

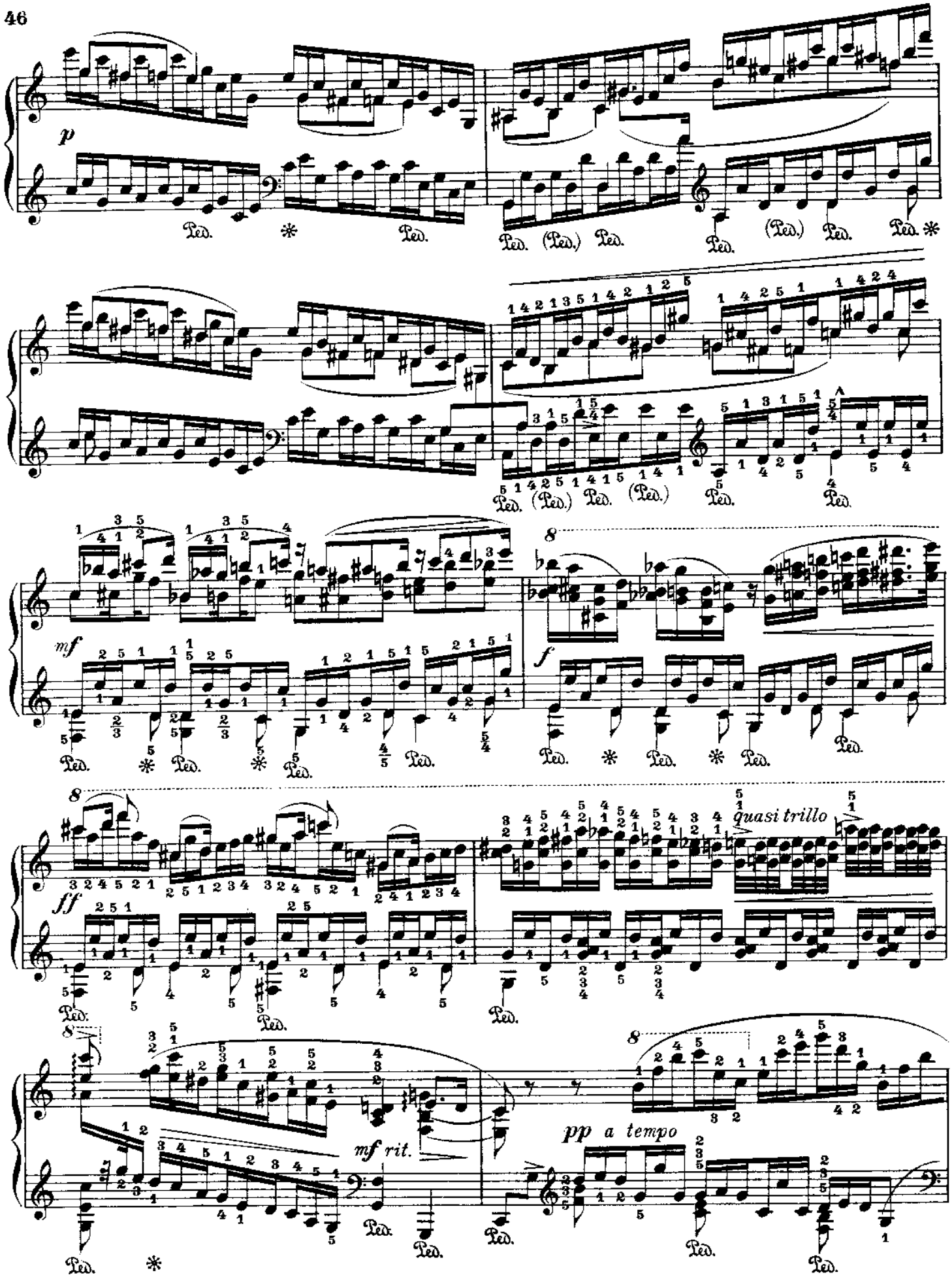
Etude sur les touches blanches

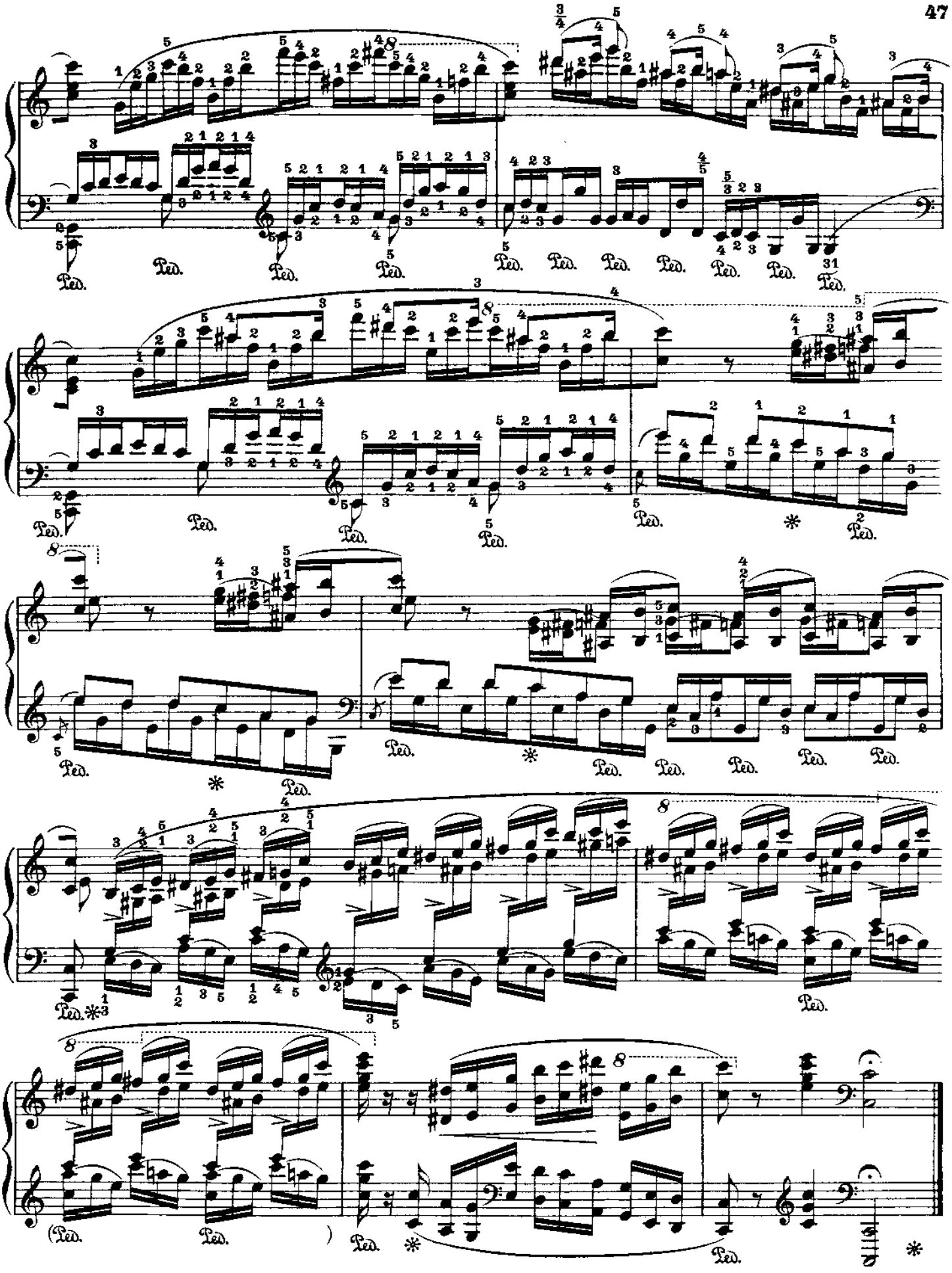
Leopold Godowsky




grazioso
p
espressivo
dolce
rall.
pp leggierissimo
a tempo
dolce
rall.
pp leggierissimo
cresc.
rall.


rall.
a tempo
rall.
f
a tempo
p
Ped.
(Ped.)
Ped.
Ped.
8
a tempo
rall.
Ped.
Ped.
Ped.
8
8
f a tempo
crescendo
Ped.
8
molto dim.
Ped.
(Ped.)
Ped.
(Ped.)
Ped.
Ped.
Ped.
Ped.


p
Ped.
(Ped.)
mf
f
ff
quasi trillo
mf rit.
pp a tempo



Nº 9

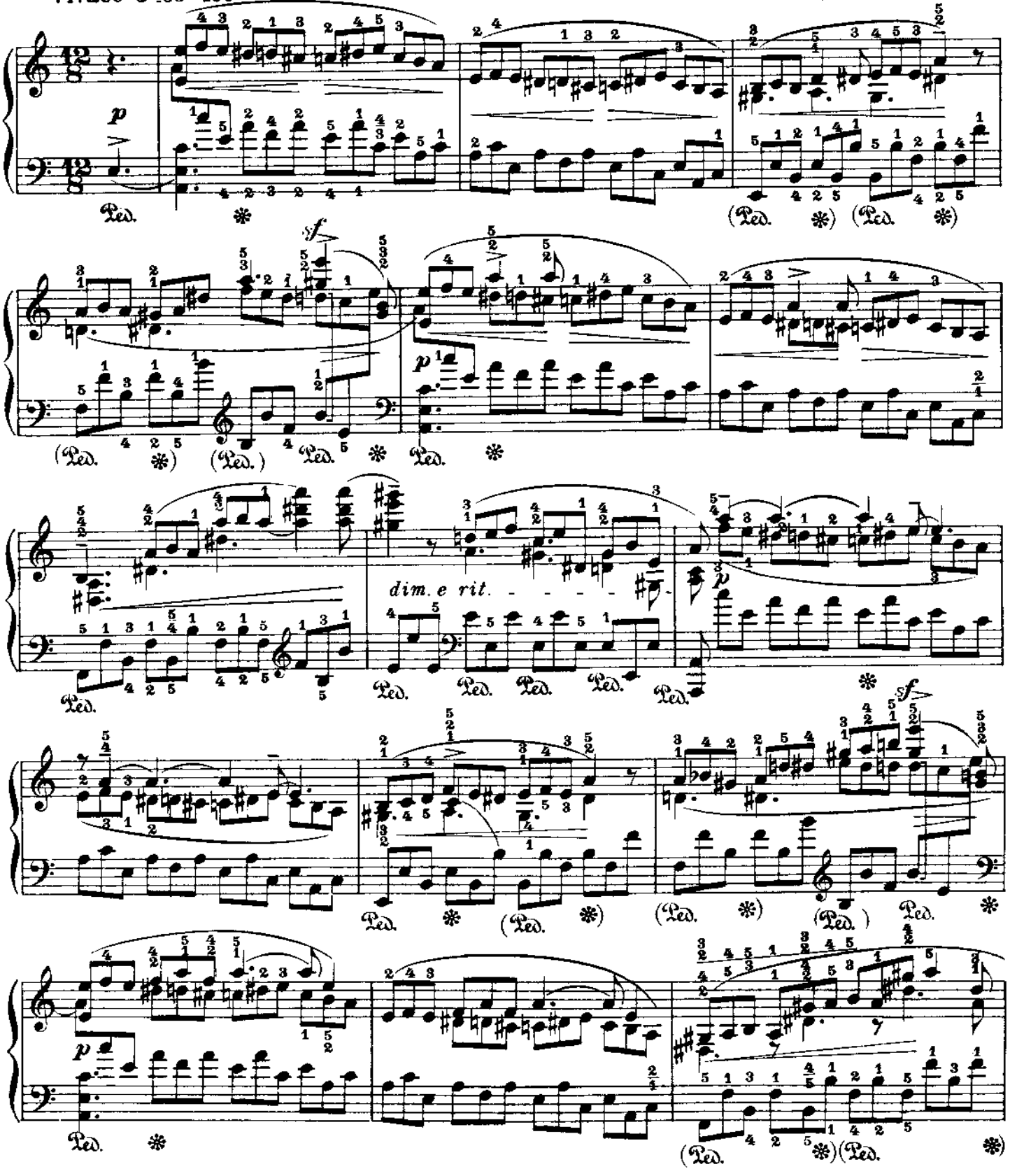
Fr. Chopin

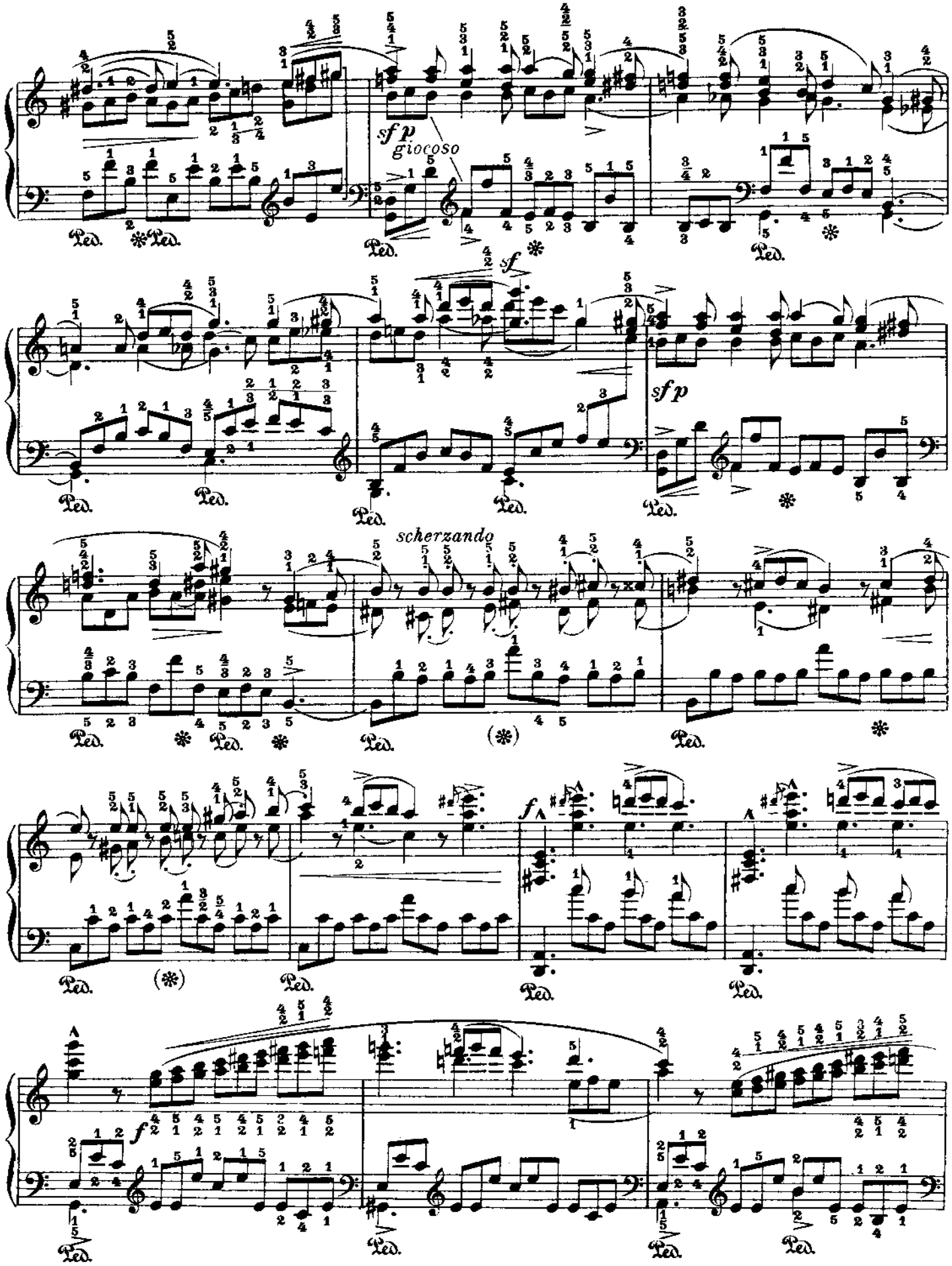
Op. 10 Nº 5

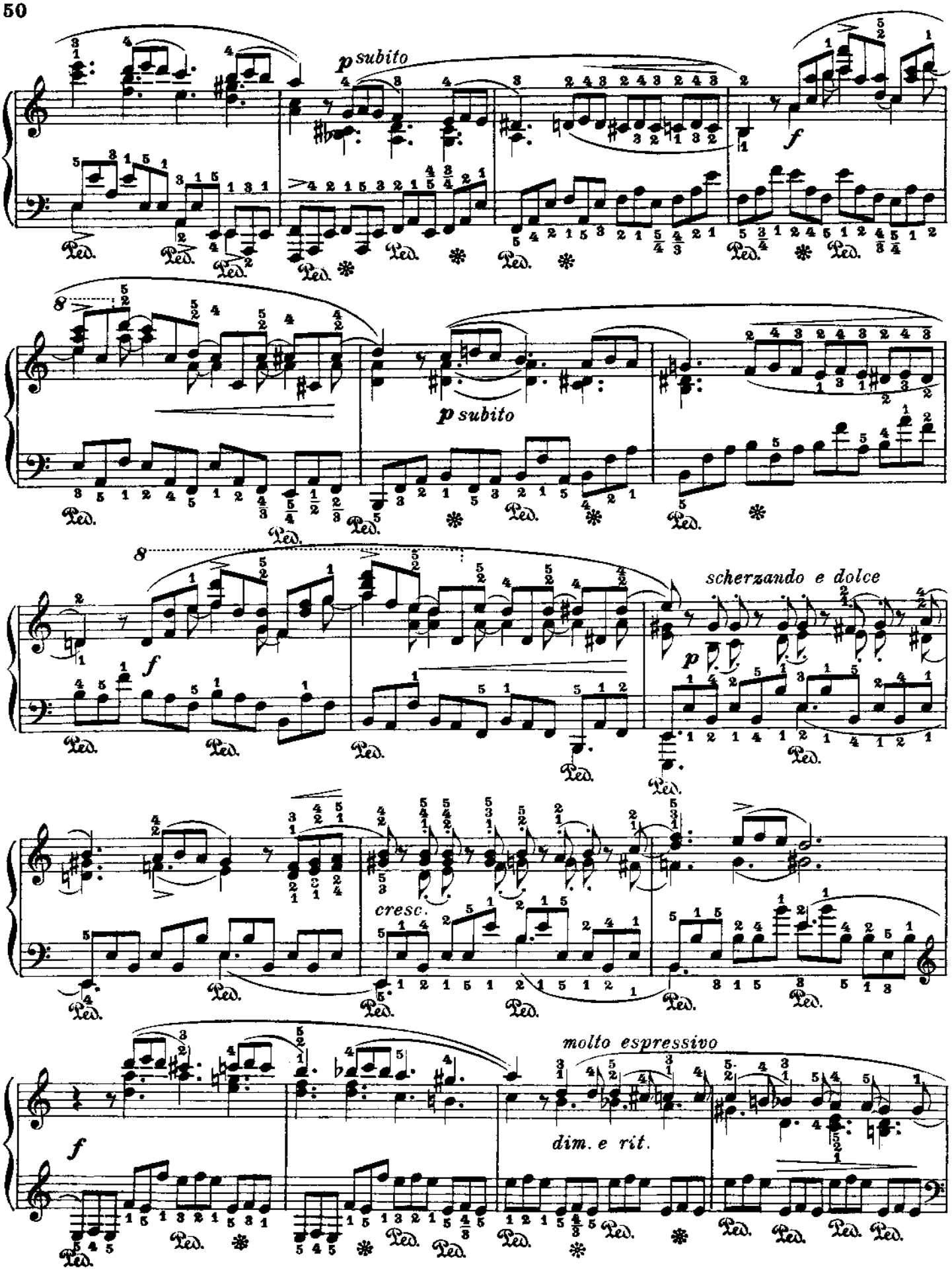
Dritte Bearbeitung

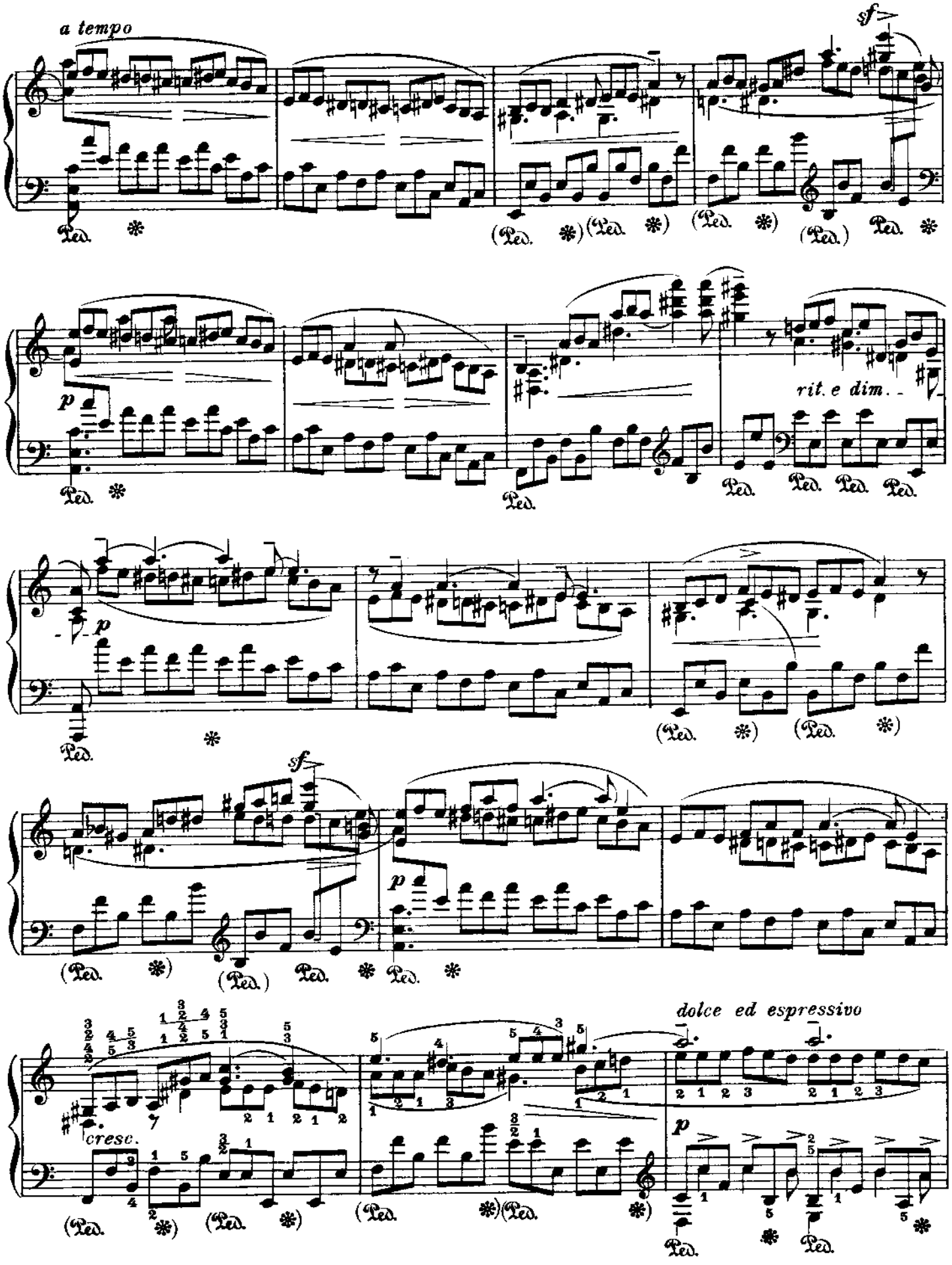
Third Version **Troisième Version**

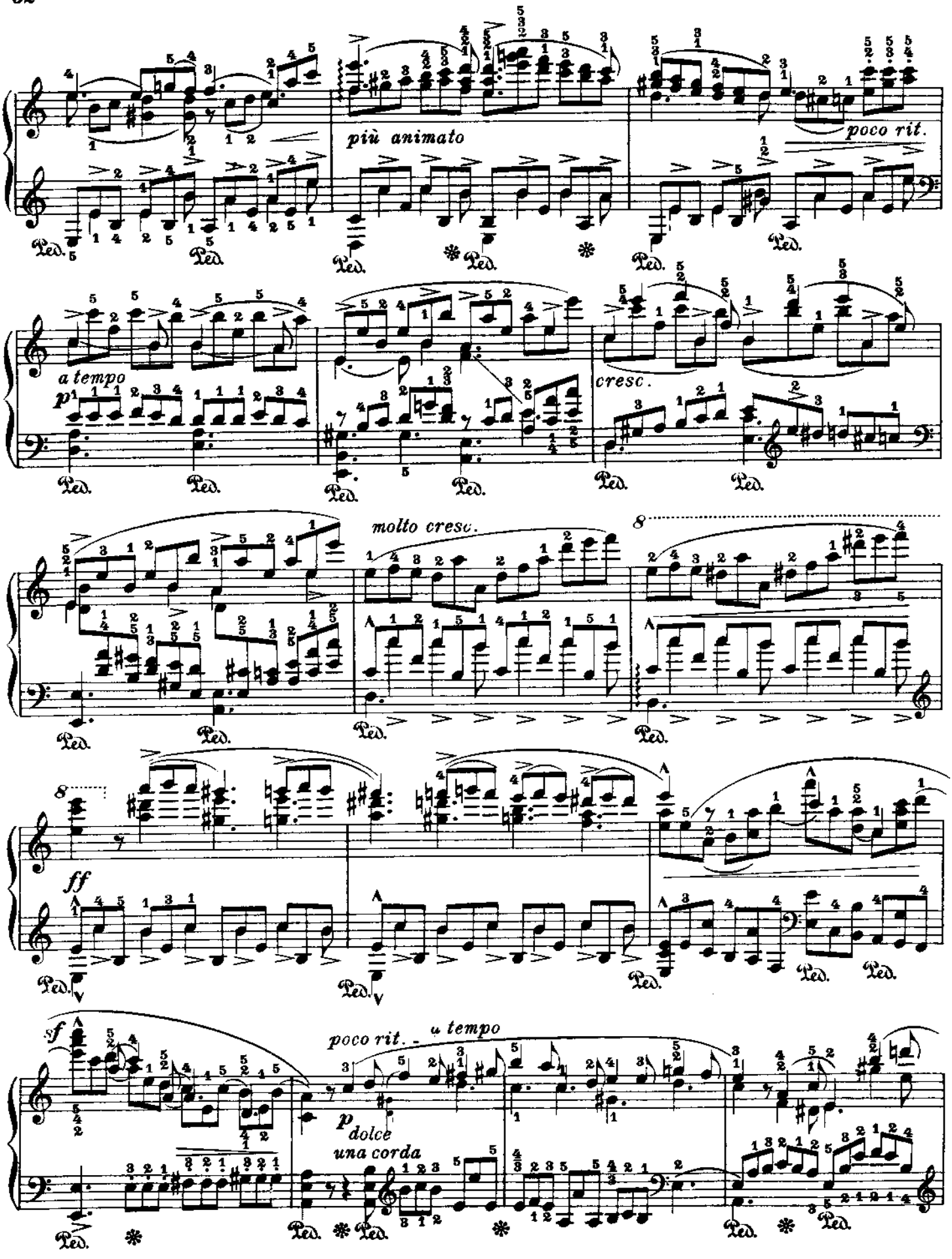
Vivace ♩.=88-100 **Tarantella** Leopold Godowsky

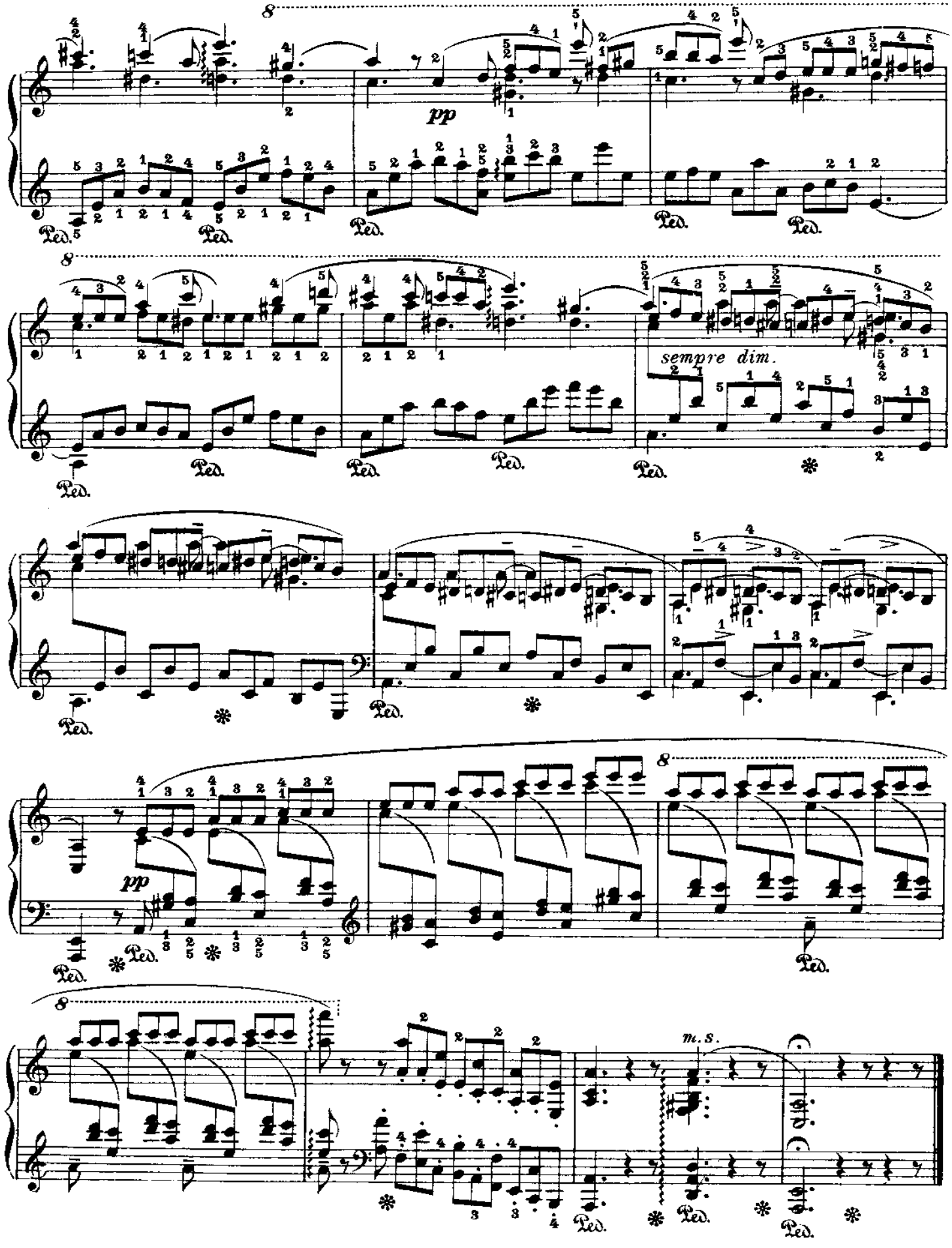



sf p
giocoso
sf
sf p
scherzando
f
f


p subito
f
p subito
scherzando e dolce
p
cresc.
molto espressivo
dim. e rit.


a tempo
sf
p
rit. e dim.
p
sf
p
cresc.
dolce ed espressivo
p


più animato
poco rit.
a tempo
p
cresc.
molto cresc.
8
ff
sf
poco rit. - a tempo
p dolce
una corda
Ped.


pp
sempre dim.
pp
m.s.

Nº 10

Fr. Chopin

Op. 10 Nº 5

Vierte Bearbeitung

Studie auf schwarzen und weissen Tasten

Fourth Version

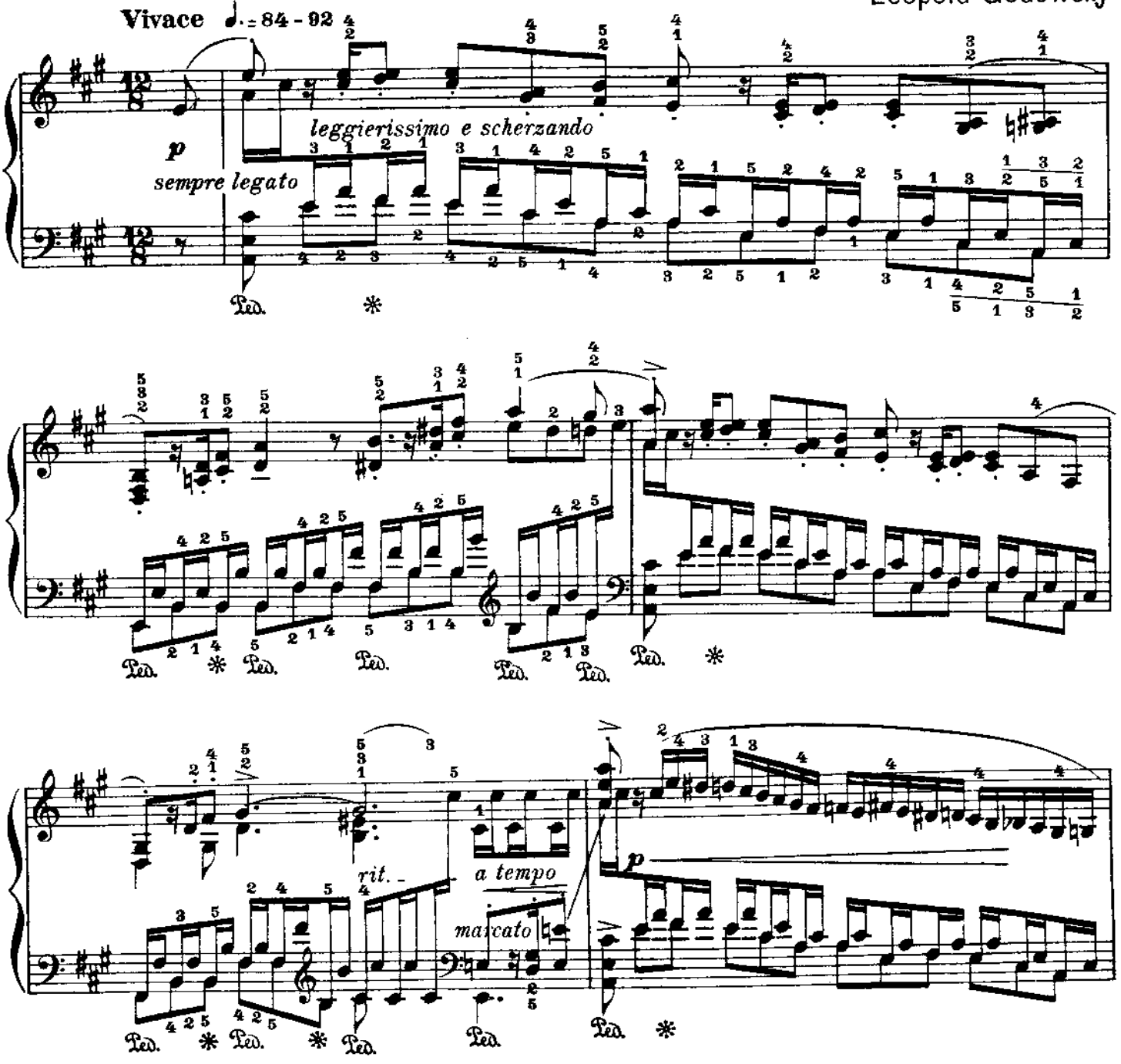
Study on black and white keys

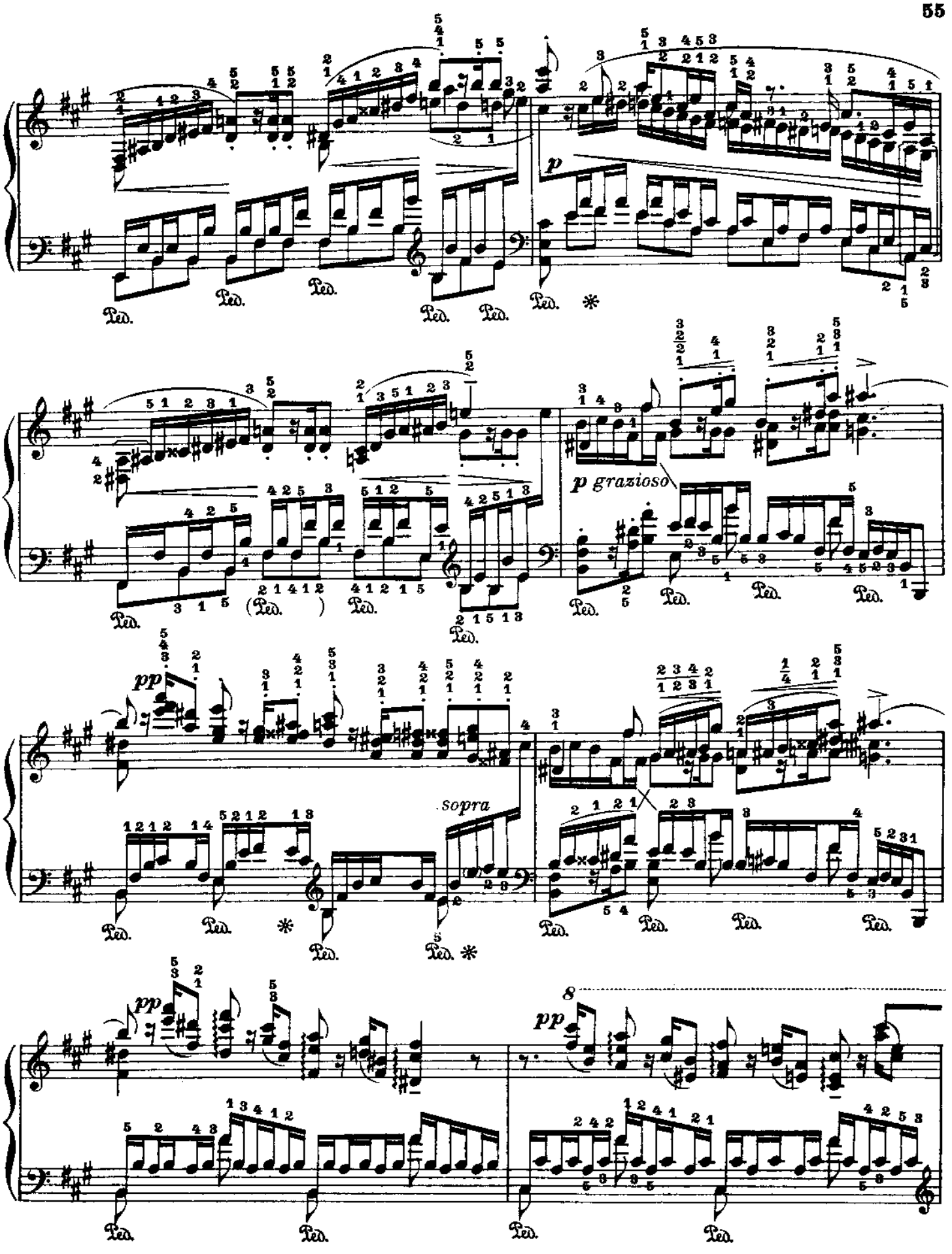
Quatrième Version

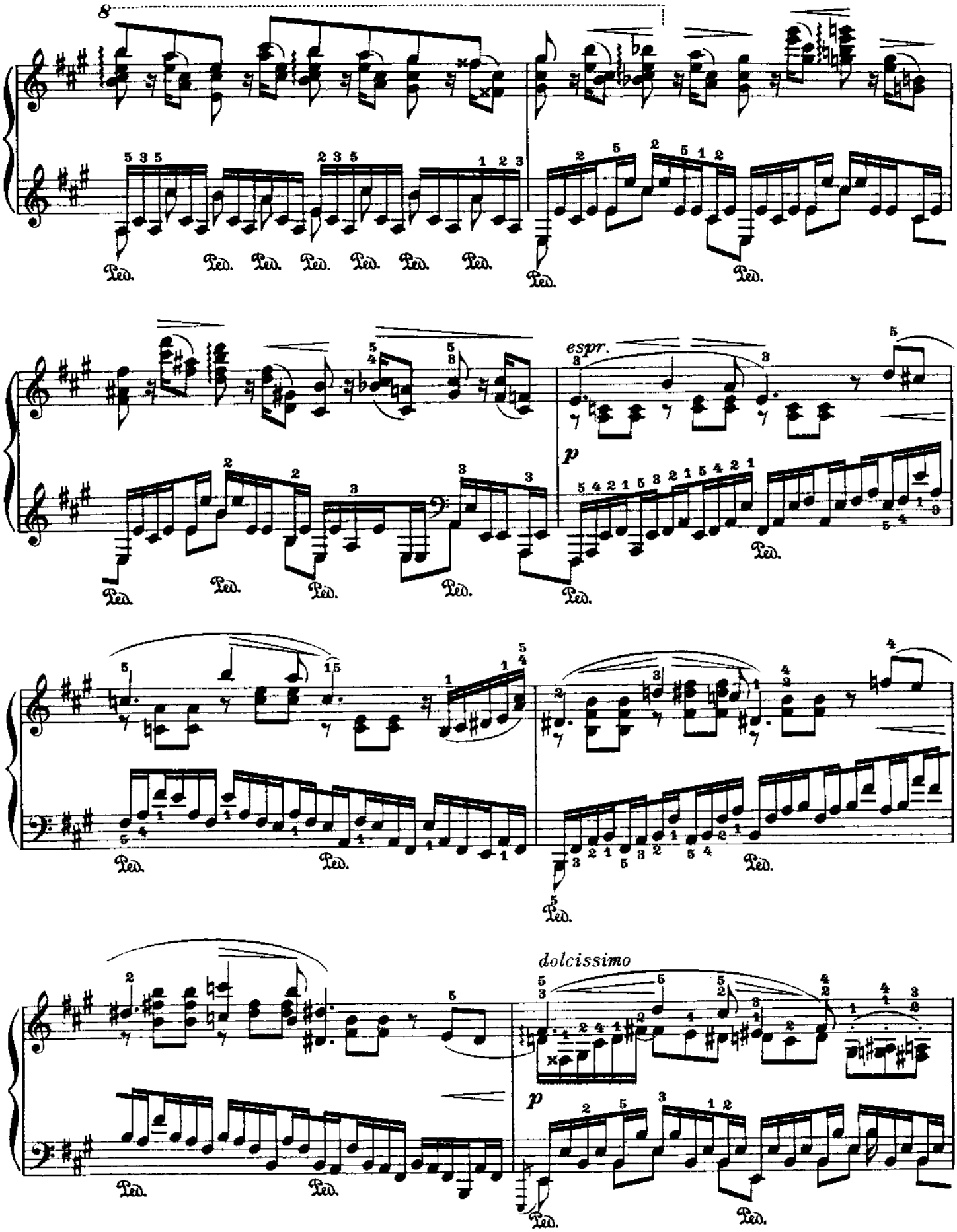
Etude sur les touches noires et blanches

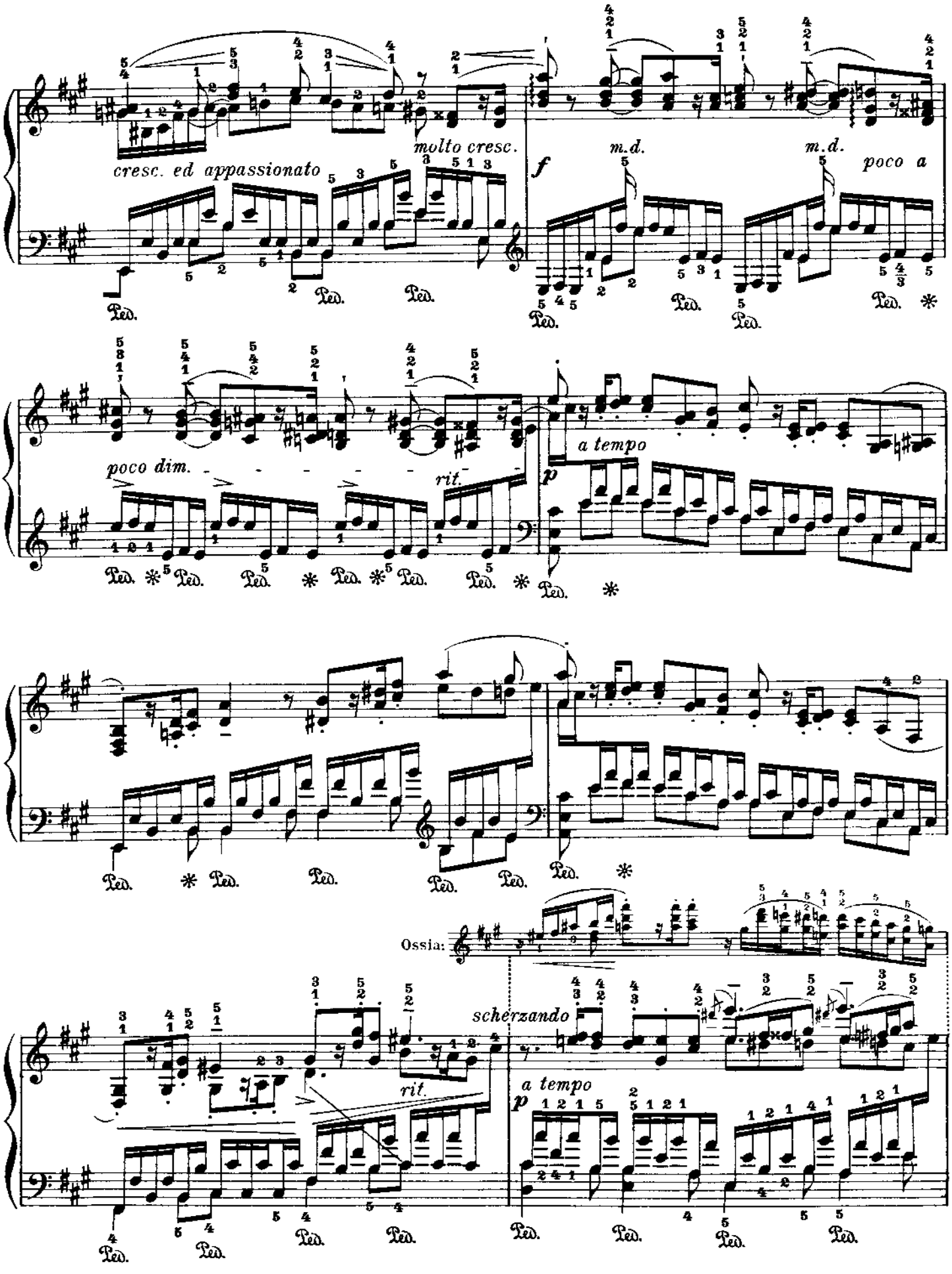
Capriccio

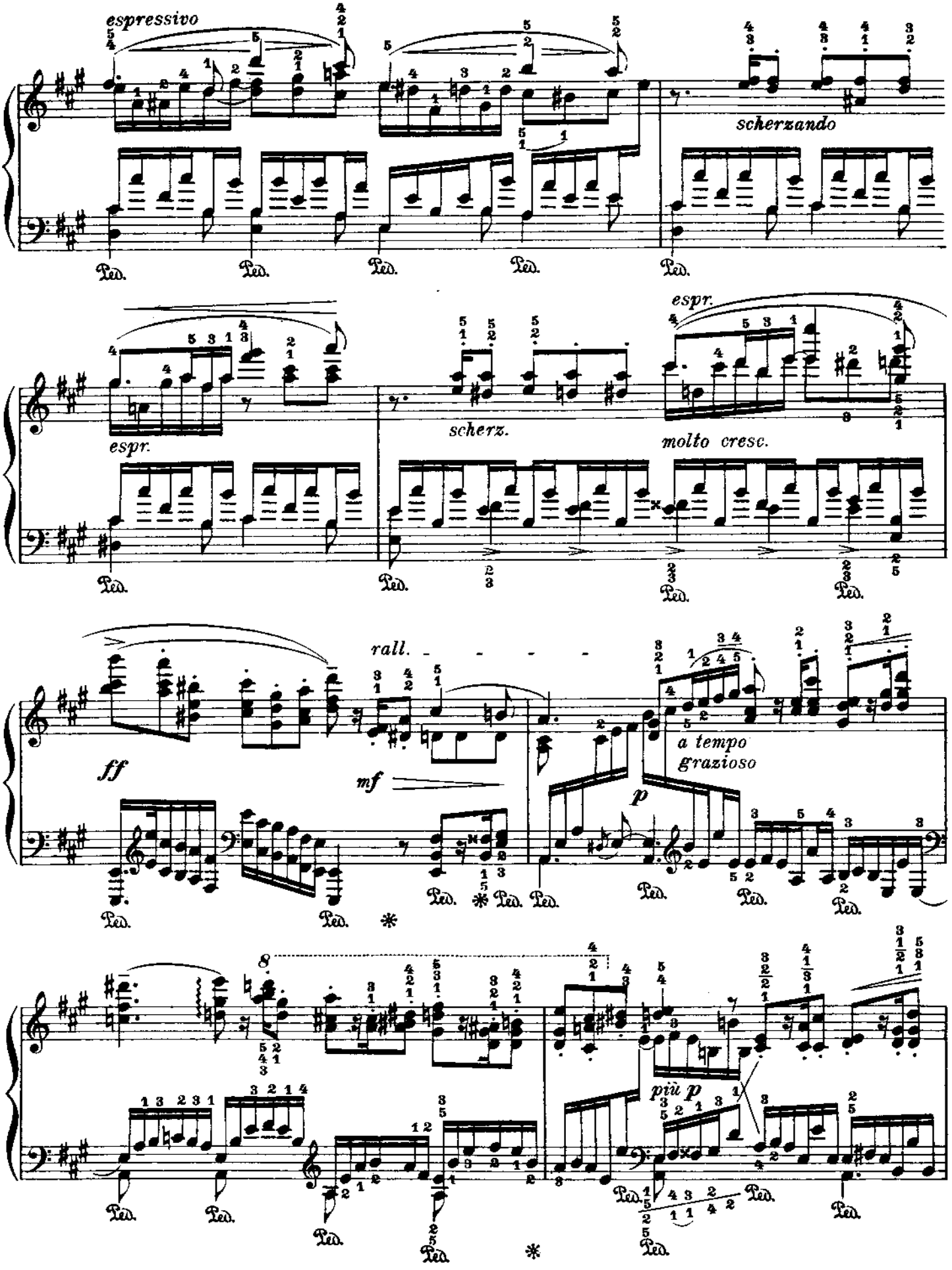
Leopold Godowsky

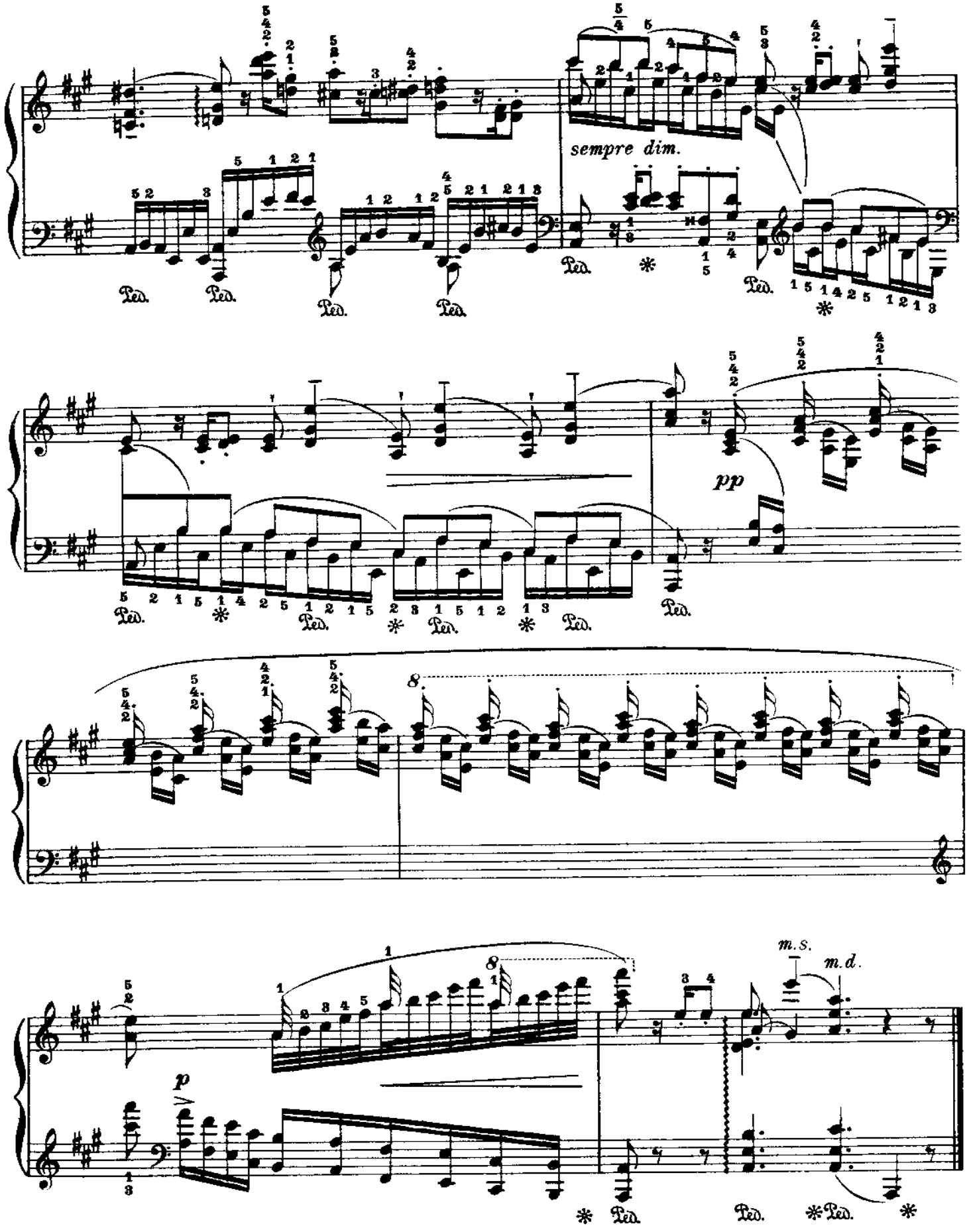



p
p grazioso
pp
sopra
pp
8
pp


8
Ped.
espr.
p
dolcissimo


molto cresc.
cresc. ed appassionato
f
m.d.
m.d.
poco a
poco dim.
rit.
a tempo
p
Ossia:
scherzando
rit.
a tempo
p


espressivo
scherzando
espr.
scherz.
espr.
molto cresc.
rall.
ff
mf
a tempo
grazioso
p
più p
Ped.


sempre dim.
pp
m.s.
m.d.

№ 11

Fr. Chopin

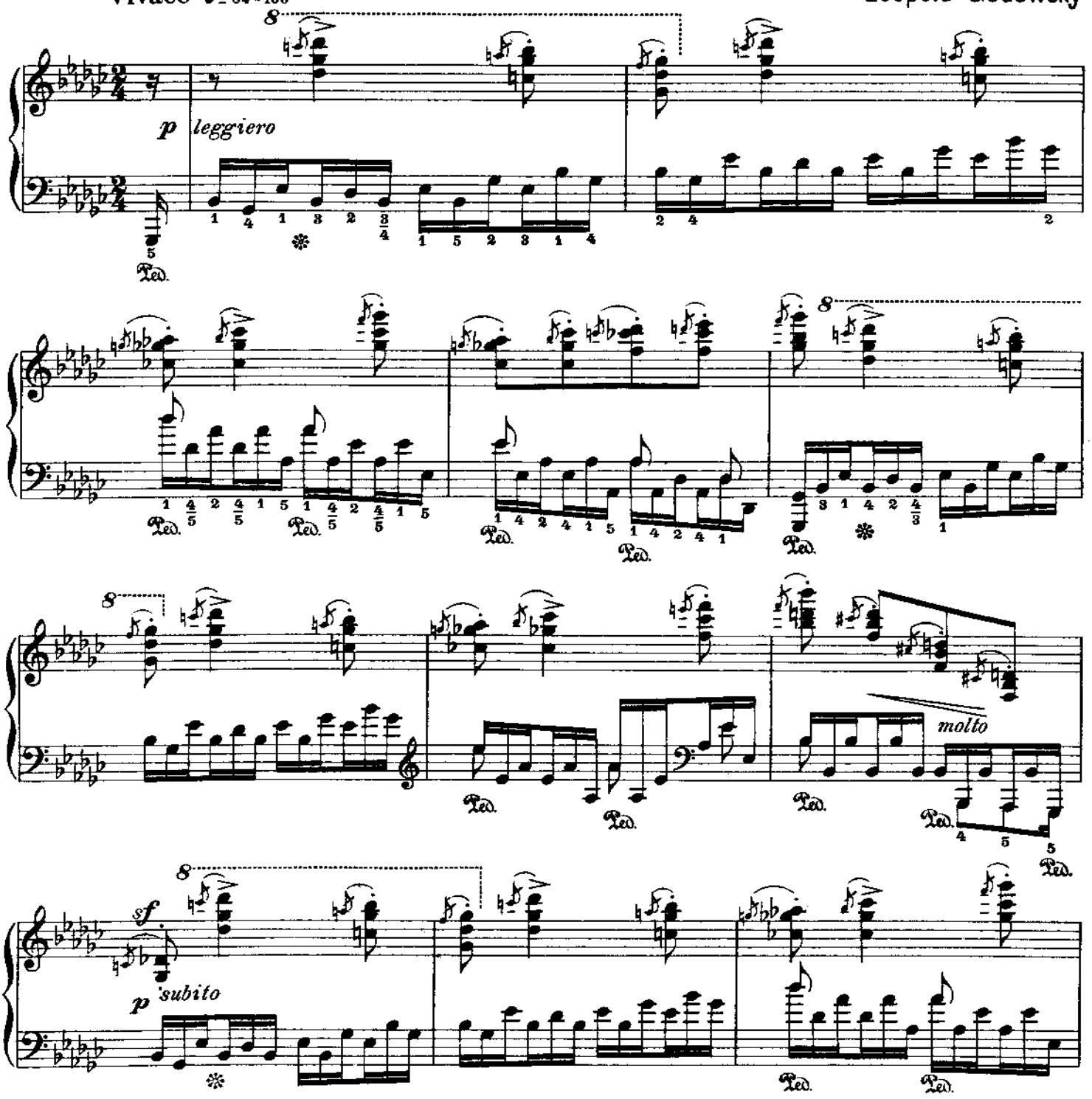
Op. 10 № 5

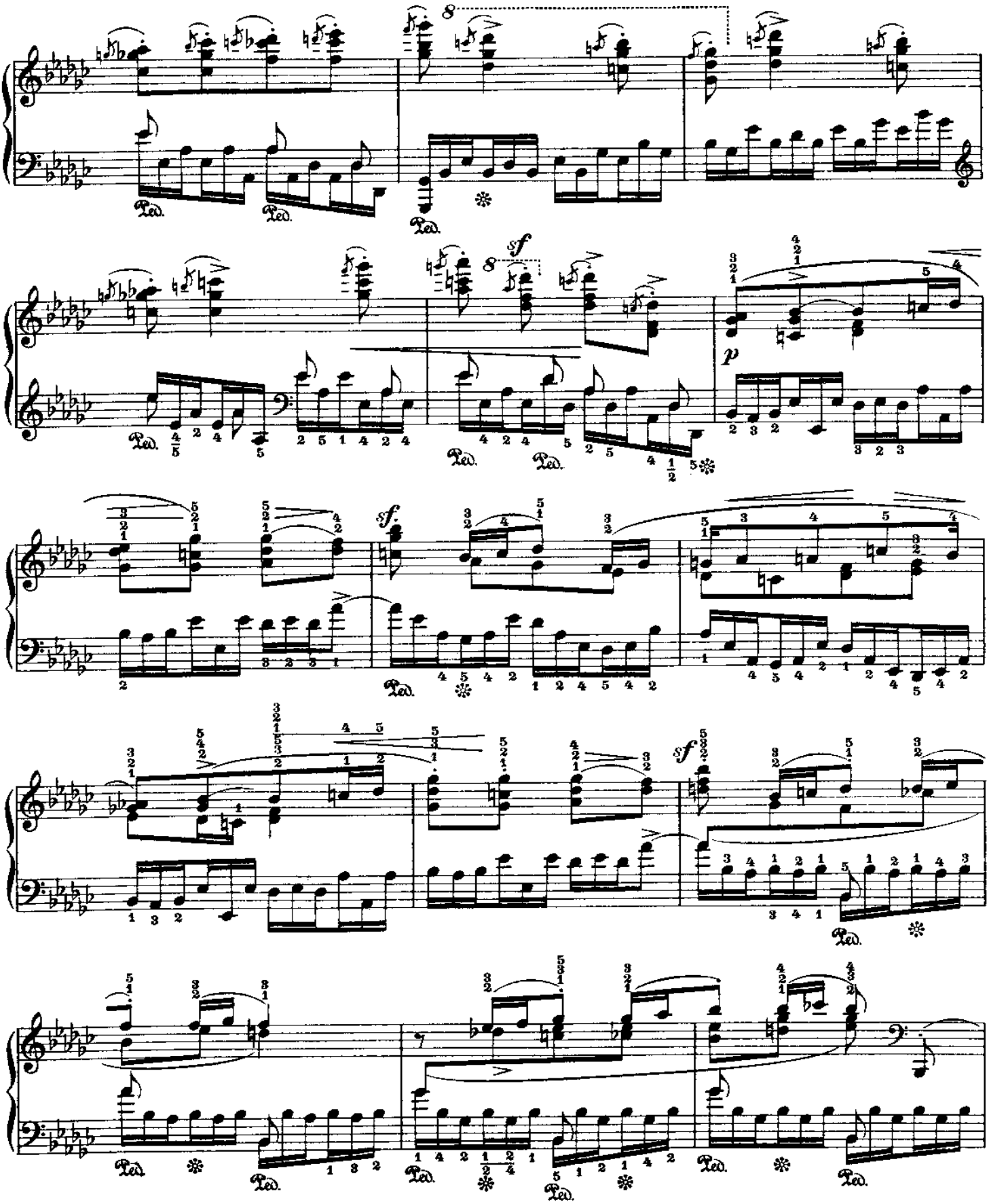
Fifth Version
Inversion, for the left hand

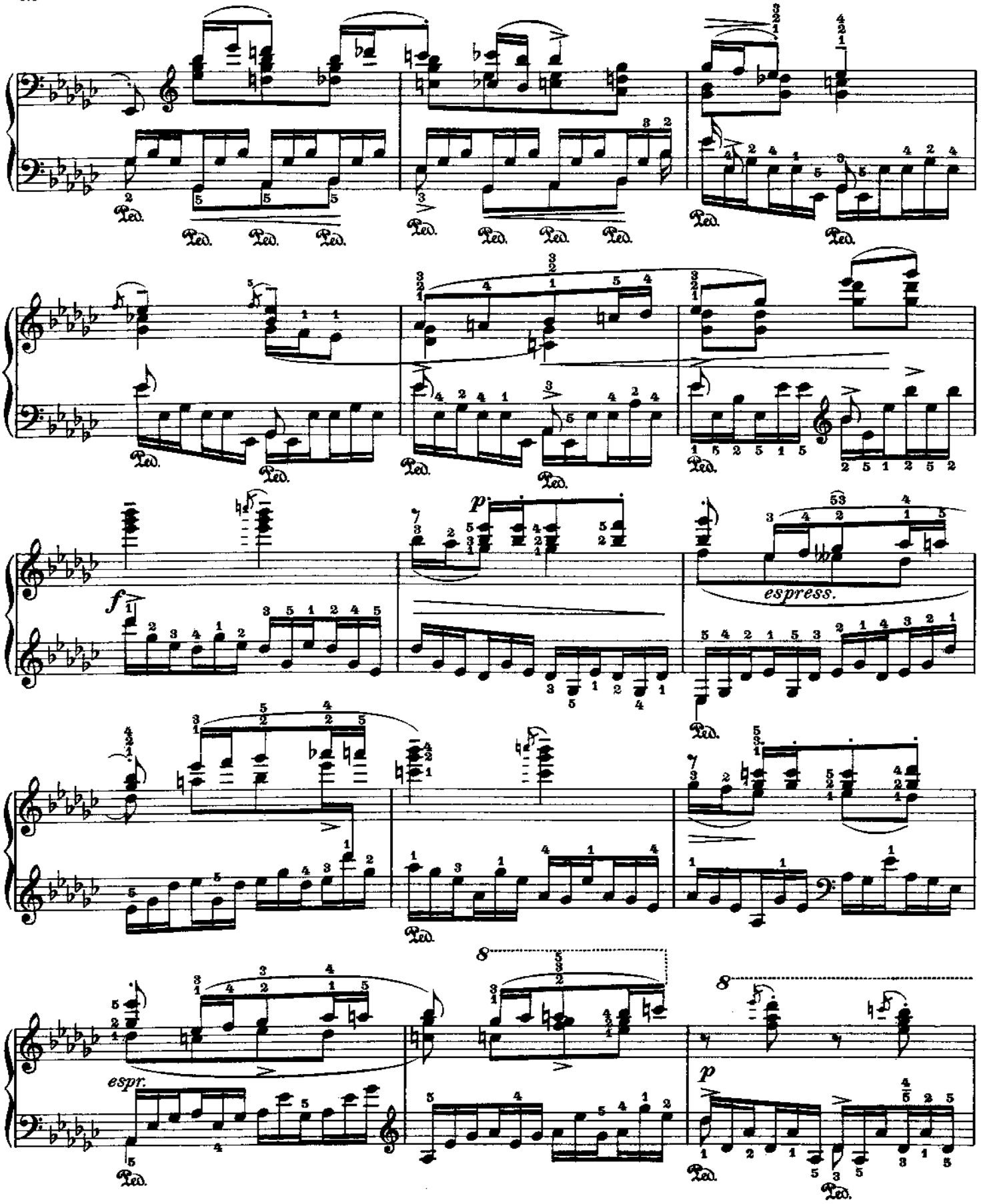
Fünfte Bearbeitung
Umkehrung, für die linke Hand

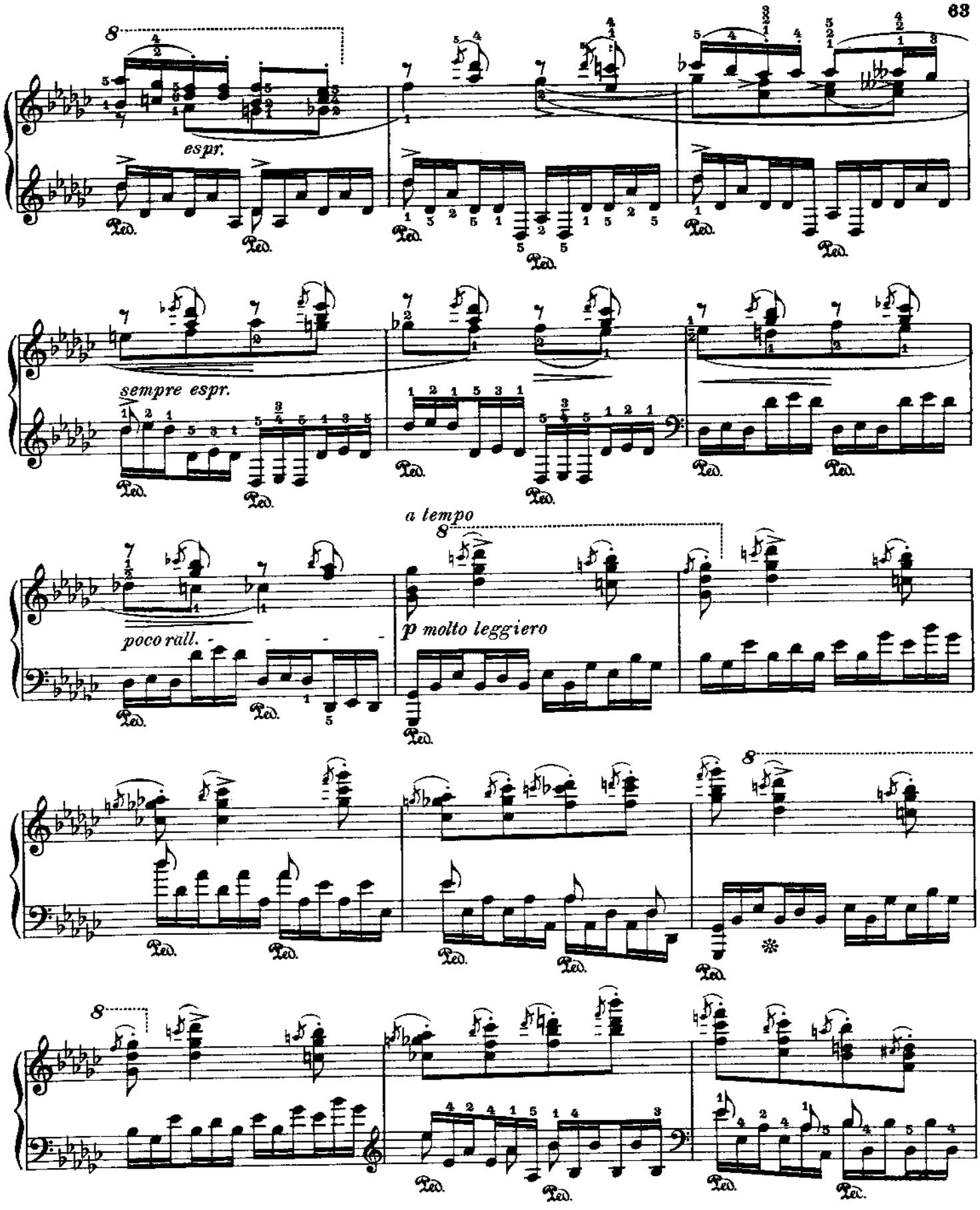
Cinquième Version
Renversement, pour la main gauche

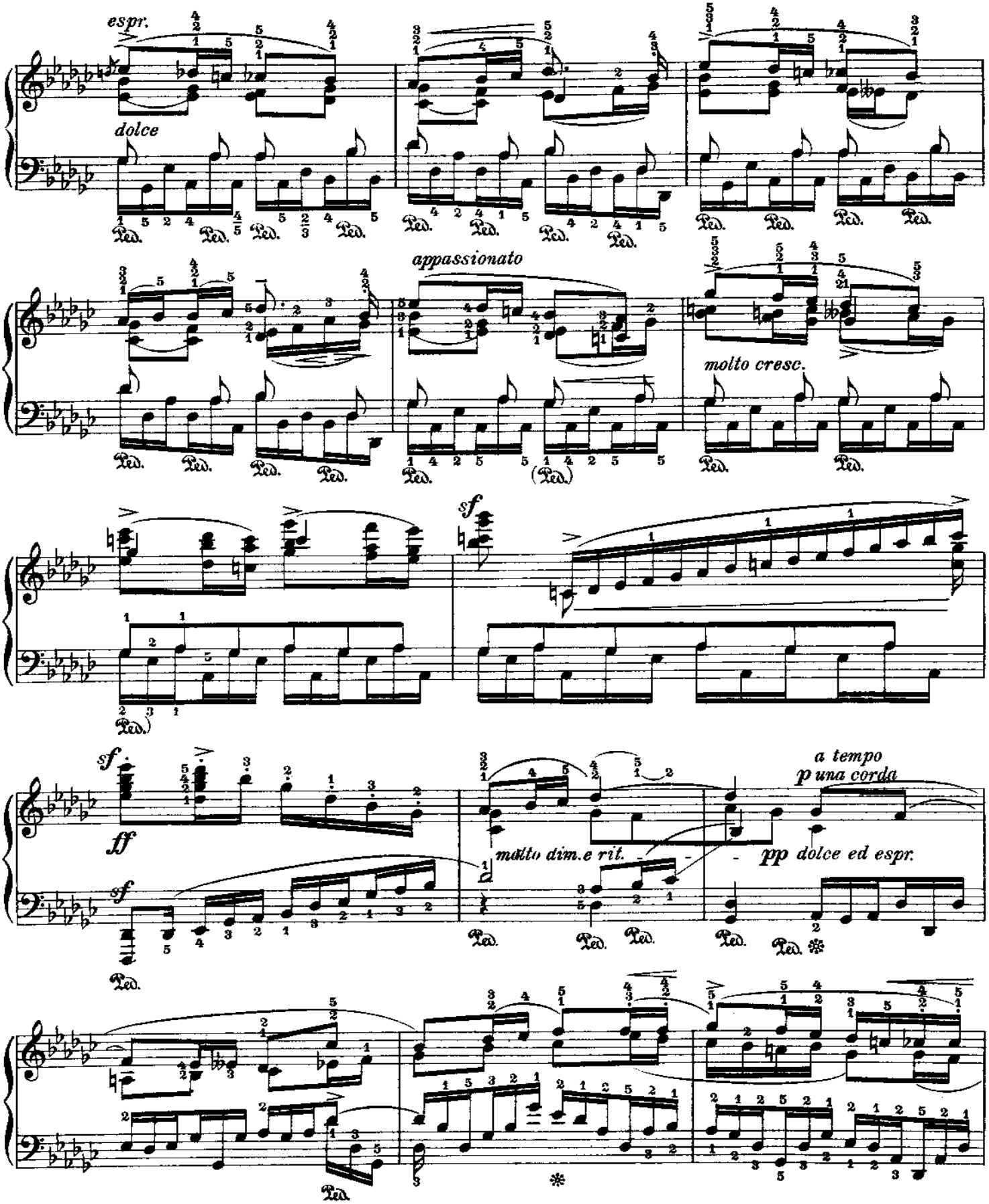
Leopold Godowsky

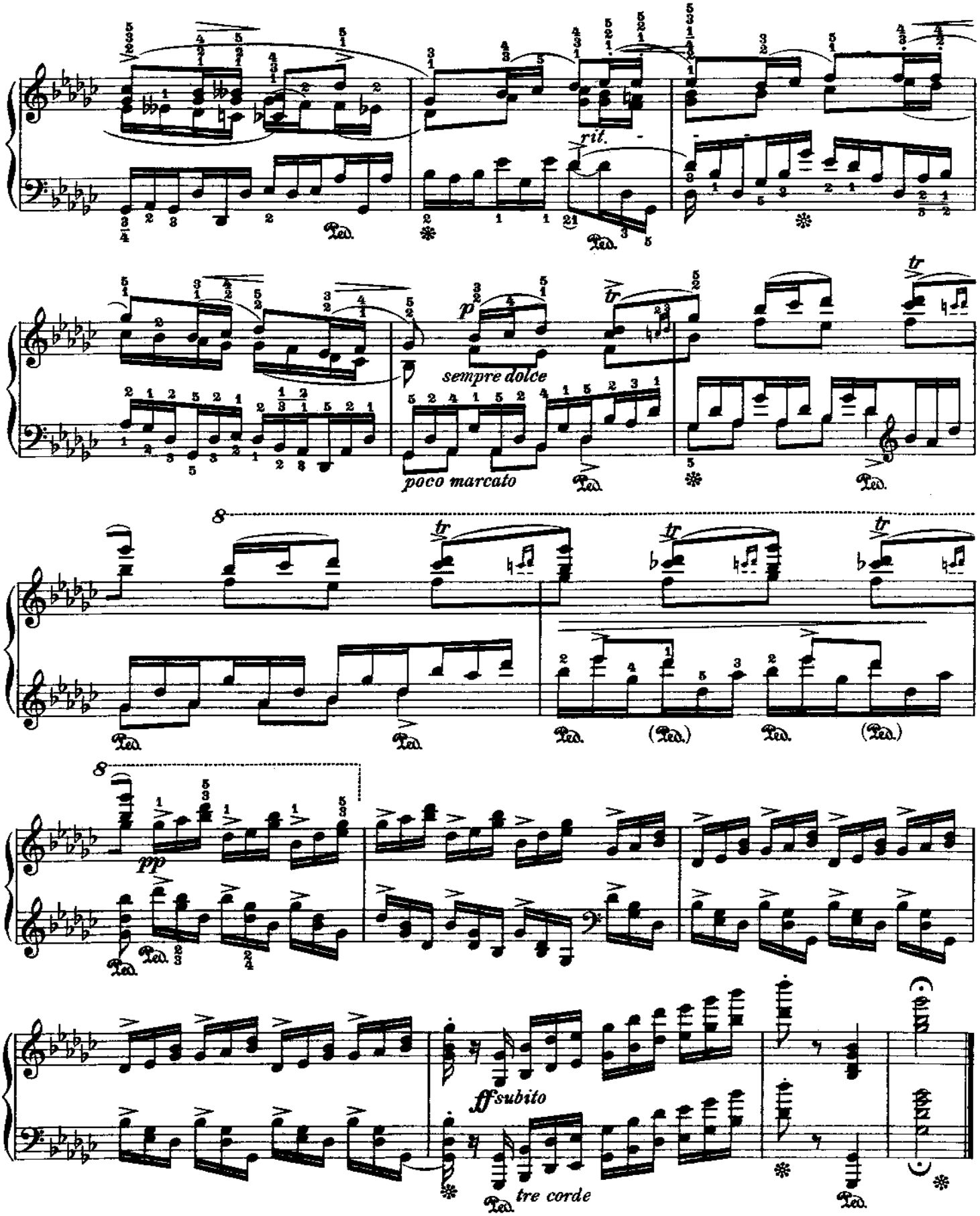





Ped.
f
p
espress.
espr.
8


espr.
sempre espr.
poco rall.
a tempo
p molto leggiero


espr.
dolce
appassionato
molto cresc.
sf
ff
sf
molto dim.e rit.
a tempo
p una corda
pp dolce ed espr.


rit.
sempre dolce
poco marcato
pp
ff subito
tre corde

№ 12

Fr. Chopin

Op. 10 № 5

Sixth Version

Inversion, for the right hand

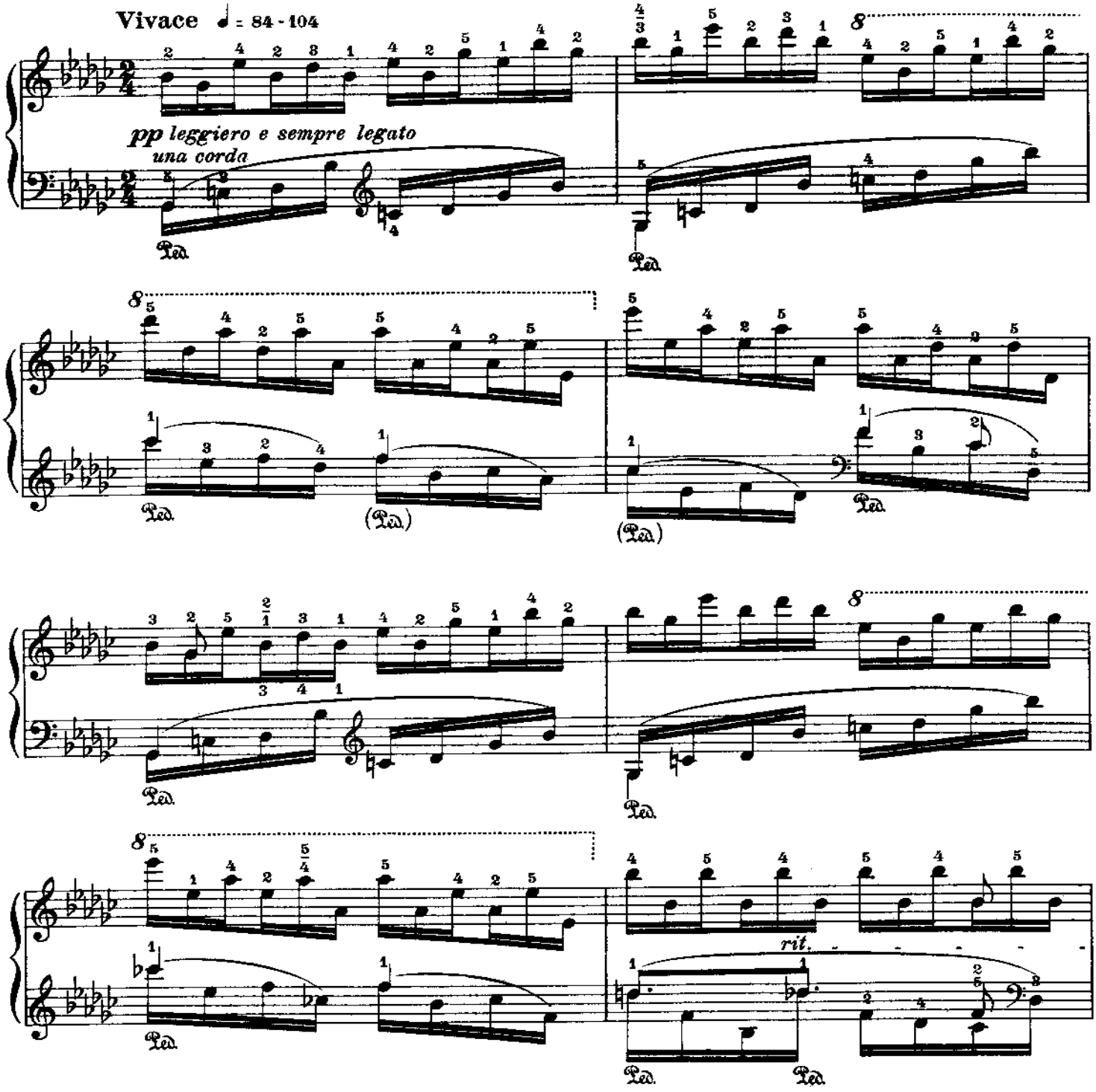
Sechste Bearbeitung

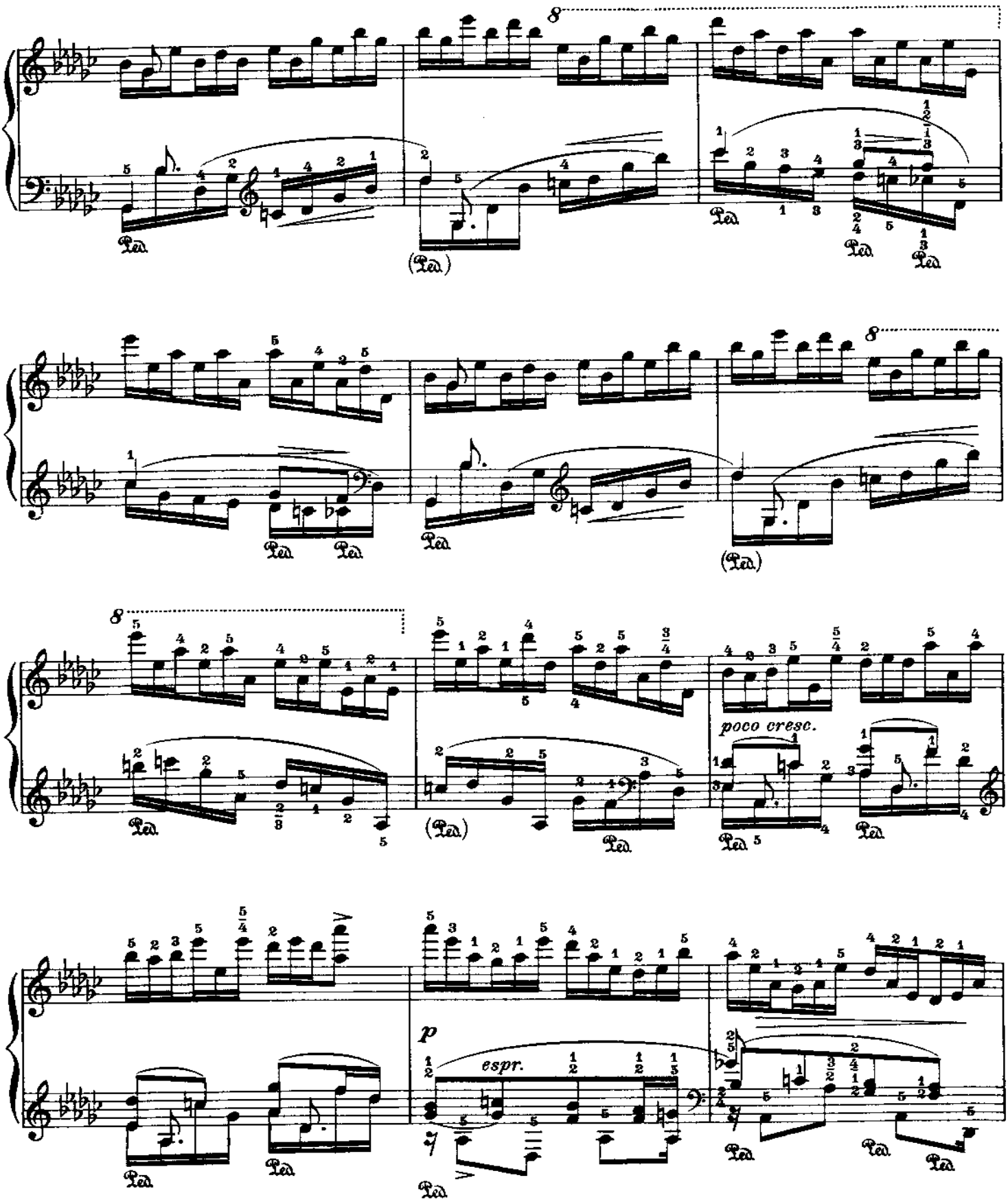
Umkehrung für die rechte Hand

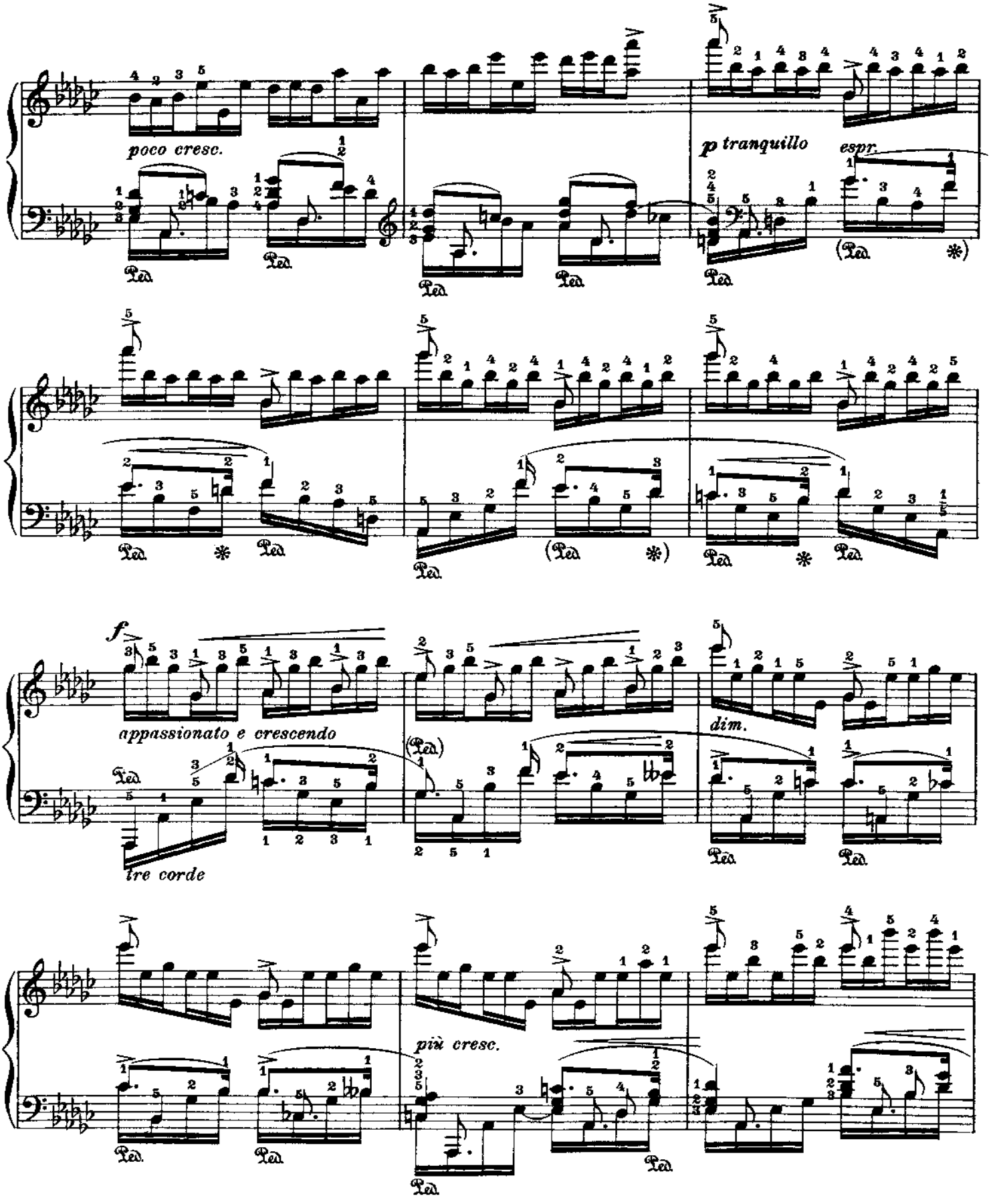
Sixième Version

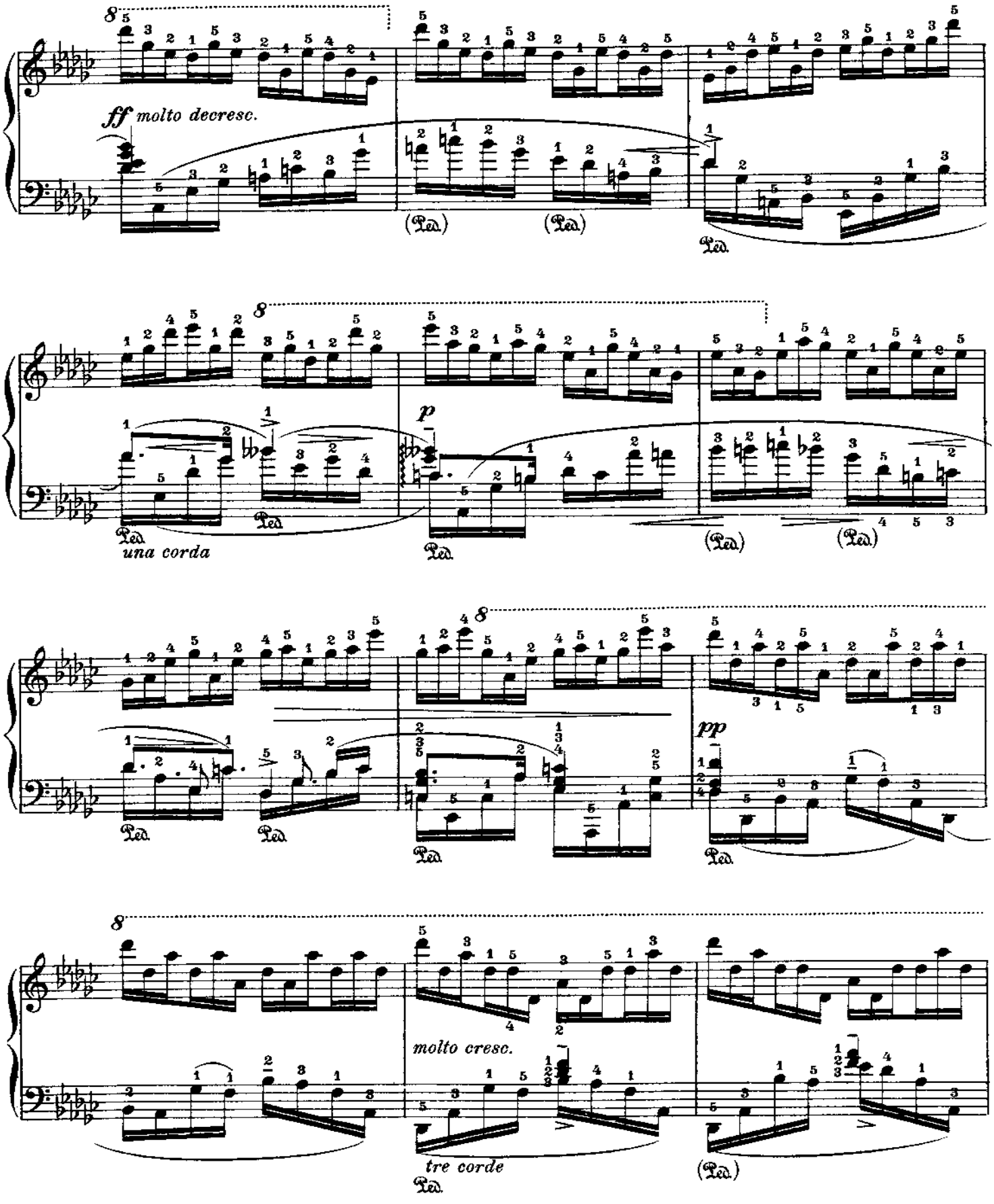
Renversement pour la main droite

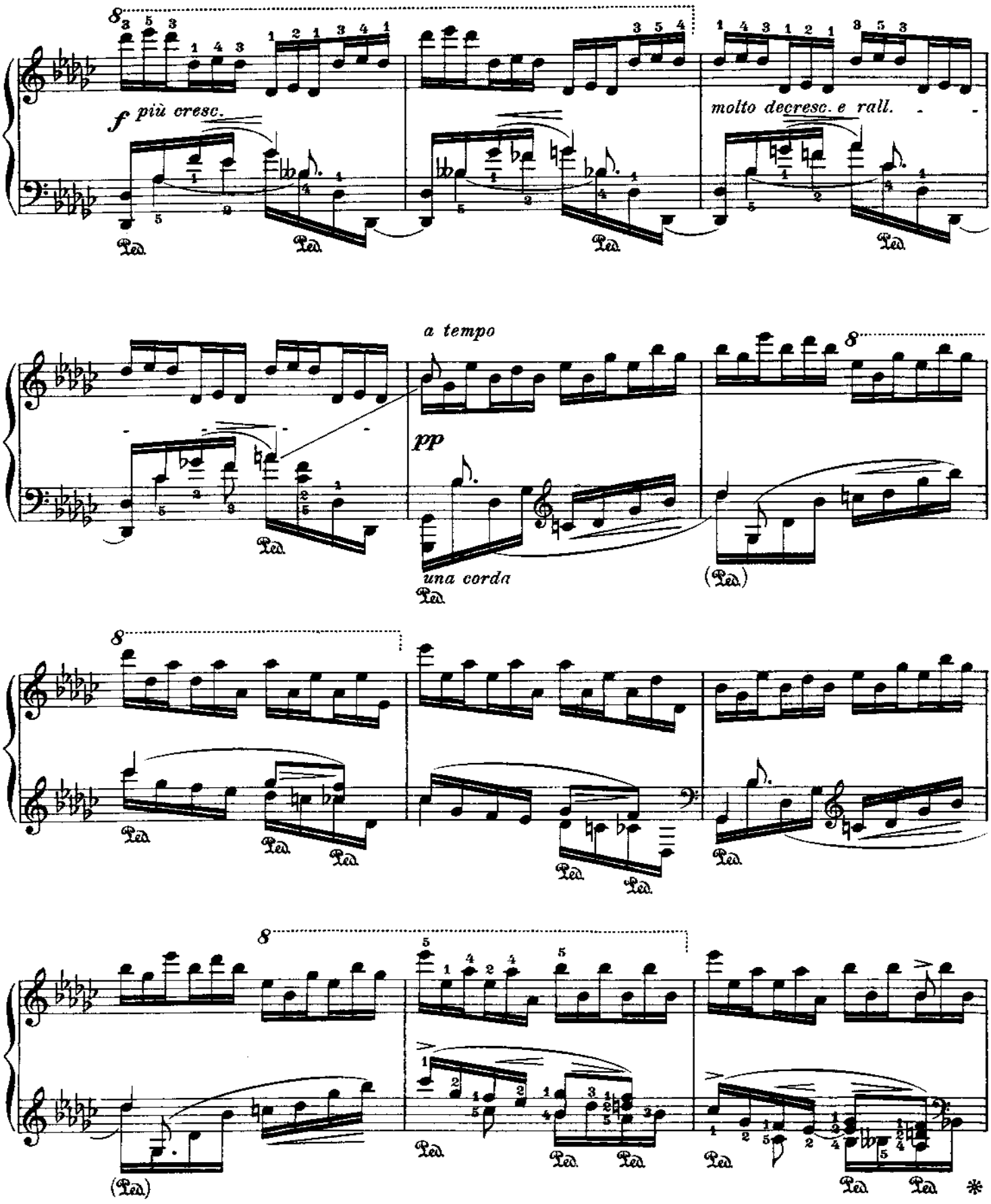
Leopold Godowsky

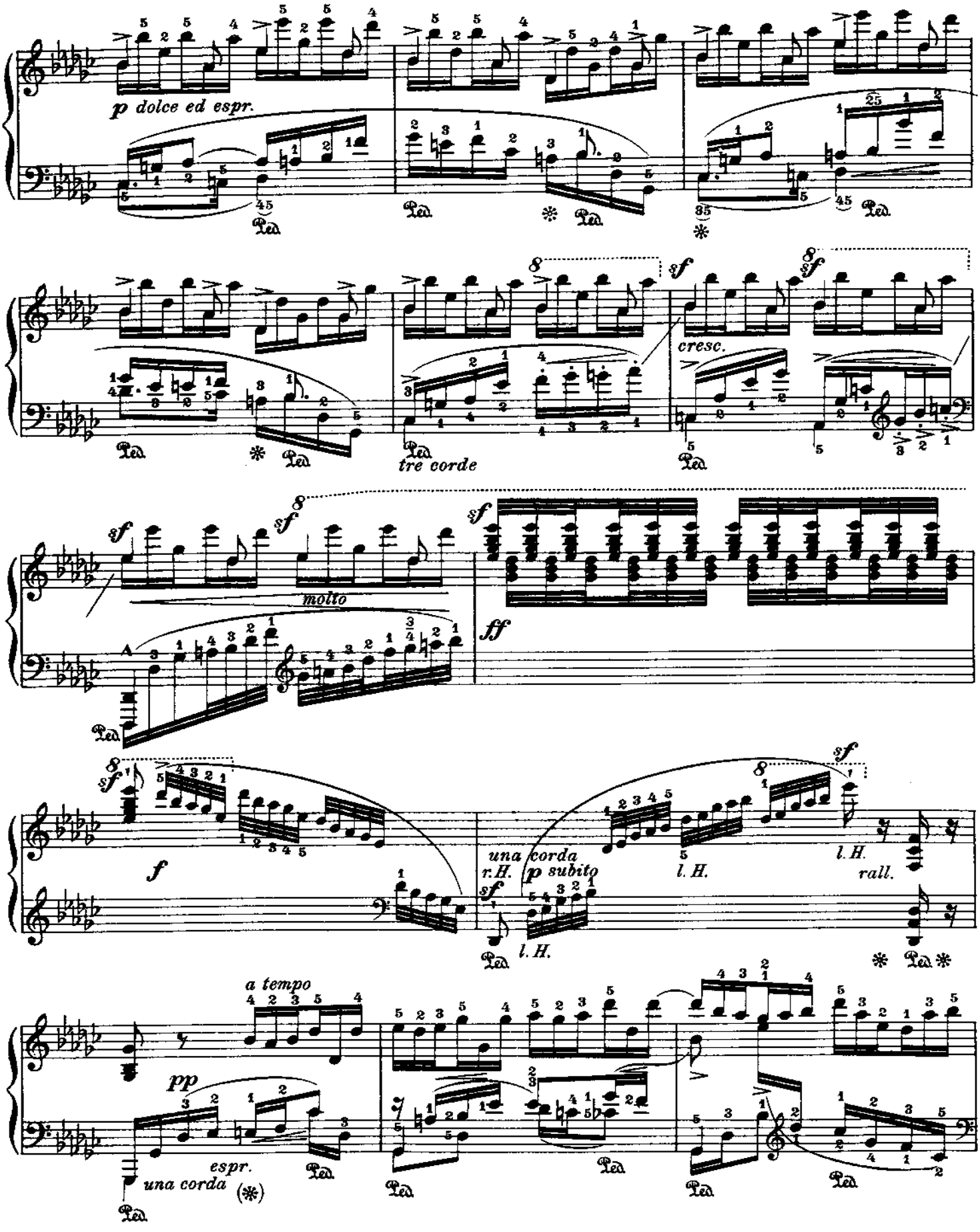


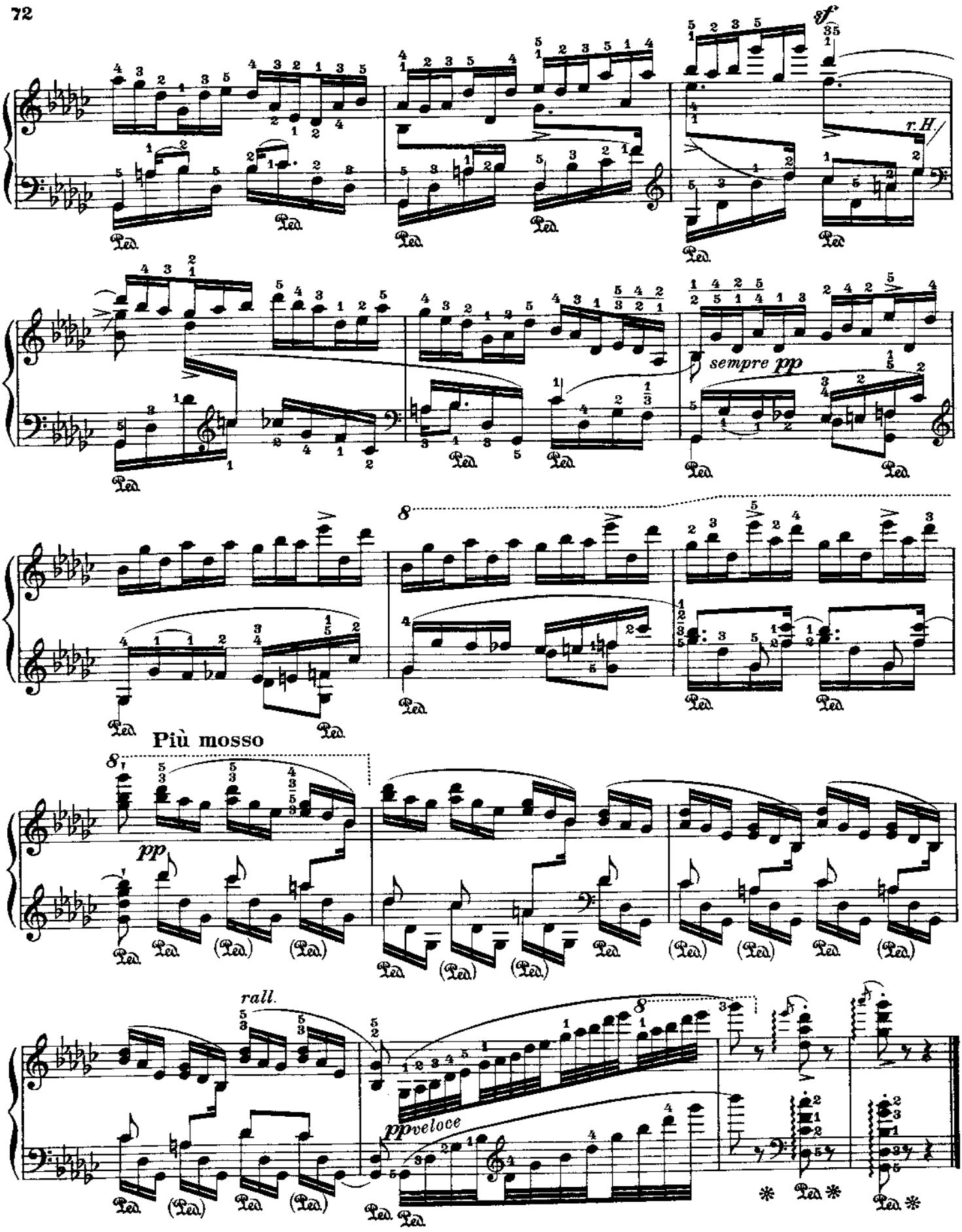

poco cresc.
p
espr.


poco cresc.
p tranquillo
espr.
f
appassionato e crescendo
dim.
tre corde
più cresc.


ff molto decresc.
(Ped.)
(Ped.)
Ped.
una corda
p
Ped.
Ped.
Ped.
(Ped.)
(Ped.)
pp
Ped.
molto cresc.
tre corde
Ped.
(Ped.)


f più cresc.
molto decresc. e rall.
a tempo
pp
una corda


p dolce ed espr.
Ped.
tre corde
cresc.
molto
sf
ff
f
una corda
r.H.
p subito
l.H.
rall.
a tempo
pp
espr.
una corda


sf
r.H.
sempre pp
Più mosso
pp
rall.
ppveloce

№ 12 A

Fr. Chopin

Op. 10 № 5

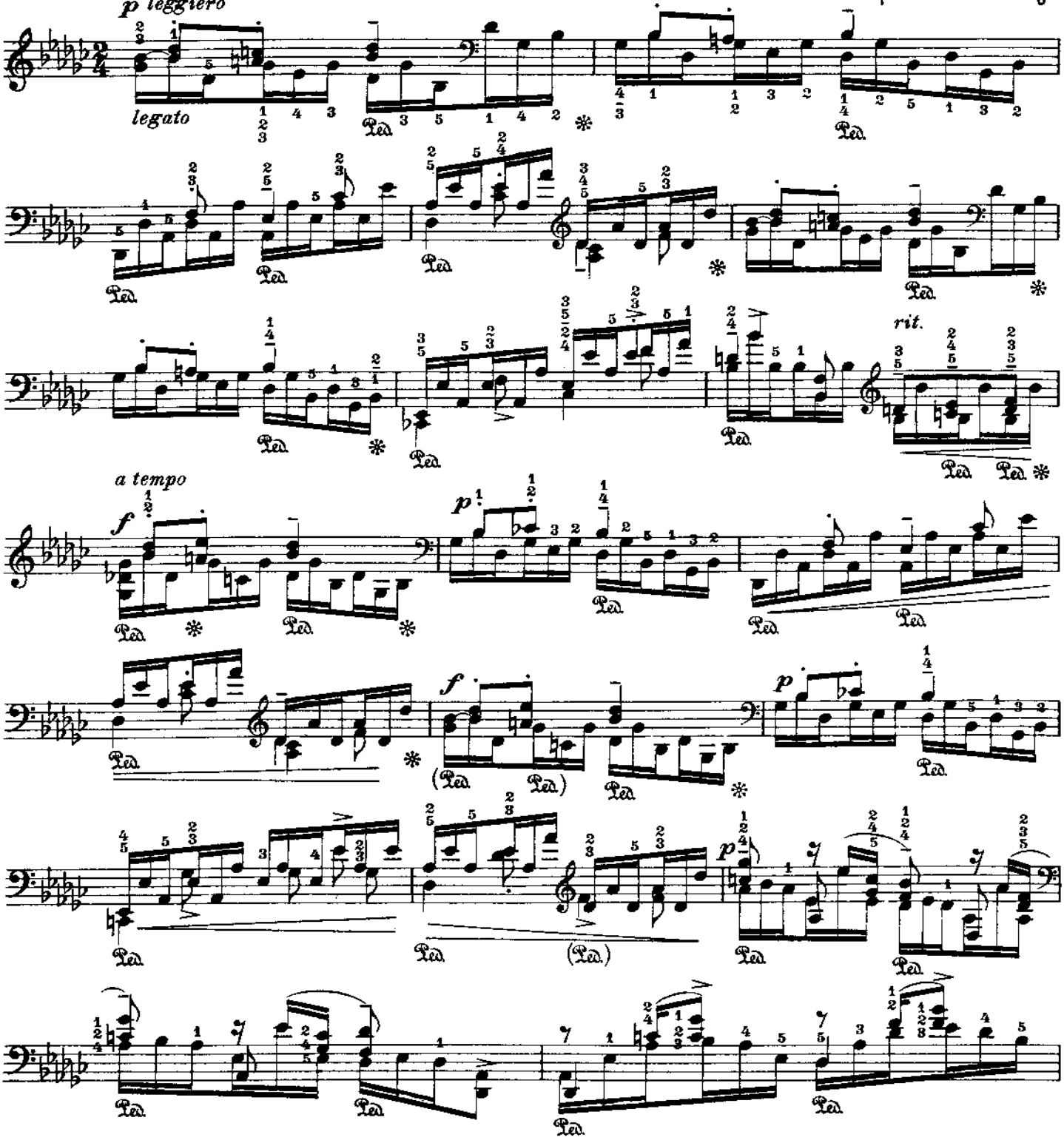
Seventh Version
For the left Hand alone

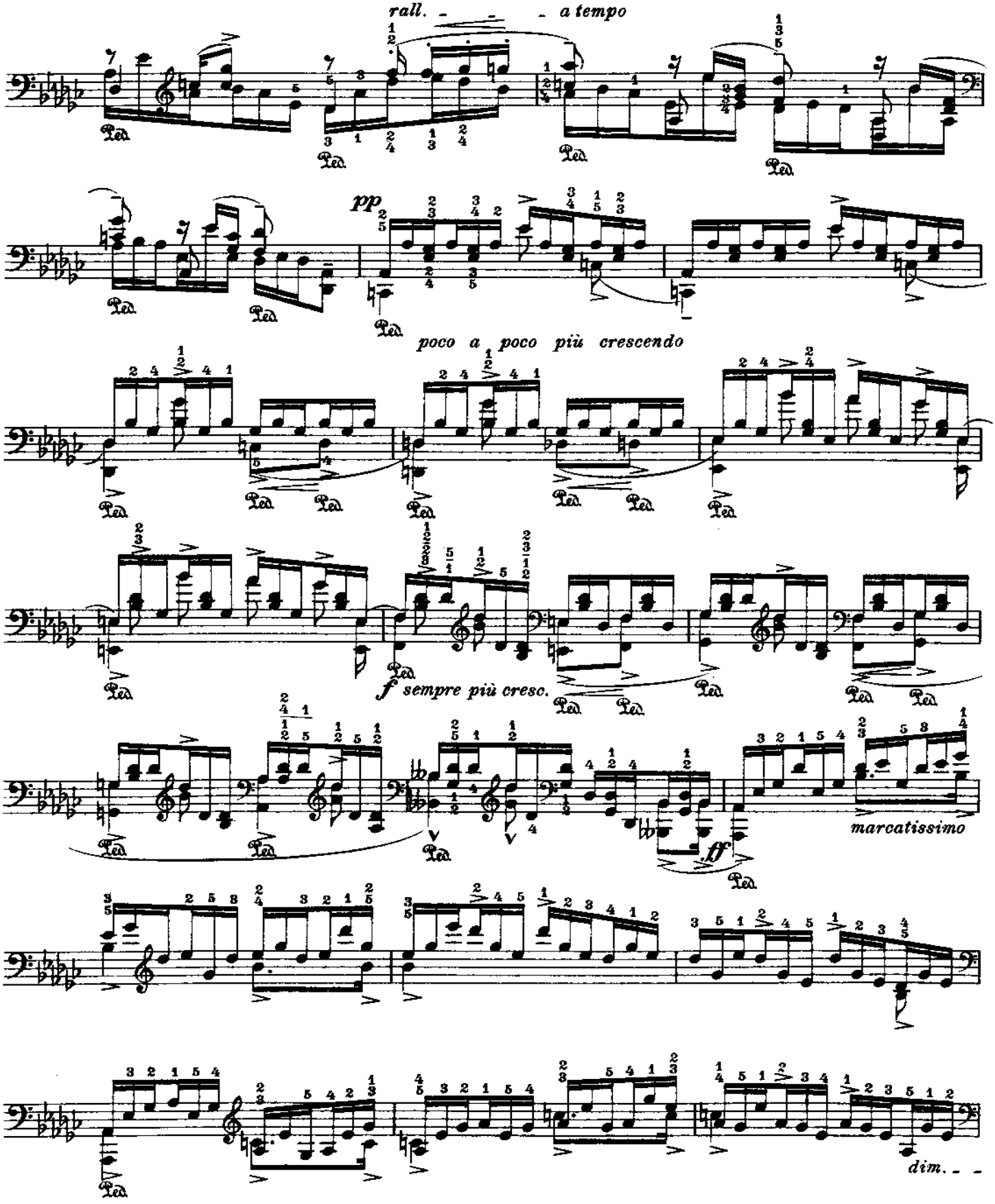
Siebente Bearbeitung
Für die linke Hand allein

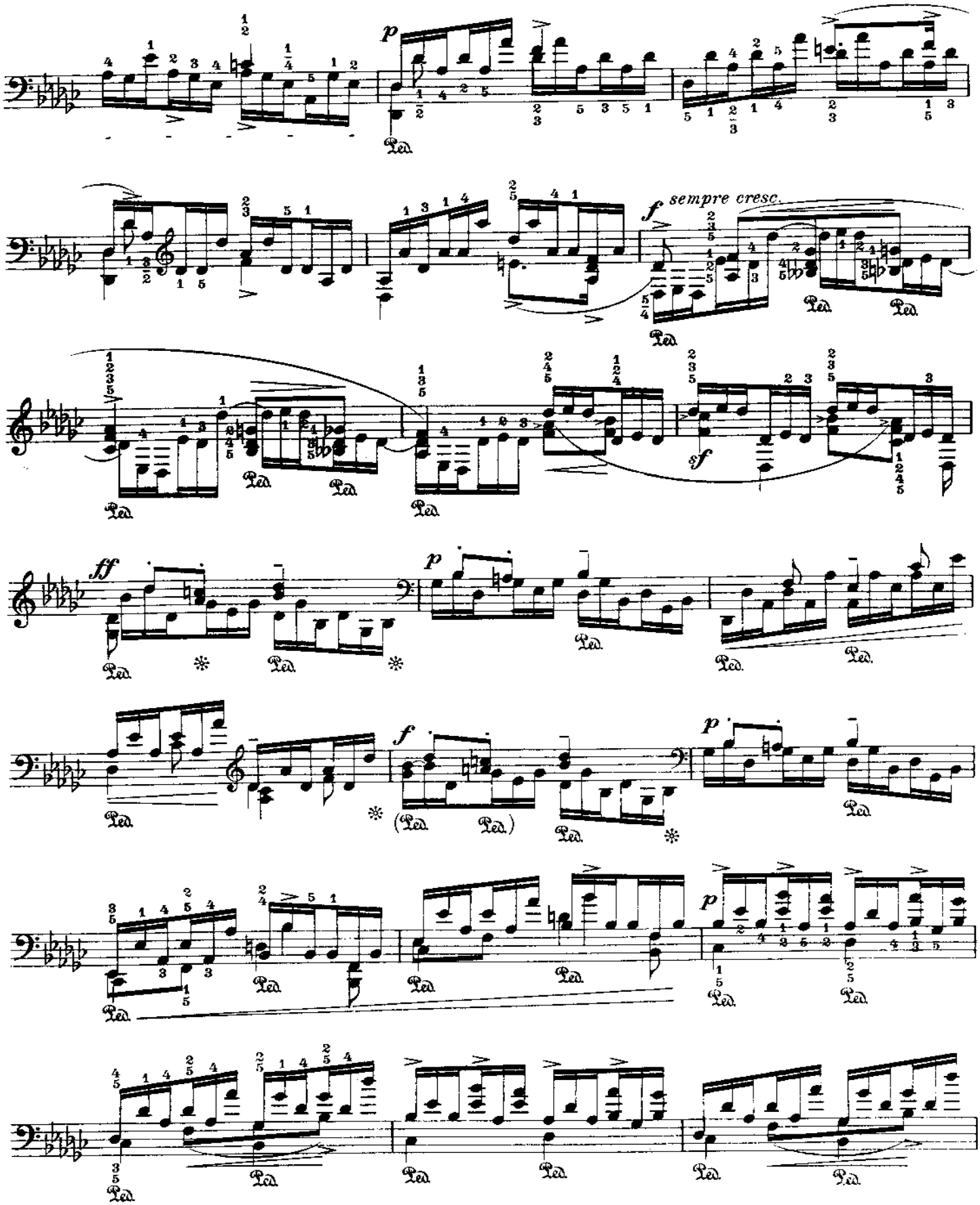
Septième Version
Pour la main gauche seule

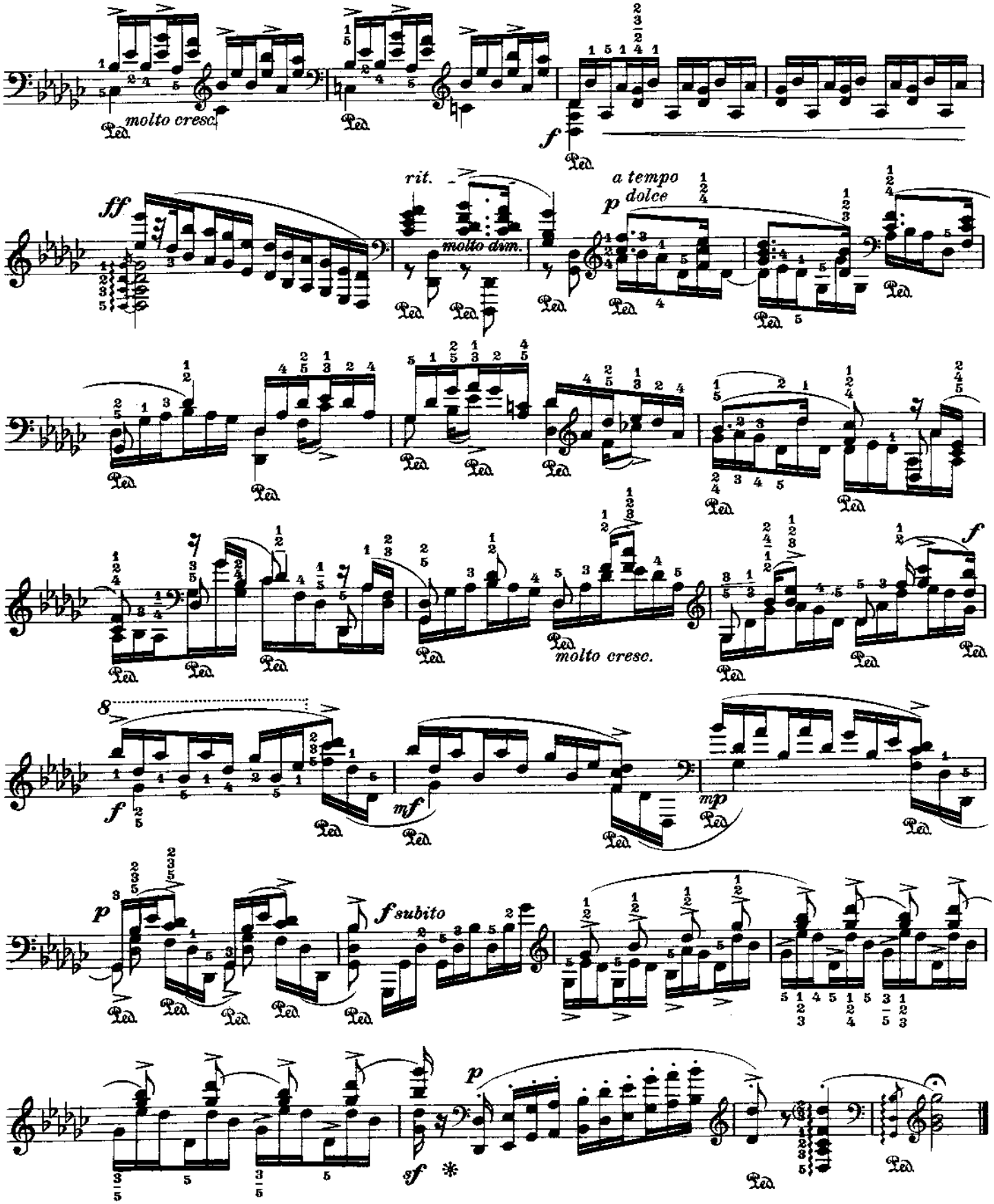
Vivace ♩ = 69 - 84
p leggiero

Leopold Godowsky




rall. - - - a tempo
pp
poco a poco più crescendo
f sempre più cresc.
ff
marcatissimo
dim. - -


p
f
sempre cresc.
sf
ff
p
f
p
p


molto cresc.
f
ff
rit.
molto dim.
a tempo
dolce
p
molto cresc.
f
mf
mp
p
f subito
p
sf

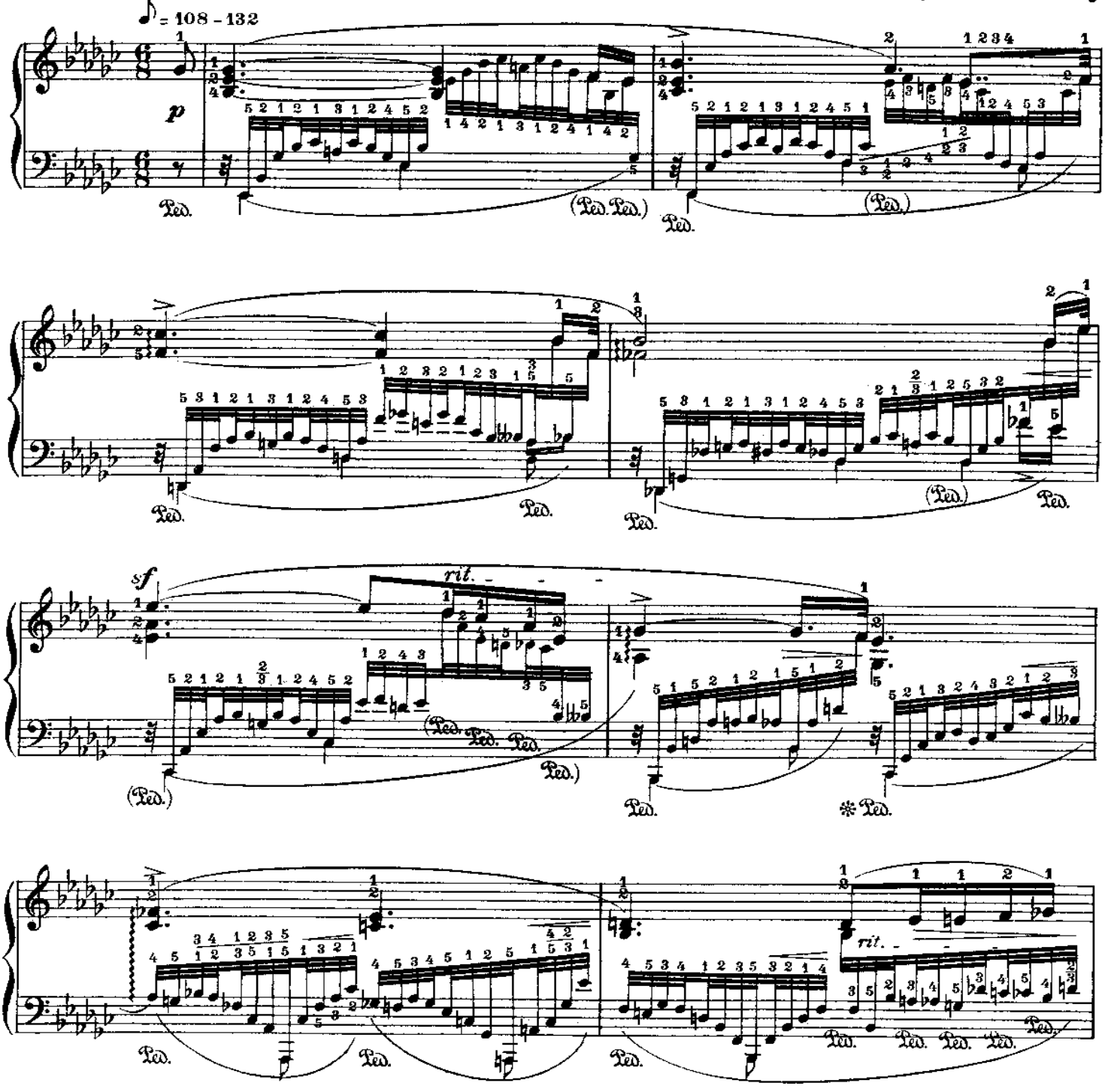
№ 13

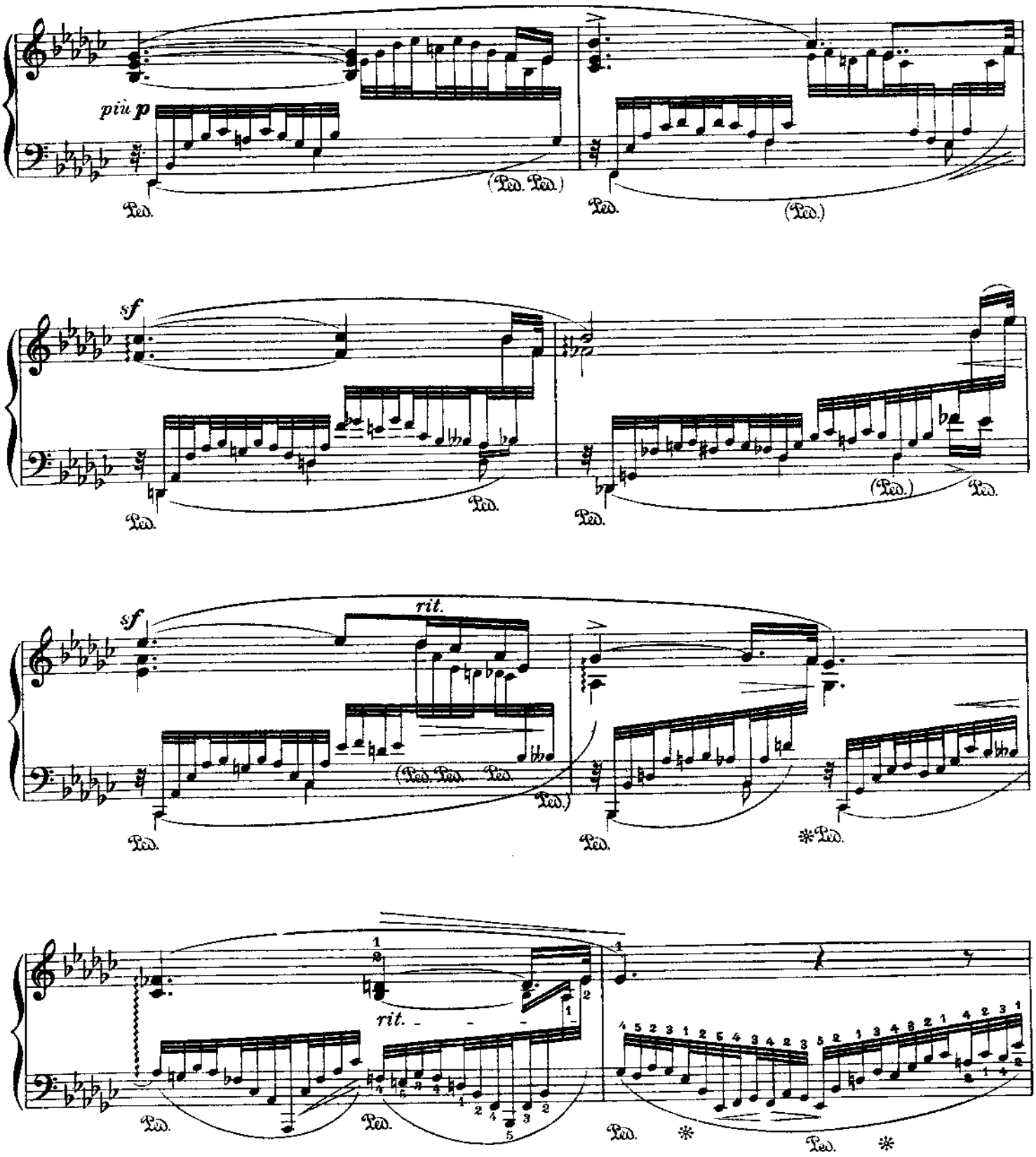
Fr. Chopin

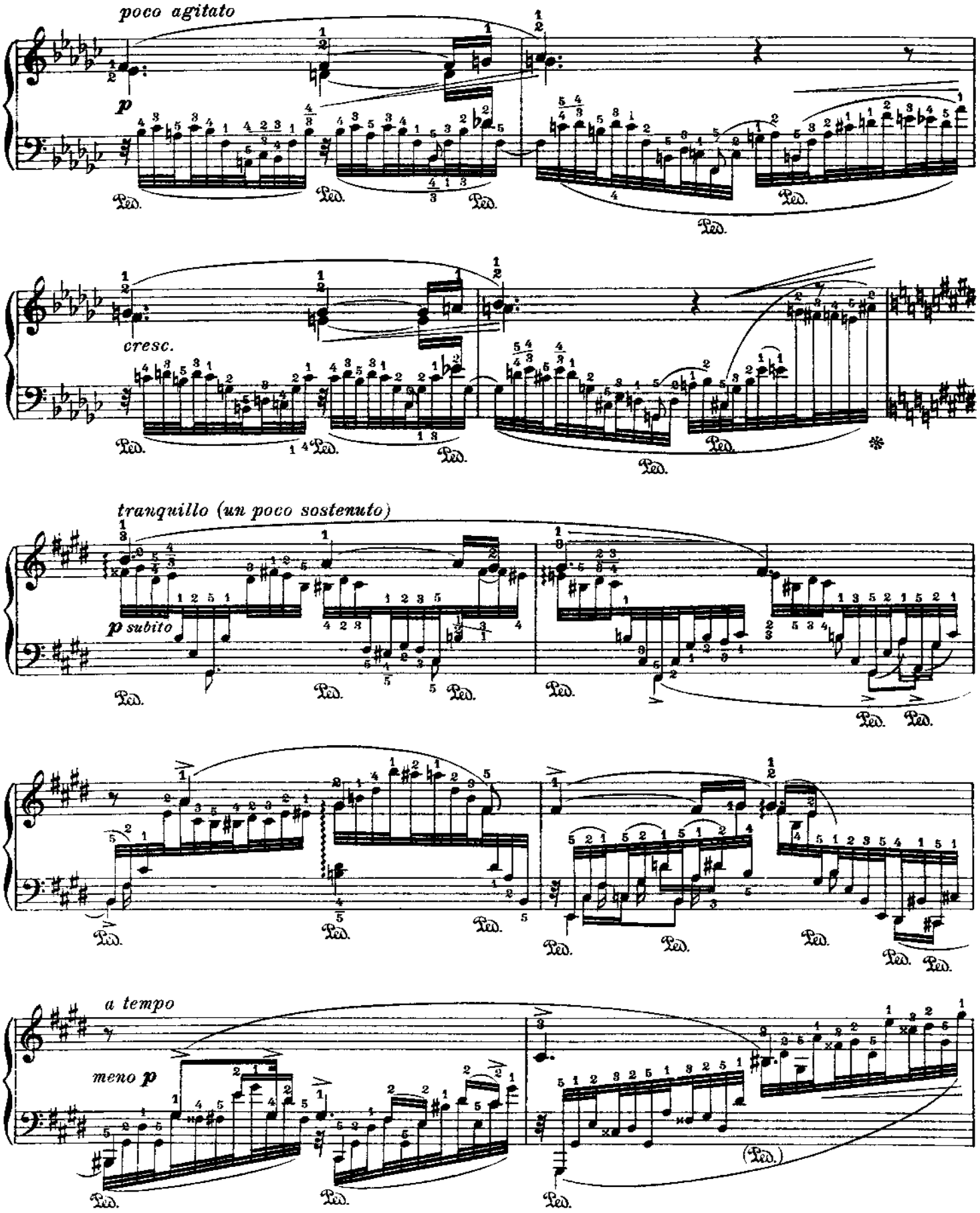
Op. 10 № 6

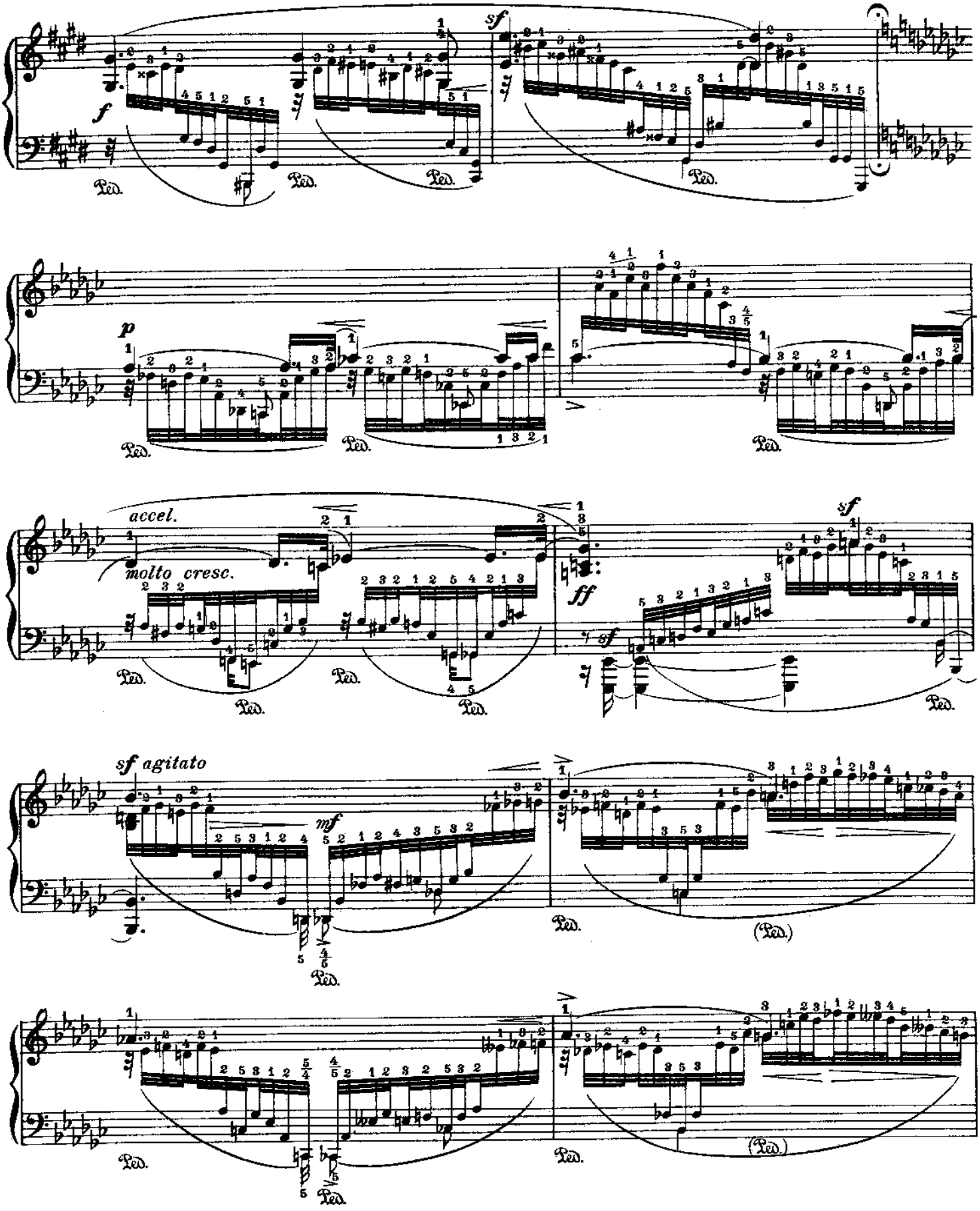
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

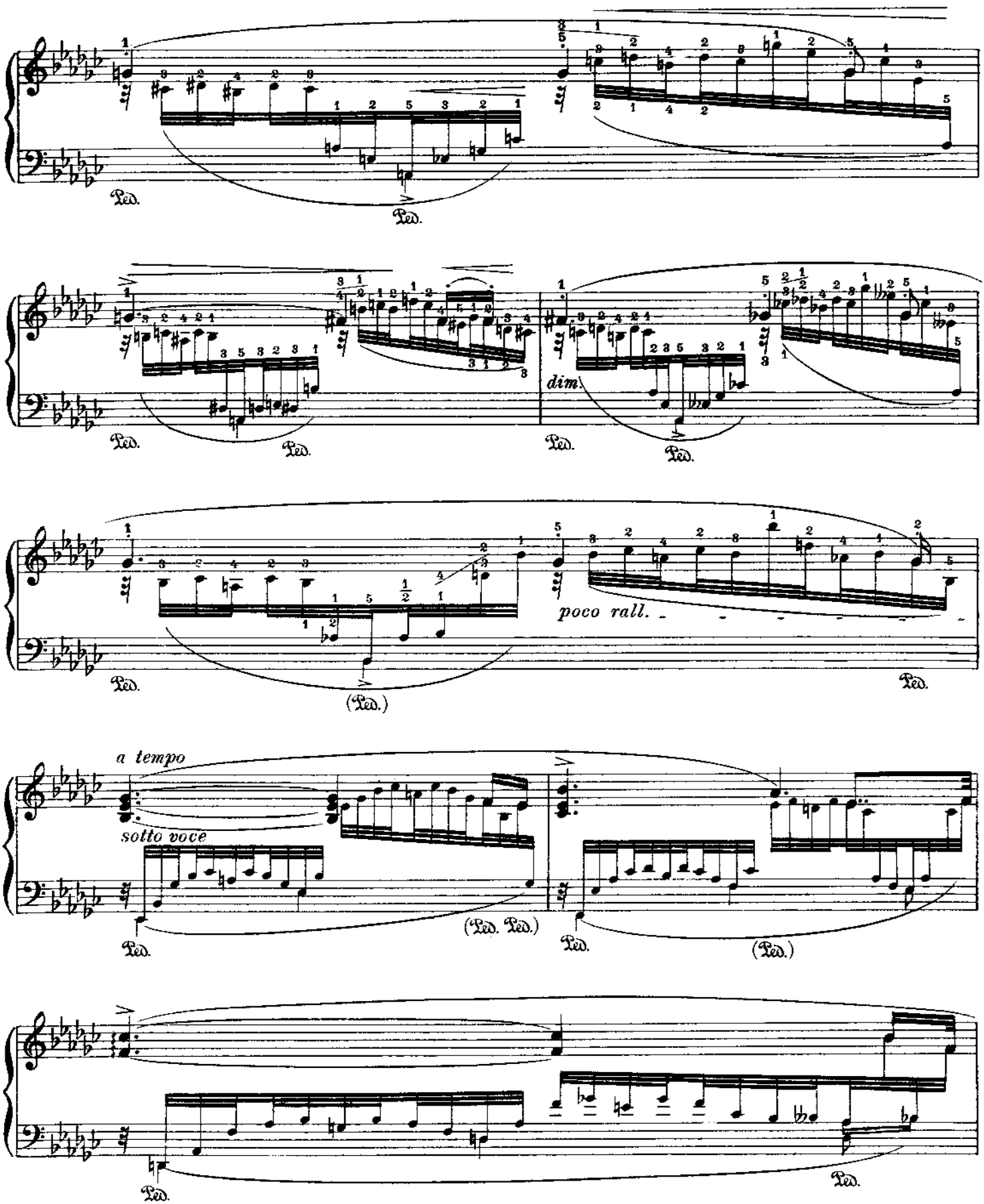
Leopold Godowsky

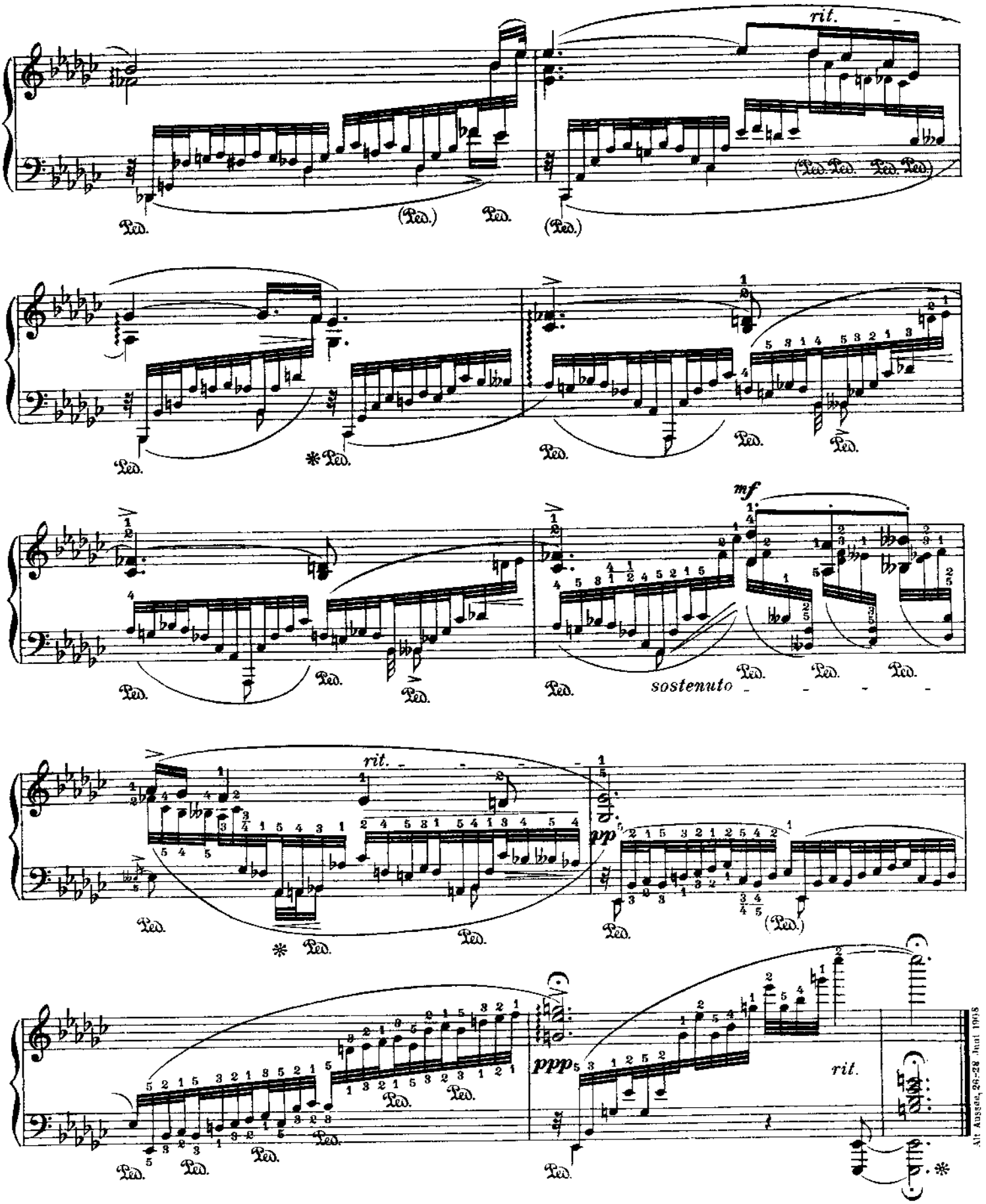



più p
sf
rit.
sf
rit.


poco agitato
p
Ped.
cresc.
tranquillo (un poco sostenuto)
p subito
a tempo
meno p


f
sf
Ped.
p
accel.
molto cresc.
ff
sf
sf agitato
mf
(Ped.)


