

11

1 1 1 1 1 1 1 1

4 2 3 2 4 2 3 4

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

13

1 1 1 1 1 1 1 1

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

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

15

1 2 1 2 1 2 1 2

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

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

17 *cresc.*

2 1

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

ped. ped. ped. ped. 2 1 5 3 1 ped. ped. ped. ped.

19

2 1

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

4 ped. 5 ped. 4 ped. ped. 2 1 5 3 1 ped. ped. ped. ped.

First system of musical notation. Treble clef, key signature of two flats, and a dynamic marking of *f*. The bass line features a complex sequence of notes with fingerings: 3, 5, 1, 1, 4, 2, 1, 1, 4, 5, 1, 1, 3, 2, 4, 1, 1, 4. The treble line has a single note with a fingering of 1. Below the bass line are several *ped.* markings.

Second system of musical notation. Treble clef, key signature of two flats. The bass line continues with fingerings: 5, 1, 1, 4, 5, 2, 5, 1, 4, 5, 2, 5, 3, 2, 4, 1, 1, 4. A *cresc.* marking is present. The treble line has notes with fingerings 1, 2, 2, 2. Below the bass line are several *ped.* markings.

Third system of musical notation. Treble clef, key signature of two flats. The bass line has fingerings: 3, 5, 1, 1, 3, 3, 1, 4, 3, 1, 3, 1, 5, 1, 2. A dynamic marking of *f* is present. The treble line has notes with fingerings 2, 4, 1, 2, 4, 5, 2, 1, 4, 5, 1, 4. Below the bass line are several *ped.* markings.

Fourth system of musical notation. Treble clef, key signature of two flats. The bass line has fingerings: 5, 2, 1, 5, 1, 2, 4, 2, 1, 5, 1, 3, 5, 2, 1, 2, 5, 1, 3. The treble line has notes with fingerings 1, 2, 1, 2, 1, 2. Below the bass line are several *ped.* markings.

Fifth system of musical notation. Treble clef, key signature of two flats. The bass line has fingerings: 2, 5, 1, 5, 1, 3, 2, 5, 1, 5, 1, 3, 2, 1, 1, 5, 3, 4, 2, 4, 2, 4, 2, 1, 5, 3, 1, 2, 4, 5, 1, 4, 5, 2, 1, 5. A dynamic marking of *p* is present. The treble line has notes with fingerings 1, 5, 2, 2. Below the bass line are several *ped.* markings.

31 *cresc.*

Musical score for measures 31-32. The right hand has a long melodic line with a slur. The left hand has a rhythmic accompaniment with fingerings and accents.

33

Musical score for measures 33-34. The right hand has a long melodic line with a slur. The left hand has a rhythmic accompaniment with fingerings and accents.

35 *p*
dolcissimo

Musical score for measures 35-36. The right hand has a long melodic line with a slur. The left hand has a rhythmic accompaniment with fingerings and accents.

37

Musical score for measures 37-38. The right hand has a long melodic line with a slur. The left hand has a rhythmic accompaniment with fingerings and accents.

39 *dim.* *rit.* *pp*

Musical score for measures 39-40. The right hand has a long melodic line with a slur. The left hand has a rhythmic accompaniment with fingerings and accents.

4. Musical score system 1. Treble clef, bass clef, 2 flats. *dim.* Fingerings: 5 2 1 5 1 2 4 | 2 3 5 3 2 3 | 2 3 5 3 2 4 | 2 3 5 3 2 | 5 2 1 | 1 2 4 | 2 1 | 1 2 3 | 1 | 1 2 4 | 1 | 1 2

Ossia: Musical score system 2. Treble clef, bass clef. Fingerings: 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 1 1 | 2 2 | 2 2

5. Musical score system 3. Treble clef, bass clef, 2 flats. *dim.* Fingerings: 5 2 1 | 1 2 4 | 2 1 | 1 2 3 | 1 | 1 2 4 | 1 | 1 2

6. Musical score system 4 (top). Treble clef, 2 flats. *dim.*

7. Musical score system 4 (bottom). Treble clef, bass clef, 2 flats. *dim.* Fingerings: 5 2 1 4 | 1

Ossia: Musical score system 5. Treble clef, bass clef. Fingerings: 5 1 5 4 3 | *dim.*

