Maryna Wichrowska
A12

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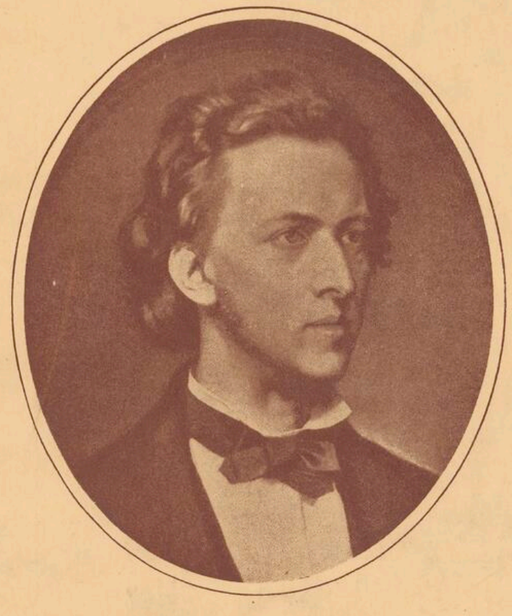
FRÉDÉRIC CHOPIN

ALBUM

32 ausgewählte Stücke



32 Selected Pieces · 32 pièces choisies

Piano Solo

Universal-Edition
No. 831

MIECZYSŁAW IDZIKOWSKI
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Frédéric Chopin

Album

32 ausgewählte Stücke
für Klavier allein

★

Album
Album of selected pièces

★

Album
Album de pièces choisies

★

Piano solo

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Universal-Edition
Wien

Made in Germany

INSTYTUT FRYDERYKA CHOPINA BIBLIOTEKA 1200/m

1200

INHALTSVERZEICHNIS

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VORWORT

PREFACE / AVANT PROPOS

Frédéric Chopin, geboren 1810 zu Zelazowa Wola in Polen, ist der große Schöpfer des modernen Klavierstils, der geniale Wegbereiter eines neuen musikalischen Ausdrucks. Eine ungewöhnliche Begabung führte ihn als Komponist und Pianist erstaunlich frühzeitig zu einem ganz persönlichen, von allen Vorbildern unabhängigen Stil: mit 11 Jahren schon verließ er den Klavierunterricht, den er bei einem unbedeutenden Lehrer genossen hatte, mit Unterbrechungen nur nahm er Kompositionsunterricht. Als er im Jahre 1830 zum erstenmal in Paris das Konzertpodium betrat, brachte er zwei Klavierkonzerte und eine Reihe von Mazurken, Polonaisen, Nocturnes, Walzern, Rondos mit, Werke, die musikalisch und pianistisch die volle Reife und Eigenart seines späteren Schaffens besitzen.

Beeinflußt war er vielleicht nur von der dämonischesten Künstlerpersönlichkeit seiner Zeit: von Niccolò Paganini. Die Dämonie dieses Geigers mag für Chopin in einer Beziehung entscheidend gewesen sein: für die wahrhaft dämonische Beherrschung seines Instruments. Was Chopin an neuen Klangwirkungen und technischen Möglichkeiten ersann, war bis dahin für unmöglich gehalten worden. Seine Oktaven-, Terzen- und Sextenläufe, die weiten Sprünge und Griffe, die oft wie Girlanden um die Melodie geschlungenen Passagen der linken Hand erregten das Staunen und die Bewunderung einer Musikwelt, die in Clementi, Hummel und Kalkbrenner die größten Klaviervirtuosen zu besitzen glaubte. Gleichwohl wurde diese neue Technik bei Chopin nur zum Ausdrucksmittel einer überaus empfindsamen Seele, die von unendlicher Süße bis zu tiefster Traurigkeit alle Stimmungen mit neuer Intensität zu gestalten vermochte: neu in der melodischen Erfindung, die ihr Bestes und Eigenartigstes aus der polnischen Volksmusik gewann, neu in der harmonischen Gelöstheit, die der Musik des folgenden Jahrhunderts den Weg wies.

Selten hat indes ein Künstler die Natur seiner Begabung so klar erkannt wie Chopin. In einer Zeit, die von jedem Musiker die Beherrschung des gesamten Gebietes der Musik voraussetzte und forderte, beschränkte er sich auf das Klavier. Von wenigen Werken seiner frühesten Zeit abgesehen, hat Chopin nur für das Klavier komponiert und kleine Formen bevorzugt, in denen er am vollkommensten zu gestalten wußte, was ihn bewegte.

Frederic Chopin, born in 1810 at Zelazowa Wola in Poland, is the great creator of the modern pianistic style, the ingenious pioneer of a new musical expression. His unusual gifts led him, as composer and as pianist, to a quite individual and independent style. At the age of eleven he gave up his piano lessons which he had taken with an unimportant teacher and from then on only, from time to time, took lessons, in composition. In 1830 when he made his first public appearance in Paris, he introduced himself with two piano concertos and a number of mazurkas, polonaises, nocturnes, valses and rondos, works which show his creative force in full maturity.

He had perhaps been influenced by one only: by Niccolò Paganini the most demoniacal artistic personality of his time. This superhuman violonist may have been, in one respect, a decisive influence on Chopin, that is in the diabolical mastering of his instrument. All the new sound-effects and technical possibilities which Chopin conceived had, hitherto, been thought impossible. His runs of octaves, thirds and sixths, his wide jumps and spans, the passages for the left hand, wound garland-like round the melody, aroused the wonder and admiration of the musical world, who had thought that in Clementi, Hummel and Kalkbrenner they had the greatest virtuosos of the piano. This new technique was, nevertheless in Chopin's case, solely the means of expressing an extremely sensitive spirit which created, with ever new intensity, all shades of feeling, from infinite sweetness to profoundest sorrow. This technique was quite new in its musical invention and took its best and peculiar charm from the polish folk-song; it was new too in its harmonic freedom which was to pave the way for the music of the coming century.

Hardly ever, moreover, has an artist recognised the nature of his talent so clearly, as Chopin did. At a time when every composer was expected to embrace the whole range of music, he confined himself to the piano only. With the exception of a very few early compositions, Chopin wrote solely for the piano and favoured short works in which he could express his feelings to perfection.

Frédéric Chopin, né en 1810 à Zelazowa Wola en Pologne, a été le grand créateur du style pianistique moderne, le pionnier génial d'une nouvelle expression musicale. Doué de façon peu commune, il acquit dès son plus jeune âge, aussi bien comme compositeur que comme pianiste, un style nettement personnel, indépendant de tous ses prédécesseurs. A 11 ans déjà il quittait ses leçons de piano que lui donnait un professeur sans importance, et ne prenait qu'à de longs intervalles des leçons de composition. Lorsque, en 1830, il joua pour la première fois à Paris, il exécuta deux concertos pour piano et plusieurs mazurkas, polonaises, nocturnes, valses et rondeaux, œuvres qui montrent déjà sa force créatrice en pleine maturité.

Peut-être cependant subissait-il la seule influence de la démoniaque personnalité artistique de son temps: Niccolò Paganini. Il se peut que le jeu endiablé de ce violoniste ait été, dans un certain sens, décisif sur l'avenir de Chopin: le sens de la maîtrise vraiment infernale d'un artiste sur un instrument. Ce que Chopin inventa, en nouveaux effets sonores et en possibilités techniques, était jusqu'alors tenu pour impossible. Ses suites de notes en octaves, tierces et sixtes, ses sauts et ses écarts qui souvent se présentaient comme des guirlandes tressées autour de la mélodie que jouait la main gauche en passages entrelacés, soulevaient l'étonnement d'un monde musical qui croyait avoir, en Clémenti, Hummel et Kalkbrenner les plus grands virtuoses du piano. Et pourtant cette nouvelle technique n'était chez Chopin que le moyen d'exprimer les émotions d'un cœur eminemment sensible, qui savait modeler avec une nouvelle intensité tous les états d'âme, depuis l'ineffable douceur jusqu'à la plus sombre tristesse; c'était du nouveau dans l'invention mélodique, prenant son inspiration — en ce qu'elle eut de meilleur et de plus caractéristique — dans la danse populaire polonaise; c'était du nouveau comme hardiesse harmonique devant montrer les voies à la musique du siècle suivant.

D'ailleurs un artiste a rarement reconnu lui-même, aussi clairement que Chopin, la nature de son génie. A une époque où l'on demandait à tout musicien de maîtriser l'ensemble de l'art musical, lui ce concentre sur le piano. Abstraction faite d'un nombre réduit d'œuvres de jeunesse, Chopin n'a composé que pour le piano et a toujours préféré les œuvres courtes dans lesquelles il était mieux à son aise pour extérioriser à la perfection ses sentiments.

His peculiar genius took the world of music by storm. He soon became the latest fashion, the beloved of the Paris salons. His endearing and arduous personality lastly helped to fill this short life with glamour, a life of romance lit up in art, success and love, and just as quickly extinguished. Not yet forty years of age, Chopin succumbed to consumption in October 1849 at Paris.

Sa manière géniale lui conquit, d'emblée, tout le monde de la musique. Chopin devint la grande mode, l'enfant chéri des salons parisiens. Sa personnalité aimable, enthousiaste contribua aussi beaucoup à remplir brillamment sa courte vie, une vie romantique dont la flamme jaillissait en art, en succès, en amour, mais qui s'éteignit rapidement. A quarante ans à peine, Chopin mourut en Octobre 1849 à Paris.

Die folgende Auswahl enthält die technisch verhältnismäßig leichtesten Werke, die auch die volkstümlichsten sind. Der Notentext wurde einer neuerlichen gründlichen Durchsicht unterzogen, von Erleichterungen wurde abgesehen. Wenn einzelne berühmte Stücke aufgenommen wurden, die den durchschnittlichen Schwierigkeitsgrad des Bandes überschreiten, so geschah es aus der Erwägung, daß sie in einer Auswahl nicht vermißt werden sollen, die einen Überblick über das Gesamtschaffen Chopins gibt.

The following selection contains the works of comparatively easy technique which are also the most popular. The text has recently been thoroughly revised, but not made easier. If some famous pieces have been included which exceed the average difficulties of the volume, this has been done so as not to exclude such pieces in a selection planned to give a comprehensive survey of Chopin's work.

Ce recueil contient ses œuvres les plus faciles — relativement — au point de vue technique, qui sont du reste les plus populaires. Le texte musical a été soumis à une revision rigoureuse. Si nous avons introduit dans ce recueil quelques pièces, dépassant la difficulté de ce volume nous avons préféré ne pas les laisser de côté dans un choix qui donne un aperçu général de l'ensemble de l'œuvre de Chopin.

MAZURKA

Op. 7, № 1.

