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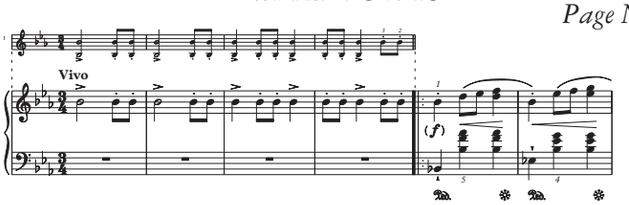

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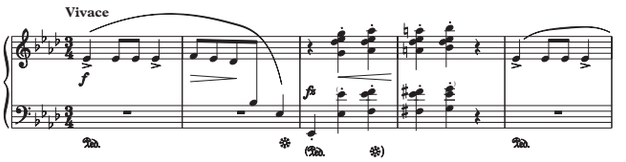

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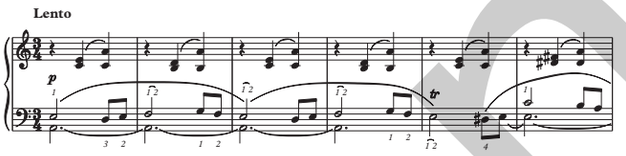

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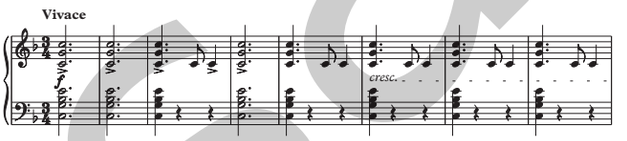

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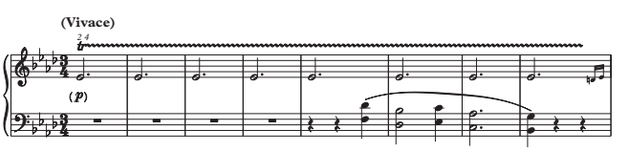

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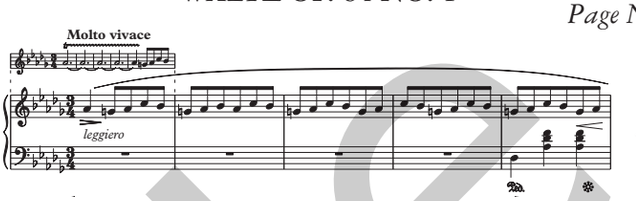

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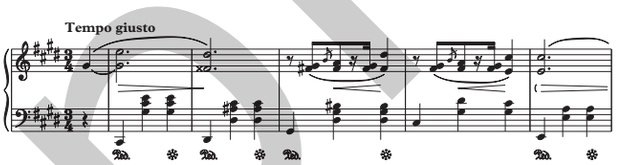

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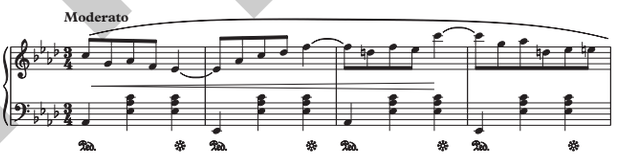
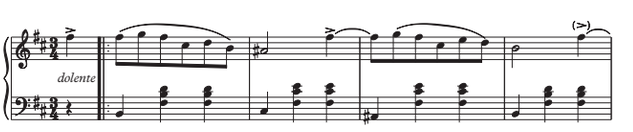


WALTZ in B minor (composed 1829)

Version based on C¹ (see source information, p. 134)



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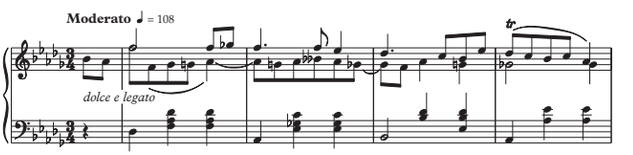


PREFACE*

Chopin and the waltz

There is evidence to suggest that waltzes featured among Chopin's very first and last compositions alike. He inscribed his earliest waltzes in the album of Countess Izabella Grabowska some time before 1825. That album no longer survives, however, nor do seven waltzes composed between 1826 and 1830 which are known only from the incipits prepared by Chopin's sister Ludwika Jędrzejewicz shortly after the composer's death in 1849. As for his final waltz, which Chopin presented to Katherine Erskine in October 1848, only a reproduction of its title page still exists.

