

60 *ten.* *B-a dolce*

58 *p* 5 4 3 1 2 1 2
(Ped) * (Ped) * (Ped) * (Ped simile)

63 5 4 3 2 4 5 3 4 6 3 5
(Ped) * (Ped) *

A-a *ten.*

Coda C-a

C-b

125 *p* *calando* (Ped)

* per - den - do - si

Introduction

Lento, ma non troppo $\text{♩} = 104$

A-a, espressivo

13

pp sotto voce

(Ten. *)

ten. p

(Ten. simile)

delicatissimo

ten.

(Ten. *)

A-a, repeated ten. p

(Ten. *)

len.

(Ten. *)

A-b

(Ten. *)

poco rit. A-a a tempo

(Ten. *)

ten.

(Ten. *)

ten.

(Ten. *)

1) Double bar marks introduction

2) Have the embellishing note is given in small notation - f. m. 9

3) The diminution conceals a repetition of the motion in m. 4

4) First explicit statement of I

5) Exchange B(A) G# G# A B

6) Needs further study - D-B in soprano (= retrograde of motion)?

17/4a to m. 11-12 b7-G#1 becomes b6!-G#1

7) Extension of diminution to encompass original 3rd B-D (as G#).

Chopin, Mazurka in A minor, Op. 17/4
Cont'd.

- 7) cf. m. 5 - retrograde of melody, incorporating $\text{E} = 5$ (retrograde of $\text{F} = 6$ of opus) !: $\text{C}\# - \text{B} - \text{A}; \text{D} - \text{C}\# - \text{B}$
 $\text{B} \text{ C D}; \text{A} (\text{C})$
- 8) The 9-8 derives from m. 4: $\text{D} - \text{C}$ and introductory
- 9) Harmony bars
- 10) The lower $\text{F} (\text{F}\#)$ is marked tenuto and tied through m. 95, not repeated as in mm. 5-9
- 11) Diminution not shown
- 12) Diminution difficult to read - cf. $\text{C}\#$ in m. 19, m. 42
- 13) High register (?) superposition of E
- 14) With reference to high register
- 15) = opening motif
- 16) = 6-5 of beginning mm. 7-8

8
3
9
4

Chopin, Mazurka Op. 17/4

BEACH
Sept., 1976

N.Y. STATE
THEORY SOCIETY,
BINGHAMTON

A

Intro a' (a²)

overlapping

PT.

Repetition omitted...

b

See mm. 8-14...

"A"

(//) (+5)

Etc.

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The piano part includes several chords and fingerings: 61-2, 63-4, 69-70, and 77. The vocal line has notes with 'N' and 'Z' markings. The system is labeled with 'B' in a box and '(1)'.

(1) Here e is a decoration of d, the upper neighbor of c#.

mm. 77-84 = 61-68 (2) This time the e is emphasized by its upper neighbor (f#); nevertheless it is still a decoration of d. Note harmony and > markings.

Handwritten musical score for the second system. It consists of a vocal line and a piano accompaniment. The piano part includes several chords and fingerings: 85, 93, 104, and 105. The vocal line has notes with 'N' and 'Z' markings. The system is labeled with 'A'' and '3'.

mm. 96-103 = mm. 8-15

octave transfer

Handwritten musical score for the third system. It consists of a vocal line and a piano accompaniment. The piano part includes several chords and fingerings: 6, 4, 3, 7, 4, 3, 6.

Coda

Handwritten musical score for the Coda section. It consists of a vocal line and a piano accompaniment. The piano part includes several chords and fingerings: 108 and 116.

mm. 116-124 = mm. 108-116

6 4 3

5 6 6 6 7 6

5 6 7 6 7 6 7 6 7 (6 5)

#0 #0 #0 #0 #0 #0

6 4 3 7 (8) 6 7 (8) 6 7 (8) 6 7 (8) 6 5

#0 #0 #0 #0 #0 #0

mm. 5-8

(overlapping)

mm. 61-68 and 79-84

85 93 96