FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr. THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume VI.

WALTZES

for the pianoforte.

			Price
Gr. Valse Brillante	E flat major	Op. 18.	
Valse Brillante	A flat major	" 34 № 1.	
" "	A minor	" 34. 2	
" "	F major	" 34. 3.	
Waltz	A flat major	" 42	
"	D flat major	" 64. 1.	
"	C sharp minor.	" 64. 2.	
Waltz	A flat major	Op. 64 № 3.	
"	A flat major	69 " 1	
"	B minor	69 " 2	
"	G flat major	" 70 1	
"	A flat major	70 2	
"	D flat major	70 3	
"	E minor	Op. posthumous.	

Entered according to international treaty.

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Rob. Lienau

NEW-YORK,
G. SCHIRMER.

WIEN.
C. Haslinger q.m Tobias

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The **Waltzes** published by **Chopin** himself divide into two groups. Those which belong to the **first** group are dedicated solely to the service of Terpsichore. They could rival the strains of a Strauss and Lanner at any ball, although the genial composer always felt precisely this species of the dance to be somewhat foreign to his nature. As he himself writes in a letter to his parents of July 1831: "I have acquired nothing of that which is specifically Viennese by nature, and accordingly I am still unable to play waltzes". (See Karasowsky, Fred. Chopin, Vol. I pp. 227). In the dances of the second group, the **form** supplies only the **frame** for a lyric episode. The portraiture of moods steps into the **foreground.** While, in the waltzes first named, the rhythms appear in their full purity, in those of the class last named, the rhythms at times approach the mazurka, or the character of the movement occasionally oversteps the bounds of the German tempo. The intermixture of the elements of subjective feeling, and the peculiar aroma of a foreign land, impart precisely to this latter genre a highly original charm and raise it, to a plane of equality with the Mazurkas and Polonaises, despite the prevalent custom of naming these first among Chopin's dance music as the artistic apotheosis of Polish nationality.

The posthumous Waltzes of Chopin waver between these two chief groups. Though not devoid of agreable quality, their poetic contents possess but little worth. Especially obvious, however, is their somewhat sketchy character, which gives later editors a certain right to make various changes that considerations of taste render desirable. The conjectures of Klindworth merit special recognition here.

As regards other variants, I would refer to the excellent critical work of Ernst Rudorff (Report on revision, Volume IX of Chopin's works, Leipsic, Breitkopf and Härtel.)

The pedal and metronome signs of this edition are revised in accordance with my judgment. Further additions by myself are sufficiently indicated by means of smaller print.

Concerning the **method of study** I would further remark, that ladies, particularly, are apt to treat the waltz bases in far too trifling a manner. The almost stereotyped figure of the basses consists of the fundamental tone upon the first quarter and two chords, mostly belonging to the same harmony upon the last two quarters. Their execution suffers just as frequently from a hasty or blurred delivery of the chords, as from an insufficient accentuation of the fundamental tones. Moreover, let no one neglect to learn to understand the series of fundamental tones as an independent voice, whose accents are to be carefully graded according to the laws of harmonic phrasing. The introduction of an imperceptible pause before taking a fundamental tone will essentially facilitate a correct execution in the case of nervous players, especially if at the same time the basses are formed more by pressure than by a stroke of the wrist.

