



# Waltz in a minor

# 1

 With his waltzes Chopin, unlike Schubert for example, by no means intended people to get up and dance. Thus although his waltzes take up the swaying air of this fashionable dance of the time, they are first and foremost gossamer-like pieces, often infused with a tender melancholy that would also understandably be unsuitable for dancing due to their frequent change of tempo and subtle rhythmic shifts. Robert Schumann's description of Chopin's Waltz op. 42 as being a "salon piece of the most noble form" and "aristocratic through and through" ultimately applies to all of his waltzes.

It is not known when exactly Chopin composed this Waltz in a minor. The piece has survived in a manuscript that was in the possession of the Rothschild family for a long time. This might point to a later composition date because from 1841 onwards Chopin was piano teacher to Baroness Charlotte de Rothschild. It was to her that he later dedicated the Waltz in  $c\sharp$  minor from opus 64 (see no. 15) amongst other pieces. The comparatively simple structure of this work might have been adapted to his piano pupil's ability.


The manuscript stayed in the family, who made it over to the Bibliothèque du Conservatoire de Paris in 1901. The Waltz was only published in 1955 in the periodical *La Revue musicale*.

 The Waltz opens with a sweeping melodic arc that elegantly rises up more than an octave to  $a^2$ . In order to give the rhythm the necessary spirit as well as to provide the sound with its magical hue the pedal should be applied on the first two beats. The varied repeat from m. 9 can be executed in *p* by way of change. Following this, the long melodic arc from m. 17 onwards can be introduced softly and delicately. The little ornaments are to be played in a gentle manner with a delicate touch; at the same time they should be inserted into the melodic flow as if "en passant" and just as organically as the figurations in m. 21, which are to be understood as being tender and emotional expressive moments. Beat 1 of m. 22 can be seen as being a little climax.

The harmonic consolidation from m. 31 and the melodic upsurge that follows represent a further escalation. A sensitive touch, stemming from the top finger joint and with delicate feeling, is required to execute the splendour of this passage.

In m. 41 the theme returns in its original form and then leads into the close from m. 51 with a new phrase. The trill in the penultimate measure, integrated into a *ritenuto* in the closing measures, may be savoured a little longer.

Allegretto KK IVb no. 11



17

2 4 1 3 4 4 2 3 1 1 1

22

2 4 3 3 4 3 5 4 1 2

28

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

35

4 3 5 4 3 1 4 3

41

49

1 2 1 4 2 3 4 3 5 2