Ped.
dim.
poco rall.
a tempo
sotto voce



Alt Ausgabe, 26-28 Juni 1903

Nº 14

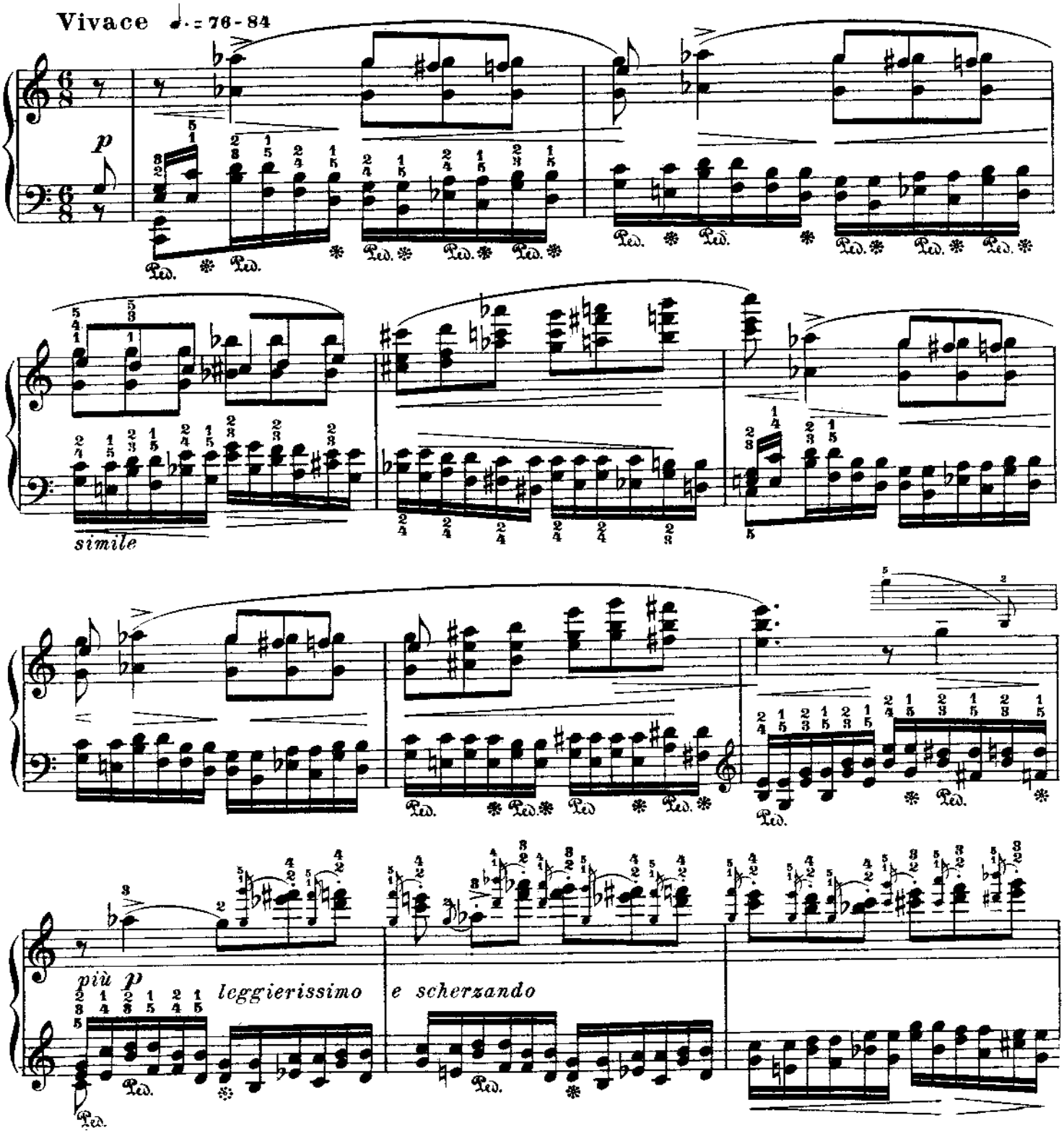
Fr. Chopin

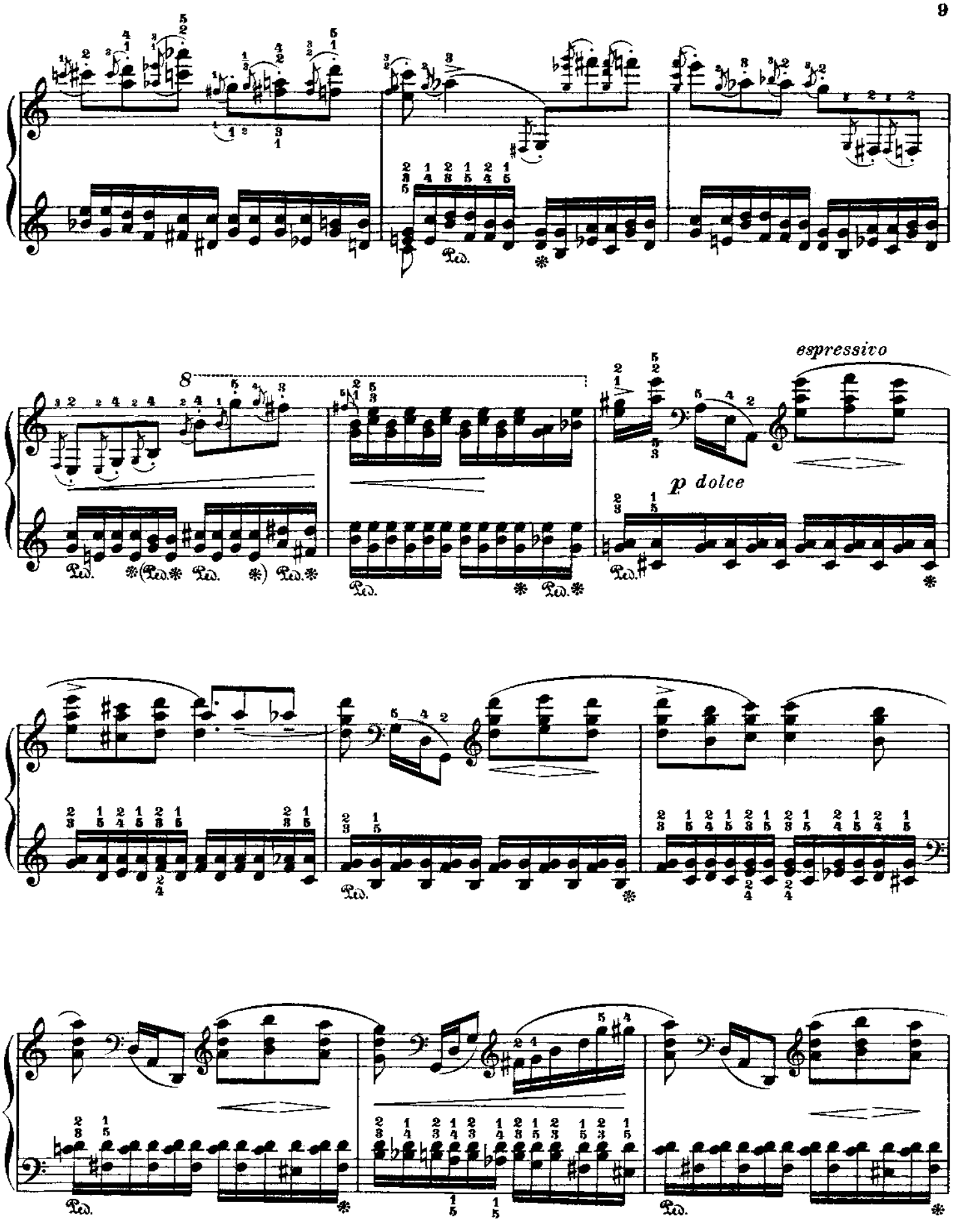
Op. 10 Nº 7

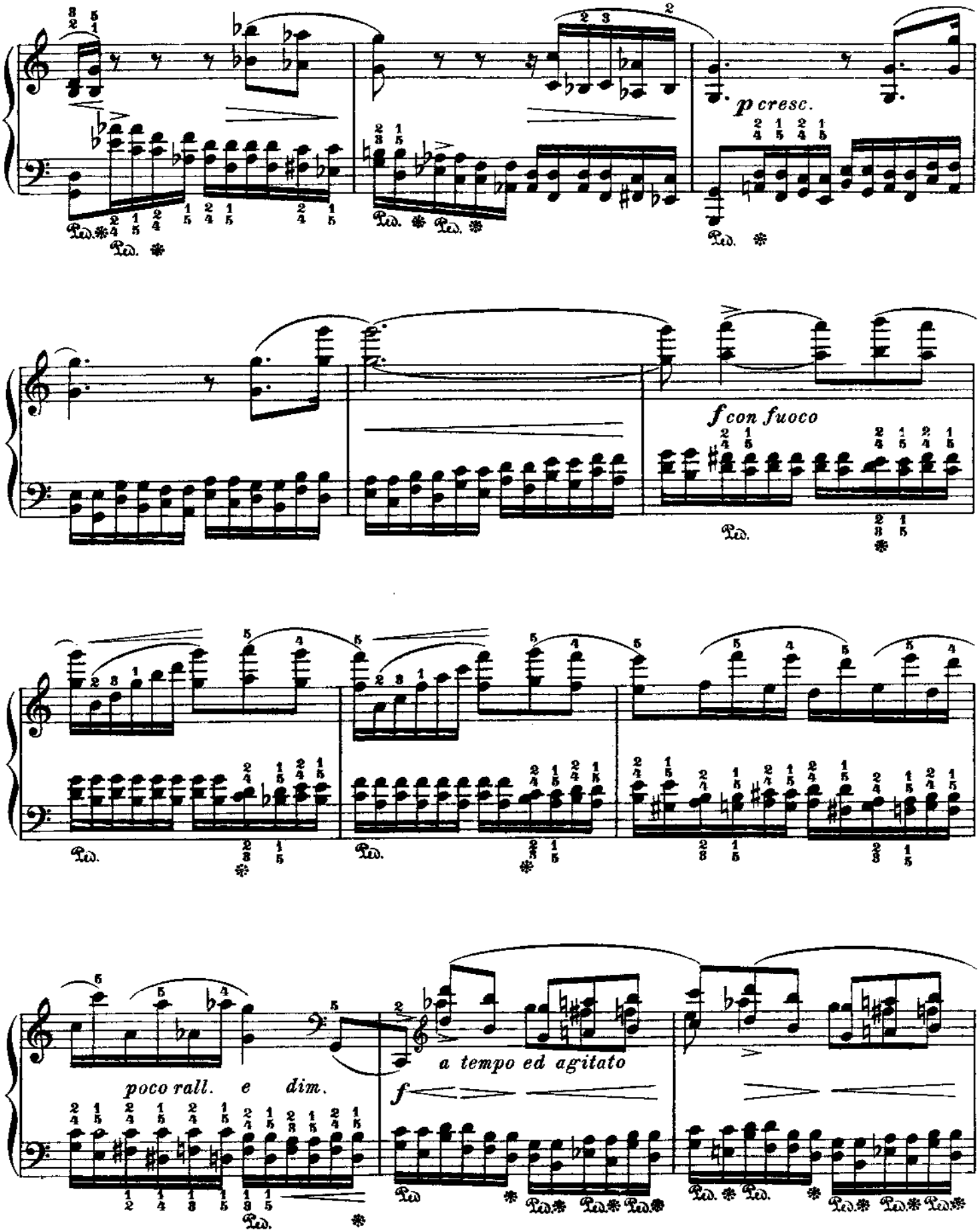
Erste Bearbeitung

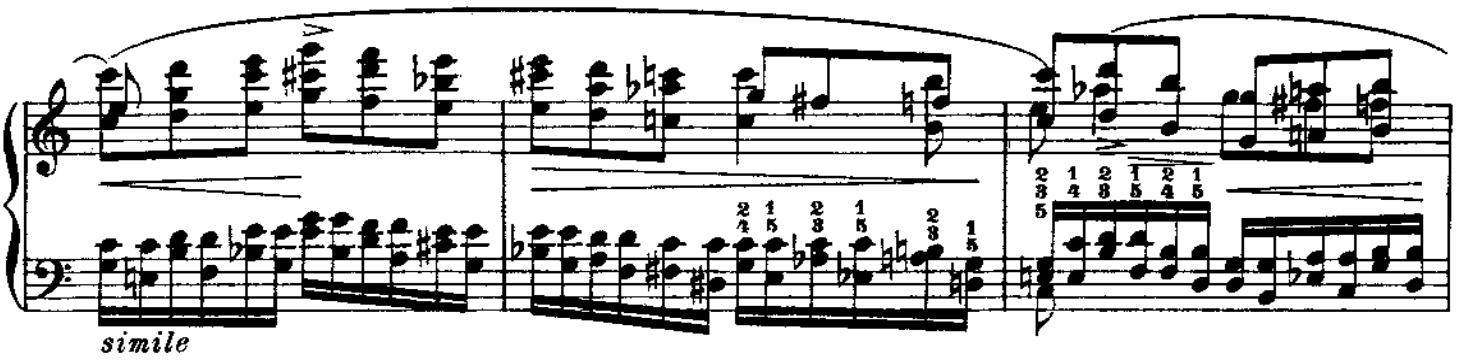
First Version **Première Version**

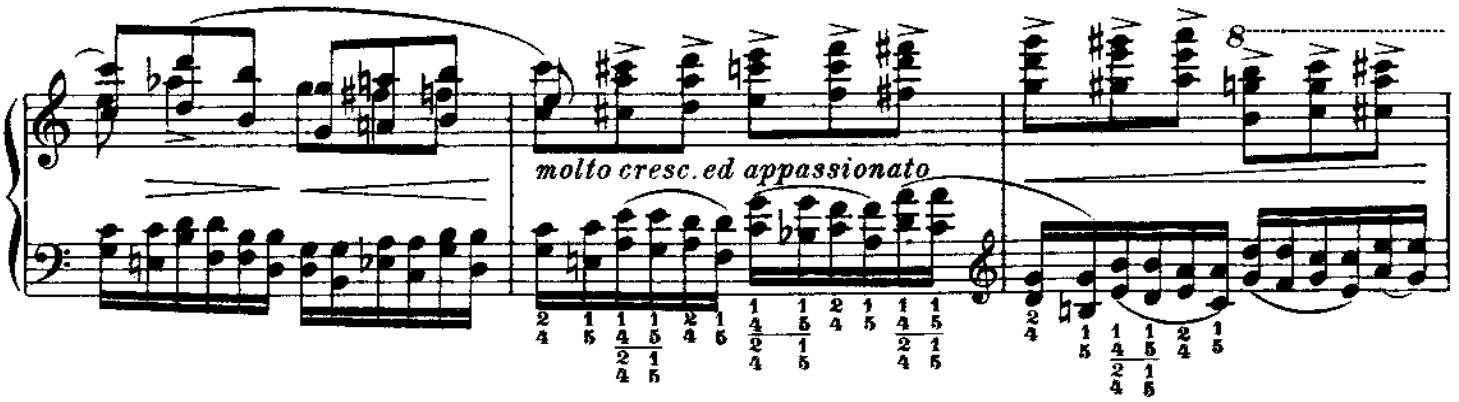
Leopold Godowsky

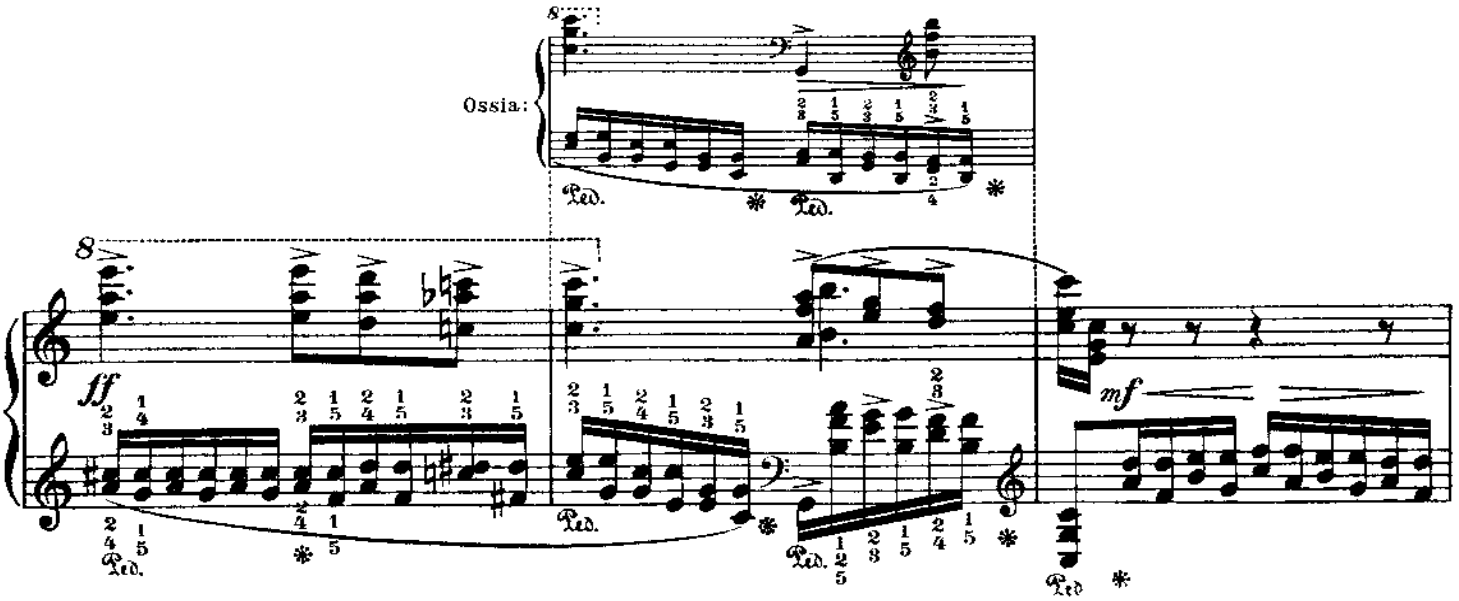


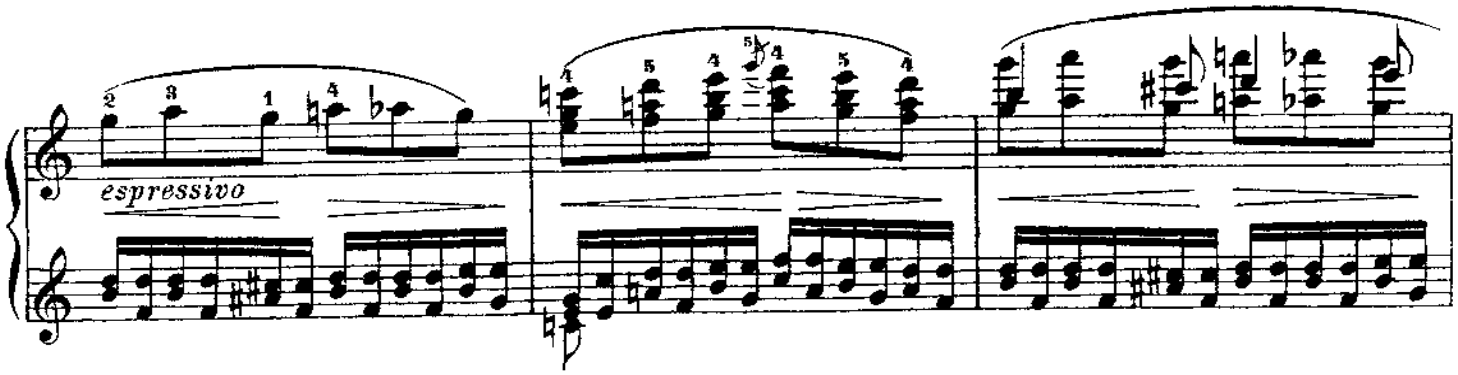

espressivo
p dolce

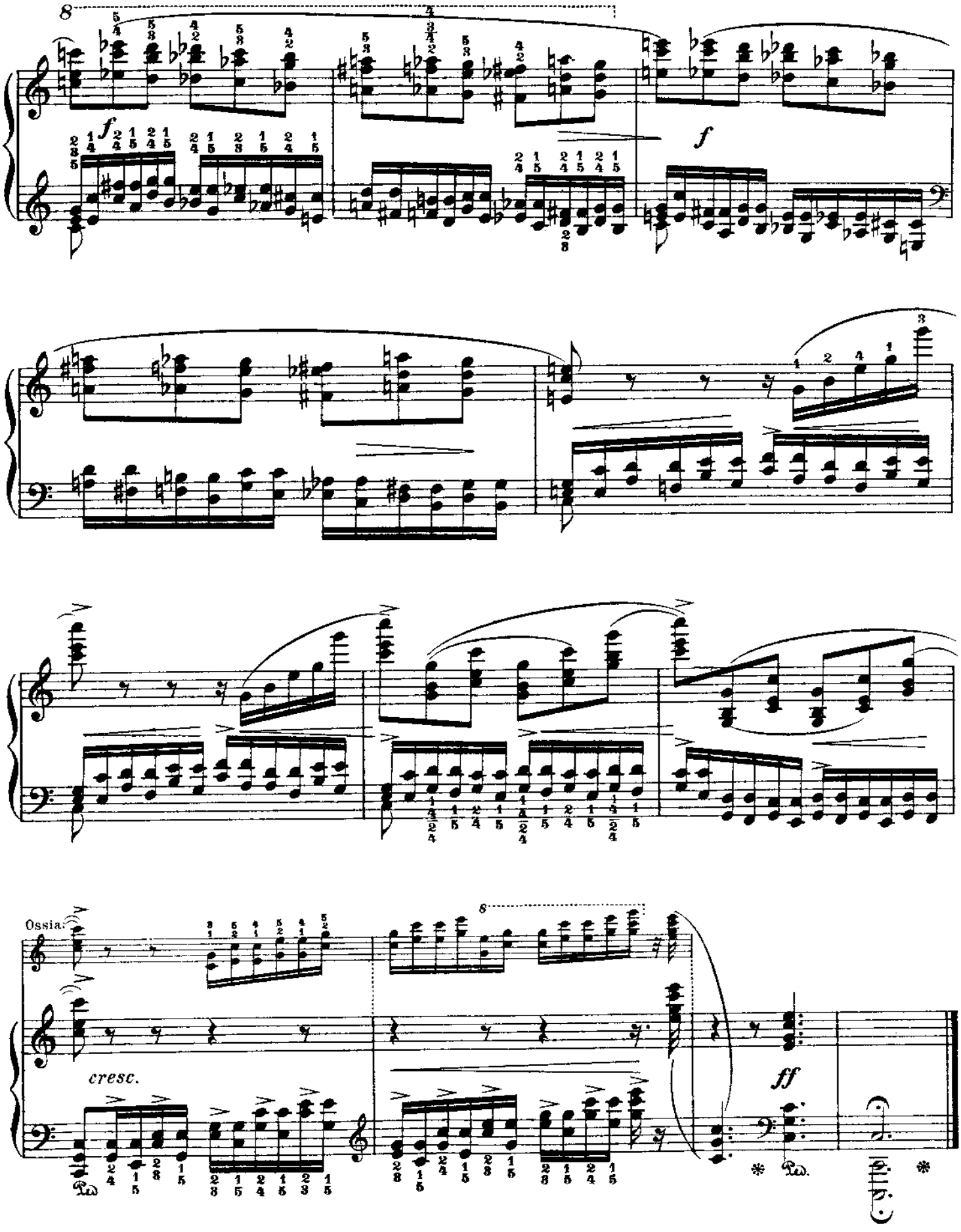

p cresc.
f con fuoco
poco rall. e dim.
a tempo ed agitato
f


simile


molto cresc. ed appassionato


Ossia:
ff
mf
Ped.


espressivo


8
f
f
Ossia.
cresc.
ff
Ped.
Ped.
*
*

Nº 15

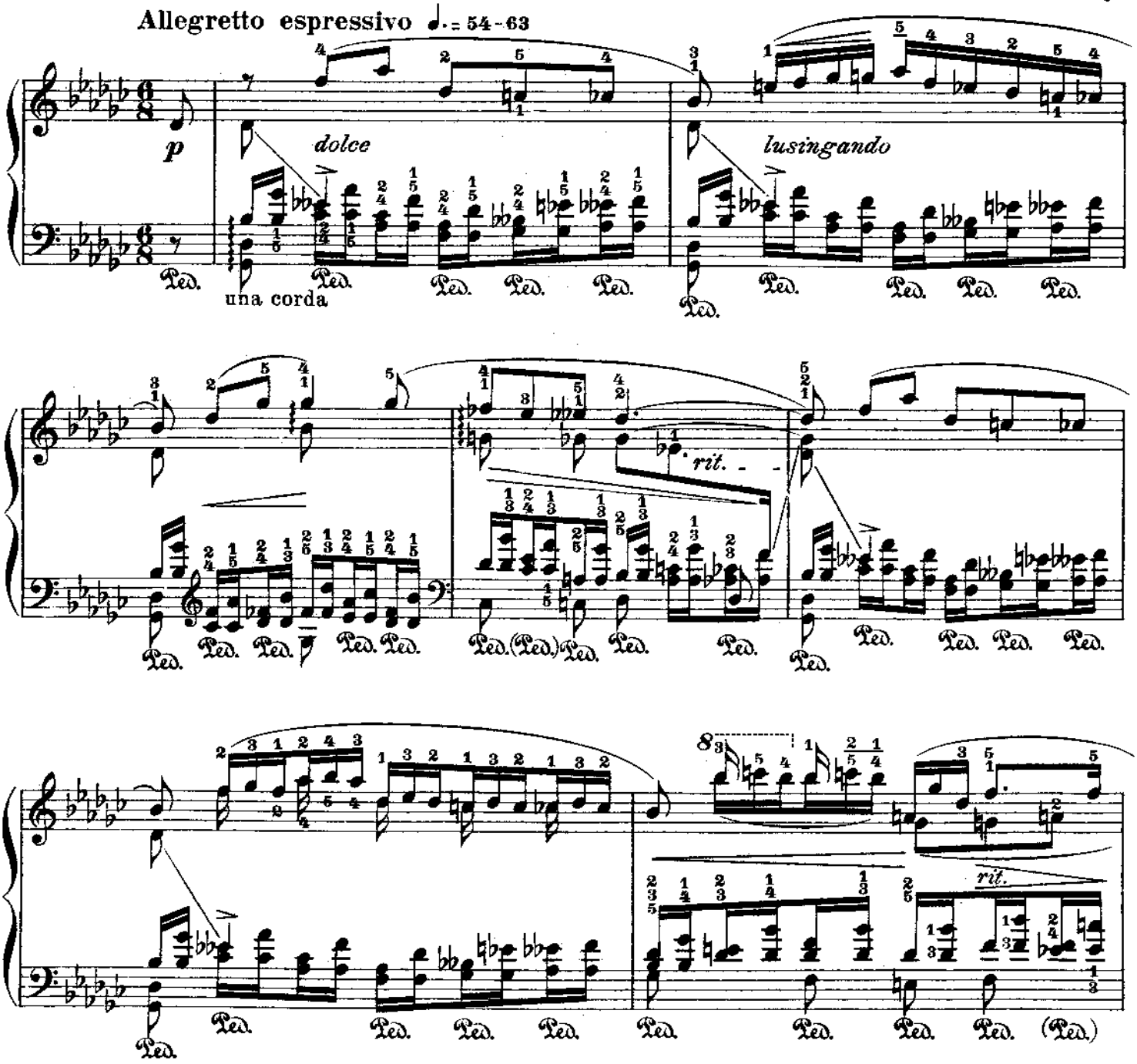
Fr. Chopin

Op. 10 Nº 7

Zweite Bearbeitung*)

Second Version*) **Deuxième Version*)**

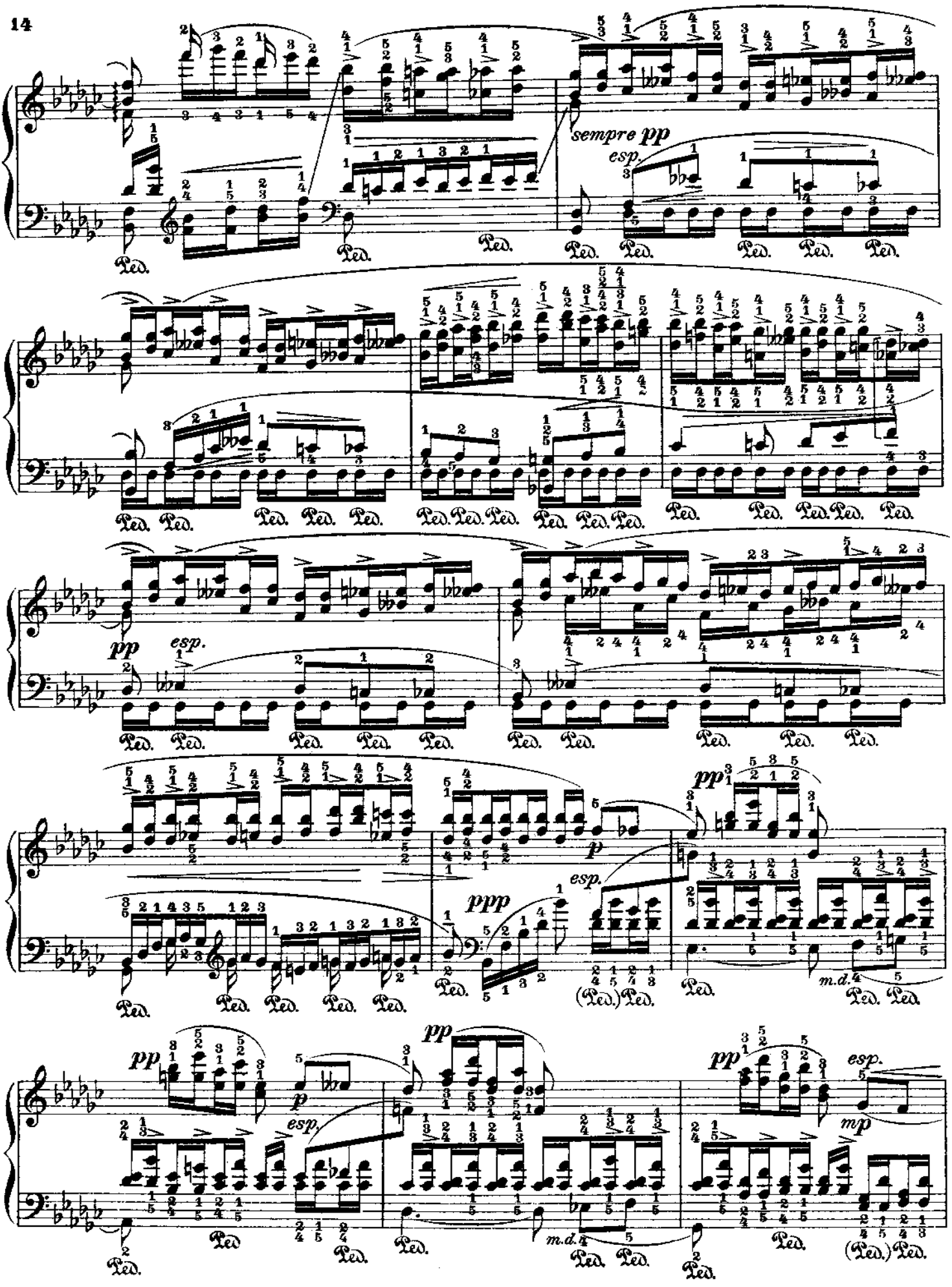
Leopold Godowsky

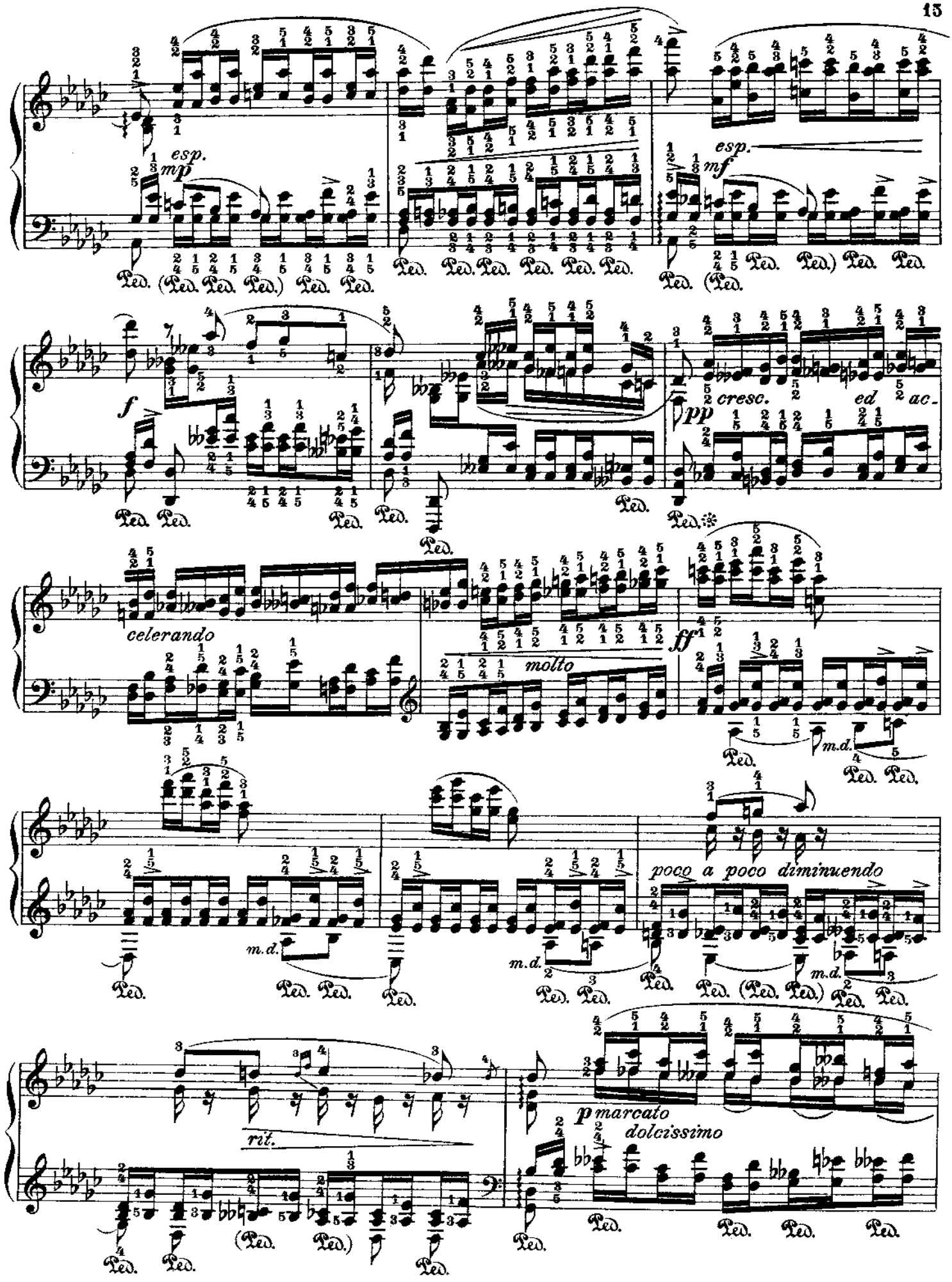


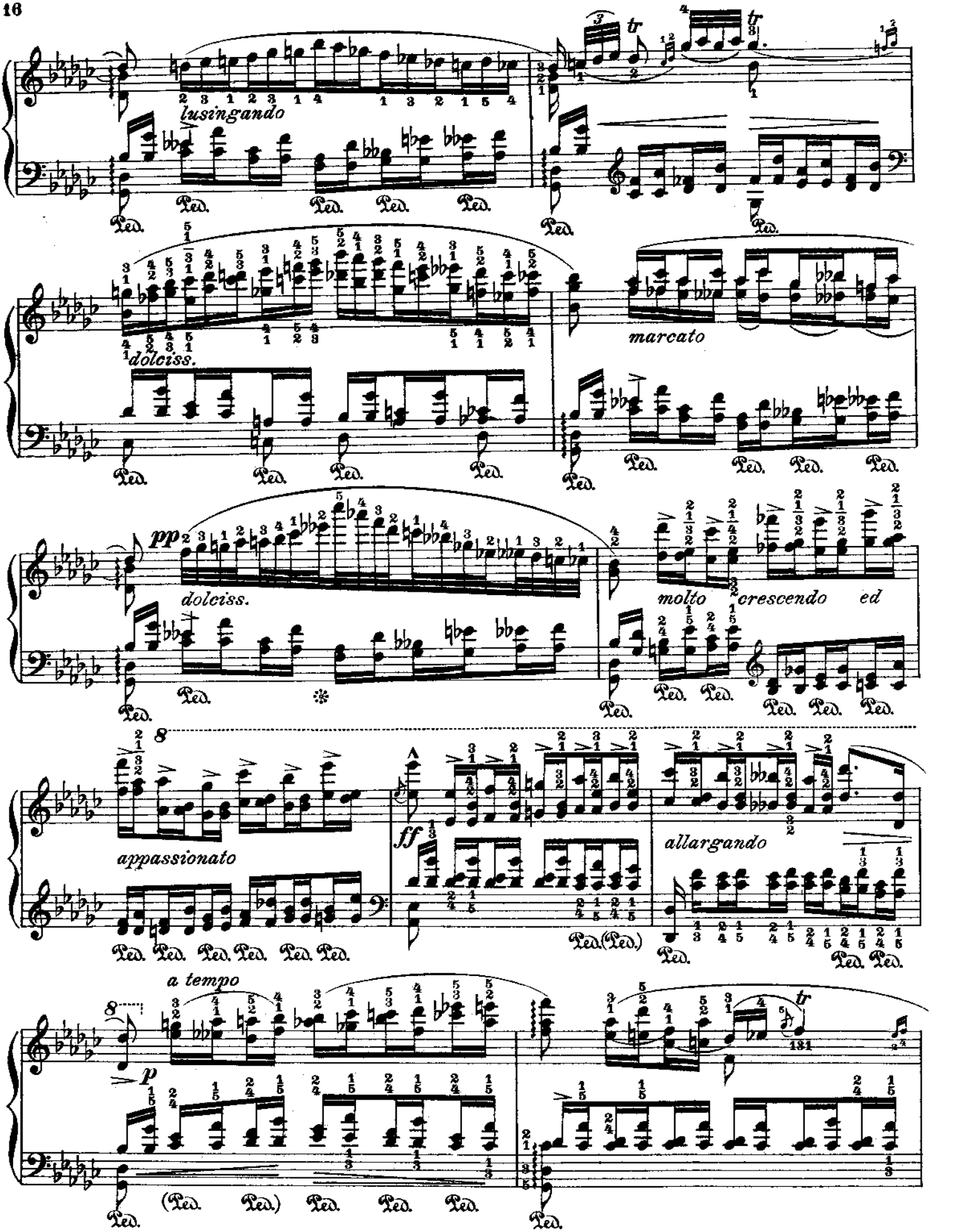
*) Beim Studium dieser Etüde sind die Bemerkungen zur ersten Bearbeitung zu Rate zu ziehen.

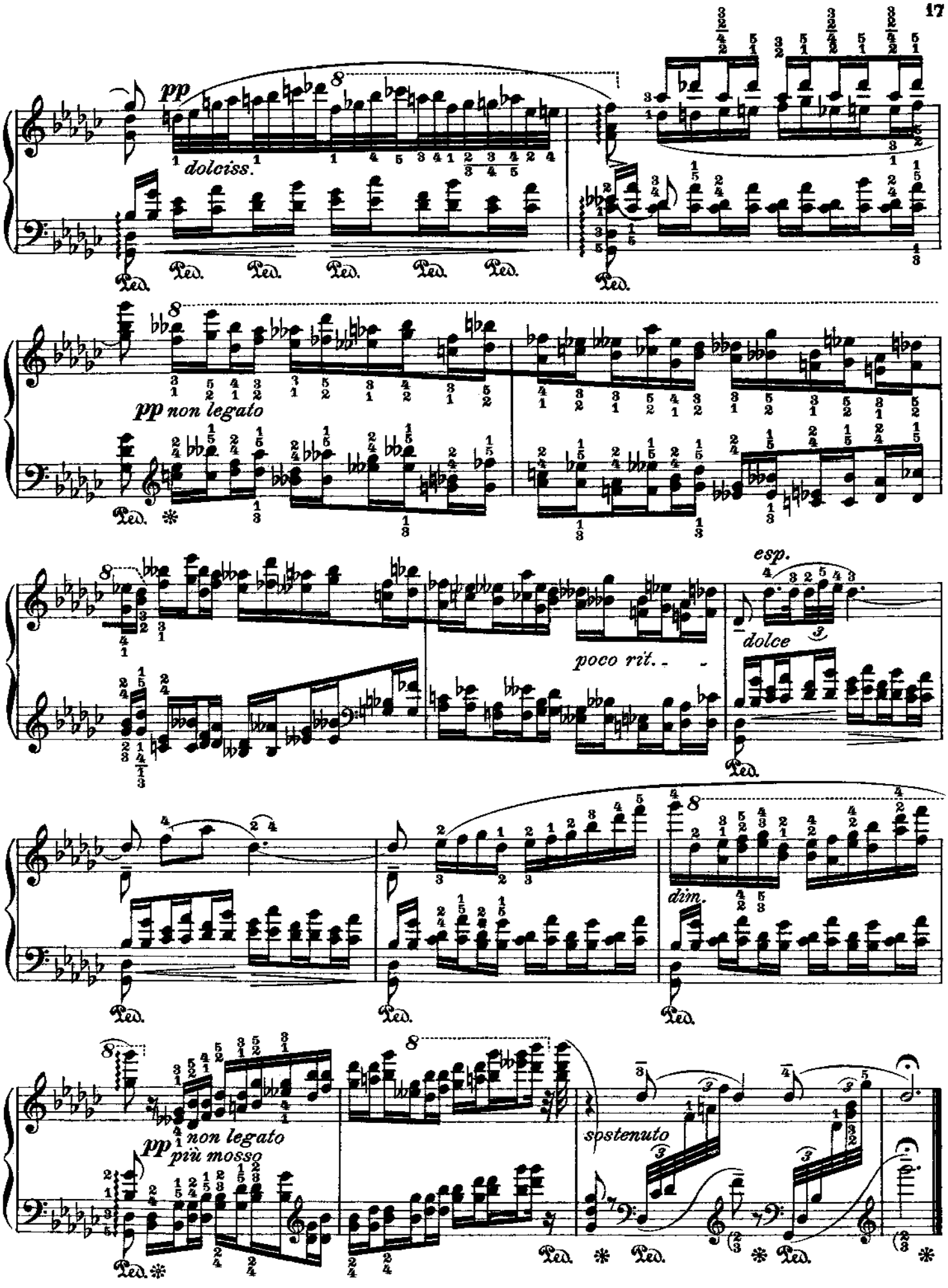
*) *The first version of this etude must be consulted for suggestions concerning the study of this version.*

*) Avant de se mettre à travailler cette étude, on consultera les observations en tête de la première transcription.


sempre pp
esp.
pp
esp.
ppp
p
esp.
pp
m.d.
pp
p
esp.
pp
m.d.
pp
esp.
mp


esp.
mp
esp.
mf
f
cresc.
ed ac-
pp
celerando
molto
ff
m.d.
poco a poco diminuendo
rit.
p marcato
dolcissimo
Ped.


lusingando
dolciss.
marcato
pp
dolciss.
molto crescendo ed
appassionato
ff
allargando
a tempo
p


pp
dolciss.
Ped.
pp non legato
poco rit.
esp.
dolce
dim.
pp non legato più mosso
sostenuto

Nº 15 A

Fr. Chopin

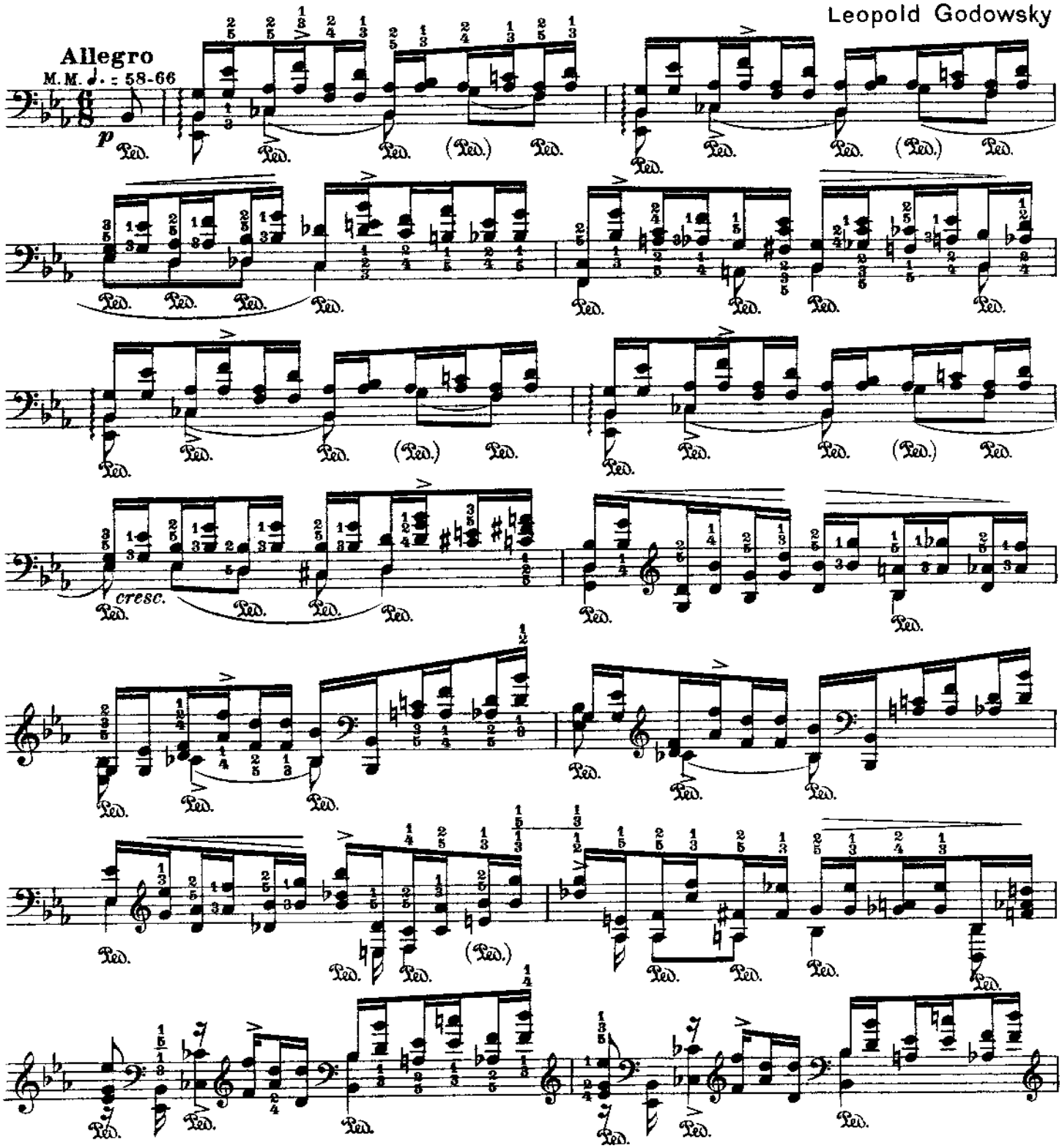
Op. 10 Nº 7

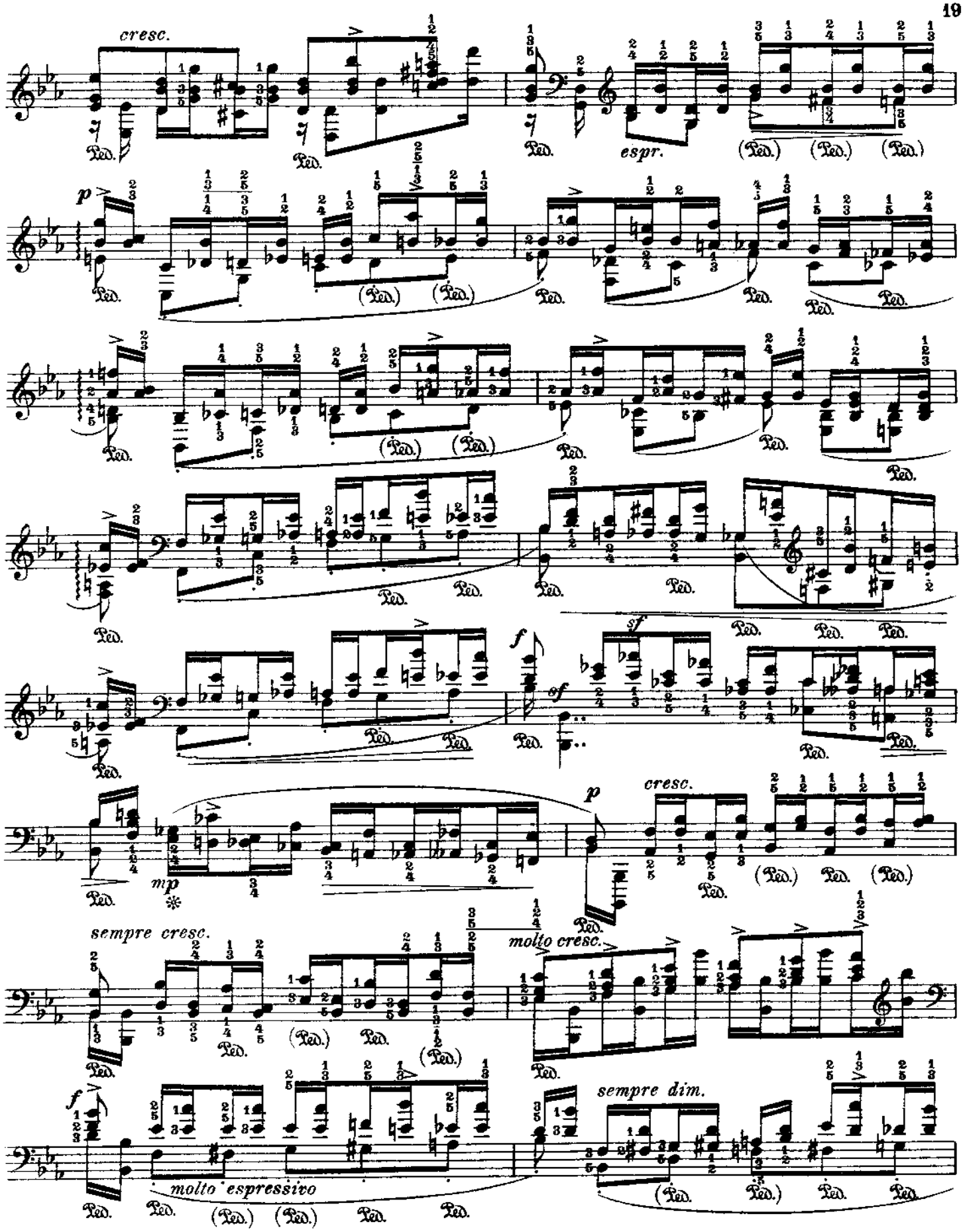
Third Version
For the left hand alone

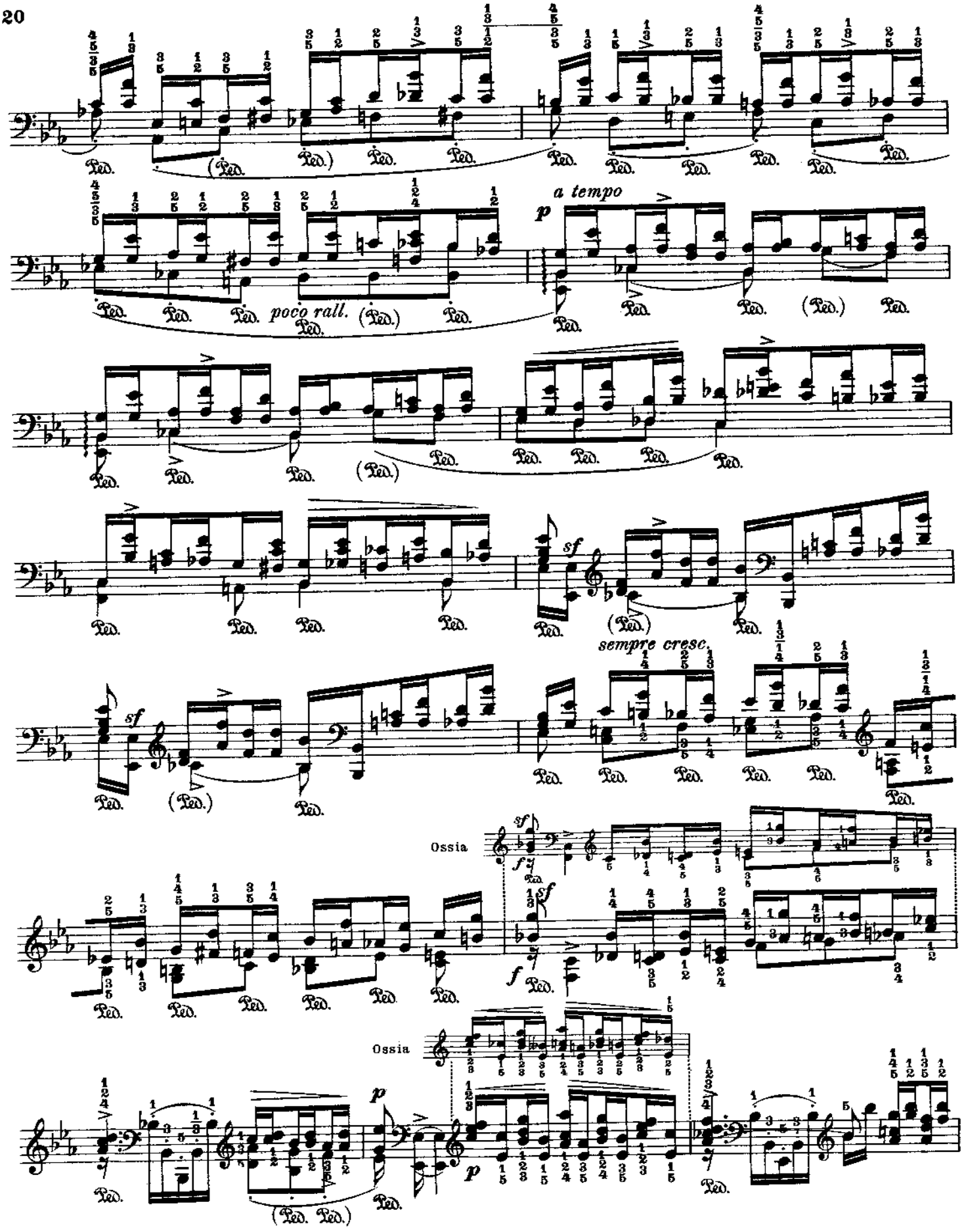
Dritte Bearbeitung
Für die linke Hand allein

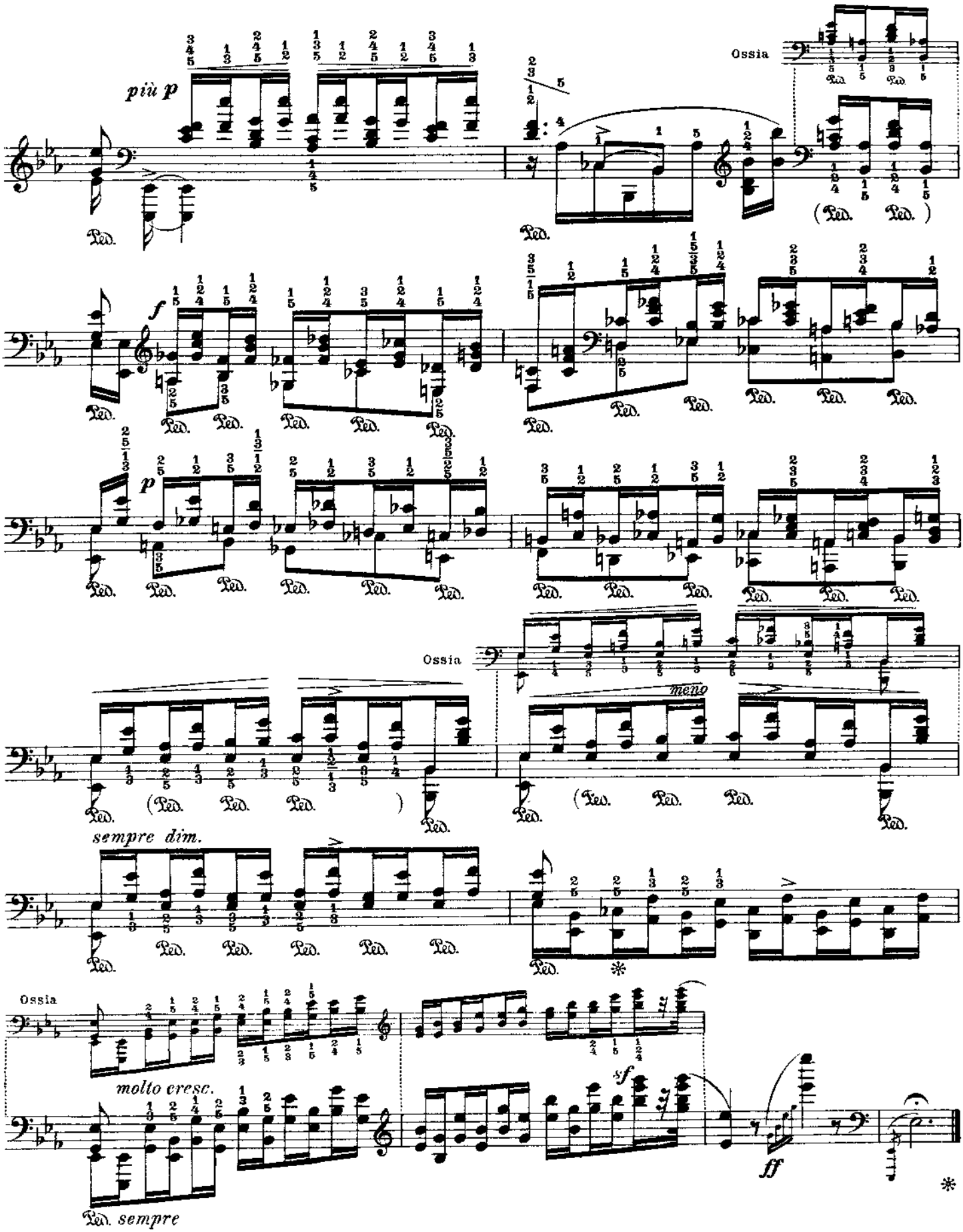
Troisième Version
Pour la main gauche seule

Leopold Godowsky




cresc.
espr.
p
f
sf
sf
mp
p
cresc.
sempre cresc.
molto cresc.
f
molto espressivo
sempre dim.


a tempo
poco rall.
sempre cresc.
Ossia
Ossia

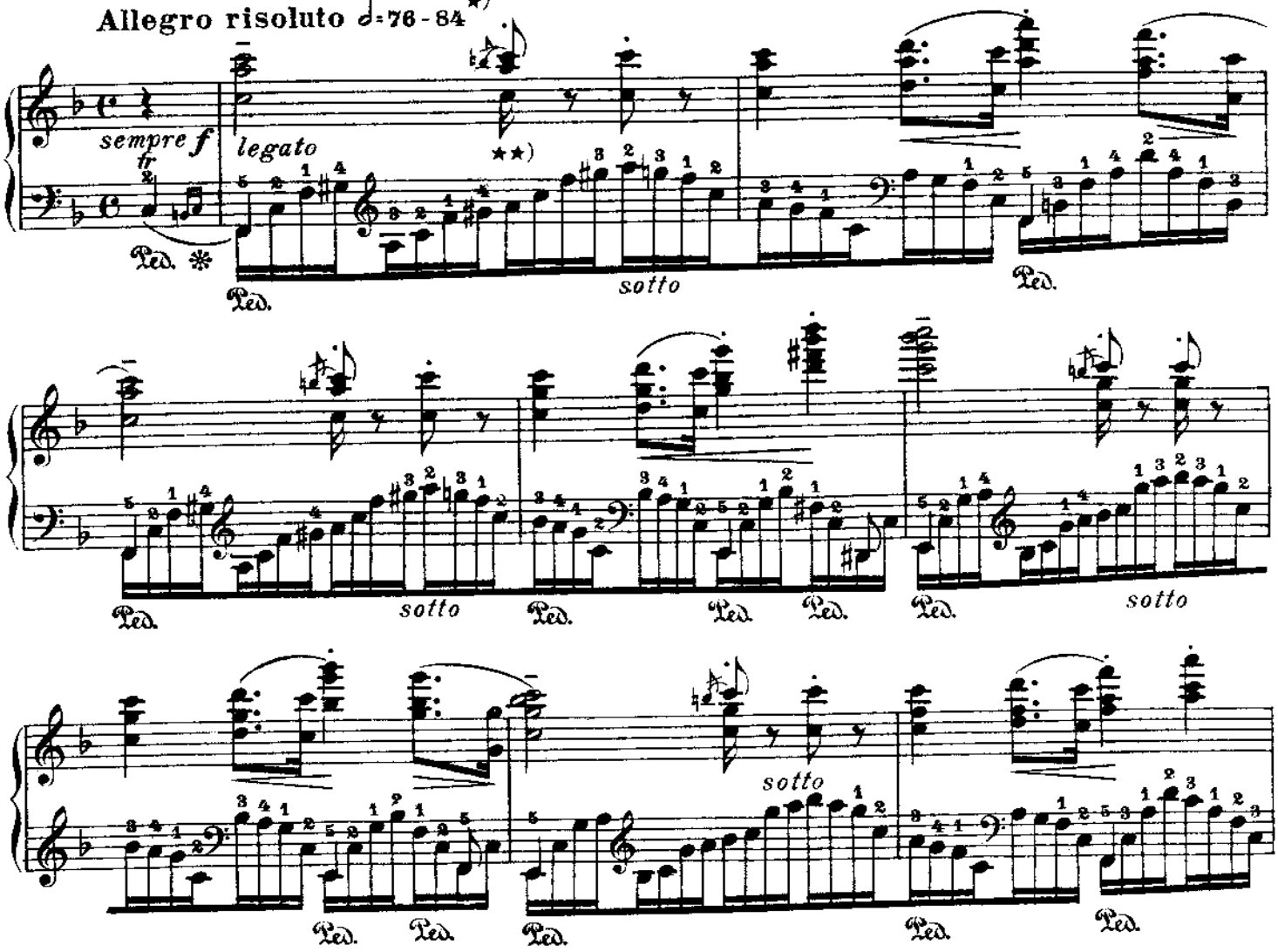

più p
Ossia
Ped.
f
p
Ossia
meno
sempre dim.
Ossia
molto cresc.
sf
ff
Ped. sempre

Fr. Chopin

Nº 16 **First Version** **Op. 10 Nº 8** **Première Version**

Erste Bearbeitung

Leopold Godowsky



*) Beachtenswert ist, wie verschiedenartig das Tempo dieser Etüde (Original) bezeichnet wird:

The diversity of opinion regarding the tempo of this study will be found interesting:

Il est curieux de constater les différences qui existent dans les manières d'indiquer le mouvement de cette étude:

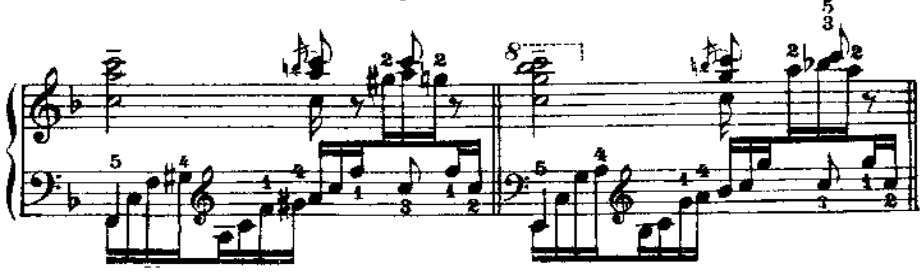
Chopin: 𝅗𝅥 = 96 Tellefsen, Mikuli, Riemann: 𝅗𝅥 = 88 Bülow, Kullak, Klindworth: 𝅗𝅥 = 80

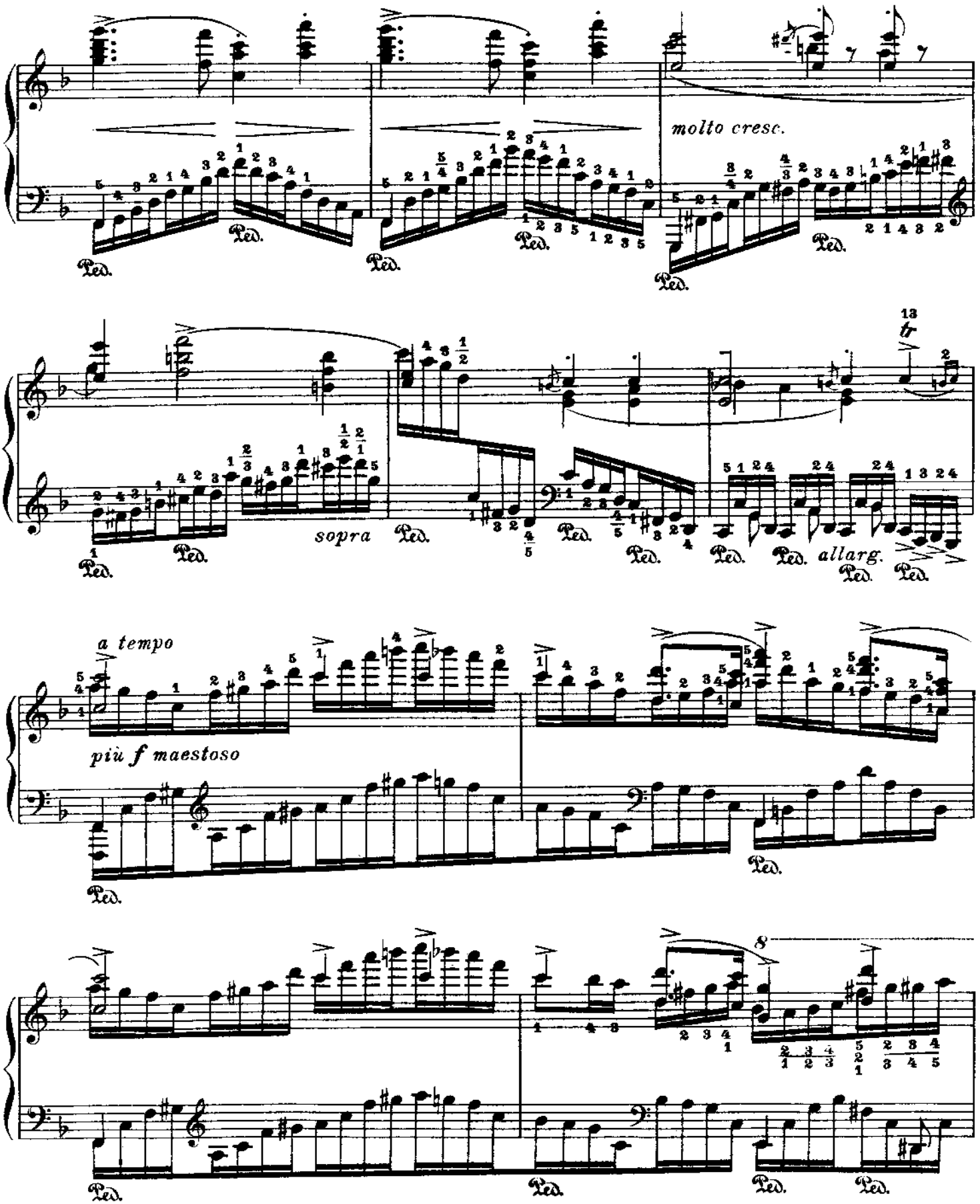
Die Studie muss mit stolzer Energie und höchst brillant vorgetragen werden.

This study must be played in a stately, energetic and brilliant style.

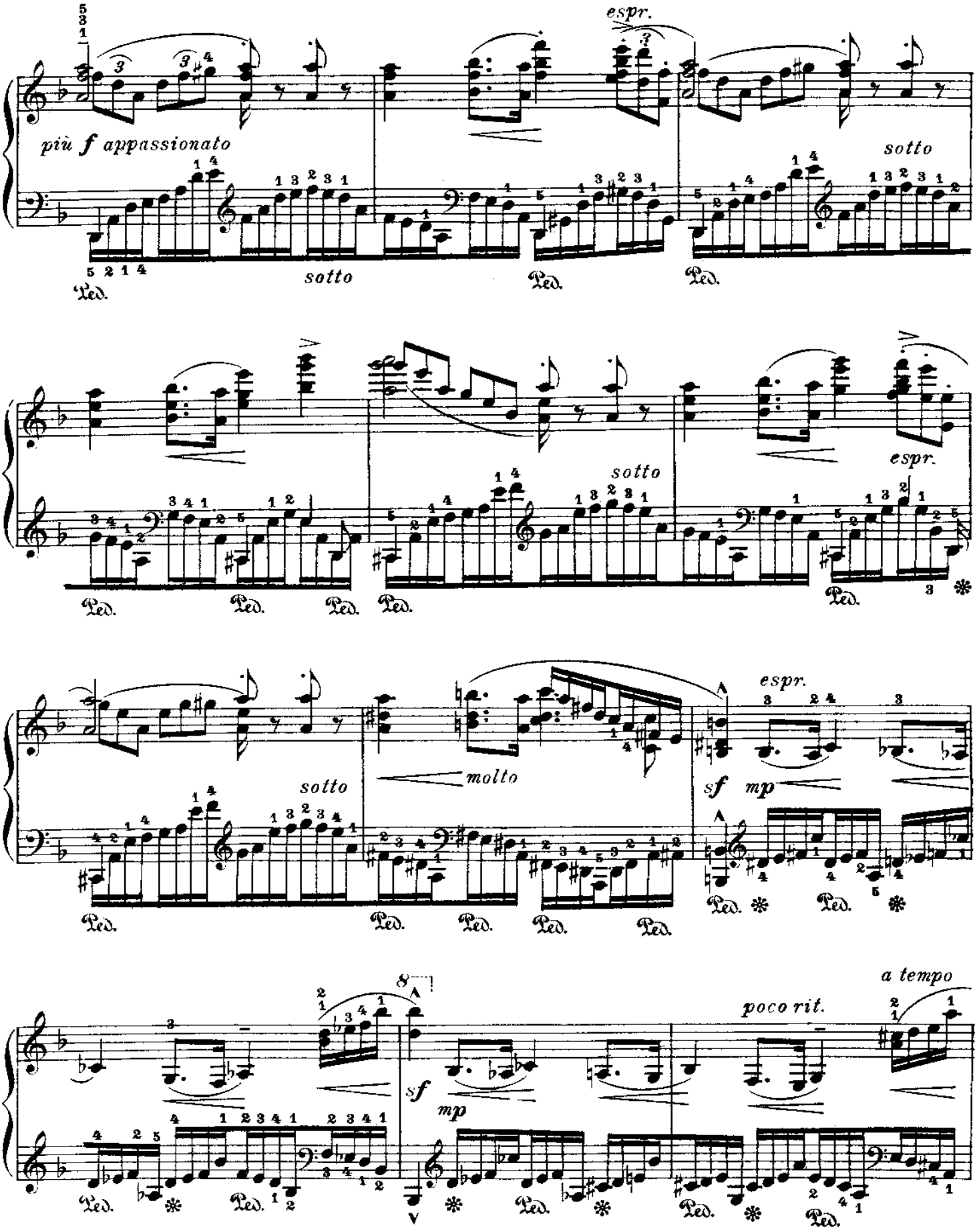
Cette étude doit se jouer énergiquement et avec beaucoup de brillant.

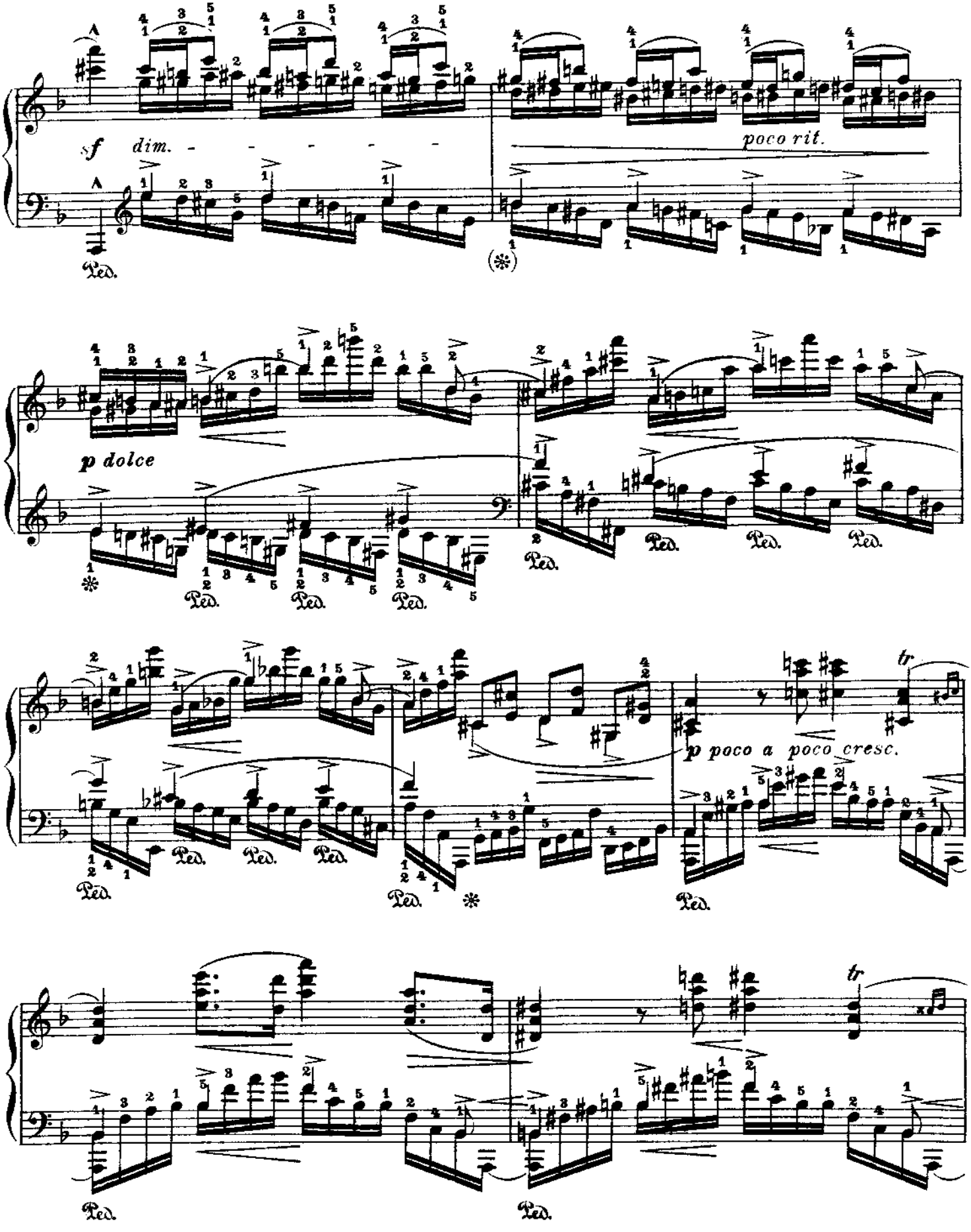
**) Bequemer lassen sich diese und ähnliche spätere Stellen folgendermassen ausführen:
A more convenient way of executing this and all similar passages:
Ce passage et d'autres semblables s'exécutent plus aisément de la manière suivante:

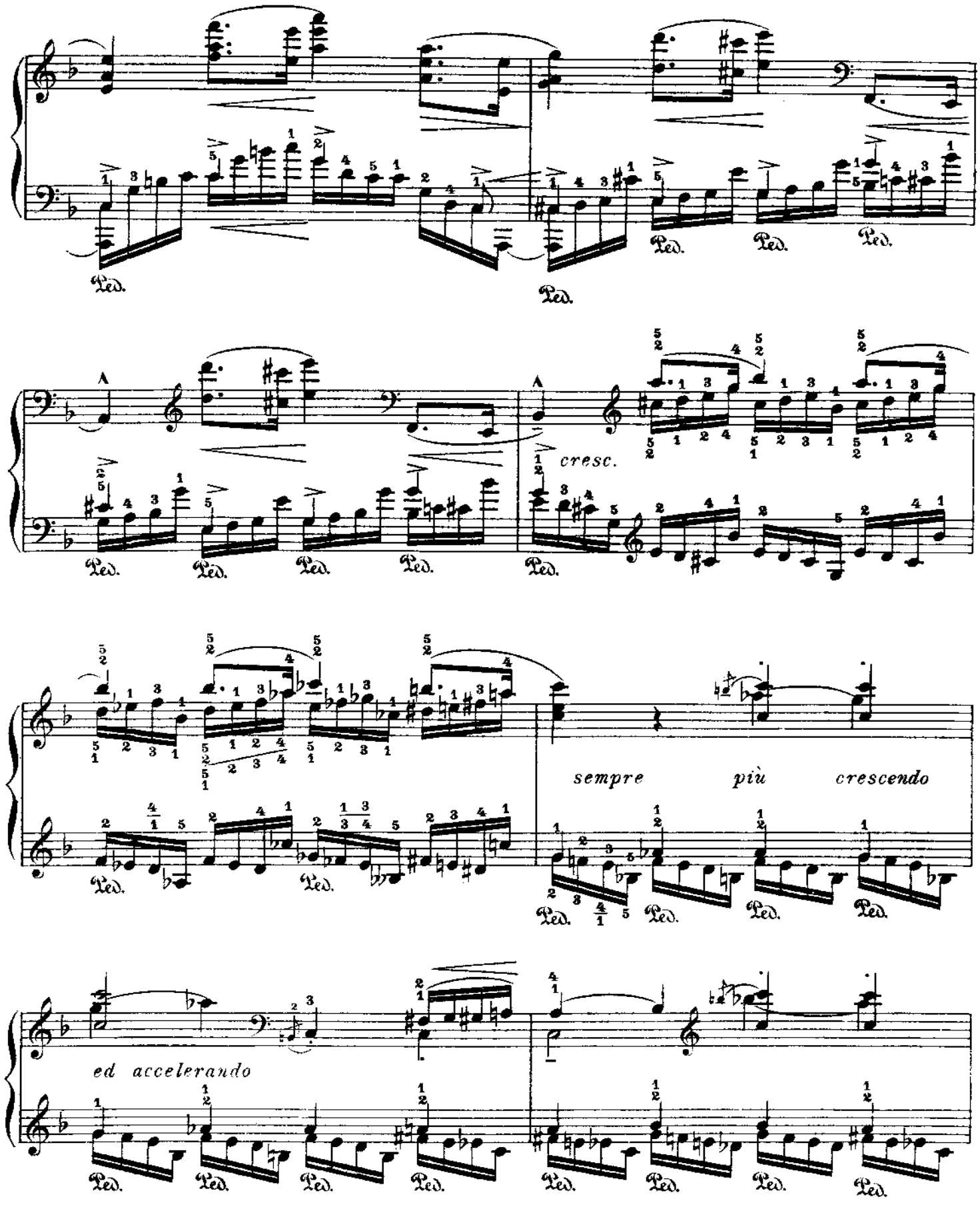


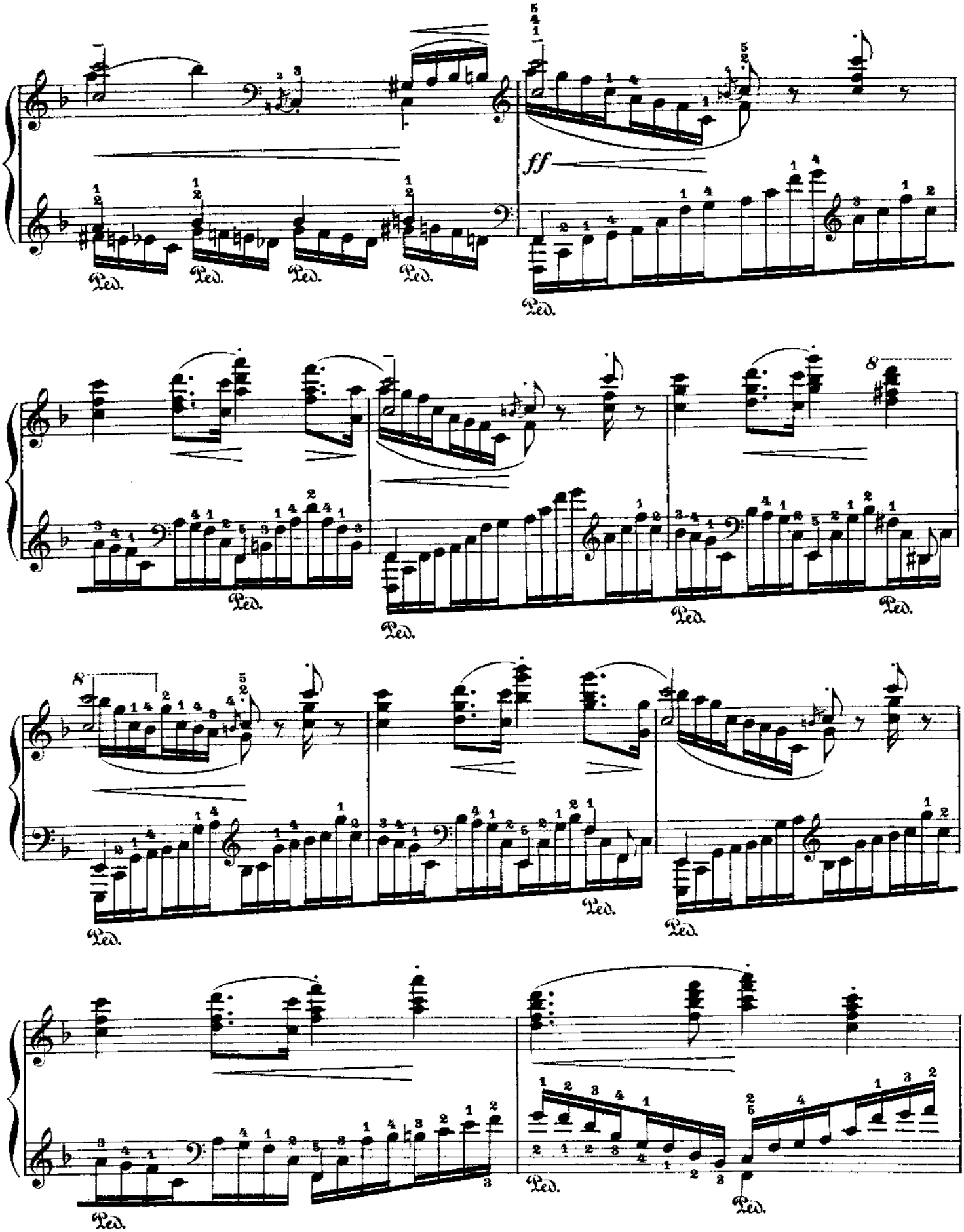

molto cresc.
sopra
allarg.
a tempo
più f maestoso
Ped.

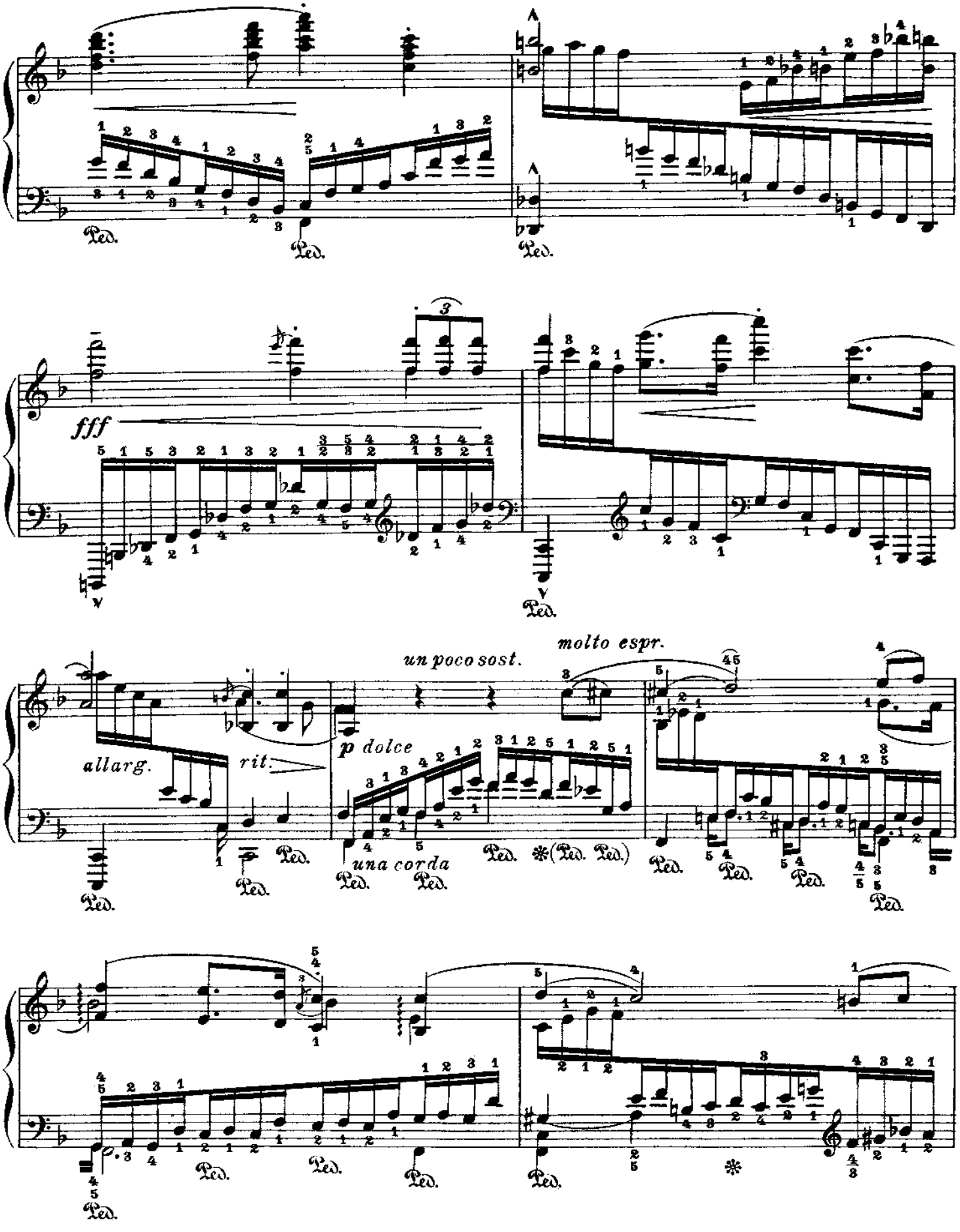
Ped.

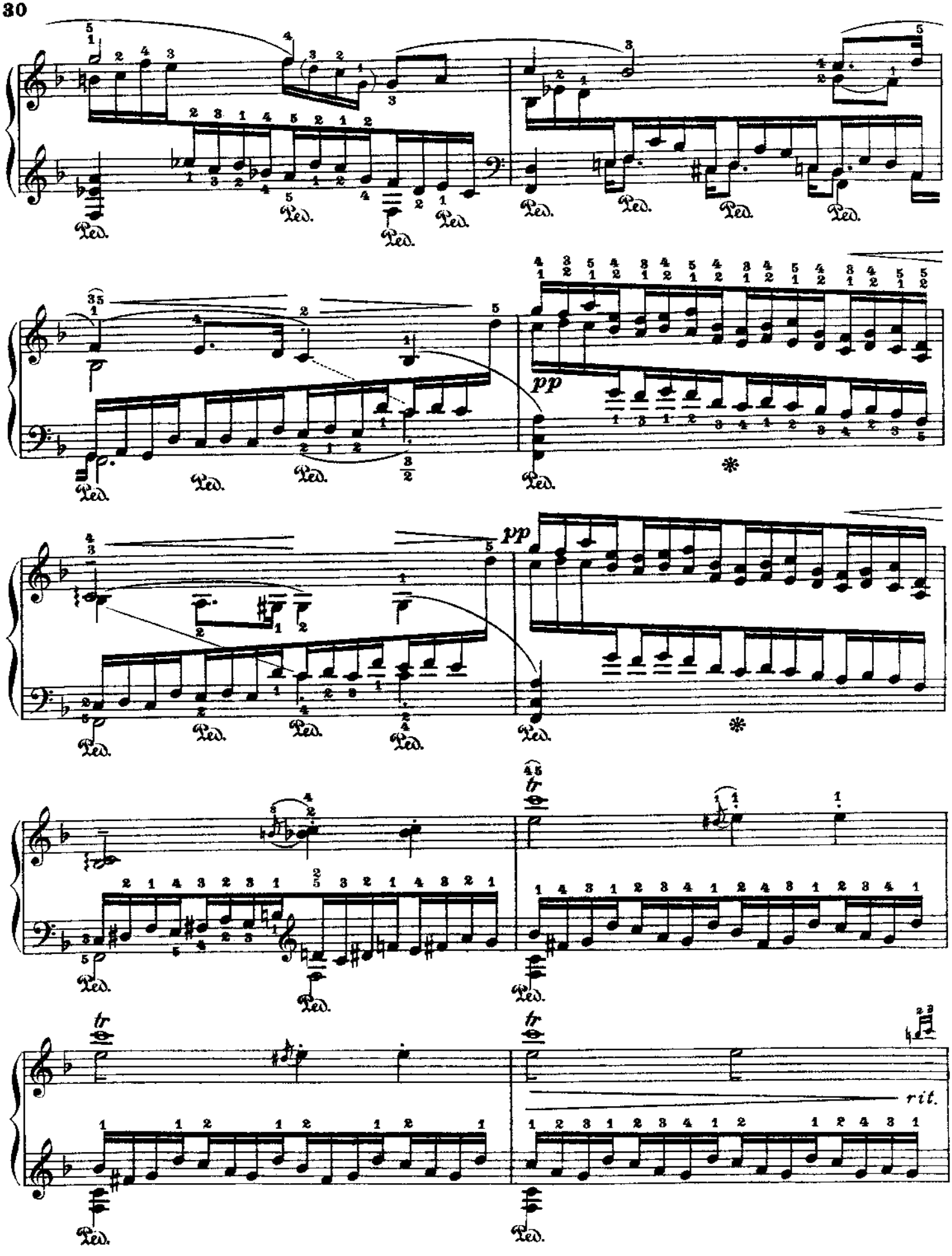

più f appassionato
sotto
espr.
molto
sf
mp
a tempo
poco rit.
Ped.

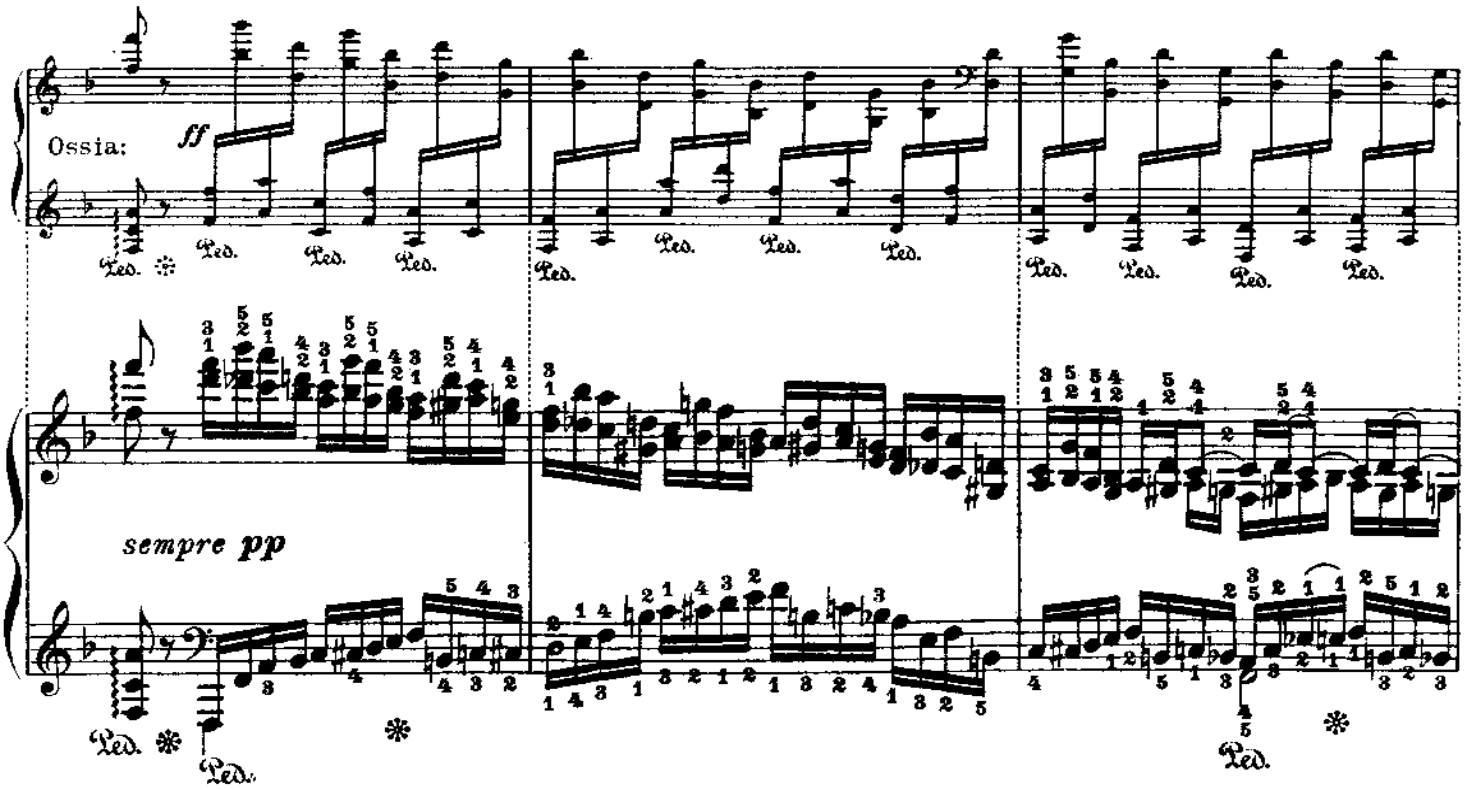

sf
dim.
poco rit.
p dolce
p poco a poco cresc.
tr
Ped.

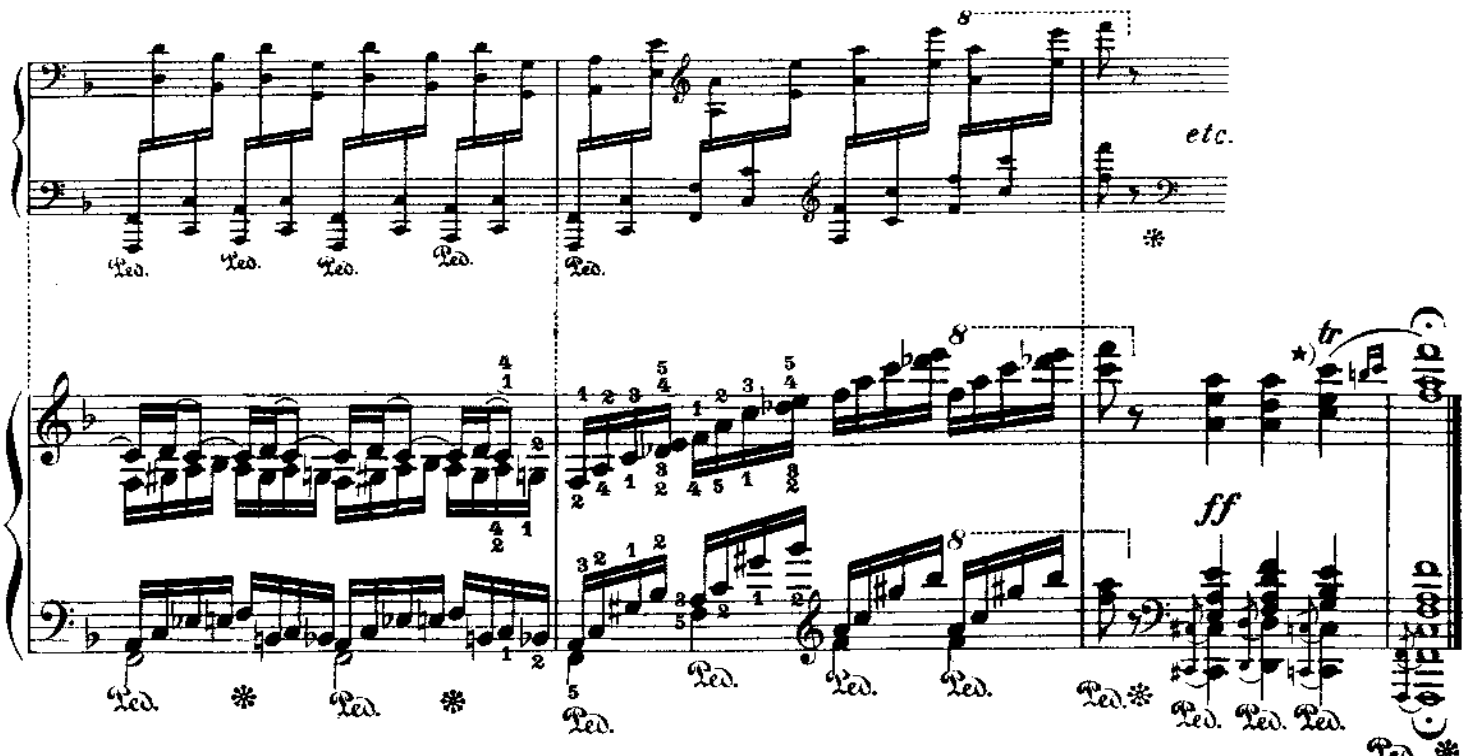

cresc.
sempre più crescendo
ed accelerando


ff
Ped.
8


fff
allarg.
rit.
un poco sost.
molto espr.
p dolce
una corda
Ped.


Ped.
pp
*
tr
rit.





★) Brillantere Ausführung des Trillers:
A more brilliant execution of the trill:
Exécution plus brillante du trille:

Nº 16 A

Fr. Chopin

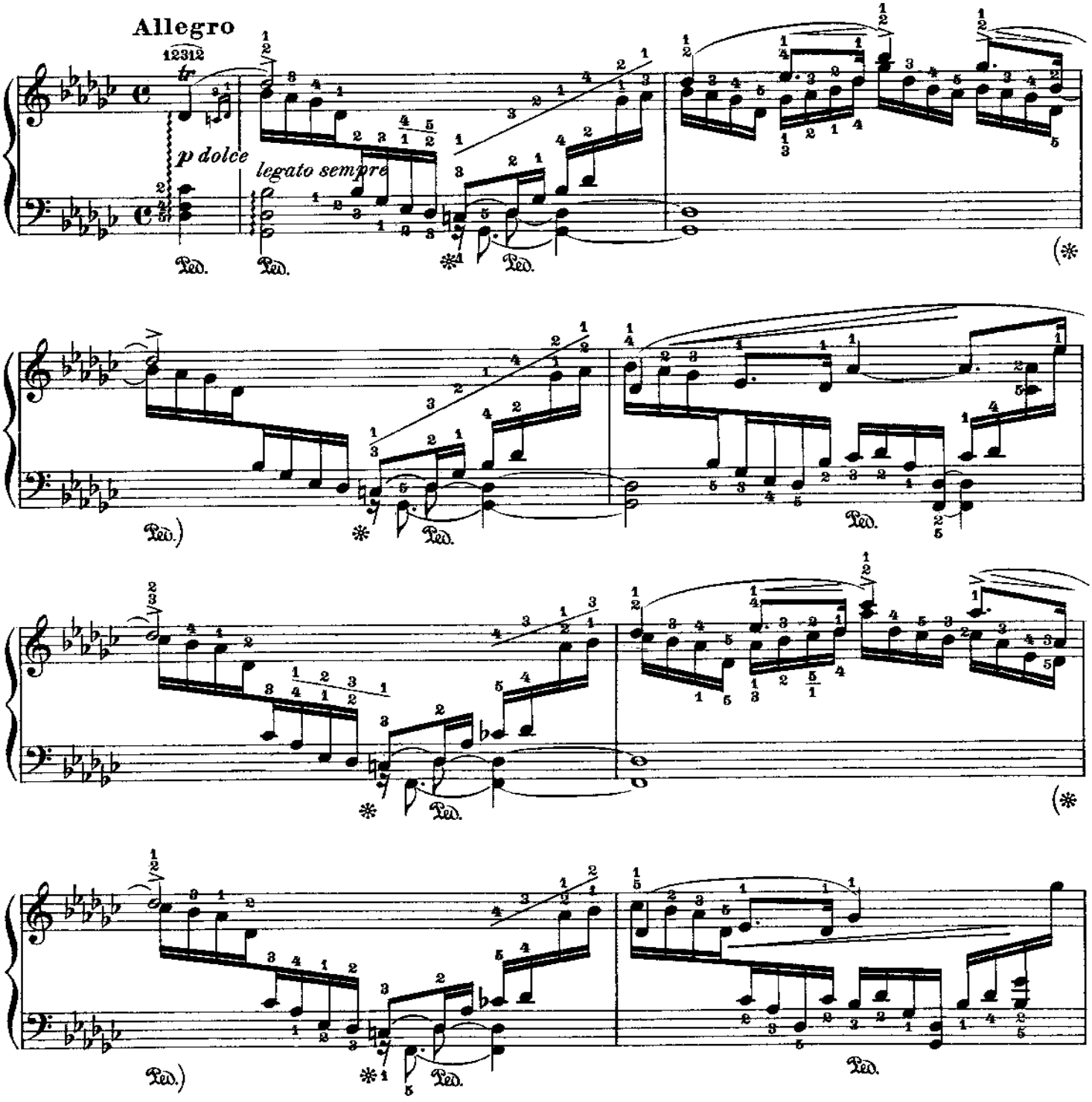
Op. 10 Nº 8

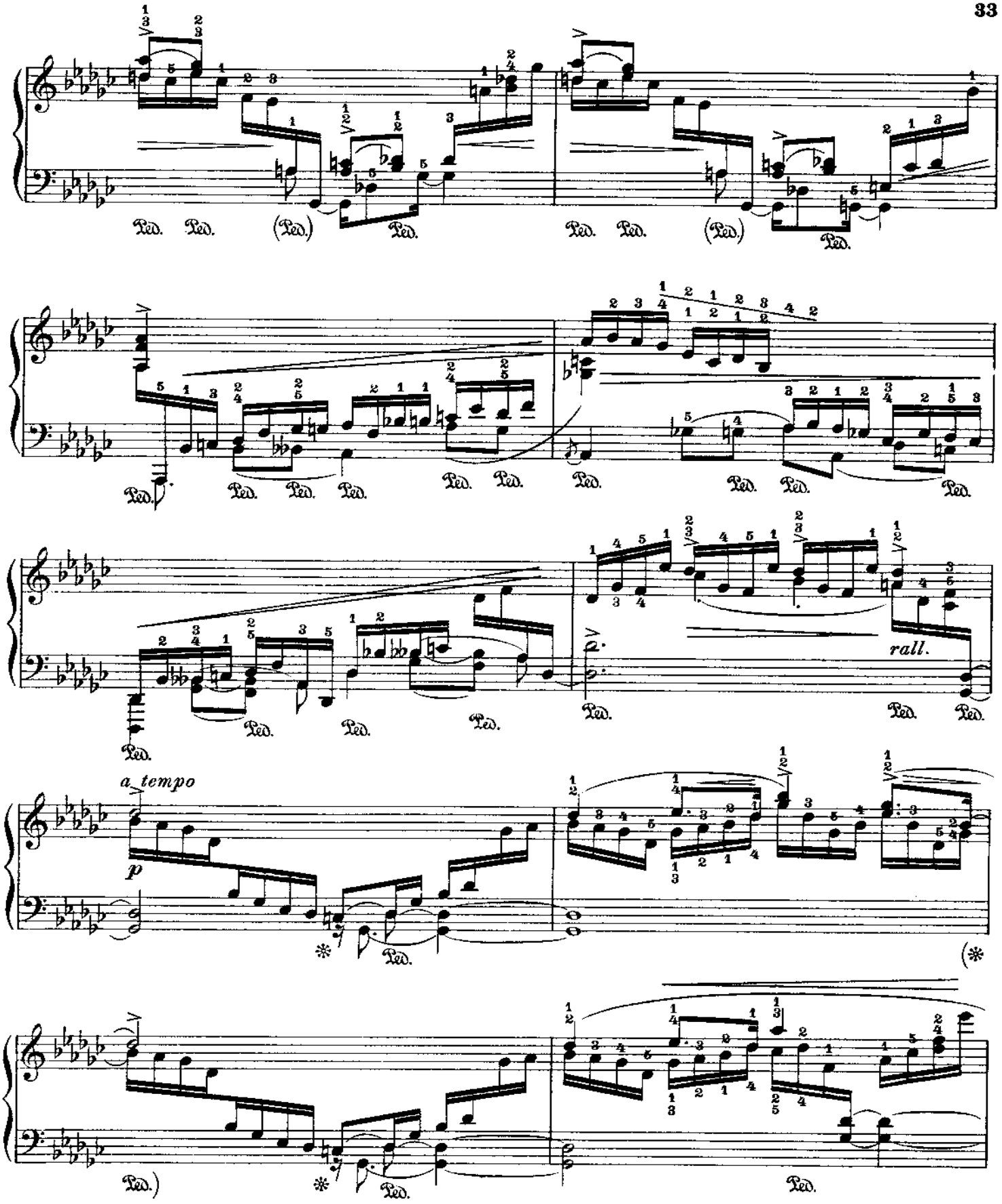
Second Version
For the left hand alone

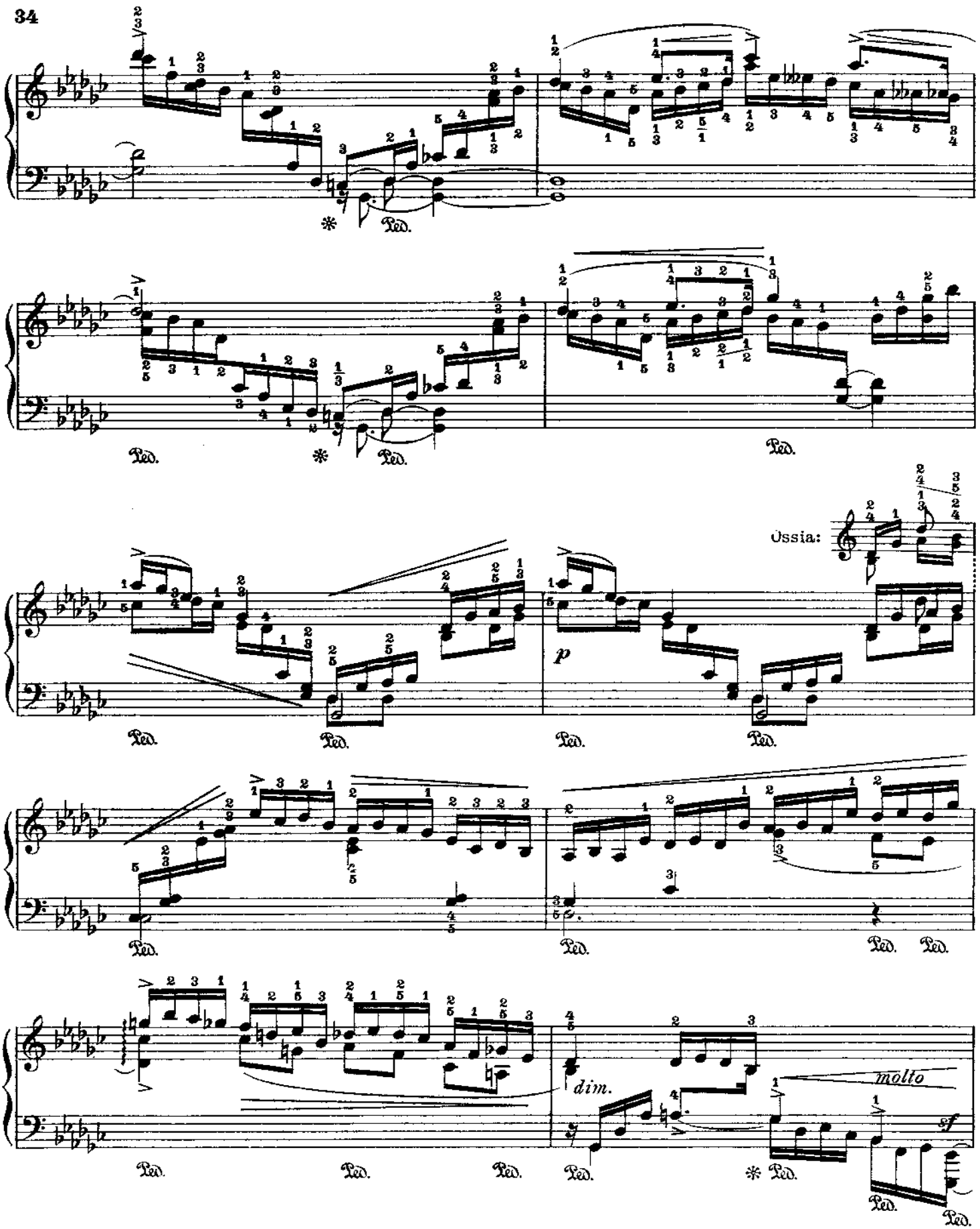
Zweite Bearbeitung
Für die linke Hand allein

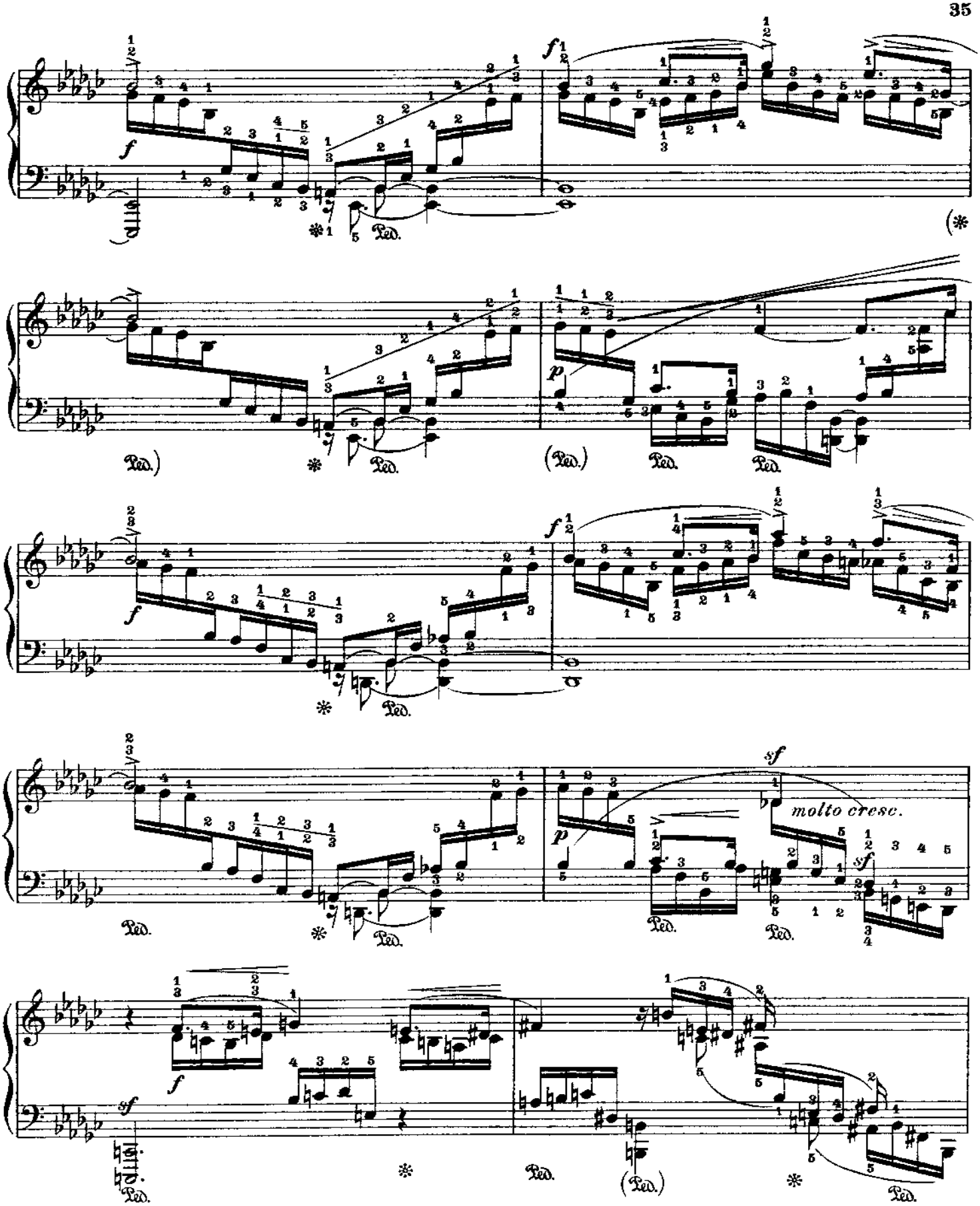
Deuxième Version
Pour la main gauche seule

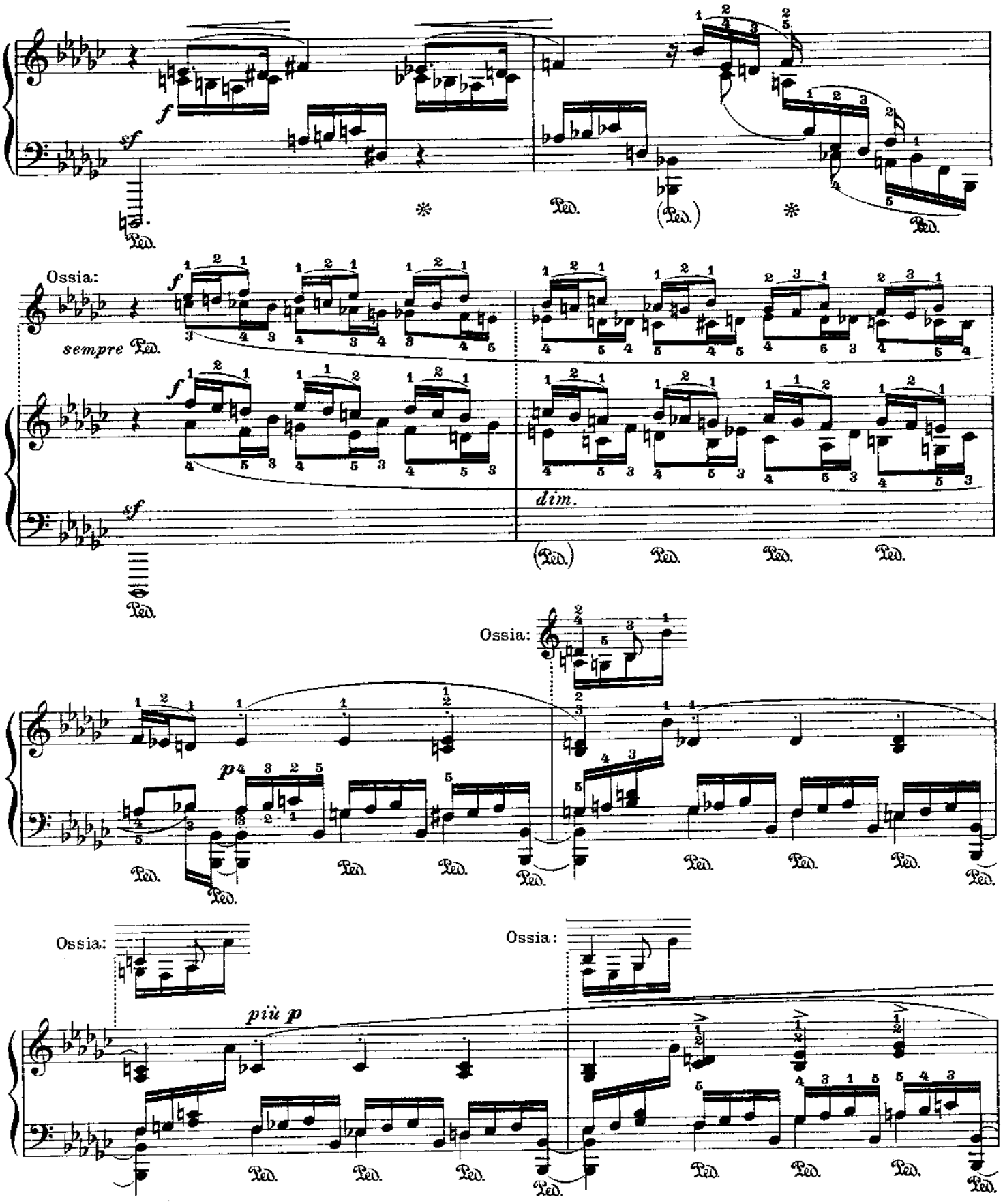
Leopold Godowsky

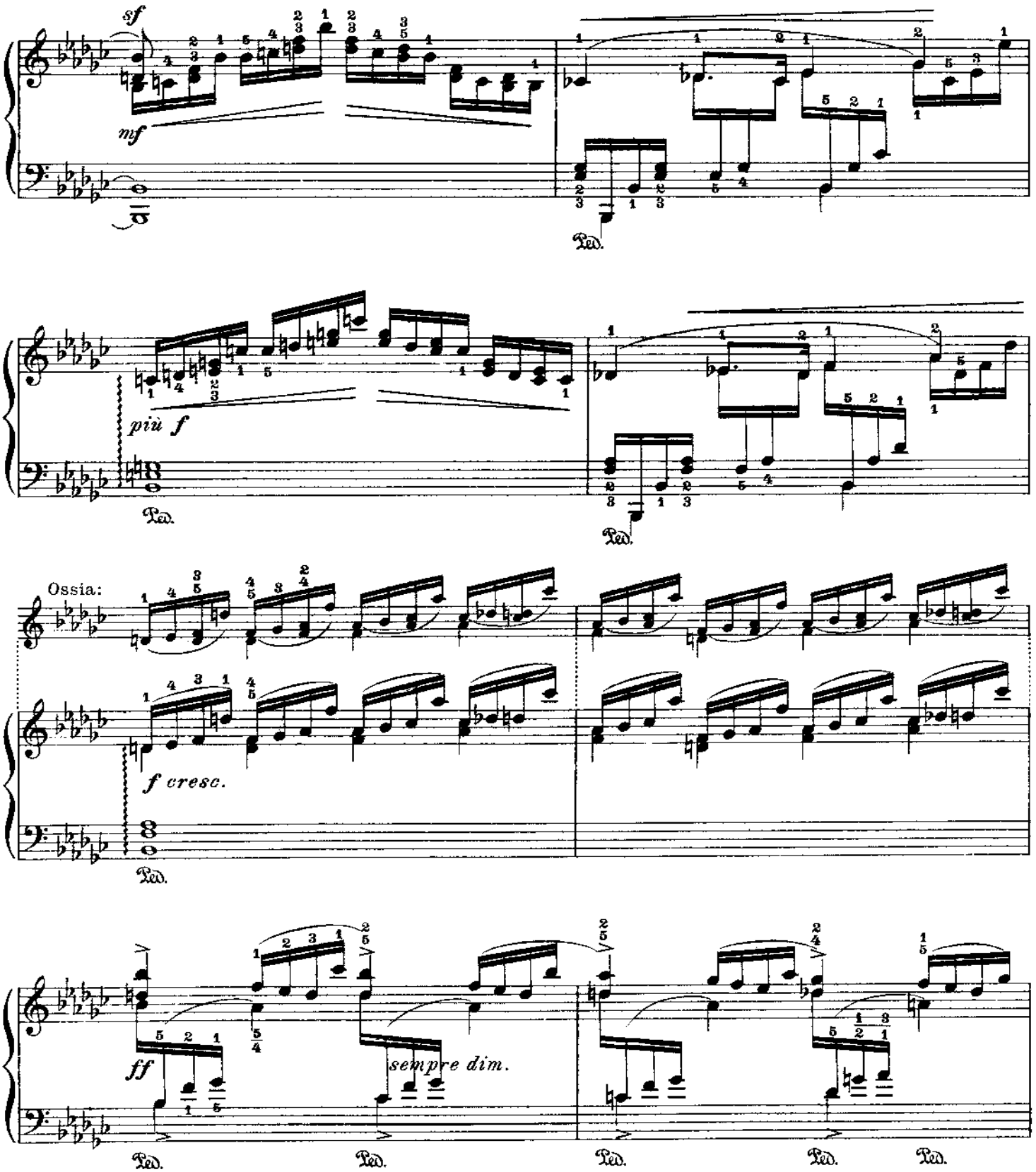


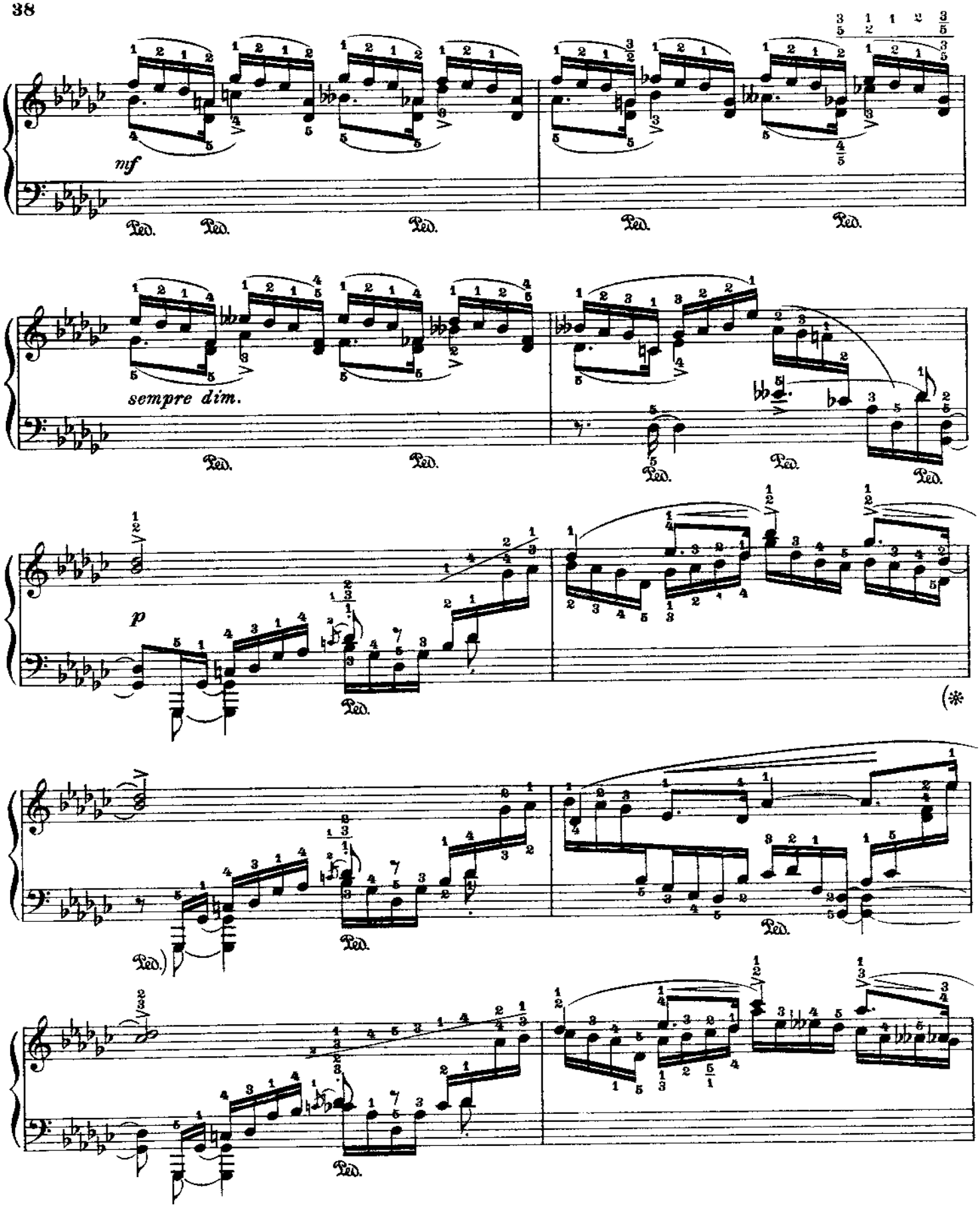

Ped.
rall.
a tempo
p

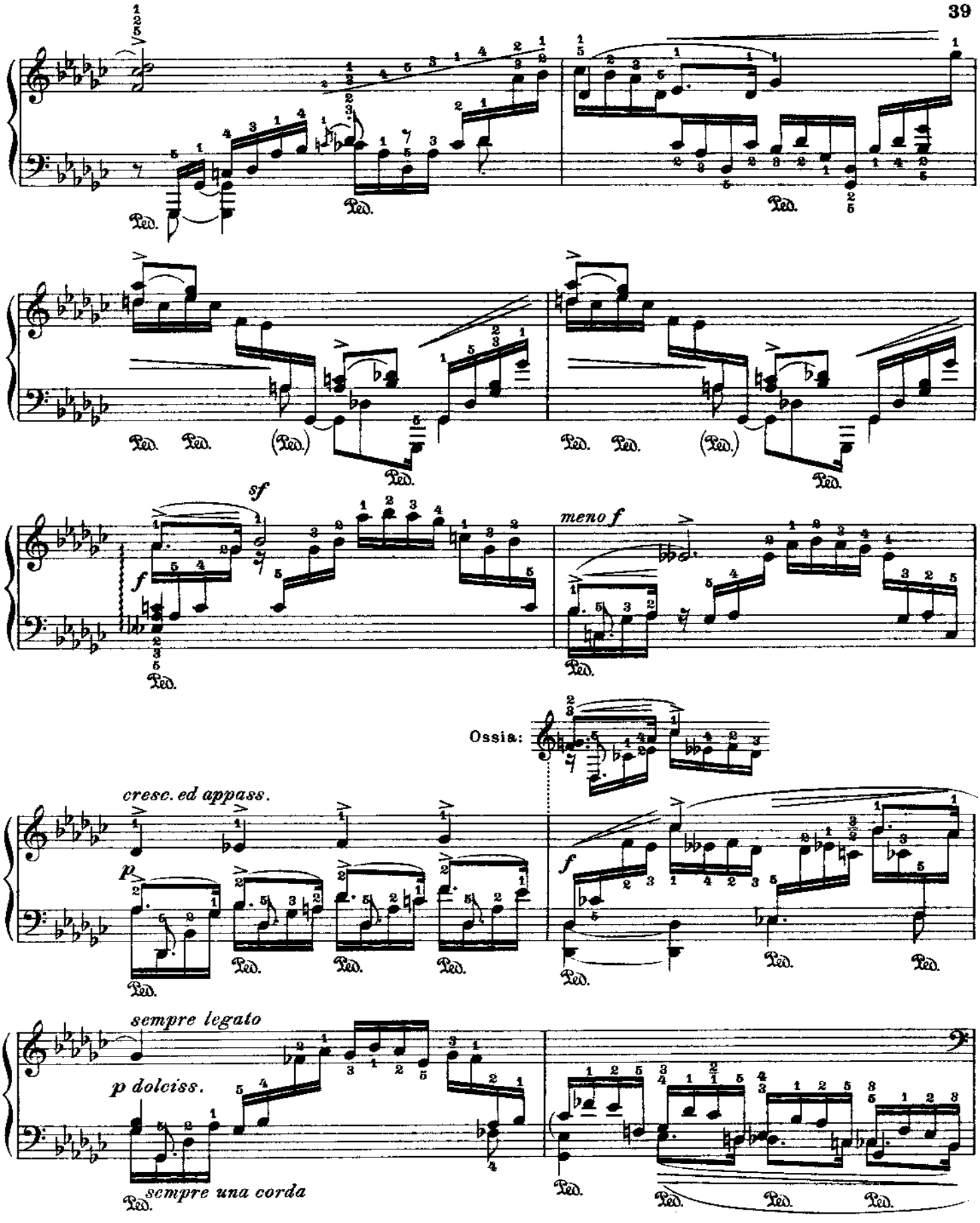

Ossia:
p
dim.
molto
sf
Ped.

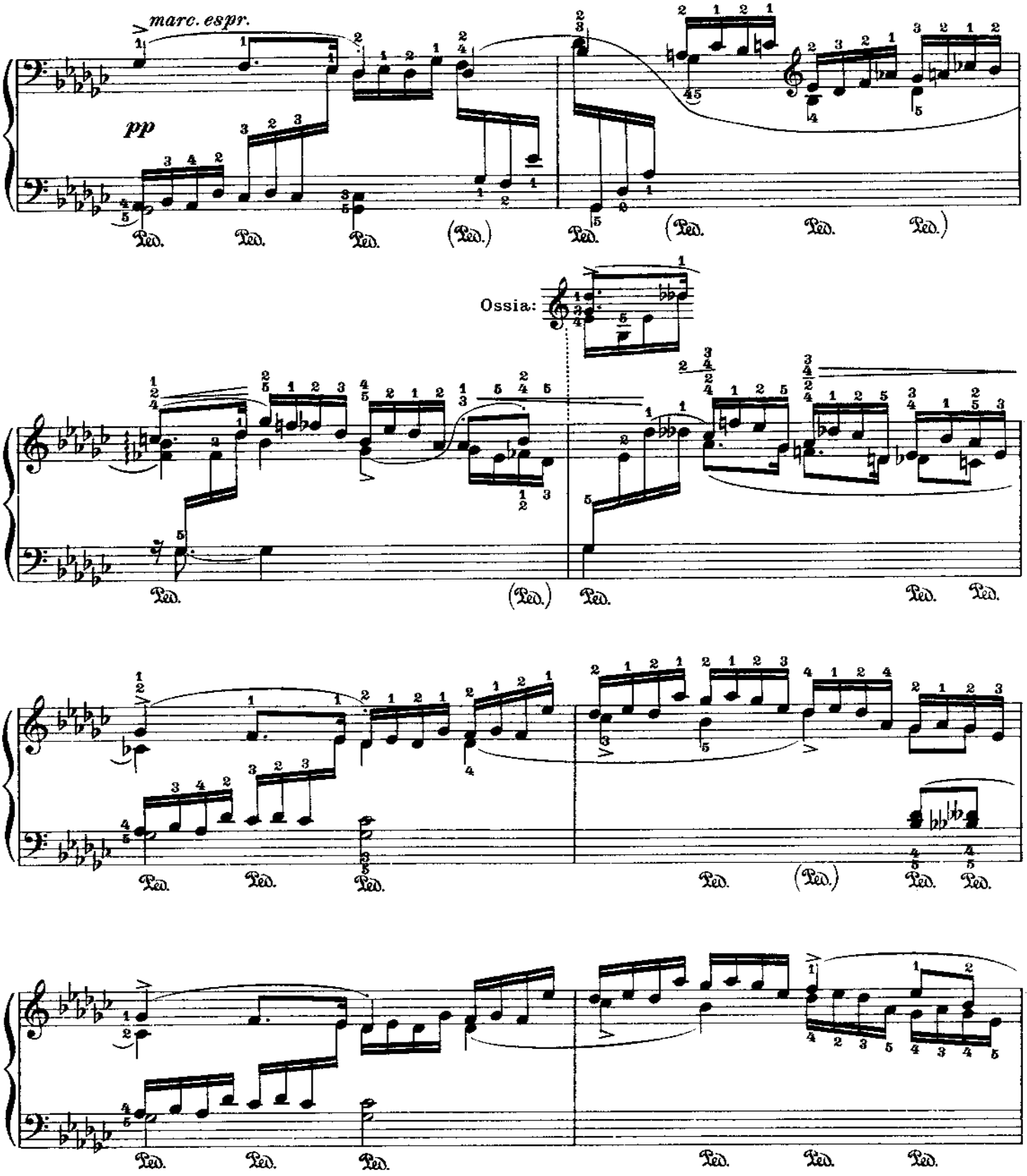

molto cresc.

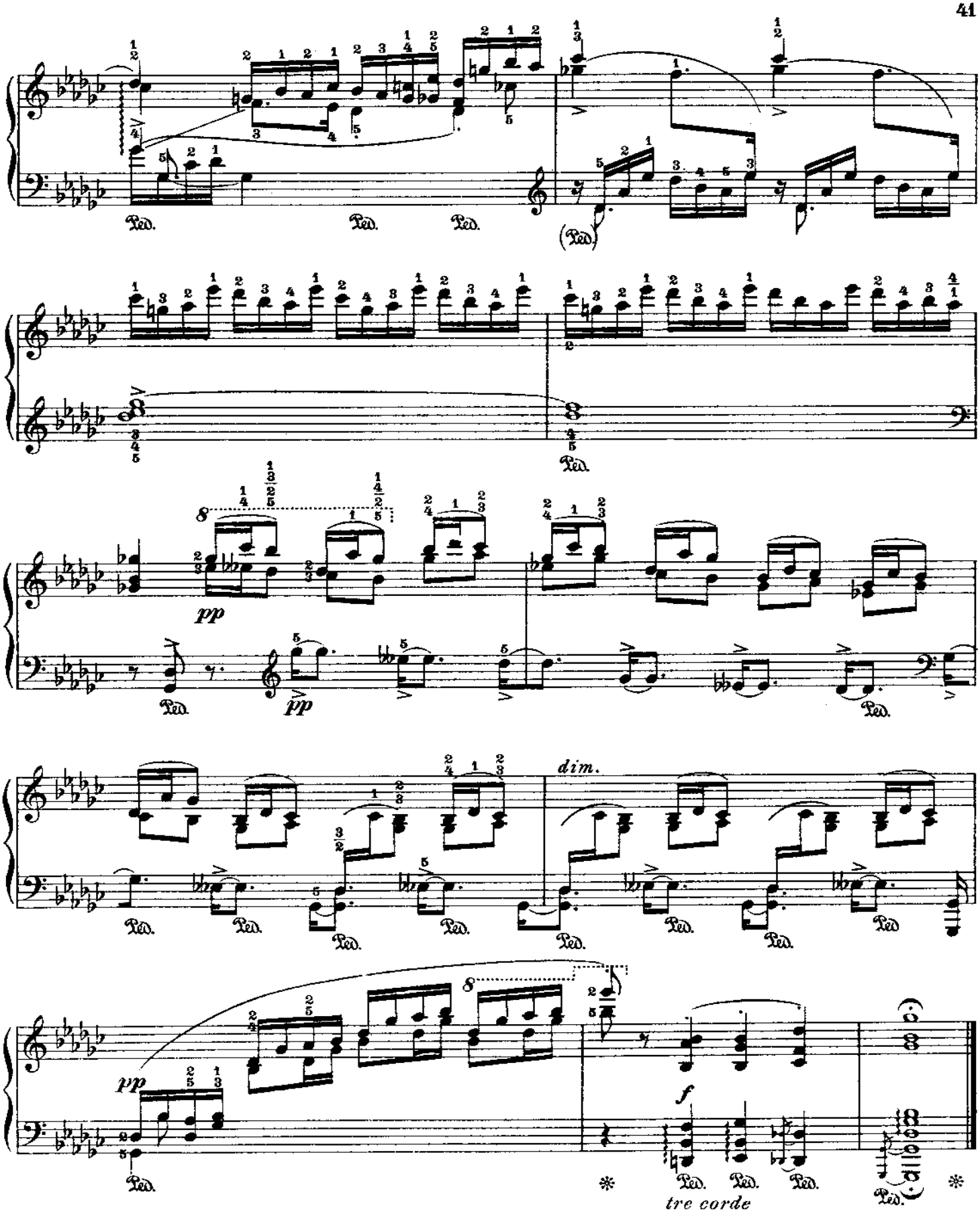

Ossia:
sempre Ped.
dim.
Ossia:
Ossia:
Ossia:
più p


sf
mf
Ped.
più f
Ped.
Ped.
Ossia:
f cresc.
Ped.
ff
sempre dim.
Ped.
Ped.
Ped.
Ped.
Ped.


nf
Ped.
sempre dim.
p


sf
f
meno f
Ossia:
cresc. ed appass.
p
f
sempre legato
p dolciss.
sempre una corda
Ped.


marc. espr.
pp
Ped.
Ossia:


Ped.
(Ped.)
pp
dim.
f
tre corde

№ 17

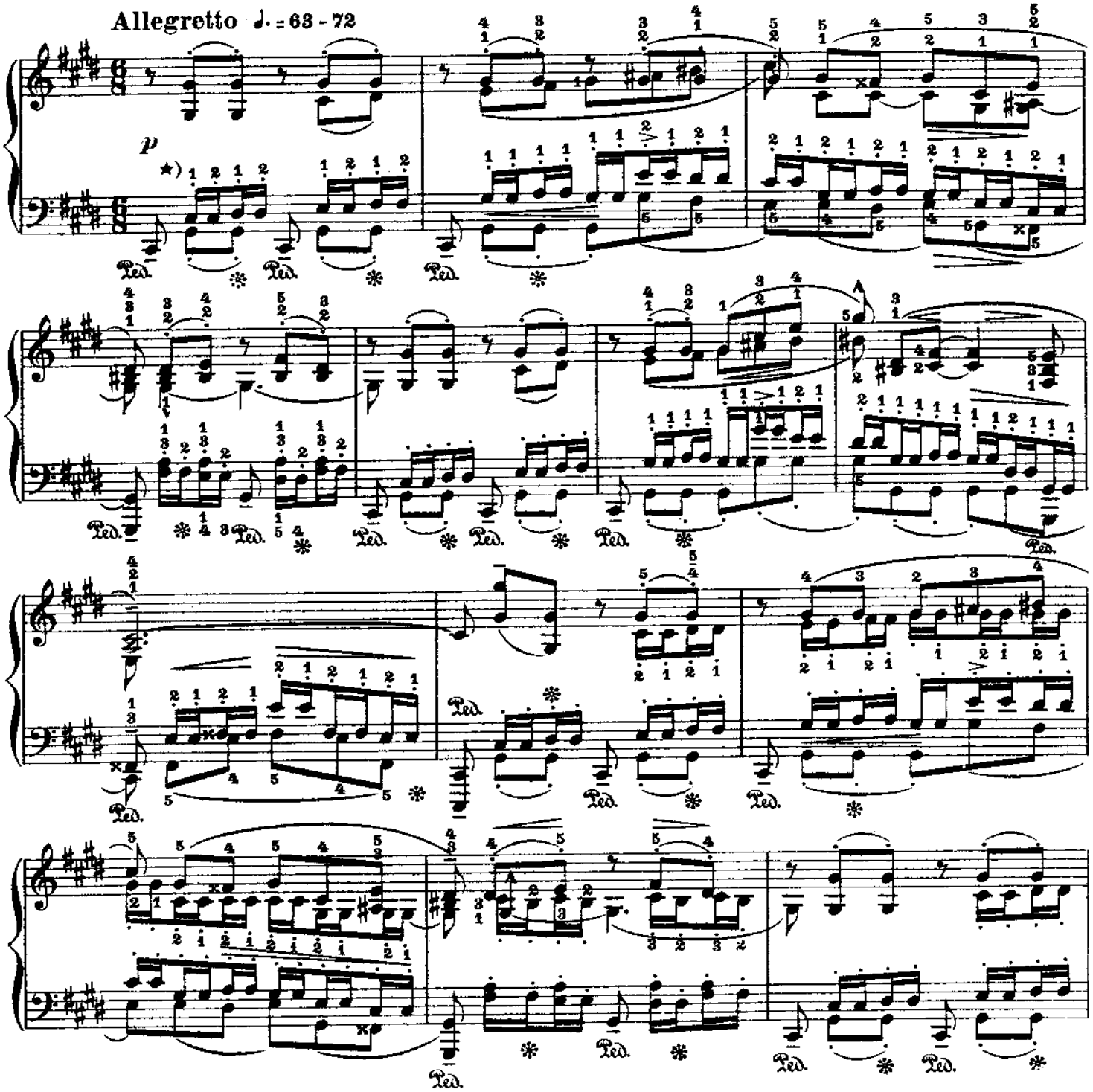
Fr. Chopin

Op.10 №9

Erste Bearbeitung

First Version **Première Version**

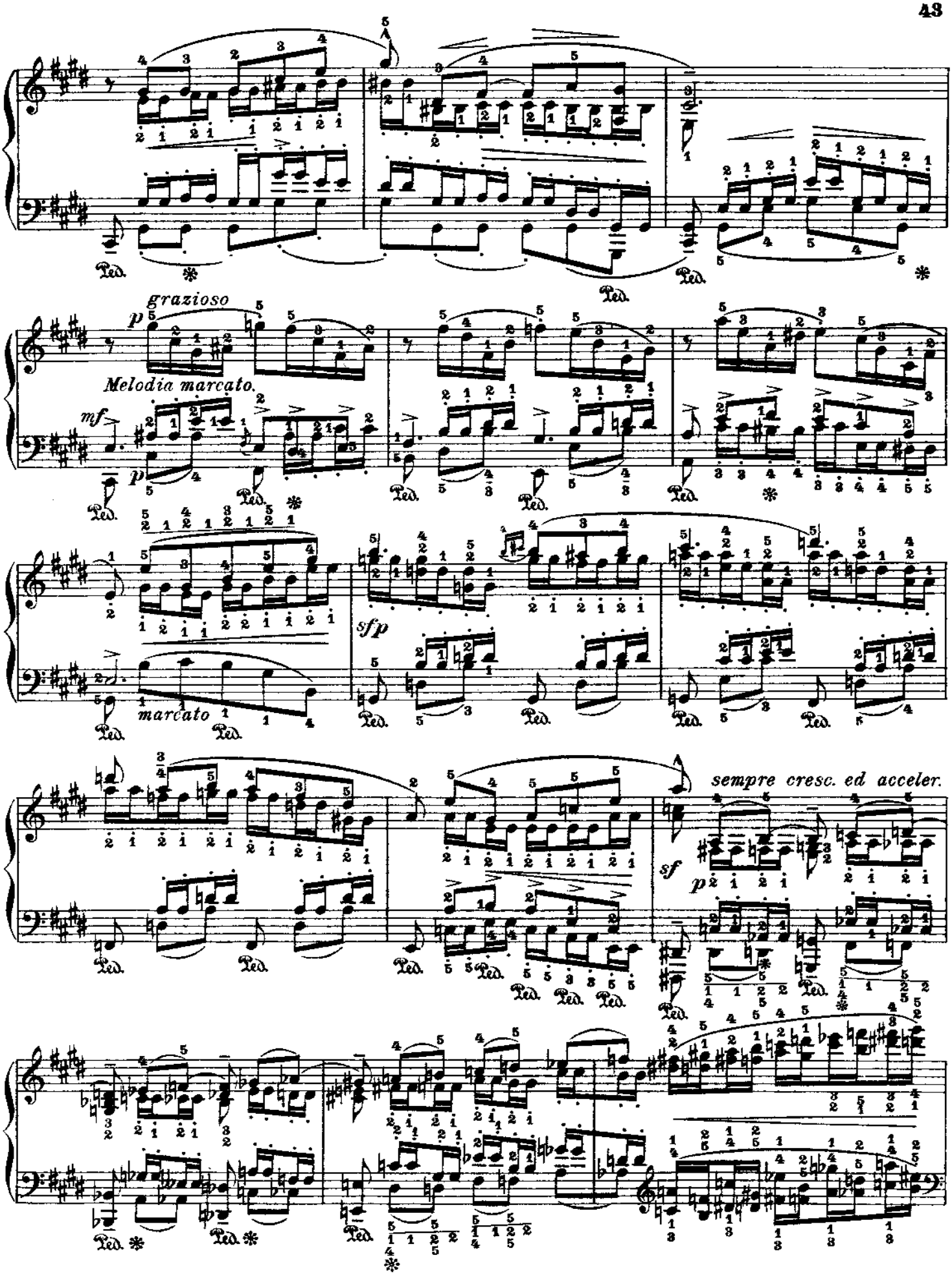
Leopold Godowsky

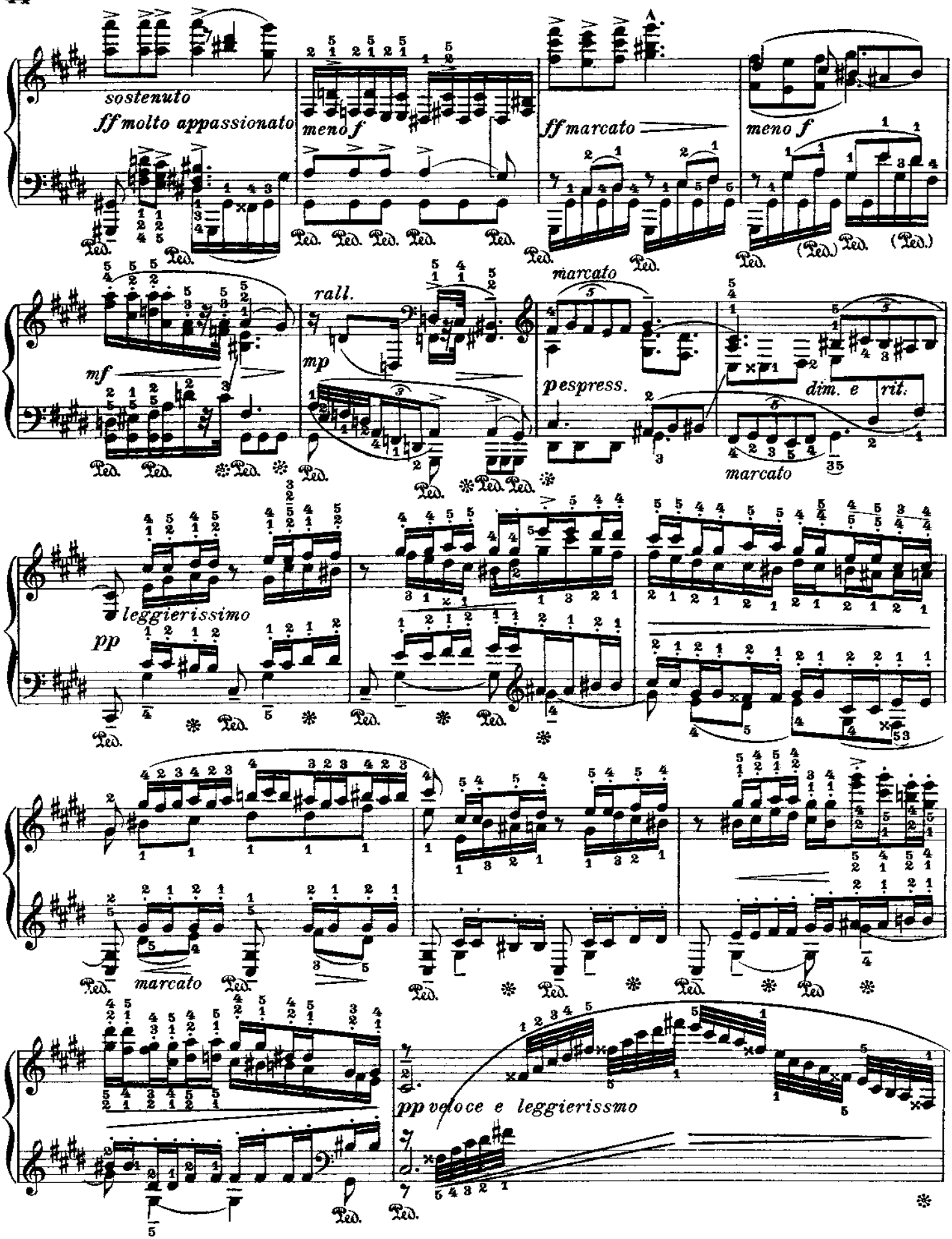


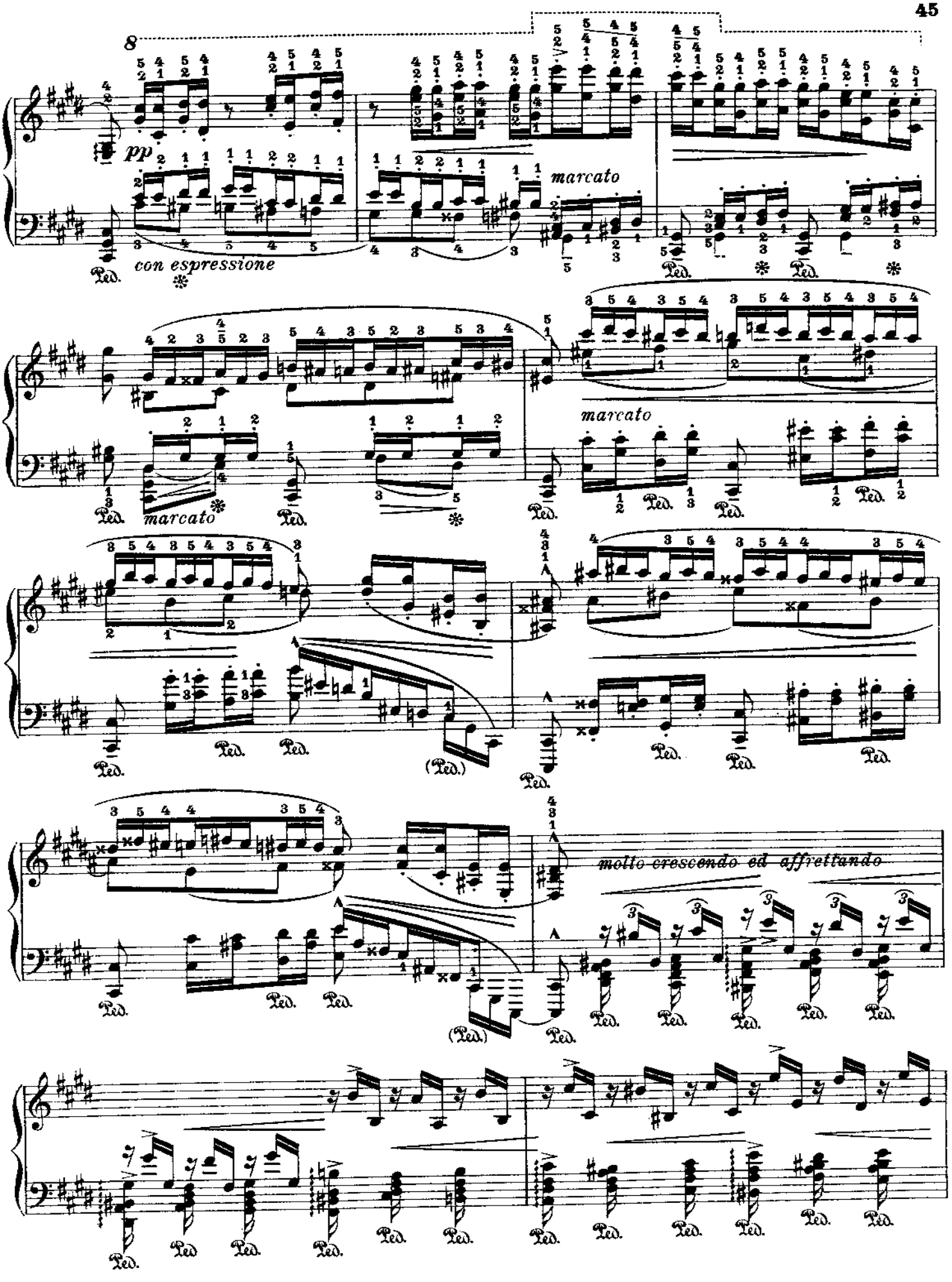
*) Das Spiel der linken Hand muss gegen das der rechten ein wenig hervortreten, so oft die Originalmelodie in die linke Hand gelegt ist.

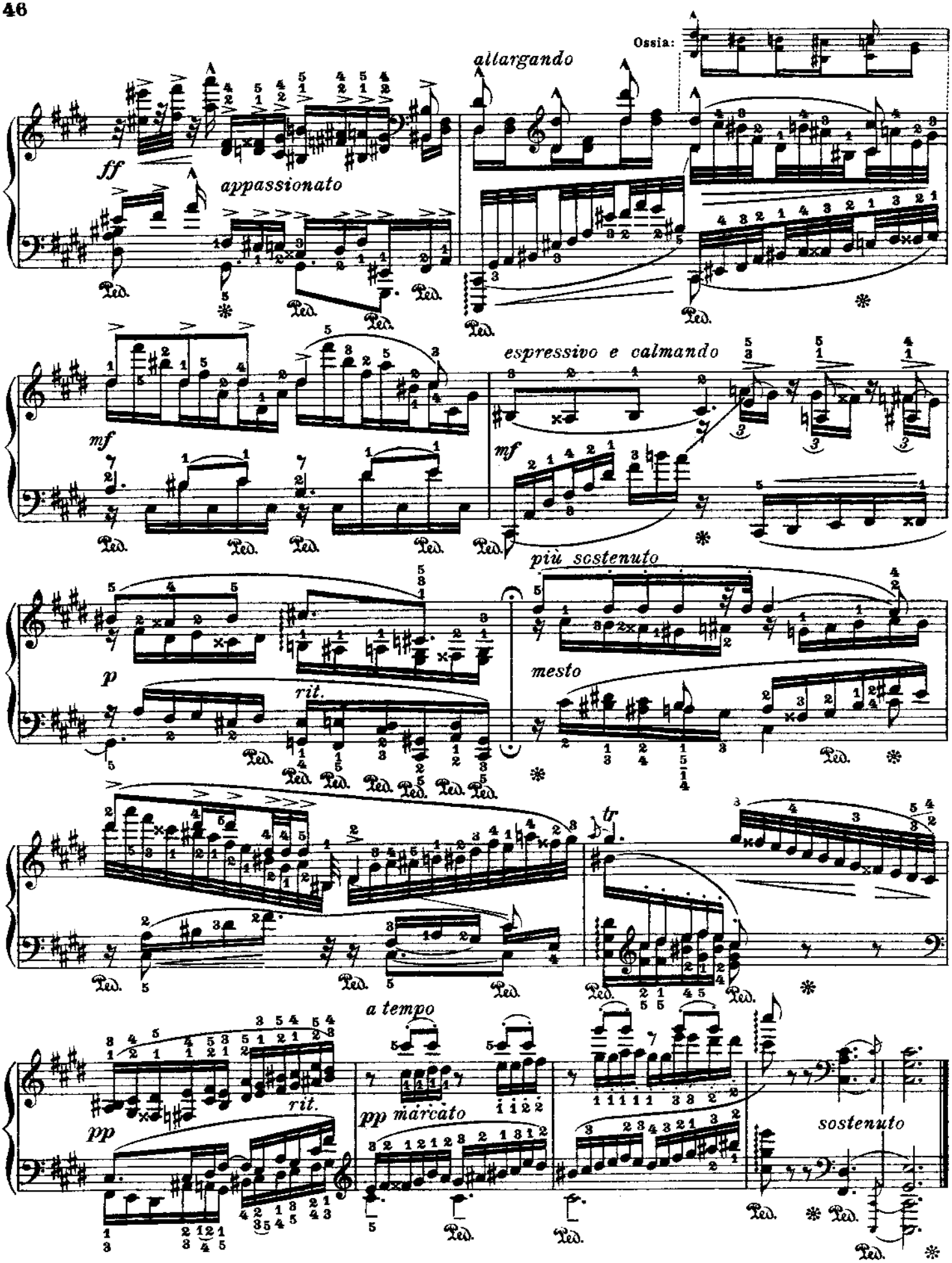
*) ***Whenever the melody of the original Chopin study is in the left hand, the latter should be a little more prominent than the right.***

*) Le jeu de la main gauche doit dominer un peu celui de la droite toutes les fois que la mélodie originale est confiée à la première.


grazioso
p
Melodia marcato.
mf
p
marcato
sfp
sempre cresc. ed acceler.
sf
p
Ped.


sostenuto
ff molto appassionato
meno f
ff marcato
meno f
marcato
mf
rall.
mp
pespress.
dim. e rit.
marcato
leggierissimo
pp
marcato
pp veloce e leggierissmo


8
pp
con espressione
marcato
marcato
marcato
molto crescendo ed affrettando
Ped.


Ossia:
allargando
ff
appassionato
espressivo e calmando
mf
più sostenuto
p
rit.
mesto
tr
a tempo
pp
rit.
pp marcato
sostenuto

Fr. Chopin

№ 18

Op.10 №9

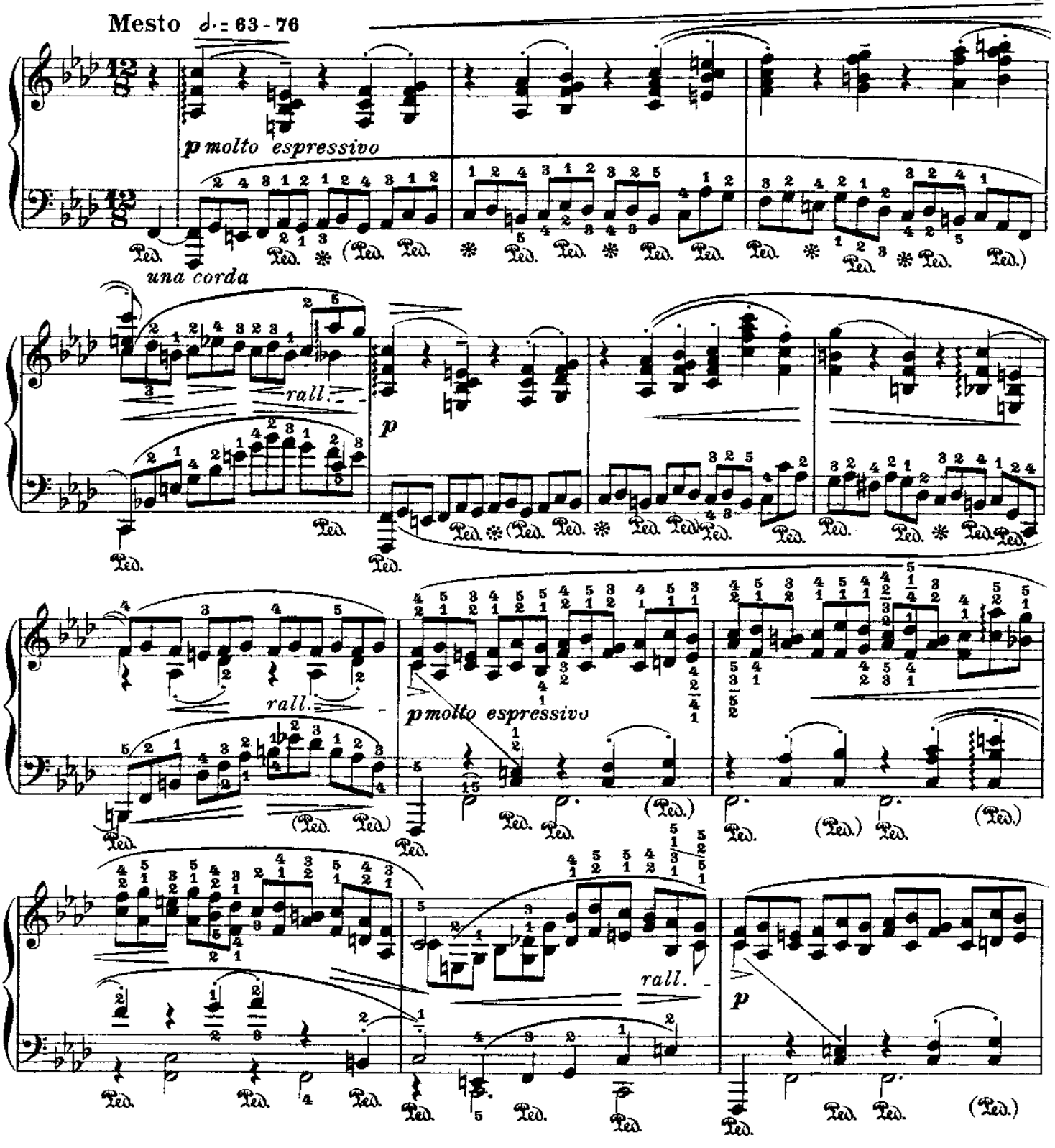
Zweite Bearbeitung

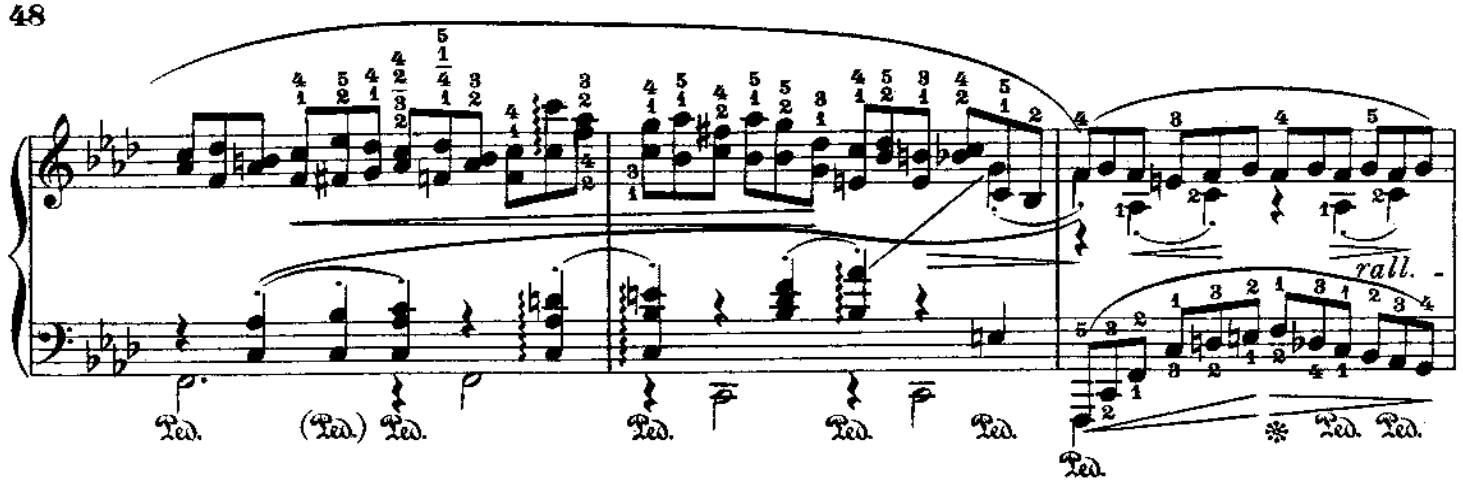
(Nachahmung der Etüde Op.25 № 2)

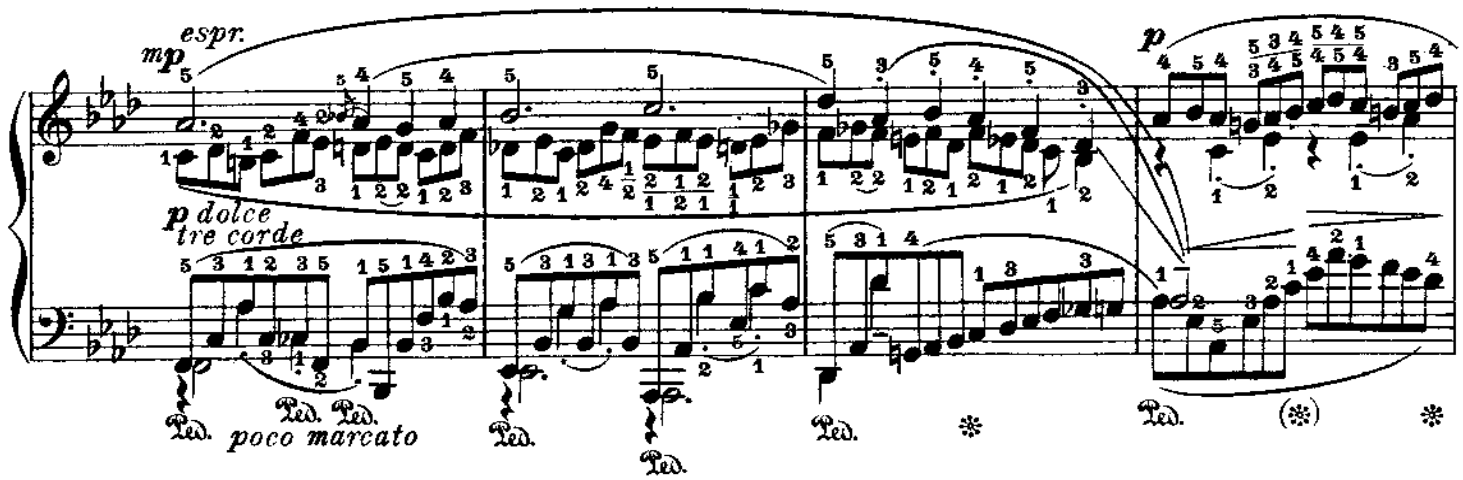
Second Version *(Imitation of the study Op.25 № 2)*

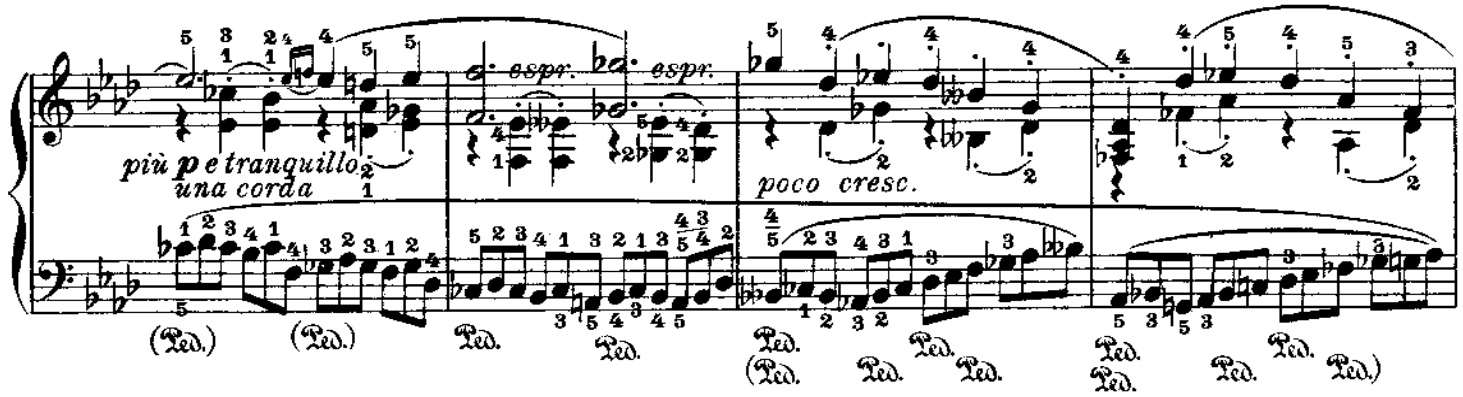
Deuxième Version *(Imitation de l'étude Op.25 № 2)*

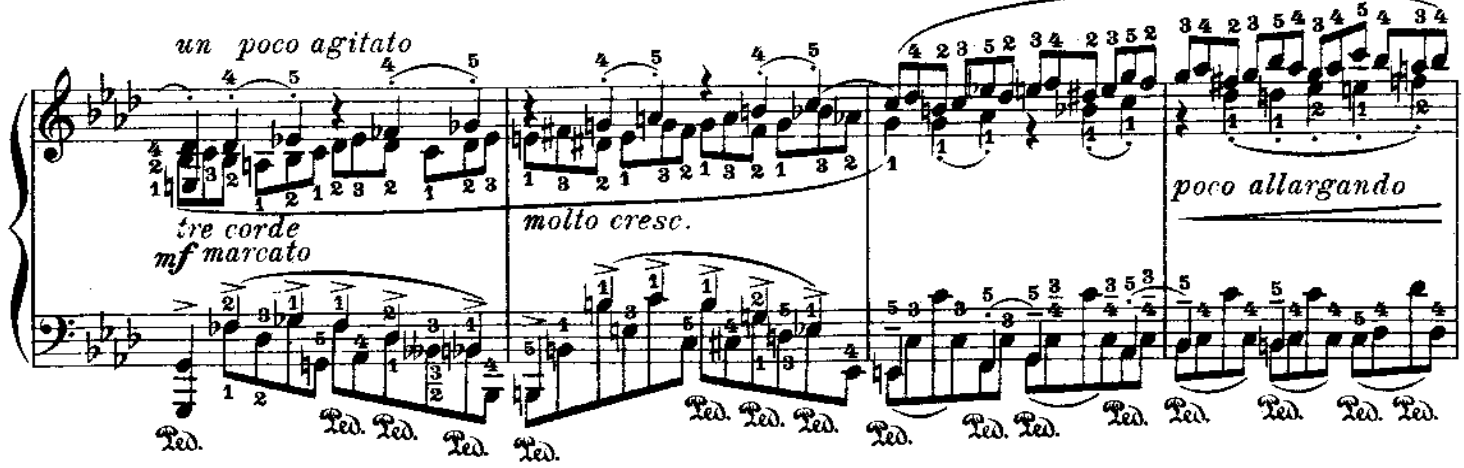
Leopold Godowsky

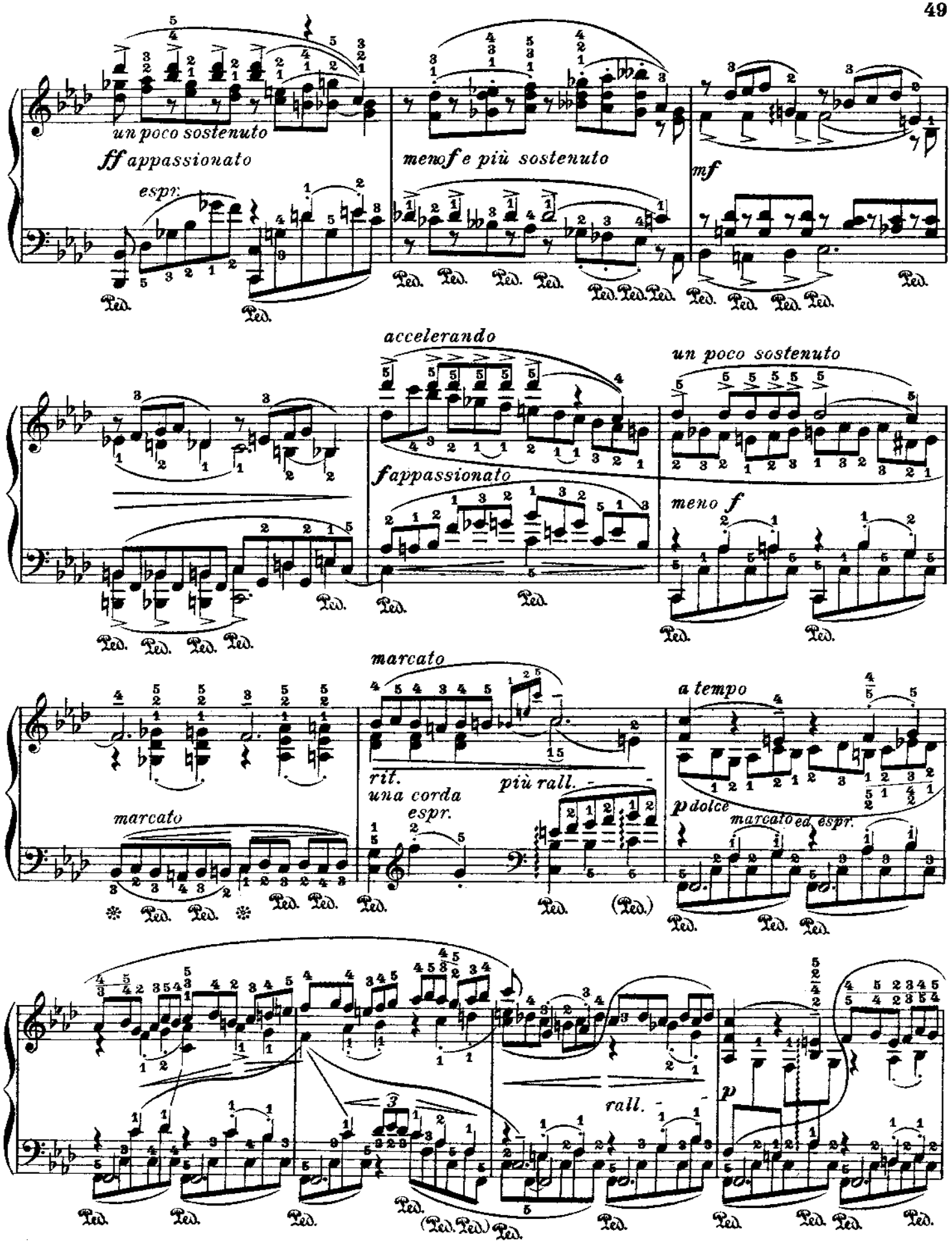


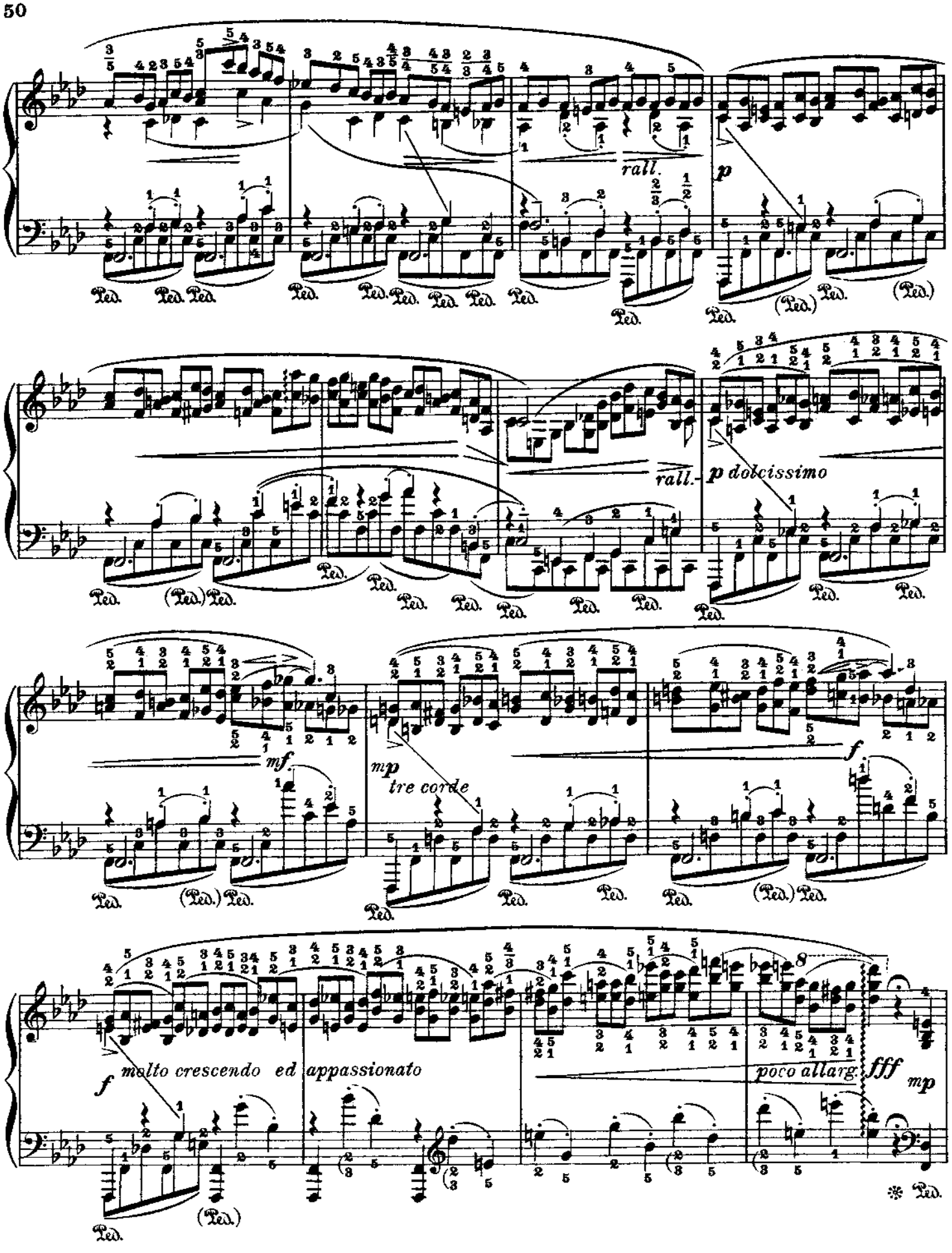

rall.

