

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		Price
Gr. Valse Brillante	E flat major Op.18.	Waltz	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.

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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 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.

Die von **Chopin** selbst veröffentlichten **Walzer** scheiden sich in **zwei** Gruppen. Die zu der **ersten** Gruppe gehörigen sind lediglich dem Dienste Terpsichore's geweiht. Sie könnten den Weisen eines Strauss und Lanner auf jedem Balle Concurrenz machen, obschon der geniale Tondichter sich gerade dieser Tanzgattung gegenüber stets etwas fremd fühlte. Schreibt er doch selbst in einem Briefe an seine Eltern vom Juli 1831: „ich habe nichts von dem, was von Natur Wienerisch ist, angenommen; so kann ich noch immer keinen Walzer spielen.“ (s. Karasowski, Friedrich Chopin Bd. I. pag. 227). — In den Tänzen der **zweiten** Gruppe giebt die **Form** nur den **Rahmen** für eine lyrische Episode ab. Die Schilderung der Stimmung tritt in den **Vordergrund**. Erscheinen in den erstgenannten Walzern die Rhythmen in ihrer vollen Reinheit, so nähern sie sich bei den letzteren zuweilen dem **Mazurek**, oder ihr Bewegungscharakter überschreitet gelegentlich die Grenzen des deutschen **Tempo's**. An Stelle des taktmässigen Spiels, welches die **erste** Gattung fordert, gestattet die **zweite** ein häufiges **Rubato**. Die Beimischung der Elemente subjectiver Empfindung, der eigenthümlich fremdländische Hauch, verleihen gerade dem letzteren Genre einen höchst originellen Zauber, machen es selbst den Mazurken und Polonaisen ebenbürtig, trotzdem man diese unter den Chopin'schen Tanzweisen als die künstlerische Apotheose des polnischen Nationality-pus zuerst zu nennen pflegt.

Die Walzer aus dem Chopin'schen **Nachlass** schwanken zwischen jenen beiden Hauptgruppen. Ohne der Anmuth zu entbehren, ist doch ihr poetischer Gehalt von geringerem Werth. Namentlich aber fällt der etwas skizzenhafte Character in's Auge, der späteren Herausgebern ein gewisses Recht zu verschiedenen aus Geschmacksrücksichten erwünschten Abänderungen giebt. Die Klindworth'schen Conjecturen sind hier anerkennend herzuheben.

Was sonstige **Varianten** betrifft, so verweise ich auf die vortreffliche kritische Arbeit **Ernst Rudorff's** (Revisionsbericht zum IX. Bande von Chopin's Werken. Leipzig, Breitkopf & Härtel.)

Pedal- und **Metronombezeichnungen** meiner vorliegenden Ausgabe sind nach eigenem Ermessen redigirt worden; weitere Zusätze von mir sind durch den kleineren Druck genügend gekennzeichnet.

Zur **Methode** des **Studiums** bemerke ich noch, dass besonders Damen die Walzerbässe viel zu sehr en bagatelle zu behandeln pflegen. Die fast stereotype Figur der Bässe entsteht durch den Grundton auf dem ersten Viertel und durch zwei meist der gleichen Harmonie angehörige Accorde auf den beiden letzten Vierteln. Ihre Ausführung leidet ebenso häufig durch hastiges oder verwischtes Angeben der Griffe, als durch ungenügende Accentuation des Grundtons. Auch sollte man nicht versäumen, die Folge der Grundtöne als selbstständige Stimme sich klarzumachen, deren Accente nach dem Gesetz der harmonischen Phrasirung sorgfältig abzustufen sind. Die Einführung eines unmerklichen Einschnitts vor dem Erfassen eines Grundtons wird ängstlichen Spielern das Treffen derselben wesentlich erleichtern; namentlich wenn die Bässe mehr durch **Druck**, als durch **Schlag** aus dem Handgelenk gebildet werden.

TH. KULLAK.

WALZER.

(WALTZ.)

Th. Kullak.

Fr. Chopin, Op. 18.

Vivo. (M. M. σ . = 72.)

