№ 1

Fr. Chopin

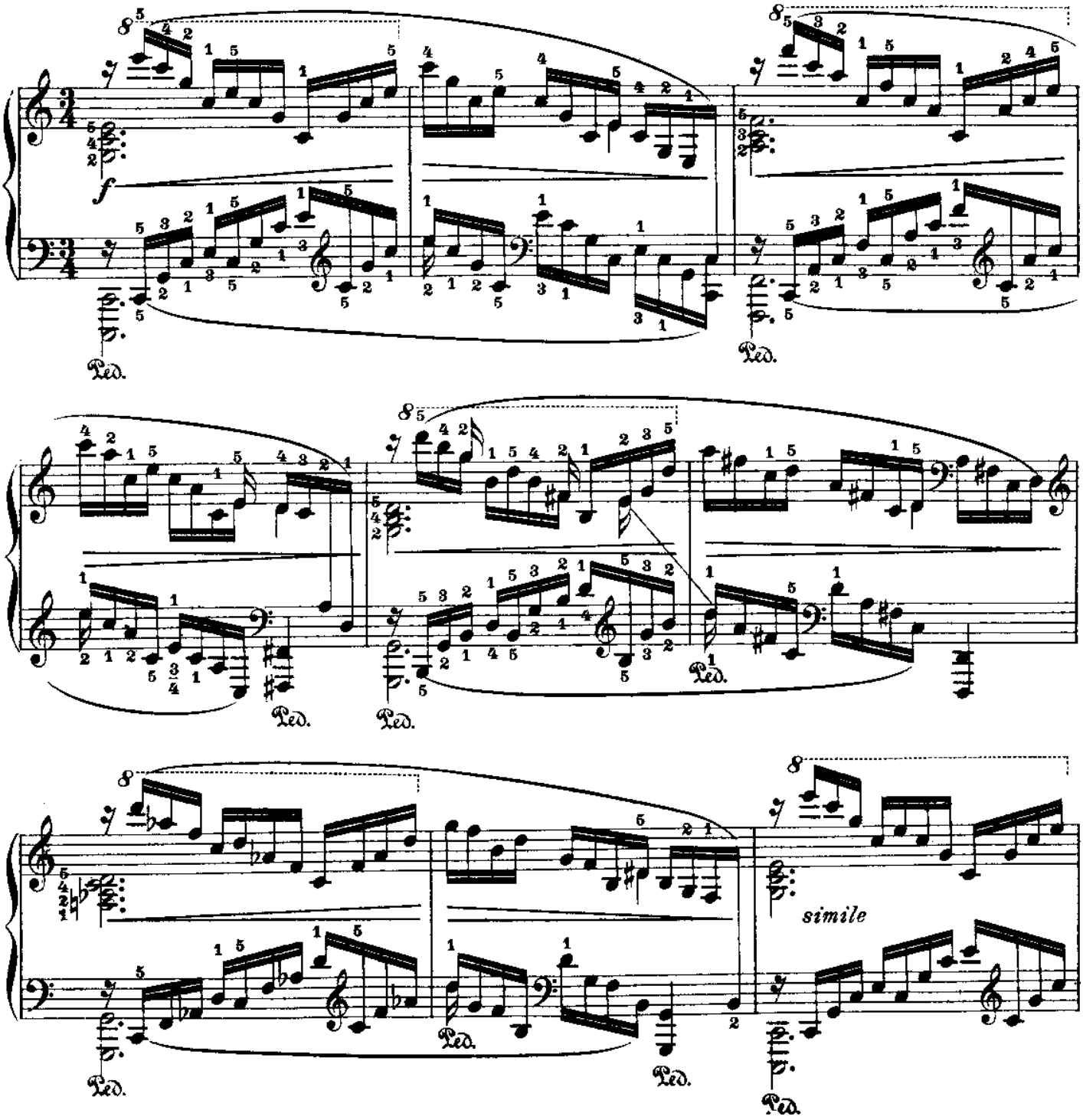
Op. 10 № 1

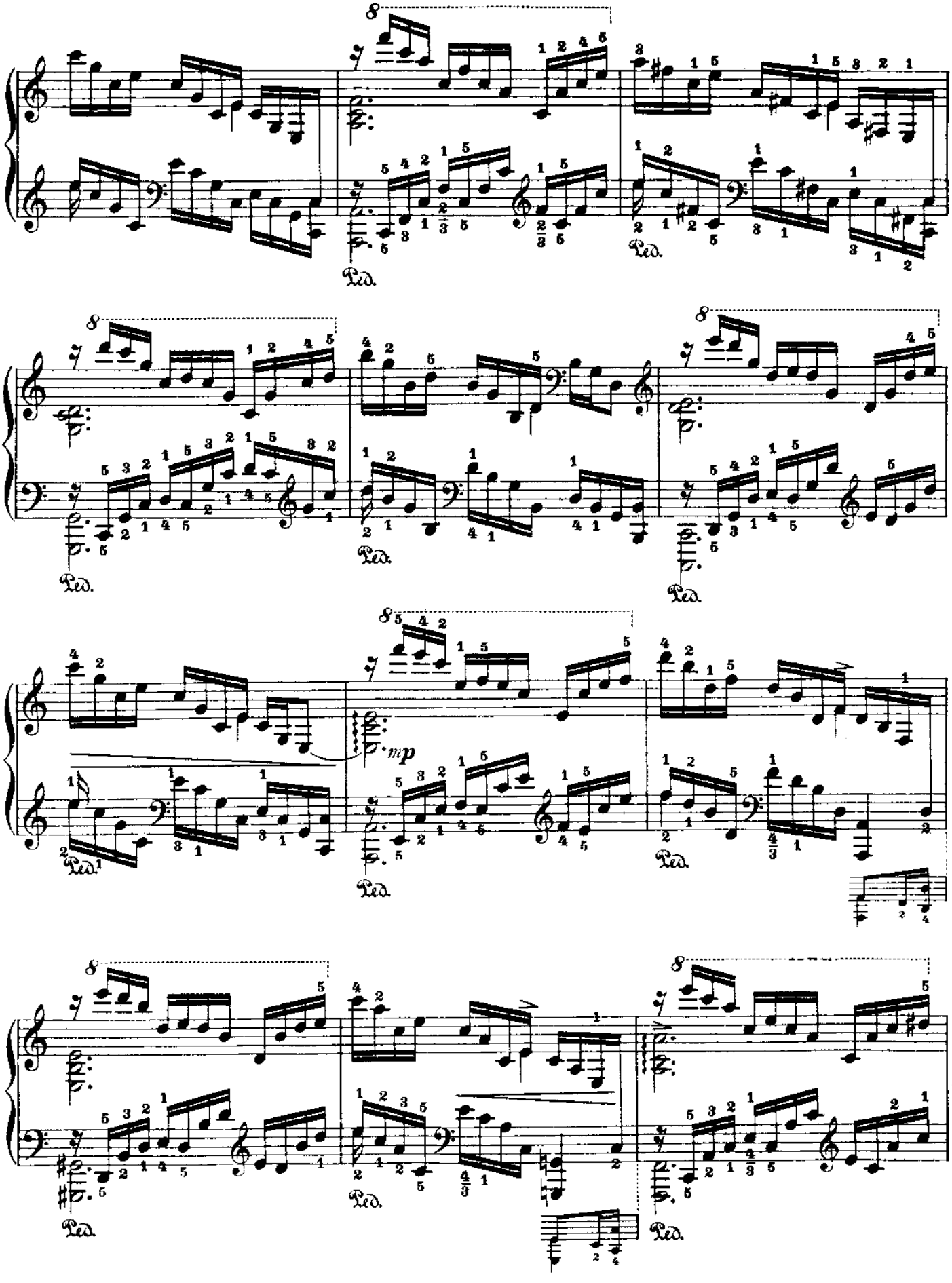
Erste Bearbeitung

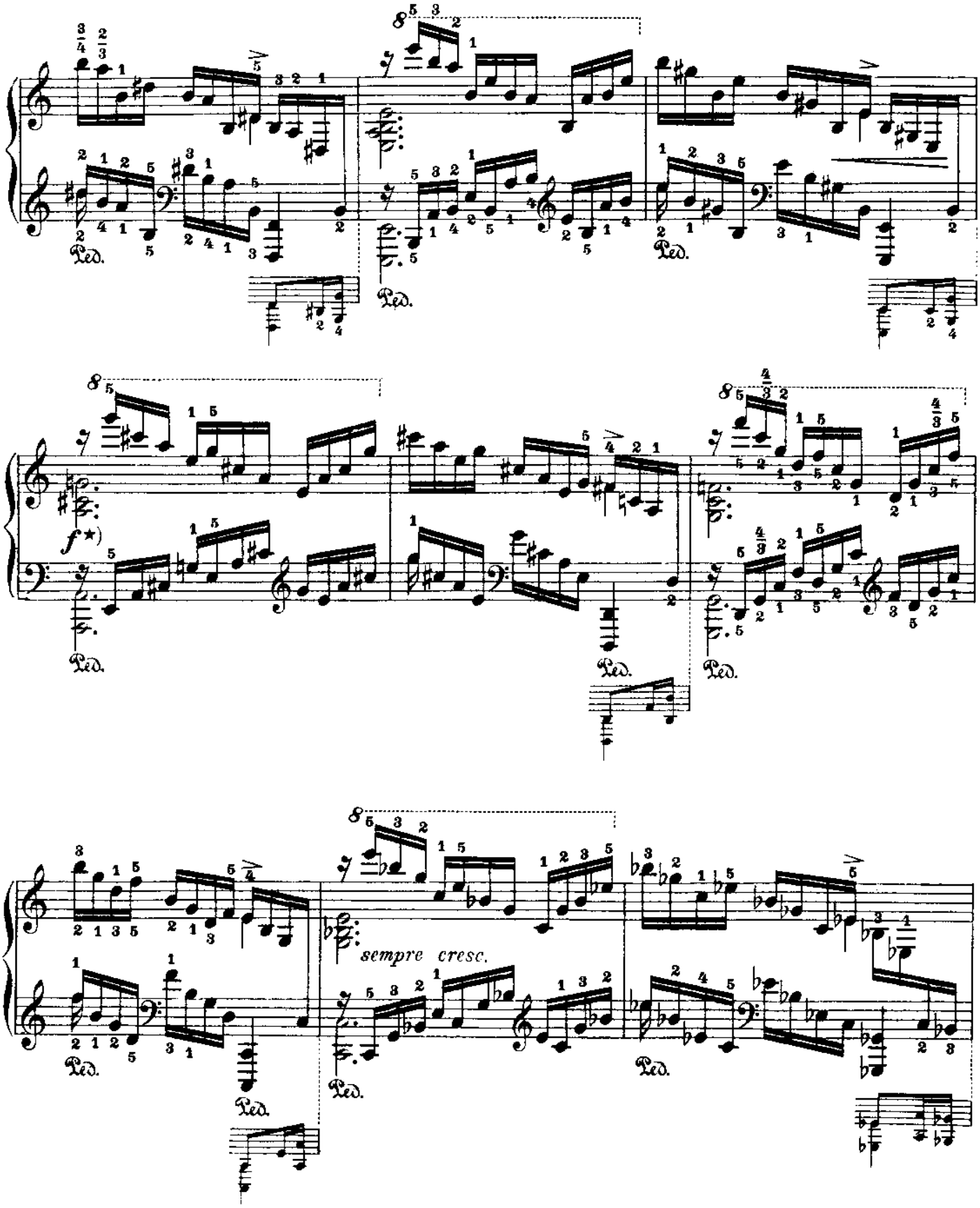
First Version **Première Version**

Leopold Godowsky

Allegro maestoso (♩ = 144–176)



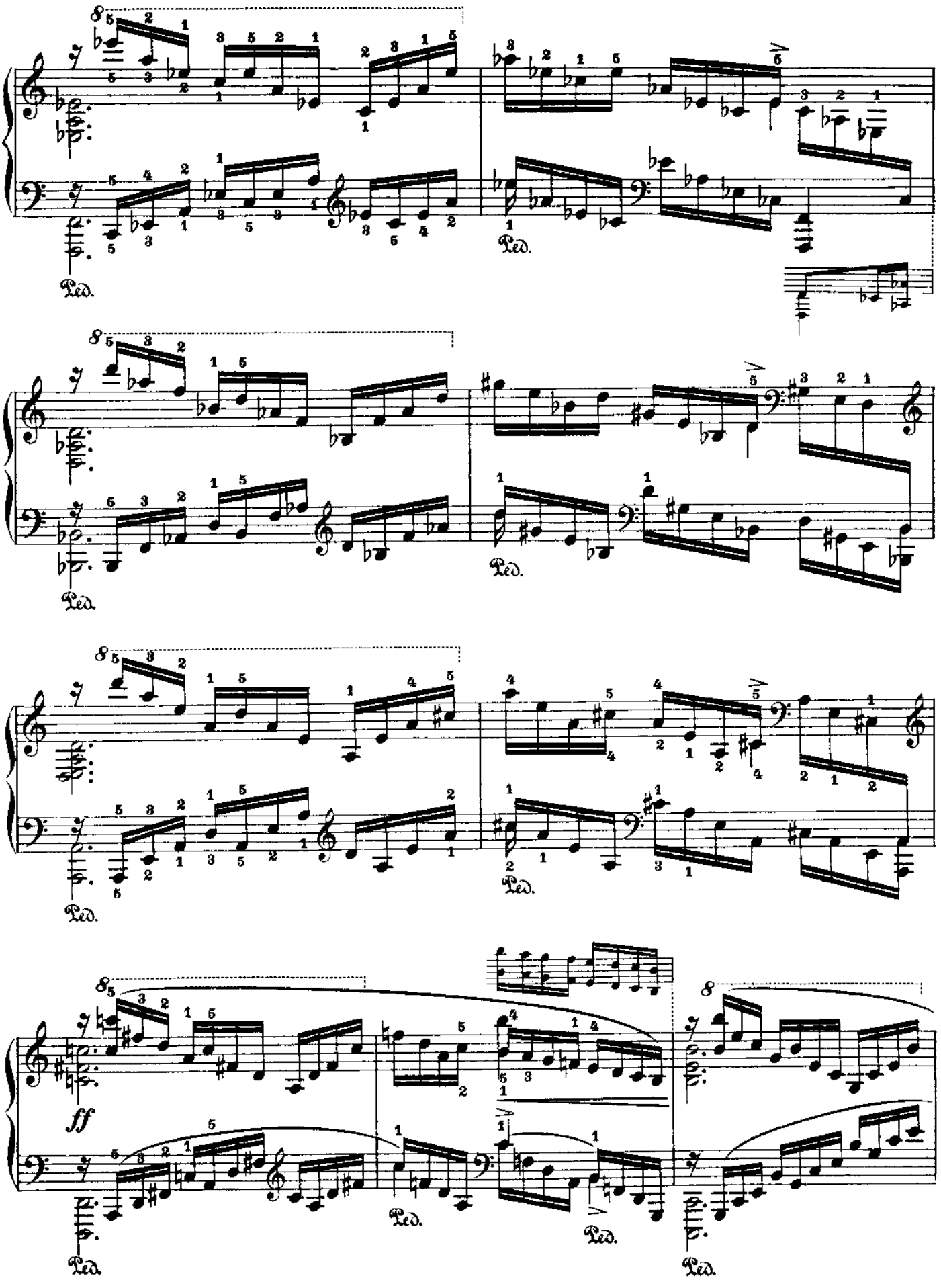

8
Ped.
mp

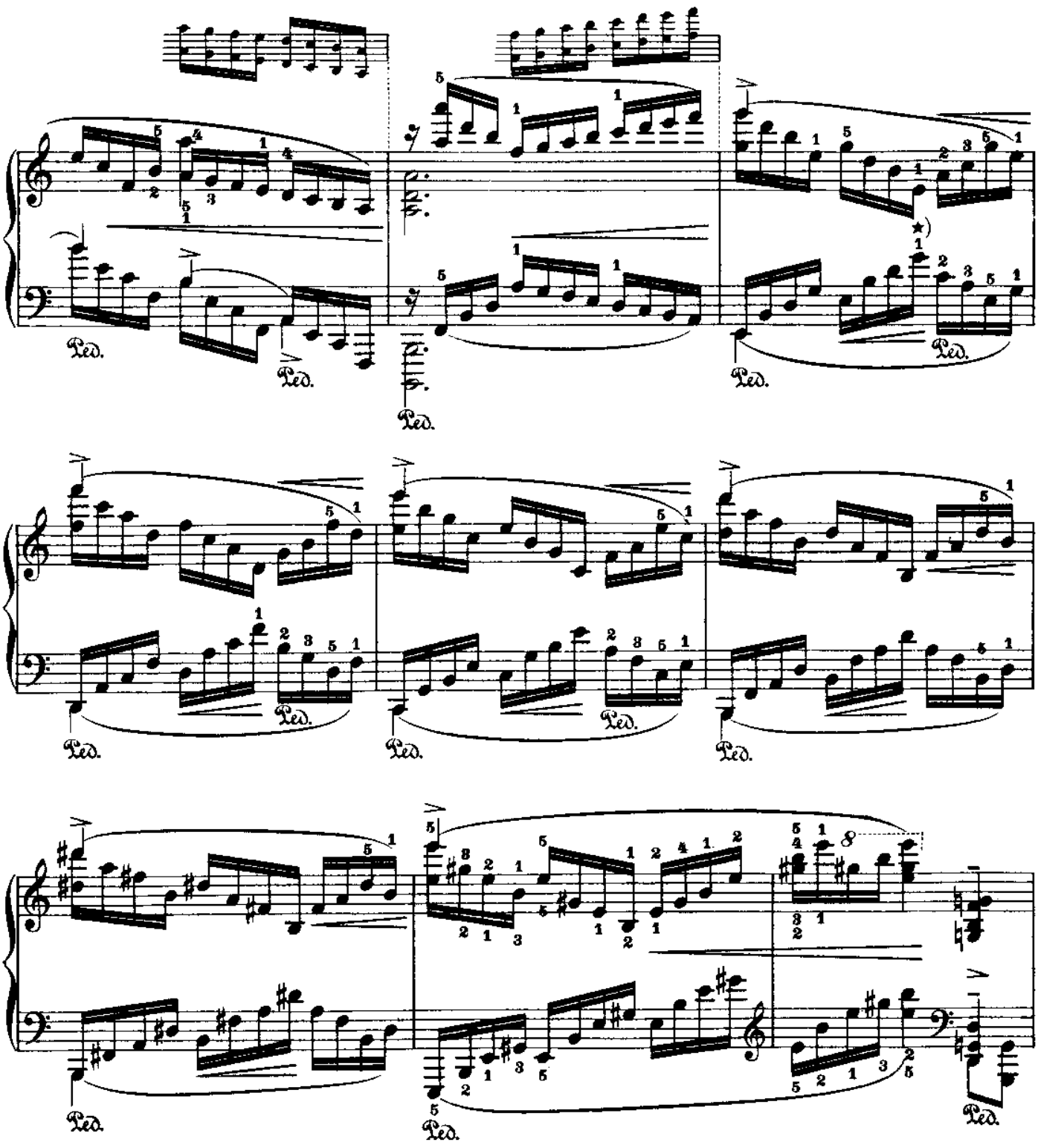


*) Hier beginnt ein *Crescendo*, das allmählich und ununterbrochen bis zu dem gewaltigen *fff* des Schlusses anwächst.

*) ***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.

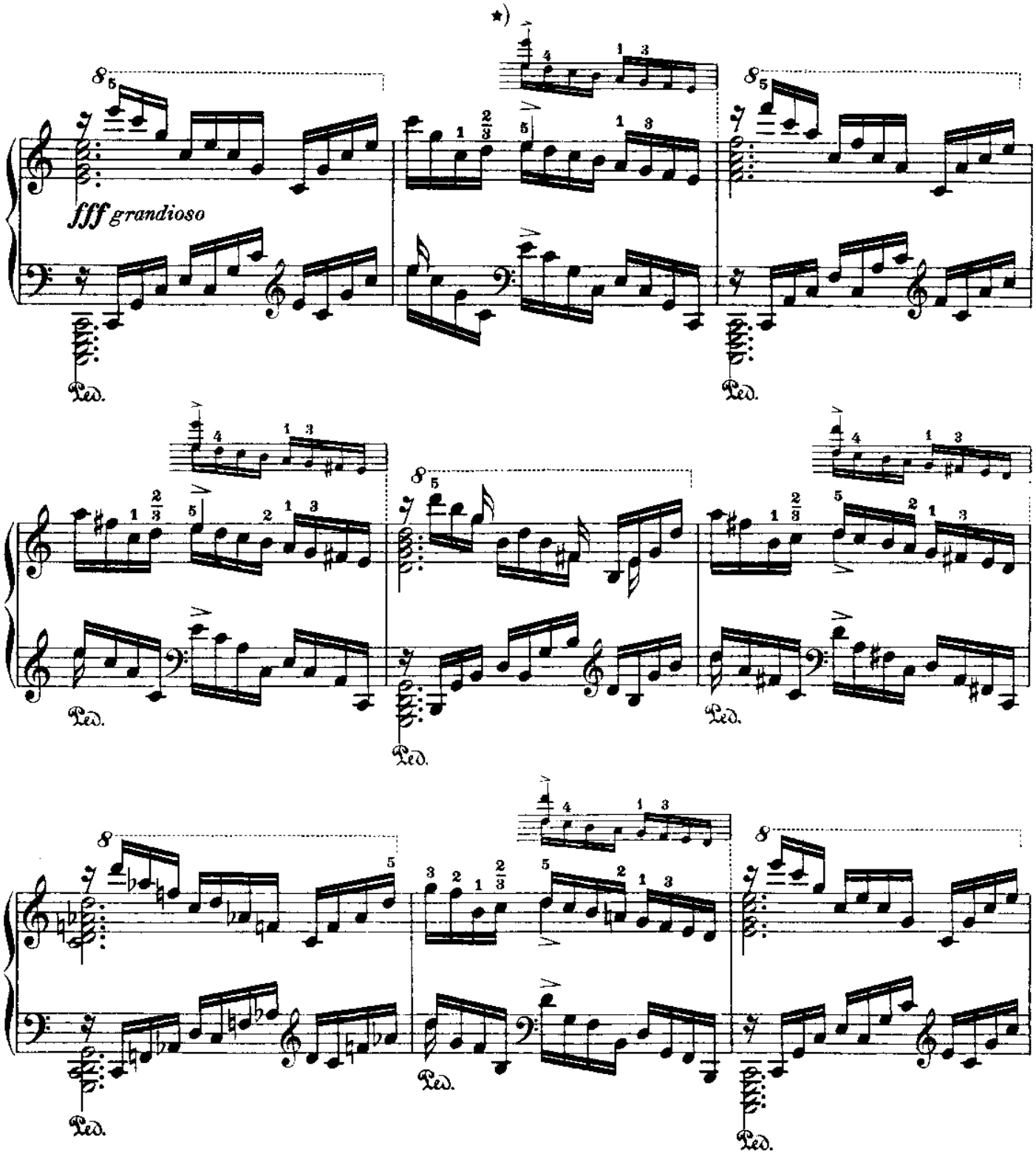

8
Ped.
8
Ped.
8
Ped.
8
ff
Ped.
Ped.
Ped.



*) 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.*

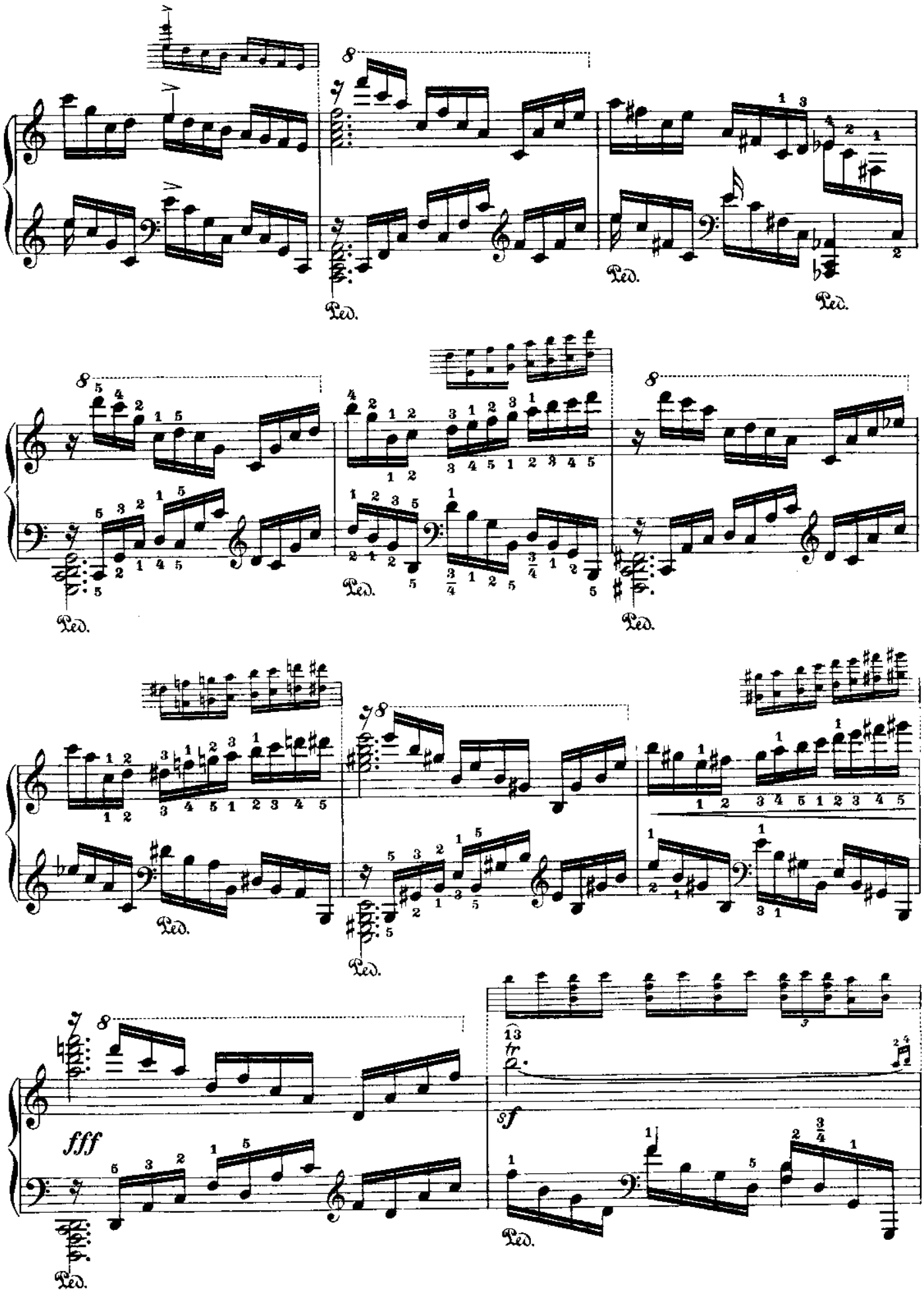
*) Il est plus facile de jouer dans cette mesure et dans les quatre suivantes la huitième double croche de la main droite avec la gauche et vice versa.

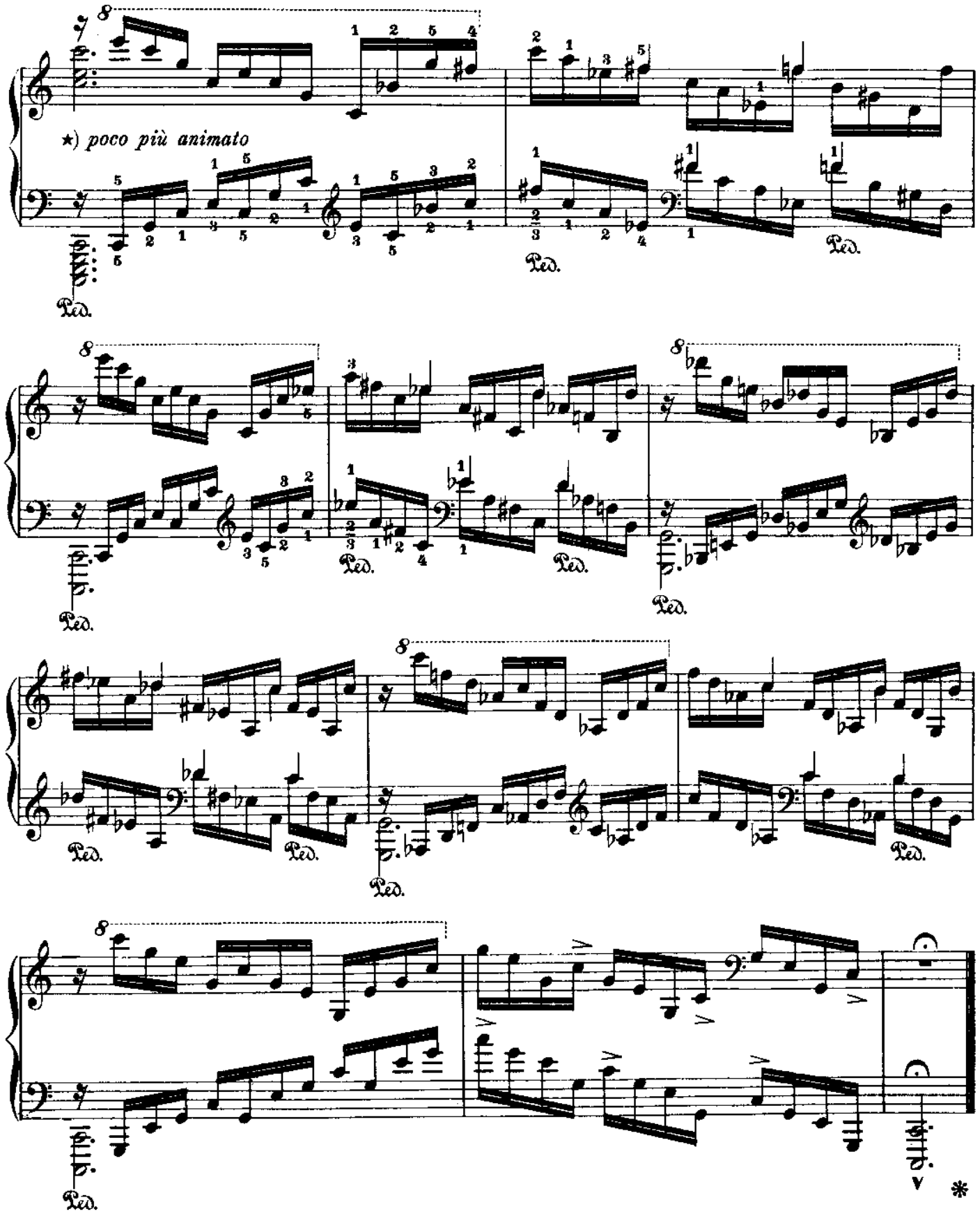


*) Die Sechzehntel des zweiten und dritten Viertels in diesem und in den folgenden ähnlichen Takten klingen in Oktaven brillanter, eine Verlangsamung darf aber dann durch Überanstrengung des Handgelenkes nicht eintreten.

*) *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.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
fff
sf
Ped.
Ped.



*) 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

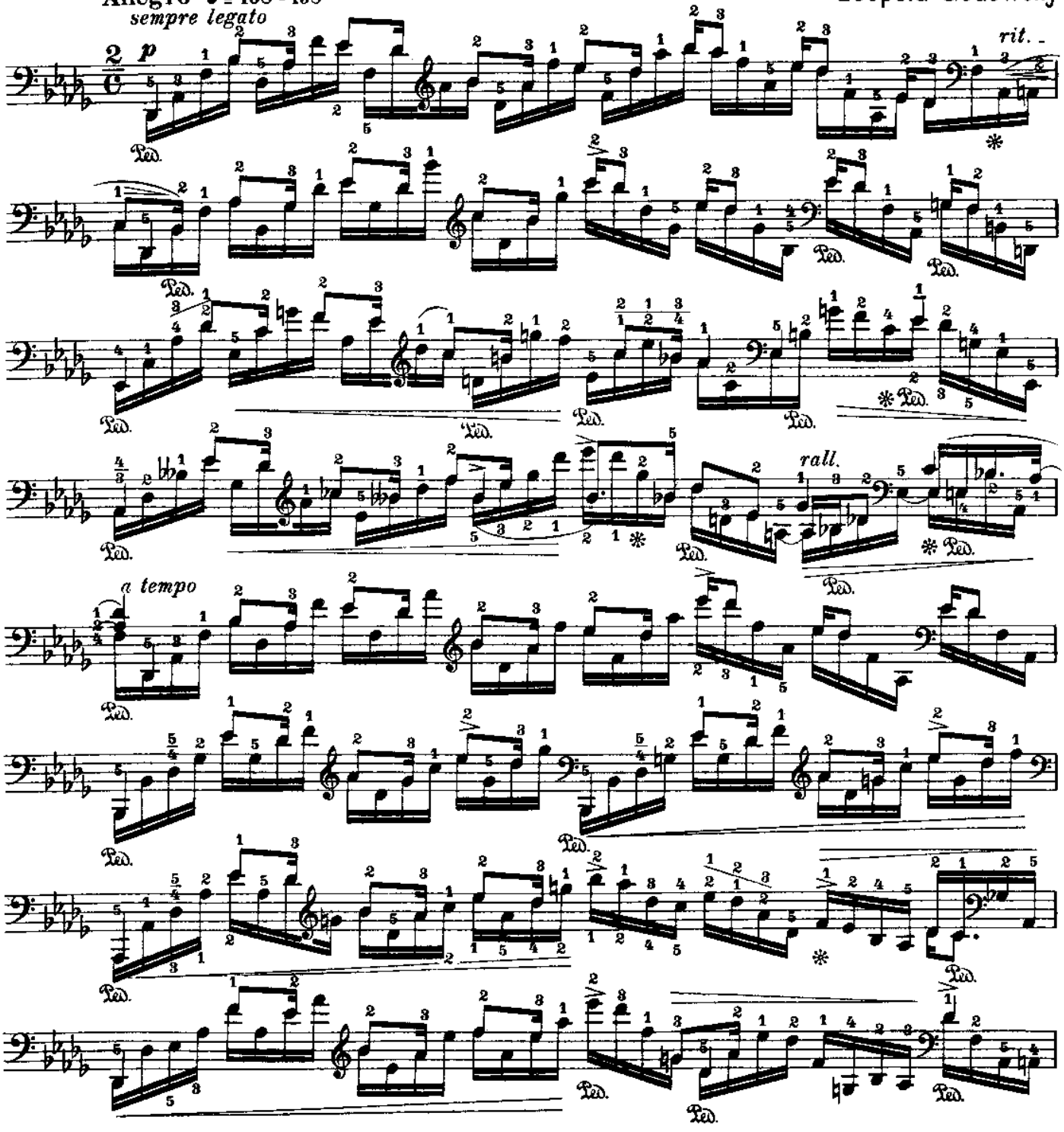
Second Version — *For the left hand alone*

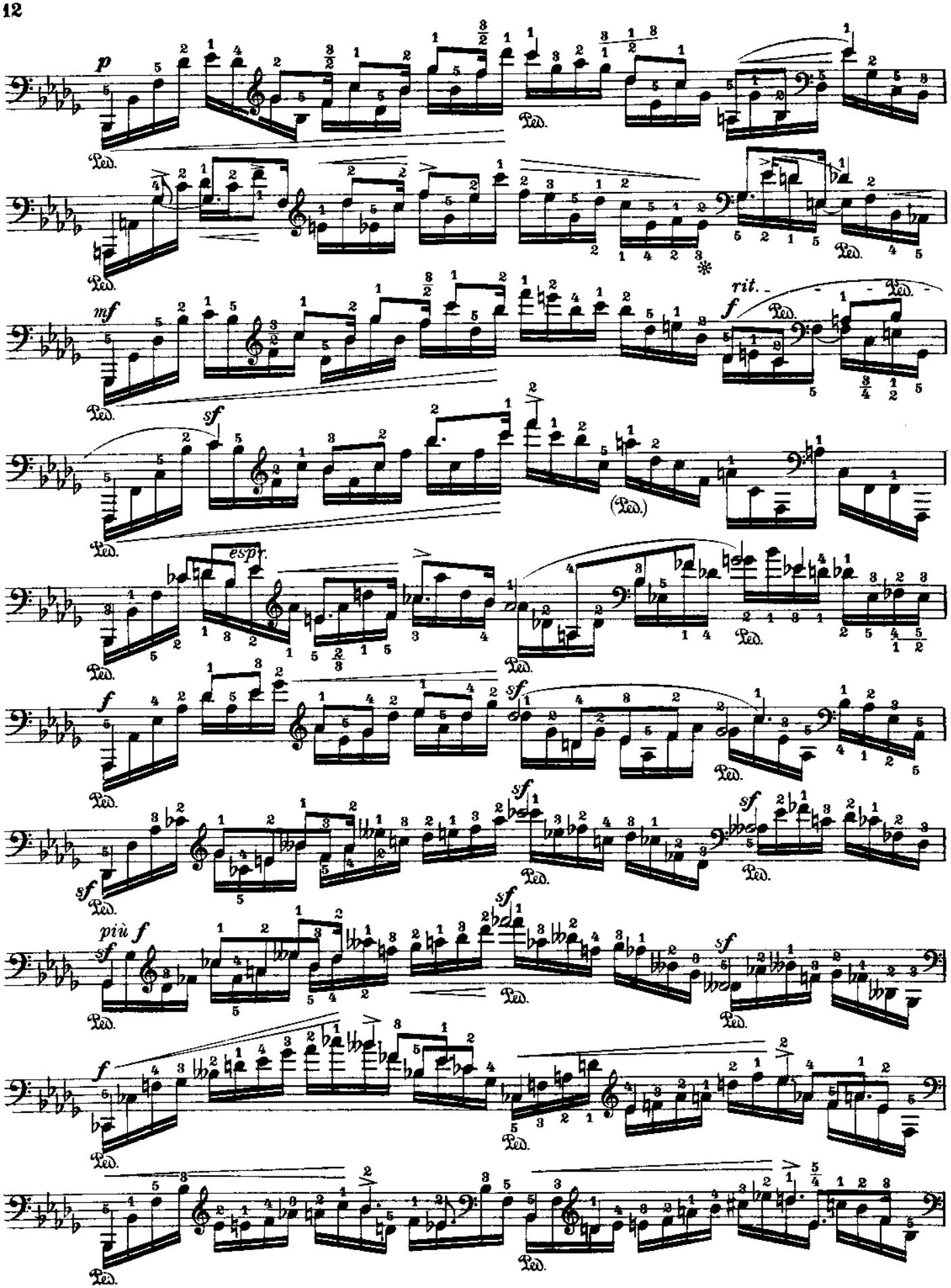
Zweite Bearbeitung — *Für die linke Hand allein*

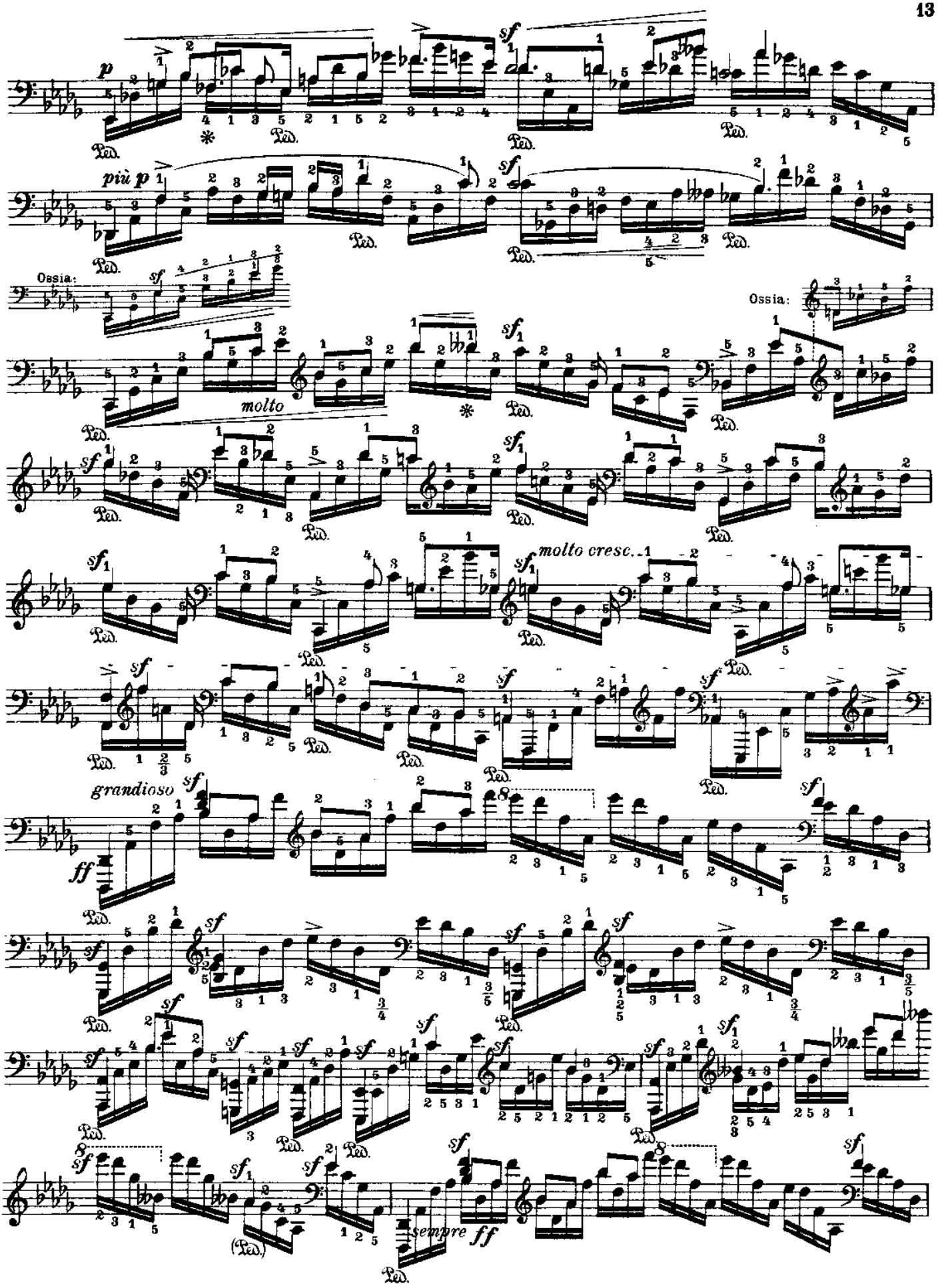
Deuxième Version — *Pour la main gauche seule*