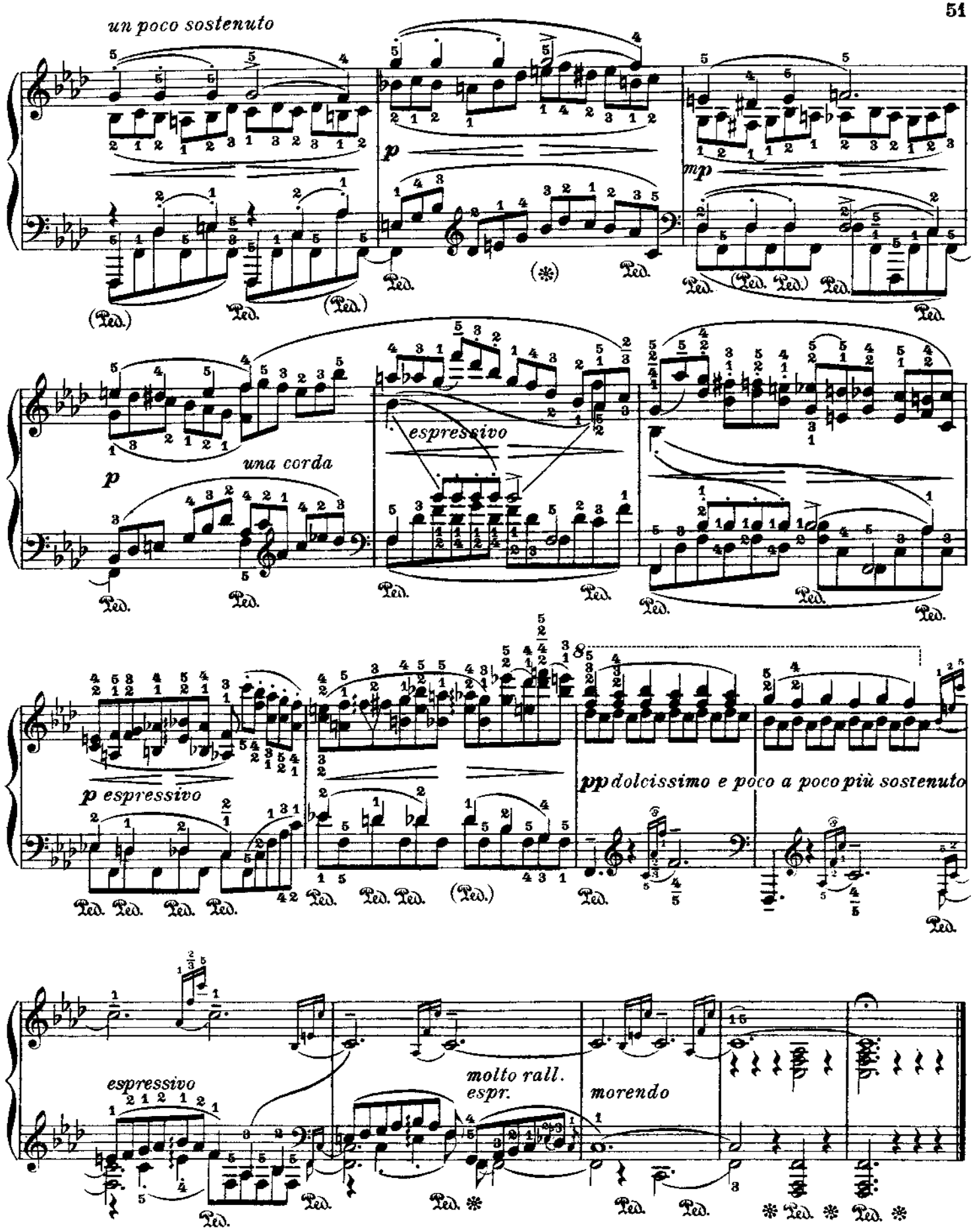

espr.
mp
p dolce
tre corde
poco marcato
p


più p e tranquillo
una corda
espr.
espr.
poco cresc.


un poco agitato
tre corde
mf marcato
molto cresc.
poco allargando


un poco sostenuto
ff appassionato
espr.
meno f e più sostenuto
mf
accelerando
un poco sostenuto
f appassionato
meno f
marcato
rit.
una corda
espr.
più rall.
a tempo
p dolce
marcato ed espr.
marcato
rall.
p


rall.
p
rall.
p dolcissimo
mf
mp
tre corde
f
f
molto crescendo ed appassionato
poco allarg.
fff
mp
Ped.


un poco sostenuto
p
mp
una corda
espressivo
p espressivo
pp dolcissimo e poco a poco più sostenuto
espressivo
molto rall.
espr.
morendo
Ped.

Nº 18 A

Fr. Chopin

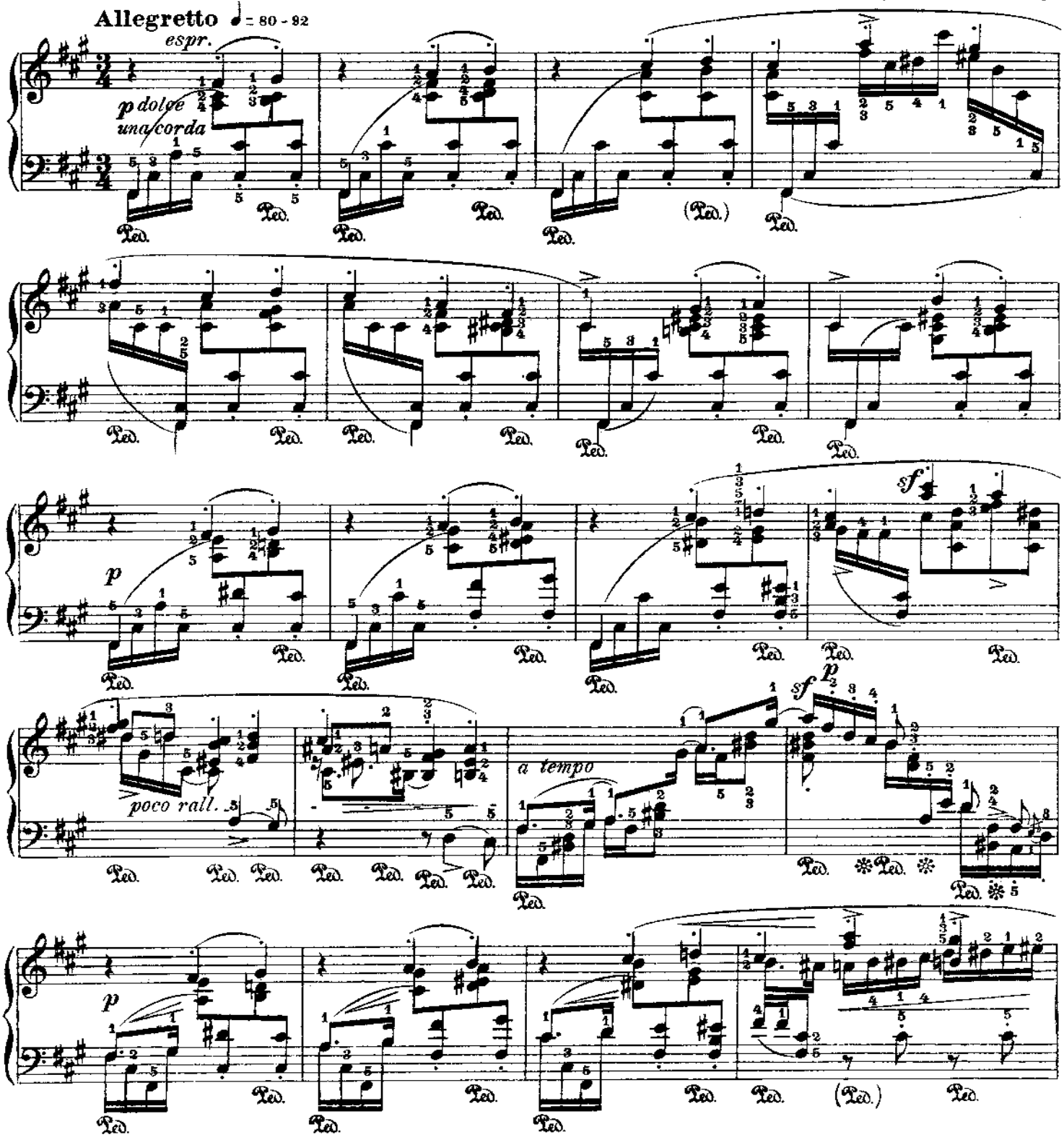
Op. 10 Nº 9

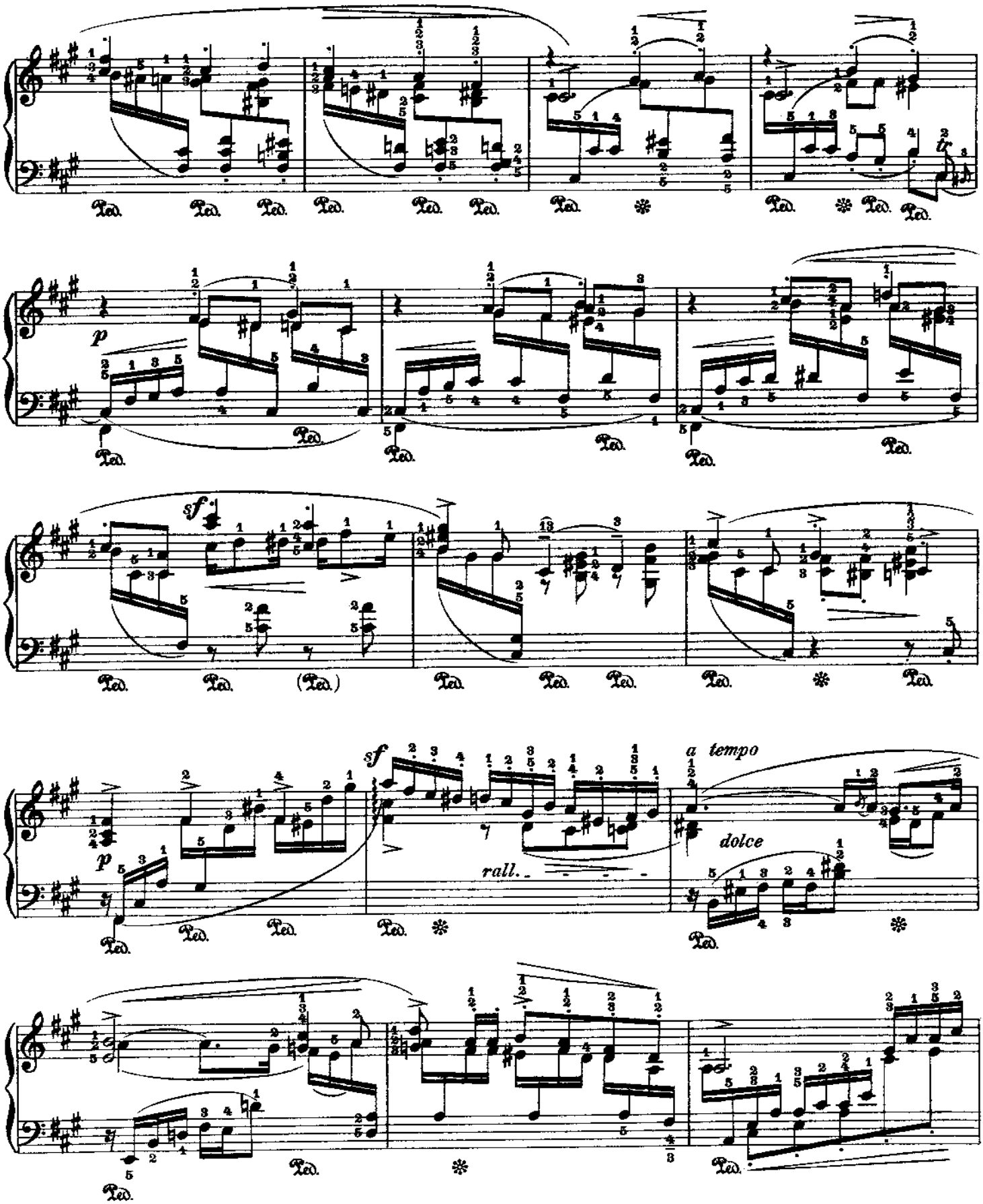
Third Version
For the left hand alone

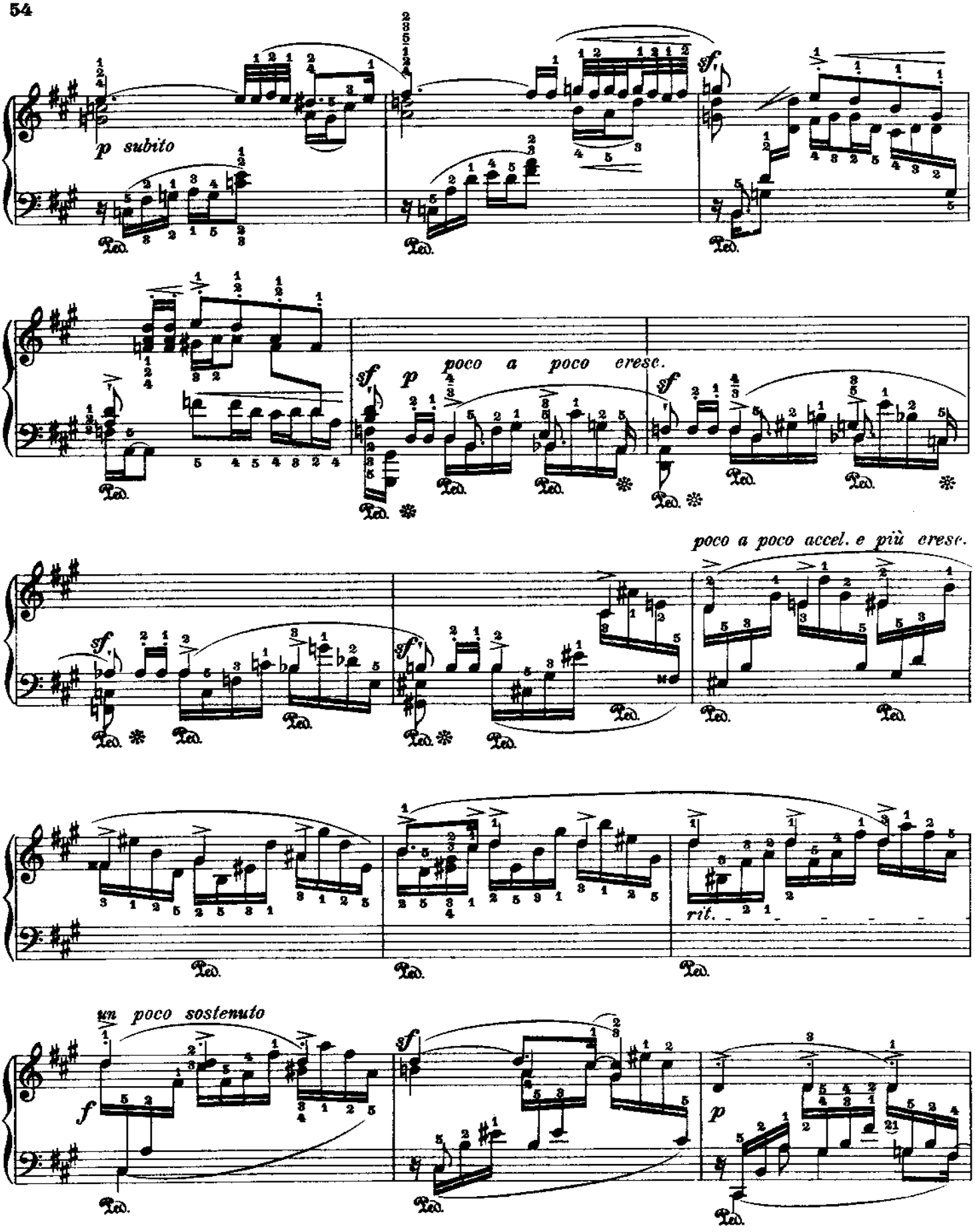
Dritte Bearbeitung
Für die linke Hand allein

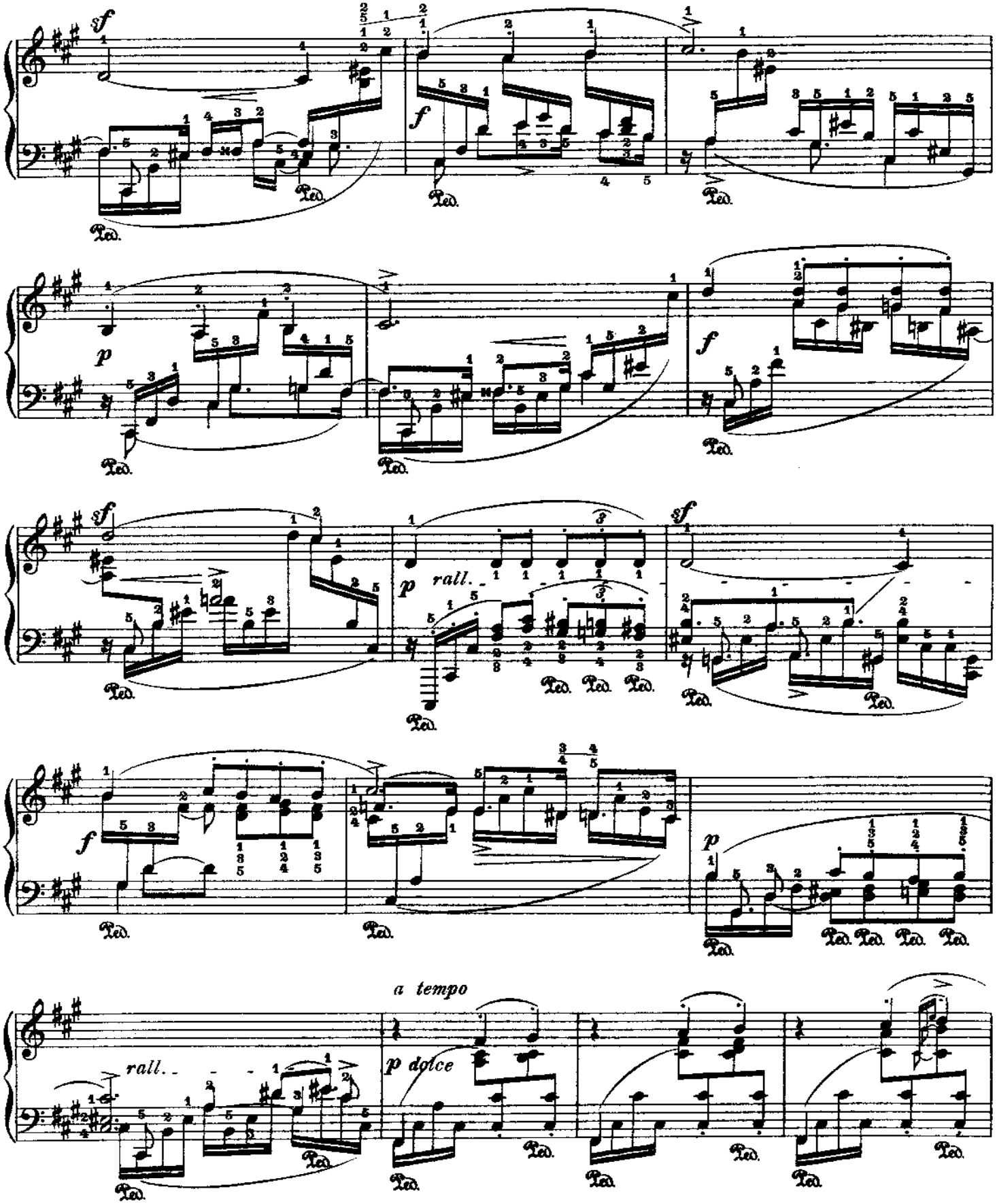
Troisième Version
Pour la main gauche seule

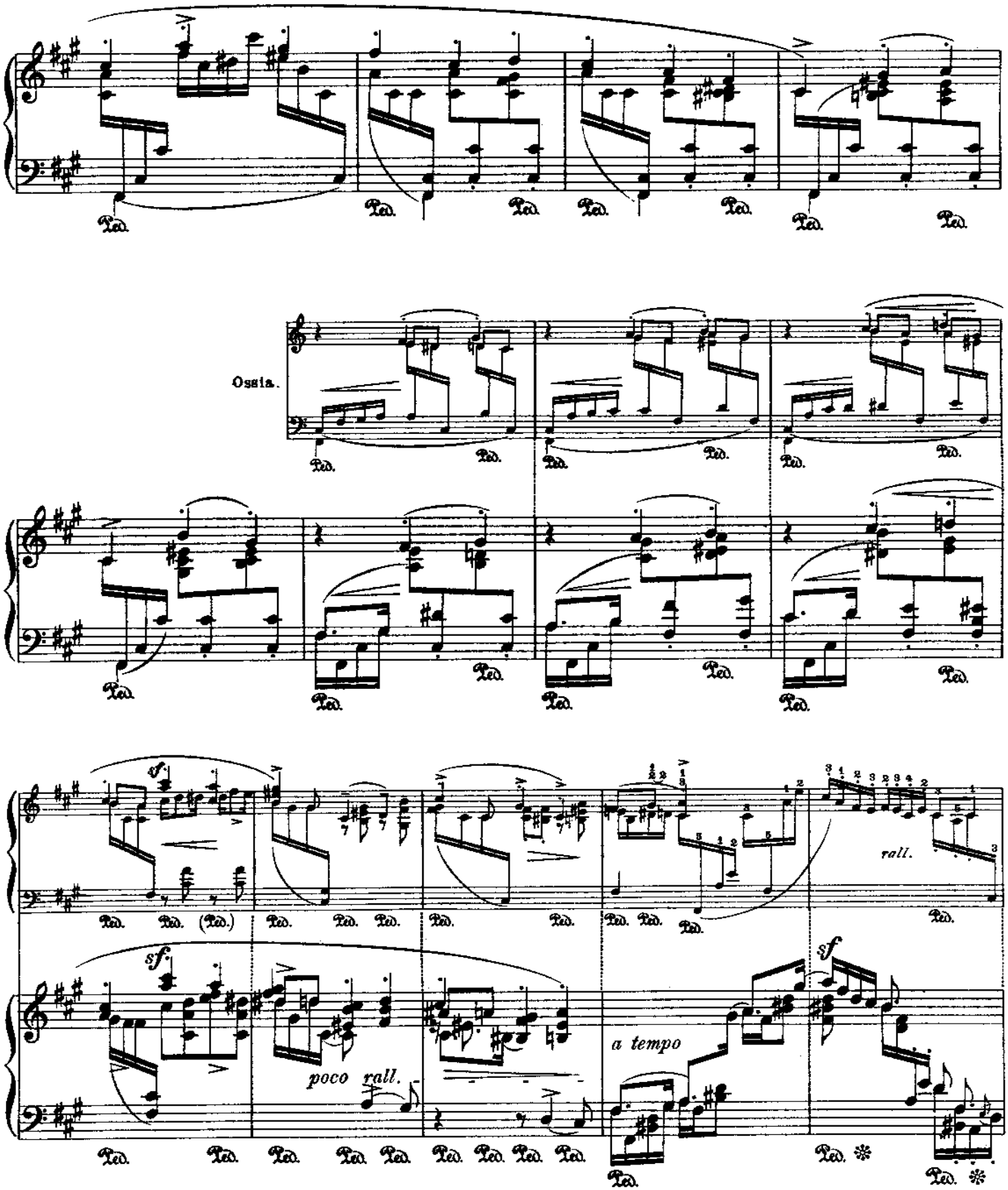
Leopold Godowsky

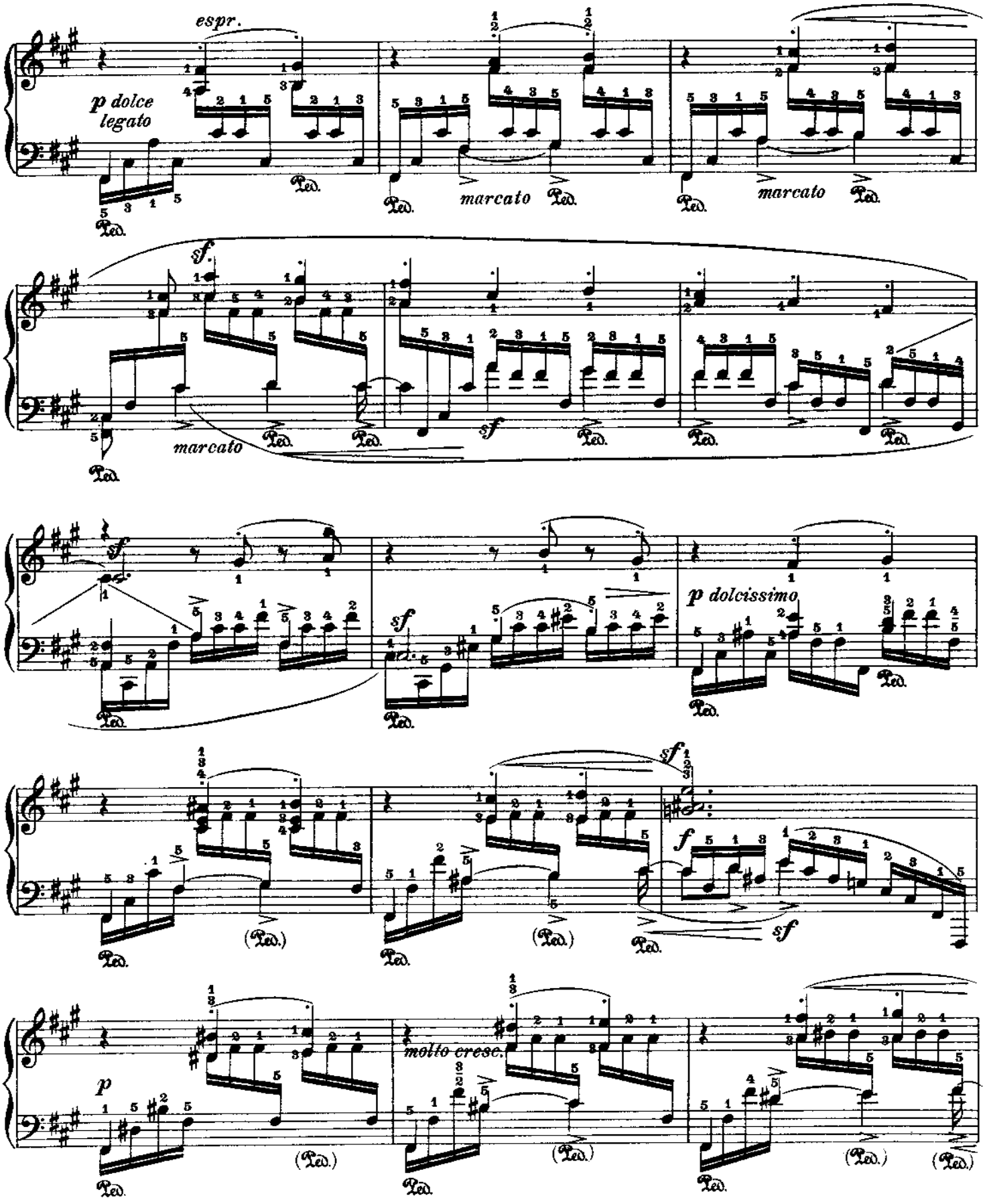


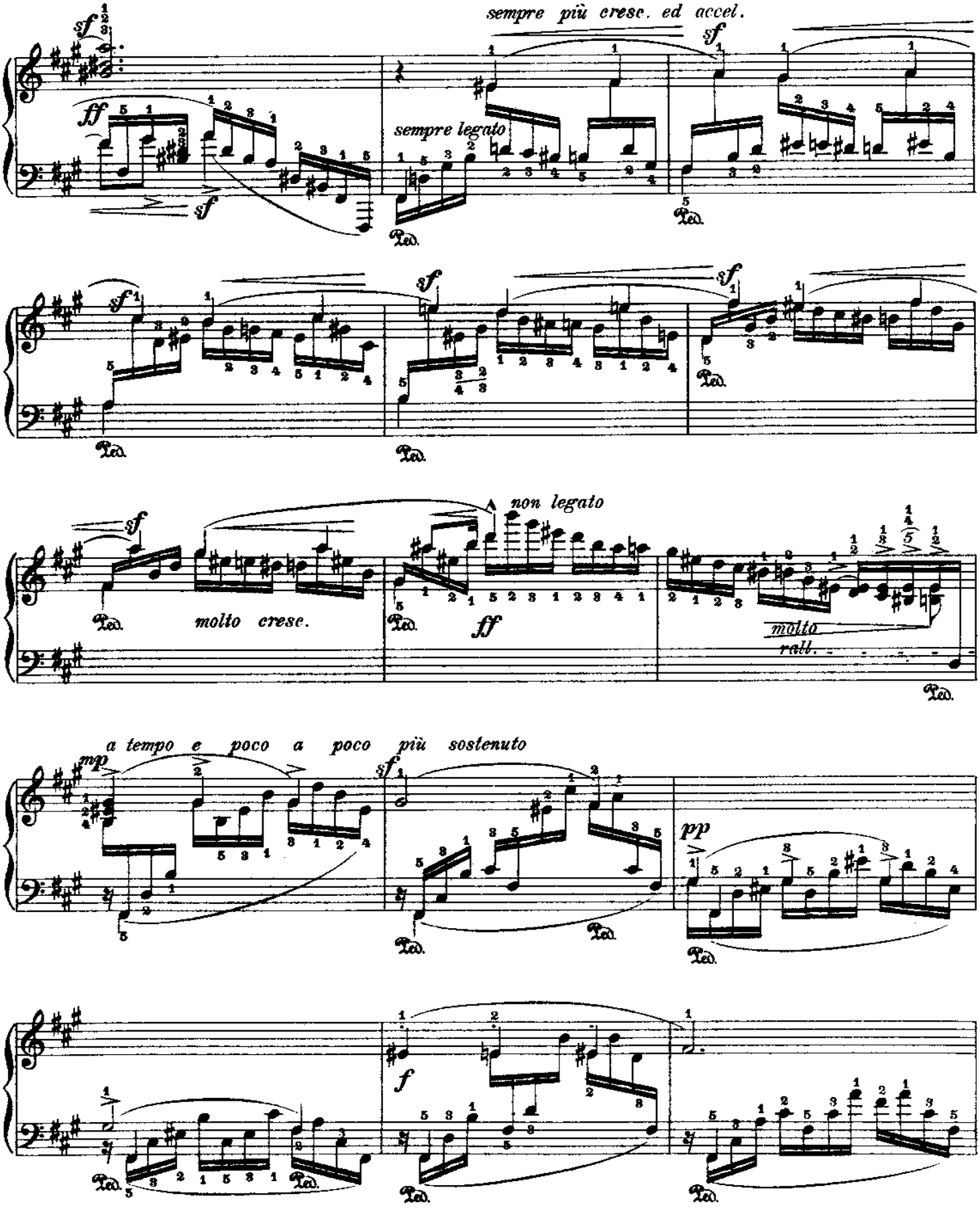

p
sf
sf
rall.
a tempo
dolce

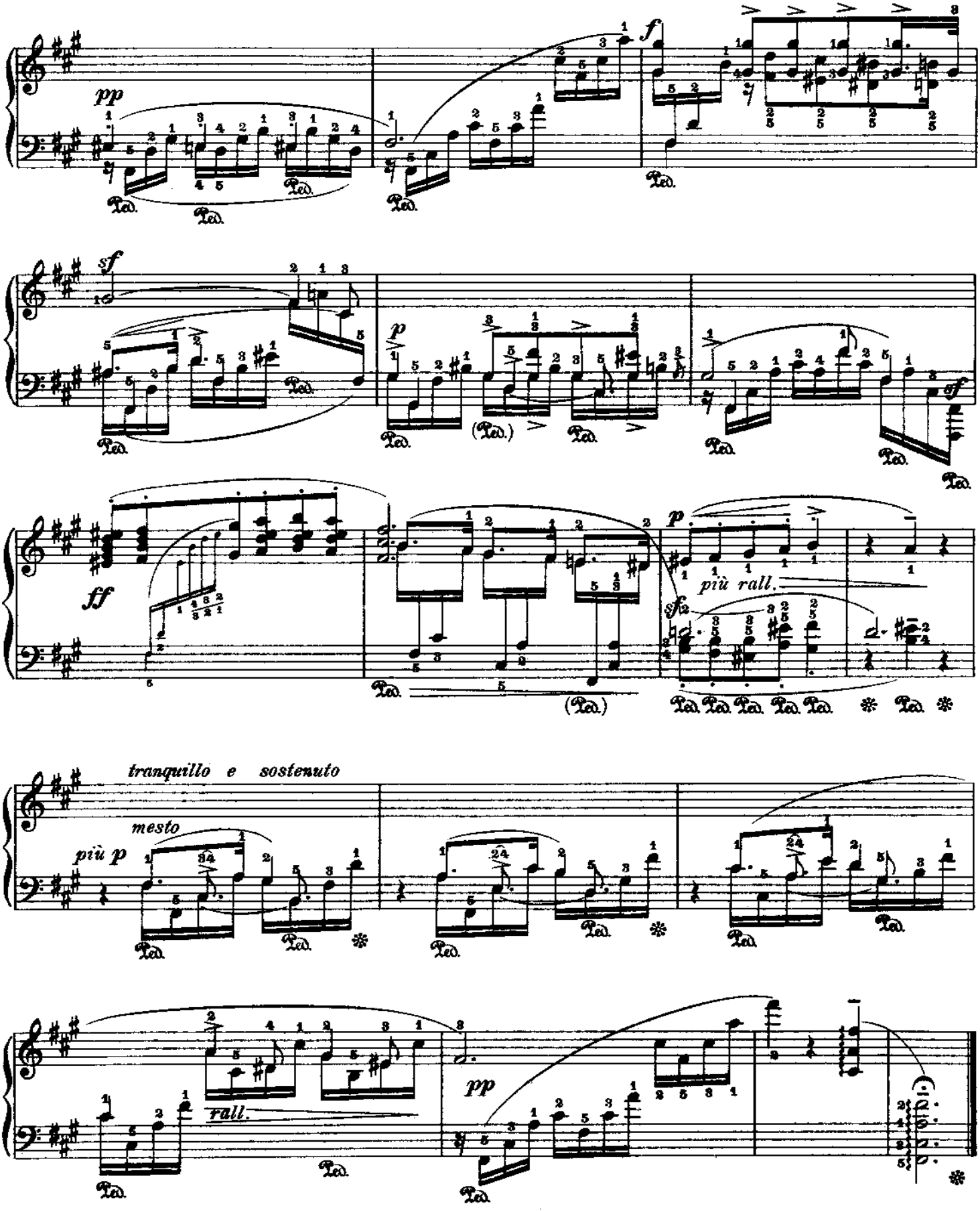

p subito
sf
sf
p
poco a poco cresc.
sf
poco a poco accel. e più cresc.
sf
sf
rit.
un poco sostenuto
f
sf
p


sf
f
Ped.
p
rall.
a tempo
p dolce


Ossia.
sf
poco rall.
a tempo
rall.


espr.
p dolce legato
marcato
marcato
sf
marcato
sf
sf
p dolcissimo
sf
f
sf
p
molto cresc.


sempre più cresc. ed accel.
sempre legato
molto cresc.
non legato
molto rall.
a tempo e poco a poco più sostenuto


pp
f
sf
p
sf
ff
più rall.
tranquillo e sostenuto
mesto
più p
rall.
pp

№ 19

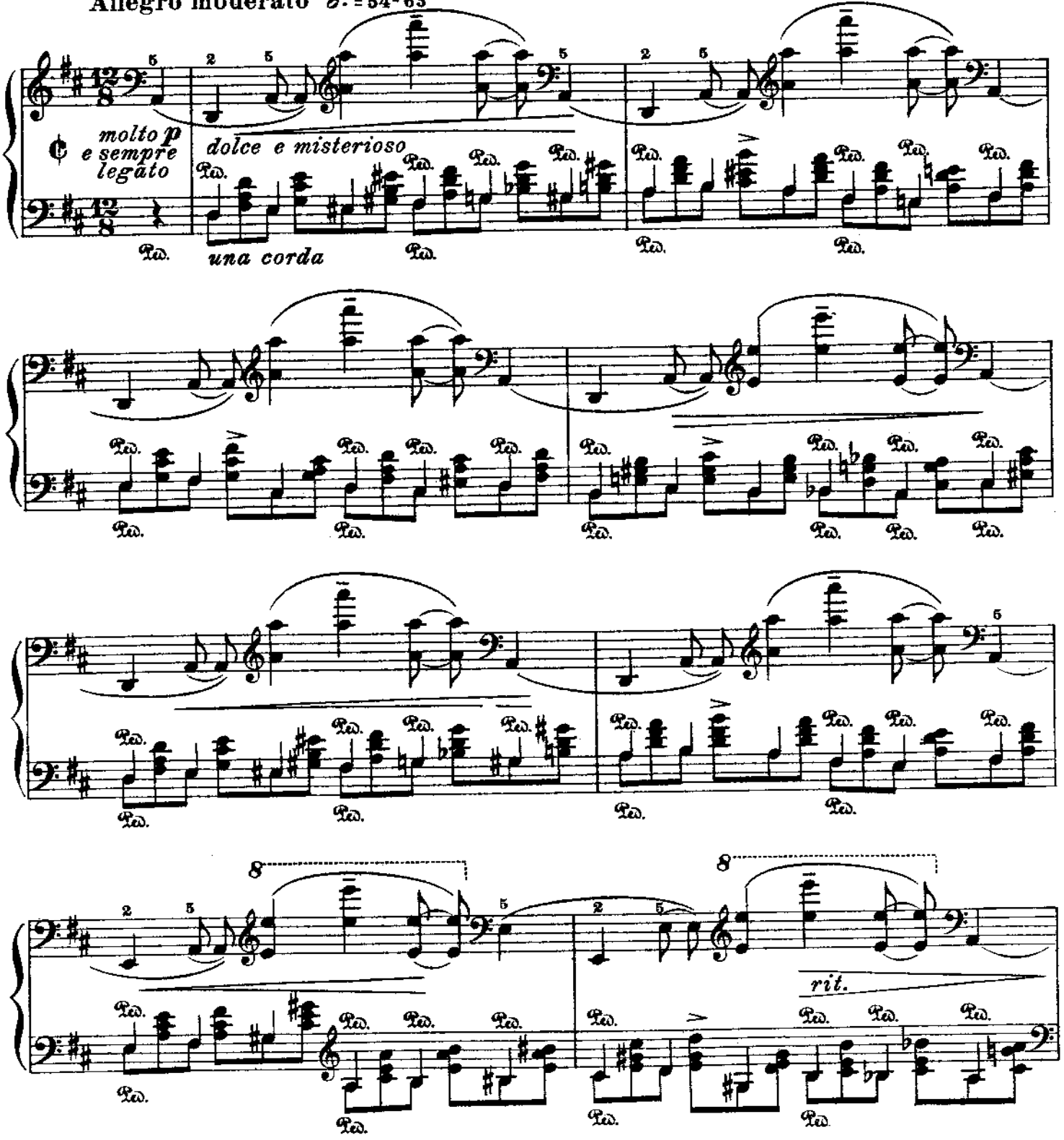
Fr. Chopin

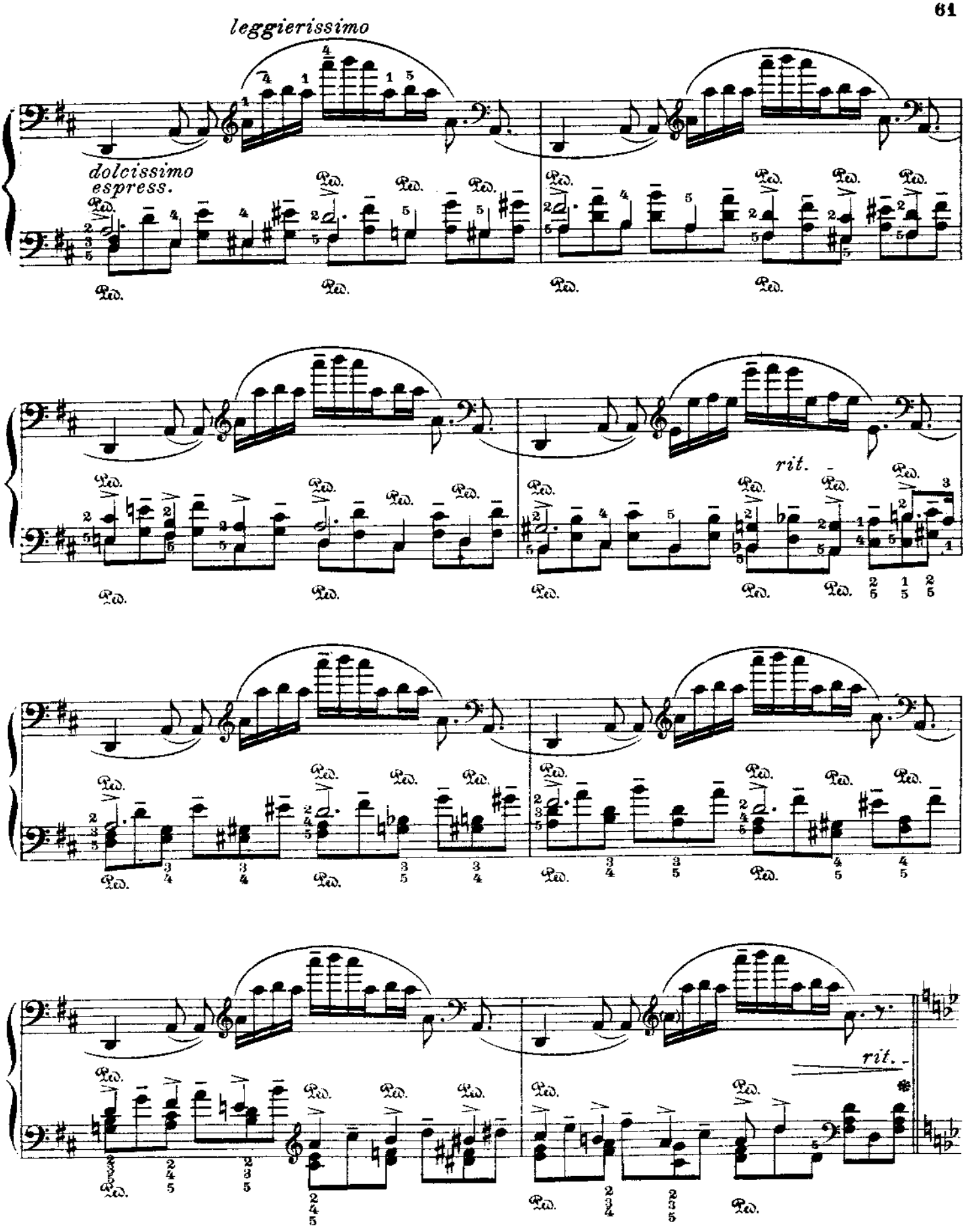
Op.10 №10

Erste Bearbeitung

First version **Première version**

Leopold Godowsky




leggierissimo
dolcissimo
espress.
rit.
rit.

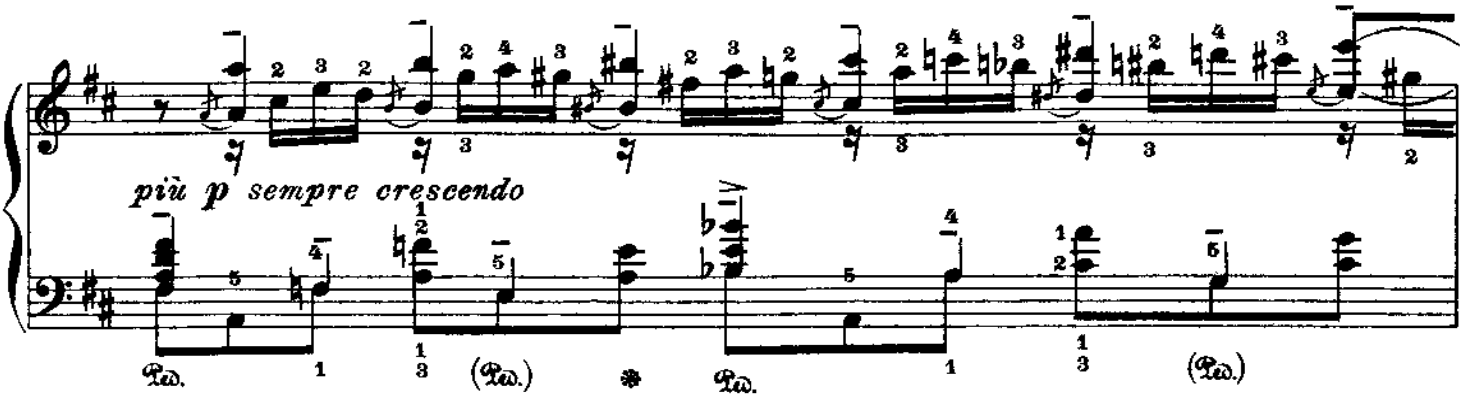
*) **Poco più sostenuto**

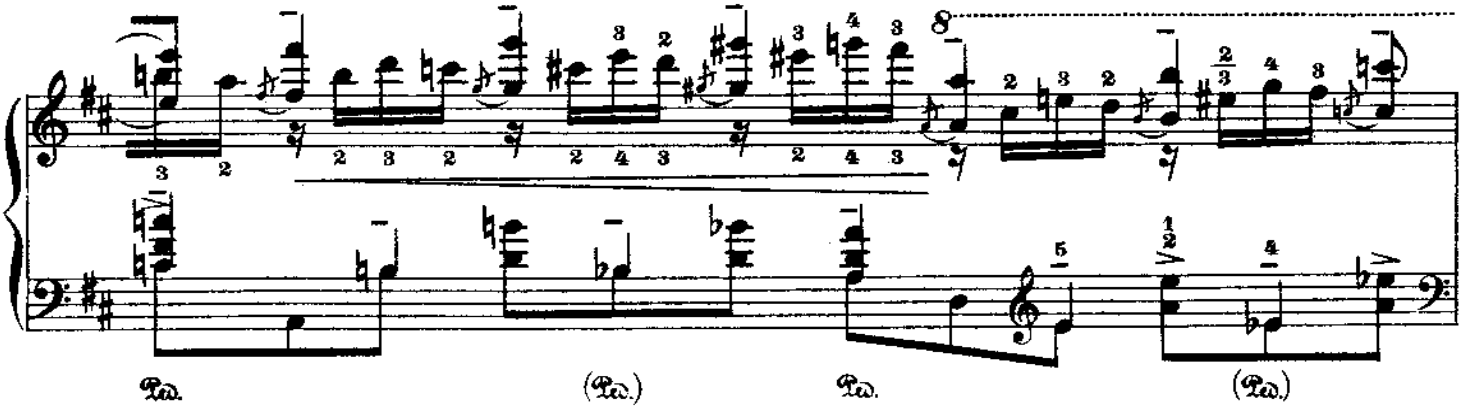
pp dolcissimo e legatissimo

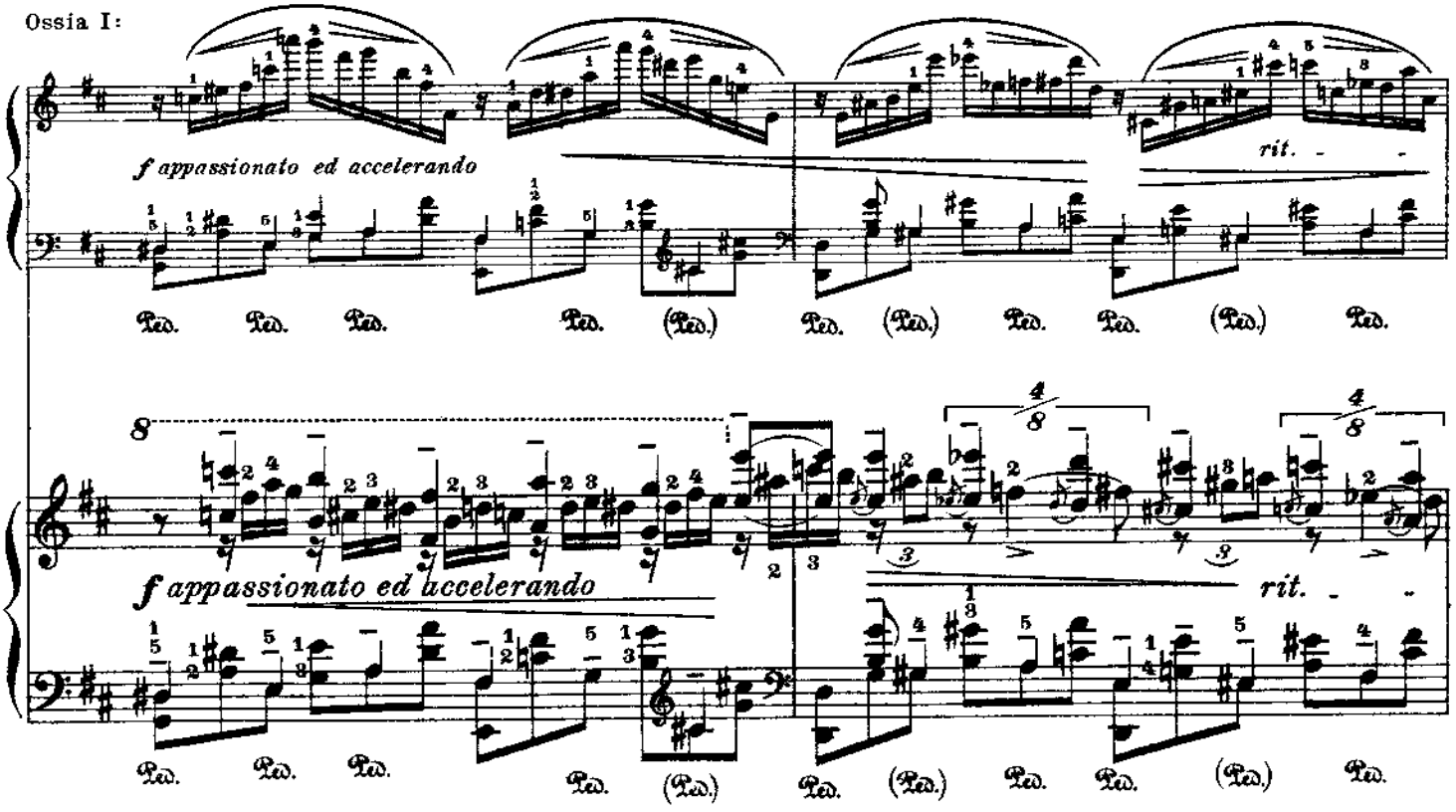
rall.

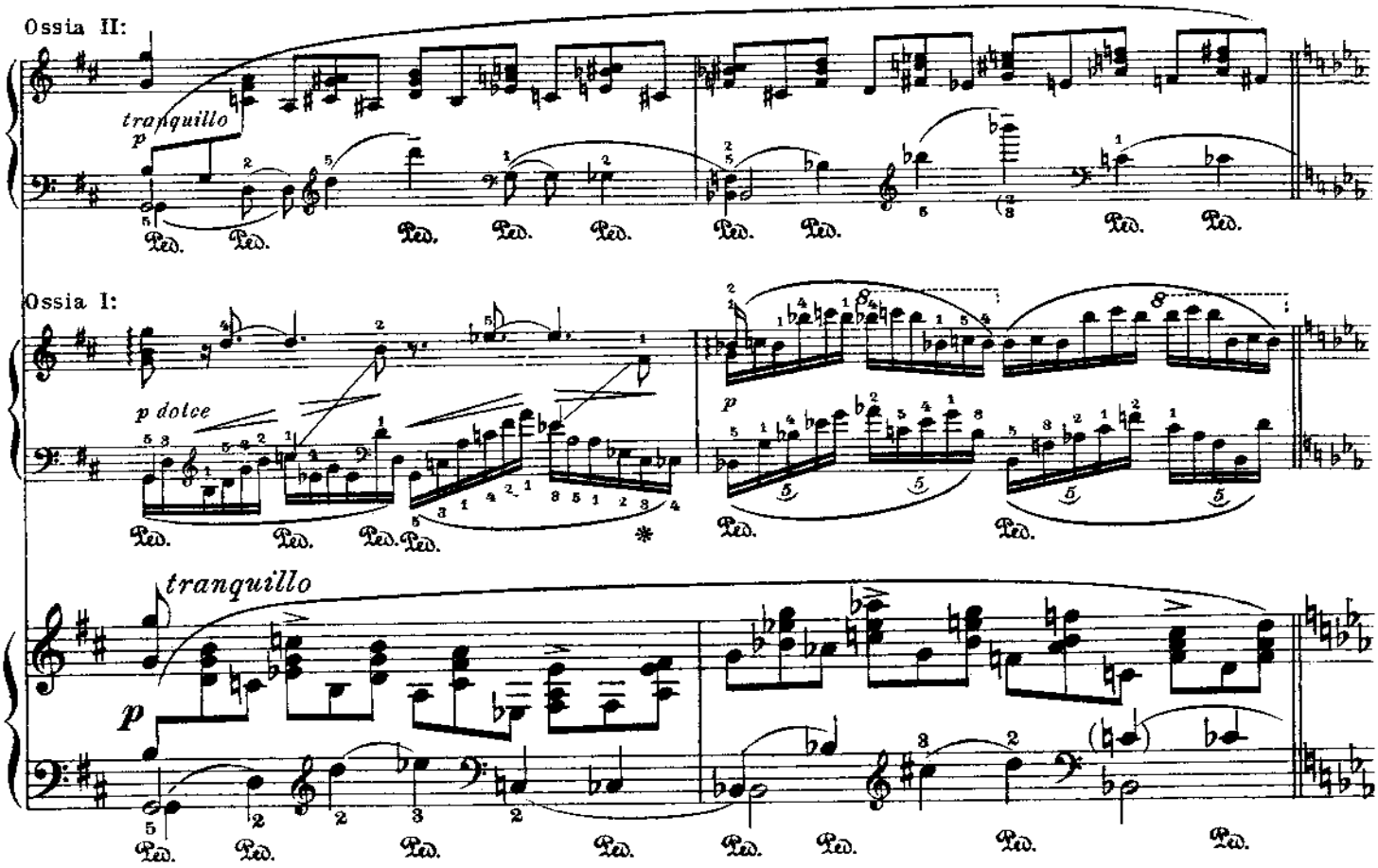
pp e dolciss.

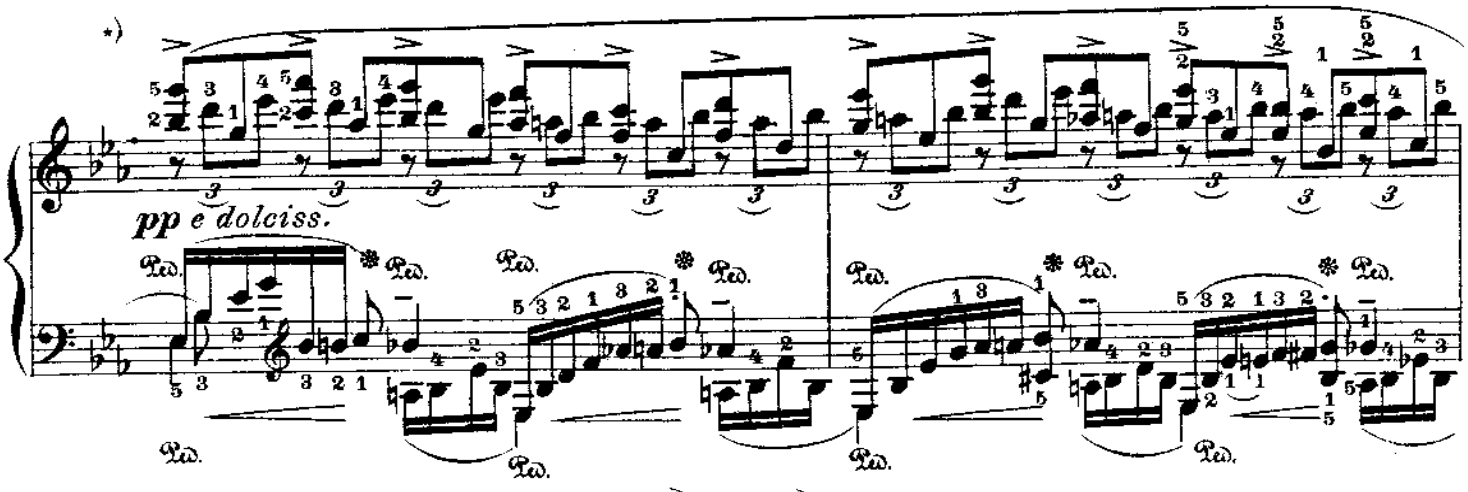
*)
Annähernd rhythmische Einteilung:
Approximate rhythmic division:
Exécution approximative:


più p sempre crescendo
Ped.
(Ped.)
Ped.
(Ped.)

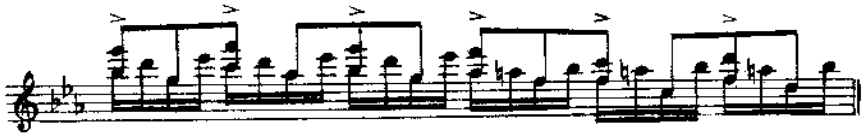

8
Ped.
(Ped.)
Ped.
(Ped.)

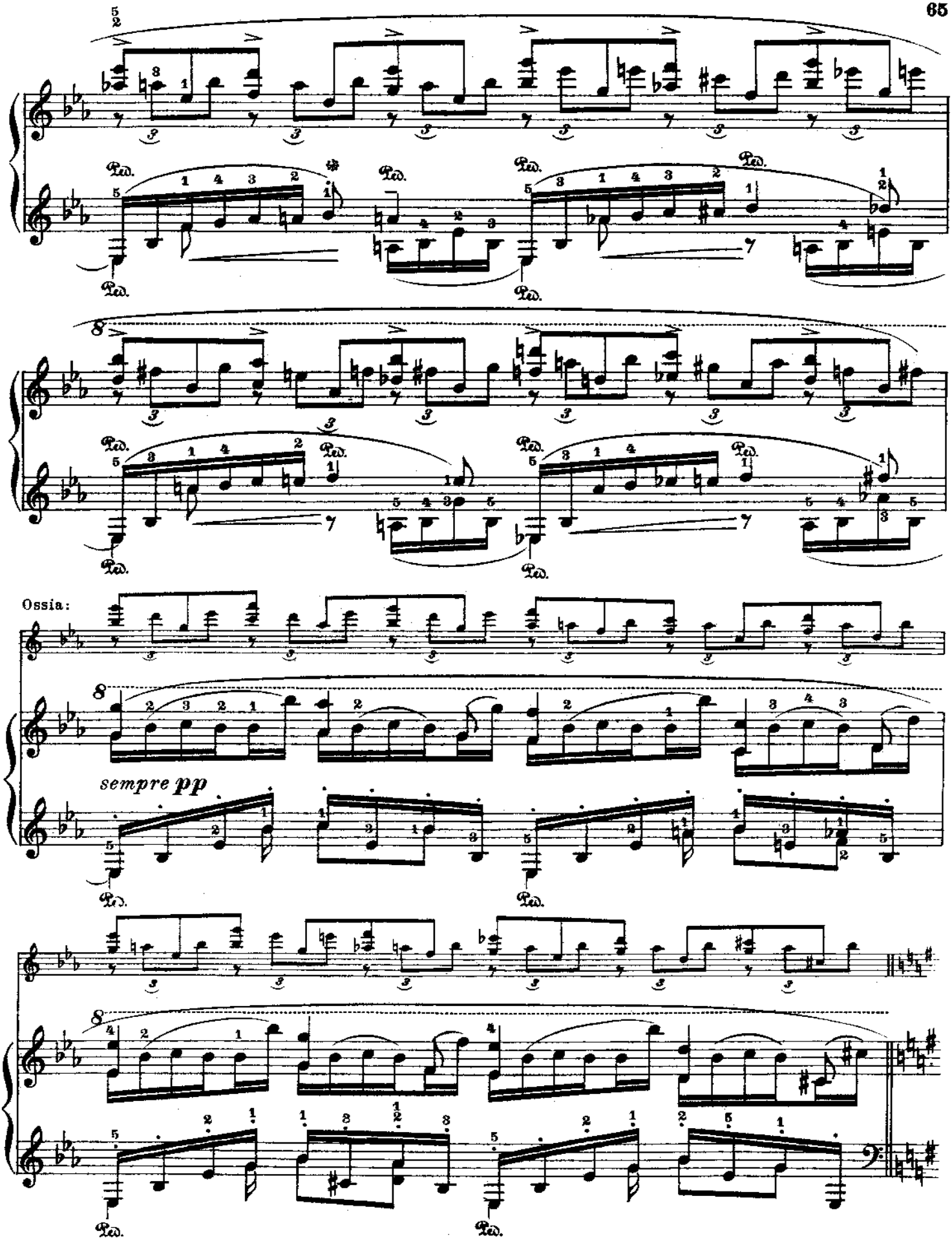

Ossia I:
f appassionato ed accelerando
rit.
Ped.
(Ped.)
8
f appassionato ed accelerando
rit.

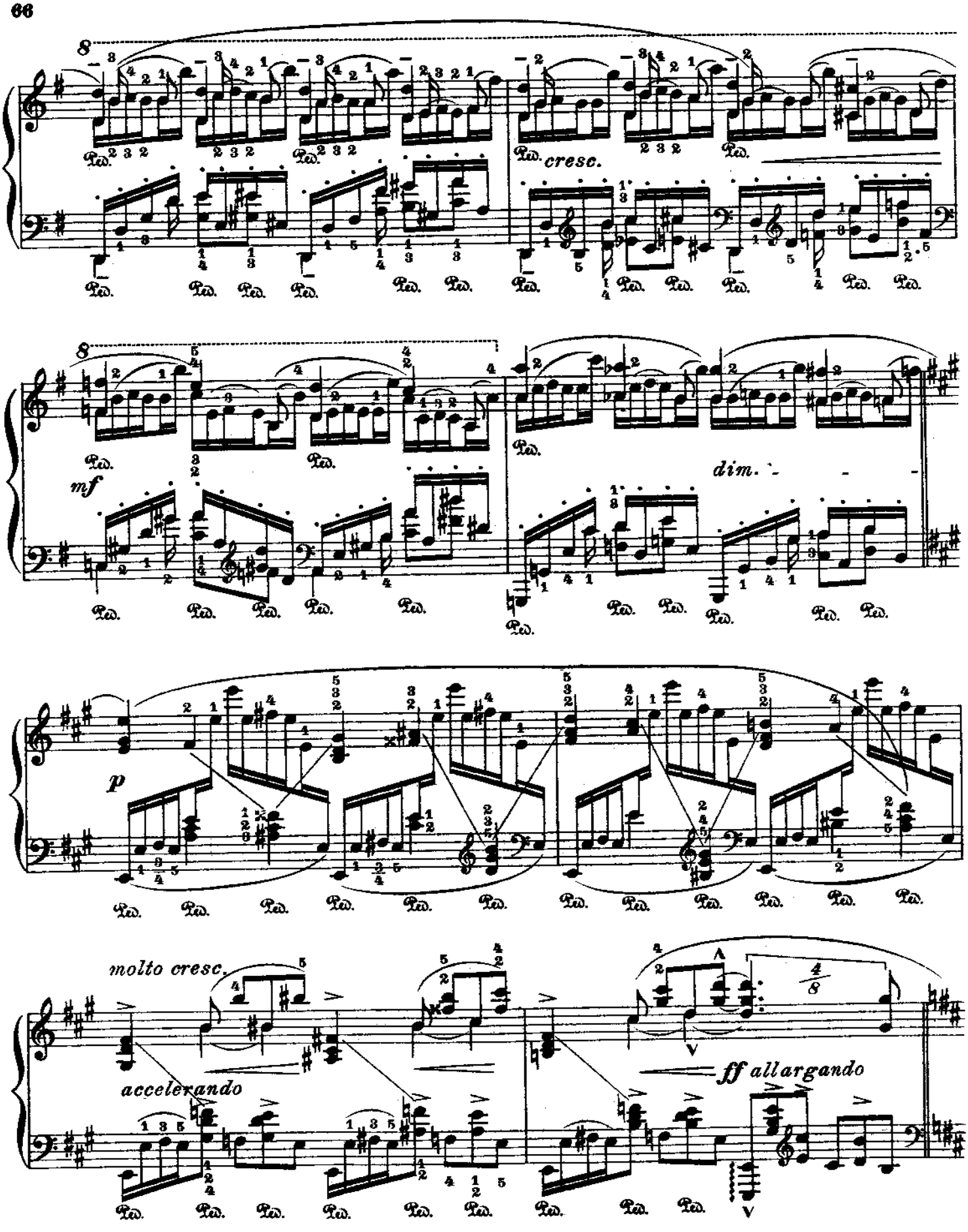


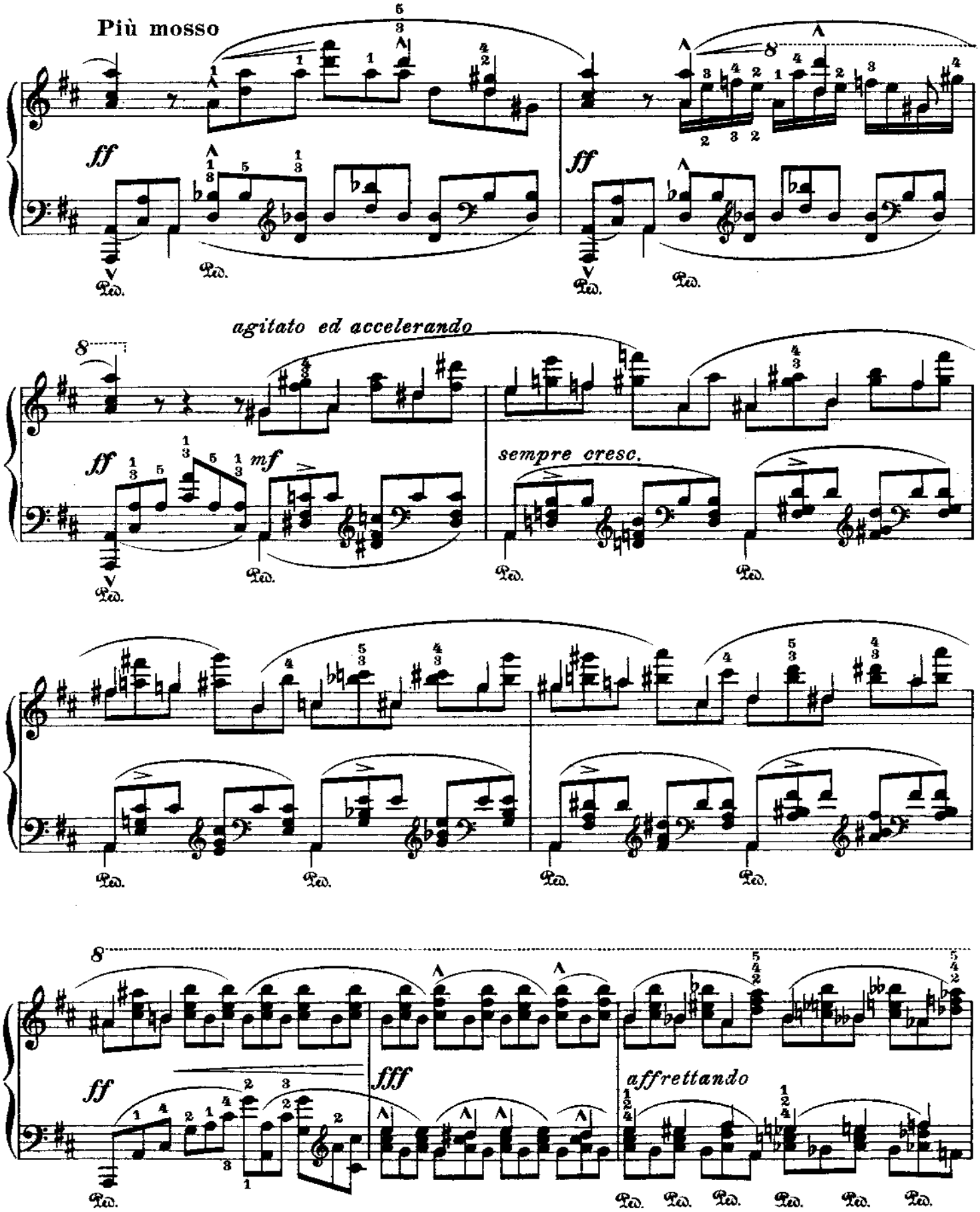


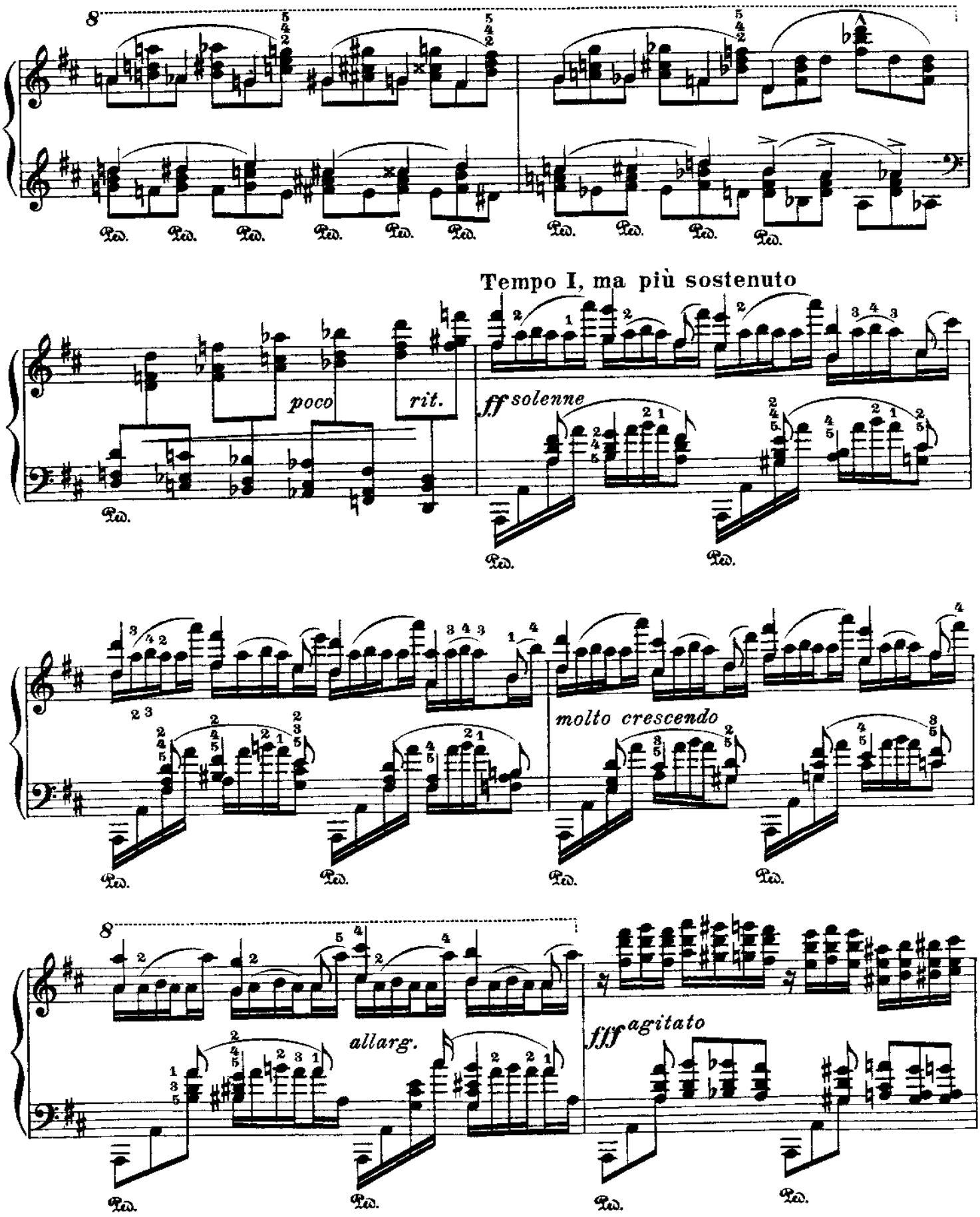
*)
Annähernd rhythmische Einteilung:
Approximate rhythmic division:
Exécution approximative:

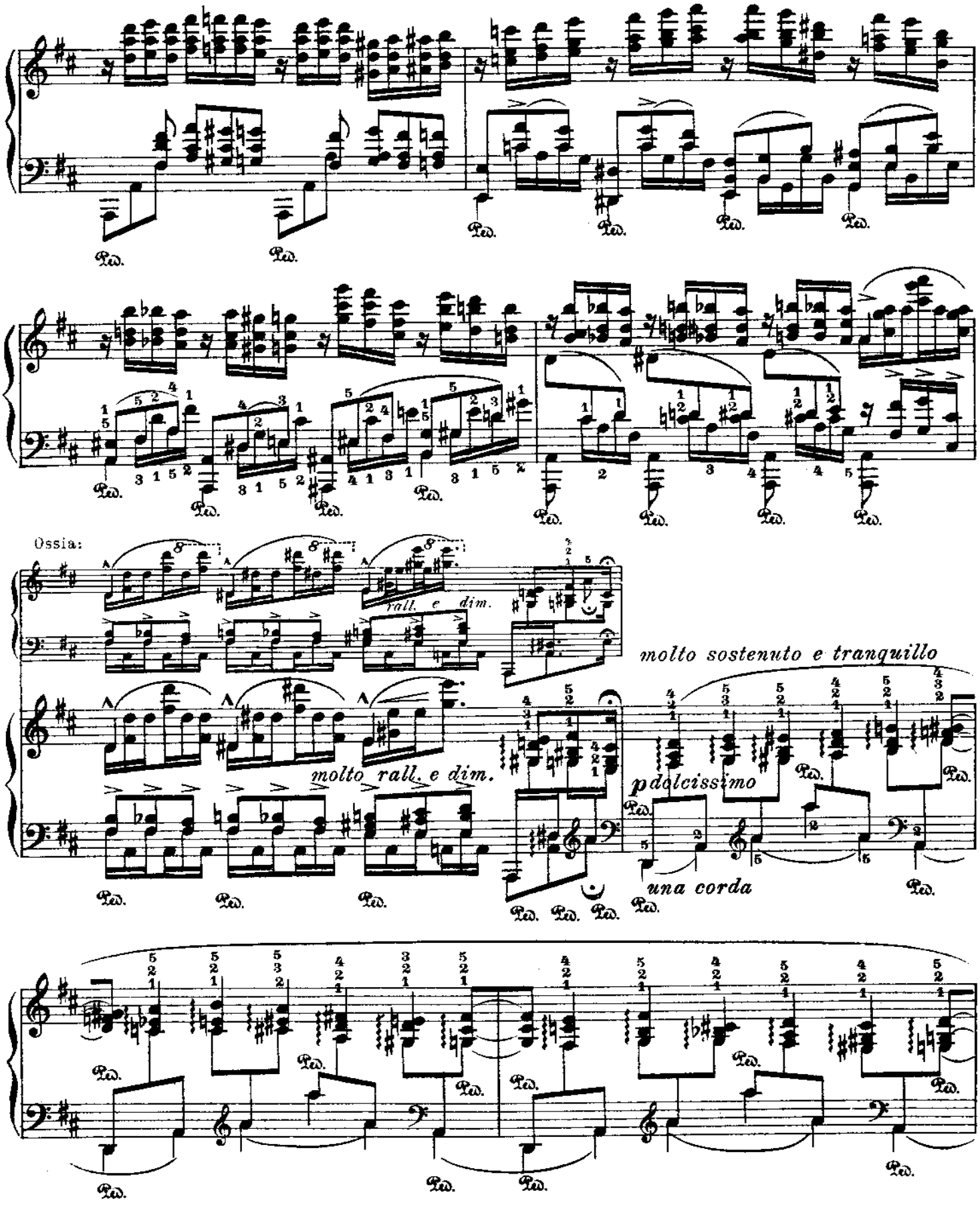


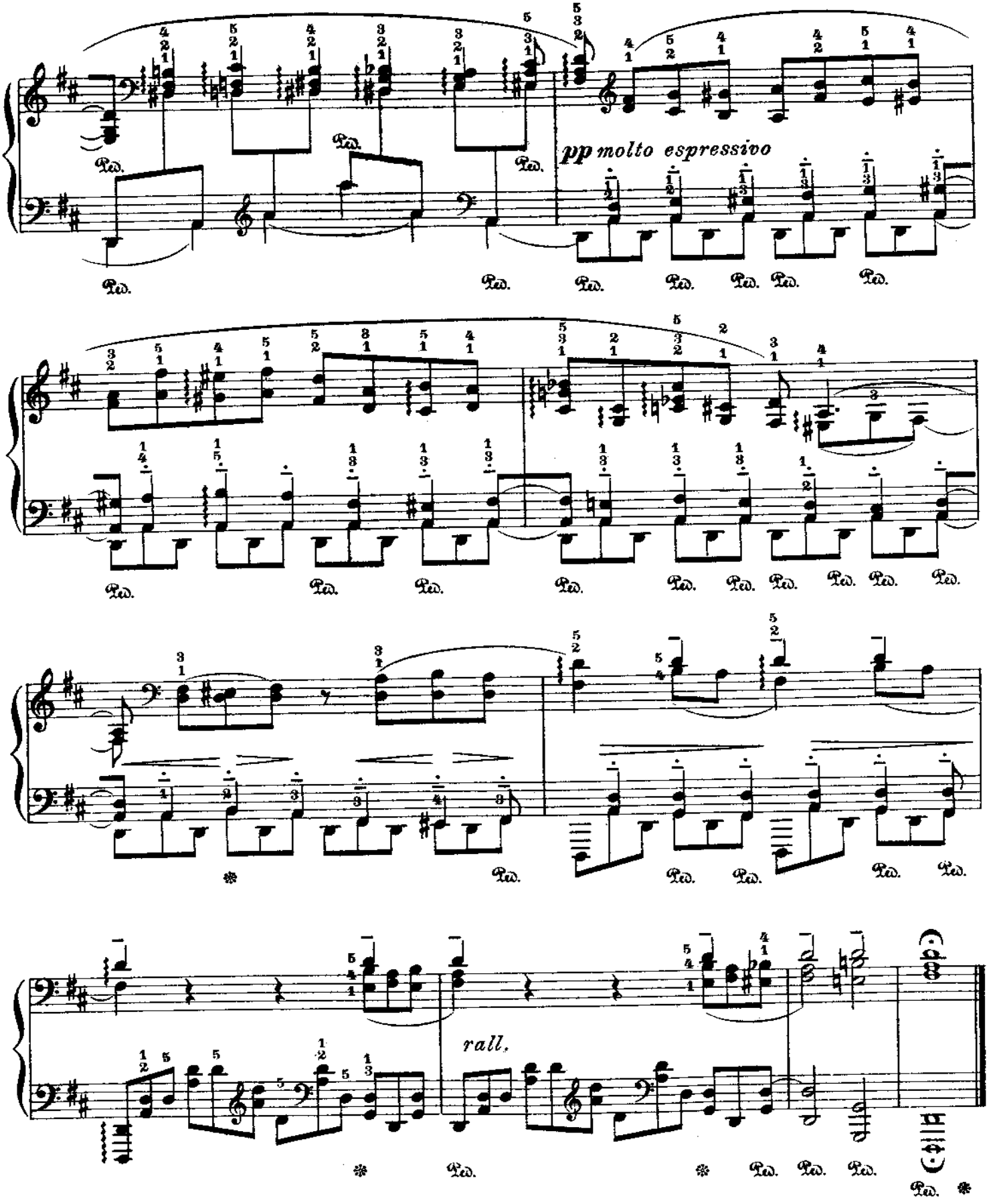

Ossia:
sempre pp


cresc.
dim.
mf
p
molto cresc.
accelerando
ff allargando


Più mosso
ff
Ped.
agitato ed accelerando
mf
sempre cresc.
fff
affrettando


Tempo I, ma più sostenuto
poco
rit.
ff solenne
molto crescendo
allarg.
fff agitato


Ossia:
rall. e dim.
molto rall. e dim.
molto sostenuto e tranquillo
p dolcissimo
una corda


pp molto espressivo
rall.

Nº 20

Fr. Chopin

Op. 10 Nº 10

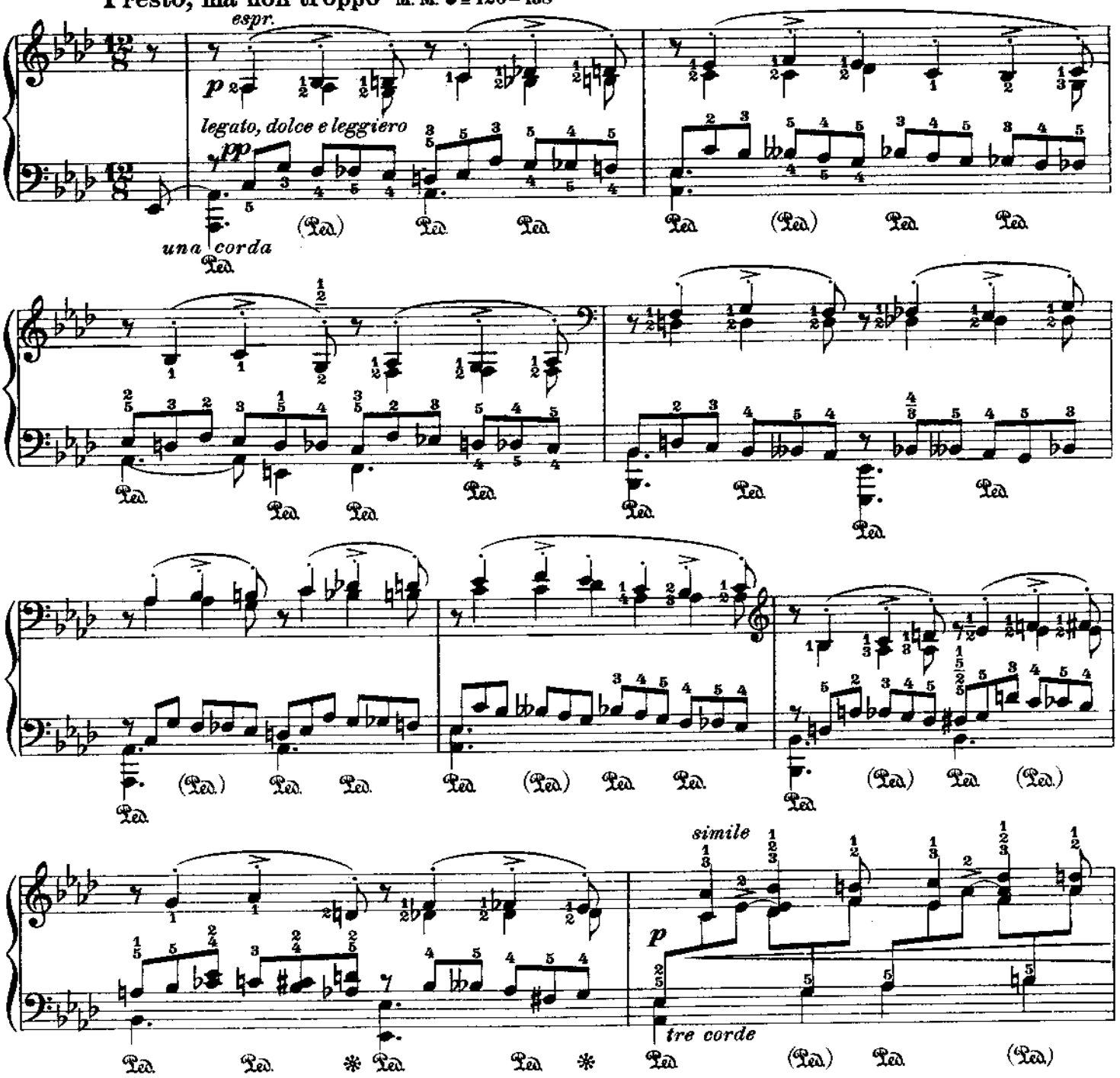
Second Version
For the left hand alone

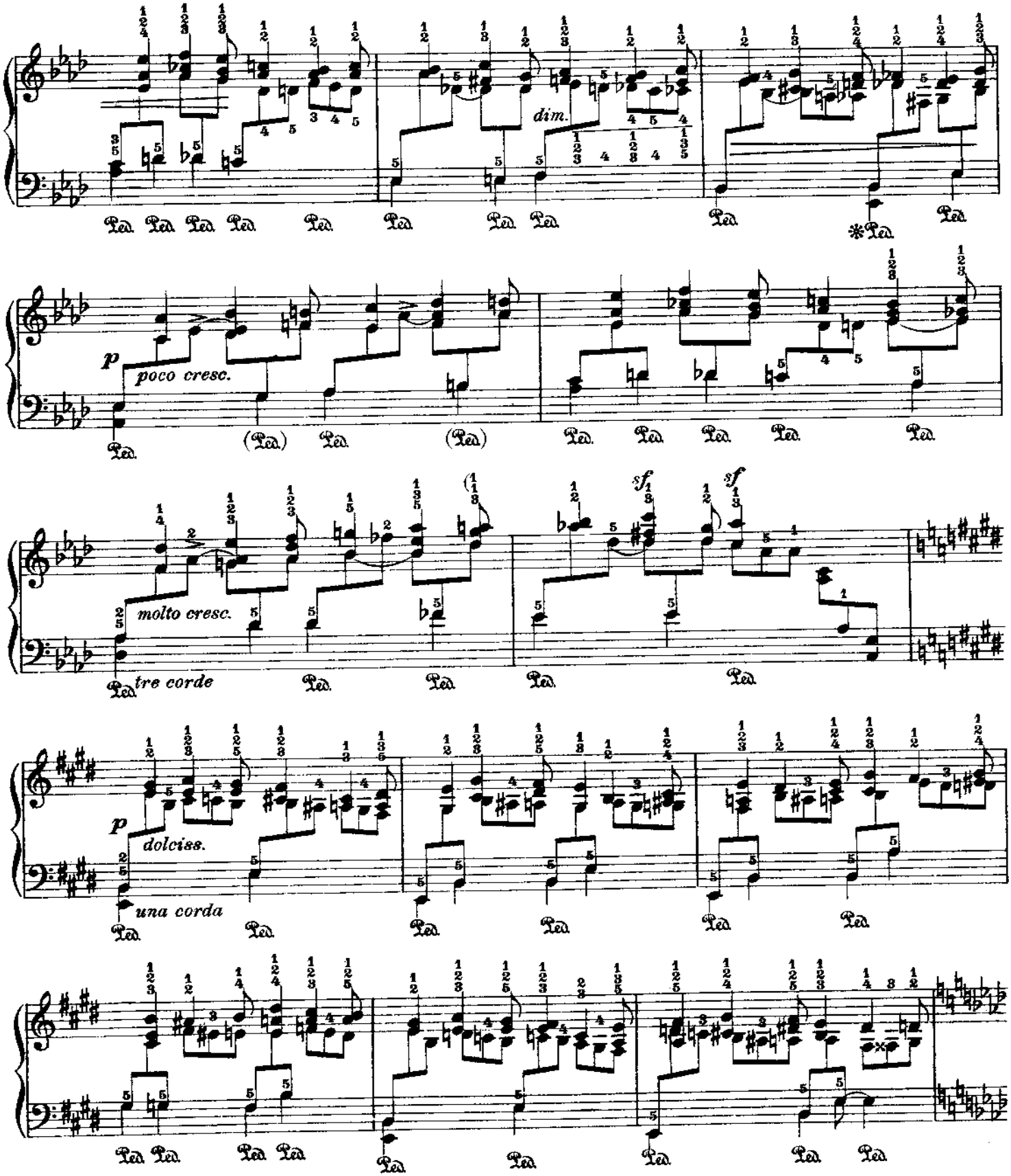
Zweite Bearbeitung
Für die linke Hand allein

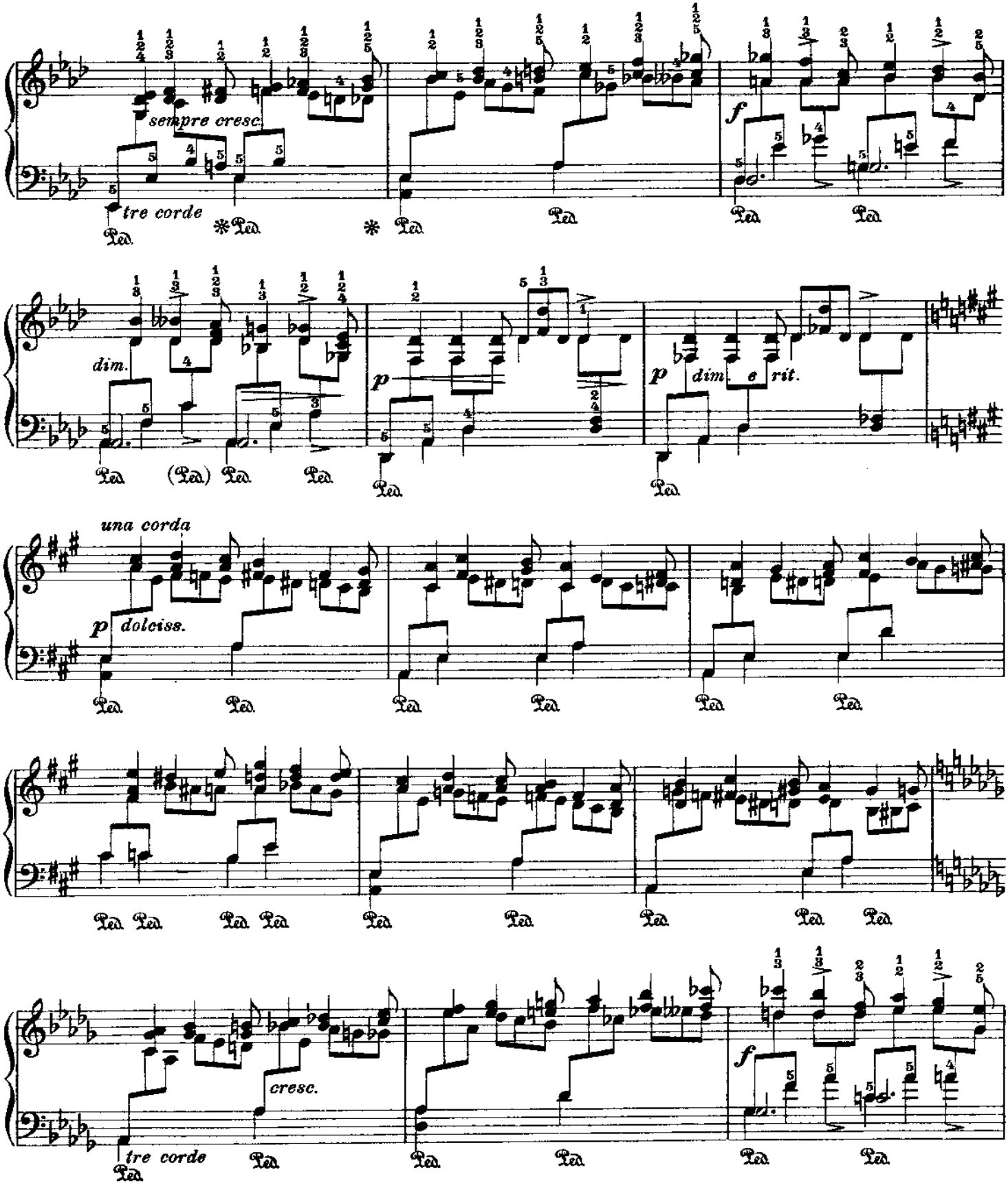
Deuxième Version
Pour la main gauche seule

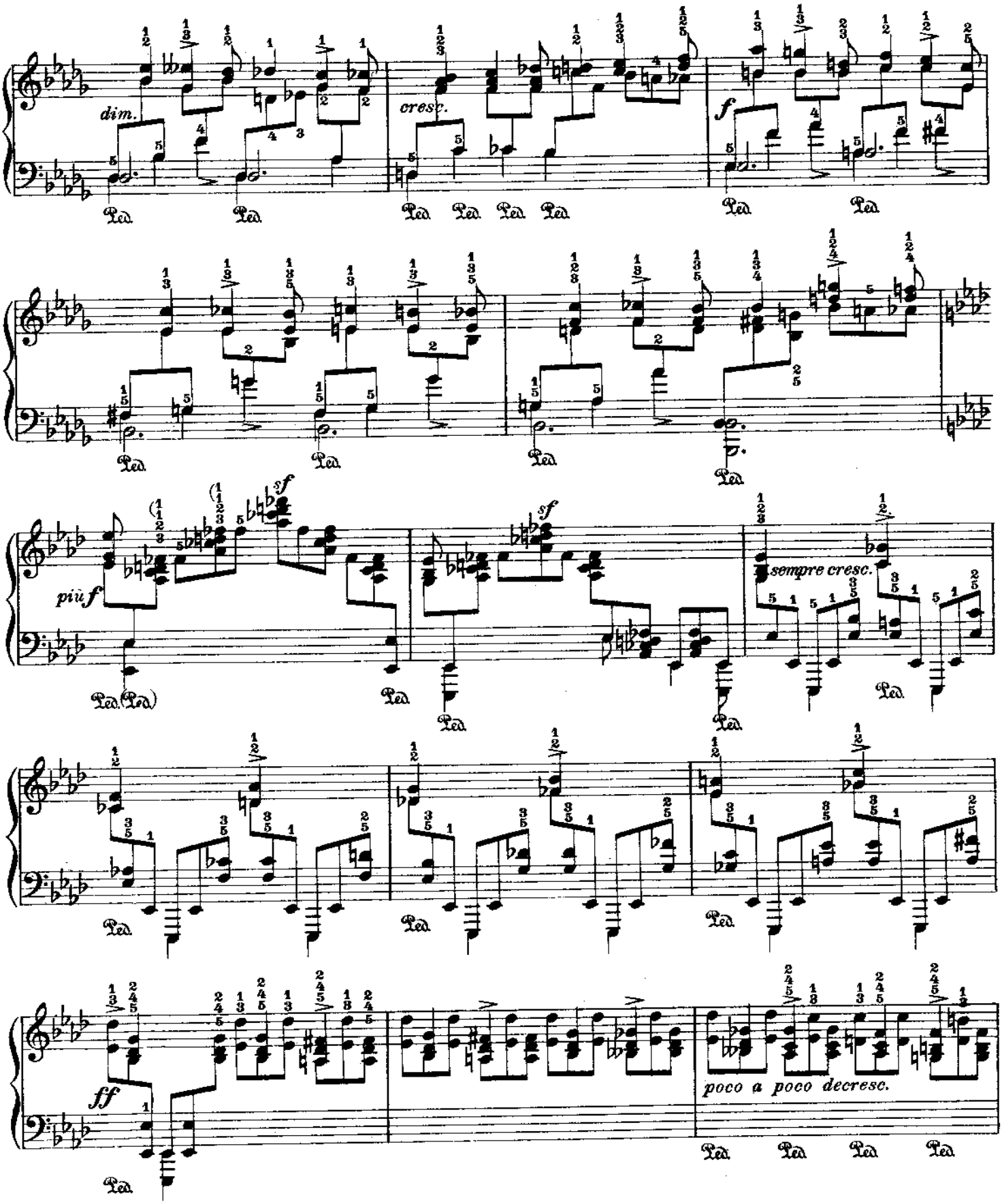
Leopold Godowsky

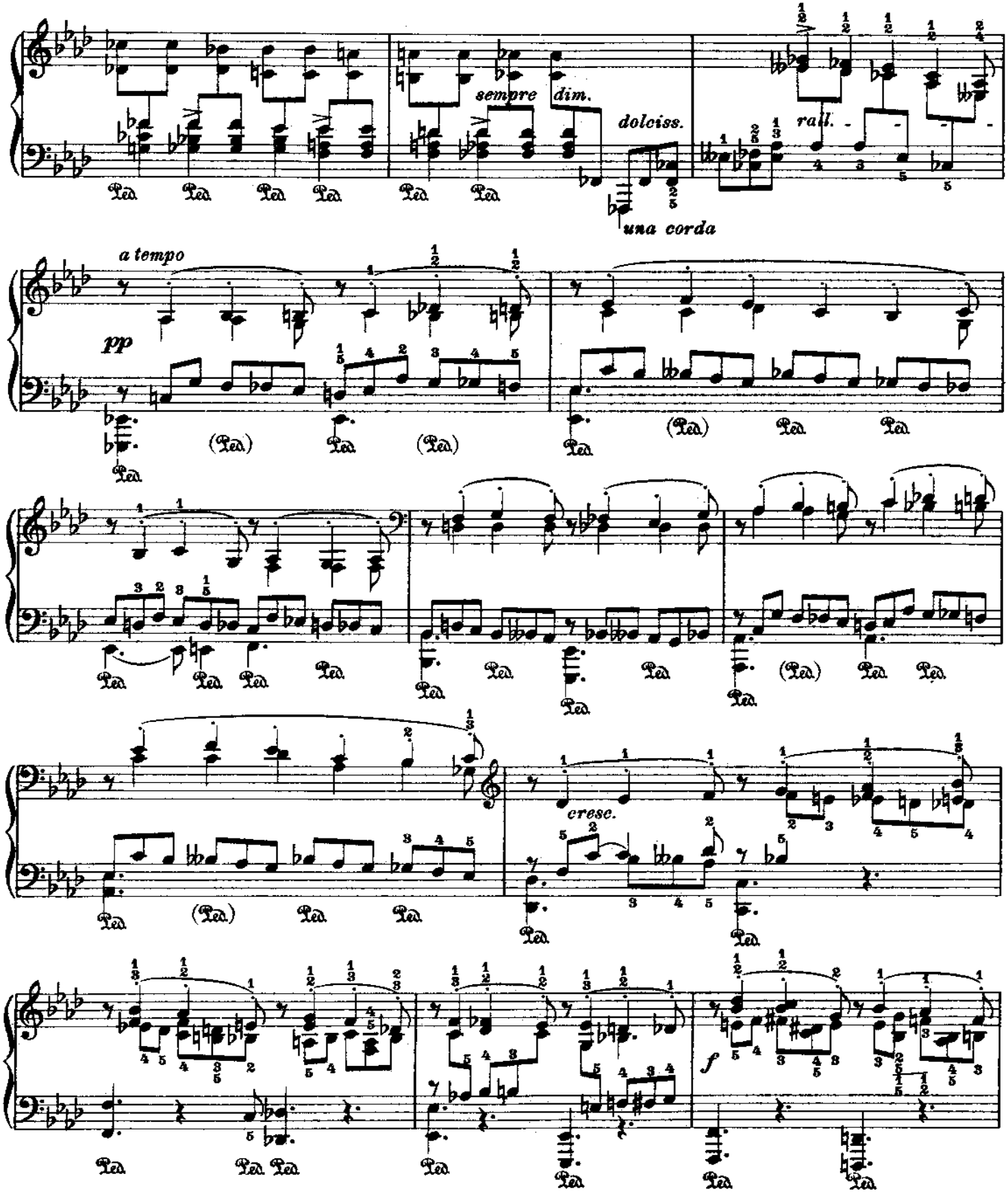
Presto, ma non troppo M. M. ♩= 120–138

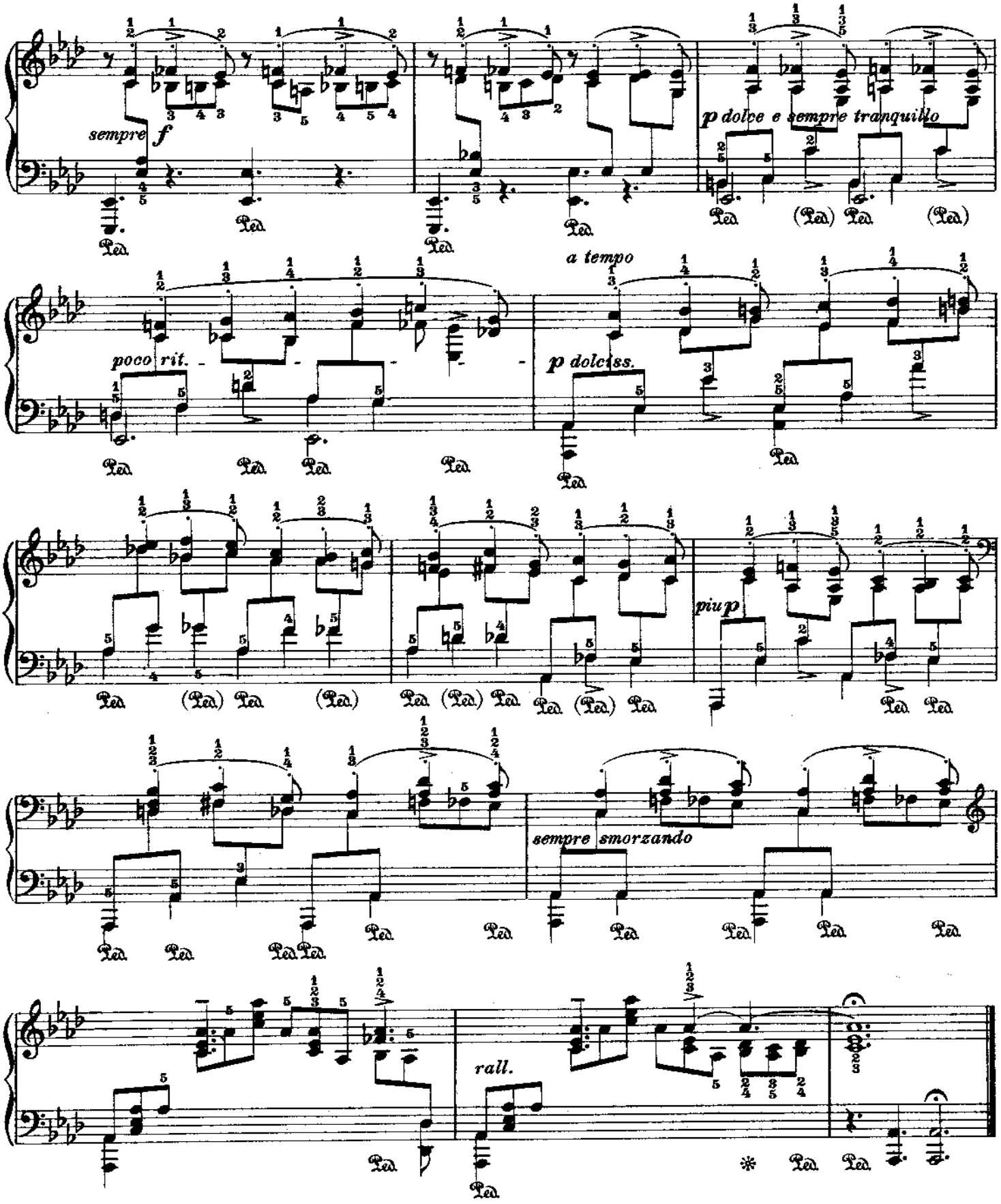



dim.
p
poco cresc.
molto cresc.
sf
sf
tre corde
p
dolciss.
una corda


sempre cresc.
tre corde
Ped.
dim.
p
p dim. e rit.
una corda
p dolciss.
cresc.
tre corde
f


dim.
cresc.
f
più f
sf
sempre cresc.
ff
poco a poco decresc.
Ped.


sempre dim.
dolciss.
rall.
una corda
a tempo
pp
cresc.
f


sempre f
p dolce e sempre tranquillo
poco rit.
a tempo
p dolciss.
più p
sempre smorzando
rall.

№ 21

Fr. Chopin

Op. 10 № 11

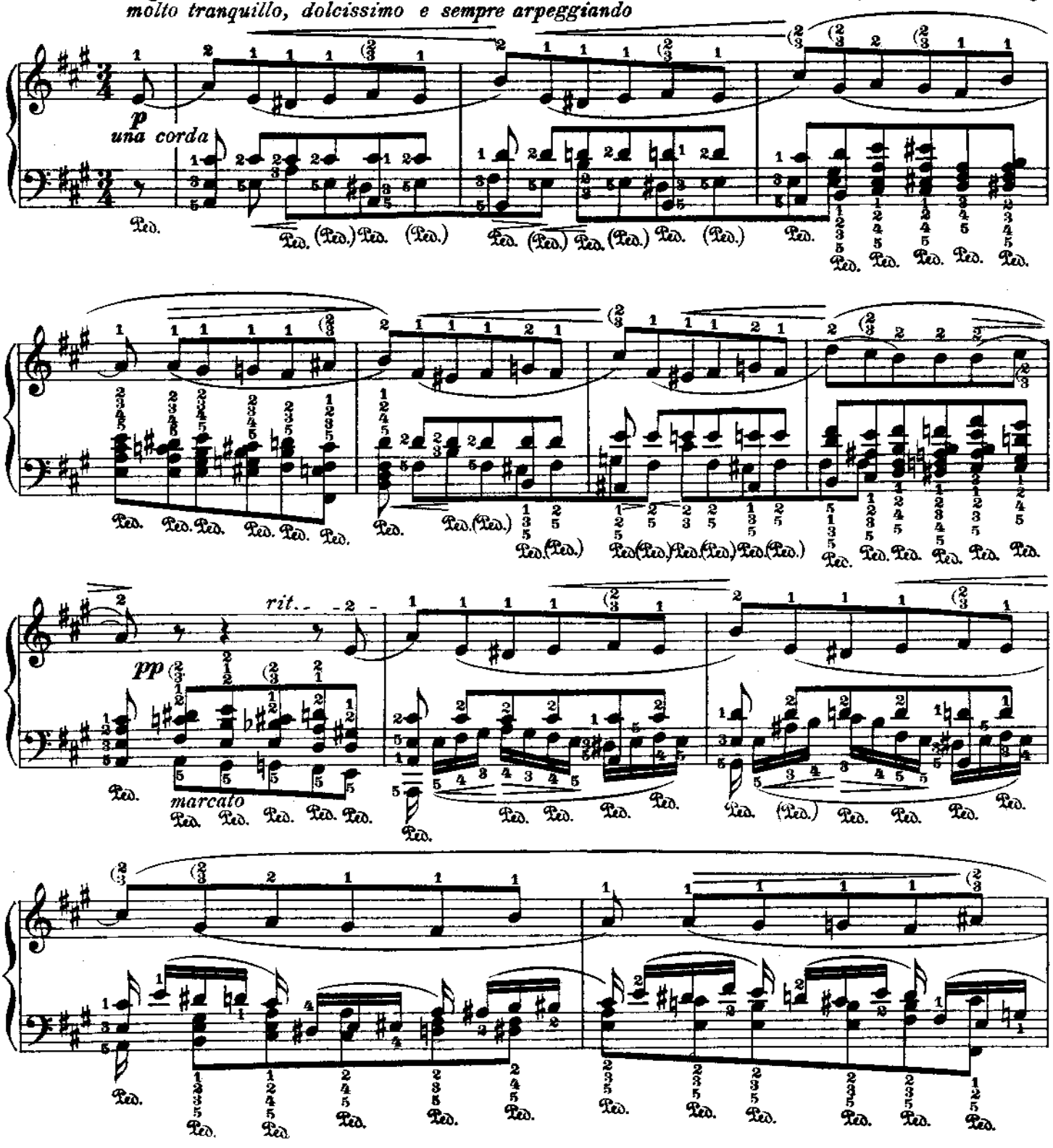
Für die linke Hand allein

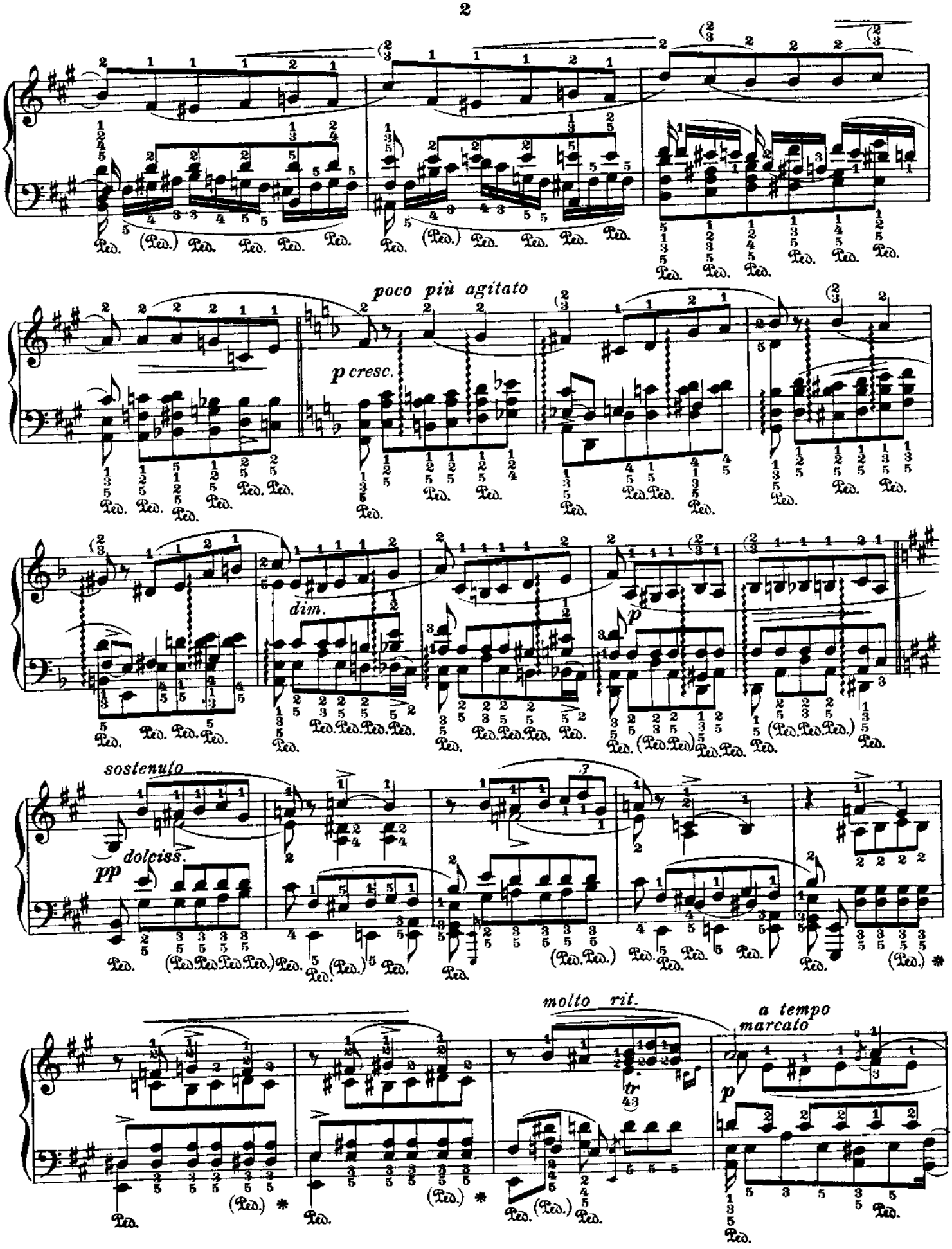
For the left hand alone **Pour la main gauche seule**

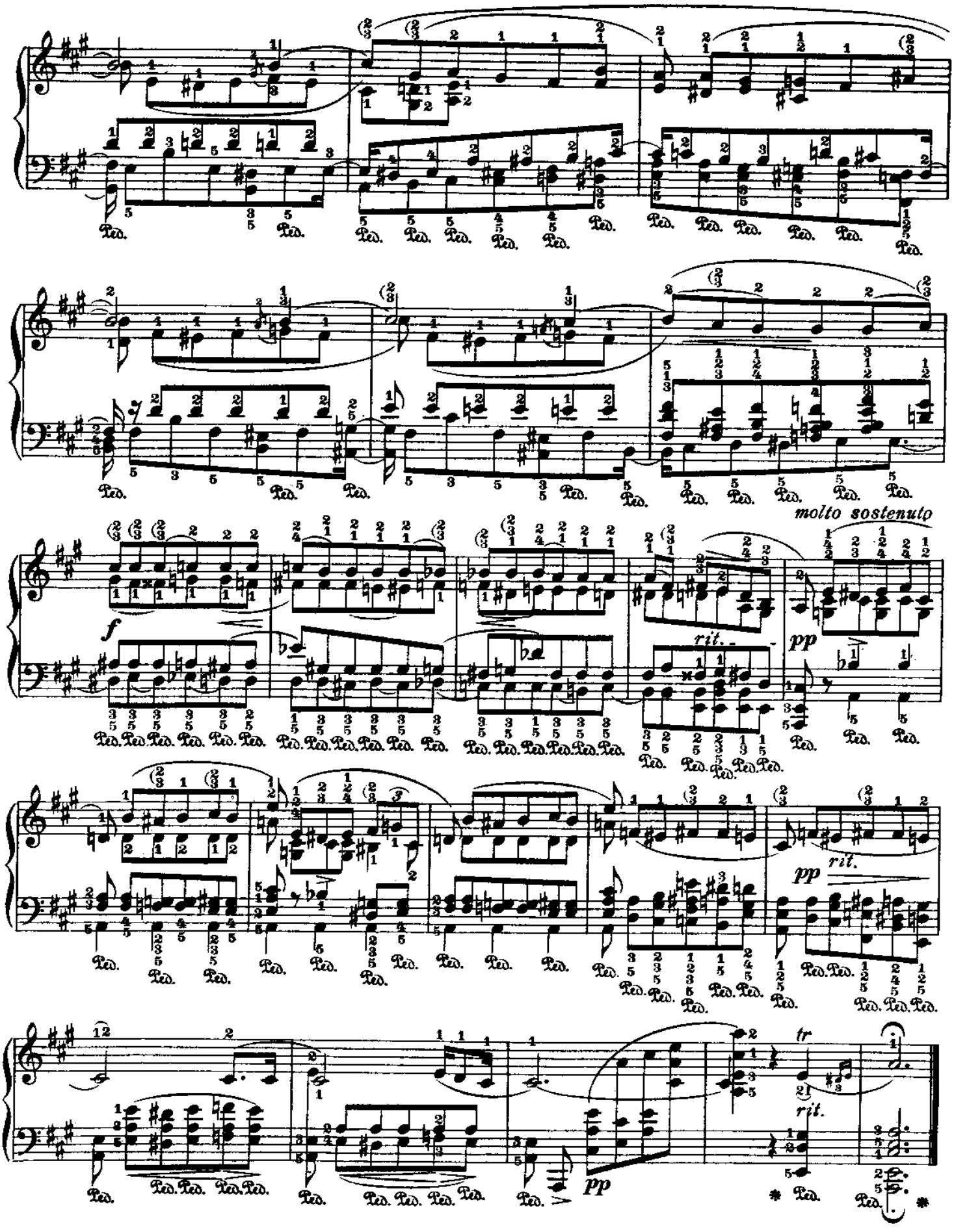
Allegretto sostenuto ♩= 58 - 66

molto tranquillo, dolcissimo e sempre arpeggiando

Leopold Godowsky




poco più agitato
p cresc.
dim.
p
sostenuto
dolciss.
pp
molto rit.
a tempo
marcato
p


molto sostenuto
f
rit.
pp
rit.
pp
tr
rit.
pp

Fr. Chopin

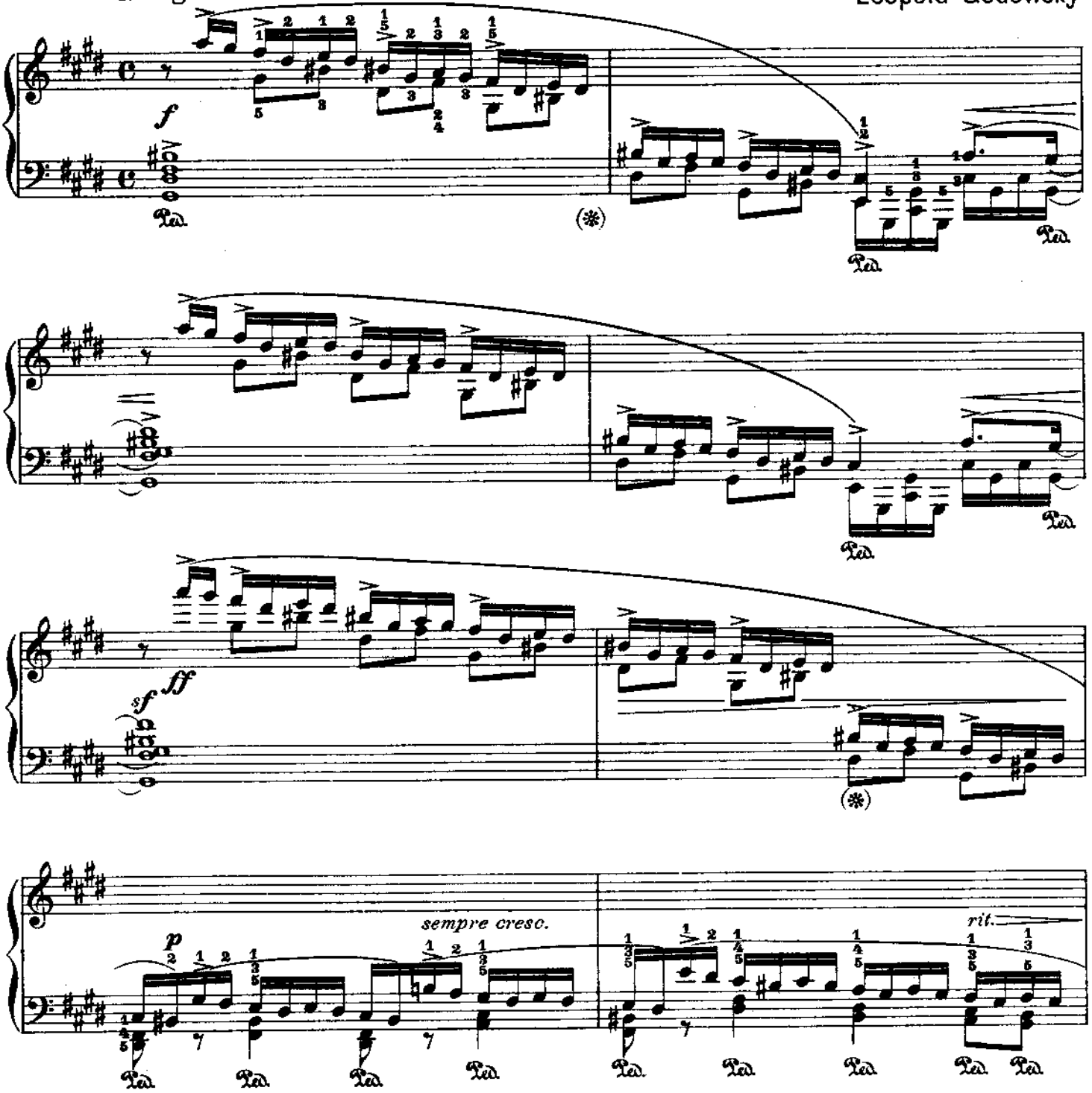
№ 22

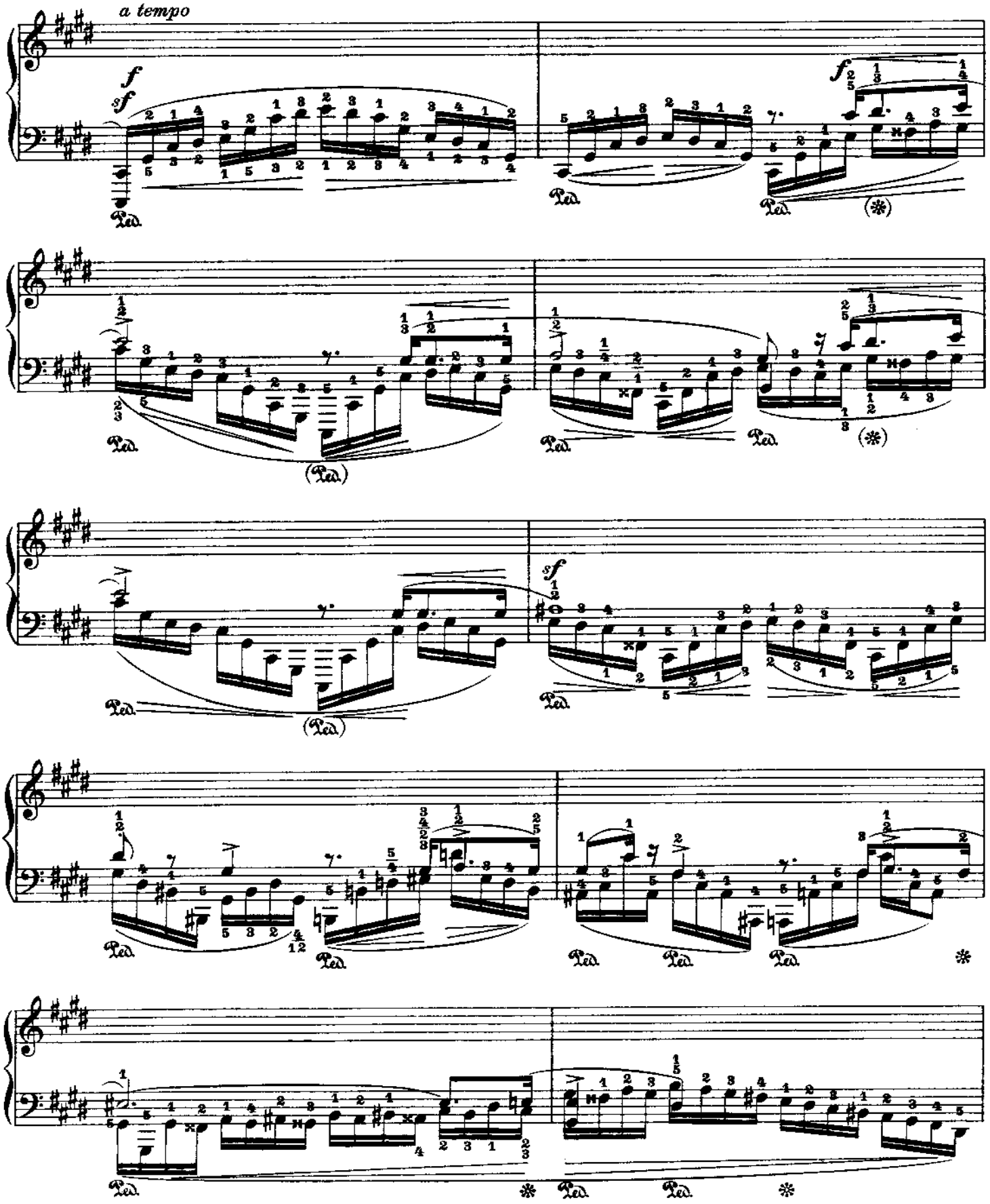
Op. 10 № 12

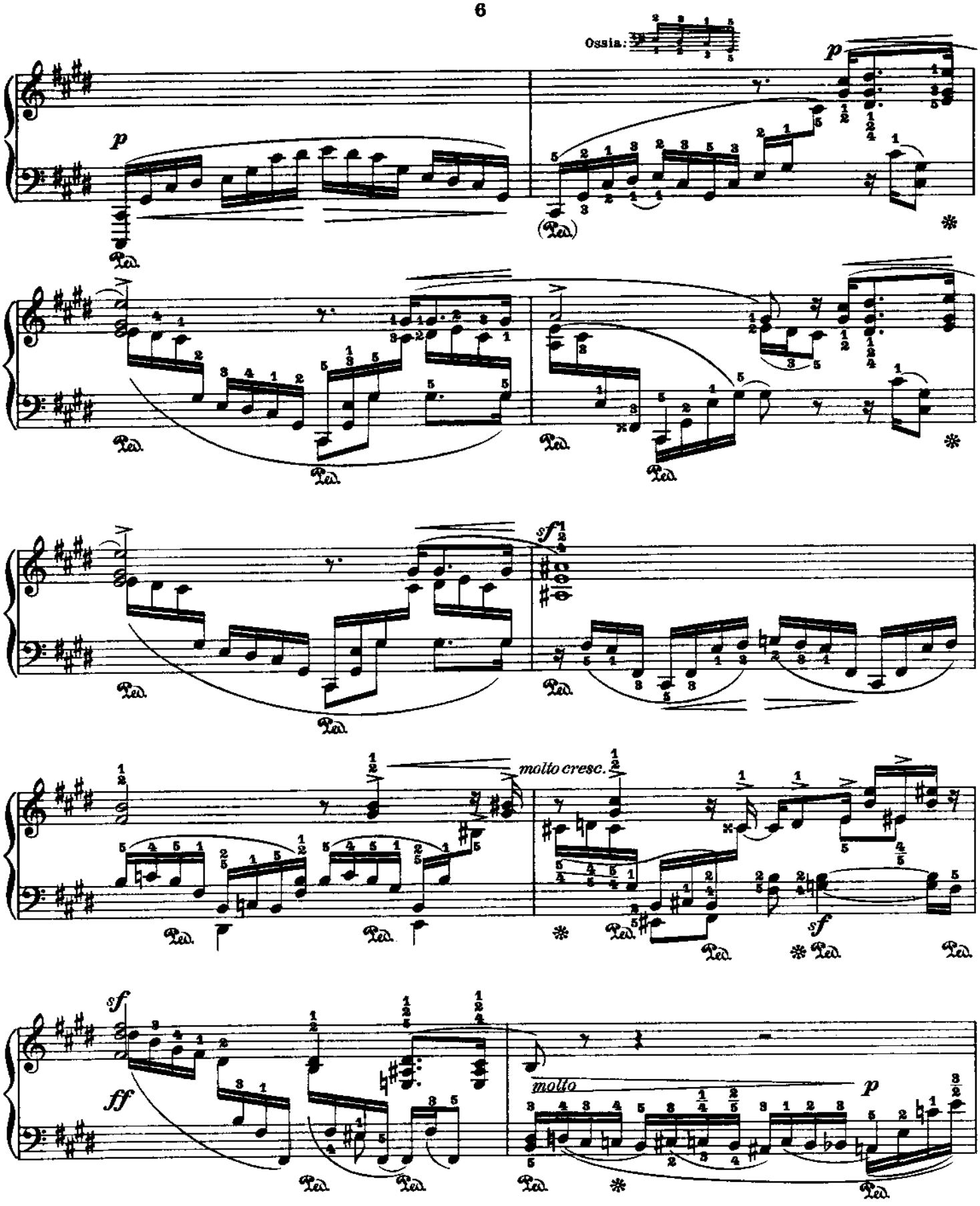
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

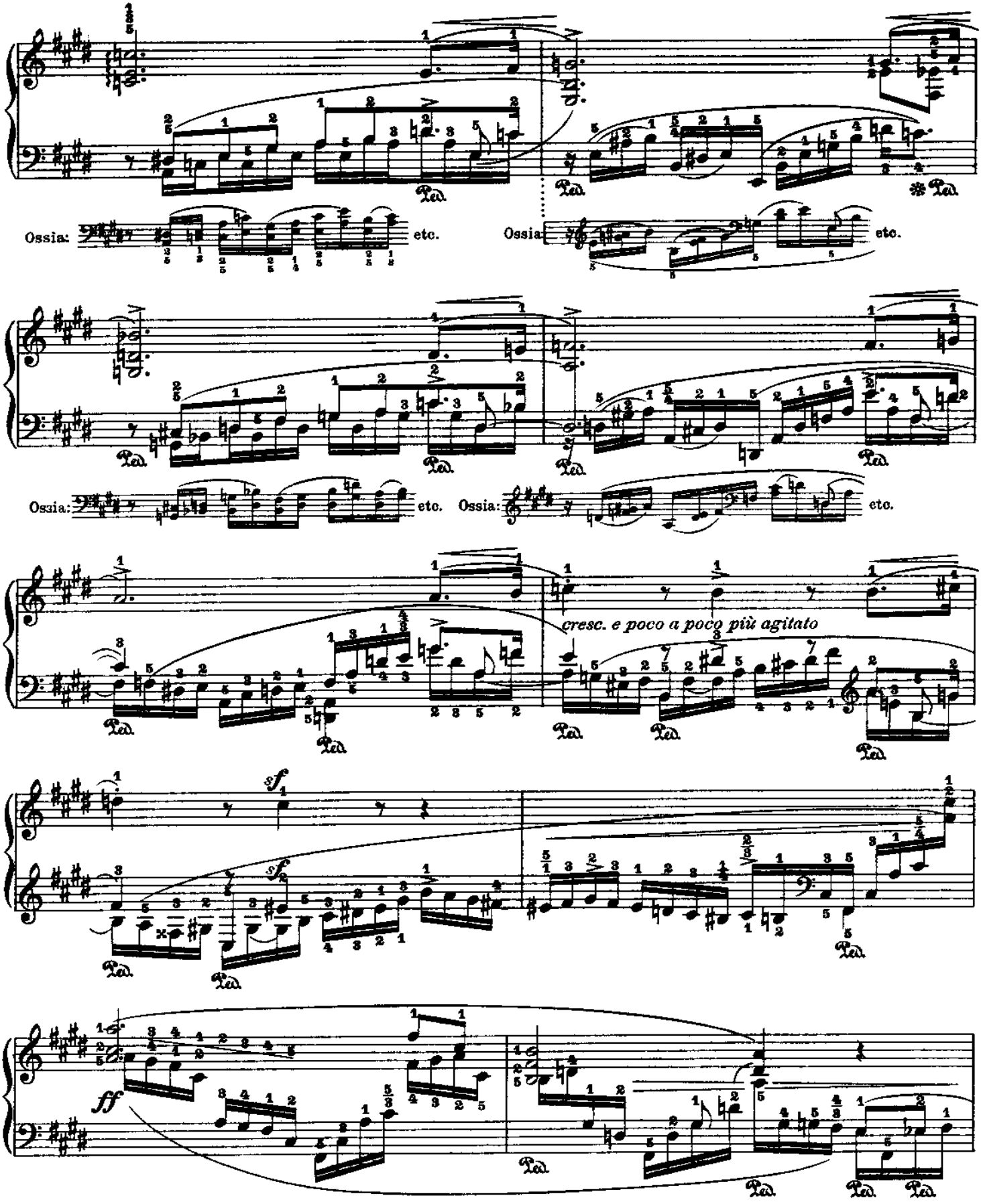
Allegro con fuoco ♩= 112–126

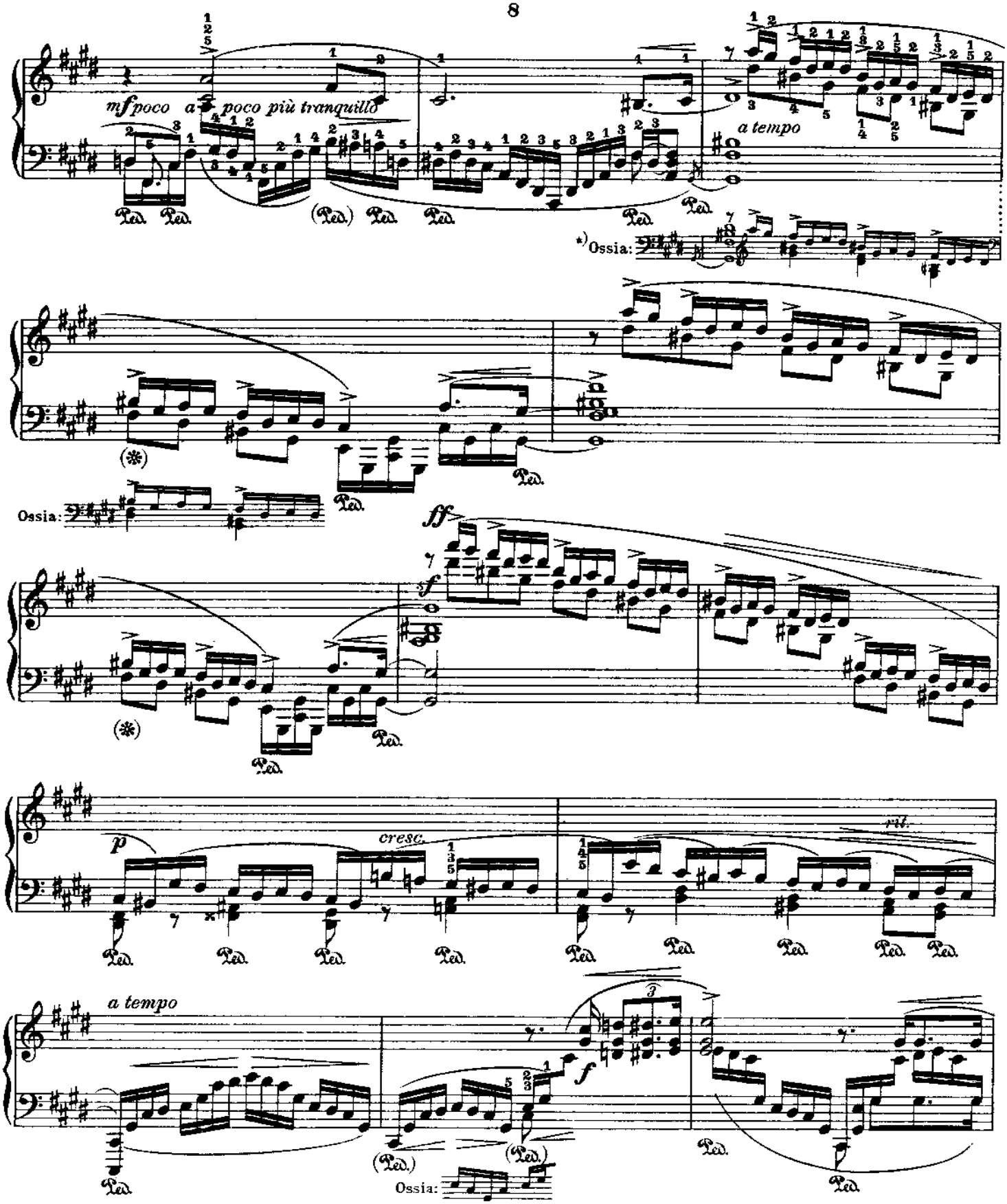
Leopold Godowsky




a tempo
f
sf
Ped.
(*)
(Ped.)
sf


Ossia:
p
Ped.
sf
molto cresc.
ff
molto

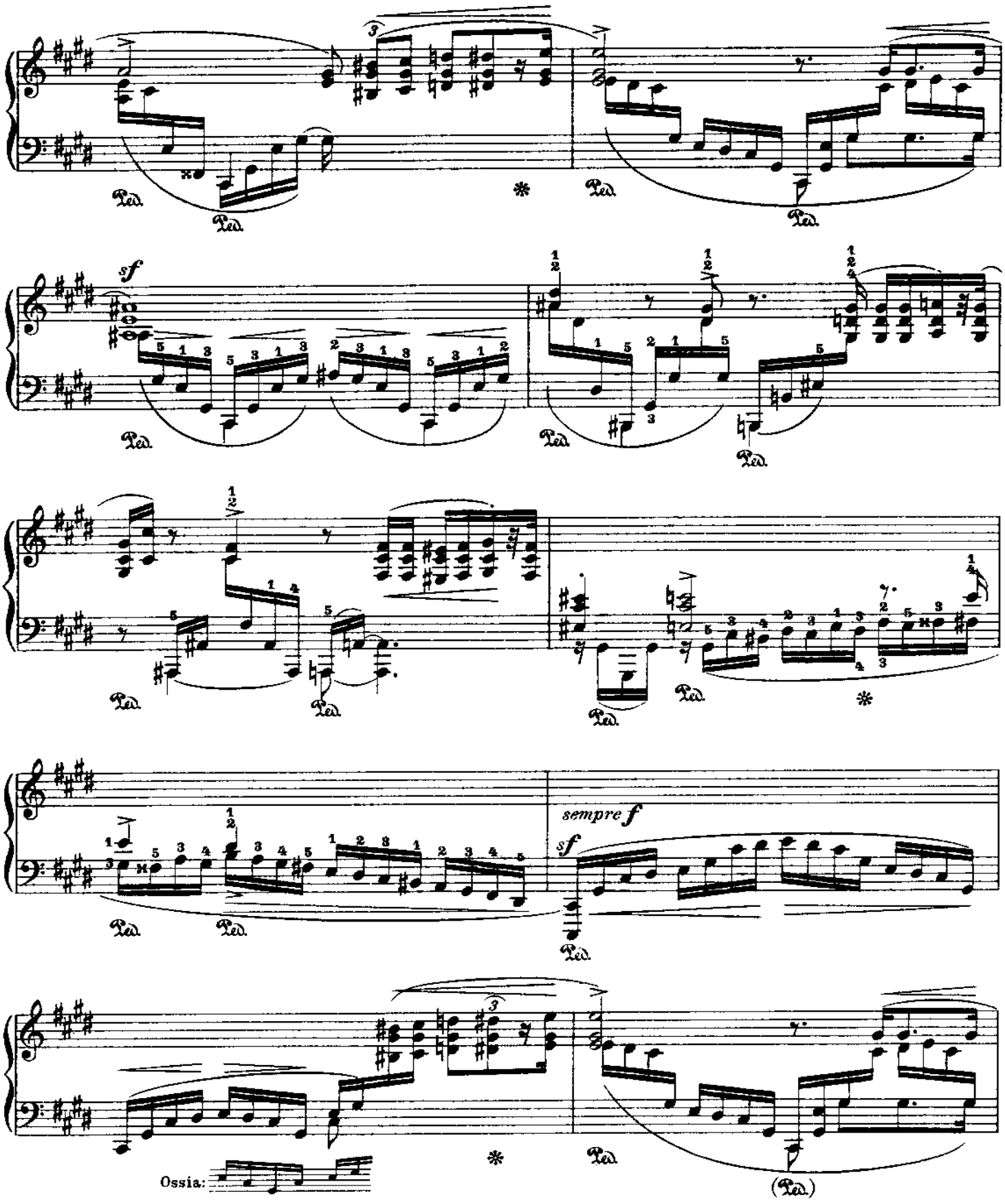

Ossia:
etc.
Ossia:
etc.
Ossia:
etc.
Ossia:
etc.
cresc. e poco a poco più agitato
sf
sf
ff

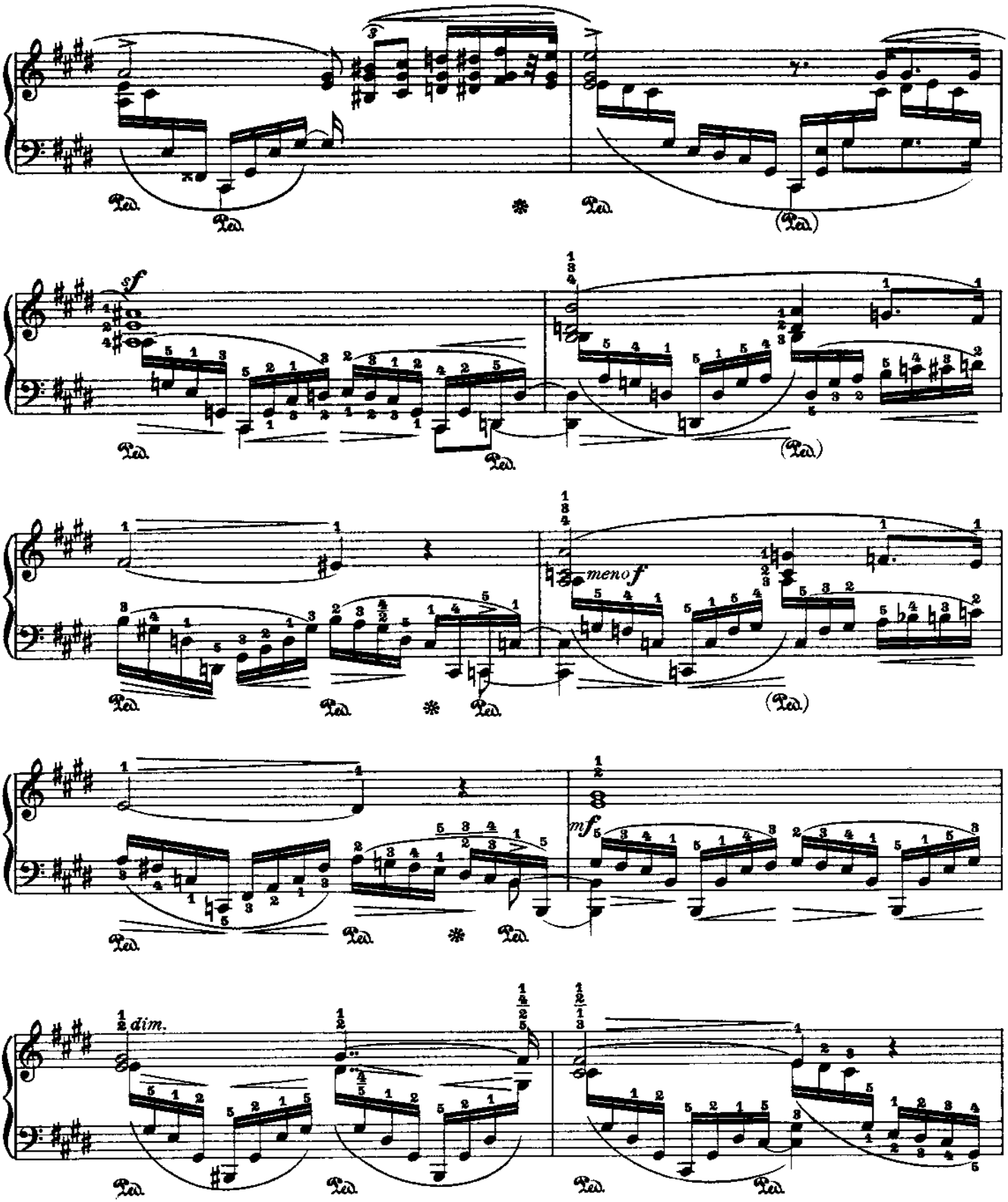


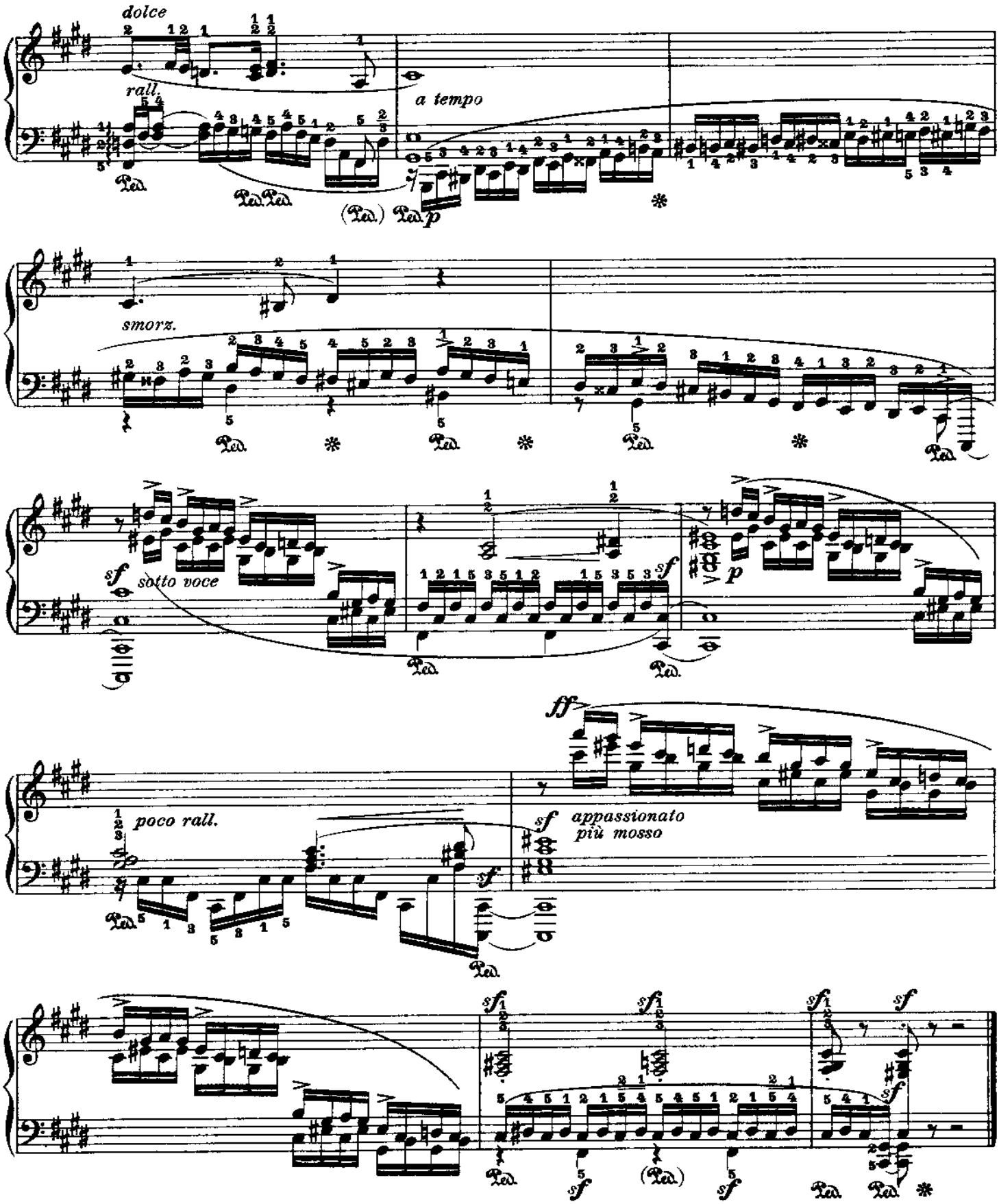
*) Diese Ossia-Form kann bei allen folgenden Passagen entsprechende Anwendung finden. Nach Belieben läßt sich auch die Fassung der Anfangstakte dieser Studie an allen ähnlichen Stellen nehmen.

*) *This „ossia" may be used in all analogous passages. If preferred, the version at the beginning of the study may be played in all similar passages.*

*) Cette forme "d'Ossia" peut être employée dans tous les passages analogues. La version au commencement de cette étude peut à volonté s'appliquer dans les passages similaires.


sempre f
sf
Ossia:


Ped.
sf
meno f
mf
dim.


dolce
rall.
a tempo
smorz.
sf sotto voce
p
poco rall.
ff
sf appassionato
più mosso

№ 23

Fr. Chopin

Op. 25 № 1

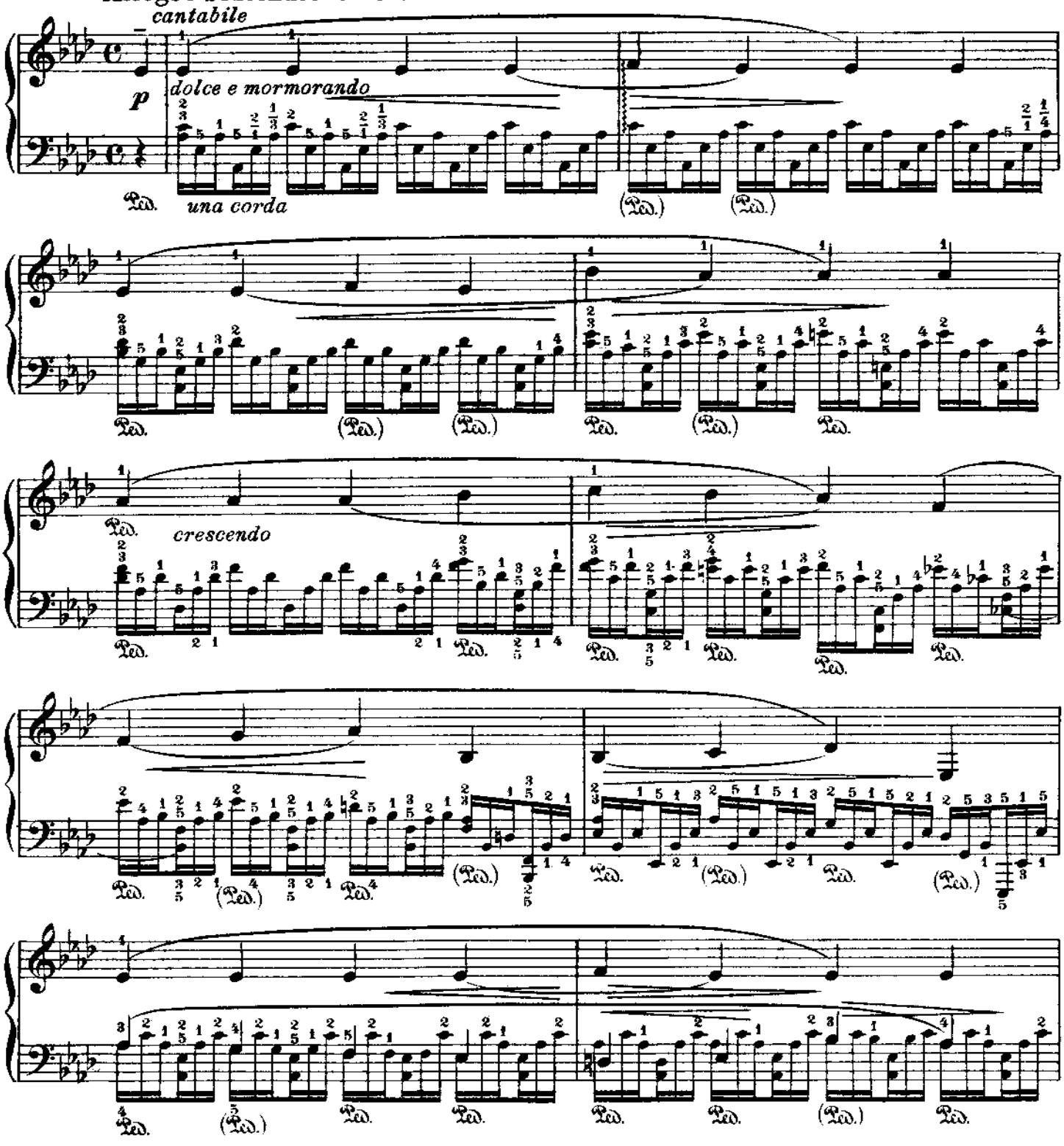
First Version
For the *left Hand* alone

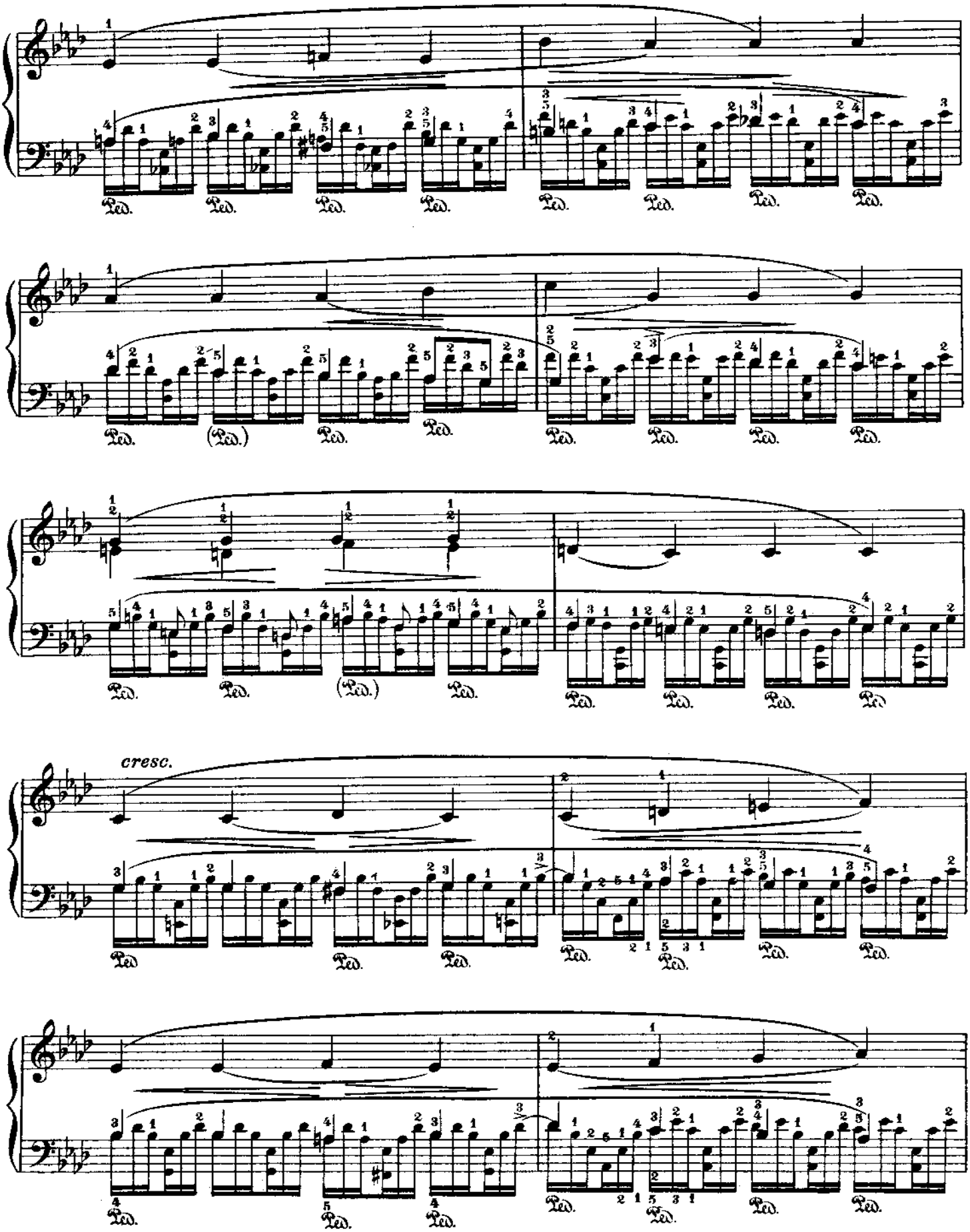
Erste Bearbeitung
Für die *linke Hand* allein

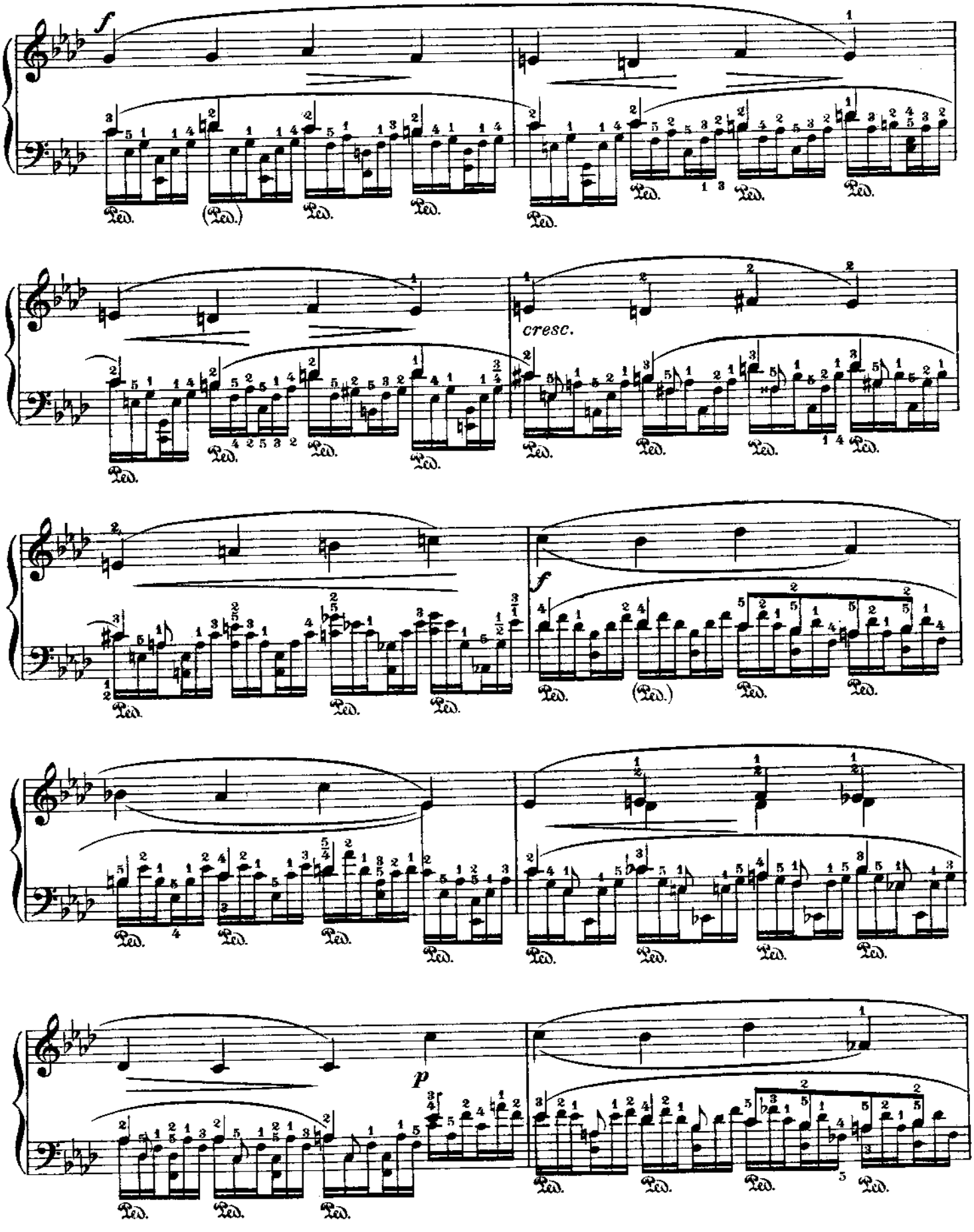
Première Version
Pour la *main gauche* seule.

