

LEOPOLD GODOWSKY
Studien
über die Etüden von
CHOPIN

STUDIES ON CHOPIN'S ETUDES
ÉTUDES D'APRÈS CHOPIN

VOL. I No. 1-12a

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Einleitung

Die 53 Studien, welche auf 26 Chopin-Etuden aufgebaut sind, verfolgen einen dreifachen Zweck: die mechanischen, technischen und musikalischen Möglichkeiten des Klavierspiels zu bereichern, die eigentümliche, der polyphonen, polyrhythmischen und polydynamischen Arbeit zugängliche Natur des Instruments weiter zu entwickeln und die Möglichkeiten der Tonkoloristik zu vermehren. Die außergewöhnlichen geistigen und physischen Anforderungen, die das Werk an den Spieler stellt, werden ihn unbedingt zu einer höheren Stufe der Vollendung in der Beherrschung des Instruments führen; andererseits wird auch der Klavierkomponist hier vielerlei Anregungen für technische und musikalische Ausdrucksformen des Klaviers im allgemeinen finden. Es bleibe nicht unerwähnt, daß bei den zahlreichen kontrapunktisch-neuen Einfällen, welche oft die ganze Klaviatur in Anspruch nehmen, die Fingersatz- und Pedalbezeichnungen bisweilen den Schein des Umstürzlerischen annehmen, besonders in den 22 Studien für die linke Hand allein.

Die Vorübungen, die mehreren Studien beigegeben sind, sind einer mechanischen Beherrschung des Klaviers sehr förderlich. Man kann sie als Vorbereitungsstudien für die Bearbeitungen sowohl, wie für die Originalstudien verwenden. Die 53 Chopinstudien eignen sich für den Konzertgebrauch ebenso wie für das Privatstudium.

Introductory remarks

The fifty three studies based upon twenty six Etudes of Chopin have manifold purposes. Their aim is to develop the mechanical, technical and musical possibilities of piano-forte playing, to expand the peculiarly adapted nature of the instrument to polyphonic, polyrhythmic and polydynamic work, and to widen the range of its possibilities in tone colouring. The unusual mental and physical demands made upon the performer by the above mentioned work, must invariably lead to a much higher proficiency in the command of the instrument, while the composer for the piano will find a number of suggestions regarding the treatment of the instrument and its musical utterance in general. Special attention must be drawn to the fact, that owing to innumerable contrapuntal devices, which frequently compass almost the whole range of the keyboard, the fingering and pedaling are often of a revolutionary character, particularly in the twenty two studies for the left hand alone. The preparatory exercises included in a number of the studies will be found helpful in developing a mechanical mastery over the pianoforte by applying them to the original Chopin studies as well as to the above mentioned versions. The fifty three studies are to be considered in an equal degree suitable for concert purposes and private study.

Avant-propos

En publiant cet ouvrage, — 53 études d'après 26 études de Chopin —, l'auteur s'est proposé un triple but:

a) Enrichir l'art pianistique de nouveaux moyens mécaniques, techniques et esthétiques.

b) Contribuer au développement de la nature particulière de l'instrument, si accessible aux combinaisons polyphoniques, polyrhythmiques et polydynamiques.

c) Multiplier enfin les ressources de coloris de l'instrument.

Les difficultés exceptionnelles, tant physiques qu'intellectuelles, que renferment cet ouvrage, contribueront à développer les qualités pianistiques de l'exécutant et lui feront acquérir une haute maîtrise de l'instrument; tandis que le compositeur, lui aussi, y trouvera une quantité de formes nouvelles et de nouveaux moyens d'expression particulières à l'instrument. Nous avons à remarquer, qu'en de nombreux cas où le contrepoint est traité d'une manière toute nouvelle, (la totalité du clavier étant occupée) les indications de pédale et de doigté prennent de temps en temps des apparences révolutionnaires, particulièrement dans les vingt-deux études pour la main gauche seule.

Les exercices préparatoires, qui accompagnent plusieurs études, sont très utiles à l'acquisition d'un solide mécanisme. Ils peuvent aussi bien faciliter l'étude des versions, dont il s'agit, que celles des études originales.

Le présent ouvrage n'est pas seulement écrit dans un but pédagogique, il s'adapte également au concert.

Persönliche Bemerkungen

Da bestritten wird, ob ein Komponist das (ästhetische und ethische) Recht hat, Werke eines anderen Komponisten zu benutzen, um auf deren Themen und Motiven freie Bearbeitungen, Transkriptionen, Paraphrasen, Variationen aufzubauen, möchte der Autor einem solchen Einwand begegnen und erklären, daß es seiner Meinung nach dabei ausschließlich auf die künstlerische Absicht und Qualität seiner Arbeit ankommt. Der Autor hielt es für das Verständigste und Verständlichste, auf der soliden unanfechtbaren Basis der Chopin-Etuden dieses Werk, das die Kunst des Klavierspiels fördern soll, aufzubauen, weil die Chopin-Etuden als Tonstücke in Etudenform allgemein als eine künstlerische Höchstleistung im Gebiet der mechanisch-technisch wertvollen, wie geistig-inhaltlich bedeutenden Klavierliteratur anerkannt sind. Da der Autor gegen jede und jegliche Änderung des Originaltextes einer Komposition ist, wenn diese eben im Original vorgetragen wird, würde er jeden Künstler verdammen, der im geringsten in ein Werk von der Bedeutung der Chopinschen Etuden hineinfuschen wollte. Die Original-Etuden Chopins bleiben aber hier völlig unangetastet; sie behalten ihre ewige Bedeutung nach wie vor. Der Autor glaubt sogar, daß, bei emsigem Studium der vorliegenden Versionen, sich manche bislang verborgenen Schönheiten der Original-Etuden dem aufmerksamen Leser enthüllen werden.

Personal remarks

To justify himself in the controversy which exists regarding the aesthetic and ethic rights of one composer to use another composers works, themes or ideas, in order to freely build upon them new musical creations, such as arrangements, transcriptions, paraphrases, variations etc., the author desires to say, that it entirely depends upon the intentions, nature and quality of the work of the so-called transgressors. As the Chopin studies are, as compositions in étude form, universally acknowledged to be the highest attainment in the realm of beautiful pianoforte music combined with indispensable mechanical and technical usefulness, the author thought it wisest to build upon their solid and invulnerable foundation, for the purpose of furthering the art of pianoforte playing. Being adverse to any alterations in the original texts of any master works when played in their original form, the author would strongly condemn any artist for tampering ever so little with such works as those of Chopin. The original Chopin studies remain as intact now, as they were before any arrangements of them were ever published; in fact, the author claims, that after assiduously studying the present versions many hidden beauties in the original studies will reveal themselves even to the less observant student.

Remarques personnelles

Le droit, au point de vue esthétique et éthique, que peut avoir un compositeur de remanier les œuvres d'un autre, ou de se servir d'un texte original pour écrire des transcriptions, paraphrases ou variations, étant fort discuté, l'auteur tient à prévenir toute objection de ce genre en déclarant que, d'après sa conviction, tout dépend exclusivement de la valeur artistique, ainsi que du but et de la qualité d'un travail semblable.

En écrivant cet ouvrage, l'auteur a eu comme idéal de faire progresser l'art pianistique.

Il a pris comme base les études de Chopin, base incontestablement solide; celles-ci sont universellement reconnues comme étant un monument unique dans la littérature du piano; car à des problèmes techniques et mécaniques de la plus grande utilité s'y joignent les plus hautes qualités esthétiques. L'auteur, ennemi de la moindre altération d'un texte original, quand la composition est précisément exécutée dans la version originale, serait le premier à condamner l'artiste qui oserait, si peu soit-il, toucher à un chef-d'œuvre de l'ordre de ceux de Chopin; aussi fait-il remarquer, que, bien que s'élevant en marge des célèbres études, son ouvrage ne leur porte en rien atteinte, puisqu'elles gardent, en dehors de celui-ci, leur droit, leur raison d'être et toute leur valeur.

L'auteur croit même pouvoir affirmer qu'une étude assidue de la version dont il s'agit, amènera le lecteur attentif à découvrir, au cœur de l'original, des beautés qui jusqu'alors lui étaient restées cachées.

Allgemeine Bemerkungen

Bei den Etuden für die linke Hand allein soll der Spieler mehr rechts sitzen, damit der größere Teil der Klaviatur im bequemen Bereich der linken Hand liegt.

Die Metronom-Angaben ziehen nur die Grenzen für das Minimum und Maximum, sind aber im übrigen dem freien Ermessen überlassen.

Die dynamischen und Phrasierungsbezeichnungen, wie die Pedal- und Fingersatzbezeichnungen sollen durchaus nicht als unabänderlich gelten; denn es muß unter gewissen Umständen dem Spieler größere, durch Phantasie und Individualität bedingte Freiheit eingeräumt werden.

Man soll allzeit im Gedächtnis behalten, daß sowohl crescendo, decrescendo, diminuendo, wie accelerando, rallentando, ritardando, allargando stets beginnen sollen mit demjenigen Grad der Stärke beziehungsweise des Tempos, welcher vor der betreffenden Bezeichnung in Anwendung war.

Dynamische (Kraft) und agogische (Schnelligkeit) Bezeichnungen sollen allmählich ausgeführt werden, bis je nach dem Fall der höchste oder niedrigste Grad erreicht ist.

Ritardando, rallentando, allargando dürfen nicht in ihrer Steigerung nachlassen, bis der Schluß der Phrase erreicht ist. Ritardando, rallentando bedeuten einen Energieverlust, welcher zu schwächerer Dynamik führt, während allargando eine Kraftansammlung bedeutet, welche zu stärkerer Dynamik führt. Endet die ritardando-Phrase in der Mitte eines Taktes, so muß vor der folgenden Phrase eine wahrnehmbare Pause gemacht werden oder das ritardando muß bis zum Schluß des Taktes beibehalten werden, damit der letztere rhythmisch vollständig erscheint.