Chopin's lifelong predilection for dance forms is widely recognised, and he would have been especially familiar with the waltz from an early age. Like other European capitals, Warsaw succumbed to the charms of the waltz from 1810 onward, to the extent that more traditional dances were altogether supplanted apart from the mazur and the polonaise. According to Wojciech Tomaszewski, the first waltz to be published in Poland appeared in 1815, the year of the final Congress of Vienna, which conferred noble status upon a once humble dance form. Thereafter every Polish composer – with the exception of Chopin's serious-minded teacher, Józef Elsner – began to write waltzes, their main function remaining purely utilitarian. In short, these waltzes were meant to be danced to, whether at public balls or at the *soirées dansantes* held in private, sometimes domestic settings. It is there that the young Fryderyk heard his first waltzes, and the incipits mentioned above reveal an unpretentious musical style eminently suited to dancing.

Chopin's two visits to Vienna in 1829 and 1831 seem to have changed his attitude to the waltz. Nevertheless, his unwillingness to accord artistic status to the genre is confirmed by an ironic comment in his letter to Elsner of 29 January 1831, in which he writes that 'waltzes are regarded as works here! and Strauss and Lanner, who play them for dancing to, are hailed as "*Kapellmeisters*"!'. That did not prevent him from writing a waltz of his own while in Vienna, however, though its existence is known only from a reference in a letter to his family of 22 December 1830. Chopin's letter also contains a significant remark about some of his early mazurkas, which he takes pains to point out were not 'meant for dancing'. Not until he settled in Paris would he think of the waltz in similar terms.

Five waltzes date from the end of the Warsaw period. The A♭ major – the only waltz by Chopin in $\frac{3}{8}$ – has a lively, whirling character which alludes to the utilitarian function of the dance but also to more folk-inspired influences. By contrast, the waltzes in E major, B minor, D♭ major and E minor bear Chopin's personal stamp, the genre's lyrical aspect increasingly being brought to the fore. In the case of the D♭ Waltz, the adolescent Chopin unusually revealed his source of inspiration: the young singer Konstancja Gładkowska, his 'ideal'. When sending the autograph score to his friend and confidant Tytus Woyciechowski, Chopin drew the latter's attention to a bar marked with a cross, the point where the work's emotional expression reached its peak.

Only eight of the twelve waltzes composed after Chopin's establishment in Paris were published during his lifetime. Comparison of the different versions of Op. 18, Op. 34 No. 1, Op. 64 No.1 and Op. 64 No. 2 clearly reveals his efforts to perfect them. A letter from Auguste Franchomme to Jules Forest reveals the exact moment when Chopin added the coda to the Waltz Op. 18 – namely, the very day on which he completed the copy intended for the publisher (i.e. *Stichvorlage*). The means by which Op. 34 No. 1 reached its final form was similar, the code once again making its first appearance in the definitive version of the score. Close examination of the *Stichvorlage* for Op. 64 No. 1 indicates that the final cascade was likewise added at a very late stage – a stage of enhancement from which the waltzes held back from publication (Nos. 15–18) did not benefit, all four being cast in an identical *da capo* mould. This group of works belongs to a category of intimate pieces of generally melancholic character. The sole exception is the earliest, in G♭ major, in which the prevailing mood is one of carefree joy laced with tenderness. Chopin presented these waltzes to friends and pupils as a tribute and did not want them to be made more widely available, a point emphasised in a letter to Caroline de Belleville-Oury, to whom one of several manuscripts of the F minor Waltz was presented.

Not a single waltz was styled by Chopin himself as 'grand', 'brilliant' or 'melancholic' – epithets added instead by his publishers and in some cases radically in opposition to their underlying character. Nowhere is the contrast starker and more absurd than in the case of the A minor Waltz Op. 34 No. 2, which, like the other two in the opus, was marketed by Maurice Schlesinger as a *Grande Valse brillante*. Another publisher notorious for inventing fanciful titles – Christian Rudolph Wessel – dubbed Op. 18 'Invitation pour la danse' in a direct reference to Carl Maria von Weber's famous *Aufforderung zum Tanz* Op. 65.

Robert Schumann was one of the first to appreciate the true worth of Chopin's waltzes, which he recognised as outstanding examples of the genre and as projecting the unmistakable originality of all the composer's works. For Schumann, the A♭ Waltz Op. 42 was thoroughly aristocratic in character, a point he underscored by attributing to the fictional Florestan (one of his literary alter egos) the comment that if this waltz were played at a ball, at least half the ladies dancing 'would have to be countesses'.