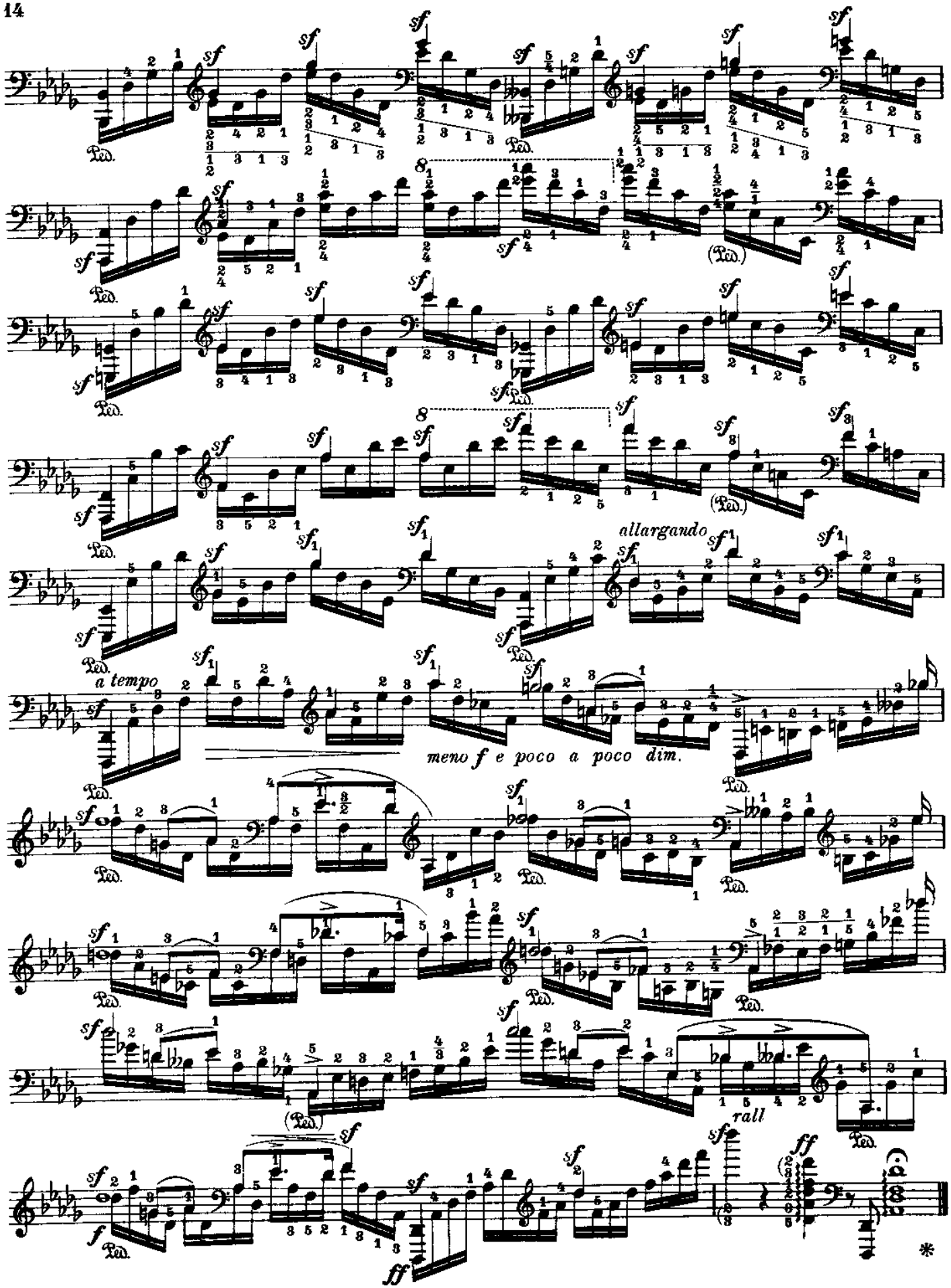
Allegro ♩ = 108 - 138
sempre legato

Leopold Godowsky




p
Ped.
mf
rit.
f
sf
espr.
più f


p
più p
Ossia:
molto
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

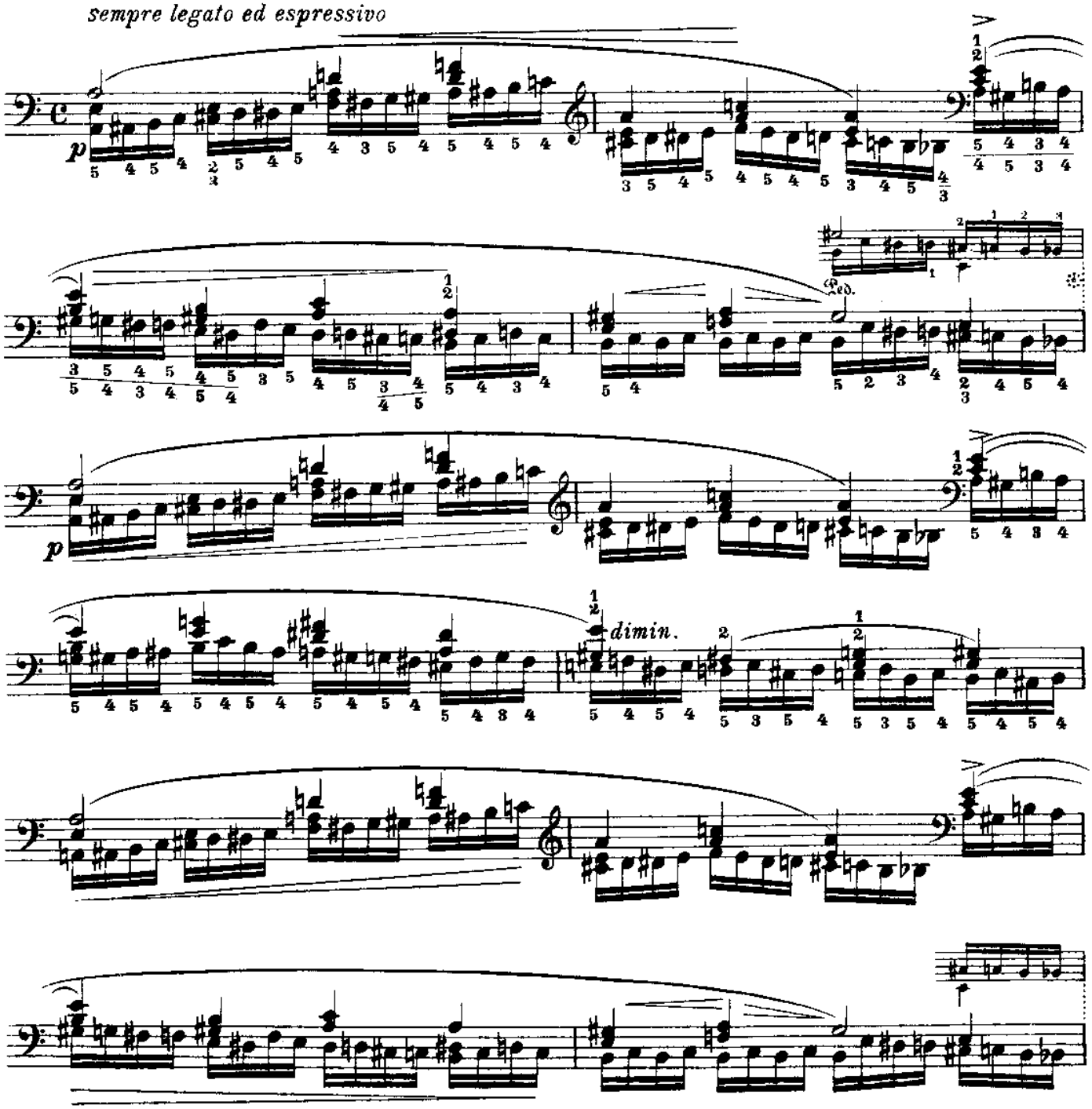
Première Version

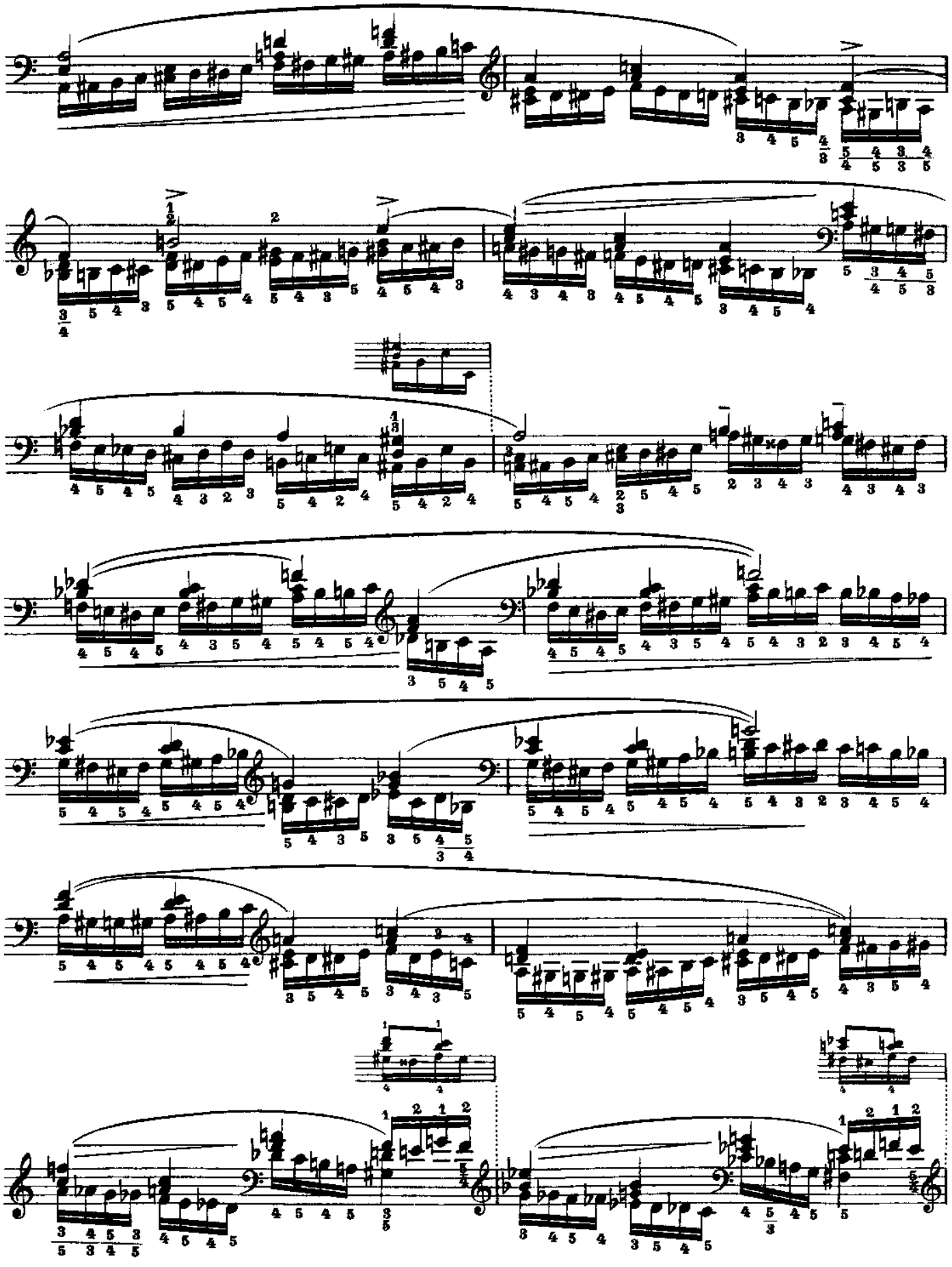
Etude pour la main gauche seule

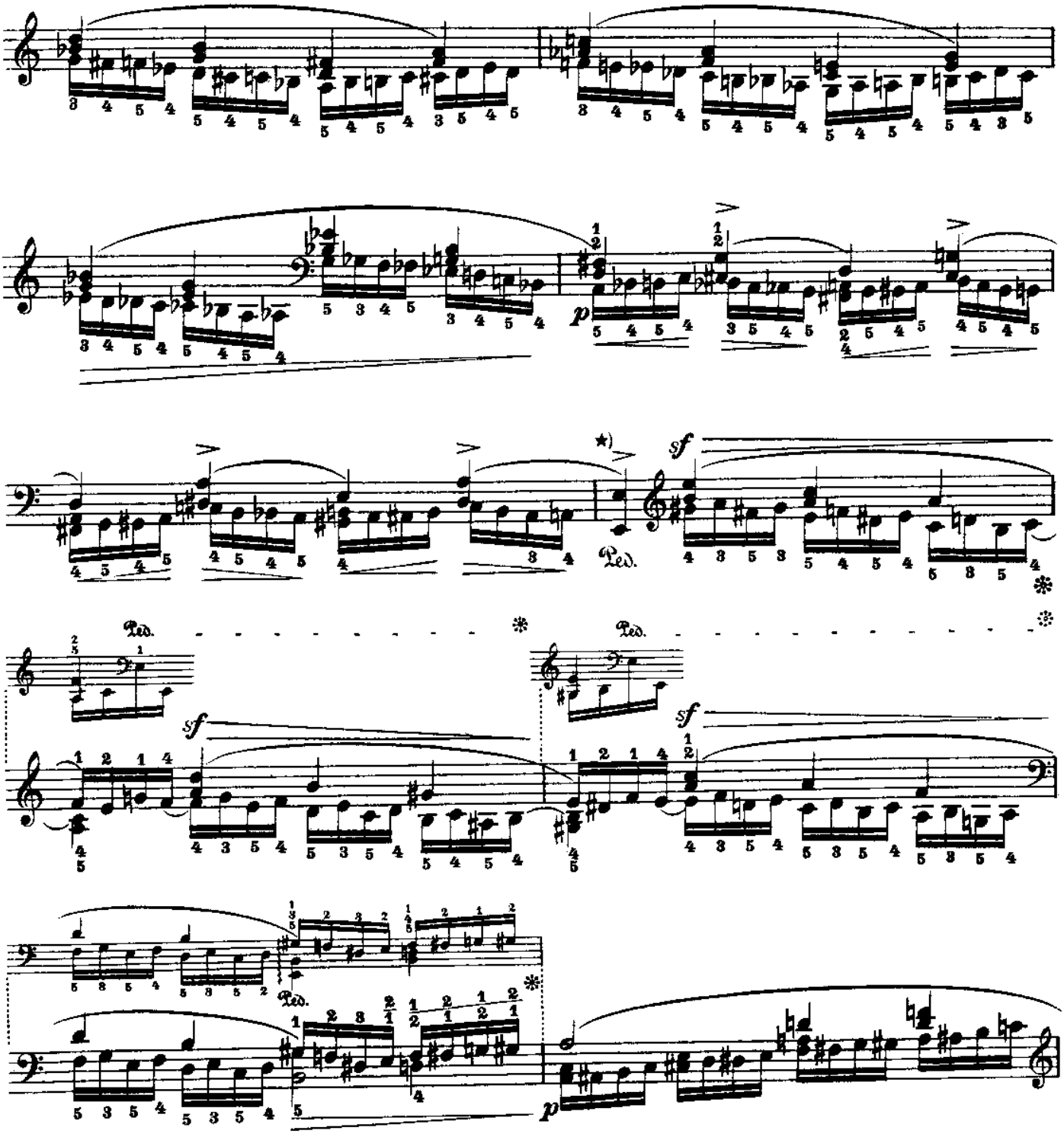
Allegro (♩= 116 - 126)

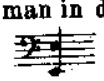
sempre legato ed espressivo

Leopold Godowsky



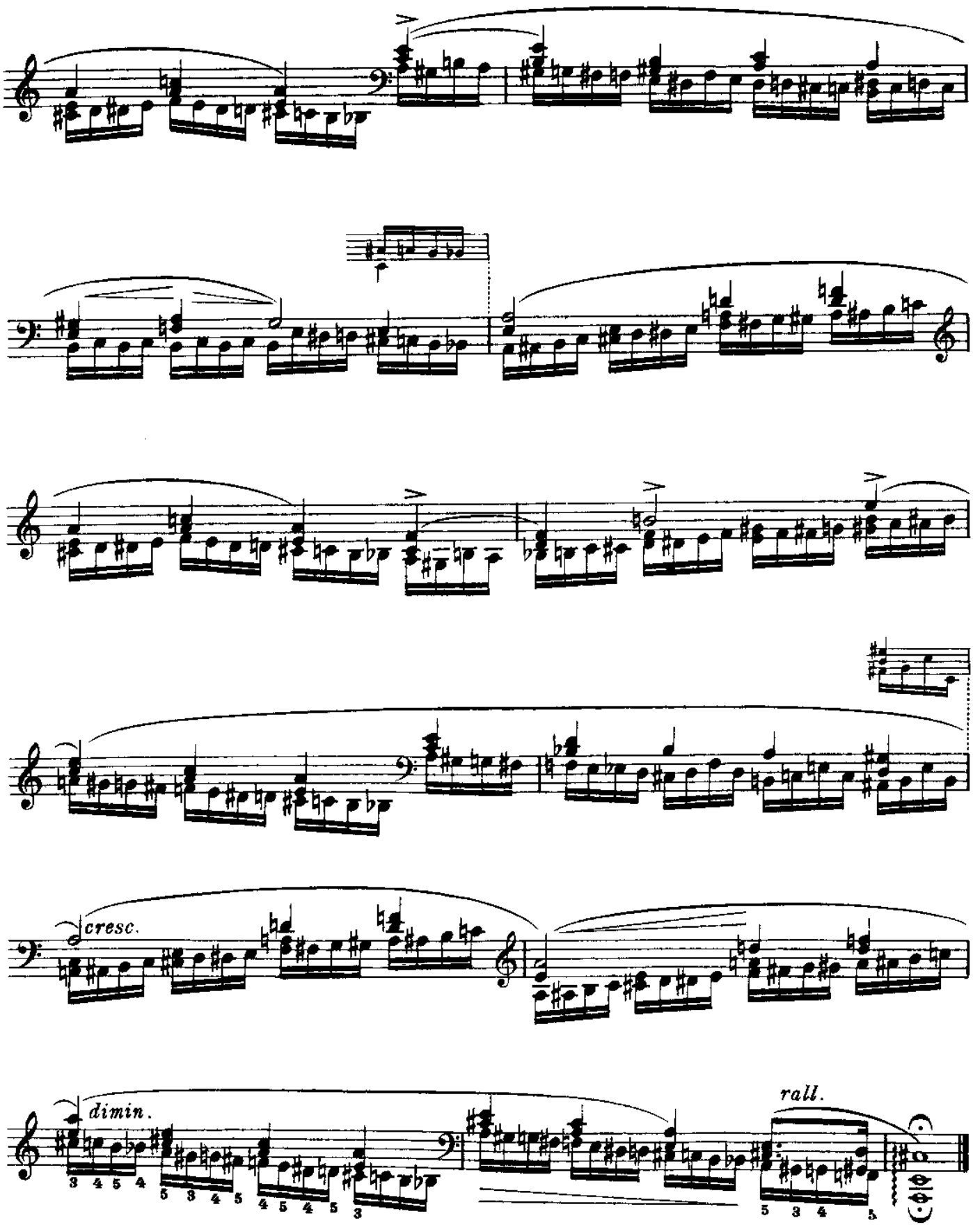




*) Wenn ein Mittelpedal am Instrument vorhanden ist, wird die Wirkung gesteigert dadurch, dass man in den nächsten 4 Takten das  aushält.

*) *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

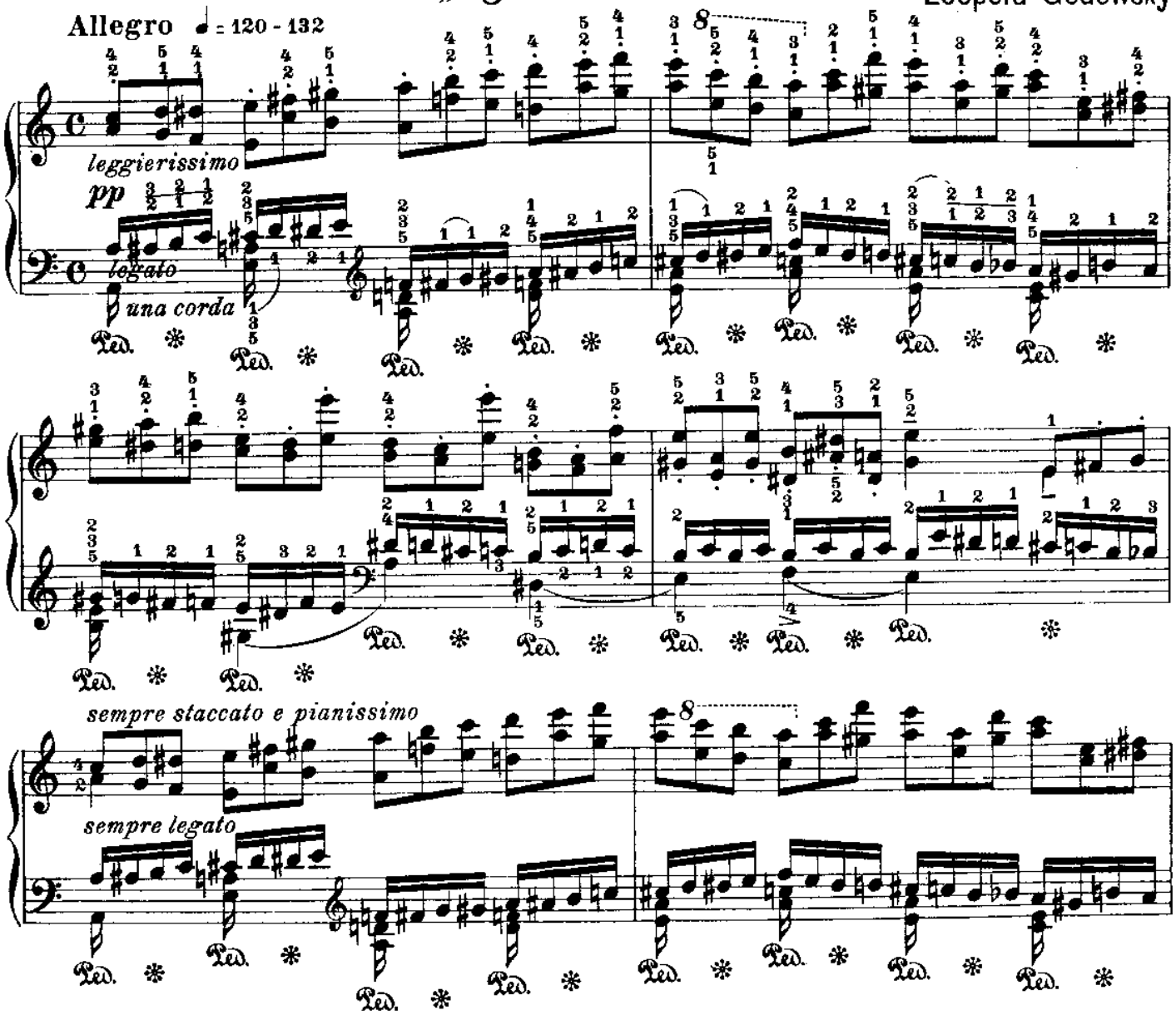
Op. 10 № 2

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.

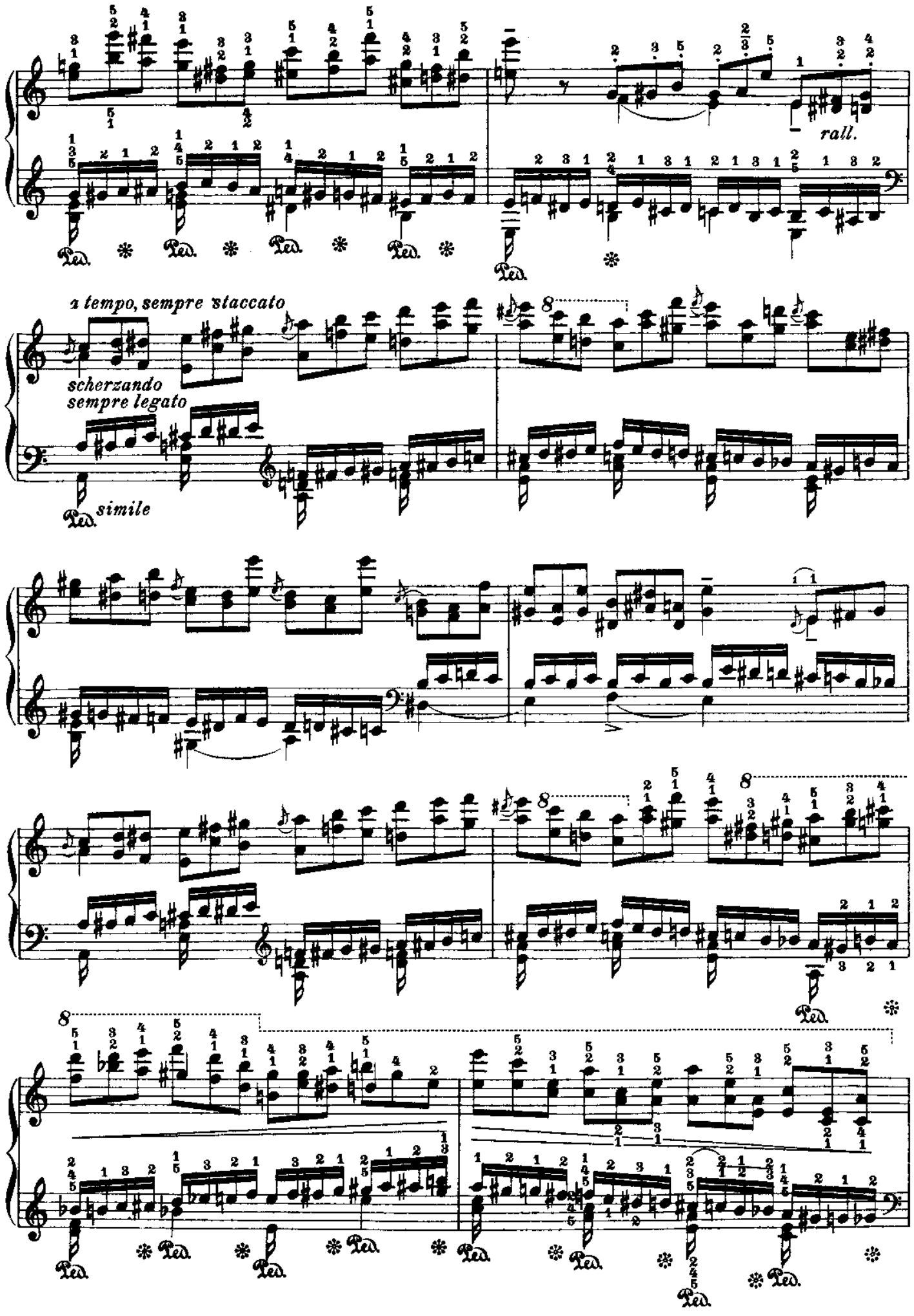
Die der ersten Bearbeitung dieser Etüde (№ 3). hinzugefügten Vorübungen etc. sind auch für das Studium dieser Fassung nützlich.

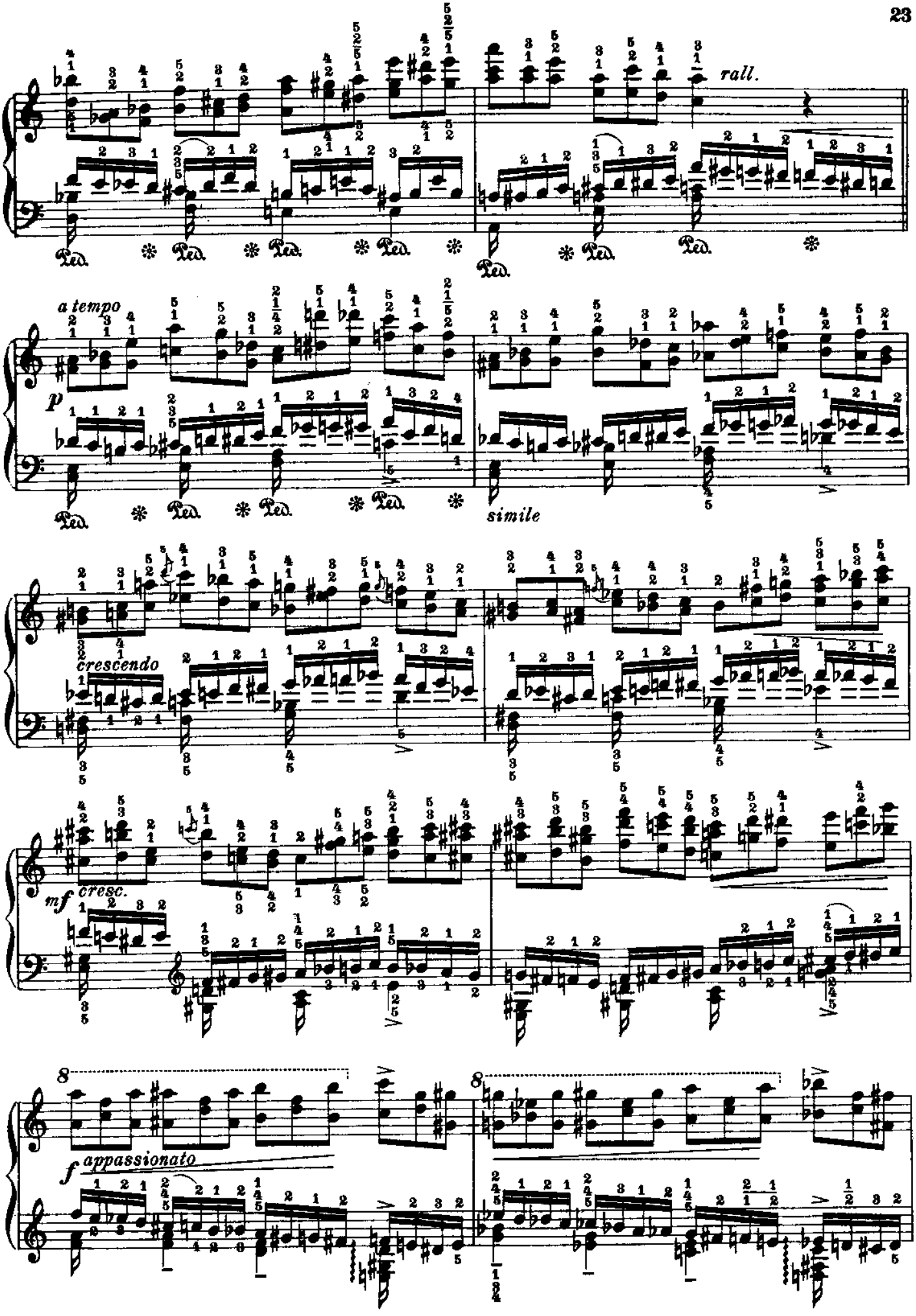
The upper part of the left hand (the sixteenths) must be studied separately. The sixteenths are to be played as pp and legato as possible: a softly murmuring effect being produced. Crescendos in ascending and diminuendos in descending are admissible in the left hand, if discreetly performed, while the 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.

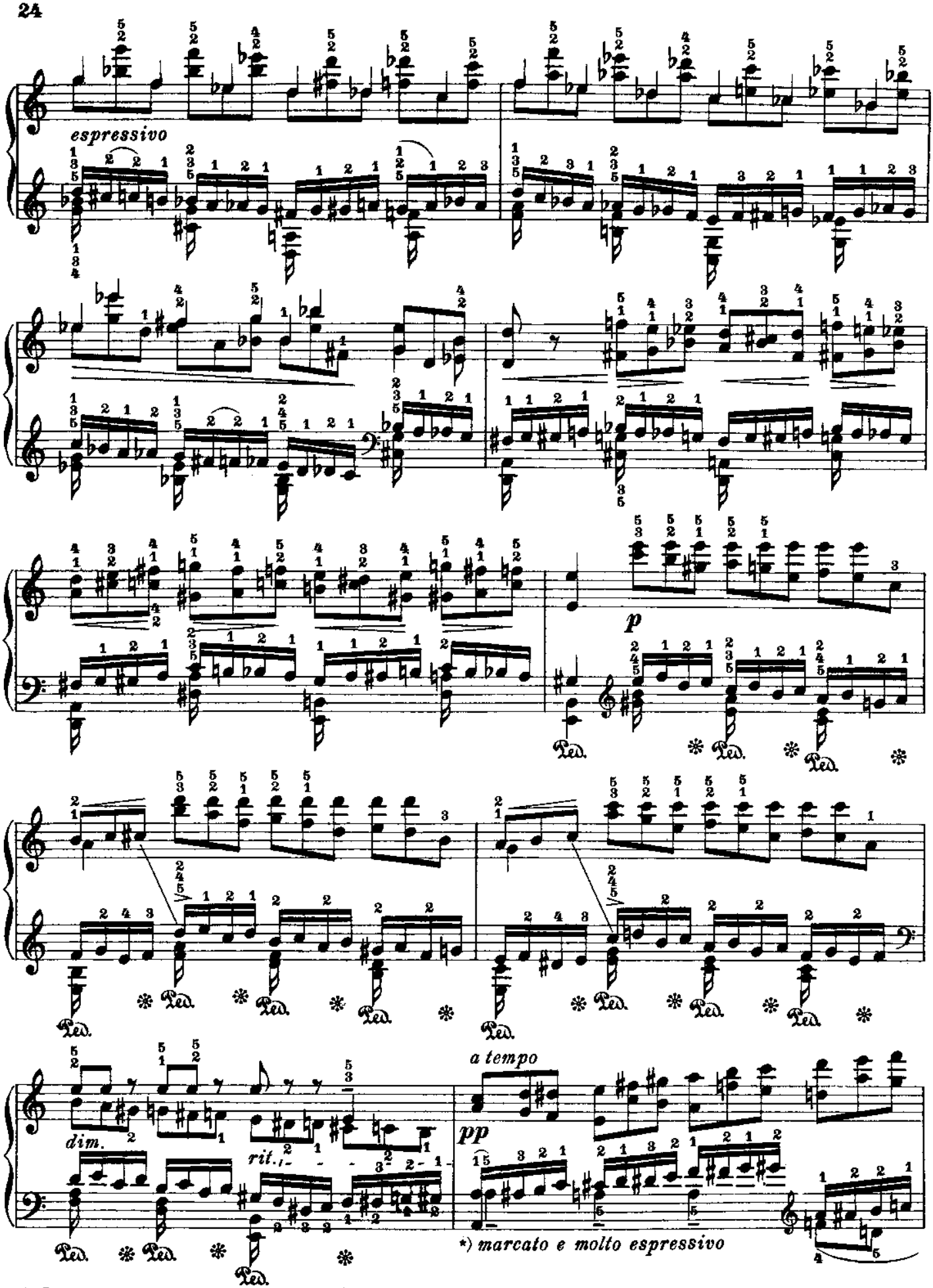
The first version of this study contains preparatory exercises, which will be found useful for this version also.

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

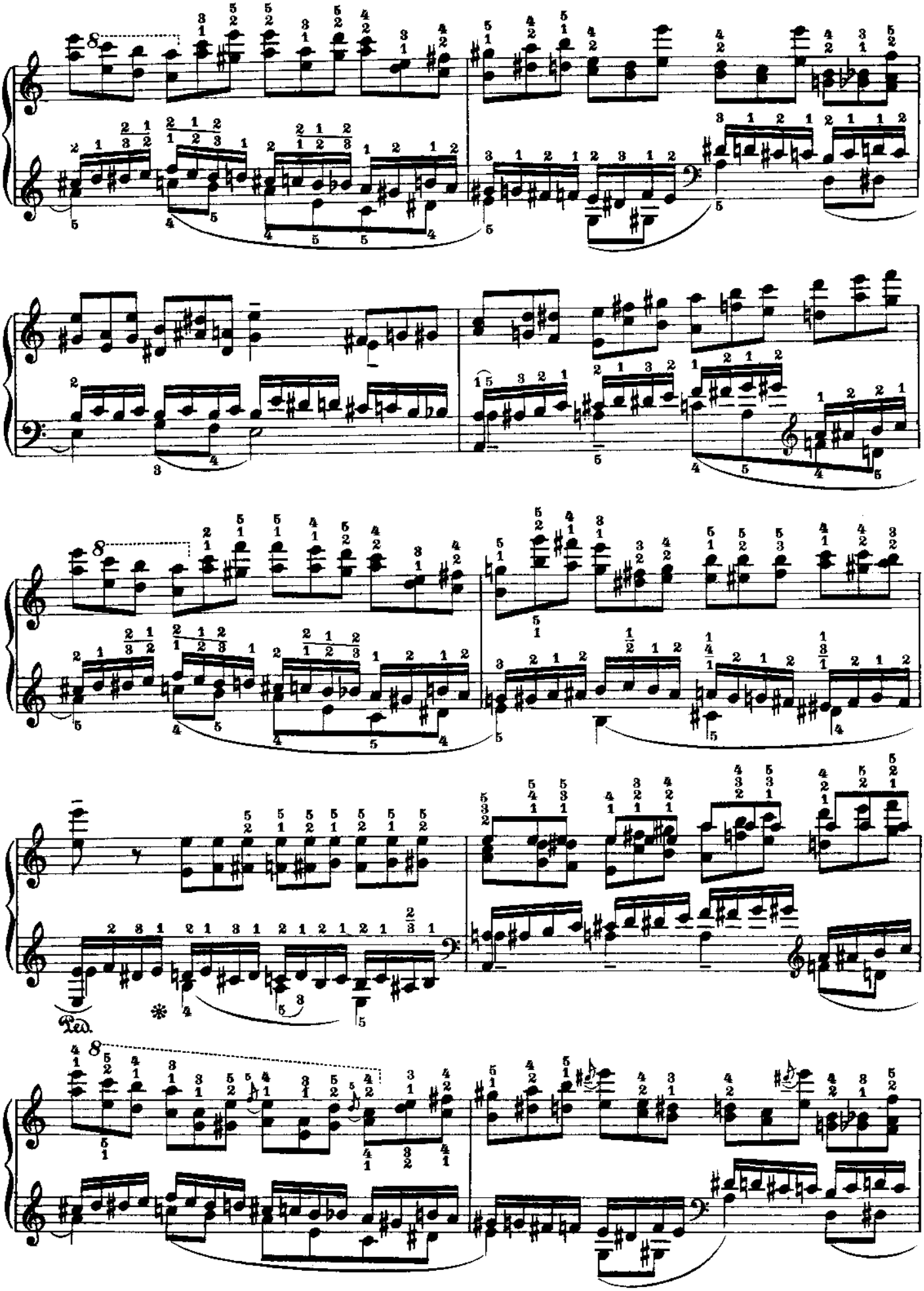

rall.
a tempo
p
simile
crescendo
mf
cresc.
8
f
appassionato

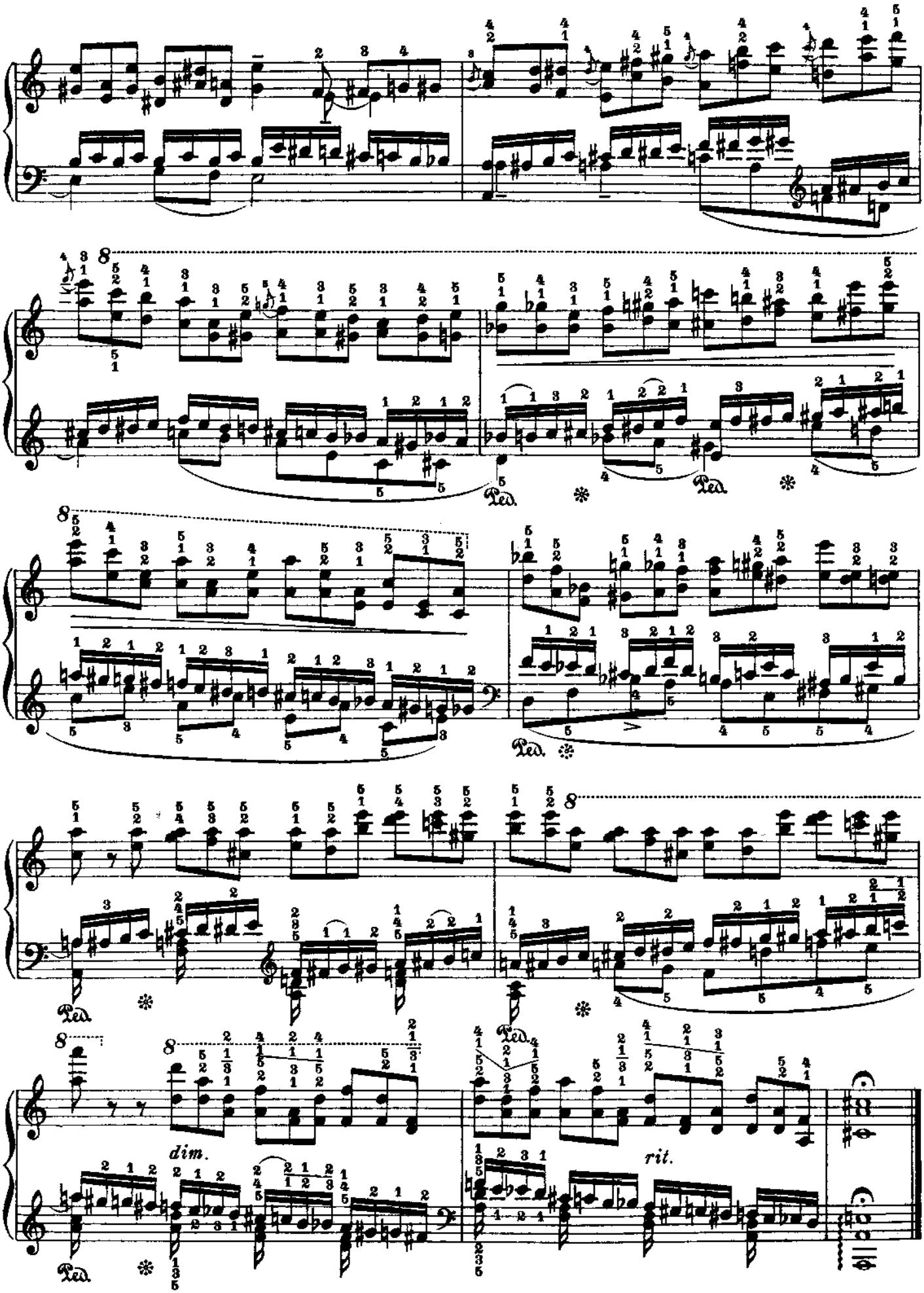


*) Das rechte Pedal ist hier zu jeder Melodienote der linken Hand zu treten.

*) *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.
*
8


8
Ped.
8
Ped.
8
Ped.
8
8
dim.
Ped.
Ped.
rit.

№ 5

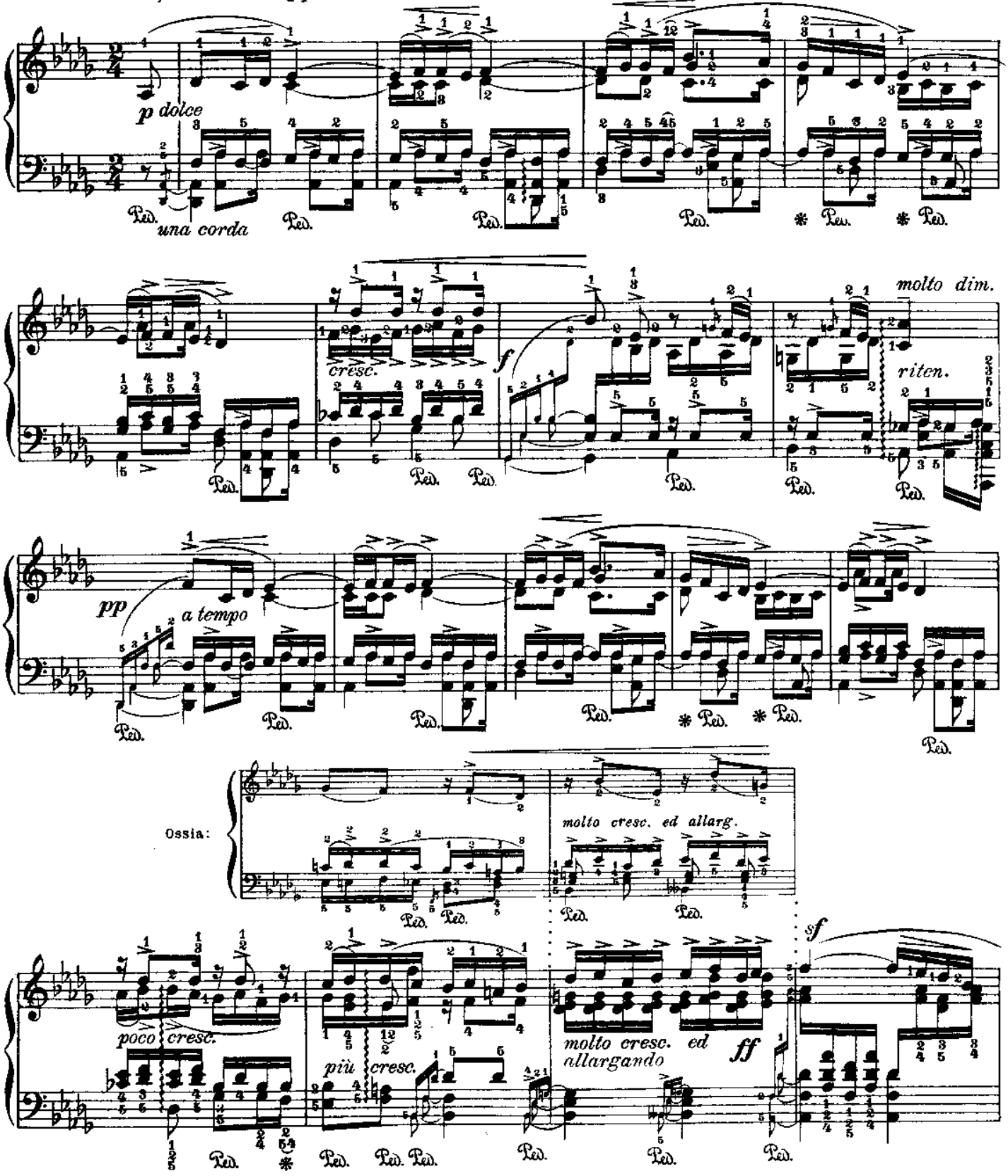
Fr. Chopin

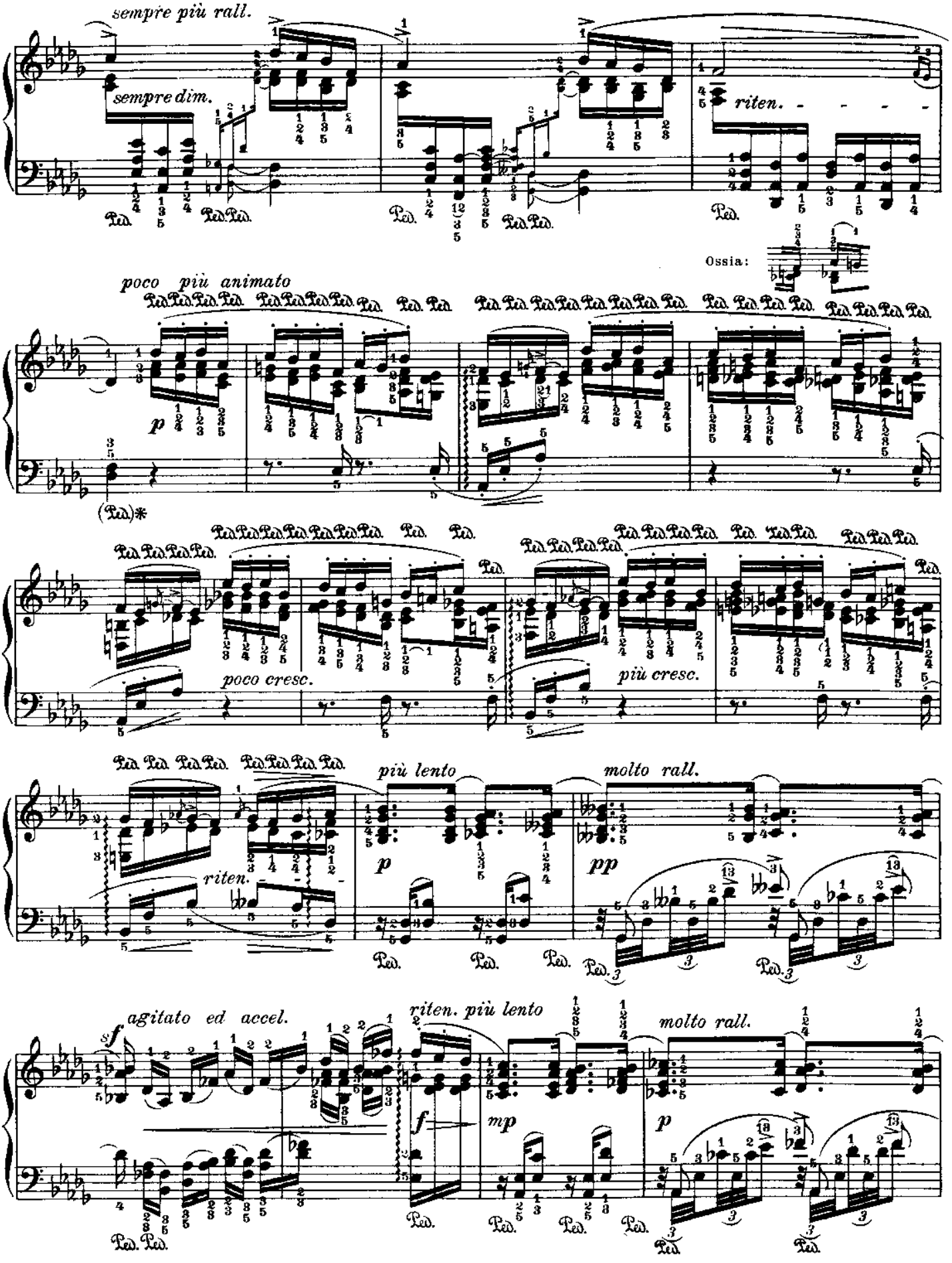
Op. 10 № 3

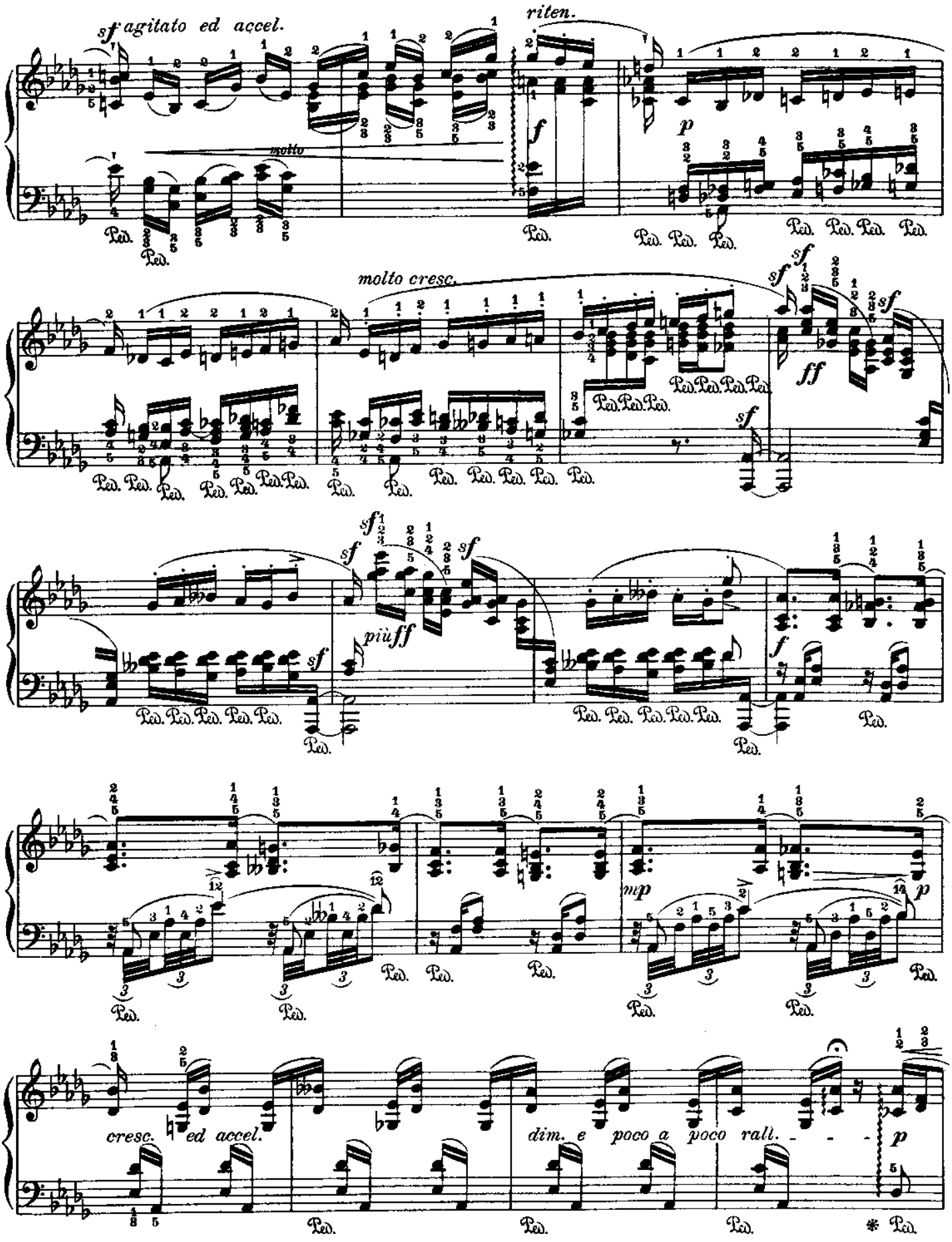
For the left Hand alone *Für die linke Hand allein* *Pour la main gauche seule*

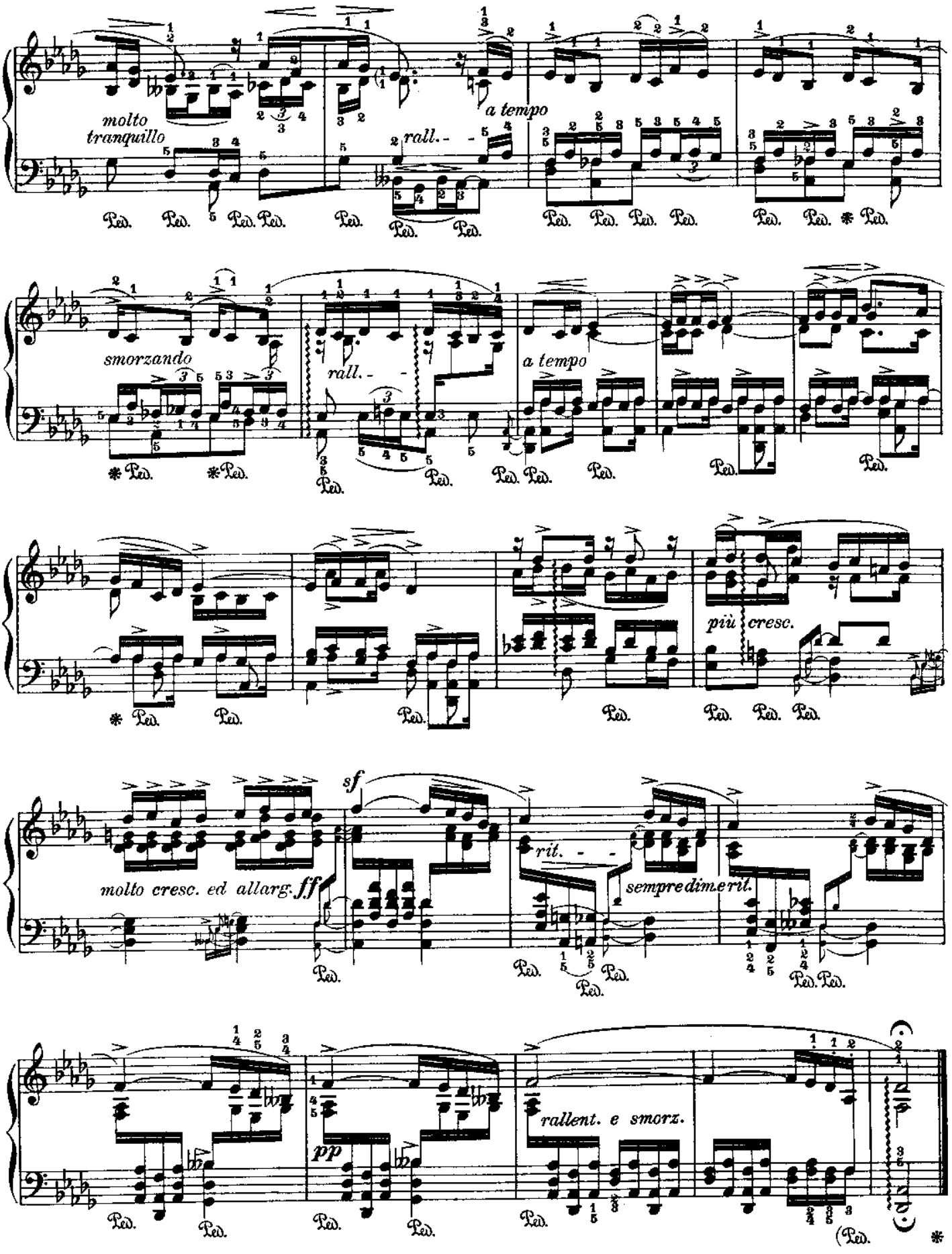
Leopold Godowsky

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.
sf
riten. più lento
f
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.
molto cresc. ed allarg.
ff
sf
rit.
sempre dim. e rit.
pp
rallent. e smorz.

