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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G. SCHIRMER.

WIEN.
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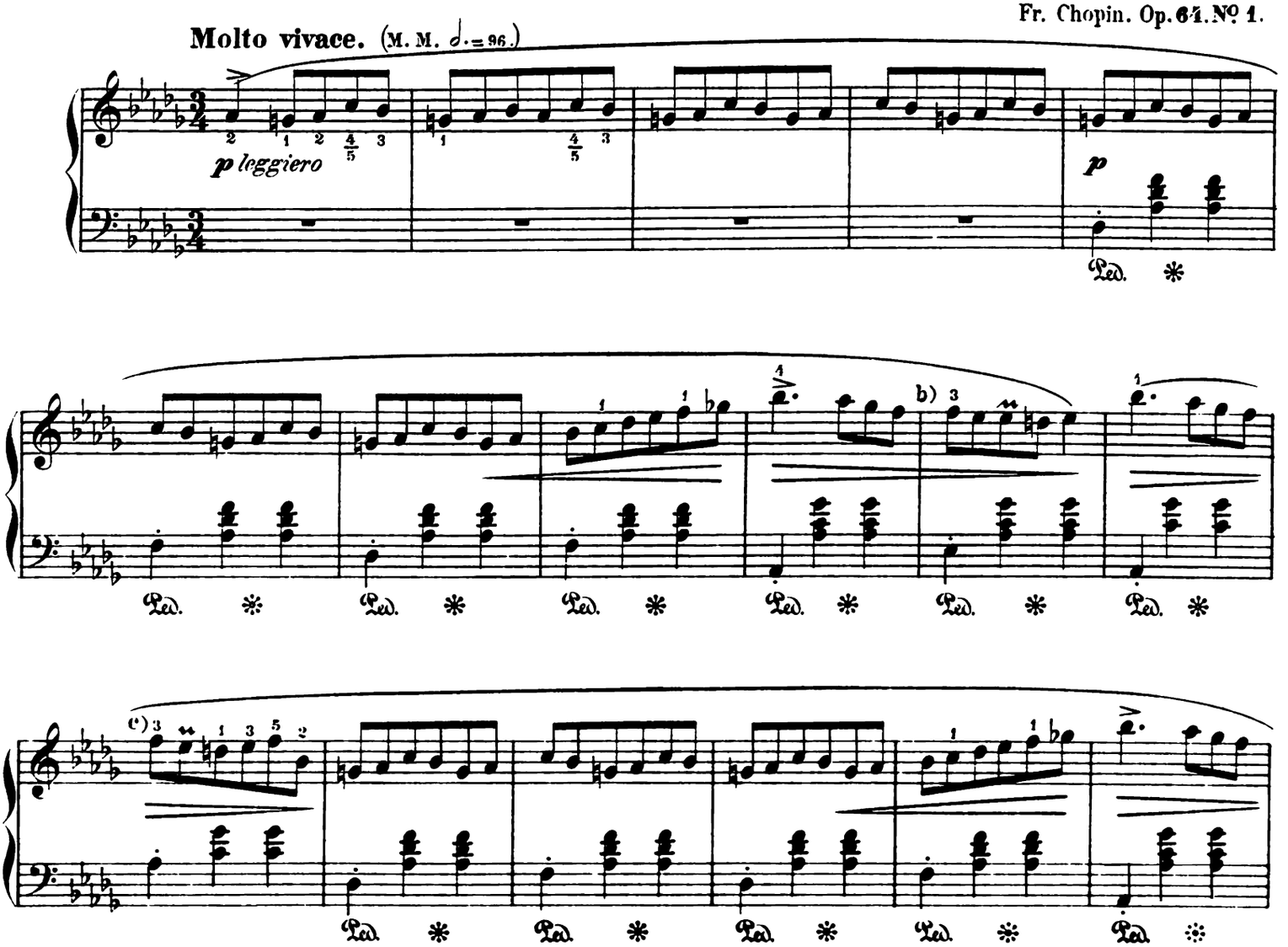
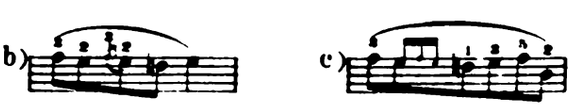
WALTZ.[a)]

Th. Kullak.

Fr. Chopin. Op. 64. No 1.



a). The technical execution must remind one of fine, elegant filigree work. The piece seems created for elegant ladies' hands. The delivery must conform to the technics, and the shadings of *crescendo, accents* and the like, must not be too dazzlingly prominent. The base is to be wholly subordinate; only, its deep tones (the first quarter in the measure) may here and there be made noticeable by means of a light pressure. Both of the first two parts must be kept strictly in time, and in an extremely animated tempo. In the third part, by way of contrast to the toying eighth note figures, there appears a beautiful cantilene, more quiet in tempo *(sostenuto)* and full of deep feeling. This cantilene not merely permits, but indeed demands, greater freedom of delivery. After a long trill, continually increasing in brilliancy, the first part returns in tempo primo and leads directly — the Waltz has no Coda — to the close.



