

No. 2

Fr. Chopin Op. 10 No. 1

ショパンの作品10-1による

Second Version

For the left hand alone

第2ヴァージョン

左手独奏のための

Allegro ♩=108~138  
sempre legato

L. Godowsky

The musical score is presented in five systems, each containing two staves (bass and treble clefs). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro' with a quarter note equal to 108-138 beats per minute, and the articulation is 'sempre legato'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The score concludes with a 'rit.' marking in the first system and an 'a tempo' marking in the fifth system. There are also asterisks (\*) and 'leg.' markings throughout the piece.

5

5/4 2 1 2 1 2 3 1 5/4 2 1 2 3 1

*ped.* *ped.*

6

5/4 2 1 2 3 1 2 3 1 2 1 2 3 1 2 4 5 2 1 2 5

*ped.* \*

7

5 3 2 3 1 2 3 1 2 1 4 2 3 1 2

*ped.* *ped.* *ped.*

8

5 2 1 4 2 3 2 1 2 1 3 1 3 1 2 1 5 2 5 3

*p* *ped.* *ped.*

9

5 2 1 2 2 1 2 3 1 2 2 3 1 2 5 2 1 5 4 5

*ped.* \*

10

5 2 1 5 1 2 1 2 4 1 2 5 1 2 5 1 2 5 3/4 1/2 5

*mf* *rit.* *f* *ped.* *ped.*

11

5 2 1 3 2 1 2 1 2 5 1 2 1 2 1 2 1

*mf* *f* *ped.* *ped.*

12

5 2 1 2 1 2 5 1 2 1 2 1 2 1

*mf* *ped.* *ped.*

13 *espr.*

5 2 1 3 2 1 5 2/3 1 5 3 4 1 4 2 1 3 1 2 5 4 5 1 2

14 *f*

4 2 1 3 2 1 5 4 2 1 4 2 1 4 2 3 2 1 2 3 5 4 1 2 5

15 *sf*

5 4 2 1 3 2 1 3 2 1 3 2 4 3 1 5 3 2 1 2 3

16 *piu f sf*

5 4 2 1 3 2 1 3 2 1 3 2 4 3 1 5 3 2 1 2 3

17 *f*

5 3 2 1 4 3 2 1 2 1 2 4 1 2 5

18

5 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 5 4 1 2 3

19 *p sf*

4 1 3 5 2 1 5 2 3 1 2 4 5 1 2 4 3 1 2 5

20 *più p* *sf*

Ossia: *sf* *molto*

22 *sf*

23 *sf* *molto cresc.*

24 *sf*

25 *grandioso* *ff* *sf*

26 *sf*

\*) The stem of a quarter note might be missing.

\*) 4分音符の符幹が欠落している可能性あり。

27 *sf*  
 Musical notation for measures 27, featuring a bass clef and a treble clef. The key signature has three flats. *sf* dynamics are indicated above various notes. Fingerings (1-5) are shown for several notes. A double bar line with repeat dots is present. *ped.* markings are below the staff.

28 *sf*  
 Musical notation for measures 28, continuing the piece. *sf* dynamics are indicated. A dashed box labeled '8' indicates an eighth note rest. *ped.* markings are below the staff.

29 *sempre ff sf*  
 Musical notation for measures 29, featuring the instruction *sempre ff*. *sf* dynamics are indicated. A dashed box labeled '8' indicates an eighth note rest. *ped.* markings are below the staff.

30 *sf*  
 Musical notation for measures 30, featuring multiple *sf* dynamics. Fingerings are shown for several notes. *ped.* markings are below the staff.

31 *sf sf sf sf sf sf sf*  
 Musical notation for measures 31, featuring multiple *sf* dynamics. A dashed box labeled '8' indicates an eighth note rest. *ped.* markings are below the staff.

32 *sf sf sf sf sf sf sf*  
 Musical notation for measures 32, featuring multiple *sf* dynamics. *ped.* markings are below the staff.

33 *sf sf sf sf sf sf sf sf sf sf*  
 Musical notation for measures 33, featuring multiple *sf* dynamics. A dashed box labeled '8' indicates an eighth note rest. *ped.* markings are below the staff.

\*) The fingering number 4 might be an error.

\*) 運指番号 4 は誤植の可能性あり。

34 *sf* *sf* *sf* *allargando sf* *sf*

35 *a tempo sf* *sf* *sf* *meno f e poco a poco dim.*

36 *sf* *sf* *sf*

37 *sf* *sf* *sf*

38 *sf* *sf* *rall.*

39 *sf* *sf* *sf* *ff*

## No. 3

## Fr. Chopin Op. 10 No. 2

ショパンの作品10-2による

## First Version

第1ヴァージョン

For the left hand alone

左手独奏のための

Allegro  $\text{♩} = 116 \sim 126$ *sempre legato ed espressivo*

L. Godowsky

The musical score is written for the left hand in G major, 4/4 time. It consists of 11 measures. The tempo is Allegro, with a metronome marking of 116 to 126 beats per minute. The performance instruction is *sempre legato ed espressivo*. The score is an arrangement by L. Godowsky. The music is characterized by a continuous, flowing melody with many triplets and slurs. Fingerings are indicated by numbers 1-5. Dynamics include piano (*p*) and diminuendo (*dimin.*). The score is divided into systems, with measures 1-2, 3-4, 5-6, 7-8, 9-10, and 11. There are also some smaller musical fragments on the right side of the page, possibly representing alternative fingerings or ornaments.

13

Musical notation for measures 13 and 14. Measure 13 is in bass clef, and measure 14 is in treble clef. Both measures feature a complex melodic line with many accidentals and are connected by a long slur. Fingering numbers 3, 4, 5, 4, 3, 4 are shown below measure 14.

15

Musical notation for measures 15 and 16. Measure 15 is in treble clef, and measure 16 is in bass clef. Both measures feature a complex melodic line with many accidentals and are connected by a long slur. Fingering numbers 3, 5, 4, 3, 5, 4, 5, 4, 5, 4, 3, 5, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 3, 4, 5, 4 are shown below the measures.