8. Musical score system 6. Treble clef, bass clef, 2 flats. *rit.* Fingerings: 2 3 | 1 3 | 5

No. 28a

Fr. Chopin Op. 25 No. 2

ショパンの作品25-2による

Fourth Version

For the left hand alone

第4ヴァージョン

左手独奏のための

Presto, ma non troppo ♩=128~144 (♩=128~144)*
sempre molto legato e mormorando

L. Godowsky

The musical score is written for the left hand in 12/8 time. It consists of nine systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The score includes various musical notations such as fingerings, dynamics (p, cresc., dim.), and articulation (Ded., *). The tempo is marked 'Presto, ma non troppo' with a metronome marking of ♩=128~144. The performance instructions are 'sempre molto legato e mormorando'. The score is attributed to L. Godowsky.

* The metronome marking is ♩=128~144 in RL, but ♩=128~144 in the autograph. (This information has been kindly provided by Prof. Satoru Takaku.) It is unclear whether this is a simple printing error or a revision by Godowsky himself, but the former is more likely as "♩=" is inappropriate for $\frac{12}{8}$ time.

*メトロノーム記号はRL版では♩=128~144となっているが、自筆譜では♩=128~144である。(高久暁教授のご指摘による。)この違いがゴドフスキー自身による改訂の結果なのか、単純な誤植なのかは不明だが、8分の12拍子である事を考慮すると"♩="よりも"♩="のほうが適切であろう。

11

cresc.

dim.

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

13

Ad. *Ad.* *Ad.* *

Ad. *

15

poco più mosso

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

17

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

1.

19

rall. - - - - a tempo

dim.

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

*) A dotted quarter note instead of a quarter note (without a dot) might be more appropriate.

*) 付点4分音符とするのがより適切かもしれない。

21. $\frac{1}{2}$ $\frac{2}{1}$ 3 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 3 2

poco a poco più mosso

23. 2 1 3 2 1 2 1 2 1 3 2 3 2 1 2 1 3 2

25. 1 2 1 3 2 1 2 1 2 3 2 1 2 1 2 1 2 1 2 1 3 2

27. 1 1 2 1 2 1 1 2 1 2 1 3 2 1 2 1 2 1 2 3 2 1

più p

*1

*2

*2

*1) This slur is missing in RL.

*2) See the remark for M14.

*1) RL版ではこのスラーが欠落している。

*2) 第14小節の脚注参照。

32

1 2 1 2 1 2 1 2 1

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

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

34

2 1 2 2

4 5 2 3 4 3 4 3 5 4 3

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

rall. *a tempo* *pp*

36

1 2 1 1 1 1 2 2 1 2 3 2 1

5 3 5 5 4 5

Ped. * Ped. Ped. Ped. Ped.

38

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

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

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

40

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

5 4 5 5 3 4 5 3 4 5 3 5 4

* Ped. * Ped. Ped. poco rit. - - -

1 2 1 1 1 2 2 1 2 1 3 2 1 *a tempo*

4 2 4 3 5 4 3 5 5

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

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

f 1 1 2 1 2 2 1 2 1 2 1 2 1 2 3 4 1 2 1 3

2 5 3 5 4 5 4 5 5 5 5

5 *Ad.* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.* 4 5

1 1 2 1 3 2 1 1 3 2 1 2 1 1 3 2 1 2

p *poco a poco rall.* *e dim.*

2 4 5 2 5 2 4 5 4 5

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

1 2 1 2 3 1 2 1 3 2 1 2 1 2 1 3 1 2 1 2

dim. e più rit. - - -

5 5 4 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

Ad. * *Ad.* * *Ad.* * *Ad.* *ppp*

* 1) See the remark for M14.

* 2) This rest is a half rest (without a dot) in RL, which is obviously inappropriate.

