

Frédéric CHOPIN (1810-1849)

INTERMEDIATE/
ADVANCED

Waltz Op 64 No 1 'Minute'

WATCH NORIKO OGAWA GIVE A LESSON ON THIS PIECE

The famously misleading subtitle has nothing to do with Chopin, who (it's fair to assume) would have been horrified by any attempt to hustle through his waltz in that time, 'molto vivace' notwithstanding. For the BIS label in 2000, the Swedish pianist Fredrik Ullén recorded an entire album of fantasies and paraphrases based on this single work: usual suspects include Godowsky, Moszkowski and Rosenthal, but also Brahms, in his *Study after Fr. Chopin*.

Playing tips: Keep the LH as close as possible to the keyboard, and to memorise the score so that you don't have to follow it note by note. The RH line should be fluid and clearly articulated, so that every note sounds. You can relax the pulse a little in the central section and enjoy the characteristic waltz rhythm with its natural (but gentle) emphasis on the first beat of the bar.

Pedal tips: For guidance, see markings on the score.

Molto vivace

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins with a *p* (piano) dynamic and a *leggiero* (light) articulation. The first system (measures 1-4) features a trill on the first note of the first measure, followed by a series of eighth notes in the right hand and a simple bass line in the left hand. The second system (measures 5-8) continues the eighth-note pattern in the right hand, with the left hand playing chords. A *Ped.* (pedal) marking is present below the first measure of this system. The third system (measures 9-12) includes more complex rhythmic patterns, such as triplets (232 and 242) and slurs. A *sim.* (sostenuto) marking is placed below the first measure of this system. The fourth system (measures 13-16) returns to the eighth-note pattern in the right hand and chords in the left hand. The score includes various fingering numbers (1-5) and articulation marks like accents and slurs.

Pianist

17

2 1 2 3 2 4 2 4 2 1 2 1

5

21

2 3 1 3 2 4 2 1 2 5 3 2 4

cresc.

5 Ped. 3 3

25

5 4 3 2 1 3 4 3 5 4 1 2 3 4

Ped. 3 2 3

29

1 3 2 4 1 3 2 4 2 1 2 5 3 2 4

5 Ped. 4 5 4

33

3 4 3 2 1 3 2 1 1 5 4 2 3 1 2 3

Ped. Ped. Ped. 5

Pianist

37

3
cresc.
Ped. \wedge sim.

40

43

3
5

46

3
p.
4
5
4

49

Ped. Ped. Ped.

Pianist

53

sostenuto

Ped. _____

57

Ped. _____

62

tr

mf

67

p

Ped. _____

sim.

73

78 **poco rit.**

83 **a tempo**

89

93 **f**

97

101

p

105

tr

109

2 3 1 3 2 4 2 1 2 5 3 2

113

117

3 3 5 4 5 4

121

Ped. _____

Ped. _____

Ped. _____

125

pp

3

3

129

133

cresc.

3

3

8va

Ped. _____

137

rit.

3

4

f

Ped. _____

Ped. _____

Ped. _____

Pianist