17

Musical notation for measures 17 and 18. Measure 17 is in bass clef, and measure 18 is in treble clef. Both measures feature a complex melodic line with many accidentals and are connected by a long slur. Fingering numbers 4, 5, 4, 5, 4, 3, 2, 3, 5, 4, 2, 4, 5, 4, 2, 4, 5, 4, 5, 4, 3, 5, 4, 5, 2, 3, 4, 3, 4, 3, 4, 3 are shown below the measures.

19

Musical notation for measures 19 and 20. Measure 19 is in bass clef, and measure 20 is in treble clef. Both measures feature a complex melodic line with many accidentals and are connected by a long slur. Fingering numbers 4, 5, 4, 5, 4, 3, 5, 4, 5, 4, 5, 4, 3, 5, 4, 5, 4, 3, 2, 3, 4, 5, 4 are shown below the measures.

21

Musical notation for measures 21 and 22. Measure 21 is in bass clef, and measure 22 is in treble clef. Both measures feature a complex melodic line with many accidentals and are connected by a long slur. Fingering numbers 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 3, 2, 3, 4, 5, 4 are shown below the measures.

23

Musical notation for measures 23 and 24. Measure 23 is in bass clef, and measure 24 is in treble clef. Both measures feature a complex melodic line with many accidentals and are connected by a long slur. Fingering numbers 5, 4, 5, 4, 5, 4, 5, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 5, 4, 3, 5, 4, 5, 4, 3, 5, 4 are shown below the measures.

25

Musical notation for measures 25 and 26. Measure 25 is in treble clef, and measure 26 is in bass clef. Both measures feature a complex melodic line with many accidentals and are connected by a long slur. Fingering numbers 3, 4, 5, 3, 4, 5, 4, 5, 4, 5, 3, 5, 4, 5, 4, 5, 3, 4, 5, 4, 5, 3, 4, 5, 4, 5, 3, 4, 5, 4, 5 are shown below the measures.



27

29

31

33


35


*sf*

*p*

\*)

\*)

\*) If there is a middle-pedal (sustaining-pedal) attached to the piano, it would be much more effective to sustain the  for the next four measures.

\*) もしピアノに中央のペダル(ソステヌート・ペダル)がついていれば、ここから4小節にわたって  を保持するのがより効果的であろう。

37

Musical notation for measures 37-38. Measure 37 is in treble clef, and measure 38 is in bass clef. Both measures feature a complex, chromatic melodic line with many accidentals. A long slur covers the entire passage, and a fermata is placed over the final note of measure 38.

39

Musical notation for measures 39-40. Measure 39 is in bass clef, and measure 40 is in treble clef. Both measures feature a complex, chromatic melodic line with many accidentals. A long slur covers the entire passage, and a fermata is placed over the final note of measure 40.

41

Musical notation for measures 41-42. Measure 41 is in treble clef, and measure 42 is in bass clef. Both measures feature a complex, chromatic melodic line with many accidentals. A long slur covers the entire passage, and a fermata is placed over the final note of measure 42.

43

Musical notation for measures 43-44. Measure 43 is in treble clef, and measure 44 is in bass clef. Both measures feature a complex, chromatic melodic line with many accidentals. A long slur covers the entire passage, and a fermata is placed over the final note of measure 44.

45 *cresc.*

Musical notation for measures 45-46. Measure 45 is in bass clef, and measure 46 is in treble clef. Both measures feature a complex, chromatic melodic line with many accidentals. A long slur covers the entire passage, and a fermata is placed over the final note of measure 46.

47 *dimin.* *rall.*

Musical notation for measures 47-48. Measure 47 is in treble clef, and measure 48 is in bass clef. Both measures feature a complex, chromatic melodic line with many accidentals. A long slur covers the entire passage, and a fermata is placed over the final note of measure 48. Below the staff, there are fingering numbers: 3 4 5 4 5 3 4 5 4 5 4 5 3 5 3 4 5.

## No. 5

## Fr. Chopin Op. 10 No. 3

ショパンの作品10-3による

For the left hand alone


左手独奏のための

L. Godowsky

Lento, ma non troppo ♩=50~69

The score is written for the left hand in G major, 2/4 time. It begins with a tempo marking of "Lento, ma non troppo" and a metronome marking of ♩=50~69. The piece is marked "p dolce" and includes various dynamics such as "pp", "f", "molto dim.", "molto cresc. ed allarg.", and "ff". Pedaling instructions include "una corda" and "Ped." with asterisks. Fingerings and accents are indicated throughout the score. The score is divided into systems, with measures 1-4, 5-8, 9-13, and 14. An "Ossia" section is provided for measures 13 and 14.

\* 1) The accent marks under Ab and over F might be missing. See measure (M) 13 and 64.

\* 2) It would be more appropriate to put this  mark at the beginning of beat 2.

See M5 and 64.

\* 1) 変イ音下、ヘ音上のアクセントが欠落している可能性がある。(第13、64小節参照)。

\* 2) このペダル記号は2拍目冒頭が適切と思われる。(第5、64小節参照)。

18 *sempre più rall.*  
*sempre dim.*  
*riten.*

18 19 20

Ossia:

21 *poco più animato*  
*p*

21 22 23 24

25 *poco cresc.*  
*più cresc.*

25 26 27 28

29 *più lento*  
*molto rall.*  
*riten.*  
*pp*

29 30 31

32 *f* *agitato ed accel.*  
*riten. più lento*  
*f* *mp* *p*  
*molto rall.*

32 33 34 35

36 *sf* *agitato ed accel.* *riten.*

*molto* *f* *p*

ped. ped. ped. ped. ped. ped. ped. ped. ped.

39 *molto cresc.* *sf* *ff*

ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped.

43 *sf* *più ff* *f*

ped. ped. ped. ped. ped. ped. ped. ped. ped.

