

Fr. Chopin

Op. 25 №1

Nº 25



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Third Version

Dritte Bearbeitung

Troisième Version

Leopold Godowsky

Allegro sostenuto ♩ = 80 - 92

p

pp dolcissimo e mormorando

Ped. *una corda* *(Ped.)*

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

Ped. *Ped.* *Ped.*

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

Vorbemerkung

Unerlässlich für die richtige Wiedergabe dieses Stücks 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 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 figures 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.

Sheet music for piano, page 24. The music consists of six staves of musical notation. The first four staves are in common time (indicated by a 'C') and the last two are in 8/8 time (indicated by a '8'). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various note heads with numbers (e.g., 1, 2, 3, 4, 5) and rests. Pedal markings ('Ped.') are placed under several notes. Dynamic markings include 'rit.' (ritardando) and 'sempre dolcissimo' (very, very softly). Fingerings are indicated above some notes. Measure numbers 24 through 28 are present.

a tempo

sempre dolcissimo

pp

The image shows four staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff consists of five horizontal lines. The notation is primarily composed of eighth notes and sixteenth notes, with some quarter notes and half notes. Fingerings are indicated by numbers above or below the notes, such as '1', '2', '3', '4', and '5'. Dynamic markings include 'Ped.' (pedal) placed under several notes, 'p' (piano) in the middle of the first staff, and 'cresc.' (crescendo) in the middle of the third staff. The music is divided into measures by vertical bar lines.

pp

poco a poco cresc.

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

Ossia:

rit. e dim.

a tempo

rit. e dim.

Ped. Ped. Ped. (Ped.)

più p

Ped. Ped. Ped.

8

poco rit.

pp *a tempo*

sempre diminuendo

espr.