

FRYDERYK CHOPIN

WALCE
Op. 18, 34, 42, 64

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

WARSZAWA 1999

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM XI

Walc op. 18 / Waltz Op. 18

Es-dur / E♭ major

page / s. 13

Valse
Vivo



3 Walce op. 34 / 3 Waltzes Op. 34

Nr 1 As-dur / No. 1 A♭ major

page / s. 22

Vivace



Nr 2 a-moll / No. 2 A minor

page / s. 31

Lento



Nr 3 F-dur / No. 3 F major

page / s. 36

Vivace



Walc op. 42 / Waltz Op. 42

As-dur / A♭ major

page / s. 41

Vivace



3 Walce op. 64 / 3 Waltzes Op. 64

Nr 1 Des-dur / No. 1 D♭ major

page / s. 50

Molto vivace



Nr 2 cis-moll / No. 2 C# minor

page / s. 54

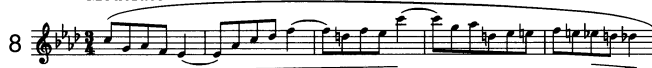
Tempo giusto



Nr 3 As-dur / No. 3 A♭ major

page / s. 60

Moderato



A Mademoiselle Laura Horsford

op. 18

[illegible]

* *Cissa*:

** Palcowanie Chopinowskie w tym *Walcu* pochodzi w całości z egzemplarzy lekcyjnych.
Chopin's fingering in this *Waltz* comes entirely from pupils' copies.

29

29 3 5 132 1

34

34 3 5 132 1 2 3

40

40 4 1 2 3 4

46

46 4 1 2 3 4

52

leggeramente

52 4 1 2 3

57

57 3 4 1 2

63

(dolce)

69

75

81

87

93

133

138

143

149

155

160

* W egzemplarzu lekcyjnym Chopin dopisał jeden łuk, nie przerwany w t. 169.
In a pupil's copy Chopin added a single slur, unbroken in bar 169.

FWN 11 A XI

leggeramente

201 *p*

207 3

213 3

219 *f* *tr* *fz* *fz*

225 *fz* *fz*

231 *fz* *p*

*

* W źródłach prawdopodobnie błędnie dwa razy *f'* zamiast *d'* w akordach. Patrz Komentarz źródłowy.
The sources have, probably mistakenly, *f'* twice instead of *d'* in the chords. Vide Source Commentary.

239 *p*

Red *

poco - - - *a* - - - *poco* - - - *cre* - - -

245

Red *

- - - *scen* - - - *do*

250

Red *

f *ff* *fz*

255

Red *

261

fz *fz*

Red *

267

fz *(fz)*

Red *

273 *p*

5 3 2 1 3 2
4 3 2 4 3 2

1 4 3 2 1
3 2 1 4 2

dim.

5 3 2 1 3 2
4 3 2 4 3 2

1 4 3 2
3 2 1 4

279

5 3 2 1 3 2
4 3 2 4 3 2

1 4 3 2 1
(4) 3 2 1 2

(*cresc.*)

(*ff*)

8 4 2 5
(Λ) 3

4 2 5

285

4 5

fz *p*

accelerando

1 1 4 1

290

cresc.

dim.

8 3 4 3

1 2 1 2

295

smorzando

301

fz *ff*

Nº 1

op. 34 nr 1

* Inny podział pomiędzy ręce - patrz *Komentarz wykonawczy*.
For a different division between hands - *vide Performance Commentary*.

135.

f

Reo * Reo * Reo * Reo * Reo *

141

f

Reo * Reo * Reo * Reo * Reo *

147

Reo * Reo * Reo * Reo * Reo *

154

ff

(2)

Reo * Reo * Reo * Reo * Reo *

160

f

ossia:

Reo * Reo * Reo * Reo * Reo *

* Dźwięk as² należy powtórzyć.
The note as² should be repeated.

ossia:

166

Reo * Reo * Reo * Reo * Reo * Reo *

172

Reo * Reo * Reo * Reo *

177

Reo * Reo * Reo * Reo * Reo * Reo * Reo *

184

Reo *

191

Reo * Reo * Reo * Reo *

197

tr

203

f

209

215

8

221

8

227

233

Reo * Reo * Reo * Reo * Reo *

239

Reo * Reo * Reo *

245

fz *p* (2)

Reo * Reo * Reo * Reo *

250

Reo * Reo * Reo *

255

Reo * Reo * Reo *

261

Reo * Reo * Reo *

* W źródłach ostatnią ósemką jest prawdopodobnie błędnie *fz*. Patrz Komentarz źródłowy.
The sources have, probably mistakenly, *fz* as the last quaver. Vide Source Commentary.