47 *mp* *p*

ped. ped. ped. ped. ped. ped. ped. ped. ped.

50 *cresc. ed accel.* *dim. e poco a poco rall.* - - - *p*

ped. ped. ped. \* ped.

\* ) The fingering  $\frac{3}{2}$  in RL is an error.

\* ) RL 版の運指  $\frac{3}{2}$  は誤り。

54

*molto tranquillo*

*rall. - - a tempo*

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

58

*smorzando*

*rall. - - a tempo*

\* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

63

*più cresc.*

\* Ped. Ped. Ped. Ped. Ped. Ped.

67

*molto cresc. ed allarg. ff*

*rit. - - sempre dim. e rit.*

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

71

*rallent. e smorz.*

*pp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

No. 6

# Fr. Chopin Op. 10 No. 4

ショパンの作品10-4による

*For the left hand alone*

左手独奏のための

**Presto** ♩=112~132

L. Godowsky

The score is written for the left hand in G major (one sharp) and 2/4 time. It begins with a **Presto** tempo marking and a metronome indication of ♩=112~132. The first measure is marked **f** (forte) and *con fuoco*. The second measure is marked **p** (piano). The score includes various articulations such as accents (>) and staccato marks (stacc.). Fingering is indicated by numbers 1-5 above or below notes. The score is annotated with "Lied." and asterisks (\*) under several measures. An "Ossia" section is provided for measures 2-4 and 5-7. The score concludes with a **p** (piano) dynamic and a **molto** marking.

\*) A staccato mark may be missing.

\*) スタッカート欠落の可能性あり。

11 *f* *mf* *f* *sf* *sf*

13 *mf* *f* *espr.*

15 *sf* *f*

17 *p* *sf*

19 *f* *sf*

21 *f* *p* *sf*

23 *f* *molto* *sf*

25 *p* *f*

\* This slur has been added by the editor.

\*) このスラーは校訂者により付加したものである。



*molto cresc.*

27 *p*

29 *f*

31

Ossia No. 1

33 *sf*

35

Ossia No. 2

If "ossia" No. 2 be chosen, a corresponding change must be made in the g sharp minor passage on the following page.

Ossia No. 2 を選択した場合、次ページの嬰ト短調の一節もこれに一致した形で変更する。

- \* 1) A staccatissimo mark may be missing.
- \* 2) In RL, this fingering number 5 is written above the following sixteenth note (G#) instead of here. This is probably an error.
- \* 3) Staccatissimo instead of staccato might be more appropriate.
- \* 4) The slur has been added by the editor.
- \* 5) The fingering 1 instead of 2 would be more appropriate.

- \* 1) スタッカートティッシモが欠落していると思われる。
- \* 2) RL版では連指番号5がここではなく次の16分音符(嬰ト音)の上書かれているが、恐らく誤りであろう。
- \* 3) スタッカートティッシモのほうがより適切かもしれない。
- \* 4) このスラーは校訂者による。
- \* 5) 二音の連指は2より1が適切であろう。

37 *p* *sf* *sf*

39 *sf* *sf*

41 *p* *sf*

43 *cresc.* *sf* *molto cresc.* *sf*

45 *ff* *sf* *p*

Measures 45-50: This system contains six measures of music. It features a complex melodic line with many slurs and ties. Fingerings are indicated by numbers 1-5 above the notes. A *molto cresc.* marking is present above the fourth measure. Below the staff, there are several *ped.* markings and some asterisks.

Measures 51-53: This system contains three measures. Measure 51 starts with a *f* dynamic. The music continues with slurs and ties. Fingerings are shown above the notes. *ped.* markings and asterisks are present below the staff.

Measures 54-55: This system contains two measures. Both measures start with a *f* dynamic. The music features slurs and ties. Fingerings are indicated above the notes. *ped.* markings and asterisks are present below the staff.

Measures 56-58: This system contains three measures. Measure 56 starts with a *sf* dynamic. The music includes slurs and ties. Fingerings are shown above the notes. *ped.* markings and asterisks are present below the staff.

Measures 59-60: This system contains two measures. Measure 59 starts with a *sf* dynamic. The music features slurs and ties. Fingerings are indicated above the notes. *ped.* markings and asterisks are present below the staff.

Measures 61-62: This system contains two measures. Measure 61 features slurs and ties. Fingerings are shown above the notes. *ped.* markings and asterisks are present below the staff.

Measures 63-64: This system contains two measures. Measure 63 starts with a *sf* dynamic. The music includes slurs and ties. Fingerings are indicated above the notes. *ped.* markings and asterisks are present below the staff.

65 *sf* *sf poco a poco più cresc.*  $\frac{1}{2}$

5 4 3 2 5 4 3 3 5 4 5  $\frac{4}{3}$  5 4

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

67 *ped.* \* *ped.* \* *ped.* \*

69 *ff* *sf* *sf* *sf*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

71 *ff* *f* *f* *f* *f* *f* *f* *f*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

con più fuoco possibile

73 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

75 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

sempre cresc.

77 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

79 *ff* *sf*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

\*) The fingering  $\frac{1}{3}$  would be more appropriate.

\*) この運指は  $\frac{1}{3}$  のほうが適切であろう。

No. 12a

Fr. Chopin Op. 10 No. 5

ショパンの作品10-5による

Seventh Version

For the left hand alone

第7ヴァージョン

左手独奏のための

Vivace ♩=69~84

L. Godowsky

*p* leggiero

*legato*

*a tempo*

*f*

*p*

*f*

*p*

*p*

\* ) This beam (the line joining the last 7 notes) is so in the original (RL). Probably the Eb should be a sixteenth note.