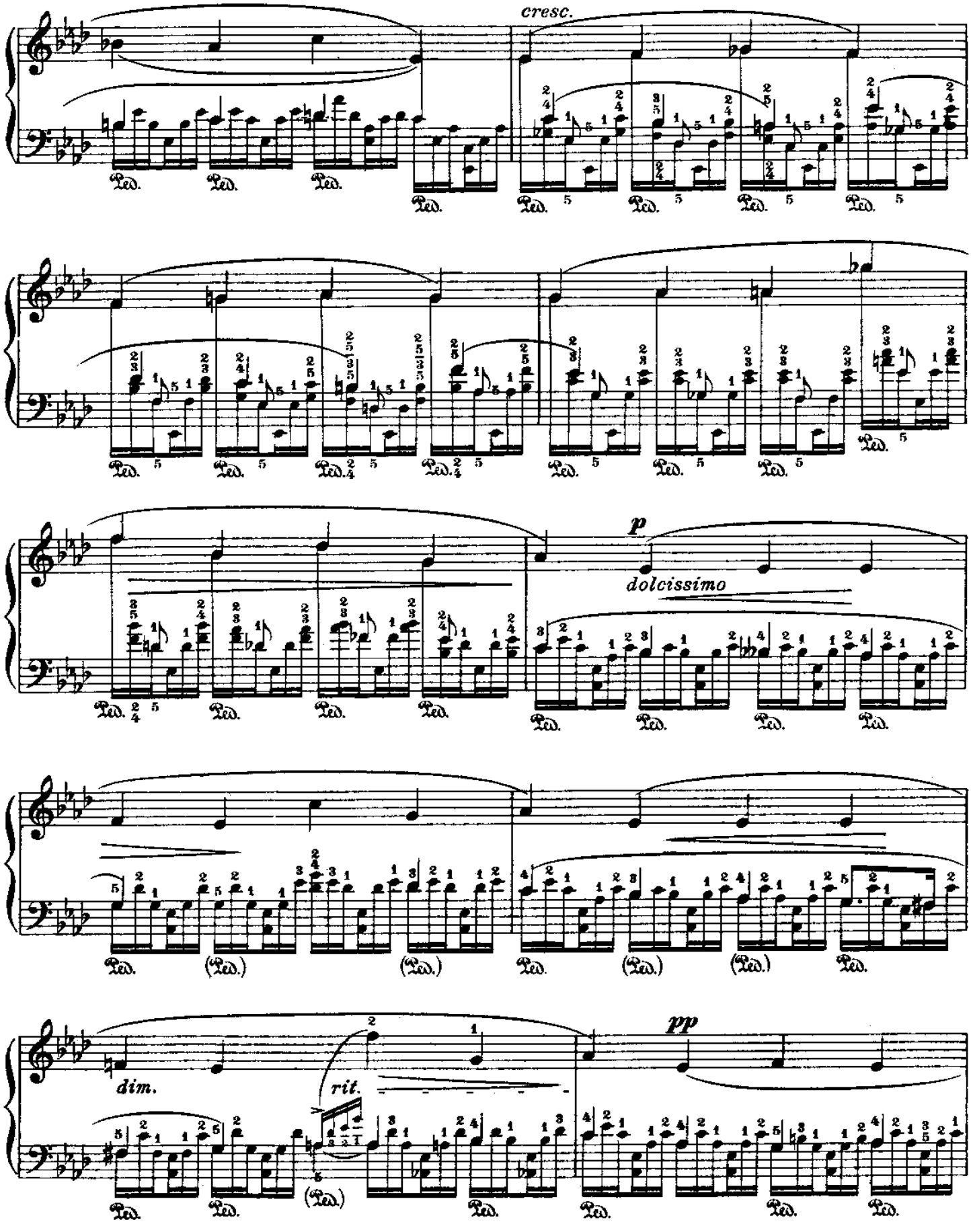
Allegro sostenuto ♩=84-100

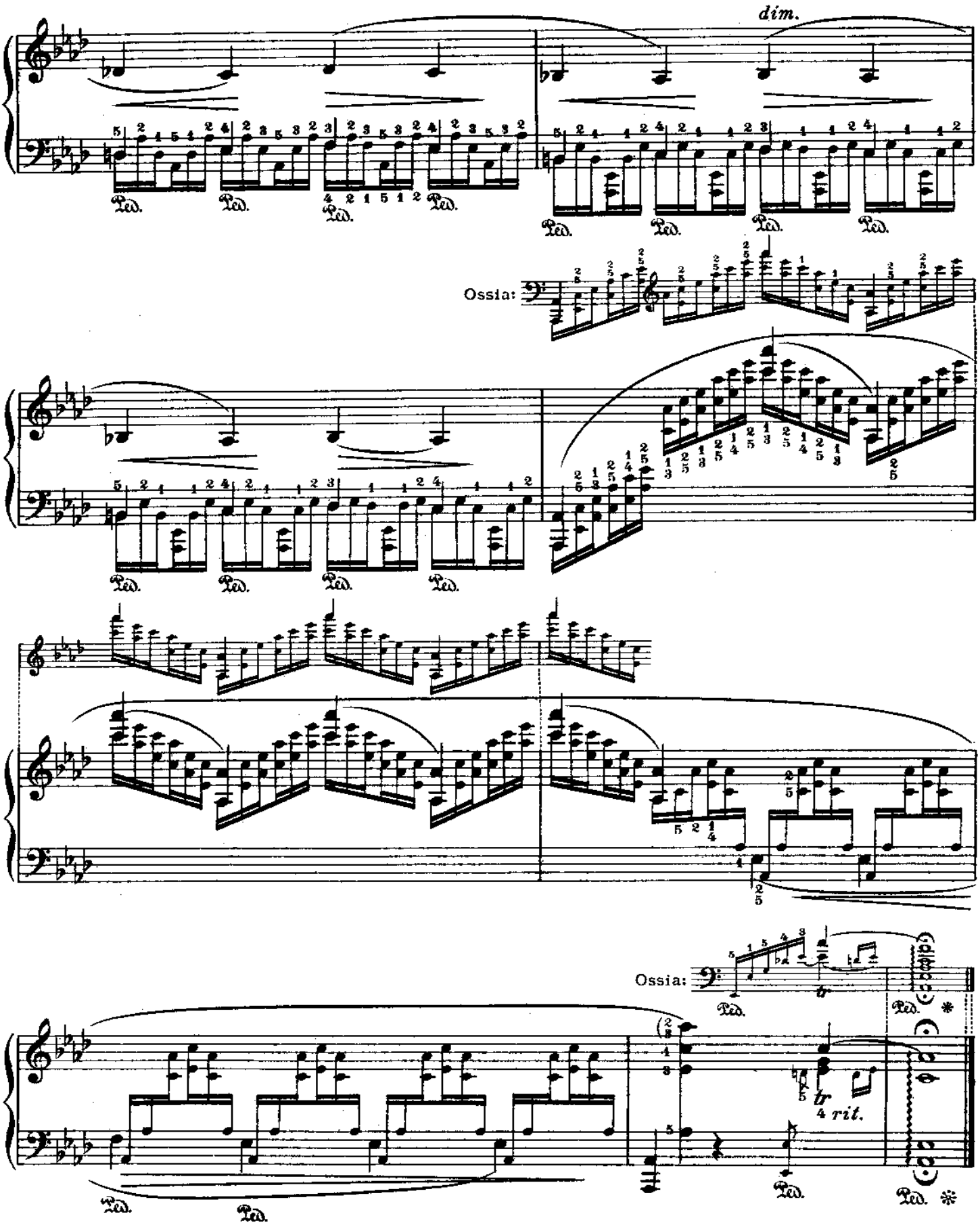
Leopold Godowsky




cresc.


cresc.


cresc.
p
dolcissimo
dim.
rit.
pp


dim.
Ped.
Ossia:
tr
4 rit.

№ 24

Fr. Chopin

Op. 25 № 1

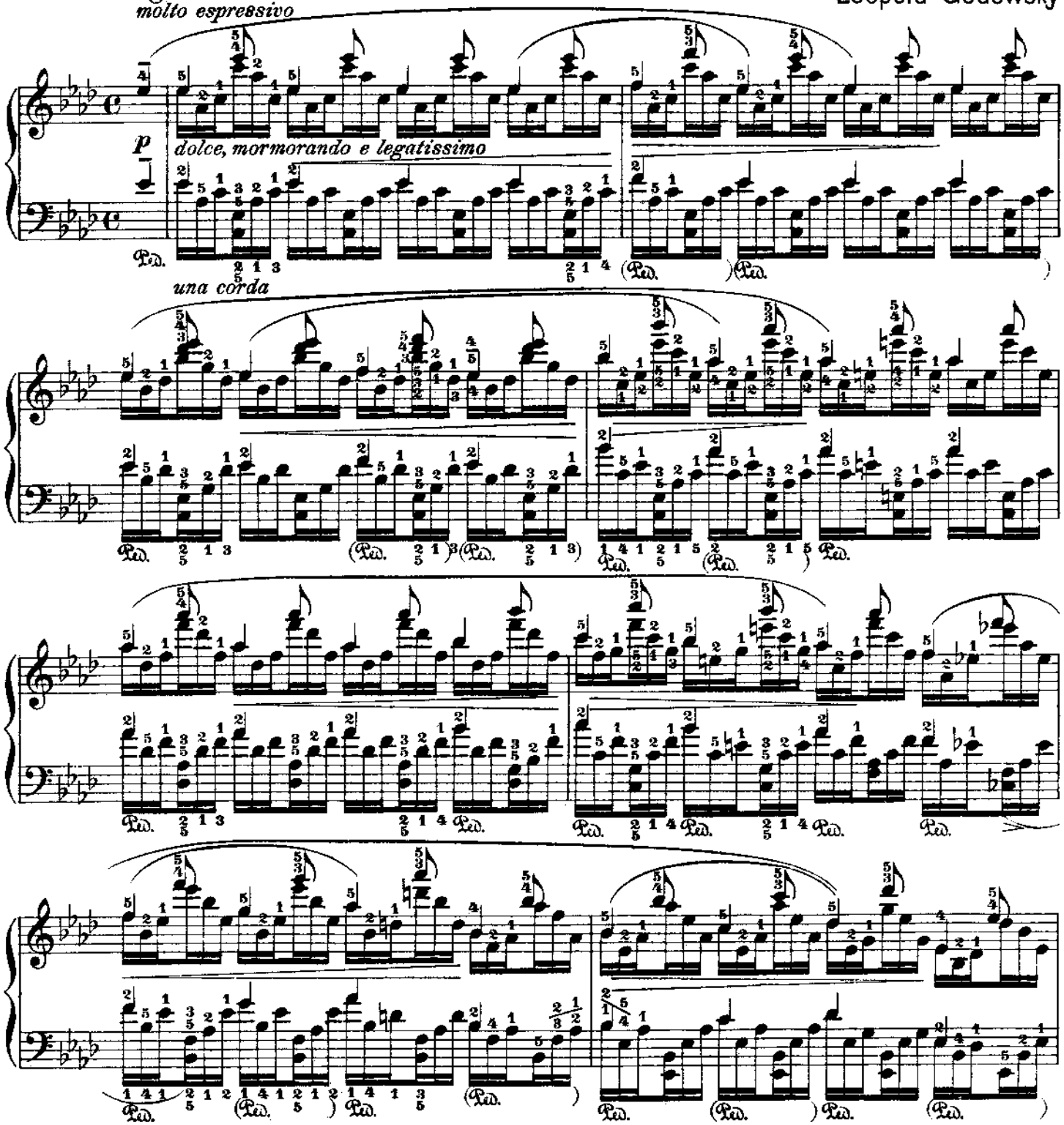
Zweite Bearbeitung*)

Second Version*) **Deuxième Version*)**

Allegro sostenuto ♩ = 92–100

molto espressivo

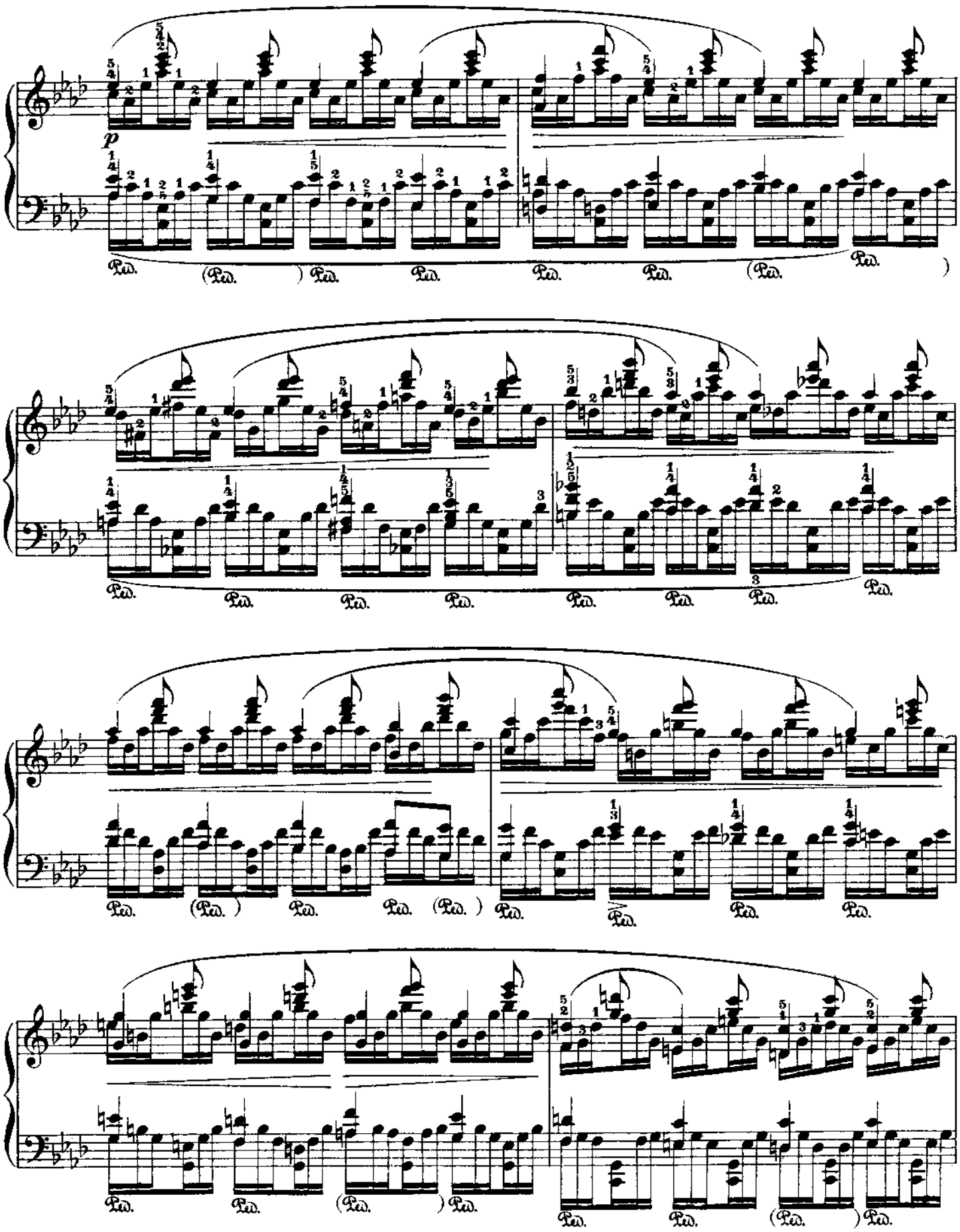
Leopold Godowsky

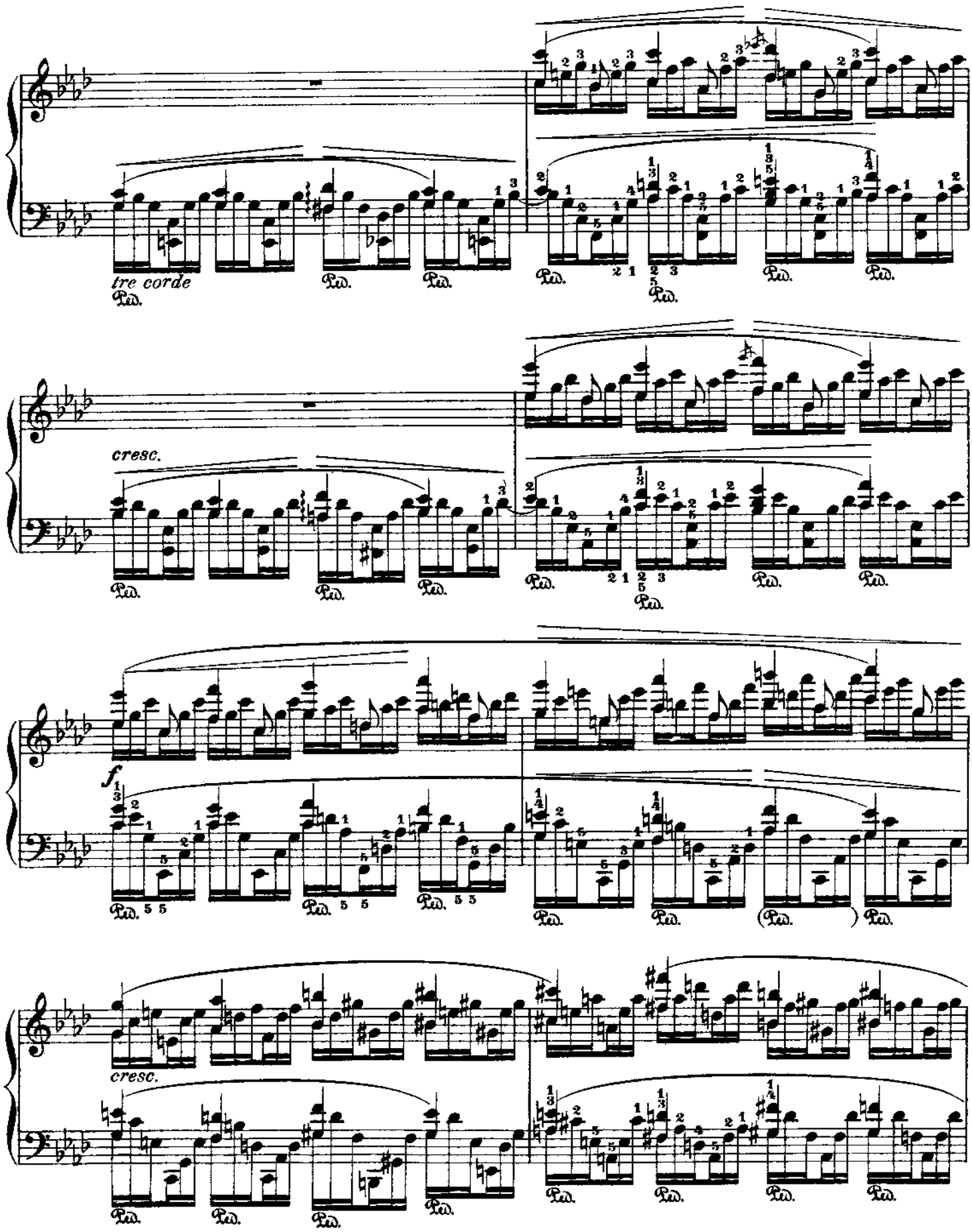


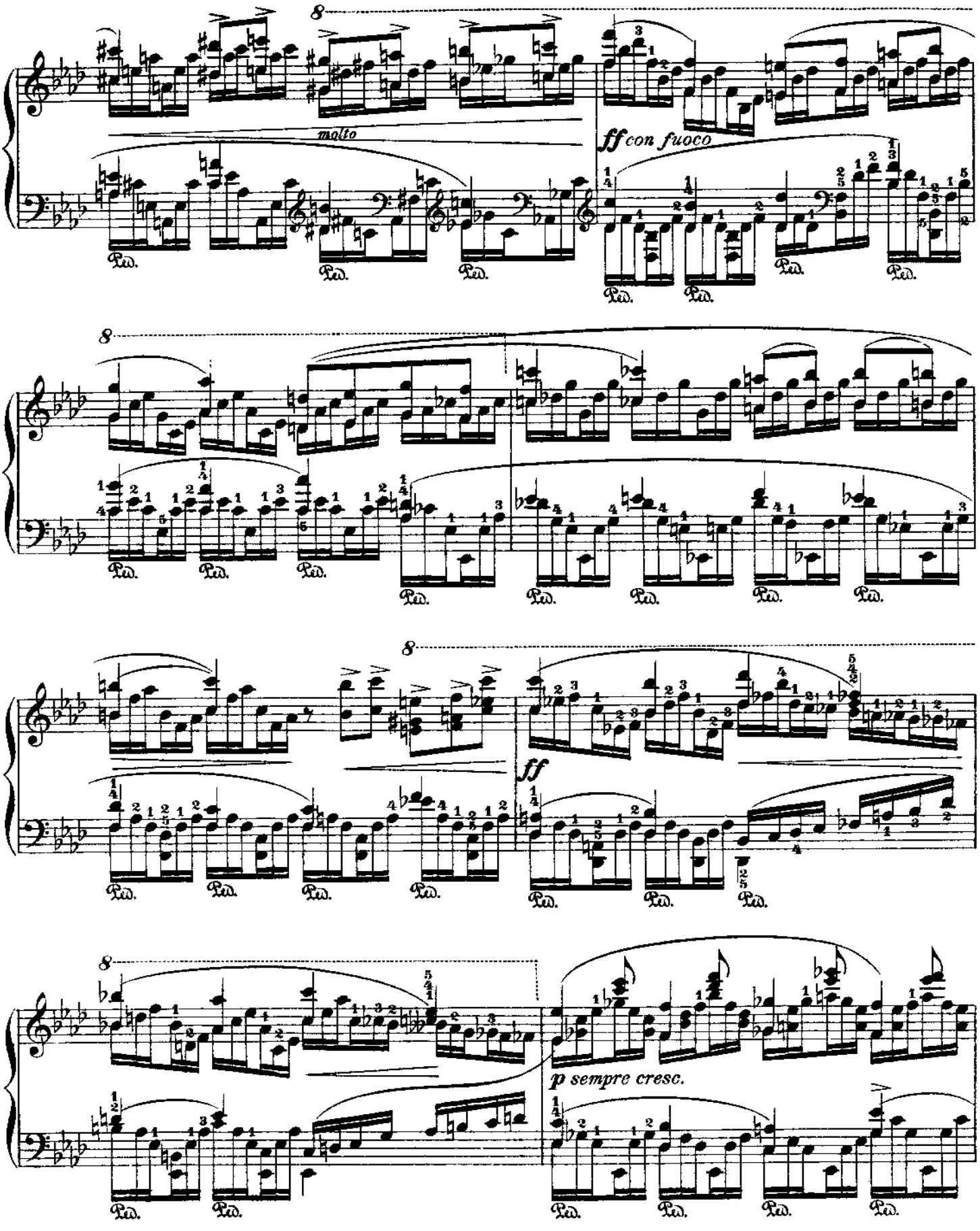
*) Diese Studie soll den Eindruck eines vierhändigen Klavierstückes machen.

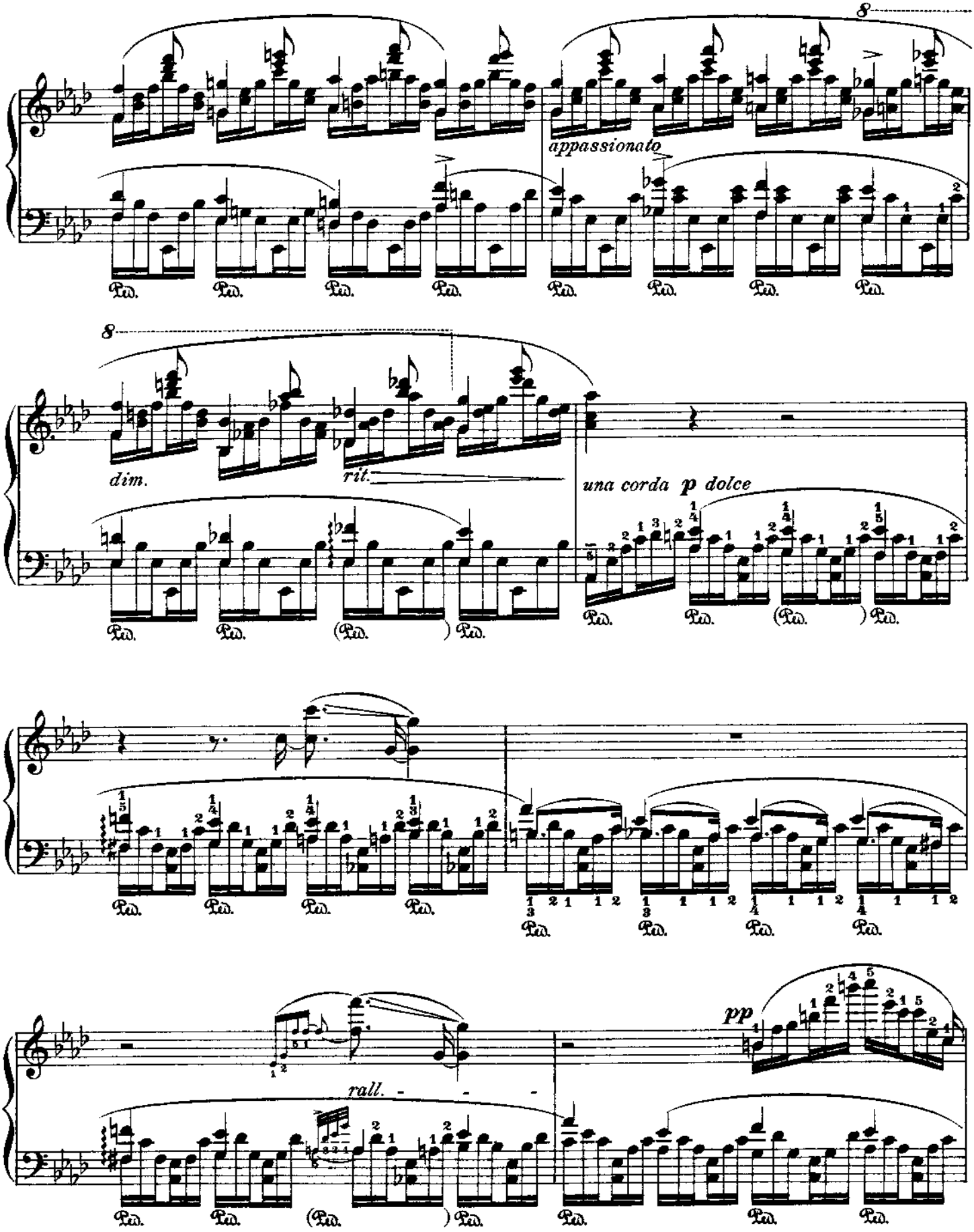
*) *This version is intended to give the impression of a piece for four hands.*

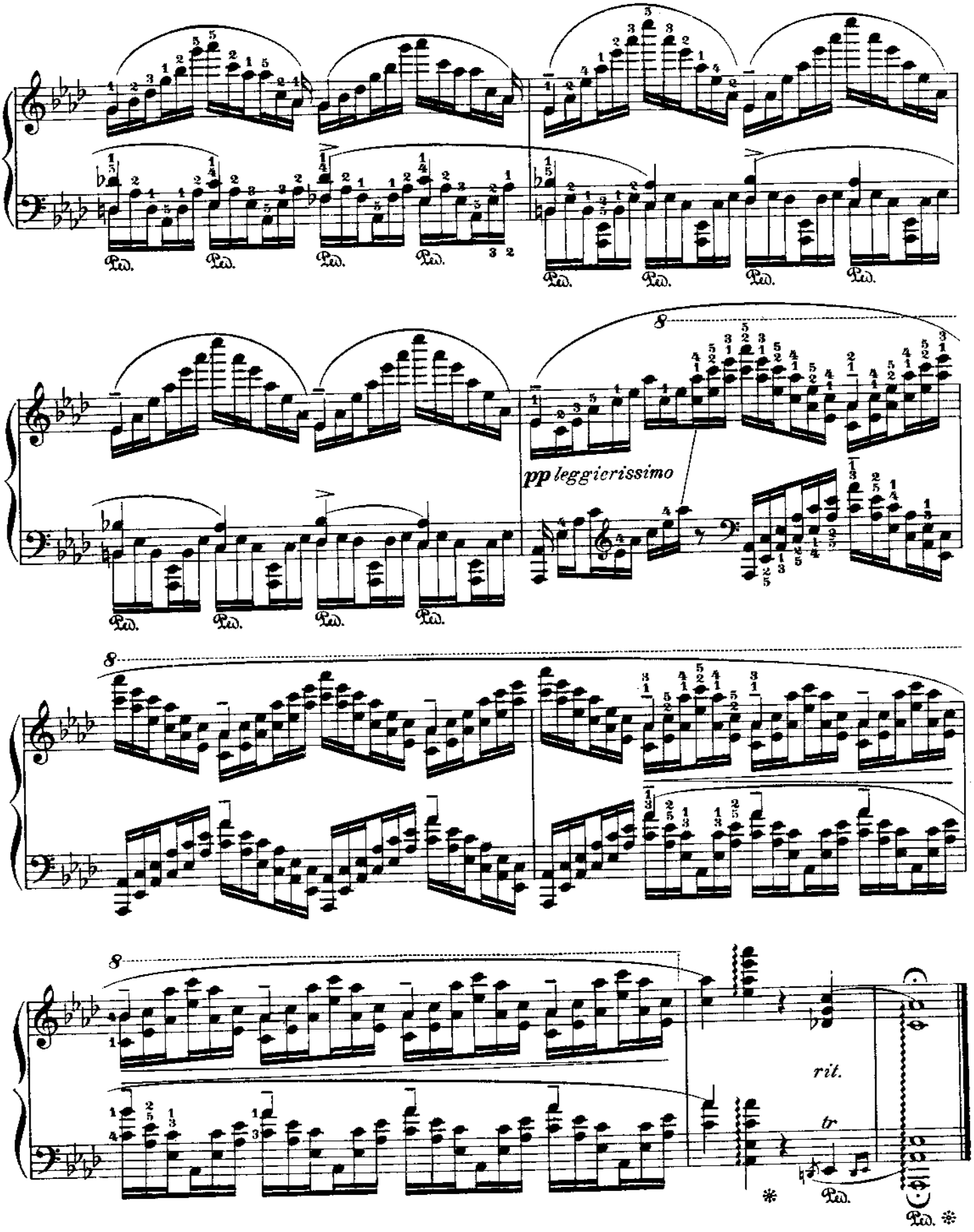
*) Cette étude doit produire l'effet d'un morceau à quatre mains.


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.
(Ped.)
Ped.


tre corde
Ped.
cresc.
f
cresc.


8
molto
ff con fuoco
Ped.
8
Ped.
8
ff
Ped.
8
p sempre cresc.
Ped.


8
appassionato
Ped.
8
dim.
rit.
una corda p dolce
Ped.
(Ped.)
rall.
pp


Ped.
8
pp leggierissimo
rit.
tr

№ 25

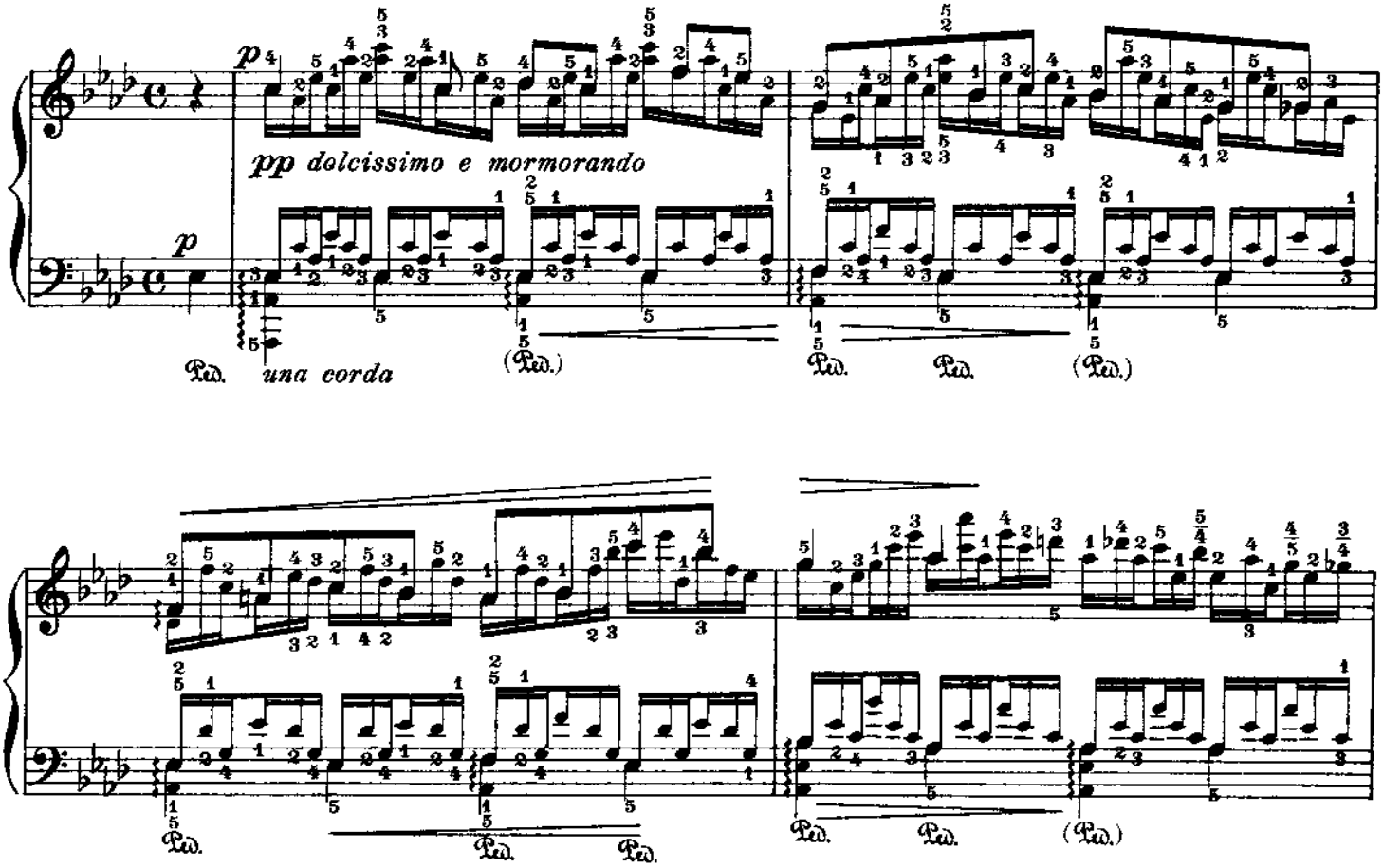
Fr. Chopin

Op. 25 №1

Dritte Bearbeitung

Third Version **Troisième Version**

Leopold Godowsky



Vorbemerkung

Unerlässlich für die richtige Wiedergabe dieses Stückes sind: ein feinfühliger, empfindsamer Anschlag,— höchste Zierlichkeit und Zartheit,— unabhängige und gleichmässige Fingergeläufigkeit,— Vollkommenheit im Legatospiel,— und vor allem Poesie!

Die Chopinsche Originaletüde wird hier in einer Art Umkehrung nur von der linken Hand wiedergegeben, während die rechte Hand dazu in freiem Kontrapunkt eine von Arabesken umwobene ausdrucksvolle Melodie führt.

Der Cantus firmus (hier also das Chopinsche Original) wird deutlich und ausdrucksvoll gespielt, darf aber niemals die Melodie der rechten Hand übertönen. Die Figuren der linken und die Arabesken der rechten Hand müssen „dahingehaucht" erscheinen!—

Preface

A most sensitive and sympathetic touch, extreme delicacy and refinement, independent and even fingers, a perfect legato, a poetic soul— all these requisites are indispensable to a proper rendering of this study.

The Chopin etude is represented in an inverted form in the left hand only. The right hand has a free counterpoint consisting of an expressive melody with undulating arabesques.

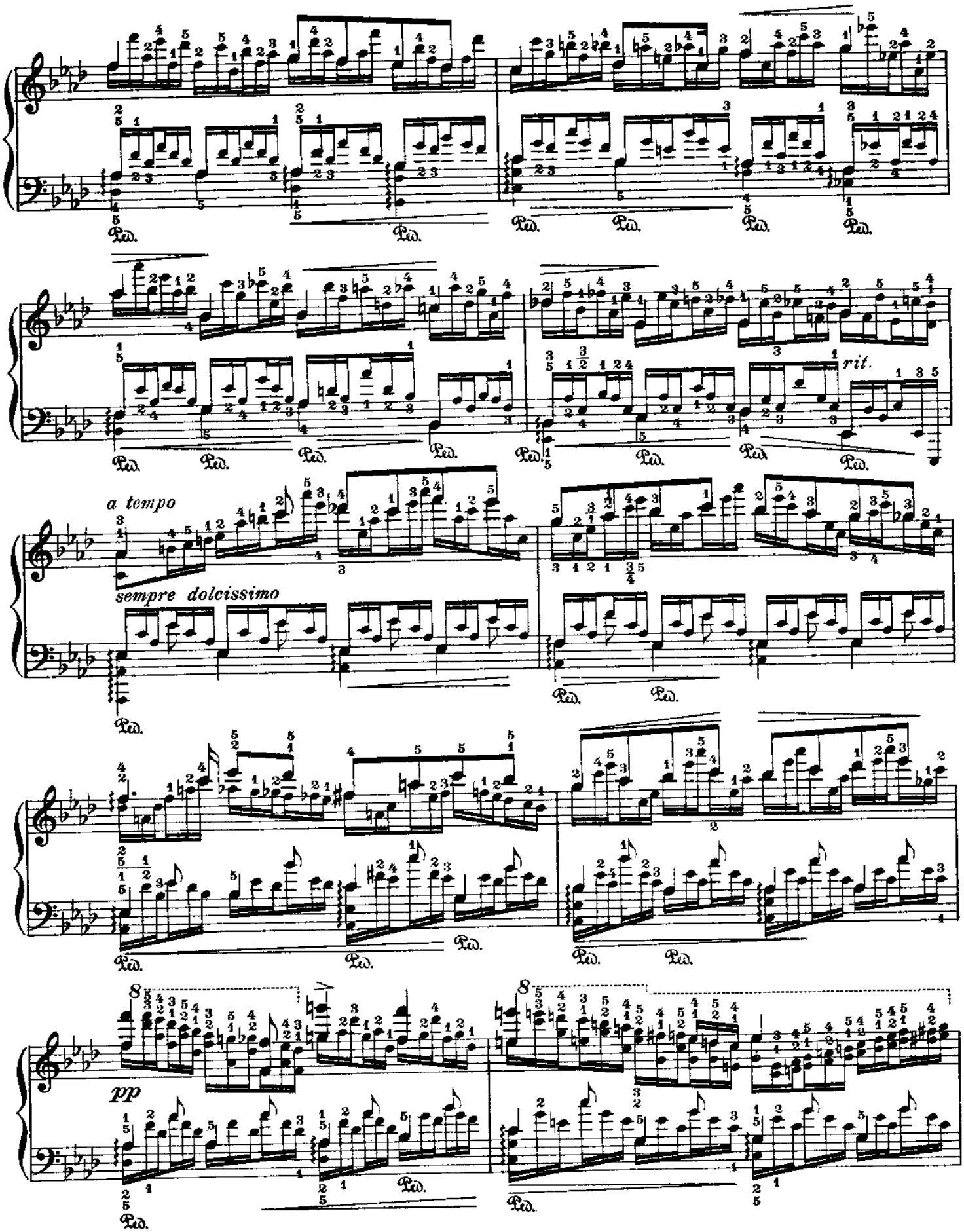
The "Cantus firmus" (in this case the whole Chopin etude) must be played in a distinct and expressive way, but care should be taken not to overshadow the melody of the right hand. The figurations in the left hand and the arabesques in the right should have an ethereal character.

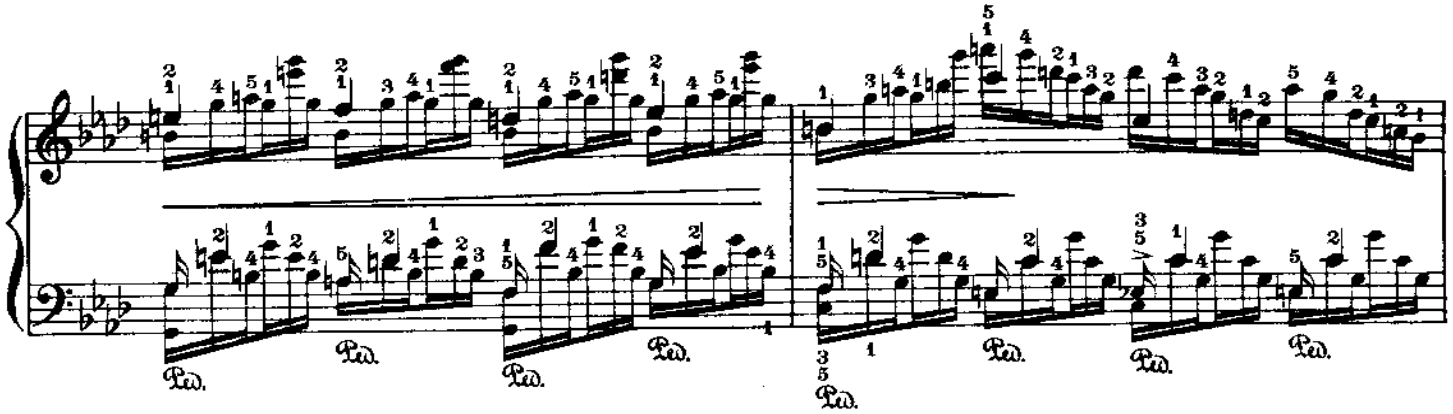
Remarque

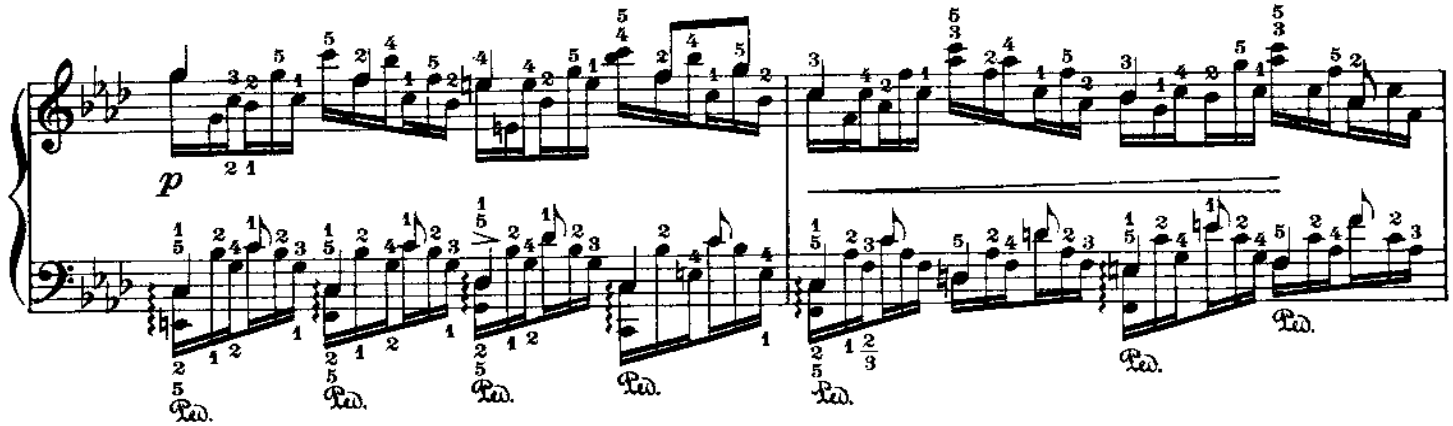
Un beau toucher, une extrême délicatesse, une indépendance absolue des doigts, un legato parfait, une âme poétique,— ce sont les qualités indispensables pour assurer une bonne exécution de ce morceau.

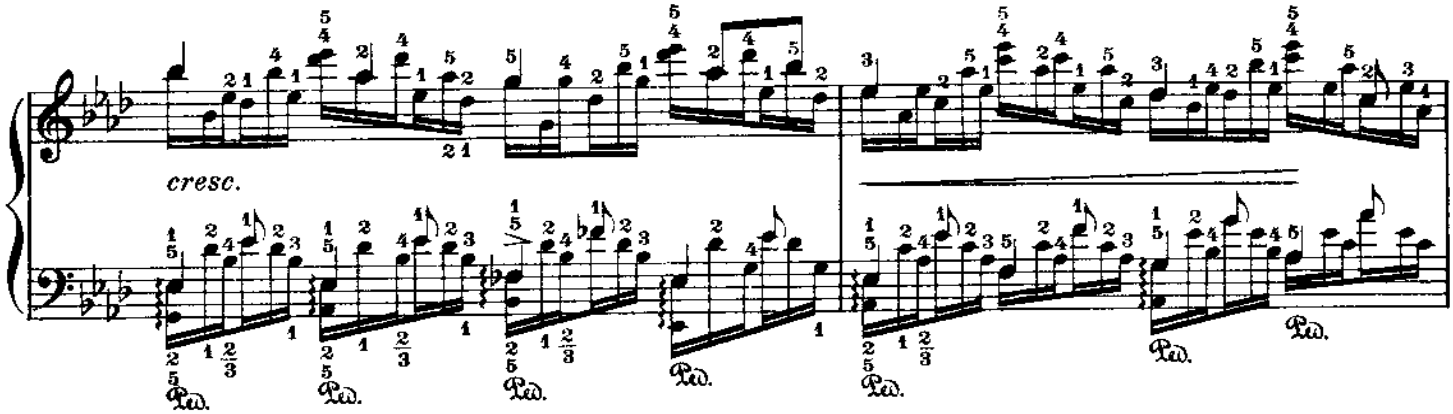
L'étude de Chopin est représentée sous la forme inverse par la main gauche. La m.d. joue un contrepoint, une mélodie expressive entourée d'arabesques.

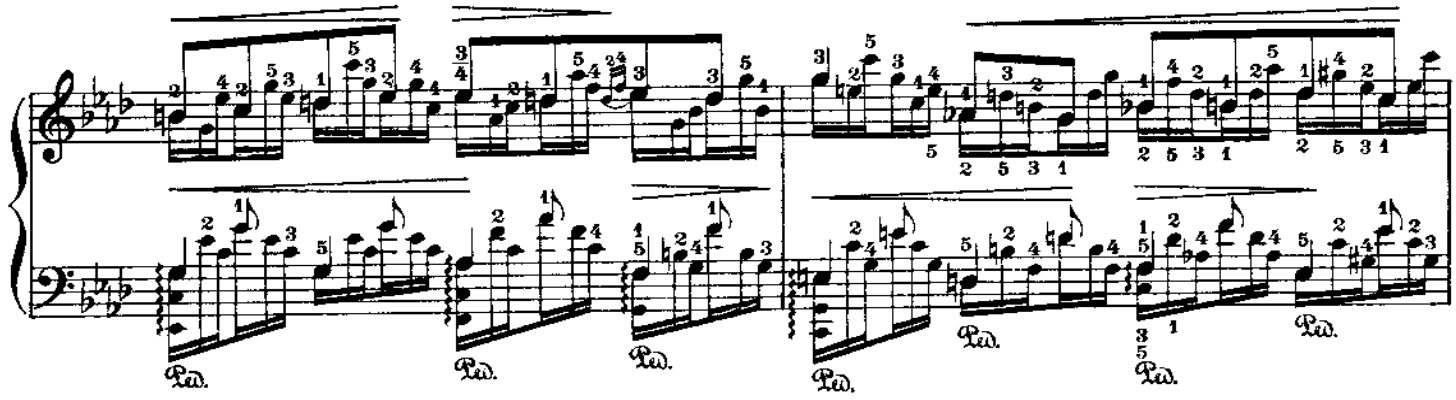
Le „cantus firmus" (l'original) doit être joué d'une manière distincte et expressive, mais sans prétention, afin qu'il ne domine pas la mélodie de la m. d. C'est comme un souffle que doivent paraître les figures de la m.g. et les arabesques de la droite.

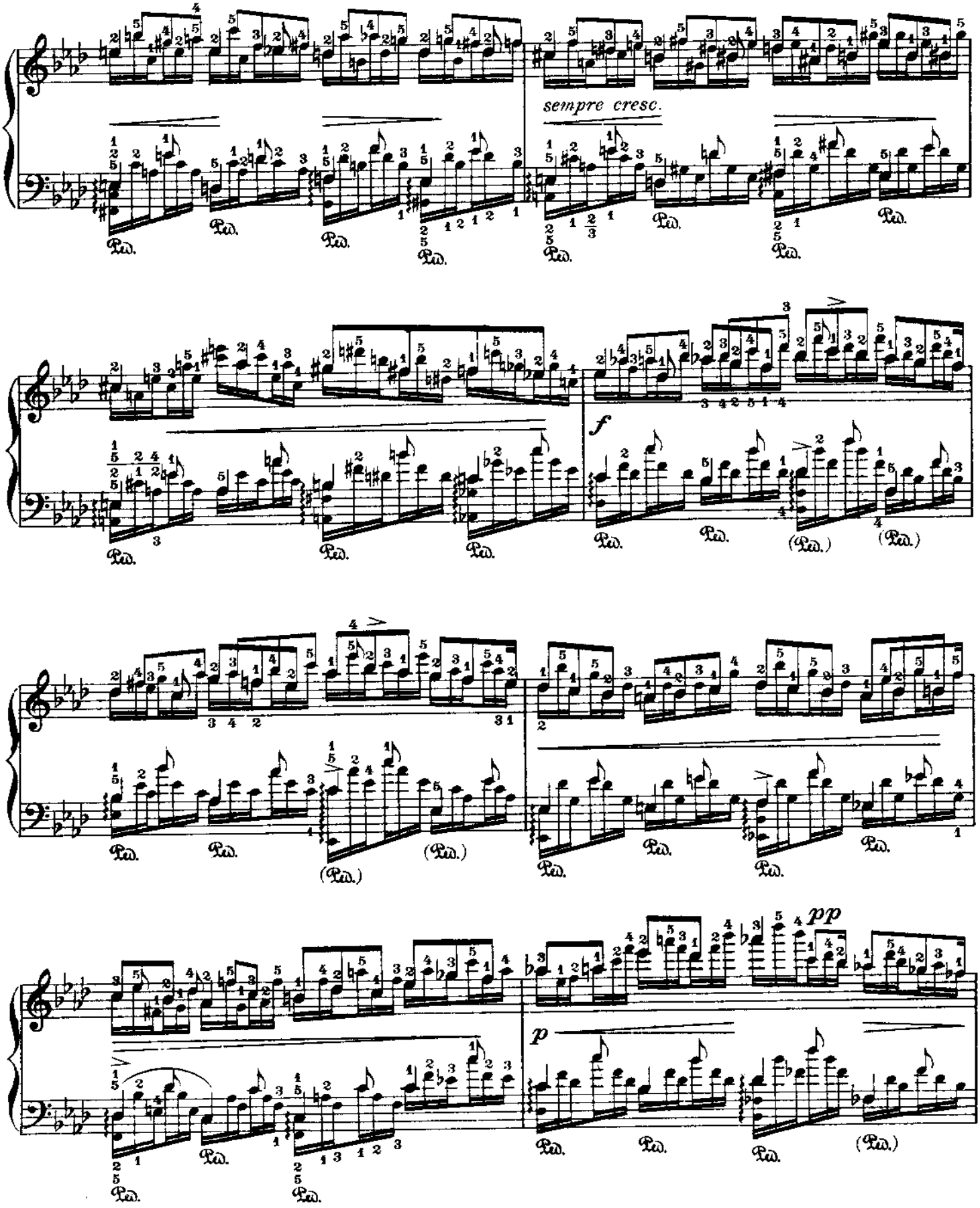

rit.
a tempo
sempre dolcissimo
pp

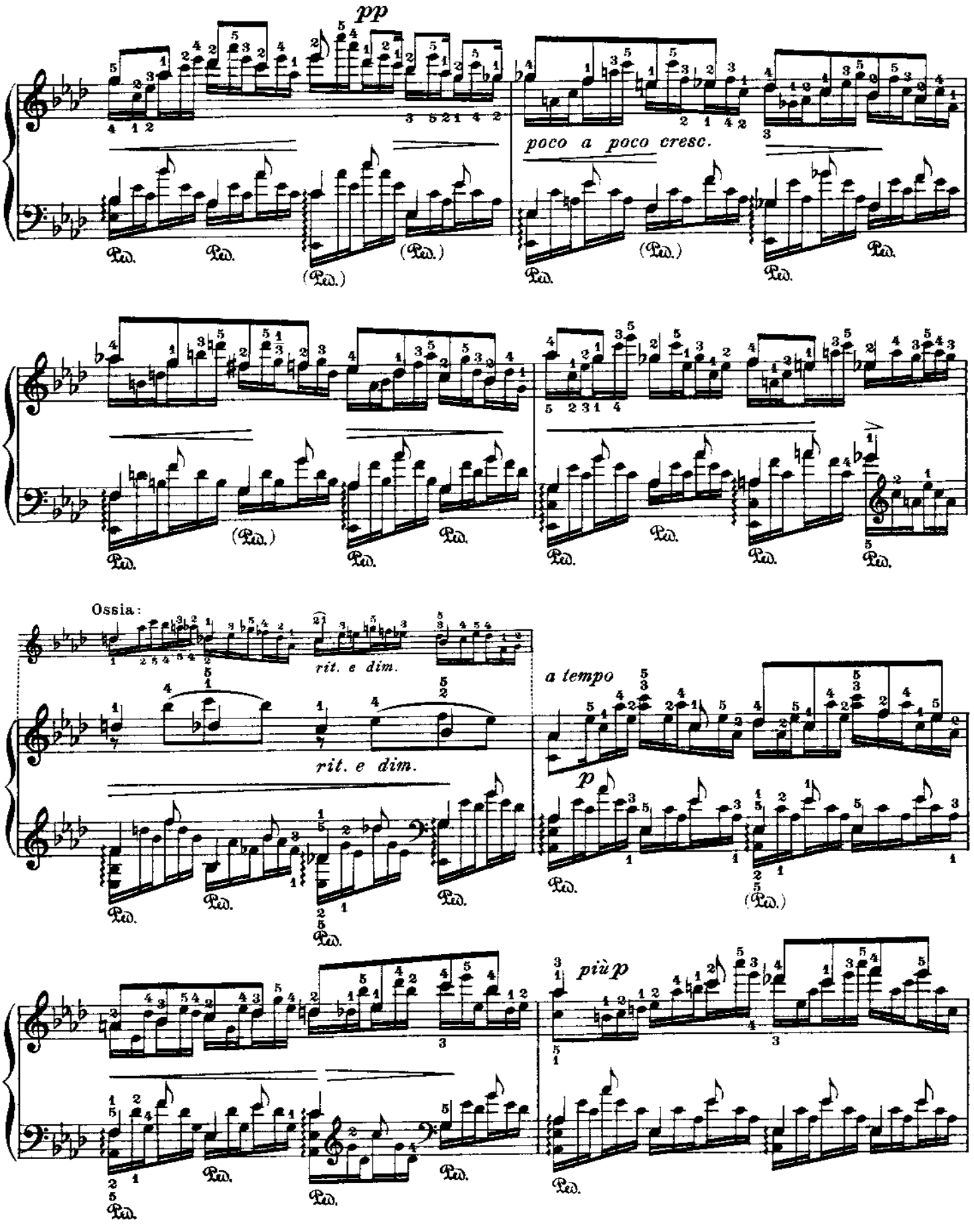

Ped.

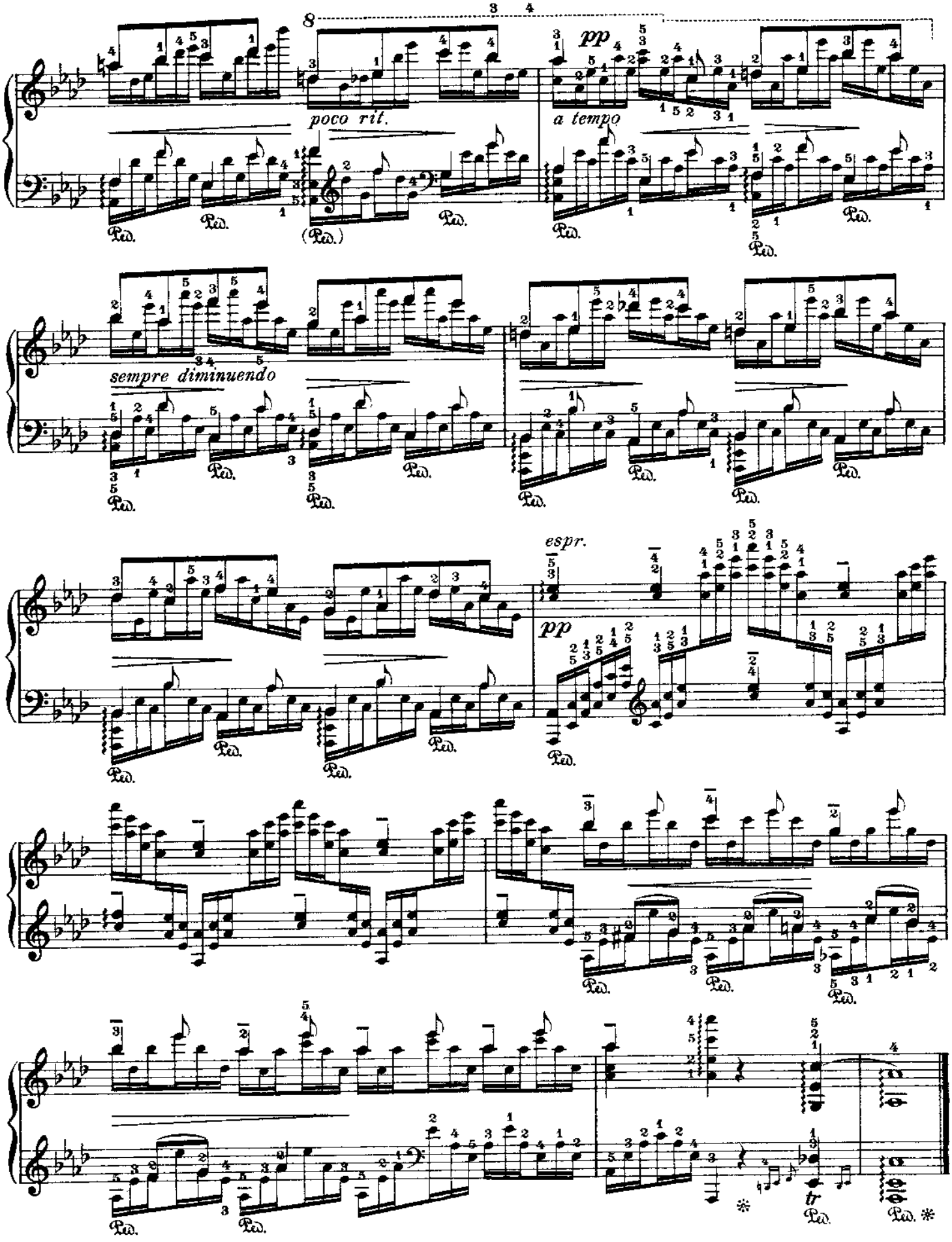

p
Ped.


cresc.
Ped.


Ped.


sempre cresc.
f
pp
p


pp
poco a poco cresc.
Ossia:
rit. e dim.
rit. e dim.
a tempo
p
più p


8
pp
poco rit.
a tempo
sempre diminuendo
espr.
pp
tr

№ 26

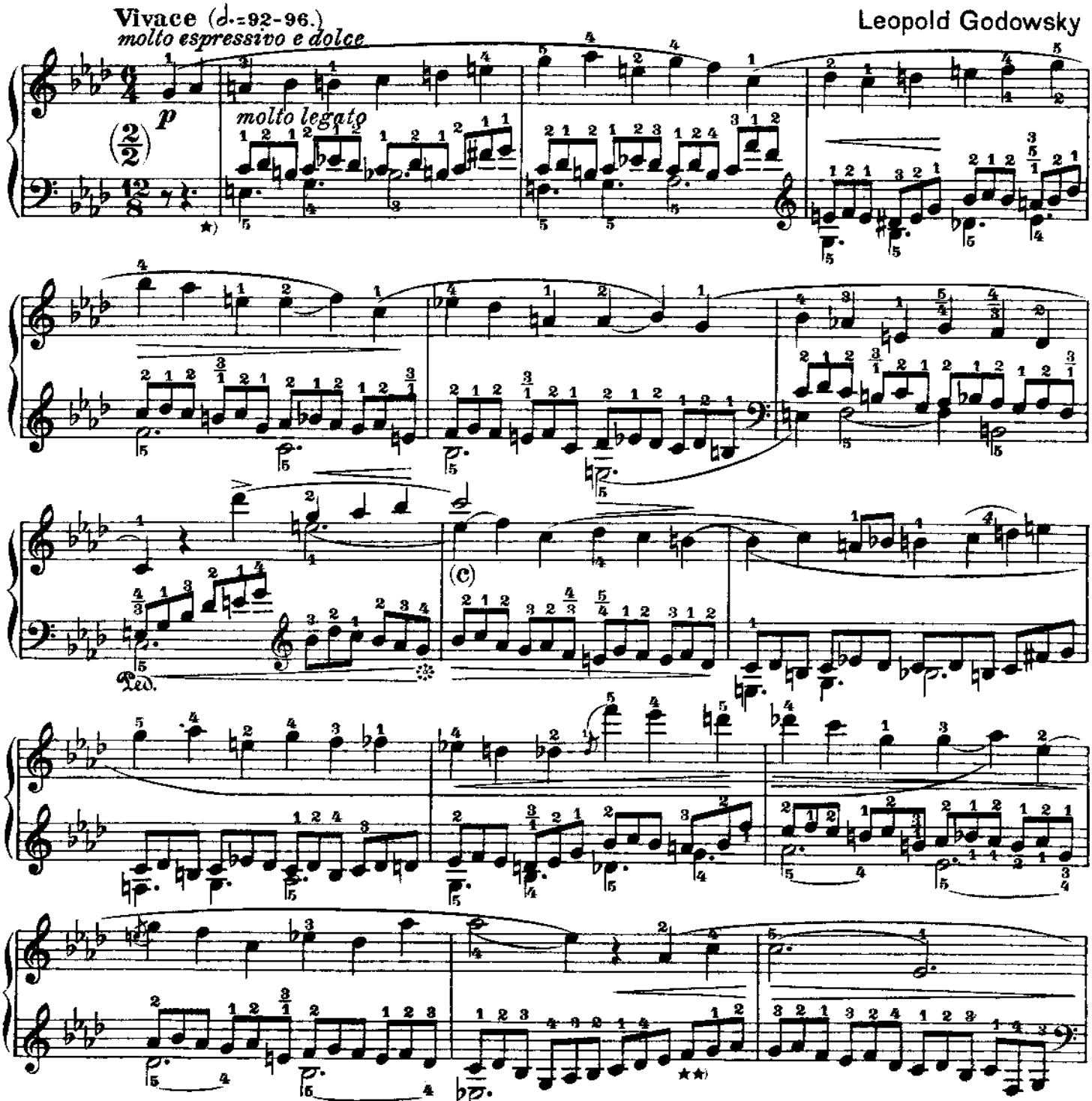
Fr. Chopin

Op. 25. №2

Erste Bearbeitung

First Version **Première Version**

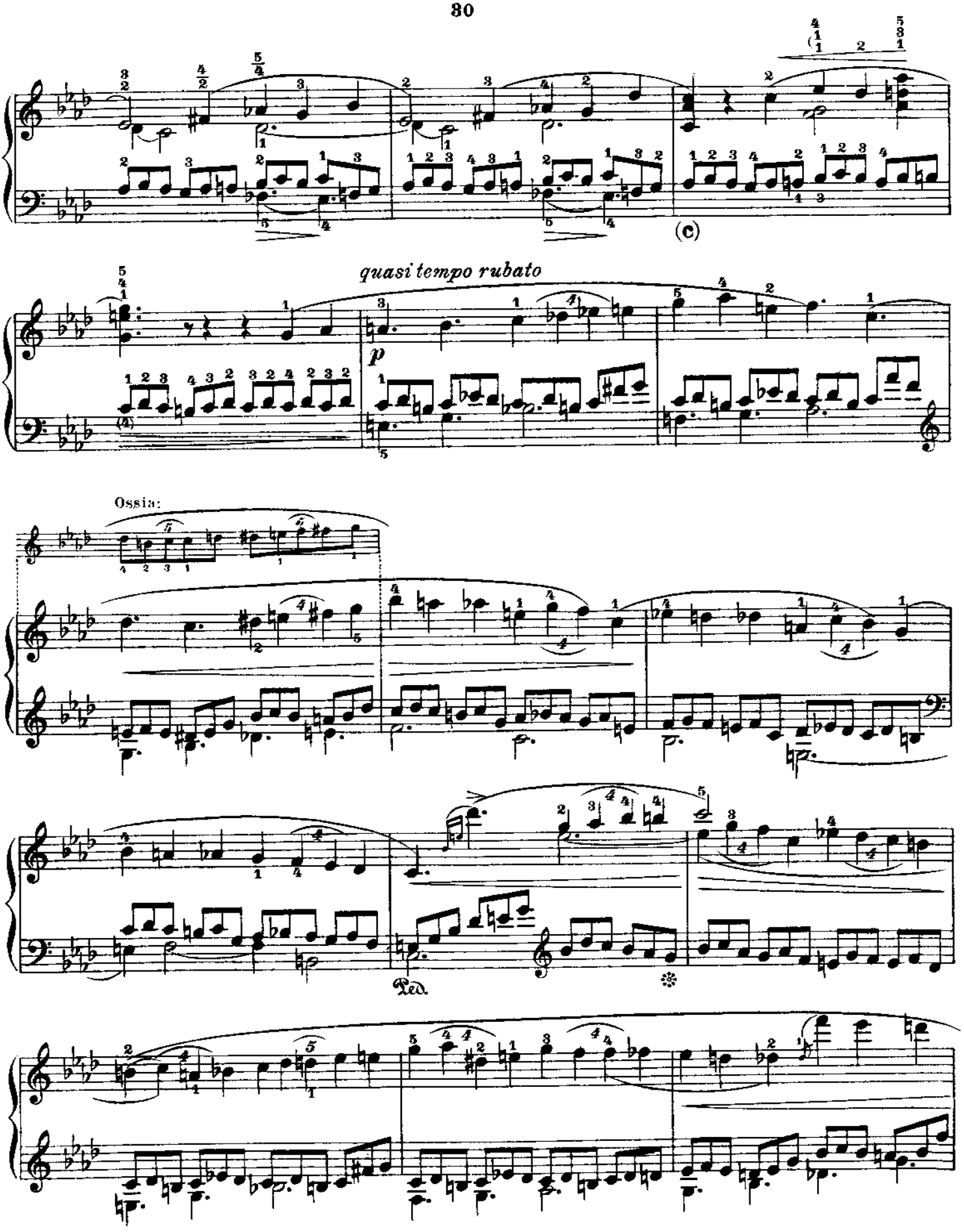
Leopold Godowsky

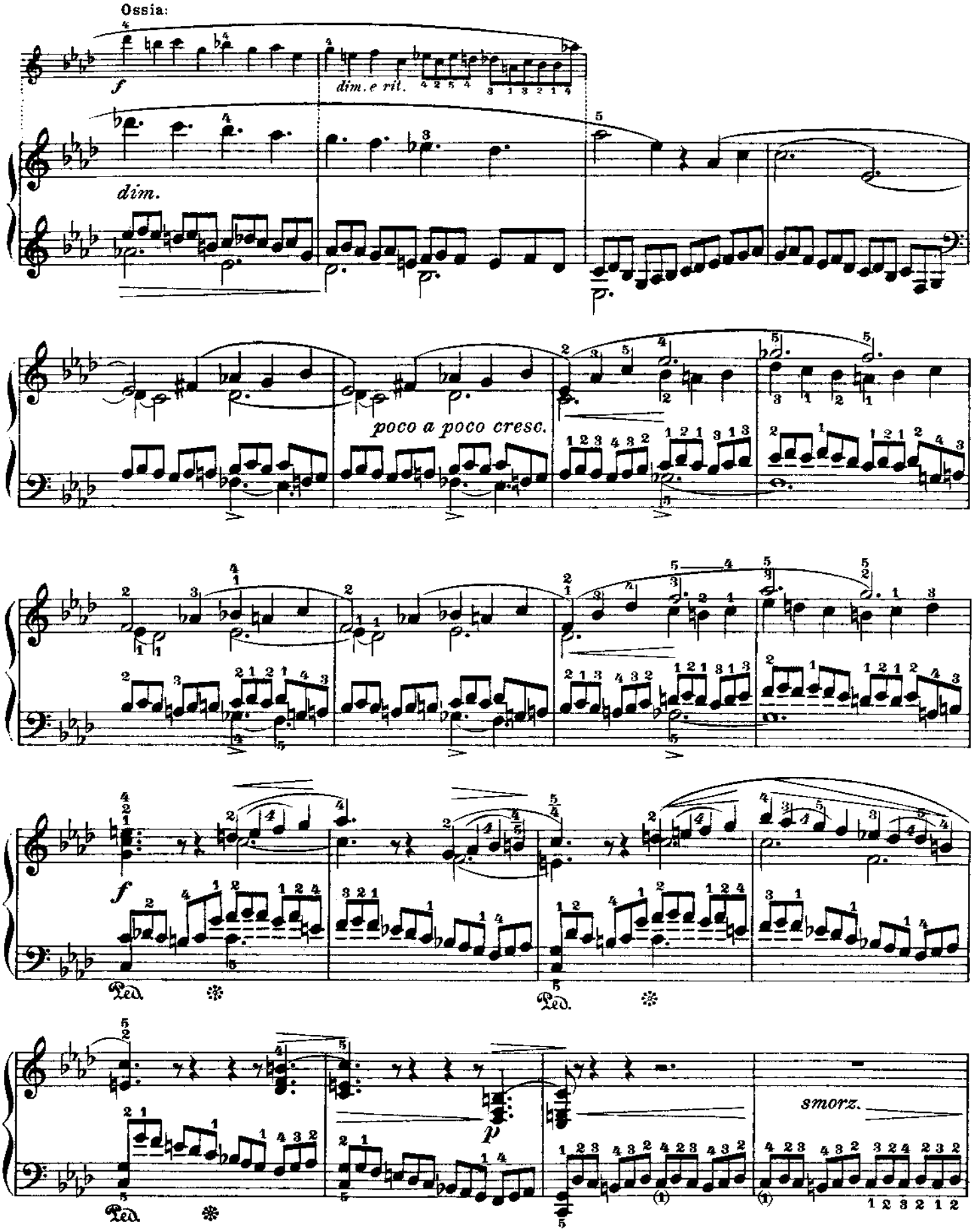


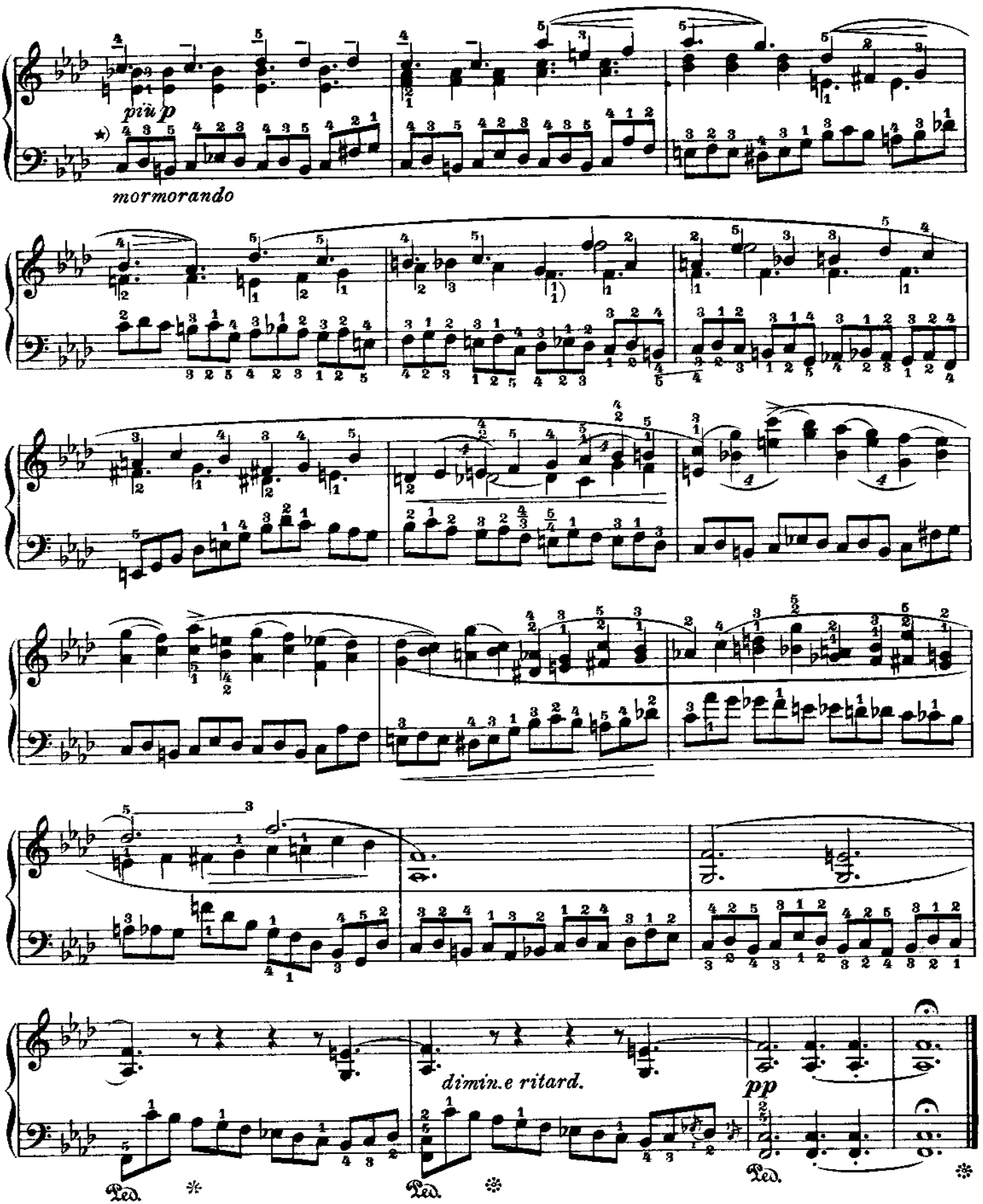
*) Zu jedem neuen Grundton wird das rechte Pedal getreten.
**) Es sei dem Spieler überlassen, je nach den akustischen Verhältnissen und der Beschaffenheit des Instrumentes hier und an ähnlichen Stellen das Pedal zu benutzen.

*) *The right pedal should be taken with each new fundamental note.*
**) *The pedaling of similar places must be left to the discretion of the player, as the acoustic properties and the quality of the instrument must be taken into consideration.*

*) Prenez la pédale à chaque basse.
**) Ici et dans des cas pareils l'emploi de la pédale se règle d'après l'accoustique et les qualités de l'instrument.


(c)
quasi tempo rubato
p
Ossia:
Ped.


Ossia:
f
dim. e ril.
dim.
poco a poco cresc.
f
Ped.
Ped.
p
smorz.
Ped.



*) Studiere die Achtel auch in Oktaven!

*) *The eighth-notes could be practised in octaves.*

*) Il sera utile d'étudier les croches en octaves.

№ 27

Fr. Chopin

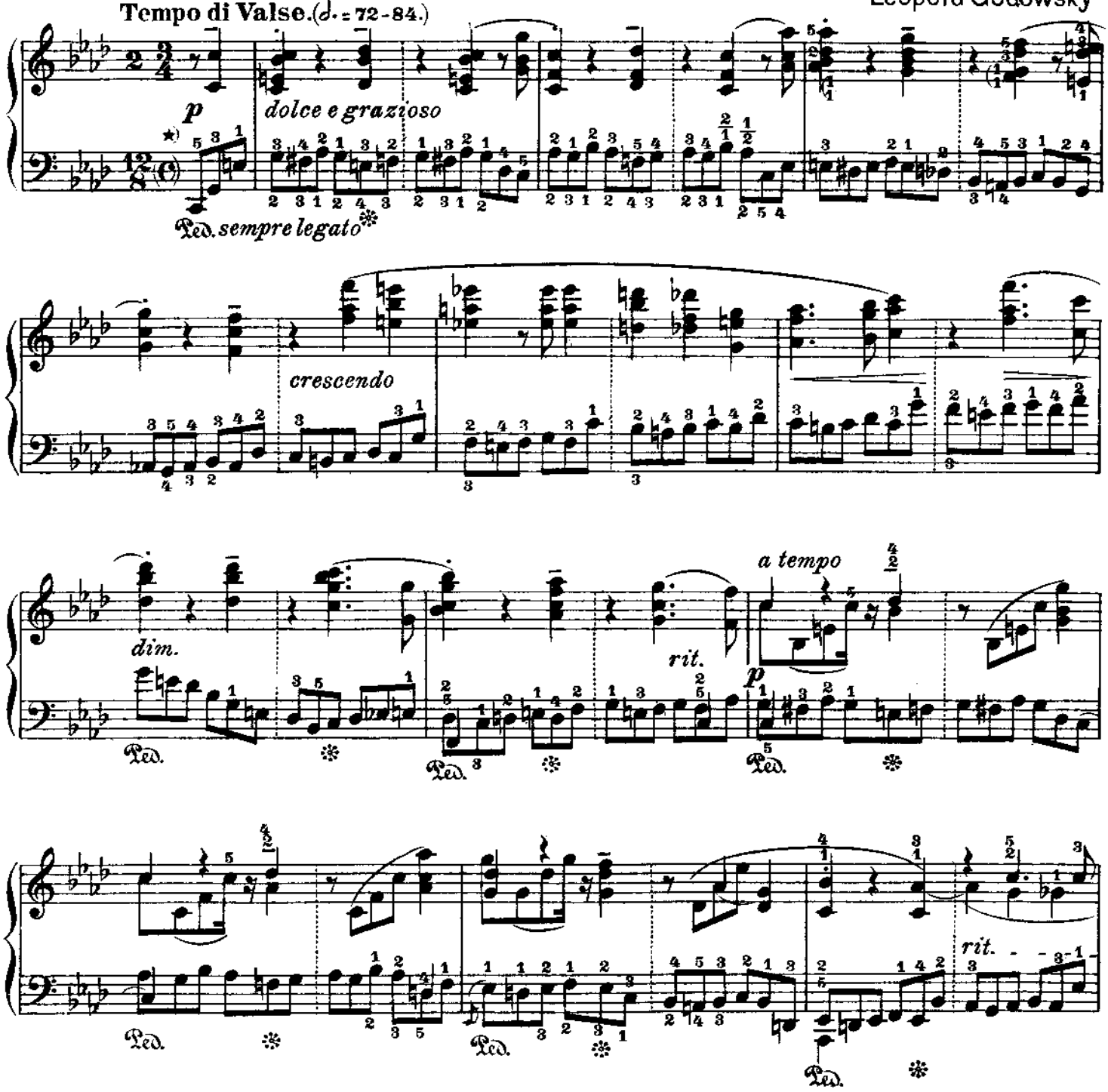
Op. 25 №2

Zweite Bearbeitung
(Walzer.)

Second Version
(Waltz.)

Deuxième Version
(Valse.)

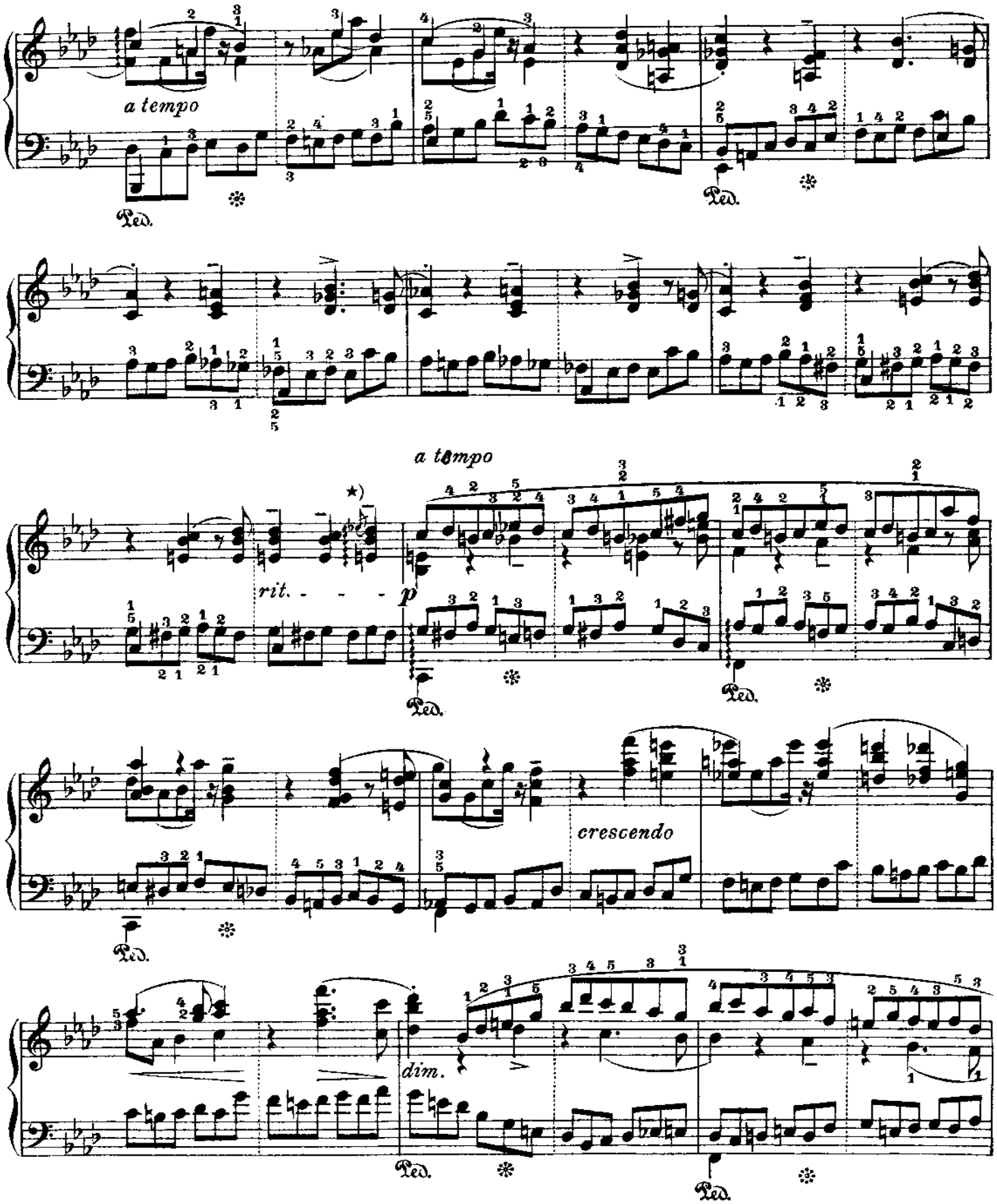
Leopold Godowsky



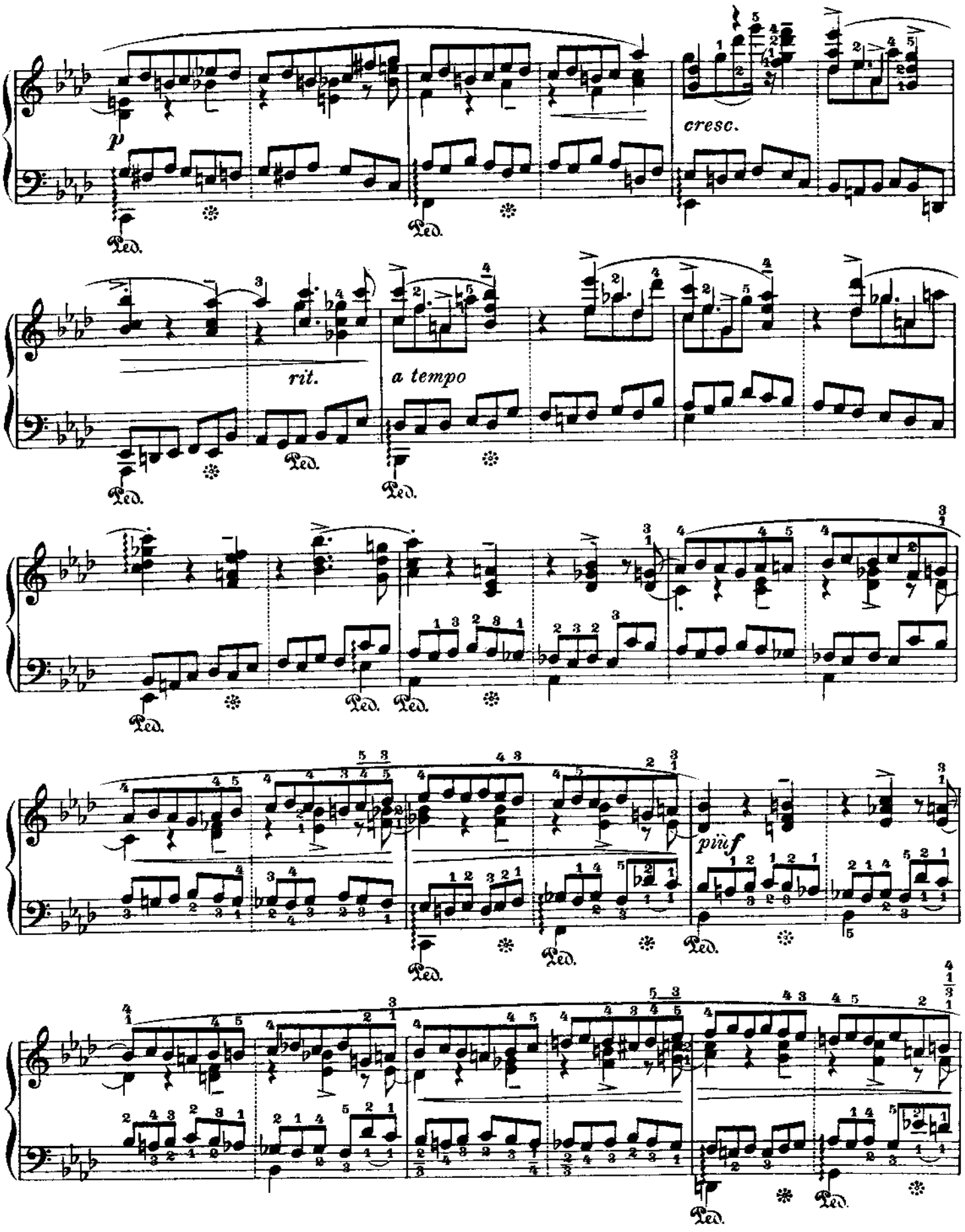
*) Die linke Hand ist hier annähernd eine Umkehrung der rechten Hand des Originals.

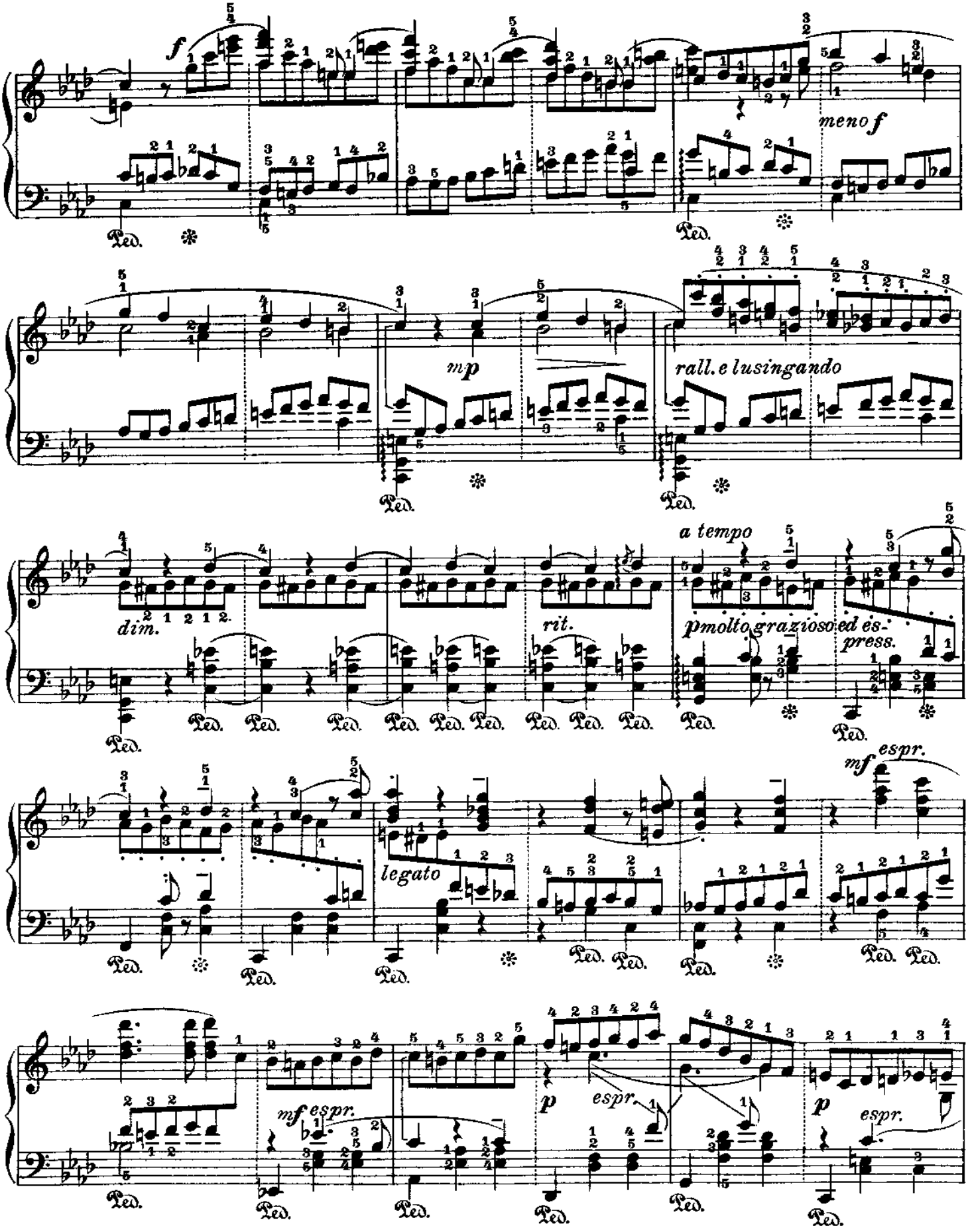
*) *The left hand is an approximate inversion of the right hand of the original etude.*

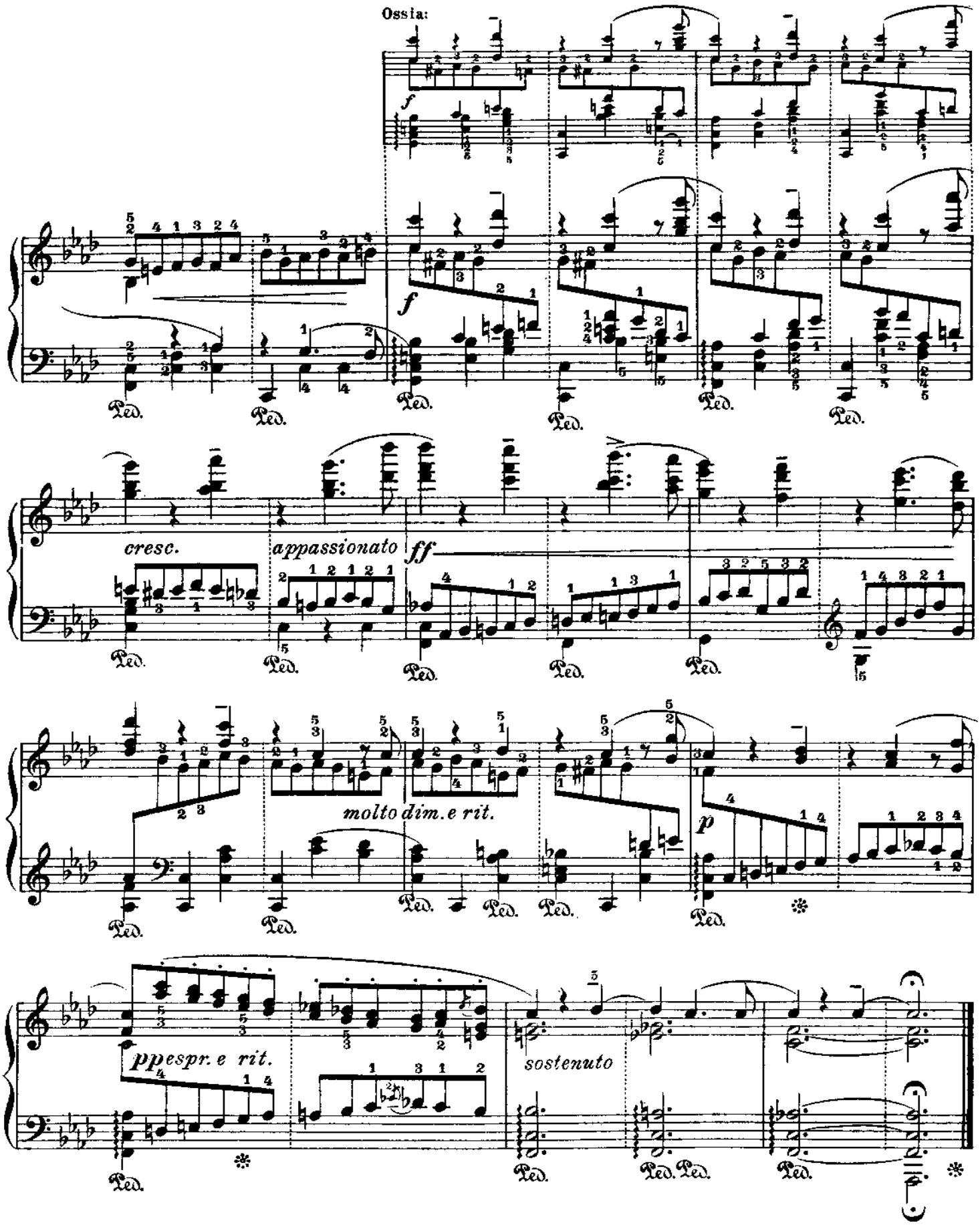
*) La main gauche est à peu près le renversement de la main droite de l'édition originale.



*) Ausführung:
Execution:
Exécution:


p
cresc.
Ped.
rit.
a tempo
piùf


f
meno f
mp
rall. e lusingando
a tempo
dim.
rit.
p molto grazioso ed espress.
mf espr.
legato
mf espr.
p espr.
p espr.
Ped.


Ossia:
f
f
cresc.
appassionato
ff
molto dim. e rit.
p
pp espr. e rit.
sostenuto
Ped.

No. 28

Fr. Chopin

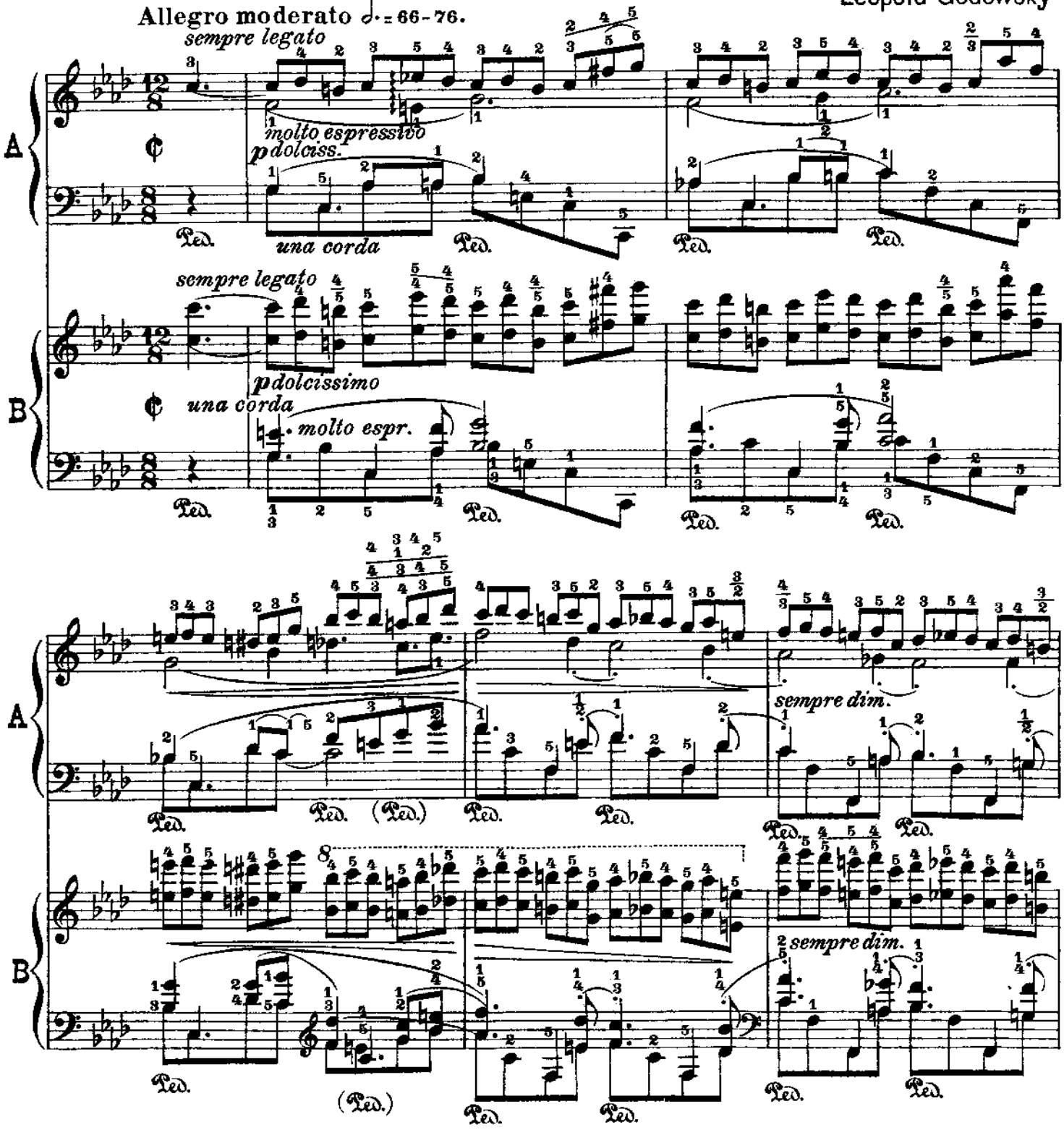
Op. 25 No. 2

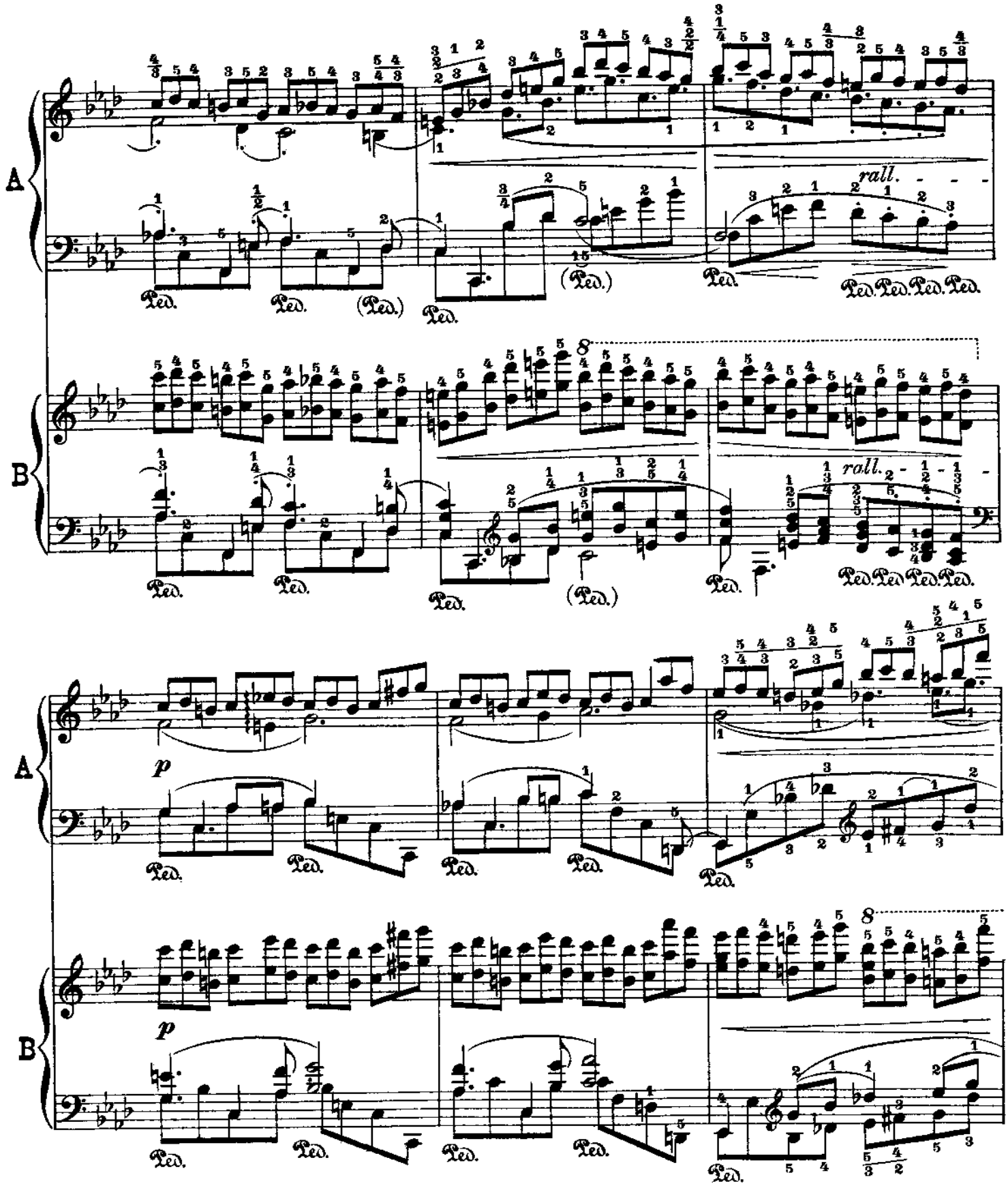
Dritte Bearbeitung
(2 verschiedene Fassungen.)

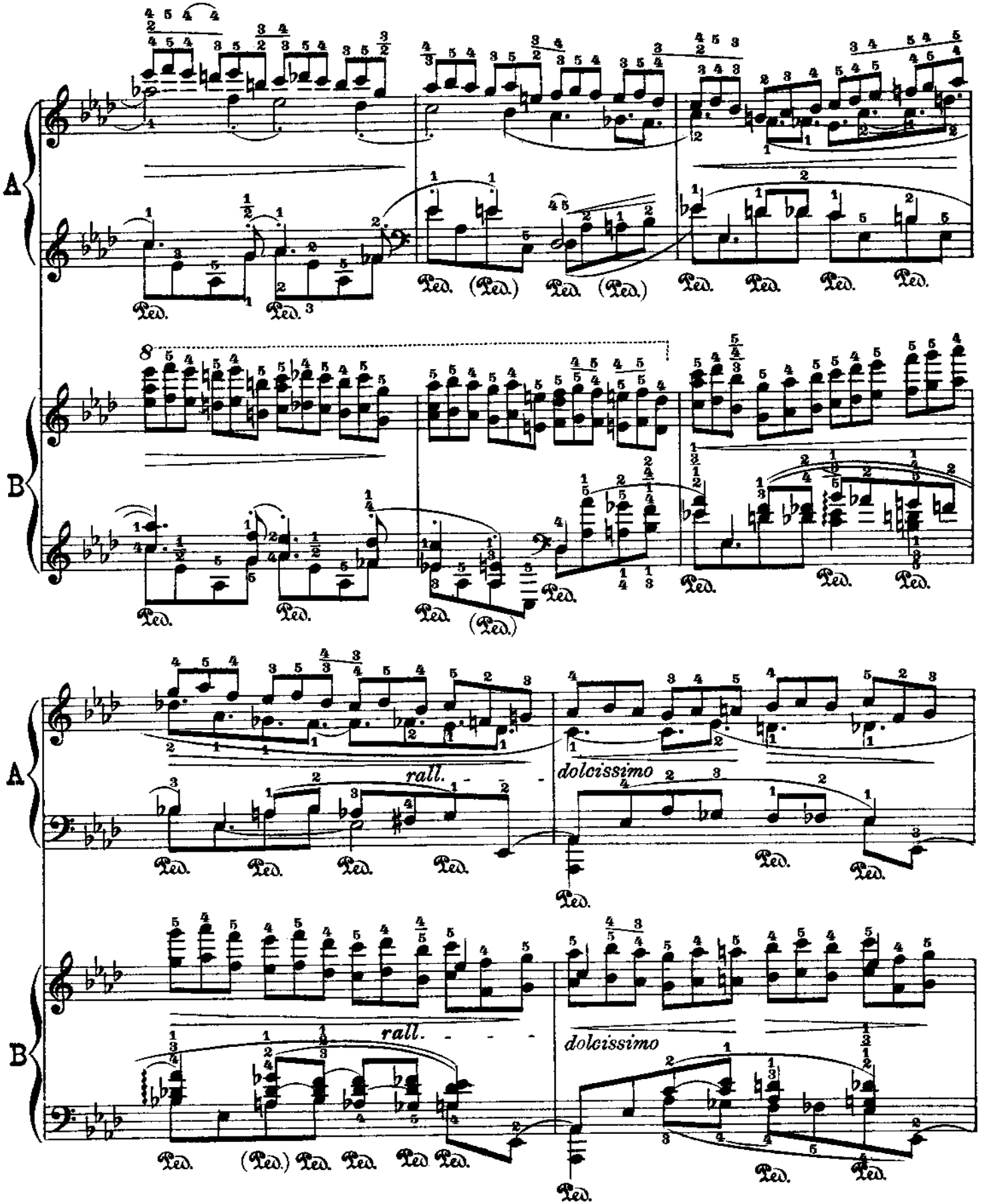
Third Version
(2 separate Versions.)

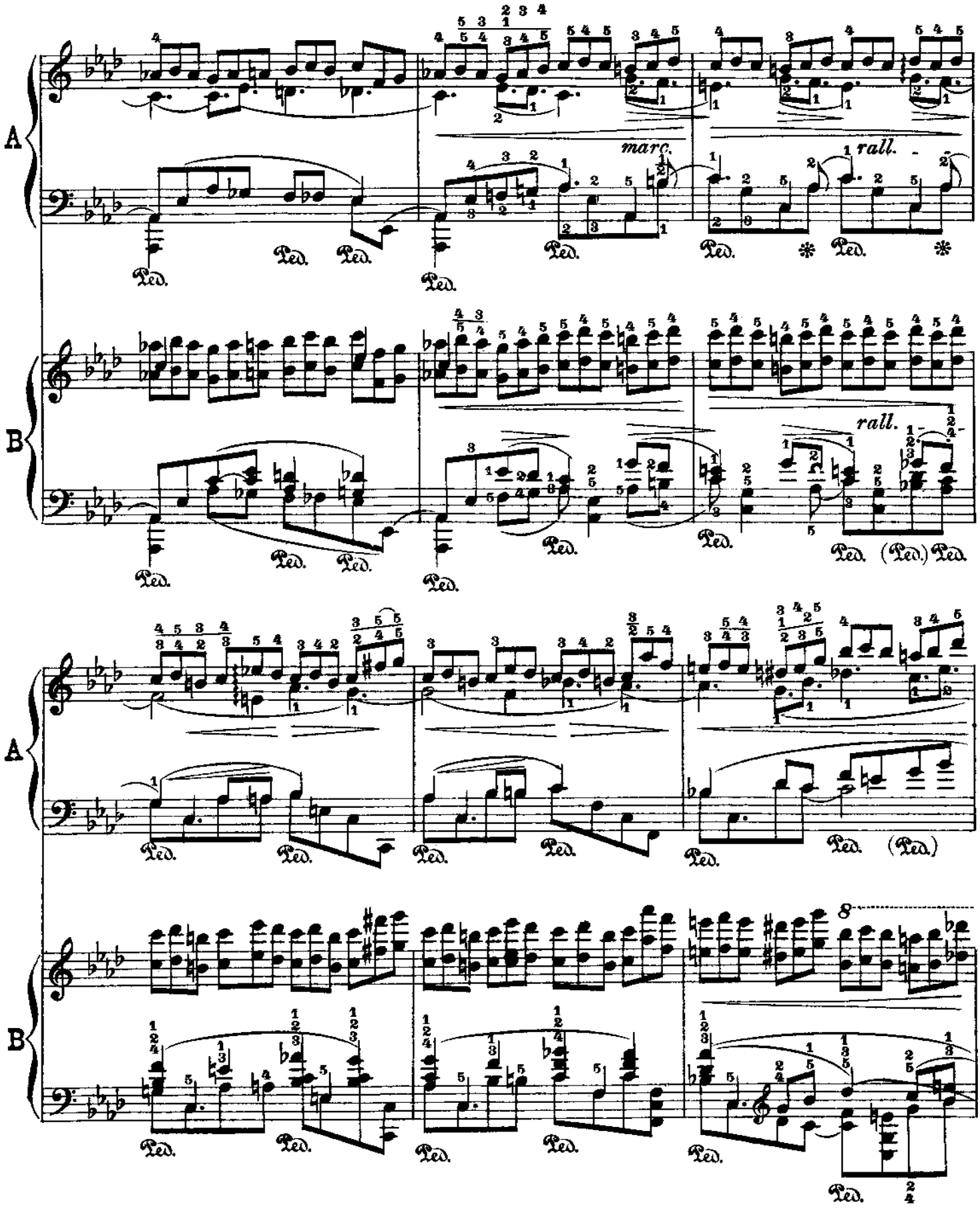
Troisième Version
(2 différentes Versions.)

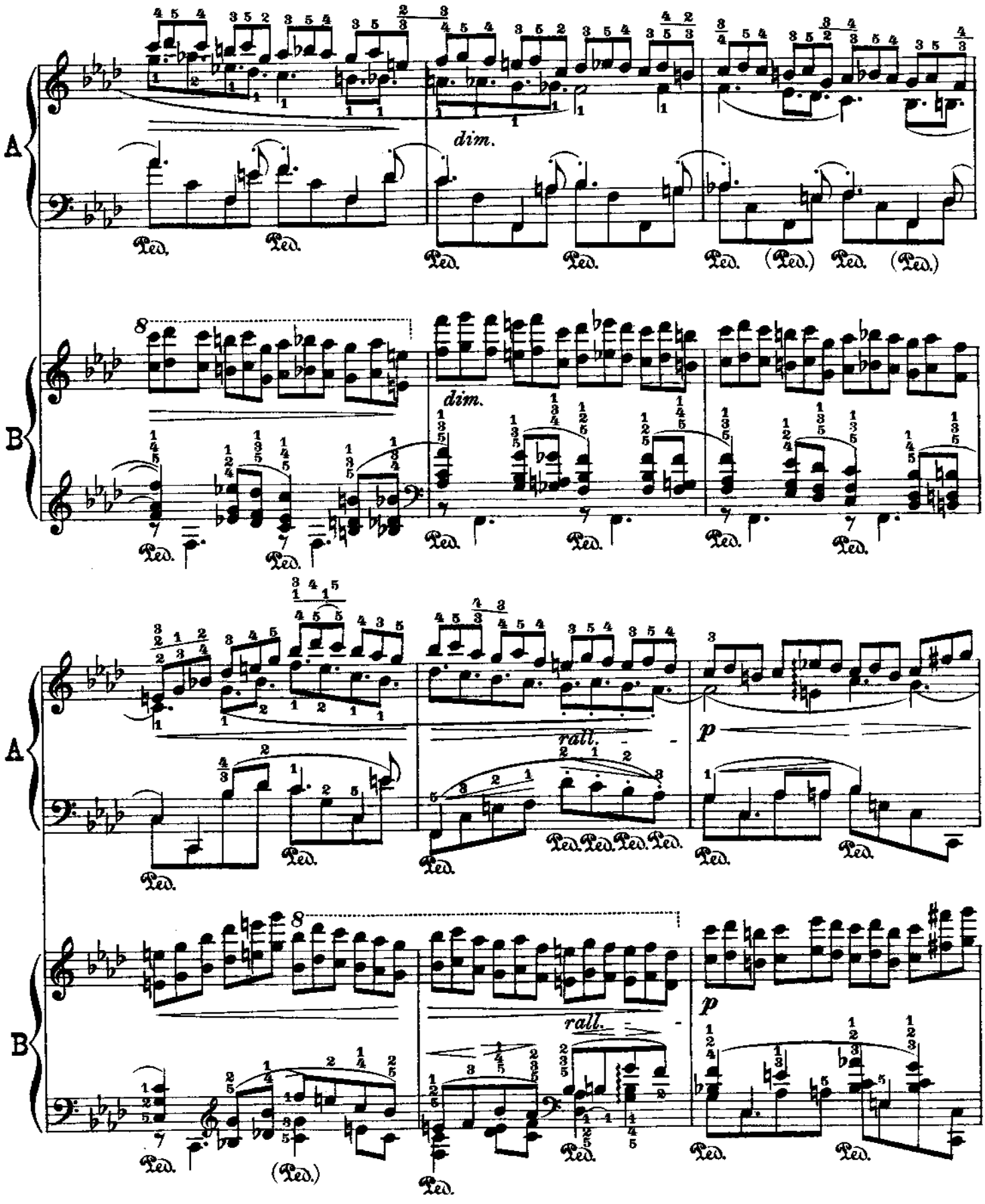
Leopold Godowsky

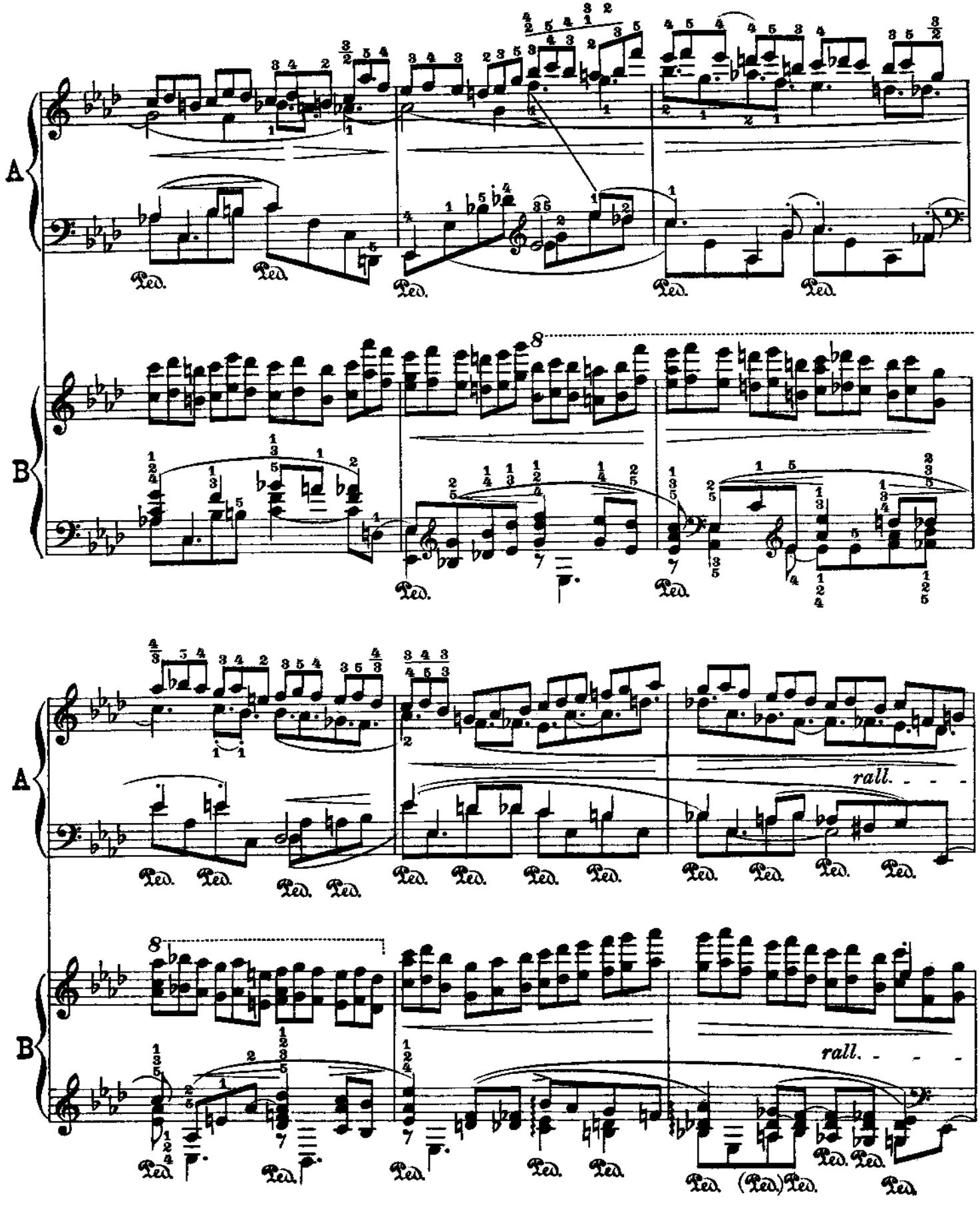


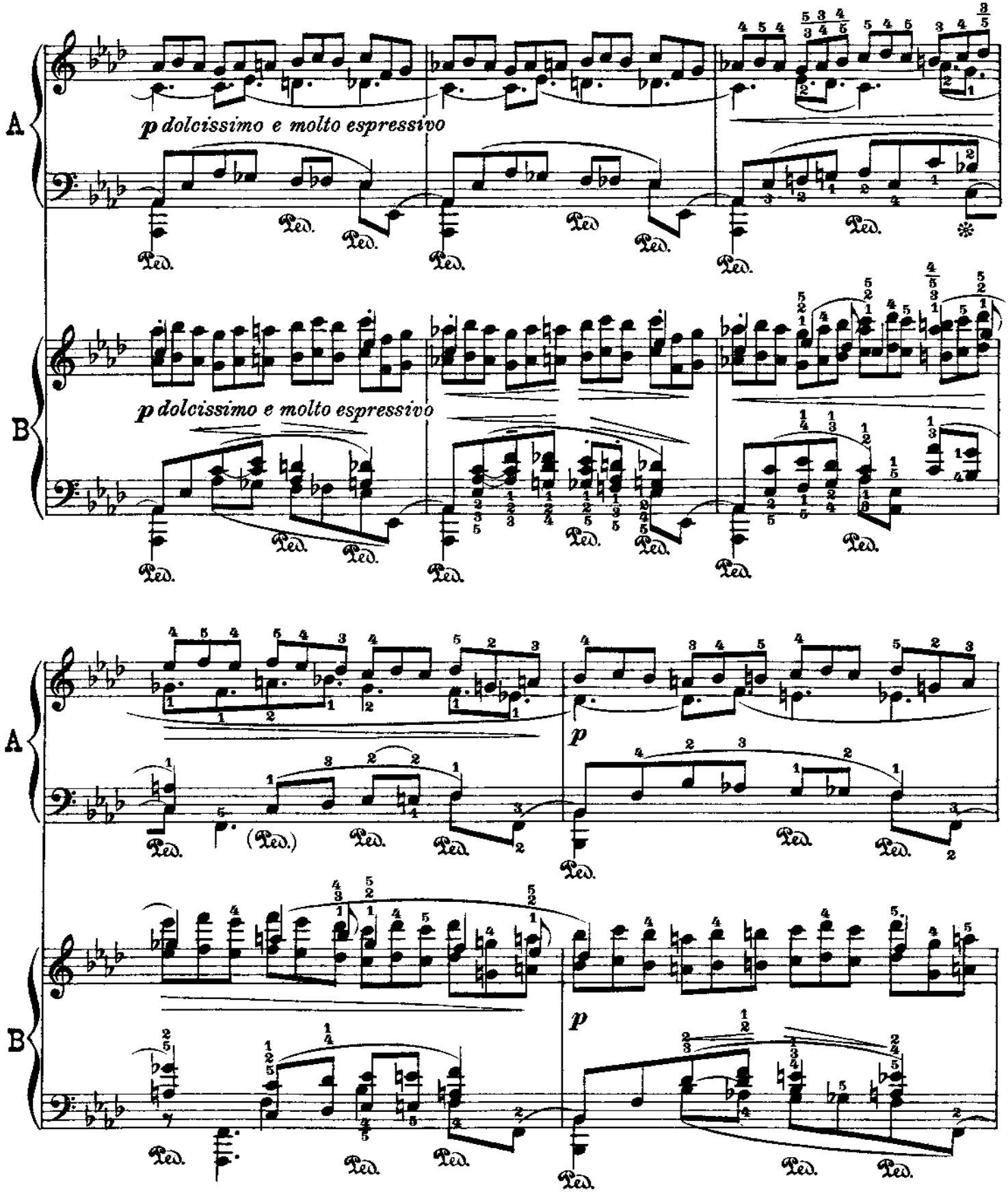

A
rall.
Ped.
(Ped.)
B
8
p

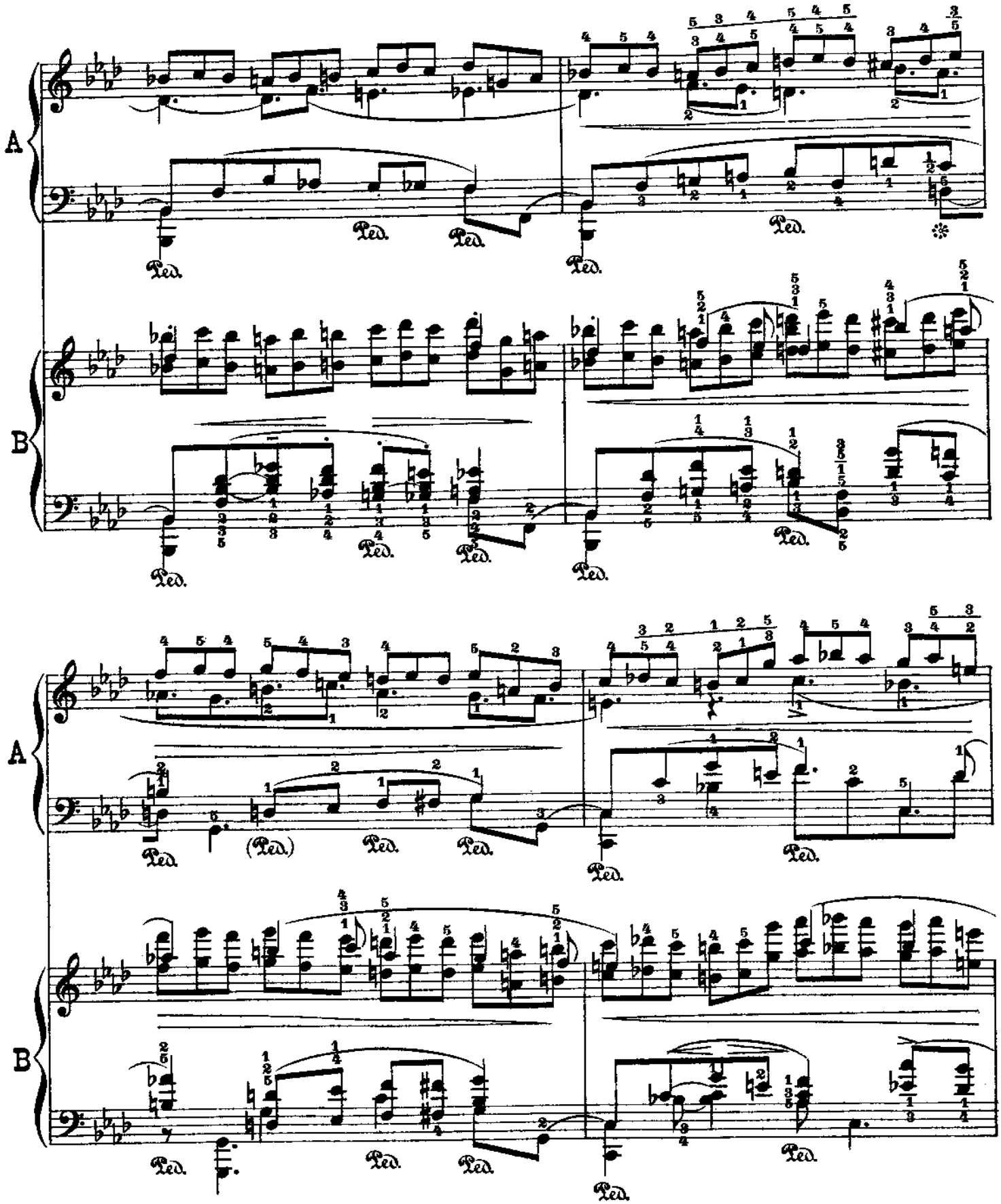

A
B
rall.
dolcissimo
rall.
dolcissimo

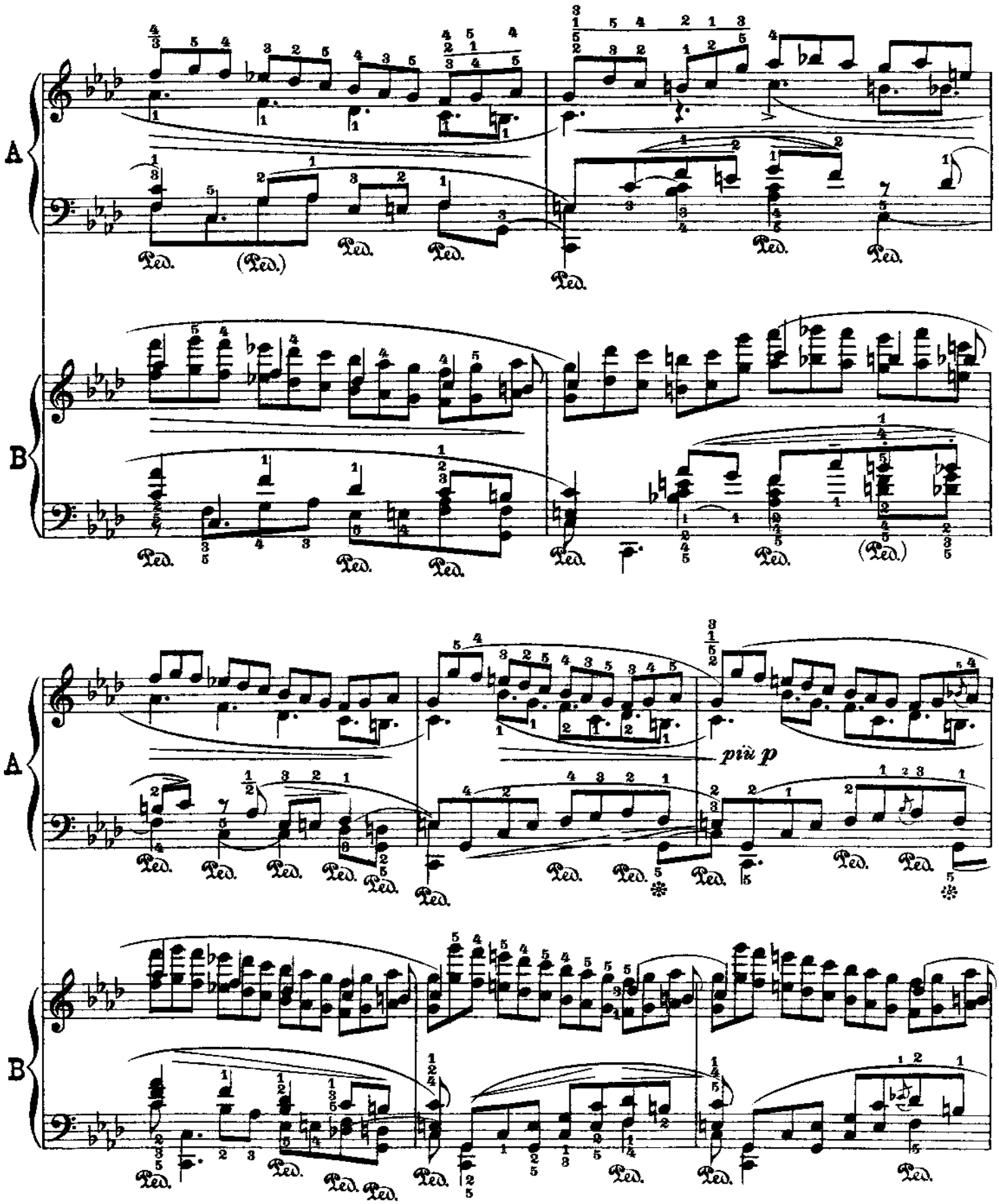

A
B
marc.
rall.
Ped.
(Ped.)
8

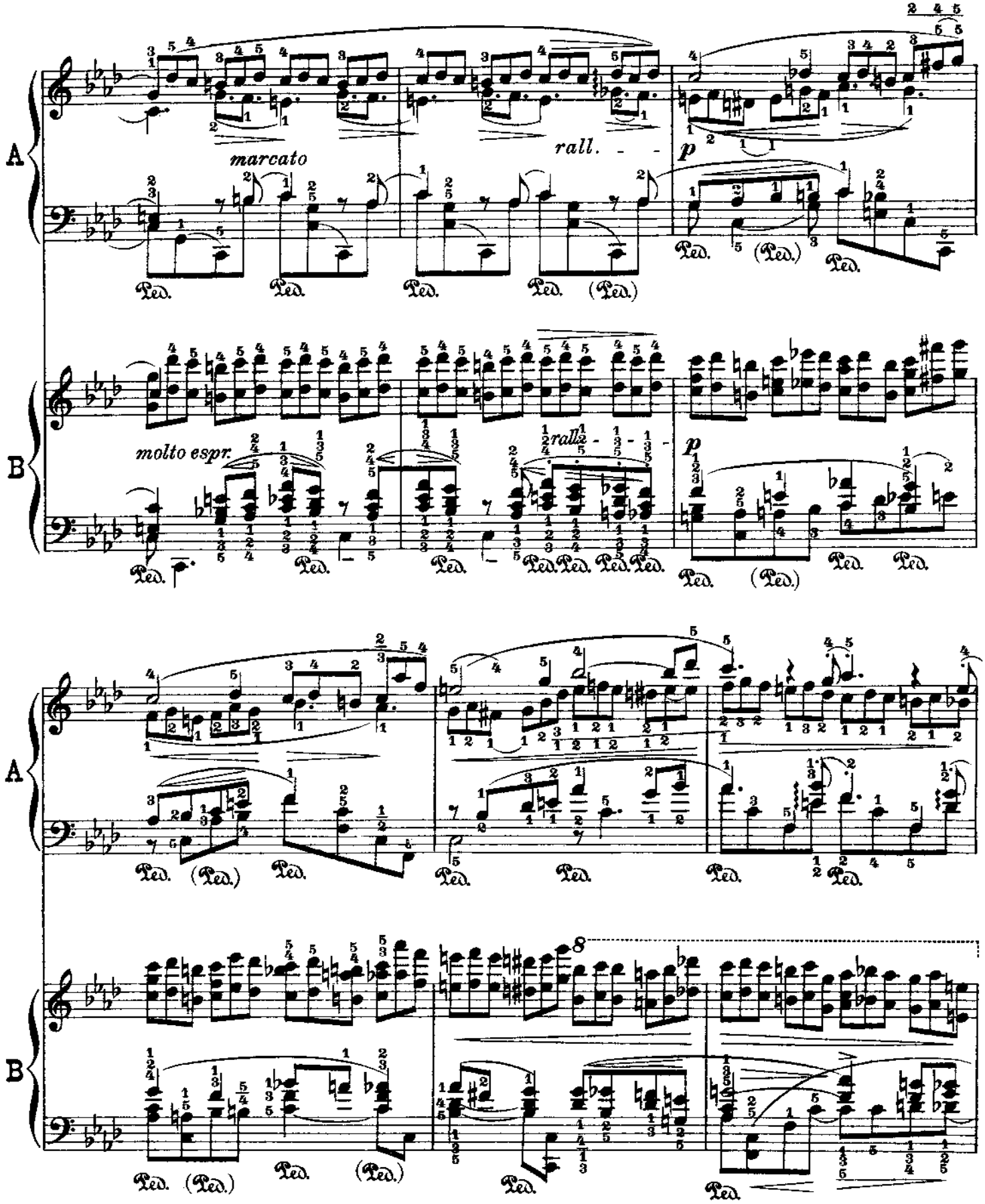

A
B
dim.
rall.
p
Ped.
(Ped.)

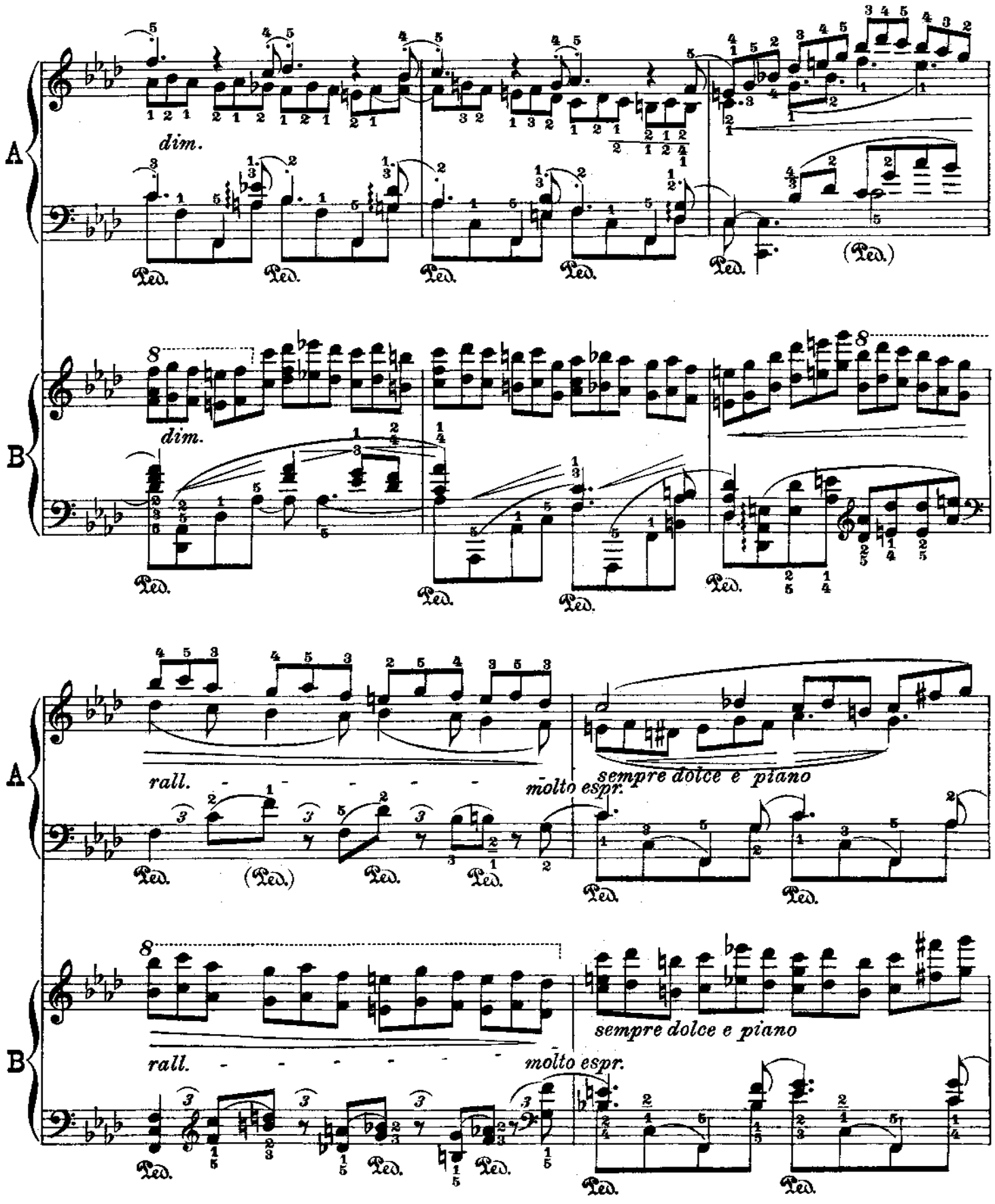

A
B
8
rall.
Ped.

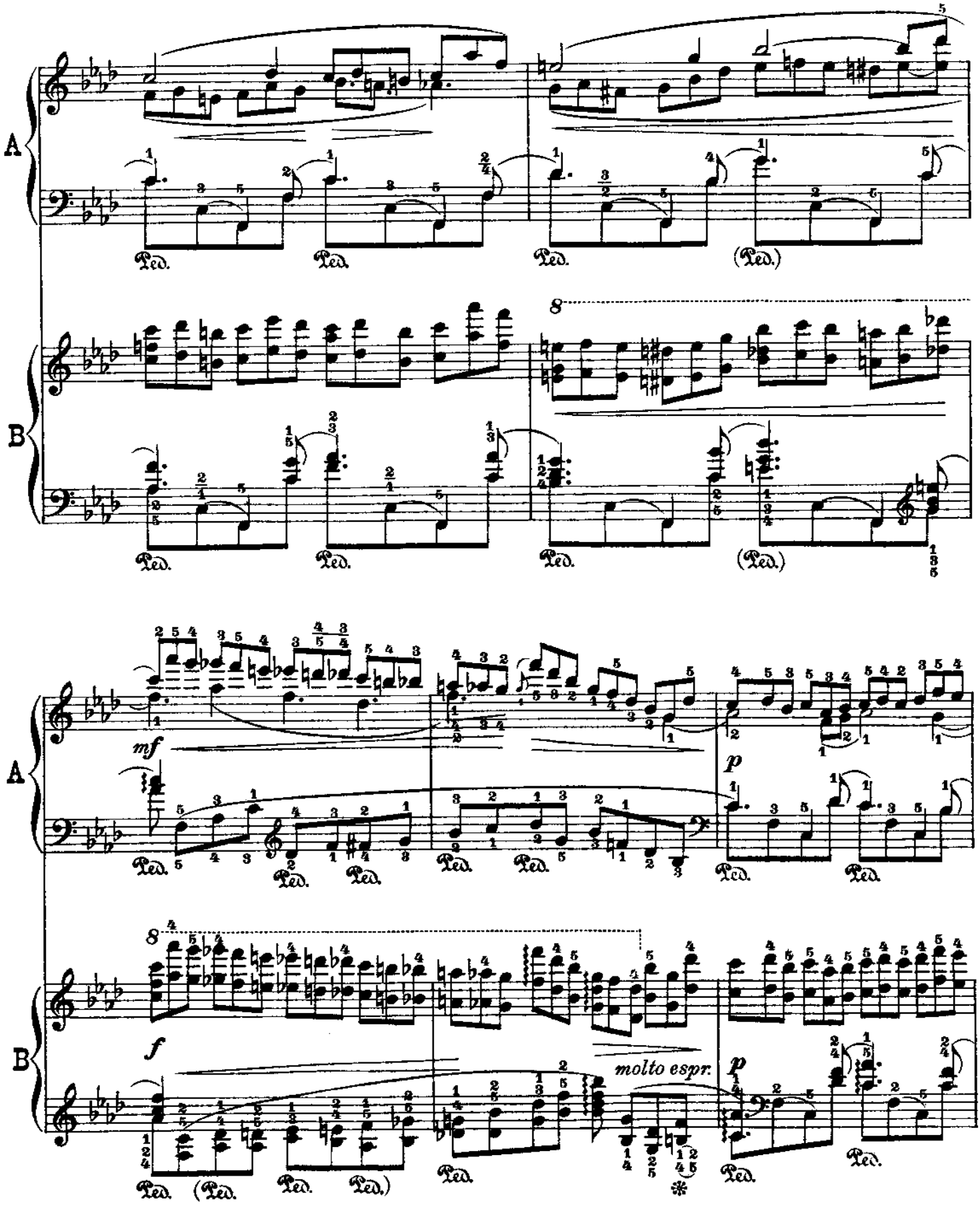

A
p dolcissimo e molto espressivo
B
p dolcissimo e molto espressivo
A
p
B
p

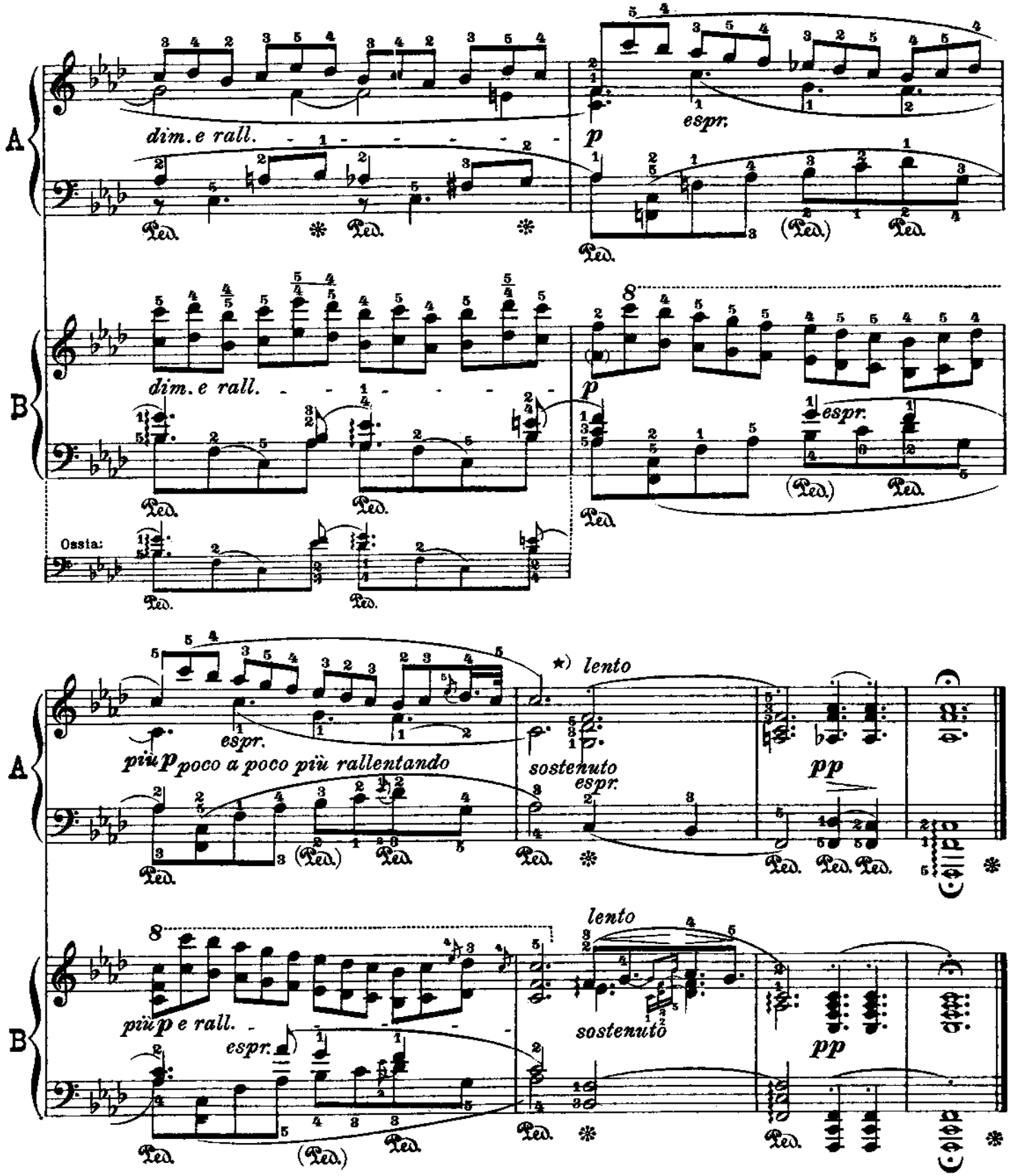

A
B
Ped.
(Ped.)
A
B
Ped.


A
B
Ped.
(Ped.)
più p


A
B
marcato
rall.
p
molto espr.
rall.
p
A
B
8


A
B
dim.
Ped.
(Ped.)
rall.
molto espr.
sempre dolce e piano


A
B
Ped.
(Ped.)
8
mf
p
f
molto espr.



*) Hier kann auch der Schluss der Fassung B gespielt werden.

*) *At the close of the version B octaves may be played instead.*

*) La fin de la version B peut aussi être jouée ici.

