

A detailed oil painting of Frédéric Chopin, showing him from the chest up. He has dark, wavy hair and a light beard, looking slightly to the right. He is wearing a dark brown jacket over a white shirt and a dark bow tie. The background is a muted, earthy tone.

THE ROMANTIC FLUTIST CHOPIN

10 WALTZES AND
10 NOCTURNES

FOR FLUTE
AND PIANO

ARRANGED AND EDITED
BY ROBERT STALLMAN

CARL FISCHER®

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PREFACE

Liszt once remarked, “One should sing more at the piano...If we were to hear one evening, on a deserted beach, the *singing* of a Chopin Nocturne, what an emotion!” Thus Chopin’s rival pointed to the heart of Chopin’s aesthetic and personal style—to create a singing instrument, imitating closely the highly expressive art and virtuosity of *bel canto* opera. As a teenager Chopin had heard Italian *bel canto* in his native Poland at the Warsaw National Theatre. The inspiration of Rossini, Bellini, Donizetti and other composers of the *bel canto* school shaped his improvisations and fueled his earliest compositions. His only work for flute, the youthful “Variations on a Theme from Rossini’s *La Cenerentola*” is a case in point.

While the *bel canto* style actually had its roots in the Italian Baroque and was cultivated during the Classical era, by the time Chopin arrived in Paris, then the opera capital of Europe, *bel canto* composers and their brilliant vocal interpreters were the rage. After his move to Paris in 1831 Chopin was seen regularly at the Paris Opera, where he became a devotee of the greatest singers of the age. Those who impacted him enormously included Malibran, Pasta, Grisi, Nourrit and especially Rubini, whom he held above all others as a model for pianistic declamation. Chopin also became the piano teacher and close friend of the famous mezzo-soprano Pauline Viardot. Of a certain Mme Cinti-Demareau, Chopin wrote: “I prefer her to Malibran. Malibran amazes you—the other ravishes you, and she does her chromatic scales better than Tulou, the famous flutist.”

What was this art of *bel canto*, and how does it relate to Chopin’s unique style? The *bel canto* vocal school espoused full but unforced tone, subtle nuance, controlled *rubato*, florid improvisation and bold declamation. Chopin emulated *bel canto*’s precepts in its many details. In the Nocturnes, Chopin’s most vocal and personal compositions, we find numerous examples—notated “translations” from voice to keyboard. In brief, these vocal rules pertain to the following: phrasing (the long line); natural and expressive breathing (which Chopin notated in the Nocturnes with a long vertical line between the relevant notes, printed here as breath marks); the tasteful use of vocal *portamento* (glissandi between expressive melodic intervals); the production of a seamless legato (all tones bound together in intervallic tension), to avoid what Chopin called a “pigeon hunt”—a disconnected, staccato delivery; a simple and a natural *cantabile* singing of the phrase; a “spoken” declamatory style; the use of imaginative *fiorature* or florid improvisations between the printed melodic notes (to be tossed off lightly, in pianissimo, without any lingering or undue importance); an avoidance of all exaggerated accentuation and excessive expression; a general sense of effortless ease, as if one were creating the piece in the moment. Paramount to the *bel canto* style was the use of a subtle *rubato* in the delivery of the melodic line. *Rubato* involves the ability to maintain a rhythmically steady accompaniment figure in the left-hand (the *maître de chapelle*, as Chopin called it), while letting the melodic right hand wander ever so freely against it. Like Mozart before him, Chopin was a supreme master of this art.

The above is a tall order, but as flutists we are fortunate to have the possibility of imitating the human voice far more convincingly than a pianist, who plays on a percussive instrument, where the art of pedaling and a sense of illusion are required in order to make long notes appear to sustain or crescendo. Because the flute is the closest instrument to the human voice, we can, with serious study, bring Chopin’s haunting Nocturnes and lilting Waltzes to life in the best *bel canto* tradition.

I hope that both amateur and professional flutists will enjoy expanding our scant Romantic repertoire and performing these beautiful works. As with Mozart, playing Chopin can invite us to become more sensitive musicians, while offering us unlimited inspiration.

—Robert Stallman
Marblehead, Mass.
June 12, 2017

ABOUT ROBERT STALLMAN



Photo by Lisa Kohler

Flutists around the world rely on Robert Stallman for authoritative and superior editions. Often called “the musician’s flutist,” Stallman is a top prize-winning graduate of New England Conservatory and a Fulbright scholar at the Paris Conservatoire. His international career as soloist, chamber musician, recording artist and teacher continues to draw raves for his interpretive mastery throughout the flute repertoire. At the same time Stallman has greatly expanded the repertoire through his special gift for transcribing, providing “new” works for flute by Bach, Mozart, Schubert, Beethoven, Dvořák and Chopin. As *Traversières Magazine* states: “No other flutist has given proof of so much daring and originality in this area.”

