Nº 16 A

Fr. Chopin

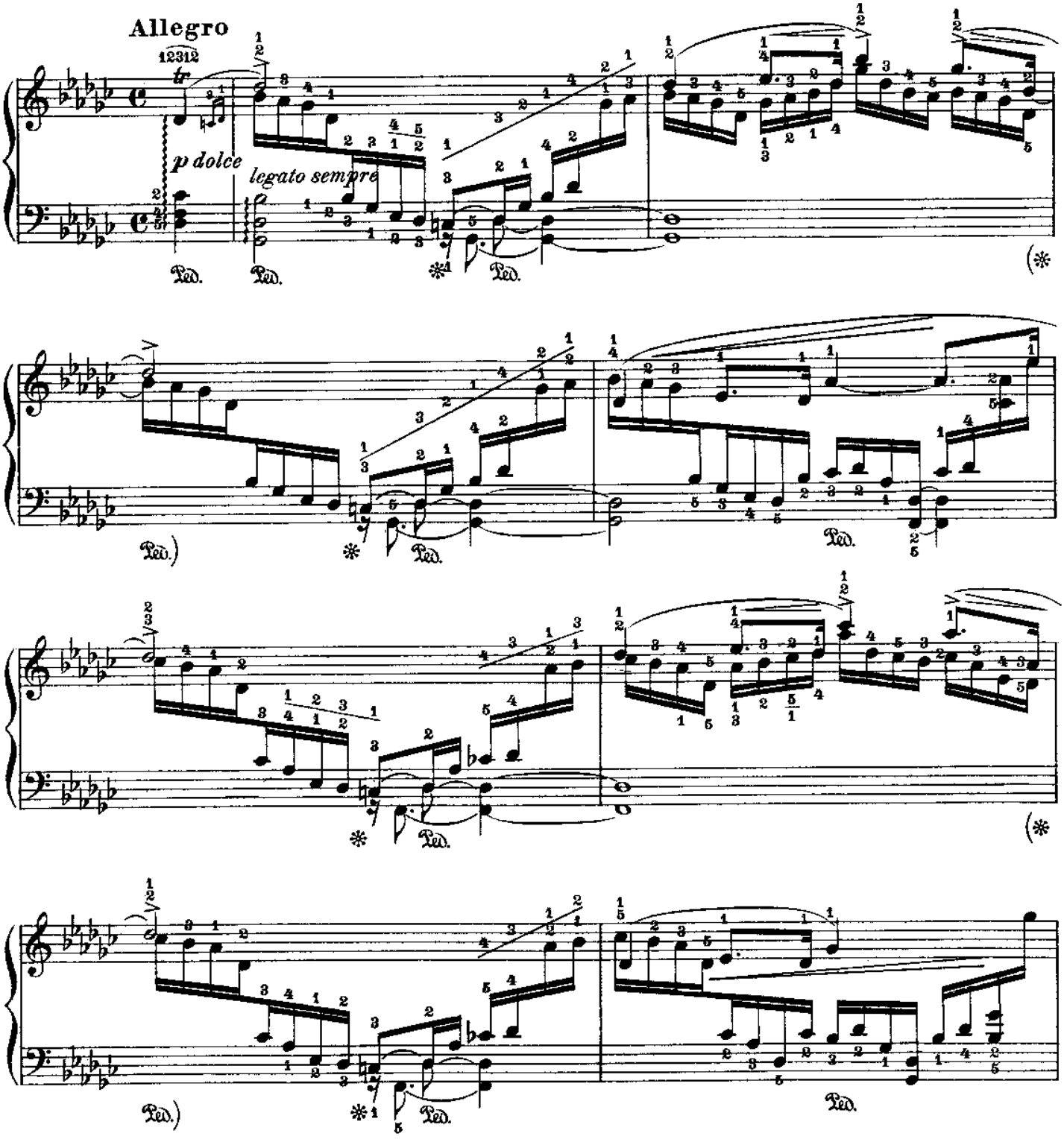
Op. 10 Nº 8

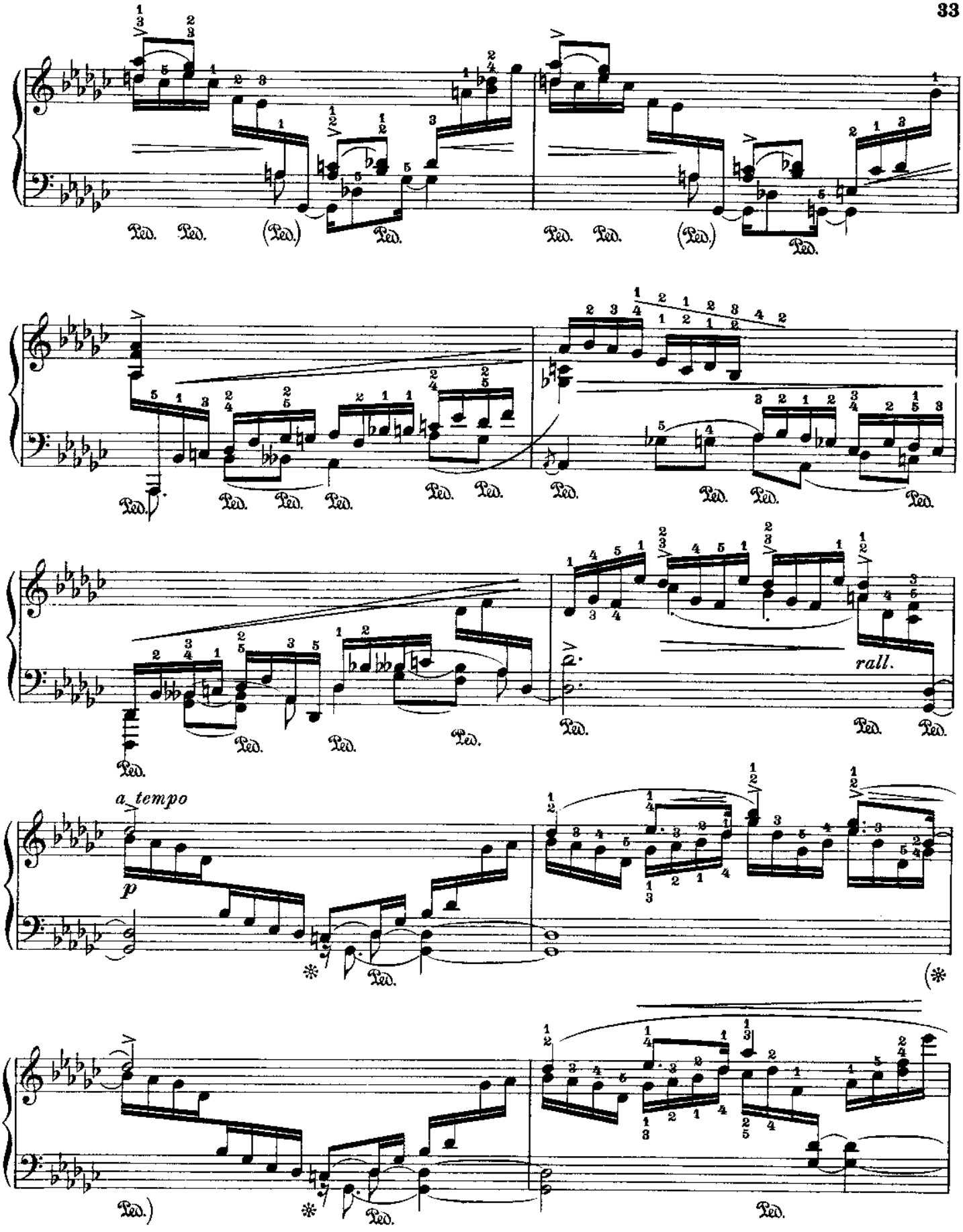
Second Version
For the left hand alone

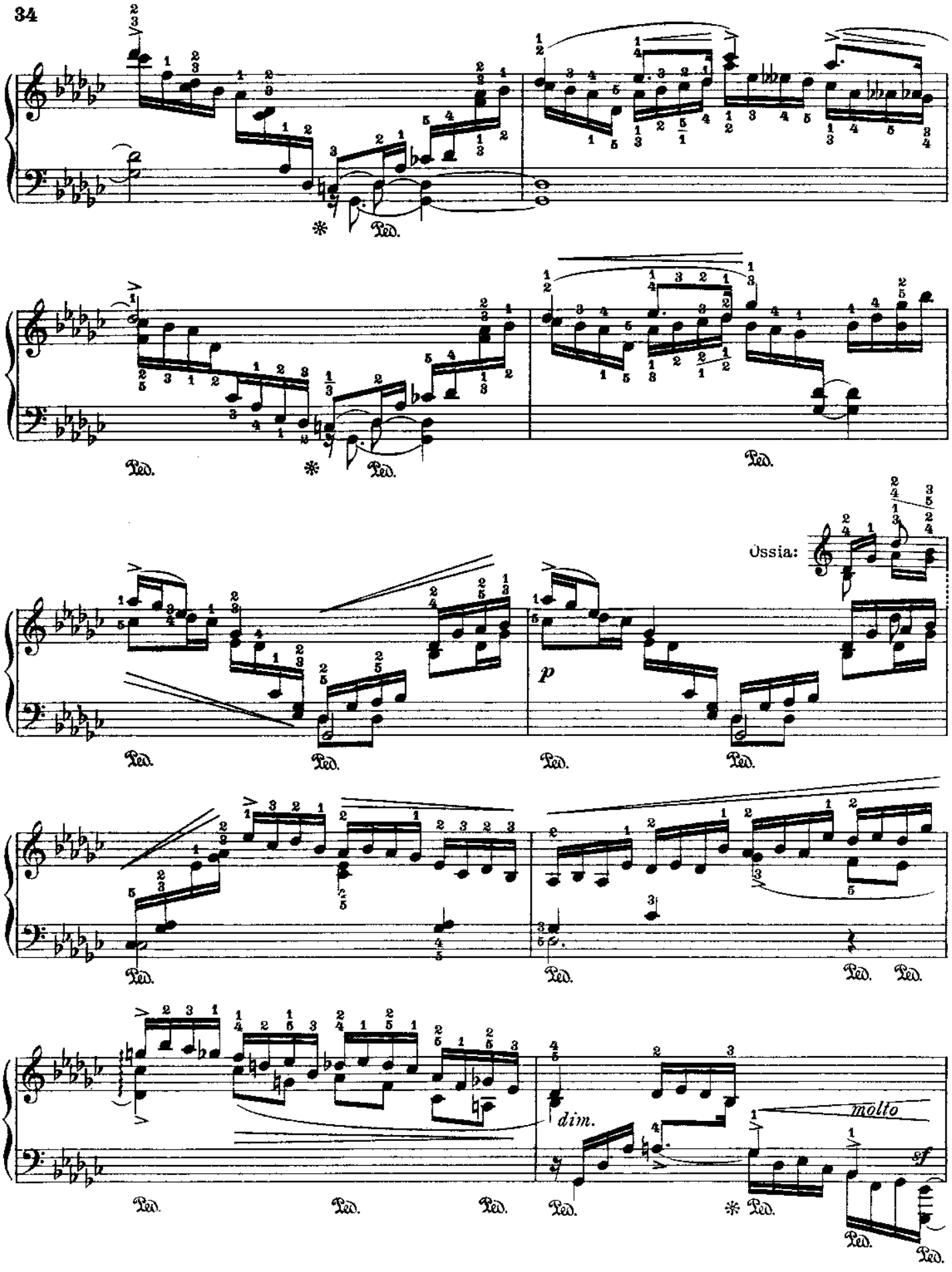
Zweite Bearbeitung
Für die linke Hand allein

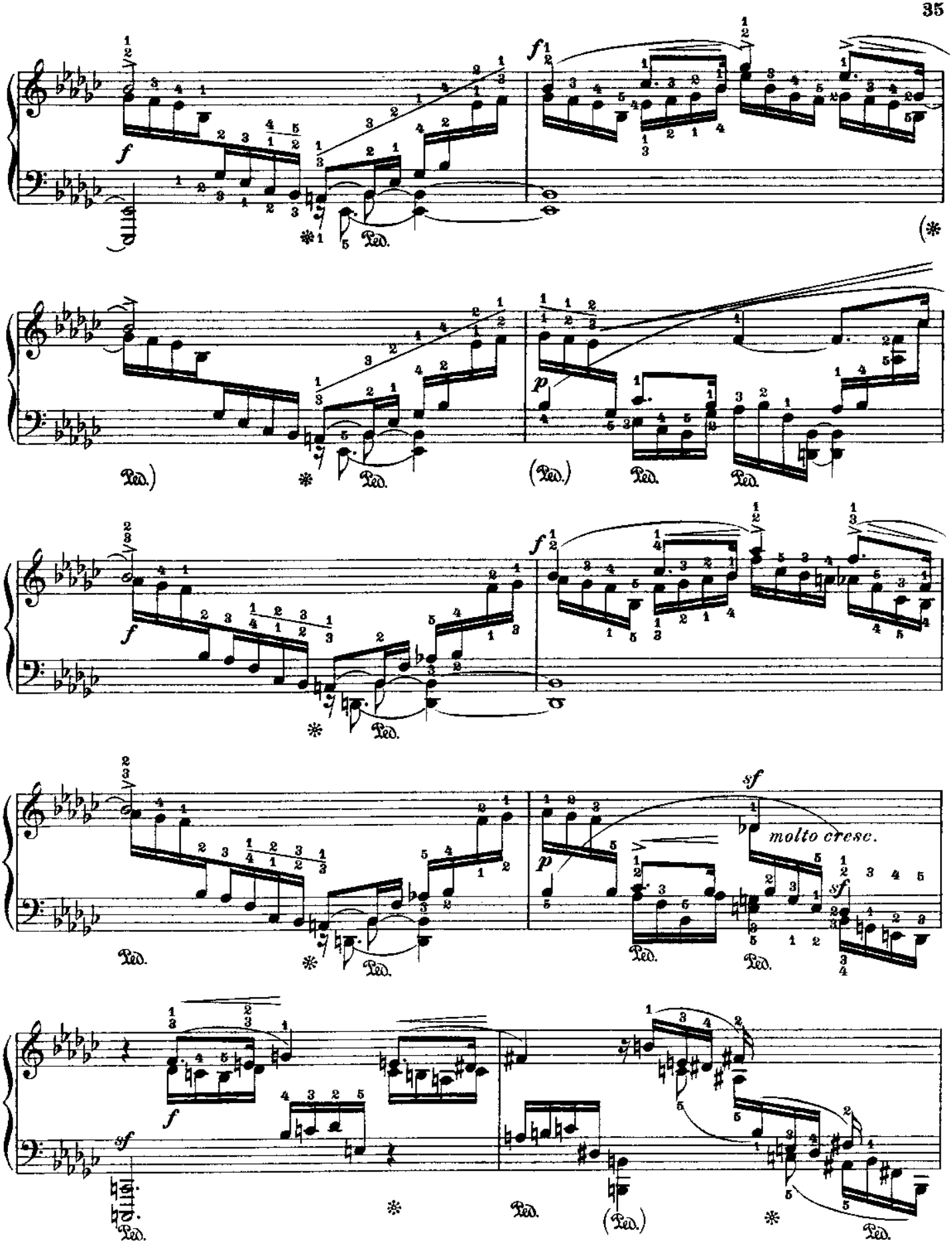
Deuxième Version
Pour la main gauche seule

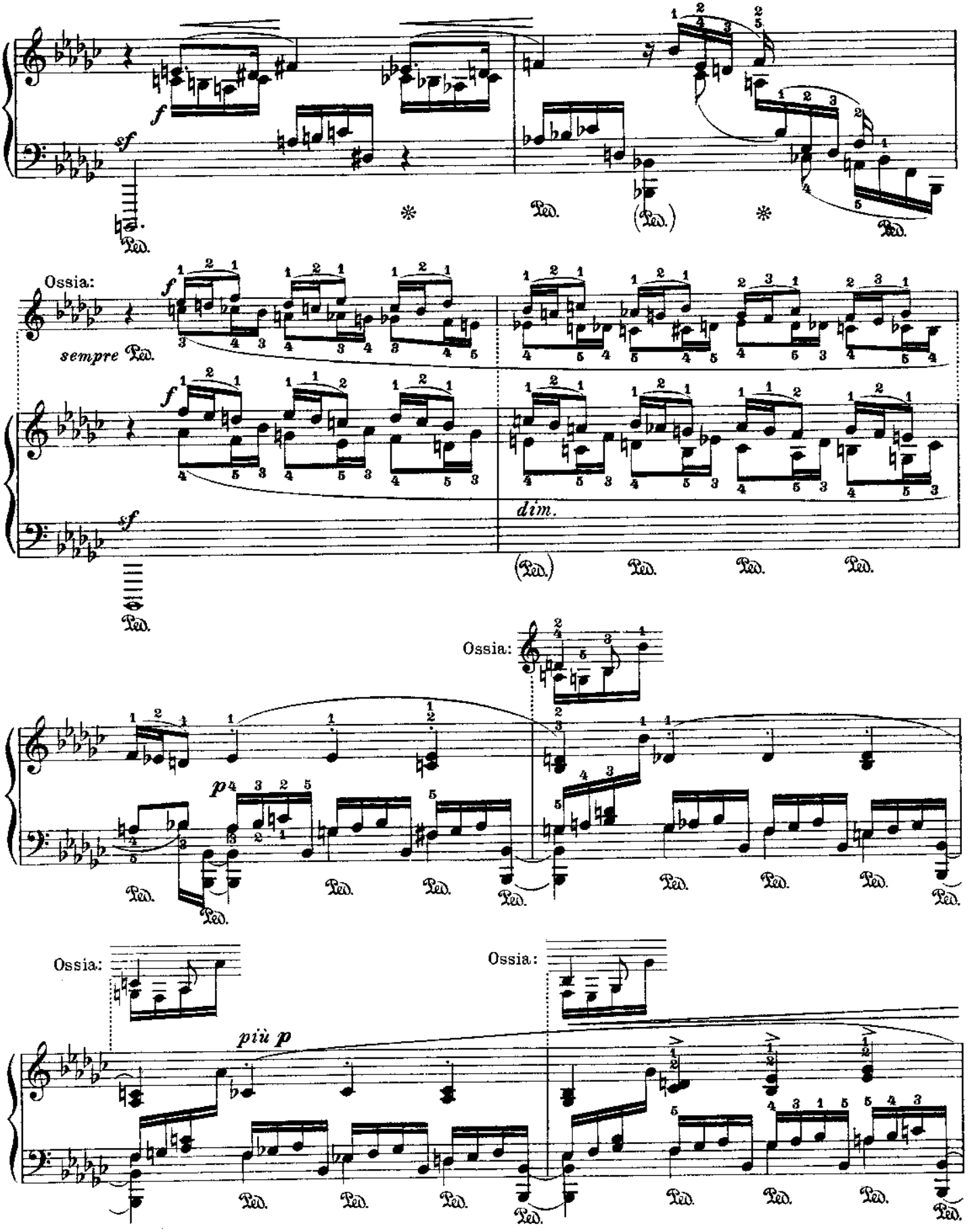
Leopold Godowsky

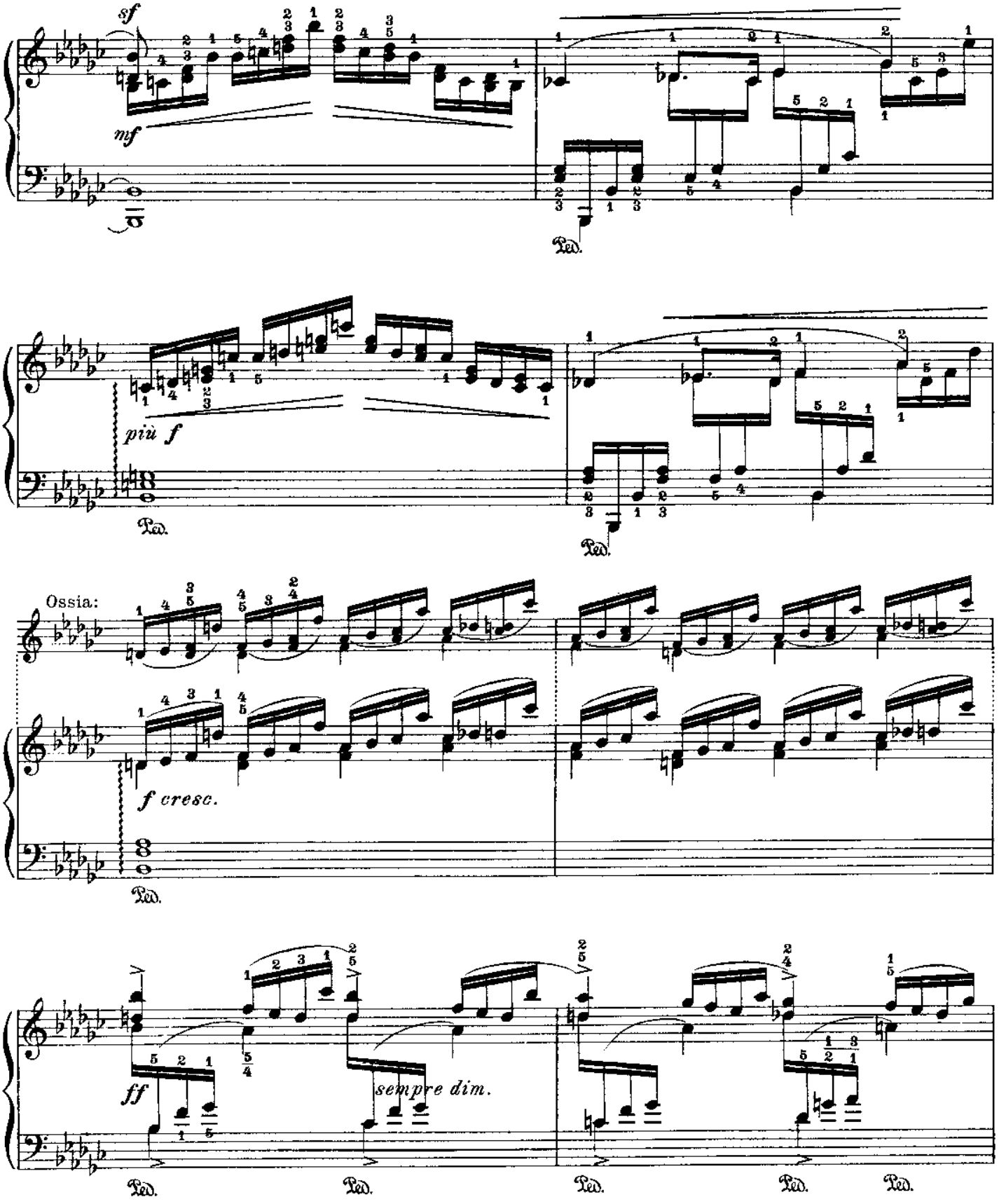


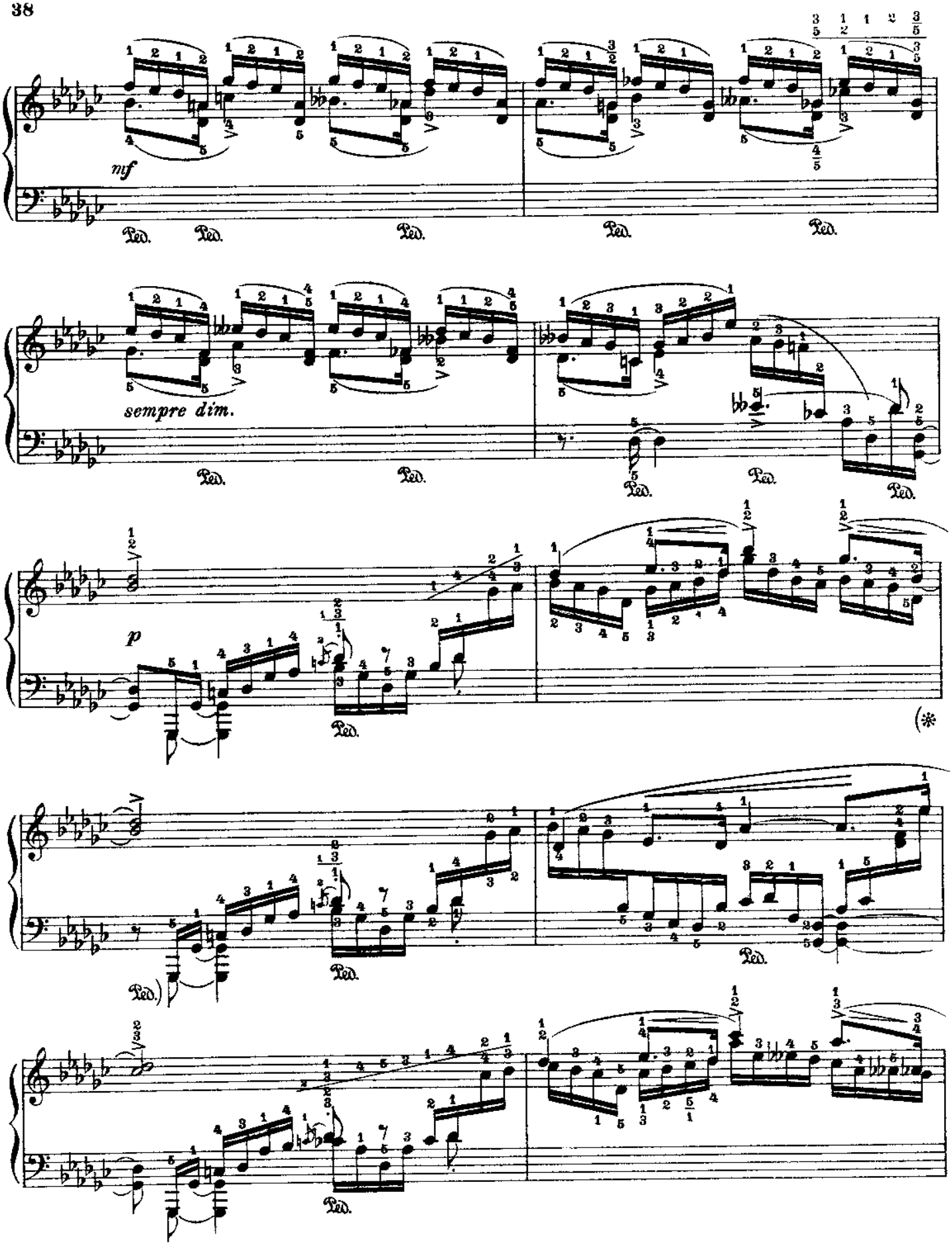

Ped.
rall.
a tempo
p

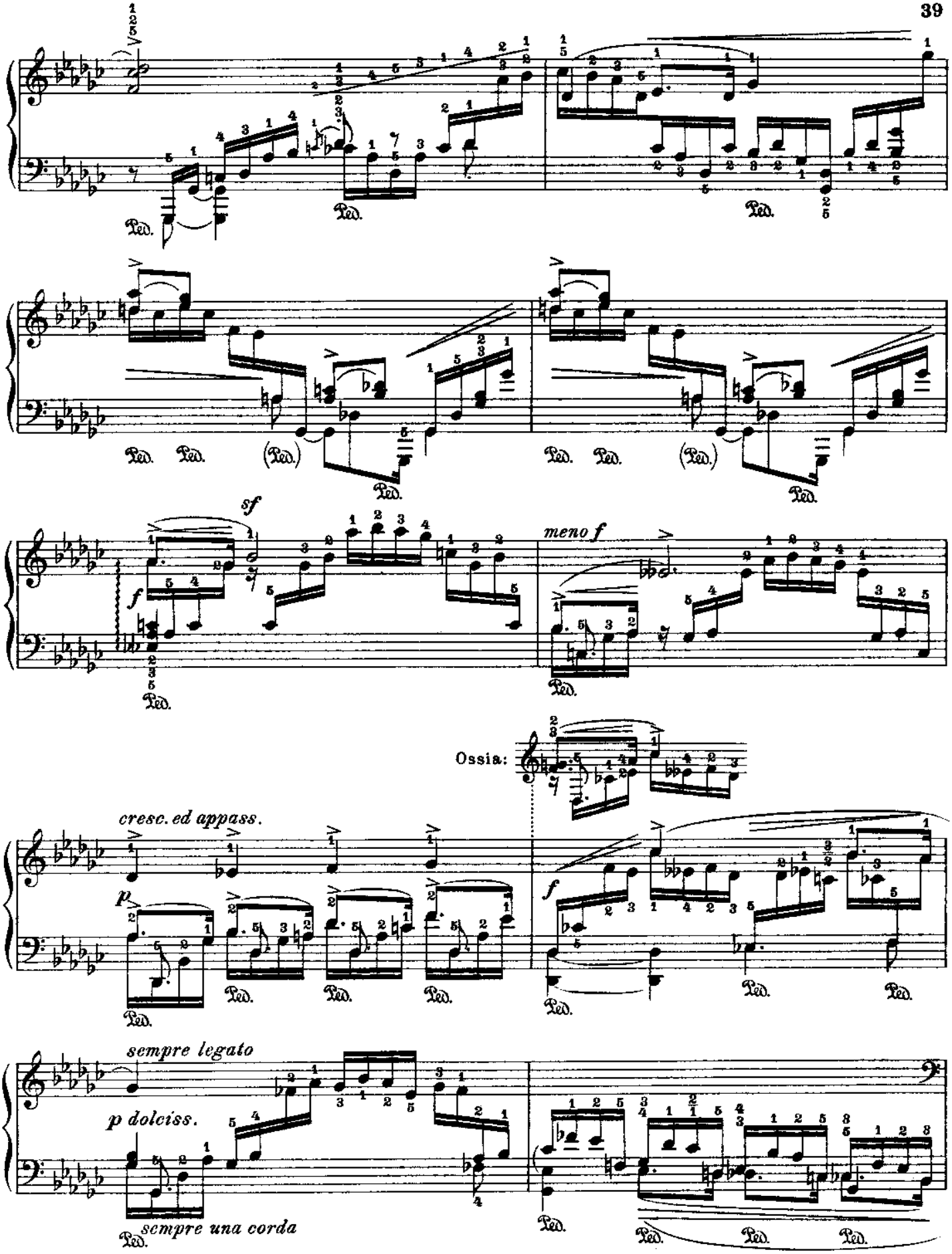

Ossia:
p
dim.
molto
sf
Ped.

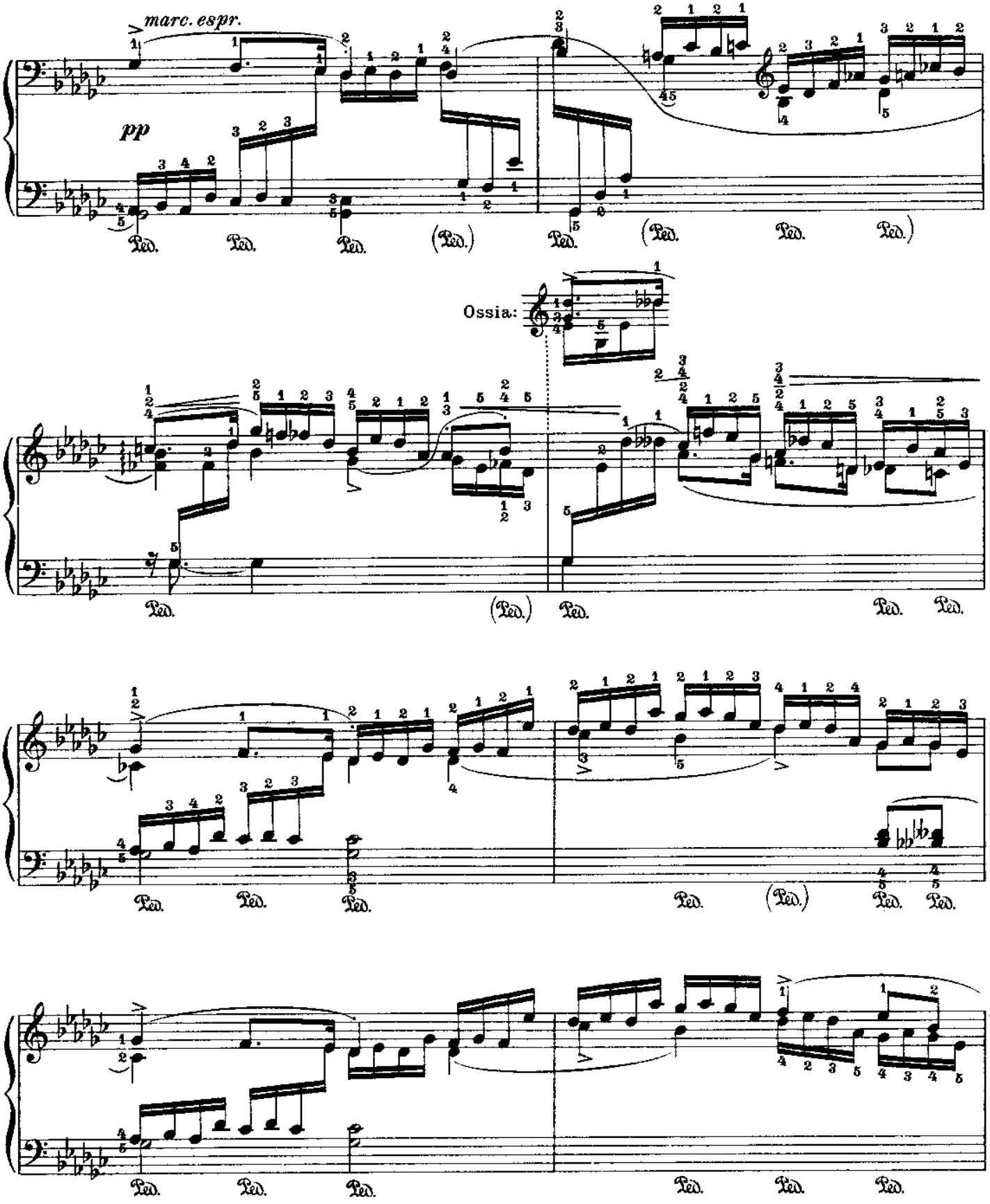

molto cresc.

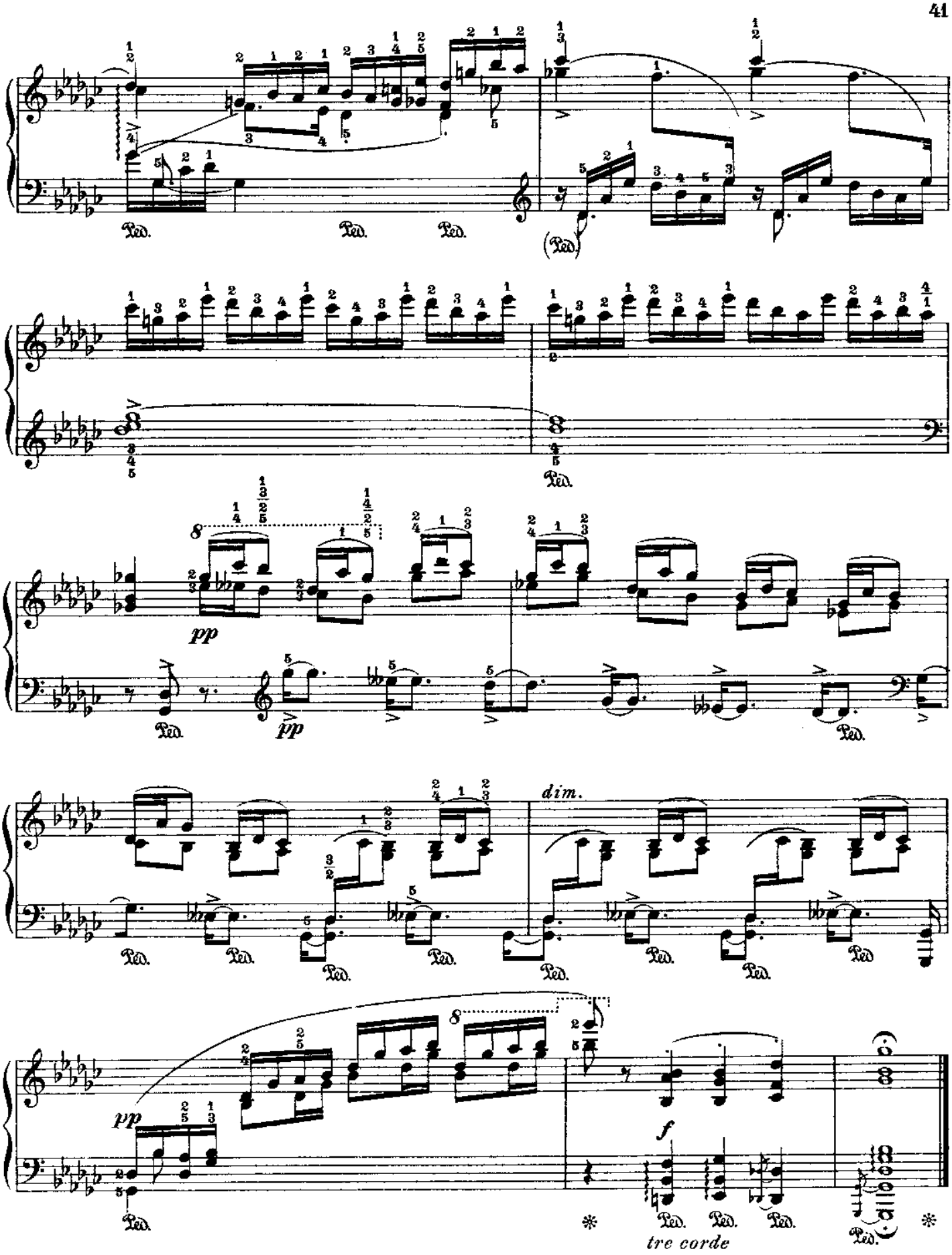

f
sf
Ped.
Ossia:
sempre Ped.
dim.
Ossia:
p
Ossia:
Ossia:
più p


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


mf
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.
pp
dim.
f
tre corde

№ 17

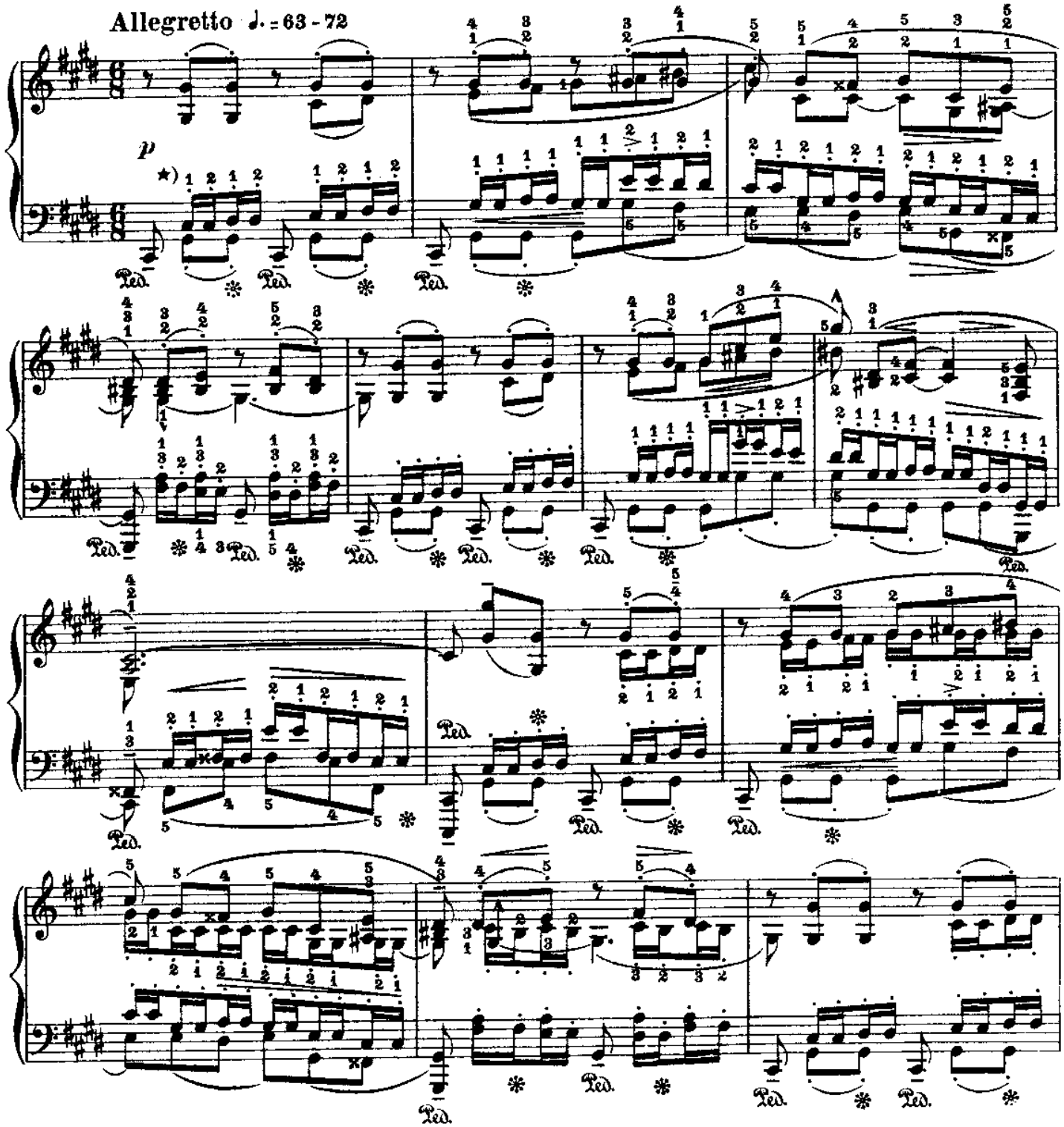
Fr. Chopin

Op.10 №9

Erste Bearbeitung

First Version **Première Version**

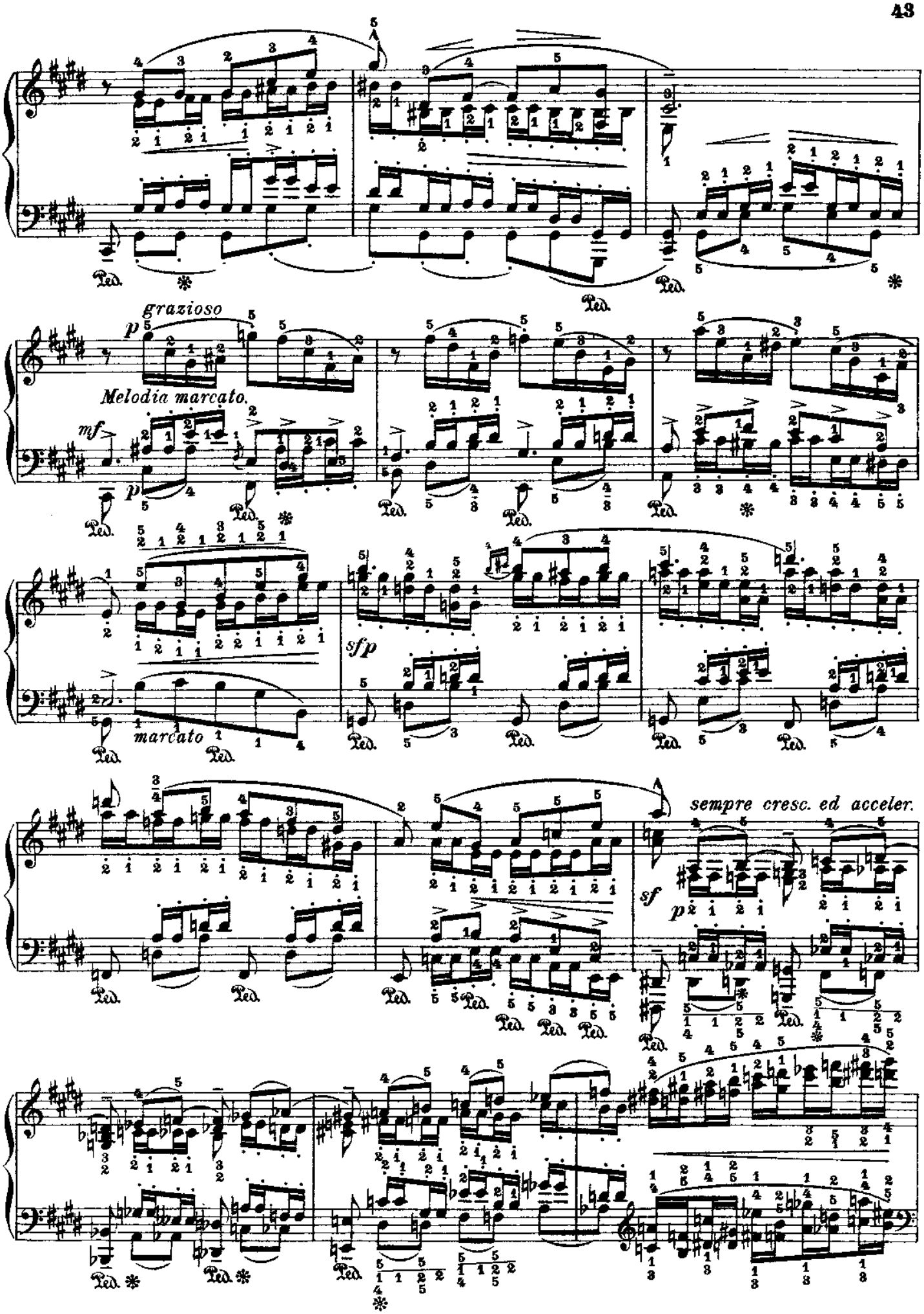
Leopold Godowsky

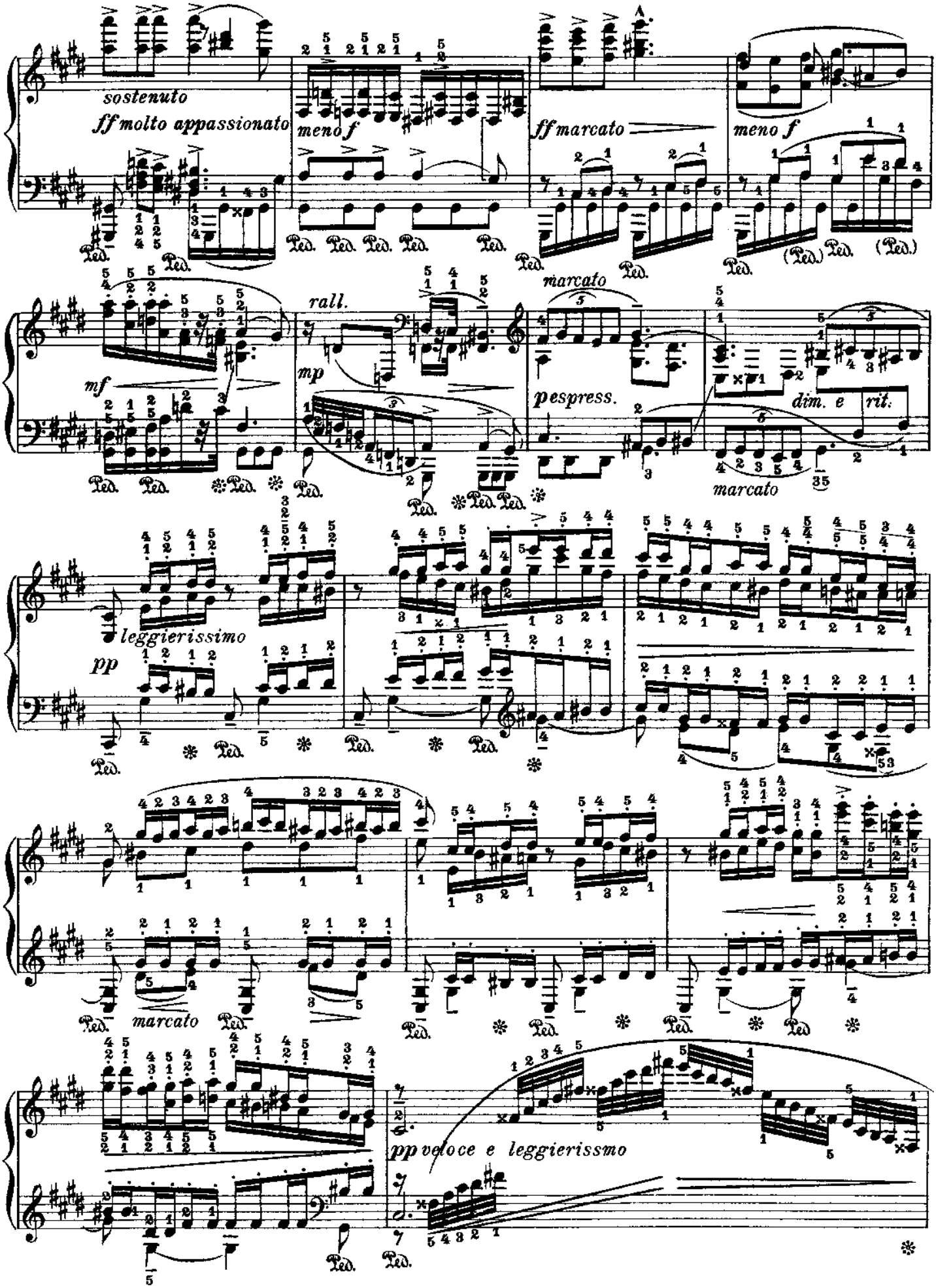


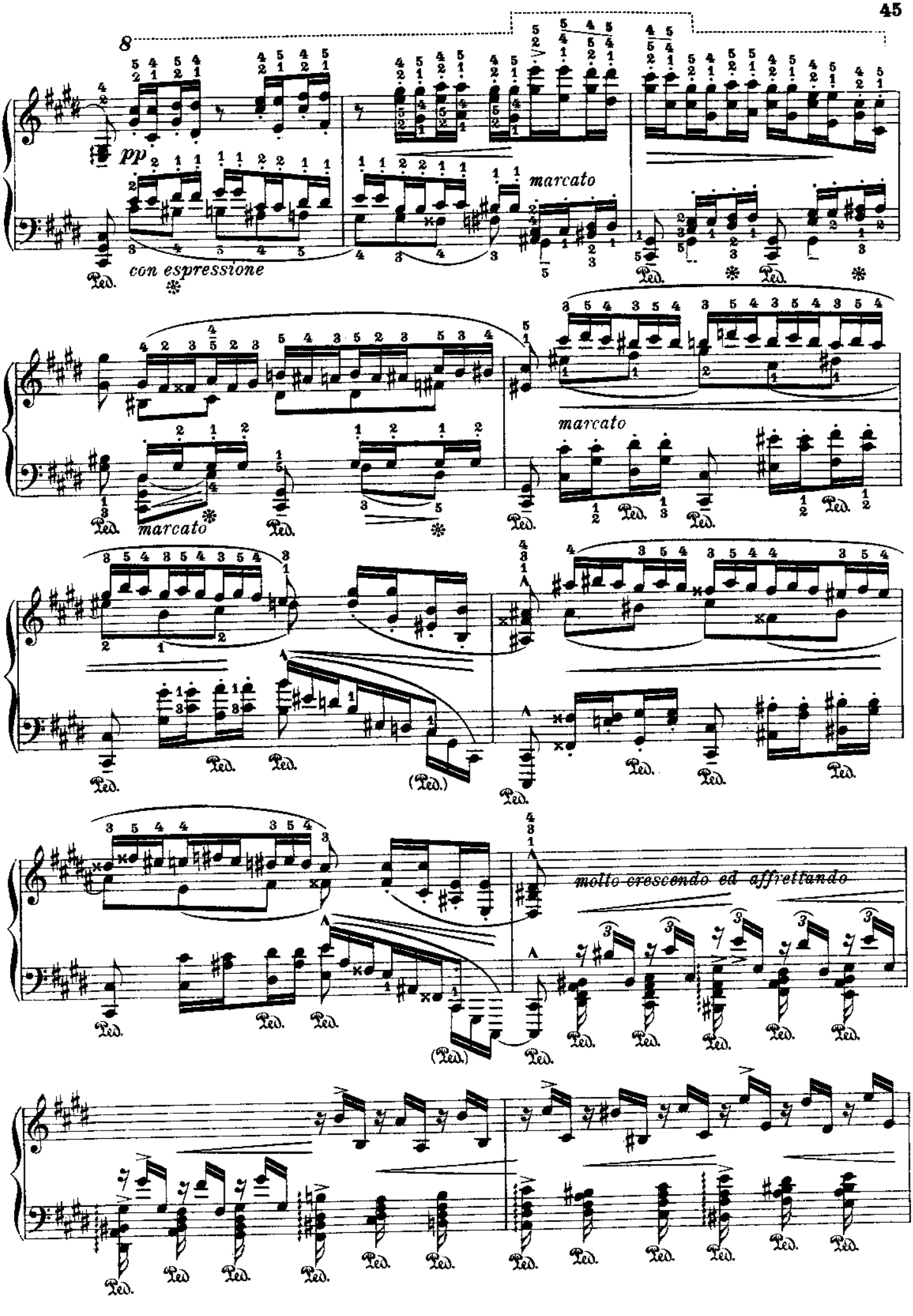
*) Das Spiel der linken Hand muss gegen das der rechten ein wenig hervortreten, so oft die Originalmelodie in die linke Hand gelegt ist.