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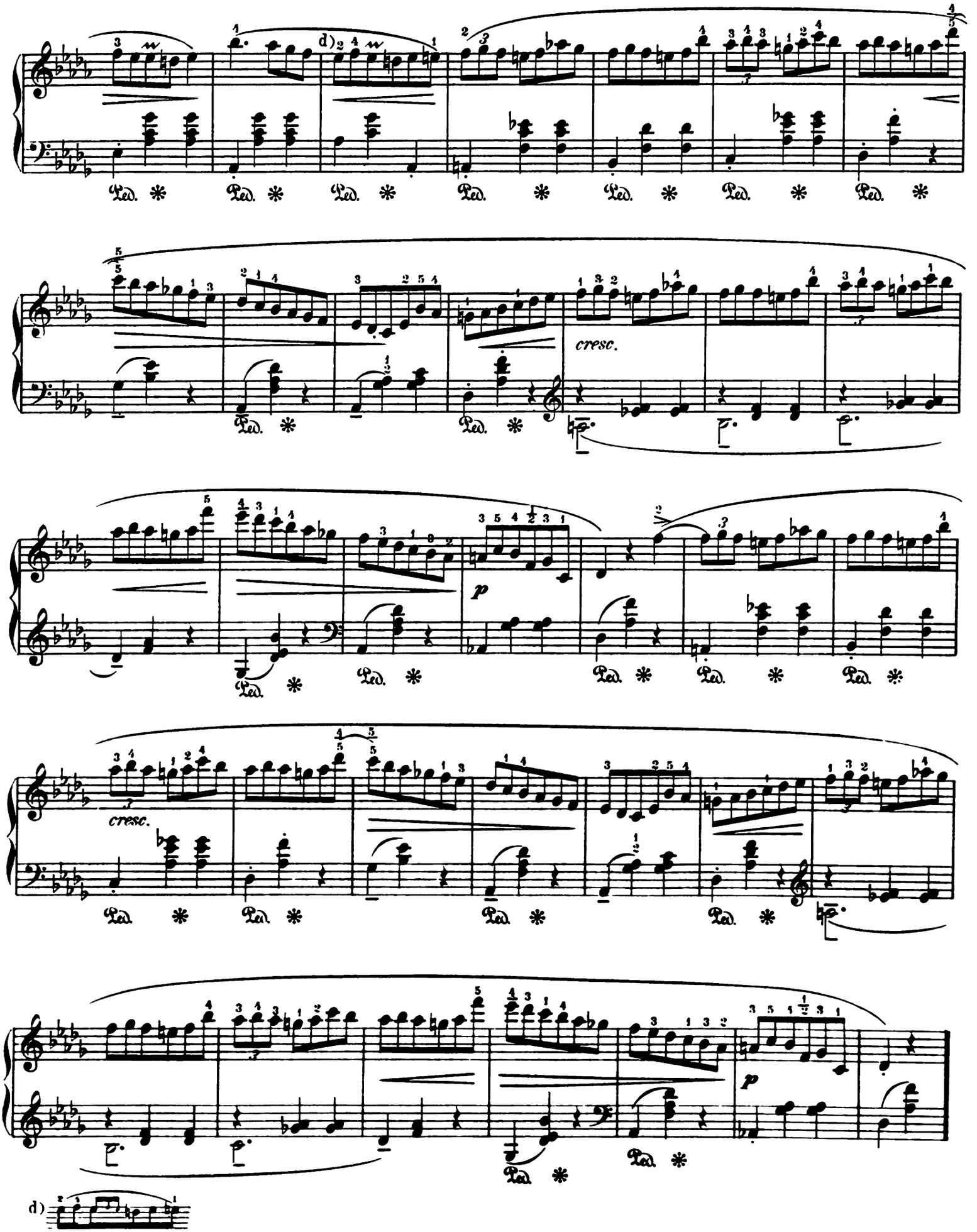