The image shows a page of sheet music for a piano piece by Frédéric Chopin, specifically Opus 48. The music is arranged in six staves, each consisting of a treble clef staff above a bass clef staff. The key signature is B-flat major (two flats). The tempo is marked as Vivo (M. M.) with a dotted quarter note followed by 72, indicating a tempo of 72 beats per minute. The first staff begins with a dynamic of forte (f) and features a series of eighth-note chords. The second staff starts with a dynamic of piano (p) and includes grace notes and slurs. The third staff contains a melodic line with various dynamics like sf (sforzando), p (piano), and leggieramente. The fourth staff features a descending melodic line with grace notes and slurs. The fifth staff continues the melodic line with grace notes and slurs. The sixth staff concludes the page with a dynamic of forte (f) and a piano dynamic (p). The music is annotated with various performance instructions such as 'Ped.' (pedal), asterisks (*), and numbers (1, 2, 3, 4, 5) placed below the notes.

This page of sheet music for piano contains six staves of musical notation. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time. Measure 101 starts with a forte dynamic (ff) in the bass staff, followed by a piano dynamic (p) in the treble staff. Measure 102 begins with a piano dynamic (p) in the bass staff. Measures 103-104 show complex fingerings (e.g., 3 4 3 2, 5 3) over sustained notes. Measure 105 starts with a piano dynamic (p) in the bass staff. Measures 106-107 show fingerings like 2 3 1 and 1 2. Measure 108 starts with a piano dynamic (p) in the bass staff. Measures 109-110 show fingerings like 3 1 2 and 5 3. Measure 111 starts with a piano dynamic (p) in the bass staff. Measures 112-113 show fingerings like 4 5 1 and 2 3. Measure 114 starts with a piano dynamic (p) in the bass staff. Measures 115-116 show fingerings like 3 1 2 and 5 3.

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The notation is in common time, with a key signature of four sharps. The top staff begins with a treble clef and a bass clef, followed by a series of eighth-note patterns. Subsequent staves feature various dynamics like 'cresc.', 'sf dolce', 'mf', and 'ff'. Fingerings are indicated above many notes, such as '1 2 3 4' or '5 4 3 2 1'. The music includes several measures of chords and melodic lines, with some staves ending in a bass clef. The page number '729' is visible at the bottom right.

A musical score for piano, consisting of six staves of music. The music is in common time, with a key signature of two flats. The score includes dynamic markings such as *ff*, *p*, *pp*, *sff*, *cresc.*, *dim.*, *accel.*, *smorz.*, and *ed.*. Fingerings are indicated by numbers above or below the notes. The score features complex rhythmic patterns and harmonic progressions, typical of late 19th-century piano music.

WALZER.

(WALTZ.)

Th. Kullak.

Vivace. (M.M. $\text{d} = 80$.)

Fr. Chopin, Op. 34. N° 1.

Für kleine Hände mit geringer Spannkraft empfehle ich nachstehende Ausführung nebst Fingersatz.

For small hands with slight power of spanning, I recommend the following modes of execution and fingering.

c) Die neuesten Härtel'schen Ausgaben in Uebereinstimmung mit den Englischen Originalausgaben von Ashdown et Parry in London bringen hier die Bezeichnung *dolce*, Klindworth dagegen *f*. Letzteres hat nach meiner Ansicht volle Berechtigung, denn es schliesst sich den vorangehenden *forte* einleitenden und glänzend gesteigerten Klavierpassagen stimmungsvoll an. Der eigentliche Tanz beginnt festlich, rauschend, und erst der Theil in Des dur, pag. 4, bringt einen motivirten Gegensatz. Auch die Tellefsen'sche Ausgabe hat im ersten Takte der Introduction *f* und ein *p* erst beim Beginn des Theiles in Des dur, hält bis dahin das *f* auch ohne nochmalige Wiederholung fest, und stimmt also mit Klindworth im Wesentlichen überein.

d) Das *sf* ist nur eine spezielle Schattirung des Contra *as*, ein Accent im *f*.

c) The latest editions of Härtel, in conformity to the English original editions of Ashdown and Parry, indicate *dolce* here; Klindworth, on the contrary gives *f*. In my opinion, the latter is thoroughly justifiable, for it agrees in mood with the preceding *forte* of the introduction with its brilliantly climaxing passages. The dance, proper, begins in *festal tumult*, and the appropriate contrast first appears in the part in D flat major, page 6. The Tellefsen edition also has *f* in the first measure of the introduction, while *p* is first indicated at the beginning of the part in D flat major; thus it too adheres firmly to the *f* up to that point, although without repeating the sign, and accordingly, it agrees essentially with Klindworth.