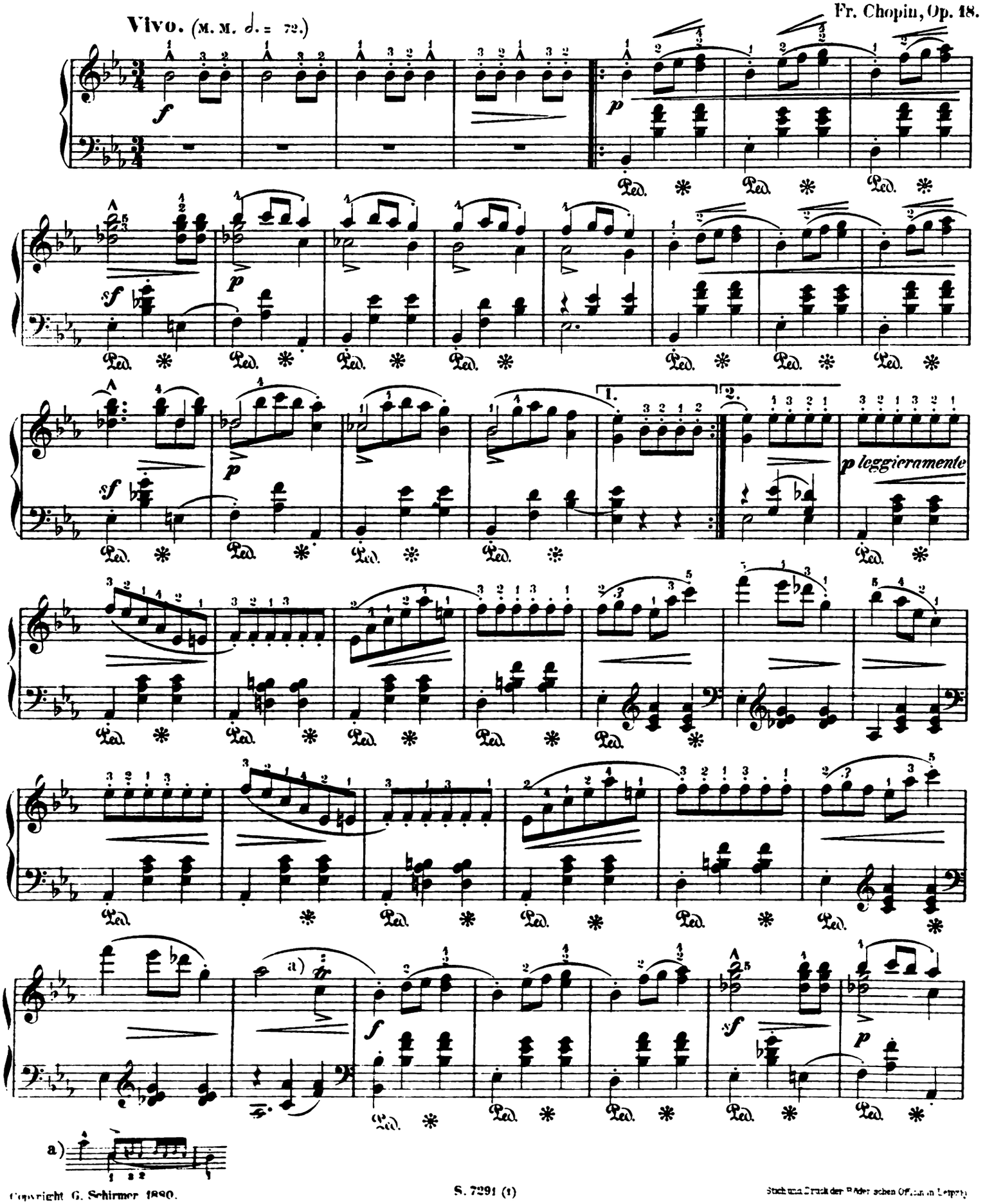
TH. KULLAK.

WALTZ.

Th. Kullak.

Fr. Chopin, Op. 18.

Vivo. (M. M. ♩. = 72.)



