

WALTZ IN G FLAT

Op. 70, No. 1

By

FRÉDÉRIC FRANÇOIS CHOPIN



Saint Louis

No. 724

INGERING, PHRASING, PEDALING
NOTATIONS ON INTERPRETA-
METHOD OF STUDY

By LEOPOLD GODOWSKY

FORM AND STRUCTURE AND HARMONIC ANALYSIS
By EDGAR STILLMAN KELLEY

BIOGRAPHICAL SKETCH AND GLOSSARY

By EMERSON WHITHORNE

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WALTZ IN G FLAT, Op. 70, No. 1.

BIOGRAPHICAL SKETCH—FRÉDÉRIC FRANÇOIS CHOPIN.

Born at Zelazowa-Wola, near Warsaw, February 22, 1810.

Died in Paris, France, October 17, 1849.

THE father of Frédéric Chopin was born in Nancy, France. Before his twentieth year he left the city of his birth and journeyed to Warsaw, Poland, where he secured a position as first bookkeeper in a snuff factory. But the Polish political upheaval of the last years of the 18th century was apparently not conducive to the welfare of the makers of snuff; the particular snuff business to which Nicholas Chopin owed his livelihood collapsed, and he, having been made captain in the National Guard, cast his lot with the military. The vocation of a soldier did not interest him for long and his services were soon in demand as a private teacher of the French language. It was during his engagement as tutor to the son of Countess Skarbek that he made the acquaintance of Justine Kryzanowska, whom he married in 1806.

Shortly after the birth of Frédéric, the Chopin family removed to Warsaw, and there Nicholas Chopin received the appointment of Professor of French in the newly founded Lyceum. He also kept a boarding-school, where he taught the sons of the Polish nobility; there Frédéric obtained a very superficial knowledge of mathematics, Latin grammar and geography. His musical education, however, was in no way neglected. Adelbert Zywny, a Bohemian pianist, violinist and composer of local fame, gave him his first lessons in pianoforte playing and the theory of music. At the age of eight years the boy made his initial appearance in public in Warsaw—an entirely successful appearance at which he played a piano concerto by Gyrowetz, a prolific writer of music whose name long ago passed into oblivion. The usual error was made by the fashionable and foolish feminine adorers of the youthful prodigy; they proclaimed him a second Mozart and unconsciously proceeded to harm by flattery and adulation all that nature had so kindly bestowed upon him.

Already his talent for composing had manifested itself; a march, written in 1820, was dedicated to the Russian Grand Duke Constantine, who had it scored for military band. Four years later Chopin entered the Lyceum at Warsaw, continuing his musical studies under an excellent musician, Joseph Elsner. Besides his great musical gifts, Frédéric displayed talent as an actor and draughtsman. His first published composition, a Rondo, opus 1, was printed in 1825, when he was only fifteen years of age. Other works of his Lyceum days, such as the Trio, opus 8, for piano, violin and 'cello, and the Sonata, opus 4, were published after his death.

Leaving Warsaw in 1829, the young musician journeyed to Berlin with a friend of the family. There the great world made its first impression upon his sensitive nature; there he viewed from a discreet distance Mendelssohn, Spontini, Zelter and other musical celebrities. In August of the same year, at a season when the aristocracy was absent from Vienna, Chopin gave a piano recital in that city; he had been urged to this step by Count Gallenberg and other of his friends. The advice was undoubtedly bad, yet even in that tired month of the musical calendar, he made such a success that it was necessary for him to give a second concert a week later.

Before entering upon his gypsy career of traveling virtuoso, Chopin arranged a farewell concert in Warsaw; this took place March 17, 1830. Every seat in the hall was occupied and a second, and even a third, concert had to be given to satisfy his admirers. Engagements followed in Breslau, Prague, Munich, Stuttgart and Dresden, but the profits were exceedingly small—indeed, in Munich, he was obliged to wait for funds from Warsaw in order to pay his hotel expenses and proceed to Paris. At this time he was not only worried by financial difficulties, but by the troubles of his native land. Warsaw had fallen into the clutches of the Russians and the hearts of Polish patriots were sad.