General remarks

When playing the studies for the left hand alone, the performer should sit more to the right of the keyboard, so that the greater part of the keyboard is within convenient reach of the left hand.

The indications of the metronome fluctuate between an approximate minimum and maximum rate of speed and are not at all arbitrary.

The phrasing, the inner articulation, the dynamic marks, the pedaling and fingering are not in all cases to be considered unalterable, as we must in some cases and under certain conditions allow more freedom to the imagination and individuality of the player.

One should bear in mind that crescendo, decrescendo, diminuendo always begin with the dynamic degree preceding these indications.

Accelerando, rallentando, ritardando, allargando, always begin with the rate of speed preceding these indications.

All force (dynamic) and speed (agogic) signs are to be applied in a gradual way, until the highest or lowest point, as the case may be, has been reached.

Ritardando, rallentando, allargando, should not cease in their accumulative expansion until the end of a phrase is reached; rit. rall. imply a loss of energy (leading to softer dynamics) allarg. denotes an accumulation of force (leading to stronger dynamics).

Should the retarded phrase end in the middle of a measure, a perceptible pause should be made before commencing the succeeding phrase, or a continuation of the retarded tempo should be maintained to the end of the measure, so that the latter be rhythmically complete.

Observations générales

Avant de commencer les études pour la main gauche seule, le pianiste devra s'asseoir un peu plus à droite que de coutume, afin que la plus grande partie du clavier soit facilement à portée de sa main.

Les indications de Métronome ne servent qu'à déterminer le maximum et le minimum de la vitesse; entre ces limites, le pianiste choisira lui-même le mouvement qui lui conviendra le mieux. Les différents détails de force, de ponctuation, de doigté, ne sont pas absolus, car, en certaines circonstances, il faut laisser une liberté plus ou moins grande à la personnalité et au sentiment artistique de l'exécutant.

Il ne faut pas oublier que les nuances dynamiques (force) et agogiques (mouvement) doivent être exécutées graduellement, sans jamais faiblir dans leur gradation jusqu'à la fin de la phrase. Ritardando, rallentando exigent une déperdition d'énergie tandis qu'allargando en exige une augmentation progressive. Si le ritardando finit au milieu d'une mesure, il faut faire un silence avant de commencer la phrase suivante à moins de le prolonger jusqu'à la fin de la mesure, afin que celle-ci garde la totalité de sa valeur rythmique.

Über den Gebrauch der Pedale

Das rechte Pedal

Der Spieler denke immer daran, daß jede Lage des Instruments einer anderen Behandlung des Pedals bedarf. Je höher die Lage, um so freier kann das Pedal benutzt werden. Ein Crescendo gestattet meist ausgiebigeren Gebrauch des Pedals als ein Diminuendo, eine abwärtsgehende Tonleiter oder Passage gestattet mehr Pedal als eine aufsteigende. Bei schnellen Läufen sollte das Pedal mit jeder Oktave neu genommen werden, wenn der Anfang derselben mit der rhythmischen Gliederung übereinstimmt; sonst soll nicht die Oktave den Ausschlag geben, sondern der gleichmäßig wiederkehrende Rhythmus, gleichviel, ob er mehr oder weniger als den Umfang einer Oktave umfaßt. Das Pedal kann bei sehr schnellen Passagen manchmal mit glänzendem Resultat durchgehalten werden. Pedalbezeichnungen in Klammern (Ped.) sagen dem Spieler, daß das Pedal an dieser Stelle erneuert werden soll, oder daß es gehalten werden soll, bis ein neues Zeichen es aufhebt. Siehe Studie No. 45 (E-dur).

Das linke Pedal

Das „una corda“-Pedal wird nicht nur gebraucht, um den Ton zu dämpfen, sondern auch, um ein anderes, etwas nasales Timbre zu erzielen. Der Autor möchte den Spieler davor warnen, das „una corda“-Pedal in der Mitte einer Phrase, eines Laufs oder einer Arabeske anzuwenden.

On the use of the pedals

The right pedal

The player should bear in mind, that different parts of the instrument require a different treatment of the pedal.

The higher the pitch the more freely the pedal may be used. A crescendo often allows a more prolonged use of the pedal than a diminuendo. A descending scale or passage generally allows more pedal than an ascending one.

In rapid scales the pedaling should be employed with each octave, if the beginning of the latter coincides with the pulse of the prevailing rhythm, otherwise the guiding principle should not be the scale but the regularly recurring rhythm, which in its recurrence may be within or beyond the compass of an octave.

Very rapid scale-passages may be at times pedaled throughout their entire length with brilliant results.

Ped signs placed in brackets (Ped.) are meant to show that the pedal may be either renewed at the place indicated or continued to be held down until a new sign either cancels or renews it. See study No. 45 (E major) "On the use of the pedals".

The left pedal

The "una corda" pedal is not only used in order to soften the tone but also to obtain a different and somewhat nasal timbre. The author wishes to guard the player against commencing to use the "una corda" pedal in the middle of a phrase, scale, or arabesque.

De l'emploi de la pédale

La pédale droite

Le pianiste ne doit pas oublier que chaque registre de l'instrument exige un autre maniement de la pédale. Plus ce registre est élevé, plus la pédale peut être employée librement. Il se souviendra qu'un crescendo en permet plus largement l'usage qu'un diminuendo, de même qu'un passage ou un trait descendants en tolère plus amplement l'emploi qu'un passage ou un trait ascendants.

Dans les passages rapides, la pédale doit être renouvelée à chaque octave, lorsque celle-ci correspond à une division symétrique de la mesure. Dans le cas contraire, c'est le retour périodique du rythme qui doit guider l'emploi judicieux de la pédale, même s'il dépasse l'étendue d'une octave.

De brillants résultats peuvent être obtenus quelquefois en gardant les étouffoirs levés pendant toute la durée de traits rapides. Lorsque le signe (Ped.) est indiqué entre paranthèses, il avertit l'exécutant que la pédale peut être renouvelée à cet endroit ou être maintenue jusqu'à ce qu'un nouveau signe la fasse lever.

Voir l'étude No. 45 en mi majeur.

La pédale gauche

La pédale «una corda» n'est pas seulement employée pour adoucir le son, mais aussi pour obtenir un timbre spécial, presque nasal. L'auteur recommande au pianiste de ne pas employer la pédale «una corda» au milieu d'une phrase, d'un trait ou d'une arabesque.

Besondere Bemerkungen über die Studien für die linke Hand allein

Mit den 22 Studien für die linke Hand allein will der Autor die allgemein herrschende Ansicht, daß die linke Hand weniger entwicklungsfähig sei als die rechte, widerlegen. Die linke Hand hat der rechten gegenüber vieles voraus, und es ist unrichtig zu glauben, daß die linke Hand weniger zur vollendeten Ausbildung befähigt sei als die rechte; ja, man könnte Besonderheiten aufzählen, die beweisen, daß die linke Hand gegenüber der rechten geradezu im Vorteil ist. Die linke Hand bietet den Vorteil, den stärkeren Teil der Hand für den mehr hervorzuhebenden Teil der Melodie zur Verfügung zu haben, ebenso wie die stärkeren Finger die Oberstimme bei Doppelnoten und Akkorden führen. Dazu kommt, daß die linke Hand, die den unteren Teil der Klaviatur beherrscht, mit weniger Anstrengung und mehr Elastizität einen volleren, weicheren Ton — qualitativ und quantitativ der rechten Hand überlegen — hervorbringt. Ein anderer Grund, warum die linke Hand der Ausbildung zugänglicher sei, ist der, daß die Muskulatur der linken Hand nachgiebiger (elastischer) ist, infolge des minderen Gebrauchs derselben. Ein Beweis für die Richtigkeit dieser Auffassung ist, daß, soviel dem Autor bekannt, — mit einer Ausnahme — keine Komposition für die rechte Hand allein geschrieben ist, während deren zahlreiche für die linke Hand allein existieren. Die Mehrzahl der Kompositionen, die bereits für die linke Hand allein existieren, zeigt im wesentlichen das Bestreben der Komponisten, die linke Hand vorwiegend nach der oberflächlich-virtuosen Seite hin weiter zu entwickeln.

Weitgespannte Arpeggien, um eine einfache Melodie gewoben, waren in vielen Fällen das einzige Resultat, — ein oberflächlicher Effekt — während in diesen Spezialstudien für die linke Hand die Absicht verwirklicht wird, sich die durch die moderne Evolution bedingte Bereicherung der Ausdrucksmittel anzueignen.

Das Klavier, das neben seiner besonderen Eigenart noch gewissermaßen ein ganzes (Miniatur-)Orchester in sich birgt, müßte nach Ansicht des Autors sich die weitgehenden Fortschritte zunutze machen, die in Komposition und Instrumentation nach Seite der Polyphonie, der Harmonie, der Tonkoloristik und der überreichen modernen Kontrapunktik gewonnen wurden.

Wenn es möglich ist, mit der Linken allein Werke auszuführen, die eigentlich für zwei Hände gedacht sind — welche Aussichten eröffnen sich da dem zukünftigen Tonsetzer, der diese Errungenschaft auf beide Hände ausdehnen darf!

