**№ 23**

# Fr. Chopin

## Op. 25 № 1

**First Version**
For the *left Hand* alone

**Erste Bearbeitung**
Für die *linke Hand* allein

**Première Version**
Pour la *main gauche* seule.

Leopold Godowsky

**Allegro sostenuto** ♩=84-100

*cantabile*

*p* *dolce e mormorando*

Ped. *una corda*

(Ped.) (Ped.)

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

Ped. *crescendo*

Ped. Ped. Ped. Ped. Ped. Ped.

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

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

*cresc.*

*f*

*cresc.*

*f*

*p*

cresc.

p

dolcissimo

dim.

rit.

pp

*dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ossia:

Ped. Ped. Ped. Ped.

Ossia:

Ped. Ped. Ped. Ped. *

4 *rit.*

**№ 24**

# Fr. Chopin

## Op. 25 № 1

**Zweite Bearbeitung*)**

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

**Allegro sostenuto** ♩ = 92–100

*molto espressivo*

Leopold Godowsky

*p*

*dolce, mormorando e legatissimo*

*una corda*

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

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

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

*tre corde*

*cresc.*

*f*

*cresc.*

8

*molto*

*ff con fuoco*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

*ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

*p sempre cresc.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

appassionato

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

dim. rit.

una corda p dolce

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

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rall. - - -

pp

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

*pp leggierissimo*

*rit.*

*tr*

Nº 25

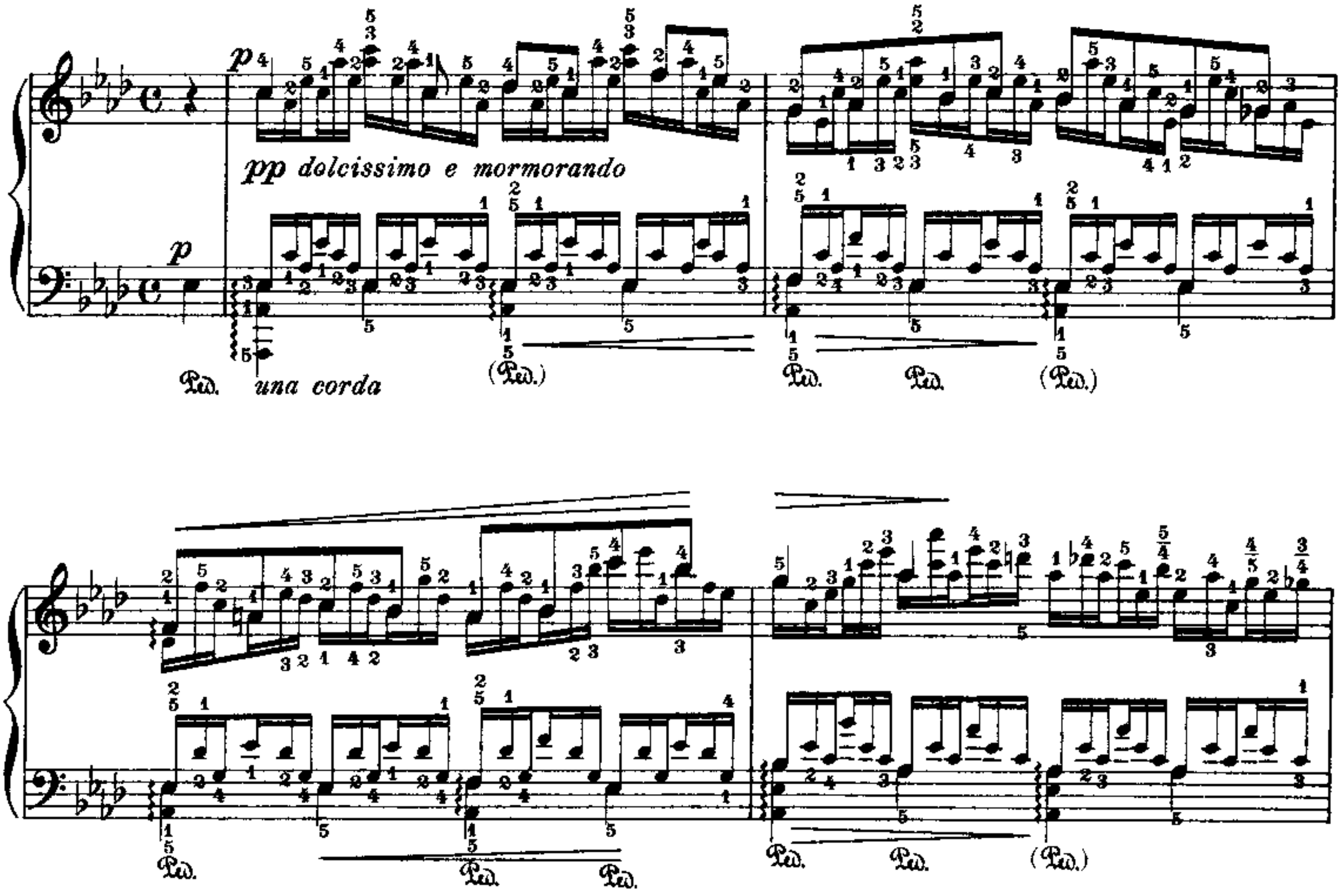
# Fr. Chopin

## Op. 25 Nº 1

**Dritte Bearbeitung**

**Third Version** **Troisième Version**

Leopold Godowsky




## Vorbemerkung

Unerlässlich für die richtige Wiedergabe dieses Stückes sind: ein feinfühliger, empfindsamer Anschlag,— höchste Zierlichkeit und Zartheit,— unabhängige und gleichmässige Fingergeläufigkeit,— Vollkommenheit im Legatospiel,— und vor allem Poesie!

Die Chopinsche Originaletüde wird hier in einer Art Umkehrung nur von der linken Hand wiedergegeben, während die rechte Hand dazu in freiem Kontrapunkt eine von Arabesken umwobene ausdrucksvolle Melodie führt.

Der Cantus firmus (hier also das Chopinsche Original) wird deutlich und ausdrucksvoll gespielt, darf aber niemals die Melodie der rechten Hand übertönen. Die Figuren der linken und die Arabesken der rechten Hand müssen „dahingehaucht" erscheinen!—

## Preface

*A most sensitive and sympathetic touch, extreme delicacy and refinement, independent and even fingers, a perfect legato, a poetic soul — all these requisites are indispensable to a proper rendering of this study.*

*The Chopin etude is represented in an inverted form in the left hand only. The right hand has a free conterpoint consisting of an expressive melody with undulating arabesques.*

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

## Remarque

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

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

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

*rit.*

*a tempo*

*sempre dolcissimo*

*pp*

*p*

*cresc.*

*sempre cresc.*

*f*

*pp*

*p*

*pp*

*poco a poco cresc.*

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

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

Ossia:

*rit. e dim.*

*rit. e dim.*

*a tempo*

*p*

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

Ped. Ped. Ped. Ped. Ped. Ped.

*più p*

Ped. Ped. Ped. Ped. Ped.

28

8

*poco rit.*

*pp*

*a tempo*

*sempre diminuendo*

*espr.*

*pp*

tr

Ped. * Ped. *

**№ 26**

# Fr. Chopin

## Op. 25. №2

**Erste Bearbeitung**

**First Version** **Première Version**

Leopold Godowsky

**Vivace** (♩.=92-96.)
*molto espressivo e dolce*

*molto legato*

(c)

Ped.

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

*) *The right pedal should be taken with each new fundamental note.*
**) *The pedaling of similar places must be left to the discretion of the player, as the acoustic properties and the quality of the instrument must be taken into consideration.*

*) Prenez la pédale à chaque basse.
**) Ici et dans des cas pareils l'emploi de la pédale se règle d'après l'accoustique et les qualités de l'instrument.

(c)

*quasi tempo rubato*

*p*

Ossia:

Ped.

Ossia:

*f*

*dim. e rit.*

*dim.*

*poco a poco cresc.*

*f*

*p*

*smorz.*

*più p*

*mormorando*

*dimin.e ritard.*

*pp*

*) Studiere die Achtel auch in Oktaven!

*) *The eighth-notes could be practised in octaves.*

*) Il sera utile d'étudier les croches en octaves.

№ 27

# Fr. Chopin

## Op. 25 №2

**Zweite Bearbeitung**
(Walzer.)

**Second Version**
(Waltz.)

**Deuxième Version**
(Valse.)

Leopold Godowsky

**Tempo di Valse.** (♩. = 72-84.)

*p* *dolce e grazioso*

Ped. *sempre legato*

*crescendo*

*dim.*

*rit.*

*a tempo*

*p*

*rit.*

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

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

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

*a tempo*

Ped. ✻ Ped. ✻

*a tempo*

*rit. - - - p*

Ped. ✻ Ped. ✻

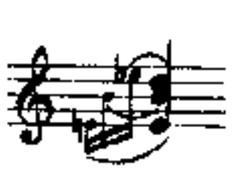
*crescendo*

Ped. ✻

*dim.*

Ped. ✻ Ped. ✻

*) Ausführung:
*Execution:*
Exécution:



*p*

*cresc.*

Ped. Ped.

