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Selections

for the

Piano



Waltz in A Minor  
Op. 34, No. 2

—CHOPIN

GRADE II—A

No. 22





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.

**D**URING 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

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.

1 *p legatissimo*

V

tr

8

12

16

20

24

28

32

36

40

\* \* \* \* \*

Musical notation for measures 36-45. The system includes a treble and bass clef. Measure numbers 36, 40, and 45 are indicated. Fingerings are shown with numbers 1-5. A 'Ped.' symbol with an asterisk is present under measures 36 and 45.

Musical notation for measures 46-55. The system includes a treble and bass clef. Measure numbers 48 and 52 are indicated. The instruction 'cresc.' is written above measure 48. A 'Ped.' symbol with an asterisk is present under measures 48 and 52.

Musical notation for measures 56-63. The system includes a treble and bass clef. Measure numbers 56 and 60 are indicated. The instruction 'sostenuto' is written above measure 56. A 'Ped.' symbol with an asterisk is present under measures 56 and 60.

Musical notation for measures 64-71. The system includes a treble and bass clef. Measure numbers 64 and 68 are indicated. The instruction 'dim.' is written above measure 68. A 'Ped.' symbol with an asterisk is present under measures 64, 68, and 71.

Musical notation for measures 72-75. The system includes a treble and bass clef. Measure number 72 is indicated. A 'p' dynamic marking is present above measure 72. A 'Ped.' symbol with an asterisk is present under measure 72.

Musical notation for measures 76-80. The system includes a treble and bass clef. Measure numbers 76 and 80 are indicated. A 'pp' dynamic marking is present above measure 80. A 'Ped.' symbol with an asterisk is present under measure 80.

Musical notation for measures 84-88. The system consists of a treble and bass clef. Measure numbers 84 and 88 are indicated. The bass clef has markings 'Rw.' and '\*' below measures 84 and 88. The treble clef contains melodic lines with various ornaments and slurs.

Musical notation for measures 92-94. The system consists of a treble and bass clef. Measure numbers 92 and 94 are indicated. The bass clef has markings 'Rw.' and '\*' below measures 92 and 94. The treble clef contains melodic lines with various ornaments and slurs.

Musical notation for measures 100-104. The system consists of a treble and bass clef. Measure number 100 is indicated. The bass clef has markings 'Rw.', '\*', 'Rw.', '\*', and 'Rw.' below measures 100, 102, and 104. The treble clef contains melodic lines with various ornaments and slurs.

Musical notation for measures 108-112. The system consists of a treble and bass clef. Measure numbers 108 and 112 are indicated. The bass clef has markings 'Rw.', '\*', 'Rw.', and '\*' below measures 108 and 112. The treble clef contains melodic lines with various ornaments and slurs.

Musical notation for measures 116-120. The system consists of a treble and bass clef. Measure numbers 116 and 120 are indicated. The bass clef has markings 'Rw.' and '\*' below measures 116 and 120. The treble clef contains melodic lines with various ornaments and slurs. The word 'cresc.' is written above measure 116.

Musical notation for measures 124-128. The system consists of a treble and bass clef. Measure number 124 is indicated. The bass clef has markings 'Rw.' and '\*' below measures 124 and 128. The treble clef contains melodic lines with various ornaments and slurs. The word 'sostenuto' is written above measure 124.

Musical notation for measures 120-127. The system consists of a treble and bass staff. The key signature is two sharps (F# and C#). Measure numbers 120, 124, and 128 are indicated. The bass staff contains rhythmic markings: ♯w, \*, ♯w, \*, ♯w, \*.

Musical notation for measures 130-137. The system consists of a treble and bass staff. The key signature is two sharps. Measure numbers 132, 136, and 140 are indicated. Dynamics include *dim.* and *p*. The bass staff contains rhythmic markings: ♯w, \*, ♯w, \*, ♯w, \*.

Musical notation for measures 140-147. The system consists of a treble and bass staff. The key signature is two sharps. Measure numbers 140 and 144 are indicated.

Musical notation for measures 148-151. The system consists of a treble and bass staff. The key signature changes to one flat (Bb). Measure number 148 is indicated. Dynamics include *dim.* and *pp*. The bass staff contains rhythmic markings: ♯w, \*, ♯w, \*.

Musical notation for measures 152-159. The system consists of a treble and bass staff. The key signature is one flat. Measure numbers 152 and 156 are indicated. Dynamics include *p*. A trill (*tr*) is marked in measure 159. The bass staff contains a *v* marking.

Musical notation for measures 160-167. The system consists of a treble and bass staff. The key signature is one flat. Measure numbers 160 and 164 are indicated. The bass staff contains a *v* marking.

168 dolce

172 dim 176 pp

180

184 poco rit. a tempo dim. 188 sotto voce

192 196

200 204