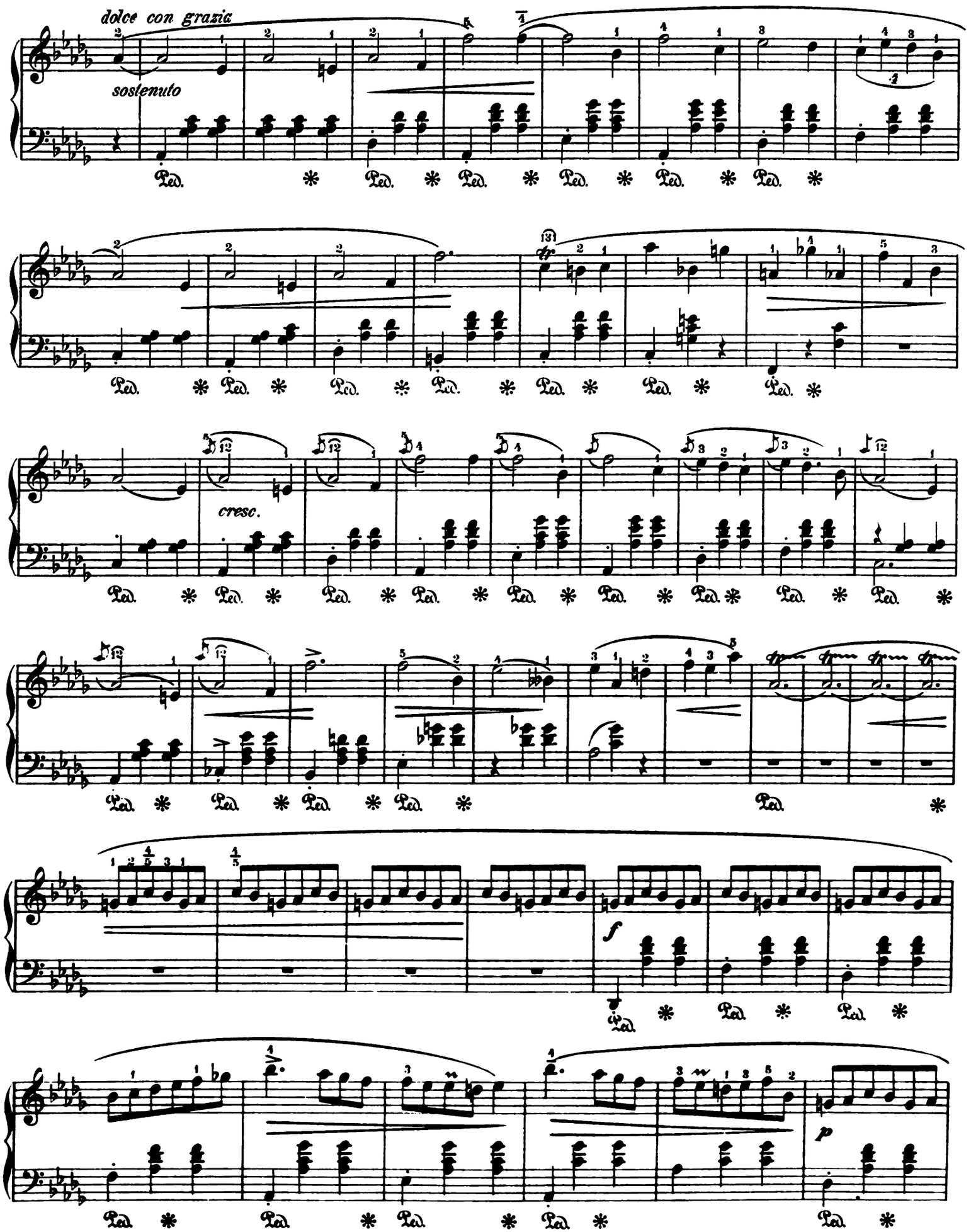
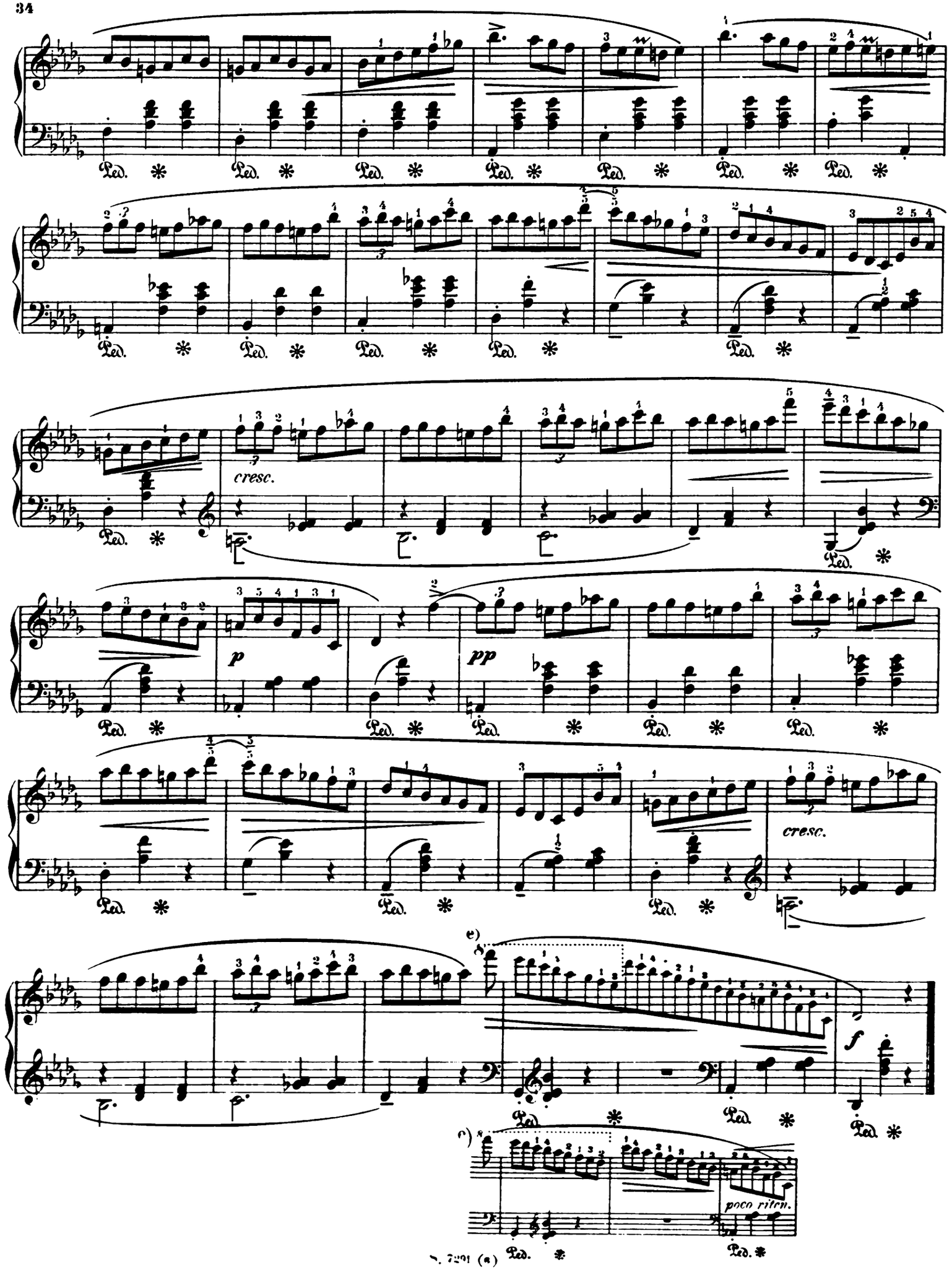