*rit.* *a tempo*

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

*più f*

Ped. Ped. Ped.

*f* *meno f*

*mp* *rall. e lusingando*

*a tempo*

*dim.* *rit.* *p molto grazioso ed espress.*

*mf espr.* *legato*

*mf espr.* *p espr.* *p espr.*

Ossia:

*f*

Ped.

*cresc.* *appassionato* *ff*

*molto dim. e rit.*

*p*

*pp* *espr. e rit.*

*sostenuto*

№ 28

# Fr. Chopin

## Op. 25 №2

**Dritte Bearbeitung**
(2 verschiedene Fassungen.)

**Third Version**
(2 separate Versions.)

**Troisième Version**
(2 différentes Versions.)

Leopold Godowsky

Allegro moderato ♩. = 66-76.

*sempre legato*

*molto espressivo*

*p dolciss.*

*una corda*

*sempre legato*

*p dolcissimo*

*una corda*

*molto espr.*

*sempre dim.*

A

B

rall.

Ped. (Ped.)

8

A

B

p

Ped.

A

B

rall.

dolcissimo

rall.

dolcissimo

A

marc.

rall.

B

rall.

A

B

A

B

dim.

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

8

dim.

Ped. Ped. Ped. Ped.

rall.

p

Ped. Ped. Ped. Ped. Ped. Ped.

8

rall.

p

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

A

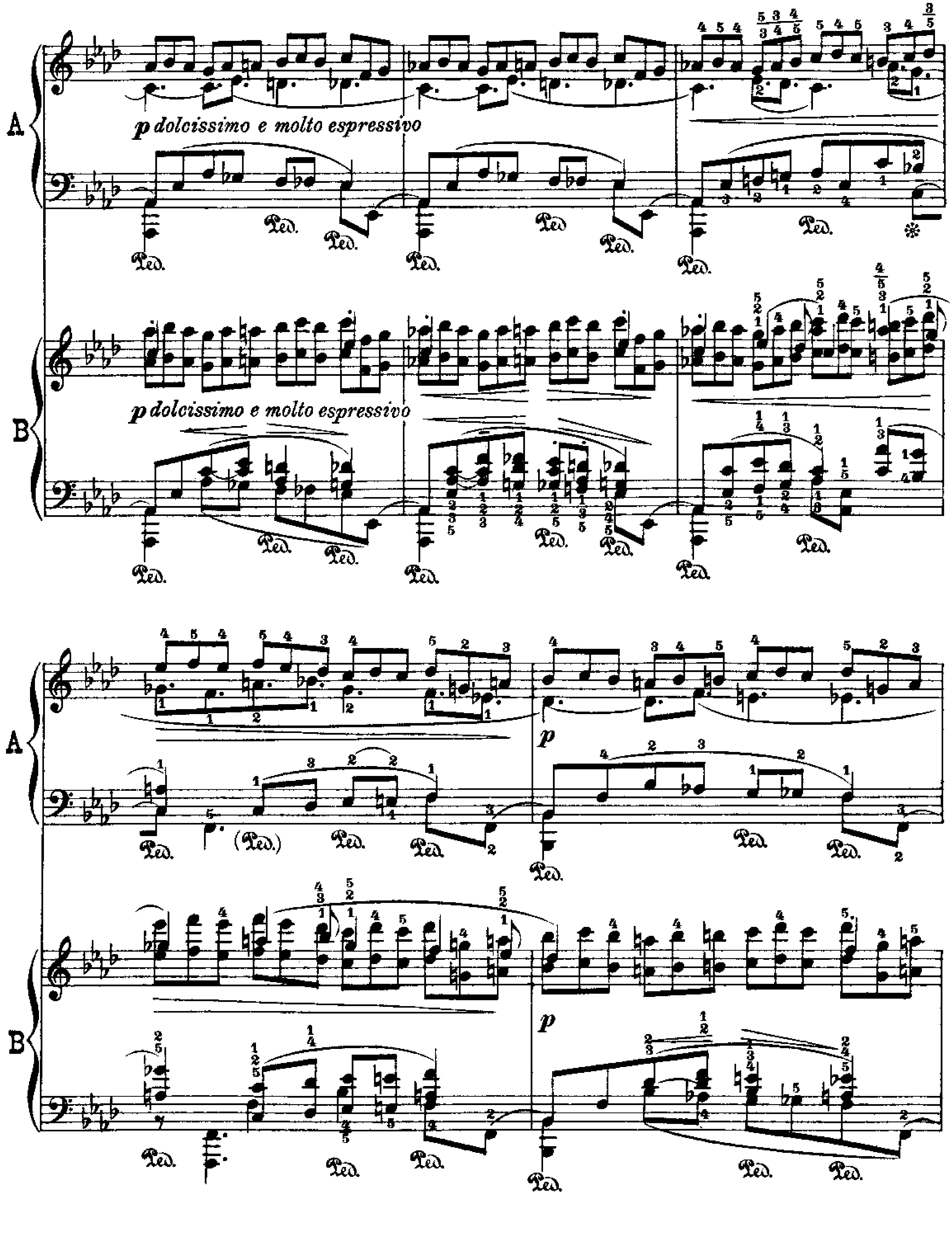
B

A

B

rall. - - -

rall. - - -


A
B
p dolcissimo e molto espressivo
p dolcissimo e molto espressivo
p
p
Ped.
(Ped.)

A

B

più p

A

*marcato*

*rall.*

*p*

Ped. (Ped.) Ped.

B

*molto espr.*

*rall.*

*p*

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

A

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

B

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

A

*dim.*

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

B

*dim.*

Ped. Ped. Ped. Ped.

A

*rall.* *molto espr.* *sempre dolce e piano*

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

B

*rall.* *molto espr.* *sempre dolce e piano*

Ped. Ped. Ped. Ped. Ped. Ped.

A

B

A

B

mf

p

f

molto espr.

p

A

dim. e rall.

Ped. * Ped. *

p

espr.

Ped. (Ped.) Ped.

B

dim. e rall.

p

espr.

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

Ossia:

Ped. Ped.

A

★) lento

più p poco a poco più rallentando

espr.

sostenuto

espr.

pp

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

B

più p e rall.

espr.

lento

sostenuto

pp

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

★) Hier kann auch der Schluss der Fassung B gespielt werden.

★) *At the close of the version B octaves may be played instead.*

★) La fin de la version B peut aussi être jouée ici.

**№ 28A**

# Fr. Chopin

## Op. 25 № 2

**Fourth Version**
*For the left hand alone*

**Vierte Bearbeitung**
*Für die linke Hand allein*

**Quatrième Version**
*Pour la main gauche seule*

**Presto, ma non troppo** M.M. ♩ = 128-144

Leopold Godowsky

*sempre molto legato e mormorando*

*p leggierissimo*
*una corda*

*cresc.*

*dim.*

*cresc.*

*dim*

*cresc.*

*dim.*

*poco più mosso*

1.

*rall.* - - - *a tempo*

*dim.* - - - - -

2.

*poco a poco più mosso*

*più p*

3 dim.

rall.

a tempo

pp

poco rit.

*a tempo*

*poco a poco rall. e dim.*

*dim e più rit.*

*ppp*

Nº 29

# Fr. Chopin

## Op. 25 Nº 3

**Erste Bearbeitung**

**First Version** **Première Version**

Leopold Godowsky

**Allegro moderato.** ♩= 88 - 104

*p* *mf* *marcato* *dolce*

pp

Ossia:

una corda

Ped.

pp

una corda

Ped.

8

Ossia:

Ped.

Ped.

Ped.

8

Ped.

Ossia:

Ped.

Ped.

Ped.

8

Ped.

Ossia:

Ped. Ped. Ped. Ped.

Ped. Ped.

Ossia:

Ped. Ped. Ped. Ped.

(Ped.) Ped.

esp.

Ossia:

esp.

leggiero

esp.

esp.

Ossia:

leggiero

esp.

