

# 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	Waltz	Price
Gr. Valse Brillante E flat major Op.18.		A flat major Op.64 N°3.	
Valse Brillante A flat major .. 34 N°1.		A flat major .. 69 .. 1.	
" " A minor .. 34 .. 2.		B minor .. 69 .. 2.	
" " F major .. 34 .. 3.		G flat major .. 70 .. 1.	
Waltz A flat major .. 42		A flat major .. 70 .. 2.	
" D flat major .. 64 .. 1.		D flat major .. 70 .. 3.	
" C sharp minor. 64 .. 2.		E minor Op.posthumous.	

Entered according to international treaty.

**BERLIN**  
Schlesinger'sche Buch- u. Mus. Handl.  
Rob. Litman

**NEW-YORK,**  
**G. SCHIRMER.**

**WIEN,**  
C. Haslinger & Tobias

Copyright G. Schirmer 1880.

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 agreeable 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.  $\text{♩} = 72$ .)

The musical score is written for piano and includes the following elements:

- Tempo and Meter:** Vivo, 3/4 time, with a metronome marking of quarter note = 72.
- Staffing:** Six systems, each with a piano (treble clef) and bass (bass clef) staff.
- Dynamic Markings:** *f* (forte) and *p* (piano).
- Articulation:** Pedal markings (*Ped.*) with asterisks indicating sustained pedal points.
- Performance Instructions:** *p leggieramente* (piano, more lightly).
- Fingerings:** Numerous numbers (1-5) are placed above or below notes to indicate fingerings.
- Rehearsal Markers:** Triangles ( $\blacktriangle$ ) are placed above the piano staff to mark specific sections.
- Section 'a)':** A small section at the bottom left, marked with a triangle and 'a)', showing a specific fingering for a melodic line.



8

*p* *ped.* \*

*ff* *p* *dolce poco* *ped.* \*

*ritenuto* *mf* *ped.* \*

*ped.* \*

*con anima* *f* *ped.* \*

*p* *ped.* \*

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (e.g., 2, 4, 2, 8, 2, 3, 4, 3, 1, 4, 2, 3, 2, 2, 2, 2). The left hand provides a harmonic accompaniment with chords and single notes. The word *ped.* is written below the first four measures, and *cresc.* appears above the fifth measure.

Second system of musical notation. The right hand continues with intricate melodic patterns, including slurs and fingerings (e.g., 3, 1, 2, 5, 2, 1, 4, 5). The left hand accompaniment includes chords and moving lines. Dynamic markings *sf dolce* and *mf* are present. The word *ped.* is repeated below the first four measures.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5). The left hand accompaniment includes chords and moving lines. The word *ped.* is repeated below the first four measures.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (e.g., 2, 3, 1, 3, 2, 4, 1, 4). The left hand accompaniment includes chords and moving lines. The word *dolce* is written above the first measure. The word *ped.* is repeated below the first four measures.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (e.g., 3, 4, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3). The left hand accompaniment includes chords and moving lines.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (e.g., 2, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2, 1, 3, 2). The left hand accompaniment includes chords and moving lines. The word *ped.* is written below the first two measures.

Seventh system of musical notation. The right hand features a melodic line with slurs and fingerings (e.g., 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3). The left hand accompaniment includes chords and moving lines. The word *ped.* is written below the first measure.

First system of musical notation. Treble and bass staves with piano accompaniment. Fingerings 1-4 are indicated above the treble staff. Dynamics include *f*, *sf*, *p*, and *f*. Pedal marks are present below the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics include *sf*, *f*, and *p*. A tempo marking *leggieramente* is present above the treble staff. Fingerings 4 3 2 1 and 3 2 1 3 2 1 are indicated above the treble staff. Pedal marks are present below the bass staff.

Third system of musical notation. Treble and bass staves. Fingerings 3 2 1 4 2, 3 2 1 3, 2 4 1 2 4 1, 3 2 1 3 1, 2 3 1 3 5, and 3 2 1 are indicated above the treble staff. Pedal marks are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Fingerings 3 2 1 4 2, 3 1 3 1, 2 4 1 2 4 1, 4 2 1 3, 2 3 1 3 5, and 4 2 are indicated above the treble staff. Pedal marks are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *f*, *p*, and *f*. Pedal marks are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Dynamics include *p* and *pp*. Tempo markings *poco rit.* and *a tempo* are present above the treble staff. Pedal marks are present below the bass staff.

Seventh system of musical notation. Treble and bass staves. Dynamics include *pp*. A tempo marking *poco a poco cresc.* is present above the treble staff. Pedal marks are present below the bass staff.

First system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 3, 4, 5) and dynamic markings like *ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Includes dynamic markings like *ff* and *sf*.

Third system of musical notation. Treble and bass staves. Includes dynamic markings like *dim.* and *ped.*.

Fourth system of musical notation. Treble and bass staves. Includes fingerings and dynamic markings like *p*, *pp*, and *cresc.*.

Fifth system of musical notation. Treble and bass staves. Includes fingerings and dynamic markings like *sf* and *p*.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings like *acceler.*, *cresc.*, and *dim.*.

Seventh system of musical notation. Treble and bass staves. Includes dynamic markings like *smorz.* and *sf*.