\* ) 連符はRL版のままとしたが、恐らく1拍目と同様、変音は16分音符とすべきであろう。

The musical score is written for the left hand in 2/4 time. It begins with a tempo marking of Vivace and a metronome marking of ♩=69~84. The dynamics range from piano (p) to forte (f). The score includes various articulations such as legato and staccato (stacc.). Fingerings are indicated by numbers 1-5. The score is divided into systems, with measures 1-8, 9-12, 13-15, and 16-21. The key signature is three flats (Bb, Eb, Ab). The score is attributed to L. Godowsky.

20 *rall. - - - a tempo*

*p* *pp*

22 *pp*

*pp*

25 *poco a poco più crescendo*

*p*

28 *f sempre più cresc.*

*f*

31 *ff* *marcatissimo*

*ff* *marcatissimo*

34

37 *dim. -*

*dim. -*

40 *p*

Musical notation for measures 40-42. Measure 40 starts with a bass clef and a key signature of two flats. It contains eighth-note patterns with fingering numbers 1, 2, 3, 4, 1, 2, 3, 4, 5, 1, 2. Measure 41 has fingering 1, 4, 2, 5. Measure 42 has fingering 2, 3, 5, 3, 5, 1, 5, 1, 2, 3, 1, 4, 2, 3, 1, 5, 3. The piece concludes with a fermata and the word *Ad.*

43 *f* *sempre cresc.*

Musical notation for measures 43-45. Measure 43 has fingering 2, 3, 5, 1. Measure 44 has fingering 1, 3, 1, 4, 2, 5, 4, 1. Measure 45 has fingering 2, 3, 5, 1, 2, 3, 4, 2, 3, 5, 1, 2, 1, 2, 3, 5. The piece concludes with a fermata and the word *Ad.*

46 *sf*

Musical notation for measures 46-48. Measure 46 has fingering 1, 2, 3, 5, 4, 1, 3, 2, 1, 7, 3, 5. Measure 47 has fingering 1, 3, 5, 1, 2, 3, 4. Measure 48 has fingering 2, 4, 5, 1, 2, 4, 2, 3, 5, 2, 3, 1, 2, 4, 5, 3. The piece concludes with a fermata and the word *Ad.*

49 *ff* *p*

Musical notation for measures 49-51. Measure 49 has fingering 1, 2, 3, 5, 4, 1, 3, 2, 1, 7, 3, 5. Measure 50 has fingering 1, 2, 3, 5, 4, 1, 3, 2, 1, 7, 3, 5. Measure 51 has fingering 1, 2, 3, 5, 4, 1, 3, 2, 1, 7, 3, 5. The piece concludes with a fermata and the word *Ad.*

52 *f* *p*

Musical notation for measures 52-54. Measure 52 has fingering 1, 2, 3, 5, 4, 1, 3, 2, 1, 7, 3, 5. Measure 53 has fingering 1, 2, 3, 5, 4, 1, 3, 2, 1, 7, 3, 5. Measure 54 has fingering 1, 2, 3, 5, 4, 1, 3, 2, 1, 7, 3, 5. The piece concludes with a fermata and the word *Ad.*

55 *p*

Musical notation for measures 55-57. Measure 55 has fingering 3, 5, 1, 4, 2, 5, 4, 1, 2, 4, 5, 1. Measure 56 has fingering 1, 4, 2, 5, 4, 1, 2, 4, 5, 1. Measure 57 has fingering 1, 2, 4, 1, 1, 2, 5, 2, 4, 1, 3, 5. The piece concludes with a fermata and the word *Ad.*

58

Musical notation for measures 58-60. Measure 58 has fingering 4, 5, 1, 4, 2, 5, 4, 1, 2, 4, 5, 1. Measure 59 has fingering 1, 4, 2, 5, 4, 1, 2, 4, 5, 1. Measure 60 has fingering 1, 2, 4, 1, 1, 2, 5, 2, 4, 1, 3, 5. The piece concludes with a fermata and the word *Ad.*

61 *molto cresc.* *f*

65 *ff* *molto dim.* *p dolce* *a tempo*

69

72 *molto cresc.* *f*

75 *f* *mf* *mp*

78 *p* *f subito*

82 *p* *sf*



No. 13

Fr. Chopin Op. 10 No. 6

ショパンの作品10-6による

For the left hand alone

左手独奏のための

L. Godowsky

♩=108~132

1

*p*

5 2 1 2 1 3 1 2 4 5 2

1 4 2 1 3 1 2 4 1 4 2

2

1 2 3 4

1

5 2 1 2 1 3 1 2 4 5 1

1 2 4 5 3

1 2 3

*Ad.* (*Ad. Ad.*) *Ad.* (*Ad.*)

3

5 3 1 2 1 3 1 2 4 5 3

1 2 3 2 1 2 3 1 3 5

5

5 3 1 2 1 3 1 2 4 5 3

2 1 3 1 2 5 3 2

1

5

2 1

*Ad.* *Ad.* *Ad.* (*Ad.*) *Ad.*

5

*sf*

*rit.*

1

5 2 1 2 1 3 1 2 4 5 2

1 2 4 3

3 5

4 5

5 1 5 2 1 2 1 5 1 2

5 2 1 3 2 4 3 2 1 2 3

1

*Ad.* (*Ad. Ad. Ad. Ad.*) *Ad.* \* \* *Ad.*

7

3 4 1 2 3 5

4 5 1 2 3 5 1 5 1 3 2 1

4 5 3 4 5 1 2 5 1 5 3 1

4 2

1 2

4 5 3 4 1 2 3 5 3 2 1 4

3 5 2 3 4 5 3 4 5 4 3

1

*rit.*

*Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

\* Probably this phrase mark should be extended to the next F. See M46.

\* このスラーは次のへ音までのばしたほうが良いであろう(第46小節参照)。

9

*più p*

♯

(♯) (♯) ♯

(♯)

11

*sf*

♯

♯

♯ (♯) ♯

13

*sf rit.*

♯

(♯) (♯) (♯) (♯) ♯ \*2 \* ♯

\*1

15

*rit.*

♯

♯

♯ \* ♯ \*

\* 1) The position of this ♯ mark is so in the original, which may be an error.  
See M5 and 45.  
\* 2) See the remark for M6.