Ossia:

*appass.* *f*

*appassionato*

*rit.*

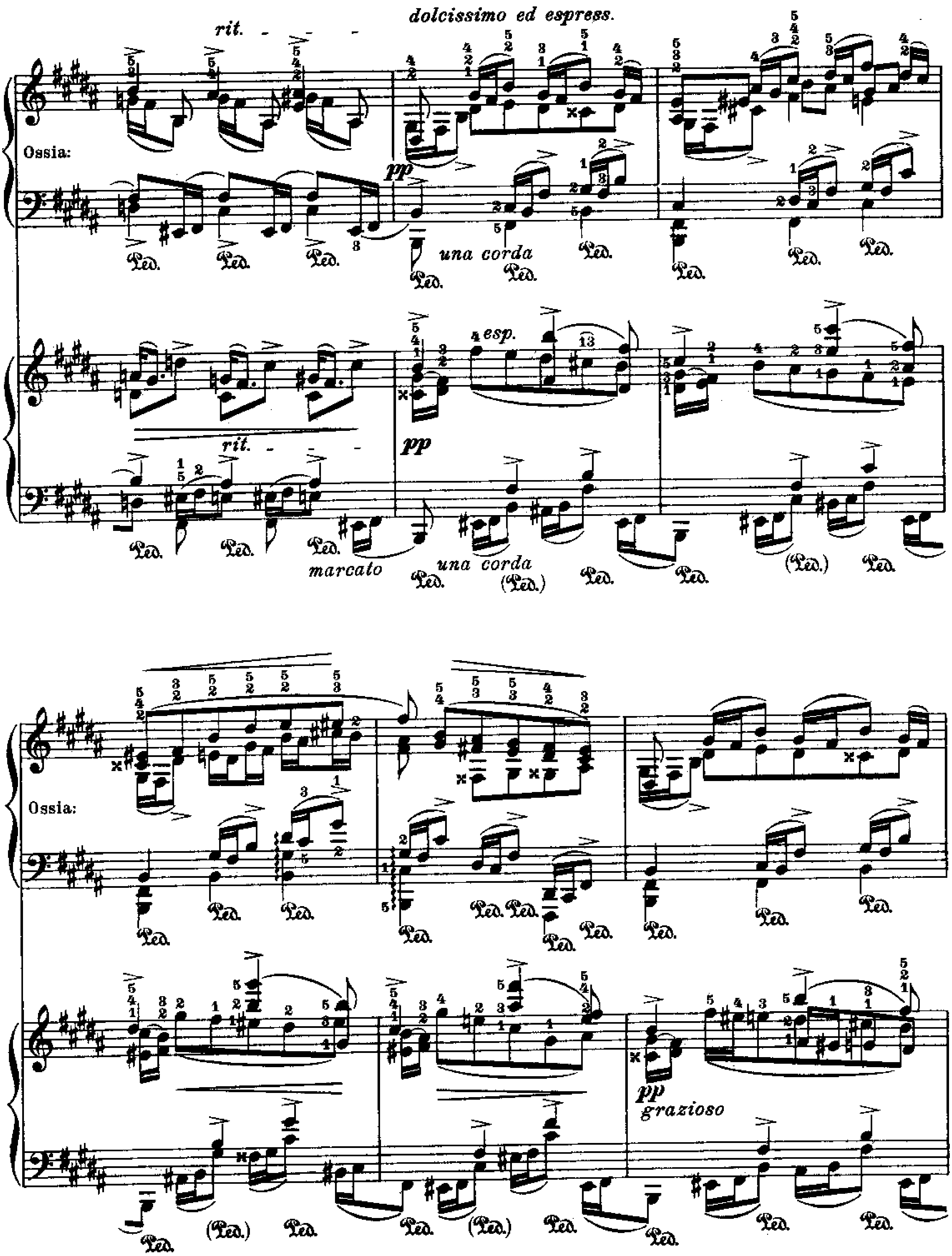
*esp.*

Ossia:

*f* *mp*

*mp*

*p*


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

Ossia:

Ossia:

mf mp mf mp

p leggiero sf p

Ossia:

*mf* *mp*

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

*esp.*

*p* *esp.*

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

Ossia:

*pp* *mf*

Ped. Ped. Ped. Ped. Ped.

*cresc.*

Ped. Ped. Ped. Ped. *R. H.* Ped. *R. H.* Ped. *R. H.*

Ossia:

*f*

*mp*

Ped.

*esp*

*p*

*pp*

*molto*

*cresc.*

*allarg.*

R. H.

con bravura

sempre ff

poco a poco decresc

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped.

sostenuto

rit.

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

Nº 30

# Fr. Chopin

## Op. 25 Nº 3

### Second Version
*For the left hand alone*

### Zweite Bearbeitung
*Für die linke Hand allein*

### Deuxième Version
*Pour la main gauche seule*

Leopold Godowsky

**Allegro moderato** M.M. ♩ = 100 – 108

*p dolce e leggiero*

p

Ped. (Ped.) Ped.

p

Ped.

più p e tranquillo

rall. - - p a tempo (tranquillo)

molto cresc.

allargando

a tempo

f

*p dolce*

*più p e tranquillo*

*rall.*

*p*
*a tempo (tranquillo)*

*molto cresc.*

*allargando*

*a tempo*

*f con brio*

*mp*

sf p p più p

mf

sf sf

p smorzando

pp

№ 31

# Fr. Chopin

## Op. 25 №4

**Erste Bearbeitung**
Studie für die linke Hand allein

**First Version**
Study for the left hand alone

**Première Version**
Etude pour la main gauche seule

Leopold Godowsky

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

*mf*

## Vorbemerkung

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

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

Nachstehende Hülfsübungen fördern Genauigkeit und Sicherheit beim Springen:

## Preface

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

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

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

## Remarque

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

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

1. 2. 3. 4. 5. etc.

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

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

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

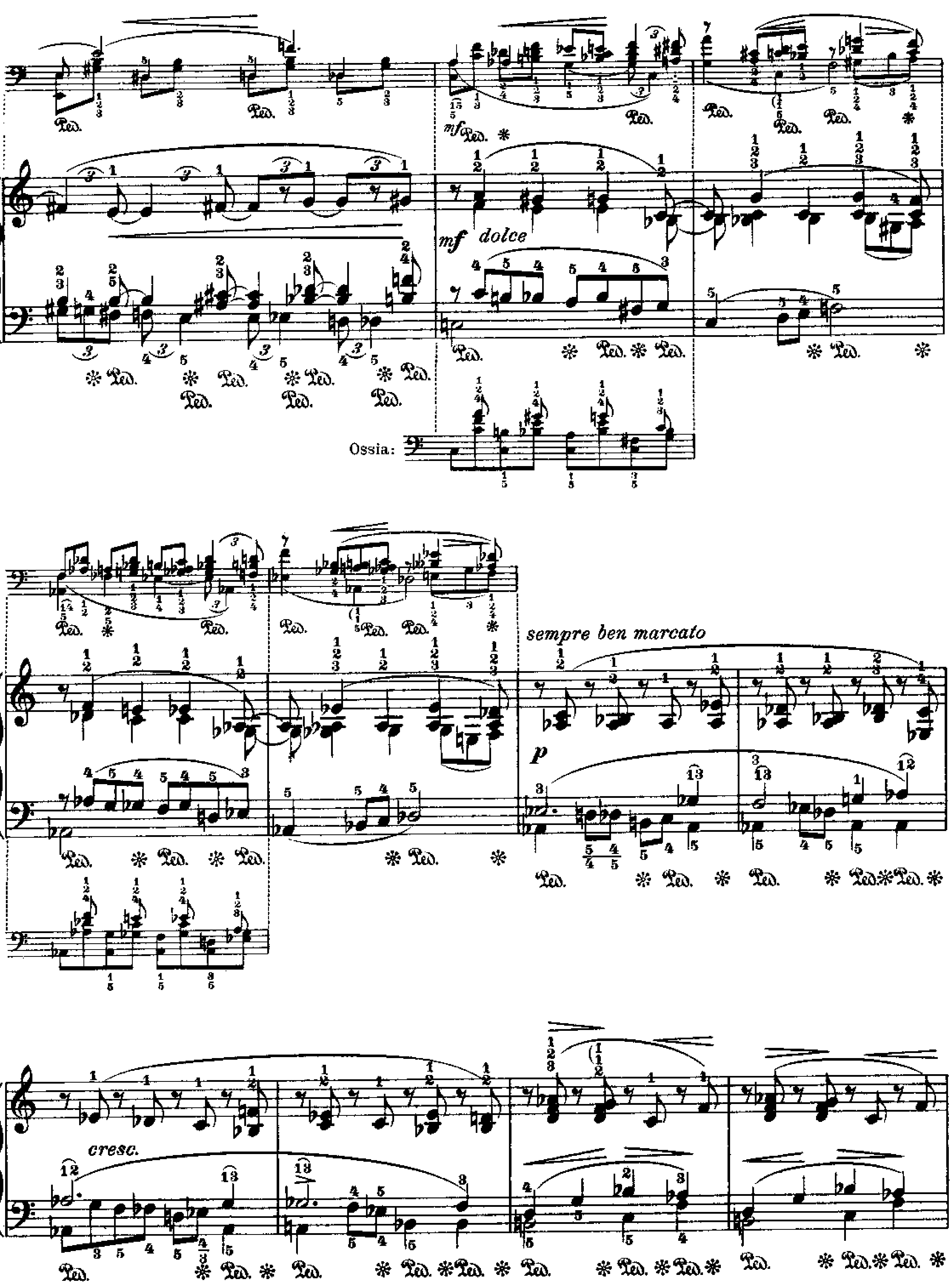
*sempre ben marcato ed espressivo*

*mp*

*non legato*

Ossia:

Ped. * Ped. *


mf dolce
Ossia:
sempre ben marcato
p
cresc.