Vivace. (♩= 50.)

f *cresc.* *ff* *fz* *p scherz.*

f *cresc.* *ff* *fz* *p*

simile

comodo

p *stretto* *(non legato)*

senza Ped.

a tempo *poco rall.* *f* *cresc.*

Ped. come sopra

ff *fz* *p*

pp sotto voce *rubato*

poco rall. *a tempo* *f* *cresc.*

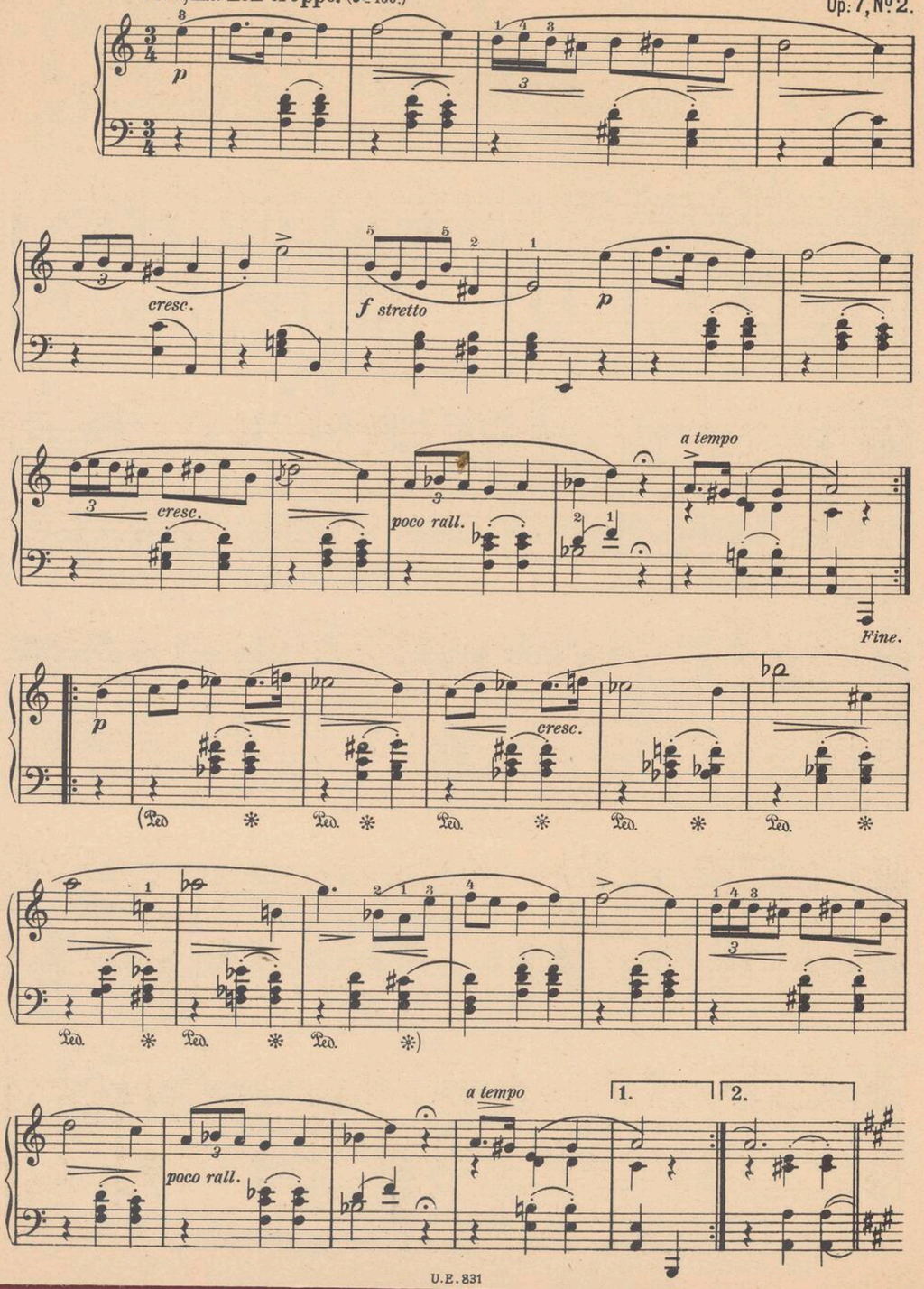
ff *fz* *p scherz.*

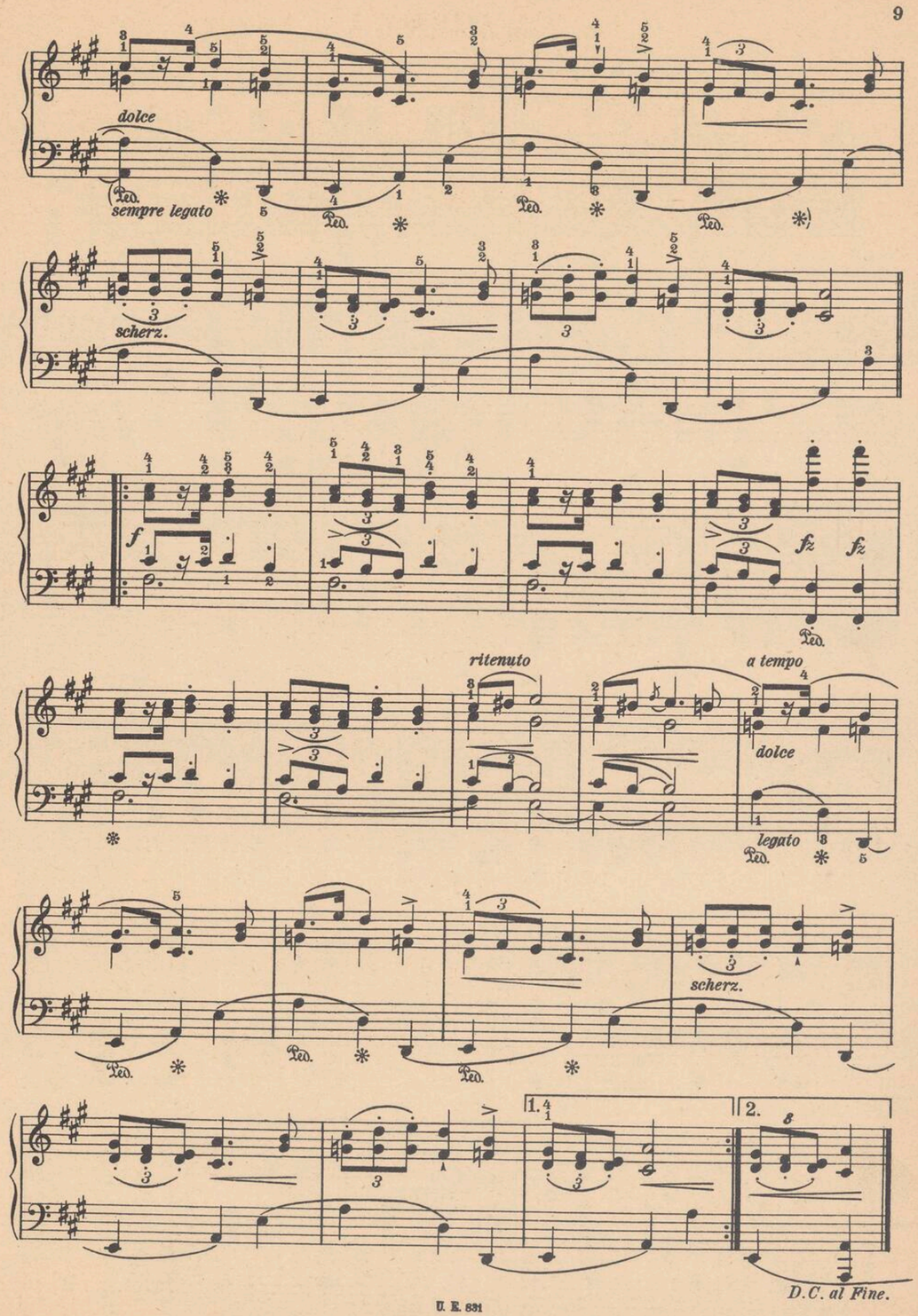
1. 2. *f* *fz*

MAZURKA

Vivo, ma non troppo. (♩= 160.)

Op: 7, Nº 2.





MAZURKA

Lento. (♩ = 108.)

Op. 24, № 1.

p *rubato*

dolce

fz

fz

fz

fz

1. 2.

con anima

cresc.

ri-

tenuto

dim.

a tempo

p

sempre più p

ritenuto

pp

MAZURKA

Vivace. (♩.= 72.) Op. 30. № 2.

p *f* *p* *f* *p* *f* *p* *f*

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

Ped. simile

p *poco a poco cresc.* *f* *p*

poco a poco cresc.

f *p* *cresc.*

più f *pp* *p*

poco cresc. *f* *pp*

p *poco a poco cresc.*

f *p* *poco a poco cresc.*

cresc. *f* *fz*

MAZURKA

Op. 33. Nº 1.

Mesto. (♩ = 116.)

p

Ped. ✻

appassionato

f

p

dim.

f

INSTYTUT FRYDERYKA CHOPINA BIBLIOTEKA

rit.

a tempo

p

dim.

p

Semplice (♩=144)

Op. 33. Nº 3

p

affabile

poco rit.

a tempo

fz

f

ritenuto

dolce

p

poco rit. *a tempo*

allarg.

VALSE

Op. 34, Nº 2.

Lento.

p

tr

p

simile

poco cresc.

p

tr

mf

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

Ped. * Ped. * Ped. *

sostenuto

poco rit.

mf

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

rit.

p

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

Ped. *

p

Ped. *

a tempo

pp

mf

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

Ped. * Ped. * Ped. *

p

Ped. *

cresc.

Ped. simile

p

Ped. *

tr

mf

Ped. * Ped. *

Ped. *

rit.

Ped. * Ped. *

sostenuto

f

rit.

p

p

pp

a tempo

p

tr

tr

pp

a tempo

poco ritenuto

p

tr

pp

tr

VALSE BRILLANTE

Op. 34, Nº 3.

Vivace.

Poco meno presto.

a tempo

cresc.

dimin.

per – den – do – si

VALSE

Molto vivace.

Op. 64, № 1.

p leggiero

cresc. *poco*

cresc. *poco*

p *sostenuto*

tr

cresc.

f

p

cresc.

pp

cresc.

f

VALSE

Oeuvre posthume.

Vivace.

p *cre* - - - - -

- scen - - - - do *f* *grazioso* *p*

poco cresc.

dolce e legato

f

dolce *p*

cresc. *f* *p* 1. 2. *f*

dolce

p

1.

2.

ff

p

pp

1.

2.

p

accelerando

cre - - -

-scen - - - - -do

f

ff

f

diminuendo

f

VALSE

Lento. (♩= 138.)

Op. 69, № 1. (Oeuvre posthume.)

p con espressione

f

p

poco rit.

riten.

a tempo

p

f

p

a tempo

riten.

con anima

riten.

cresc.

a tempo

con forza

f

p

riten.

a tempo

dolce

ten.

ten. ten. p poco a poco cresc.

dolce

ten. ten. f sf p

ten. ten. p poco a poco cresc.

dolce

ten. ten. f sf p

ten. ten. mf

f

a piacere

riten.

GRANDE VALSE BRILLANTE

Vivo. Op. 18.

f cresc.

sf p

f sf

leggiermente

p

sempre Ped.

leggiermente

1. 2.

dolce

poco riten.

mf *a tempo*

con anima

f

p

f

p

p

cresc.

f

mf

f

p

dolce

p

ff *cresc.*

f *sf* *p*

sf

leggiermente

p

f *sf*

p *sf* *sf*

poco ritenuto

sf *sf* *p*

a tempo

pp

p

poco a poco crescendo

sempre cresc.

f

ff

sf

sf

dimin.

p

più dimin.

pp

cresc.

ff

sf p

accelerando

cresc.

dimin.

smorz.

sf

ff

NOCTURNE

Lento. (♩.= 60.) Op. 15, № 3.

p languido e rubato *dimin.* *p*

f *dimin.* *poco ritenuto* *p*

a tempo *dimin.* *p*

leggiero *f* *dim.*

dimin. *dim.* *ritenuto* *a tempo* *sotto voce* *fz*

fz

sostenuto *fz*

cresc. *ed* *acceler.*

f *fz riten.* *fz* *dimin.*

rallent.

pp

a tempo

religioso

p

fz

pp

ritenuto

sf

NOCTURNE

Andante sostenuto.