Ano. 628 5

The Parisians received Chopin kindly because of his nationality and his romantic personality, yet his first months in the French capital were trying. In his letters he tells of his efforts to keep up the appearances of a successful teacher so that he might secure the patronage of the fashionable world. Society did not discriminate in matters of art more intelligently then than it does today. Apparently affluence is often of greater importance than genius in entering society's golden portals, and Chopin, the most original genius of the romantic school, was forced to counterfeit the coin of his prosperity.

He excelled in the interpretation of his own compositions, but his temperament was of too creative a type for him to reach the highest pinnacles of the interpretative art. Referring to the achievement of the then popular pianist and teacher, Kalkbrenner, he writes: "Perhaps I cannot create a new school, however much I may wish to do so, because I do not know the old one; but I certainly do know that my tone-poems have some individuality in them, and that I always strive to advance."

Already germs of the pulmonary disease, which eventually caused his death, began to undermine his health. His concert appearances became more and more rare and he gradually withdrew from social life. Teaching and composing occupied the greater part of his time from 1835 until his death. His fame as a composer had spread to England and Germany—Schumann, always quick to recognize genius, did much for his works in the latter country—his poetic genius was acknowledged by all of his contemporaries, he was acclaimed as the greatest writer for the pianoforte of all the romanticists. He alone completely realized the true spirit of his instrument, and by melodic ornament, puissant rhythms, and harmonic figuration he transmuted all that he touched into an intensely individual and subtilized expression. His art may be likened to that of the poet Shelley, in that it was a rhapsodic art which made and filled its own forms.

HISTORICAL INFORMATION: This charming little Waltz, together with the *Fantasia-Improvisu*, the *Chants Polonais*, and certain other compositions, was published after the composer's death. The G flat Waltz was probably written in the summer of 1836 in Marienbad, where Chopin was spending his holiday, and at the same time courting Maria Wolczynska, a young Polish lady who later married Count Skarbek.

METHOD OF STUDY: The editor has so carefully considered the phrasing, pedaling, fingering, and the dynamic and agogic indications, as well as other pedagogic features, that he wishes to impress upon the student the necessity of the most conscientious application to all these phases of artistic interpretation.

By noticing the eighth and quarter rests in the bass at the beginning of the Waltz, it will be seen that the right-hand group of three eighth-notes is not a triplet. The execution of these notes with the embellishment is as follows:

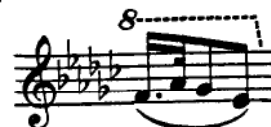


The first beat of the right hand at m. 1 should be played thus:

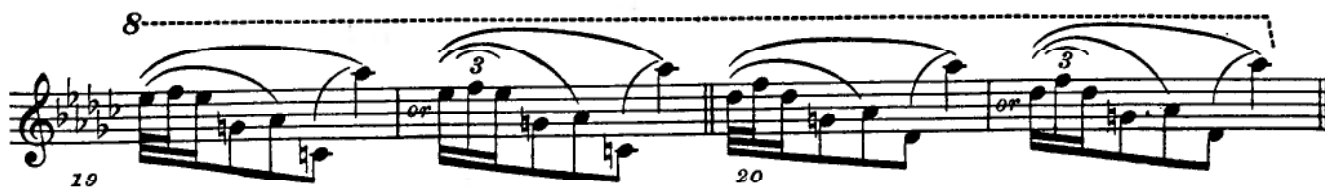


The first two eighth-notes are to be given *marcato*, after which the ascending group of four eighth-notes should be phrased *legato*. Note carefully the slurs in the right hand at m. 2, and the *tenuto* on the last note of the measure. Taking these quarter-notes in the right hand of measures 2, 3, and 4, we discover a descending melodic line composed of B flat, A flat, and G flat, therefore the editor wishes these notes accentuated slightly. The left hand, beginning with m. 1, requires a clearly defined, sharp rhythm: each fundamental note must be marked and connected to the chord which follows, the chords on the second and third beats of each measure being played in a detached, *staccato* manner. At m. 9 it is imperative that the alteration in slurring and pedaling be remarked. In place of long pedals the sustaining pedal is released at the moment of taking the left-hand chord on the second beat of the measure; this increases the *staccato* character of the right hand and diminishes the volume of tone. The student will remember that these notes were phrased in a *legato* manner in the first statement at m. 1. There is also the subtle point of putting the last three notes of m. 8 under the same slur as the first two notes of m. 9, with the discreet inner articulation of the D flat and C. Compare the slurs in the right hand of measures 10, 11, 12, with those in measures 2, 3, and 4.

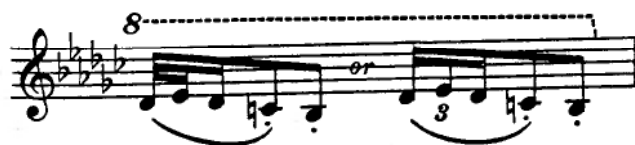
The last three eighth-notes and grace note in m. 16 are best played as follows:



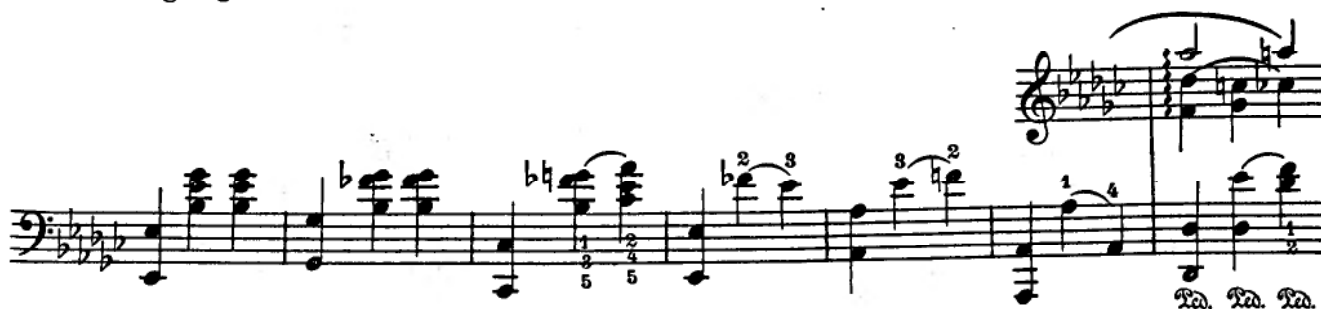
Measures 19 and 20 should be treated in the following ways:



The last three notes in the right hand of m. 24 may be played thus:



Note the different treatment of the right hand at m. 17-18 and m. 25-26. At m. 32 the D flat and C flat in the tenor voice of the left-hand chords are to be brought out expressively, while the A flat and D flat in the right hand should be given first *legato* and then rather *marcato*. The *meno mosso* section requires special attention in order to bring out the subtle and constant rhythmic changes between the dotted quarters and eighths, and the dotted eighths and sixteenths. The grace note in the right hand at m. 33 must be played with the bass note, on the first beat. At measures 50, 51, 52, 53, 54, 55 and 56, the editor makes the following slight alterations:



At measures 59-60, these changes in the bass may be made:



At m. 63, the following alteration is suggested:



It will be noticed that the same modifications may be made at measures 66, 67, 68, 69, 70, 71, and 72 —m. 75-76—and m. 79. It is advisable to play m. 55 thus:



Ano.

WALTZ IN G FLAT

It is perhaps more effective to make a slight alteration in m. 95-96, as the editor does in playing this composition. The metronomic indications and all other marks of interpretation are so clearly given that no further discussion is necessary.