Special remarks on the studies for the left hand alone

In writing the twenty two studies for the left hand alone, the author wishes to oppose the generally prevailing idea, that the left hand is less responsive to development than the right. In its application to piano playing the left hand has many advantages over the right hand and it would suffice to enumerate but a few of these to convince the student that it is a fallacy to deem the left hand less adaptable to training than the right hand. The left hand is favoured by nature in having the stronger part of the hand for the upper voice of all double notes and chords and also by generally having the strongest fingers for the strongest parts of a melody. In addition to what is stated above, the left hand, commanding as it does the lower half of the keyboard, has the incontestable advantage of enabling the player to produce with less effort and more elasticity a fuller and mellower tone, superior in quantity and quality to that of the right hand. Another reason why the left hand is more susceptible to training than the right hand is, that it is more elastic owing to its being much less employed in daily use in general than the right hand. A good proof of its greater adaptability is the fact, that there have been a number of compositions written for the left hand alone, while to the authors' knowledge, with one exception, none have as yet been written for the right hand alone. The limited number of compositions which have been written for the left hand alone, show a desire on the part of their composers to mostly develop the left hand in the direction of mere virtuosity.

Widely spread arpeggios, weaving a net of sound about some simple melody, were in many cases the only means used to attain a superficial effect, while in this particular set of left hand studies it has been the authors intention to assign to the left hand alone a task commensurate with the demands made by the modern evolution in the means of musical expression. The piano-forte, being apart from its strongly individual character in a sense a miniature orchestra, should in the authors opinion benefit by the important strides which modern composition and instrumentation have made in the direction of polyphony, harmony, tone colouring and the use of a vastly extended range in modern counterpoint. If it is possible to assign to the left hand alone the work done usually by both hands simultaneously, what vistas are opened to future composers, were this attainment to be extended to both hands!

Quelques remarques sur les études pour la main gauche seule

En écrivant les 22 études pour la main gauche seule, l'auteur à voulu changer l'opinion généralement admise, que la main gauche soit moins à même d'être développée que la droite.

Cette opinion est complètement erronée, car, au contraire, l'on pourrait énumérer plusieurs avantages qu'elle possède sur sa rivale.

Entr'autre, grâce à la disposition naturelle de ses doigts forts, elle peut plus facilement marquer les notes les plus importantes d'une mélodie aussi bien que la voix supérieure des accords et des doubles notes.

Comme elle se meut ordinairement dans la partie grave du clavier, elle obtient avec moins d'efforts des sons plus doux, plus pleins et en même temps plus forts.

Ajoutons, que, comme elle est moins employée dans les mouvements ordinaires de la vie, elle a à sa disposition des muscles plus souples et plus éducables.

A l'appui de sa thèse, l'auteur ajoute qu'à sa connaissance (à une seule exception près) il n'existe aucune composition pour la main droite seule, tandis qu'il en existe bon nombre pour la main gauche seule.

Maleureusement, la plupart de celles-ci n'ont eu jusqu'ici qu'un but essentiellement virtuose, à la vérité peu esthétique.

Quelques arpèges au milieu desquelles se meut une mélodie toute simple, voilà à peu d'exception près, le seul résultat, résultat bien maigre, auxquelles elles sont parvenues.

Les présentes études ont pour but de contribuer à l'évolution artistique moderne. Le piano, qui à côté de son caractère personnel, représente pour ainsi dire tout un orchestre en miniature, doit profiter des progrès immenses réalisés par la composition et l'instrumentation moderne, dans la polyphonie, l'harmonie, le coloris du son, et le beau contrepoint moderne. S'il est possible d'exécuter à une main des compositions pensées pour deux, quel bel avenir s'ouvre devant le compositeur futur, qui saura étendre aux deux mains les moyens nouveaux!

Die
verschiedenen Gattungen
der Chopinstudien

1. **Reine Transkriptionen** — Studien, in denen der Originaltext so genau beibehalten ist, als es eine Übertragung für die linke Hand zuläßt:

Description of the various forms employed in the versions of the Chopin Studies

1. **Strict Transcriptions** — *studies in which the text of the original is as closely followed as an adaption for the left hand would allow:*

Differents Genres
de
Transcriptions

1. **Transcriptions rigoureuses** — où le texte original est aussi fidèlement respecté que le permet une transposition pour la main gauche:

No. 1, 3, 7, 14, 36, 39, 43

2. **Freie Transkriptionen** — Studien, in denen der Text entweder
a) in freier Behandlung,
b) in der Umkehrung,
c) in Kombination mit einer anderen Etude,
d) in Nachahmung und Charakter einer anderen Etude erscheint:

2. **Free Transcriptions** — *studies in which the text is either*
a) freely treated,
b) inverted,
c) combined with another study,
d) is being imitated through the medium of another study:

2. **Transcriptions libres** — où le texte apparaît:
a) traité librement,
b) interverti,
c) combiné avec une autre étude,
d) imitant le caractère d'une autre étude:

- a) No. 2, 5, 6, 12a, 13, 15a, 16a, 18, 18a, 20, 21, 22, 23, 24, 28, 28a, 33, 35, 40, 41, 42, 44, 45a
b) No. 11, 12, 16, 27 c) No. 30, 47, 48 d) No. 17

3. **Cantus Firmus-Bearbeitungen**
Studien, in denen der Text der Original-Etude von der Rechten getreu auf die Linke übertragen ist, während die Rechte dazu in freier Erfindung kontrapunktiert:

3. **Cantus Firmus Versions** — *studies in which the text of the original study in the right hand is strictly adhered to in the left hand of the version while the right hand is freely treated in a contrapuntal way:*

3. **Etudes sur «cantus firmus»** — où le texte est fidèlement transcrit pour la main gauche, tandis que la main droite l'accompagne d'une libre invention contrapuntiste:

No. 4, 8, 9, 10, 15, 25, 26, 38

4. **Bearbeitungen in Variationform**
Studien, in denen der Text der Original-Etude als Grundlage für freie Variationen benutzt wird:

4. **Versions in form of Variations** — *studies in which the text of the original etude is used as a basis for free variations:*

4. **Etudes en forme de variations** — où le texte original sert de base à des variations libres:

No. 19, 29, 31, 45, 46

5. **Metamorphosen** — Studien, bei denen Charakter, Zeichnung und Rhythmus des Originaltextes verändert werden, während die Form als solche gewahrt bleibt, wenngleich die melodischen und harmonischen Umrisse oft beträchtlich abweichen:

5. **Metamorphoses** — *studies in which the character, design and rhythm of the original text are altered while the architectural structure remains intact although the melodic and harmonic outline is often considerably modified:*

5. **Métamorphoses** — où le caractère, le dessin, et le rythme du texte original sont changés, tandis que la forme en reste la même, quoique les contours mélodiques et harmoniques en soient assez considérablement modifiés:

No. 32, 34

Folgende, schon vorher eingereihte Studien können auch zu dieser Gattung gezählt werden:

The following studies might also be mentioned under this heading:

Les études suivantes peuvent aussi être considérées comme faisant partie de ce dernier genre:

No. 2, 4, 8, 9, 10, 11, 12, 15, 17, 18, 18a, 19, 25, 27, 38, 46

Vorbemerkung zu № 1

Chopin's Metronomisierung ($\text{♩} = 176$) ist beträchtlich zu schnell für den mächtigen und triumphierenden Charakter dieser Komposition. Th. Kullak nimmt $\text{♩} = 152$ an. Vielleicht ist $\text{♩} = 160$ das geeignete Tempo. Die Bearbeitung muss langsamer gespielt werden als das Original, weil sie komplizierter (polyphonischer) gestaltet ist.

Die linke Hand hat hier aus dem Original die Figuren der Rechten und die Grundtöne übernommen, während die rechte Hand die getragenen Akkorde der Melodie und Arpeggios in Gegenbewegung spielt. Durch das Springen der rechten Hand vom Akkord zum entfernten Anfang des Arpeggio darf der gleichmässige Fluss des Rhythmus nicht unterbrochen werden. Um Treffsicherheit hierin zu gewinnen, mag die rechte Hand folgende Vorübung studieren:

Preface № 1

Chopin's metronomic indication ($\text{♩} = 176$) is considerably too fast for the triumphantly grand character of this composition. Th. Kullak suggests $\text{♩} = 152$. Perhaps $\text{♩} = 160$ is a more appropriate tempo. In this version the study must be played slower than in the original, owing to more complicated conditions.

The left hand has the arpeggios of the right hand in addition to the fundamental notes. The right hand has sustained chords and arpeggios in contrary motion. The space which the right hand has to traverse to go from the chords to the distant arpeggios, must in no way affect the uninterrupted flow of the rhythm. To gain confidence in striking the right key whenever the right hand goes from the chord to the beginning of each arpeggio (every two measures) one must practise throughout as follows:



Später übe man die Oktave zu treffen, indem man nur den oberen Ton mit dem 5. Finger anschlägt und den Daumen über dem unteren Ton in der Schwebe lässt. Um sich ein klares Bild von der Tonfolge eines jeden Arpeggio einzuprägen, sollen die Arpeggios etwa in folgenden Varianten gespielt werden:

Für den unteren Fingersatz:
For the lower fingering:
Pour le doigté inférieur:

Einige Vorübungen für den oberen Fingersatz:
A few preparatory exercises for the upper fingering:
Quelques exercices préparatoires pour le doigté supérieur:

Die Sechzehntel müssen in beiden Händen stark, gleichmäßig und völlig klar gespielt werden; über Allem hebt sich aber immer der Choral gewaltig ab.

Dr. H. Riemann hat (in seiner Originalausgabe der Chopinschen Etüden) ganz logisch stets 2 Takte in einen Takt zusammengezogen und gibt dadurch ein klareres Bild des metrischen Aufbaues dieser Etüde.

Remarque № 1

Le mouvement indiqué par Chopin (M. $\text{♩} = 176$) est beaucoup trop vif pour le caractère puissant et triomphal de cette composition. Th. Kullak indique $\text{♩} = 152$. $\text{♩} = 160$ nous paraît plus juste. La transcription, étant beaucoup plus compliquée que l'étude originale, demande un mouvement plus lent.