The waltz before and after Chopin

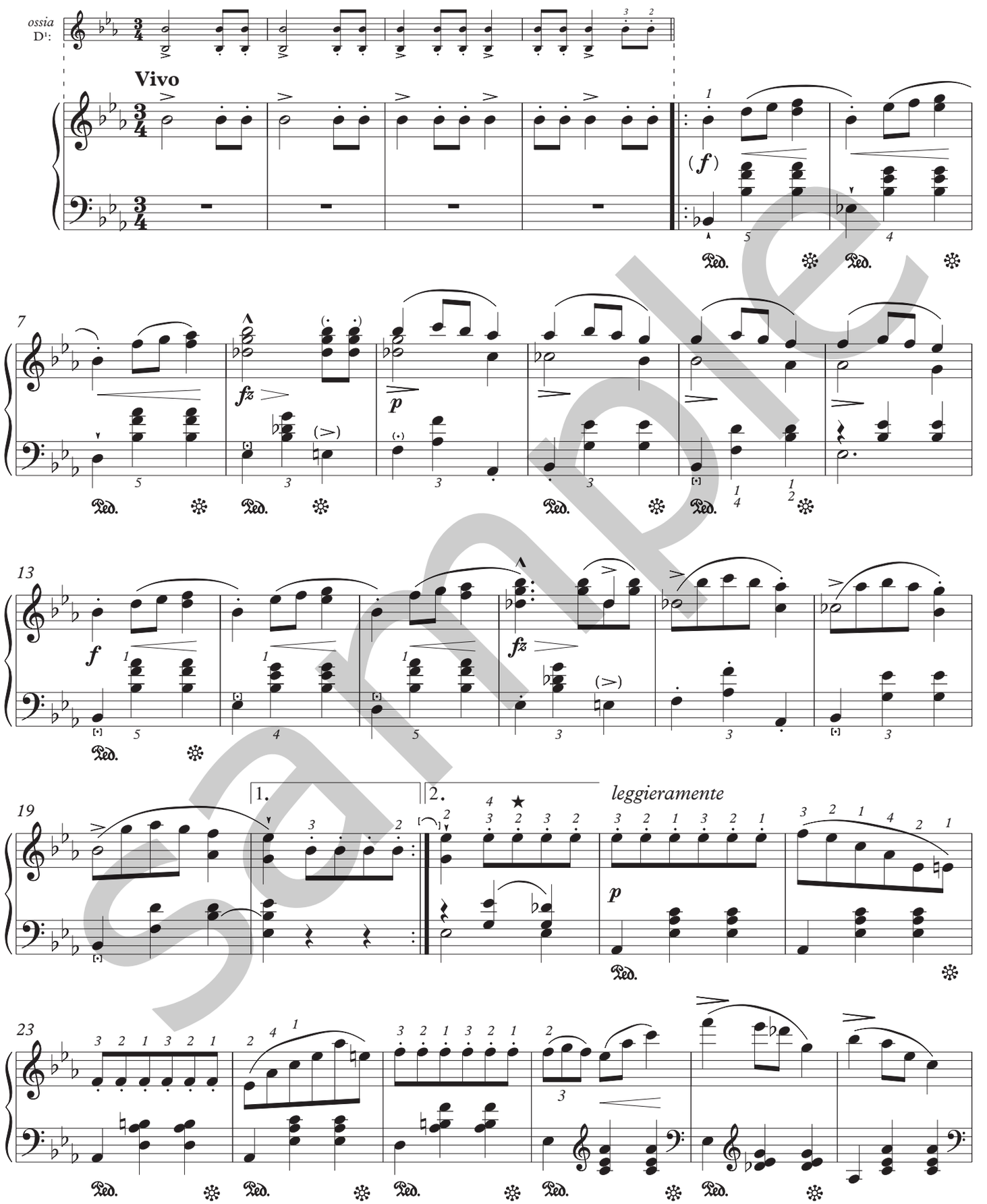
The middle of the nineteenth century marked the golden age of the waltz, which had progressed spectacularly from its distant folk origins to the aristocratic salon. The oldest waltzes comprise two eight-bar periods, while the next evolutionary stage introduced an extension of these two halves for the sake of greater contrast. The opening section was then repeated, producing a da capo form with a central Trio, a type well represented in Chopin's output. An even more developed form can be found in Weber's *Aufforderung zum Tanz*, which consists of a suite of waltzes preceded by an introduction and ending with a coda, a model adopted by Chopin in many of his Paris waltzes.

