№ 31

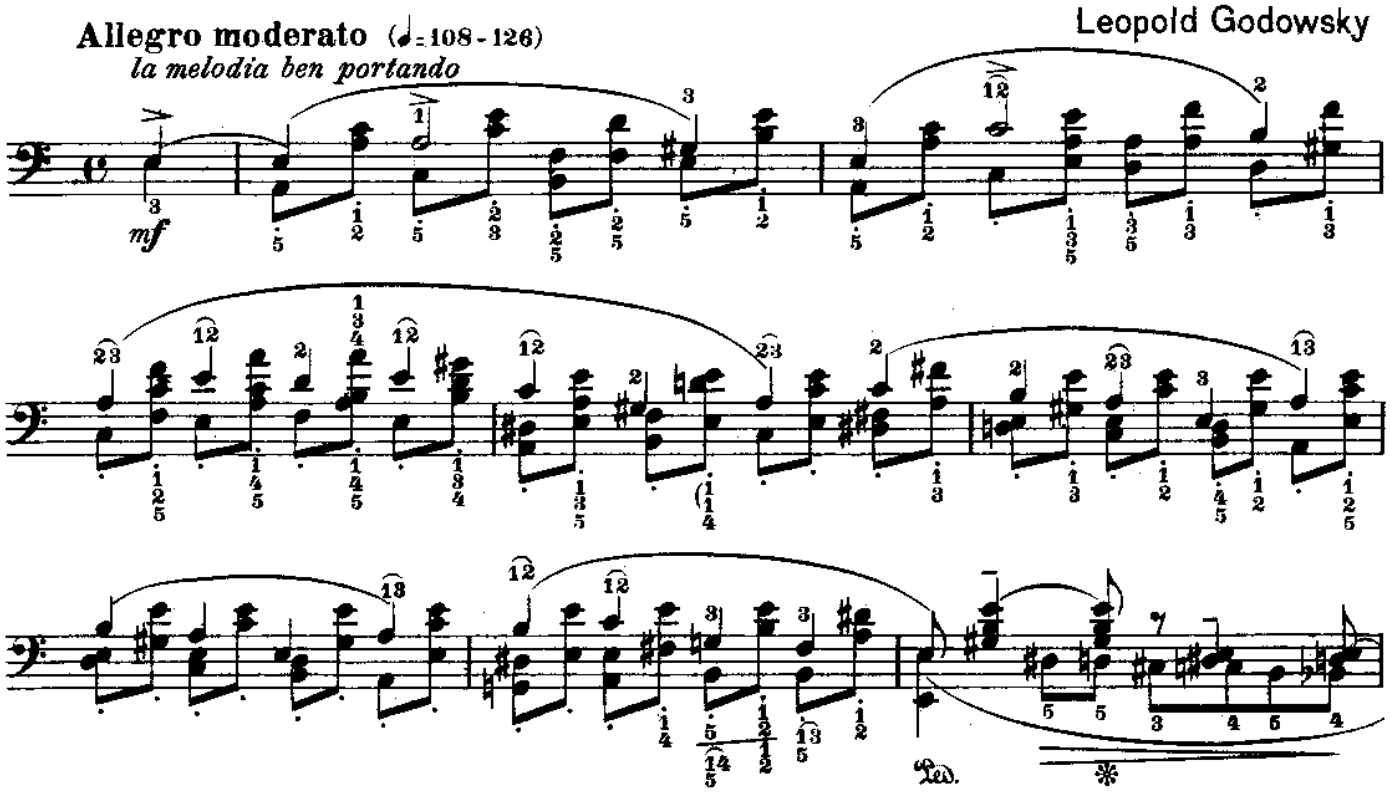
Fr. Chopin

Op. 25 №4

Erste Bearbeitung
Studie für die linke Hand allein

First Version
Study for the left hand alone

Première Version
Etude pour la main gauche seule



Vorbemerkung

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

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

Nachstehende Hülfsübungen fördern Genauigkeit und Sicherheit beim Springen:

Preface

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

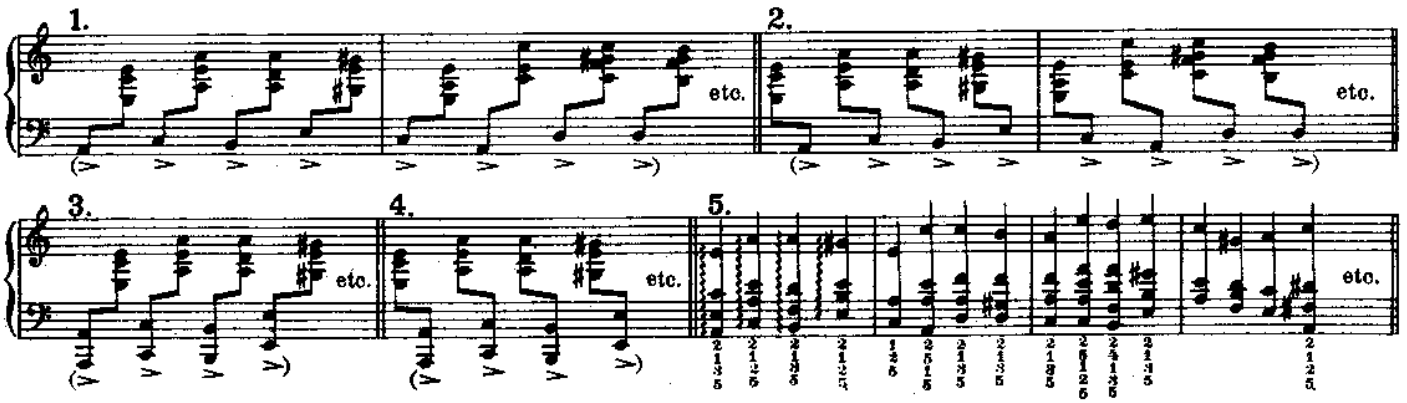
The right pedal and the fingering must be studied carefully. Expressiveness and clearness in polyphonic playing are indispensable to a proper rendering of this composition.

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

Remarque

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

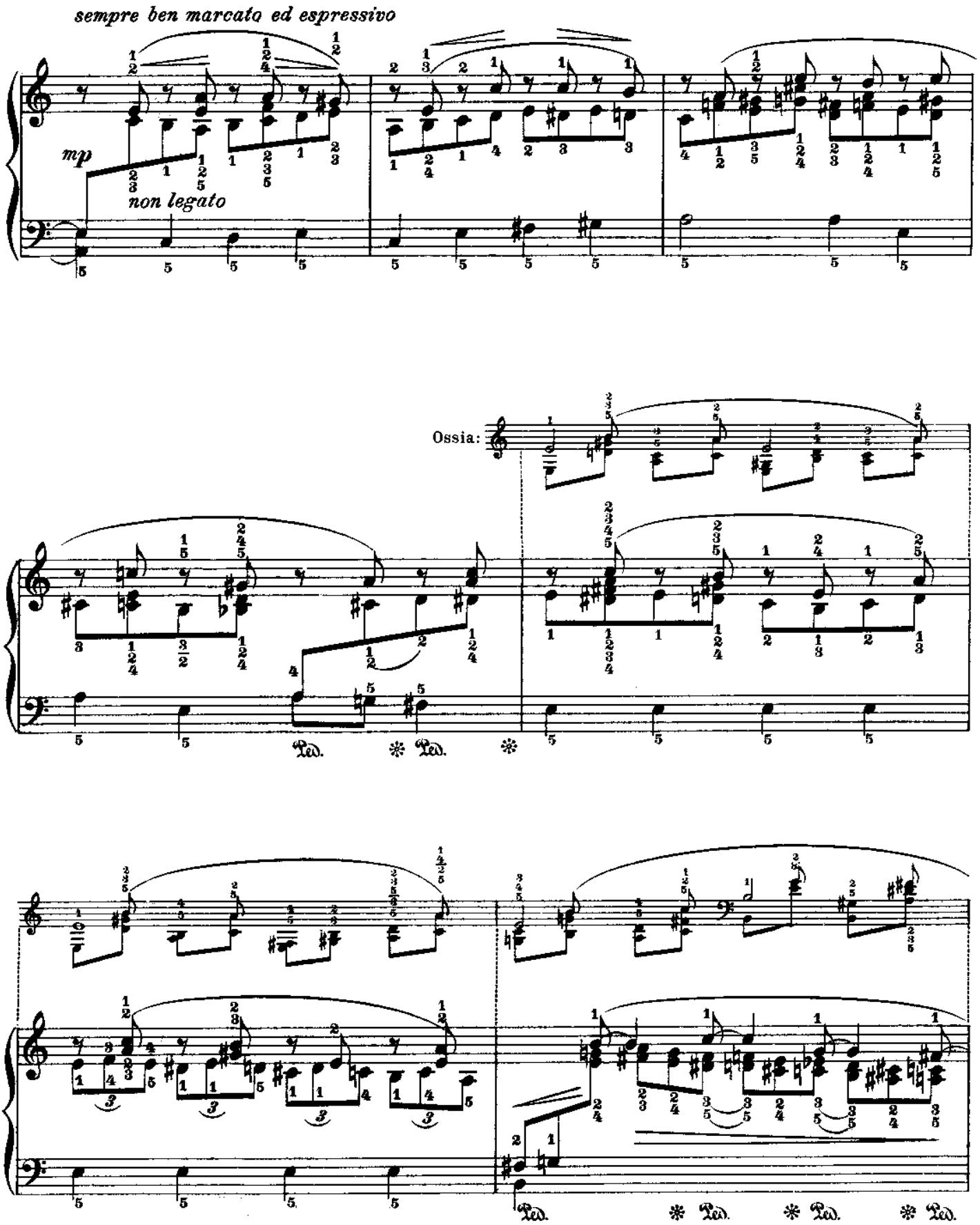
Les exercices indiqués ci-dessous aideront à acquérir une grande précision et sûreté du mécanisme.

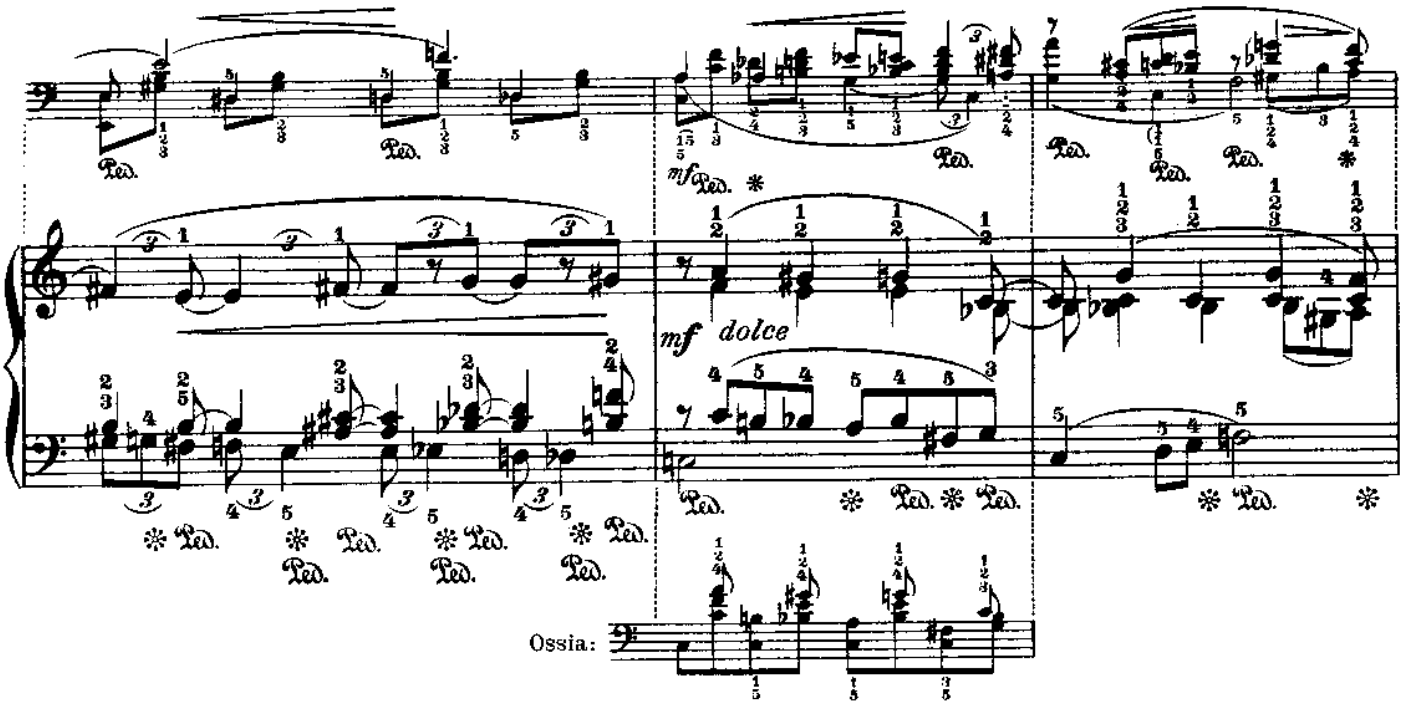


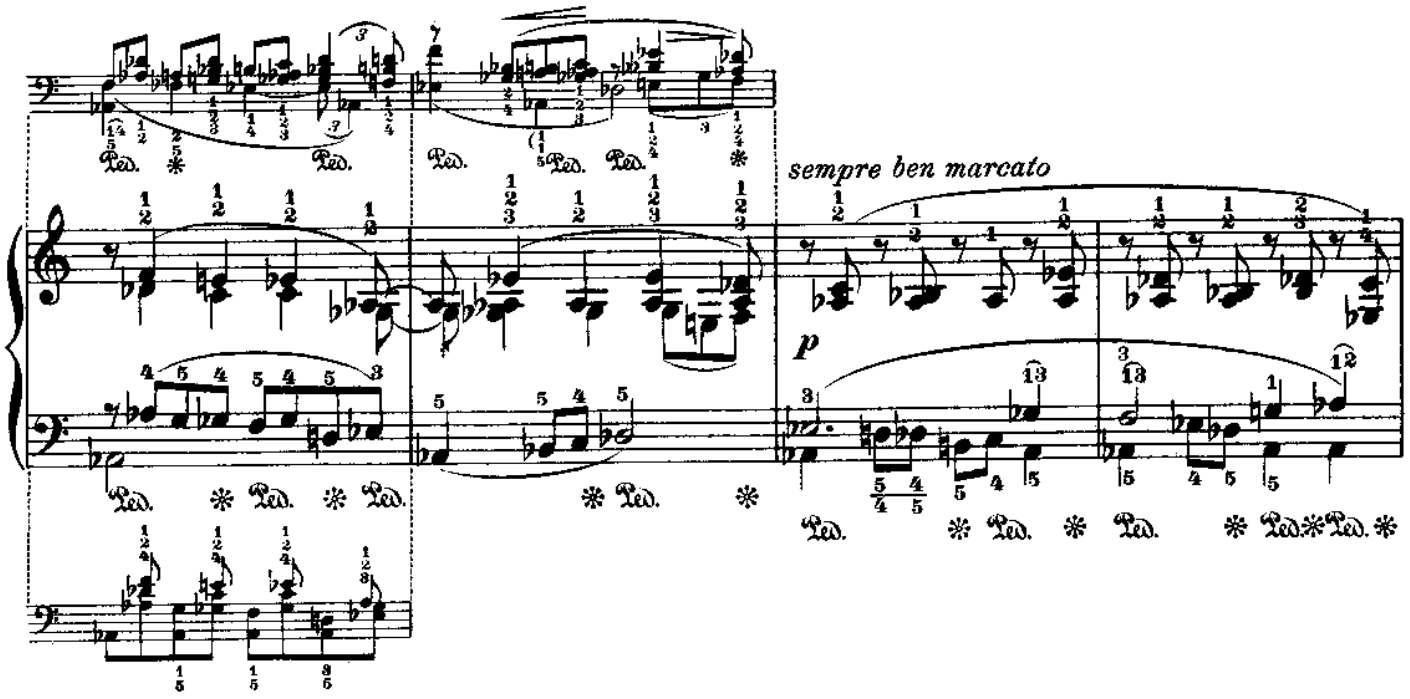
Das rechte Pedal wird auf jeden Grundton genommen, falls nichts anderes angegeben ist.

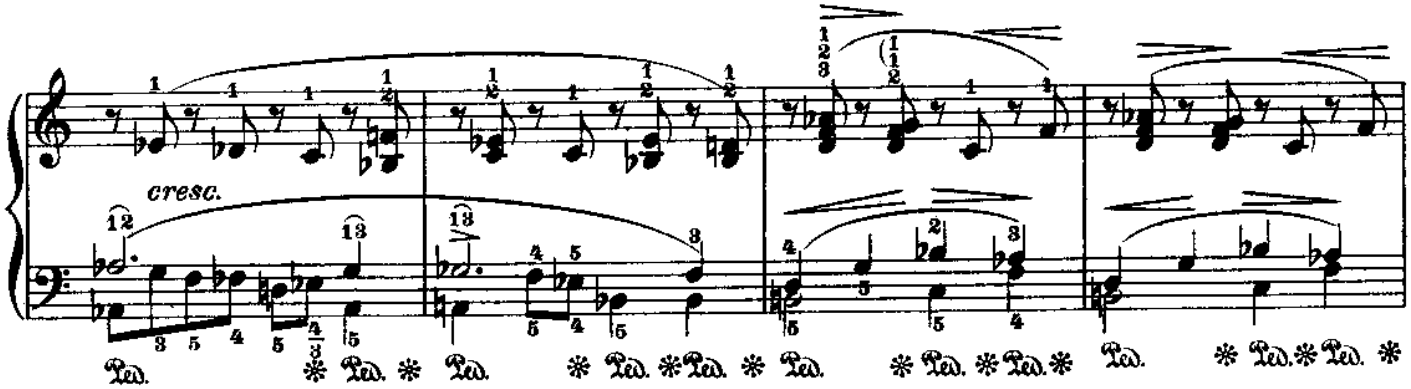
Except when otherwise indicated, the right pedal should be used with every fundamental note.

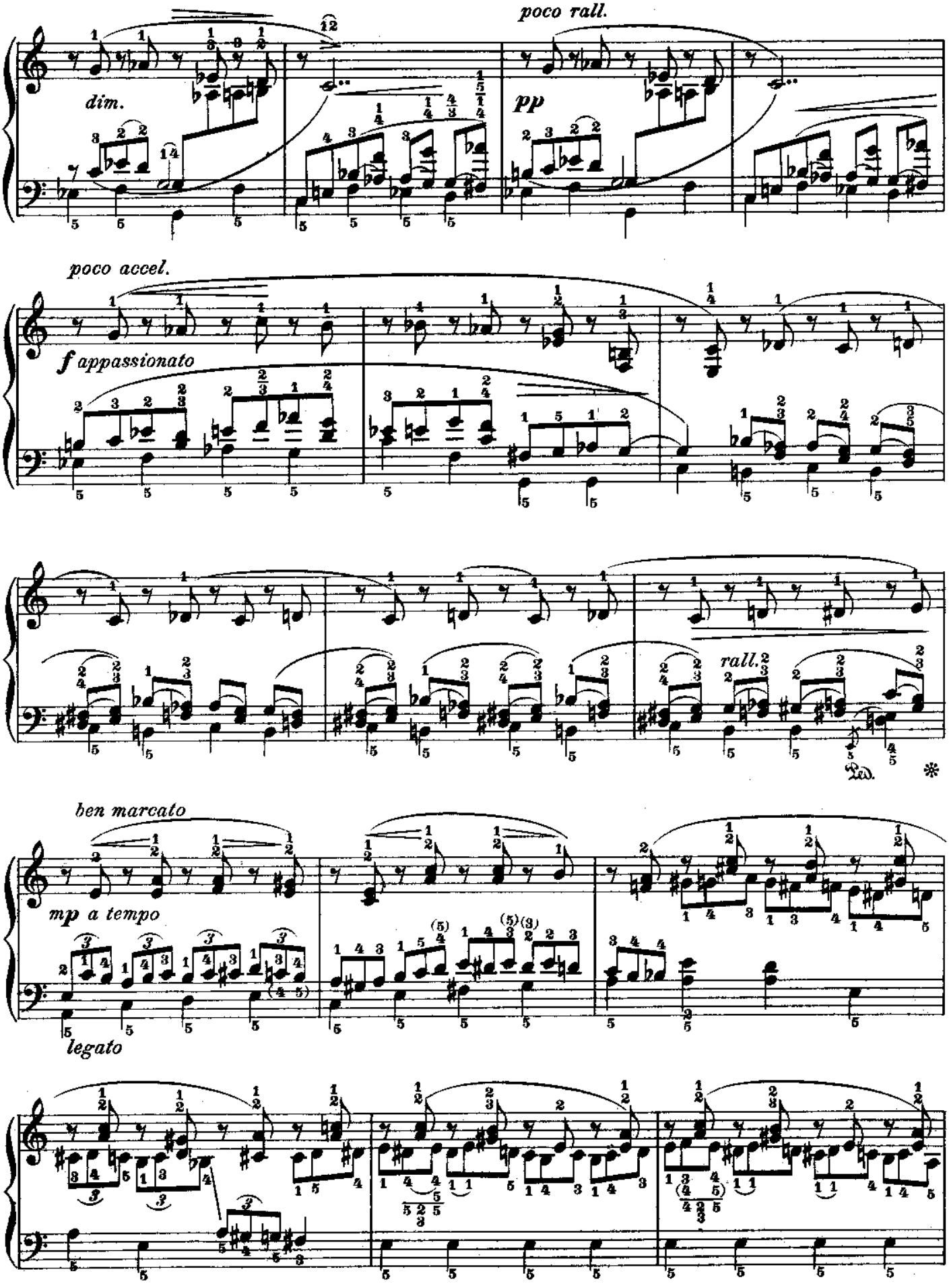
Si ce n'est pas autrement indiqué, vous prendrez la pédale à chaque note fondamentale.

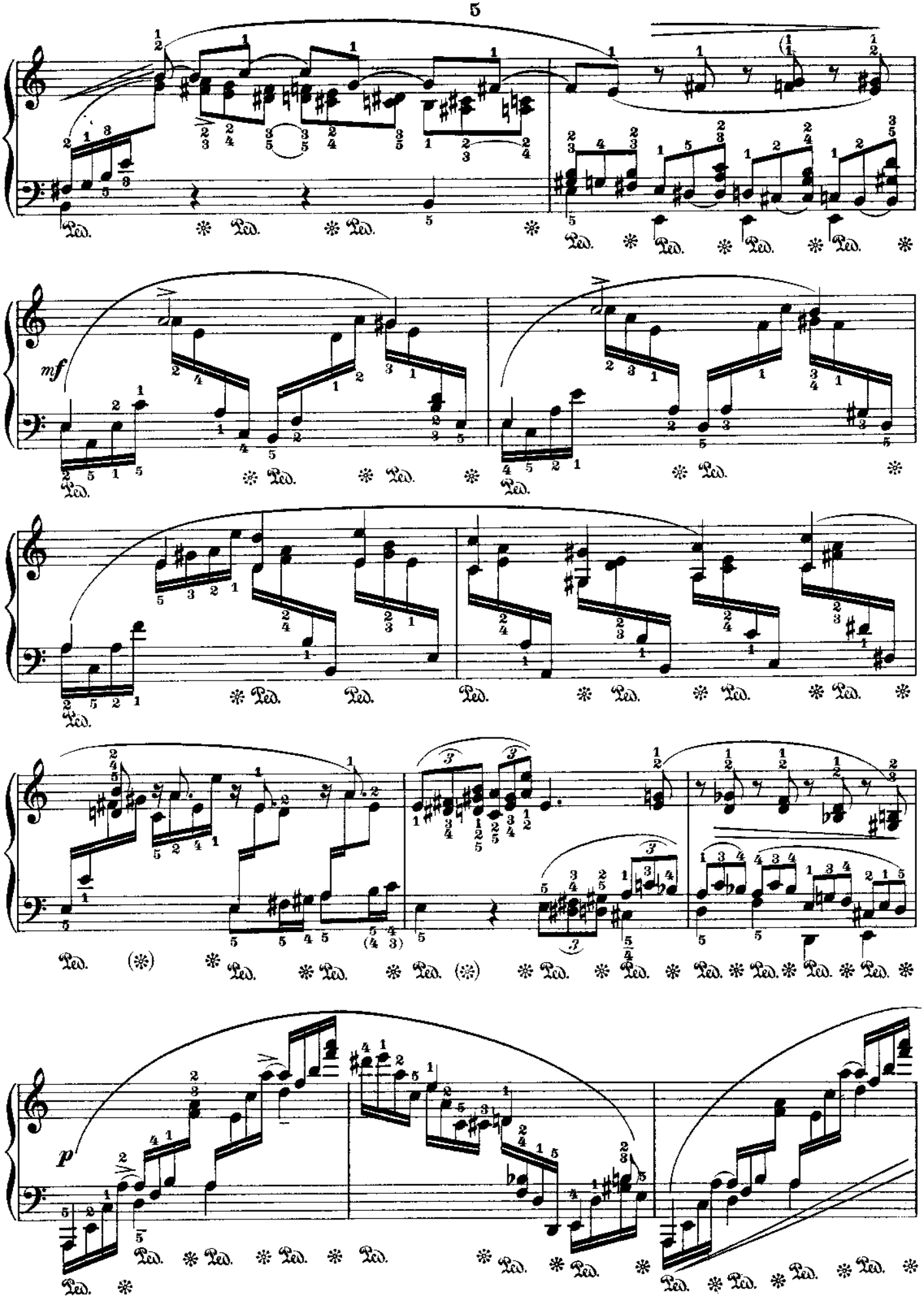

sempre ben marcato ed espressivo
mp
non legato
Ossia:
Ped.
Ped.
Ped.
Ped.
Ped.

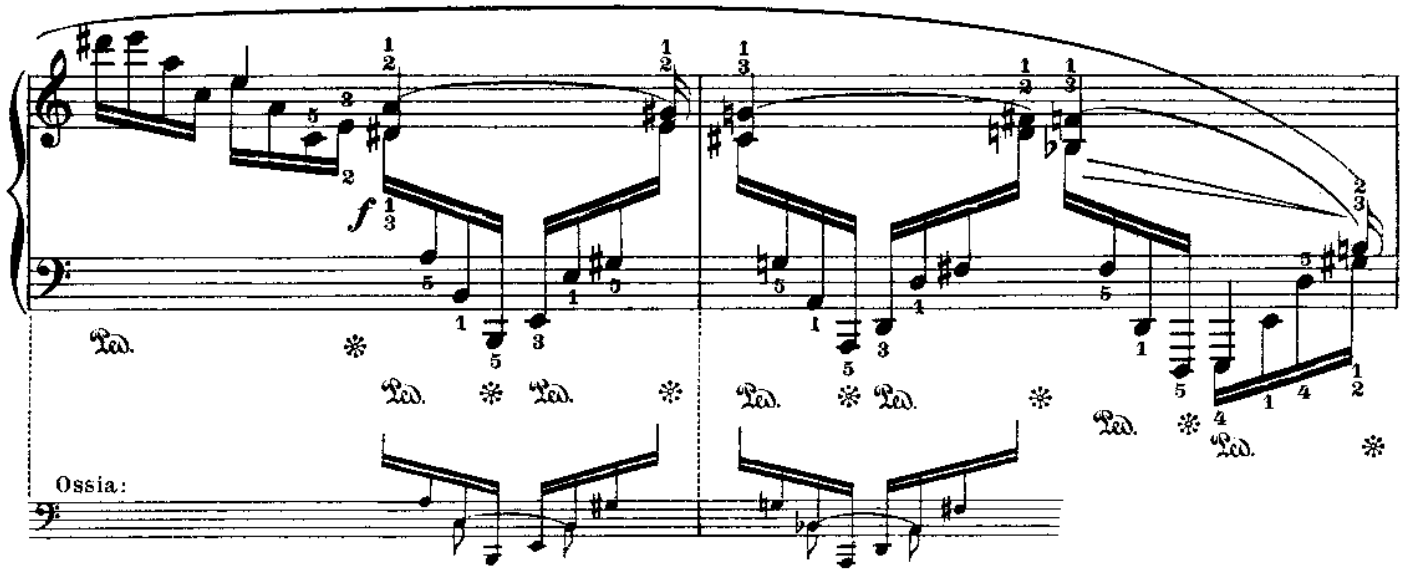

mf dolce
Ossia:

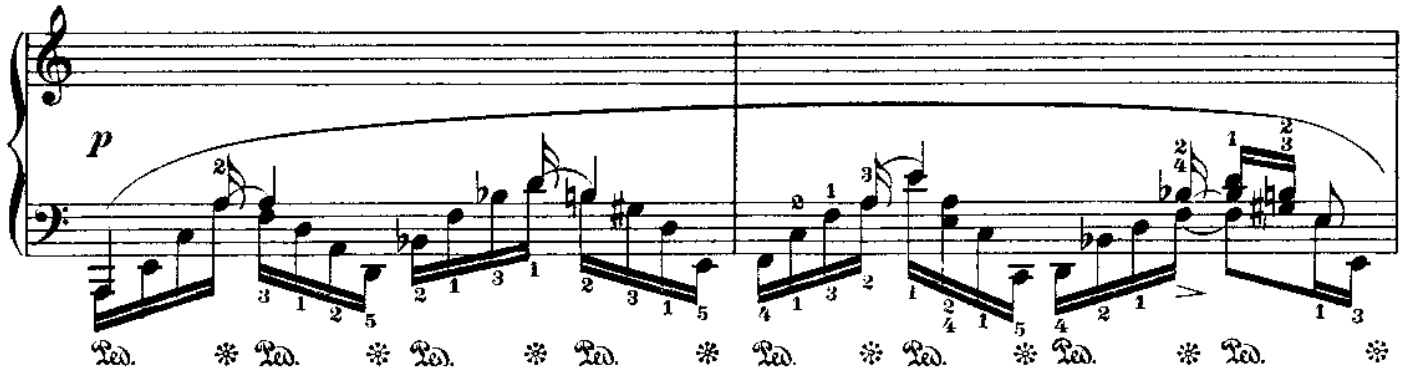

sempre ben marcato
p

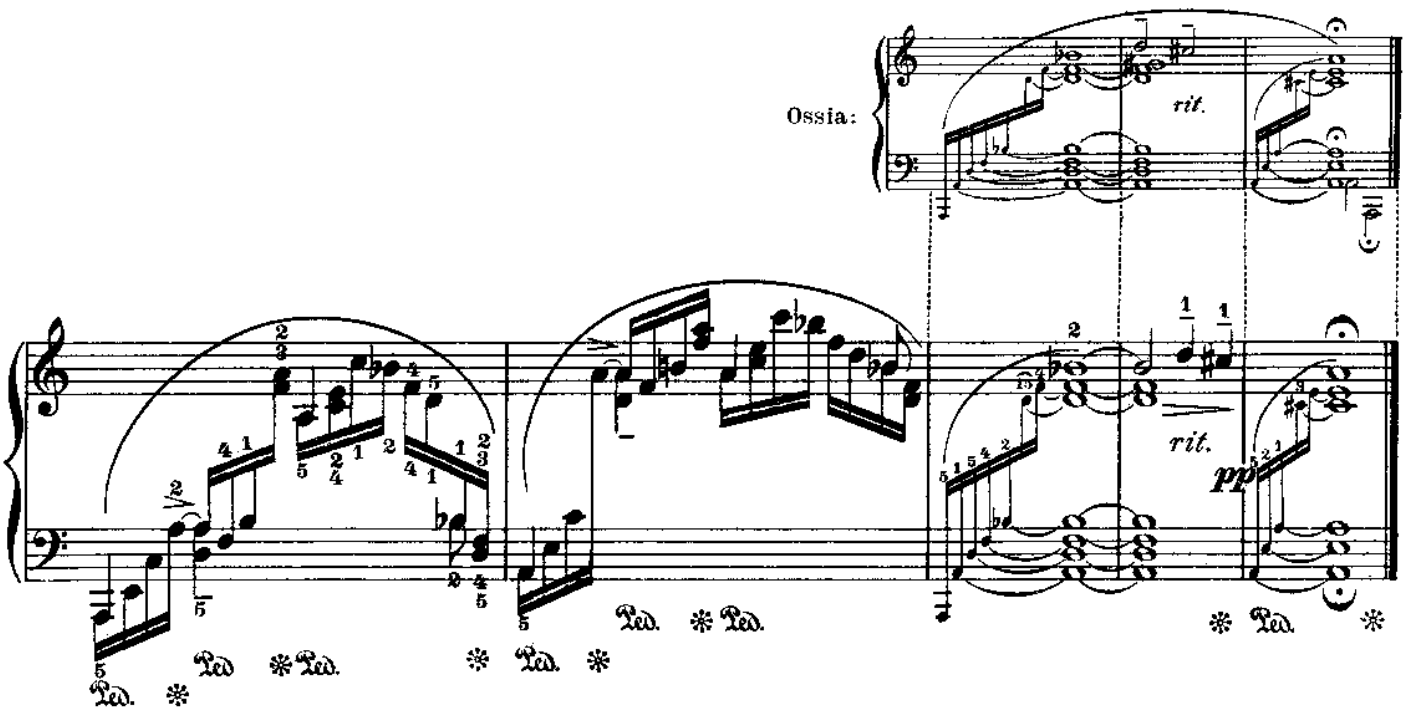

cresc.


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


mf
p


f
Ped.
Ossia:


p
Ped.


Ossia:
rit.
rit.
pp
Ped.

№ 32

Fr. Chopin

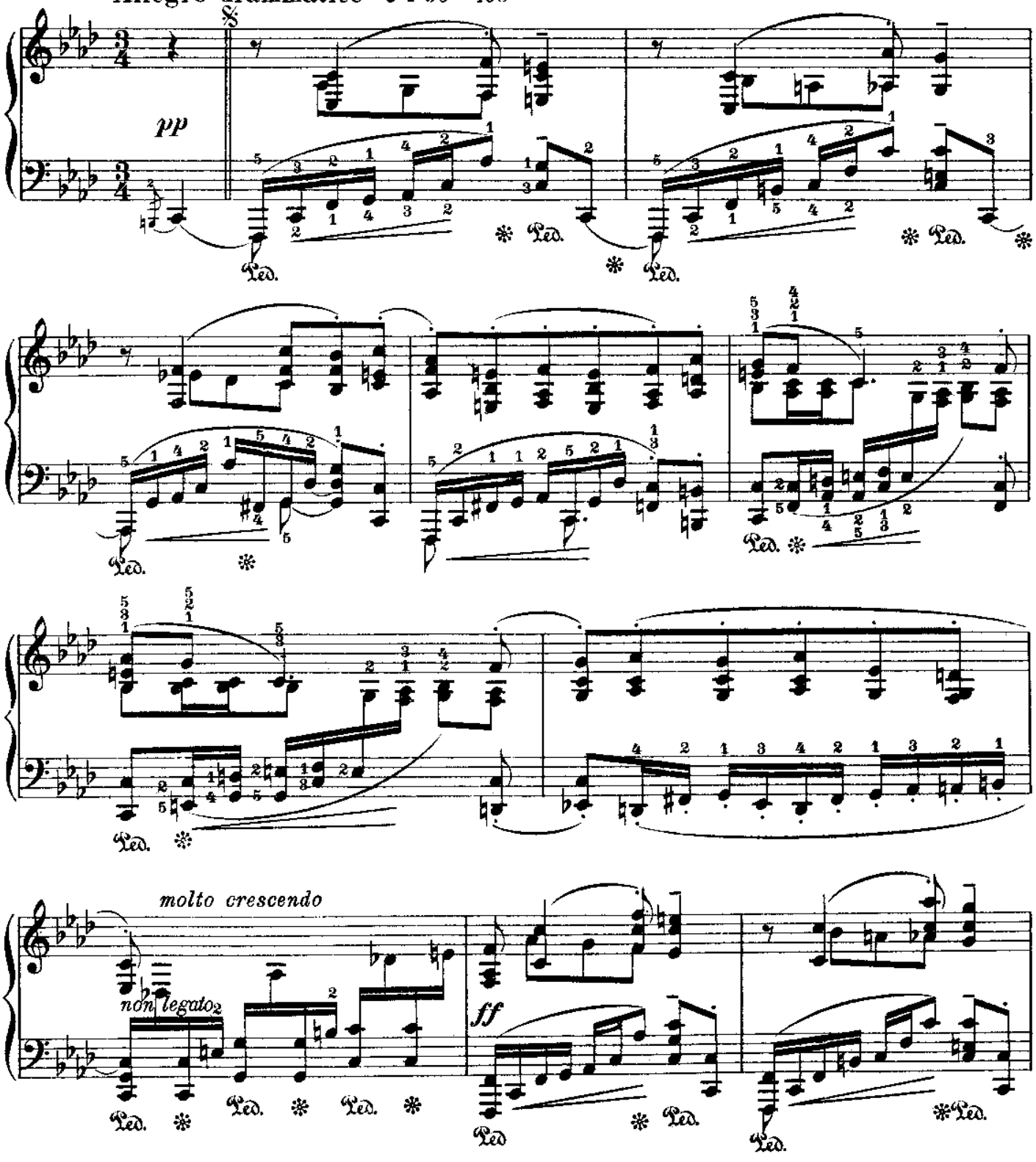
Op. 25 № 4

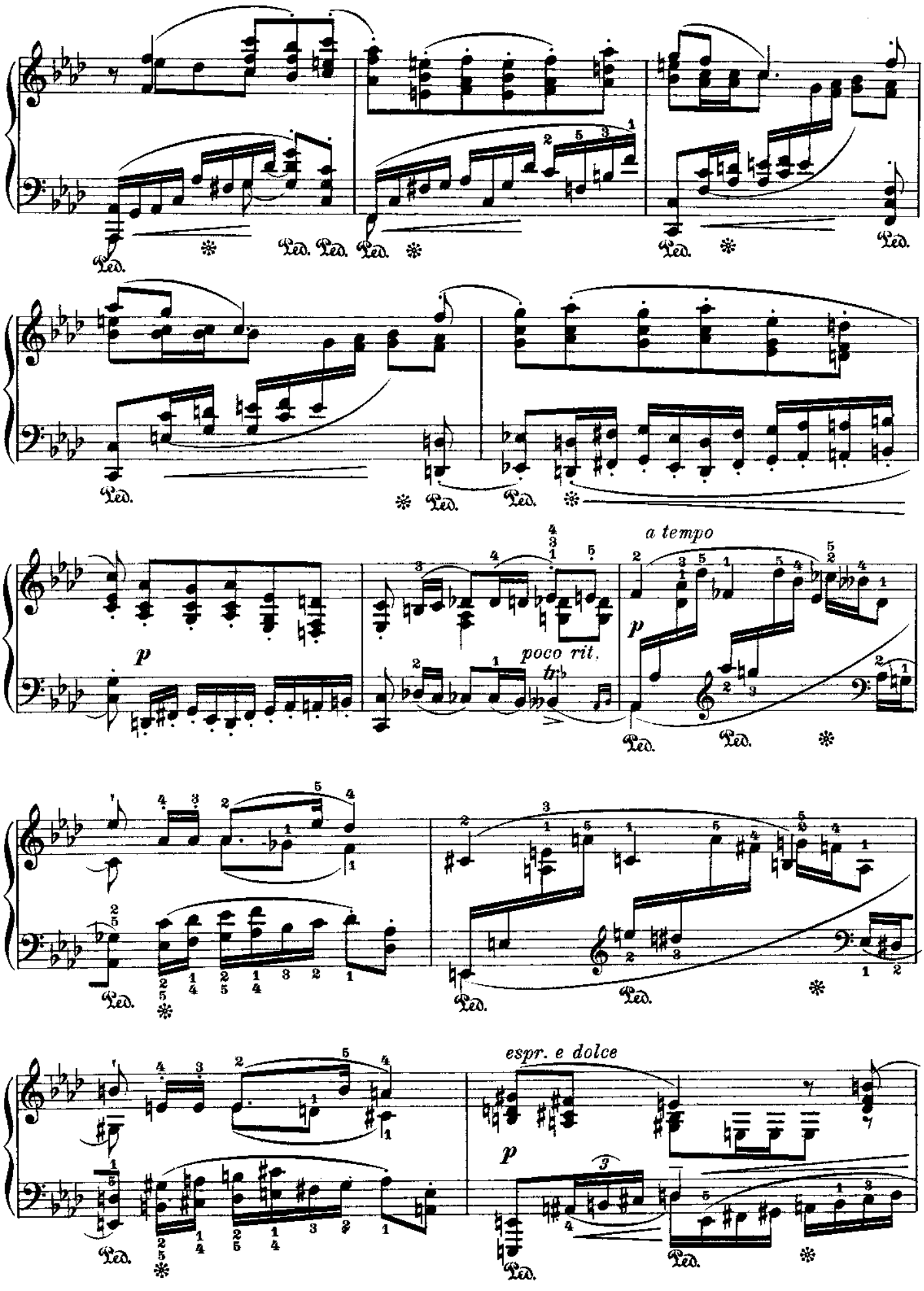
Zweite Bearbeitung

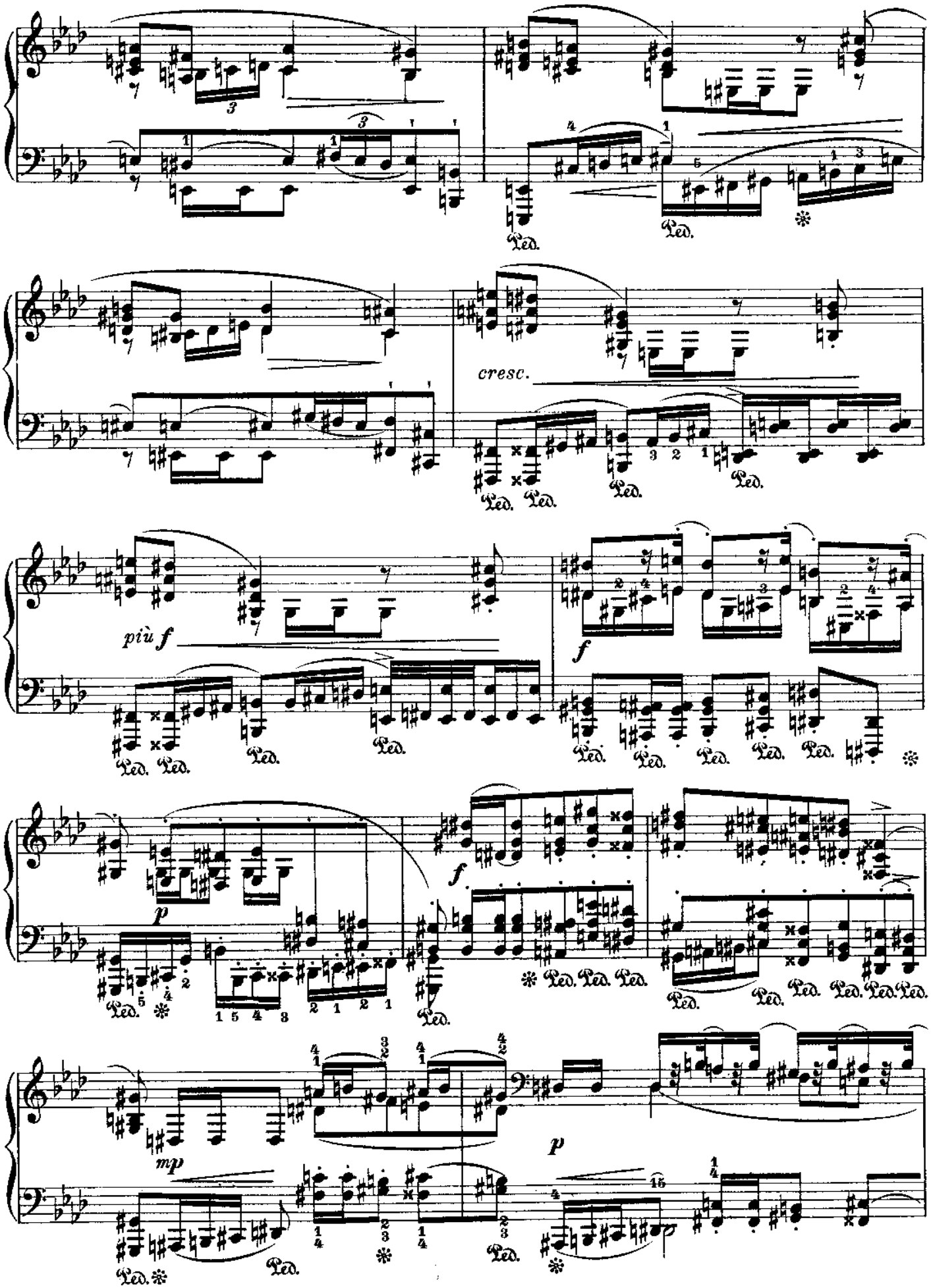
Second version Deuxième Version

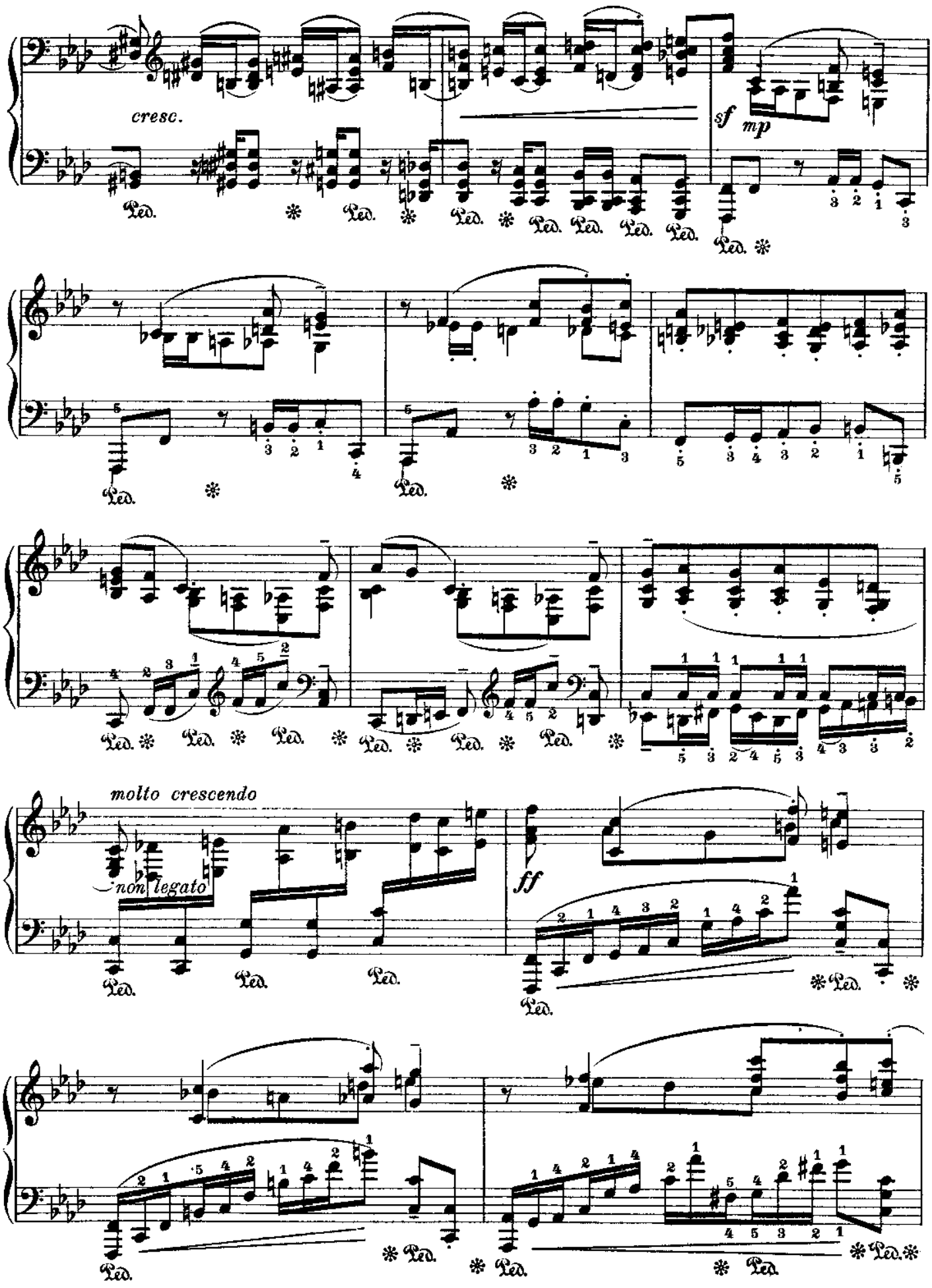
Polonaise

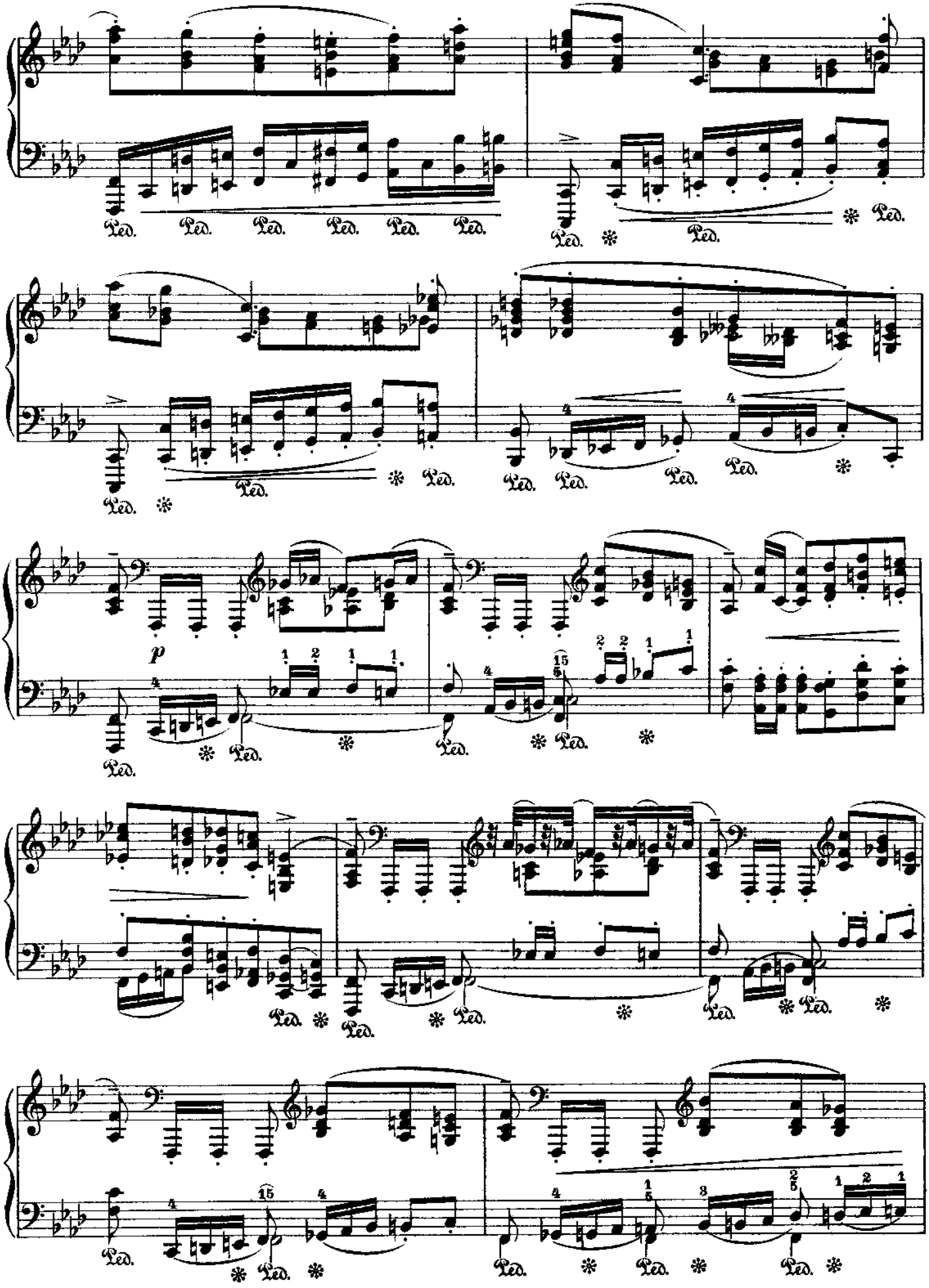
Leopold Godowsky

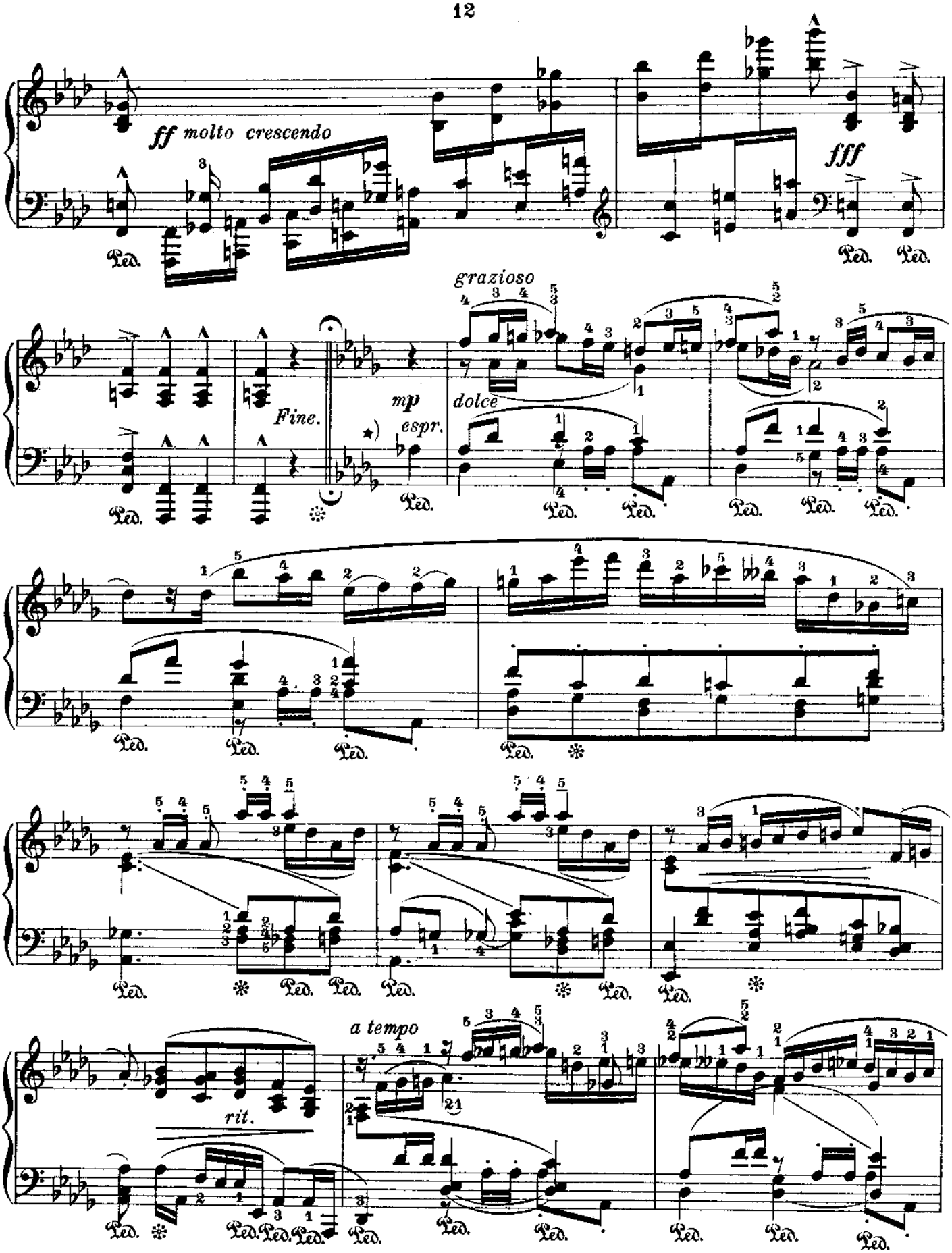



Ped.
a tempo
p
poco rit.
tr
espr. e dolce


cresc.
più f
f
p
f
mp
p


cresc.
sf
mp
molto crescendo
non legato
ff

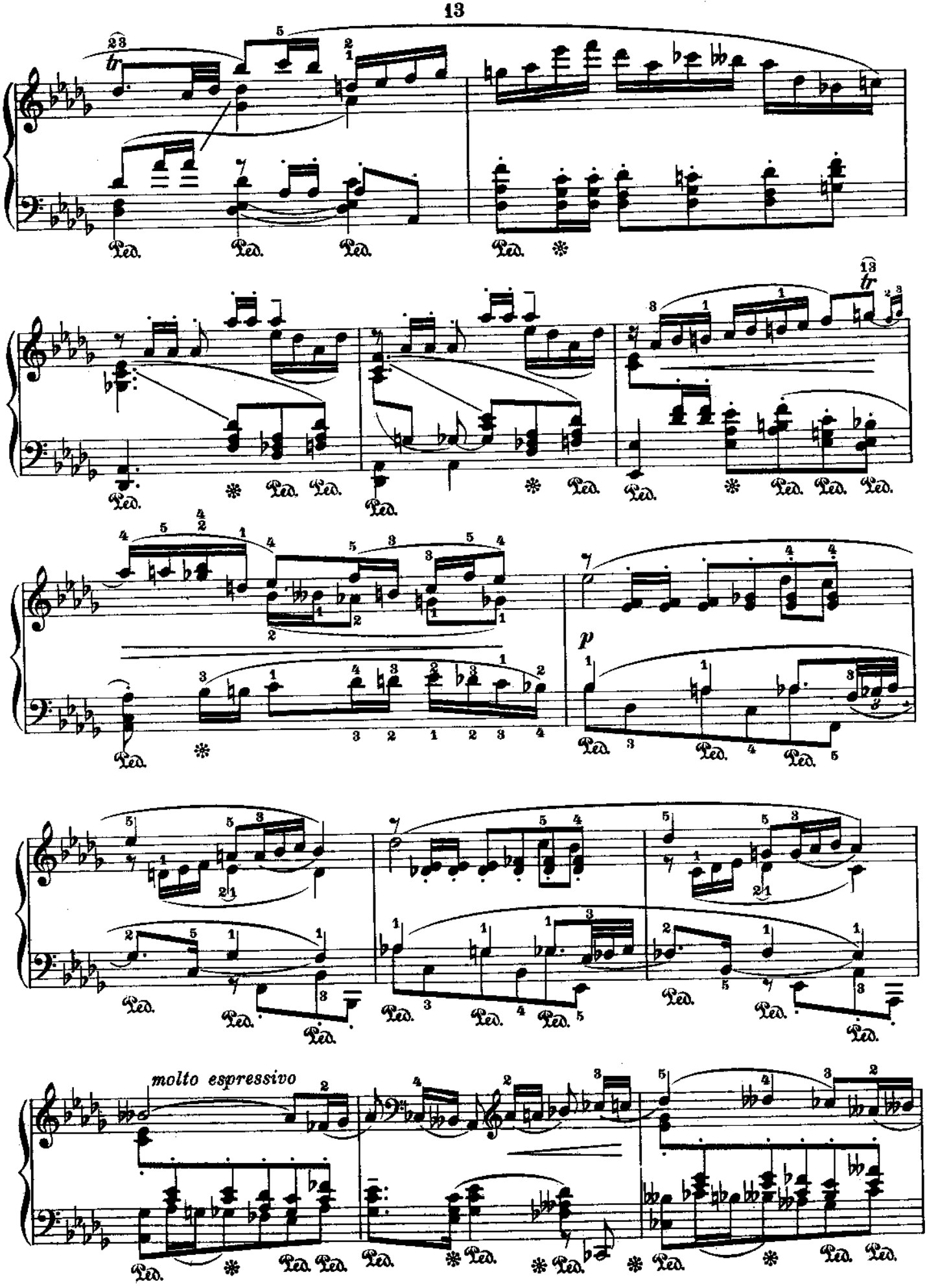

Ped.
p

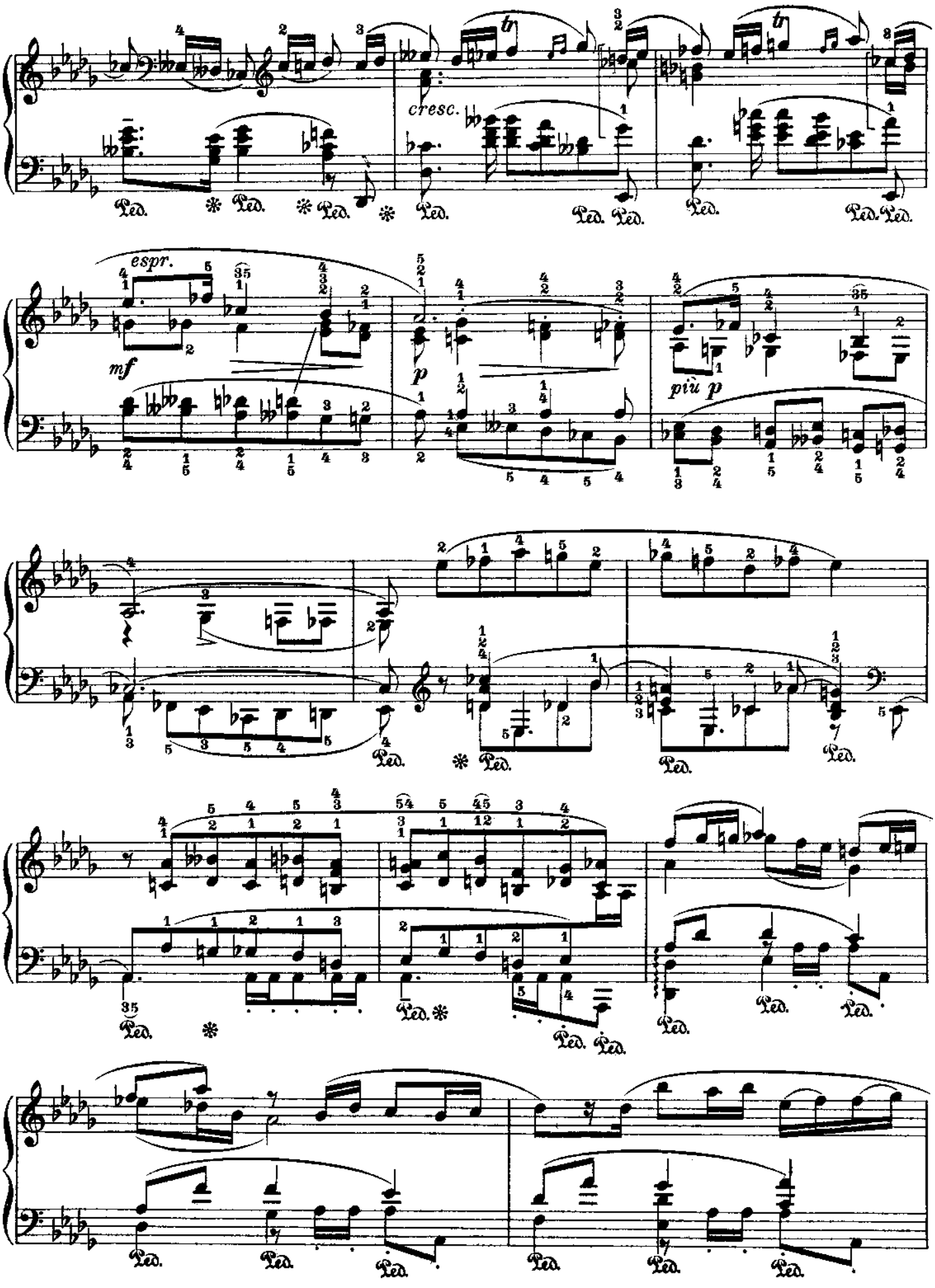


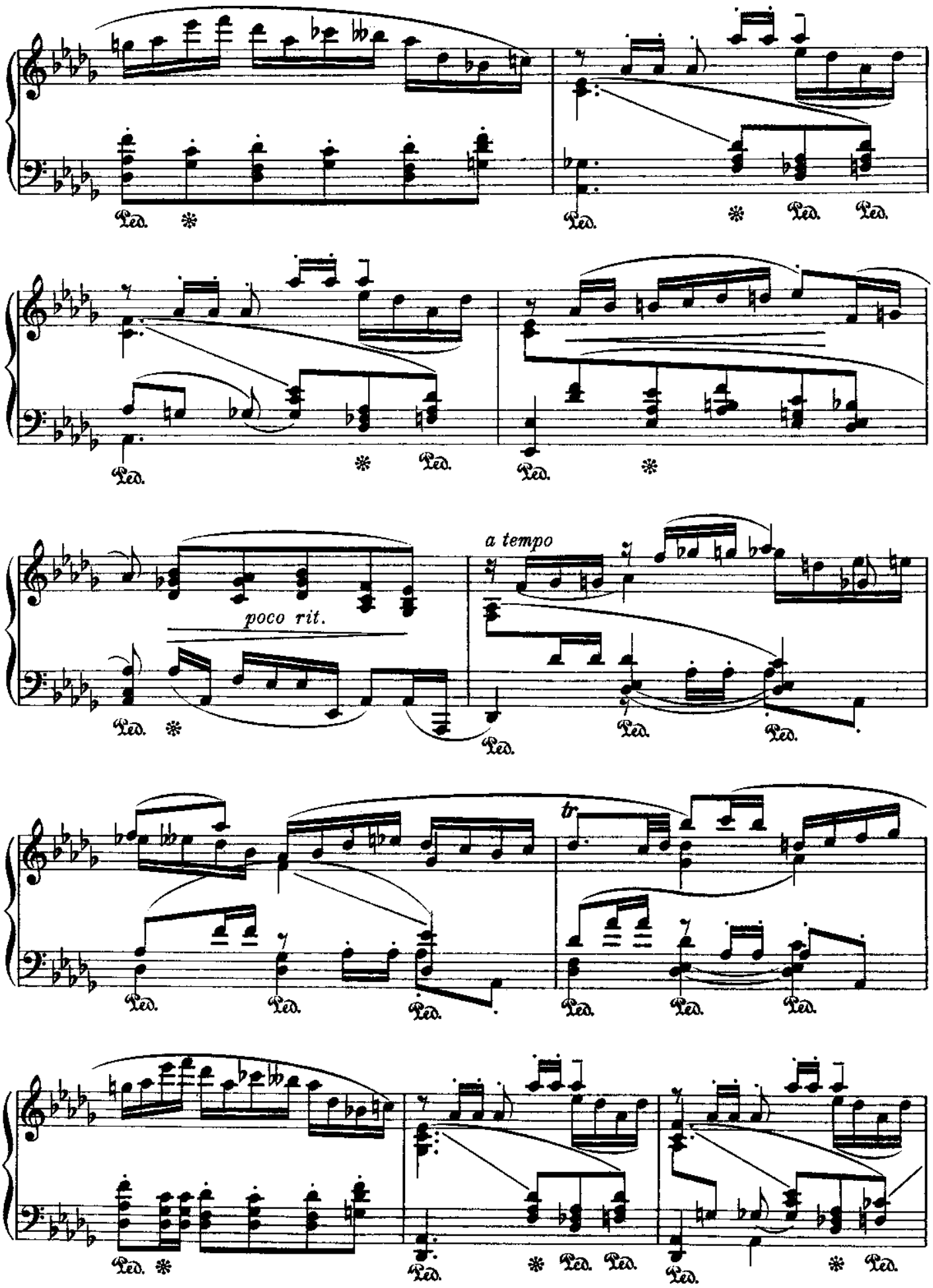
*) Das Trio bildet eine Wiederholung der ganzen Chopinschen Etüde in Dur, mit rhythmischen Verschiebungen und neuen Melodieführungen in der rechten Hand.