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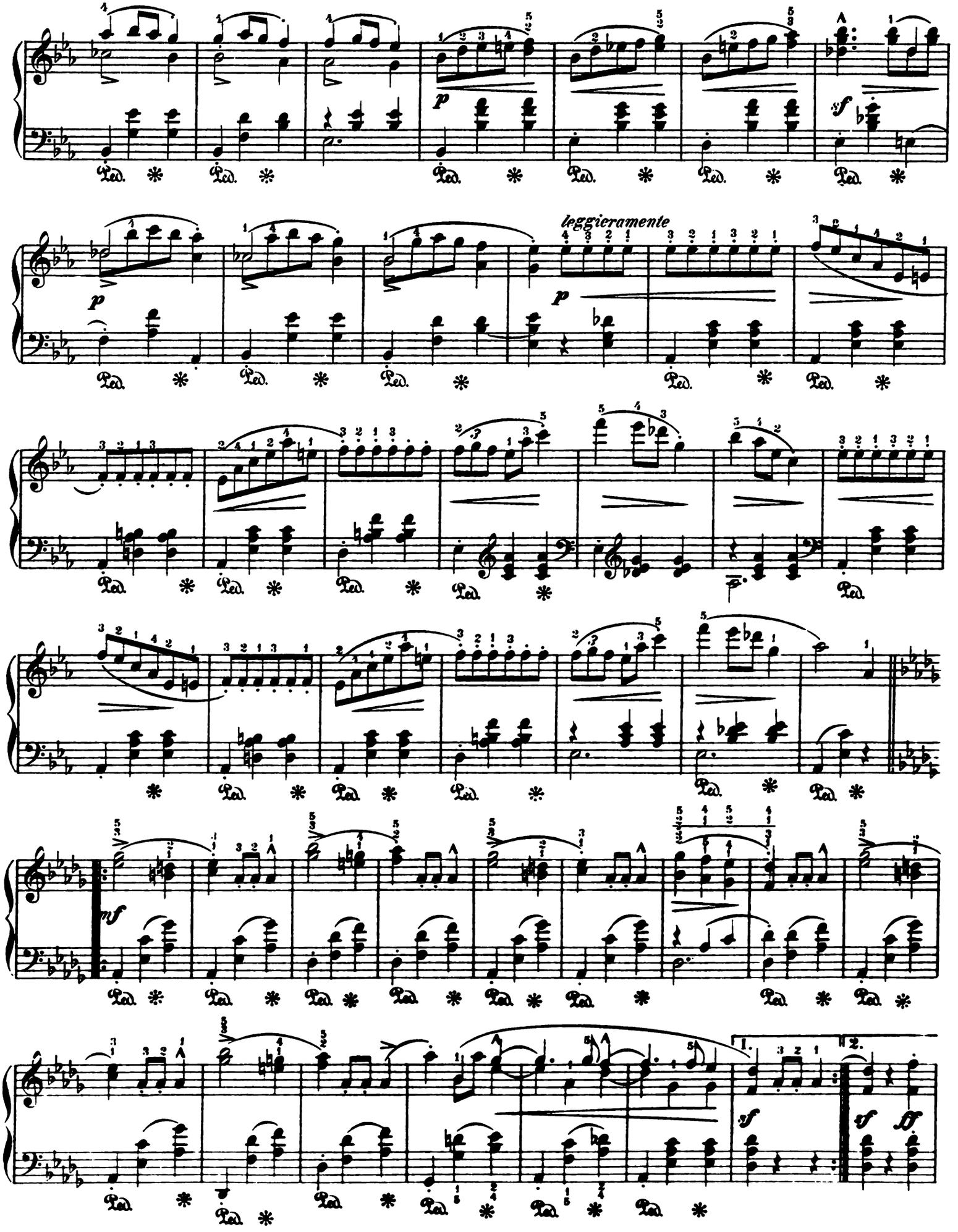
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