* 1) 第14小節の脚注参照。

* 2) RL版では付点のない2分休符になっているが、明らかに不適切。

No. 30

Fr. Chopin Op. 25 No. 3

ショパンの作品25-3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

L. Godowsky

Allegro moderato ♩=100~108

p dolce e leggiero

The score is written for the left hand in 3/4 time, key of B-flat major. It consists of 11 measures. The tempo is marked 'Allegro moderato' with a metronome marking of 100-108. The dynamics are marked 'p dolce e leggiero' and 'p'. The score includes various fingerings and articulations such as accents and slurs. The piece is a study for the left hand, focusing on arpeggiated chords and melodic lines.

13

Musical notation for measures 13 and 14. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 13 starts with a piano (*p*) dynamic. Both staves feature a series of chords, with the bass staff playing a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. The notation includes slurs and accents.

15

Musical notation for measures 15 and 16. The system consists of two staves. Measure 15 continues the accompaniment with various chord voicings and fingerings. Measure 16 features a more complex chord structure in the treble staff, including a triplet of eighth notes. The bass staff continues with a steady accompaniment.

17

Musical notation for measures 17 and 18. The system consists of two staves. Measure 17 begins with a piano (*p*) dynamic. The treble staff shows a sequence of chords with slurs and accents. The bass staff provides a consistent accompaniment with fingerings and slurs.

21

Musical notation for measures 21 and 22. The system consists of two staves. Measure 21 starts with a piano (*p*) dynamic. The treble staff features a series of chords with slurs and accents. The bass staff continues with a steady accompaniment.

25

Musical notation for measures 25 through 30. The system consists of two staves. Measure 25 includes the instruction *più p e tranquillo*. The treble staff shows a sequence of chords with slurs and accents. The bass staff continues with a steady accompaniment. Measure 29 includes the instruction *rall. - p* and measure 30 includes *a tempo (tranquillo)*.

26

molto cresc. *allargando*

26 27 28

29

a tempo sf

29 30 31 32

33

p dolce

33 34 35

36

p

36 37 38

39

39 40 41

No. 31

Fr. Chopin Op. 25 No. 4

ショパンの作品25-4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 moderato ♩=108~126

la melodia ben portando

L. Godowsky

Preface

Almost all editions have one and the same metronome mark: ♩=160. Kullak indicates ♩=120, which is too slow. This version of the study is more in the form of variations.

The right pedal and the fingering must be studied carefully. Expressiveness and clearness in polyphonic playing are indispensable to a proper rendering of this composition.

A few helpful forms for the development of greater precision and confidence in playing skips:

序説

殆ど全ての版が同一のテンポ、即ち ♩=160 を指示している。クーラクは ♩=120 を指示しているが、これでは遅すぎる。当ヴァージョンは原曲以上に変奏曲の形態をとっている。

右ペダルと運指については入念に練習する必要がある。当作品をきちんと表現するためにはポリフォニーを可能な限り表情豊かに、かつ明確に演奏することが欠かせない。

跳躍をより正確に、かつ確信を持って弾けるようにするためには、次のいくつかの練習が役立つ：

Except when otherwise indicated, the right pedal should be used with every fundamental note.

特記された場合を除き、右ペダルは基音が変わるたびに踏みかえる。

sempre ben marcato ed espressivo

9

mp
non legato

Ossia:

12

mf
dolce

15

mf
dolce

Ossia:

18

mf
dolce

Ossia:

51

p

f

Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. *

54

f

Ossia:

Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. *

57

p

Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. *

Ossia:

rit.

pp

Led. * Led. * Led. * Led. * Led. * Led. *

* This mark is placed under the adjacent F# in RL. Here, its position has been moved by the editor.

* RL版では 記号は次の嬰へ音の下に置かれている。ここでは校訂者により一音前へ移動している。

No. 32

Fr. Chopin Op. 25 No. 4

ショパンの作品25-4による

Second Version

第2ヴァージョン

Polonaise

ポロネーズ

L. Godowsky

Allegro drammatico ♩=96~108

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). It begins with a piano introduction marked *pp*. The tempo is *Allegro drammatico* with a metronome marking of ♩=96~108. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into measures, with measure numbers 3, 6, and 8 clearly marked. Measure 8 is marked *molto crescendo* and *ff*. The piece includes various fingering numbers (1-5) and dynamic markings such as *pp* and *ff*. There are also performance instructions like *non legato* and *ff*. The score is decorated with *Ped.* symbols and asterisks.