*dim.*

*poco rall.*

*pp*

*poco accel.*

*f appassionato*

*rall.*

Ped. *

*ben marcato*

*mp a tempo*

*legato*

5

mf

p

*f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ossia:

*p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ossia:

*rit.*

*rit.*

*pp*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

№ 32

# Fr. Chopin

## Op. 25 № 4

**Zweite Bearbeitung**

**Second version** **Deuxième Version**

## Polonaise

Leopold Godowsky

**Allegro drammatico** ♩ = 96 - 108

pp

molto crescendo

non legato

ff

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

Ped. * Ped. Ped. *

*p* *poco rit.* *a tempo* *p*

Ped. Ped. Ped. Ped. Ped. *

*espr. e dolce* *p*

Ped. Ped. Ped. *

cresc.

più f

f

p

mp

cresc.

sf mp

molto crescendo

non legato

ff

*ff molto crescendo*

*fff*

*grazioso*

*Fine.*

*mp*

*espr.*

*dolce*

*a tempo*

*rit.*

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

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

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

*molto espressivo*

cresc.

espr.

mf

p

più p

Ped. * Ped. * Ped.

Ped. * Ped. * Ped.

*poco rit.* *a tempo*

Ped. * Ped. Ped. Ped.

tr

Ped. Ped. Ped. Ped. Ped. Ped.