Op. 32, № 1.

p dolce

stretto

f

poco riten.

a tempo

p delicatiss.

poco più forte

rit.

a tempo

dolce

pp delicatiss.

stretto

f

poco riten.

p

a tempo

tranquillo

pp

cresc.

stretto

f

poco ritenuto

a tempo

rit.

a tempo

dim.

tranquillo

cresc.

stretto

poco riten.

a tempo

rit. e dim.

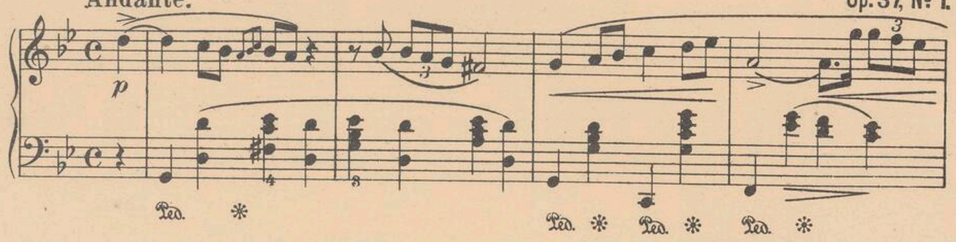
p recitativo

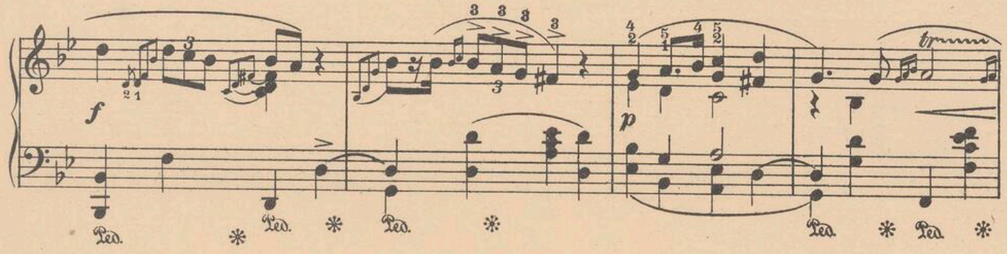
Adagio.

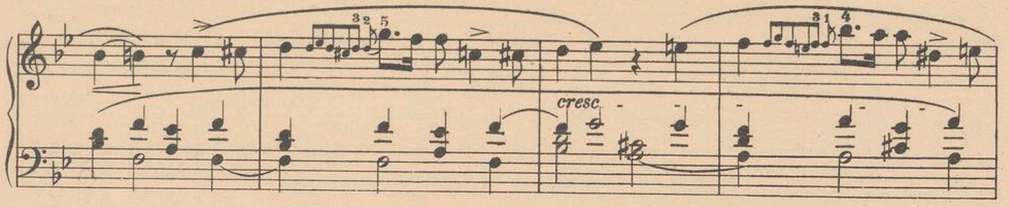
*) oder (nach der französischen Originalausgabe):
or (after the French original)
ou (d'après l'original français)

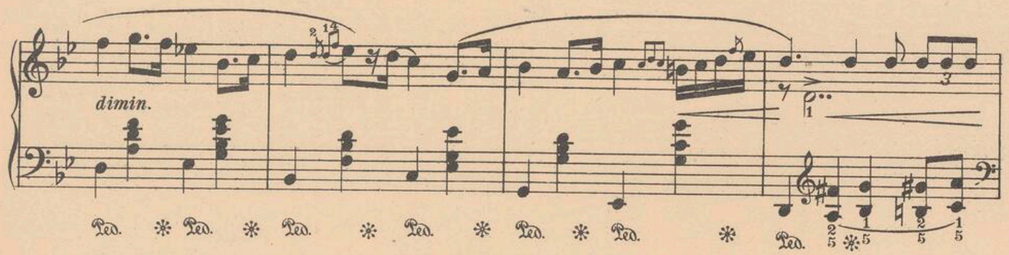
NOCTURNE

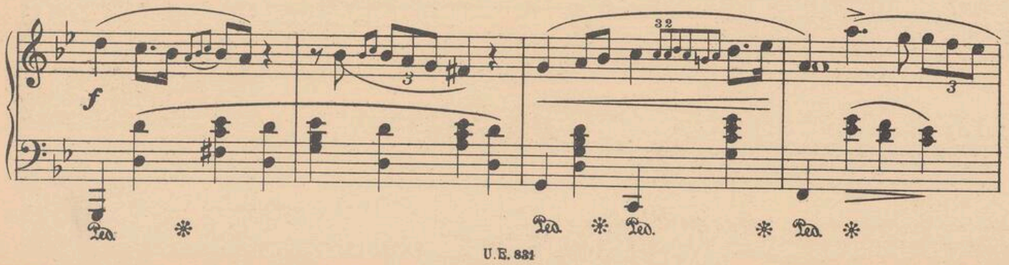
Andante. Op. 37, № 1.

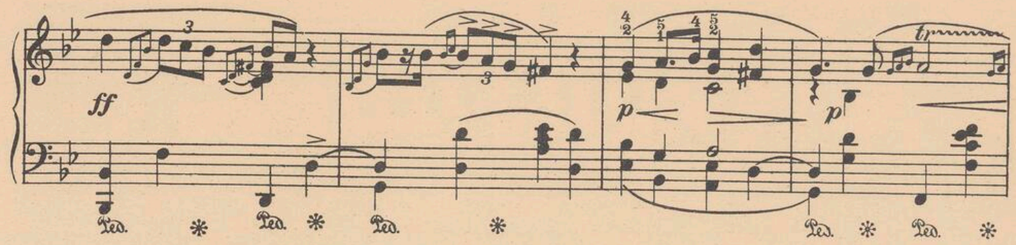


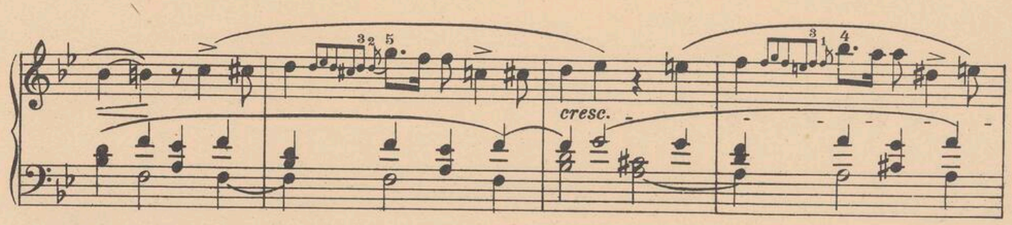


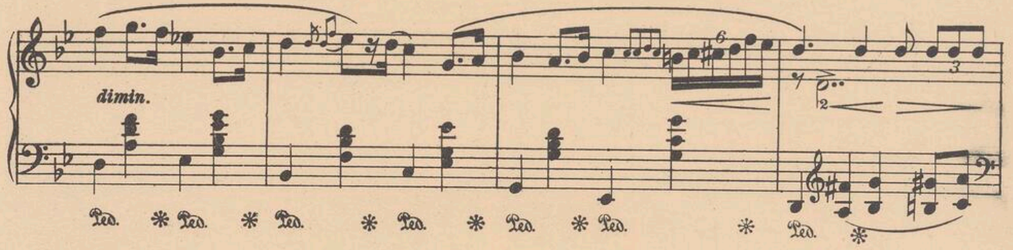


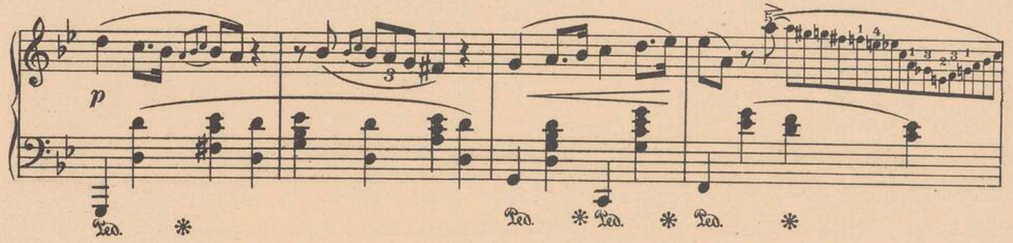


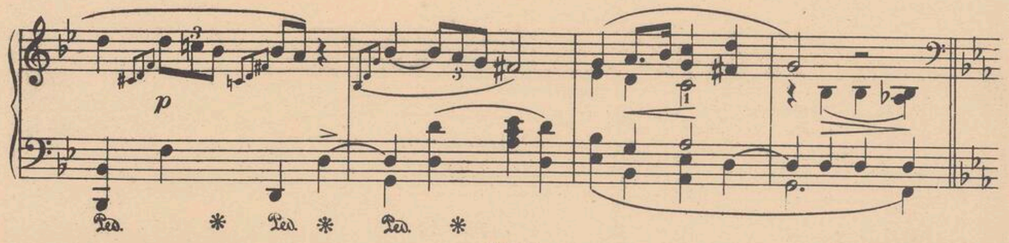












p

p

p

a tempo

pp

p

f

p

cresc.

dimin.

mf

p

pp

ritten.

pp

NOCTURNE

Andantino.

Op. 37, № 2.

dolce
p

pp

misterioso

dimin.

p

sostenuto

* *simile*

Ped. simile

poco accel.

cresc.

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

tranquillo

dim. pp

Ped. Ped. simile

cresc.

a tempo

f

Ped. Ped. Ped.

mf

Ped. Ped. Ped.

p

Ped. Ped. Ped.

poco cresc.

Ped. Ped. Ped.

calmato

dim.

p sostenuto

Ped. Ped. Ped.

simile

poco accel.

cresc.

m.s. m.d. m.s.

m.d. m.s.

tranquillo

m.d. m.s.

dim.

pp

simile.

più f

cresc.

simile

f

p

calmato

pp

NOCTURNE

Andante. (♪=132.) Op. 9, № 2.

espress. dolce

p

cresc.

cresc.

p

p *pp*

poco ritard.

f

a tempo

poco rall.

fz p

a tempo

simile

cresc.

p

p

f

poco rall.

a tempo

fz p

p

34321

a piacere.

p *poco rubato* *pp* *sempre pp* *dolciss.*

p

con forza *stretto*

f

ff senza tempo *p* *cresc.*

dim. *rallent. e smorz.* *a tempo*

f *pp* *ppp*

PRÉLUDE

Agitato. **Op. 28, № 1.**

f *cresc.*

ff *p*

p *pp*

PRÉLUDE

Largo.

Op. 28, № 4.

espressivo

p

stretto

f

dim.

p

smorz.

pp

PRÉLUDE

Lento assai.

Op. 28, № 6.

sotto voce

simile

p

sostenuto

sostenuto

pp

pp

pp

PRÉLUDES

Andantino. Op. 28, Nº 7.

I

p dolce

Largo. Op. 28, Nº 20.

II

ff

p

riten.

a tempo

riten.

pp

cresc.

PRÉLUDE

Sostenuto. Op. 28, Nº 15.

con espressione e semplice

p

p

p

Poco più animato.

sotto voce

cresc.

ff

dimin.

p

cresc.

ff

fz dimin.

p

p

f

dim.

p

10 smorzando

slentando f

p

pp

riten.

POLONAISE

Allegro con brio.

Op. 40, № 1.

