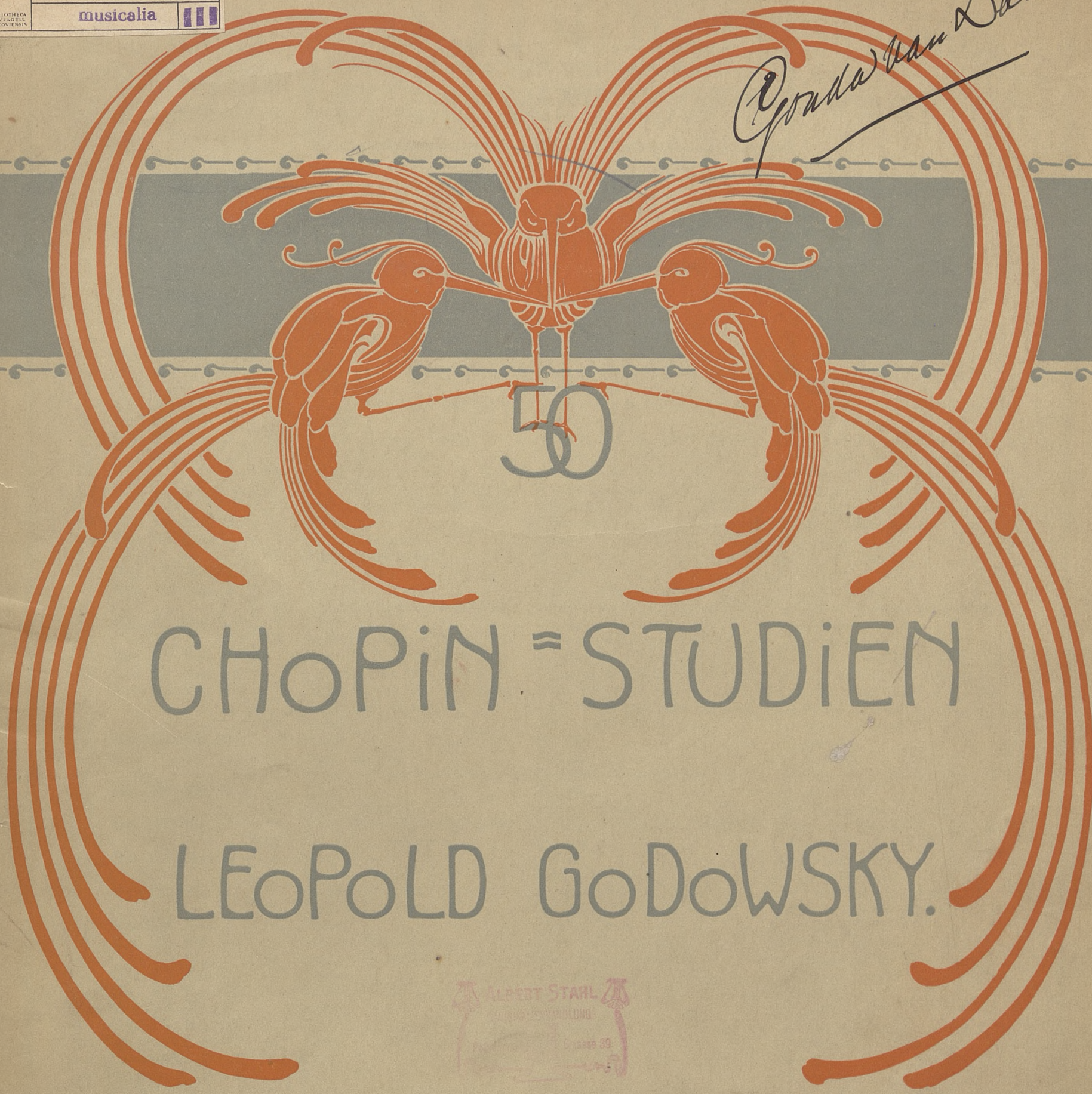


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musicalia

*Godda van Dam*



CHOPIN = STUDIEN

LEOPOLD GODOWSKY.

ALBERT STAHL  
VERLAG  
BRUNNEN  
BRUNNEN 39

№ 31.



SCHLESINGER (:R. LIENAU:) BERLIN.

