

# 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.

		<i>Price</i>			<i>Price</i>
<b>Gr. Valse Brillante</b>	E flat major Op.18.		<b>Waltz</b>	A flat major Op.64 N <sup>o</sup> 3.	
<b>Valse Brillante</b>	A flat major .. 34 N <sup>o</sup> 1.			A flat major .. 69 .. 1.	
"	A minor .. 34 .. 2.			B minor .. 69 .. 2.	
"	F major .. 34 .. 3.			G flat major .. 70 .. 1.	
<b>Waltz</b>	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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WALTZ.<sup>a)</sup>

Th. Kullak.

Fr. Chopin, Op. 69. N<sup>o</sup> 1.

Lento. (♩ = 144.)

**Piano.** *p con espressione* *cresc.*

*poco marcato* *con grazia* *ossia*


*f* *p* *a tempo* *riten.* *p*

*cresc.* *f* *p* *riten.*

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: I  but in all subsequent repetitions: II 

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.

*con anima*

*mf* *cresc.*

*dolce scherzando*

*dolce scherzando*

*a tempo*

*riten.* *con forza*

*riten.* *con forza*

*poco marcato* *con grazia*

*cresc.* *f* *p*

*cresc.* *f* *p*

*legg.* *riten.*

*legg.* *riten.*

*dolce* *ten.* *più p*

*dolce* *ten.* *più p*

*ten.*

*ten.*

c) 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:

# WALTZ.

Th. Kullak.

Fr. Chopin, Op. 69. N<sup>o</sup> 2.

Moderato. (♩ = 152.)

Piano.

The main score consists of five systems of piano music. Each system has a treble clef staff and a bass clef staff. The music is in 3/4 time and D major. It features various musical notations including dynamics (piano, forte), articulation (accents), and performance instructions such as 'Moderato', 'a tempo', 'rit.', 'dimin.', 'cresc.', and 'con anima'. Fingerings and slurs are clearly marked throughout the piece.

a) Varianten:

1. (Klindworth.)

3. (Herm. Scholtz.)

2. (L. Köhler.)

4. (Carl Reinecke. Fontana.)



First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (3, 4, 3, 1, 5, 2, 5, 2, 5, 4, 5, 4, 1, 2, 1, 2, 5, 4, 5). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The word *dolce* is written above the first measure.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 1, 3, 2, 1, 5, 4, 5, 1, 3, 2). The left hand accompaniment remains consistent. The word *cresc.* is written above the sixth measure.

Third system of musical notation. The right hand features more complex melodic passages with slurs and fingerings (5, 4, 5, 1, 2, 5, 4, 5, 3, 2, 1, 5, 4, 1, 2). The left hand accompaniment continues. The word *cresc.* is written above the second measure.

Fourth system of musical notation. The right hand has slurs and fingerings (5, 2, 1, 2, 3, 1, 2, 3, 4). The left hand accompaniment continues. The word *crescen - do* is written above the fourth measure.

Fifth system of musical notation. The right hand has slurs and fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand accompaniment continues. The word *dimin.* is written above the first measure.

Sixth system of musical notation. The right hand has slurs and fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand accompaniment continues. The word *p* is written above the eighth measure.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include *rit.* and dynamic symbols like *mf* and *f*.

Second system of musical notation. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment remains consistent. Performance markings include *u tempo con anima*.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment features chords. Performance markings include *a tempo* and *rit.*.

Fourth system of musical notation. The right hand features a complex melodic line with many slurs and fingerings. The left hand accompaniment consists of chords. Performance markings include *f*.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes chords. Performance markings include *a tempo*, *rit.*, and *p*.

Sixth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords. Performance markings include *f*, *calando*, and *p*.