

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

By LEOPOLD GODOWSKY

METHOD OF STUDY: This beautiful Nocturne must be interpreted with tenderness; it is replete with poetic sensitiveness, with the ardor of romantic youth. One should never forget that this composition, being adapted from a song, is primarily lyric; the right hand should actually sing the voice part throughout the entire piece. All the low notes in the bass are to be held with the damper pedal, and be sufficiently emphasized to sound through their respective measures; naturally when a fundamental note extends beyond the limits of one measure it must receive a special accent thus prolonging the duration of the tone.

It is interesting to note that the E-flat in the first measure receives a stronger accent than the D-flat preceding it; here the melodic accent takes precedence over the measure accent, for the highest note of a melody is frequently accentuated slightly. By an arrangement of the voices such as is found in an orchestral score we discover three distinct voices in the left-hand part. Measures 1 and 2 would read as follows:



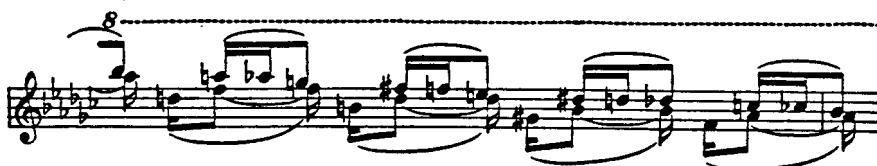
The G-flat in the right-hand part of m. 4 should be taken with a lateral movement of the hand and wrist, the fifth finger anticipating the playing of the note by hovering over it; in this manner a sense of longing is produced, a sort of yearning quality, which is partly caused by the visual illusion and is partly aural. This G-flat is to be given with enough tone to sound through the measure, while the bass should remain subdued. Note the phrasing of the treble of m. 8 and the sustained chord in the bass which makes possible the indicated changes of pedal. The holds in measures 8 and 16 are not to be long.

Notwithstanding the fact that in m. 10 the melody note is arpeggiated with two other notes, it should be played in time, the harmonies coming a little in advance of the second beat. The first example below makes this clear, while measures 14, 18 and 24 are also clearly illustrated by examples.



The sixteenth-notes, which softly ascend after the held C in m. 23, should dissolve in the air like the faint bluish smoke rising from a wood fire. The passages in m. 26 and m. 44 are not to be hurried, the imaginary measure divisions having been indicated at m. 44 to show the distribution of accents. Observe how in m. 27 the melody grows out of the last few notes of the preceding passage. The left-hand part of measures 30-31 should receive careful interpretation; it may be imagined as a cello phrase, being given smoothly and very expressively with beautiful dynamic shading.

Beginning with m. 32 the left-hand thumb has a task of ever increasing importance, for it is the medium which has most to do with creating the agitated mood of the next few measures. While the right hand is occupied with decorative work the left-hand thumb has a repeated short melodic motive of significance. Referring again to the passage entering at m. 44, the student is advised to carefully study the fingering. It has been deftly arranged so that the strong third finger falls on the accented notes of the groups. As in m. 26, the end of this passage merges beautifully into the melody. (See measures 44-45). The following illustration sets forth the melodic lines of the two voices of this passage:



The following will be found an effective and much easier interpretation of the treble of m. 53:



Let the student notice the symmetry of the groups of thirty-second notes in m. 62; it will be observed that the first, third and fifth groups are alike, while the second and fourth groups also resemble each other. The notes just preceding m. 63, which have dots and slurs, are each to receive a new impulse. After the velocity of the *cadenza*, introduced in m. 86, the restatement of the first theme should be even more tender in character than at the beginning of the piece. It should be interpreted simply, until at m. 95 a retard is introduced; from this point there must be a gradual dying away with only the pure harmony of the G-flat major triad sounding softly over a compass of two octaves at the close.

PEDAGOGIC IDEA: Special emphasis is laid upon the value of a thorough comprehension of the form and harmony of the composition under consideration. This not only widens the intellectual horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it impels him to interpret the thought of the composer with a fidelity otherwise beyond his grasp. Finally, it gives him a logical method of memorizing and reading at sight.

Chant Polonais

MY DELIGHTS-NOCTURNE

Revised and edited by Leopold Godowsky

Song by Frédéric Chopin, Op. 74, No.5
Transcribed for the Piano by Franz Liszt

Quasi Allegretto. ♩ = 92 - 100
rubato

1 *sotto voce*

una corda

ped. *ped.* *ped.* *ped.*

5 *dolciss.*

6

7

8 *rit. smorz.*

ped. * *ped.* * *ped.* *ped.* *ped.* * *ped.*

cantando

9 *sempre dolce*

10

11

12

ped. * *ped.*

13

14

15

16

17

ped. *ped.* *ped.* *ped.* *ped.*

18 19 20 21

ped. *ped.* *ped.* *ped.*

22 23 *poco rit. pp* 24 *a tempo* 25 *poco rit. pp*

ped. *ped.* * *ped.* *ped.*

26 *pp leggiero* 27 *rinforz.*

ped. *

28 29 30 31 *rall.*

ped. * *ped.* * *ped.* *

Chant Polonais

a tempo

32 *p* 33 34 *agitato*

a tempo

35 *rit. pp* 36 *p* 37 38 *agitato*

più appassionato

39 *rit. pp* 40 *mp cresc.* 41 *f*

più

42 *più* 43 44 *dim.*

pp rit. smorz. pp

45 *pp* 46 *rit.* 47 *smorz. pp*

4
45 *a tempo* 46 47 48 49

Red. Red. Red. Red. Red.

50 51 52 53

Red. Red. Red. Red.

54 55 56 57

rinforz.

Red. Red. Red. Red.

58 59 60 61

p *rinforz.* *p* *rinforz.*

Red. Red. Red. Red.

62

leggero *dim.*

Red.

accel.

63 *p* *tre corde*
 64 65

più accelerando e string. molto

66 67 68

69 70 *ff con somma passione*
 71 *marcato*

72 73 74 75

76 77 78 79 *sempre ff*

3 1 5 4 2 1
Ped.
3 1 1 5 2 1
Ped.
3 3 3
Ped.

Ossia

80 81 82

3 1 5 2 1 1
Ped.
5 1 1 3 2 1
Ped.
5 1 1 5 2 1
Ped.

83 84 85 *molto*

3 1 1 3 2 1
Ped.
3 1 1 3 2 1
Ped.
3 1 1 3 2 1
Ped.

Ossia

86 *ff veloce*

Ped.
Ped.

8

dim.

sempre più dim.

pp

* *Red.*
una corda

a tempo

87 *rall.*

88 *dolce e semplice*

89

90

91

92

espr.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

93

94

95

96

97

perdendosi rall.

pp

* *Red.* * *Red.* * *Red.* * *Red.* *