\* 1) この ♯ 記号の位置は RL 版のままとしたが、誤りの可能性がある。  
(第 5、45 小節参照。)  
\* 2) 第 6 小節の脚注参照。

17 *poco agitato*

*p*

*ped.* *ped.* *ped.* *ped.* *ped.*

19 *cresc.*

*ped.* *ped.* *ped.* *ped.* *ped.* \*

21 *tranquillo (un poco sostenuto)*

*p subito*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

23

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

25 *a tempo*

*meno p*

*ped.* *ped.* *ped.* *ped.* *ped.*

27

*f* *sf*

*Ded.* \*1

29

*p*

*Ded.*

31

*accel.* *molto cresc.* *sf*

*Ded.*

33

*sf agitato* *mf*

*Ded.*

35

*Ded.*

\* 1) It may be more appropriate to put this *Ded.* mark under the adjacent G#.

\* 2) The beginning of this phrase mark is not indicated clearly.

\* 1) この *Ded.* 記号は左隣の嬰ト音で踏んでも良いと思われる。

\* 2) このスラーの開始点ははっきりしない。

37

Ped. Ped.

38

Ped. Ped. dim. Ped. Ped.

40

Ped. (Ped.) poco rall. Ped.

41

*a tempo*

*sotto voce*

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

43

Ped. Ped.

\* ) This Ped. mark is placed under the following D in RL. Here, it is moved by the editor. See M3.

\* ) RL版ではこの Ped. 記号が次の二音の下に置かれているが、ここでは校訂者により修正してある(第3小節参照)。

44

*rit.*

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

46

*Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.*

48

*mf*

*sostenuto* - *Ped.* - *Ped.* - *Ped.*

50

*rit.*

*pp*

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

52

*ppp*

*rit.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

No. 15a

# Fr. Chopin Op. 10 No. 7

ショパンの作品10-7による

Third Version

第3ヴァージョン

For the left hand alone

左手独奏のための

Allegro ♩ = 58~66

L. Godowsky

The musical score is written for the left hand in bass clef, 6/8 time, and B-flat major. It consists of 10 measures of music. The tempo is marked 'Allegro' with a quarter note equal to 58-66 beats per minute. The score includes various fingering numbers (1-5) and articulation markings such as accents (>) and slurs. The dynamics range from piano (p) to crescendo (cresc.). The piece is attributed to L. Godowsky.

Measure 1: *p*, starts with a half note chord (F4, Bb3, F3) and a quarter note chord (F4, Bb3, F3). Fingering: 2 5, 2 5, 1 3, 2 4, 1 3. Articulation: accent on the first eighth note.

Measure 2: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 3: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 4: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 5: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 6: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 7: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 8: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 9: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

Measure 10: Similar to measure 1. Fingering: 2 5, 1 3, 2 4, 1 3, 2 5, 1 3. Articulation: accent on the first eighth note.

11

Musical notation for measures 11-12. Measure 11 is in bass clef, measure 12 in treble clef. Fingerings are indicated by numbers 1-5. Dynamics include "Led." and "Led.".

13

Musical notation for measures 13-14. Measure 13 is in treble clef, measure 14 in bass clef. Fingerings are indicated by numbers 1-5. Dynamics include "Led." and "Led.".

15

Musical notation for measures 15-16. Measure 15 is in treble clef, measure 16 in bass clef. Includes "cresc." and "espr." markings. Fingerings are indicated by numbers 1-5. Dynamics include "Led." and "(Led.)".

17

Musical notation for measures 17-18. Measure 17 is in treble clef, measure 18 in bass clef. Includes "p" marking. Fingerings are indicated by numbers 1-5. Dynamics include "Led." and "(Led.)".

19

Musical notation for measures 19-20. Measure 19 is in treble clef, measure 20 in bass clef. Fingerings are indicated by numbers 1-5. Dynamics include "Led." and "(Led.)".

21

Musical notation for measures 21-22. Measure 21 is in treble clef, measure 22 in bass clef. Includes an asterisk marking. Fingerings are indicated by numbers 1-5. Dynamics include "Led." and "(Led.)".

\* ) An accent mark might be missing.

\* ) アクセント欠落の可能性あり。



23 *f*

Pedal points: Ped., Ped., Ped., Ped., Ped., Ped.

25 *mp* *p* *cresc.*

Pedal points: Ped., Ped., Ped., Ped., Ped., Ped.

27 *sempre cresc.* *molto cresc.*

Pedal points: Ped., Ped., (Ped.), Ped., (Ped.), Ped., Ped.

29 *molto espressivo* *sempre dim.*

Pedal points: Ped., Ped., (Ped.), (Ped.), Ped., Ped., (Ped.), Ped., Ped., Ped.

31

Pedal points: Ped., (Ped.), Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

33 *poco rall.* *a tempo* *p*

Pedal points: Ped., Ped., Ped., Ped., (Ped.), Ped., Ped., Ped., Ped., Ped.

35

*p* *(p)*

37

*p* *sf* *(p)*

39

*sf* *p*

*sempre cresc.*

$\frac{1}{4}$   $\frac{2}{5}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{2}{5}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{1}{4}$

Ossia:

*sf* *f*

43

*p* *p*

Ossia:

46

*più p* *p*

Ossia:



No. 16a

# Fr. Chopin Op. 10 No. 8

ショパンの作品10-8による

Second Version

第2ヴァージョン

For the left hand alone

左手独奏のための

L. Godowsky

Allegro

12312

*tr*

*p dolce*

*legato sempre*

*ped.*

*ped.*

\*

*ped.*

\*

3

*ped.*

\*

*ped.*

*ped.*

5

\*

*ped.*

\*

7

*ped.*

\*

*ped.*

*ped.*

9

Meo. Meo. (Meo.) Meo. Meo. Meo. (Meo.) Meo.

