VARIATIONS ON BALKAN THEMES

FOR SOLO PIANO

by

AMY BEACH

(1867-1944)

Op. 60

MASTERS MUSIC PUBLICATIONS, INC.
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Preface.

Balkan Folk-Songs.

Haunting melodies, reflecting, mirror-like, the rare beauty and pathos of mountain legend, the tragedy and happiness of a wondrous people and a primitive life. Of unknown origin, these tunes have passed from generation to generation of peasants who could neither read nor write music. They are to be heard everywhere in the vicinity of the mountains and neighboring villages; sung by the little peasant-girls as they dance, played by the shepherds on their pipes and fiddles, chanted by the soldiers at their bivouac fires, and loved by every one.

For the development of this composition, four themes have been selected, the first and principal one, "O Maiko Moya," following closely the sentiment of the words:

"O my poor country, to thy sons so dear,
Why art thou weeping, why this sadness drear?
Alas! thou raven, messenger of woe,
Over whose fresh grave moanest thou so?"

In the first five variations and the seventh, this theme is the only one employed. As a prelude to the sixth variation, "Stara Planina," an ancient hymn to the mountains, is introduced; and as a Coda the dance-tune, "Nasadil e Dado" (Grandpa has planted a little garden).

The eighth variation is preceded by a Macedonian appeal for help, made centuries ago to a neighboring country.

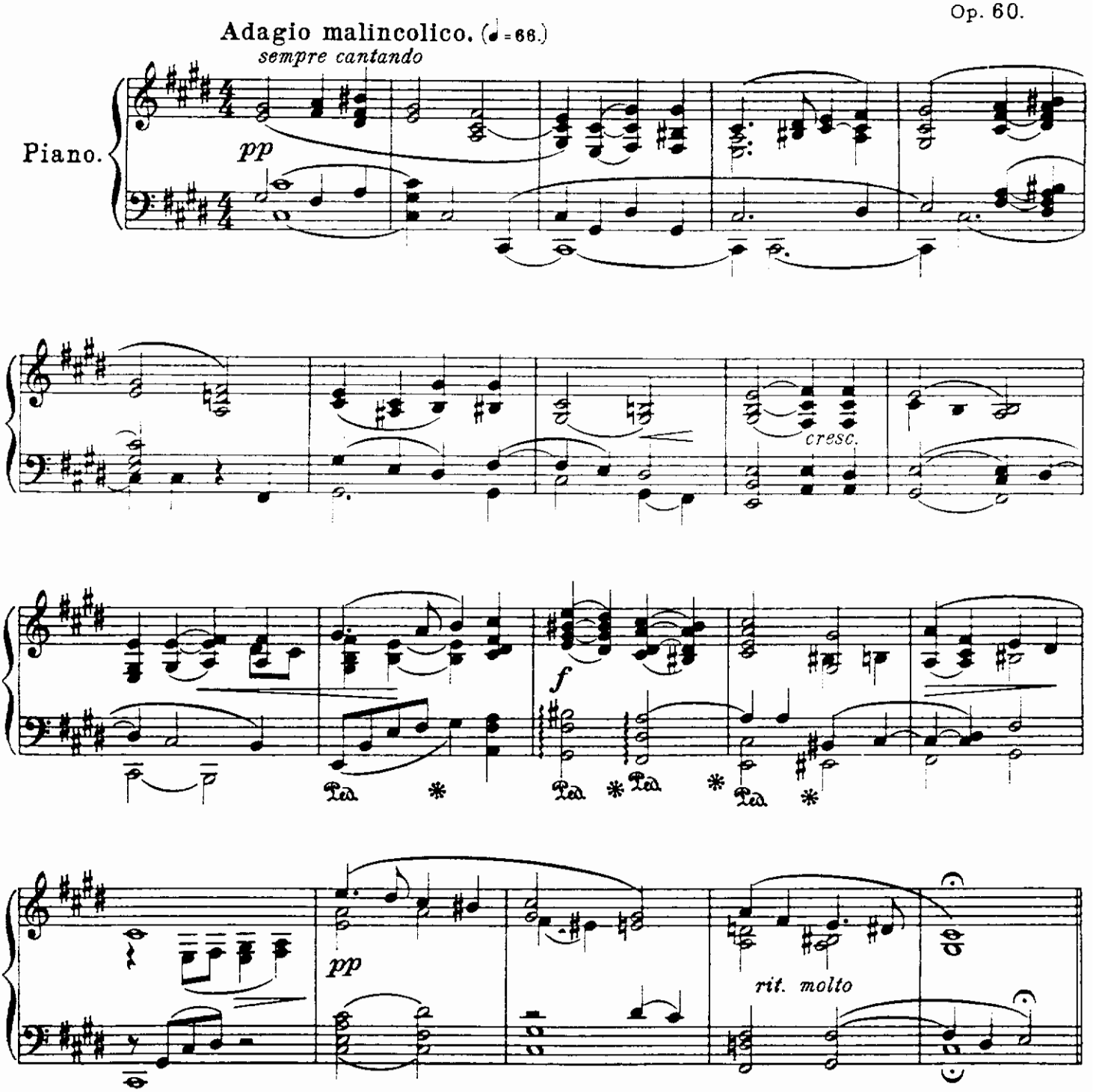
The composer gratefully acknowledges her indebtedness to the Reverend and Mrs. William W. Sleeper for the folk-songs obtained during their missionary life in that region; also to them and to Mrs. May Sleeper Ruggles for interesting historical details of words and music.

Variations

on

Balkan Themes.

Mrs. H. H. A. Beach.
Op. 60.