*à Madame la Baronne C. d'Ivry***WALTZ IN C MINOR**Op. 34, No. 2*
for Flute and Piano**FRÉDÉRIC CHOPIN**
(1810–1849)*Arranged and Edited by Robert Stallman*

Lento

Flute

Piano

7

13

* Originally in A Minor

GRANDE VALSE BRILLANTE IN F MAJOR

Op. 34, No.3
for Flute and Piano

FRÉDÉRIC CHOPIN
(1810–1849)

Arranged and Edited by Robert Stallman

Vivace

Piano

Measures 1-6 of the piano accompaniment. The music is in F major, 3/4 time, and begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Flute

Measures 7-12 of the flute part. The melody begins at measure 7 with a piano (*p*) dynamic. It consists of a series of eighth and quarter notes, with a long slur covering measures 7 through 12.

Piano

Measures 7-12 of the piano accompaniment. The right hand continues with the rhythmic pattern, and the left hand provides accompaniment. A fortissimo (*ff*) dynamic is indicated at measure 10.

Flute

Measures 13-18 of the flute part. The melody continues with a mezzo-forte (*mf*) dynamic. It features a series of eighth and quarter notes with a long slur.

Piano

Measures 13-18 of the piano accompaniment. The right hand has rests, and the left hand provides accompaniment. A mezzo-forte (*mf*) dynamic is indicated at measure 16.

Flute

Measures 19-24 of the flute part. The melody continues with a mezzo-forte (*mf*) dynamic. It features a series of eighth and quarter notes with a long slur.

Piano

Measures 19-24 of the piano accompaniment. The right hand has rests, and the left hand provides accompaniment.

Ped. _____ Ped. _____

"MINUTE WALTZ" IN D MAJOR

Op. 64, No. 1*
for Flute and Piano

FRÉDÉRIC CHOPIN
(1810–1849)

Arranged and Edited by Robert Stallman

Molto vivace

tr

(p) leggiero

Flute

Piano

(p)

Ped.  Ped. 

7

(sim.)

13

* Originally in D \flat Major

à Madame la Baronne N. de Rothschild

WALTZ IN F# MINOR

Op. 64, No. 2*
for Flute and Piano

FRÉDÉRIC CHOPIN

(1810–1849)

Arranged and Edited by Robert Stallman

Tempo giusto

Flute

Piano

Ped. Ped. *Ped. sim.*

7

13

Ped. Ped. *Ped. sim.*

* Originally in C# Minor

WALTZ IN D \flat MAJOROp. 64, No. 3*
for Flute and PianoFRÉDÉRIC CHOPIN
(1810–1849)

Arranged and Edited by Robert Stallman

Moderato

Flute

Piano

(p)

Ped. Ped. Ped. Ped. Ped. Ped.

7

Ped. Ped.

13

Ped. Ped. Ped. Ped. Ped.

19

Ped. Ped. Ped. Ped. Ped. Ped.

* Originally in A \flat Major

NOCTURNE IN B \flat MINOR

Op. 9, No. 1
for Flute and Piano

FRÉDÉRIC CHOPIN
Arranged and Edited by Robert Stallman

Larghetto (♩ = 116)

Flute *p espressivo* 11

Piano *p*

Ped. _____ Ped. _____ (simile)

3 22 *sfp*

6 *smorz.* *p*

smorz. *p*

Ped. _____

NOCTURNE IN E \flat MAJOR

75

Op. 9, No 2
for Flute and Piano

FRÉDÉRIC CHOPIN

Arranged and Edited by Robert Stallman

Andante (♩ = 132)

Flute *p espress. dolce*

Piano *p espress. dolce*

4 *f p*

f p

7 *cresc. p pp*

p pp

10 *poco rit. a tempo poco rall.*

f

f cresc.

NOCTURNE IN F MAJOR

Op. 15, No. 1
for Flute and Piano

FRÉDÉRIC CHOPIN

Arranged and Edited by Robert Stallman

Andante cantabile (♩ = 69)

Flute *semplice e tranquillo*

Piano *sempre legato*

4

7

poco cresc. e. riten.

dolcissimo *(a tempo)*

p *delicatiss.*

poco cresc. e. riten.

p

Ped. Ped. Ped. Ped.

10

NOCTURNE IN F# MAJOR

Op. 15, No. 2
for Flute and Piano

FRÉDÉRIC CHOPIN
Arranged and Edited by Robert Stallman

Larghetto (♩ = 40)

Flute

Piano

(p) *sostenuto*

pp *sostenuto*

Ped.

Ped.

Ped.

4

Ped.

Ped.

8

Ped.

Ped.

11

p *leggiero*

Ped.

Ped.

NOCTURNE IN C# MINOR

Op. 27, No. 1
for Flute and Piano

FRÉDÉRIC CHOPIN
Arranged and Edited by Robert Stallman

Larghetto (♩ = 42)

Flute

Piano

pp legato
6

sotto voce

Ped.

4

sotto voce

Ped.

7

pp

Ped.

10

3

Ped.