

Impromptu No. 5

Transfiguration

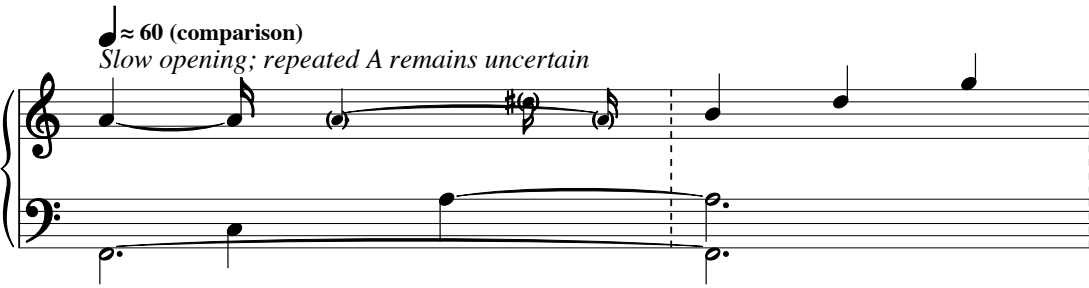
Source 0.645–235.500 s · continuous working score; musical interpretation provisional

Jon D. Nelson

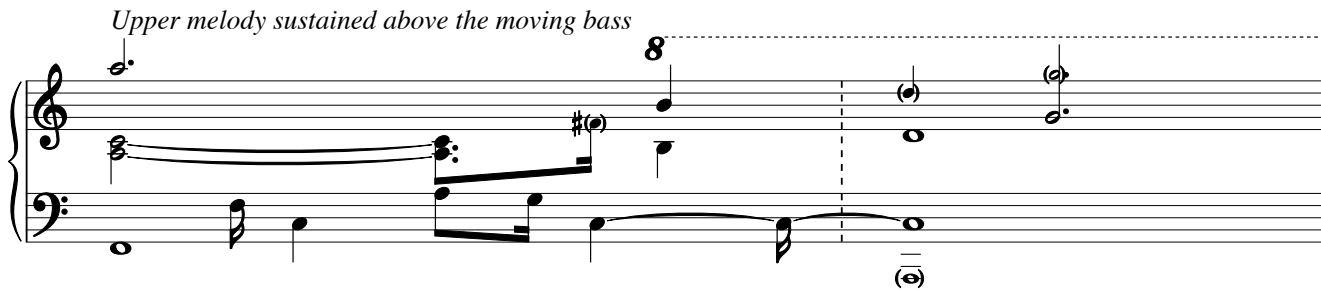
Counts and meter are provisional; sustained layers are separated from moving inner parts.

