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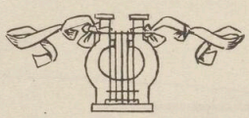
WALTZ IN E FLAT

BY

F. F. CHOPIN

(20TH July, 1840.)

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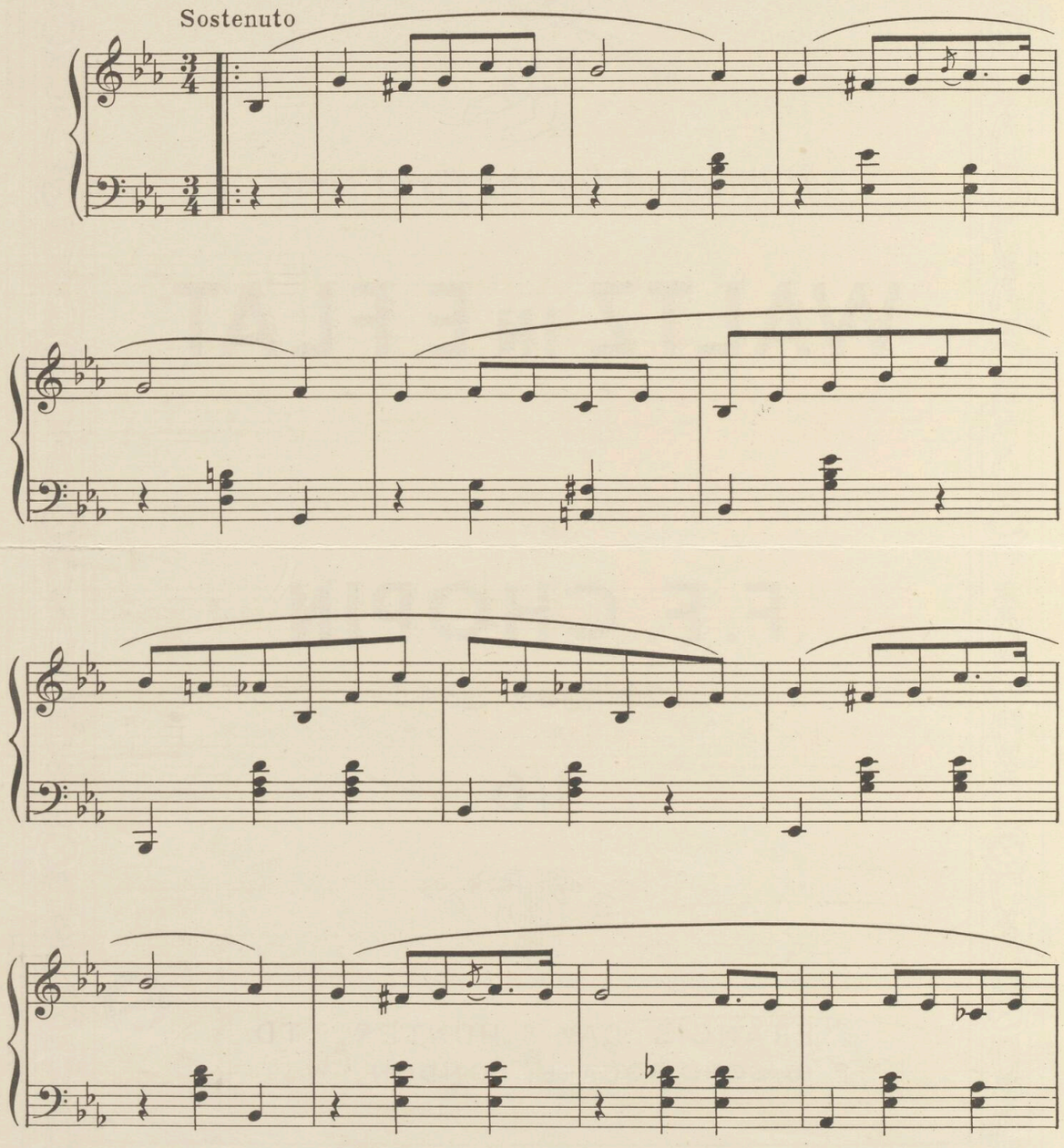
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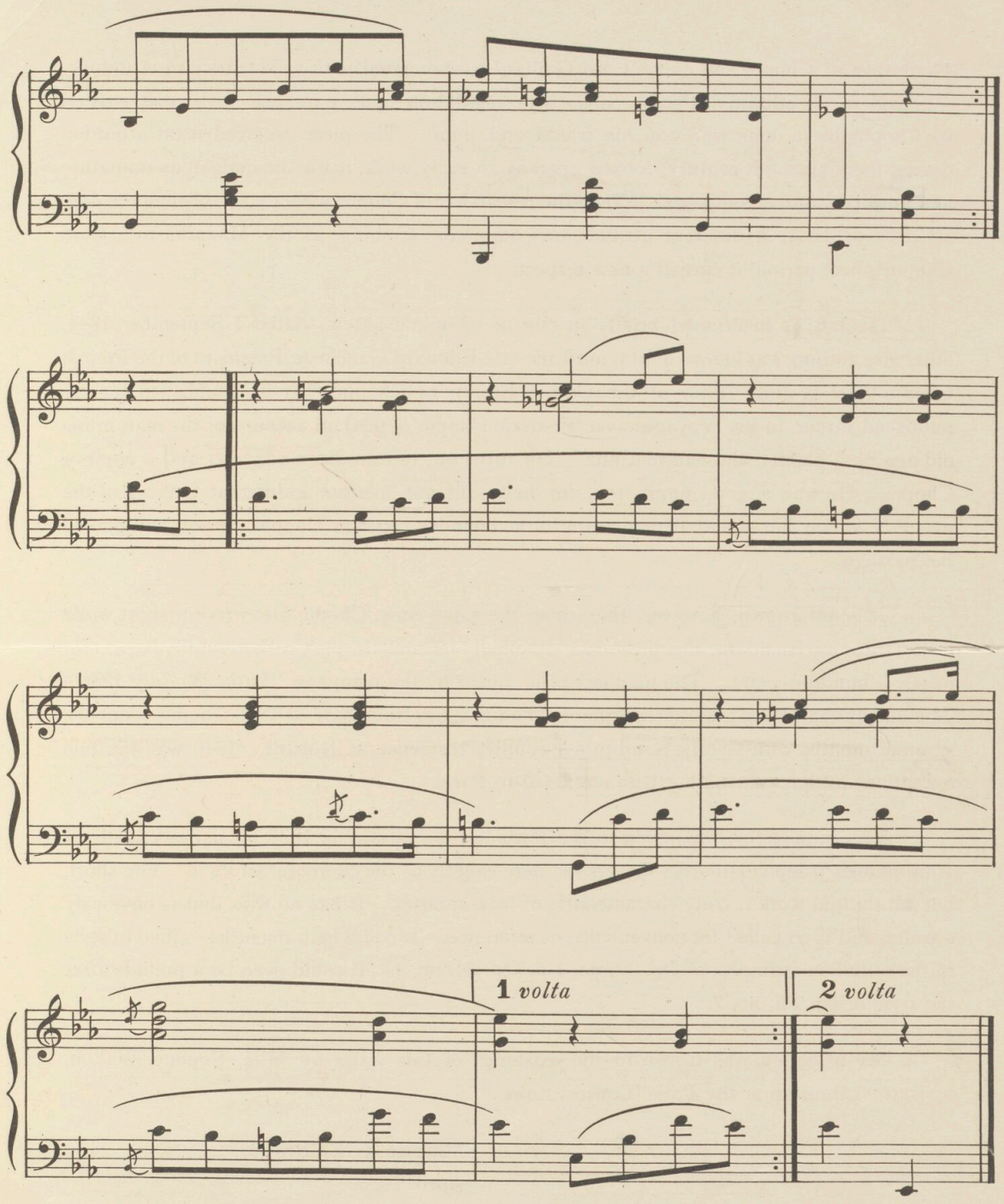
F. F. CHOPIN
20 July, 1840