La main gauche doit jouer ici les arpèges de la droite ainsi que la basse fondamentale, tandis que la droite est chargée d'accords constituant le chant et d'arpèges en mouvement contraire. La marche régulière du rythme ne doit pas être interrompue par les sauts que la main droite est obligée de faire pour aller de l'accord à la note extrême qui commence l'arpège. Pour arriver à la plus grande sûreté possible, la main droite fera l'exercice suivant:

Later it is advisable to aim at the octave and strike only the upper part with the fifth finger, hovering above the lower part with the thumb. To get a clear idea of the outline of each arpeggio, the following variations are useful:

Plus tard on étudiera les octaves, en né touchant que la note supérieure avec le petit doigt et en laissant le pouce planer en l'air au-dessus de la note inférieure. Pour avoir une idée claire des notes qui composent les arpèges, on étudiera ceux-ci de la manière suivante:

Für beide Fingersätze:
For both fingerings:
Pour les deux doigtés:

The sixteenths in both hands must be strong, even, and exceedingly well articulated, though the choral should tower above everything.

Les doubles croches doivent se jouer des deux mains avec force, égalité et une clarté absolue; mais pardessus tout, le choral doit planer majestueusement.

Dr. H. Riemann's idea of merging two measures into one (in speaking of this study in his edition of the original Chopin Etudes) is perfectly logical, giving, as it does, a clearer insight into the metric structure of the composition.

Dans son édition originale des études de Chopin, le Dr. H. Riemann a toujours réuni deux mesures en une seule, et par ce moyen il a réussi à rendre plus claire la construction métrique de l'étude.

Nebenstudien

Die rechte Hand übe dieselben Formen eine oder zwei Oktaven höher mit entsprechendem Fingersatz durch die ganze Originaletüde.

Für die linke Hand:

For the left hand:

Pour la main gauche:

The sheet music for the left hand consists of ten staves of musical notation. Fingerings are indicated above the notes, such as '5 1 3 5' or 'etc.' followed by '5 2 3 5'. Dynamics like 'ten.' (tempo) are also present. The music is divided into sections by vertical bar lines.

Der untere Fingersatz ist für die linke Hand (eine Oktave tiefer).

The lower fingering is for the left hand, which is to be played one octave lower.

Le doigté inférieur est pour la main gauche (une octave plus bas).

This section contains two sets of musical staves. The top set is for the right hand (Rechte Hand), featuring six staves of fast, eighth-note patterns with fingerings like '4 1 2 5' and 'etc.'. The bottom set is for the left hand (Linke Hand), also with six staves of similar patterns. Both sets include labels like 'etc.', 'ten.', and 'Main droite'.

Es ist sehr nützlich, alle Beispiele in die verschiedenen Tonarten zu transponieren und so weit als möglich stets durch den ganzen Verlauf der Etüde zu spielen.

Additional exercises

The right hand should practise the same forms one or two octaves higher, and with a corresponding fingering, throughout the entire original study.

Exercices préparatoires et accessoires

La main droite étudiera dans toute l'étendue de l'étude originale les mêmes arpèges ou accords une ou deux octaves plus haut avec le doigté correspondant.

It is of considerable advantage to practise most of the examples in all keys, and, if possible, to carry the forms through the entire study.

Il est d'une grande utilité de transposer tous ces exemples dans d'autres tons et de les pratiquer autant que possible à travers toute l'étude originale.

Nº 1

Fr. Chopin

Op. 10 Nº 1

Erste Bearbeitung

First Version

Première Version

Allegro maestoso ($\text{♩} = 144\text{--}176$)

Leopold Godowsky

Sheet music for the first version of Op. 10 No. 1 by Fr. Chopin, Allegro maestoso. The music is in 2/4 time. The first staff shows a treble clef, the second staff a bass clef, and the third staff a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamic markings include *f* and *Ped.*

Sheet music for the first version of Op. 10 No. 1 by Fr. Chopin, Allegro maestoso. The music is in 2/4 time. The first staff shows a treble clef, the second staff a bass clef, and the third staff a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamic markings include *Ped.*

Sheet music for the first version of Op. 10 No. 1 by Fr. Chopin, Allegro maestoso. The music is in 2/4 time. The first staff shows a treble clef, the second staff a bass clef, and the third staff a bass clef. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Dynamic markings include *Ped.* and *simile*.

The sheet music consists of four systems of piano music, each with two staves (top and bottom). The music is written for four hands, indicated by the two staves per system. Fingerings are shown above the notes, and dynamics like *p*, *f*, and *mp* are included. The music features various note values, including eighth and sixteenth notes, and rests. The key signature changes throughout the piece, and the tempo is marked as *Adagio*.

The musical score consists of three systems of piano music. The top system starts in common time (3/4) with a treble clef, followed by a bass clef, and ends in common time (2/4). The middle system starts in common time (2/4) with a treble clef, followed by a bass clef, and ends in common time (4/4). The bottom system starts in common time (2/4) with a bass clef and ends in common time (4/4). Fingerings are indicated above the notes, and dynamic markings like 'Ped.' are present. The music features 'sempre cresc.' (always crescendo) dynamics.

*¹⁾ Hier beginnt ein Crescendo, das allmählich und ununterbrochen bis zu dem gewaltigen *fff* des Schlusses anwächst.

*²⁾ Here commences an uninterrupted and gradual crescendo leading to a tremendous *fff*.

*³⁾ Ici commence un crescendo qui s'étend sans interruption jusqu'à l'imposant *fff* final.

8 5 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5
5 4 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

5 3 2 1 3 5 2 1 2 3 1 5
5 3 2 1 3 5 2 1 2 3 1 5

ff

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

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

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

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

*)

8

fff grandioso

Ped.

8

Ped.

8

Ped.

8

Ped.

8

Ped.

8

Ped.

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

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

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

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics such as *v.*, *8*, *fff*, *sf*, and *tr.*. Fingerings are indicated by numbers above or below the notes. Pedaling instructions like *ped.* and *ped.* are placed under specific notes. The music consists of six measures per staff, with measure numbers 1 through 13 indicated at the beginning of each staff. The key signature changes frequently, including major keys with sharps and flats, and a minor key with a sharp.

The sheet music consists of four staves of musical notation for piano, arranged vertically. The top staff is in G major, the second in C major, the third in A minor, and the bottom in E major. The music is divided into measures by vertical bar lines. Measure numbers 8, 1, 2, 3, 4, 5, 6, 7, and 8 are indicated above the staves. The notation includes various note heads, stems, and bar lines. Performance instructions are included: '*) poco più animato' in the first measure of the first staff; 'Ped.' (pedal) markings at the end of measures 1, 2, 3, 4, 5, 6, and 7 in the first staff; and 'Ped.' markings at the end of measures 1, 2, 3, 4, 5, 6, and 8 in the second staff. The bottom staff concludes with a final instruction 'V *'.

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

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

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

Nº 2

Fr. Chopin

Op. 10 Nº 1

Second Version

For the left hand alone

Zweite Bearbeitung

Für die linke Hand allein

Deuxième Version

Pour la main gauche seule

Allegro $\text{♩} = 108 - 138$
sempre legato

Leopold Godowsky

rit.

a tempo

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S. 9236(2)

p

Ped.

mf

rit. *f* *Ped.*

Ped. *sf*

(*Ped.*)

Ped. *esp.*

Ped.

f *Ped.* *sf*

Ped.

Ped. *sf*

più f *Ped.* *sf*

Ped.

f *Ped.*

Ped.

S. 9236 (2)

A page of sheet music for a woodwind instrument, likely oboe or bassoon, featuring ten staves of musical notation. The music is in 2/4 time, with a key signature of two flats. The first staff begins with a dynamic *p*, followed by a melodic line with fingerings 2, 1, 3, 5, 2, 1, 5, 2, 3, 4, 2, 4, 3, 1, 2, 5. Subsequent staves include dynamics such as *più p*, *sforzando* (*sf*), *molto*, *molto cresc.*, *ff*, and *sempre ff*. Fingerings are indicated by numbers above the notes, often with arrows indicating direction. Performance instructions like "Ped." (pedal) and "Ossia:" (alternative) are interspersed among the staves. The music concludes with a dynamic *sf* and the page number S. 9236 (2).

The score consists of two systems of music for piano, spanning ten staves.
 - The first system (Measures 1-5) starts with dynamic *sf* and fingerings (1, 2, 3, 4, 5) above the notes. It includes markings like "Ped." and "(Ped.)".
 - The second system (Measures 6-10) begins with "a tempo" and includes dynamics such as *sf*₁, *sf*, and *sf*₂. The music is in common time, with various clefs (Bass, Treble, Bass) and key signatures (B-flat major).
 - The score concludes with a final dynamic *ff* and a rehearsal mark (2).

Vorbemerkung zu № 3

Mikuli, Kullak, Klindworth und Riemann wählen in ihren Chopin-ausgaben die Metronombezeichnung $\text{d}=144$ (Riemann $\text{d}=72 = \text{d}=144$), Bülow bezeichnet $\text{d}=116$.

Die Sechzehntel sollen zunächst ohne die Akkorde, für sich allein, mit dem angegebenen Fingersatz geübt werden. Eine nützliche Übung zum täglichen Studium ist es, die chromatische Tonleiter 10–20 mal durch 3 Oktaven auf- und abwärts mit folgendem Fingersatz, der gleichzeitig eine Vorbereitung für meinen Fingersatz chromatischer Terzen ist ununterbrochen zu spielen:

Preface № 3

Mikuli, Kullak, Klindworth and Riemann, in their editions of the Original Chopin Etudes, agree in their metronome mark of this étude: $\text{d}=144$. (Riemann gives $\text{d}=72$, which is equal to $\text{d}=144$). Bülow indicates $\text{d}=116$. The sixteenths should be detached from the chords and practised separately with the given fingering. A useful exercise for daily study is the uninterrupted repetition from ten to twenty times of the chromatic scale three octaves up and down with the following fingering, which will pave the way for my own fingering of chromatic thirds:

Remarque № 3

Mikuli, Kullak, Klindworth et Riemann, dans leurs éditions des œuvres de Chopin, indiquent $\text{M} = 144$ (Riemann $\text{d}=72 = \text{d}=144$), Bülow donne $\text{d}=116$.