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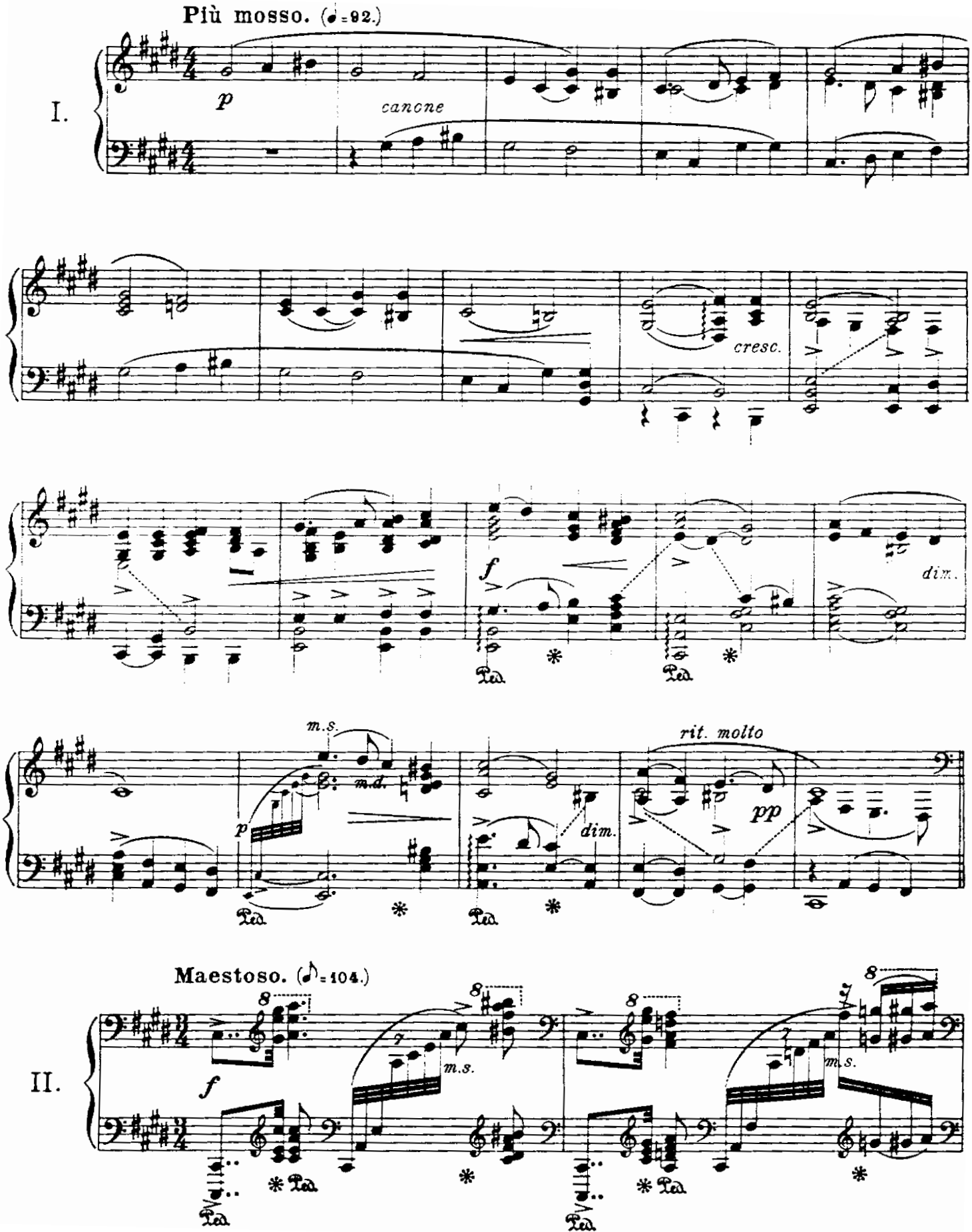
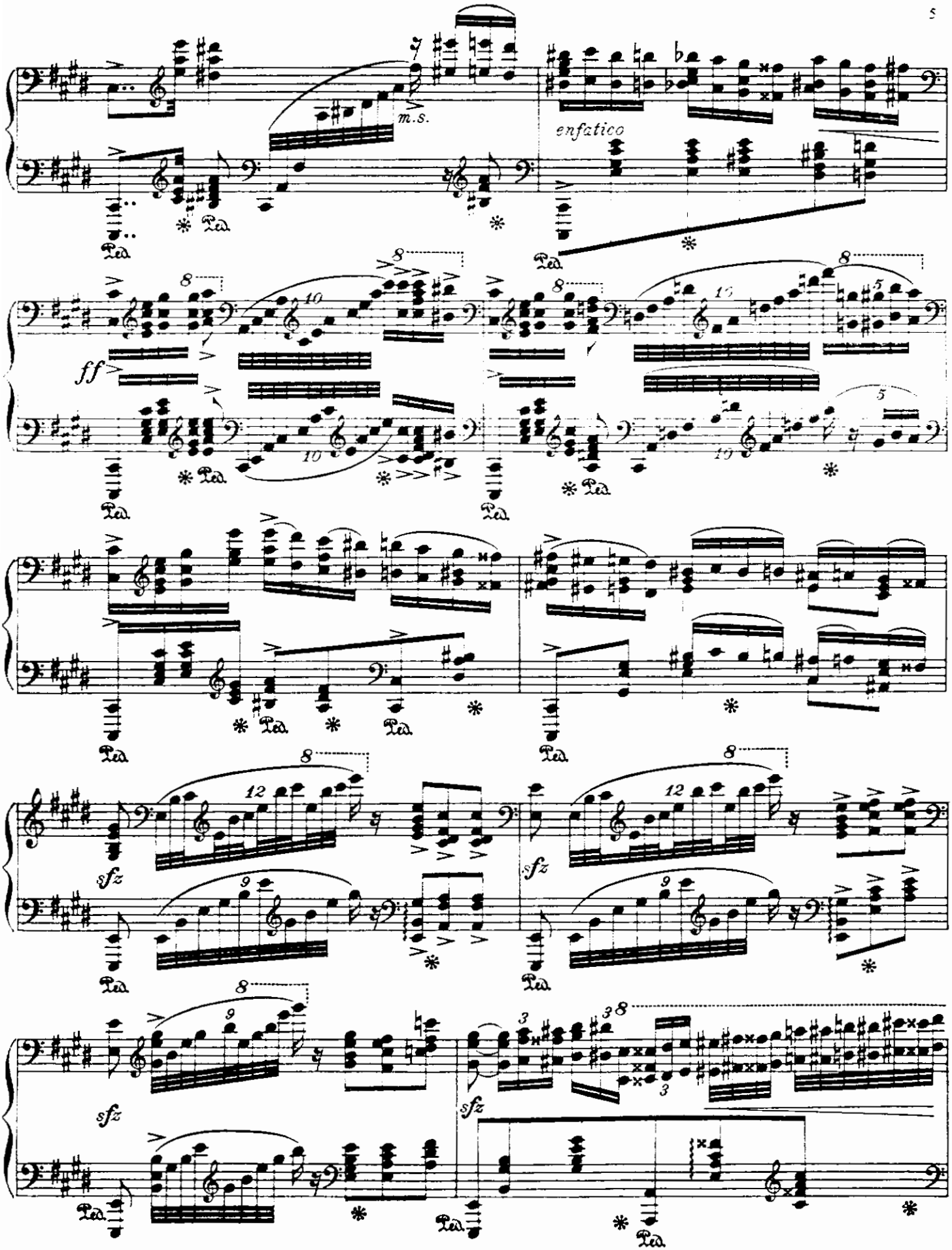
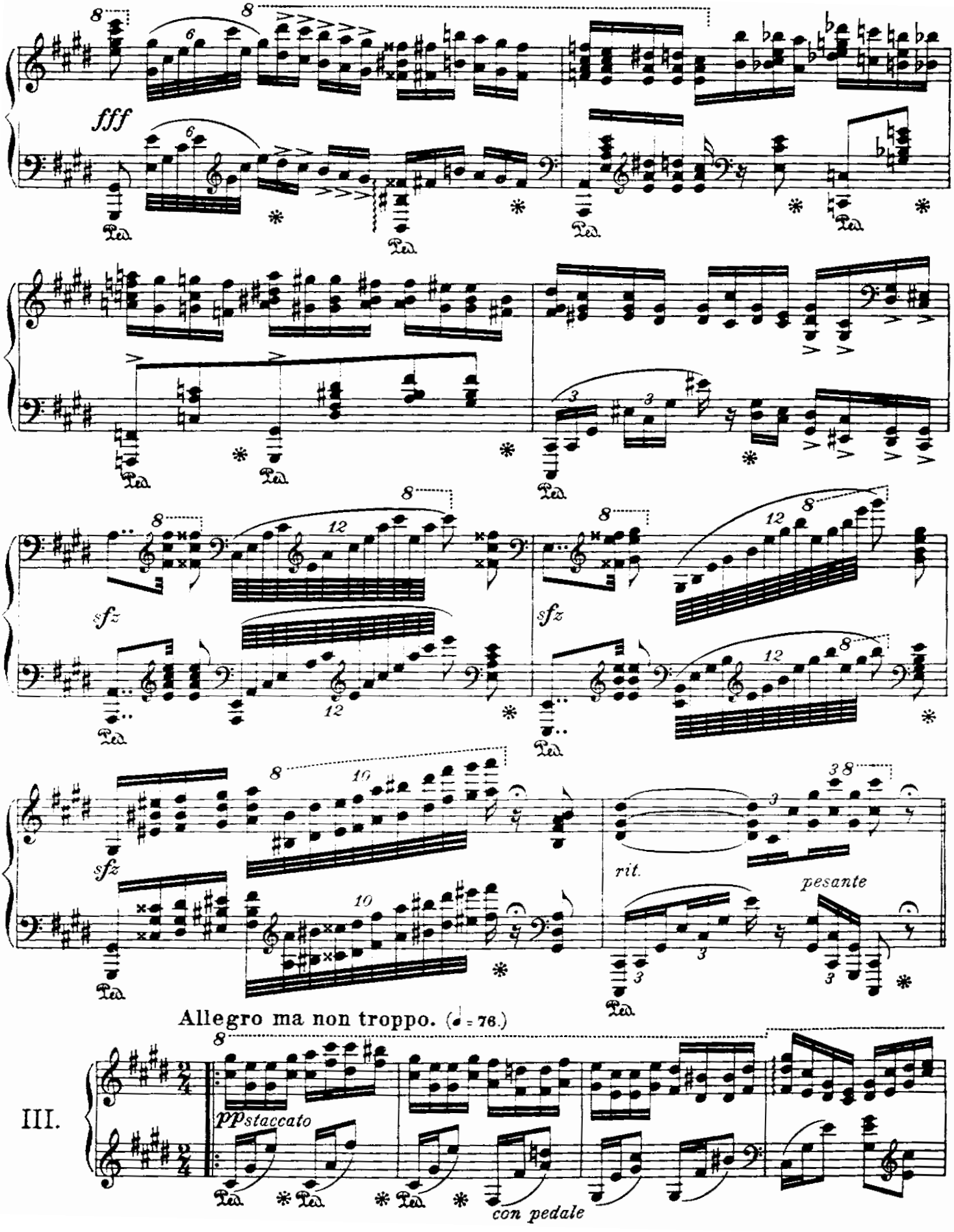
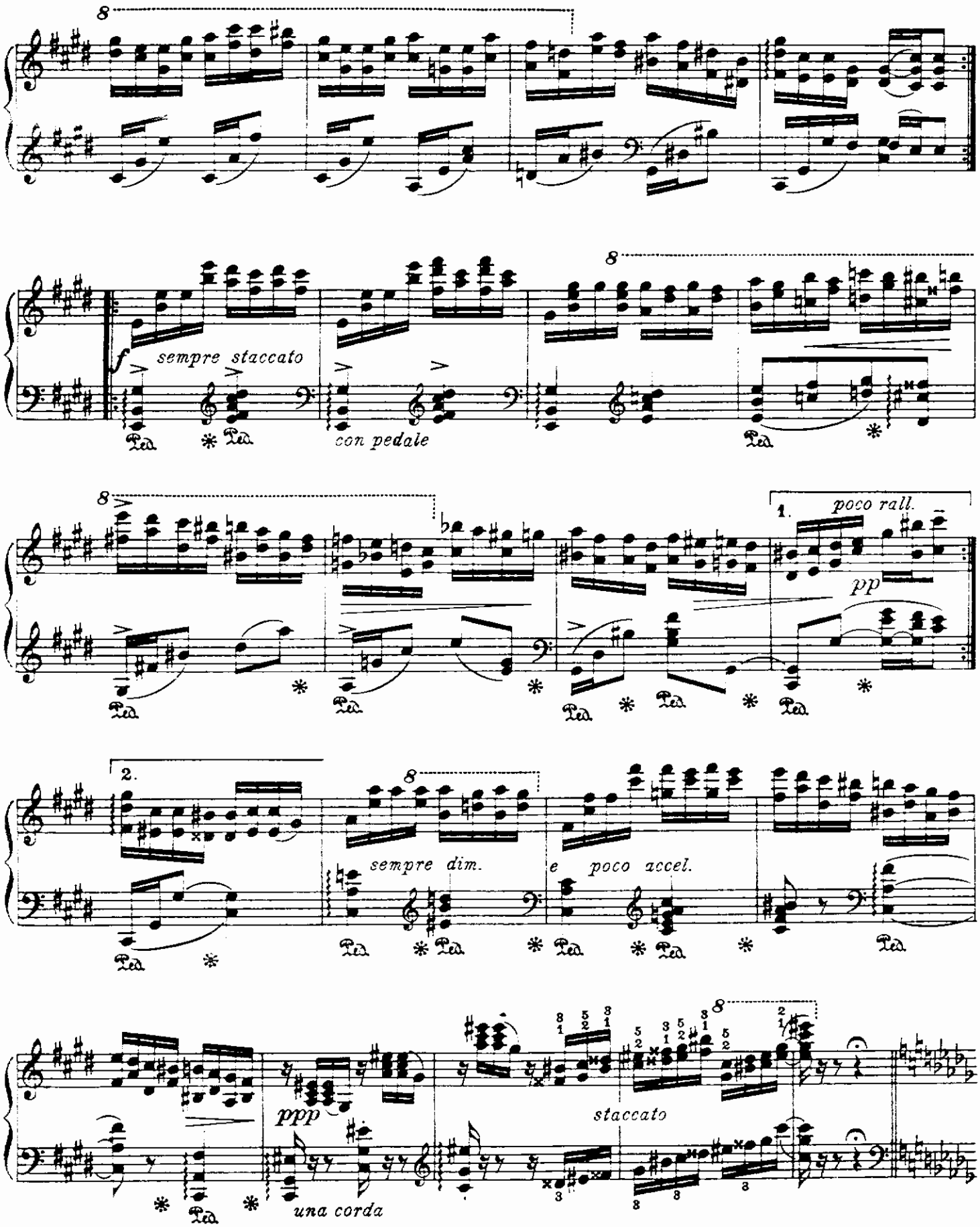

Più mosso. (♩=92.)
I.
p
canone
cresc.
f
dim.
Ped.
m.s.
m.d.
p
dim.
rit. molto
pp
Maestoso. (♪=104.)
II.
f
m.s.
8

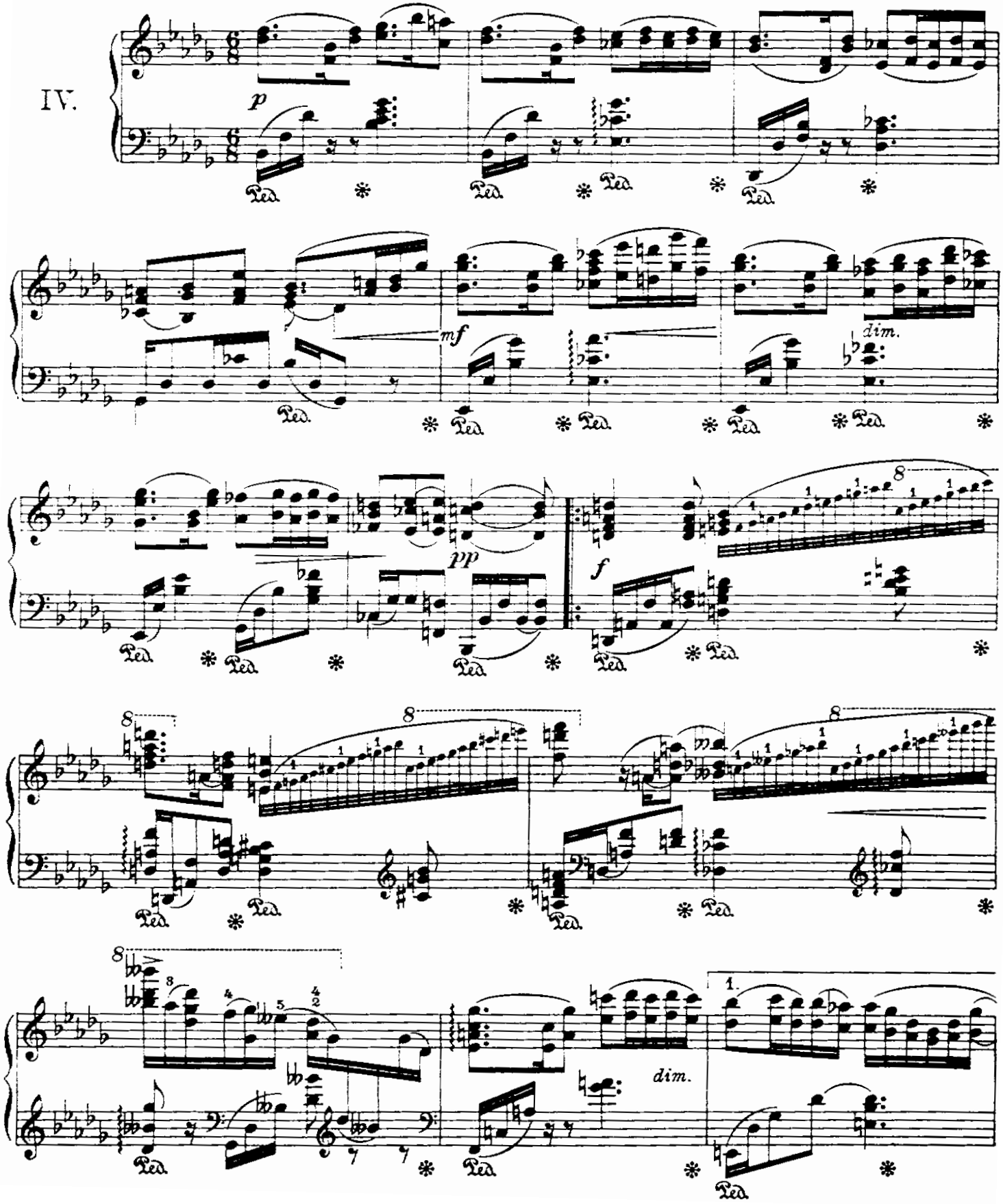

m.s.
enfatico
ff
sfz
sfz
sfz
sfz
Ped.