11

♩. * ♩. ♩. ♩. * ♩. * ♩.

14

♩. * ♩. ♩. * ♩.

16

p * *poco rit.* *tr* *a tempo* ♩. ♩. *

19

♩. * ♩. ♩. * ♩.

21

p *espr. e dolce* ♩. ♩. *

* A staccato mark might be missing.

*) スタッカート欠落の可能性あり。

23

Musical score for measures 23-24. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It features a melodic line with a slur over measures 23-24, a triplet of eighth notes in measure 23, and a quarter rest in measure 24. The left staff has a bass clef and contains a bass line with a slur over measures 23-24, a triplet of eighth notes in measure 23, and a quarter rest in measure 24. Fingerings are indicated with numbers 1-5. There are dynamic markings *ped.* and *ped.* under the bass line in measure 24, and an asterisk *** under the bass line in measure 24.

25

Musical score for measures 25-26. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It features a melodic line with a slur over measures 25-26, a quarter rest in measure 25, and a quarter note in measure 26. The left staff has a bass clef and contains a bass line with a slur over measures 25-26, a quarter rest in measure 25, and a quarter note in measure 26. A *cresc.* marking is placed above the right staff in measure 26. Fingerings are indicated with numbers 1-5. There are dynamic markings *ped.* under the bass line in measures 25 and 26.

27

Musical score for measures 27-28. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It features a melodic line with a slur over measures 27-28, a quarter rest in measure 27, and a quarter note in measure 28. The left staff has a bass clef and contains a bass line with a slur over measures 27-28, a quarter rest in measure 27, and a quarter note in measure 28. A *più f* marking is placed above the right staff in measure 27, and a *f* marking is placed above the right staff in measure 28. Fingerings are indicated with numbers 1-5. There are dynamic markings *ped.* under the bass line in measures 27 and 28, and an asterisk *** under the bass line in measure 28.

29

Musical score for measures 29-30. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It features a melodic line with a slur over measures 29-30, a quarter rest in measure 29, and a quarter note in measure 30. The left staff has a bass clef and contains a bass line with a slur over measures 29-30, a quarter rest in measure 29, and a quarter note in measure 30. A *p* marking is placed above the right staff in measure 29, and a *f* marking is placed above the right staff in measure 30. Fingerings are indicated with numbers 1-5. There are dynamic markings *ped.* under the bass line in measures 29 and 30, and an asterisk *** under the bass line in measure 30.

31

Musical score for measures 31-32. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. It features a melodic line with a slur over measures 31-32, a quarter rest in measure 31, and a quarter note in measure 32. The left staff has a bass clef and contains a bass line with a slur over measures 31-32, a quarter rest in measure 31, and a quarter note in measure 32. A *mp* marking is placed above the right staff in measure 31. Fingerings are indicated with numbers 1-5. There are dynamic markings *ped.* under the bass line in measures 31 and 32, and an asterisk *** under the bass line in measure 32.

33 *p* *cresc.*

4 2
1 5
2 3

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

35 *sf* *mp*

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

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

38

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

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

41 *molto crescendo* *non legato*

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

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

44 *ff*

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

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

46

1 4 2 1 4 1 2 5 4 2 # 1 1

4 5 3 2 1

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

48

Ped. * Ped. * Ped. * Ped.

50

p

1 2 1 1 2 2 1 1

4 15 5

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

53

Ped. * Ped. * Ped. *

56

15

4

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

58 *ff molto crescendo*

60 *fff* *Fine*

62) *mp dolce grazioso*

65 *rit.*

• The "Trio" is a repetition of the entire Chopin study in the major mode, with rhythmic changes and new melodic additions in the right hand.

★「トリオ」ではショパンのエチュード原曲全体が、長調で、リズムを変え、右手に新しい旋律を加えて繰り返される。

100

100

101

Ped. *

Ped. *

102

102

103

Ped. *

Ped. *

104

104

105

poco rit.

a tempo

Ped. *

Ped. Ped. Ped.

106

106

107

tr

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

108

108

109

Ped. *

Ped. *

*) Staccato marks might be missing. See M74.