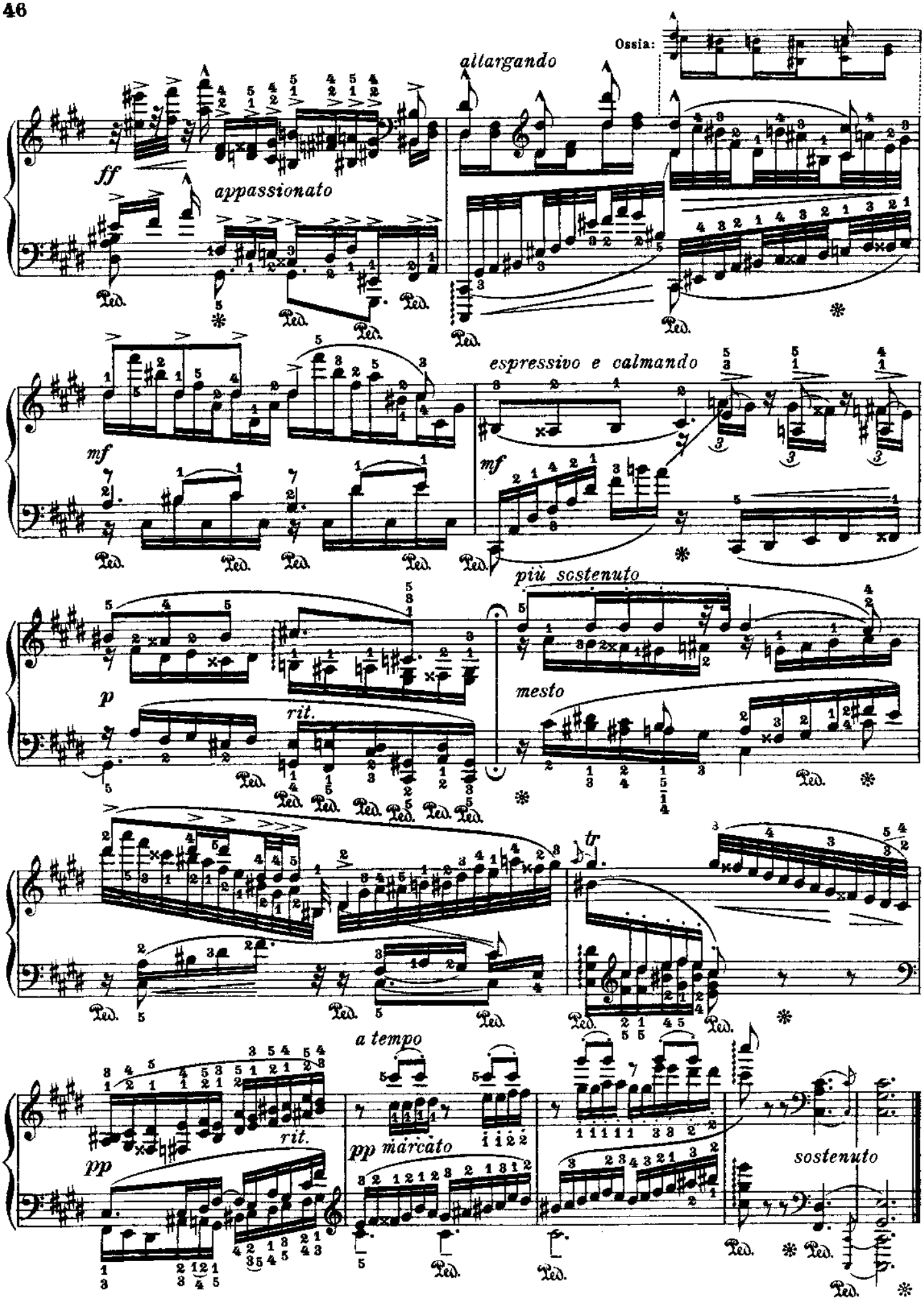
*) *Whenever the melody of the original Chopin study is in the left hand, the latter should be a little more prominent than the right.*

*) 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


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


8
pp
con espressione
marcato
marcato
marcato
molto crescendo ed affrettando


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

Fr. Chopin

№ 18

Op.10 №9

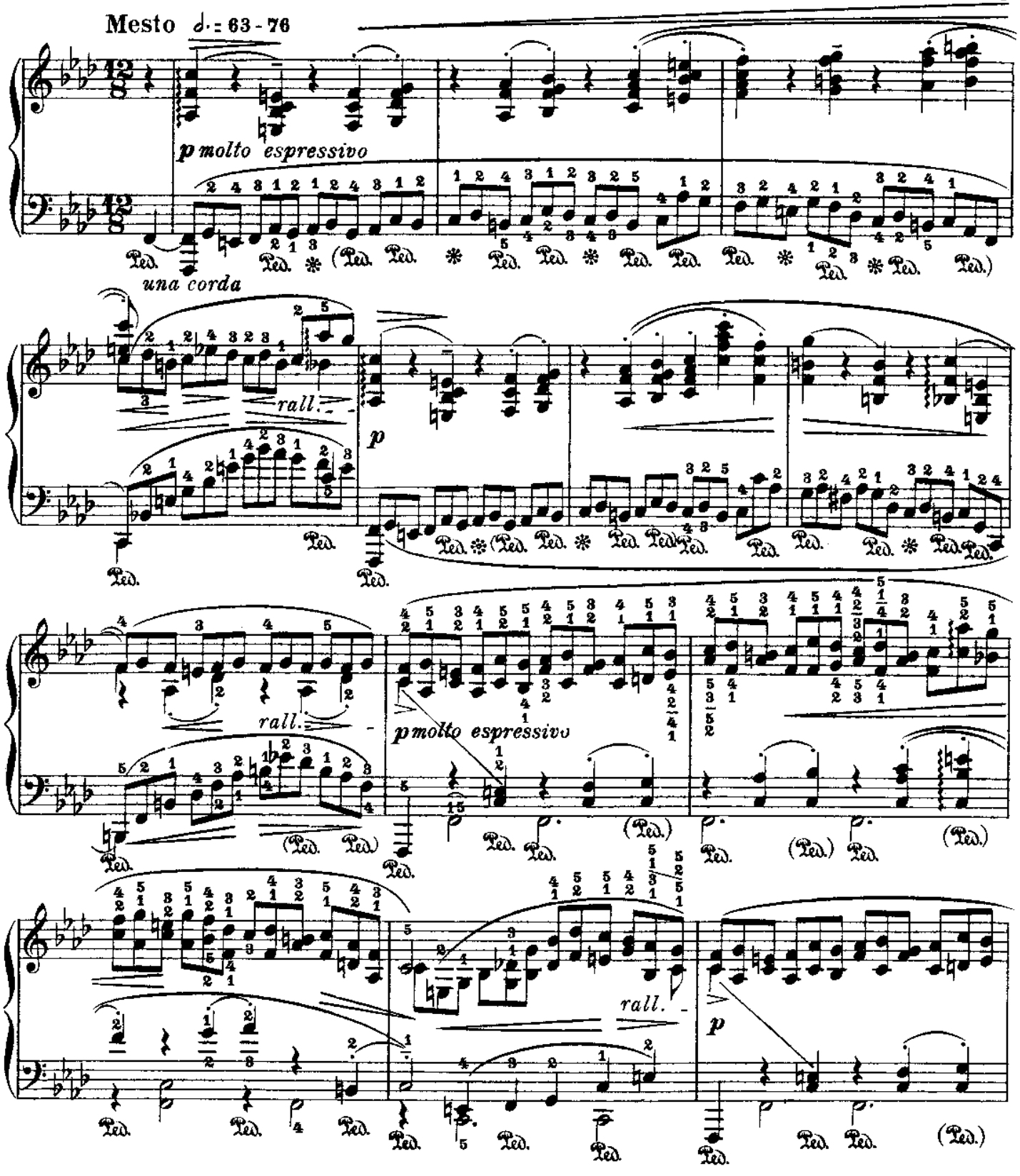
Zweite Bearbeitung

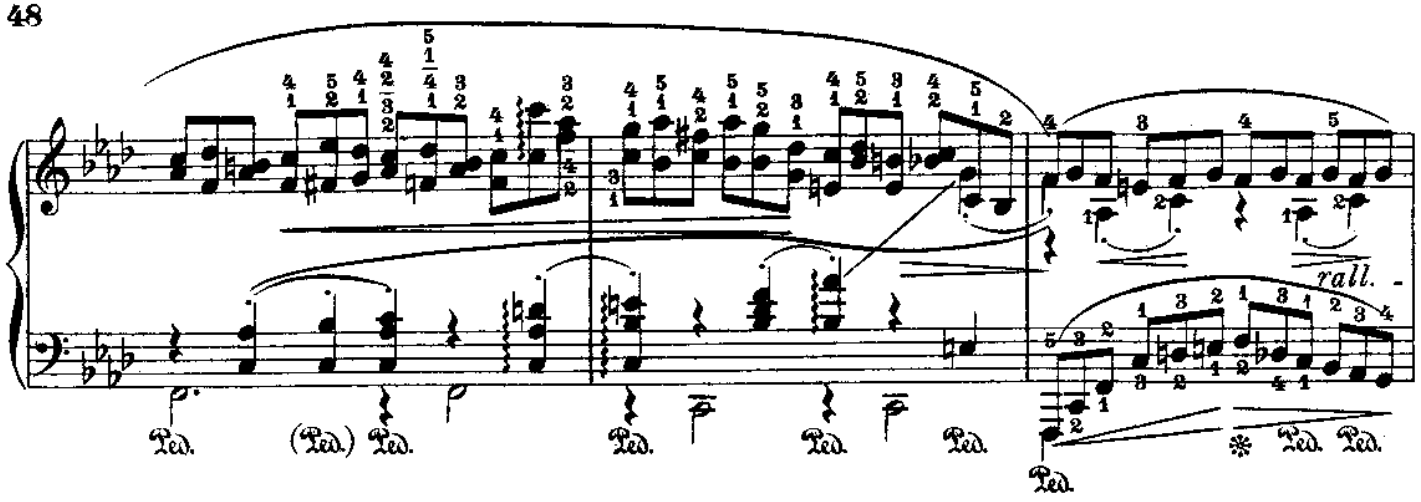
(Nachahmung der Etüde Op.25 № 2)

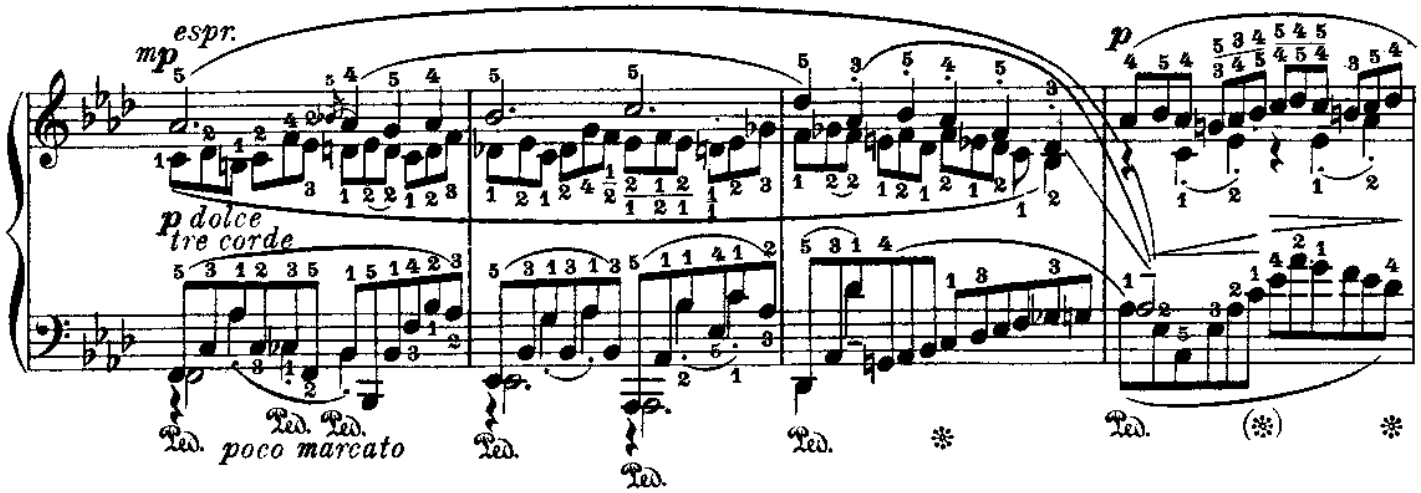
Second Version *(Imitation of the study Op.25 № 2)*

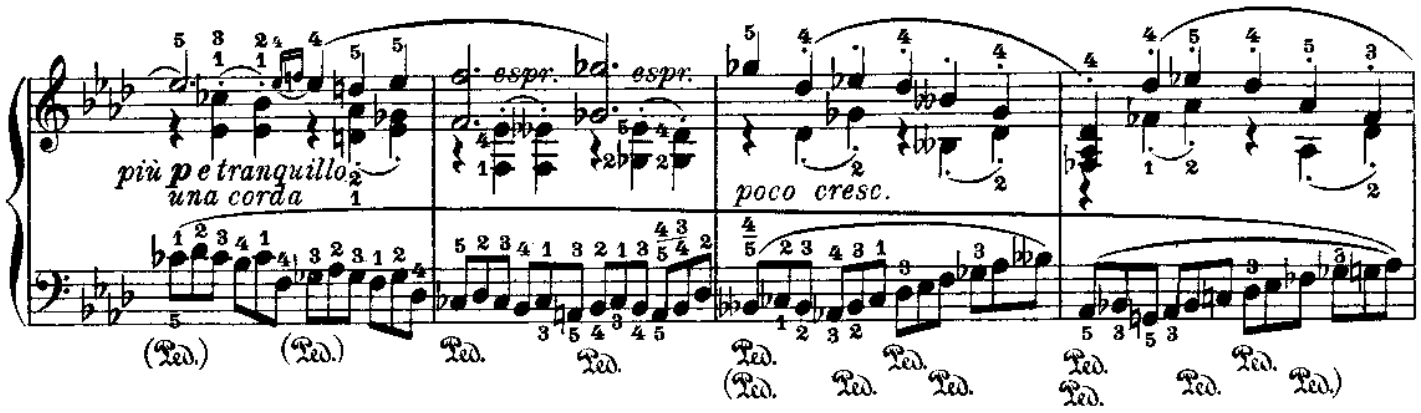
Deuxième Version *(Imitation de l'étude Op.25 № 2)*

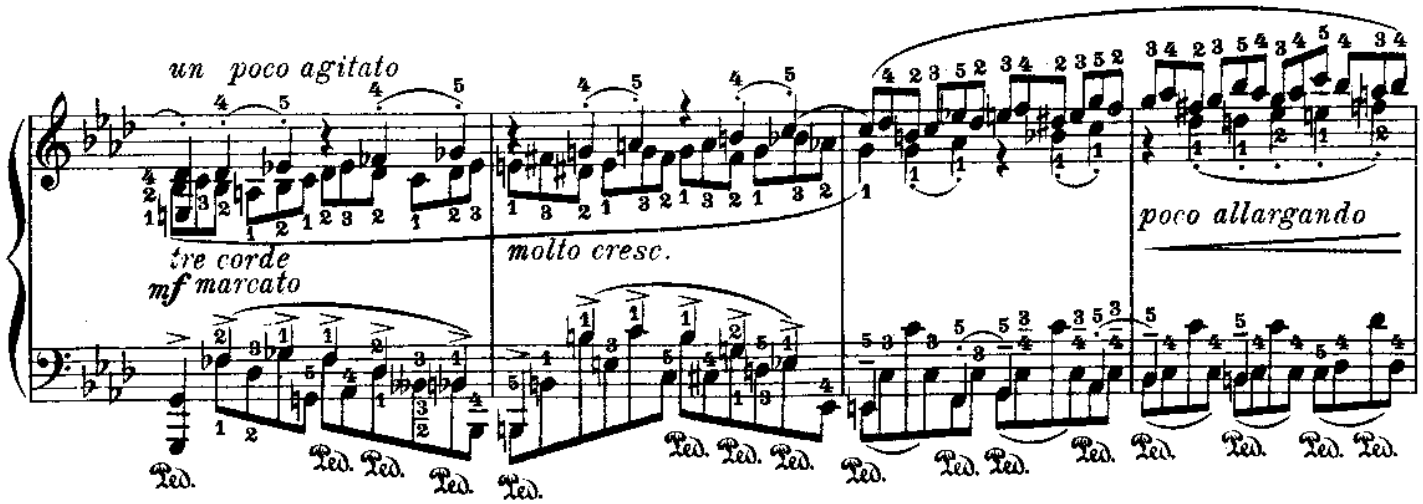
Leopold Godowsky

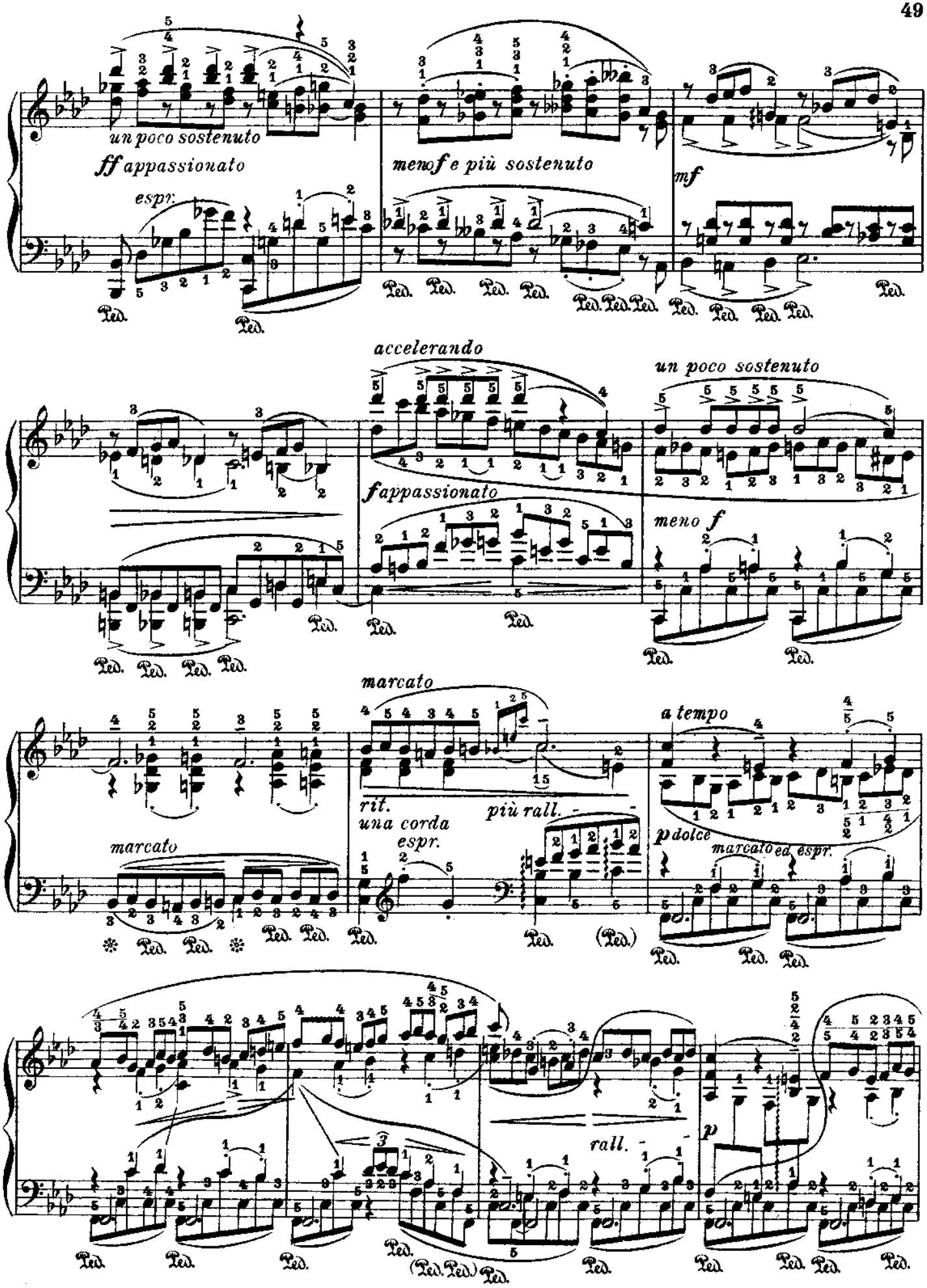


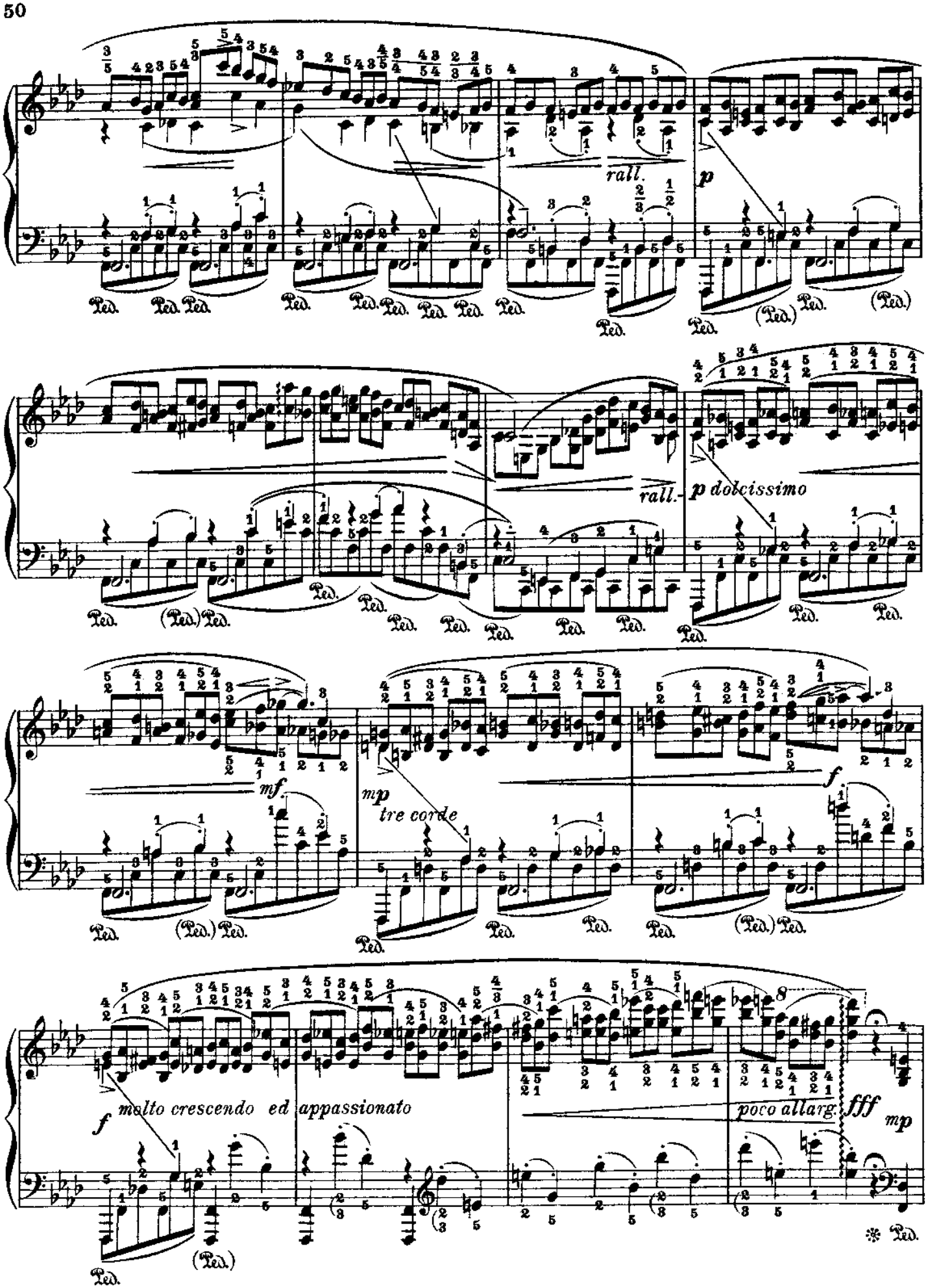

rall.

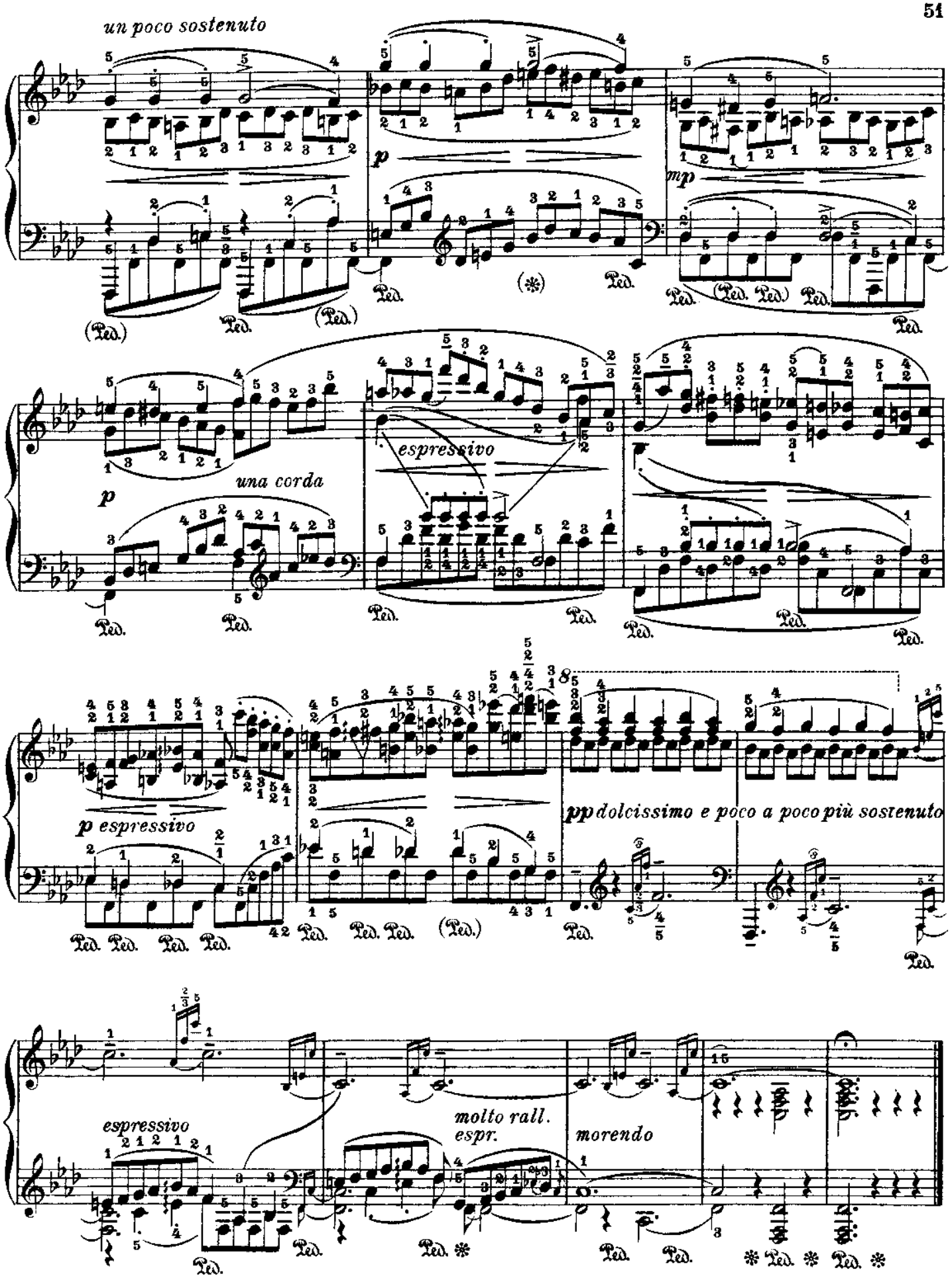

espr.
mp
p dolce
tre corde
poco marcato
p


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

№ 18 A

Fr. Chopin

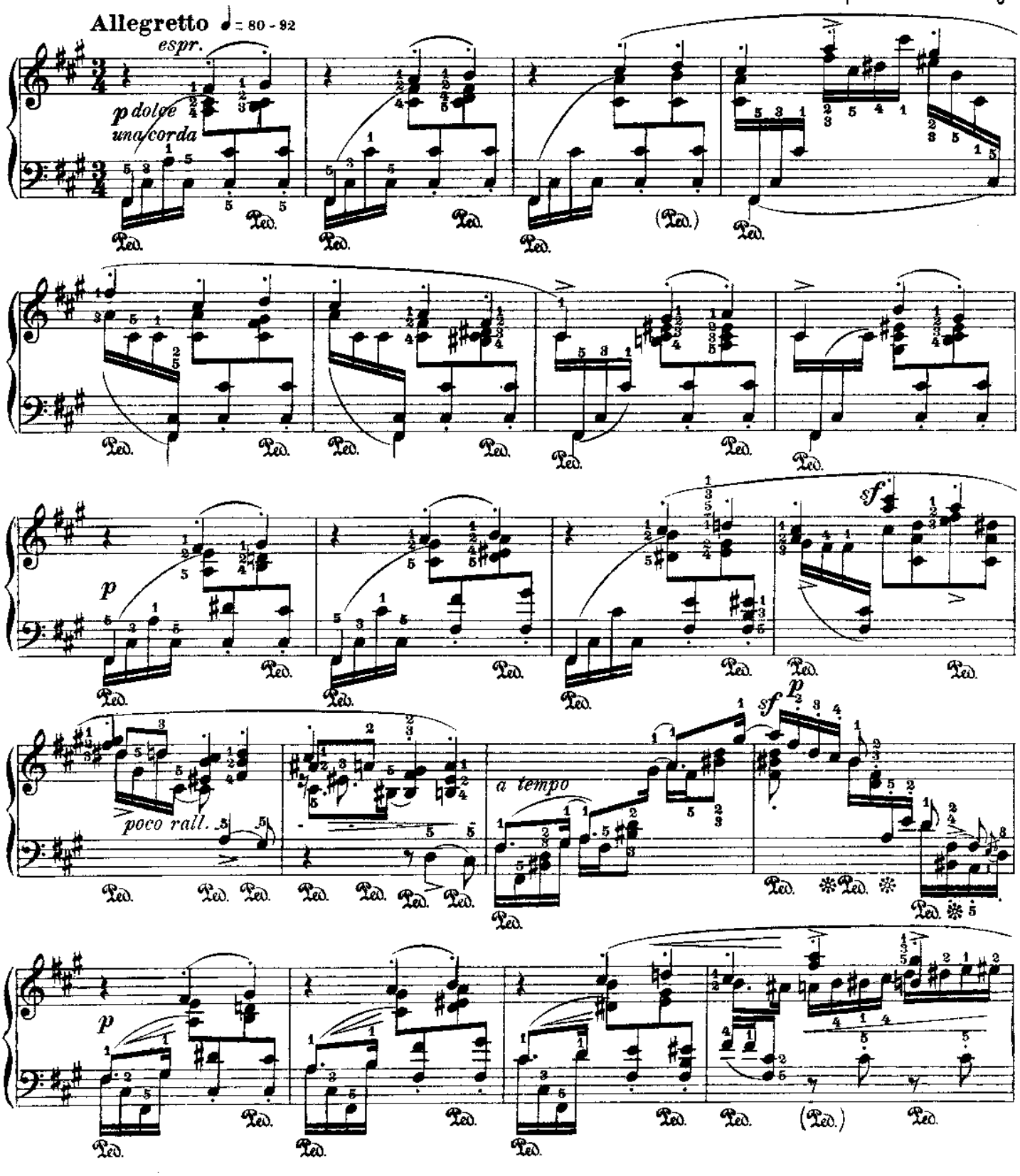
Op. 10 № 9

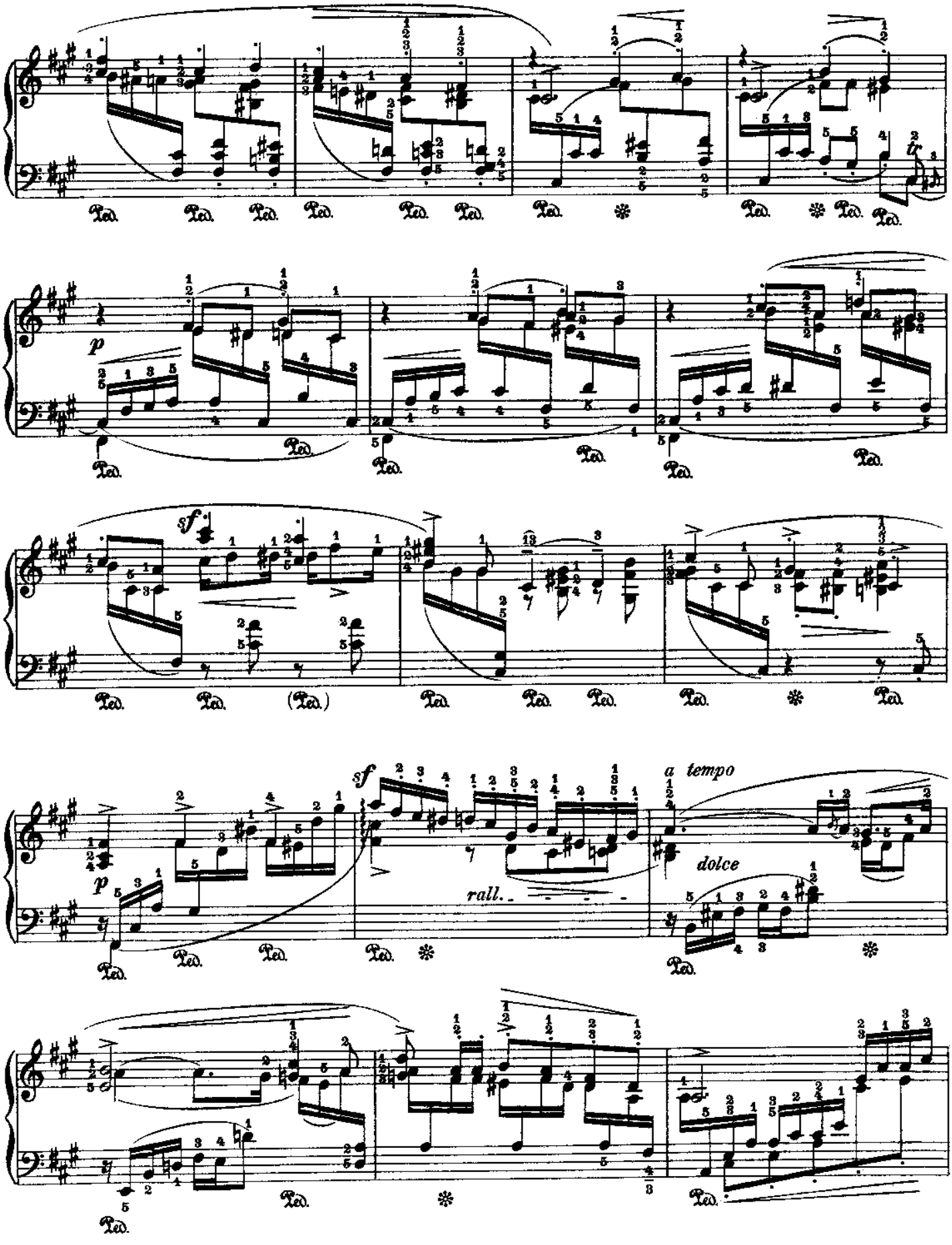
Third Version
For the left hand alone

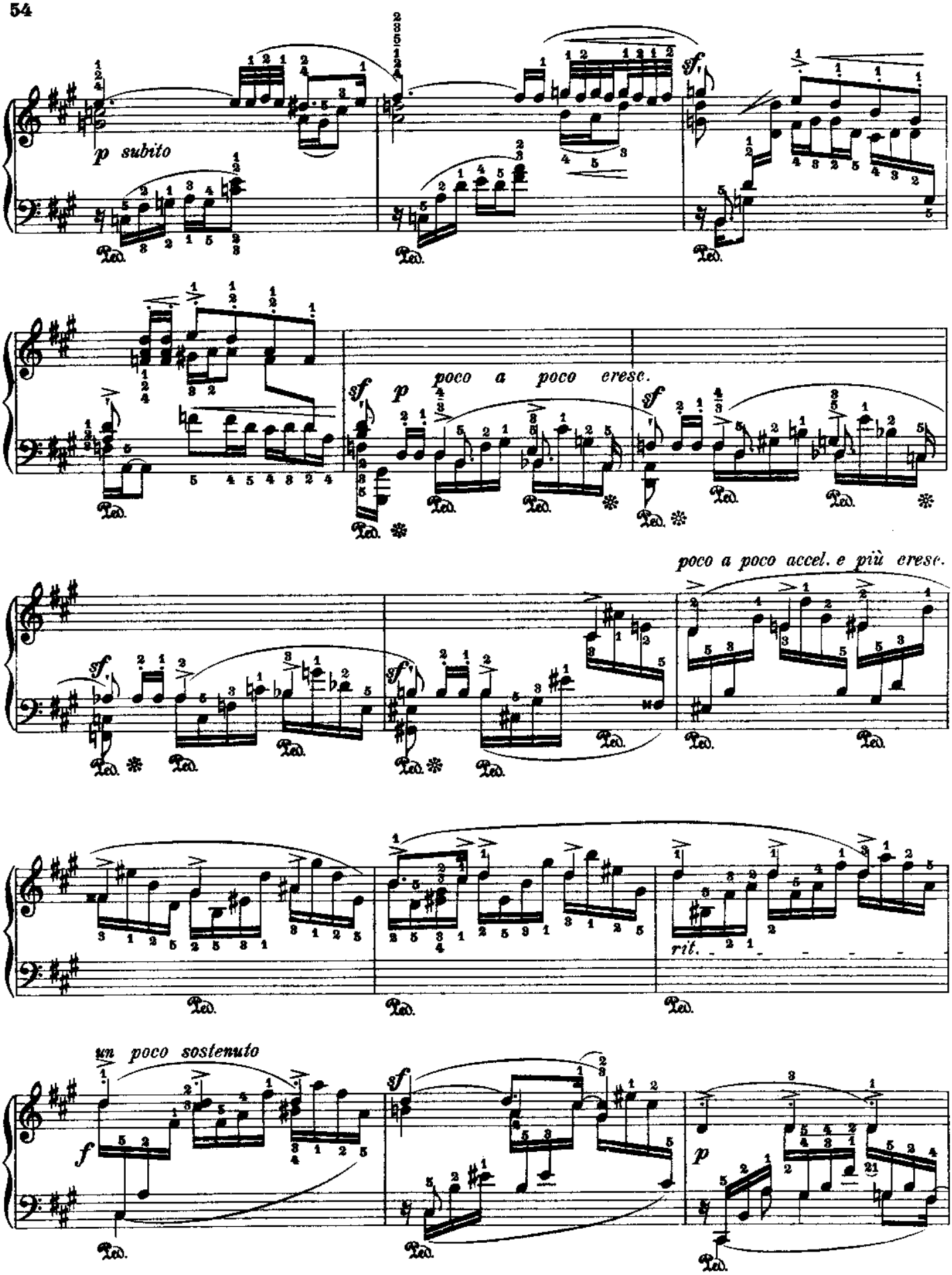
Dritte Bearbeitung
Für die linke Hand allein

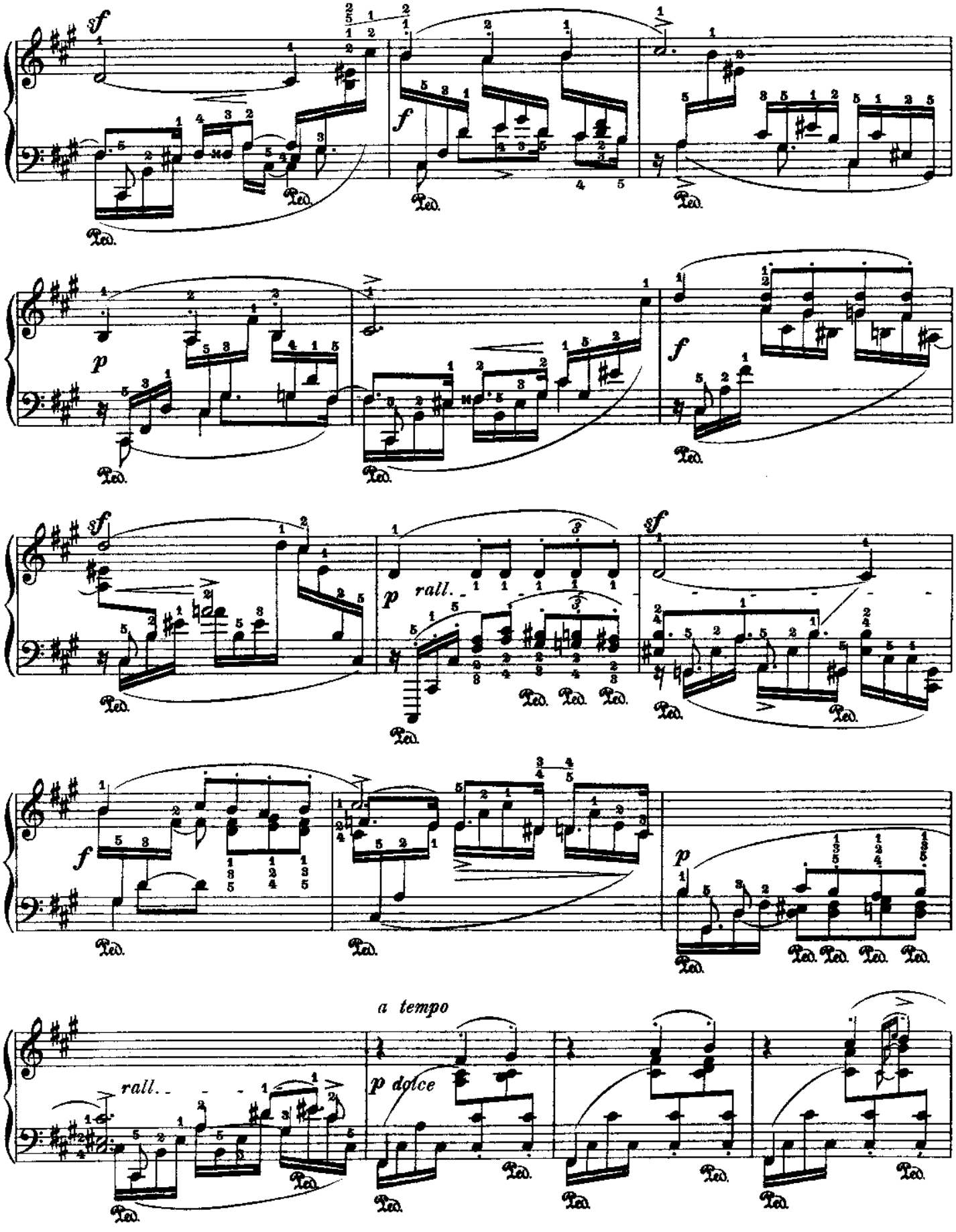
Troisième Version
Pour la main gauche seule

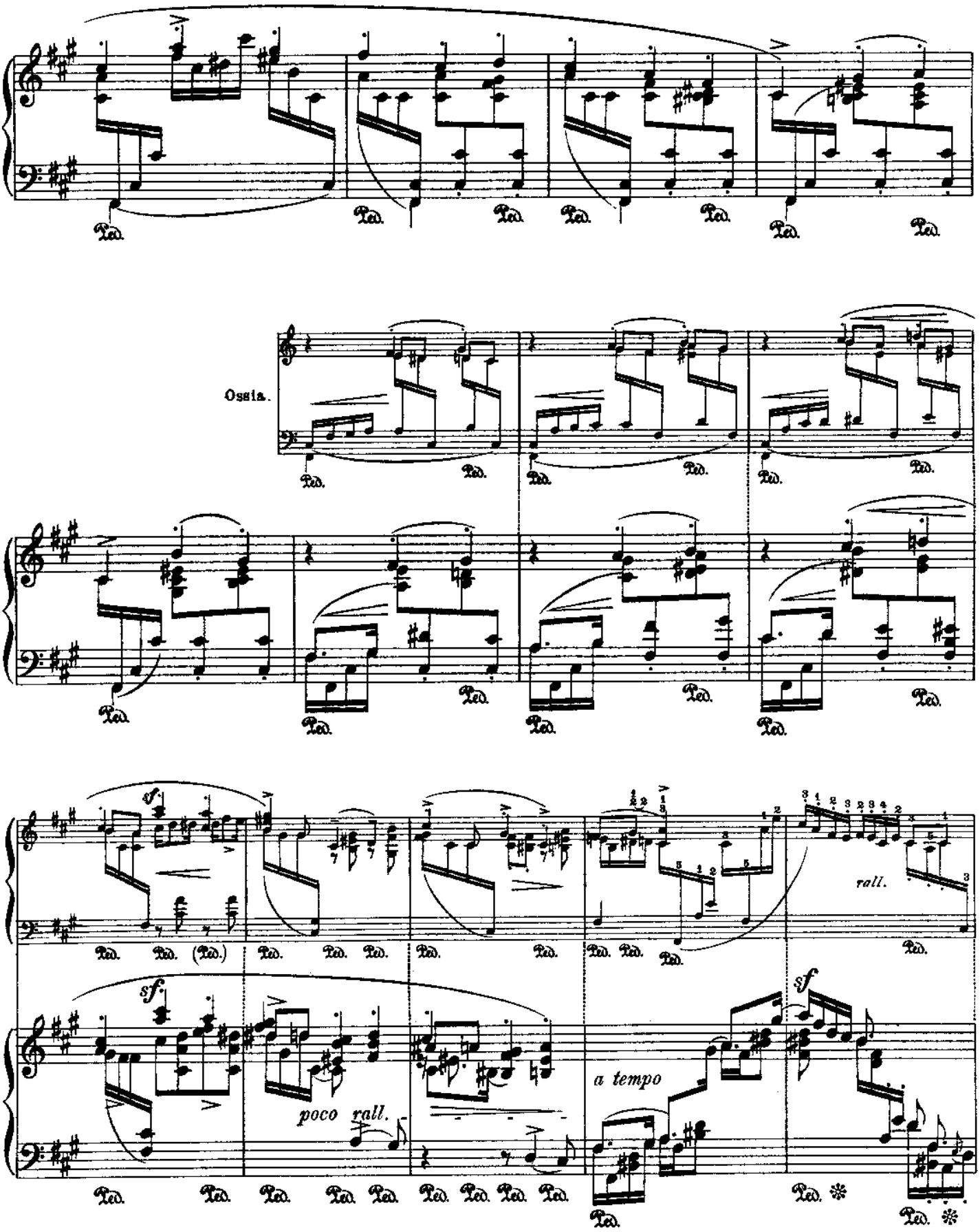
Leopold Godowsky

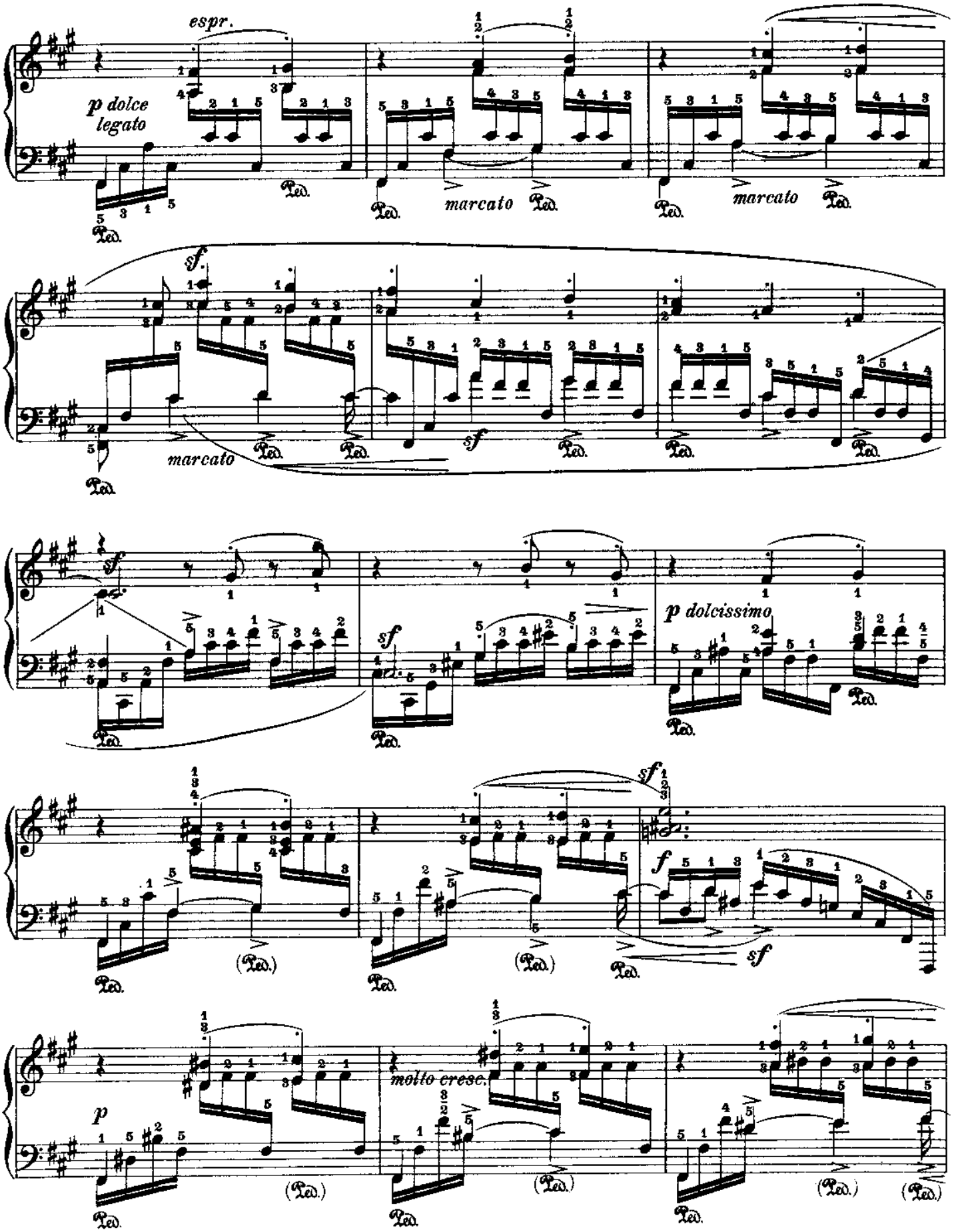


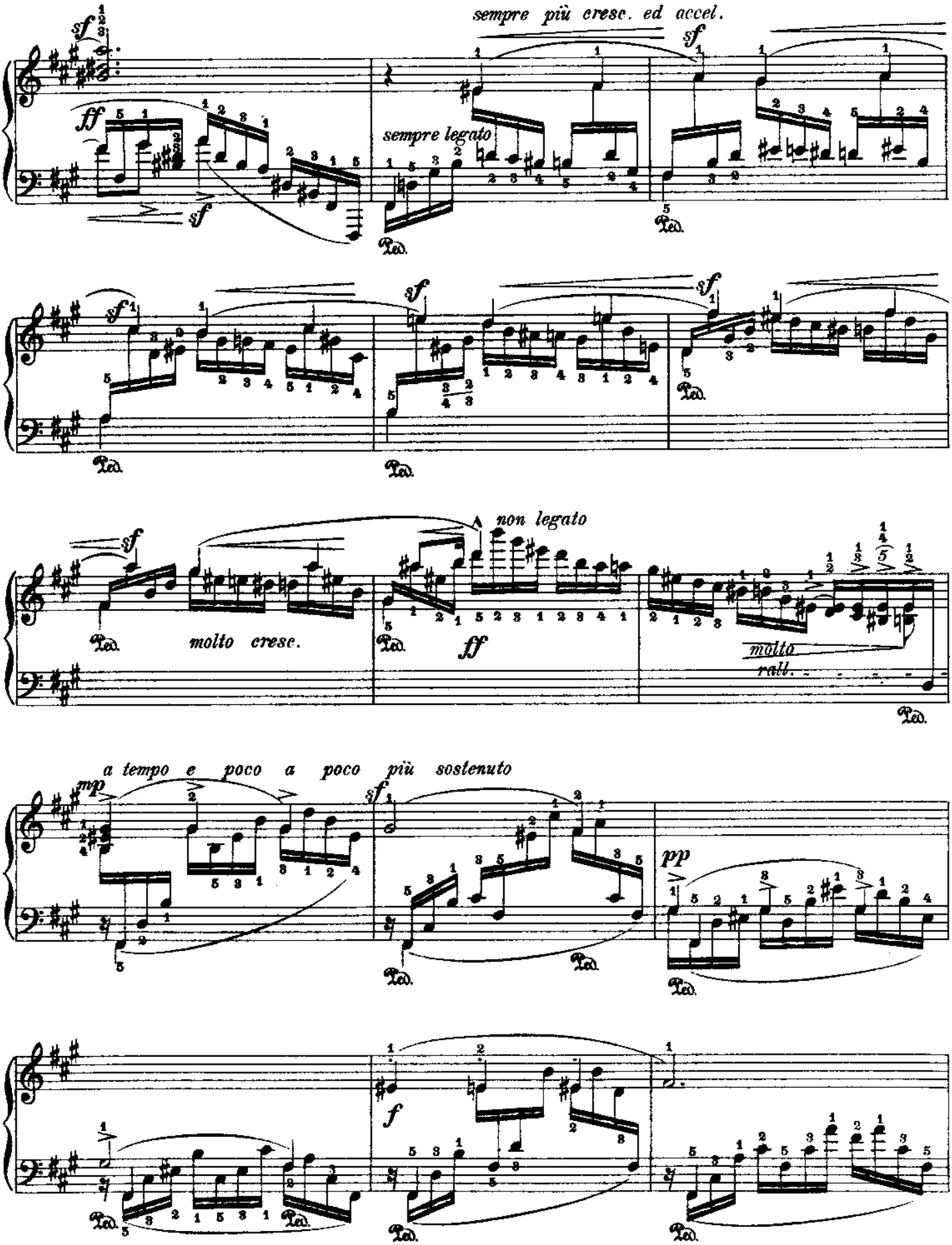

p
sf
sf
a tempo
dolce
rall.

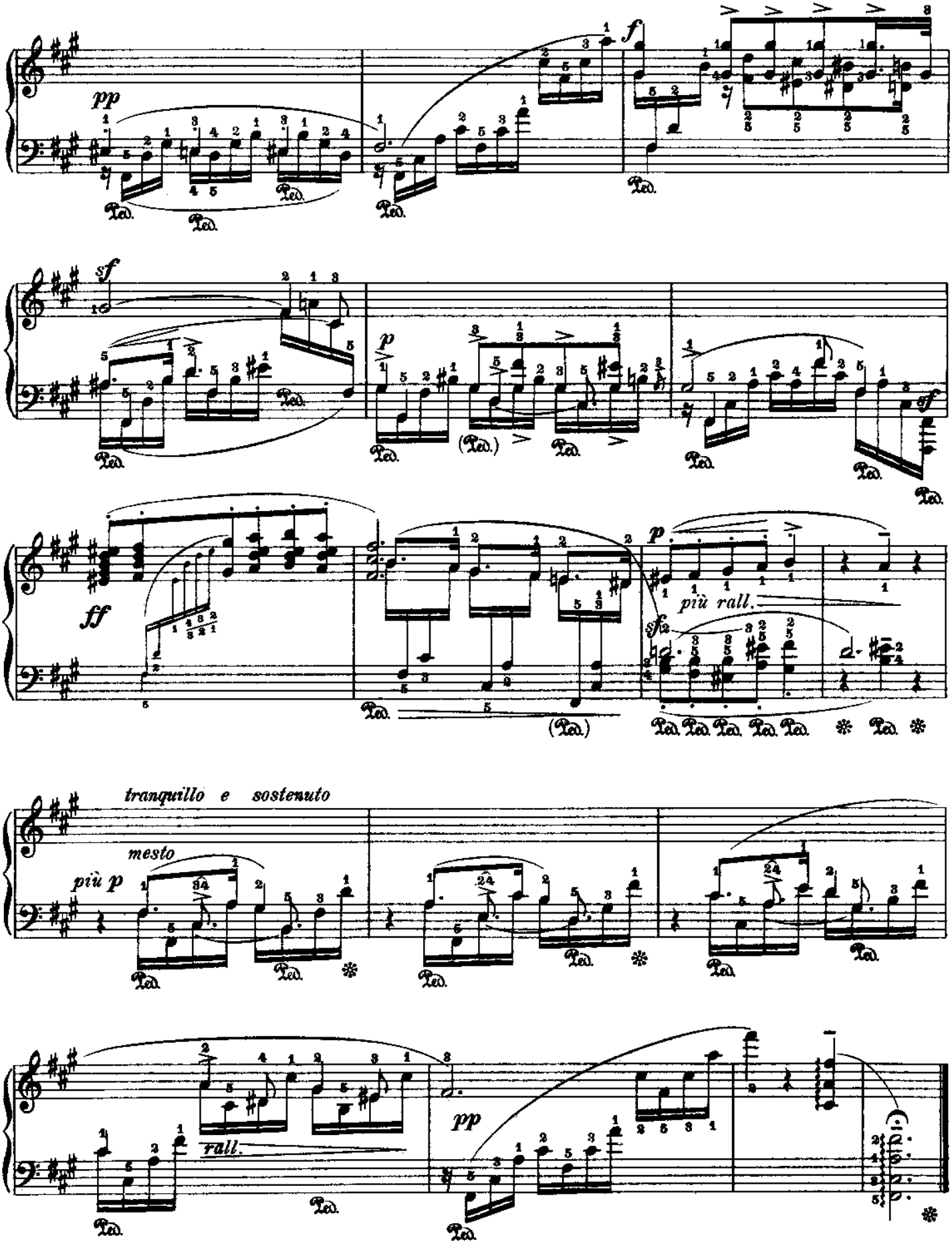

p subito
sf
sf
p
poco a poco cresc.
sf
poco a poco accel. e più cresc.
sf
sf
rit.
un poco sostenuto
f
sf
p


sf
f
Ped.
p
rall.
a tempo
p dolce


Ossia.
sf
sf
poco rall.
a tempo
rall.
sf


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
(Ped.)
sf
ff
più rall.
tranquillo e sostenuto
mesto
più p
rall.
pp

Nº 19

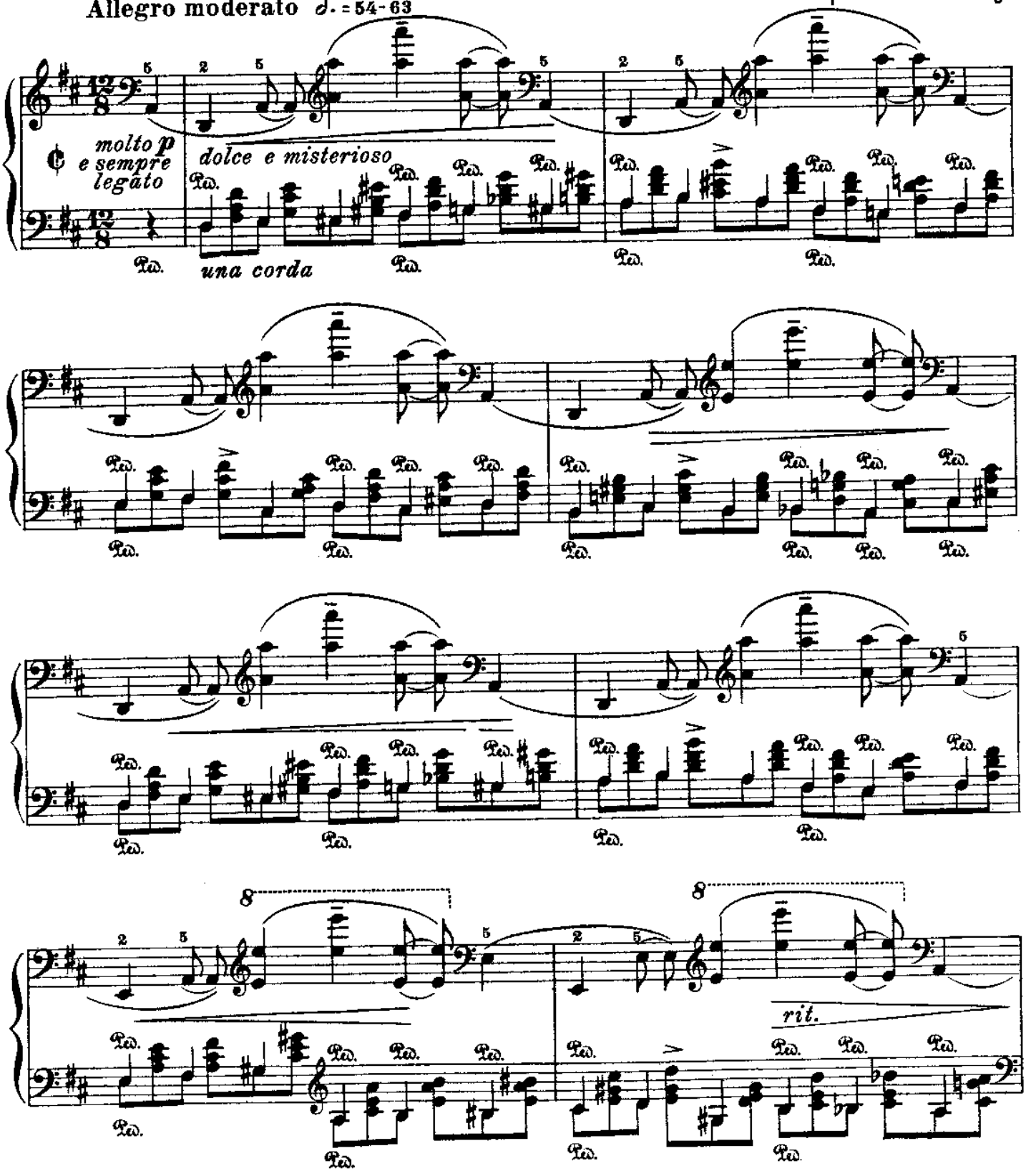
Fr. Chopin

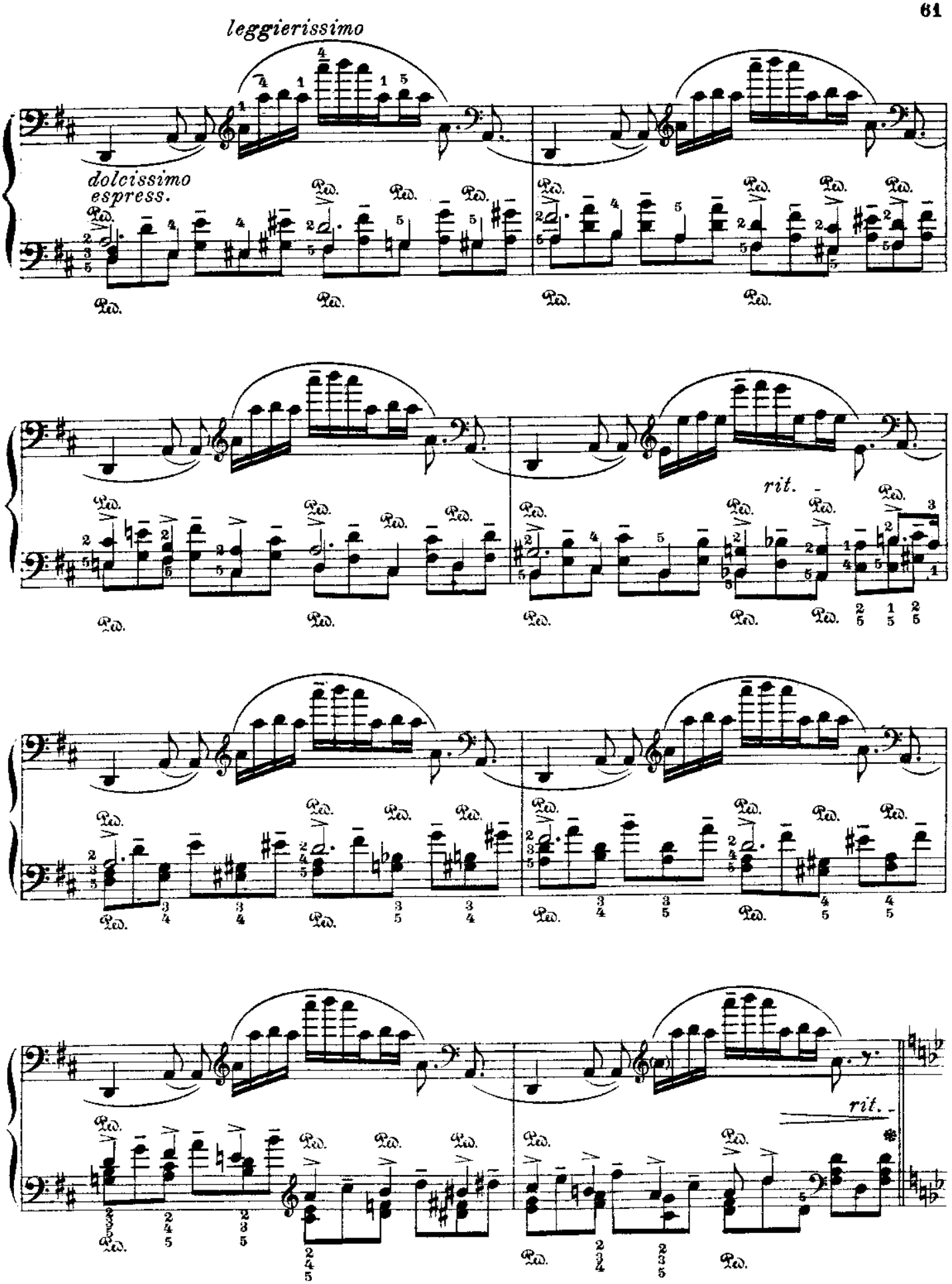
Op.10 Nº10

Erste Bearbeitung

First version **Première version**

Leopold Godowsky




leggierissimo
dolcissimo
espress.
rit.
rit.