Detailed description: This system contains measures 9 and 10. The music is written for piano in a key with three flats (B-flat major or D-flat minor). Measure 9 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 10 continues with similar rhythmic patterns. Fingerings are indicated with numbers 1-5. The performance instruction 'Meo.' (mezzo) is written below the staff in various groupings.

11

Meo. Meo. Meo. Meo. Meo. Meo. Meo. Meo. Meo.

Detailed description: This system contains measures 11 and 12. Measure 11 has a complex fingering pattern in the right hand, including a triplet. Measure 12 features a descending eighth-note scale in the right hand. The 'Meo.' instruction is repeated throughout the system.

13

Meo. Meo. Meo. Meo. Meo. Meo. Meo.

*rall.*

Detailed description: This system contains measures 13 and 14. Measure 13 includes a triplet and a quarter note. Measure 14 features a half note with a 'rall.' (ritardando) marking. The 'Meo.' instruction is present below the staff.

15

*a tempo*

*p*

\* Meo. \*

Detailed description: This system contains measures 15 and 16. Measure 15 is marked 'a tempo' and 'p' (piano). Measure 16 includes a triplet and a quarter note. The 'Meo.' instruction is written below the staff, flanked by asterisks.

17

Meo.) \* Meo. Meo.

Detailed description: This system contains measures 17 and 18. Measure 17 features a descending eighth-note scale. Measure 18 includes a triplet and a quarter note. The 'Meo.' instruction is written below the staff.

19

\* *Ad.*

21

*Ad.* \* *Ad.* *Ad.*

23

*Ad.* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

Ossia:

25

*Ad.* *Ad.* *Ad.* *Ad.*

27

*Ad.* *Ad.* *Ad.* *Ad.* *Ad.* \* *Ad.* *Ad.*

*dim.* *molto* *sf*

\* This slur, which is missing in RL, has been added by the editor.

\* このスラーはRL版では欠落しており、校訂者により補っている。

29 *f* *f* *f*

*f* *f* *f*

*Led.*

31 *p*

*p* *p*

*Led.* *Led.*

33 *f* *f*

*f* *f*

*Led.*

35 *p* *f* *molto cresc.*

*p* *f* *molto cresc.*

*Led.* *Led.*

37 *f* *f* *f*

*f* *f* *f*

*Led.* *Led.*

39

*sf* *f*

*Ded.* \* *Ded.* (*Ded.*) \* *Ded.*

Ossia:

*f*

*sempre Ded.*

41

*f* *dim.*

*Ded.* *Ded.* *Ded.* *Ded.*

Ossia:

43

*p*

*Ded.* *Ded.* *Ded.* *Ded.* *Ded.* *Ded.* *Ded.* *Ded.* *Ded.*

Ossia:

Ossia:

45

*più p*

*più p*

*Ded.* *Ded.* *Ded.* *Ded.* *Ded.* *Ded.* *Ded.* *Ded.*



47 *sf* *mf*

49 *più f*

Ossia:

51 *f cresc.*

53 *ff* *sempre dim.*

55

*mf*

*ped.* *ped.* *ped.* *ped.* *ped.*

57

*sempre dim.*

*ped.* *ped.* *ped.* *ped.* *ped.*

59

*p*

*ped.*

61

*ped.* *ped.* *ped.*

63

*ped.*

65 *And.*

67 *And.*

69 *f* *And.* *sf* *meno f*

Ossia:

71 *cresc. ed appass.* *p* *f* *And.*

73 *sempre legato* *p dolciss.* *sempre una corda* *And.*

\* 1) These Gbs are eighth notes in RL, which seems to be an error.

\* 2) The fingering  $\frac{4}{2}$  in RL is an error.

\* 1) RL版ではこれらの変ト音が8分音符になっているが、誤植と思われるため16分音符に訂正した。

\* 2) RL版の運指  $\frac{4}{2}$  は誤り。

75 *marc. espr.*

*pp*

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

Ossia:

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

79

Ped. Ped. Ped. Ped. Ped.

81

Ped. Ped. Ped. Ped. Ped.

83

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

85

*Ped.* *Ped.*

87

*Ped.* *pp* *pp* *Ped.*

89

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *dim.*

91

*pp* *f* *Ped.* *Ped.* *Ped.* *tre corde*

No. 18a

# Fr. Chopin Op. 10 No. 9

ショパンの作品10-9による

Third Version

For the left hand alone

第3バージョン

左手独奏のための

L. Godowsky

Allegretto ♩ = 80~92

*espr.*

*p dolce una corda*

21

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

25

*Ped.* *Ped.* *Ped.* \* *Ped.* *Ped.*

28

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

31

*Ped.* *Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.*

34

*Ped.* *Ped.* \* *Ped.*

\*) This *Ped.* mark is placed under the next D in RL. Here, it has been moved by the editor.

\*) RL版ではこの *Ped.* 記号は次の二音の下に位置している。ここでは校訂者により拍頭へ移動している。

37

*p subito*

*sf*

*p*

*Ad.*

40

*p*

*sf poco a poco cresc.*

*sf*

*Ad.*

43

*sf*

*sf*

*sf*

*Ad.*

46

*sf*

*sf*

*sf*

*rit.*

*Ad.*

49

*un poco sostenuto*

*f*

*sf*

*p*

*Ad.*




52 *sf*


55 *p*

58 *sf*

61 *f*

64 *rall.* *a tempo* *p dolce*

\*) In RL, these  marks are placed under the second sixteenth notes (C# and A). Here, these marks have been moved by the editor.

\*) RL版ではこれらの  記号は次の音(それぞれ嬰へ音、イ音)の位置に置かれているが、拍頭に置いたほうが良いと思われ、当版では訂正している。

68

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

Ossia:

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

73

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

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*2

77

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*  
Ped. \* Ped. \*

\* 1) It might be possible that the dot after B# in RL was intended to be the staccato mark over the next D/F#. See M16.

\* 2) A staccato mark might be missing.