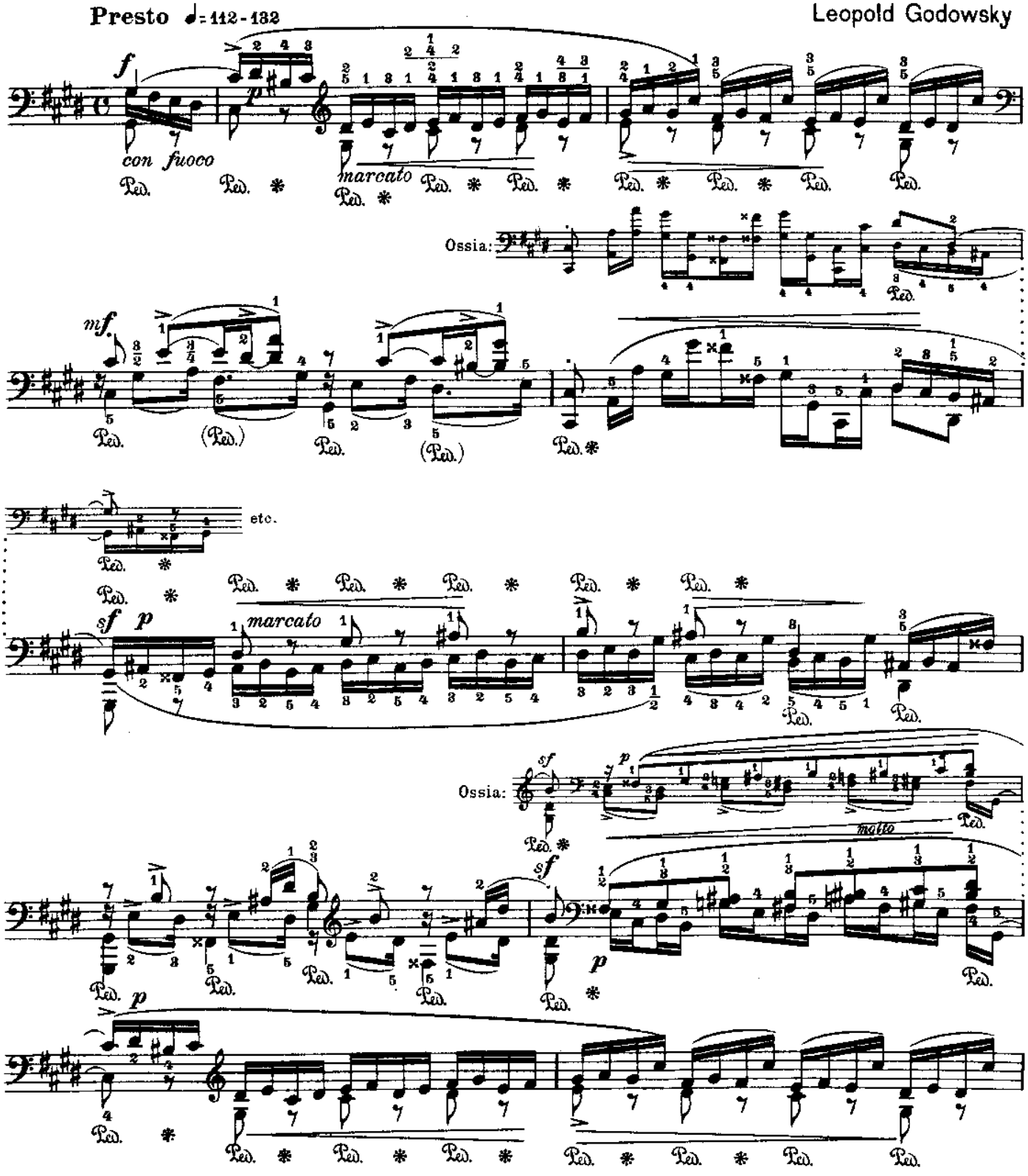
№ 6

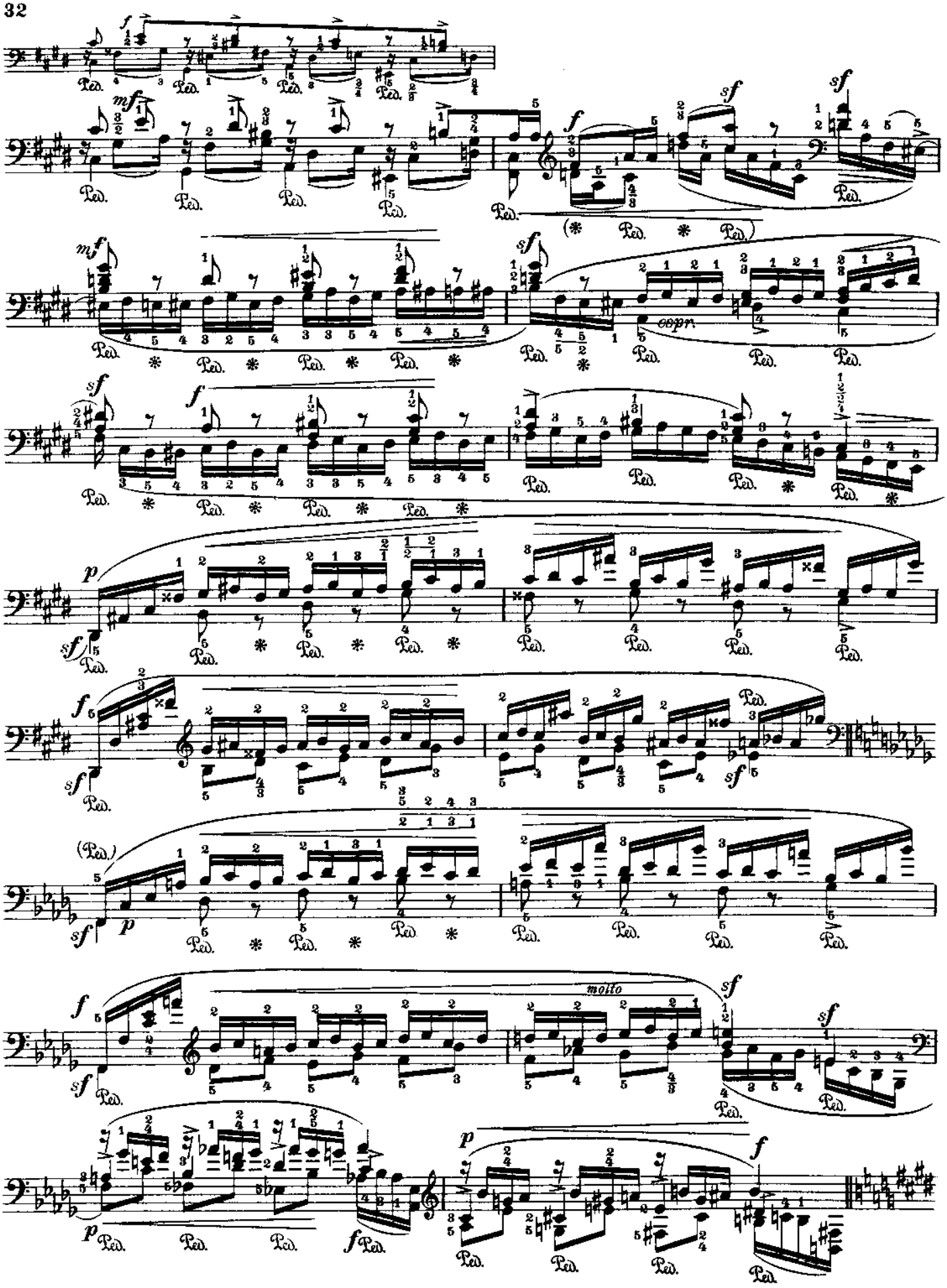
Fr. Chopin

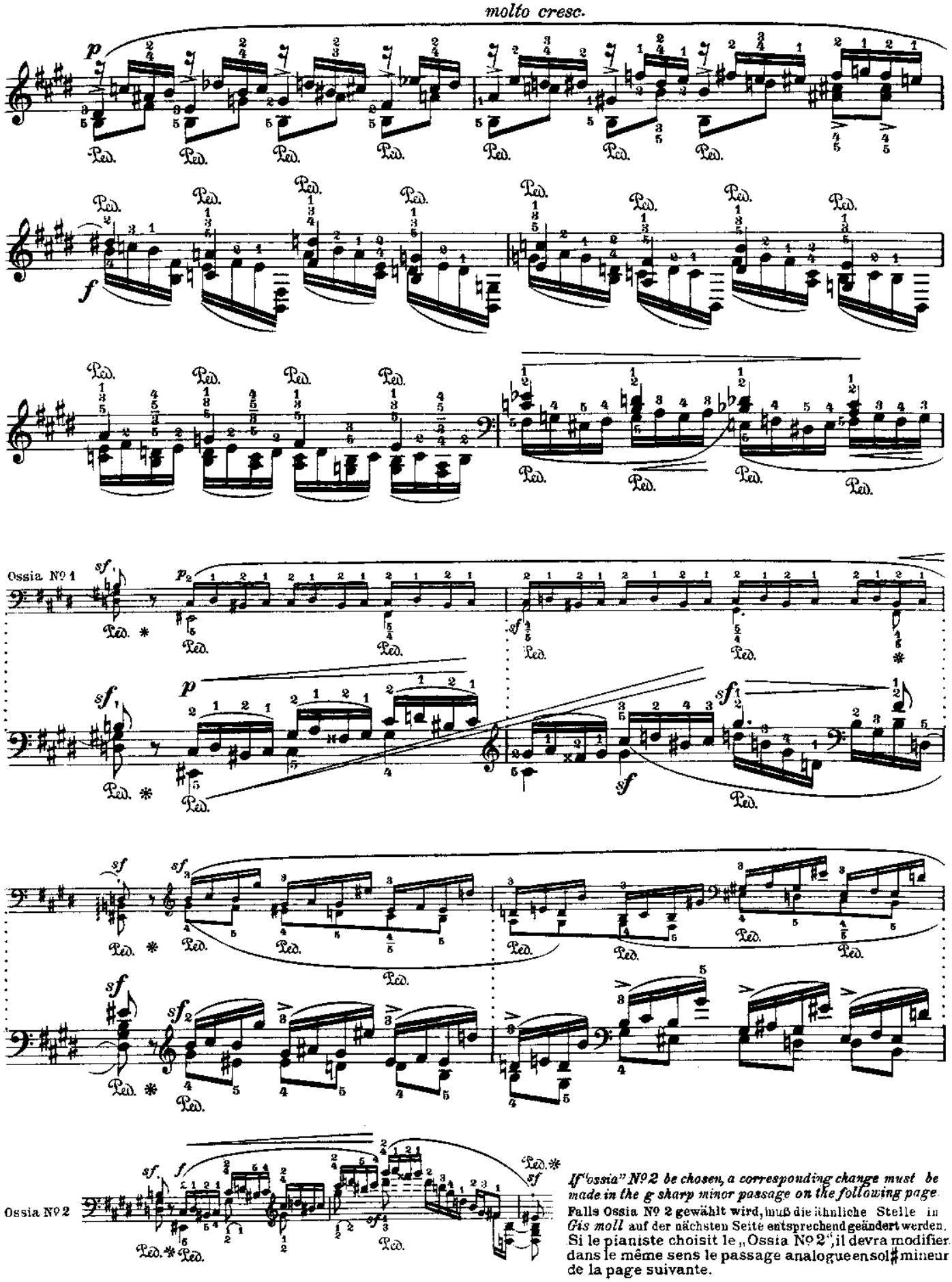
Op. 10 № 4

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

Presto ♩= 112 - 132 Leopold Godowsky



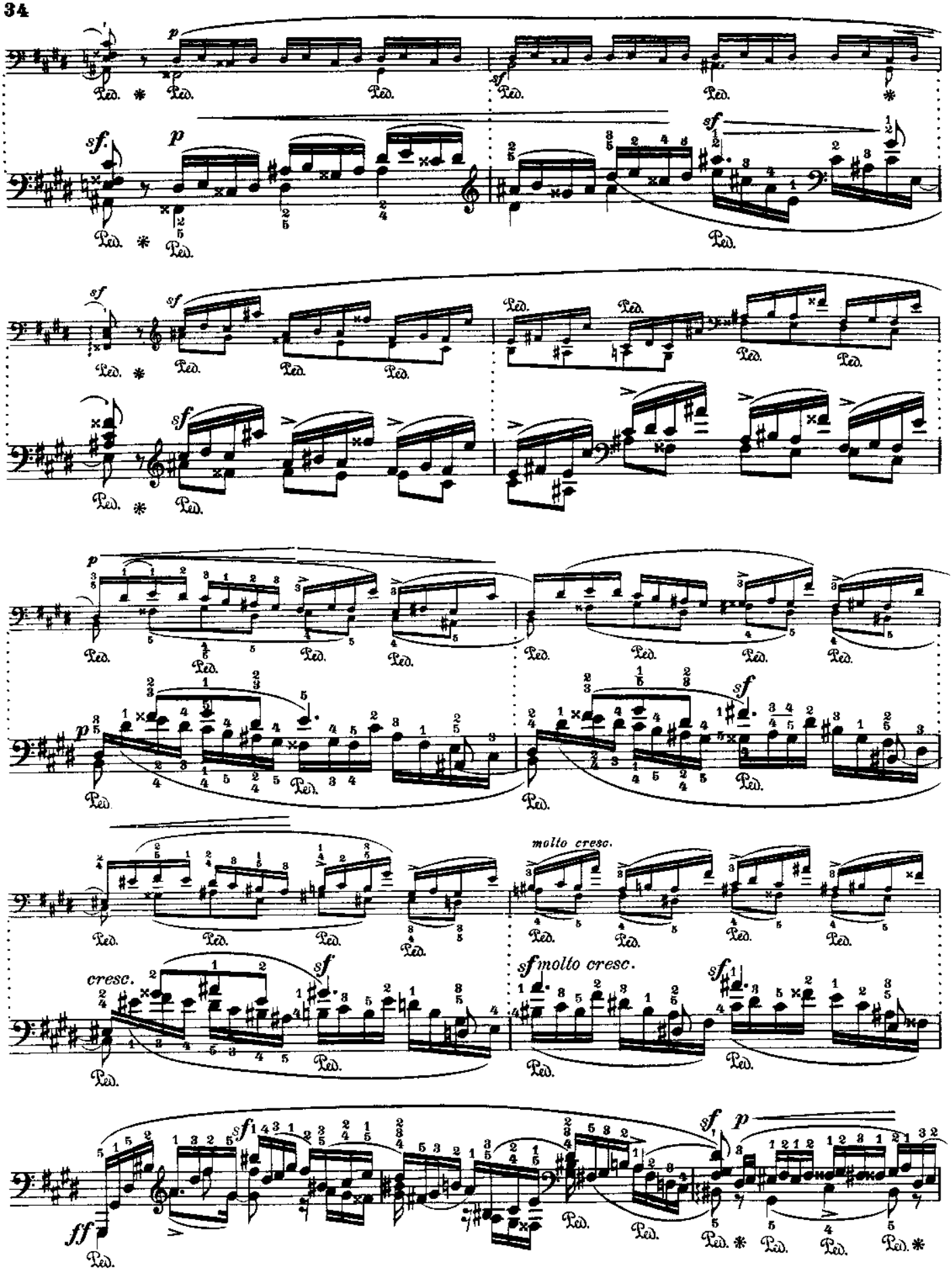

molto
cresc.

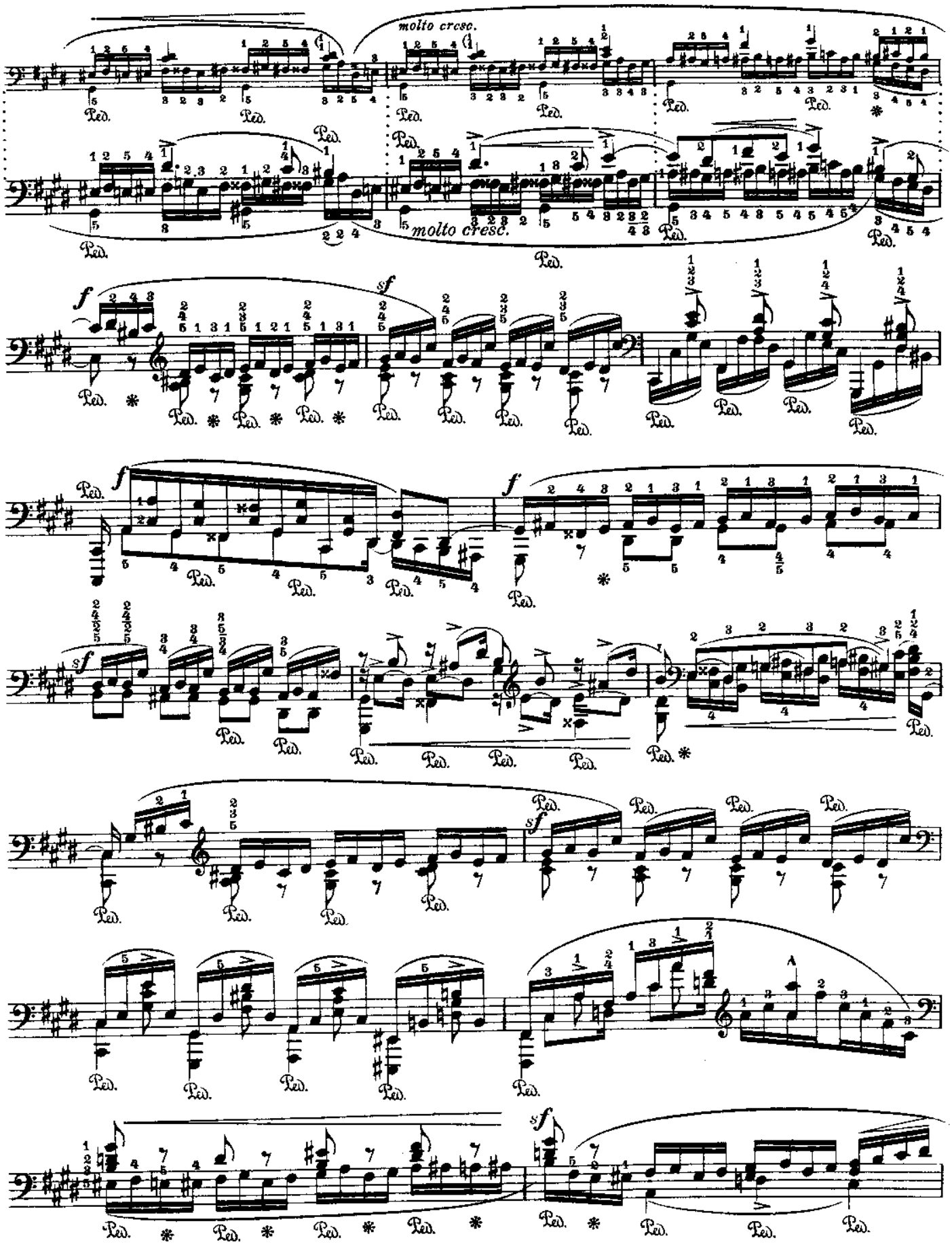


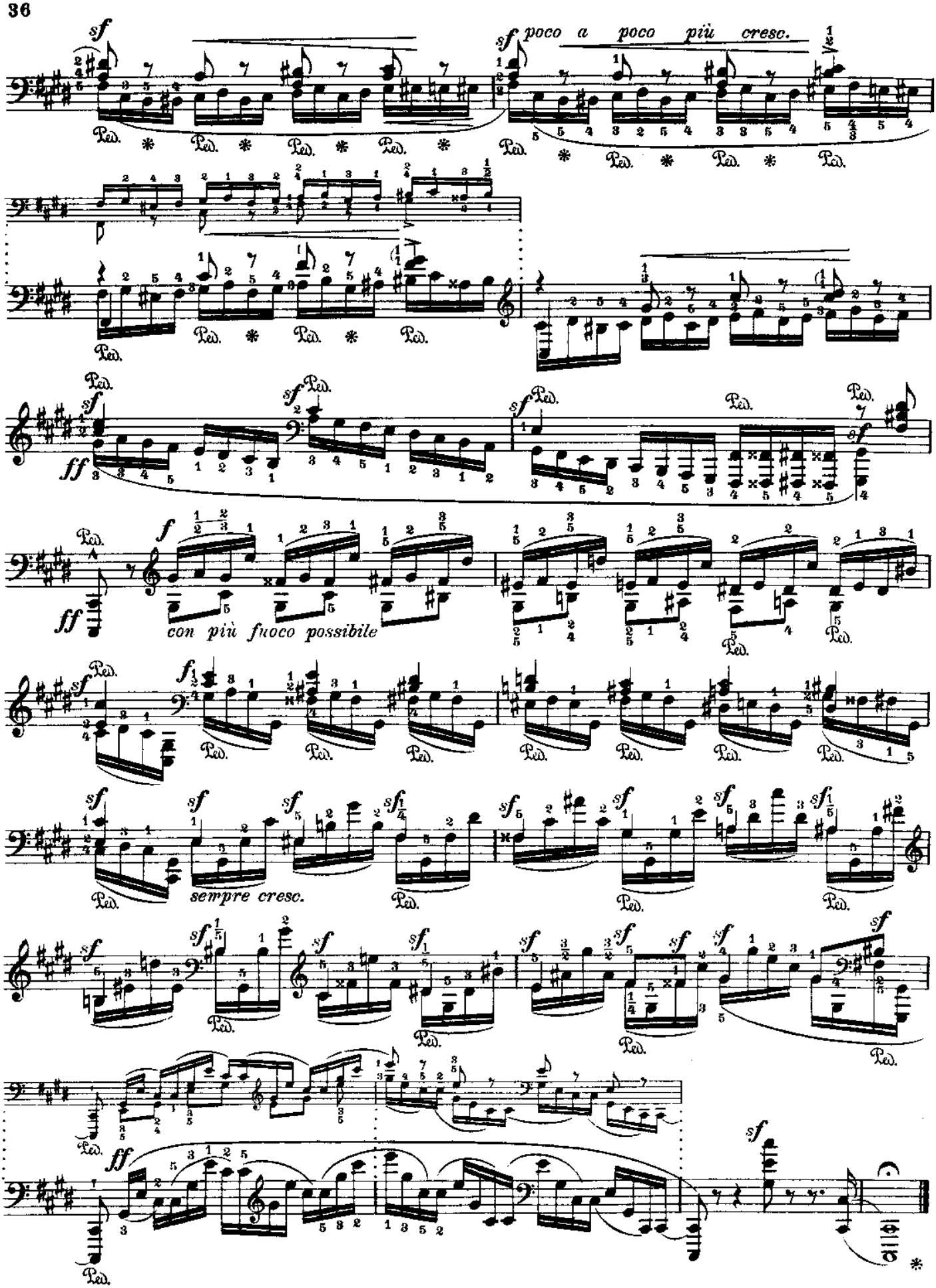
If "ossia" Nº 2 be chosen, a corresponding change must be made in the g sharp minor passage on the following page.

Falls Ossia Nº 2 gewählt wird, muß die ähnliche Stelle in *Gis moll* auf der nächsten Seite entsprechend geändert werden.

Si le pianiste choisit le „Ossia Nº 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
Ped.


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

№ 7

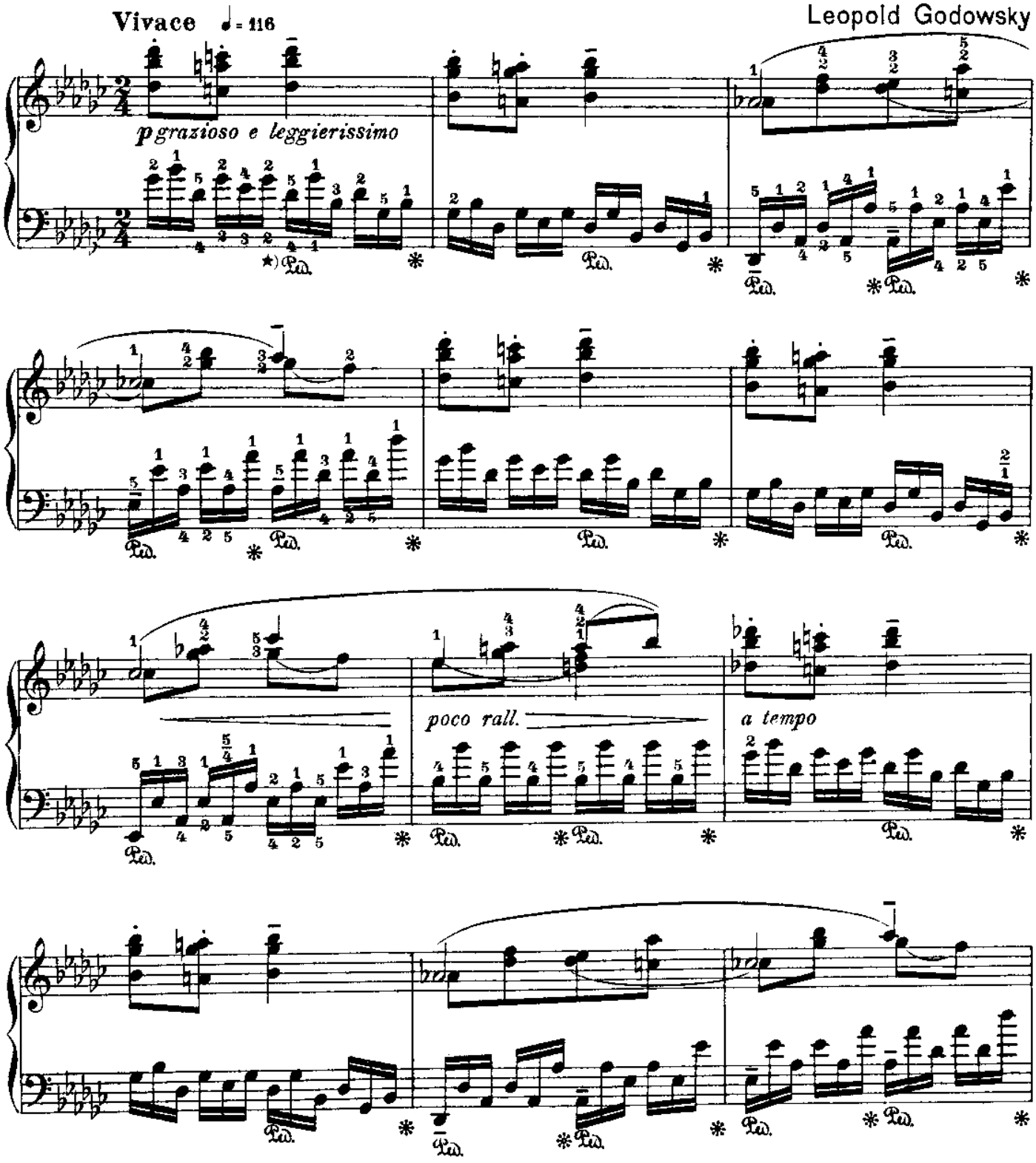
Fr. Chopin

Op. 10 №5

Erste Bearbeitung

First Version **Premiere Version**

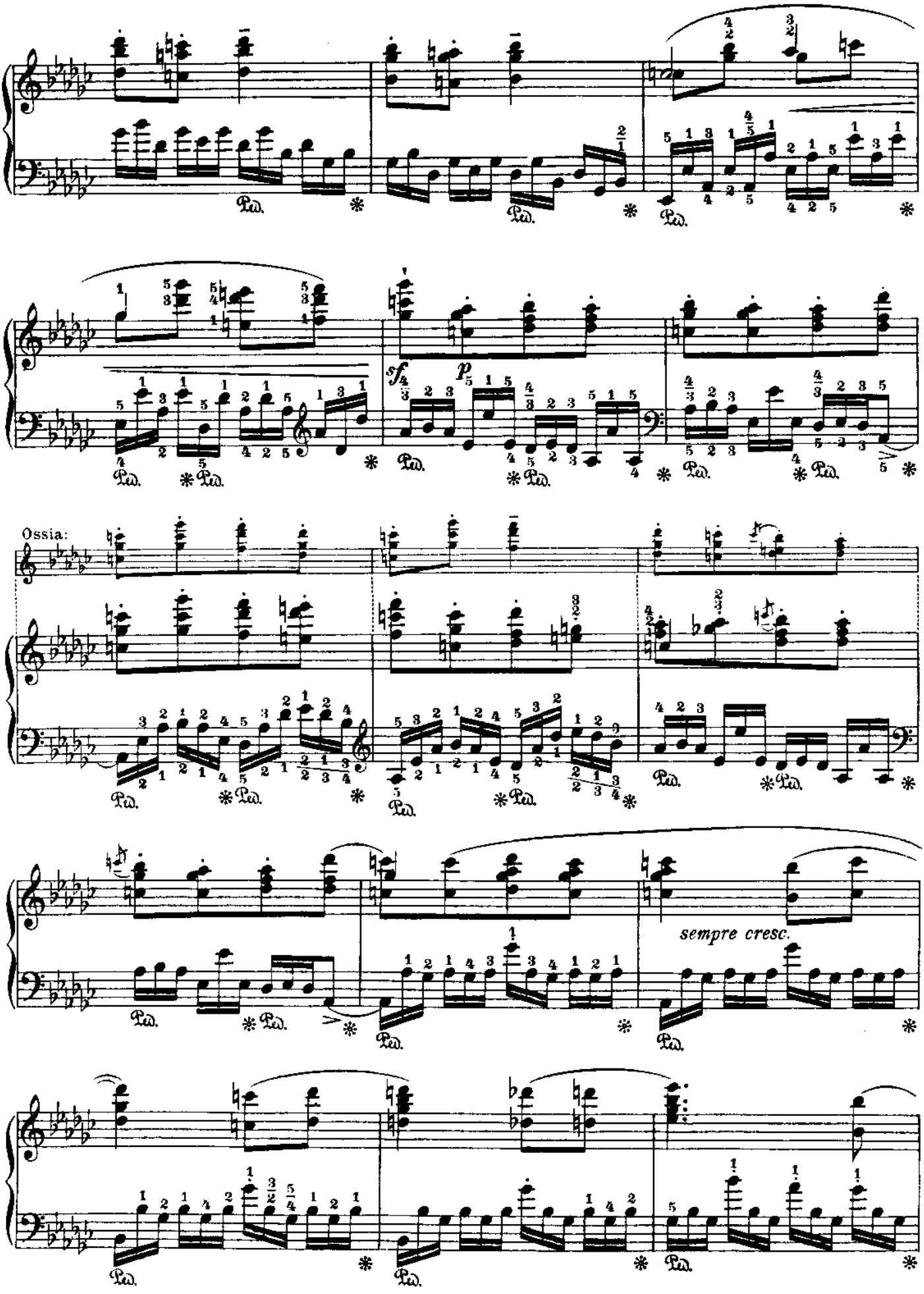
Leopold Godowsky

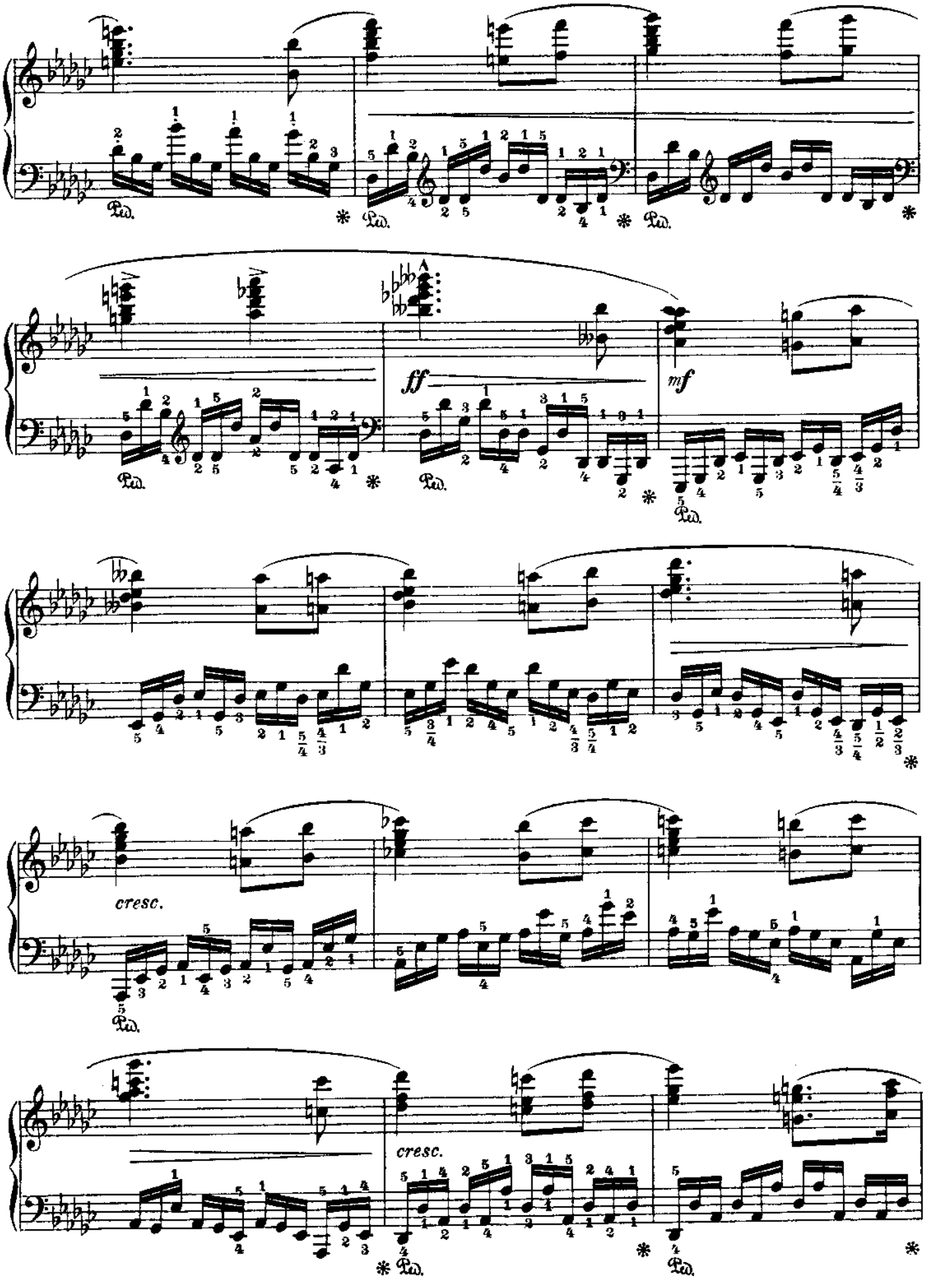


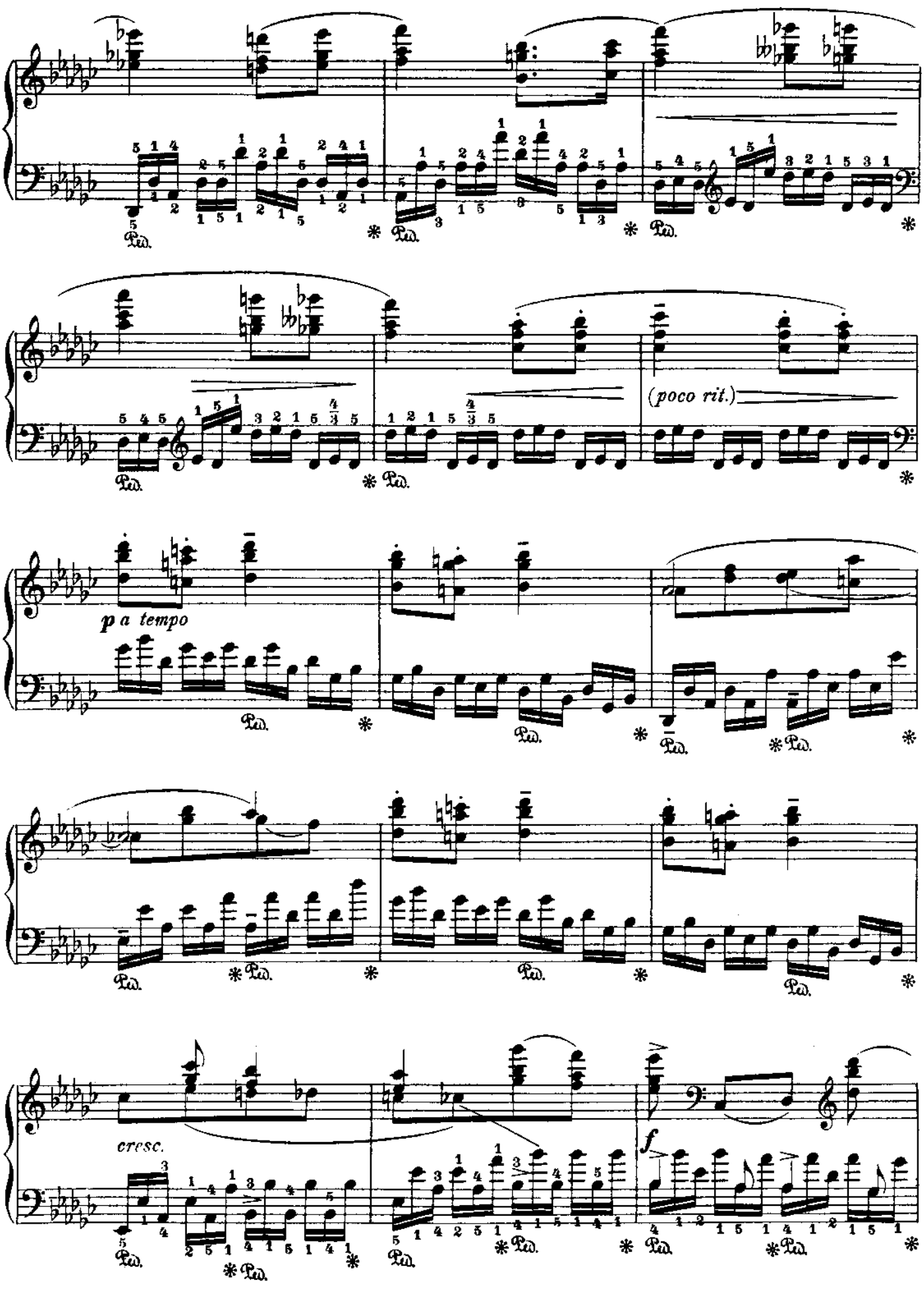
*) Diese Studie kann fast durchgehend ohne rechtes Pedal gespielt werden.

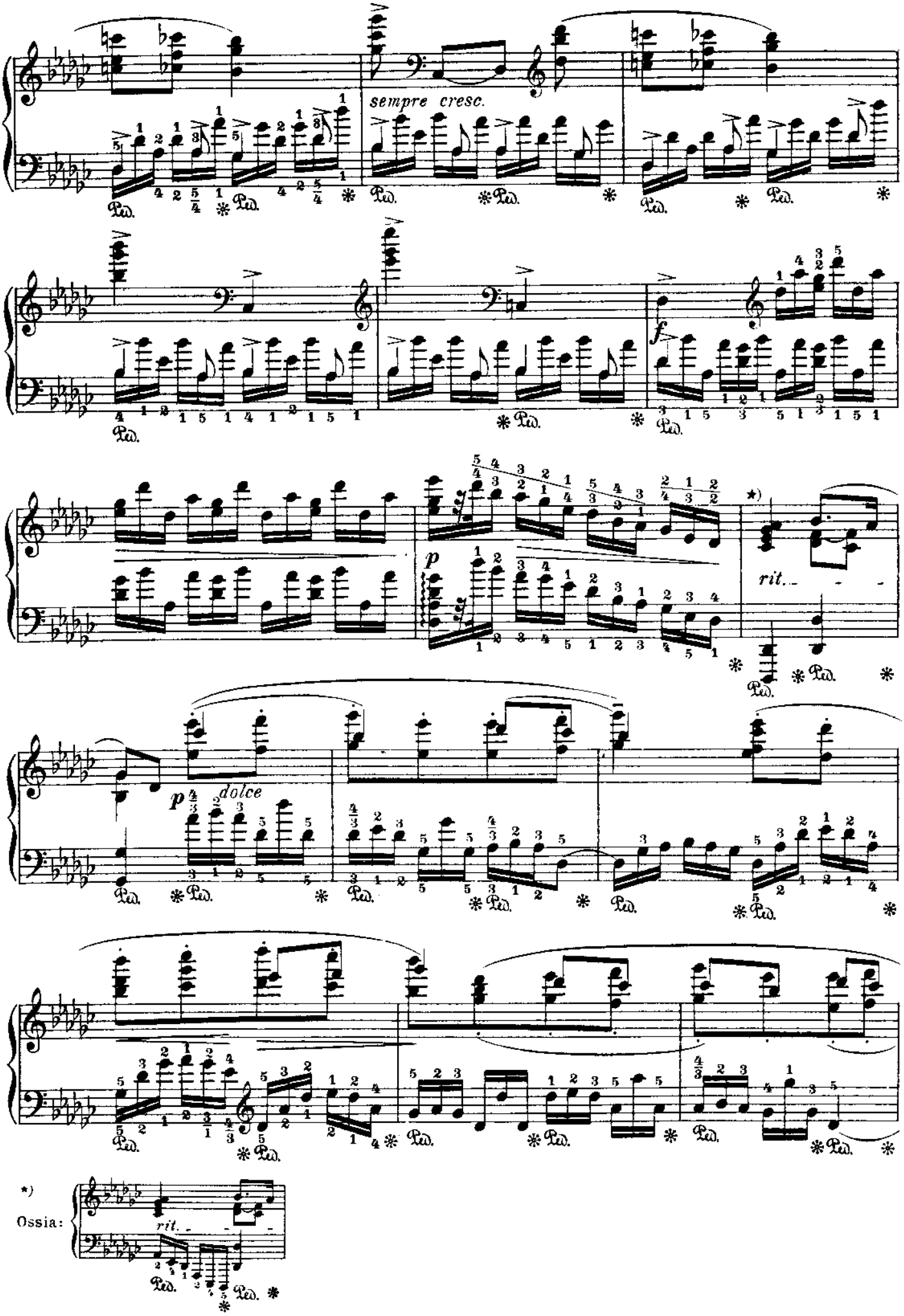
*) *This study could be played almost entirely without the use of the right pedal.*

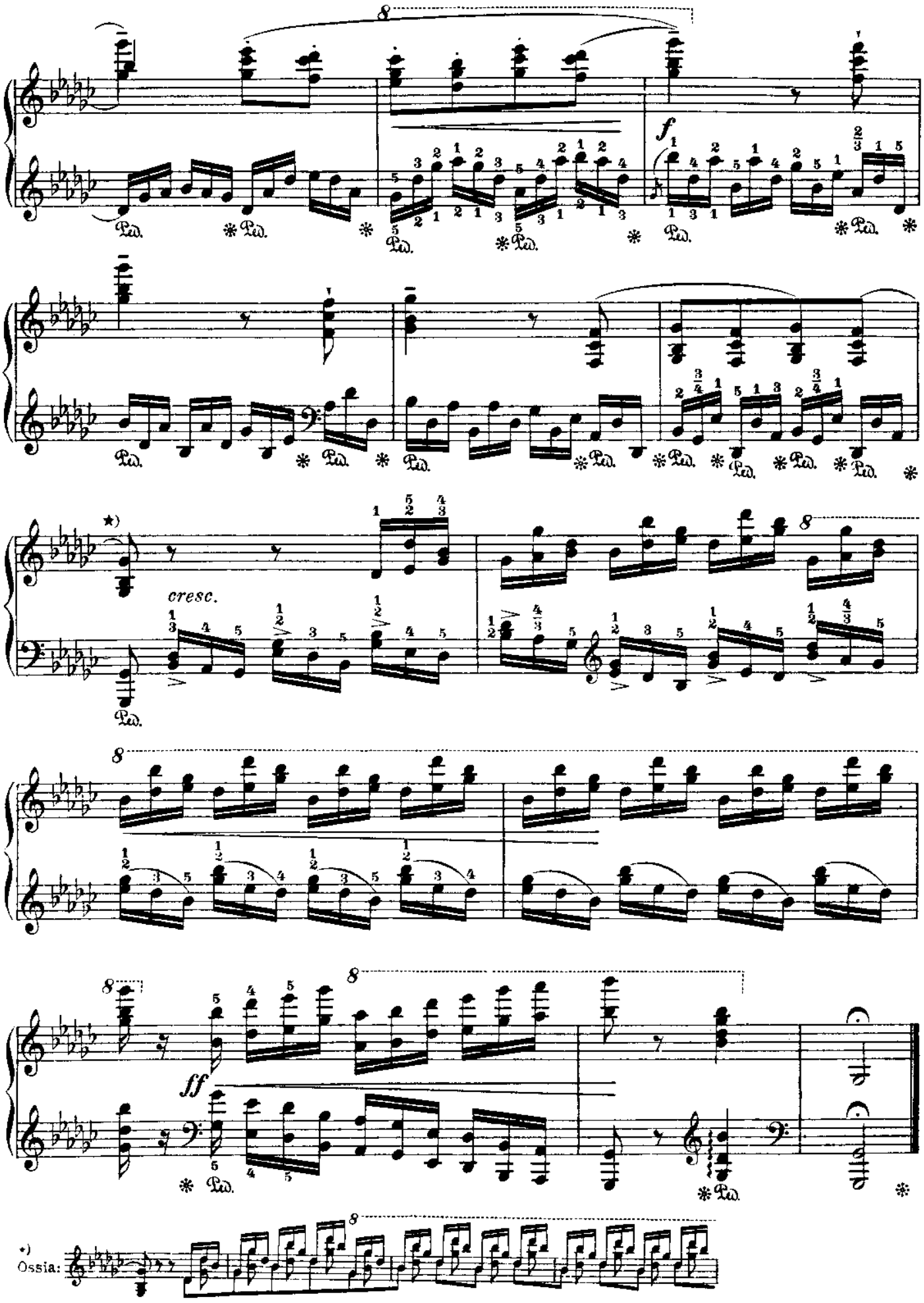
*) On peut (avec quelques exceptions) jouer ce morceau sans prendre de pédale.


Ossia:
sempre cresc.


Ped.
ff
mf
cresc.
cresc.