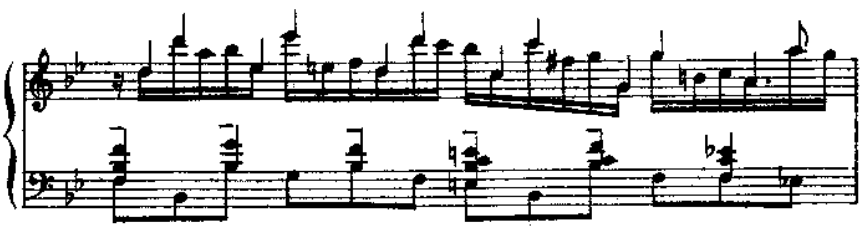
*) **Poco più sostenuto**

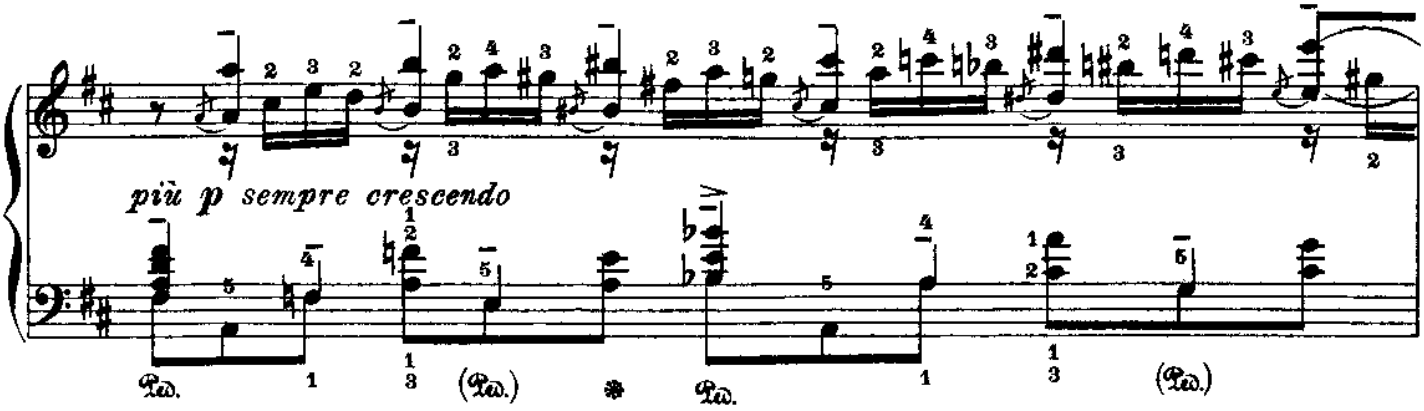
pp dolcissimo e legatissimo

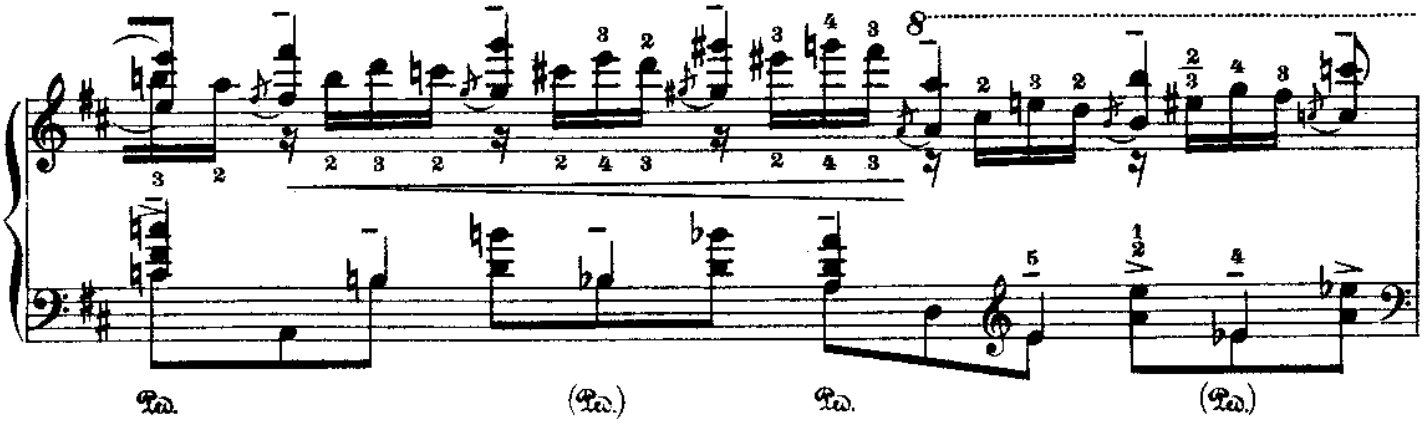
rall.

pp e dolciss.

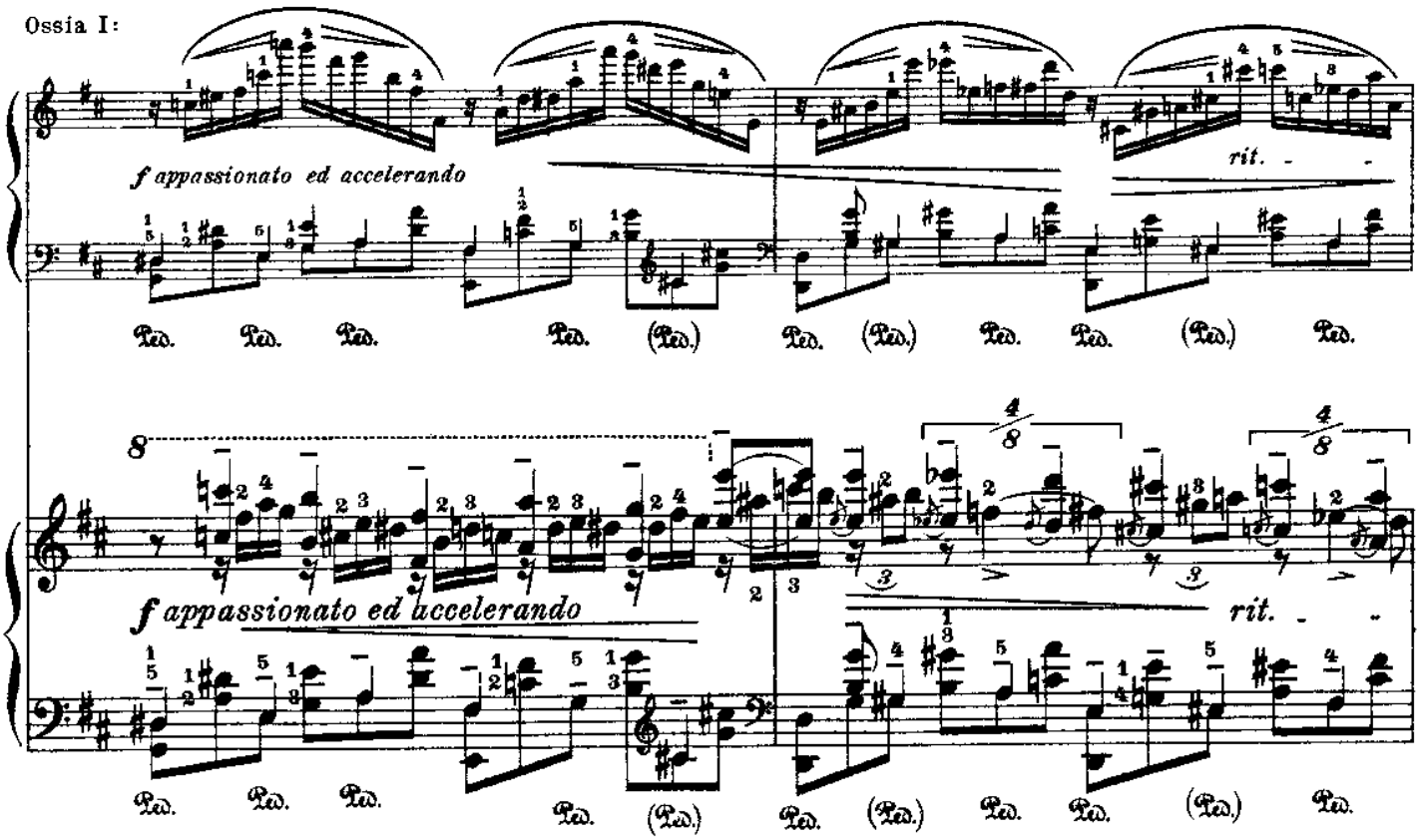
*)
Annähernd rhythmische Einteilung:
Approximate rhythmic division:
Exécution approximative:

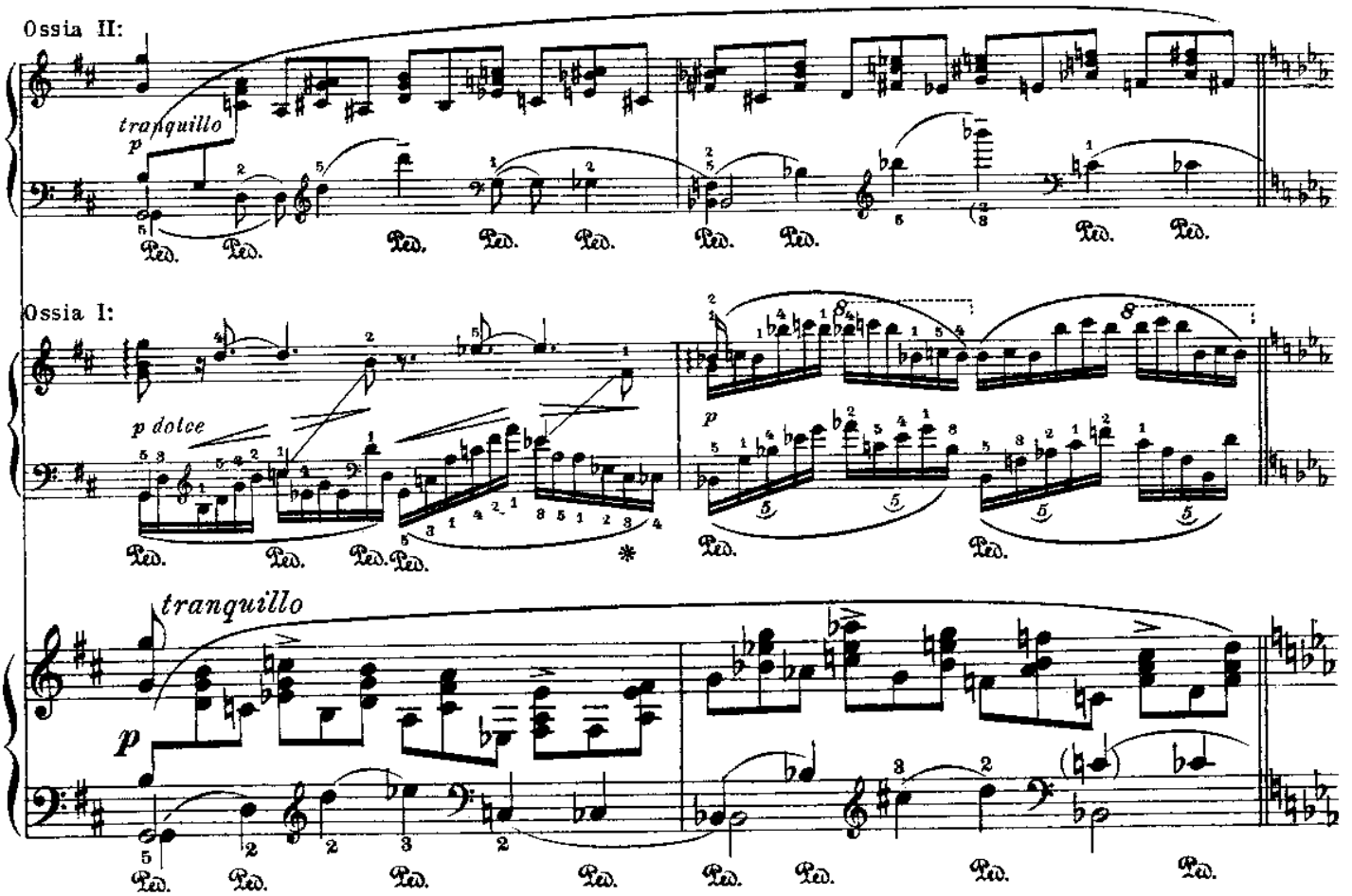


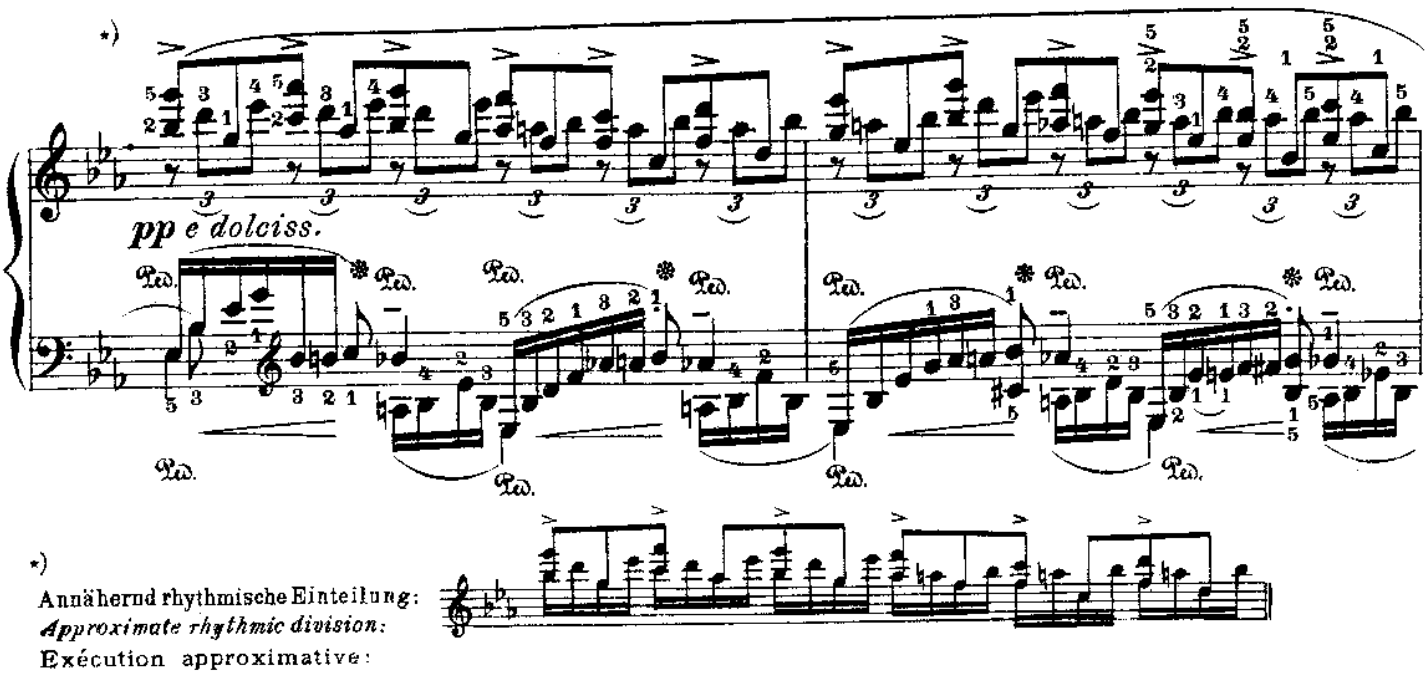

più p sempre crescendo
Ped.
(Ped.)
Ped.
(Ped.)


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

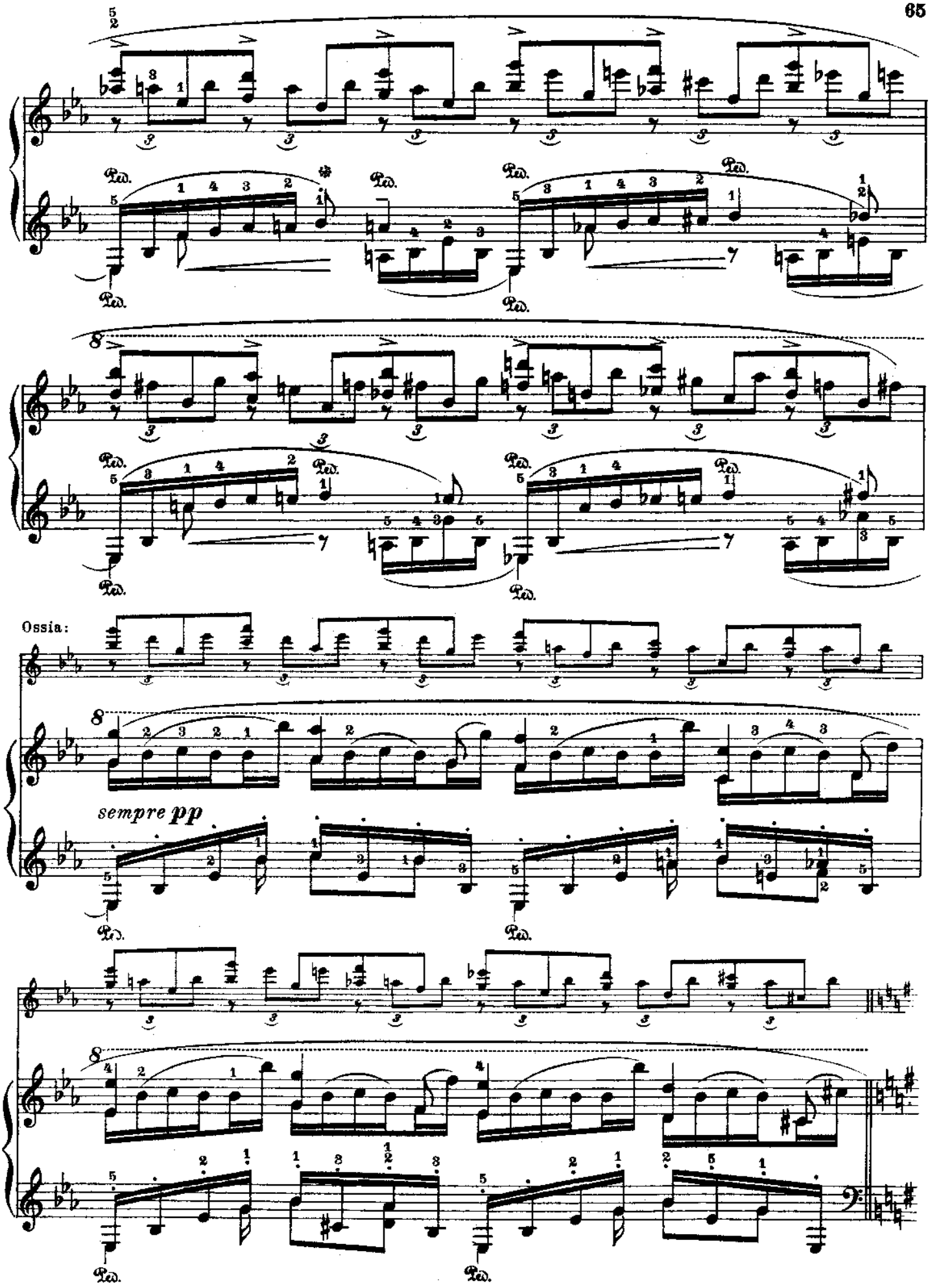
Ossia I:

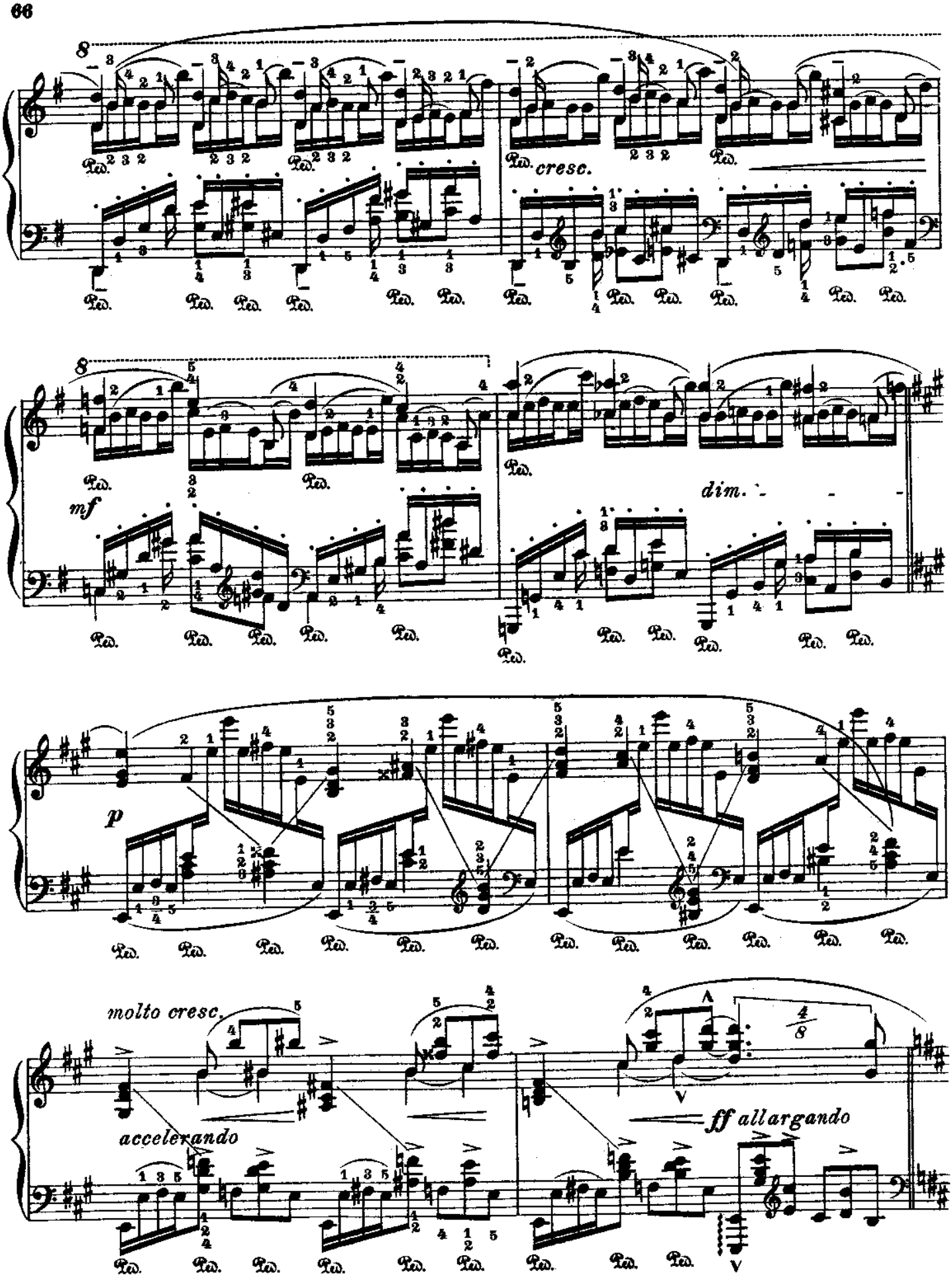

f appassionato ed accelerando
rit.
Ped.
(Ped.)
8
4/8
f appassionato ed accelerando
rit.

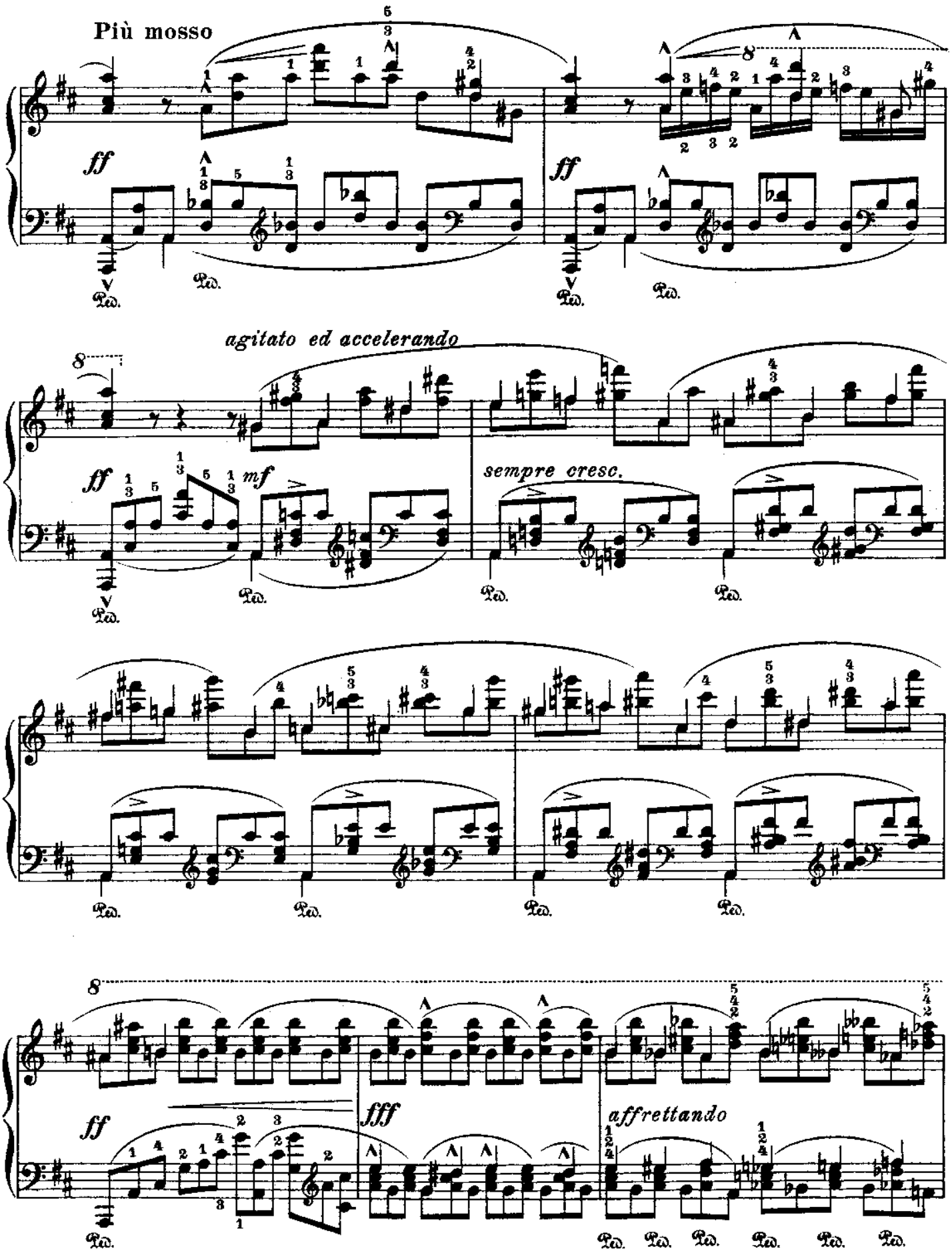


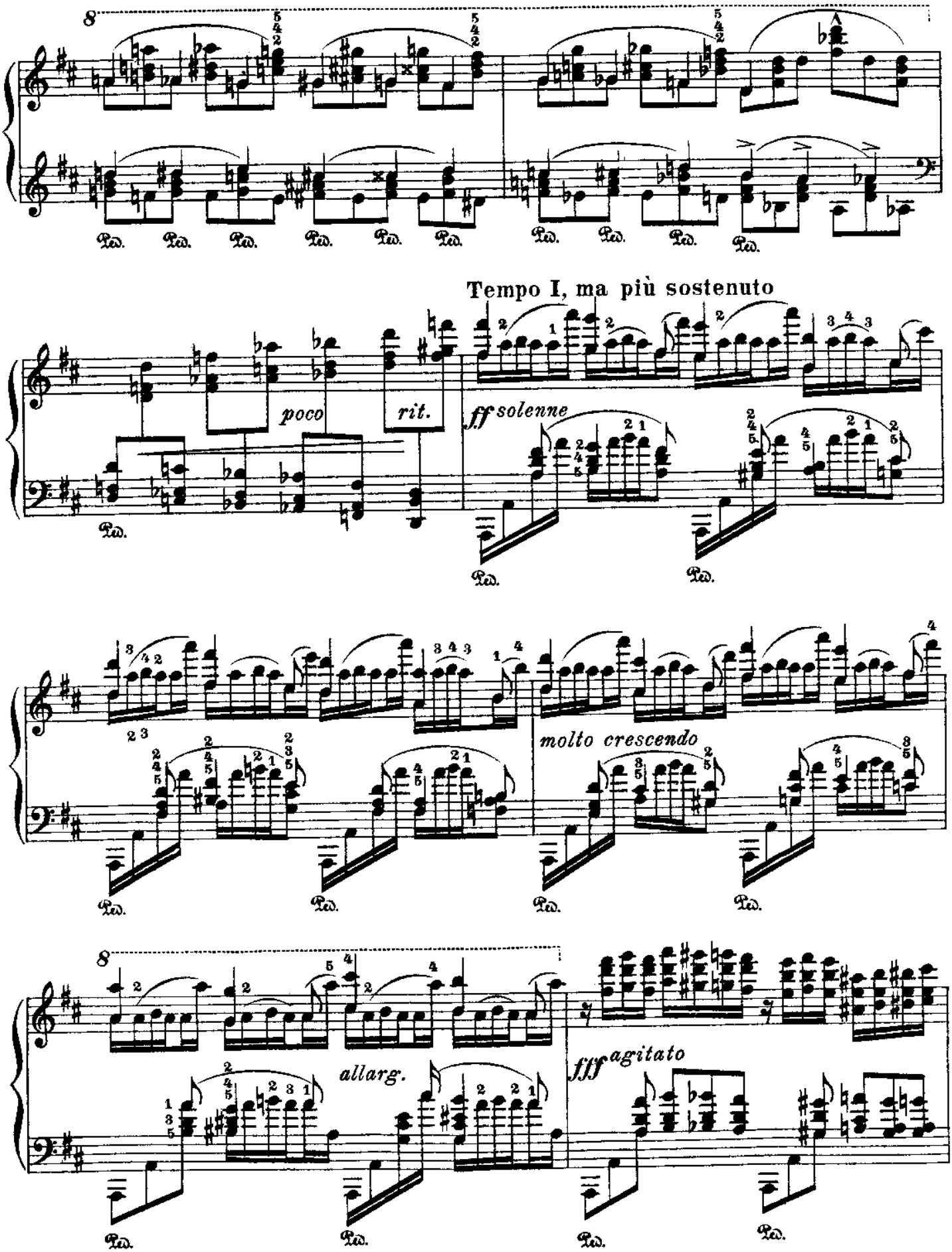


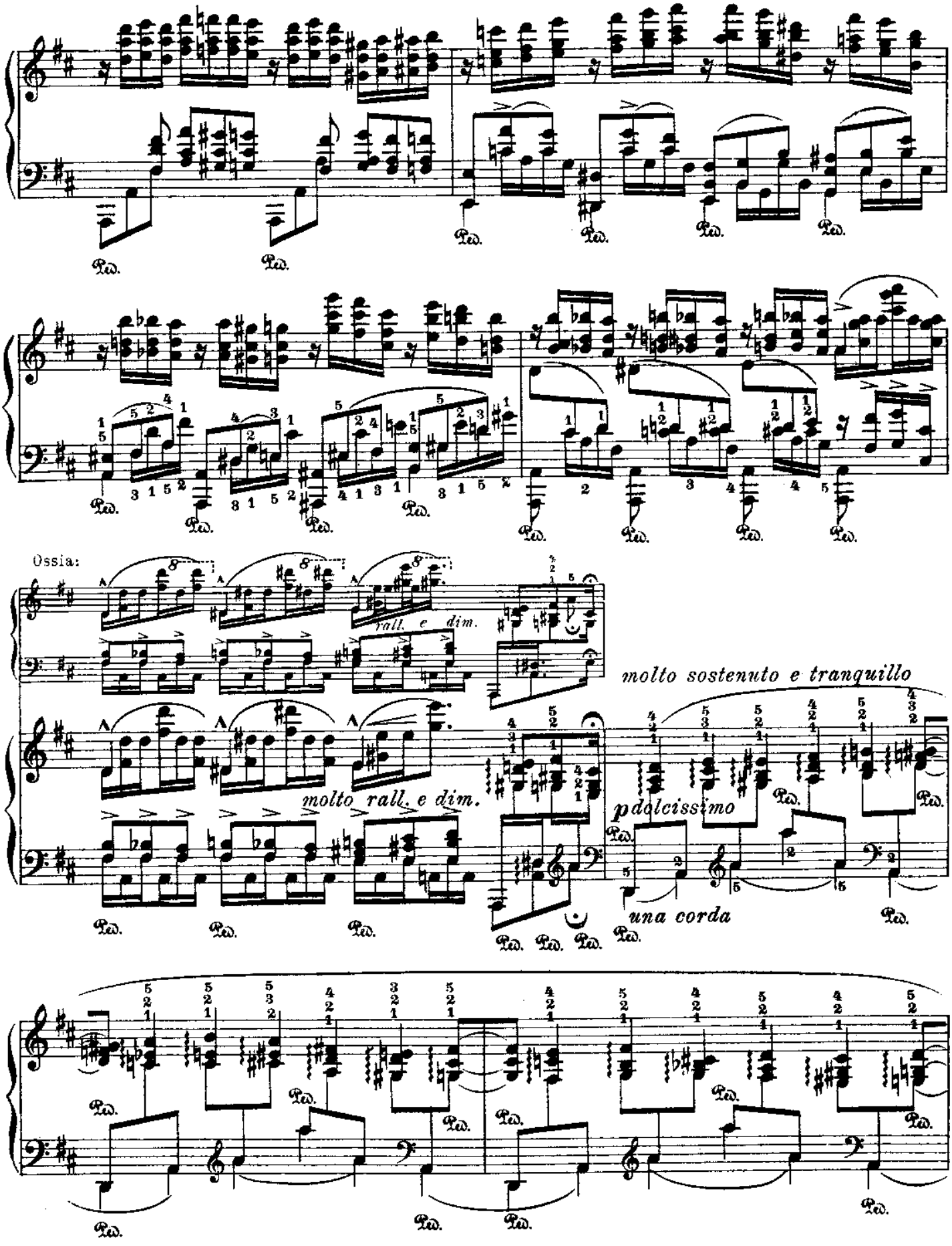
*)
Annähernd rhythmische Einteilung:
Approximate rhythmic division:
Exécution approximative:

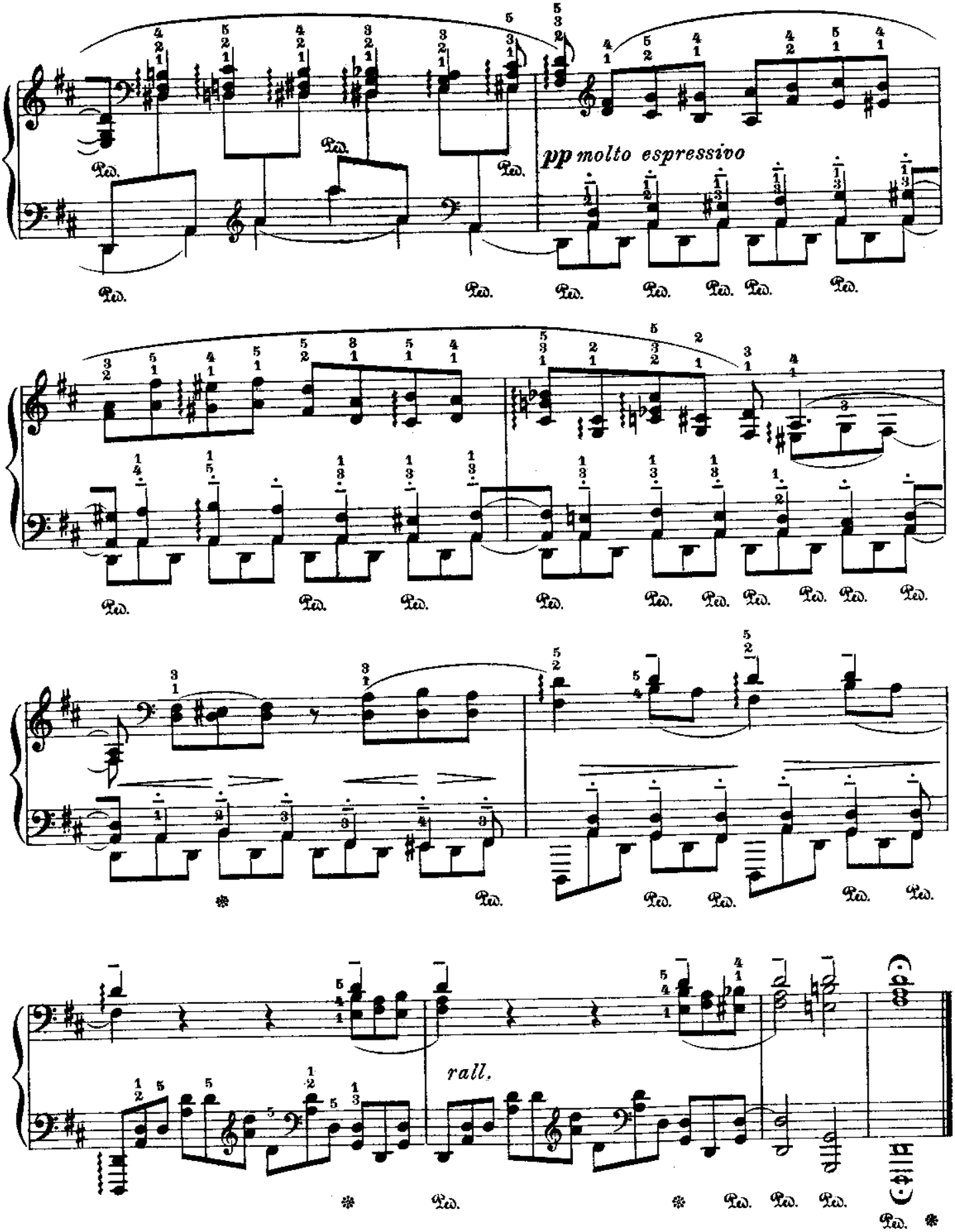

Ossia:
sempre pp


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


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


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
pdolcissimo
una corda


pp molto espressivo
rall.

№ 20

Fr. Chopin

Op. 10 № 10

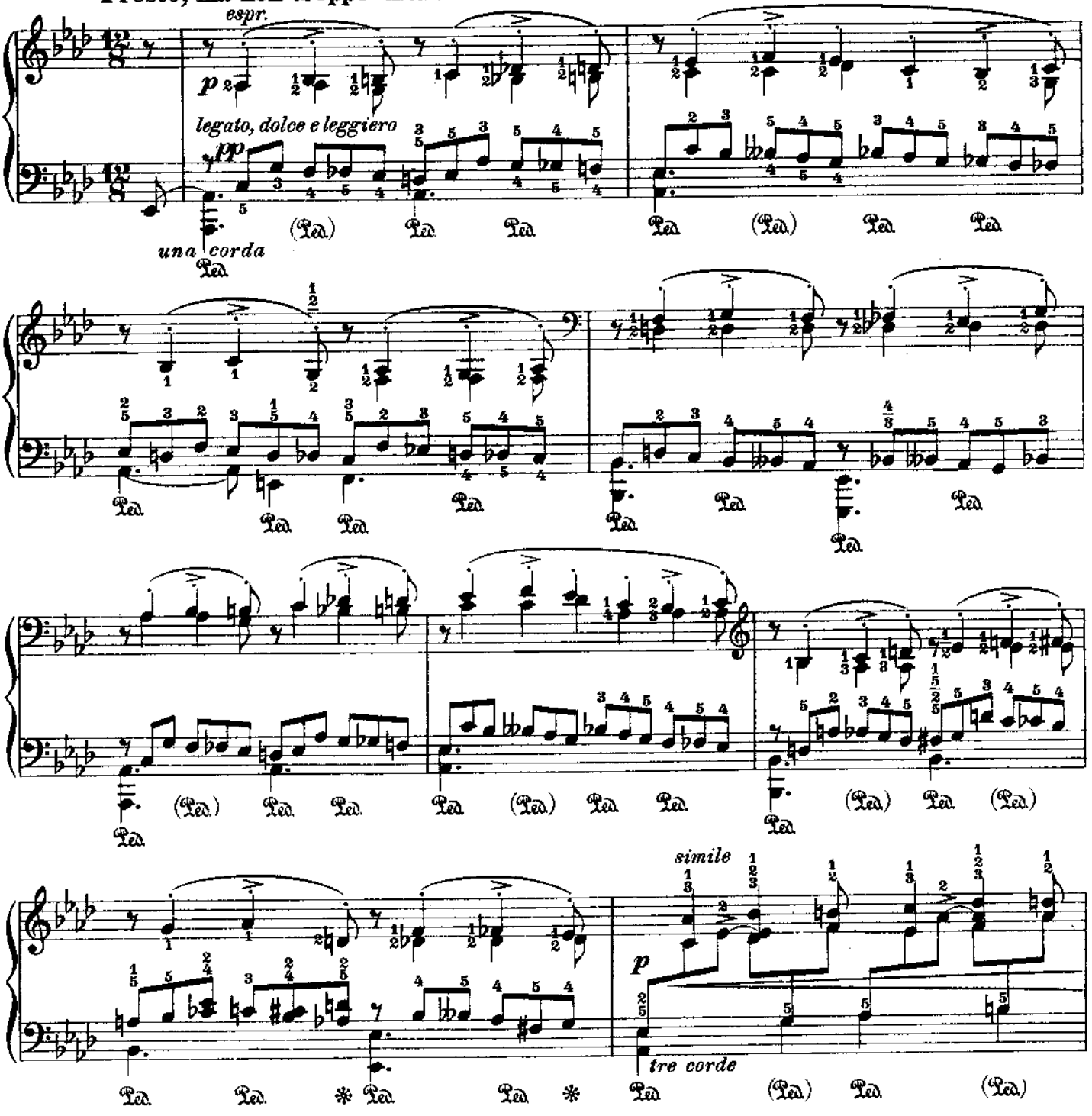
Second Version
For the left hand alone

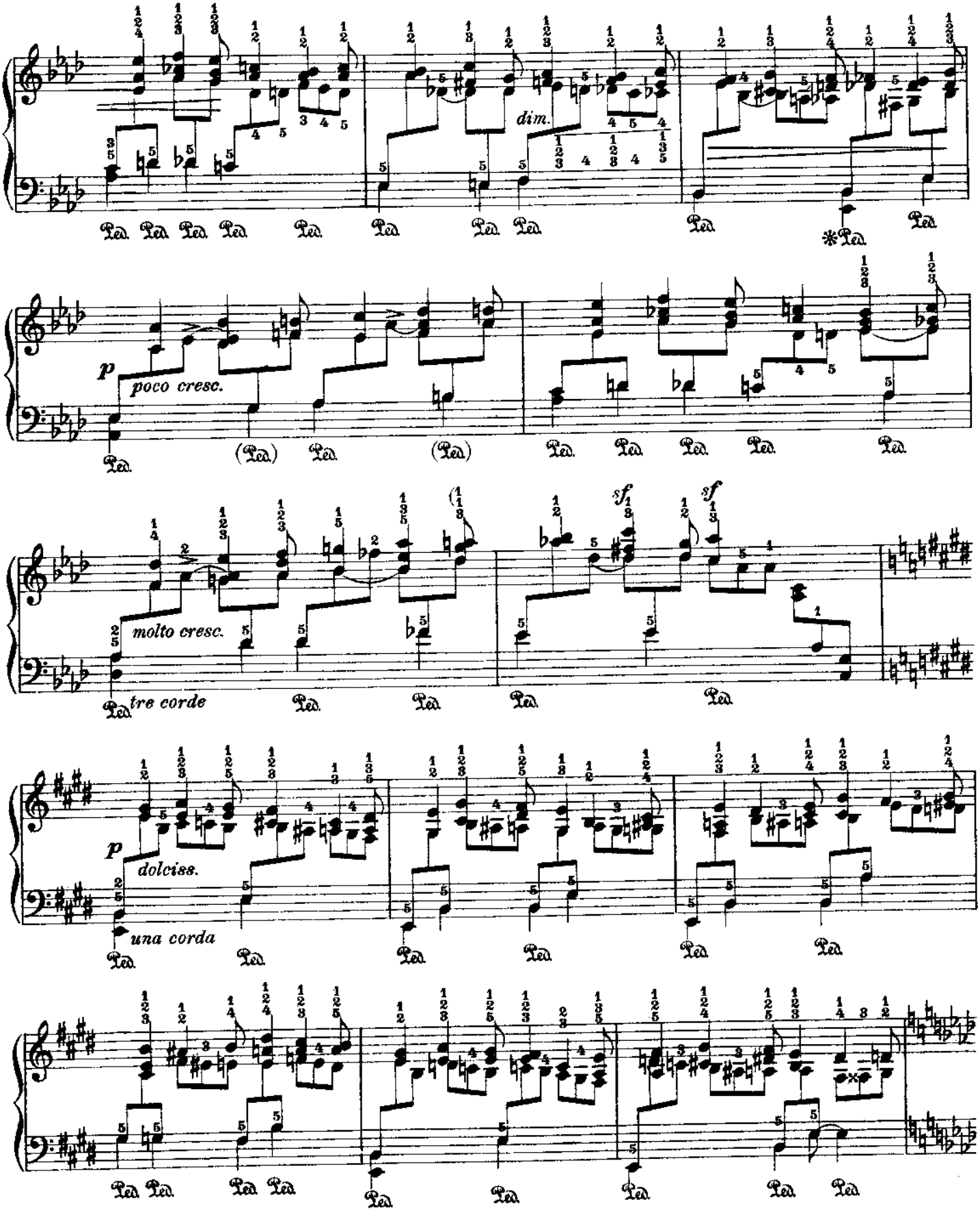
Zweite Bearbeitung
Für die linke Hand allein

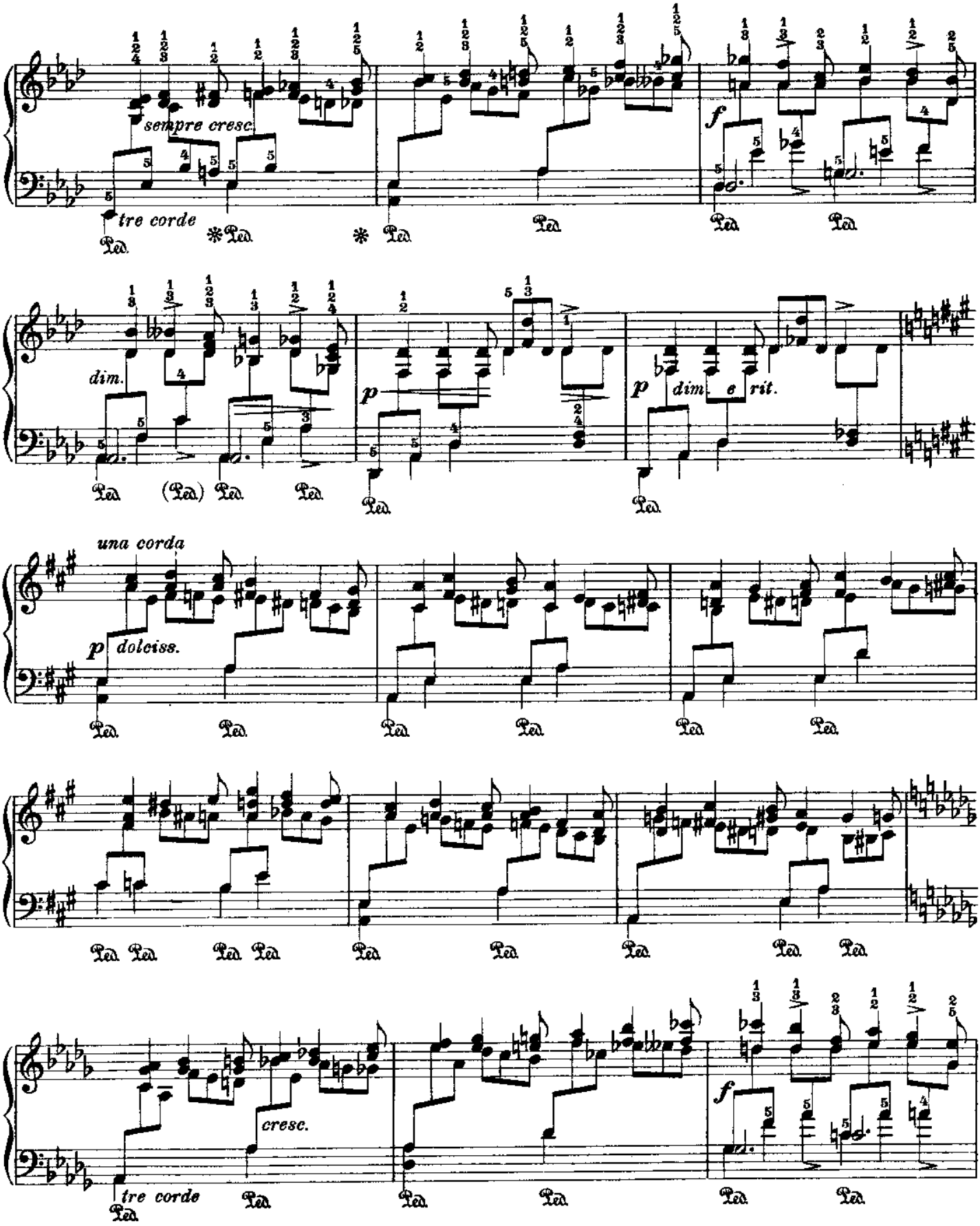
Deuxième Version
Pour la main gauche seule

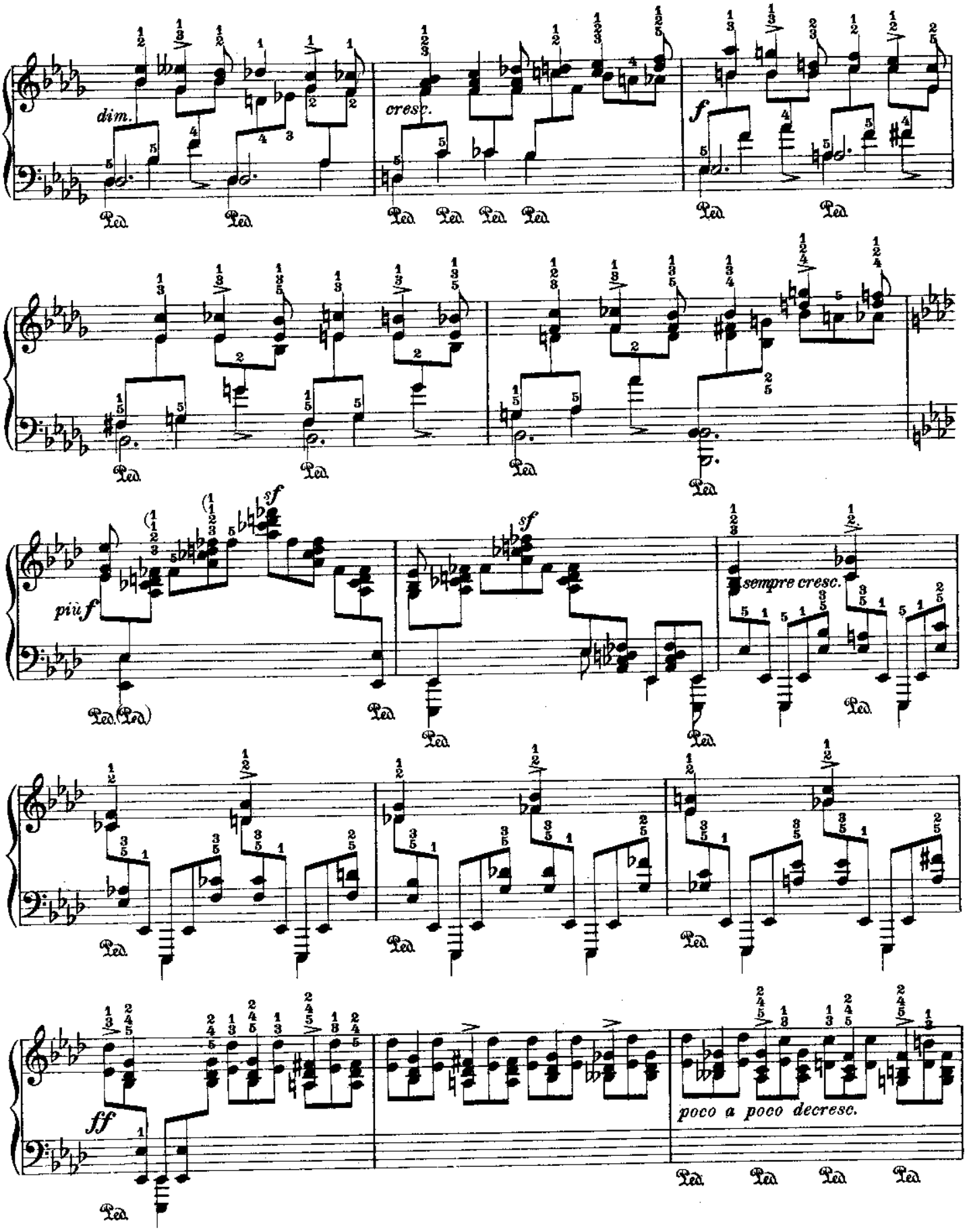
Leopold Godowsky

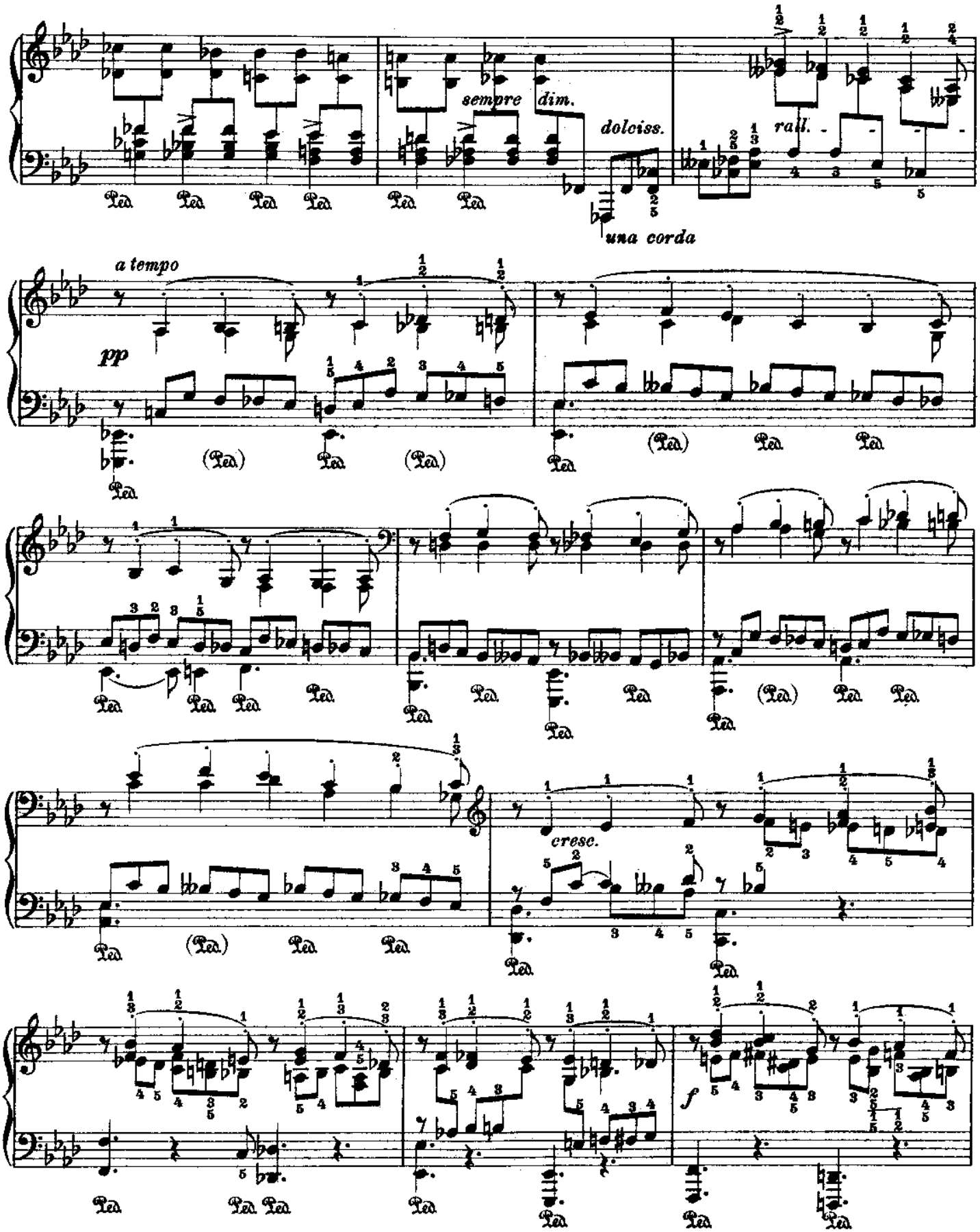
Presto, ma non troppo M. M. ♩= 120–138

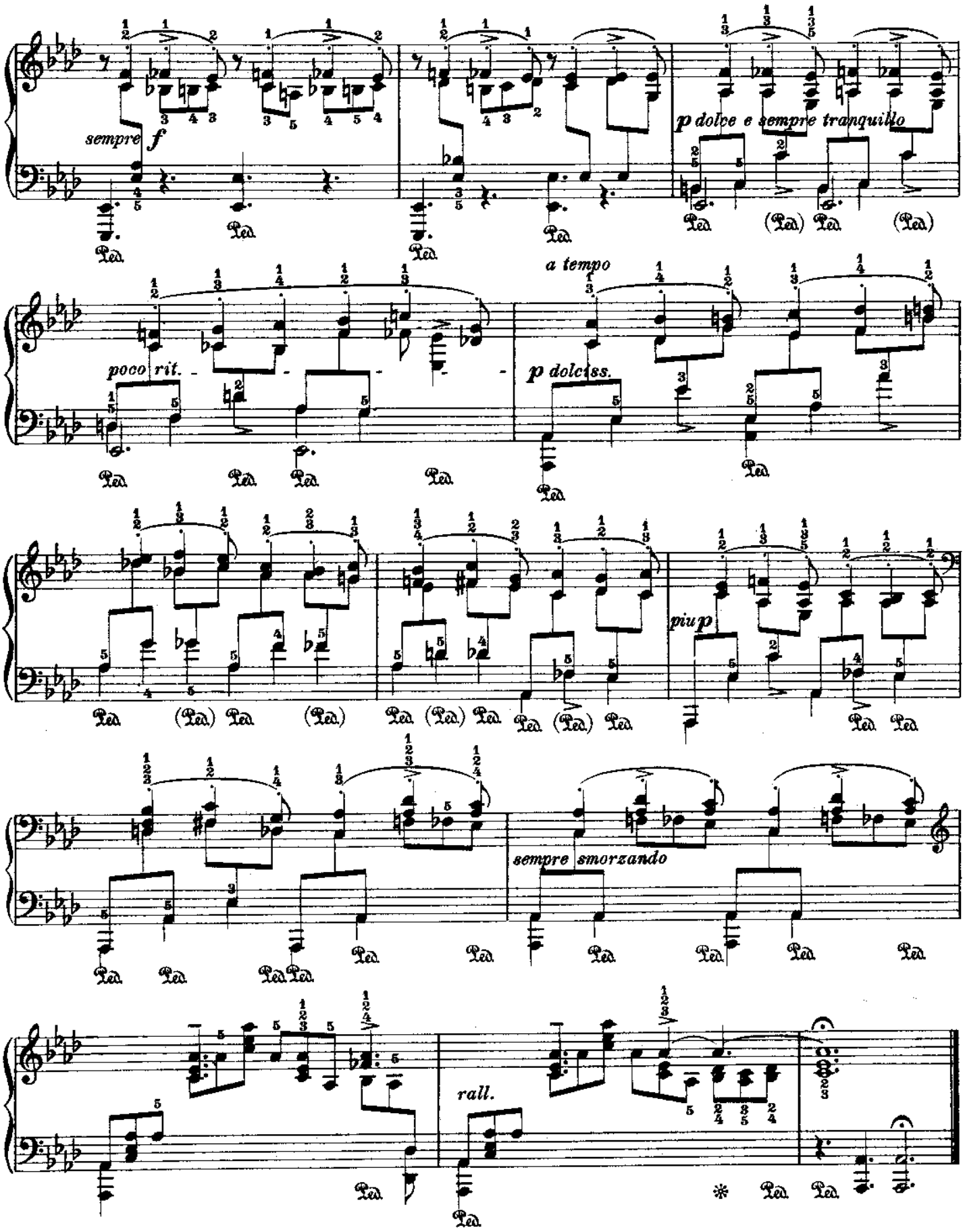



dim.
p
poco cresc.
molto cresc.
tre corde
sf
sf
p
dolciss.
una corda


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


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


sempre dim.
dolciss.
una corda
rall.
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