2da volta.

ff energico

mf

fff

p cresc.

f p

f

fz riten.

a tempo

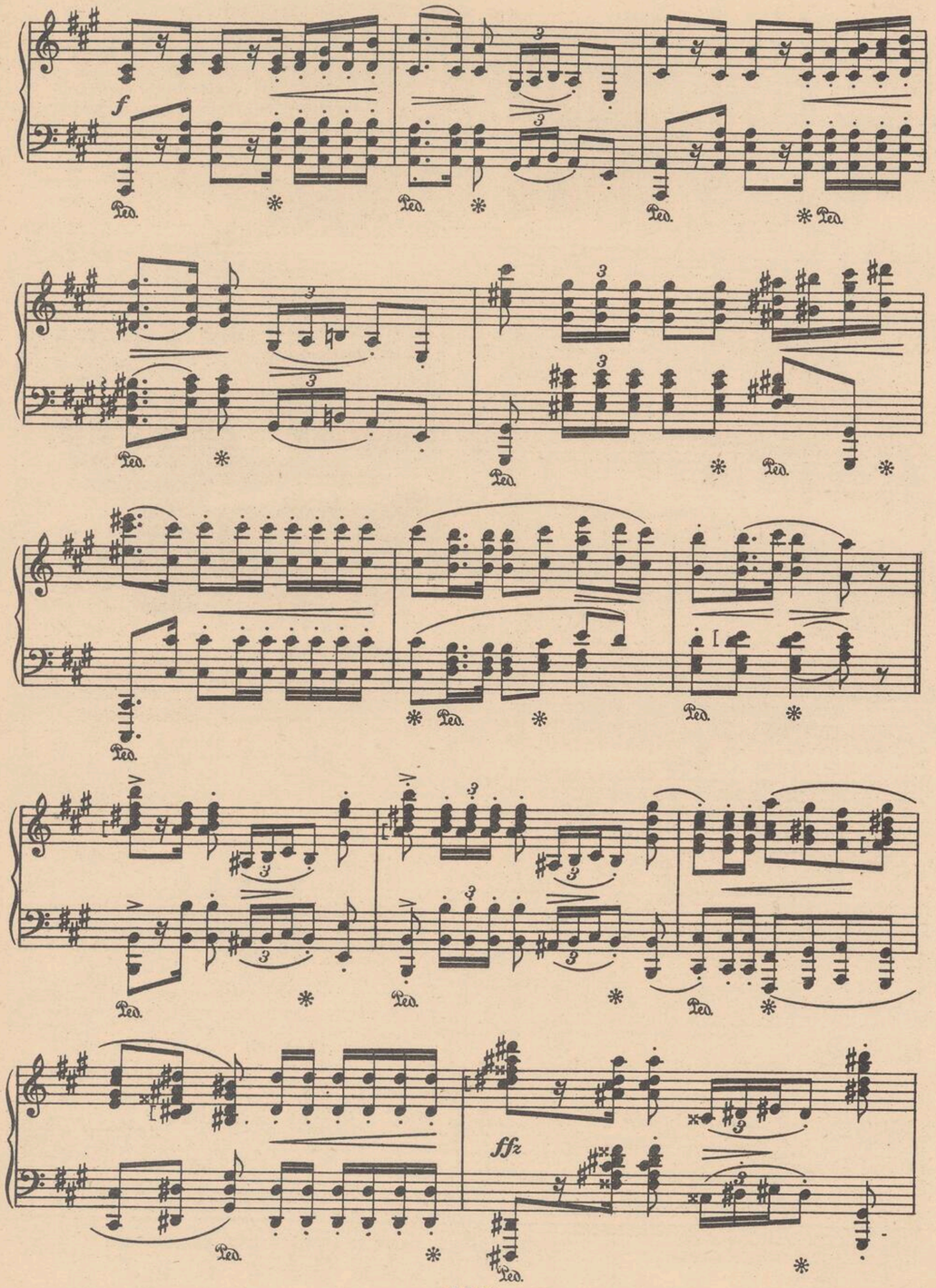
ff

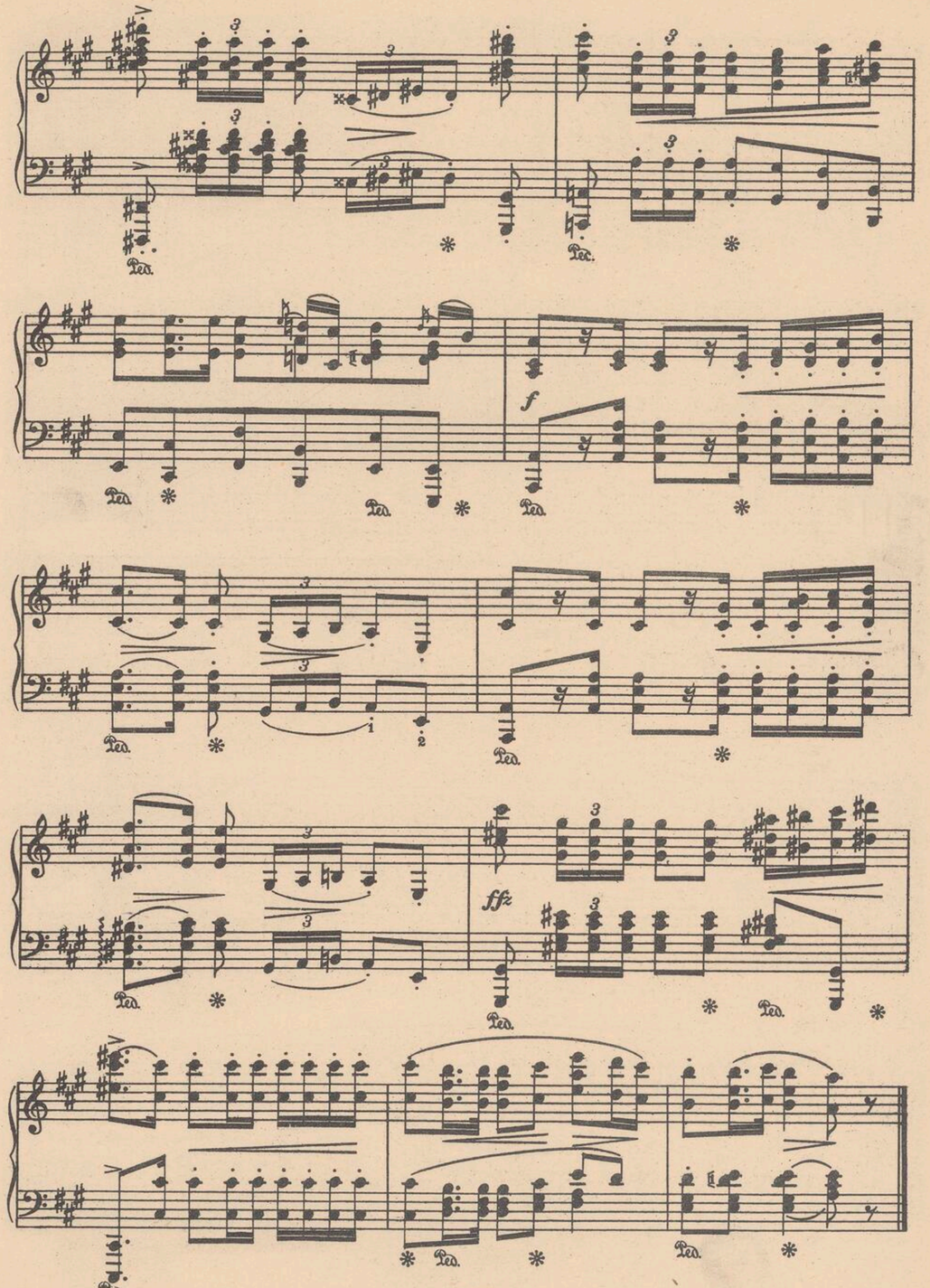
mf più f

fff

p cresc.