Les doubles croches s'étudient d'abord seules, sans les accords, avec le doigté indiqué. Ce sera un exercice journalier des plus utiles que de jouer la gamme chromatique 10 à 20 fois à travers trois octaves en montant et en descendant avec le doigté suivant, qui est en même temps une étude préliminaire pour ma manière de jouer les tierces chromatiques:

Linke Hand.

Left hand.

Main gauche.

Rechte Hand.

Right hand.

Main droite.

Um höchste Vollendung zu erreichen, sollte der Spieler alle technischen Probleme auf die verschiedensten Weisen üben: In verschiedenem Tempo (ganz langsam bis sehr schnell), in verschiedenen Stärkegraden (von *f* bis *p*), mit regelmäss. und verschobenen Betonungen in verschiedensten Taktarten, ferner legato, nicht-legato, staccato. Alle solchen Vorübungen stets ohne Pedal! Erst nach Vollendung der technischen Arbeit widme man sich speziell und emsig dem Pedalstudium. In der Technik muss der Studierende Geläufigkeit vereinen mit Kraft, Leichtigkeit, Charakteristik, Klarheit, Rhythmus und gleichmässiger Beherrschung der Dynamik. Geduld, Ausdauer und Aufmerksamkeit, sie sind unentbehrlich!

Die Melodie (Oberstimme) muss möglichst ausdrucksvoll und im Legato gespielt werden. Der Daumen wandert von einer Note zur andern ohne merkliche Unterbrechung.

Das rechte Pedal kann durch die ganze Studie in jedem Takt viermal getreten werden, falls nicht anderes angegeben ist.

Grössere Sicherheit und ausdrucks-voller Anschlag werden erlangt durch öfters Üben mit geschlossenen Augen.

*To attain superior command of the keyboard the player should study all technical problems in various degrees of tempo (from very slow to very fast); in various degrees of dynamics (from *f* to *p*; with positive and negative accents (recurring at regular intervals of time); legato, non legato, staccato. All preliminary practice must be done without the pedals. When all technical work is completed, the use of the pedals must receive special and assiduous attention. Technically the student should aim at attaining speed combined with strength, ease, character, clearness, and rhythmic and dynamic evenness. Patience, perseverance and concentration are indispensable qualities.*

The melody (the upper voice) should be as expressive and legato as possible. The thumb must pass from one key to the other without any perceptible break.

The right pedal could be used throughout the entire study, if renewed four times in each measure, unless otherwise indicated.

Greater certainty and sensitiveness of touch will be obtained by frequently practising with the eyes closed.

Pour arriver au plus haut degré de perfection, l'exécutant devrait étudier tous les problèmes techniques de différentes manières: En divers degrés de vitesse (très lentement jusqu'à très vite); en différents degrés de force (du *f* au *p*); avec des accents rythmiques réguliers et irréguliers en des rythmes variés, de même que legato, non legato, staccato. Dans tous ces exercices, ne pas faire usage de la pédale! Ce n'est qu'après s'être rendu maître des difficultés de mécanisme qu'on se mettra à l'étude minutieuse de la pédale. L'étude du mécanisme ajoutera à la vitesse la force, la légèreté, la couleur, la clarté, le rythme et la maîtrise dans toutes les nuances. Il faut pour cela de la patience, de la persévérance et une attention soutenue.

Le chant (la partie supérieure) se joue legato et avec le plus d'expression possible. Le pouce va d'une note à l'autre sans une interruption perceptible du son. La pédale droite peut, durant toute l'étude, être employée quatre fois par mesure, à moins qu'il n'y ait une indication contraire. Etudiez souvent avec les yeux fermés.

Übungen

Die gleichen Figuren sind auch mit der rechten Hand eine oder zwei Oktaven höher zu üben, mit demselben (oder entsprechendem) Fingersatz.

Exercises

The right hand should practise the same forms one or two octaves higher with the same (or corresponding) fingering.

Exercices

Les mêmes passages s'étudient aussi de la main droite une octave ou deux plus haut avec le même doigté (ou un autre correspondant).

The musical score consists of six staves of bassoon music. Each staff begins with a bass clef, a key signature of one sharp, and a common time signature. Fingerings are indicated below each note or group of notes. The first staff starts with a descending eighth-note pattern: 5 4 5 4 5 4 5 4 3 4 3 5 5. The second staff continues with a similar pattern: 5 4 5 4 5 4 5 4 5 4 3 4 3 5 5. The third staff begins with 5 4 5 4 5 4 3 4 3 5 5. The fourth staff begins with 5 4 5 4 5 4 5 4 3 4 3 5 5. The fifth staff begins with 5 4 5 4 5 4 5 4 3 4 3 5 5. The sixth staff begins with 5 4 5 4 5 4 5 4 3 4 3 5 5. Each staff concludes with an 'etc.' (et cetera) at the end of the staff line.

Die ganze Studie soll auch in folgenden Arten geübt werden:

The whole study is to be practised in the following forms:

Toute l'étude s'exerce aussi de la manière suivante:

The musical score consists of three staves of bassoon music. The first staff starts with a descending eighth-note pattern: 5 5 5 5 5 5 5 5. The second staff starts with a descending eighth-note pattern: 5 5 5 5 5 5 5 5. The third staff starts with a descending eighth-note pattern: 4 4 4 4 4 4 4 4. Each staff concludes with an 'etc.' (et cetera) at the end of the staff line.

Nº 3

Fr. Chopin

Op. 10 Nº 2

Erste Bearbeitung

Studie für die linke Hand allein

First Version

Study for the left hand alone

Première Version

Etude pour la main gauche seule

Allegro (♩ = 116 - 126)

sempre legato ed espressivo

Leopold Godowsky

Sheet music for Fr. Chopin's Op. 10 No. 2, Study for the Left Hand Alone, First Version, by Leopold Godowsky. The music is in 2/4 time, C major, and consists of six staves of piano music for the left hand. The first staff starts with a dynamic 'p' and includes fingerings like 5-4-5-4-2-5-4-5. The second staff begins with '3 5 4 5 4 5 3 5'. The third staff starts with 'p'. The fourth staff features a 'dimin.' instruction. The fifth staff begins with '5 4 5 4 5 4'. The sixth staff concludes with a final dynamic and fingering.

18

Musical score for piano, divided into six staves:

- Staff 1:** Bass clef, two sharps (G major). Fingerings: 3 4 5, 3 4 5 4, 3 4 5 4 3, 4 3 4 3, 4 5 4 5, 3 4 5 4, 3 4 5 4 3.
- Staff 2:** Treble clef, one sharp (F# major). Fingerings: 3 5 4 3, 5 4 5 4, 5 4 3, 5 4 5, 3 4 5 4, 3 4 5 4 3.
- Staff 3:** Bass clef, one sharp (F# major). Fingerings: 4 5 4 5, 4 3 2 3, 5 4 2 4, 5 4 5 4, 2 5 4 5, 3 2 3 4 3, 4 3 4 3.
- Staff 4:** Bass clef, one sharp (F# major). Fingerings: 4 5 4 5, 4 3 5 4, 5 4 5 4 5 4, 3 5 4 5.
- Staff 5:** Bass clef, one sharp (F# major). Fingerings: 5 4 5 4 5, 5 4 3 5, 3 5 4 5.
- Staff 6:** Treble clef, one sharp (F# major). Fingerings: 5 4 5 4 5, 3 5 4 3 5, 5 4 5 4, 3 5 4 3 5, 4 3 5 4.

The musical score consists of six staves of piano music. The top two staves are in treble clef, the middle two in bass clef, and the bottom two in bass clef. The music includes dynamic markings such as *p*, *s*, *sf*, and *sf* with a crescendo arrow. Pedaling instructions like "Ped.", "Ped.", and "Ped." are placed above the staves. Fingerings are indicated by numbers above the notes. Measure numbers are present at the beginning of some staves. The music is divided into measures by vertical bar lines.

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

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

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

cresc.

dimin.

rall.

Nº 4

Fr. Chopin

Op. 10 Nº 2

Zweite Bearbeitung
Second Version Deuxième Version

„Egnis Fatuus“

Leopold Godowsky

Allegro $\text{♩} = 120 - 132$

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

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

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

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

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

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

5 2 4 1 3 1 5 1 4 2 3 1 5 2 -

3 1 5 1 3 2 3 1 5 1 4 2 3 1 5 2 2 3 5 2 3 5 1 3 2 4 2 - rall.

5 1 3 1 2 4 2 1 2 1 2 1 5 2 1 2 2 3 1 2 1 3 1 2 1 3 1 2 1 3 2

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

a tempo, sempre staccato

scherzando sempre legato

simile

5 1 3 2 4 1 2 4 1 3 1 4 1 3 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

2 1 3 1 2 4 1 2 4 1 3 1 2 4 1 5 2 3 1 5 2 3 1 5 1 3 2 4 1 8 -

ped. * *ped.*

5
rall.
a tempo
p
simile
crescendo
mf cresc.
appassionato
 8
 15

espressivo

p

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

a tempo

dim. *rit.* *pp*

**) marcato e molto espressivo*

Fingering numbers (e.g., 1, 2, 3, 4, 5) are placed above or below the notes. Articulation marks like dots and dashes are also present.