\* 1) RL版で嬰口音についている付点は次のニ/嬰へ音のスタッカートの印刷ずれの可能性も考えられる(第16小節参照)。

\* 2) スタッカート欠落の可能性あり。

81 *espr.*

*p dolce legato*

*marcato*

*Leg.*

84 *sf.*

*marcato*

*sf.*

*Leg.*

87 *sf.*

*p dolcissimo*

*Leg.*

90 *sf.*

*f*

*sf.*

*Leg.*

93 *p*

*molto cresc.*

*Leg.*

96 *sf* *sempre più cresc. ed accel.* *sf*

*ff* *sempre legato*

99 *sf* *sf* *sf*

102 *sf* *non legato* *ff* *molto rall.*

*molto cresc.*

105 *a tempo e poco a poco più sostenuto* *mp* *sf* *pp*

108 *f*

111 *pp*

112 113 *f*

ped. ped. ped. ped. ped.

114 *sf*

115 116 *p* *sf*

ped. ped. (ped.) ped. ped. ped.

117 *ff*

118 119 120 *p* *sf* *più rall.*

ped. (ped.) ped. ped. ped. ped. \*

121 *tranquillo e sostenuto*

122 123 *più p* *mesto* 2/4 2/4

ped. ped. \* ped. ped. \* ped. ped.

124 *rall.* *pp*

125 126 *rall.* *pp*

ped. ped. ped. \*

No. 20

Fr. Chopin Op. 10 No. 10

ショパンの作品 10-10 による

Second Version

For the left hand alone

第2ヴァージョン

左手独奏のための

Presto, ma non troppo ♩=120~138\*

L. Godowsky

*espr.*

*p*

*legato, dolce e leggiero*

*pp*

*una corda*

*simile*

*p*

*tre corde*

\*) The metronome marking "♩=" for 12/8 time is exceptional. See the remark for No. 28a.

\*) 8分の12拍子に対し"♩="というメトロノーム記号は一般的ではない。No. 28aの脚注も参照のこと。

11

*dim.*

*p*

*poco cresc.*

*ped.* *ped.* *ped.* *ped.* *\* ped.* *ped.* *ped.* (*ped.*) *ped.* (*ped.*)

14

*molto cresc.*

*sf* *sf*

*tre corde*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

17

*p*

*dolciss.*

*una corda*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

20

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

23

*sempre cresc.*

*f*

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

*tre corde*

26

*dim.*

*p*

*dim. e rit.*

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

29

*p dolciss.*

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

*una corda*

32

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



35

*cresc.*

*f*

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

38

*dim.*

*cresc.*

*f*

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

41

*f*

Ped. Ped. Ped. Ped.

43

*più f*

*sf*

*sf*

*sempre cresc.*

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

46

Musical score for measures 46-48. Treble clef, key signature of three flats. Fingerings: 1 2, 1 2, 1 2, 1 2. Pedals: Ped. Ped. Ped.

49

*ff*

*poco a poco decresc.*

Musical score for measures 49-51. Treble clef, key signature of three flats. Dynamics: *ff*. Fingerings: 1 3, 2 4 5, 2 4 5, 1 3, 2 4 5, 1 3, 2 4 5, 1 3, 2 4 5, 1 3. Pedals: Ped. Ped. Ped. Ped.

52

*sempre* *dim.* *dolciss.* *rall.-*

*una corda*

Musical score for measures 52-54. Treble clef, key signature of three flats. Dynamics: *sempre*, *dim.*, *dolciss.*, *rall.-*. Fingerings: 1 2, 1 2, 1 2, 1 2, 2 4. Pedals: Ped. Ped. Ped. Ped. Ped. Ped. *una corda*.

55

*a tempo* *pp*

Musical score for measures 55-57. Treble clef, key signature of three flats. Dynamics: *a tempo*, *pp*. Fingerings: 1 2, 1 2, 1 5, 4 2, 3 4 5. Pedals: Ped. Ped. Ped. Ped. Ped. Ped.

57

ped. ped. ped. ped. ped. ped. ped. ped. ped. (ped.) ped. ped.

60

ped. (ped.) ped. ped. ped. ped.

62

ped. ped. ped. ped. ped. ped.

65

ped. ped. ped. ped. ped. (ped.) ped. (ped.)

68 *poco rit.* *a tempo* *p dolci.*

*led.* *led.* *led.* *led.* *led.* *led.*

70 *più p*

*led.* (*led.*) *led.* (*led.*) *led.* (*led.*) *led.* (*led.*) *led.* (*led.*) *led.* *led.*

73 *sempre smorzando*

*led.* *led.* *led.* *led.* *led.* *led.* *led.* *led.* *led.*

75 *rall.*

*led.* *led.* \* *led.* *led.*

No. 21

# Fr. Chopin Op. 10 No. 11

ショパンの作品10-11による

*For the left hand alone*

左手独奏のための

**Allegretto sostenuto** ♩=58~66

L. Godowsky

*molto tranquillo, dolcissimo e sempre arpeggiando*

*p*  
*una corda*

1 2 1 1 1 (2/3) 1 2 1 1 1 (2/3) 1 (2/3) (2/3) 2 (2/3) 1 1

1 2 3 5 2 1 2 1 2 2 2 1 2 1 2 3 5 3 5 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5

ped. ped. (ped.) ped. (ped.) ped. (ped.) ped. (ped.) ped. (ped.) ped. (ped.) ped. ped. ped. ped. ped. ped.

1 1 1 1 1 (2/3) 2 1 1 1 2 1 (2/3) 1 1 1 2 1

2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5

ped. ped. ped. ped. ped. ped. ped. ped. (ped.) ped. (ped.) ped. (ped.) ped. (ped.) ped. (ped.) ped. (ped.)

*rit.* - - 2 - 1 1 1 1 1 (2/3) 1

*pp* *marcato*

2 (2/3) 2 2 2 2 2 1 1 1 1 1 (2/3) 1

5 1 3 5 1 2 3 5 1 2 4 5 3 1 2 3 5 1 2 4 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5 1 2 3 5

ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped.

