

Nº 25

## Fr. Chopin

Op. 25 Nº1

Dritte Bearbeitung

Third Version

Troisième Version

Allegro sostenuto  $\text{♩} = 80-92$ 

Leopold Godowsky

*pp dolcissimo e mormorando*

*p*

*una corda*

*(Ped.)*

## Vorbemerkung

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

Die Chopinsche Originalétude 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 étude is represented in an inverted form in the left hand only. The right hand has a free counterpoint consisting of an expressive melody with undulating arabesques.*

*The "Cantus firmus" (in this case the whole Chopin étude) 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.

First system of musical notation. Treble and bass staves with various fingerings and dynamics. Fingerings include sequences like 4 5 2 1 2 5 4 3 1 and 2 3 4 1 5 2 3 4. Dynamics include *And.* and *And.*

Second system of musical notation. Treble and bass staves with various fingerings and dynamics. Fingerings include sequences like 2 1 2 3 4 5 4 3 2 1 and 1 2 3 4 5 4 3 2 1. Dynamics include *And.* and *And.*. A *rit.* marking is present.

Third system of musical notation. Treble and bass staves with various fingerings and dynamics. Fingerings include sequences like 3 4 5 1 2 3 4 5 and 3 1 2 1 3 5 4. Dynamics include *And.* and *And.*. Markings include *a tempo* and *sempre dolcissimo*.

Fourth system of musical notation. Treble and bass staves with various fingerings and dynamics. Fingerings include sequences like 4 2 1 2 3 4 5 4 3 2 1 and 2 1 2 3 4 5 4 3 2 1. Dynamics include *And.* and *And.*

Fifth system of musical notation. Treble and bass staves with various fingerings and dynamics. Fingerings include sequences like 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 and 1 2 3 4 5 4 3 2 1. Dynamics include *pp* and *And.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain a series of eighth-note patterns with various fingerings (1-5) indicated above the notes. The piece is marked with a piano (*ped.*) pedal point in the bass staff.

The second system continues the musical piece. It begins with a piano (*p*) dynamic marking. The notation includes complex fingerings and a series of 'Ped.' markings in the bass staff, indicating the use of the sustain pedal.

The third system of music features a crescendo (*cresc.*) dynamic marking. The notation is dense with fingerings and includes several 'Ped.' markings in the bass staff.

The fourth system shows more complex rhythmic patterns and fingerings. It includes several 'Ped.' markings in the bass staff, indicating the continuation of the pedal point.