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

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

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

This page contains five staves of musical notation for piano, starting with a treble clef and a key signature of one sharp. The first staff begins with a measure of eighth-note chords. The second staff starts with eighth-note chords followed by sixteenth-note patterns. The third staff features eighth-note chords and sixteenth-note patterns. The fourth staff begins with eighth-note chords and includes a dynamic instruction "p" (piano) and a tempo marking "Adagio". The fifth staff starts with eighth-note chords and includes a dynamic instruction "p" and a tempo marking "Presto". Fingerings are indicated above the notes throughout the piece.

This page contains four staves of musical notation for piano, starting with a treble clef and a bass clef.

- Staff 1:** Treble clef. Fingerings: 2 3 4, 4 2, 4 1, 4 2, 5 1, 4 2, 4 1, 5 1. Performance instruction: *Rit.*
- Staff 2:** Treble clef. Fingerings: 4 3 8, 5 2, 4 1, 3 1, 5 2, 5 4, 3 1, 5 2, 3 1, 4 2, 5 1, 5 1, 4 1, 3 1, 5 1, 4 2, 5 1, 4 1, 3 2, 4 1, 5 2. Performance instruction: *Rit.*
- Staff 3:** Treble clef. Fingerings: 5 1, 1 2 1 2, 1 1 3 2, 1 2 2 1, 3 2, 2 1 2 1. Performance instruction: *Rit.*
- Staff 4:** Bass clef. Fingerings: 5 2, 4 1, 3 2, 5 1, 3 2, 4 1, 5 2, 3 1, 5 2, 3 1, 5 2, 3 1, 5 2, 3 1, 5 2, 3 1, 5 2, 3 1, 5 2. Performance instruction: *Rit.*
- Staff 5:** Treble clef. Fingerings: 1 2 1 2, 1 2 8, 1 2 1 2, 3 1, 2 1 2, 1 2 1 2, 3 1, 2 1 2, 1 2 1 2, 3 1, 2 1 2, 1 2 1 2. Performance instruction: *Rit.*
- Staff 6:** Treble clef. Fingerings: 5 1, 5 2, 5 4, 5 3, 5 2, 5 1, 5 2, 5 4, 5 3, 5 2, 5 1, 5 2, 8. Performance instruction: *Rit.*
- Staff 7:** Bass clef. Fingerings: 3, 2 4 5, 2, 2 5, 1 1 2, 1 4 5, 2 2 1, 1 4 5, 3, 2 2, 2 1 2, 1 2 1 2, 3 1, 2 1 2, 1 2 1 2. Performance instruction: *Rit.*
- Staff 8:** Treble clef. Fingerings: 8, 2 4 2 4, 2 1, 5 1 5 2, 2 1, 3 5 2 1, 5 2 3 1, 4 1, 5 2 1, 5 1 5 2, 2 1, 3 5 2 1, 5 2 3 1, 4 1, 5 2 1, 5 1 5 2, 2 1, 3 5 2 1, 5 2 3 1, 4 1. Performance instruction: *Rit.*
- Staff 9:** Bass clef. Fingerings: 2 1 2, 2 1 2, 2 4 1 2 3 4, 5, 2 1 2. Performance instruction: *dim.*
- Staff 10:** Bass clef. Fingerings: 1 2 3 1, 4 2 1, 3 2 1, 2 1 2, 3 4, 5, 2 1 2. Performance instruction: *rit.*

Nº 5

Fr. Chopin

Op. 10 Nº 3

For the left Hand alone

Für die linke Hand allein

Pour la main gauche seule

Lento, ma non troppo $\text{♩} = 50 - 69$

Leopold Godowsky

p dolce

Ped. *una corda*

cresc. *f* *riten.*

pp *a tempo*

molto dim.

Ossia:

poco cresc.

più cresc.

molto cresc. ed allargando ff

sf

sempre più rall.

sempre dim.

riten.

Ossia:

poco più animato

p

poco cresc.

p

p

p

molto rall.

agitato ed accel.

f

pp

molto rall.

sf agitato ed accel.

riten.

molto

molto cresc.

piu ff

cresc. ed accel.

dim. e poco a poco rall.

S. 9236(5)

Detailed description: This is a page from a piano score, numbered 29. It consists of five staves of musical notation. The top three staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is mostly B-flat major (one flat), though it changes to one sharp in the fourth staff. The music is written for two hands, indicated by the placement of notes and rests on both the upper and lower staves. Dynamic markings include 'sf' (sforzando), 'molto', 'molto cresc.', 'piu ff' (fortissimo), 'cresc. ed accel.' (crescendo and acceleration), 'dim. e poco a poco rall.' (diminution and gradually slowing down), and 'p' (pianissimo). Pedaling is a prominent feature, with 'Ped.' (pedal) markings appearing frequently under the notes. Fingerings are also present above some notes. Measure numbers are not explicitly written but are implied by the sequence of measures across the staves.

molto tranquillo
a tempo
rall.
smorzando
rall.
a tempo
più cresc.
sf
rit.
sempridimerit.
rallent. e smorz.

Nº 6

Fr. Chopin

Op. 10 N° 4

*For the left hand alone**Für die linke Hand allein**Pour la main gauche seule*Presto $\text{d} = 112-132$

Leopold Godowsky

con fuoco

marcato

Ossia:

etc.

sf p

marcato

Ossia:

molto

32

f

mf

sf

(Ped. * Ped.)*

mf

sf

copr.

sf

f

p

sf

Ped.

p

sf

(Ped.)

molto

sf

p

f

S. 9236(6)

molto cresc.

Ossia N° 1

Ossia N° 2

If "Ossia" N° 2 be chosen, a corresponding change must be made in the g sharp minor passage on the following page.
 Falls Ossia N° 2 gewählt wird, muß die ähnliche Stelle in Gis moll auf der nächsten Seite entsprechend geändert werden.
 Si le pianiste choisit le "Ossia N° 2", il devra modifier, dans le même sens le passage analogue en sol[#] mineur de la page suivante.

The sheet music consists of six staves of musical notation for piano, arranged vertically.
 - The top staff starts with a dynamic of *p*, followed by several measures of eighth-note patterns with pedaling instructions like "Ped. * Ped." and "Ped."
 - The second staff begins with *sf* and *p*, featuring sixteenth-note patterns with pedaling.
 - The third staff continues with *sf* and *p*, maintaining the sixteenth-note patterns and pedaling.
 - The fourth staff shows complex sixteenth-note patterns with pedaling, including specific fingerings such as 3 5, 1 2, 3 4, etc.
 - The fifth staff includes dynamics like *p*, *molto cresc.*, *sf*, and *cresc.*, along with pedaling.
 - The bottom staff concludes with a dynamic of *ff*, followed by *sf*, *p*, and *p* again, with final pedaling instructions like "Ped. * Ped." and "Ped."
 The music is set in common time, with various key signatures throughout the pages.

molto cresc.

f

sf

f

sf

sf

sf

s. 9236 (6)

sf

poco a poco più cresc.

ped. * *ped.*

sf *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

ff *con più fuoco possibile* *ped.*

sf *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

sf *sempr. cresc.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

sf *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

ff *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

Nº 7

Fr. Chopin

Op. 10 Nº 5

Erste Bearbeitung

First Version

Premiere Version

Vivace $\text{♩} = 116$

Leopold Godowsky

p grazioso e leggierissimo

poco rall.

a tempo

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

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

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

Piano sheet music in G minor (two sharps) and common time.

Staff 1: Measures 1-3. Fingerings: 1, 2, 3, 4, 5. Dynamics: $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *.

Staff 2: Measures 4-6. Fingerings: 1, 2, 3, 4, 5. Dynamics: sf , p , $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, 5.

Ossia: Measures 7-9. Fingerings: 1, 2, 3, 4, 5. Dynamics: $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, *.

Staff 3: Measures 10-12. Fingerings: 1, 2, 3, 4, 5. Dynamics: $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, *.

Staff 4: Measures 13-15. Fingerings: 1, 2, 3, 4, 5. Dynamics: $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, *.

Staff 5: Measures 16-18. Fingerings: 1, 2, 3, 4, 5. Dynamics: $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, $\text{P} \ddot{\text{w}}$, *, *.

Final Measure: Fingerings: 1, 2, 3, 4, 5. Dynamics: sempre cresc.

Musical score for piano, page 39, featuring five staves of music. The score includes dynamic markings such as *Pd.*, *ff*, *mf*, *cresc.*, and ***. Fingerings are indicated above the notes. The music consists of two systems of measures, each ending with a repeat sign and a double bar line. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef and a treble clef. Measures 1-4 of the first system include fingerings 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; and 1, 2, 3, 4, 5 respectively. Measures 1-4 of the second system include fingerings 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; and 1, 2, 3, 4, 5 respectively. Measures 5-8 of the first system include fingerings 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; and 1, 2, 3, 4, 5 respectively. Measures 5-8 of the second system include fingerings 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5; and 1, 2, 3, 4, 5 respectively. The score concludes with a final measure ending in a double bar line and a repeat sign.

Musical score for piano, page 40, featuring five staves of music. The score includes dynamic markings such as poco rit. , *p a tempo*, *cresc.*, and *f*. Fingerings are indicated by numbers above the notes. Performance instructions like Rw. and asterisks (*) are placed below the bass staff. The music consists of measures 1 through 10, with measure 10 ending on a double bar line.

poco rit.

p a tempo

cresc.

f

Rw. * Rw. *

*)
 Ossia:

8

f

cresc.

ff

Ossia:

Nº 8

Fr. Chopin

Op. 10 Nº 5

Zweite Bearbeitung

Studie auf weissen Tasten

Second Version

Deuxième Version

Study on the white keys. Etude sur les touches blanches

Vivace $\text{♩} = 96 - 116$

p leggiero e sempre legato

rall.

a tempo

Leopold Godowsky

grazioso

p

Ped. Ped.

espressivo

dolce

rall.