№ 28A

Fr. Chopin

Op. 25 № 2

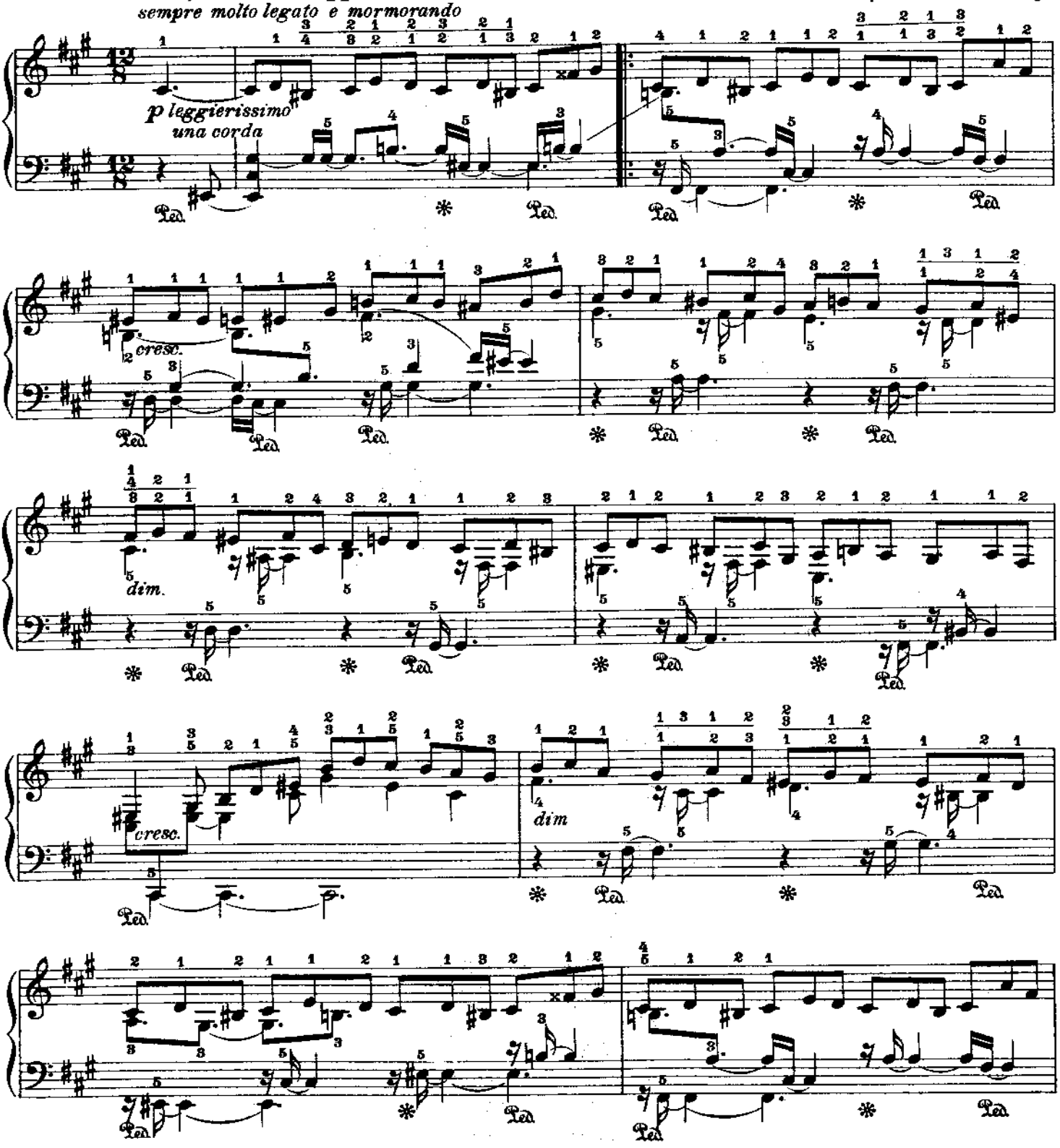
Fourth Version
For the left hand alone

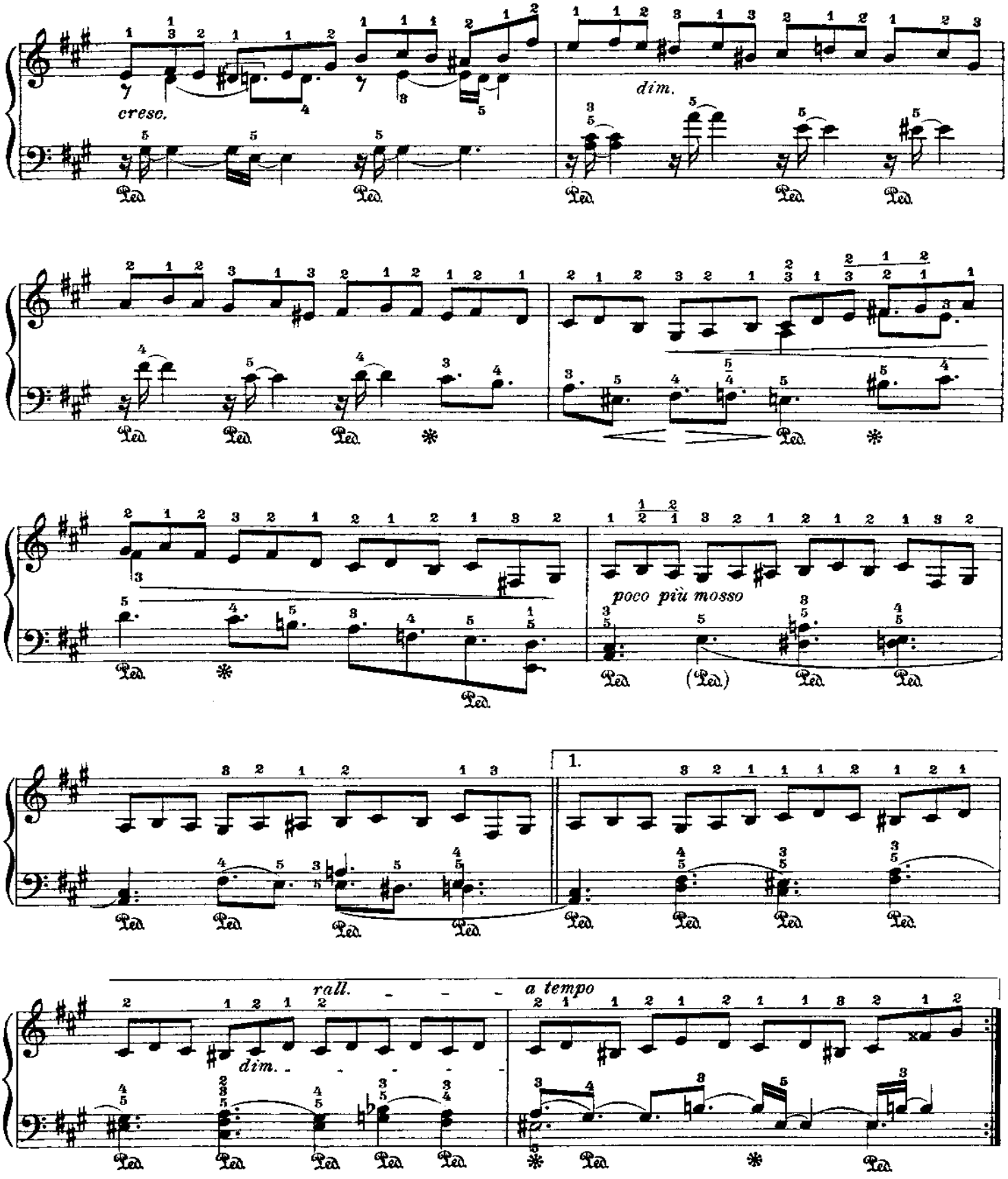
Vierte Bearbeitung
Für die linke Hand allein

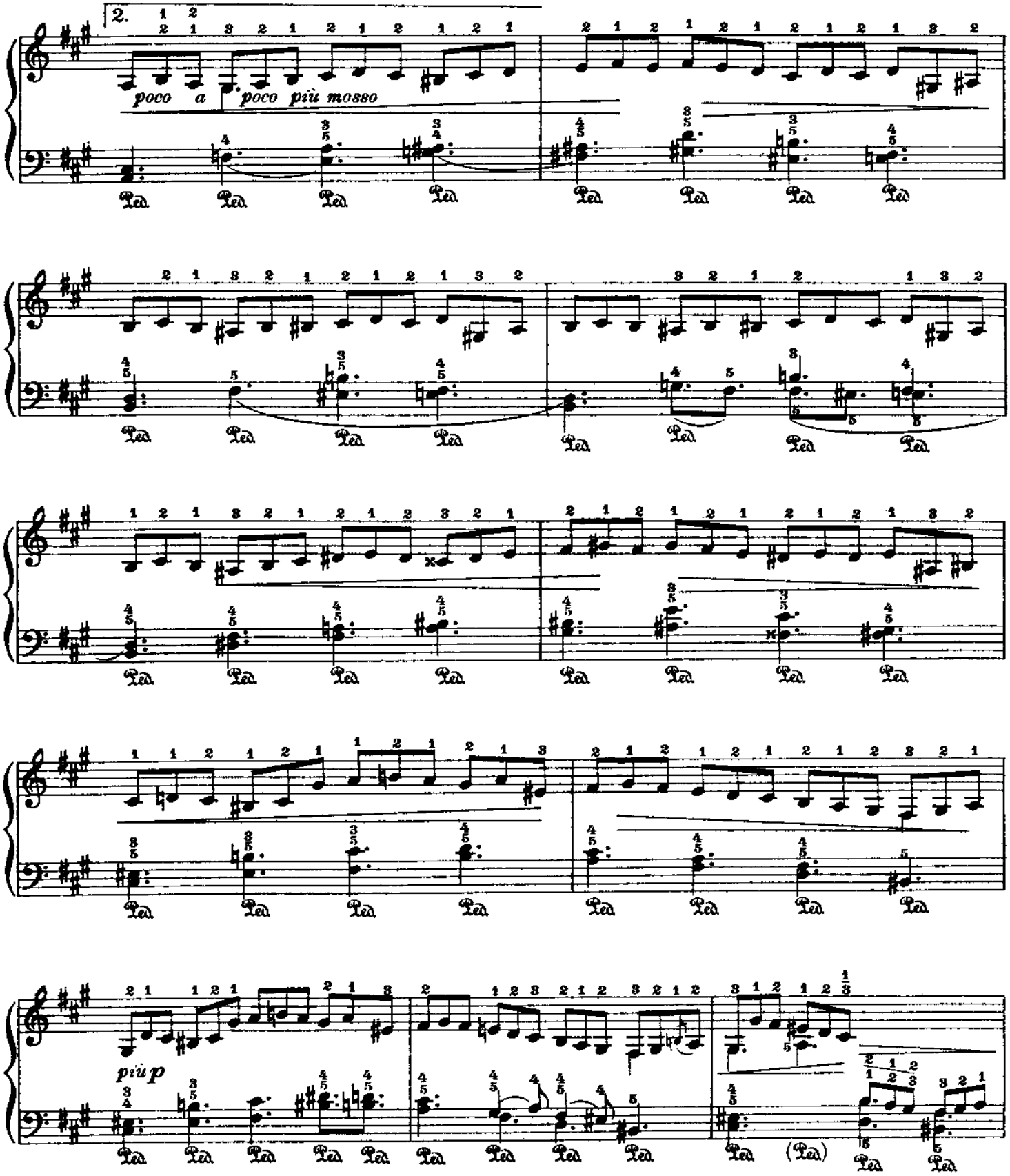
Quatrième Version
Pour la main gauche seule

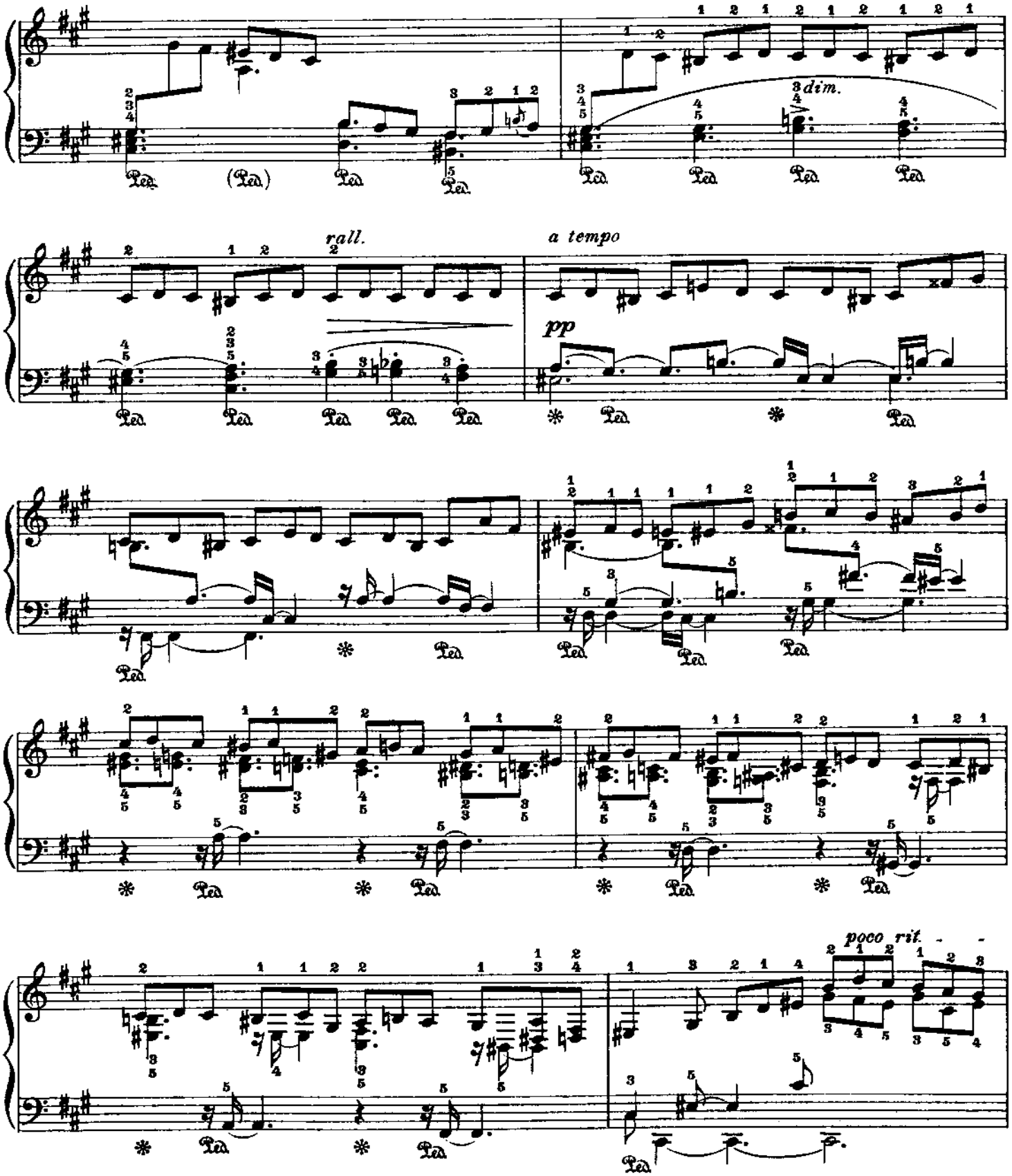
Presto, ma non troppo M.M. ♩ = 128-144
sempre molto legato e mormorando

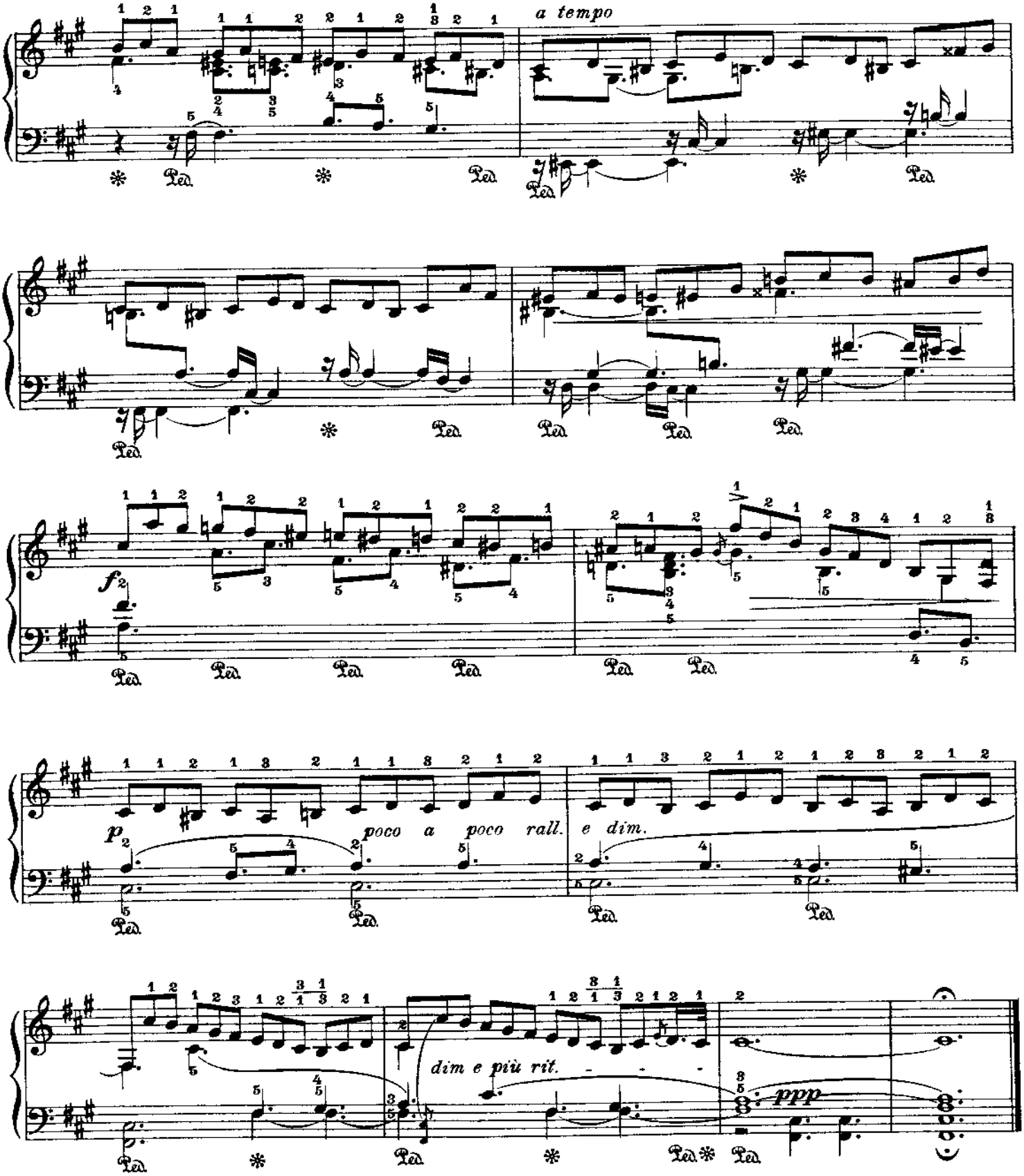
Leopold Godowsky




cresc.
dim.
poco più mosso
1.
rall.
dim.
a tempo


2.
poco a poco più mosso
più p


3 dim.
rall.
a tempo
pp
poco rit.


a tempo
Ped.
f
p
poco a poco rall.
e dim.
dim e più rit.
ppp

Fr. Chopin

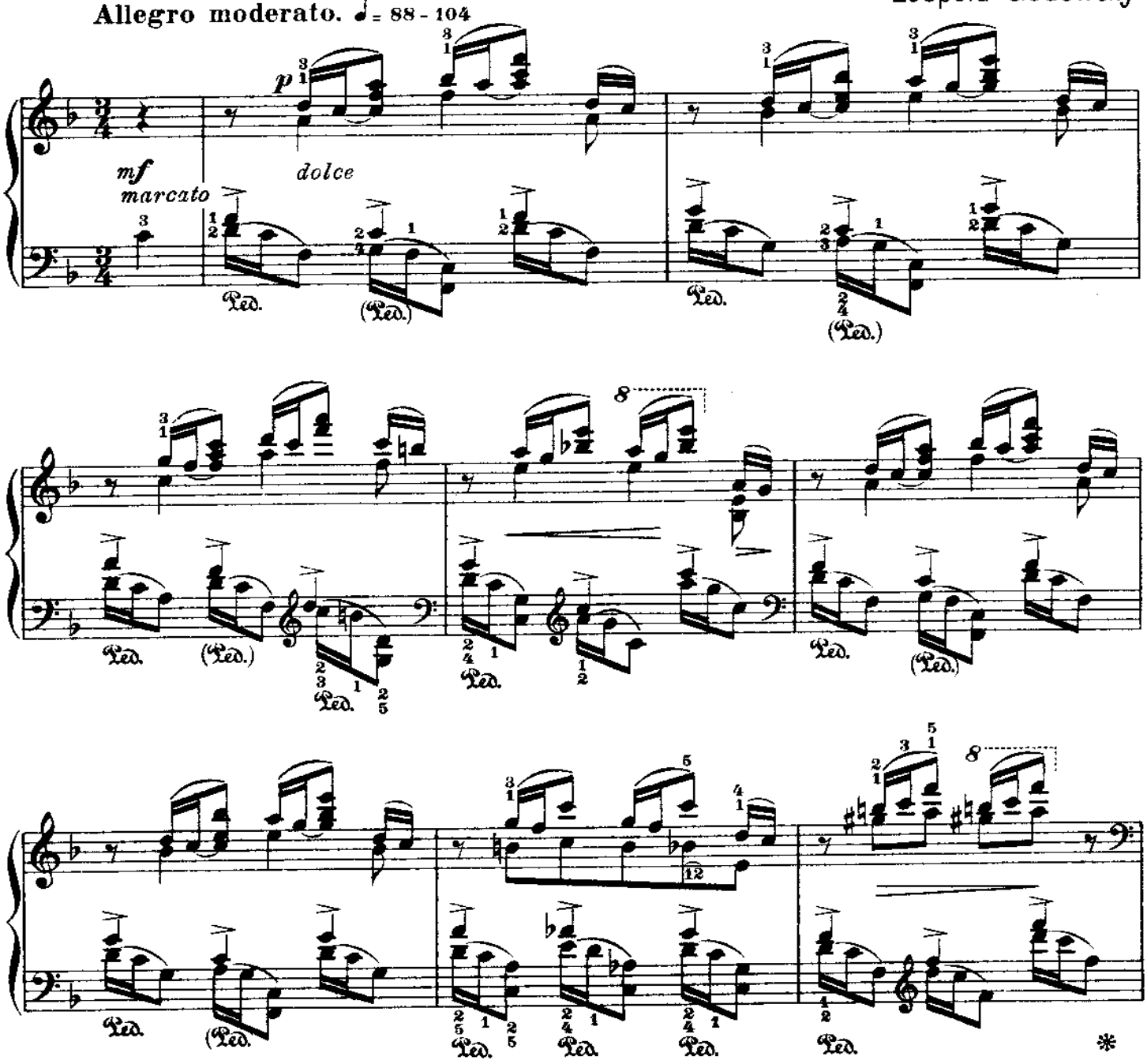
Nº 29

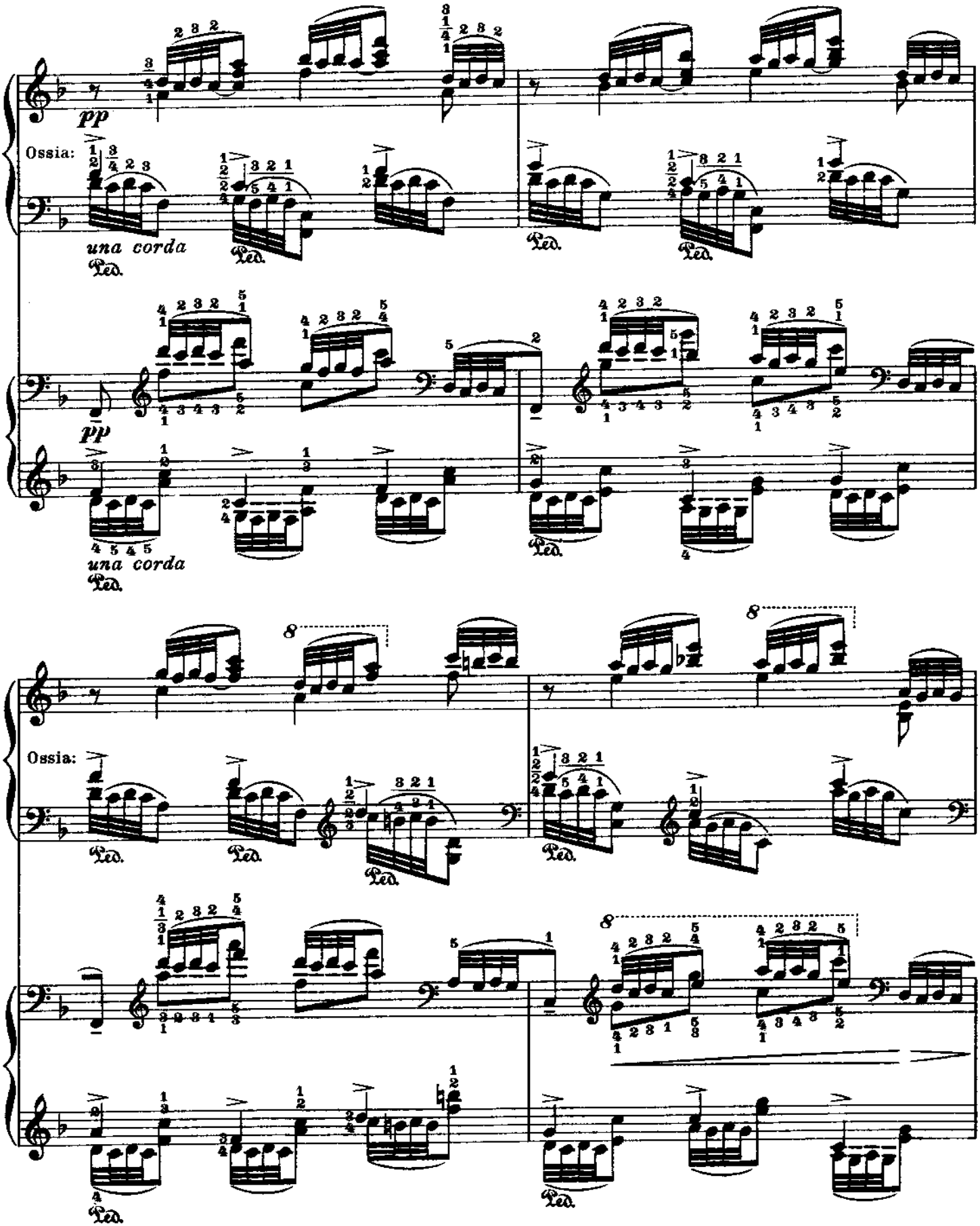
Op. 25 Nº 3

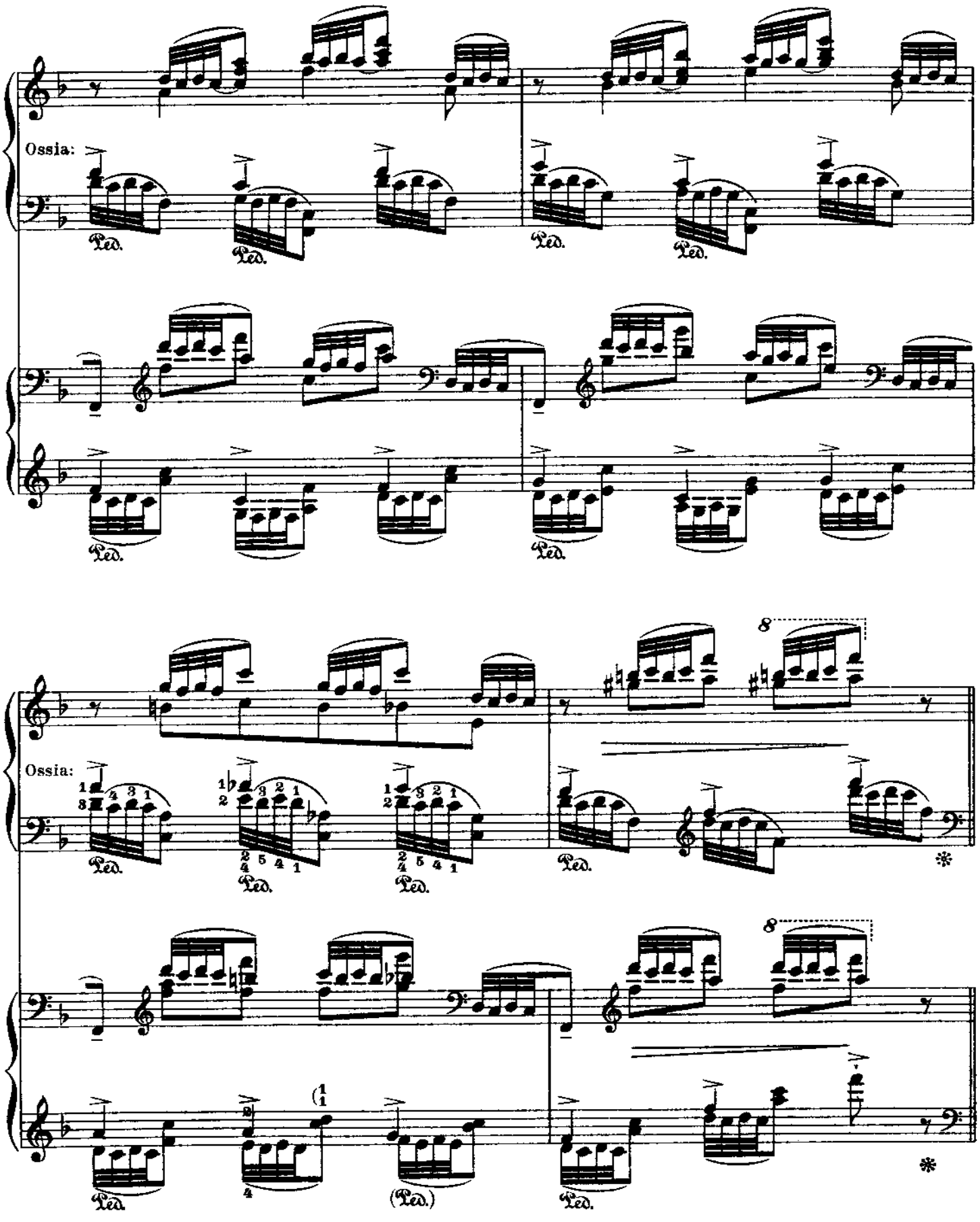
Erste Bearbeitung

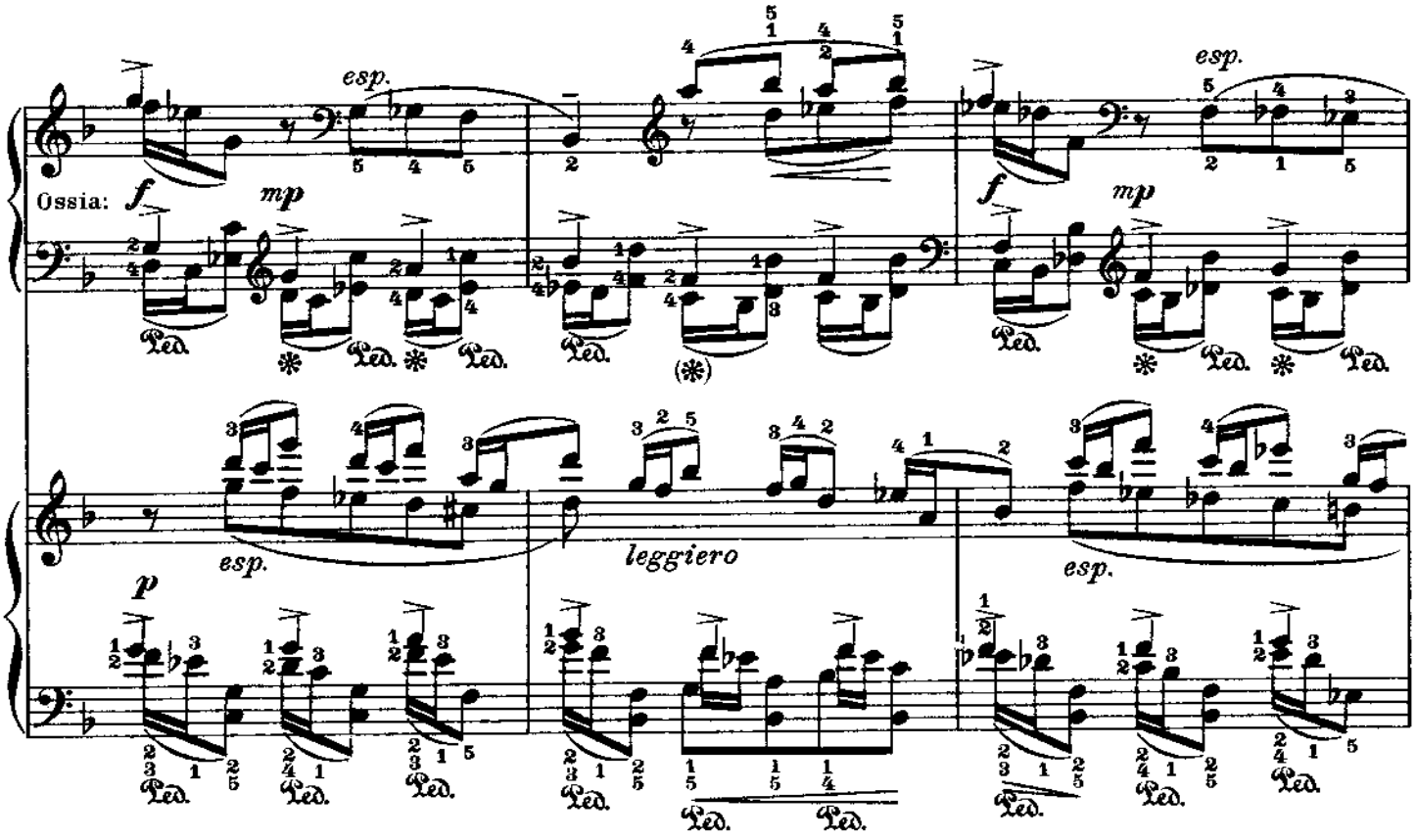
First Version **Première Version**

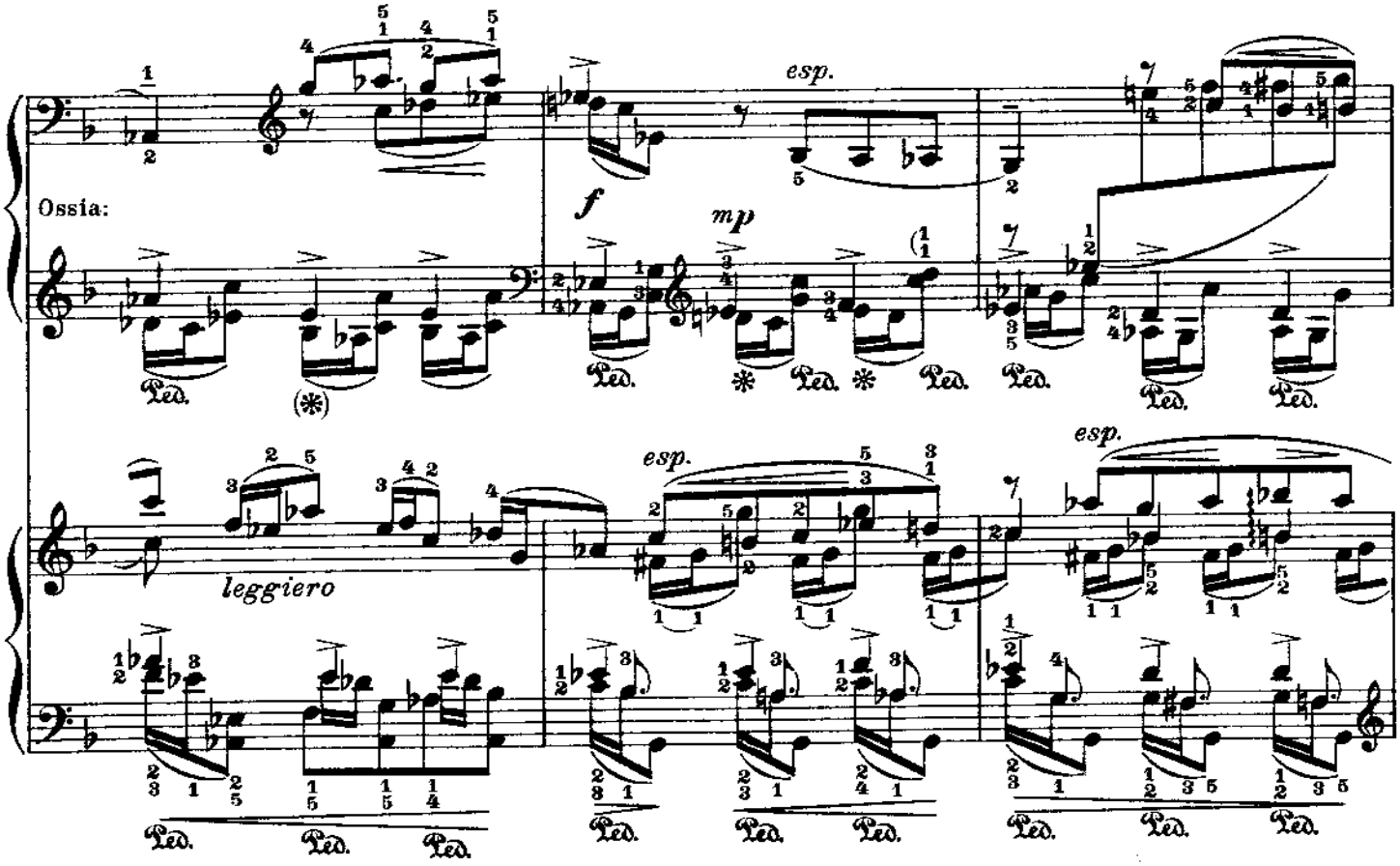
Leopold Godowsky

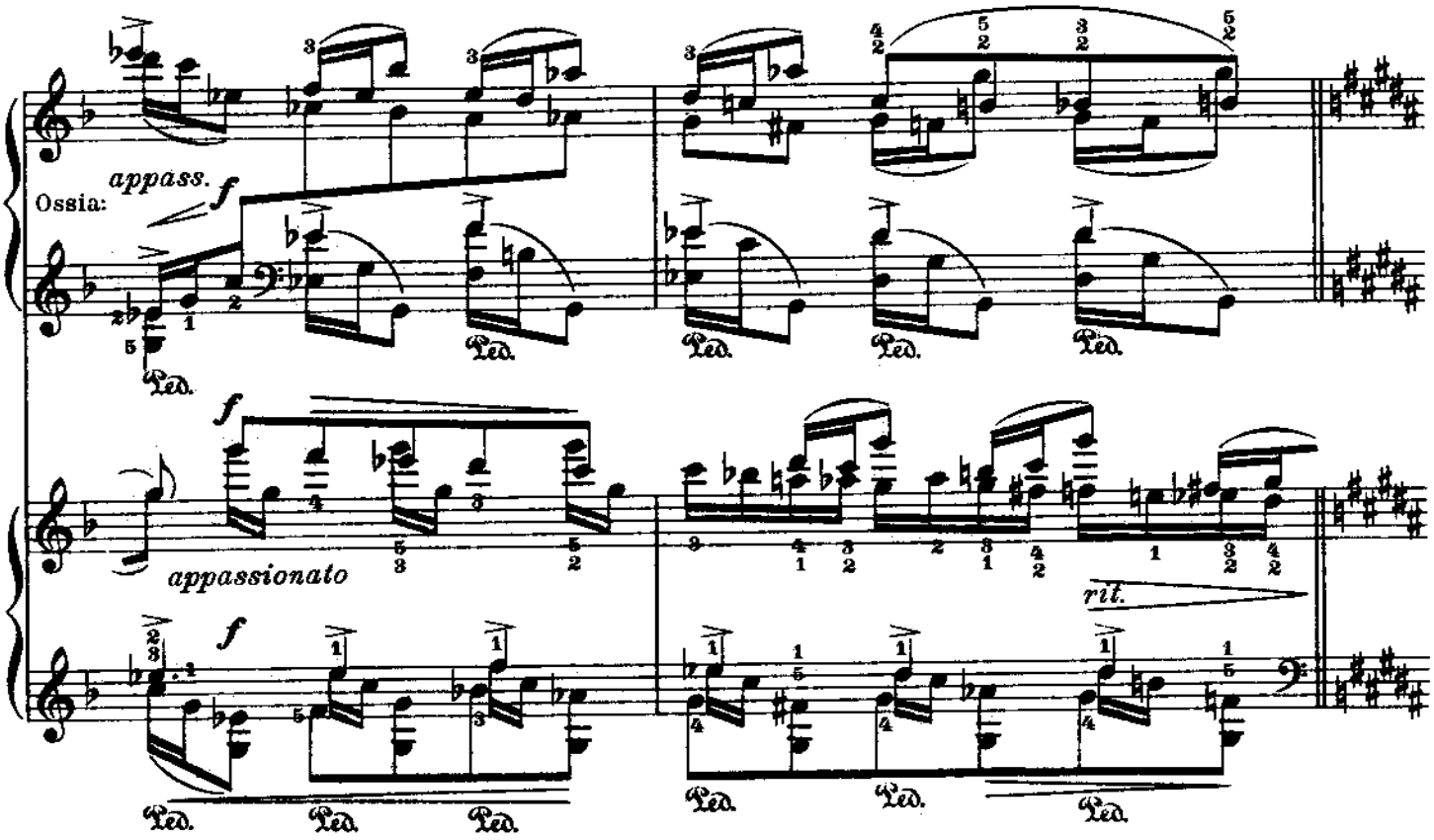


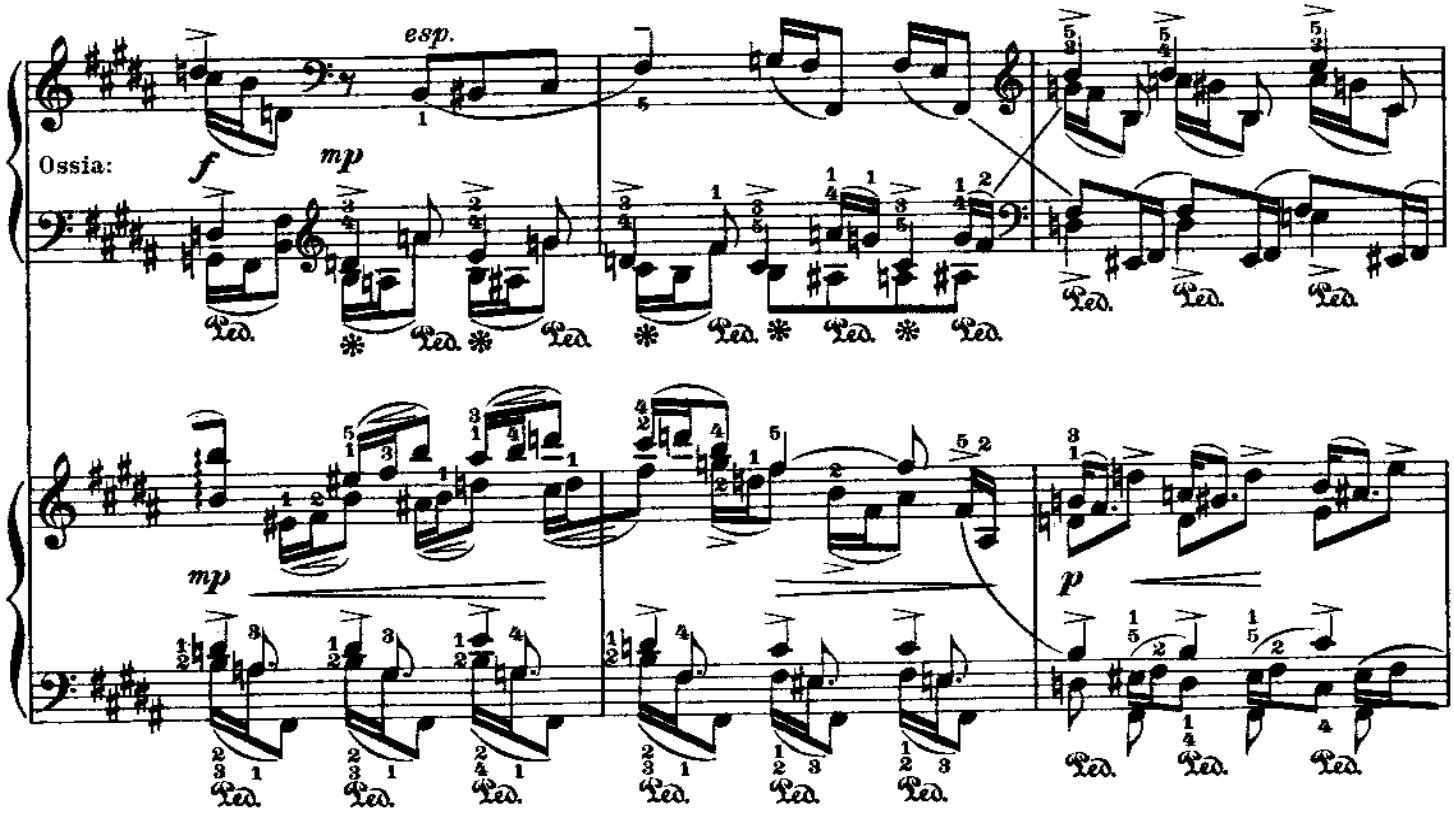

pp
Ossia:
una corda
Ped.
pp
una corda
Ped.
8
Ossia:
Ped.
8
Ped.

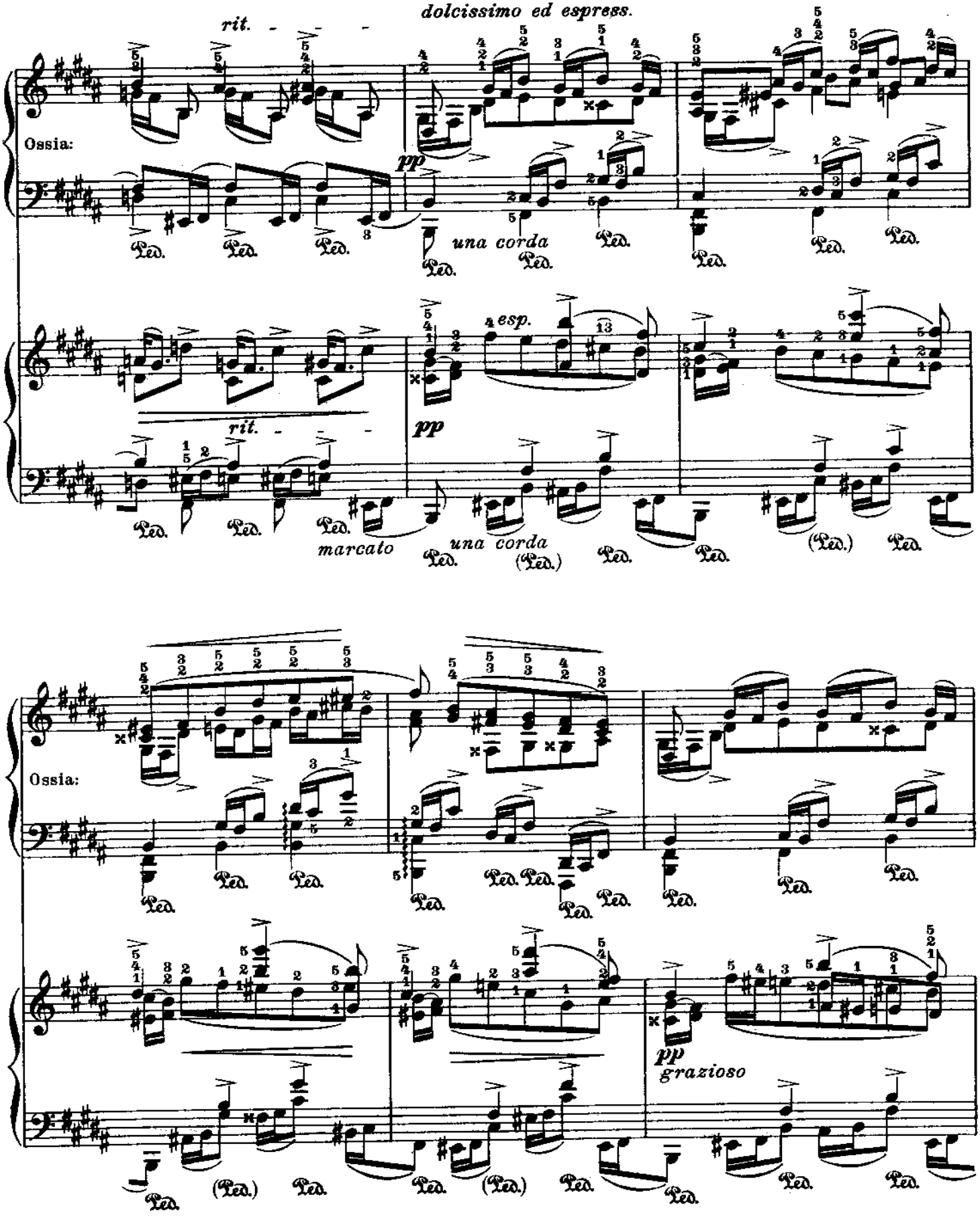

Ossia:
Ped.
Ossia:
8
8

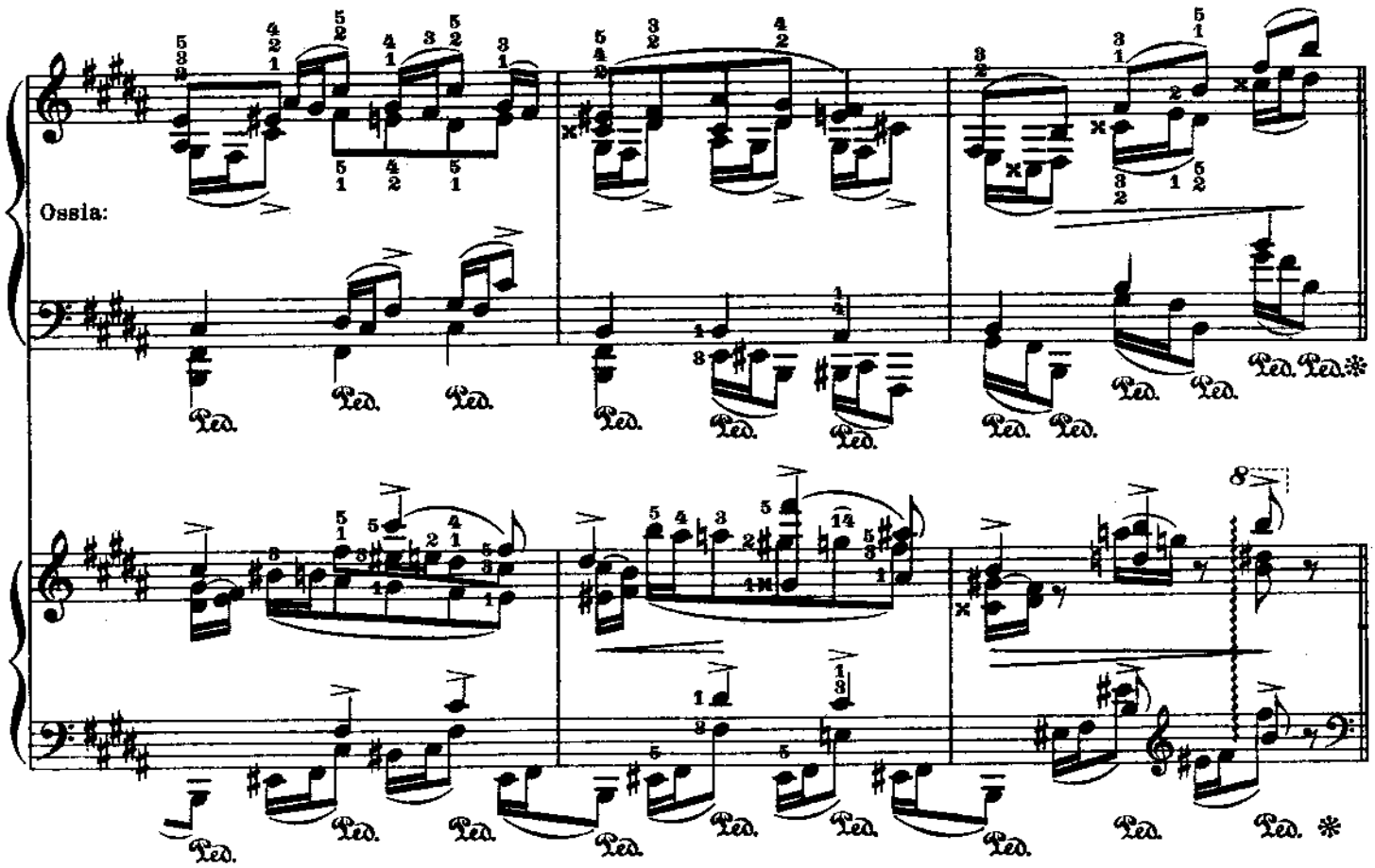

Ossia:
esp.
f
mp
leggiero
p

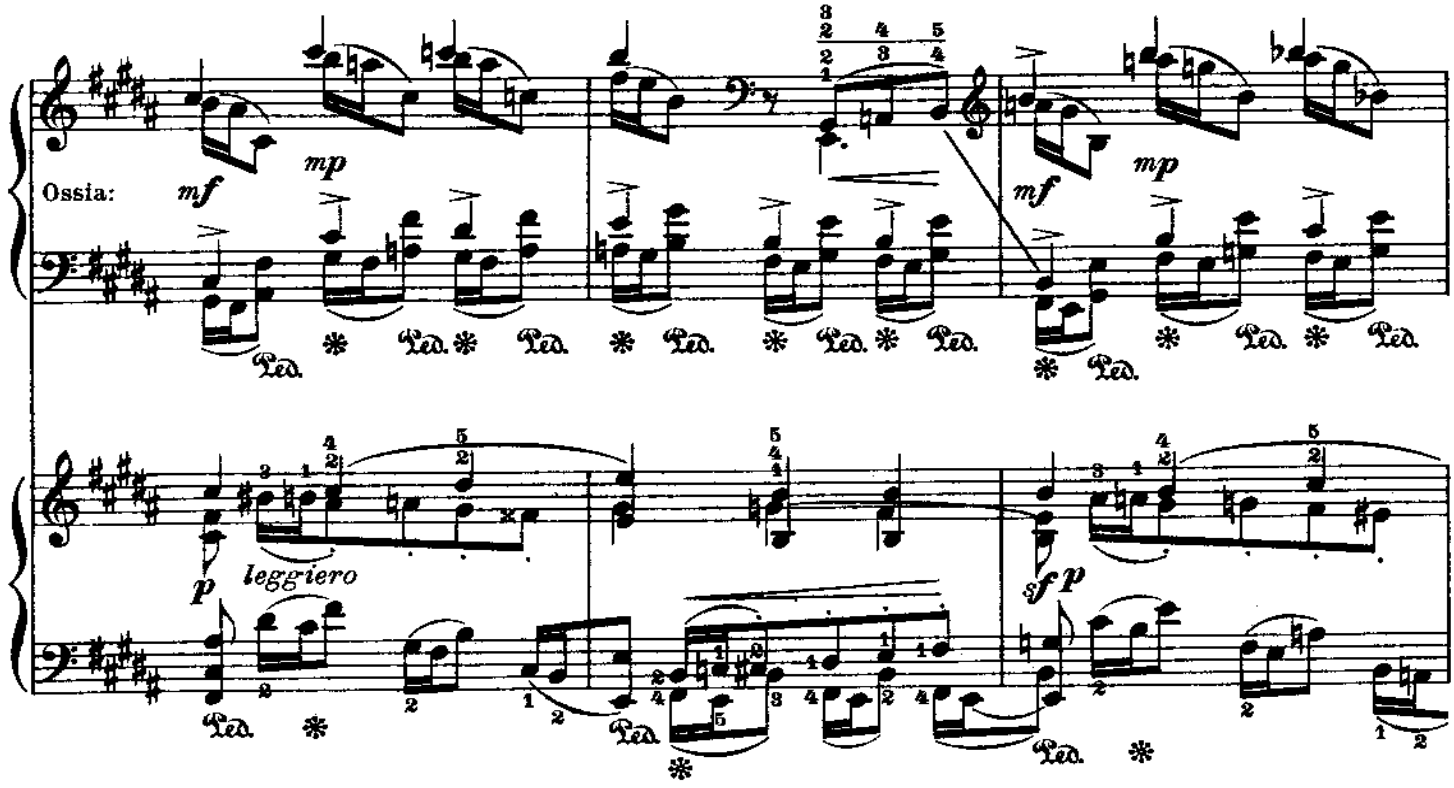

Ossia:
esp.
f
mp
leggiero

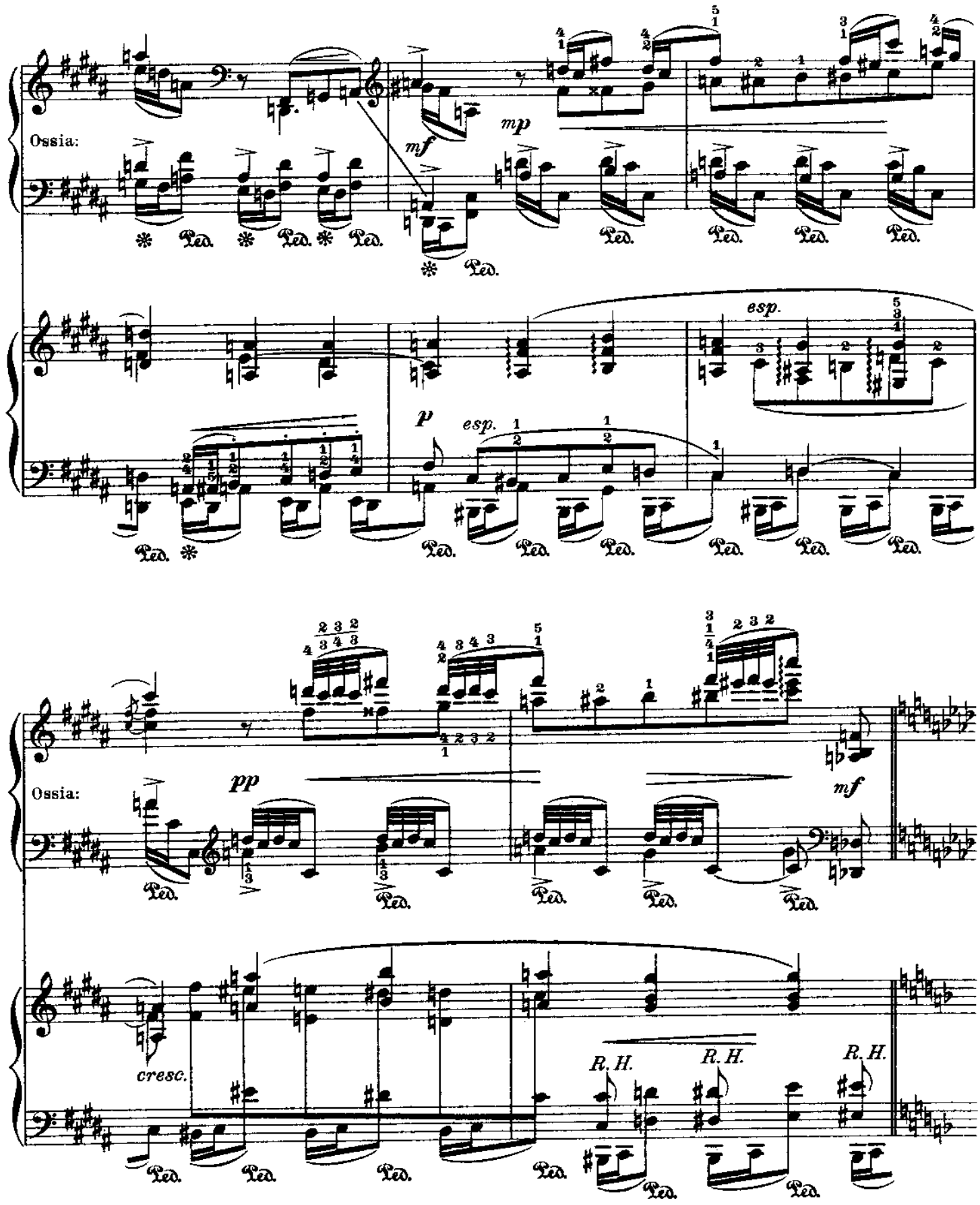

appass.
Ossia:
f
Ped.
appassionato
rit.

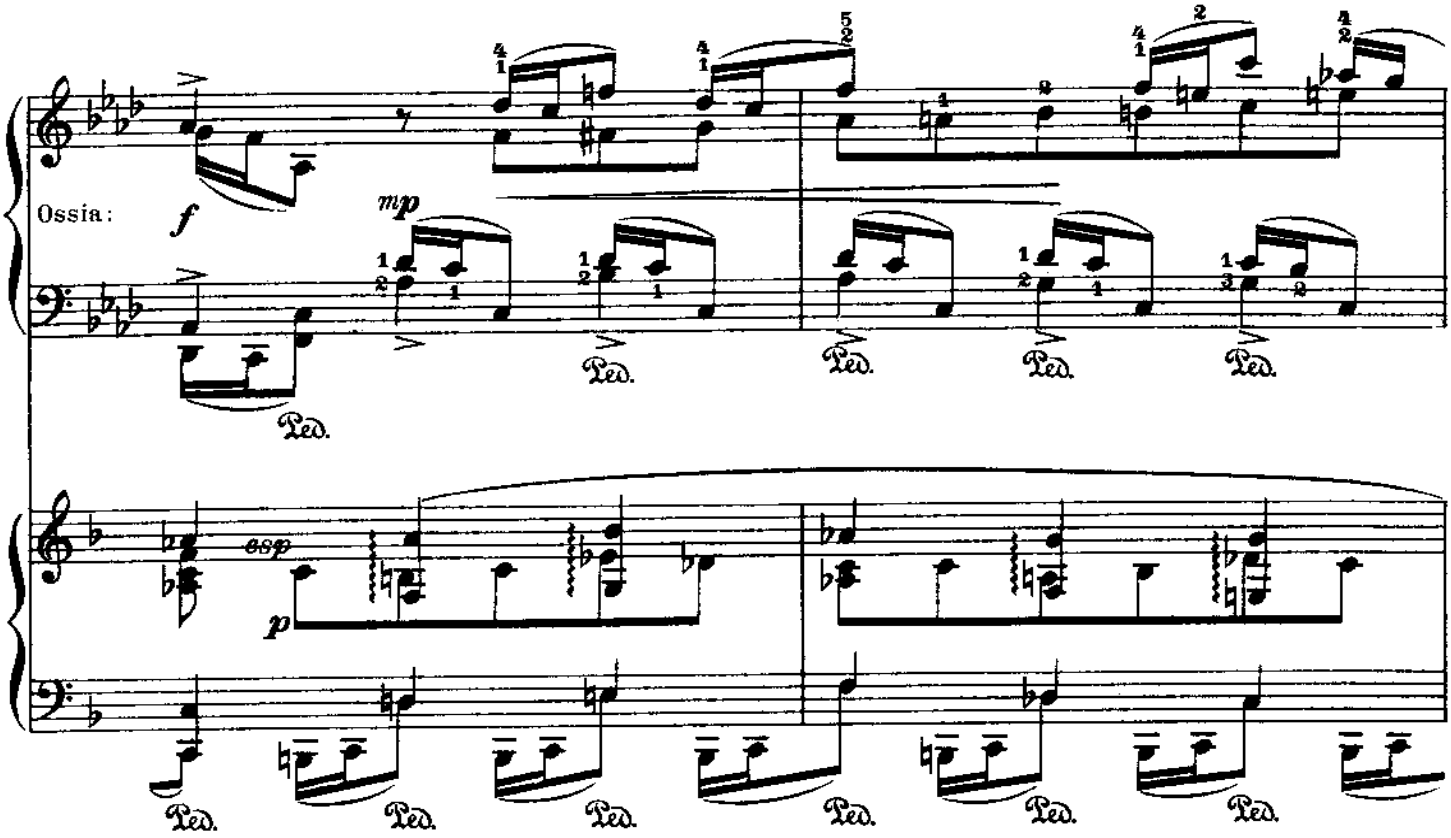

esp.
Ossia:
mp
p
Ped.

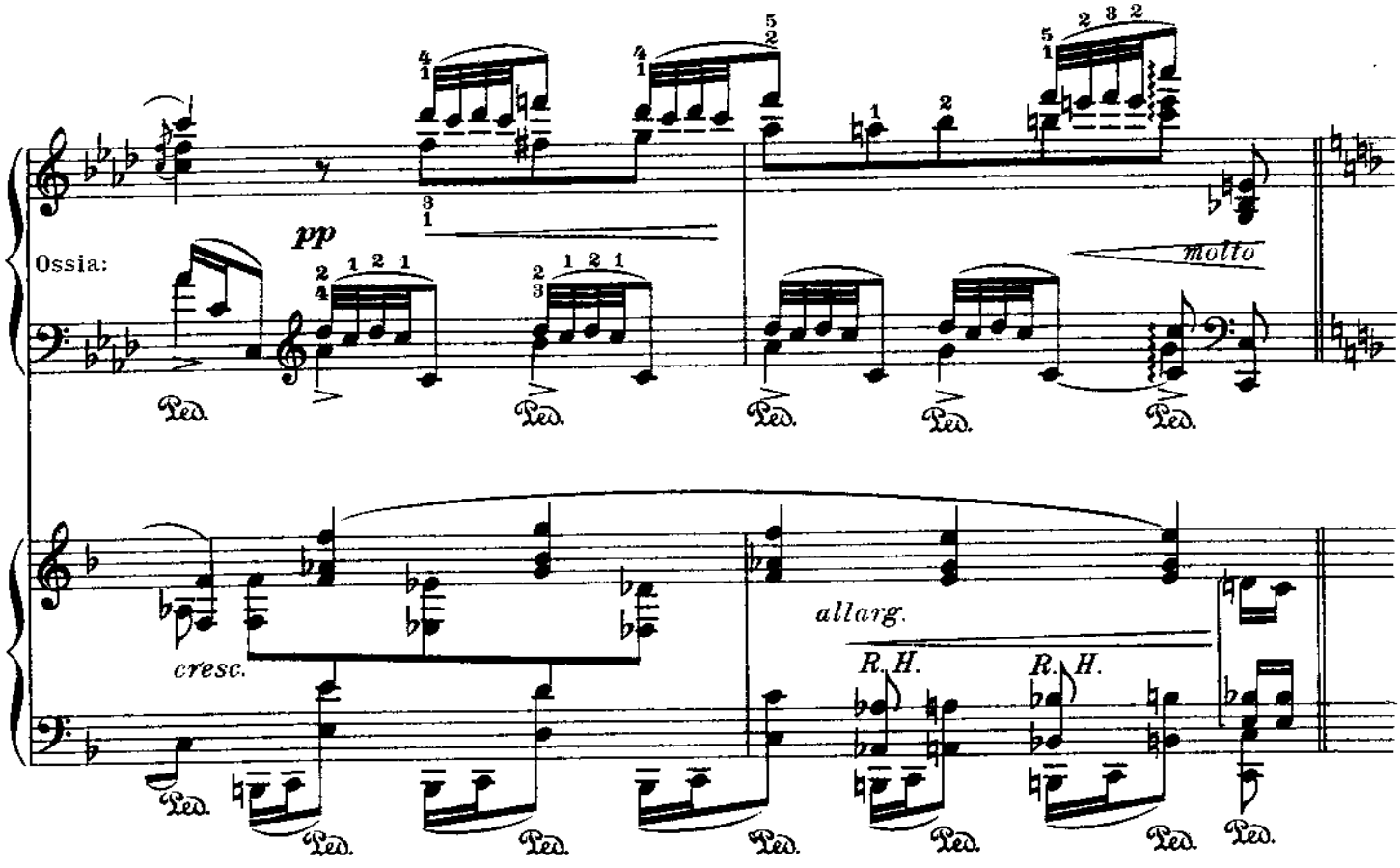

dolcissimo ed espress.
rit.
Ossia:
pp
una corda
esp.
rit.
pp
marcato
una corda
Ossia:
pp
grazioso

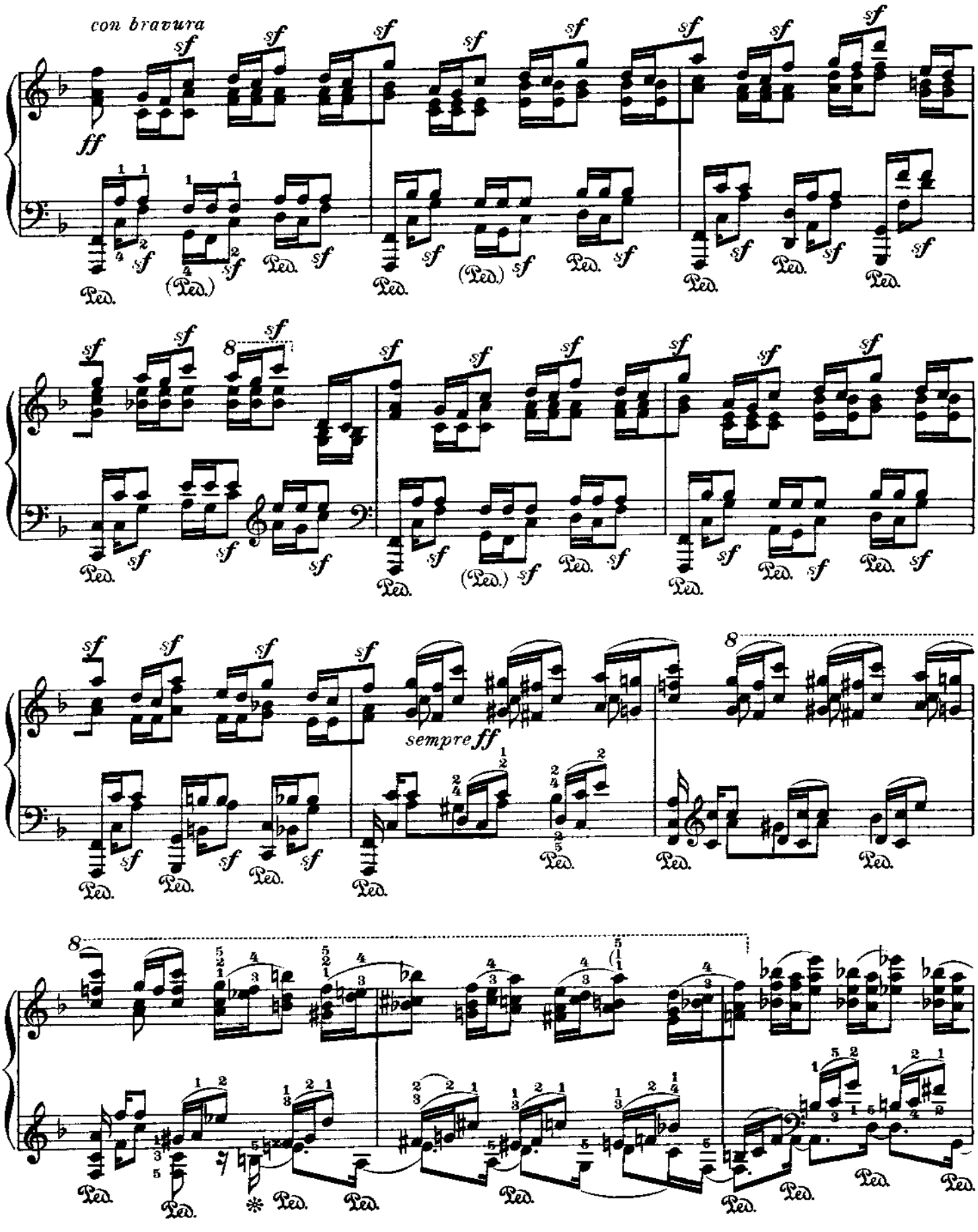

Ossia:
Ped.
8

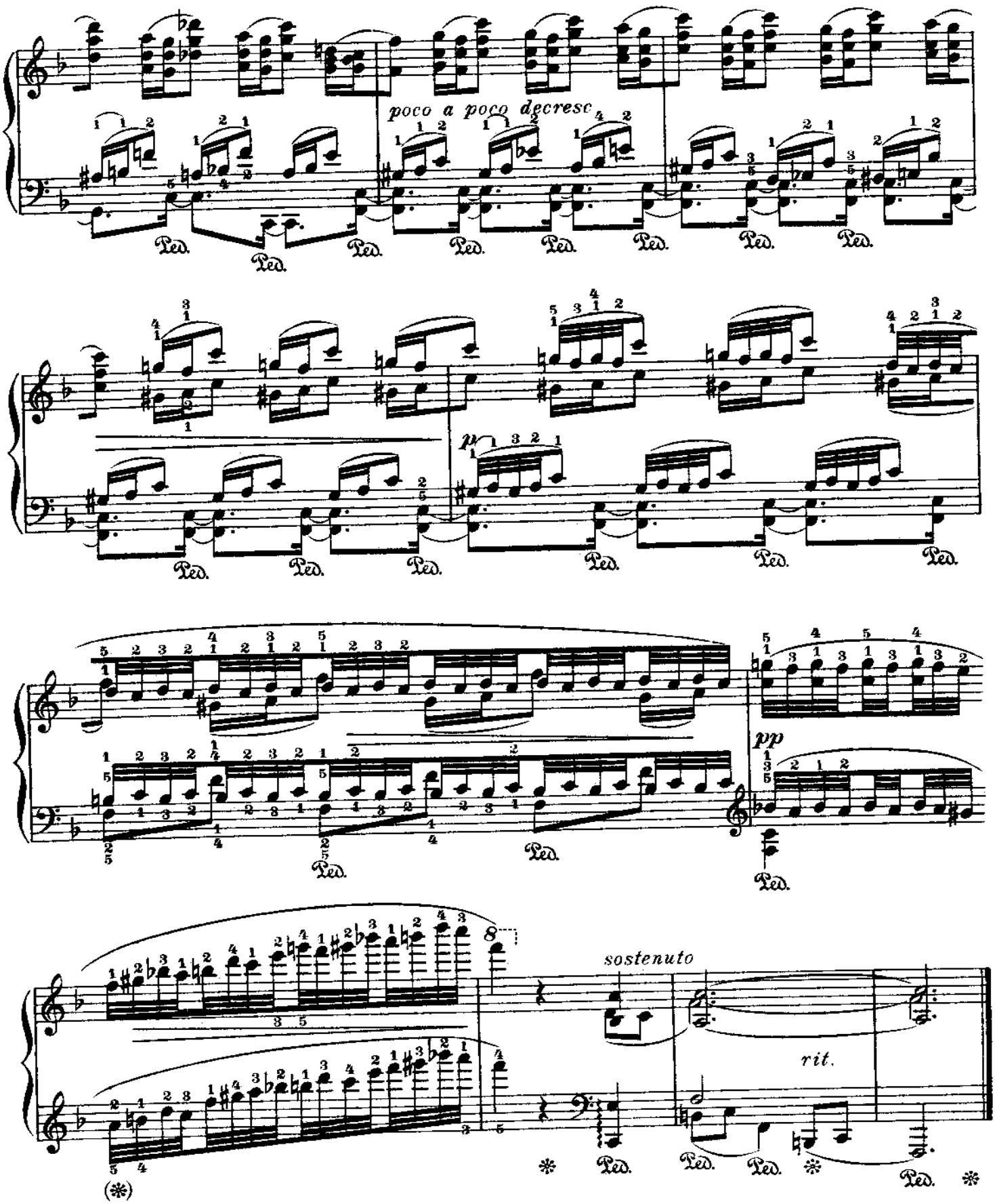

Ossia:
mf
mp
mf
mp
p
leggiero
sf
p
Ped.


Ossia:
mf
mp
esp.
p
esp.
Ped.
Ossia:
pp
mf
cresc.
R. H.
R. H.
R. H.


Ossia:
f
mp
esp
p
Ped.


Ossia:
pp
molto
cresc.
allarg.
R. H.
R. H.
Ped.


con bravura
ff
sempre ff


poco a poco decresc
Ped.
p
pp
sostenuto
rit.
(*)

Nº 30

Fr. Chopin

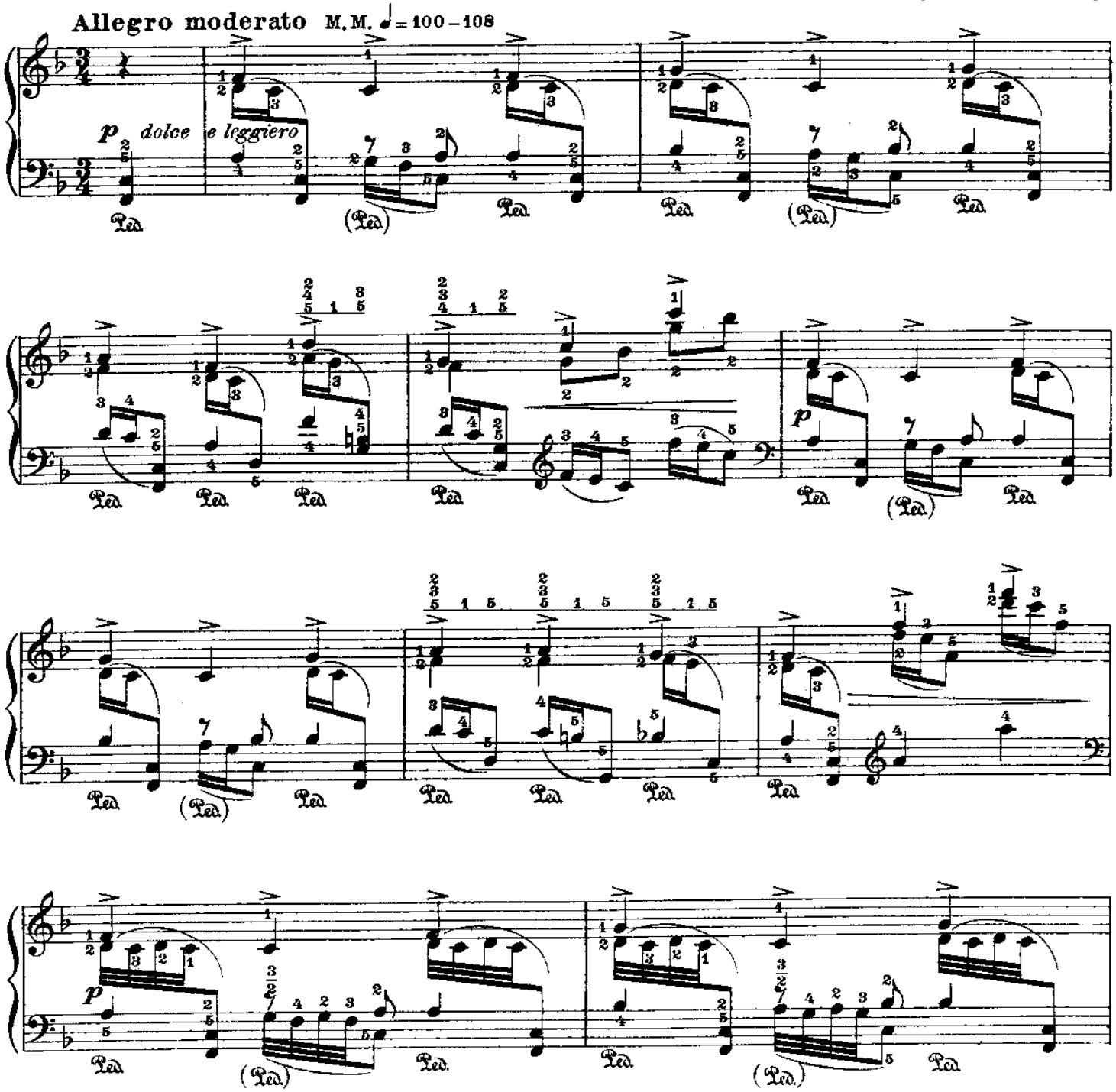
Op. 25 Nº 3

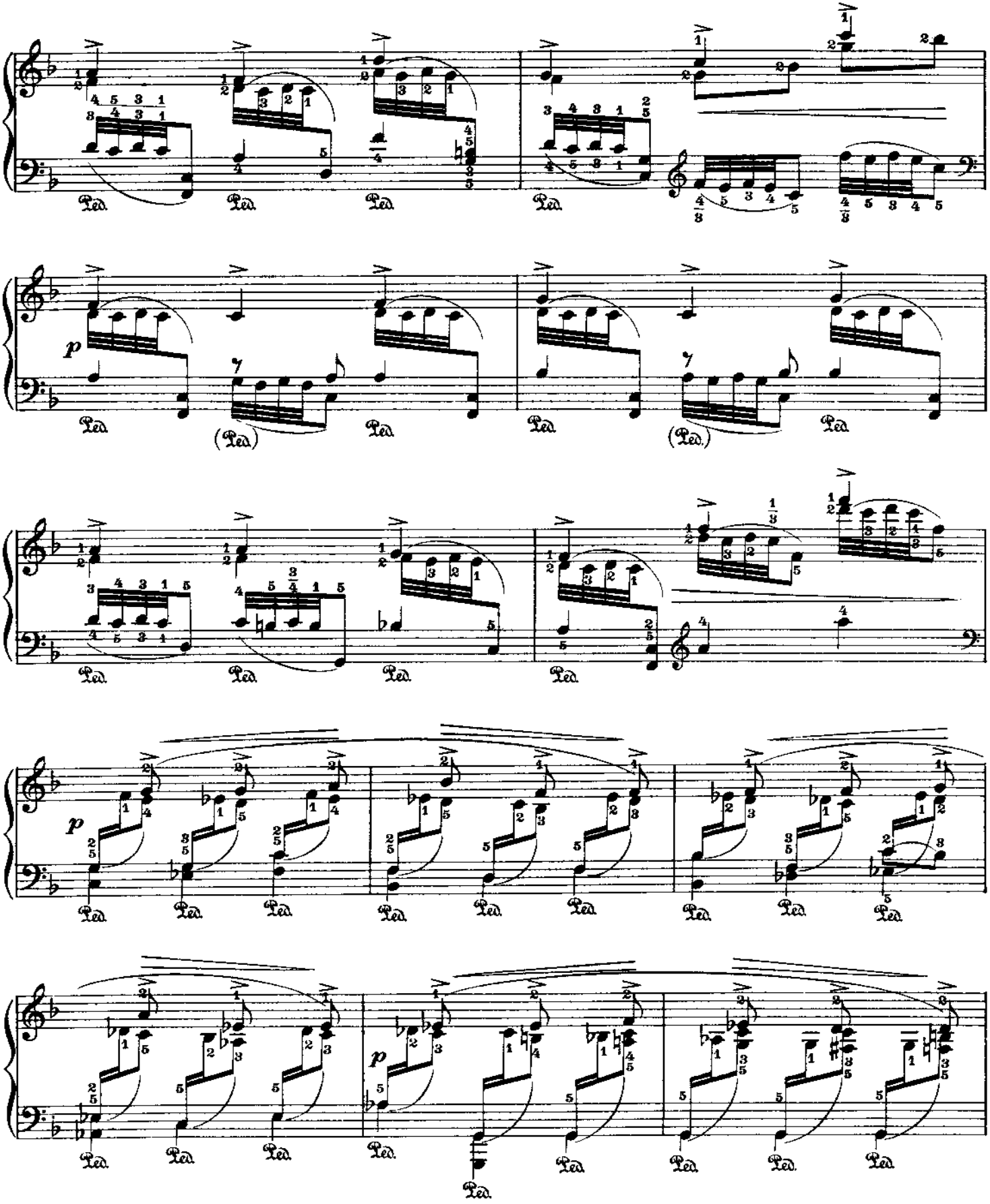
Second Version
For the left hand alone

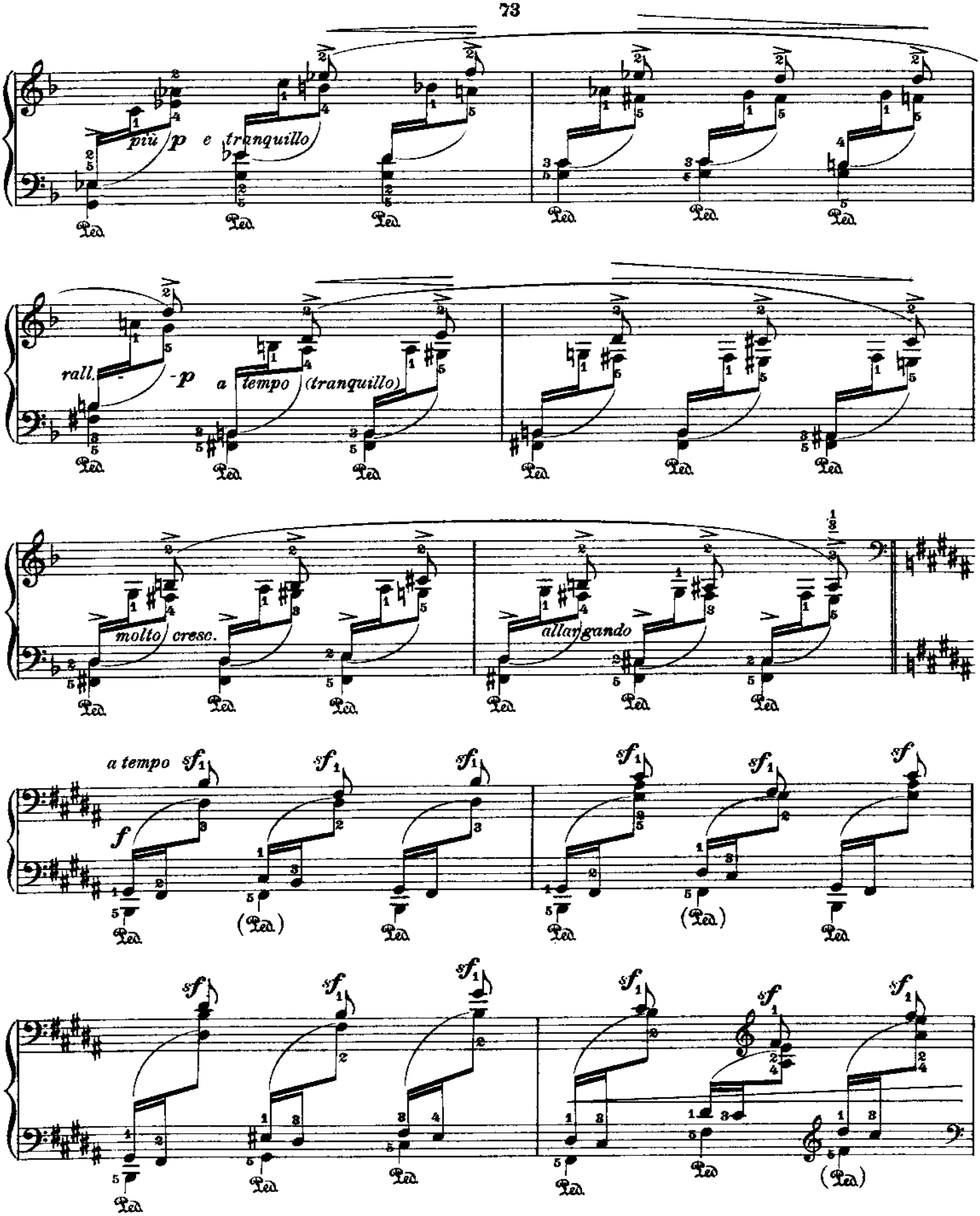
Zweite Bearbeitung
Für die linke Hand allein

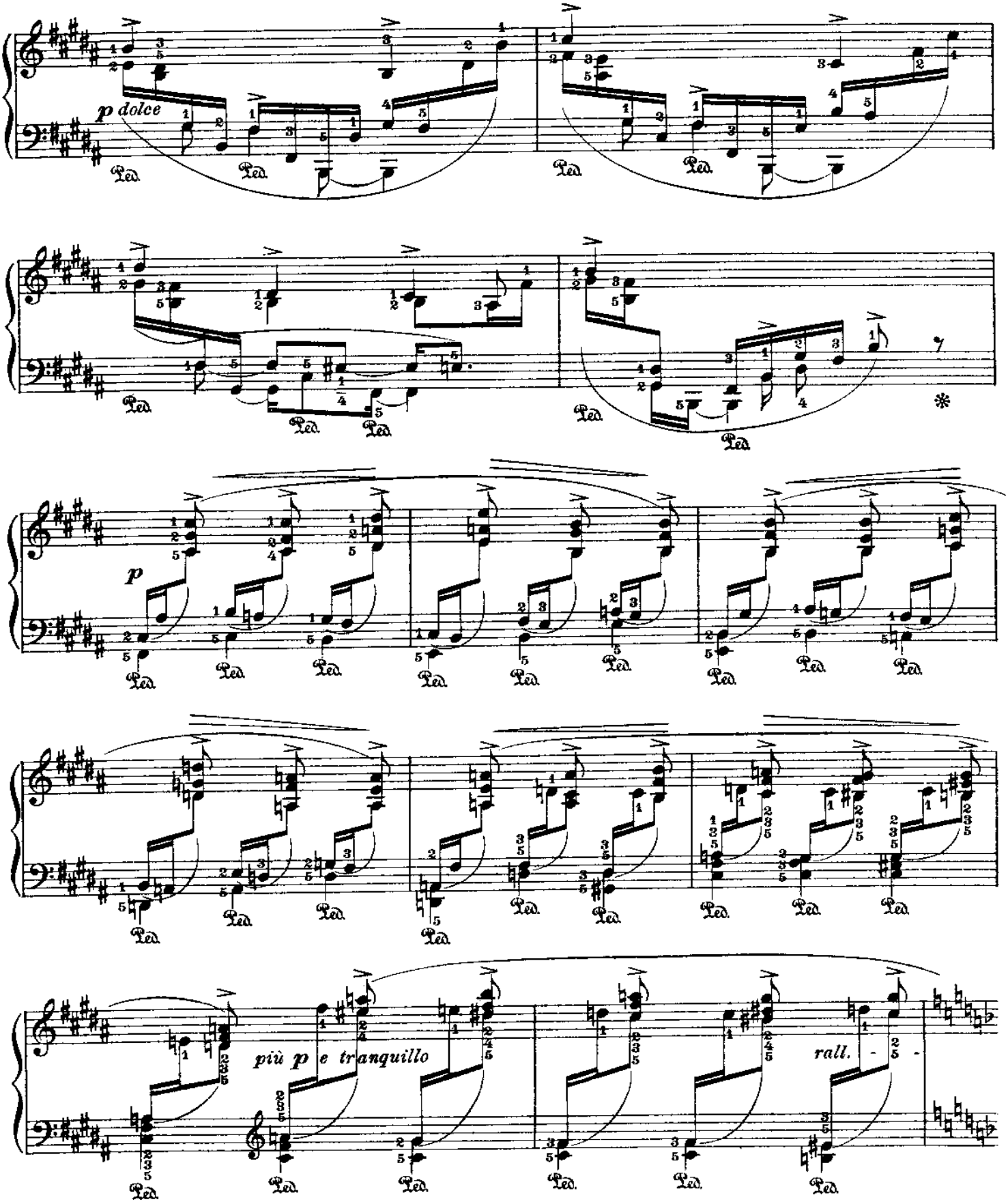
Deuxième Version
Pour la main gauche seule

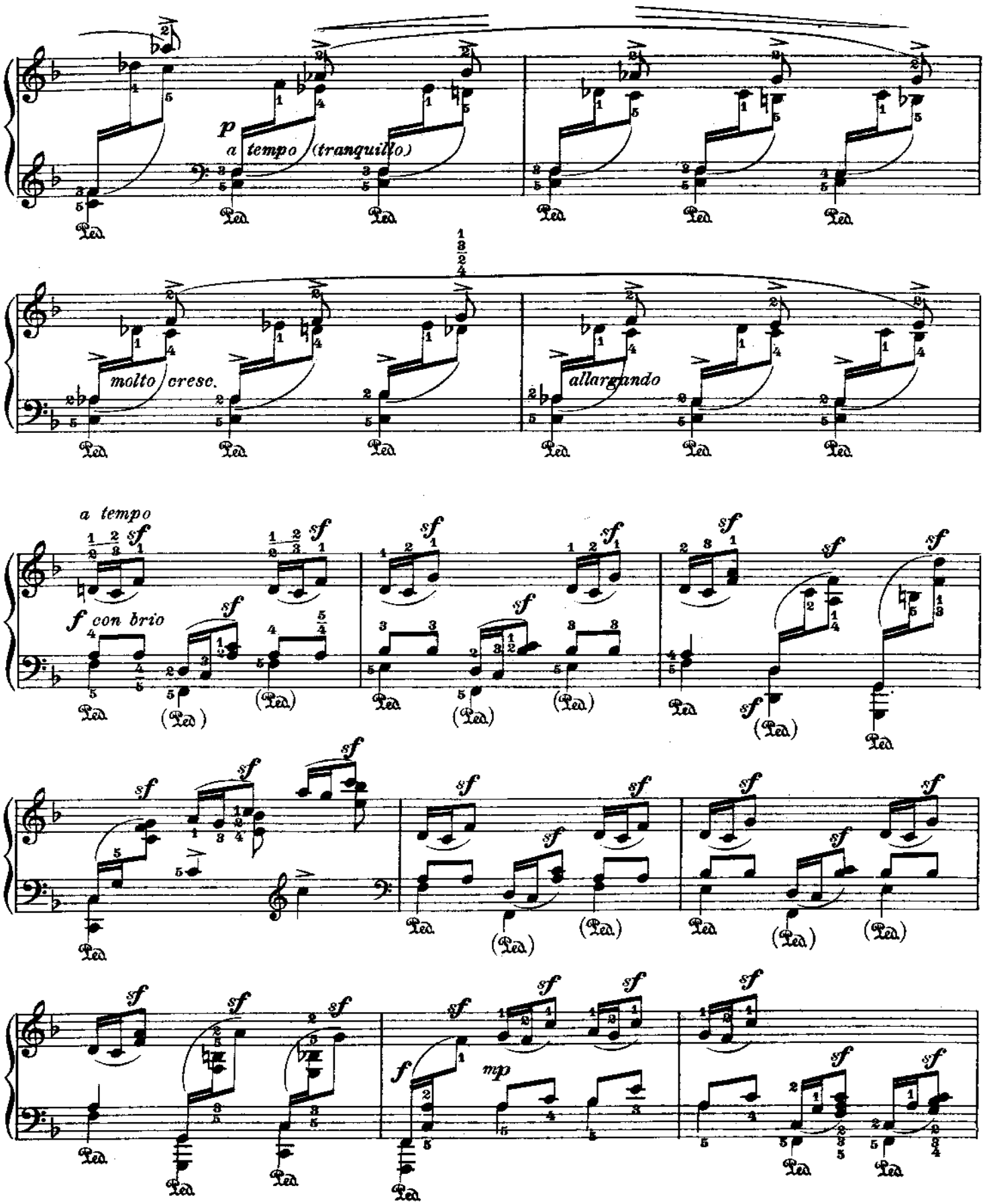
Leopold Godowsky

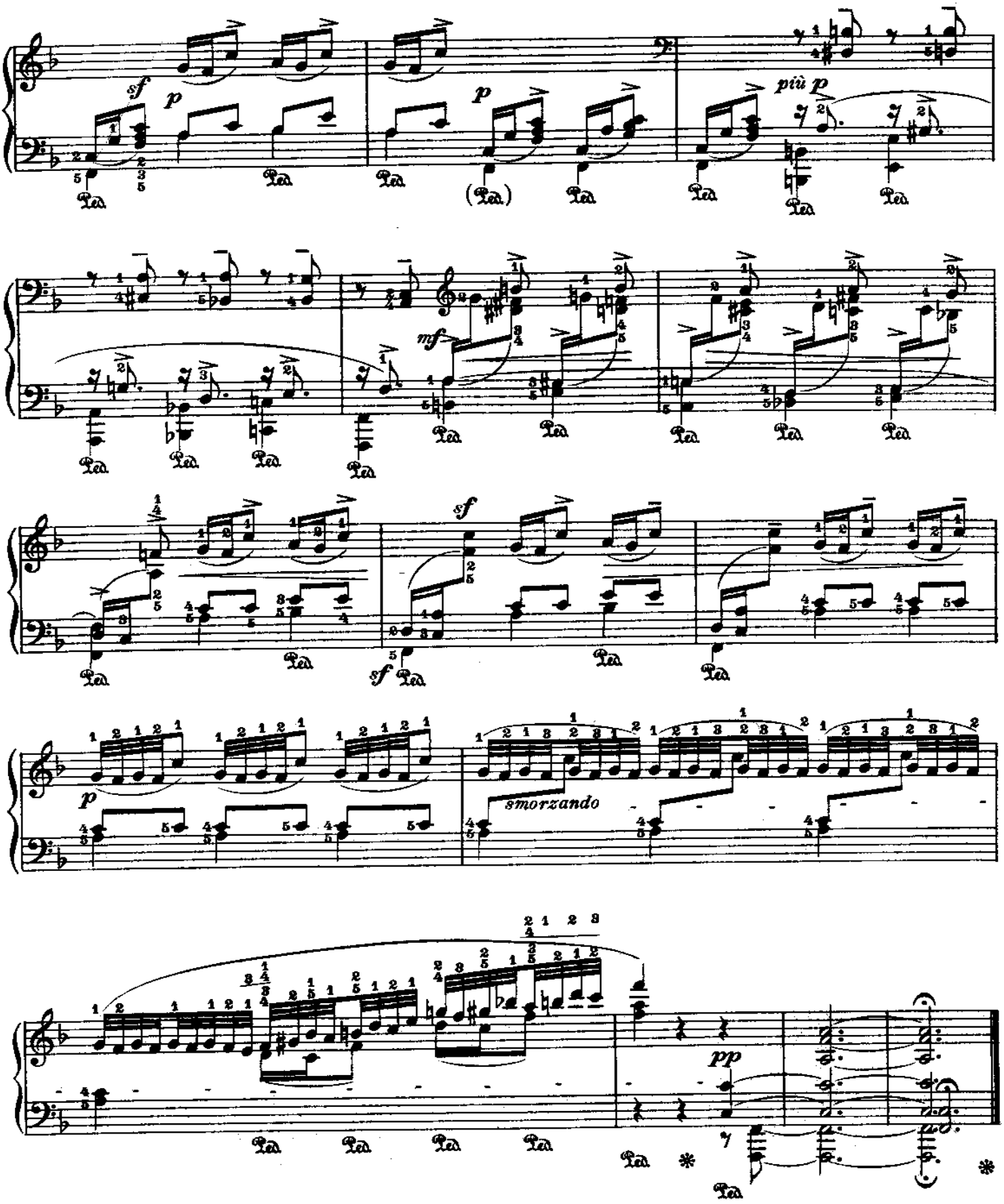



Ped.
(Ped.)
p


più p e tranquillo
rall.
-p
a tempo (tranquillo)
molto cresc.
allargando
a tempo
f
sf
Ped.


p dolce
Ped.
più p e tranquillo
rall.


p
a tempo (tranquillo)
molto cresc.
allargando
a tempo
f con brio
sf
mp


sf
p
p
più p
mf
sf
sf
p
smorzando
pp

№ 31

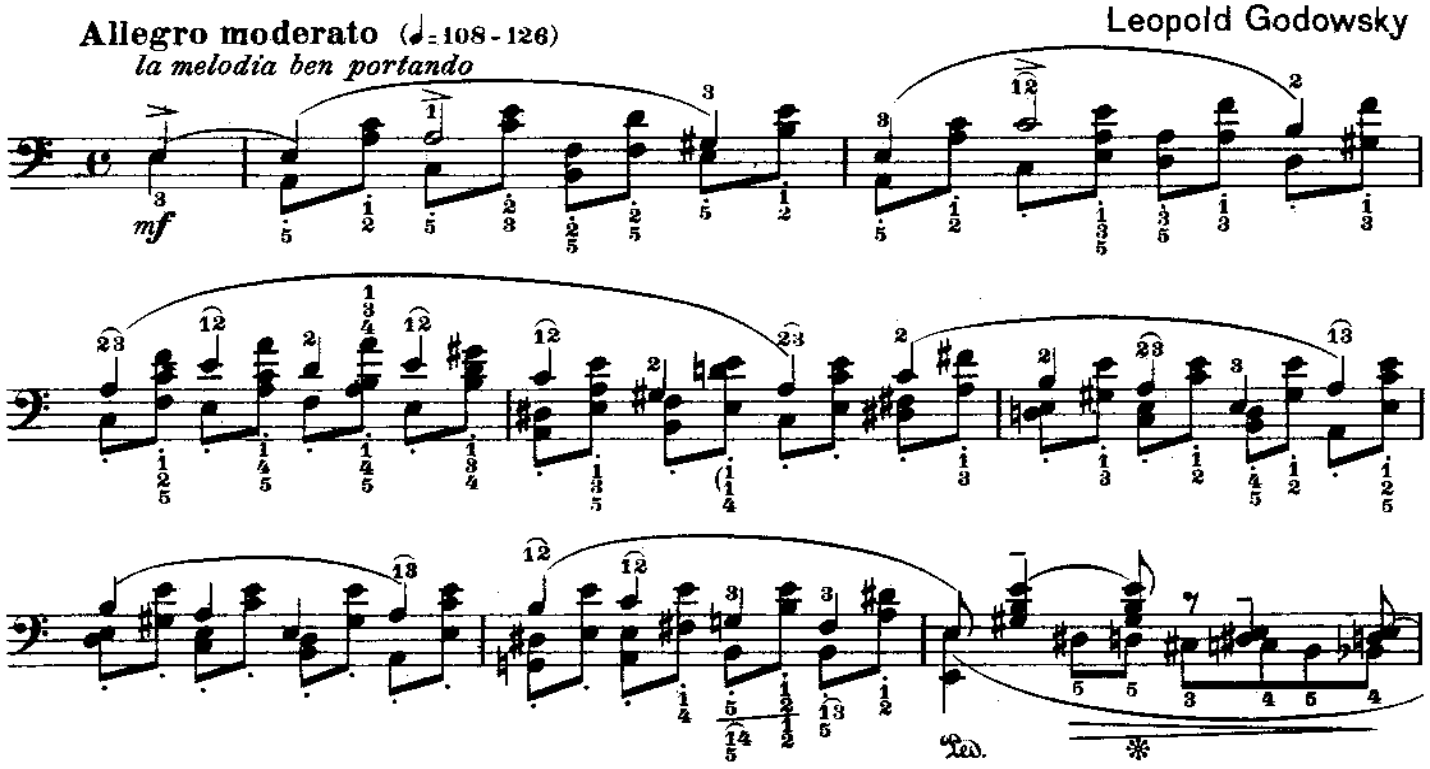
Fr. Chopin

Op. 25 №4

Erste Bearbeitung
Studie für die linke Hand allein

First Version
Study for the left hand alone

Première Version
Etude pour la main gauche seule



Vorbemerkung

Fast alle Ausgaben haben dieselbe Metronomisierung: ♩= 160. Kullak schreibt vor ♩= 120; das ist aber zu langsam. Die obige Bearbeitung ist variationenartig.

Das rechte Pedal und der Fingersatz müssen sorgfältig studiert werden; das polyphone Spiel dieser Studie soll so ausdrucksvoll und klar als möglich sein.

Nachstehende Hülfsübungen fördern Genauigkeit und Sicherheit beim Springen:

Preface

Almost all editions have one and the same metronome mark: ♩= 160. Kullak indicates ♩= 120, which is too slow. This version of the study is more in the form of variations.

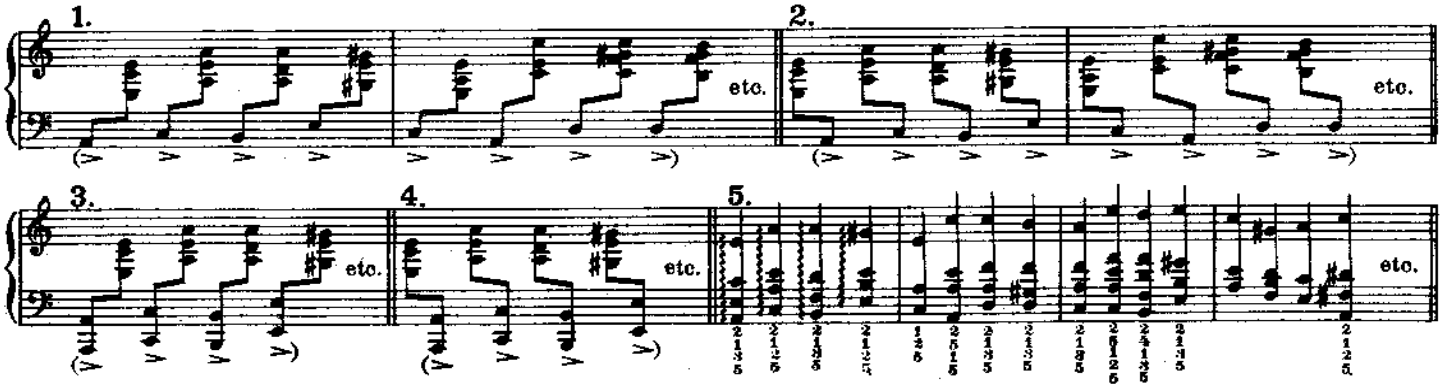
The right pedal and the fingering must be studied carefully. Expressiveness and clearness in polyphonic playing are indispensable to a proper rendering of this composition.

A few helpful forms for the development of greater precision and confidence in playing skips:

Remarque

A peu près toutes les éditions indiquent: M. M. ♩= 160. (Kullak ♩= 120: c'est trop lent!) Etudiez soigneusement la pédale et le doigter, car le jeu polyphone demande beaucoup d'expression et de clarté.

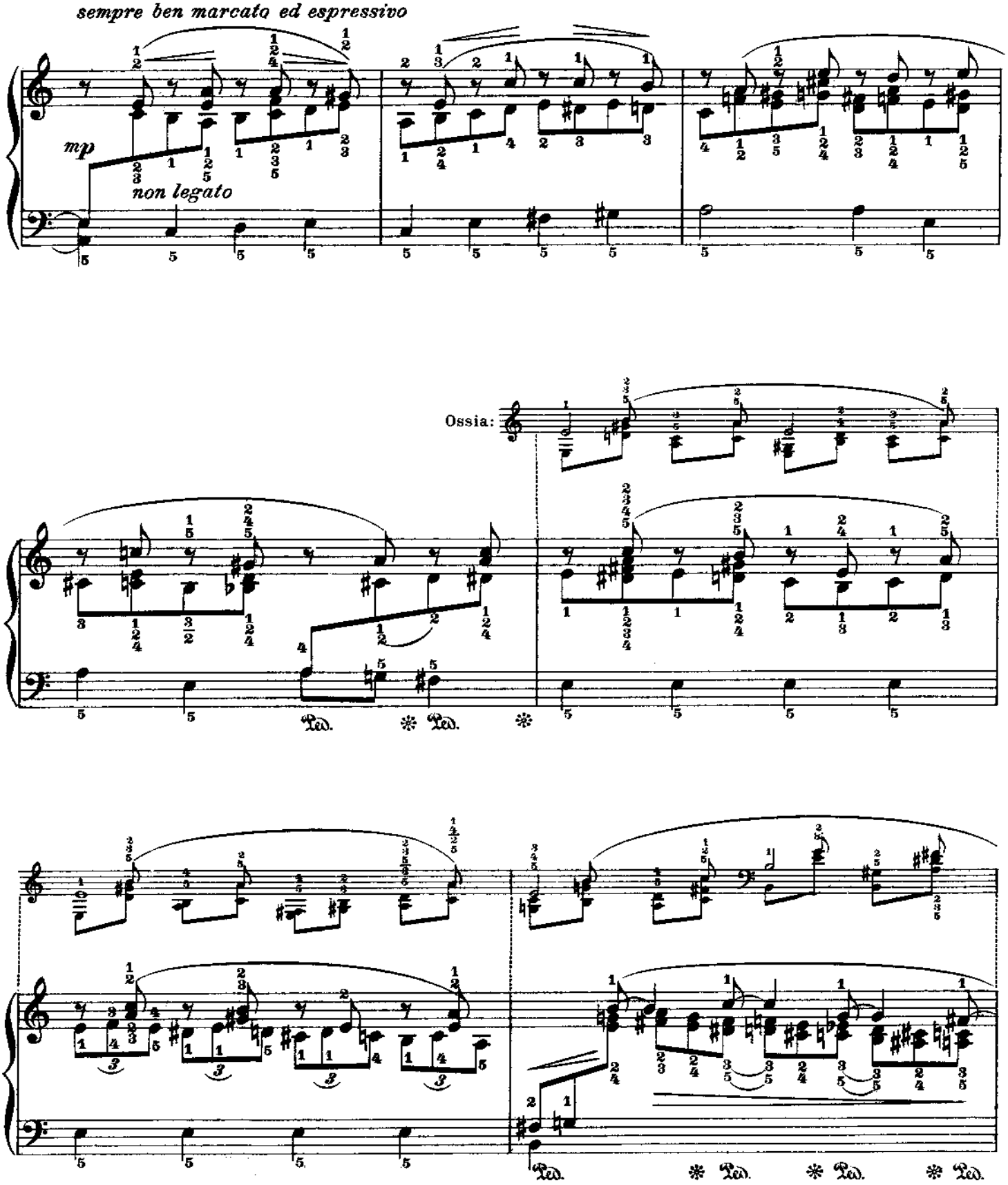
Les exercices indiqués ci-dessous aideront à acquérir une grande précision et sûreté du mécanisme.

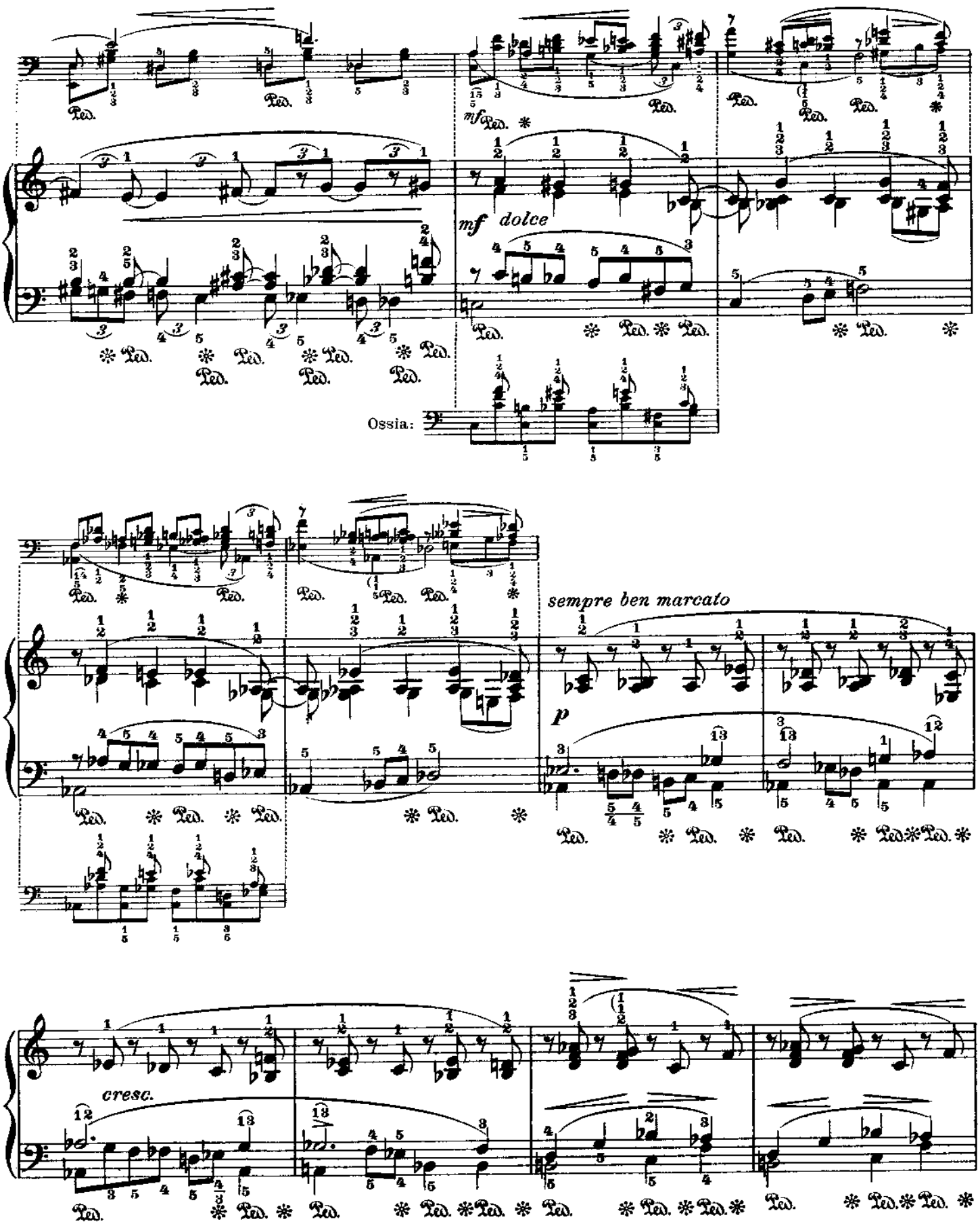


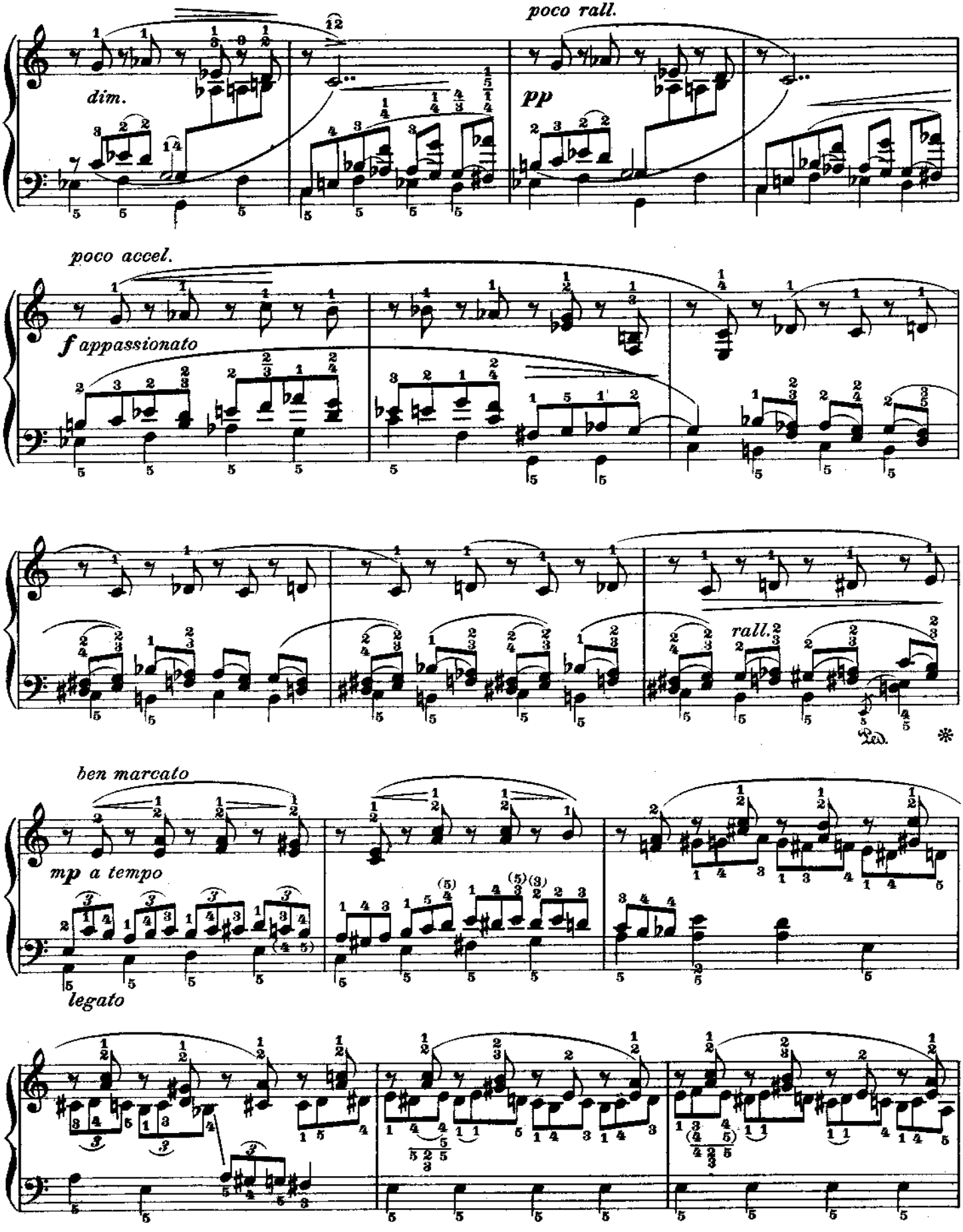
Das rechte Pedal wird auf jeden Grundton genommen, falls nichts anderes angegeben ist.

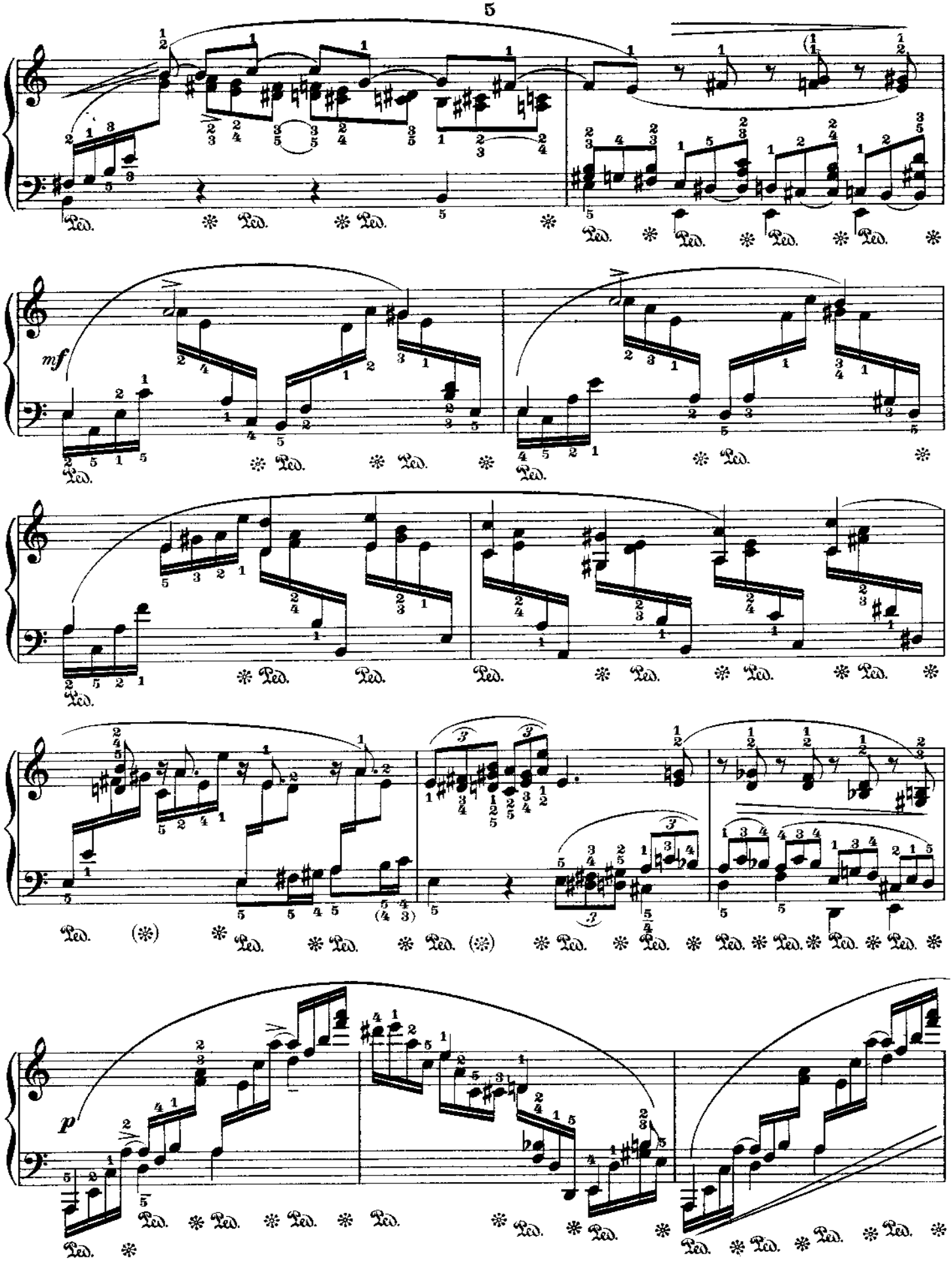
Except when otherwise indicated, the right pedal should be used with every fundamental note.

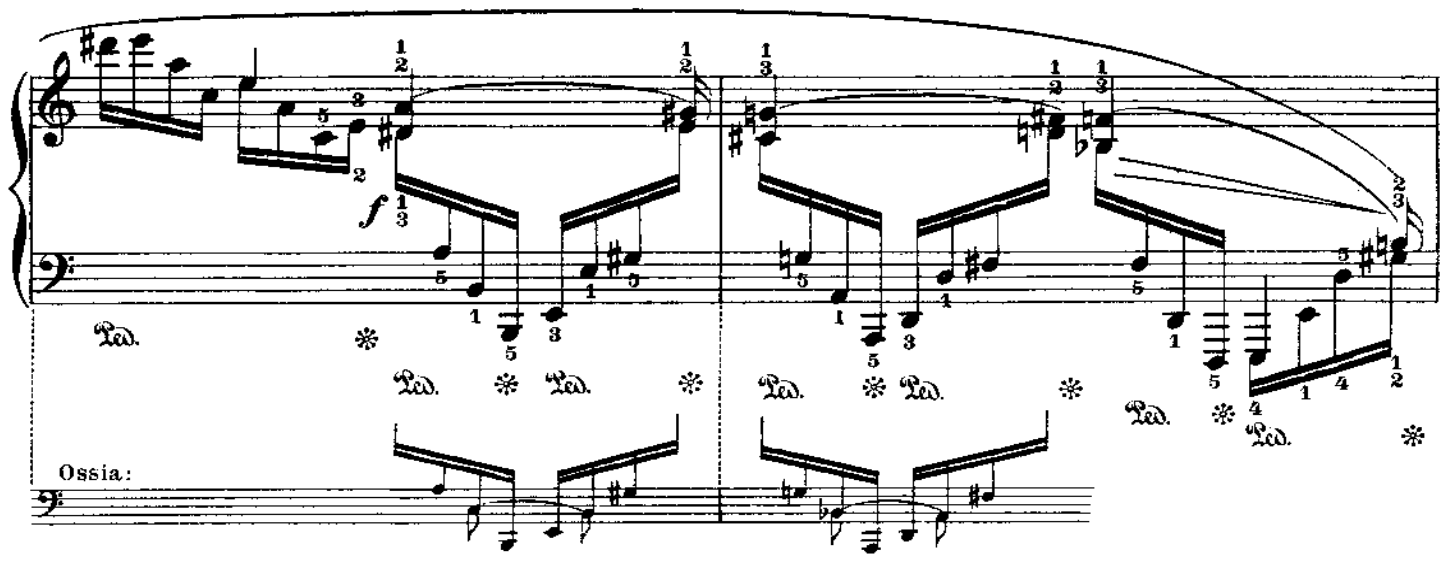
Si ce n'est pas autrement indiqué, vous prendrez la pédale à chaque note fondamentale.

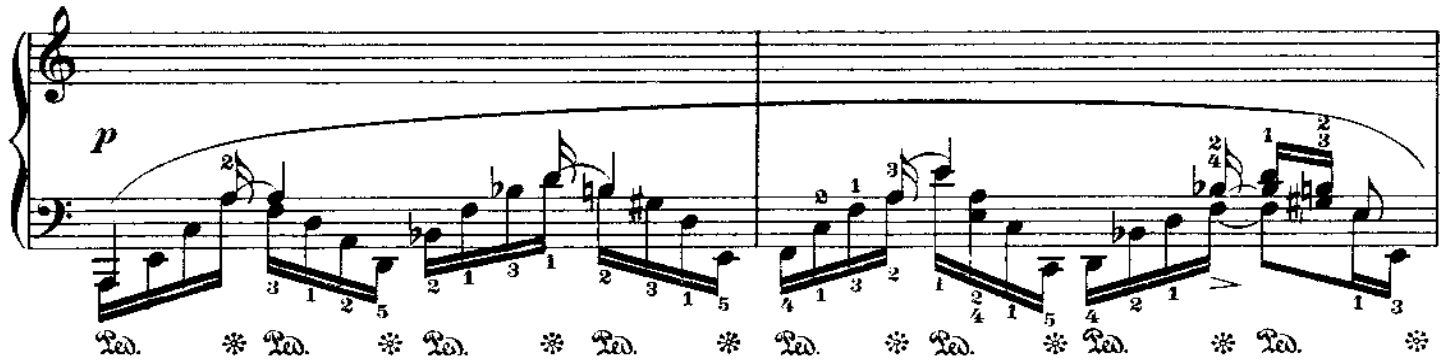

sempre ben marcato ed espressivo
mp
non legato
Ossia:
Ped.
Ped.
Ped.
Ped.
Ped.

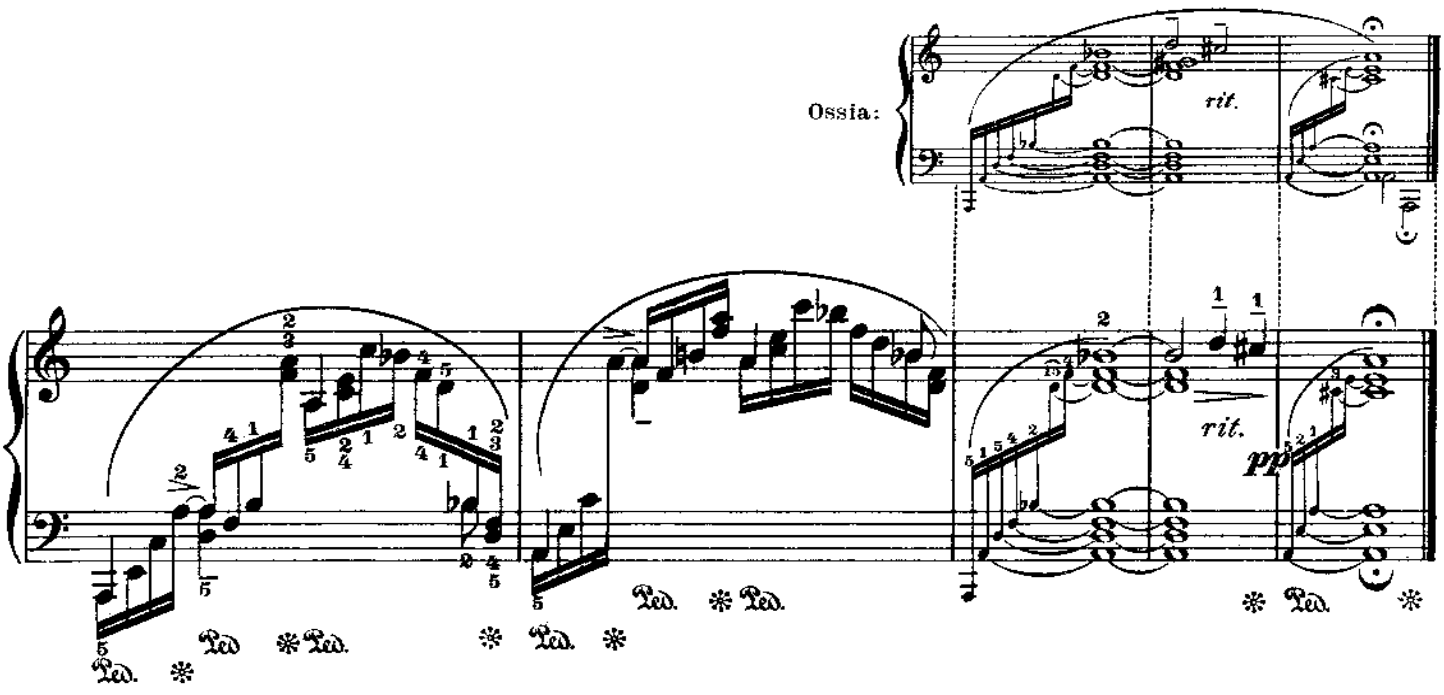

mf dolce
Ossia:
sempre ben marcato
p
cresc.


poco rall.
dim.
pp
poco accel.
f appassionato
rall.
Ped.
*
ben marcato
mp a tempo
legato


mf
p


f
Ped.
Ossia:


p
Ped.


Ossia:
rit.
rit.
pp
Ped.

№ 32

Fr. Chopin

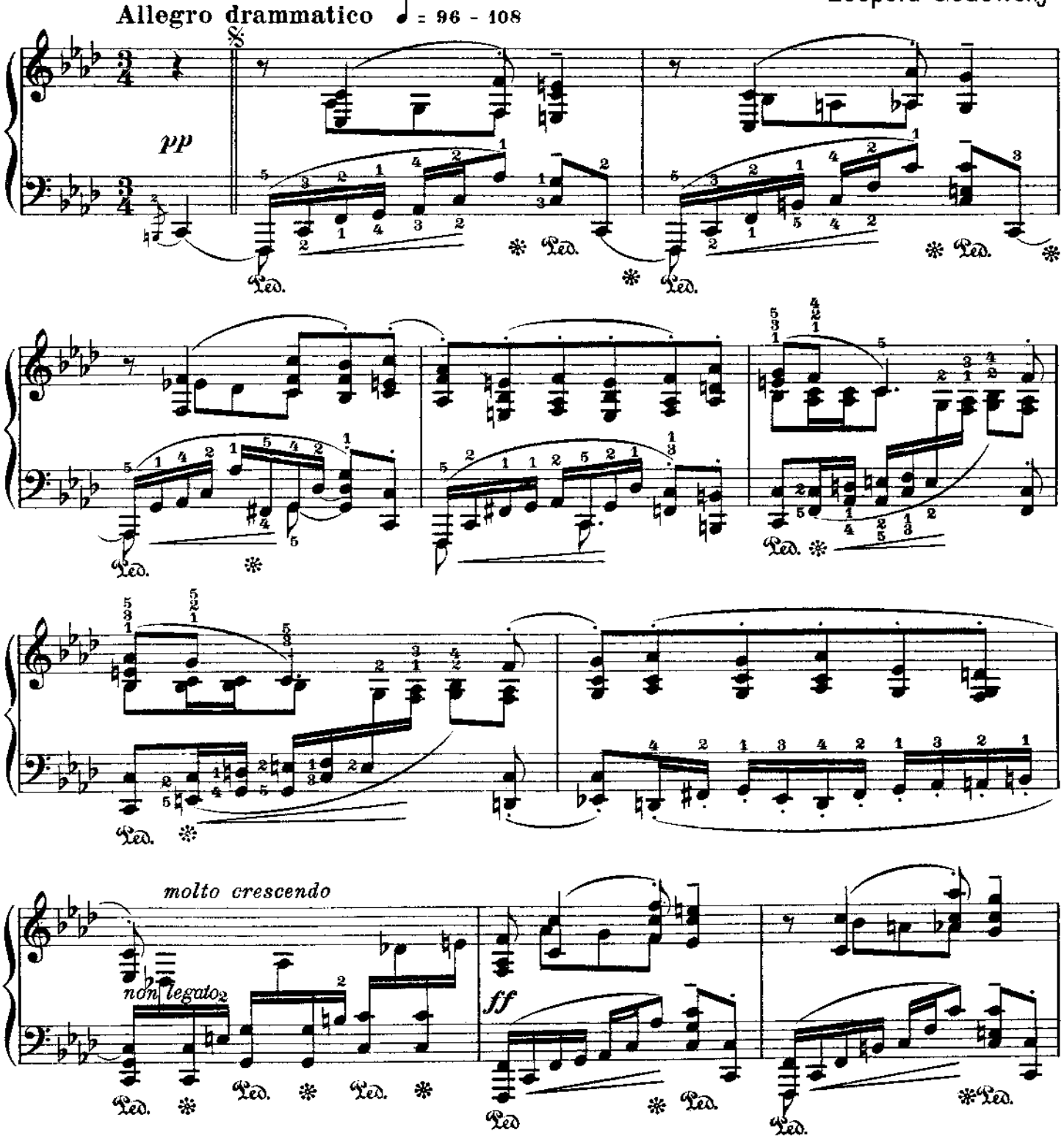
Op. 25 № 4

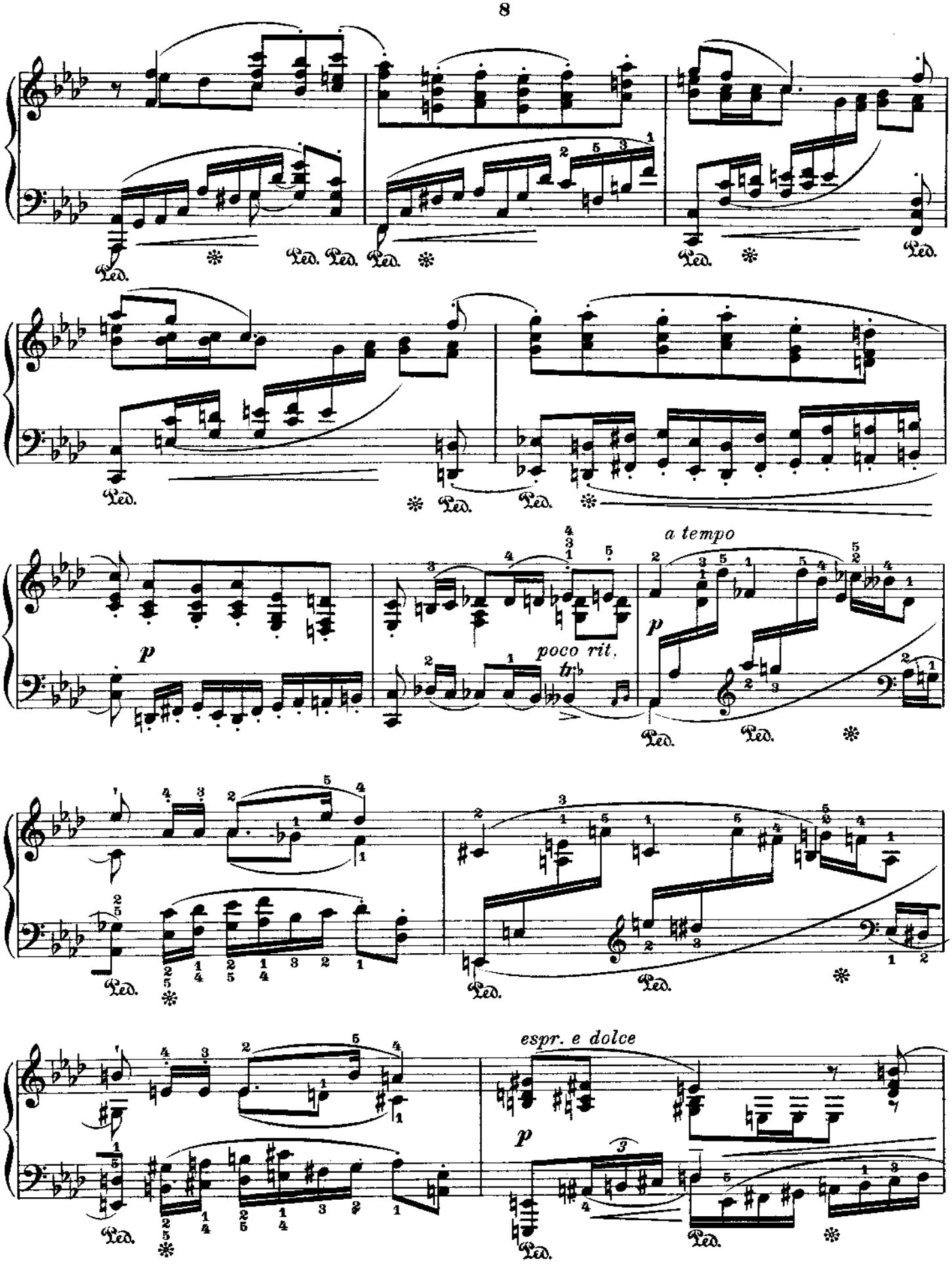
Zweite Bearbeitung

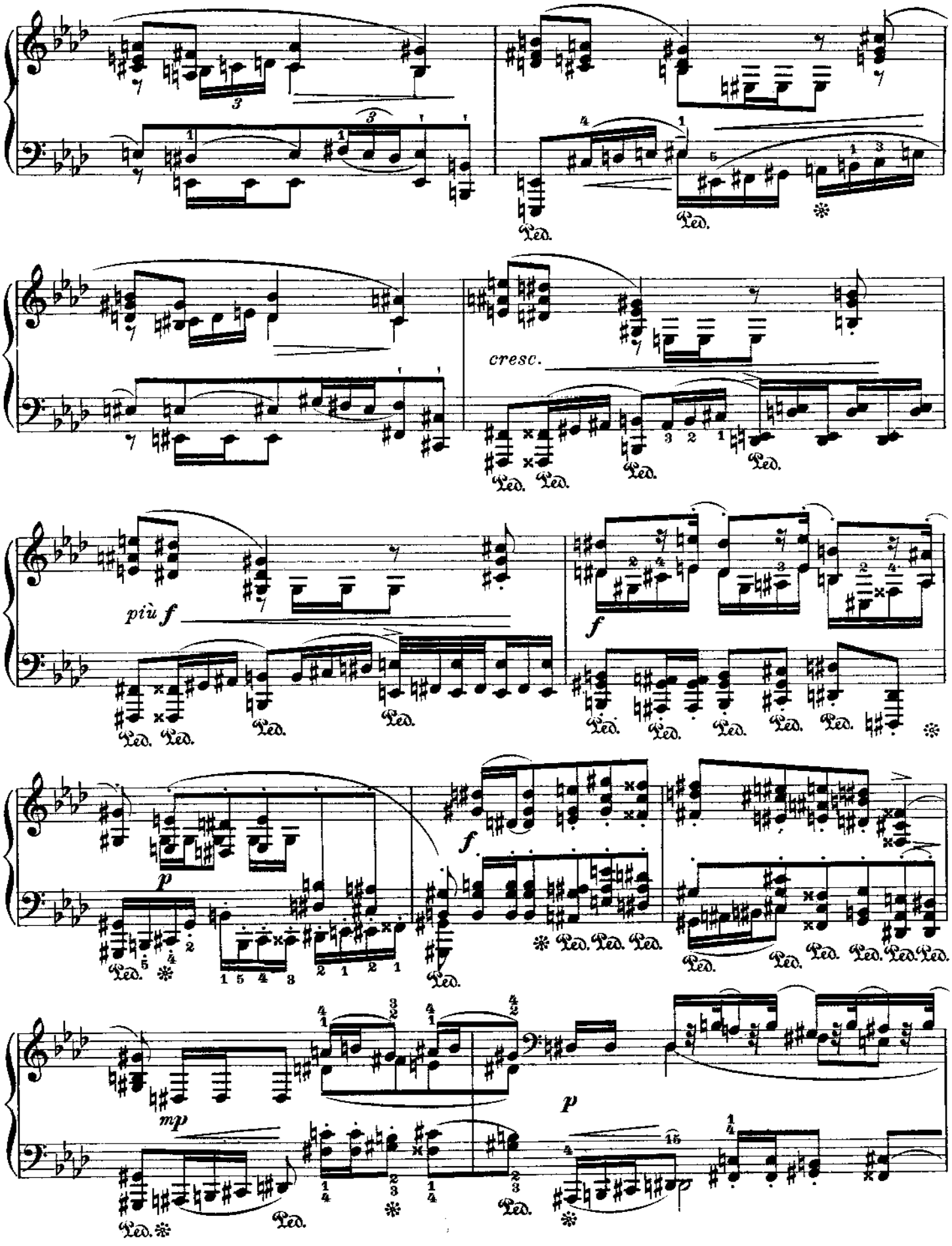
Second version Deuxième Version

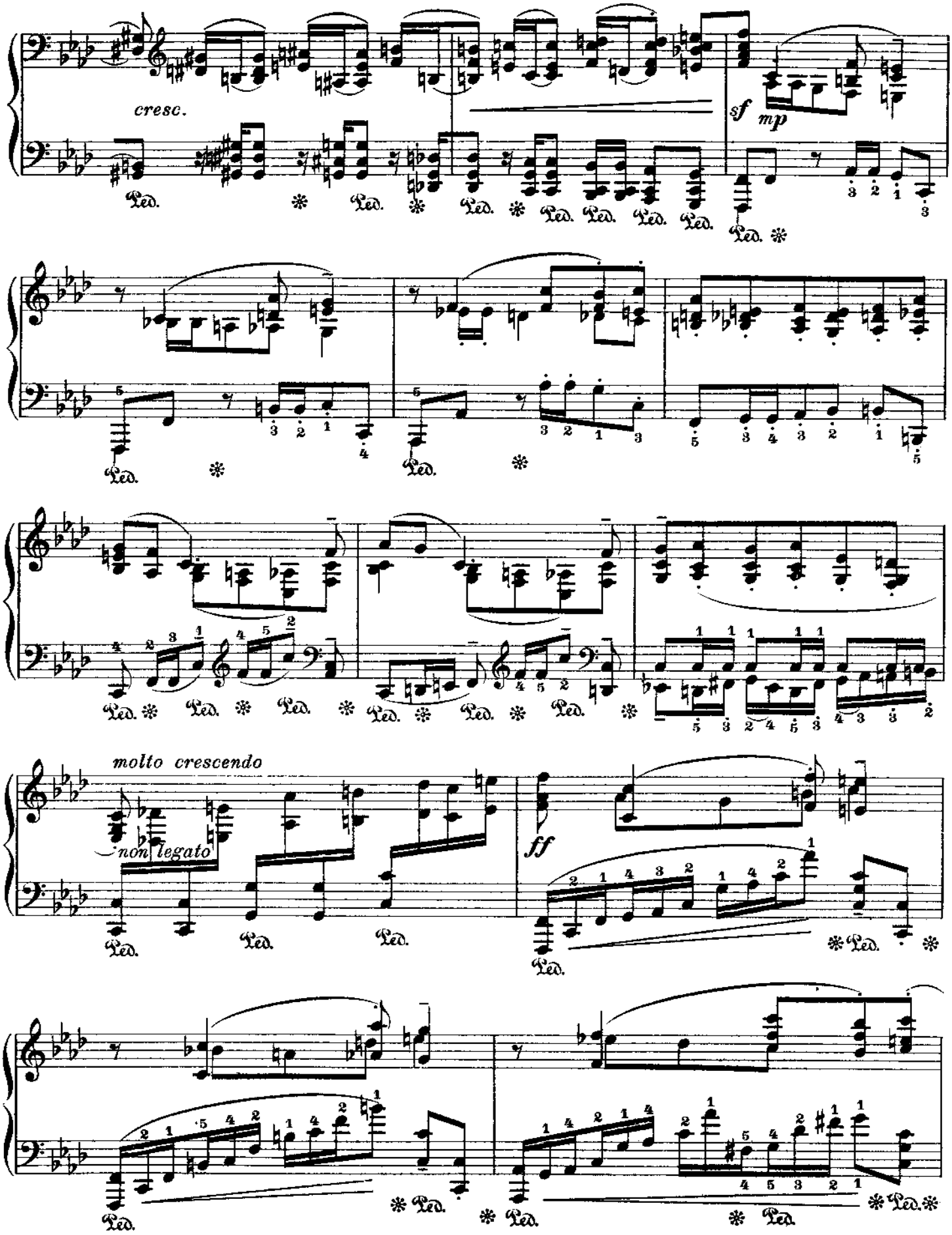
Polonaise

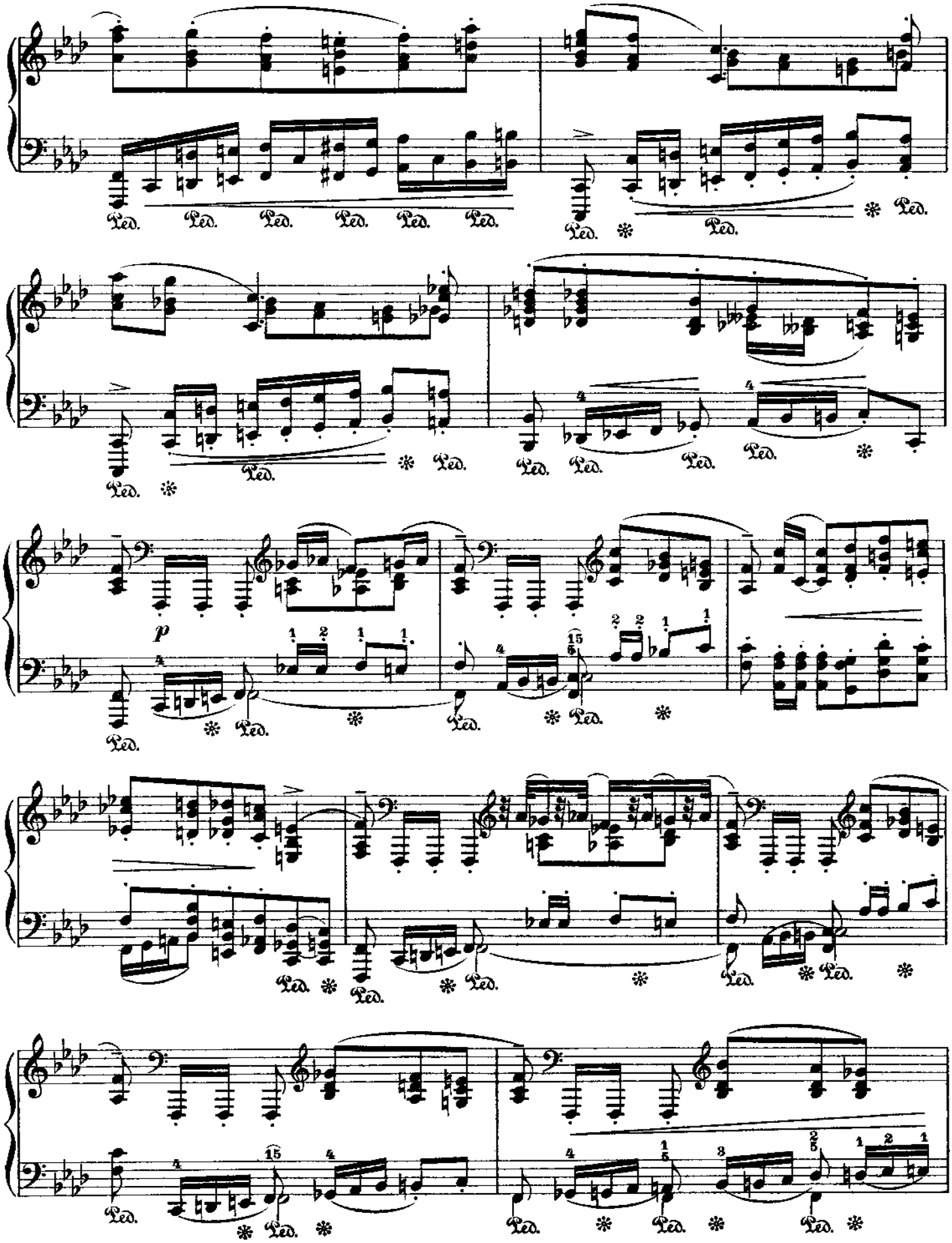
Leopold Godowsky

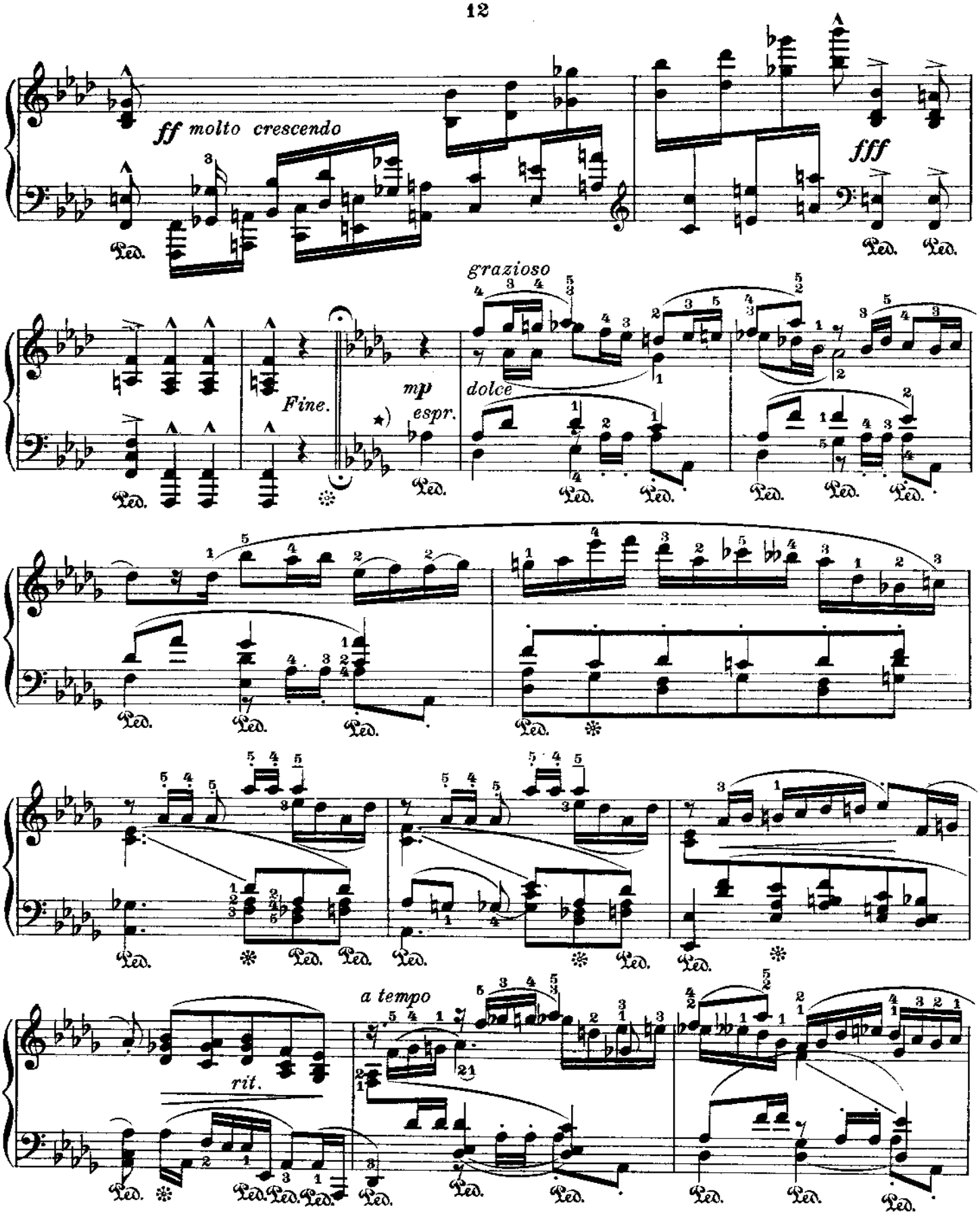



Ped.
Ped. Ped. Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
poco rit.
a tempo
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
espr. e dolce
p
Ped.
Ped.


cresc.
più f
f
p
mp


cresc.
sf
mp
molto crescendo
non legato
ff

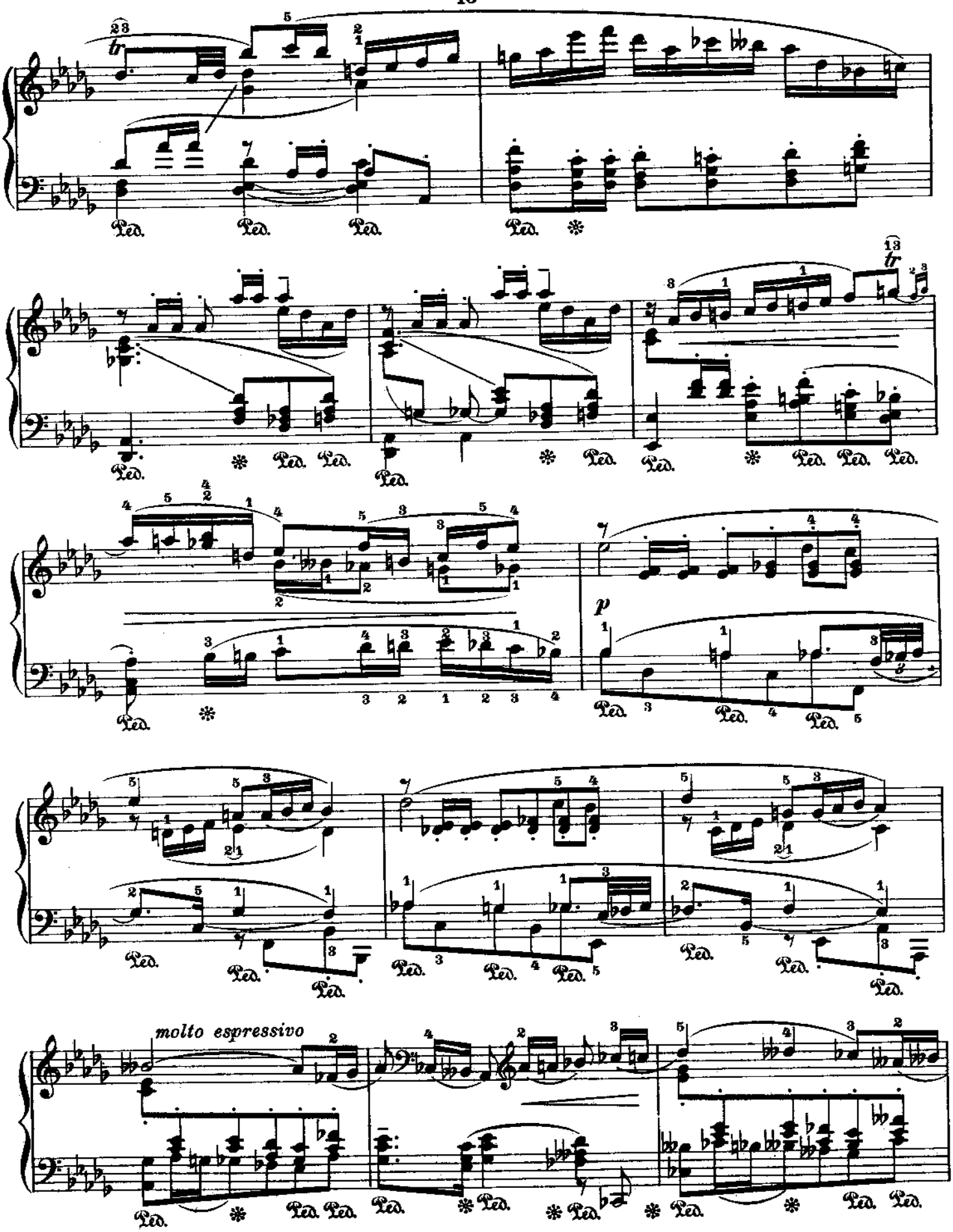

Ped.
p

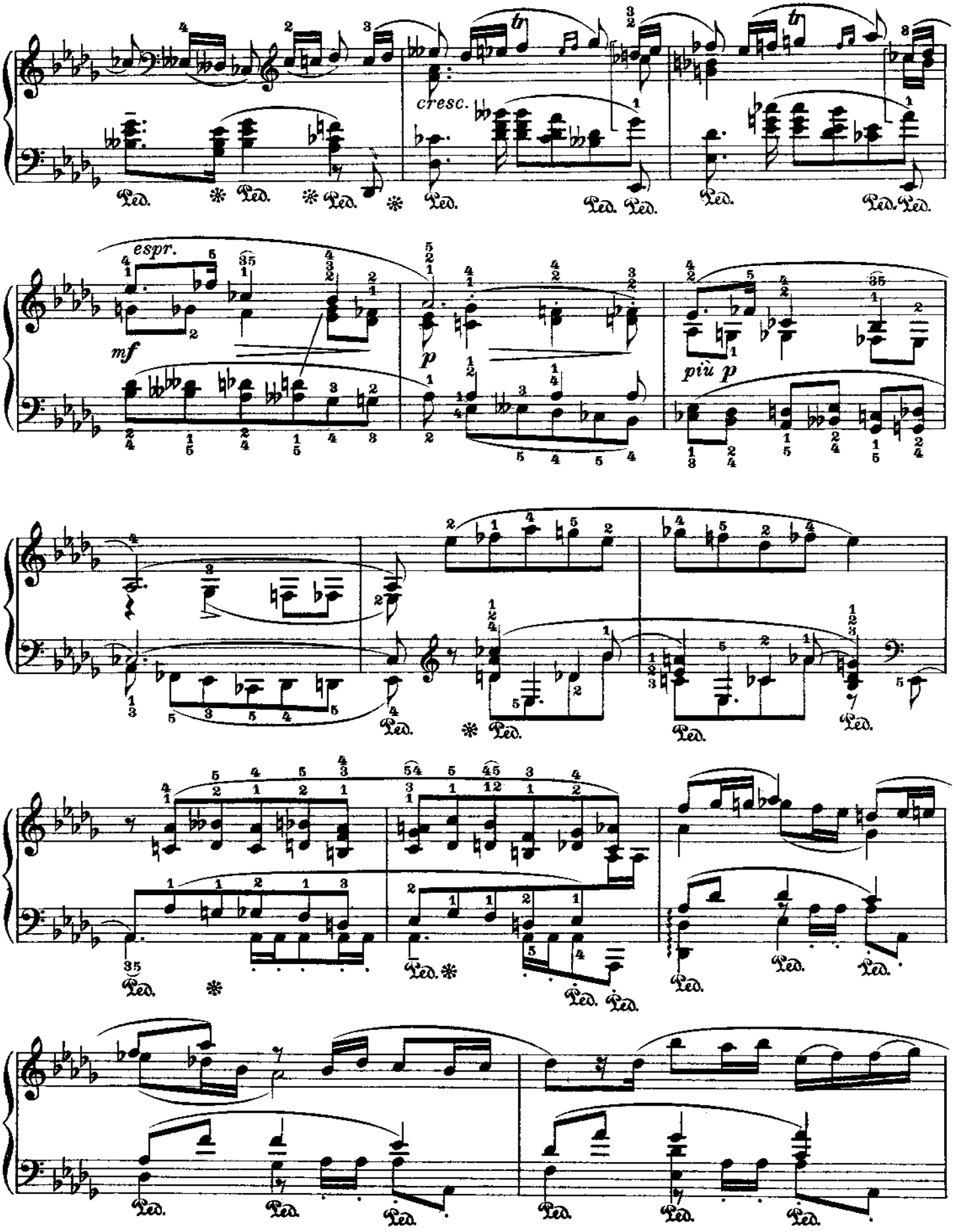


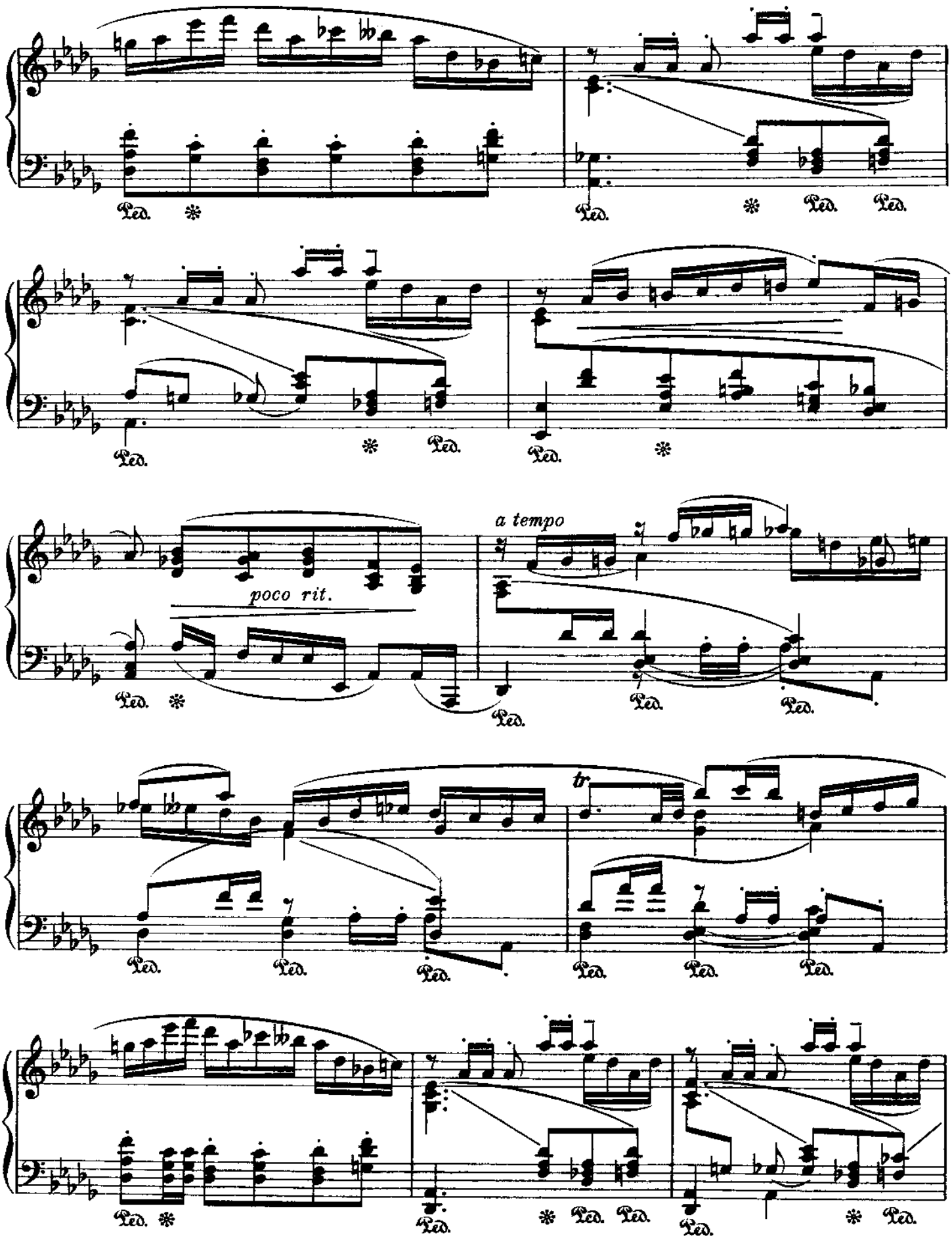
*) Das Trio bildet eine Wiederholung der ganzen Chopinschen Etüde in Dur, mit rhythmischen Verschiebungen und neuen Melodieführungen in der rechten Hand.

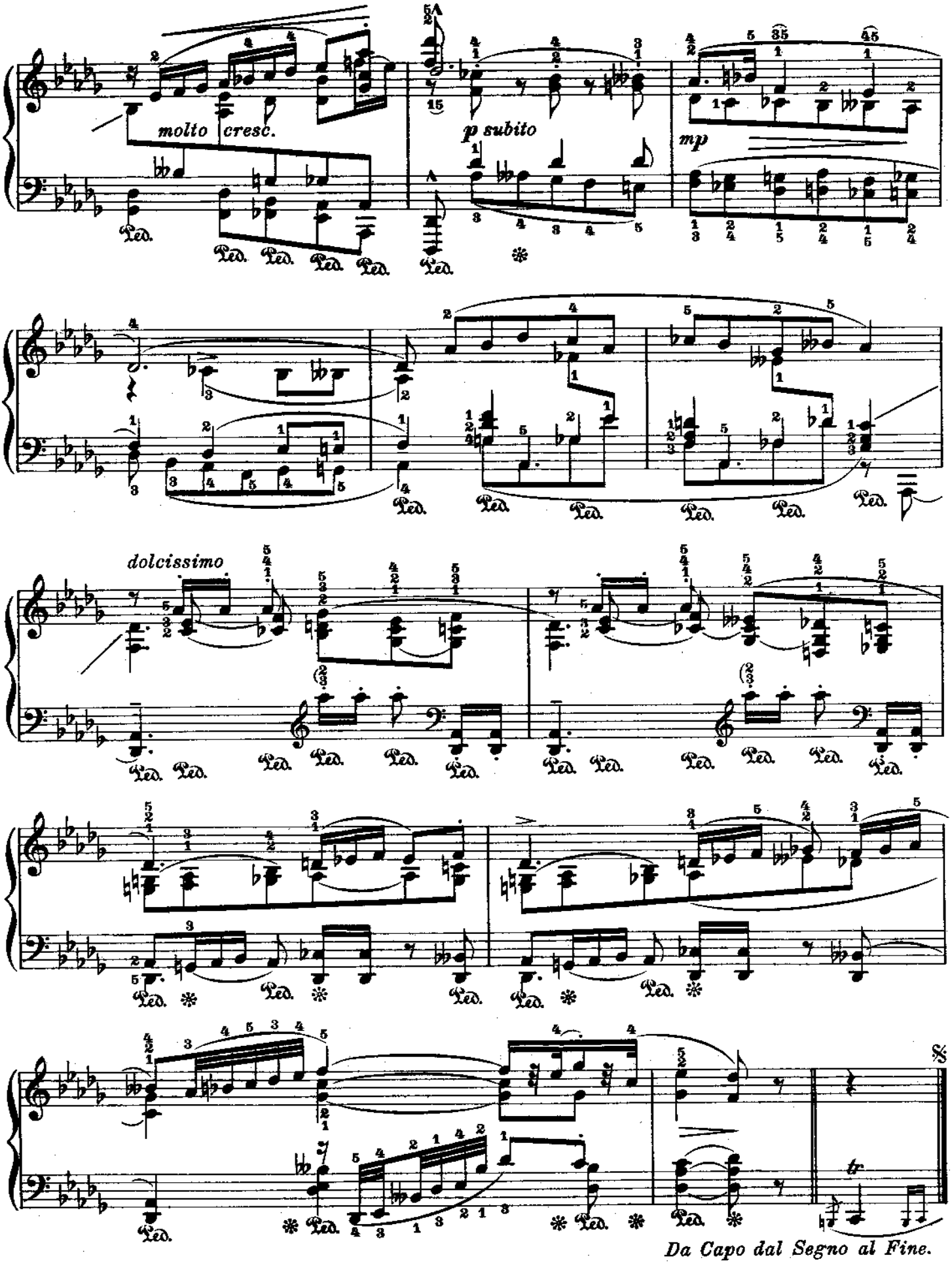
*) *The "Trio" is a repetition of the entire Chopin study in the major mode, with rhythmic changes and new melodic additions in the right hand.*

*) Le Trio est la répétition de l'étude entière — en majeur, avec des additions mélodiques nouvelles dans la main droite.


molto espressivo


cresc.
espr.
mf
p
più p
Ped.


Ped.
poco rit.
a tempo
tr


molto cresc.
p subito
mp
dolcissimo
Ped.
tr
Da Capo dal Segno al Fine.

