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for the

Piano

Waltz in A Minor
Op. 34, No. 2

—*CHOPIN*

GRADE II—A

No. 22

Selected Edition
Progressive Series
ART PUBLICATION SOCIETY, LIMITED, TORONTO, WINNIPEG. PUBLISHERS MUSICIANS TEXT BOOKS

PIANO Grade II—A

WALTZ, A MINOR, OP. 34, NO. 2.

BIOGRAPHICAL SKETCH OF FREDERIC FRANCOIS CHOPIN.

Born at Zelazowa, Wola, Poland, February 22, 1809 (1810?).
Died at Paris, October 17, 1849.

DURING the short span of forty years this great composer left to the world a wealth of music for the piano which is absolutely unique and which forms an indispensable part of the equipment of every pianist. He was so entirely original that one wonders whence he obtained his inspiration. The effects which he drew from an instrument were so novel that when Charles Halle first heard him he said that he could not understand how such tonal combinations could be possible upon the piano. Chopin's harmonization was so rich and varied, his melodies so highly ornamented with a profusion of scintillating arabesques, through which they seemed to show their outlines as through a veil, that a new world seemed to be revealed to the hearer. His music is extremely poetic in character and is extremely difficult to reproduce owing to its subtle character and its tremendous demands upon the technic. Chopin's hands, while small, were extremely elastic, and it is said to have been quite wonderful to see with what ease this hand glided over the most difficult key combinations. His racial characteristics show in his music, for his father was of French descent and his mother Polish, the French strain contributing gaiety and refinement, and the Polish contributing melancholy and a love of oriental mysticism.

Outside of a few songs and one or two other compositions he wrote exclusively for the piano, and no composer has ever lived who has sounded the possibilities of this instrument as has Chopin. His mazurkas reflect the spirit of Polish music, and the form under which he revealed some of his noblest inspirations—the Polonaise—is Polish in its origin, having first been used at the Coronation of a Polish Sovereign.

He was aristocratic and reserved by nature and was not apparently adapted to making public appearances. His life was a mixture of joyousness and sadness and his later days were darkened by the inroads of the disease, consumption, which finally ended his life.

His works for the piano included Waltzes, Mazurkas, Polonaises, Nocturnes, Ballades, Scherzos, Studies, Preludes, Sonatas and some other miscellaneous compositions. We strongly advise the student to lose no opportunity to become acquainted with the works of this great master of the piano, which will furnish an inexhaustible source of delight.

Ano. 22-2

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FORM AND STRUCTURE.—Introduction, (1-16).

The entire composition falls into a large three-part form having the following structure:

FIRST PART.—First period (16-36).
Second period (37-51).

SECOND PART.—Period in A major (52-67).
Period in A minor (68-83).

THIRD PART.—Repetition of first part, (84-119).

The second is then repeated (120-151), followed by a *coda,* which is constructed of the introduction (152-167), new matter, (168-187), and the introduction again.

