

Fr. Chopin

Op.10 № 1



Erste Bearbeitung

First Version

Première Version

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

Leopold Godowsky

Music score for the first version of Op. 10 No. 1 by Frédéric Chopin, Allegro maestoso section. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a tempo of $\text{♩} = 144\text{--}176$. The bass staff has a key signature of one sharp (F#). The music features various piano techniques such as slurs, grace notes, and dynamic markings like *f*. Fingerings are indicated above the notes. The section ends with a repeat sign and the instruction *Red.*

Music score for the first version of Op. 10 No. 1 by Frédéric Chopin, Allegro maestoso section. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a tempo of $\text{♩} = 144\text{--}176$. The bass staff has a key signature of one sharp (F#). The music features various piano techniques such as slurs, grace notes, and dynamic markings like *f*. Fingerings are indicated above the notes. The section ends with a repeat sign and the instruction *Red.*

Music score for the first version of Op. 10 No. 1 by Frédéric Chopin, Allegro maestoso section. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a tempo of $\text{♩} = 144\text{--}176$. The bass staff has a key signature of one sharp (F#). The music features various piano techniques such as slurs, grace notes, and dynamic markings like *f*. Fingerings are indicated above the notes. The section ends with a repeat sign and the instruction *Red.*

The image shows four staves of musical notation for piano, arranged vertically. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. Each staff consists of two measures. Measure 1 of each staff contains eighth-note patterns with various fingerings (e.g., 1-2-4-5, 5-4-2-1). Measure 2 contains sixteenth-note patterns with fingerings like 1-2, 1-5, or 4-2. Dynamics such as 'p' (piano), 'mp' (mezzo-piano), and 'f' (forte) are indicated. The bass staff includes a measure with a 4/3 time signature. The word 'Ped.' appears at the end of several measures, likely indicating pedal points.

The musical score consists of three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Fingerings are indicated above the notes, such as '1 2 3 4 5' or '5 4 3 2 1'. Dynamic markings include 'f', 'fff', and 'p'. Performance instructions like 'sempre cresc.' and 'Ped.' are also present. The music is divided into measures by vertical dashed lines.

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

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

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

*) Es ist bequemer, in diesem und den folgenden 4 Takten 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.

The image shows three staves of a piano piece. The top staff uses a treble clef and has dynamics of 'sff grandioso'. It features five-finger chords and includes fingerings such as 1-3, 2-3, 4-5, and 5. The middle staff uses a bass clef and has dynamics of 'pp'. The bottom staff also uses a bass clef. Measures include various chords and fingerings, with pedaling indicated by 'Ped.'.

*) Die Sechzehntel des zweiten und dritten Viertels in diesem und in den folgenden ähnlichen Taktarten 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.

A page of musical notation for piano, featuring four staves of music. The notation includes various dynamics such as *v.*, *8*, *fff*, and *sf*. Fingerings are indicated by numbers above or below the notes. Performance instructions like *ped.* (pedal) are placed under specific measures. Measure numbers 13 and 24 are also present. The music consists of six systems of two-measure bars, with the final system ending on a single note.

The sheet music consists of four staves of musical notation for piano, spanning across four pages. The first staff begins with a dynamic of $\text{p}.$ and a tempo marking of 8 . The second staff starts with p. and a tempo marking of 1 . The third staff begins with p. and a tempo marking of 2 . The fourth staff begins with p. and a tempo marking of 3 . The music includes various dynamics such as f. , ff. , p. , poco più animato , and Ped. . Performance instructions like "1 2 5 4", "1 5 3 2", and "1 2 3 5" are placed above certain notes. The music concludes with a final dynamic of p. and a tempo marking of 4 .

$\star)$ In der Coda darf der Spieler nicht die geringste Ermattung zeigen!

$\star)$ In the Coda the player must not show the slightest sign of fatigue.

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