

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

The main score is written in bass clef with a common time signature. It begins with a dynamic marking of *mf*. The piece is characterized by intricate polyphony, with multiple voices moving in parallel motion. Fingerings are indicated by numbers 1-5, and articulation marks like accents and slurs are used throughout. The score is divided into measures, with some measures containing complex rhythmic patterns such as triplets and sixteenth-note runs.

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：

The exercises are numbered 1 through 5. Exercise 1 shows a simple skip pattern with a right pedal mark. Exercise 2 is similar but with a different interval. Exercise 3 introduces a more complex skip with a right pedal mark. Exercise 4 shows a skip with a right pedal mark and a specific fingering. Exercise 5 is a more complex exercise involving multiple skips and a right pedal mark. Each exercise is presented in both treble and bass clefs.

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*

This system contains measures 9, 10, and 11. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a bass line with simple chords and fingerings (5, 1, 2, 3, 4, 5). The dynamic is marked *mp* and the articulation is *non legato*.

Ossia:

An ossia version of measures 9-11, featuring a more complex melodic line in the right hand with various slurs and fingerings.

12

This system contains measures 12, 13, and 14. The right hand continues with a melodic line, including slurs and fingerings. The left hand has a bass line with chords and fingerings. The dynamic remains *mp*.

15

This system contains measures 15, 16, and 17. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords and fingerings. The dynamic is *mf*. There are several *Ad.* markings below the staff.

Ossia:

An ossia version of measures 15-17, featuring a melodic line in the right hand with slurs and fingerings.

18

This system contains measures 18, 19, and 20. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with chords and fingerings. The dynamic is *mf dolce*. There are several *Ad.* markings below the staff.

Ossia:

An ossia version of measures 18-20, featuring a melodic line in the right hand with slurs and fingerings.



36 *ben marcato*

*rall.* *mp a tempo*

*legato*

39

42

*legato* \* *legato* \* *legato* \* *legato* \* *legato* \* *legato* \* *legato* \*

45

*mf*

*legato* \* *legato*

48

*legato* \* *legato* \* *legato* \* *legato* \* *legato* \* (\*) \* *legato* \* *legato* \* *legato* \* (\*) \* *legato* \* *legato* \*

\*) The fingering is 2 instead of  $\frac{1}{2}$  in RL. (Maybe the 1 is missing.)

\*) RL版では  $\frac{1}{2}$  ではなく 2 となっているが、1の欠落と思われる。

51

*p*

*f*

Led. \* Led. \*

54

*f*

Ossia:

Led. \* Led. \*

57

*p*

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。