d)
cresc.
p
cresc.
p
d)


dolce con grazia
sostenuto
cresc.
f
p


cresc.
p
pp
cresc.
e)
f
e)
poco ritrn.

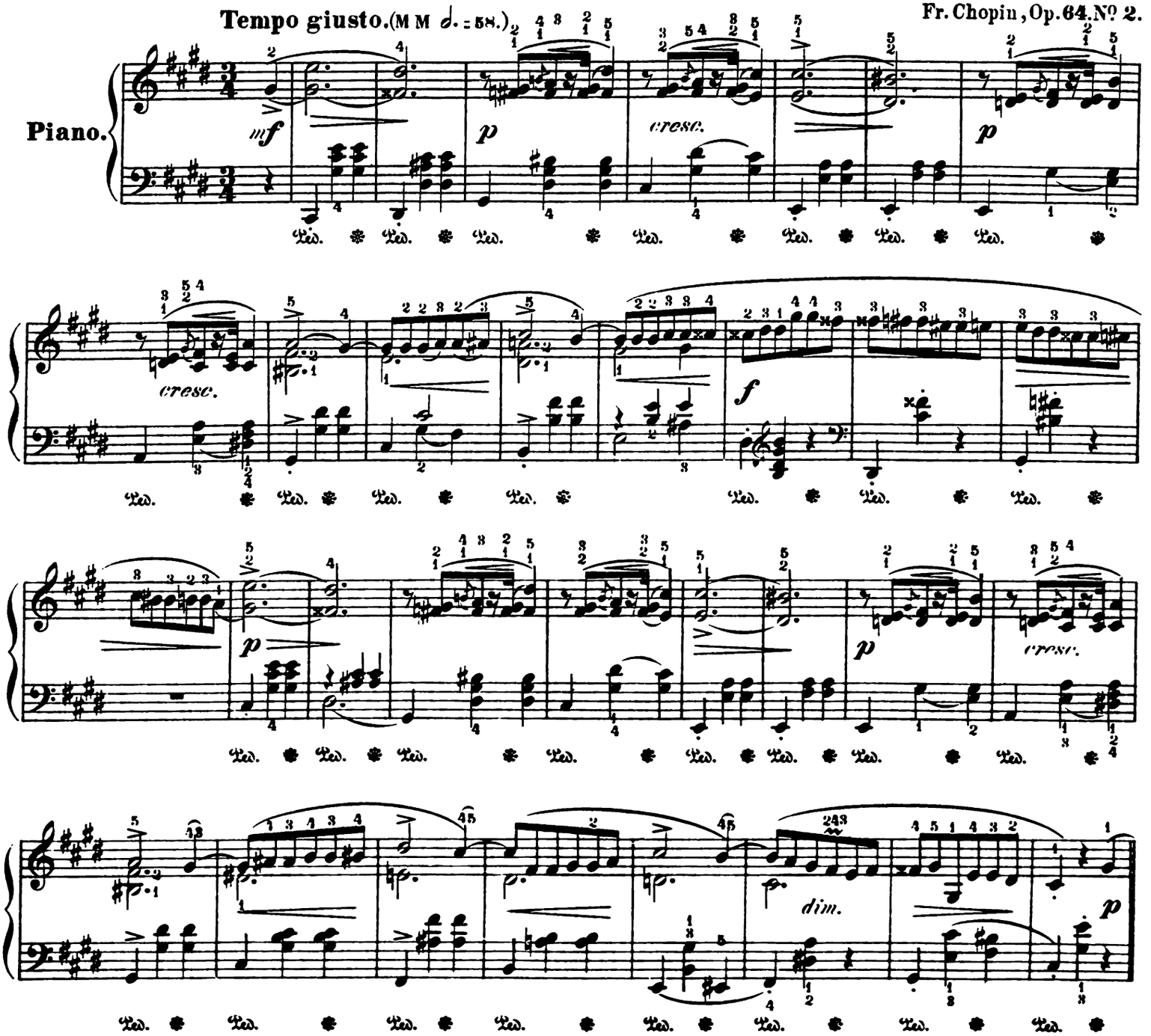
WALTZ.[a]

Th. Kullak.

Fr. Chopin, Op. 64. No 2.

Tempo giusto. (M M ♩. = 58.)

Piano.



a) The first part of this highly poetic waltz depicts a gloomy, melancholy mood. The tones express grief and profound suffering at heart. The second part is the psychologically motived consequence of the first, plunging with passionate impetuosity into the whirl of the surging dance, in order to benumb the pain of soul and find momentary forgetfulness. The cantilene of the third part, finally, seems to breathe sweet words of comfort: it overflows with tenderness and spirituality. The 1st and 3rd parts permit greater freedom of delivery by reason of the chiefly lyric nature of their contents; the 2d part, on the contrary, must adhere closely to the rhythms of the dance. The Waltz is in every respect a perfect companion-piece to Op. 34 No 2 in A minor. Here, too, an elegiac mood alternates with one of great agitation culminating in the rhythms of a Mazurka.

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Più mosso.

p

cresc.

pp

Più lento. (♩= 66.)