(poco rit.)
p a tempo
cresc.
f


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


8
f
Ped.
cresc.
ff
*)
Ossia:

Nº 8

Fr. Chopin

Op. 10 Nº 5

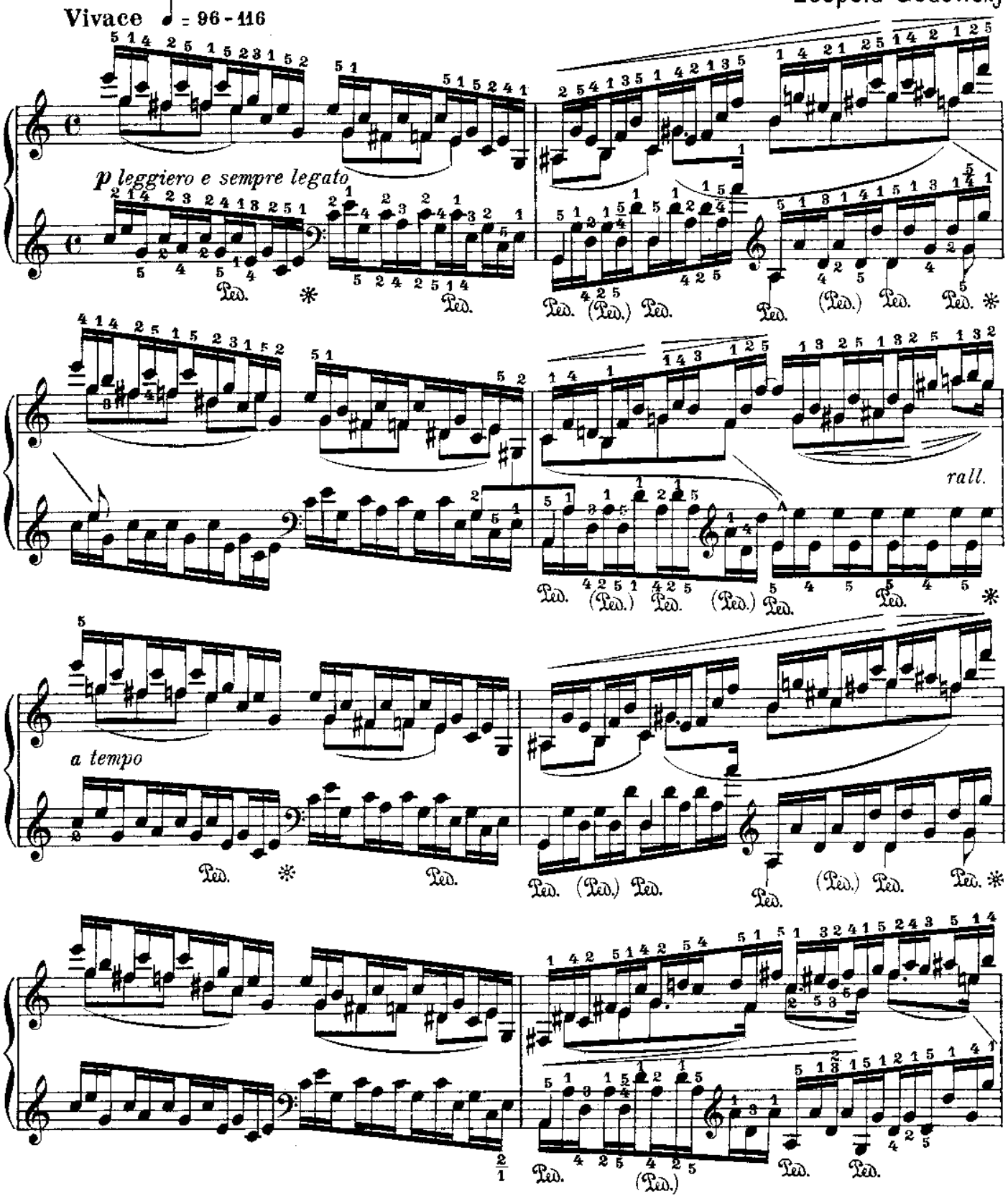
Zweite Bearbeitung

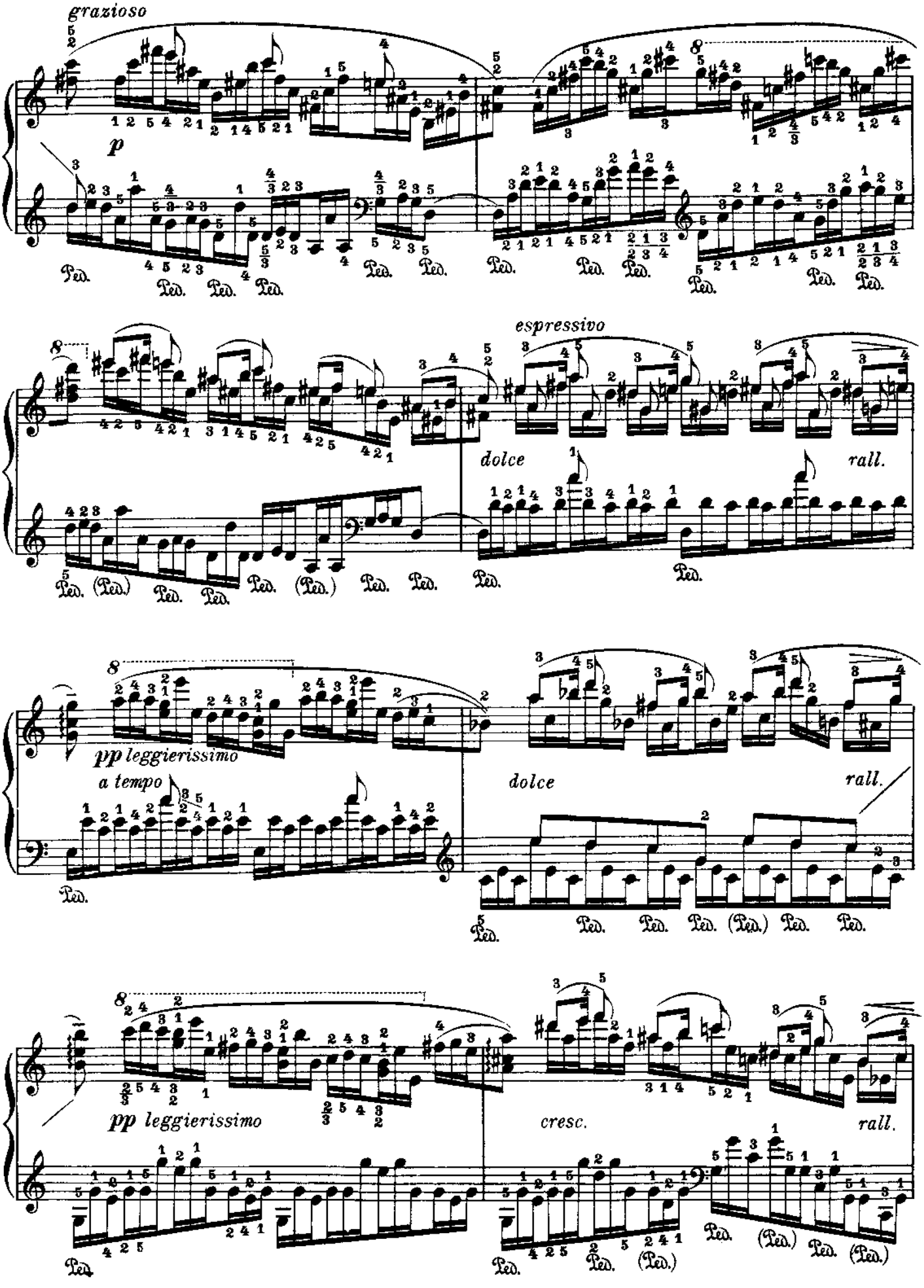
Studie auf weissen Tasten

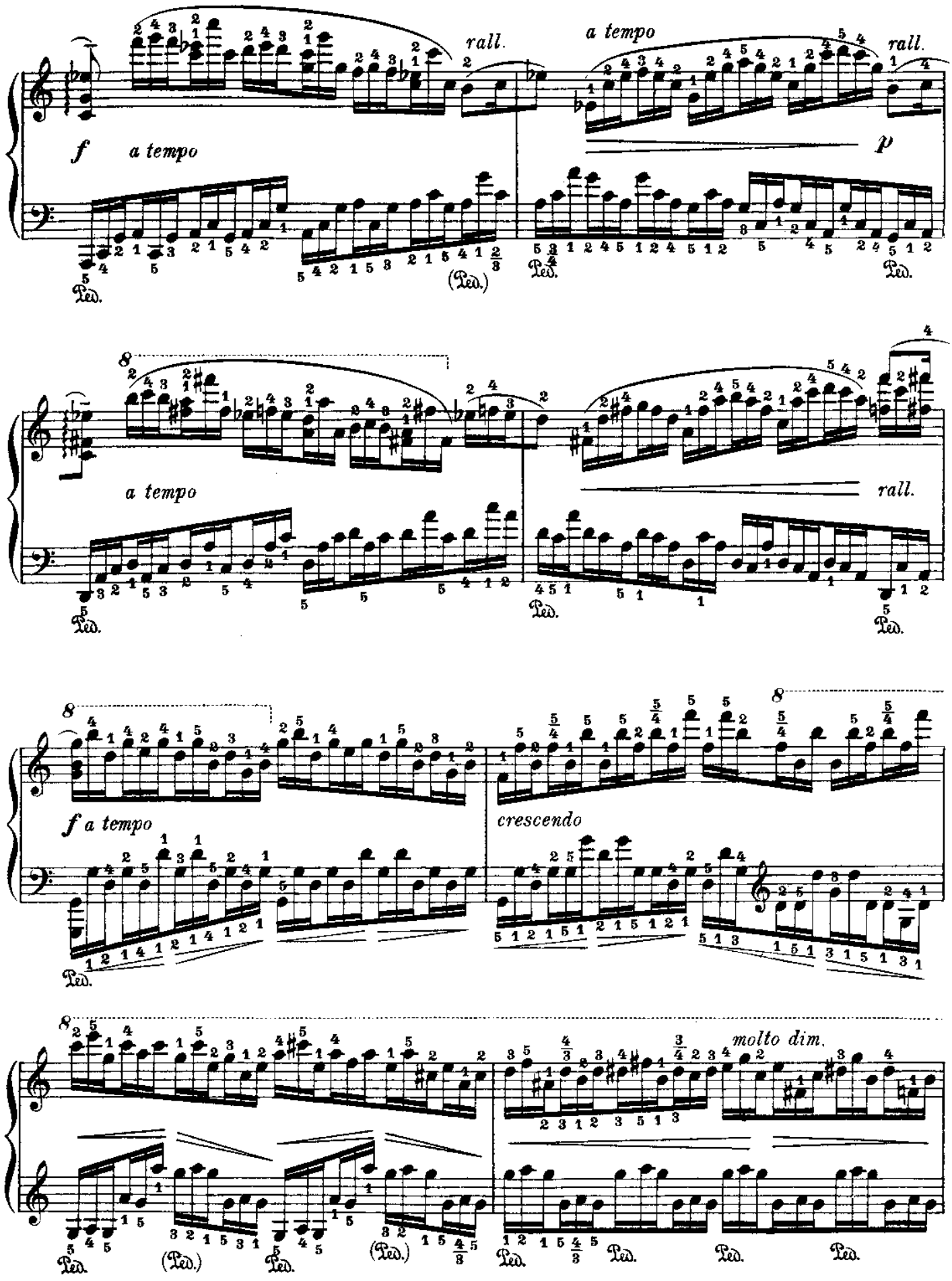
Second Version — Study on the white keys

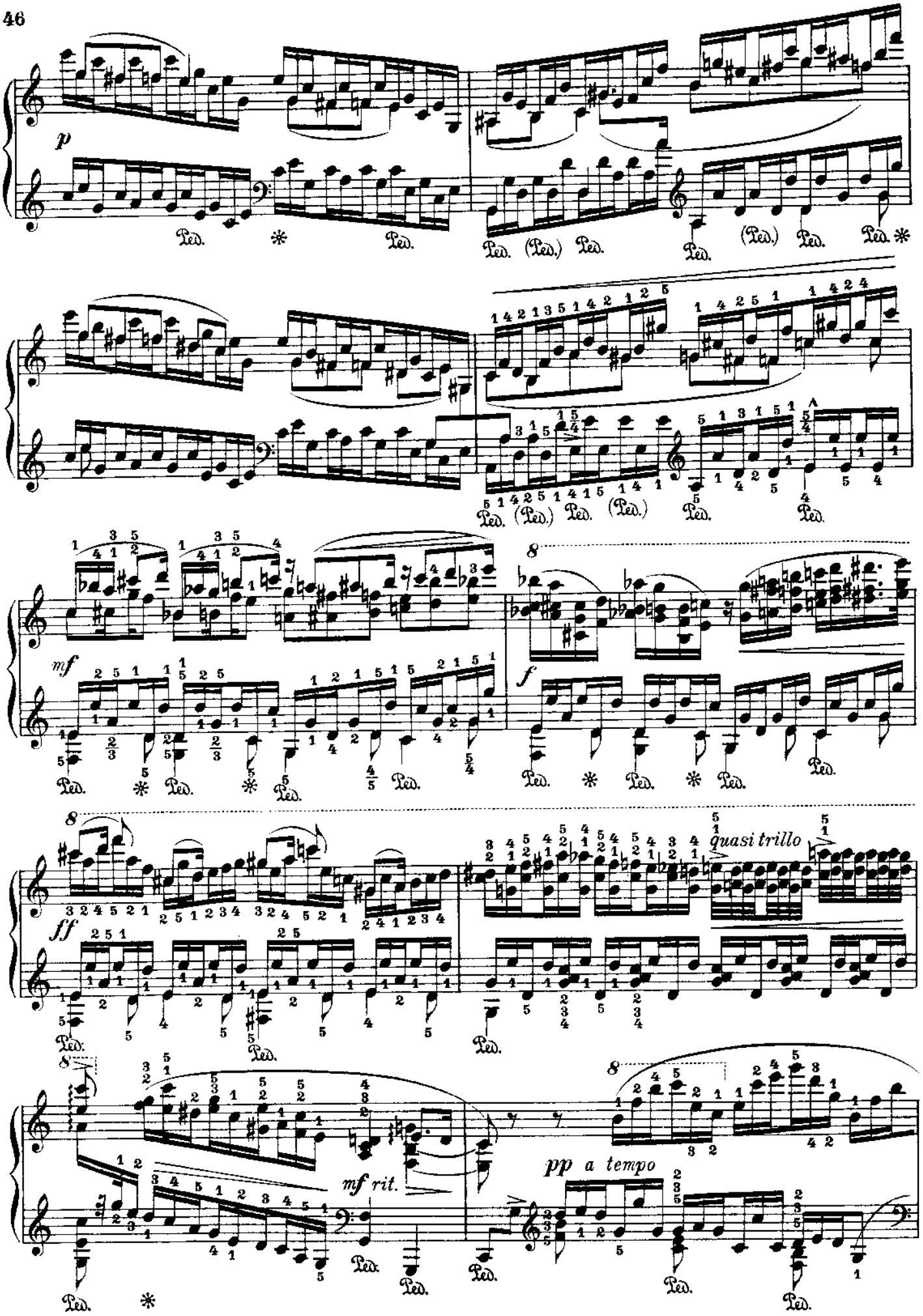
Deuxième Version — Etude sur les touches blanches

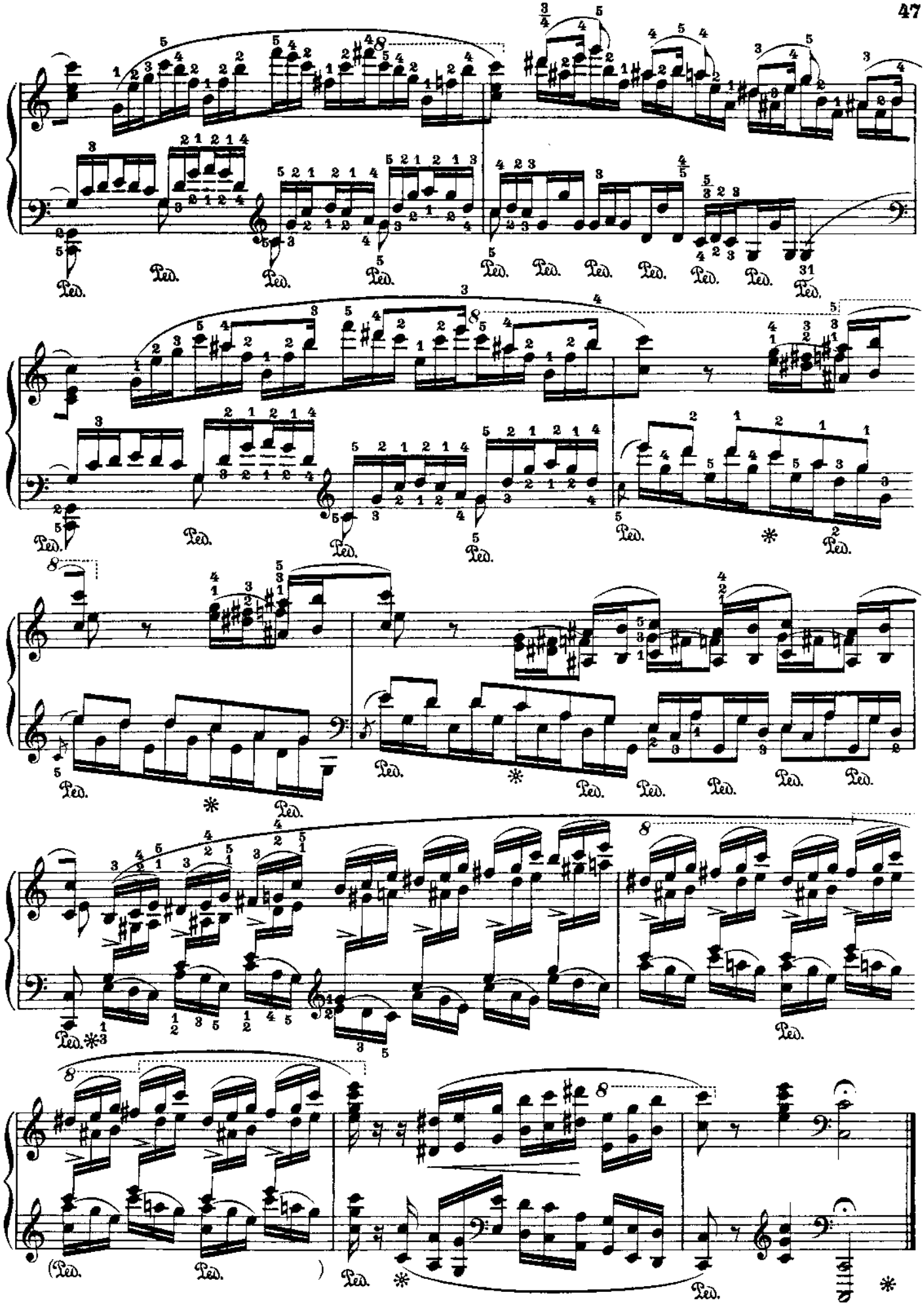
Leopold Godowsky




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.)
8
a tempo
rall.
f a tempo
crescendo
molto dim.


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



Nº 9

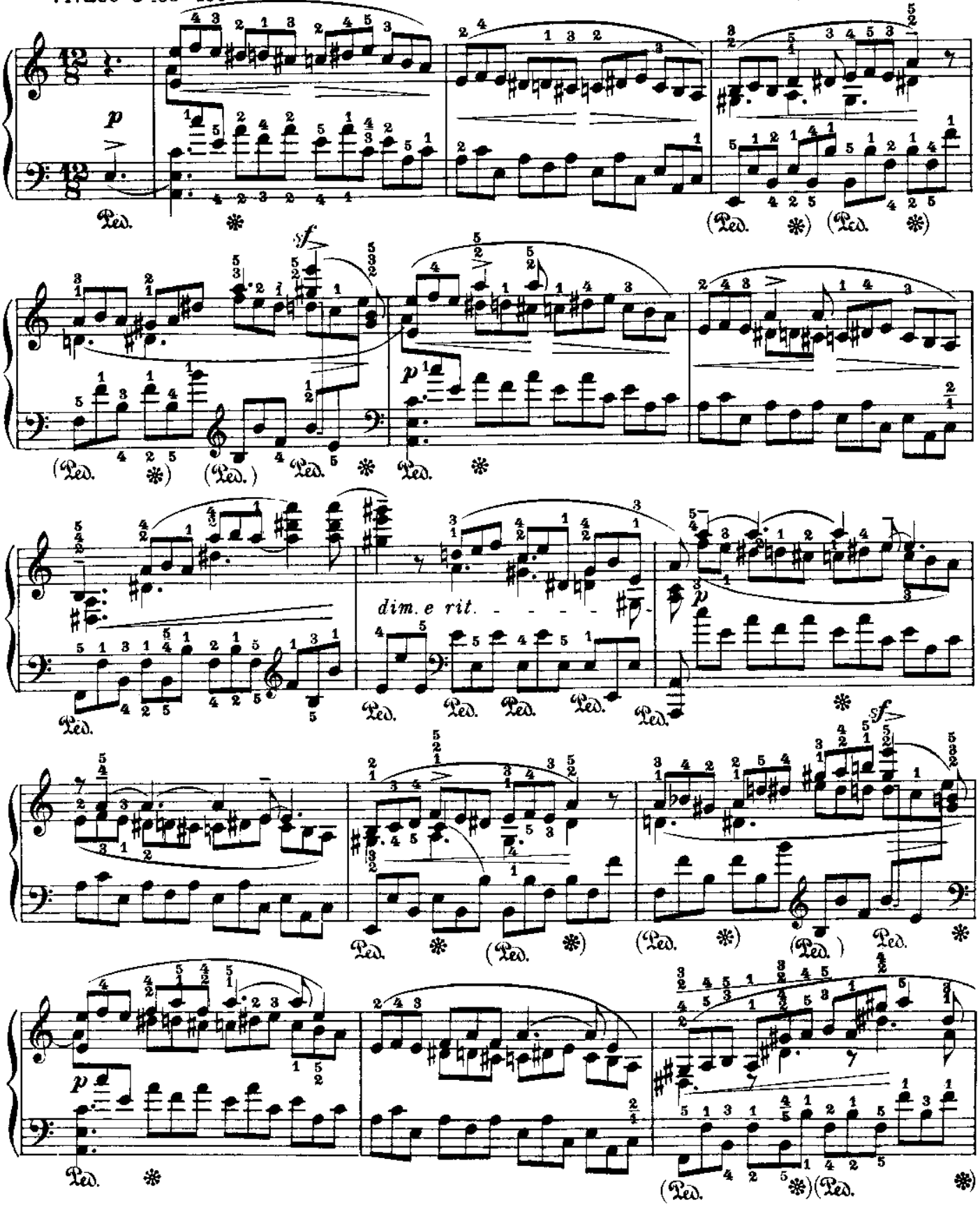
Fr. Chopin

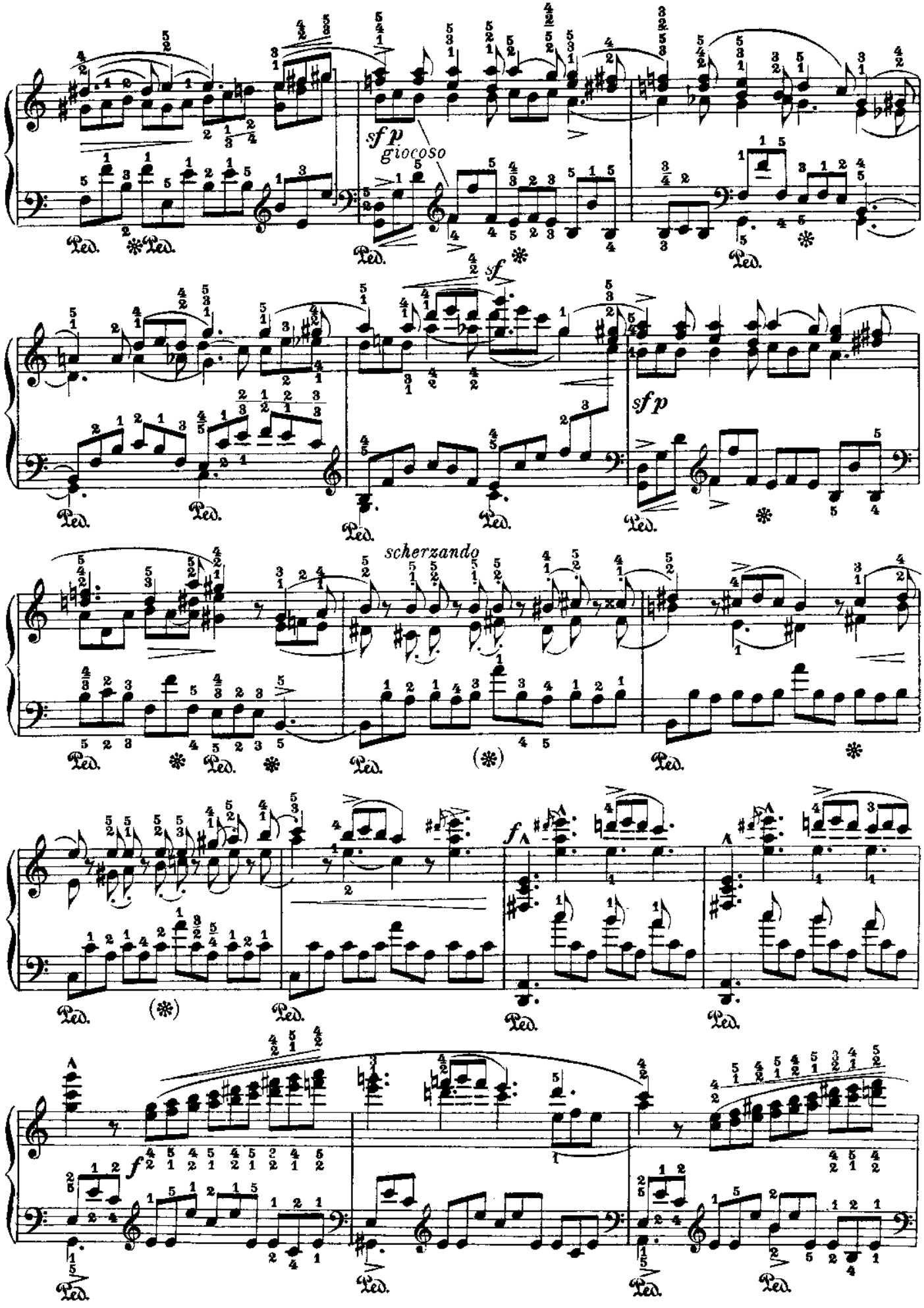
Op. 10 Nº 5

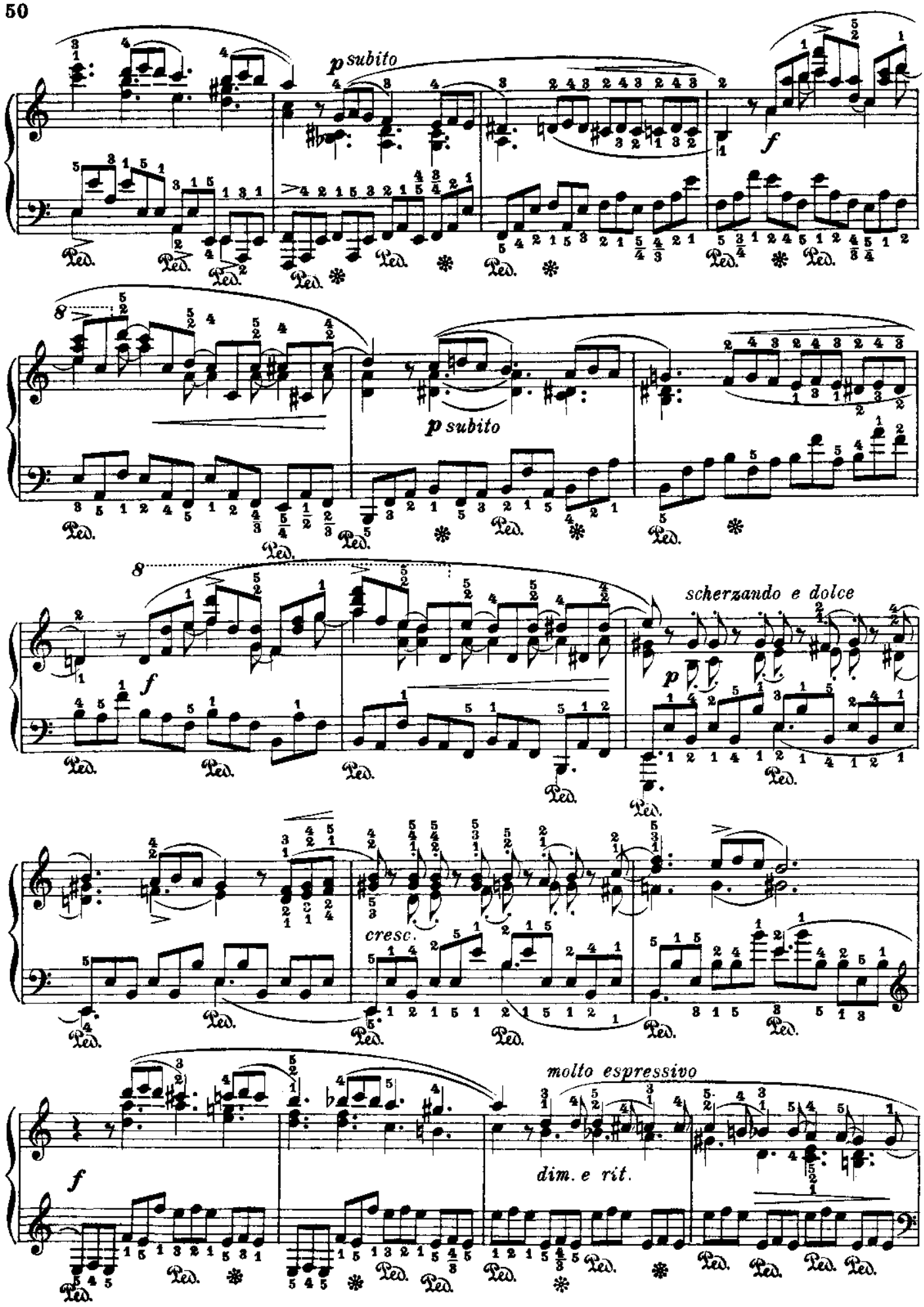
Dritte Bearbeitung

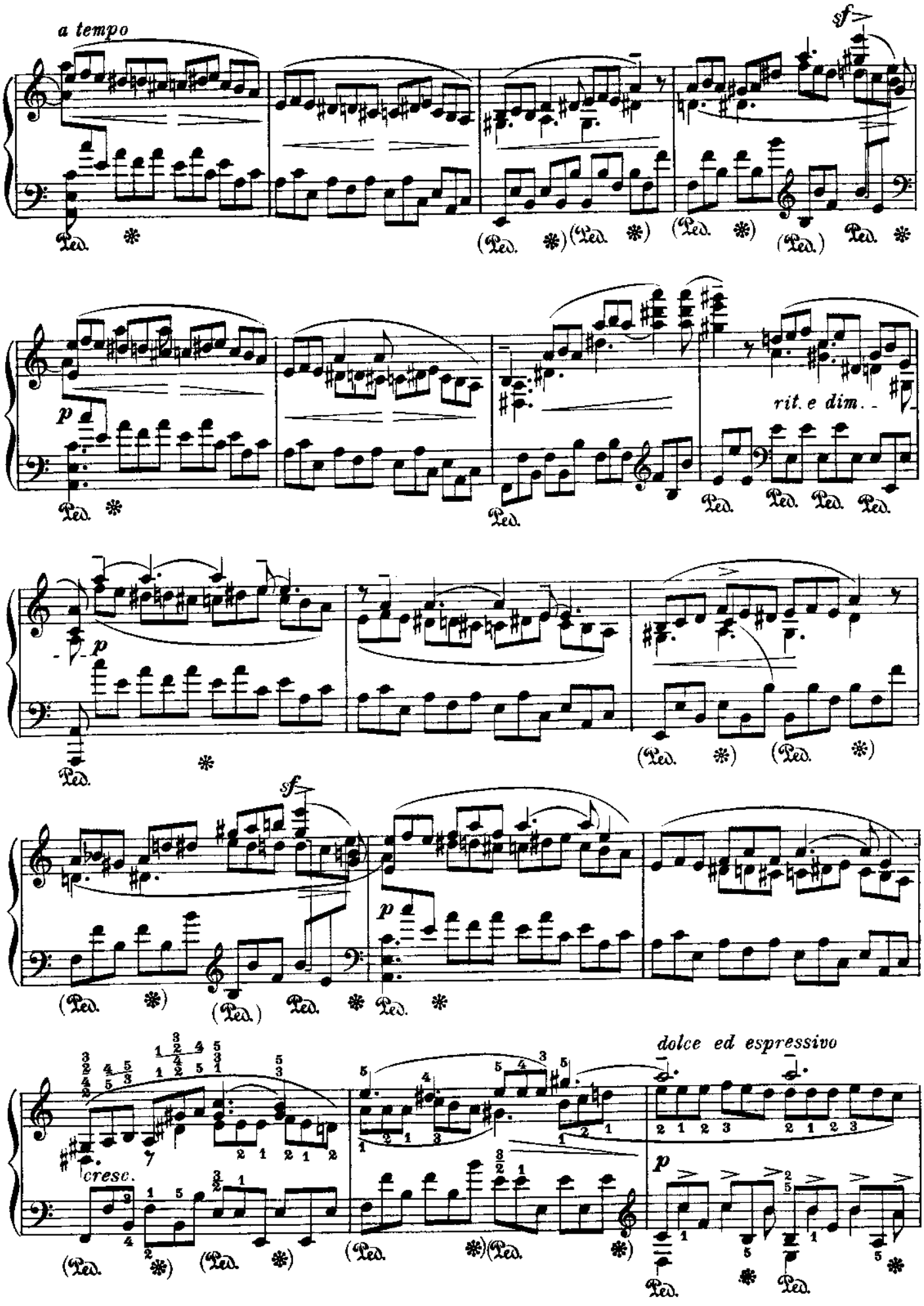
Third Version **Troisième Version**

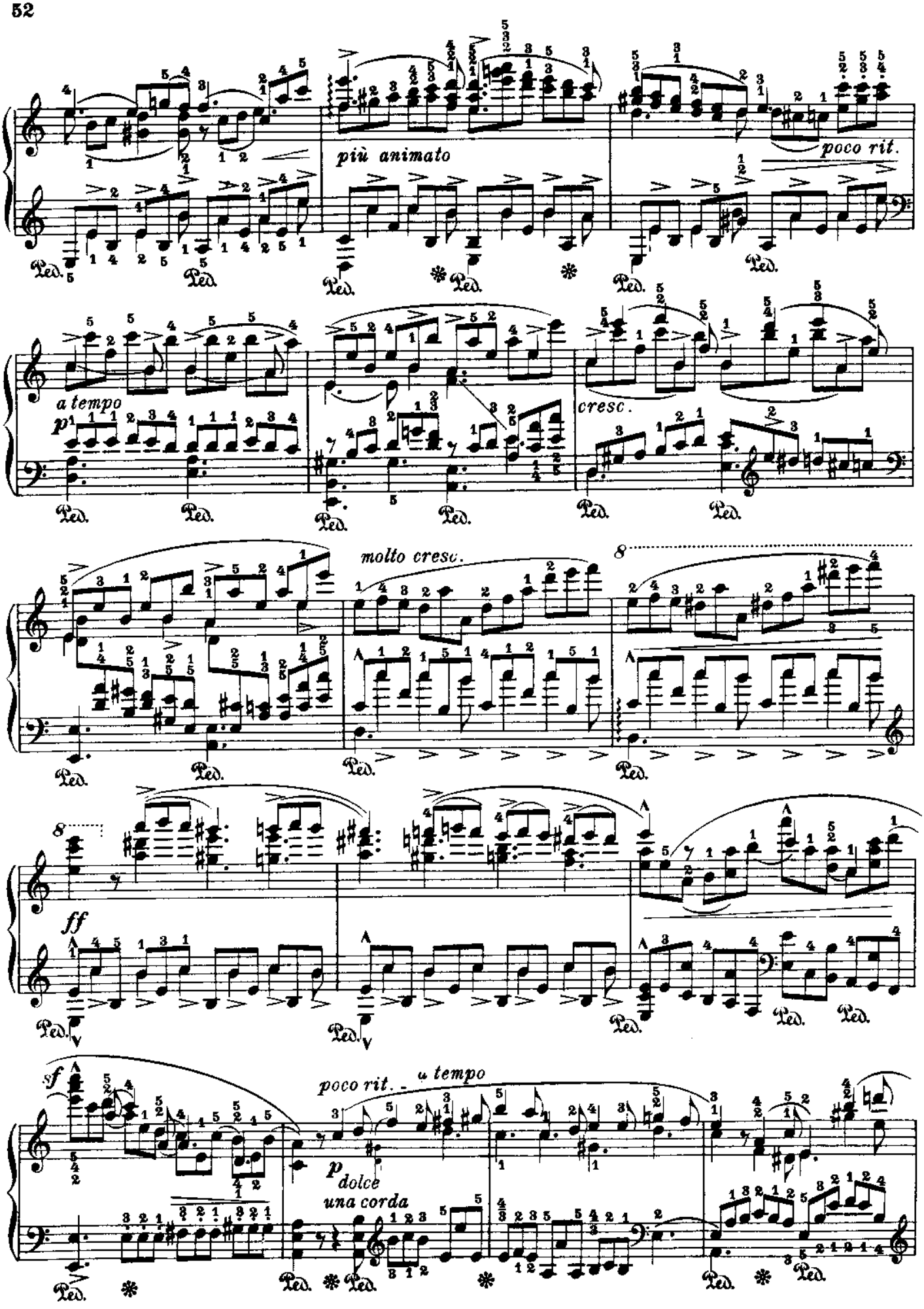
Vivace ♩.=88-100 **Tarantella** Leopold Godowsky

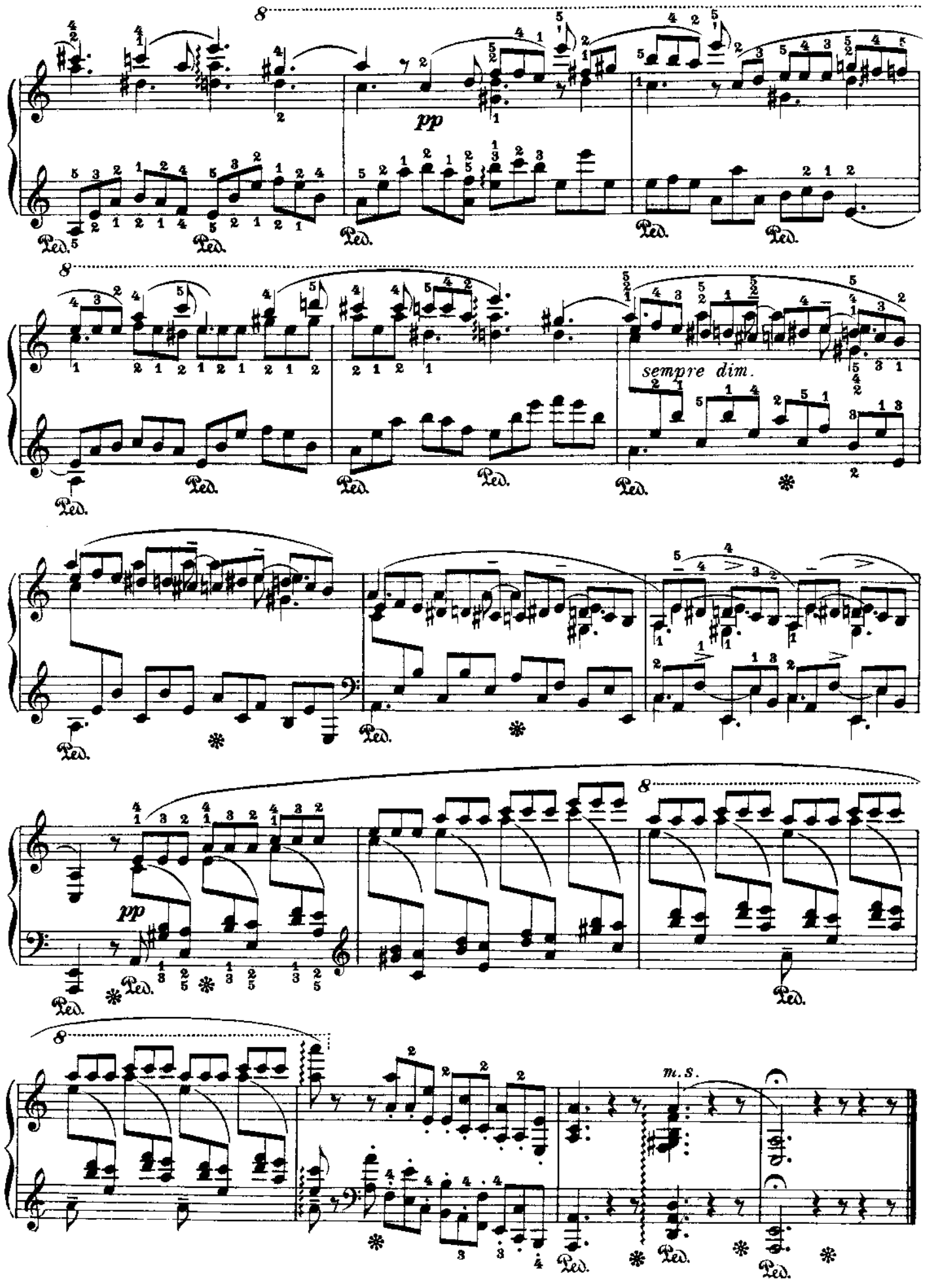



sf p
giocoso
sf
sf p
scherzando
f


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.

№ 10

Fr. Chopin

Op. 10 № 5

Vierte Bearbeitung

Studie auf schwarzen und weissen Tasten

Fourth Version

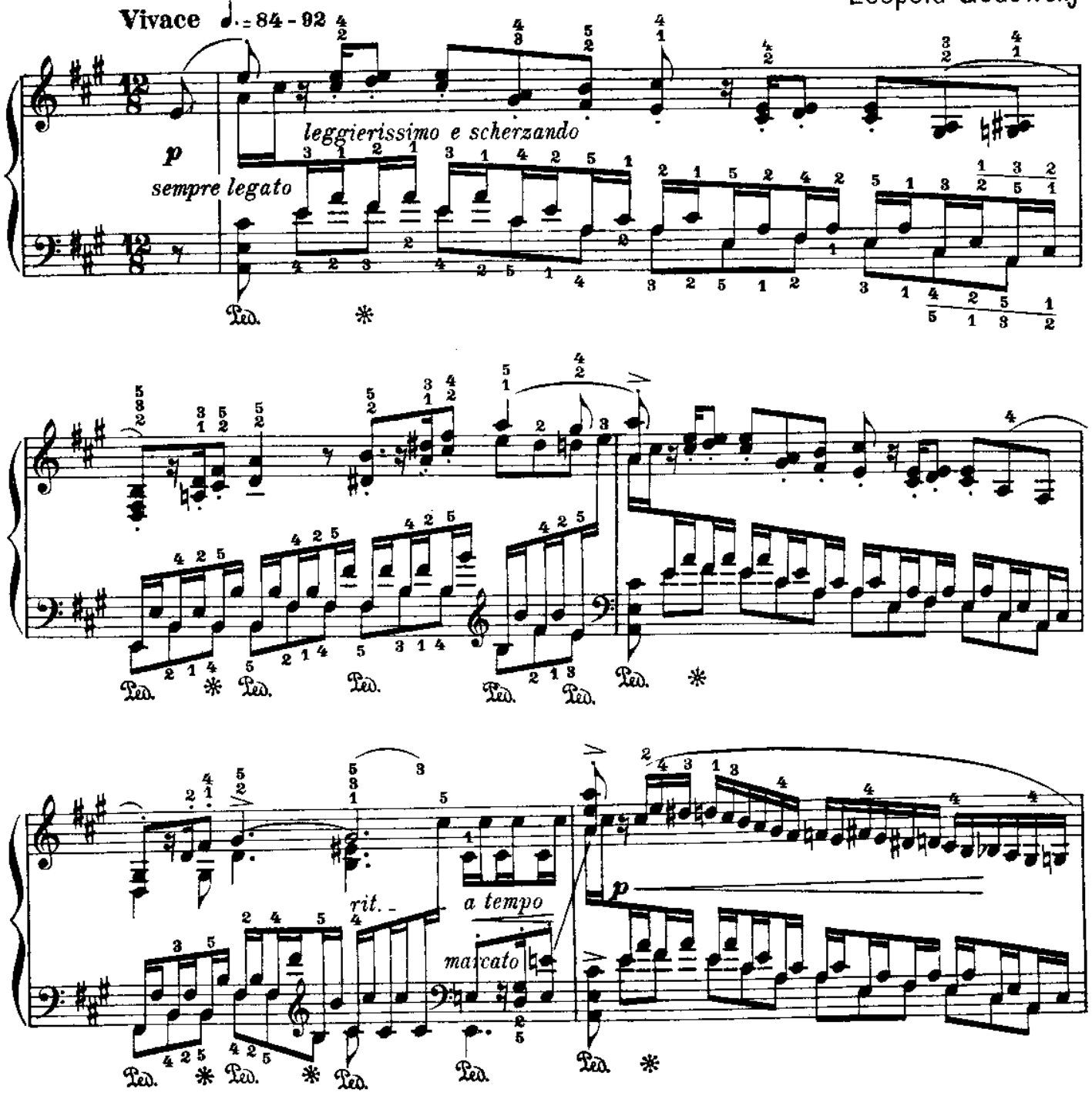
Study on black and white keys

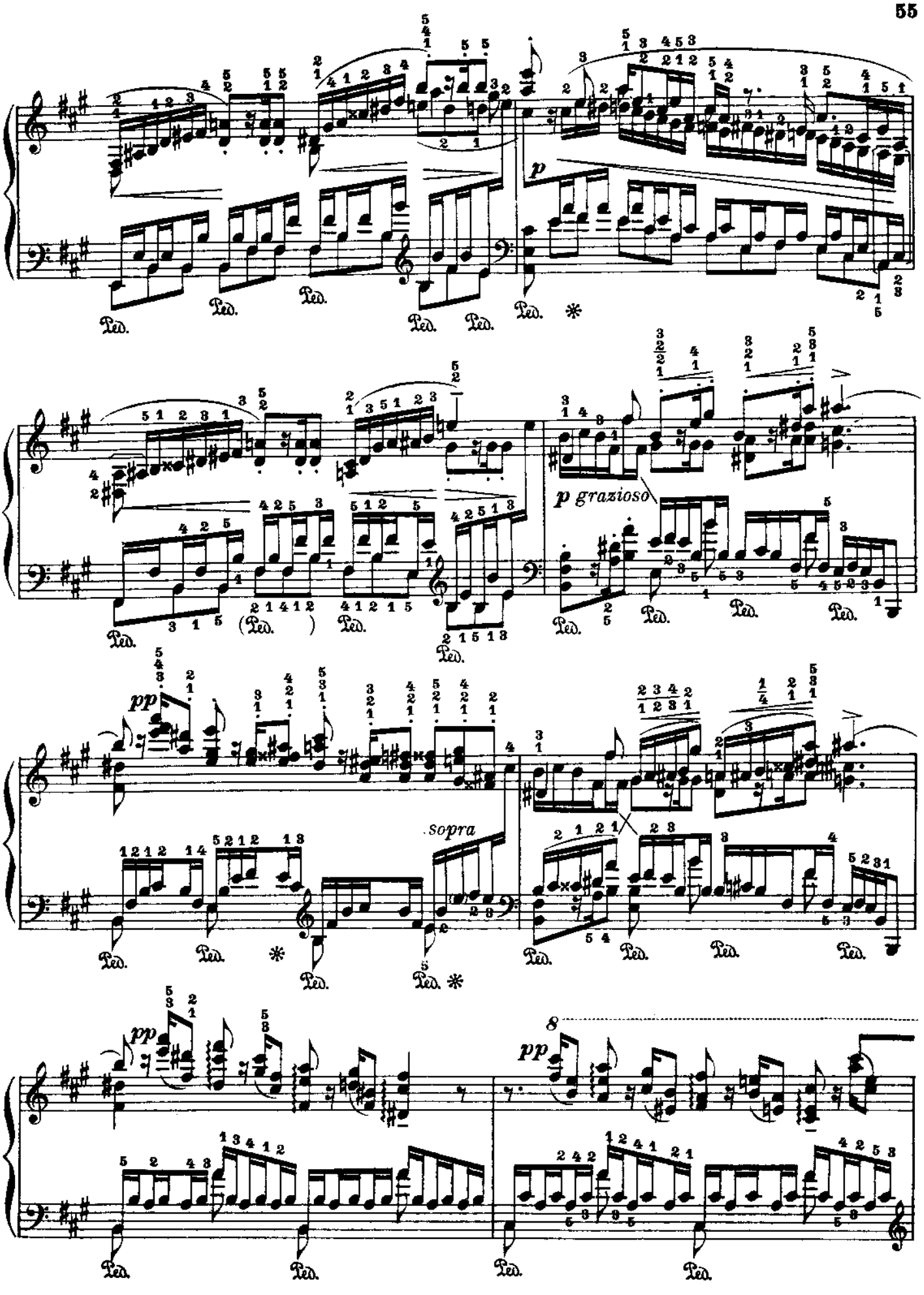
Quatrième Version

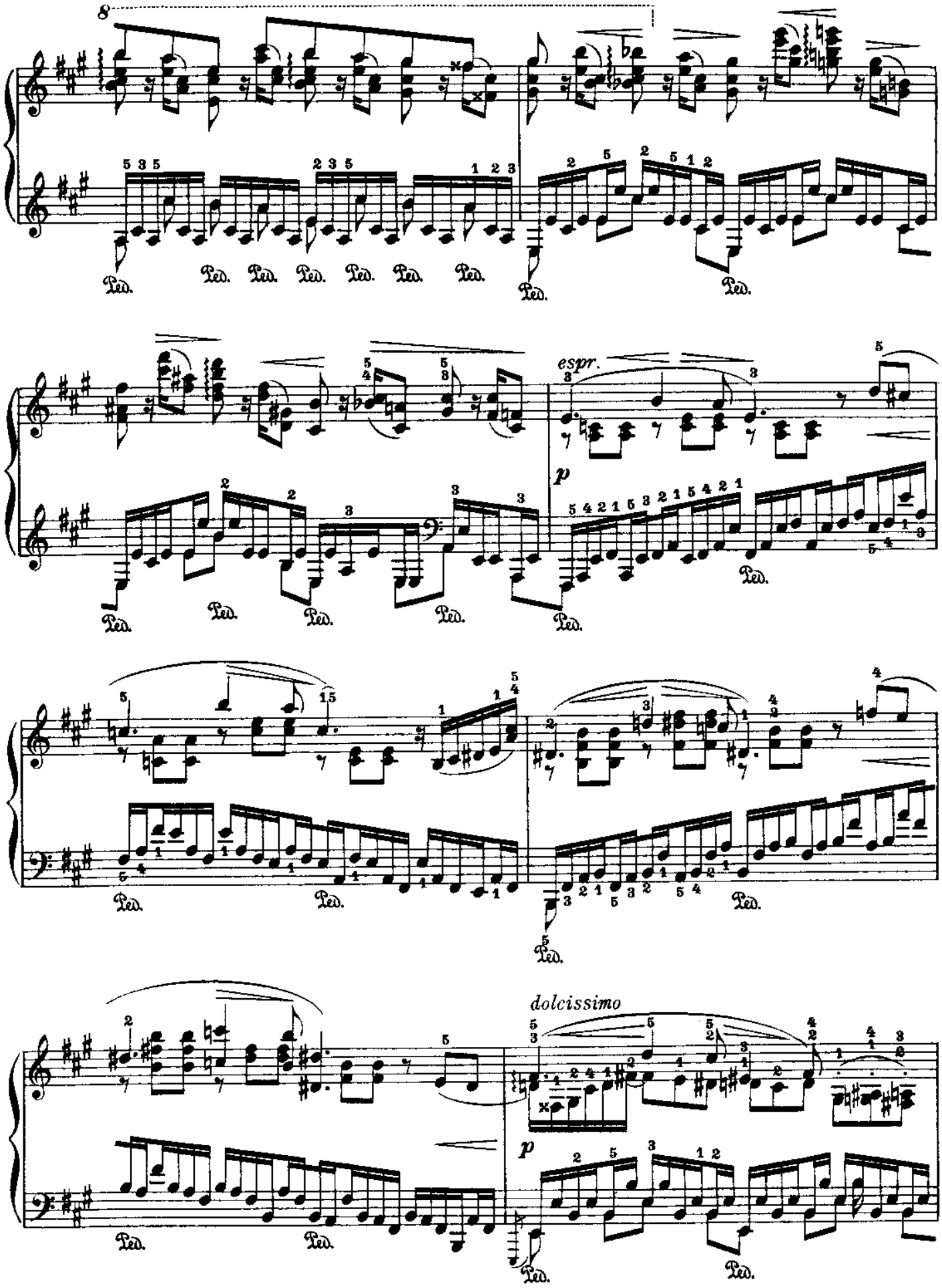
Etude sur les touches noires et blanches