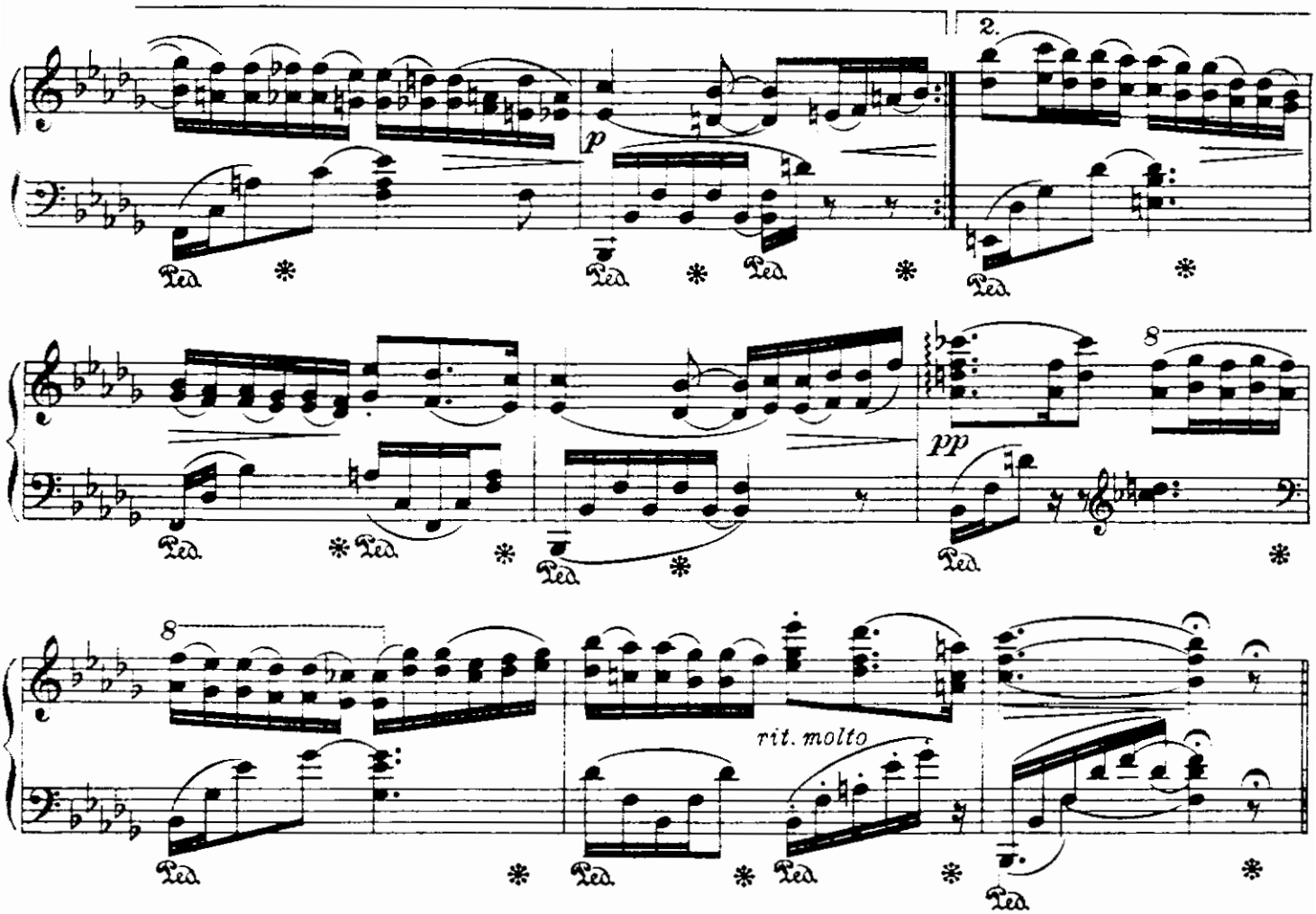

fff
sfz
sfz
sfz
rit.
pesante
Allegro ma non troppo. (♩ = 76.)
III.
ppstaccato
con pedale


8
f
sempre staccato
con pedale
1.
poco rall.
pp
2.
sempre dim.
e poco accel.
ppp
una corda
staccato

Andante alla Barcarola. (♩ = 100)

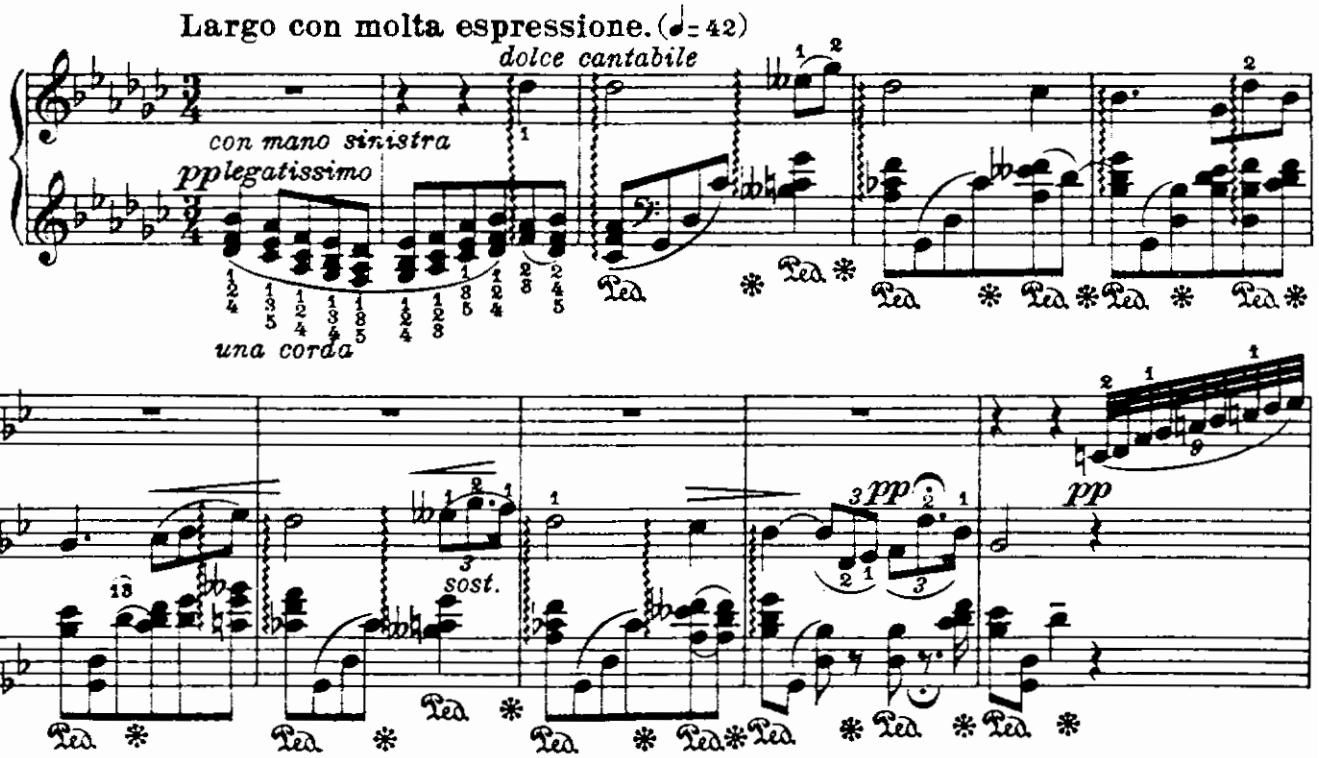
IV.