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

*molto cresc.*

*p subito*

*mp*

*dolcissimo*

*Da Capo dal Segno al Fine.*

№ 33

# Fr. Chopin

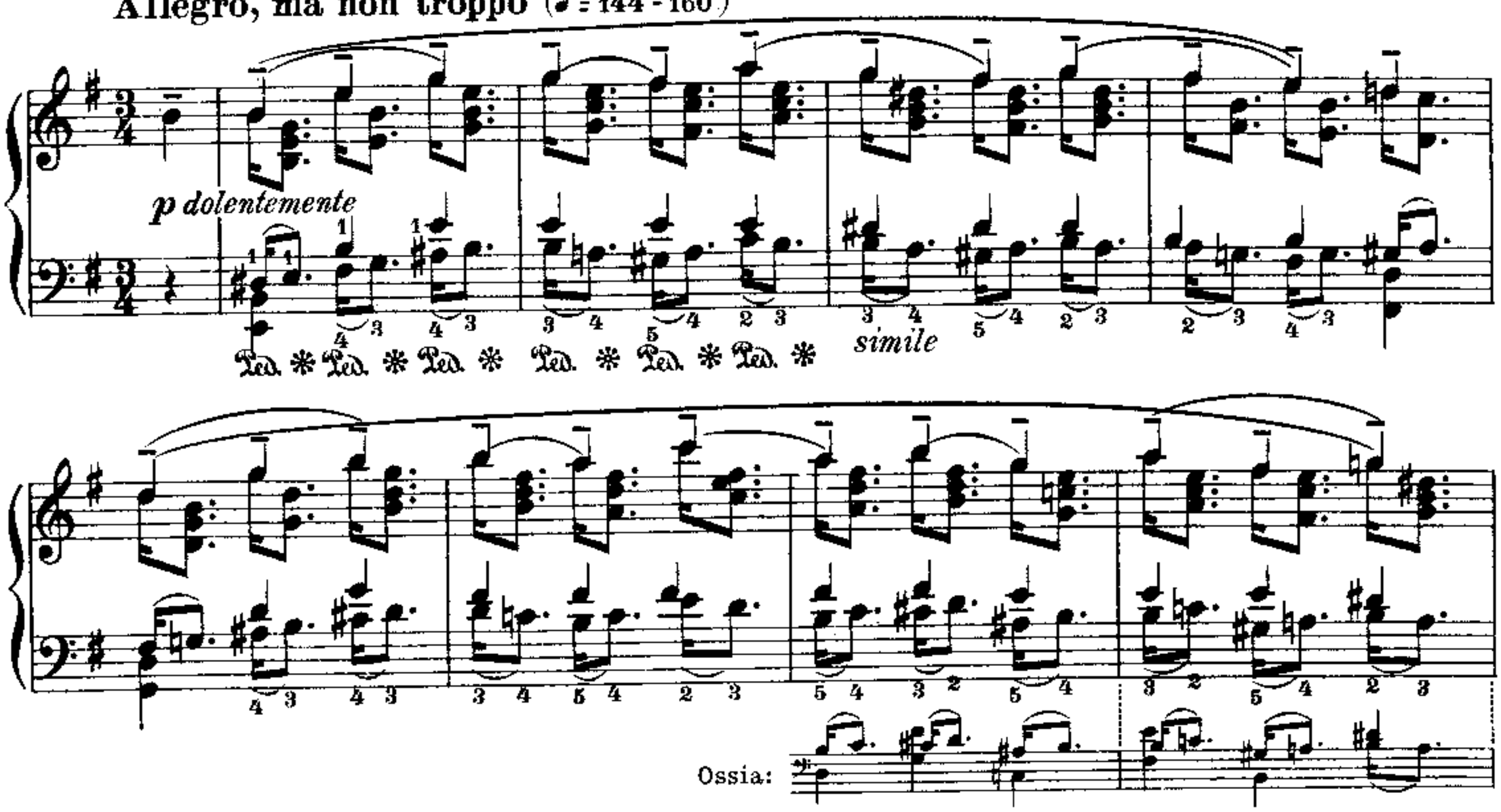
## Op. 25 № 5

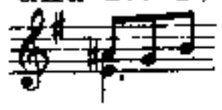
**Erste Bearbeitung**

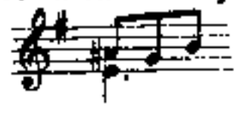
**First Version** **Première Version**

Leopold Godowsky

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

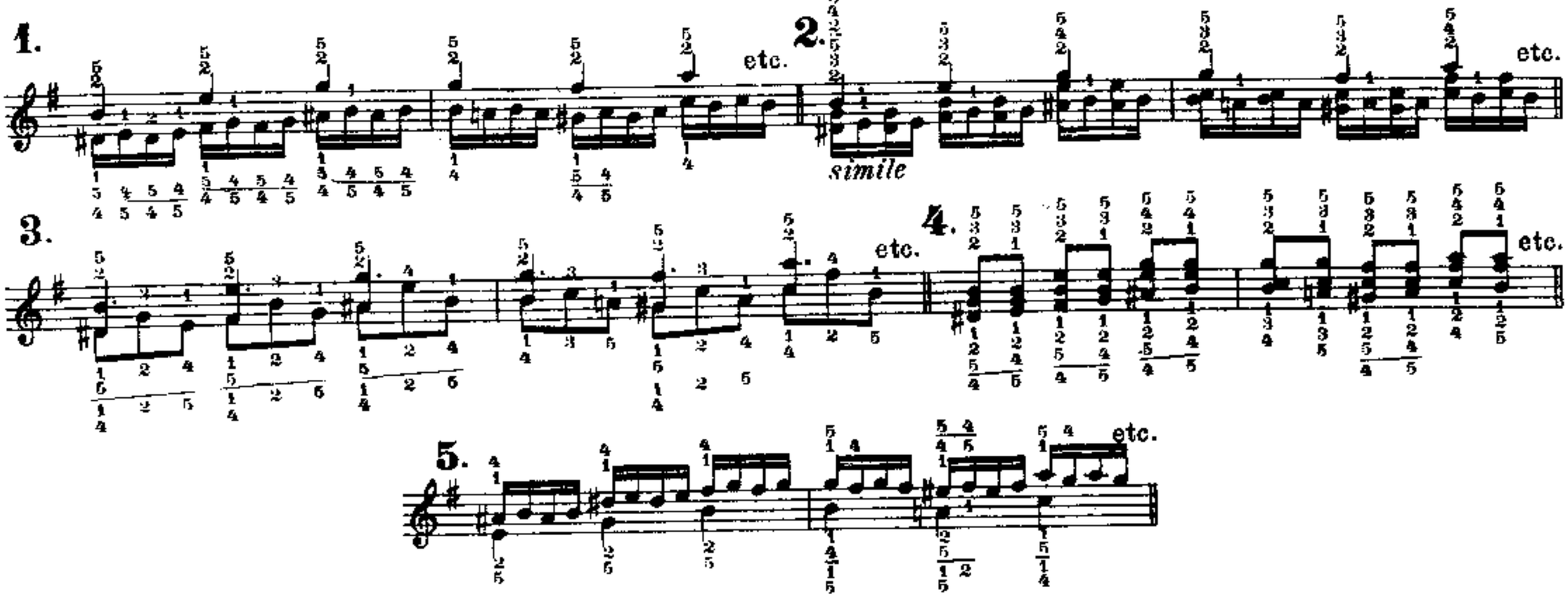


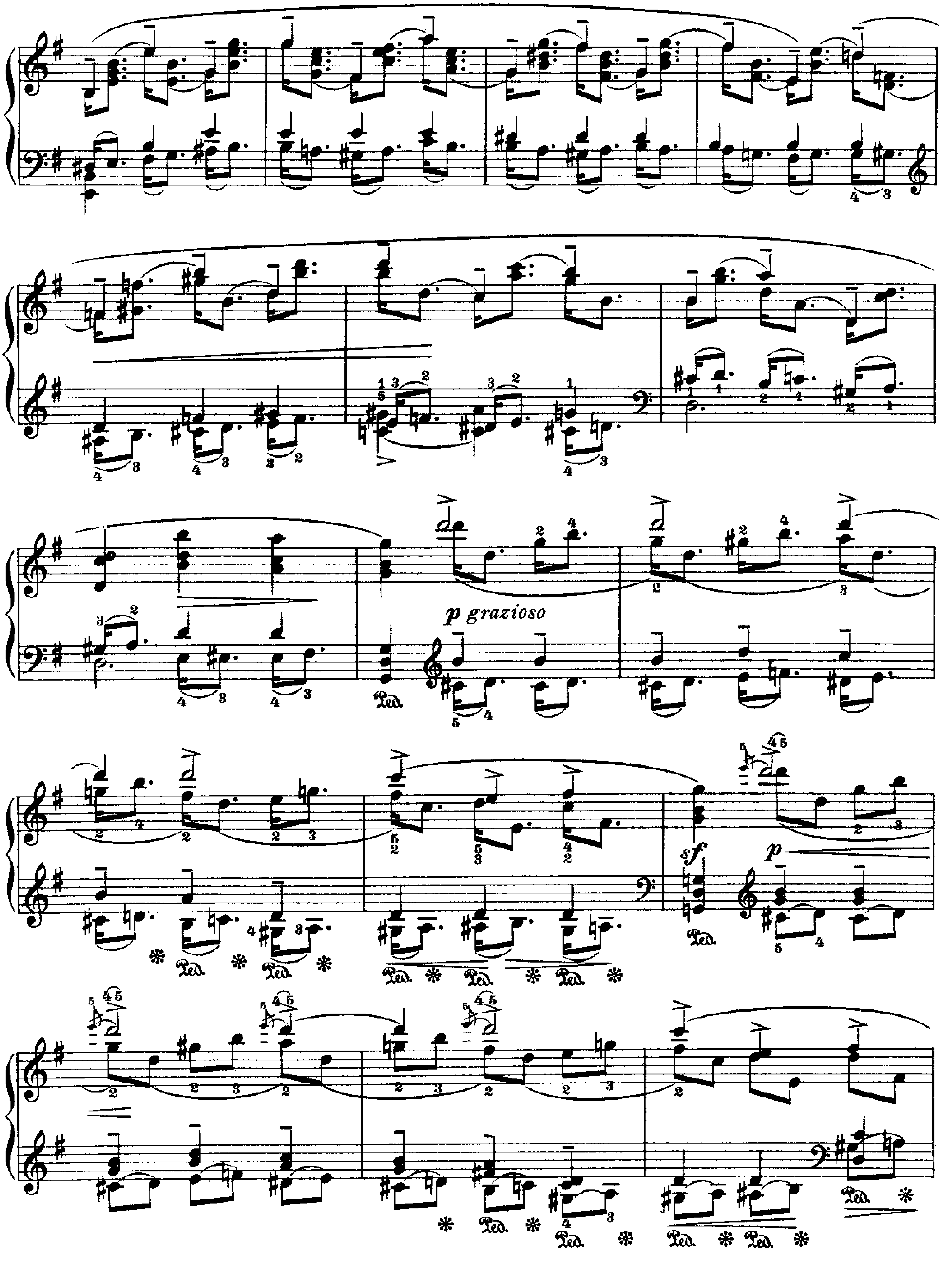

Die folgenden *Varianten* sollen die Fingertechnik fördern. Die rechte Hand spielt den oberen Fingersatz, die linke den unteren eine Oktave tiefer. – Var. № 5 kann auch mit Akkorden (wie № 2 und № 4) oder in Triolen (wie № 3  ) geübt werden.

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

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






p grazioso
sf
p
Ped.

*p con sentimento*

*simile*

*rit.*

**Più sostenuto** (♩= 132 – 144)

*legato e leggiero*

*p*

*molto espressivo e cantabile*

*mf*

*cresc.*

*f*

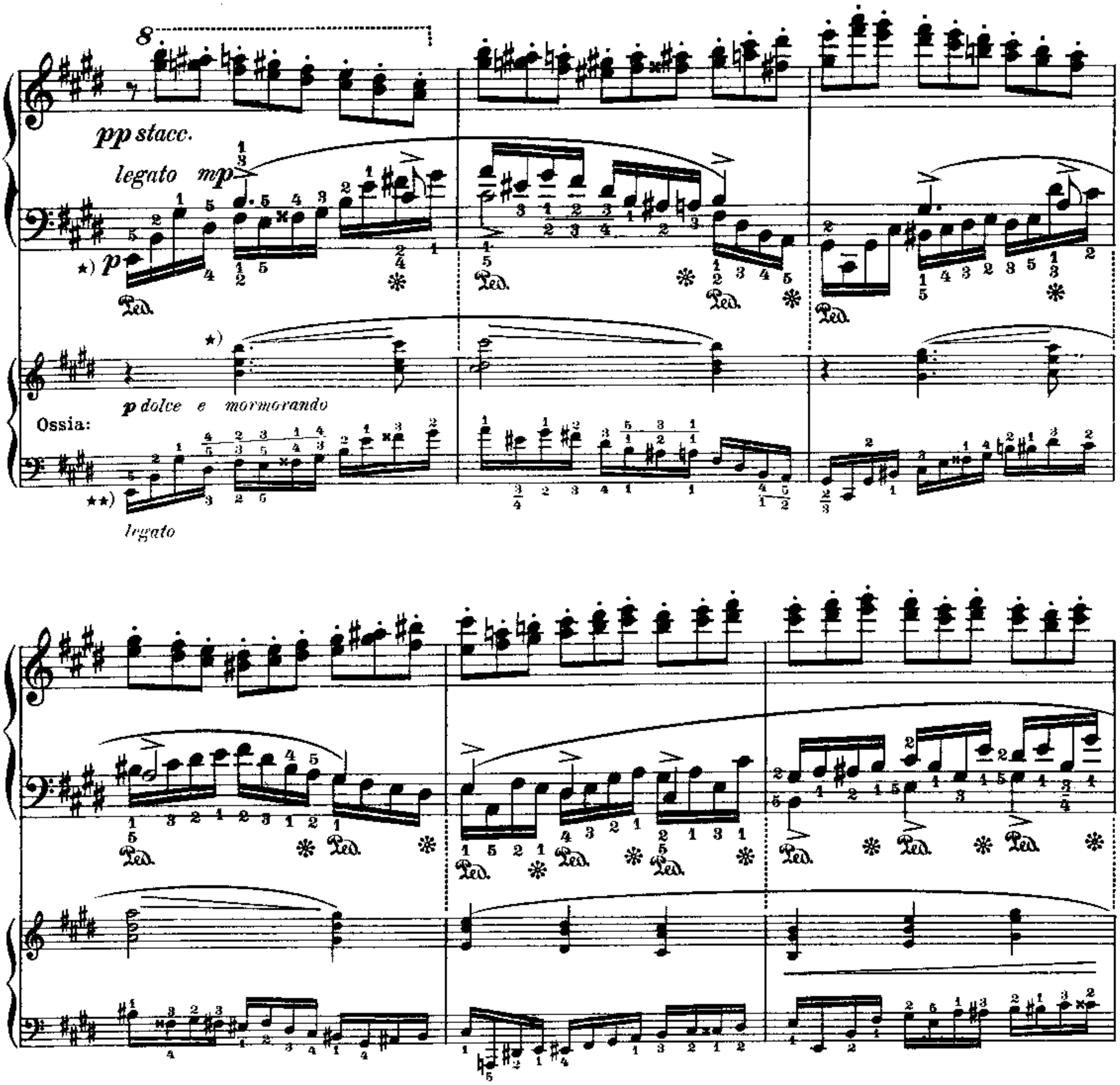
*più f*

*ff*

*ff appassionato*

*molto espress.*

Ossia:




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

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

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

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

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

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

*dimin. e rit.*

*dimin. e rit.*

(♩ = 120 - 132.)