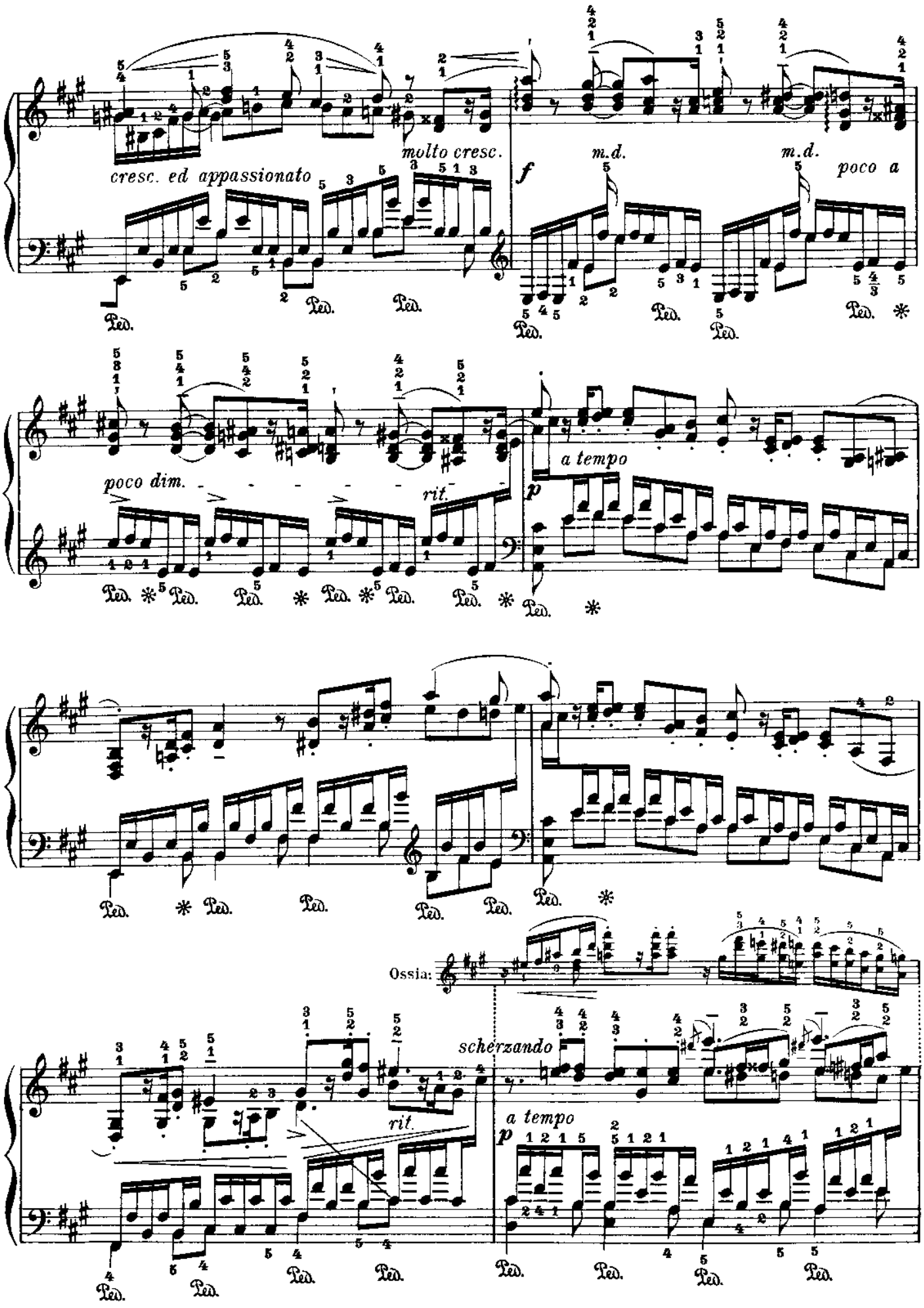
Capriccio

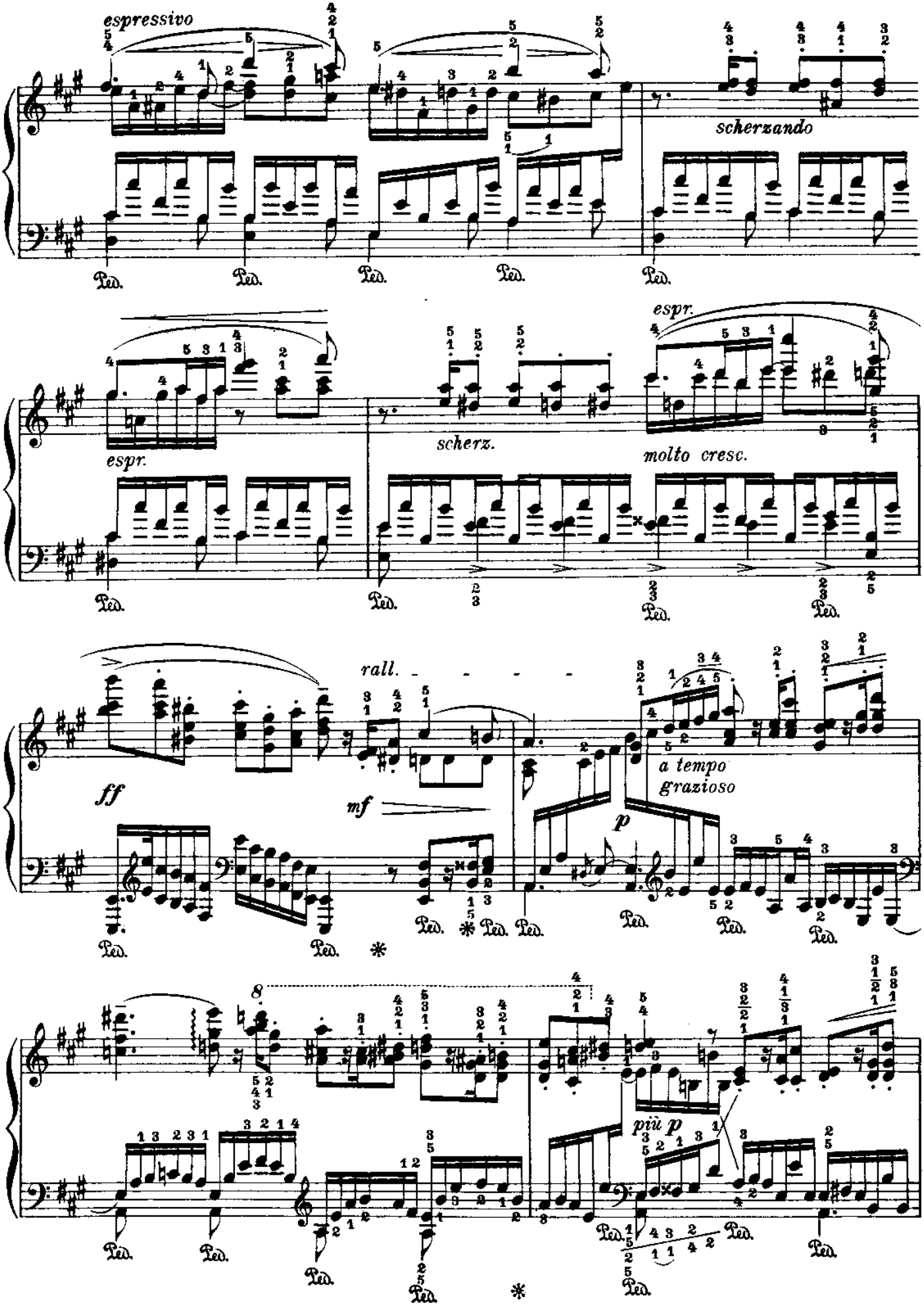
Leopold Godowsky

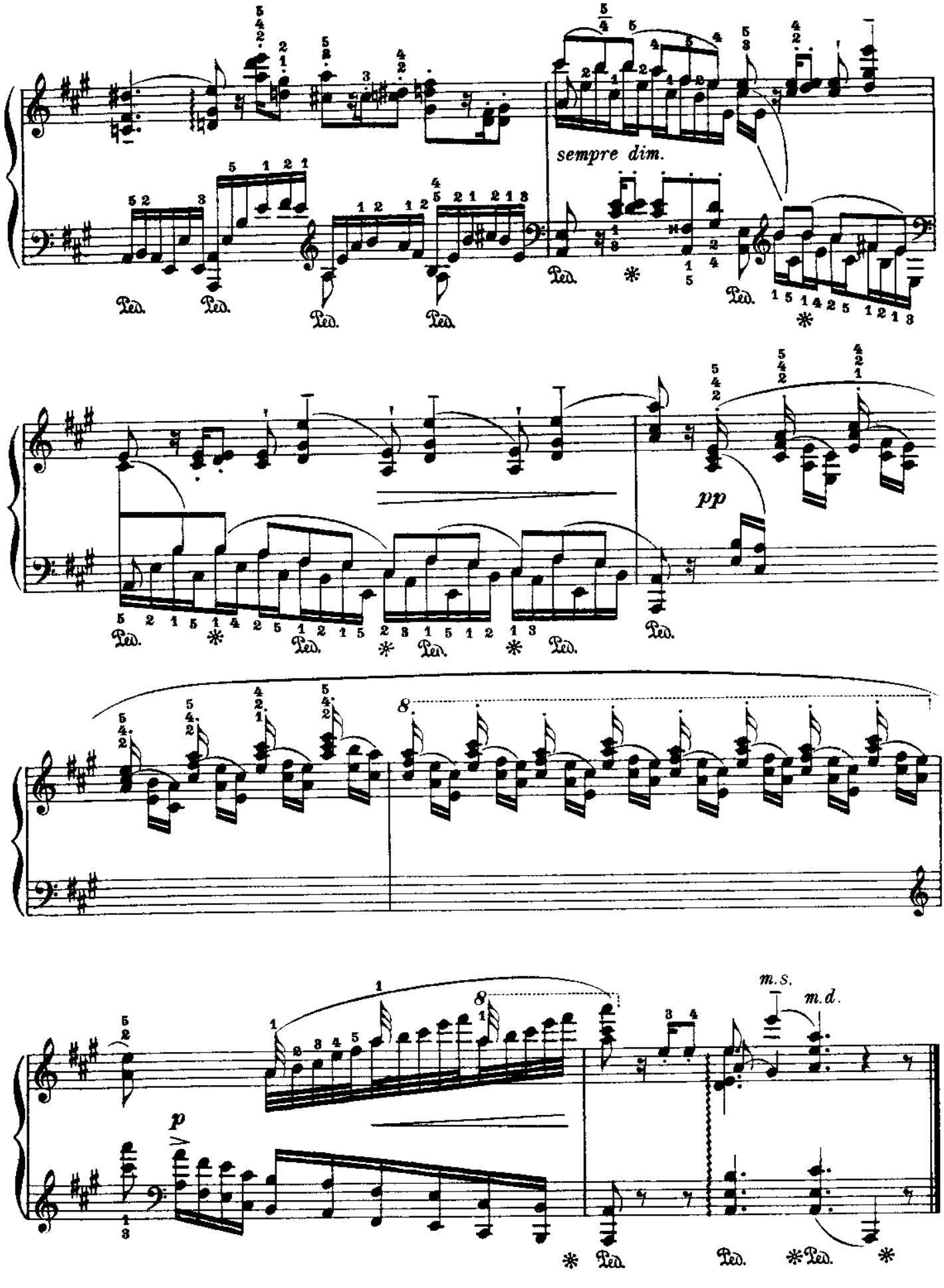



p
p grazioso
pp
sopra
pp
8
pp


8
Ped.
espr.
p
dolcissimo


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


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


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

Nº 11

Fr. Chopin

Op. 10 Nº 5

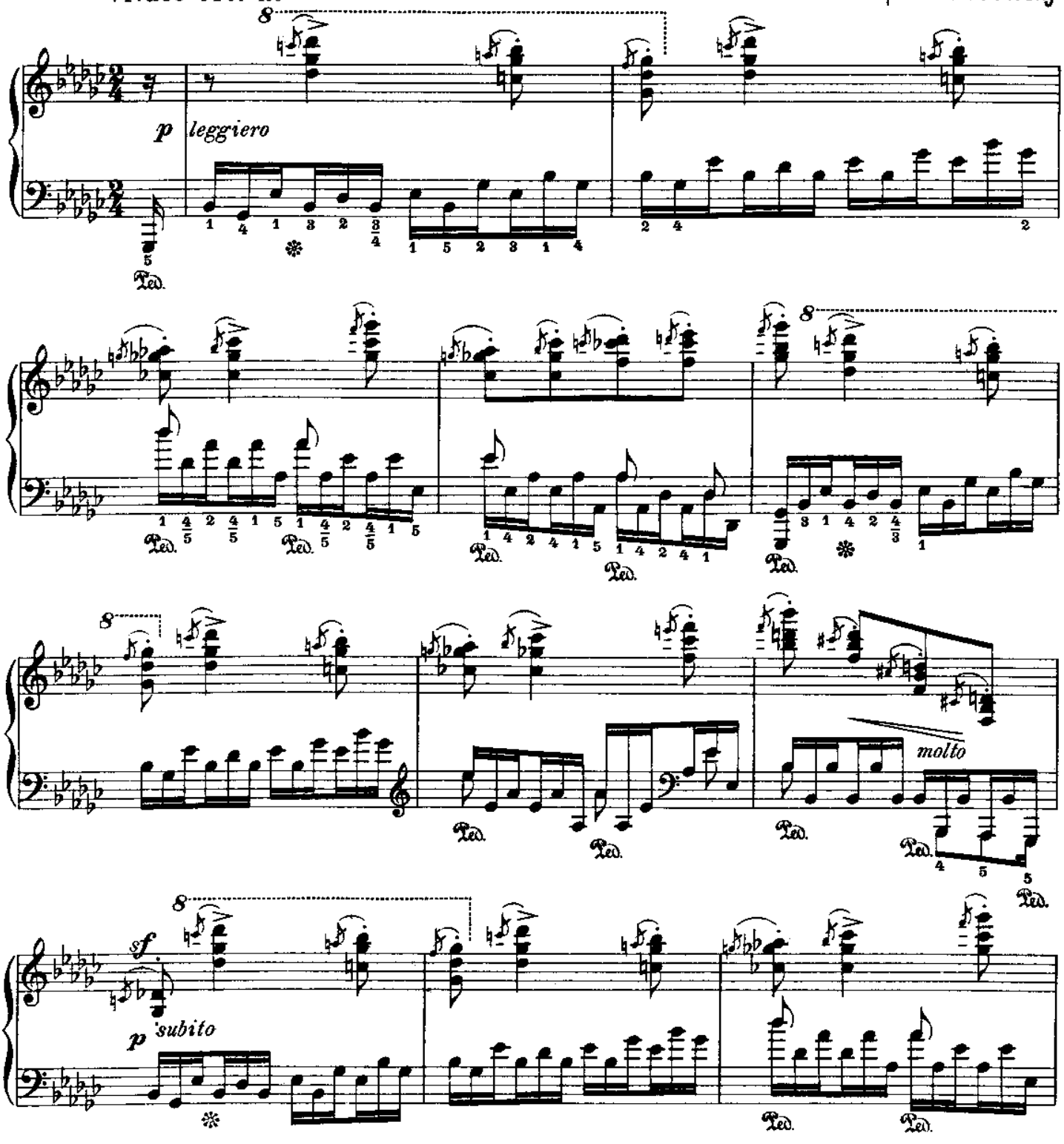
Fifth Version
Inversion, for the left hand

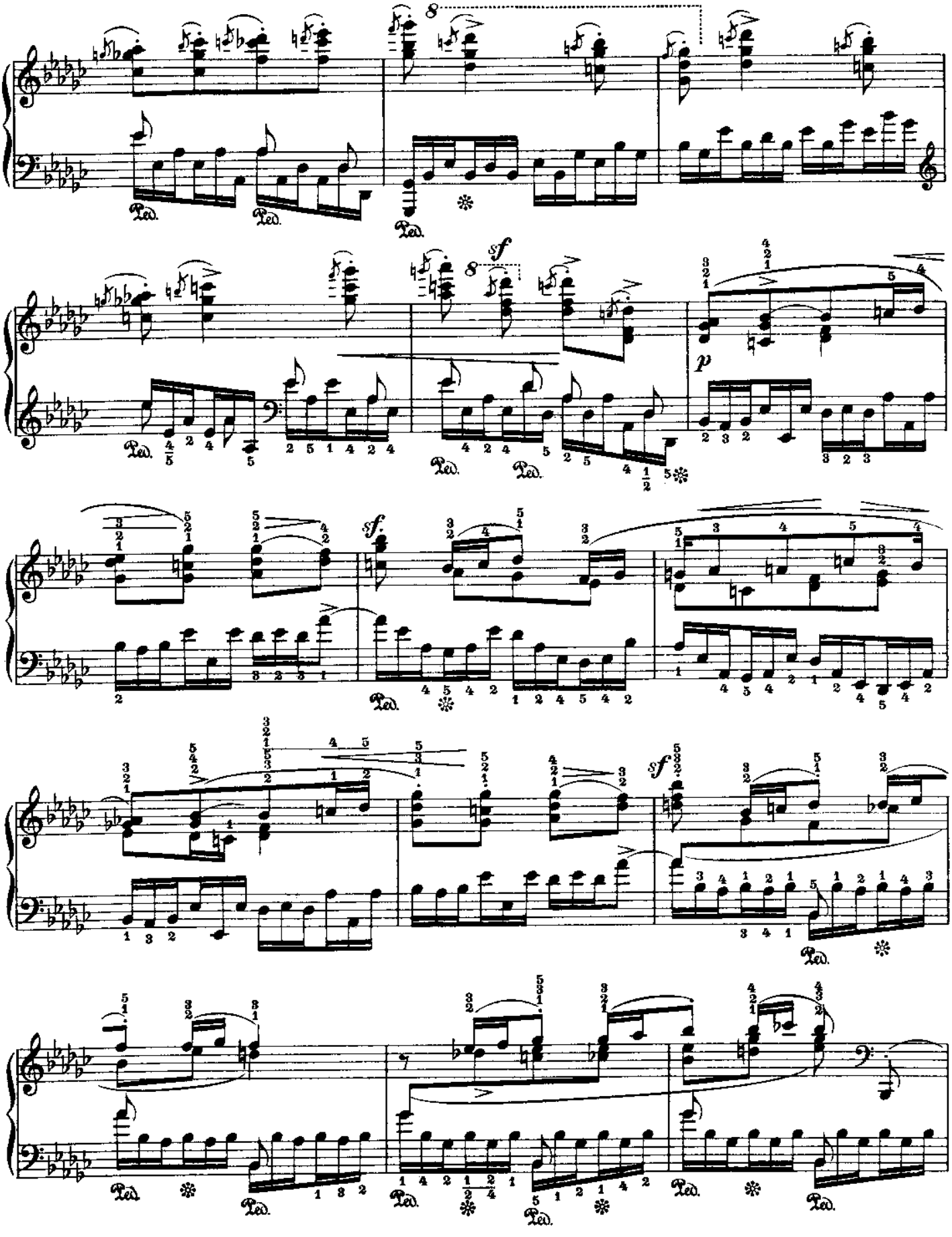
Fünfte Bearbeitung
Umkehrung, für die linke Hand

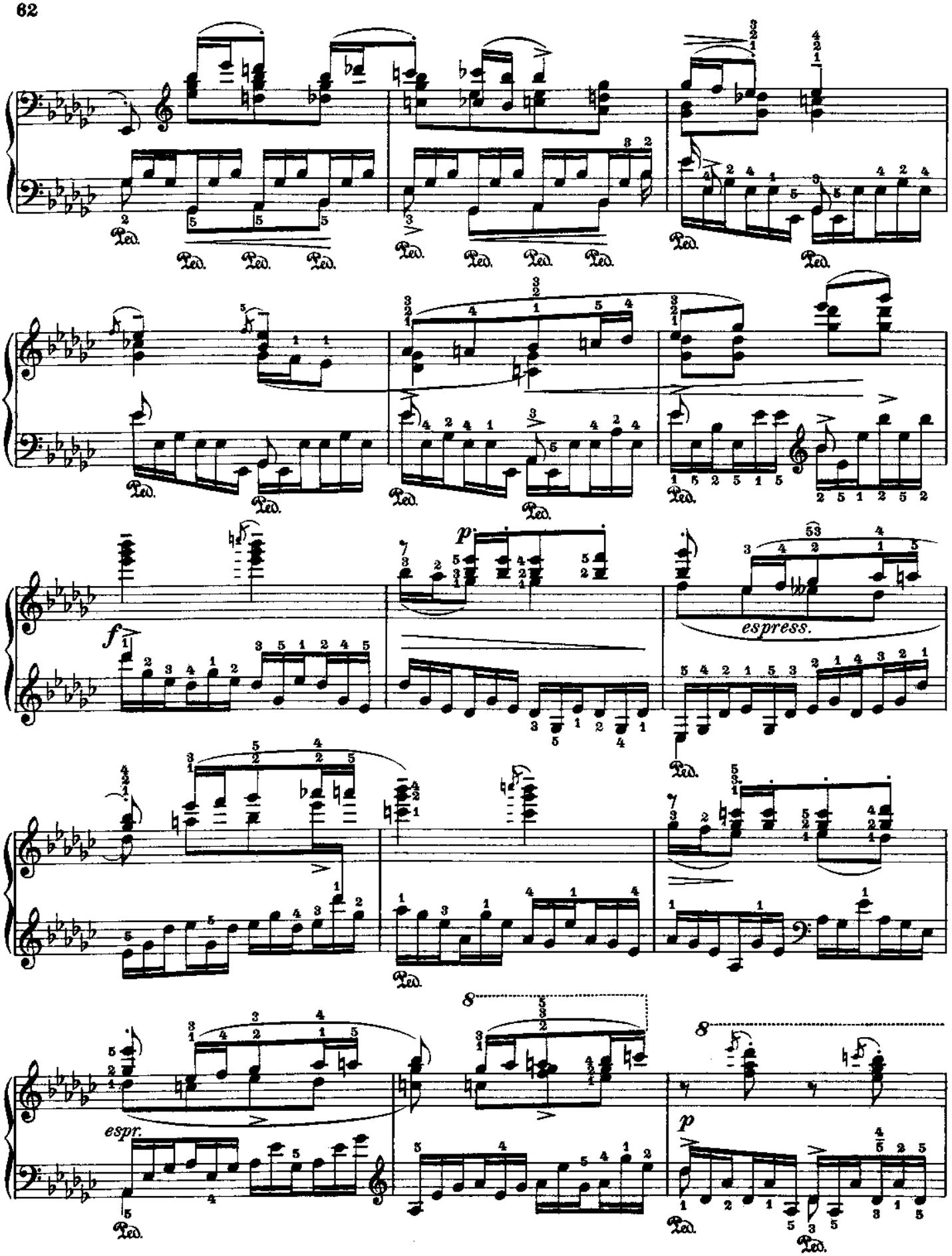
Cinquième Version
Renversement, pour la main gauche

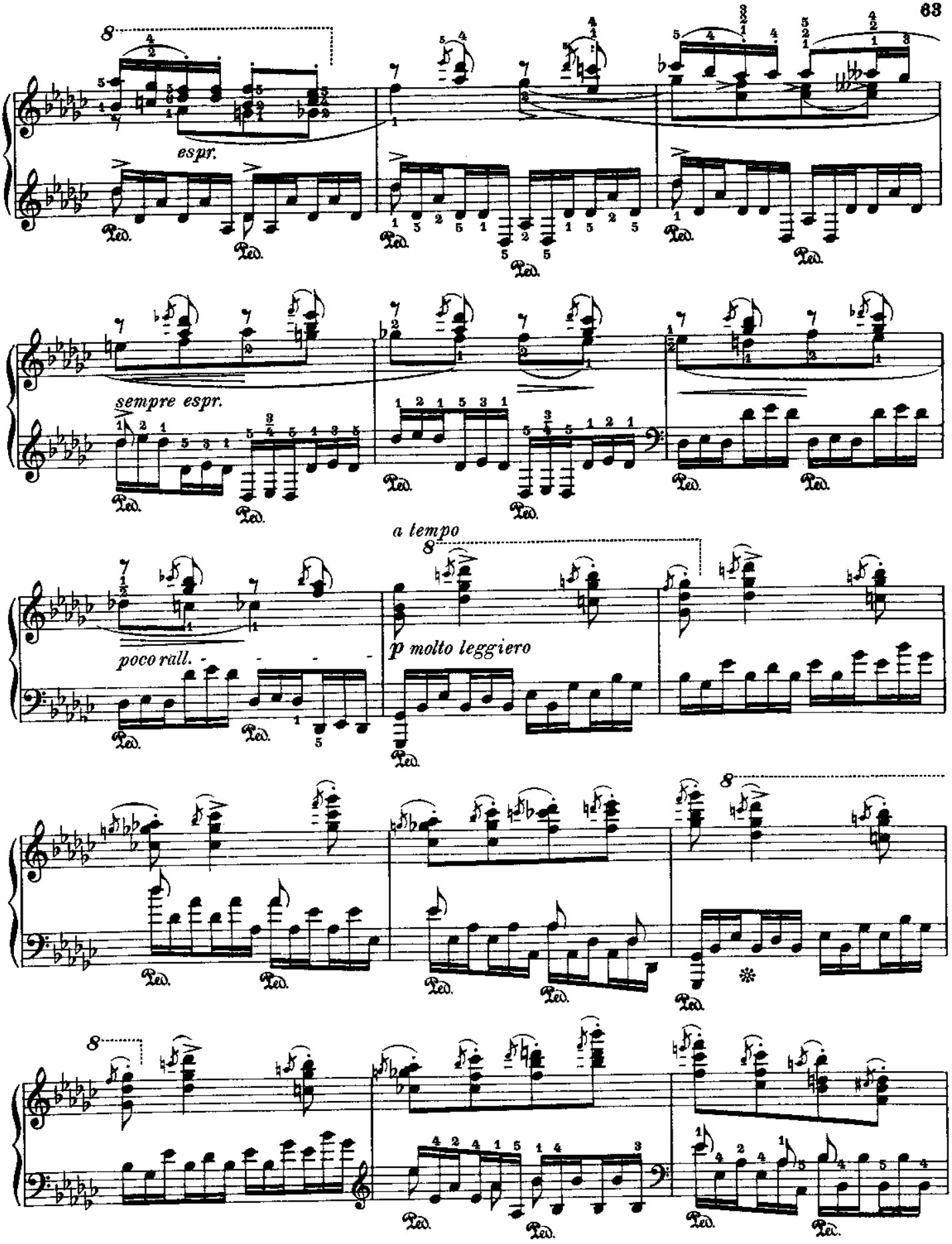
Vivace ♩= 84 - 100

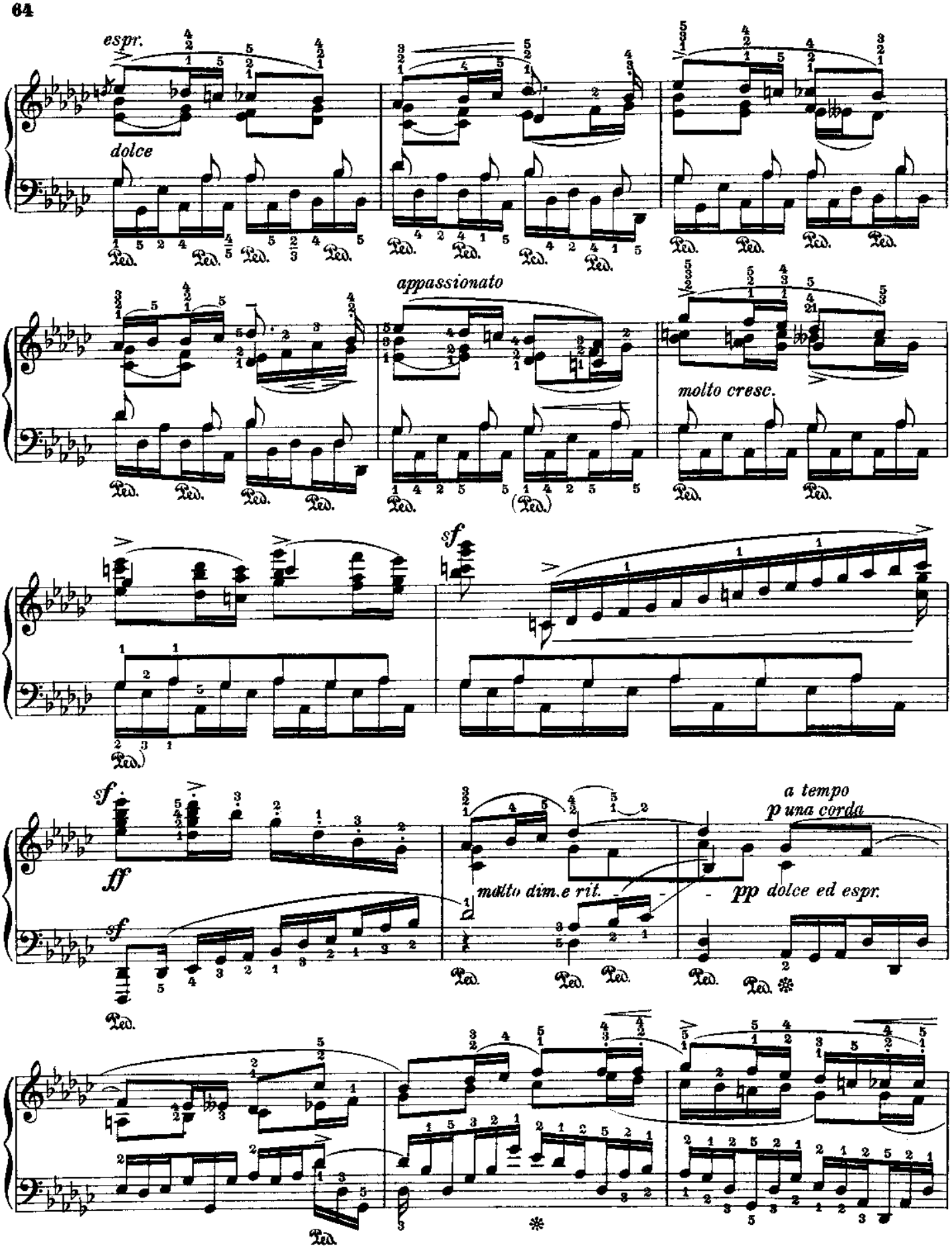
Leopold Godowsky

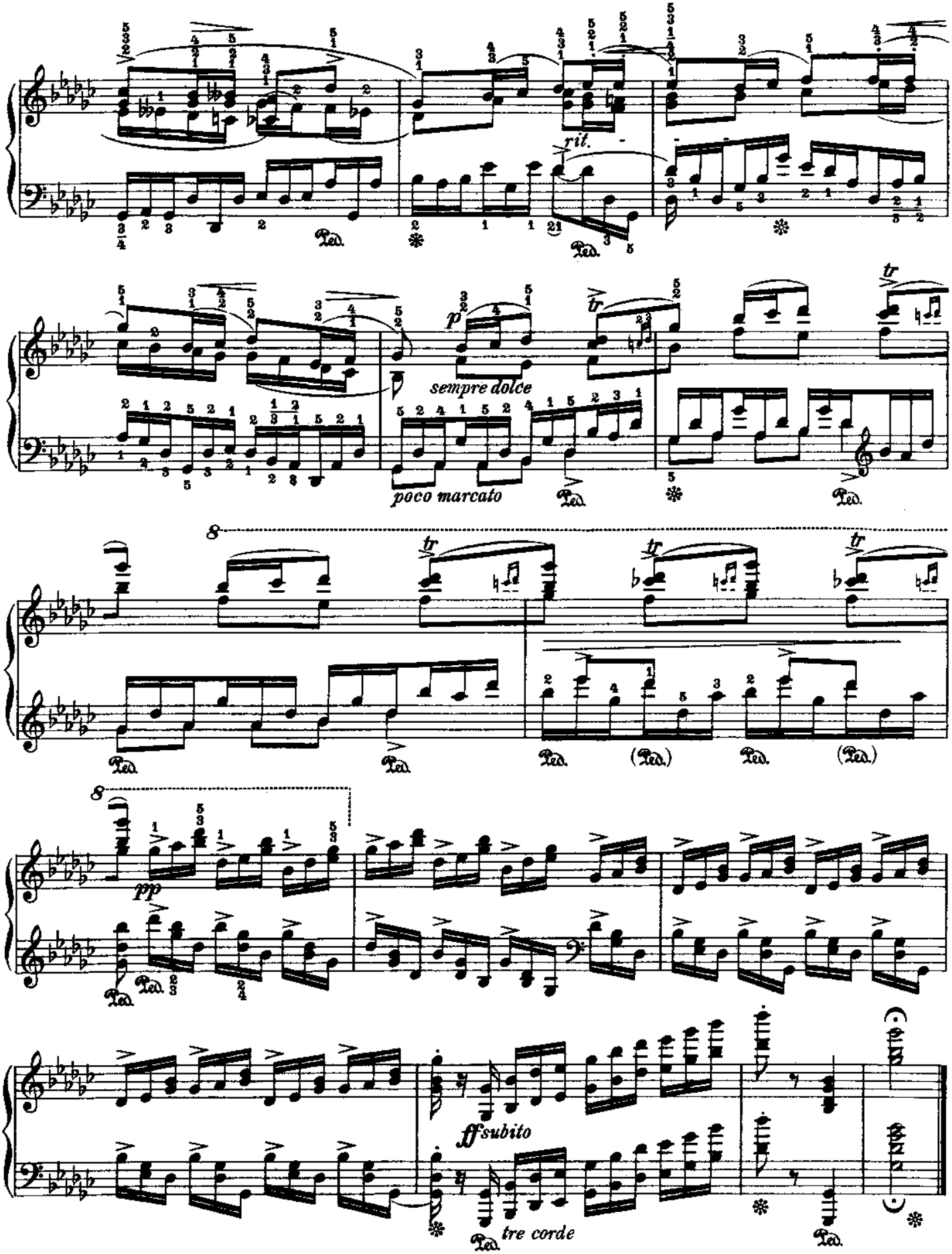



8
Ped.
sf
p
sf.


Ped.
f
p
espress.
espr.
8
8
p


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


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


rit.
p
sempre dolce
poco marcato
pp
ff subito
tre corde

№ 12

Fr. Chopin

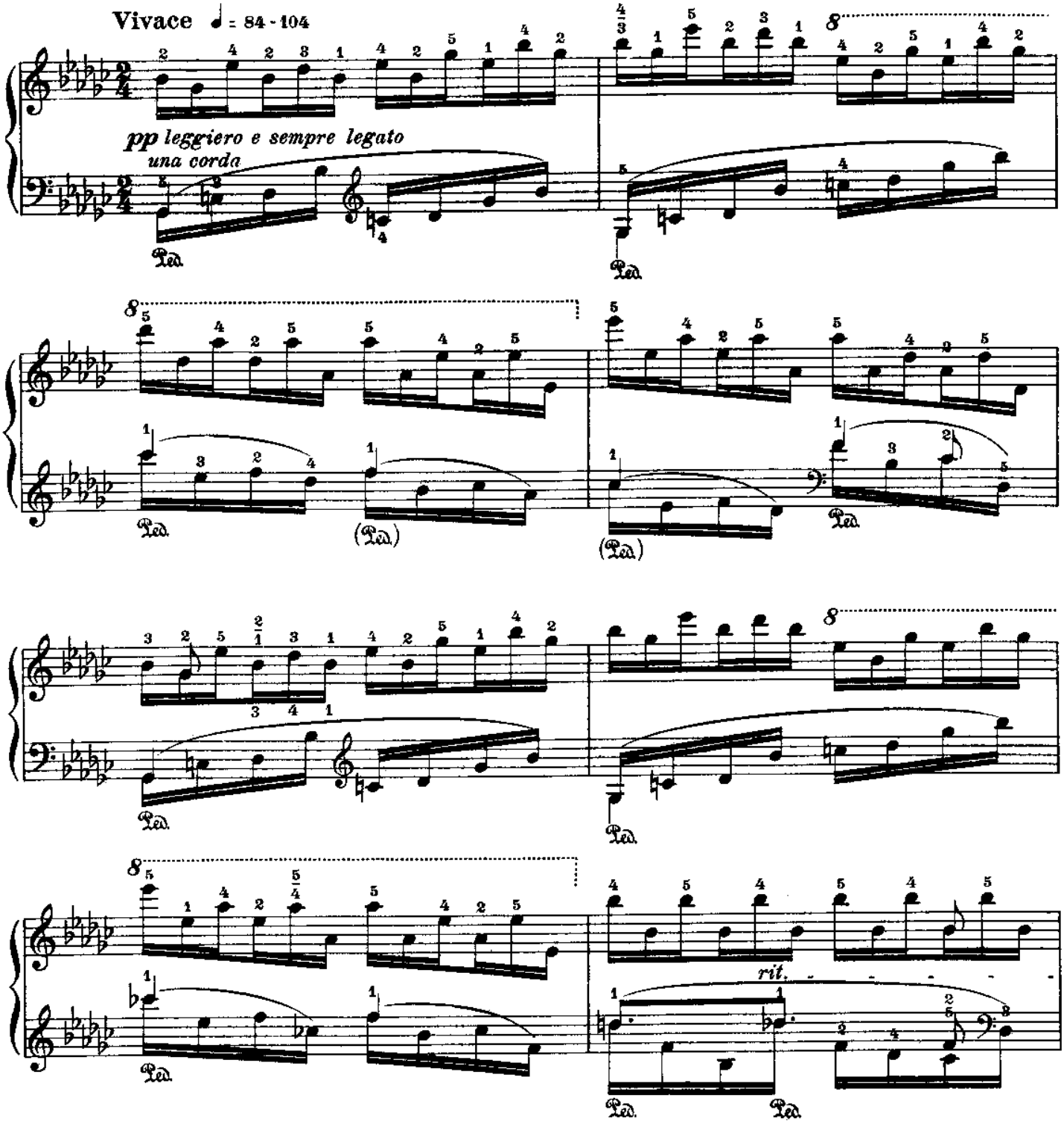
Op. 10 № 5

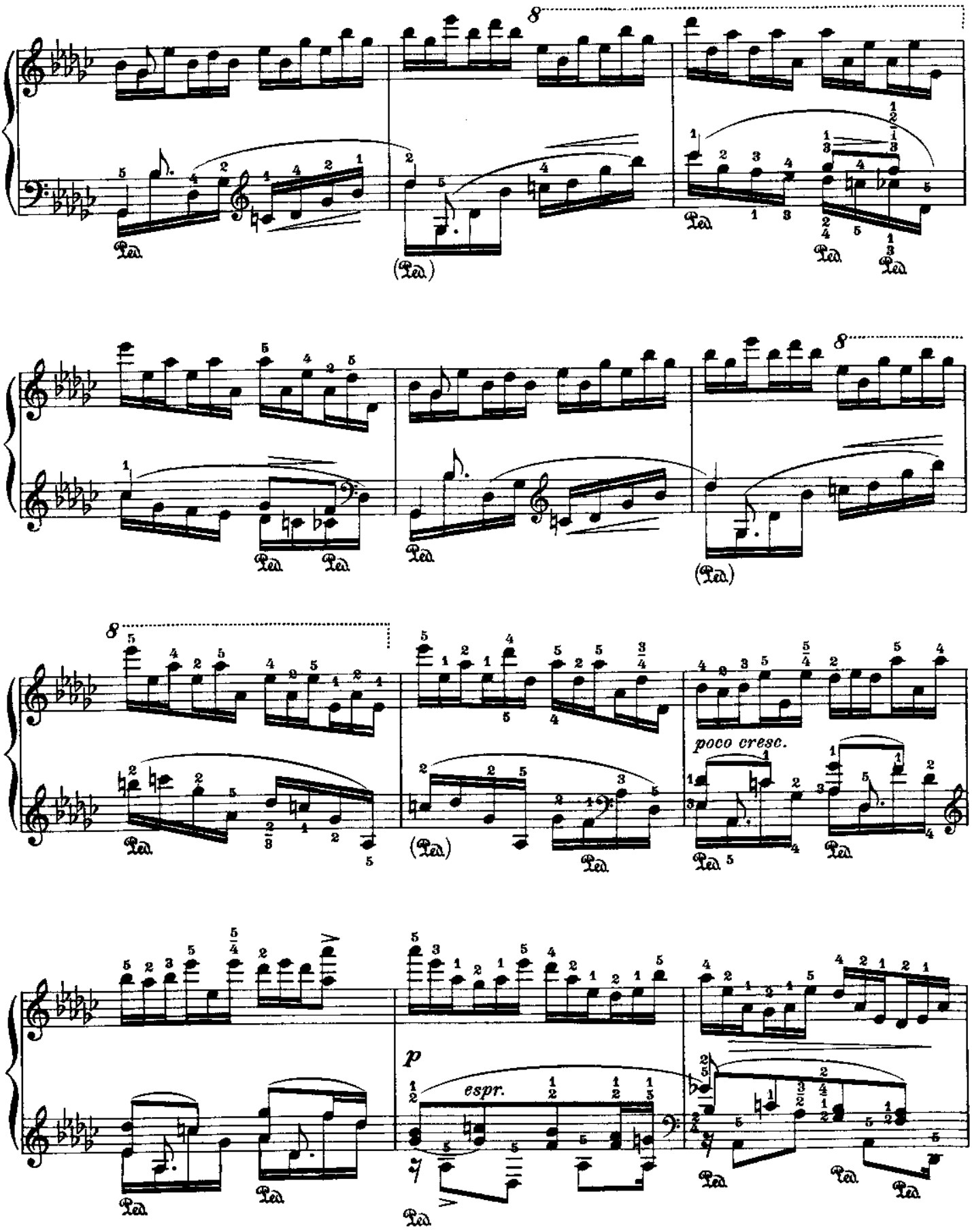
Sixth Version
Inversion, for the right hand

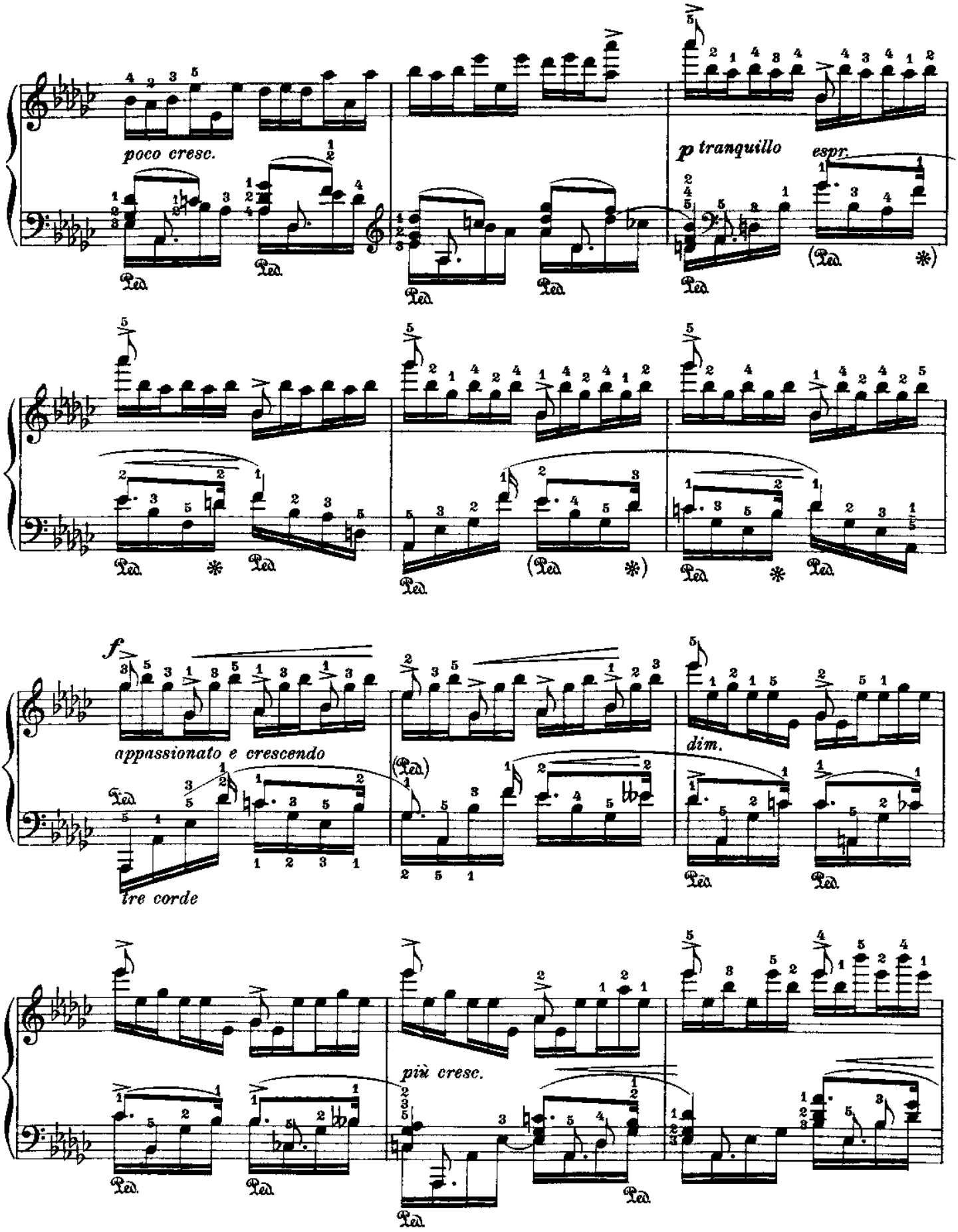
Sechste Bearbeitung
Umkehrung für die rechte Hand

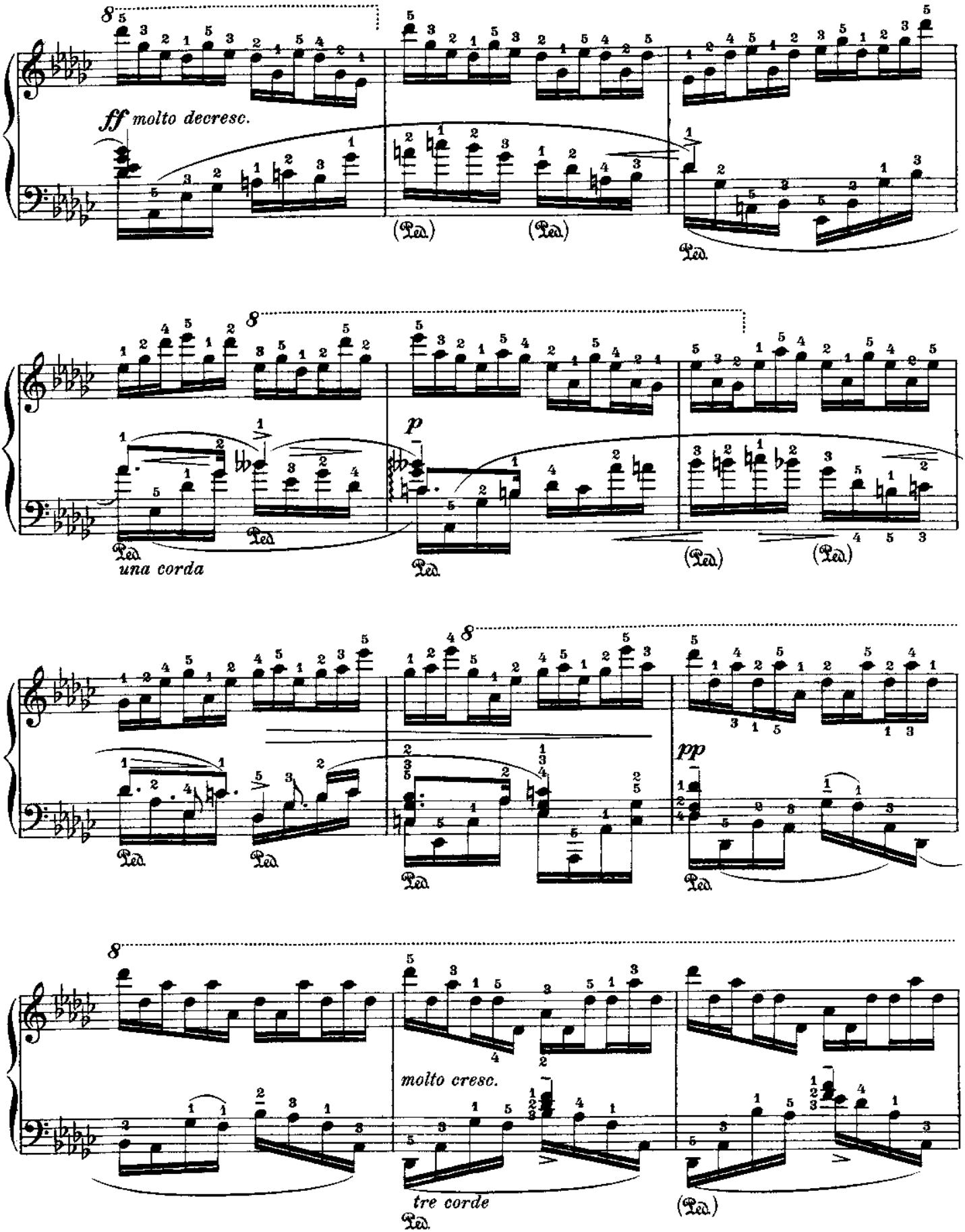
Sixième Version
Renversement pour la main droite