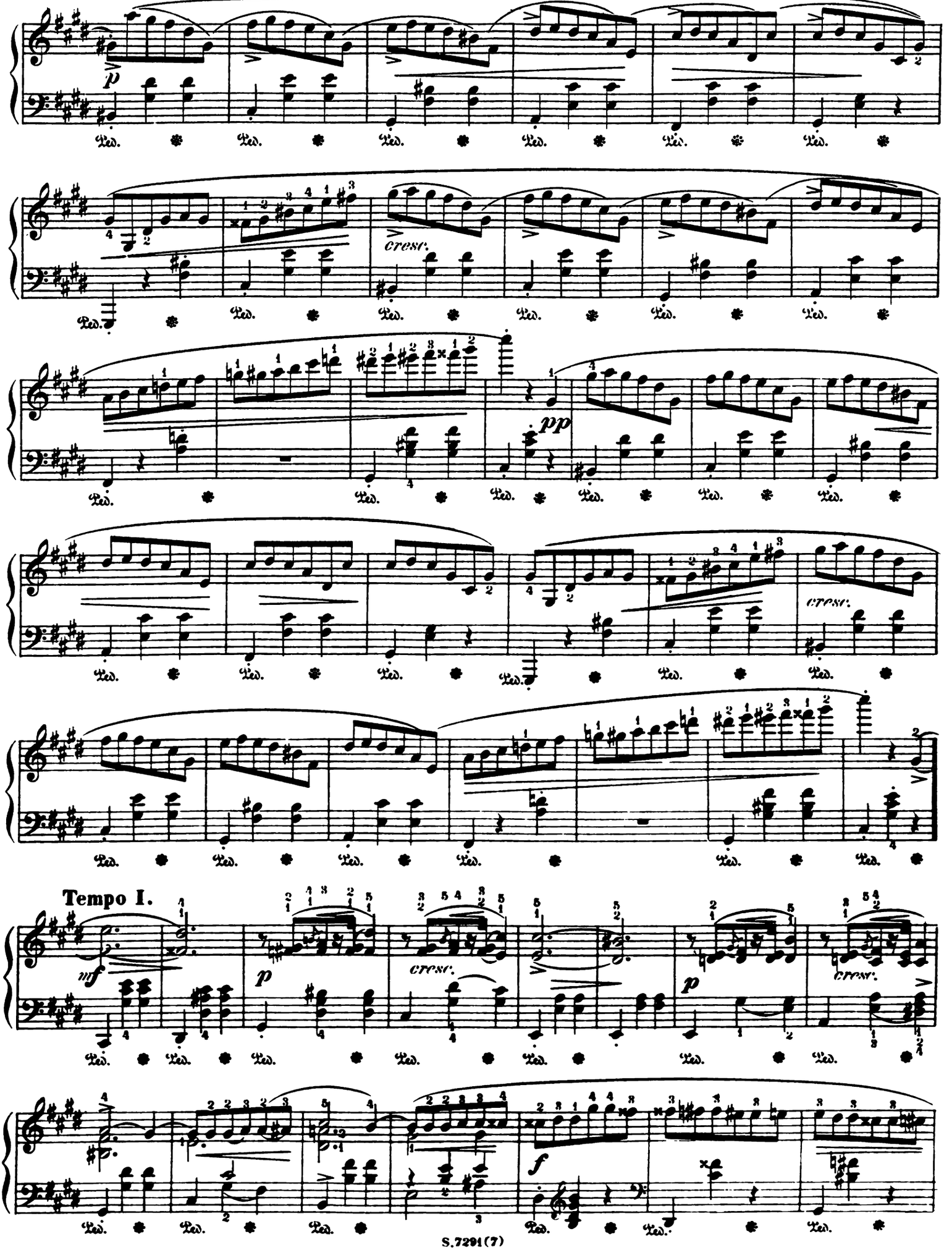
dolce

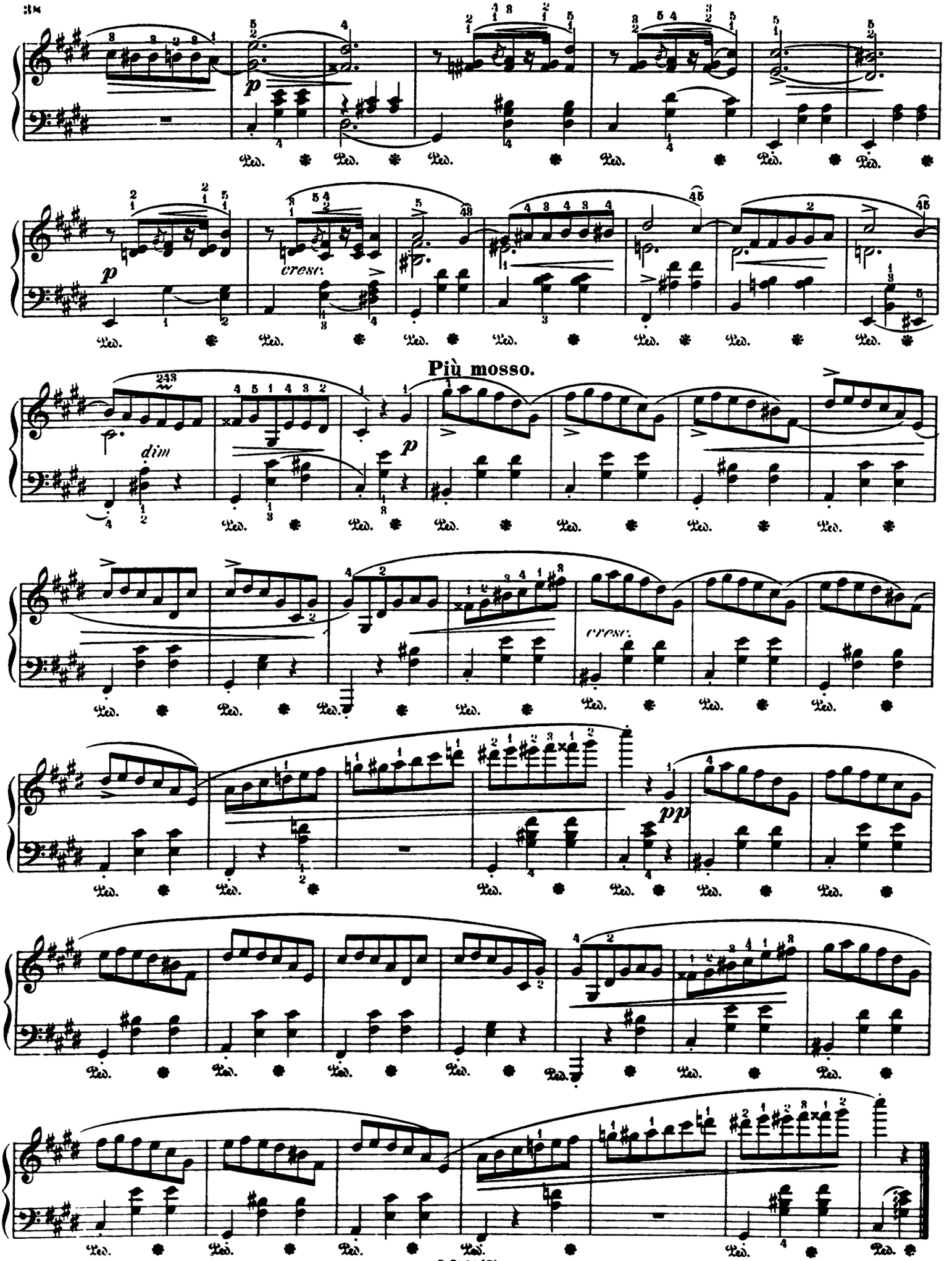
dolcissimo

cresc.

dim.