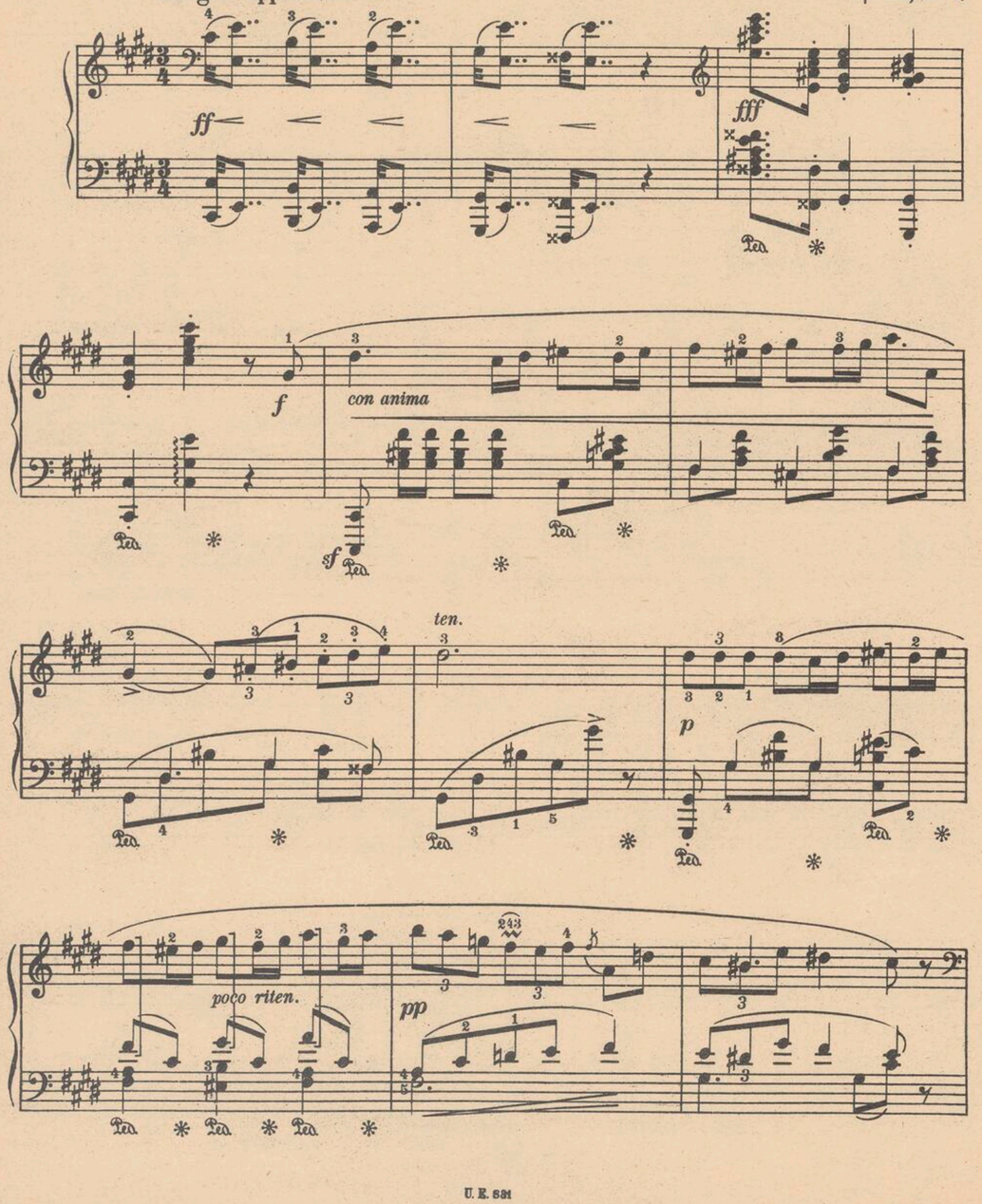
f p

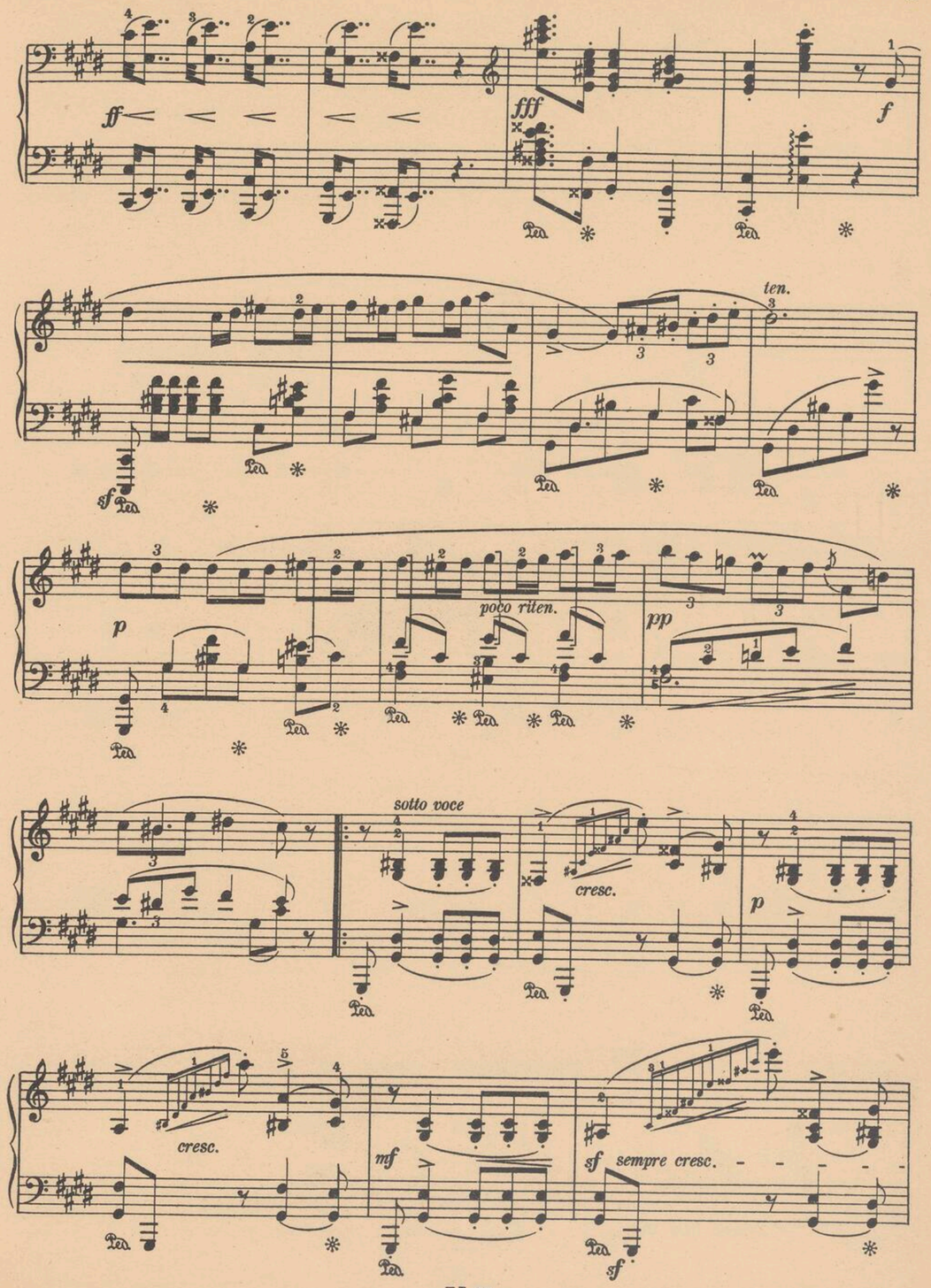

f
ffz


f
ffz

POLONAISE

Allegro appassionato. Op. 26, № 1.





sf sf

ff

fz

p

dimin.

pp

cresc.

a tempo

fz

con forza

ten.

p

riten.

pp

Meno mosso

pcon anima

f

dim. riten.

a tempo

senza rigore

dolciss.

p

dim.

poco rit.

p

(molto espressivo)

p

p

(dolce)

cresc.

ben legato

riten.

cresc.

largamente

f

dim.

f

dim.

dim.

riten.

a tempo

dolciss.

p

dim.

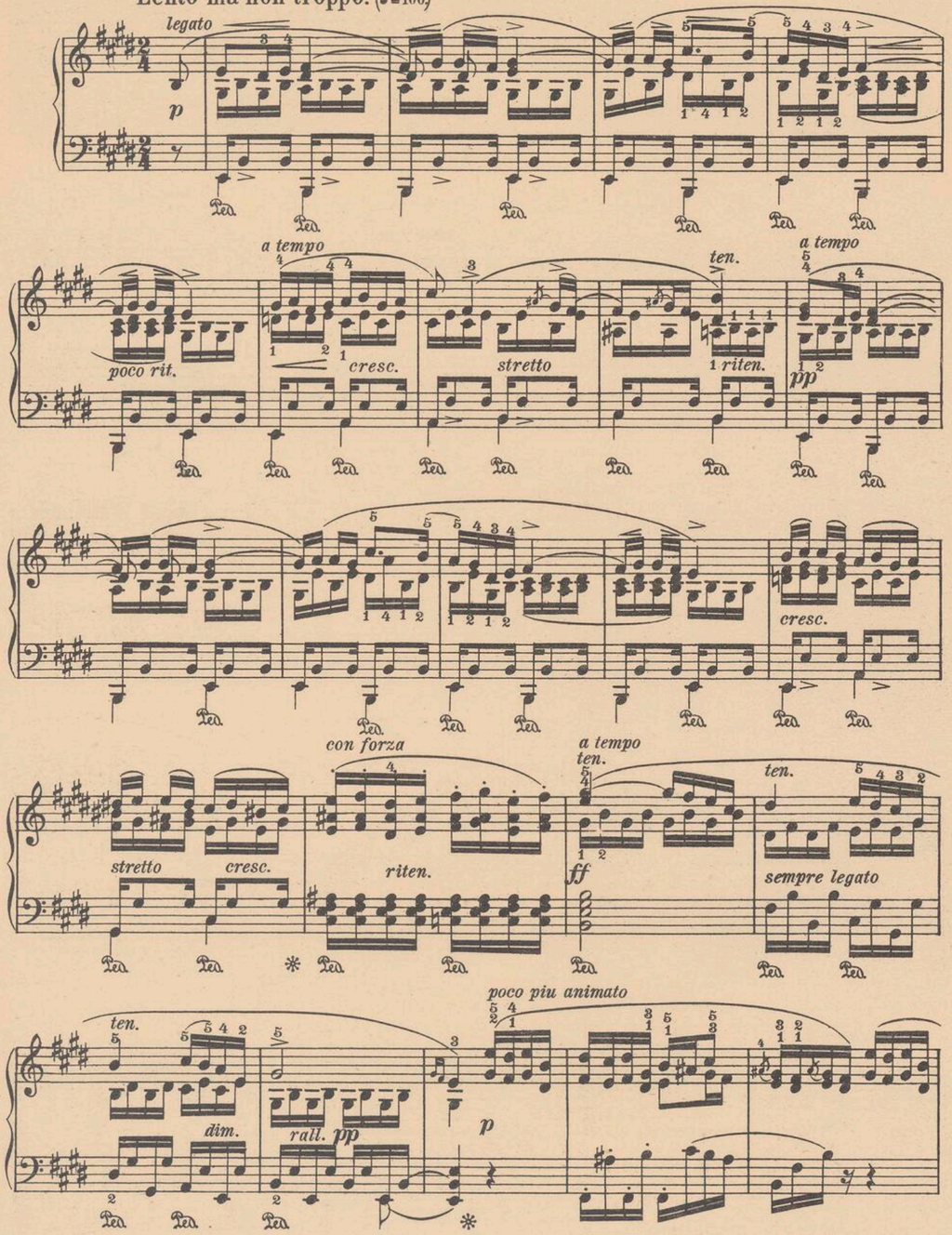
poco rit.

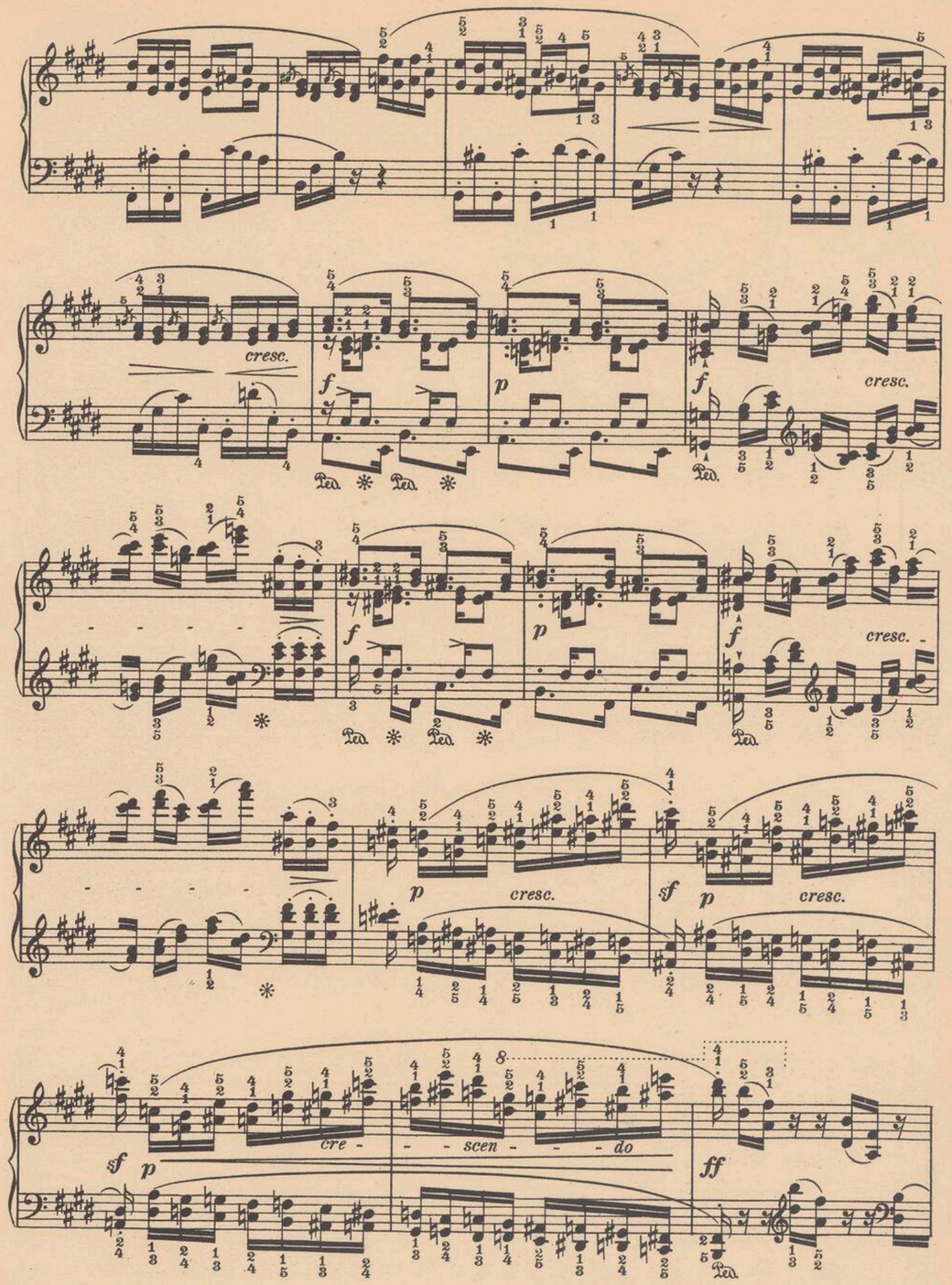
p

ETUDE

Lento ma non troppo. (♩=100)

Op. 10, № 3.





con forza

con forza

con bravura

cresc. stretto

a tempo

riten. cresc.

p legatissimo

sempre p

dim.