№ 33

Fr. Chopin

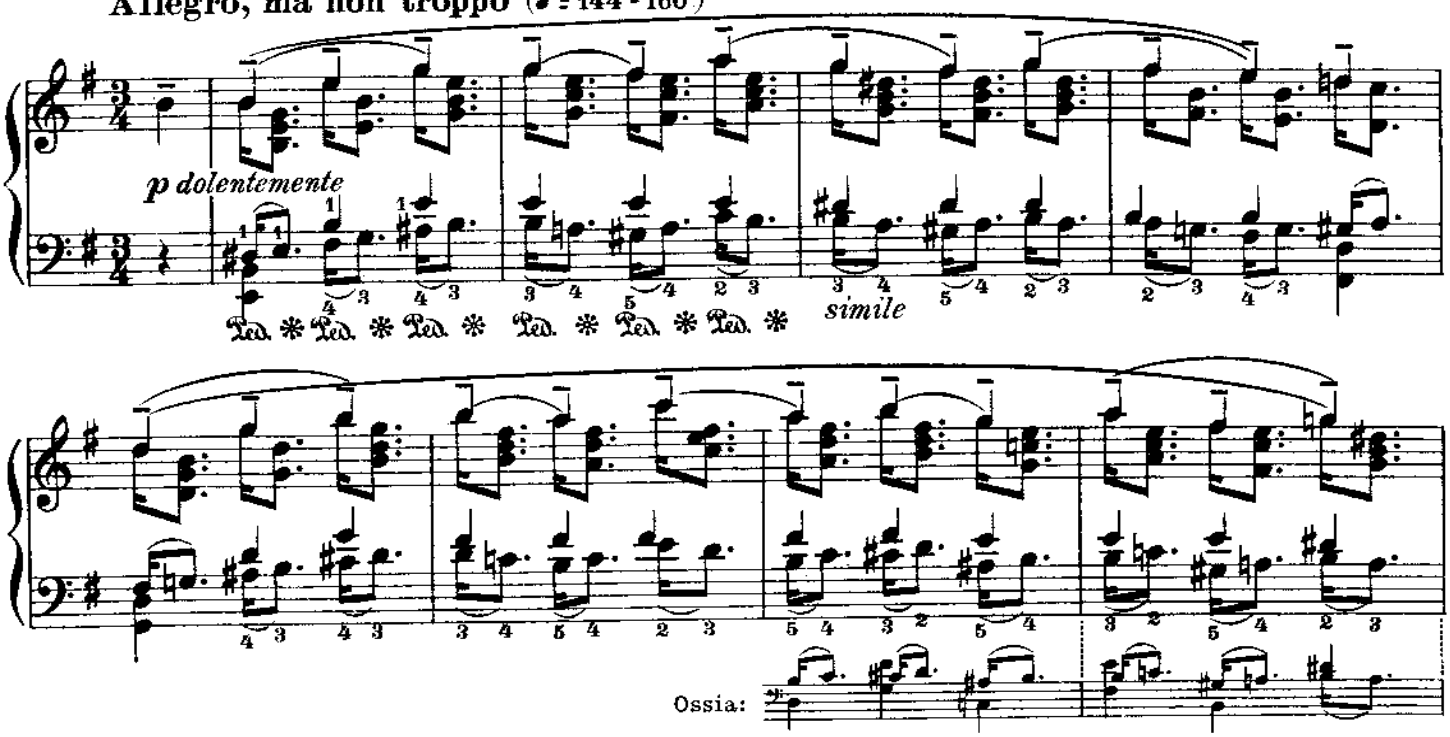
Op. 25 № 5

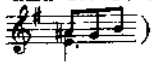
Erste Bearbeitung

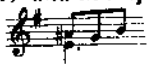
First Version **Première Version**

Leopold Godowsky

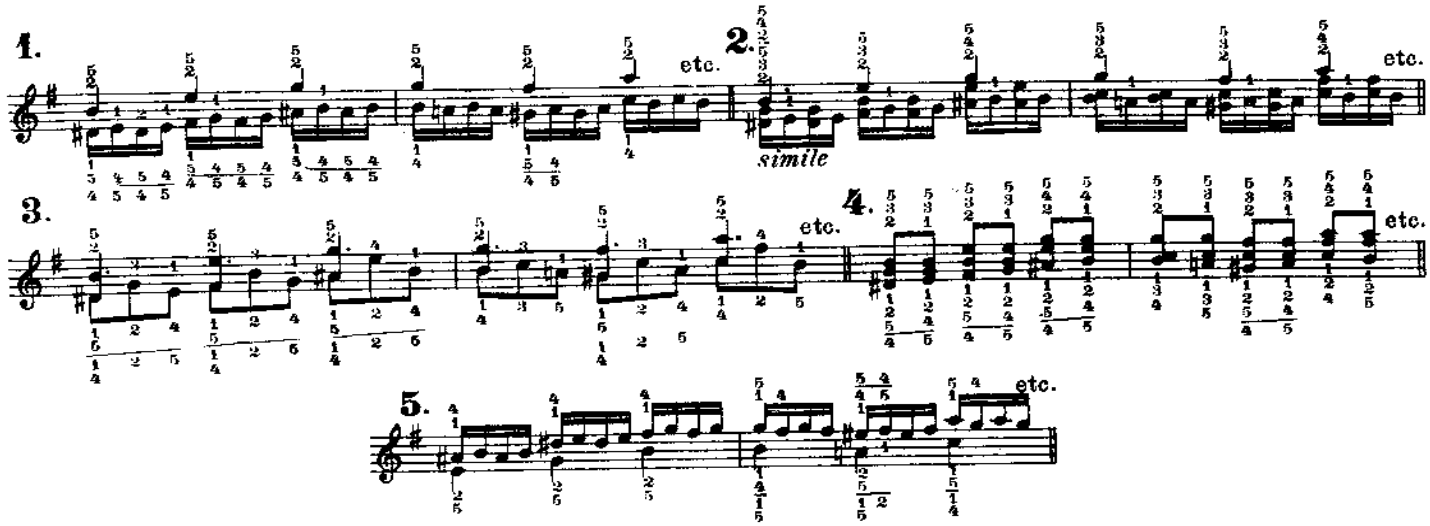
Allegro, ma non troppo (♩ = 144 - 160)

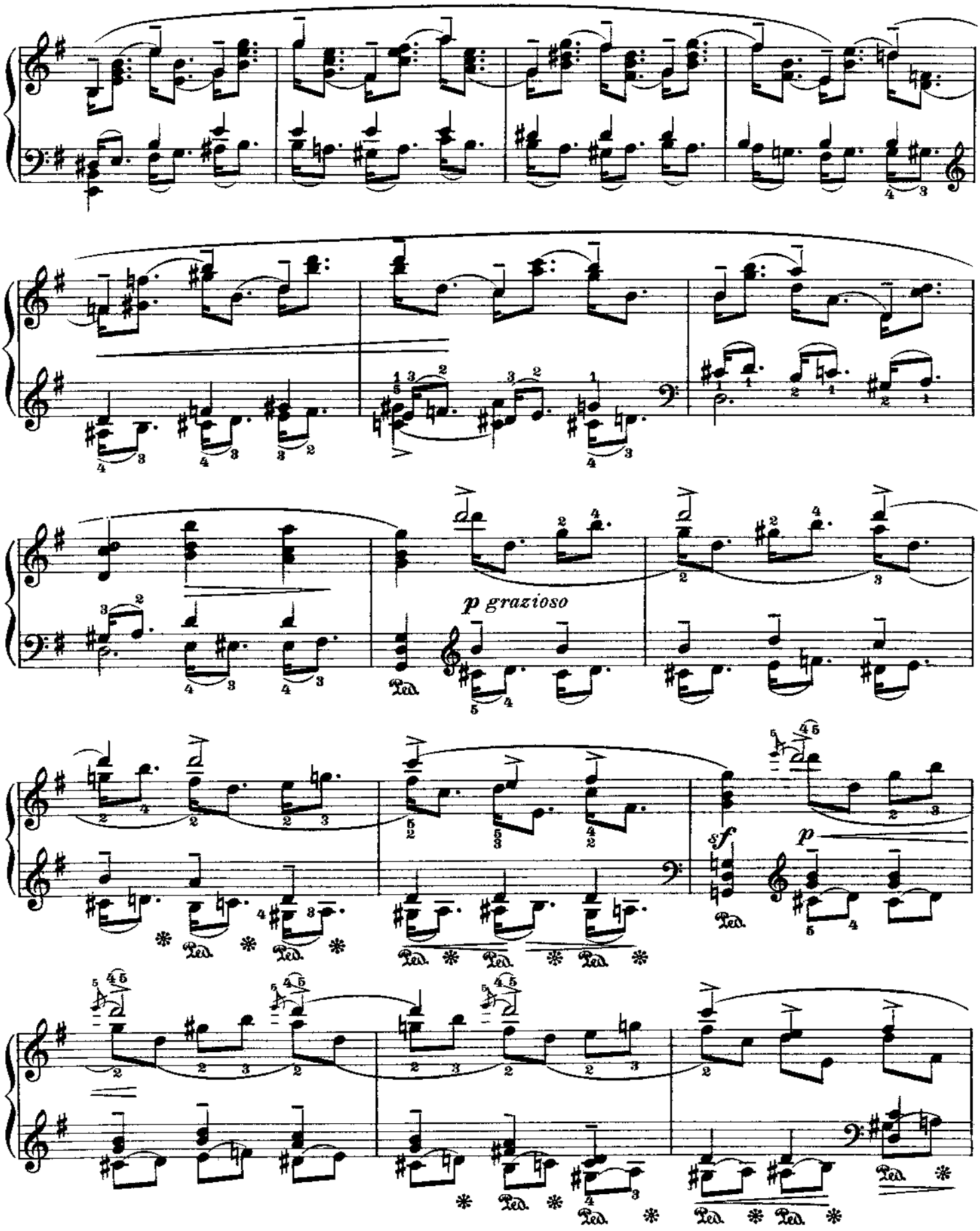


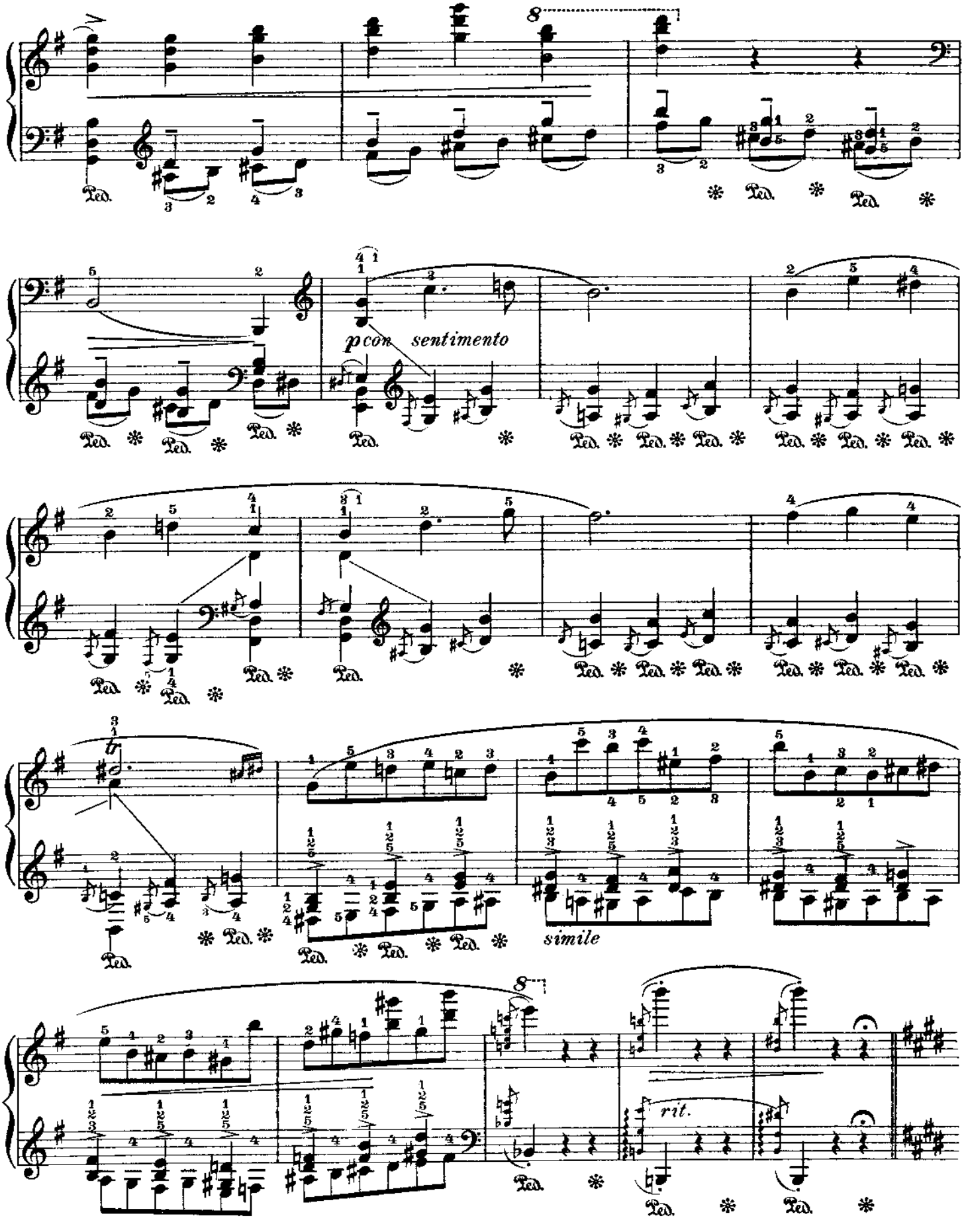
Die folgenden *Varianten* sollen die Fingertechnik fördern. Die rechte Hand spielt den oberen Fingersatz, die linke den unteren eine Oktave tiefer. – Var. № 5 kann auch mit Akkorden (wie № 2 und № 4) oder in Triolen (wie № 3 ) geübt werden.

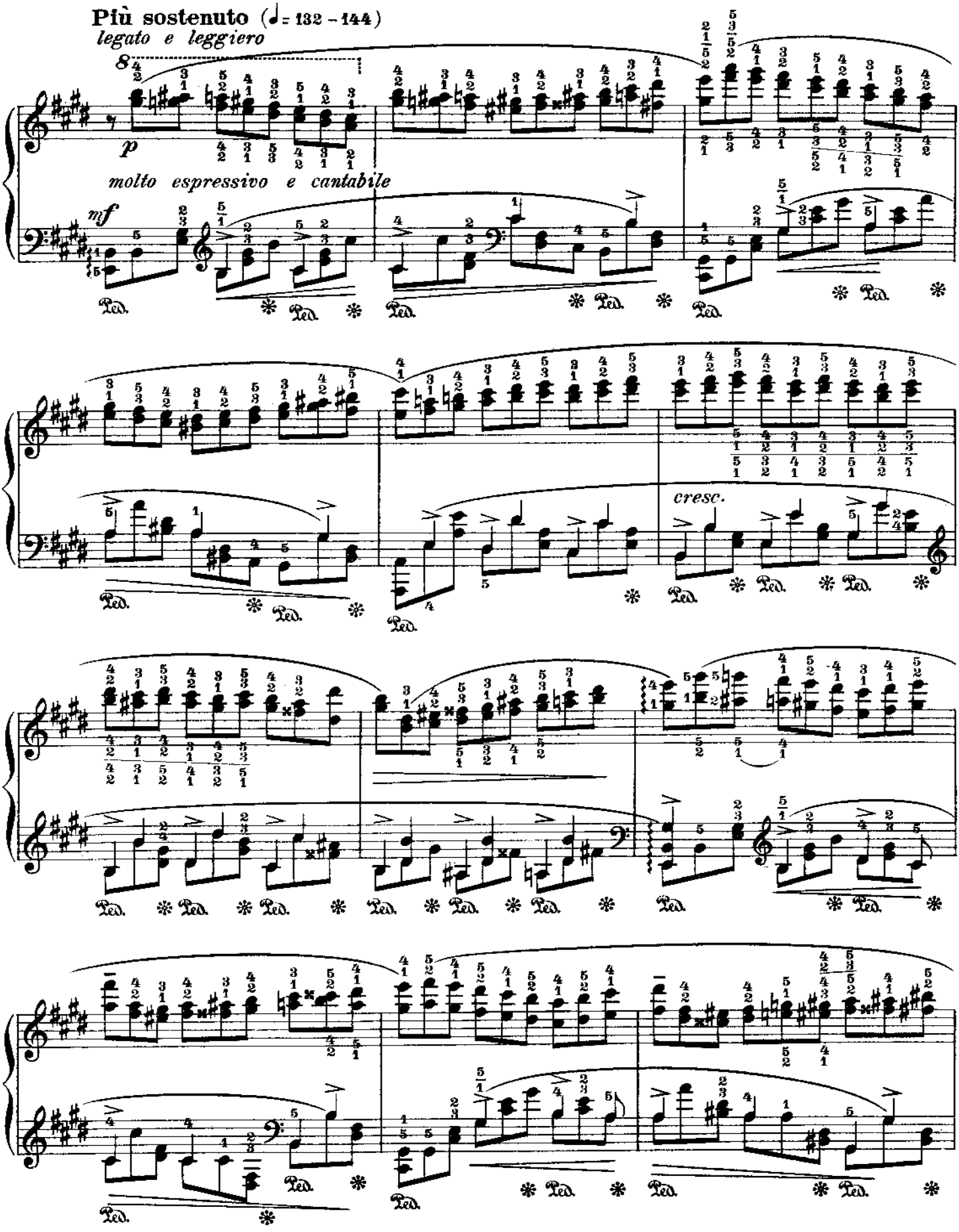
The following variations *are technically useful. In all the five variants the left hand takes the lower fingering and plays one octave lower. The 5th variant can be practised with chords (like the 2nd and 4th variant) and in triplets (like the 3rd variant*  *)*

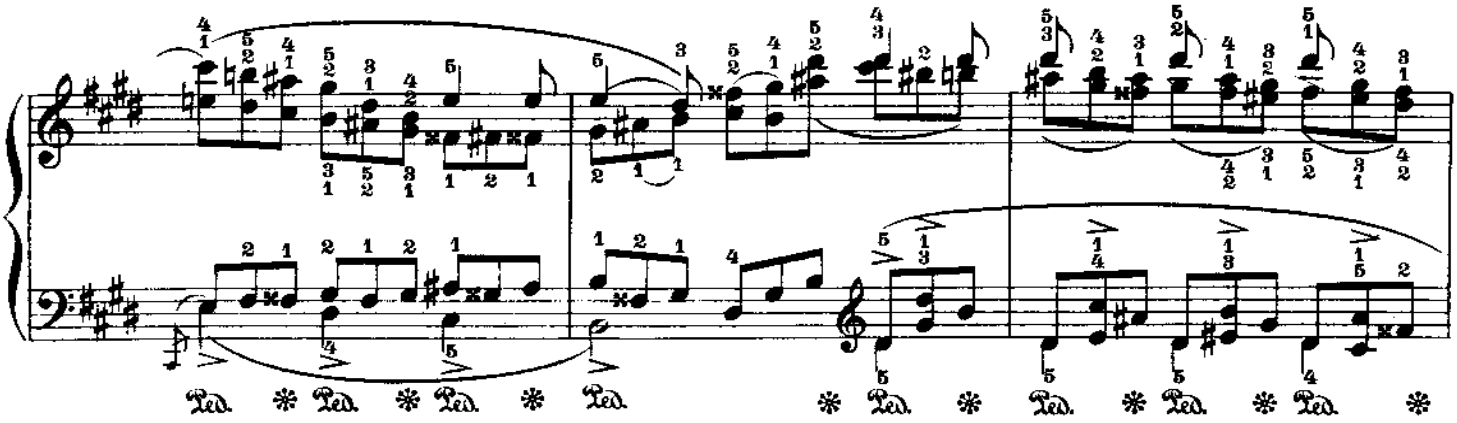
Les variantes ci-après sont d'une grande utilité pour les doigts. La main droite prend le doigté supérieur et la gauche celui d'en bas (une octave inférieure). La 5me var. peut être exécutée avec des accords (comme les var. 2 et 4) ou en triolets (comme la 3me var).

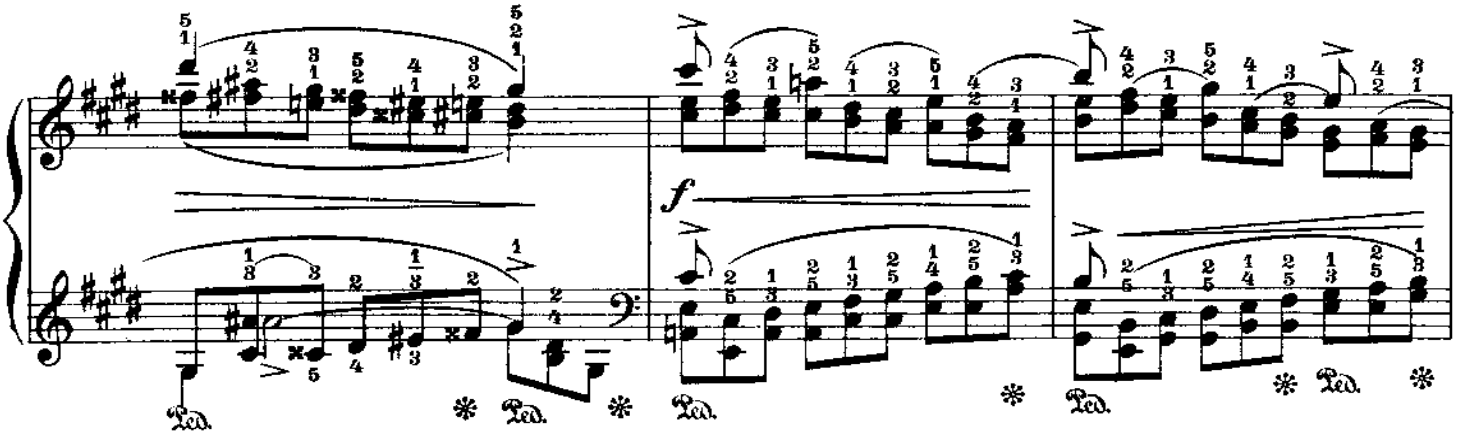


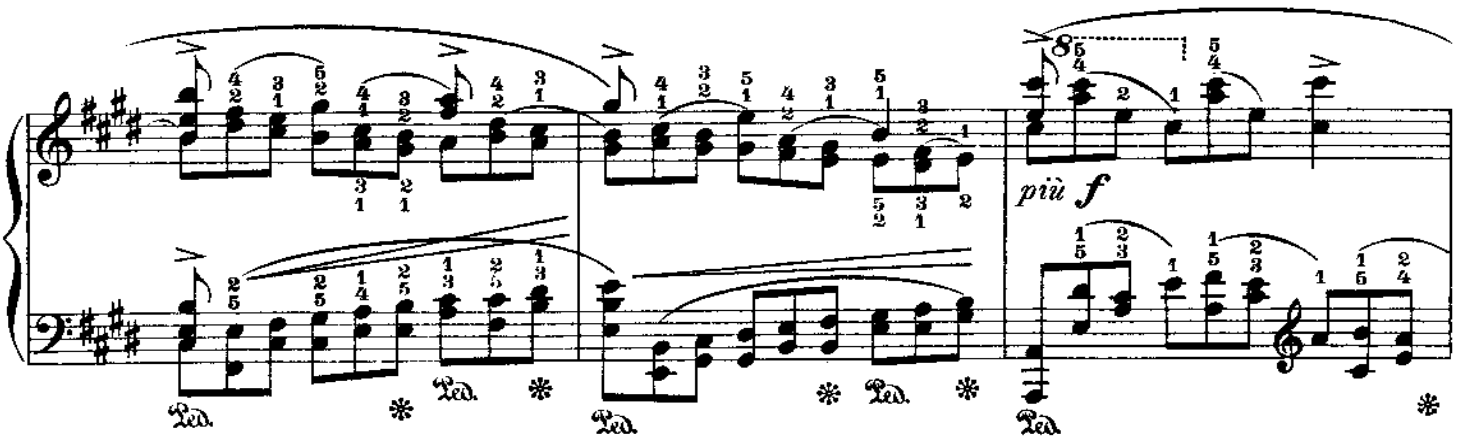

p grazioso
Ped.
sf
p

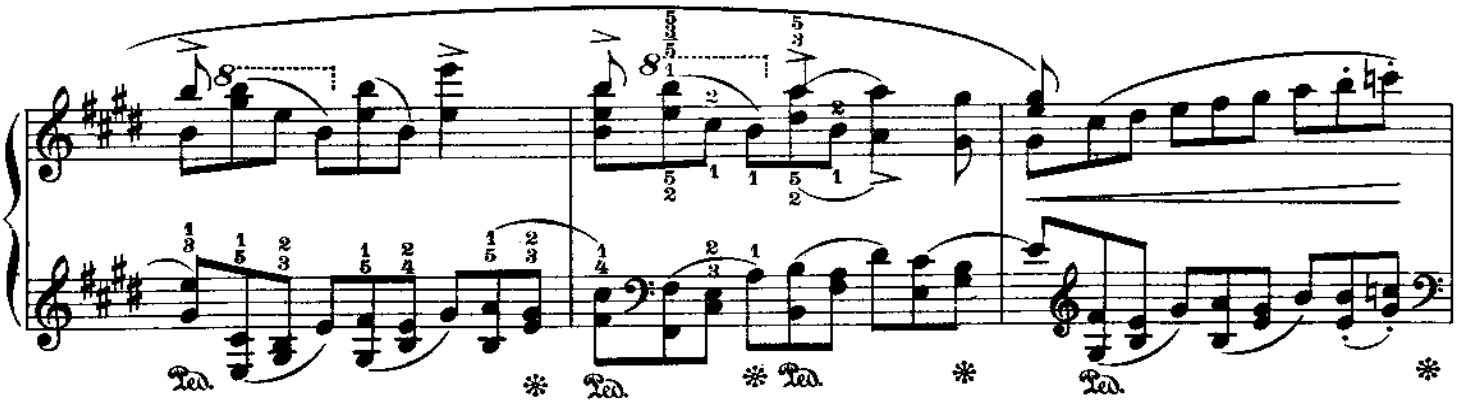

8
Ped.
p con sentimento
simile
rit.

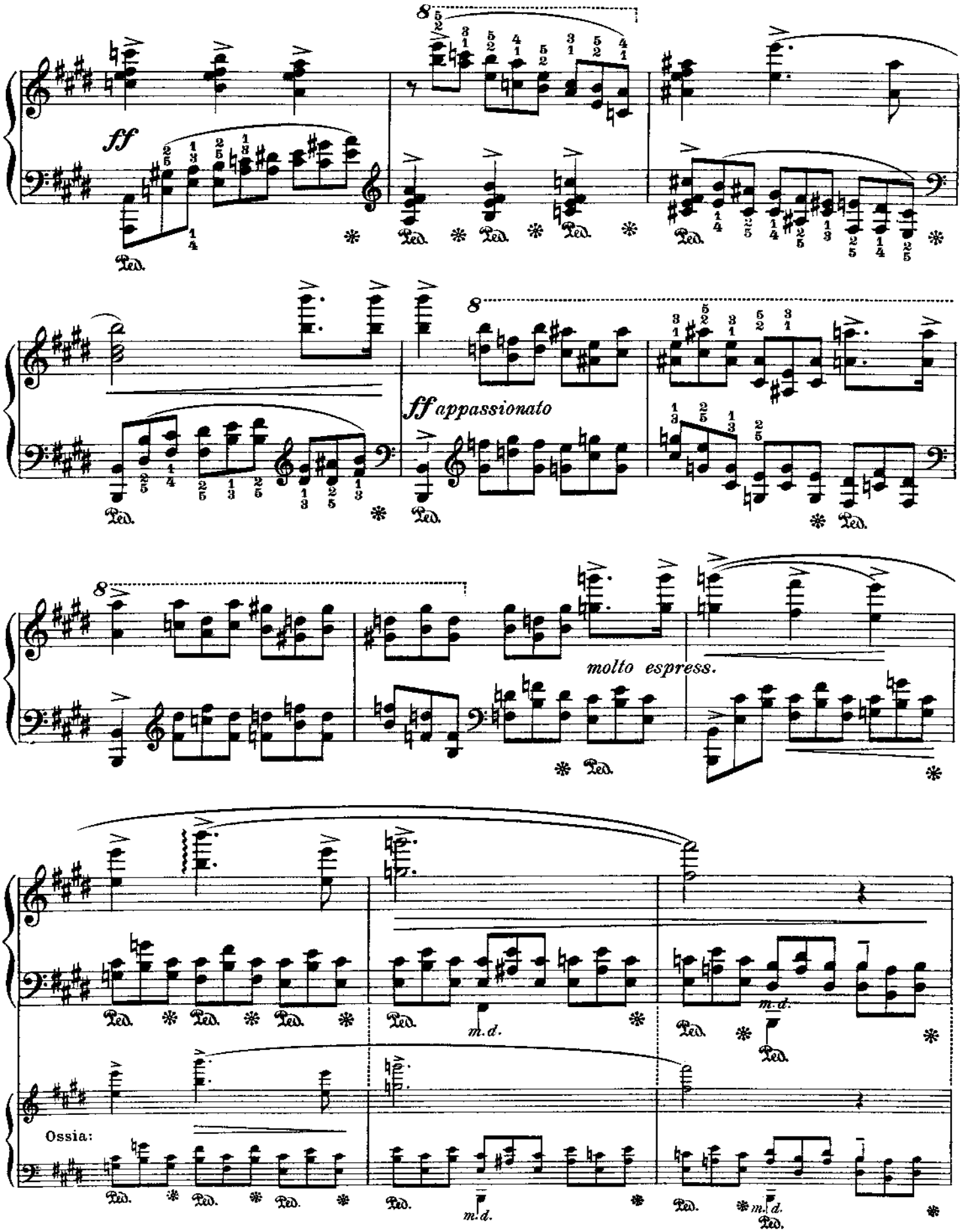

Più sostenuto (♩= 132 – 144)
legato e leggiero
8
p
molto espressivo e cantabile
mf
cresc.
Ped.

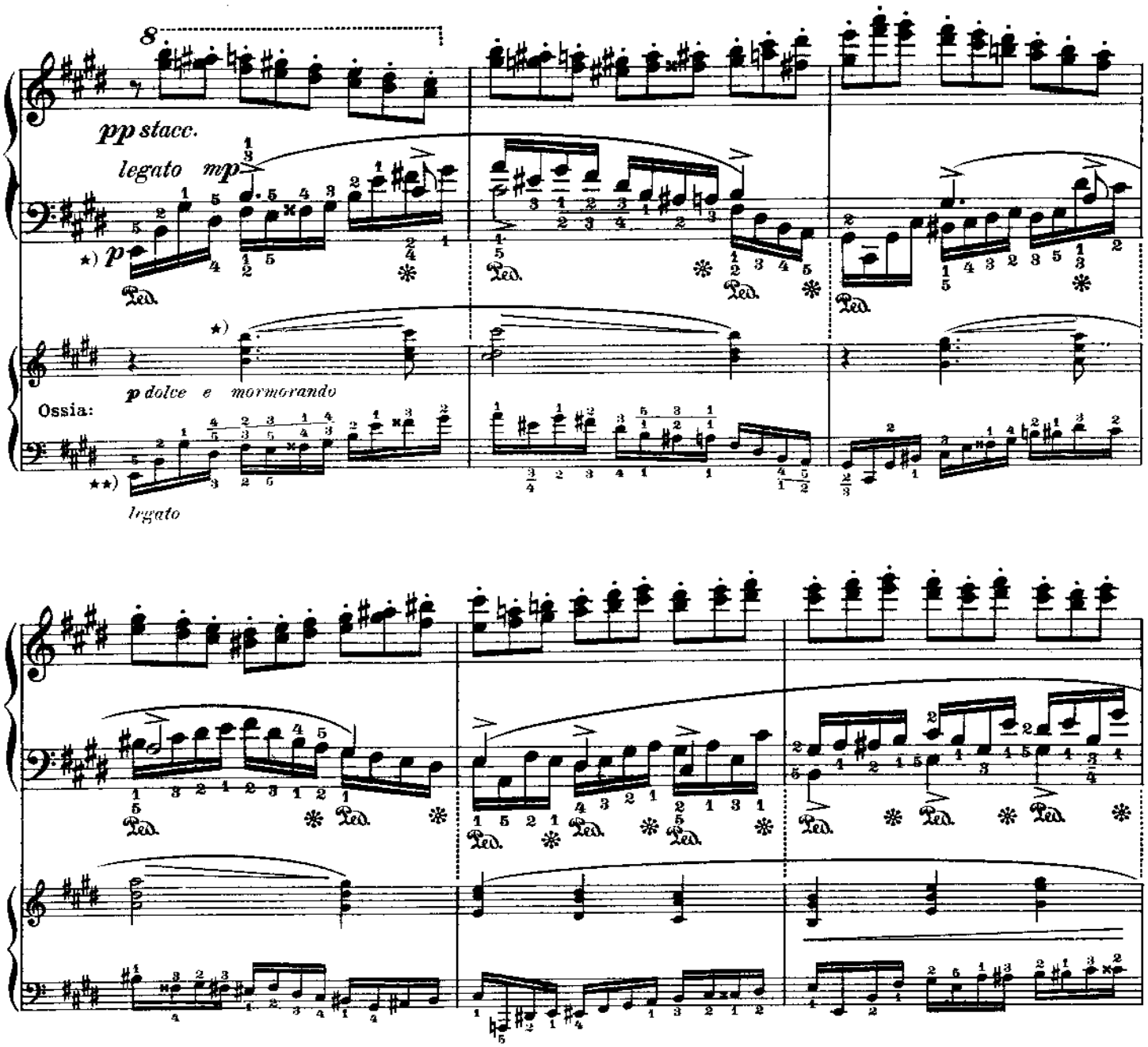

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.


f
Ped. * Ped. * Ped. * Ped.


più f
Ped. * Ped. * Ped. * Ped.


Ped. * Ped. * Ped. * Ped.


ff
ff appassionato
molto espress.
Ped.
m.d.
Ossia:



*) Es ist nicht nur möglich, sondern sogar recht wirkungsvoll, die Noten der linken Hand der Hauptstudie zusammen mit den Noten der rechten Hand des „Ossia" zu spielen, und zwar bis zum Schluss des E dur-teils. Man beachte, dass die Partie der linken Hand auch *für sich allein* gut klingt.

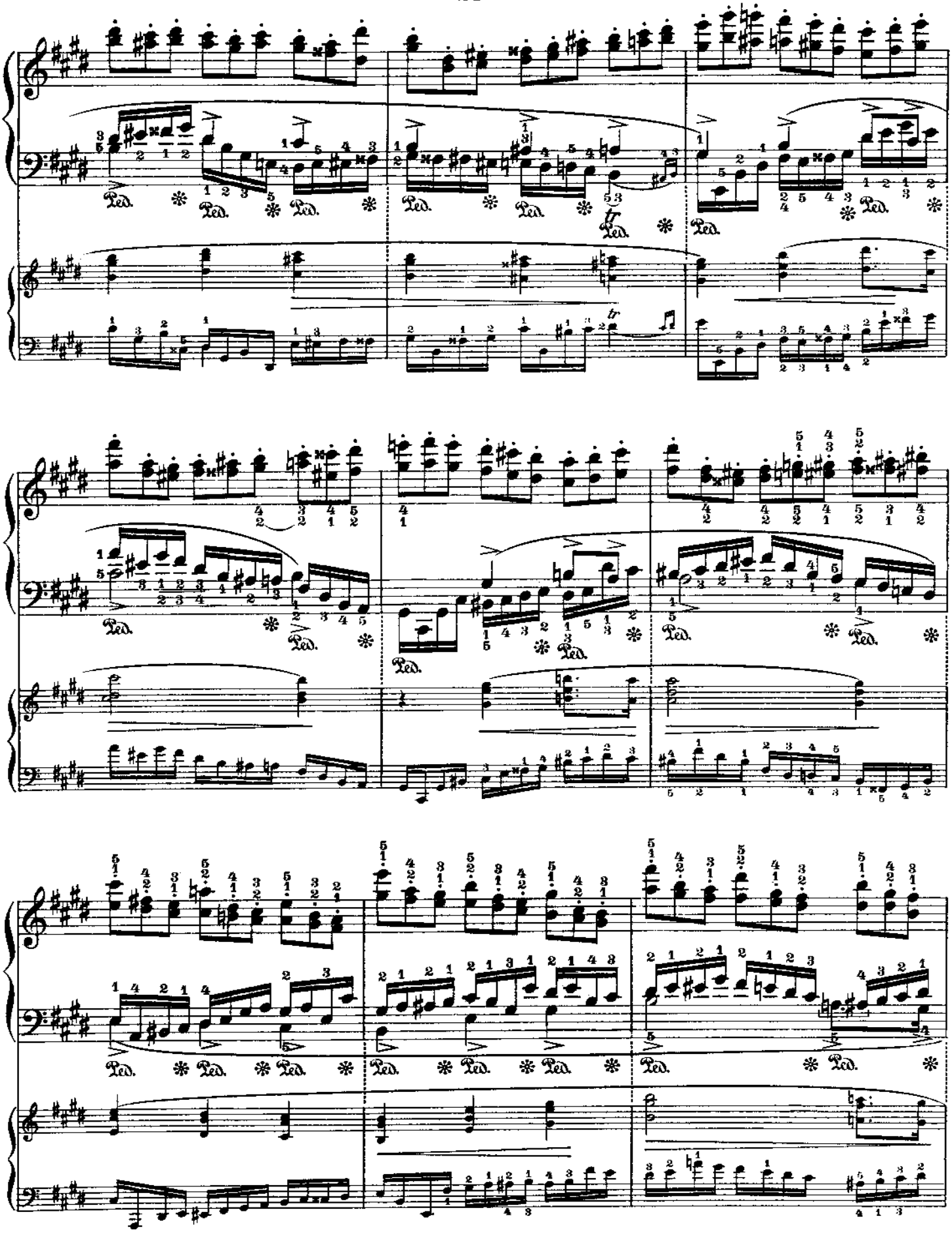
**) Im „Ossia" dasselbe Pedal wie oben.

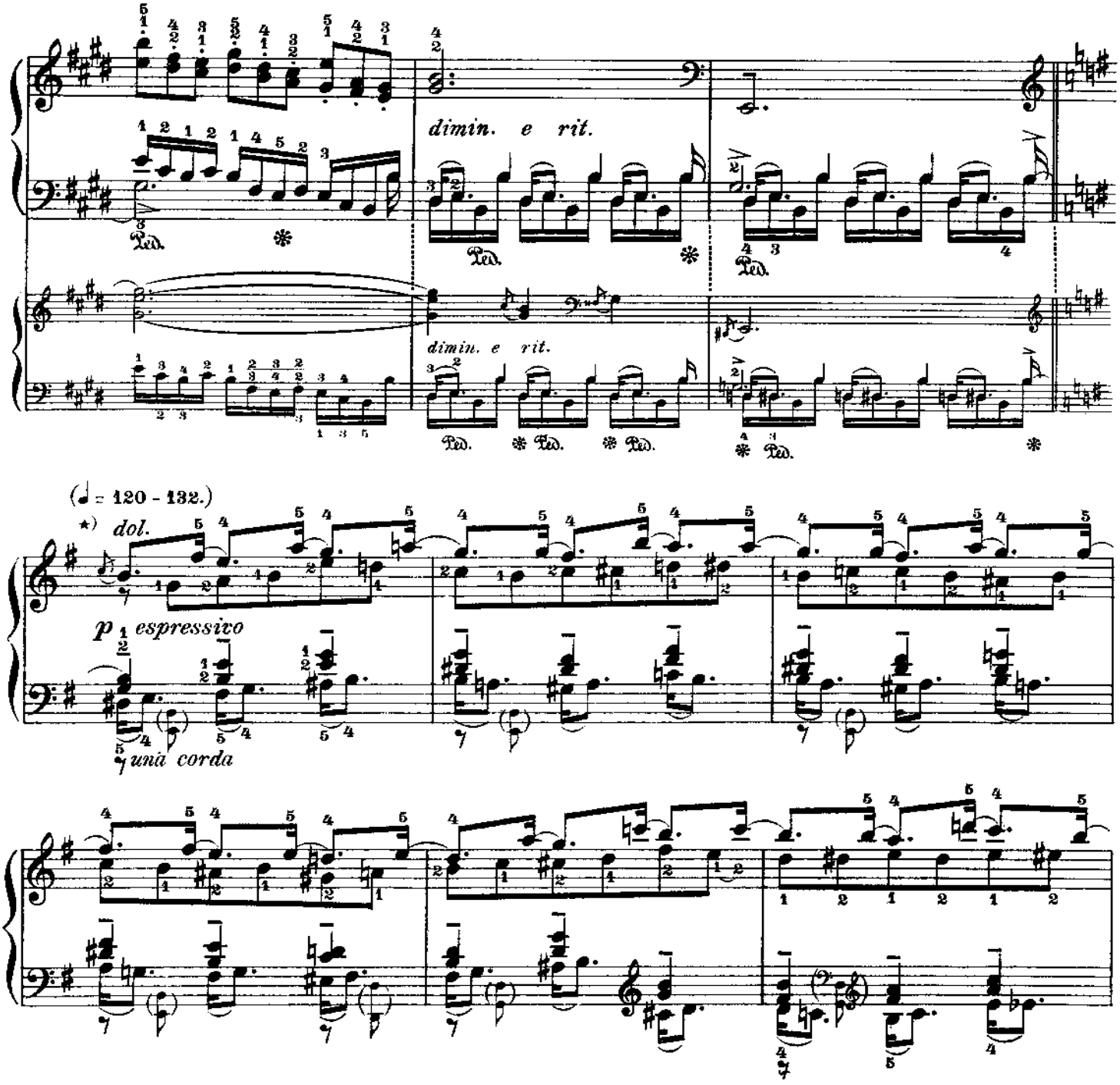
*) *It is not only possible, but even effective, to play the left hand of the principal part together with the right hand of the "Ossia" until the end of the E major period. The player should observe, that the left hand played alone sounds well also.*

**) *The pedaling in the "Ossia" is the same.*

*) Il n'est pas seulement possible, mais encore d'un grand effet de combiner la portée inférieure de l'étude principale avec la main droite de „l'Ossia" jusqu' à la fin de la partie en mi majeur. L'exécutant doit veiller à ce que la gauche jouée seule produise un bon effet.

**) Prenez la pédale comme à „l'ossia."

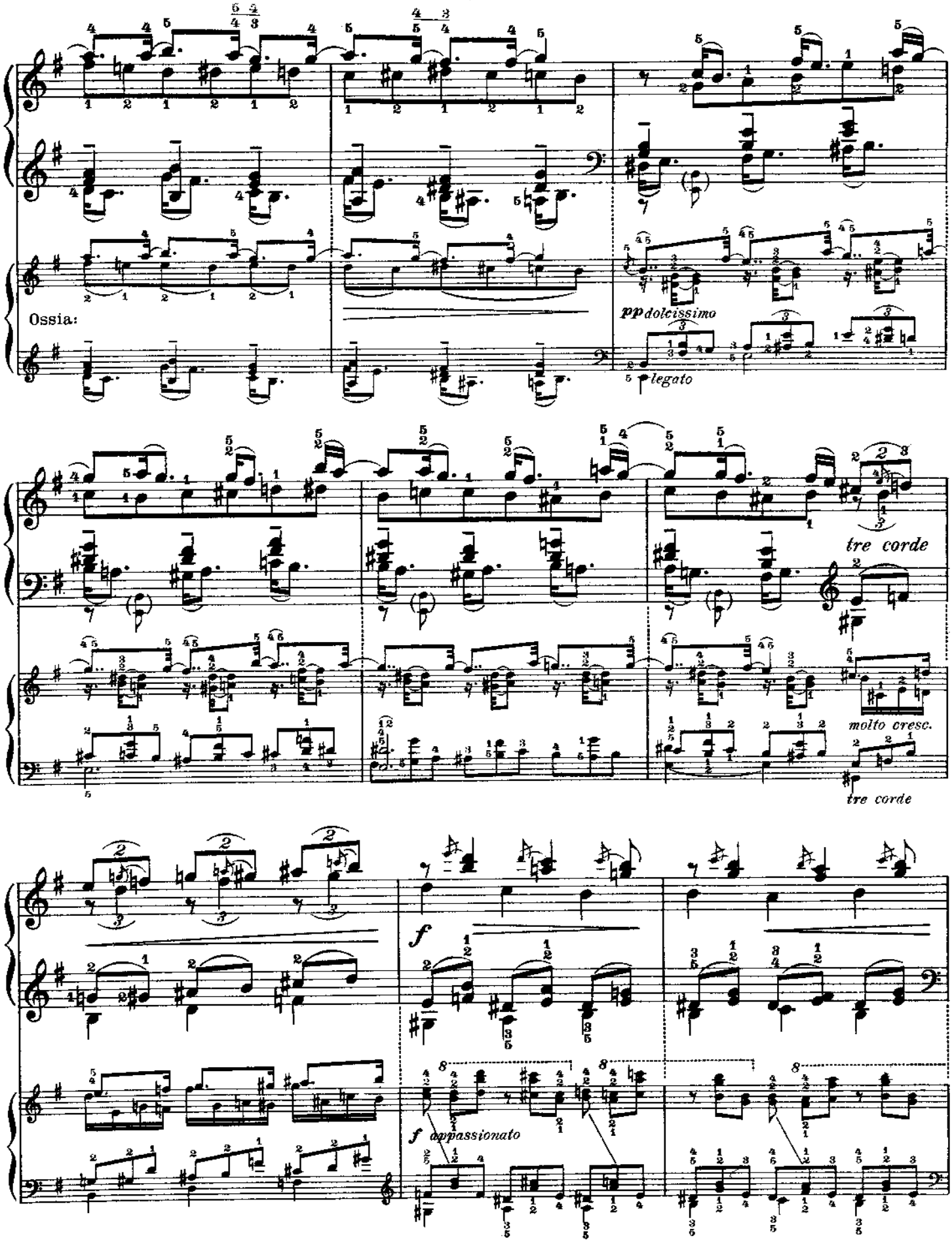


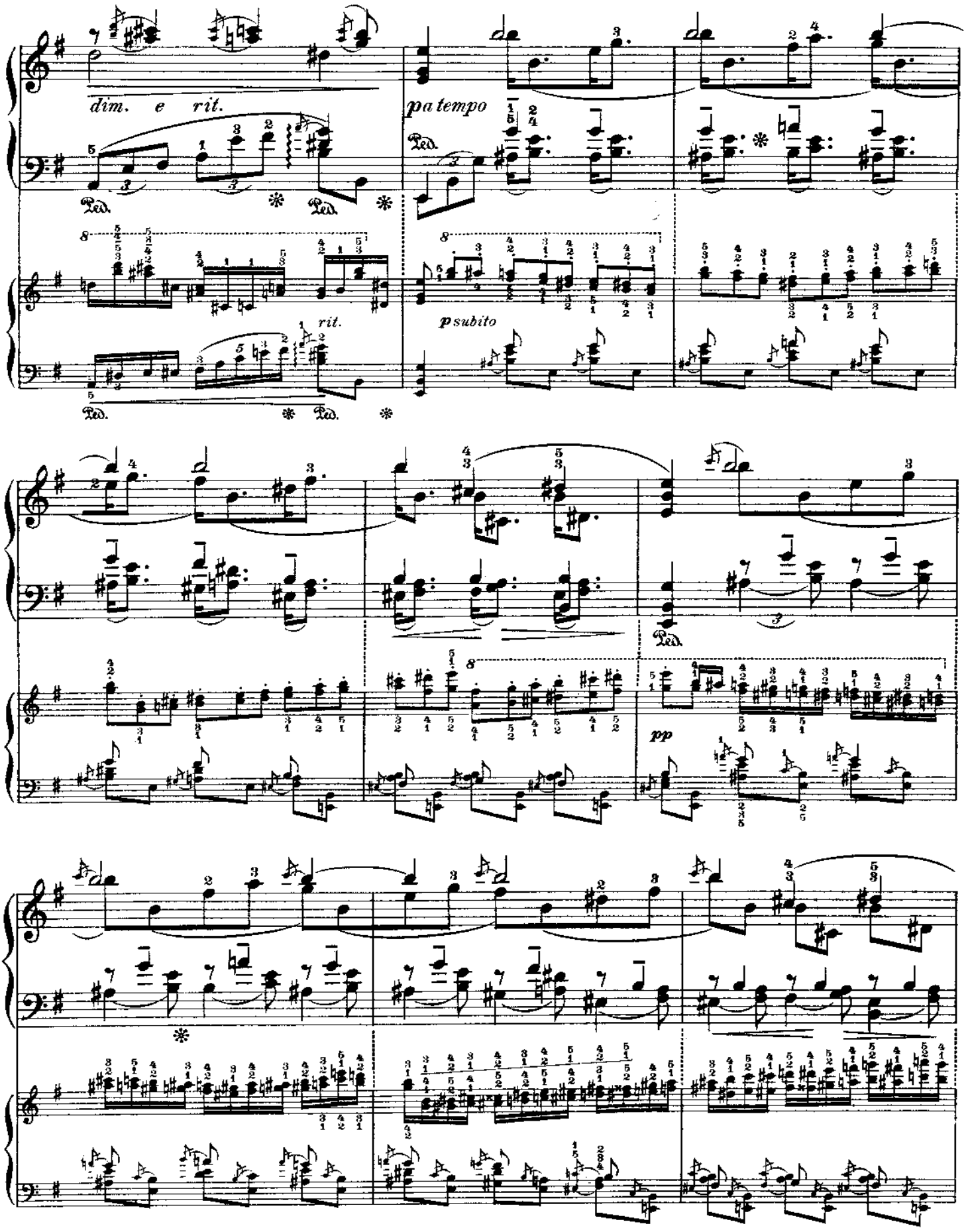


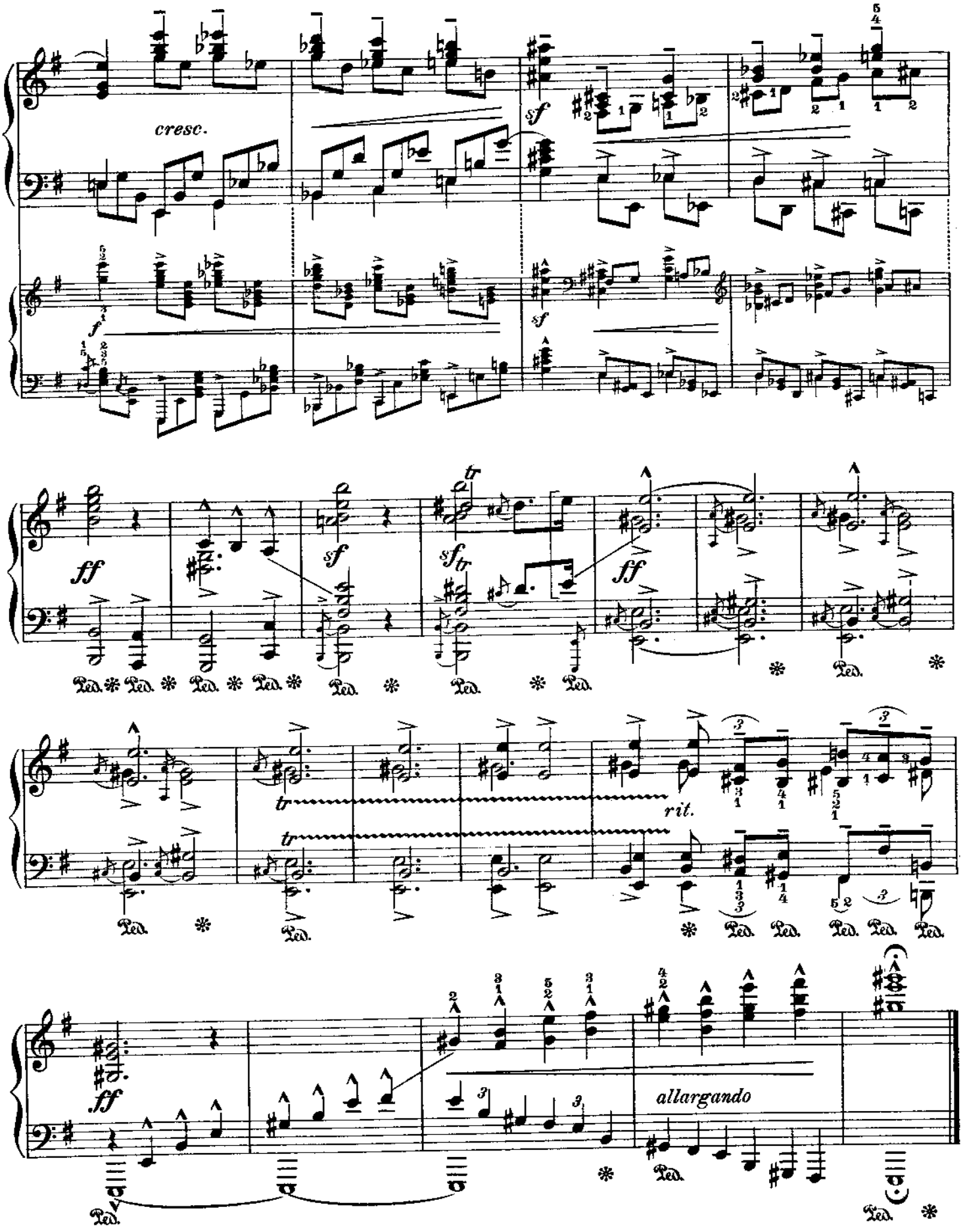
*) Das rechte Pedal wird von hier an mit jedem Viertel getreten, falls nicht anders vorgeschrieben. Wenn Grundbässe in kleinen Noten zugefügt sind, muss das Pedal mit jedem vollen Takt getreten und durch den ganzen Takt gehalten werden, ausgenommen nur im 4ten Takt, wo das Pedal beim Anschlage des dritten Viertels von neuem zu nehmen ist.

*) *The right pedal should be used with every quarter-note, except when otherwise indicated. If the fundamental notes in small type are added, the pedal must be used once with every bar and kept throughout the whole measure. Exception is to be made in the 4th measure, where the pedal has to be changed when the 3rd quarter is played.*

*) Prenez la pédale à chaque ♩, s'il n'y a pas d'autres indications. Gardez-la pendant toute la durée d'une mesure chaque fois que les notes fondamentales (petites notes) se présentent, à l'exception de la 4me mesure, où la pédale se reprend à la 3me noire.


Ossia:
pp dolcissimo
legato
tre corde
molto cresc.
tre corde
f
f appassionato


dim. e rit.
a tempo
Ped.
rit.
p subito
pp


cresc.
sf
f
ff
tr
rit.
allargando
Ped.

№ 34

Fr. Chopin

Op. 25 № 5

Zweite Bearbeitung

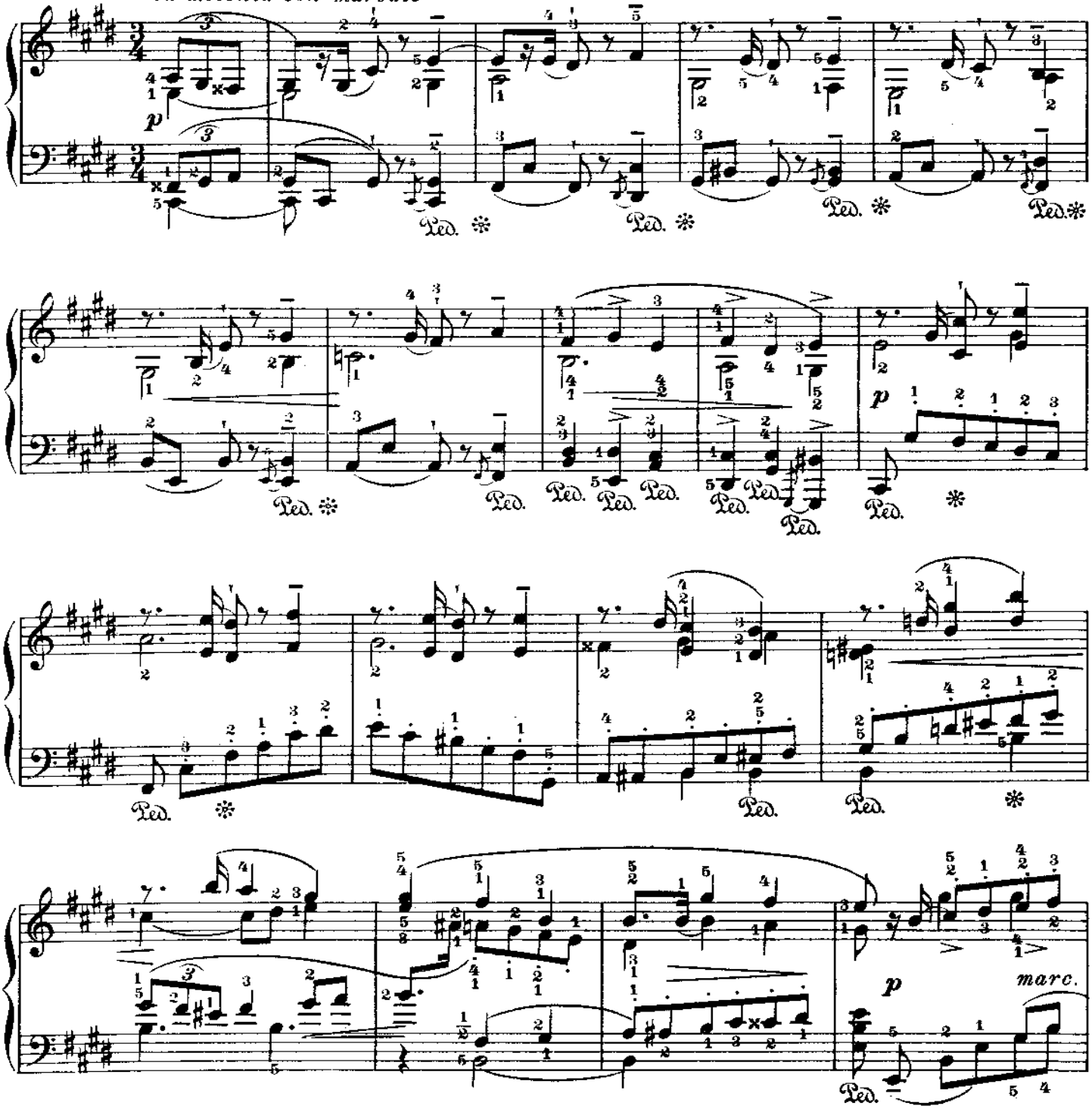
Second Version In Form einer Mazurka **Deuxième Version**

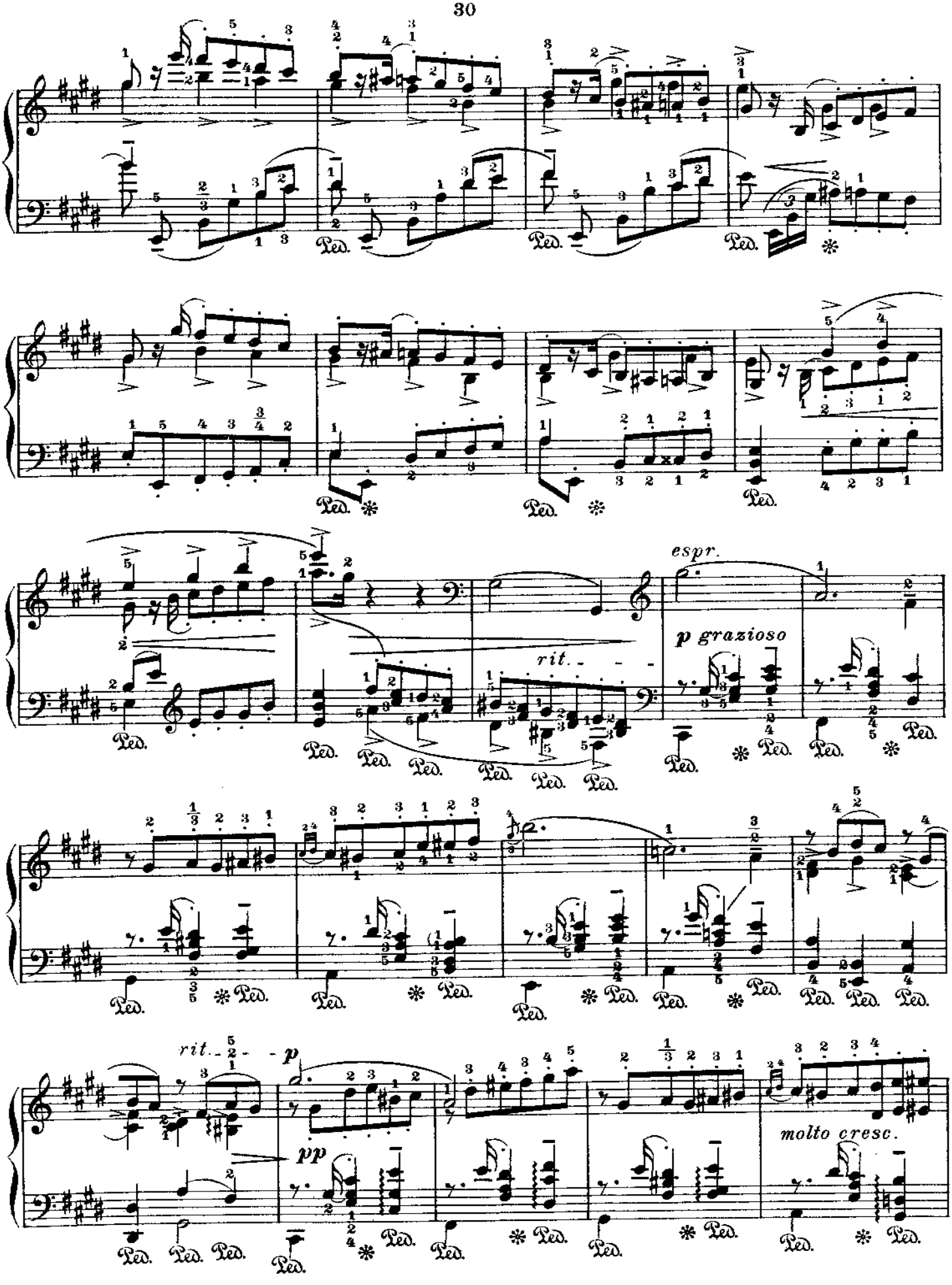
In form of a Mazurka Alla Mazourka

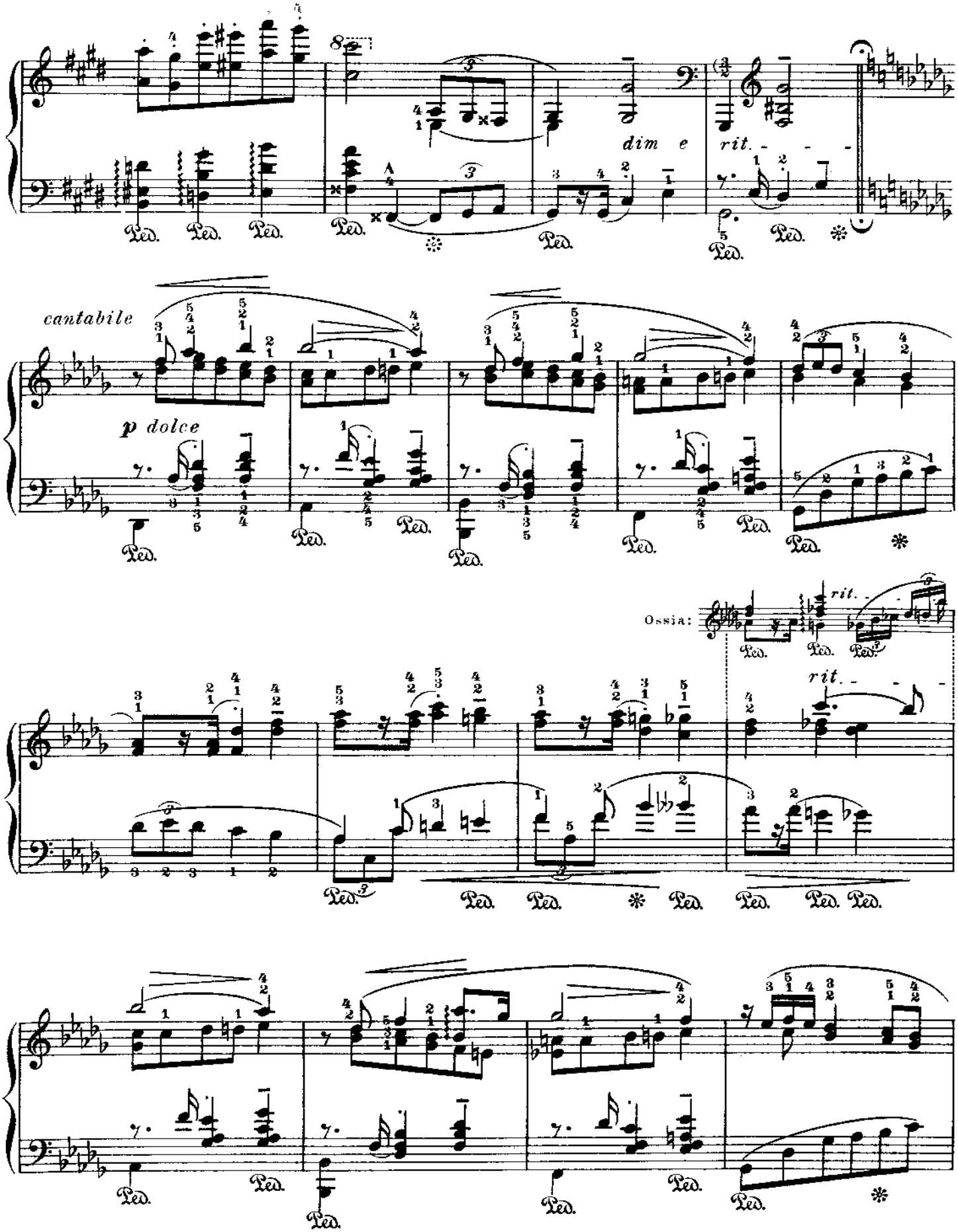
Tempo di Mazurka ♩.=52-60

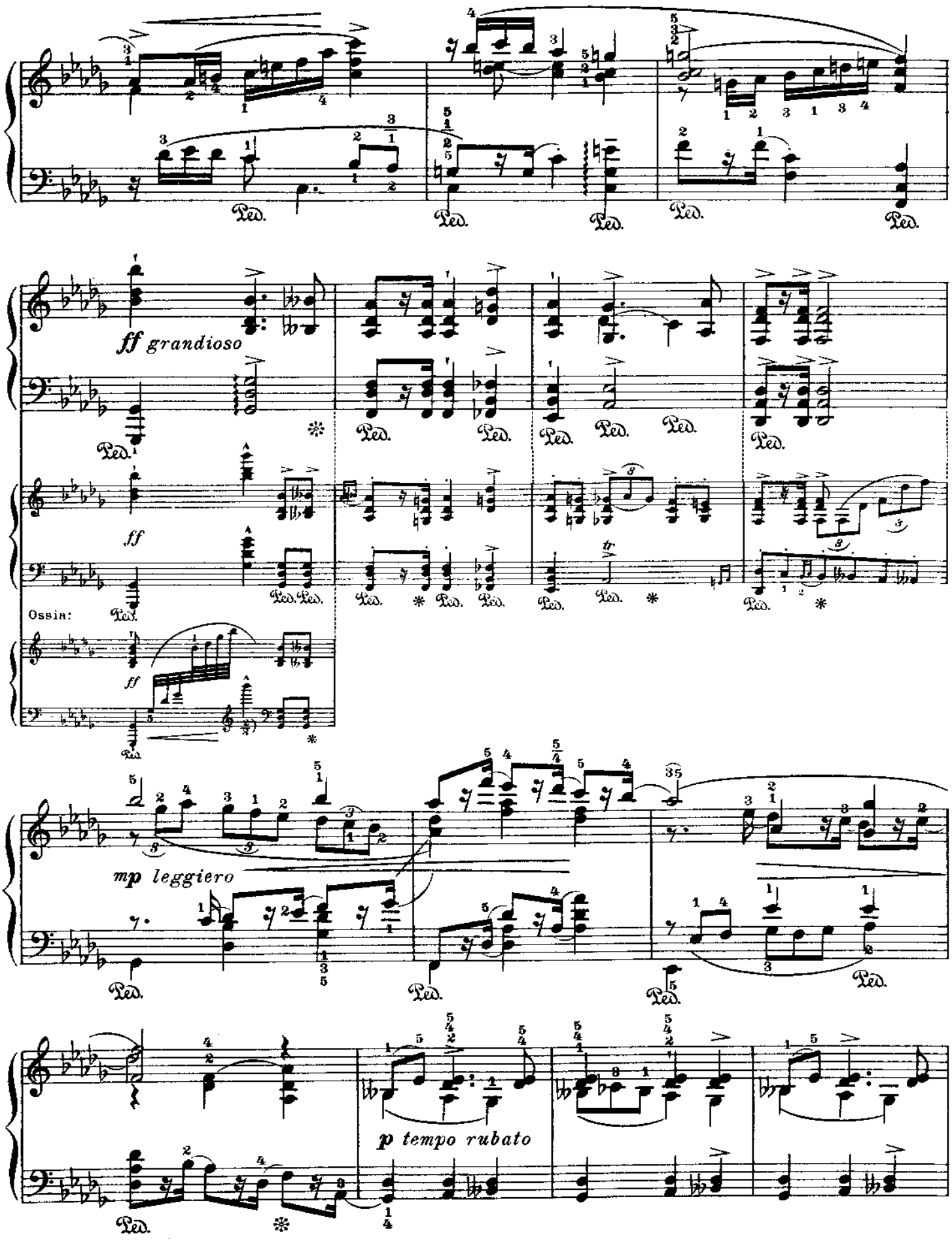
la melodia ben marcato

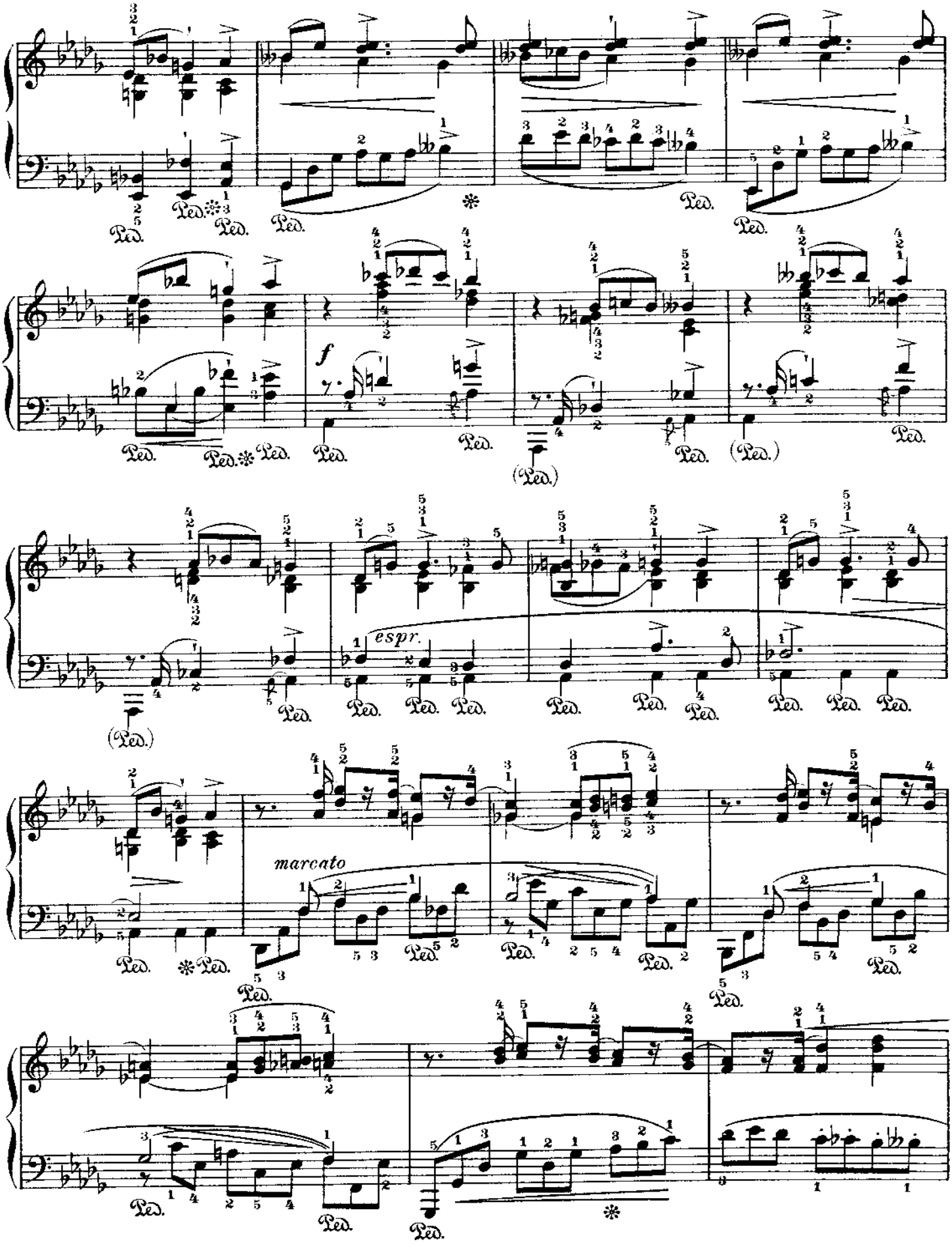
Leopold Godowsky

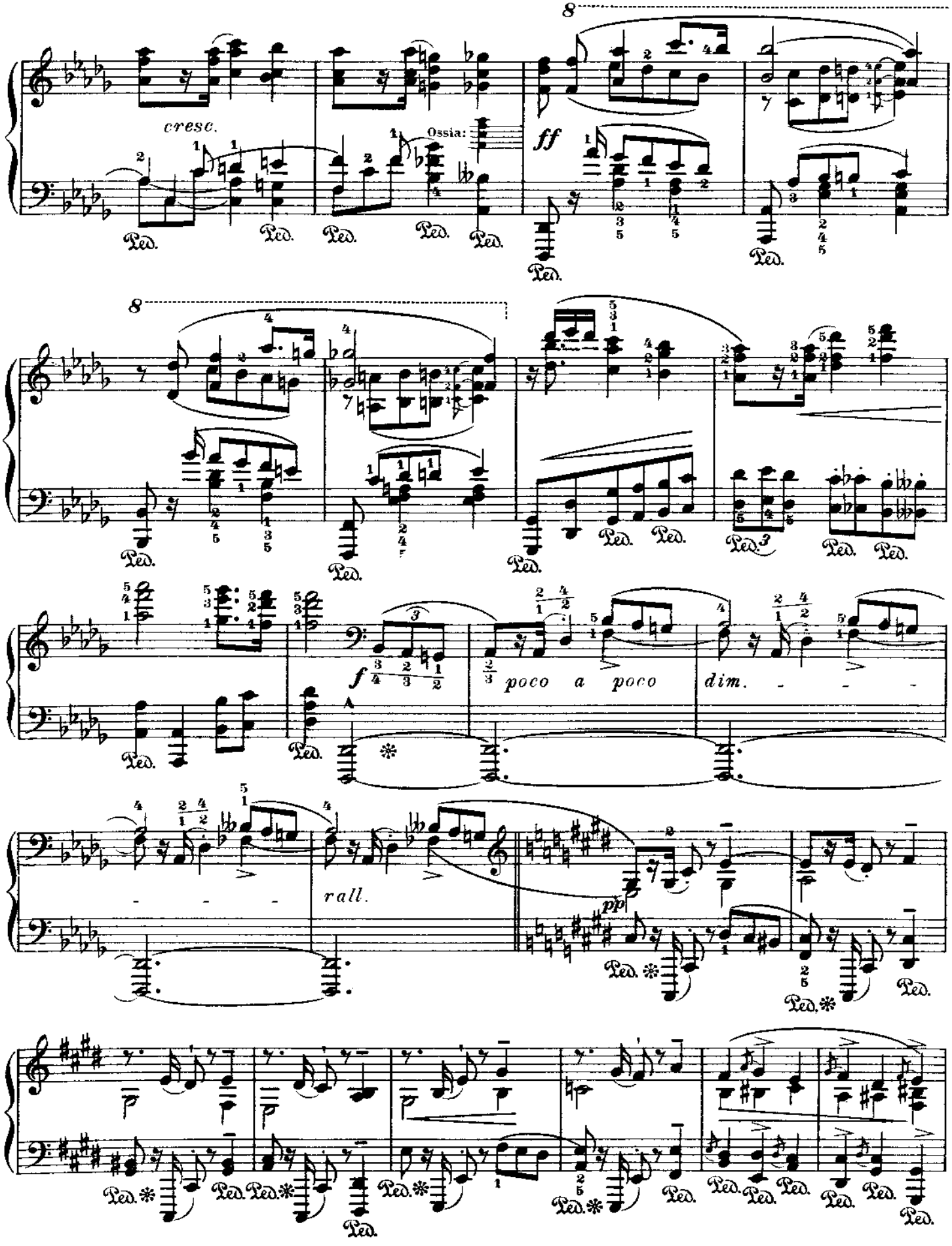


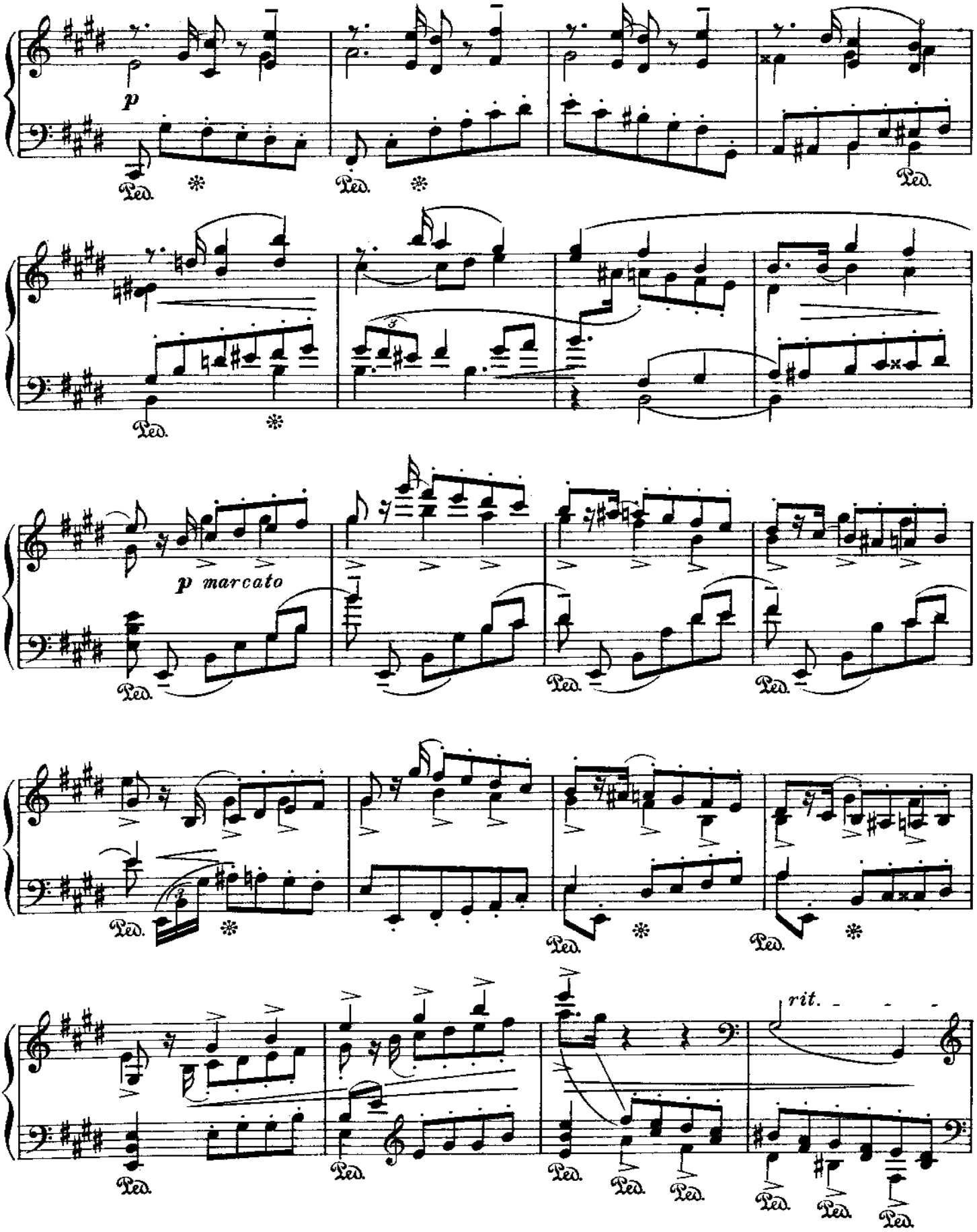

espr.
p grazioso
rit.
rit.
p
pp
molto cresc.

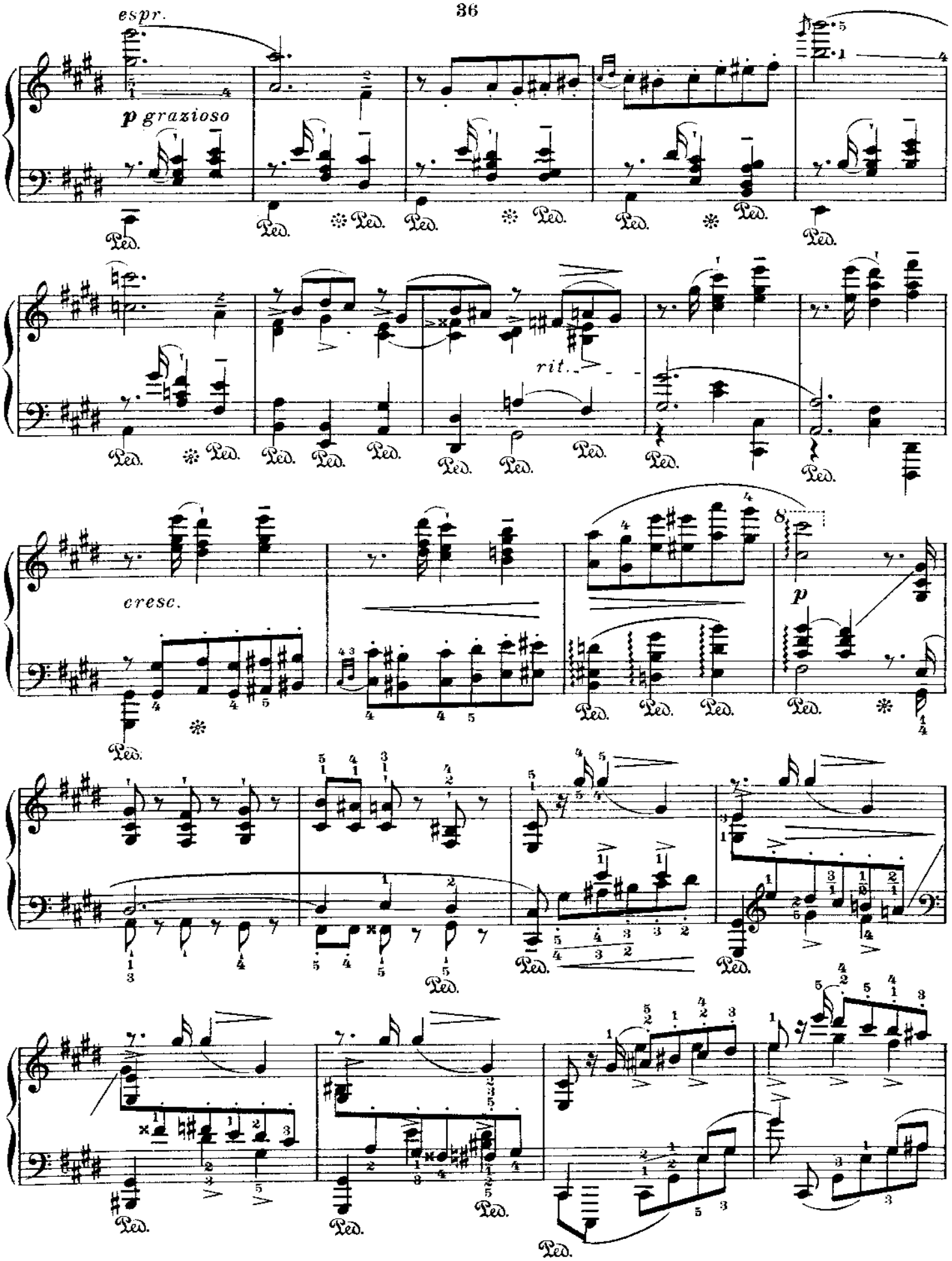

dim e
rit.
cantabile
p dolce
Ossia:
rit.
rit.

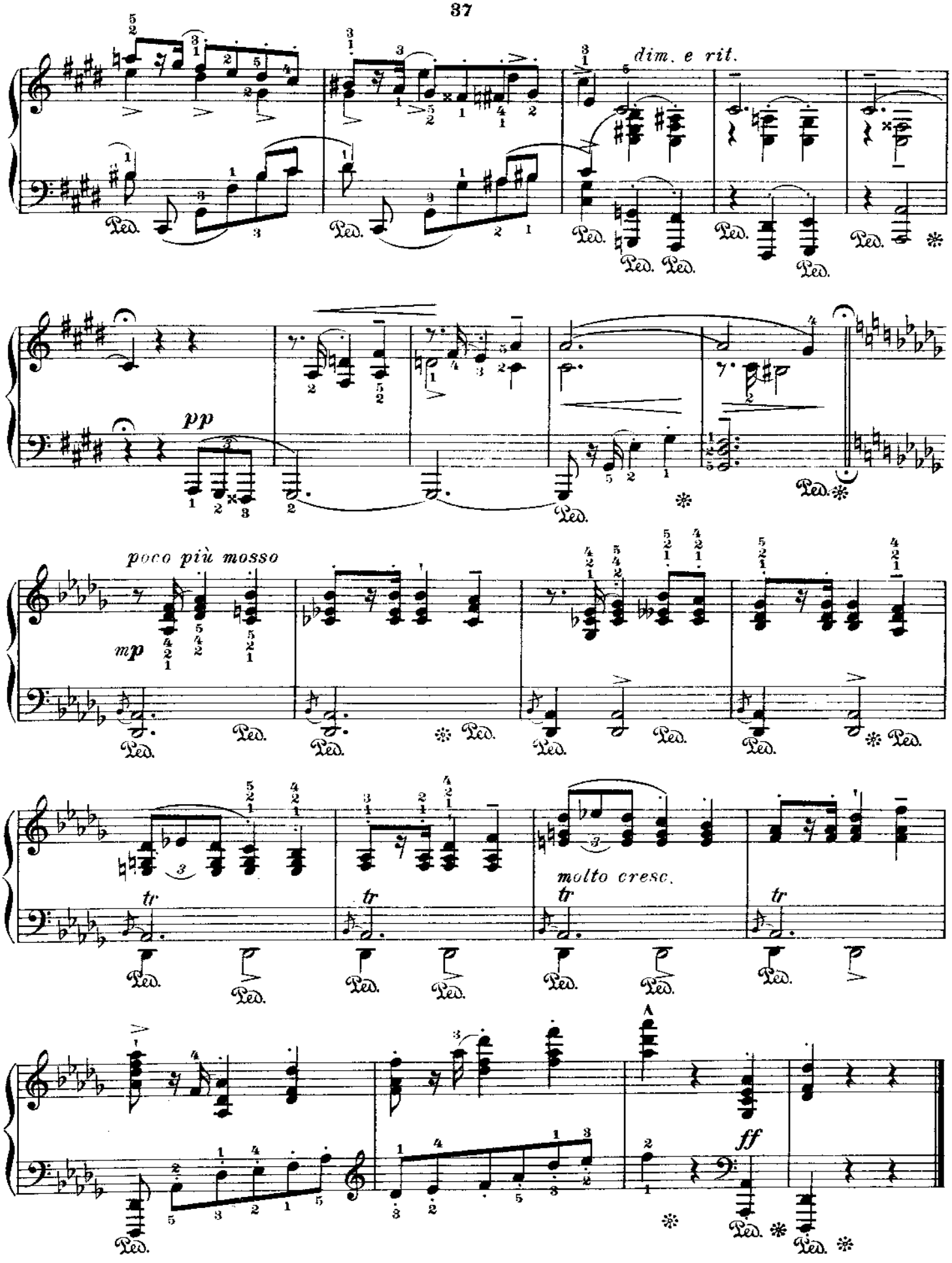

ff grandioso
ff
Ossia:
ff
mp leggiero
p tempo rubato


f
espr.
marcato


cresc.
Ossia:
ff
poco a poco
dim.
rall.
pp


p
Ped.
p marcato
rit.


espr.
p grazioso
rit.
cresc.
p


dim. e rit.
pp
poco più mosso
mp
molto cresc.
tr
ff
Ped.

Nº 35

Fr. Chopin

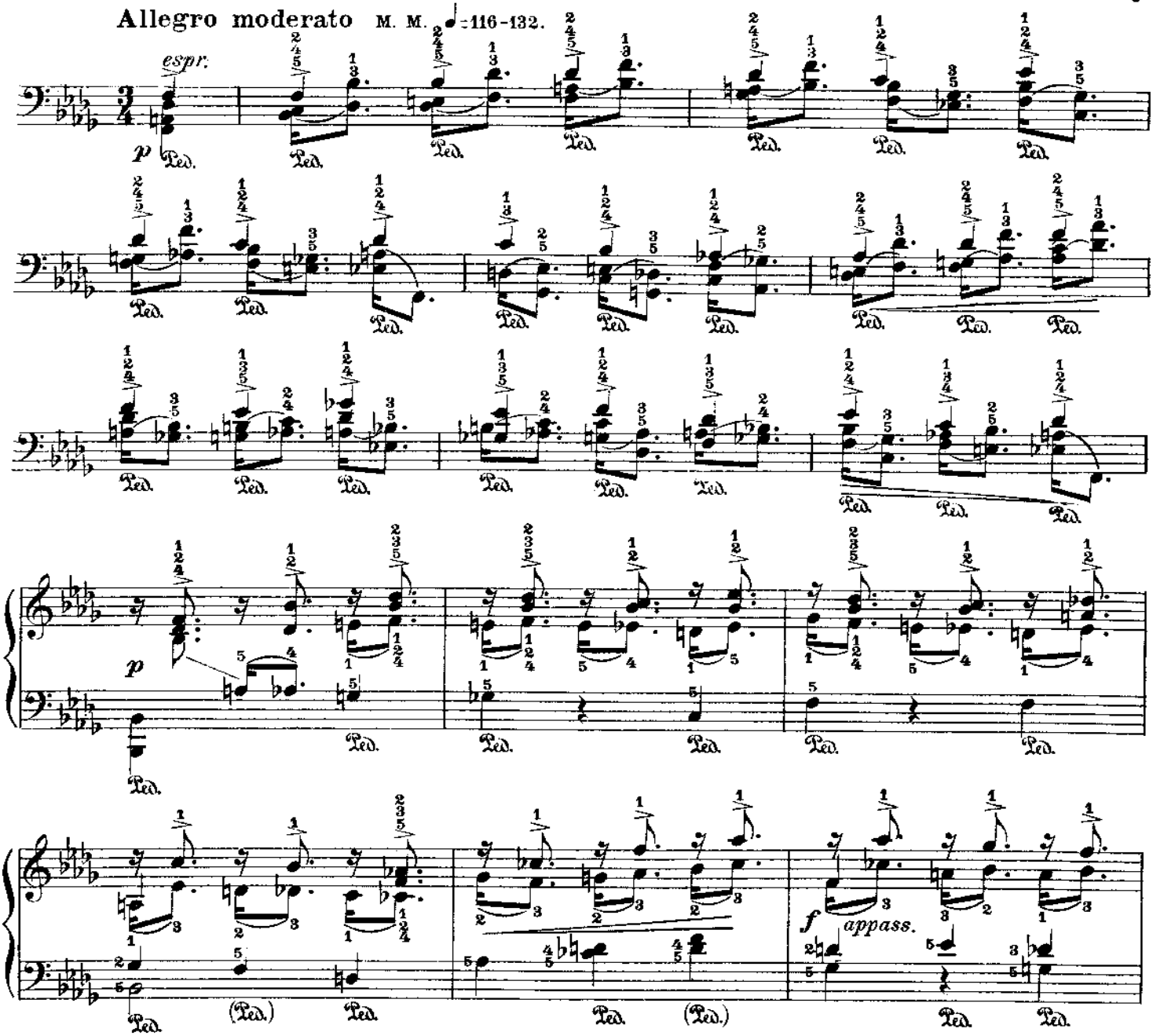
Op. 25 Nº 5

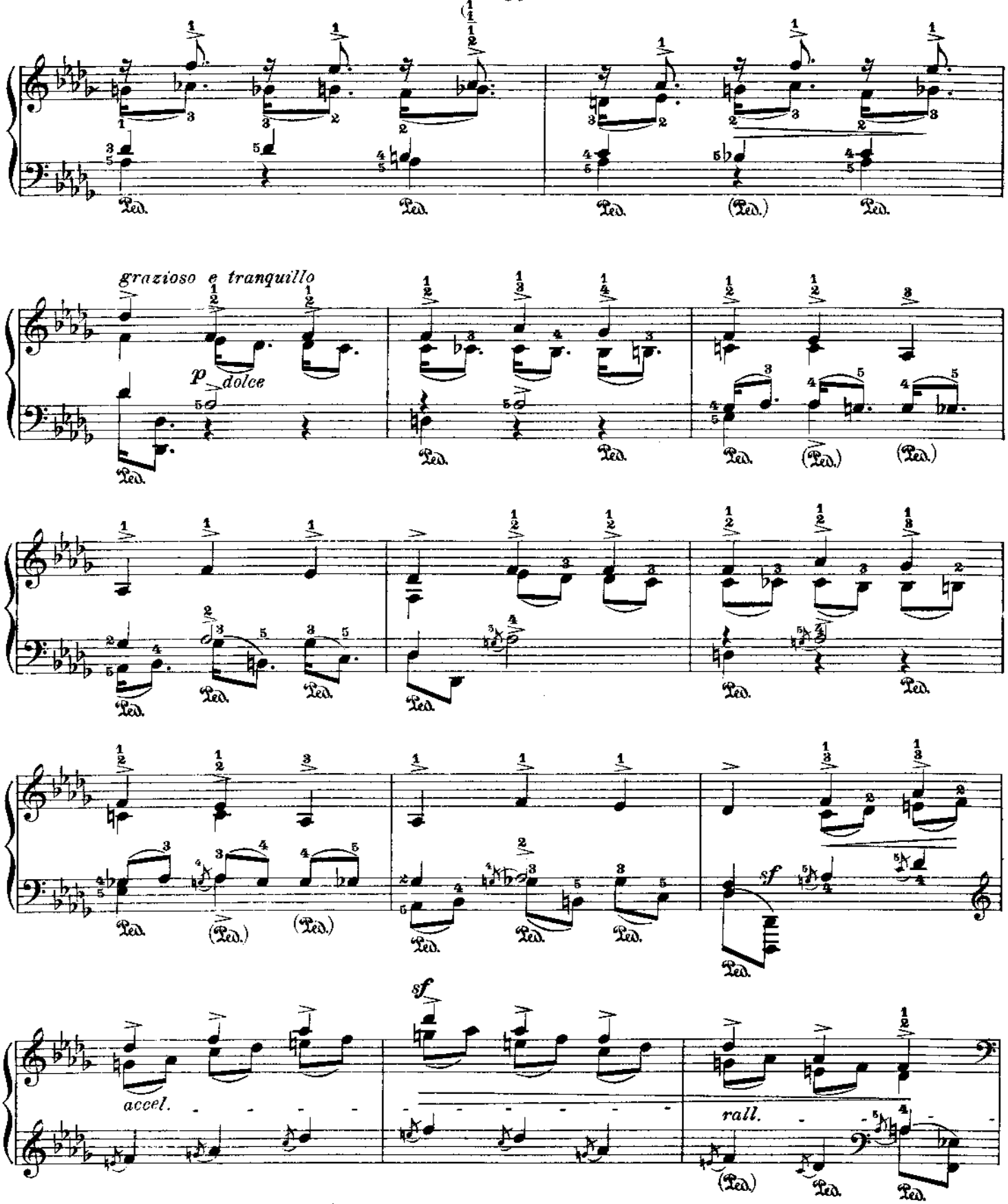
Third Version
For the left hand alone

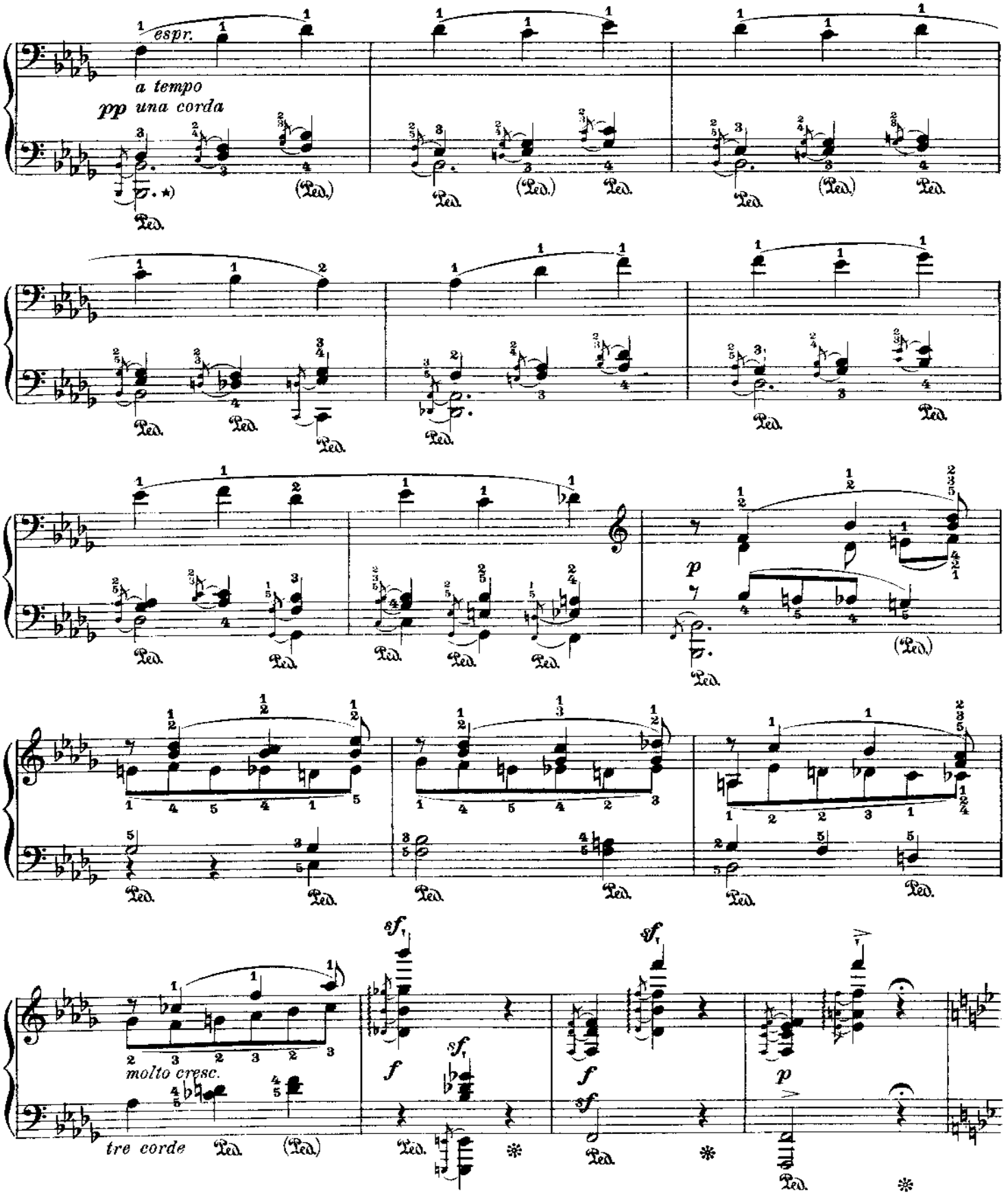
Dritte Bearbeitung
Für die linke Hand allein

Troisième Version
Pour la main gauche seule

Leopold Godowsky



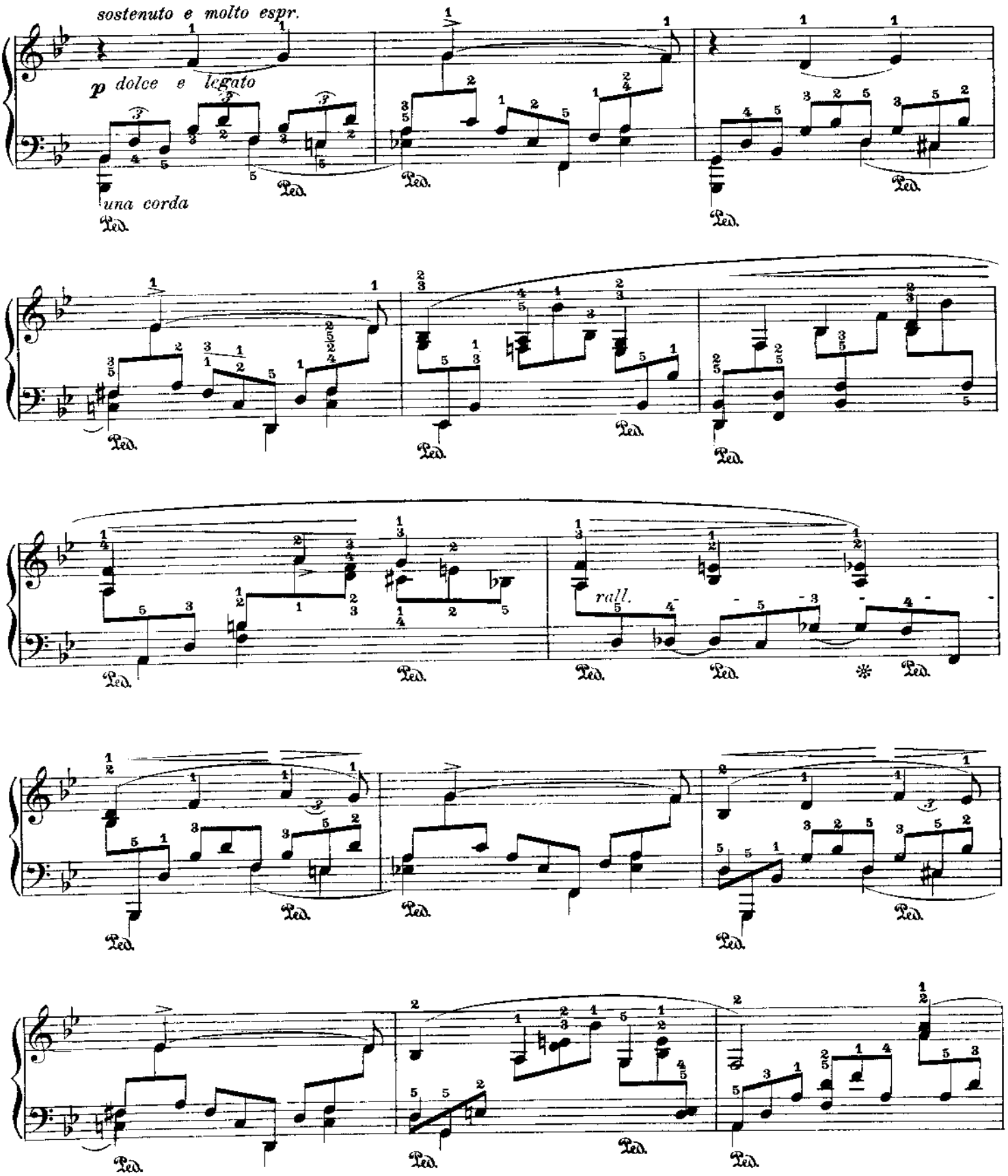

grazioso e tranquillo
p dolce
sf
accel.
sf
rall.

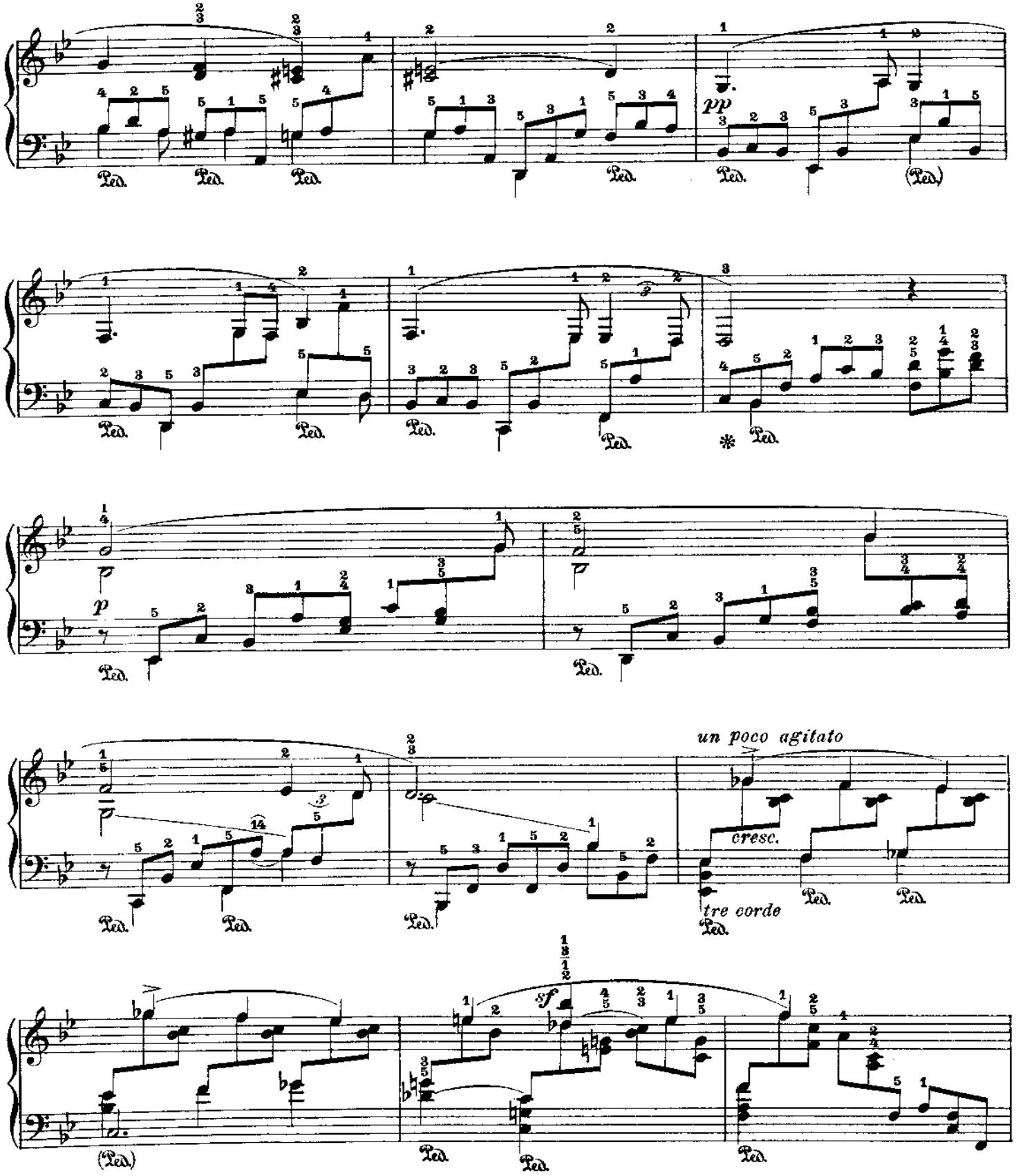


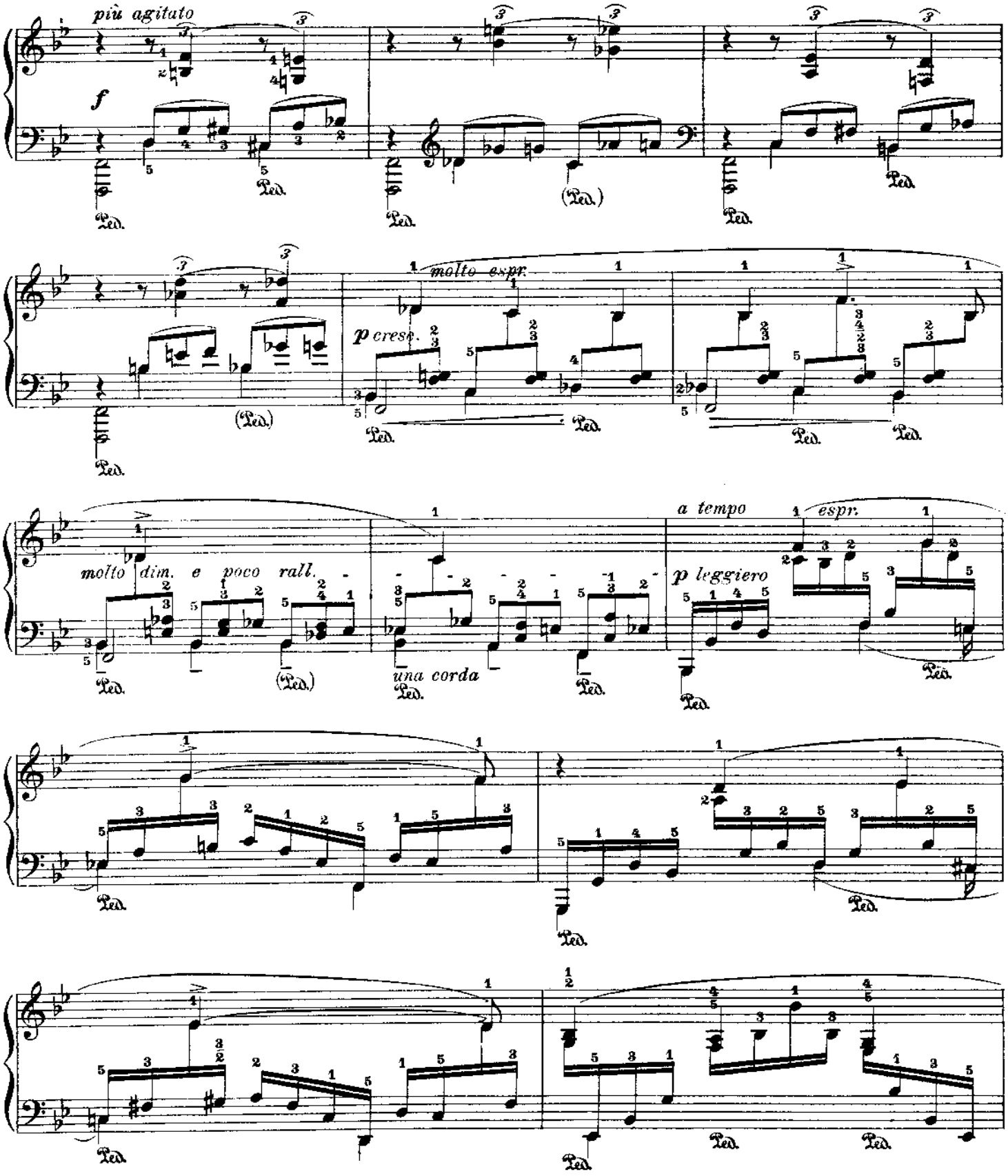
*) Vorschläge auftaktig spielen – nicht mit der oberen Stimme.

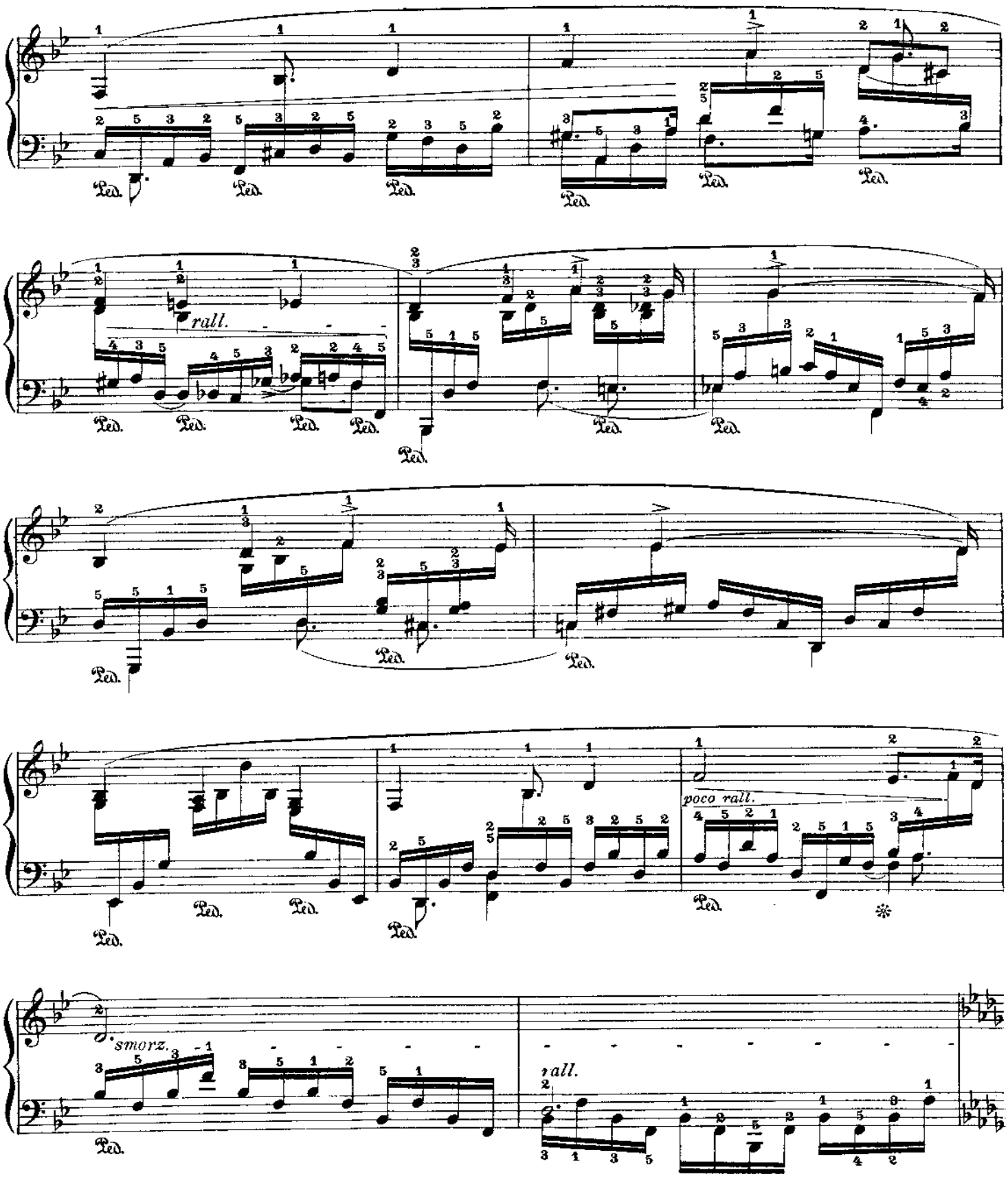
The small notes are not to be played with the upper voice, but in advance of it.

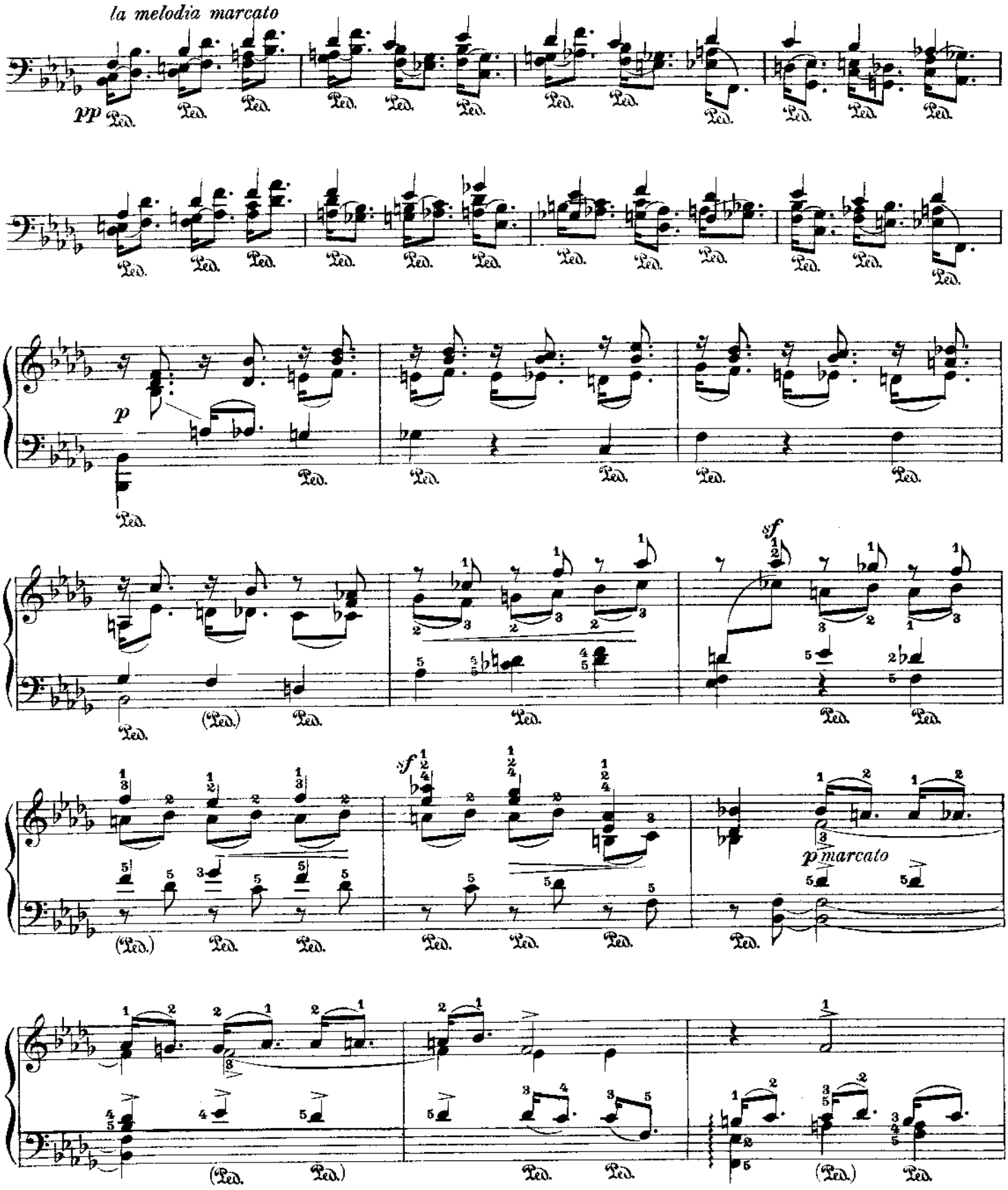
Les notes d'agrément doivent être jouées non pas en même temps que la partie supérieure, mais (comme levé) comme une partie reguliére de la mesure.

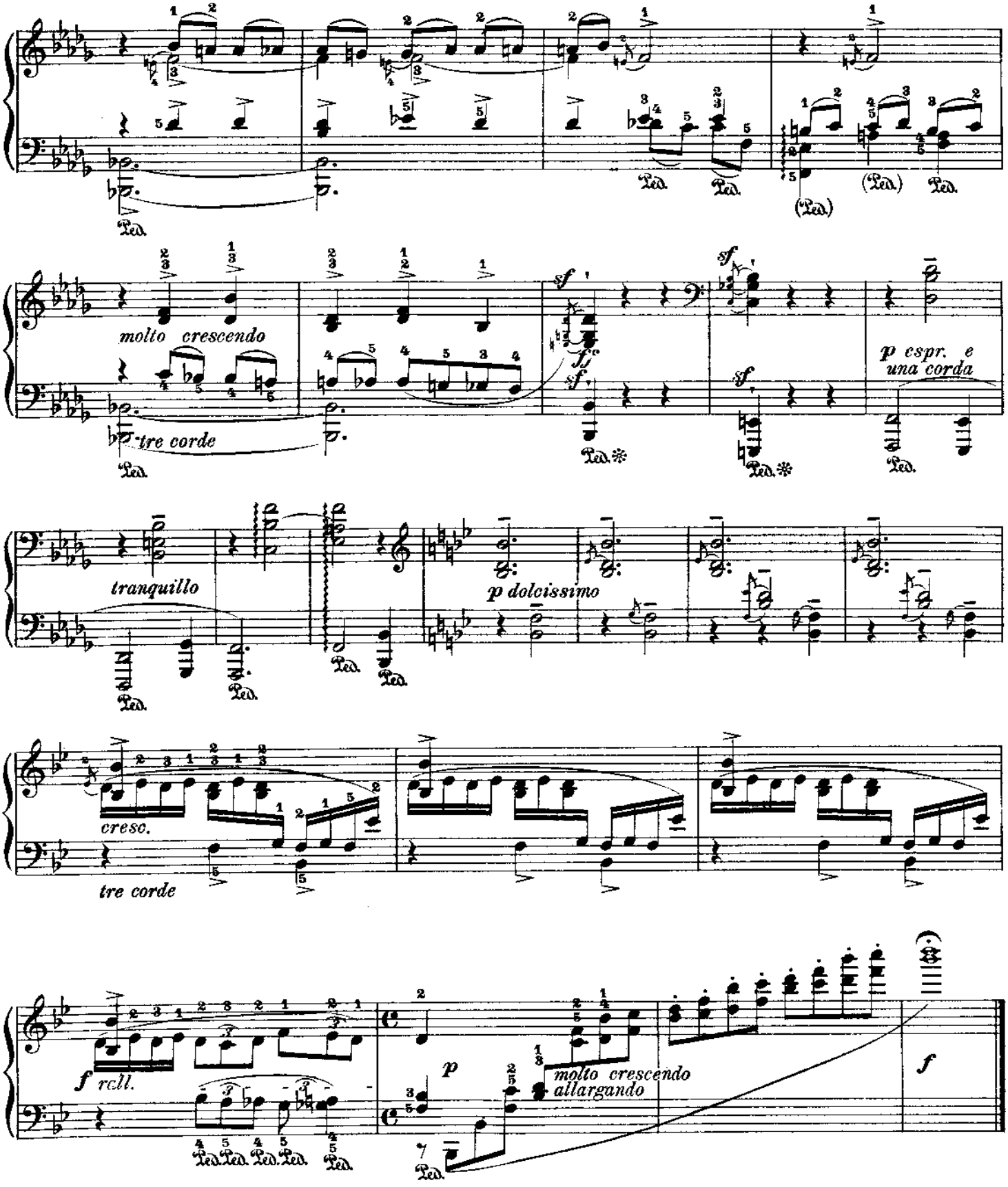

sostenuto e molto espr.
p dolce e legato
una corda
Ped.
rall.


pp
p
un poco agitato
cresc.
tre corde
sf
Ped.


più agitato
f
molto espr.
p cresc.
molto dim. e poco rall.
una corda
a tempo
espr.
p leggiero
Ped.


rall.
poco rall.
smorz.
rall.


la melodia marcato
pp
Ped.
p
sf
p marcato
(Ped.)


molto crescendo
tre corde
sf
ff
sf
sf
p espr. e
una corda
tranquillo
p dolcissimo
cresc.
tre corde
f rall.
p
molto crescendo
allargando
f
Ped.

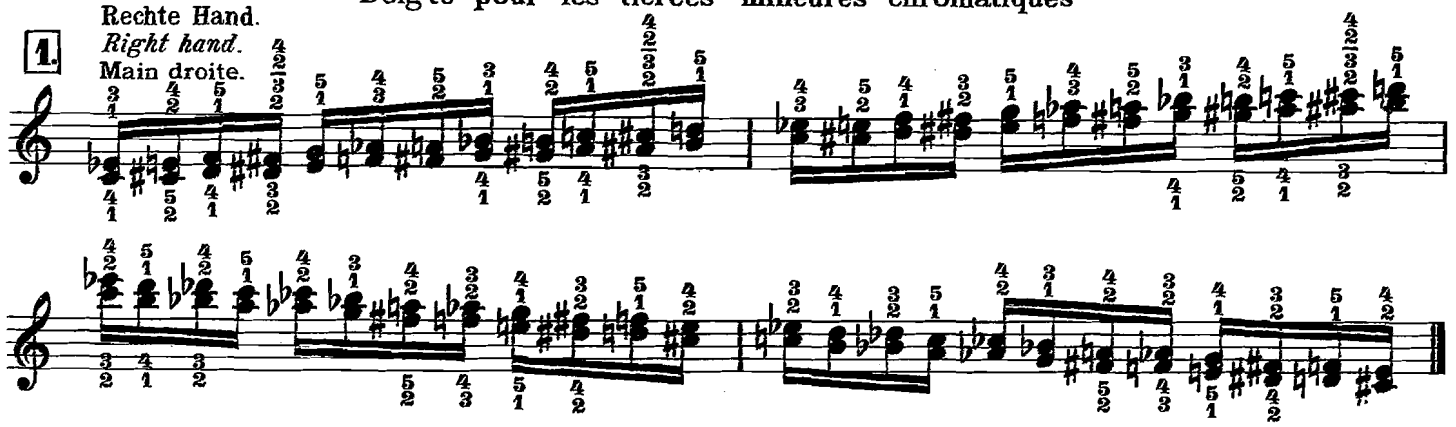
Fingersatz für chromatische Läufe in kleinen Terzen

No 36

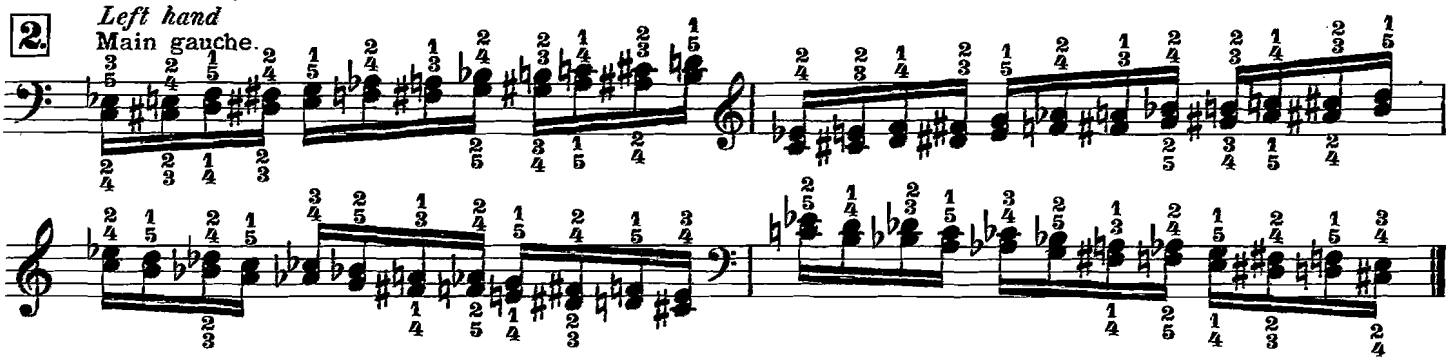
Fingering for double chromatic minor thirds

Doigté pour les tierces mineures chromatiques

1. Rechte Hand.
Right hand.
Main droite.



2. Linke Hand.
Left hand
Main gauche.

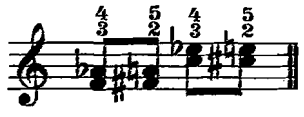


Um fliessendes und glattes Spiel der chromatischen Terzen zu erreichen, muss die Hand nach aussen seitwärts gebogen und der Mittelfinger recht gekrümmt werden, damit man an folgenden kritischen Stellen die schwarzen Tasten nicht berührt:

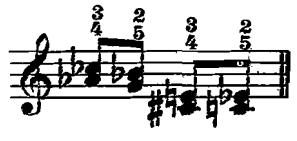
To enable the executant to play the chromatic thirds smoothly and evenly, the hand must turn outwards and the middle finger must curve sufficiently to avoid touching the black keys in the following critical places:

Pour mettre l'exécutant en état de jouer les tierces chromatiques aisément et également, la main doit être inclinée de côté et le doigt du milieu suffisamment courbé pour éviter de se heurter, contre les touches noires dans les places suivantes:

Rechte Hand
Right hand
Main droite.



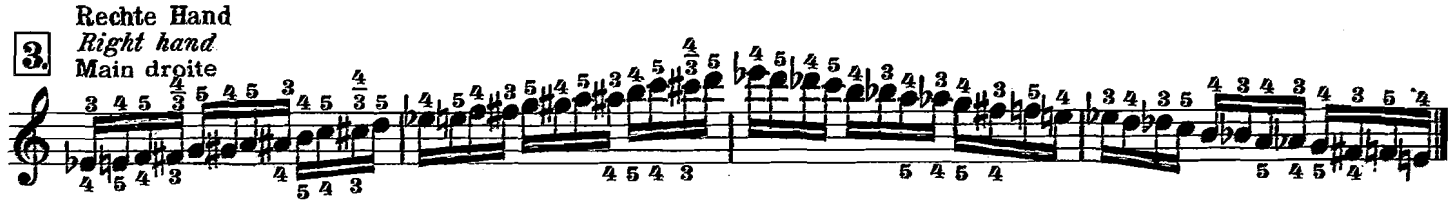
Linke Hand
Left hand
Main gauche



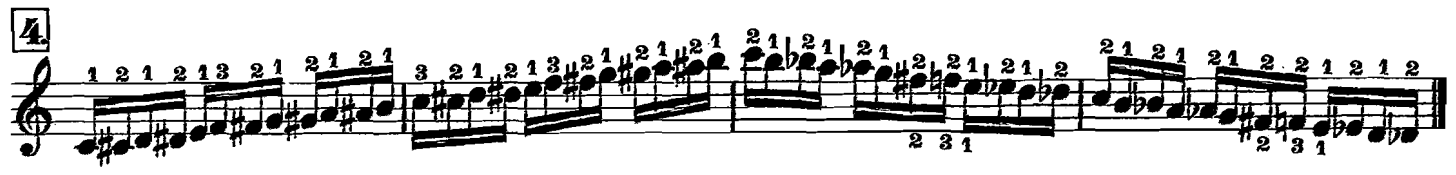
Nützliche Vorübungen | *Preliminary exercises* | Exercices préparatoires

Rechte Hand
Right hand
Main droite

3.



4.



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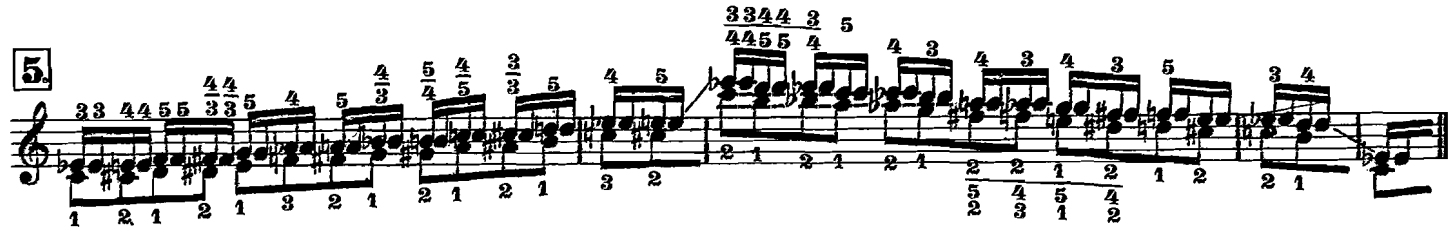
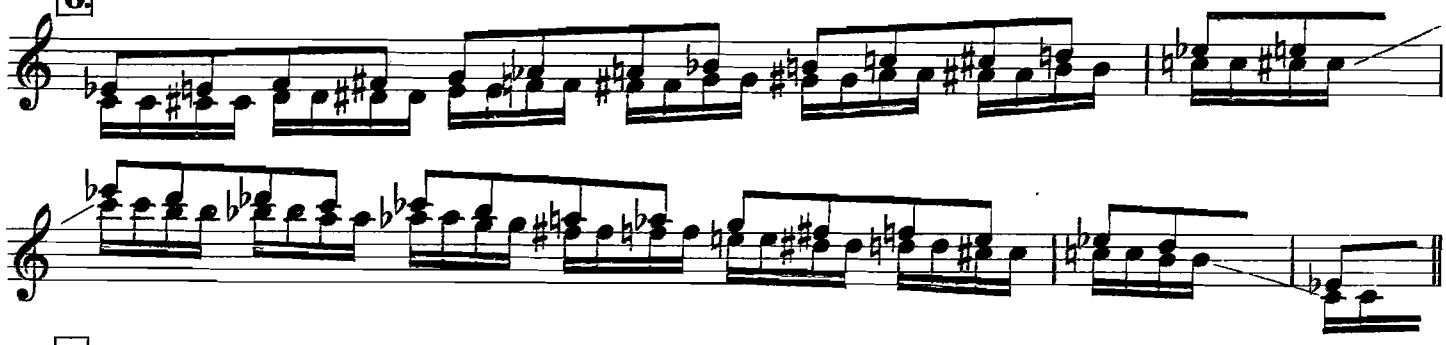


6.



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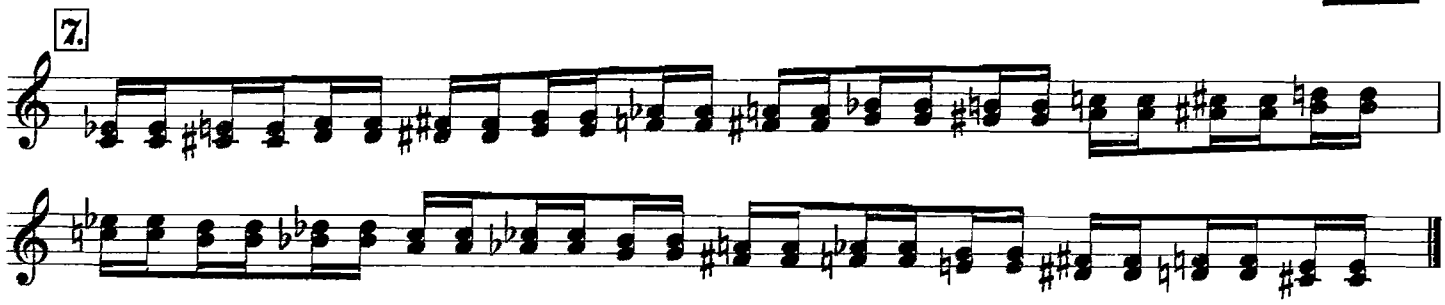


Die linke Hand übt diese Vorübungen eine Oktave tiefer mit folgendem Fingersatz:

The fingering for the left hand of the above preparatory exercises, which have to be played one octave lower, is:

La main gauche travaille ces exercices préparatoires une octave inférieure avec le doigté indiqué ci-après:

3. aufwärts: *up:* 3 2 1 2, 1 2 1 2, 2 1 2 1, | 2 1 2, 1 2 1 2, 2 1 2 1, | abwärts: *down:* 2 1 2 1, 3 2 1 2, 1 2 1 3, | 2 1 2 1, 3 2 1 2, 1 2 1 3/2 | en montant: en descendant:

4. aufwärts: *up:* 5 4 5 4, 5 4 3 4, 3 4 3 5 | 4 3 4 3, 5 4 3 4, 3 4 3 5 | abwärts: *down:* 4 5 4 5, 4 5 3 4, 5 3/4 5 4, | 5 4 3 5, 4 5 3 4, 5 3/4 5 4, | en montant: en descendant:

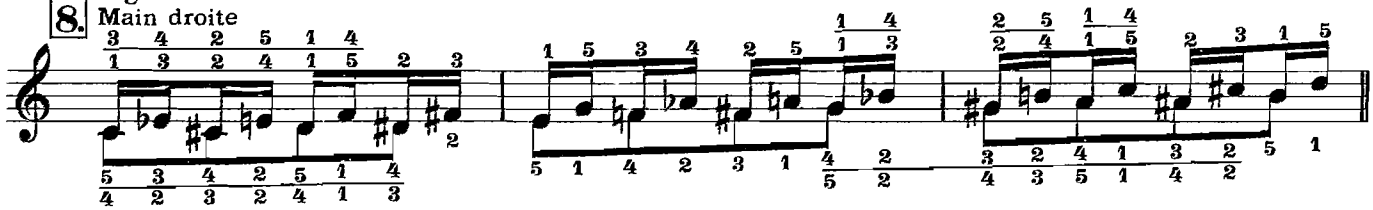
Bei den Vorübungen № 5-7 dient der linken Hand der im Anfang angegebene Fingersatz für chromatische Terzenläufe.

For the exercises № 5-7 the fingering given for the chromatic thirds for the left hand will suffice.

Aux exercices № 5-7, la main gauche se sert du doigté indiqué pour les tierces chromatiques.

Rechte Hand
Right hand
Main droite

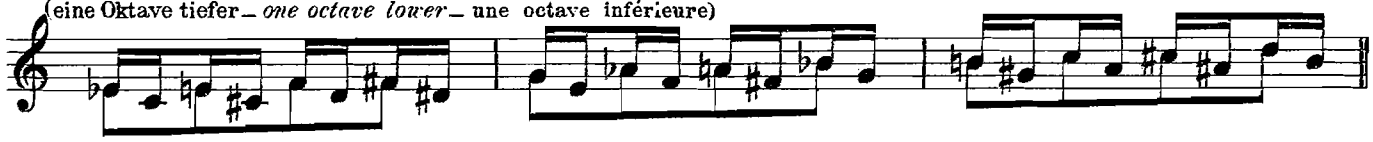
8.



etc.

Linke Hand
Left hand
Main gauche.
(eine Oktave tiefer — *one octave lower* — une octave inférieure)

9.



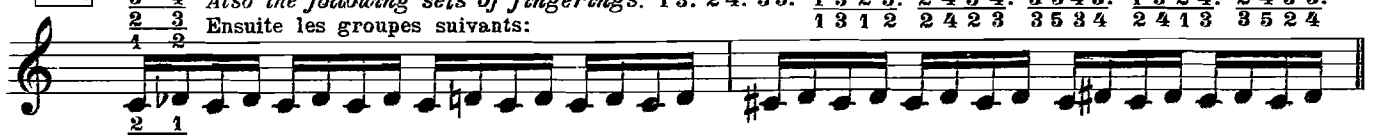
etc.

Chromatisch durch alle Tonarten: | *Chromatically through all the keys:* | Chromatique dans tous les tons:

Rechte Hand. — *Right hand.* — Main droite.

10.

Ferner folgende Finger-Gruppierungen:
Also the following sets of fingerings: 1 3. 2 4. 3 5. 1 3 2 3. 2 4 3 4. 3 5 4 5. 1 3 2 4. 2 4 3 5.
Ensuite les groupes suivants:

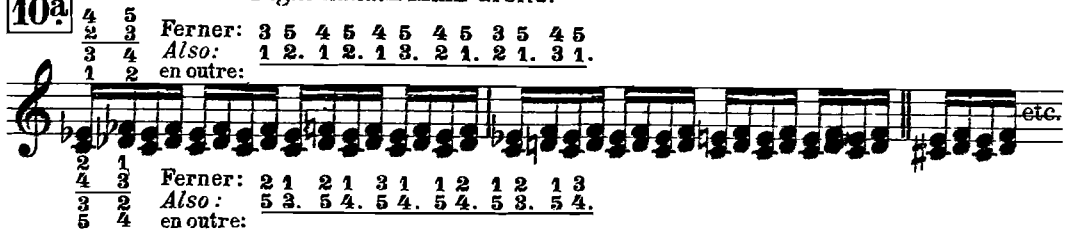


etc.

Ferner: 3 1 2 1. 4 2 3 2. 5 3 4 3. 3 1 4 2. 4 2 5 3.
Also: 3 1. 4 2. 5 3. 3 1 3 2 4 2 4 3 5 3 5 4 4 2 3 1 5 3 4 2
en outre:

Linke Hand. — *Left hand.* — Main gauche.

10a Rechte Hand.— *Right hand.*— Main droite.



Linke Hand.— *Left hand.*— Main gauche.

Auch in Triolen mit und ohne Accente zu üben.
To be practised also in triplets with and without accents.
Etudiez aussi en triolets, avec ou sans accents.

Zur Erlangung des neuen Fingersatzes sind sehr wesentlich die folgenden

Vorstudien

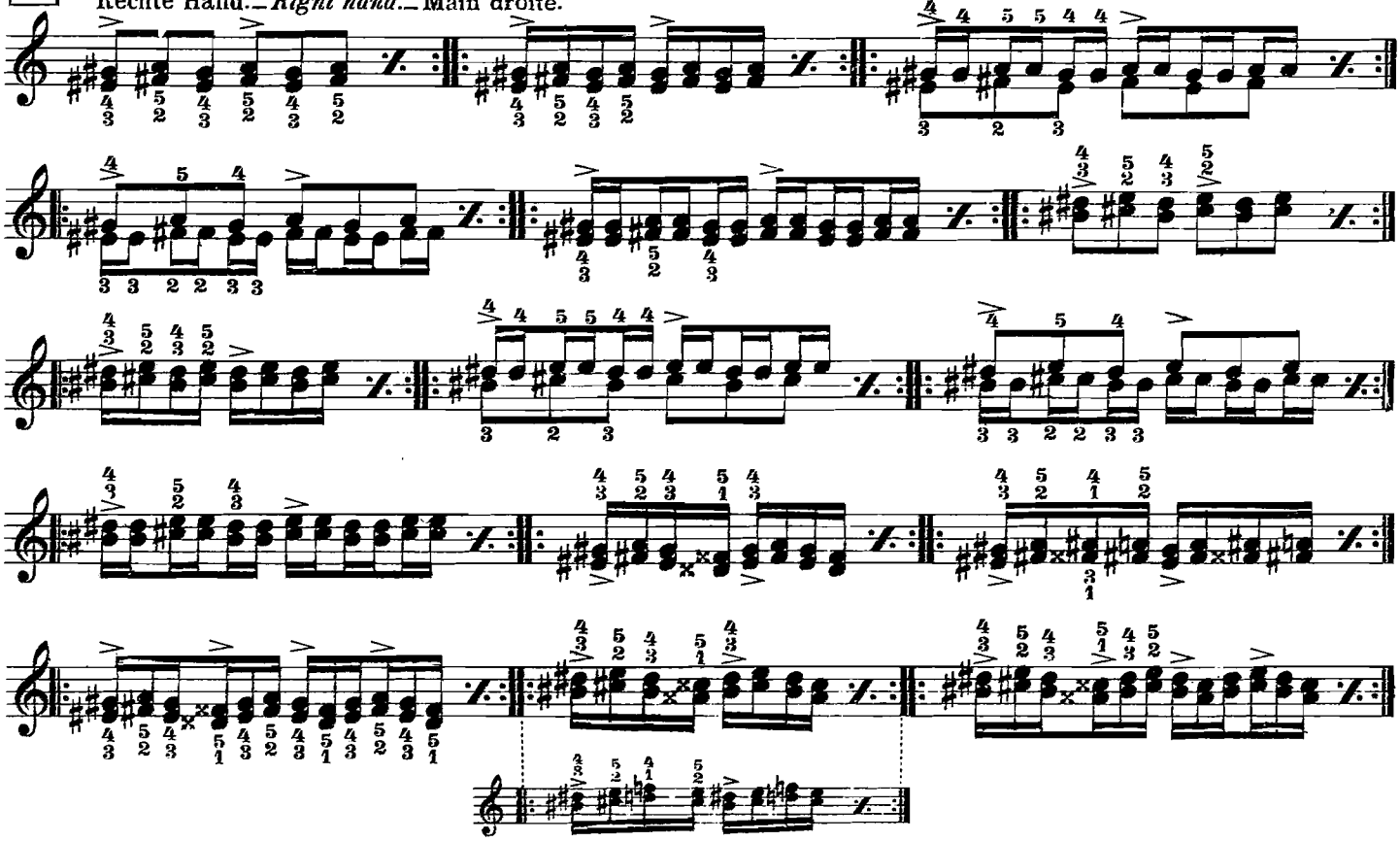
Essential to those wishing to acquire the author's fingering, are the following

Preparatory exercises

Pour acquérir le nouveau doigté, il est absolument indispensable d'étudier ces

Exercices préparatoires

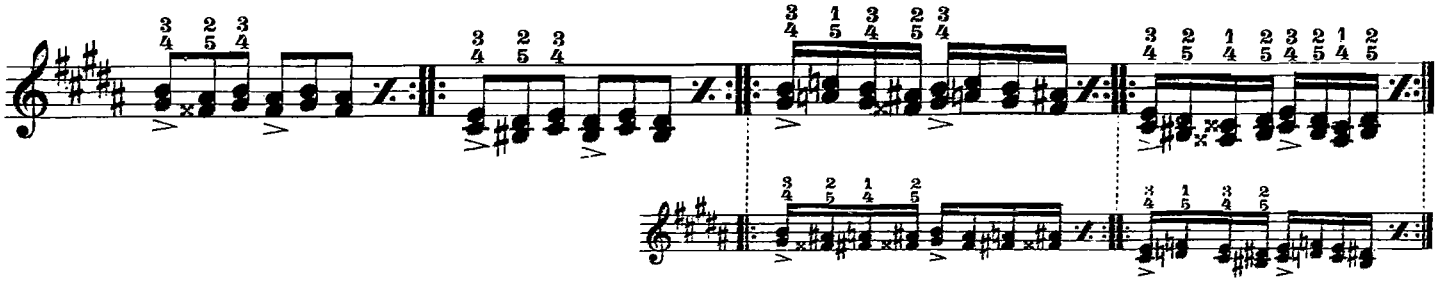
11. Rechte Hand.— *Right hand.*— Main droite.



Die linke Hand übt die Vorübung Nº 11 auf folgenden Noten:

The left hand should practise the preparatory exercises Nº 11 on the following notes:

La main gauche travaille les exercices Nº 11 sur les notes suivantes:



Für die weitere Ausbildung sind auch die in der Chopin-Studie Nº 3 (Op.10 Nº2 I) gegebenen Ratschläge zu beachten.

For additional advice the suggestions in the Chopin-Study Nº3 (Op.10 Nº2 I) will be found useful.

Observez aussi les conseils donnés à propos de l'étude Nº 3 (Op. 10 Nº 2 I.)

№ 36

Fr. Chopin

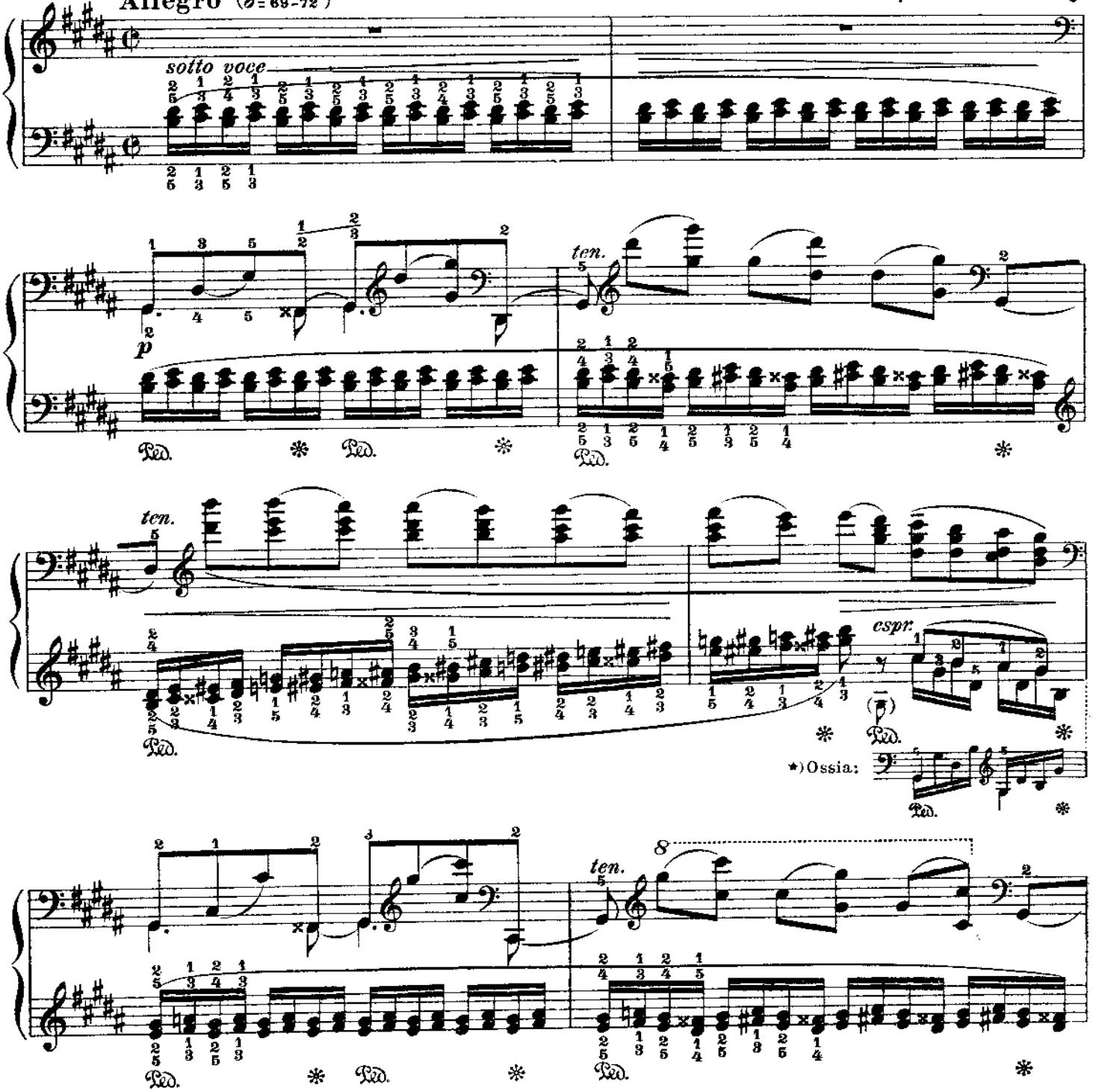
Op. 25 № 6

Erste Bearbeitung
Terzenstudie

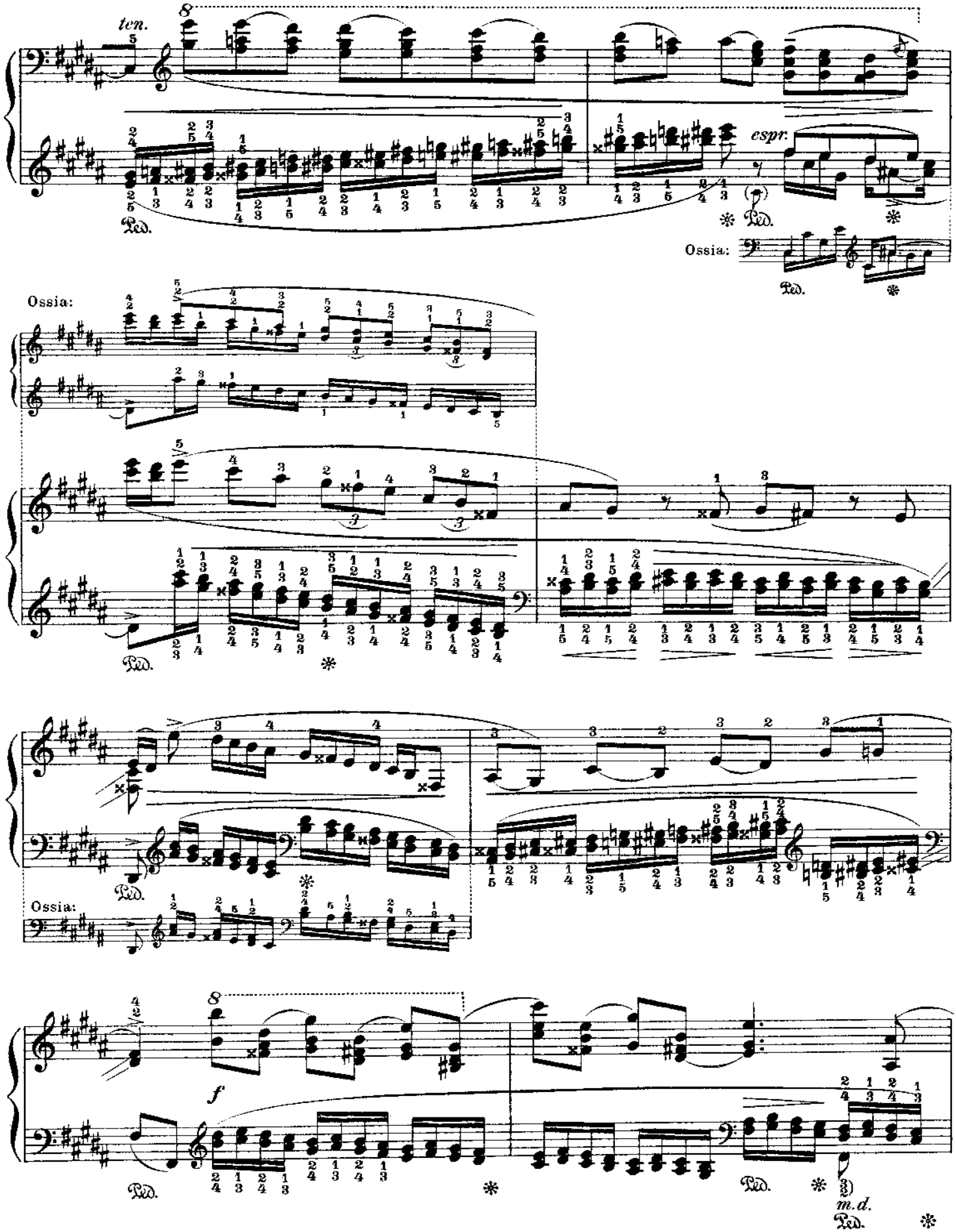
First version
Study in thirds

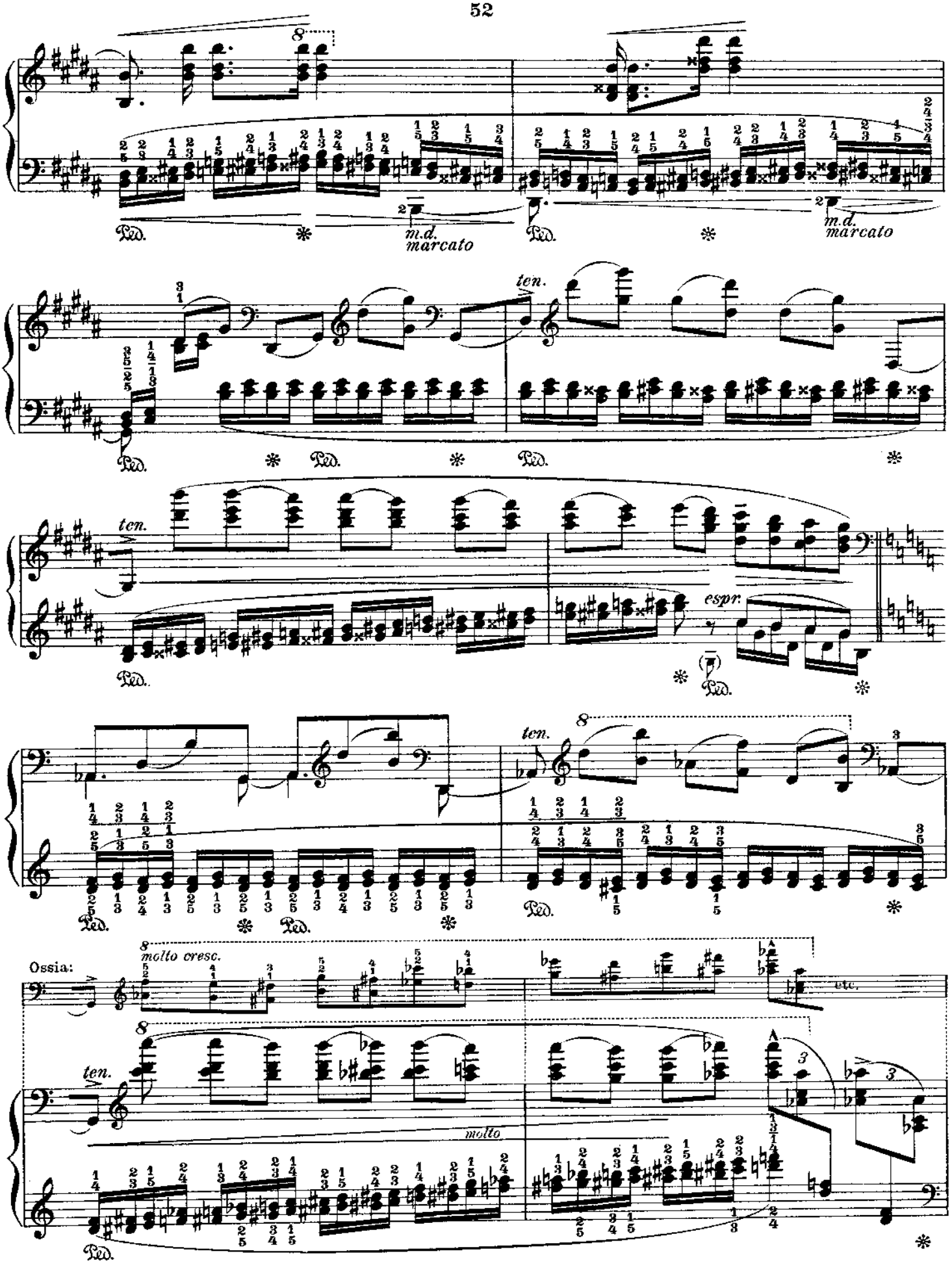
Premiere version
Etude en tierces

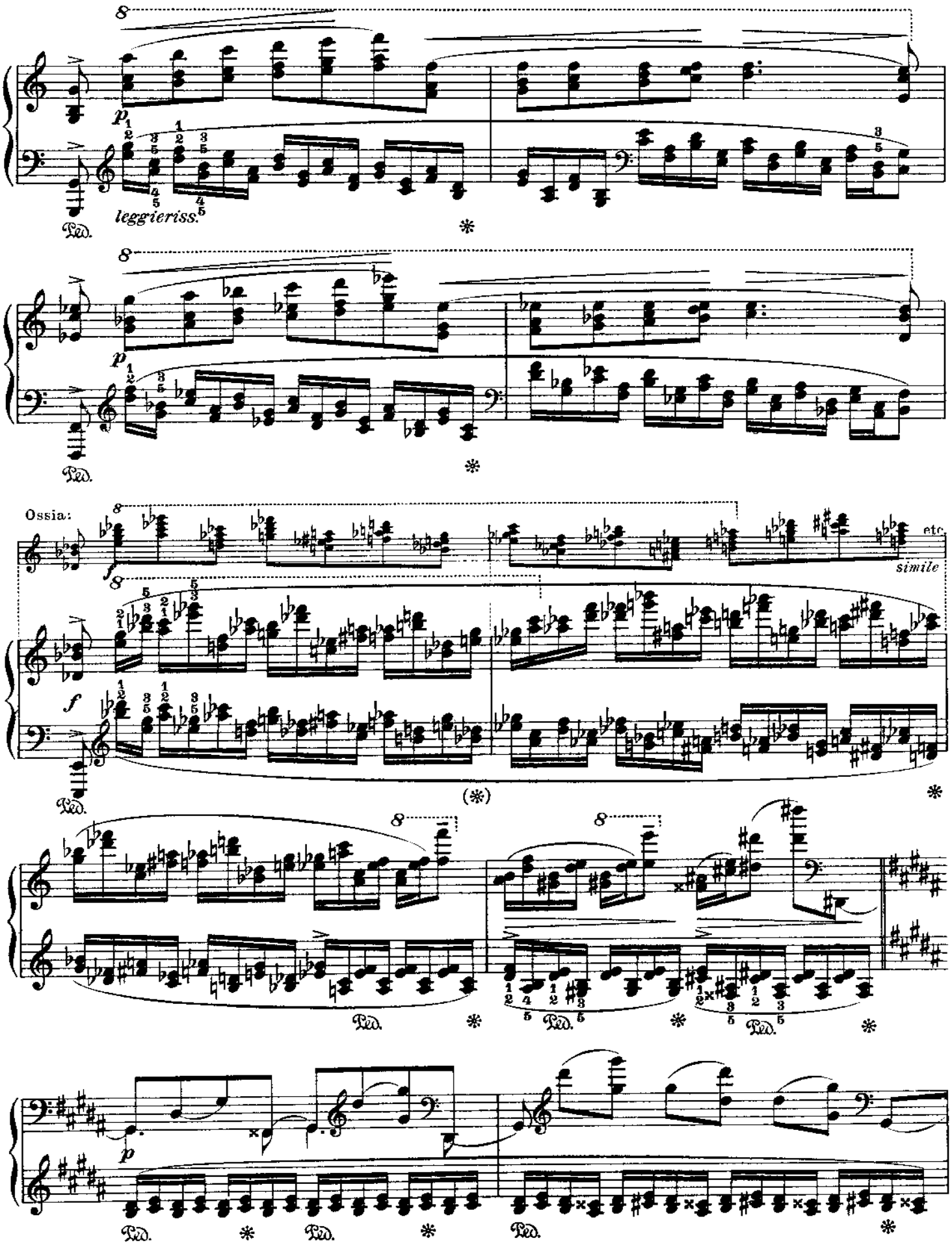
Leopold Godowsky

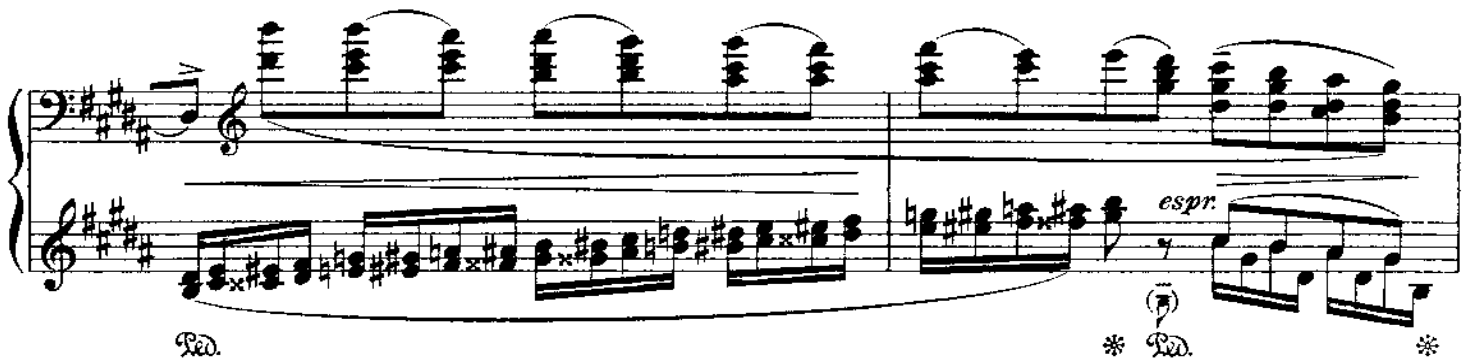


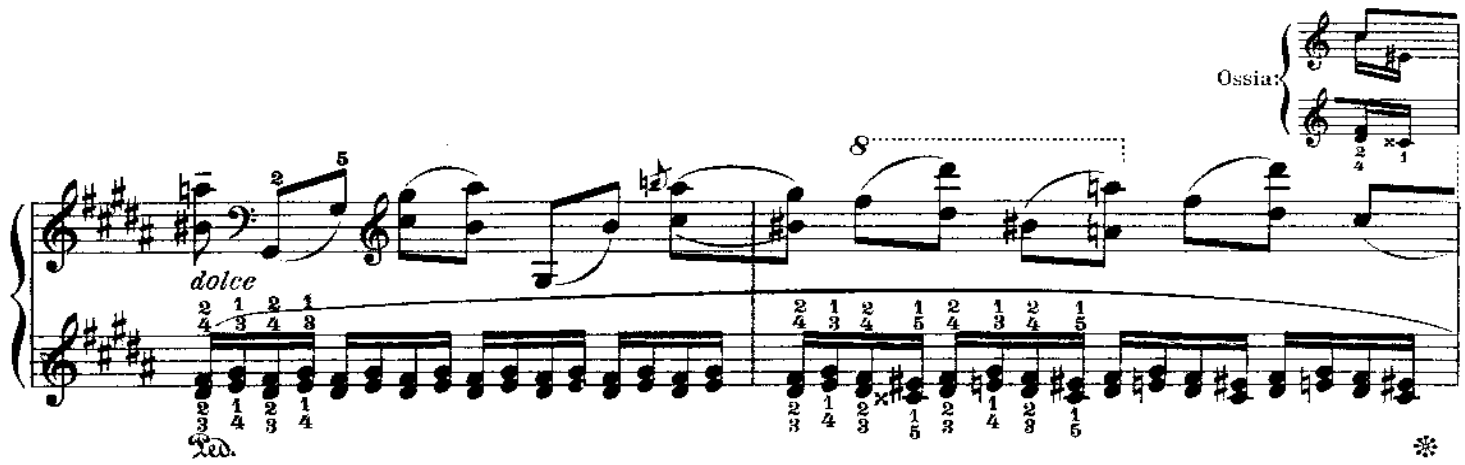
★) Diese Nebenform kann auch bei folgenden ähnlichen Stellen gespielt werden.
This "Ossia" can be used in all similar places.
L'ossia peut être joué dans les endroits analogues.