d) The *sf* is only a special shading of the Counter A flat, an accent in *f*.

i) k) l) Die dreimalige Wiederholung der **4** taktigen Phrase in immer höheren Tonlagen motiviert gesteigerte Starkegrade, daher ich vorschlage *mf*, *più f*, *f*, und zuletzt *ff* zu spielen.

i) k) 1) *The three-fold repetition of the 4 measure phrase in continually higher regions of tone renders appropriate a climaxing in degrees of power, hence I propose playing mf, più f, f and finally ff.*

m) n)

The sheet music consists of five staves of piano music. The first four staves are in B-flat major (two sharps) and the fifth staff is in A-flat major (one sharp). The music is primarily in common time. The notation includes various dynamics such as *f*, *p*, *mf*, *dolce*, *cresc.*, and *ffz*. Fingerings are indicated above the notes, often using Roman numerals (e.g., 1, 2, 3, 4, 5) and arrows. Articulation marks like dots and dashes are also present. The music features a mix of eighth and sixteenth-note patterns, with occasional sustained notes and rests. The bass staff provides harmonic support with sustained notes and chords.

This page contains six staves of musical notation for piano, spanning measures 0 to 12. The music is in common time and uses a key signature of four flats. Measure 0 starts with a dynamic of *(mf)*. Measures 1-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-6 continue this pattern with some variations. Measures 7-9 feature a more complex harmonic progression with sustained notes and chords. Measures 10-12 conclude the section with a final dynamic of *sf*.

14 o) p) q) vergleiche i) k) l)
compare

r) s) wie m) n)
like

S. 7291 (2)

The sheet music consists of 12 staves of piano music. The key signature is mostly B-flat major (two flats). Fingerings are shown above the notes, such as '1 3 4' over a series of eighth notes. Pedal marks ('Ped.') with an asterisk (*) are placed under specific notes to indicate sustained notes or harmonic support. The music includes various dynamics like 'ff' (fortissimo) and 'mf' (mezzo-forte), and performance instructions like 'più f' (more forte) and 'sf' (sforzando). The piece features a mix of treble and bass clefs, with occasional changes in key signature and time signature.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 2/4 time and uses a key signature of four flats. The notation includes various dynamics such as *mf*, *p*, *f*, *ff*, and *poco più mosso*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." and "*" are placed under specific notes. The music features complex chords and rhythmic patterns, typical of a virtuosic piano piece.

1 3 4 2 5 4 2 1 3 1 3 4 2 5 4 2 1 3 2 3 4 2 1 3 5 4 3 2 1 4 1
poco a poco cresc.

4 3 5 4 3 2 1 4 5 4 4 5 2 1 2 3 4 1 2 8
dim.

5 5 5
dim.

più p *dim.*

p *dim.*

3 4 8 3 4 5 3 4 5
pp *ff*

WALZER. a)

(WALTZ.)

Lento. (M.M. $\text{d} = 50$.)

Th. Kullak.

Fr. Chopin, Op. 34. N° 2.

a) Ueber Gruppierung Chopin'scher Walzer vergleiche man das Vorwort zum VI^{ten} Bande meiner Gesamtausgabe. Der vorstehende Walzer gehört in die zweite Gruppe; daher der Tempowechsel, den ich für einzelne Theile vorschlage. Siehe d.

b) Entweder gleich den 5^{ten} unter den 4^{ten} setzen oder im folgenden Takte den 3^{ten} mit dem 5^{ten} ablösen.

c) Einzelne Ausgaben bringen statt $\begin{array}{c} \text{bass note} \\ \text{treble note} \end{array}$:

Angeblich soll diese Variante von Chopin selbst herrühren, der sie eigenhändig in ein der Frau Dubois in Paris gehöriges Exemplar eingetragen hätte. (Vergl. E. Rudorff Revisionsbericht zu Chopin's Werken, Band IX pag. 12. Leipzig, Breitkopf und Härtel.) Gegen die Variante selbst dürfte nichts einzuwenden sein; ich halte es indessen für geschmackvoller sie erst bei der Wiederholung des ersten Theiles (pag. 5, 2^{ter} Takt) der Abwechslung wegen anzuwenden.

d) Von hier bis zum Eintritt des Theiles in A dur (*sostenuto*) nimmt der Walzer mehr den Charakter eines Masurek an. Die elegische Stimmung weicht einer erregteren; ich ziehe daher als Zeitmaass M.M. $\text{d} = 66$ vor.

a) Concerning the grouping of Chopin's Waltzes see the preface to Vol. VI of my complete edition. The present waltz belongs in the second group; hence the changes of tempo which I propose for some parts. See d.

b) Either pass the 5th under the 4th at once, or exchange with the 3rd in the next measure.

c) Some editions have, instead of $\begin{array}{c} \text{bass note} \\ \text{treble note} \end{array}$: $\begin{array}{c} \text{bass note} \\ \text{treble note} \end{array}$. This variant is said to come from Chopin himself, who wrote it with his own hand in a copy belonging to Mme. Dubois in Paris. (See E. Rudorff's Report on the revision of Chopin's Works, Vol. IX, page 12, Leipzig, Breitkopf and Härtel). Against the variant itself perhaps there is nothing to say; nevertheless I consider it more tasteful to reserve the use of it for the repetition of the first part (page 5, 2nd measure) for the sake of variety.

d) From here to the entrance of the part in A major (*sostenuto*) the waltz assumes more of the character of a mazurka. The elegiac mood gives way to a more excited one; hence I prefer as the tempo M.M. $\text{d} = 66$.

Six staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and common time. The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time. The fifth staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music includes various dynamics such as *poco rit.*, *sostenuto*, *f*, *p*, *pp*, and *espressivo*. Fingerings are indicated above the notes, such as "3 2 1" or "5 4". Performance instructions like "poco a poco string." and "a tempo" are also present. Measure numbers 31 through 35 are visible at the beginning of each staff.

($\text{d.} = 66.$)

131

poco rit.

sostenuto ($\text{d.} = 50.$)

f

$\text{Qed.} *$ $\text{Qed.} *$ $\text{Qed.} *$ $\text{Qed.} *$

$\text{Qed.} *$ $\text{Qed.} *$ $\text{Qed.} *$ $\text{Qed.} *$

$\text{Qed.} *$ $\text{Qed.} *$ $\text{Qed.} *$ $\text{Qed.} *$

ten.

S. 7291 (8)

WALZER.

(WALTZ.)

Th. Kullak.

Fr. Chopin, Op. 34, N° 3.

Vivace. (M. M. $\text{♩} = 84$.)

343 342

cresc. *fp*

r. H. *dim.*

perdendosi

24 *Qued.*

S. 7291 (v)

WALZER. a)

(WALTZ.)

Vivace. ($\text{d} = 84.$)

Th. Kullak.
Fr. Chopin, Op. 42.

a) Den Kern des Walzers bilden die characteristisch verschiedenen Theile A, B, C, D, E. — B steht zu den übrigen im Verhältniss eines Ritornell's. Nach E wiederholen sich alle Theile (ausser C) nur reicher ausgestattet, namentlich in modulatorischer Hinsicht. Bei F beginnt ein kurzer Schlussatz, anlehnd an das Hauptmotiv des ersten Theiles. A und B verlangen äusserst lebhaftes Tempo und brillante Ausführung. C und D können gemässigter gehalten werden und gestatten Freiheiten im Vortrage. — Robert Schumann (Gesammelte Schriften II. 227) sagt: „Der Walzer ist, wie Chopin's frühere, ein Salonstück der nobelsten Art. Sollte er ihn zum Tanz aufspielen, so müssten unter den Tänzerinnen die gute Hälfte wenigstens Comtessen sein. Der Walzer ist aristokratisch durch und durch.“

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S. 7291 (5)

a) The characteristically different parts A, B, C, D, E form the kernel of the waltz. B stands in the relation of a ritornelle to the other parts. After E all of the parts repeat excepting C, only more richly adorned, especially in respect to modulations. With F begins a short closing part based on the chief motive of the first part. A and B require an extremely animated tempo and a brilliant execution. C and D may be taken more moderately, and certain liberties in delivery are permissible. Robert Schumann (Collected Writings, II 227) says: "The Waltz, like Chopin's earlier ones, is a salon piece of the noblest sort. If he were to play it for a dance, the greater portion of the fair dancers should be countesses at least. The Waltz is thoroughly aristocratic throughout."