*) oder für Hände mit kleinerer Spannweite
or for hands with a small width of span
ou pour de mains à petite tension

smorz.

rallent.

a tempo

poco cresc.

cresc. e stretto

cresc.

a tempo

dimin.

rallent.

smorz.

ETUDE

Assai allegro. (♩=112.) Op. 25, № 9.

leggiero *p*

cresc. *f*

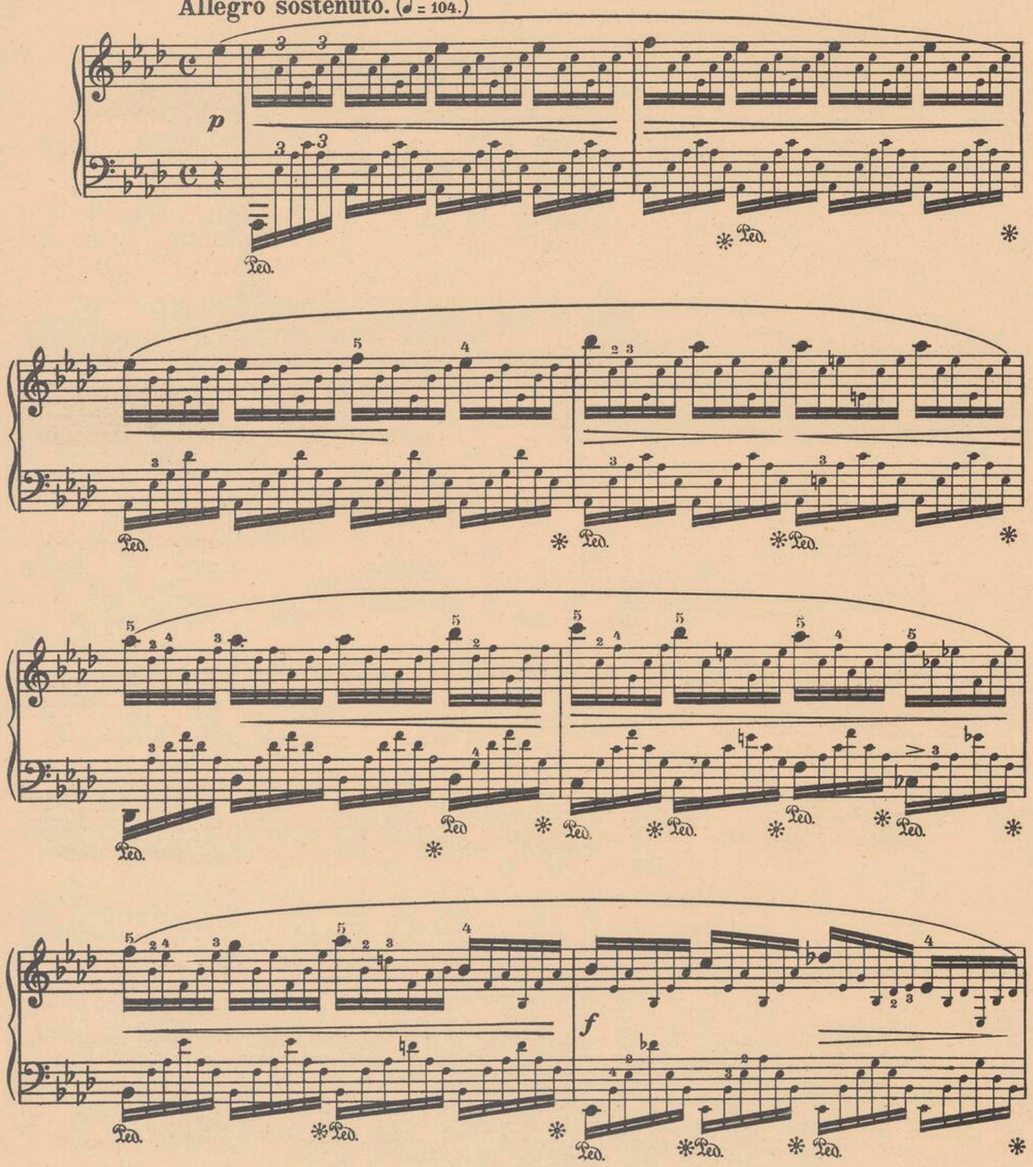
cresc. *appassionato* *ff* *fz* *a tempo* *riten.* *p* *fz*