Innumerable composers were drawn to the waltz, not least the *Tanzcomponisten* (composers of dance music) who churned out waltzes for the piano by the yard. Most of these are now unknown outside the libraries that hold their yellowing scores. Those of Schubert and Beethoven – which exemplify the first two stages in the waltz's evolution – have survived thanks to their composers' reputations, though it is worth remembering that one of Beethoven's most fascinating compositions, his Thirty-Three Variations Op. 120, is based on a thoroughly banal waltz theme by Anton Diabelli. Among Chopin's contemporaries, only Liszt took the waltz genre into really new territory, raising virtuosity to heights that have never been reached again, notably in his *Mephisto Waltz*. A generation later, Brahms brought an expressive nobility to his Waltzes Op. 39 – a set of sixteen waltzes originally scored for piano four hands and transcribed by the composer himself for piano solo. Fauré's *Valses-Caprices* fail to match the level of inspiration achieved by his nocturnes and barcarolles, whereas scattered flashes of genius colour Saint-Saëns's *Étude en forme de Valse*. Debussy's *La plus que lente*, immortalised by its composer in the form of a piano roll, is more a parody of French sentimentality than a homage to a genre which by the beginning of the twentieth century was already in decline. And yet the essential qualities of the waltz were again to find magisterial expression in Ravel's *Valses nobles et sentimentales*, one of the last examples of a piano waltz and a veritable jewel of the keyboard repertory.

* I should like to thank Jean-Jacques Eigeldinger and John Rink for their invaluable comments on this introduction.

Grande Valse brillante, Op. 18

dédiée à M^lle Laura Horsford



★ See Critical Commentary.

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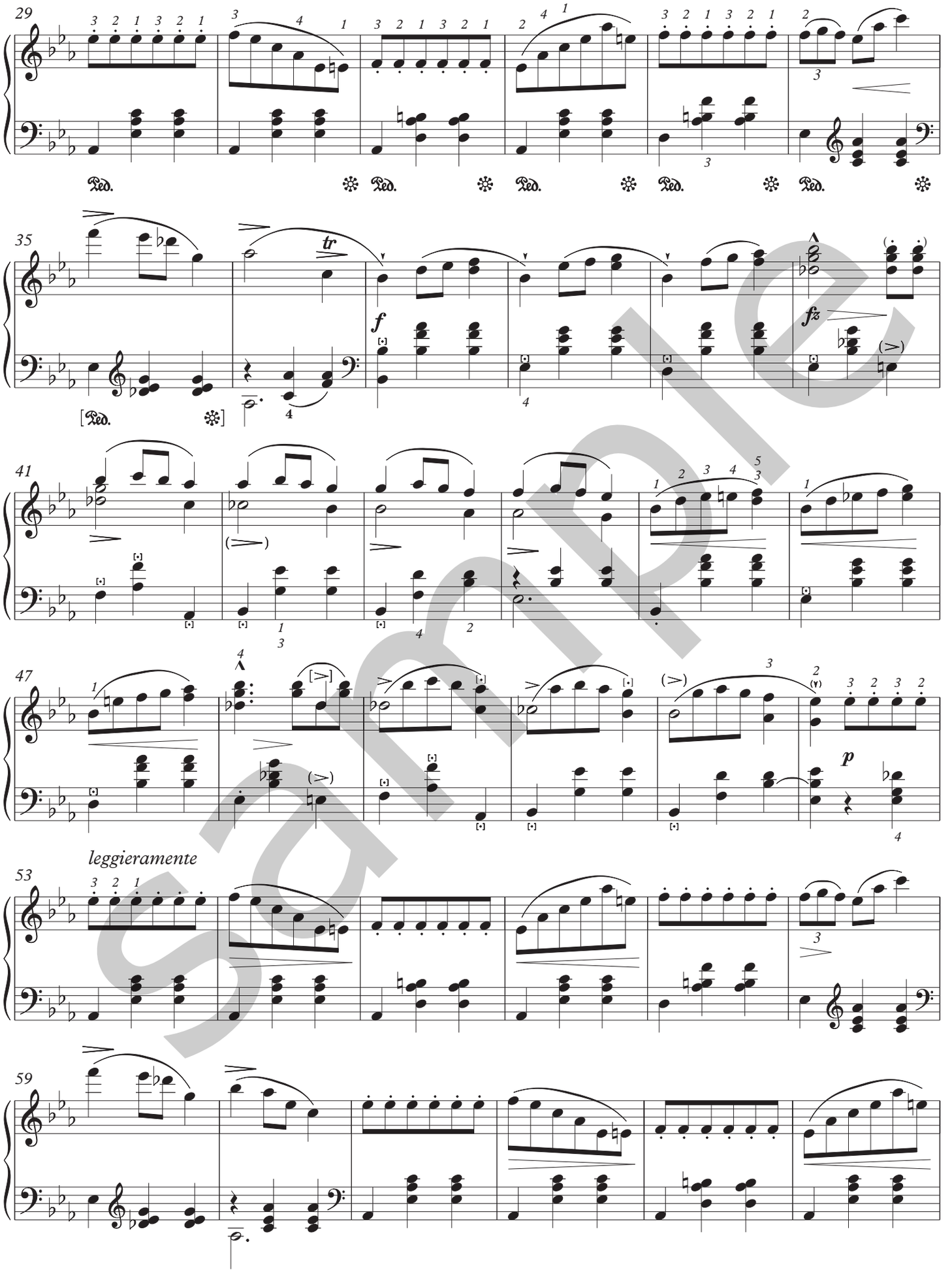