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

pp leggierissimo

a tempo

dolce

rall.

Ped.

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

pp leggierissimo

cresc.

rall.

Ped.

Ped. 4 2 5 Ped. (Ped.) Ped. (Ped.)

f *a tempo*

rall. *a tempo* *p*

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

a tempo

rall.

Ped. Ped. Ped. Ped.

f a tempo

crescendo

Ped. Ped.

molto dim.

Ped. *(Ped.)* *Ped.* *Ped.* *Ped.* *Ped.*

The sheet music consists of eight staves of musical notation for piano. The top two staves are treble clef, and the bottom six are bass clef. The music includes various dynamics such as *p*, *mf*, *ff*, and *pp*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped.", "*", and "(Ped.)" are placed under specific notes. Some measures feature complex patterns of eighth and sixteenth notes. Measures 1 through 7 are shown with their corresponding fingerings above the notes. Measure 8 begins with a dynamic of *ff* and a tempo marking of *quasi trillo*. Measure 9 starts with a dynamic of *mf rit.* and ends with a dynamic of *pp a tempo*.

This page contains five staves of musical notation for piano, starting at measure 47. The notation is dense and includes various fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions (e.g., Ped., *). The music consists of six measures per staff, with some measures spanning multiple staves.

Measure 1: Treble clef, common time. Fingerings: 1, 2, 3, 4, 5; 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 3; 4, 2, 3; 3; 5, 2, 3. Pedaling: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Measure 2: Treble clef, common time. Fingerings: 2, 3, 5, 4, 2, 2; 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4. Pedaling: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Measure 3: Treble clef, common time. Fingerings: 4, 1, 2, 3, 1; 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4. Pedaling: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Measure 4: Treble clef, common time. Fingerings: 4, 1, 2, 3, 1; 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4. Pedaling: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Measure 5: Treble clef, common time. Fingerings: 4, 1, 2, 3, 1; 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4. Pedaling: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Measure 6: Treble clef, common time. Fingerings: 4, 1, 2, 3, 1; 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4; 5, 2, 1, 2, 1, 4. Pedaling: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Measure 7: Treble clef, common time. Fingerings: 3, 4, 5, 2, 5, 1; 1, 2, 3, 5, 1, 2, 4, 5; 3, 5. Pedaling: Ped., Ped., Ped., Ped., Ped., Ped.

Measure 8: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 9: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 10: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 11: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 12: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 13: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 14: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 15: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 16: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 17: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 18: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 19: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 20: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 21: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 22: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 23: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 24: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 25: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 26: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 27: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 28: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 29: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 30: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Measure 31: Treble clef, common time. Fingerings: 8; 8. Pedaling: Ped.

Nº 9

Fr. Chopin

Op. 10 N° 5

Dritte Bearbeitung

Third Version

Troisième Version

Vivace $\text{d} = 88 - 100$

Tarantella

Leopold Godowsky

Fingerings and dynamics are indicated throughout the score. The first staff has fingerings 4 3, 2 1, 3 2, 4 5, 3. The second staff starts with 'sf'. The third staff has fingerings 3 1, 2 1, 5 3, 2. The fourth staff starts with 'dim. e rit.'. The fifth staff has fingerings 5 2, 1 4, 3. The sixth staff starts with 'sf'. The music is set in 12/8 time.

The image shows six staves of piano sheet music. The top staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. The bottom staff uses a bass clef. Fingerings are indicated above the notes, such as '5 2' and '4 2'. Pedaling instructions like 'Ped.', 'Ped. * Ped.', 'sf p', 'giocoso', 'scherzando', and 'f' are placed between staves. Measures are numbered at the beginning of each staff, e.g., '1 2 3' at the start of the first staff.

The sheet music for piano page 50 features six staves of musical notation. The top three staves begin with a dynamic of *p subito*. Fingerings are indicated above the notes, such as 3 1 4 2, 5 2 4 3, and 1 3 2. Pedal markings like "Ped.", "Ped. *", and "Ped. **" are placed below the bass staff. The bottom three staves continue the musical line, with a dynamic of *p subito* appearing again. The music then transitions to a section marked *scherzando e dolce*, indicated by a dynamic of *p*. The tempo changes to eighth-note time, with a dynamic of *f*. Fingerings like 1 2 3 4 5 and 5 4 3 2 1 are shown. The dynamic shifts to *cresc.* at the beginning of the next section. The final section is marked *molto espressivo* with a dynamic of *f*, followed by *dim. e rit.* Fingerings like 3 2 4 5 and 5 4 3 2 are used here. The page concludes with a final dynamic of *f*.

a tempo

ff

(Ped. *) (Ped. *) (Ped. *) (Ped. *) Ped. *

p

rit. e dim.

p

(Ped. *) (Ped. *) (Ped. *) (Ped. *) (Ped. *)

ff

(Ped. *) (Ped. *) (Ped. *) (Ped. *) (Ped. *)

cresc.

dolce ed espressivo

(Ped. *) (Ped. *) (Ped. *) (Ped. *) (Ped. *) (Ped. *) (Ped. *)

The image shows six staves of musical notation for piano, likely from a technical or instructional piece. The notation is dense and includes many dynamic markings such as *poco rit.*, *a tempo*, *cresc.*, *molto cresc.*, *ff*, and *p dolce una corda*. Fingerings are indicated by numbers above the notes. Performance instructions like "Ped." and "Ped. v" are placed under specific notes. The music includes various note values and rests, and some measures feature grace notes or slurs. The overall style is technical and focused on hand movement and timing.

8

pp

Ped.

sempre dim.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

8

pp

Ped.

*

Ped.

*

Ped.

m.s.

Ped.

*

Ped.

*

Ped.

Nº 10

Fr. Chopin

Op. 10 N° 5

Vierte Bearbeitung

Studie auf schwarzen und weissen Tasten

Fourth Version

Study on black and white keys

Quatrième Version

Etude sur les touches noires et blanches

Capriccio

Leopold Godowsky

Vivace $\text{d} = 84 - 92$

p
leggierissimo e scherzando
sempre legato

Ped. * *Ped.* *

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

rit. *a tempo*
marcato
Ped. * *Ped.* * *Ped.* * *Ped.* *

This page of sheet music for piano contains four staves of musical notation, each with a treble clef and a key signature of two sharps. The music is divided into measures by vertical bar lines. The first three staves begin with dynamic markings "Ped." and "Ped." followed by a measure ending in an asterisk (*). The fourth staff begins with "Ped." and "Ped. *". The music consists of complex chords and arpeggiated patterns, often with specific fingerings indicated above the notes (e.g., 1, 2, 3, 4, 5) or below the notes (e.g., 1, 2, 3, 4, 5). In the middle section, there is a dynamic marking "p grazioso" and another marking "sopra" above a measure. The final measure of the page features a dynamic marking "pp" and a measure number "8". The page is numbered "55" in the top right corner.

8

ped. ped. ped. ped. ped. ped. ped.

espr.

p

dolcissimo

p

ped. ped. ped. ped. ped. ped.

cresc. ed appassionato
molt cresc.
f
m.d.
m.d. poco a
poco dim.
rit.
a tempo

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

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

Ossia:
scherzando
a tempo
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

espressivo

scherzando

espr.

scherz.

molto cresc.

rall.

ff

mf

a tempo grazioso

p

più p

Ped. S. 9236(10)*

Musical score page 59, first system. The score consists of three staves. The top staff has a treble clef, the middle has a bass clef, and the bottom has a bass clef. The key signature is two sharps. The time signature changes to $\frac{5}{4}$ in the middle of the page. Fingerings such as 5 4 2, 5 2, 3, 5 1 2 1, 1 2 1 2 5 2 1 2 1 3, and 1 5 1 4 2 5 1 2 1 3 are indicated above the notes. Pedal points are marked with "Ped." and asterisks (*). A dynamic instruction "sempre dim." is placed above the notes. The score ends with a measure ending in $\frac{4}{2}$.

Musical score page 59, second system. The staves continue from the first system. The key signature remains two sharps. The time signature is $\frac{5}{4}$. Fingerings like 5 2 1 5 1 4 2 5 1 2 1 5, 2 3 1 5 1 2, and 1 3 are shown. Pedal points are marked with "Ped." and asterisks (*). A dynamic instruction "pp" (pianissimo) is placed above the notes.

Musical score page 59, third system. The staves continue from the second system. The key signature remains two sharps. The time signature is $\frac{5}{4}$. Fingerings like 5 4 2, 5 2, 4 2 1, 5 4 2, 5 2, 4 2 1, and 8 are shown. The score ends with a measure ending in $\frac{4}{2}$.

Musical score page 59, fourth system. The staves continue from the third system. The key signature remains two sharps. The time signature is $\frac{5}{2}$. Fingerings like 5 2, 1 2 3 4 5, 1 8, 8, 8 4, and 8 4 are shown. Pedal points are marked with "Ped." and asterisks (*). Dynamic instructions "p" (piano), "m.s." (mezzo-forte), and "m.d." (mezzo-dotto) are placed above the notes.

Nº 11

Fr. Chopin

Op. 10 Nº 5

Fifth Version
Inversion, for the left hand

Fünfte Bearbeitung
Umkehrung, für die linke Hand

Cinquième Version
Renversement, pour la main gauche

Vivace $\text{♩} = 84 - 100$

Leopold Godowsky

p leggiero

molto

sf

p subito

This page contains five staves of musical notation for piano, starting with a treble clef and a bass clef. The key signature is B-flat major (two flats). The music consists of six measures per staff, with measure 1 being a repeat of the previous page's ending. Measure 2 begins with a dynamic of *p*. Measures 3 and 4 feature slurs and grace notes. Measure 5 includes dynamic markings like *sforzando* (*sfor.*) and *sf*, along with fingerings such as 3-2-1 and 4-3-2. Measure 6 concludes with a dynamic of *p*.