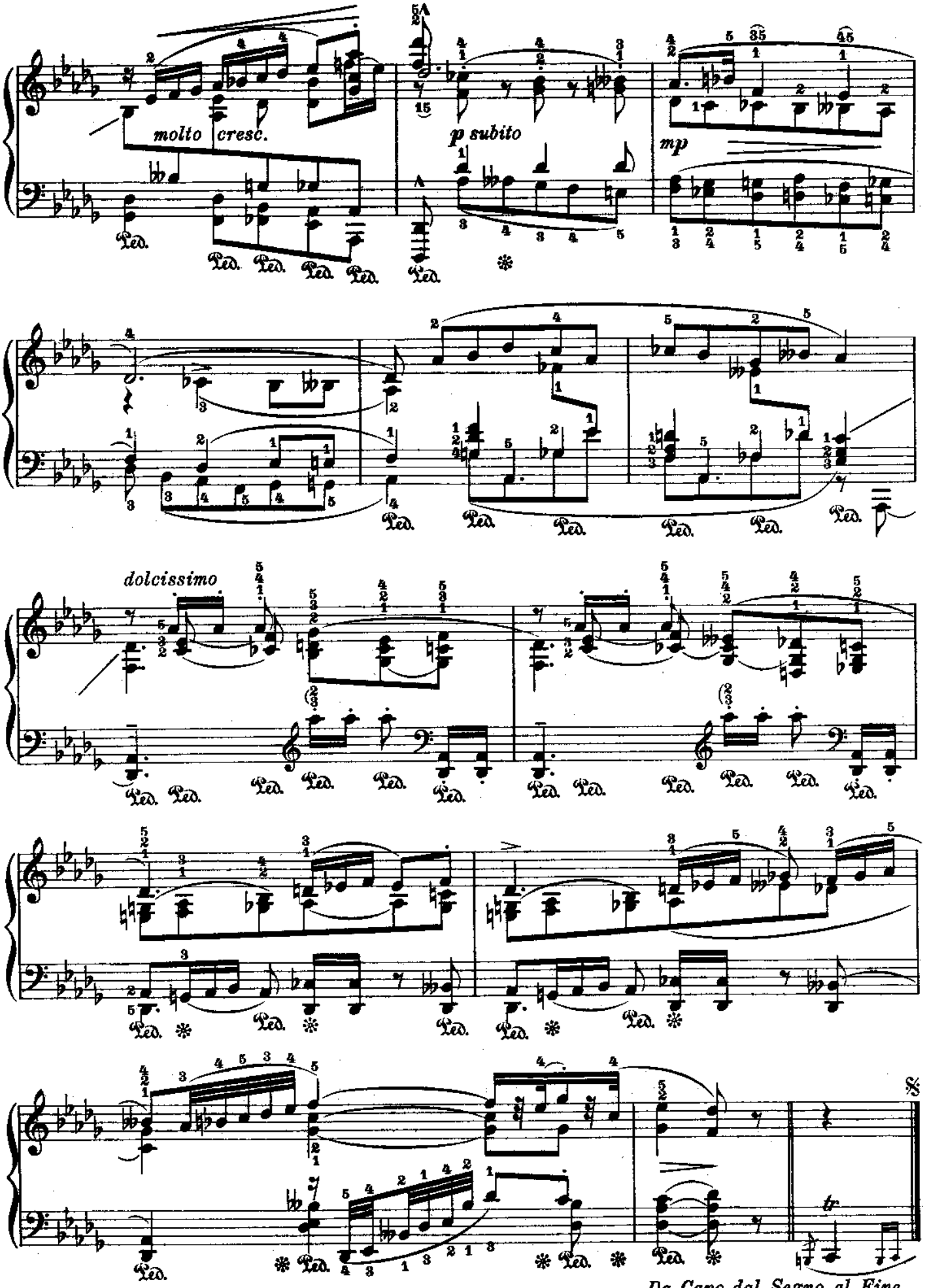
*) *The "Trio" is a repetition of the entire Chopin study in the major mode, with rhythmic changes and new melodic additions in the right hand.*

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


molto espressivo


cresc.
espr.
mf
p
più p
Ped.


poco rit.
a tempo
tr


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

Nº 33

Fr. Chopin

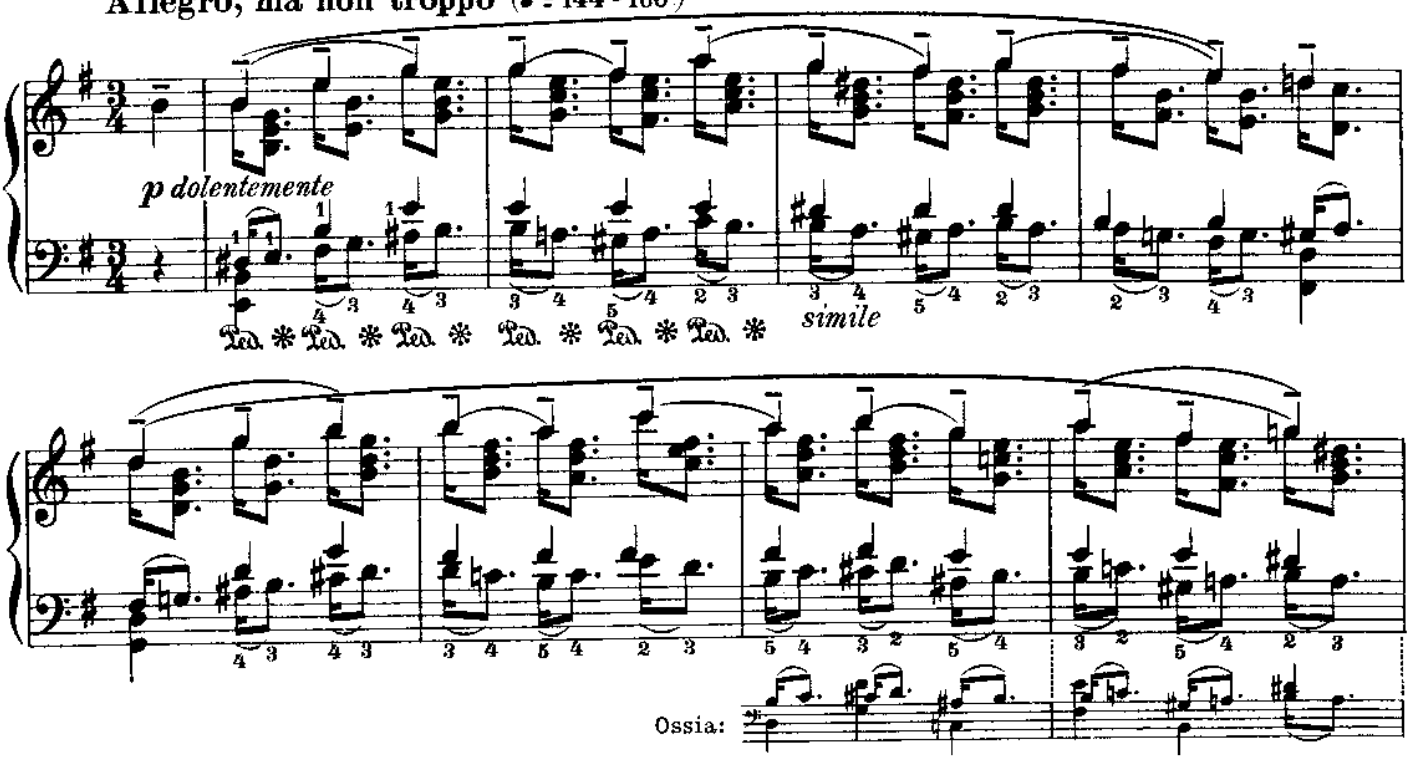
Op. 25 Nº 5

Erste Bearbeitung

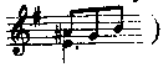
First Version **Première Version**

Leopold Godowsky

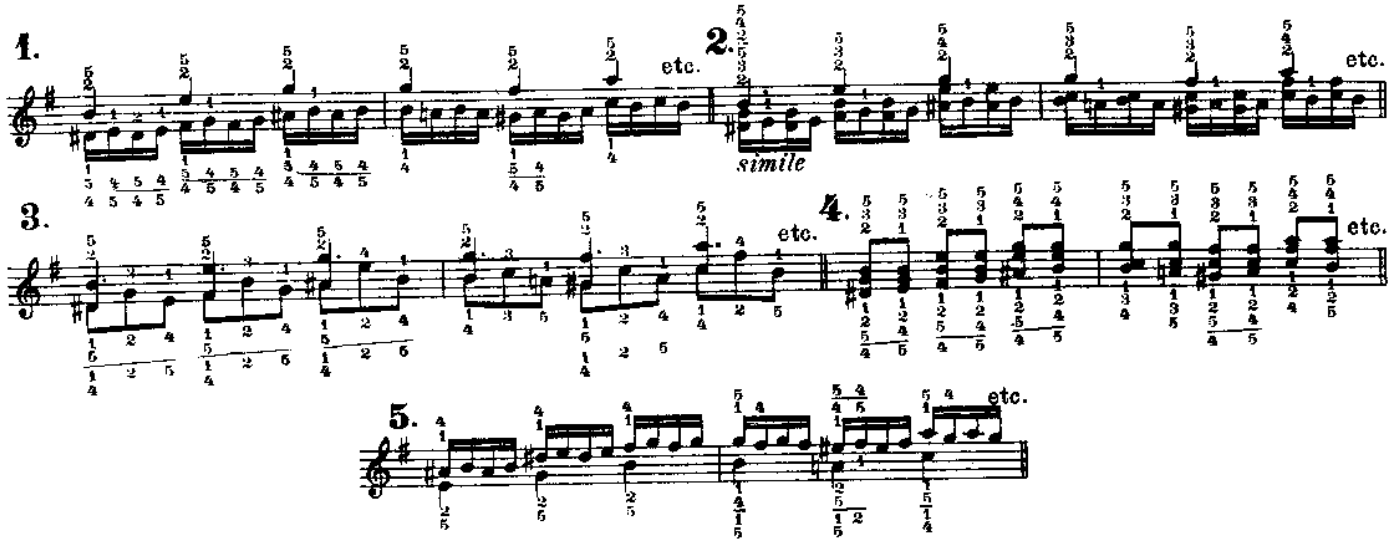
Allegro, ma non troppo (♩ = 144 - 160)

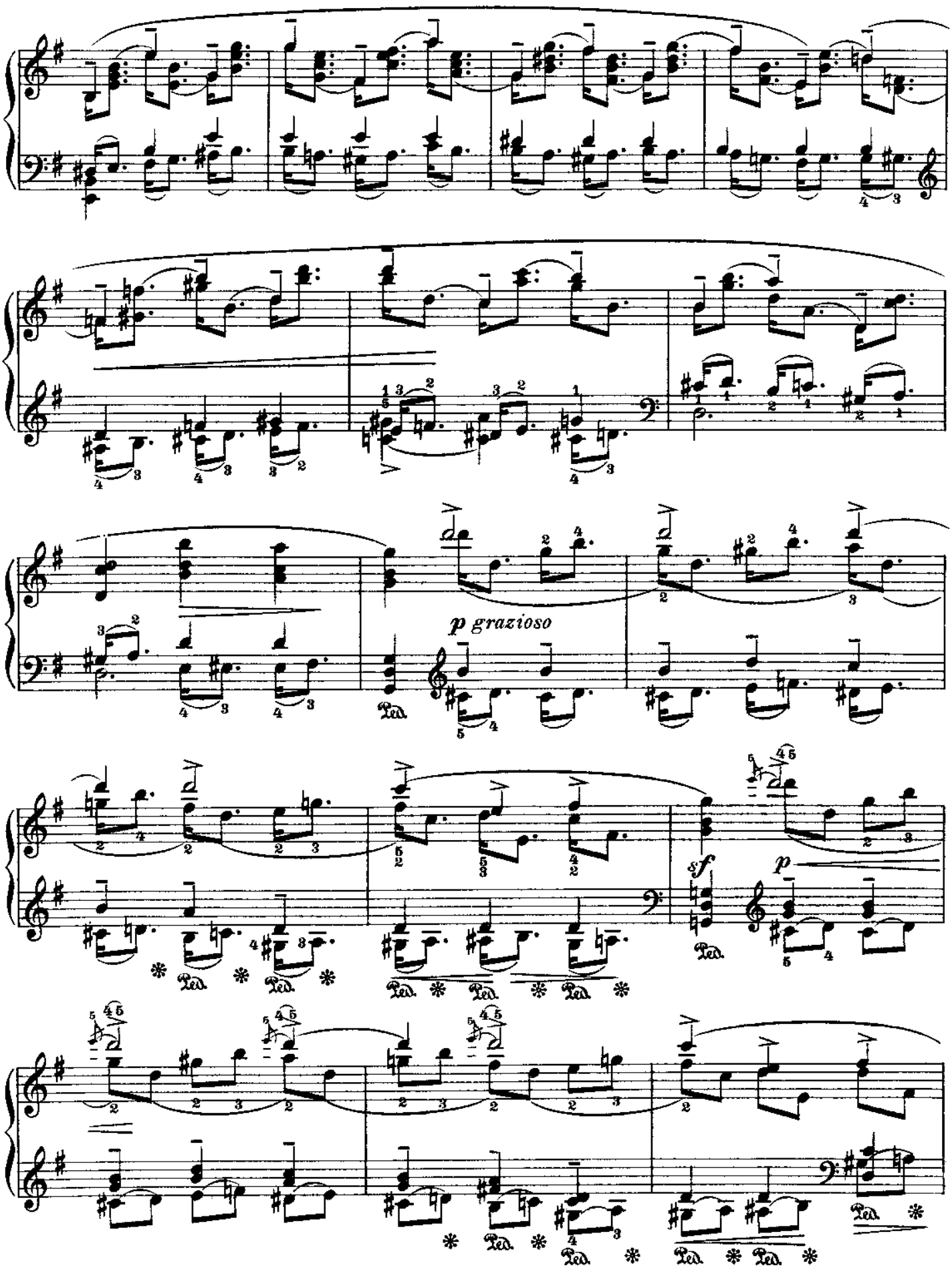


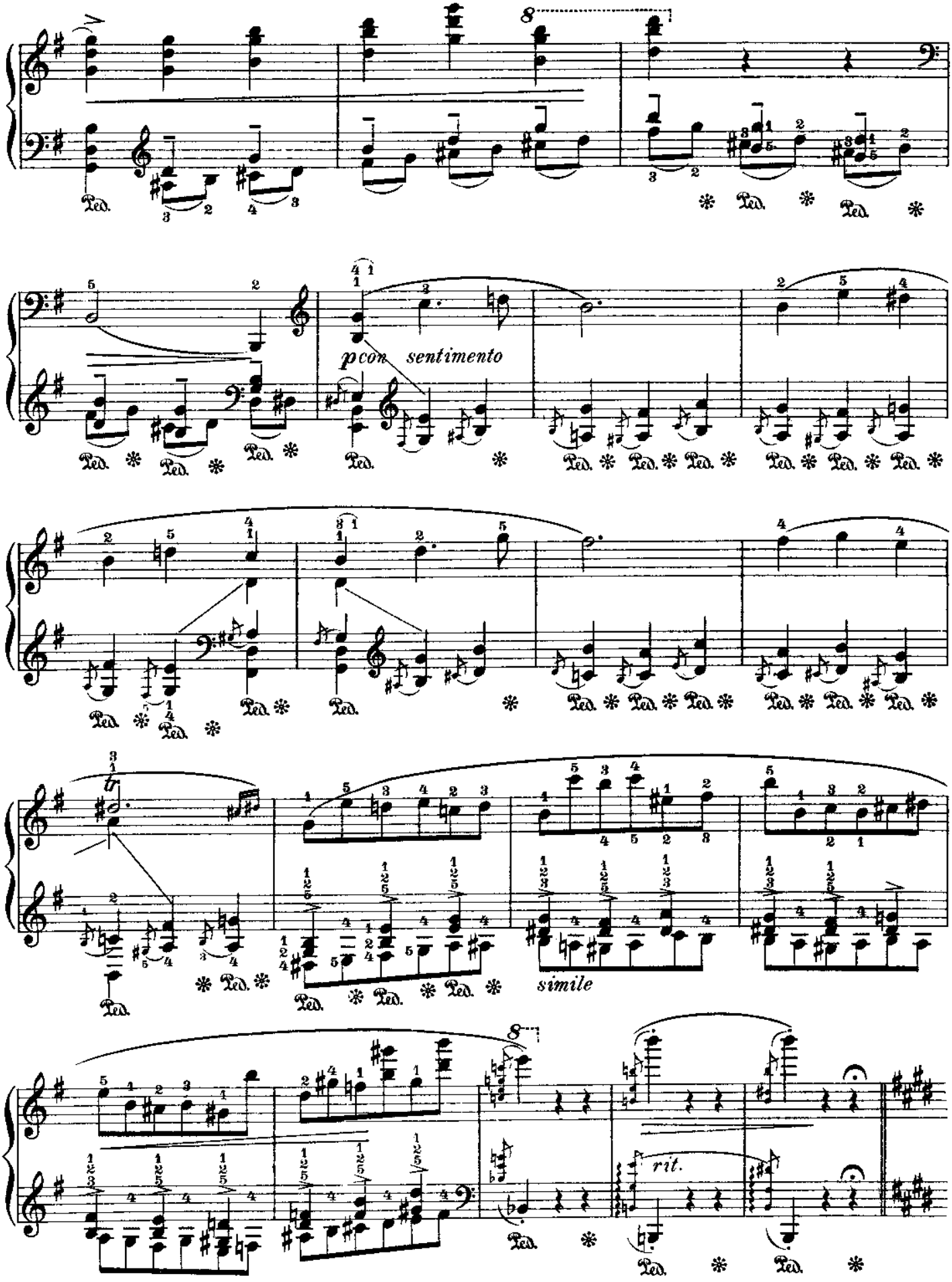
Die folgenden *Varianten* sollen die Fingertechnik fördern. Die rechte Hand spielt den oberen Fingersatz, die linke den unteren eine Oktave tiefer. – Var. Nº 5 kann auch mit Akkorden (wie Nº 2 und Nº 4) oder in Triolen (wie Nº 3) geübt werden.

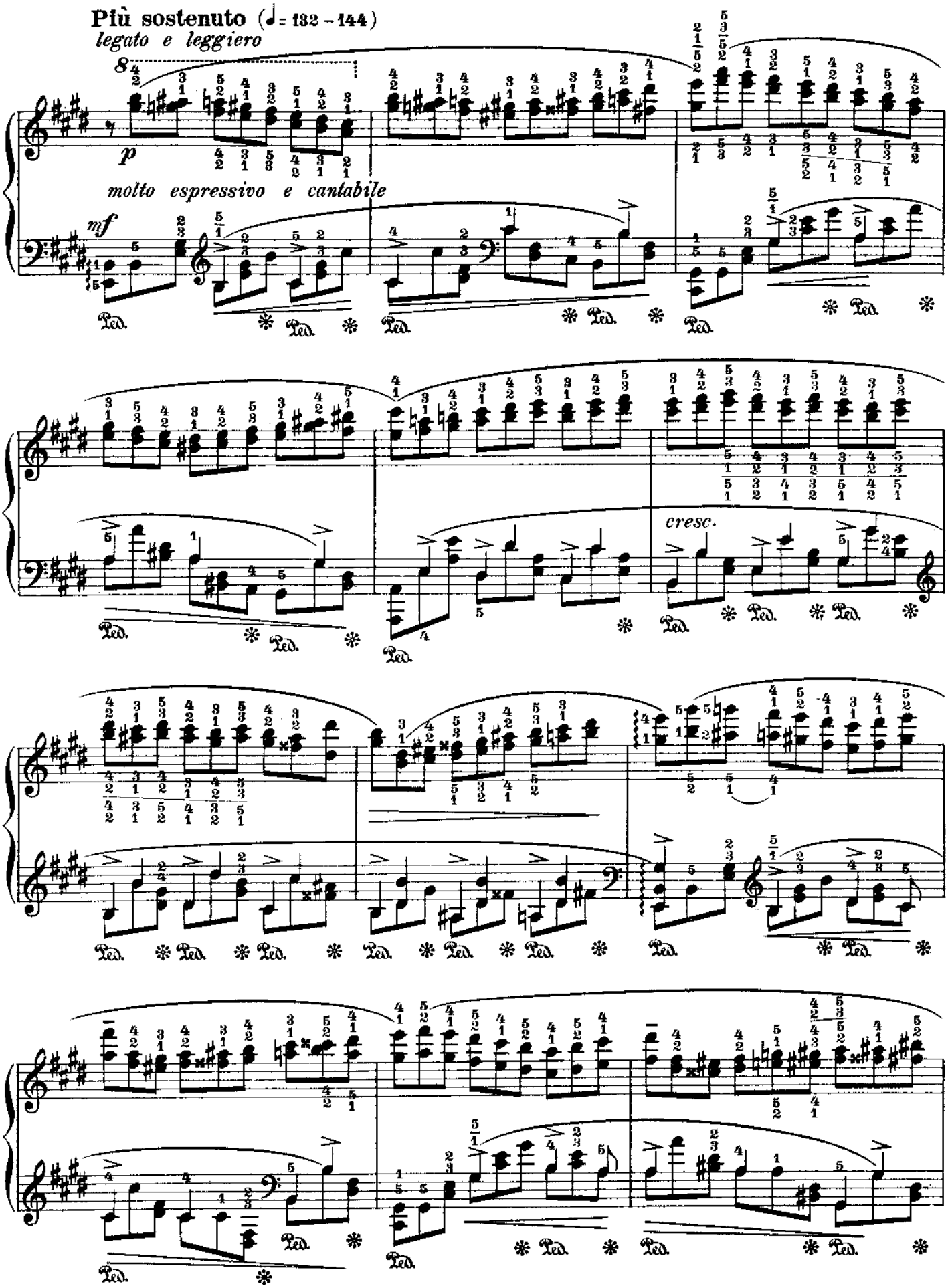
The following variations *are technically useful. In all the five variants the left hand takes the lower fingering and plays one octave lower. The 5th variant can be practised with chords (like the 2nd and 4th variant) and in triplets (like the 3rd variant*  *)*

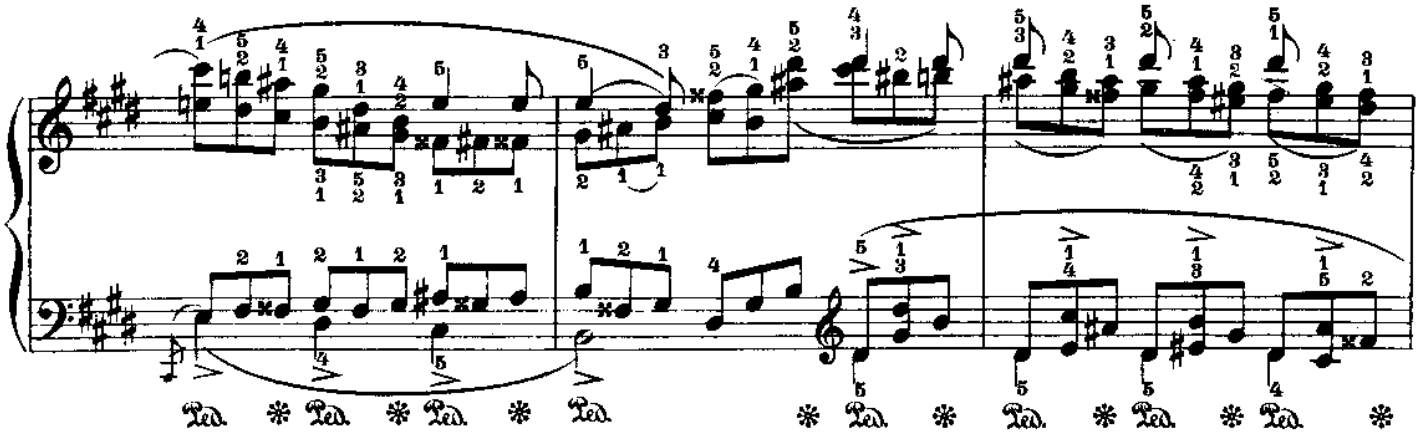
Les variantes ci-après sont d'une grande utilité pour les doigts. La main droite prend le doigté supérieur et la gauche celui d'en bas (une octave inférieure). La 5me var. peut être exécutée avec des accords (comme les var. 2 et 4) ou en triolets (comme la 3me var).

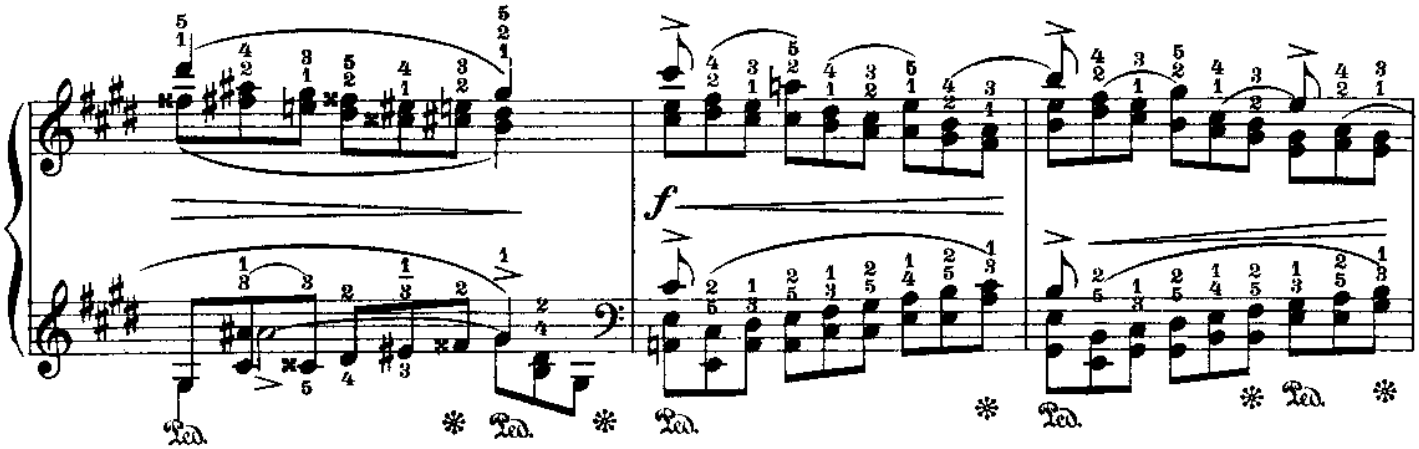


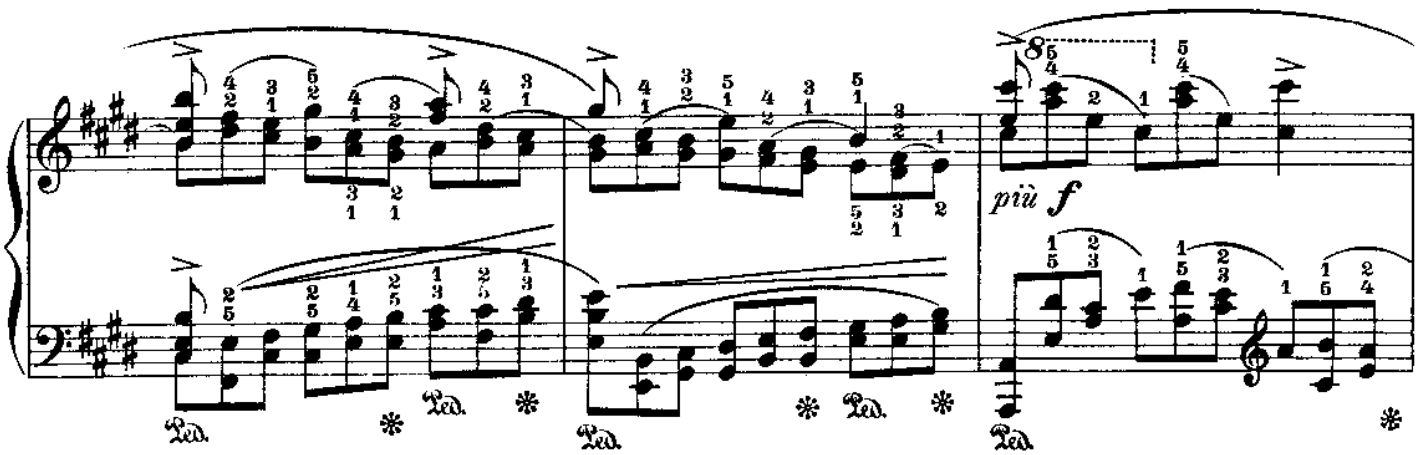

p grazioso
sf
p
Ped.

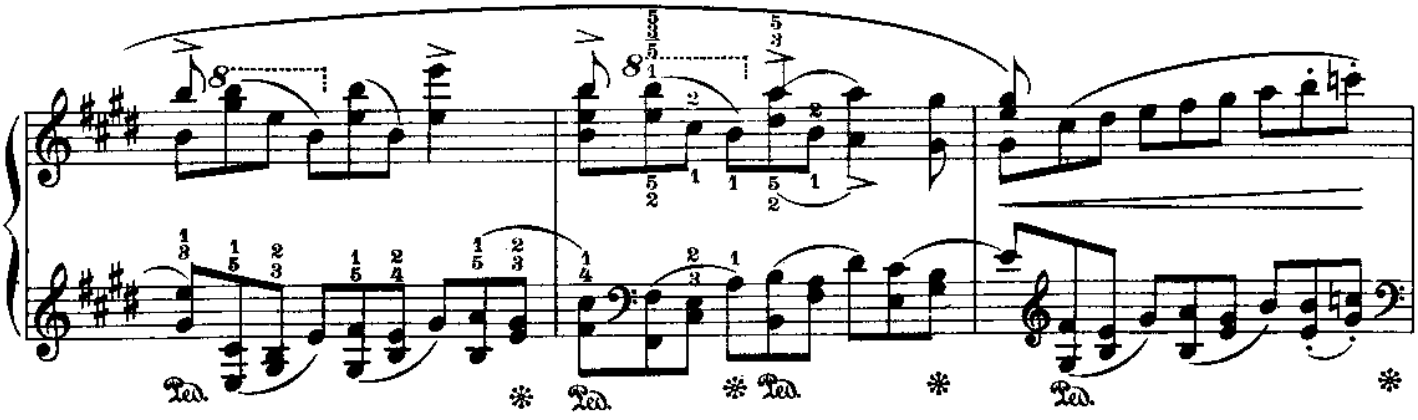

p con sentimento
simile
rit.

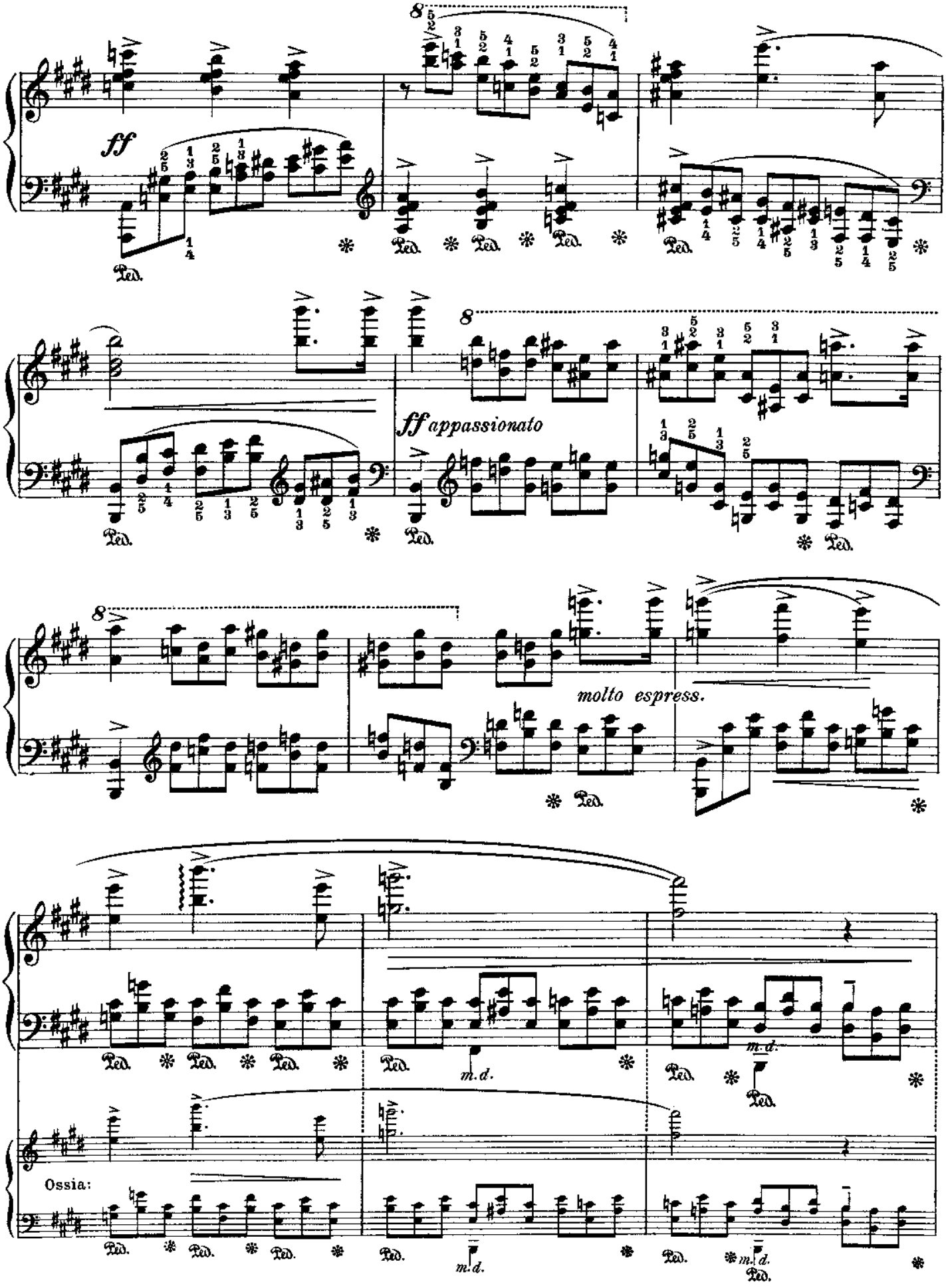

Più sostenuto (♩= 132 - 144)
legato e leggiero
p
molto espressivo e cantabile
mf
cresc.
Ped.

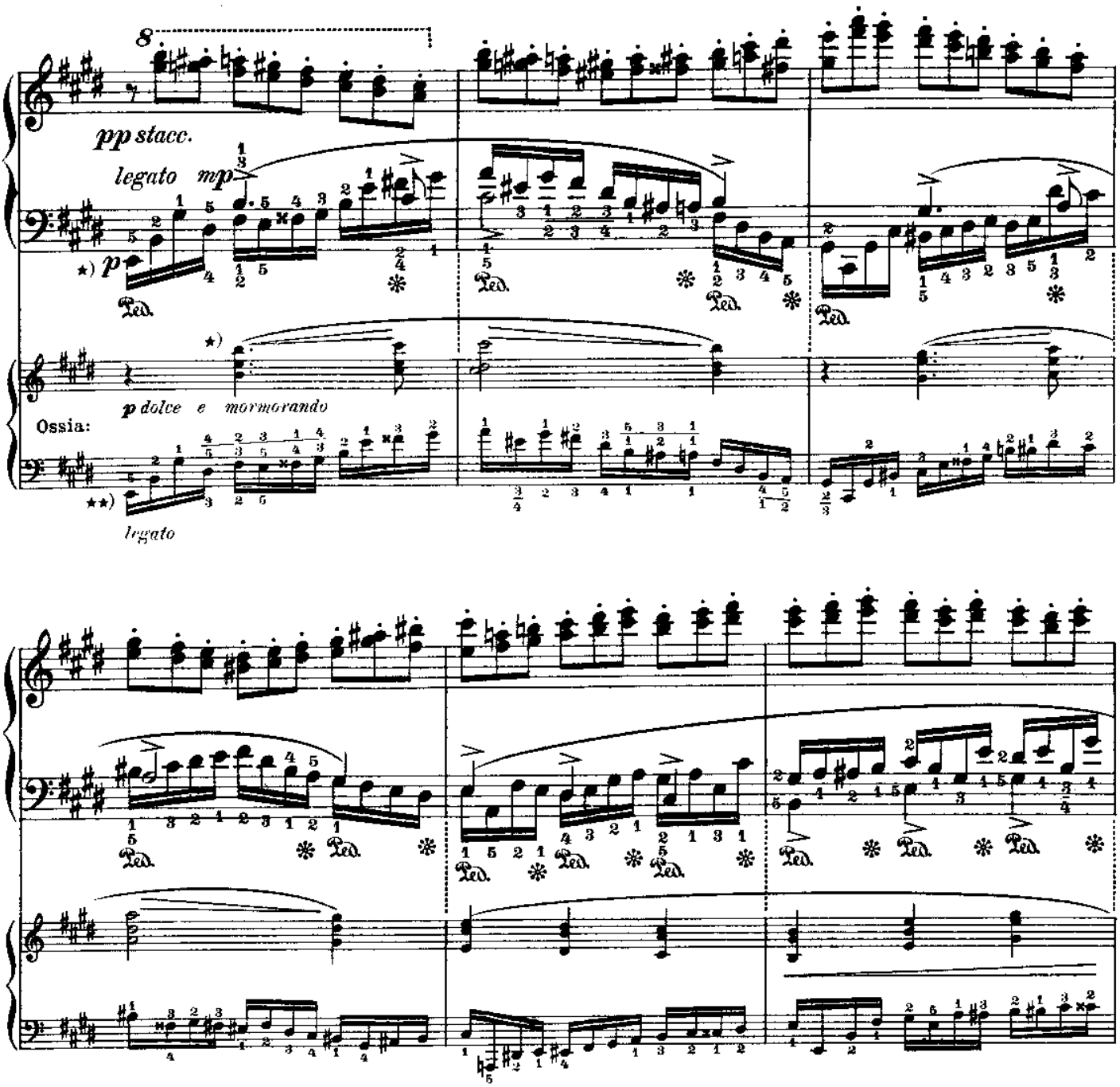

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.


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


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


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


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



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

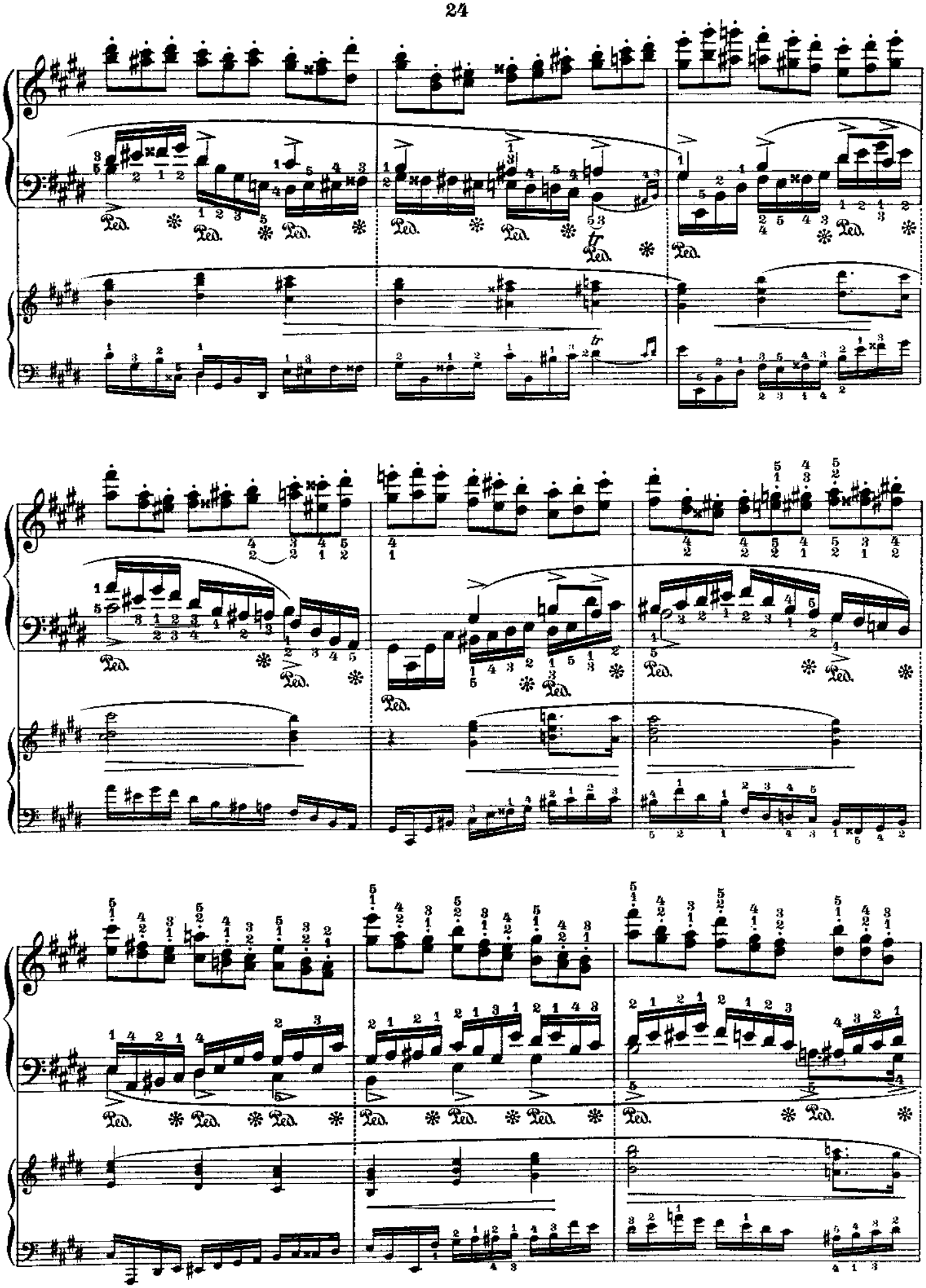
**) Im „Ossia" dasselbe Pedal wie oben.

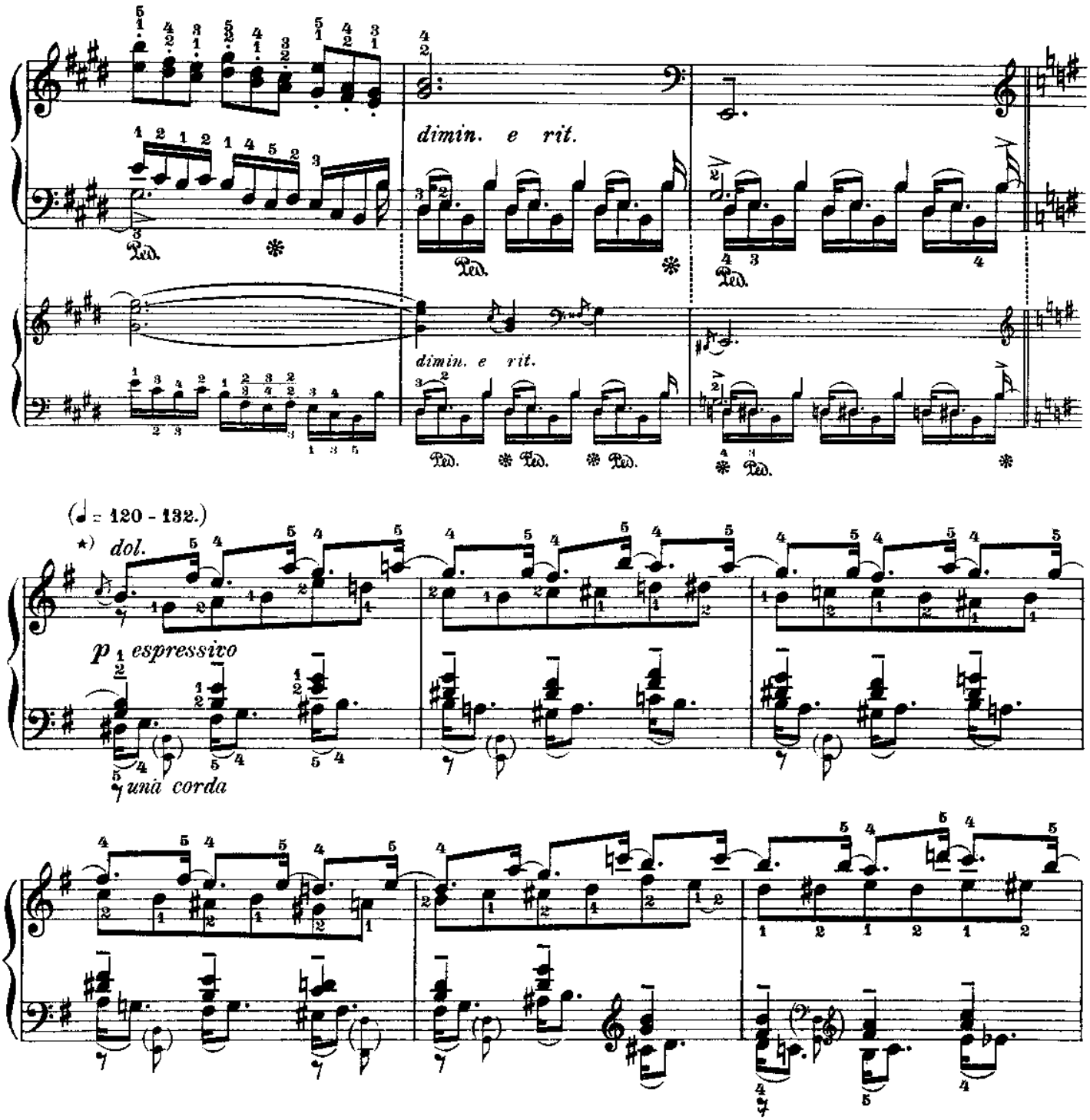
*) *It is not only possible, but even effective, to play the left hand of the principal part together with the right hand of the "Ossia" until the end of the E major period. The player should observe, that the left hand played alone sounds well also.*

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

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

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

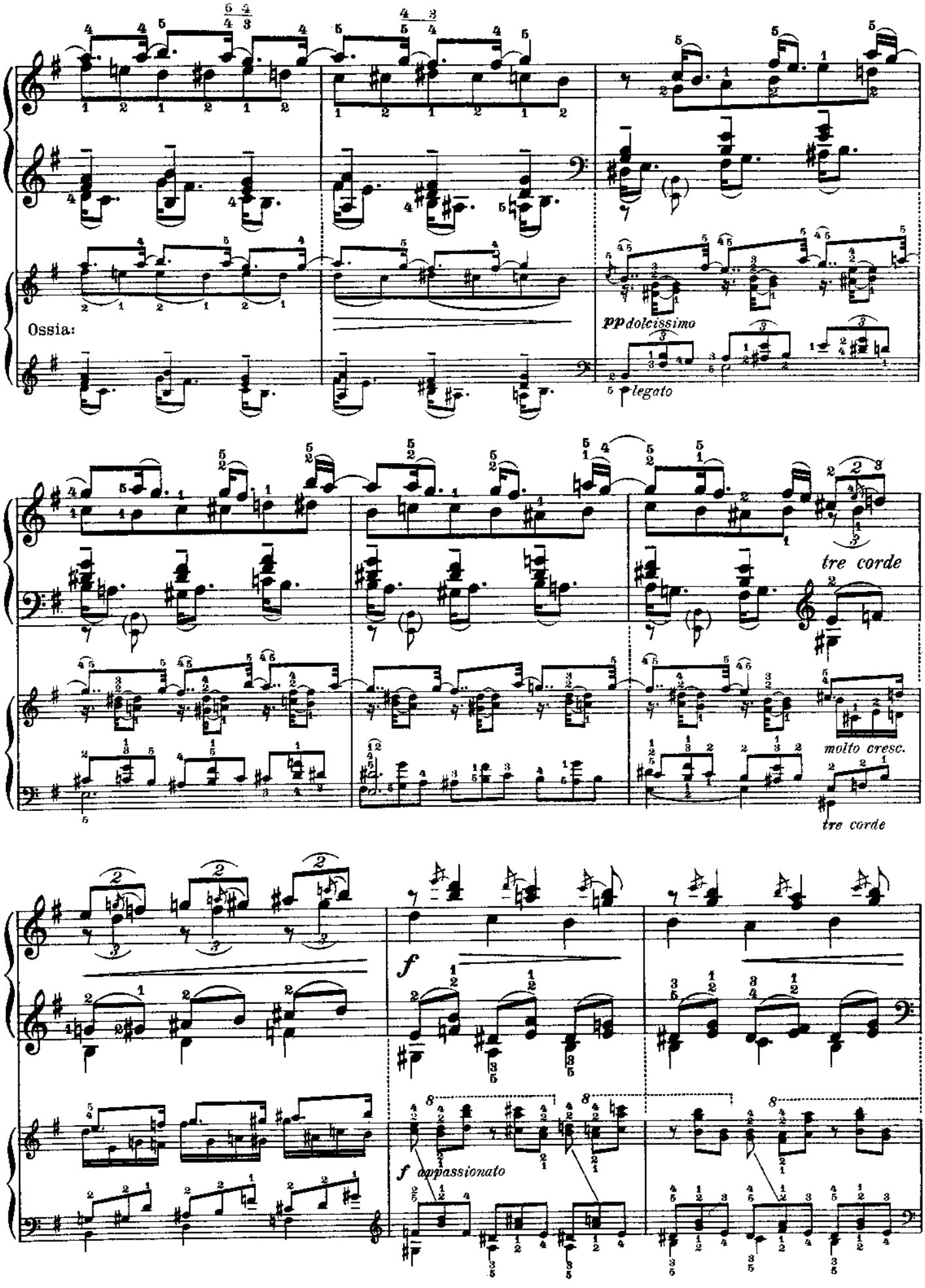


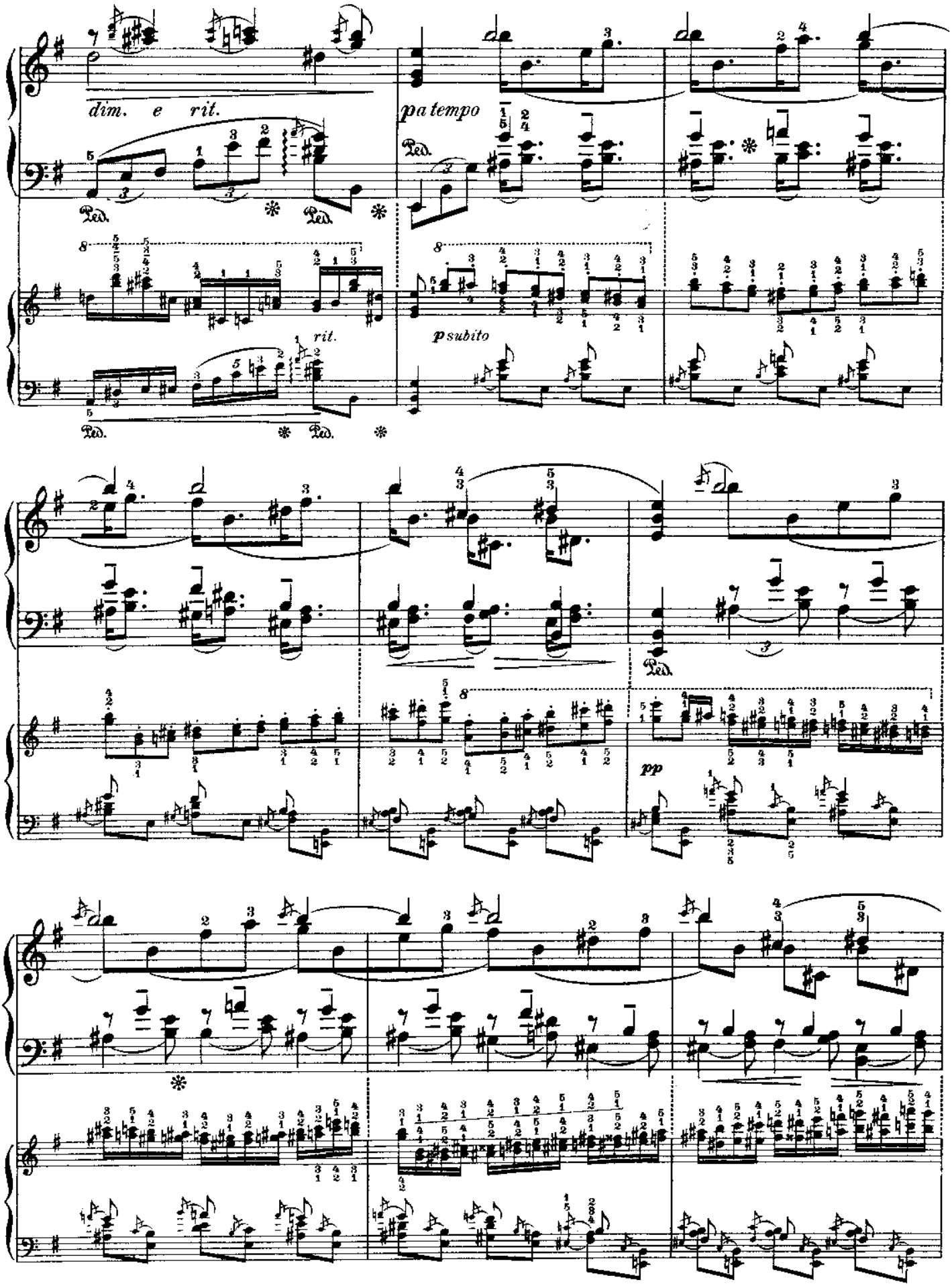


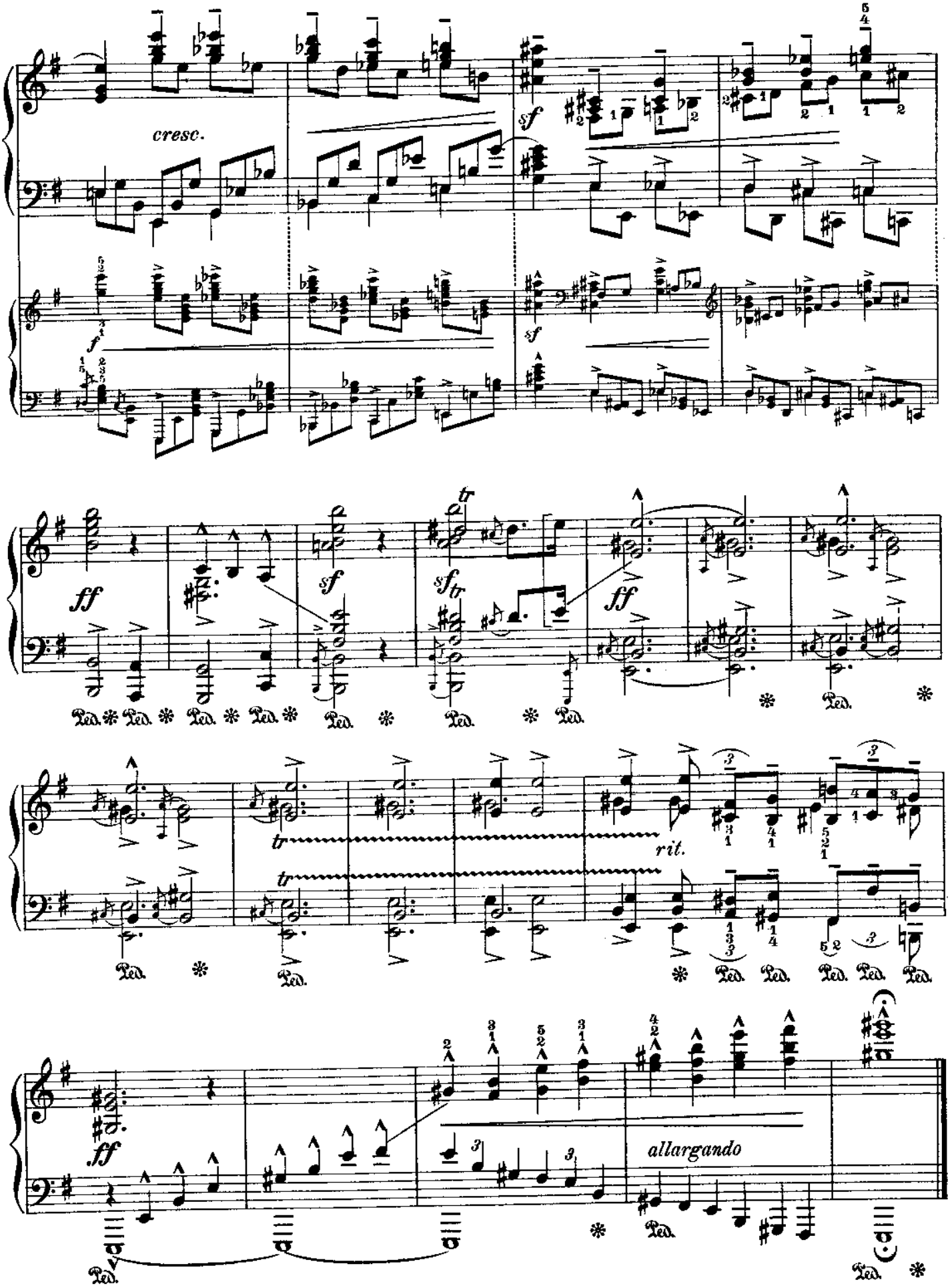
*) Das rechte Pedal wird von hier an mit jedem Viertel getreten, falls nicht anders vorgeschrieben. Wenn Grundbässe in kleinen Noten zugefügt sind, muss das Pedal mit jedem vollen Takt getreten und durch den ganzen Takt gehalten werden, ausgenommen nur im 4ten Takt, wo das Pedal beim Anschlage des dritten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

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

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


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


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


cresc.
sf
f
sf
ff
sf
sf tr
ff
Ped.
tr
tr
rit.
Ped.
ff
allargando
Ped.