NOTES ON EDITORIAL METHOD AND PRACTICE

Editorial concept

The Complete Chopin is based on two key premises. First, there can be no definitive version of Chopin's works: variants form an integral part of the music. Second, a permissive conflation of readings from several sources – in effect producing a version of the music that never really existed – should be avoided. Accordingly, our procedure is to identify a single principal source for each work and to prepare an edition of that source (which we regard as 'best', even if it cannot be definitive). At the same time, we reproduce important variants from other authorized sources either adjacent to or, in certain instances, within the main music text, in footnotes or in the Critical Commentary, thus enabling scholarly comparison and facilitating choice in performance. (Conflation may be inadmissible for the editor, but it remains an option and right for the performer.) Multiple versions of whole works are presented when differences between the sources are so abundant or fundamental that they go beyond the category of 'variant'.

Sources

The complexity of the Chopin sources could hardly be greater, given the varying ways in which each work was drafted, prepared for publication (usually in three different countries) and subsequently revised in successive impressions. Our edition takes account of the following sources as relevant:

- autograph manuscripts, many of which were used by engravers (i.e. *Stichvorlagen*, or engraver's manuscripts);
- proofs, whether uncorrected or corrected by Chopin;
- first editions, including subsequent impressions released during Chopin's lifetime if relevant;
- autograph glosses in the scores of his students and associates; and
- editions of pieces for which no other source material survives.

In determining a single principal source for each piece, we have been guided by several factors of variable relevance from work to work. For the music published during Chopin's lifetime, these include the following:

- Chopin's presence in Paris, which allowed him to correct proofsheets and successive impressions of the French first edition, whereas he had less control over the publication process in Germany and England. We therefore tend to privilege the French first edition and later printings thereof;
- the existence of an autograph or authoritative copy related to a particular first edition; and
- the quality of the source with respect to errors and clarity of presentation.

For the posthumously published works, a more *ad hoc* methodology must be adopted, taking into account extant autograph manuscripts or approved copies or early editions when no other source material survives. The rationale for the selection of each work's principal source is given in the Critical Commentary.

Editorial principles

Our central aim is fidelity to the designated principal source except when errors and omissions occur therein.When such errors and omissions are indisputable, corrections are made tacitly in the music text, without distinguishing marks, but are discussed in the Critical Commentary (except for certain types of accidental; see below). When they are open to debate, any changes made editorially are distinguished in the music text by the use of square brackets; the Critical Commentary will discuss and justify these changes as necessary.

When other authorized sources offer significant alternatives, we present these as variants in one of the following ways:

- *alternative music text* is positioned on the page, either next to the main text or in footnotes; the provenance of each variant is identified according to the system of abbreviations defined in the Critical Commentary;
- *alternative dynamics, articulation and other small-scale variants* are incorporated within the music text but are distinguished by round brackets;
- *alternative fingerings* are printed in italics; and
- *alternative pedallings* appear below the staff in smaller type and enclosed within round brackets, their provenance being identified according to the system of abbreviations defined in the Critical Commentary.