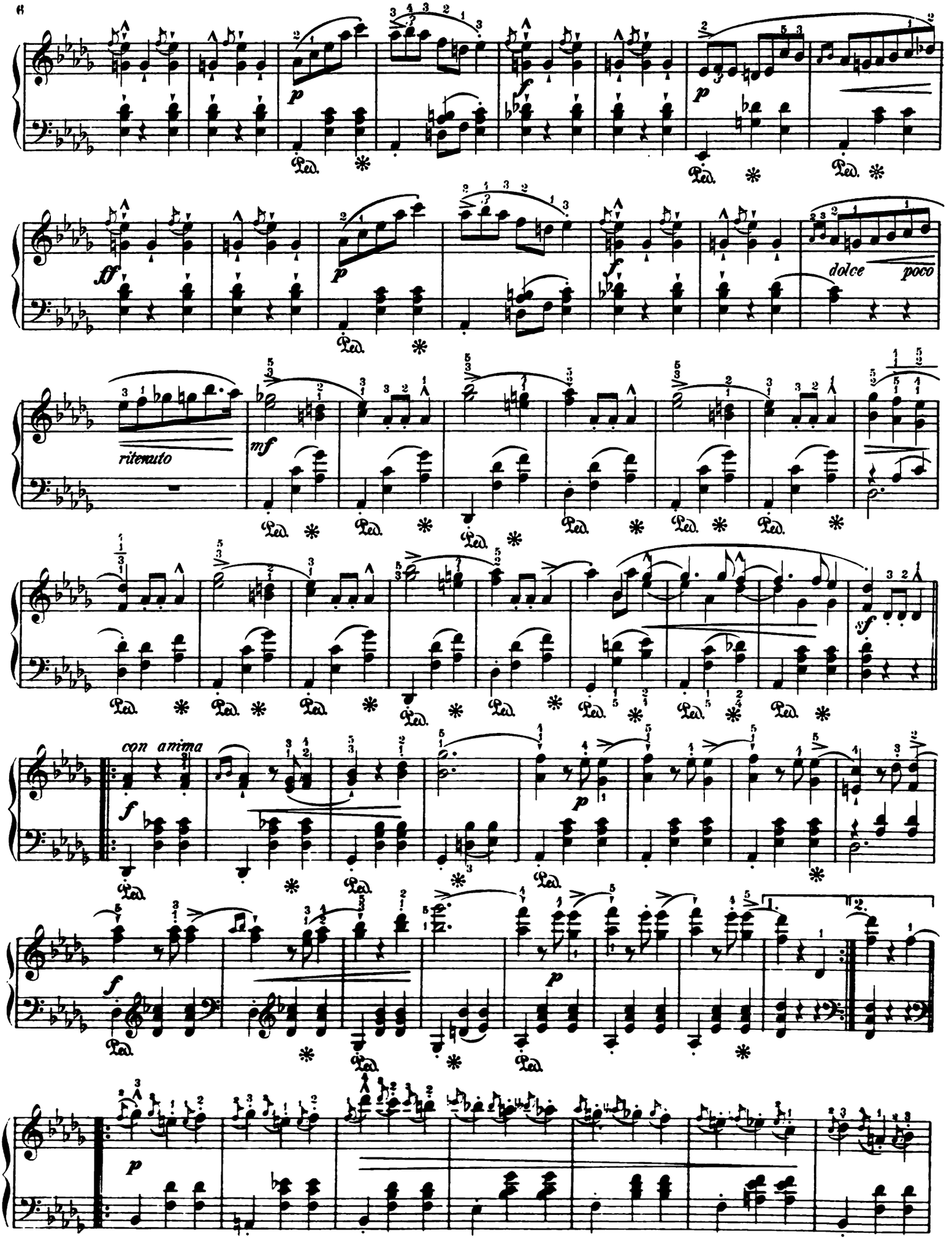
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