

# Mazurka in B minor arr. for wind quintet by Toby Miller

Score (instrumental pitch)

Op 33 no 4

Chopin

**A1** Mesto [ $\text{♩} = 120$ ]

[poco più mosso]

Flute *p*

Oboe *pp* *p* *pp*

Clarinet in A *pp* *p* *mf* *pp*

Horn in F *pp* *pp* *simile* *mf* *pp*

Bassoon *pp* *mf* *pp*

11

**A2** [Tempo 1]

*mf* *p* *ppp*

*p* *mf* *ppp*

*p* *ppp*

*p* *sotto voce* *pp*

**A3**

*p*  
*pp*  
*p*  
*pp*  
*p*  
*pp*  
*mf*  
*pp*  
*simile*  
*pp*  
*dim.*

[simile]

**A4**

*mf*  
*ppp*  
*p*  
*mf*  
*mf*  
*ppp*  
*pp*  
*ppp*  
*mf*  
*pp*  
*p*  
*p*  
*3 sotto voce*

**B1**

*f*  
*sf*  
*f*  
*f*  
*ppp*  
*mf*  
*pp*  
*3*  
*dim.*  
*f*  
*sf*

52

**B2** **B3**

*sf* *ff* *sf* *ff* *sf*

*sf* *sf* *sf ff* *sf*

61

**A5**

*p* *pp* *p* *pp* *mf*

*pp* *pp* *simile*

*dim.-----pp*

71

**A6**

*mf* *p* *ppp*

*mf* *pp* *p* *ppp*

*pp* *pp* *p* *pp*

*mf* *pp* *p* *p* *sotto voce*

**A7**

This section, labeled A7, spans measures 82 to 92. It consists of five staves of music. The first staff (treble clef) begins with a series of eighth notes, followed by a half note, and then a melodic phrase starting with a quarter note G4. Dynamics include *p* and *pp*. The second staff (treble clef) is mostly rests, with some notes in the final measures. Dynamics include *pp* and *p*. The third staff (treble clef) contains a continuous eighth-note accompaniment. Dynamics include *pp*. The fourth staff (treble clef) has a melodic line with some rests. Dynamics include *pp* and *simile*. The fifth staff (bass clef) features a triplet of eighth notes followed by a melodic line. Dynamics include *pp*, *dim.*, and *pp*.

**A8**

This section, labeled A8, spans measures 93 to 103. It consists of five staves of music. The first staff (treble clef) has rests until measure 96, then a melodic phrase. Dynamics include *mf* and *p*. The second staff (treble clef) has notes in measures 93-95 and 97-100, with rests in between. Dynamics include *pp* and *mf*. The third staff (treble clef) has a melodic line with some rests. Dynamics include *p* and *mf*. The fourth staff (treble clef) has a melodic line with some rests. Dynamics include *mf* and *pp*. The fifth staff (bass clef) has a melodic line with some rests. Dynamics include *mf* and *pp*.

**B4**

This section, labeled B4, spans measures 104 to 114. It consists of five staves of music. The first staff (treble clef) has a melodic line with some rests. Dynamics include *ppp* and *f*. The second staff (treble clef) has rests until measure 111, then notes. Dynamics include *f*. The third staff (treble clef) has a melodic line with some rests. Dynamics include *ppp* and *f*. The fourth staff (treble clef) has a melodic line with some rests. Dynamics include *ppp* and *mf*. The fifth staff (bass clef) has a melodic line with some rests. Dynamics include *p*, *sotto voce*, *pp*, *dim.*, and *f*.

114

B5

B6

*sf* *sf* *ff* *ff* *f*

*sf* *sf* *sf* *sf* *sf*

124

C1a

*sf* *p* *sf*

*pp* *pp*

*sf* *dim.* *p*

133

C1b

*p* *pp* *poco cresc.*

*pp*

C2a

Musical score for section C2a, measures 143-151. The score consists of five staves. The first staff has a melodic line with a slur and a fermata. The second staff has a melodic line with a slur and a fermata, and dynamic markings *p*, *sf*, and *p*. The third, fourth, and fifth staves have rhythmic accompaniment with various note values and rests.

C2b

C3a

Musical score for sections C2b and C3a, measures 152-161. The score consists of five staves. The first staff has a melodic line with a slur and a fermata, and dynamic markings *dolcissimo*, *poco cresc.*, and *f*. The second staff has a melodic line with a slur and a fermata, and dynamic markings *pp* and *f*. The third, fourth, and fifth staves have rhythmic accompaniment with various note values and rests.

C3b

Musical score for section C3b, measures 162-171. The score consists of five staves. The first staff has a melodic line with a slur and a fermata, and dynamic markings *f*, *sempre f*, *mf*, *f*, and *f*. The second staff has a melodic line with a slur and a fermata, and dynamic markings *[pp]*, *f*, *[pp]*, *sempre f*, *mf*, *f*, *[pp]*, and *f*. The third, fourth, and fifth staves have rhythmic accompaniment with various note values and rests.

171 C3c

sempre **f**

**[pp]** sempre **f**

**[pp]** sempre **f** **pp**

**[pp]** sempre **f** **pp**

sempre **f** **pp**

181

rit.-----

rit.-----

rit.-----

rit.-----

rit.-----

191 A9 *[Tempo primo]*

**p**

**pp** **p** **pp**

**pp** **pp** *simile* **mf** **pp**

**pp** **mf** **pp**

**pp** **mf**

**A10**

mf p pp pp mf p pp p sotto voce 3 pp 3

**Coda**

sempre più p risvegliato [reawakened]

dim. [f] [f] [f] [f] [f]

I inherited a love of Chopin from my grandfather, along with a Bechstein piano bought cheaply in 1918 when the German firm was no longer welcome in Britain: just before the Bechstein Hall in London was renamed the Wigmore Hall and (later) suffered the indignity of being occupied by rival Steinway instruments. (I am a poor pianist but have been lucky to play chamber music with some fine players, including my son.) Chopin wrote only for his own instrument - sometimes with others of course - and mostly strongly melodic rather than contrapuntal music, that needs to be controlled by the imagination of a single player. So it was partly as a challenge to myself that I wanted to search out something that might work for a group of wind players. I landed on this unusually expansive and texturally varied Mazurka, where the tune is sometimes in the bass and there are passages with a single line. Inevitably the lower instruments, especially the horn in this case, still have a high proportion of accompanying figures. The piece is arguably also too long for five players to sustain interest: I have suggested delaying some of the ornamentation until later repetitions of Theme A to vary it a little, and brave players might like to consider additional variations. Otherwise the piece can easily be cut (e.g. from **B1** to **B4**). However the themes and texture seem to suit the five instruments well and I hope Chopin enthusiasts will find it worth an outing.