23 **B** *p*

C *mf*

B *tr p*

<img alt="Sheet music for piano, page 23, section B. The music continues from section B. The top staff has a treble clef, a key signature of four flats, and a tempo marking 'Lied.' with an asterisk. The bottom staff has a bass clef, a key signature of four flats, and

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in 4/4 time and uses a key signature of four flats. The first staff features a treble clef and a bass clef, with a dynamic instruction 'cresc.' above it. The second staff begins with a treble clef and a bass clef, followed by a section labeled 'B' with a dynamic 'p' and a performance instruction 'leggiero'. The third staff starts with a treble clef and a bass clef, with a dynamic 'p' and a performance instruction 'leggiero'. The fourth staff begins with a treble clef and a bass clef, with a dynamic 'p' and a performance instruction 'leggiero'. The fifth staff begins with a treble clef and a bass clef, with a dynamic 'p' and a performance instruction 'leggiero'. The sixth staff begins with a treble clef and a bass clef, with a dynamic 'p' and a performance instruction 'leggiero'. The seventh staff begins with a treble clef and a bass clef, with a dynamic 'p' and a performance instruction 'leggiero'. The eighth staff begins with a treble clef and a bass clef, with a dynamic 'p' and a performance instruction 'leggiero'. The music includes various dynamics such as 'p', 'pp', and 'cresc.', and performance instructions like 'leggiero' and 'ped.'. Fingerings are indicated above the notes in some staves.

The image shows six staves of musical notation for piano, likely from a score by Chopin. The staves are arranged vertically, with the top two staves sharing a common treble clef and key signature of B-flat major (two flats). The third staff uses a bass clef and a key signature of A major (no sharps or flats). The fourth staff uses a bass clef and a key signature of E major (one sharp). The fifth staff uses a bass clef and a key signature of B-flat major (two flats). The bottom staff uses a bass clef and a key signature of F major (one flat). The music includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), 'cresc.', 'sf leggiero', and 'acc.' (accelerando). Fingerings are indicated with numbers above the notes, such as '1 2 3' or '5 4'. Performance instructions like 'Ped.' (pedal) and '*' (mark) are placed below the staves. The notation is typical of 19th-century piano music, featuring complex harmonic progressions and rhythmic patterns.

WALZER. a)

(WALTZ.)

Molto vivace. (M.M. $\text{d} = 96.$)

Th. Kullak.
Fr. Chopin, Op. 64. N° 1.

a) Die technische Ausführung muss an feine zierliche Filigranarbeit erinnern; das Stück ist wie geschaffen für elegante Damenhande. Der Technik hat sich der Vortrag anzuschliessen und die Schattirungen durch *crescendo Accente* und dergleichen dürfen nicht zu grell heraustreten. Der Bass ist gänzlich unter zu ordnen, nur seine tiefen Töne (das erste Viertel im Takte) können hin und wieder durch leichten Druck sich bemerkbar machen. Die beiden ersten Theile sind streng taktisch zu halten, Tempo äusserst lebhaft. Im dritten Theile erscheint als Gegensatz der tändelnden Achtelfiguren eine schöne, tief empfundene Cantilene in ruhigerem Zeitmaass (*sostenuto*.) Wie jede Cantilene es nicht allein gestattet, sondern es sogar fordert, kann der Vortrag freier werden. Nach einem langen sich immer glänzender entwickelnden Triller kehrt die Wiederholung der ersten Theile tempo primo zurück und leitet unmittelbar — der Walzer hat keine Coda — in den Schlusstakt.