≈ 60 (comparison)
Slow opening; repeated A remains uncertain

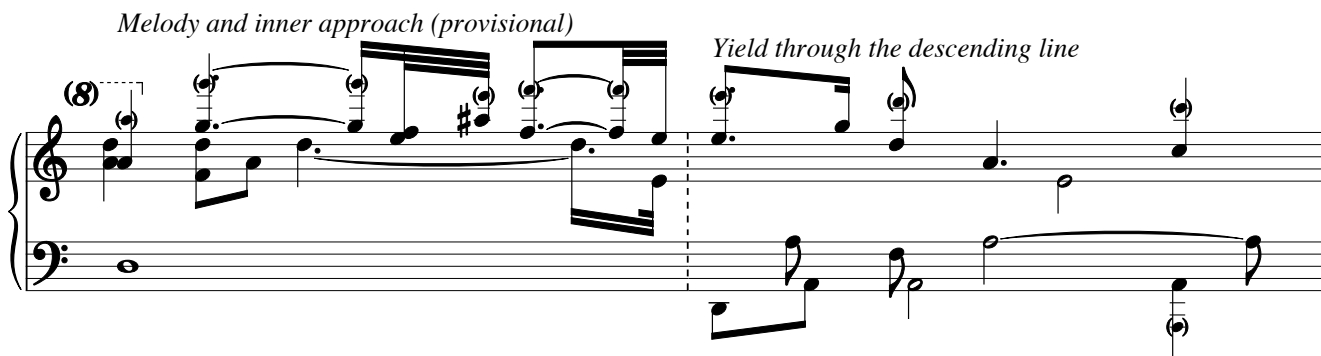
Piano candidates



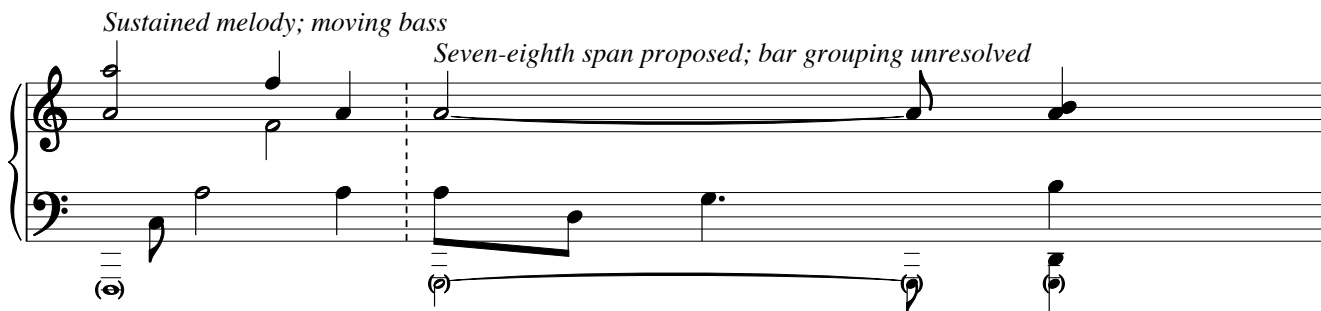
Upper melody sustained above the moving bass



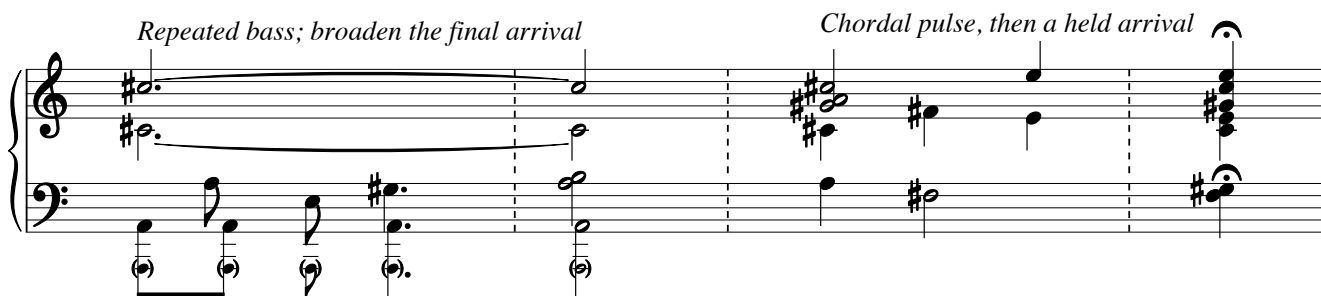
Melody and inner approach (provisional) *Yield through the descending line*



Sustained melody; moving bass *Seven-eighth span proposed; bar grouping unresolved*



Repeated bass; broaden the final arrival *Chordal pulse, then a held arrival*



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Resume the melody

Moving inner line under sustained tones

The first system of musical notation is for a piano introduction. It consists of two staves, treble and bass. The treble staff begins with a series of sustained chords (triads) in the right hand, while the left hand plays a moving line of eighth and sixteenth notes. The bass staff continues the moving line. The system is divided into two measures by a dashed vertical line.

Quicker bass motion

The second system of musical notation shows a faster bass line in the left hand, with the right hand holding sustained chords. The system is divided into two measures by a dashed vertical line.

Two broad harmonic arrivals

The third system of musical notation features two broad harmonic arrivals, with sustained chords in both hands. The system is divided into two measures by a dashed vertical line.

Eighths then sixteenths (proposal)

Held upper line; short inner turn

The fourth system of musical notation shows eighth and sixteenth notes in the bass line, with a held upper line in the treble. The system is divided into two measures by a dashed vertical line.

Four-quarter phrase proposal

The fifth system of musical notation features a four-quarter phrase proposal, with sustained chords in the right hand and a moving line in the left hand. The system is divided into two measures by a dashed vertical line.

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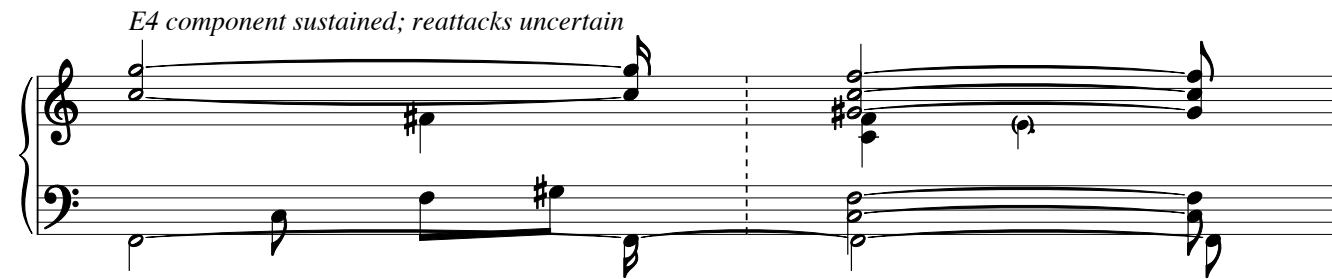
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Rit.; seven-eighth reading, longer count also possible