№ 34

Fr. Chopin

Op. 25 № 5

Zweite Bearbeitung

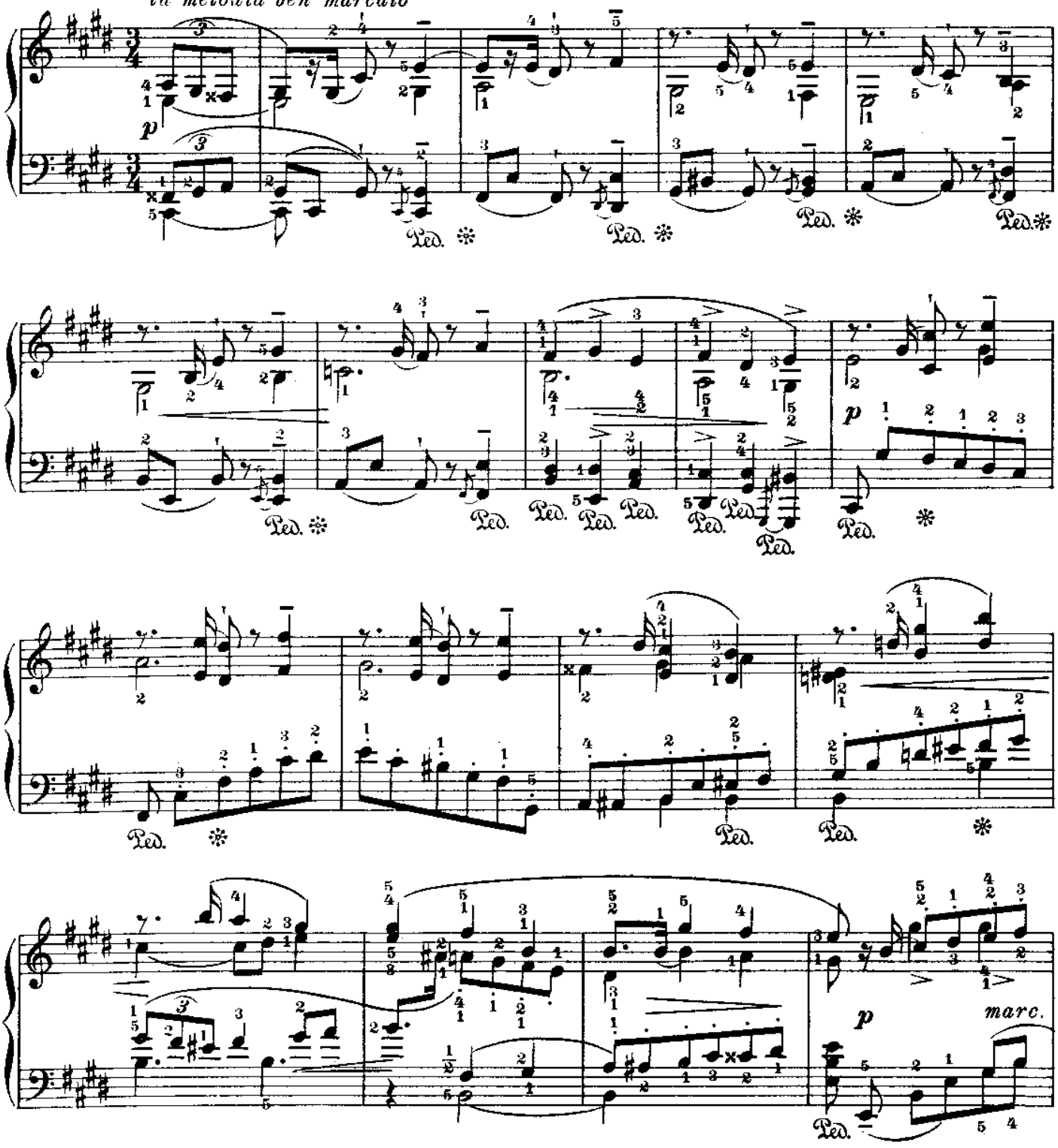
Second Version In Form einer Mazurka **Deuxième Version**

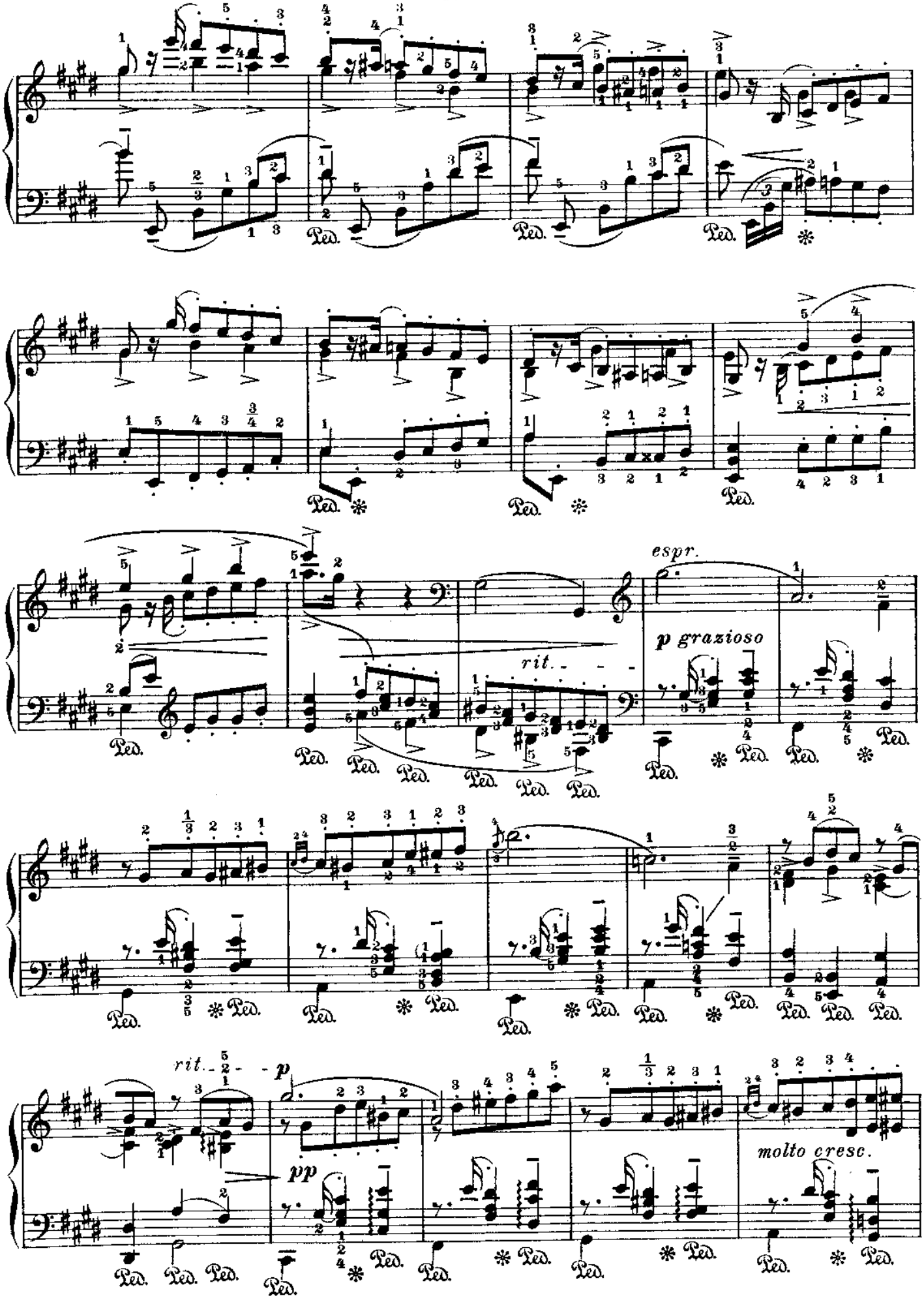
In form of a Mazurka Alla Mazourka

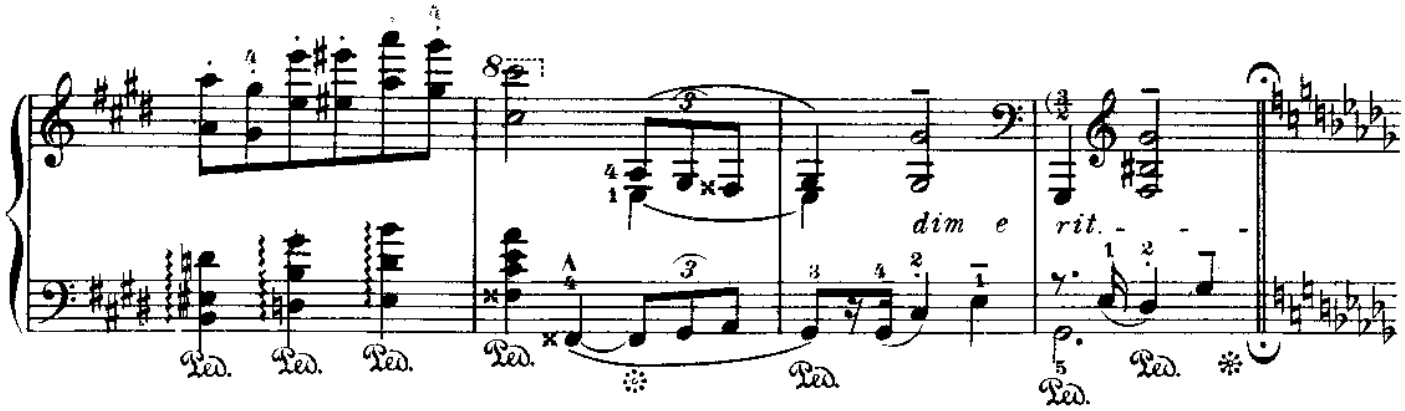
Tempo di Mazurka ♩.=52-60

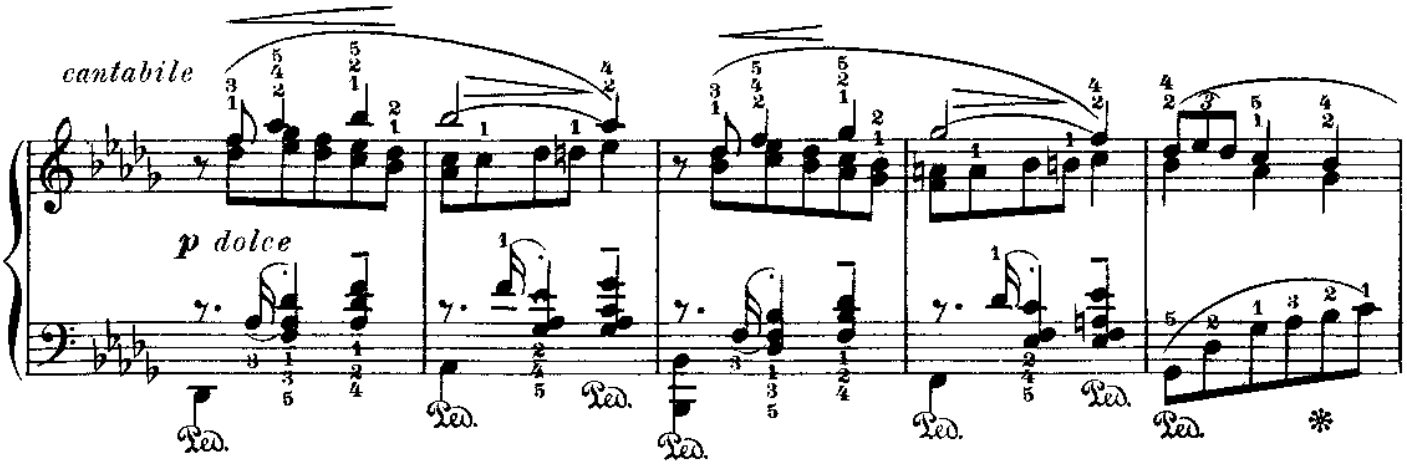
la melodia ben marcato

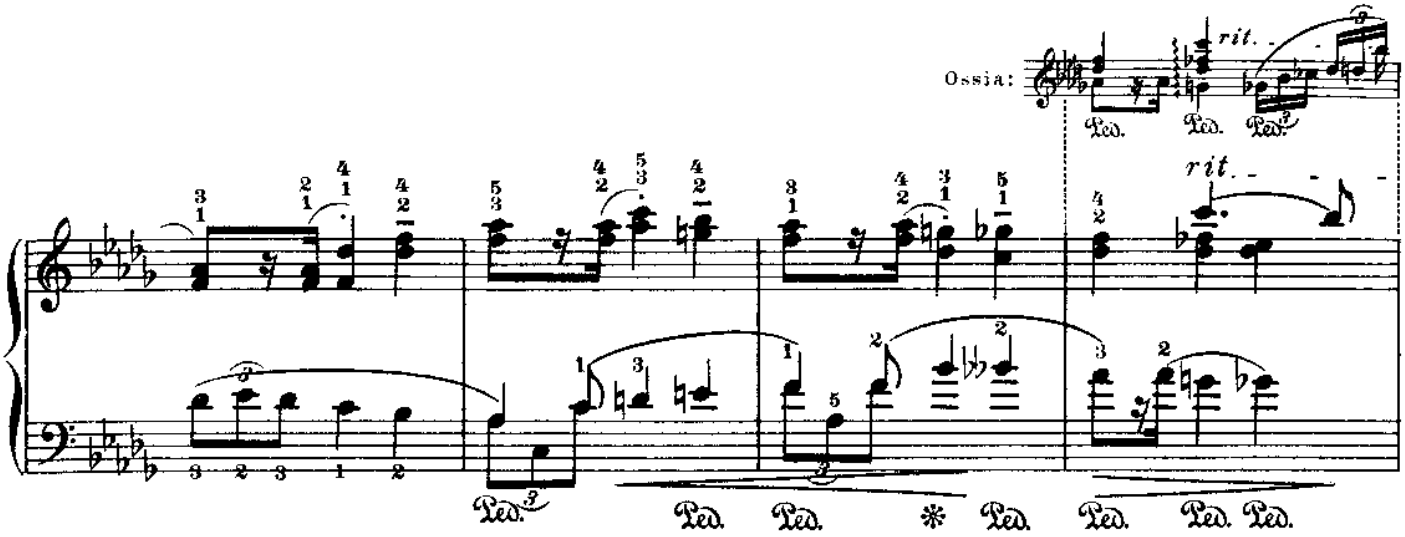
Leopold Godowsky

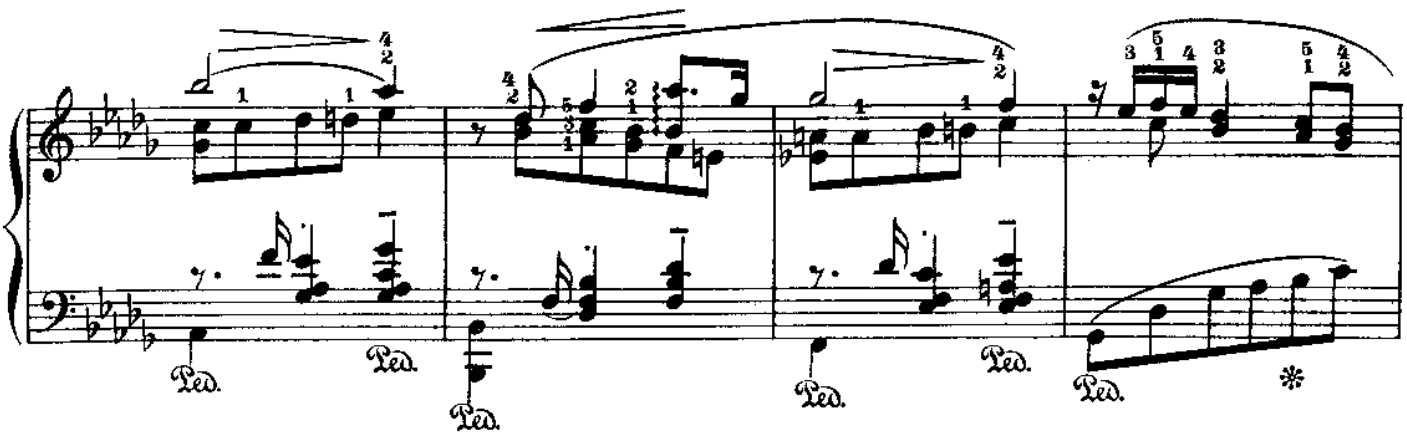


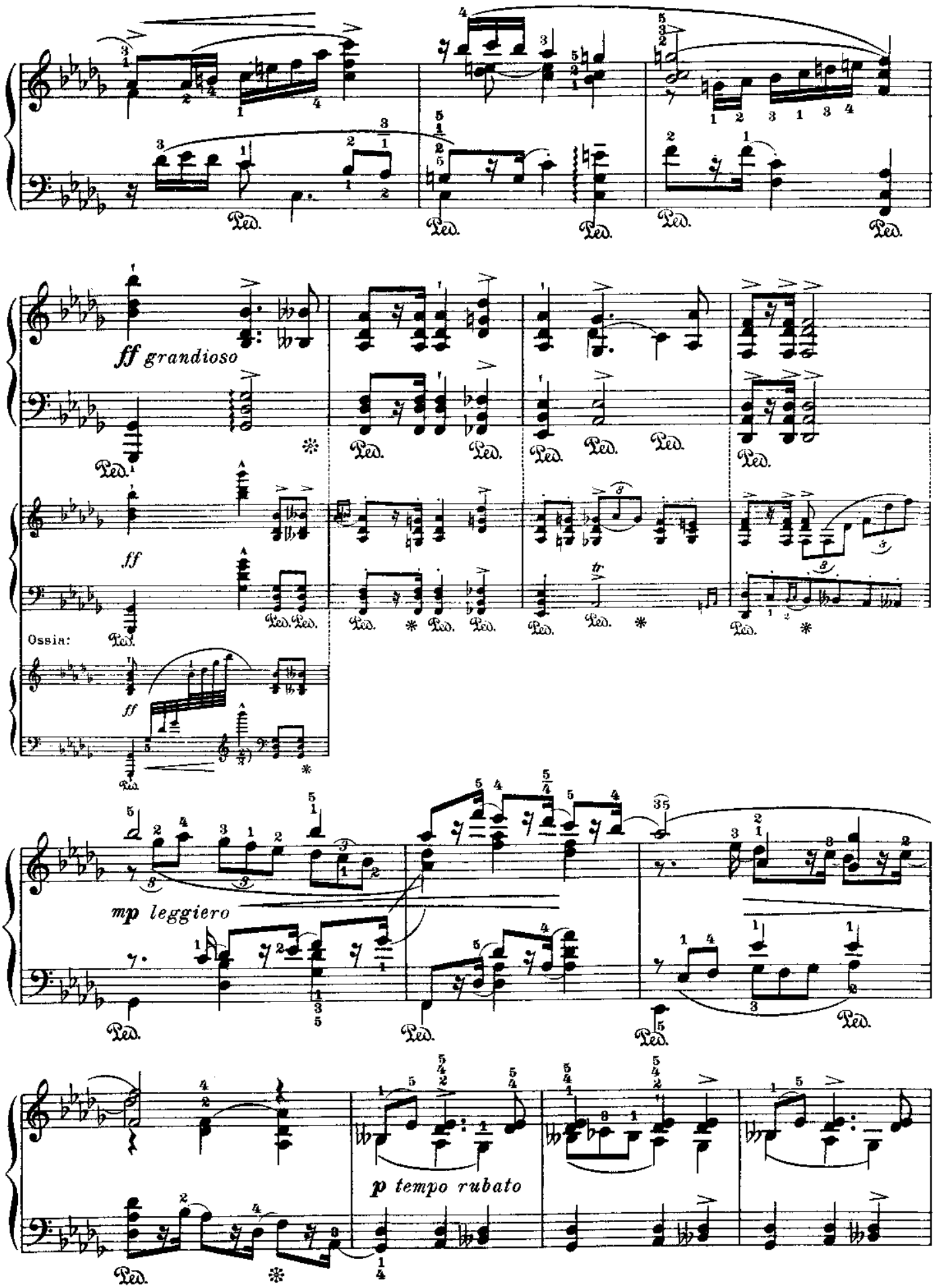

espr.
p grazioso
rit.
rit.
p
pp
molto cresc.

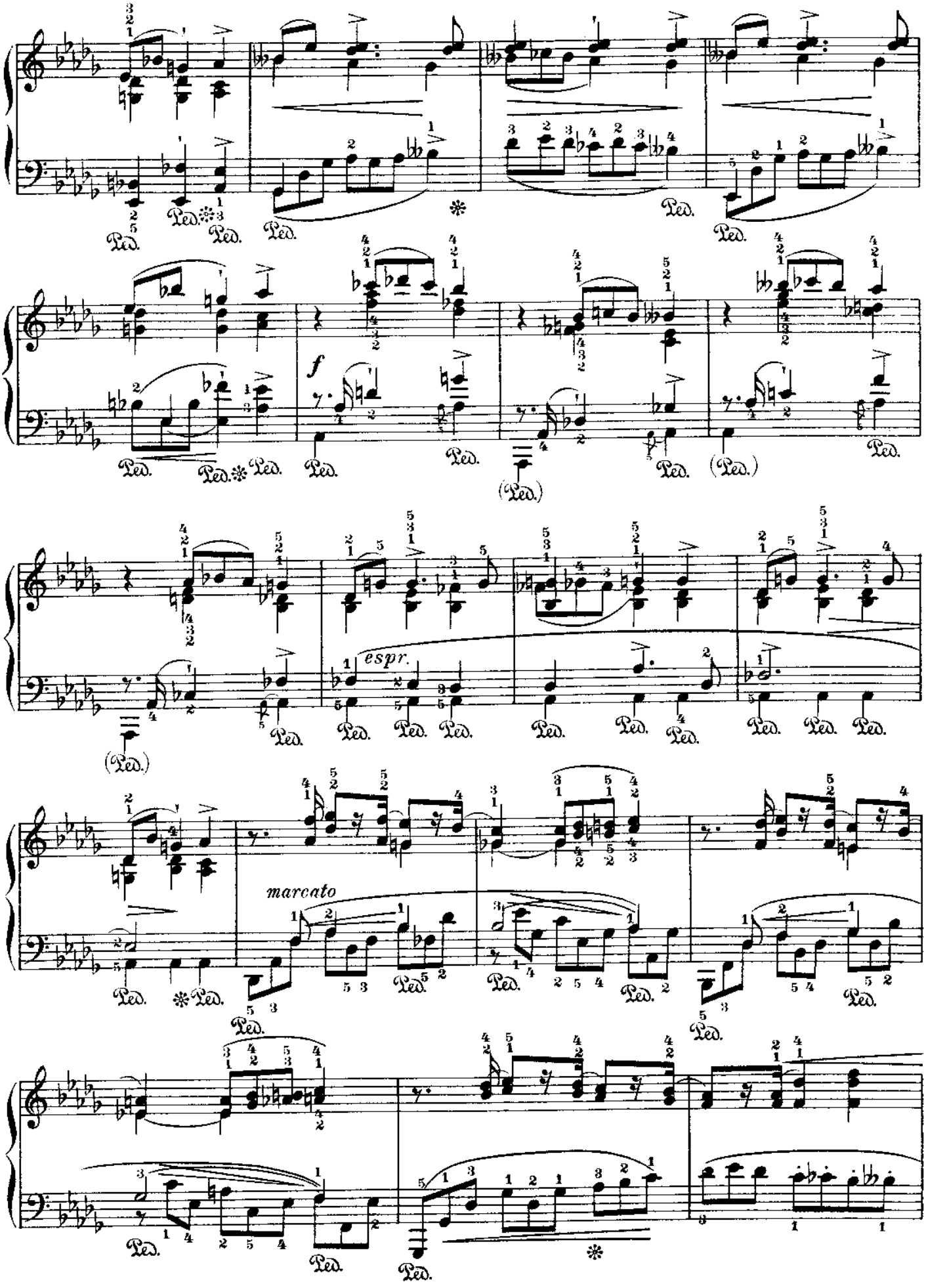

dim e
rit.

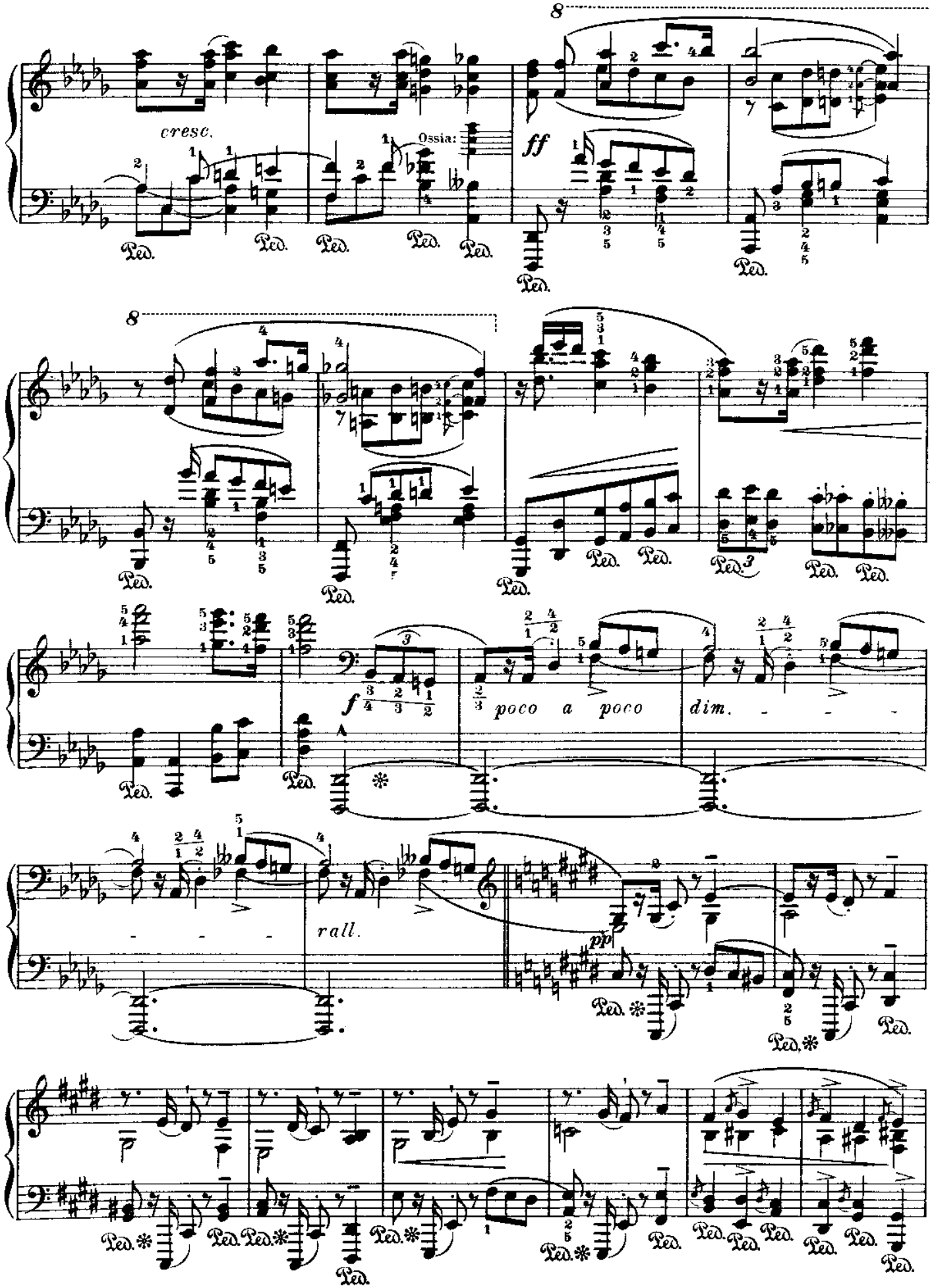

cantabile
p dolce

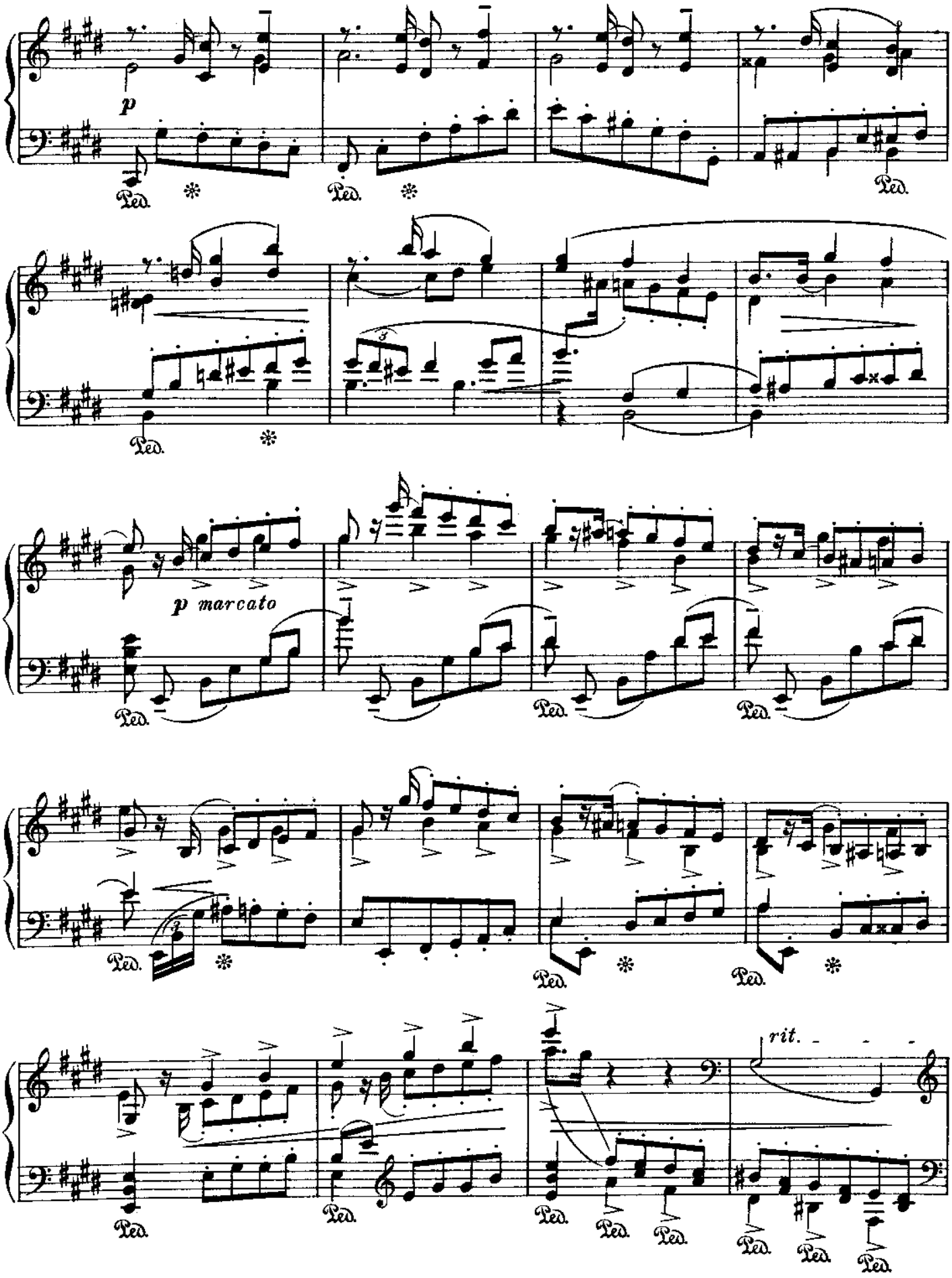

Ossia:
rit.
rit.

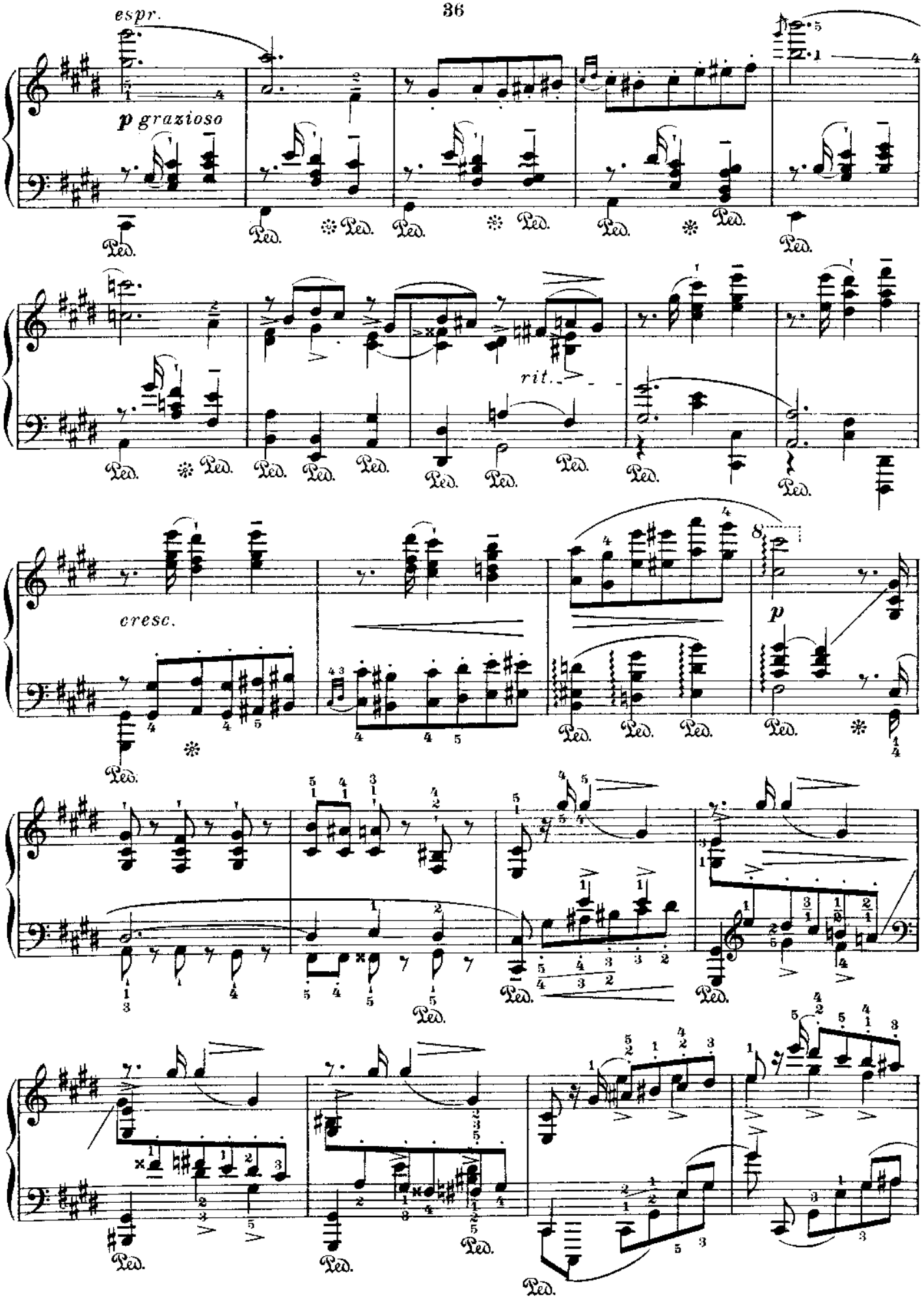


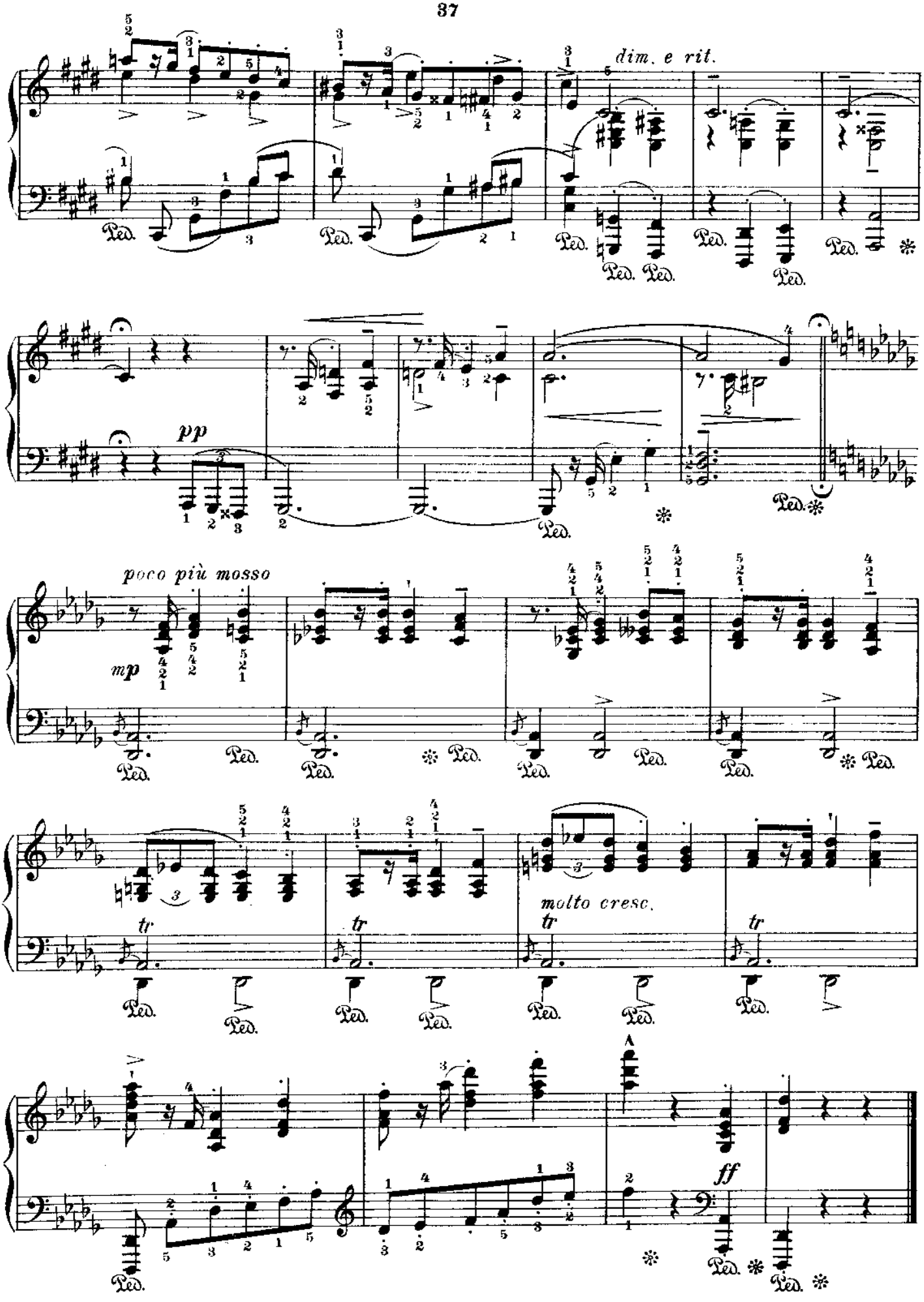

ff grandioso
ff
Ossia:
ff
mp leggiero
p tempo rubato


f
espr.
marcato


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


p
Ped.
p marcato
rit.


espr.
p grazioso
rit.
cresc.
p


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

№ 35

Fr. Chopin

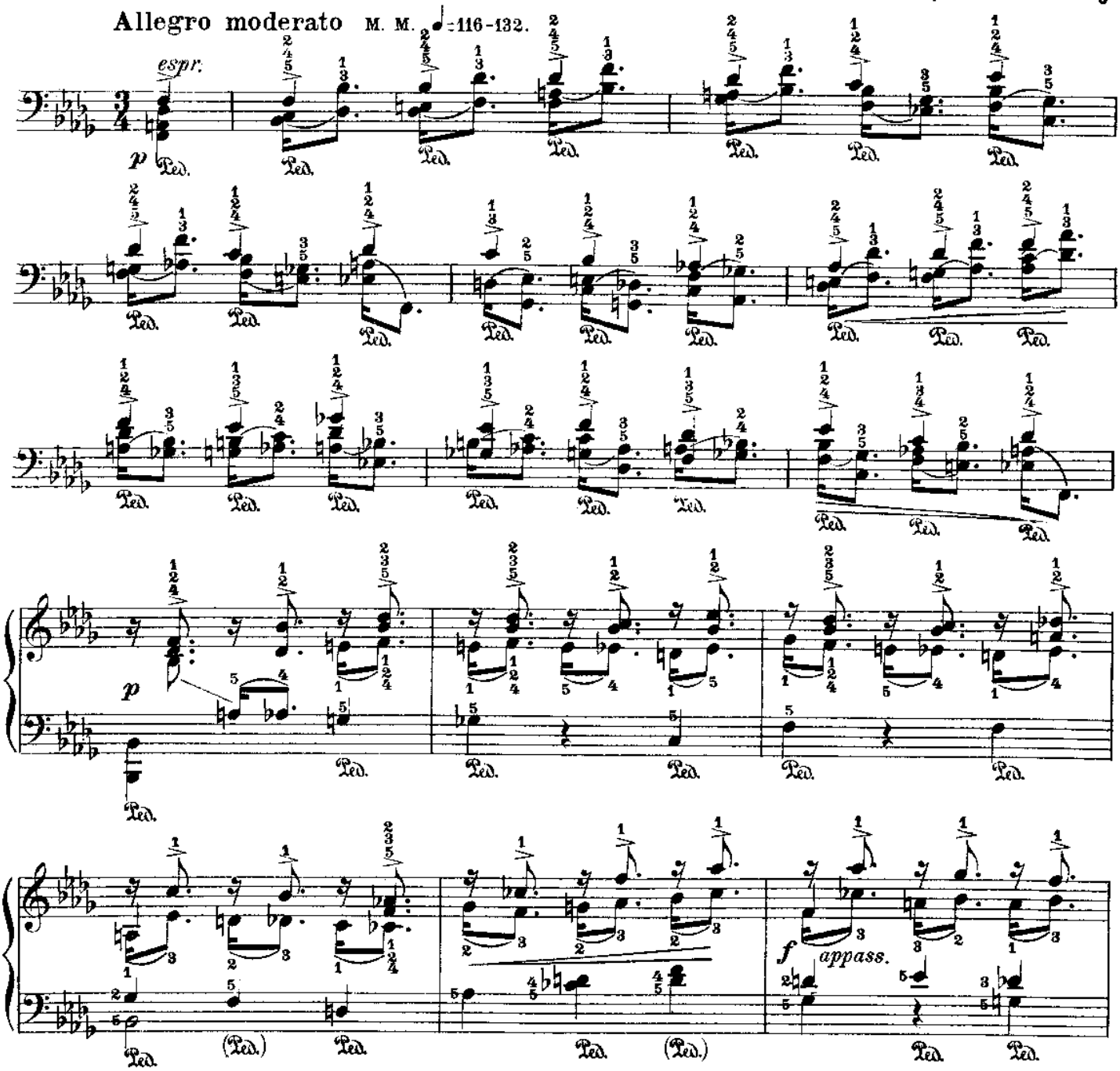
Op. 25 № 5

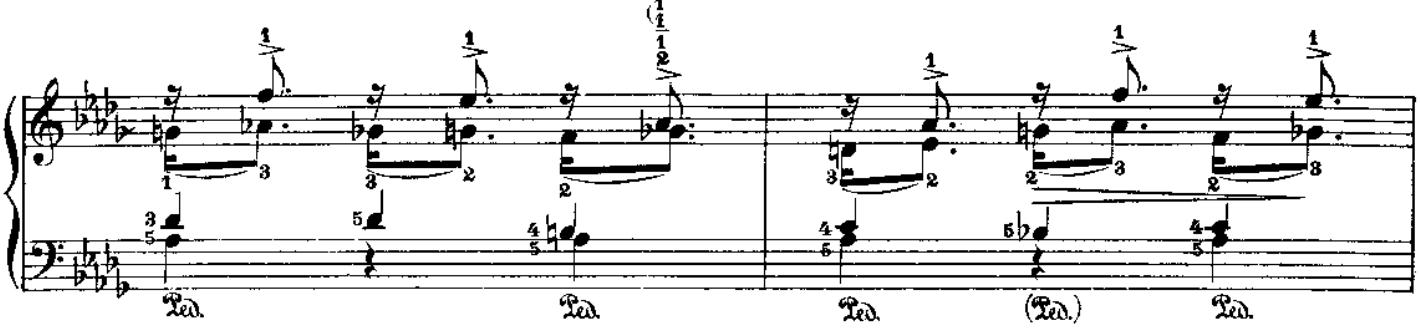
Third Version
For the left hand alone

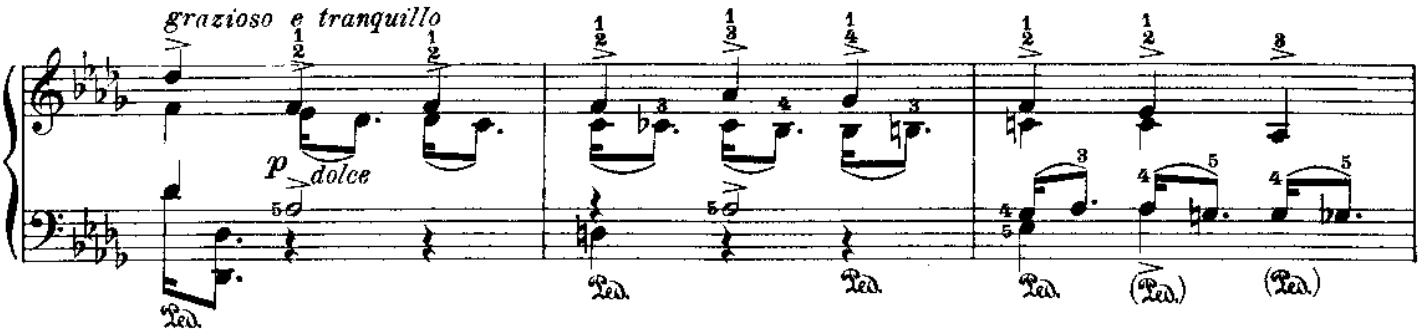
Dritte Bearbeitung
Für die linke Hand allein

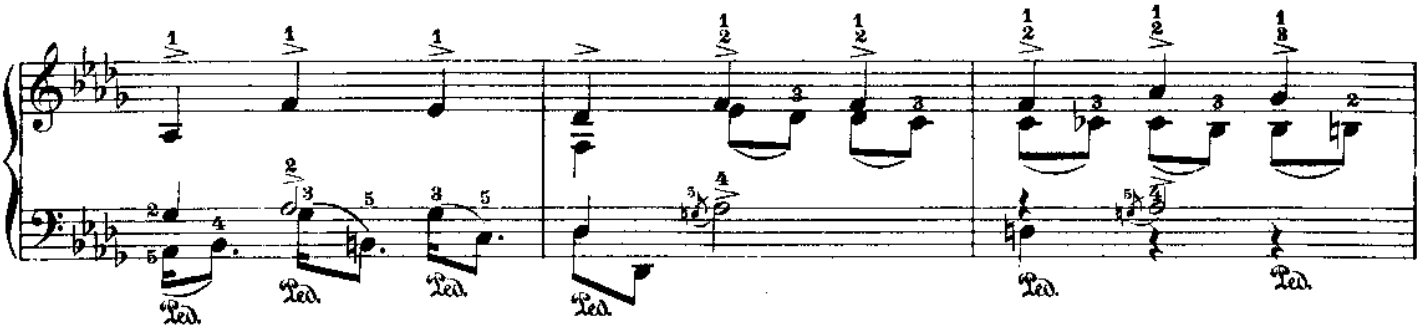
Troisième Version
Pour la main gauche seule

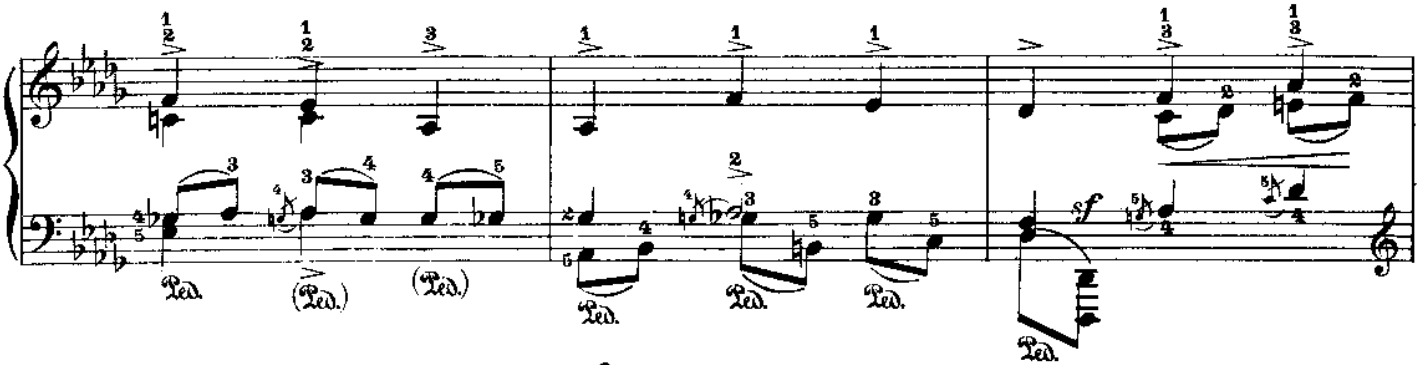
Leopold Godowsky

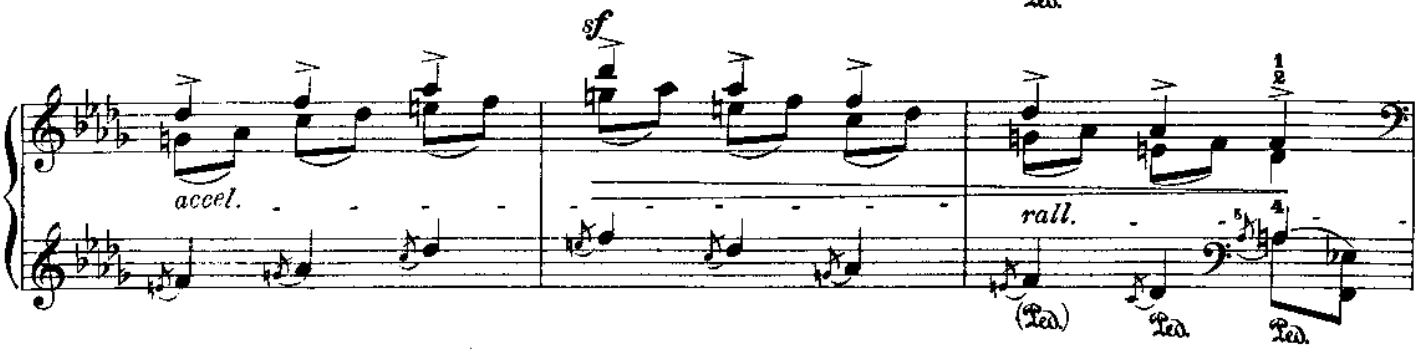


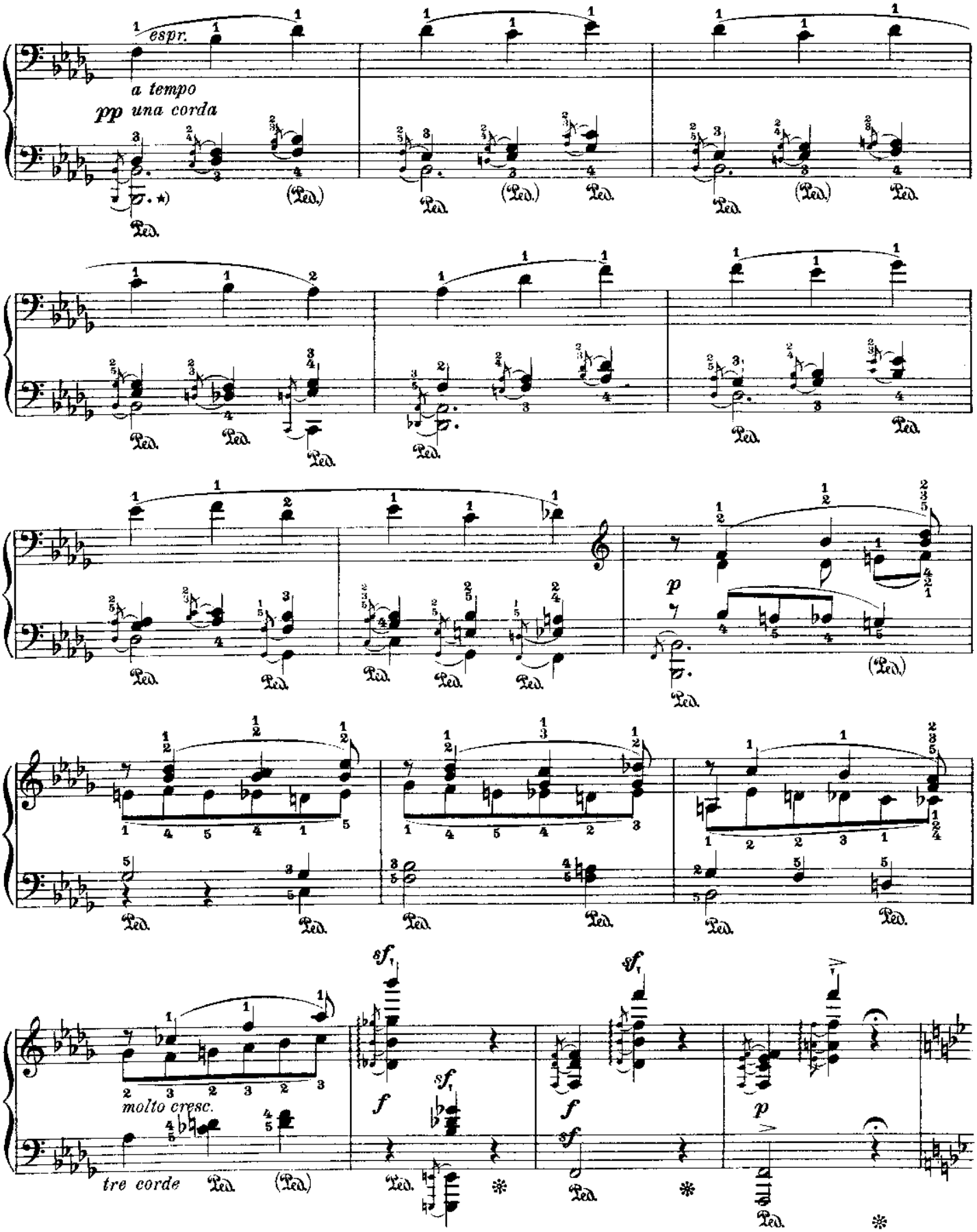



grazioso e tranquillo
p dolce




sf

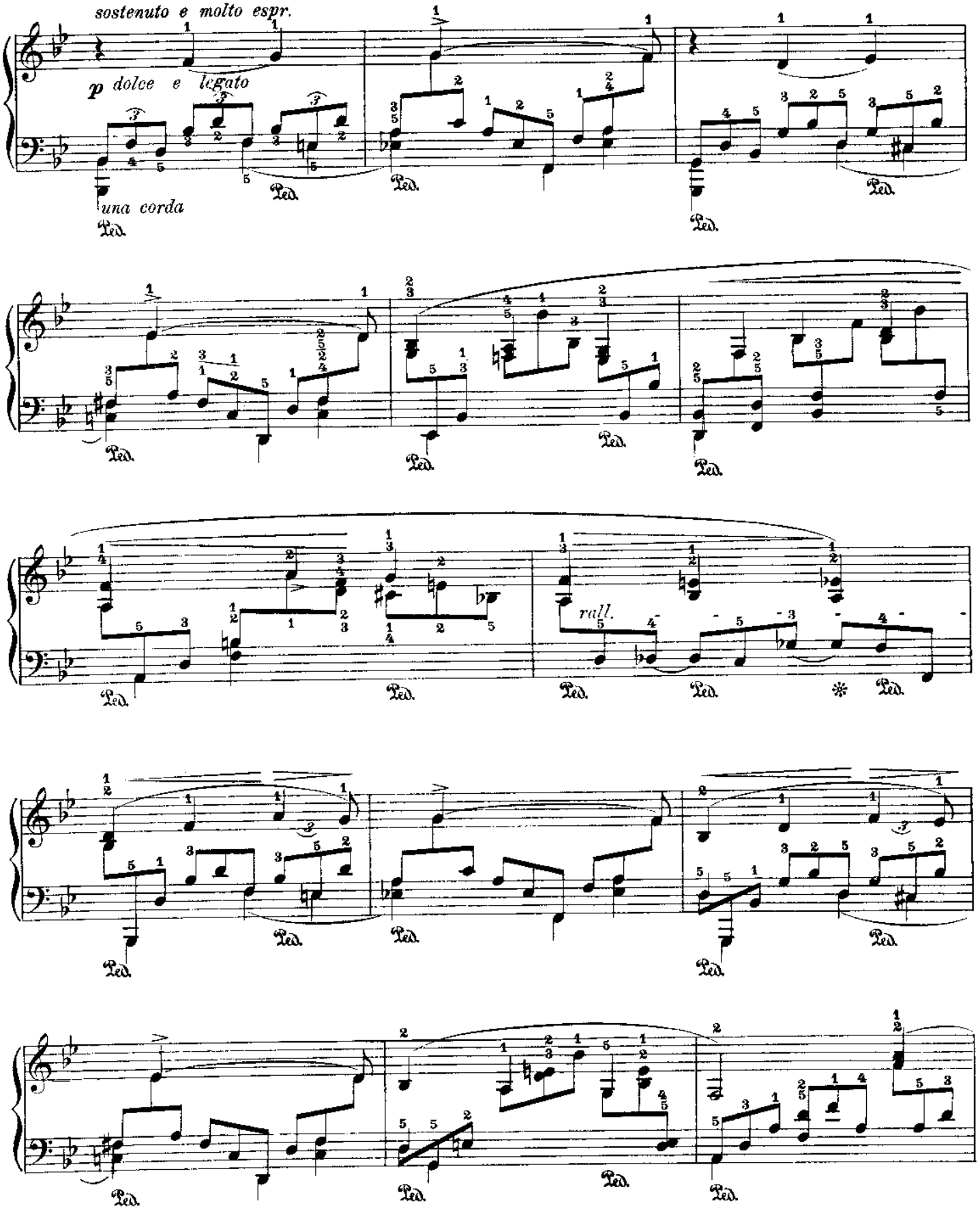

sf
accel.
rall.

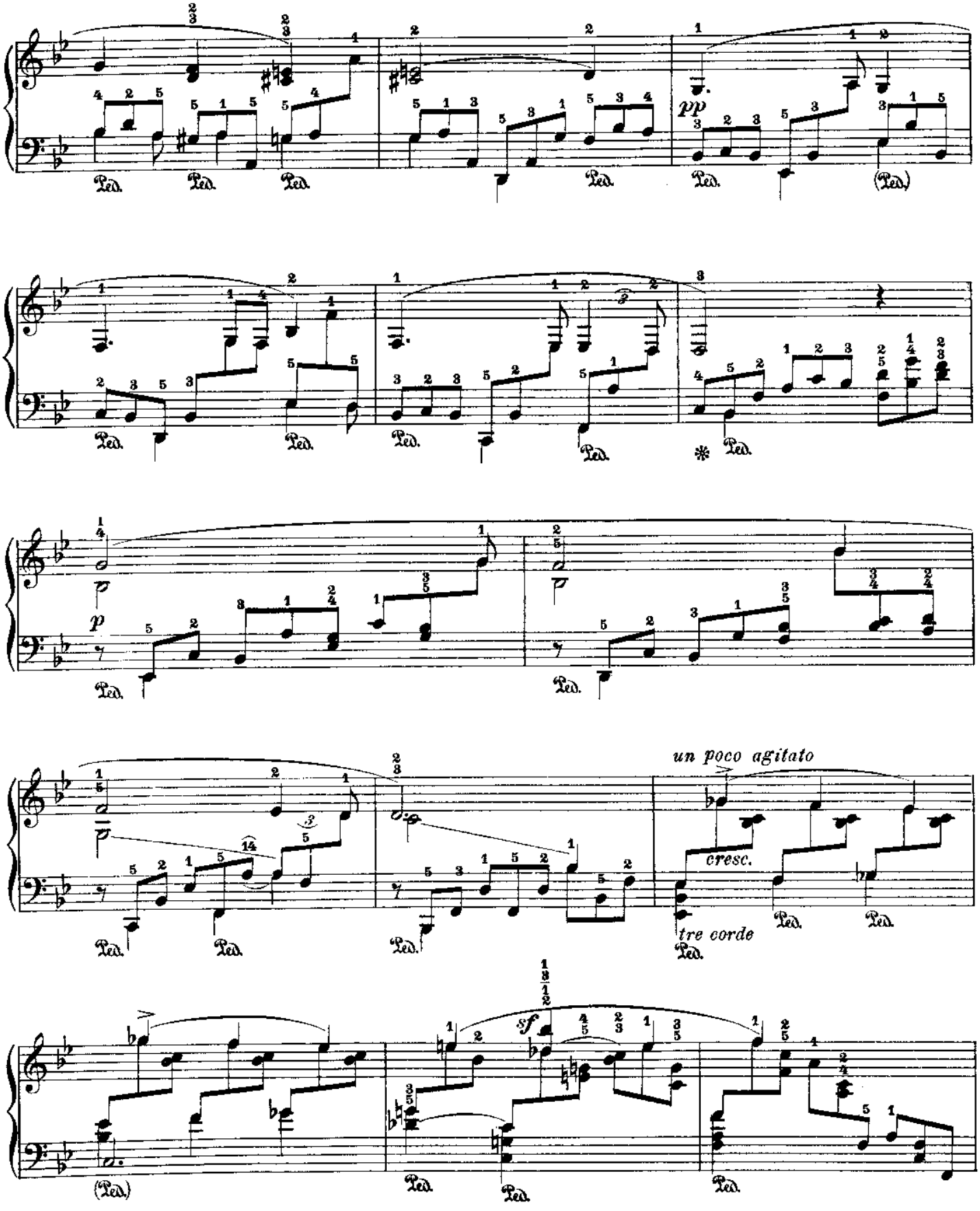


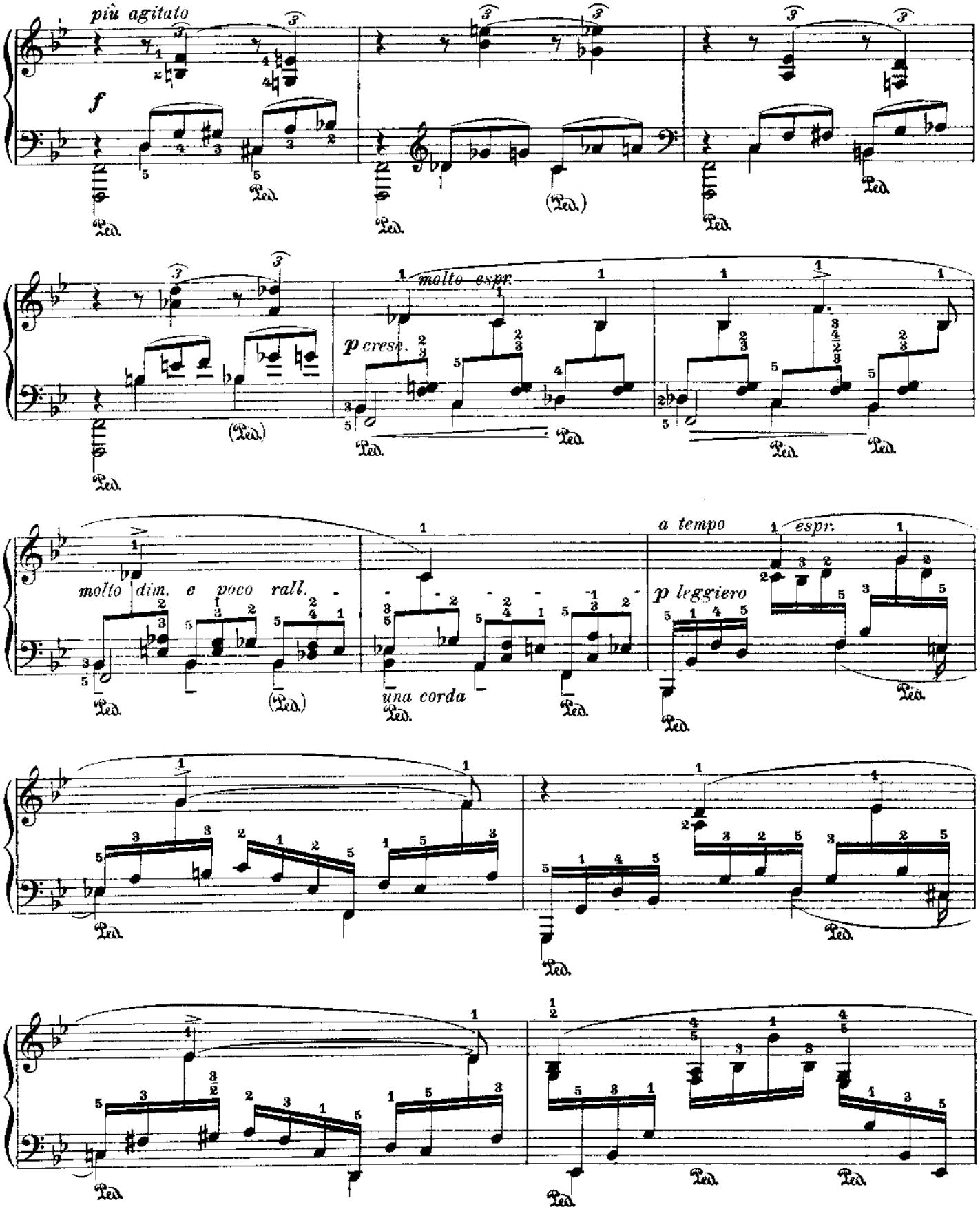
*) Vorschläge auftaktig spielen – nicht mit der oberen Stimme.

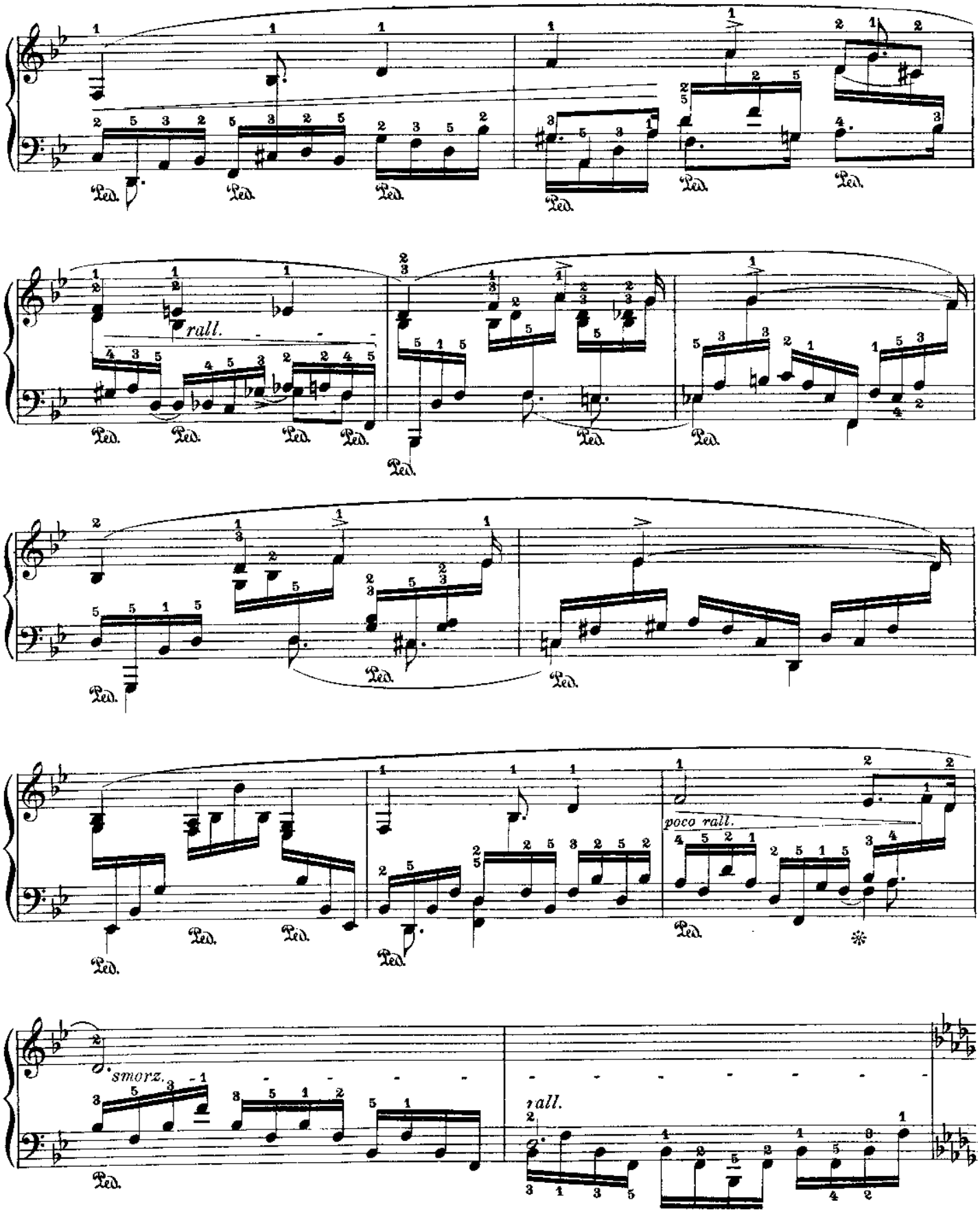
The small notes are not to be played with the upper voice, but in advance of it.

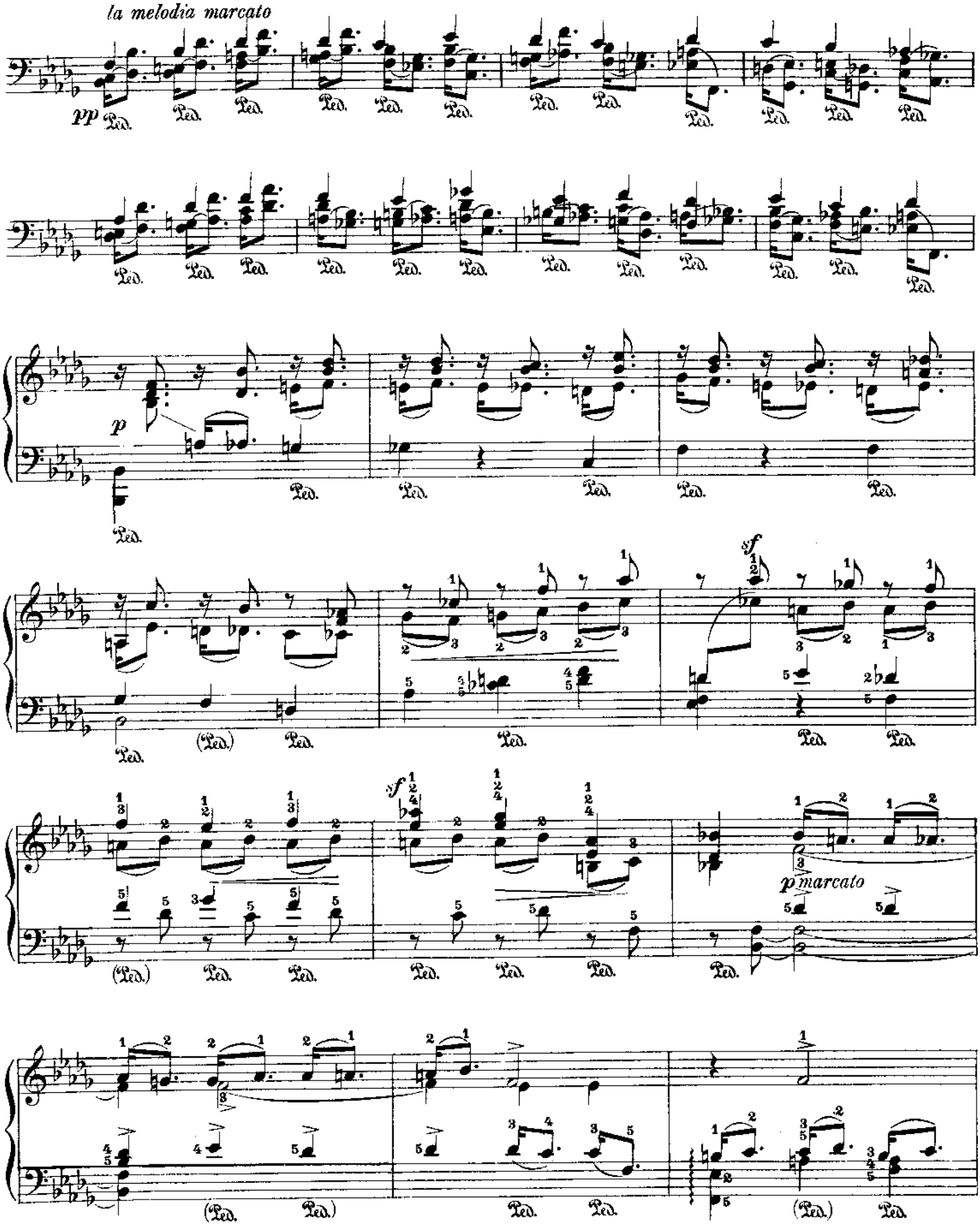
Les notes d'agrément doivent être jouées non pas en même temps que la partie supérieure, mais (comme levé) comme une partie reguliére de la mesure.

