

ALFRED
CD
EDITION



CHOPIN

COMPLETE

WALTZES FOR THE PIANO

PRACTICAL PERFORMING EDITION

EDITED BY WILLARD A. PALMER FROM THE ORIGINAL SOURCES



AN ALFRED MASTERWORK EDITION



FRÉDÉRIC CHOPIN

Waltzes (Complete)

Practical Performing Edition

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About This 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.

*A watercolor, ca. 1836, of Chopin
by Maria Wodzińska (1819–1896)*



The Waltzes

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.



Pedaling

Although modern pedal indications are used, they are carefully taken from the original manuscripts and first editions, in which the older system (♯. *) was used. Overlapping pedal may be used at the performer's discretion.

Ornamentation

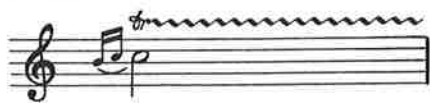
The Trill *tr* and *~*

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 *tr* 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 ( or ).

For the *prefixed trill*, Chopin uses the following indication:

written:



or, with suffix:



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

played:



or:



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.

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Grande Valse Brillante

to Mlle. Laura Horsfold

Op. 18

Vivo

1.

(p) f

7.

fz p

13.

f fz

19.

1. 2. leggieramente p

23.

3 5 4

29

35

41

47

53 *leggieramente*

ⓑ The trill begins on the upper note.

59

Musical score for measures 59-64. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The right hand features a melodic line with slurs and fingerings (4, 3, 1, 4, 2, 1, 2, 4). The left hand provides harmonic support with chords and single notes.

65

Musical score for measures 65-68. The right hand continues the melodic line with slurs and fingerings (3, 2, 1). The left hand accompaniment includes chords and moving lines.

69

Musical score for measures 69-73. The piece begins with a double bar line and a *mf* dynamic marking. The right hand has slurs and fingerings (2, 1, 1, 2, 1, 1, 2, 1). The left hand accompaniment includes chords and moving lines.

74

Musical score for measures 74-79. The right hand features slurs and fingerings (5, 4, 1, 5, 2, 4, 1). The left hand accompaniment includes chords and moving lines.

80

Musical score for measures 80-84. The right hand has slurs and fingerings (4, 5). The left hand accompaniment includes chords and moving lines. The piece concludes with a first ending (1.) marked *fz* and a second ending (2.) marked *ff*.

85 C

p *f*

90

p *f*

95

p *dolcissimo* *poco ritenuto*

101

p

106

p

112

p

© Play the short appoggiaturas very quickly, on the beat.