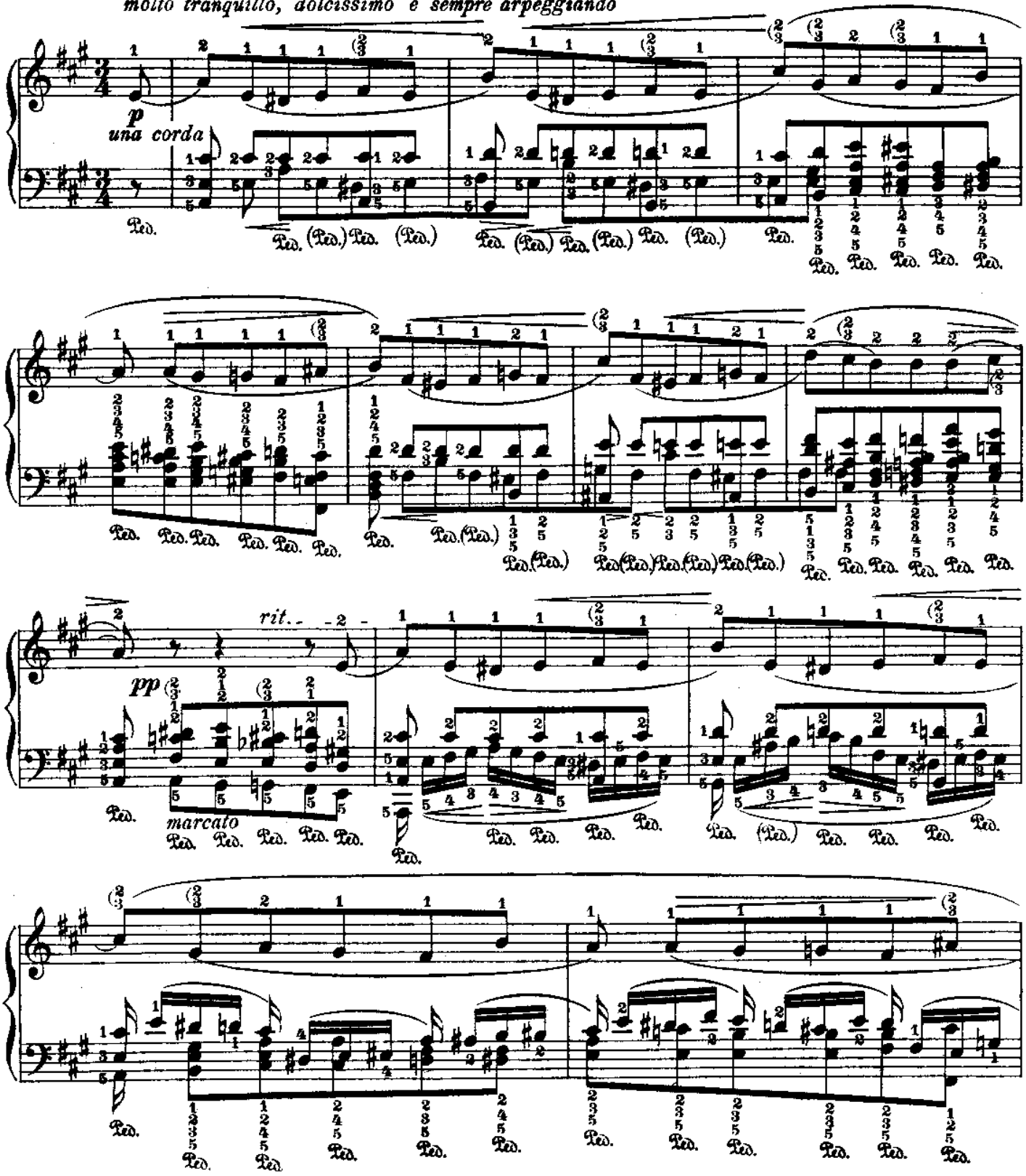
Für die linke Hand allein

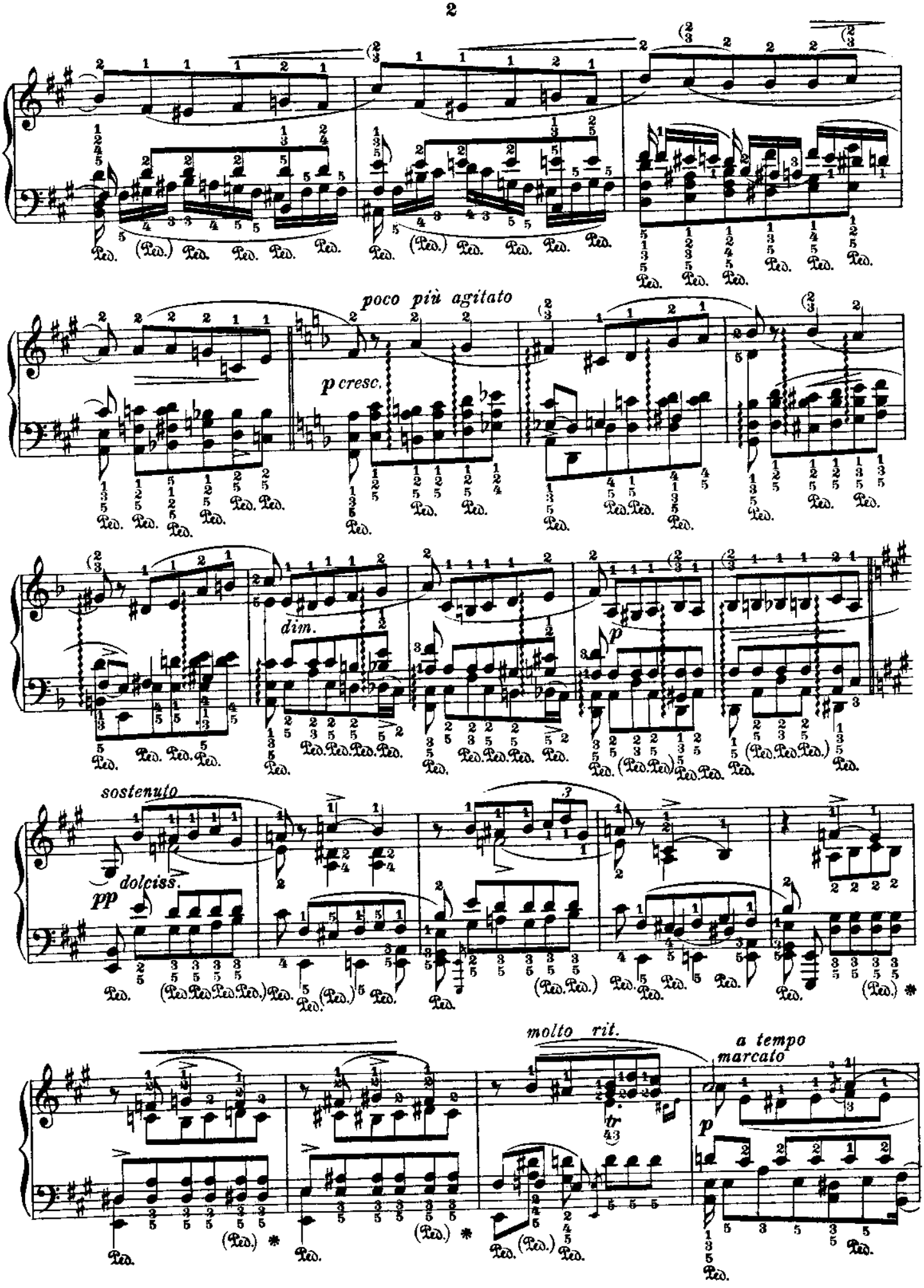
For the left hand alone **Pour la main gauche seule**

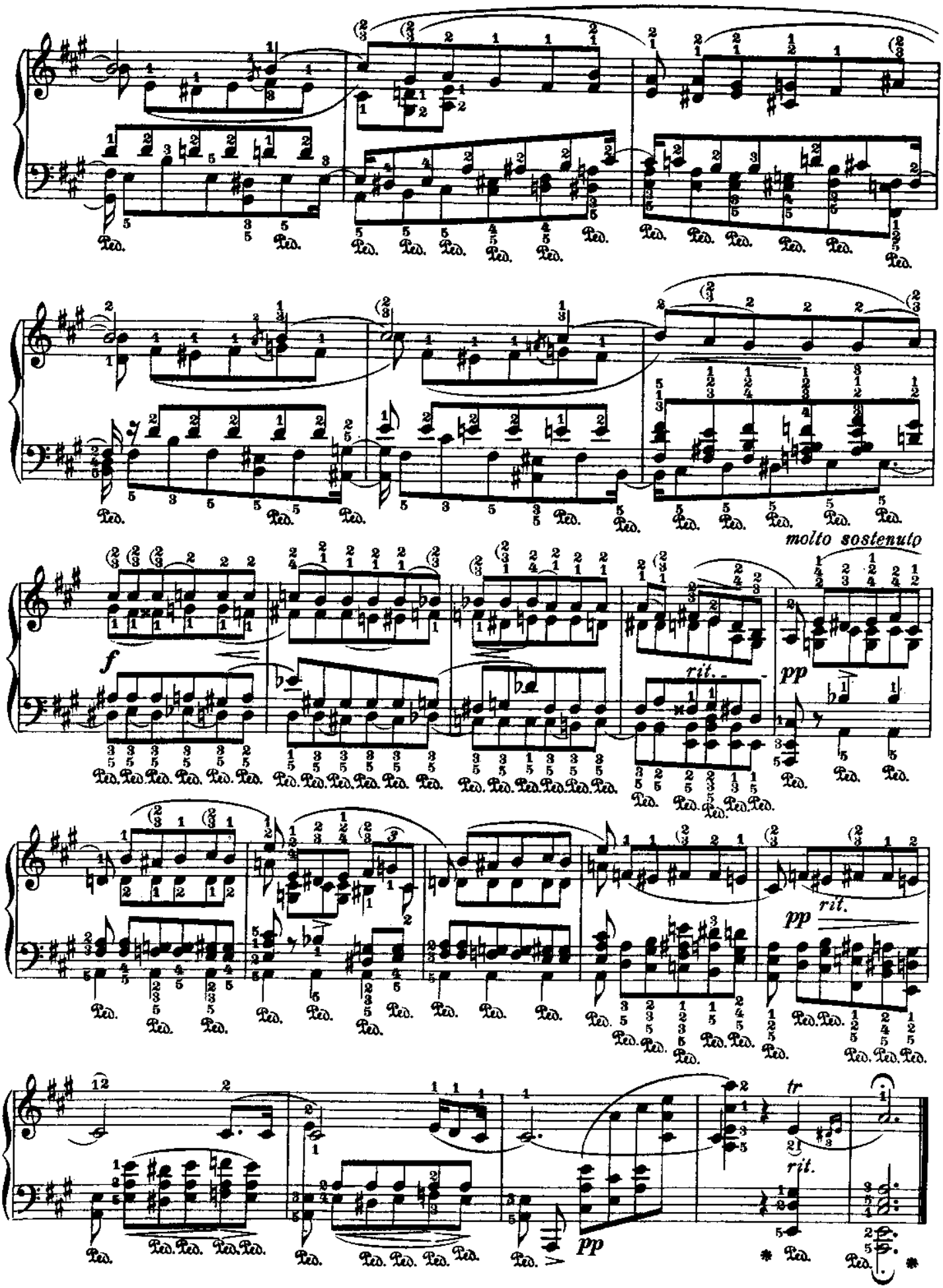
Allegretto sostenuto ♩= 58 - 66

molto tranquillo, dolcissimo e sempre arpeggiando

Leopold Godowsky




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


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

№ 22

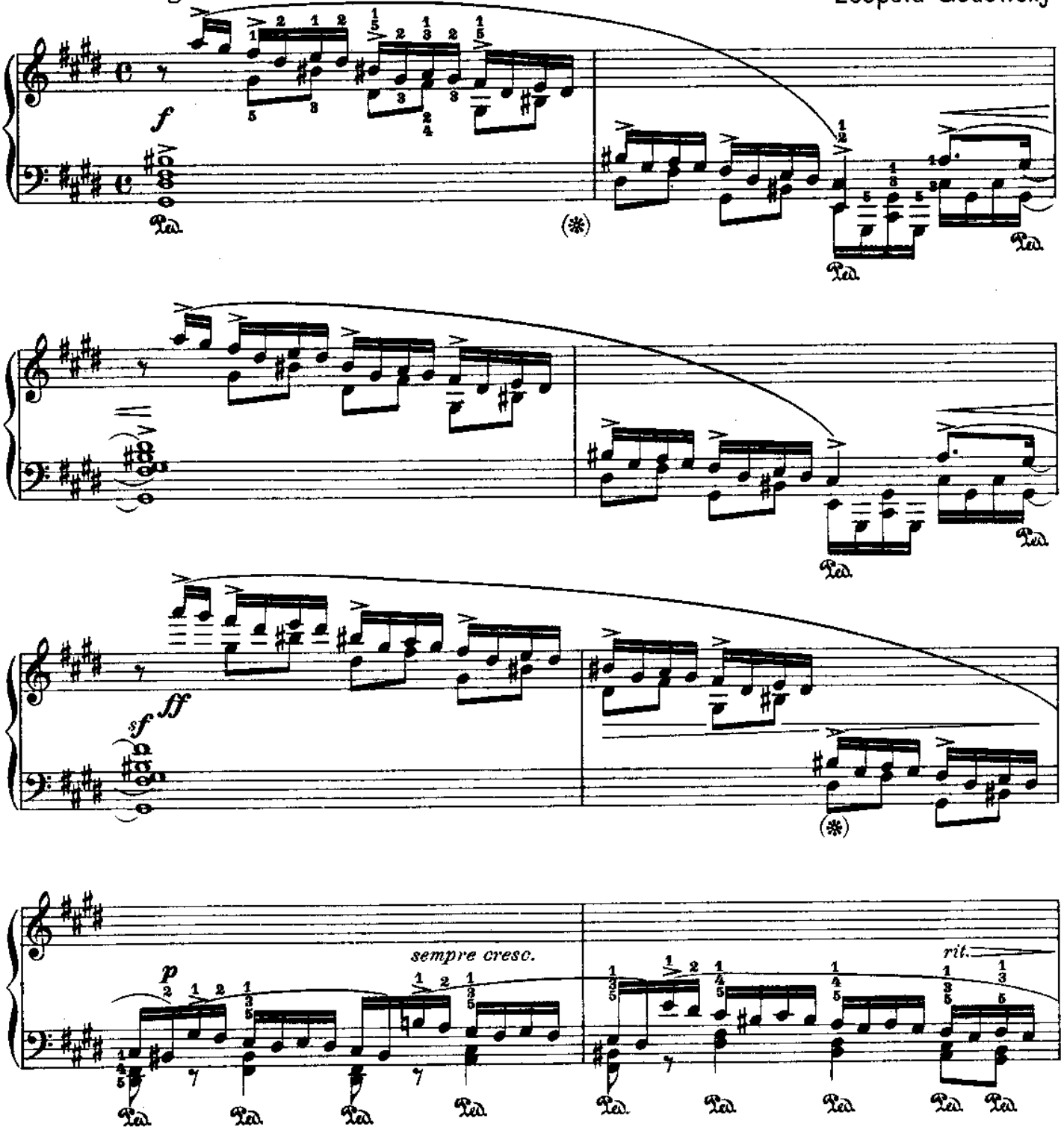
Fr. Chopin

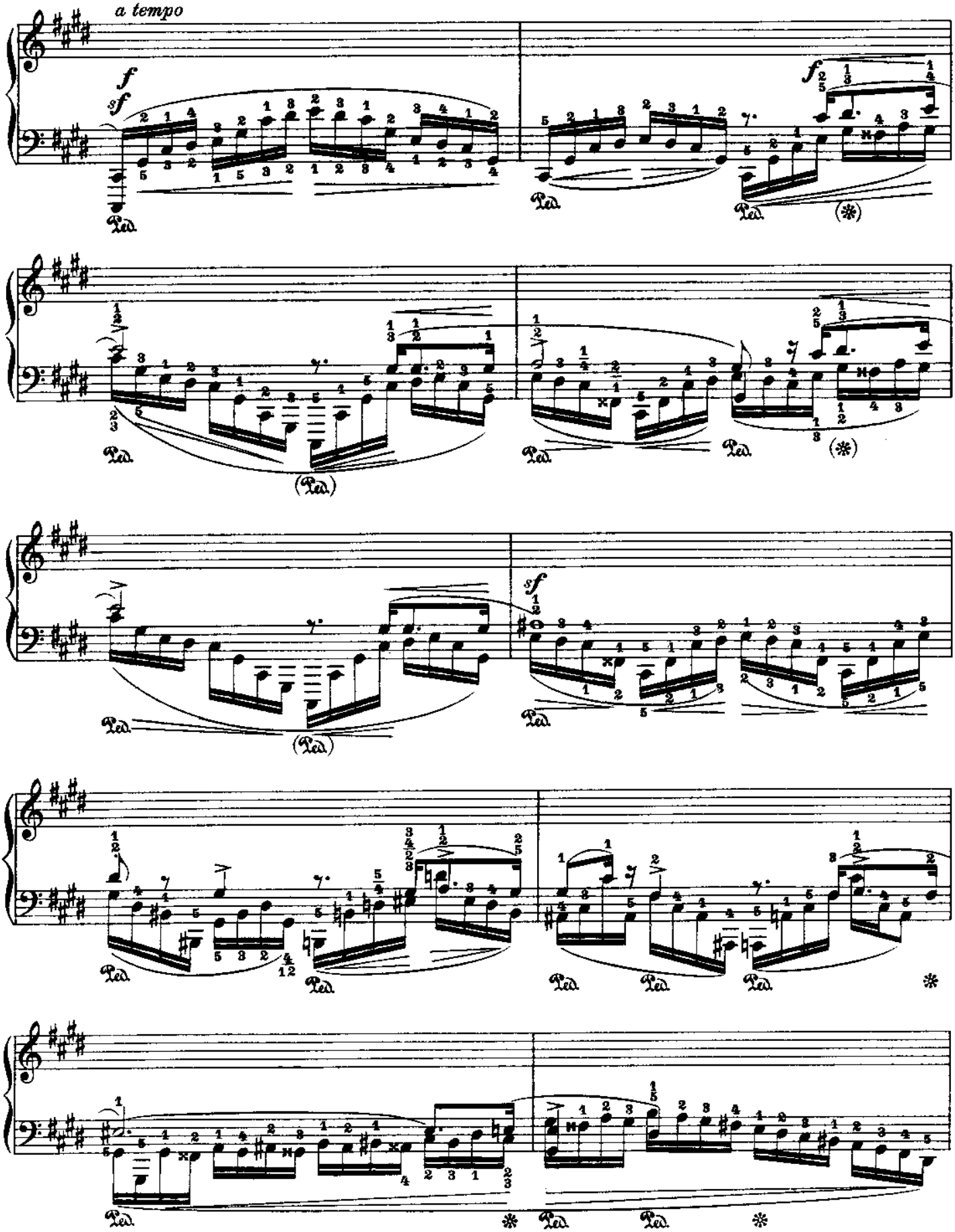
Op. 10 № 12

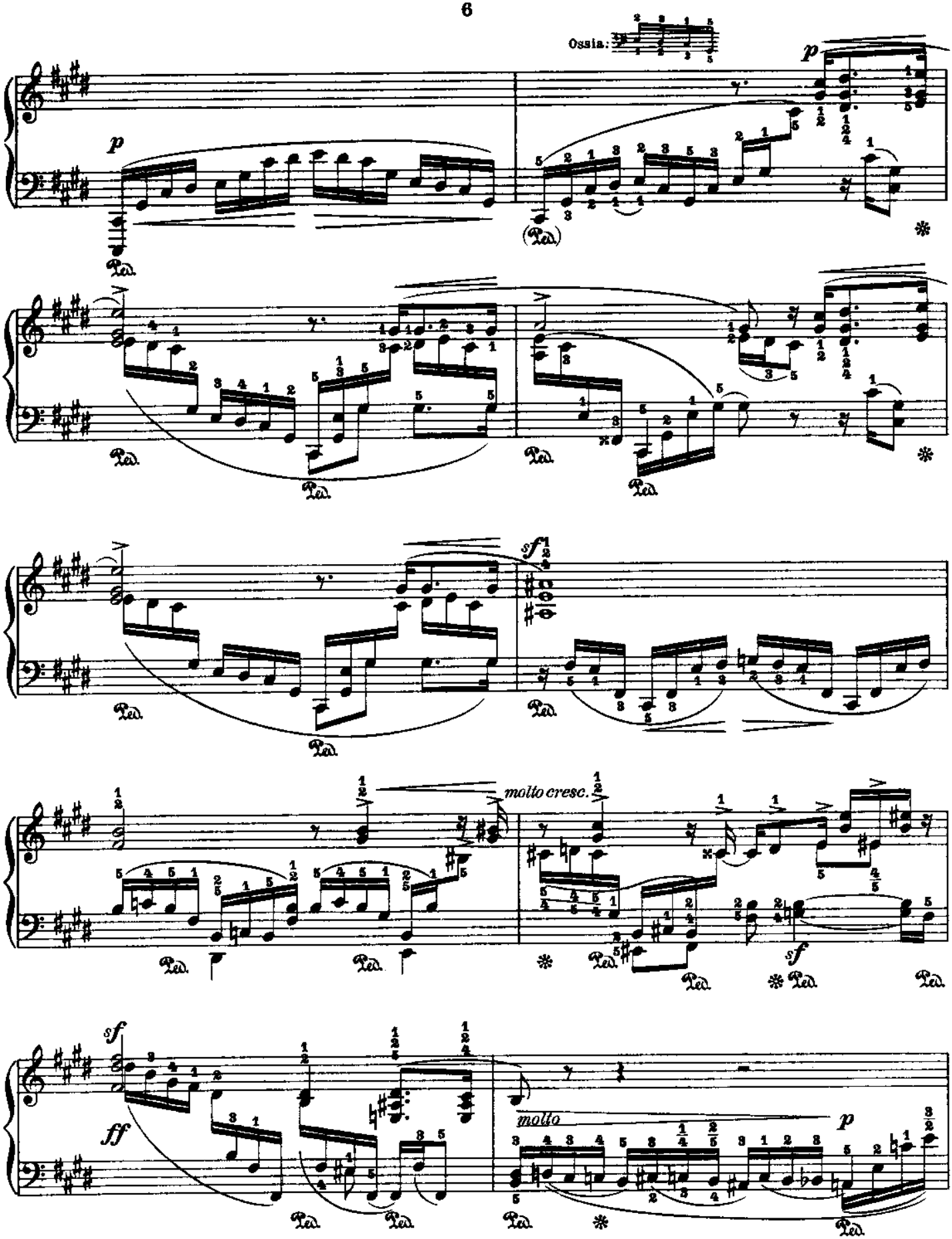
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

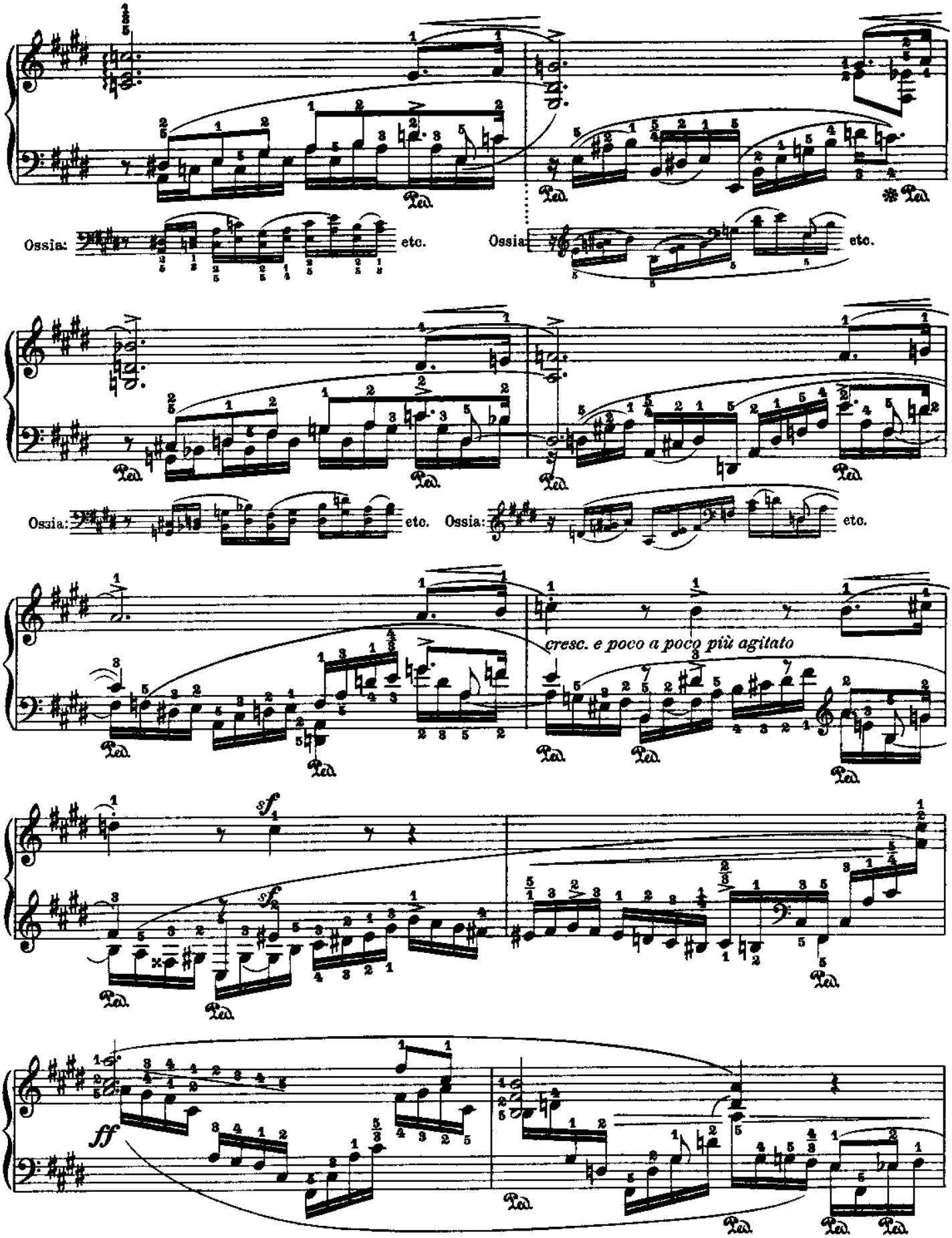
Allegro con fuoco ♩= 112–126

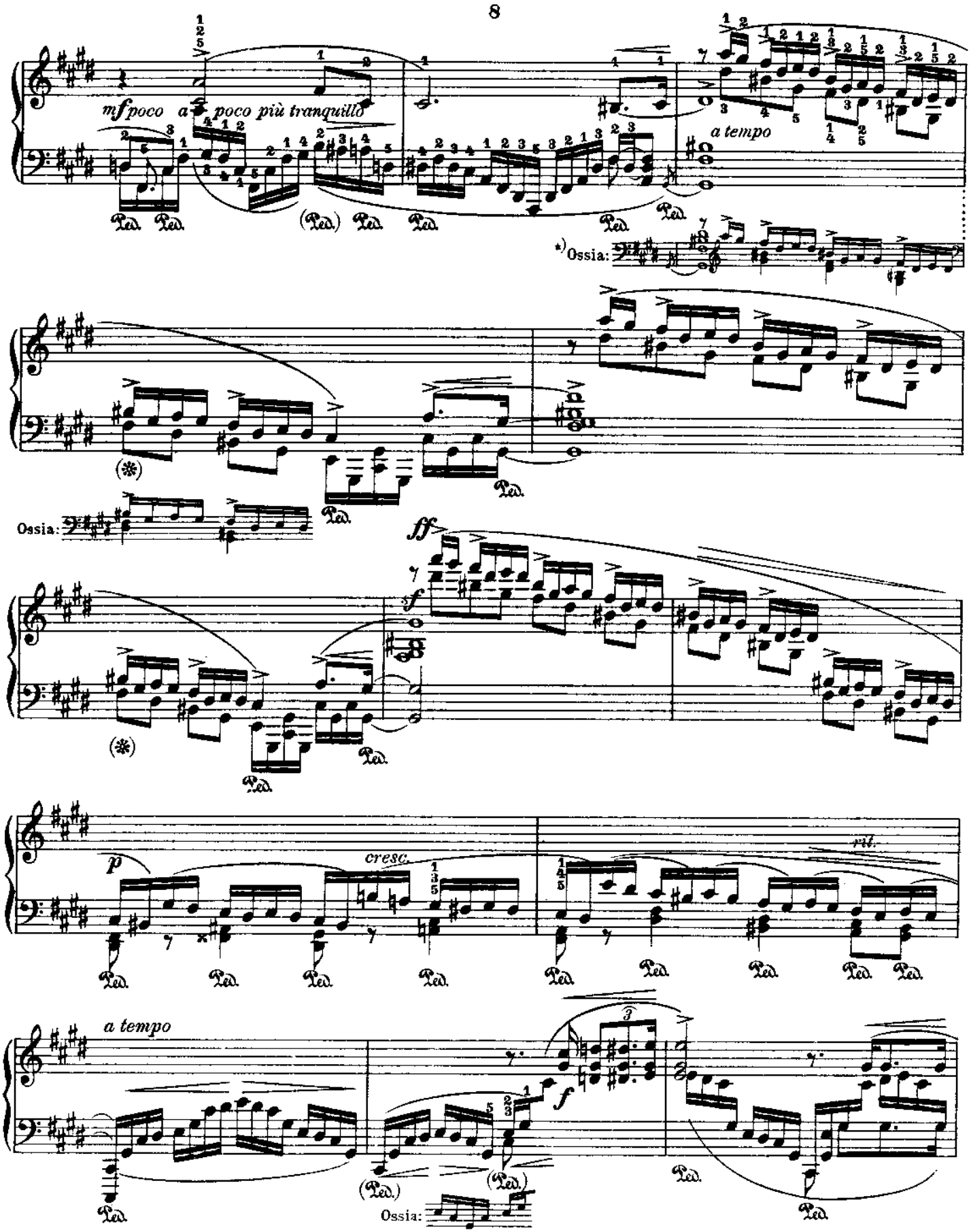
Leopold Godowsky




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


Ossia:
p
Ped.
molto cresc.
sf
ff
molto
p

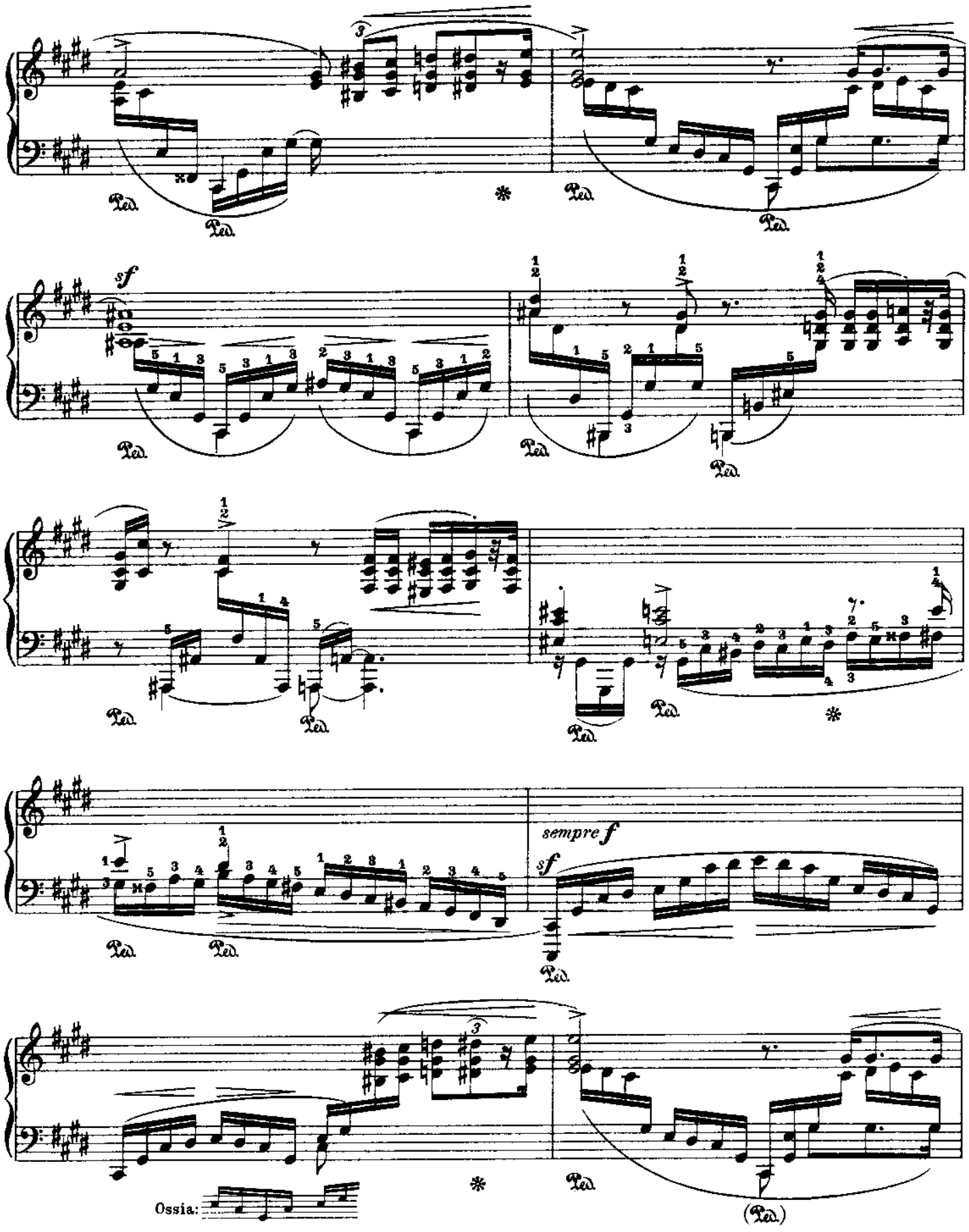

Ossia:
etc.
Ossia:
etc.
Ossia:
etc.
Ossia:
etc.
cresc. e poco a poco più agitato
sf
sf
ff
Ped.

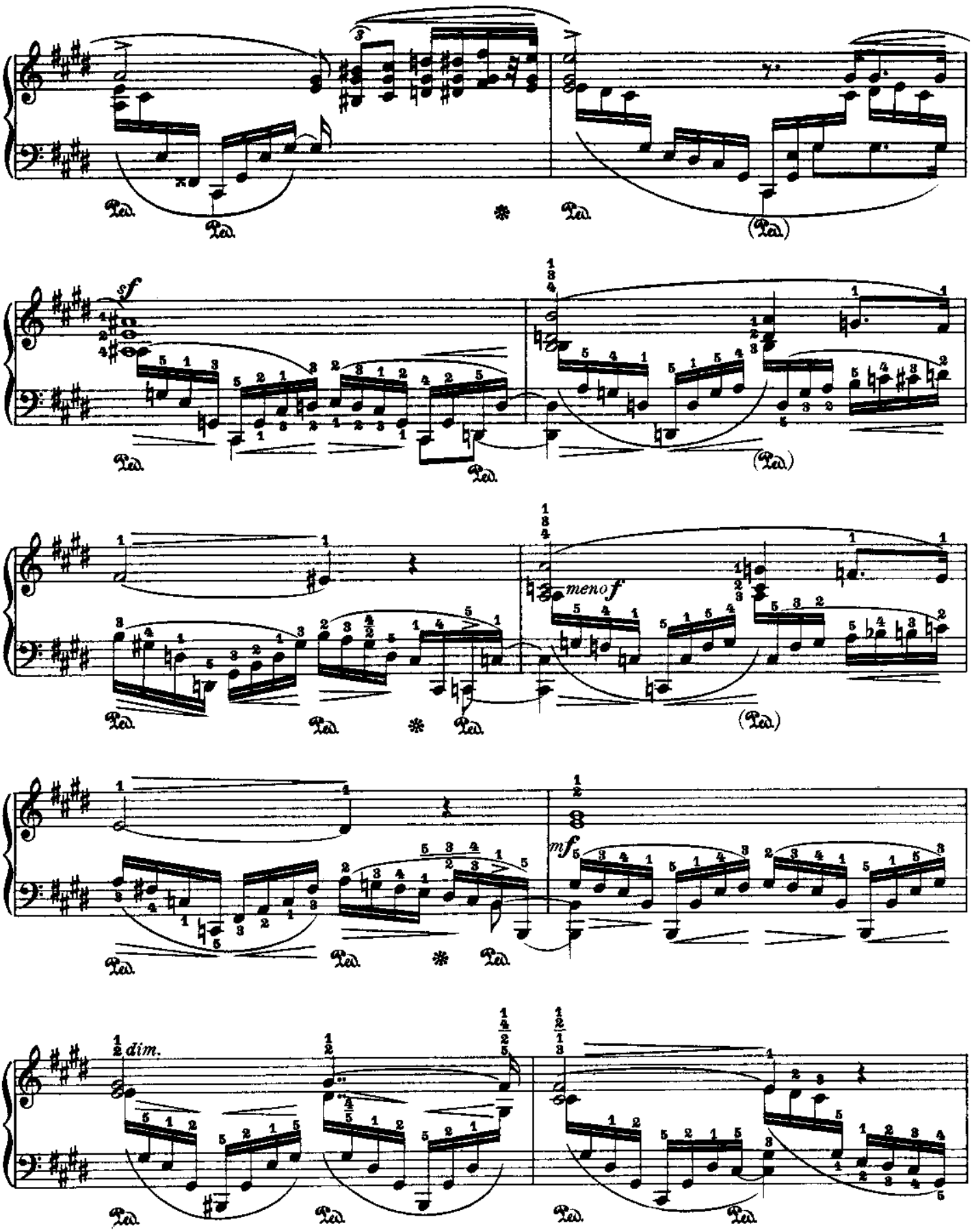


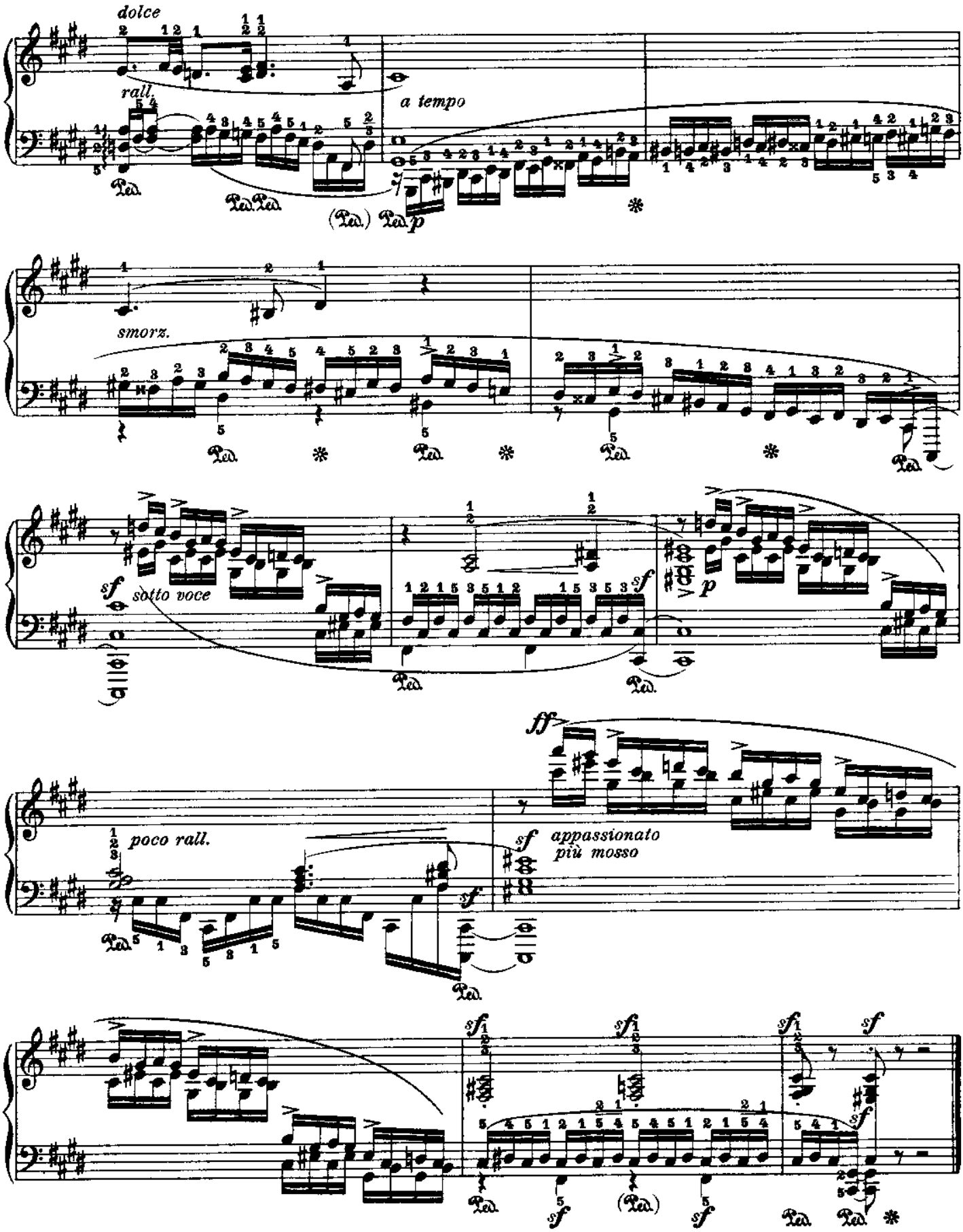
*) Diese Ossia-Form kann bei allen folgenden Passagen entsprechende Anwendung finden. Nach Belieben läßt sich auch die Fassung der Anfangstakte dieser Studie an allen ähnlichen Stellen nehmen.

*) *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
Ped.
Ossia:
(Ped.)


sf
meno f
mf
dim.


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

№ 23

Fr. Chopin

Op. 25 № 1

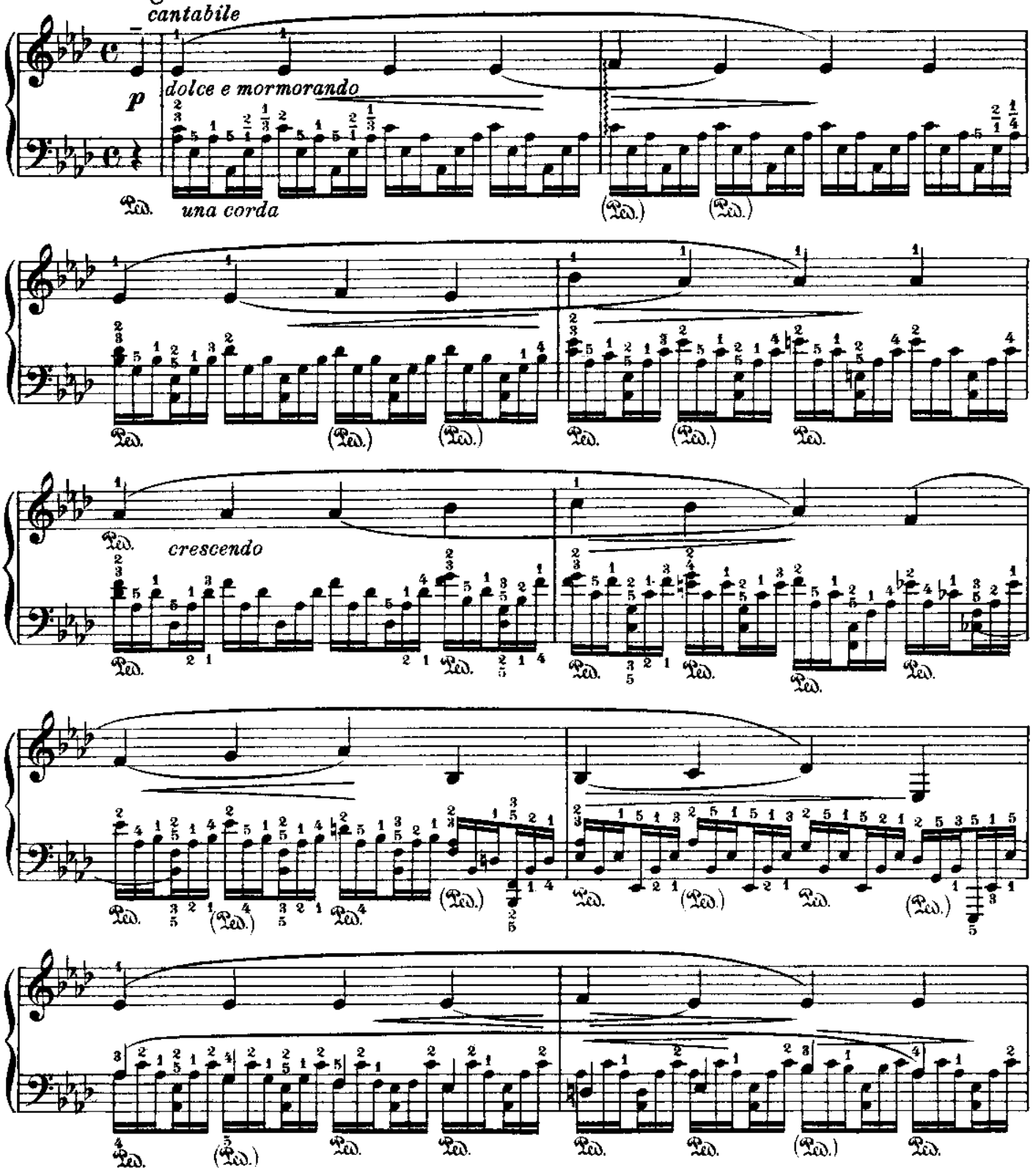
First Version
For the *left Hand* alone

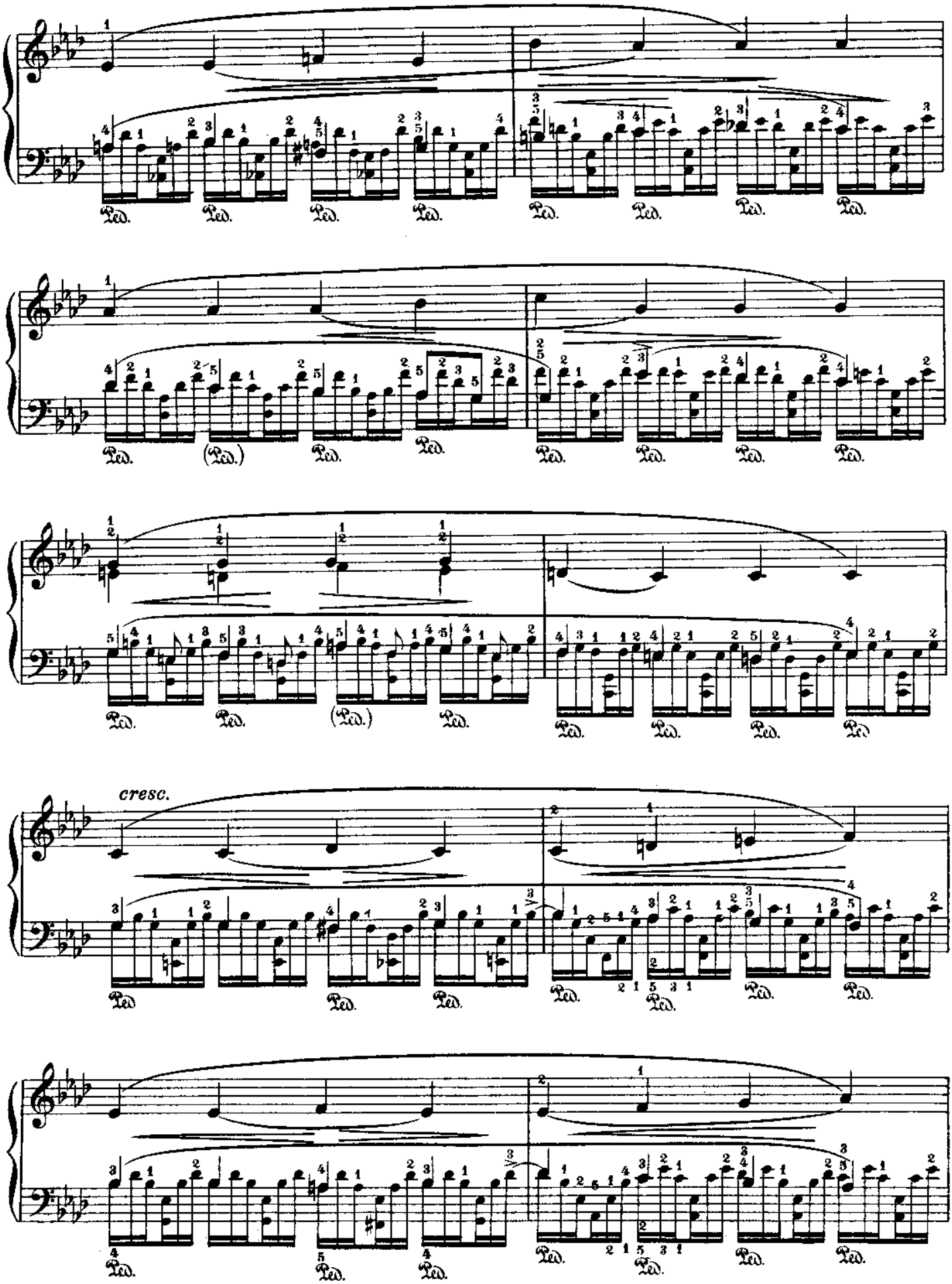
Erste Bearbeitung
Für die *linke Hand* allein

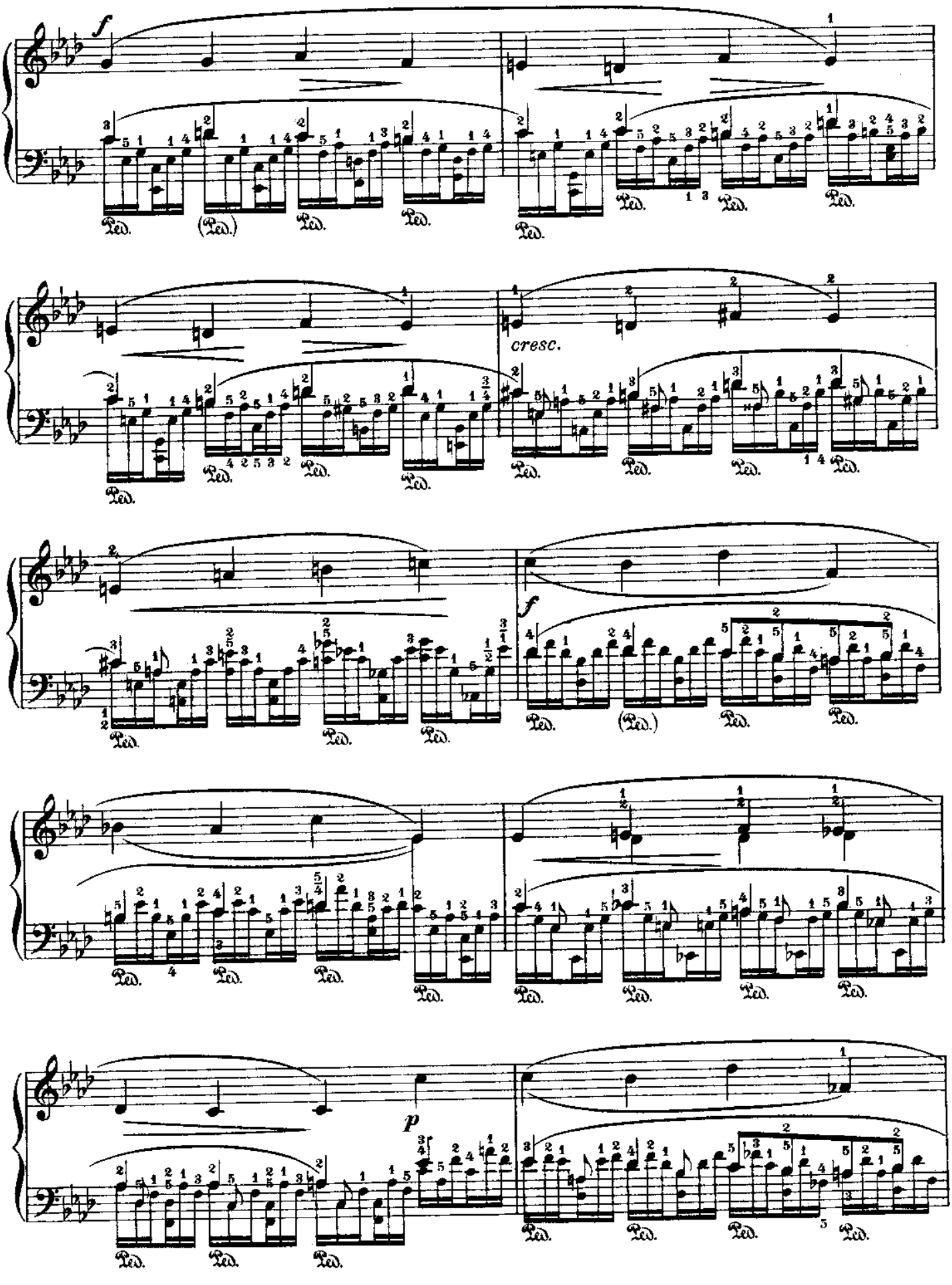
Première Version
Pour la *main gauche* seule.

