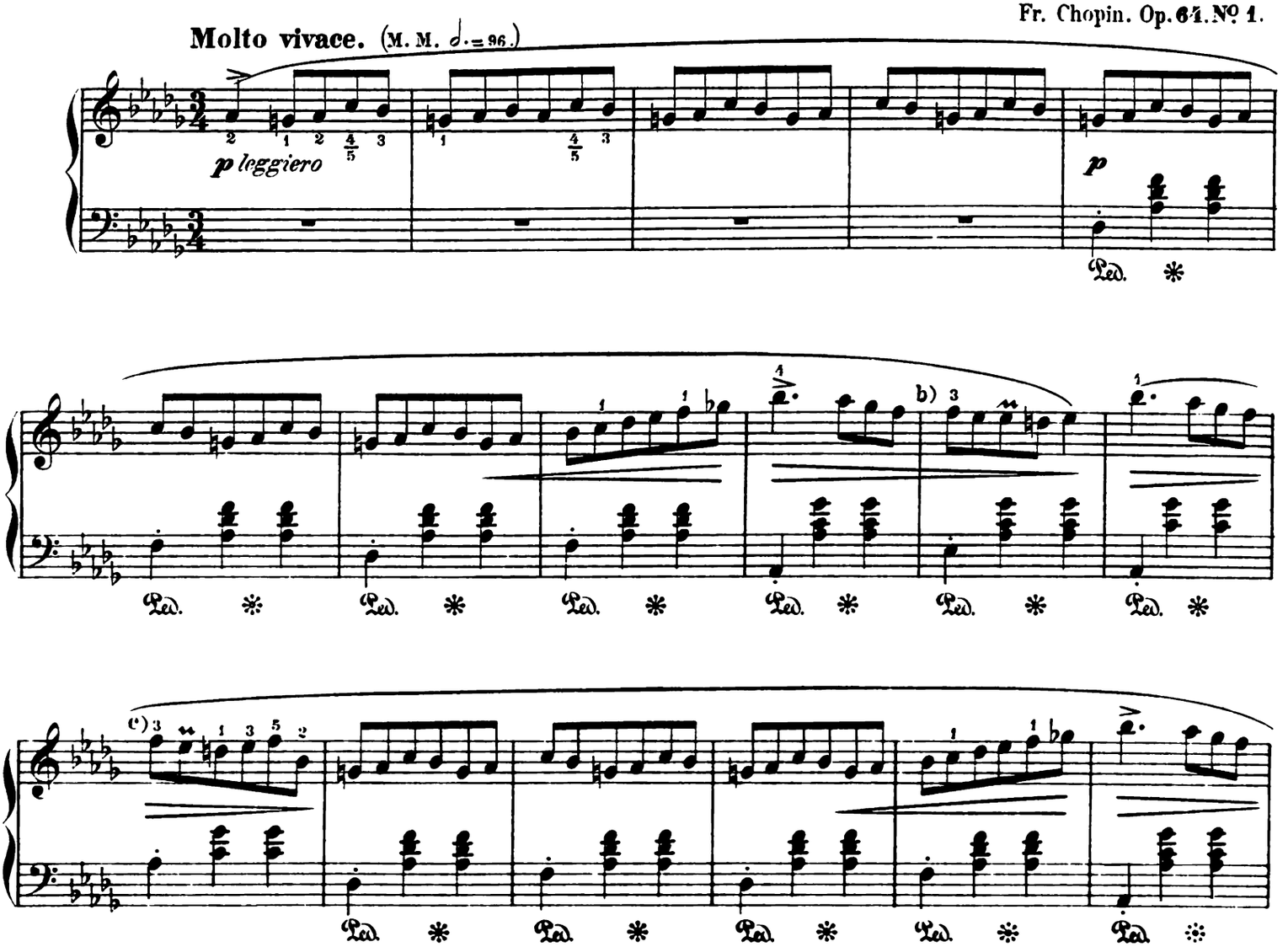
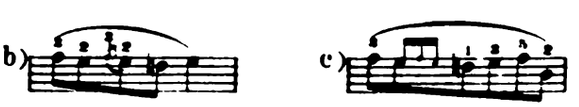
WALTZ.[a)]

Th. Kullak.