267

273

279

286

293

299

* W niektórych źródłach widnieje * w t. 303 i 4 w t. 304. Patrz Komentarz źródłowy.
Some sources have * in bar 303 and 4 in bar 304. Vide Source Commentary.

Nº.2 *A Madame la Baronne C. d'Ivry*

op. 34 nr 2

Lento

16

1 3 3 3) 4 3 5 3

(4 2)

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The second system consists of six measures, with the first measure of this system containing a measure rest labeled '30'. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above notes. A slur covers the final four measures of the second system. The piece concludes with a final cadence in the second measure of the second system.

(24) *tr* $\frac{1}{3} \frac{2}{3} \frac{4}{5}$ *tr* (2) $\frac{2}{3}$ *[tr]* $\frac{2}{3}$ *[tr]* 2

37 (1 3 2 3 5) (5) (1 3 2 3 5) (5)

(34) *tr* *tr* *[tr]* *[tr]* 3

44 1

sostenuto 5 3 4 (3) 2 31

52 *f* 3 5 4 3 5 4 5

59 2 (1) 3 1 $\frac{1}{3} \frac{2}{3} \frac{3}{4} \frac{1}{2}$

5 4 5 5 *Reo*

66 $\frac{2}{3}$ (1) 2 (1) (2) (3) 1 (31)

p *

73 2 1 5 3 1 $\frac{2}{3} \frac{4}{5}$

(54) 5

81 *pp*

Red

88

94

100

tr

107

tr

114

tr

sostenuto

121 *f*

128

135 *p*

142

149 *pp*

ossia:

156 *tr*

164

tr

(1)

2 (1 3) 4 (1 3)

171

3 (1) 2) 1 3 (1) 1 3 2 1 3) 2 (1 3 1 3)

177 *pp*

(4)

5 2 1 3 1 2 2 1 2 5 2 1) 2

tr * *tr* * *tr* *

183

poco ritenuto

5

(2) 1 1 2 2

tr * *tr* * *tr* *

ossia:

189

tr

*

197

tr

Nº 3 A Mademoiselle A. d'Eichthal

Vivace

op. 34 nr 3

4

33

39

8

Ped * Ped * Ped * Ped * Ped * Ped *

8

45

f

Ped * Ped * Ped *

51

5 2 1 3 1 1 3

Ped * Ped * Ped * Ped * Ped * Ped *

58

1 3

Ped * Ped * Ped * Ped * Ped * Ped *

65

72

79

f *p* *f*

87

p *f* *p*

94

f *p*

101 *f* *p* *f* *p*

Red * Red * Red * Red * Red

108 *p*

Red *

115


Red * Red * Red * Red

122 *cresc.*

* Red * Red * Red * Red * Red *

129

* W źródłach ostatnią ćwiertną jest prawdopodobnie błędnie.
In the sources the last crotchet is, probably mistakenly,



. Patrz Komentarz źródłowy.
. Vide Source Commentary.

Valse

(Vivace)

op. 42

5

(24)
tr

p

9

leggero

14

19

24

29

3

4

34

3

39

tr

1

4

1

4

3

(1)

Reo * Reo * Reo * Reo *

45

1)

4

4

2 1

1

4

1

Reo * Reo * Reo * Reo *

51

5

5

4

Reo *

57

Andante

Moderato

Lied der Nacht

64

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is three flats (B-flat, E-flat, A-flat). The melody is in the Treble clef, and the bass line is in the Bass clef. The score includes a repeat sign at the beginning and a double bar line at the end. The melody features a triplet of eighth notes in the third measure and a triplet of eighth notes in the seventh measure. The bass line consists of a simple harmonic accompaniment. The lyrics 'The Rose Tree' are written below the bass line, with asterisks marking the beginning and end of the phrase.

77

Musical score for 'The Rose Tree' in G-flat major (three flats) and 2/4 time. The score is for a piano and voice. The piano part is written in treble and bass staves. The voice part is written in a single staff. The score includes a key signature change from G-flat major to E-flat major (two flats) at measure 78. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The voice part is a simple melody. The score is marked with a '77' at the beginning of the first measure.