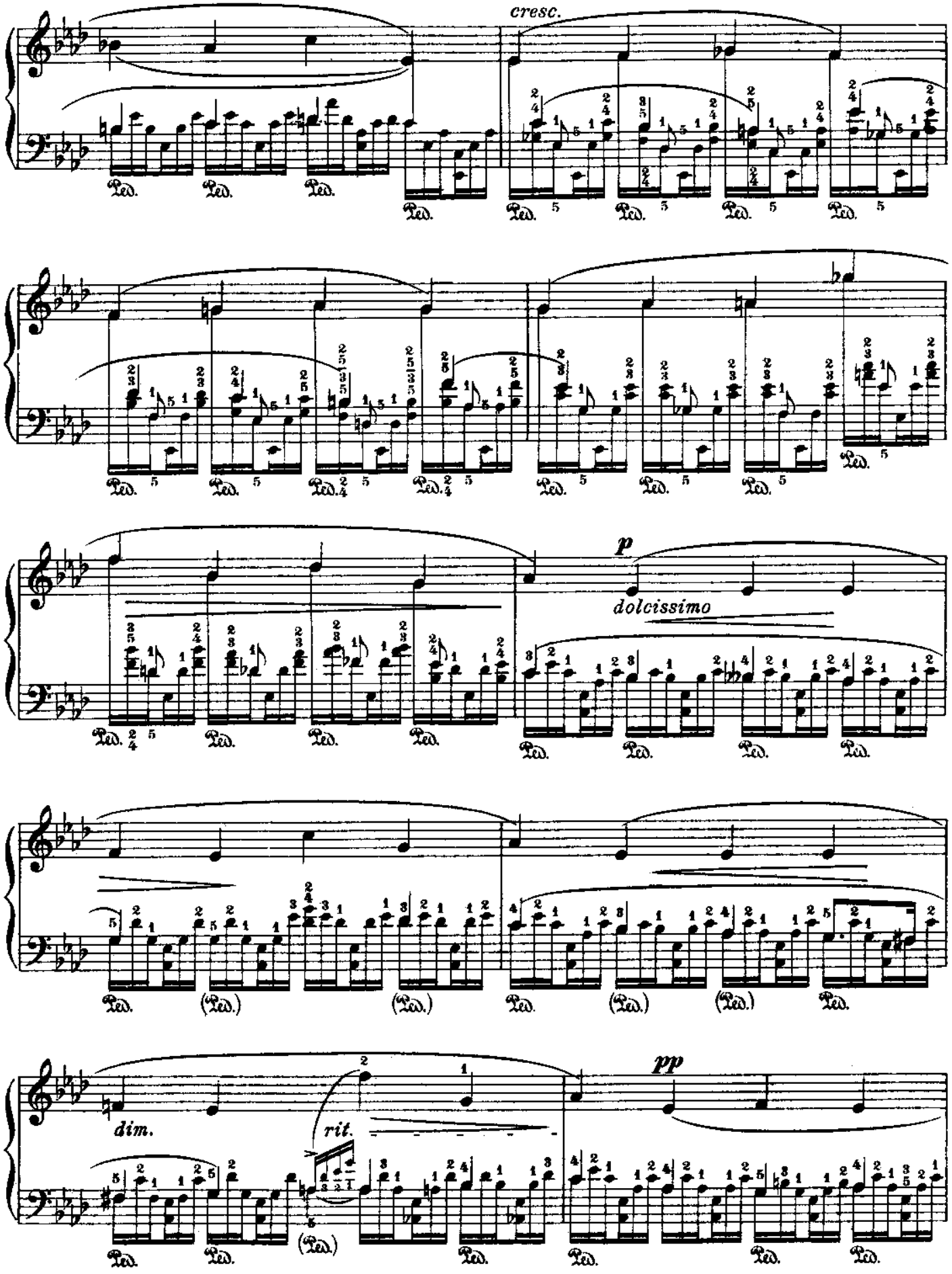
Allegro sostenuto ♩=84-100

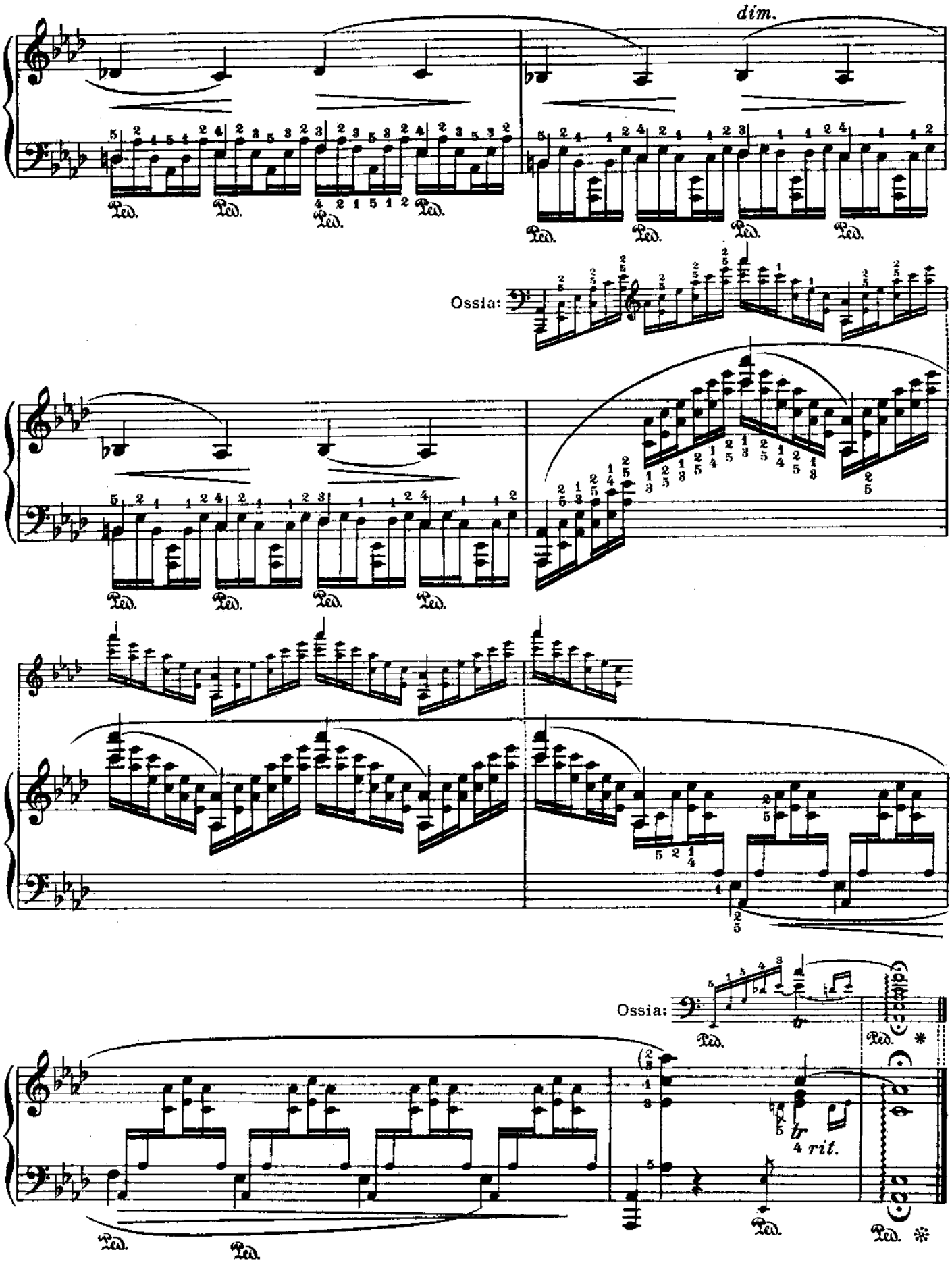
Leopold Godowsky




cresc.


f
Ped.
(Ped.)
cresc.
p


cresc.
p
dolcissimo
dim.
rit.
pp


dim.
Ped.
Ossia:
Ossia:
tr
4 rit.

№ 24

Fr. Chopin

Op. 25 № 1

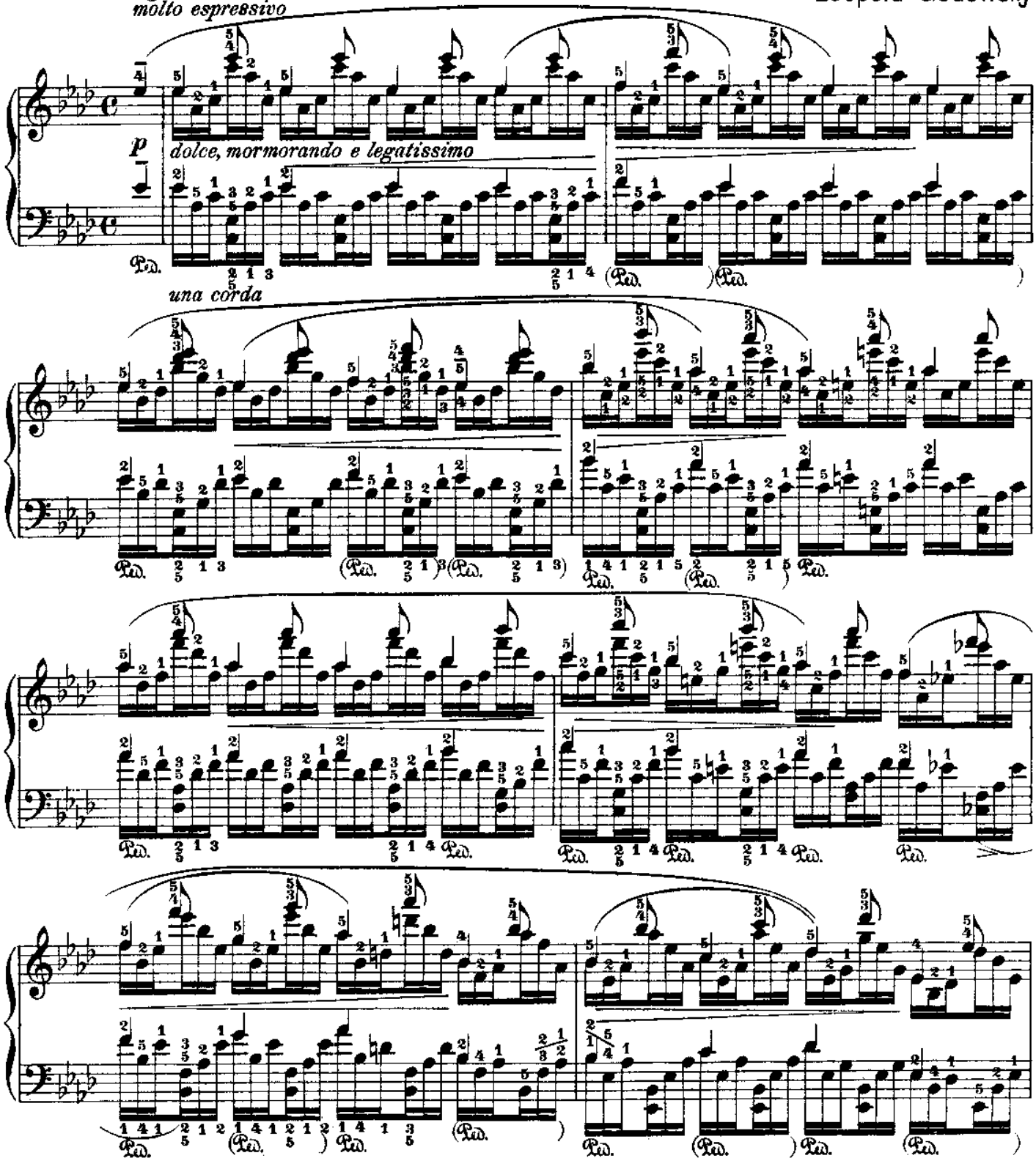
Zweite Bearbeitung*)

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

Allegro sostenuto ♩ = 92–100

molto espressivo

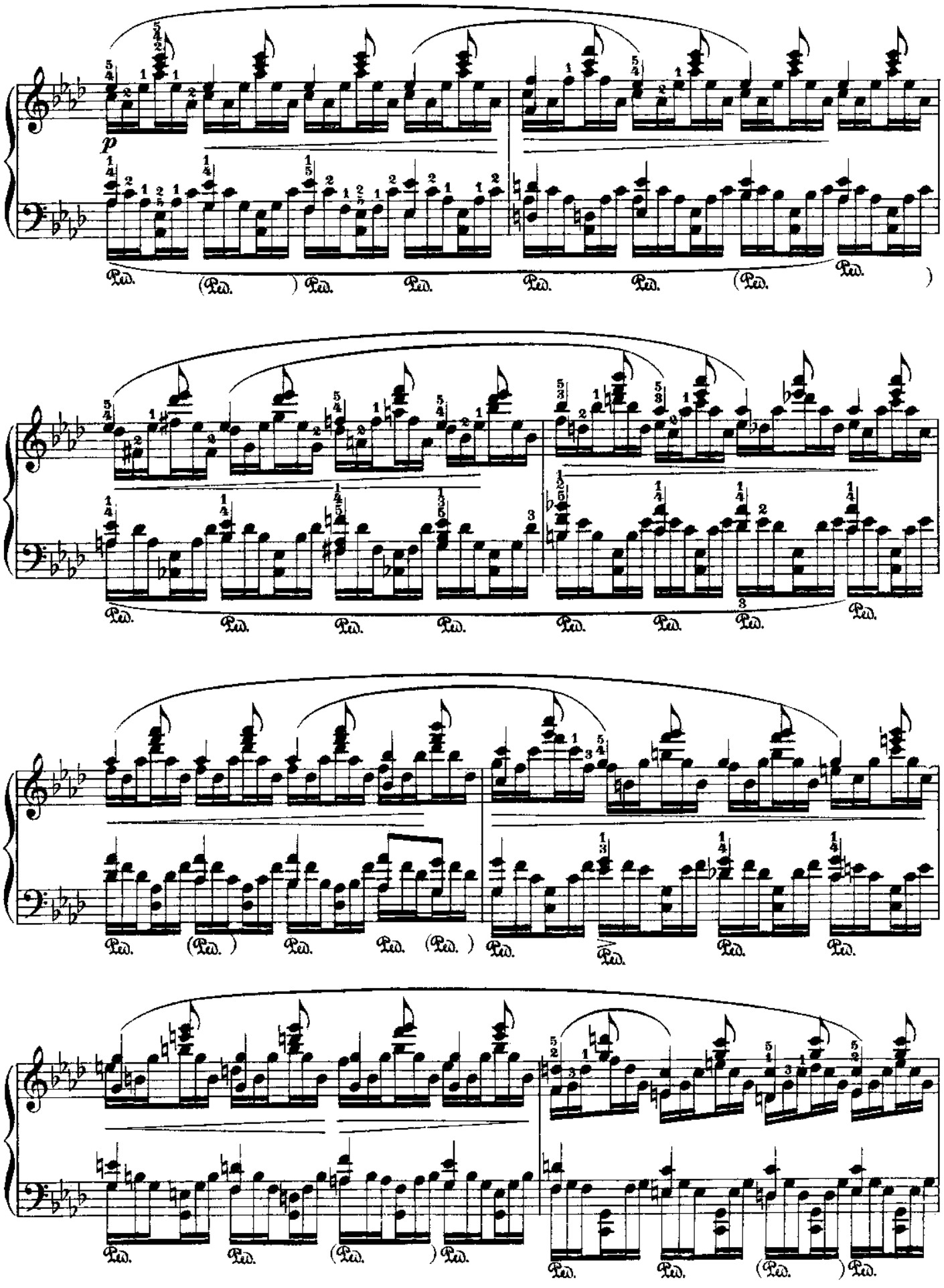
Leopold Godowsky

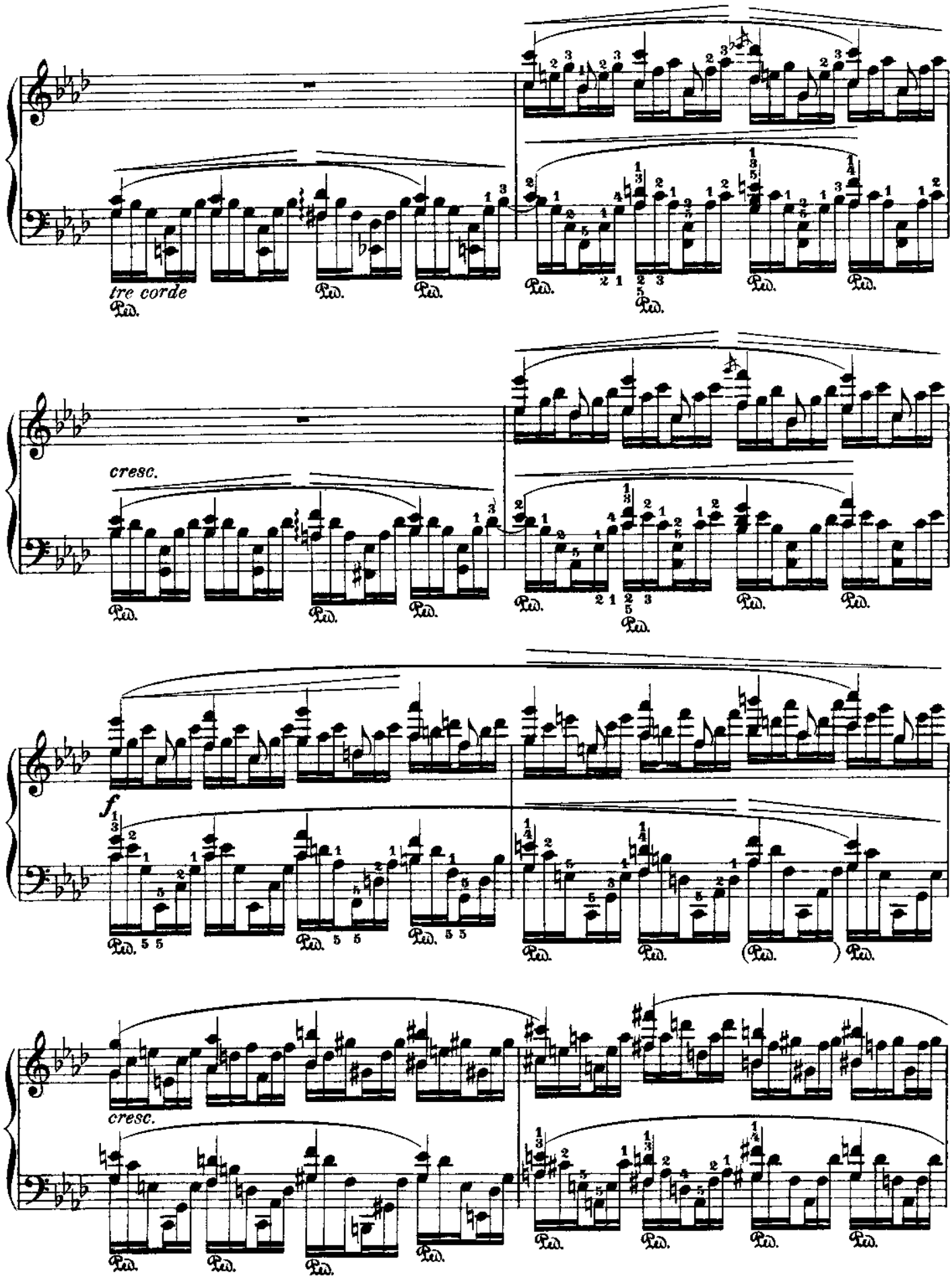


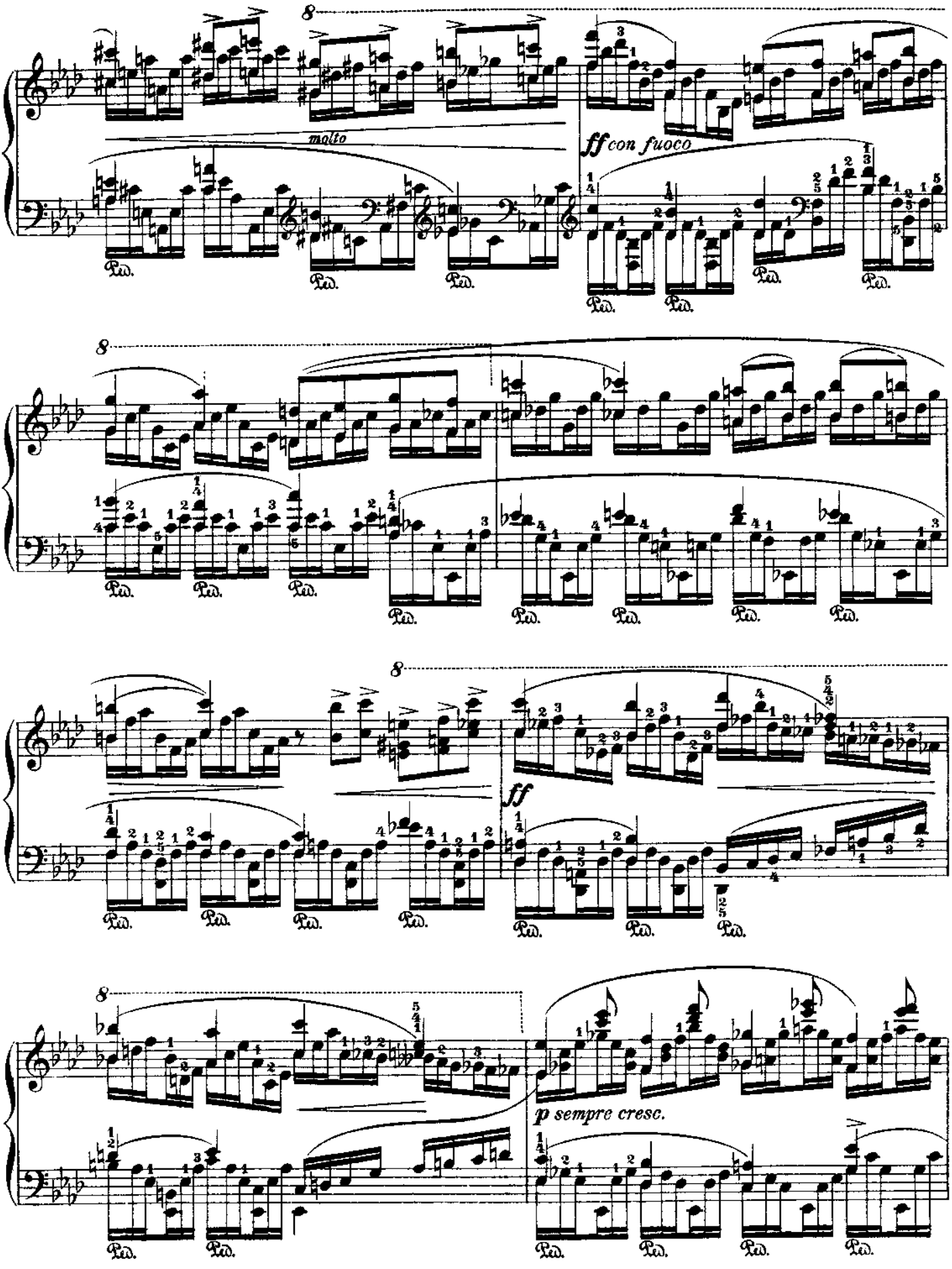
*) Diese Studie soll den Eindruck eines vierhändigen Klavierstückes machen.

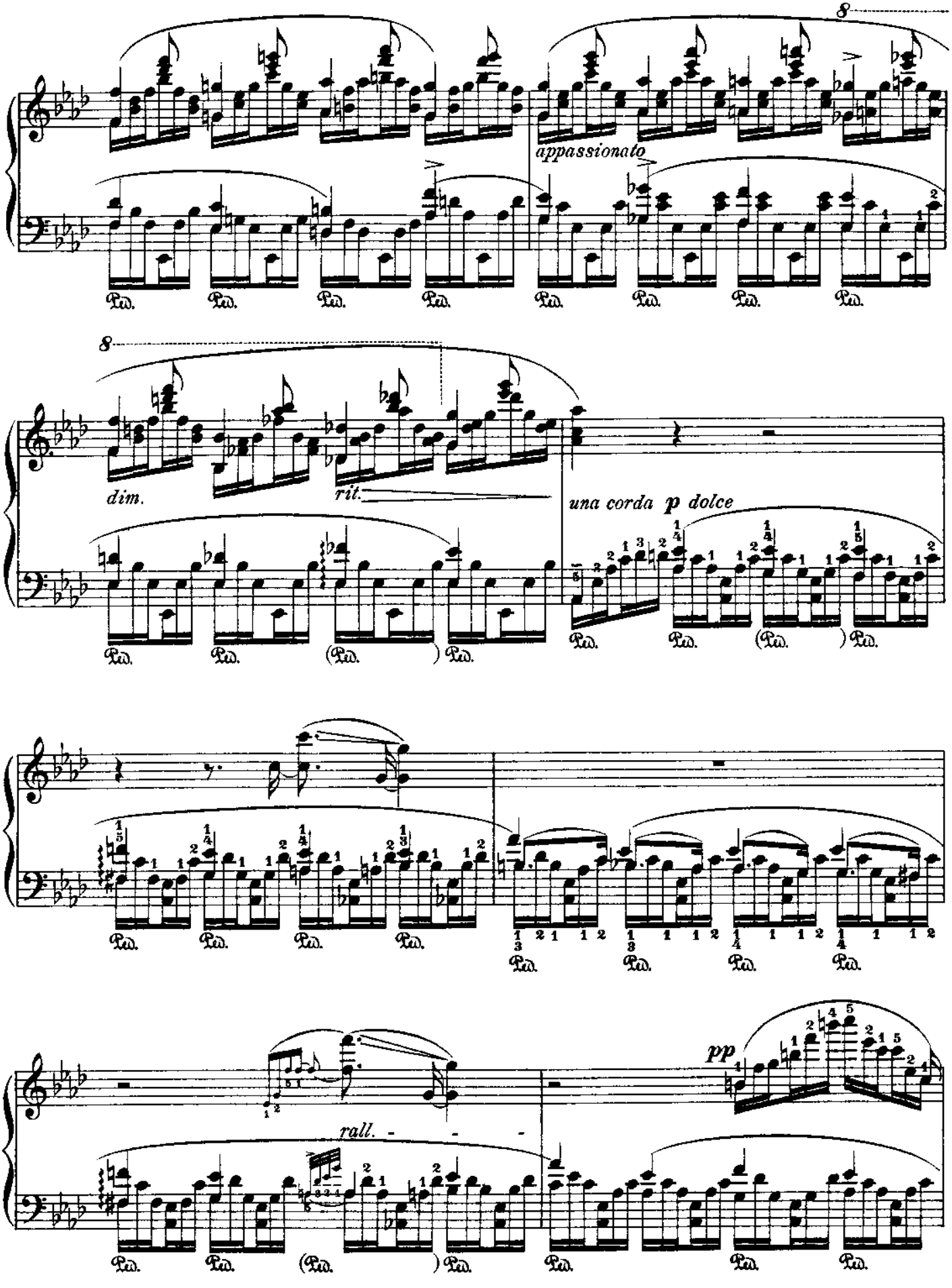
*) *This version is intended to give the impression of a piece for four hands.*

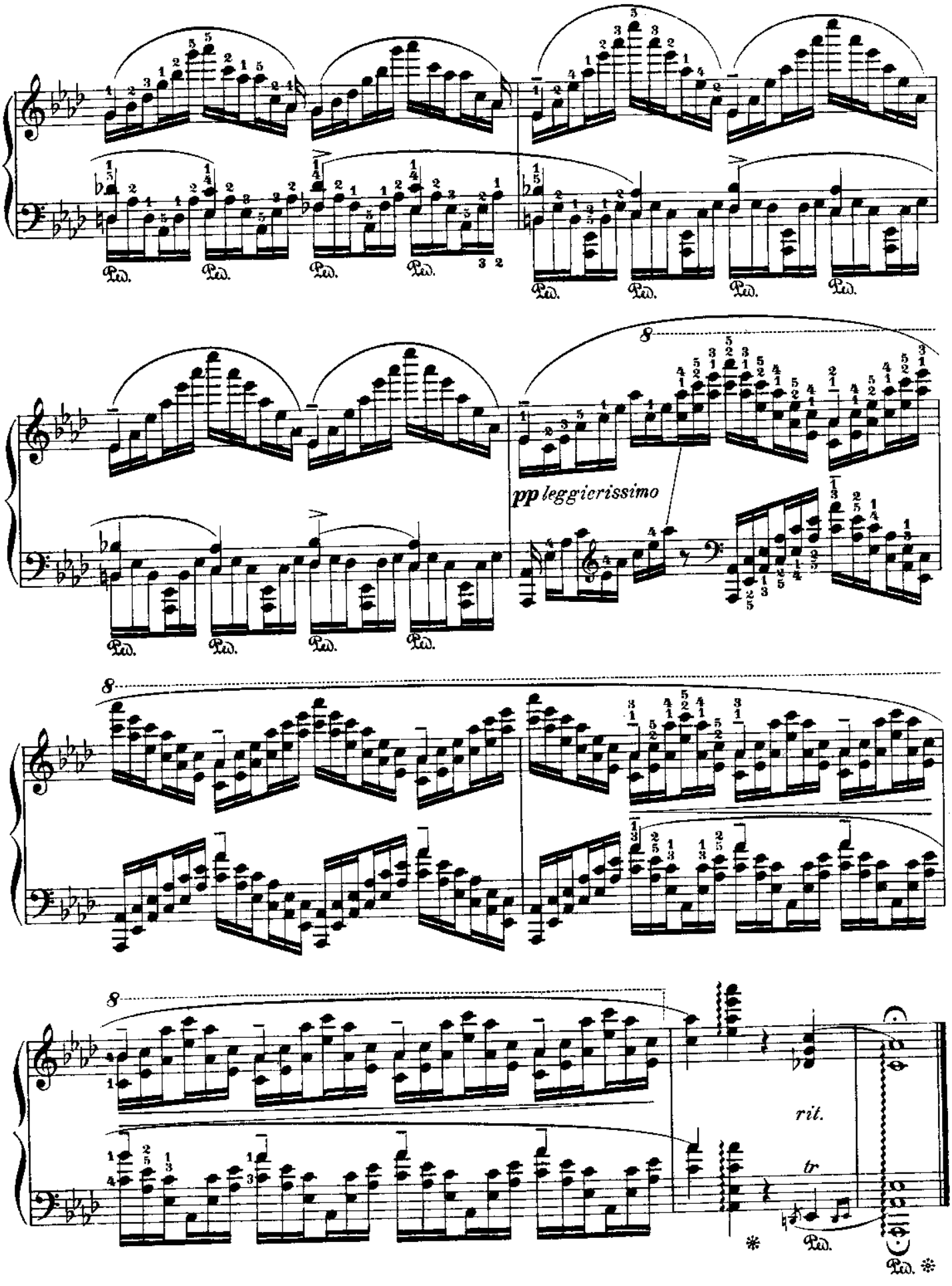
*) Cette étude doit produire l'effet d'un morceau à quatre mains.


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.)
Ped.


tre corde
Ped.
cresc.
f
cresc.


molto
ff con fuoco
ff
p sempre cresc.


8
appassionato
8
dim.
rit.
una corda p dolce
pp
rall.


pp leggierissimo
rit.
tr

№ 25

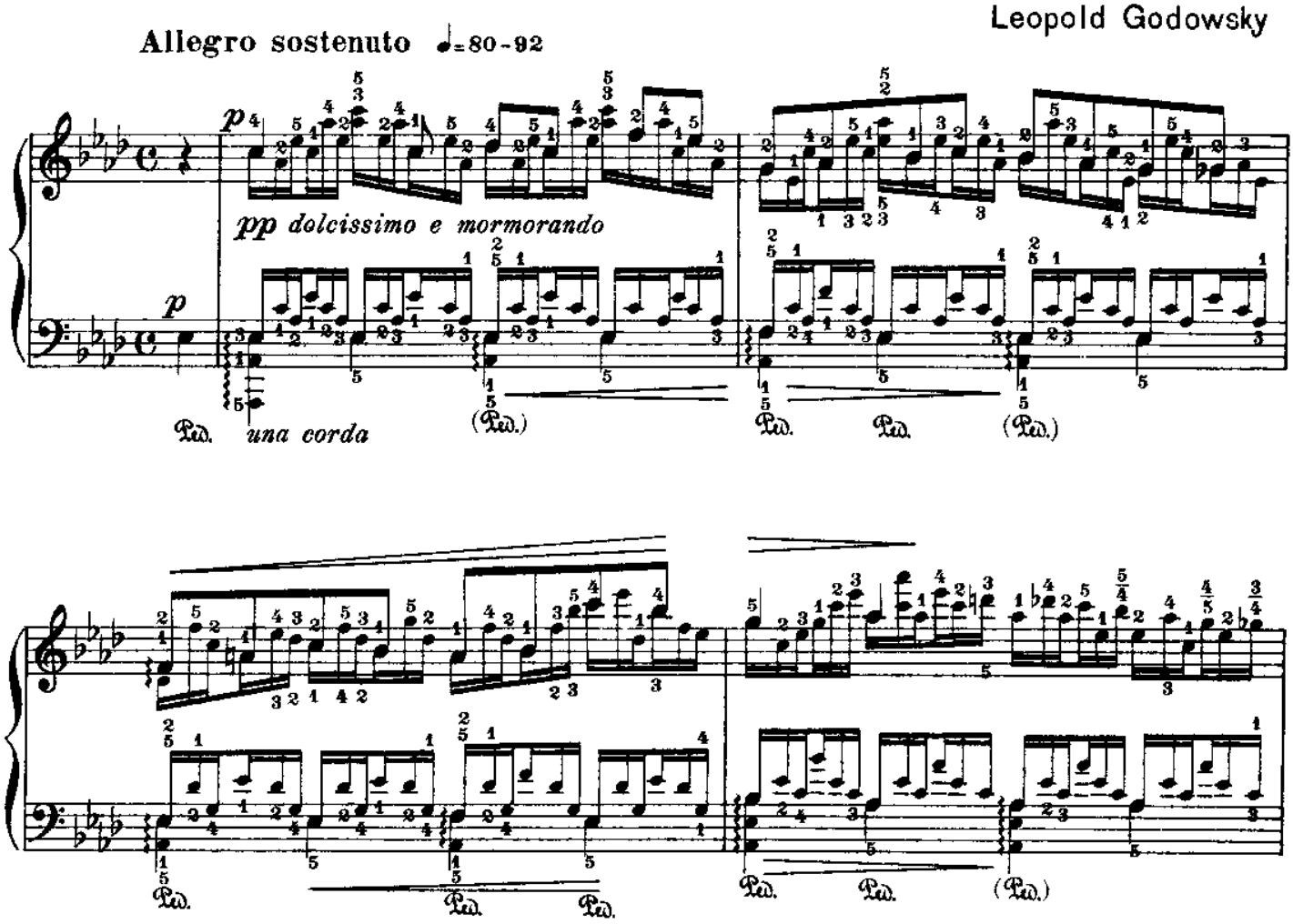
Fr. Chopin

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 conterpoint consisting of an expressive melody with undulating arabesques.

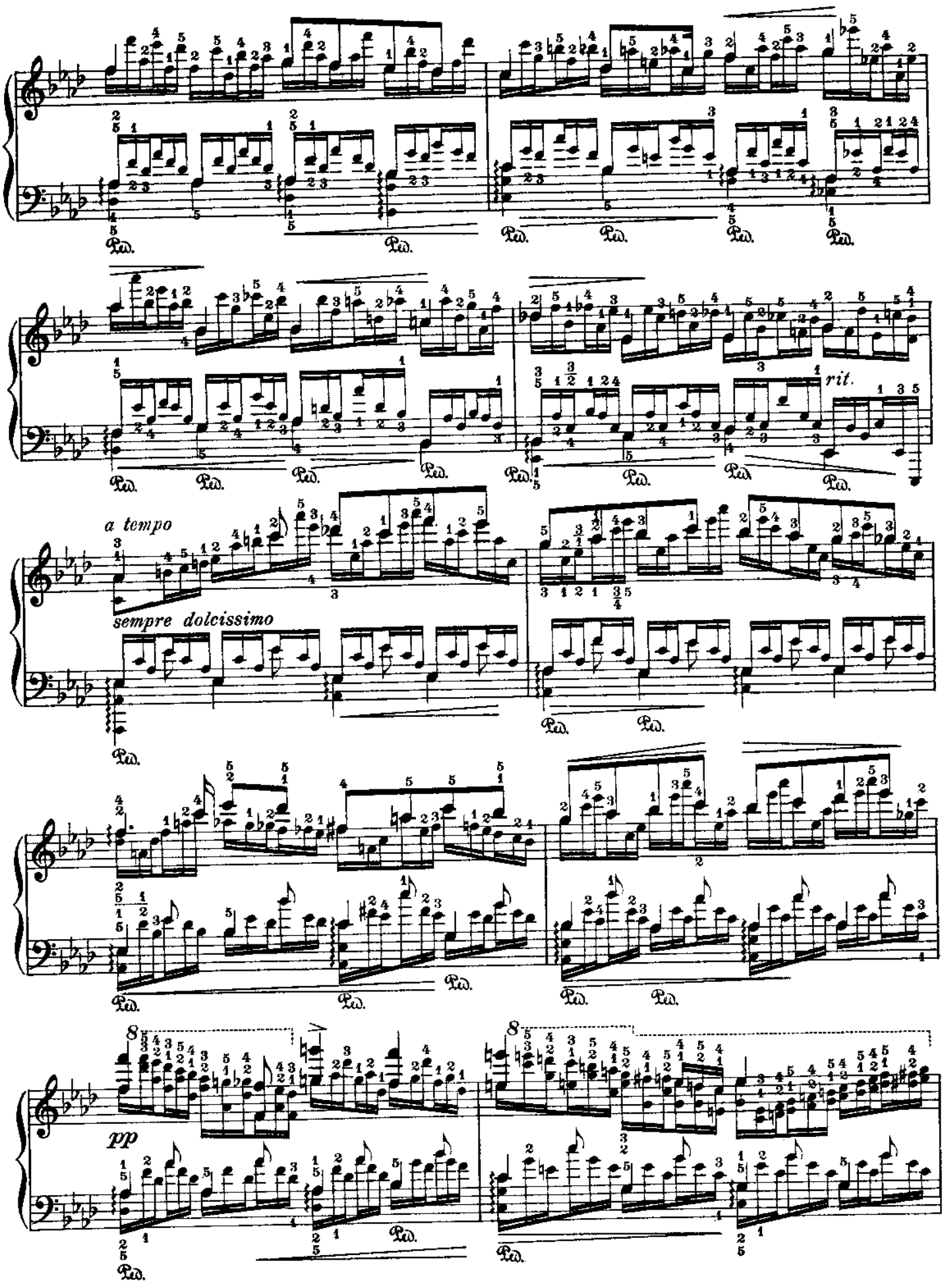
The "Cantus firmus" (in this case the whole Chopin etude) must be played in a distinct and expressive way, but care should be taken not to overshadow the melody of the right hand. The figurations in the left hand and the arabesques in the right should have an ethereal character.

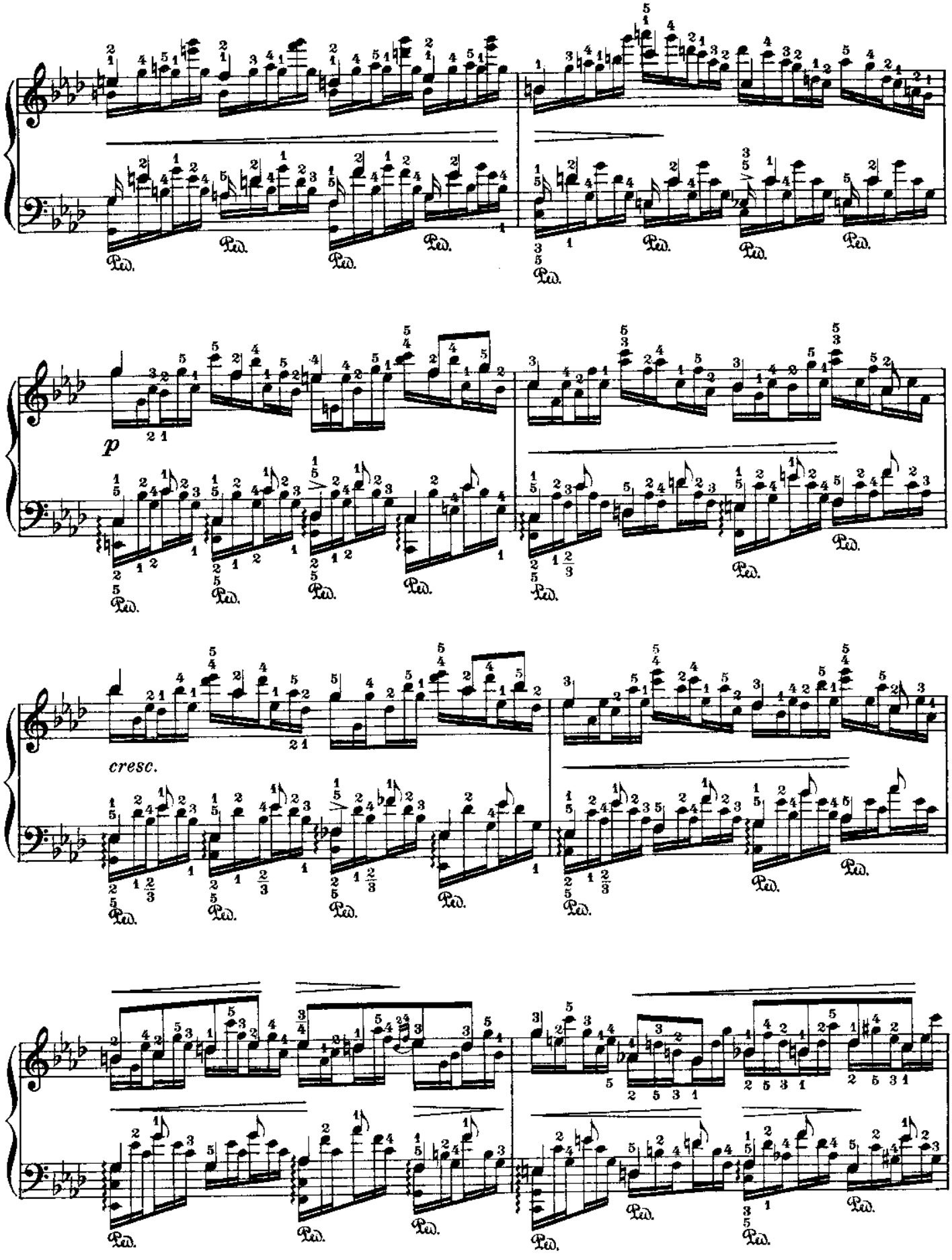
Remarque

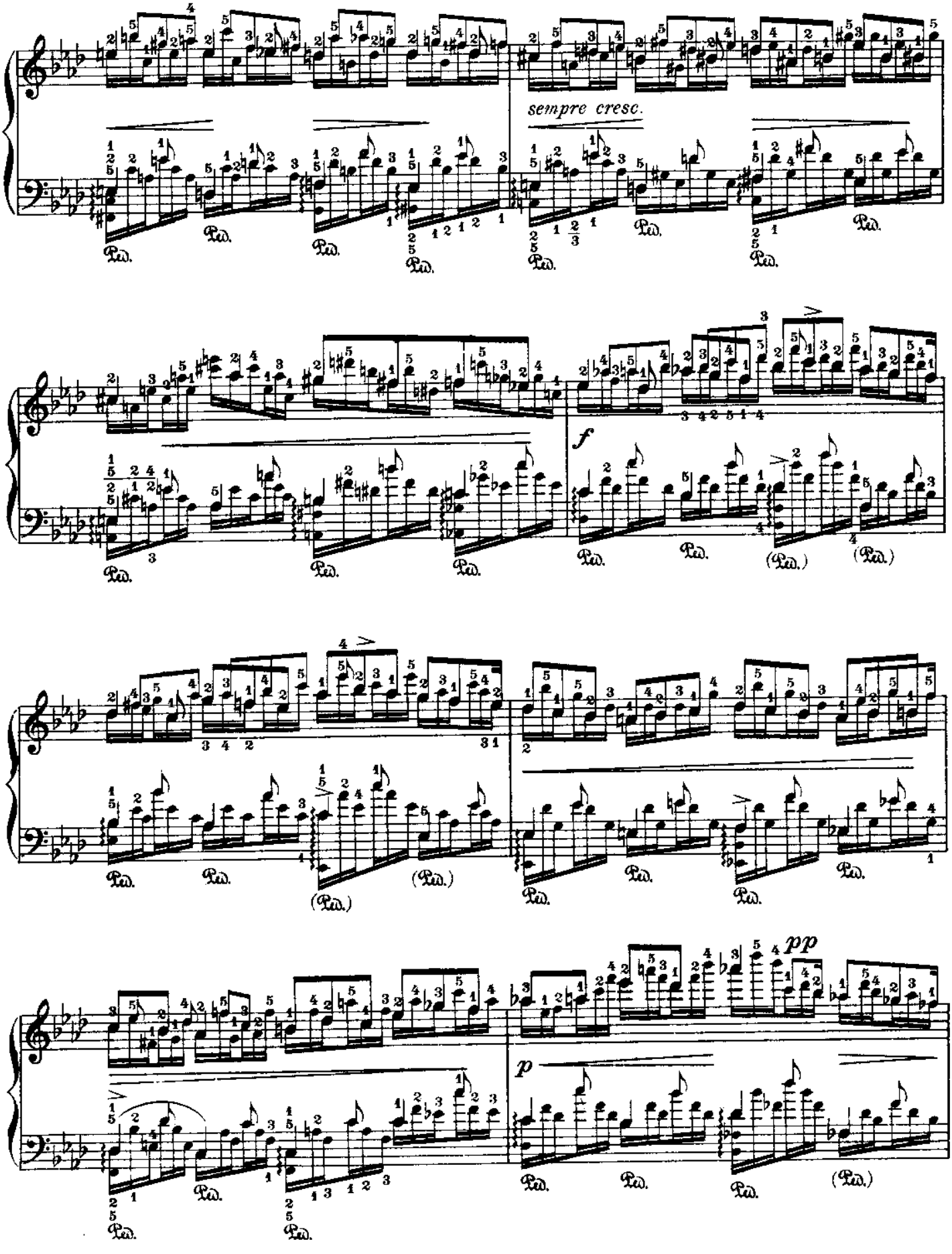
Un beau toucher, une extrême délicatesse, une indépendance absolue des doigts, un legato parfait, une âme poétique,— ce sont les qualités indispensables pour assurer une bonne exécution de ce morceau.

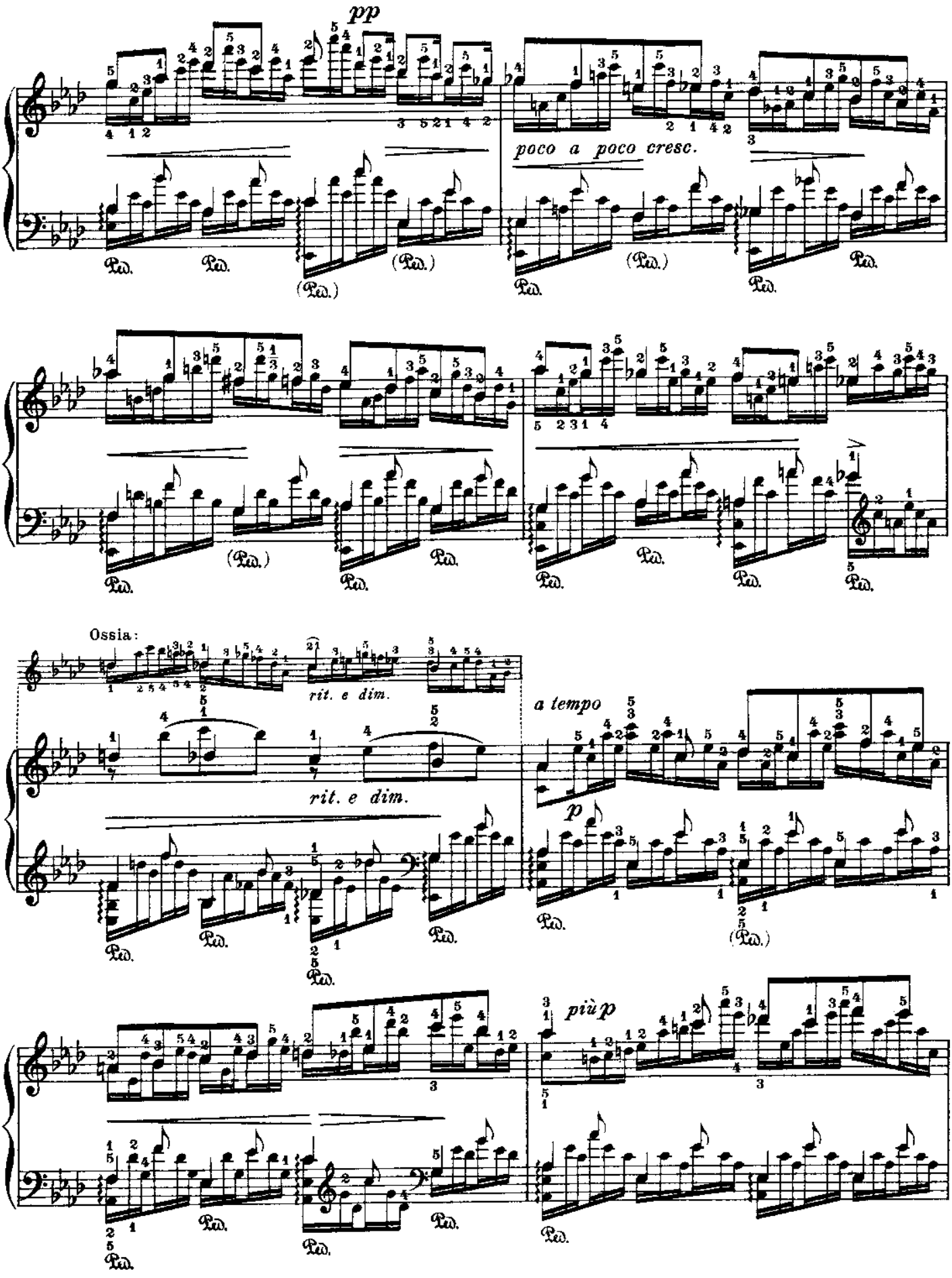
L'étude de Chopin est représentée sous la forme inverse par la main gauche. La m.d. joue un contrepoint, une mélodie expressive entourée d'arabesques.

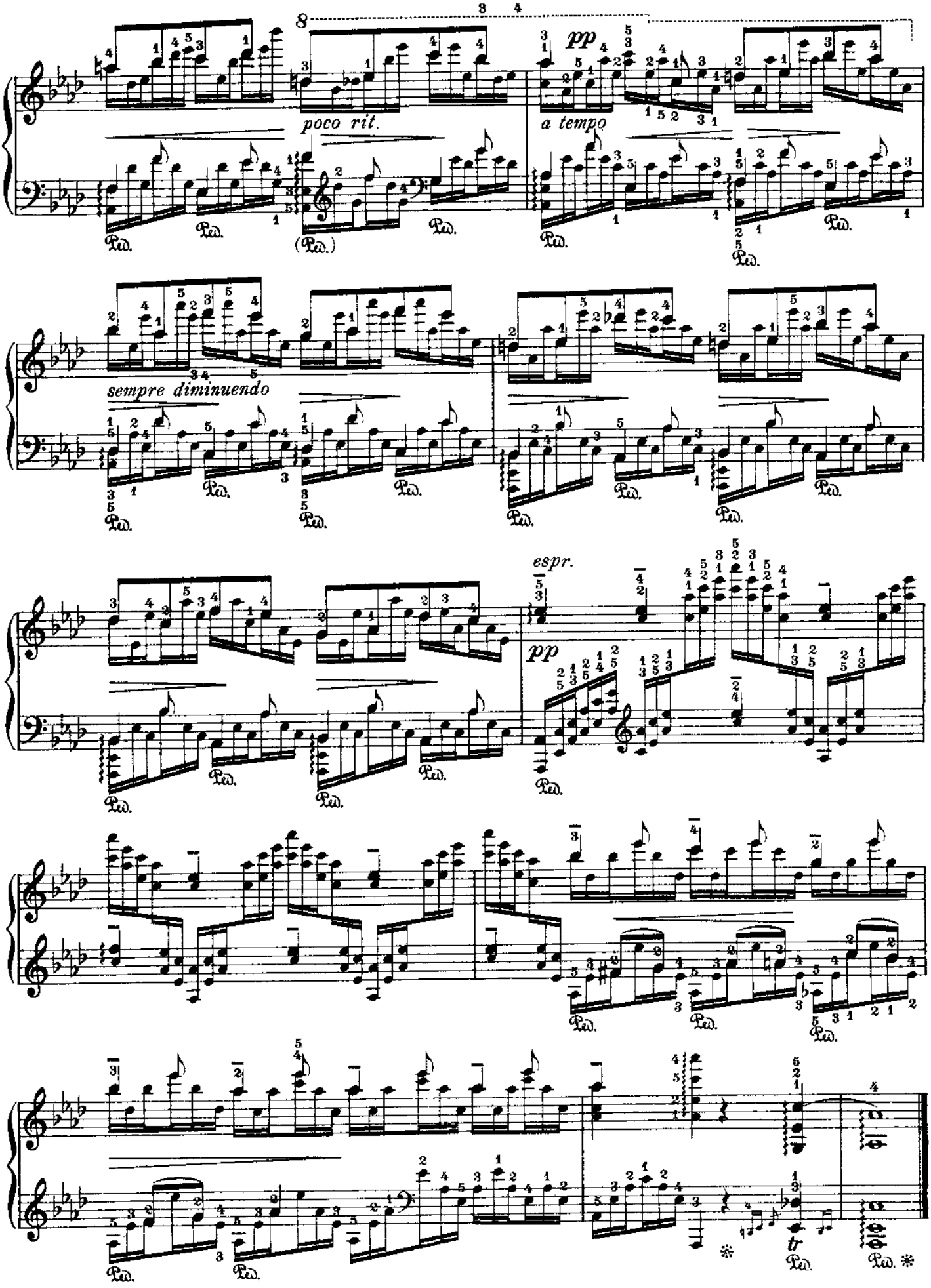
Le „cantus firmus" (l'original) doit être joué d'une manière distincte et expressive, mais sans prétention, afin qu'il ne domine pas la mélodie de la m. d. C'est comme un souffle que doivent paraitre les figures de la m.g. et les arabesques de la droite.