Fr. Chopin. Op. 64. No 1.



a). The technical execution must remind one of fine, elegant filigree work. The piece seems created for elegant ladies' hands. The delivery must conform to the technics, and the shadings of *crescendo, accents* and the like, must not be too dazzlingly prominent. The base is to be wholly subordinate; only, its deep tones (the first quarter in the measure) may here and there be made noticeable by means of a light pressure. Both of the first two parts must be kept strictly in time, and in an extremely animated tempo. In the third part, by way of contrast to the toying eighth note figures, there appears a beautiful cantilene, more quiet in tempo *(sostenuto)* and full of deep feeling. This cantilene not merely permits, but indeed demands, greater freedom of delivery. After a long trill, continually increasing in brilliancy, the first part returns in tempo primo and leads directly — the Waltz has no Coda — to the close.



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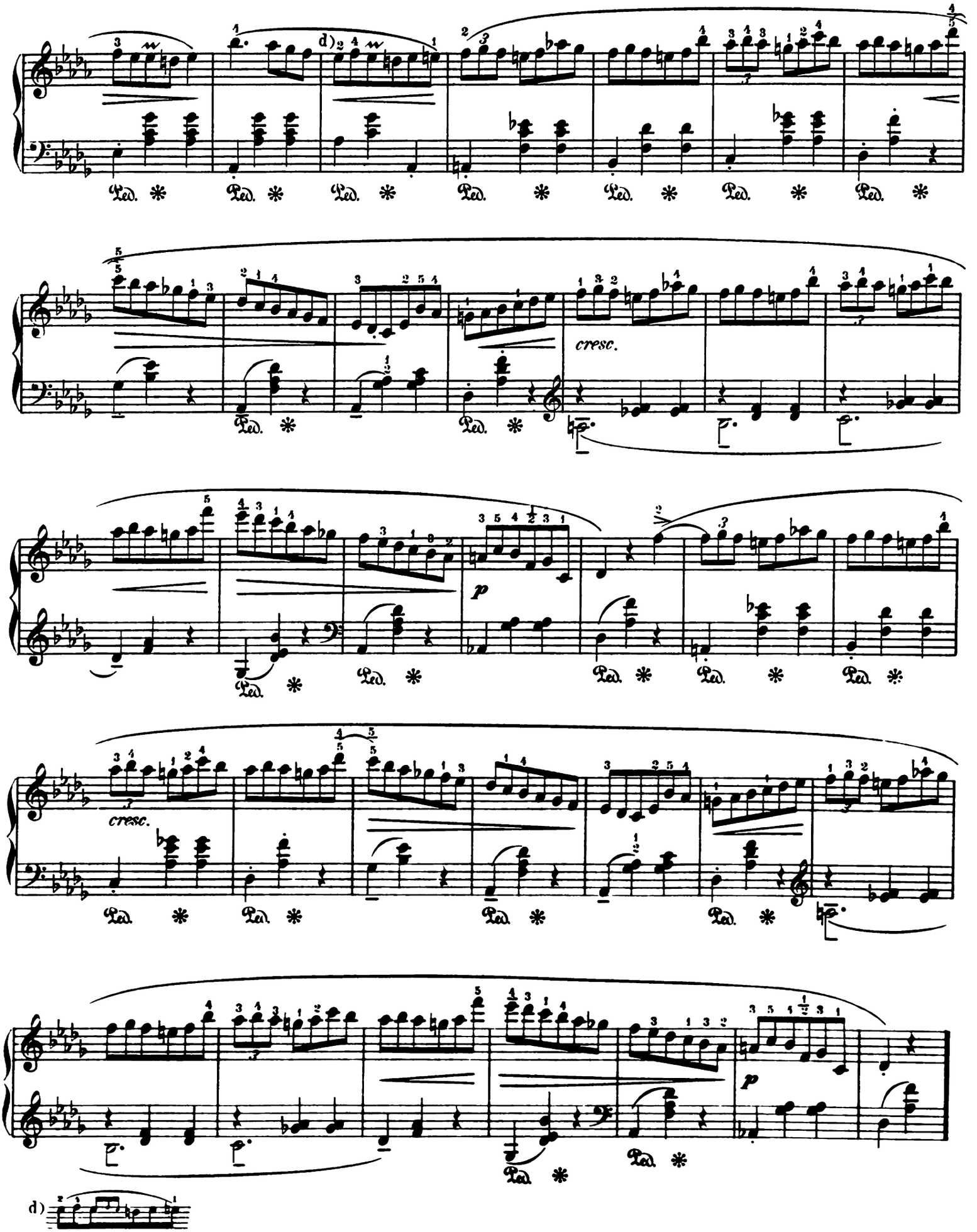
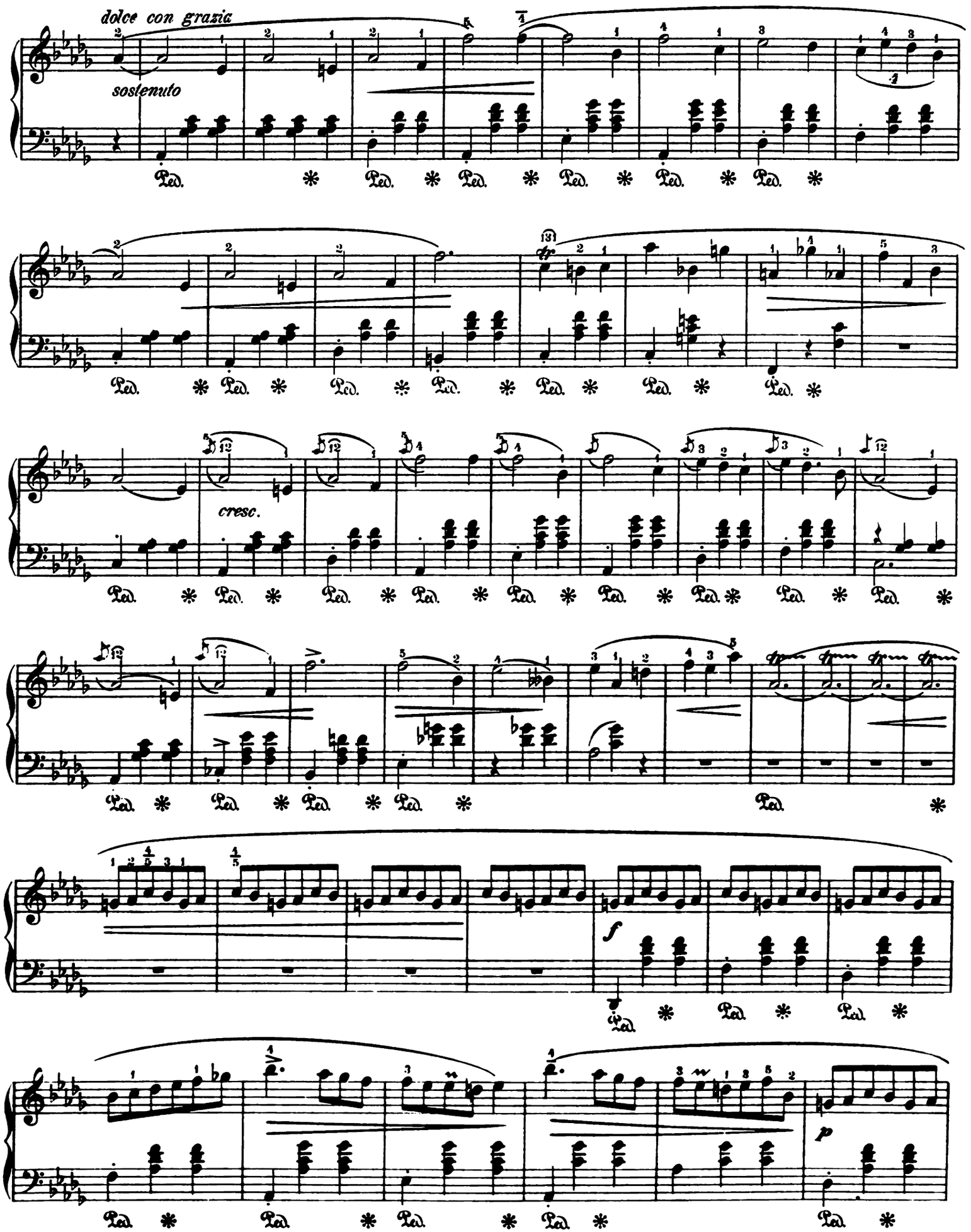
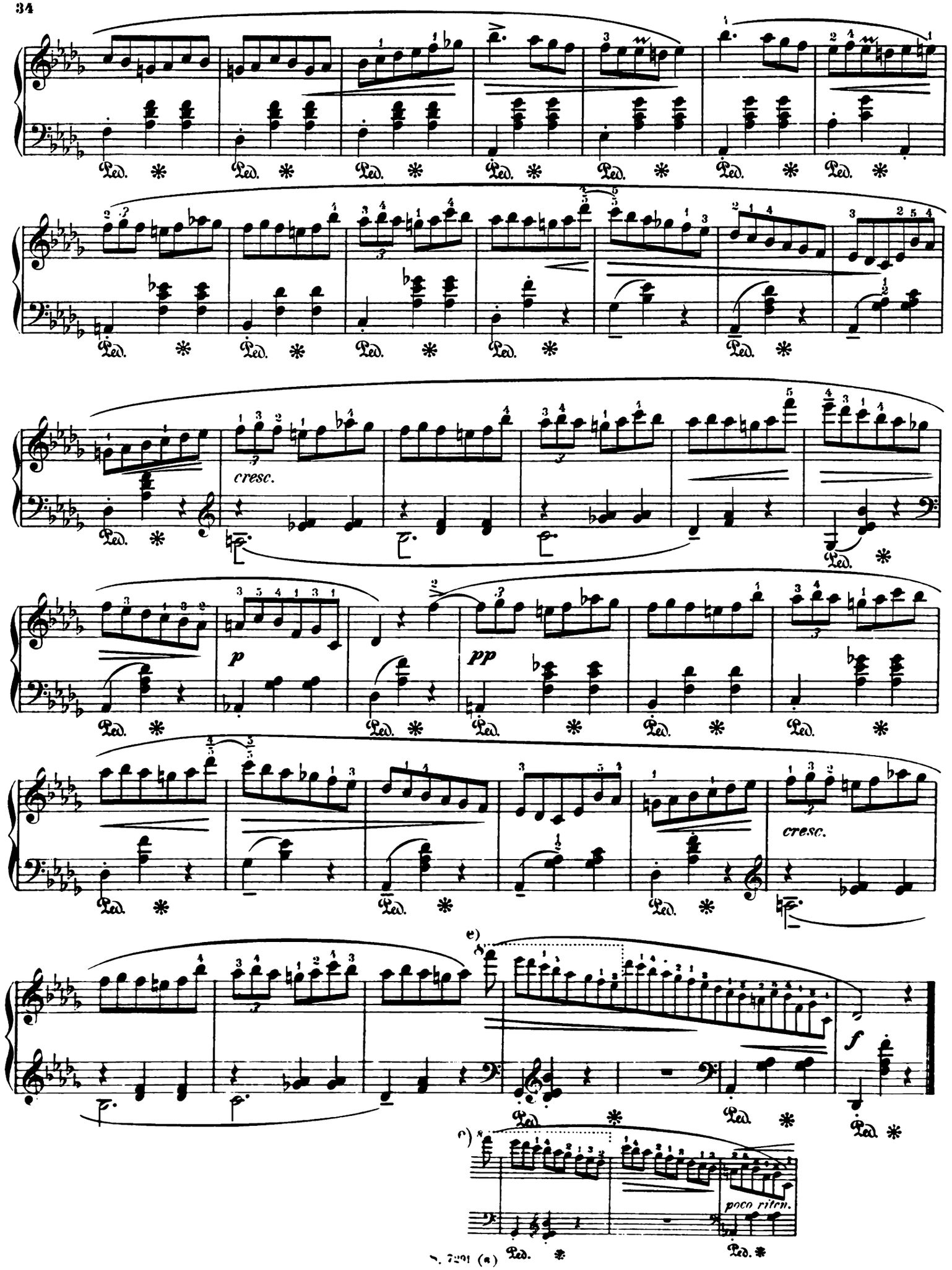

d)
cresc.
p
cresc.
p
d)


dolce con grazia
sostenuto
cresc.
f
p


cresc.
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