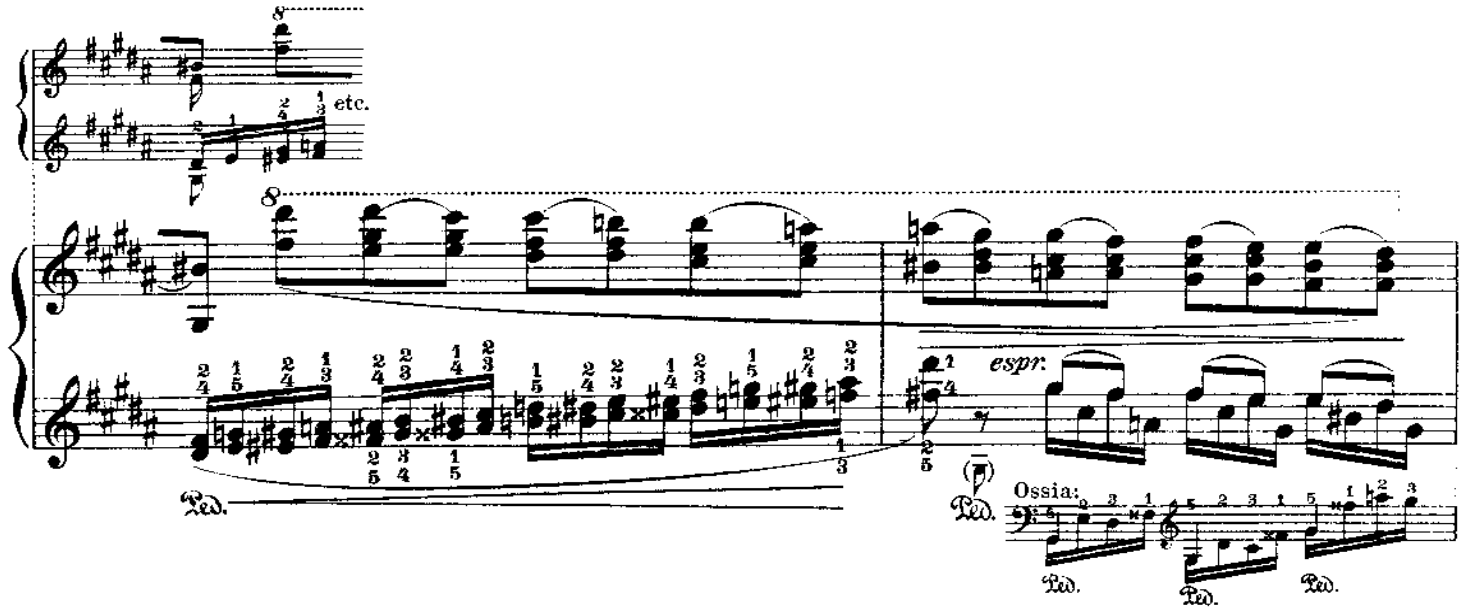

ten.
espr.
Ossia:
Ossia:
Ossia:
f
m.d.

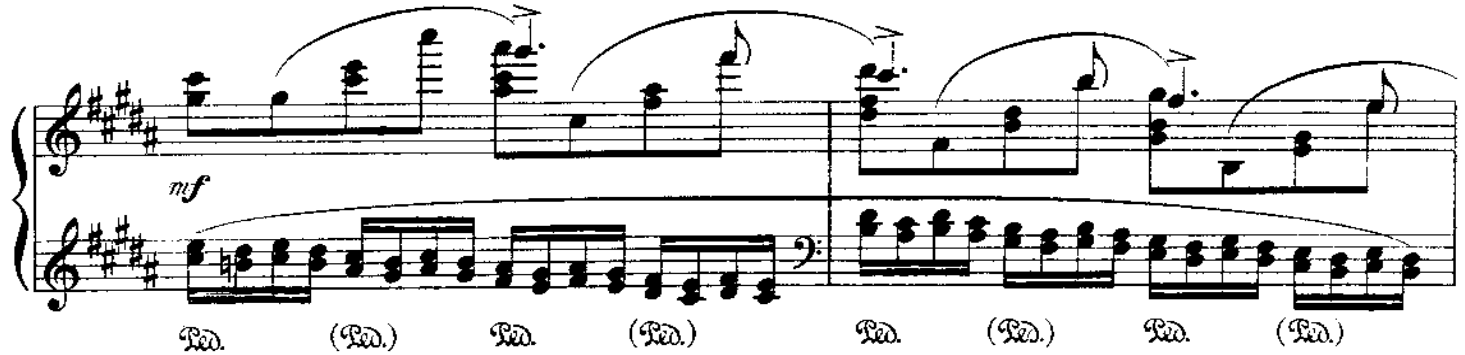

m.d.
marcato
m.d.
marcato
ten.
ten.
espr.
ten.
Ossia:
molto cresc.
etc.
ten.
molto

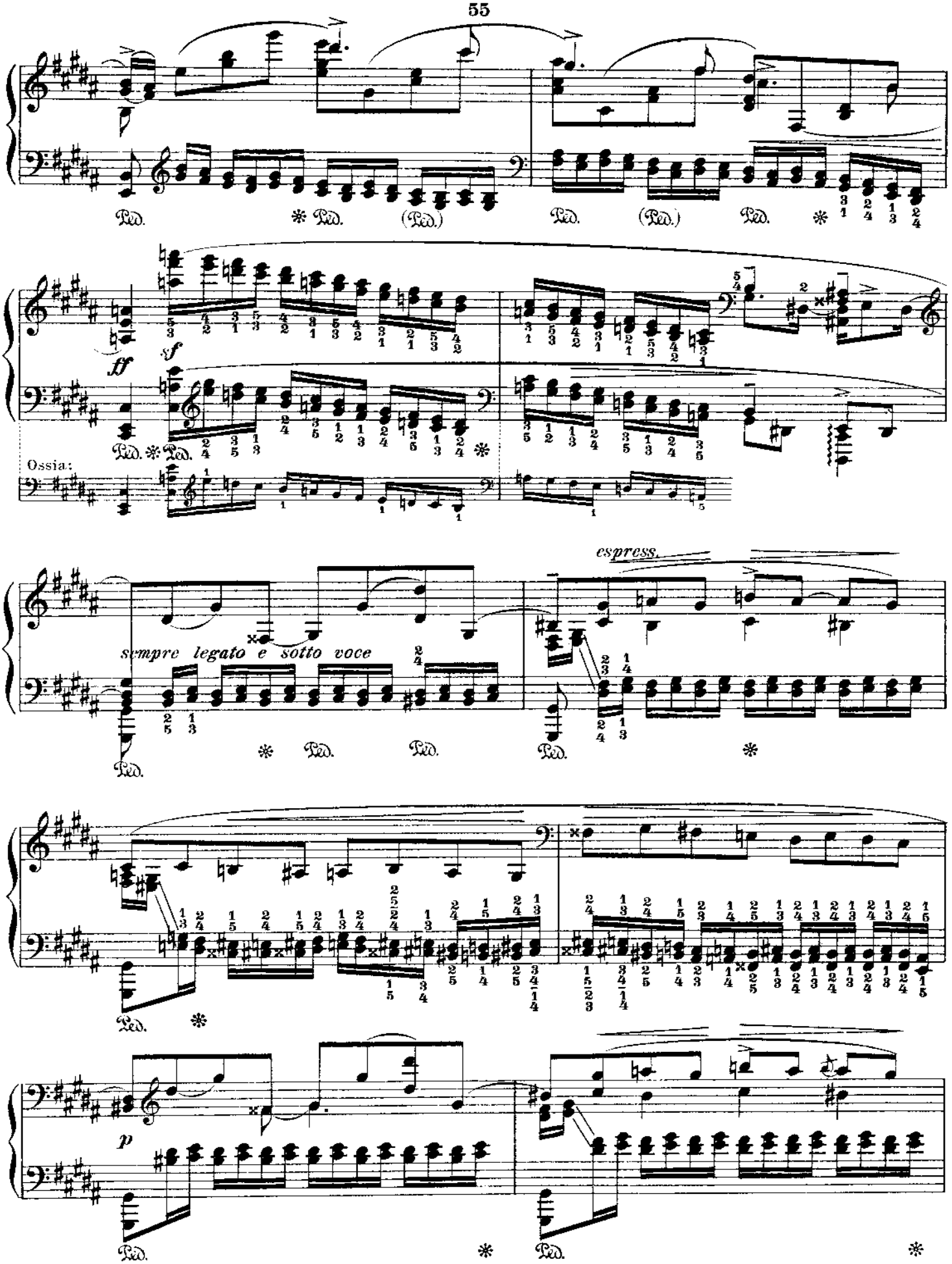

8
p
leggieriss.
Ped.
*
8
p
Ped.
*
Ossia:
8
f
etc.
simile
8
f
Ped.
(*)
*
8
8
Ped.
*
Ped.
*
Ped.
*
p
Ped.
*
Ped.
*
Ped.
*

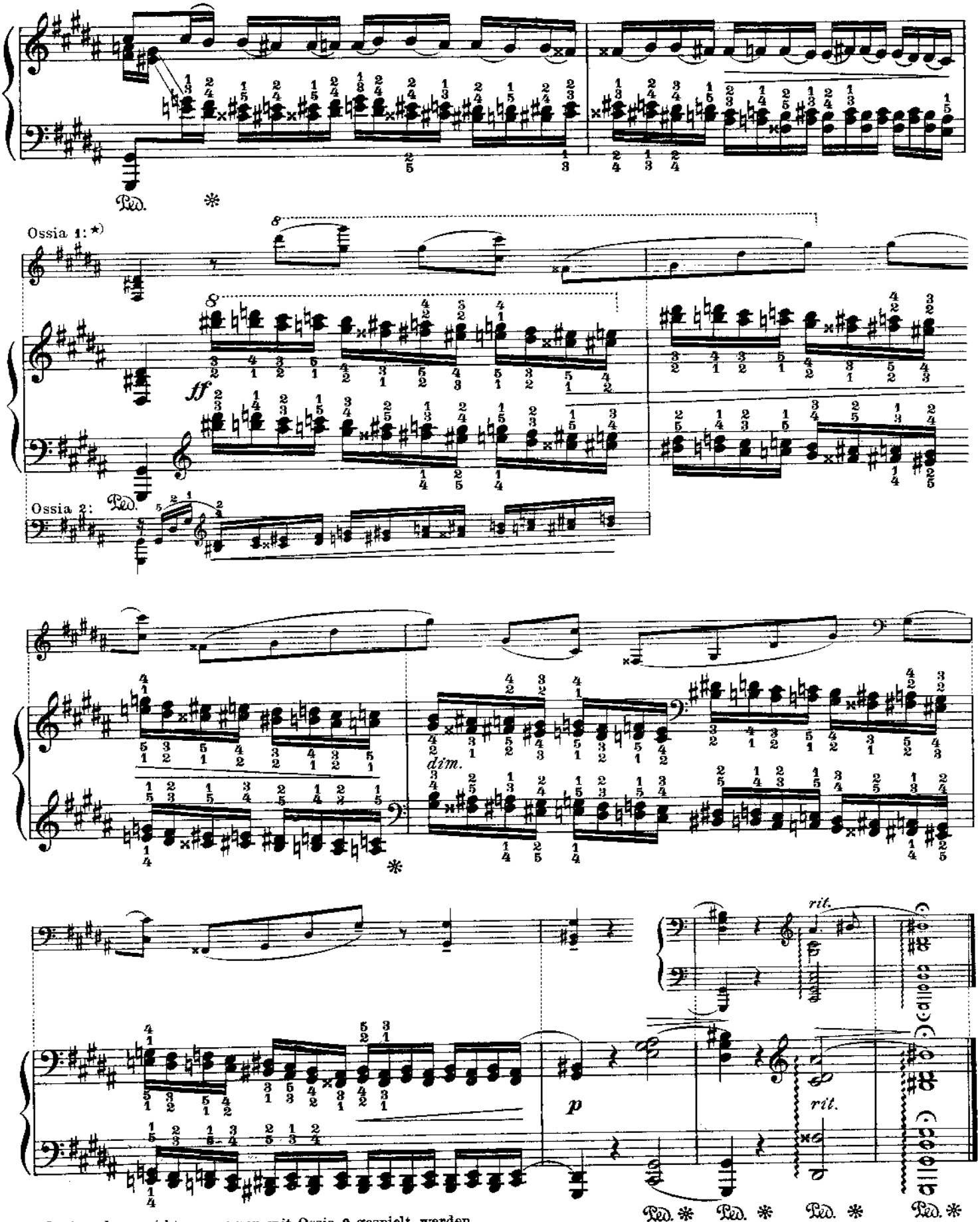

espr.
Ped.
Ped.


Ossia:
dolce
8
Ped.


8
etc.
8
espr.
Ped.
Ossia:
Ped.
Ped.
Ped.


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


Ped.
(Ped.)
ff
sf
Ossia:
sempre legato e sotto voce
espress.
p



★) Ossia 1 kann nicht zusammen mit Ossia 2 gespielt werden.
"Ossia" 1 is not to be played with "Ossia" 2.
L'ossia 1 ne peut pas être joué avec l'ossia 2.

Nº 38

Fr. Chopin

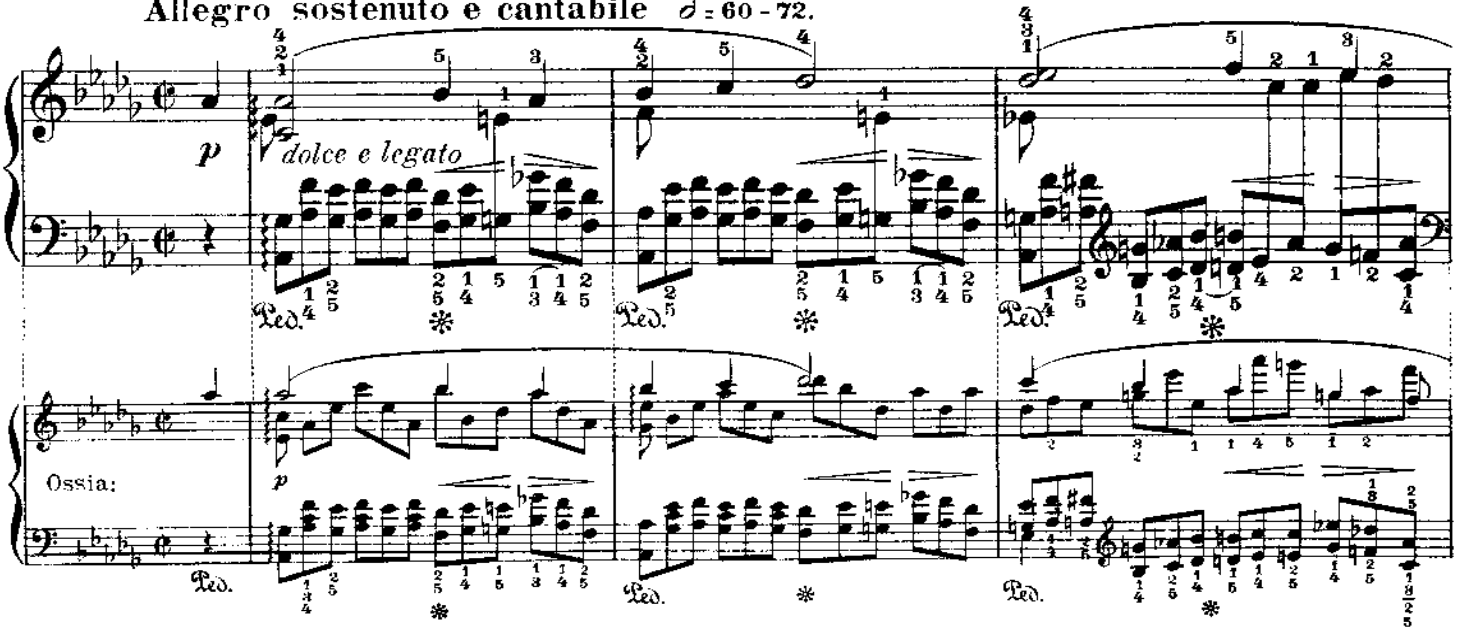
Op. 25 Nº 8

Erste Bearbeitung
Sextenstudie

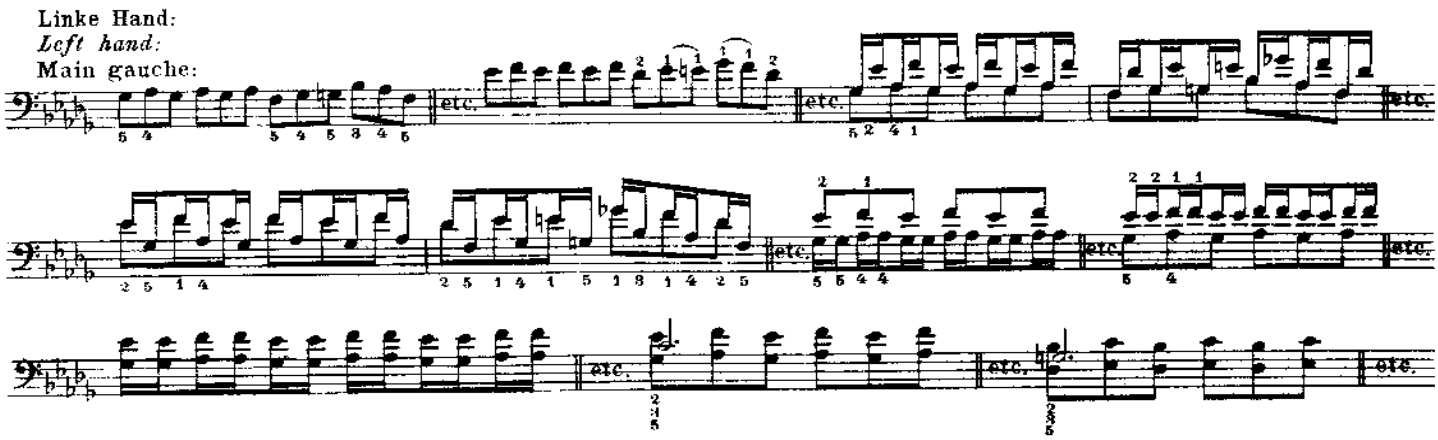
First Version
Study in sixths

Première Version
Etude en sixtes

Leopold Godowsky



Vorstudien. — Preparatory exercises. — Exercices préparatoires.



Jede dieser Vorübungen durch die ganze Studie spielen!

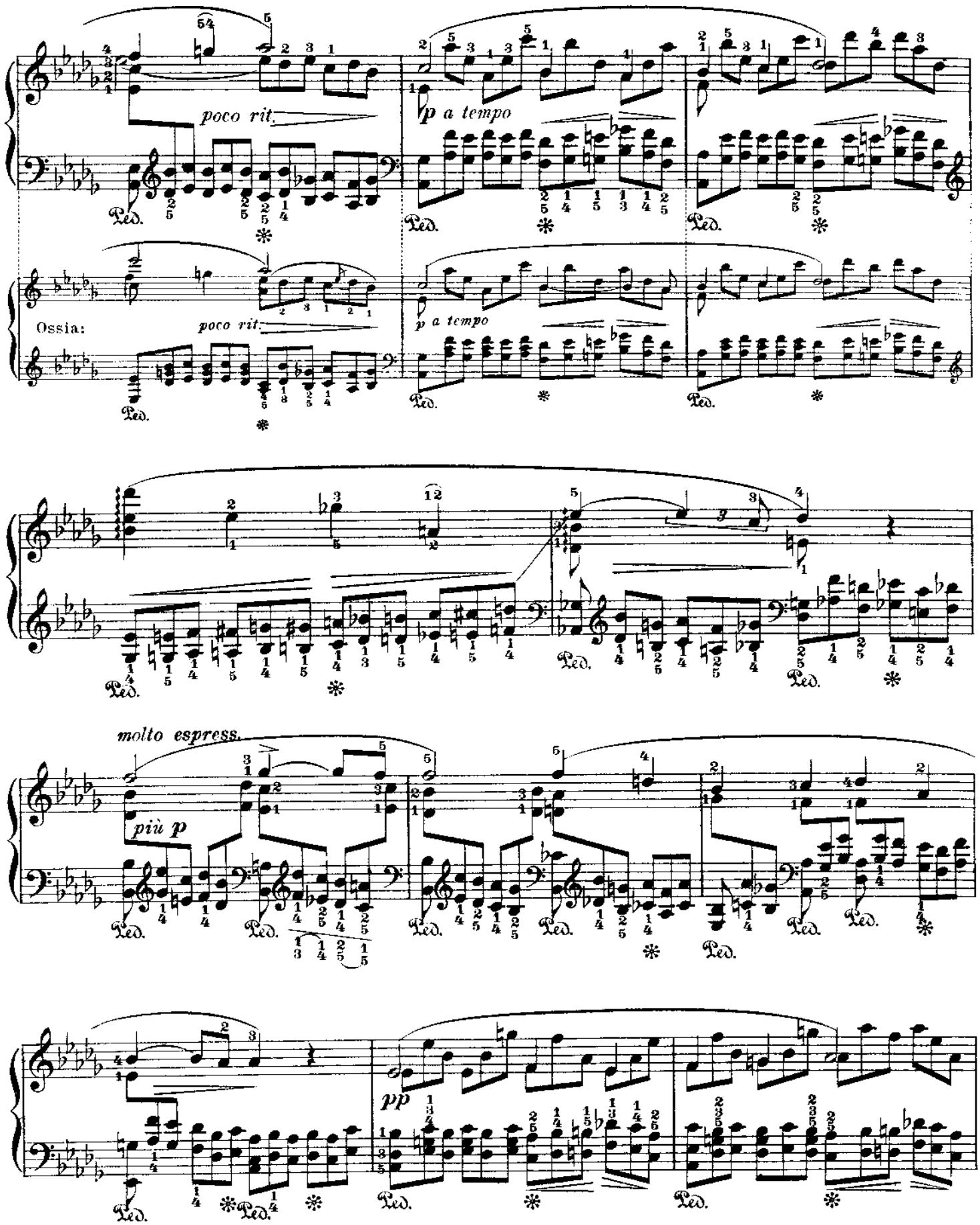
Each preparatory form should be practised throughout the entire study.

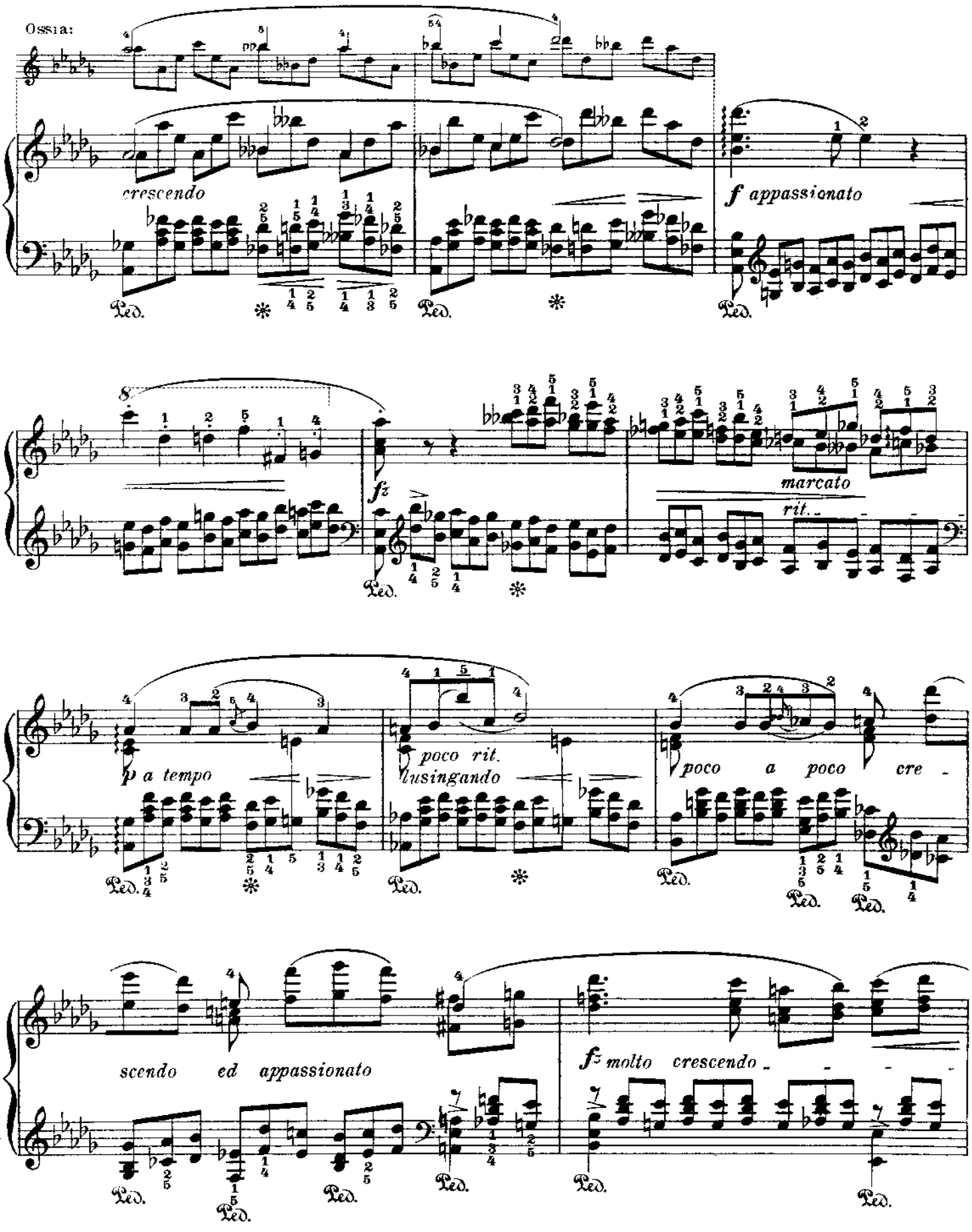
Chaque exercice doit être prolongé durant toute l'étude.

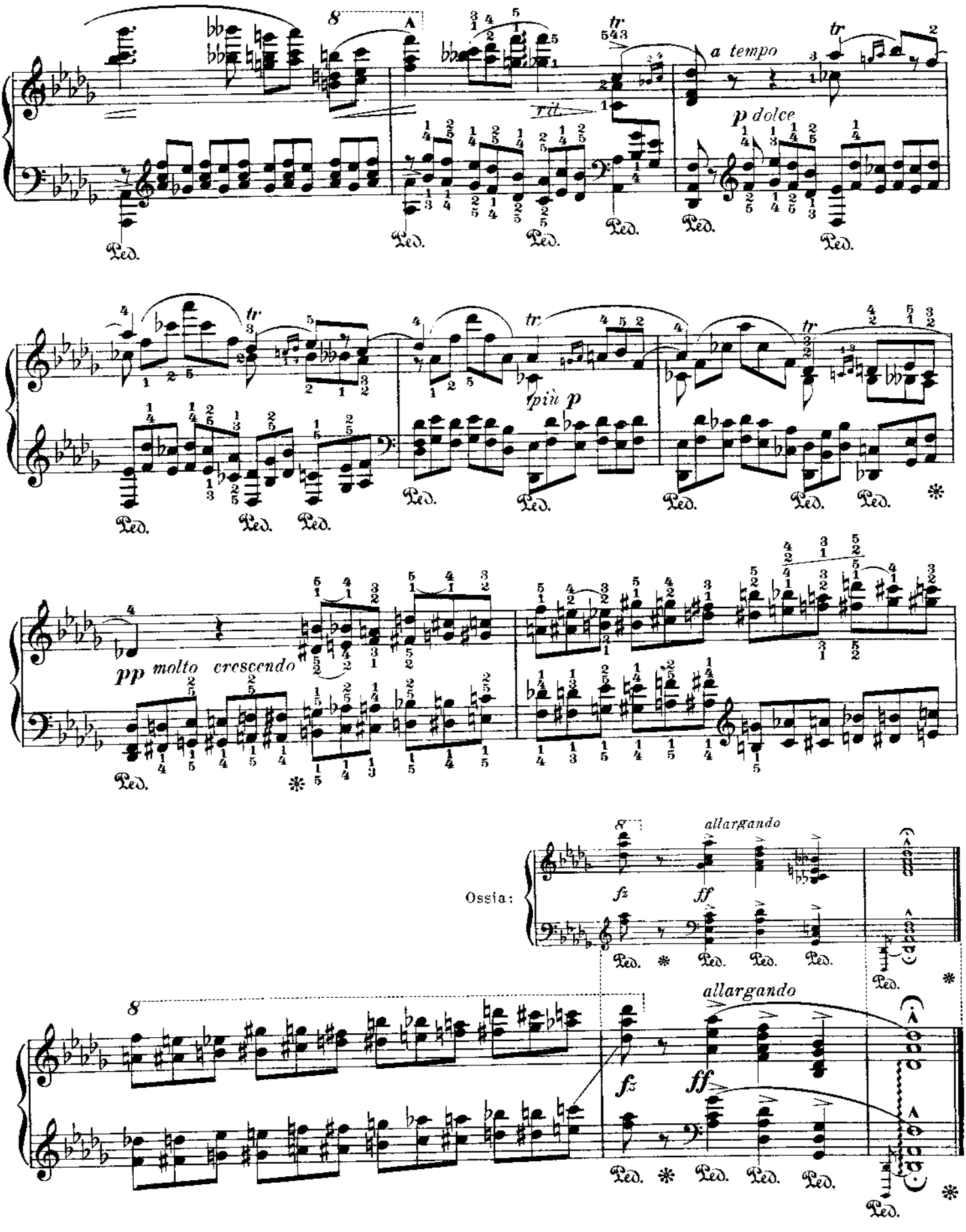
In der Studie Nº 35 (Op. 25 Nº 6 I) findet sich Anleitung über das Studium von chromatischen Terzenfolgen. — Sexten, Oktaven und alle anderen Doppelgriffe müssen in gleicher Weise geübt werden.

In the Study Nº 35 (Op. 25 Nº 6 I) advice is given regarding the study of chromatic thirds. Sixths, octaves and all other double notes must be practised in the same way.

Pour l'étude de tierces chromatiques, voir le Nº 35 (Op. 25 Nº 6 I). Sixtes, Octaves, etc. doivent être travailléesde la même manière.


poco rit.
p a tempo
Ossia:
poco rit.
p a tempo
molto espress.
più p
pp


Ossia:
pp
crescendo
f appassionato
fz
marcato
rit.
p a tempo
poco rit.
lusingando
poco a poco cre -
scendo ed appassionato
f molto crescendo
Ped.


a tempo
rit.
p dolce
più p
pp molto crescendo
Ossia:
allargando
fz
ff
Ped.

Fr. Chopin

Op. 25 No 9

First Version **Erste Bearbeitung** **Première Version**

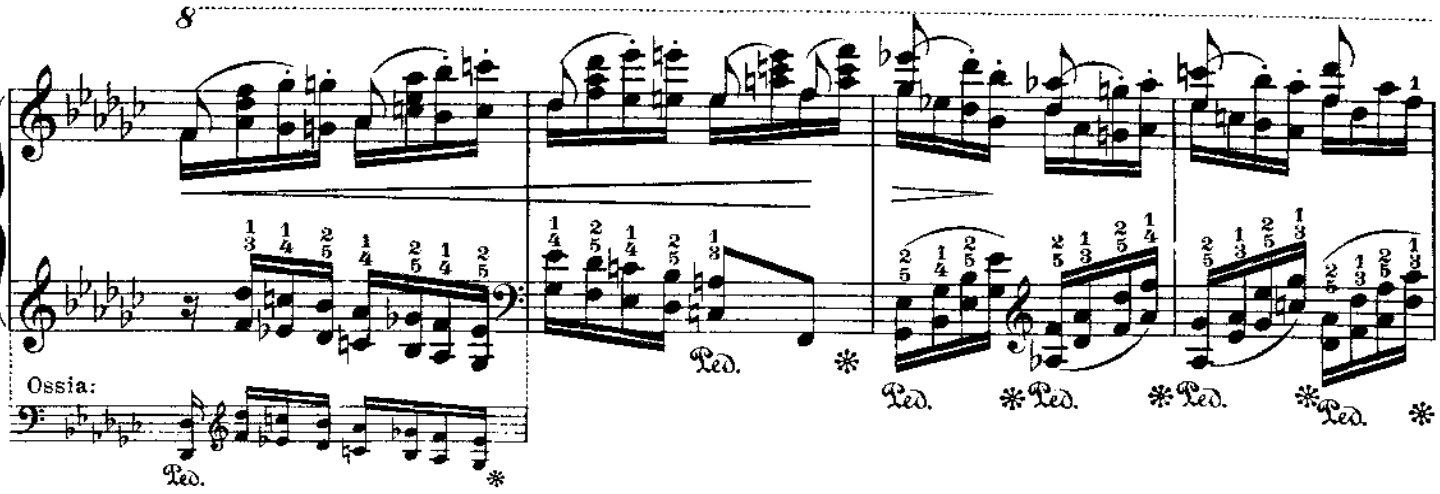
No 39

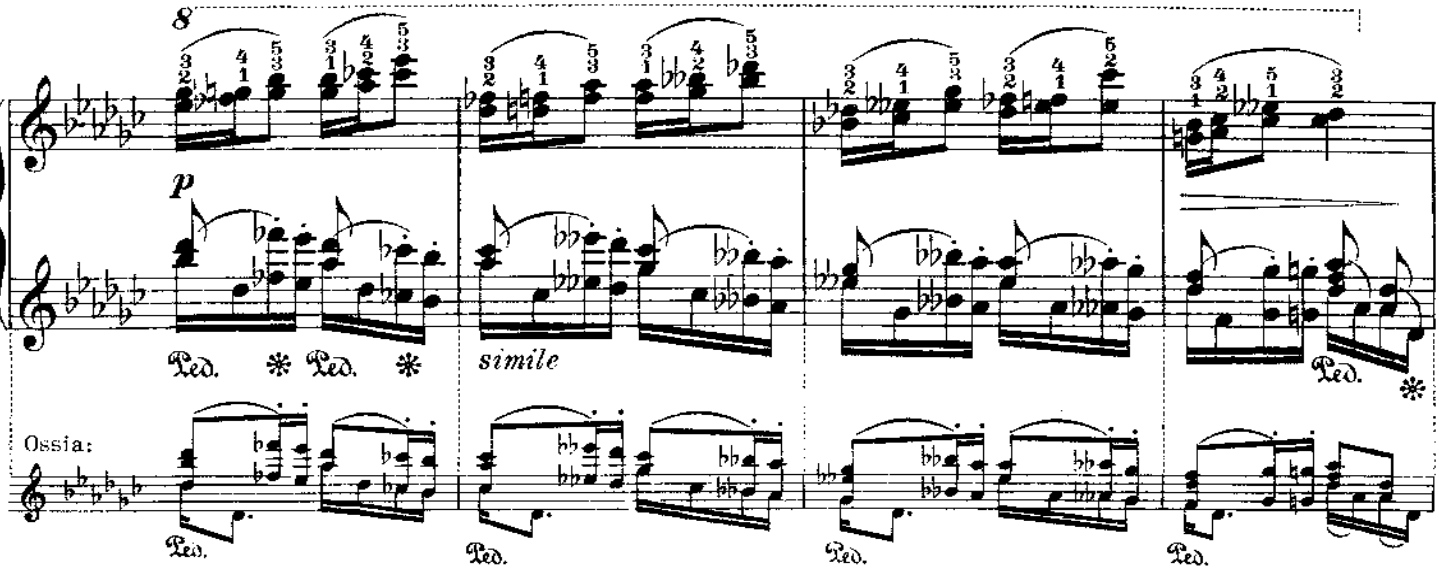
Allegro vivace (♩= 104 - 116.) Leopold Godowsky

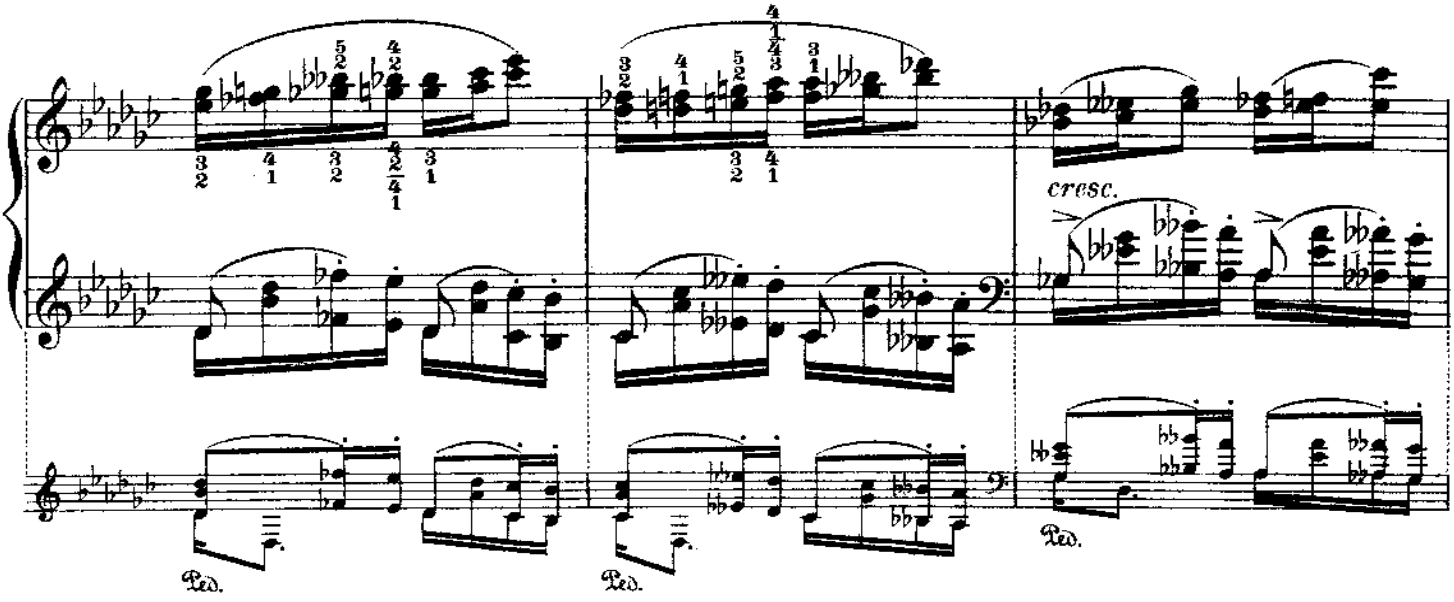
p leggiero

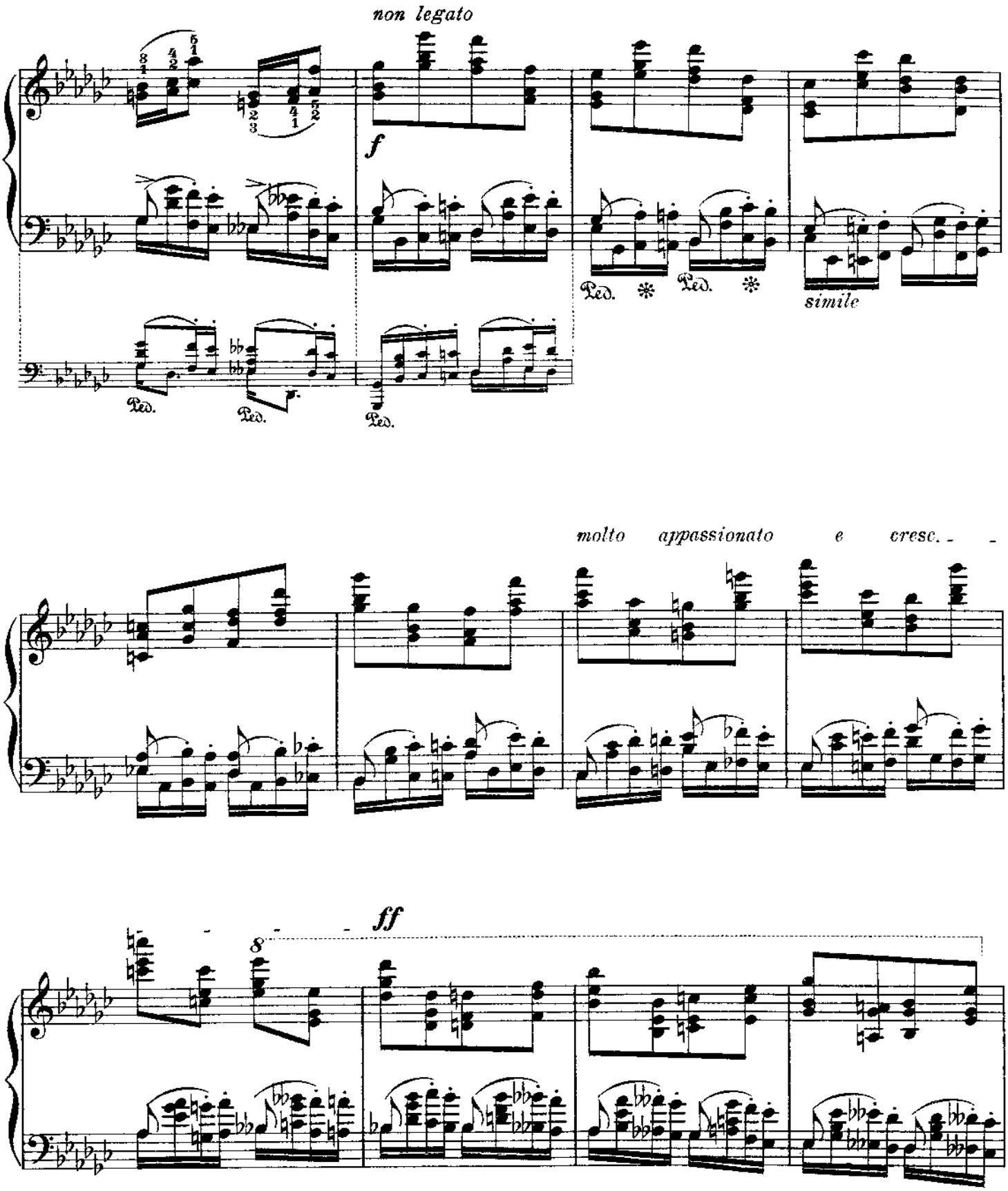
simile

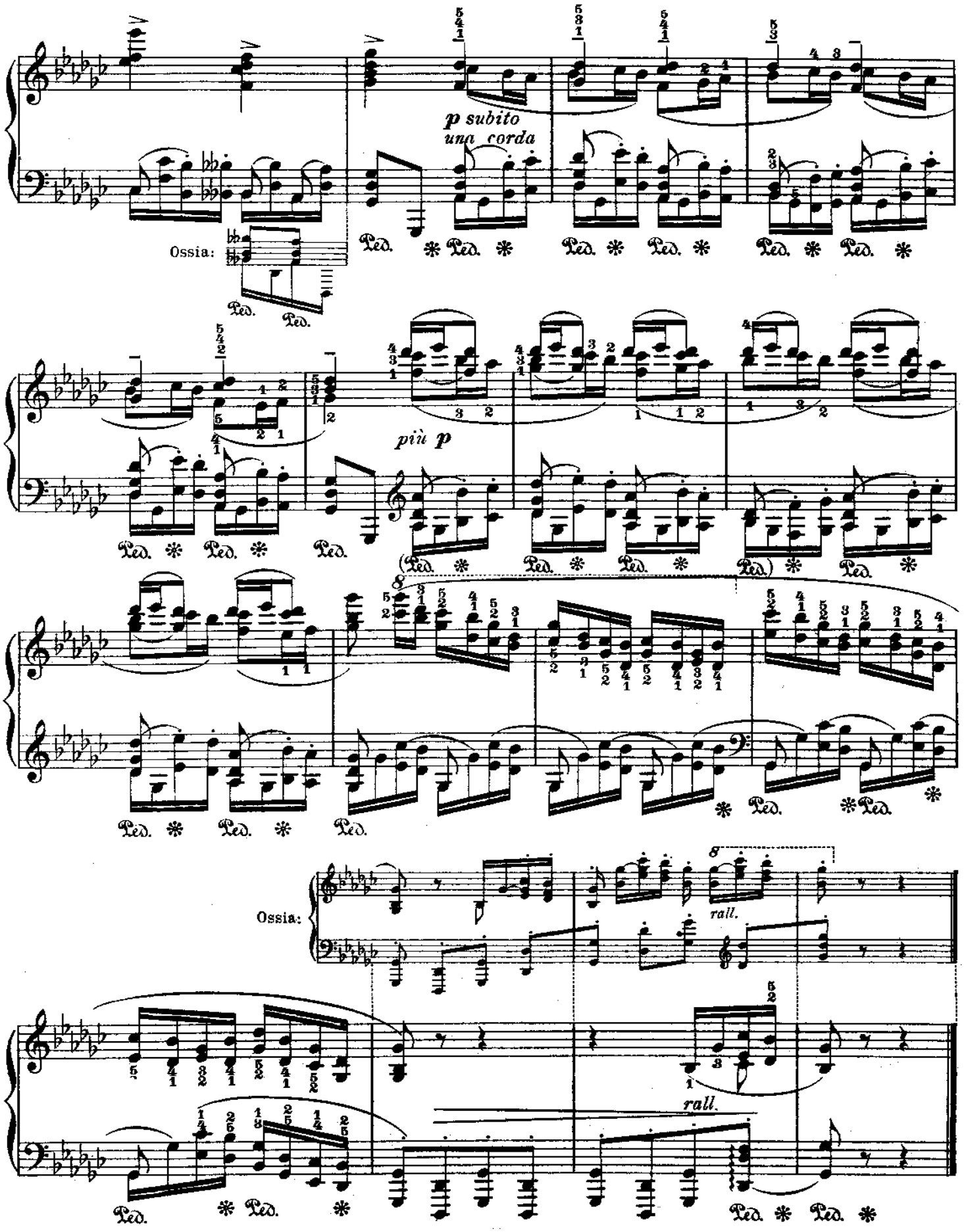
Ossia:


8
Ossia:
Ped.
Ped.
Ped.
Ped.
Ped.


8
p
Ped.
Ped.
simile
Ossia:
Ped.
Ped.
Ped.
Ped.


cresc.
Ped.
Ped.
Ped.


non legato
f
Ped.
Ped.
Ped.
Ped.
Ped.
simile
molto appassionato e cresc.
ff
8


p subito
una corda
Ossia:
più p
Ossia:
rall.
rall.

№ 40

Fr. Chopin

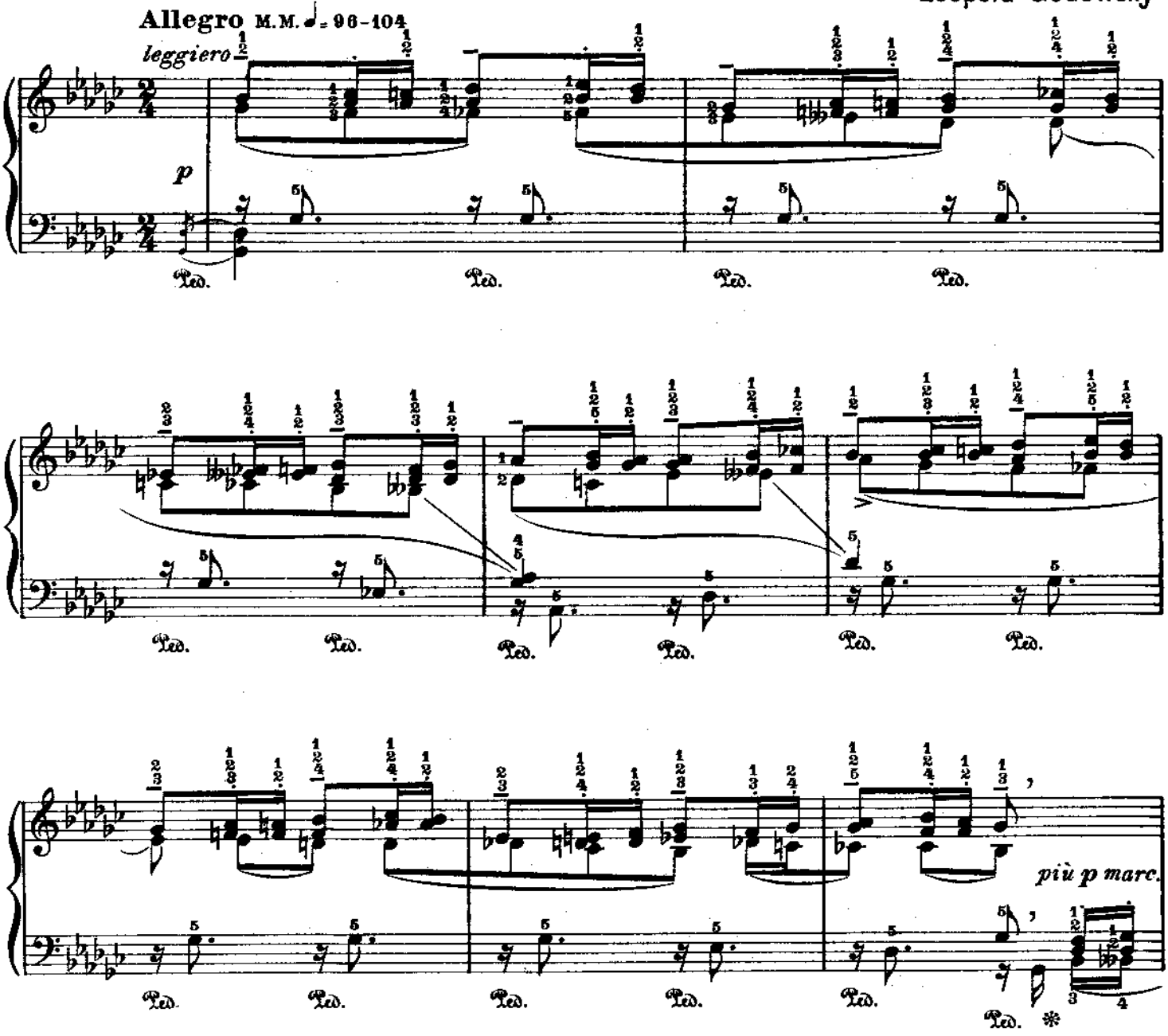
Op. 25 № 9

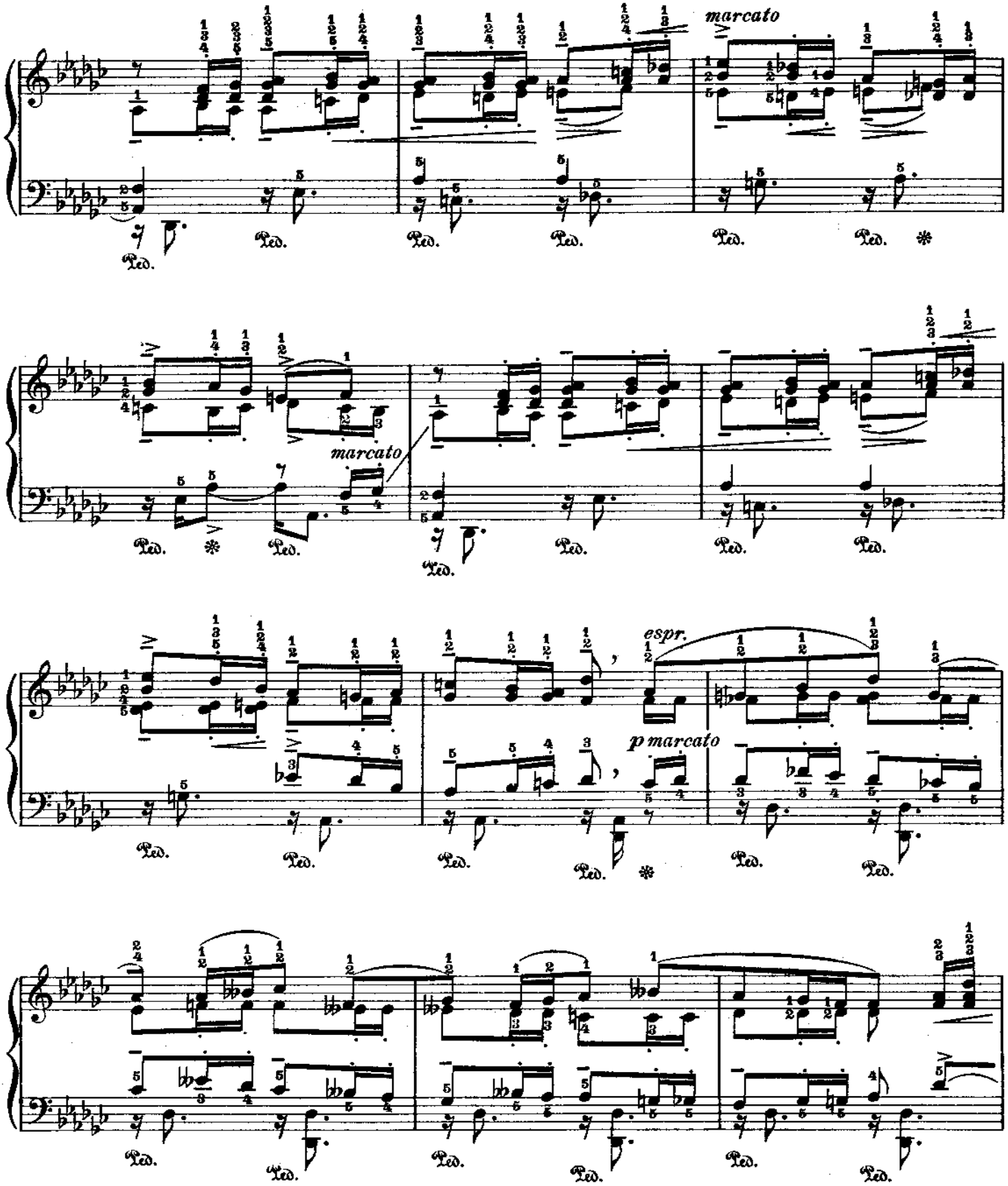
Second Version
For the left hand alone

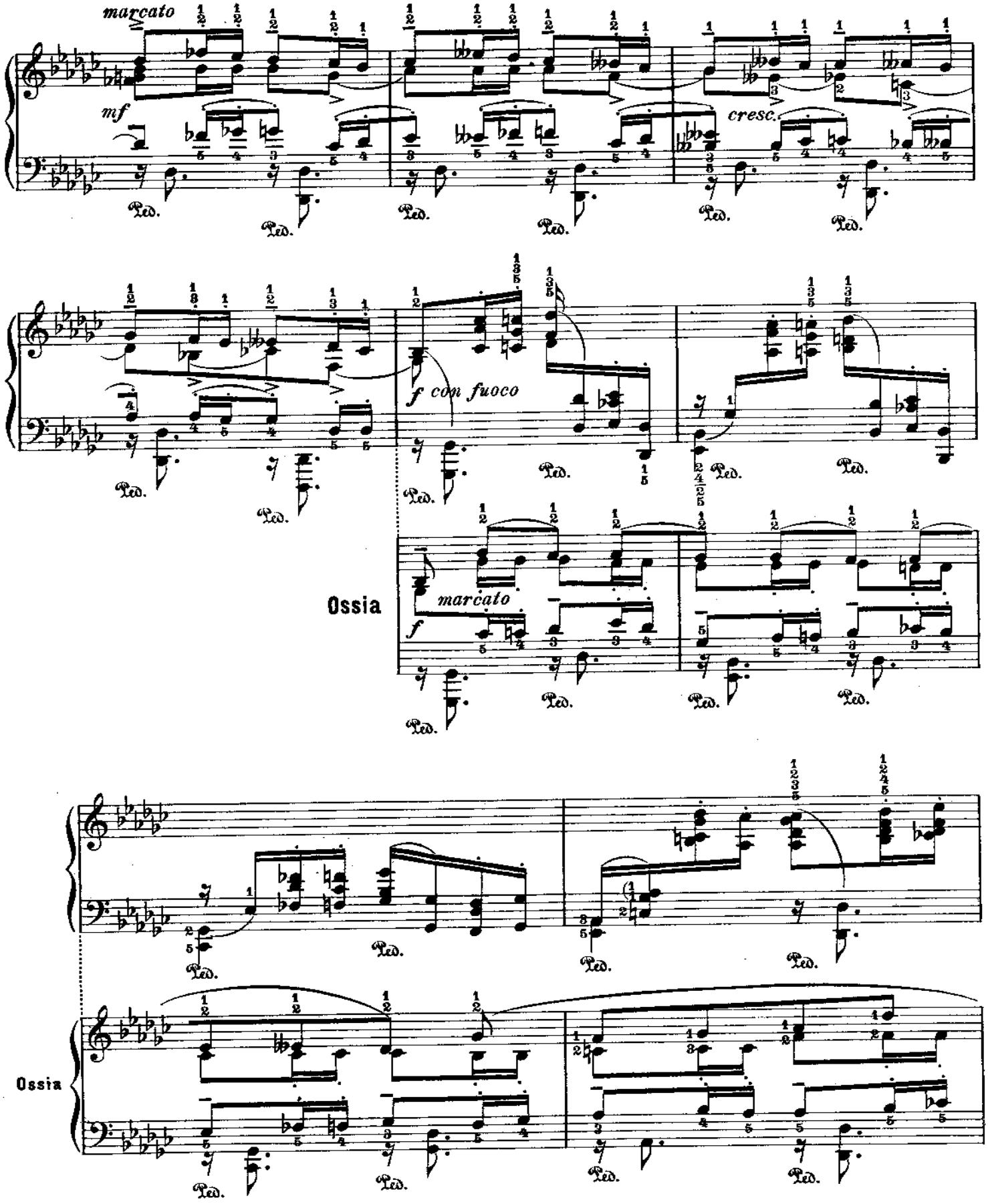
Zweite Bearbeitung
Für die linke Hand allein

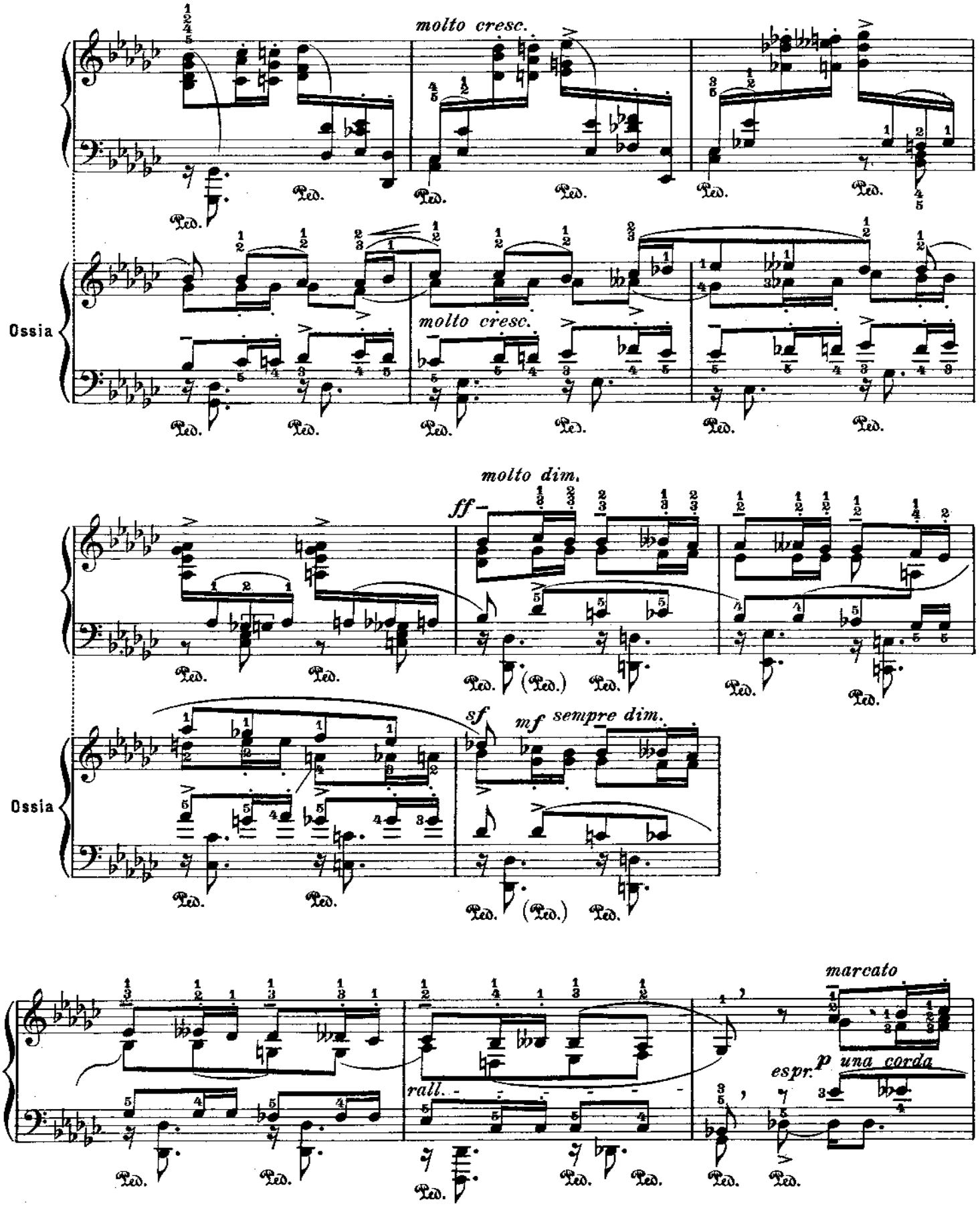
Deuxième Version
Pour la main gauche seule

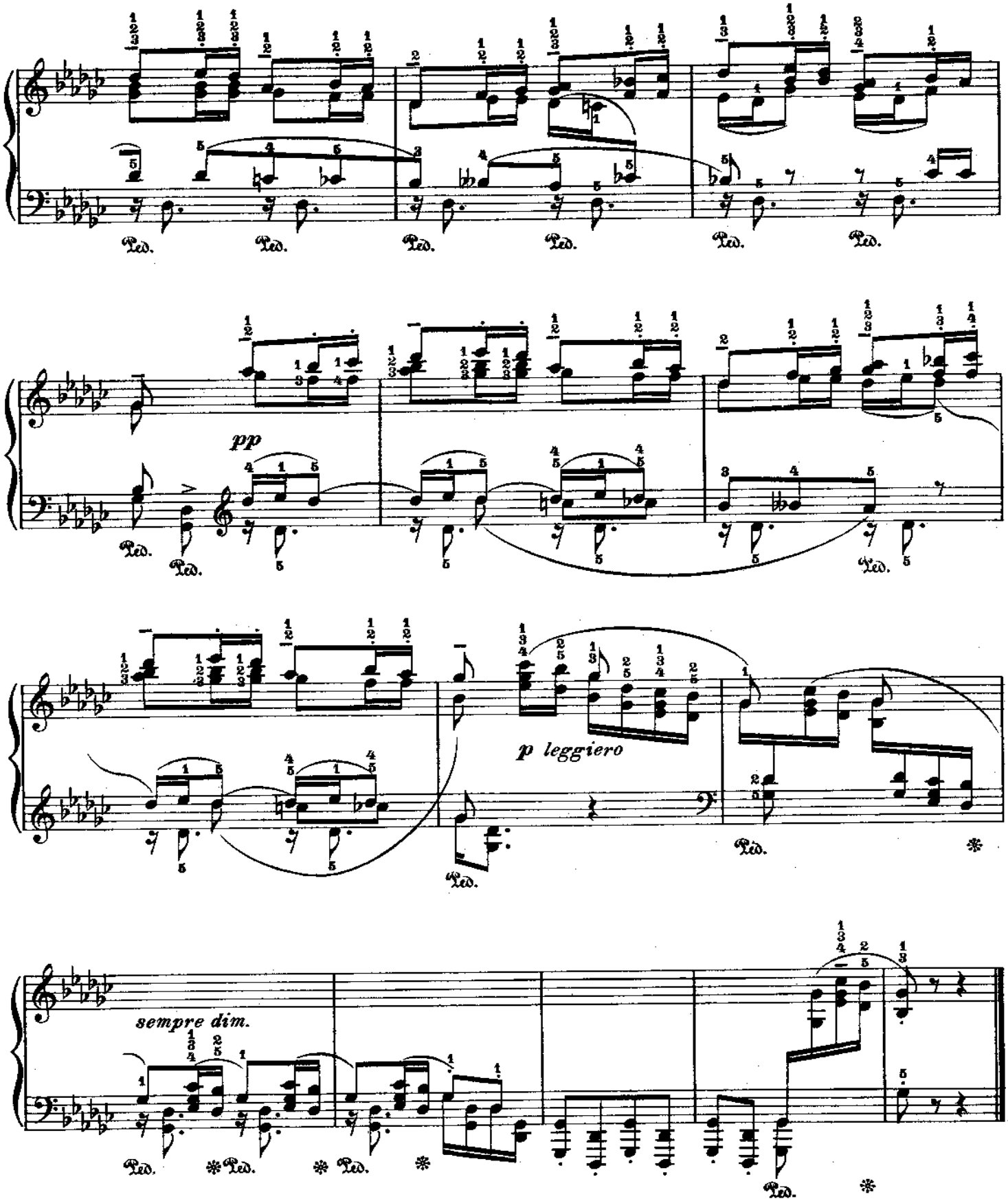
Leopold Godowsky




marcato
Ped.
marcato
espr.
p marcato


marcato
mf
cresc.
f con fuoco
Ped.
Ossia
marcato
f
Ossia


molto cresc.
Ossia
molto cresc.
molto dim.
ff
sf
mf sempre dim.
Ossia
rall.
marcato
espr.
p una corda


pp
p leggiero
sempre dim.

№ 41

Fr. Chopin

Op. 25 № 10

For the left hand alone. *Für die linke Hand allein.* *Pour la main gauche seule*

Leopold Godowsky

Allegro con fuoco M.M. ♩ = 80-92

sempre legato

poco a poco cresc.

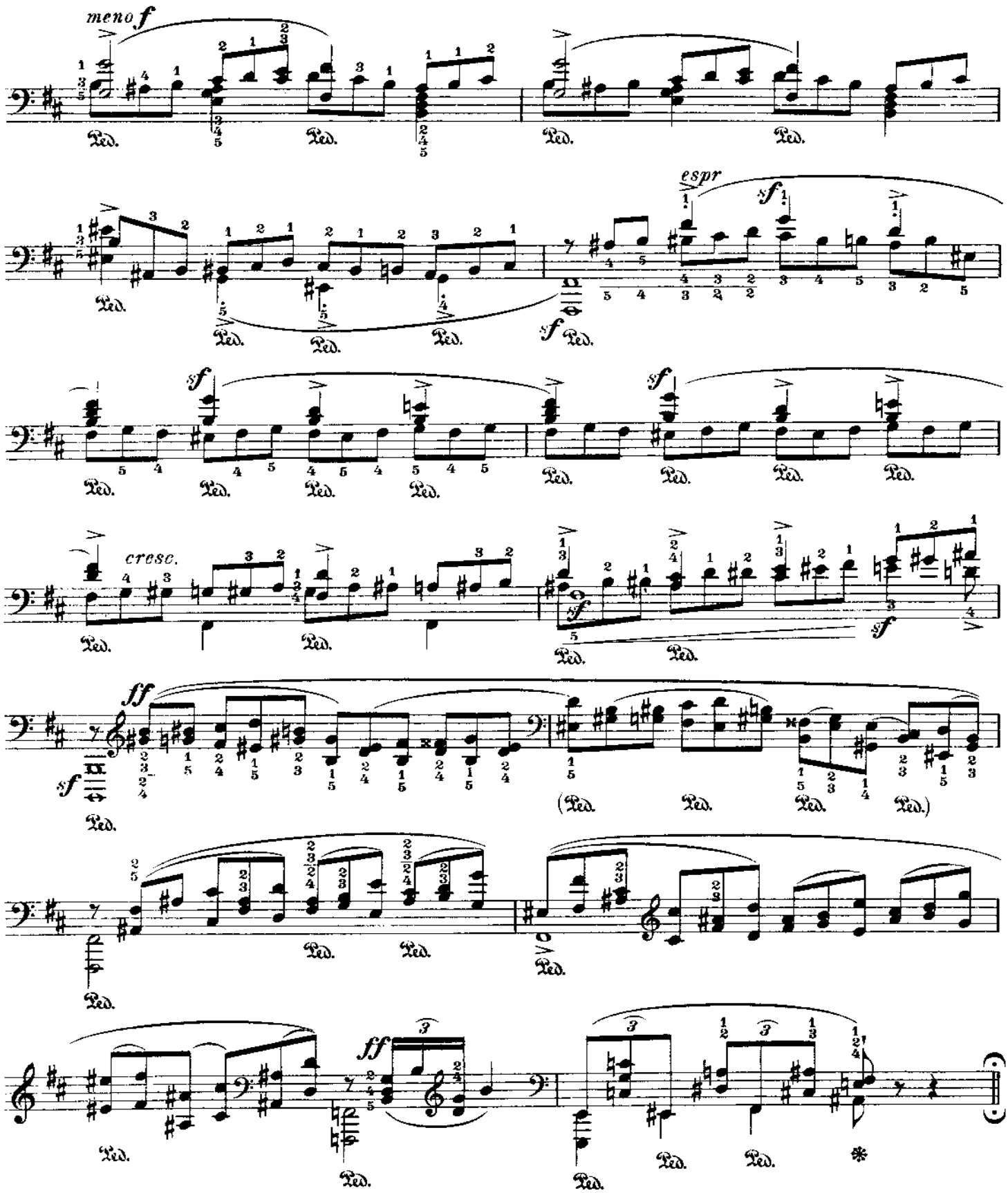
p subito

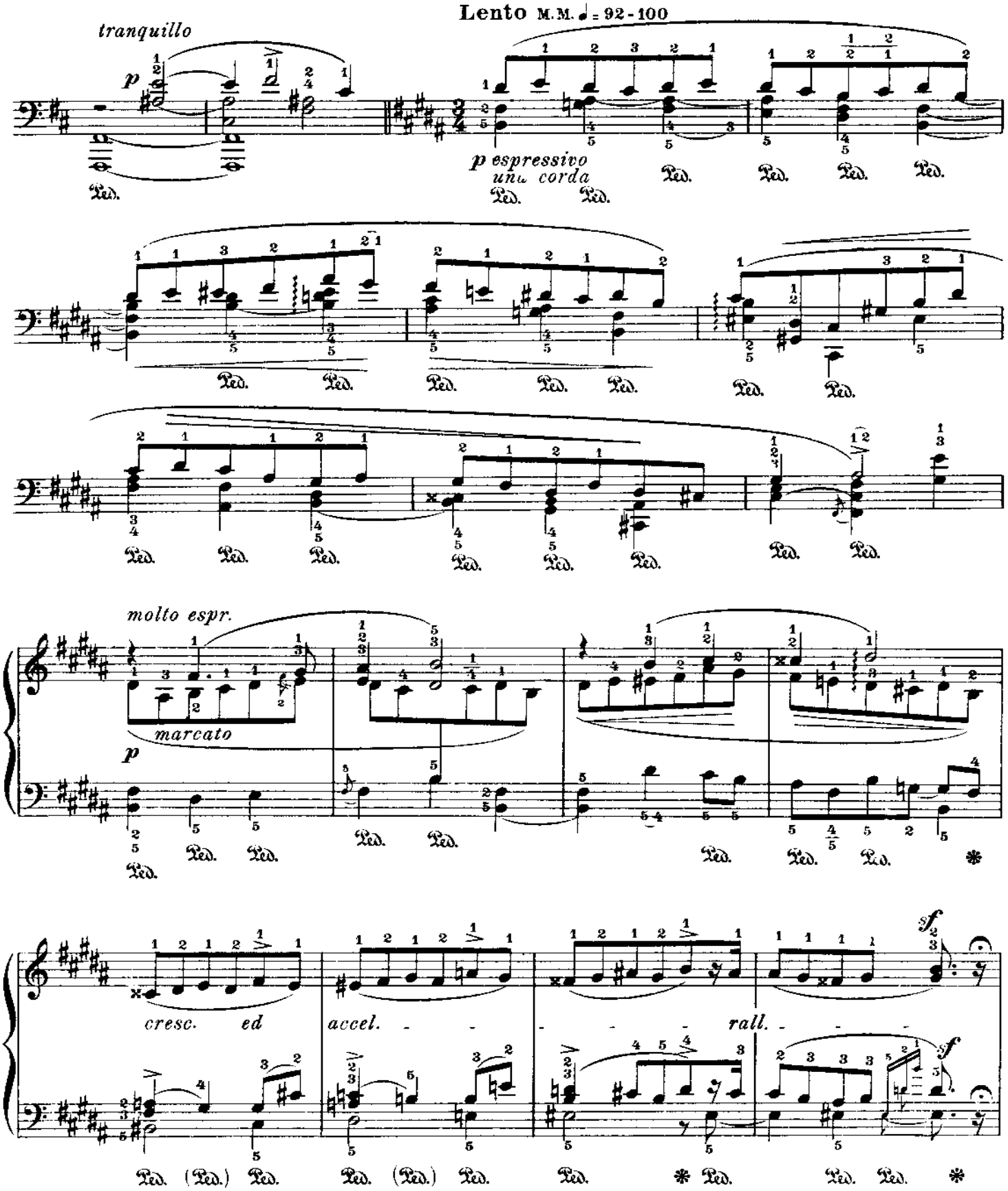
sempre p

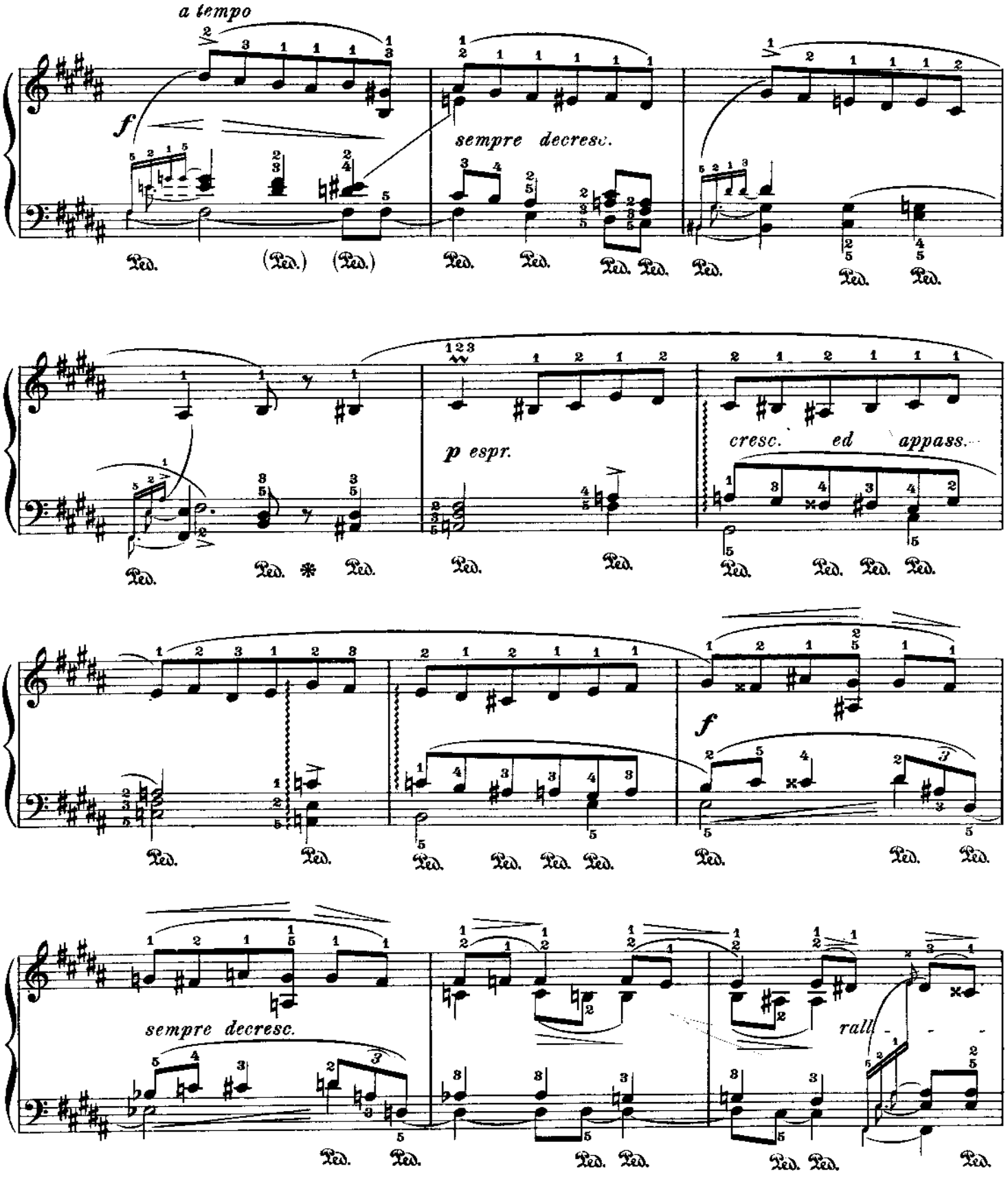
cresc.

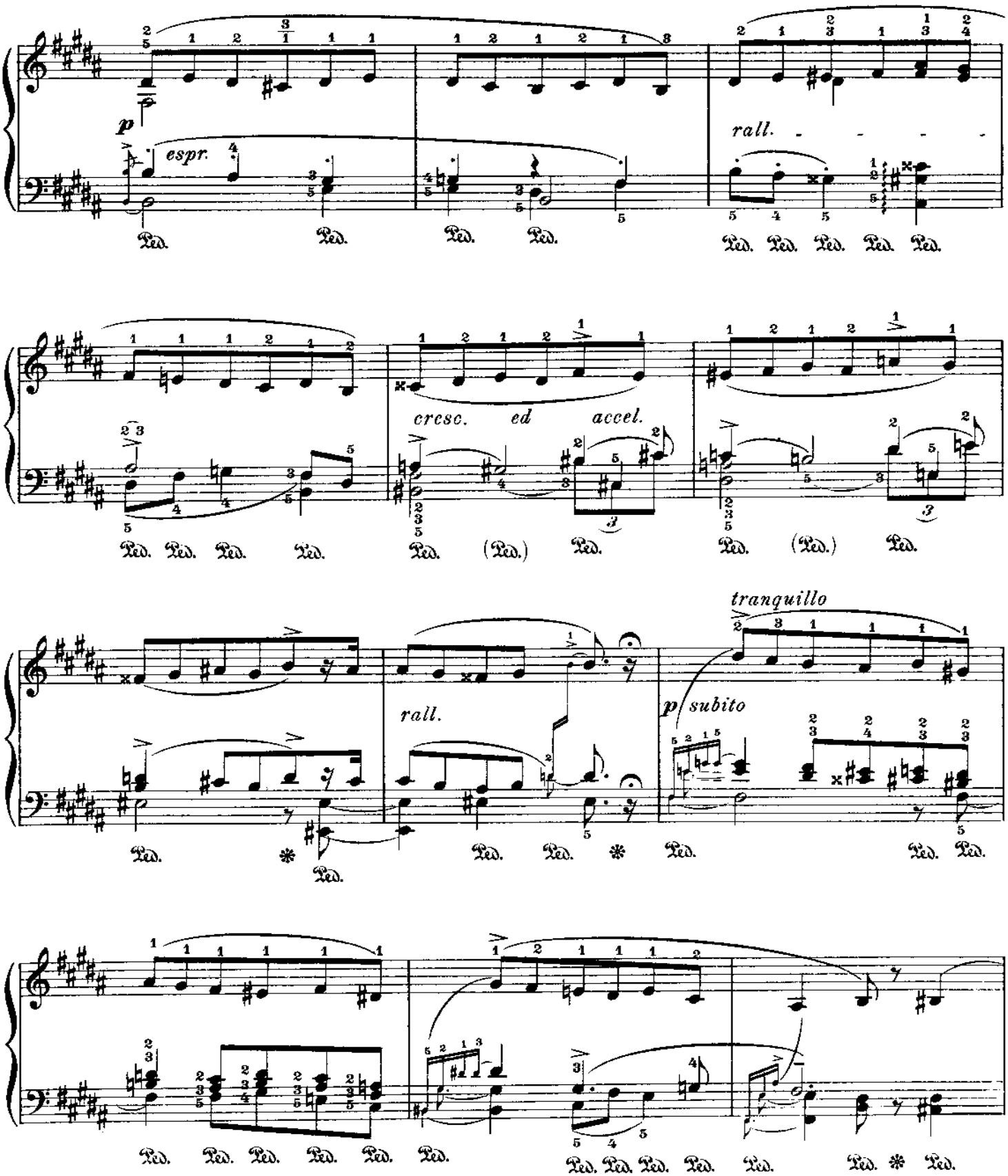
molto cresc.

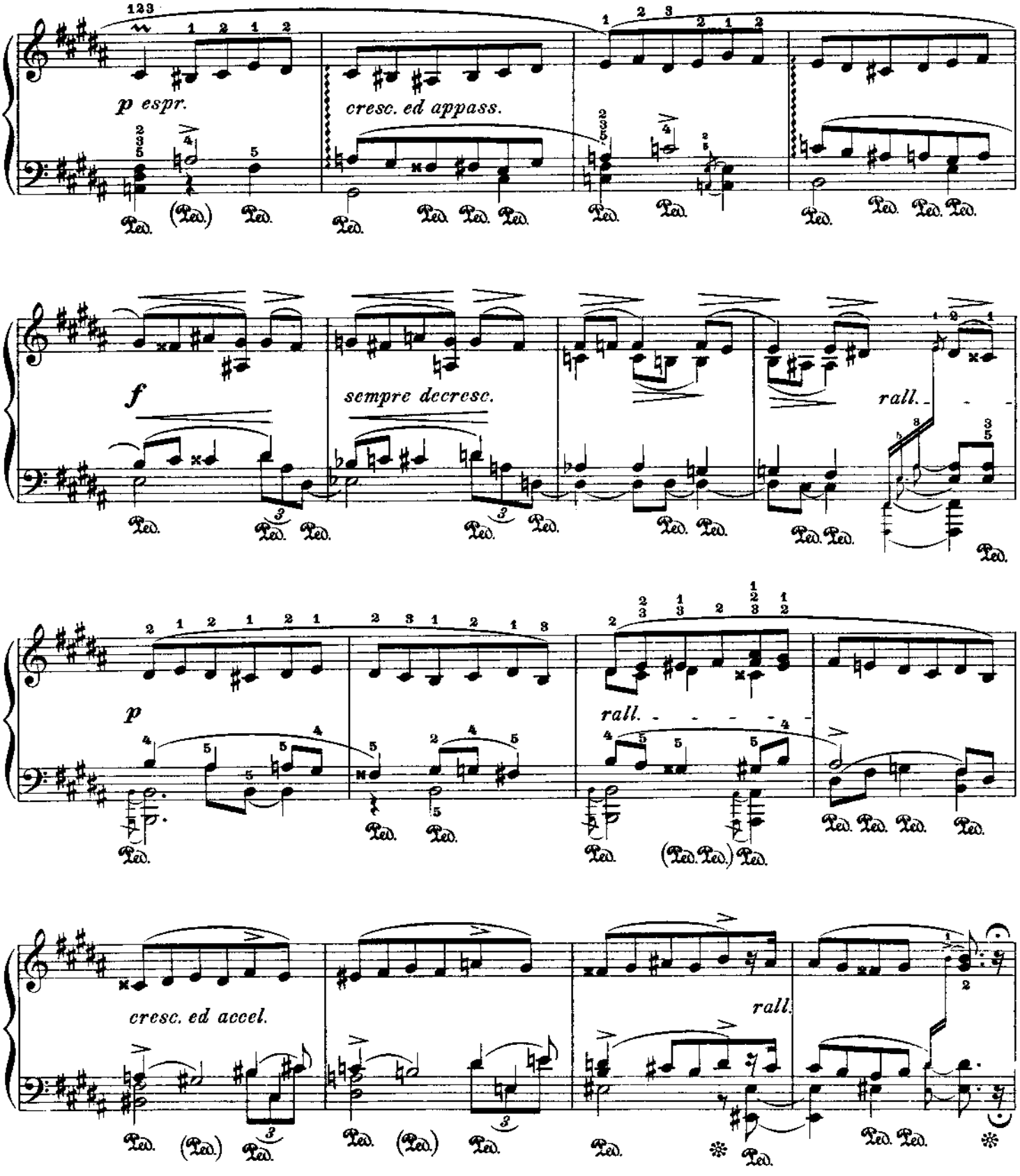
ff

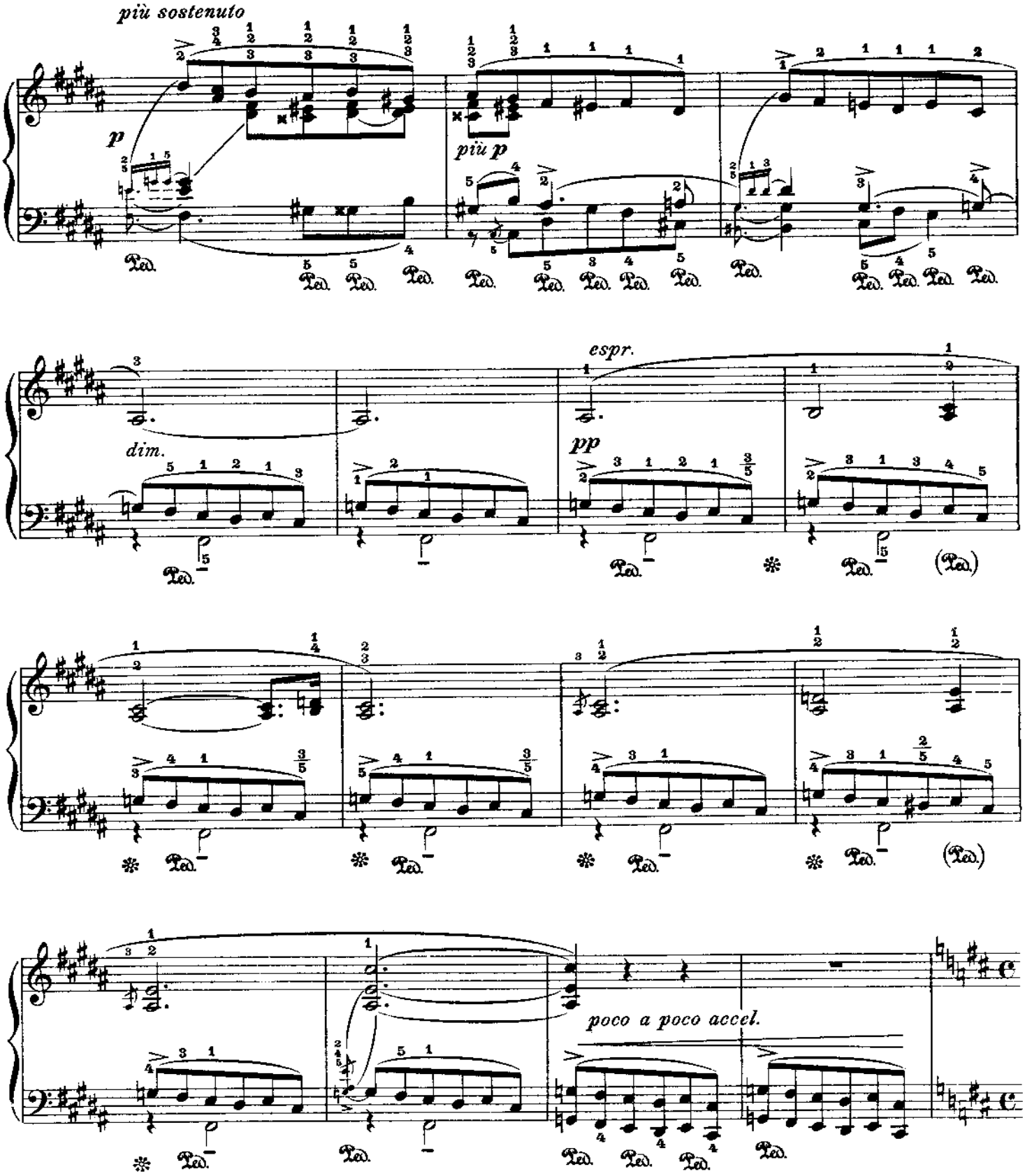

meno f
espr
sf
cresc.
ff
Ped.

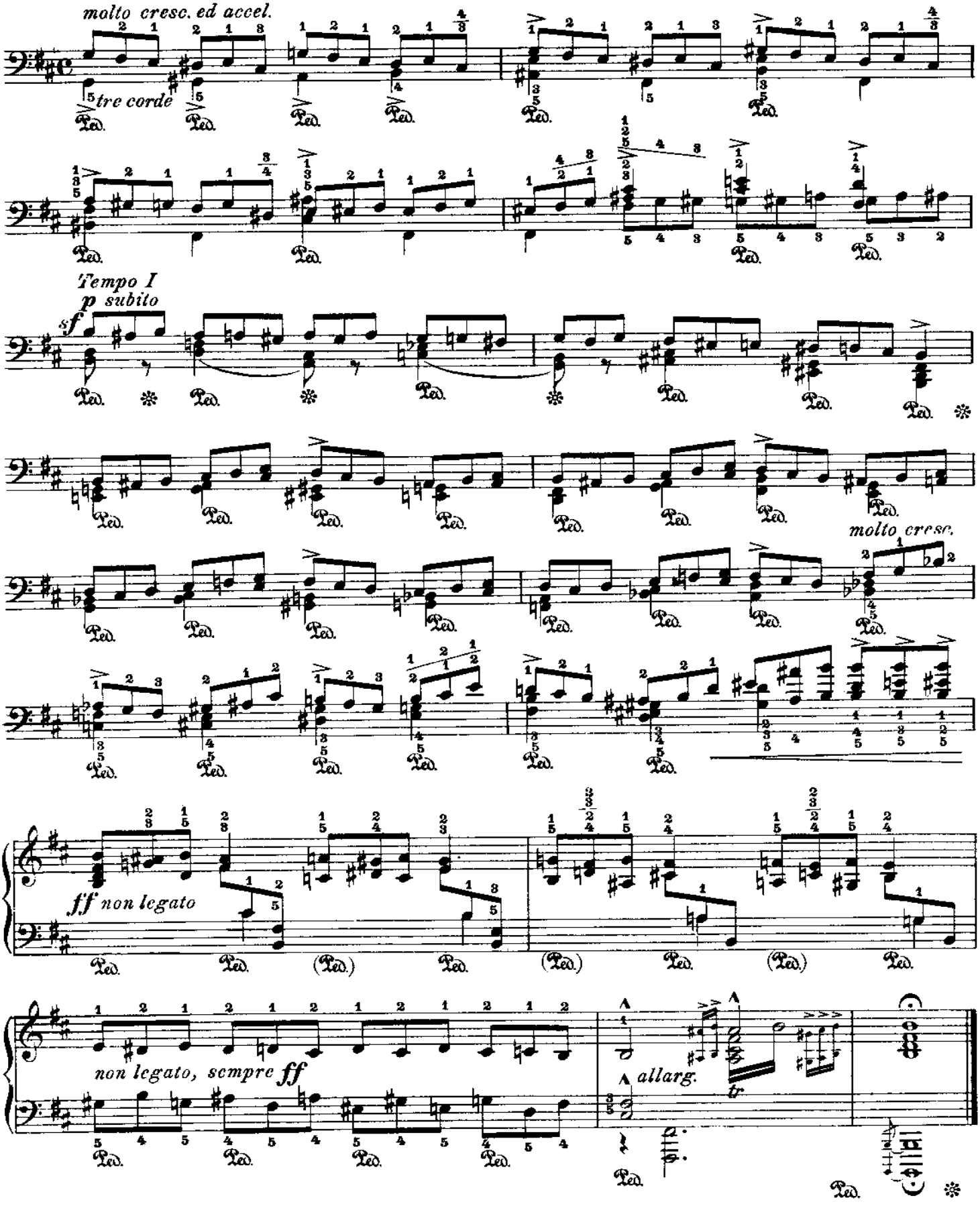

Lento M.M. ♩ = 92-100
tranquillo
p
p espressivo
una corda
molto espr.
marcato
p
cresc. ed
accel.
rall.
sf
sf


a tempo
f
sempre decresc.
p espr.
cresc. ed appass.
f
sempre decresc.
rall.


p
espr.
rall.
cresc. ed accel.
rall.
p subito
tranquillo


p espr.
cresc. ed appass.
f
sempre decresc.
rall.
p
rall.
cresc. ed accel.
rall.


più sostenuto
p
più p
espr.
dim.
pp
poco a poco accel.

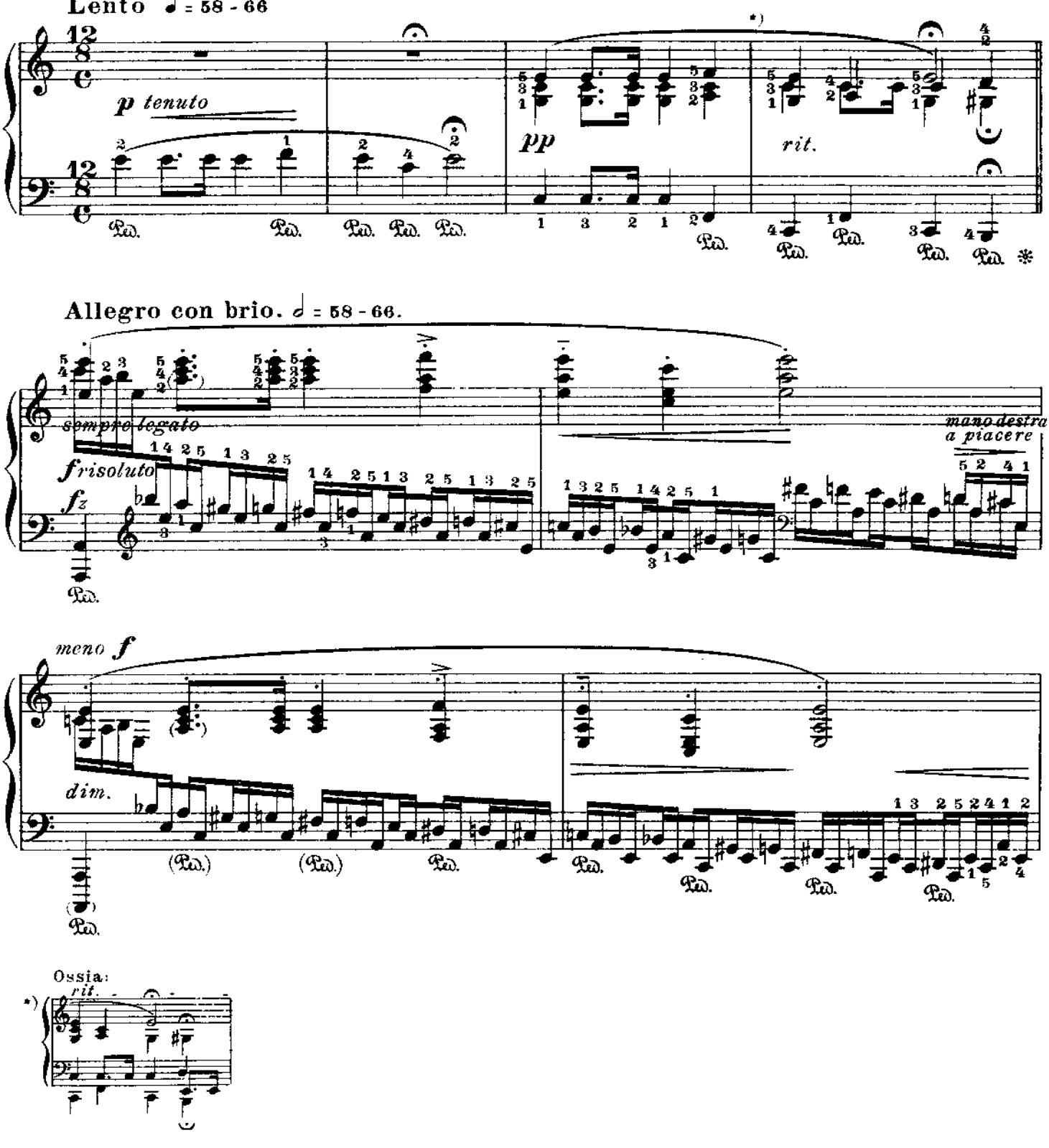

molto cresc. ed accel.
tre corde
Tempo I
p subito
sf
molto cresc.
ff non legato
non legato, sempre ff
allarg.
tr

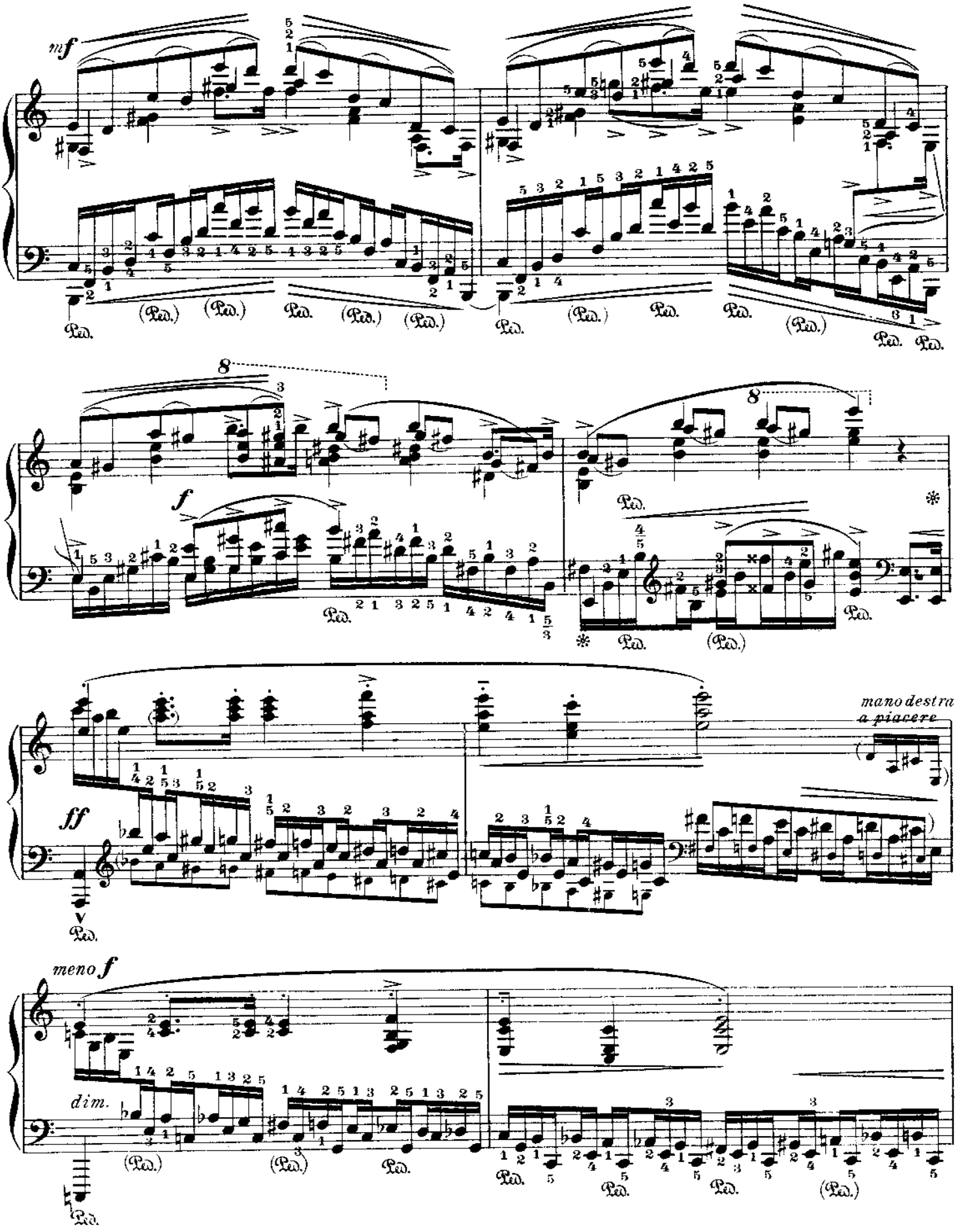
№ 42

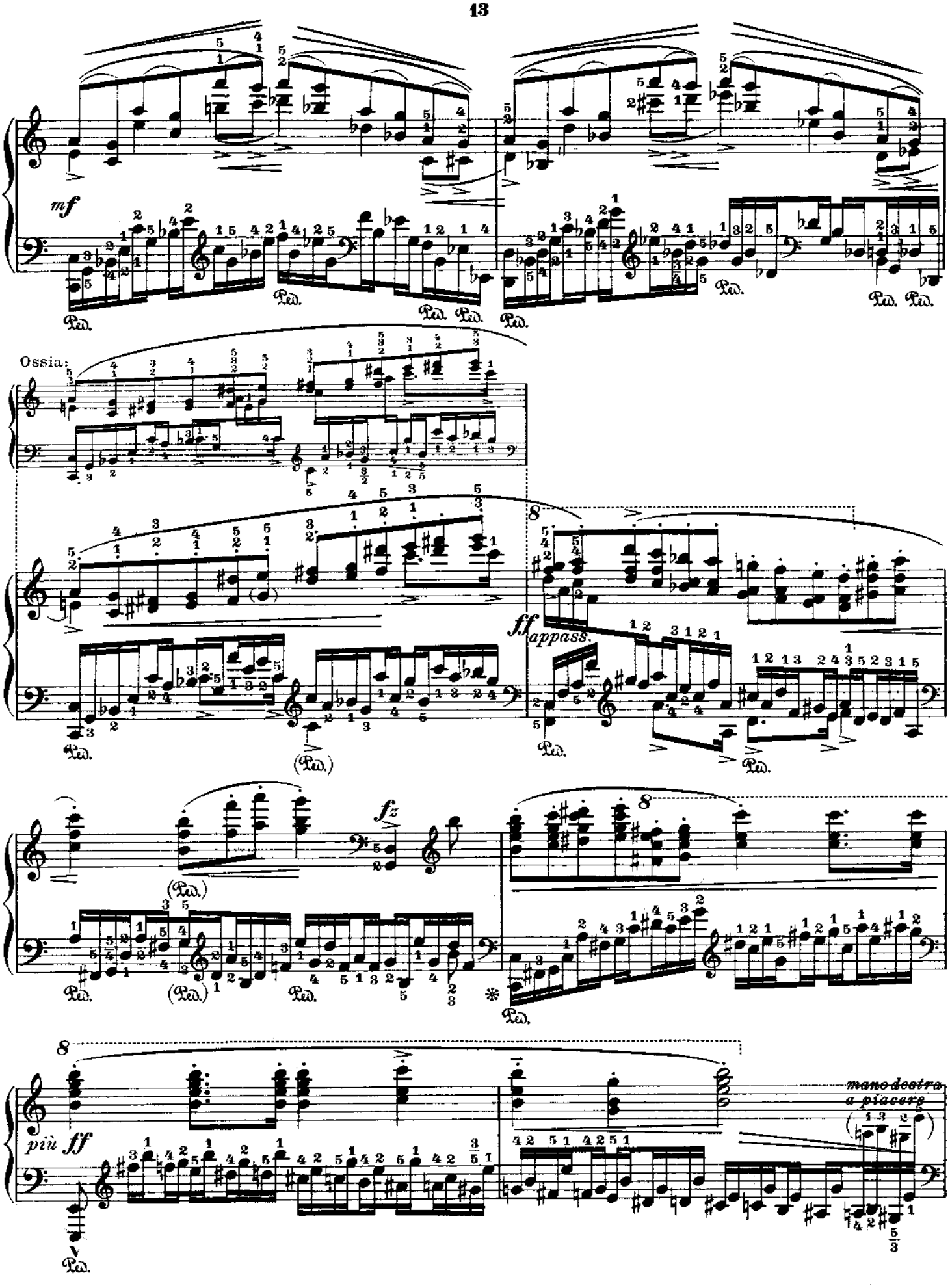
Fr. Chopin

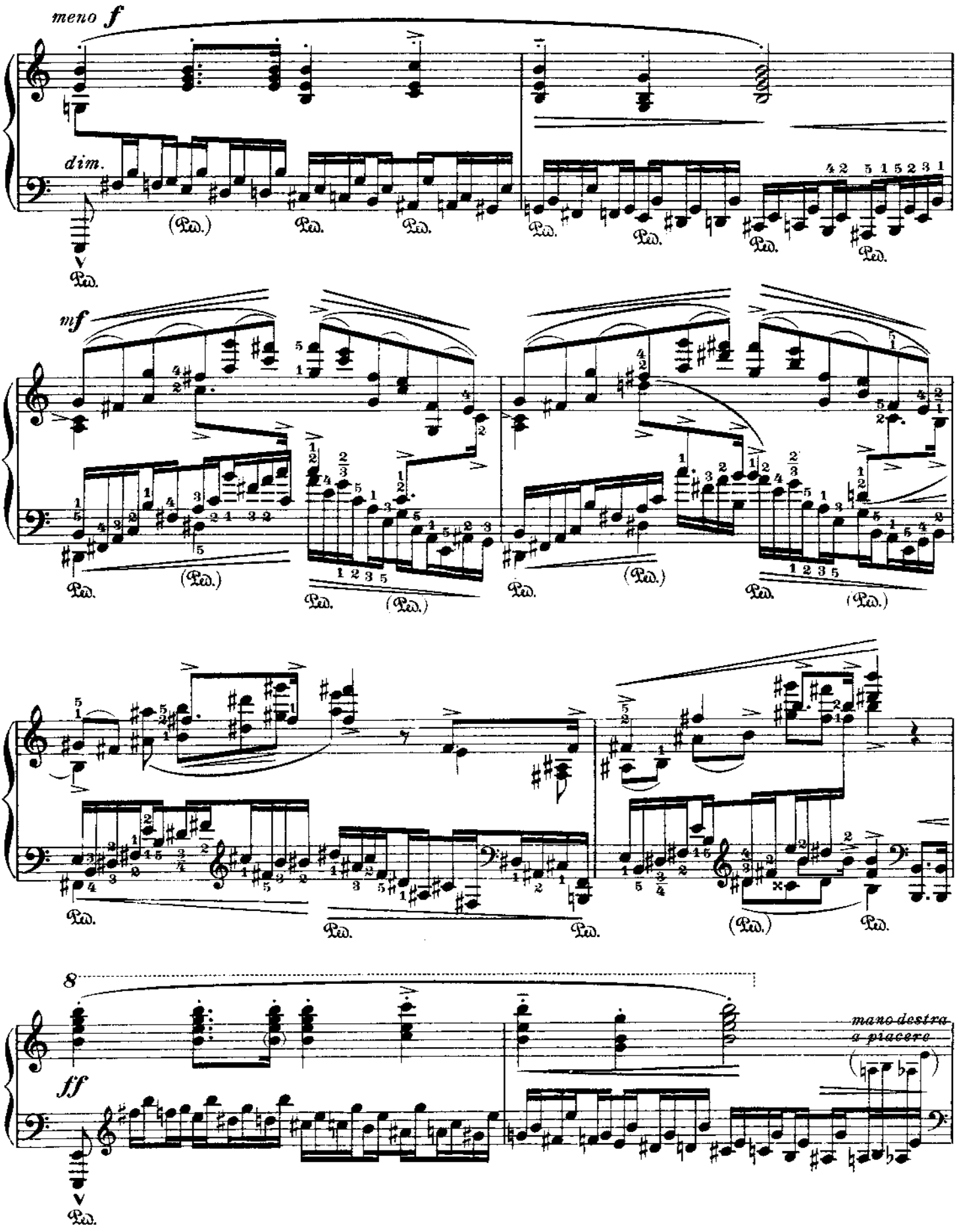
Op. 25 № 11

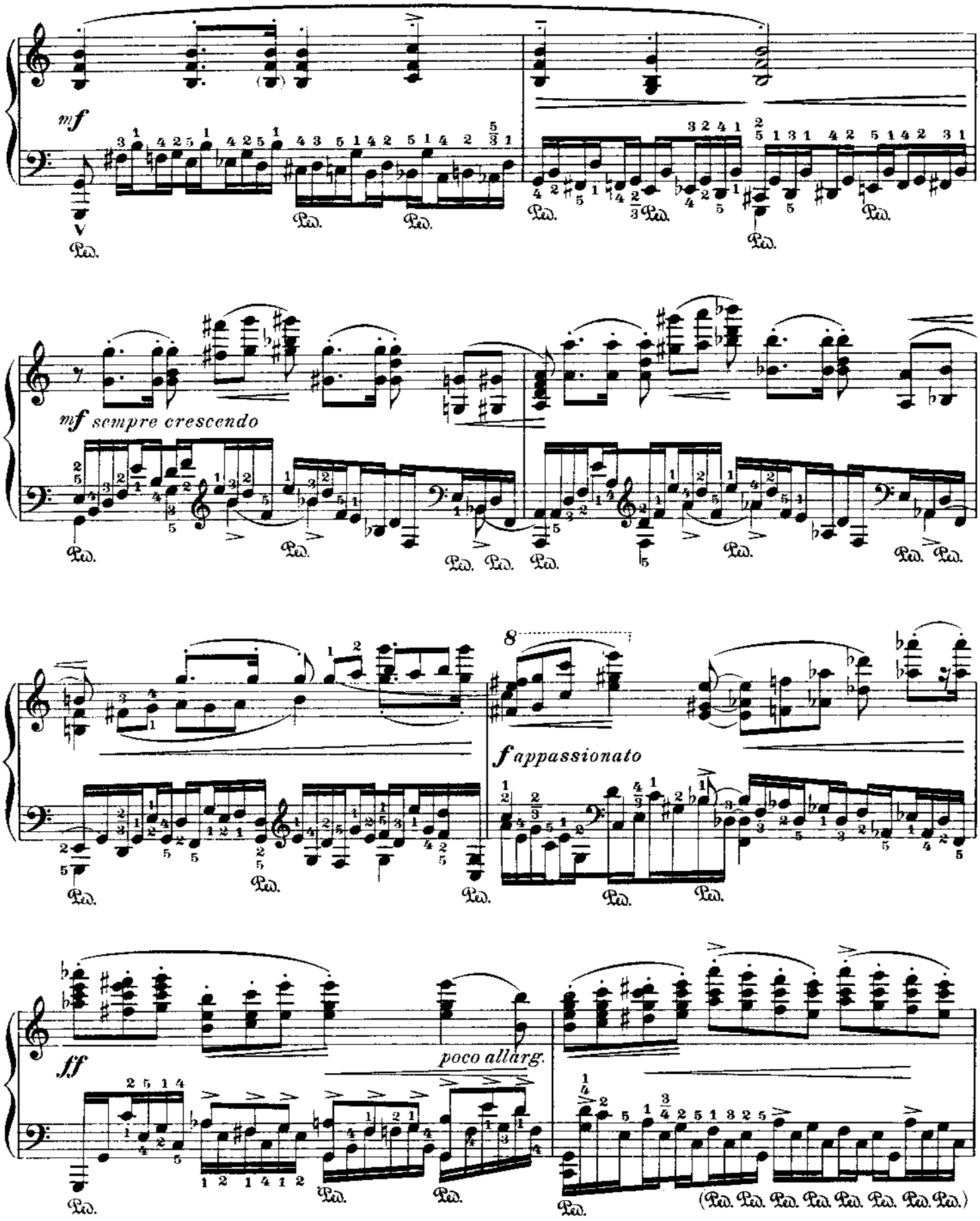
Leopold Godowsky

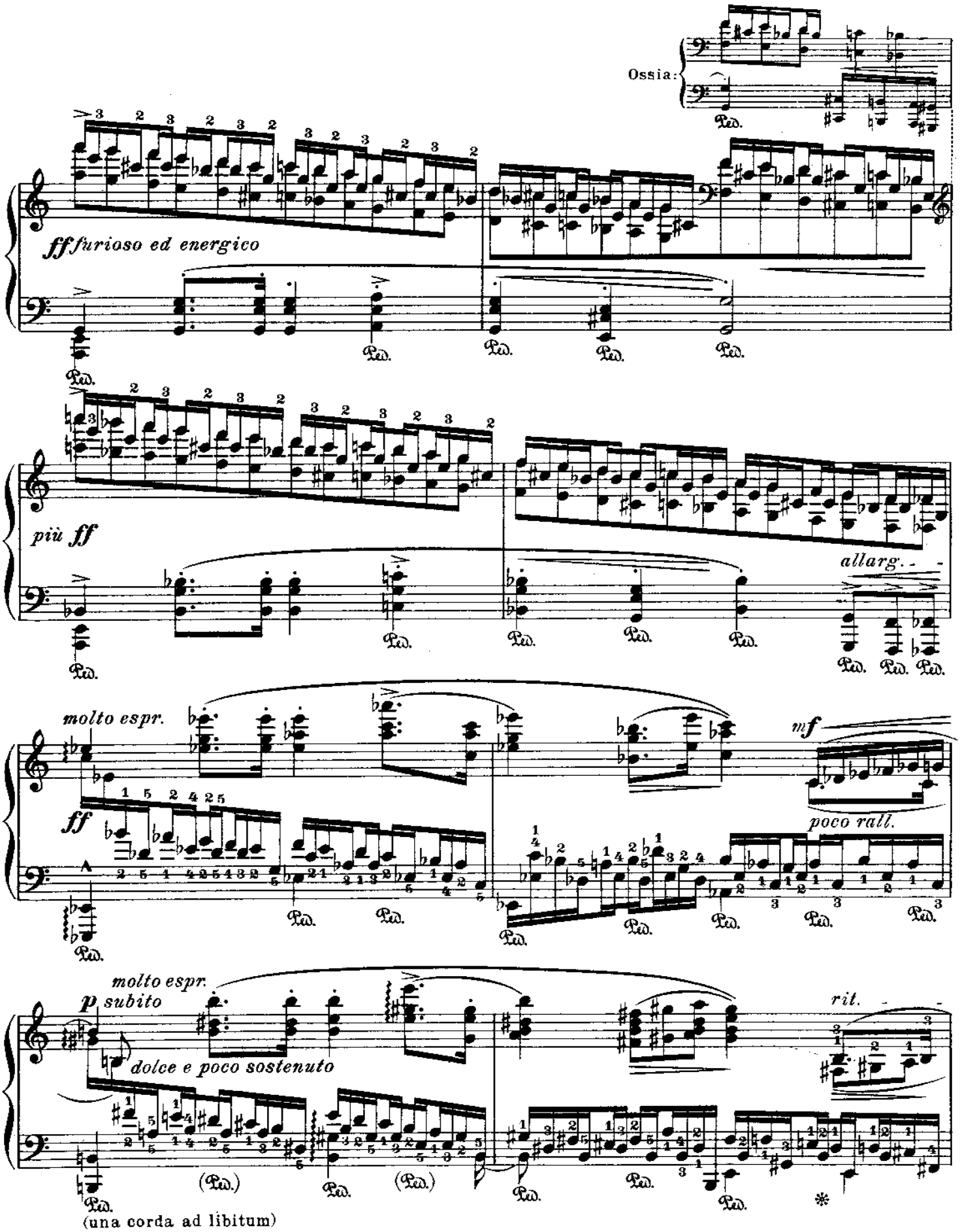


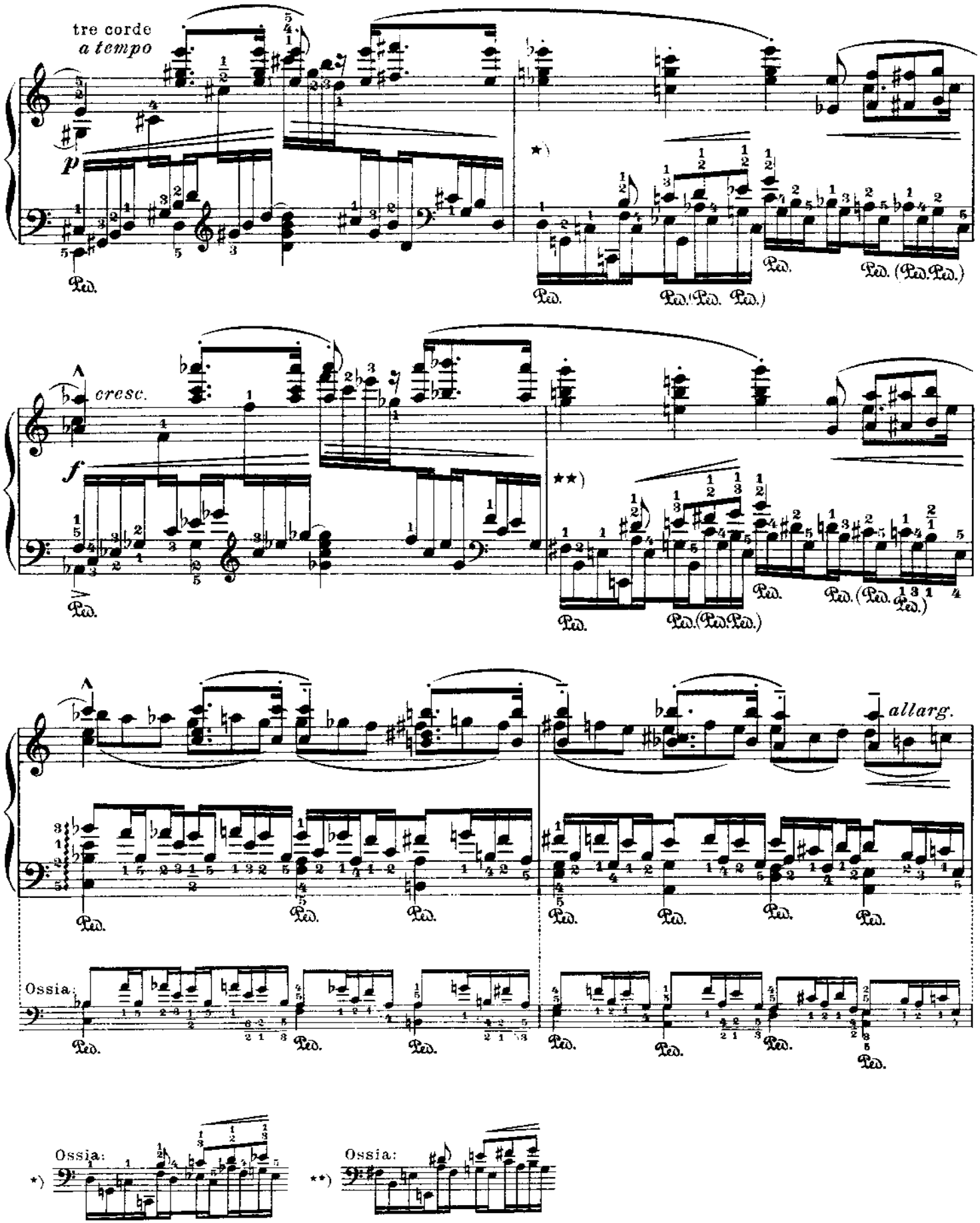

mf
Ped.
f
ff
mano destra
a piacere
meno f
dim.

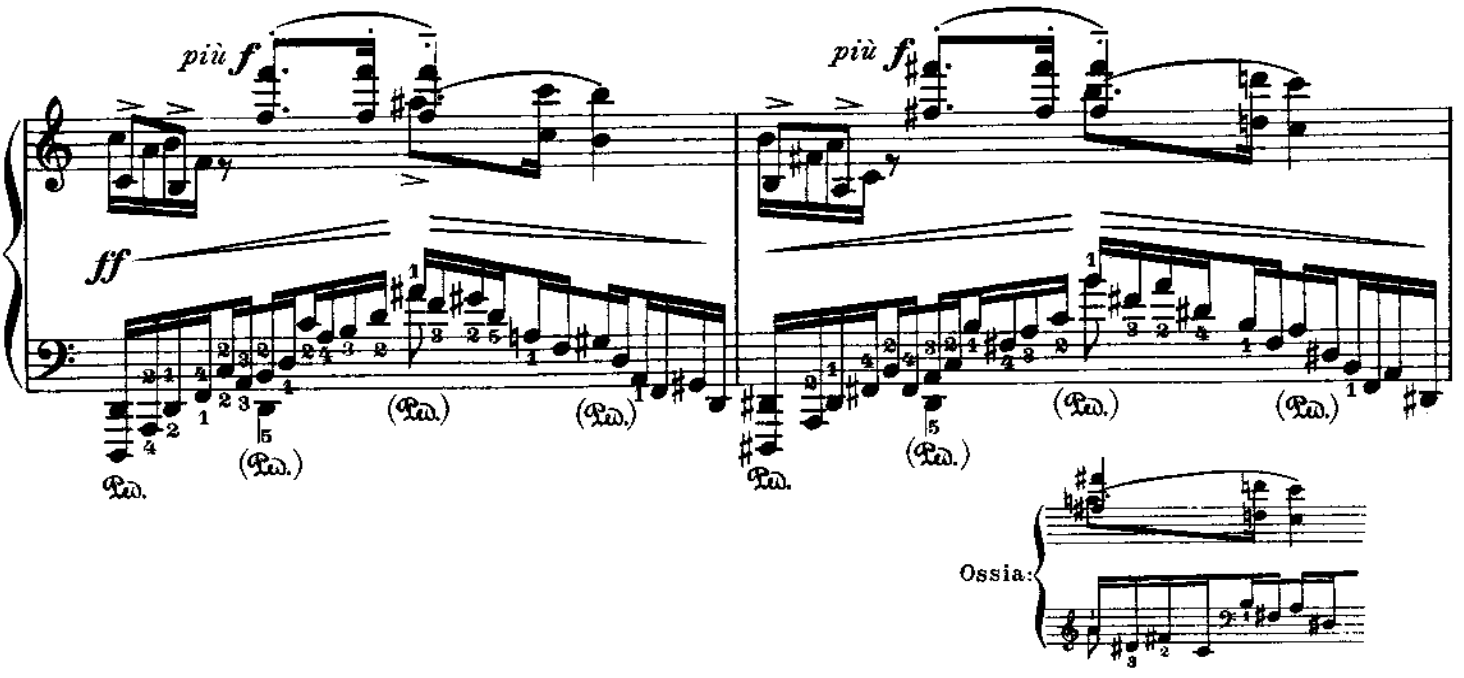

mf
Ped.
Ossia:
ff appass.
fz
(Ped.)
*
più ff
mano destra
a piacere

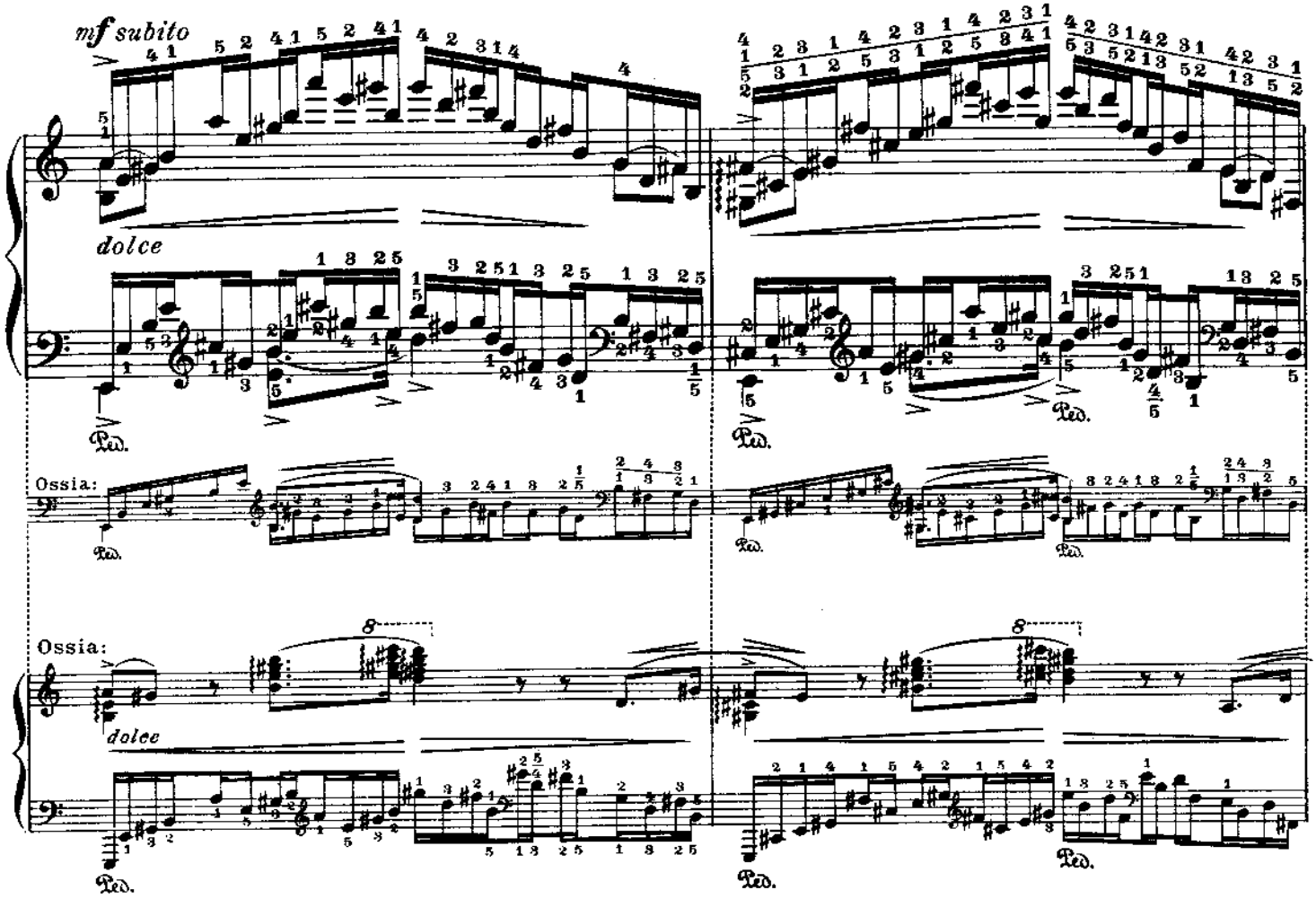

meno f
dim.
Ped.
mf
8
ff
mano destra
a piacere

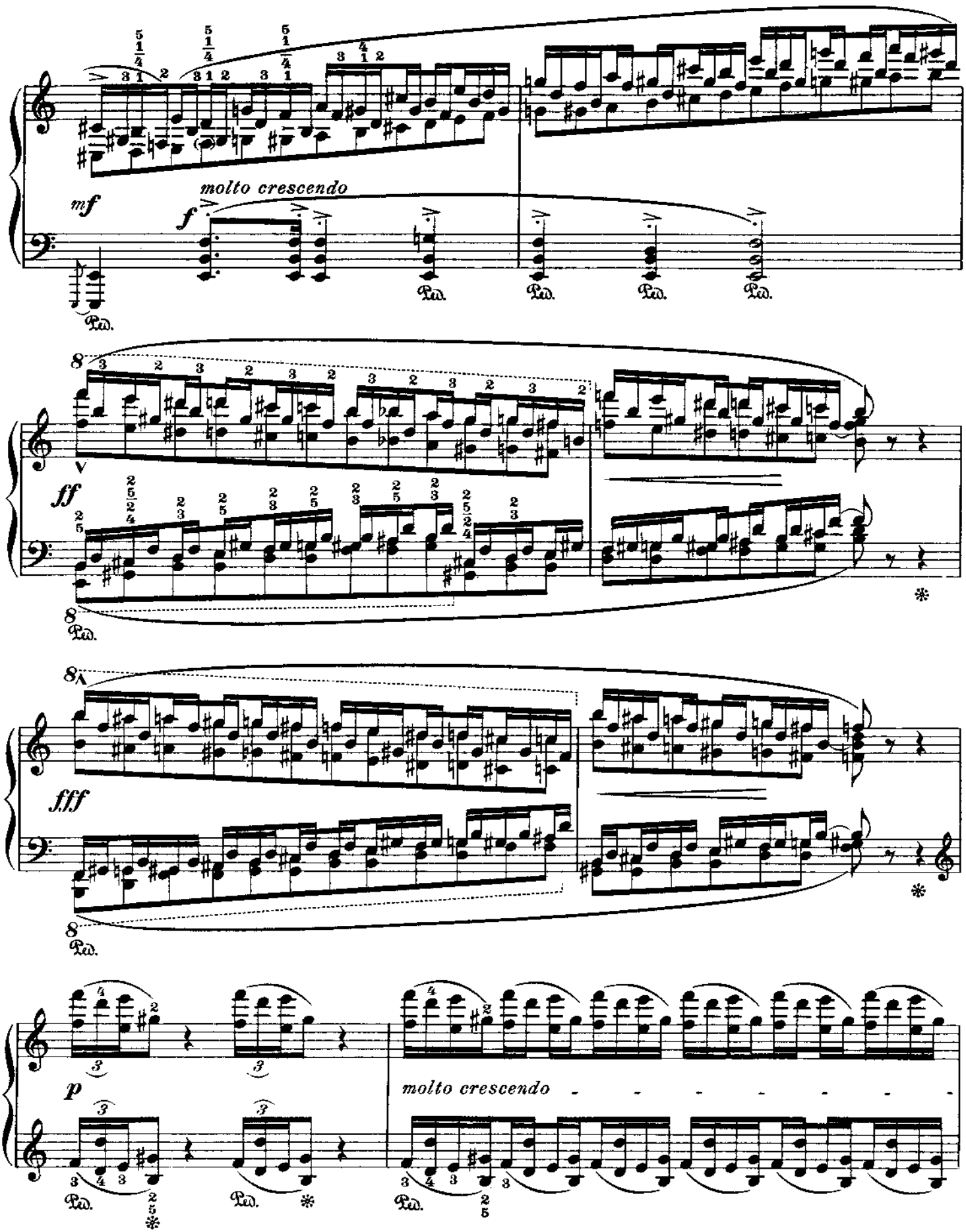

mf
Ped.
mf sempre crescendo
8
f appassionato
ff
poco allarg.
(Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.)

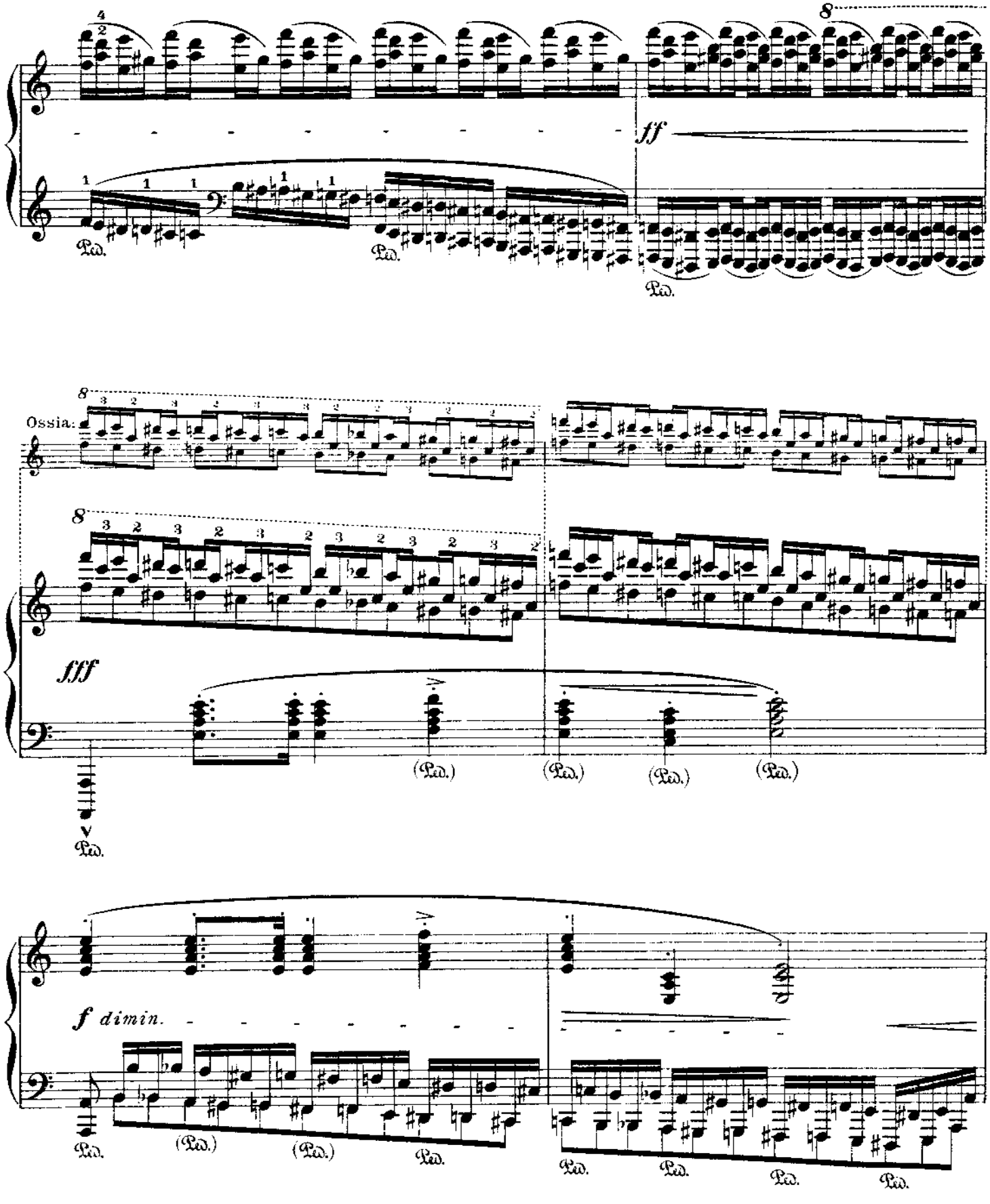

Ossia:
ff furioso ed energico
più ff
allarg.
molto espr.
ff
mf
poco rall.
molto espr.
p subito
dolce e poco sostenuto
rit.
(una corda ad libitum)

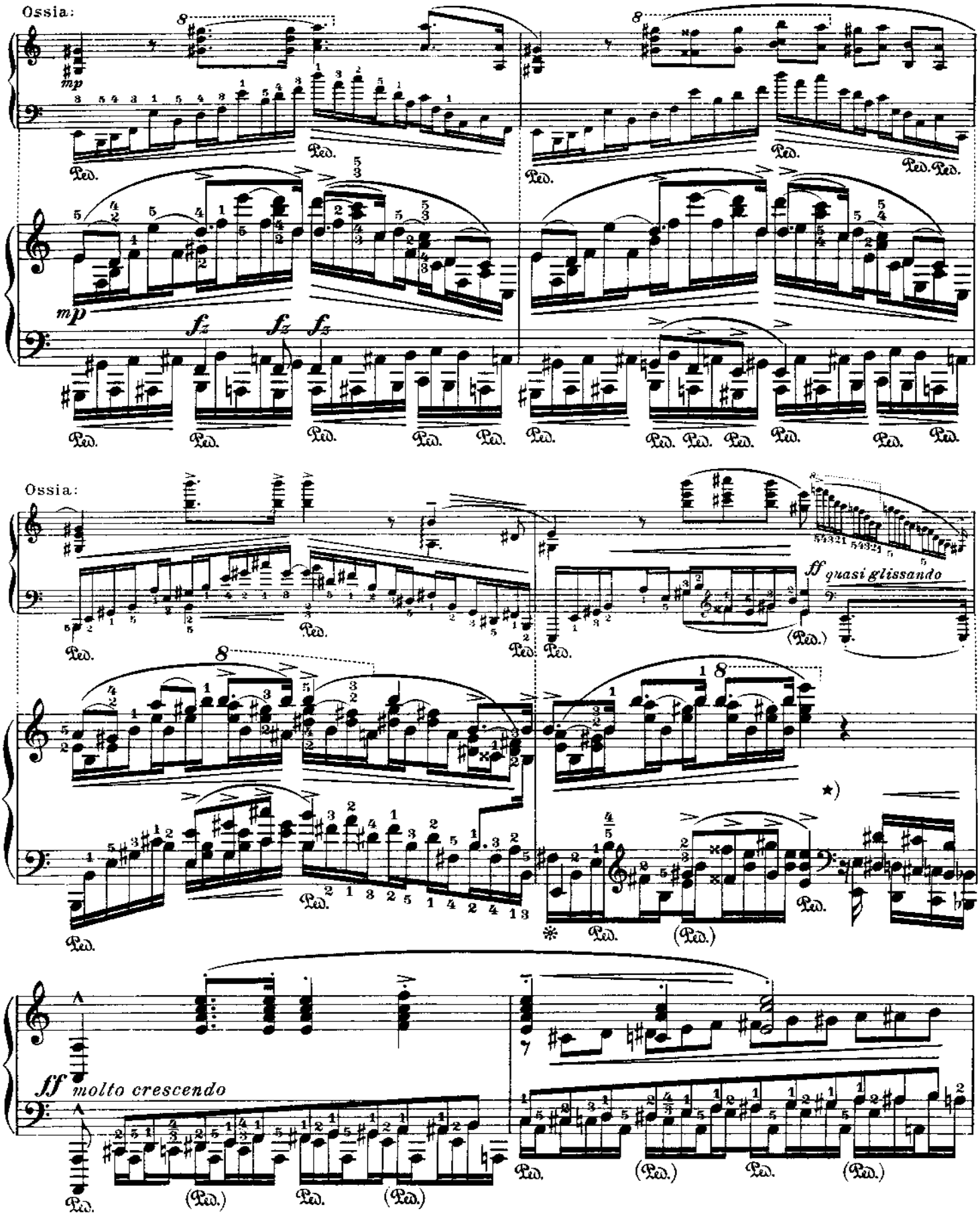

tre corde
a tempo
p
cresc.
f
allarg.
Ossia:
Ossia:
Ossia:


più f
più f
ff
(Ped.)
Ped.
Ossia:


mf subito
dolce
Ped.
Ossia:
dolce


mf
molto crescendo
f
Ped.
8
ff
fff
p
molto crescendo

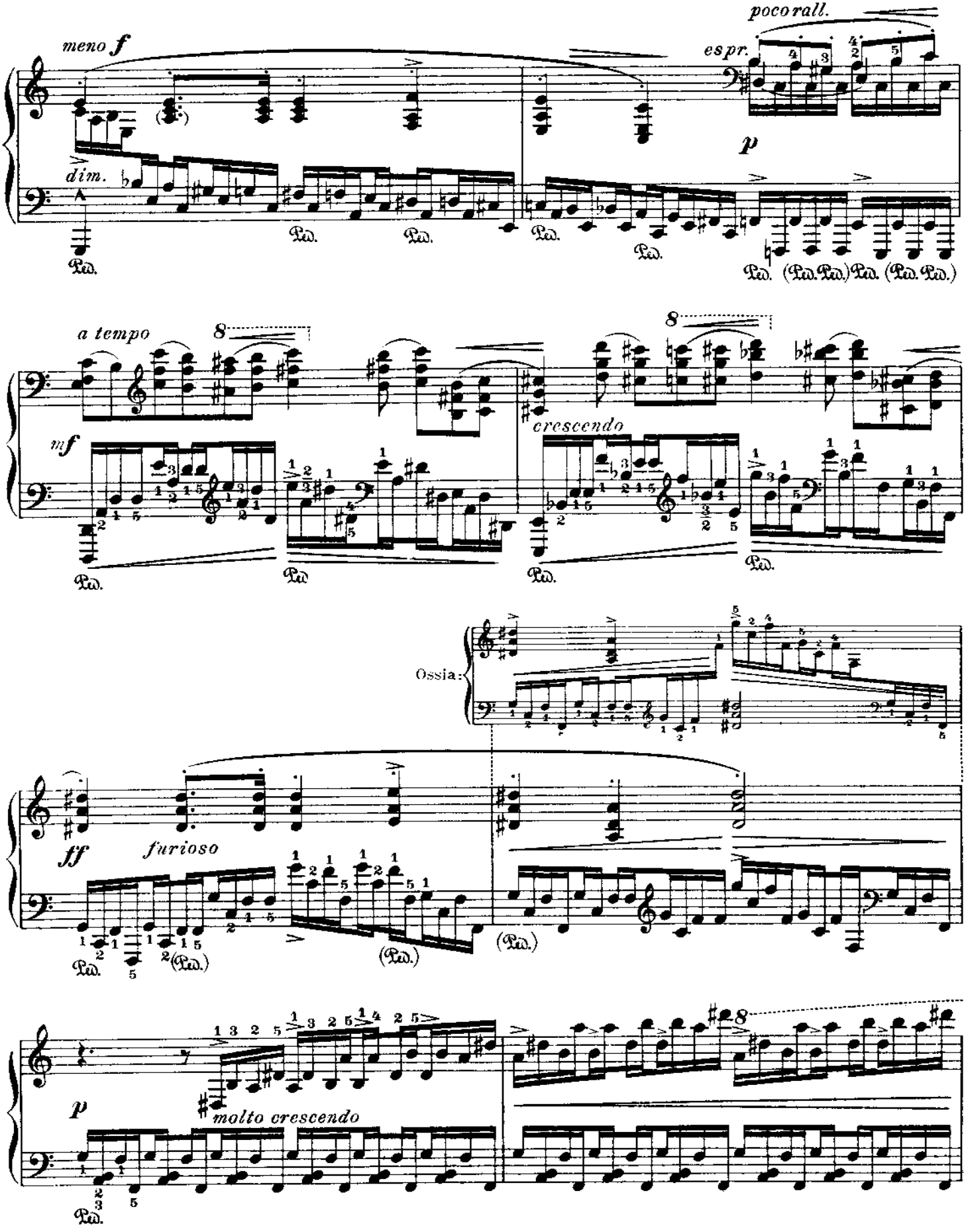

ff
Ossia:
fff
f dimin.
Ped.

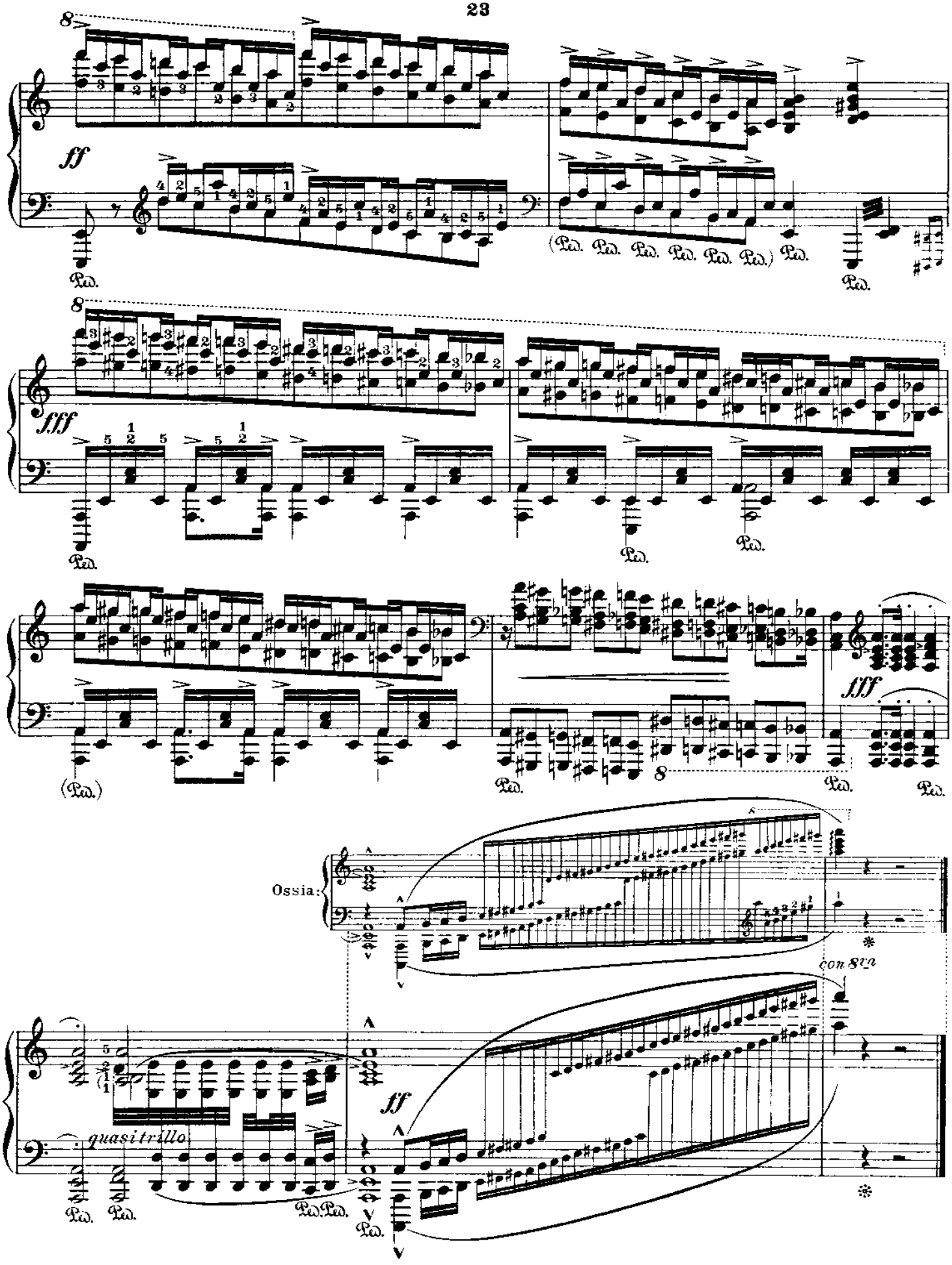


*) Hier kann auch die „*quasi glissando*" Passage aus dem Ossia gespielt werden, an Stelle der in einander greifenden Oktaven.