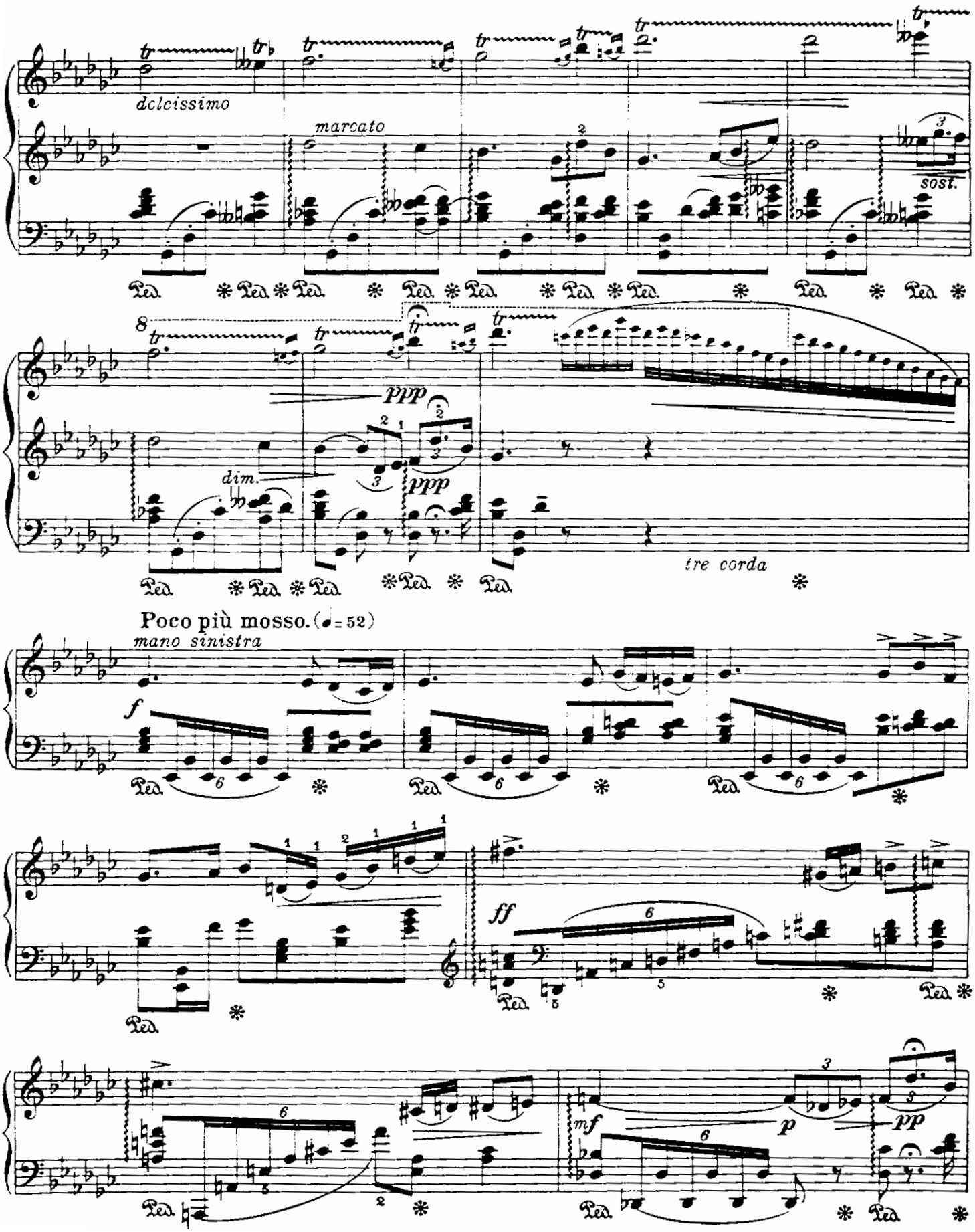


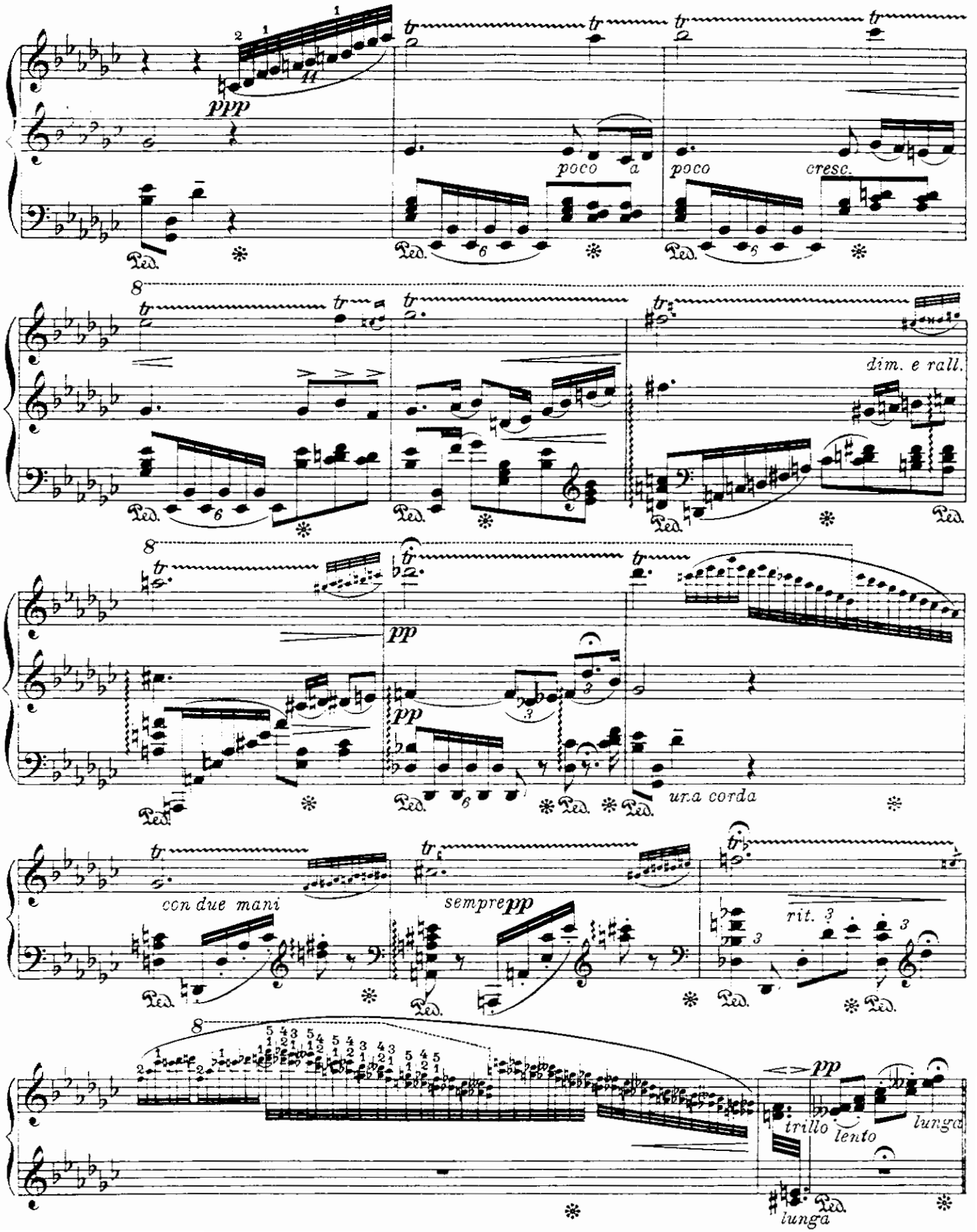


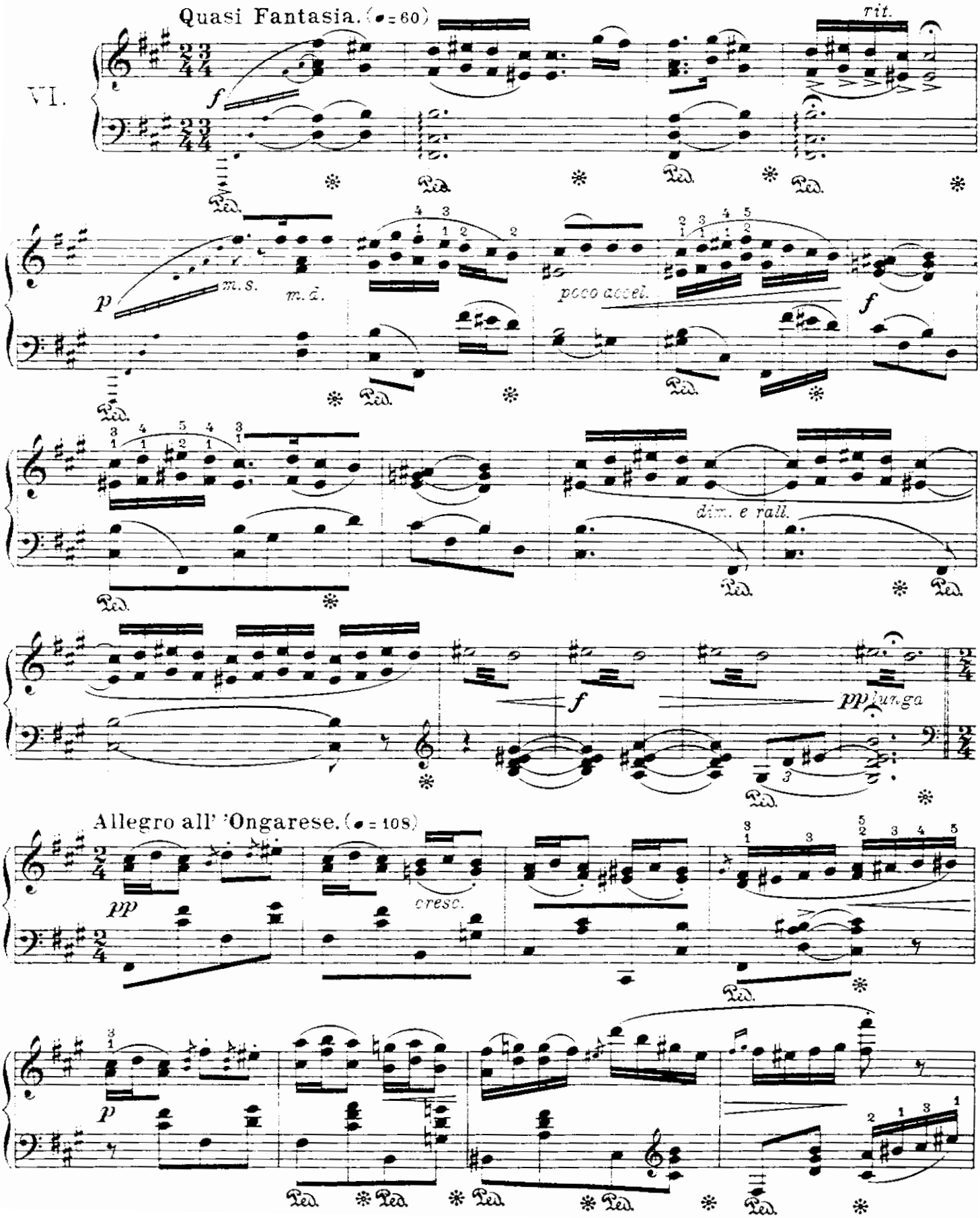
V.

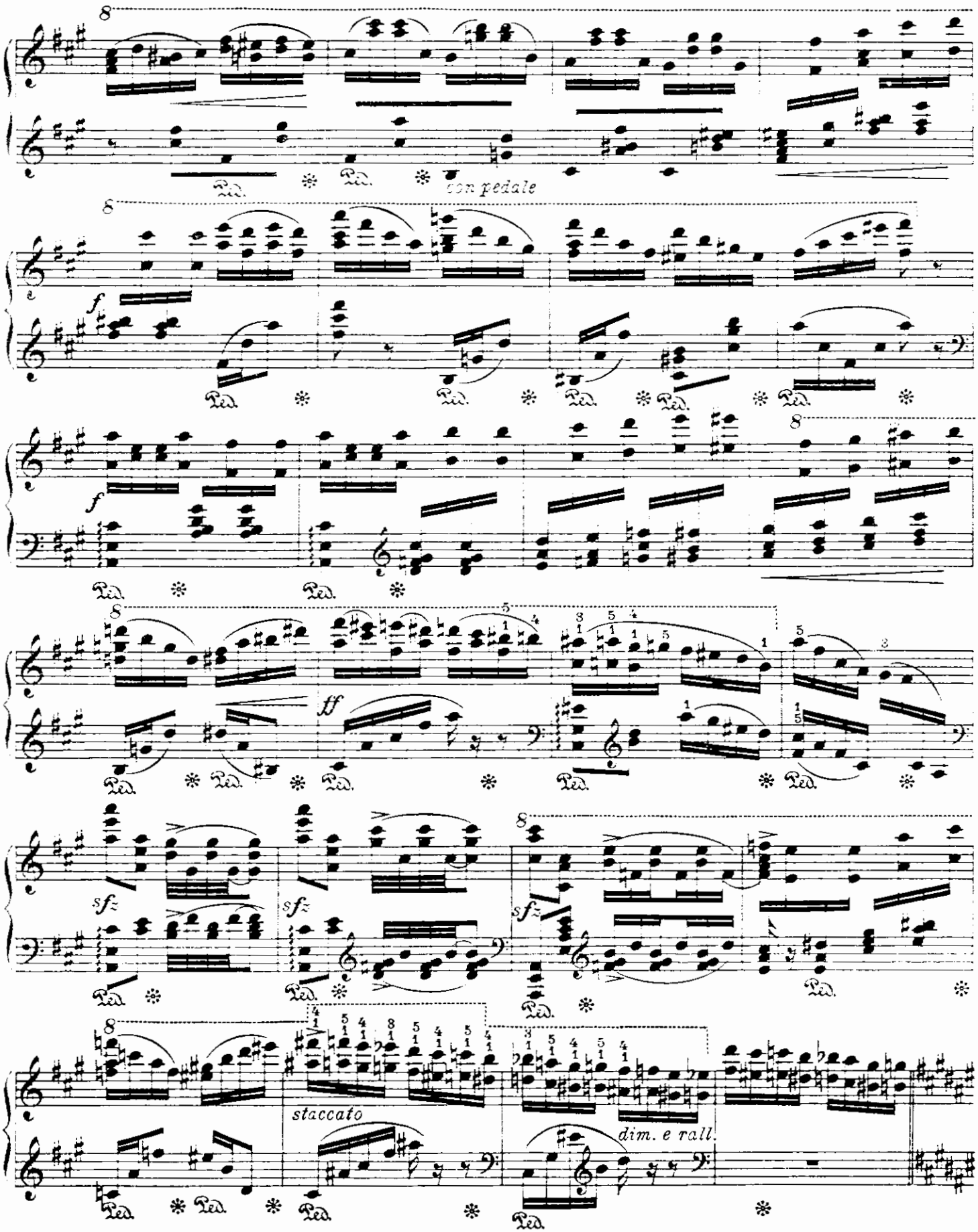
Largo con molta espressione. (♩= 42)