Minor alternatives in other authorized sources are discussed and reproduced in the Critical Commentary as necessary, but do not appear in the body of the edition proper.

The principle of fidelity to an early nineteenth-century source raises important questions about the appearance of our Edition, given the differences in notational conventions between Chopin's age and our own. Our general practice is to conserve relevant features of early to mid nineteenth-century notation while modernizing details which otherwise would not be comprehensible to today's performers. The criterion is whether or not a given feature has any bearing on the music's meaning. For instance, we generally follow the original notation with regard to the position of slurs before or after tied notes; the chains of small-scale slurs in Chopin's original texts; superimposed (multiple) slurs; unbroken beamings across multiple groups of quavers, semiquavers etc.; and the disposition of the hands across the staves. We also respect the expressive idiosyncrasies of parallel passages.

Select characteristics of the Edition

- *Square brackets* distinguish all editorial interventions except precautionary accidentals (which are added only when reading accuracy is jeopardized). *Round brackets* (parentheses) designate additions and variants from other authorized sources.
- *Accidentals* missing from the original source are tacitly replaced in this Edition when these are found within the same bar at a higher or lower register, and when they clearly apply to other uses of the same pitch class in that bar (this sort of omission being extremely typical of Chopin).
- No editorial *fingerings* have been added. When Chopin's own fingerings appear in the principal source, they are presented in roman type in our Edition. Any significant fingerings from other authorized sources appear in italics; their provenance is identified in the Critical Commentary.
- *Right- and left-hand parts* may be divided between the two staves when such a disposition is vital to the original sense or better conforms to hand positions. This is how Chopin tended to notate his music, and it may be significant with regard to articulation and sonority.
- *Accents* pose a major problem in Chopin editing. Accents of various sizes are found throughout Chopin's manuscripts (as well as many scribal copies) and apparently have different meanings according to context; nevertheless, such meanings can be difficult to ascertain, not least because of notational inconsistencies on Chopin's part which make the editor's job all the more vexed. This Edition preserves the two principal types of accent in Chopin's autographs: conventional accents (>) and 'long accents' ( ). The latter seem to have various functions: to indicate dynamic reinforcement, expressive stress and proportional prolongation for notes of long rhythmic value (i.e. minims and semibreves); to convey a sense

CRITICAL COMMENTARY

WALTZ OP. 18

Sources

A¹ Autograph, dated 10 July 1833. [US-NYpm: Lehman deposit]

A² Autograph, more developed than **A¹**, 1833. [Pl-Wtfc: M/2308]

A³ Autograph, May 1834.* *Stichvorlage* for **F¹**. [B-MA: 1093/4]

{FP} Hypothetical proofs of **F¹**. *Stichvorlagen* for **G¹** and **E¹**.

F¹ French first edition, June 1834. M. Schlesinger, Paris, plate no. M.S. 1599.

F² Corrected reprint of **F¹**, 1834.

F³ Reprint of **F²**, 1842. Henry Lemoine, Paris, plate no. HL 2777.

F = F¹⁻³

G¹ German first edition, July 1834. Breitkopf & Härtel, Leipzig, plate no. 5545.

G² German second edition (publisher and plate no. as for **G¹**), *ca* 1840.

G = G¹·²

E¹ English first edition. Wessel & Co., London, plate no. W & C° N° 1157, August 1834.

E² Corrected reprint of **E¹**, 1839.

E = E¹·²

D¹ Dubois copy of **F²**. [F-Pn: Rés. F. 980 (IV)]

D² Dubois copy of **F³**. [F-Pn: Rés. F. 980 (III)]

S Stirling copy of **F²**. [F-Pn: Rés. Vma 241 (II, 18)]

J Jędrzejewicz copy of **F³**. [PL-Wtfc: M/175]

Suggested filiation

In **A¹** and **A²**, this Waltz is in a simple *da capo* form. The definitive version, **A³**, served as the basis of **F¹**; uncorrected proofs of **F¹** were used to prepare **G¹** and **E¹**. Apart from the articulation, **G¹** remains faithful to its source. By contrast, **E¹** and especially **E²** contain supplementary dynamic indications and other corrections originating from the revisions effected in London. The corrections in **F²** are in all likelihood Chopin's.