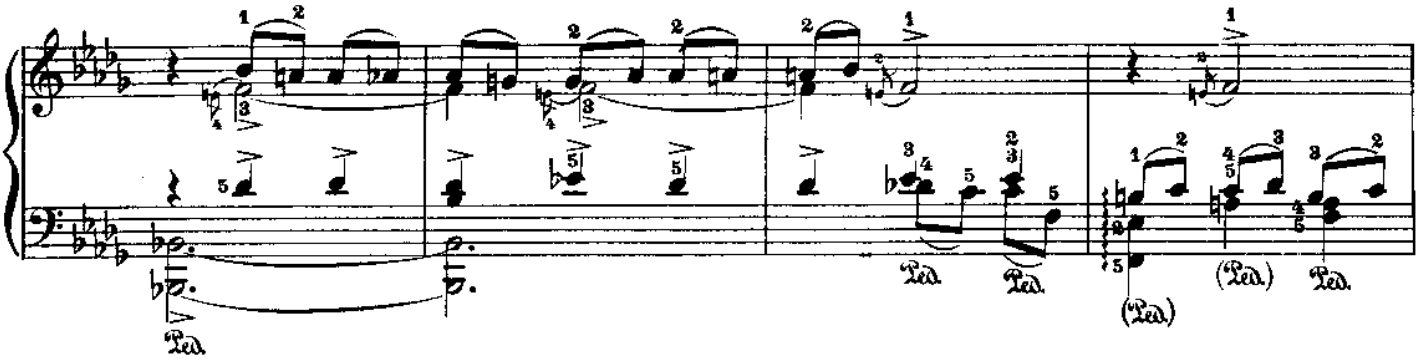

sostenuto e molto espr.
p dolce e legato
una corda
Ped.
rall.

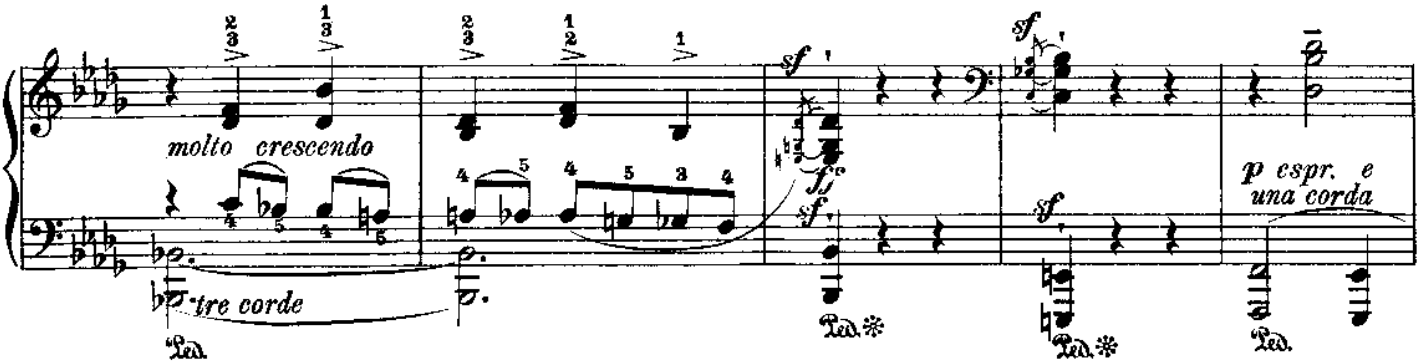

pp
p
un poco agitato
cresc.
tre corde
sf
Ped.

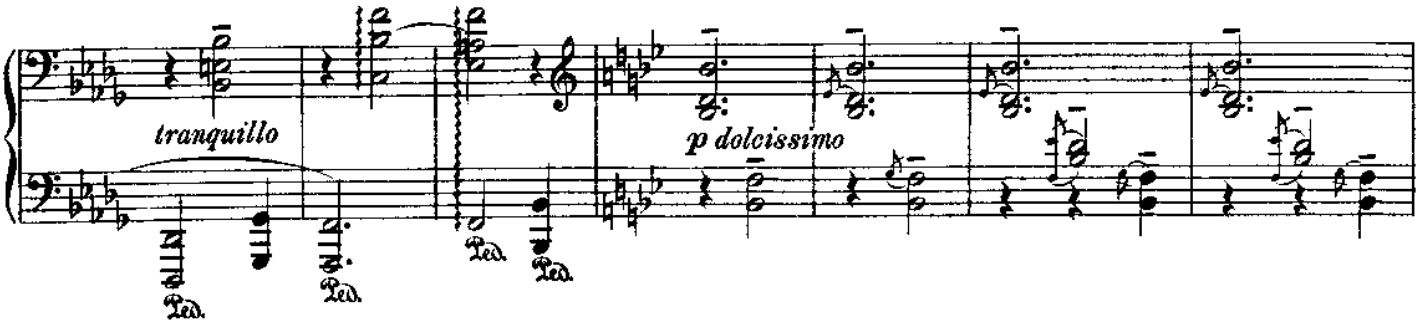

più agitato
f
molto espr.
p cresc.
molto dim. e poco rall.
una corda
a tempo
espr.
p leggiero
Ped.

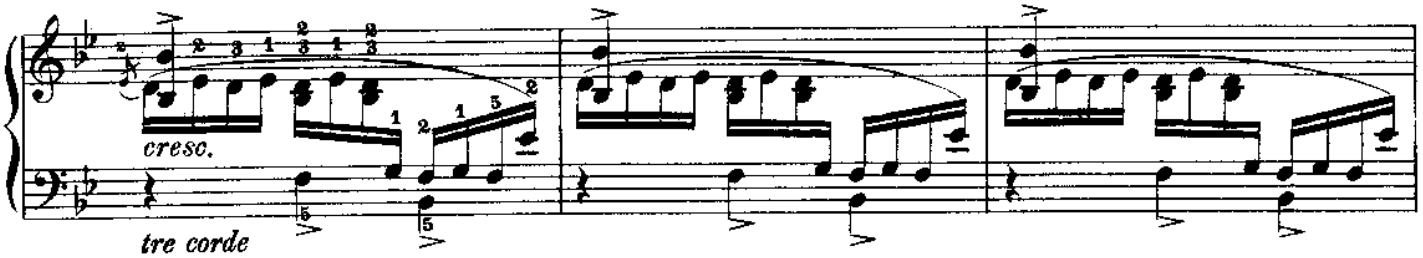

rall.
poco rall.
smorz.
rall.

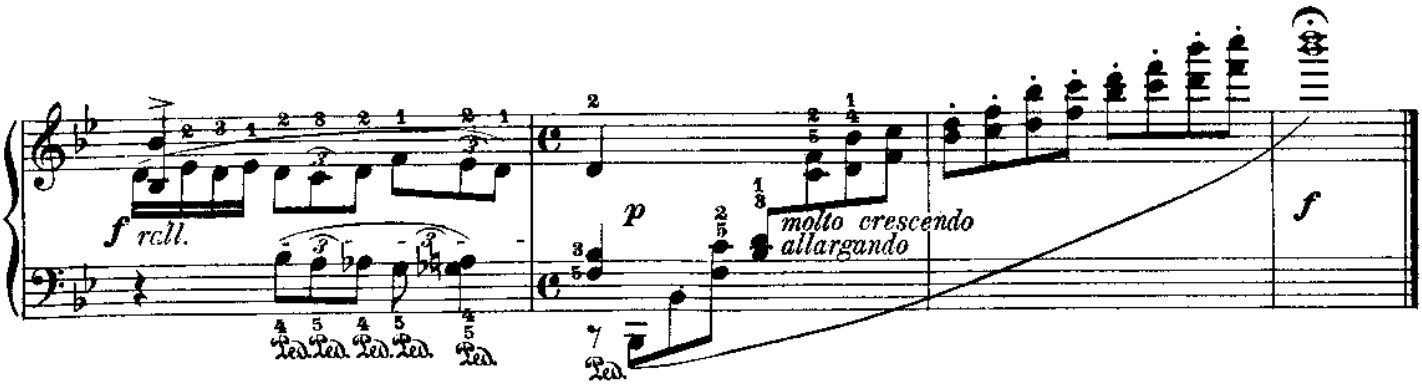

la melodia marcato
pp
p
sf
sf
p marcato


molto crescendo
tre corde


sf
fz
sf
sf
p espr. e
una corda


tranquillo
p dolcissimo


cresc.
tre corde


f rall.
p
molto crescendo
allargando
f

Nº 36

Fr. Chopin

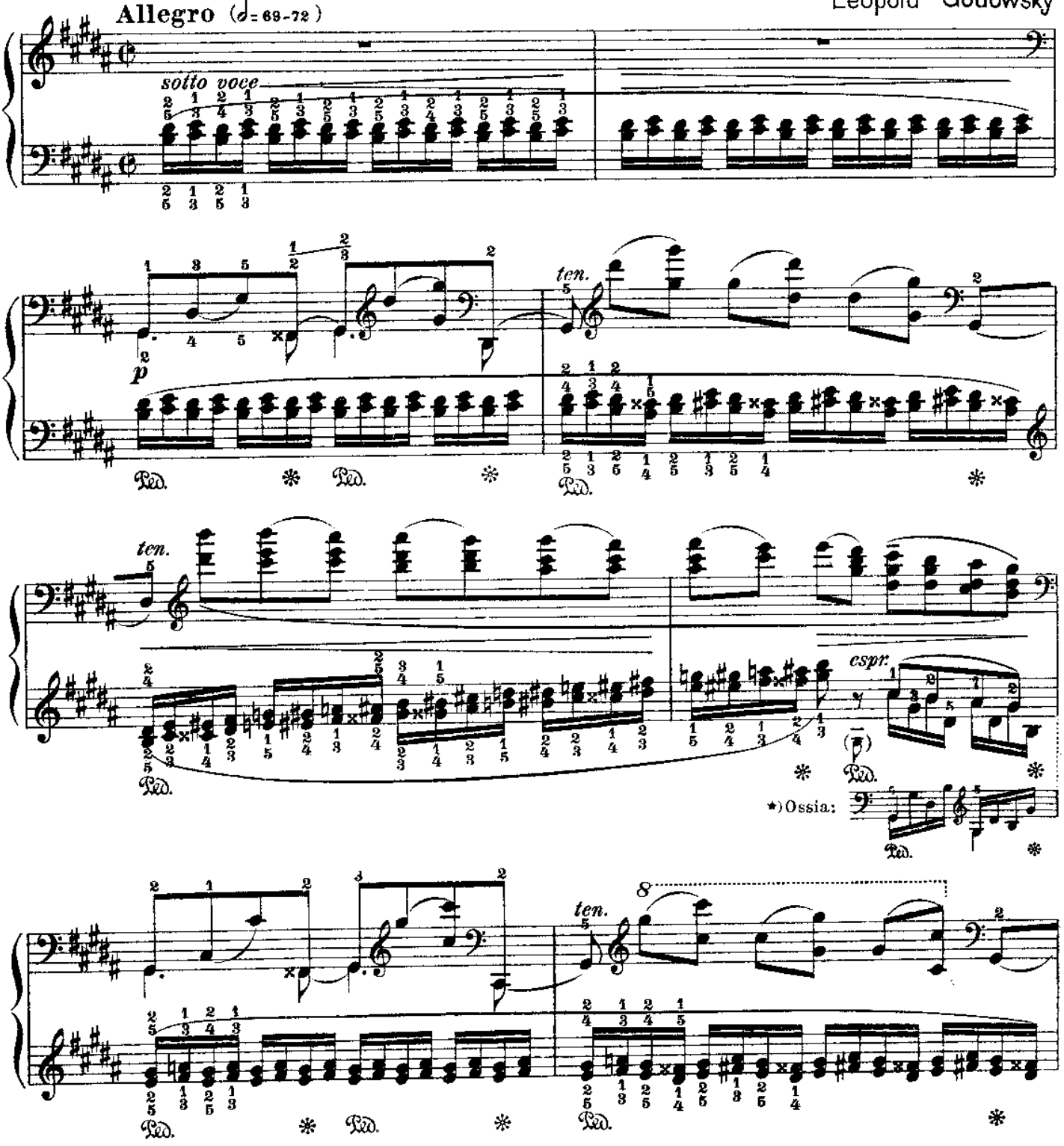
Op. 25 Nº 6

Erste Bearbeitung
Terzenstudie

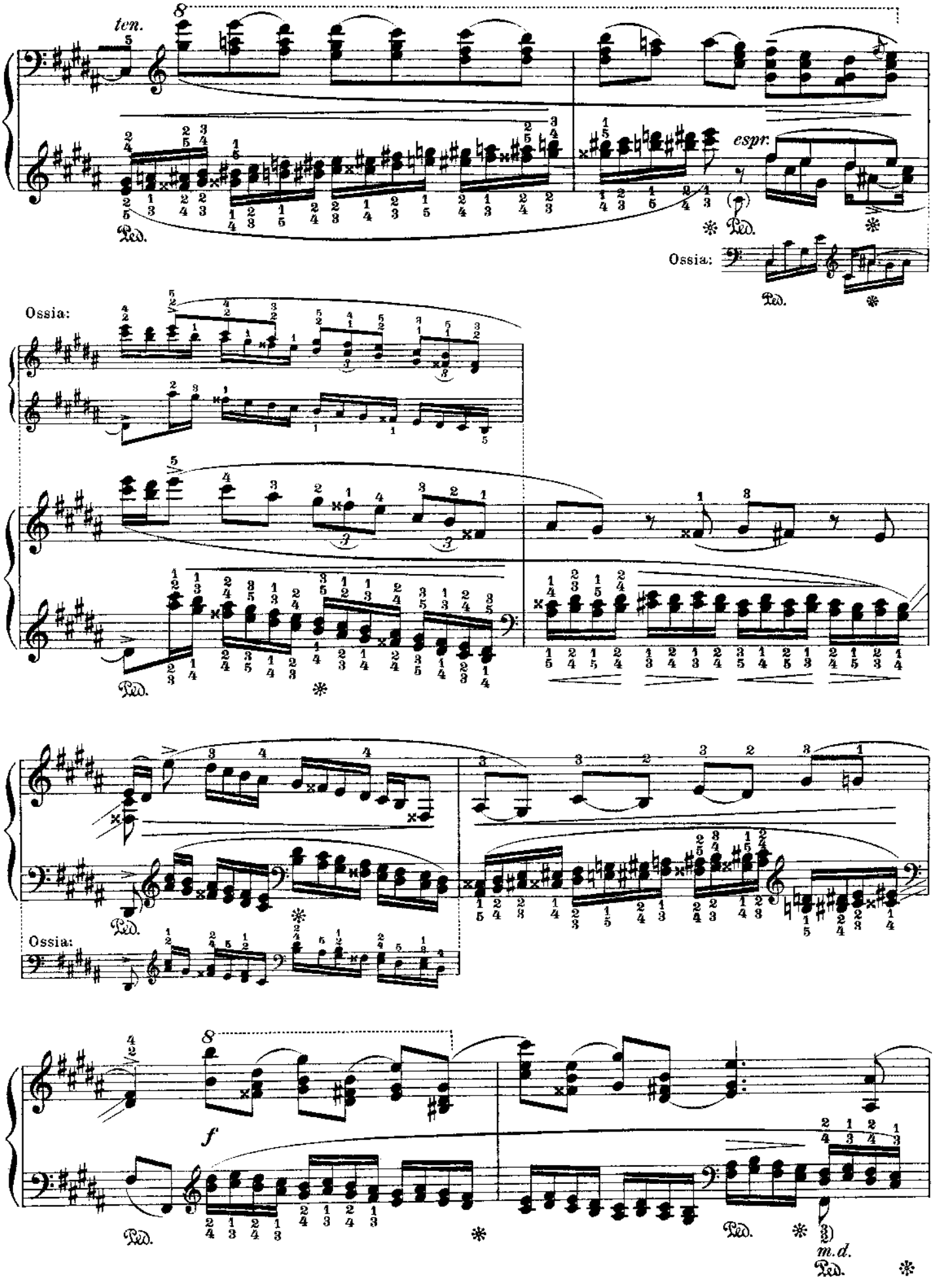
First version
Study in thirds

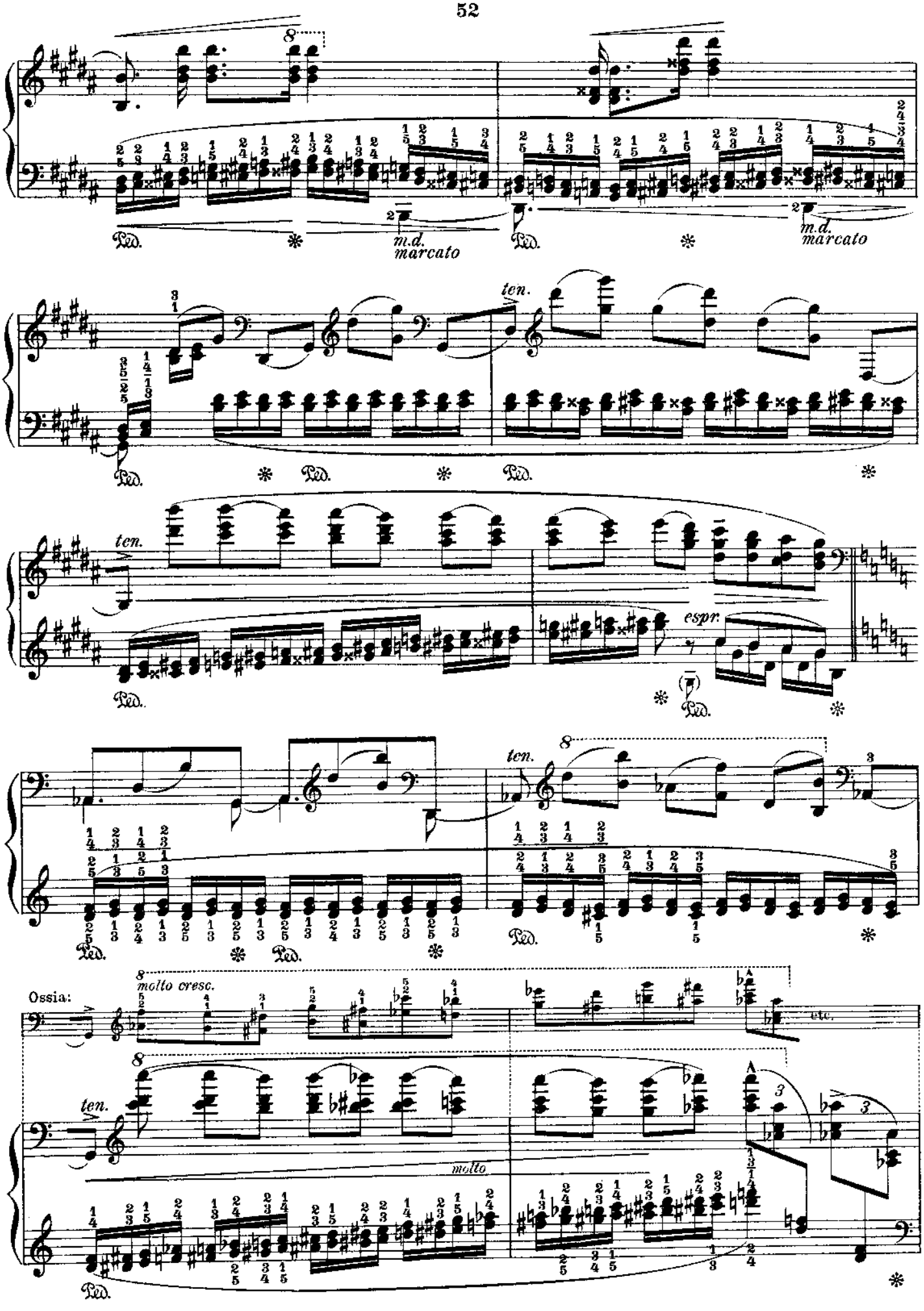
Premiere version
Etude en tierces

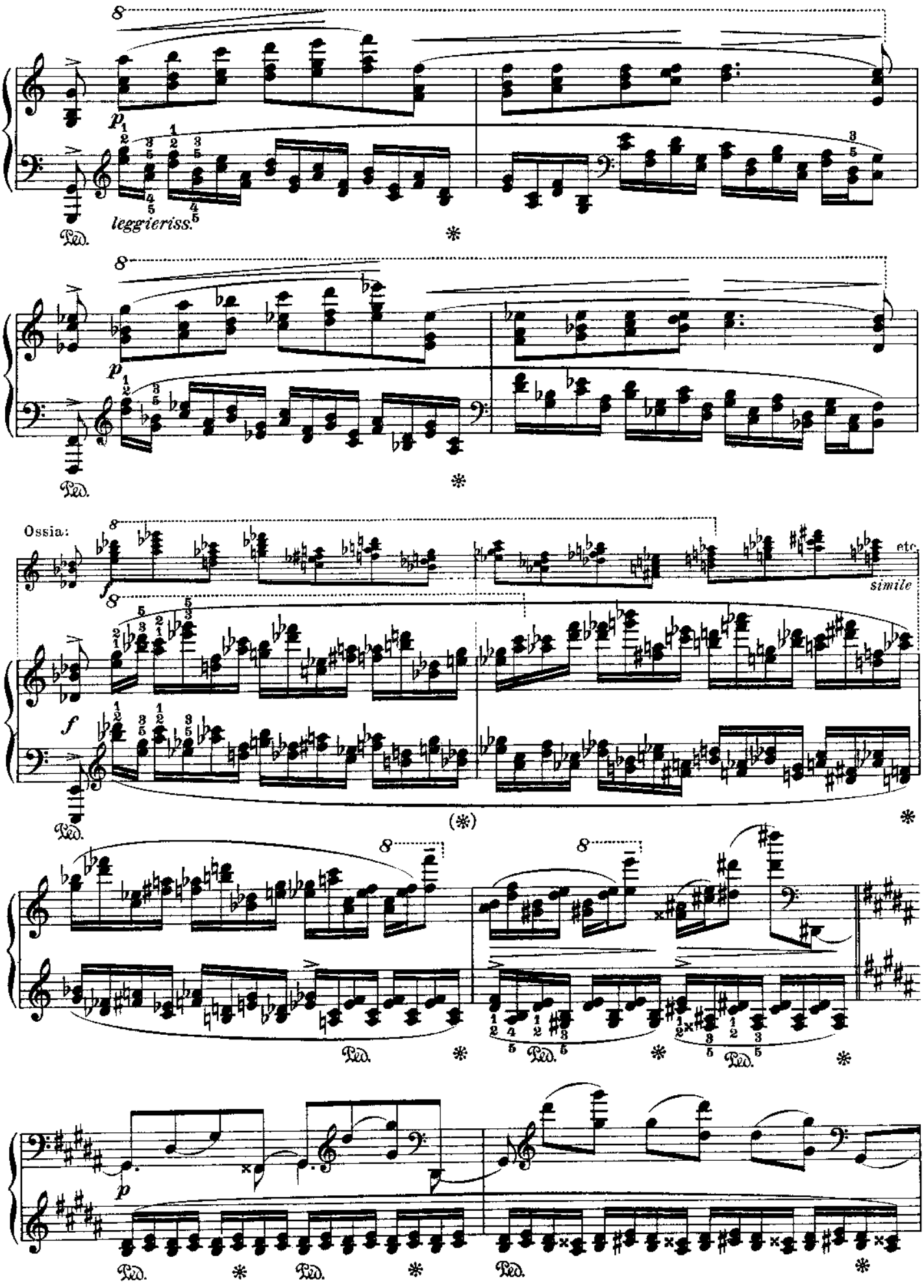
Leopold Godowsky

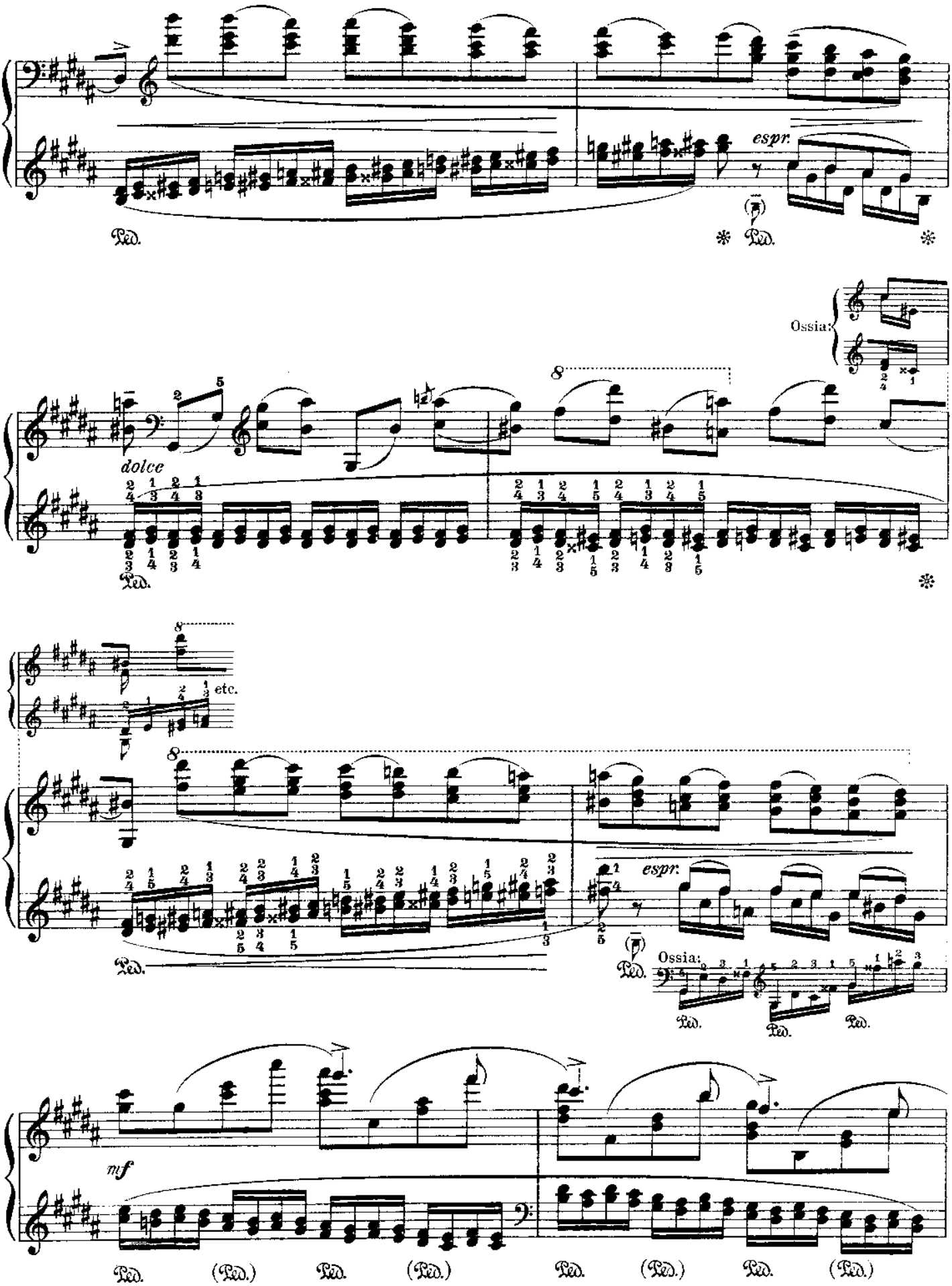


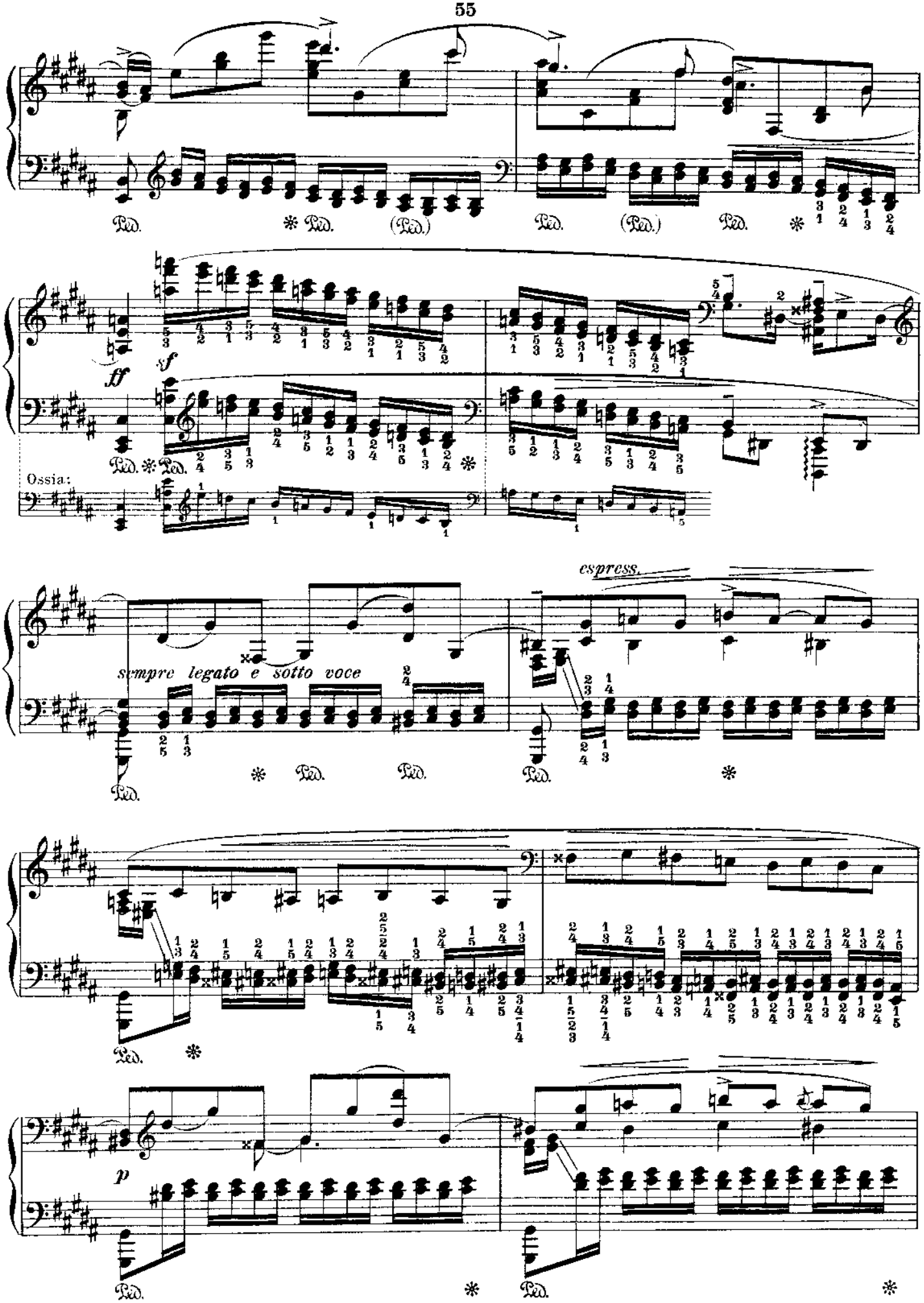
*) Diese Nebenform kann auch bei folgenden ähnlichen Stellen gespielt werden.
This "Ossia" can be used in all similar places.
L'ossia peut être joué dans les endroits analogues.

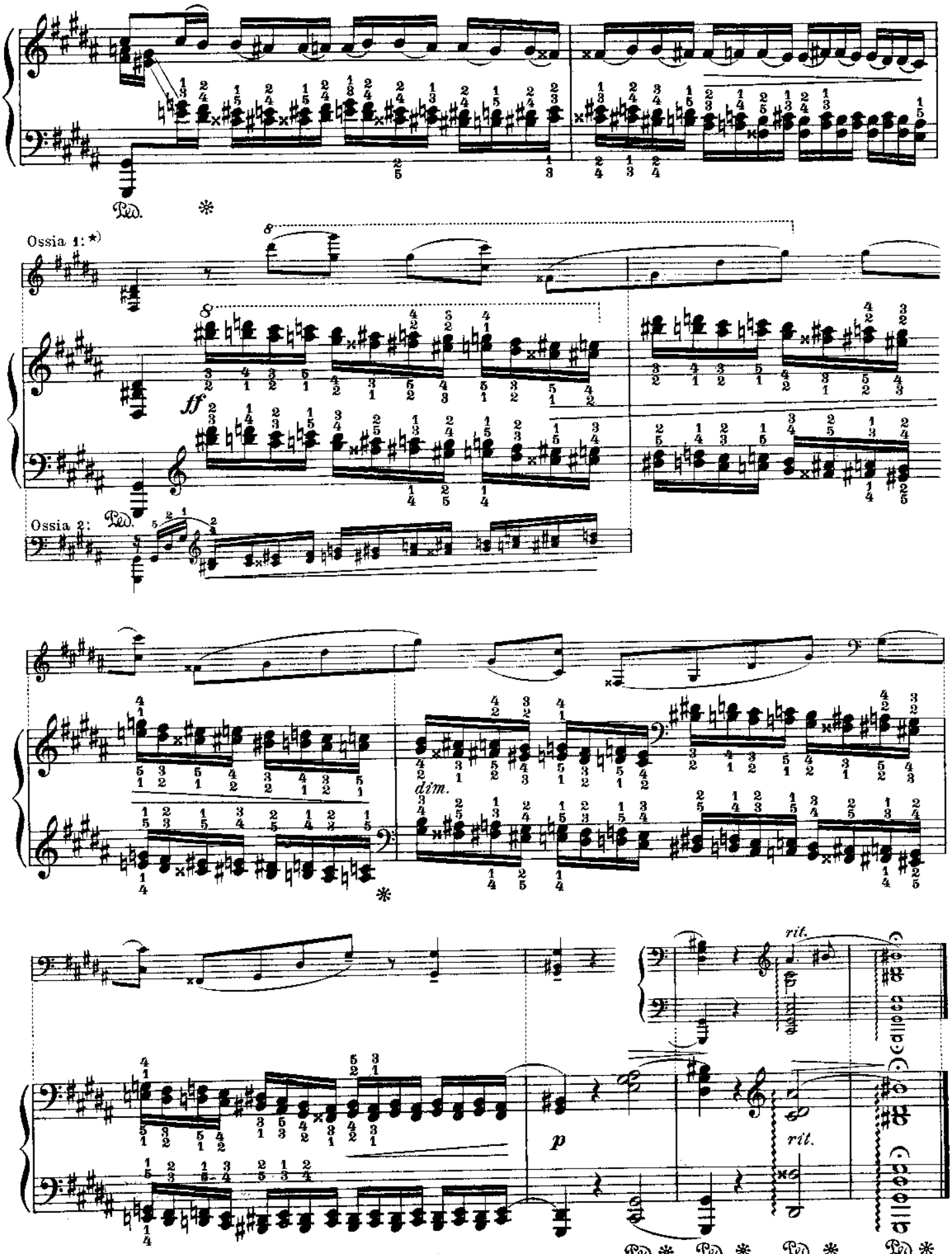

ten.
espr.
Ossia:
Ossia:
Ossia:
f
m.d.


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


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


espr.
Ped.
Ossia:
dolce
etc.
mf


Ped.
ff
f
Ossia:
sempre legato e sotto voce
espress.
p



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

Nº 38

Fr. Chopin

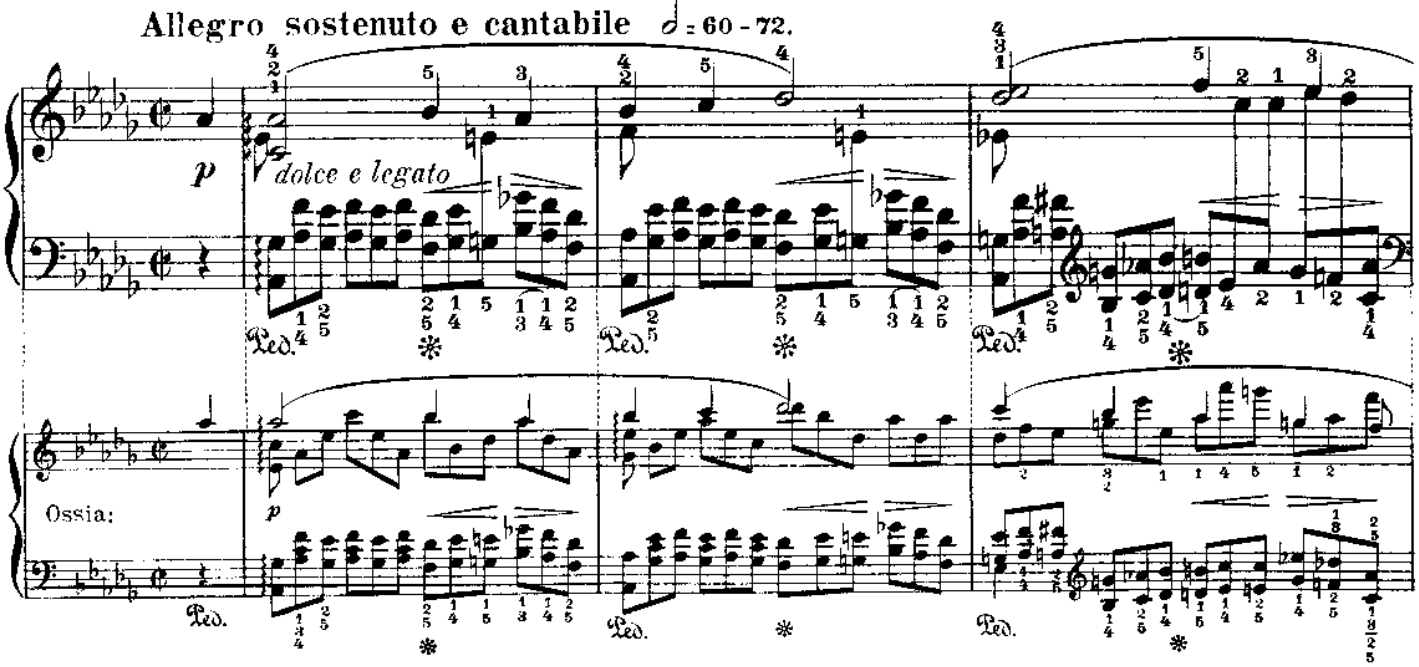
Op. 25 Nº 8

Erste Bearbeitung
Sextenstudie

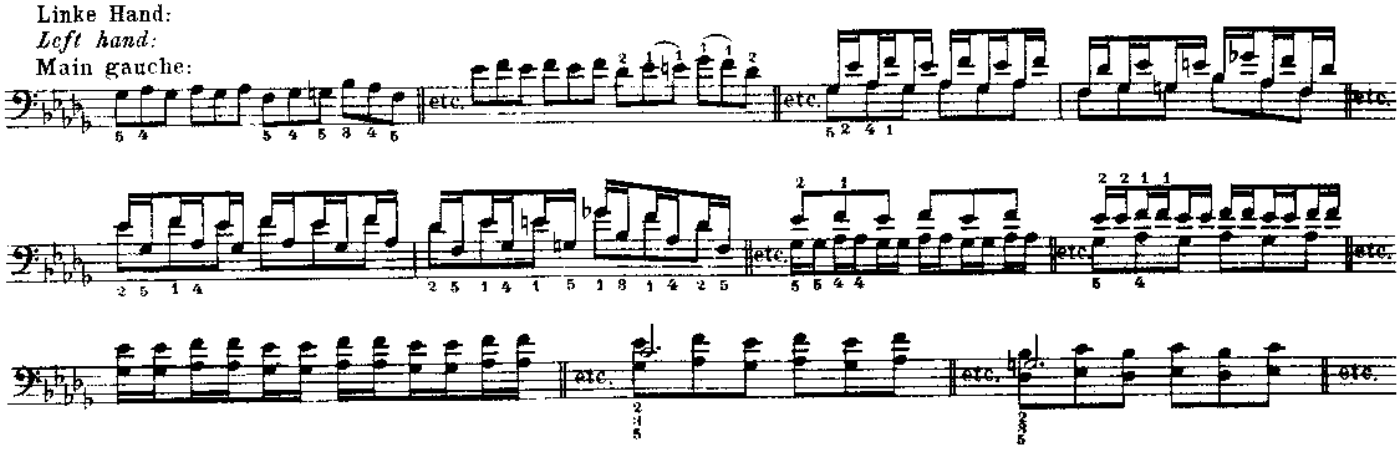
First Version
Study in sixths

Première Version
Etude en sixtes

Leopold Godowsky



Vorstudien. — Preparatory exercises. — Exercices préparatoires.



Jede dieser Vorübungen durch die ganze Studie spielen!

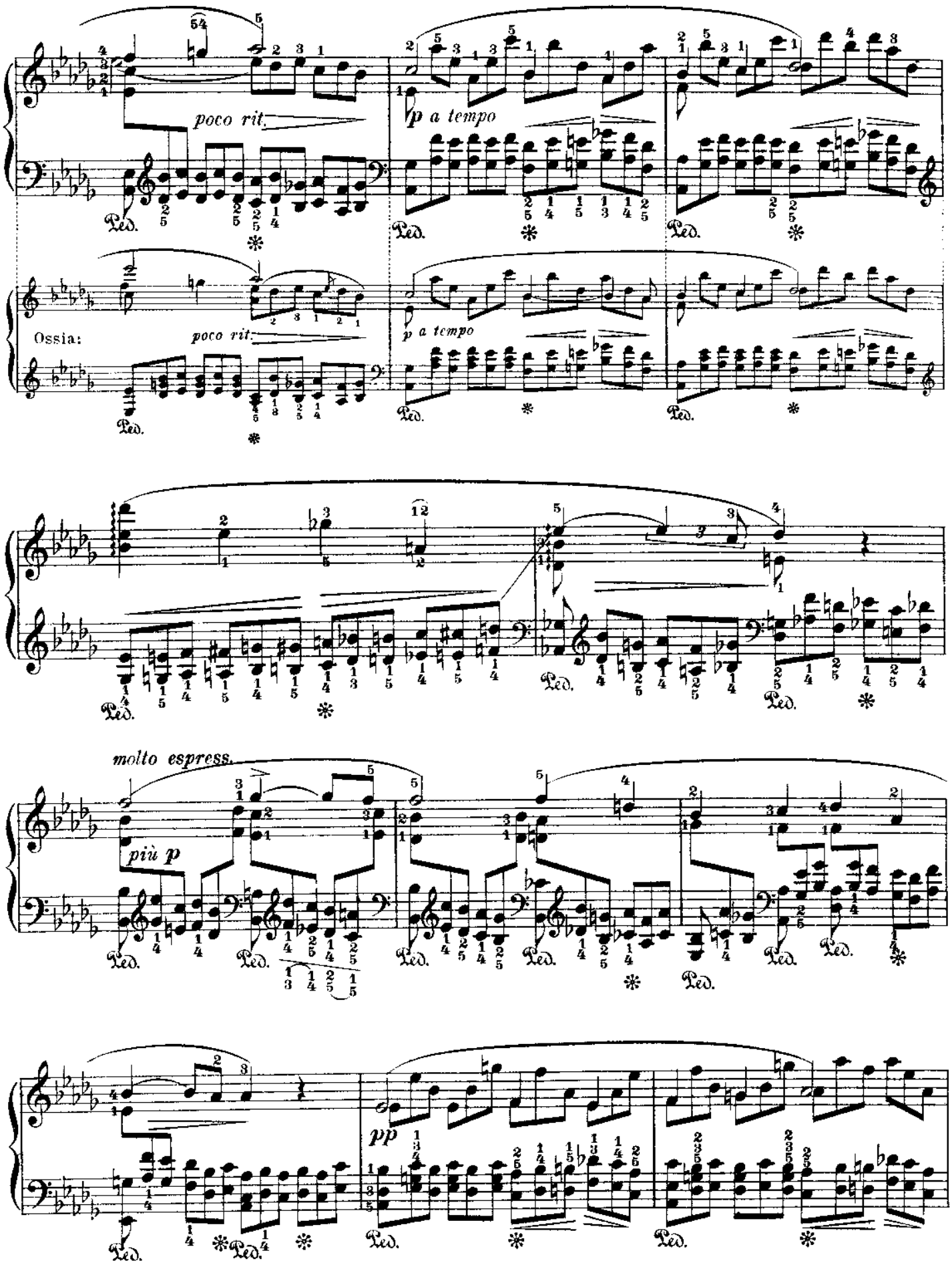
Each preparatory form should be practised throughout the entire study.

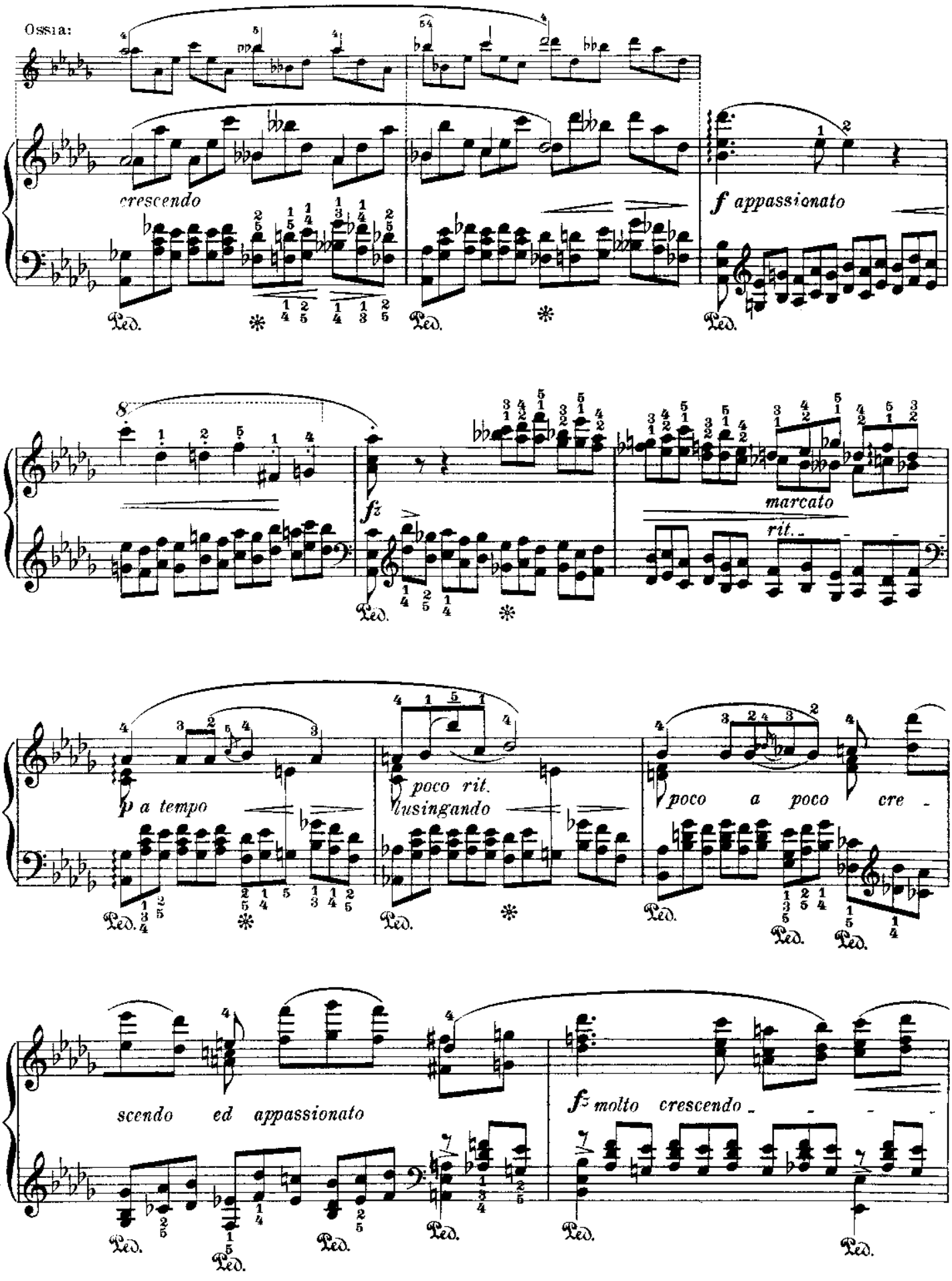
Chaque exercice doit être prolongé durant toute l'étude.

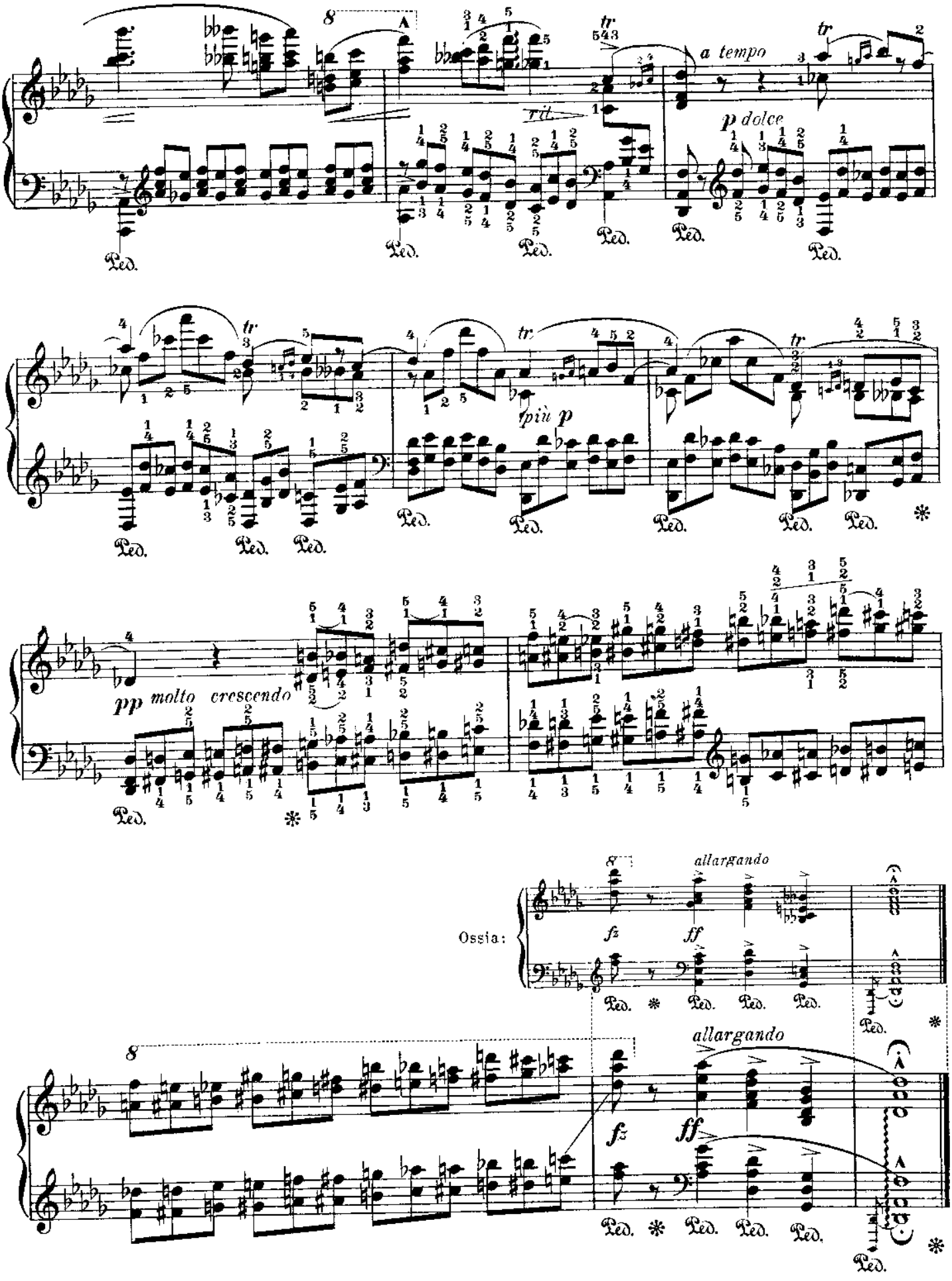
In der Studie Nº 35 (Op. 25 Nº 6 1) findet sich Anleitung über das Studium von chromatischen Terzenfolgen. — Sexten, Oktaven und alle anderen Doppelgriffe müssen in gleicher Weise geübt werden.

In the Study Nº 35 (Op. 25 Nº 6 1) advice is given regarding the study of chromatic thirds. Sixths, octaves and all other double notes must be practised in the same way.

Pour l'étude de tierces chromatiques, voir le Nº 35 (Op. 25 Nº 6 1). Sixtes, Octaves, etc. doivent être travaillées de la même manière.


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


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


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

Fr. Chopin

Op. 25 No 9

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

No 39

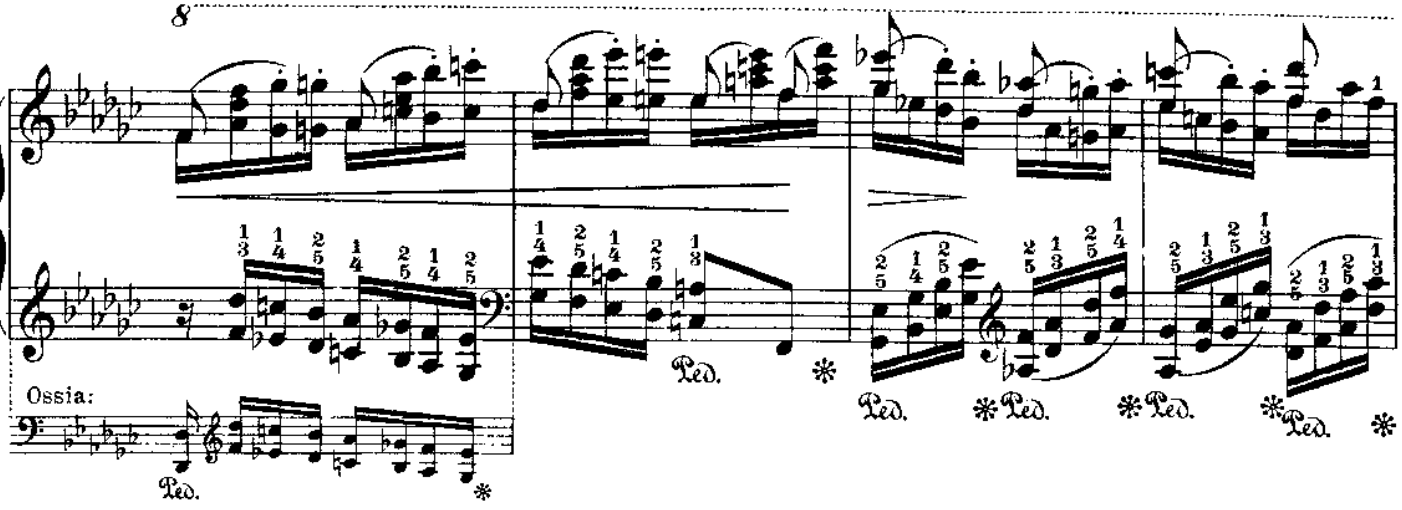
Allegro vivace (♩. = 104 - 116.) Leopold Godowsky

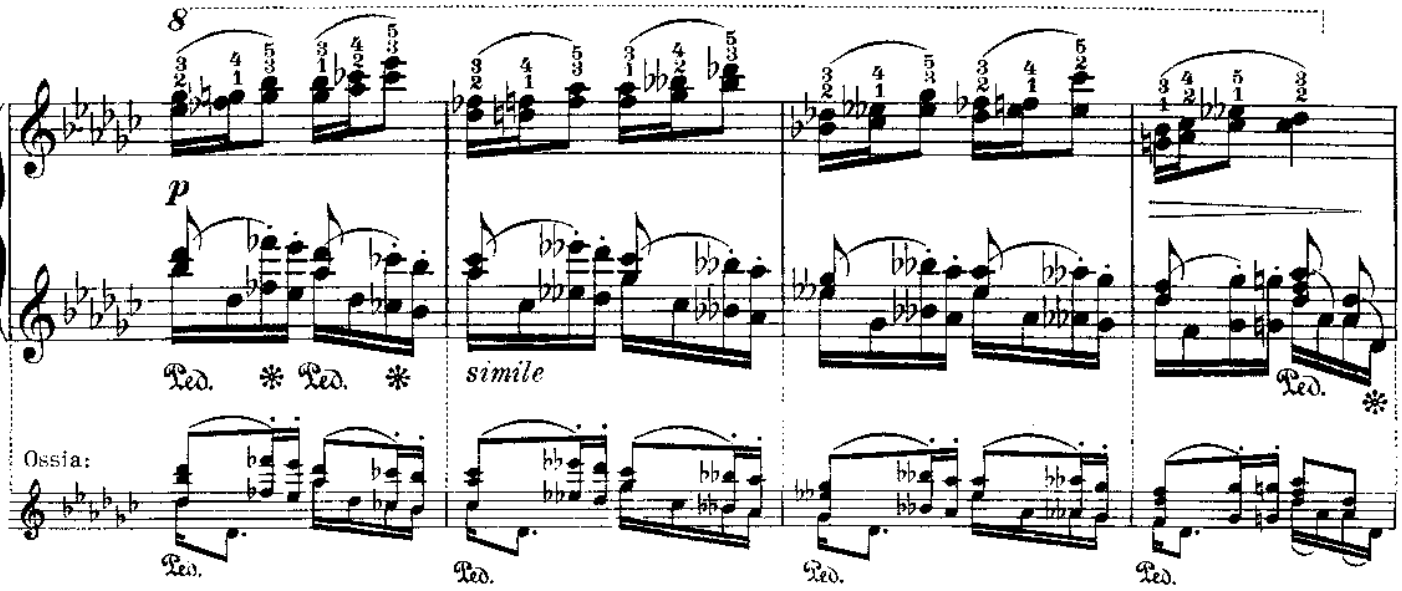
pleggiero

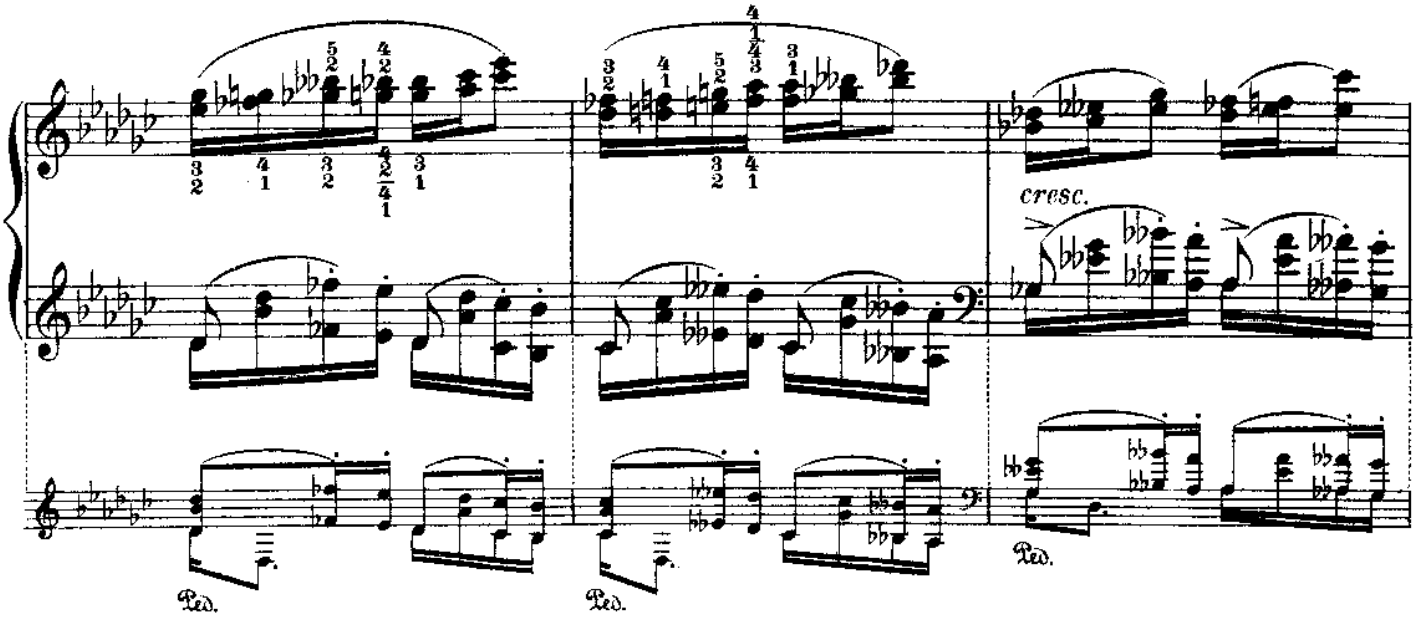
Ped. * Ped. * Ped. * Ped. *

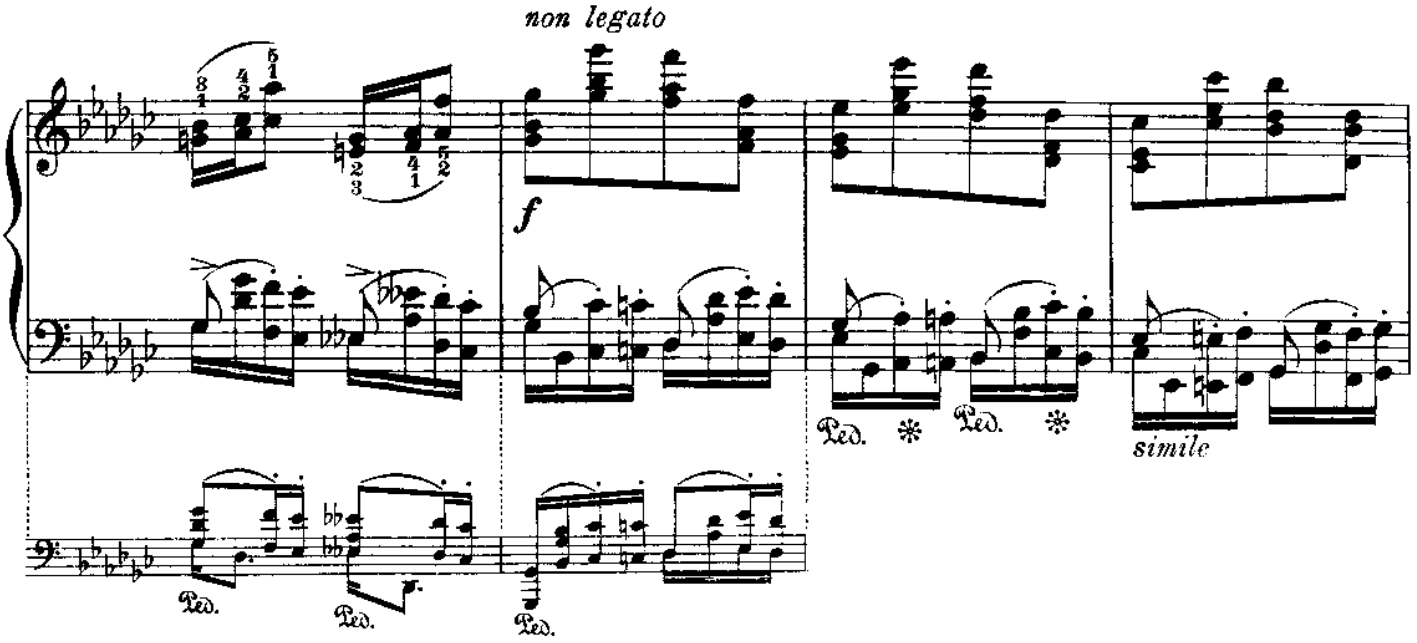
simile

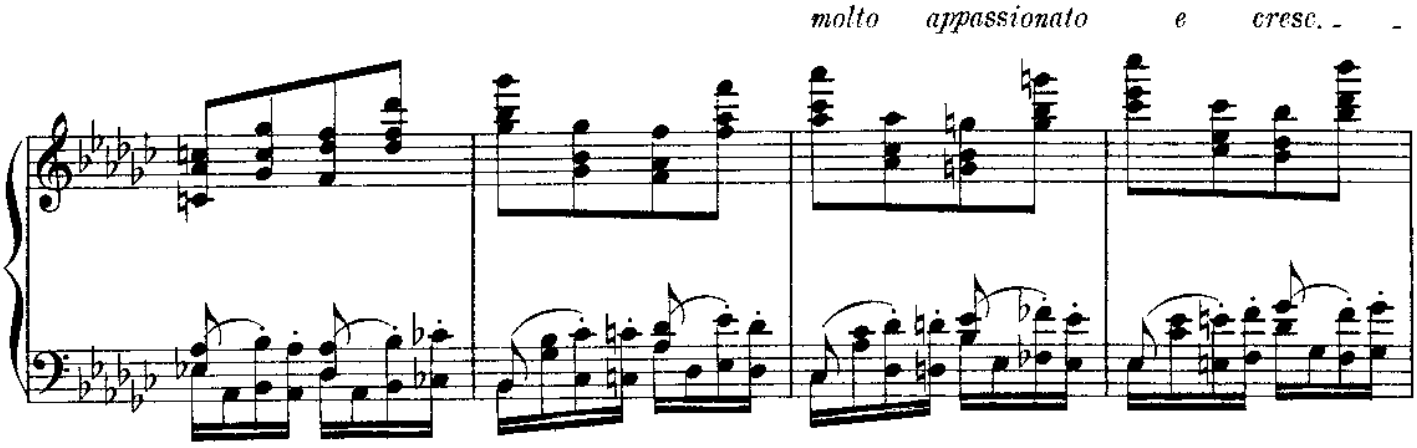
Ossia:

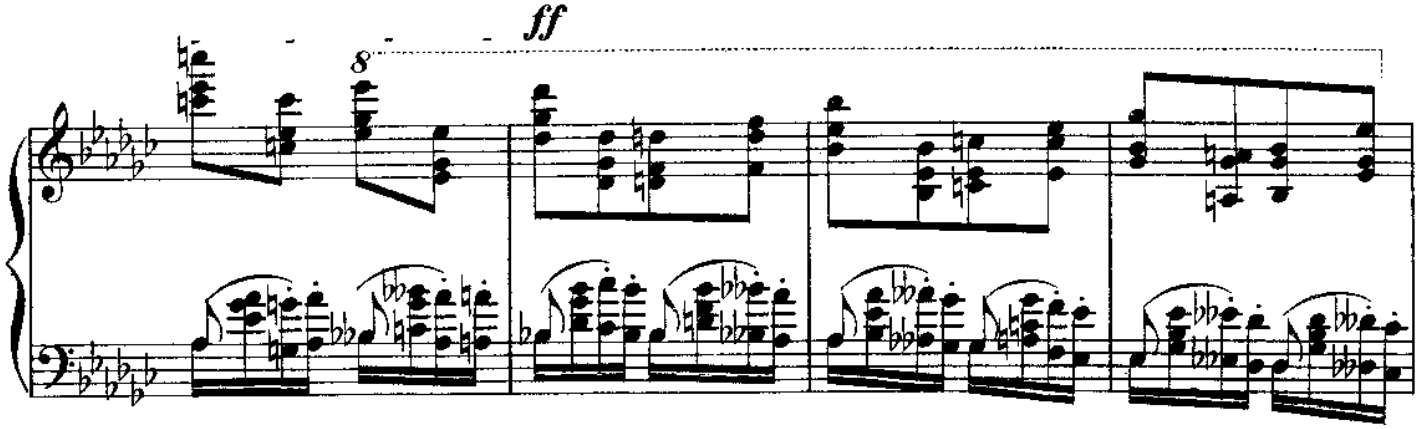

8
Ossia:
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

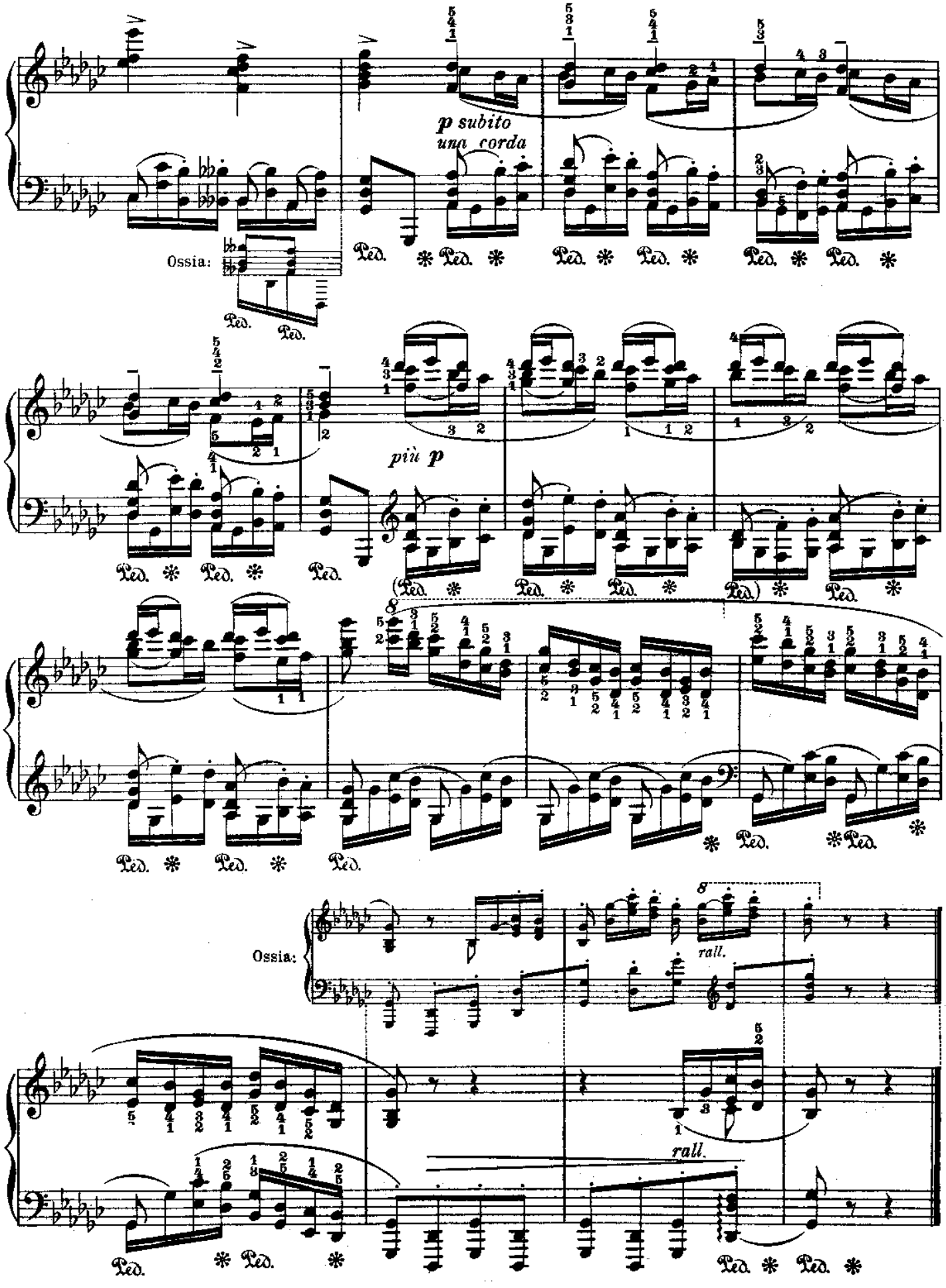

8
p
Ped.
Ped.
simile
Ped.
Ossia:
Ped.
Ped.
Ped.
Ped.


cresc.
Ped.
Ped.
Ped.


non legato
f
Ped.
Ped.
simile
Ped.
Ped.
Ped.


molto appassionato e cresc.


ff
8


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

№ 40

Fr. Chopin

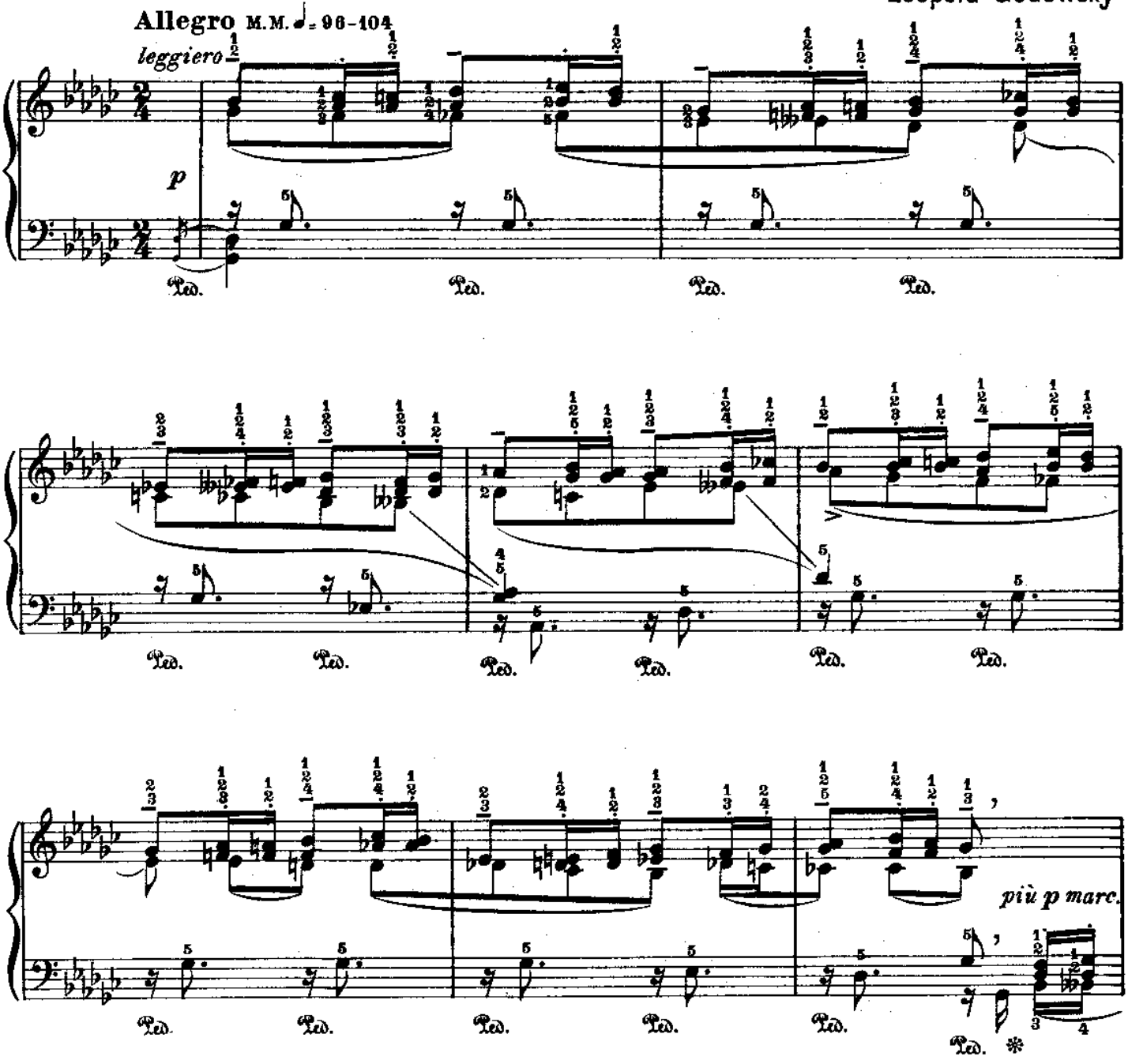
Op. 25 № 9

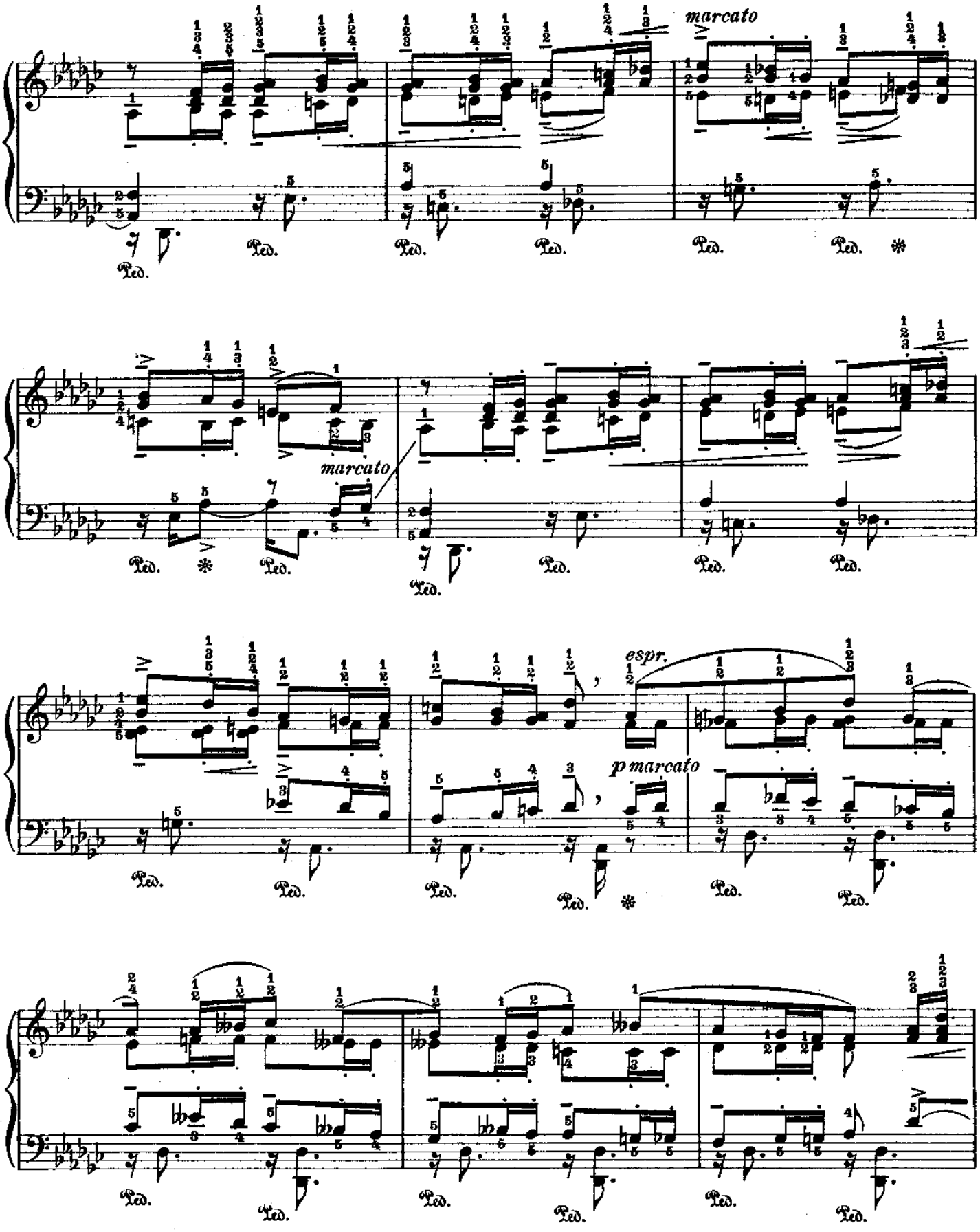
Second Version
For the left hand alone

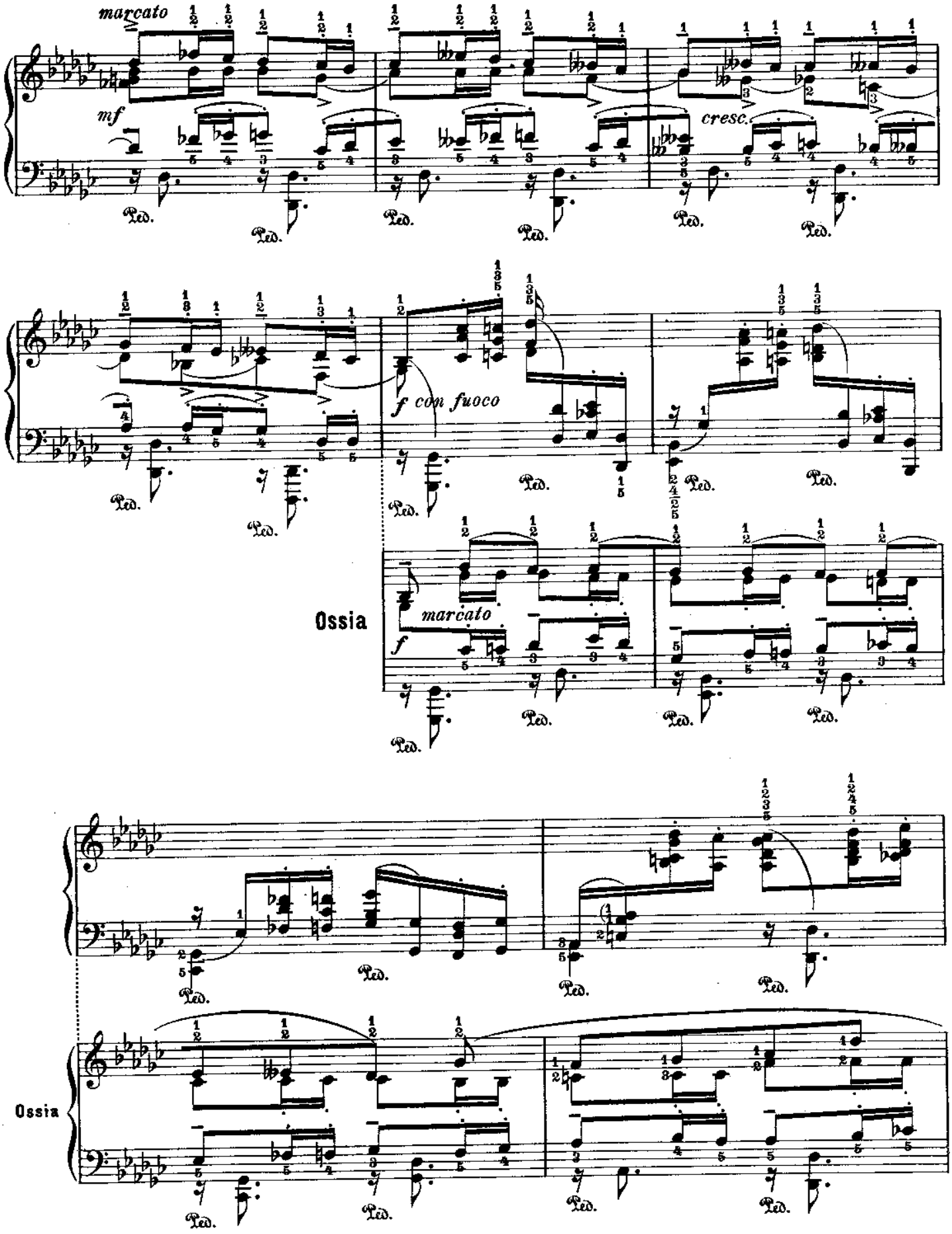
Zweite Bearbeitung
Für die linke Hand allein

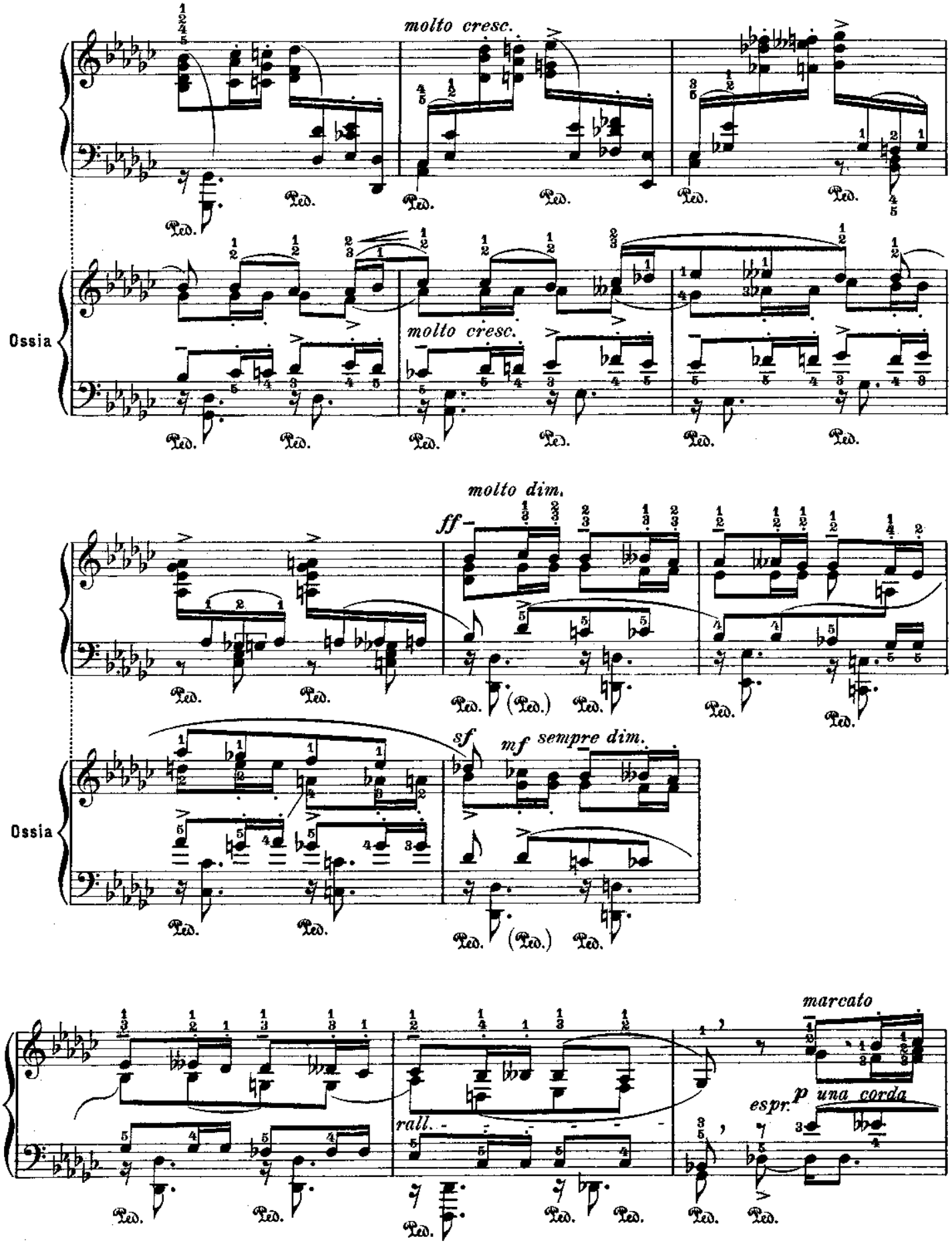
Deuxième Version
Pour la main gauche seule

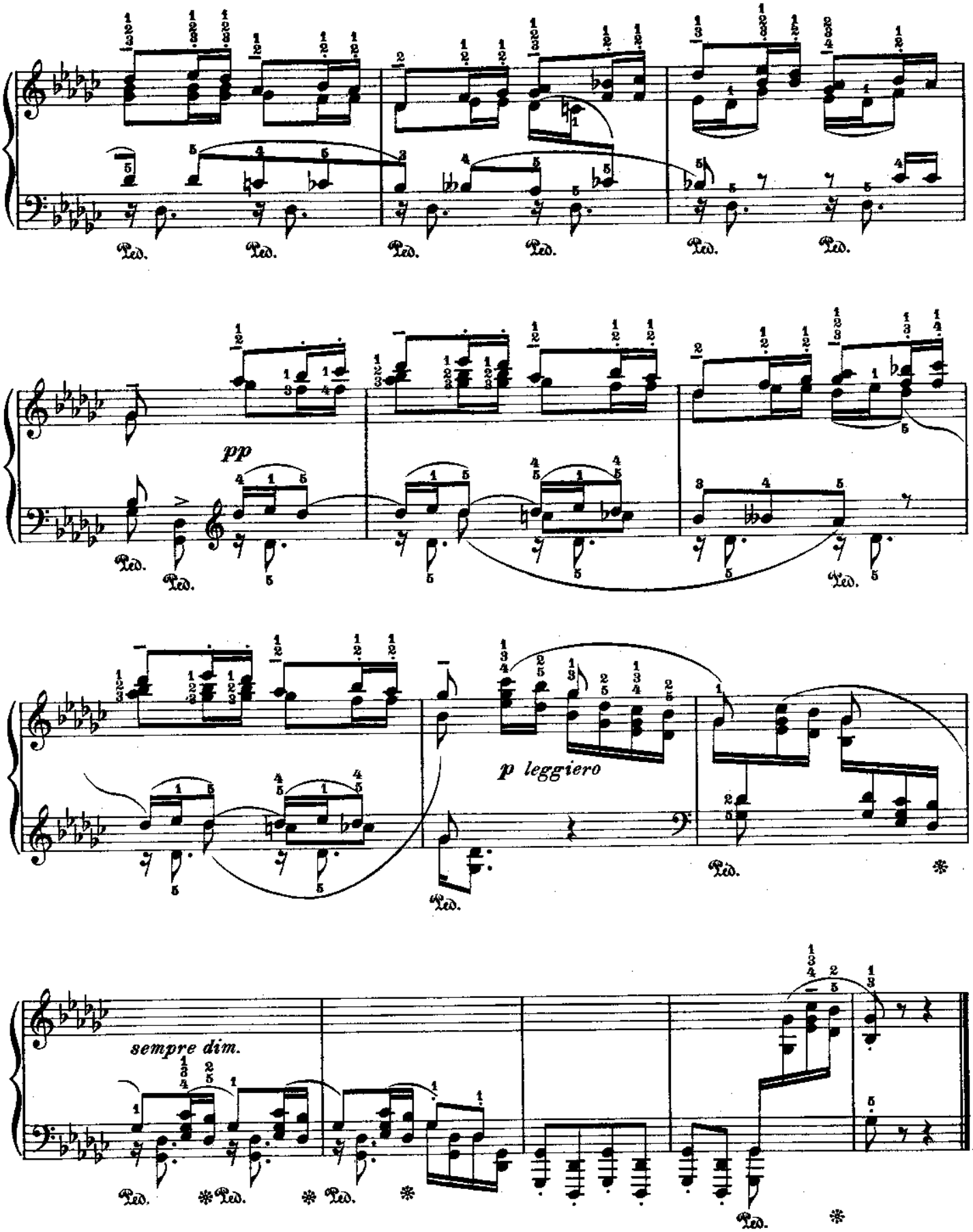
Leopold Godowsky




marcato
Ped.
marcato
espr.
p marcato


marcato
mf
cresc.
f con fuoco
Ossia
marcato
f
Ossia


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


pp
p leggiero
sempre dim.

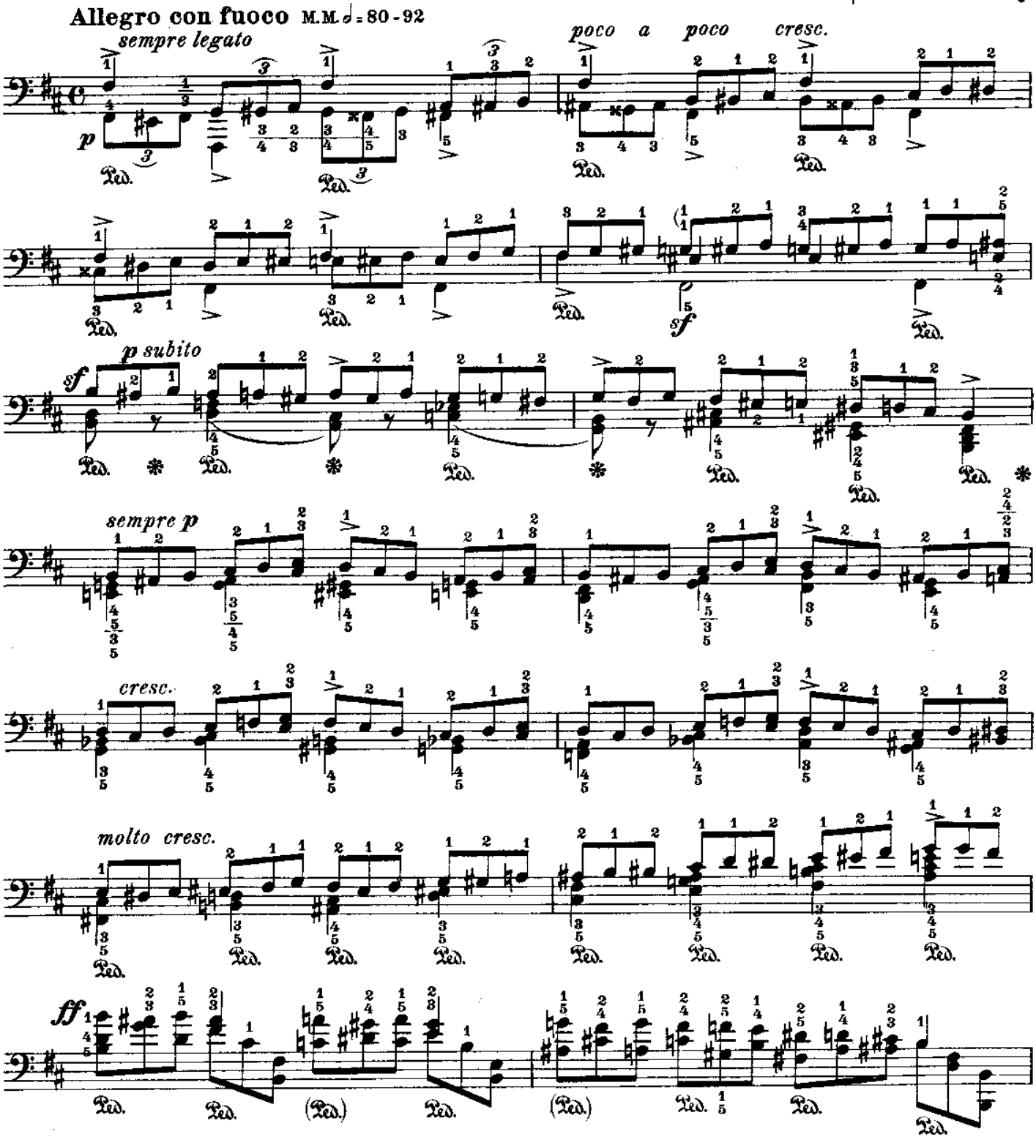
№ 41

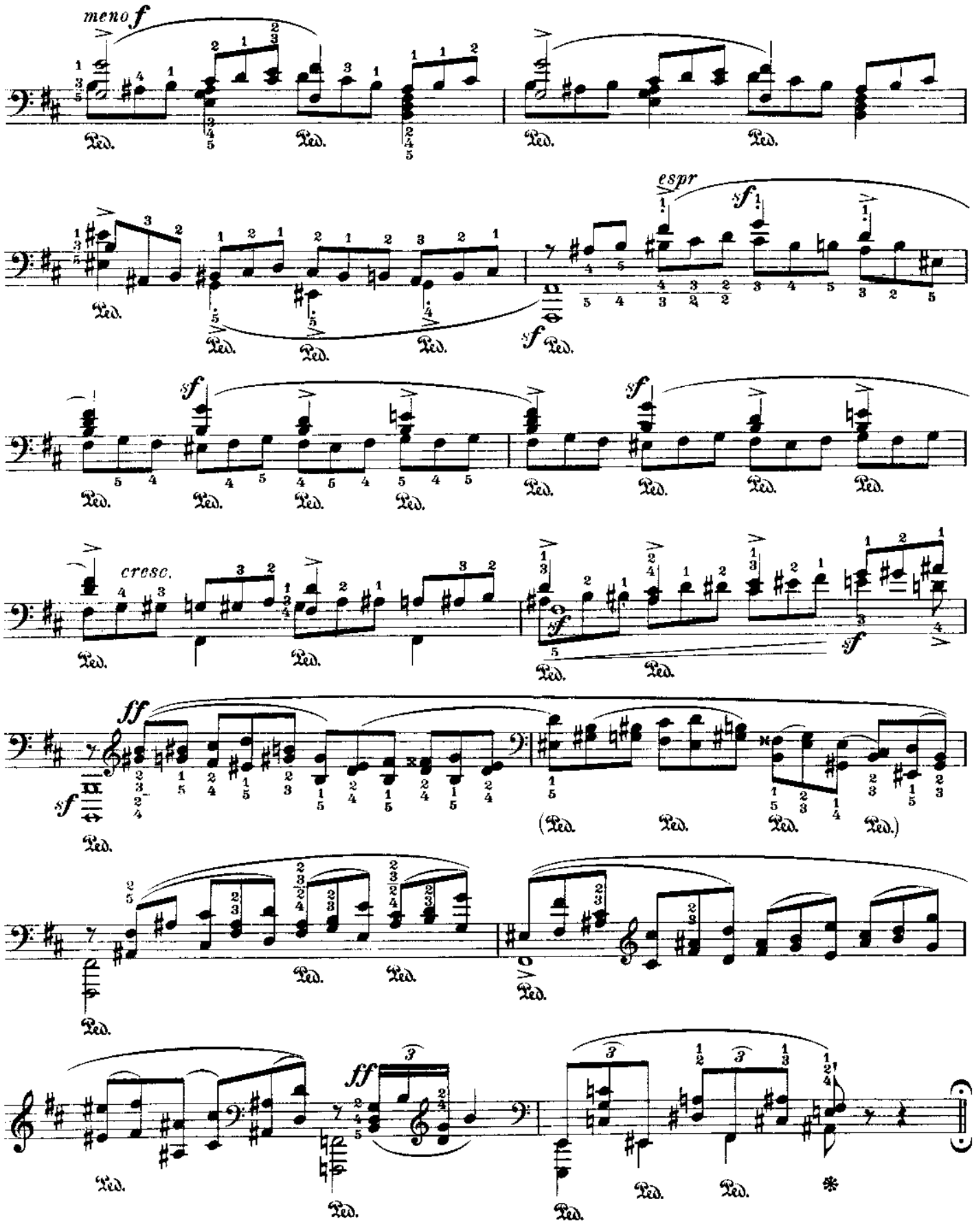
Fr. Chopin

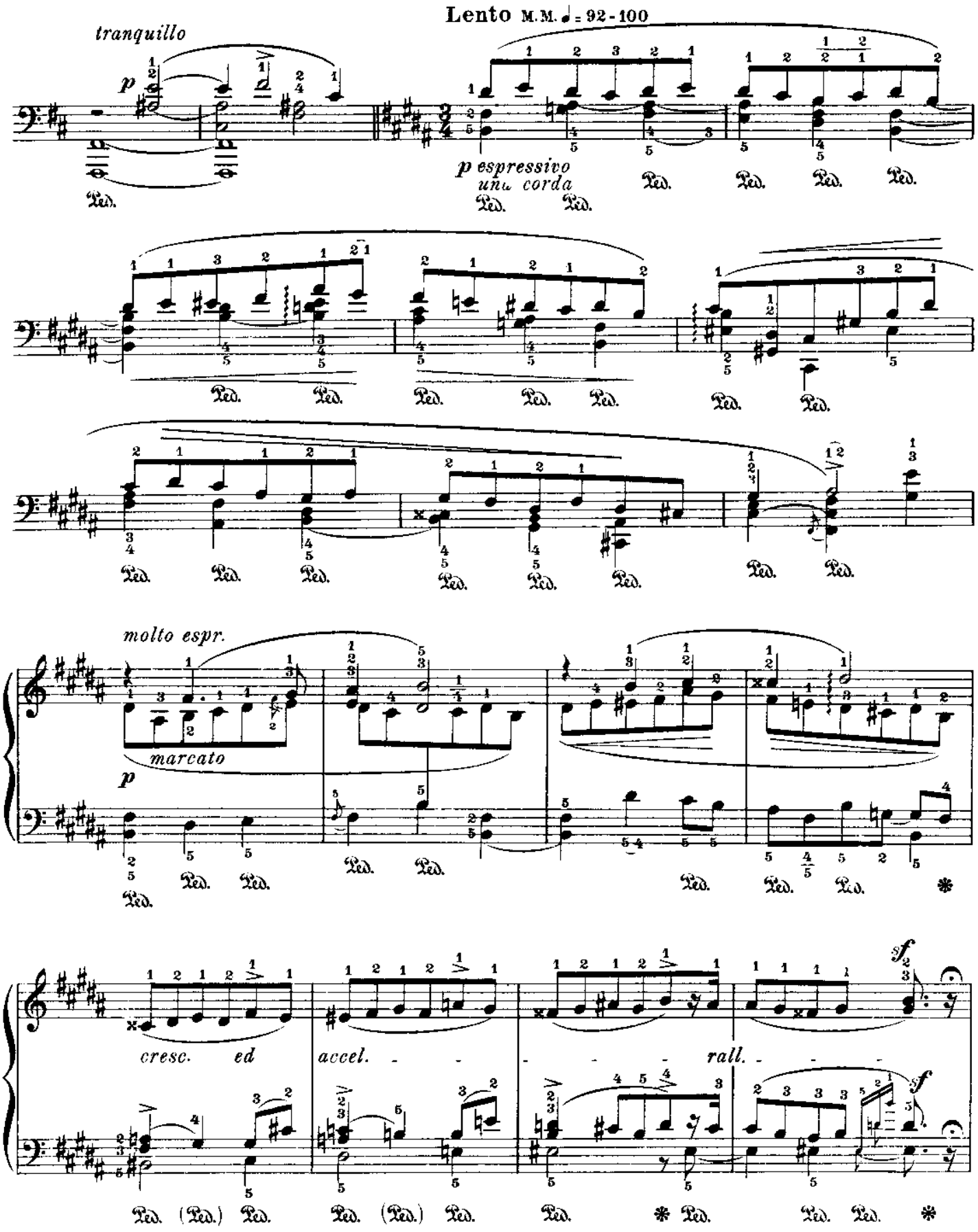
Op. 25 № 10

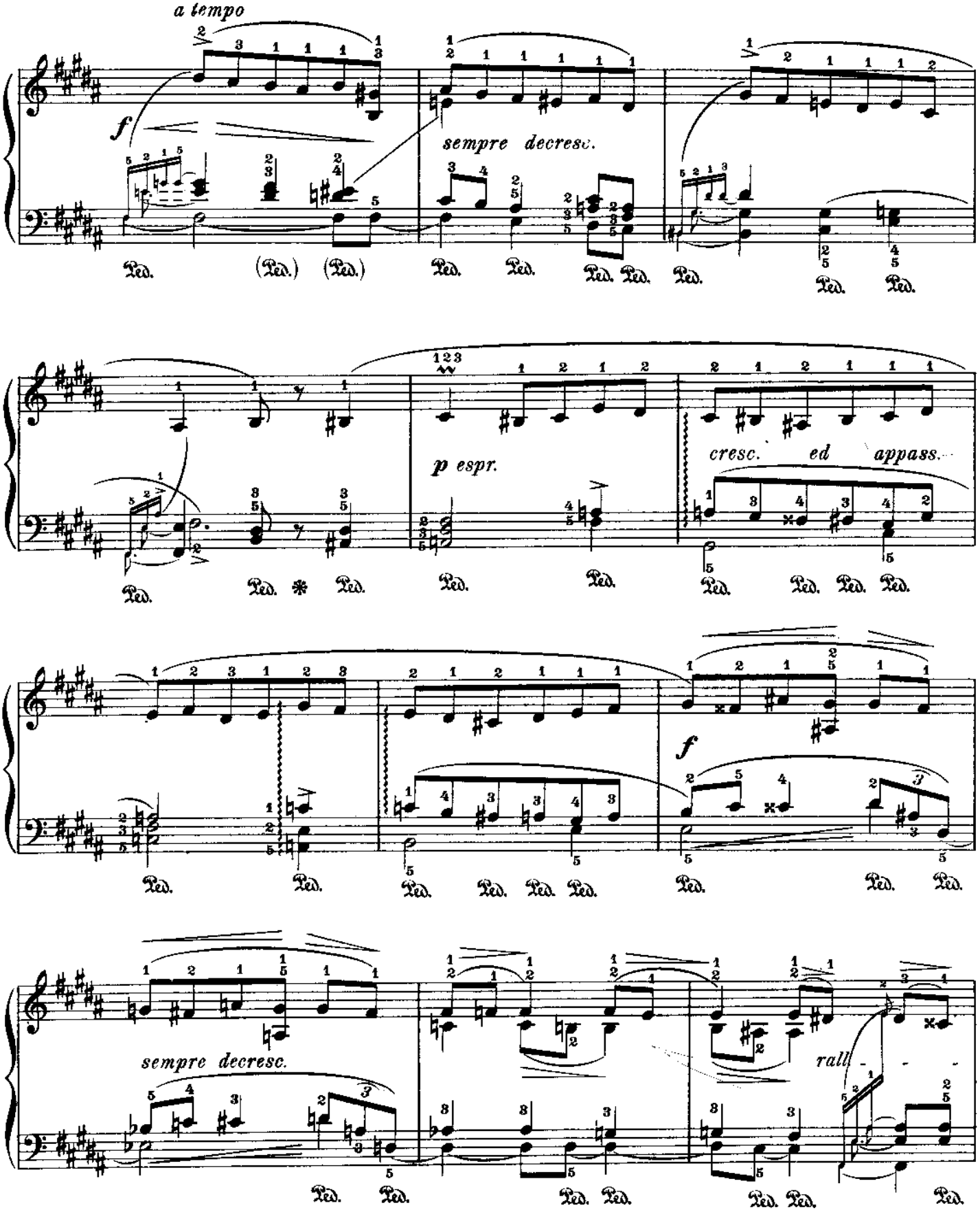
For the left hand alone. *Für die linke Hand allein.* *Pour la main gauche seule*

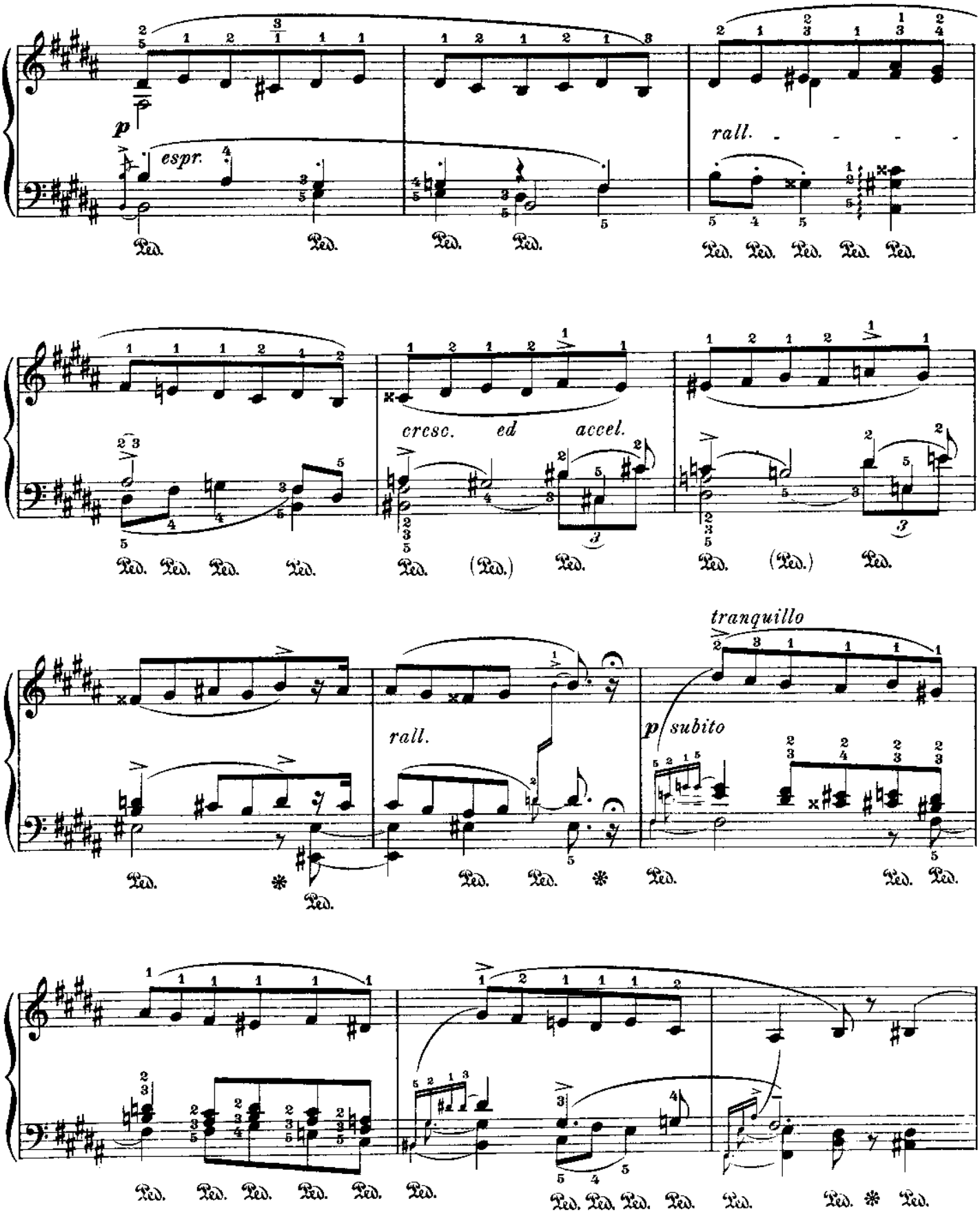
Leopold Godowsky

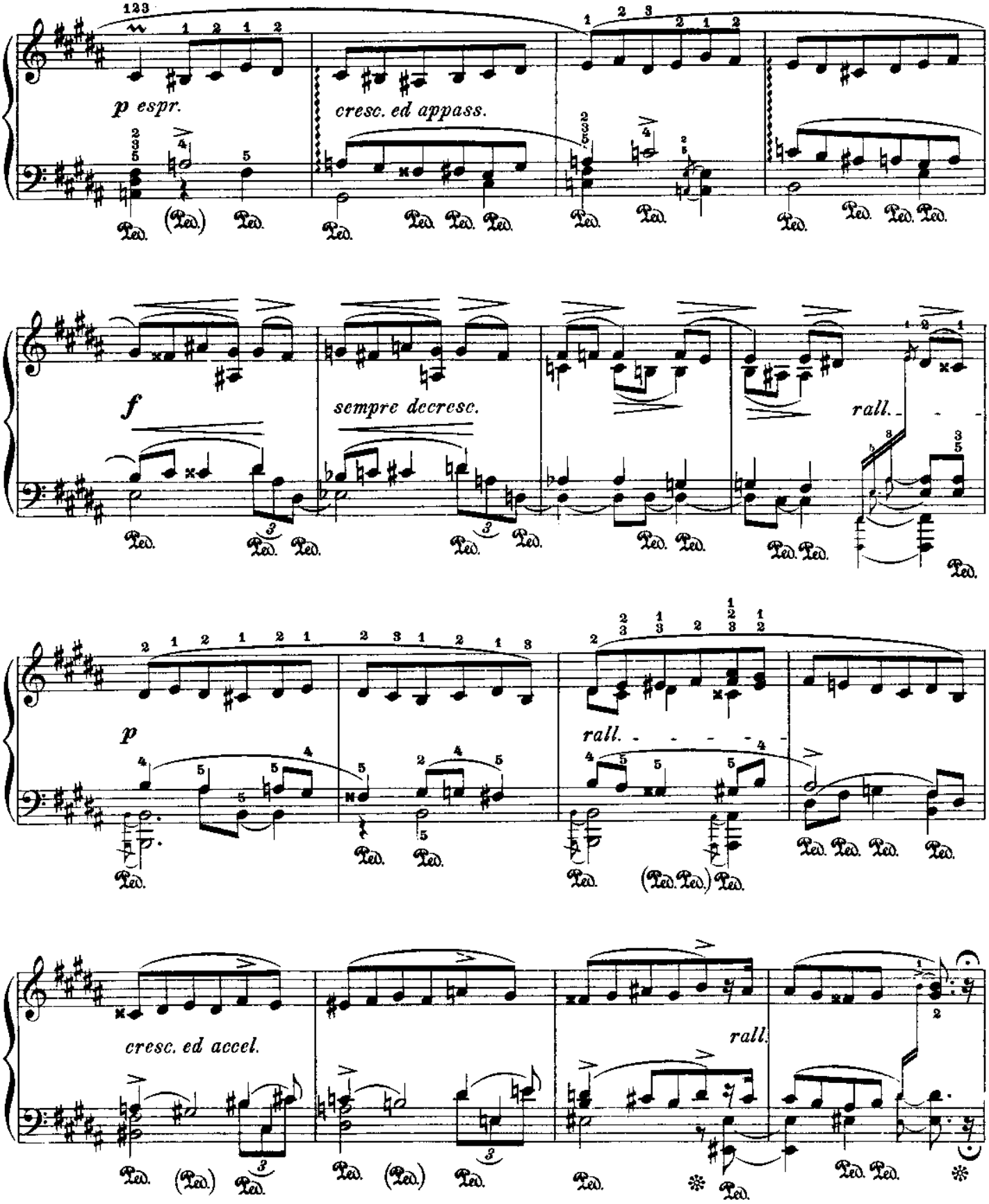


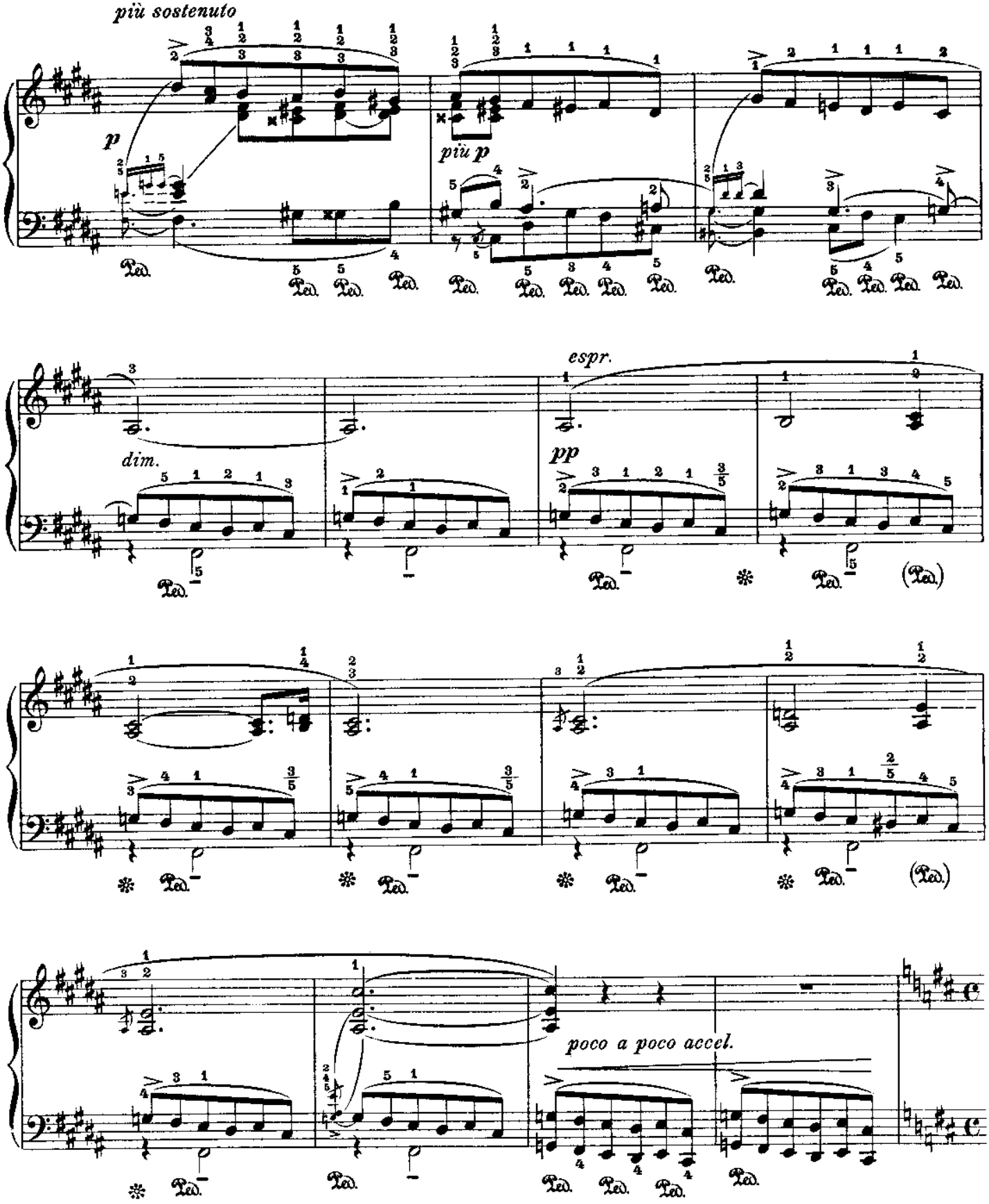

meno f
espr
sf
cresc.
ff
Ped.

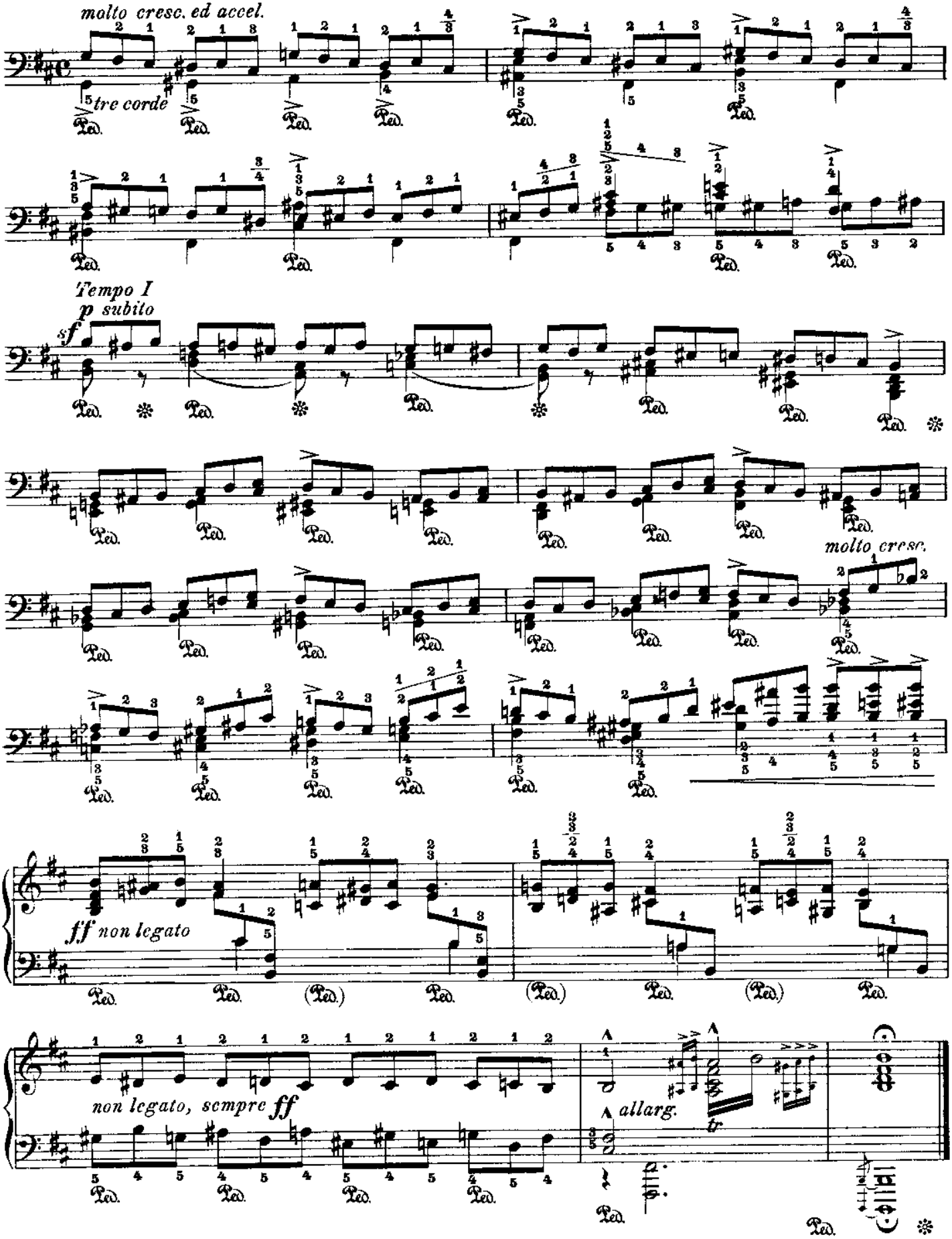

Lento M.M. ♩ = 92-100
tranquillo
p
p espressivo
una corda
molto espr.
marcato
p
cresc. ed
accel.
rall.
sf
sf
Ped.


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


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


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


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

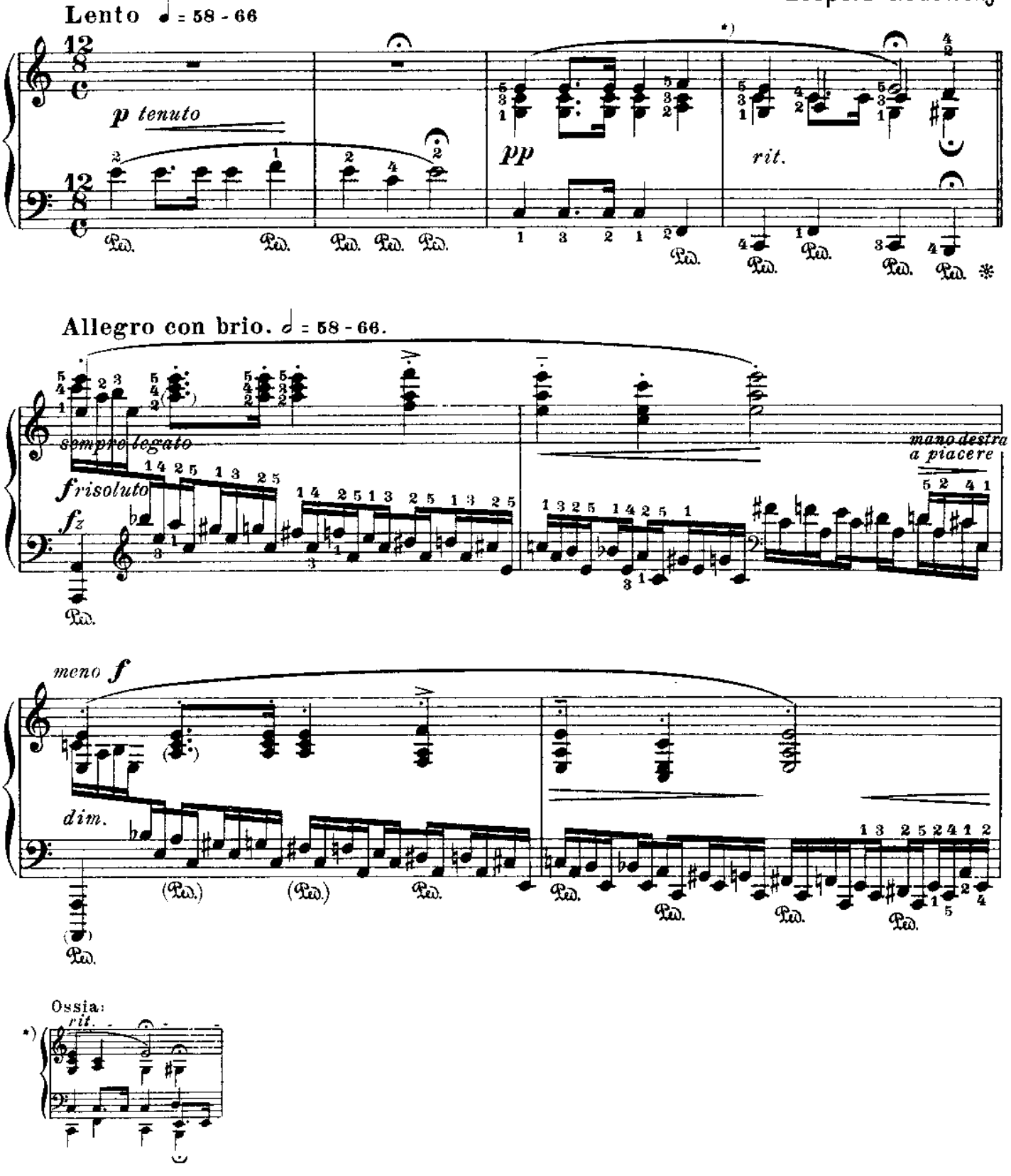

molto cresc. ed accel.
tre corde
Tempo I
p subito
sf
molto cresc.
ff non legato
non legato, sempre ff
allarg.
tr