★) *dol.*

*p espressivo*

*una corda*

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

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

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

Ossia:

*pp dolcissimo*

*legato*

*tre corde*

*molto cresc.*

*tre corde*

*f*

*f appassionato*

*dim. e rit.*

*a tempo*

*rit.*

*p subito*

*pp*

cresc.

sf

f

sf

ff

sf

sf tr

tr

ff

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

tr

tr

rit.

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

ff

allargando

Ped. * Ped. *

**Nº 34**

# Fr. Chopin

## Op. 25 Nº 5

**Zweite Bearbeitung**

**Second Version** — In form of a Mazurka

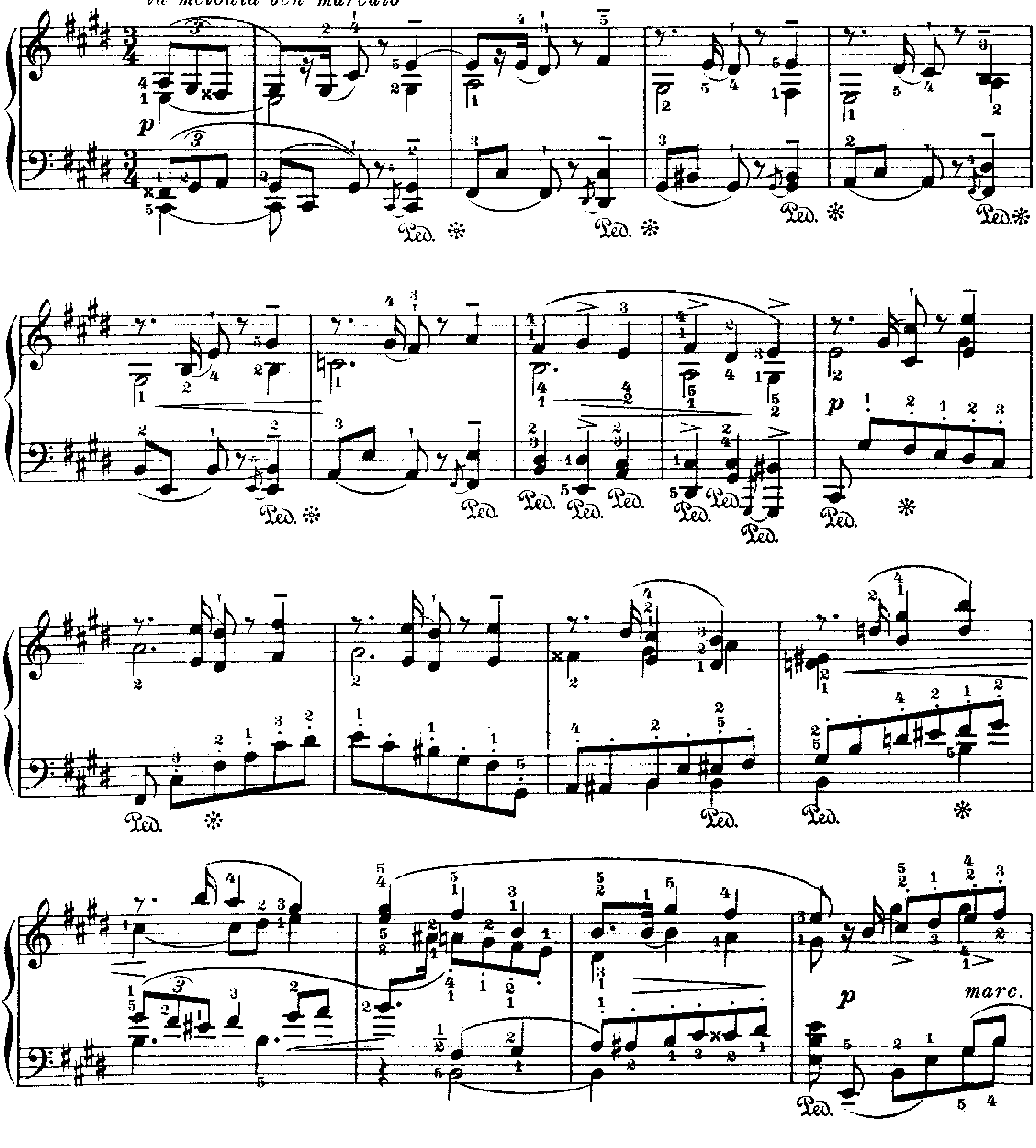
In Form einer Mazurka

**Deuxième Version** — Alla Mazourka

**Tempo di Mazurka** ♩. = 52-60

Leopold Godowsky

*la melodia ben marcato*



*espr.*

*p grazioso*

*rit.*

*rit.*

*p*

*pp*

*molto cresc.*

dim e rit.

cantabile

p dolce

Ossia:

rit.

*ff grandioso*

*ff*

Ossia:

*ff*

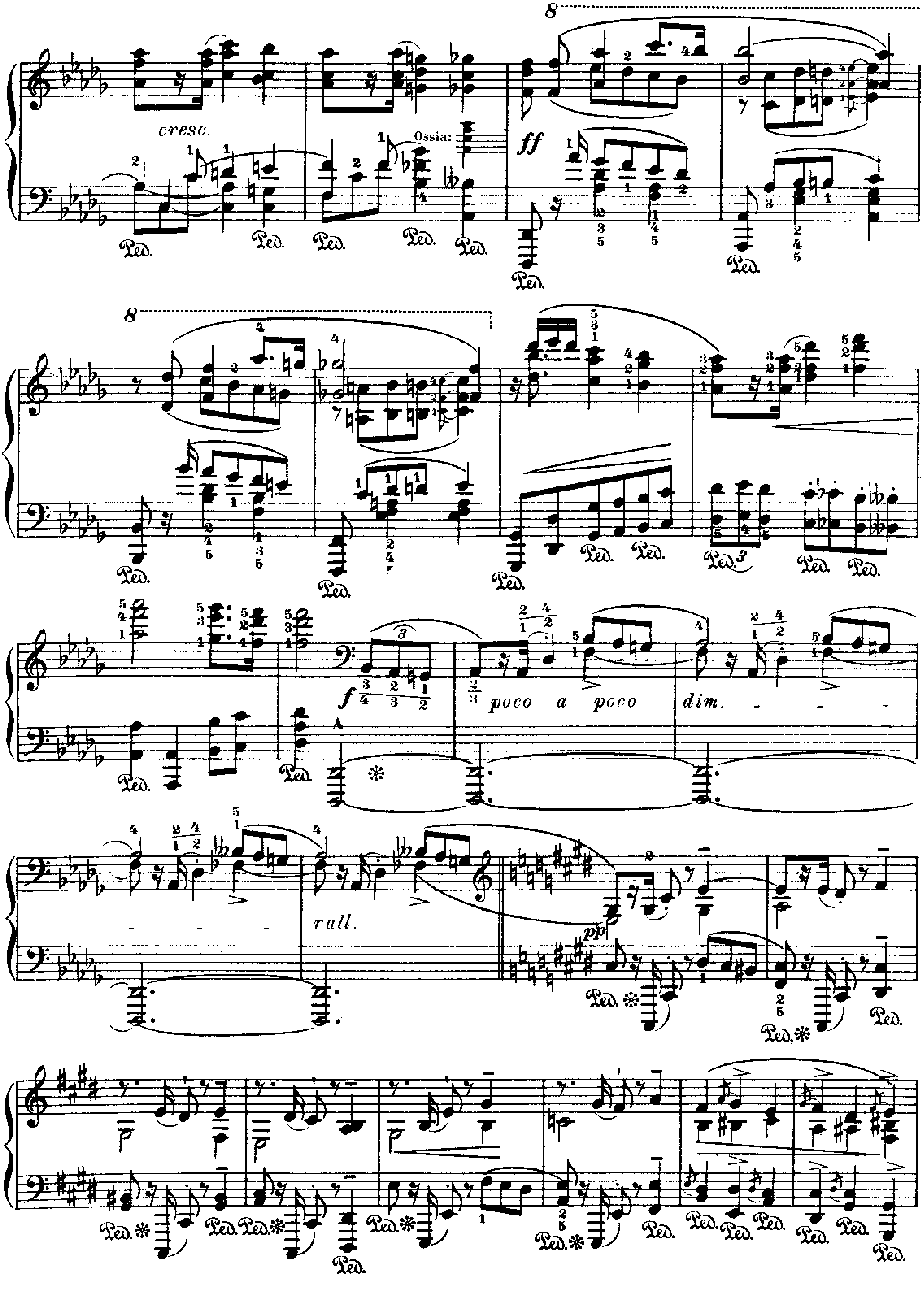
*mp leggiero*

*p tempo rubato*

*f*

*espr.*

*marcato*


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

*p*

Ped. ✻ Ped. ✻ Ped.