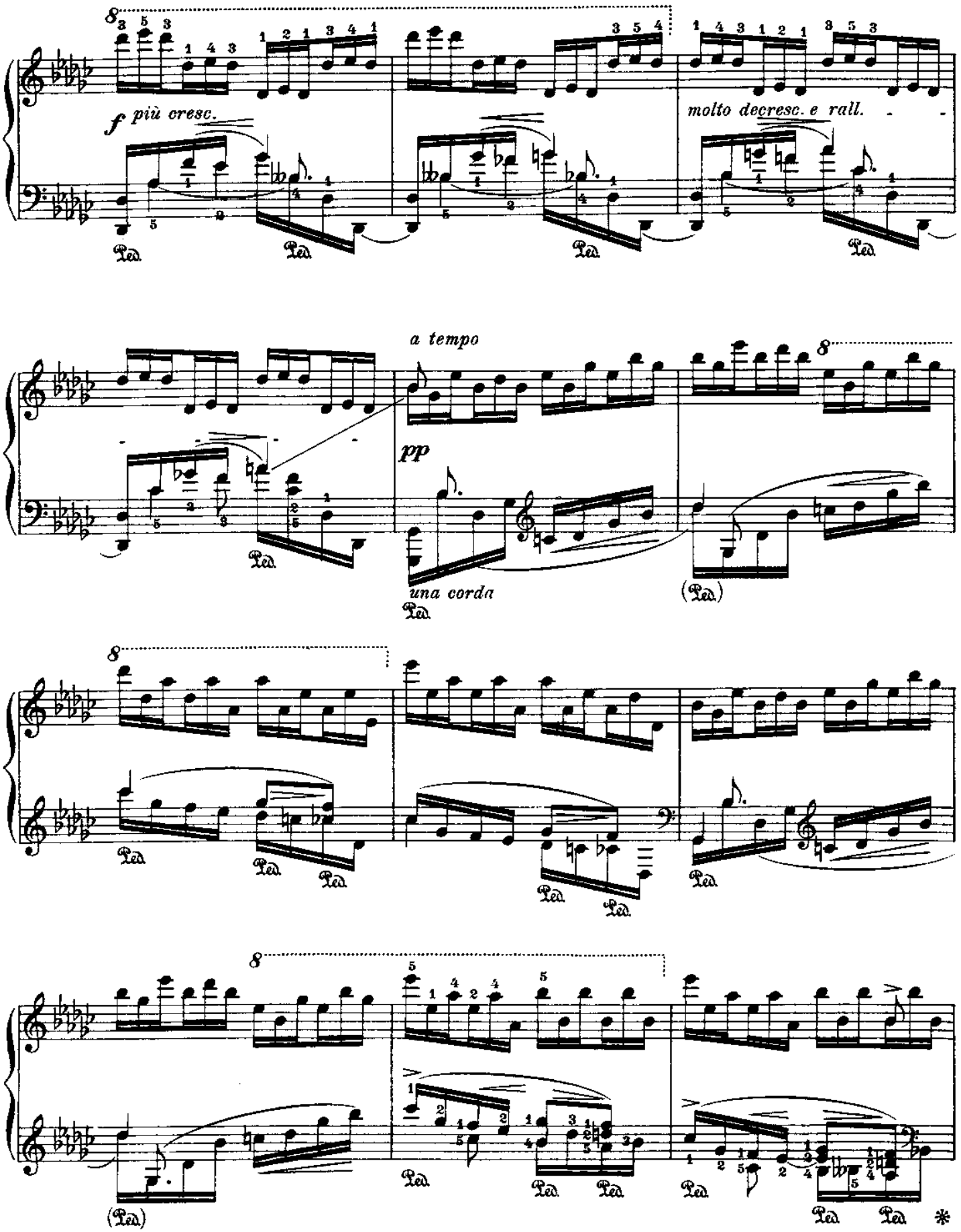
Leopold Godowsky

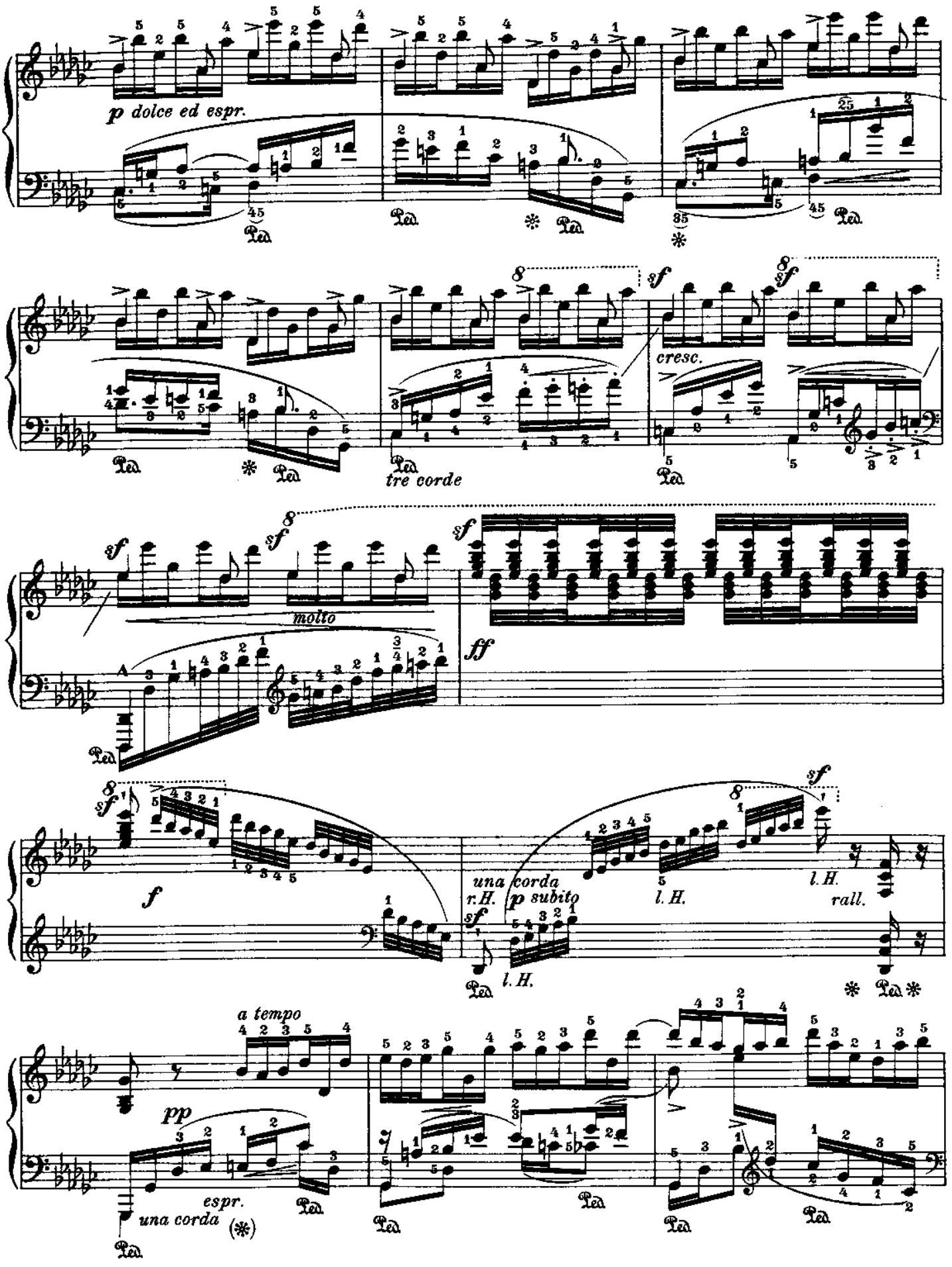


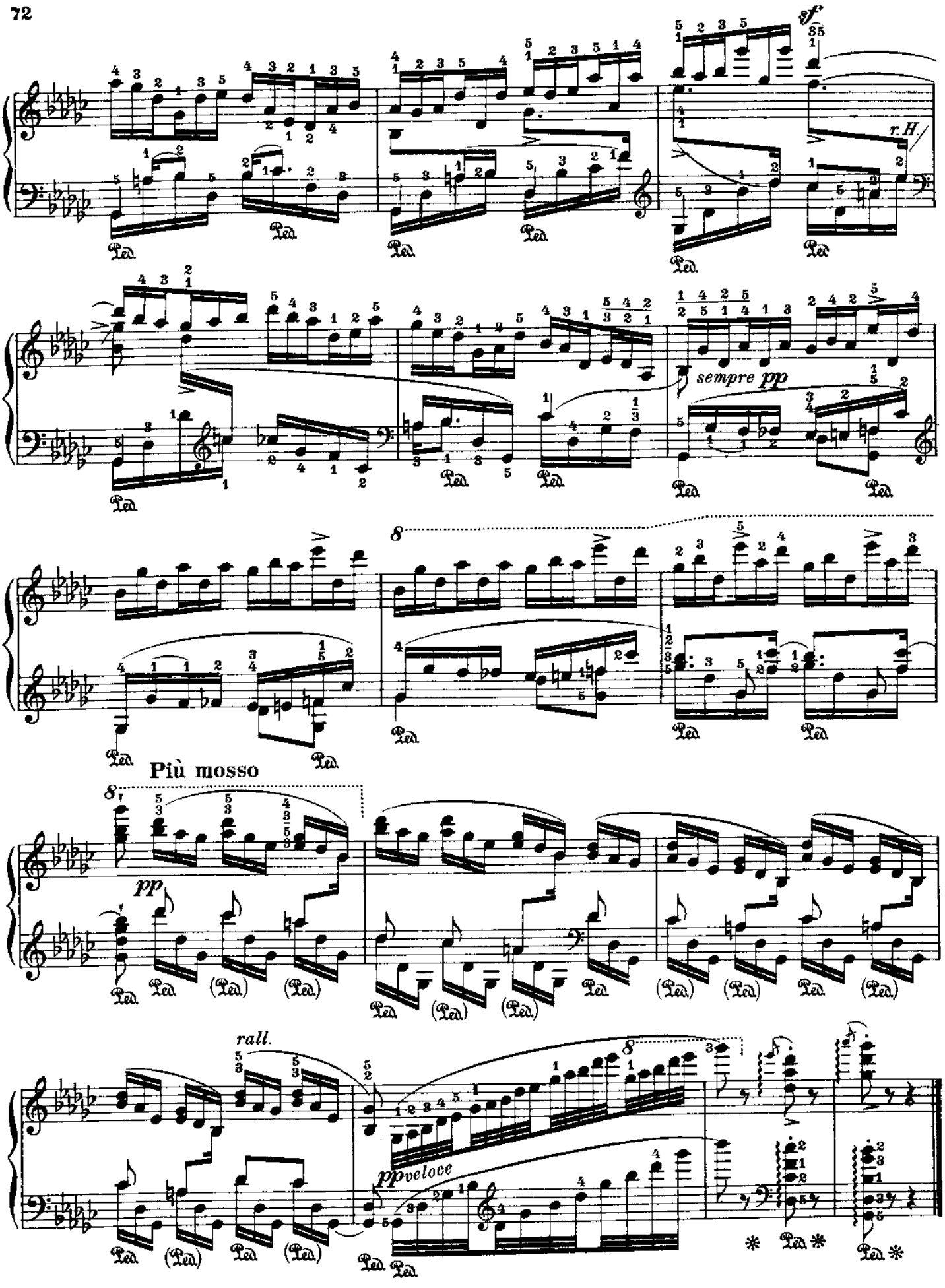

8
Ped.
(Ped.)
poco cresc.
p
espr.


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


ff molto decresc.
una corda
p
pp
molto cresc.
tre corde


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


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


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

Nº 12 A

Fr. Chopin

Op. 10 Nº 5

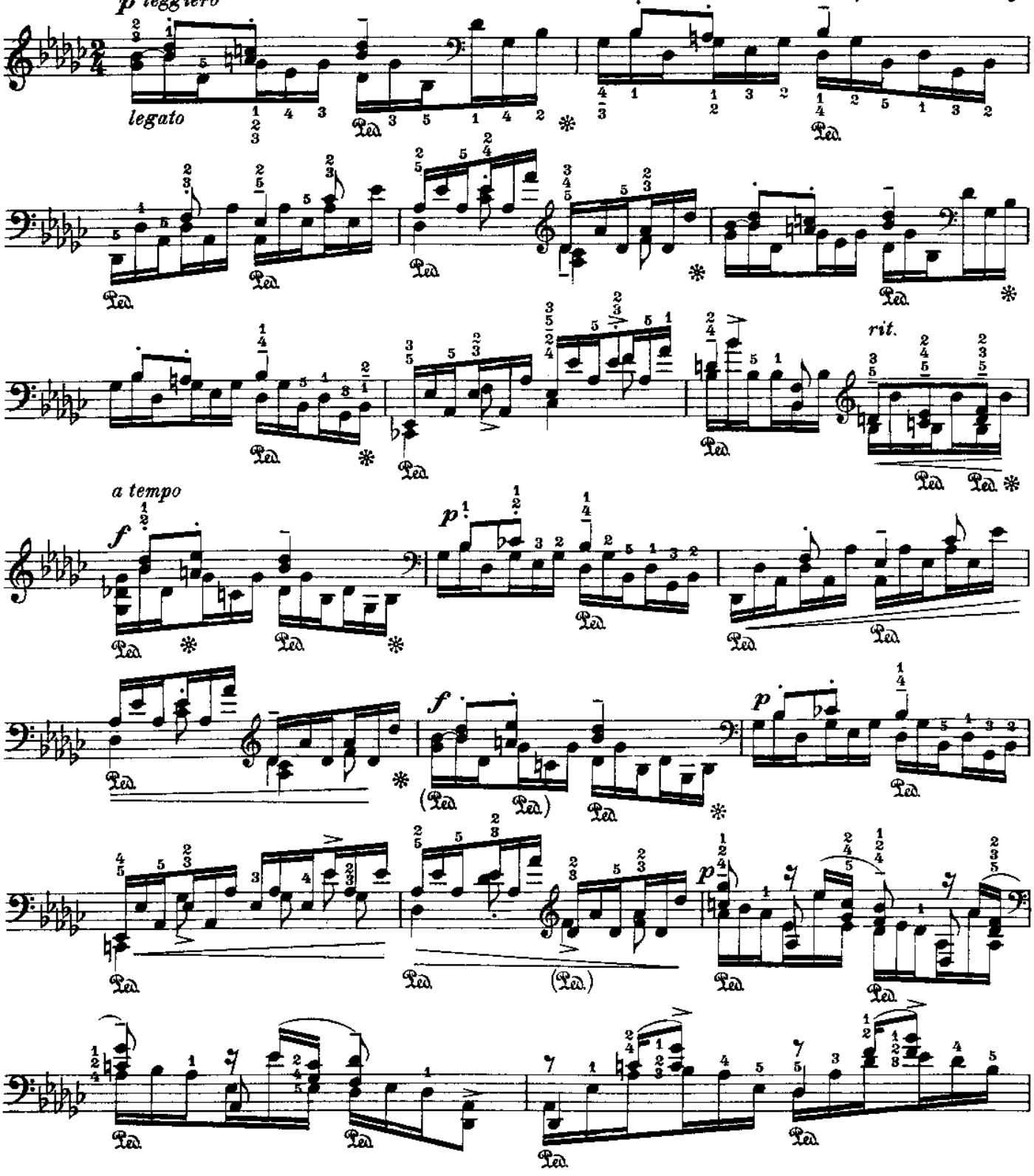
Seventh Version
For the left Hand alone

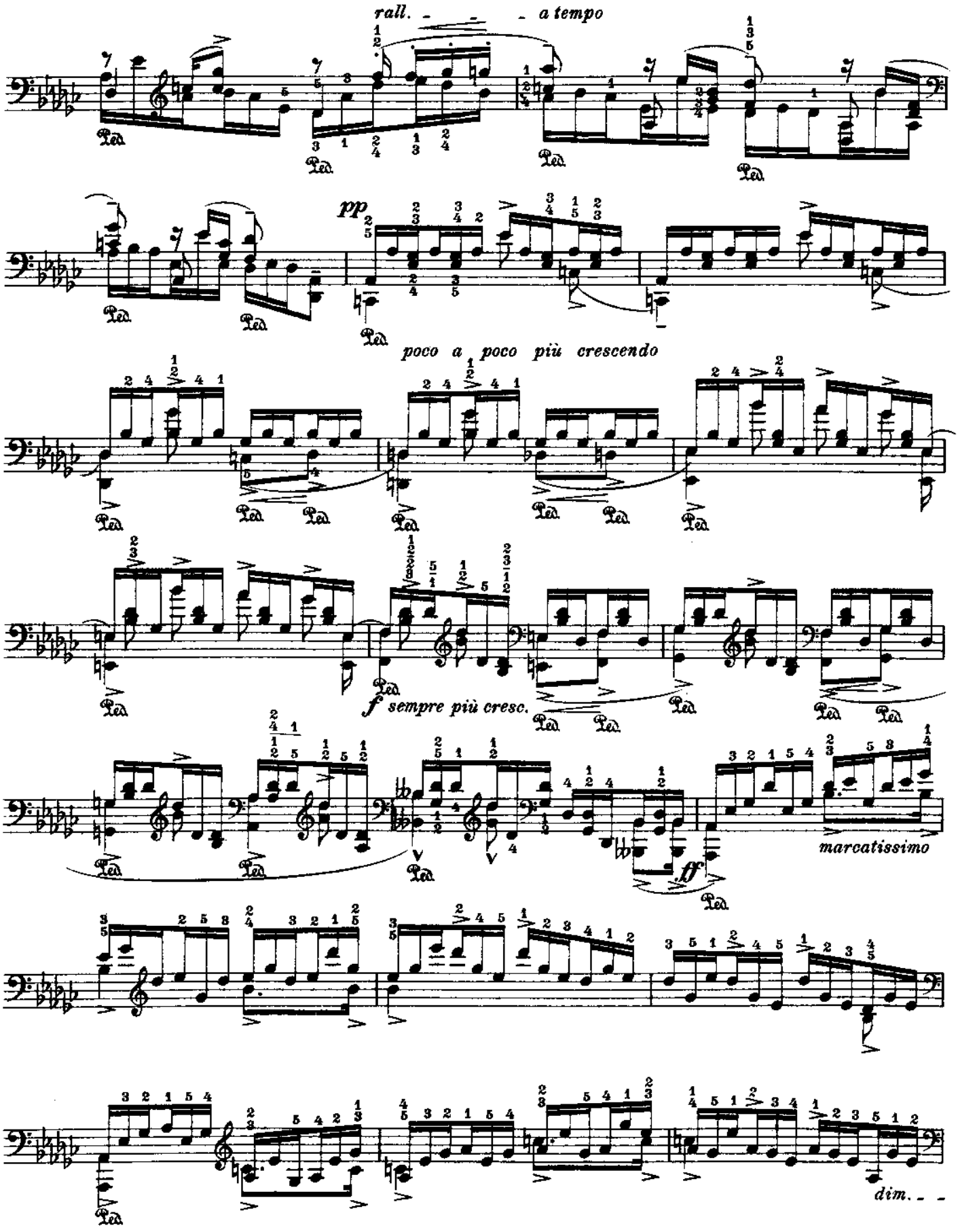
Siebente Bearbeitung
Für die linke Hand allein

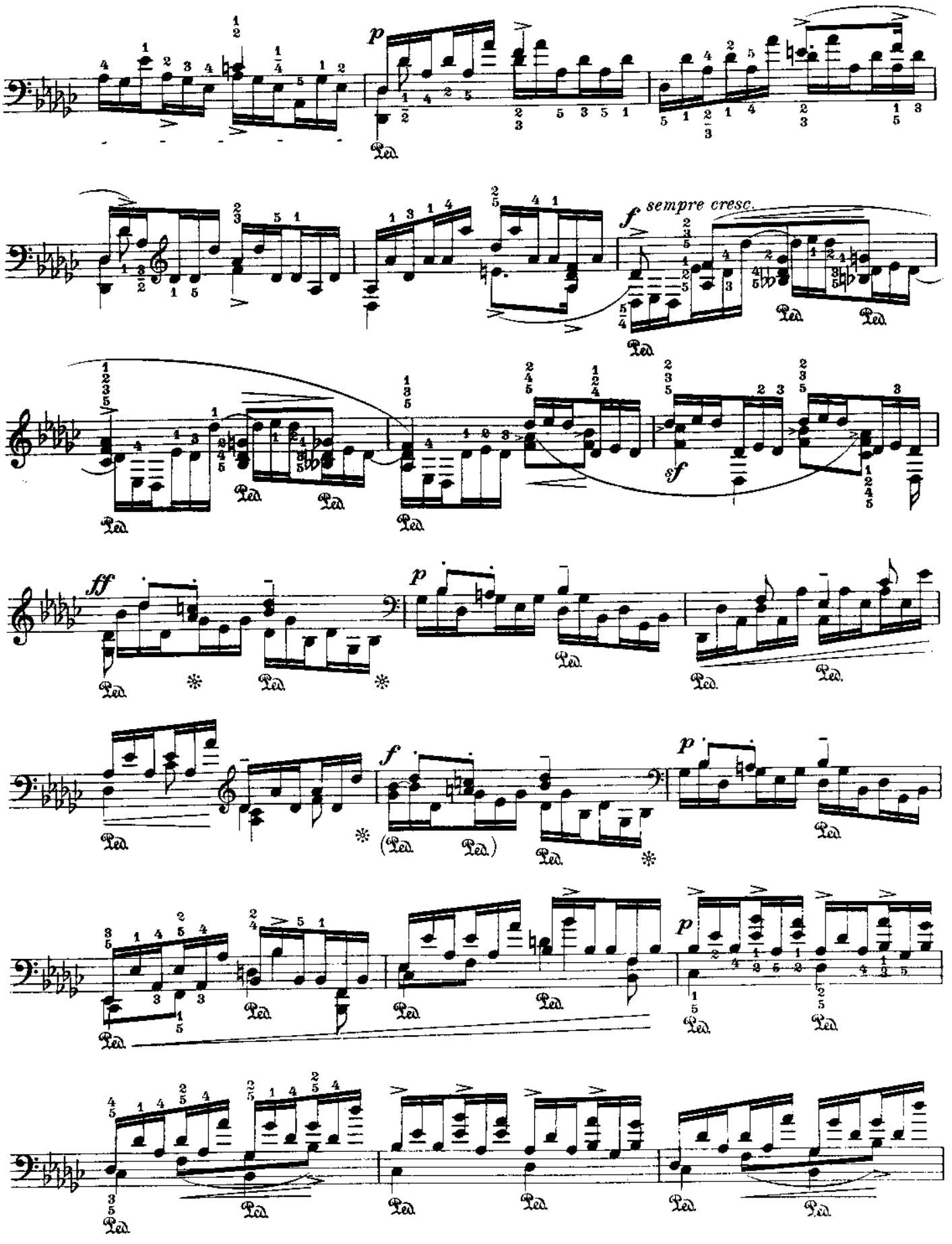
Septième Version
Pour la main gauche seule

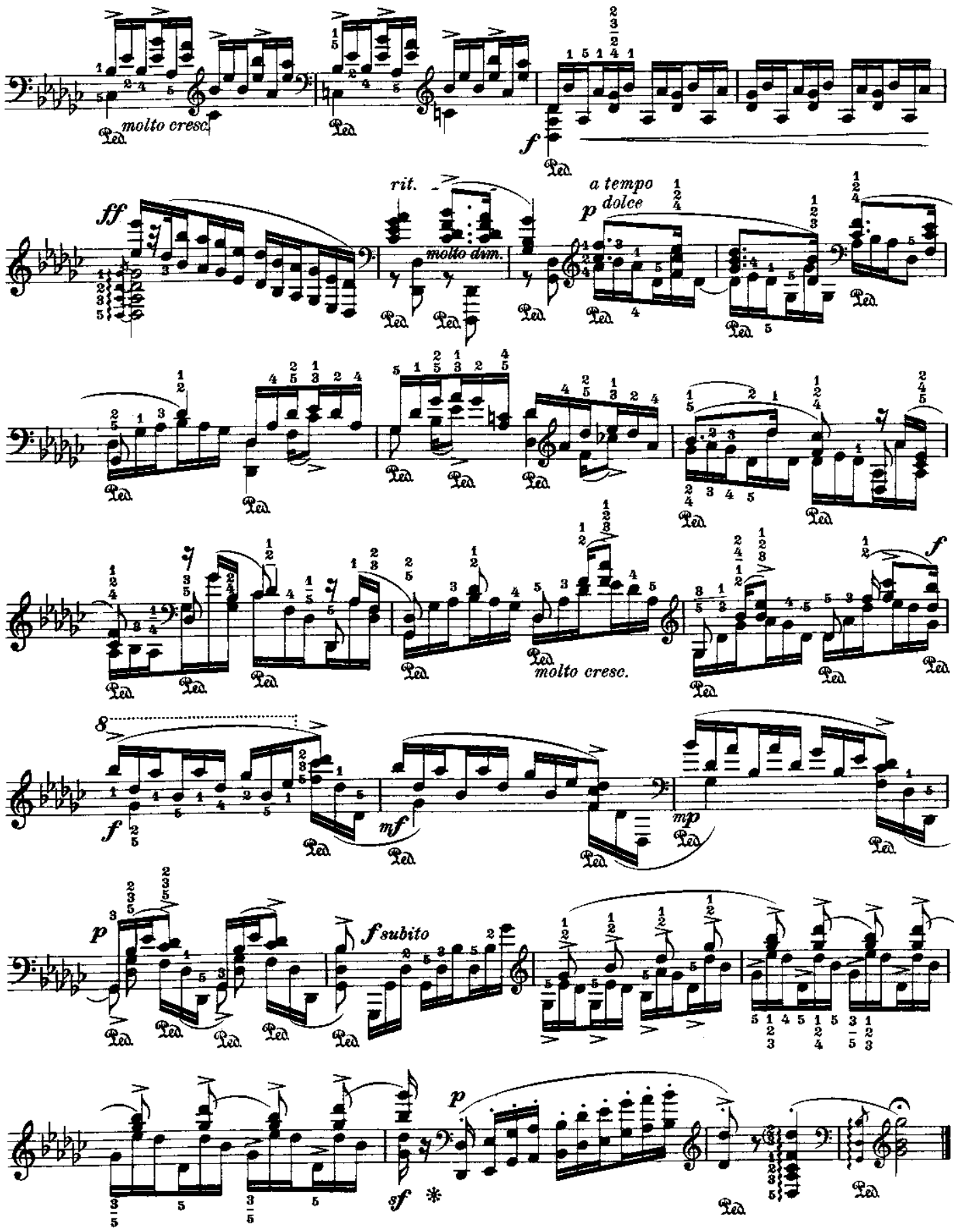
Vivace ♩ = 69 - 84
p leggiero

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
p
dolce
molto cresc.
f
mf
mp
p
f subito
sf
p

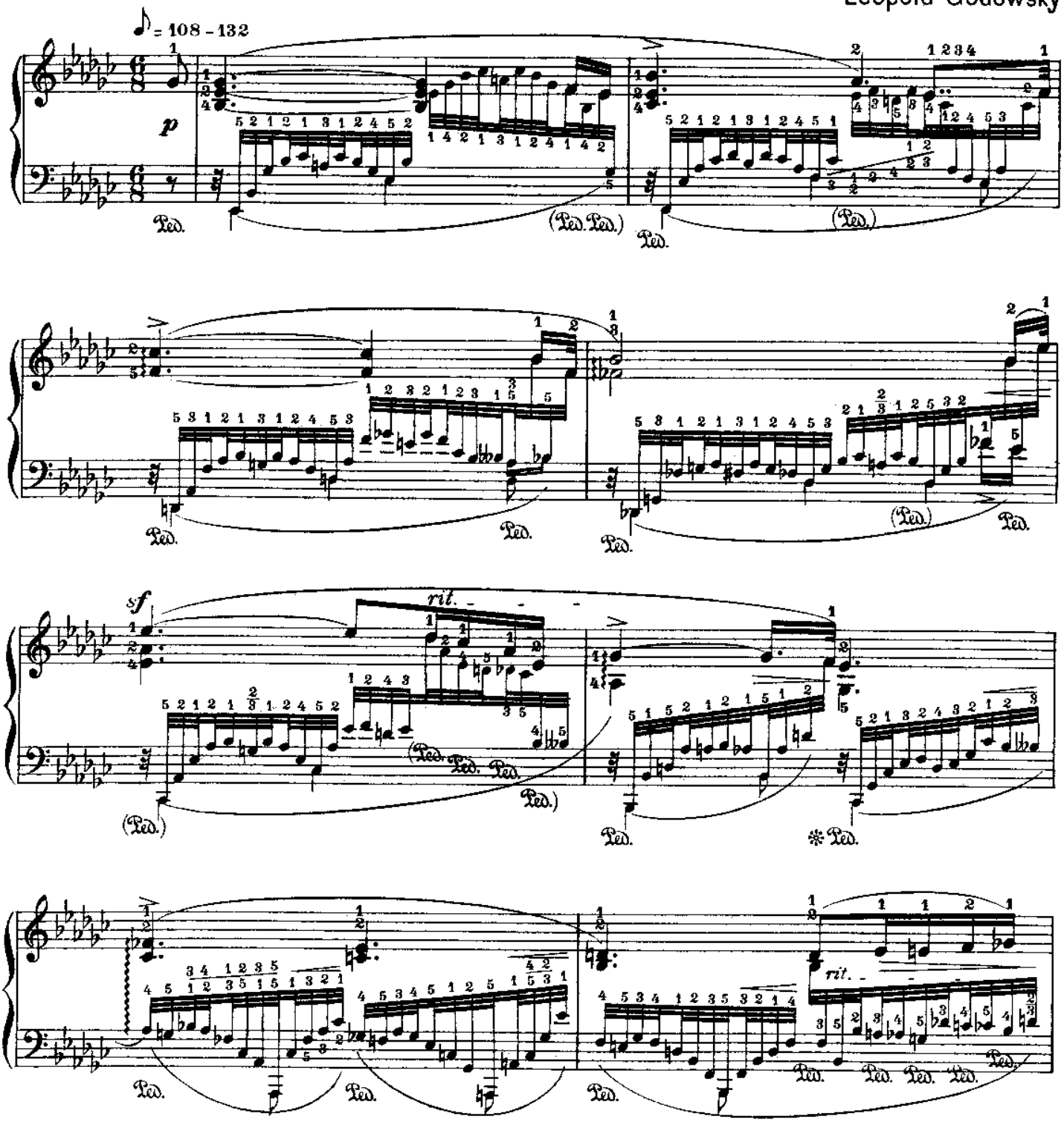
№ 13

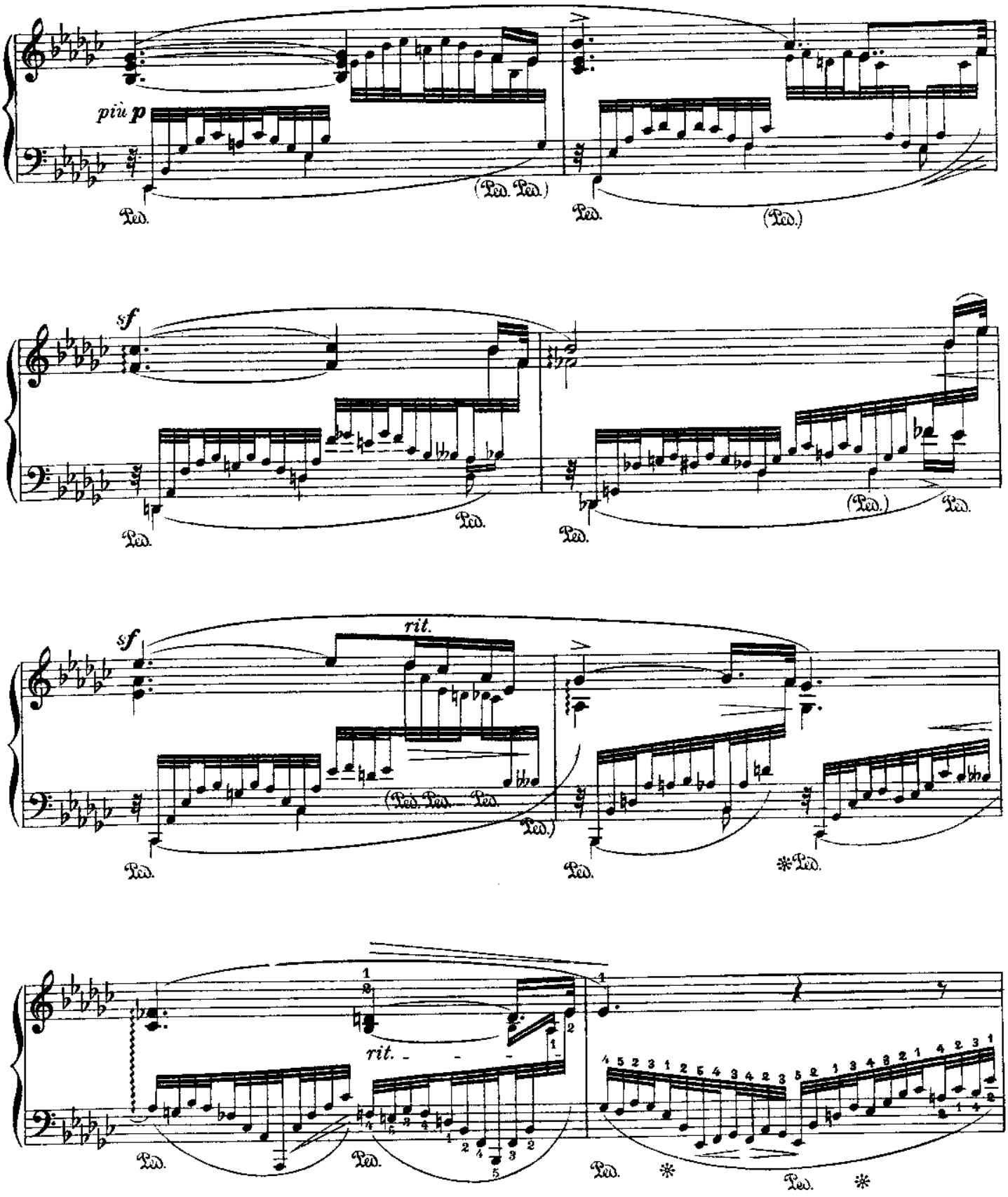
Fr. Chopin

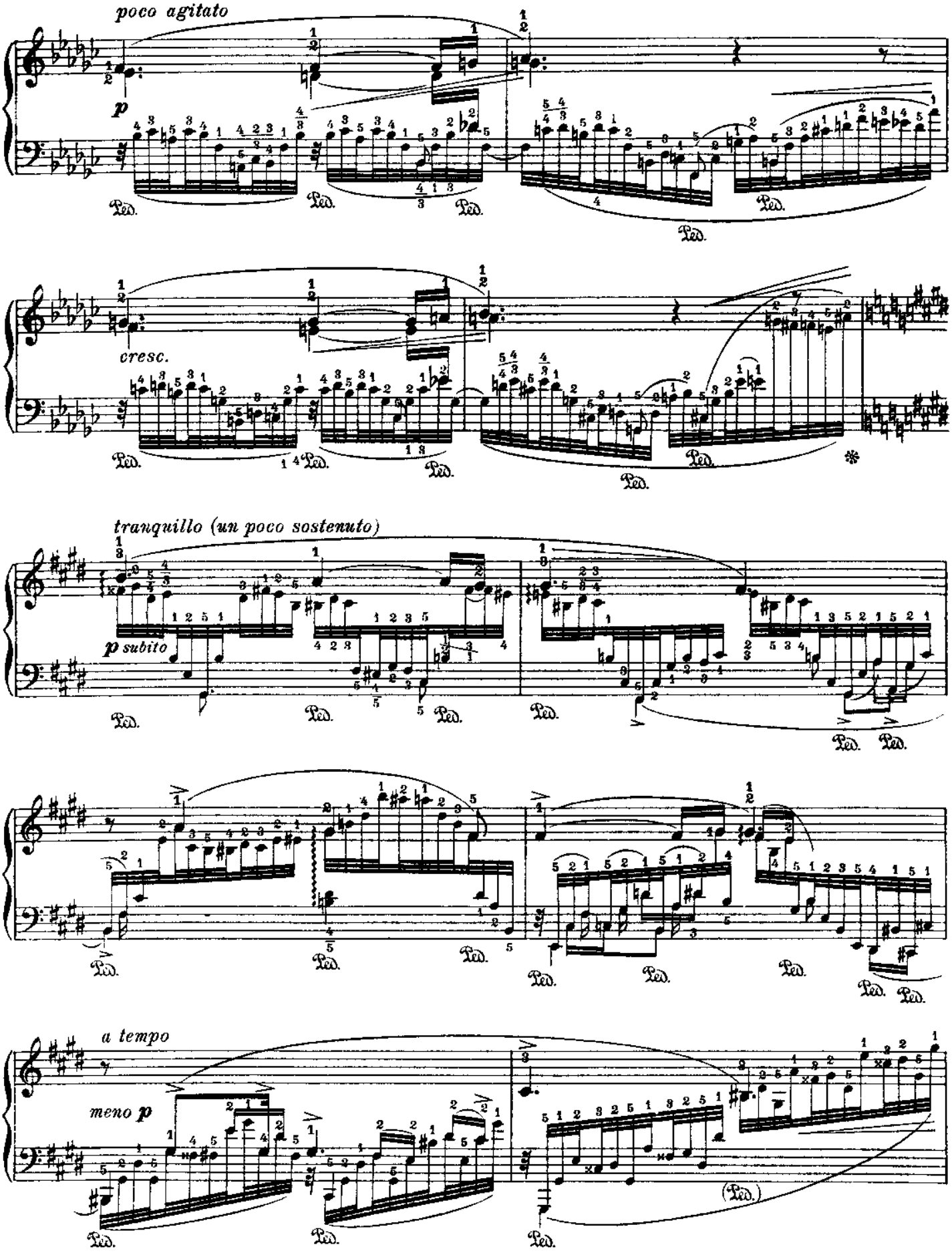
Op. 10 № 6

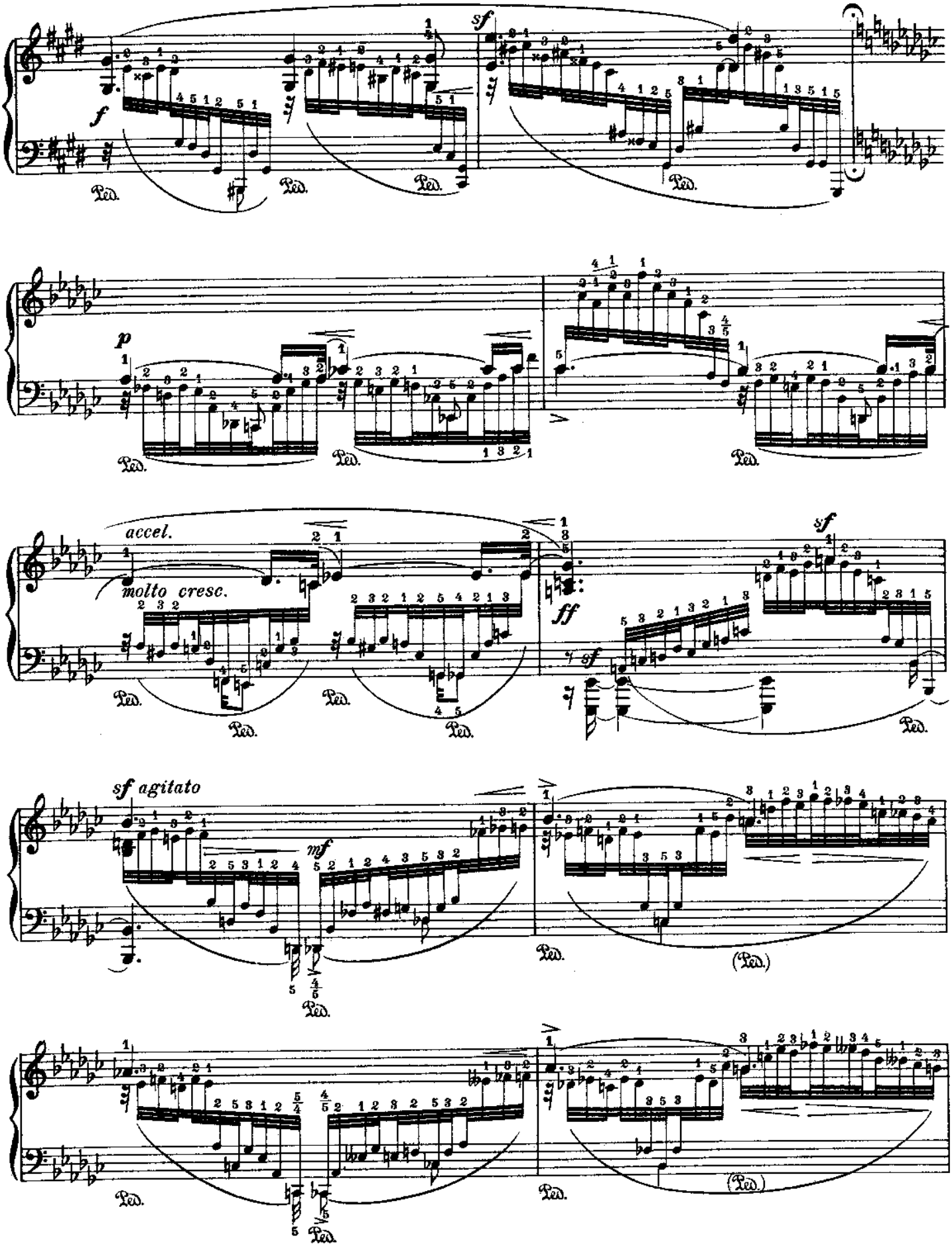
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

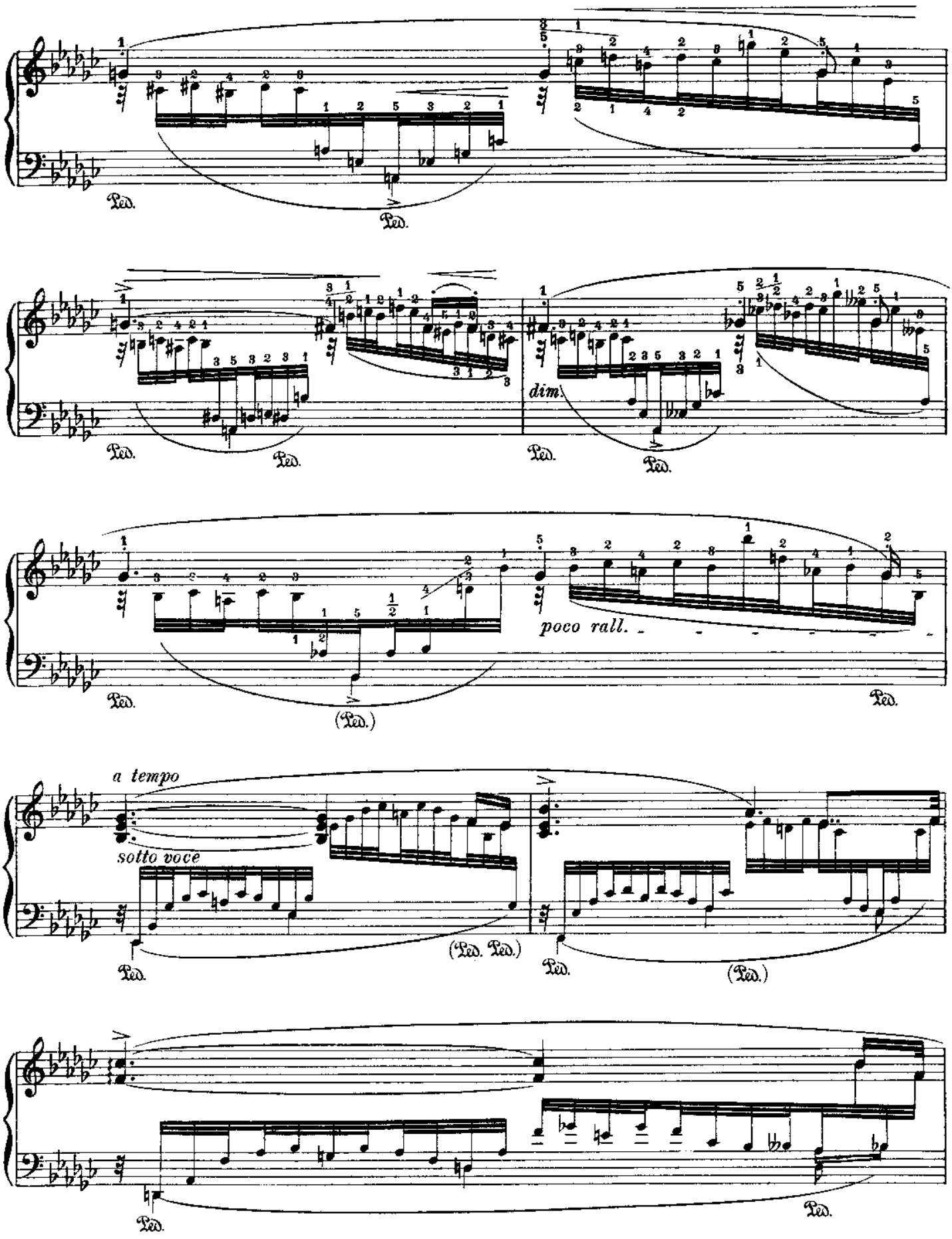
Leopold Godowsky

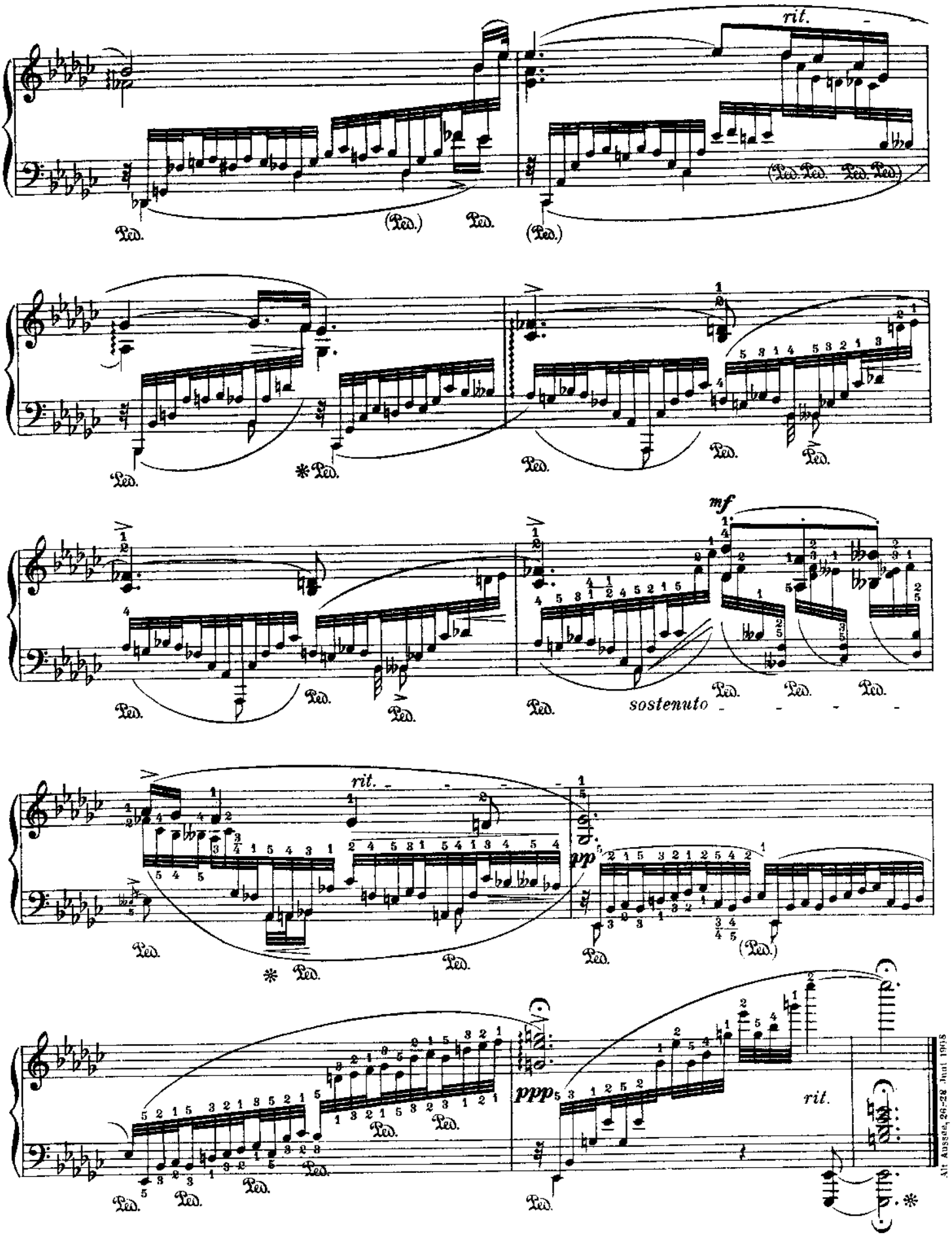



più p
Ped.
(Ped. Ped.)
Ped.
(Ped.)
sf
Ped.
Ped.
Ped.
(Ped.)
Ped.
sf
rit.
(Ped. Ped. Ped.)
Ped.)
Ped.
*Ped.
rit.
Ped.
Ped.
Ped.
*
Ped.
*