The editor wishes to draw the attention of the student to the variety in the dynamic treatment of identical musical sentences. It will be noticed that m. 1-8 and m. 16-24 are to be played *forte*—in a brilliant and vivacious manner, while the repetitions of these sentences should be interpreted *piano*—with lightness and gracefulness. The *meno mosso* section, beginning at m. 33, is of a more pleading nature. The measures 49-57 are the most expressive of the entire composition. The student must observe that the repetition of these measures (m. 65-73) has different dynamic indications, and is more contemplative and tender in character than the first statement.

PEDAGOGIC IDEA: Special emphasis is laid upon the value of a thorough comprehension of the form and harmony of the compositions under consideration. This not only widens the intellectual horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it impels him to interpret the thought of the composer with a fidelity otherwise beyond his grasp. Finally, it gives him a logical method of memorizing and reading at sight.

FORM AND STRUCTURE: So refined and elevated is the character of Chopin's waltzes and mazurkas that Schumann declared they should be danced by princesses and countesses. Not alone is the quality of the musical material worthy of the great Polish composer, but the originality displayed in the structure of these pieces ranks with that found in the master's more elaborate creations. The ordinary grouping of eight-measure periods requisite to satisfy the demands of the ballroom, usually results in the "Song-form and Trio" or a series which might be indicated, first, second, third, fourth, etc., parts (or again, A, B, C, D, etc.) In the present instance Chopin shows his powers of invention by employing instead of the customary Song-form, A, B, A, + C, D, + A, B, A, a contracted version.

The main theme (Key of G flat major) consists of a two-part Song-form. Part I (m. 1-8—repeated m. 9-16), is in the tonic and part 2 (m. 17-24—repeated m. 25-32), in the dominant throughout.

It is customary to write the second theme of a composition of this character in a new key, for the sake of variety. Chopin, however, begins his trio in the tonic, attaining his variety by changing the rhythm and the melodic lines.

The first part of the trio consists of a four-fold repetition of a four-measure phrase (m. 33-48). The second part consists of an eight-measure period in the relative minor (m. 49-56). The first part of the trio is repeated m. 57-64; the second at m. 65-72; the first once more at m. 73-80.

Then follows the repetition of the first part only, of the main theme (m. 81-96 = m. 1-16), without a coda. The result therefore is AA + BB + CD + CD + AA; or, in detail, A m. 1-8—repeated m. 9-16 + B m. 17-24—repeated m. 25-32 + C m. 33-40—repeated m. 41-48 + D m. 49-56 + C m. 57-64 + D m. 65-72 + C m. 73-80 + A m. 81-88—repeated m. 89-96.

HARMONIC ANALYSIS: In spite of the luxuriant impression produced by the main theme, its harmonic simplicity is surprising. Not only in the first part (m. 1-8—repeated m. 9-16) in G flat major, but also in the second part in D flat major (m. 17-24—repeated m. 25-32) there are but two chords employed, namely, the dominant seventh and the tonic of each key respectively.

As above mentioned, the tonic (G flat major) is also used in the trio. Here too the harmonies are simple. In the phrase (m. 33-36) the tonic chord appears in the first and fourth measure (m. 33 and 36), in the third (m. 35) the dominant seventh, and in the second (m. 34) the first inversion of the triad on the second degree (supertonic). It will be observed that in m. 36 an imperfect cadence on the tonic occurs, while on its repetition there is a perfect cadence (m. 40). This period, which forms the first part of the trio, is repeated in m. 41-48.

The second part consists of a period (m. 49-56). Beginning (m. 49) with the dominant seventh of E flat minor, the following measures take successively the tonic (m. 50), the dominant seventh of the sixth degree—C flat (m. 51) sixth degree—C flat major with a suspension, changing at the third beat to the chord of the second degree (m. 52), dominant seventh of A flat major (m. 53), tonic of that key (m. 54), dominant seventh of D flat (m. 55), tonic of the same, changing on the third beat to the dominant seventh (with augmented fifth) of G flat.