*) スタッカート欠落の可能性あり(第74小節参照)。

110

molto cresc. *p subito*

15

3 4 3 4 5

♩. * ♩. ♩. ♩. ♩. ♩. ♩. *

113

mp

1 2 1 2 1 2 4

3 4 5 4 5 4 5

♩. ♩. ♩.

116

dolcissimo

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

♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩. ♩.

119

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

♩. * ♩. * ♩. ♩. * ♩. *

121

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

4 3 1 3 2 1 3

♩. * ♩. * ♩. ♩. *

tr

Da Capo dal Segno al Fine

No. 35

Fr. Chopin Op.25 No.5

ショパンの作品25-5による

Third Version

第3バージョン

For the left hand alone

左手独奏のための

L. Godowsky

Allegro moderato ♩=116~132

espr. p

3

6

9

12

f appass.

15

And. *And.* *And.* *(And.)* *And.*

17

grazioso e tranquillo

p dolce

And. *And.* *And.* *(And.)* *(And.)*

20

And. *And.* *And.* *And.* *And.* *And.*

23

And. *(And.)* *(And.)* *And.* *And.* *And.* *And.*

26

accel. - - - - - *rall.* - - - - -

(And.) *And.* *And.*

45 *sostenuto e molto espr.*

p dolce e legato

una corda

Ped. Ped. Ped. Ped. Ped.

48

Ped. Ped. Ped. Ped.

51

rall.-

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

54

Ped. Ped. Ped. Ped.

57

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

60

2 2 1 1 2 1 1 4 2

5 1 3 5 3 1 5 3 4

pp

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

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

63

1 1 2 2 3

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

ped. *ped.* * *ped.*

65

1 4 1 2 5

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

ped. *ped.*

67

1 2 3 1 2 3

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

un poco agitato

cresc.

ped. *ped.* *ped.* *ped. tre corde* *ped.* *ped.*

70

1 2 1 3 5 1 2 5 1

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

sf

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

73 *più agitato*

f

♯

76 *molto espr.*

p cresc.

♯

79 *molto dim. e poco rall.-*

una corda

♯

81 *a tempo*

p leggiero

♯

83

♯

*) The positions of these *♯* marks (in M81 and 83) are different. Either of these might be an error.

*) 第81小節と第83小節でこれらの *♯* 記号の位置が異なっている。どちらかが誤植の可能性も考えられる。

85

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

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

87

1, 1, 2 1 2, 1 2, 1 2, 1

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

89

2 3, 1 3, 1, 1, 2, 1 3, 1, 1

ped. ped. ped. ped. ped.

92

1, 1, 1, 1, 1

ped. ped. ped. ped. ped.

95

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

ped. * ped. rall.

la melodia marcato

98

pp

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

102

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

106

p

Ped. Ped. Ped. Ped. Ped.

109

sf

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

112

sf

p marcato

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

115

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

*) There is no slur between C and Db in RL (probably an error). See M5.

*) RL 版ではこのスラーが欠落している (第5小節参照)。

118

1 2 2 2 1 2 1

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

122

molto crescendo

ff *sf* *sf* *p espr. e*

ped. *tre corde* *ped.** *ped.** *ped.* *una corda*

127

tranquillo *p dolcissimo*

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

134

cresc. *tre corde*

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

137

f rall. *p* *molto crescendo allargando* *f*

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

No. 40

Fr. Chopin Op. 25 No. 9

ショパンの作品25-9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 ♩=96~104

*leggiero**p*

The musical score is written for the left hand in 2/4 time, key of B-flat major. It consists of 14 measures, divided into four systems of four measures each. The tempo is marked 'Allegro' with a quarter note equal to 96-104 beats per minute. The first system begins with the instruction 'leggiero' and a dynamic marking of 'p'. The score includes numerous fingerings (e.g., 1 2, 1 2 3, 1 2 4, 1 2 5, 2 3, 3 4, 4 5) and articulation marks such as accents and slurs. The second system starts at measure 4. The third system starts at measure 7 and includes the instruction 'più p marc.' at measure 11. The fourth system starts at measure 10 and includes the instruction 'marcato' at measure 11. The score concludes with a final 'marcato' marking at measure 14. The bass clef part features a steady eighth-note accompaniment, while the treble clef part contains the main melodic and harmonic material.