*) *The "quasi glissando" passage of the "Ossia" may be used here instead of the interlocking octaves.*

*) L'exécutant peut remplacer ces octaves par le „*quasi glissando*" de l'Ossia.


meno f
dim.
poco rall.
espr.
p
a tempo
mf
crescendo
Ossia:
ff
furioso
molto crescendo
Ped.


ff
(Ped. Ped. Ped. Ped. Ped. Ped.)
fff
Ossia:
con 8va
quasi trillo
ff

Fr. Chopin

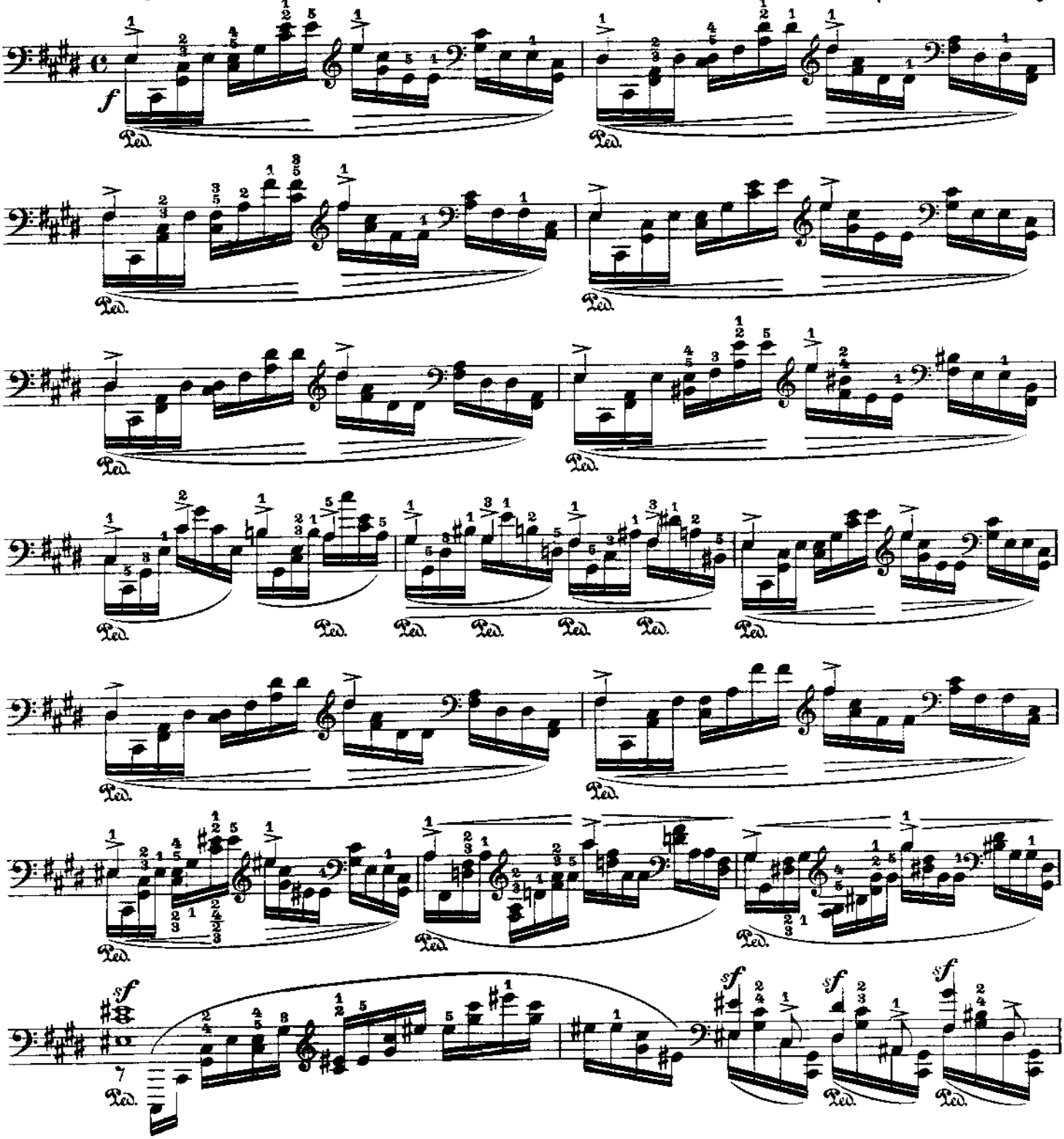
Op. 25 Nº 12

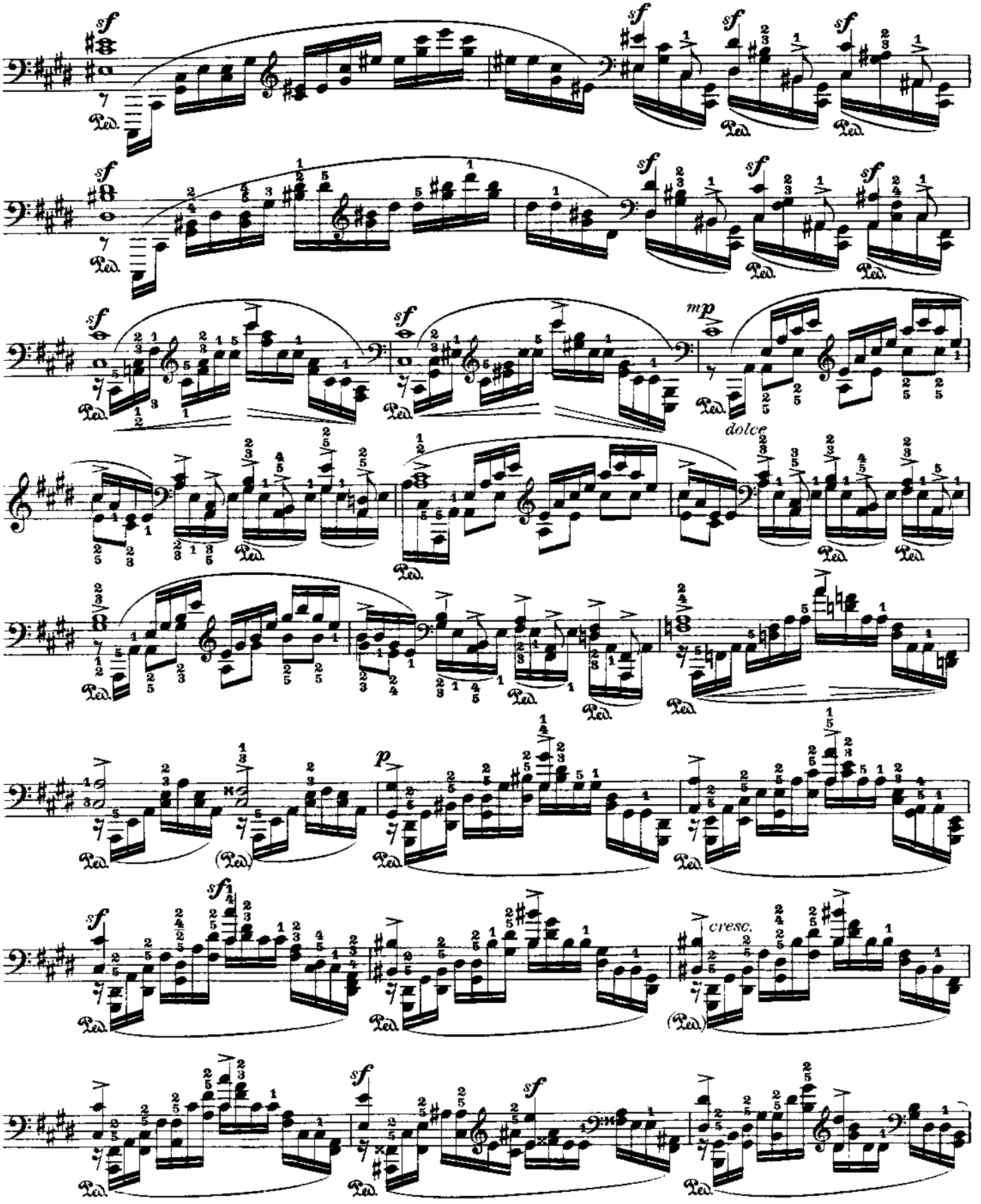
Nº 43

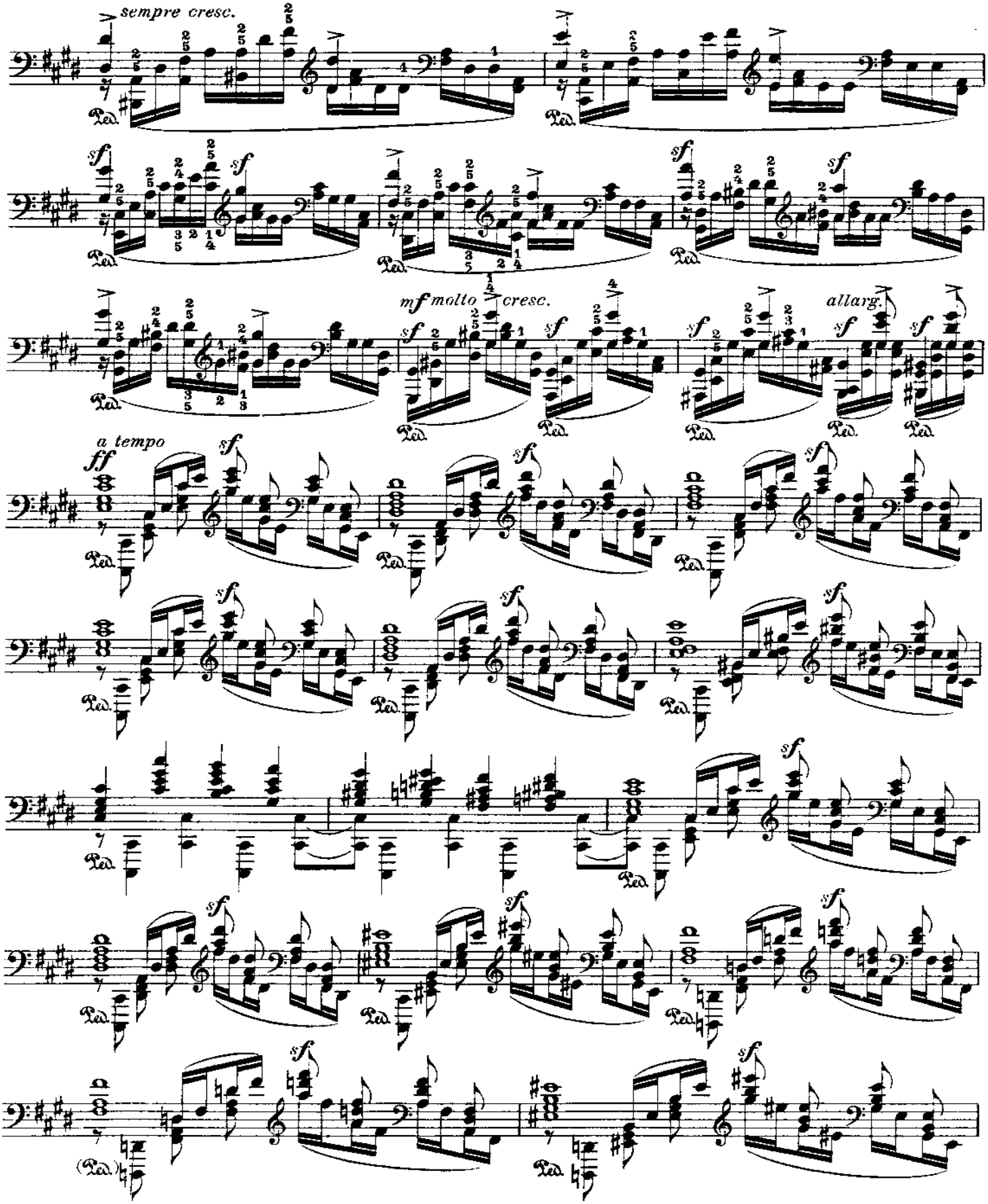
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

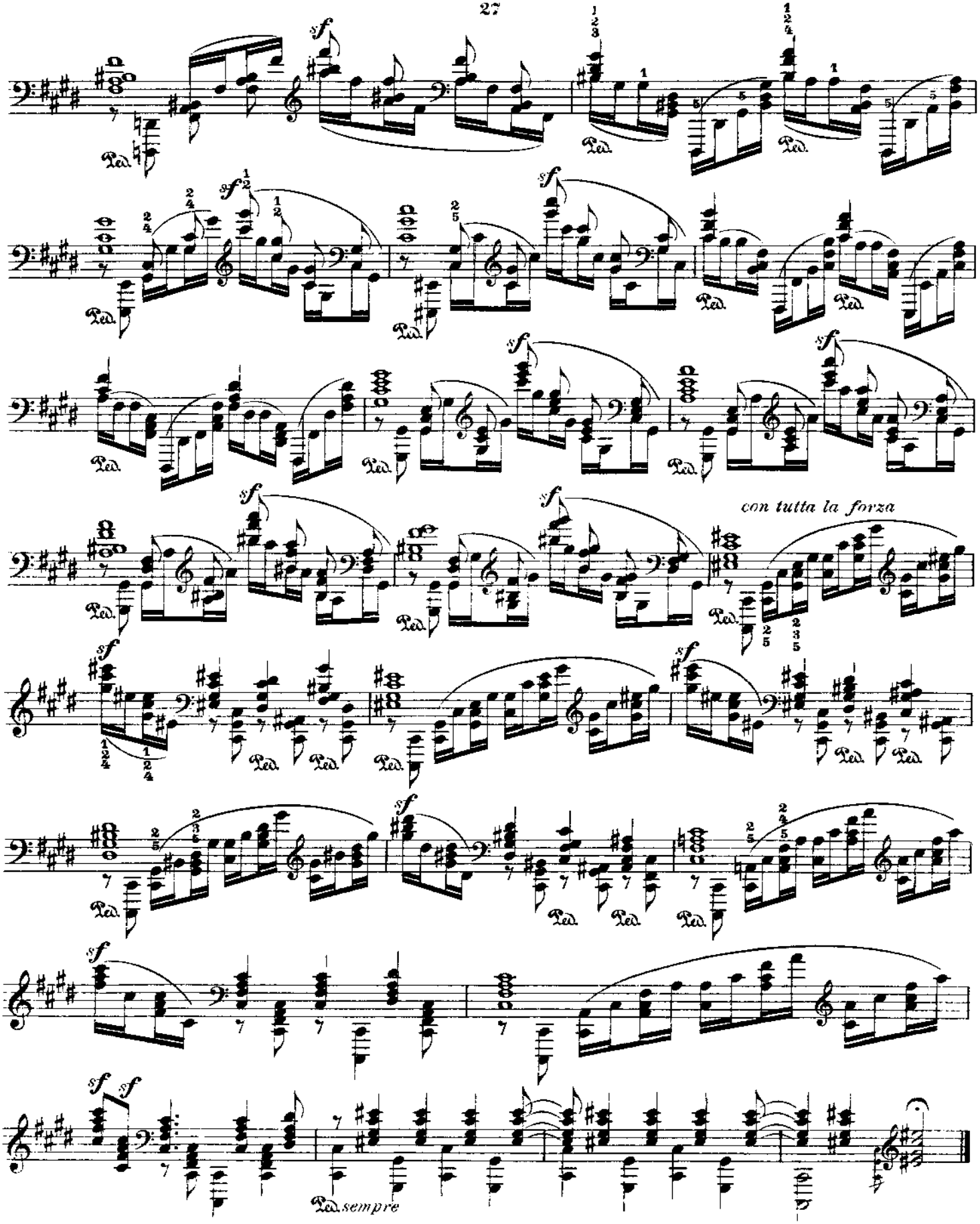
Allegro molto e con fuoco ♩ = 104 - 126

Leopold Godowsky




sf
Ped.
mp
dolce
p
cresc.


sempre cresc.
mf molto cresc.
allarg.
a tempo
Ped.


con tutta la forza
Ped. sempre

№ 44

Fr. Chopin

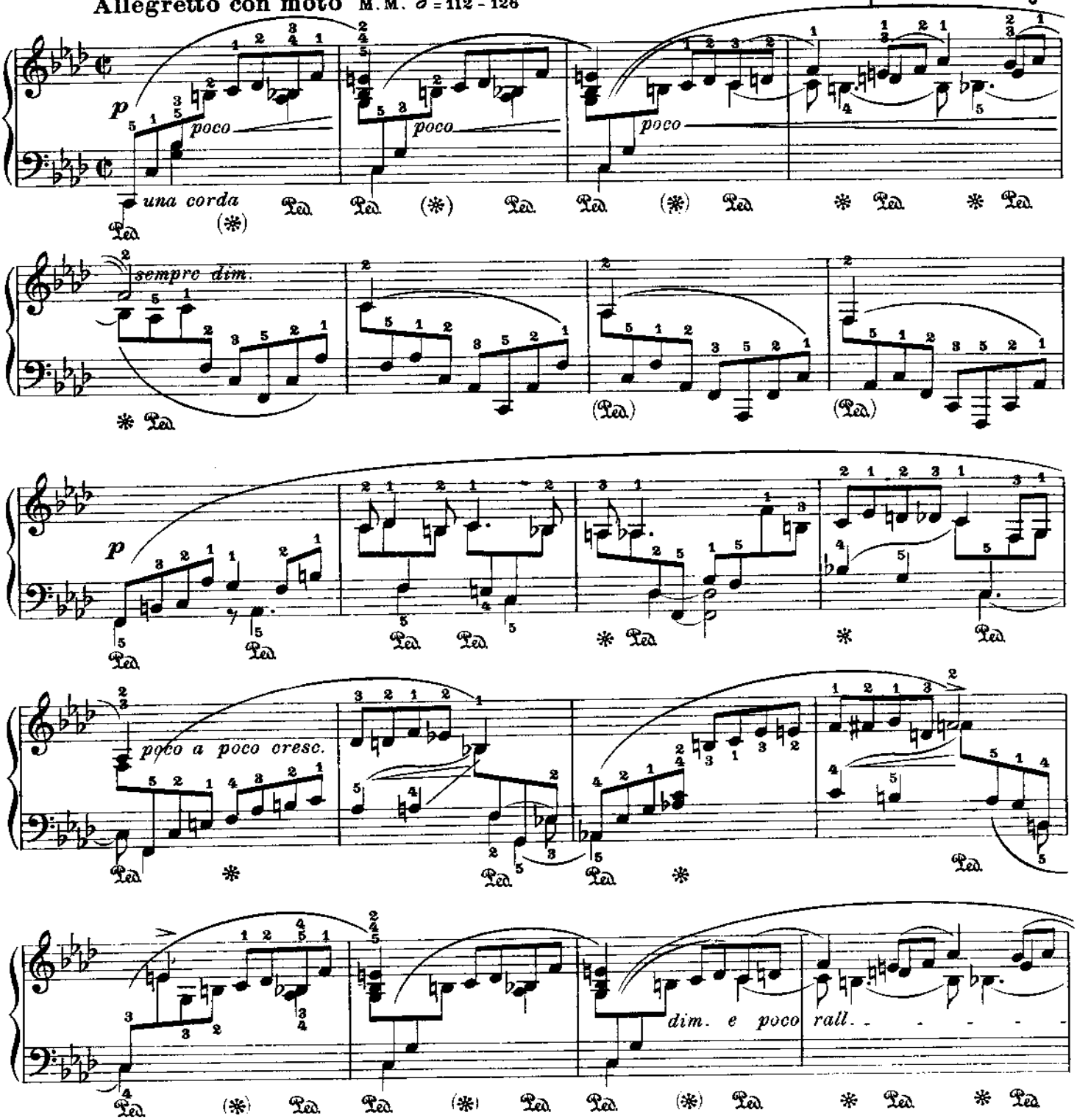
Trois Etudes composées pour la Méthode de Moscheles et Fétis

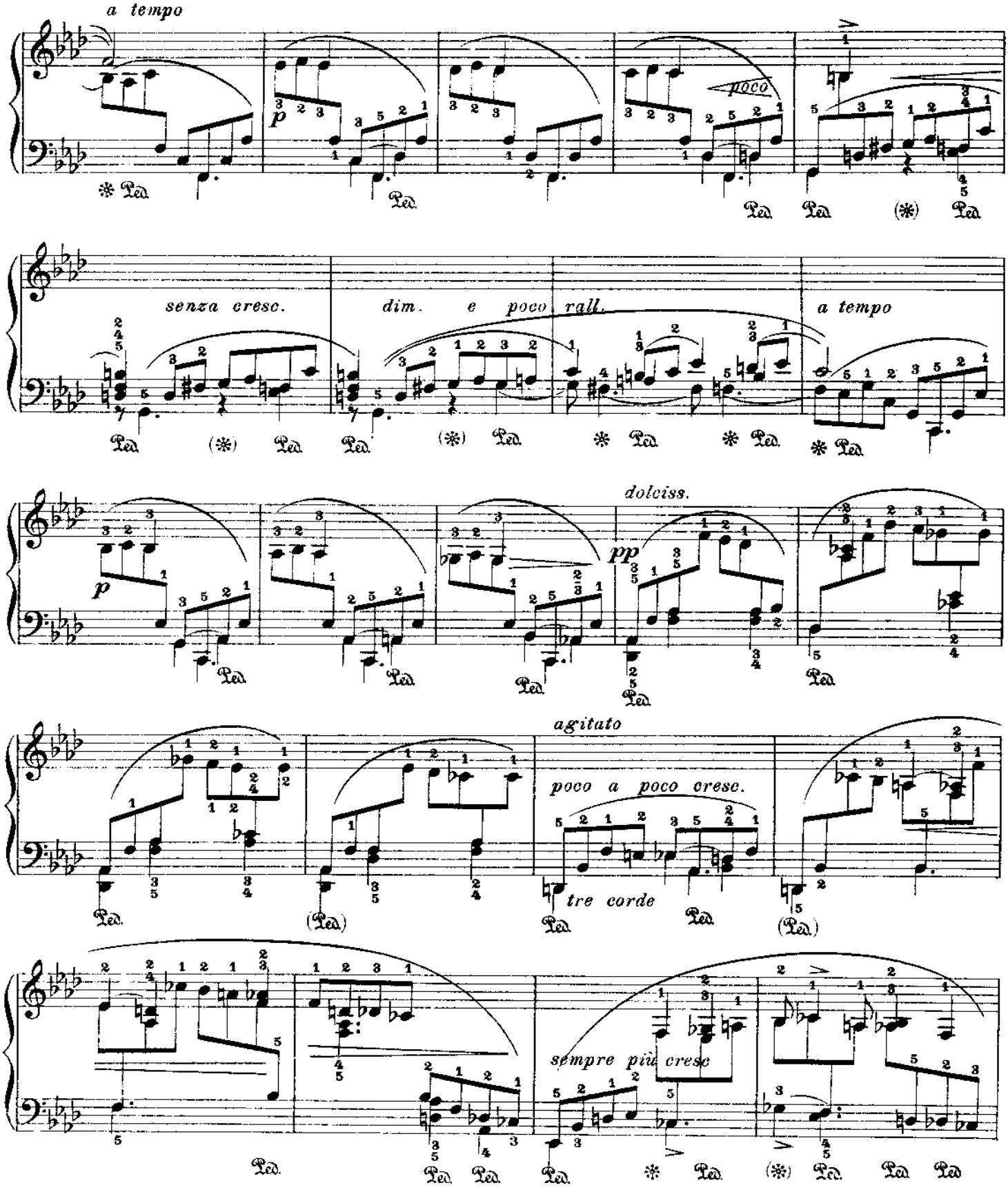
№ 1

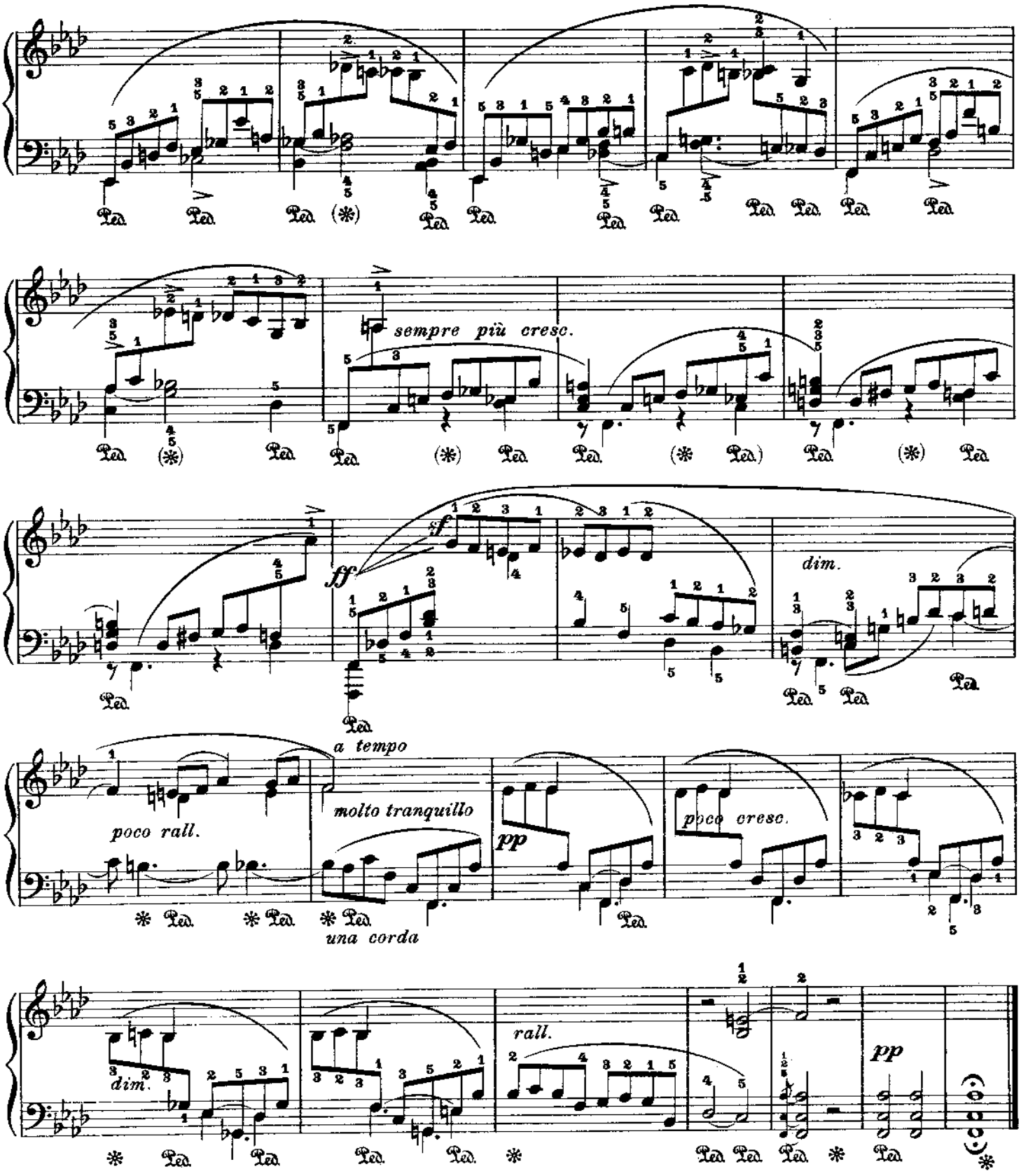
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

Allegretto con moto M.M. ♩ = 112 - 126

Leopold Godowsky




a tempo
poco
senza cresc.
dim. e poco rall.
a tempo
dolciss.
agitato
poco a poco cresc.
tre corde
sempre più cresc


sempre più cresc.
sf
ff
dim.
a tempo
poco rall.
molto tranquillo
pp
poco cresc.
una corda
dim.
rall.
pp

Diese Seite wurde freigelassen, um günstige Wender zu erzielen!

Vorbemerkung No. 45

Die zweite der 3 „Nachgelassenen Etüden" Chopins ist hier, wie schon diese und jene der vorangehenden Studien, einer Reihe von **Variationen** zugrunde gelegt. Verschiedenartige Rhythmen sind dadurch, dass sie gleichzeitig gespielt werden, in engen Zusammenhang gebracht und müssen nun scharf eingeteilt werden, damit sie natürlich, unabhängig und genau klingen.

Preface No. 45

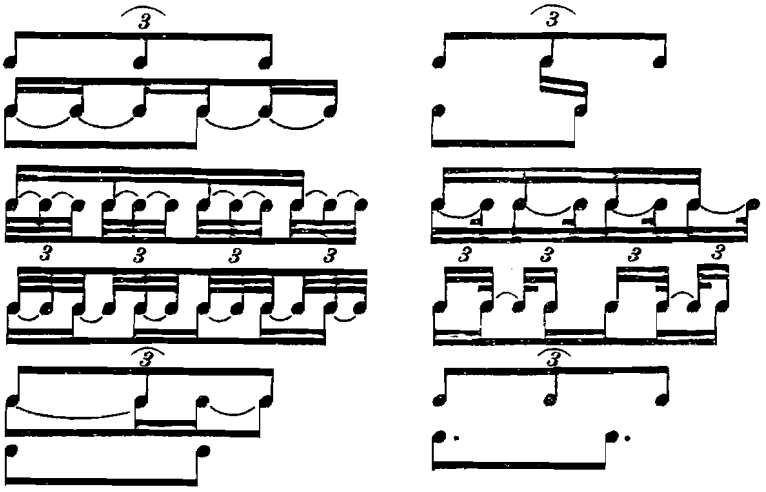
The second of the 3 posthumous studies of Chopin, like several other of these versions of his Etudes, is in variation form. The heterogeneous rhythms, though interdependent on account of their being played simultaneously, must be adjusted to sound natural, independent and accurate.

Observation No. 45

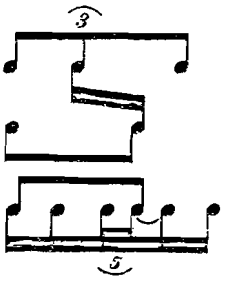
La seconde des 3 études posthumes de Chopin forme comme quelques-unes des études précédantes le thème d'une série de variations. Les rythmes différents qui sont joués en même temps, doivent être exécutés avec un grand soin, afin qu'ils apparaissent naturels, indépendants et précis.

Rhythmische Einteilung: *Rhythmic adjustment:* **Division rythmique.**

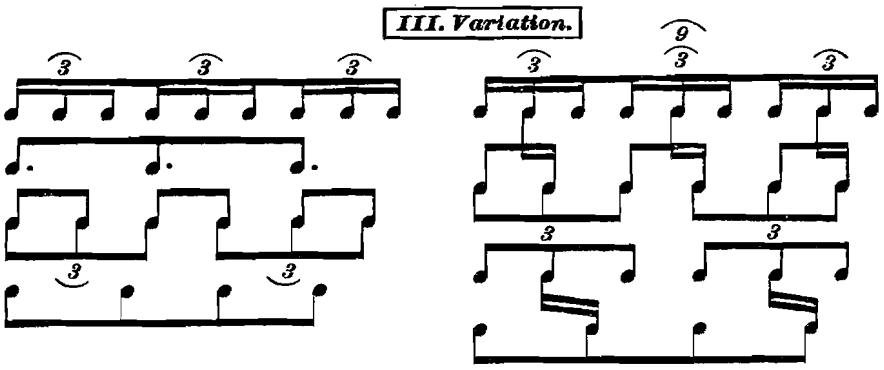
I. Variation.



II. Variation.



III. Variation.



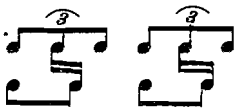
In der linken Hand muss man sich hier die 4 Triolen (= 12 Achtel) eines jeden Taktes vorstellen als 6 Gruppen von je 2 Achteln (anstatt der 4 Gruppen von je 3 Achteln), so dass dann beim Spiel immer 2 Achtel der linken Hand auf 3 Sechzehntel der rechten Hand fallen.

In the left hand the four triplets (twelve eighths) in each measure must be formed in six groups of two eighths instead of four groups of three eighths, thus enabling the performer to play each two eighths of the left hand against each three sixteenths of the right hand.

Dans la main gauche, on doit se figurer les 4 triolets (= 12 croches) de chaque mesure comme 6 groupes de 2 croches (au lieu de 4 groupes de 3 croches), de sorte que 2 croches de la main gauche coincident avec 3 double-croches de la main droite.

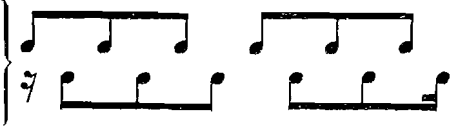
Auf jedes punktierte Achtel der rechten Hand kommen also 2 Triolen-Achtel in der linken Hand
Each dotted eighth-note in the right hand is played against two eighths of the triplets of the left hand.
Sur chaque croche pointée de la main droite: 2 croches de triolets de la gauche.

Die zwei Rhythmen in der linken Hand lassen sich leicht folgendermassen einteilen:
The two rhythms in the left hand are easily adjusted:
Les deux rythmes se laissent ajuster de la manière suivante:

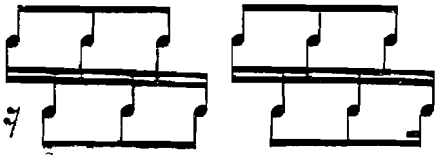


IV. Variation.

In dieser Variation spielt die rechte Hand Triolen und synkopierte Triolen in Achteln, die linke dazu Zweiunddreissigstel-Noten.
This variation has in the right hand triplets and syncopated triplets in eighth-notes, while the left hand plays thirty-second notes:.
La main droite joue des triolets et des triolets syncopés en croches; la gauche en même temps des triples-croches.



Ausführung: 6 Sechzehntel gegen 8 Zweiunddreissigstel.
Execution: *Six sixteenths against eight thirty-seconds.*
Exécution: 6 double-croches contre 8 triple-croches.



Über die Kunst des Pedalgebrauches.

Infolge der komplizierten Rhythmen, der fortwährend wechselnden Akkorde und der daraus entstehenden Vermischungen von Harmonien bietet die Pedalisierung dieser Studie Schwierigkeiten, die selbst durch genaueste Pedalbezeichnung nicht völlig überwunden werden können. Eine künstlerische Verwendung des rechten Pedals hängt vor allem ab von einer klaren Auffassung der Harmonien, von des Künstlers Einbildungskraft, von seinem Sinn für Tonfarben und seiner Empfänglichkeit für feine Klangreize. Auch muss der feinfühlige Spieler beim Pedalgebrauch die Art seines Instruments und die Grösse des Saales sehr berücksichtigen. Es handelt sich hier natürlich nicht um das übliche Pedaltreten bei jedem neuen Grundton und bei jedem Harmoniewechsel. Rhythmisch, d. h. in regelmässigen Zeitabschnitten das Pedal zu gebrauchen, ist leicht; hingegen erfordert das unregelmässige, freie Pedalisieren ein sorgfältiges Studium.

Man nehme das Pedal vor Beginn eines Satzes und nach Pausen vor dem ersten Anschlagen; stets, wenn Töne nachklingen sollen, welche die Finger nicht weiter aushalten können. Ferner ist es Regel, dass man gewissermassen synkopisch das Pedal tritt, d. h. immer einen Augenblick nach dem Anschlagen des Grundtones oder -Akkordes. In den meisten Fällen folgt das rechte Pedal dem Harmoniewechsel der linken Hand.

Das Pedal wird angewendet, um den Klang durch „sympathische Vibration" zu verschönern,
um entfernte Intervalle oder Harmonien zu verknüpfen,
um einzelne Töne, Akkorde oder Grundtöne fortklingen zu lassen, während die Hände weiterspielen,
um verwandte Harmonien zu vereinen,
endlich um fremde Harmonien und durchgehende Noten zu vermischen und so durch einen schleierhaften, duftigen Hauch von Poesie oder Mystik die eigentümlichste, reizvollste Wirkung des Instruments zu erzielen.

Die Pedalbezeichnungen in diesen „50 Chopinstudien" sind keineswegs überall unabänderlich oder unfehlbar. Denn bei allem Vorhergesagten wird jeder Spieler nach dem Grad der Deutlichkeit, der Artikulation, der dynamischen Ausdrucksweise den Pedalgebrauch selbständig bemessen.

Der Schüler mache sich auch klar, dass oft sehr reizvolle Effekte hervorgerufen werden können, durch vorsichtige, richtige Enthaltung vom Pedal, besonders bei Tonleitern, Arpeggien, allem Passagenwerk, Verzierungen u. a. Zu viel Pedal verursacht Unklarheit, Verschwommenheit, Lärm. Wer sich aber vor dem Pedal fürchtet und damit zu sparsam umgeht, wird kleinlich, farblos, ausdruckslos spielen.

Man versuche die nachfolgend angedeuteten Pedalisierungen, um diese verschiedenen Arten der Effekte zu studieren.

Es ist noch zu erwähnen, dass das Pedal in ähnlichem Sinne dynamisch gebraucht werden kann wie beim Anschlag, und zwar sehr leicht, bis zur Hälfte etc. oder bis die Tiefe des Pedals ganz erschöpft ist, auch in sehr schneller, trillerähnlicher Bewegung. So erreicht man sehr zarte, poetische Tonfärbungen, die in keiner anderen Weise zu erhalten sind.

On the use of the pedals.

Owing to the intricate rhythms, the ever changing chords and necessary aesthetic blending of harmonies, the pedaling of this study offers difficulties, which no amount of conscientious pedal marking could entirely eliminate. The artistic use of the right pedal depends much upon the artist's harmonic perception, his imagination, his sense of tone colour and upon individual idiosyncracies. On the other hand, the quality of the piano and the size of the room influences the sensitive player in the use of the pedals and dynamics. Naturally, the conventional pedaling with each new fundamental note and each change of harmony in the bass is not in question. Rhythmic pedaling (using the pedal at regular intervals of time) is easy, while irregular pedaling demands careful study.

The pedal may be taken before playing at the beginning of a movement; after rests: whenever tones must be sustained, which are beyond the reach of the hands. Otherwise, all pedaling is done in syncopation—a little after playing the fundamental notes or chords. In the majority of instances the right pedal follows the harmonic changes of the left hand. The pedal is used:

To beautify the tone, by producing sympathetic vibrations;
To connect distant intervals or harmonies;
To hold tones, chords, or fundamental notes, while the hands are playing other parts;
To blend relative harmonies;
To blend foreign harmonies and passing notes;

To create a veiled or hazy atmosphere of a poetic, mystic, or evanescent character—the most individual and charming characteristic of the instrument.

My pedal signs in all my versions of the Chopin Etudes are not in all instances to be considered as arbitrary or infallible. Apart from all I said before—pedaling also depends largely upon the degree of clearness, articulation and dynamics of the performance. The student must realize that many charming effects are produced by judiciously and occasionally abstaining from using the pedal in scales, arpeggios, all kinds of passage work, fioriture, etc.

Too much pedaling will result in indistinctness, slovenliness, noisiness. The performer who is afraid of the pedal and uses it too sparingly will play in a small, colorless, inexpressive style.

Let the student try the various kinds of pedaling suggested below to study the different effects obtainable.

Mention may be made of the fact that the pedal may be treated dynamically in just the same sense as in tone production, viz. very lightly, half way down etc. or until the full depth of the pedal is exhausted, also in trill form Many very poetic and subtle tone shades are thus achieved which would be otherwise totally lost.

Sur l'art de la pédale.

Par suite du croisement des rhythmes, des accords alternant sans cesse et du mélange d'harmonie pouvant en résulter, l'art de la pédale en cette étude offre des difficultés qui, même par indications précises de signes de pédale, ne peuvent être surmontées entièrement. Un emploi artistique de la pédale de droite, dépend avant tout de la conception harmonique de l'artiste, de son imagination, de son sentiment pour la nuance des tons, d'idiosyncrasies individuelles. D'autre part, la qualité du piano et les dimensions de la salle influencent le fin joueur dans l'emploi des pédales et de la dynamique. Il n'est naturellement pas ici question du mode de pédale conventionnel pour chaque nouvelle note fondamentale et changement d'harmonie dans la basse. L'emploi rhythmique de la pédale, c'-à-d à intervalles réguliers de temps est chose facile, tandis qu'un emploi irrégulier de la pédale suppose une étude approfondie.

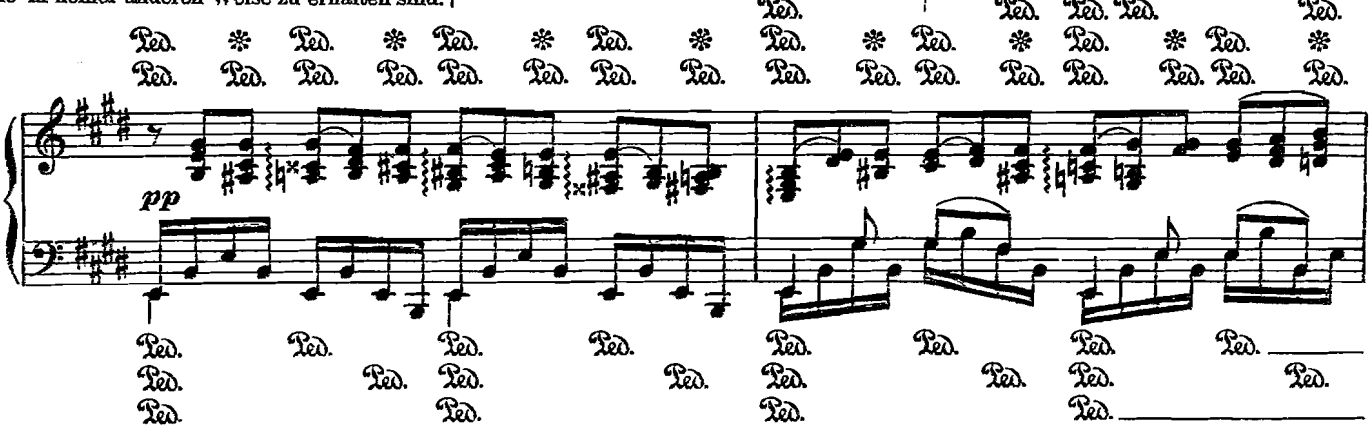
On donne de la pédale avant de toucher, au commencement d'une mesure après pau-es ou points d'orgue: si des tons au-delà de la portée de la main doivent être soutenus. En outre, la pédale n'est donnée qu'en syncope — un peu après avoir joué les notes fondamentales ou accords. Dans la plupart des cas la pédale droite suit les changements harmoniques de la main gauche. On emploie la pédale:
Pour embellir le ton, en produisant des vibrations sympathiques;
Pour relier les grands intervalles ou harmonies;
Pour soutenir les différents tons, accords ou notes fondamentales pendant que les mains continuent leur jeu;
Pour confondre les harmonies sympathiques;
Pour confondre les harmonies hétérogènes et notes transitives, et de créer ainsi une atmosphère voilée, brumeuse, de caractère poétique, mystique ou éphémère — caractéristique la plus délicieuse comme la plus originale de l'instrument.

Les signes de pédale que j'ai indiqués dans la rédaction des Etudes de Chopin, ne doivent pas être considérés dans tous les cas comme arbitraires ou infaillibles; car, à part ce que je viens de mentionner ci-dessus, l'art de la pédale dépend largement du dégré de la clarté, de l'articulation et de la dynamique du joueur. L'élève doit se rendre compte que des effets vraiment charmants peuvent être obtenus en s'abstinant judicieusement parfois de l'usage de la pédale dans les gammes, arpèges, passages divers, fioritures etc.

En faisant un trop fréquent usage de la pédale, il n'en résulte que confusion, lourdeur et bruit. Par contre, celui qui craint la pédale ou l'emploie trop peu, ne produit qu'un style pauvre, sans coloris, sans expression aucune.

Que l'élève essaie les différents jeux de la pédale indiqués ci-dessous afin d'en étudier les divers effets possibles à obtenir.

Il faut aussi mentionner que la pédale doit être employée dans le même sens dynamique que pour la production du ton, et cela très légèrement jusqu'à la moitié et plus, ou après épuisement complet de la profondeur de la pédale, aussi en forme de trille. De cette manière on obtient des nuances de tons doux et poétiques qu'on ne saurait obtenir d'aucune autre manière.



Fr. Chopin

Nº 45

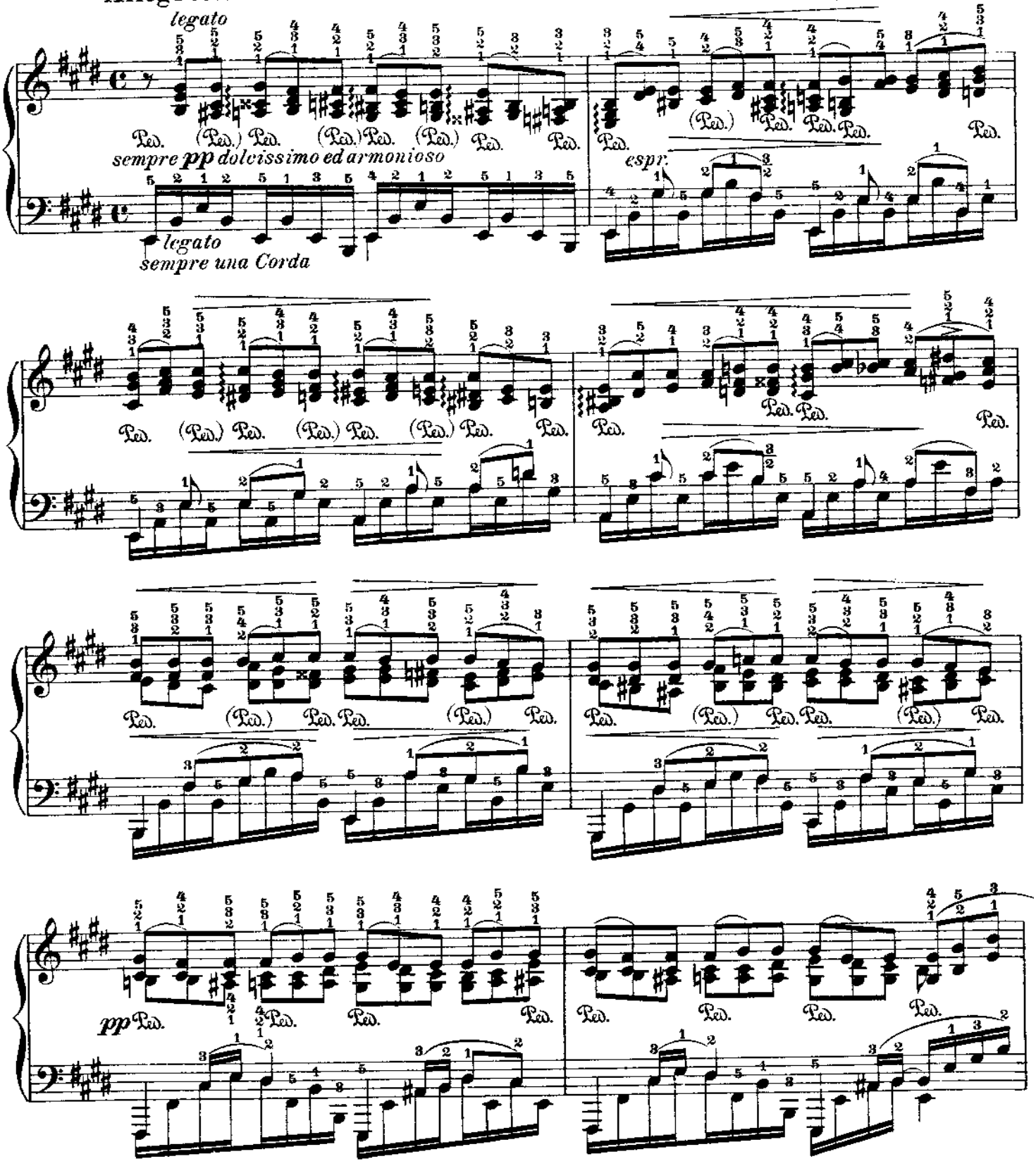
Trois Etudes composées pour la Méthode de Moscheles et Fétis

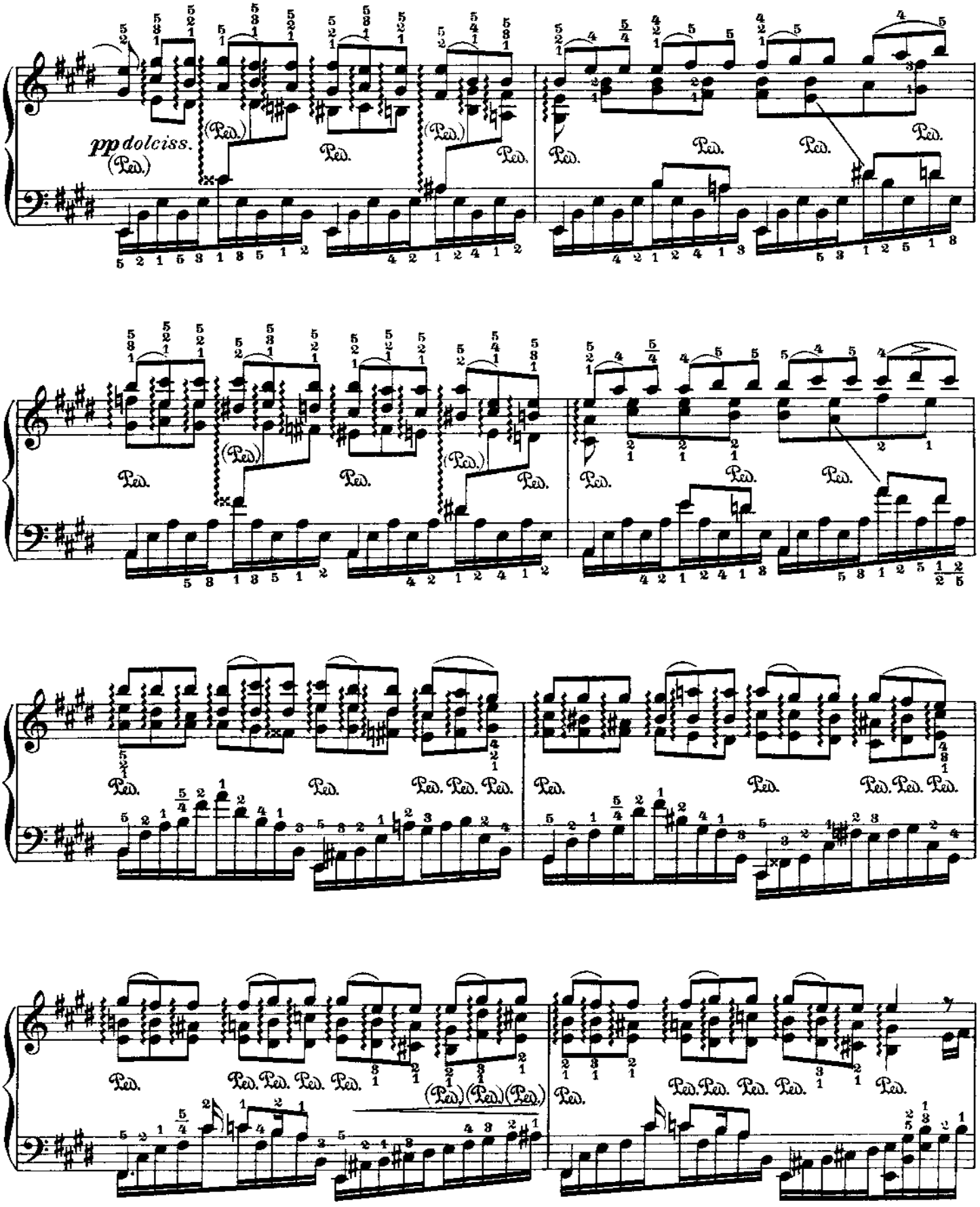
Nº 2

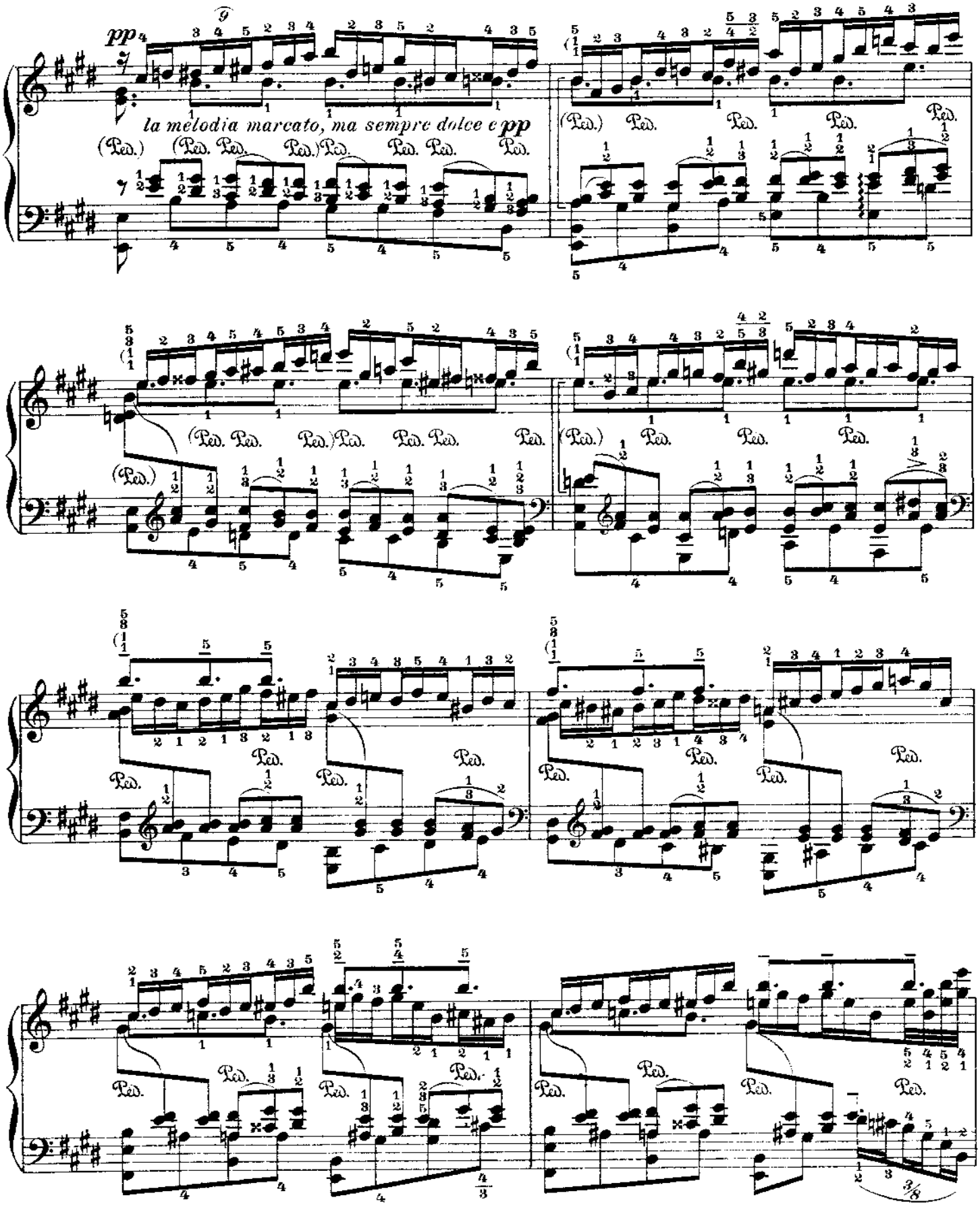
First Version — Erste Bearbeitung — Première Version

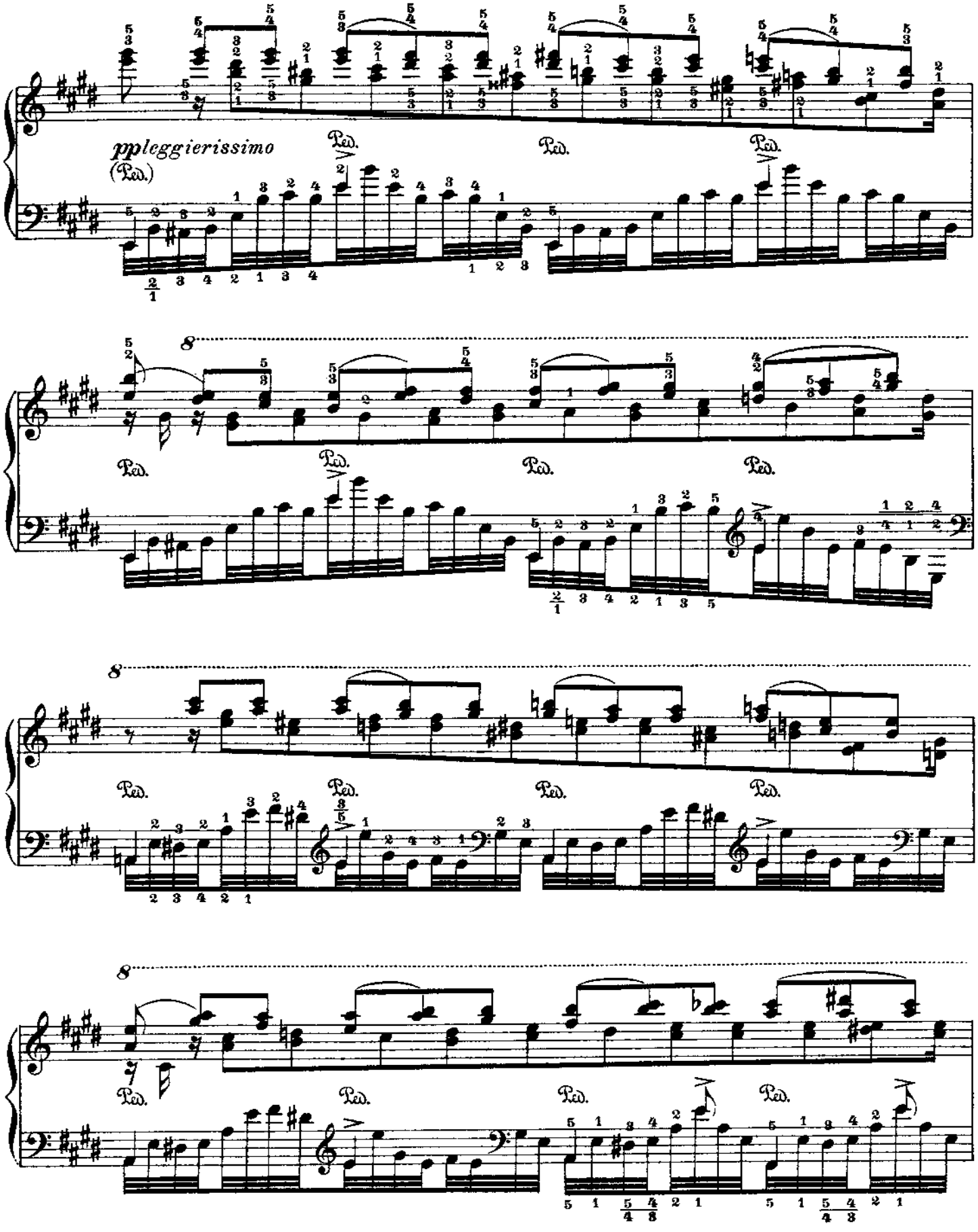
Allegretto (♩= 58-69)

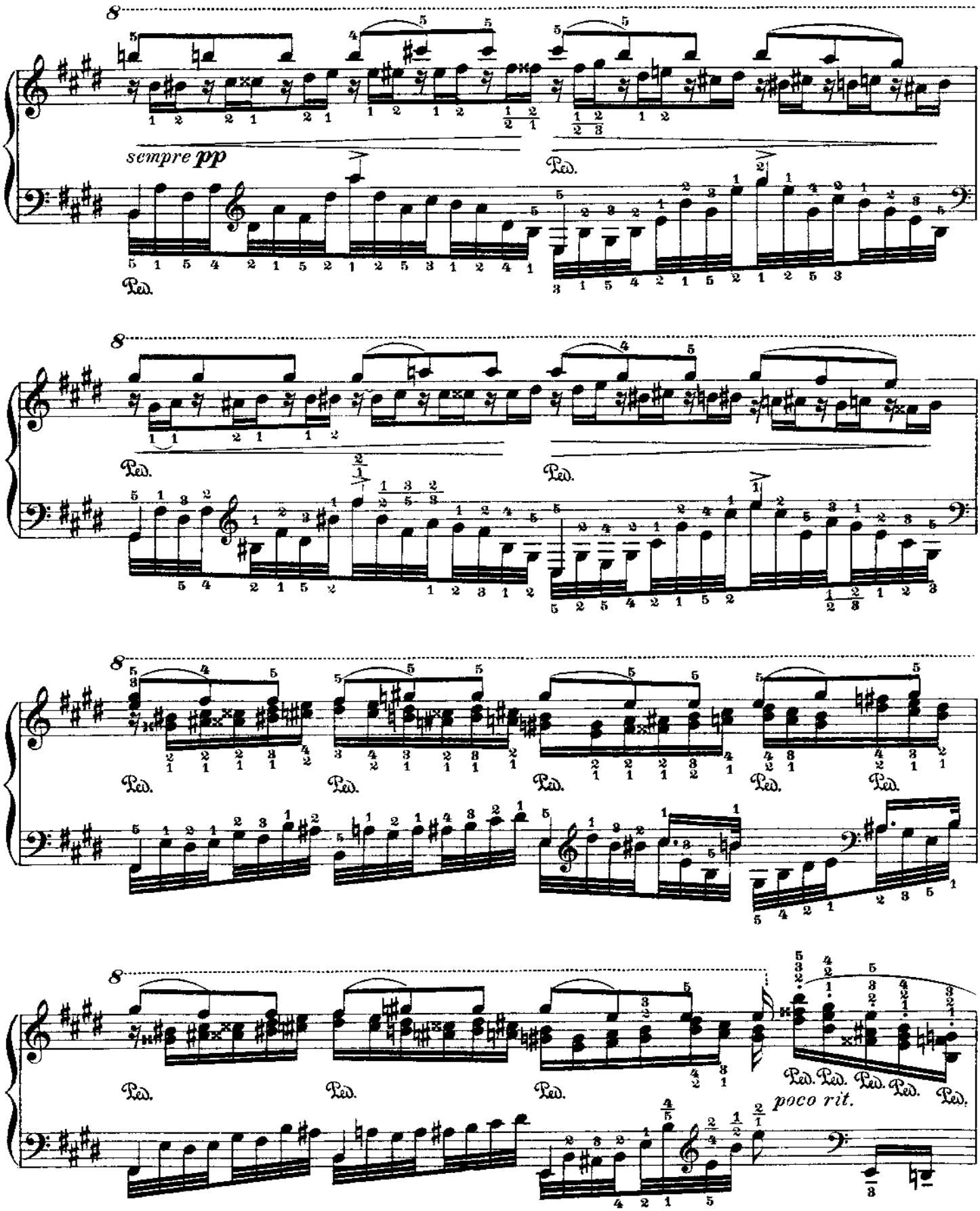
Leopold Godowsky

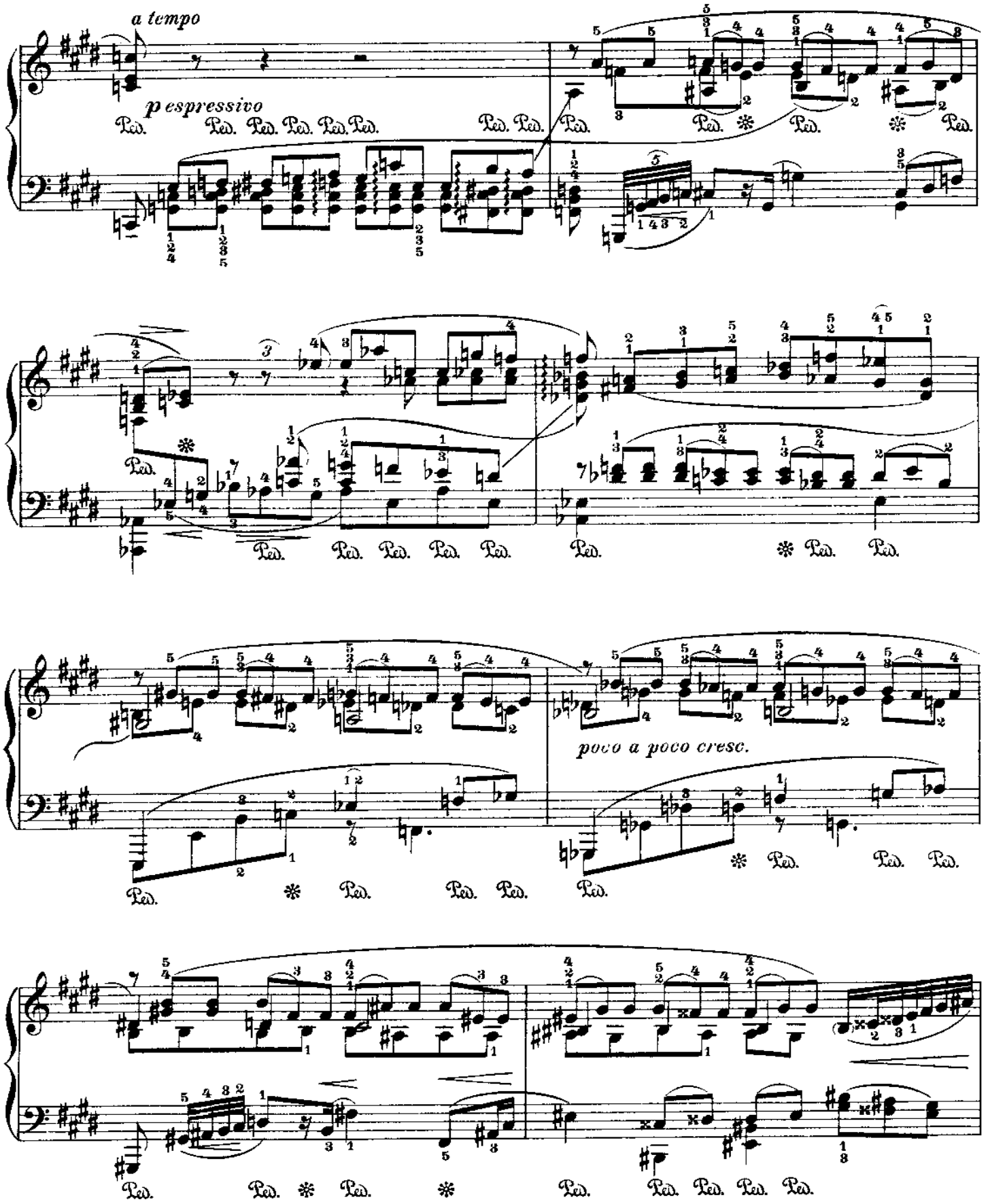


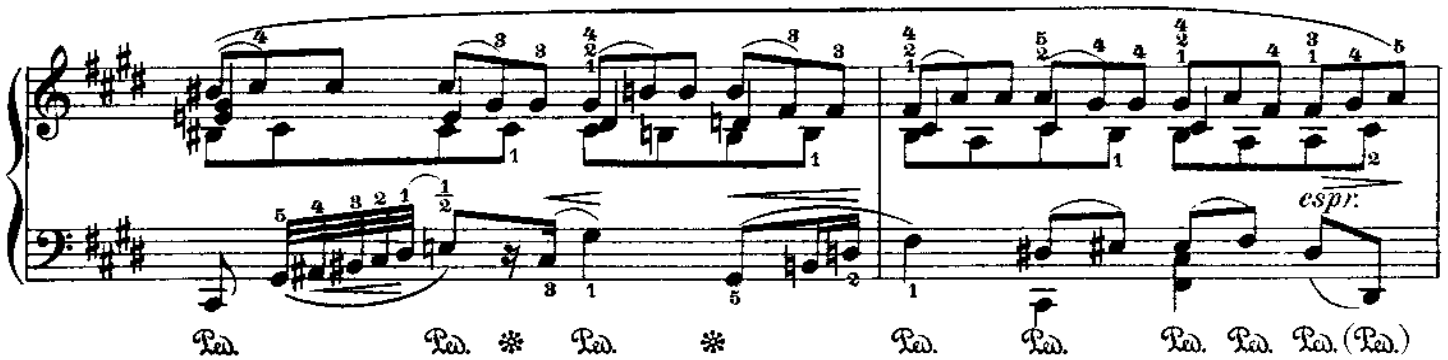

pp dolciss.
(Ped.)
Ped.

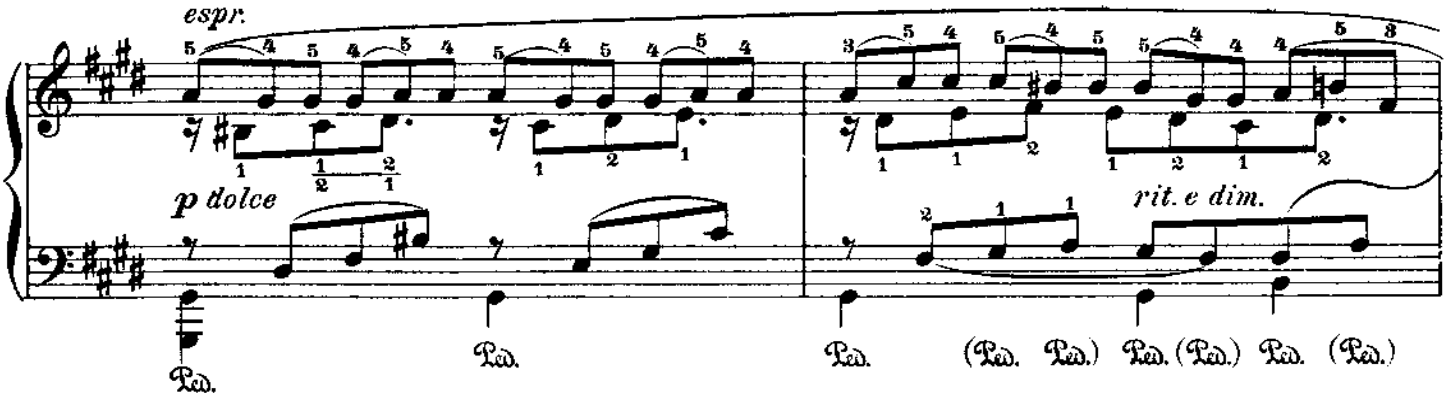

pp
la melodia marcato, ma sempre dolce e pp
(Ped.)
Ped.

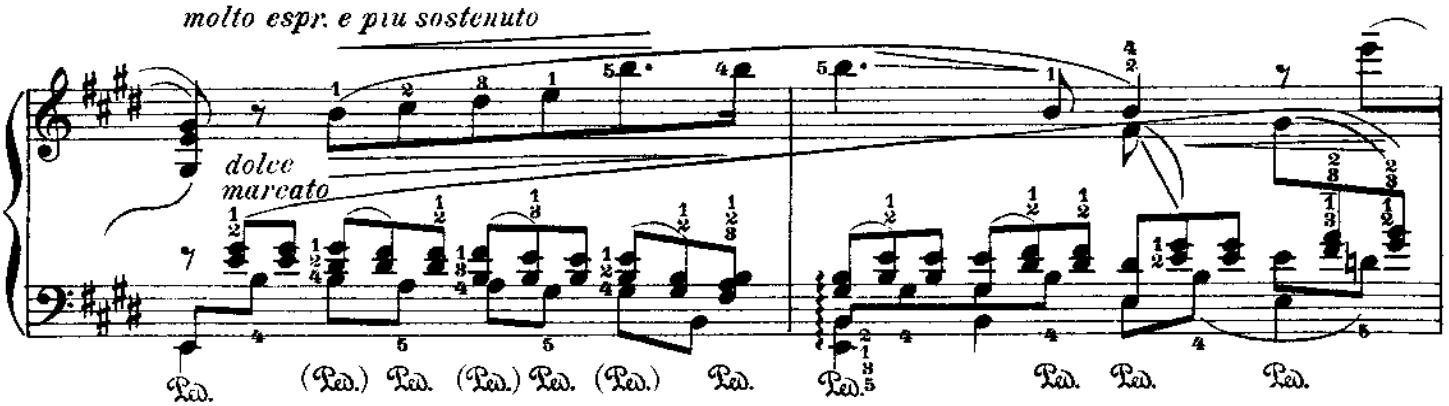

ppleggierissimo
(Ped.)
Ped.
8

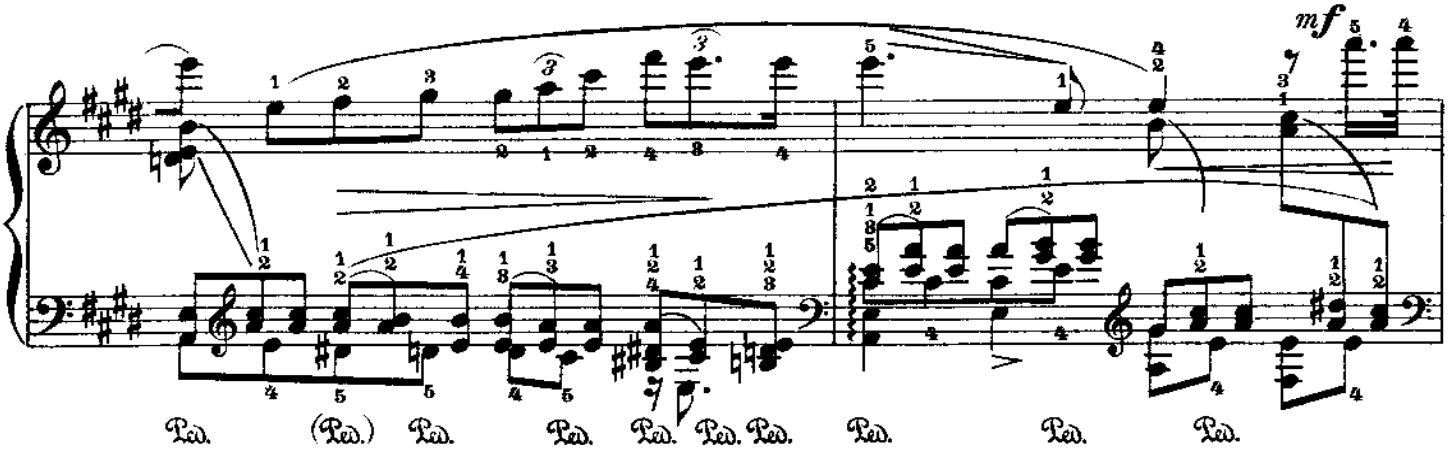

sempre pp
Ped.
poco rit.

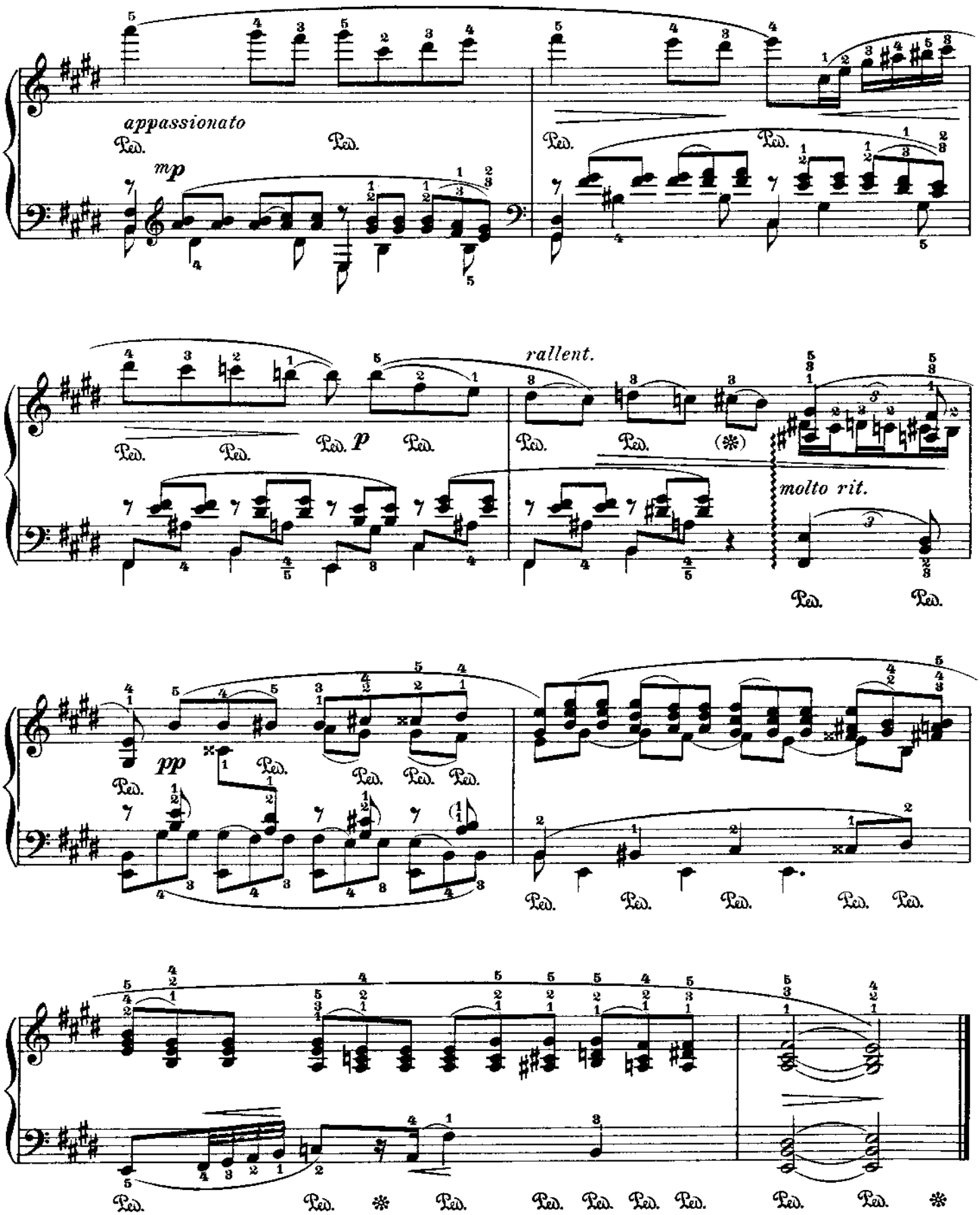

a tempo
p espressivo
poco a poco cresc.


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


espr.
p dolce
rit. e dim.
Ped. Ped. Ped. (Ped. Ped.) Ped. (Ped.) Ped. (Ped.)


molto espr. e piu sostenuto
dolce
marcato
Ped. (Ped.) Ped. (Ped.) Ped. (Ped.) Ped. Ped. Ped. Ped. Ped.


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


appassionato
mp
Ped.
rallent.
p
molto rit.
pp
(*)

Fr. Chopin

Nº 45 A

Trois Etudes composées pour la Méthode de Moscheles et Fétis

Nº 2.

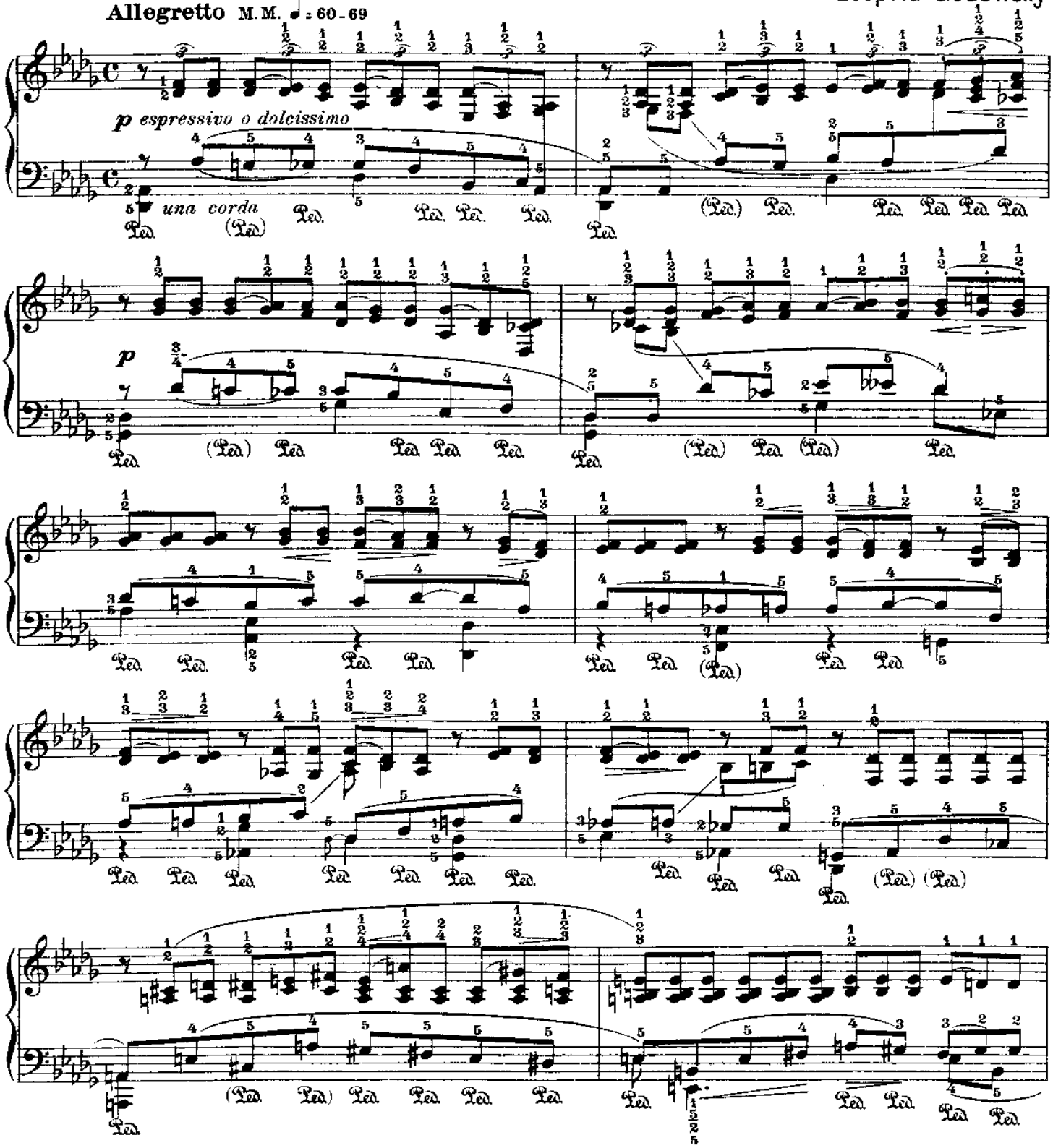
Second Version
For the left hand alone

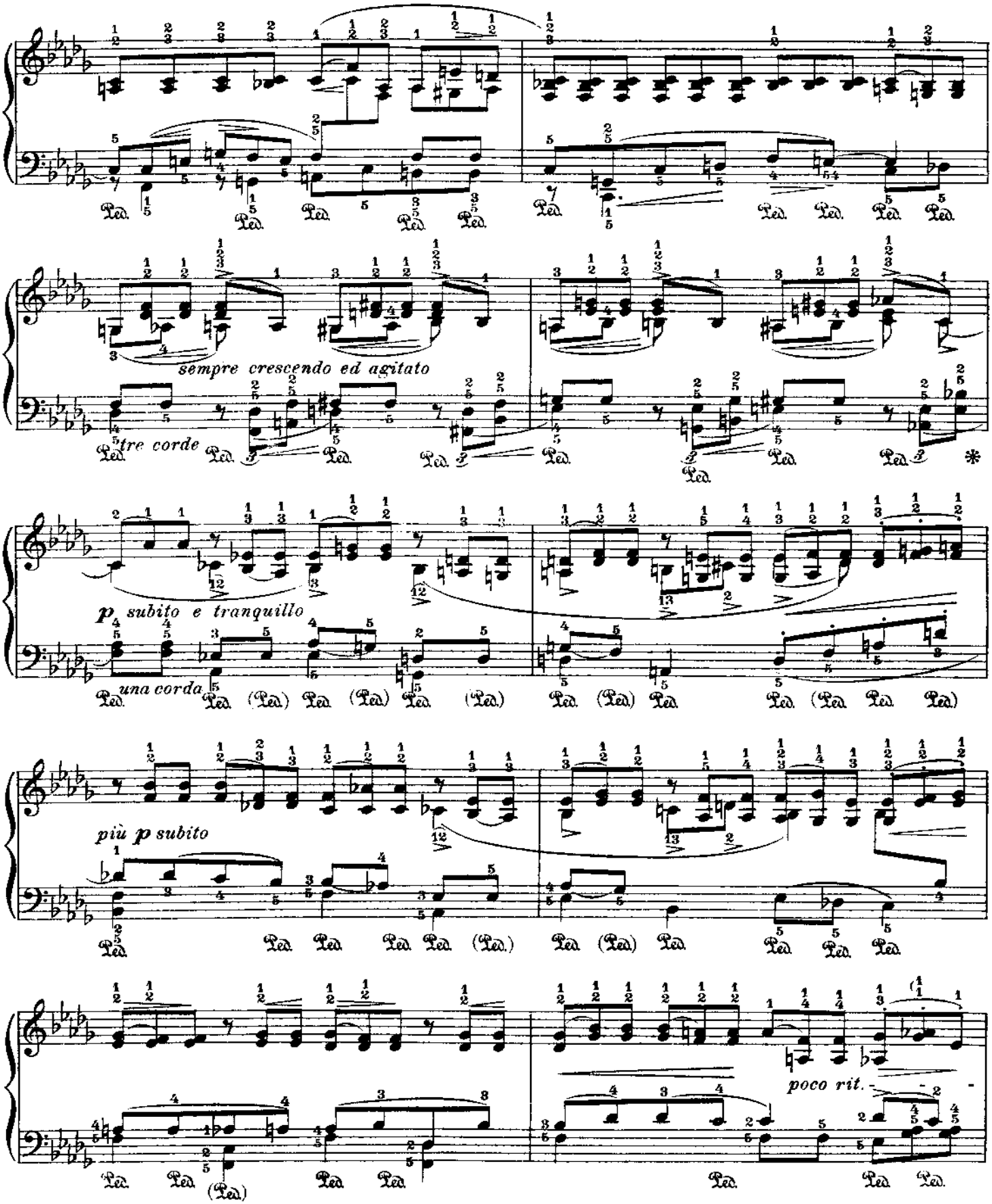
Zweite Bearbeitung
Für die linke Hand allein

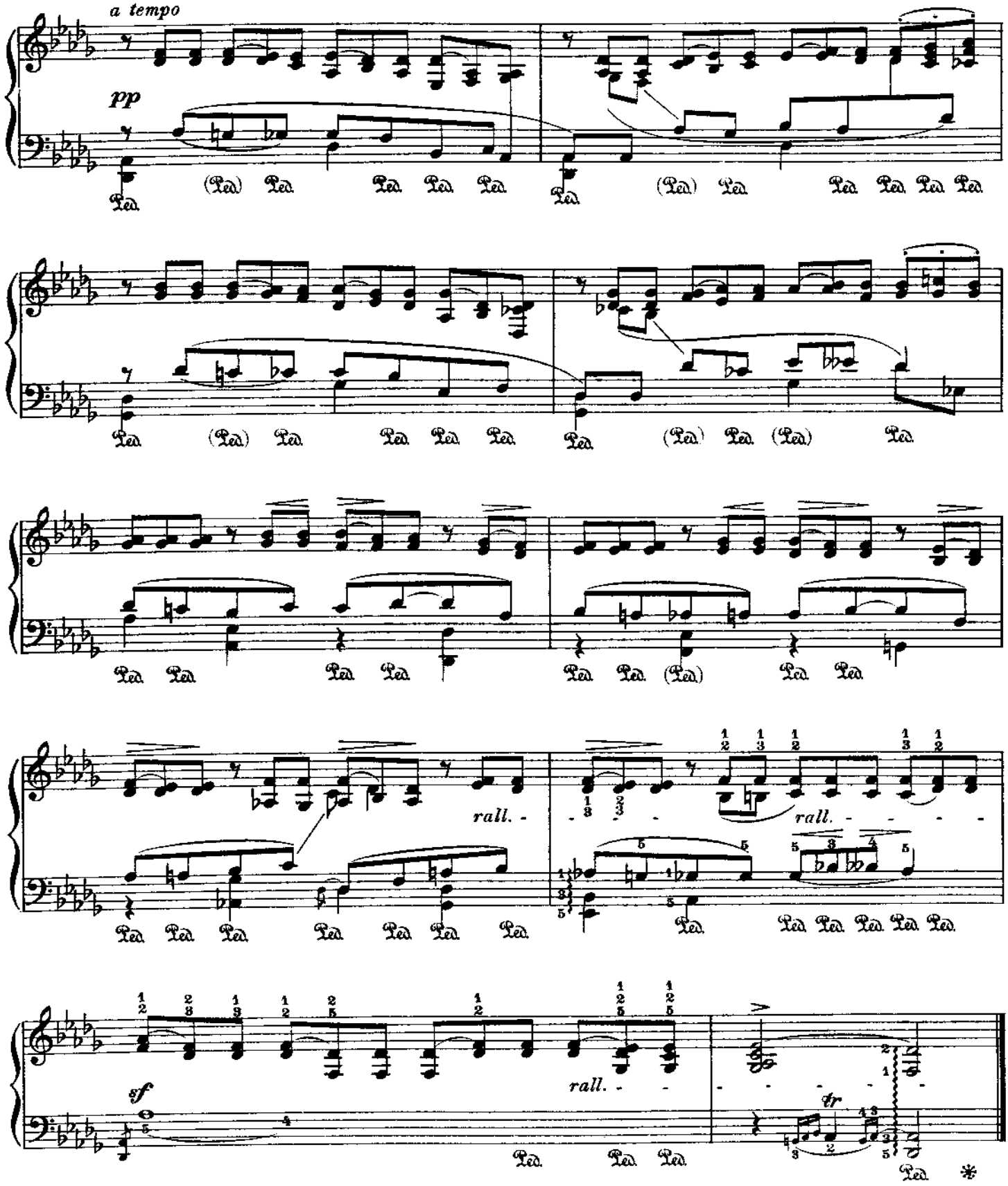
Deuxième Version
Pour la main gauche seule

Leopold Godowsky

Allegretto M.M. ♩ = 60-69




sempre crescendo ed agitato
tre corde
una corda
p subito e tranquillo
più p subito
poco rit.


a tempo
pp
rall.
rall.
rall.
sf
tr

Nº 46

Fr. Chopin

Trois Etudes composeés pour la Méthode de Moscheles et Fétis

Nº 3

Menuetto

Leopold Godowsky

Allegretto grazioso ♩ = 108 – 120

con umore

rit.

dolce
sempre legato e marcato

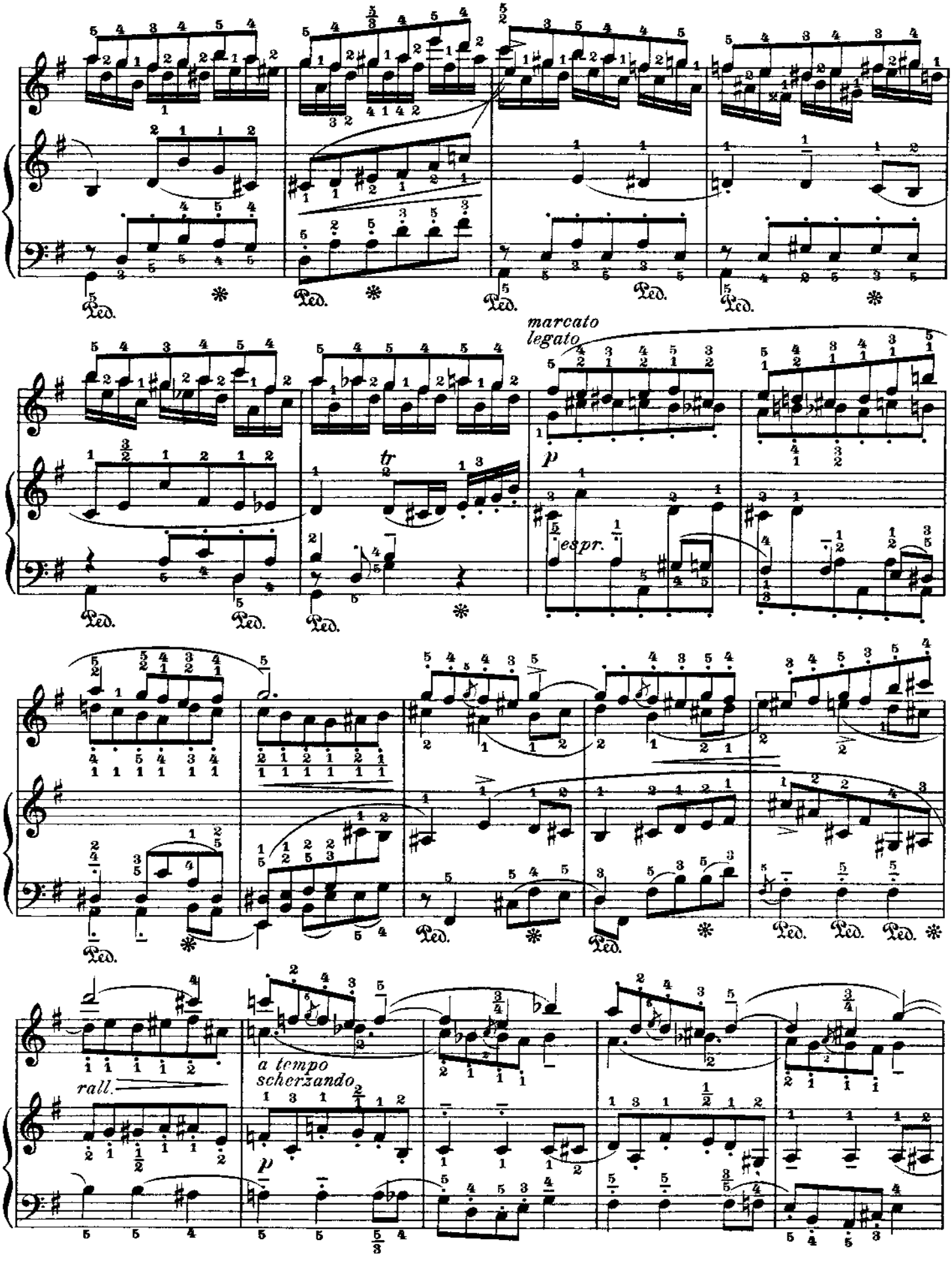
*)
Linke Hand
Left hand
Main gauche

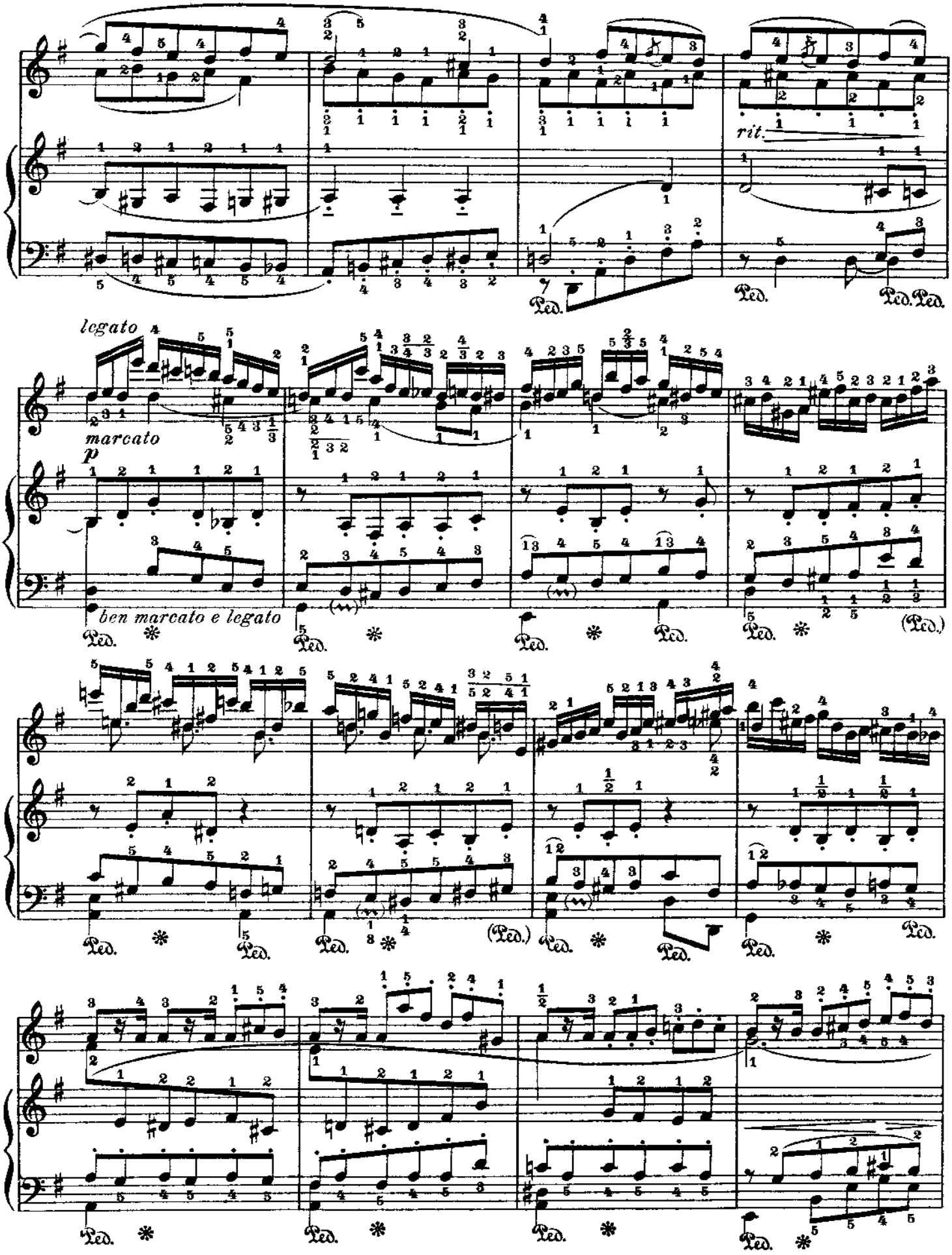
marcato

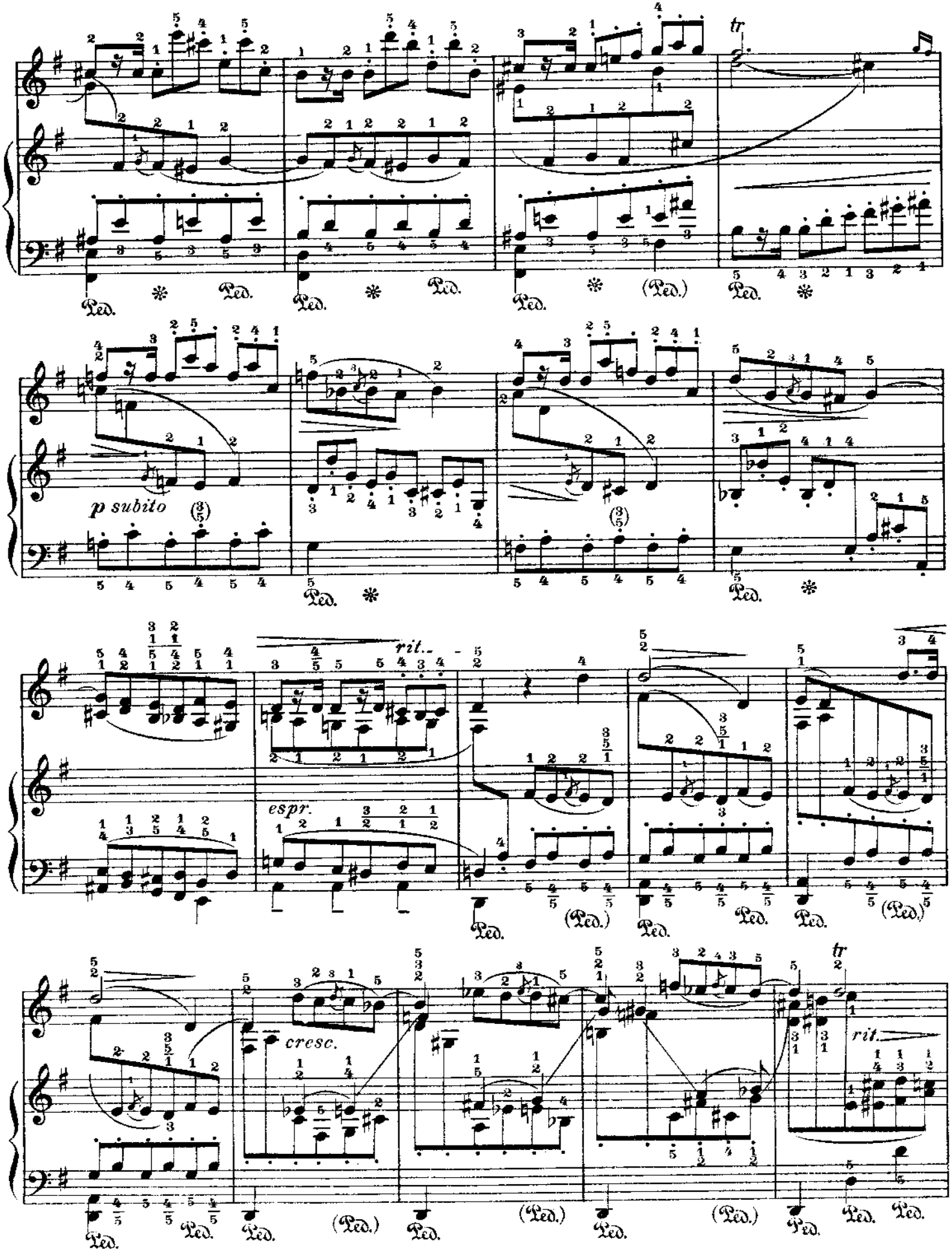
legato e leggiero

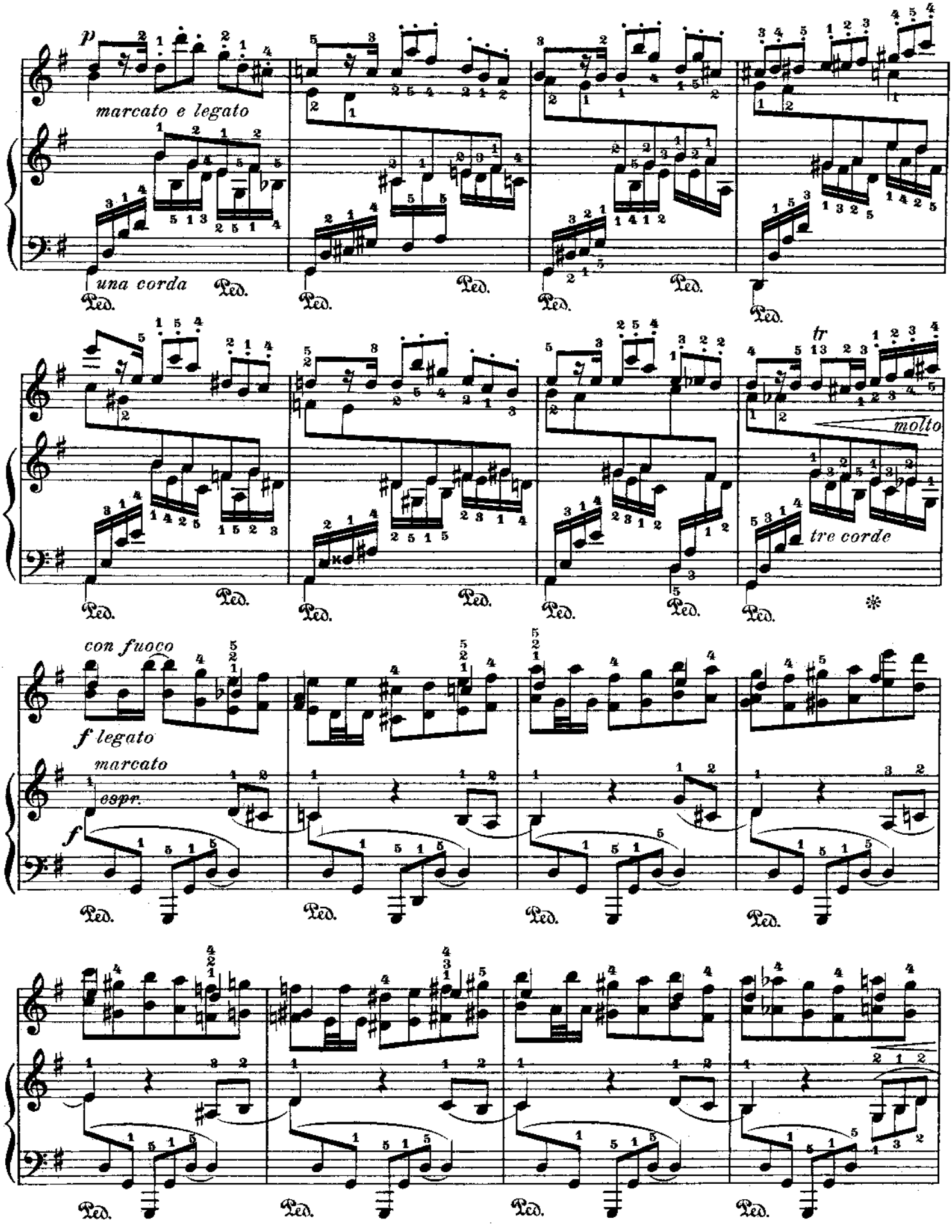
espress.

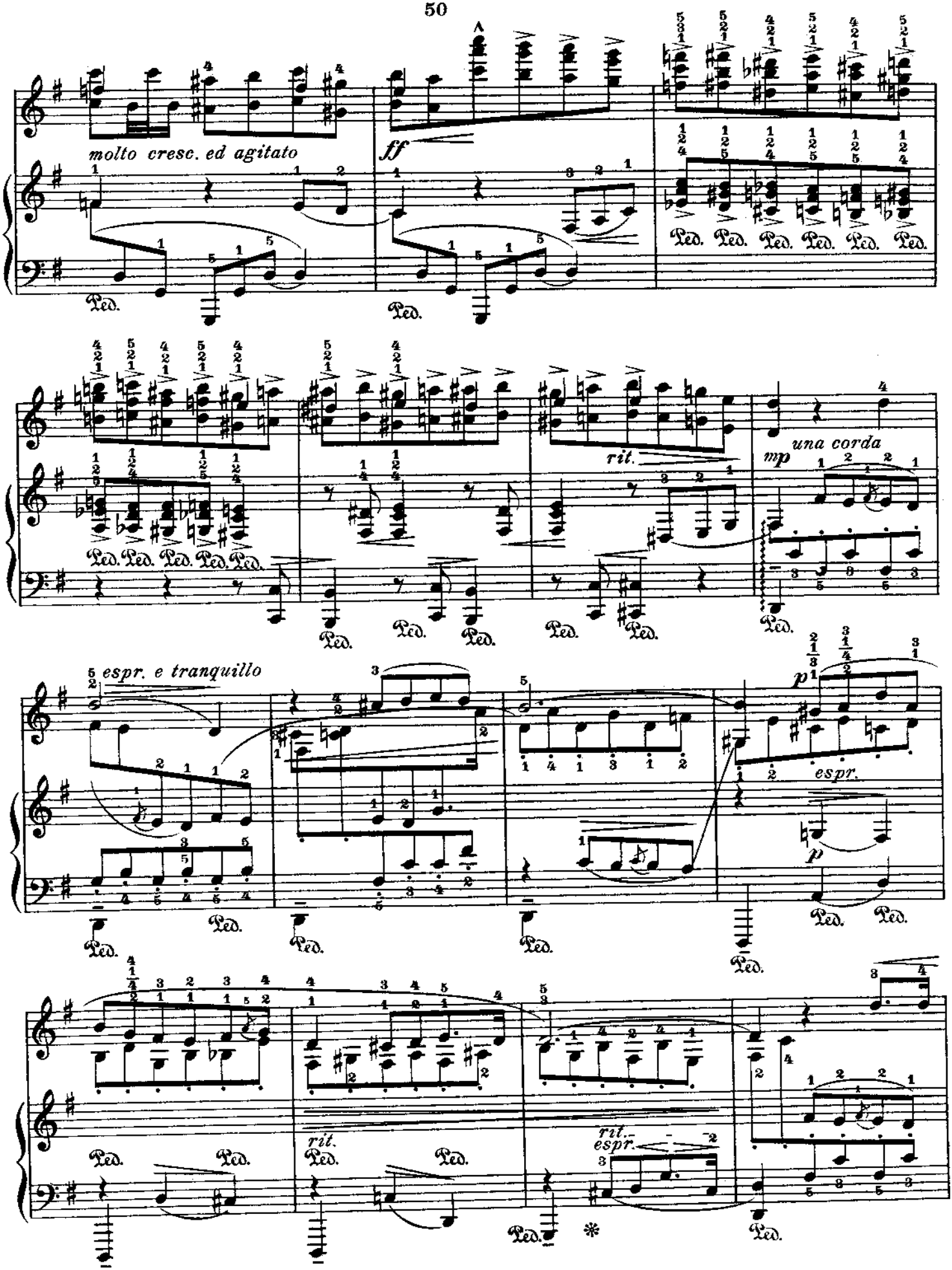
Die linke Hand spielt die zwei unteren Systeme.
The left hand plays the two lower staves.
La main gauche joue les notes des deux portées inférieures.

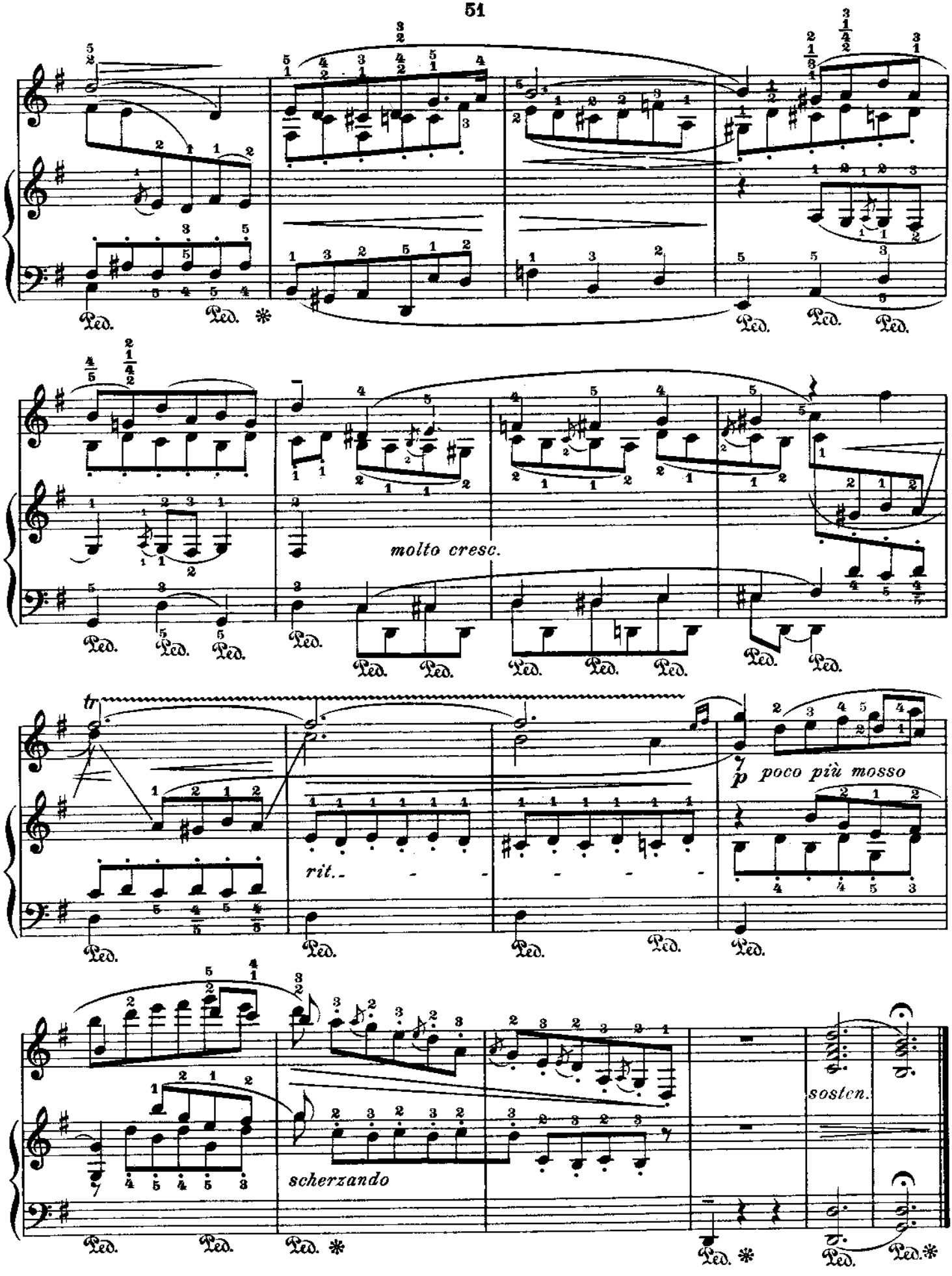

marcato
legato
p
espr.
tr
rall.
a tempo
scherzando
p
Ped.


rit.
Ped.
legato
marcato
p
ben marcato e legato


tr
Ped.
(Ped.)
p subito
rit.
espr.
cresc.
rit.


p
marcato e legato
una corda
Ped.
tr
molto
tre corde
con fuoco
f legato
marcato
espr.
f


molto cresc. ed agitato
ff
Ped.
rit.
una corda
mp
espr. e tranquillo
p
espr.
rit.
rit.
espr.


molto cresc.
tr
rit.
p poco più mosso
scherzando
sosten.
Ped.

№ 47

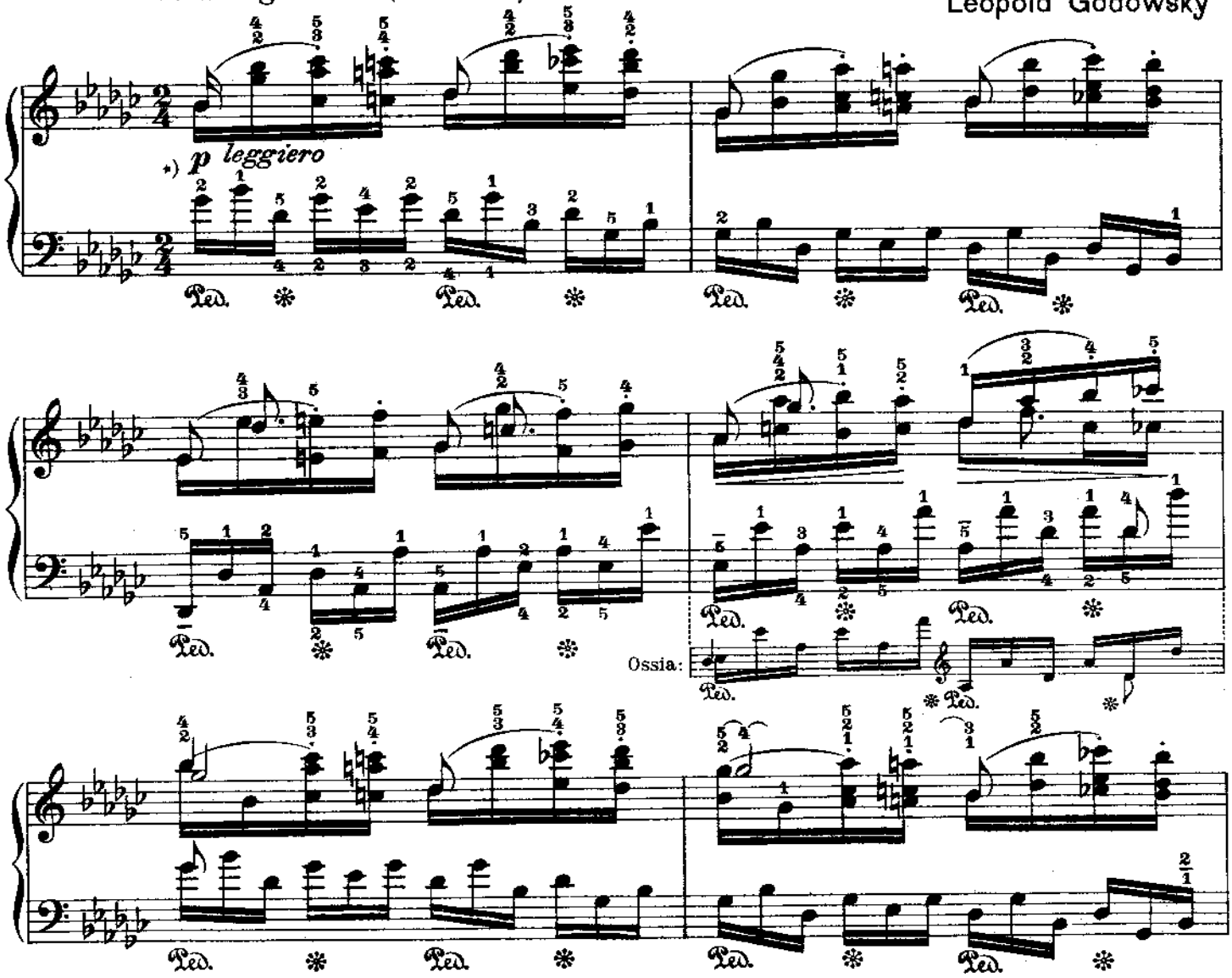
Fr. Chopin

Op. 10 № 5 & Op. 25 № 9

Badinage

Vivace gioviale (♩ = 92-104)

Leopold Godowsky



*) Um die Chopinstudien technisch zu beherrschen und musikalisch zu verstehen, muss man stets daneben die betreffenden Original-Etüden üben. Die obige Vereinigung von 2 Etüden soll nicht ein „Virtuosenkunststück" sein, nein — ein musikalischer Scherz, ein polyphoner Schelmenstreich.

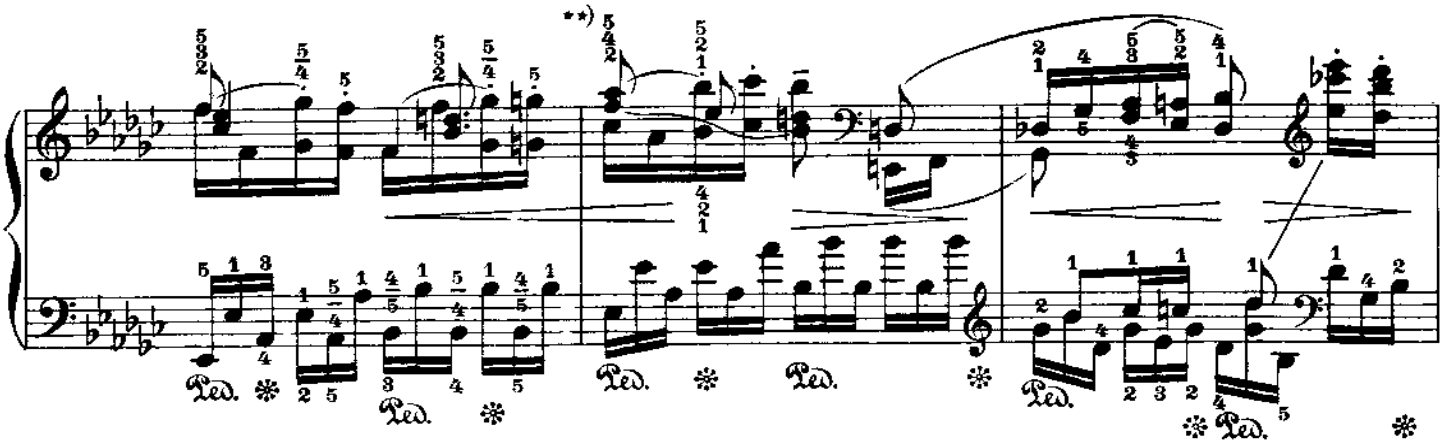
Nötig ist vor Allem absolute Klarheit! Graziös, heiter, schalkhaft muss das ganze Stück klingen. Im Anfang soll die linke Hand ein wenig hervortreten, später sei die Etüde Op. 25 № 9 vorherrschend.

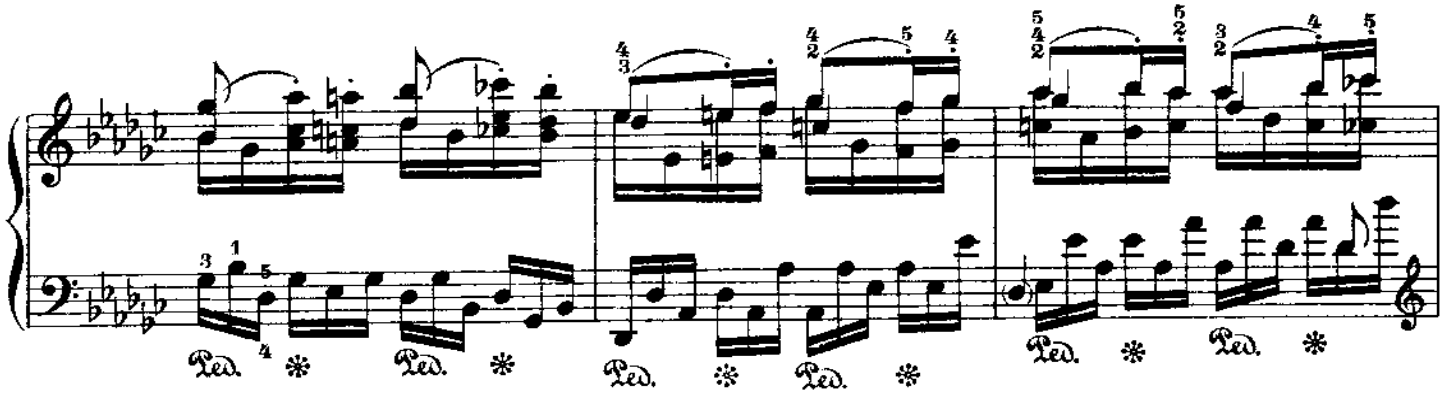
*) *To gain a technical mastery and musical insight of these versions of Chopin Etudes, the student should study the corresponding Chopin Etudes simultaneously with the versions. The combining of the above two studies was not intended as a virtuoso trick: the idea came to the author as a musical "Espièglerie", as a polyphonic "Badinage."*

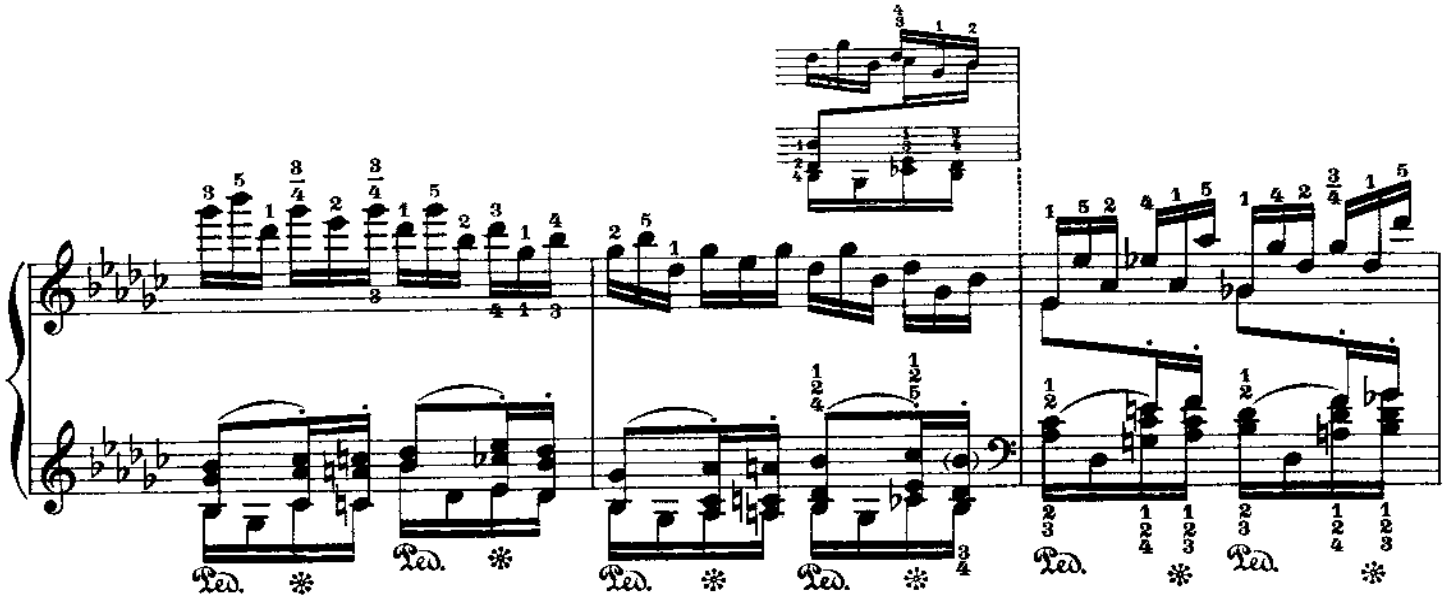
Particular care should be taken to secure absolute clearness. The whole study must sound light, graceful and waggish. The left hand should receive a little more attention at the beginning of the study; later the Etude Op. 25 № 9 should predominate slightly.

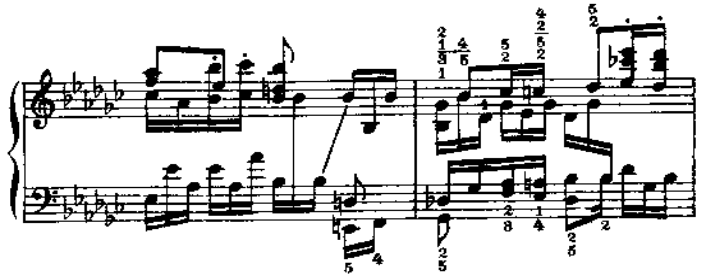
*) Il sera nécessaire de travailler les études originales en même temps que les transcriptions, afin d'être absolument maître du mécanisme et de l'interprétation de ces dernières. La combinaison de ces deux études est une espièglerie musicale, un badinage polyphone, mais ne doit pas être un tour de force de mécanisme.

Tâchez avant tout d'obtenir une clarté absolue. L'étude entière doit être jouée d'une manière gracieuse, gaie, friponne. Au commencement la main gauche doit ressortir un peu; plus tard ce sera l'étude Op. 25 № 9 qui prédominera.

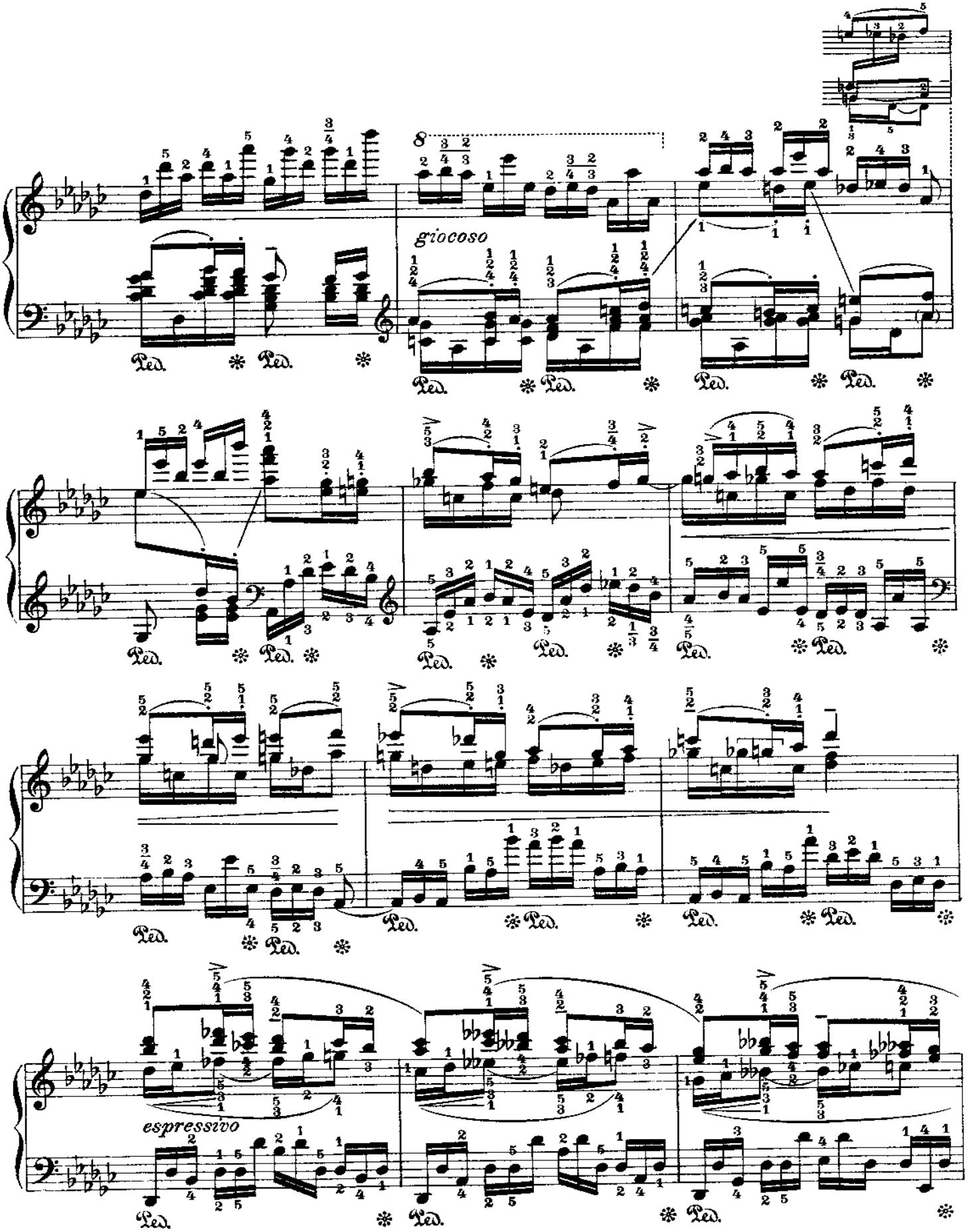


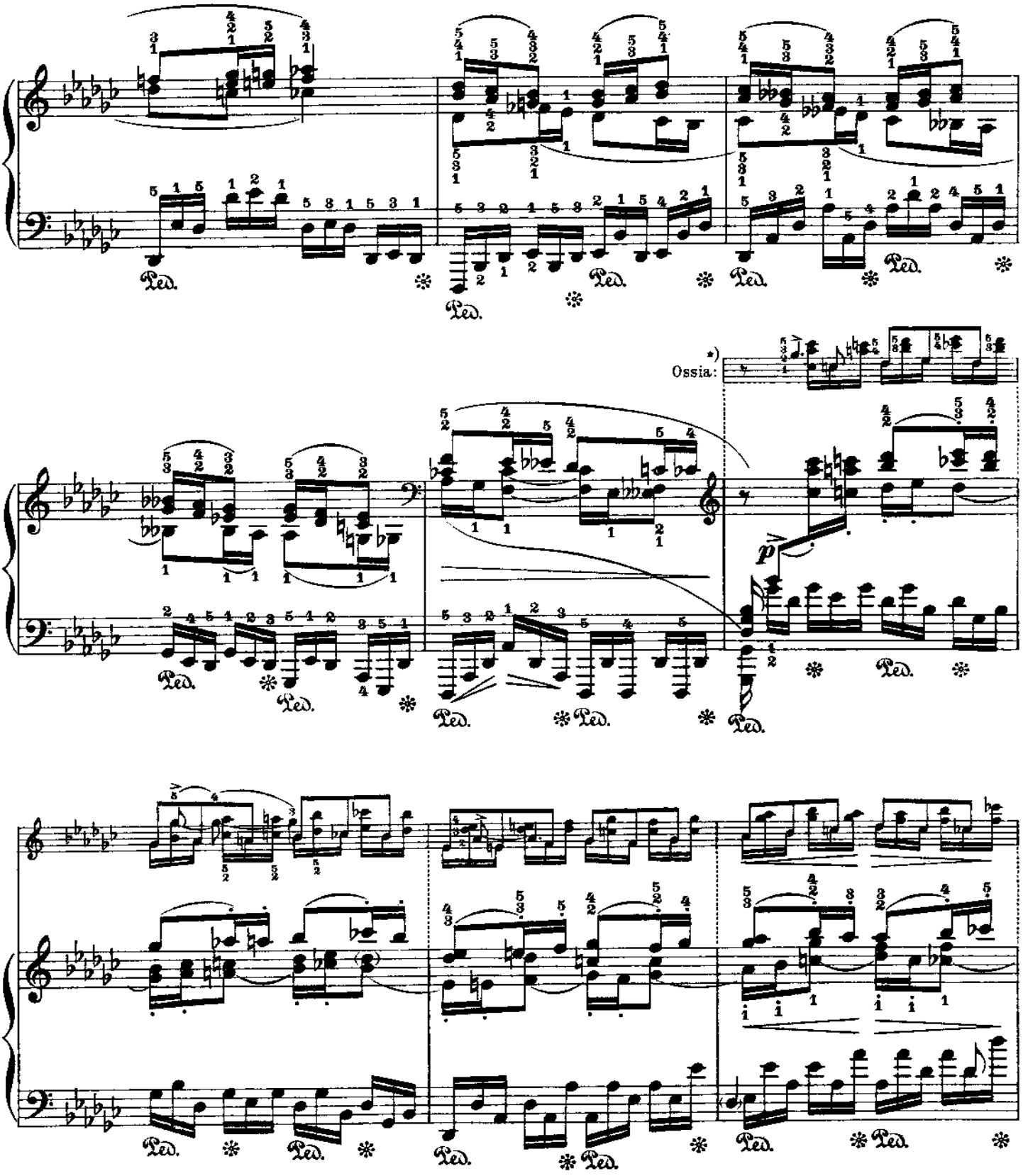






Bequemer ausführbar:
**) *More convenient execution:*
Facilite:

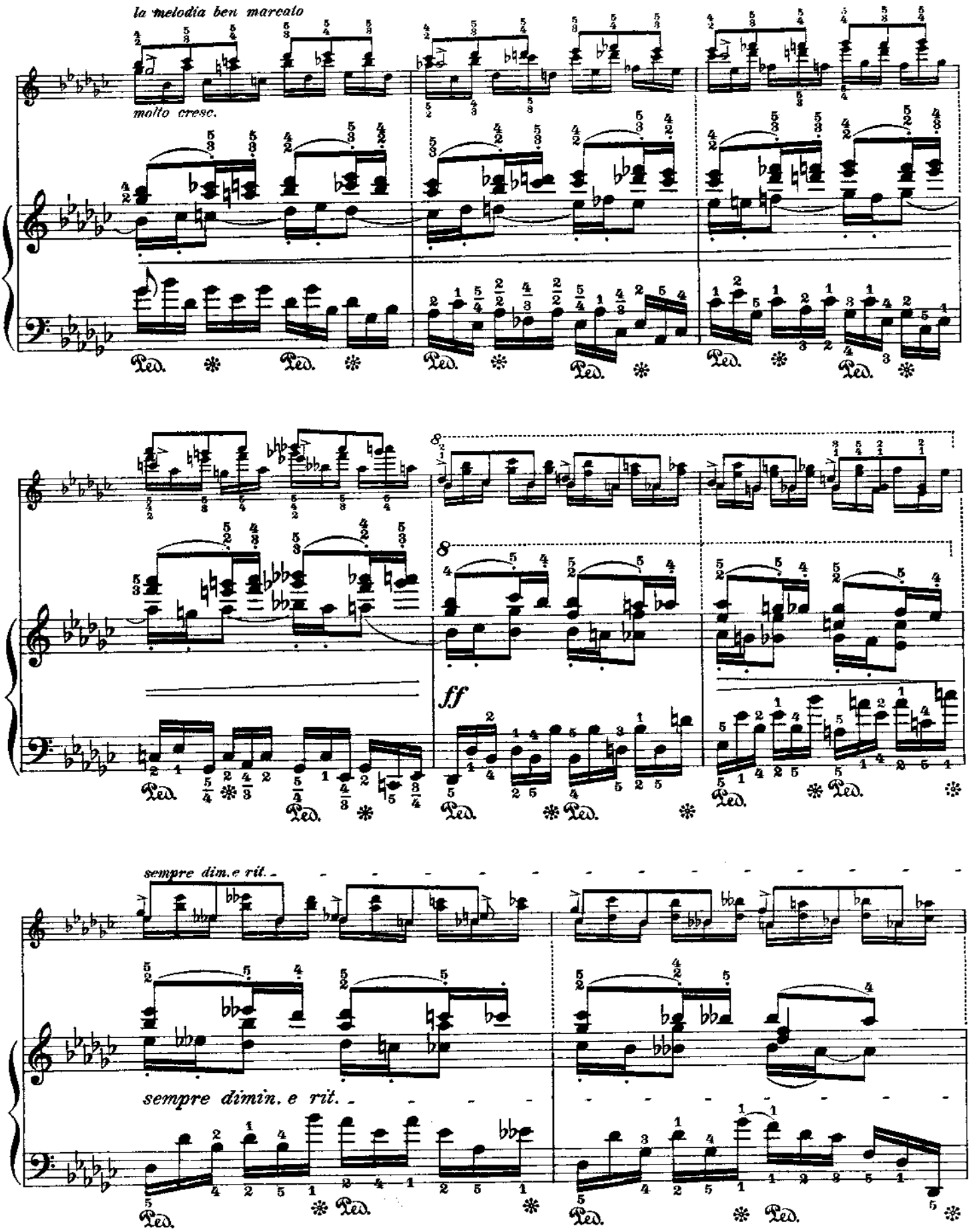

giocoso
espressivo
Ped.

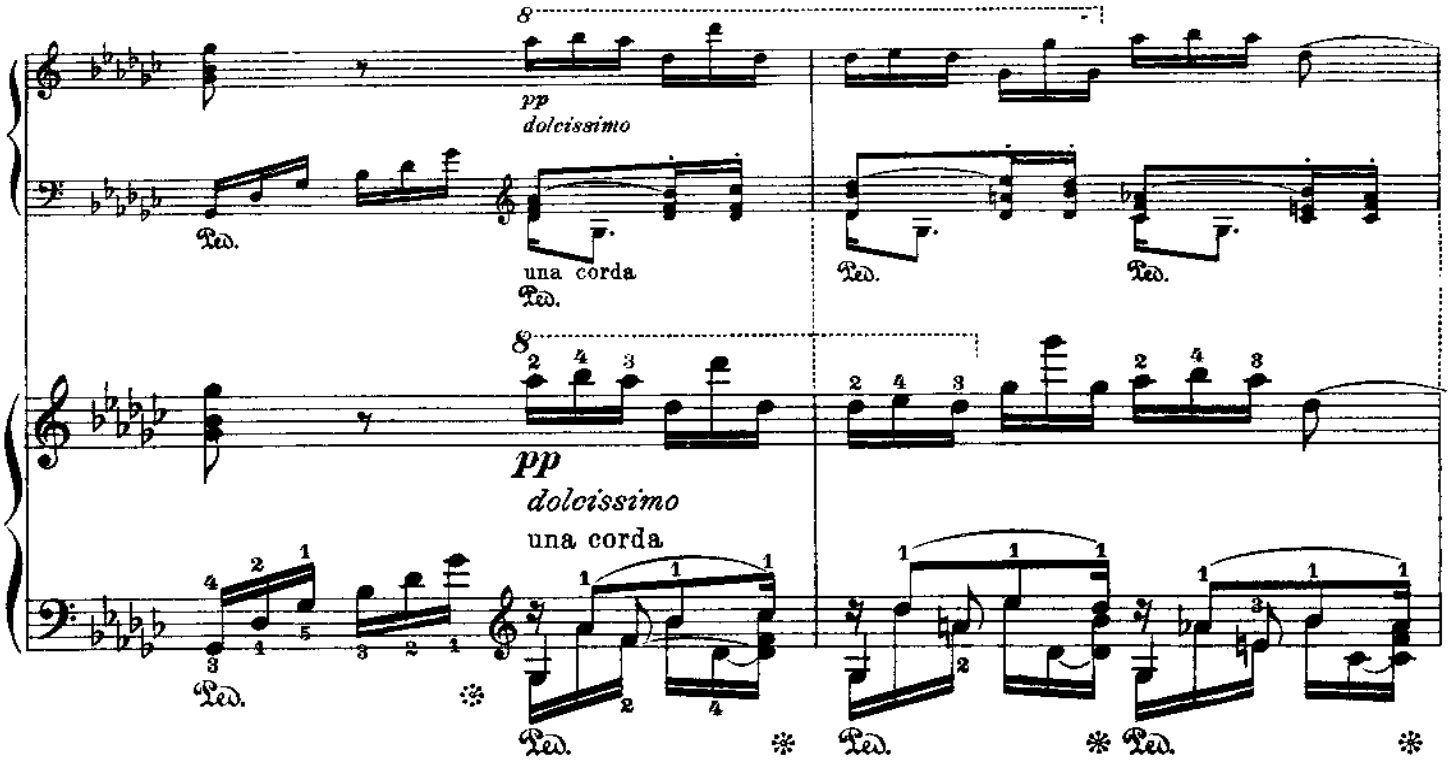


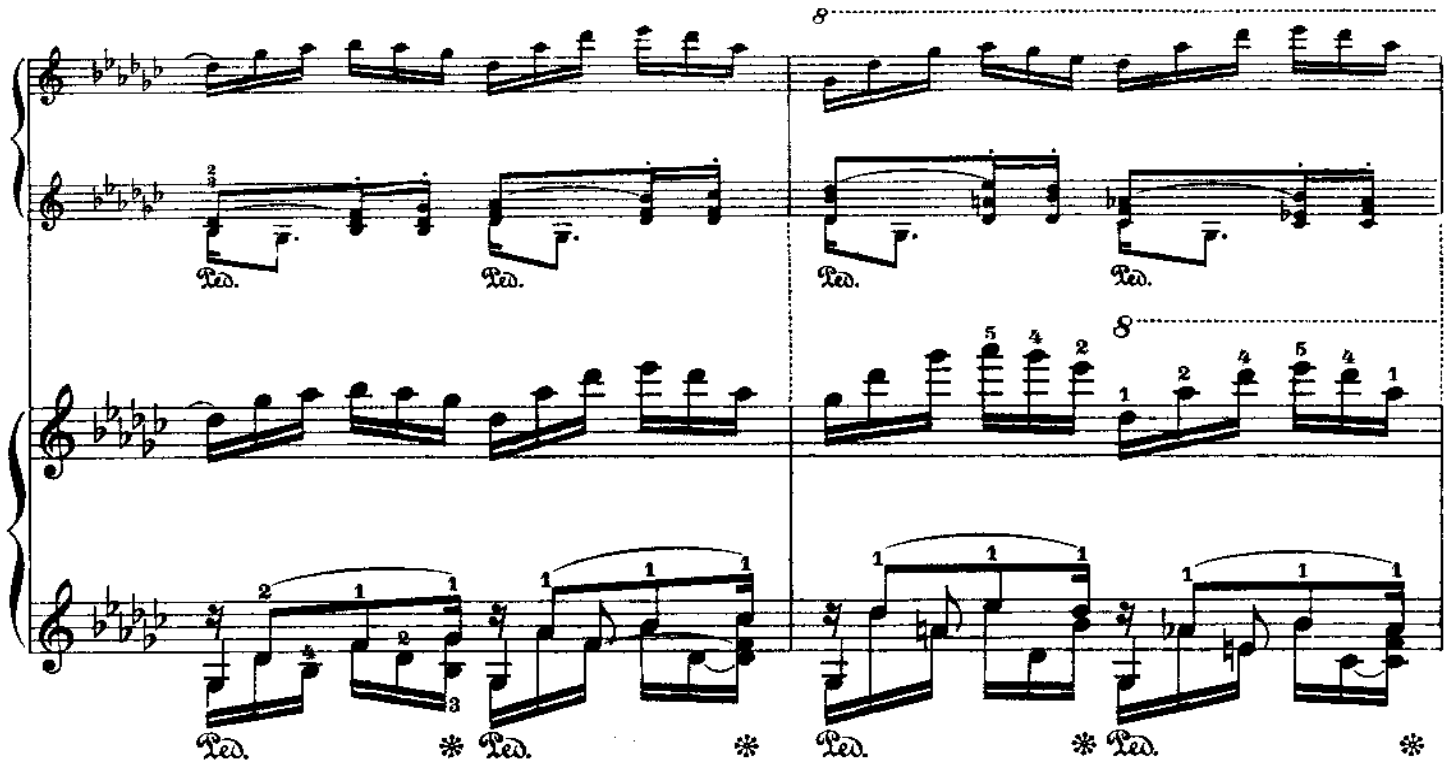
*) Anspielung an die Etüde Op. 10 Nº 10 (As dur).

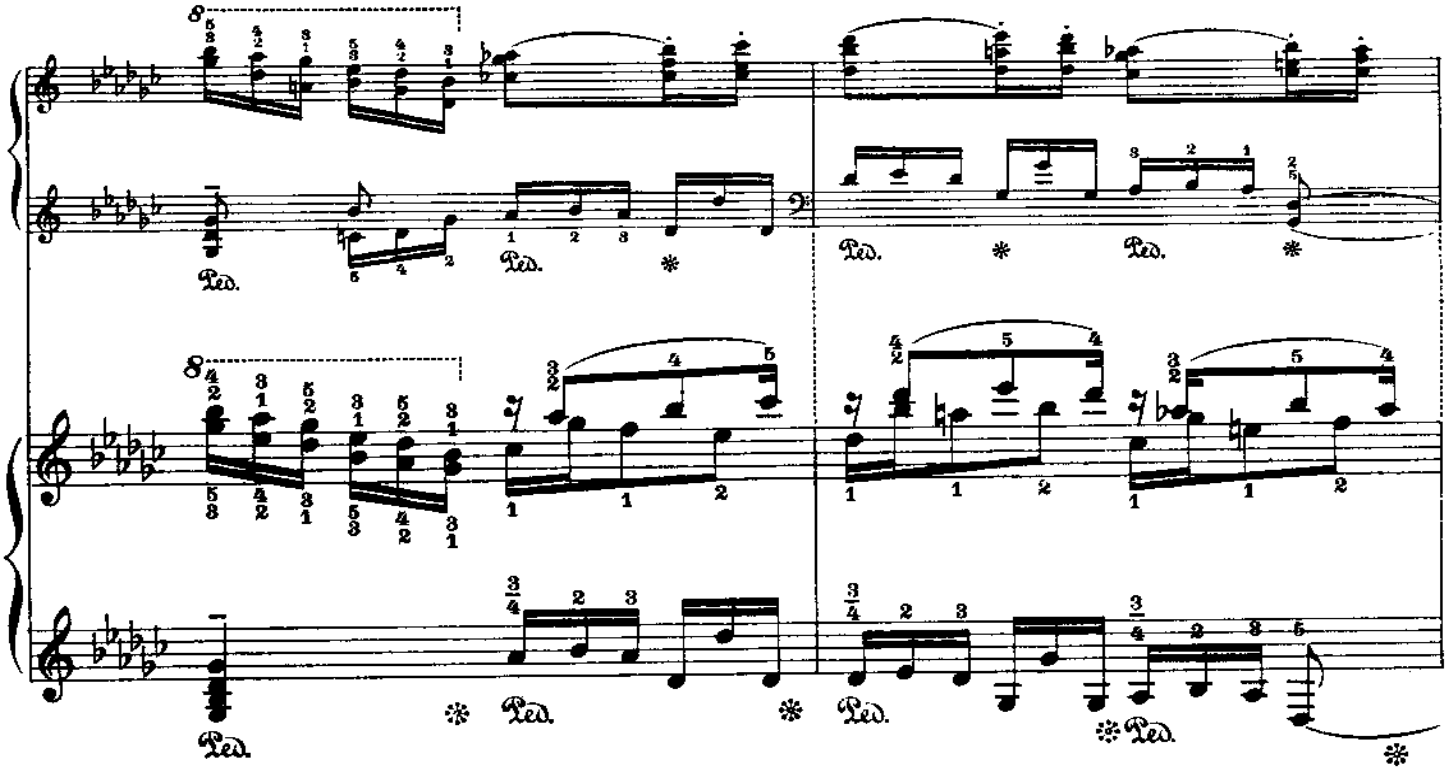
*) *A slight allusion to the Etude Op. 10 Nº 10 (A flat).*

*) Legere allusion à l'étude Op. 10 Nº 10 (La bémol).


la melodia ben marcato
molto cresc.
Ped.
8
ff
sempre dim.e rit.
sempre dimin. e rit.


8
pp
dolcissimo
una corda
Ped.
pp
dolcissimo
una corda


8
8
Ped.


8
Ped.
*
Ped.
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Ped.
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8
Ped.
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Ped.
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Ped.
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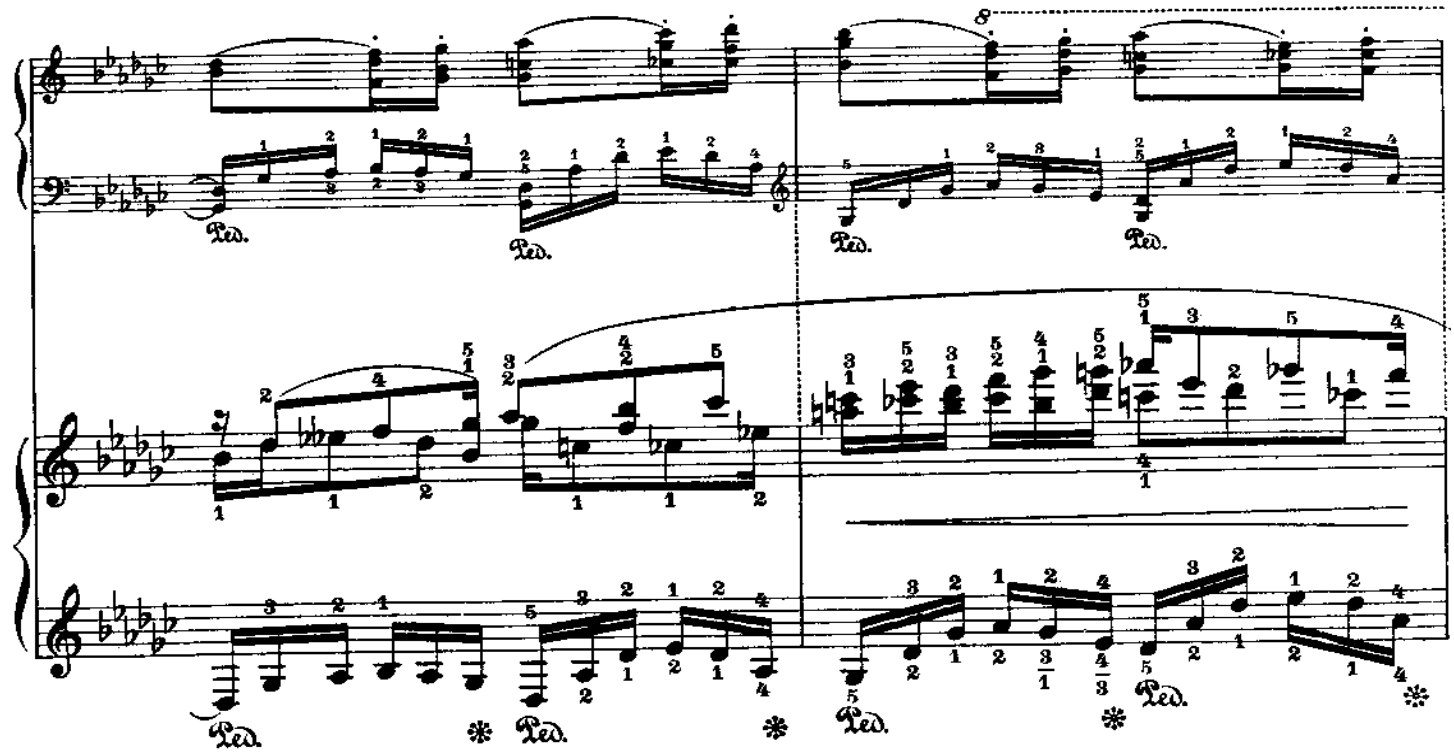
Ped.
Ped.
8
Ped.
Ped.
Ped.
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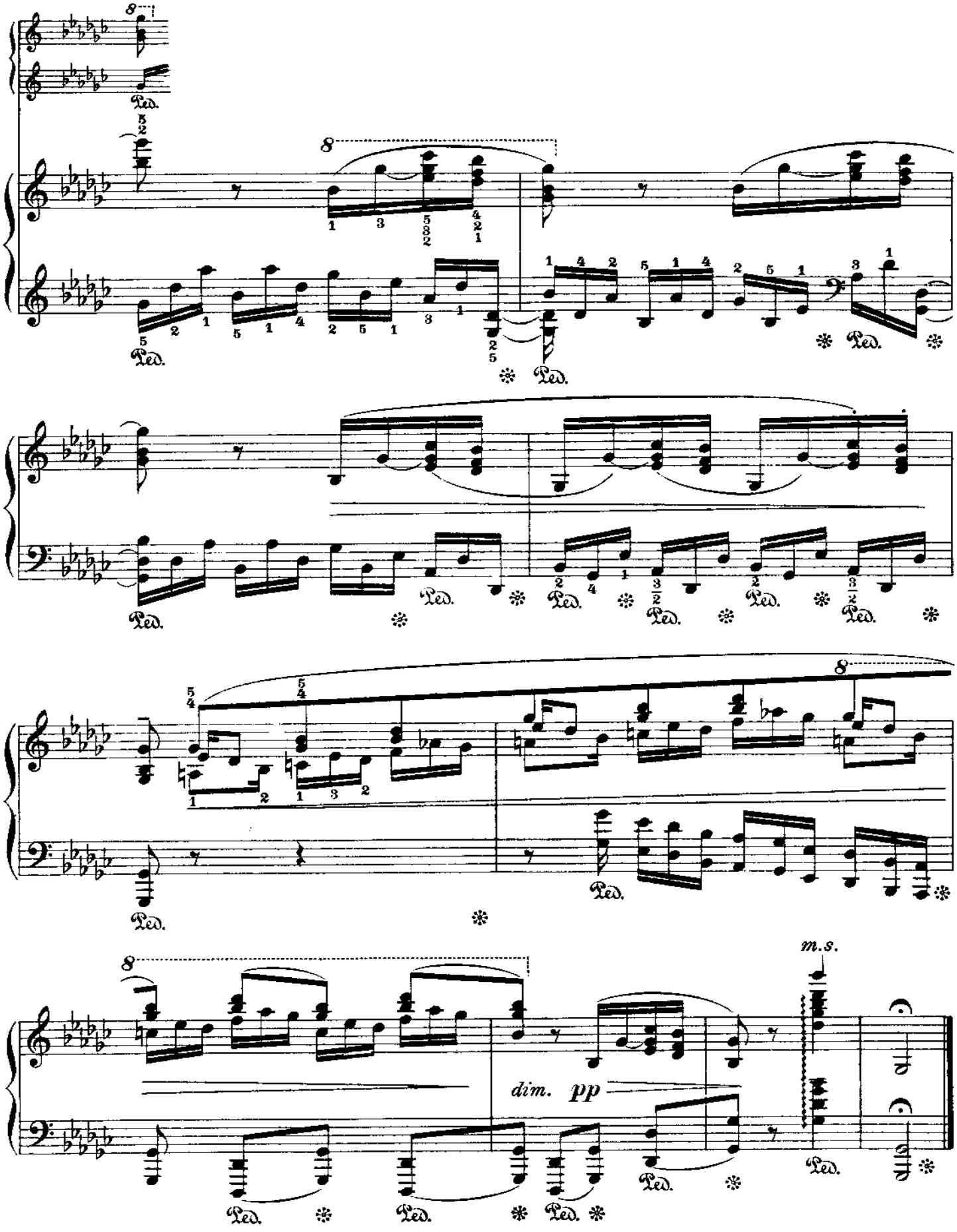
Ped.
*
Ped.
*
Ped.
*


8
Ped.
dim. pp
m.s.

№ 48

Fr. Chopin

Op. 10 № 11 & Op. 25 № 3

(Combined in one study) *(Vereinigt zu einer Studie)* *(Les deux études combinées)*

Leopold Godowsky

Allegretto armonioso ♩= 80–96.

dolce

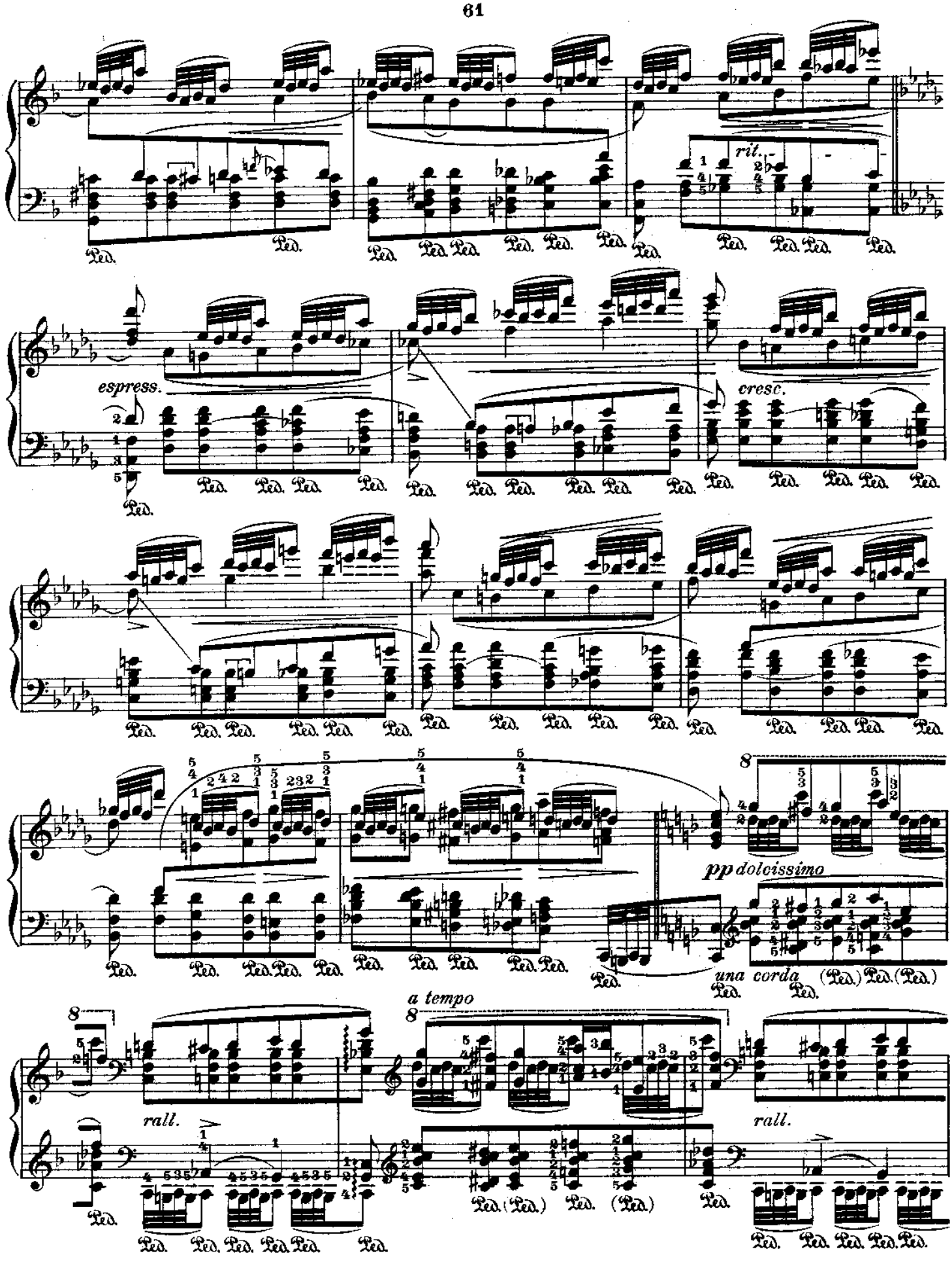
p

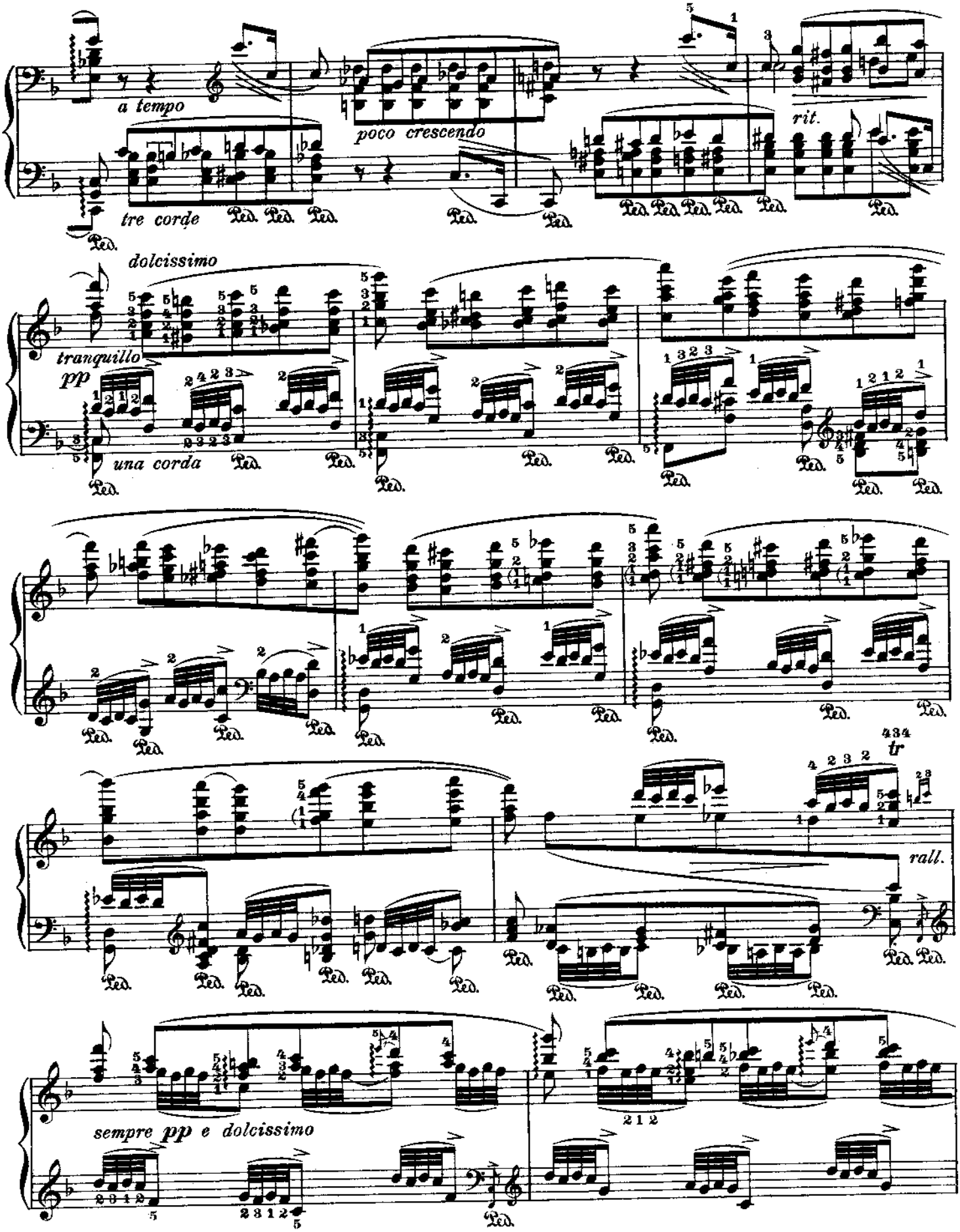
leggierissimo

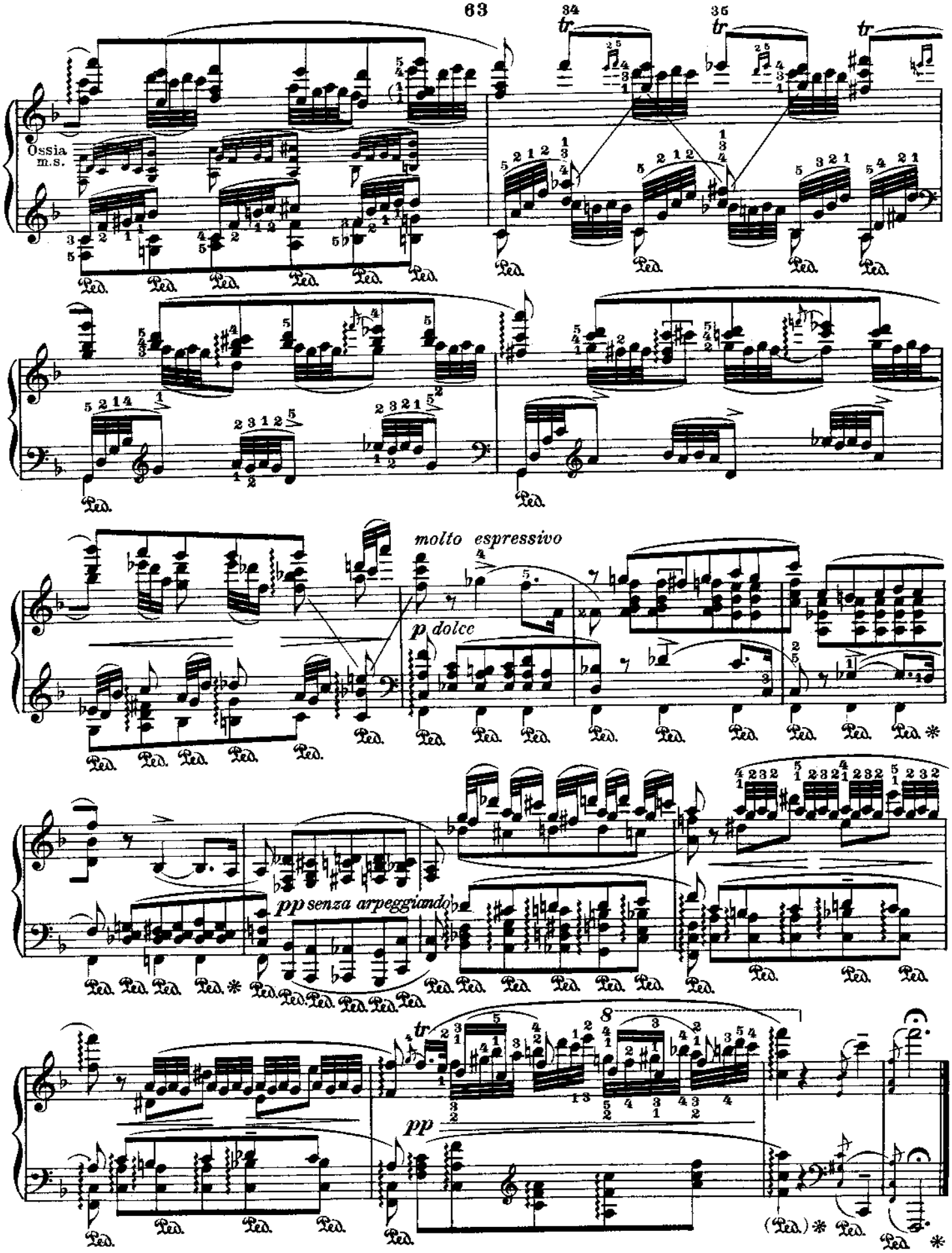
p *rit.*

parpeggiando sempre

*) Ausführung dieser und ähnlicher Stellen:
The execution of this and similar places:
Exécution de passages pareils:


rit.
espress.
cresc.
pp dolcissimo
una corda
a tempo
rall.
rall.


a tempo
poco crescendo
rit.
tre corde
dolcissimo
tranquillo
pp
una corda
tr
rall.
sempre pp e dolcissimo


Ossia
m.s.
molto espressivo
p dolce
pp senza arpeggiando
pp