The principal source for this edition is **F²**, which was the final source corrected by the composer. Versions based on **A¹** and **A²**, which differ considerably from the published text, are given in the Appendix.

Version based on F²

It is difficult to distinguish between long and short accents in **F**. To ensure maximum clarity, the accent sizes have been more clearly differentiated in this edition. The articulation is inconsistent in all the sources, particularly staccato dots and wedges. As far as possible, the articulation here is from **F²**; markings from **A³** (enclosed in parentheses) or given by analogy [within square brackets] are not referred to in the Critical Commentary. However, all editorial interventions which modify the articulation of the principal source are enclosed in square brackets in the musical text and discussed in the Critical Commentary. Unless indicated otherwise, all fingering is from **D¹**.

Bar 1. **E**: ***p***

Bar 5. ***f*** from **A³**

Bars 8, 16. > to LH note 3 from **A³**

Bars 8, 40. Staccato dots to RH chords 2, 3 from **A²**

Bars 12–13, 44–45, 165–166, 166–168, 169–170. **D¹** contains LH slurs over barline from LH note 1 to first LH note in next bar; these suggest that the dotted minims provide the harmonic foundation and should be fully sustained

Bar 19. **F**, **G**, **E**: RH slur ends RH note 5 (cf. **A³**)

Bars 19–20b. RH slur over barline by analogy with bars 19–20a

Bar 20a. Fingering from **J**

Bar 20b. Upper fingering to RH note 2 from **J**; its logical continuation (3, 2, 1) is an alternative to fingering in **D¹**.

Bars 21, 25. Identical fingering to RH notes 1, 4 in **J**

Bar 34. Identical fingering to RH note 1 in **J**

Bar 35. No pedalling in any source; here as in bar 27

Bars 40, 48. > to LH note 3 from **A²**

Bar 42. Long accent from **A³**

Bar 48. > to RH note 3 as in bar 16

Bar 51. > to RH note 1 from **A²**

Bar 58. **F**, **G**, **E**: single slur to RH notes 1–6, attributable to French engraver's misreading of Chopin's notation; here as in bars 26, 34 *et seq*.

Bar 69. **A¹⁻³**, **E²**: *dolce* (cf. comment to bar 99)

Bar 71. Identical fingering to RH chord 1 in **S**

Bars 72, 106, 110. **F**: staccato wedge to RH note 1; here staccato dot by analogy with bar 70

Bar 75. Identical fingering to RH chords 2, 3 in **S**

Bar 76. Identical fingering to $d\flat^2$ RH chord 1 in **S**

Bars 76, 77, 78, 79, 80. LH slur by analogy with bars 69, 70, 71, 72, 73, 74

Bars 81, 113. **A²·³**, **F**, **G**, **E**: RH chord 4 has only a downward stem; upward stem added here to $g\flat^2$ to clarify counterpoint and by analogy with bars 82, 114

Bars 81–82. RH slur over barline from **A³**

Bar 84a. No slur from bar 84a RH note 4 to bar 69 RH note 1 in any source; here by analogy with bars 68–69, 106–107

Bars 83–84b. RH slur over barline by analogy with bars 83–84a

Bar 84b. > to RH chord 2 from **A³**

Bar 88. LH chord 4: upward stem by analogy with bar 96

Bar 95. > to RH note 5 and pedalling as in bar 87

Bar 96. LH chord 4: upward stem from **A²**

Bar 99. **A³**: *dolcissimo*, not *dolce*; no marking in **G**, **E**. Fingering from **D²**.

Bar 100. Fingering to RH note 4 from **D²**

Bars 101–102. **F**, **E**: RH slur ends bar 101 chord 2; here as in bars 69–70

Bars 101–114. LH slurs by analogy with bars 69–76

Bar 106. > to RH note 4 from **A³**

Bars 112–113. RH slur over barline from **A²**

Bars 113, 114. > to RH chord 4 from **A³**

Bars 126–128. **A³**, **F**, **G**: no 𝄐 to bar 126 LH chord 3, no pedalling bars 127–128; pedalling here as in bars 158–160

Bar 127. **F**: staccato wedge to RH note 1; here staccato dot by analogy with bars 151, 159

Bars 131–132a/b. RH slur over barline by analogy with bars 129–130, 130–131

* See letter from A. Franchomme to J. Forest dated 11 May 1834 in Sophie Ruhlmann, 'Chopin - Franchomme', *op. cit.*, p. 121.