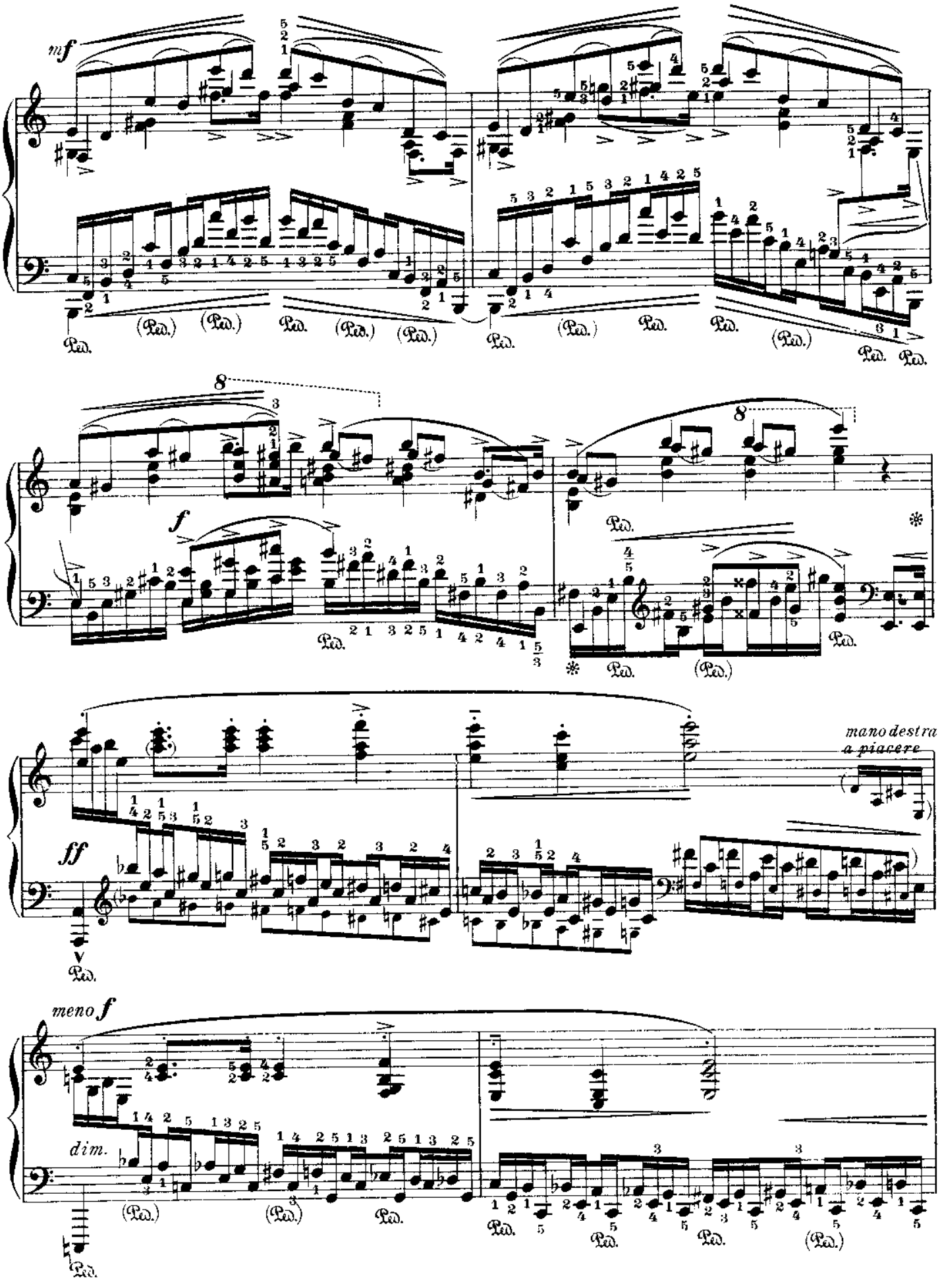
№ 42

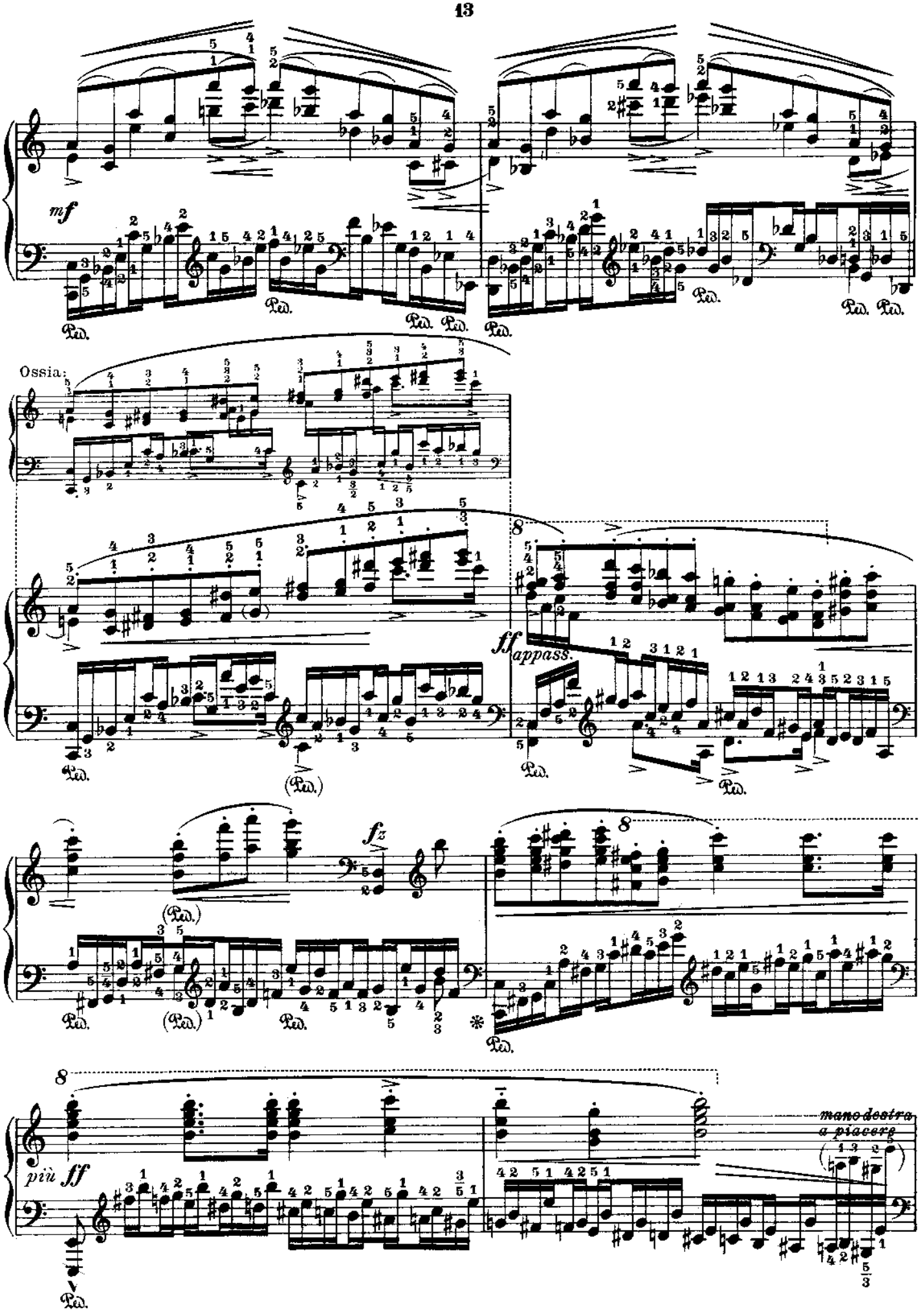
Fr. Chopin

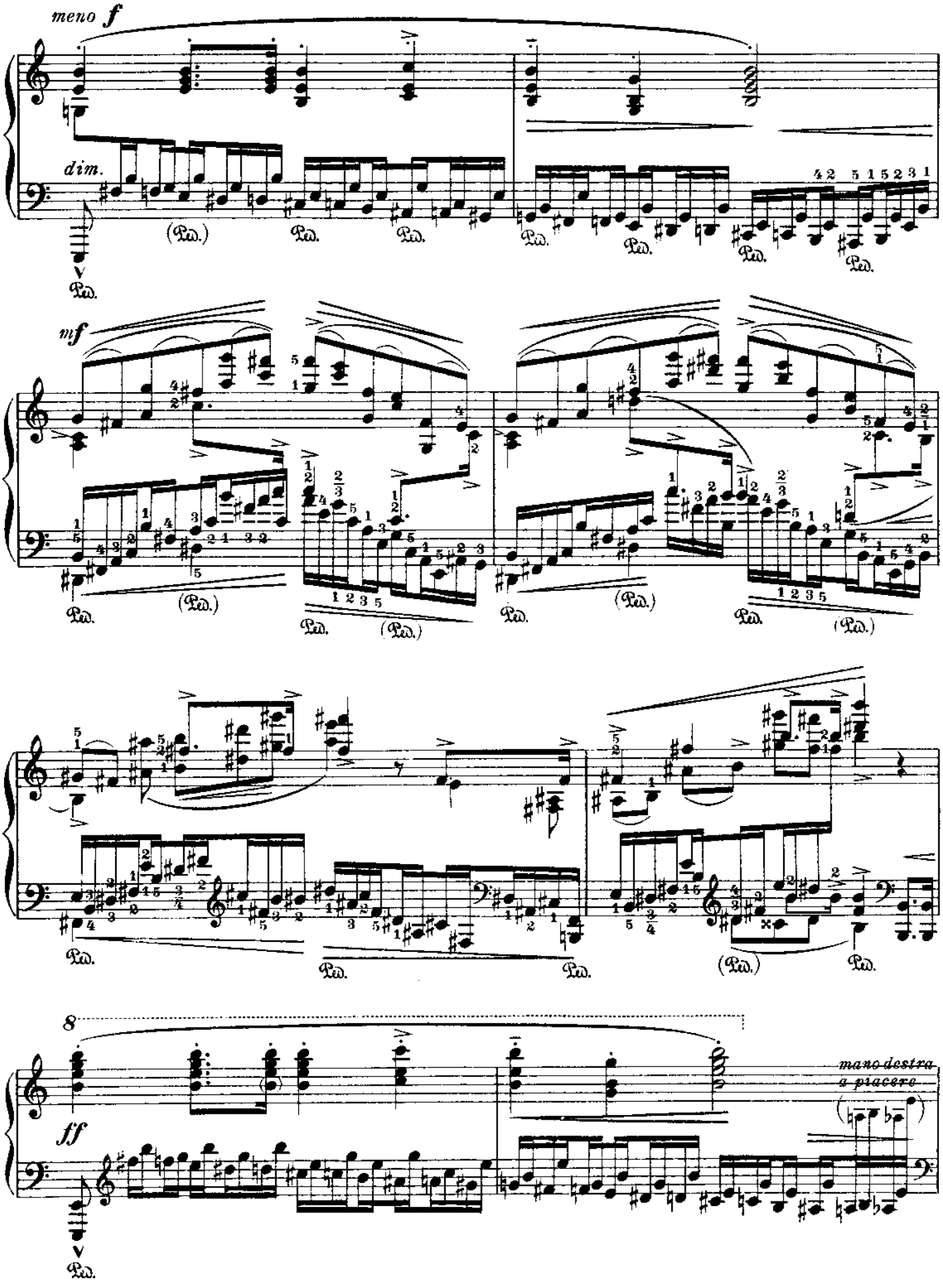
Op. 25 № 11

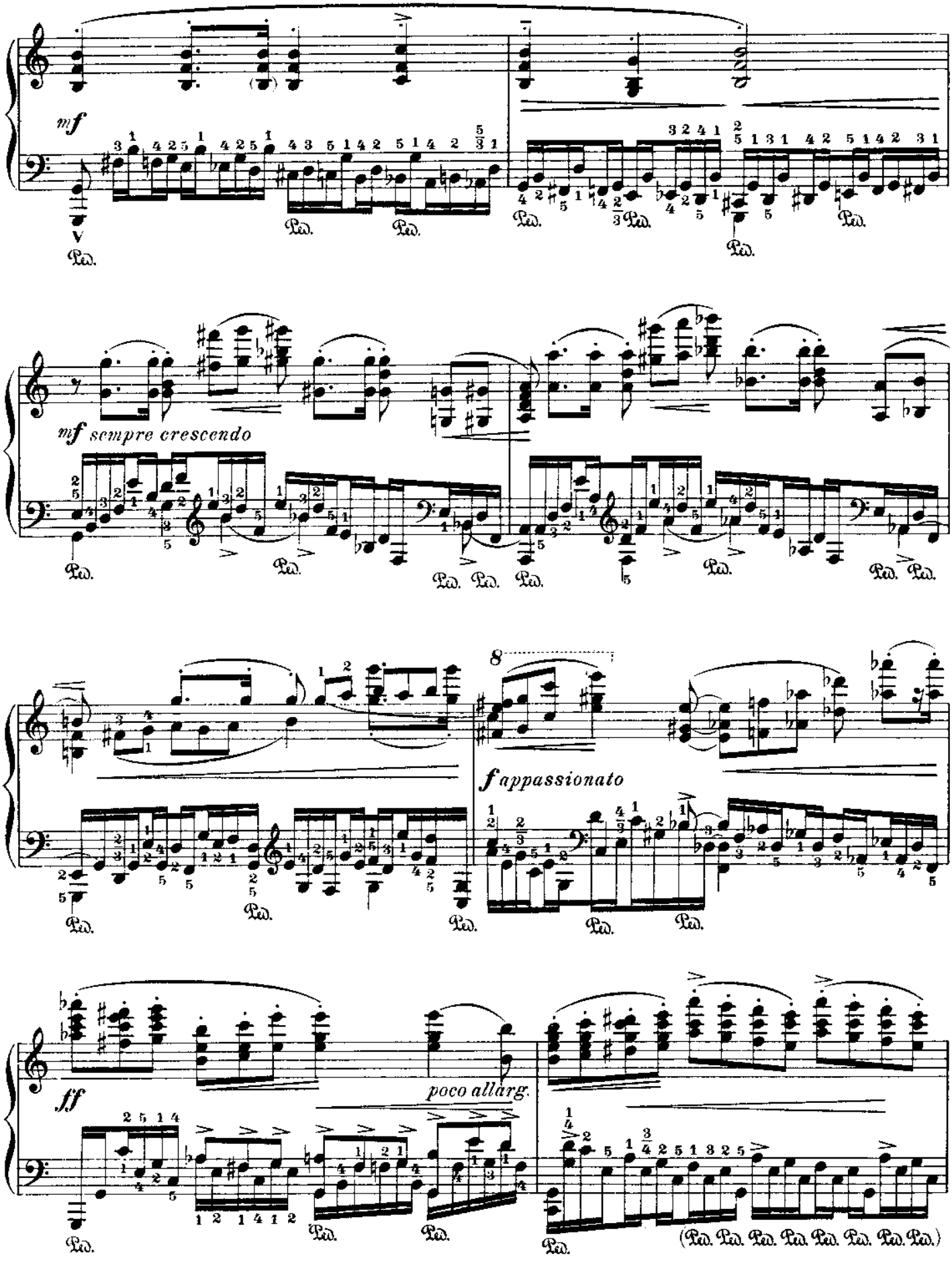
Leopold Godowsky

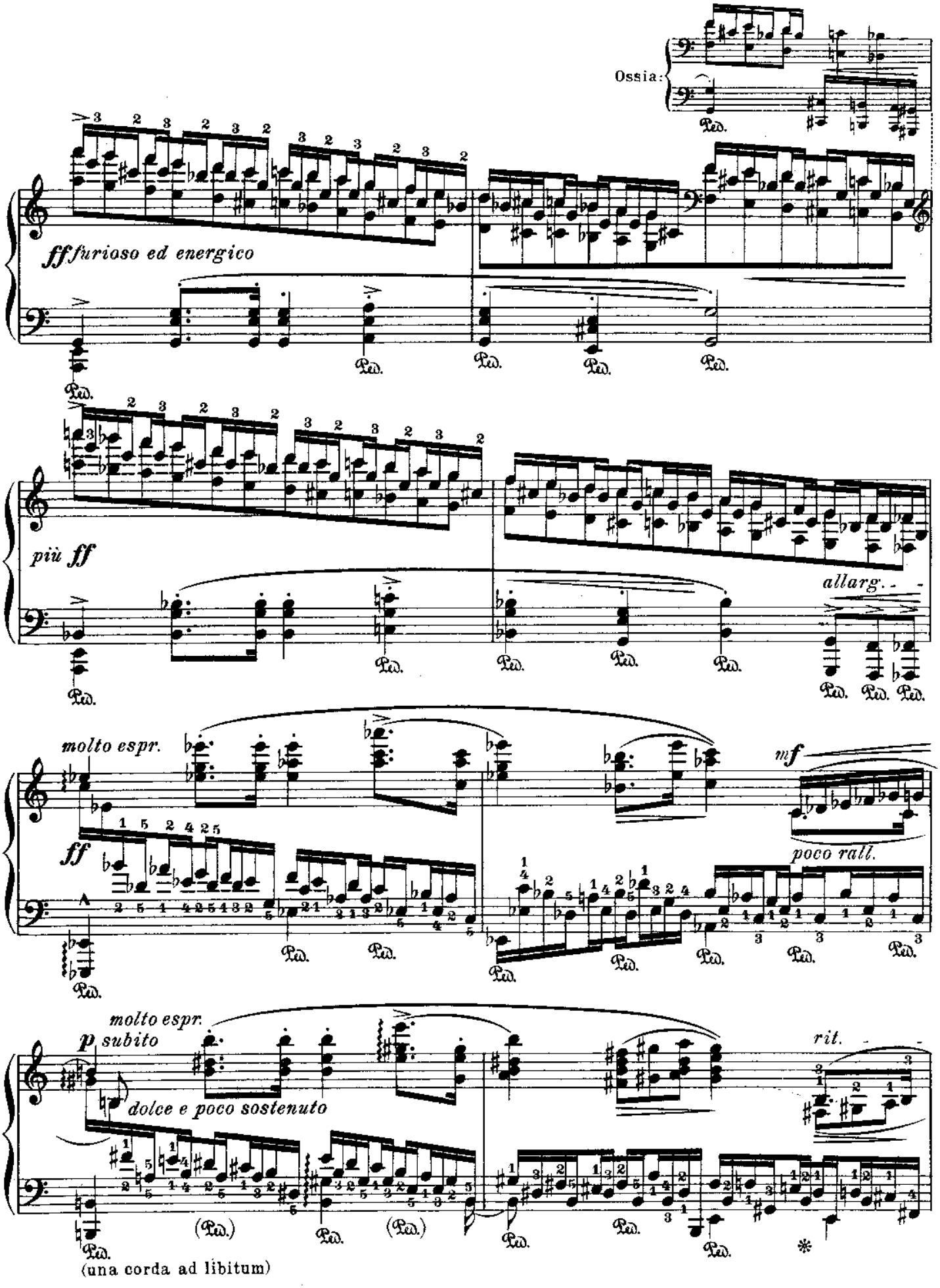


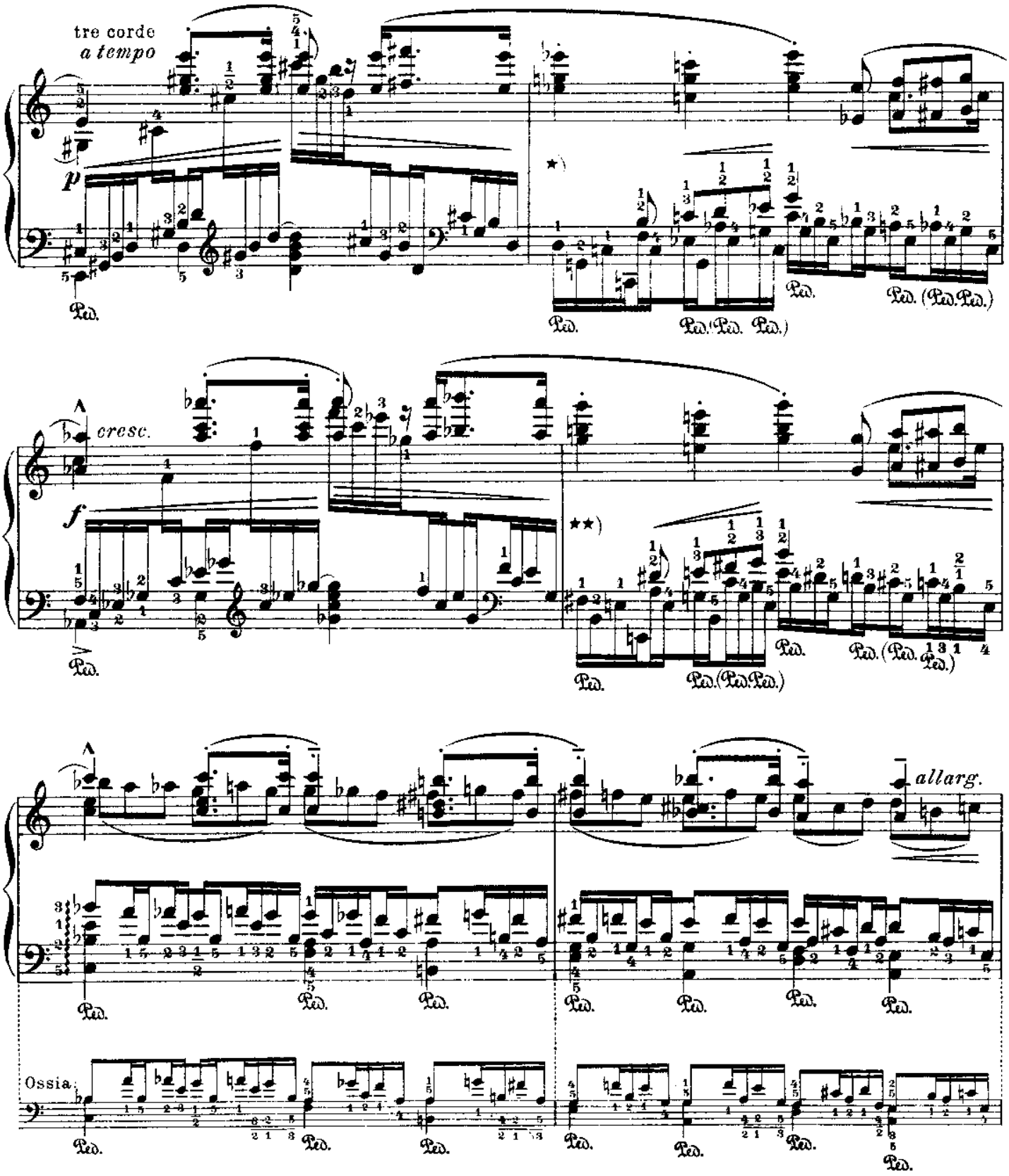

mf
f
ff
mano destra
a piacere
meno f
dim.

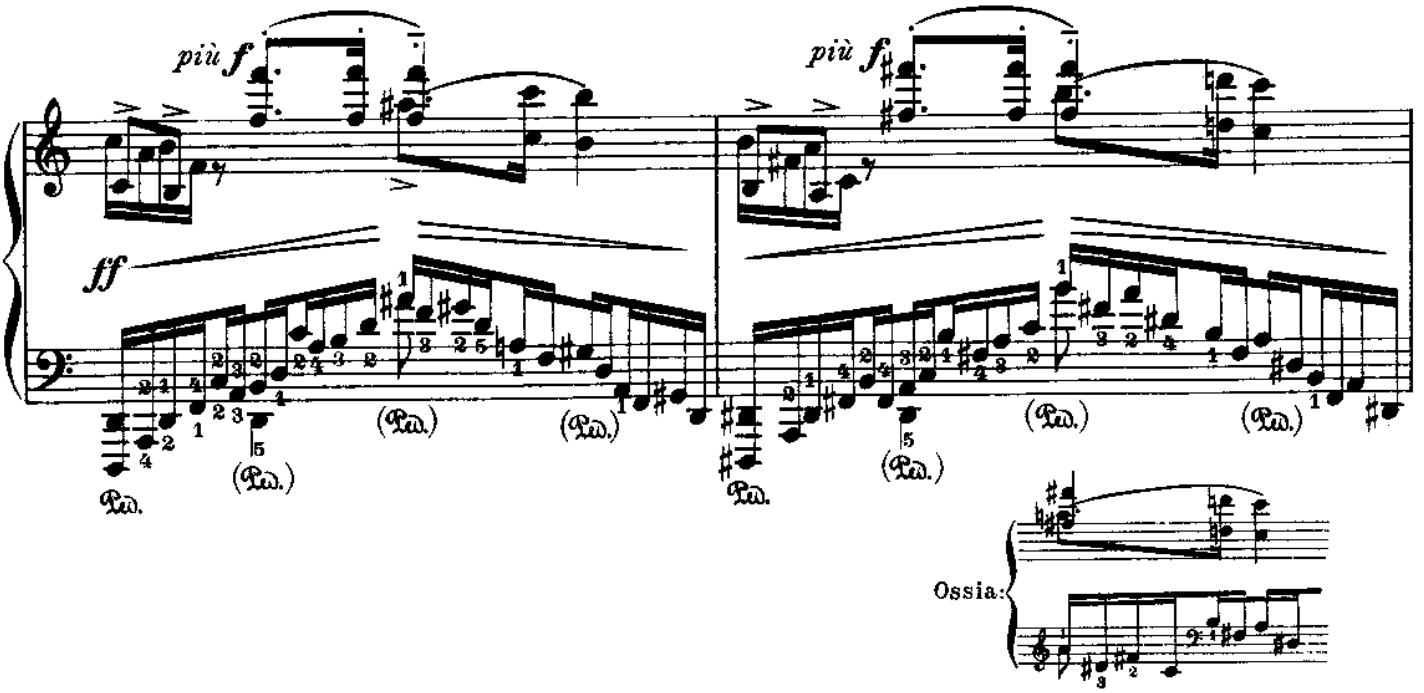

mf
Ped.
Ossia:
ff appass.
fz
più ff
mano destra
a piacere

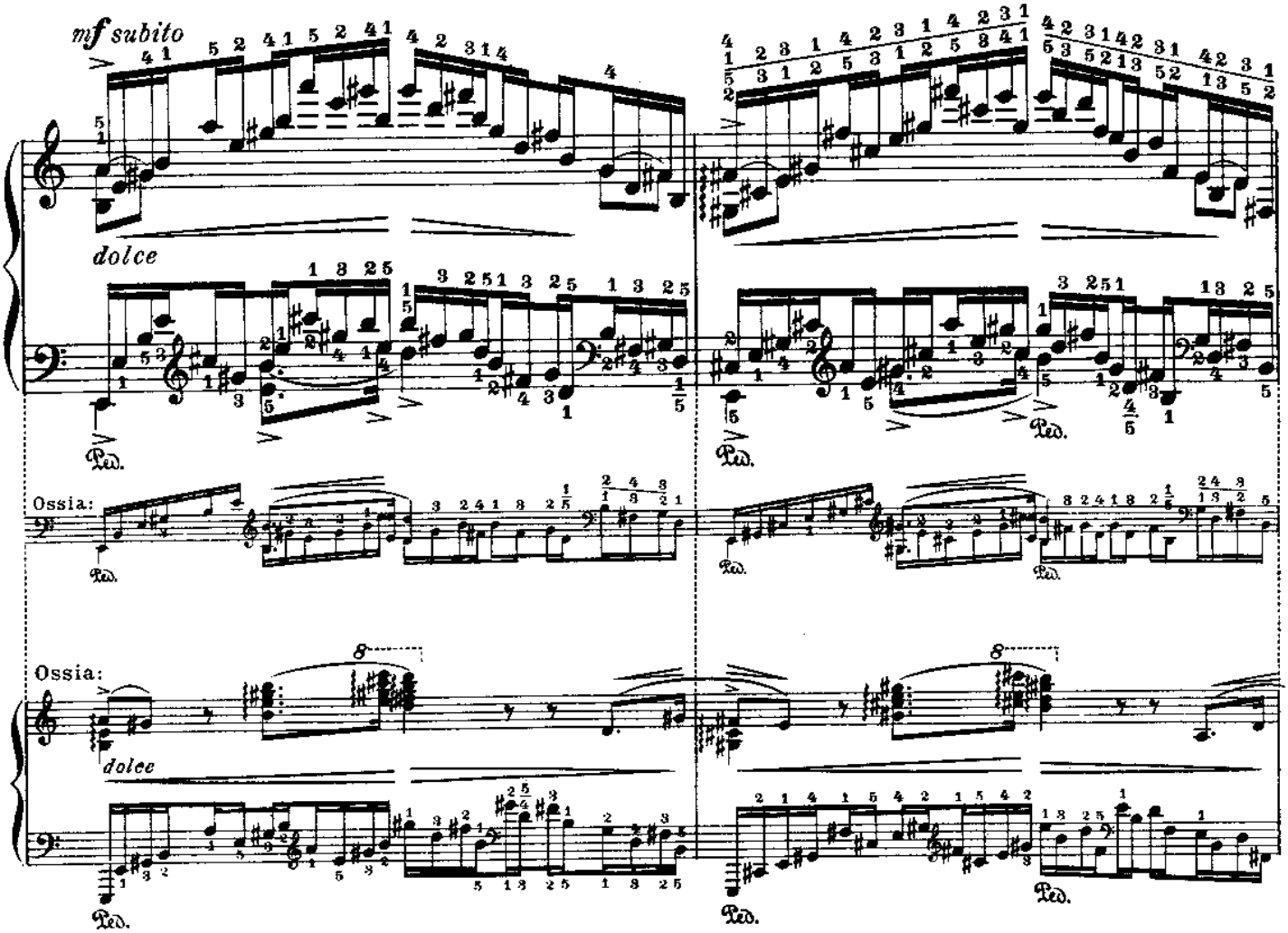

meno f
dim.
Ped.
mf
8
ff
mano destra
a piacere

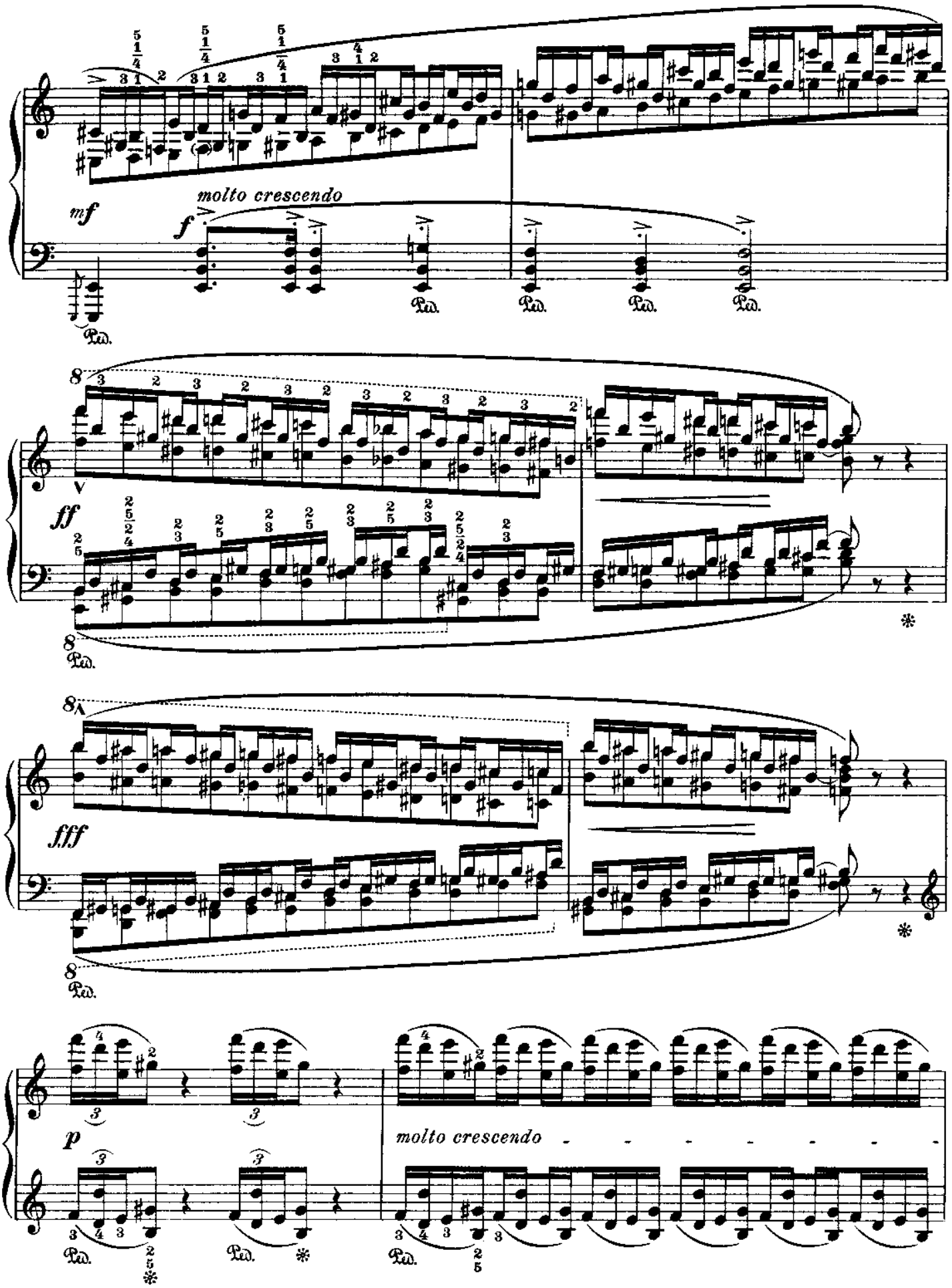

mf
mf sempre crescendo
8
f appassionato
ff
poco allarg.

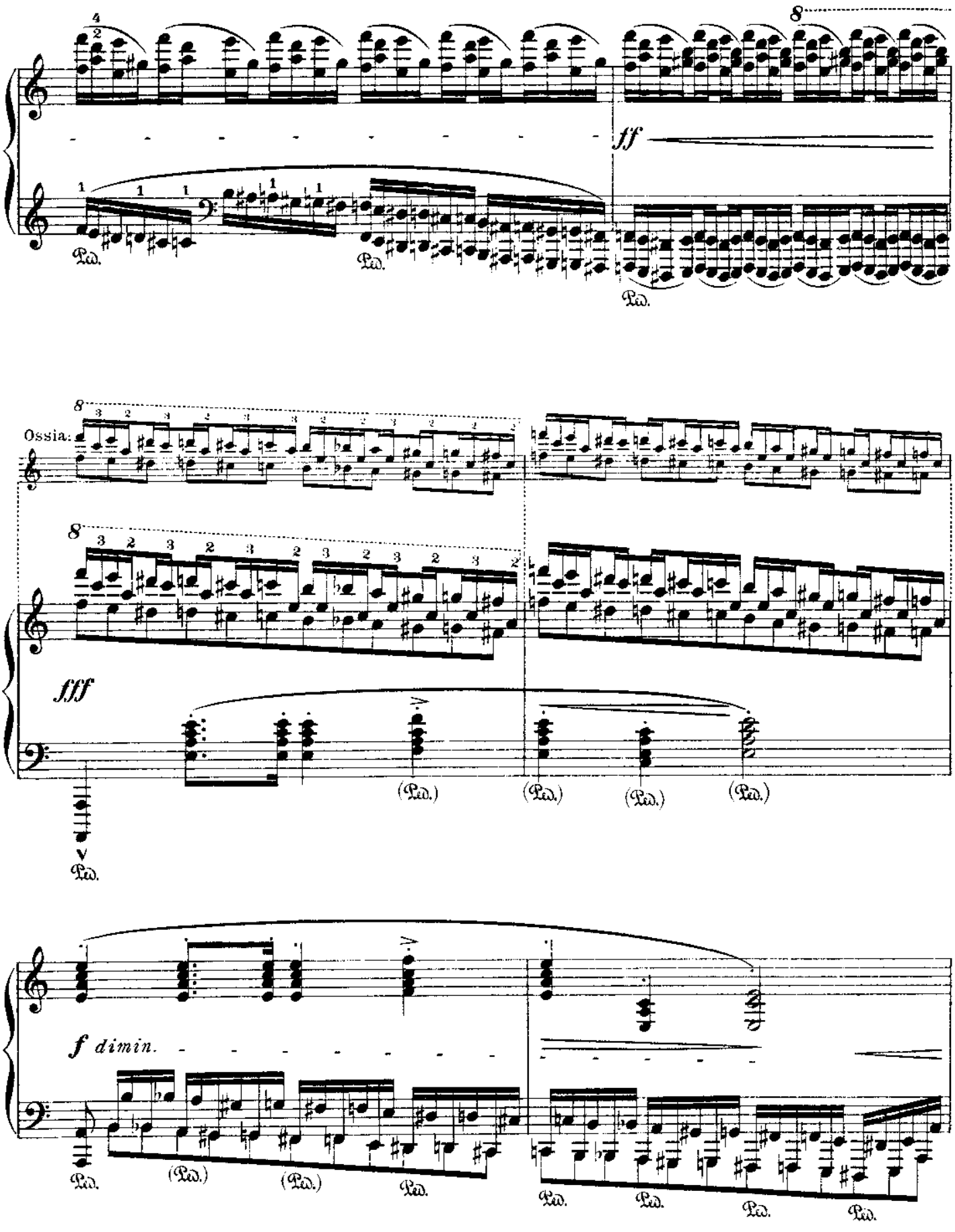

Ossia:
ff furioso ed energico
più ff
allarg.
molto espr.
ff
mf
poco rall.
molto espr.
p subito
dolce e poco sostenuto
rit.
(una corda ad libitum)

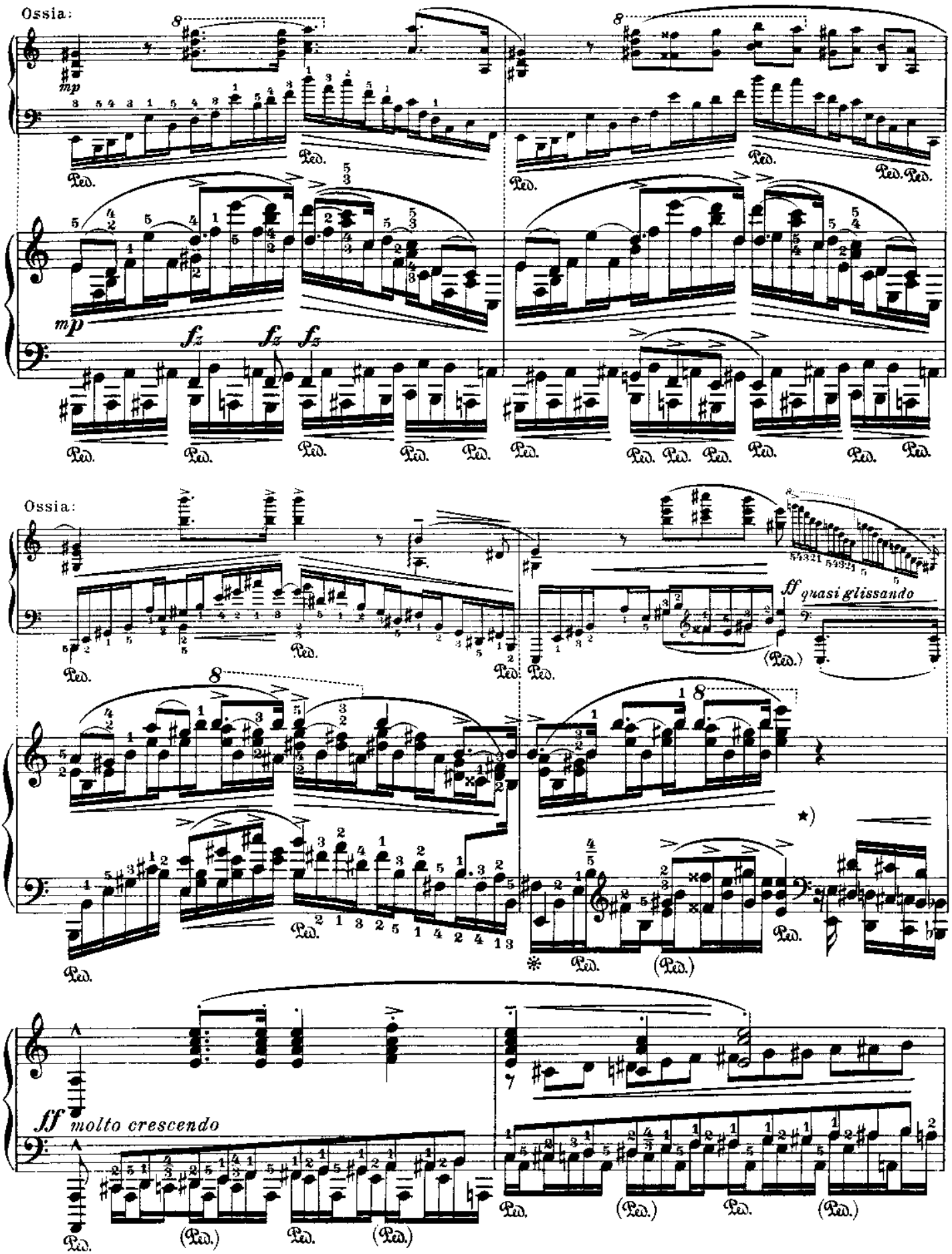

tre corde
a tempo
p
cresc.
f
allarg.
Ped.
Ossia:
*)
**)


più f
più f
ff
(Ped.)
Ped.
Ossia:


mf subito
dolce
Ped.
Ossia:
Ossia:
dolce


molto crescendo
mf
f
ff
fff
p
molto crescendo
Ped.

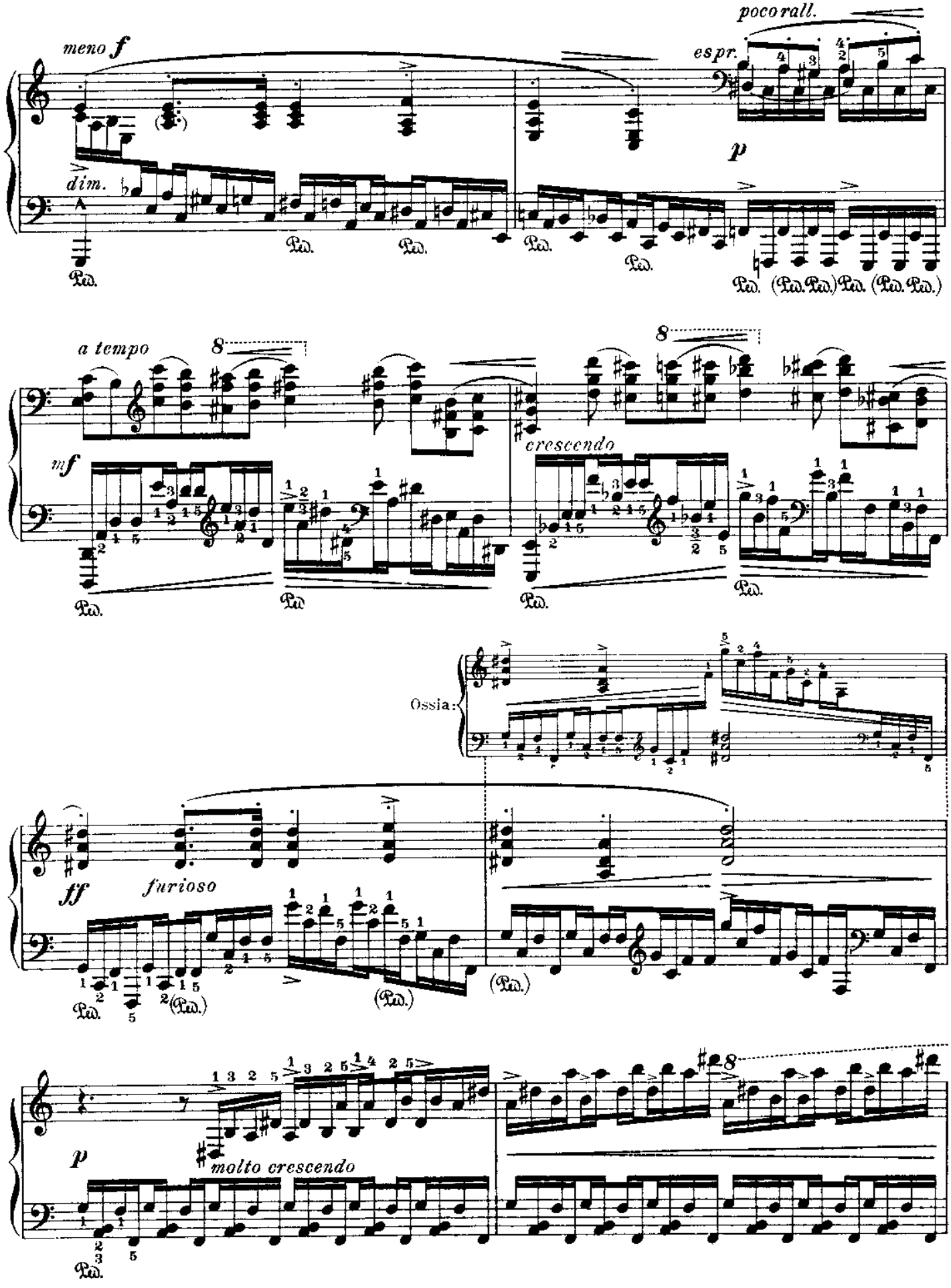

8
ff
Ped.
Ped.
Ped.
8
Ossia:
8
fff
(Ped.)
(Ped.)
(Ped.)
(Ped.)
Ped.
f dimin.
Ped.
(Ped.)
(Ped.)
Ped.
Ped.
Ped.
Ped.
Ped.

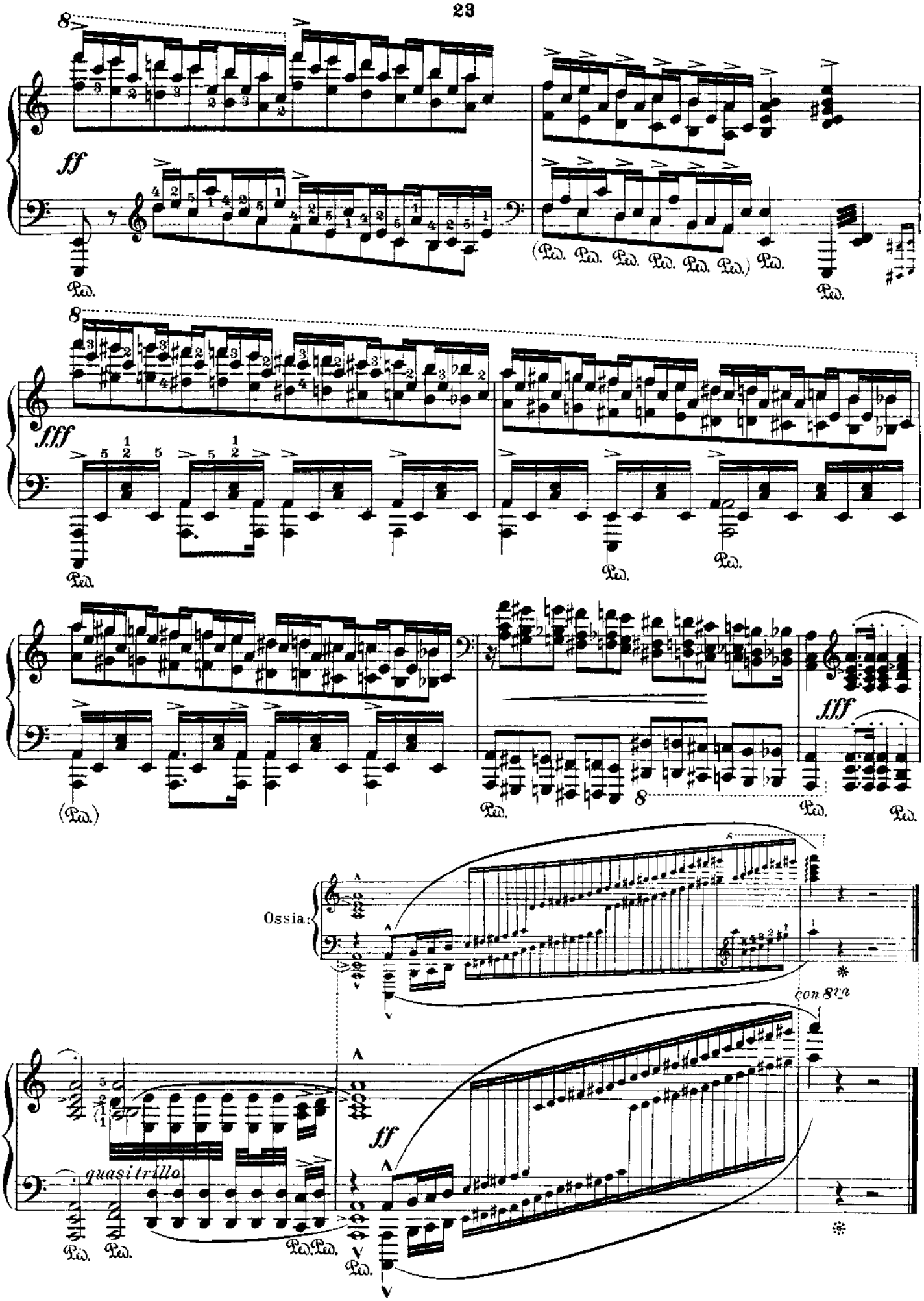


*) Hier kann auch die „*quasi glissando*“ Passage aus dem Ossia gespielt werden, an Stelle der in einander greifenden Oktaven.

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

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


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


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

Fr. Chopin

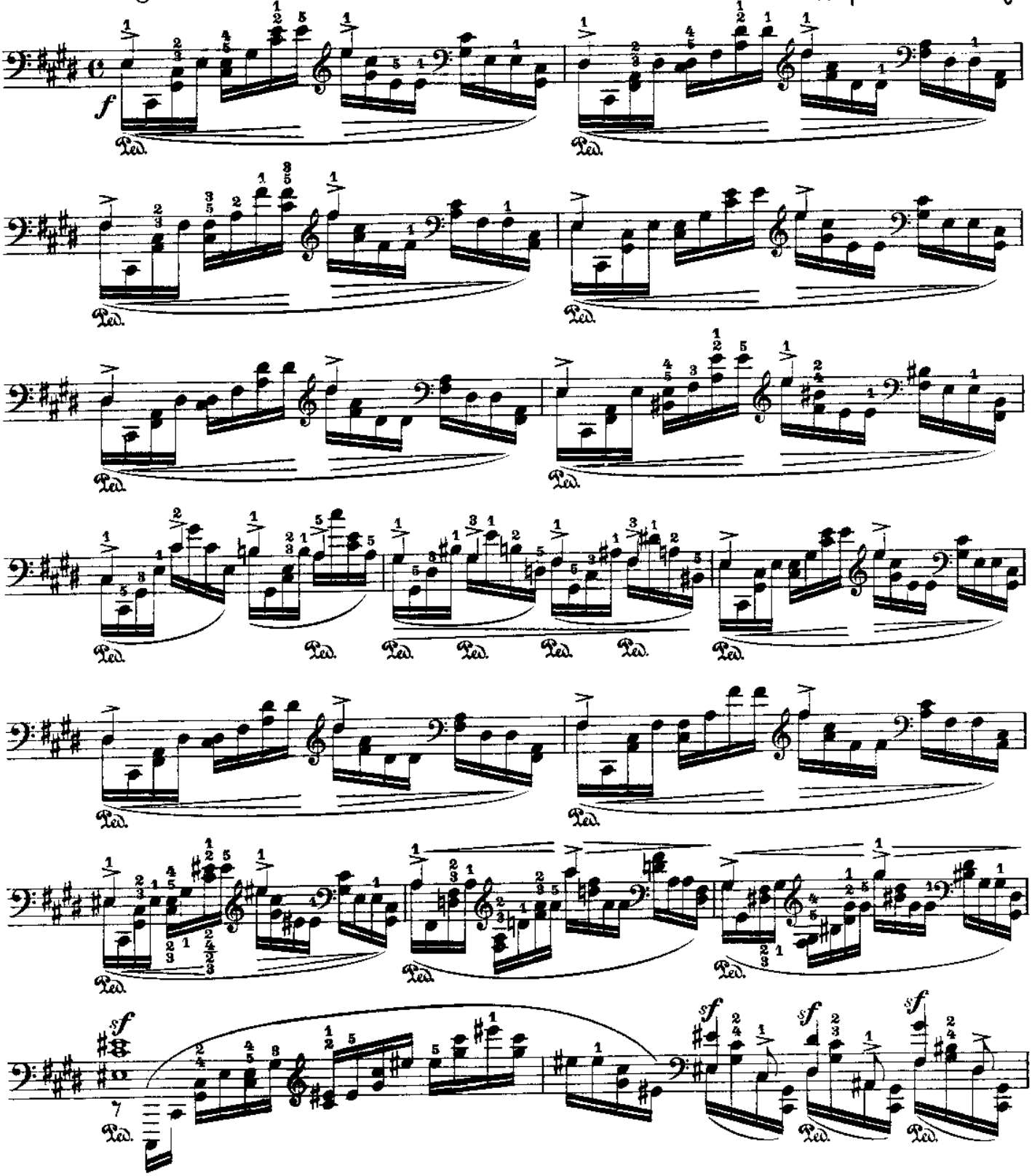
Op. 25 Nº 12

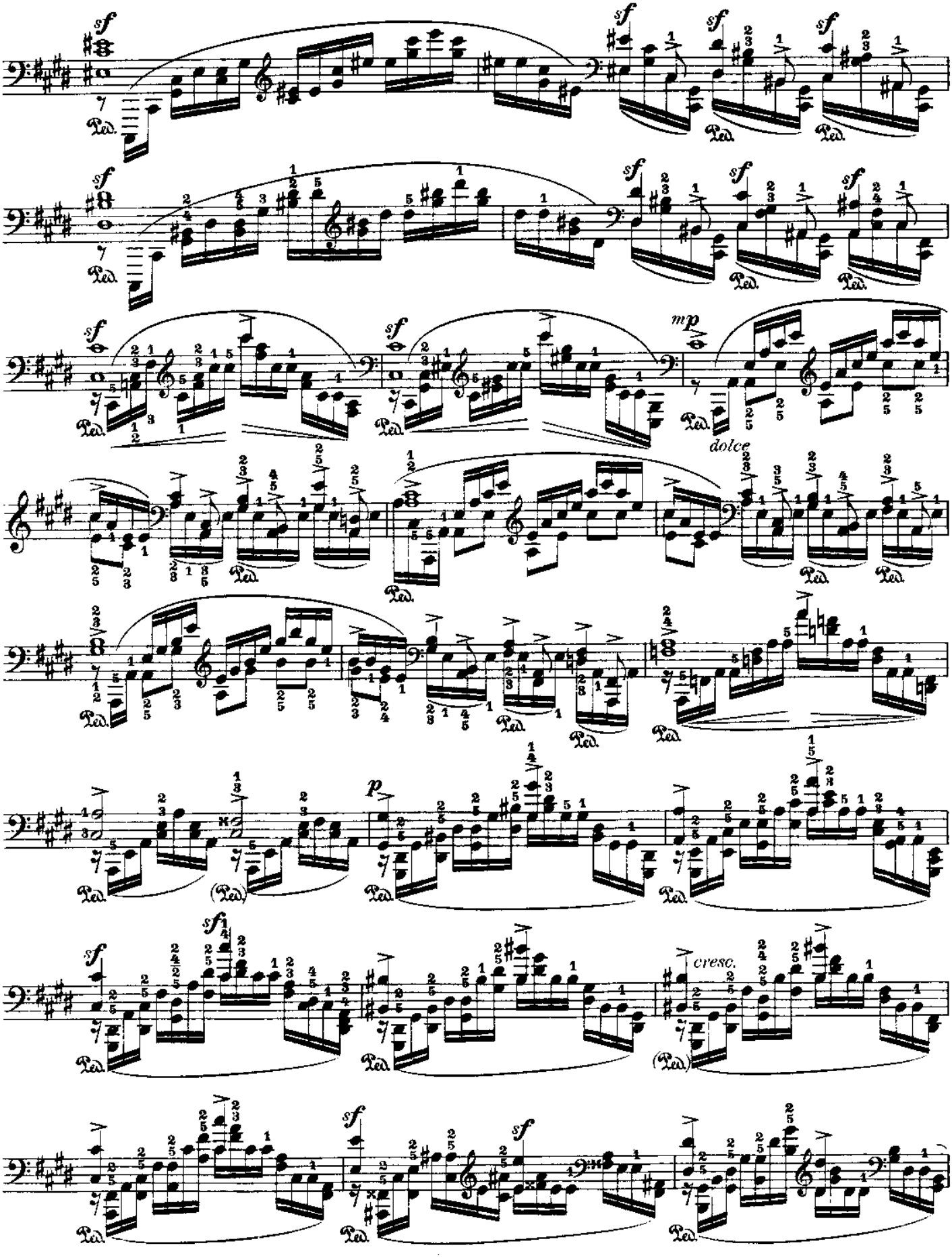
Nº 43

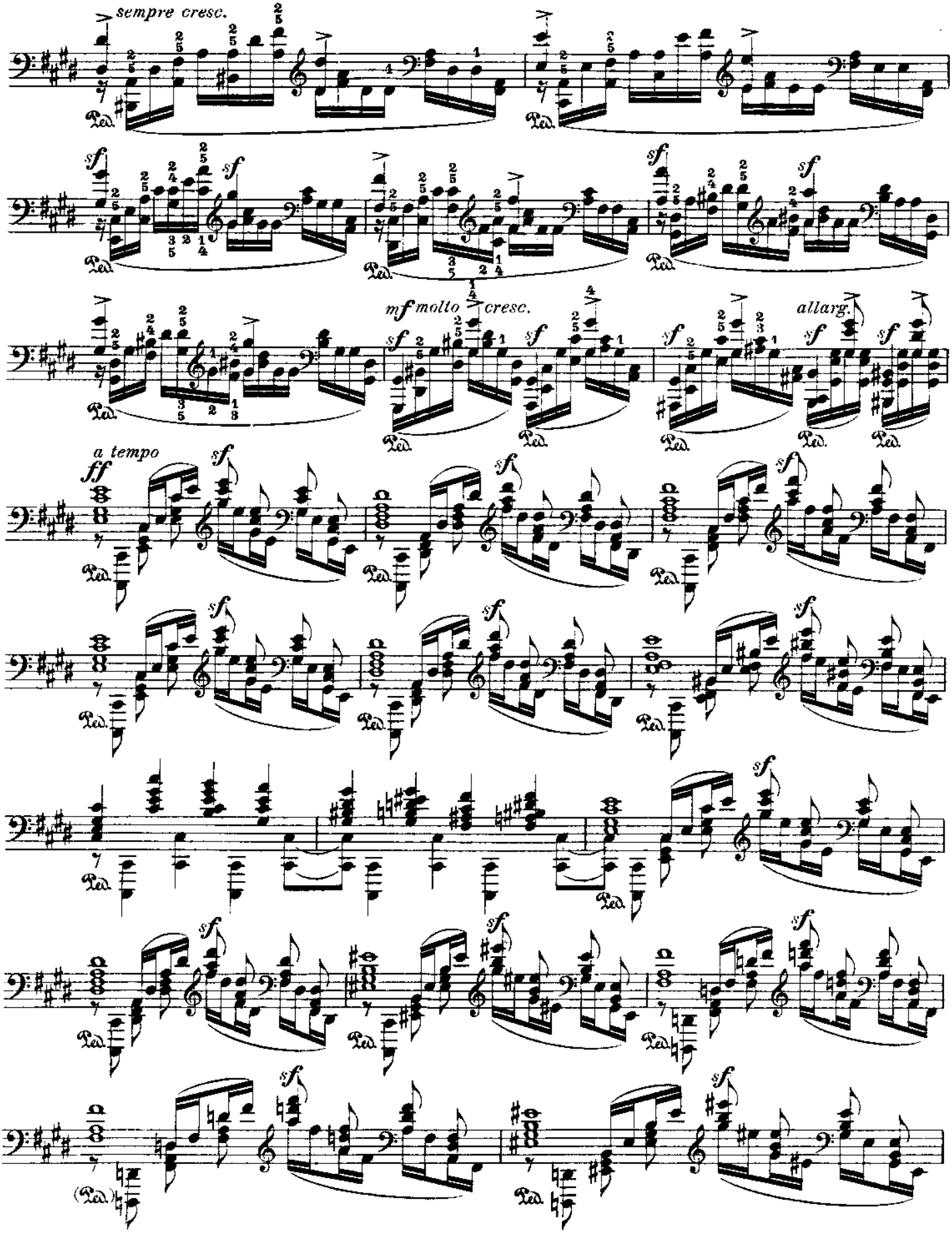
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

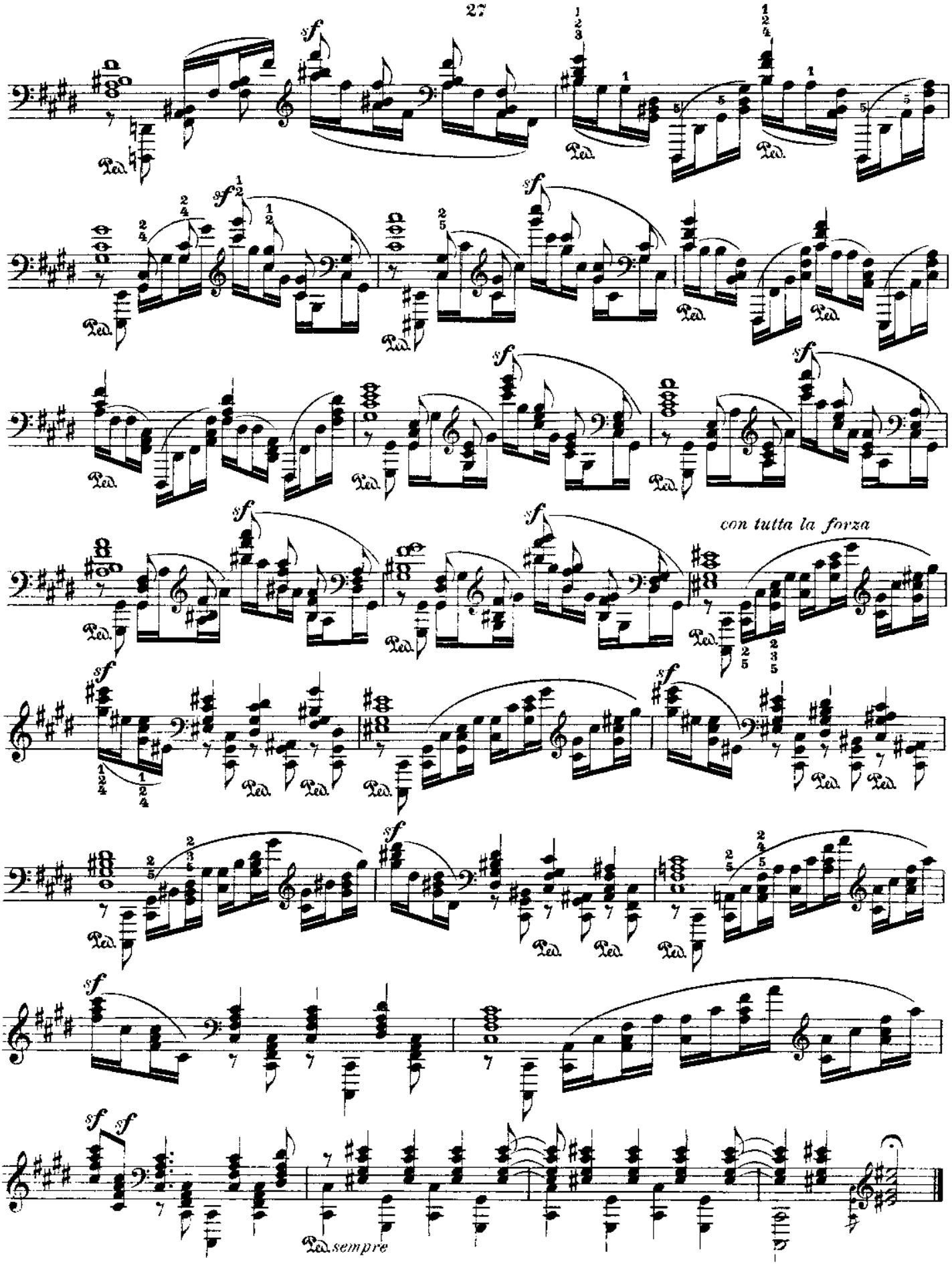
Allegro molto e con fuoco ♩ = 104 - 126

Leopold Godowsky




sf
Ped.
mp
dolce
p
sf1
cresc.