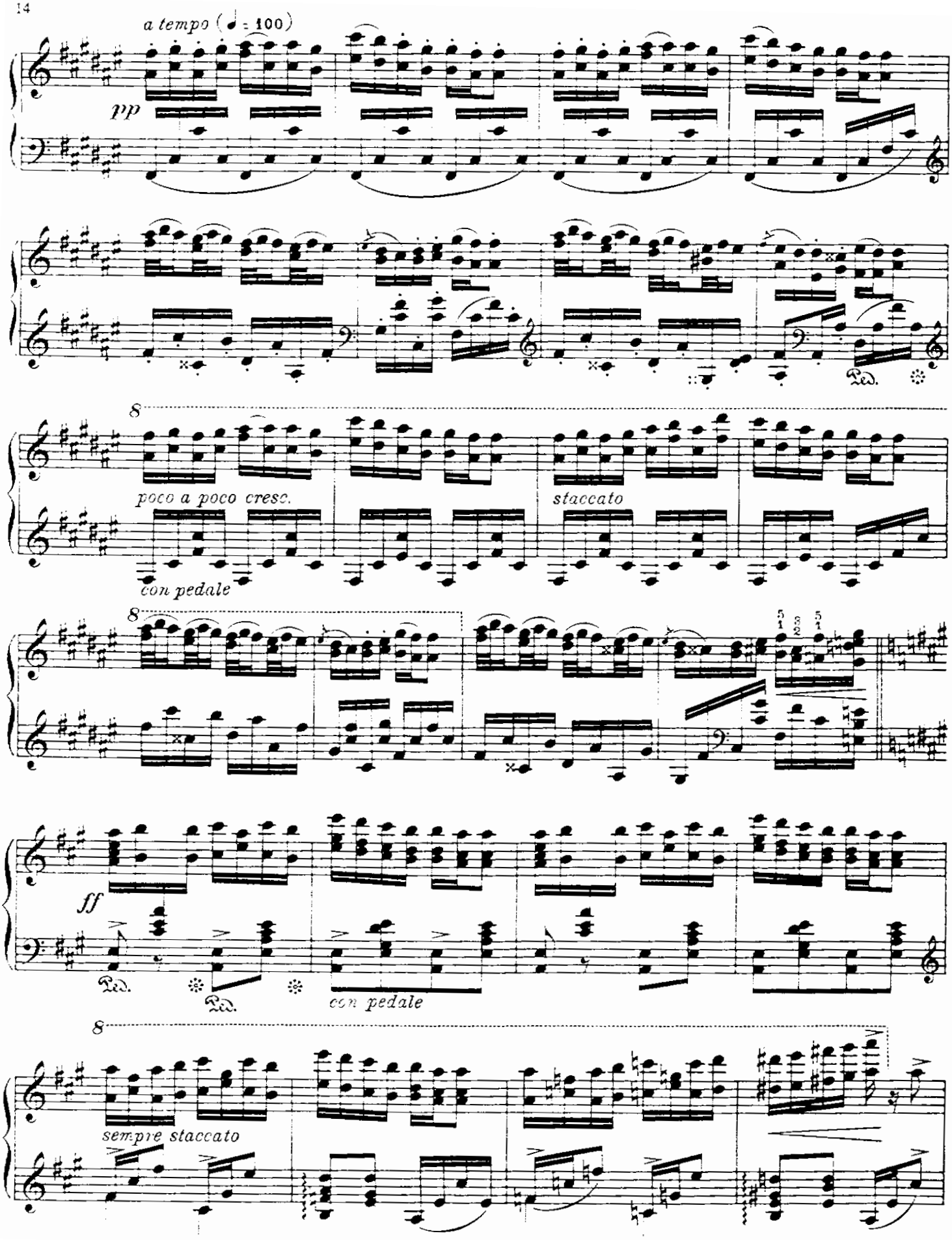


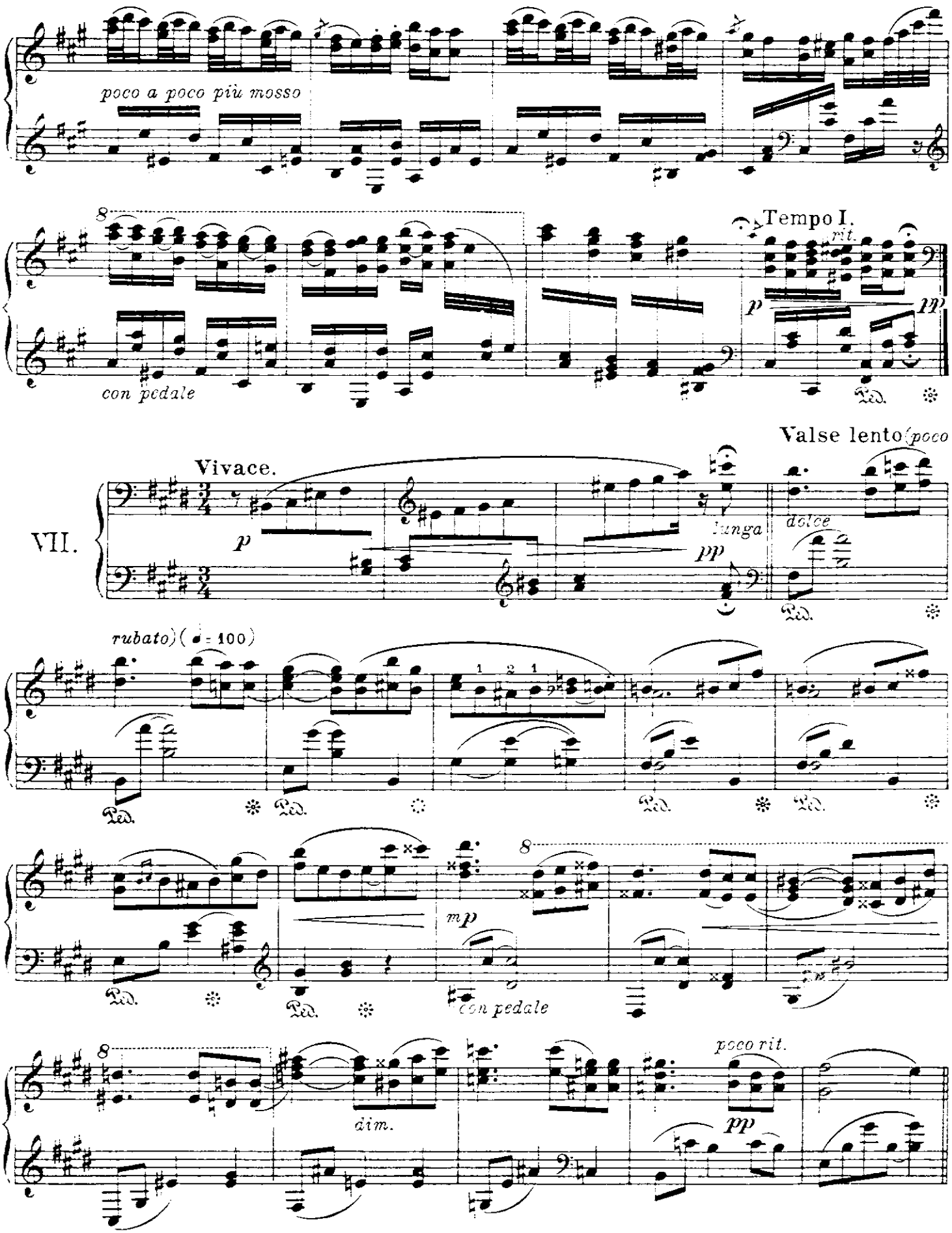

dolcissimo
marcato
sost.
ppp
dim.
ppp
tre corda
Poco più mosso. (♩= 52)
mano sinistra
f
ff
mf
p
pp

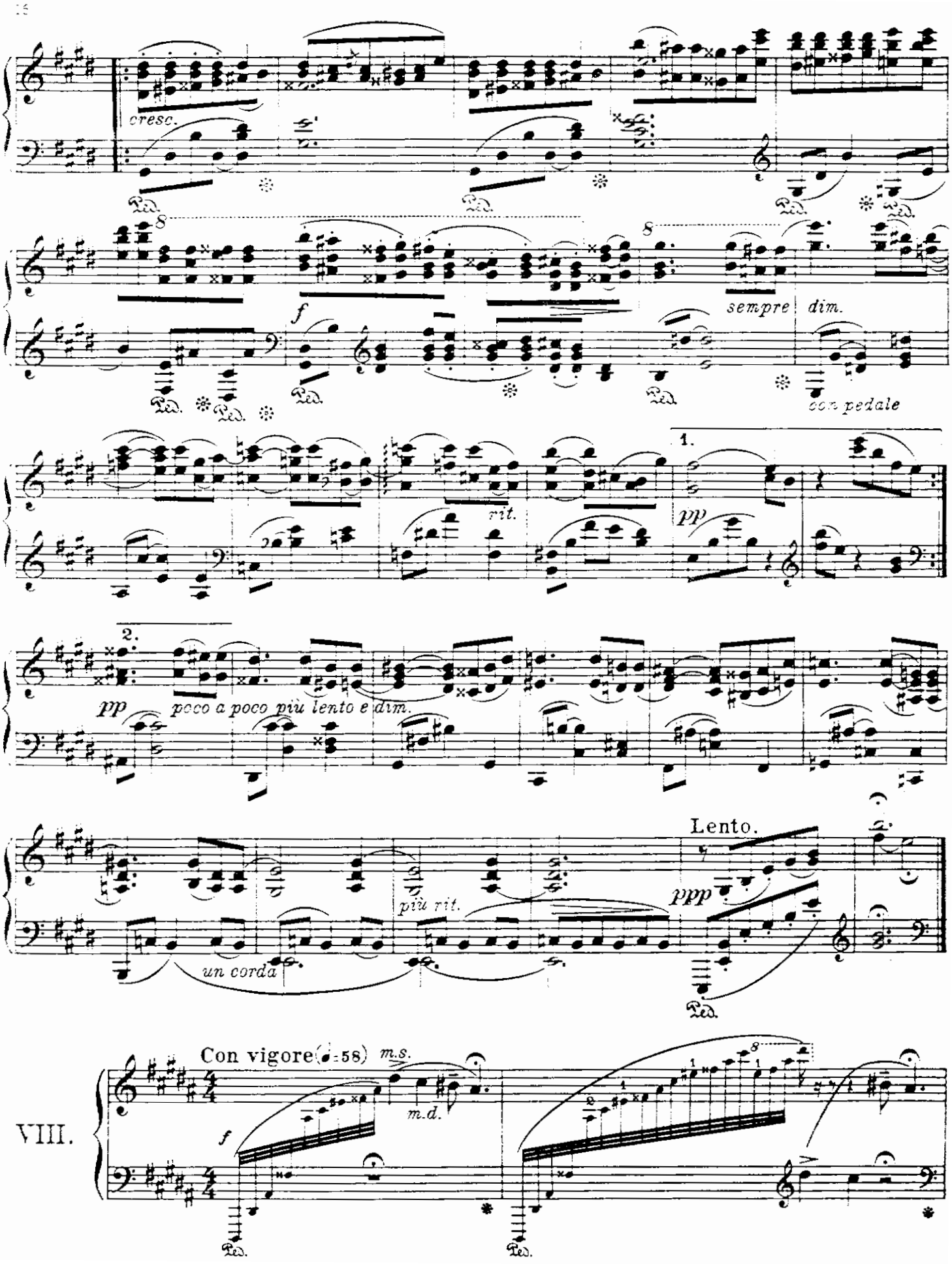

ppp
poco a
poco
cresc.
dim. e rall.
pp
una corda
con due mani
sempre pp
rit.
trillo
lento
lunga
lunga

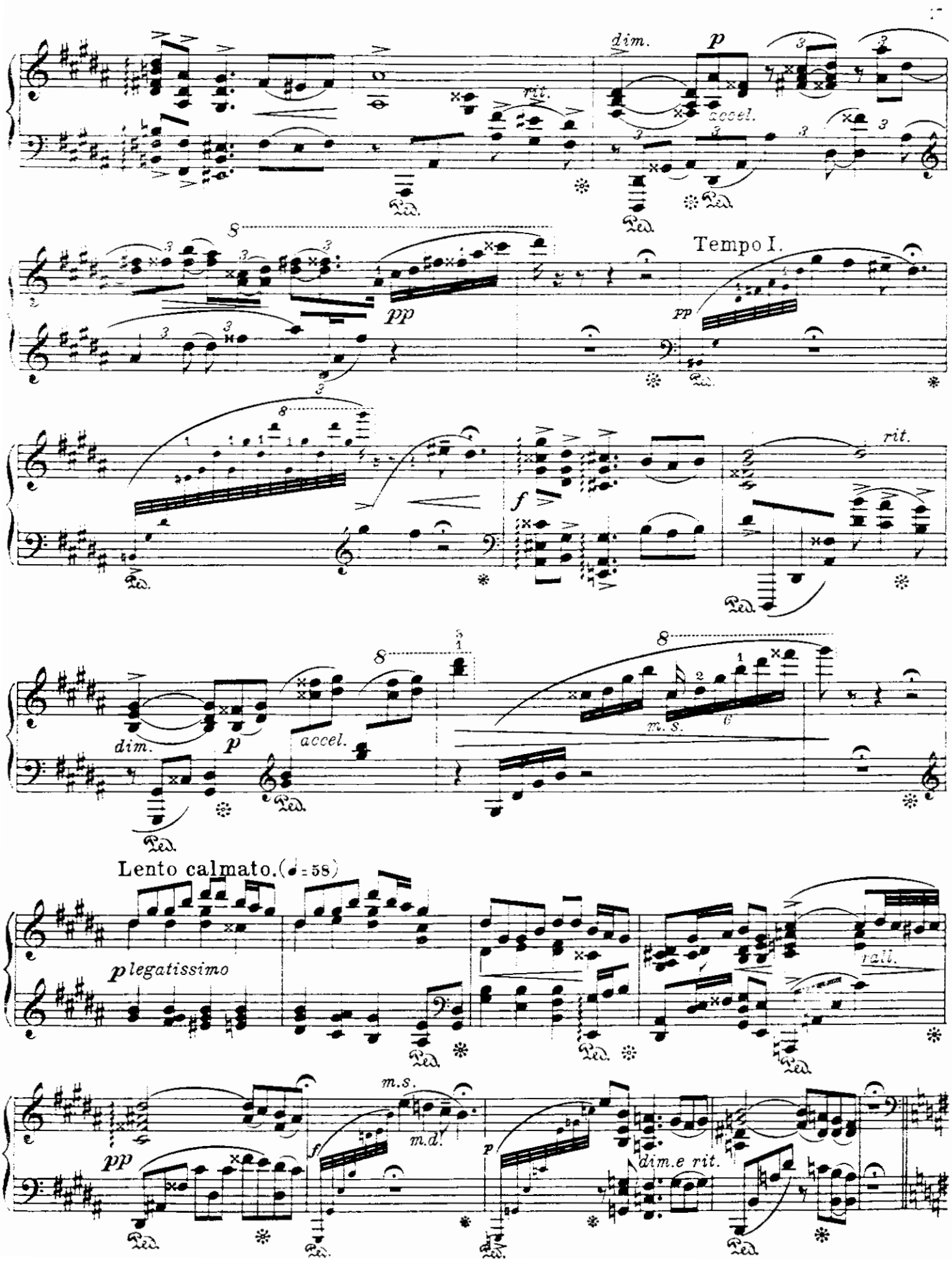

Quasi Fantasia. (♩= 60)
VI.
rit.
m.s.
m.d.
poco accel.
dim. e rall.
pp lunga
Allegro all' 'Ongarese. (♩= 108)
cresc.