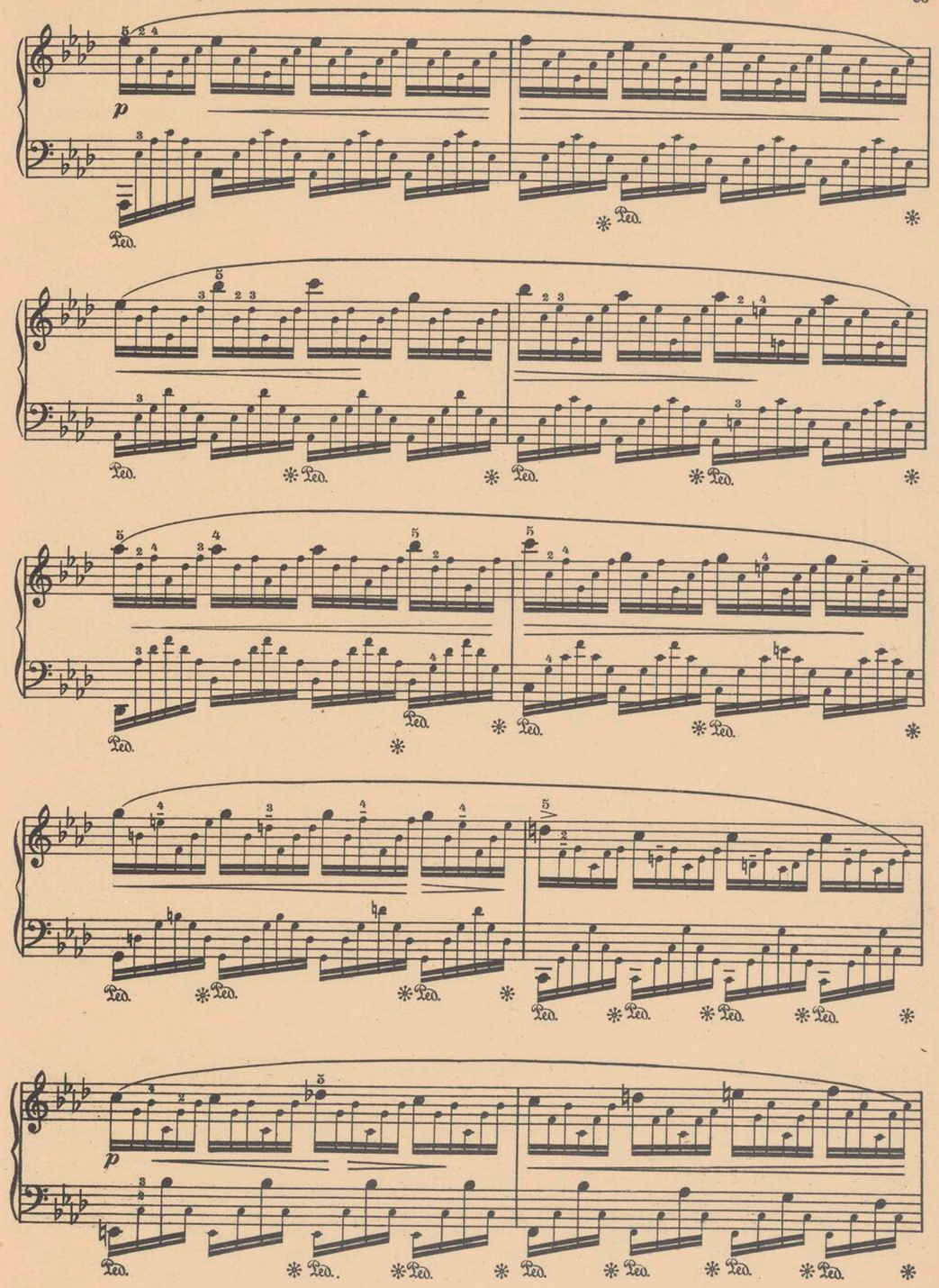
leggieriss. *dimin.* *pp*

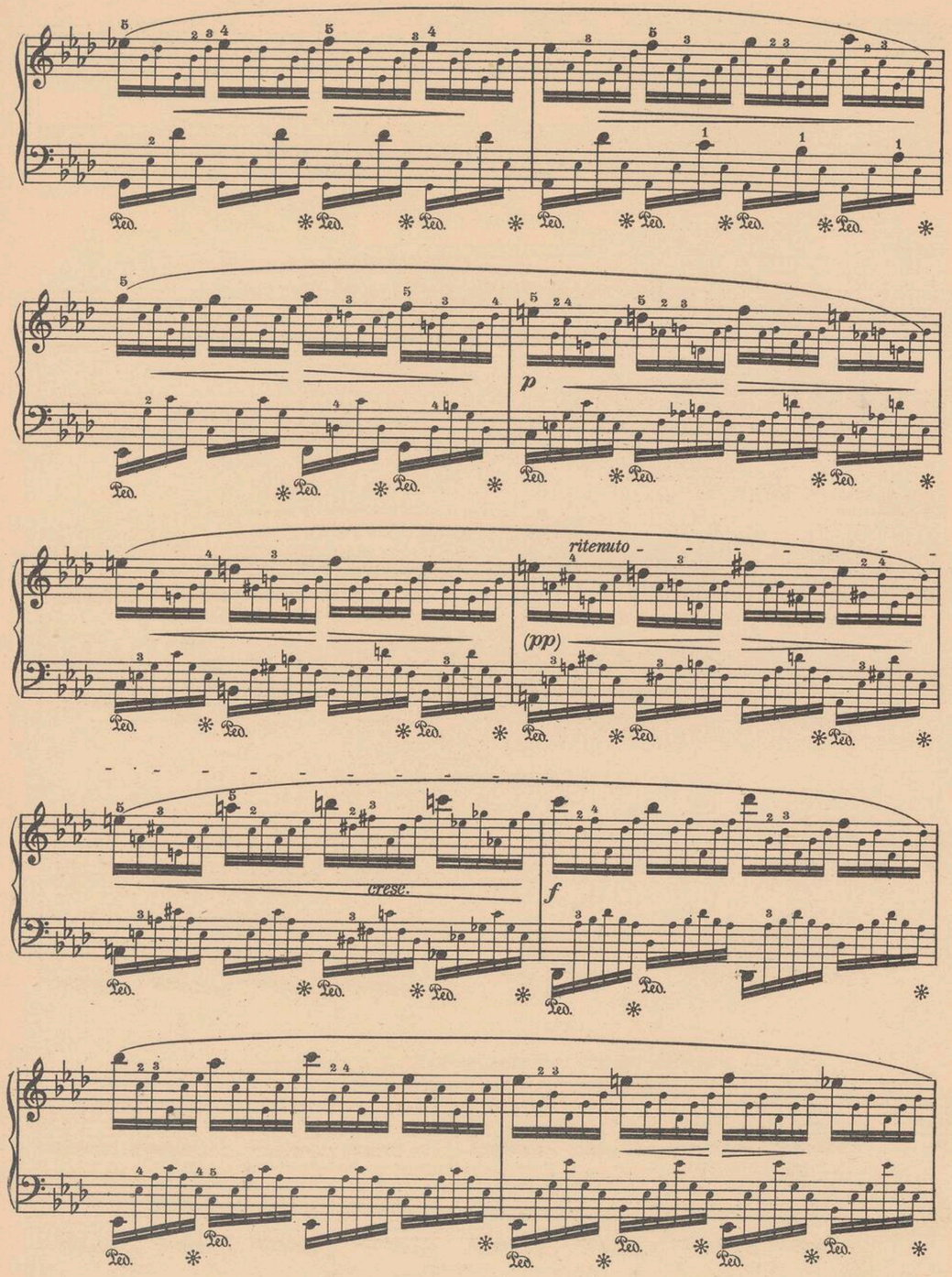
ETUDE

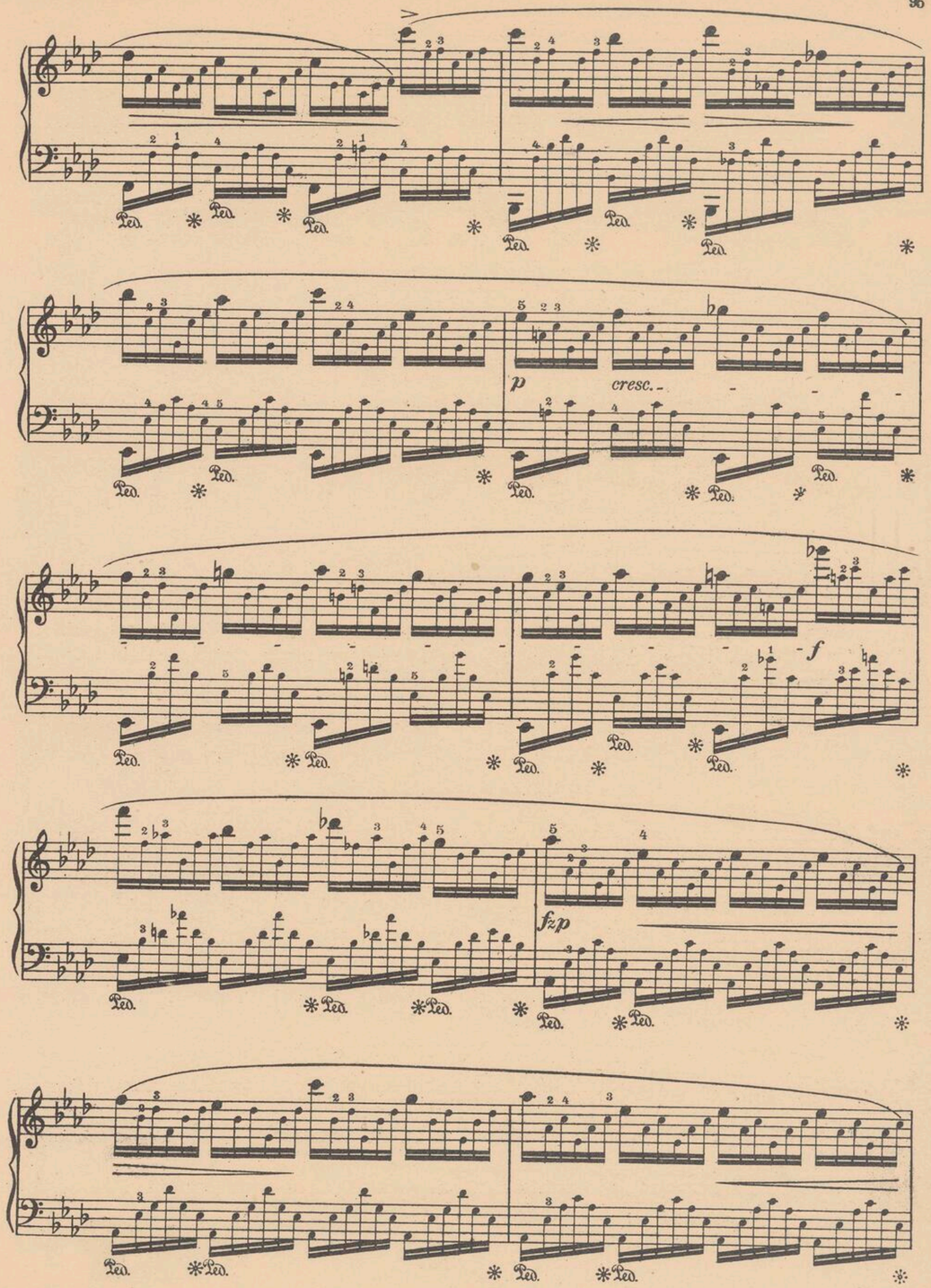
Op. 25, Nº 1.

Allegro sostenuto. (♩ = 104.)






ritenuto
(pp)
cresc.
p
f


p
cresc.
f
fzp

pp

dimin.

smorzando

leggierissimo

pp

ppp

tr

IMPROMPTU

Allegro assai, quasi presto.

Op. 29.

p

legato

dimin.

p

cresc.

poco riten.

dimin. accelerando

p

smorz.

p

f

sostenuto

f

p

riten.

ten.

mezza voce

cresc.

rit.

Tempo I

leggiero

mezza voce

dolciss.

con forza

legato

dimin.

cresc.

poco riten.

dim. accelerando

p

smorzando

sotto voce

pp

calando

pp

FANTAISIE-IMPROMPTU

(Oeuvre posthume.) Op. 66.

Allegro agitato. (♩=84.)

sf

p

cresc.

dimin.

f

p

cresc.

f

pp

a tempo

riten.

p

cresc.

sempre cresc.

f

ff

Ped. Ped. * Ped. *

Largo.

riten.

pesante

p

Ped. * Ped. * Ped. * Ped.

Moderato cantabile.

sotto voce

m. d.

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

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

a tempo

riten.

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

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

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

sf f pp

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

rf

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

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

sf tr sf f

pp tr m.d.

dim. riten. p

Tempo I.

p

cresc. dimin.

f

p *cresc.*

f

pp

a tempo

riten. *p*

cresc.

sempre cresc.

f

ff *sempre marcato*

riten.

ff p ff

p ff

poco a poco di - mi - nu - en - do p

pp il canto marcato

riten.

ppp

BERCEUSE

Op. 57.

Andante.