Ped. ✻

*p marcato*

Ped. Ped. Ped.

Ped. ✻ Ped. ✻ Ped. ✻

*rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*espr.*

***p grazioso***

*rit.*

*cresc.*

***p***

dim. e rit.

pp

poco più mosso

mp

molto cresc.

ff

**Nº 35**

# Fr. Chopin

## Op. 25 Nº 5

### Third Version
*For the left hand alone*

### Dritte Bearbeitung
*Für die linke Hand allein*

### Troisième Version
*Pour la main gauche seule*

Leopold Godowsky

**Allegro moderato** M. M. ♩=116-132.

*espr.*

*p*

*f* *appass.*

*grazioso e tranquillo*

*p dolce*

*sf*

*accel.*

*rall.*

espr.

a tempo

pp una corda

molto cresc.

tre corde

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

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

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

*sostenuto e molto espr.*

*p dolce e legato*

*una corda*

*rall.*

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

Ped. Ped. Ped. Ped. * Ped.

p p Ped. Ped.

un poco agitato

Ped. Ped. Ped. cresc. Ped. Ped. tre corde Ped.

(Ped.) Ped. Ped. sf Ped.

più agitato

f

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

molto espr.

p cresc.

Ped. Ped. Ped. Ped.

molto dim. e poco rall.

una corda

a tempo

p leggiero

espr.

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

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*rall.* Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*poco rall.* Ped. Ped. Ped. Ped.

*smorz.* Ped. *rall.*

*la melodia marcato*

*pp*

*p*

*sf*

*p marcato*

molto crescendo

tre corde

tranquillo

p dolcissimo

cresc.

tre corde

f rall.

p

molto crescendo
allargando

f

Nº 36

# Fr. Chopin

## Op. 25 Nº 6

**Erste Bearbeitung**
Terzenstudie

**First version**
*Study in thirds*

**Premiere version**
*Etude en tierces*

Leopold Godowsky

**Allegro** (♩= 69-72)

*sotto voce*

*ten.*

*espr.*

★) Ossia:

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

ten.

espr.

Ped.

Ossia:

Ossia:

Ossia:

f

m.d.

8

Ped. * m.d. marcato Ped. * m.d. marcato

ten.

Ped. * Ped. * Ped. *

ten. espr.

Ped. Ped. *

8 ten.

Ped. * Ped. * Ped. *

Ossia: 8 molto cresc.

8 ten. molto

Ped. etc. *

8

*p*

*leggieriss.*

Ped. * Ped. *

8

*p*

Ped. * Ped. *

Ossia:

8

*f*

*simile*

etc.

8

*f*

Ped. (*) *

8 8

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

*p*

Ped. * Ped. * Ped. *

espr.

Ped. * Ped. *

Ossia:

dolce

Ped.

8

etc.

espr.

Ossia:

Ped. Ped. Ped.

mf

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

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

ff sf

Ped. * Ped.

Ossia:

espress.

sempre legato e sotto voce

* Ped. Ped. Ped. *

Ped. *

p

Ped. * Ped. *

Ped. ✻

Ossia 1: ★)

*ff*

Ossia 2:

Ped.

*dim.*

✻

*rit.*

*p*

*rit.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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