2 1 1 1 (2/3) 1 (2/3) (2/3) 2 1 1 1

1 2 3 5 2 3 4 3 4 5 5 3 5 3 4 1 2 3 5 1 2 4 5 2 3 5 2 4 5

ped. (ped.) ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped.

12

1 1 1 1 1 2

2 1 1 1 2 1

2 2 2 2 2 1

1 2 4 5 5 4 3 3 4 5 5 1 3 2 4

5 4 3 3 4 5 5

ped. ped. ped. ped. ped. ped. ped. (ped.) ped. ped. ped. ped.

14

1 1 1 2 1 2 2 2 2 1 1

1 3 5 2 5 5 1 2 3 2 1 1 2 2 1 1

5 4 3 4 3 5 5 5 1 2 3 2 1 1 2 2

5 1 2 3 2 1 4 5 1 2 3 5 1 2 5 1 2 5 2 5

ped. (ped.) ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped.

17 *poco più agitato*

*p cresc.*

2 2 2 1 1 2 1 2 2 1

1 2 5 1 2 5 1 2 5 1 3 5 1 3 5

1 2 5 1 2 5 1 2 5 1 3 5 1 3 5

ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped. ped.

21

*dim.*

*p*

1 1 1 1 2 2 1 1 1 1 2 2 1 1 1 2 1

1 2 5 1 2 5 1 2 5 1 3 5 1 3 5 1 3 5

1 2 5 1 2 5 1 2 5 1 3 5 1 3 5

ped. ped. ped. ped. ped. ped. ped. (ped. ped.) ped. ped. ped. (ped. ped. ped. ped.) ped.

25 *sostenuto*  
*pp* *dolciss.*

29 *molto rit.*

33 *a tempo marcato*  
*p*

37 *f*

\* The position of this ♩ mark is different from those in similar measures (M33, 37 and 38). This might be an error.

\* この ♩ 記号の位置は第33、37、38小節と比べて半拍ずれている。誤植の可能性も考えられる。

41 *molto sostenuto*

Med. Med. Med. Med. Med. Med. Med. Med. Med. Med. Med. Med. Med. Med. Med.

45

Med. Med. Med. Med. Med. Med. Med. Med. Med.

48

Med. Med. Med. Med. Med. Med. Med. Med. Med. Med. Med.

51

Med. Med. Med. Med. Med. Med. Med. Med. Med. Med. Med.

\* 1) Probably the fingering number 5 is missing.

\* 2) The fingering  $\frac{1}{2}$  in RL is an error.

\* 1) 恐らく連指番号 5 が抜けているのであろう。

\* 2) RL 版の連指  $\frac{1}{2}$  は誤り。



## No. 22

## Fr. Chopin Op. 10 No. 12

ショパンの作品10-12による

For the left hand alone

左手独奏のための

Allegro con fuoco ♩=112~126

L. Godowsky

The musical score is written for the left hand in G major (one sharp) and 3/4 time. It consists of 12 measures. The tempo is marked 'Allegro con fuoco' with a metronome marking of ♩=112~126. The score is arranged by L. Godowsky. The piece begins with a forte (*f*) dynamic. The first system (measures 1-4) features a series of ascending eighth-note patterns with various fingering (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and accents. The second system (measures 5-8) continues the pattern, with a fortissimo (*ff*) dynamic marking at the start of measure 5. The third system (measures 9-12) concludes with a piano (*p*) dynamic and a 'sempre cresc.' (always crescendo) marking. The final measure (12) is marked 'rit.' (ritardando). The score includes several 'Ped.' (pedal) markings and a circled asterisk (\*) in measure 4, indicating a specific fingering or articulation point.

\* The stem between the E and C# might be unnecessary. See M4, 42 and 44.

\*) ホ音/嬰ハ音間の符幹はなくても良いかもしれない(第4、42、44小節参照)。

9 *a tempo*

9 *a tempo*

*f*

*sf*

Ped. Ped. Ped. (\*)

11

11

Ped. Ped. Ped. (\*)

13

13

*sf*

Ped. Ped. Ped. (\*)

15

15

Ped. Ped. Ped. Ped. \*

17

17

Ped. Ped. Ped. Ped. \*

19

Ossia: *p*

*p*

*ped.*

21

*ped.*

23

*sf*

*ped.*

25

*molto cresc.*

*sf*

*ped.*

27

*ff*

*molto*

*p*

*ped.*

29

Ossia: etc. Ossia: etc.

31

Ossia: etc. Ossia: etc.

33

*cresc. e poco a poco più agitato*

35

*sf*

37

*ff*

\*) Probably this slur should start from the preceding F. See M30.

\*) 恐らくこのスラーは手前のへ音から開始すべきであろう (第30小節参照)。

39 *mf poco a poco più tranquillo*

*a tempo*

\*) Ossia:

42

(\*) *Ped.*

Ossia:

44

(\*) *Ped.*

47

*p* *cresc.* *rit.*

\* This "ossia" may be used in all analogous passages.  
If preferred, the version at the beginning of the study may be played in all similar passages.

\* この"ossia"は全ての類似箇所で使用することができる。  
また、好みに応じて冒頭のヴァージョンを用いて演奏してもよい。

49 *a tempo*

*f*

Ossia:

52

54 *sf*

56

58

*sempre sf*

60

Ossia:

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

62

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

64

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

67

*meno f* (*Ped.*) *Ped.* *Ped.* \* *Ped.* *mf*

70

*dim.* *Ped.* *Ped.* *Ped.* *Ped.* *dolce* *rall.* *Ped.* *Ped.* (*Ped.*)

73

*a tempo*

*And. p*

75

*smorz.*

77

*sf* *sotto voce*

*p*

80

*1 poco rall.*

*sf* *passionato più mosso*

82

*sf*