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.*



The image shows five staves of piano sheet music in a musical score. The music is in common time and consists of measures 1 through 5. The key signature is B-flat major (two flats). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'cresc.' and 'p'. Fingerings are indicated above the notes. The bass staff uses a treble clef for the bass line. Measures 1-4 begin with a forte dynamic and end with a half note. Measure 5 begins with a piano dynamic and ends with a forte dynamic. The music features a mix of eighth-note patterns and sixteenth-note figures, with occasional sustained notes and rests.

dolce con grazia

sostenuto

121

cresc.

122

123

124

125

126

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The image shows six staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is three flats. The notation includes various note values, rests, and dynamic markings like 'cresc.' and 'pp'. Fingerings are indicated above the notes. The music consists of six measures per staff, with a total of 36 measures across all staves. The style is characteristic of a Chopin nocturne.

WALZER.^{a)}

(WALTZ.)

Tempo giusto. (M.M. $\text{d} = 58.$)

a) Den ersten Theil dieses hochpoetischen Walzers kennzeichnet düstere schwermüthige Stimmung. Aus den Tönen spricht Trauer und tiefes Herzeleid. Der zweite Theil ist die psychologisch motivirte Consequenz des ersten: Sich mit leidenschaftlicher Hast in den Wirbel des auf- und abwogenden Tanzu stürzen, um den Seelenschmerz zu betäuben und momentan Vergessenheit zu finden. Aus der Cantilene des dritten Theiles endlich klingt es heraus wie süsser, trostbringender Zuspruch; sie überquillt von Zärtlichkeit und Innigkeit. Der Vortrag des 1. und 3. Theiles gestattet wegen seines mehr lyrischen Gehaltes freiere Gestaltung; der 2. dagegen hat sich streng den Rythmen des Tanzes anzuschliessen. Der Walzer ist in jeder Beziehung das vollkommene Seitenstück zu Op. 34. N° 2. A-moll. Auch in diesem letzteren wechselt elegische Stimmung mit lebhafter Erregung, die sich bis in die Rythmen eines Mazurek's steigert.

Th. Kullak.

Fr. Chopin, Op. 64. N° 2.

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 2^d 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 N° 2 in A minor. Here, too, an elegiac mood alternates with one of great agitation culminating in the rhythms of a Mazurka.*

Più mosso.

Più mosso.

cresc.

pp

Più lento. (d=66.)

dolce

Più lento. (d=66.)

Più mosso.

This section consists of five staves of musical notation for piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (three sharps). The tempo is indicated as "Più mosso". The music features various dynamic markings such as *p*, *cresc.*, and *pp*. Fingerings are shown above the notes, and there are several rests marked with asterisks (*).

Tempo I.

This section consists of two staves of musical notation for piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (three sharps). The tempo is indicated as "Tempo I.". The music includes dynamic markings like *mf*, *p*, *cresc.*, and *f*. Fingerings are provided for specific notes, and rests marked with asterisks (*) are present.

The image shows six staves of musical notation for piano, arranged vertically. The top two staves are treble clef, and the bottom four are bass clef. Each staff has a dynamic marking of 'Ped.' followed by a asterisk (*) at the beginning of each measure. The first staff has a tempo marking of 'P' and a dynamic 'p'. The second staff has a tempo marking of 'cresc.' and a dynamic 'p'. The third staff has a tempo marking of 'dim.'. The fourth staff has a tempo marking of 'cresc.'. The fifth staff has a tempo marking of 'pp'. The sixth staff has a tempo marking of 'Ped.'. The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes indicated by 'x'. Fingerings are shown above the notes, such as '3 2 1' or '5 4 3 2'. Measure numbers 43, 45, and 243 are visible above the staves.

WALZER. a)

Moderato. $\text{d} = 52.$

(WALTZ.)

Th. Kullak.
Fr. Chopin, Op. 64, N° 3.

a) Das Tempo muss ein so gemässigtes sein, dass es sich ohne „echaulement“, also behaglich danach tanzen liesse. Es bedarf keiner besonders lebhaften Fantasie, um das anmuthige Zwiegespräch zu belauschen, das Cavalier und Dame während des Tanzes führen (Theil in C-dur). Selbstverständlich müssen die beiden Stimmen daselbst reliefartig hervortreten. Zum Schlusse des Walzers steigert sich mit der Freude am Tanze auch die Lebhaftigkeit des Tempo.

b) Wer die nötige Spannkraft hat, bediene sich des oberen Fingersatzes.

a) The tempo must be sufficiently moderate to permit the dance to move on without *echaulement*, 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.