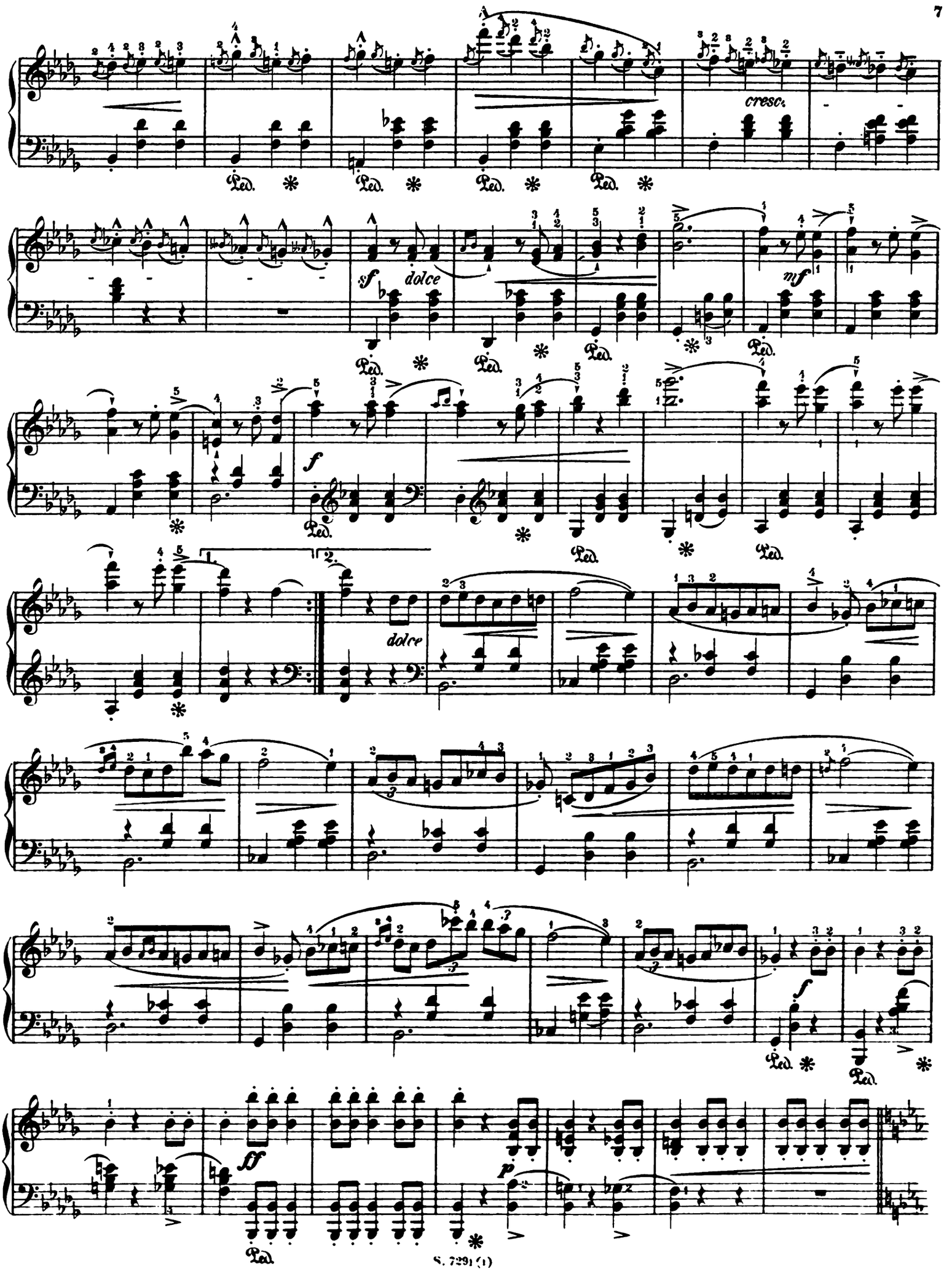
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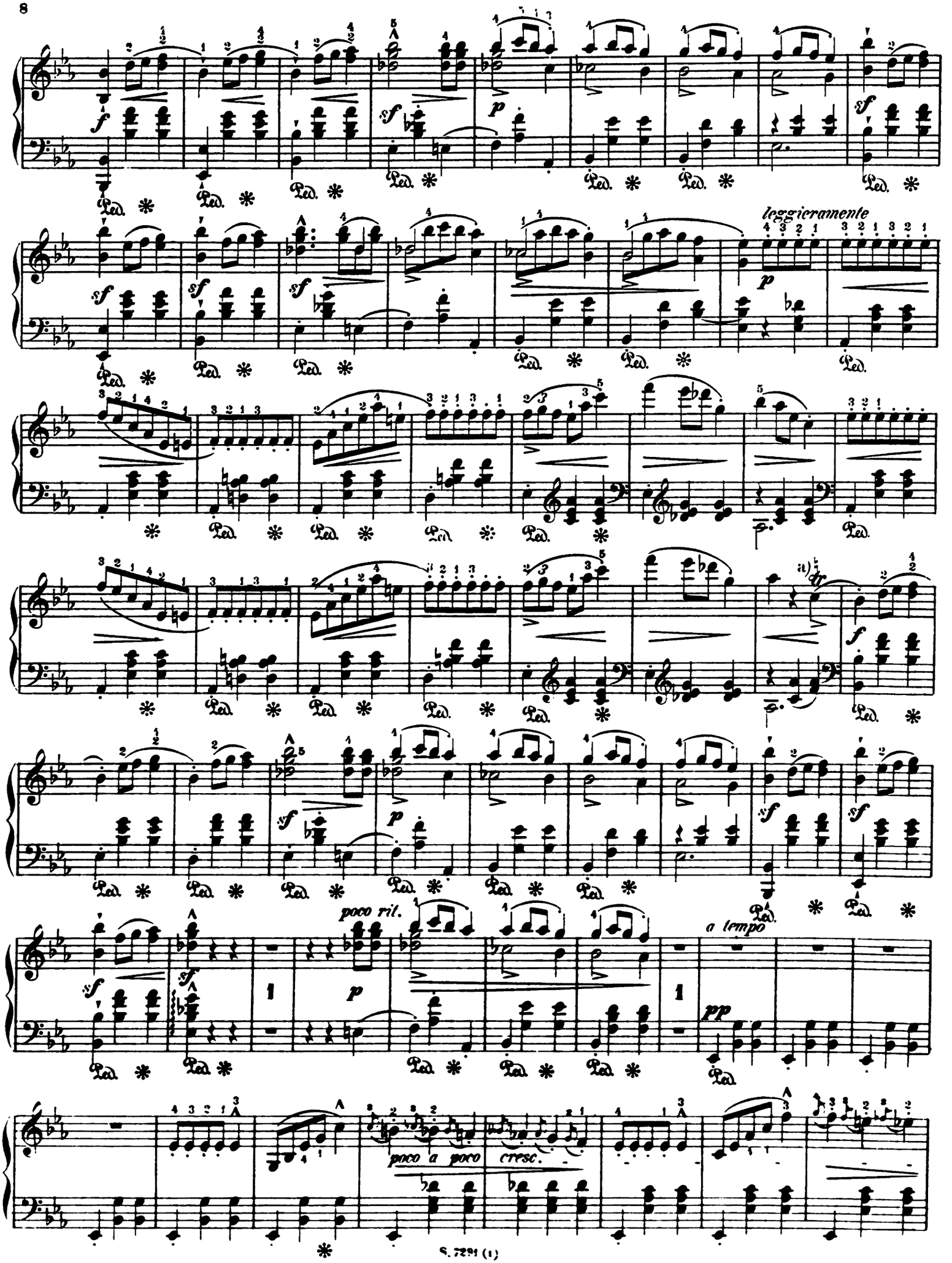