**Nº 38**

# Fr. Chopin

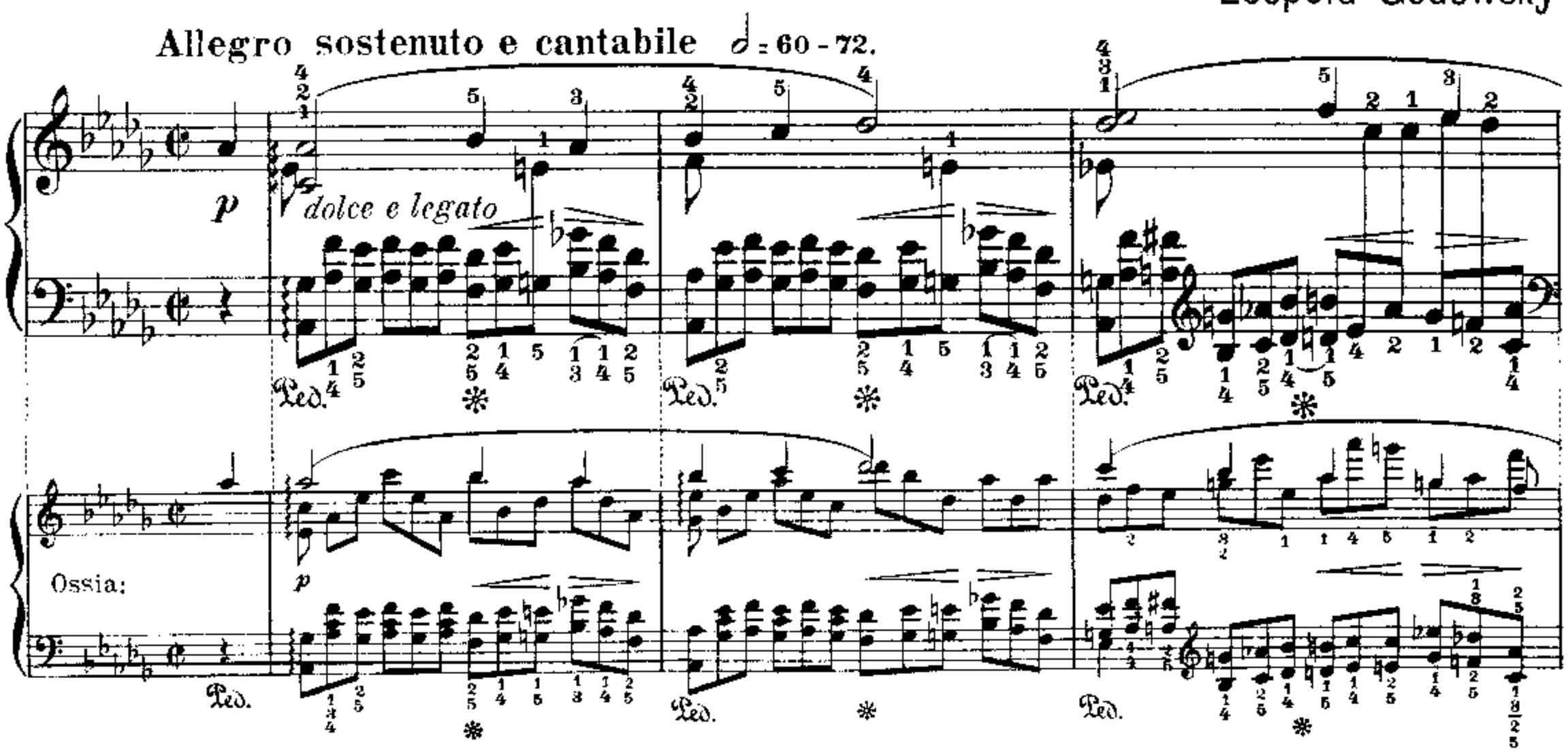
## Op. 25 Nº 8

**Erste Bearbeitung**
Sextenstudie

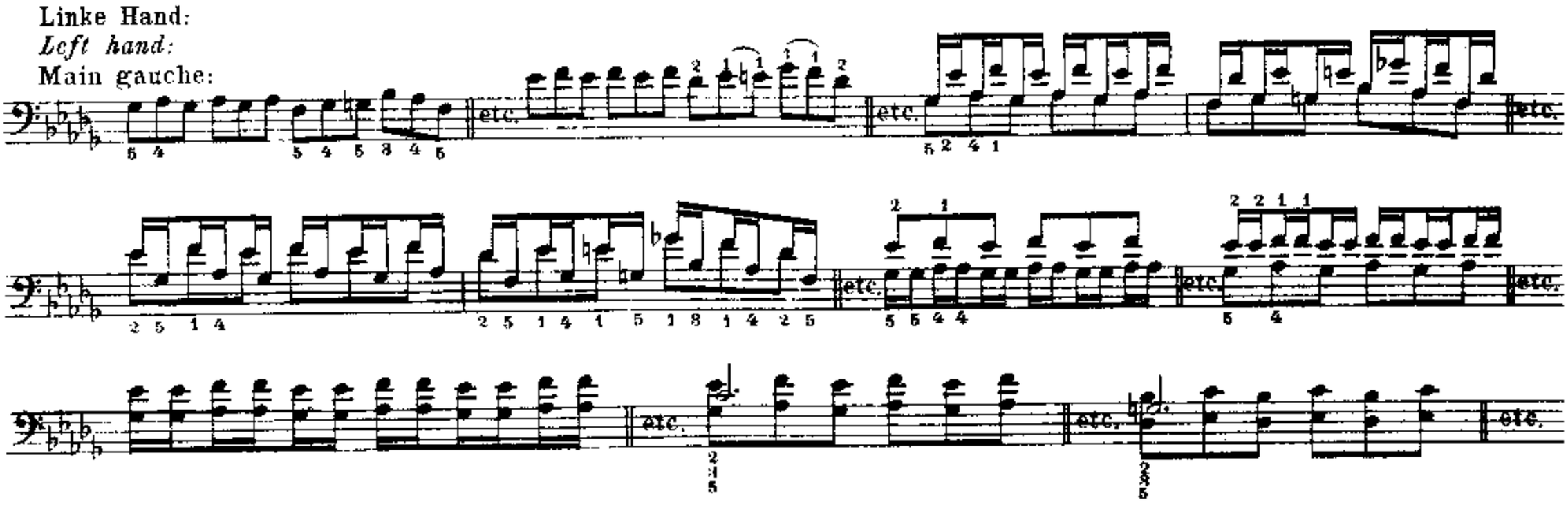
**First Version**
Study in sixths

**Première Version**
Etude en sixtes

Leopold Godowsky




### Vorstudien. — Preparatory exercises. — Exercices préparatoires.




Jede dieser Vorübungen durch die ganze Studie spielen!

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

*Each preparatory form should be practised throughout the entire study.*

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

Chaque exercice doit être prolongé durant toute l'étude.

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

poco rit.

p a tempo

Ped.

Ossia:

poco rit.

p a tempo

molto espress.

più p

pp

Ossia:

*crescendo*

*f appassionato*

*marcato*

*rit.*

*p a tempo*

*poco rit.*

*lusingando*

*poco a poco cre -*

*scendo ed appassionato*

*f molto crescendo*

8 A

tr

rit.

a tempo

tr

p dolce

Ped. Ped. Ped. Ped. Ped. Ped.

tr tr tr

più p

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

pp molto crescendo

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

Ossia:

8 allargando

fz ff

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

8 allargando

fz ff

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

Nº 39

# Fr. Chopin

## Op. 25 Nº 9

First Version  Erste Bearbeitung  Première Version

Allegro vivace (♩= 104 - 116.)

Leopold Godowsky

*pleggiero*

*simile*

Ossia:

8

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

Ossia:

Ped. *

8

p

Ped. * Ped. *

simile

Ped. *

Ossia:

Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped.

*non legato*

*f*

Ped. ✻ Ped. ✻

*simile*

Ped. Ped. Ped.

*molto appassionato e cresc.*

*ff*

*p subito*
*una corda*

Ossia:

*più p*

8

*rall.*

Ossia:

*rall.*

**№ 40**

# Fr. Chopin

## Op. 25 № 9

**Second Version**
***For the left hand alone***

**Zweite Bearbeitung**
***Für die linke Hand allein***

**Deuxième Version**
***Pour la main gauche seule***

Leopold Godowsky

**Allegro** M.M. ♩= 96-104
*leggiero*

*p*

*più p marc.*

marcato

Ped. Ped. Ped. Ped. Ped. *

marcato

Ped. * Ped. Ped. Ped. Ped.

espr.

p marcato

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

*marcato*

*mf*

*cresc.*

*f con fuoco*

*marcato*

*f*

Ossia

Ossia

Ped.

*molto cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

Ossia

*molto cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

*molto dim.*

*ff*

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

Ossia

*sf* *mf sempre dim.*

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

*marcato*

*rall.*

*espr.* *p una corda*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*pp*

Ped. Ped. Ped.

*p leggiero*

Ped. *

*sempre dim.*

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

№41

# Fr. Chopin

## Op. 25 № 10

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

Leopold Godowsky

**Allegro con fuoco** M.M. ♩= 80-92

*sempre legato* *poco a poco cresc.*

*p* *sf* *p subito* *sempre p* *cresc.* *molto cresc.* *ff*

Ped.

meno *f*

Ped. Ped. Ped. Ped.

*espr*

*sf* *sf* Ped. Ped. Ped. Ped.

*sf* *sf* Ped. Ped. Ped. Ped. Ped.

*cresc.*

Ped. Ped. *sf* *sf* Ped. Ped.

*ff*

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

Ped. Ped. Ped.

Ped.

*ff*

Ped. Ped. Ped.

**Lento** M.M. ♩ = 92 - 100

*tranquillo*

*p*

*p espressivo*

*una corda*

*molto espr.*

*marcato*

*p*

*cresc. ed*

*accel.*

*rall.*

a tempo

*f*

*sempre decresc.*

*p espr.*

*cresc. ed appass.*

*f*

*sempre decresc.*

*rall*

*p*

*espr.*

*rall.*

*cresc.* *ed* *accel.*

*rall.*

*tranquillo*

*p subito*

*p espr.* *cresc. ed appass.*

*f* *sempre decresc.* *rall.*

*p* *rall.*

*cresc. ed accel.* *rall.*

più sostenuto

p

più p

espr.

dim.

pp

poco a poco accel.

*molto cresc. ed accel.*

*tre corde*

*Tempo I*
*p subito*
*sf*

*molto cresc.*

*ff non legato*

*non legato, sempre* ***ff***

*allarg.*

**№ 42**

# Fr. Chopin

## Op. 25 № 11

Leopold Godowsky

**Lento** ♩ = 58 - 66

*p tenuto*

*pp*

*rit.*

*) Ossia:

**Allegro con brio.** 𝅗𝅥 = 58 - 66.

*sempre legato*

*f risoluto*

*fz*

*mano destra a piacere*

*meno f*

*dim.*

*mf*

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

8

*f*

Ped. Ped. Ped. (Ped.)

*ff*

*mano destra*
*a piacere*

Ped.

*meno f*

*dim.*

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

*mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ossia:

*ff* *appass.*

Ped. (Ped.) Ped. Ped.

*fz*

(Ped.) Ped. Ped.

*più ff*

Ped.

*mano destra a piacere*

*meno* ***f***

*dim.*

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

***mf***

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

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

8

***ff***

*mano destra*
*a piacere*

Ped.

*mf*

*mf sempre crescendo*

*f appassionato*

*ff*

*poco allarg.*

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

Ossia:

*ff furioso ed energico*

*più ff*

*allarg.*

*molto espr.*

*ff*

*poco rall.*

*mf*

*molto espr.*

*p subito*

*dolce e poco sostenuto*

*rit.*

(una corda ad libitum)

tre corde
*a tempo*

*p*

Ped.

*cresc.*

*f*

Ped.

*allarg.*

Ossia:

Ped.

Ossia:

*) Ossia:

**) Ossia:

più *f*

*ff*

(Ped.)

più *f*

*mf subito*

*dolce*

Ossia:

*dolce*

*mf* *molto crescendo* *f*

Ped. Ped. Ped. Ped. Ped.

8 *ff*

8 Ped.

8 *fff*

Ped.

*p* *molto crescendo*

Ped. Ped. Ped.

8

*ff*

Ped. Ped. Ped.

Ossia:

8

*fff*

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

Ped.

*f dimin.*

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

Ossia:

*mp*

*fz* *fz* *fz*

Ossia:

*ff quasi glissando*

*ff molto crescendo*

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

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

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

meno *f* *dim.* *poco rall.* *espr.* *p*

a tempo *mf* *crescendo*

Ossia: *ff* *furioso*

*molto crescendo* *p*

8

*ff*

Ped.

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

Ped.

8

*fff*

Ped.

Ped.

Ped.

(Ped.)

Ped.

8

Ped.

*fff*

Ossia:

*con 8va*

*quasi trillo*

Ped. Ped.

Ped. Ped.

Ped.

*ff*

№ 43

# Fr. Chopin

## Op. 25 № 12

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

**Allegro molto e con fuoco** ♩= 104-126

Leopold Godowsky

sf Ped.

sf Ped.

sf Ped.

sf Ped.

sf Ped.

sf Ped.

sf Ped.

sf Ped.

sf Ped.

mp dolce Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

p Ped.

(Ped.)

Ped.

sf Ped.

Ped.

cresc.

(Ped.)

sf Ped.

sf Ped.

Ped.

*sempre cresc.*

*sf*

*mf molto cresc.*

*allarg.*

*a tempo*

*ff*

*con tutta la forza*

*sempre*