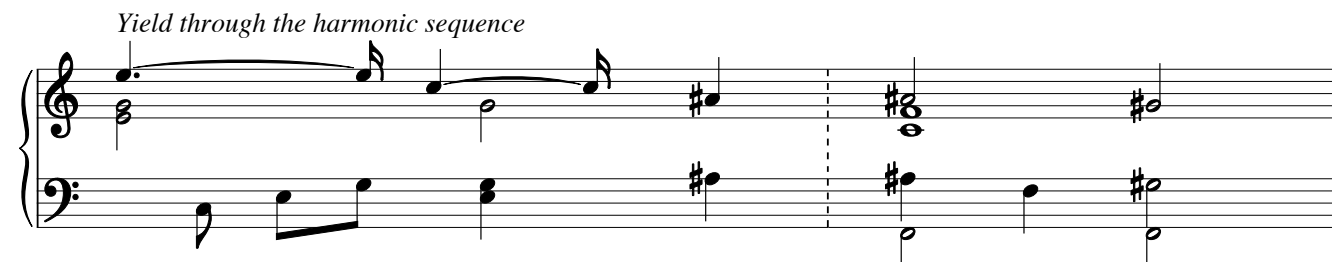
Resume eighth motion



E4 component sustained; reattacks uncertain



Yield through the harmonic sequence



Eighth-note bass motion; gradual slowing



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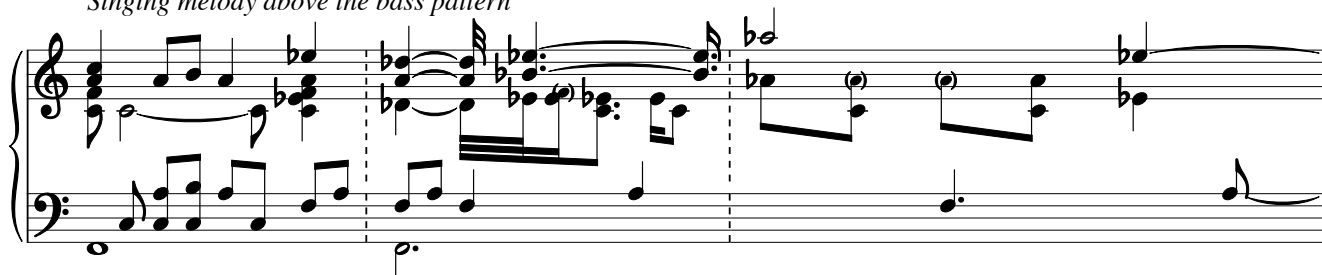
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Counts and meter are provisional; sustained layers are separated from moving inner parts.

Sustain upper A-flat; inner reattacks provisional
Brief changing contour; keep the upper line
Singing melody above the bass pattern



Broaden toward the arrival
Related bass pulse; upper notes sustained



Continue the harmonic sequence
Yield through the rising bass



Molto rit.
Proposed 4/4: eight-eighth bass cycles; 2/2 also possible



47



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49

Broaden; hold the arrival

52

Resume the bass motion

55

Brief bass neighbours uncertain

58

Rit. toward the cadence

60

Hold; prepare the new figure

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Two five-note cells, then four-note motion (grouping proposed)

62

8 5 5

65

8 5

67

8 5

69

8 5

Broaden; upper voicing remains uncertain

71

8 5

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Freely rising; counted grouping provisional *Returning phrase; sustained bass beneath the turn*

Related turn; arrival spread in performance *Same turning contour in a new register*

Ordered pickup; counted grouping remains provisional *Held upper tone, then the familiar turn*

Bass pickup, then sustain *Lower accompaniment sustained; keep the melodic turn*

Bass pickup; broadly through the response *Freely through the rising approach*

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Held melody over the returning bass cycle *Turning melody; lower companions provisional*

Upper line above the moving accompaniment *Sustain the arrival; accelerate the final approach*

Freely; retain the changing contour *Held arrival; prepare the freely moving arch* *Continuous rise and fall; companions provisional*

(8) New bass; rising answer *Upper register uncertain; keep the source contour*

(8) Alternating changing tones; gradually quicken *Broaden the figure; sustain the arrival*

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Descending answer; lower pickup begins the arches

(8)

Related arch; preserve the distinct steps

(8)

Broaden the apex

Broaden the apex

(8)

Broaden the apex

Broaden the apex

(8)

Rit.; hold the last apex

Let the final sonority decay; upper cue optional

(8)