13

16

19

22

*) Staccato marks might be missing.

*) スタッカート欠落の可能性あり。

35 *marcato* *p* *espr.* *rall.* *una corda*

39 *pp*

43 *p leggiero*

47 *sempre dim.*

* A staccato mark may be missing.

*) スタッカート欠落の可能性あり。

No. 41

Fr. Chopin Op. 25 No. 10

ショパンの作品25-10による

For the left hand alone

左手独奏のための

L. Godowsky

Allegro con fuoco $\text{♩} = 80 \sim 92$
sempre legato

poco a poco cresc.

15 *meno f*

17 *espr.* *sf.*

19 *sf.*

21 *cresc.* *sf.*

23 *ff.*

25

27 *ff.*

* An accent mark might be missing.

*) アクセント欠落の可能性あり。

Lento ♩=92~100

29 *tranquillo* *p*

p *espressivo*
una corda

33

36

39 *molto espr.*

p *marcato*

43

cresc. *ed* *accel.* *rall.*

* 1) The fingering $\frac{5}{3}$ in RL is an error.
* 2) The position of this rallentando is different from that in M66.

* 1) RL版の連指 $\frac{5}{3}$ は誤り。
* 2) このラレンタンドの位置が第66小節と異なっている。

47 *a tempo*

f *sempre decresc.*

Pedal markings: *ped.*, *(ped.)*, *(ped.)*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*

50

p espr. *cresc. ed appass.*

Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*

53

f

Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*

56

sempre decresc. *rall.*

Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*

74

f *sempre decresc.*

Me. Me. Me. Me. Me. Me. Me. Me.

78

rall. *p*

Me. Me. Me. Me. Me. Me.

81

rall. *cresc. ed accel.*

Me. (Me. Me.) Me. Me. Me. Me. (Me.) Me.

84

* *rall.*

Me. (Me.) Me. Me. * Me. Me. Me. *

* The position of this rallentando is different from that in M66.

*) このラレンタンドの位置が第66小節と異なっている。

87 *più sostenuto*

p *più p*

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

90 *espr.*

dim. *pp*

ped. * ped. (ped.)

94

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

98 *poco a poco accel.*

* ped. ped. ped. ped.

102 *molto cresc. ed accel.*

5 tre corde
ped.

104

ped.

Tempo I

106 *p subito*

sf
ped. *

108

ped.

110 *molto cresc.*

ped.

112

ped.

114 *ff non legato*

ped.

116 *non legato, sempre ff*

allarg.
tr
ped.

*) Accent marks might be missing. See M5 and 6.

*) アクセント欠落の可能性あり (第5、6小節参照)。

No. 43

Fr. Chopin Op. 25 No. 12

ショパンの作品25-12による

For the left hand alone

左手独奏のための

Allegro molto e con fuoco ♩=104~126

L. Godowsky

The musical score is presented in a system of two staves (bass and treble clef) for each measure. The key signature is G major (one sharp). The tempo and dynamics are 'Allegro molto e con fuoco' with a metronome marking of ♩=104~126. The score includes various fingering numbers (1-5) and dynamic markings such as *f* and *sf*. The piece concludes with a final cadence in the 15th measure.

* The fingering for D# is 1 in RL, which seems to be an error. Here the fingering has been changed by the editor.

*) RL版では嬰二音の運指が1となっているが、誤植と思われる。ここでは校訂者により変更されている。

sempre cresc.

39

41

44

mf molto *cresc.* *allarg.*

47

a tempo *ff*

50

53

56

59

*) The fingering is 4 instead of 1 in RL. (Maybe the 1 is missing.)

*) RL版では 1/4 ではなく 4 となっているが、1 の欠落と思われる。

61

63

66

69

72

75

78

81

acc. sempre

con tutta la forza

The musical score consists of ten systems of music, each with a piano (upper) and bass (lower) staff. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a fermata on the final note.

* This # sign before B, which has been added by the editor, is missing in RL (probably an error).

* RL版ではこの口音の前の#が欠落しているが、誤植の可能性が高い。ここでは校訂者により補ってある。