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a key signature of two flats. The first staff features a dynamic marking 'dim.' and fingerings 5-4-5. The second staff includes dynamic markings 'p' and 'cresc.'. The third staff contains a dynamic marking 'f'. The fourth staff has a dynamic marking 'p'. The fifth staff includes a dynamic marking 'cresc.'. The sixth staff concludes with a dynamic marking 'dim.' and a measure number '25'. The music is annotated with various performance instructions such as 'Wed.' and '*' under the bass line, and fingerings like 1-2-1, 3-2-5, and 4-5-2-3-4-1 above the treble line.

p sotto voce

poco rit.

a tempo

cresc.

WALZER.^{a)}

(WALTZ.)

Lento. ($\text{d}=144.$)

Th. Kullak.
Fr. Chopin, Op. 69. N^o 1.

poco marcato

a) Alles in feinerer Schrift Gestochene sind Veränderungen der Fontana'schen Ausgabe. Die in derselben angegebenen allzu häufigen Pedalanweisungen, welche die Deutlichkeit gefährden, habe ich für nothwendig erachtet, auf ein gewisses Maass zu beschränken.

b) Bei Fontana lautet der Bass zuerst:



bei allen späteren Wiederholungen jedoch:



Dies scheint einige Herausgeber dieses Walzers bewogen zu haben der Consequenz wegen die Vorhalte der zweiten Lesart (II) des vor c und c vor b auch in den Text der ersten 4 Takte (I) aufzunehmen. Klindworth wechselt systematisch zwischen I und II, und da mir dieser Wechsel geschmackvoller erscheint, so habe ich ihn bis zum Schlusse beibehalten.

c) d) Fontana hat , aber meine obige Ausführung des Basses schliesst sich dem vorhergehenden Takte besser an, und lässt das grosse es des nachfolgenden wirksamer hervortreten.

Copyright G. Schirmer 1880.

a) Everything engraved in finer print consists of the alterations of Fontana's edition. The too frequent pedal signs of that edition, by which distinctness is endangered, I have deemed it necessary to restrict within certain bounds.

b) With Fontana the base reads at first:

but in all subsequent repetitions:

This seems to have induced some editors of this Waltz to adopt in the text of the first 4 measures (I), for the sake of consistency, the suspensions of the second version (II), D flat before C and C before B flat. Klindworth alternates systematically between I and II, and as this alternation seems to me more tasteful, I have retained it to the end.

c) d) Fontana has , but my version of the base connects more smoothly with the preceding measure, and makes the Great E flat of the succeeding one more effectively prominent.

The image shows six staves of musical notation for piano, arranged vertically. The top two staves begin with "con anima" and "mf". The third staff starts with "dolce scherzando". The fourth staff includes dynamics like "riten.", "con forza", and "a tempo". The fifth staff features "poco marcato" and "con grazia". The sixth staff begins with "legg." and "cresc.". The seventh staff is marked "dolce" and "ten.". The eighth staff continues the "ten." marking. The notation uses various note heads, stems, and beams, with some notes having numbers above them (e.g., 1, 2, 3, 4, 5). Measures are separated by vertical bar lines, and some measures have "ped." (pedal) markings below them.

e) f) Die hier bis + gegebene Klindworth'sche Abweichung (halbe Noten in der rechten Hand, welche mit den halben Noten der linken correspondiren, und andere Gruppierung in der Oberstimme) erscheint mir so motivirt, dass ich sie dem Fontana'schen Texte vorziehe:

e) f) *The deviation of Klindworth, as here given to the sign + (half notes in the right hand corresponding with those of the left hand, and a different grouping in the upper voice) seems to me so well motivated, that I prefer it to Fontana's text:*



WALZER.

(WALTZ.)

Th. Kullak.

Fr. Chopin, Op. 69, N° 2.

Moderato. (d. 152.)

Piano.

a) Varianten:



(Klindworth.)



(L. Köhler.)

3.

(Herm. Scholtz.)

4.

(Carl Reinecke.)

Fontana.