Più mosso.

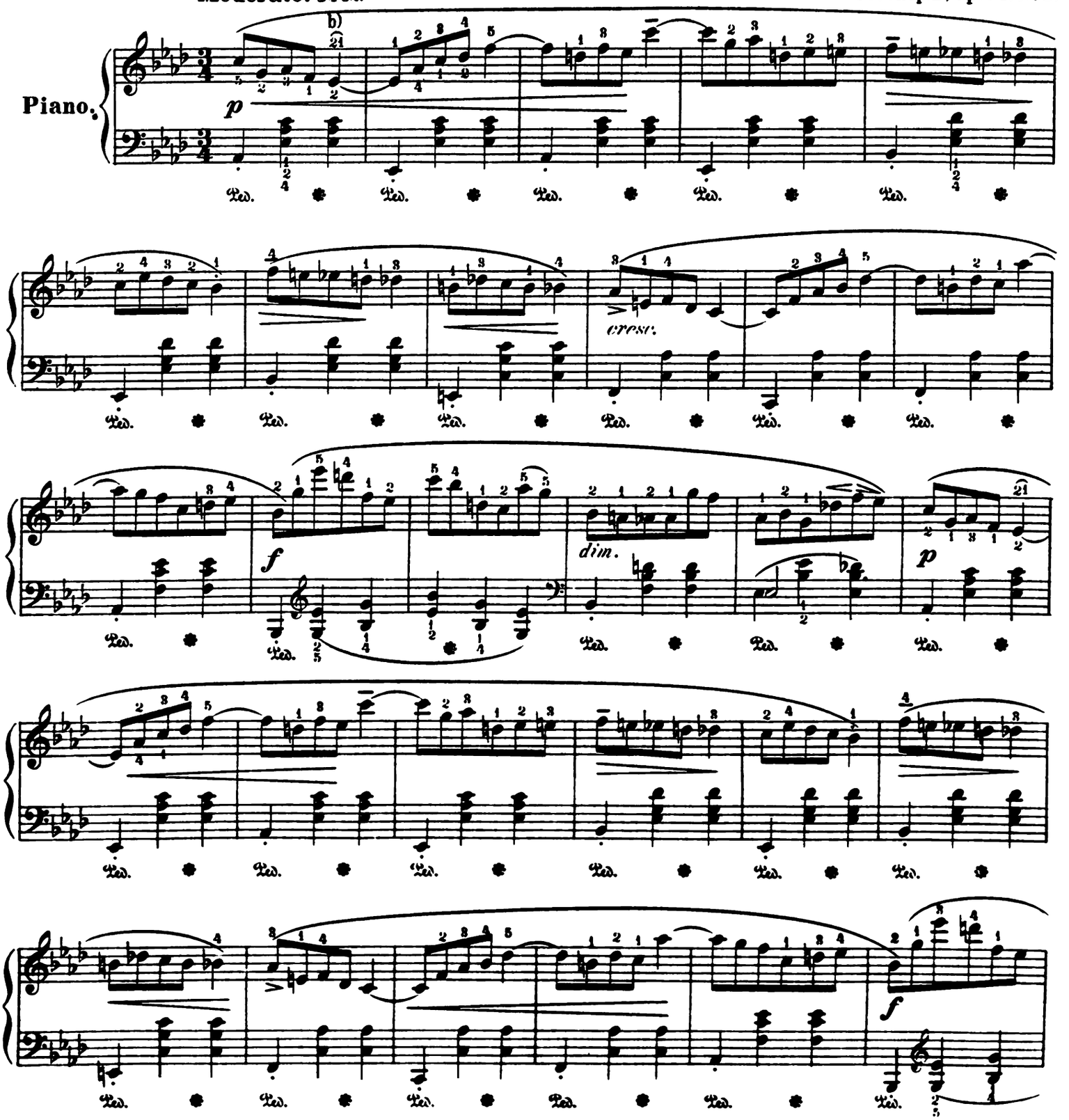



p
cresc.
Più mosso.
dim
p
cresc.
pp

WALTZ. a)

Th. Kullak.
Fr. Chopin, Op. 64. No 3.

Moderato. ♩= 52.



a) The tempo must be sufficiently moderate to permit the dance to move on without echauffement, therefore in a pleasurable manner, instead. It does not require a specially vivid imagination to enable one to overhear a pleasant dialogue between cavalier and lady in the course of the dance (the part in C major). It is self-evident that both voices must be brought out clearly, as in relief. At the close of the Waltz, with the increasing joy in the dance the tempo also becomes more animated.

b) Let those who possess sufficient power of spanning, make use of the upper fingering.

