

FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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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 "
" "	A minor	" 34. 2		B minor 69 "
" "	F major	" 34. 3.		G flat major 70 "
Waltz	A flat major	" 42		A flat major 70 "
" "	D flat major	" 64. 1.		D flat major 70 "
" "	C sharp minor	" 64. 2.		E minor Op. posthumous.

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WIEN
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WALTZ^{a)}

Th. Kullak.

Fr. Chopin. Op. 64. No. 1.

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

p leggiero

p

f

p

p

p

p

p

p

p

p

p

crescendo

p

p

p

p

p

p

p

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.



Sheet music for piano, page 32, featuring five staves of music. The music is in common time and consists of measures 1 through 10. The key signature is three flats. The music includes dynamic markings such as *legg.*, ** Leg.*, *cresc.*, and *p*. Fingerings are indicated above the notes, and performance instructions like "d)" are present. The bass staff uses a bass clef, while the other four staves use a treble clef. Measures 1-4: Treble staff has eighth-note patterns with fingerings 3, 1, 2, 4; Bass staff has eighth-note chords. Measures 5-8: Treble staff has sixteenth-note patterns with fingerings 1, 3, 2, 4; Bass staff has eighth-note chords. Measure 9: Treble staff has sixteenth-note patterns with fingerings 1, 3, 2, 4; Bass staff has eighth-note chords. Measure 10: Treble staff has sixteenth-note patterns with fingerings 1, 3, 2, 4; Bass staff has eighth-note chords. The score concludes with a measure labeled "d)" at the bottom left.

Sheet music for piano, page 34, featuring six staves of musical notation. The music is in 2/4 time and consists of measures 34 through 40. The key signature is B-flat major (two flats). The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 1-2, 1-3, 1-4, 1-5. Pedal markings (* and *) are placed under specific notes. Dynamic markings include *cresc.*, *p*, *pp*, and *f*. Measure 34 starts with a forte dynamic. Measures 35-37 show a rhythmic pattern of eighth and sixteenth notes. Measure 38 begins with a piano dynamic and includes a crescendo. Measure 39 features a dynamic change and a forte section. Measure 40 concludes with a dynamic marking of *poco rit.*

WALTZ.^{a)}

Th.Kullak.

Fr. Chopin, Op. 64, N° 2.

Piano.

Tempo giusto. (M M d. = 54.)

cresc.

f

p

cresc.

f

p

dim.

p

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. 64 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.

A musical score for piano, featuring four staves of music. The top staff uses a treble clef, the second and fourth staves use a bass clef, and the third staff uses an alto clef. The key signature is three sharps. The tempo is marked as "Piu mosso." The dynamics are primarily "p" (pianissimo) with occasional "pp" (pianississimo). The music consists of six measures per staff, with each measure containing various note patterns and rests. The right hand of the piano part is primarily responsible for the melodic lines and harmonic support, while the left hand provides harmonic foundation through sustained notes and chords.

Più lento. (d. 66.)

Piu lento. (c=66.)

dolce

cresc.

decresc.

dolce

cresc.

decresc.

dolce

cresc.

decresc.

Più mosso.

37

Più mosso.

cresc.

pp

cresc.

Tempo I.

p

cresc.

p

cresc.

S. 7291(7)

34

cresc.

Più mosso.

dim

S. 7291 (7)

WALTZ.^{a)}Moderato. $\text{d} = 52.$ Th. Kullak.
Fr. Chopin, Op. 64, N° 3.

Piano.

- a) The tempo must be sufficiently moderate to permit the dance to move on without *échanflement*, 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 shows five staves of musical notation for piano, likely from a score by Debussy. The music is in 5/4 time and consists of two systems. The first system starts with a dynamic of *dim.* and includes markings such as "2 *", "4ed.", "*", "4ed.", "*", "4ed.", "*", "4ed.", "*", "4ed.", and "*". The second system begins with a dynamic of *p*, followed by "4ed.", "*", "4ed.", "*", "4ed.", "*", "4ed.", "*", "4ed.", and "*". The notation includes various hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5) above or below the notes. The music is set against a background of bass notes and chords. The style is characteristic of Debussy's Impressionist approach, with its focus on atmosphere and color over strict tonality.

p sotto voce
 2 8
 2 8 4 5
 2 8 4 5

p
 3 2
 8 4 2
 8 5 1

p
 3 2 1 2
 3 2 1 2

ff
 b2
 b2
 b2

dim.
 5 4
 5 4
 5 4

cresc.
f

S. 7281 (n)

The image shows a page of sheet music for piano, consisting of six staves. The music is in 2/4 time and includes various dynamics such as *dim.*, *p*, *f*, *mf*, and *poco a poco accelerando*. Fingerings are indicated above the notes, and performance instructions like *sinf al Fine.*, *derrasc.*, and *rptsr.* are present. The music concludes with a final instruction *m.d.*