

Nº 4

Fr. Chopin

Op. 10 Nº 2



Second Version

Deuxième Version

„Jgnis Fatuus“

Leopold Godowsky

Allegro ♩ = 120 - 132

Die oberen Sechzehntelpassagen der linken Hand müssen für sich allein geübt werden. Man spielt 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 der 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.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as 'rall.', 'a tempo, sempre staccato', 'scherzando sempre legato', and 'simile'. Fingerings are indicated above the notes, and performance instructions like 'Ped.' and '*' are placed below the staves. The music is divided into measures by vertical bar lines.

23

rall.

a tempo

simile

crescendo

mf cresc.

appassionato

espressivo

p

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

a tempo

pp

dim. *rit.* *a tempo*

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

) marcato e molto espressivo

*) 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.*

The image shows two staves of musical notation for a six-string guitar. The top staff uses standard notation with vertical stems and horizontal bar lines. Fingerings are indicated above the strings, such as '3 1' or '5 2'. The bottom staff uses a tablature system where each horizontal line represents a string, with numbers indicating the frets to be played. A bass staff is also present at the bottom, showing notes primarily on the fourth and fifth strings. Measures are separated by vertical bar lines, and a repeat sign with a brace indicates a section of the music is to be repeated.

15 3 2 1 2 1 3 2 1 2 1 2 1 2 1

3 4 5 6 4 5 4 5 6

A page from a piano sheet music book. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is in common time. Fingerings are indicated above the notes in both staves. The top staff starts with a dotted half note followed by eighth notes. The bottom staff starts with a quarter note followed by eighth notes.

The image shows a page of sheet music for piano, divided into four horizontal staves by brace lines. The music consists of six measures per staff. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features various dynamics and performance instructions, such as 'dim.' (diminuendo) and 'rit.' (ritardando), and includes fingerings (e.g., 1, 2, 3, 4, 5, 8) and pedaling markings (e.g., 'Ped.', 'Ped. 4'). The notation is typical of classical piano music, with notes represented by dots and stems.