Sheet music for piano, page 62, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is B-flat major (two flats). The notation includes various dynamics such as *f*, *p*, and *espress.*, and fingerings indicated by numbers above or below the notes. Performance instructions like *Repet.* and *>* are also present. The music is divided into measures by vertical bar lines.

8.

espr.

2d. *2d.* *2d.* *2d.*

sempr. espr.

2d. *2d.* *2d.* *2d.*

a tempo

poco rall. *p molto leggiero*

2d. *2d.* *2d.* *2d.*

espr.

dolce

appassionato

molto cresc.

sf

ff

a tempo p una corda

molto dim. e rit.

pp dolce ed espr.

sf

Ped.

Sheet music for piano, page 65, featuring five staves of musical notation. The music is in 2/4 time, with a key signature of four flats. Fingerings are indicated above the notes, and dynamic markings include *p*, *tr*, *rit.*, *sempre dolce*, *poco marcato*, *pp*, *ff subito*, and *tre corde*. Performance instructions like *ped.* and *ped.* are also present. The music includes various note heads, rests, and beams, typical of classical piano notation.

Nº 12

Fr. Chopin

Op. 10 N° 5

Sixth Version

Inversion, for the right hand

Sechste Bearbeitung

Umkehrung für die rechte Hand

Sixième Version

Renversement pour la main droite

Leopold Godowsky

Vivace $\text{♩} = 84 - 104$

*pp leggiero e sempre legato
una corda*

2a

2a

2a

(2a)

2a

rit.

2a

2a

Sheet music for piano, page 67, featuring four staves of musical notation. The music is in 3/4 time and consists of measures 8 through the end of the section.

Staff 1 (Treble Clef): Measures 8-10. Fingerings: 1, 2, 3, 4, 2, 1; 4, 2, 5; 1, 2, 3, 4, 2, 1. Dynamics: *Ped.*, *(Ped.)*.

Staff 2 (Bass Clef): Measures 8-10. Fingerings: 5, 4, 2, 1; 5, 4, 2, 1; 5, 4, 2, 1. Dynamics: *Ped.*, *(Ped.)*.

Staff 3 (Treble Clef): Measures 8-10. Fingerings: 1, 2, 3, 4, 2, 1; 5, 4, 2, 1; 5, 4, 2, 1. Dynamics: *Ped.*, *(Ped.)*.

Staff 4 (Bass Clef): Measures 8-10. Fingerings: 5, 4, 2, 1; 5, 4, 2, 1; 5, 4, 2, 1. Dynamics: *Ped.*, *(Ped.)*.

Staff 5 (Treble Clef): Measures 11-12. Fingerings: 5, 4, 2, 1; 5, 4, 2, 1; 5, 4, 2, 1. Dynamics: *poco cresc.*, *Ped.*

Staff 6 (Bass Clef): Measures 11-12. Fingerings: 5, 4, 2, 1; 5, 4, 2, 1; 5, 4, 2, 1. Dynamics: *Ped.*, *Ped.*

Staff 7 (Treble Clef): Measures 13-14. Fingerings: 5, 4, 2, 1; 5, 4, 2, 1; 5, 4, 2, 1. Dynamics: *V*, *Ped.*

Staff 8 (Bass Clef): Measures 13-14. Fingerings: 5, 4, 2, 1; 5, 4, 2, 1; 5, 4, 2, 1. Dynamics: *V*, *Ped.*

Sheet music for piano, page 68, featuring four staves of musical notation. The music is in 2/4 time and consists of measures 68 through 75.

Staff 1:

- Measure 68: Treble clef, B-flat key signature. Fingerings: 4 2 3 5, 1 2 3 4. Dynamic: *poco cresc.*
- Measure 69: Bass clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4. Dynamic: *poco cresc.*
- Measure 70: Treble clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4. Dynamic: *p* *tranquillo*.
- Measure 71: Bass clef, B-flat key signature. Fingerings: 2 4 5, 1 3 4. Dynamic: *espr.* (Pedal *)

Staff 2:

- Measure 72: Treble clef, B-flat key signature. Fingerings: 2 3 5, 1 2 3 5. Dynamic: *tre corde*.
- Measure 73: Bass clef, B-flat key signature. Fingerings: 5 3 2, 1 2 3 5. Dynamic: (Pedal *)
- Measure 74: Treble clef, B-flat key signature. Fingerings: 1 3 5, 2 3 5. Dynamic: (Pedal *)
- Measure 75: Bass clef, B-flat key signature. Fingerings: 2 3 5, 1 2 3 5. Dynamic: *tre corde*.

Staff 3:

- Measure 76: Treble clef, B-flat key signature. Fingerings: 3 5 3 1, 3 5 1 3. Dynamic: *appassionato e crescendo*.
- Measure 77: Bass clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4. Dynamic: (Pedal)
- Measure 78: Treble clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4. Dynamic: *dim.*
- Measure 79: Bass clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4. Dynamic: *tre corde*.

Staff 4:

- Measure 80: Treble clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4.
- Measure 81: Bass clef, B-flat key signature. Fingerings: 2 3 5, 1 2 3 4. Dynamic: *più cresc.*
- Measure 82: Treble clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4.
- Measure 83: Bass clef, B-flat key signature. Fingerings: 1 2 3 4, 1 2 3 4.

8

ff molto decresc.

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

8

una corda (Ped.) (Ped.) (Ped.) (Ped.)

8

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

8

molto cresc.

tre corde (Ped.)

8

f più cresc.

molto decresc. e rall.

a tempo

pp

una corda

(Ped.)

p dolce ed espr.

25 1 2

45 ♪♪ ** ♪♪* *35 ♪♪* *45 ♪♪*

sf *cresc.*

tre corde

molto

ff

sf *sf* *sf*

f

una corda r.H. p subito *sf* *l.H.* *rall.*

a tempo

pp

espr. *una corda (*)*

Sheet music for piano, page 72, featuring six staves of musical notation. The music is in common time and includes the following sections:

- Staff 1:** Fingerings 4, 3, 2, 1, 3, 5; 4, 3, 2, 1, 3, 5; 4, 1, 2, 3, 5, 4; 5, 1, 2, 3, 5, 1, 4; 5, 2, 3, 5, 1, 4. Dynamics include *r.H.* (right hand) and *Ped.*
- Staff 2:** Fingerings 4, 3, 2, 1; 5, 4, 3, 1, 2, 5; 4, 3, 2, 1, 3, 5; 4, 3, 1, 3, 2, 1; 1, 4, 2, 5, 2, 5, 4. Dynamics include *sempre pp*.
- Staff 3:** Fingerings 3, 1; 2, 4, 1, 2; 3, 4, 3, 5; 2, 4, 2, 5, 4. Dynamics include *Ped.*
- Staff 4:** Fingerings 4, 1, 1, 2, 3, 4, 5, 2; 4, 2, 3, 5, 2, 4. Dynamics include *Ped.*
- Staff 5:** Fingerings 4, 2, 3, 5, 2, 4; 3, 5, 1, 2, 3, 4, 5. Dynamics include *Ped.*
- Staff 6:** Fingerings 5, 3, 3, 4, 5, 3, 4, 5; 5, 2, 1, 2, 3, 4, 5. Dynamics include *pp*, *Ped.*, *(Ped.)*, *Ped.*, *(Ped.)*, *Ped.*, *(Ped.)*.
- Staff 7:** Fingerings 5, 3, 3, 4, 5, 3, 4, 5; 5, 2, 1, 2, 3, 4, 5. Dynamics include *rall.*, *pp*, *Ped.*, *(Ped.)*, *Ped.*, *(Ped.)*, *Ped.*, *(Ped.)*.
- Staff 8:** Fingerings 5, 3, 3, 4, 5, 3, 4, 5; 5, 2, 1, 2, 3, 4, 5. Dynamics include *p*, *veloce*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

Nº 12 A

Fr. Chopin

Op. 10 N° 5

Seventh Version
For the left Hand alone

Vivace $\text{♩} = 69 - 84$
p leggiero

The sheet music consists of three staves of musical notation for the left hand. The first staff is in treble clef, the second in bass clef, and the third in bass clef. The key signature is three flats. The time signature varies between common time and 2/4. Fingerings are indicated above the notes, such as '1 4 3' or '2 3'. Performance instructions include 'legato', 'rit.', 'a tempo', and dynamic markings like 'p' and 'f'. The music is divided into measures by vertical bar lines.

Siebente Bearbeitung
Für die linke Hand allein

Septième Version
Pour la main gauche seule

Leopold Godowsky

rall. - - - *a tempo*

poco a poco più crescendo

f sempre più cresc.

marcatissimo

dim. - -

The sheet music consists of six staves of musical notation for piano, arranged vertically. The first two staves are in bass clef, the next two in treble clef, and the last two in bass clef. The music is in 2/4 time and includes various dynamics such as *p*, *f*, *ff*, and *sf*. Fingerings are indicated above the notes, and pedaling is marked with 'Ped.' and asterisks (*). The notation includes grace notes, slurs, and dynamic markings like 'sempre cresc.'. The music is divided into measures by vertical bar lines.

The sheet music consists of ten staves of musical notation for piano, arranged in two columns of five staves each. The notation includes various dynamics such as *molto cresc.*, *ff*, *rit.*, *a tempo*, *dolce*, *molto dim.*, *f*, *mf*, *mp*, *p*, and *f subito*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *Lea* and *Lea 5* are placed under certain notes. Measure numbers 1 through 8 are visible at the beginning of the staves. The music is set in a key signature of three flats and includes measures with 2/4, 3/4, and 4/4 time signatures.

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