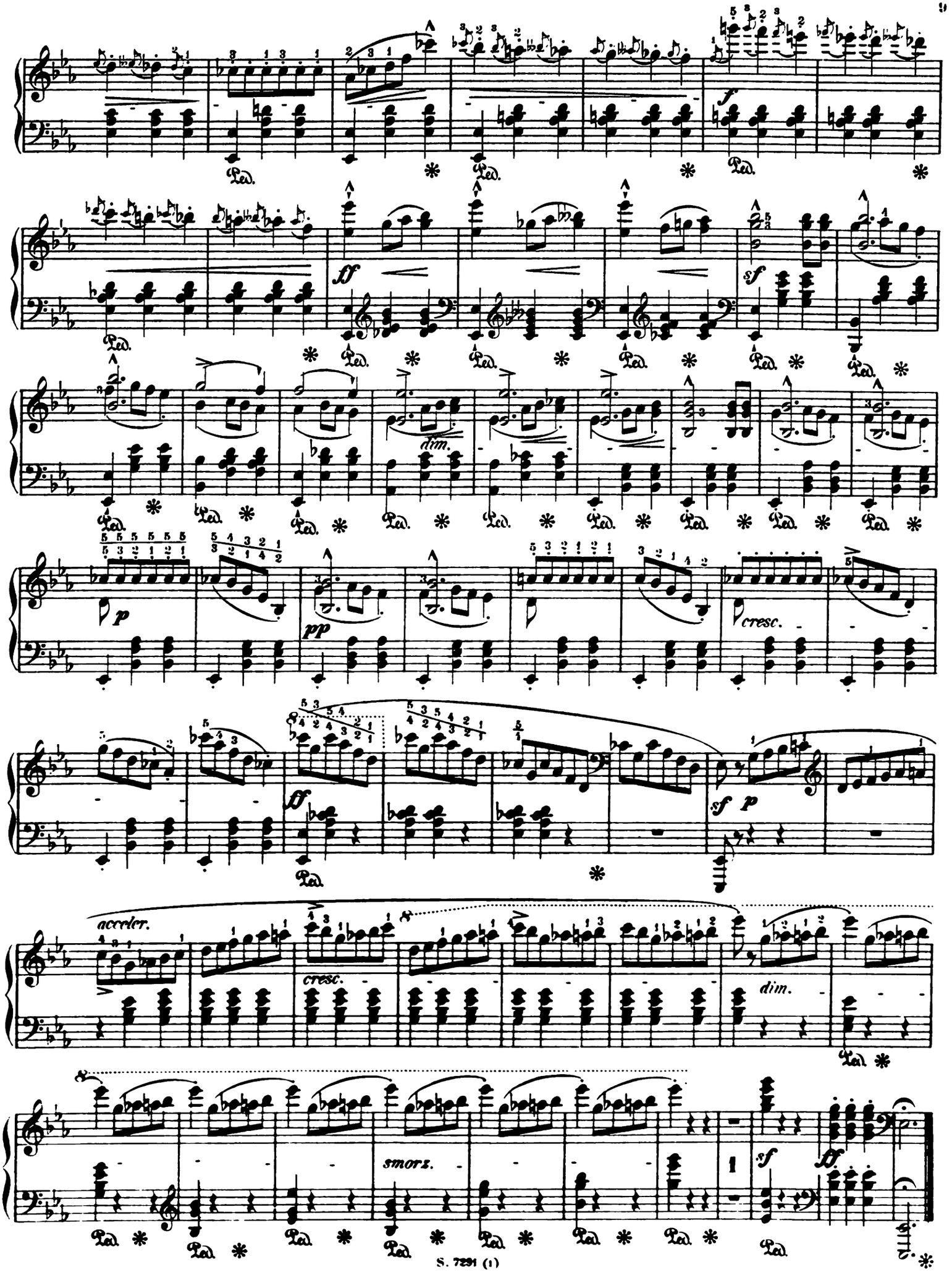

leggieramente
poco ril.
a tempo
poco a poco cresc.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