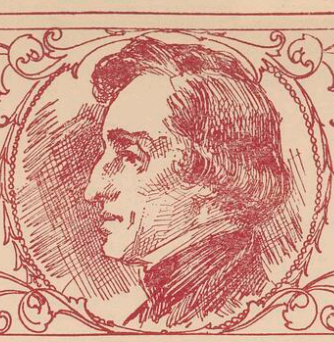
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FRÉDÉRIC CHOPIN

WORKS FOR THE PIANOFORTE

WALTZES

DR. EDWARD C. ROZANSKI COLLECTION #60588

EDITED, REVISED AND FINGERED BY

RAFAEL JOSEFFY

1. Grande Valse brillante. Vivo. Op. 18. E♭ major.

2. Valse brillante. Vivace. Op. 34, No 1. A♭ major.

3. Valse brillante. Lento. Op. 34, No 2. A minor.

4. Valse brillante. Vivace. Op. 34, No 3. F major.

5. Valse. Vivace. Op. 42. leggiero. A♭ major.

6. Valse. Molto vivace. Op. 64, No 1. leggiero. D♭ major.

7. Valse. Tempo giusto. Op. 64, No 2. C♯ minor.

8. Valse. Moderato. Op. 64, No 3. A♭ major.

9. Valse. Lento. (Posthumous) Op. 69, No 1. F minor.

10. Valse. Moderato. (Posthumous) Op. 69, No 2. B minor.

11. Valse. (Posthumous) Molto vivace. Op. 70, No 1. G♭ major.

12. Valse. (Posthumous) Tempo giusto. Op. 70, No 2. F minor.

13. Valse. (Posthumous) Moderato. Op. 70, No 3. D♭ major.

14. Valse. (Posthumous) Vivace. E minor.

15. Valse. (Posthumous) Tempo di Valse. E major.

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G. SCHIRMER NEW YORK

This composition, Price, 40 cents, in U. S. A.

Revised and fingered by
Rafael Joseffy

A Madame la Comtesse Delphine Potocka

Valse

F. Chopin. Op. 64, No. 1

Molto vivace

6.

leggiero

cresc.

27447r

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INSTITUT FRYDERYKA CHOPINA BIBLIOTEKA 4102/m

p *sostenuto*

dolce

poco riten.

a tempo

p

f

p

cresc.

p

cresc.

rit.

f

Muz. 86/20

BIBLIOTEKA TIFC
NARODOWY INSTYTUT FRYDERYKA CHOPINA
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CHOPIN'S COMPLETE WORKS FOR THE PIANO

Newly Edited, Revised and Fingered by

RAFAEL JOSEFFY

THE CULMINATION OF A MASTER'S KNOWLEDGE AND ART

WITH A BIOGRAPHICAL SKETCH AND PREFATORY NOTE BY

JAMES HUNEKER

During the last half of the nineteenth century two men became rulers of musical emotion, Richard Wagner and Frédéric François Chopin. The music of the Pole is the most ravishing in the musical art. Wagner and Chopin; the macrocosm and the microcosm. Chopin, a young man, furiously playing his soul out upon the keyboard, the soul of his nation, the soul of his time, is the most individual composer who ever set humming the looms of our dreams. Wagner and Chopin have an emotional element in their music that is intenser than any other composer's. They voiced their age. Chopin is nearer the soil in the selection of forms, his style and structure are more naïve, more original than Wagner's; while his medium, less artificial, is easier filled than the vast, empty frame of the theatre. Through their intensity of conception both men touch issues, though widely dissimilar in all else. Chopin possessed greater melodic genius than Wagner, and equal harmonic genius, playing the pioneer to the German in a hundred instances; he made more themes, he was, as Rubinstein said, "the last of the original composers."

He recalls Keats and Shelley; above all, Shelley. Chopin is the color genius of the pianoforte, his eye is attuned to hues the most attenuated; he can weave harmonies as ghostly as a lunar rainbow.

Chopin is not only the poet of the pianoforte, he is the poet of music, the most poetic among composers.

JAMES HUNEKER

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FRÉDÉRIC CHOPIN

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WALTZES

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12. Valse — (Posthumous) — Tempo giusto. — F minor.
13. Valse — (Posthumous) — Moderato. — doloe e legato. — D♭ major.
14. Valse — (Posthumous) — Vivace. — E minor.
15. Valse — (Posthumous) — Tempo di Valse. — E major.

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