C. G. RÖDER, LEIPZIG.

JOHN SIMON (LONDON) BERLIN

△ 50 STUDIES △  
ON FR. CHOPIN'S  
▲▲▲ ETUDES ▲▲▲

# 50 STUDIEN

ÜBER DIE  
ETÜDEN VON FR. CHOPIN

VON

50 ETUDES △△  
▲▲▲▲▲ D'APRÈS  
△ FR. CHOPIN △

# LEOPOLD GODOWSKY.

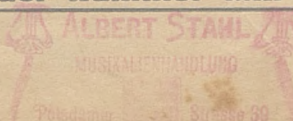
Fr. Chopin:

1. <b>Op. 10 No. 1</b>	I. Cdur (diatonisch)	Cmajor (diatonic)	Ut majeur (diatonique)
2. . . . .	II. Desdur (chromatisch)	D flat major (chromatic)	Ré bé mol majeur (chromatique)
3. <b>Op. 10 No. 2</b>	I. Amoll (für die linke Hand allein)	A min. (for the left hand alone)	La mineur (pour la main gauche seule)
4. . . . .	II. Amoll „Ignis fatuus“	A minor	La mineur
5. . . . .	III. Amoll	A minor	La mineur
6. <b>Op. 10 No. 3</b>	... Cdur (für die linke Hand allein)	E major (for the left hand alone)	Mi majeur (pour la main gauche seule)
7. <b>Op. 10 No. 4</b>	... Cis moll	C sharp minor	Ut dièze mineur
8. <b>Op. 10 No. 5</b>	I. Gesdur (schwarze Tasten)	G flat major (on black keys)	Sol bé mol majeur (sur les touches noires)
9. . . . .	II. Cdur (weiße Tasten)	C major (on white keys)	Ut majeur (sur les touches blanches)
10. . . . .	III. Amoll (Tarantella) (w. Cast.)	A minor (on white keys)	La mineur (sur les touches blanches)
11. . . . .	IV. Adur (Capriccio) (w.u. schw. T.)	A major (on white & black keys)	La majeur (sur les touches blanches et noires)
12. . . . .	V. Gesdur (Umkehrung, schw. Cast.)	G flat major (inversion, on bl. k.)	Sol bé mol majeur (Renversement, sur les touches noires)
13. <b>Op. 10 No. 6</b>	... Es moll	E flat minor	Mi bé mol mineur
14. <b>Op. 10 No. 7</b>	I. Cdur (Toccata)	C major	Ut majeur
15. . . . .	II. Gesdur (Nocturne)	G flat major	Sol bé mol majeur
16. <b>Op. 10 No. 8</b>	Fdur	F major	Fa majeur
17. <b>Op. 10 No. 9</b>	I. Cis moll	C sharp minor	Ut dièze mineur
18. . . . .	II. Fmoll (Nachahm. v. Op. 25 No. 2)	F minor (imitation of Op. 25 No. 2)	Fa mineur (imitation de Op. 25 No. 2)
19. <b>Op. 10 No. 10</b>	I. Ddur	D major	Ré majeur
20. . . . .	II. Asdur (Nachahm. v. Op. 25 No. 9)	A flat major (imitat. of Op. 25 No. 9)	La bé mol majeur (imitat. de Op. 25 No. 9)
21. <b>Op. 10 No. 11</b>	... Adur (für die linke Hand allein)	A major (for the left hand alone)	La majeur (pour la main gauche seule)
22. <b>Op. 10 No. 12</b>	... Cis moll (f. die linke Hand allein)	C sharp minor (for the left hand alone)	Ut dièze mineur (pour la main gauche seule)
23. <b>Op. 25 No. 1</b>	I. Asdur (für die linke Hand allein)	A flat major (for the left hand alone)	La bé mol majr. (pour la main gauche seule)
24. . . . .	II. Asdur (wie vierhändig)	A flat major (like a piece for 4 hands)	La bé mol majeur (comme à 4 ms.)
25. . . . .	III. Asdur	A flat major	La bé mol majeur
26. <b>Op. 25 No. 2</b>	I. Fmoll	F minor	Fa mineur
27. . . . .	II. Fmoll (Valse)	F minor	Fa mineur
28. . . . .	III. Fmoll (a. f. d. rechte Hand, b. in Oktaven)	F minor (a. for the right hand, b. in oct.)	Fa mineur (a. pour la main droite, b. en octaves)
29. <b>Op. 25 No. 3</b>	I. Fdur	F major	Fa majeur
30. . . . .	II. Fisdur (Marsch)	F sharp major	Fa dièze majeur
31. <b>Op. 25 No. 4</b>	I. Amoll (für die linke Hand allein)	A minor (for the left hand alone)	La mineur (pour la main gauche seule)
32. . . . .	II. Fmoll (Polonaise)	F minor	Fa mineur
33. <b>Op. 25 No. 5</b>	I. Emoll	E minor	Mi mineur
34. . . . .	II. Cis moll (Mazurka)	C sharp minor	Ut dièze mineur
35. <b>Op. 25 No. 6</b>	I. Cis moll (Terzenstudie)	G sharp minor (in thirds)	Sol dièze mineur (en tierces)
36. . . . .	II. Cis moll (Umkehrung)	G sharp minor (inversion)	Sol dièze mineur (Renversement)
37. <b>Op. 25 No. 7</b>	... Cis moll	C sharp minor	Ut dièze mineur
38. <b>Op. 25 No. 8</b>	I. Desdur (Sextenstudie)	D flat major (in sixths)	Ré bé mol majeur (en sixtes)
39. . . . .	II. Desdur (Terzenstudie)	D flat major (in thirds)	Ré bé mol majeur (en tierces)
40. <b>Op. 25 No. 9</b>	... Gesdur	G flat major	Sol bé mol majeur
41. <b>Op. 25 No. 10</b>	... Fmoll (Marcia funebre)	B minor	Si mineur
42. <b>Op. 25 No. 11</b>	... Amoll	A minor	La mineur
43. <b>Op. 25 No. 12</b>	... Cis moll	C sharp minor	Ut dièze mineur
44. <b>Op. posth. No. 1</b>	... Fmoll	F minor	Fa mineur
45. <b>Op. posth. No. 2</b>	... Cdur	E major	Mi majeur
46. <b>Op. posth. No. 3</b>	... Cdur (Mennetto)	G major	Sol majeur
47. <b>Op. 10 No. 5 und Op. 25 No. 9</b>	... Gesdur (Badinage) (2 Etüd. vereint)	G flat major (Two studies combined)	Sol bé mol majeur (2 études combinées)
48. <b>Op. 10 No. 11 und Op. 25 No. 3</b>	... Fdur (2 Etüden vereinigt)	F major (Two studies combined)	Fa majeur (2 études combinées)
49. <b>Op. 25 No. 4 und Op. 25 No. 11</b>	... Amoll (2 Etüden vereinigt)	A minor (Two studies combined)	La mineur (2 études combinées)
50. <b>Op. 10 N. 2, Op. 25 N. 4, Op. 25 N. 11</b>	... Amoll (3 Etüden vereinigt)	A minor (Three studies combined)	La mineur (3 études combinées)