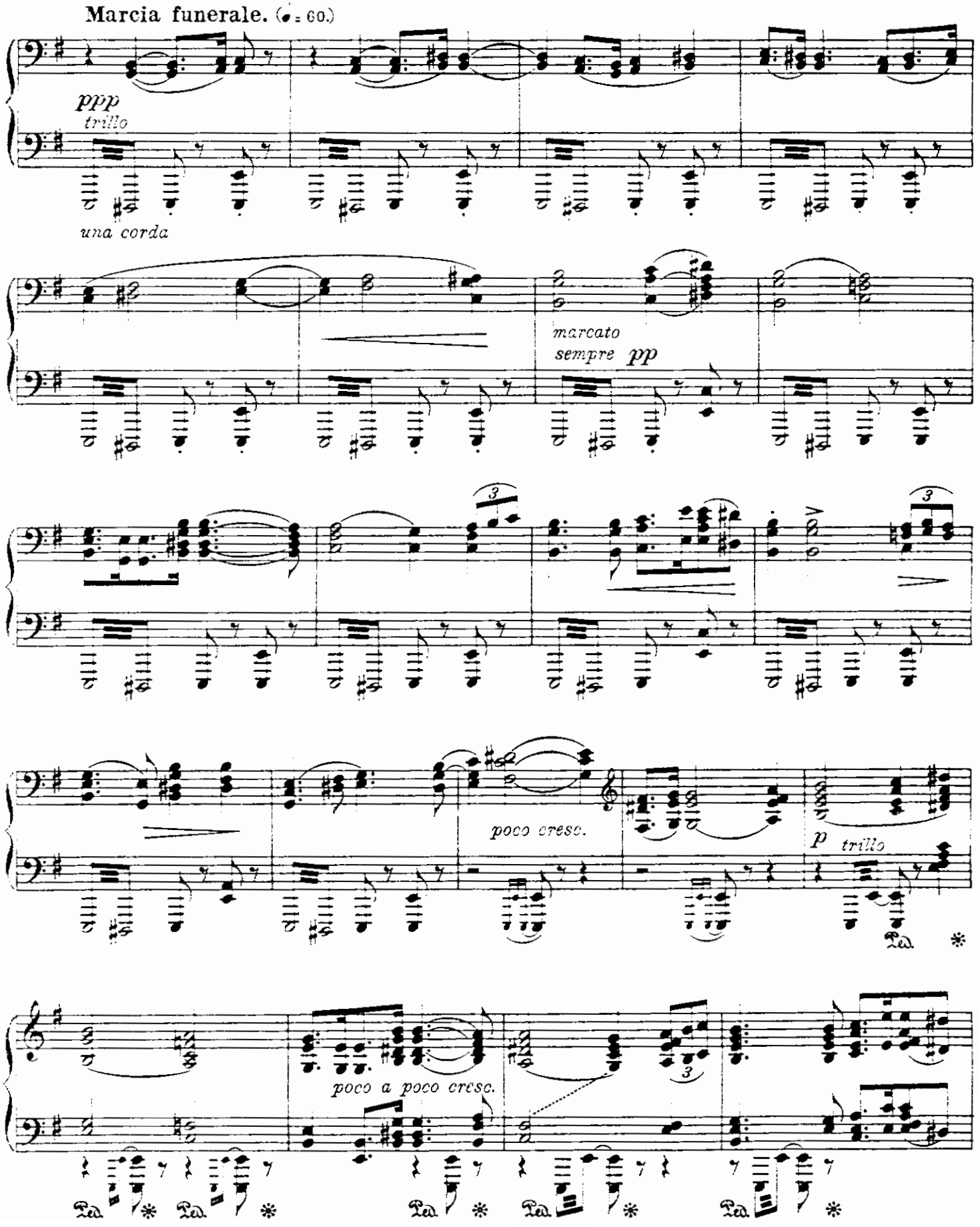

con pedale
f
f
ff
sfz
sfz
sfz
staccato
dim. e rall.

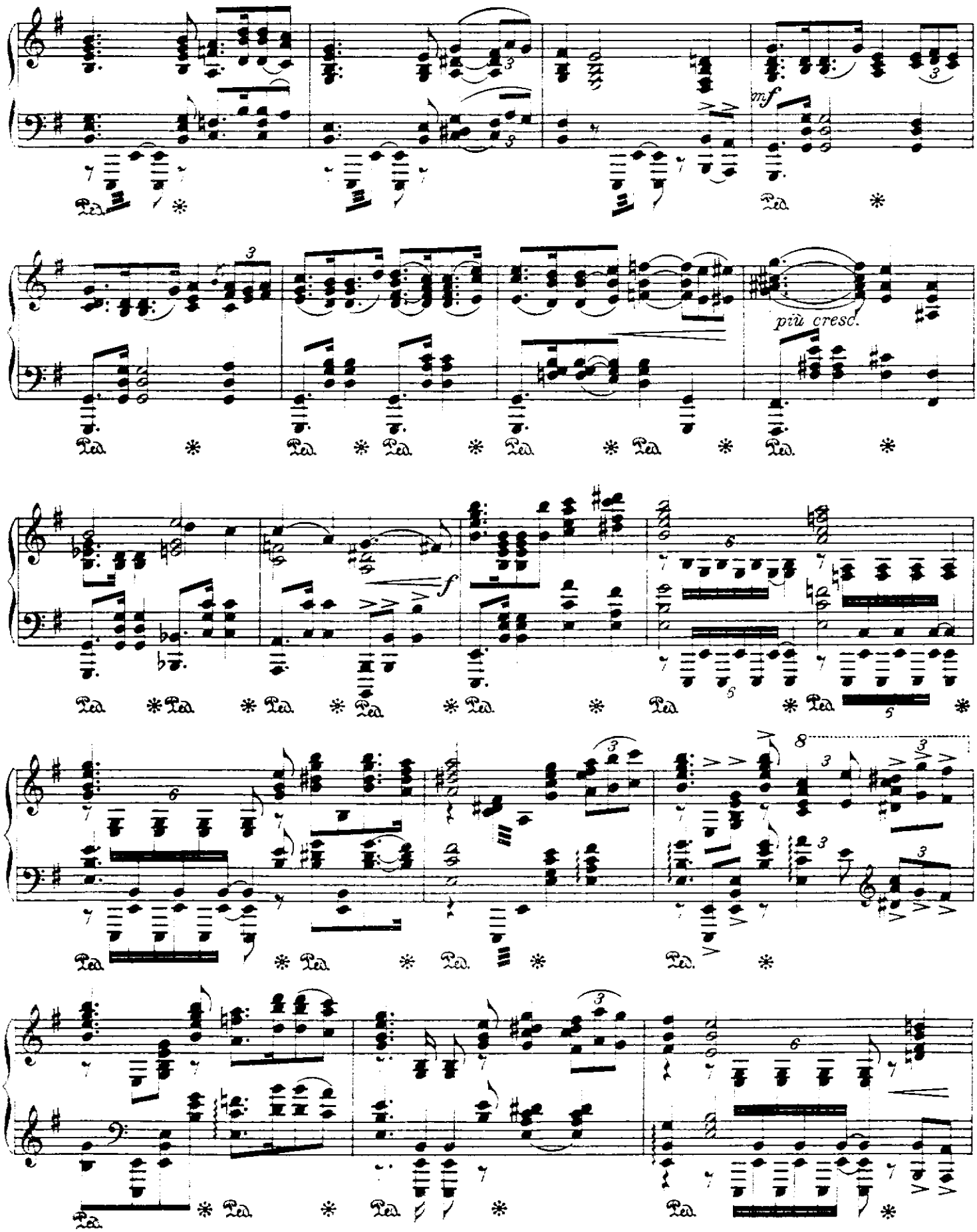

a tempo (♩ = 100)
pp
8
poco a poco cresc.
staccato
con pedale
8
ff
con pedale
8
sempre staccato

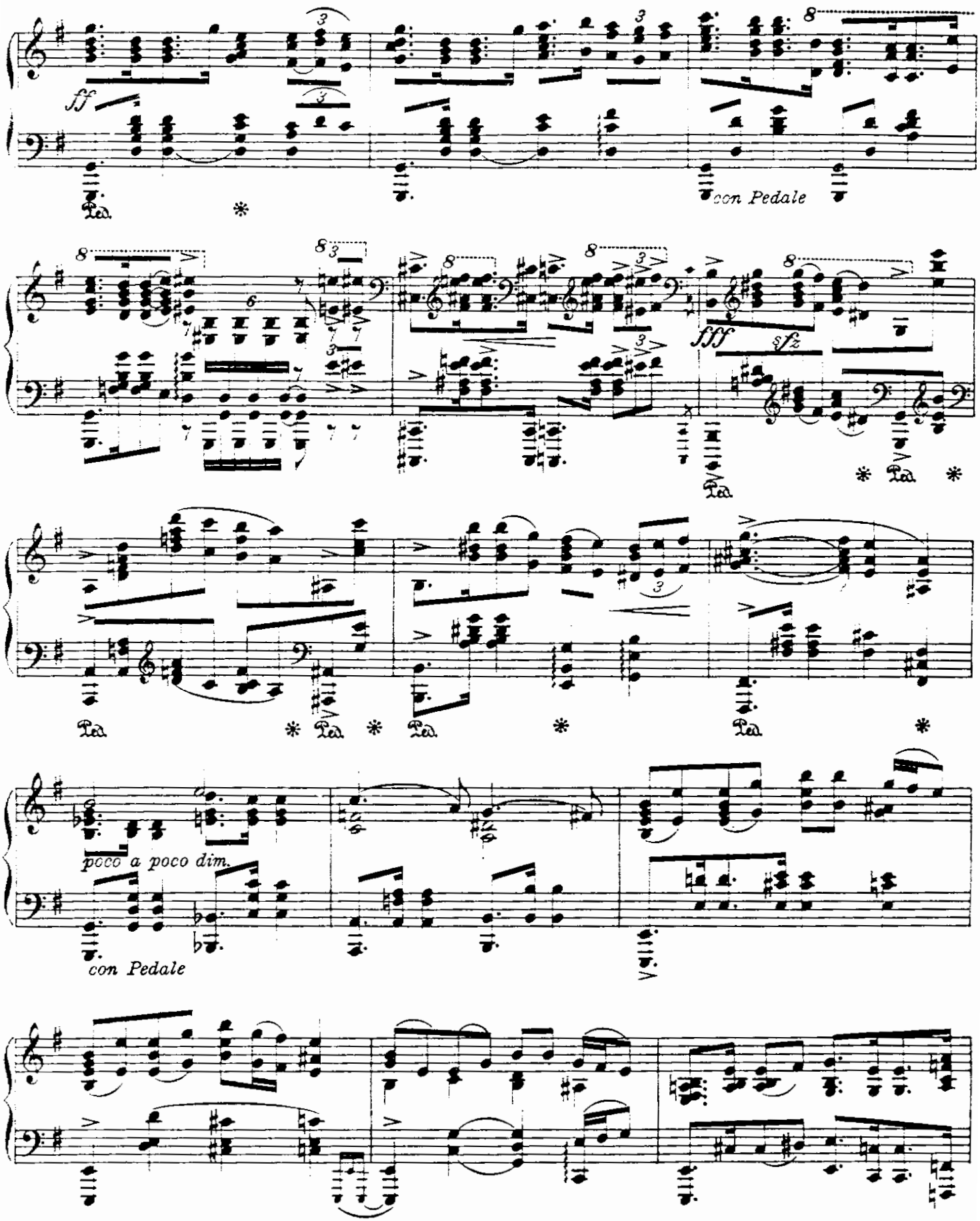

poco a poco più mosso
con pedale
Tempo I.
rit.
p
pp
Valse lento (poco
Vivace.
VII.
p
lunga
pp
dolce
rubato) (♩ = 100)
mp
con pedale
dim.
poco rit.
pp

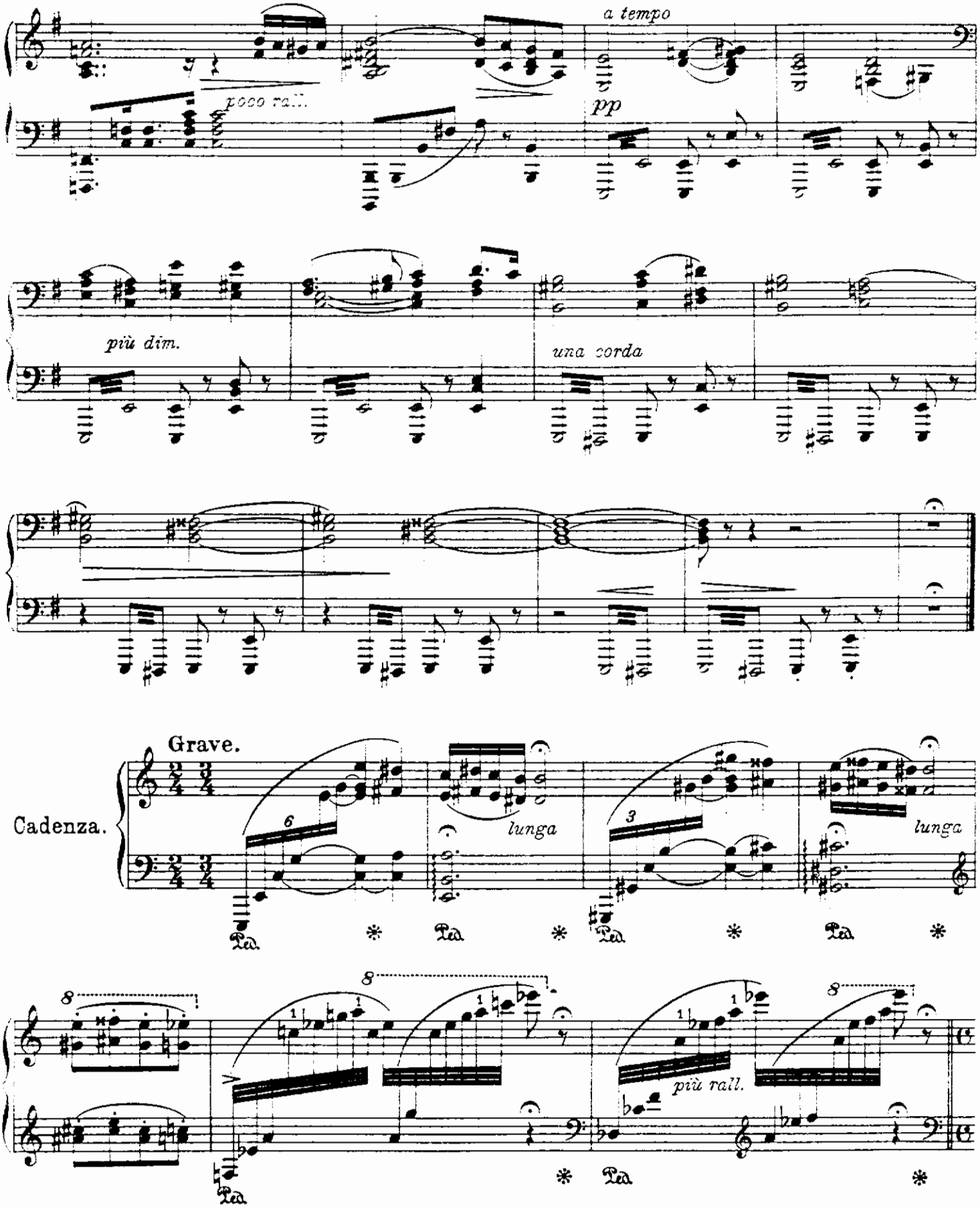

cresc.
f
sempre dim.
con pedale
1.
rit.
pp
2.
pp
poco a poco più lento e dim.
più rit.
un corda
Lento.
ppp
VIII.
Con vigore (♩=58)
m.s.
m.d.
f