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
(Ped. Ped.)
(Ped.)


rit.
Ped.
(Ped.)
Ped.
(Ped.)
(Ped. Ped. Ped. Ped.)
Ped.
*Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.
Ped.
sostenuto
Ped.
Ped.
rit.
Ped.
*Ped.
Ped.
pp
Ped.
(Ped.)
Ped.
Ped.
Ped.
Ped.
ppp
Ped.
rit.
Alt Aussee, 26-28 Juni 1918

№ 14

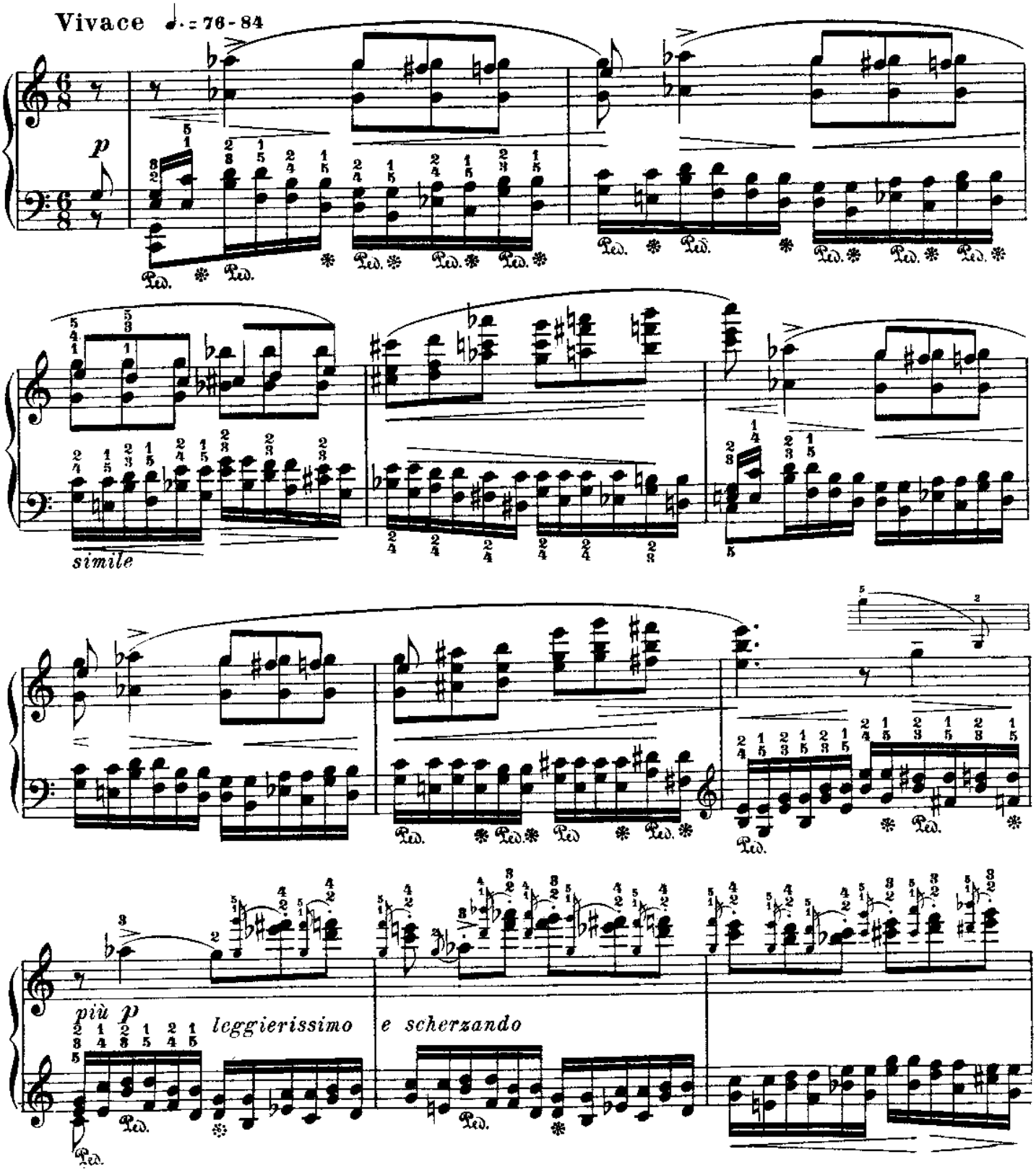
Fr. Chopin

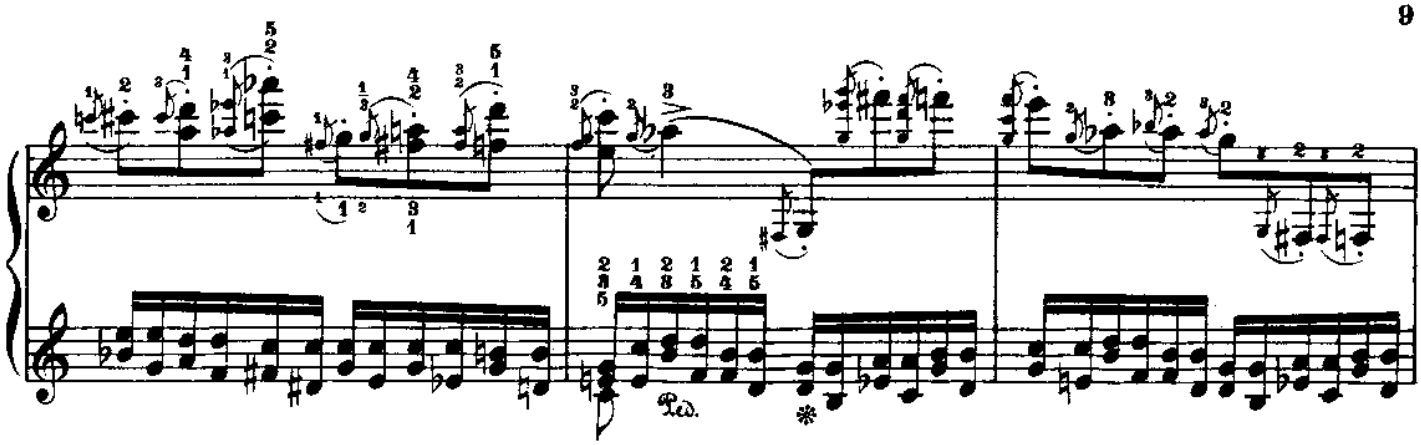
Op. 10 № 7

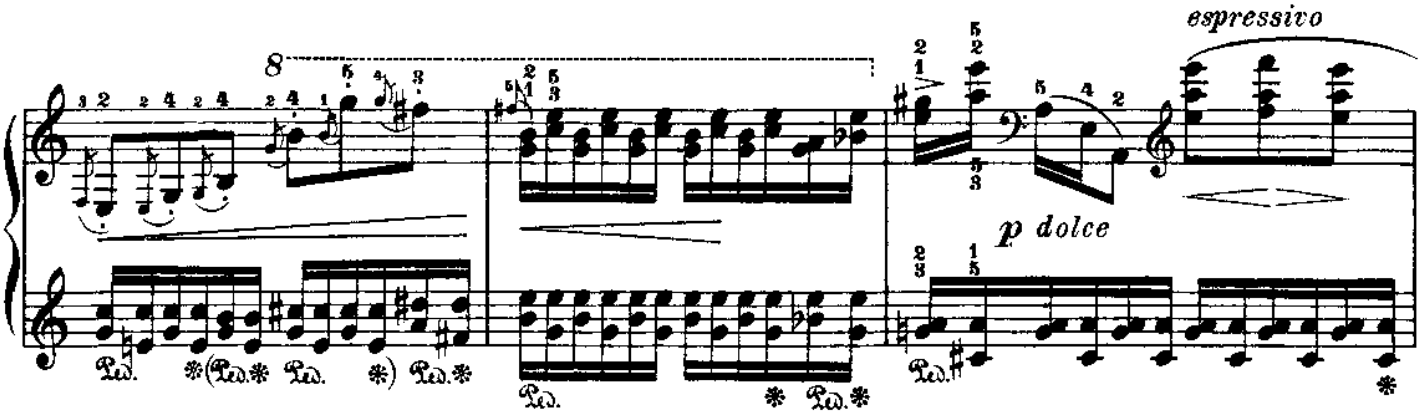
Erste Bearbeitung

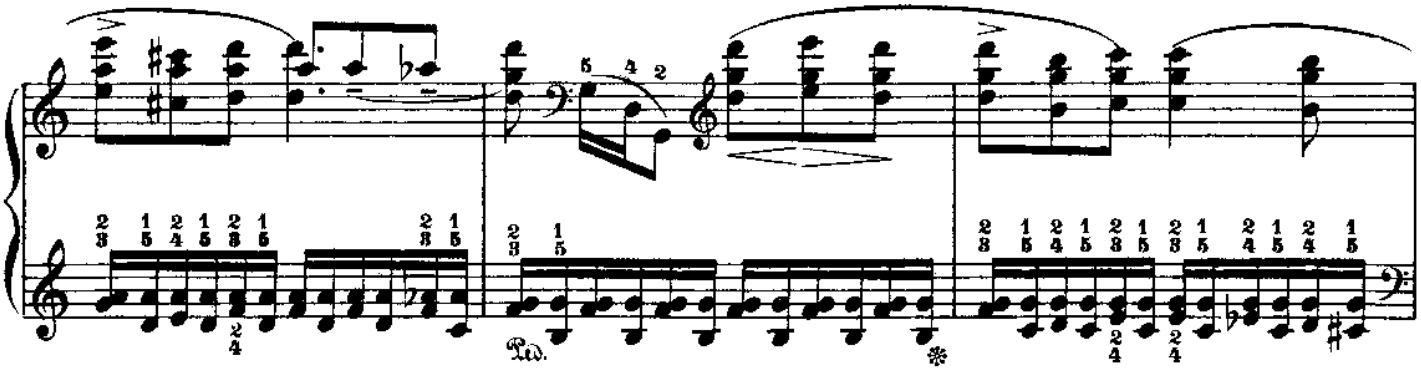
First Version **Première Version**

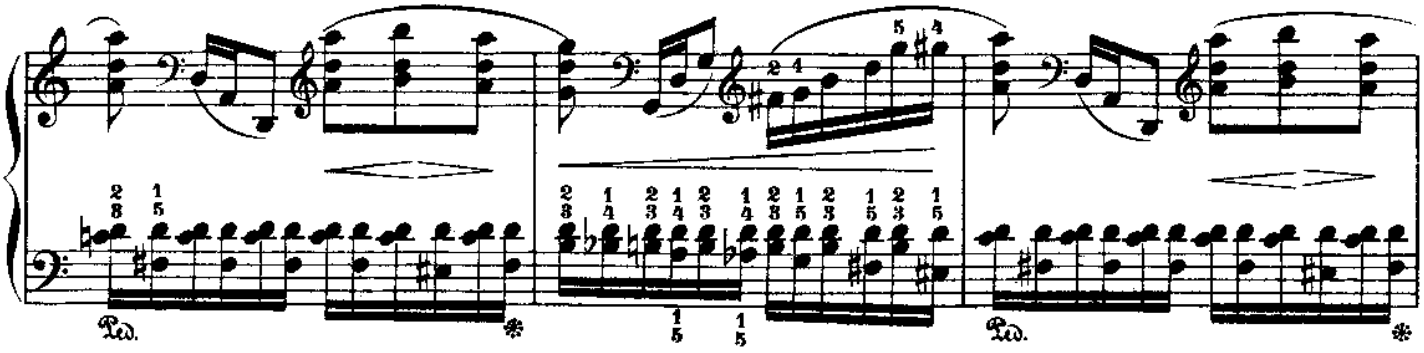
Leopold Godowsky

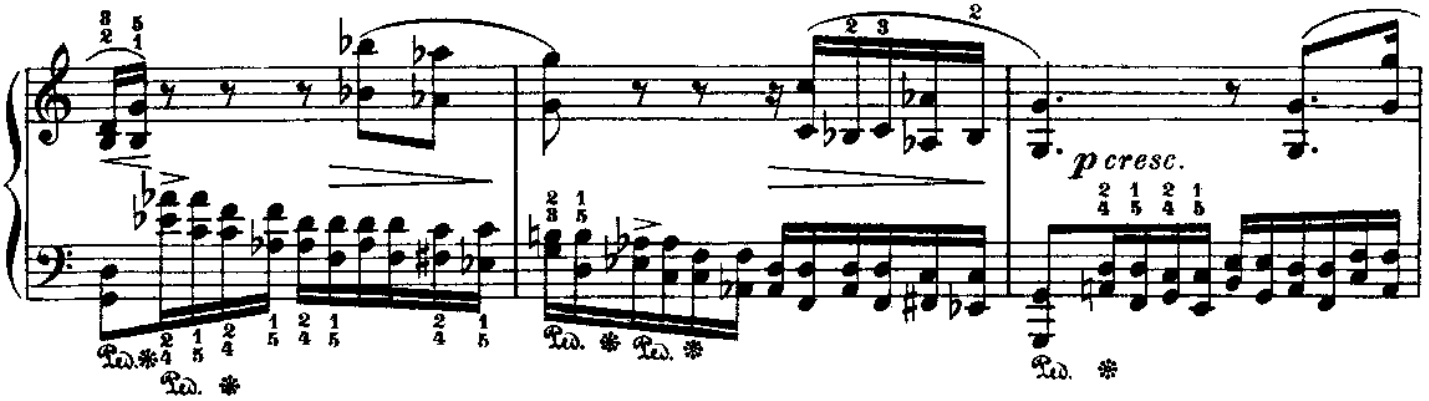


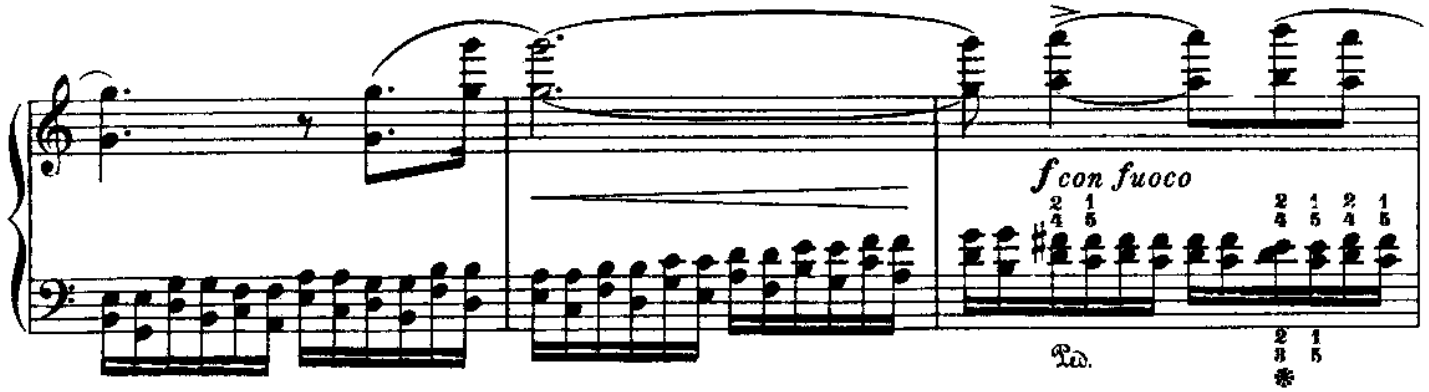


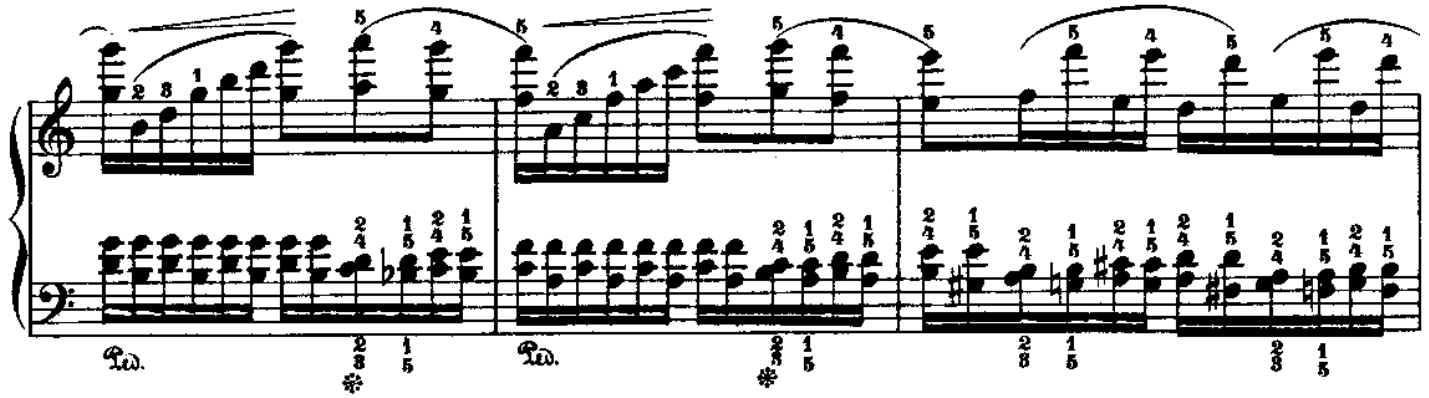

espressivo
p dolce

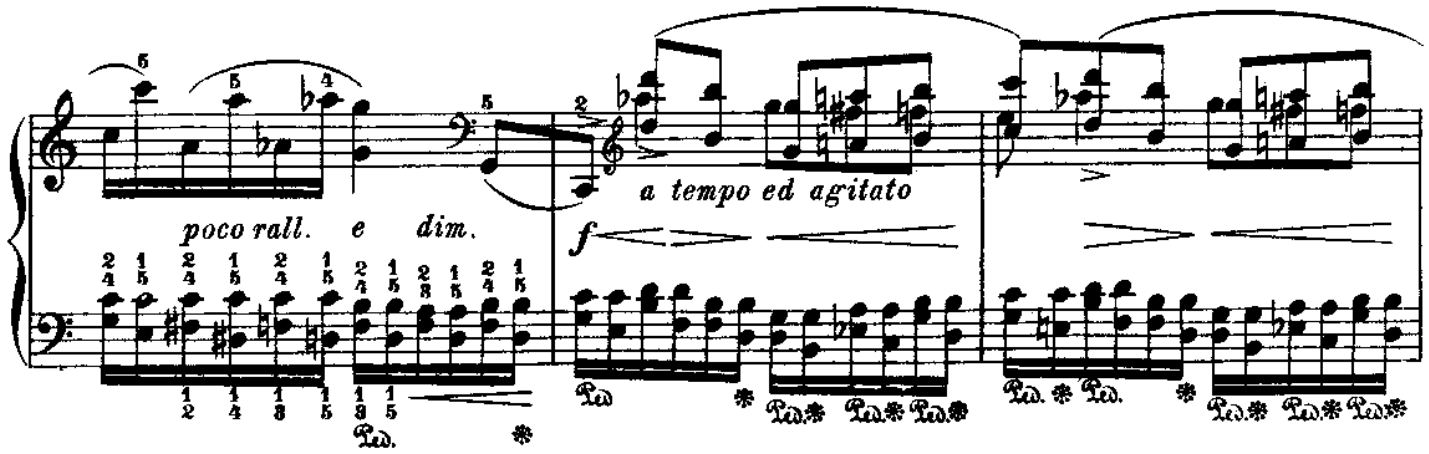


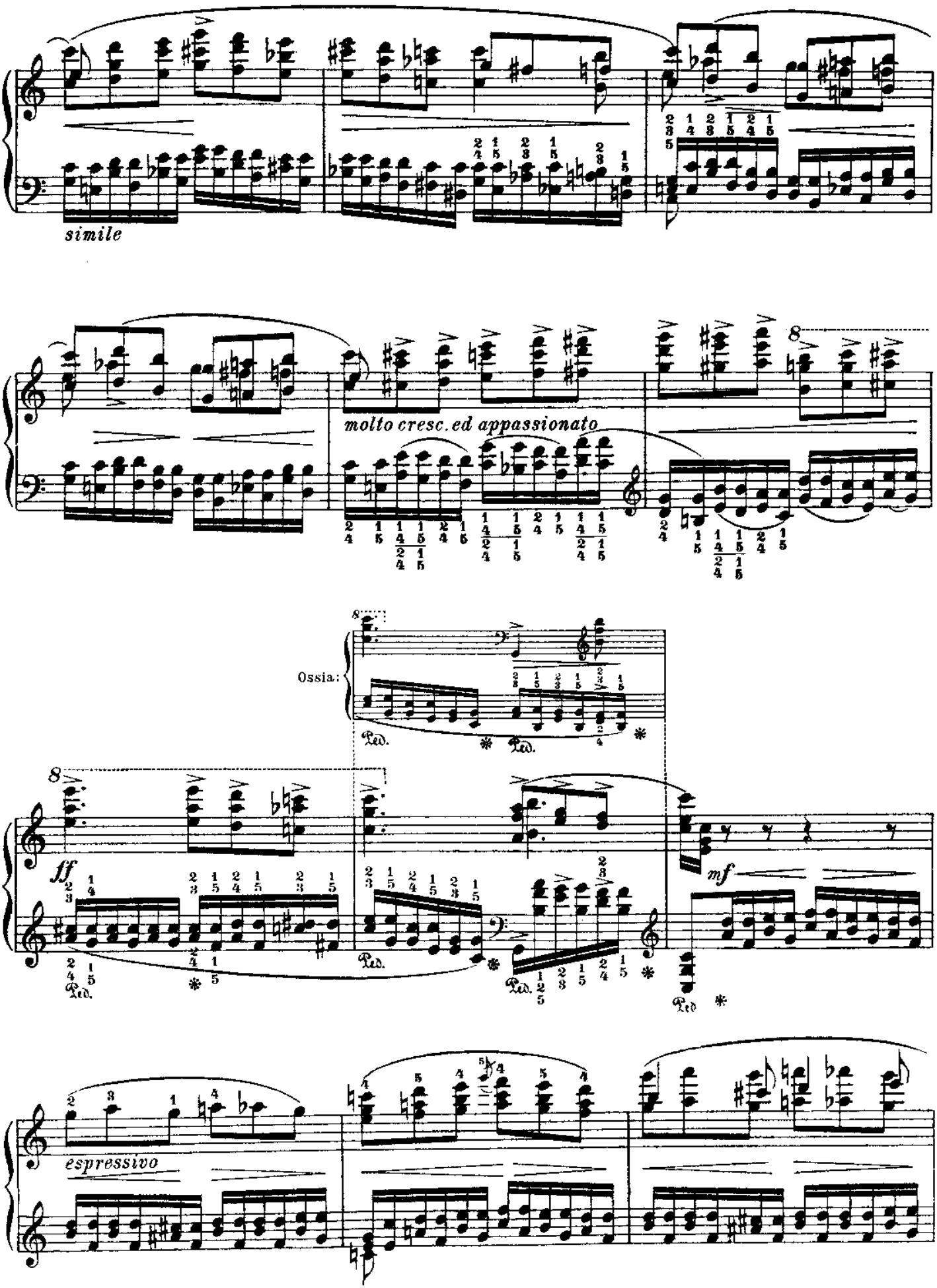


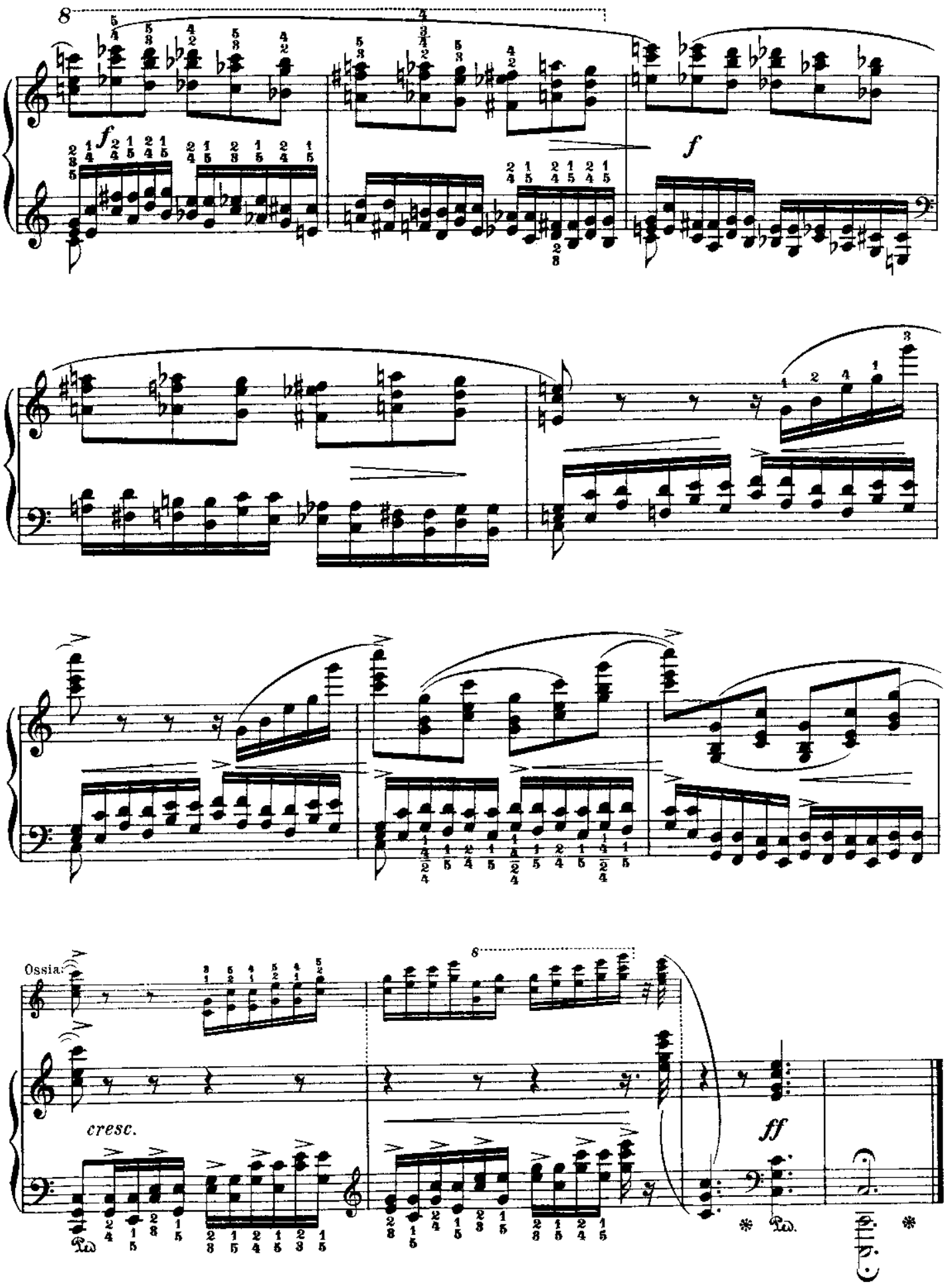

p cresc.


f con fuoco




poco rall. e dim.
a tempo ed agitato
f


simile
molto cresc. ed appassionato
Ossia:
Ped.
ff
mf
espressivo


8
f
f
Ossia:
cresc.
ff
Ped.
Ped.

Nº 15

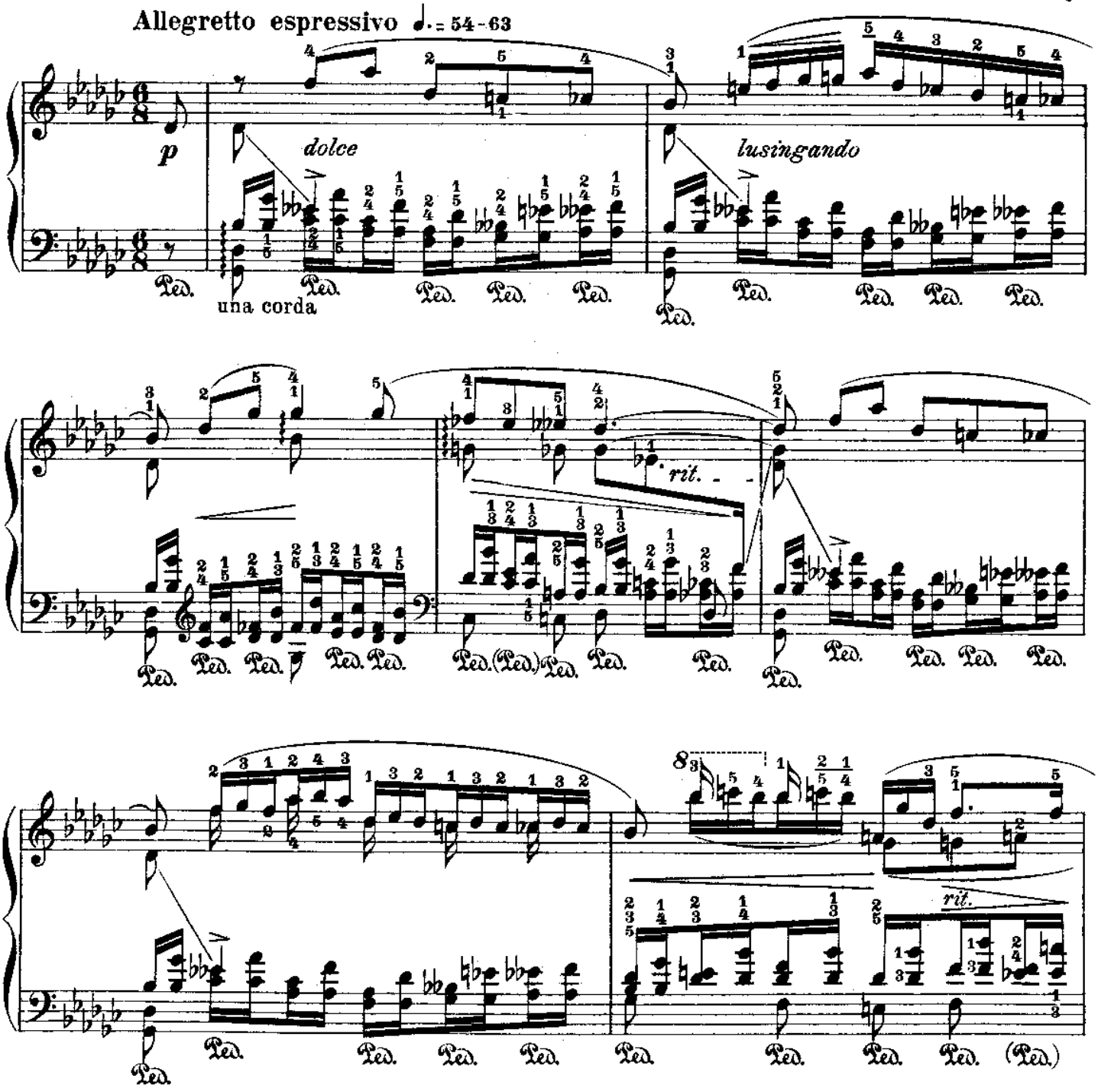
Fr. Chopin

Op. 10 Nº 7

Zweite Bearbeitung*)

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

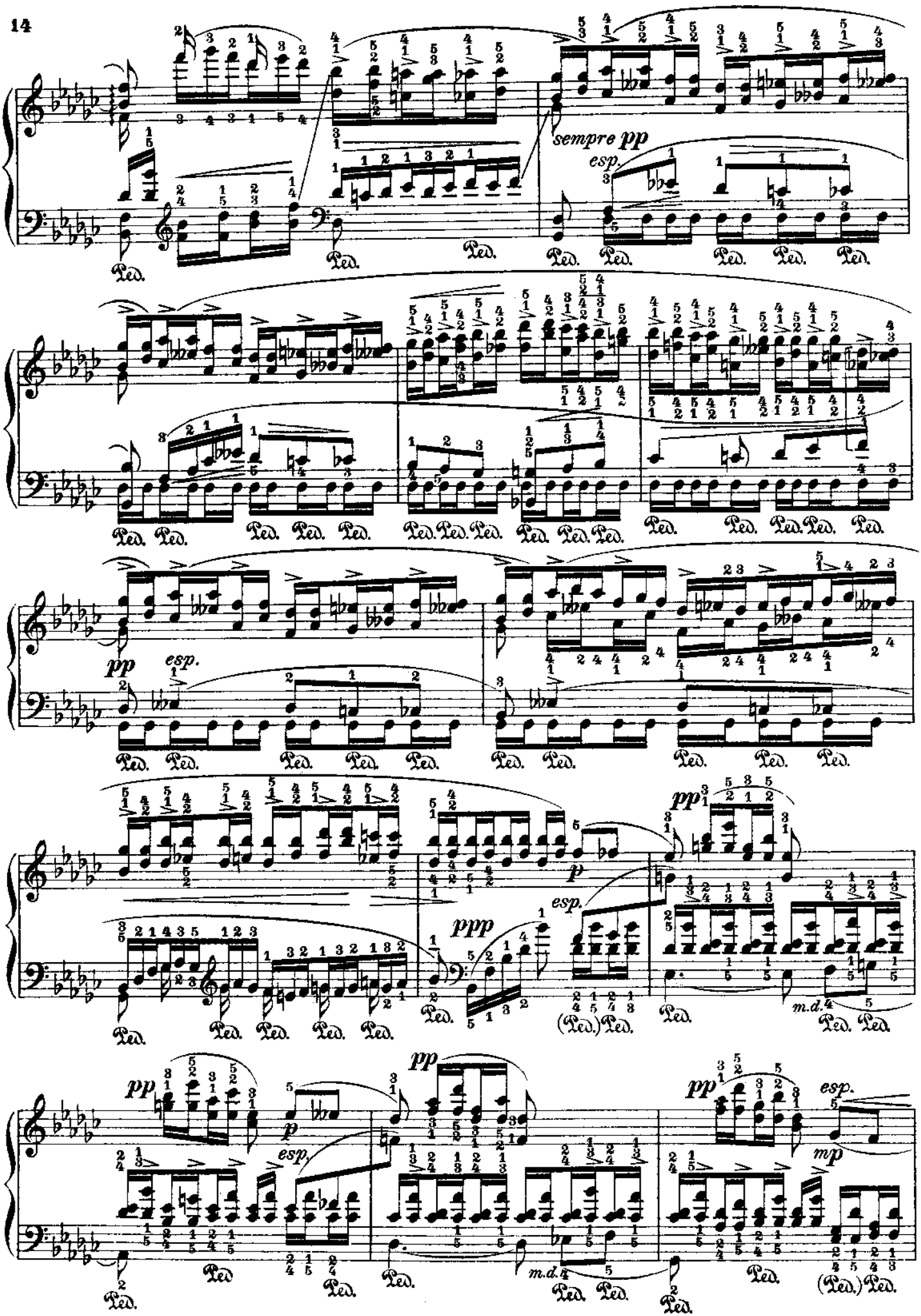
Leopold Godowsky

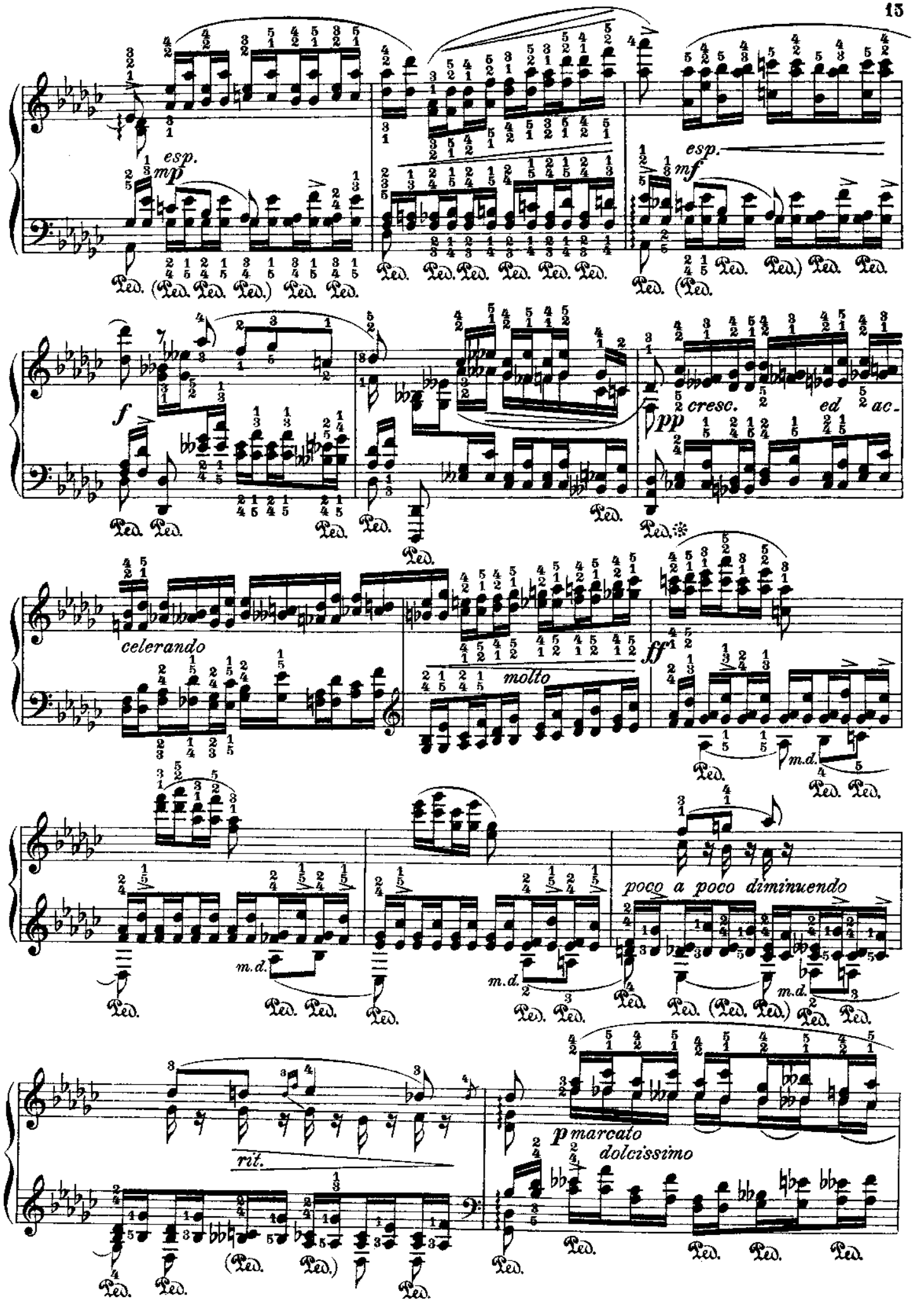


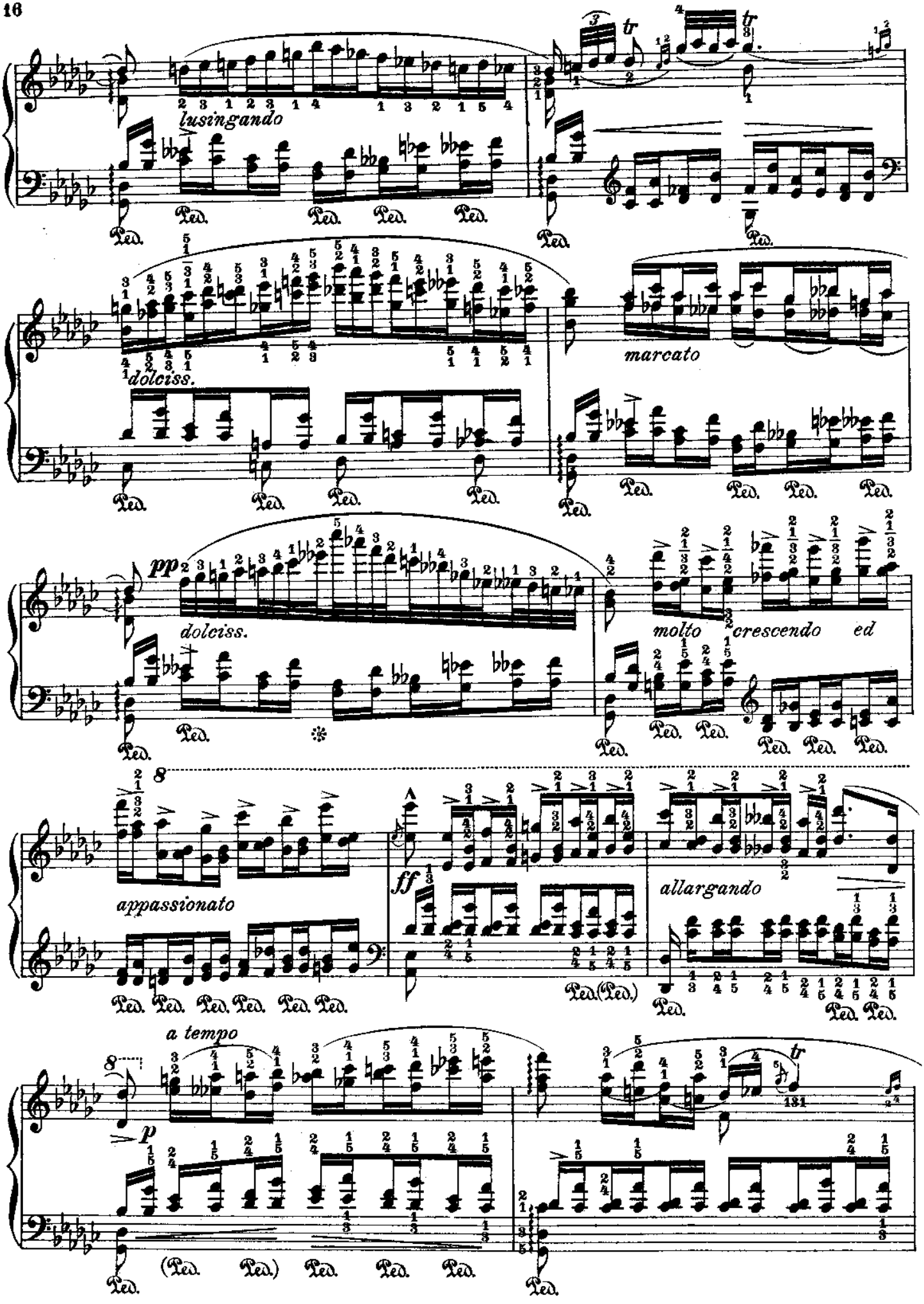
*) Beim Studium dieser Etüde sind die Bemerkungen zur ersten Bearbeitung zu Rate zu ziehen.