The main theme (m. 1-32) is imbued with the atmosphere of the mazurka, while the trio (m. 33-80), suggests something of the mood of Schubert in his lighter vein. Indeed, nowhere else did Chopin so closely approximate the spirit of the Viennese waltz.

GLOSSARY

NAMES

Chopin,	pronounced,	<u>Shō-pān</u> (nasalized).
Nancy,	"	<u>Nāhn-cī</u> .
Zywny,	"	<u>Szīv-nī</u> .
Gyrowetz,	"	<u>Gē-rō-větz</u> .
Gallenberg,	"	<u>Gāl-lēn-bērg</u> .
Kalkbrenner,	"	<u>Kālk-brēn-nēr</u> .
Kryzanowska,	"	<u>Kshjē-zā-nōw-skā</u> .

TERMS

marcato,	pronounced,	<u>mār-kā-tō</u> , - marked.
legato,	"	<u>lā-gā-tō</u> , - smoothly and connected.
tenuto,	"	<u>tā-noo-tō</u> , - sustained, held.
staccato,	"	<u>stāk-kā-tō</u> , - detached.
meno mosso,	"	<u>mā-nō mōs-sō</u> , - less movement.
molto vivace,	"	<u>mōl-tō vē-vā-tshě</u> , - very vivaciously.
brillante,	"	<u>brēl-liān-tě</u> , - brightly, sparkling.
riten. (ritenuto),	"	<u>rē-tě-noo-tō</u> , - holding back.
cantabile,	"	<u>kān-tā-bī-lě</u> , - in a melodious style.
a tempo,	"	<u>āh tēm-pō</u> , - in time.
poco a poco cresc. (crescendo),	"	<u>pō-kō āh pō-kō krě-shēn-dō</u> , - increasing in tone little by little.
rall. (rallentando),	"	<u>rāl-lēn-tān-dō</u> , - slackening in time.
sempre,	"	<u>sēm-prě</u> , - always.
più,	"	<u>pē-oo</u> , - more.
dim. (diminuendo),	"	<u>dē-mē-noo-ēn-dō</u> , - diminishing in tone.

Waltz.

Op. 70, No. 1.

Revised and edited by Leopold Godowsky.

(Posthumous.)

Frédéric François Chopin.

Molto vivace. $\text{♩} = 66-72$

f brillante

Measures 1-24 are shown, with measures 15-19 and 20-24 containing asterisks (*) indicating specific performance techniques or ornaments.

8-----

25 26 27 28

8-----

29 30 31 32 *molto riten.*

Meno mosso. ♩ : 104 - 120

cantabile

33 *p* 34 35 36 37

38 39 40 *rall.* *a tempo.* 41 42

43 44 45 46 47 48 *p*

Waltz, Chopin.

49 *poco* 50 *a poco* 51 *cresc.* 52 *f* 53 *p* 54 *mf*

55 *rall.* 56 *a tempo* 57 *a tempo* 58 *a tempo* 59 *a tempo*

60 61 62 63 64 *mf*

65 66 *dim.* 67 *p* 68 *piu p* 69 *p* 70 *p*

sempre poco rall.

71 *rall.* 72 *a tempo* 73 *p* 74 *a tempo* 75 *a tempo*

Tempo I.

This musical score consists of five systems of piano music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The measures are numbered 76 through 96. Measures 76-80 are marked with a forte (f) dynamic. Measures 81-84 have a first ending bracket over measures 82-84. Measures 85-88 are marked with a piano (p) dynamic. Measures 89-92 have a first ending bracket over measures 90-92. Measures 93-96 have a first ending bracket over measures 94-96. The score includes various musical notations such as chords, arpeggios, triplets, and slurs. There are also some markings below the bass staff, possibly indicating fingerings or pedaling.

Waltz, Chopin.