CHOPIN
WALTZES FOR THE PIANO

COMPLETE

PRACTICAL PERFORMING EDITION
EDITED BY WILLARD A. PALMER FROM THE ORIGINAL SOURCES

AN ALFRED MASTERWORK EDITION
Willard A. Palmer's Practical Performing Editions are subject to the same painstaking research as the well-known Masterwork Editions. To make fewer page turns necessary, editorial suggestions for the performance of ornaments are, for the most part, presented in footnotes. Parentheses are used to identify supplementary slurs, dynamic indications, etc. Fingering is editorial unless commentary in the footnotes states otherwise. It is hoped that this series will fill the need for accurate, dependable, clearly engraved and economical editions.

During Chopin's lifetime (1810–1849), his Waltzes were among his most popular compositions, and they endure in the concert repertoire to this day, among the most frequently performed works in the piano literature.

The Waltzes were composed over the period from 1827 (when Chopin was 17 years old) to 1847 (two years before his death). The present edition, meticulously edited from the autographs and first editions, contains all the waltzes that are definitely known to be authentic. Only the first eight of the collection were published during Chopin's lifetime. These represent the best of the waltzes, since it was Chopin's habit to carefully prepare the works he intended for publication. The posthumous waltzes exist in a number of different forms, some "dashed off" carelessly as gifts for ladies of Chopin's acquaintance. For the present edition, we have chosen, where they exist, the versions which were published by Chopin's close friend, Jules Fontana, shortly after Chopin's death. These are the best known versions of the posthumous works. Two additional waltzes, both in E-flat major, have been added in this newly revised Alfred edition.

Although modern pedal indications are used, they are carefully taken from the original manuscripts and first editions, in which the older system (\( \text{[PA]} \)) was used. Overlapping pedal may be used at the performer's discretion.
Ornamentation

The Trill ∞ and ≪

According to the testimony of his own students, Chopin usually began his trills on the upper note. When the note immediately preceding the trilled note is the same as the upper note of the trill and legato is indicated, the trill may begin on the main principal note, to avoid a break in the legato. This is in accordance with the rules of Muzio Clementi, whose methods Chopin used.

While the signs ∞ and ≪ were considered to be synonymous by C.P.E. Bach, Clementi and others, Chopin seems to have used the sign ≪ most often to indicate the three-note transient trill, sometimes referred to as an inverted mordent (\[\frac{1}{2}\sec \]] or \[\frac{1}{2}\frac{1}{2}\sec \]].

For the prefixed trill, Chopin uses the following indication:

written:

The second note of the prefix is not to be repeated, since the trill proper begins on the upper note.

played:

When a short appoggiatura at the pitch of the main note is placed before the trill, the trill begins on the main note, on the beat. The starting note is not repeated.

written:

played:

The Appoggiatura ₪

Appoggiaturas, single and double, are generally played on the beat. Exceptions are anticipations of the following note, octave skips, and those written before bar lines.
The trill begins on the upper note.
Play the short appoggiaturas very quickly, on the beat.
Played:

(Similarly in measure 126.)

Play the short appoggiaturas very quickly, on the beat, almost simultaneously with the following large note.
leggieramente
Grandé Valse Brillante

to Mlle. J. de Thun-Hohenstein

Op. 34, No. 1

2.

Vivace

\( \text{\textcopyright Th. \, written before the bar-line, must anticipate the beat.} \)
The trills begin on the upper note.
Grande Valse Brillante

to Madame la Baronne C. d'Ivry

Op. 34, No. 2

Lento

The trill begins on the principal note.
The distinction between the indications ♩ and ♪ may be deliberate. Although the two signs were used synonymously by C.P.E. Bach, Clementi and others, Chopin seems to use ♪ most often to indicate a transient trill sometimes called "inverted mordant," played as a three-note figure beginning on the principal note (♩).
Grande Valse Brillante

to Mlle. A. d'Eichtal

Vivace

Op. 34, No. 3

(\footnote{The pedal indications in measures 1-9 are traditional. They are not to be found in the original sources, however.})
Play the short appoggiaturas very quickly, on the beat, almost simultaneously with the following large note.

The trill begins on the upper note.
Each of the trills may begin on the upper note, which in both cases is C#.
The trill is traditionally played beginning on the principal note. There are reasons to believe that Chopin may have played it beginning on the upper note.

The original sources show no pedal indications from here through measure 40.
Play the appoggiaturas on the beat.
Valse
to Madame the Countess Delphine Potocka

Molto vivace

Op. 64, No. 1
This trill should begin on the upper note.

Play the short appogiaturas very quickly, and on the beat.
This trill traditionally begins on the principal note. There is evidence, however, that it may have been played by Chopin beginning on the upper note.
Valse
to Madame the Baroness Nathaniel de Rothschild

Tempo giusto

Op. 64, No. 2
Valse

to Mademoiselle the Countess Catherine Branicka

Op. 64, No. 3

Moderato

\( \text{(ped. simile)} \)
The trill properly begins on the upper note.

This appoggiatura may anticipate the beat.
This appoggiatura may anticipate the beat.
Valse

Moderato $d=152$

Op. 69, No. 2 (Posthumous)

10.

(ped. simile)

11

(a tempo)

16

(ped. simile)

21

(dim.)
Play the first of the two small notes on the beat.

The trill begins on the upper note.

The short appoggiatura is played on the beat, almost together with the following large note.
Here the appoggiatura must anticipate the beat, or be included in the arpeggiation of the chord.
Play the first of the three small notes on the beat, together with the lowest note of the arpeggiated left hand chord.
The trills begin on the upper note.
The F's are not tied, as most editions show, here and in similar measures.

(b) Played:
Valse

(Allegro)  
(Posthumous)

The first edition (Breitkopf and Härtel) has the following here and in measures 39–40:
The above text is according to Chopin's autograph manuscript.
Walzer

Tempo di valse

(Posthumous)
Played: \( \text{\textcopyright\textregistered\textregistered\textregistered} \) (Similarly in the following measures.)
Valse

(Vivace)

(Posthumous)
Valse

(Posthumous)

Allegretto

ped. simile

(PP espressivo)
All slurs and most of the dynamic indications are editorial.
The autograph of this selection is in the library of the Paris Conservatoire. It is signed, "F.F. Chopin, Paris, 20 July 1840." It was discovered in 1941 by Dr. Jacques Chailley, then secretary general of the Conservatoire, who brought it to the attention of the First International Musicological Congress Devoted to the Works of Frédéric Chopin (Warsaw, 1960). The piece was found in an album belonging to Emile Gaillard, a friend and pupil of Chopin. Because the composer gave no title to the selection, Dr. Chailley suggested the title "Albumleaf." All pedaling is editorial except that in the final measure.

All appoggiaturas in this selection should be played rapidly and on the beat.
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