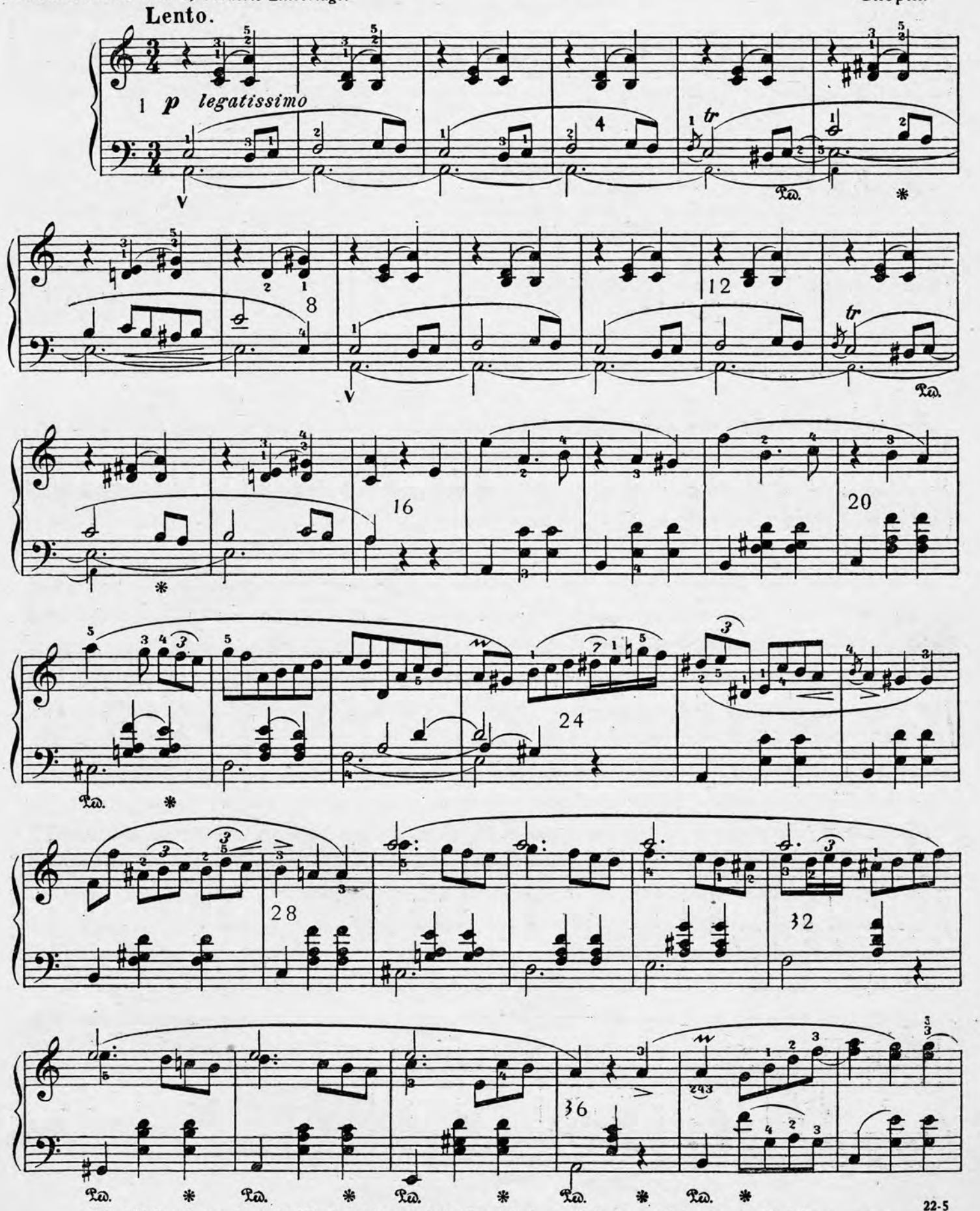
THE POETIC IDEA.—This waltz, like all of Chopin's dance compositions, is ideal; that is to say, written purely for its musical value and not as an adjunct to the dance. For this reason the different themes can receive different treatment in regard to *tempo.* The waltz is called a "Valse Brillante," and receives the *tempo* mark *lento.*

HOW TO STUDY.—The introduction should be played *piano,* attention being paid to the trill, which should be executed in sixteenth-notes on the first two beats of measure 5 and other places, the concluding notes of the trill being in eighth-notes, as written by the composer. This is rather unusual but is in conformity with the text. The first melody, beginning at measure 17, or rather with the last note in measure 16, is expressive, but shows many brilliant features at the same time. The contents of measures 21 to 27 show examples of the sparkling *arabesque* or ornamental work which Chopin knew how to handle with such charming effect. In measures 29 to 32 and 33 to 35 the organ-point should receive particular attention. The theme beginning with measure 37 requires a differentiation of the touch between the figures assigned to each hand, especially where the two broken chord figures occur simultaneously. It is absolutely necessary to render these figures in such a way that the outline of each should be absolutely clear and distinct so the listener may follow without difficulty. The melody beginning at measure 52 should be "sung out" strong and with great expression. The melody beginning at measure 68 is a shadow of the foregoing melody,—an echo, changing from its former strong and confident character to one of timidity or over-reserve. The following movements of the waltz exhibit the recurrence of this change of moods until we come to the last page, where we have a final outburst of confidence and triumph which continues to the end of the composition in a spirit of calmness. Care should be taken in the delivery of the melody, in the resolution of the dissonances and in the accompaniment.

VALSE IN A MINOR.

Edited and Annotated by Frederic Lillebridge. Chopin.

Lento.



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40

44

48

cresc.

52

sostenuto

f

56

60

64

dim.

68

p

72

76

80

pp

84

88

92

94

100

100

108

112

116

cresc.

120

sostenuto

f

124

128

132

dim.

136

p

140

144

148

dim.

pp

152

p

156

tr

160

164

tr

168

dolce

172

dim

176

pp

180

poco rit.

a tempo

184

dim.

188

sotto voce

192

tr

196

200

tr

204