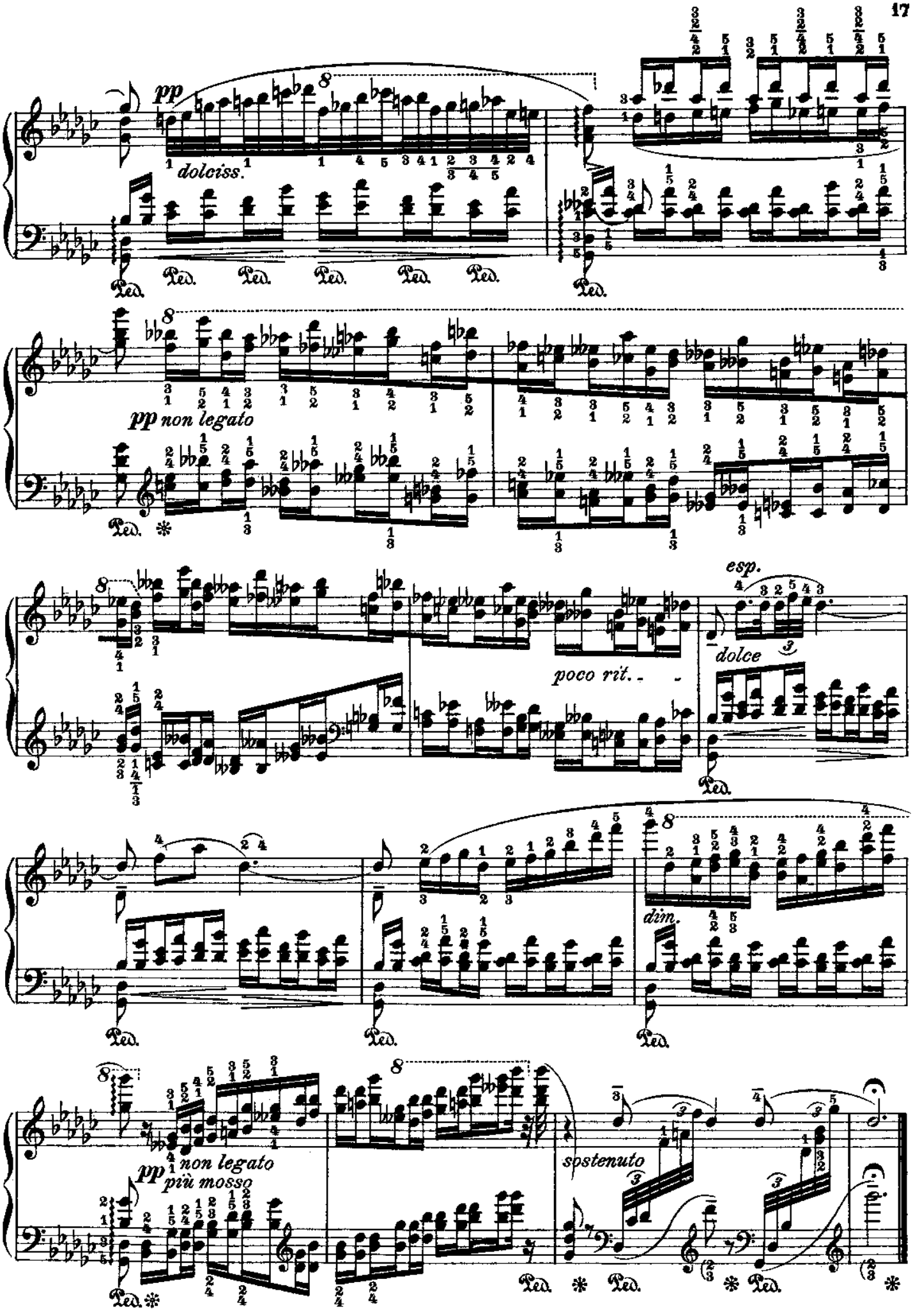
*) *The first version of this etude must be consulted for suggestions concerning the study of this version.*

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


sempre pp
esp.
Ped.
pp
esp.
p
ppp
(Ped.)
m.d.
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
8
appassionato
ff
allargando
a tempo
8
p
131


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

№ 15 A

Fr. Chopin

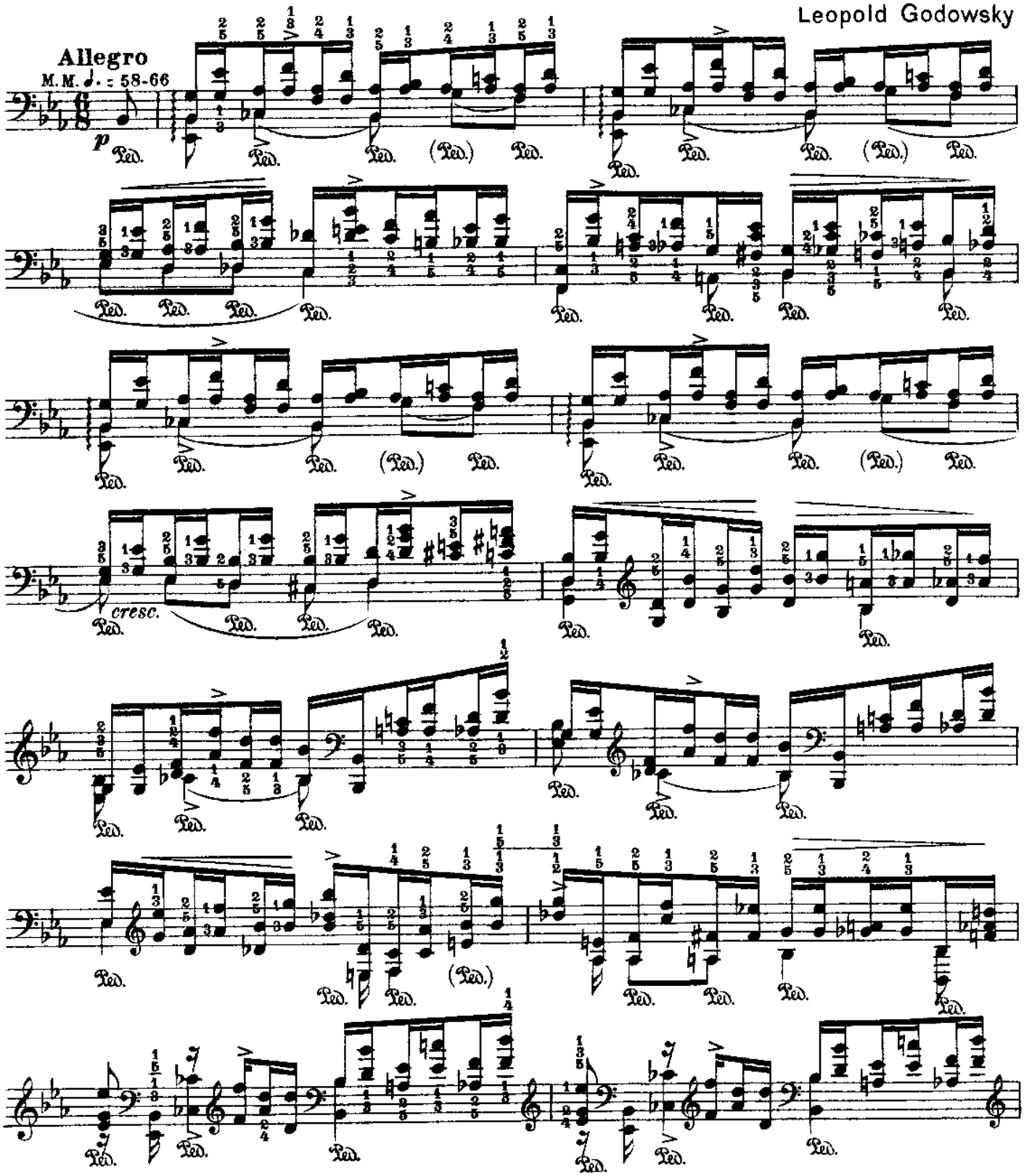
Op. 10 № 7

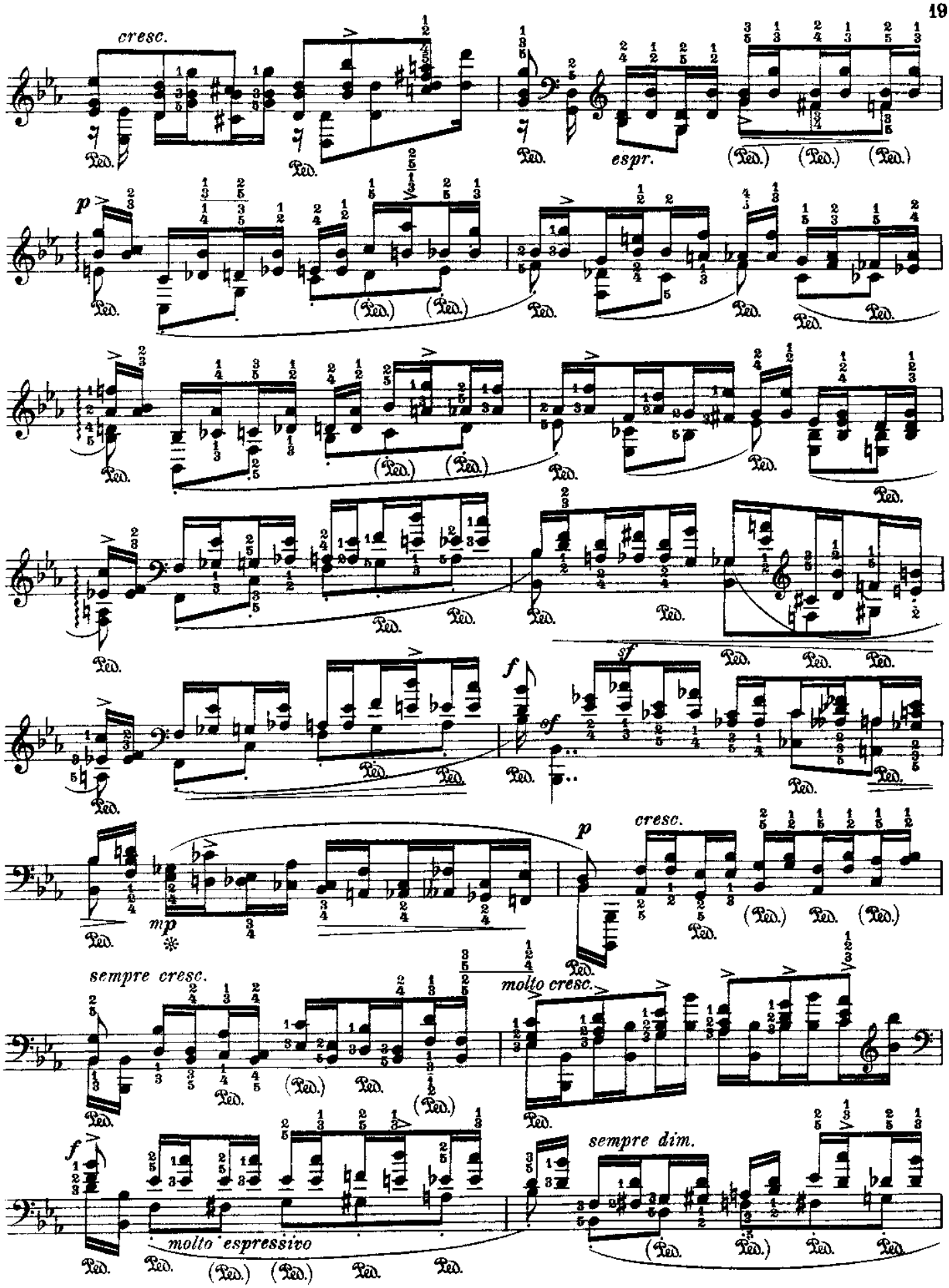
Third Version
For the left hand alone

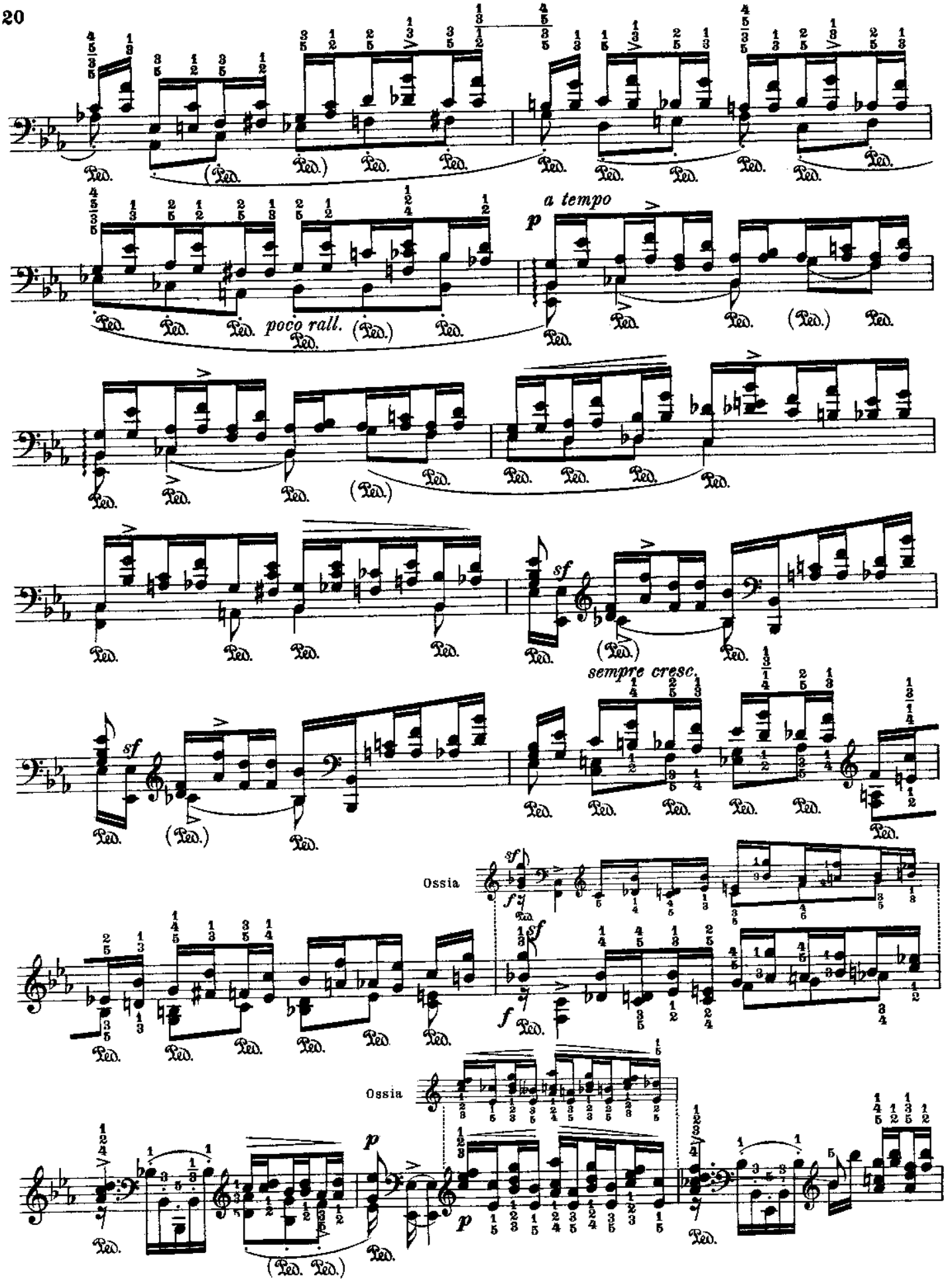
Dritte Bearbeitung
Für die linke Hand allein

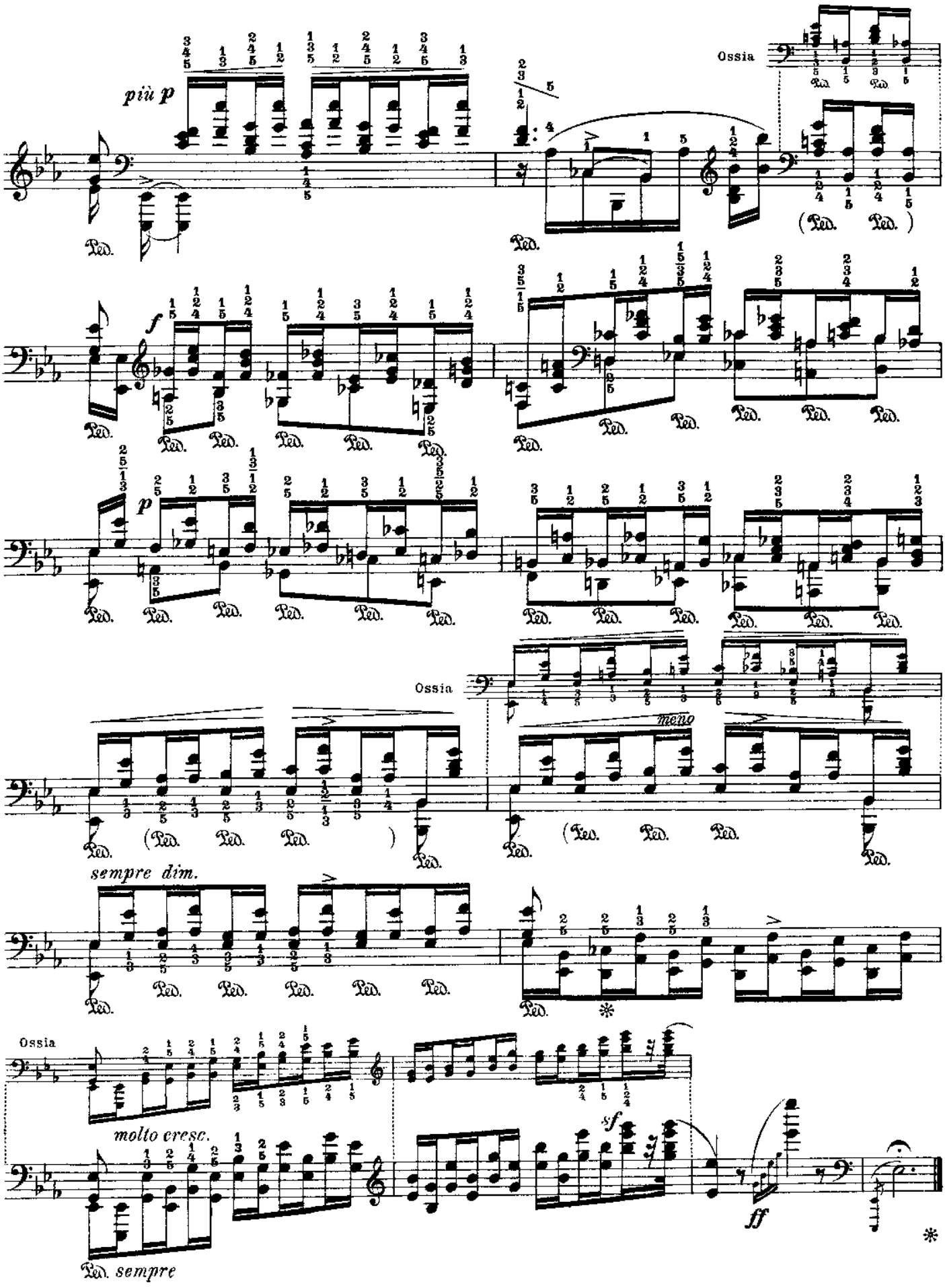
Troisième Version
Pour la main gauche seule

Leopold Godowsky




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


a tempo
poco rall.
sempre cresc.
Ossia
Ossia


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

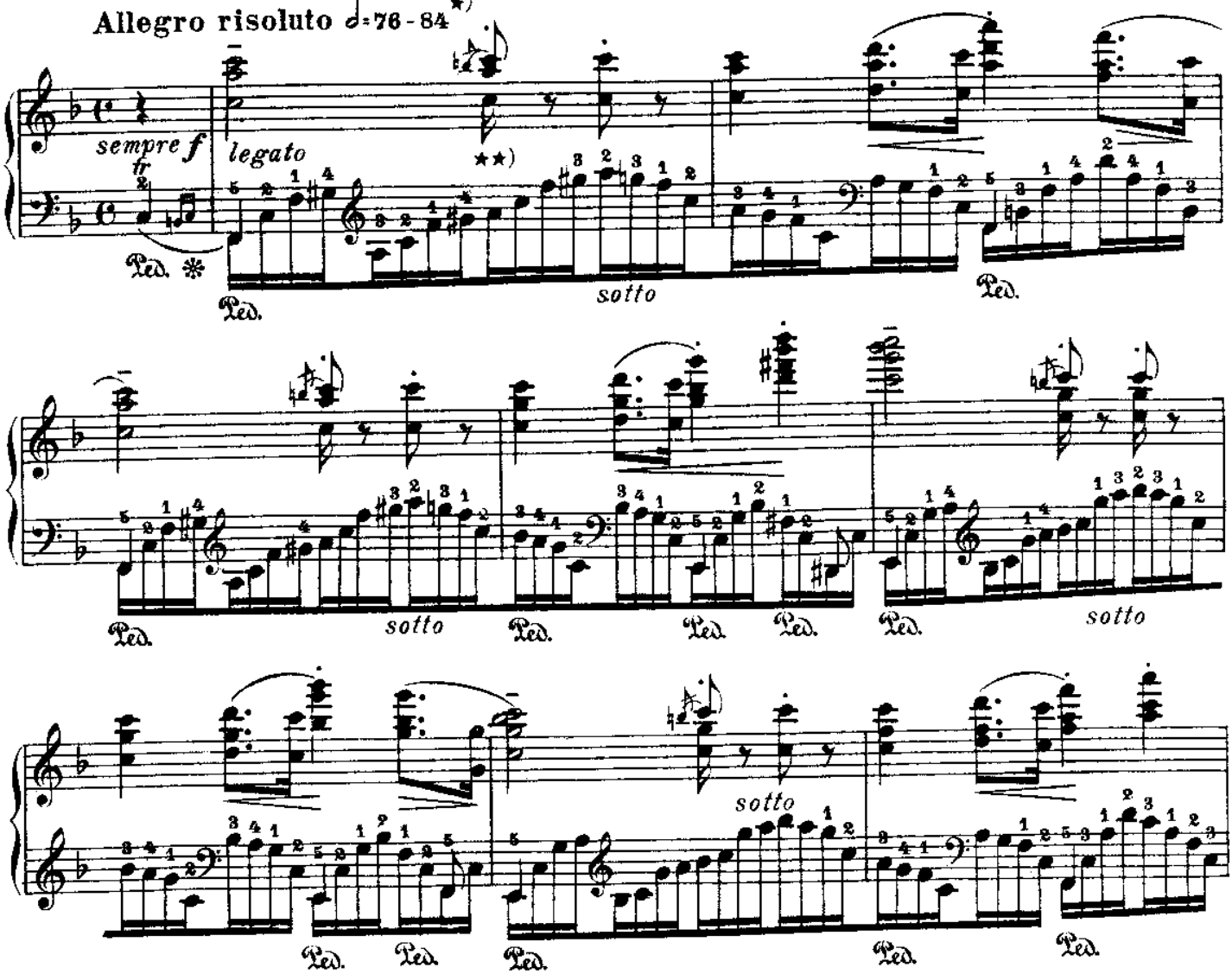
Fr. Chopin

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

Erste Bearbeitung

Leopold Godowsky

Allegro risoluto ♩=76-84 ★)



★) 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.

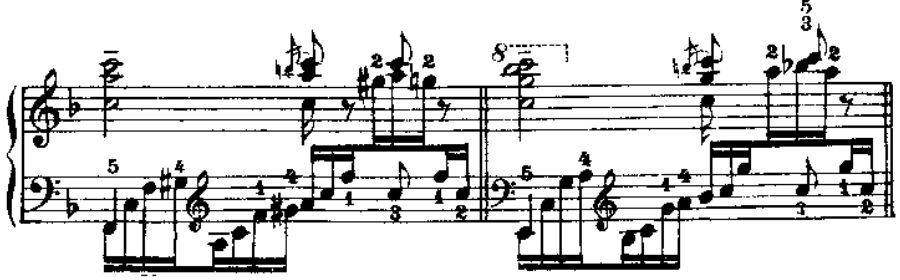
This study must be played in a stately, energetic and brilliant style.

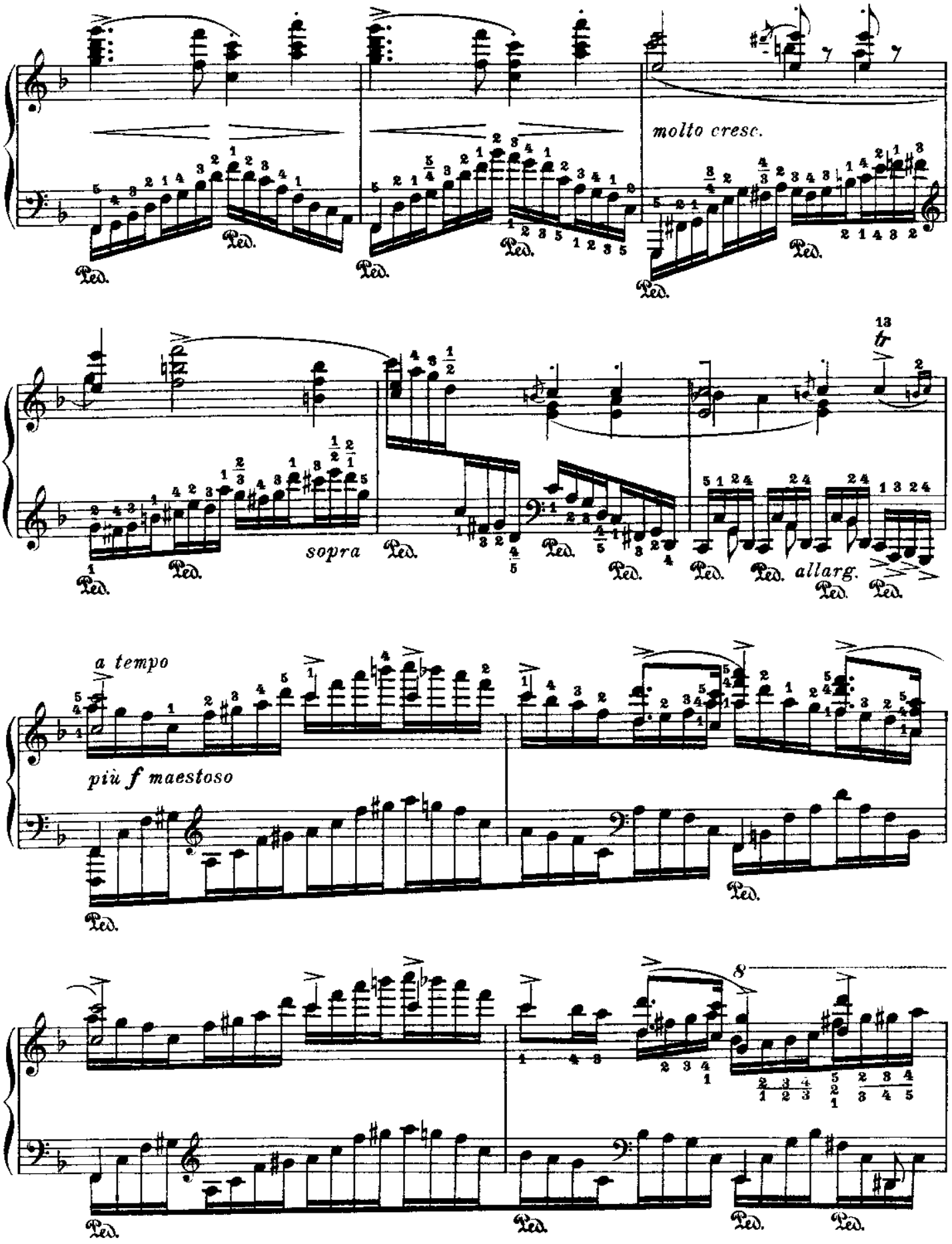
Cette étude doit se jouer énergiquement et avec beaucoup de brillant.

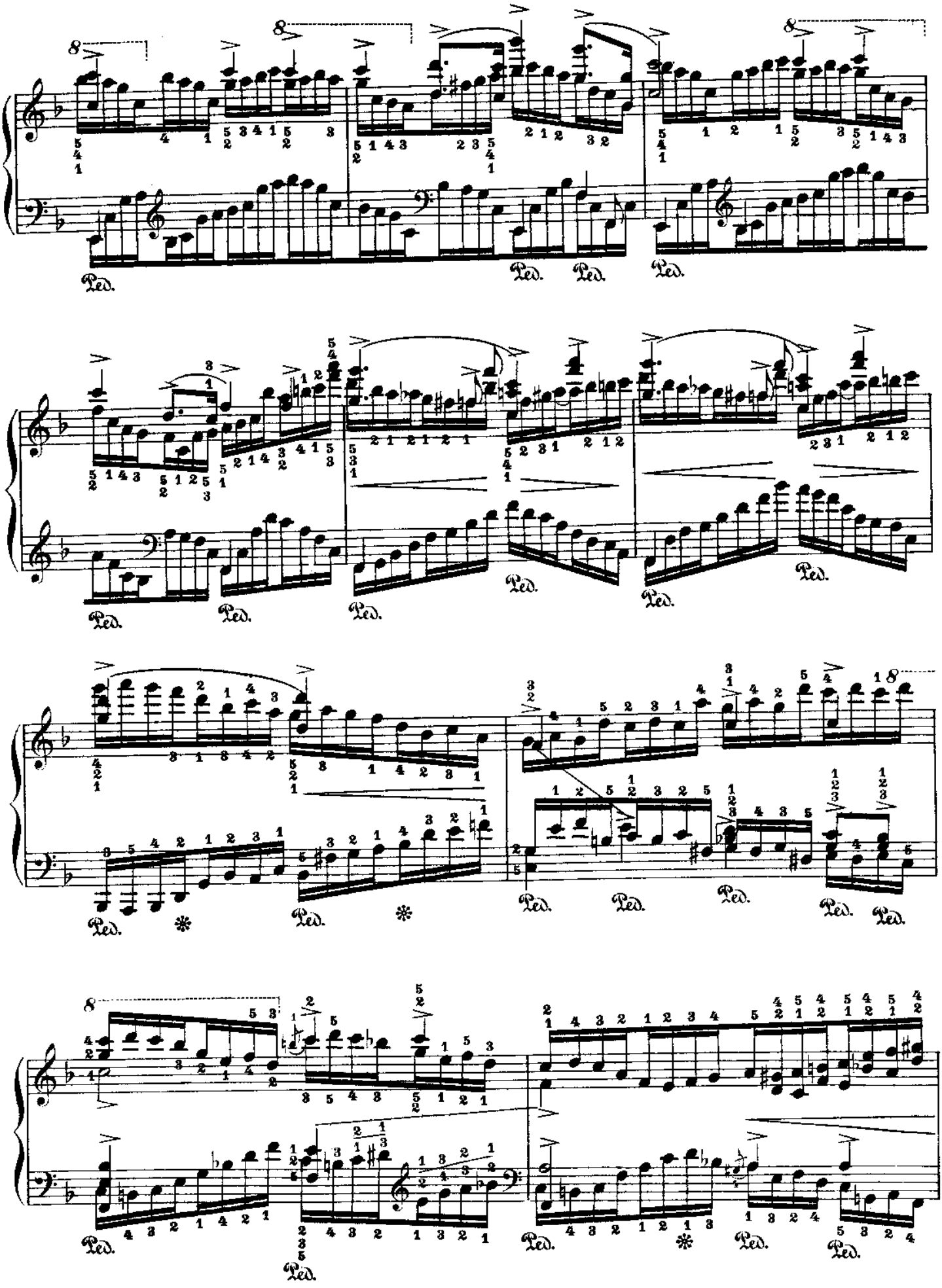
★★) Bequemer lassen sich diese und ähnliche spätere Stellen folgendermassen ausführen:

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
8


8
8
8
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
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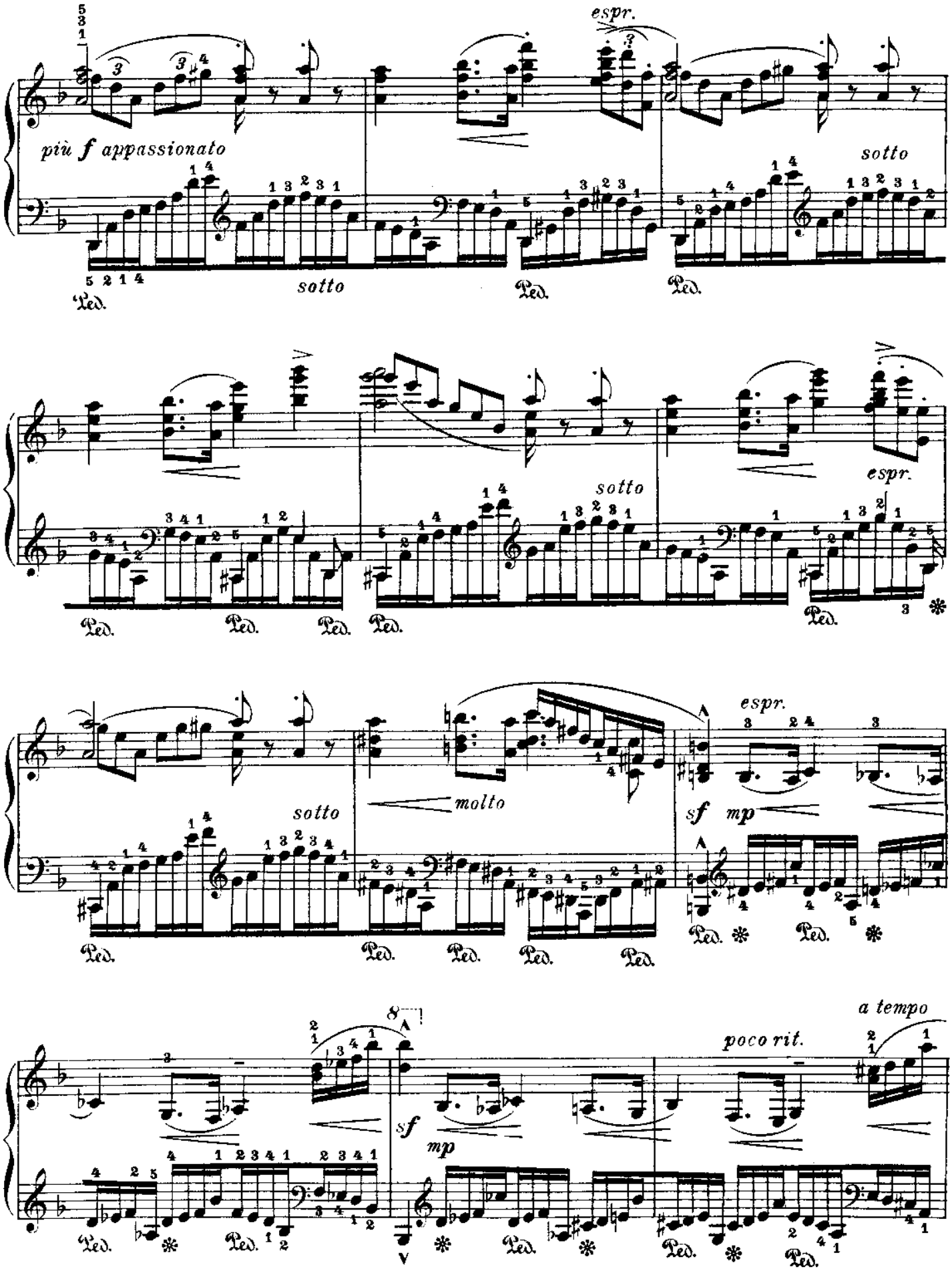
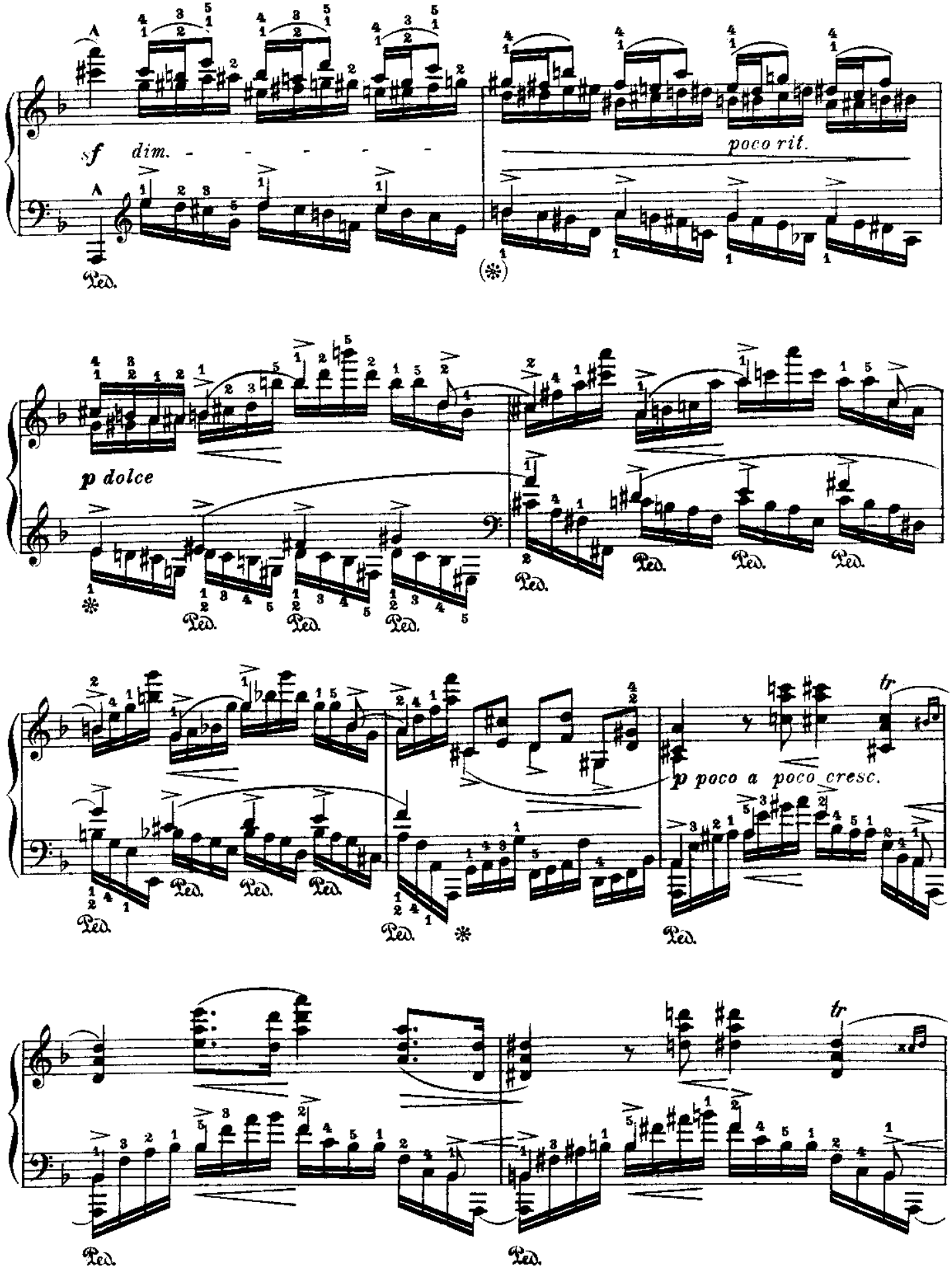
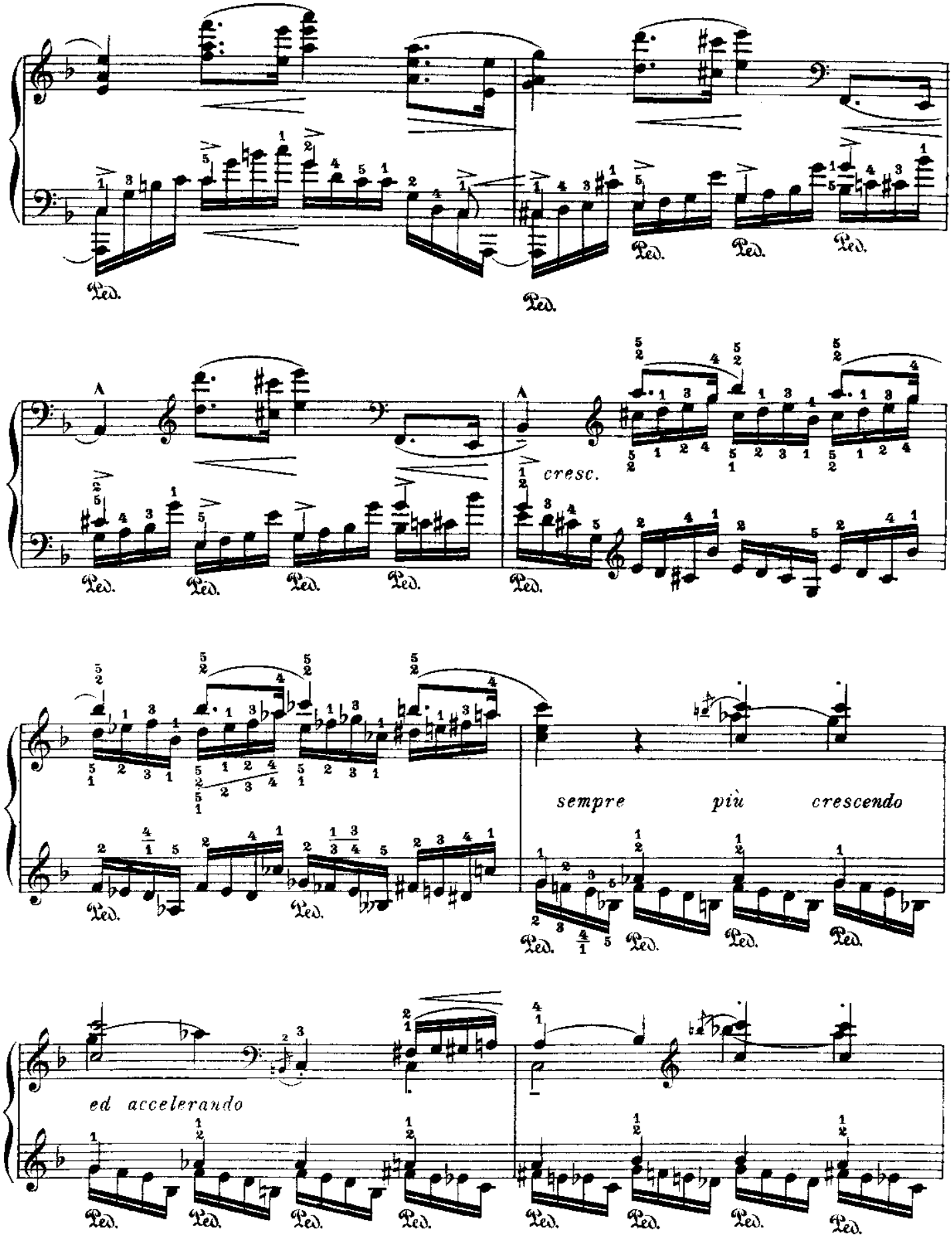
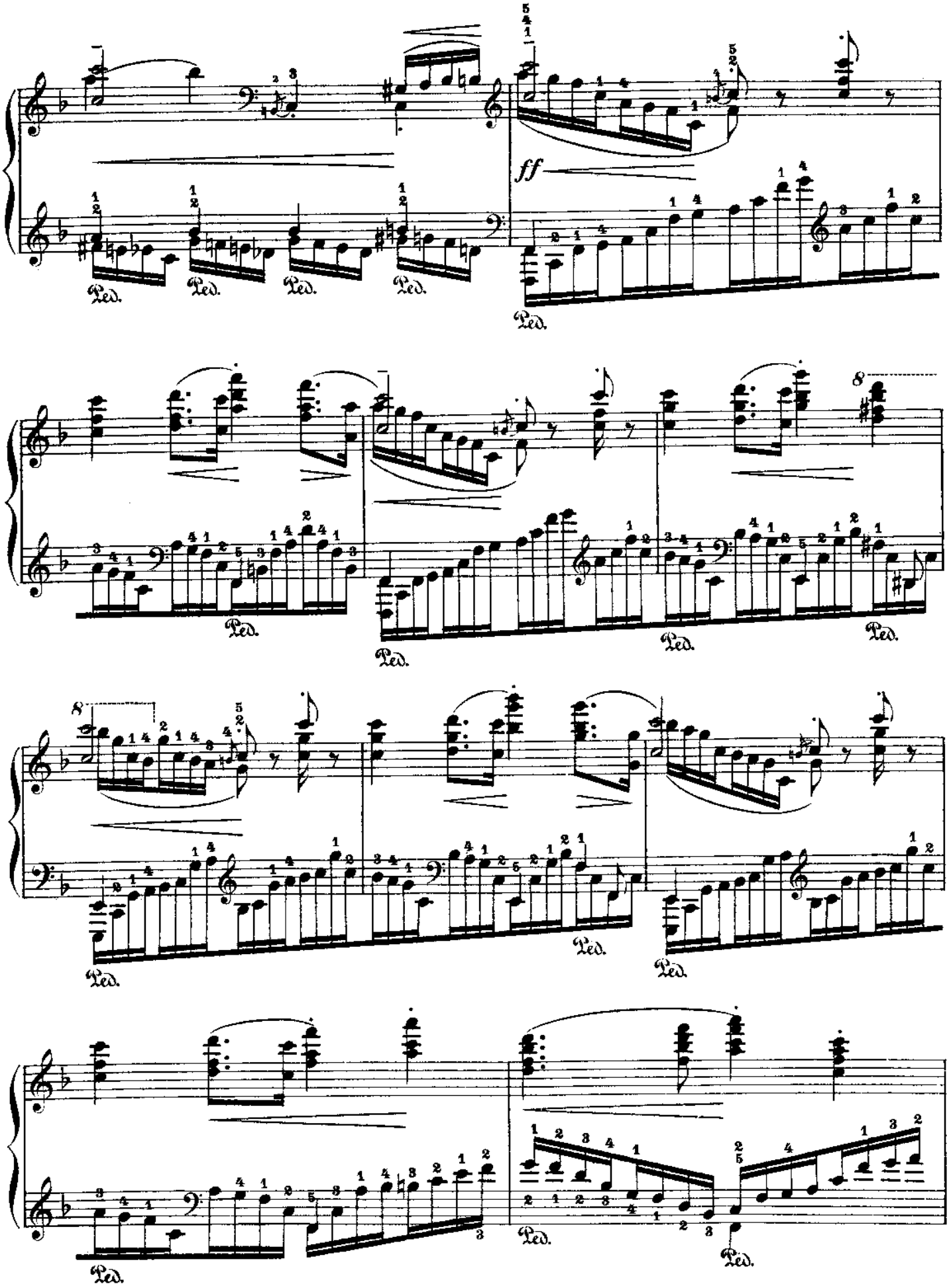
Ped.
Ped.
Ped.
Ped.

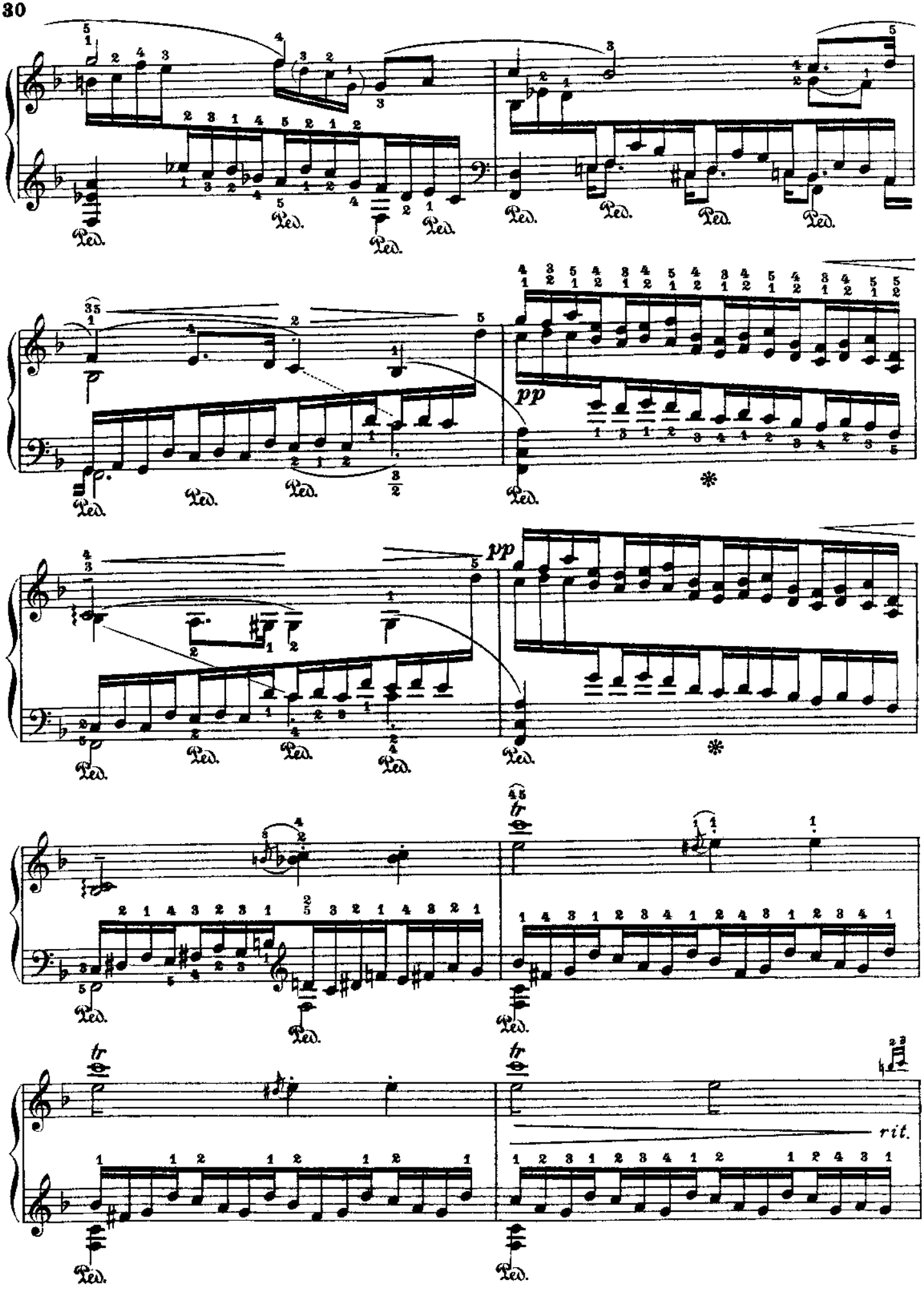

più f appassionato
espr.
sotto
sotto
Ped.
molto
sf
mp
8
poco rit.
a tempo

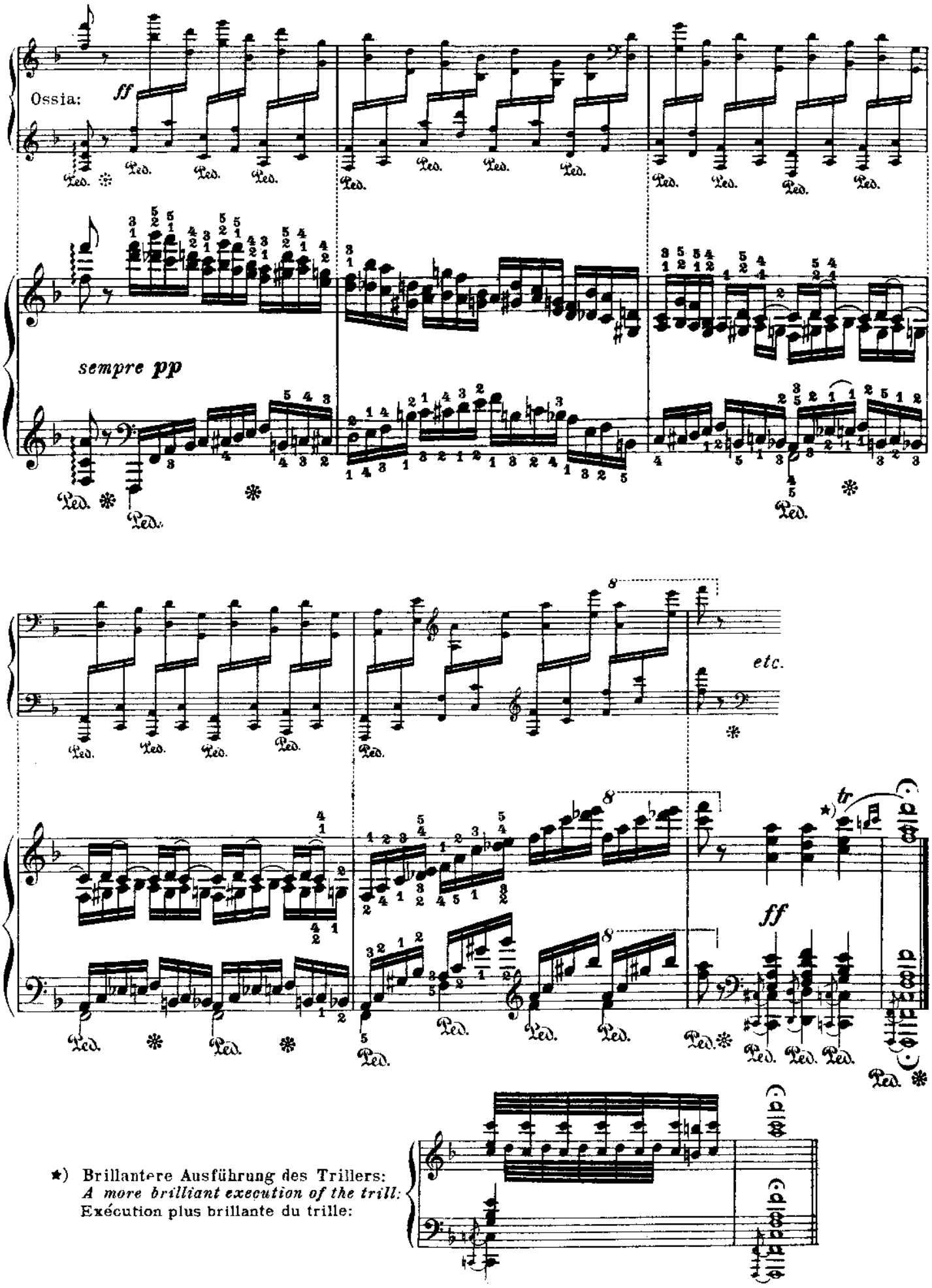

sf dim.
poco rit.
p dolce
p poco a poco cresc.
tr
Ped.


Ped.
cresc.
sempre più crescendo
ed accelerando


ff
Ped.
8

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


Ped.
pp
tr
rit.



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