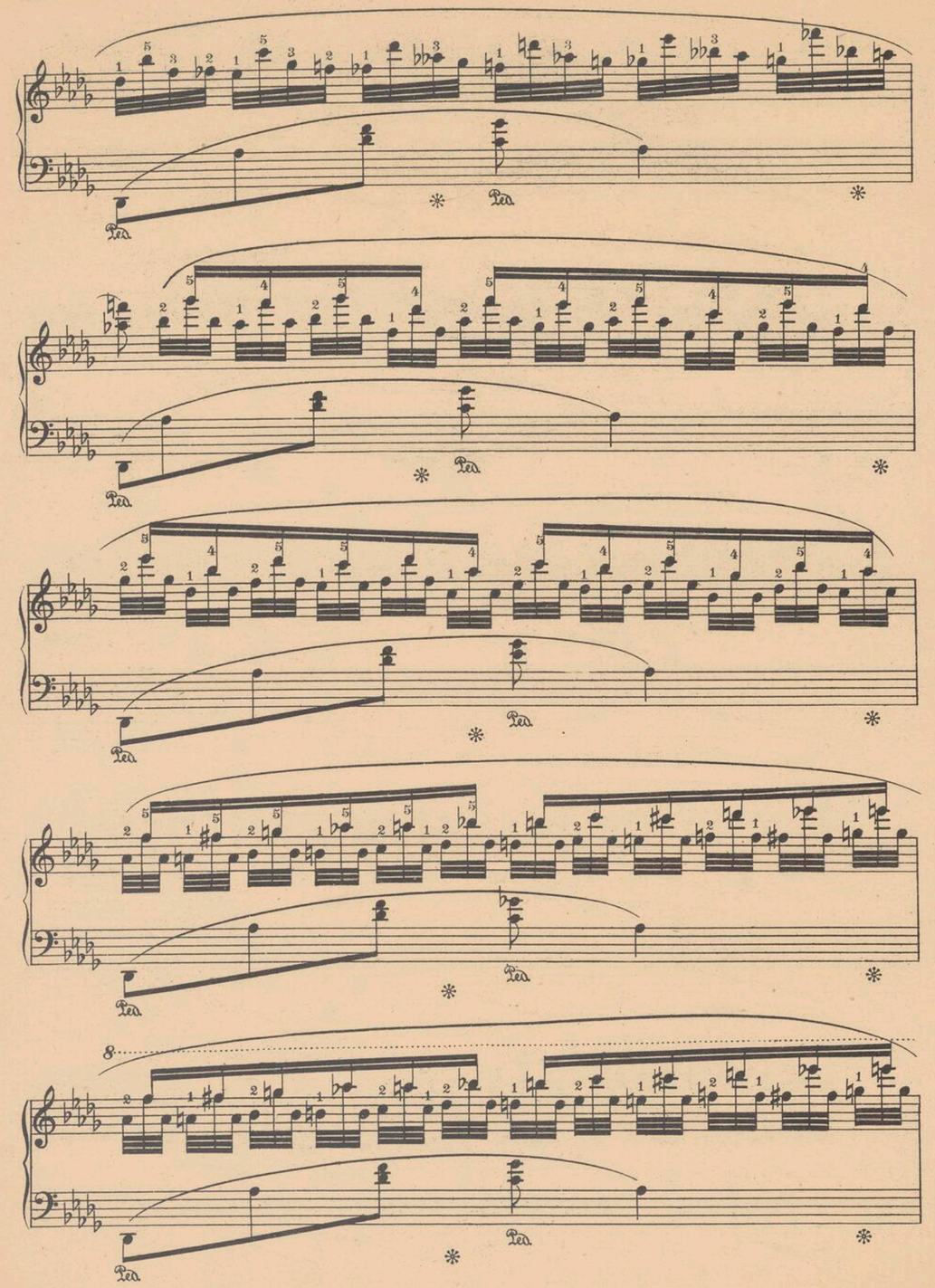
p dolce

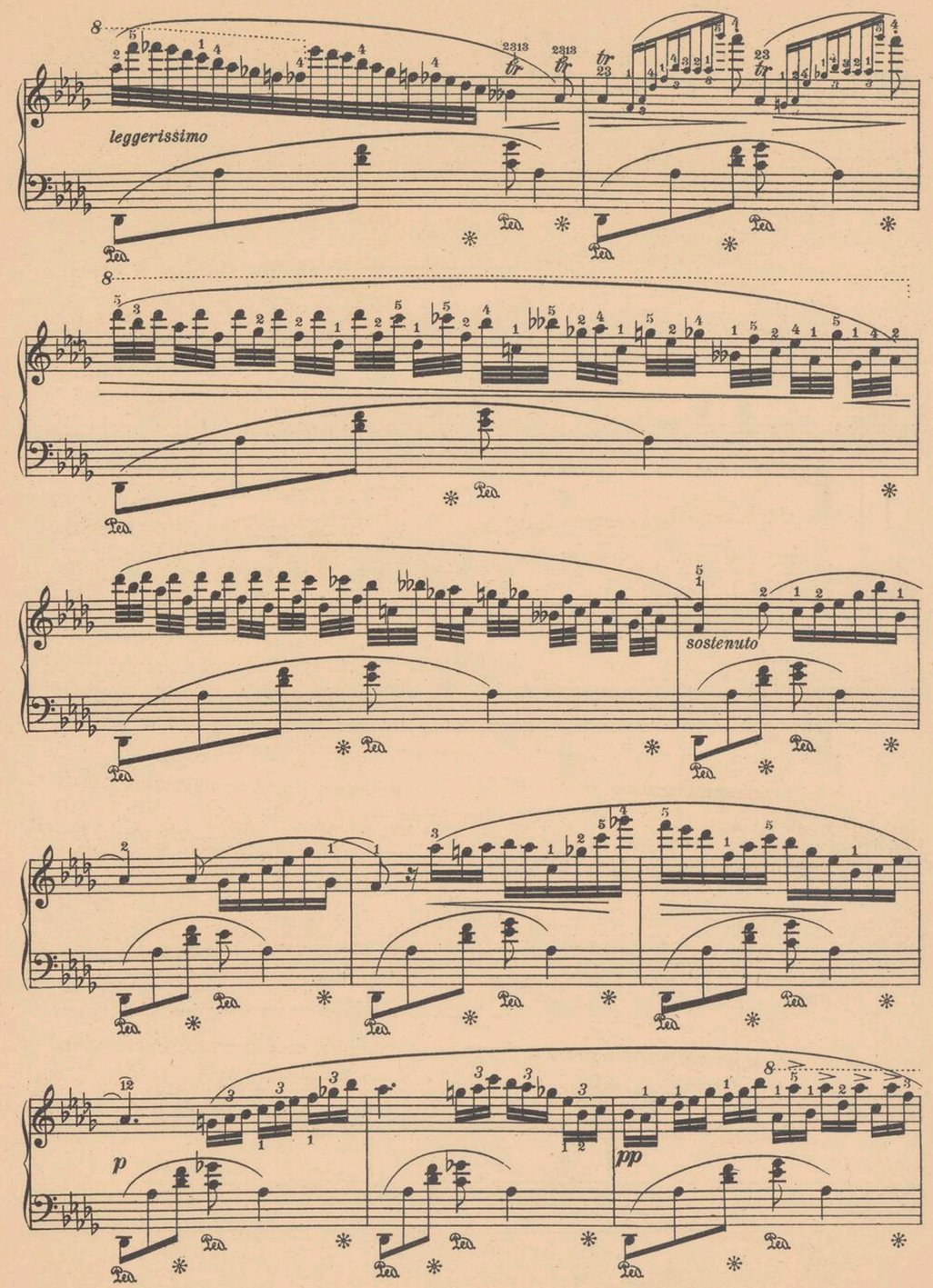
tr

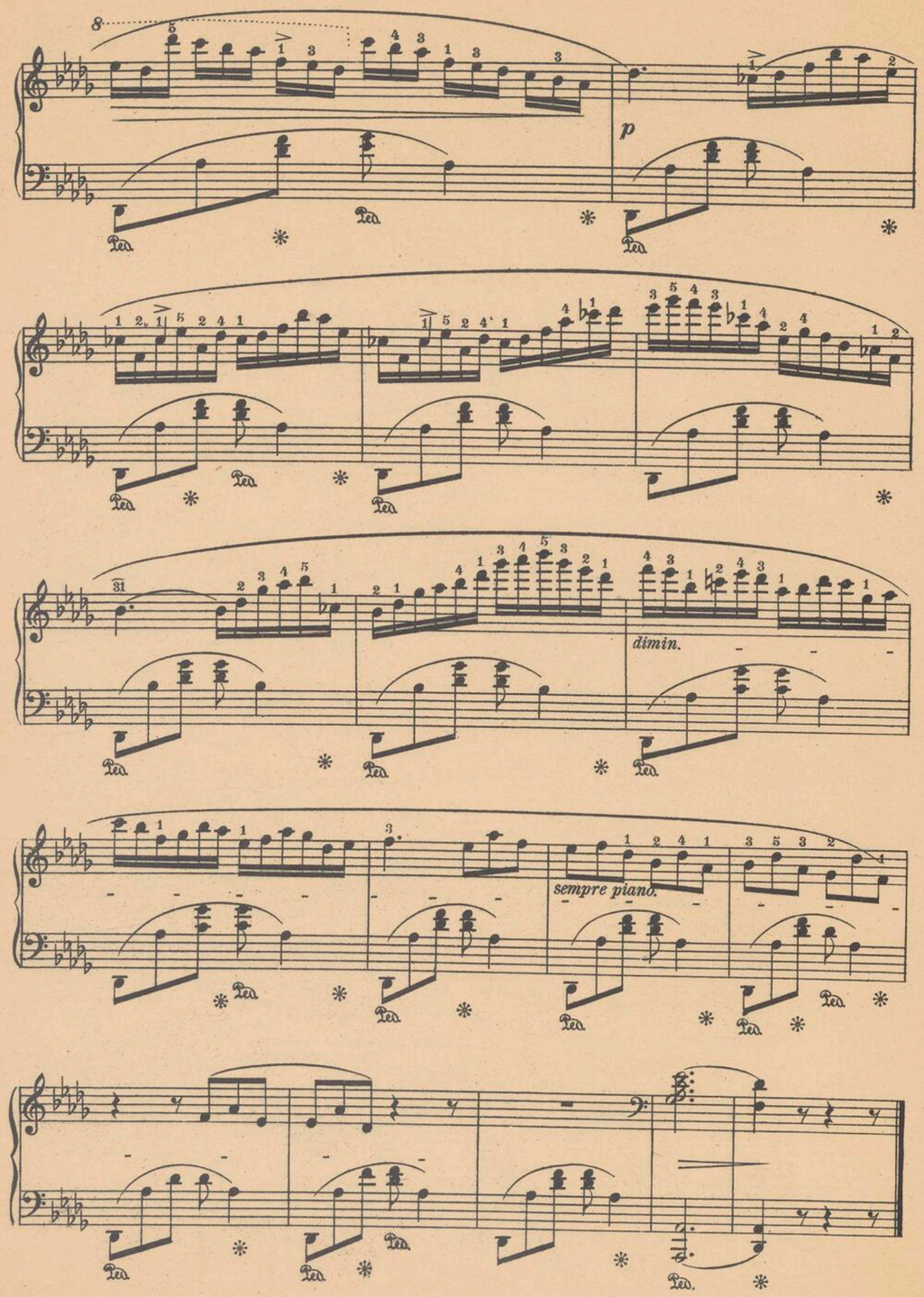
senza rigore

espressivo

a piacere

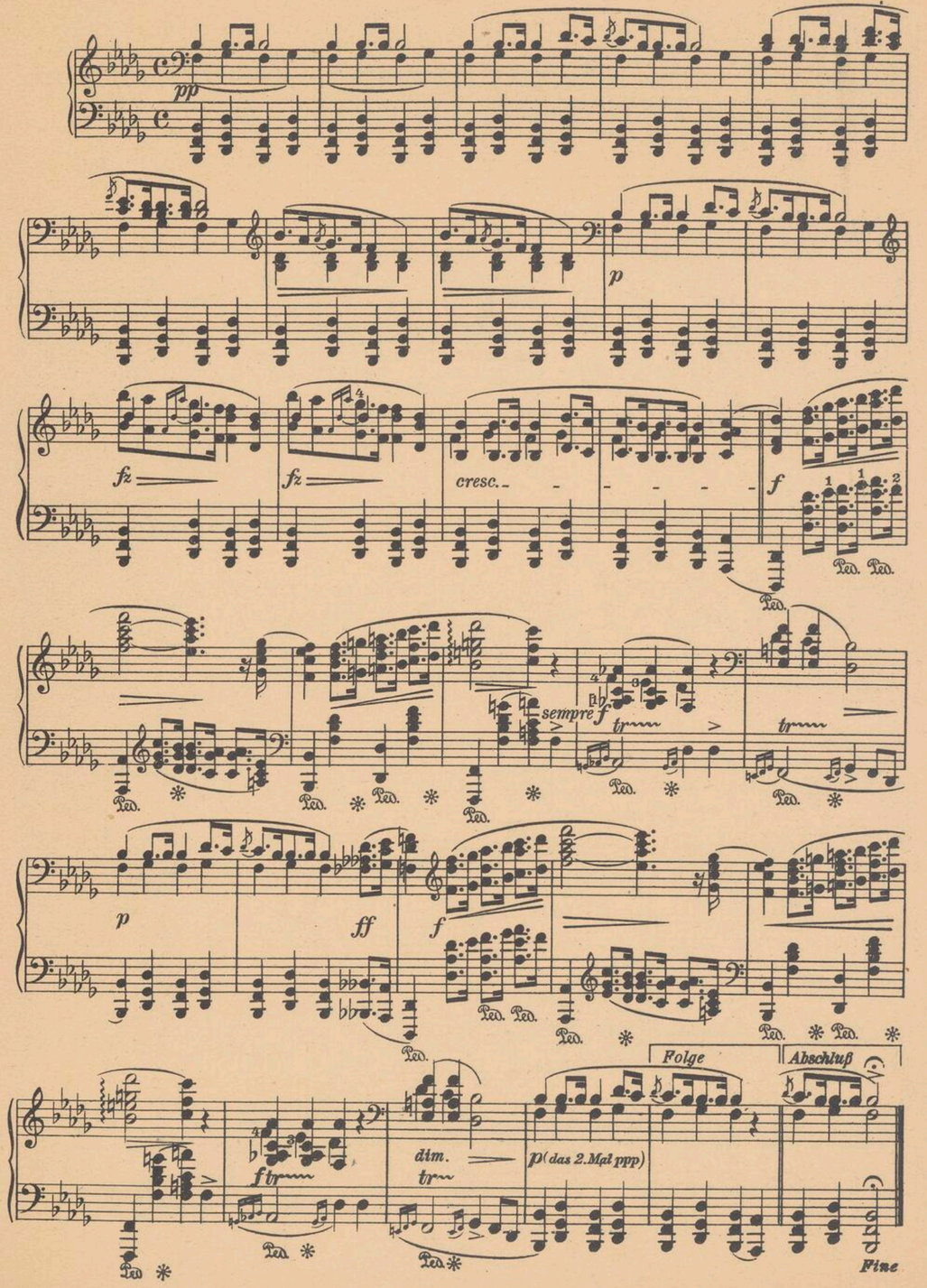



leggerissimo
sostenuto
p
pp



MARCHE FUNÈBRE

Op. 35.



cantabile

pp

tr

p

cresc.

dim.

pp una corda

1.

2.

D.C. al Fine.

U. E. 831

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BIBLIOTEKA

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NARODOWY
INSTYTUT
FRYDERYKA
CHOPINA

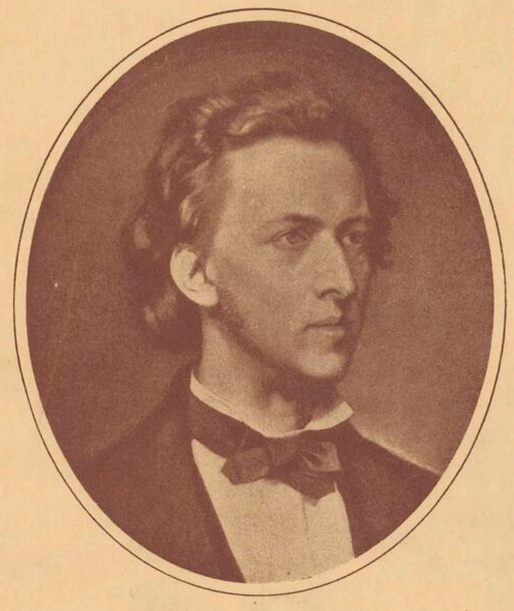
Mayna Michrowska
A12

8

FRÉDÉRIC CHOPIN

ALBUM

32 ausgewählte Stücke



32 Selected Pieces · 32 pièces choisies

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