83

5

Reo

✿

3 1 5 23 4 2 3 1 4 2 3 1

89

95

ff *cresc.*

101

ff *leggiero* *(p)*

107

113

119

(p) *sostenuto*

Red *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

124

System 124: Treble and bass staves. Treble staff has a whole note G4, a half note A4, a quarter note B4, a half note C5, a whole note D5, and a half note E5. Bass staff has a whole note G2, a half note A2, a quarter note B2, a half note C3, a whole note D3, and a half note E3. The system is marked with measure numbers 124, 125, 126, 127, 128, 129, and 130.

131

System 131: Treble and bass staves. Treble staff has a whole note G4, a half note A4, a quarter note B4, a half note C5, a whole note D5, and a half note E5. Bass staff has a whole note G2, a half note A2, a quarter note B2, a half note C3, a whole note D3, and a half note E3. The system is marked with measure numbers 131, 132, 133, 134, 135, 136, and 137.

138

System 138: Treble and bass staves. Treble staff has a whole note G4, a half note A4, a quarter note B4, a half note C5, a whole note D5, and a half note E5. Bass staff has a whole note G2, a half note A2, a quarter note B2, a half note C3, a whole note D3, and a half note E3. The system is marked with measure numbers 138, 139, 140, 141, 142, 143, and 144.

145

System 145: Treble and bass staves. Treble staff has a whole note G4, a half note A4, a quarter note B4, a half note C5, a whole note D5, and a half note E5. Bass staff has a whole note G2, a half note A2, a quarter note B2, a half note C3, a whole note D3, and a half note E3. The system is marked with measure numbers 145, 146, 147, 148, 149, 150, and 151.

152

System 152: Treble and bass staves. Treble staff has a whole note G4, a half note A4, a quarter note B4, a half note C5, a whole note D5, and a half note E5. Bass staff has a whole note G2, a half note A2, a quarter note B2, a half note C3, a whole note D3, and a half note E3. The system is marked with measure numbers 152, 153, 154, 155, 156, 157, and 158. The word "cresc." is written above the final measure.

159

System 159: Treble and bass staves. Treble staff has a whole note G4, a half note A4, a quarter note B4, a half note C5, a whole note D5, and a half note E5. Bass staff has a whole note G2, a half note A2, a quarter note B2, a half note C3, a whole note D3, and a half note E3. The system is marked with measure numbers 159, 160, 161, 162, 163, 164, and 165. The system ends with a double bar line and a repeat sign.

leggero

165 *p*

171

177 *p* 3

183

189

195

201

207

(dim. - - - - -)

sostenuto

2

3

213

leggero

cresc.

1

1

(1)

218

ff

8

1

1

1

1

5

3

4

3

223

2

4

3

2

4

2

4

4

4

2

3

229

p

5

23

235 *f* *leggiere* *p* ² ¹

ossia: 8 8 8 8 1 1 1 1

245 *cresc.* 2

251 3

256

leggiero

261 *f* *

267 **

8 *accelerando*

273 *f* *cresc.* *

1 8 *cresc.* *ff*

279 *cresc.* *ff* *

284

284 *

* Nieco inna, wzbogacona brzmieniowo i dynamicznie, autentyczna wersja zakończenia *Walca*:
A slightly different, authentic version of the end of the *Waltz*, enhanced as regards sonority and dynamics:

269 *f* *ff* *accelerando* *cresc.*

269 *f* *ff* *accelerando* *cresc.* *

279 *ff*

279 *ff* *

** Wariant jak w t. 49, 81, 113 i 173.

** Wariant as in bars 49, 81, 113 and 173.

Nº 1 *A Madame la Comtesse Delphine Potocka*

Nº 1 *A Madame la Comtesse Delphine Potocka*

[illegible]

6

leggiere

4

Leo

Leo










$\mathbb{Q}e_0 \quad \ast \quad \mathbb{Q}e_1 \quad \ast \quad \mathbb{Q}e_2 \quad \ast \quad \mathbb{Q}e_3 \quad \ast \quad \mathbb{Q}e_4 \quad \ast$

$$\text{Led} \quad \cdot \quad \bullet \quad \text{Led} \quad \bullet \quad \text{Led} \quad \bullet \quad \text{Led} \quad \bullet \quad \text{Led} \quad \bullet$$
$$[\mathbb{P}^1 \quad \bullet \quad \mathbb{P}^1 \quad \bullet \quad \mathbb{P}^1 \quad \overset{3}{\bullet} \quad \mathbb{P}^1 \quad \bullet \quad \overset{5}{\bullet} \quad \overset{4}{\bullet}]$$

31

3 5 3 4 (3) 3 1 (3) 5 1.