Ped.
rit.
a tempo
sempre dolcissimo
pp
8


p
cresc.
Ped.


sempre cresc.
f
pp
p


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


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

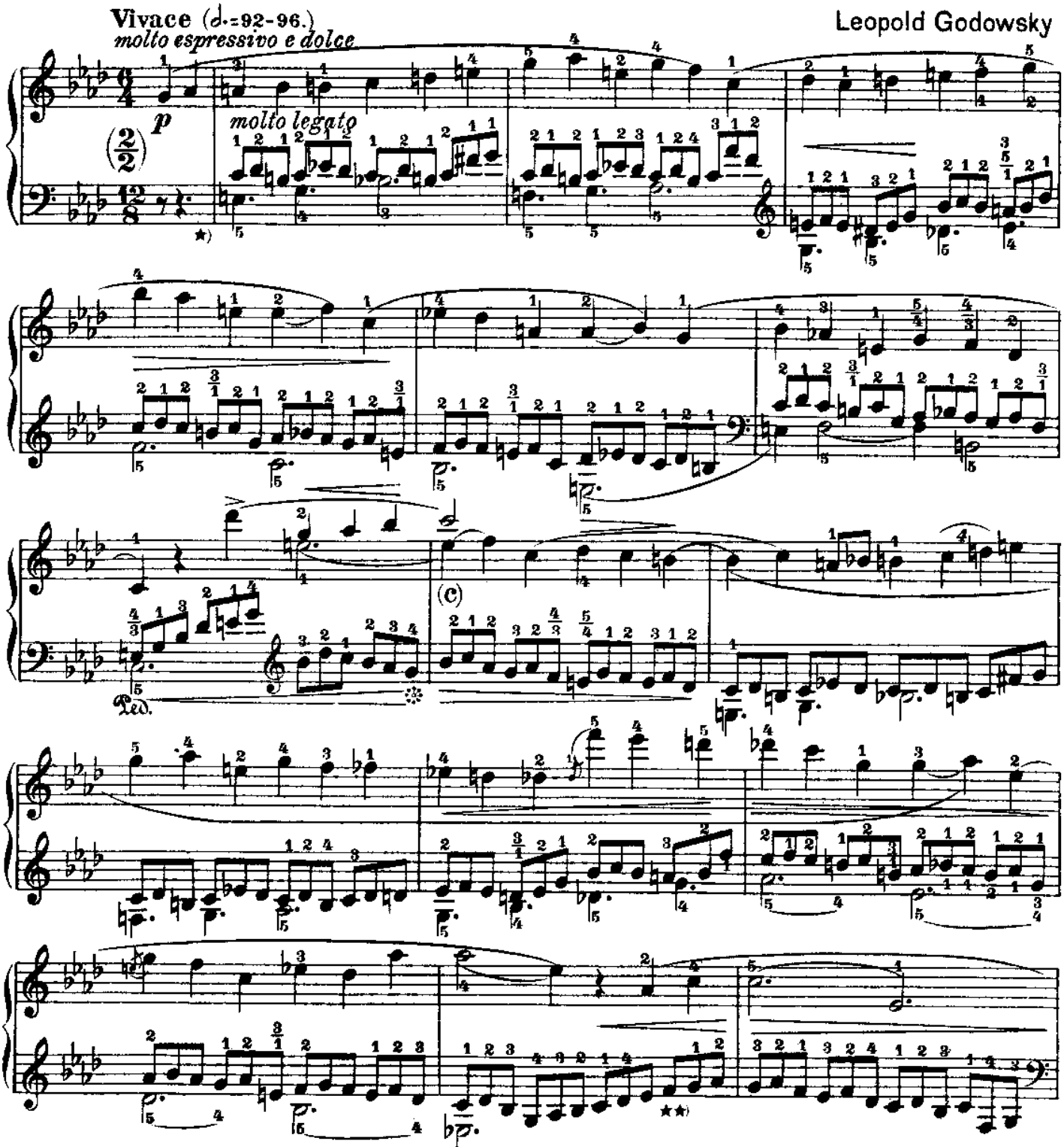
№ 26

Fr. Chopin

Op. 25. №2

Erste Bearbeitung

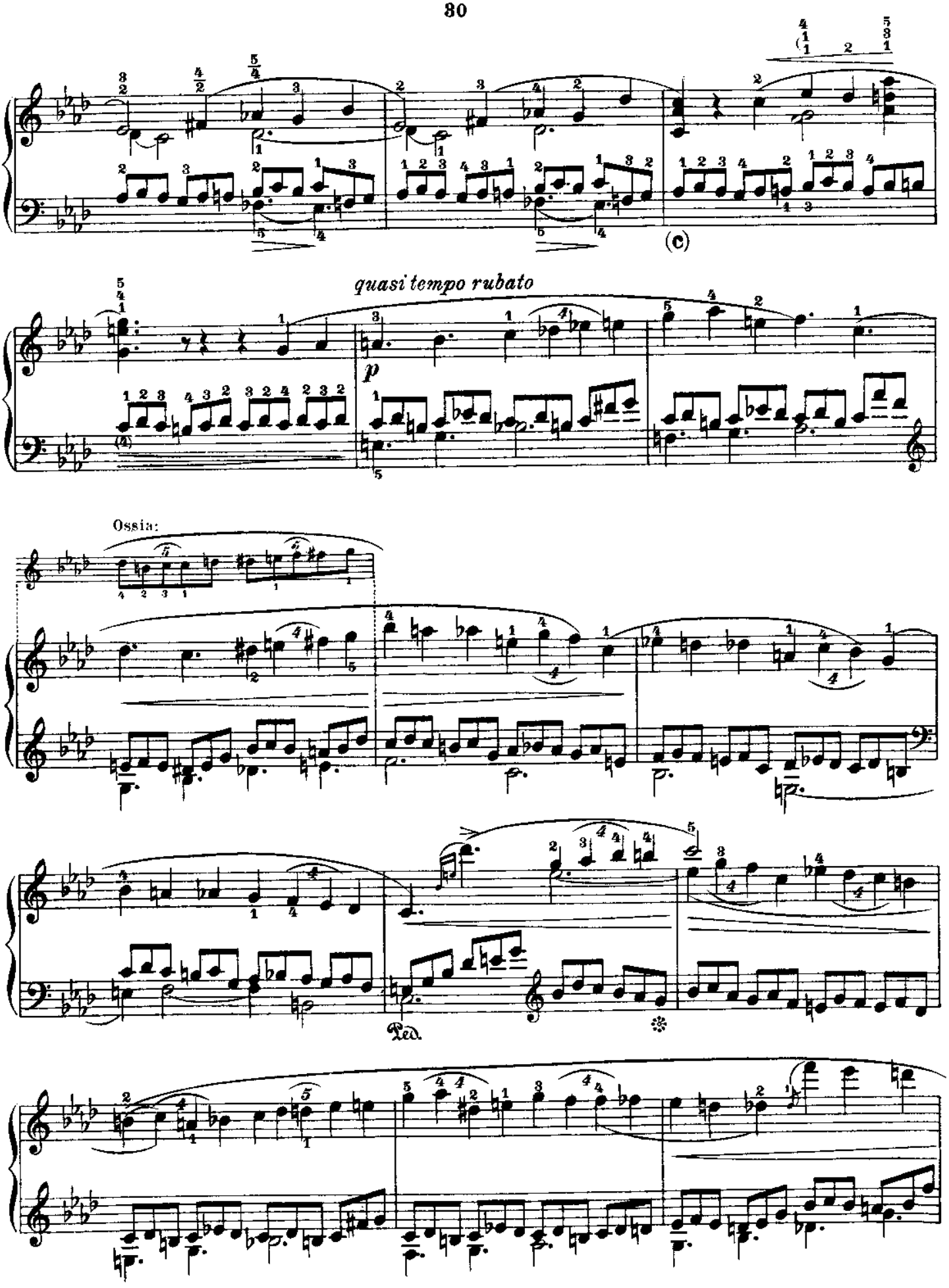
First Version **Première Version**

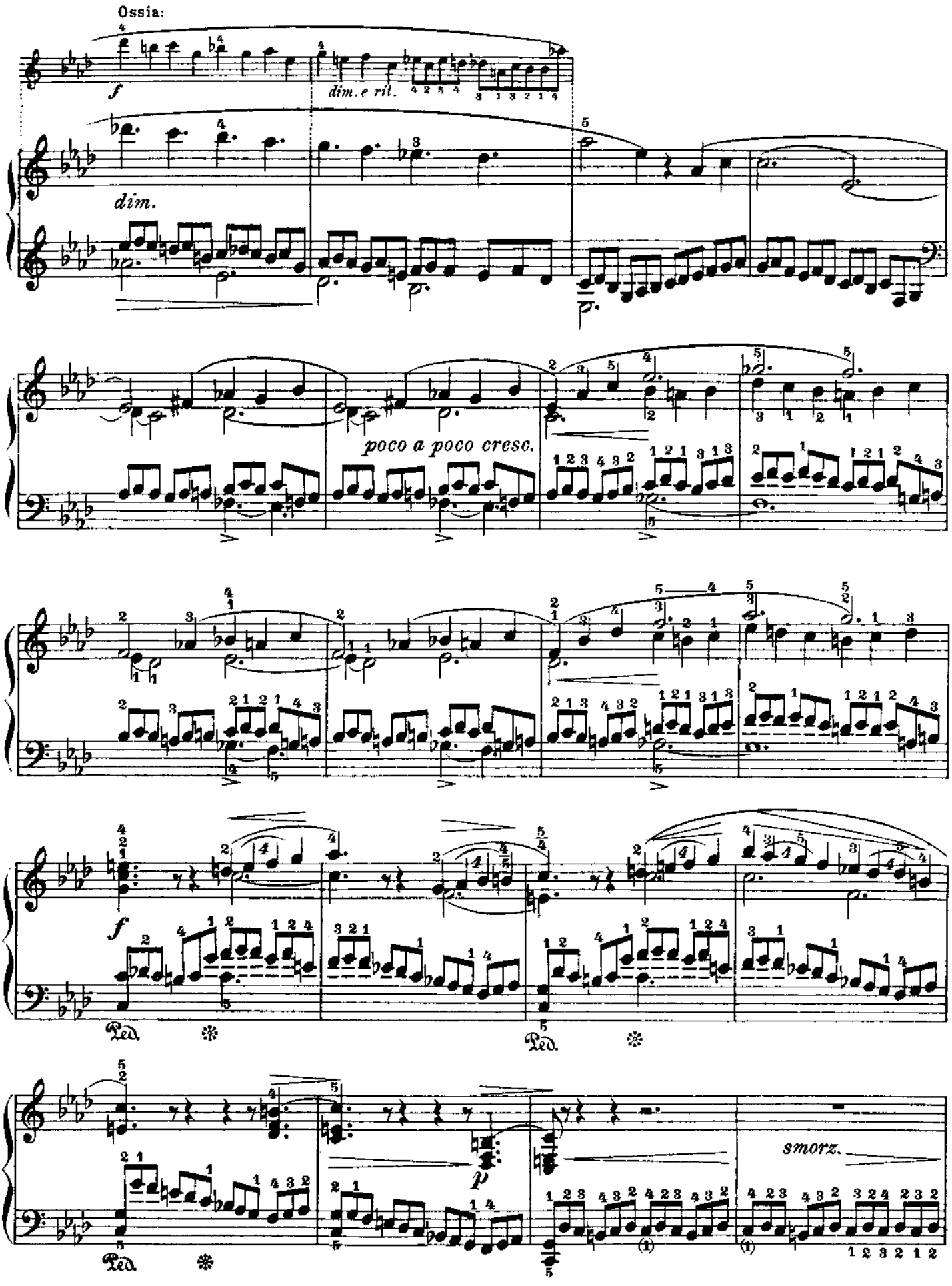


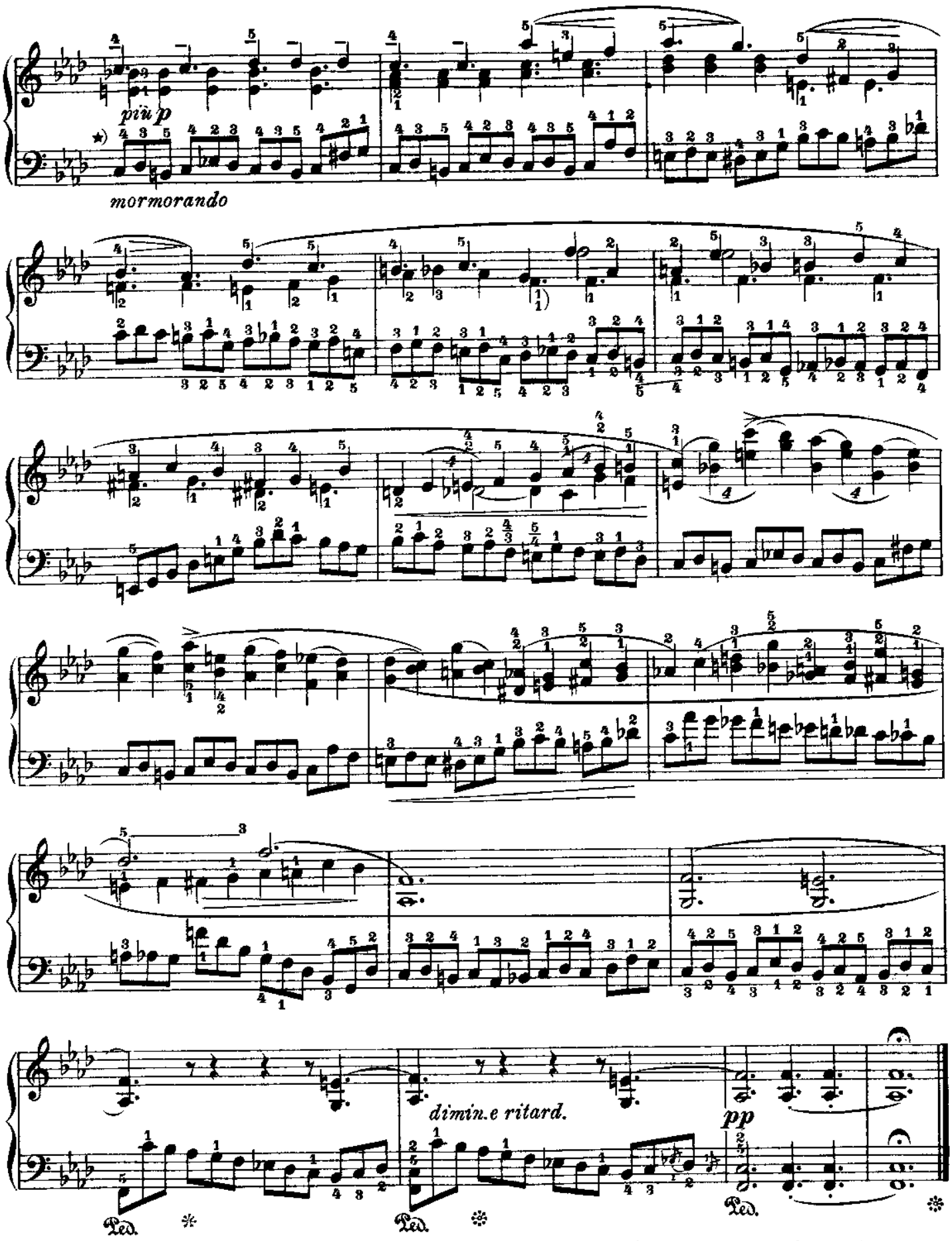
*) Zu jedem neuen Grundton wird das rechte Pedal getreten.
**) Es sei dem Spieler überlassen, je nach den akustischen Verhältnissen und der Beschaffenheit des Instrumentes hier und an ähnlichen Stellen das Pedal zu benutzen.

*) *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 rit.
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

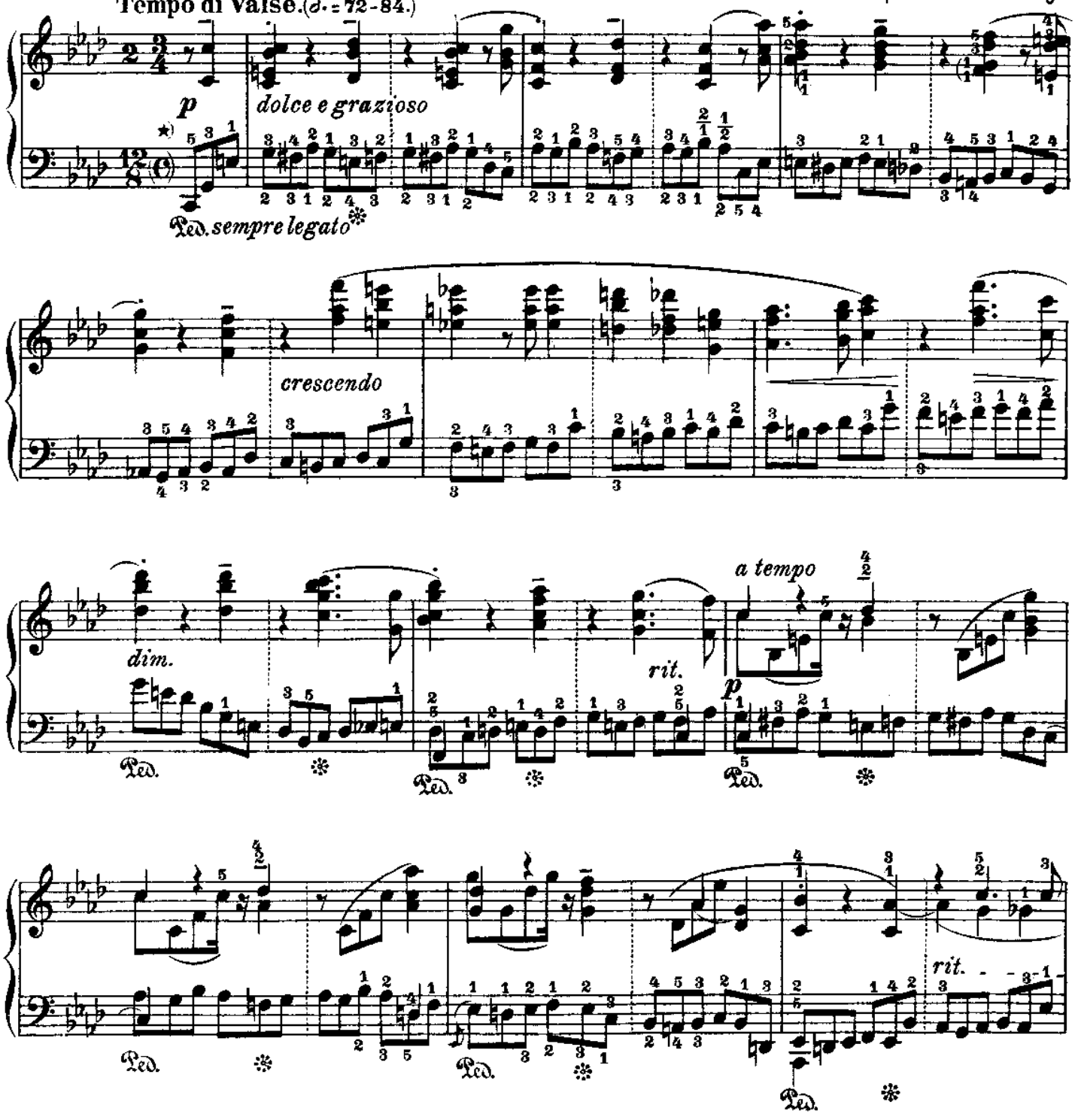
Op. 25 №2

Zweite Bearbeitung
(Walzer.)

Second Version
(Waltz.)

Deuxième Version
(Valse.)

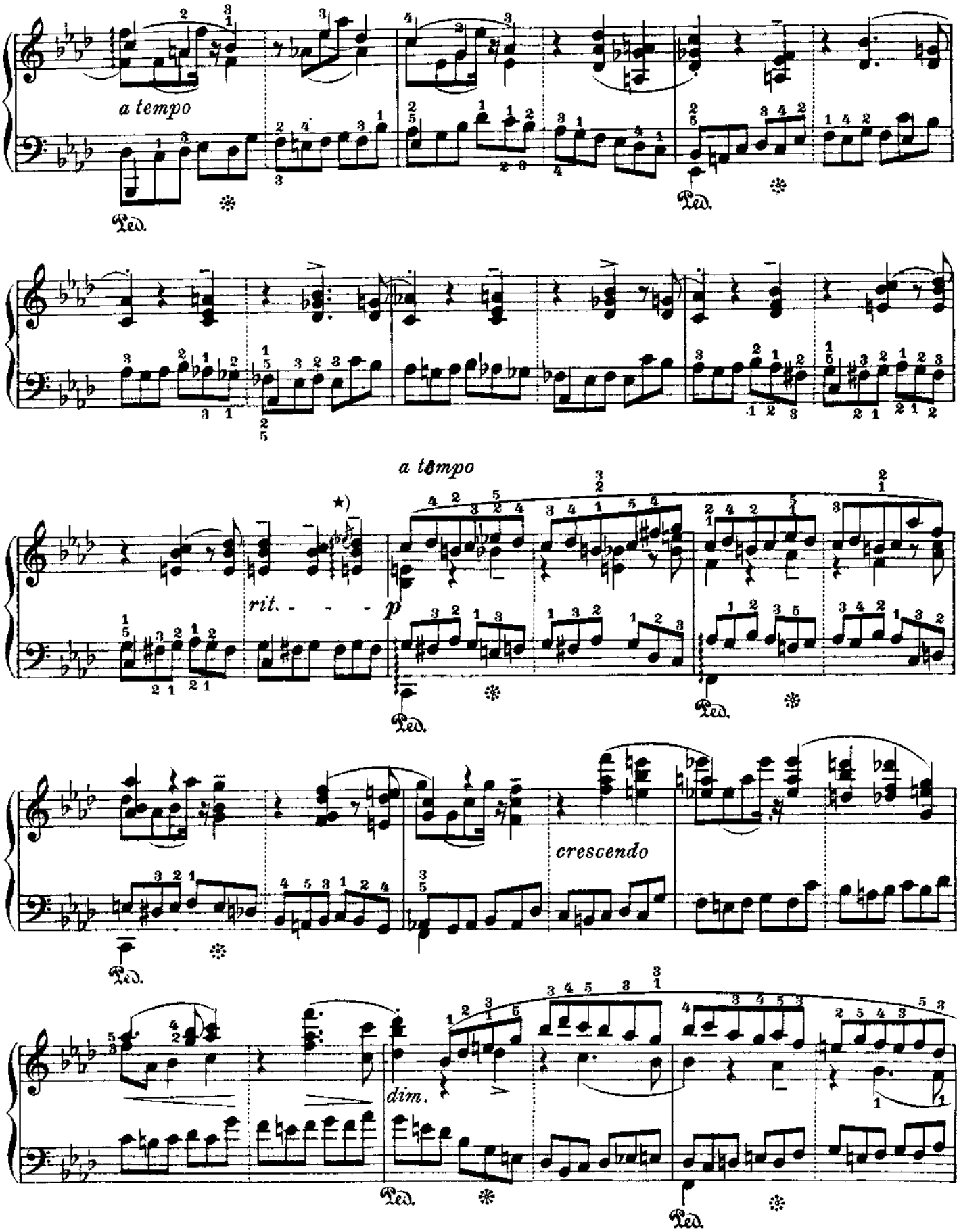
Leopold Godowsky



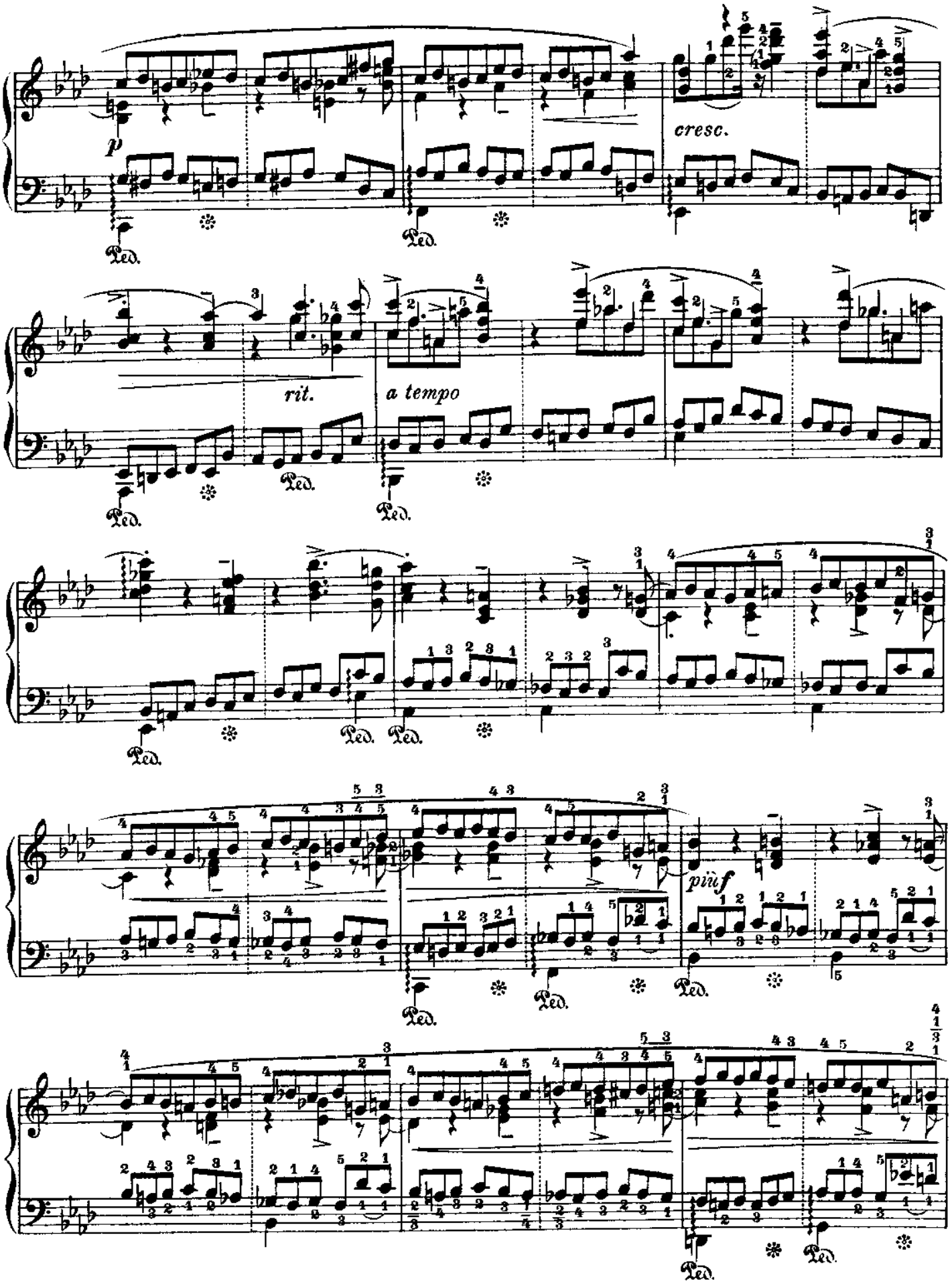
*) Die linke Hand ist hier annähernd eine Umkehrung der rechten Hand des Originals.

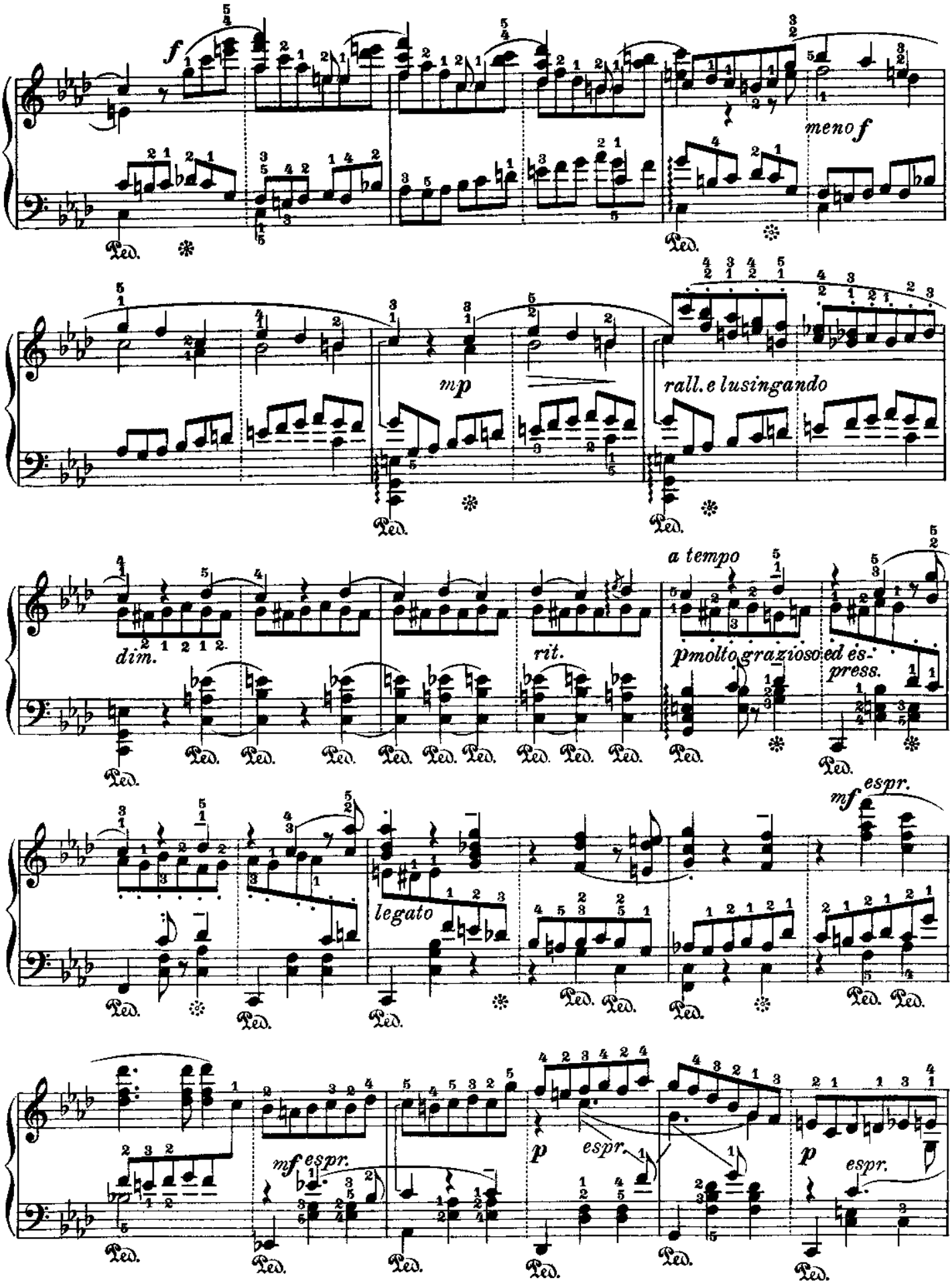
*) *The left hand is an approximate inversion of the right hand of the original etude.*

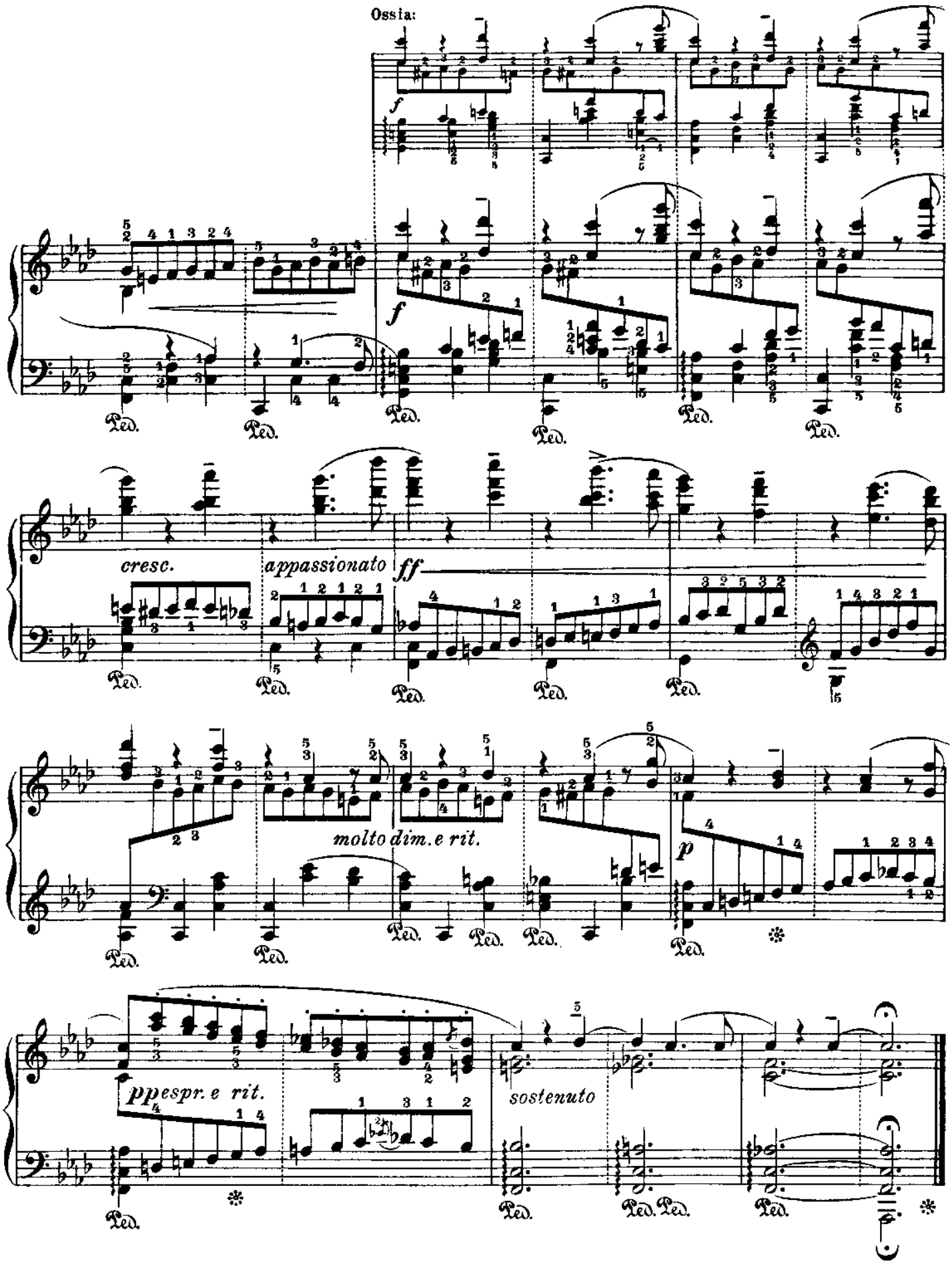
*) La main gauche est à peu près le renversement de la main droite de l'édition originale.



*) Ausführung:
Execution:
Exécution:


p
cresc.
rit.
a tempo
più f
Ped.


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


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

№ 28

Fr. Chopin

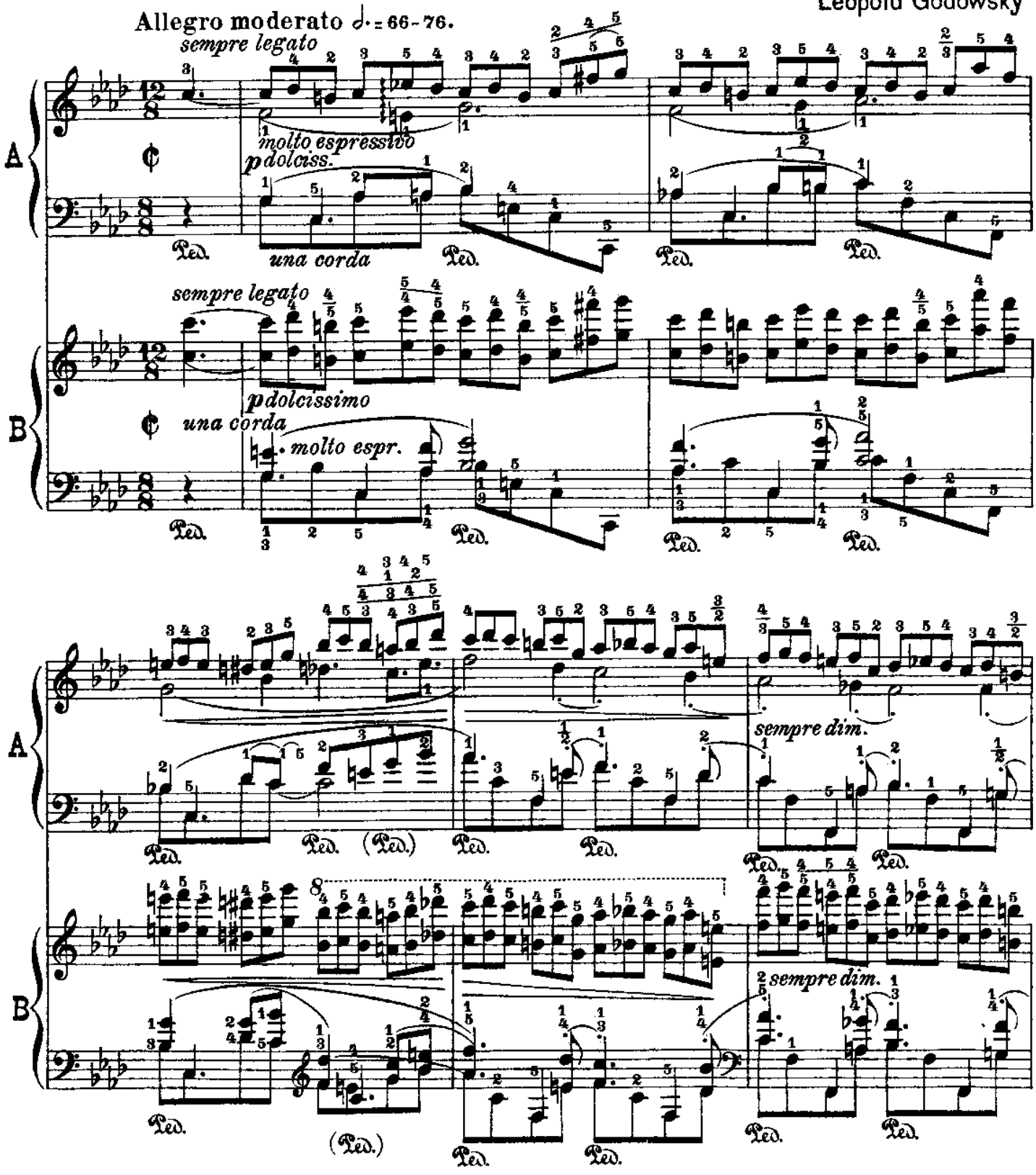
Op. 25 №2

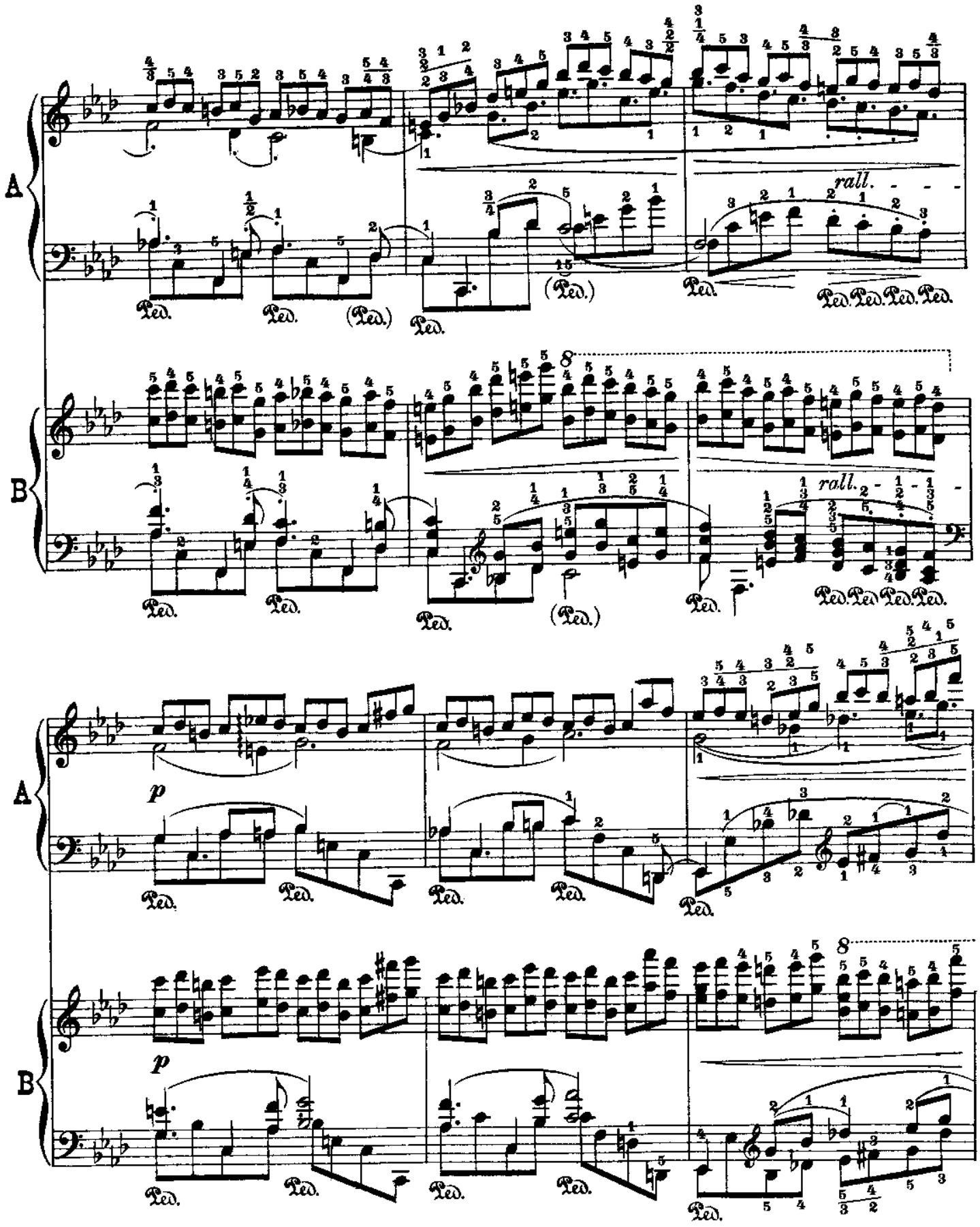
Dritte Bearbeitung
(2 verschiedene Fassungen.)

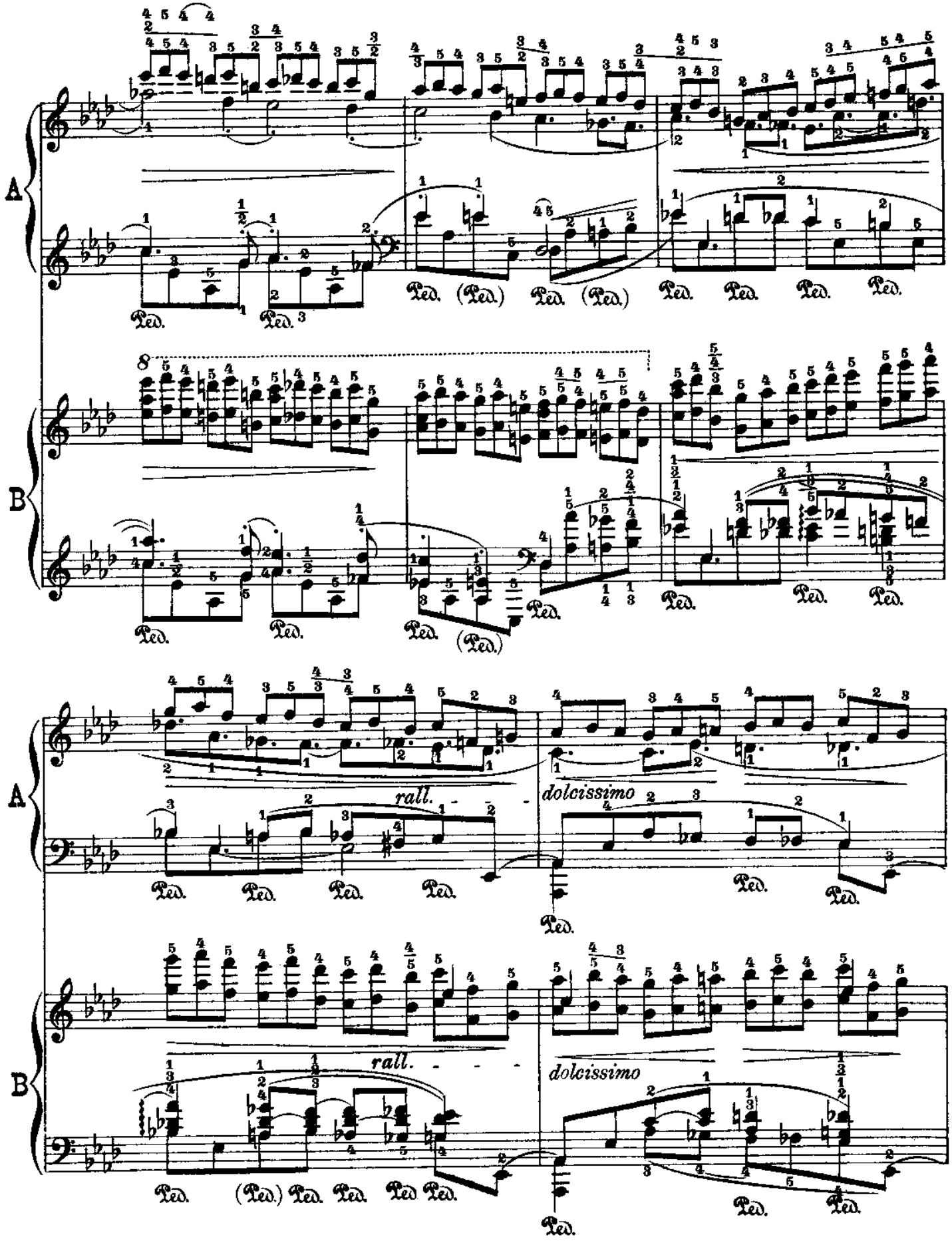
Third Version
(2 separate Versions.)

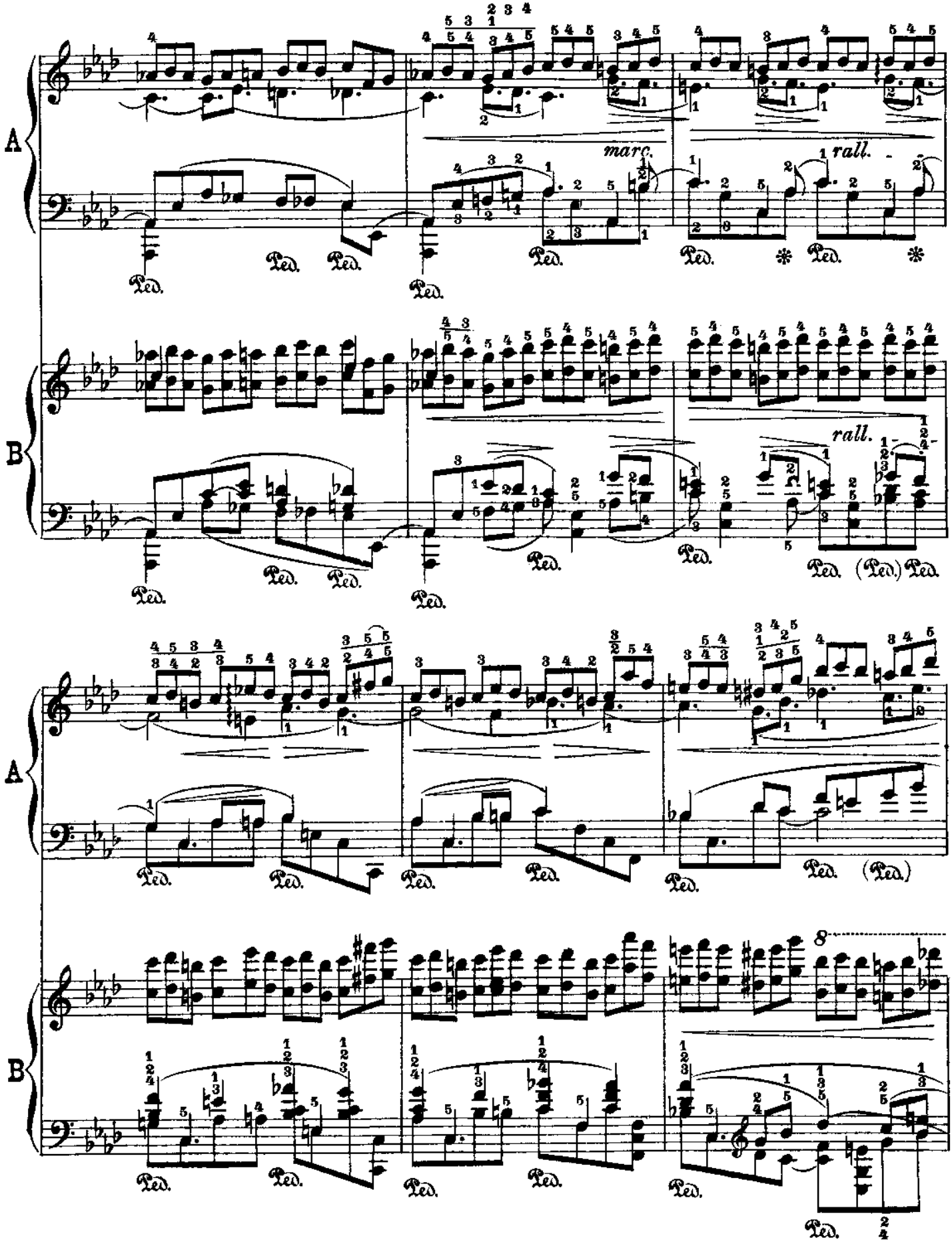
Troisième Version
(2 différentes Versions.)