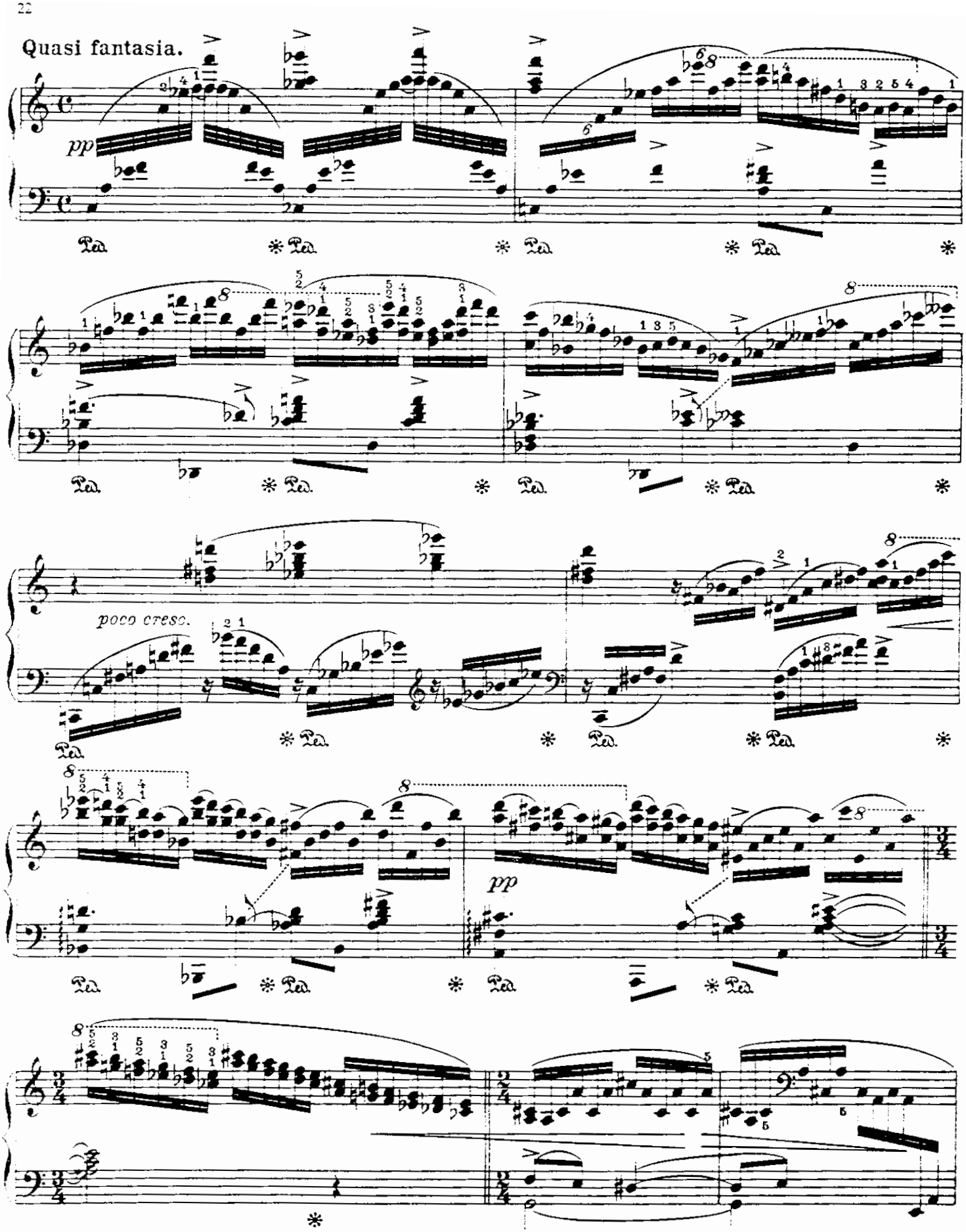

dim.
p
rit.
accel.
pp
Tempo I.
pp
f
rit.
dim.
p
accel.
m. s.
Lento calmato. (♩= 58)
p legatissimo
rall.
pp
m.s.
m.d.
f
p
dim.e rit.

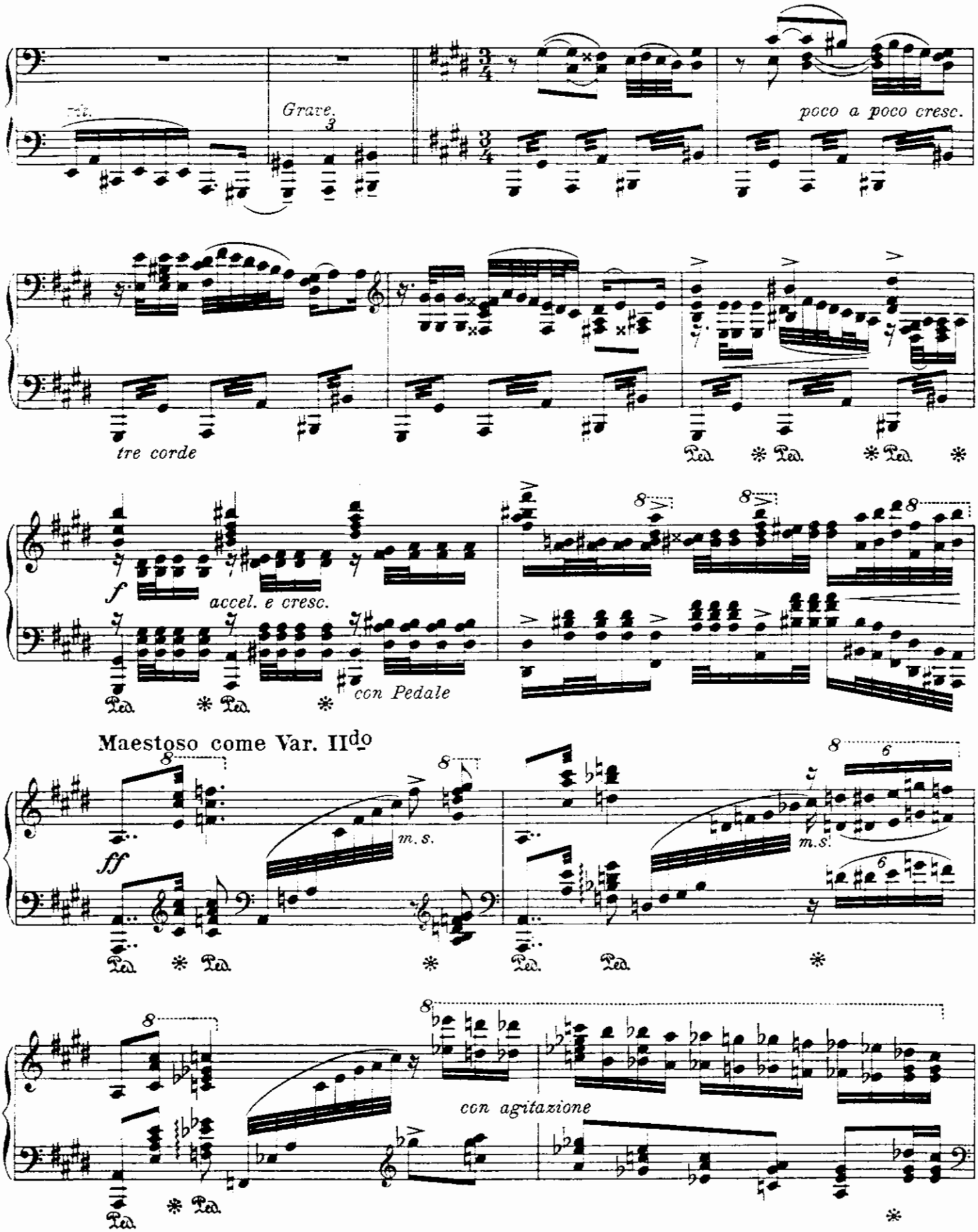

Marcia funerale. (♩ = 60.)
ppp
trillo
una corda
marcato
sempre pp
poco cresc.
p
trillo
poco a poco cresc.