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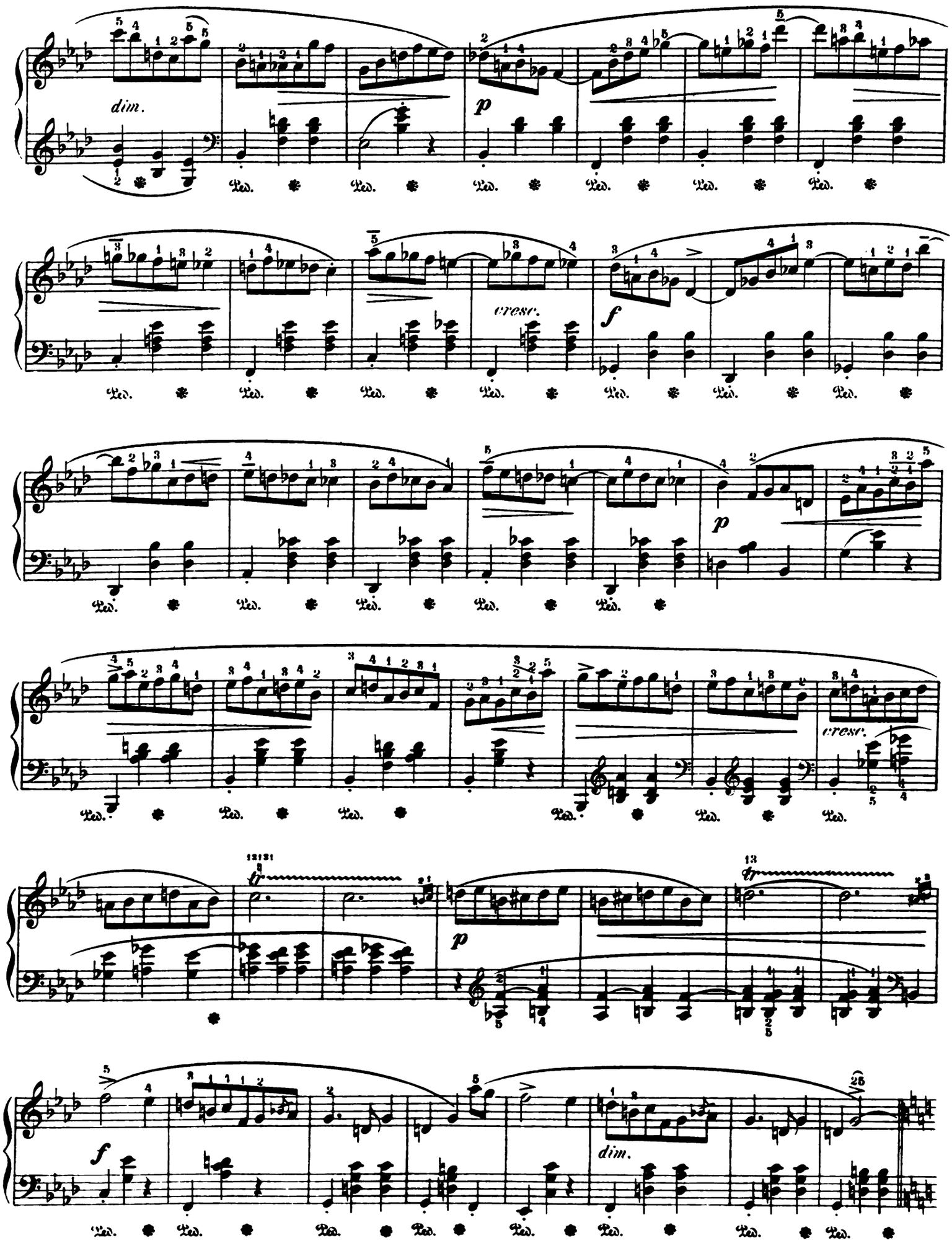
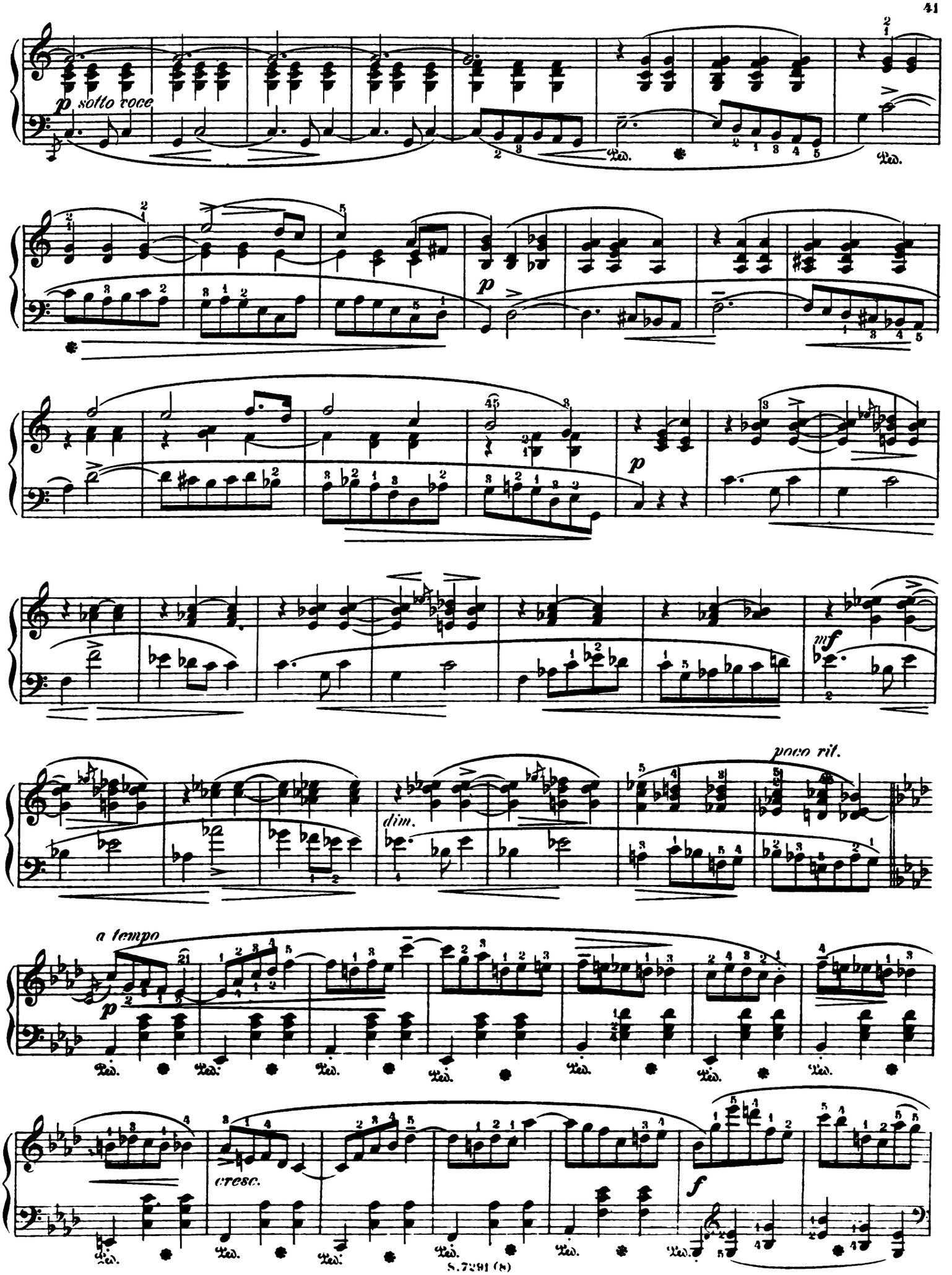
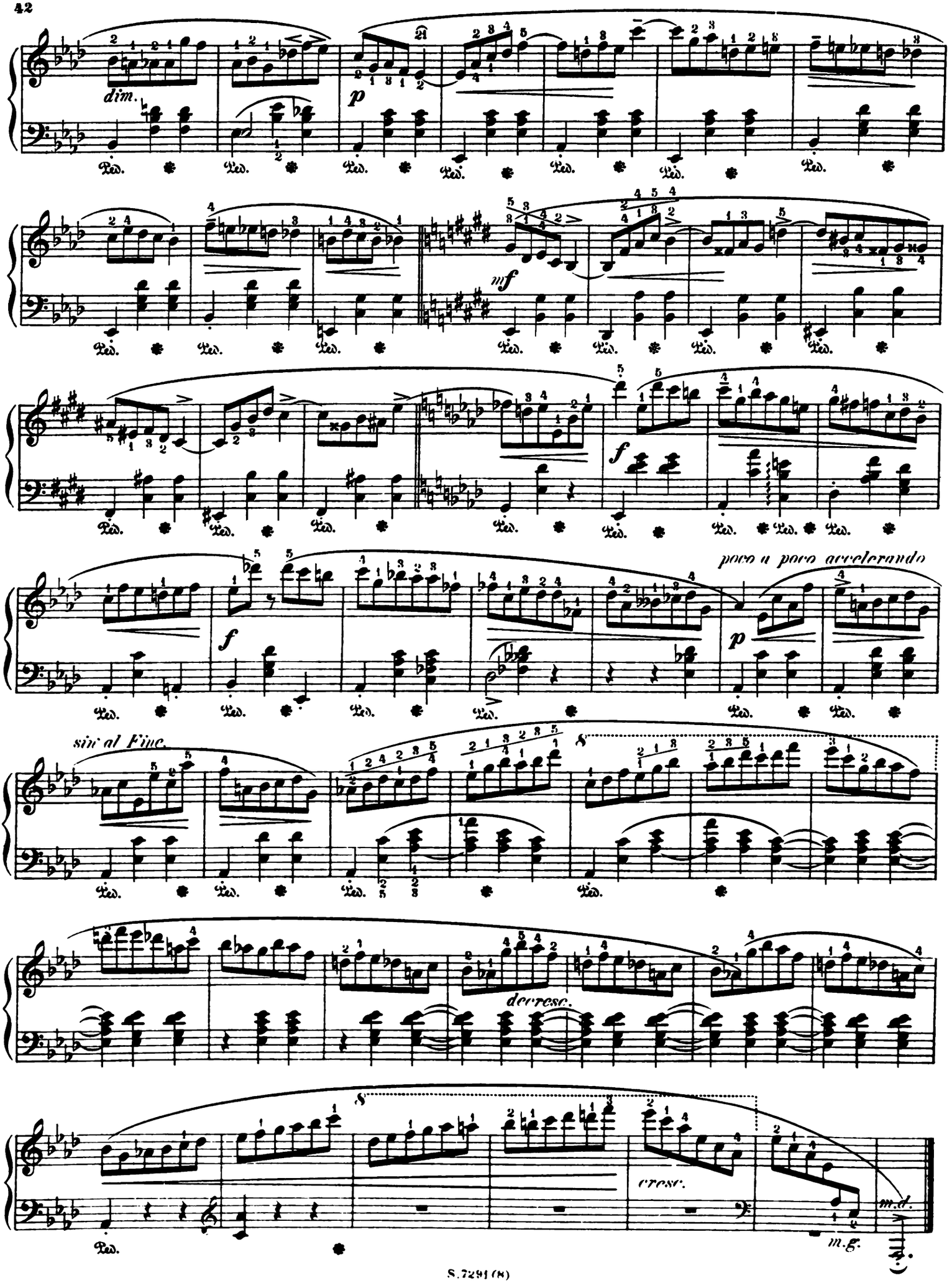

dim.
p
cresc.
f
p
cresc.
tr
p
tr
f
dim.


p sotto voce
Ped.
p
p
mf
dim.
poco rit.
a tempo
cresc.
f


dim.
p
mf
f
f
poco a poco accelerando
p
sin al Fine.
8
decresc.
8
cresc.
m.d.
m.g.