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


con tutta la forza
Ped. sempre

№ 44

Fr. Chopin

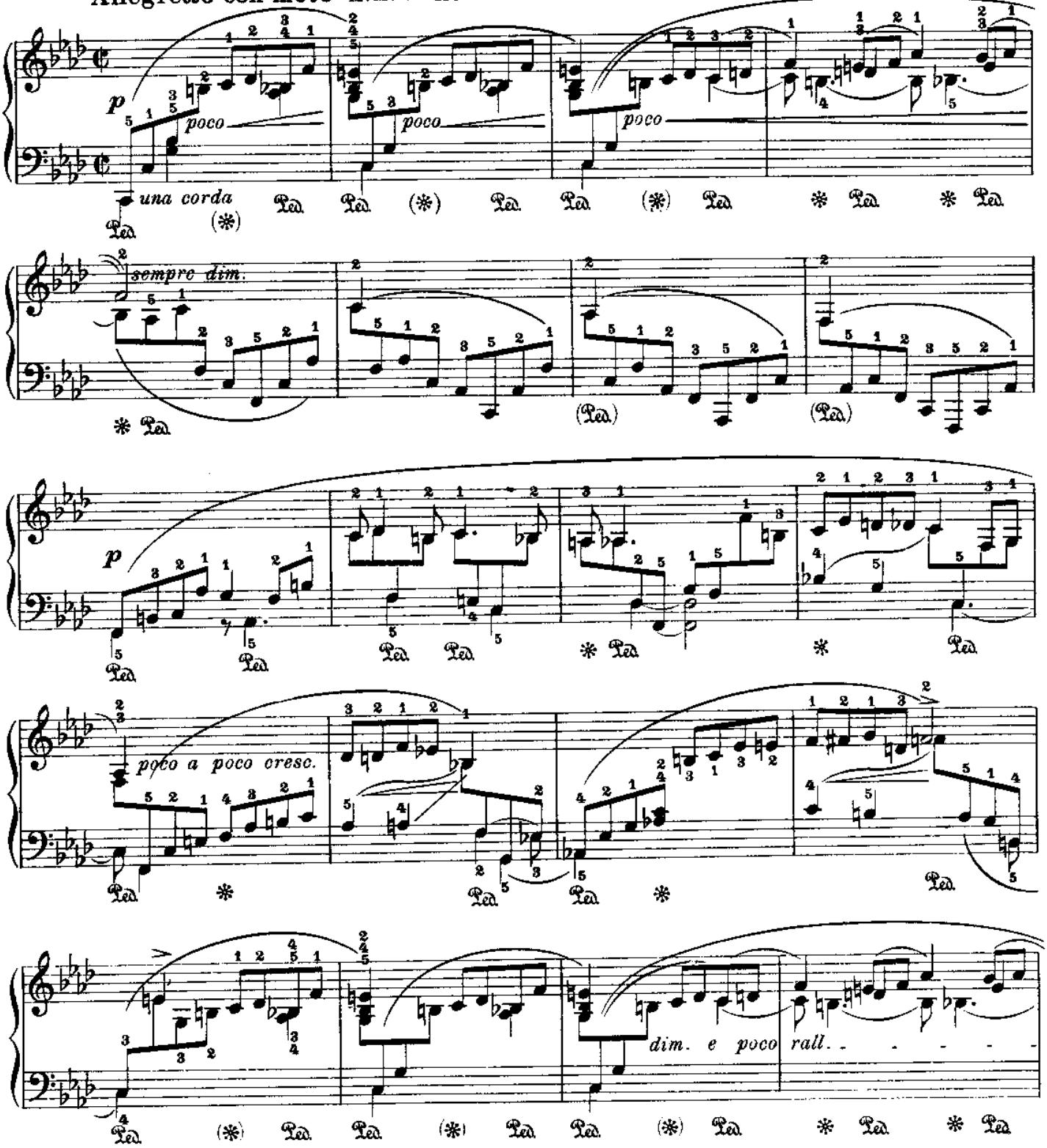
Trois Etudes composées pour la Méthode de Moscheles et Fétis

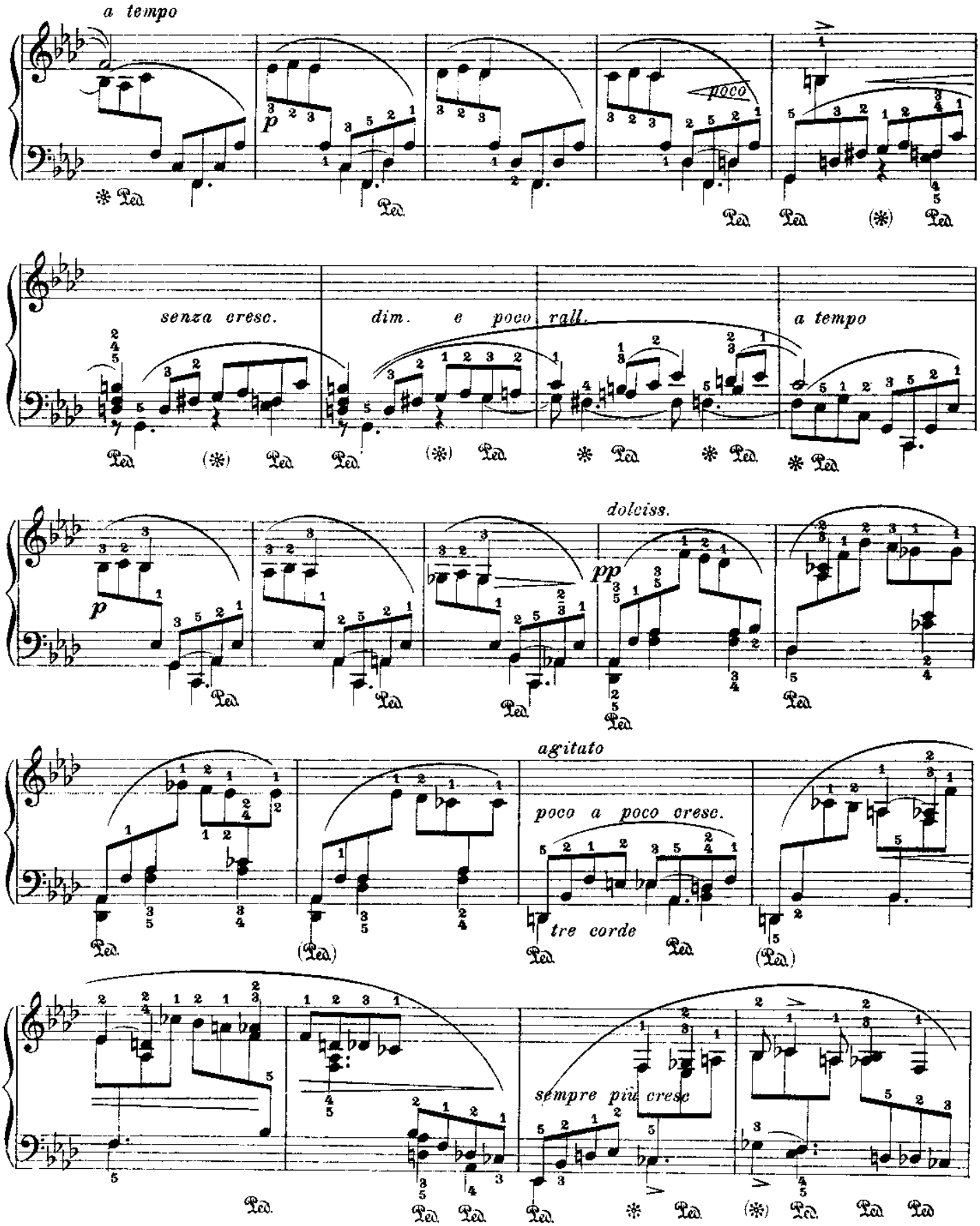
№ 1

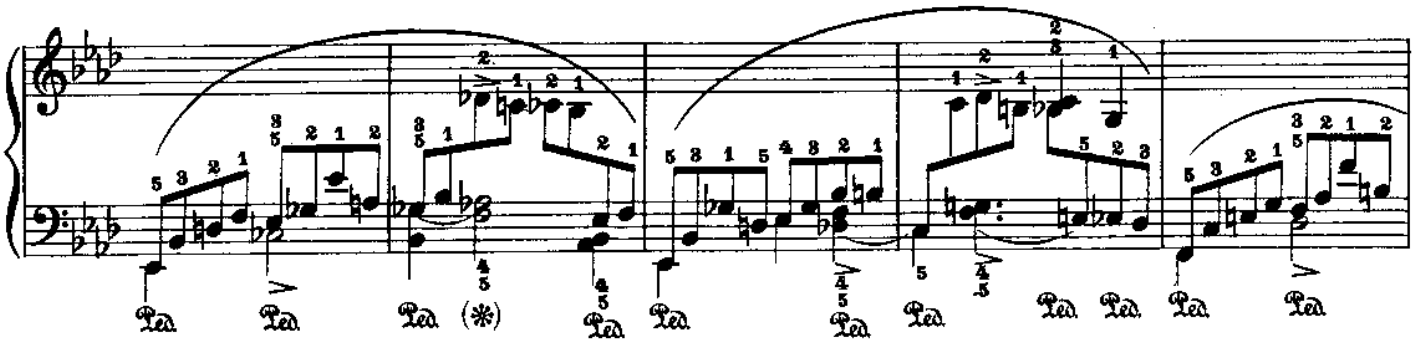
For the left hand alone *Für die linke Hand allein* *Pour la main gauche seule*

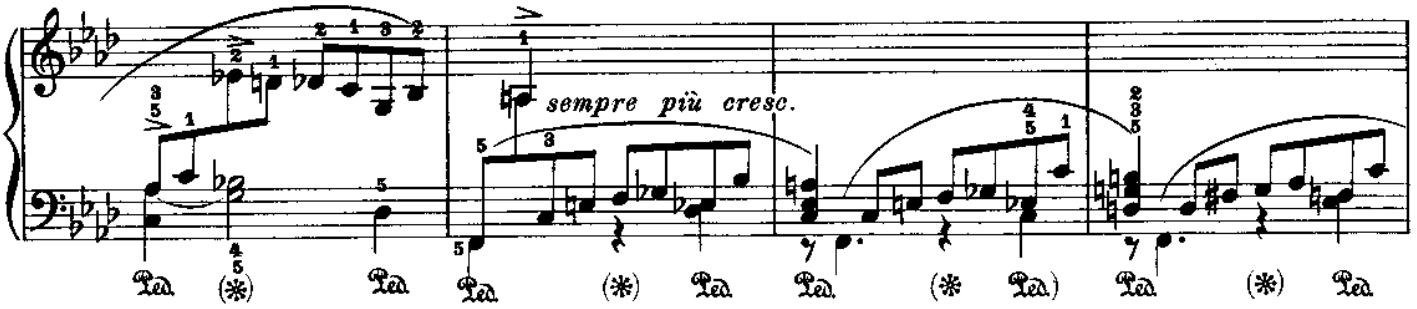
Allegretto con moto M.M. ♩ = 112 - 126

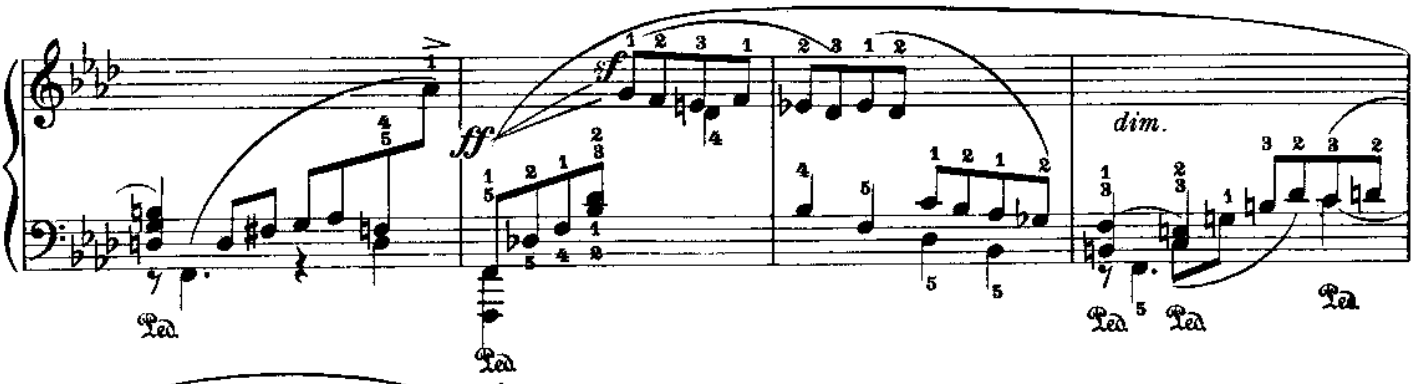
Leopold Godowsky

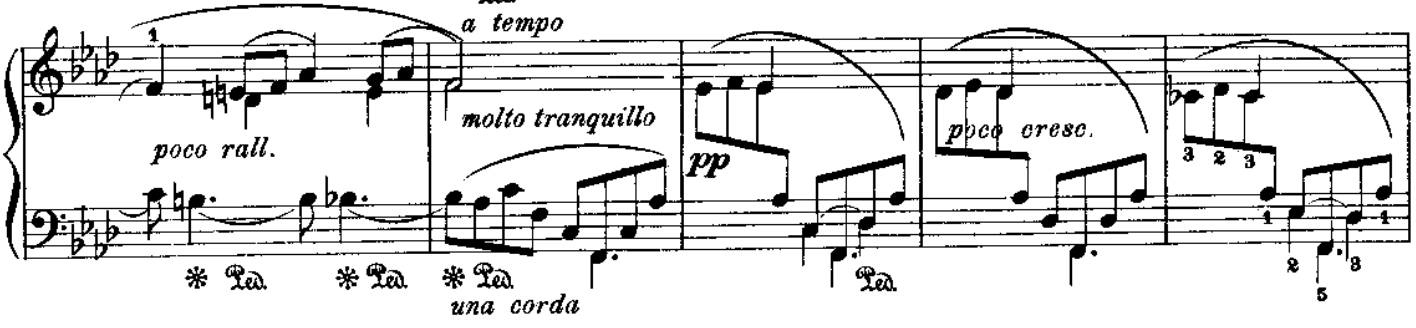


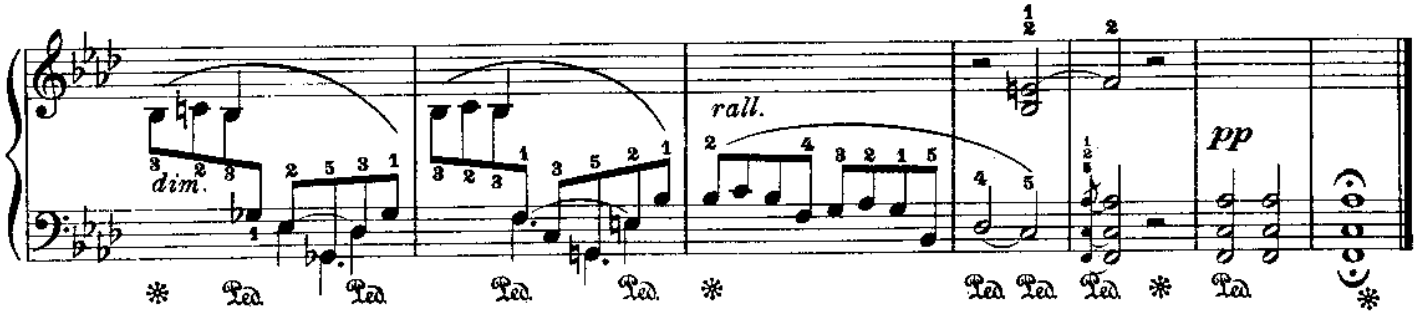

a tempo
p
poco
senza cresc.
dim. e poco rall.
a tempo
p
dolciss.
pp
agitato
poco a poco cresc.
tre corde
sempre più cresc
Ped.




sempre più cresc.


ff
dim.


a tempo
poco rall.
molto tranquillo
pp
poco cresc.
una corda


dim.
rall.
pp

Fr. Chopin

Nº 45

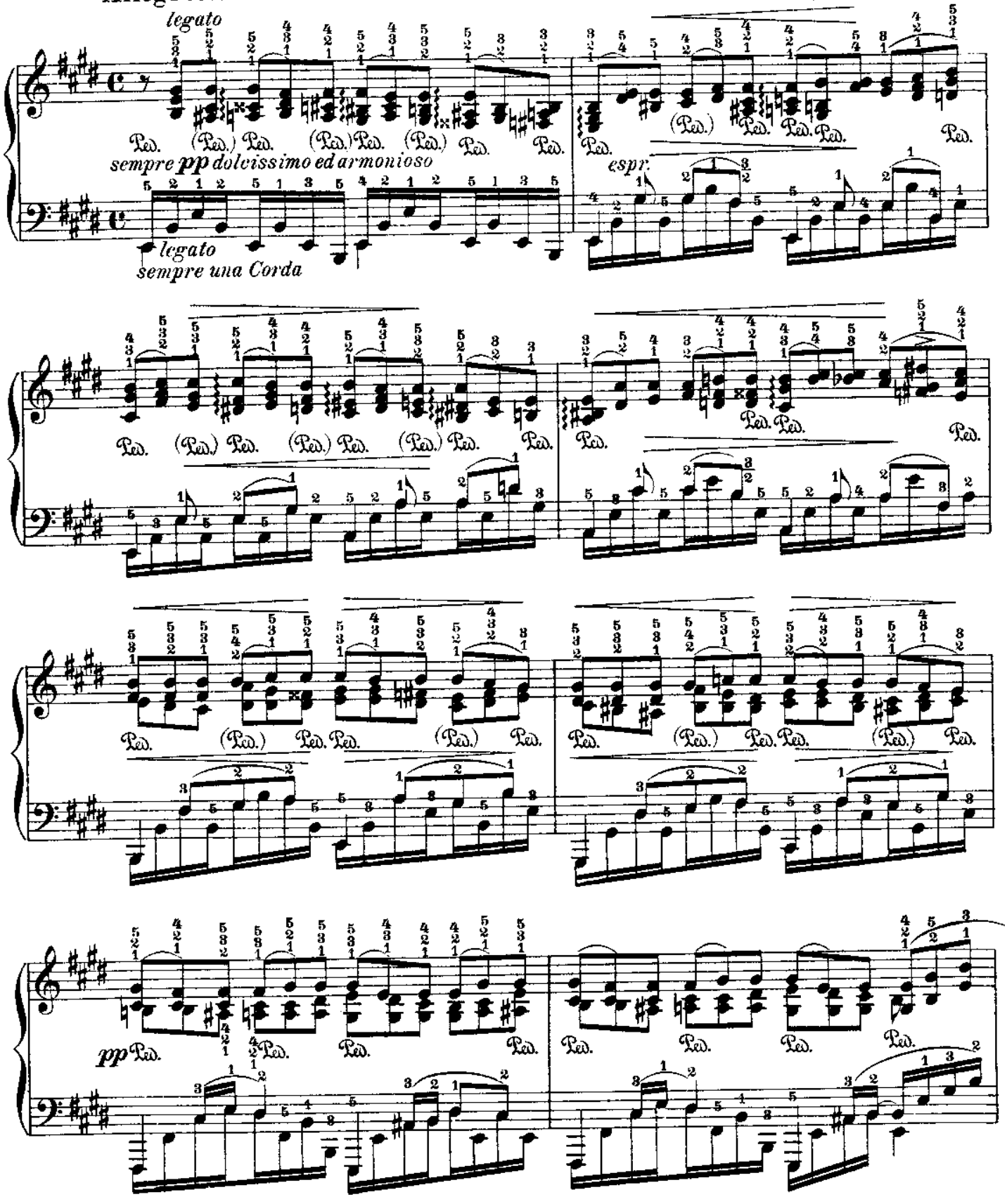
Trois Etudes composées pour la Méthode de Moscheles et Fétis

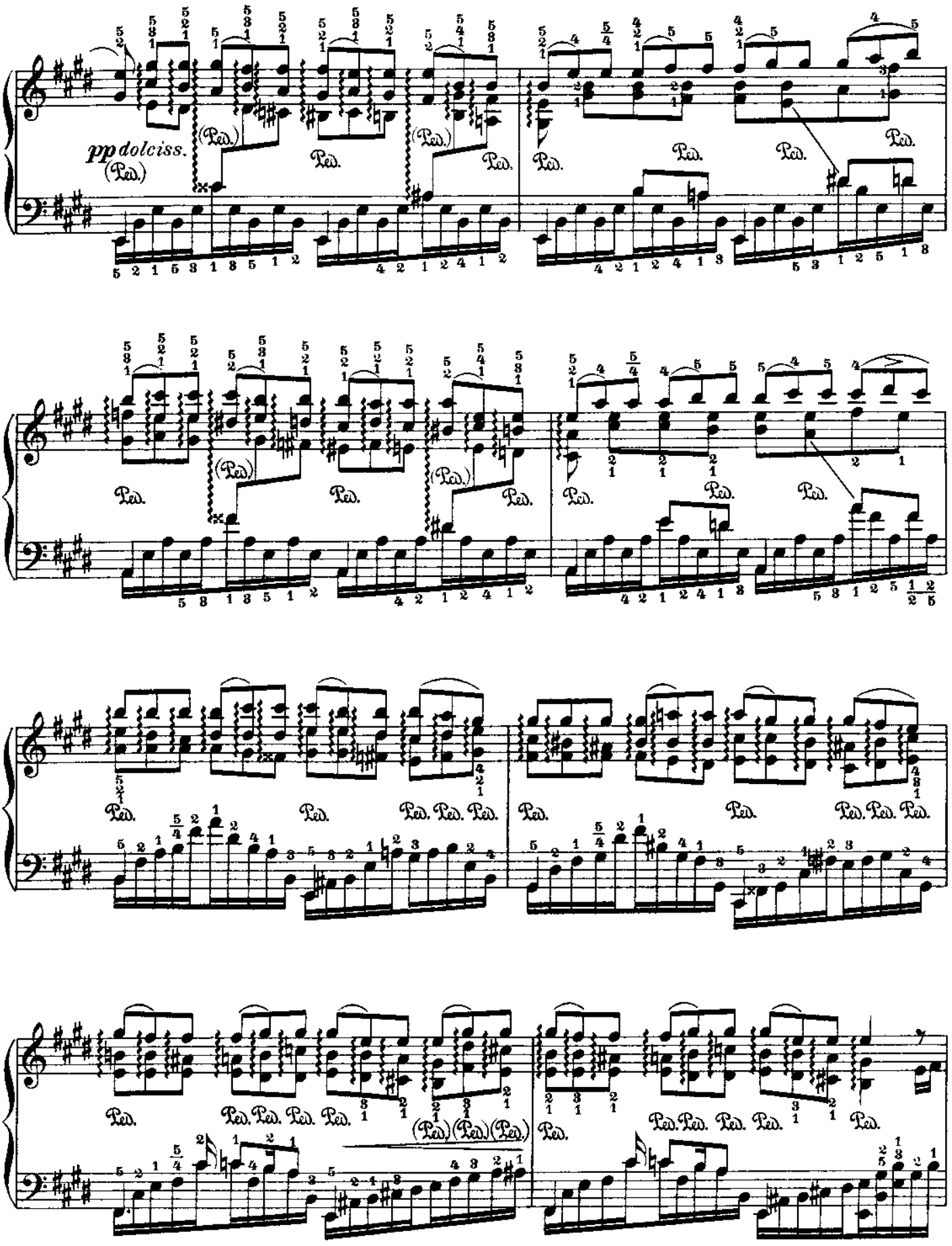
Nº 2.

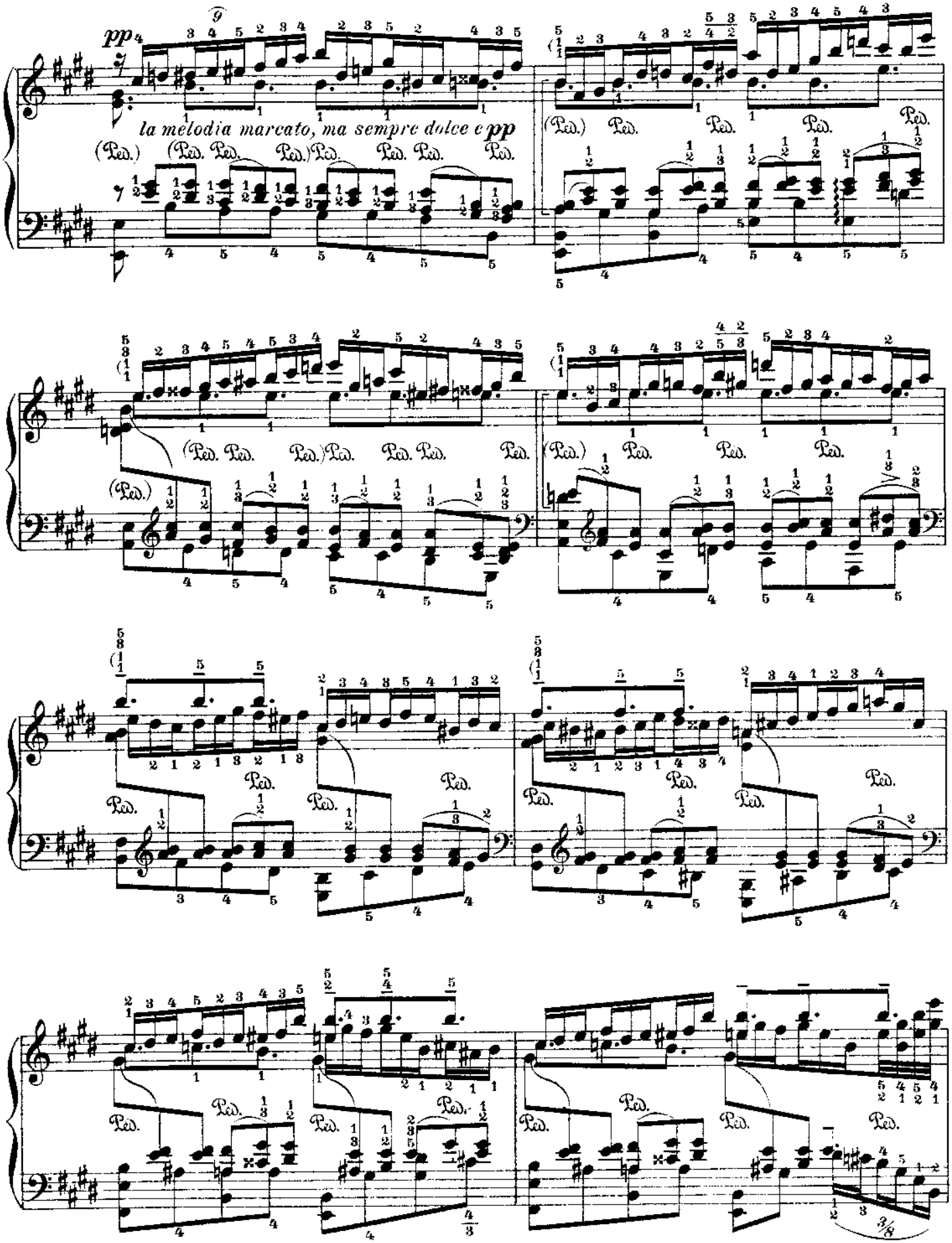
First Version — Erste Bearbeitung — Première Version

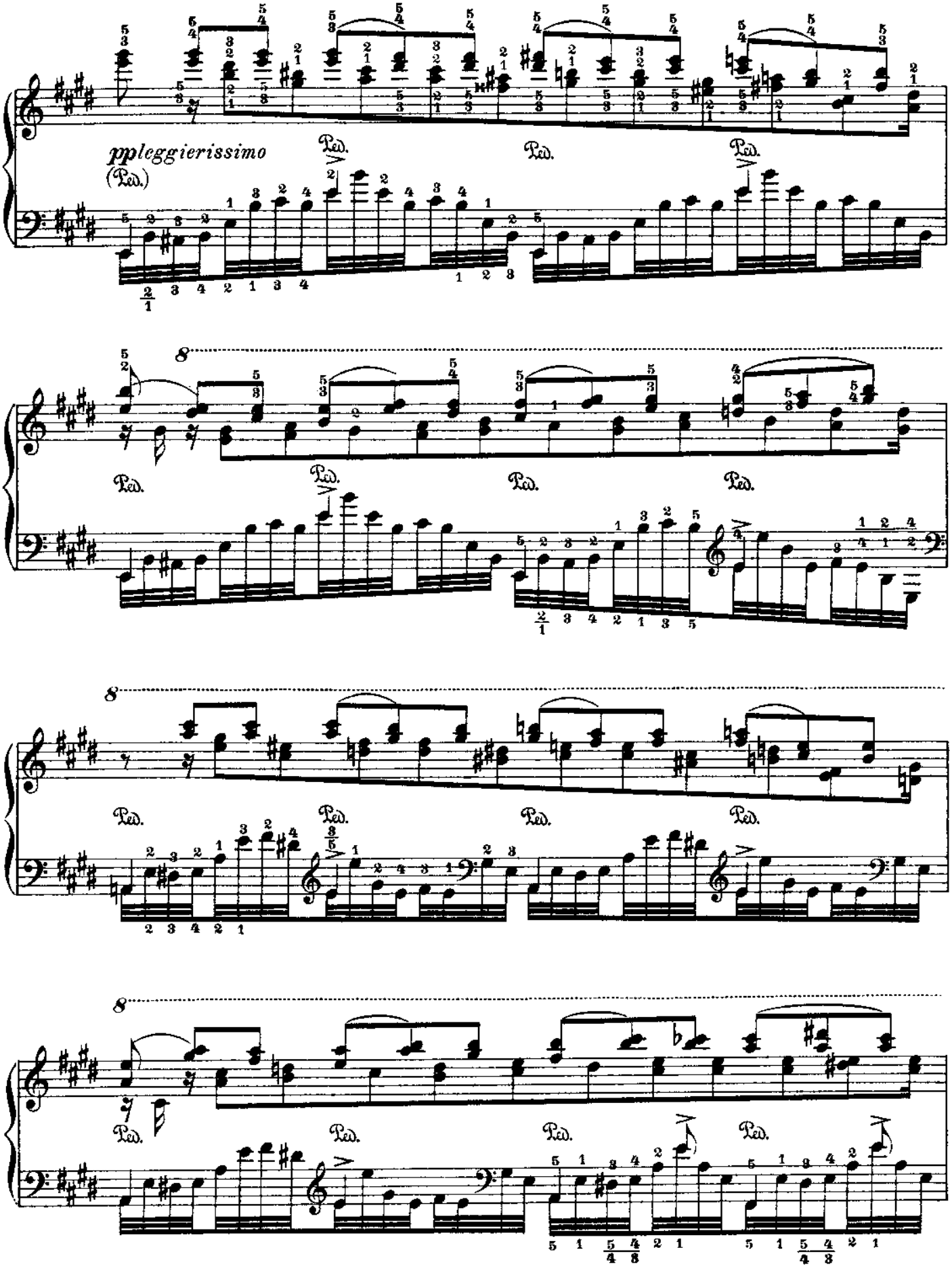
Allegretto (♩= 58-69)

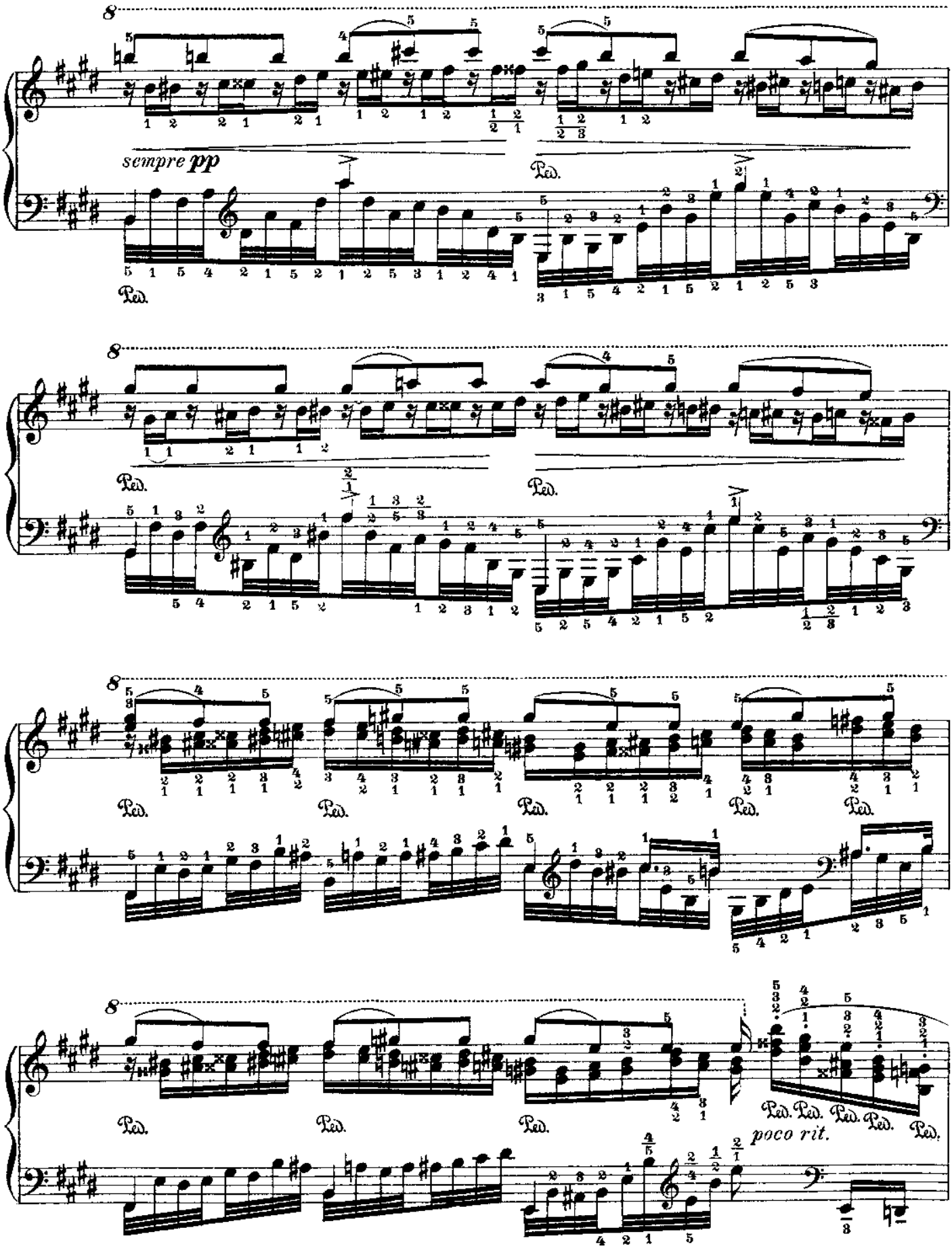
Leopold Godowsky

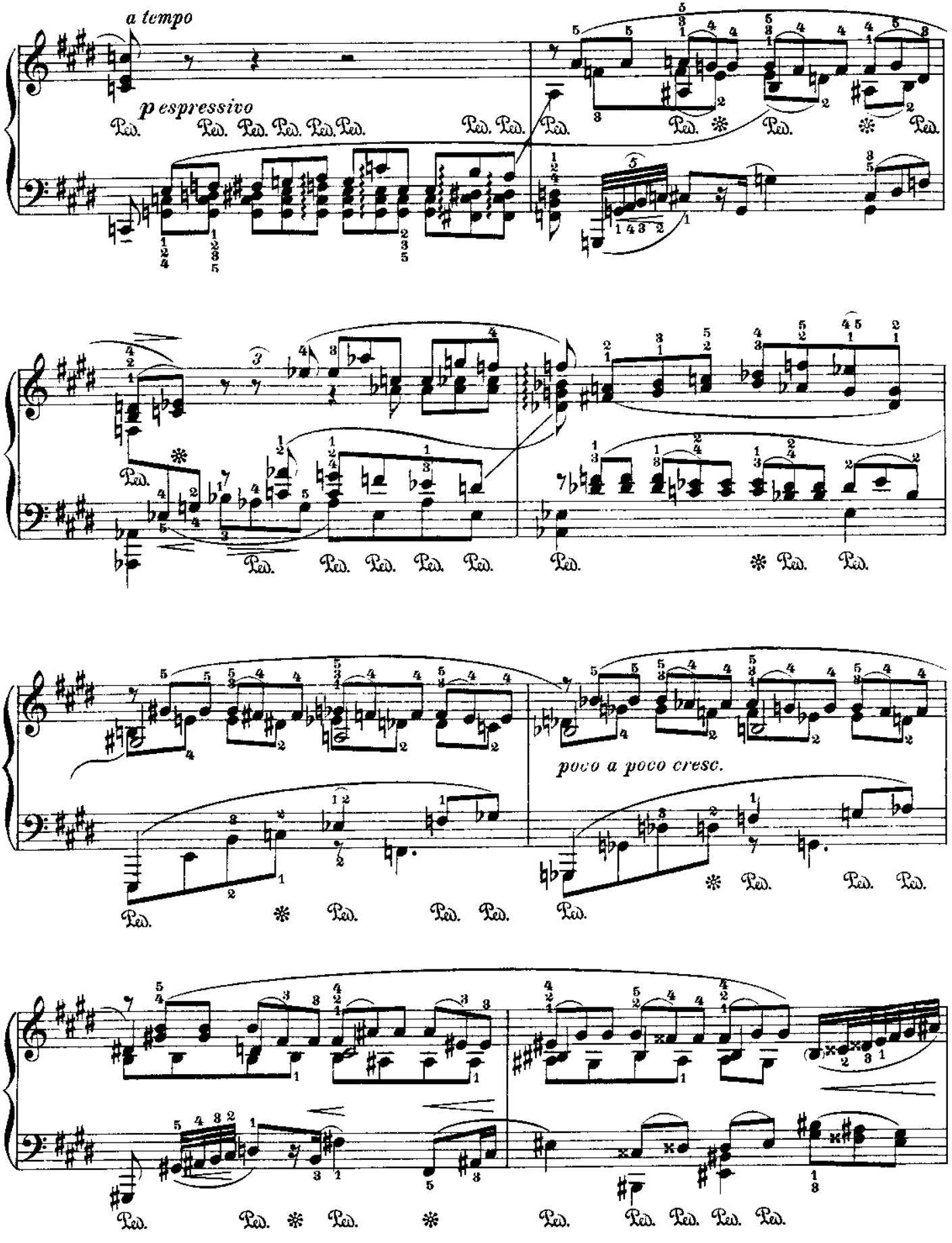


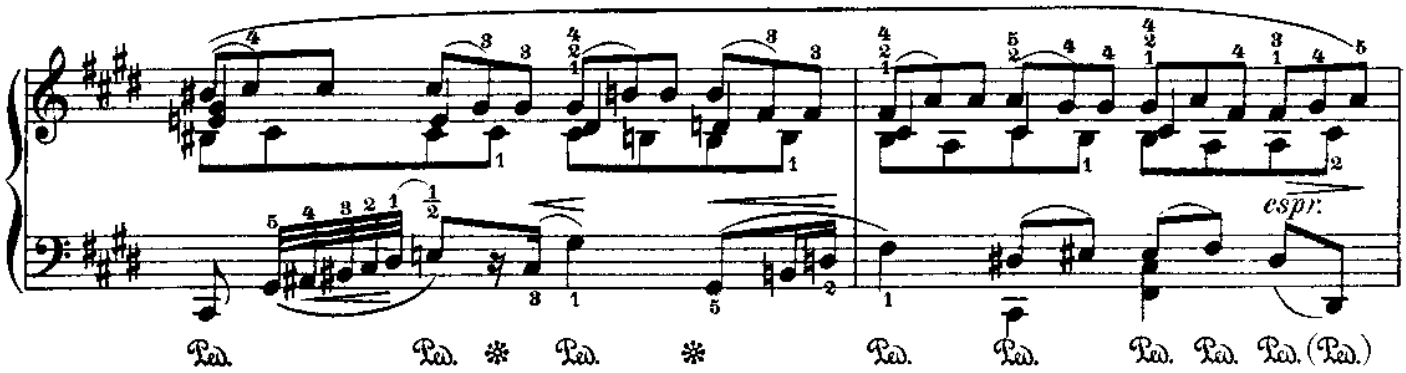

pp dolciss.
(Ped.)
Ped.

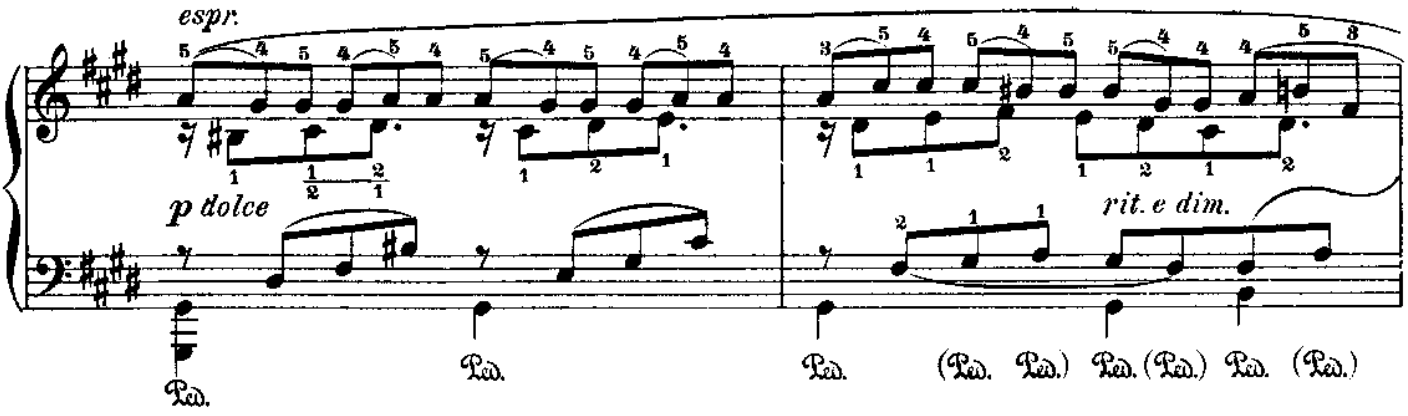

pp
la melodia marcato, ma sempre dolce e pp
(Ped.)
Ped.

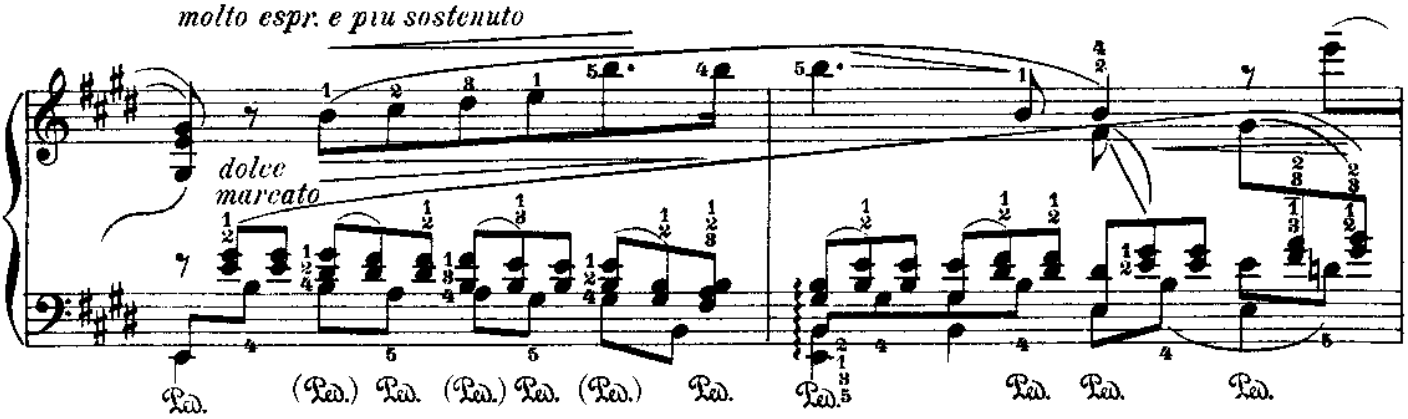

ppleggierissimo
(Ped.)
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
Ped.

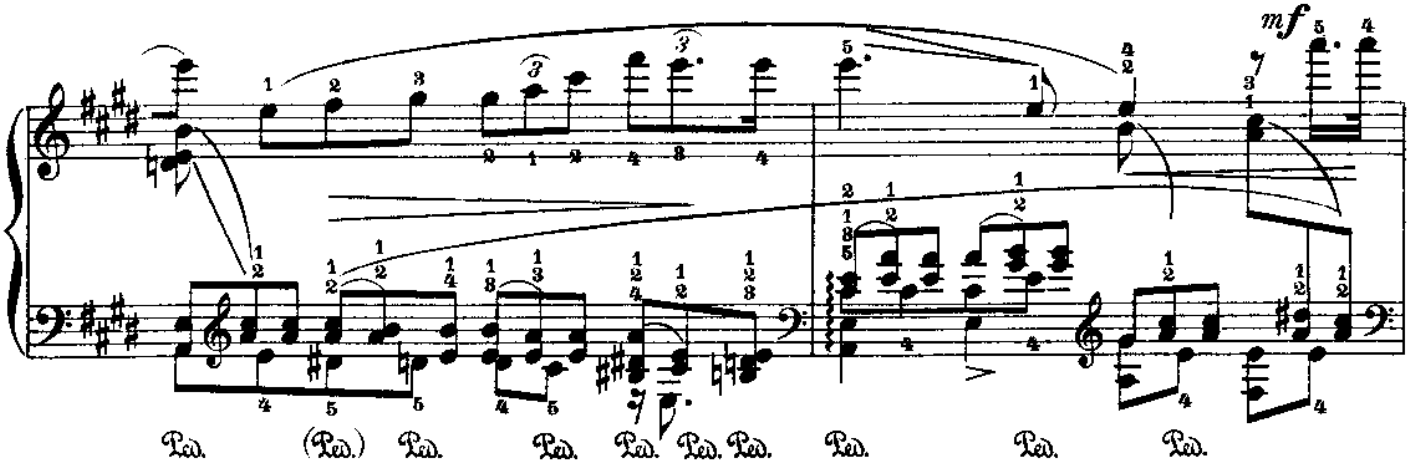

sempre pp
Ped.
poco rit.

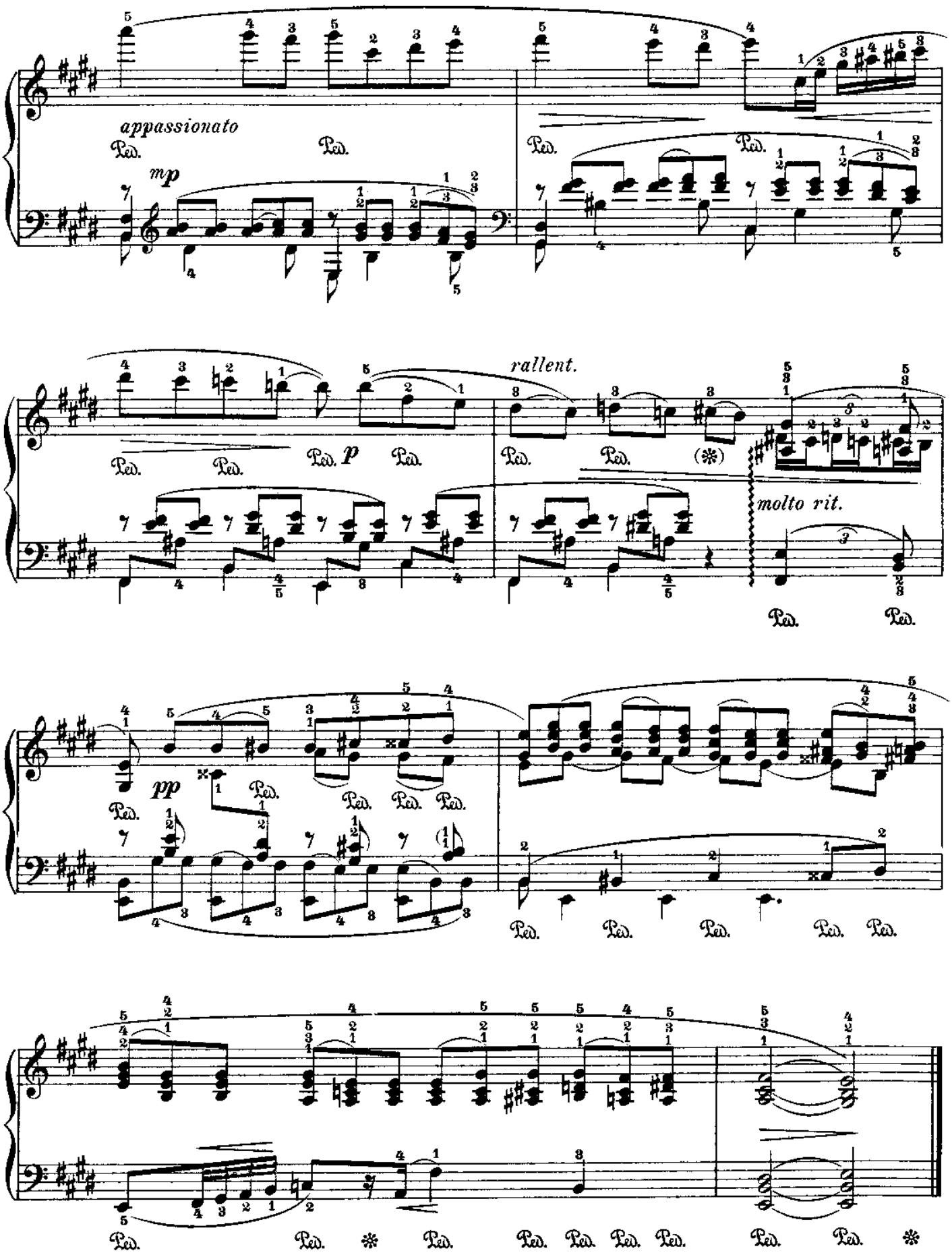

a tempo
p espressivo
Ped.
poco a poco cresc.


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


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


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


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


appassionato
mp
rallent.
p
molto rit.
pp

Fr. Chopin

Nº 45 A

Trois Etudes composées pour la Méthode de Moscheles et Fétis

Nº 2.

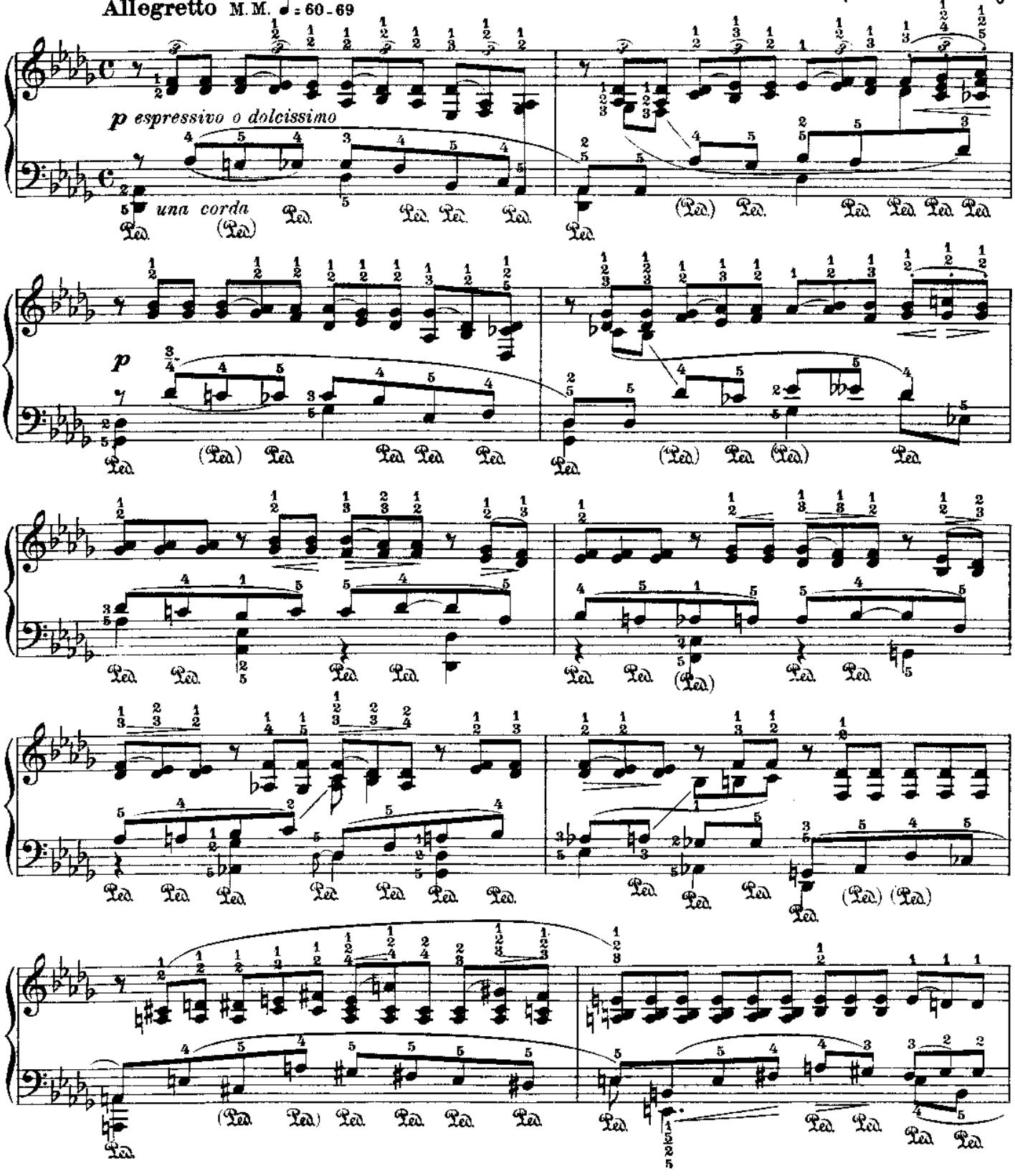
Second Version
For the left hand alone

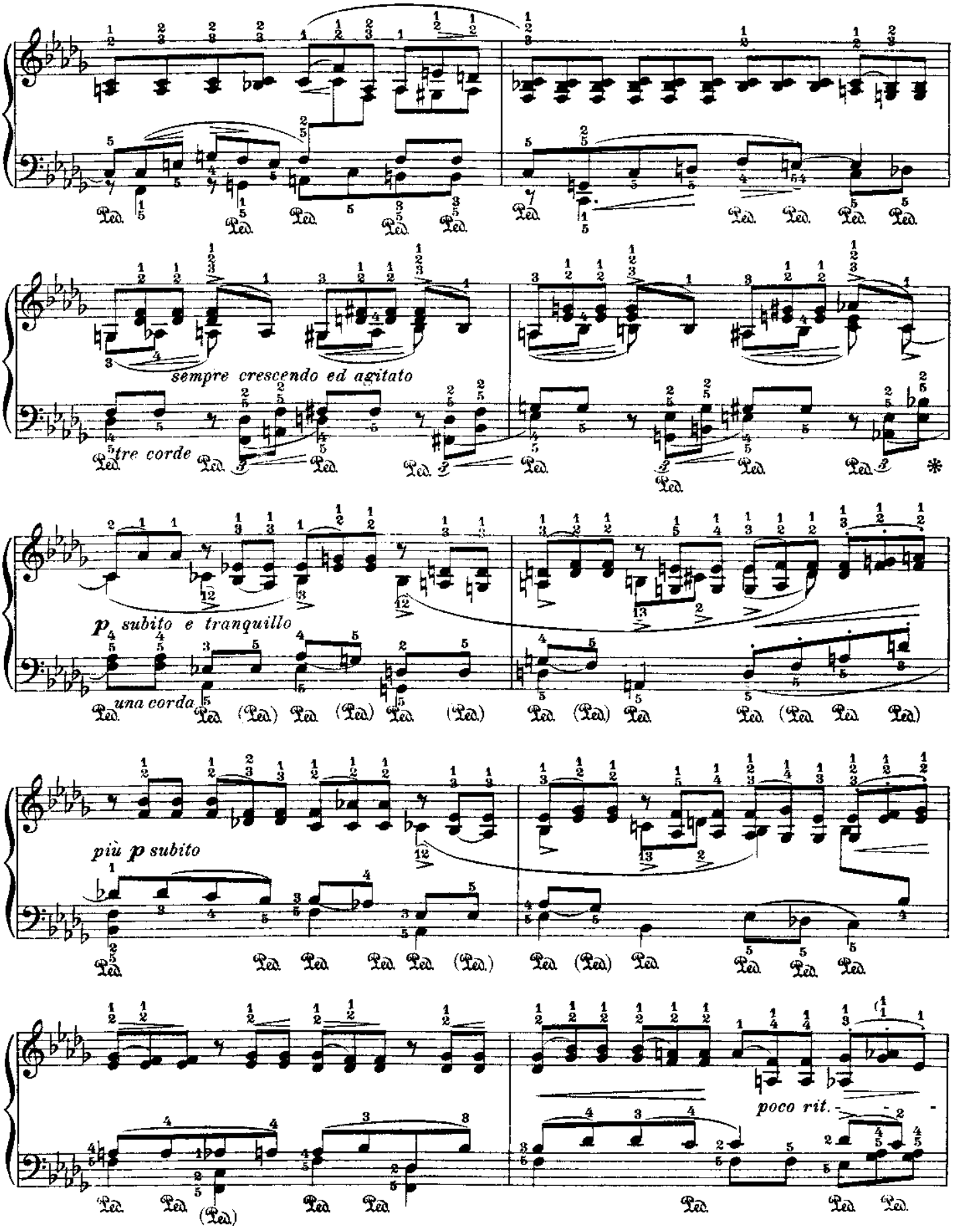
Zweite Bearbeitung
Für die linke Hand allein

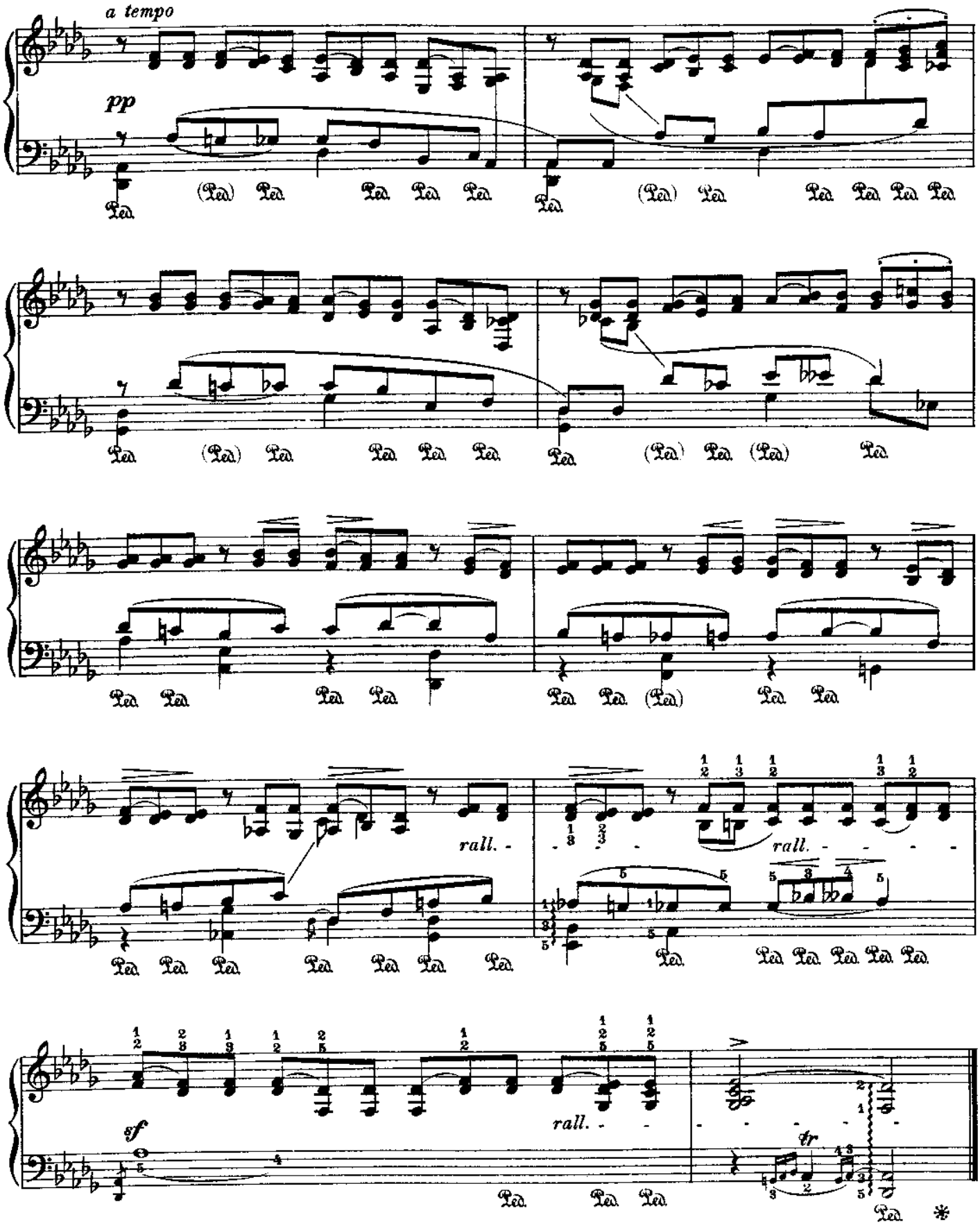
Deuxième Version
Pour la main gauche seule

Leopold Godowsky

Allegretto M. M. ♩ = 60 - 69




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


a tempo
pp
rall.
rall.
rall.
sf
tr

№ 46

Fr. Chopin

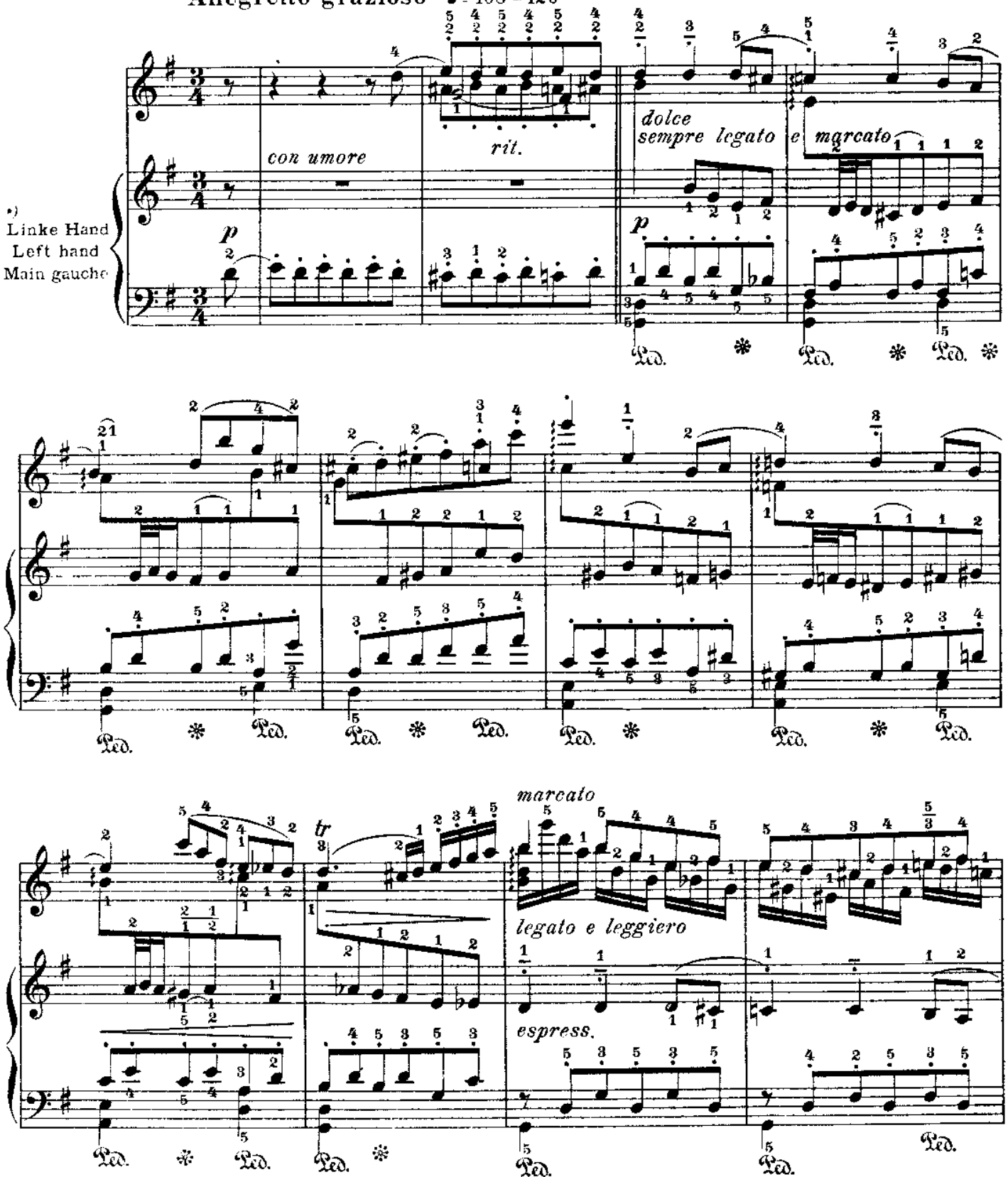
Trois Etudes composeés pour la Méthode de Moscheles et Fétis

№ 3

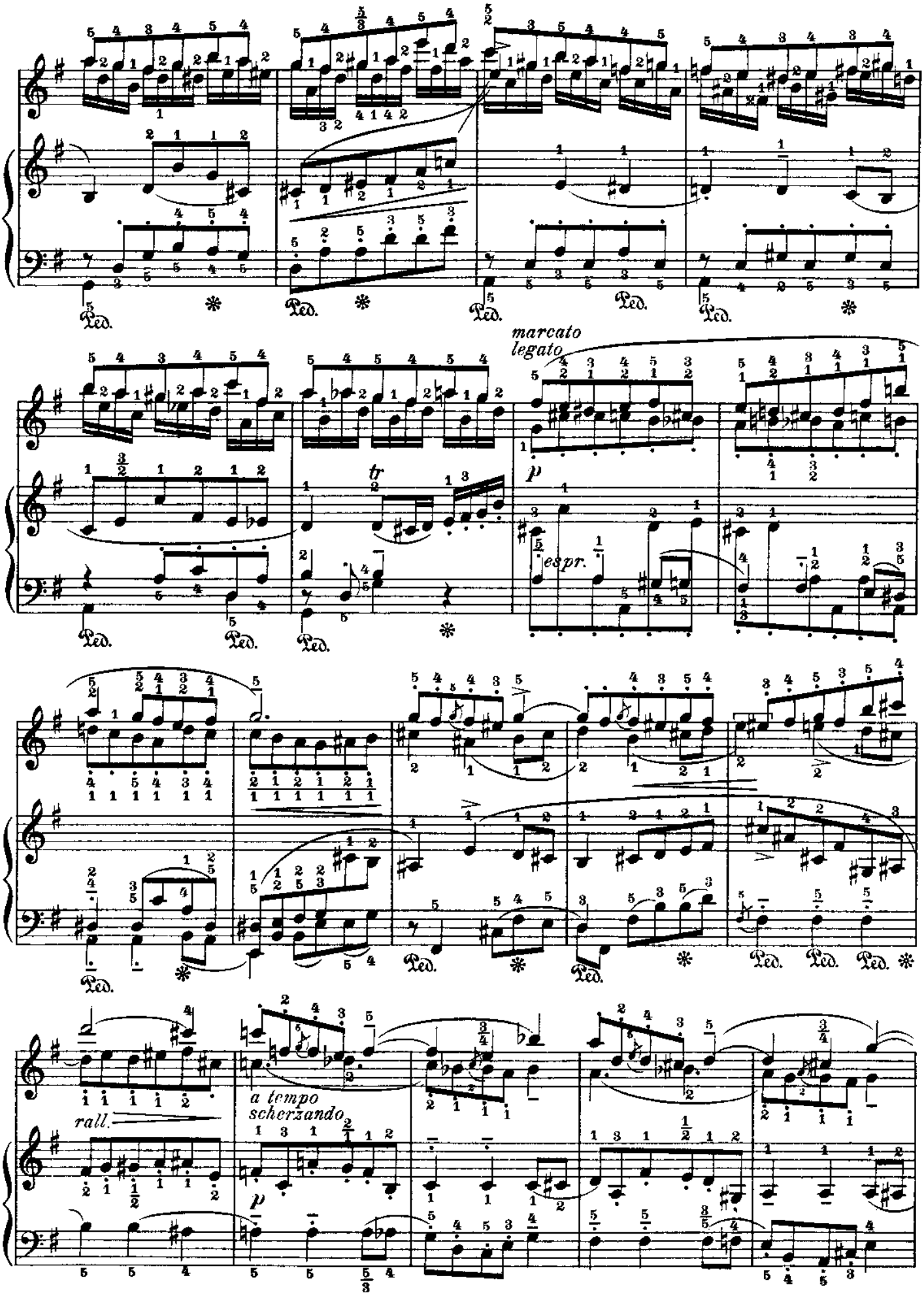
Menuetto

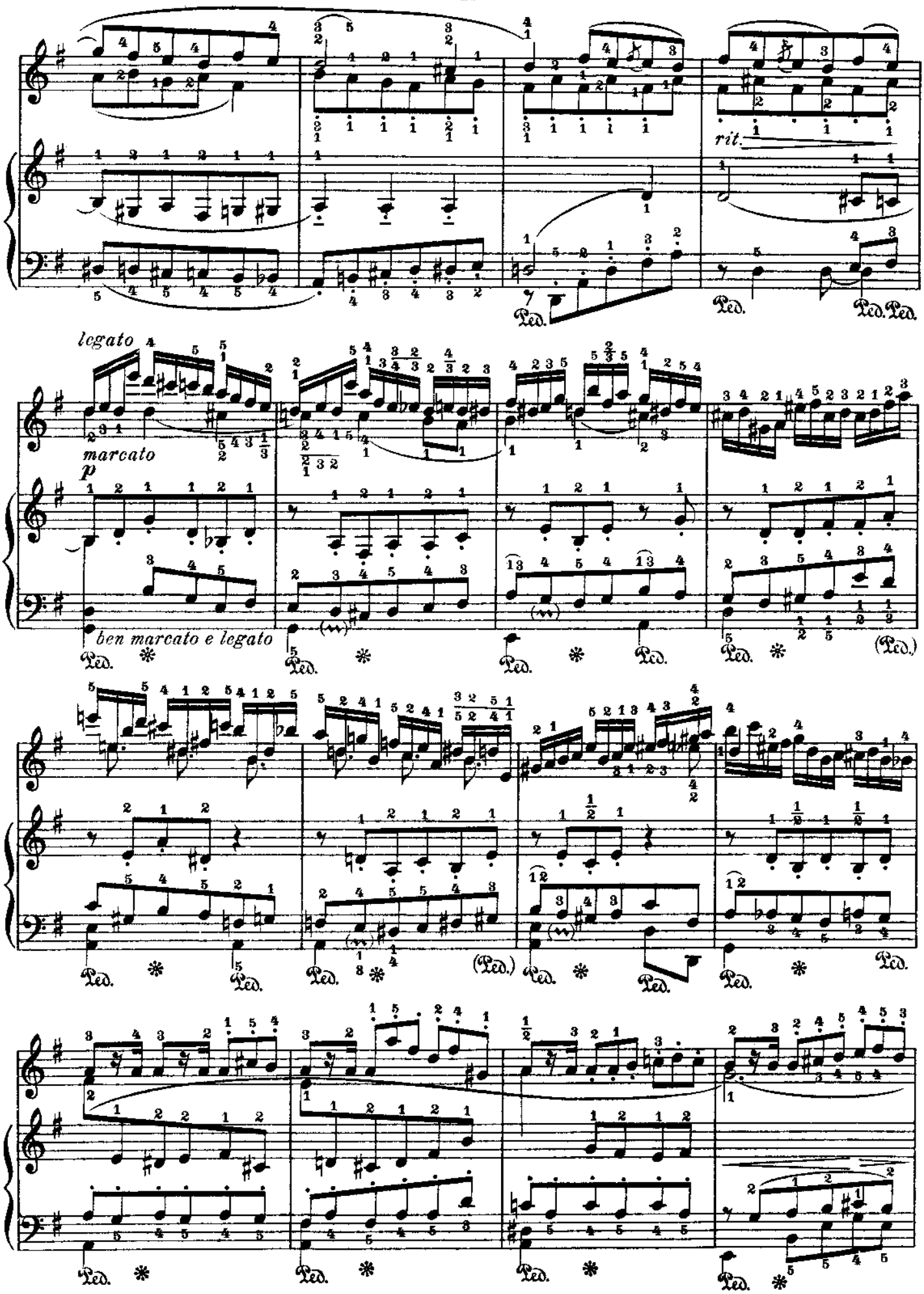
Leopold Godowsky

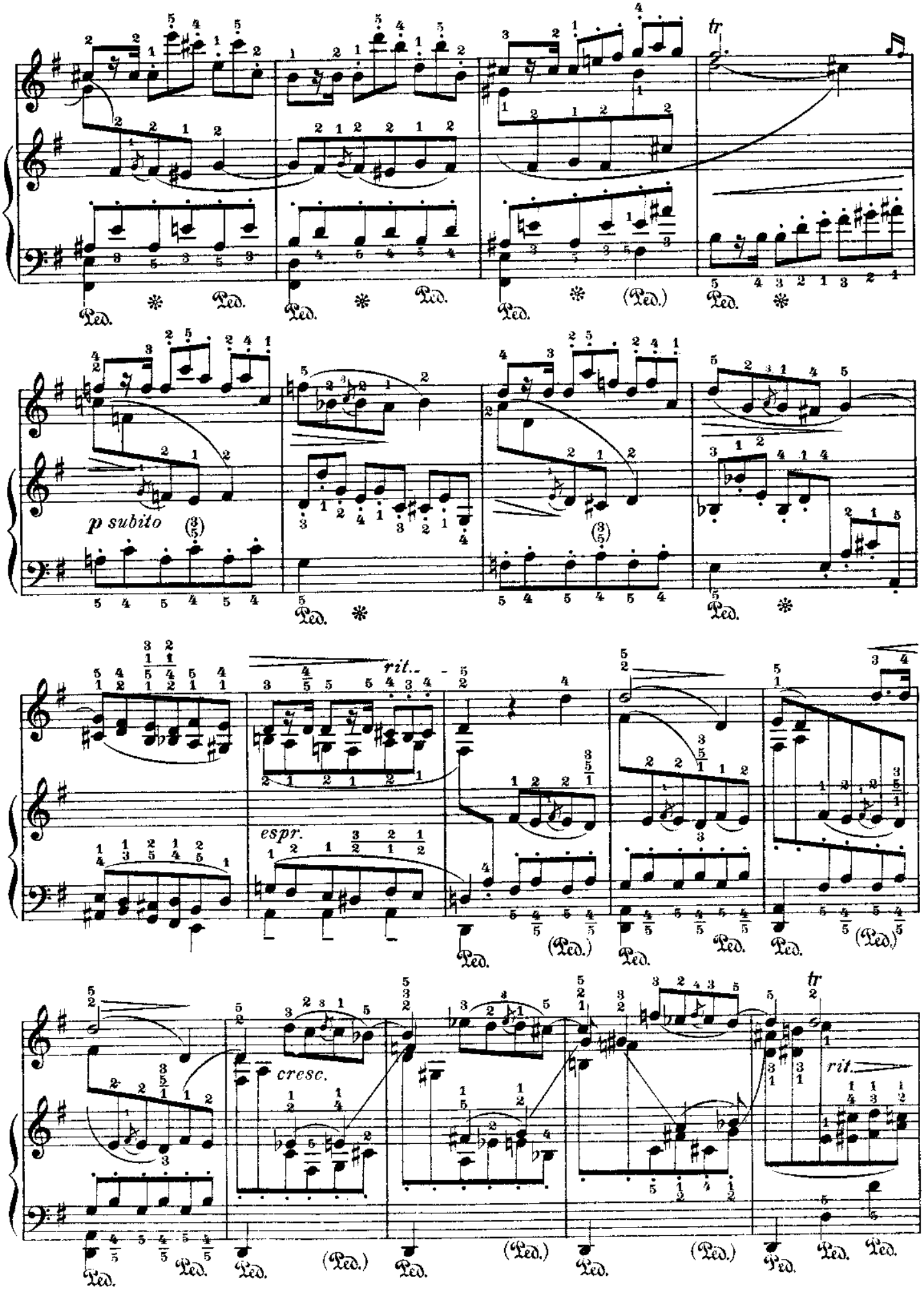
Allegretto grazioso ♩ = 108 - 120

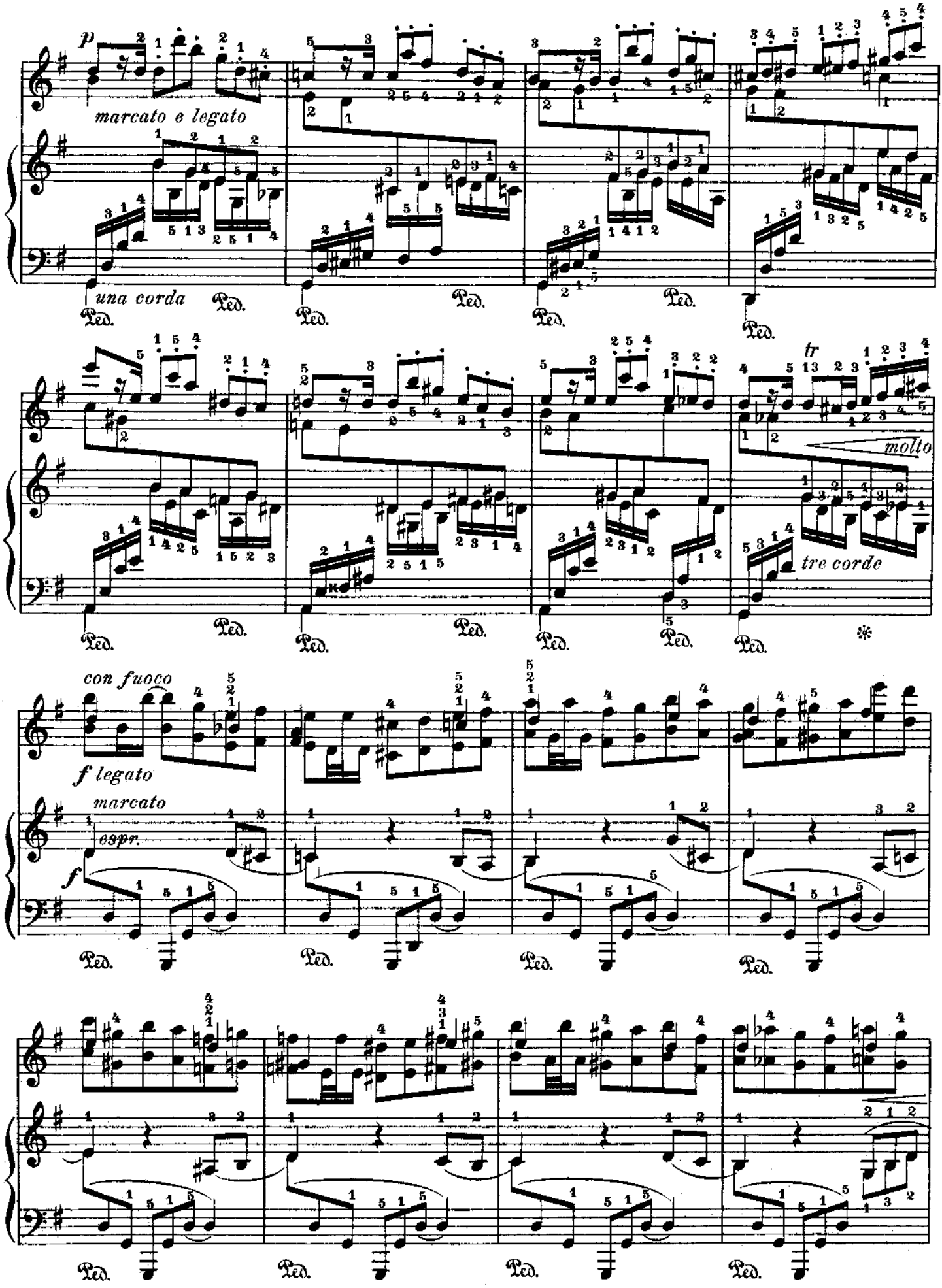


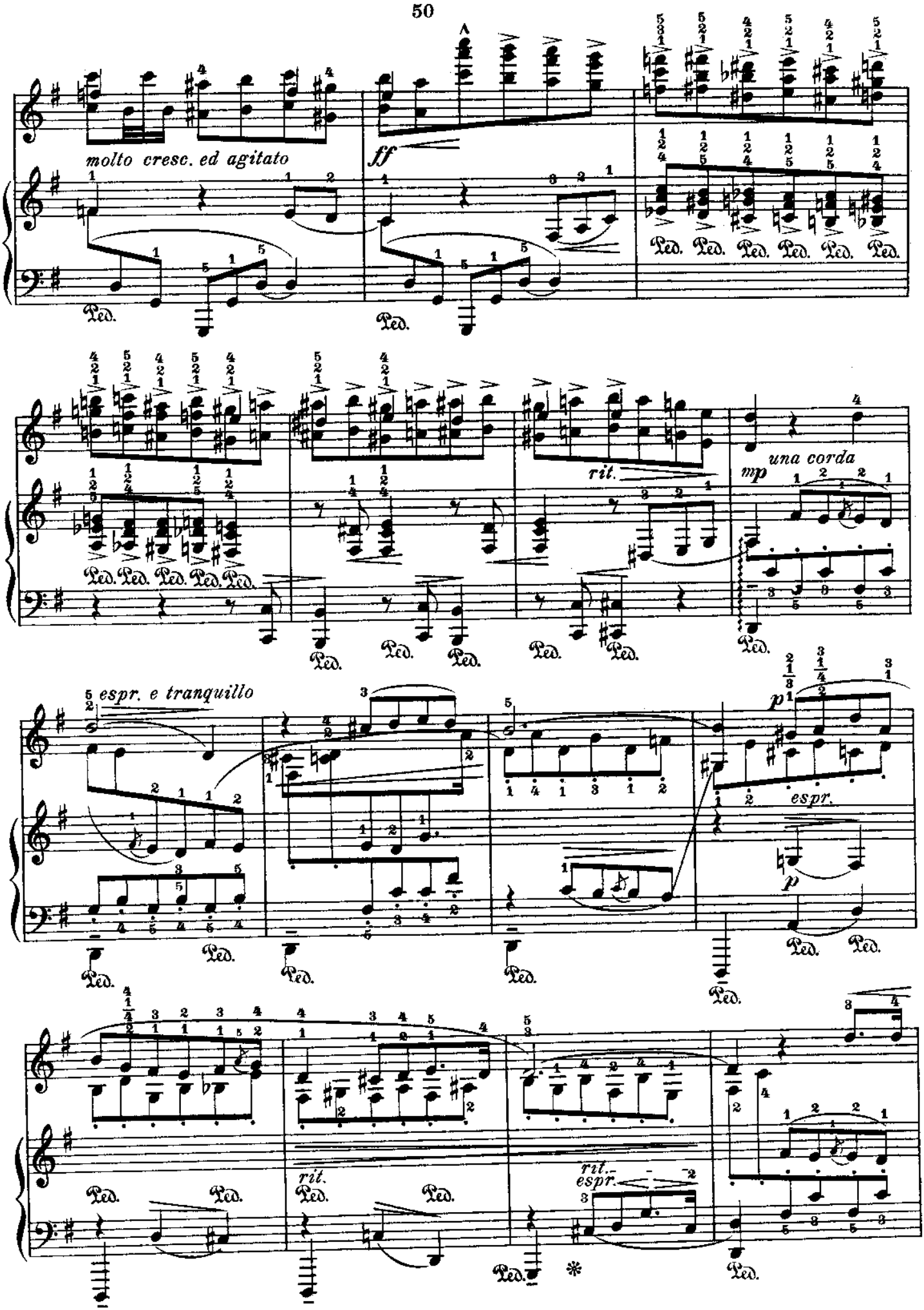
Die linke Hand spielt die zwei unteren Systeme.
The left hand plays the two lower staves.
La main gauche joue les notes des deux portées inférieures.