5 4 3

And *

36

2. 4 1

sostenuto

And *

43

4

And *

49

tr *p* (1) 1

And *

55

1 1)

And *

62

Ped * Ped * Ped * Ped *

69

tr tr tr tr cresc.

77

f fz Ped * Ped * Ped * Ped * Ped *

83

Ped * Ped * Ped * Ped *

89

Ped * Ped * Ped * Ped * Ped *

* Prawdopodobny wariant Chopinowski w t. 93-95:
A probable variant by Chopin, in bars 93-95:



Patrz Komentarz źródłowy.
Vide Source Commentary.

95

Ped * Ped * [Ped *] Ped * Ped * Ped *

101

Ped * Ped *

107

pp

Ped * Ped * Ped * Ped * Ped * Ped *

113

Ped * Ped * Ped * Ped *

119

Ped * Ped * Ped * Ped *

Nº 2

A Madame la Baronne Nathaniel de Rothschild

op. 64 nr 2

Tempo giusto

[illegible]

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

33

38

43

49 *pp*

55

60

* Patrz uwaga o tempach w Komentarzu wykonawczym i Komentarzu źródłowy do tego taktu.
See the remark about the tempi in the Performance Commentary and the Source Commentary to this bar.

** più lento*

(64)

72

78

84

90

poco ritenuto

Leo

Leo

Leo

pp

Leo

Leo

tempo primo

129

129 130 131 132 133 134

135

135 136 137 138 139 140

140

140 141 142 143 144 145

145

145 146 147 148 149 150

151

151 152 153 154 155 156

156

156 157 158 159 160 161

(più mosso)*

161

♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ *

166

♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ *

171

♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ *

177 *pp*

♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ *

183

♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ *

188

♩₈ * ♩₈ * ♩₈ * ♩₈ * ♩₈ *

* Patrz uwaga na stronie 55.
Vide note on page 55.

Nº 3 *A Mademoiselle la Comtesse Catherine Branicka*

op. 64 nr 3

Moderato

8

5 3 2 1 2 3 1 5 4 1 3 1

4 3 5 3 1 4 3 4

3 4 5 2 3 1 4 1 2 1 2 1 2 4 3 1 2

1 2 1 2 1 3 2 1 2 4 3 1 2

10 15 20

Ped *

25

30

35

40

45

50

cresc.

f

p

61

55

cresc.

ritenuto

Reo * Reo * Reo $\frac{2}{5}$ $\frac{1}{4}$ *

This system contains measures 55 through 60. The right hand features a melodic line with a crescendo marking and a 'ritenuto' hairpin. The left hand provides harmonic support with chords and single notes, including a triplet in measure 58. Rehearsal marks 'Reo' and asterisks are placed below the bass staff.

61

f

ritenuto

Reo * Reo *

This system contains measures 61 through 66. The right hand has a triplet in measure 61 and a 'ritenuto' hairpin. The left hand continues with harmonic accompaniment. Rehearsal marks 'Reo' and asterisks are present at the bottom.

67

ritenuto

Reo * Reo * Reo * Reo * Reo *

This system contains measures 67 through 72. The right hand features triplet and sixteenth-note patterns. The left hand has a steady accompaniment. Rehearsal marks 'Reo' and asterisks are placed below the bass staff.

73

p

sotto voce

Reo *

This system contains measures 73 through 78. The right hand plays chords marked 'p' (piano). The left hand has a melodic line. The instruction 'sotto voce' is written above the right hand. Rehearsal marks 'Reo' and an asterisk are at the bottom.

79

ritenuto

Reo * 1 1 3 1 1

This system contains measures 79 through 84. The right hand has a melodic line with a 'ritenuto' hairpin. The left hand has a rhythmic accompaniment. Rehearsal marks 'Reo' and asterisks are at the bottom, along with measure numbers 1, 1, 3, 1, 1.

85

91

97

103

109

sostenuto

Red * Red * Red * Red * Red *

114

Red * Red * Red * Red * Red *

120

Ped *

125

Ped *

131

Ped *

136

Ped *

141

Ped *

146 *poco a poco accelerando*

dim. *p*

Red * *Red* * *Red* *

151 *al fine*

Red * *Red* * *Red* $\frac{2}{5}$ 3 * *Red*

156

* *Red* * *Red* * *Red*

161 *decresc.*

* *Red* * *Red* * *Red* * *Red* *

166 *cresc.*

Red