This image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of three sharps. The notation includes various dynamics such as *dolce*, *cresc.*, *f*, *crescen-*, *do*, *sf*, *f*, *p*, and *dimin.*. Fingerings are indicated above the notes, and performance instructions like *Ped.* and asterisks (*) are placed below the bass staff. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes.

The image shows a page of sheet music for piano, divided into six horizontal staves. The music is in common time and uses a key signature of one sharp (F#). The first staff begins with measure 21, featuring a dynamic of *rit.* and fingerings 1-4-3. The second staff begins at measure 41, with a dynamic of *a tempo con anima* and fingerings 3-5-3-5. The third staff begins at measure 12, with a dynamic of *rit.* and fingerings 1-2-3-4-5. The fourth staff begins at measure 5, with a dynamic of *f* and fingerings 5-3-1-3-2-4-2-1. The fifth staff begins at measure 1, with a dynamic of *p* and fingerings 3-2-1-3-4-2-1. The sixth staff begins at measure 1, with a dynamic of *f*, *calando*, and *p*. Each staff includes a bass line with chords and rests marked by asterisks (*).

WALZER.
(WALTZ.)

Th. Kullak.

Fr. Chopin, Op. 70, N° 1.

Molto vivace. (M.M. $\frac{1}{4}$ = 88)

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 2/4 time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is B-flat major (two flats). The music includes various dynamics such as *p*, *poco*, *cresc.*, *f*, and *p*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Lied." and "*" are placed under specific notes. A tempo marking "Meno mosso." with a tempo of 96 BPM is shown. The music is divided into measures by vertical bar lines. The notation is dense, with many notes and rests per measure, typical of a complex piano piece.

A page of sheet music for piano, consisting of 12 staves. The music is in 3/4 time and mostly in B-flat major. The first 11 staves feature various musical techniques, including grace notes (indicated by small numbers above or below the main note heads), dynamic markings like crescendo (cresc.), forte (f), and piano (p), and performance instructions such as 'Lew.' (likely 'legato') and asterisks. The 12th staff begins with a dynamic marking of 'Tempo I.' followed by grace notes and a forte dynamic (f). The piano part consists of two staves, with the right hand primarily负责旋律 and the left hand providing harmonic support.

WALZER.

(WALTZ.)

Th. Kullak.

Fr. Chopin, Op. 70, N° 2.

Tempo giusto. $\text{♩} = 144$.

The image displays five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, while the subsequent staves use a bass clef. The music is in 4/4 time and consists of measures numbered 1 through 12. Various dynamics are indicated, including *sf*, *f*, *p*, *pp*, *dim.*, *cresc.*, and *dolce*. Fingerings such as 1, 2, 3, 4, and 5 are shown above or below the notes. Performance instructions like "Ped. *" are placed under specific notes. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests. The overall style is technical and expressive, typical of a virtuoso piano piece.

S. 7291 (12)

WALZER.

(WALTZ.)

Th. Kullak.

Fr. Chopin, Op. 70, N° 3.

Moderato.

$\text{♩} = 108.$

D.C. al Fine.

WALZER.

(WALTZ.)

Th. Kullak.
Fr. Chopin, Op. posth.

Vivace. (d.=88)

Piano.

The image displays five staves of musical notation for piano, arranged vertically. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking 'p' and a pedaling instruction 'Ped.' followed by asterisks. Fingerings such as 3-2-1 and 4-3-2-1 are shown above the notes. The second staff continues with a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking 'f' and a pedaling instruction 'Ped.' followed by asterisks. The third staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a dynamic marking 'p dolce' and a pedaling instruction 'Ped.' followed by asterisks. The fourth staff continues with a treble clef, a key signature of two sharps, and a common time signature. It includes a pedaling instruction 'Ped.' followed by asterisks. The fifth staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a dynamic marking 'pp' and a pedaling instruction 'Ped.' followed by asterisks.

The image shows ten staves of musical notation for a piano, arranged in two systems of five staves each. The top system starts with a treble clef and a key signature of four sharps. The bottom system starts with a bass clef and a key signature of one sharp. Measure 1: Treble staff has eighth-note pairs (pedal, *). Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 3-4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 5-6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 7-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measures 9-10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.