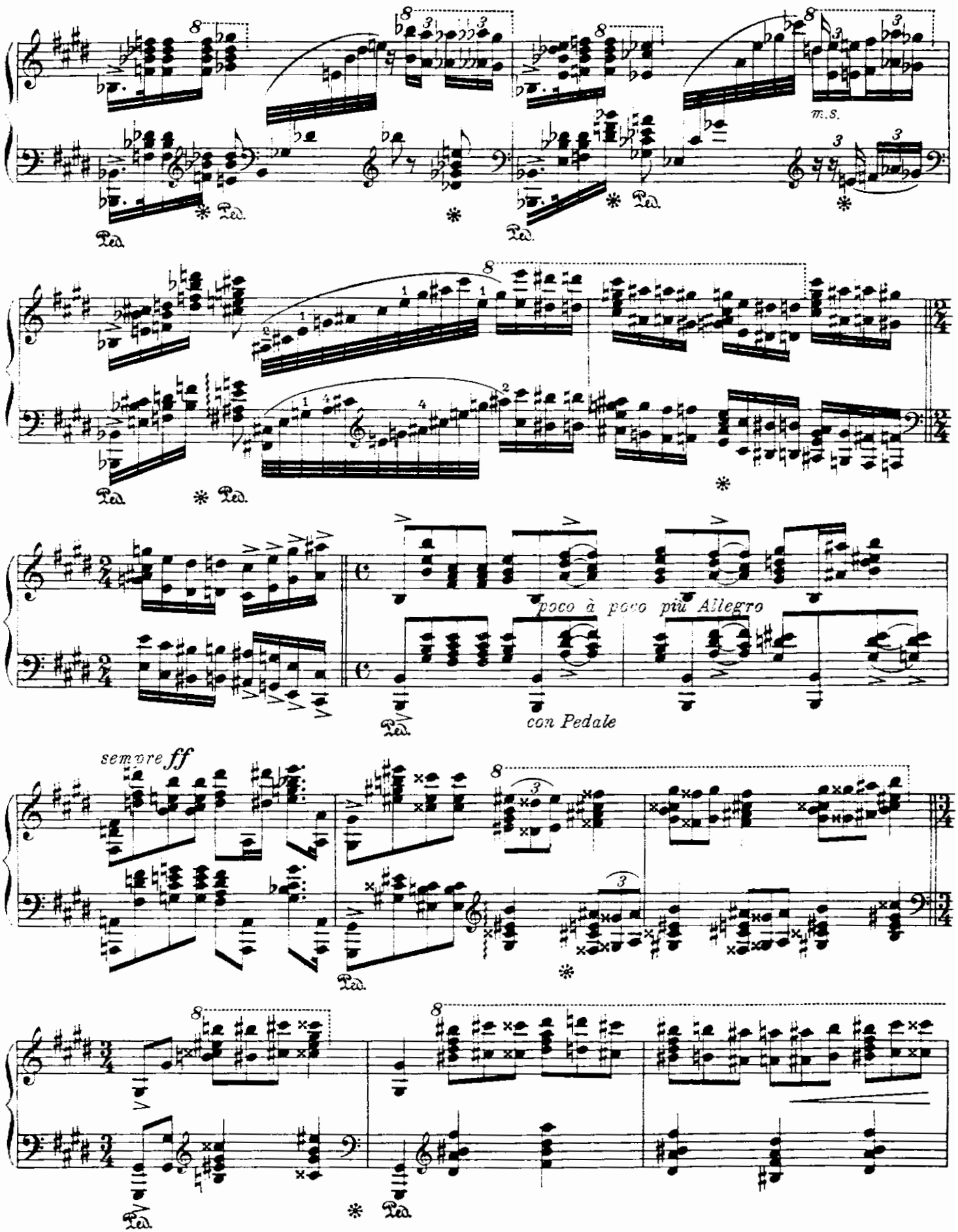

mf
più cresc.
f

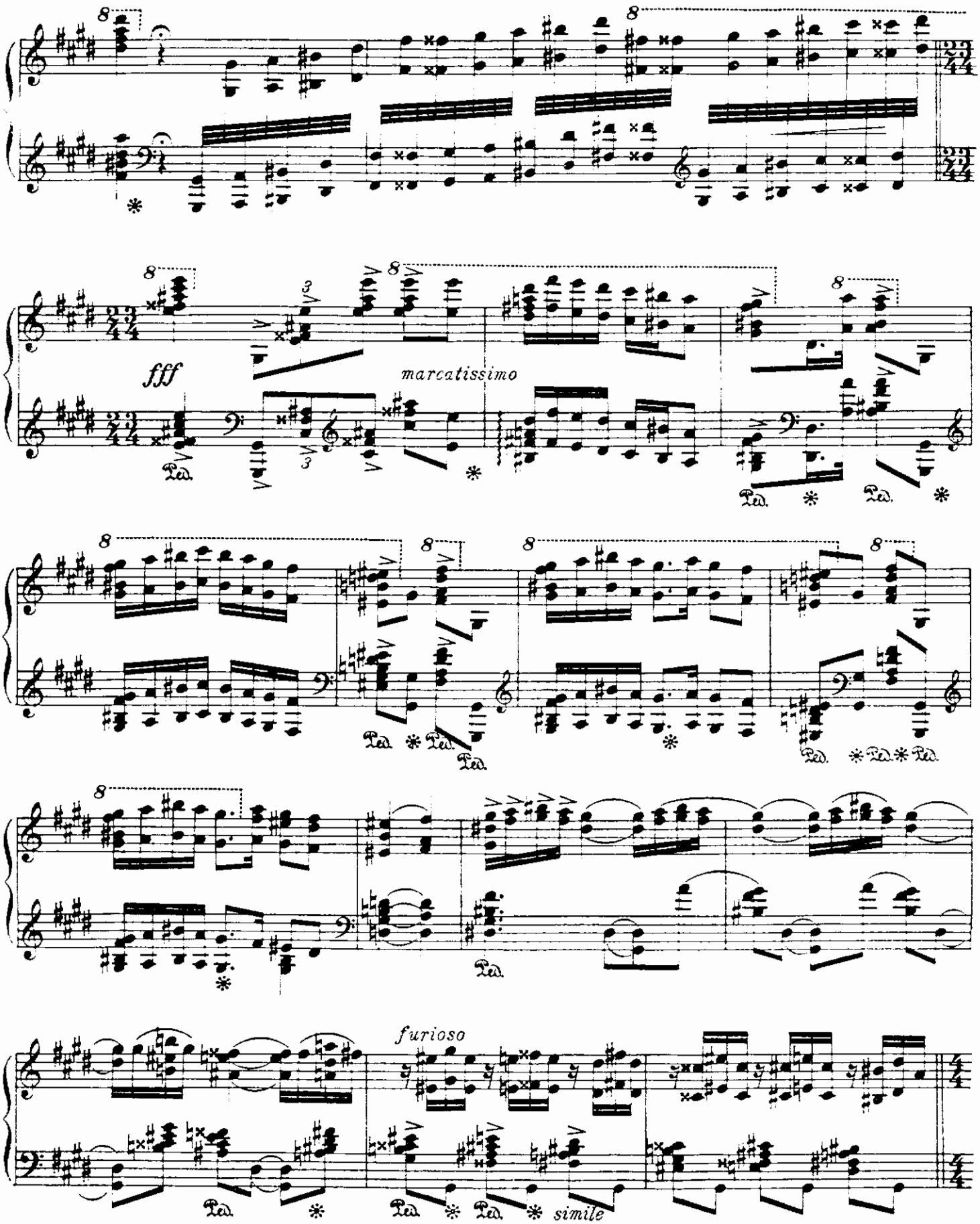

ff
con Pedale
fff
sfz
poco a poco dim.
con Pedale

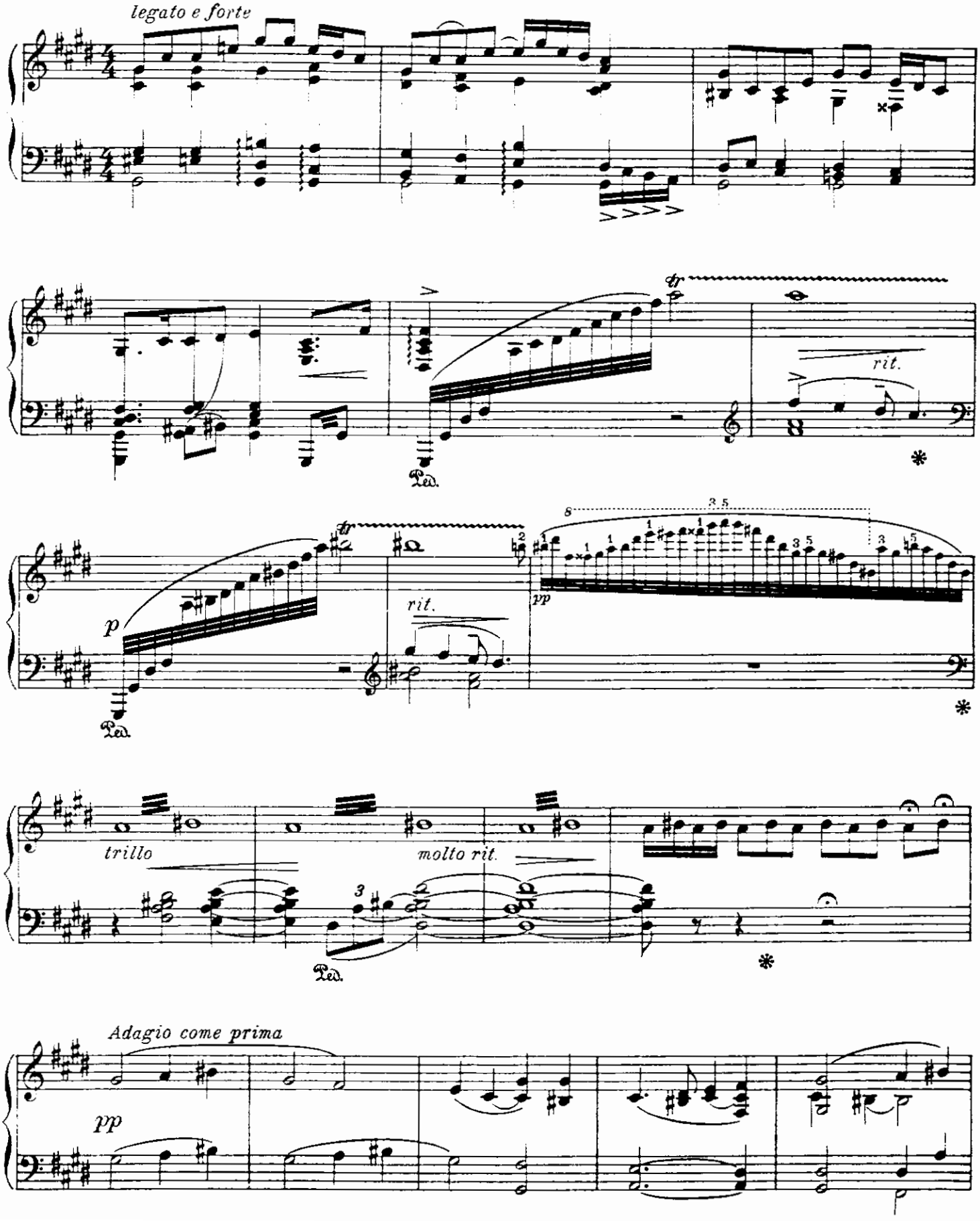

poco rall.
a tempo
pp
più dim.
una corda
Grave.
Cadenza.
lunga
lunga
più rall.

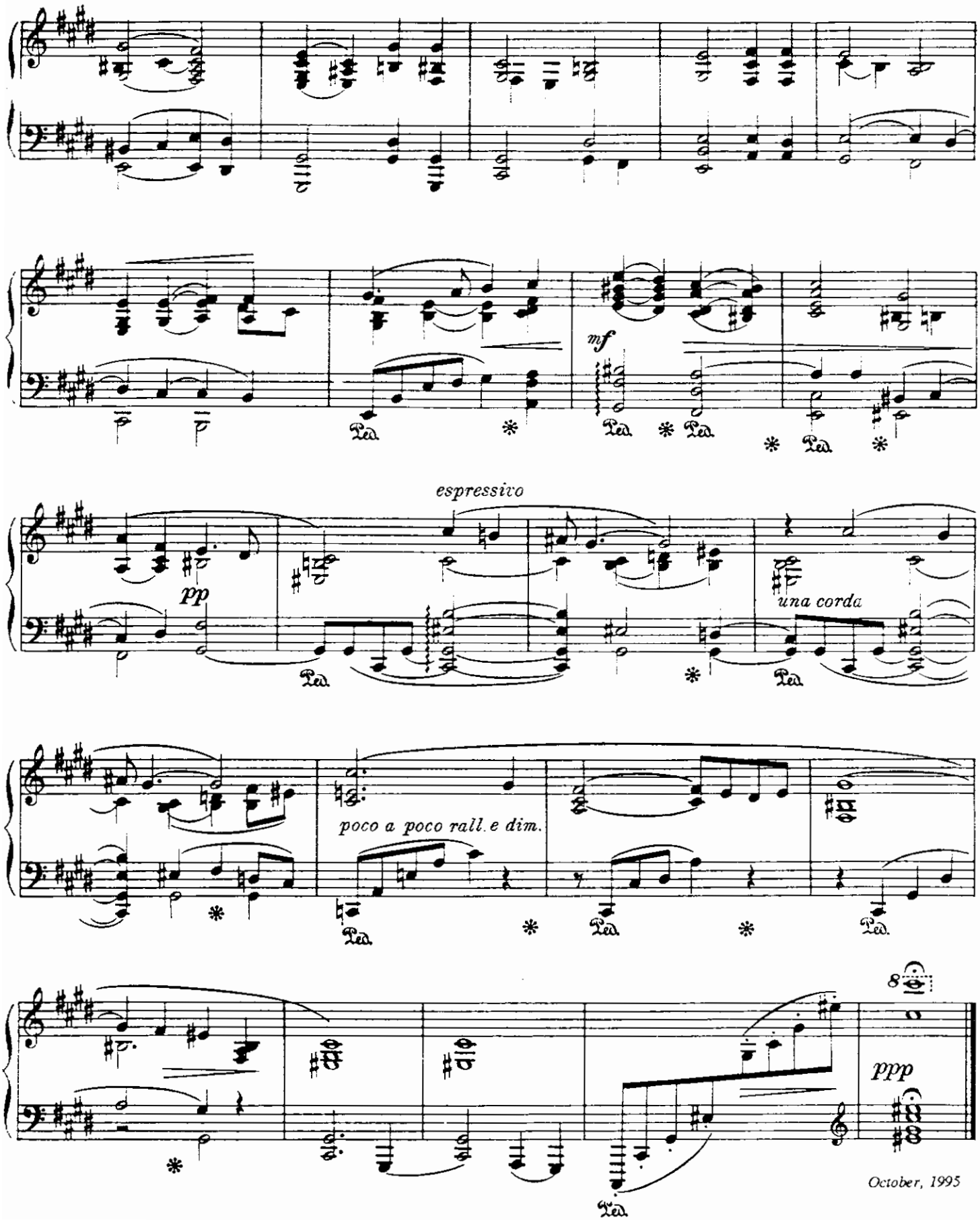

Quasi fantasia.
pp
poco cresc.
pp


Grave.
poco a poco cresc.
tre corde
Ped. * Ped. * Ped. *
f
accel. e cresc.
con Pedale
Maestoso come Var. IIdo
ff
m.s.
m.s.
con agitazione


m.s.
poco à poco più Allegro
con Pedale
sempre ff


fff
marcatissimo
furioso
simile


legato e forte
tr
rit.
Ped.
p
pp
trillo
molto rit.
Adagio come prima


mf
espressivo
pp
una corda
poco a poco rall. e dim.
8
ppp
October, 1995