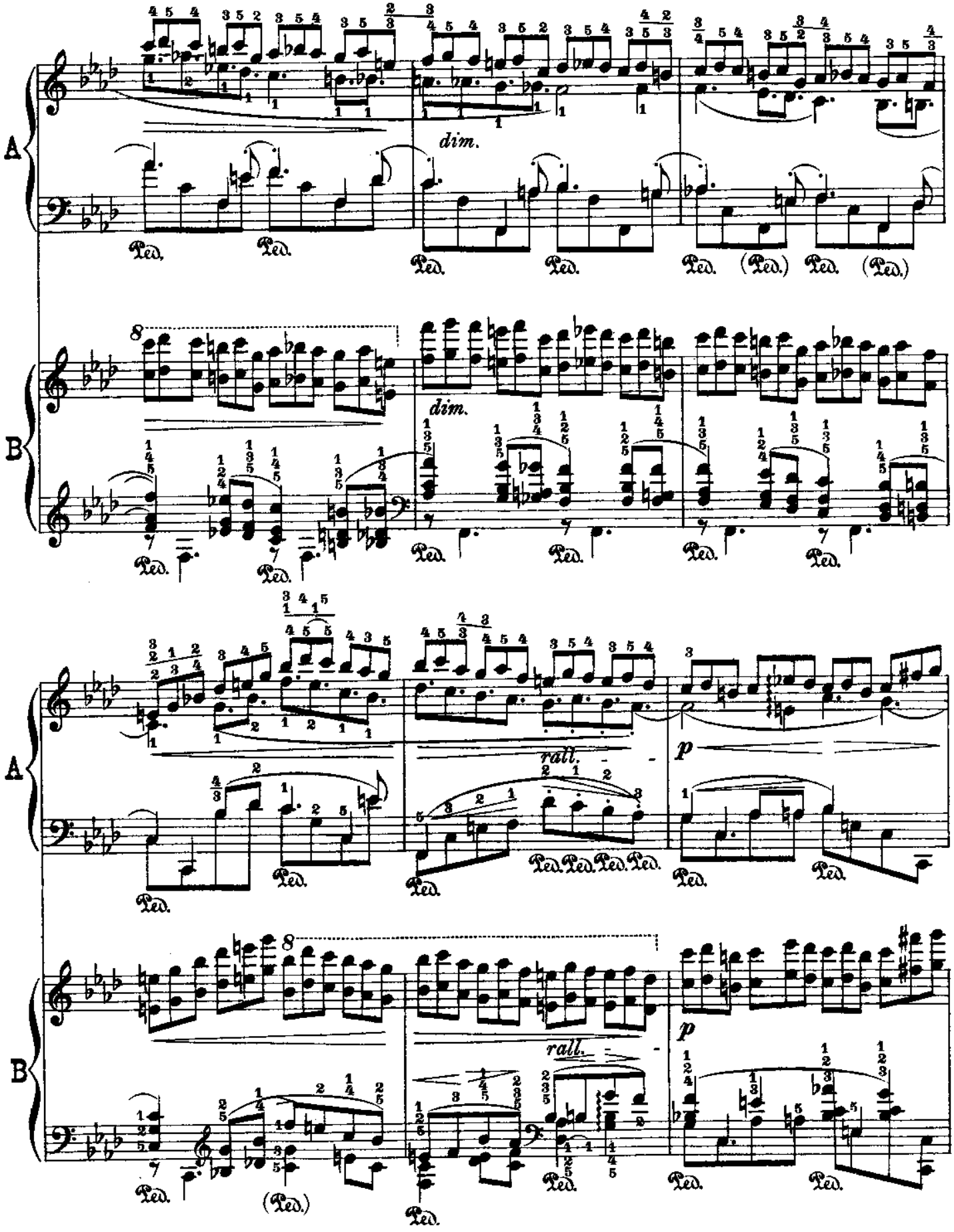
Leopold Godowsky

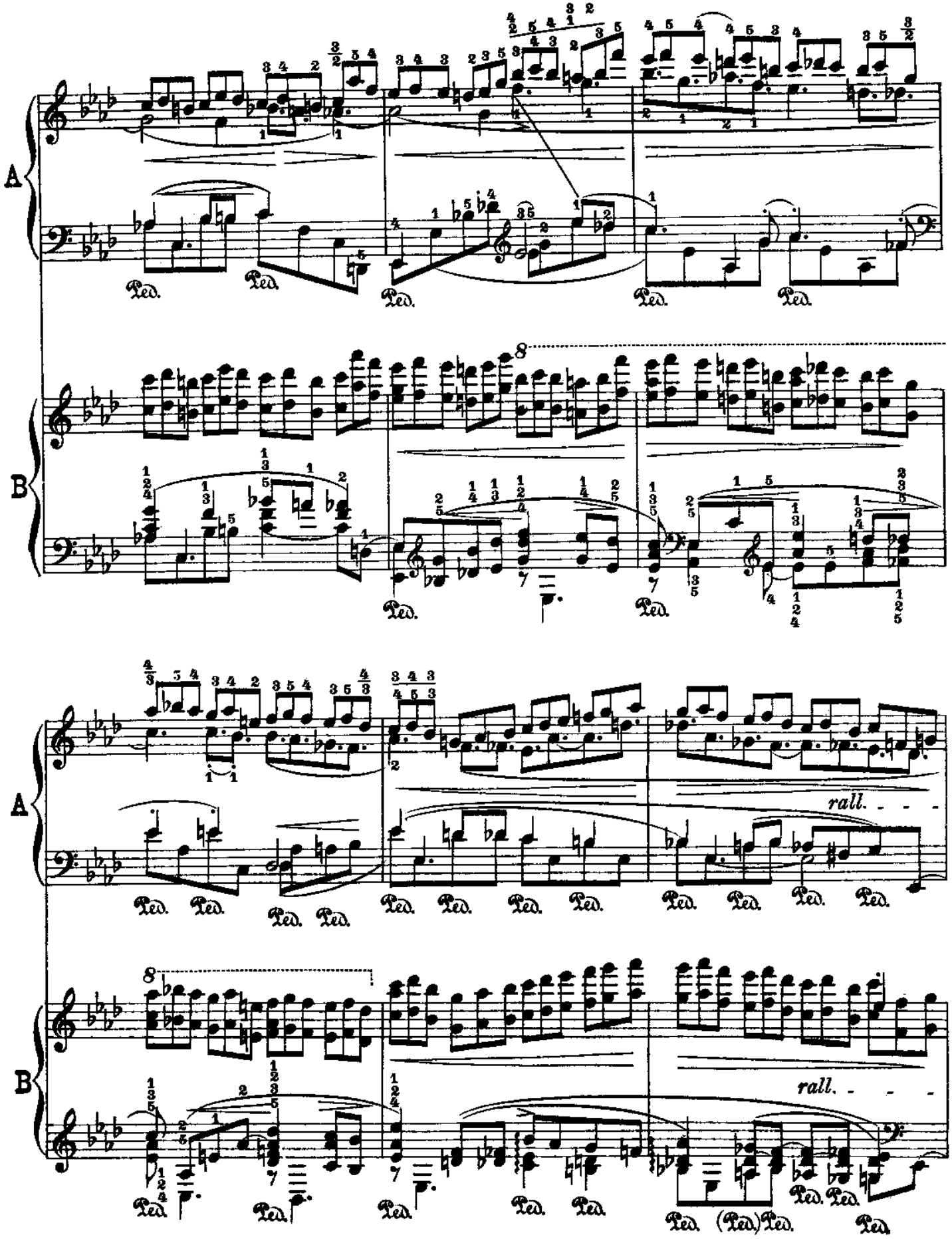


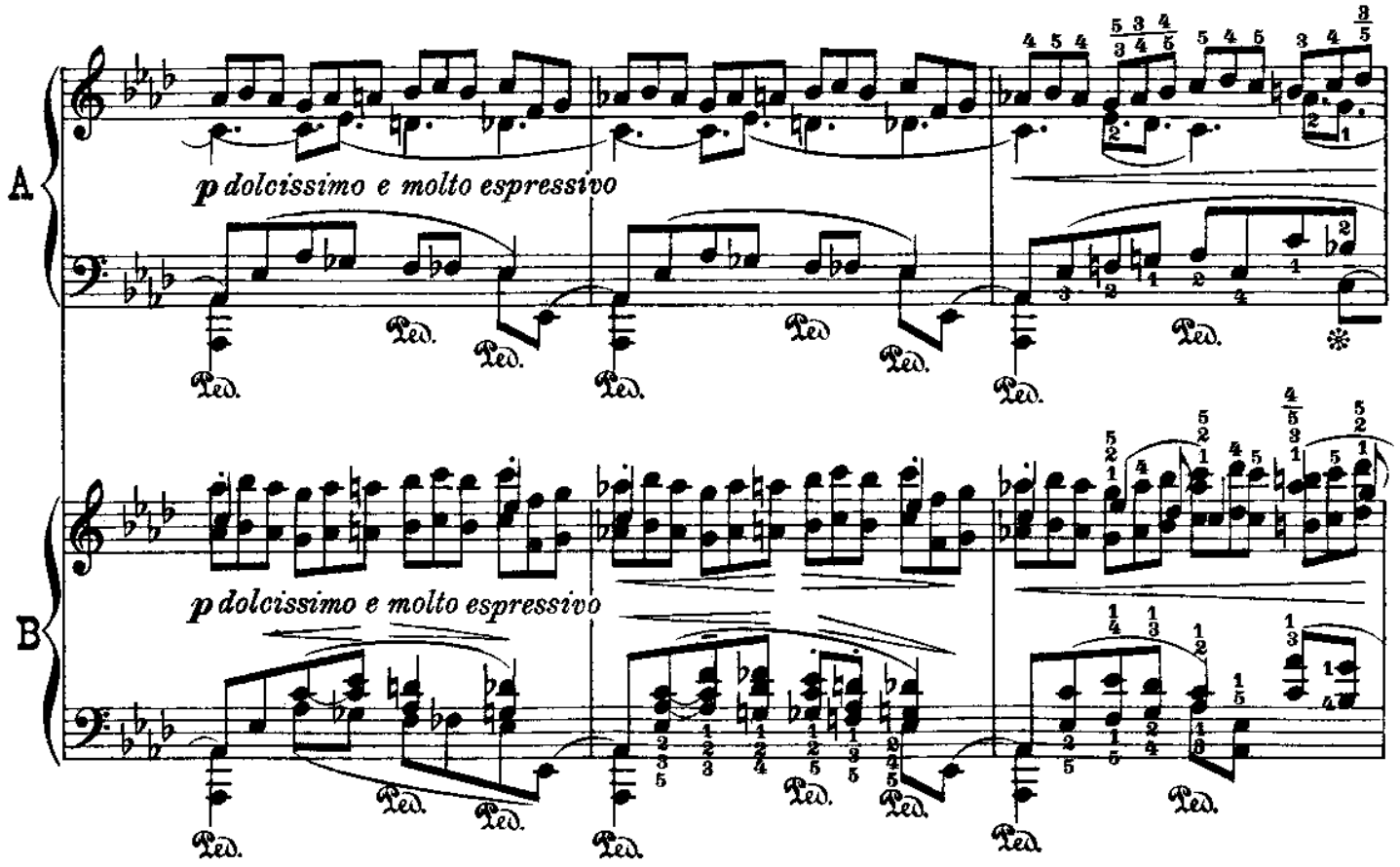

A
B
rall.
Ped.
(Ped.)
p
8

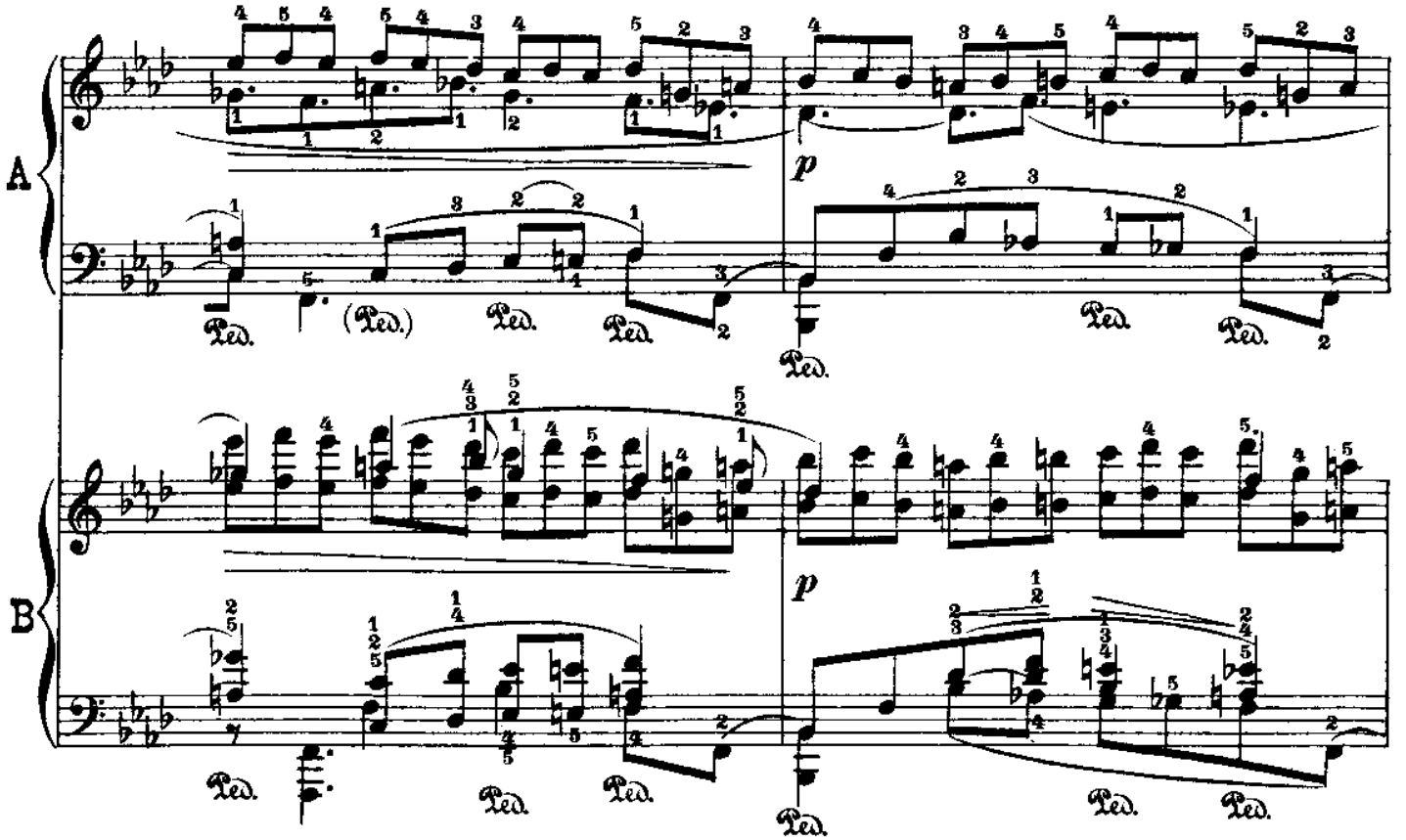

A
B
Ped.
(Ped.)
rall.
dolcissimo

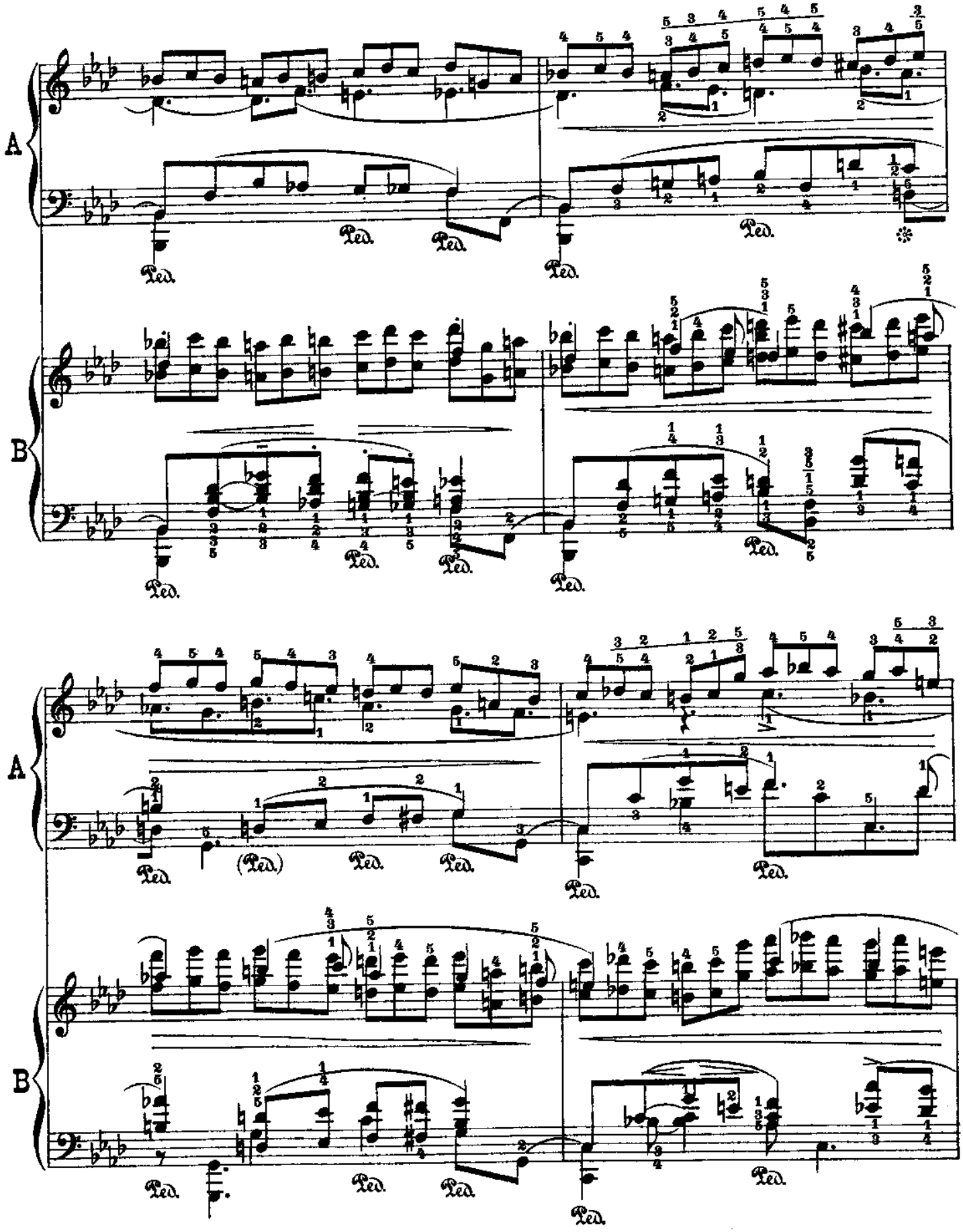

A
B
marc.
rall.
rall.
Ped.
(Ped.)
8

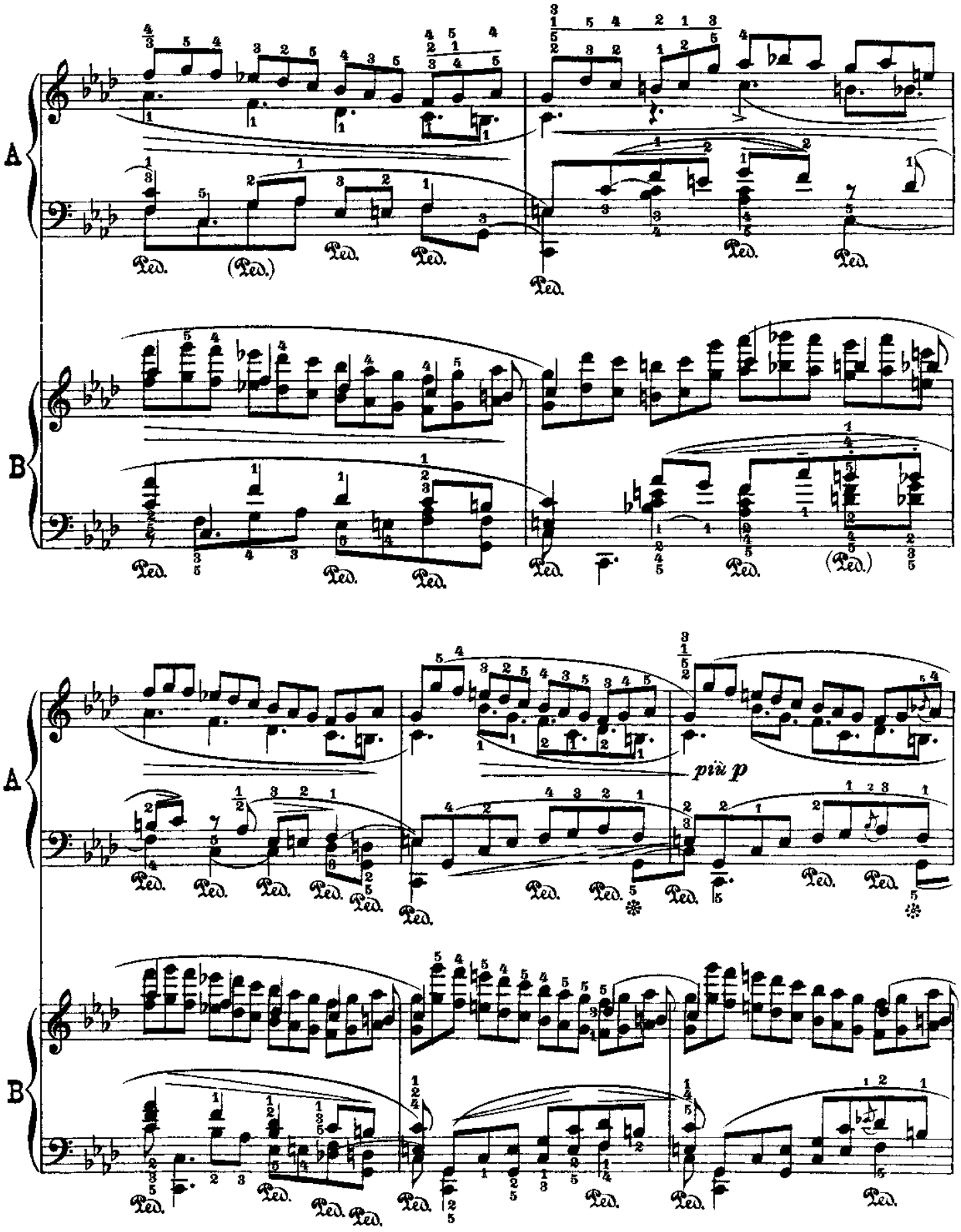

A
B
dim.
rall.
p

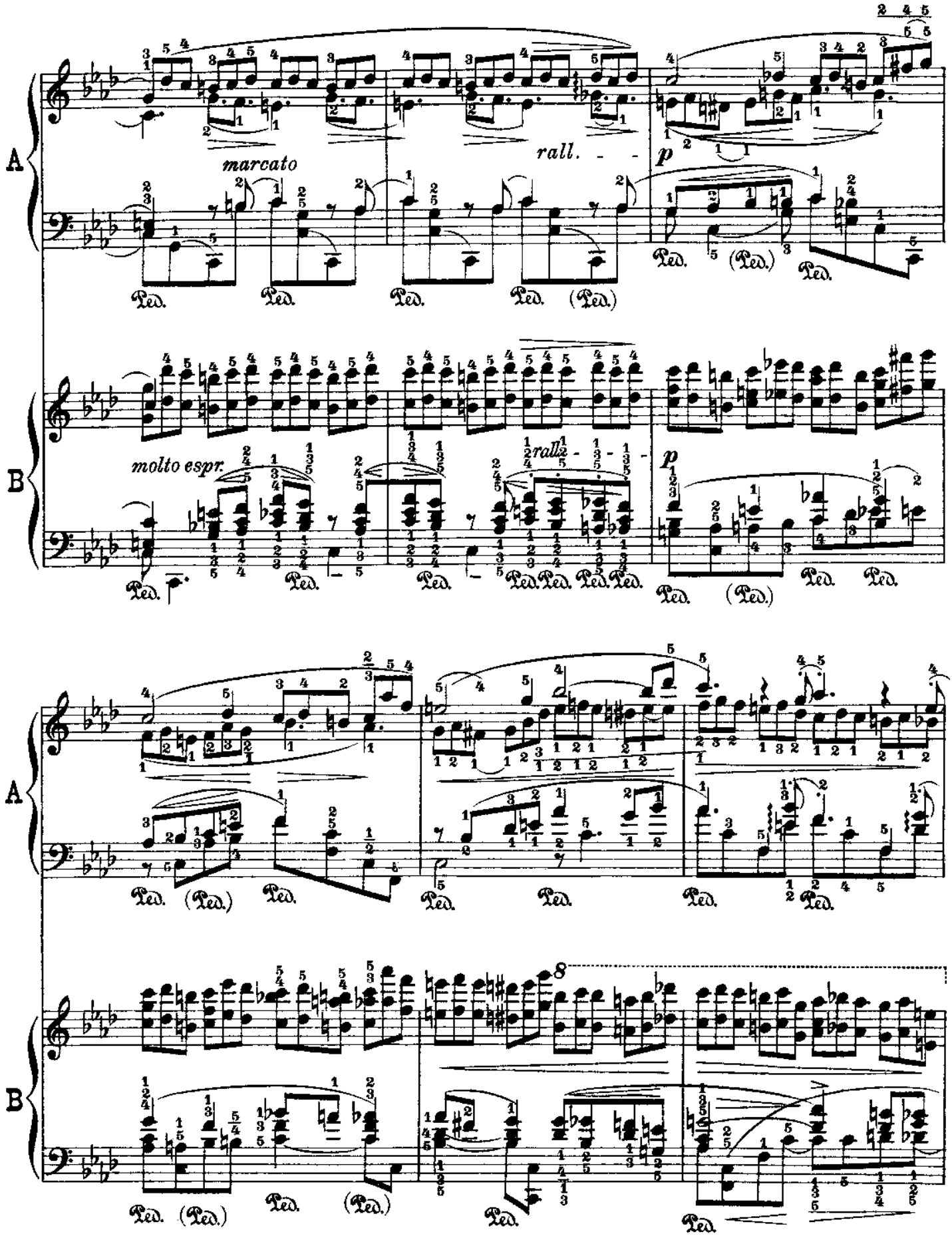

A
B
Ped.
8
rall.

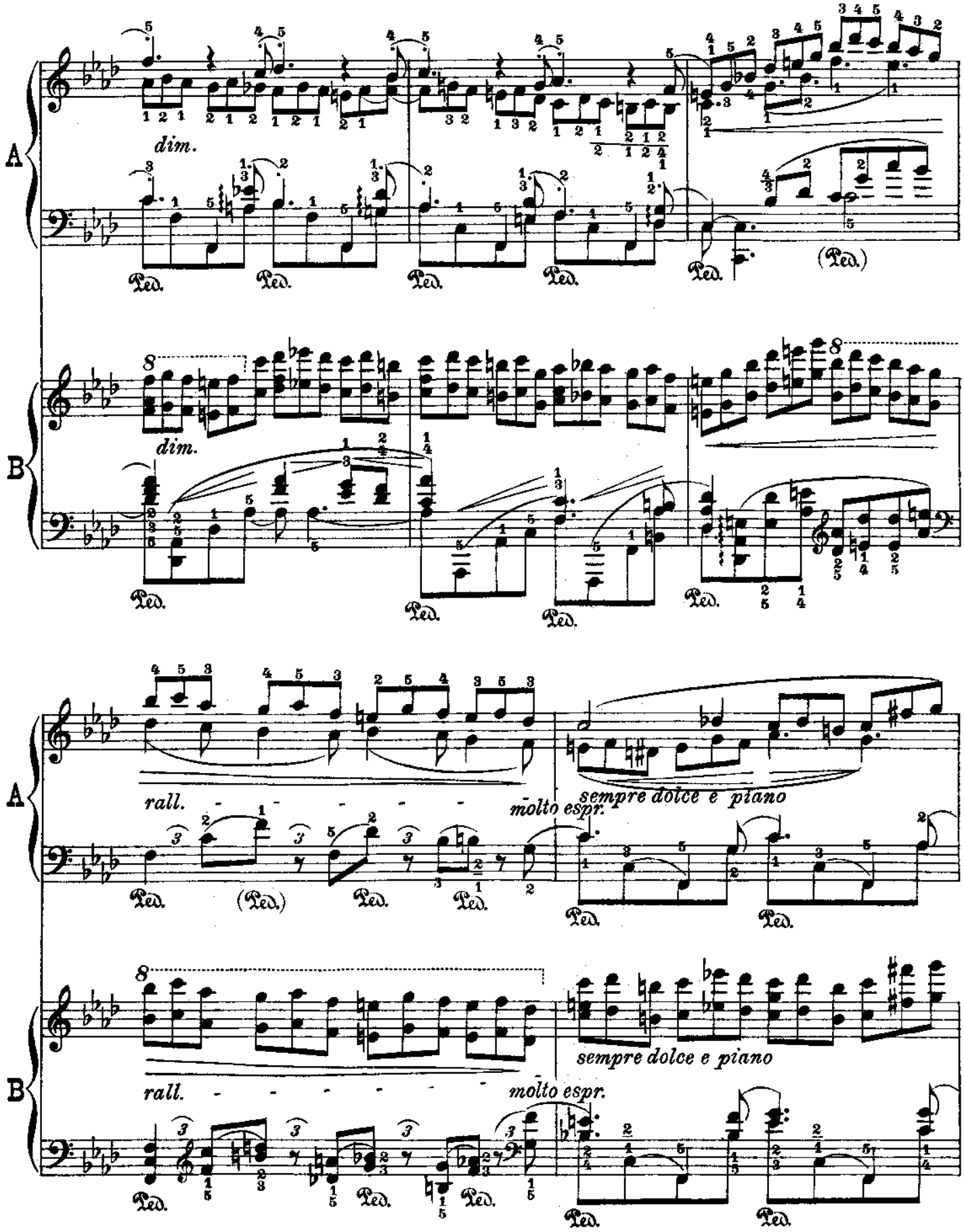

A
p dolcissimo e molto espressivo
B
p dolcissimo e molto espressivo

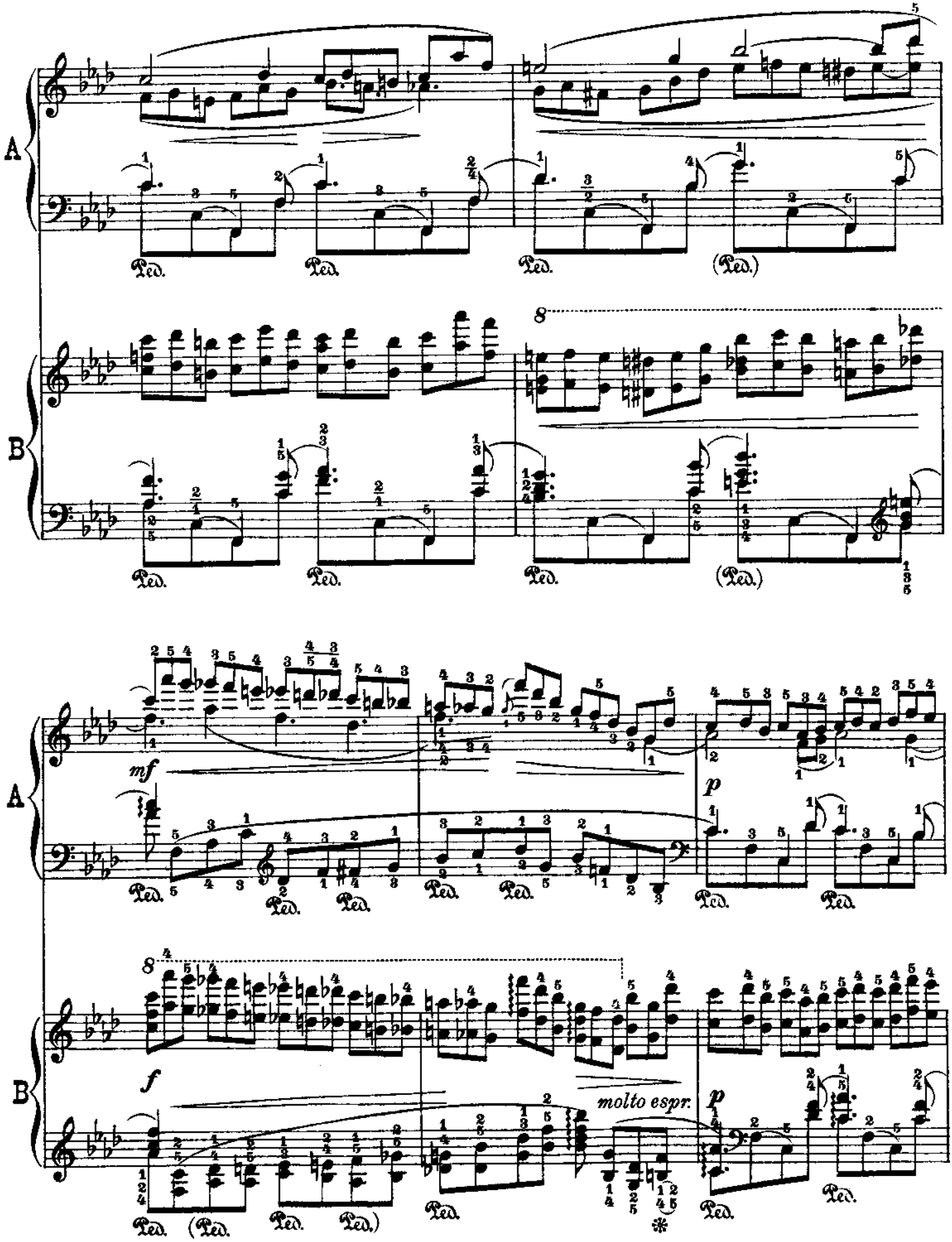

A
p
B
p

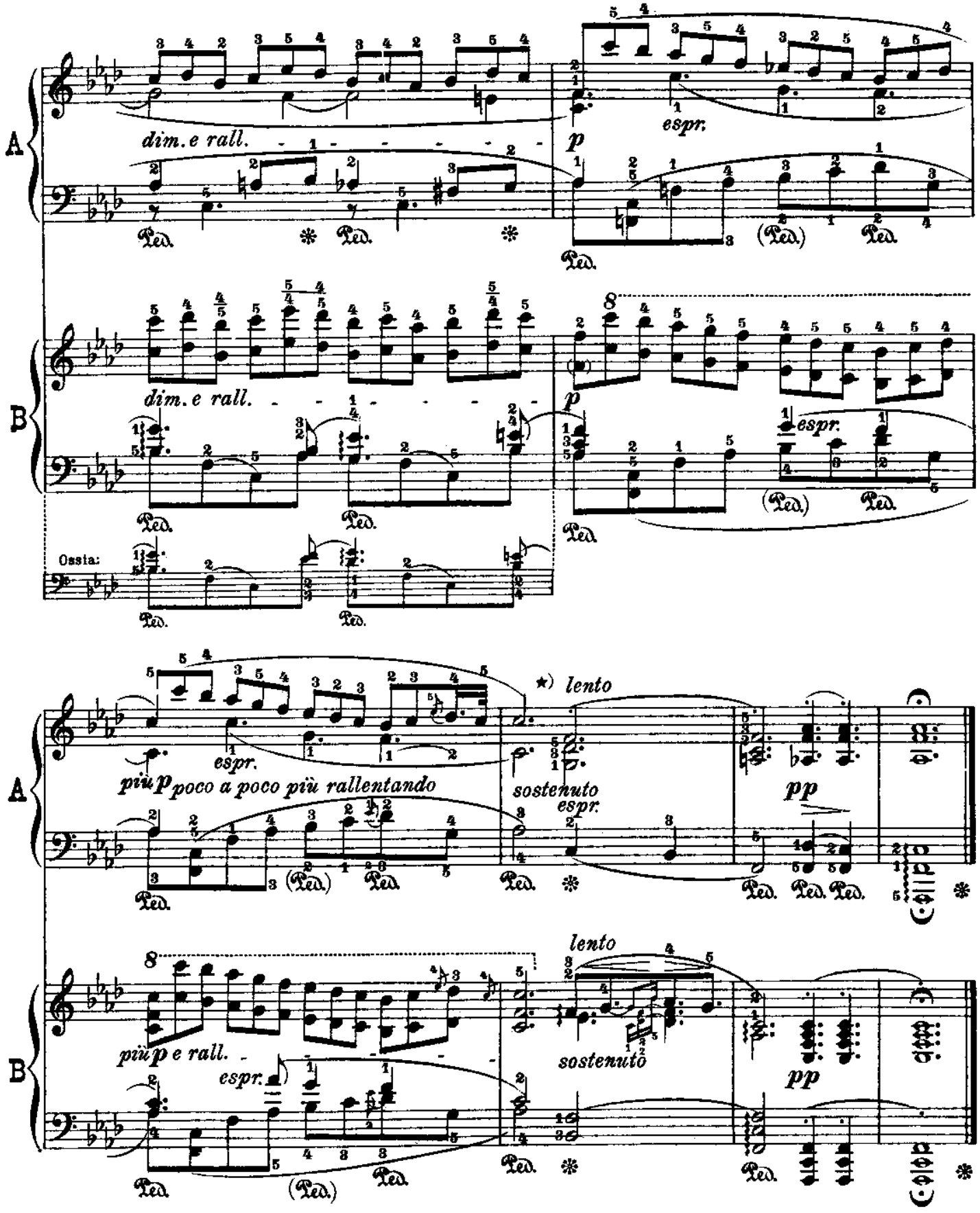

A
B
Ped.
(Ped.)


A
B
Ped.
(Ped.)
più p


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


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


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

Leopold Godowsky

sempre molto legato e mormorando

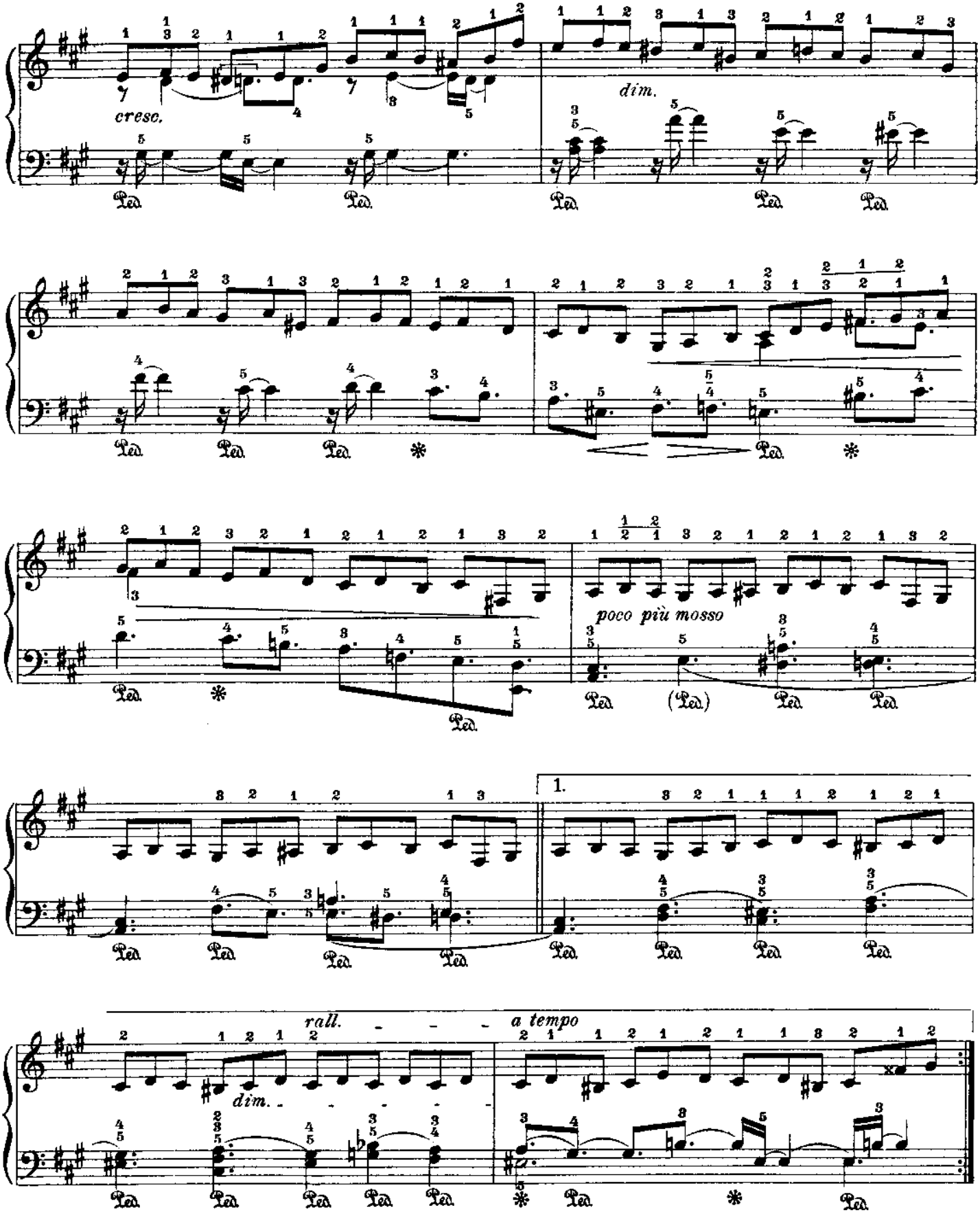
p leggierissimo
una corda

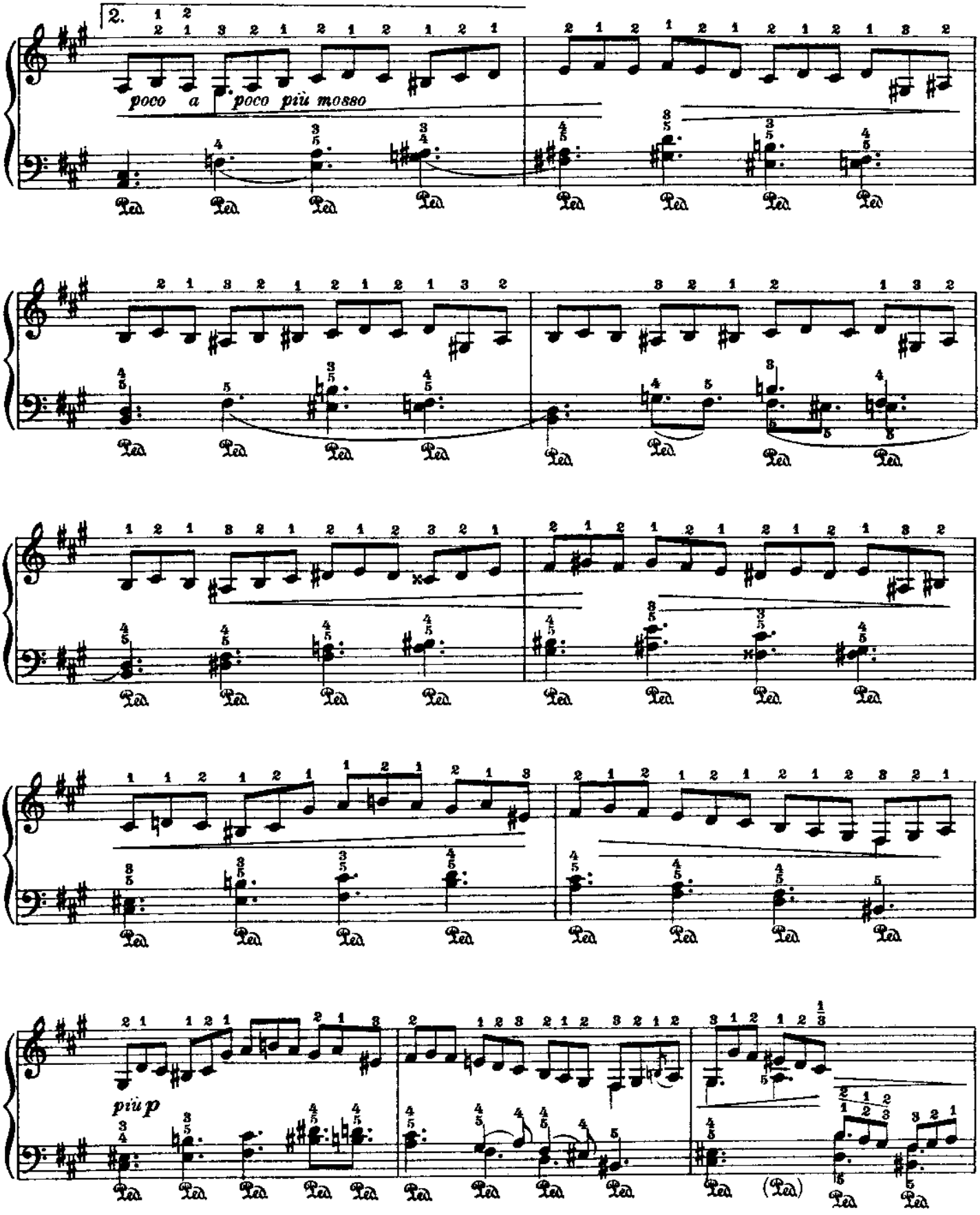
cresc.

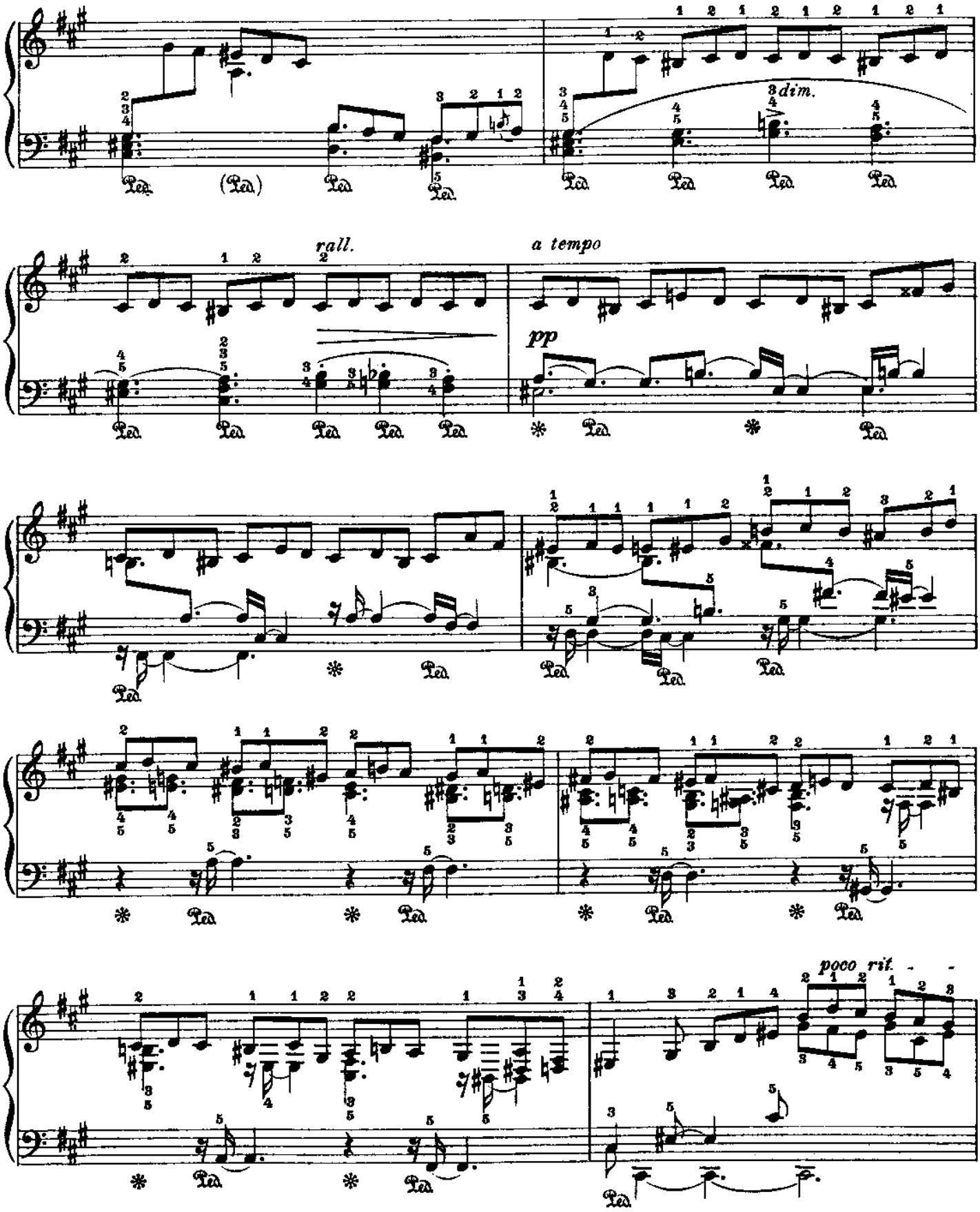
dim.

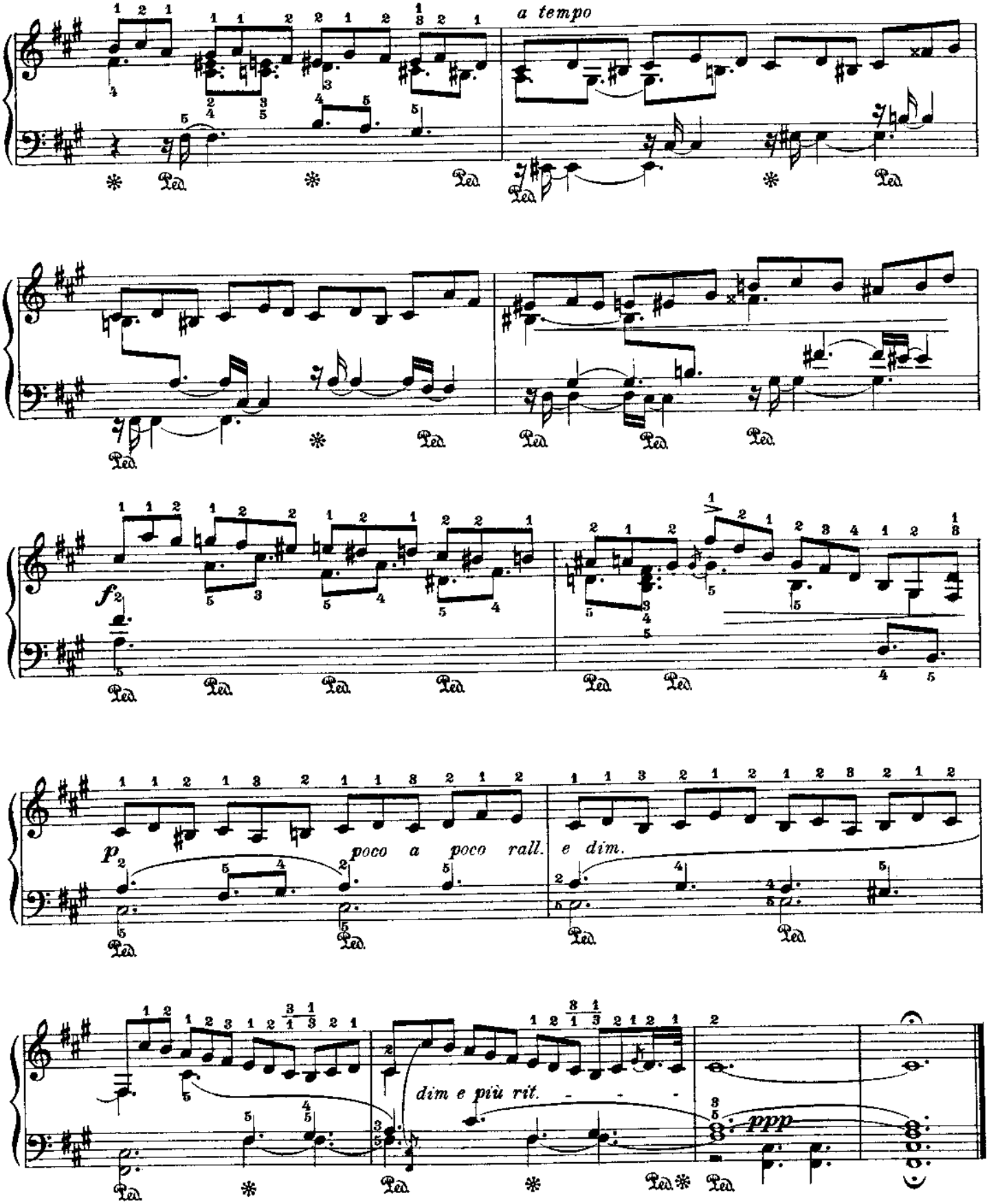
cresc.

dim


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


2.
poco a poco più mosso
più p


3 dim.
rall.
a tempo
pp
poco rit.


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

Fr. Chopin

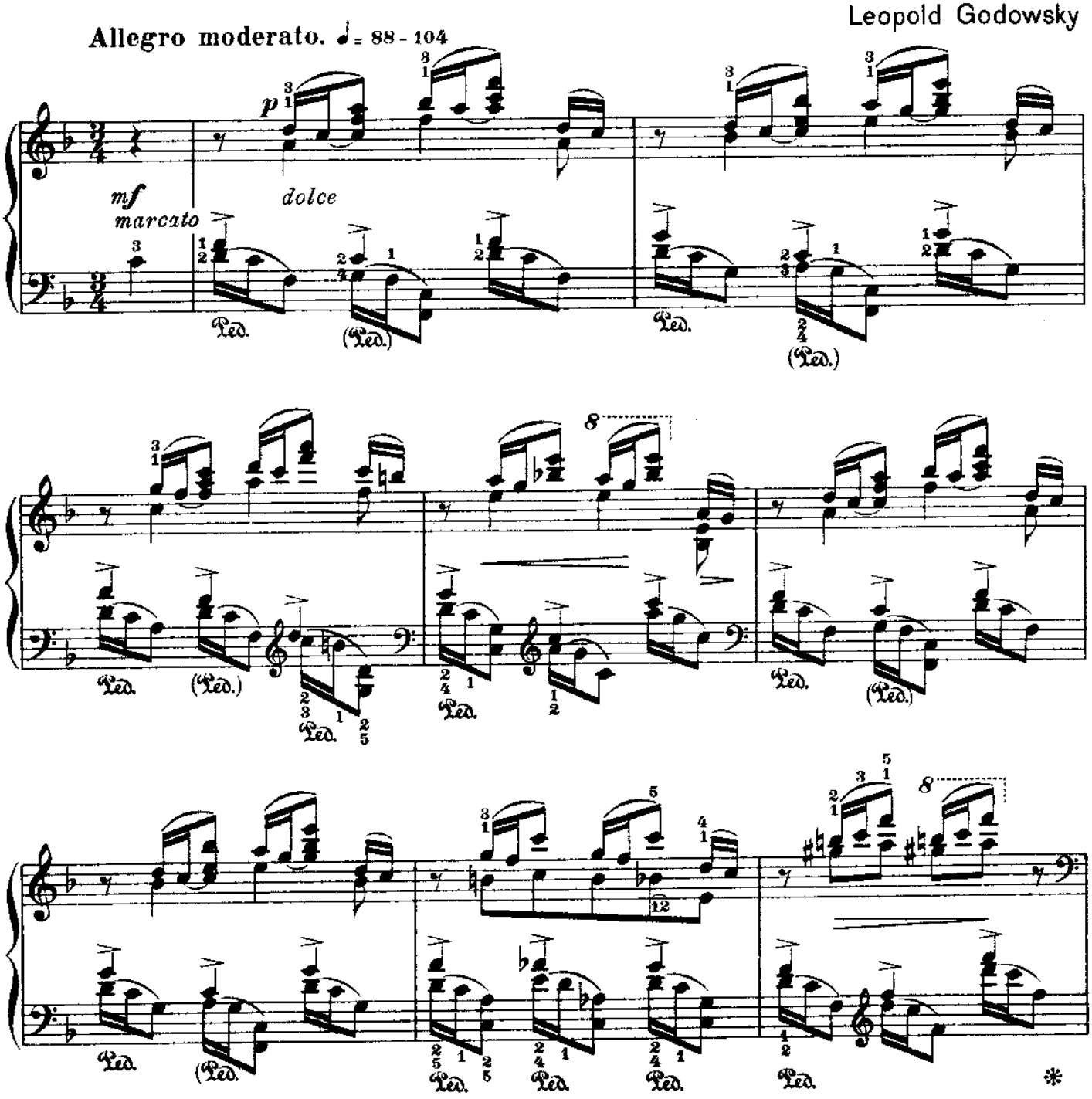
Nº 29

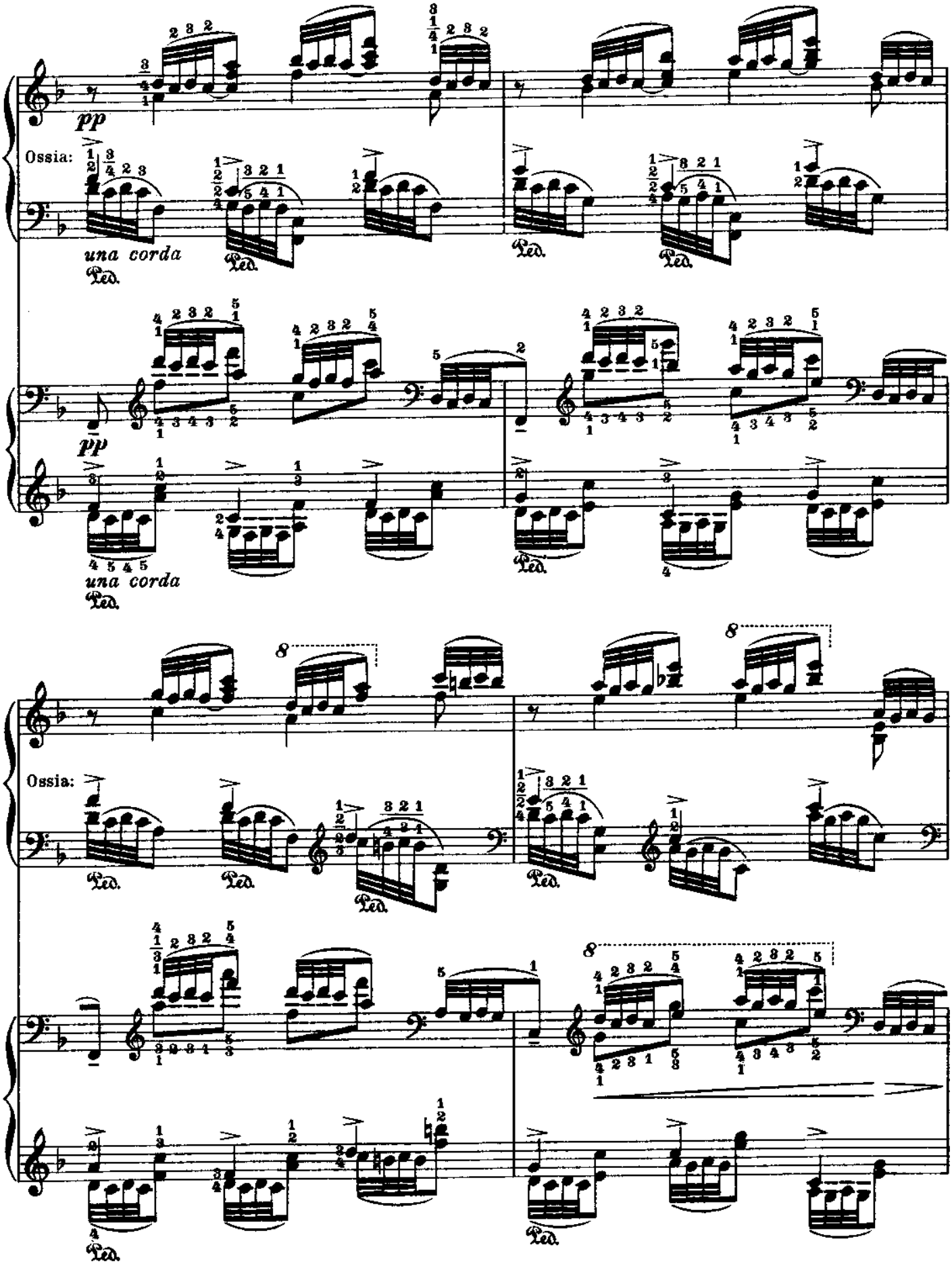
Op. 25 Nº 3

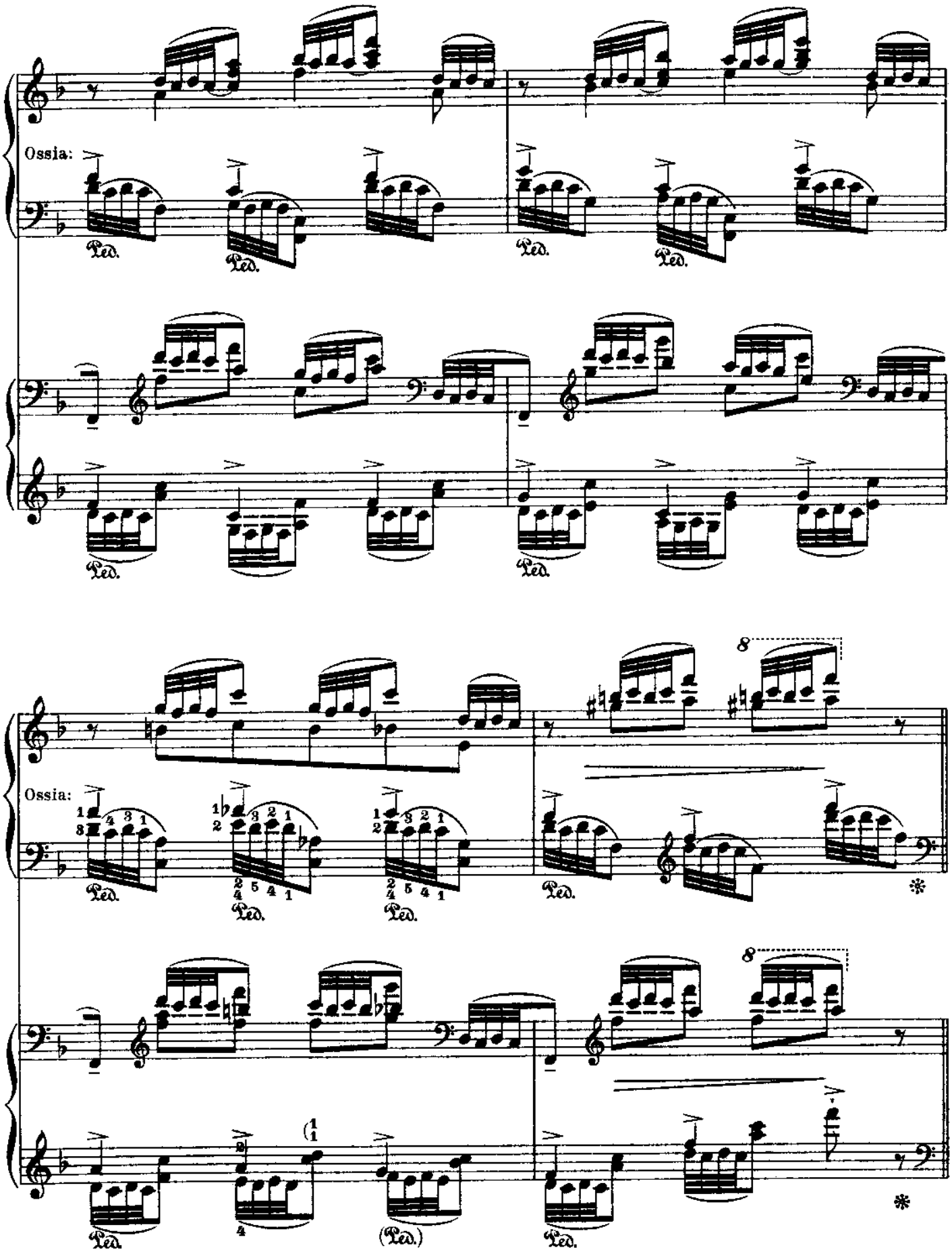
Erste Bearbeitung

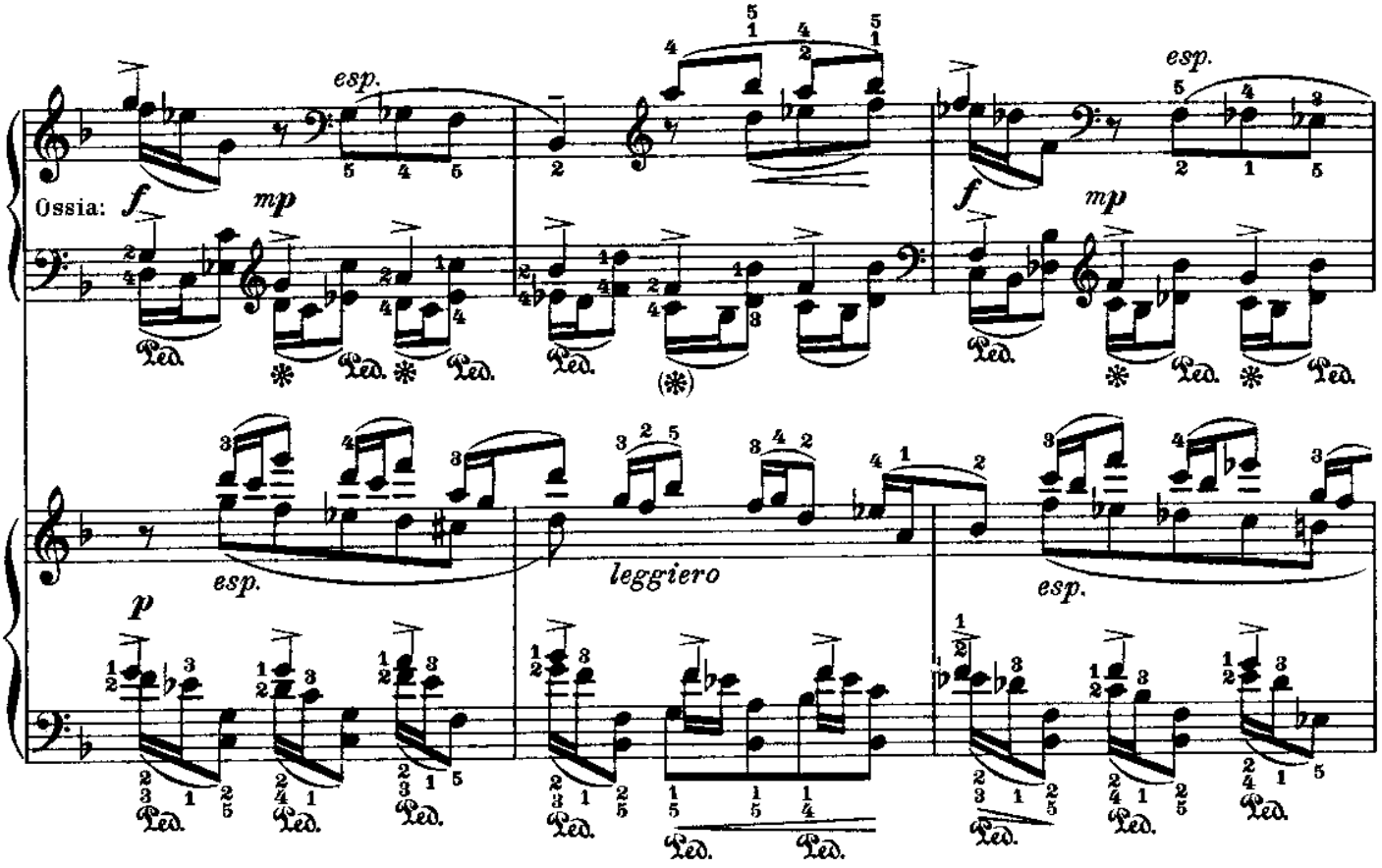
First Version **Première Version**

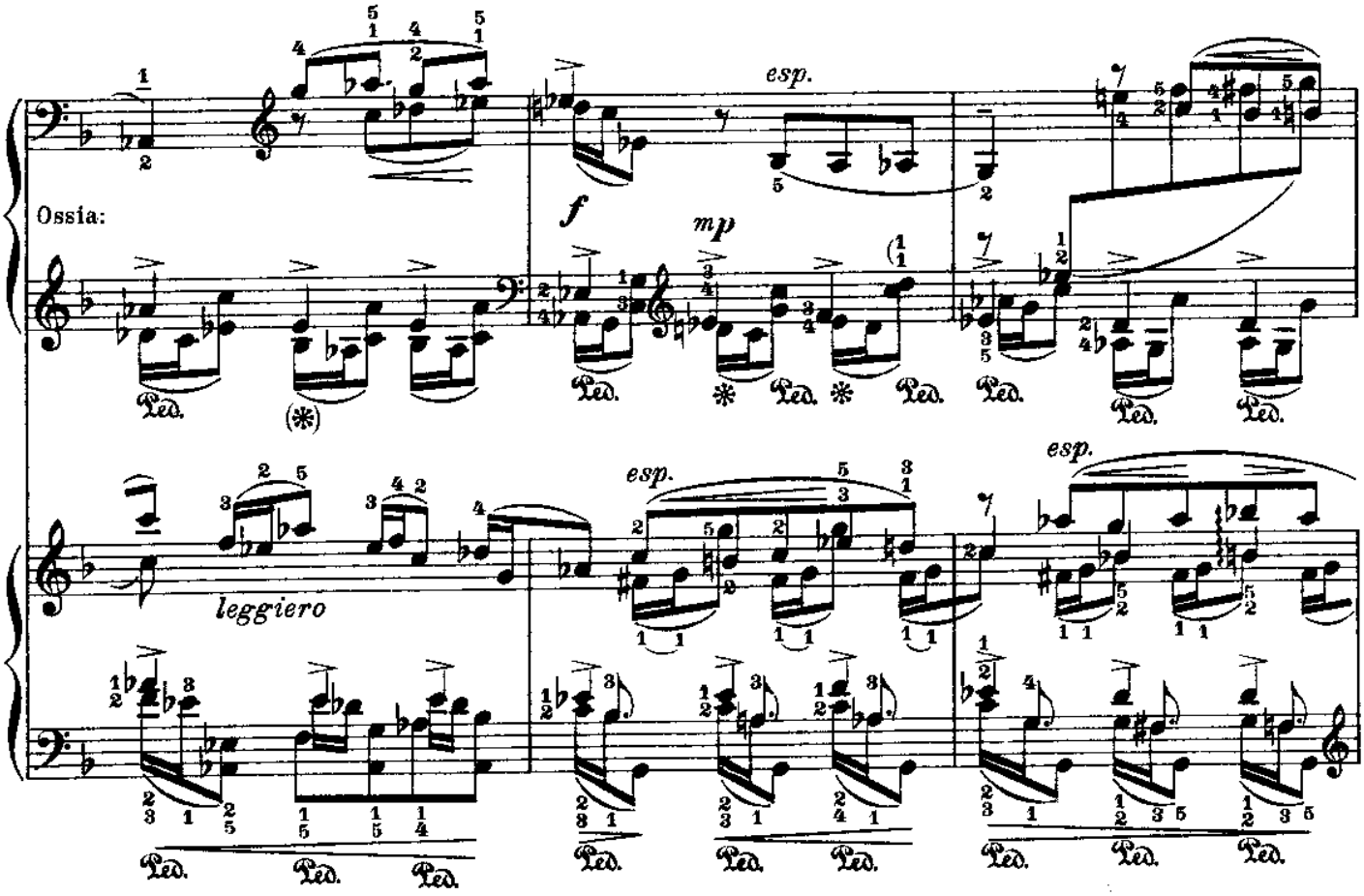
Leopold Godowsky

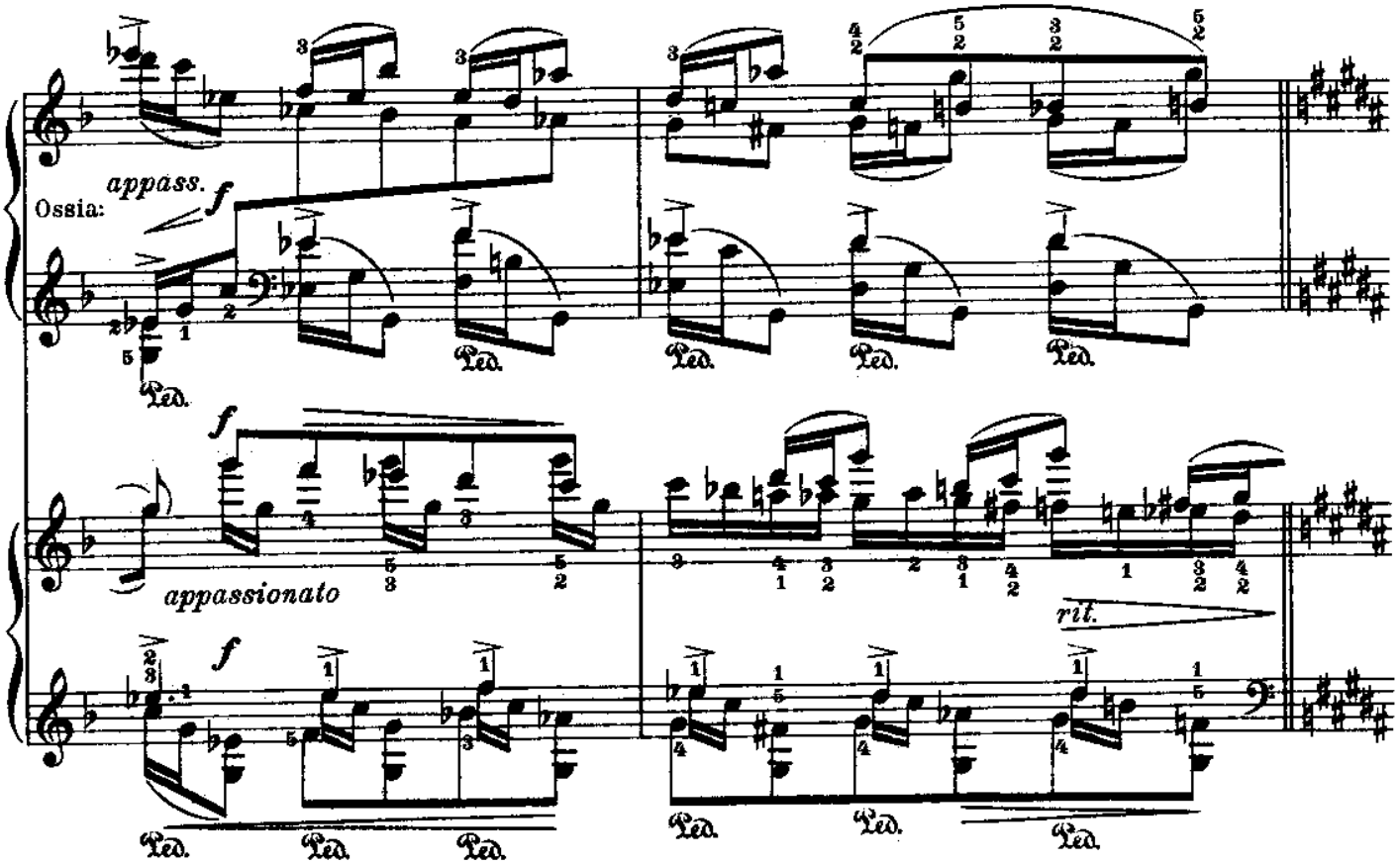


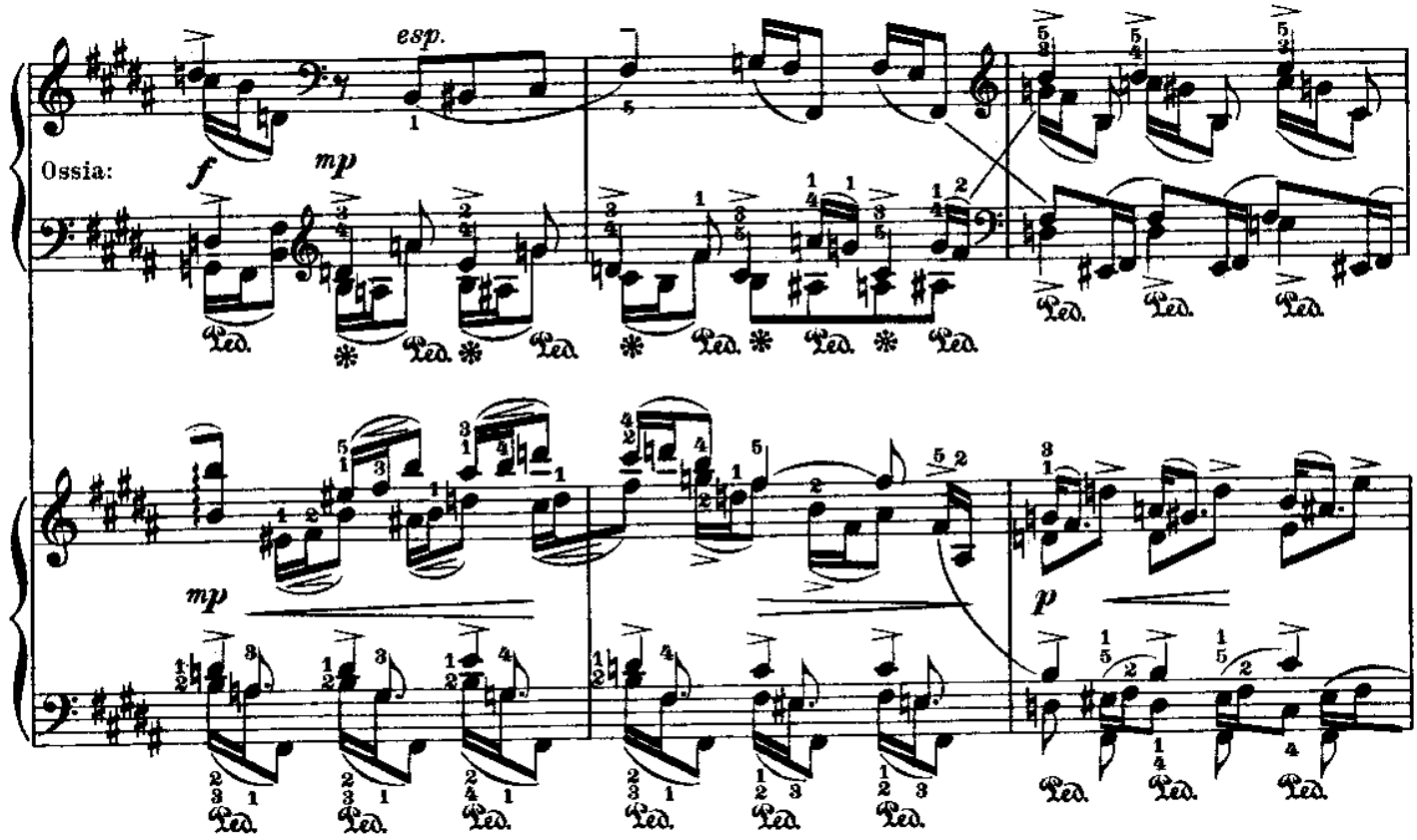

pp
Ossia:
una corda
Ped.
pp
una corda
Ped.
8
Ossia:
Ped.
8
Ped.