Sostenuto



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1 volta
2 volta

To lovers of Chopin the name Emil Gaillard is associated with a Mazurka in A minor, placed in all editions after the ones with regulation opus numbers. It was written by Chopin for a man who was his friend and pupil. The piece received scant attention during the nineteenth century; looked upon as an early work, it was misjudged as immature and unworthy of the composer. When the researches of Chopin scholars established the date as 1840 or 1841, a different attitude was adopted. Coming, as the Mazurka did, from Chopin's best period, it earned a new respect.

Gaillard is mentioned briefly in one of Chopin's letters, dated 3 September 1844; otherwise nothing was known of him until the late Edouard Ganche (a President of the French Chopin Society and Editor of the Oxford Edition of Chopin's Works) published, or re-published rather, in his 'Voyages avec Frederic Chopin' (1934) an account of the man in his old age by a pianist who had met him. He turns out to have been a banker and a pupil of Chopin. He was a good pupil, too, for he would not tolerate indifferent playing of the master's works, but would demonstrate to the offender just how Chopin himself had played the passage.

It is not known, however, that about the same time, Chopin also wrote a short waltz in E flat for his friend, for this piece has remained obscurely in the Gaillard family papers for nearly a hundred years. The manuscript is signed by the composer "Paris. 20 July 1840". The inscription "Paris" is interesting. In the ten years from 1837 to 1846 Chopin spent the summer months with George Sand in her country residence at Nohant. 1840 was the one exception: in that year both artists remained in Paris.

The manuscript was given to the Paris 'Conservatoire' in 1938 by a descendant of Emil named Joseph Gaillard. It is given here exactly as the composer wrote it. The short, but substantial work is truly characteristic of its composer. It has no title, but is obviously a waltz, and is so called for convenience of reference. It could be a mazurka - allied in style to the waltzlike examples of Op. 17: no. 1 or Op. 24: no. 3. It could even be a prelude after the style of Op. 28: no. 7.

My attention was drawn to the existence of this waltz by Mlle. Simone Wallon, assistant Librarian at the Paris 'Conservatoire'.

Maurice J. E. Brown.
April 1955.

BIBLIOTEKA

Maurice J.E. Brown.
Marlborough, 27 May 1955.
Wiltshire
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