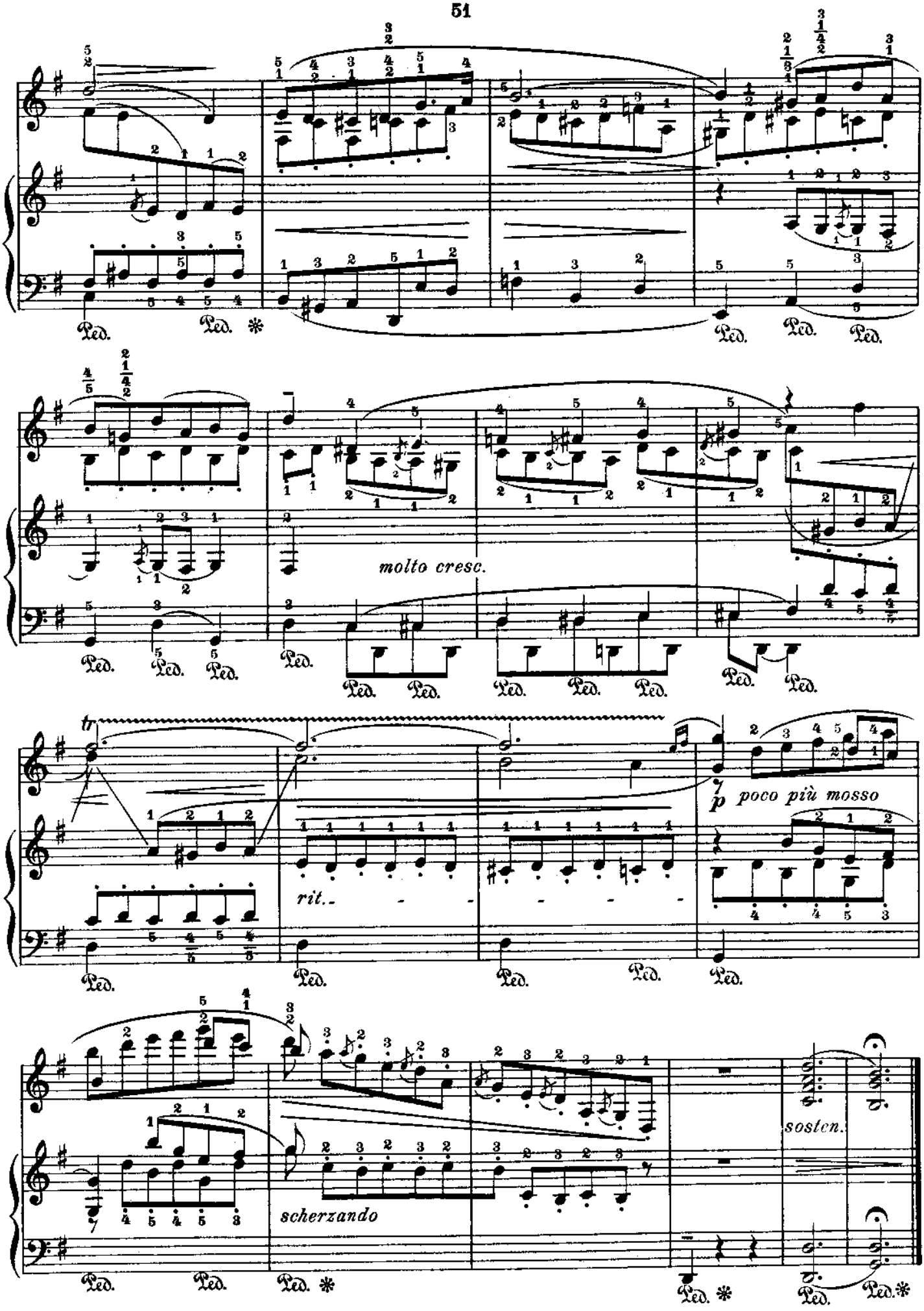

marcato
legato
p
espr.
tr
Ped.
rall.
a tempo
scherzando
p


rit.
Ped.
legato
marcato
p
ben marcato e legato


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


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


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


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

№ 47

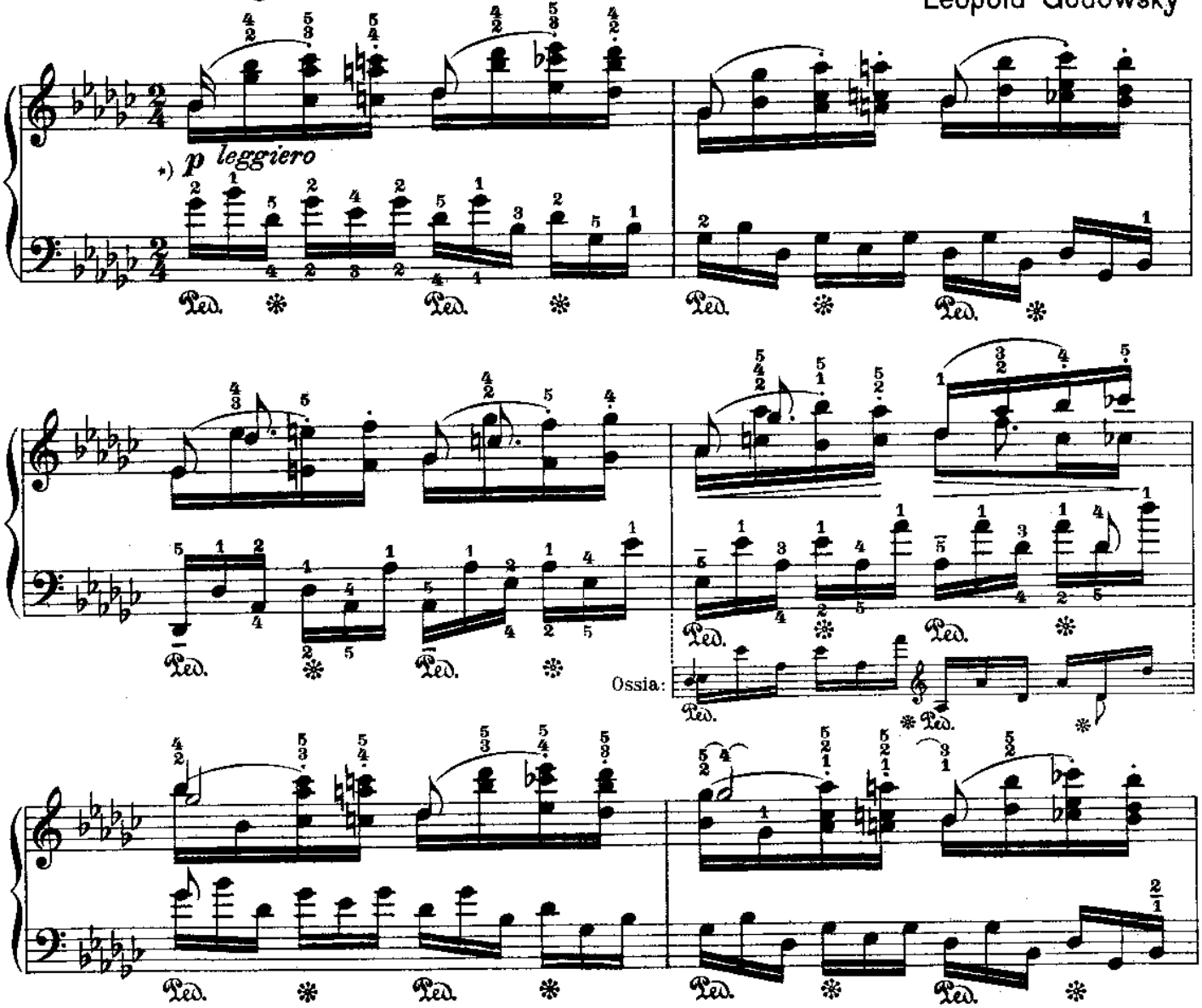
Fr. Chopin

Op. 10 № 5 & Op. 25 № 9

Badinage

Vivace gioviale (♩ = 92-104)

Leopold Godowsky



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

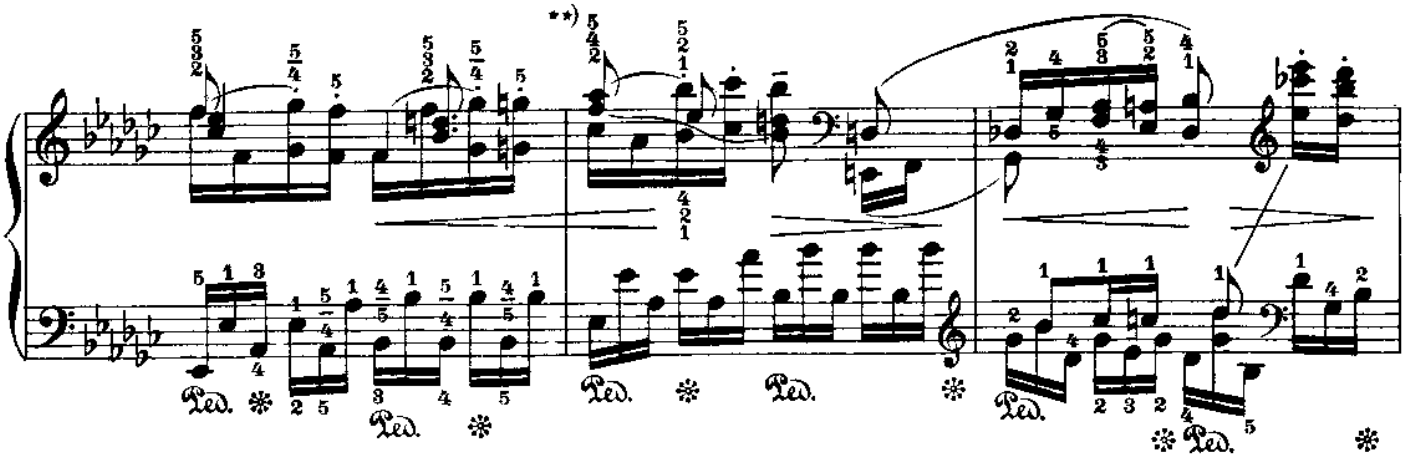
Nötig ist vor Allem absolute Klarheit! Graziös, heiter, schalkhaft muss das ganze Stück klingen. Im Anfang soll die linke Hand ein wenig hervortreten, später sei die Etüde Op. 25 № 9 vorherrschend.

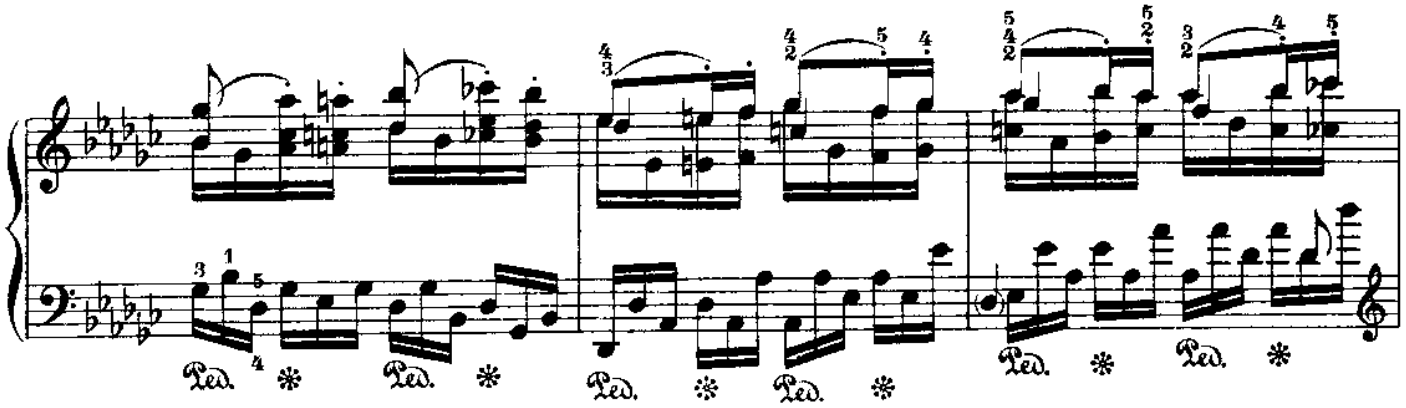
*) *To gain a technical mastery and musical insight of these versions of Chopin Etudes, the student should study the corresponding Chopin Etudes simultaneously with the versions. The combining of the above two studies was not intended as a virtuoso trick: the idea came to the author as a musical "Espièglerie",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

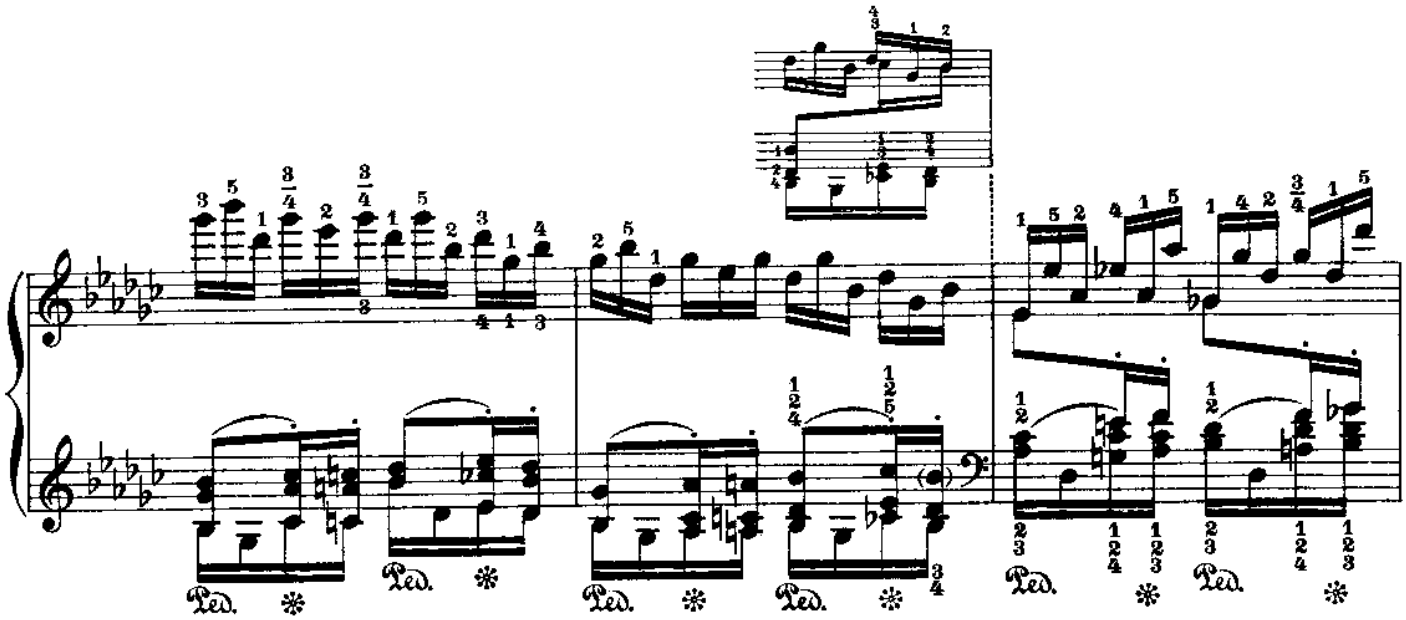
Particular care should be taken to secure absolute clearness. The whole study must sound light, graceful and waggish. The left hand should receive a little more attention at the beginning of the study; later the Etude Op. 25 № 9 should predominate slightly.

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

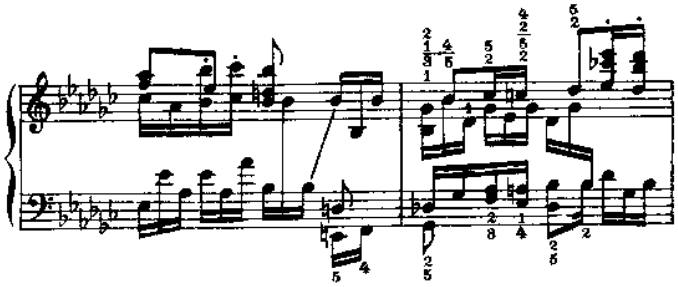
Tâchez avant tout d'obtenir une clarté absolue. L'étude entière doit être jouée d'une manière gracieuse, gaie, friponne. Au commencement la main gauche doit ressortir un peu; plus tard ce sera l'étude Op. 25 № 9 qui prédominera.

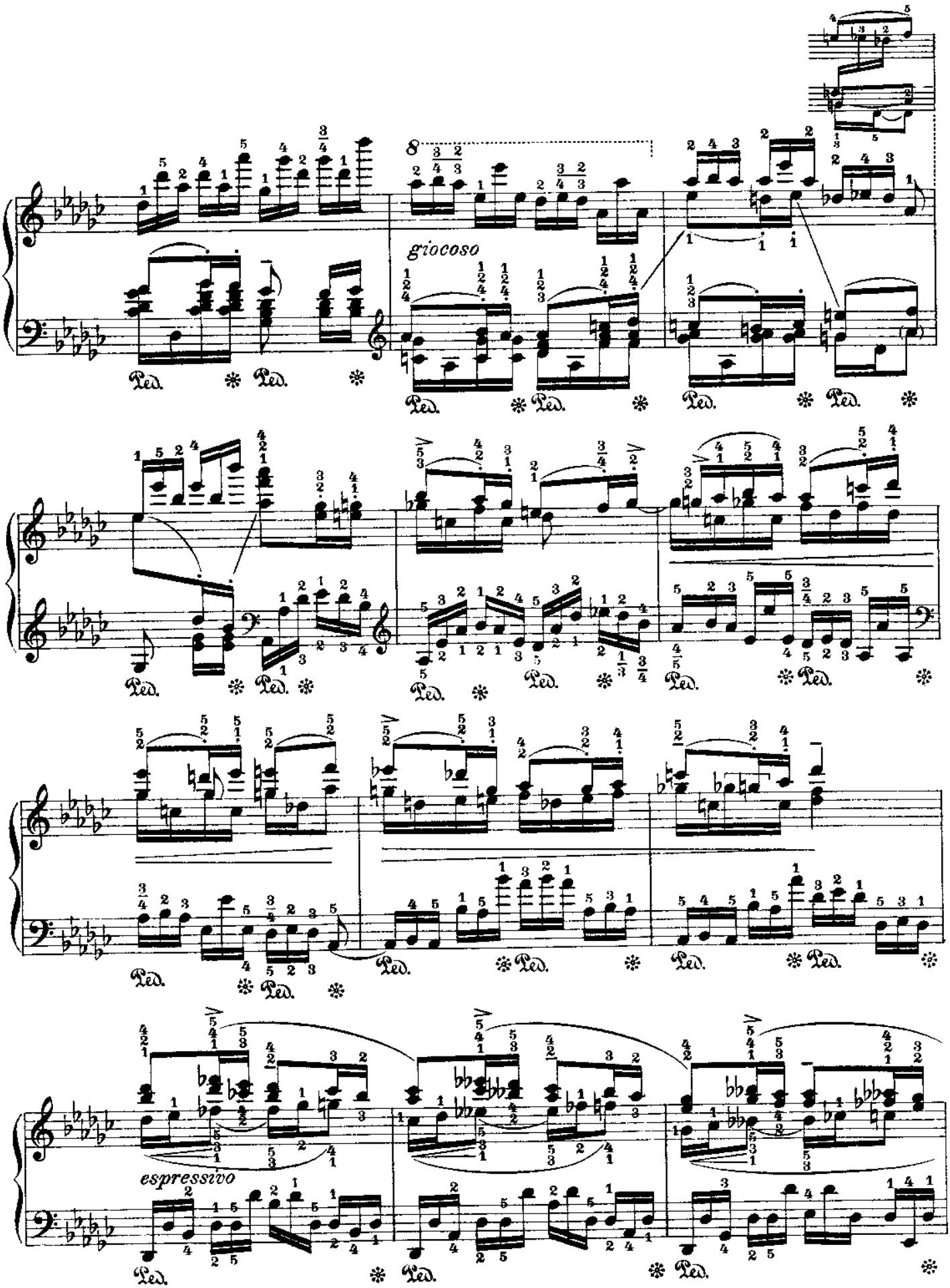


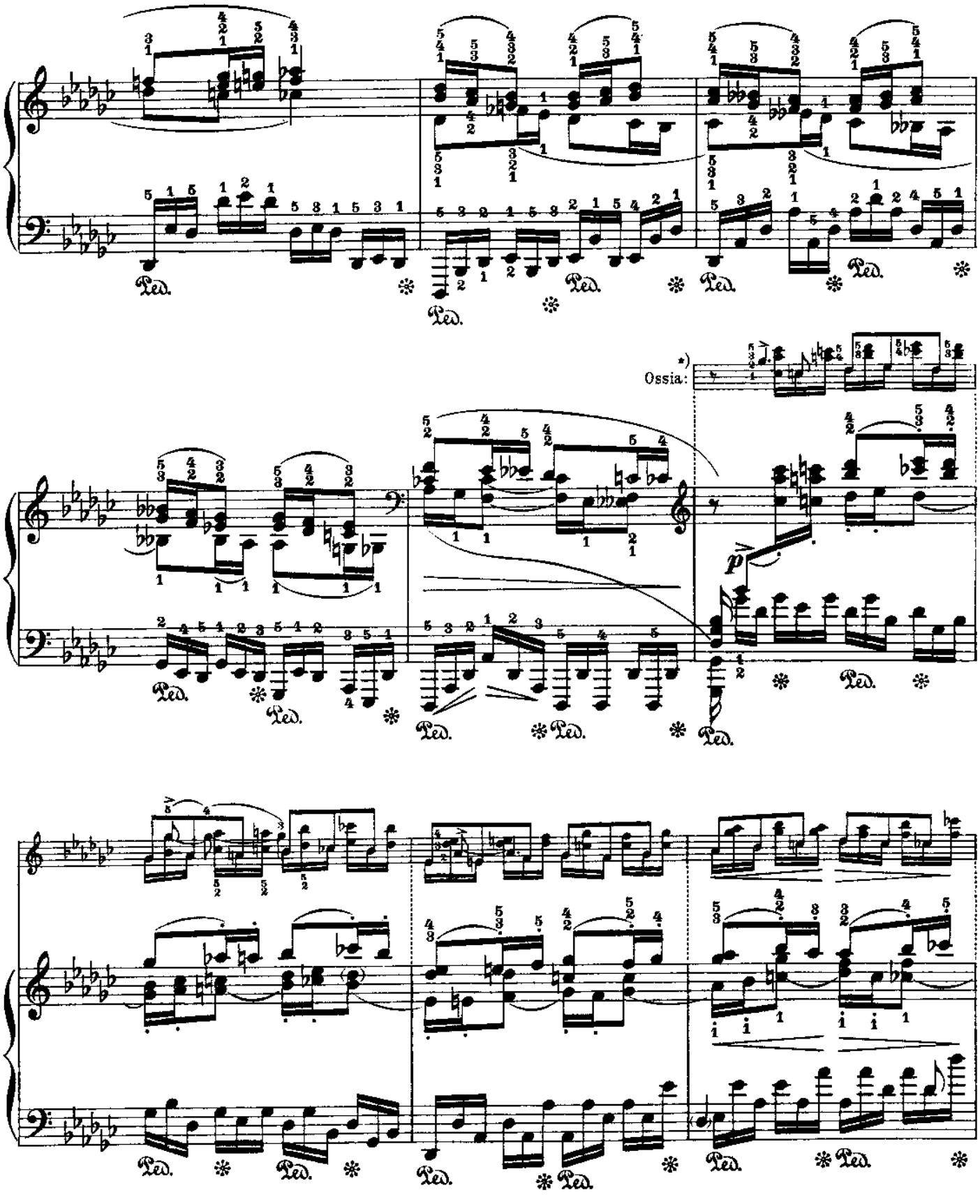




Bequemer ausführbar:
**) *More convenient execution:*
Facilite:



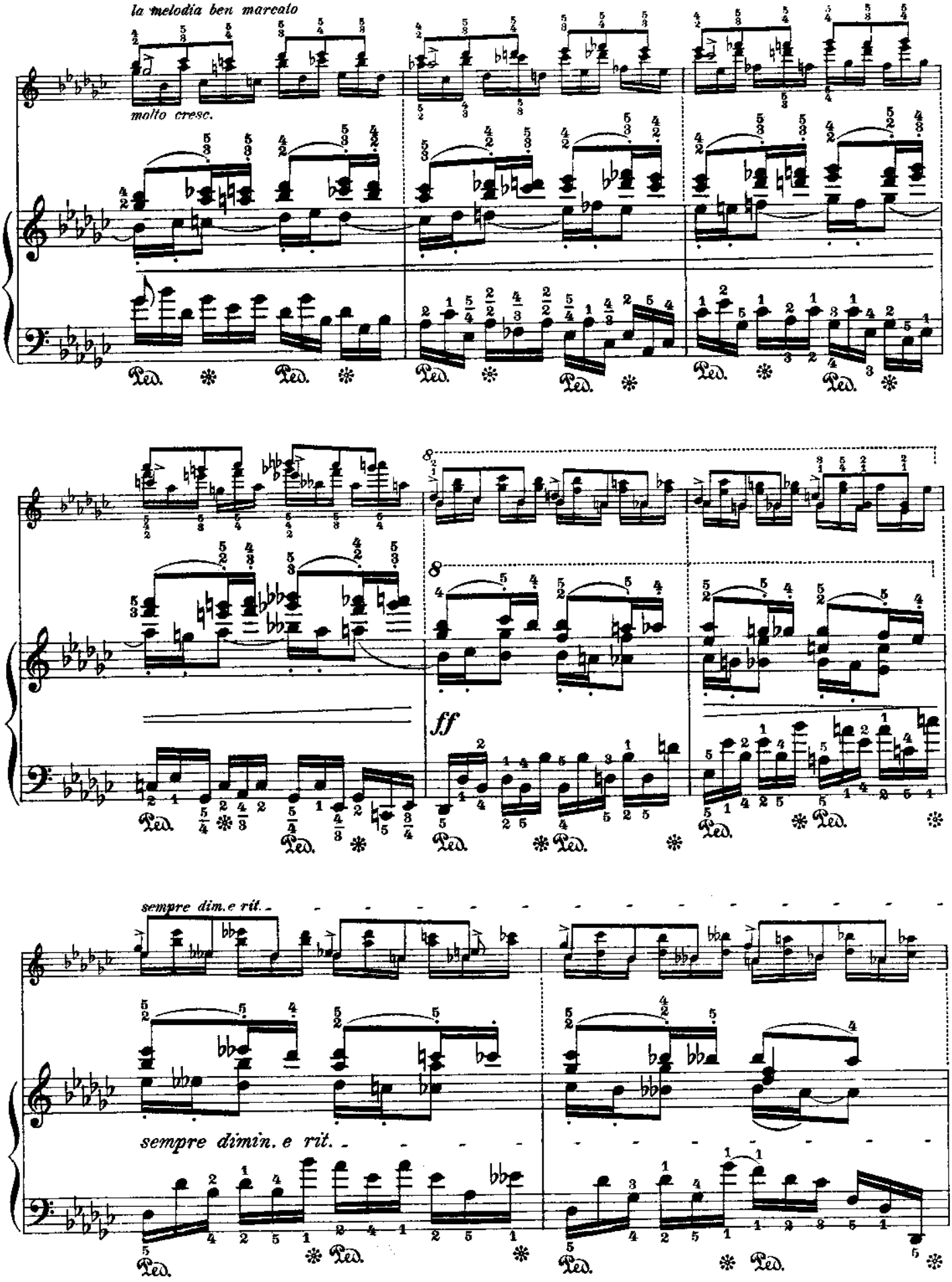

giocoso
espressivo

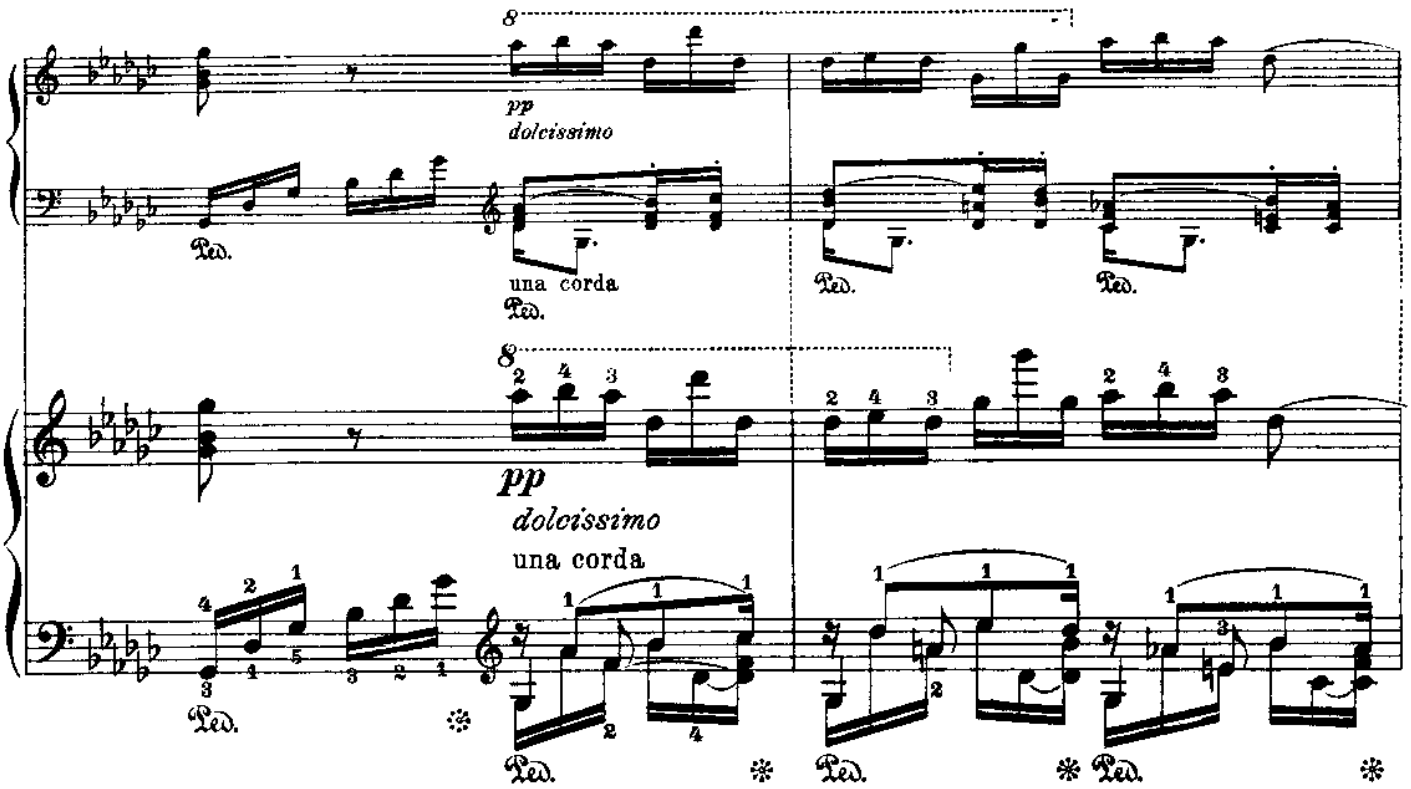


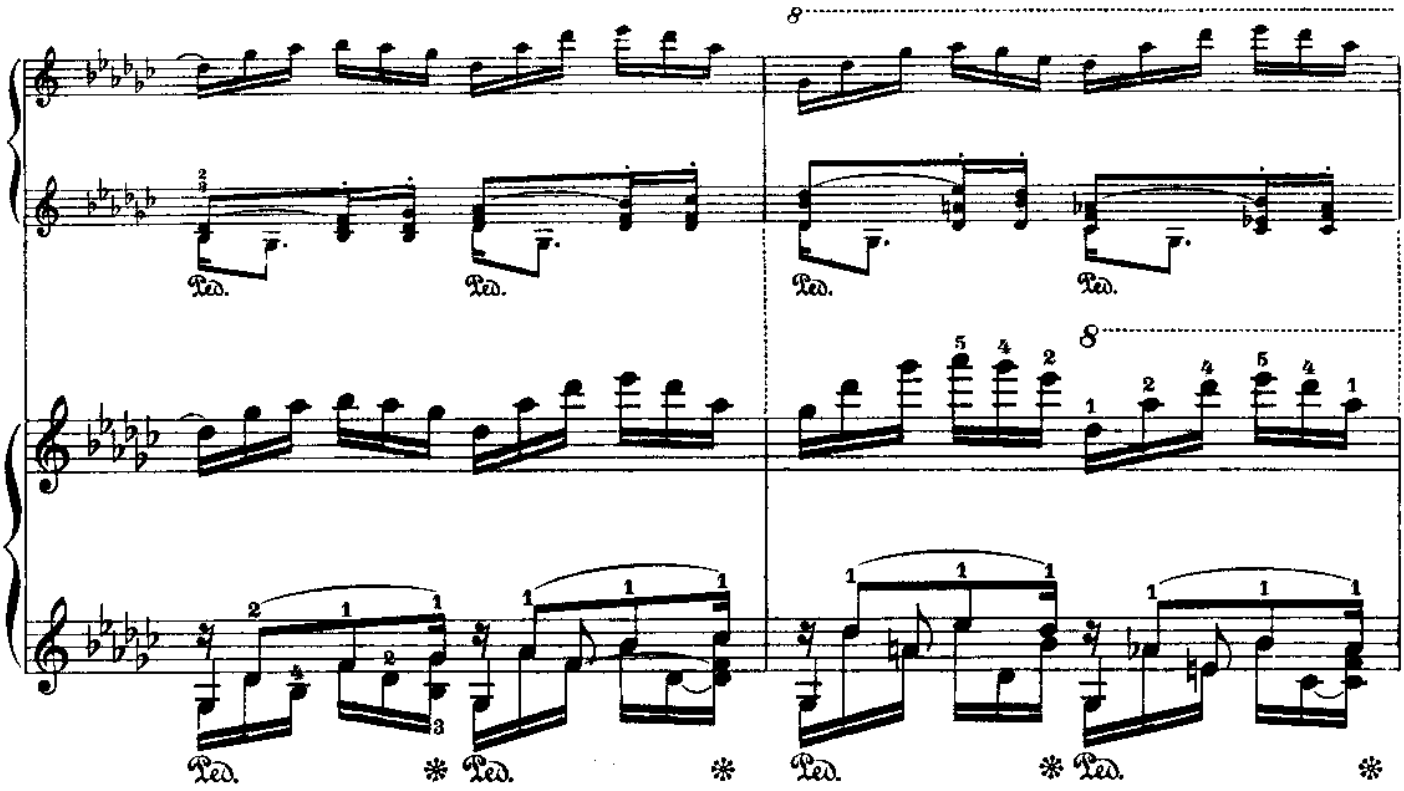
*) Anspielung an die Etüde Op. 10 Nº 10 (As dur).

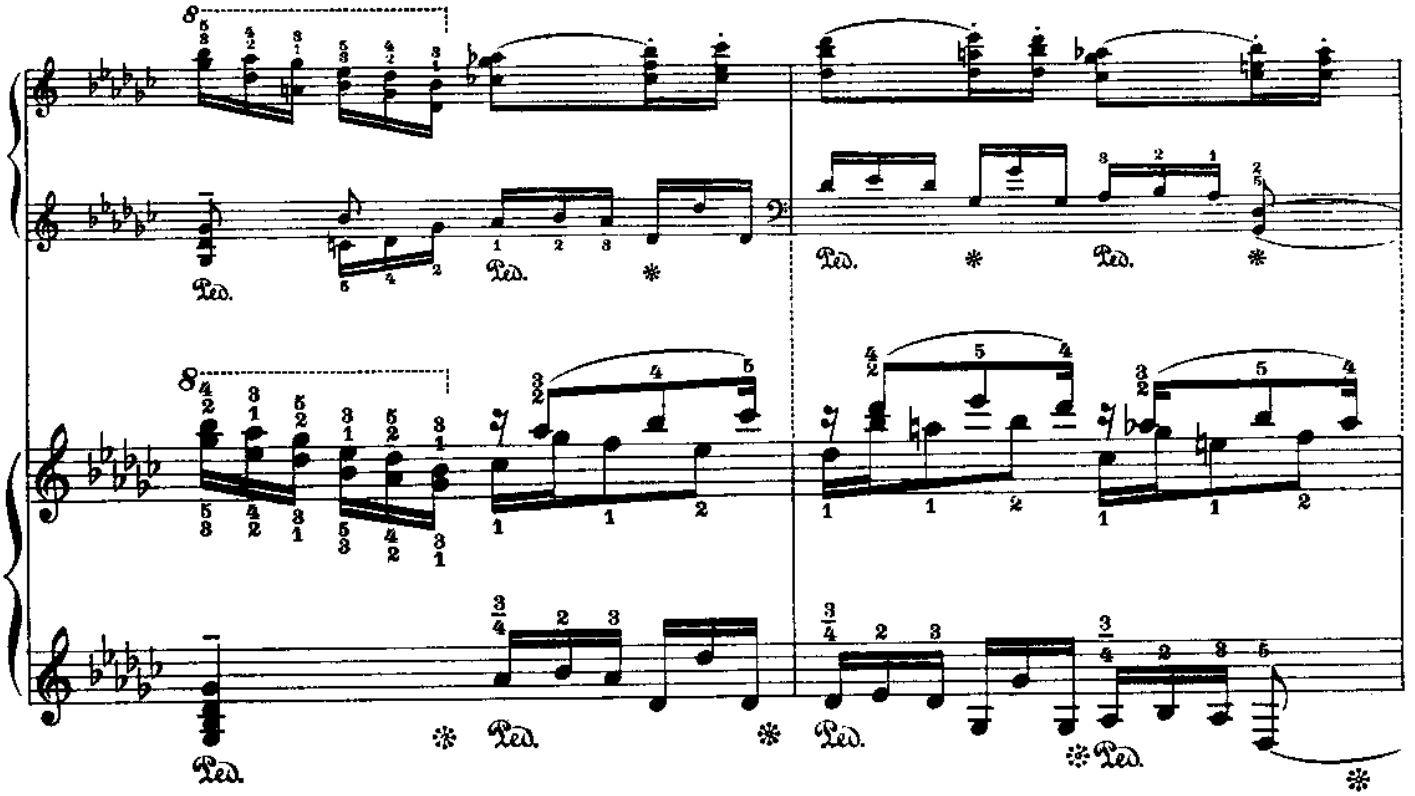
*) *A slight allusion to the Etude Op. 10 Nº 10 (A flat).*

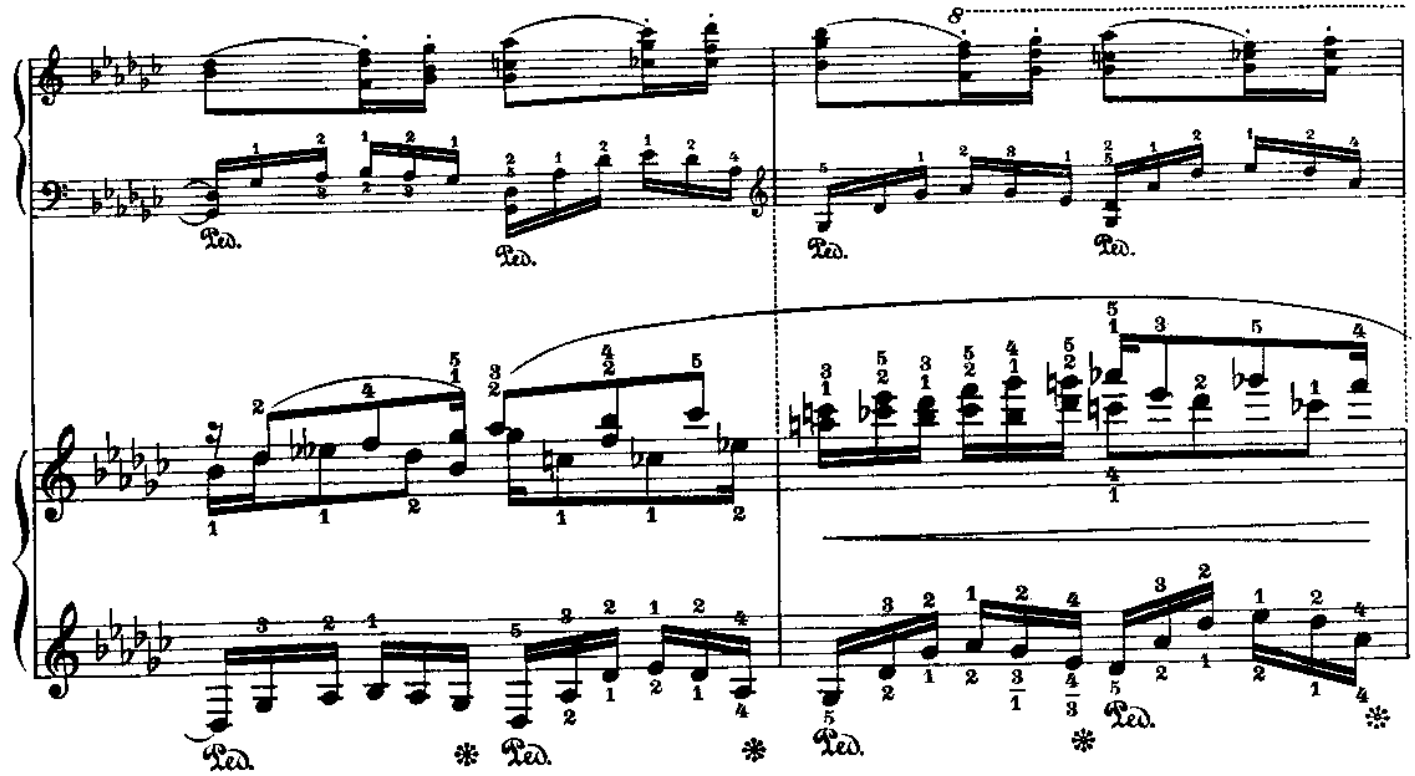
*) Legere allusion à l'étude Op. 10 Nº 10 (La bémol).

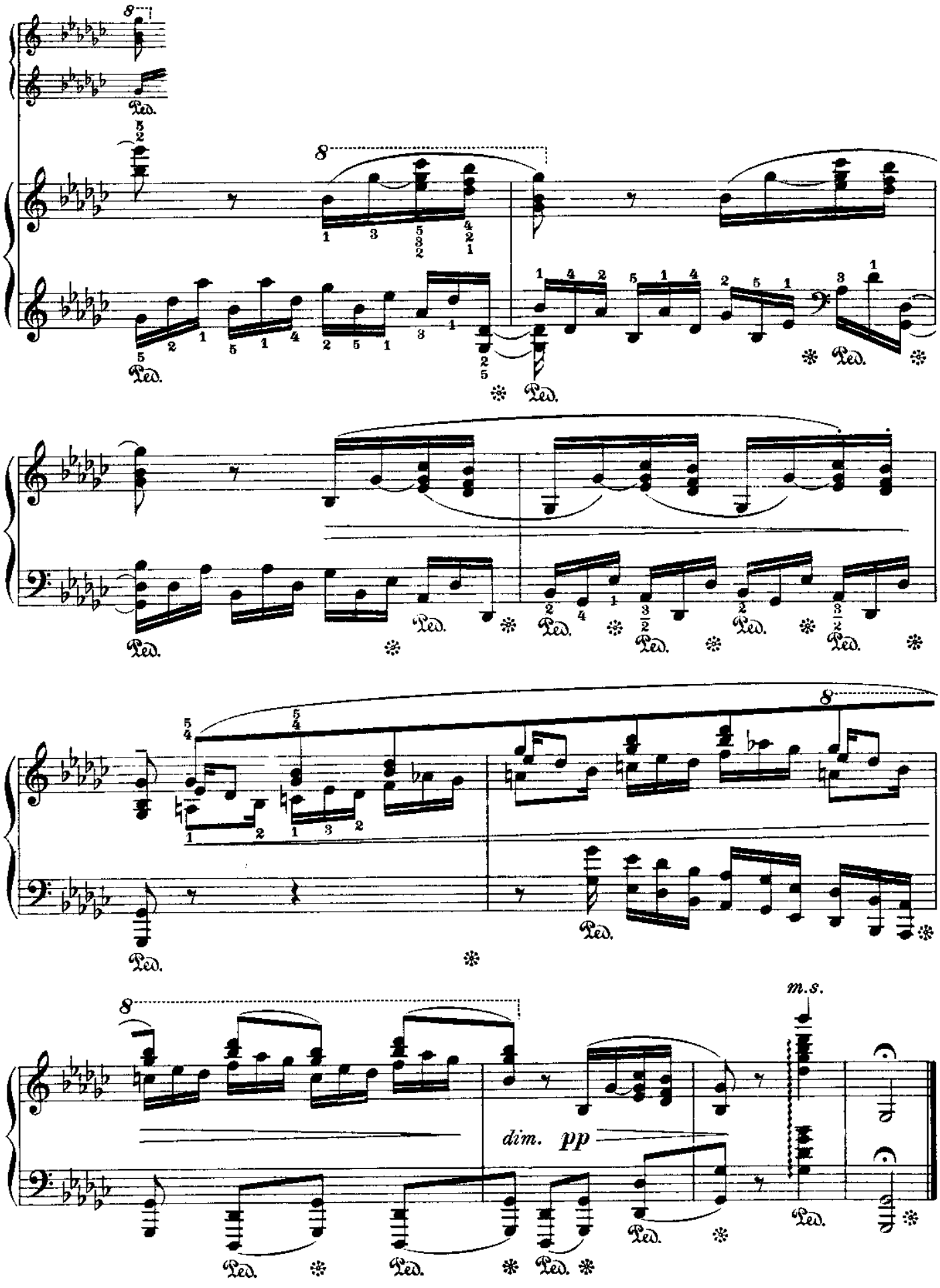

la melodia ben marcato
molto cresc.
ff
sempre dim. e rit.
sempre dimin. e rit.


8
pp
dolcissimo
una corda
Ped.
8
pp
dolcissimo
una corda
Ped.


8
8
Ped.






8
Ped.
dim. pp
m.s.

№ 48

Fr. Chopin

Op. 10 № 11 & Op. 25 № 3

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

Leopold Godowsky

Allegretto armonioso ♩= 80–96.

dolce

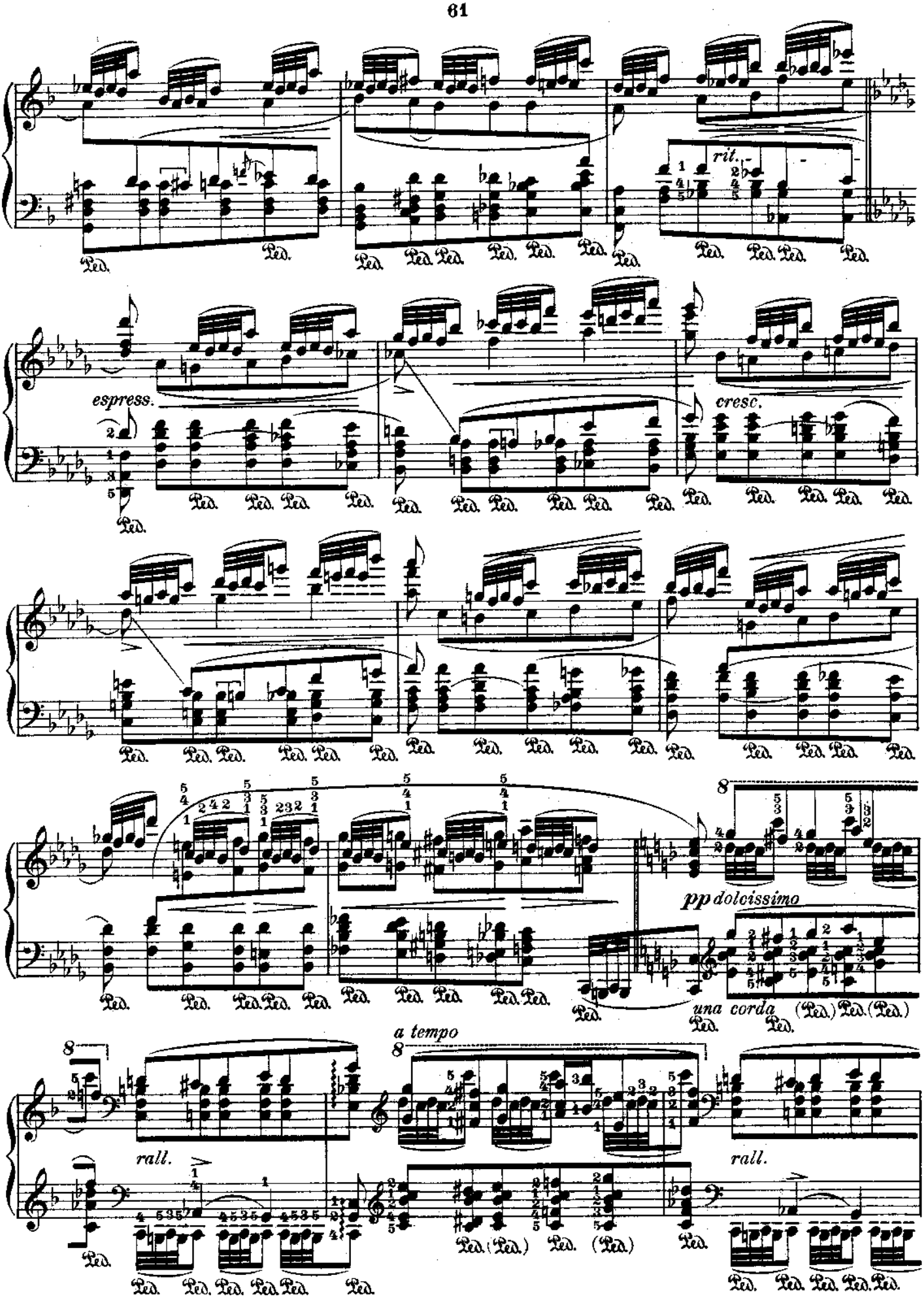
p

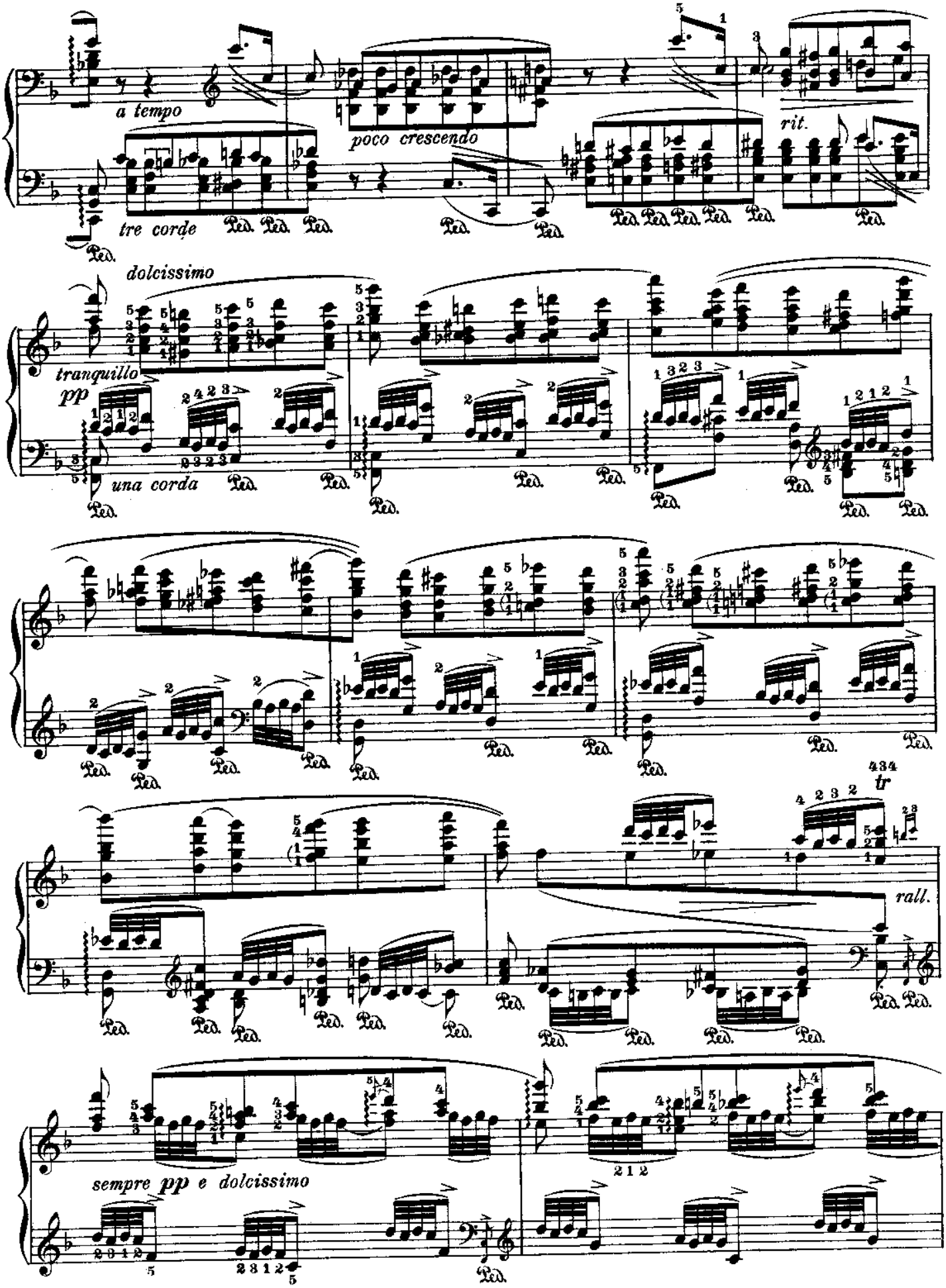
leggierissimo

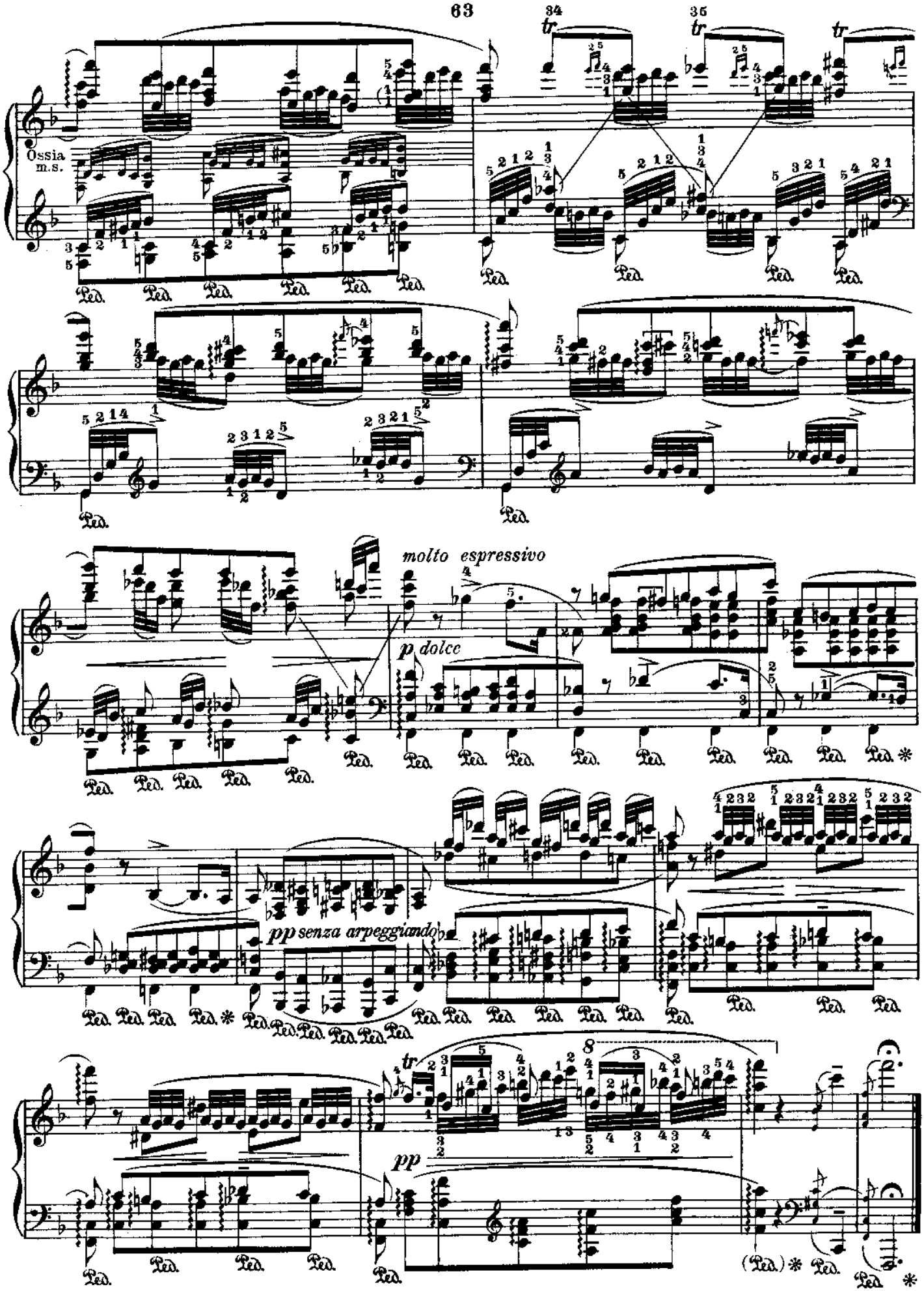
p *rit.*

arpeggiando sempre

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


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


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


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