SCHLESINGER'SCHE BUCH- UND MUSIKHANDLUNG (ROB. LIENAU), BERLIN.

CARL HASLINGER QDM. TOBIAS, WIEN.

G. SCHIRMER, NEW-YORK.



10599

III Mus.

31

Nº 31.

Herrn Edouard Risler.

# Fr. Chopin.

Op. 25 Nº 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.

Allegro moderato. (♩ = 108 - 126)  
*la melodia ben portando*

Leopold Godowsky.

The main musical score is written for the left hand in bass clef, common time. It consists of three systems of music. The first system begins with a dynamic marking of *mf* and a triplet of eighth notes. The second system features a triplet of eighth notes and a triplet of sixteenth notes. The third system includes a triplet of eighth notes and a triplet of sixteenth notes. The score is annotated with numerous fingerings (1-5) and slurs. The piece concludes with a double bar line and a fermata.

### Vorbemerkung.

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

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

Nachstehende Hilfsübungen 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 polyphonique demande beaucoup d'expression et de clarté.

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

The auxiliary exercises are numbered 1 through 5. Exercise 1 shows a sequence of chords in the right hand. Exercise 2 shows a sequence of chords. Exercise 3 shows a sequence of chords. Exercise 4 shows a sequence of chords. Exercise 5 shows a sequence of chords with fingerings indicated below the notes. Each exercise is followed by "etc." to indicate it continues.

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

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The right pedal should be used with every fundamental note, except when otherwise indicated.

S. 9236 (31)

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



*sempre ben marcato ed espressivo*

mp  
non legato

5 5 5 5 5 5 5 5 5 5

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand plays a steady bass line of quarter notes on the fifth degree of the scale. The dynamic marking is *mp* and the articulation is *non legato*.

Ossia:

5 5 5 5

An ossia variation for the first measure, showing an alternative fingering and phrasing for the right hand.

Red. \* Red. \*

5 5 5 5 5 5 5 5

This system contains measures 3 and 4. It includes a reduction (Red.) and an ossia variation (Ossia) for the first measure of this system. The bass line continues with quarter notes on the fifth degree.

Red. \* Red. \* Red. \* Red.

5 5 5 5 5 5 5 5

This system contains measures 5 and 6. It includes a reduction (Red.) and an ossia variation (Ossia) for the first measure of this system. The bass line continues with quarter notes on the fifth degree.

*sibi. Jaz.*

*mf* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*mf dolce*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Ossia:

*sempre ben marcato*

*p*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cresc.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \*







Musical score system 1, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The system includes fingerings (1-5) and articulation marks such as slurs and asterisks. Below the main staff, there is an *And.* section with asterisks and a separate *Ossia:* section with its own notation.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music is marked with a piano *p* dynamic. The system includes fingerings (1-5) and articulation marks such as slurs and asterisks.

Musical score system 3, featuring a grand staff with treble and bass clefs. The system includes fingerings (1-5) and articulation marks such as slurs and asterisks. It includes an *Ossia:* section with a *rit.* marking and a *pp* dynamic. The system concludes with *And.* markings and asterisks.





