



ABOUT THIS EDITION

This is a practical performing edition of three Chopin *Waltzes*. 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 footnotes states otherwise. The included metronome markings are editorial.

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.

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 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 *♯*). 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.

ABOUT THE WALTZES

During Chopin's lifetime (1810–1849), his Waltzes were among his most popular compositions. They endure in the concert repertoire to this day and are 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). This edition was meticulously edited from the autographs and first editions. Chopin published several editions of the waltzes simultaneously, with occasional slight differences between them.

In song form, the Waltzes use a wide range of mood and tempos. About half are fast, brilliant and exciting, and the others are slower, more pensive and expressive. Eight of the fourteen Waltzes were published while Chopin lived; the others appeared posthumously. While the earlier Waltzes were meant for dancing, the later pieces were solely for listening.

The posthumous waltzes exist in a number of different forms, some “dashed off” carelessly as gifts for ladies of Chopin's acquaintance. For this edition we have chosen the versions that were published by Chopin's close friend, Jules Fontana, shortly after the composer's death. These are the easiest and best-known versions of the posthumous works.

ABOUT THE MUSIC IN THIS COLLECTION

Waltz in B Minor, Op. 69, No. 2 5

Moderato. A touch of melancholy is found throughout the wandering melodic line. The **A** section (measures 1–96) has primarily single-note writing against an oom-pah-pah accompaniment. Beginning in measure 97, the **B** section has a completely different character, shifting to the key of B major. The rhythm creates a dance-like feel, similar to a Mazurka. This is one of Chopin's gently expressive Waltzes—easy and graceful.

Waltz in A Minor, Op. Posth. 11

Allegretto. In **ABA** form, this waltz would be appropriate for a performer who has already played some of the easier Haydn or Schubert dances. Practice the ornaments in the melodic lines and the large leaps in the left hand slowly, with careful attention to detail. The rise and fall of the melodic lines in the right hand naturally suggest crescendos and diminuendos.

Waltz in E-flat Major, Op. Posth. 14

Sostenuto. Dedicated “to Emile Gaillard” and discovered in 1941, this piece is much shorter than any other waltz by Chopin. The melody begins in the right-hand part but shifts to the left hand in measure 16. The accompaniment, whether played by the right or left hand, almost never has a note on the downbeat, giving the piece a slight feeling of instability.



WALTZ IN B MINOR

OP. 69, No. 2

Moderato ♩ = 152

p (*ped. simile*)

6

11 *rit.*

16 *a tempo* (*ped. simile*)

21 *f* *dim.*

WALTZ IN A MINOR

OP. POSTH.

Allegretto

(p)

ped. simile

4

8

(pp espressivo)

13

17