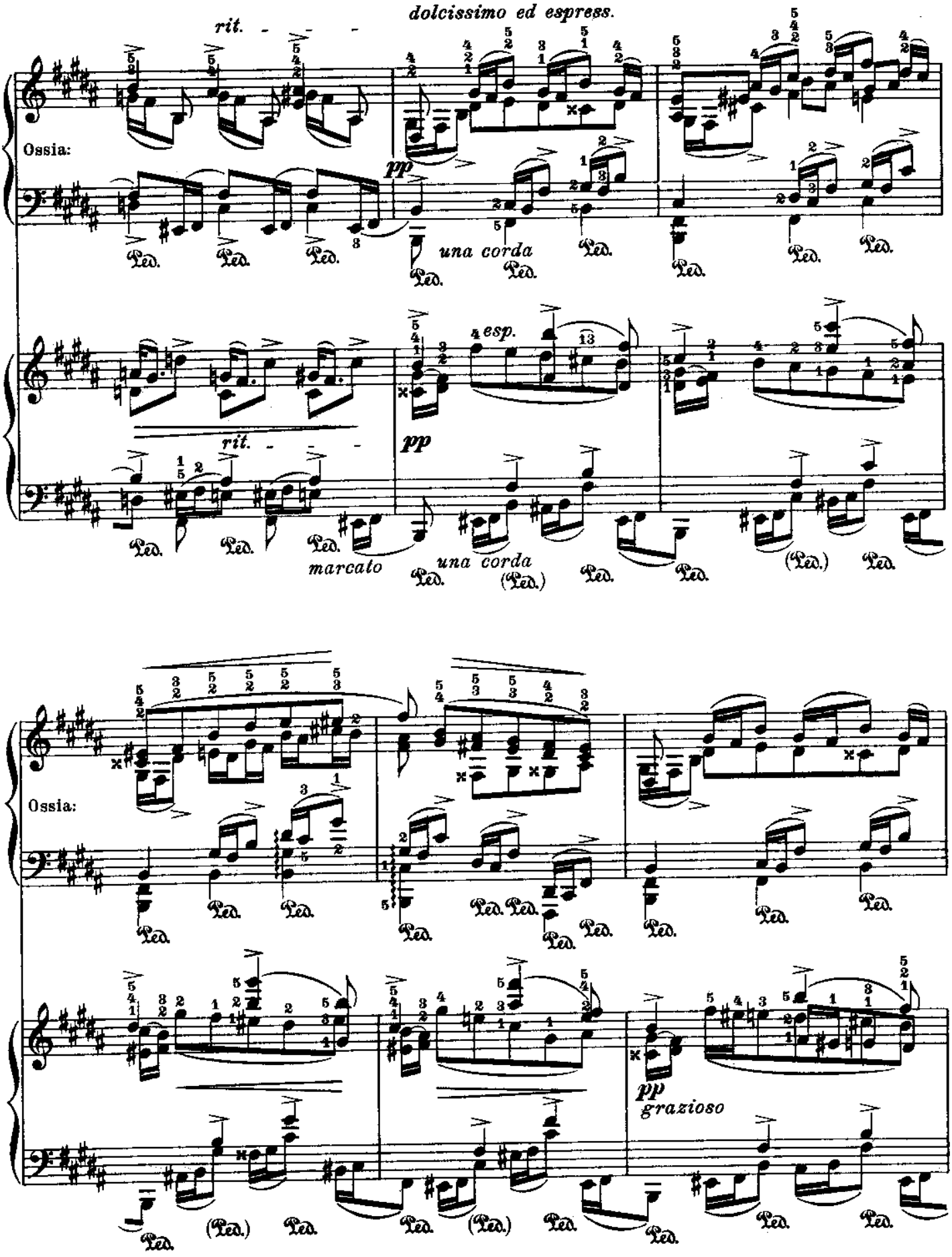

Ossia:
Ped.
Ossia:
8
8
(Ped.)

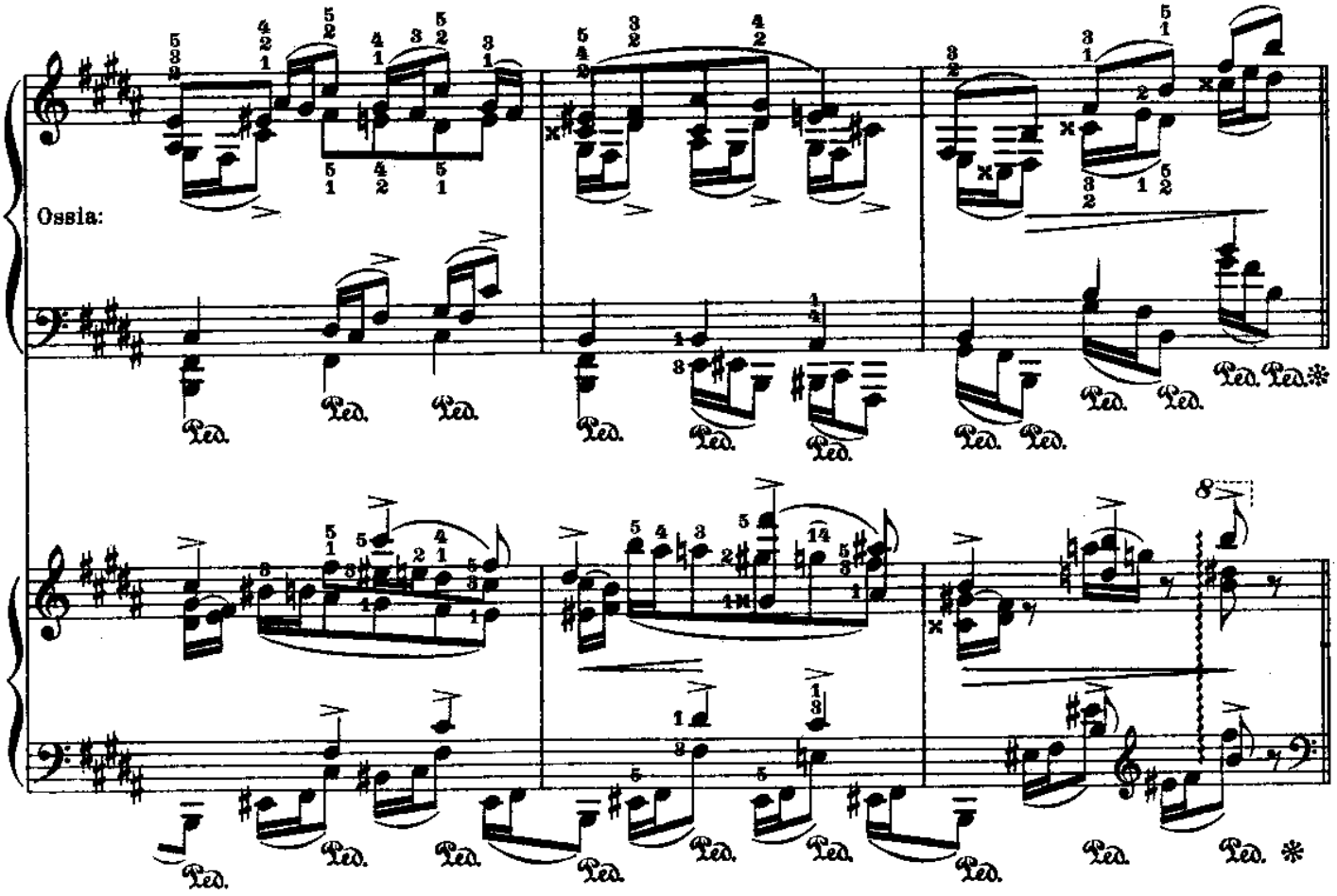

Ossia:
esp.
f
mp
leggiero
p

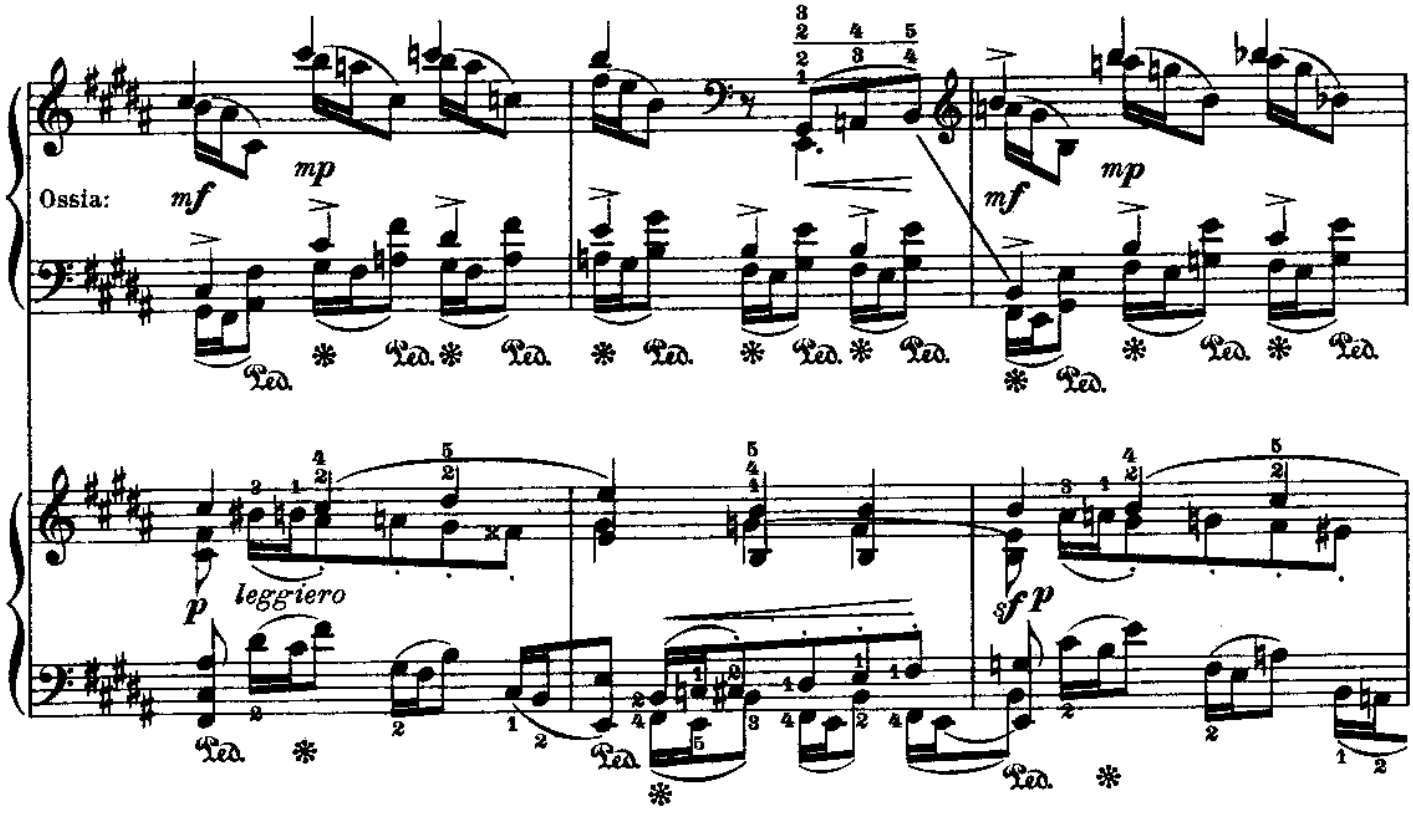

Ossia:
esp.
f
mp
leggiero

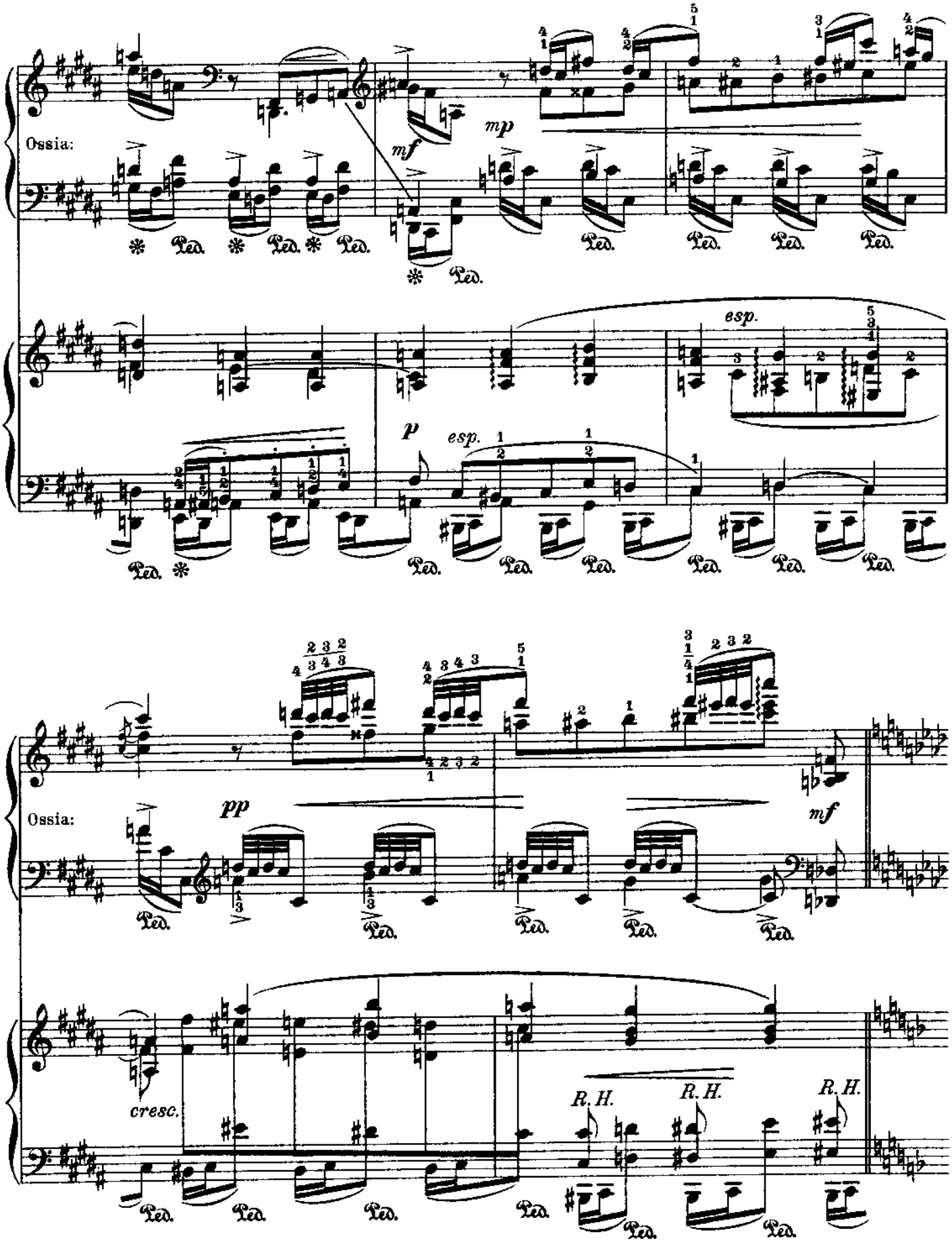

appass.
Ossia:
f
Ped.
appassionato
rit.

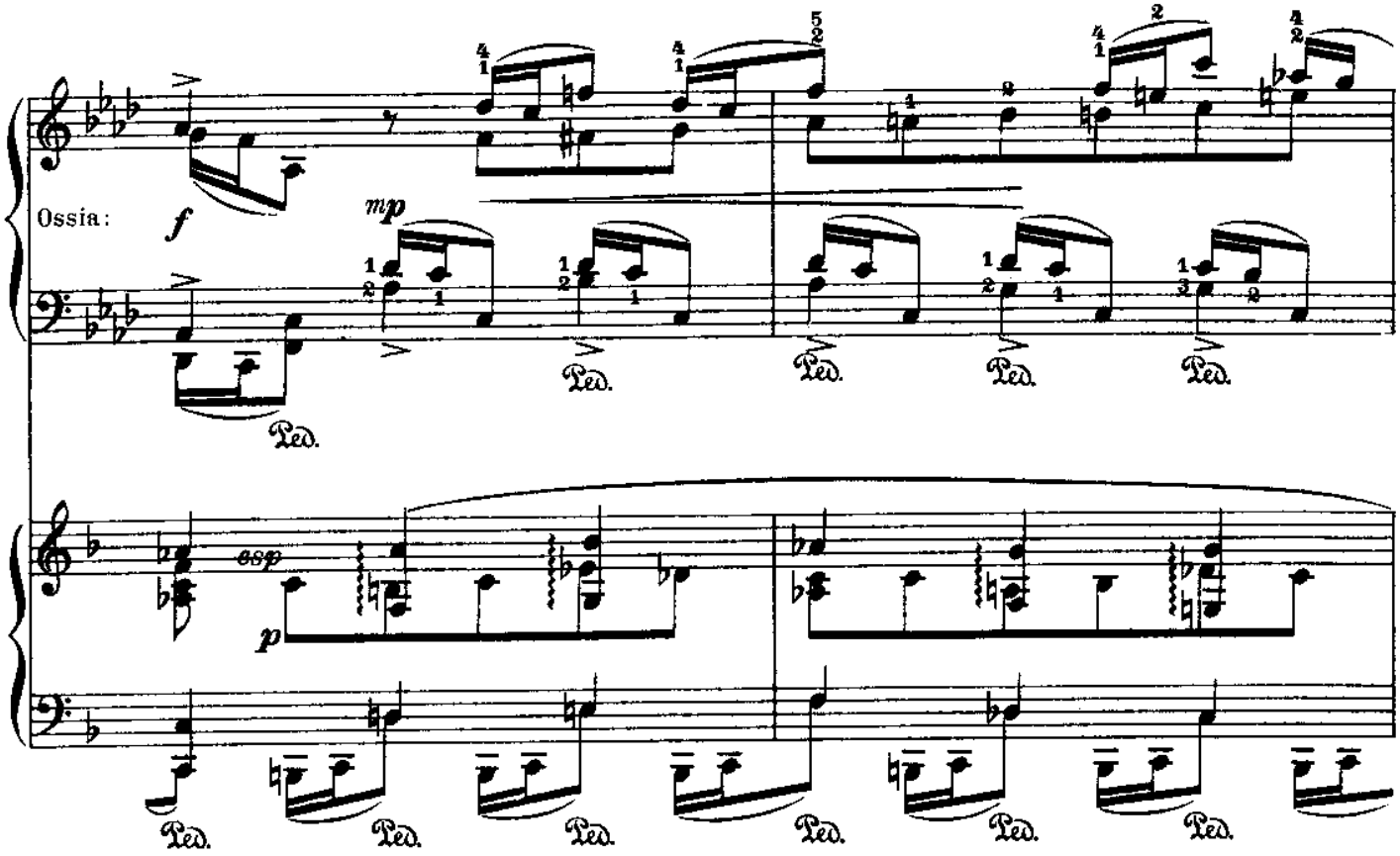

esp.
Ossia:
f
mp
Ped.
p

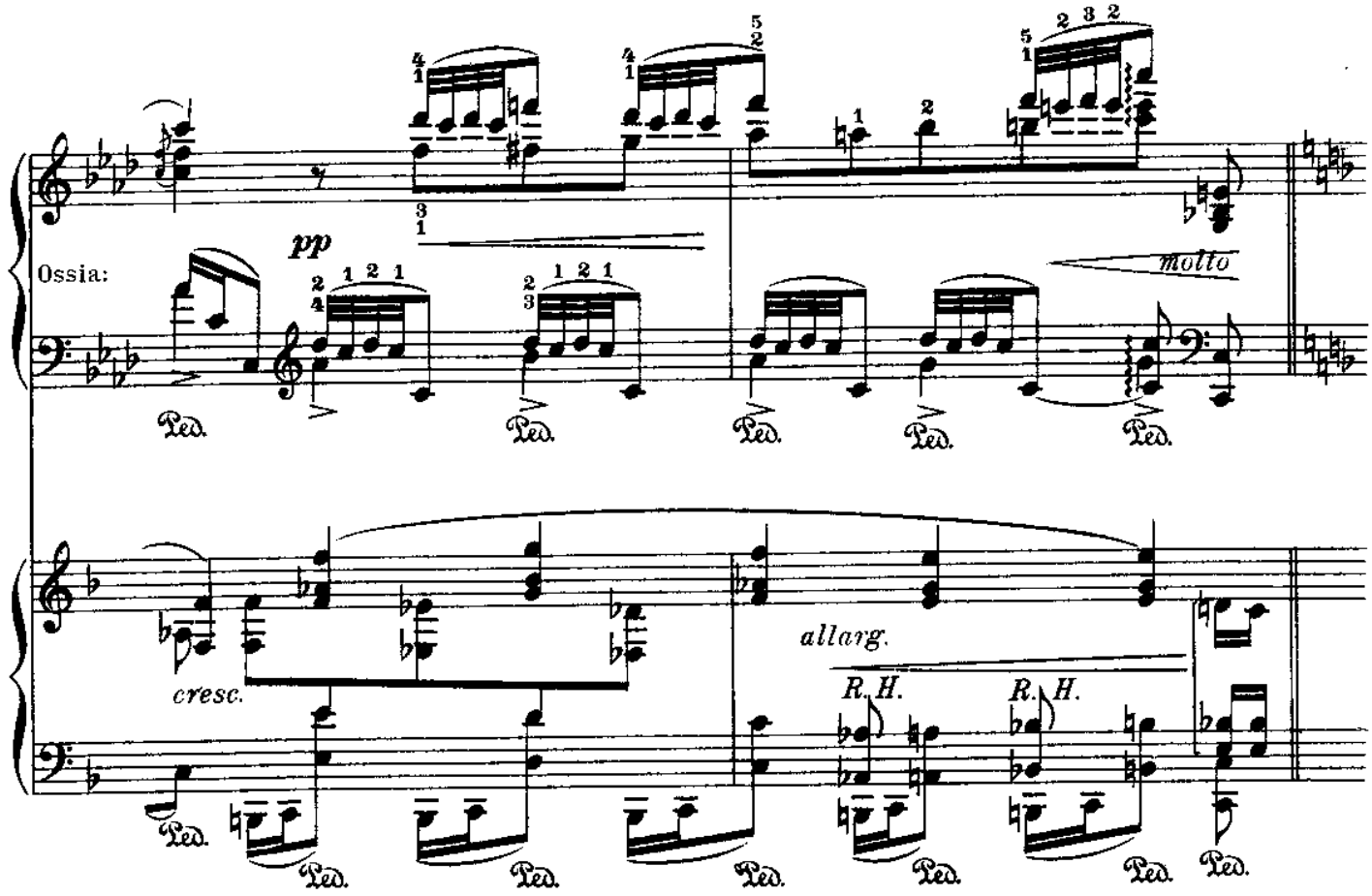

dolcissimo ed espress.
rit.
Ossia:
pp
una corda
esp.
rit.
pp
marcato
una corda
Ossia:
pp
grazioso

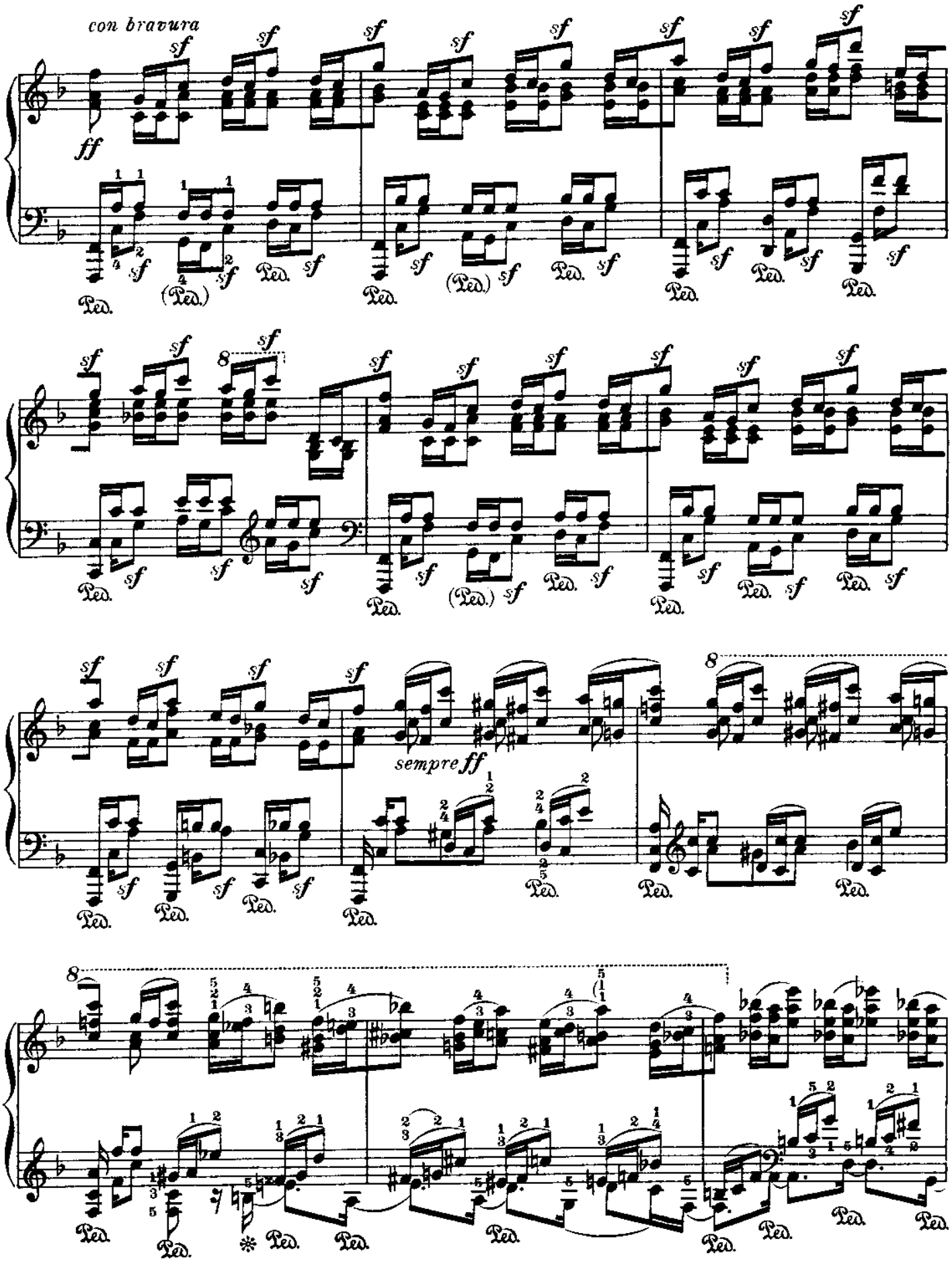

Ossia:

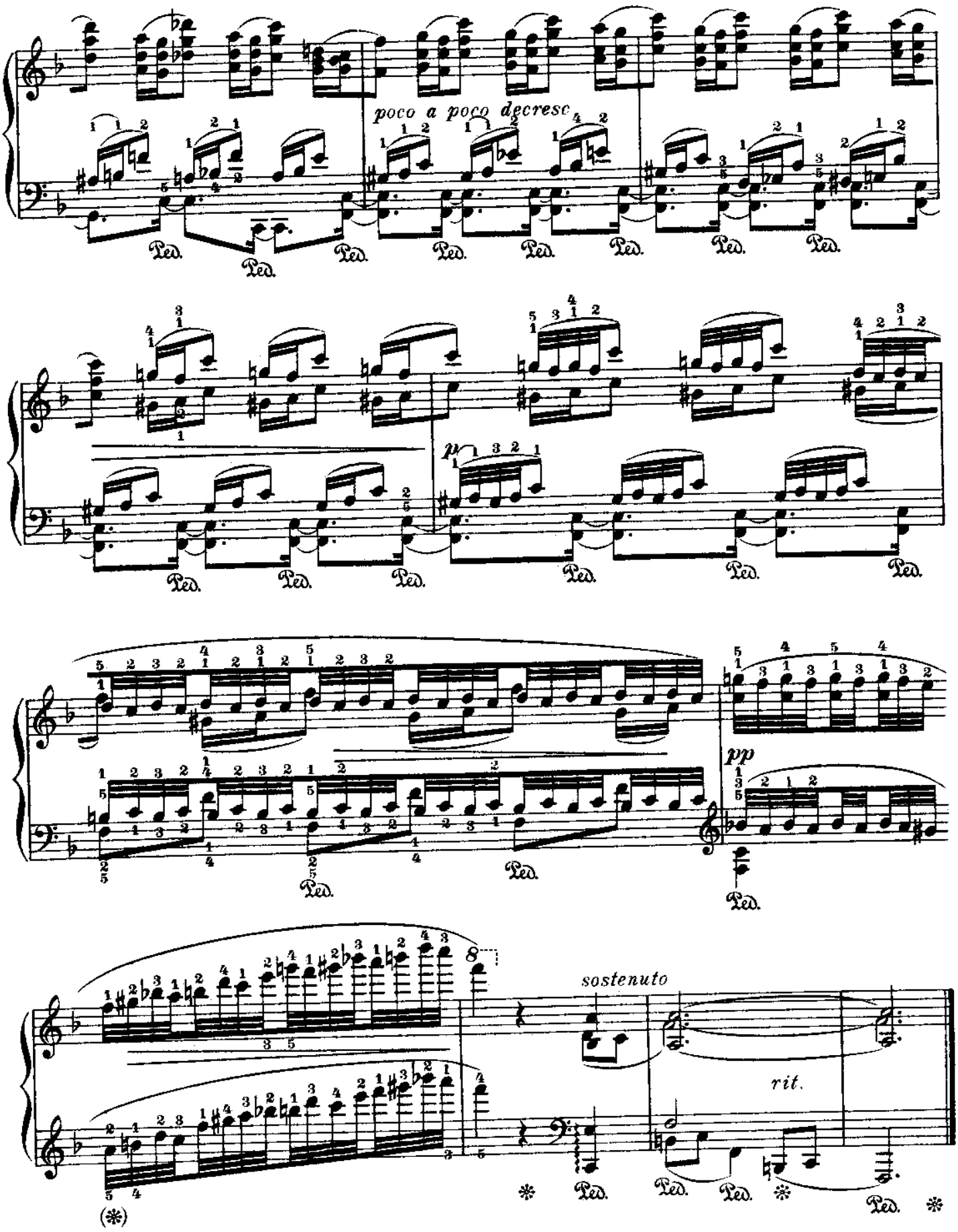

Ossia:
mf
mp
mf
mp
p
leggiero
sf
p


Ossia:
mp
mf
esp.
p
esp.
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
sempre ff


poco a poco decresc.
Ped.
p
pp
sostenuto
rit.

Nº 30

Fr. Chopin

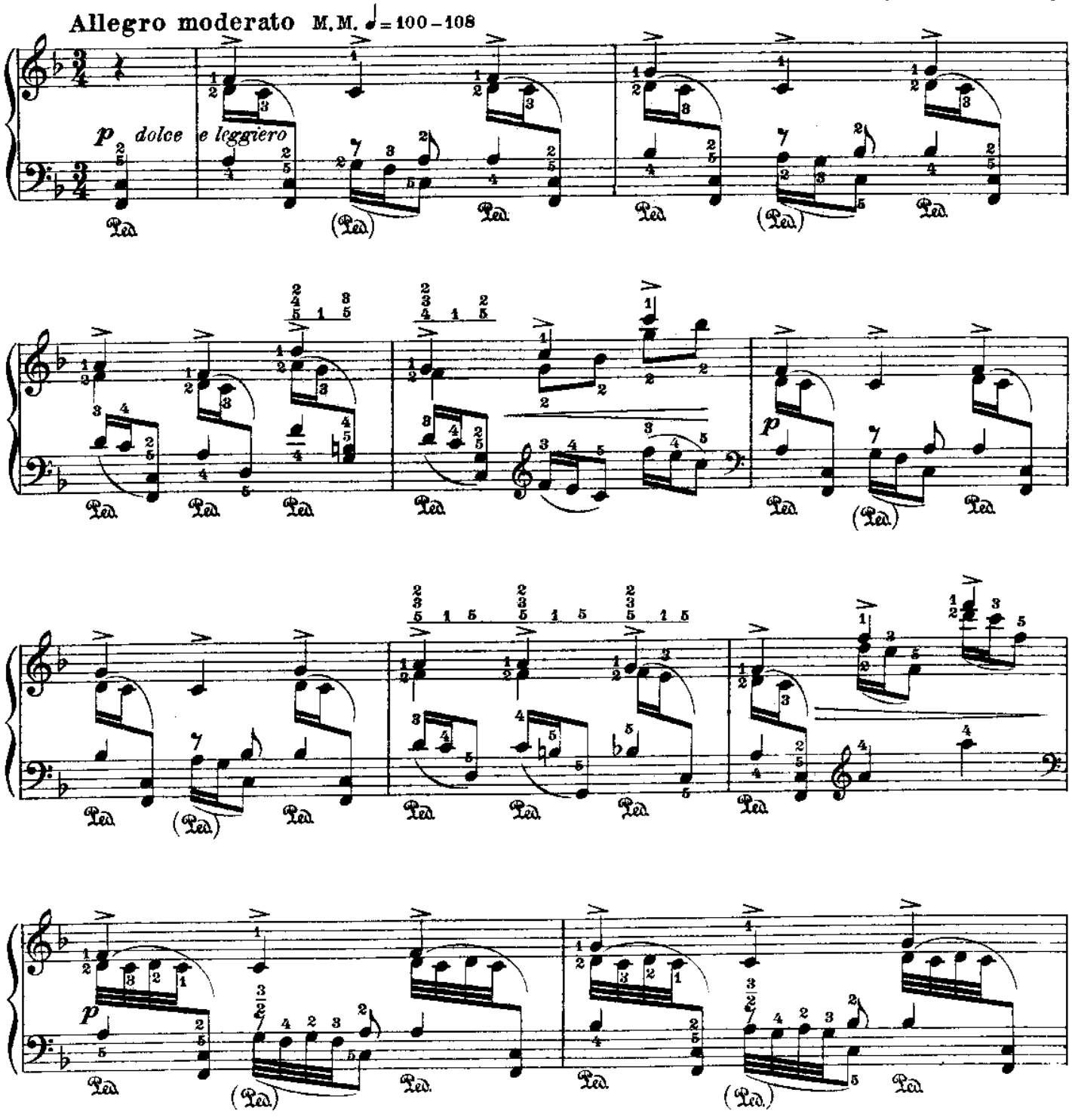
Op. 25 Nº 3

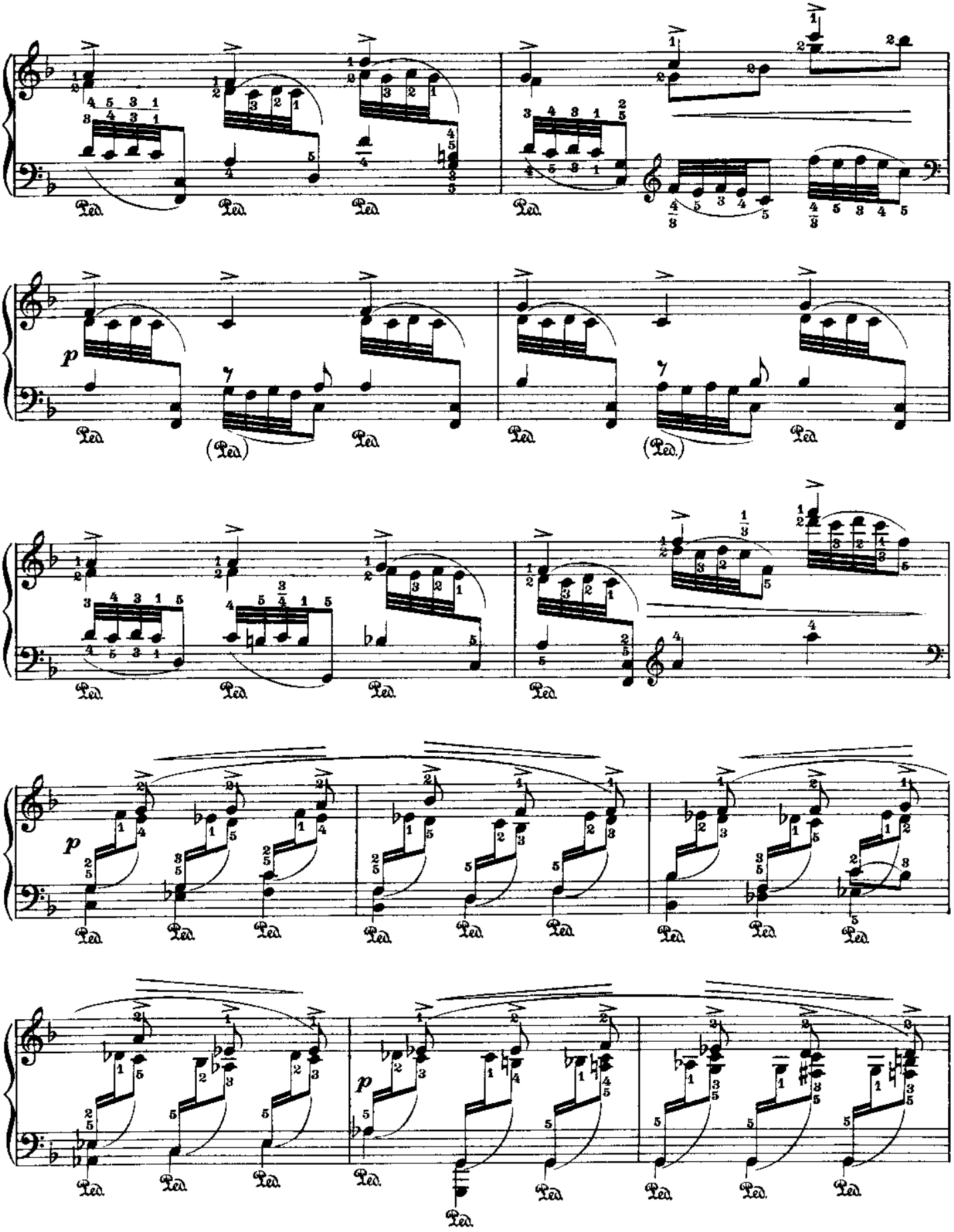
Second Version
For the left hand alone

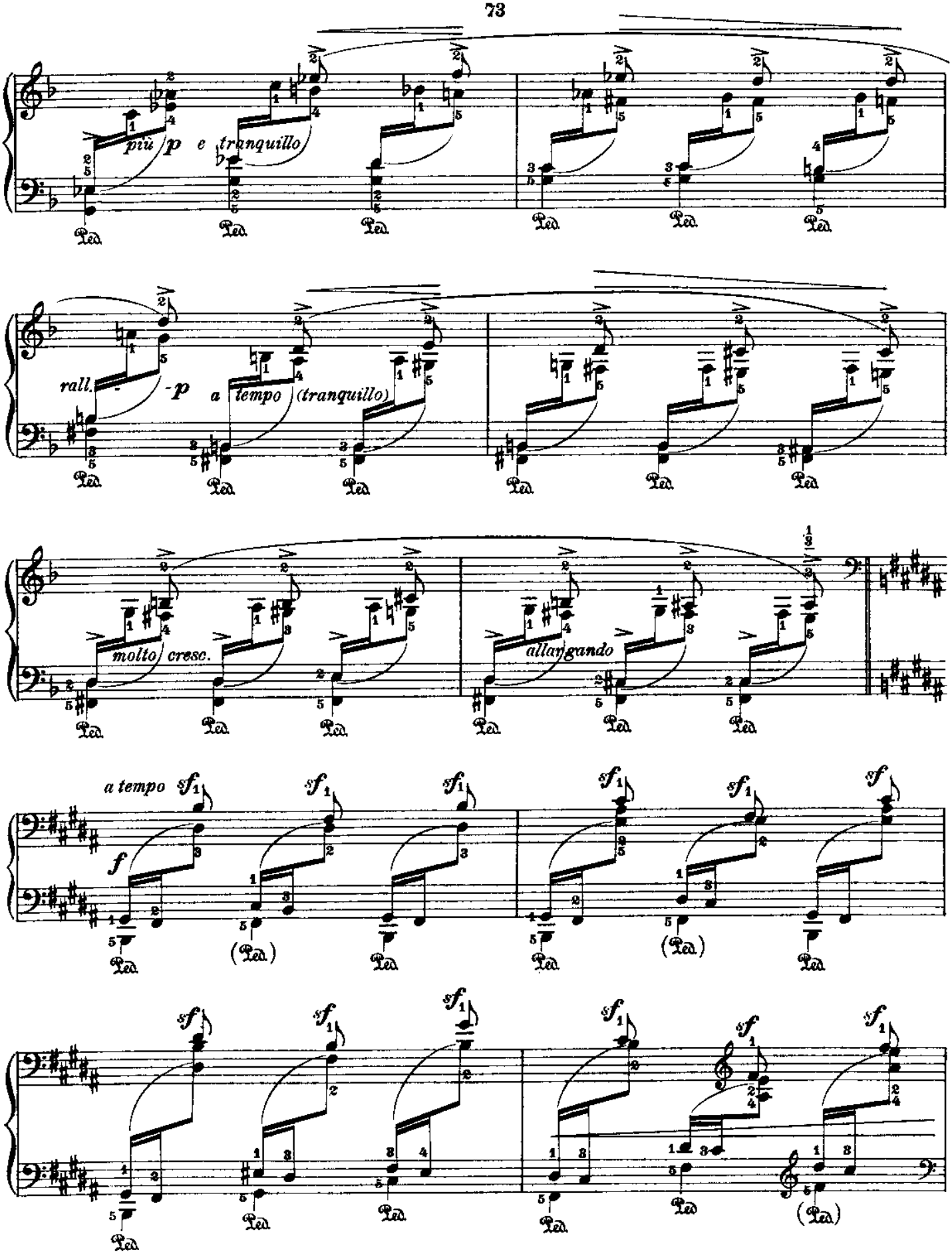
Zweite Bearbeitung
Für die linke Hand allein

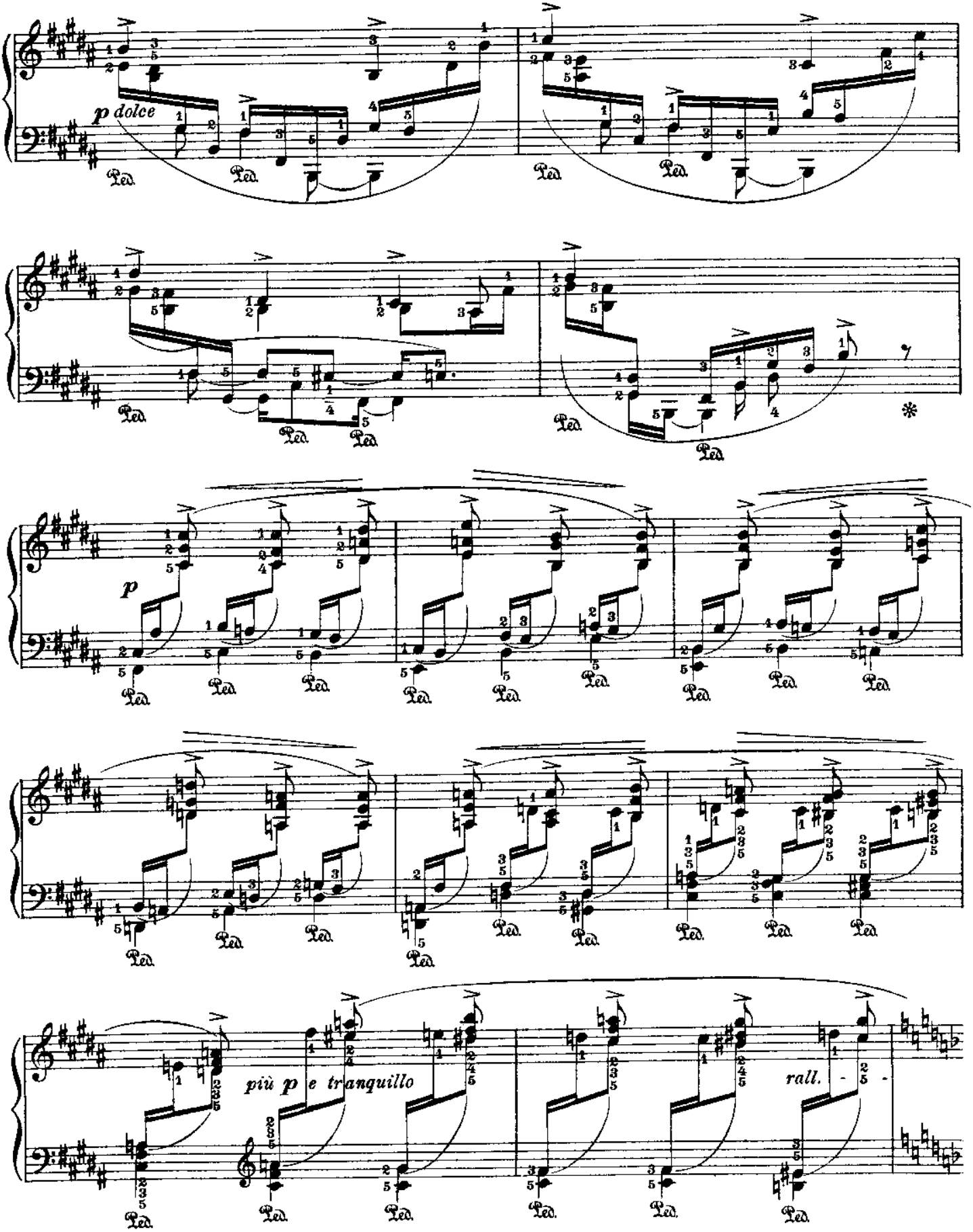
Deuxième Version
Pour la main gauche seule

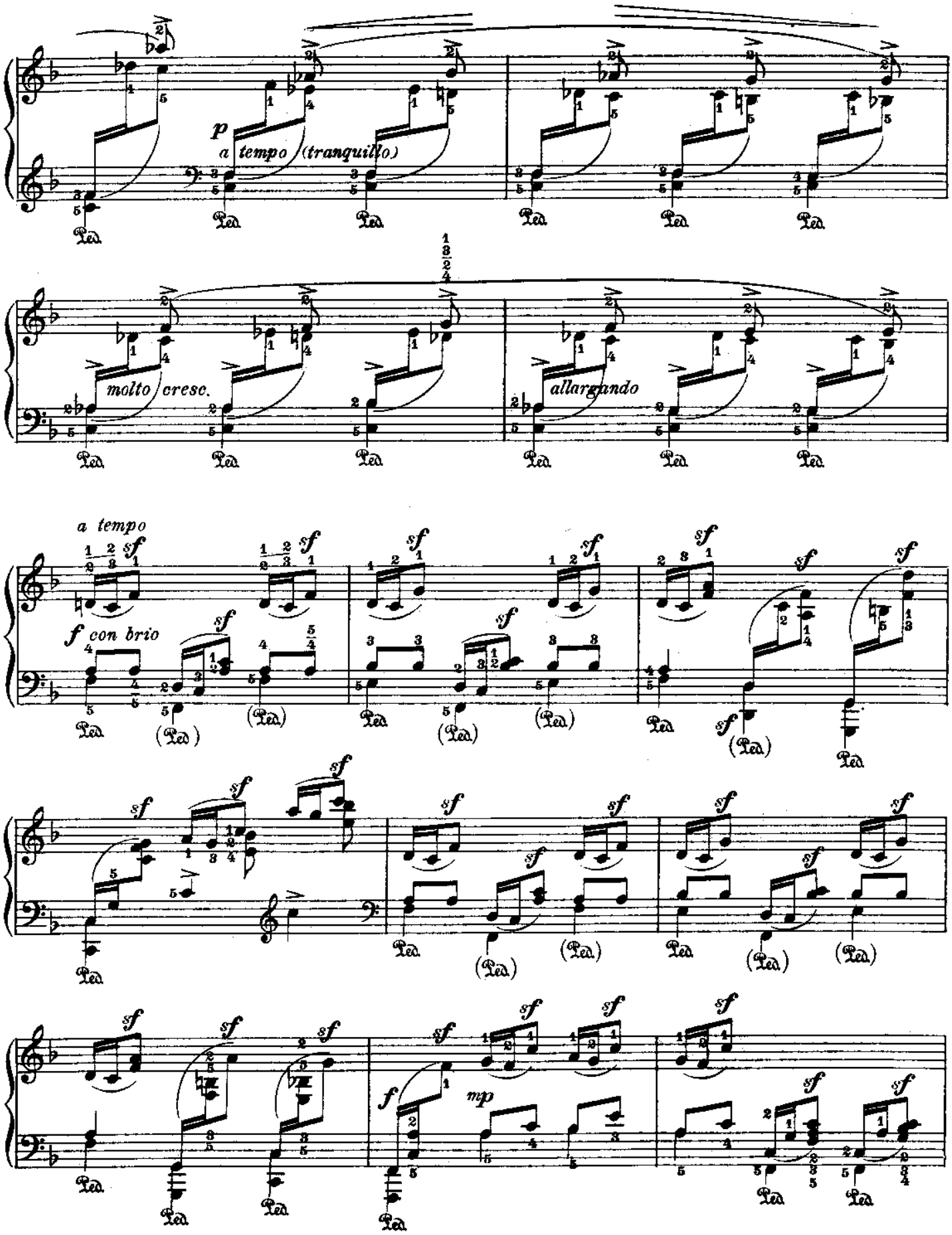
Leopold Godowsky

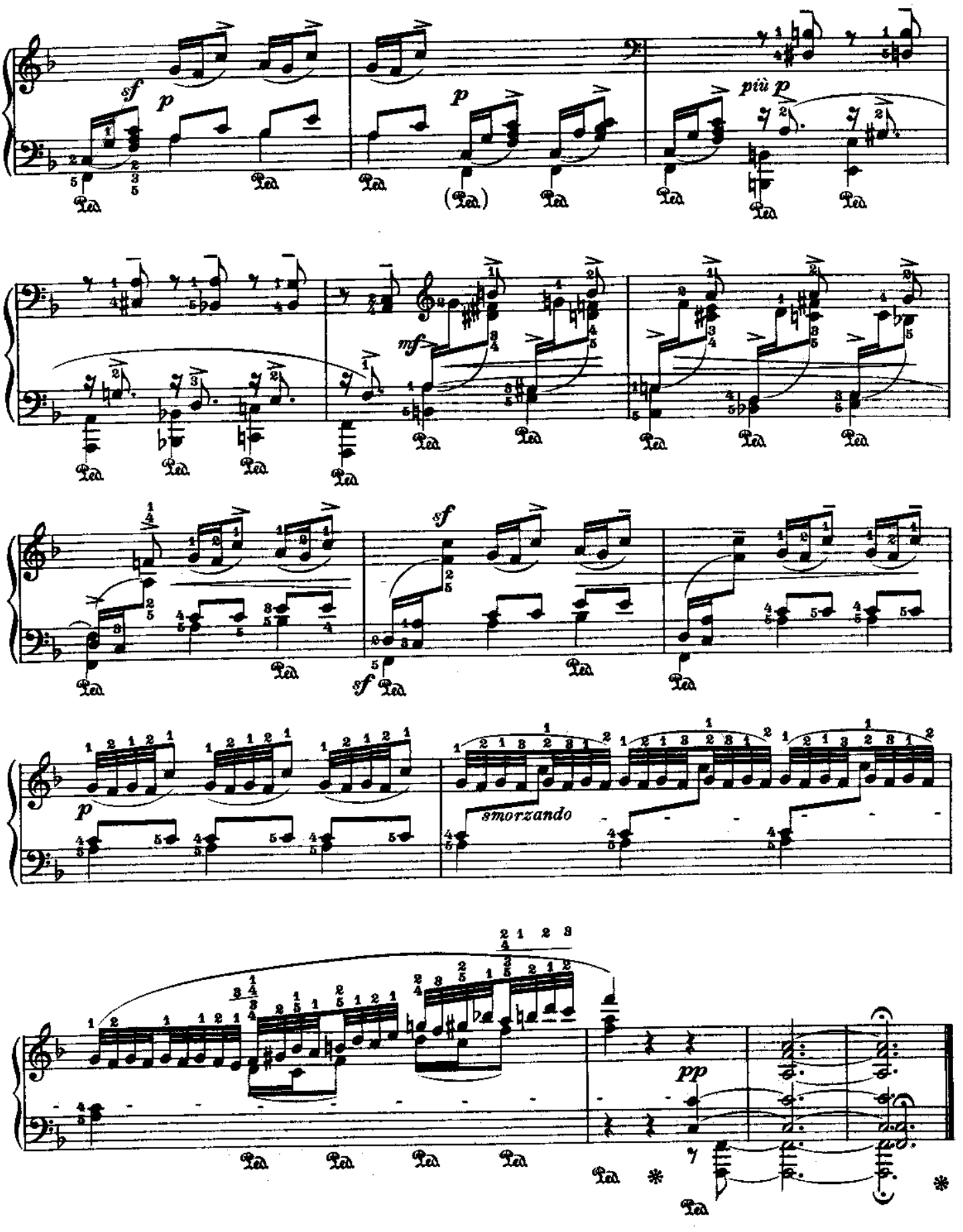



Ped.
p


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


p dolce
Ped.
p
più p e tranquillo
rall.


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


sf
p
p
più p
mf
sf
sf
p
smorzando
pp